

NEWSLETTER OF THE SOUTH AFRICAN ASSOCIATION FOR JAZZ EDUCATION
(A CHAPTER OF IAJE)

SAJE NEWS

Newsletter No.20, March 2007
(Editors: Diane & Mike Rossi)

MESSAGE FROM THE PRESIDENT:

Dear Colleagues,

It is indeed a great honour to become President of SAJE at a time when challenges relating to Jazz Education need to be tackled from a united front consisting of Tertiary Jazz Departments, Community-Based Jazz Schools, Professional Jazz Musicians and Jazz Societies who command and have a large membership of Jazz Collectors.

The drive to teach Jazz Appreciation and Performance has already been initiated in Cape Town and we should all acknowledge and applaud Dr Mike Rossi for his effort in engaging with Teachers from Government funded schools. I am confident that if we follow in Dr Mike Rossi's footsteps, Jazz Education will spread like wildfire in our schools. The Music Academy of Gauteng has established relations with several schools in Ekuthuleni.

MEMBERSHIP DRIVE

To elevate Jazz Education we have to increase SAJE's membership. A membership drive is in motion in the Gauteng Province. SAJE members, Oupa Salemane, Oupa Morare and myself are spreading SAJE's mission and encouraging Jazz Lovers to take out SAJE membership. A Membership Drive Stall during the Cape Town International Jazz Festival is on the cards. Miso Markovina and Mike Rossi are interacting with Rashid Lombard (ESP Afrika). Any volunteers?

I thank Prof Darius Brubeck for the good news regarding new developments as regards Student and Professional Band Performances at future IAJE Conferences. SAJE applauds our mother-body IAJE in extending performance opportunities to its world wide membership. YES! JAZZ IS TRULY AN INTERNATIONAL LANGUAGE.

Let's meet in Cape Town and help spread the word about SAJE and IAJE.

Yours truly,

Johnny Meko
SAJE President

**Darius Brubeck reports from IAJE Executive Board Meetings and the 34th
Annual IAJE International Conference
New York, January 7 – 13, 2007**

IAJE is, in principle, an international body rather than an American association with 'foreign' branches. With this in mind, Board seats were created for global 'sections' and filled by members elected from each geographical area. At present, these sections are the USA, Canada, Latin America, Europe, Australasia and, most recently, Africa /Middle East (A/ME).

Prior to the actual conference, I attended, for the first time, 4 days of Board Meetings as the A/ME representative and, although it felt like I was part of a sophisticated multi-national corporation, I think it's important to remember that IAJE is a volunteer organization. Sections comprise vast areas (in our case 75 countries) with 103 members in South Africa, which is around 75% of the total section membership. Incidentally SAJE is the only official chapter in our section. Clearly I have to spend time trying to raise IAJE profile and connections in other countries. (By the way I distributed copies of the SAJE Conference and Awesome Africa programmes to all Board members). Board members participate in all of the collective decision-making, not just in matters related to their own sections

Here is a summary of Board decisions and news:

Performance Slots at Annual IAJE Conference

Each section will now be guaranteed a minimum of three performance slots at each conference: two professional and one student or two student and one professional.

In the event that three places aren't filled after the normal IAJE blind audition process, the final selection of applicants will be made in consultation with the Board Representative.

This set-aside policy is a big incentive because it guarantees a platform for at least 3 Africa/ Middle East groups, if they are able to finance their participation.

A new 'three-year' rule was also passed, stating that ensembles from a particular institution or under the leadership of a particular individual will only be eligible to present a performance every three years. This also applies to papers, workshops and clinics.

The object of both of these decisions is to promote diversity at the Annual Conference and dispel any impression that highly rated institutions have a 'lock' on the programming.

Future Conferences

The next IAJE Conference (2008) will be held in Toronto, Canada. Besides being as multi-national as always, this conference will showcase jazz from Canada and the UK. The Conference in 2009 will be in Seattle (USA) and have a 'Pacific Rim' focus. You are all of course encouraged to attend, especially in view of new policies governing performance, but I would like to recommend a real focus on 2010 when the Conference will be back in New York. I think this is a chance for our section to show what we can do and it should be easier then to find financial backing to send a strong delegation from Africa and the Middle East. (I am thinking that with the World Cup in

South Africa that year, we could solicit special support from government agencies.)

