



# *The Sussex* **JAZZ MAG**

Fortnightly Issue 7 Monday 25th November - Sunday 8th December 2013

Pianist  
Wayne  
McConnell

# Wayne McConnell

This issue features interviews with three different jazz piano players from different backgrounds and at three different stages in their careers.



Katy O'Neill



Sophie Mason

*The Sussex*

# JAZZ MAG

Monday 25th November - Sunday 8th December 2013

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# Features



Dave Drake, photo courtesy of Mike Guest

# The Column: Eddie Meyer

## The Best of...



photo by Mike Guest

“The level of commitment and the number of hours of sheer dedication required to play jazz to a good standard have not changed. Let’s be thankful for the spirit, the sheer fascination with jazz-and-related-musics that keeps people involved whatever the prevailing winds of fashion or technology may bring.”

-‘Jazz and Plumbing’ (Issue 6)

“It seems as if vocal jazz, by maintaining its adherence to the song, has kept a lot of the qualities that instrumental jazz, with its rejection of the song, has left behind. In the world of Jazz Academia, and the opinions of the more high-minded critics, vocal jazz may be out on a bit of a limb, but in terms of audiences it’s possibly the healthiest sub-genre out there. And without audiences, where would the music be?”

-‘The Wisdom of Phronesis’ (Issue 5)

“Which is where you come in... if you’re reading this, you must have some interest in Jazz-and-related-musics. If you don’t get to these gigs, they’ll fold and we’ll be back where we started. So buck the media trend, find out what’s on and go out and support live Jazz. If you can afford to spend freely at the bar while doing so, then

so much the better for everyone.”

-‘Can you hear the jazz boom?’ (Issue 1)

“Jam sessions work because they offer a range of different things to promoters, participants and audiences alike. For aspiring professional musicians they provide an entry point, a way of cutting your teeth in front of an audience; participants with a variety of borderline personality disorders get a chance to act out their life traumas before a captive crowd. Running a good jam session requires a firm but diplomatic hand; it’s important that no-one feels left out or patronised, and the session shouldn’t feel intimidatingly clique-y, but at the same time the music quality and entertainment factor have to be kept at a decent level or it’ll be no fun for players or listeners.”

“Jazz music is uniquely suited to jam sessions because of it’s tradition of group improvisation over a shared repertoire. You may hear complaints that they can be over-competitive, drearily predictable or simply inept, but there’s a certain magic in seeing a group of players who may have been strangers to each other moments before coming together to create

joyous music which sums up the essence of jazz, however you define it. Check the listings, get out your crumhorn or your accordion, prepare to expect the unexpected and get yourself along to one.”

-‘Jam Yesterday, Jam Tomorrow’ (Issue 2)

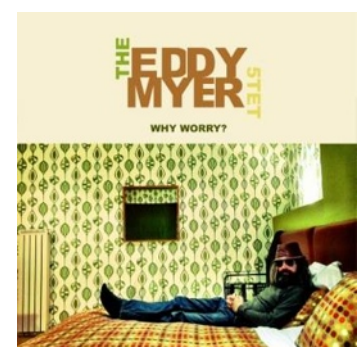
“So is Free dead? Marginalised it may be, but it’s still an essential part of contemporary jazz. At it’s best, free playing allowed players to inject directness, excitement, danger and emotional honesty into jazz, countering a tendency in the music to become too cautious and mannered.”

-‘Free Admission’ (Issue 3)

“Jazz musicians are characteristically hungry to learn and progress, and it’s this appetite that has driven the relentless pace of change.”

-‘Ars Longa, Vita Brevis’ (Issue 4)

**Eddie’s column returns in the next issue. His latest album ‘Why Worry?’ is out now.**



# Sophie Mason

## How did you get into jazz?

"I always enjoyed listening to music from an early age...any kind. There were no musicians in my family but my mother used to play Ravi Shankar records, some Fats Waller and mainly Mozart. So quite a mixture! At school I enjoyed being in a choir and started taking classical piano lessons but exams made me too anxious. Career-wise I moved into the visual arts as a practitioner and teacher. In my twenties, after randomly buying a Dizzy Gillespie record (and not knowing who he was!), I started listening to jazz and shortly after this I was housesitting for a friend and found some cassettes of Mingus and Hermeto Pascoal. I was really fascinated by the sounds these musicians were making and so started attending a few jazz festivals, some in Crawley and some in London. About eight years ago I and some others formed JazzHastings - a club which still runs a monthly gig programme. Through this I had free access to seeing some great musicians, Gwilym Simcock, Liane Carroll, Kirk Lightsey, Christine Tobin, Dick Pearce to name but a few. All of this helped nurture my interest and five years ago I bought a piano and started playing again."

## Tell us about the different courses that you've been doing and what you've gotten out of them.

"The first jazz course I attended was about four years ago - Michael Garrick's Jazz Academy, still running today. It was completely daunting and I ran away half way through the week. I could hardly play a C7 and realised that the jazz language was terrifyingly huge. I tried to teach myself from a few books and also had some private

lessons. Then 4 years ago I heard about the Geoff Simkins' classes running at Sussex University . I have been attending these since and have found his knowledge and teaching experience very instructional and inspirational. Through this I heard about the Brighton Jazz School's Learn to Play course and I've been attending this since 2012. It's been a great introduction to working and playing very regularly with other jazz students on specific repertoire as well as learning more harmonic theory. Learning to play jazz is so difficult and the language of jazz (albeit fascinating) is so complex . Sometimes one concept is re-inforced by repetition and through a variety of courses and different approaches. The Jazz Co-op has also been helpful in this respect as you get access to a range of excellent professional musicians/teachers. Other short courses I've attended locally have included Havant arts centre weekend and recently Chichester summer school. "

## How do you see your playing developing in the future?

"For the future I just want to 'get better'. I enjoy the whole learning and studying process but am not all that ambitious. It feels lucky to be living in a place where there is the opportunity to attend courses and gigs and to be doing something so engaging, creative and rewarding. It's a pleasure to play with others and to feel that hopefully I'm developing myself in the process. Tiny steps!"

Sophie Mason appears regularly on piano with Brighton Jazz School at The Verdict, Brighton on Wednesdays 7:30-9pm during term time.



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**JAZZ ALL THE SNOWDROP**

EVERY MONDAY, SOUTH STREET, LEWES, 8 - 10.30, FREE.

