

SAJE NEWS

Newsletter of the South African Association for Jazz Education

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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 Editor

Like most of our members, I have a full time job that demands most of my time so it was not without reservations that I accepted the position of SAJE secretary. My principal task is to request, receive and edit your submissions into the medium of this newsletter. Thanks to those of you who made the time to respond. This newsletter should be a reflection of jazz music/education in South Africa which can only be achieved with your input. It's your newsletter, what would you like to see in it? CD/book/gig reviews, members' letters page, featured artists, general ruminations on jazz related matters? Anything is possible but it has to come from you. Look forward to hearing your thoughts.

John Edwards

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CUBA AND CHICAGO COME TO CAPE TOWN!

Delegates at the recent SAJE Conference included the IAJE President elect, Chicago-based Mary Jo Papich, and (also Chicago-based) Afro-Cuban maestro Ruben Alvarez. See inside for more details of this event.

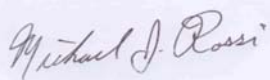
Message from the Vice President

For those who are not yet aware of the recent IAJE bankruptcy, I wish again to assure members of the following: **SAJE** is in sound financial shape and has again demonstrated to the South African and International Jazz community what we as a family represent. We have just experienced the most inclusive SAJE Conference ever with the conference theme **AIM for JAME - Jazz in Africa and the Middle East**. The conference itself represented groups and teachers from Israel, Turkey, DRC Congo, USA, UK, France and South Africa. IAJE President-Elect Mary Jo Papich and Yossi Regev - Director of the Thelma Yellin group (Israel), attended the 2008 IAJE Conference in Toronto and both remarked that our SAJE conference was something very unique and special and represented a vibrant showcase of non-Western based jazz. On a personal note, I would like to encourage all members to take a more active role in attending and presenting at future conferences. As Vice President I would like all members in our region to come together in an environment where exciting music can be created, knowledge can be shared and exchanged and a general higher level of learning across all aspects of jazz and its related industry takes place and is encouraged. Financial reward at SAJE Conferences is not possible, which is in line with conferences that take place throughout the world where those participating do not receive financial reward. Frankly, forsaking a gig for a few hundred Rands and attending educational gatherings brings far greater rewards that often enrich for years to come. With the exception of the Music Academy of Gauteng, Dan Shout, UCT's Big Band, KwaZulu-Natal based group *Sweet Concept*, and John Edwards, I must express my concern that there was little contribution from jazz educators and programs from around South Africa. Most of the SA groups that did apply did so in a late and rather unprofessional manner, even after repeated invitations and deadline extensions. In future, I hope we can show as much interest in supporting local conferences and educational events as our overseas guests have clearly exhibited with their involvement at past SAJE Conferences.

A history of jazz, jazz education, and related industries in South Africa, was presented in January to the IAJE Executive Board in Toronto by Rashid Lombard, Johnny Mekoa, Oupa Salemane and myself and was unanimously approved by the board to have a South African showcase at a future conference. We look forward to presenting what South Africa has to offer in terms of jazz at schools, secondary, university and at the professional level to the international community. With the assistance of and contributions by each member, local and provincial government, and NGOs, we can demonstrate to the rest of the world what South Africa has to offer, in addition to the numerous relations and friendships that will continue to grow and benefit all as noted earlier, for years to come.

I wish to express my gratitude to all SAJE members during my tenure as SAJE Secretary for the past three terms and gladly pass the baton to John Edwards who is already doing a fantastic job as your new SAJE Secretary. I look forward to my new role as Vice President of SAJE and working with the new SAJE board. I especially wish to thank Miso Markovina for his tireless efforts as Vice President and his continuing work to support and grow membership throughout South Africa. As Miso has often stated - we need to continue the drive for membership and encourage those associated with jazz in Gauteng and the Eastern Cape to sign up more members. By increasing membership, and related jazz education activities throughout South Africa, Africa and the Middle East, everyone benefits as was so clearly demonstrated at the recent SAJE Conference, and in future on the 2010 world stage.

Very recent news of the Jazz Education Network (JEN) being launched in the USA (see page 11) presents exciting times ahead for the international jazz education community. These are early days for JEN with much planning and hard work ahead. On behalf of the SAJE Board and all members, please join me in wishing JEN every future success. SAJE looks forward to working with this new organization in supporting the world-wide growth of jazz education.



Professor Mike Rossi, SAJE Vice President, SA College of Music, UCT
<michael.rossi@uct.ac.za>

Message from the IAJE Rep for Africa/Middle East

This is a revised and updated Africa Middle East Report, similar to one I gave to the SAJE Conference in Cape Town, 25 March 2008. The drastic difference between May and January is that in mid - April, the Executive Board of IAJE reluctantly passed a resolution to file for bankruptcy and, as is customary in this situation, all Executive Board members resigned simultaneously. There is still a slim chance that a generous donor may yet rescue the Association, but as of May, I ceased to be an IAJE Board member and my fund-raising attempts to save IAJE have also ceased. SAJE itself is not in danger. Its finances and mission are unchanged and, I gather, in good shape.