IAJE Website

Members often have access to a local website (SAJE in the case of South Africa) and also to the main IAJE website with plenty of member-only benefits but I hope that by the latter part of this year we can emulate other sections and broaden our outreach. An A/ME website could help develop communication and exchange within the section.

One of our meetings was devoted to a presentation on the extra value IAJE will be adding to its website throughout the coming year. I won't go into details here, especially since you can check it out for yourself, but some of the buzz-words are 'member-driven content' (bios, gigs, new releases, etc), year-round conference content, teacher-student referral service, commerce, 'wikis' and eventually anything **you as members**want, if appropriate for IAJE.

There are several websites with high jazz content but IAJE has the opportunity to host 'the killer jazz site' catering for all segments of our membership from student to music-industry patrons.

Very Important : You need a membership number to log in . If you don't have one, write directly to IAJE. (Get contact info from your *Jazz Education Journal*.)

Membership Dues

Internationalism means adjusting to different economies and membership dues vary from country to country. This practice needed normalization so IAJE has adopted a tiered dues structure using the United Nations World Bank classification of high, medium and low national income, effective July 1, 2007. For example, Israel is in the 'high income' band and Morocco and South Africa are 'medium income'. Individual active memberships (as of July 1, 2007) will be \$70 (high) and \$30 (medium). Converting from local currency, this does represent an increase for SAJE members, but it is according to an objective index and simply means we'll be paying what members of other chapters in our designated income group have to pay.

Hint: Pay up before July 1 and you're good for another year at the present rate.

The 34th Annual IAJE Conference

Those members who have attended past conferences already know the Annual IAJE Conference is the best jazz festival in the world and because this news has reached the general public, it has become a members-only event, Even so, attendance reached over 7,000. This year's program can be viewed in the recent issue of Jazz Education Journal, so I will only mention personal highlights, some of which are not in the JEJ.

Monday January 8: The French government sponsored an evening at the Blue Note in Greenwich Village. French jazz musicians and students were an important presence at the Conference itself, also taking part in a 'French Quarter' tour presenting groups in Washington, D.C., New Orleans and in New York before and after the Conference. I mention this with the hope that Ministries of Culture in our section follow their example. It really worked as part of a cultural offensive to feature great musicians that were not universally known and establish new ties in the music world.

Wednesday January 10: The morning was devoted to the Ella Fitzgerald postage stamp

dedication ceremony at Lincoln Center. It was attended by many jazz luminaries and Ella's son, Ray Brown Jr., demonstrating once again national pride in jazz, American this time. The rest of the day was taken up with additional 'pre-conference' activities, including an inspired address by Danilo Perez (pianist from Panama appearing at this year's Cape Town International Jazz Festival) challenging us to find and express values in our music that might help save the planet. This became an unofficial theme of the Conference and often surfaced, especially when IAJE members attended group discussions entitled 'Envisioning the Future of Jazz', which were led by various visionary jazz advocates, including Kenny Werner.

The evening began with my first ever Gala Dinner, an event you see advertised in JEJ. This was expensive but, as a Board member, one is sort of expected to attend and it was worth it. Imagine a lively cocktail party and dinner elegantly hosted by Nancy Wilson with practically everyone you hoped to meet in New York in the same room. (Maria Schneider was at our table!) Prestigious awards were made to David Baker and Michel Legrand and the day was capped by the evening concert in the Hilton Grand Ballroom featuring the outstanding 'Crescent Super Band' (high school kids from Utah) followed by Joey DeFrancesco and The Latin Giants of Jazz which included many Tito Puente Orchestra veterans.

Thursday 11 January: Highlights were the quintet from the Thelma-Yellin High School in Israel and the virtuosic Taylor Eigsti Quartet. The importance of the Thelma-Yellin band is the presence of an original and highly accomplished student group in our section that may one day visit South Africa.

The French threw a major party after the main concert and here I learned that their government had paid for all the jazz students from the Conservatoire de Paris to attend IAJE and many of them played brilliantly.