<b>Nov 4</b>	<b>Lawrence Jones</b> US sax/flute star & Malcolm Mortimore (drs)
<b>Nov 11</b>	<b>Mike Piggott</b> Violin master
<b>Nov 18</b>	<b>Alan Barnes</b> UK sax leader
<b>Nov 25</b>	<b>Jo Marshall</b> (ex Swingle Singer) & Adam Riley (drs)

All dates with Terry Seabrook (organ)

# KATY O'NEILL

Originally from Yorkshire, jazz pianist **Katy O'Neill** now lives in Brighton. She sat down with SJM editor Charlie Anderson to talk about her playing career and her love of teaching.



## How did you first get into playing music?

“When I was about seven or eight, a relative in my family died, and he was a classical pianist. He had a baby grand piano and it needed to go somewhere and luckily my parents were the only people in the family who had the capacity in their house to take the piano in. So I inherited the baby grand piano and that’s when I started having classical piano lessons. But my Dad is an amateur sax player and guitar player so I think he always had designs on me having some sort of instrumental lessons. And I suppose this piano kind of fell in his lap so he thought it would be great for me to learn and have lessons. I think he always had it in his plan for me to learn the piano because if you learn piano you learn the harmony behind things instantly. I started going for classical piano lessons and did my grades. My Dad also wanted me to learn jazz

because he felt that it was the hardest form. He wanted me to understand how to improvise because he thought that opened music up a lot. And he wanted me to be able to read, so he would try to get me to play by ear and with other people. He always played in bands when I was little and when people came round he’d get me involved. Which I kind of enjoyed, but found quite scary--my ears were never very good as I learnt from a reading perspective. My sight reading is quite good because that’s how I learnt. You tend to switch your ears off when you’re reading so I always found it really hard and I found improvisation really hard as well because I’d just not practised that skill.”

“When I was about twelve or thirteen I had my first performance, with a singer friend of my dad’s who was playing at a little charity gig somewhere in Bradford or Leeds. She was

really nice. So I played the keyboard part to *Smooth Operator* by Sade. That was my first foray on to the world’s stage!”

“When I was thirteen or fourteen my Dad suggested that I go for jazz lessons, so he tried to get me lessons with Nikki Iles who was living up in Yorkshire at the time but she was just so busy that it didn’t work out. There is a guy called Philip Hohner who was head of Huddersfield Music College at that time, and I went to him for jazz lessons. We started at the beginning with Jamey Aebersold and the basics of improvising. I was already into Bill Evans but he introduced me to Errol Garner and Oscar Peterson. He would give me transcriptions of things to play, such as Wynton Kelly’s solo on *Freddie Freeloader*. I really like that. We looked at tunes like *Confirmation* and *Rhythm Changes* and getting my jazz vocabulary together and trying to play

by ear a little bit more. And trying to transcribe a little bit more, but I didn't do quite enough of that at that time. I found it really hard. When you find things hard, you tend to shy away from doing them. And getting your ears into shape is really tough, if it's not something that you've done from being little or you come to it naturally. It takes time and can be frustrating."

### **How did you find the whole experience of jazz at university?**

"I knew I wanted to go to London because that was where everything was happening. I applied to the Guildhall and the Royal Academy of Music. I didn't get into either of them. I quite enjoyed the application process as you got to play with people who were already there and you got to play some of your own compositions. At the Guildhall interview I got through to the second round and I had to play a classical piece. I prepared one of the Bach Preludes & Fugues but I couldn't remember whether it was from Book 1 or Book 2. That was the first time I experienced a proper rejection/failure. I'd been quite a swot up to that point and always done quite well. Getting those rejections was the first slap in the face: life doesn't always go your way. So I ended up going to

Middlesex Uni, on the jazz course there, and actually got people who would have ended up teaching me anyway at the Guildhall or the Royal Academy. I got Nikki Iles for two years and Pete Churchill for one year. That was fantastic. Middlesex was really good in terms of the people lecturing there. Stuart Hall was really kind and encouraged me to play a lot. It was good and I met a lot of really lovely people. I think I still had that feeling that the Guildhall or the Academy would have been better because they have the prestige. I definitely wasn't up to the standard they wanted, but it's more about straight-ahead jazz which I was into at that point, whereas at Middlesex you've got the Loose Tubes crowd teaching there and their slant is a little bit more open and experimental which I think is fantastic--but at that time I think I needed to consolidate more. That was my interest, straight-ahead things, rather than expanding out to all the other things that are out there such as Django Bates. It's good to be made aware of those things but now I wish I could go back to uni and do it all again. I didn't have a lot of harmony down, I had it down in a theoretical sense but I'm still working on stuff now. I think that's just a maturity

thing. I expected just to get everything down at university and then go out and be a successful jazz musician. It doesn't work that way."

"Sometimes I found it quite hard to focus on what to practise as music is such a vast area that it can be difficult to pinpoint exactly what to work on to improve your playing. You feel that there's so much and that you've got to be good at it all. And now I feel a lot less like that: it's best to choose a couple of things, work on them for a few weeks and maybe move on to something else and do that for a couple of weeks. Gradually your building blocks all come together. But at the time when you're in that hot house of music education at uni, it's hard to have that clear-sightedness as you just want to be good at everything and then suddenly you're good at nothing."

"I chose the performance route at Middlesex rather than composition. Then I left Middlesex and was a musician for about three or four years gigging around London, teaching piano peripatetically and privately, doing function bands, gigs with singers, anything that came along including accompanying for grades, little shows, playing on a ferry or a boat on the



Thames. You find yourself in lots of crazy situations that, when you've got an ordinary job, you don't quite find yourself in. And that can be nice sometimes or awful, like freezing your arse off in a marquee in the middle of the countryside somewhere at two in the morning, for the fiftieth wedding that you've played in that year. And then you find yourself driving to somewhere near Downing Street and doing a private party in an amazing old building."

"I got a little bit disillusioned with doing that sort of thing and struggling with having lots of free time and not feeling that I was using it to the best of my ability. I didn't have my own trio or anything like that. I'd done a few duo gigs where I was playing and singing which was something that I really wanted to pursue. I found singing was something that I really enjoyed but I was never happy with my standard when I heard myself recorded so I'd get frustrated again. Also when you're a singer there's an element of fronting things and I felt a little bit shy about that. I would never

self-promote, I'm not very good at it. I just can't do that and especially when I was younger I could never do that. I kind of fell a bit out of love with music. It's hard to measure progress sometimes when you're a full-time musician. You've got to really have a clear vision of what projects you want to pursue and then you're the only one who is going to get them off the



ground so you've really got to believe in them. If you have any self-doubt then you don't and you have to really push yourself to do that."