As the first IAJE International Representative for Africa and the Middle East, I found myself increasingly involved in the general business of the Association but my overall purpose as Africa/Middle East Representative was to develop a sense of Africa/ Middle East as a region by reaching out and making connections beyond our South African Chapter. Obviously SAJE is still the centre of the region having by far the most members and the most infra-structure and organized activity so it may become in effect, if not in name, the regional equivalent of IAJE. I spent 6 weeks in Turkey last year as a Fulbright Senior Specialist last year and am pleased that Kamil Erdem (Yildiz) and Sibel Kose attended and made such a great contribution to the Cape Town SAJE Conference. During this conference, Mike Rossi put together an Africa/Middle East Band using these delegates and others from the region, notably Paul Ngoie. The practical workshops and papers were a fascinating and effective demonstration of all of these musical cultures and participants reacted with keen interest. This was the start of the region coming together with musicians from Israel, Turkey, Mozambique, South Africa, the DRC and the USA with its multi-cultural traditions (Afro-Cuban, Jewish and Armenian).

Last year, I announced a plan to feature South Africa and the region at the IAJE Conference in New York in 2010 and we should feel encouraged that this idea was accepted by the IAJE Board thanks to the delegation consisting of the President (Johnny Mekoa) and Secretary (Mike Rossi) of SAJE, Oupa Semelane, President of the SA Jazz Foundation and Rashid Lombard, Director of the CTIJF, who co-ordinated the really impressive presentation with wonderful A/V materials and moving and relevant speeches. While it appears that there won't be an IAJE Conference in 2010, I think the idea and the team pushing it, is strong enough that another platform may become available.

During our meeting in Cape Town I read a letter from the IAJE President calling for donations from IAJE members worldwide. The bottom line was that every member was asked to donate \$25. In the case of our Chapter, I proposed that SAJE make this donation on behalf of its members. Due to prudent management of funds over a long period, SAJE was financially strong enough to contribute the equivalent rand amount without asking individual members. I am proud that SAJE responded this way but also relieved that the money (ZAR16,000) never left the country because after constant email contact with the IAJE President, the IAJE Board and its legal counsel, I learned that it wouldn't have been enough to make a critical difference and so advised SAJE's Treasurer to retain the funds.

So, now we are a free-standing organization, nurtured and mentored by what was the biggest and best jazz organization on the world. IAJE donated money towards our conferences, programmes and projects. For example it helped us set up our website and IAJE and individual members sent numerous books and instruments to SAJE for distribution here. Many thanks are due to Jamey Aebersold and I am sure this connection will continue. IAJE also facilitated our students studying overseas. Attending an IAJE conference in 1988 with our current President leading the Jazzanians put jazz education in SA on the world map and resulted in Mike Rossi coming to South Africa. There were many subsequent visits to the States by staff and students from SA as well. So, it is with deep regret that I say that IAJE is no more, but we have the ability, thanks to this long and beneficial relationship to carry on its mission in our region and in the world.

Thanks to all SAJE members for their support and I wish the association all the best in the coming years. Please don't hesitate to contact me as I am willing to help where I can.

Darius Brubeck, Senior Research Associate, University of KwaZulu-Natal

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The 9th South African Jazz Education (SAJE) Conference

AIM for JAME: Jazz in Africa and the Middle East

25-27 March 2008, Cape Town

CORRESPONDENT: DIANE ROSSI, Conference Organiser

The 9th South African Association for Jazz Education (SAJE) Conference was hosted by the South African College of Music, University of Cape Town (UCT) from 25-27 March 2008. It was officially opened by the Vice Chancellor of UCT, Prof Ndebele, who welcomed the delegates and acknowledged our sponsors: SAMRO Endowment for the National Arts, Standard Bank, Business & Arts South Africa (BASA), TARARAM – SA Israel Culture Fund, Embassy of Israel, Swiss Arts Council Pro Helvetia and SDC, Marshall Music, IAJE and UCT. In her keynote address, Mary Jo Papich, the IAJE President-elect acknowledged the South African chapter as one of the most innovative and largest outside the United States. She praised SAJE for their membership increase and unique contribution to jazz and jazz education. This was followed by a welcoming cocktail party and an amazing and inspiring opening night concert at the BAXTER featuring the KGB Band (SA), Sibel Kose & Kamil Erdem duo (Turkey) with special guest Darius Brubeck, ANANA (Israel), the Africa Middle East Band conducted by Mike Rossi and the UCT Big Band conducted by Mike Campbell with special guest Dr Gloria Cooper. (For full details see the Conference Programme still listed on the website). The 3 day conference was attended by more than 150 local and international musicians and students, as well as educators who presented papers and workshops in keeping with the theme: *Jazz in Africa and the Middle East*. I hereby wish to thank and acknowledge the University of Cape Town and the earlier mentioned sponsors for their ongoing support and recognition of the importance of music education in preserving South Africa's wonderful jazz heritage.