Friday 12 January: A very busy day visiting lots of exhibits and gathering information but the focal point was the 2007 NEA (National Endowment for the Arts) Jazz Master Honorees panel discussion moderated by A.B. Spellman. In the evening, the NEA presented the Jazz Masters Awards Concert. (See IAJE and NEA websites for profiles of the honorees.) I had the opportunity to spend time with Dana Gioia, Chairman of NEA and some of the 'Masters'.

Saturday 13 January: A performance by the Doncaster Jazz Orchestra from South Yorkshire, England featured numerous impressive young soloists and later I listened to talks given by Phil Woods and Randy Weston. Although dealing with very different subjects, both had in common a serious concern about the state of western culture. Randy Weston focused on the traditional music and role of musicians in the tribal society he studied and lived in during his seven years in Morocco. And, in his talk this is how Phil Woods summed things up, "jazz education is fine, but what about education?" He was saying that if we don't value ideas, remain closed to other arts and cultures and never try to learn other languages, we really can't contribute much by just developing technique.

Reception Launches 'Africa/ Middle East' Region

The first-ever gathering of IAJE members from our section took place at a reception held in the Sheraton Hotel on this last day of the Conference. Catherine Brubeck, who organized the 2006 SAJE Conference in Durban had roughly calculated numbers and

needs, but many more than expected arrived. Israel was well represented and there were other individual guests, notably Rene McLean, who have had a long association with South Africa, that came to wish us well.

Many special friends had taken part in previous SAJE Conferences or the annual National Youth Jazz Festival and these included IAJE past-president Dennis Tini, Jessie McCarrol from the Pan-African Society for Musical Arts Education, Smithsonian jazz curator John Hasse, Bob Sinicrope (recipient of this year's John LaPorta Award for Jazz Educator of the Year) and Ian Darrington (Europe Rep). A large contingent of IAJE Board Members, including President Chuck Owen, Executive Director, Bill McFarlin and other Section Reps also stopped by.

Thanks are definitely due to SAJE Board members, Mike Rossi and Carol Martin who actively participated and welcomed guests. South Africa was also represented by Oupa Salemane (Chairman of the Jazz Foundation of South Africa), Peter Tladi (Joy of Jazz) and Vaughn Fransch.

I thanked the IAJE Executive Board for giving our section a high profile in the Association and pledged to work to expand its membership and influence. I suggested that they consider our section for special focus in 2010.

LATER - the final evening concert honored Michel Legrand and starred the incomparable Didier Lockwood (violin) with the French Elite All-Stars. On a very sad note, it was Lockwood who broke the news from the stage that Michael Brecker had died that morning. As David Liebman observed, it was comforting to have so many of the jazz family together and some felt it was significant that Brecker and Alice Coltrane died on the same day.

The closing band for the whole conference was the Charlie Haden Liberation Music Orchestra – Not in Our Name. Was this perhaps a way of indicating that a significant proportion of Americans disagreed with the invasion of Iraq?

If this all makes you a little envious, start planning and saving now for 2008 (Toronto) or 2009 (Seattle) and then very especially for 2010, the next time IAJE will be in New York City and perhaps more manageable for A/ME Section members.

Note: Please do contact me with your questions, ideas and concerns. My email address is: [e-mail](#)

Something that Moved me at IAJE 2007

by Carol Martin, CapeTown

The opening session of IAJE on Wednesday afternoon, January 10 2007, focusing on "envisioning" included breakout sessions, one being the 'education' panel made up of **Kenny Werner** and **Danilo Perez** among others, and facilitated by IAJE's Director of Jazz Education, Greg Carroll. What might appear as a relatively 'dry' or academic subject for discussion ["envisioning jazz education in the future"] turned out to be an impressive array of ideas and statements thrown around the relatively packed ballroom venue, with 'oohs' and wakeup-call 'ahs' emanating from listeners-turned-discussants. Being my first IAJE, and a dream fulfilled of visiting a jazzy New York City once again (where, in the mid-60's, I heard the greats of Dizzy, Mingus, and Coltrane

LIVE in the [then] smokey Village clubs), I became instantly endeared to the stage of speakers, my jaw dropping frequently.