"So I decided to take a break and I had the opportunity to move to Paris, which was a dream that I'd always had, when I was about twenty-six. Before that I played in a really lovely band, The Big Buzzard Boogie Band run by Andy Williamson. Loads of people have gone through that and we did the

Edinburgh Festival and that was a lot of fun. Andy Williamson's sister has a business in Paris so he put me in touch with her and I did admin things for her, part-time, and just enjoyed being in Paris for a while. And then through Andy I met a really fantastic sax player, Amy Gamlen who lives in Paris and at that time she worked at a little private bilingual school that was looking for a piano teacher so I worked there for a while and did a few gigs with bass players, doing singing and playing."

"And then I moved to Brighton, two years later, as my boyfriend at the time wanted to move back. Then I got a piano teaching job at Ringmer College and decided it might be a good idea to do a PGCE as a way of balancing something sensible - the idea was to somehow balance teaching and music but teaching and not doing one-to-one lessons. I got bored with that, with people not practising. I wouldn't want to do secondary, I can't stand teenage apathy. At least in primary they're up for it, they're fun and they're hilarious sometimes with the things they say."

"I did a primary PGCE at Chichester and I

did a specialism in modern foreign languages. I then spent two years in Madrid hoping I could do some music there. But doing music and full-time primary teaching is just not compatible. It's just not humanly possible."

"Then I came back to Brighton a year ago to get my NQT year and I'm now teaching at a school in Lewes. I was hoping I'd be able to start my music up again. Now I'm in my second year at the school and coordinating

French and Music so I'm doing a little bit more music teaching. And just recently I went to The Brunswick jam session the other week where I met Wayne [McConnell] and he asked me to host The Verdict jam session last week. I'm just trying to get back into music."

"I do like the classroom teaching and I do think it's worthwhile. I've struggled with it for a long time but I do think it's worthwhile. It's overwhelming when you're a full-time classroom teacher.

Ideally I want to be in a position where I can do some of that but also some music, but music that I want to do. Then I can pick projects and it doesn't matter if it doesn't make money as I'll have the



teaching to fall back on."

### **What are your plans for the future?**

"I'd like to just play more with people that I enjoy playing with. I would like to have my own project, maybe a trio. I've never done it and it seems silly not to. I like playing with singers. I love Blossom Dearie and I'm interested in people who play and sing."

### **What are your best and worst moments in jazz?**

"I have been to various jam sessions. I remember one in Paris

where a guy asked: 'Are there any piano players here?' so I put my hand up and I could see him cast his eye over me and thinking (I'm assuming) 'Oh, she's a girl, she's bound to be crap', so he didn't choose me. And

later I did get up and play and he was surprised. And often when you get up at a jam session, people will say as you approach 'Do you want to sing?' And no, I'm not here to sing, don't assume that I'm a singer because I'm a woman!"

"The best times have been just playing with people who listen and want

playing to be a communication. In a conversation you just don't want someone to talk about themselves. I've played with loads of different people in different settings and scenarios and the best ones have just been when people listen to what you're doing and respond."

Katy O'Neill will be hosting The Verdict jam session on Wednesday 11th December.

# WAYNE MCCONNELL

I wanted to interview Brighton pianist and educator **Wayne McConnell** but he had to rush off to feed his dog so I emailed him some questions. Here are his responses.



## **Where are you from?**

I was born in Bedfordshire and grew up in a tiny village and raised by small woodland creatures. Actually, I grew up surrounded by nature; large fields, forests, and angry farmers. Angry because we used to play and build tree-houses on their land. It was an idyllic place to grow up as there was plenty of things to do, if you had an imagination. My parents were very supportive in my musical development and were surprisingly ok with my change in career paths from Chemistry to Music.

## **How did you get into jazz?**

I went to a school that had a good music department. I actually started formally on

violin but had been messing around with pianos and synths for a few years prior to that. I'm told I started to show a real interest in the piano at the age of four or five by playing things I heard on the radio and TV. I remember my great grandmother playing, she was a concert pianist. I always had an interest in writing music from a young age, I much preferred it to playing set pieces. I guess it was only natural that I eventually gravitated towards jazz. That happened in my mid teens. Drummer Troy Miller went to the same school as me, but he was 4 years ahead of me. Troy is a fantastic musician all round and sickeningly, a great pianist. I got into blues piano at about 13 and

started to work out music from old blues recordings. Jimmy Yancey, Albert Ammons and Pete Johnson mostly. One day I was playing in the school practice room and Troy came in and said that I should perhaps have a go at a "Jazz Blues". I had recently discovered Oscar Peterson and I was able to ask Troy some questions about the harmony. I guess I had got good at transcribing and so I started to listen to people like Oscar, Wynton Kelly and Ray Bryant. I bought an album by Miles Davis called *Steamin'* which featured pianist Red Garland. I became obsessed with working out what he was doing and of course, I bought the rest of the albums in that series. Miles

really introduced me to all the great pianists; Bill Evans, Chick Corea, Herbie Hancock and Keith Jarrett. A friend suggested I check out a piece called 'Moanin'' by Bobby Timmons and that was my introduction to Art Blakey. I bought all the Blakey albums I could get my hands on and of course, discovered a whole host of wonderful pianists and horn players. From Art I discovered Horace Silver, Bobby Timmons, Cedar Walton, Donald Brown, James Williams, Mulgrew Miller, Benny Green and Geoffrey Keezer.

### **How did you meet James Williams?**

I met James in what I can only describe as a truly bizarre encounter. I was playing solo piano at a golf club in Haslemere. It was one of my first gigs away from home. So I'm playing Skylark and this gentle figure walks over and says "Hey kid, great playing but let me show you some other chords in the bridge." I had no idea who it was but as soon as he started to play, I recognised his playing. Embarrassingly, I had to ask him what his name was. I made the connection and proceeded to ask him as many questions as I could. We ended up hanging out until the small hours and I came away with about 30 post-it notes of albums, books and such to check

out. All in James' hand writing. I still have them. James remains such a huge influence on me both musically and spiritually. He took so much time to nurture and pass on so many things. Things I'm still working out today. He passed on in 2004, way too young. James made a dream come true while he was on tour with Ed Thigpen. He invited me up to play with the great drum master. He knew that the Oscar Peterson album *Nightrain* meant so much to me. He also hooked it up for me to meet a whole host of pianists while I was in New York : Barry Harris, Tommy Flanagan and Hank Jones.

