

SAJE NEWS

Newsletter of the South African Association for Jazz Education

Number 29, October 2011. EDITOR: Diane Rossi. CONTACT: sajejazz@gmail.com



*South African Association
for Jazz Education*
www.saje.org.za

Mission Statement: The Mission of the South African Association for Jazz Education is to assure the growth of jazz in South Africa and the development of jazz and jazz education in urban and rural areas.



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MESSAGE FROM THE SAJE PRESIDENT

Dear SAJE friends,

Warmest greetings to all! I wish start by acknowledging the work of **SAMRO** as it celebrates its 50th Anniversary. SAJE would like to offer a special note of thanks as SAMRO has been a principal supporter of SAJE, with financial support going back to its very first conference in 1992. I would also like to congratulate the winners of this year's SAMRO Overseas Scholarship competition. Year after year the winners of this most important SA competition go on to do great things and to further their education by studying with leading artist-musicians in their field.

Each year it is amazing to see and hear about the great work that Alan Webster and Donné Dowlman and the entire Grahamstown crew do at the **National Youth Jazz Festival**. The result of the overall level of student musical proficiency continues to rise each year with young learners coming in at a much higher level and with a better understanding of jazz. My warmest compliments to all the teachers doing it "in the trenches" on a daily basis.

Over the winter break I had the opportunity to travel to Sao Paulo, Brazil with UCT students Darren English and Zeke Le Grange in order to attend the International Association of Schools of Jazz Meeting (IASJ). The Brazil IASJ Meeting was attended by students and teachers from 30 institutions across 19 countries. The Souza Lima Conservatory hosted the meeting and did a fantastic job in making the week run well. The folks at Souza Lima were really great on every level. Artistic Director Dave Liebman is the genius behind the IASJ and it's always special to hear his words of wisdom and his amazing playing. At the end of the week, I made a formal presentation and bid to the IASJ Board and then to the General Assembly to host the 2014 IASJ in South Africa. This bid was accepted without a single objection. The meeting will be hosted in Cape Town around the time of the NYJF Festival – either the week before or the week after. The annual IASJ Meeting is a very high profile educational event in that there will be students and teachers from over 30 countries coming to South Africa. This is also a wonderful opportunity for all those involved with jazz education in South Africa to make and develop friendships with highly respected jazz programs in Europe, the United States and South America. I look forward to everyone's help in making the "2014 World Cup of Jazz" a huge success!

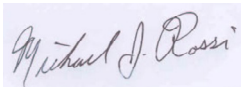
Again on the global jazz stage, students from four Cape Town high schools attended the **Tutti - Beijing World Youth Music Festival** in July and the organizers were most impressed with our learners and their music. Again students, teachers and programs from South Africa have made an imprint on the world stage - this time in Beijing, China.

In July, travels took me to the **Arcevia Jazz Feast** in Italy, as a teacher and performer. I'm happy to say that an exchange program has been established by jazz camp organizers Samuele Garofoli and Gabriele Pesaresi by awarding two scholarships for Italian students to come to South Africa in 2012 and for two South Africa students to attend and participate in the Arcevia Jazz Festival in August 2012. Following Arcevia, I had the pleasure to team up with my old friend and icon of South African Jazz and Education, Darius Brubeck, for a number of concerts in Italy that included Gabriele Pesaresi on bass and Roberto Desiderio on drums.

In closing I would like to invite and encourage all SAJE members and those interested in jazz and jazz education, to attend the **SAJE Conference 25-27 March 2012** (please see our invite on page 3). Already there has been tremendous interest from various international and local artists and educators re: attending and participating in the March gathering in Cape Town. Don't miss the opportunity to attend this very special event as it continues to grow and become an important and vital part of the global jazz family.

Thank you once again for all you do for jazz and jazz education.

With kind regards,



Mike Rossi
SAJE President

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The 11th SAJE Jazz Conference takes place at the South African College of Music at UCT from **Sunday 25 March to Tuesday 27 March 2012**. The SAJE Conference is a biennial event focusing on jazz research, education, performance, improvisation, composition, discussion and skills development. It is the only conference of its kind in Africa and offers a unique forum for musicians, academics, educators, students, and arts organisers to engage with the latest sounds and ideas in jazz. Along with paper presentations, workshops, performances and jam sessions, there are opportunities for discussion, networking, information exchange, and professional development.

Call for Papers, Workshop and Performance Proposals: The conference committee invites proposals for research papers, workshops, lecture-recitals, performances, panels and roundtable discussions. SAJE welcomes presentations that advance the field of jazz education, and the emergence of cross-disciplinary thinking and the development of new jazz scholarship. While we invite proposals on any area of jazz research and practice from within any discipline, preference will be given to topics which accord with the conference theme. Individual presentations should be no more than twenty-five to thirty minutes in duration. There may be opportunities for longer slots for lecture-recitals and workshops (45-50 minutes). Proposals should take the form of a title followed by an abstract of not more than 200 words, and should include details of each presenter(s) including brief biographical description.

The **deadline for submissions is Wednesday 30 November 2011**, and decisions will be notified shortly after this date.

- Any queries about a proposal should be directed to the SAJE 2012 Conference Organiser: Diane Rossi at sajejazz@gmail.com
- Submissions should be addressed to: SAJE 2012 Conference Committee via email: sajejazz@gmail.com or mailed to: SAJE, PO Box 175, Observatory 7935, South Africa

ARCEVIA JAZZ FEAST – Arcevia, Italy, August 2011 by Diane Rossi



Now in its 13th year, the **Arcevia Jazz Festival** – oops, the **Arcevia Jazz Feast** is just that – a feast of jazz! The town of Arcevia is located about 535 metres above sea level, on a hill overlooking the valley of the Misa river in the province of Ancona, region of Marche (on the Adriatic coast of Italy) surrounded by fields of sunflowers (girasole) with stunning buildings and glorious scenery to greet you each day. Every year, approximately 50 students of varying ages (18-55) descend upon Arcevia for this wonderful jazz camp. (There is also a BIG BABY BAND camp for 10-16 year olds). Besides lessons,

ensembles, masterclasses, etc during the day, each night there is a free public concert in one of the piazzas followed by a jam session. This year a student exchange program was established, whereby two UCT students will attend the Arcevia jazz camp in August 2012 and two Italian students will attend UCT. A few of these Italian jazz educators and musicians will be in Cape Town next year for the 2012 SAJE Jazz Conference.



Website: www.arceviajazzfeast.it

This year's teachers (docenti): Susanna Stivali - Canto, Antonia De Angelis - Tecnica vocale, Simone La Maida - Sassofono, Massimo Morganti - Trombone / Big Band, Samuele Garofoli - Tromba, Roberto Zechini - Chitarra, Emilio Marinelli - Pianoforte, Gabriele Pesaresi - Contrabbasso, Roberto Desiderio - Batteria, Giorgio Caselli - Direttore Big Baby Band, Marco Postacchini - Arrangiamento, Lamberto Di Piero - Armonia, Andrea Morandi - Jazz e Cinema, Marco Agostinelli - Storia del Jazz, Mike Rossi – Jazz in Sudafrica



facebook

Please join the **SAJE group** on **FACEBOOK** and stay in touch with all the great SA jazz events and people in your area. A great way to network.

IASJ - International Association of Schools of Jazz

21st IASJ Jazz Meeting 2011 – Sao Paulo, Brazil



The 21st Annual IASJ Jazz Meeting 2011 took place at Souza Lima Conservatory of Music, in Sao Paulo, Brazil. It is the very first time that a music institution from South America hosted the Annual IASJ Jazz Meeting - another milestone in the history of the IASJ.

Over 100 participants from 40 international music institutions attended the 21st IASJ Jazz Meeting 2011. Six combos were formed which rehearsed and then performed in Sao Paulo on the last two nights of the week. David Liebman is the Artistic Director.

The IASJ, established in 1989, is one of the most important existing world wide network of schools of jazz. Students, teachers and representatives are connected through the Annual IASJ Jazz Meeting, which takes place in a different country every year. The first IASJ Jazz Meeting took place in The Hague, The Netherlands in 1990. Ever since, jazz schools that play a major role in jazz and jazz education in Europe and the USA have hosted the IASJ Jazz Meeting. In the years to come IASJ Jazz Meetings are planned in South Africa, the USA, as well as in various top level jazz schools in Europe.