The most notable messaging I experienced which, admittedly, caused me to often shift to my seat's edge, were the remarks from Kenny Werner and Danilo Perez, the latter whom I'm happy to discover will be with us at Cape Town's International Jazz Festival end March: help media that is stuck and contrived and controlled to improvise better on world issues; marry jazz to problem-resolution – all to raise the consciousness of the country, and to get people actively moving towards peaceful solutions. Perez focuses on sharing and soulful intent being the guiding principles through our daily lives: *"Trust and deep knowing are the foundation for the spirited and soulful interplay among the musicians in this trio. I know them very well, "and we all try to practice brotherhood, love, equality and freedom in our personal lives and in our music. All of us have become a family, and there is a feeling of celebration, of transcending communication, when we play that it is very magical to me."* - from his website:

www.daniloperez.com

Kenny spoke about the need to insert 'soul' and self-awareness in our daily artistry of life: Be relevant to one's environment and be spiritual, exercise 'shakti', or divine energy; focus on what people are hungry for...the spiritual, perhaps? Honour your feelings and use music as the message. His notorious teaching, as a political junky as seen on his albums, i.e. "Democracy", is to 'live your jazz' with a multi-cultural and global focus that can reach all ages. Include jazz in the study of history; make jazz education interdisciplinary, honor it in maths, and even civics education. "I honor you as my own self", is his motto for lifelong mastery.

"If you put your heart and soul into effortless practice for the rest of your life you would realize mastery in the shortest possible time." From website: artistsshare.com

He wowed at Perez's utterances: "create time and beat and melody" as a living entity. He thought classical musicians should learn jazz and visa versa in order to create a lifelong dynamic. Even teach older adults jazz as they toe-stomp through their years, gracefully!

Both artists spoke messages which I have spent my professional life conveying, or attempting to teach, in my social development and educational work in African [some Asian] countries. Danilo is UNICEF's ambassador to his native Panama, and gave the 'opening address' to this panel: Music and musicians and artists in general are the cultural ambassadors in their respective societies, are role models to youth, and essentially carry political messages in their work to raise awareness and social consciousness about heady issues, and perform for solutions, too. Well, don't we all pretty much know that?

No, it's HOW the messaging took place that raised my interest. It was the verbal play of ideas exchanged between Werner and Perez that kept us all a bit breathless. The vocabulary was eloquent. "Treat jazz as a way of life, like yoga", Werner bellowed convincingly. I wonder how much students of jazz can conclude that it's not all about money, but expressing one's soul, one's shakti, that matters.

News from the Secretary

Greetings from Cape Town and best wishes for a successful and swinging 2007! There are many important changes happening and initiatives within SAJE to better inform

and assist our members. Firstly, warmest congratulations to Darius Brubeck for being elected the first ever IAJE Africa-Middle East (AME) Representative. This will be of huge importance to a vast area covering 75 countries as well as SAJE. We wish him well in all future IAJE endeavours. Your new board as elected at the recent SAJE Durban Conference consists of:

Johnny Meko – President (mekoa at mweb.co.za)
Miso Markovina – Vice President (miso.markovina at mweb.co.za)
Mike Rossi – Secretary (Michael.Rossi at uct.ac.za)
Glynis Malcolm Smith – Treasurer (malcolms at ukzn.ac.za)
Rashid Lombard – IAJE Rep (rashid at espafrika.com)
[email's so written to deflect spam spiders]

Regarding my recent trip to the **34th Annual IAJE Conference** in New York in January 2007, there was an exhausting amount of events to see and hear. Some highlights were the NEA Awards, Latin Jazz Giants, Jerry Bergonzi & Bruce Gertz, Opening Leadership Session with Danilo Perez & Bobby Watson, Sisters in Jazz, a fantastic student group from Israel who will most definitely be invited to the next SAJE Conference. This is truly the greatest Jazz gathering of its kind and I urge all members to plan for one of the upcoming events. Toronto in 2008, Seattle 2009 and New York again in 2010. I would like to pass on a few words of wisdom from the great **Phil Woods** enforcing the dedication, and commitment the jazz profession requires from his induction speech as a **NEA Jazz Master**, "You have to love what we do, because when you show up at your hotel your room isn't ready, the plane isn't leaving, and you're not getting paid".