### **What do you say to people who say that jazz can't be taught?**

I agree to some extent. Firstly, I believe everybody and anybody can improvise. In fact, that is the easy bit. The hard bit is undoing the instilled rubbish that disenables us to be unique. Our culture is not set up for individuality but rather mass trends and masking. People hiding and fronting via Facebook, images looking the same because of the hipster Instagram app and the mass sharing of utter dross. I'm not down on social media but I think we spend too much time on them, at least I do. I went through a period of heavy practising while at

university, up to four to five hours a day for a period of about four years. I believe most of the concepts in jazz can be taught. You can learn how to improvise within the language of jazz. What cannot be taught is passion and dedication. It requires bucketloads of both to be a good jazz player. It is a never-ending process of continual growth and development. I go through stages, sometimes I have to get away from music altogether and focus on something else for a while: Photography, learning to fly, taking the dog out. It is my first love but occasionally we argue, like any good relationship. So to answer your question, most of the things we do in jazz can be taught: the harmonic concepts, melodic concepts etc. But what cannot be taught is the rhythmic elements of the music. It is entirely down to the student to absorb the rhythmic foundations of jazz through listening and copying. You can learn a Parker transcription but it means nothing unless you can understand and emulate his phrasing and articulation. Not to say it's all about copying but in order to get an authentic grasp of the language, it is fundamental. Some people have a natural ability to absorb and utilise that information and a few people surpass that and have very original ways of

constructing melody with great rhythmic interest. I'm just trying to be a better pianist and to deepen my understanding of the jazz piano tradition. I've never been interested in playing a certain way because it is popular. Brad Mehldau is a genius and very popular, rightly so but I have no interest in sounding like him because every other pianist does. My heart will always stem from the blues and bebop more than the classical tradition. I've done my fair share of classical piano playing and I still practise it today but I don't feel the connection in the same way.

### **When do you feel most comfortable when you play?**

I guess when I'm surrounded by players I love and respect. There is nothing like that mutual trust you have with players who can go wherever you want to go. For me, jazz is about interaction and the mutual exploration of whatever material you are

playing and the audience is very much a part of that.

### **What are you uncomfortable with?**

The opposite of what I've just said (laughs). Actually what makes me uncomfortable is my own lacking. Not being able to patch up the holes in my playing due to not enough time to practise.

### **What areas of your playing would you like to develop in the future?**

There are quite a few things that have been niggling for a while. I want to develop my left hand more to obtain equal facility, this stems from one of my piano heroes: Phineas Newborn jr. Like everybody I want to be freer with my playing, not as in free jazz but to achieve the same sense of freedom you hear when people like Herbie [Hancock] or Danilo [Perez] play. I have a long long way to go. I'm always writing things so I'm planning on doing a project next year. Its been on the cards for a while but the

time has come for me to action it.

### **How does music make you feel?**

Music is my saviour, cheesy I know but it is true. I go to it when I'm happy, sad and everything in between. As well as my lovely wife and family, music is what keeps me going. I'm very conscious of how fortunate I am to be able to live my life this way. I wake up on any given day and it is mostly made up of making, teaching, thinking and performing music.

### **What do you feel when you solo?**

I get itchy elbows.

### **How can you best convey your emotions through music?**

I don't think about it . All I try to do is play as honestly as possible. I think most musicians go through a period of playing for chops' sake but I like to think I have matured and deepened as a musician. I'll let other people be the judges.

⊕

Wayne McConnell runs Brighton Jazz School.

[www.brightonjazzschool.com](http://www.brightonjazzschool.com)

He also hosts the monthly BJS Podcast:  
<http://brightonjazzschool.com/episodes/>

# Listings



photo by Mike Guest

Straight No Chaser Big Band will be performing at The Brunswick, Hove on Sunday 8th December

# Highlights

## Friday 29th November

### Damon Brown International 5tet

The Verdict, Brighton

Trumpeter Damon Brown with French alto sax player Pierrick Pedron, Japanese pianist Yutaka Shiina, Tim Thornton (bass) and Chris Draper (drums)

## Friday 6th December

### Don Weller Quartet

The Verdict, Brighton

Don Weller (tenor sax), John Donaldson (piano), Arnie Somogyi (bass), Dave Barry (drums)

## Sunday 8th December

### Simon D'souza Day

The Brunswick, Hove

1:30pm **Saxshop**, The saxophone ensemble formed by Simon D'souza celebrates its 10th birthday.

7:30pm **The Straight No Chaser Big Band** launch their new album, *Navigation*, featuring the music of Simon D'souza.

### Nothing is free

Gigs that are advertised as free mean that they won't charge at the door, but the musicians will be paid by the venue who rely on income from the bar and/or kitchen. Please support artists and venues by buying a few drinks, and maybe having something to eat.

### Don't be disappointed

If you are traveling a long distance, contact the venue before setting out, in order to confirm that it is still going ahead.

Details are assumed to be correct at the time of publication.

### Be on time

The times listed are those given by the venue. This is normally the start time so you will have to get there about 30mins beforehand to get a seat and settle down.

### Keep the noise down

Please remember to switch off your mobile phone and other mobile devices.

And don't talk during the bass solo (or any solo for that matter).

### When should I clap?

When you're the only one clapping, it's time to stop.