Darren, Mike and Zeke

♫ **Editor:** South Africa was represented at the 2011 IASJ Meeting in Sao Paulo by Prof Mike Rossi and students Darren English (trumpet) and Zeke le Grange (saxophone) – all from the University of Cape Town. Please visit jazz educator RONAN GUILFOYLE's blogspot **MOSTLY MUSIC** for a full and interesting report (in two parts) on this year's IASJ meeting: <http://ronanguil.blogspot.com>

Cape Town to host "2014 World Cup of Jazz"

Jazzing it up: Prof Mike Rossi, professor of jazz studies at UCT's South African College of Music (SACM), has presented a successful bid to host the International Association of Schools of Jazz in Cape Town in 2014.

Professor Mike Rossi, professor of jazz studies at UCT's South African College of Music (SACM), and students Zeke Le Grange and Darren English, attended and performed at the 21st annual meeting of the International Association of Schools of Jazz (IASJ) in Sao Paulo, Brazil, in July. Delegates from 40 institutions across 19 countries attended the event. At the meeting, Rossi performed, lectured and presented a successful bid to host the IASJ meeting in Cape Town in 2014. The Monday Paper spoke to Rossi on what it means to UCT and jazz lovers to host such an event.



Why is it such a big deal for UCT - and Cape Town - to host the IASJ conference?

This is the first time in the history of the IASJ, which presents a meeting and a conference each year, that the meeting will be held in Africa. The academic institution of the IASJ, of which the SACM at UCT has been a member for the past three years, consists of some of the most advanced and prestigious jazz education programmes in the world. The opportunity to have future exchanges, collaborations, and opportunities for students to study and form friendships with top-level jazz artists, educators and students, is extremely valuable in the long run. Raising the international profile of the jazz studies programme at the SACM - and of what UCT has to offer globally - is of great importance.

What value, do you think, will the event add to the local jazz industry?

There are excellent opportunities to develop friendships and networking with IASJ members from many countries, as well as great opportunities for the public to attend various jazz concerts, workshops and masterclasses.

How different do you imagine the meeting will be compared to the previous ones?

South Africa has much to offer in terms of its unique music and culture. In a way, this could be viewed as the 2014 World Cup of Jazz! The musical collaborations that will result from incorporating South African and African musical styles with music from other countries and cultures will be very exciting. A meeting of this nature speaks to the core of jazz, which today is really world music, as it embraces multiculturalism and democratic values.

What's the appeal of Cape Town to world jazz lovers?

Cape Town has become an international destination for jazz. Jazz has its roots in Africa! African and European musical characteristics are some of the basic ingredients that were mixed together with American influences in New Orleans at the turn of the 20th century to help create this music, which is now found in nearly every country across the globe. Visiting one of the most beautiful places on earth is and always has been an attraction to those coming from Europe and North America. Our jazz audiences and students are very supportive, welcoming and knowledgeable, and they appreciate new and exciting events. It's a chance to connect to the rest of the jazz world, and to what is taking place globally in jazz and jazz education.

♫ **Editor:** first published in the UCT MONDAY PAPER - Volume 30.11 - 8 August 2011



FINE MUSIC RADIO
101.3

JAZZ NEWS from UCT

Congratulations to **Benjamin Jephta (bass)** who won the **2011 FMR Pick n Pay Music Award (Jazz)**, and also to **Vuyo Sotashe (vocals)** who won the **2011 SAMRO Overseas Scholarship Competition** in the Jazz/Popular Music Category.



UCT – SA College of Music JAZZ FESTIVAL

Thursday 6, Friday 7 and Saturday 8 October at 8.15 pm
Chisholm Recital Room at SACM

This annual SACM Jazz Festival features the UCT Big Band and the two ensembles from the final round of the Jessica & Bernard Lyon Jazz Prize for SACM Students, as well as other groups from the jazz programme.

Thursday 6 October: Darryl Andrews Presents, The UCT Jazz Guitar Ensemble
Graham Beyer Ensemble, Dan Shout Sax Ensemble Hein van der Geyn Ensemble

Friday 7 October: Amanda Tiffin Presents, Alvin Dyers Band, UCT Jazz Singers, Darren English Band

Saturday 8 October: Mike Campbell presents, SACM Jazz Masterclass, Marlon Witbooi Band, The UCT Big Band

WINTER JAZZ VOCAL CAMP
Presented by
DEBORAH TANGUY & **AMANDA TIFFIN**

3-day comprehensive course covering individual & group lessons & activities, & best practice methods for improving vocal skills in jazz singing

Open to singers 16 to 28 years-old with some singing experience & bias or aspiration towards jazz

11-13 July 2011, SA College of Music, UCT

Prizes to be won!
Voluntary participation in a jazz vocal showcase concert on 15 July

Course fee R500

APPLICATION FORM:
021 299 4529 / 1studies@uct.ac.za
Or at SA College of Music, UCT
Tel: 021-459 3434

REGISTRATION: Mon 11 July, 9 am
The SACM is located opposite & behind the Boster Theatre in Rondebosch

A highly successful and well attended **Winter JAZZ VOCAL CAMP** was presented by **Déborah Tanguy** (France) and **Amanda Tiffin** (SA) from 11 to 13 July 2011 at the SA College of Music, UCT which culminated in a vocal showcase concert on Friday 15 July at the **KALEIDOSCOPE JAZZ CAFÉ**. Needless to say – the concert was sold out. Déborah Tanguy and Amanda Tiffin, are both international leaders in their field, with numerous years' experience teaching and performing at the highest level in South Africa and abroad. The course was comprehensive and covered individual and group lessons and activities, and best practice methods for improving vocal skills in jazz and contemporary singing. The course was open to singers aged 16 to 28 years-old, with some singing experience, and a bias or aspiration towards jazz. We look forward to the next **Winter Jazz Vocal Camp!**



TRINITY - 15 Bennett Street – Greenpoint, Cape Town, South Africa

Bookings Phone - 074 -237-8694 / 021-418-0624 / restaurant@trinitycapetown.co.za

Website - www.trinitycapetown.co.za / info@trinitycapetown.co.za

🎵 **Editor:** June 2011 saw the start of regular jazz at Cape Town's newest jazz venue: **TRINITY**. The opening act was **Judith Sephuma with Mike Campbell's BIG BAND** featuring some of Cape Town's finest jazz musicians. Since June there has been regular jazz at Trinity at least three times a week. And **BIG BAND MONDAYS** - featuring the **Mike Campbell Big Band** has become a regular feature.

JAZZ AT THE NASSAU – Cape Town

NASSAU CENTRE Groote Schuur High School, Palmyra Road, Newlands at 7.30pm

Tickets are R80 - Bookings - Cliff Wallis 076-401-0008 or 021-761-2726.

Sunday 28th August **B A B U and the CAPE TOWN TANGO ENSEMBLE**

Sunday 2nd October **Dan Shout Quartet plus Graham Burton with the Andrew Ford Trio**

Sunday 6th November The Music of Burt Bacharach featuring the **Darryl Andrews Tentet**

Sunday 11th December **The Boulevard Blues Band**

Third Annual Jazz Education Network Conference
Developing Tomorrow's Jazz Audiences Today!
January 4-7, 2012 • Louisville, KY

🎵 **Editor:** Visit www.JazzEdNet.org for more info



JAZZ EDUCATION NETWORK

Tutti – Beijing World Youth Music Festival, July 2011

I have just had the privilege of attending the Tutti-Beijing World Youth Music Festival, together with musicians and teachers from Alexander Sinton, Bergvliet High, Heathfield High and Wynberg Girl's High Schools.

The week in Beijing was not just about music. All the musicians taking part played, practiced and learnt to develop their skills – but also had the great advantage of being in Beijing - which is a city with a history and culture stretching back thousands of years. We encountered the ancient heart of China and also its new modern and progressive society, cars - millions of them, high rise buildings etc.



This experience was for a large number of musicians taking part their first trip overseas, and what a trip it turned out to be.