Speaking of the conference again, please take a moment to read the New York Times January 7th article entitled **"Jazz Is Alive and Well. In the Classroom, Anyway"** by Nate Chinen. While overseas I was sent this very exciting and encouraging article by Henry Shields. Thank you Henry. The SAJE website www.saje.org.za will now be monitored from Cape Town. Any member wishing to place items related to SAJE and the jazz industry should contact me at Michael.Rossi at uct.ac.za Please note this is a new email address. There has also been a new email account created for contacting board members sajenews at gmail.com This will be monitored by SAJE Treasurer Glynis Malcolm-Smith.

Other important items include the recent decision to hold the next SAJE Conference in 2008 in Cape Town in conjunction with the **Cape Town International Jazz Festival (CTIJF)** in late March. SAJE looks forward to working closely with the CTIJF, Rashid Lombard and his outstanding team. SAJE plans to have a booth present at the festival this year with information concerning IAJE, SAJE and the membership drive hosted by SAJE Vice President Miso Markovina. Kudos to Miso for his ongoing efforts in greatly increasing our membership. Please assist him with the membership drive. Thank you.

Following the IAJE New York Conference, I was invited to lecture on American and South African jazz at six American universities, and perform at noted jazz venues, see old friends and family spreading the good news regarding the state of Jazz in S.A.

With warmest wishes for 2007.

2008 will be here soon – so start planning for the Cape Town SAJE Conference!



NEWS FROM UCT

- UCT's Communication and Marketing Department was the proud initiator of the first South African College of Music Jazz Compilation CD entitled "Full Spectrum" UCT Jazz which was launched in December of 2006. The CD was produced by Associate Professor Mike Campbell with assistance from Paul Sedres. The CD is made up of music from SACM staff, students and alumni, and is available from Mr. Sedres at 021-650-2637 or Paul.Sedres at uct.ac.za for R100

- **"JAZZ MEETS SYMPHONY" 18th April 2007 – BAXTER CONCERT HALL**, Cape Town and **21st April 2007 – at WITS UNIVERSITY**. As part of JAM (Jazz Appreciation Month), Cape Town and Jo'burg audiences will have a once-in-a-lifetime opportunity to hear vocal jazz divas Opie Bellas & Mary Stallings, pianist David Udolf from the USA, with South African Jazz Stars Jonas Gwanga and Judith Sephuma and the UCT Big Band & Strings under the direction of Mike Rossi. This event is supported by the Jazz Foundation of South Africa – book now! For more information check out the following websites: www.saje.org.za or www.jazzrendezvous.co.za or

- **SACM INTERNATIONAL SAXOPHONE & WOODWIND FESTIVAL**

See our [calendar page](#)

- 9th Annual **CAPE TOWN BIG BAND JAZZ FESTIVAL** – See our [calendar page](#)

- **CONGRATULATIONS!!!** Mike Rossi became the first-ever Full-Professor in Jazz at the South African College of Music, University of Cape Town in October 2006.

NEWS FROM – UNIVERSITY OF KWAZULU NATAL

Congratulations to CJPM Director Mageshen Naidoo who will lead the National Schools Jazz Band at this year's Standard Bank National Youth Jazz Festival, which takes place in Grahamstown from 27 June to 3 July 2007.

Visitors to CJPM (Centre for Jazz & Popular Music)

- Award winning artist Toni Blackman the international champion of hip-hop culture gave a workshop at the Centre for Jazz courtesy of the American Consulate. The workshop was very well attended and the students thoroughly enjoyed participating and composing their own style of hip-hop.

- Internationally acclaimed New York pianist Benny Lackner who studied with pianist Brad Mehldau gave a workshop and performance on 14 February.

- Bob Sinicrope and the Milton Academy from Boston will perform with the Sinikethemba Choir on 14 March.

- Fulbright fellow Frank Tirro (Professor - Yale University) whose areas of expertise are Renaissance Music History, Music Administration, History of Jazz, American Music, Counterpoint, History of Western Music and Performing Ensembles will be based at the School of Music in March 2007. Prof. Tirro, who wrote Jazz: A History, will provide master classes and lectures for students and will chair a jazz symposium.