# Gig Listings

Monday

25

**Jazz Jam with One Hat Trio**

The Bee's Mouth, Hove  
9pm Free

**Jo Marshall, Terry Seabrook  
& Adam Riley**

The Snowdrop, Lewes  
8-10:30pm Free

Tuesday

26

**Jazz Jam Session**

The Brunswick, Hove  
8pm Free

**Afro Blue**

Hare & Hounds, Worthing  
8:30pm Free

Wednesday

27

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free

**Wayne McConnell Trio + Jam**

The Verdict, Brighton  
8:30pm Free

Thursday

28

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free

**Dave Green & Steve Brown  
with Gareth Williams &  
Piers Clark**

Smalls, Brighton  
8pm £13

**Mark Bassey, Terry  
Seabrook & Nigel Thomas**

The Ancient Mariner, Hove  
8:30pm Free

Friday

29

**Damon Brown  
International 5tet**

The Verdict, Brighton  
8:30pm £15/12  
(see [highlights](#))

**Les Paul Big Band**

Patcham Community Centre  
8:30pm £5

Saturday

30

**Imogen Ryall**

Queen Victoria, Rottingdean  
2-5pm Free

**Steve Aston Gypsy Jazz**

The Paris House, Brighton  
4-7pm Free

**Sam Miles Quartet**

The Verdict, Brighton  
8:30pm £7/5

**Mike Pappenheim, Charles  
Brereton, Marian Bencat &  
Derek Roberts**

Barney's Cafe/Bar, Worthing  
8:30pm Free

Sunday

1

**Lawrence Jones All Stars**

Lion & Lobster, Brighton  
8-10pm Free

**Edana Minghella**

The Brunswick, Hove  
8pm £10



# Gig Listings

Monday

2

## Jazz Jam with One Hat Trio

The Bee's Mouth, Hove  
9pm Free

## Shane Hill, Noel Joyce & Terry Seabrook

The Snowdrop, Lewes  
8pm Free

Tuesday

3

## Jazz Jam Session

The Brunswick, Hove  
8pm Free

Wednesday

4

## Liane Carroll

Porters Wine Bar, Hastings  
9pm Free

## Kit Downes & Pablo Held Trios

The Verdict, Brighton  
8:30pm £12/9

## Jazzin' It at The House That Zac Built

The Brunswick, Hove  
8pm £10 (Fundraiser)

Thursday

5

## Jack Kendon + Guests

The Bristol Bar, Brighton  
8pm Free

Friday

6

## Don Weller Quartet

The Verdict, Brighton  
8:30pm £12/9  
(see [highlights](#))

Saturday

7

## Imogen Ryall

Queen Victoria, Rottingdean  
2-5pm Free

## Steve Aston Gypsy Jazz

The Paris House, Brighton  
4-7pm Free

## Jonny Hepbir/Sara Oschlag 4tet

The Verdict, Brighton  
8:30pm £7/5

## Mike Pappenheim

Barney's Cafe/Bar, Worthing  
8:30pm Free

Sunday

8

## Lawrence Jones All Stars

Lion & Lobster, Brighton  
8-10pm Free

Saxshop (1:30pm) and  
Straight No Chaser  
(7:30pm) (see [highlights](#))

The Brunswick, Hove  
8pm £donations

# On The Horizon

future gigs  
More details to follow in the next issue ...

## **Thursday 12th December**

Amy Roberts/Ian Bateman Quintet  
Smalls, Brighton

## **Friday 13th December**

Gilad Atzmon's Orient House  
with Frank Harrison on piano  
The Verdict, Brighton

## **Thursday 19th December**

Claire Martin & The Montpellier Cello  
Quartet, with support act Cloggz  
The Old Market, Hove

## **Paul Booth/Steve Waterman Quintet**

### **Tuesday 17th December**

Jazz Hastings

### **Friday 20th December**

The Verdict, Brighton

# Venue Guide

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- All Saints Church**, The Drive (corner of Eaton Road), Hove BN3 3QE Tel. 01273 733331
- Barney's Cafe/Bar**, 46-56 Portland Rd., Worthing, West Sussex BN11 1QN 01903 527075
- Casablanca Jazz Club**, 3 Middle St., Brighton BN1 1AL Tel. 01273 321817
- Charles Dickens**, Heene Road, Worthing, West Sussex, United Kingdom. BN11 3RG Tel. 01903 820972
- Chichester Jazz Club**, Pallant Suite, 7 South Pallant, Chichester PO19 1SY
- Coach and Horses** Arundel Road, Worthing Tel. 01903 241943
- Forest Row Jazz Club**, The Forest Row Social Club, End of Station Rd, Forest Row, RH18 5DW Tel. 01342 822856
- Hand In Hand**, 33 Upper St. James's St., Brighton BN2 1JN Tel. 01273 699595
- Jazz Hastings**, The East Hastings Sea Angling Association, The Stade, Hastings TN34 3FJ (near Jerwood Gallery and the Lifeboat Station) Tel. 01424 250221
- Lion & Lobster**, 24 Sillwood St., Brighton BN1 2PS Tel. 01273 327 299
- Patcham Community Centre**, Ladies Mile Road, Brighton BN1 8TA
- Porters Wine Bar**, 56 High Street, Hastings TN34 3EN Tel. 01424 427000
- Queen Victoria**, 54 High Street, Rottingdean BN2 7HF Tel. 01273 302 121
- Smalls**, The Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB
- Steyping Jazz Club**, Steyping Centre, Fletchers Croft, Church St., Steyping BN44 3YB Tel. 01903 814017
- The Albion** 110 Church Road, Hove, BN3 2EB
- The Ancient Mariner**, 59 Rutland Road (off Portland Rd.), Hove BN3 5FE
- The Bee's Mouth**, 10 Western Road, Brighton BN3 1AE Tel. 01273 770083
- The Bristol Bar**, Paston Place, Brighton BN2 1HA Tel. 01273 605687
- The Brunswick**, 1-3 Holland Raod, Hove BN3 1JF Tel. 01273 302 121
- The Bugle**, 24 St. Martins Street, Brighton BN2 3HJ Tel. 01273 607753
- The Denton Lounge**, Worthing Pier, Worthing Tel. 01903 218 250
- The Dome**, Church St., Brighton BN1 1UE
- The Hare & Hounds**, 79-81 Portland Road, Worthing BN11 1QG Tel. 01903 230 085
- The Mesmerist**, 1-3 Prince Albert Street, Brighton BN1 1HE Tel. 01273 328542
- The Paris House**, 21 Western Road, Brighton BN3 1AF
- The Plough**, Vicarage Lane, Rottingdean BN2 7HD Tel. 01273 390635
- The Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG Tel. 01273 464440
- The Snowdrop Inn**, 119 South Street, Lewes, BN7 2BU Tel. 01273 471018
- The Verdict**, 159 Edward Street, Brighton BN2 0JB Tel.01273 674847
- Three Jolly Butchers**, 59 North Road, Brighton BN1 1YD
- Under Ground Theatre**, (below the central library), Grove Road, Eastbourne BN21 4TL
- White Horse Jazz Club**, White Horse Smokehouse & Grill, 23 High Street, Steyping, BN44 3YE Tel. 01903 814084

Add your gig to the listings: [sussexjazzmag@gmail.com](mailto:sussexjazzmag@gmail.com)

# Reviews



November saw Jim Mullen appear at JazzHastings with John Donaldson, Mick Hutton and Dave Barry

# Radio programmes



FM radio  
DAB digital radio

<http://www.bbc.co.uk/radio3>

BBC iPlayer

*Jazz On 3*, Mondays 11pm-12:30am

Mon 25th Nov. Jaimeo Brown Trio at the London Jazz Festival

Mon. 2nd Dec. Brad Mehldau & Mark Guiliana

*Jazz Record Requests*, Saturdays 5-6pm

Alyn Shipton plays listeners' requests.