From the music aspect, they enjoyed master classes given by renowned musicians from Australia. Barry Cockcroft, one of Australia's finest saxophonists, John Hoffman a most respected trumpet player, who has performed with the Woody Herman Orchestra, Glenn Miller, Ella Fitzgerald, Frank Sinatra, etc, Paul Dean clarinet soloist, to name but a few, as well as interacting with young musicians from other countries. Enjoying the Chinese



culture, we visited Tiananmen Square, The Forbidden City, acrobatic shows, Great Wall of China, tea houses, the Bird's Nest Olympic

Village, Chinese cuisine, Chinese music and dance. A trip to Beijing would not be complete without a trip to the Great Wall, upon which our young musicians sang the South African National Anthem.

The whole experience was fantastic and the musicians involved enjoyed every minute. Even though they missed their burgers!!!

Ann Barr - Director: Cape Town Big Band Jazz Festival



Olympic Birds Nest

Alexander Sinton Music News – Ronel Nagfaal

It is with great pleasure that I can safely say that the jazz program is still very much in tact at Sinton - learners are excited and so enthusiastic to eventually write their arrangements on Sibelius - yes, those Mac's are finally up and running.

Our Beijing trip turned out to be very successful. The Kids had the opportunity to work and perform with some extraordinary musicians including Barry Cockcroft, John Hoffman and Paul Dean, as well as young musicians from other countries.

The audiences really enjoyed and appreciated our SA repertoire... I remember John and Rob walking in on us as the band was warming up..... they were like "wow".... lets skip on what I intended to do with you today and we just keep on playing SA music.....at the time we did *Yakhal'inkomo* and *You and Me*.....after sitting there for a while, analysing the music I guess, they joined in. They were impressed at the level at which the kids performed.

We recently received a package full of jazz materials from Mr Jamey Aebersold - after my request for assistance back in March - all this came true because of the assistance of Bob Sinicrope from Milton Academy in Boston and Prof Mike Rossi, who vouched for the legitimacy of our jazz program and personally wrote to Mr Aebersold on our behalf!!! All I could say when we got back to him was "wow Jamey"!!! The word **thank you** for me was not enough to show my gratitude.....

Ronel Nagfaal: Director, Alexander Sinton Jazz Band

🎵 **Editor:** In SAJE NEWS No 28, Paul Sedres wrote: The **Alexander Sinton Jazz Ensemble** is the senior ensemble of the music department at **Alexander Sinton High School** in Athlone, one of ten Western Cape Arts Focus Schools. The school attracts learners from the surrounding economically depressed Cape Flats. The rapid growth of its music department, with more than forty learners this year, seems indicative of a desire by all to rise above the drawbacks of their environment.

MUIZENBERG HIGH SCHOOL – Music Dept News by Fred Kuit

Muizenberg High grade 12 music student Robin Kock recently received a scholarship for two years to attend the Berklee College of Music in Boston, USA. He is a jazz trumpeter and recently played in the Schools Band at Grahamstown National Youth Jazz Festival. The music department here at Muizenberg has a number of developing students on guitar, bass, piano and vox.

NEWS FROM NELSON MANDELA METROPOLITAN UNIVERSITY AND FURTHER AFIELD....Correspondent: John Edwards

Port Elizabeth Music Society hosts *John Edwards and Friends*, 13 June, NMMU South Campus Auditorium

Generous funding that was provided by the NMMU Vice-Chancellor Prof Derrick Swartz, enabled the Port Elizabeth Music Society to include a jazz concert in what has, in past years, been a concert calendar devoted exclusively to western art music. NMMU jazz lecturer and pianist **John Edwards** was invited by the music society to put together an event that reflected Port Elizabeth's diversity of musical talent and the audience was treated to an evening of collaborative artistry by well known local musicians from both the jazz and classical fraternities. The concert featured a unique fusion of composition, orchestration and improvisation in the shape of a merger between a string quartet led by **Keith Moss** (Winner of the 2010 SAMRO Overseas scholarship for western art music composition) with a jazz quintet led by John Edwards. This part of the programme included arrangements by Edwards and Moss of *Blue Rondo a la Turk* (Dave Brubeck), *Classiquando* (Ruben Gonzales), *Round Midnight* (Thelonius Monk) and *Nostalgic Waltz*; the latter piece being an original work by Edwards which was commissioned by the First Physical Dance Company for their production of *Ozymandias* which premiered at the 2008 National Arts Festival. (This was a second collaborative endeavour for Edwards and Moss, earlier in the year the composer/performers devised and presented 'Making Inroads', an ambitious production which melded the classical orchestra with a jazz trio.)

In addition to the fusion of jazz and classical music, **John Edwards and Friends** showcased a reunion of the **Groovin' High Jazz Quintet** which performed to significant acclaim at numerous events last year; including a concert for the Grahamstown Music Society in September 2010. Repertoire included several of Edwards' original compositions in addition to well-loved jazz standards such as *All Blues*, *Cheesecake*, *Nica's Dream* and *Caravan*. The quintet features past NYJF members, bassist/guitarist **Tim Robinson** and trombonist **Kyle du Preez**, as well as Edwards on piano, **Lincoln Adams** on trumpet and drummer **Devon van Rooyen**. The third component of the evening featured Edwards and Van Rooyen in collaboration with bassist **Andrew Warneke**. The trio performed pieces by Chick Corea, Bill Evans and several original compositions. The following Youtube links provide several of the many highlights of what it is hoped will become a regular event on the Port Elizabeth Music Society concert programme.

<http://www.youtube.com/user/edwardsjazzpiano#p/u/6/Kx3godUdCpQ>

<http://www.youtube.com/user/edwardsjazzpiano#p/u/7/-358sFZXepM>

<http://www.youtube.com/user/edwardsjazzpiano#p/u/4/J3qhXuk3eVI>



John Edwards and friends



John Edwards & Lloyd Martin

Renowned Drummer Lloyd Martin alive and well in Port Elizabeth!

Prolific drummer **Lloyd Martin** needs no introduction to most SAJE members. Resident in Port Elizabeth since mid-2009, Lloyd was recently appointed to teach drums at NMMU. He has also been visible recently in a variety of diverse musical combinations ranging from reggae bands and Led Zeppelin retrospectives to blues and jazz bands featuring local Eastern Cape musicians. Lloyd was recently engaged to present a series of workshops at the music department; these focus on his deconstructive approach to jazz standards and popular tunes with an emphasis on the role of the rhythm section. He has been ably assisted in these endeavours by John Edwards and **Alec Mackay** on upright bass.

Steve's 12 bar Blues Café

Steve Walsh will also be familiar to a few SAJE members; this musician/raconteur/restaurateur has been resident in surfing mecca Jeffreys Bay for several years and has recently opened a restaurant which aims to place quality music at the core of the business. To this end, Steve has engaged the services of the **12 Bar Jazz Trio** (with John Edwards on piano, Joe van der Linden on bass and Lloyd Martin on drums)) which performs every Sunday afternoon and evening at the venue. With the festive season fast approaching, various nationally renowned musicians have also been booked to perform on Friday and Saturday nights including, amongst others, Steve with his band **Hot Wasabe**, **Albert Frost**, **Brian Finch** and **Diesel Vanilla**. Despite rampant development over several decades and the subsequent economic downturn, JBay remains an intriguingly quirky town which is never short of interesting visitors. Recently guitar maker/musician **Mark Maingard** popped in for a jam with the **12 Bar Jazz Trio** – anybody who is heading towards the Eastern Cape should certainly take a turn to No 10 Da Gama Road, Jeffreys Bay (042 293 3114). For those who are resident in the region, it's worth the drive!

SILENT REVOLUTION WINTER JAZZ SERIES

7-9 July 2011 @ THE FUGARD

Caledon Street, District Six, Cape Town

For more info visit www.silentrevolutionproductions.com



Silent Revolution Music in association with the Standard Bank Jazz Festival, Grahamstown and Eastern Cape Jazz Promotions presented the first Winter Jazz Series, at the Fugard Theatre Studio in Cape Town from 7 - 9 July.

The Silent Revolution Winter Jazz Series line-up at the Fugard Theatre Studio featured many of the artists that had just returned from the Standard Bank Jazz Festival in Grahamstown, including four Standard Bank Young Artist Award (SBYAA) winners for Jazz. The festival saw artists like Soweto Kinch, Emily Bruce, Melanie Scholtz and the dirty trio perform.