Performances • Darius Brubeck and the SAPO UKZN Rolling Reunion Band will be performing at the Cape Town International Jazz Festival (31 March). The band is made

up of former UND/UKZN alumni and staff. Darius Brubeck (piano), Mike Rossi (saxes), Feya Faku (trumpet), Prince Kupi (guitar), Lex "Monde" Futshane (bass), Kevin Gibson (drums) and Pamela de Menzes (vocals).

Jazz enthusiasts visiting Durban will be most welcome at our performances.

March 7: - SIMAMELE featuring Andile Mseleku (vocals) Siphesihle Mngwengwe (piano) Banda Banda (bass) & Paki (drums) Admission: R15 (Students R10) 17h30 to 18h30

March 14: - MILTON ACADEMY JAZZ COMBO from the USA (1st set)
SINIKETHEMBA CHOIR with MILTON ACADEMY JAZZ COMBO (2nd set)
Admission: R20 (students R10) Time: 17h30 – 19h00

March 21 - Public Holiday – No performance

March 28 - MAGESHEN NAIDOO & FRIENDS featuring Mageshen (guitar) Neil Gonsalves (piano) & special guests
Admission: R20 (Students R10) Time: 17h30 – 19h00
Glynis Malcolm-Smith - CJPM Programme Administrator

South African Jazz Education (SAJE) Conference 29 September – 1 October, 2006

Report from Cathy Brubeck

The 8th South African Association for Jazz Education (SAJE) Conference was hosted by the Centre for Jazz and Popular Music, University of KwaZulu-Natal (UKZN). It was officially opened by the KwaZulu-Natal Provincial MEC for Arts, Culture and Tourism, Mrs. W G Thusi at a welcoming cocktail party and followed by an opening concert featuring "The Mageshen Naidoo Ensemble" from UKZN and Mike Rossi with "Saxcology" from UCT. (For full details see the Conference Programme still listed on the website). Professor Sihawu Ngubane, the Deputy Dean for Humanities, Development and Social Sciences, welcomed the delegates and acknowledged sponsors, South African Port Operations, South African Music Rights Organization and Business & Arts South Africa .

The 3 day conference was attended by more than 150 local and international musicians as well as educators who gave papers in keeping with the theme: "Jazz the Original World Music". In her address, Mrs. Thusi pointed out that jazz music has been a part of our life in South Africa, since the days of Sophiatown, District Six and Umkhumbane and that jazz music was supported by the people, especially the oppressed masses. Further that it had helped transcend racial barriers and still continues to do so. She quoted a Quincy Jones song at the end of her speech.

*"Songs have been known to lift spirits
Songs have been known to touch the soul
But when nobody wants to hear it
Then it's not worth the title it holds."*

In his address, IAJE President Chuck Owen reminded everyone that SAJE belongs to an important 8,000 strong association and that the South African chapter was one of the most innovative and largest outside the United States. He described the many goals and benefits of the international association and praised SAJE for their membership increase and unique contribution. He later presented awards to Johnny Meko, SAJE's new President and Mike Campbell for their major contribution to jazz education in South Africa and also to Cathy Brubeck for her contribution to IAJE.

The diversity and strength of Conference papers is represented by titles such as "Venue and Social Meaning in Contemporary South African Jazz (Nishlyn Ramanna) and "Whose world is it anyway? World Music: what's in a Name, and does it Really Matter?" (Richard Haslop). Delegates really engaged in the subsequent discussions and also attended the many performances which were organized in collaboration with the prestigious Awesome Africa Music Festival.

In the Durban City Hall, the concerts began with the UCT Big Band directed by Mike Campbell and a SAPO/UKZN Rolling Reunion Band which included over 20 UKZN alumni with national status either as performers or teachers and often both. Many other groups played at the new Zulu Jazz Lounge venue - (See Conference Programme) - the programme there featured as many different formats & styles of music as possible.

The SAJE Conference and Awesome Africa Festival combined was the largest ever gathering of educators and jazz musicians and also the most successful in terms of the standard of both research papers and public performance. The University of KwaZulu-Natal and the earlier mentioned sponsors should be thanked and acknowledged for their support and recognition of the importance of music education in preserving South Africa's wonderful jazz heritage.