*Jazz Line-Up*, Saturdays 6pm

Sat. 30th Nov. Stan Sulzmann Quartet & Benet McLean

*Geoffrey Smith's Jazz*, Sat. evenings at midnight

Geoffrey Smith profiles Paul Desmond (30th Nov.)



DAB digital radio

[www.jazzfm.com](http://www.jazzfm.com)

Sky channel 0202

Freesat 729

Jazz FM smartphone app

There's some great jazz to be heard on Jazz FM:

Helen Mayhew presents *Dinner Jazz*, 7-10pm

Mike Chadwick presents *The Cutting Edge*, Sundays 10pm-midnight.



<http://www.ukjazzradio.com>

The Modern Jazz Show with Peter Slavid is one of the best shows on UK Jazz Radio.

There are also other Contemporary Jazz shows such as *Europe Jazz Nordic Sound* with Jesper Graugaard and UK and *Europe Jazz Showcase* with Brian Soundy

Also worth a listen are *Women In Jazz* with Verona Chard and *Vocal Zone* with Juliet Kelly.



NPR have a fantastic collection of radio broadcasts, including *Piano Jazz* with the late Marian McPartland and *JazzSet* with Dee Dee Bridgewater and live broadcasts and recordings from the Newport Jazz Festival.

<http://www.npr.org/music/genres/jazz-blues/>



JazzRadio.com have 31 different stations covering different genres and instruments, including Avant Garde, Bass Jazz, Bebop, Bossa Nova, Gypsy Jazz, Hard Bop, Straight Ahead, Trumpet Jazz, Vibraphone Jazz and Vocal Jazz. Although largely presenter-less and commercial free, these stations rely on automated playlists.

[www.jazzradio.com](http://www.jazzradio.com)  
or iTunes Radio

### **Radio Reverb 97.2 FM, Brighton**



The Mystery Lesson  
Playing free jazz and improvised music  
Sunday 9-10pm

*Trainspotters*  
An eclectic mix of genres, some jazz  
Monday 1pm, Wednesday 6pm, Friday 2pm

*Ears Wide Open*  
'Jazz and Obscurity Skanks'  
Wednesday 7-8pm

Shows are often repeated during the week.  
Check website for details:  
<http://www.radioreverb.com>

# Podcasts

## **The Brighton Jazz School Podcast**



Wayne McConnell has been presenting his Brighton Jazz School podcast since January 2012. So far he has interviewed local jazz musicians Paul Richards, Dave Drake, Terry Pack and Steve Thompson along with international stars Geoffrey Keezer, Joey Calderazzo, Joe Locke, Cathy Segal Garcia, Christian McBride, Gary Burton and Kurt Elling.

The latest edition of the podcast features an interview with legendary pianist Ahmad Jamal.

A future podcast will feature an interview with bassist Ron Carter.

<http://brightonjazzschool.com/episodes/>

iTunes



## **The Jazzwise Podcast**

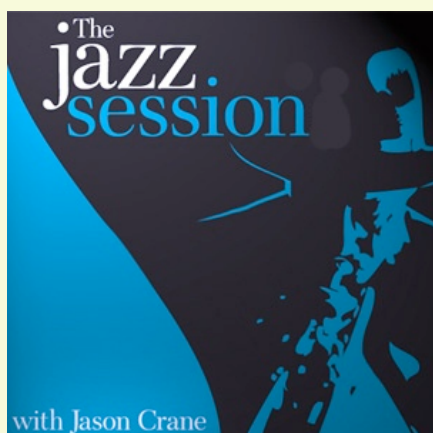
The Jazzwise Podcast is a monthly podcast linked to the content of Jazzwise magazine for that month.

Hosted by editor Jon Newey and presenter Chris Philips, the show plays music from the featured artists as well as music from the review section of the magazine.

<http://www.jazzwisemagazine.com>

iTunes

## **The Jazz Session Podcast**



Jason Crane, a jazz fan and saxophonist from Massachusetts, began *The Jazz Session* in 2007 and went on to interview Sonny Rollins, Gary Burton, Ron Carter, Christian McBride and numerous others.

Thanks to a Kickstarter campaign, *The Jazz Session* returned on 1st October 2013 with an interview with saxophonist Lee Konitz.

The most recent edition features an interview with Michael Weiss and Sean H. Doyle.

<http://thejazzsession.com>

iTunes

# You Tube Channels

## Jazz Video Guy

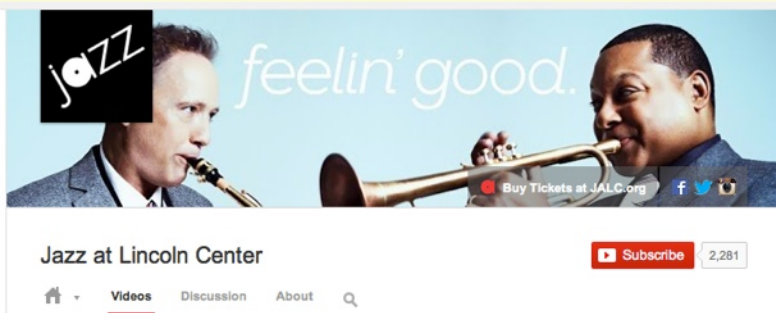


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

The *Jazz Video Guy* channel now has more than a thousand videos and nearly 25 million views.