Melanie Scholtz (vocals) - SBYAA 2010), performed with special guest Mark Fransman (sax) - SBYAA 2008. Andreas Schaerer (vocals), Bänz Oester (double bass) from Switzerland performed with special guest Mark Fransman (sax). The Gavin Minter Septet was on stage at 19:30 on Saturday 9 July, with Lee Thomson (Trumpet and Flugelhorn), Dan Shout (Alto Saxophone and Clarinet), Buddy Wells (Tenor Saxophone and Flute), Kevin Gibson (Drums), Andrew Lilley (Piano), Charles Lazar (Double Bass) and Gavin Minter (Vocals). The final performance of the weekend featured Tina Schouw (vocals/guitar), Kevin Gibson (drums), Wesley Rustin (double bass), Lodi Paul Inga (guitar), Mark Fransman (piano/accordion/clarinet) and Gavin Minter (percussion).

The partners for this first Silent Revolution Winter Jazz series were Kawai piano, Pro Helvetia, the British Council, Standard Bank and Eastern Acoustic.

Silent Revolution Music was the coming together of well known Cape Town Jazz musicians **Kesivan Naidoo** and **Lee Thomson** in conjunction with business guru **Marie Wilcox**. They aim to stimulate the growth of the South African Jazz circuit through world class events such as the Silent Revolution Winter Jazz Series 2011. "I believe that creative people with new ideas is what is going to make this country work" says Kesivan Naidoo.

♪ Editor: We look forward to the next Winter Jazz Series – please visit www.silentrevolutionmusic.com

The South African Jazz Collection: a publication of original sheet music by South African composers – Colin Miller

The forthcoming publication of the **South African Jazz Collection** by a local publisher is a significant step forward in promoting South African Jazz. The book includes music by 60 composers whom, among others, are Alan Kwela, Carlo Mombelli, Dennis Mpale, Dudu Pukwana, Feya Faku, Hotep Galeta, Hugh Masekela, Marcus Wyatt, McCoy Mrubata, Shannon Mowday, Tete Mbambisa, Winston Mankunku and Zim Ngqawana.

The song list of 90 songs includes both vocal and instrumental pieces. Among the popular vocal tunes in the book are *Pata Pata* (Miriam Makeba), *Ntyilo Ntyilo* (Alan Silinga) and *Lakutshoni' Langa* (Mackay Davashe). Among the instrumental pieces are well known tunes like *Bringing Joy* (Allou April), *Genes and Spirits* (Moses Molelekwa) and *Tshona* (Pat Matshikiza), and lesser known ones like *I Remember Billy* (Kippie Moeketsi), *One Up* (Ezra Ngcukana) and *Angola* (Bheki Mseleku).

Until now, the publication of sheet music composed by South African jazz musicians was almost non-existent. Except for the Cape Jazz Collection and a handful of big band scores, both published by and available on www.jazz.co.za, no sheet music has yet been published in South Africa. To my knowledge, the only other published sheet music by a South Africa composer are two piano collections, *The African Piano of Abdullah Ibrahim* and *The Piano World of Abdullah Ibrahim*. These were brought out in Europe, respectively by Swiss based Innovative Music and German based ENJA Records. However this jazz collection will make the sheet music for South African jazz compositions more readily available.

The main intention of this South African Jazz Collection is twofold. Firstly, it is to encourage musicians play South African compositions and include some of these songs in their standard repertoire. Secondly, the collection wants to encourage music educators, especially in South Africa, to draw on a new body of published work to teach jazz. The South African jazz repertoire in this collection will expose music educators and students to another very important stylistic development in jazz, one that greatly influenced the diasporic jazz scene. The Collection includes music written by Chris McGregor, Dudu Pukwana, Bheki Mseleku, Winston Mankunku, all very important exponents in the development of jazz in the 60's and 70's.

The books includes a 5 page overview of the history of South African jazz over the past 60 years and short but well researched biographies of all the composers. The historical overview examines events that shaped the development of jazz and concludes by looking at the immense opportunities that the coming of democracy has brought to for professionalism in music in present day South Africa.

Thami

Swing

Shakes Mgodlwa

♩=124

A D7/A Fm/Ab C/G A7 Dm7 G7 CΔ7 A7

F F#° C/G A7 Dm7 G7 CΔ7 CΔ7

B FΔ7 Am7 D7(b9) Gm7 A7

E♭Δ7 Gm7 C7(b9) Fm7 G7

C D7/A Fm/Ab C/G A7 Dm7 G7 CΔ7 A7

F F#° C/G A7 Dm7 G7 CΔ7

Dateline Amsterdam: 1 September – 4 September 2011 Rhythm Changes: Jazz and National Identities Conference

Some students may see 'jazz studies' as a fancy designation that justifies learning practical skills at a university, but jazz research internationally is growing apace, yielding challenging insights and surprises. For instance, did you know that the first-ever jazz festival was held in Australia in 1919? We didn't, until we attended the above Conference at the stunning, modern Conservatory of Amsterdam.

Keynote speakers were Ronald Radano, Bruce Johnson and Krin Gabbard. Papers and panels were grouped topically or by region, many outside the US with long and rich jazz histories. We gave an updated version of the co-written paper, "Jazz Education at UKZN: Early History, Development and Drinks at Five" that Chris Ballantine kindly presented at the 2010 SAJE Conference. Carol Muller and Jonathan Eato also presented papers on South African jazz; "The Sounds of a New Nation? South African Jazz in Exile" and "Has Anyone Heard Yakhal' Inkomo?", respectively. In addition to a large contingent of American, UK and Western European panellists, there were speakers from lesser known countries such as Estonia for one example, with their own jazz story to tell. There is no longer one main jazz family, but many, many global relatives, all examining and declaring a vibrant transnational status.

Rhythm Changes is a 3-year research project sponsored by 'Humanities in the European Research Area' (HERA) which is a body within the European Commission and we really recommend that you access their website www.rhythmchanges.net and follow the issues cultural theorists are examining.

It is not possible here to review the new thinking about jazz or the impressive research that made this year's event in Amsterdam such an educational, worthwhile and provocative experience, but some of the papers will be published. Our personal thanks to SAJE members, Alan Webster, Karendera Devroop and Mike and Di Rossi for bringing us up to date.

Cathy and Darius Brubeck

Stirling Jazz Band tours KwaZulu-Natal by Donné Dowlman

The Stirling Jazz Band has toured most provinces in South Africa, but the one province the band had not visited was Kwazulu-Natal, and it was thus the obvious choice for the tour this year. After a trek into the Drakensberg Mountains which had patches of leftover snow, the band performed at the Java Café at uShaka and later got to tour the Marine World, watch the Dolphin show and test the slides at the water park. Wednesday was an early start where they performed in the morning assembly at Ridge Primary. Later that day saw a tour to the Moses Mabhida Stadium. Since the Eastern Cape does not have a World Cup Stadium, this was a must-see for teachers and students. What a magnificent achievement! The main intention of the visit was to take a ride in the Sky Car over the arch but unfortunately this was not possible due to heavy winds. Next the band was on the road again to do a sound check at UKZN's Jazz Centre. They performed at 19:00 to a very enthusiastic Durban audience who gave the band a standing ovation at the end of the evening. Thursday saw a joint gig with Brian Thusi and the Siyakhula Music Centre. What incredibly talented musicians he has.

The last gig was on Friday 12 August at Hilton College's very fancy theatre in the Natal Midlands. The Hilton College Jazz Band did a set, followed by Stirling, and then to end the evening off, Alan Webster invited the two bands to play a couple of numbers together which turned into a lot of fun on stage with two drummers pushing out the funky rhythms of Chameleon in unison as well as trading fours later on. What a crowd-pleaser!