CONNECTING THE DOTS WITH DAN SHOUT

Freelance saxophonist and UCT graduate, Dan Shout (left), gave a talk on 'The life and times of a Cape Town Saxophonist'.

Dan is a member of the Johnny Clegg band and performs Jazz and House Music whilst at home in Cape Town.

Here he can be seen sharing some of his thoughts with students from the Music Academy of Gauteng.

MIDDLE EAST AND AMERICA IN AFRICA

Sibel Kose (left) and Kamil Erdem (centre) are a vocal and bass duo from Turkey. Their concert at the Baxter Theatre included special guest, Darius Brubeck (right), the IAJE regional representative for Africa and the Middle East. Sibel and Kamil also presented improvisation workshops at the conference.



SAJE membership and renewals for 2008/2009

Please direct all membership enquiries to Diane Rossi (SAJE Treasurer) via email
<sajejazz@gmail.com> or 082-515-7051

I loved the SAJE Conference! The performances were just as exhilarating as the mostly interactive workshops. There were 14 workshops, 6 performances (including 2 inspirational evening concerts), a Sisters in Jazz forum and a masterclass session. Ms Sole, Ms Davis, Ms Dernier, Saskea Jacobs and I took part in this conference and the most enjoyable workshop for me was the percussion one, "From Puente to Africando and Beyond" by Ruben Alvarez (Chicago, USA). It was the most interactive workshop in the entire conference. Everybody took part by clapping hands, stamping feet and shouting out phrases while learning about the history, rhythms and performance techniques of percussion instruments that play a part in the Afro Cuban styles that comprise some of the Latin Jazz styles. I also enjoyed participating in Sibel Kose's vocal workshop where I improvised with my voice for the first time. My favourite performances were those played by the Thelma Yellin High School for the Performing Arts' Jazz Department's *Anana* septet. These schoolboys were playing their own jazz compositions as competently as any professional musician! I loved the inspirational evening 4 hour concerts which went on for ever, but one never got bored! The Sisters in Jazz forum was geared towards a practical approach on how to start a Sisters in Jazz (Sisters in Sound) programme in South Africa and brought about some interesting discussions such as getting leading female jazz musicians to give a concert or workshop to young female musicians from various high schools. I suggested that the learners themselves organise these events at regular intervals in the year as this is part of our curriculum. Another suggestion was for musicians to do outreach programmes for children in under privileged areas. Other ideas were tossed around such as: who would be on an organising committee to run this programme; how we should start the mentoring system between young female musicians and other female musicians who have already established themselves in the music industry. This forum left everybody thinking and ready for action. The knowledge that was gained from this conference has equipped us to think big and act big in our bands, school and community.



J'AFRO'ZZ IN CONCERT AT THE BAXTER

Paul Ngoie from Kinshasa, DRC, enthralled conference participants with Congolese rhythm



OVERSEAS ATTRACTIONS VS LOCAL HERITAGE

COMMITMENT was the title of the paper delivered by Lorraine Roubertie, PhD student, Paris 8 University. Seen here with SAJE President, Johnny Mekoa