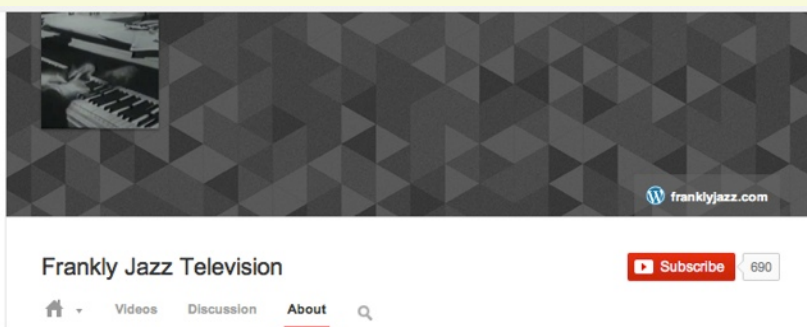
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

## Jazz at Lincoln Center



The Jazz at Lincoln Center channel features lots of behind-the-scenes interviews in segments entitled *In The Studio*, as well as performances in *The Jazz Vault*.

## Frankly Jazz Television



The *Frankly Jazz* TV show was broadcast in Los Angeles in the 1960s and featured presenter Frank Evans interviewing some of the big names in West Coast jazz. The channel was started by his son, Lance Evans, in memory of his father's contribution to jazz.



# Live Reviews

## **The Paul Busby Big Band**

*The Brunswick, Hove 10/11/13*

It's always great to see big bands performing, particularly ones with both the creative energy and talent of this ensemble.

Performing *The East Sussex Jazz Suite*, with all original music composed, arranged and introduced by Paul Busby, the ensemble featured some fantastic solo work from each section of the band, including Mark Bassey, Tarik Mecci, Rob Heasman, Paul Greenwood, Ian Price, Terry Pack, Jerry Dearden and Dave Trigwell. After the suite was performed, the audience were treated to some original arrangements and compositions by trombonist Mark Bassey.

## **Imogen Ryall**

*The Verdict, Brighton 15/11/13*

One of the best jazz singers in Sussex performed at The Verdict to a small but dedicated audience, many of them students from the various vocal classes that she teaches. And this really was a masterclass in vocalese, where she successfully took on some of the advanced classics of the jazz vocal repertoire, including versions of Twisted, Clifford Brown's Joy Spring, Lil Darlin' and Doodlin' by

Horace Silver. Accompanied by the sensitive playing of pianist Rod Hart and Paul Whitten, Imogen showed off her vocal skills singing and soloing in a wide register and showing her wide dynamic range. Drummer Spike Wells, normally an Elvinesque tour de force showed great restraint and sensitivity on a memorable night.

*Imogen Ryall, vocals; Rod Hart, piano; Paul Whitten, bass; Spike Wells, drums.*

## **Jim Mullen Quartet**

*JazzHastings, Hastings*

*19/11/13*

Seeing guitarist Jim Mullen is always a treat and the good-humoured Scot was on fine form. On the same night that England were playing Germany at football, a respectable audience at JazzHastings saw Mullen playing standards such as *You Stepped Out of a Dream*, latin classic *Only Trust Your Heart* as well as his jazz interpretation of the Seventies pop song *With You I'm Born Again* by Billy Preston & Syreeta Wright.

*Jim Mullen, guitar; John Donaldson, piano; Mick Hutton, bass; Dave Barry, drums.*

## **The Verdict Jam Session**

*The Verdict, Brighton 20/11/13*

Pianist Wayne McConnell, host of The Verdict jam session, is a big fan of the 'Time No Changes' Miles Davis era and recently saw Wayne Shorter performing at the London Jazz Festival. This shone through in an evening that featured the recurring theme 'zero gravity', together with an array of local drummers, singers and saxophonists. For more details on 'zero gravity' see the [French documentary on Wayne Shorter on YouTube](#)

## **Benn Clatworthy with the John Donaldson Trio**

*The Verdict, Brighton 22/11/13*

This was yet another great evening of modern jazz at The Verdict with some terrific soloing by Sussex-based pianist John Donaldson. Clatworthy's tenor playing was fiery at times and beautifully melodic during some delicate ballad renditions which had the audience on the edge of their seats. The highlight of the evening was Benn's playing of *Lonnie's Lament* as a Coltrane-style waltz, topped by a gentle encore of *Blue In Green*.

*Benn Clatworthy, tenor sax; John Donaldson, piano; Simon Thorpe, bass; Matt Home, drums*

**Charlie Anderson**

# Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

# THE IMPROV COLUMN

## Pianist **Wayne McConnell** on Keith Jarrett: Melody, Song and Beyond

Keith Jarrett is without doubt one of the foremost musicians of the 20th Century. His ability to craft melody in a way which brings out the beauty of Classical Music, the dazzle of Bebop, the feeling from the Blues and all with a touch that is so personal and unique. Above his many attributes (dazzling piano technique, prolific composer, and his extraordinary ability to adapt beyond just being versatile) is his concern for melody and song. Melody is one of three basic elements that make up music (the others being harmony and rhythm). Keith is a master of all these elements but it is his ability to render melody in a profoundly beautiful way that makes him so unique.

In his documentary 'The Art of Improvisation' Jarrett suggests that he was a born improviser 'I learnt that through playing classical music'[1].

This statement reveals that the music closest to his heart is the music he makes in the moment. As a pianist he has covered lots of classical repertoire; [Arvo Pärt](#), [Fratres](#) on [Tabula Rasa](#) with [Gidon Kremer](#) (1984), Johann Sebastian Bach, [Goldberg Variations](#) (1989) and [Dmitri Shostakovich, 24 Preludes and Fugues](#) (1991) to name a few. Jarrett is a music maker; he operates on the grounds of self creativity and production of new music whether through improvisations on familiar tunes or new works for Symphony Orchestra.

He is mostly well known for his solo piano works and his standards Trio featuring bassist

Gary Peacock and drummer Jack DeJohnette. The trio has been working for over a decade and produced some of jazz's most memorable recordings. Personal favourites are [Tokyo 96](#), [Standards in Norway](#) and [Standards Vol1 and 2](#). The trio don't rehearse and all the music played is true to the form of the song. They sometimes add in vamp sections or take a tune outside moving into a new improvisation. The material is easy, the tunes familiar and yet the trio manage to play them in a way that sounds fresh as the day they were written. Let's face it, you would expect this band to play complex original compositions or far out free jazz but, they chose not to. Instead they explore the endless possibilities of the emotional content of the Great American Songbook. They are just playing standards but they are not JUST playing standards. They are playing the melody, they are playing the song and beyond.