If music teachers ever want to see the results of their hard work come to fruition, take your band on tour. ☺



The Stirling Jazz Band pictured here performing at UKZN's Jazz Centre

national youth **Jazz** festival GRAHAMSTOWN 2011

19th STANDARD BANK NATIONAL YOUTH JAZZ FESTIVAL – 2011

300 students, 30 teachers and 60 musicians descended upon the small university town of Grahamstown to attend the annual SBNYJF which took place concurrent with the National Arts Festival, from Wednesday 29 June to Tues 5 July at the Music School of the Diocesan School for Girls (DSG). As always, over 550 applications arrive on the organizers' desks each year, but sadly those who miss the closing date lose out on one of the most exciting life changing experiences a jazz student could ever wish to have. This festival sits at the forefront of every jazz student's mind and is undoubtedly the place to be if one is going to take jazz seriously as a career. The friendships that are formed and the networking opportunities for both students and musicians alike are of the most positive aspects to come out of the festival. The quality of the jazz is a given. The weather however, was not so predictable! The coldest winter festino's have experienced in GHT in years. Brrr

Every day, each course participant was able to rehearse in a big band or vocal group and chose to attend an array of workshops and electives on jazz topics such as improvisation, jazz history, sound engineering, instrumental clinics, composition or jazz harmony. These were led by a collection of some of the best professional jazz players and educators in the country as well as visiting foreign teachers and performers. One of the highlights this year was Danish Funk band **WONDERBRAZZ**. Their workshops were packed to the rafters with students displaying the biggest smiles and grins in response to their New Orleans Funk based music. Their concerts were energetic and required audience participation to the max. Who can forget "**Exercise, exercise, always do your exercise**"!!



One of the most rewarding aspects of the festival for the organizers is to see the growth every year in young high school jazz enthusiasts who come back a couple of years later and are making a name for themselves while studying jazz at university level and continue to make inroads in the jazz industry in SA and abroad. To the musicians, teachers and students of the SBNYJF 2011: Thanks for the positive vibes and the "lekker gees" that you brought to festival this year.

The following musicians performed this year in a variety of collaborations:

- Drums/Perc** Kevin Gibson, Kesivan Naidoo, Lloyd Martin, Ayanda Sikade, Godfrey Mgcina, Tony Paco, Lieven Venken (Belgium), Kristijan Krajncan (Slovenia), Håkon Johansen (Norway), Martin Seidelin (Denmark), Esben Duus (Denmark)
- Bass** Marc Duby, Shaun Johannes, Shane Cooper, Nicolas Thys (Belgium), Jeroen Vierdag (Holland), Bänz Oester (Swiss), Hein van de Geyn (Holland)
- Piano/Organ** Andrew Lilley, Mark Fransman, Afrika Mkhize, Melvin Peters, Bokani Dyer, Ewout Pierreux (Belgium), Carine Bonnefoy (France), Carolyn Wilkins (US), Vigeik Storaas (Norway), Steinar Nickelsen (Norway), Henrik Kjelin (Denmark)
- Guitar** Dave Ledbetter, Alvin Dyers, Angelo Syster, Anton Goudsmit (Holland)
- Trumpet** Marcus Wyatt, Brian Thusi, Lee Thomson, Charlie Sayers, Fredrik Norén (Sweden), Arne Hiorth (Norway), Frank Brodahl (Norway), Peter Kehl (Denmark)
- Trombone** James Bassingthwaighte, Tarjei W. Grimsby (Norway), Ola Akermann (Denmark)
- Sax** Buddy Wells, McCoy Mrubata, Shannon Mowday, Chris Engel, Efrain Trujillo (Holland), Geir Lysne (Norway), Mark Ginsberg (Australia), Soweto Kinch (Britain), Stig Naur (Denmark)
- Vocals** Melanie Scholtz, Amanda Tiffin, Gavin Minter, Deborah Tanguy (France), Tutu Puoane (Belgium), Andreas Schaerer (Swiss)



Andreas Schaerer



Alvin Dyers



Tutu Puoane



Soweto Kinch

National Bands: Two national bands were chosen at the Festival: the **STANDARD BANK NATIONAL SCHOOLS' JAZZ BAND** (age limit 18 on 1/1/2011, and attending high school) and the **STANDARD BANK NATIONAL YOUTH JAZZ BAND** (age limit 26 on 1/1/2011). These bands performed on the main jazz stage of the **National Arts Festival**. The SBNSBB was conducted by **Fredrik Norén (Sweden)**, and the SBNYJB by **McCoy Mrubata (SA)**.

The Standard Bank National Youth Jazz Band 2011



Back: L-R: Senzo Mzimela (trombone), Sakhile Simani (trumpet), Marlon Witbooi (drums), Benjamin Jephta (bass), Janus van der Merwe (tenor), Gerrit Strydom (guitar)
Front: L-R: Sandile Gontsana (voice), Lou-Anne Stone (alto), Tracey-Lee Appolis (piano), McCoy Mrubata

The Standard Bank National Schools' Big Band 2011



Back: L-R: Daniel Burger (tenor), Hamza van der Ross (bari), Jonathan Prest (trumpet), Hamish Mollett (trumpet), Jesse Weber (piano)
Middle: L-R: Robin Kock (trumpet), Matthew Poulter (trombone), Kevin Murning (guitar), Jason Smythe (trombone), Matthew Hurworth (trumpet), Patrick Chuter (tenor), Michael Wood (trumpet), Nomnikelo Luzipo (voice), Robyn Murning (trumpet), Matthew Ehrenreich (alto)
Front: L-R: Joshua Smuts (trombone), Callum McDonald (bass), Fredrik Norén, Jaren Hendricks (drums), Gladys Kisela (alto)

International Youth Jazz band:

A new idea from Alan Webster this year was to extend the youth ensemble programme into the global arena and offer a small international youth jazz band drawn from different parts of the world, including students from South Africa, Europe and Israel. The band was co-ordinated and conducted by master Dutch bassist **Hein van de Geyn**, now resident in Cape Town after a period as artistic manager of the Rotterdam Jazz Academy. He established himself as one of the most sought-after bass players in Europe and was awarded numerous prizes, including the prestigious Prins Bernhard Fonds Music Prize for his role in the development of European Jazz as well as for his stimulating role as mentor and producer of many young musicians in Holland and abroad. The band featured South Africans **Sisonke Xonti** (sax) and **Kyle du Preez** (trombone), with Israeli pianist **Milton Michaeli** from Rimon in Tel Aviv and drummer **Ruben Steijn** from the Amsterdam Conservatory. After four days of intensive rehearsing the group performed in front of their peers on the Main Stage of the jazz festival. For these young musicians, working with Hein was indeed a privilege and undoubtedly a growth curve in their musical journeys.



Above: Sisonke Xonti, Milton Michaeli, Kyle du Preez, Hein van de Geyn & Ruben Steijn

Bokani Dyer: Standard Bank Young Artist for Jazz 2011

Bokani Dyer, worthy recipient of this year's Standard Bank Young Artist Award for Jazz, displayed just why he received this prestigious award. He performed four gigs in Grahamstown, the first being with his own band (**Shane Cooper** – bass, **Ayanda Sikade** – drums, **Angelo Syster** – guitar, **Buddy Wells** – sax, **Marcus Wyatt** – trumpet) performing his original compositions from his latest album "*Emancipate The Story*". The second gig was a big collaboration with British saxophonist and MC/Rapper Soweto Kinch who appeals to jazz and hip-hop fans around the globe. The band consisted of Dutch guitarist **Anton Goudsmit**, Dutch electric bassist **Jeroen Vierdag**, SA's **Kesivan (K7) Naidoo** on drums & the vocally-dexterous **Andreas Schaerer** from Switzerland. This was one of the most exciting and memorable gigs to hit Grahamstown! The third gig was again with Soweto Kinch with an all star SA lineup of musicians, namely **Dave Ledbetter** – guitar, **Shane Cooper** – bass and **Kesivan Naidoo** on drums. The fourth and last gig in Grahamstown for Bokani was a truly special one where he got to lay out in the trio format with Dutch bassist **Hein van de Geyn** and **Kesivan Naidoo**. Bokani also performed at the Standard Bank Joy of Jazz Festival in Newton, Johannesburg on the Bassline stage.



Above: Bokani Dyer performing at the Standard Bank Jazz Festival, Grahamstown 2011

Standard Bank National Youth Jazz Band 2011 performs at Joy of Jazz, Johannesburg

The Standard Bank National Youth Jazz Band performed twice at this year's Standard Bank Joy of Jazz Festival held in Newtown, JHB from 26-27 August. A full day of rehearsals was necessary to catch up on the Grahamstown repertoire and thanks to Carlo Mombelli for providing such a cosy rehearsal spot at his house in Melville and for the steady supply of Italian coffee! On Friday 26 August the NYJB was invited to be the house band for the Morning Live shoot on SABC 2. Call time was 5:00 a.m. at the Horror Café in Newtown. A really nice surprise was that Jeff Lorber and Gerald Veasley appeared on the show as well. That night the NYJB opened the Bassline stage with a fantastic set of music by conductor McCoy Mrubata. Other performers at the Bassline were the Tingvall Trio, Dee Dee Bridgewater & Gerald Veasley.