News from the University of Cape Town

1. CORRESPONDENT: MIKE ROSSI, Professor: South African College of Music, UCT: In January 2008, Prof Mike Rossi (UCT) along with Rashid Lombard (espAfrika), Johnny Mekoa (SAJE President) and Oupa Salemane (Jazz Foundation of SA) presented the recent SAJE conference theme **Jazz in Africa and the Middle East** supported by a history of jazz and jazz education in South Africa and related industries, to the IAJE Executive Board in Toronto and managed to secure a South African Showcase for the IAJE 2010 Conference in New York. Rossi also premiered new compositions and arrangements with the **IAJE Reading Band** while at the conference, then went on to perform with Darius Brubeck in Memphis, Tennessee for a fund raising event for the Memphis Symphony Orchestra Outreach Program and visited the STAX Museum and Overton High School for the Performing Arts, followed by a workshop at the University of Louisville and a performance at the **Jazz Factory** in Kentucky. Rossi then travelled to Florida Atlantic University and performed a lunchtime concert with staff and students. During March, Rossi performed at the Baxter Concert Hall with German guests Patrick Bebelaar and Ulrich Suesse in **Jazz Und Elektronik**, then with the **Darius Brubeck Quartet** at the Nassau Centre, with US guest vocalist **Dr Gloria Cooper**, with the **UKZN Rolling Reunion Band** and the **Gavin Minter Orchestra** conducted by Mike Campbell at the **Cape Town International Jazz Festival (CTIJF)**. Prof Rossi recently participated in the **Bucharest 2008 EuroFest** (7-13 May) as an international judge for the jazz competition for which he also conducted daily workshops. He performed for the South African Embassy in Bucharest marking the SA National Day Celebration on 14 May. Prof Rossi held his 3rd annual **Woodwind Festival** at the SACM on 23/24 May with performances and workshops by Chris Engel & Simon Bates, The UCT Saxophone Quartet, The UCT Flute Ensemble featuring Bridget Rennie-Salonen, Victor de Freitas (MUSICRAFT), Becky Steltzner, Dr. Jonathan Eato, Fred Kuit and KOPANO, and The Friday Ensemble with special guest **Professor John Thomas**. This was followed by performances at the **10th Cape Town Big Band Jazz Festival** (29-31 May) at the BAXTER. **advance music** (www.advancemusic.com) recently published Rossi's 3-horn arrangements and under agreement with the Japanese Publisher ATN (www.atn-inc.jp) also published Mike's recent **advance music** book **Uncommon Etudes from Common Scales** in Japanese.

2. CORRESPONDENT : PAUL SEDRES, SAJE Board Member

UCT Student Participation in Standard Bank National Youth Jazz Festival

22 UCT students have been accepted for this year's youth festival in Grahamstown from 25 June to 01 July. Several have indicated their desire to audition for the National Youth Jazz Band, this year under the aegis of UKZN pianist and lecturer Neil Gonsalves.

Among the noticeable and veteran festival participants this year again is saxophonist Chris Engel, a member of the 2006 Standard Bank National Youth Band (SBNYB). This will be the eighth year in a row that he has participated in the SBNYJF, an event that has helped to nurture his promising talent since his early years at Rondebosch Boys High. Chris is a member of the UCT Big Band and in his final year of a BMus Jazz Performance degree. From August 2006 to June 2007 he spent one academic year at the Norwegian Academy of Music in Oslo as part of an exchange programme. He currently teaches part-time for IMAD (Institute for Indigenous Musical Arts Development) at two community schools on the Cape Flats - his payback for the opportunity of spending a year in Norway. He is a member of Restless Natives, one of Cape Town's exciting new jazz groups.

Bassist Ramon de Bruyn, UCT Jazz graduate, SBNYB 2004 member and currently on a Fullbright Scholarship at New York University, recently sent news of his progress in the US since arriving in September last year. Among the highlights he has experienced so far are being asked to join Gabriel Alegria's Afro-Peruvian band on upright bass for a 6-week tour of Canada and the East Coast of the US at the start of the year, starting at the **IAJE Conference** in Toronto, Canada, with guest performer Tierney Sutton (Jazzweek's Vocalist of the Year 2005). Trumpet player Bobby Shew (one time SAJE Conference guest) joined the band on two of dates. He has also been part of Joe Lovano's ensemble at NYU and he has had opportunities to perform with pianist Kenny Werner; Lenny Pickett (tenor sax player of *Tower of Power* and band leader of TV Show *Saturday Night Live*) every Tuesday evening at a club in Greenwich Village; Arturo O' Farrell, pianist and leader of the Latin Jazz Orchestra; singing and performing as part of NYU's 16-piece jazz choir (as a bass!); studying composition with Gil Goldstein, bass with Mike Richmond and private lessons with John Patitucci.

UCT Jazz partnering with the Cape Town Big Band Festival

UCT Jazz will collaborate with the Cape Town Big Band Festival to be held at the Baxter Concert Hall from 29 May to 1 June. The festival is celebrating its 10th anniversary and producer Ann Barr has assembled a jam packed programme over 3 nights. A special gathering will be a festival Alumni Big Band, consisting of many "graduates" of the festival, which will be the highlight on Saturday 01 June. Prof John Thomas, leading trumpeter from Los Angeles and alumnus of several great jazz orchestras, is the special guest of this year's festival, and will present a trumpet workshop on 31 May at the SACM.

Recent international visitors to UCT Jazz

National and international jazz teachers and performers regularly pass through Cape Town and, where possible,

are roped in to present workshops and master classes. In late March Ola Hultgren from Stockholm presented individual drumset classes and a group masterclass. Hultgren is among the leading young drummers in Sweden. In the same month Dutch supergroup Boi Akih presented a masterclass, capturing the awe of an inspired audience of students and visitors. SAJE Conference 2008 guest Gloria Cooper, veteran vocalist, writer and teacher, stayed on after the festival for a week of teaching the jazz vocal students. Cooper's experience was richly enjoyed by students who gained invaluable tips from a figure who is admired in her field. Co-inciding with Cooper's visit to the SACM was a concert entitled *Voicing*, devised and presented by Sakhile Moleshe, Paul Morrissey and other jazz vocal students.