20 February 2007

Dear Music Teacher/Lecturer/Student/Jazz Enthusiast

16th STANDARD BANK NATIONAL YOUTH JAZZ FESTIVAL – 2007

The annual SBNYJF will take place at its usual venue, concurrent with the National Arts Festival, and applications for the course are invited from young jazz players who would like to participate, and be considered for selection to the National Jazz Bands.

DATES: - Wednesday 27 June (15h00) to Tuesday 3 July (07h00). This coincides with the first five days of the National Arts Festival.

VENUE: - The D.R.Wynne Music School, St.Andrew's College and the Diocesan School for Girls, Grahamstown

PARTICIPANTS: - Young musicians between the ages of 13 and 26 who wish to learn more about jazz, or interact with the top young players in the country. They do not have to be a member of an educational institution. **A minimum of Grade 3-5 playing standard** is required on any accepted Jazz instrument. Members of disadvantaged communities with little formal musical education will also be considered.

Two national bands will be chosen at the Festival: the NATIONAL SCHOOLS' JAZZ BAND (age limit 18 on 1/1/07, and attending high school) and the NATIONAL YOUTH JAZZ BAND (age limit 26 on 1/1/07). These bands will perform on the main jazz stage of the NATIONAL ARTS FESTIVAL and the SBNYJB will tour later in the year. The Schools' Band will also possibly tour. The Schools' Band will be conducted by Mageshen Naidoo, and the Youth Band by Andrew Lilley, and selection to these bands will be for South African citizens only.

FORMAT: Every day, each course participant will rehearse in a big band and choose to attend an array of workshops and electives on jazz topics such as improvisation, South African jazz history, sound engineering, instrumental clinics, composition or jazz harmony. These will be led by a collection of some of the best professional jazz players and educators in the country. We also have visiting international teachers and performers. There will be a number of opportunities for performance daily and students will also be able to listen to some of the best live jazz in South Africa, as the course lecturers will be performing each night in the DSG Hall next to the NYJF venue as part of the Standard Bank Jazz Festival, Grahamstown.

MUSICIANS – PERFORMERS AND TEACHERS

Drums, Percussion Kevin Gibson, Clement Benny, Makaya Ntshoko (SA/Swiss), Joost Liebart (Holland), Pascal Vermeer (Holland)

Bass Herbie Tsoaeli, Shaun Johannes, Wesley Rustin, Mike Campbell, Martin Sjöstedt (Sweden), Tony Overwater (Holland), Stephan Kurmann (Swiss), Frans van der Hoeven (Holland)

Piano Andrew Lilley, Hotep Galeta, Neil Gonsalves, Mark Fransman, Jeroen van Vliet (Holland), Colin Vallon (Swiss)

Guitar Mageshen Naidoo, Louis Mhlanga, Michael Bester

Woodwinds Buddy Wells, Shannon Mowday, Mike Rossi, Barney Rachabane, Johan Hörlén (Sweden), Janfie van Strien (Holland), Ronald Snijders (Holland), Yuri Honing (Holland), Roman Roman Schwaller (Swiss), Domenic Landolf (Swiss)

Trumpet Brian Thusi, Stompie Manana, Feya Faku, Sydney Mavundla, Lee Thomson, Fredrik Norén (Sweden), Hildegunn Øiseth (Norway) **Trombone** John Davies, Dan Selsick, Karin Hamar (Sweden), Peter Dahlgren (Denmark), Joop van der Linden (Holland), Arno Bakker - sousaphone (Holland),

Vocals Melanie Scholtz, Deborah Tanguy (France/SA)

All of the performers above will also be teaching, and there will be additional staff assisting with the teaching programme. There may be a slight change in personnel before the festival, with a couple of additions.

COSTS **High school students** will be **R970 per participant** for staying on the DSG campus. Teachers can book single (**R1150**) or double (**R1050**) room accommodation in place of dormitories, dependent upon availability. This will include accommodation and all meals from Wednesday supper to Tuesday breakfast. **Tertiary students** will need to make their own accommodation arrangements, and the course fee is **R400**, which includes lunch and supper each day at DSG. Options for accommodation are Rhodes University (our recommendation - 046-603 8393), Victoria Girls High (046-636 1550) or Old Gaol Backpackers (046-636 1001).