On Saturday 27 August the band opened the Dinaledi stage which was host to Wynton Marsalis later that evening. All eyes were on his arrival at the Green Room! Other artists at Dinaledi were the Brussels Jazz orchestra with Tutu Puoane performing the most beautiful arrangements of Mama Africa's repertoire, Sibongile Khumalo and McCoy Tyner. Other highlights were meeting Jimmy Haslip, Eric Marienthal, Will Kennedy, Marcus Baylor & Jeff Lorber. Congrats to the NYJB and McCoy Mrubata for performing very tight sets. The future of SA jazz is looking goooood!



NYJB at Morning Live



Lou-Anne, Benjamin, Marlon, Sandile, Wynton, Gerrit & Tracey backstage

DATES FOR THE 20th STANDARD BANK NATIONAL YOUTH JAZZ FESTIVAL 2012 ARE:

WEDNESDAY 27 JUNE – TUESDAY 3 JULY 2012

APPLICATION FORMS WILL BE MADE AVAILABLE IN FEBRUARY 2012

www.youthjazz.co.za and www.standardbankarts.co.za

LETTER FROM NEW YORK by Nicky Schrire – September 2011

Hello dear SAJE Readers



I have just returned from a week-long “Circlesong” course in New York, led by Bobby McFerrin and five of his amazing disciples (Rhiannon, Joey Blake, David Worm, Christiane Karam and Judi Donaghy). There were about 170 participants from all walks of life (musicians, non-musicians, adults, teenagers, etc.) and we spent almost eight hours a day singing, improvising, learning and being inspired. “Circlesinging” refers to Bobby’s outlook that everyone can and should sing. You don’t have to be a musician but, of course, the more tools you have the bigger your musical vocabulary will be. We would stand in a circle and Bobby or one of the other faculty would start singing an improvised phrase, allocated it to a group of the singers and then, layer upon layer, build the song until every section of people was singing. It’s like a human loop station. Bobby uses this method to involve his audiences when he’s performing a concert.

I learnt a huge amount about improvised music, clarity and intention, vocal production and about teaching. Bobby’s attitude and playfulness towards music is completely inspiring. It reminded me that music is supposed to be fun and that the end musical result is better if we keep this at the fore of our minds throughout. His ability to mimic and Rhiannon’s background in theater also reiterated the aspect of being a singer that involves acting. I’ve always felt a strong pull towards musical theater and I place huge importance on the dialogue that occurs in between songs because you have a chance to be, all at once, open, vulnerable and an entertainer in whatever story or anecdote you share with your audience.

The pedagogical lessons of the week were incredibly illuminating for me. I’ve come away with new tricks up my sleeve and ideas for future workshops and lessons. I also came away with a vastly deep sense of gratitude for all the teachers I’ve been fortunate enough to study with. They run the gauntlet from my first piano teacher (Merryl Preston, who nurtured me for a whopping 12 years) to my first saxophone teacher (Bob Mowday, who has influenced so many young horn players) to my theory teacher (Noreen Moodie, whose wisdom continues to amaze me) to Natascha Roth (my first ever jazz voice teacher who treated me as an equal and therefore challenged me to be better and brighter) to Francois Du Toit (I have so much love for his loveliness as a human being!) to Andrew Lilley to Anthea Haupt and to my most current batch of leaders and gurus- Peter Eldridge, Dave Liebman, Phil Markowitz, Theo Bleckmann, Dominique Eade and more. Teachers are too underrated and too pivotal in our development as people.

The reason I’m sifting through a bucket of teacher-related love is because I was very lucky this past week. Lucky in the sense of this quote: “Luck is when preparation meets opportunity.” I had the opportunity to sing my transcription of Bobby McFerrin’s “Blackbird” for Bobby himself. It was intensely surreal and blissful. And I also had the opportunity to discuss my method with him, Judi and the 170 participants. In listening back to my discussion, I am overwhelmed by how each of the teachers mentioned above are in some way responsible for the practice or work method that led me to this moment. If you’re interested in watching the clip, you can see it here <http://www.youtube.com/watch?v=-GW9O2EhZnw>

As many of you know, I graduated in May 2011 and, after a blissful holiday in the US with my mum and big sister, flew back to Cape Town for a month-long holiday. It was a holiday-no gigs (not for lack of trying mind you-but this turned out to be good for me, a forced break), no frantic running around trying to fit in people before I left again, and no more school (happiness of note). I spent my time seeing friends, spending time with family, listening to lots of live jazz (there's so much wonderful stuff happening in the Cape Town jazz scene) and revisiting the things I miss most about CPT (Kirstenbosch, Kalkbay, Franschoek, Sea Point, and, of course, Cavendish Square).

I was fortunate enough to go away for a week to the Eastern Cape with my amazing family. We traveled to the Grahamstown National Arts Festival. The purpose of this trip was two-fold: I had a handful of dear, dear university friends playing at the Jazz Festival and I wanted to hear them and support them, and we wanted to return to The Madhatter Coffee Shop to eat their bran muffins (still good I might add). We saw amazing theater-my mother booked like a complete pro-and heard amazing jazz.

The Standard Bank Youth Jazz Festival is amazing. Completely unique in its ability to bring together musicians of different nationalities and have them converse in their shared language-music. That might sound incredibly esoteric and artsy fartsy, but it's true. Music is as much of a language as French or Spanish or English or Mandarin. The proof is in the fact that several times I have been in the company of people who do not speak English AT ALL, yet I will put a piece of paper in front of them, covered in little black dots and lines, and they will say something musically that I understand and that I can respond to in a manner that they will comprehend. It's amazing. This year's festival was no different to past years where the level was incredibly high and the music extremely varied and interesting. It was lovely to see all the musicians I've grown up with- from high school days, from Beau Soleil Music School days, from UCT/SACM days, and then from being a professional musician working in the SA industry. Was it difficult for me to feel my "place" in that scene has been covered in two years of dust and debris and now lays dormant? Yes, it was. But, at the same time, I understand the way time changes things, roles, and dynamics and I accept I am responsible for my choices. My only hope is that one day geography will matter less and personal relationships, ability, and a sense of history will matter more.

I returned to NYC six weeks ago and have hit the ground running. I tend to get the same questions about the same things so let me answer all these questions now. As an international student in the USA on an F1 visa, you get a year to work in the USA, in your field of study, following completion of your degree (this is called Optional Practical Training or OPT). So, I am not on a work visa nor am I on an artist (O1) visa. I am simply on an extension of my student visa. Since music was my field of study, the rules are very broad as to what constitutes working in this particular field. I can teach, I can perform, I can work at a music store, I can work at a record label, etc, etc. Being a bit picky I didn't want a job that would interfere with any possible nighttime gigging activity, allow me to get lost in the woodwork working at some massive label or agency, or a job that would hinder my progress in networking in NYC.

At the end of my studies, I began working as a personal assistant to my teacher, Peter Eldridge. I would organize his private teaching schedule, put charts into Sibelius (a music notation program) for him, eat cookies with him, etc. I also answered a Face Book ad from Taylor Eigsti-a prodigal jazz pianist who, at the age of 26, had been Grammy nominated, and played with people like Joshua Redman, Dave Brubeck, Esperanza Spalding, Gretchen Parlato and more (<http://www.tayloreigsti.com/>). I met with Taylor at his flat and we got along really well which seemed to secure the beginnings of my freelancing as a personal assistant for other jazz musicians. While working for Taylor, I started working for Becca Stevens-a wonderful person and even more incredible singer/songwriter who sings with Taylor and leads her own unique band (she has also just returned from singing with the F.L.Y. Trio-Larry Grenadier, Mark Turner, Jeff Ballard, and has featured on Kurt Elling, Gretchen Parlato and Esperanza Spalding's lists of "people to listen to"). I would sell merchandise at Becca's gigs, update mailing lists, do research about music rights, etc. and, apart from the job, I made a new friend and mentor of sorts (<http://beccastevens.com/>)

So all these "bit" jobs seemed to fill my days and give me the sense of purpose I'd feared I wouldn't have in the freelance field. When I worked last summer (for Oded Lev-Ari, Anat Cohen and Amy Cervini-a job which has left me with surrogate parents and phenomenal mentors in Amy and Oded as well as odd jobs stuffing envelopes and babysitting their adorable son, Ethan) I had also applied to work for Karen Kennedy. In hindsight, I "applied" to work for Karen for a full year. If that isn't persistent, I don't know what is! The moral of the story? Persistence pays off-a year later and I am Karen's "operations assistant."