UCT students featured at *Jazz at the Nassau*

This series of jazz concerts, held every six weeks since 2000 and produced by SAJE member Cliff Wallis, hosted jazz student groups from UCT on 25 May. Featured were rising pianist Wandile Molefe's band with vocalists Hlulani Hlangwane and Sakhile Moleshe; and the Bokani Dyer Quintet's performance of original music. The concerts are held at Groote Schuur High School and information on future concerts can be obtained from Cliff Wallis at 076 401 0008.

Music technology and jazz at the South African College of Music, UCT

The SACM is in the process of expanding its music technology section by developing a revitalised teaching laboratory and project studio. The teaching lab will house Apple Mac computers with softwares for recording, notation, ear training and music editing. Contemporary Music Practice has been an established course at the SACM for some years, with numerous students from diverse music streams keenly competing for entry to the course. A large number of jazz students have qualified with skills in music recording and editing, several of whom have since entered the local recording industry or initiated private recording business ventures of their own.

Upcoming SACM jazz events

The UCT Big Band will present its annual SAMRO concert on 09 August at the Baxter Concert Hall at 20h15. Tickets from Computicket or at the door. The SACM Jazz Festival takes place from 8 to 11 October at the SACM and the Baxter. Programme to be confirmed. The SACM presents weekly performers class and lunchtime concerts during term times. These are free and open to the public. Among the jazz concerts lined up for the rest of 2008 are: Restless Natives (23 July); saxophonist Byron Abrahams' group (06 August); vocalist Hlulani Hlangwane (20 August) and vocalist/reed player Nicky Schrire (10 September).

Details on all concerts can be obtained from the Concerts co-ordinator:

Gillian Lindner: 021-650 2640 gillian.lindner@uct.ac.za

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News from Rhodes University

CORRESPONDENT: JOHN EDWARDS, Lecturer in Jazz Studies: Rhodes University

Staff News:

Professor Marc Duby was appointed in 2007 as the new Head of the Rhodes Department of Music and took up his position in April 2008. (Prior to his arrival, students were struck by, and enamoured with, the verbal appropriateness / connotations of *Doctor Duby*). Marc has, to use his words, 'hit the ground running', and Rhodes Music Department and the Eastern Cape region is fortunate to have acquired a musician and educator of such high calibre.

Lecturer in Jazz Studies, **John Edwards**, delivered a paper at the Jazz Education conference in Cape Town: 'Jazz Theory, OBE, Assessment and the NQF'. At the same conference, he accepted the post of SAJE secretary for 2008/9.

Tim Robinson, guitarist for the 2008 National Youth Jazz Band, has been appointed as part time jazz guitar teacher.

Student News: Liz Skipper (daughter of National Youth Jazz Festival pioneer, Mike Skipper) was awarded a SAMRO scholarship for jazz composition.

Ten Rhodes music students will be participating in the forthcoming Standard Bank National Youth Jazz Festival.

Concerts: In 2007, John Edwards initiated a staff/student jazz concert series, 'Jazz in Beethoven', thus named because the concerts take place in a department performance space formally known as the Beethoven Room (Perhaps a name change should be imminent!). The fourth *Jazz in Beethoven* concert, which took place on Saturday, 24 May 2008, had particular significance, namely : (1) the participation of guest artists, the Stirling High Big Band, led by Alan Webster, the director of the Standard Bank National Youth Jazz Festival (2) the first public performance of the recently formed Rhodes Faculty Quartet which features full time staff Marc Duby (bass), John Edwards (piano) and part time jazz teaching staff Rick van Heerden (alto sax) and Steve Ellis (drums).



The concert was well supported and generally considered to have been a huge success. It was attended by the Rhodes University VC, Dr Saleem Badat, which indicates an unusual level of institutional support for South African jazz education.



RHODES DEPARTMENT OF MUSIC PRESENTS "JAZZ IN BEETHOVEN" WITH SPECIAL GUESTS - THE STIRLING BIG BAND

Before the concert in the evening, staff and students from Rhodes Music Department and Stirling High enjoyed a social event on the St Peters lawns, Rhodes campus. All were in agreement that the collaboration was a great success.

Forthcoming Concerts and Events

3 – 5 July: Marc Duby, John Edwards and Rick van Heerden are collaborating with the *First Physical Dance Company* in a National Arts Festival main stage production, *Ozymandias*.

30 July: The *Grahamstown Music Society* will present a jazz concert at the Monument featuring the Fabulous Faculty Four! (see review) which comprises Rick van Heerden, John Edwards, Marc Duby and Steve Ellis.