BURSARIES: There are a number of bursaries available to offset the costs of the SBNYJF, sponsored by Standard Bank, and the South African Music Rights Organisation (SAMRO). No participant will receive a full bursary, but will be considered for a part scholarship if a full application is submitted. All required detail must be included. Scholarships will not be awarded to late entries.

TRANSPORT: Transport will be subsidised by the SBNYJF for participants from outside the Eastern Cape, so that musicians from further away are not prejudiced in what is a national festival. A Transport Subsidy application must be filled in to qualify for this, either individually or as institutions.

CLOSING DATE: It is essential to fill in the enclosed application forms in full and submit them before the closing date. The number of SBNYJF participants will again be limited this year and there will be set numbers allocated for the number of school, tertiary and development musicians accepted. The final date for entries is **FRIDAY 30 MARCH 2007**.

ENQUIRIES: Any queries should be directed to the NYJF Administrator, Donne Dowlman at youthjazz@stirlinghigh.co.za or myself at webstera at stirlinghigh.co.za Please note the festival email address, fax number, and the account for payments.

E-MAIL: It would be easiest to communicate with all participants and institutions via e-mail. Anyone wishing to be on the e-mail list is thus please to include their address when responding, or, preferably, respond by e-mail.

PERFORMANCES: There will be opportunities for school and youth bands to perform on the Main Stage of the festival, and a number of bands have contacted me in this regard. If there are complete bands attending the festival who wish to be considered for these performances, please contact me before 19 March.

The SBNYJF website: www.youthjazz.co.za – is regularly updated with latest festival news, photographs and downloads.

Yours sincerely

ALAN WEBSTER
SBNYJF DIRECTOR

UNCOMMON ETUDES FROM COMMON SCALES by Mike Rossi will be published by **ADVANCE MUSIC** in 2007 and will be available from www.advancemusic.com and Aebersold Jazz at www.jazzbooks.com

The following is taken from the Preface of Uncommon Etudes from Common Scales:

"Etudes are an important part of musical development found primarily in Western Classical Music studies. Uncommon Etudes was created to better equip students and challenge improvisers of all levels with etudes that travel through all keys using common chord types found in jazz music.

As a teacher trying to instil in students the need to practice scales and common scales used in jazz improvisation, this book will assist and increase jazz vocabulary using major, dorian, lydian, mixolydian, lydian dominant, harmonic minor, melodic minor, whole-tone, diminished modes 1 & 2, diminished whole-tone, lydian augmented etudes that travel through all keys and with different time signatures. I'm often reminded by my colleagues encouraging comments to students during practical lessons, exams and juries that "Learning scales, phrases or lines and technical material would improve your ability to play ideas convincingly and help you develop a jazz vocabulary and language". I couldn't agree more!

Section 2 of Chapters I-IV and Chapter V of Uncommon Etudes are based on my Contrast and Continuity in Jazz Improvisation concept (Advance Music). The lines and phrases demonstrate how to further develop a diatonic and multi-colored language for improvisation by carefully altering and expanding the given examples, thus enriching

and expanding your ability as a creative improviser.

- Uncommon Etudes from Common Scales has already received strong support as an important contribution in the field of jazz studies from IAJE President Chuck Owen. Please note the following comments regarding "Uncommon Etudes" by SAJE Vice President Miso Markovina: "Uncommon Etudes from Common Scales is a very clever and catchy title. The Etudes are different to anything I ever played before. I find the etudes very light and entertaining to play, versus the usual very heavy and boring. Variety of phrases and rhythms is a major feature to all etudes, no four bars are the same, hence improvisers learn a great deal and can learn many new licks. ...I believe it is a refreshingly different, entertaining way to help Jazz musicians on all levels. A very good, rounded and valuable method. Good luck and well done!"
- Advance Music will publish 3-part arrangements of originals by Mike Rossi for mixed instrumentation in 2007. These arrangements are suitable for advanced High School, College and Professional ensembles.
- MSR Jazz (www.msrd.com) is pleased to announce a new CD release of originals for piano and saxophone by Micu Narunsky and Mike Rossi entitled "Common Ground" (MS1207)