Karen is fascinating. Originally from LA, she worked a product manager at A&M Records and, later, as marketing manager at Silas Records. She is eloquent. She is clever. She is strategic. She is passionate. She is inspiring. She is amazing at what she does. She moved to NY and started her own company-24 Seven Artist Management (<http://karenkennedy.net/home.html>) and she currently represents Kenny Barron, Stefon Harris, Gretchen Parlato and Jacky Terrason.

Karen's work really fills my time. It makes me feel efficient and it makes me feel productive. I am ever so grateful to her for these feelings of being answerable to someone. The majority of work I do for her involves compiling artist itineraries and liaising between artists, managers, venues, production teams, etc. It's all email correspondence-which means I can work from home or from a coffee shop-and I get to keep my own hours (as long as it gets done in a timely fashion I can go to yoga, or spend an hour practicing, and then get to answering emails about lobby call times, flight details and djembe drum transportation). I also get to network with some of the most respected people in the USA jazz industry. It's a thrill and it's wonderful to do something that is black and white, it's within my control, it's tangible. It's so unlike the **artistic/practical** aspect of being a musician. You're constantly waiting to get the green light from someone else, or you have no idea if you'll get that gig, or what your next step will be. The stability it provides is invaluable.

While I was working for Karen, I started planning my album recording. I had a couple of meetings with other artists and producers to see who felt right to use in a producer role. One of these people was Matt Pierson (<http://mattpierson.net/Welcome.html>). Matt is a record exec, in the truest sense of the word. He was high up on both the Time Warner and Blue Note ladders, is very business minded and savvy, has helped artists gain notoriety, and has over 25 years in the music business. I got on very well with Matt but decided to record sans a producer. Upon telling him my decision, he asked if I knew someone "reliable and efficient". Well, the "American way" is to be hugely self-confident and to go out there, guns a-blazing, wearing your skills on your sleeve. I didn't take this exact approach but I did think about it and decide to tell him I was "fairly reliable and mostly efficient." What ensued was an interview with the director of a recording project for charity (breast cancer) that will feature Broadway actors/singers singing lullabies. Matt was the musical producer and they were looking for a project coordinator (someone to organize the recording schedule, liaise with the artists, producers, etc.) It's worth noting that there are people out there who are PROFESSIONAL project co-coordinators. It's what they do. I was completely green in this arena but I also knew, from my work with Karen, that I could do the job. So, I got the job. I am now beginning to immerse myself in email-sending-writing-reading-compiling for "The Breast Cancer Lullaby Project" which is going to feature Sutton Foster, Anika Noni Rose, Judy Kuhn, Victoria Clarke, and many more singing the music of revered and worshipped Broadway composers and lyricists. It's a big freaking deal. And if you don't know who any of those people are, that's ok, it's a musical theater-nerd thing :)

In the performing realm, I recently started performing at a venue in the West Village called Caffe Vivaldi, which is something of an institution in the Village. The venue has seen the likes of Woody Allen, Rob Reiner, Bette Midler and Al Pacino, it's mostly a wooden interior, cosy, informal, inviting and it's been a lovely "home" for me to play my music with some

outstanding musicians. I also survived (no small feat) a week of the School for Improvisational Music's summer intensive course. Led by Ralph Alessi (whom I adore and have the utmost respect for), SIM is an institution housed at Brooklyn's Long Island University campus. They run intensive programs in Norway, Poland and more and the school focuses on a slice of the jazz pie that doesn't get too much attention in music schools and conservatories. People call it "free jazz" or "avant-garde" music, but the people who make a living playing it, hate these terms. They're just improvising, they say. It's not my genre. I don't enjoy quite so much freedom. But, man, did it stretch my ears and my mind (and my tolerance). I came away from the week knowing this: Listening is the most important thing. As the great Art Lande pointed out, "we're listeners before we're players." Enigmatic Jim Black said, "It doesn't matter what other people think. Do you like it? Then play it." He also, when asked who he'd like still like to play with in his lifetime, said, "I don't want to play with anyone. I NEED to play with my friends. But I don't need to play with other people." The course also reiterated what phenomenal educators many of these NY musicians are-they're so eloquent and wise and approachable. It was very difficult for me to concentrate and be present at the course. But I came away from it having identified my weaknesses and what I need to practice, closer to knowing what I do and don't like (so important), and having sung "Blackbird", a capella, for Vijay Iyer at 9am in the morning without warming up (if that doesn't make you braver & stronger, I don't know what will!).

There's so much methodology in the US that isn't used elsewhere in the world. At the SIM course, I was enveloped into a largely instrumental environment but taught in the exact same way. It made me think a lot about how singers can be stretched and challenged in a coaxing manner, that develops a more refined ear and palette (that instrumentalists often possess). The "Circlesong" workshop let me see how large groups are led into making improvised music within minutes of getting together. The possibility of doing that with a group of singers and the rewards being instant is very powerful. We work so hard and for such a long time (a lifetime to be exact) on our abilities as musicians, that we often forget that music (especially singing) is supposed to be second nature. Get rid of preconceptions. Get rid of judgment. Get rid of pressure. Focus on making a sound, in unison with other voices. It's a terribly simple premise. Why do we not do it more often, I wonder?

I am also thrilled to let you know that I'll be recording my debut album at the end of September with a tribe of incredible friends and musicians and an engineer who is a kindred spirit in terms of aesthetic. I will definitely keep you in the loop but for now all I know is that the adventure continues and, sure, there are highs and lows, good days and bad, but gosh am I having a lot of fun.

Love to you all,

Nicky

www.nickyschrire.com

An Interview with VUYO SOTASHE by Diane Rossi, September 2011

Hi Vuyo! First of all, congratulations on winning the SAMRO 2011 Overseas Scholarships Competition in the Jazz/Popular Music category. What a really wonderful achievement. No doubt there was a lot of hard work and preparation involved. Can you tell us a little bit about the week leading up to Saturday 3 September - who you were up against (the other 5 semi-finalists), the music you had to prepare, ...



Thank you so much Diane! It's such a huge honour for me. The singers in this year's competition were Sandile Gontsana, Nomfundo Xalavu, Bongile Mabaso, Emily Bruce and Zarchia Zacheus. Wow, a lot of work was put in by all the singers who entered the competition. Some of the things we had to do included preparing sheet music for the trio we were given to work with. Choice of repertoire was very important. The competition rule book on repertoire choice was very strict when it came to the style and arrangement of each of the songs we chose. Part of the semi-final was learning a quick study written specifically for the competition by one of South Africa's greatest composers and arrangers, Noel Stockton. We were all given this piece of music 48 hours before it was to be performed! You could not imagine the pressure.

You are listed as a baritone/tenor? How did they prepare music for you?

Part of the application process for the competition was stating what your range was. In this way the composer (of the both the quick study and the Final piece with the JPO) would have an idea of the kind of voice ranges he'll be writing for and therefore choose a comfortable key for all. Hahaha! The song ended up being too low for me but I guess it worked out in the end ☺

Okay - sounds like a lot of work. What was the Gala event like?

Absolutely fantastic! The highlight of the evening for me was getting the opportunity to sing with the Johannesburg Philharmonic Orchestra. Wow! Also getting to meet and sing for the former president of South Africa, Thabo Mbeki.

Tell me about the jazz trio Melvin Peters, Marc Duby and Kesivan Naidoo - all SA jazz heavyweights ...

They were amazing! To be honest, I felt quite intimidated. They're such great musicians and there was so much pressure to step up to the plate. Funny enough after the first rehearsal all the singers felt so comfortable cause they were so accommodating. One thing that really stood out to me about the band was how sensitive they are to the singers. I guess it's why they were chosen for the job this year. I was thoroughly honoured to have shared the stage with them.

... and performing with the Johannesburg Philharmonic Orchestra?