2 October: Rhodes University will host Marc Duby's inaugural concert at the Monument.

The Rhodes University Music Department took on the feel of a major city theatre with the increasingly popular Jazz in Beethoven concert happening there on Saturday. An usher at the door had to turn droves of people away and those who'd prebooked felt like VIPs.

The concert might need to move to a bigger venue as the Beethoven Room seems inadequate for the number of people interested. It is also a very hot and stuffy venue and the chairs could more comfortable.

But enough negatives, the evening was full of fantastic jazz and new innovations (like the inclusive coffee and tea in the break) rounded off an evening of sophistication.

The RU Jazz voices started proceedings off with some smooth rhythm and blues numbers and entertaining dance routines. They were followed by the highly anticipated Faculty Quartet, after which there were two student ensembles with organiser John Edwards at the piano.

The first student ensemble, Smudge, was made up almost exclusively of non-music students with impressive musical proficiency. The second ensemble, New Coat of Paint, played a distinctly Cuban composition, *Lupita Del Habana*, by band member Daniel Lulua. This breathed new life into a repertoire which could be predictable due to the seemingly mandatory jazz standards.

Finally, the Sterling Big Band from East London performed classic big band arrangements like *Four* by Miles Davis. Conducted by National Youth Jazz Festival director Alan Webster, the band made up of school children rocked the house while staying up way past their bedtime. Pianist Bruce Berger was especially impressive, and Rhode's own piano maestro Edwards quite clearly enjoyed his performance.

For all the great student music on offer, the highlight of the evening was undoubtedly the first performance of the new Faculty Quartet, consisting of staff members Marc Duby, Edwards, Steve Ellis and Rick van Heerden. All four are well-known jazz players beyond the confines of Grahamstown so their performance was highly anticipated. Yet the band blew even these high expectations out of the water.

Ripping through three originals written by band members and two other pieces, one of which was Pat Matshikiza's *Tshona*, they showed what professional musicians are capable of. With a few nods of the head, solo slots were negotiated calmly and avant-garde jazz pieces were played flawlessly.

Duby's composition *The General's Losses*, which he announced as "odd even by my own standards", had tricky time signatures aplenty, which were negotiated expertly by Ellis. Van Heerden looked as if he would keel over at times with his passionate playing, his head turning a luminous red. His often surprising note choices wowed the audience proving that even an "off" note handled expertly can be a beautiful thing.

The new Music Head of Department Duby had a look of passionate fury on his face and moved around restlessly while playing, something few might have expected from a new HOD. The way he manhandled his huge double bass into musical submission must also count as an evening highlight.

Edwards was his usual musically elegant self, twirling harmonically complex around the solid rhythmic foundations. His piece *Ostensibly* was probably the most varied of the compositions, with Van Heerden's *They're Here* undoubtedly being the most far out. The tight interplay between drums and sax in seemingly random rhythmic interludes was astonishing.

The Faculty Quartet showed the students what they can look forward to if they stick with their craft. The passion these mature musicians displayed was truly inspiring.

Making the Changes with Professor Marc Duby

Dear SAJE friends,

As some of you may know, I left TUT after a sixteen year tenure as Senior Lecturer (and latterly Head of Department) in March 2008 to take up the position of Head of the Music Department at Rhodes University.

Although Rhodes' Jazz Department is relatively young, I'm very excited to be able to build on the excellent work of my colleague, John Edwards. Rhodes is a multi-disciplinary Music Department which covers the fields of Western Art Music, Ethnomusicology, Music Education, Sound Technology and Jazz Studies. I look forward to drafting a vision with my colleagues so as to engage with the demands of the twenty-first century educational landscape.

In the meanwhile, things are moving fast in the sense that we are already collaborating with other departments on joint projects, and sharing our platform with other institutions such as Stirling High, whose big band made such a vital contribution to our most recent 'Jazz in Beethoven' performance. It is very early to try to predict the future direction of the Department, but we have an enthusiastic student body who are excited about engaging with the unique complexities of the jazz language, and open-minded colleagues who are keen to broadcast the jazz 'gospel'.

Lydia and I wish all our colleagues in jazz education every success with the upcoming exams and hope to encounter you during the course of the forthcoming National Arts Festival.

Marc Duby : Head – Dept of Music, Rhodes University <m.duby@ru.ac.za>

The 16th Standard Bank National Youth Festival National Arts Festival, 26–30 June 2008

CORRESPONDENT: ALAN WEBSTER, Director: Standard Bank National Youth Jazz Festival

The 16th Standard Bank National Youth Jazz Festival will take place in Grahamstown concurrent with the National Arts Festival, and it promises to be a great festival. 300 students, 40 teachers and 80 musicians from 10 countries will converge on the DSG campus from Wednesday 25 June to Monday 30 June, sharing jazz ideas and experiences, interacting with professional musicians and jazz teachers and, for the very top students, being selected for the Standard Bank National Schools and Youth bands.