Hahaha! Like I had already mentioned, it was so beautiful. I'm sure every singer's dream is to one day perform with a huge orchestra backing them and that came true for both Emily and I. The JPO was led by Albert Horn who was such a pleasure to work with. The music was written so beautifully. Haha! I was a happy chap after that.

It is interesting to note that both winners this year, yourself and Maudé Montierre (winner of the Western Art Music Category) are from the SA College of Music at the University of Cape Town. What can you tell us about your studies there and the College in general.

UCT SA College of Music is a highly acclaimed institution in South Africa. We have some of the best teachers in the country who not only give lessons at the college but are prominent jazz performers in the Cape Town scene and some abroad. I have the privilege of being taught by Amanda Tiffin who many would know as a band leader, singer, songwriter, arranger and highly acclaimed music director. I must admit that we are very fortunate.

Please tell us where you are from and how you got involved in studying jazz vocals.

I'm from the very small town of Butterworth in the Transkei, Eastern Cape. I am the middle child of five kids and was the one who always loved singing, but not so much in front of people. My mother sang for the church choir and so did my sister. My older brother plays piano and my two little brothers are also somewhat musical. I was always immersed in music from a young age. In high school I started singing choral music and entered a few of the Tirisano eisteddfods. My older brother, Lutho Sotashe, was my initial connection to jazz music. Though I didn't understand it at first, I was very intrigued. I moved to Cape Town to finish off high school and in the process I found out about UCT College of music. At first my parents refused to let me study music as they didn't believe it was worth having as a career. So I applied for Business Science in Organisational Psychology, which I got accepted for. But I realized that it wasn't my passion and took a gap year to try and convince my parents it was what I wanted. Within that year I worked as a youth worker in the YOYL at View Church in Table View, went to Ireland, and also taught myself a bit of music theory and reading as I had never done music in high school. I applied the next year and jazz seemed to be the natural choice for some reason. I guess the rest is history 😊

Who are some of your favourite jazz vocalists and why?

Where can I start! Wow! At the moment I've been listening to a lot of Kurt Elling and his latest album "The Gate". Many jazz critics wouldn't consider it under the genre but the way in which Mr Elling interprets his song still amazes me. He knows exactly what to do at the exact moment where it's needed. He's just amazing. Another fairly new artist is Gretchen Parlato. She's the queen of minimalism. Many singers in the jazz scene end up doing too much with a song in their quest for harmonic and melodic virtuosity. Gretchen tends to say what she needs for say with a song and still bring an intelligent and interesting twist in the music, whether it's rhythmic or harmonic.

And of course, we can never forget the greats: Ella Fitzgerald (who most of the SACM jazz singing students refer to as uMama), Jon Hendricks, Mel Tormé, Carmen McRae, Betty Carter, Sarah Vaughan, Johnny Hartman and the list goes on and on. They all play a very big role in the evolving style of jazz singing.

Your prize from SENA is a R160 000 scholarship (plus R10 000 travel allowance) to study music at tertiary level at a recognized international institution. Please can you tell us about your plans for the future.

My dreams to study abroad were initially inspired by a singer's master class lecture given by Nicky Schrire at the SA College of Music on her experiences and adventures abroad. A lot of the singers left inspired to work hard and dream big after that session and we are all so grateful to her for her that.

There are so many options as you can imagine, one of them being the Manhattan School of Music in New York. So we're holding thumbs for that to work out 😊

Good luck Vuyo - and may your dreams come true!

🎵 **Editor:** for more information re: the SAMRO overseas scholarship competition visit www.sena.org.za

Sensational singers come out tops in SAMRO competition



The two SAMRO Overseas Scholarships 2011 Competition winners Vuyo Sotashe (Left) and Maude Montierre (Right), together with Former President Hon Mr. Thabo Mbeki and SAMRO Chairman Ms. Annette Emdon

Vuyo Sotashe and **Maudé Montierre** were named the winners of the **2011 SAMRO Overseas Scholarships Competition**, during a glittering gala event on 3 September attended by former President Thabo Mbeki. Montierre won the coveted scholarship in the Western Art Music category, while Sotashe was awarded top honours in the Jazz/Popular Music category. Both are students at the University of Cape Town.

Each winner receives a R160 000 scholarship (plus R10 000 travel allowance) from SAMRO Endowment for the National Arts (SENA) to study music at tertiary level at a recognized international institution. SENA commissioned composer Peter Klatzow, who won the SAMRO scholarship for composers in 1964, to set former President Mbeki's iconic "I am an African" speech to music for voice and orchestra for the Overseas Scholarships Competition. Saturday's gala event, held at the Linder Auditorium in Parktown, marked the premiere of this new work. It was performed by the two Western Art candidates, sopranos Hlengiwe Mkhwanazi (26) from the University of Cape Town and Montierre (21).

The two Jazz/Popular Music finalists, mezzo soprano Emily Bruce (31) and baritone/tenor Sotashe (21), both from UCT, sang jazz composer Noel Stockton's South African Medley on the night. The medley consisted of arrangements of Brotherhood by Stockton, from a poem by Edwin Markham, with additional Xhosa text by Bonisile Gcisa; as well as Ntyilo-Ntyilo by Alan Silinga; and A Cry, A Smile, A Dance by Selaelo Selota (arranged by Judith Sephuma). The singers were accompanied by the Johannesburg Philharmonic Orchestra under the baton of Albert Horne, as well as by pianist Elna van der Merwe, and a jazz trio made up of pianist Melvin Peters, bassist Marc Duby and drummer Kesivan Naidoo (a previous SAMRO scholarship winner and the Standard Bank Young Artist for Jazz in 2009).

The audience was also treated to a vibrant performance by the Soweto Marimba Youth League, also known as "SMYLE".

This gala final round was preceded by the intermediate round, on 1 September, during which the six semi-finalists in the two genres were narrowed down to two in each category. SENA's annual Overseas Scholarships Competition is the country's largest music education award. As SAMRO embarks on an extensive programme of celebrations to mark its 50th anniversary, the organisation is proud to have injected more than R50-million into music education in South Africa since 1962, through the 60 scholarships and 1 404 bursaries awarded to date, supporting 35 music schools at a variety of tertiary institutions throughout Southern Africa.

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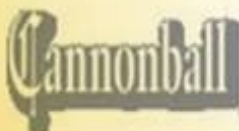


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🎵 Editor: JAZZ BLOGS worth reading

INTERVALS - Dave Liebman's newsletter - USA

<http://liebintervals.blogspot.com/>

MOSTLY MUSIC - Ronan Guilfoyle – Dublin, Ireland

<http://ronanguil.blogspot.com/>

JOHN EDWIN MASON – photographs and blogs – SA and international

http://johnedwinmason.typepad.com/john_edwin_mason_photogra/

CAPETOWNNATURAL – Gregory Franz – Cape Town

<http://capetownnatural.blogspot.com/>

CAPETOWNJAZZ.COM - Mike Laatz's jazz gig guide (in and around Cape Town)

<http://www.mikelaatzgigguide.blogspot.com/>

🎵 Editor: A comprehensive list of **Jazz Shows on South African Radio** can be found on Eric Alan's Jazz Rendezvous website <http://www.jazzrendezvous.co.za/sajazzradio.php>

The listings include the day, show title, presenter, time and radio station.

Please visit our **SAJE** website at www.saje.org.za for more info re: jazz groups, events, festivals & blogs. Your feedback and contributions or suggestions are always welcome! Please look for and join SAJE and SISTERS IN SOUND on FACEBOOK!

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[] Individual student R175

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- Associate members will be listed in each newsletter (3 per year), on the SAJE website, and in our Festival and Conference programmes and also on our FACEBOOK info page.

Please send to SAJE Treasurer: DIANE ROSSI PO Box 175, Observatory 7935 Fax: 086-508-0337 Email: sajejazz@gmail.com

or direct bank deposit: SAJE Standard Bank Account Number: 077337697 (Plus Plan) Branch: 025109 Claremont

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Table with 4 columns: Category, Jazz educator, Jazz Enthusiast, Music Industry. Rows include Presently teaching, Music Interest, and other categories.

Other:.....

SAJE Membership:

As an SAJE member you will also be a member of IASJ and JEN. Please visit the International Association of Schools of Jazz (IASJ) website www.iasj.com and the Jazz Education Network website www.JazzEdNet.org for membership benefits.