For logistical reasons, not all institutions offering jazz education in South Africa can attend the festival every year, but the list of institutions from where students are attending gives a useful overview of jazz education in the country. Transport subsidies have been made available to all students attending from beyond the Eastern Cape to make attendance at this national festival equitable, and Standard Bank and SAMRO have provided funding for financial assistance to disadvantaged students from all over the country, ensuring that students who deserve to be in Grahamstown for the SBNYJF can attend.

Students and teachers from the following institutions will be attending the SBNYJF 2008:

Western Cape Rustenburg Girls High, Heathfield High, Little Giants, Jan van Riebeeck High, SACS, UCT, Pinelands High, South Peninsula High, Stellenbosch University, Bergvliet High, Westerford High, Parel Vallei High, Settlers High, Hugo Lambrechts Music Centre, Rondebosch Boys High, Artscape

Eastern Cape DSG, St. Andrews College, Alexander Road High, NMMU, Kingswood College, Stirling High, Rhodes University

Gauteng St John's College, TUT, Sutherland High, Wits University, JHB Youth Jazz Band

KwaZuluNatal Hilton College, UKZN, Siyakhula, School of Worship, Michaelhouse, St Annes

North-West Mmabana Cultural Foundation

There are also numerous young musicians attending who are not formally studying jazz in an institution and there were logistical impediments this year for some institutions, such as Venda University.

The performance programme elides with the Standard Bank Jazz Festival 2008, and features cutting-edge ensembles and fresh collaborations. Marcus Wyatt's *Language 12*, Carlo Mombelli's *Prisoners of Strange* and Standard Bank Young Artist Award winner for Jazz Mark Fransman's *Strait & Narro* offer glimpses of exciting new directions in South African jazz, and some of the collaborations include the all-star *United Nations of Grahamstown*; a meeting of Sibongile Khumalo, Dutch pianist Mike del Ferro and Shannon Mowday; Andrew Lilley and Dave O'Higgins' *Saturday Night Funk*; the *Festival Big Band*; Themba Mkhize and Louis Mhlanga together for the first time; and Carlo Mombelli re-meeting Australian trombonist Adrian Mears. John Davies will be conducting the Standard Bank National Schools' Big Band and Neil Gonsalves will conduct the Standard Bank National Youth Jazz Band.

International musicians and teachers joining the festival will include Israeli saxophonist Amikam Kimelman's quintet *The Human Factory* from the Rimon School of Jazz in Tel Aviv; Stockholm Jazz Orchestra trumpeter Peter Asplund's Quartet from Sweden; the *North European Jazz Quartet* of Dave O'Higgins (Britain), Frode Nymo and Håkon Johansen (Norway) and Torbjörn Zetterberg (Sweden); drummer Carl Allen, Artistic Director of The Juilliard School in New York; Australian trombonist Adrian Mears, representing the Basel Academy from Switzerland; pianist Mike del Ferro from The Netherlands; and saxophonist Per Thornberg from Sweden, accompanying the winning youth jazz band in the Swedish Jazz Federation Competition 2007.

The addition of a second formal performance venue at DSG has provided opportunities for more performances, particularly for youth groups, and also for jam sessions that went well into the night last year. Regions and institutions being showcased this year include J-Walkers (Port Elizabeth), Little Giants (Cape Town), the top young vocalists attending the Standard Bank National Youth Jazz Festival (under the guidance of UCT vocal lecturer Abigail Petersen), Stirling High (East London), UCT Big Band (Cape Town), South Peninsula High (Cape Town), Heathfield High (Cape Town), SACS (Cape Town), Alexander Road High (Port Elizabeth), a festival youth vocal choir under Amanda Tiffin, University of KwaZulu-Natal, University of Stellenbosch and Mattias Lindberg Trio (Sweden).

Further information on the festival, and the full programme can be found at www.youthjazz.co.za

News from the University of Kwazulu-Natal

CORRESPONDENT: GLYNIS MALCOLM-SMITH, Co-ordinator: Centre for Jazz and Popular Music

Student News: Two current UKZN students, pianist Shem Mahabeer and drummer Sbu Zondi, also featured at the Cape Town International Jazz Festival as members of the 2008 Standard Bank National Youth Jazz Band. Siyanda Zulu, second year trumpet student, was awarded the Phil Harber Scholarship for Jazz

International Visitors: Performances and Workshops at CJPM

MARCH **PATRICK BEBELAAR** (piano) Germany

APRIL **BEAT BAG BOHEMIA** featuring Lucas Niggli (drums & composition) & Peter Conradin Zumthor (drums) from Switzerland with Kesivan Naidoo (drums) from South Africa & Rolando Lamussene (djembe, mbira) from Mozambique (sponsored by Pro Helvetia)

APRIL **JAZZ FROM ISTANBUL** featuring Kamil Erdem (double & electric bass) & Sibel Kose (jazz vocalist) with special guest Darius Brubeck (piano)

MAY **BANTU'S CLEF** featuring Milton Chissamo (guitar) & Ildo Nandaja (bass) from Mozambique with John Drace (percussion) USA & Leon Scharnick (sax), Paki Pelelele (drums)

CAROL WEAVER & REBECCA CAMPBELL from Canada with Mageshen Naidoo (guitar), Prince Bulo (bass) & Bruce Baker (drums)

KARIN BENGEMARK from Sweden with Neil Gonsalves (piano), Mageshen Naidoo (guitar), Prince Bulo (bass) & Sydney Rash (drums)

Brubeck Back and Busy: During his visit to South Africa in March and April, Professor Darius Brubeck, Senior Research Associate in the School of Music staged six performances in Cape Town, Durban and Pietermaritzburg. The "Darius Brubeck and the UKZN Rolling Reunion Band" was showcased at the Cape Town International Jazz festival where the performance was broadcast live nationwide. **Darius Brubeck & the UKZN Rolling Reunion Band** also featured notable alumnus Johnny Mekoa in the festival concert.

New CD Releases: Neil Gonsalves - North Facing

Darius Brubeck – Tugela Rail

Carol Weaver & Mageshen Naidoo – Every Three Children

Jazz enthusiasts visiting Durban will be most welcome at our live jazz performances which take place every Wednesday during the semester from 17h30 to 19h00 at the Centre for Jazz & Popular Music.

BREAKING NEWS – The Jazz Education Network is Launched!

The Jazz Education Network (JEN) newly formed on June 1st in Chicago, USA. The association will be focused on advancing and expanding jazz education, jazz performance opportunities and jazz audiences.

More than 35 leaders from the jazz education community and its affiliated industries gathered in suburban Chicago to discuss the need for an organization geared to serve professionals and students in the jazz education field. Mary Jo Papich was elected President and Lou Fischer Vice-President. The mission statement for the organization states: The Jazz Education Network is dedicated to building the jazz arts community by advancing education, promoting performance and developing new audiences.

The Network is in the process of filing for non-profit organization status. Once complete, it will begin the work of developing programs, events and attracting membership.

A web site will be up shortly at www.jazzednet.org that will provide organizational updates and membership information. There will be a section requesting input from potential membership as JEN will be a member driven organization.

Stay tuned!

Dr Lou Fischer, JEN Vice-President

Notes from the Woodshed: Tips for Improvisation

The Song Within You! - Mike Rossi

I've always been fascinated and inspired by legendary stories of marathon improvisations by John Coltrane and Sonny Rollins. Coltrane's first recorded version of "Impressions" nearly covers an entire side of an LP, with his blues excursion on "Chasin' the Trane" manages to complete one side of the LP! The Gary Giddens recollection from Ken Burns "JAZZ" series of Sonny Rollins improvising for an entire 45-minute set off the melody *only* of "Take the "A" Train" is even more remarkable. While both Rollins and Coltrane are masters of motivic development when soloing, learning to uncover, explore and expand melodic fragments and phrases from your song of choice can lead to an almost endless array of material for creative jazz improvisation.

OPENING 2-BAR PHRASE FROM A WELL-KNOWN BEBOP STANDARD

CHANGE OF ONE NOTE USING COMMON ALTERATIONS * THE FLAT 9

* THE SHARP 9

* THE FLAT 13/SHARP 5

* 7 TO FLAT 9

* STARTING FROM DIFFERENT CHORD TONES: 3RD OF THE CHORD

EXPANDING THE PHRASE: FROM THE 5TH OF THE CHORD

FROM THE 7TH OF THE CHORD

* FROM THE FLAT 9 OF THE CHORD

* FROM THE SHARP 9 OF THE CHORD

FROM THE SHARP 11 OF FLAT 5 OF THE CHORD

Notice we have expanded the original idea to over 20 measures in length ending in bar 24 on the flat 13 of G7 without using changes of rhythmic variation, register, beat placement, etc. Practice developing your improvisations from songs and standards using the melodic shapes within. Many Bebop compositions (as noted above) contain lines that are highly linear in shape and contain a wealth of ideas to explore.

*Teachers take note - When working with students with little improvising experience, I'm also confronted with the remark "I don't know what to play when I solo". Discovering and exploring the melody at hand could be a very good starting point for beginning improvisors and an opportunity for more experienced improvisors to explore other avenues for improvisation to create the **Song Within You!**