Standards make up a huge catalogue that has become 'standard' repertoire for the working jazz musician. They were written mostly by the Jewish Composers working in Tin Pan Alley between the 1920s and 60s. Rogers and Hammerstein, Jerome Kern, Gershwin, many of the songs were written for musicals and operas. Some of the tunes are very simple remaining in one key while others more complex with multiple key changes and longer forms. Jazz musicians reharmonised them and used

them as vehicles for improvisation. Charlie Parker wrote lots of 'heads'[2] on the harmonies of existing tunes like [How High The Moon](#), [I Got Rhythm](#) and [Just One of Those Things](#) to name a few. Jazz musicians at some point during their development will work out specific versions of their favourite players playing standards noting changed harmony (chord substitutions) and in some cases, altered melody. Vamps, intros, endings and extended cadenza-like sections can be added to give a new 'take' on a familiar tune. Jarrett's trio does this, but it also does something else. They go beyond the melody, the chords and the rhythm and they consider the song.

### **Emotion and Music**

Measuring the emotional impact of music on people is intrinsically difficult because everyone can/will be affected or moved in a different way. It is useful to separate composition from improvisation (but I will reconnect these later) at this stage. With composition or something that remains static (played the same way every time) there are methods of collecting data concerning emotional content. Professor Benjamin Boone at California State addresses this with his 'Emotional Barometer Analytical Technique'[3];

...it should be noted that research shows that no piece of music has an inherent emotional content that will be gleaned by all listeners. Indeed, each listener will bring their own psyche to the

listening experience, and the emotions they are feeling at the time will certainly influence the emotions they project onto the music. Music unlocks the emotional portion of the brain in somewhat predictable ways, but what emotion is felt in a particular passage will be described in a variety of ways by a variety of listeners

Boone goes on to say that certain musical effects and devices produce similar emotions. For example the notion that minor keys are sad and major ones happy. Fast tempos give excitement and slower ones give a more serene effect. These statements are very broad and generalised and don't consider other musical elements which affect emotion such as dynamics and phrasing/articulation and the song as a whole. Overall these elementary observations can only be a tiny insight into how humans hear music. They can also only be applied to music that remains the same over more than one listening. Due to this, improvised music is a more complex phenomenon.

The nature of improvisation in jazz is centred on the ability to release individual emotion through a specific language (something that separates jazz improvisation from improvising in another style). It is often described as telling a story through harmony, melody and rhythm. Are jazz performers improvising or are they composing in real-time? Perhaps composing in real time is a better way to describe the functional aspect of improvisation in jazz. I have confidence in Keith Jarrett. I believe that every time he plays he is aiming to extract the emotion the song as well as from his mind. I believe his emotional mind and the song itself is the source of inspiration to his improvisations,

not the improvisation itself. Maybe Bach, Beethoven and Mozart were composing in real-time (improvising) when 'writing' their most celebrated works. We will never know. Does jazz have a more direct link to emotional content than a composer who uses a mathematical formula (such as Golden Section) to create music? Is Golden Section a result of some freak coincidence or was it an attempt to draw on outside influences (in this case mathematics) in music? These are largely unanswered questions.

When Jarrett plays 'Stella By Starlight' for the 200th time he is drawing on very many influential factors to dictate the direction of the tune, they can be broken down into subheadings:

**H u m a n E m o t i o n a n d C o m m u n i c a t i o n :**

- His own mood/emotions at that particular moment in time
- Gary Peacock's Mood/emotions and any recent connection to Keith
- Jack DeJohnette's Mood/emotions and any recent connection to Keith
- Combinations of the above
- The audience vs Keith
- The audience vs Gary and Jack

**Physical Factors:**

- The Piano
- The Venue
- Overall Sound
- The sound of the drums from the piano ( and vice versa)
- The sound of the bass from the piano ( and vice versa)
- The sound of the audience
- The audience itself (as a group)
- The audience vs the room

- The lighting
- The temperature

**Musical Factors:**

- Choice of song (ballad, medium swing, latin, groove etc)
- The pre-existing emotional content of the song itself (composers intention, lyrics)
- Musical elements of the song; (minor key, major key, modulations, tempo, dynamics, any time changes or arrangements etc
- Musical Dialogue between players (how the other players respond to Keith's input and how he responds to their input).
- How inspired the players are by each other's playing (this can be hot and cold, sometimes magic happens, other times it doesn't).
- Sounds from band members or audience in response to the music (Keith's vocalisations might influence the direction of all players as can audience coos and encouragements).

From this we can see there are many, maybe even infinite reasons to play and render melody differently depending on the above factors. Many players don't think about these but Keith is one who does. Most importantly is his interest with the emotional content of the song. His Jazz Standards Trio approaches the tunes with an unspoken rule that allows each of them to break the rules. Usually they stay within strict form but vamps are added and codas extended and "Stella by Starlight" might go outside and never come back in.

They have been touring once or twice a year and don't see each other in between. The first tune of the first concert of any tour is always a song they have never before played together;

'Something about that freshness gets us zapped right back where we want to be. We're always looking to find the centre of the song, whatever that means and however mystical it might get. If we find the emotional centre, then we can avoid getting emotional about it. That's something you cannot learn in youth. In youth, you have the tendency to indulge your emotions about the music rather than finding the emotion already there.'

This statement suggests that he draws mostly on the emotional content of the tune rather than adding in masses of personal emotive content. Involvement of personal emotions is unavoidable but it is not the centre of inspiration for them, it's the song itself. Maybe that is why jazz

musicians have mostly stopped using popular music as vehicles for improvisation. Maybe today's popular music doesn't have a 'centre'. Maybe the standards of yesteryear exemplify emotion in the compositional form. There is a reason they are called 'standards'. Some jazz musicians use today's pop songs for improvising over Brad Mehldau and Geoff Keezer draw from Radiohead, Bjork and The Beatles while the Bad Plus draw from Nirvana and Black Sabbath. Perhaps it is the artist's ability to see and extract the emotional content of songs that others don't yet see. Is it the reinvention of the song that brings new life and therefore new emotive content? However he does it, Keith Jarrett plays songs and melodies and moves beyond them but still somehow relating to the song and the personal space that surrounds the musicians as they perform. His art is pure, true and surely that is what jazz is about.

[1] Keith Jarrett; The Art of Improvisation DVD

[2] A 'head' is a new melody written on a pre-existing chord sequence.

[3] <http://www.benjaminboone.net/documents/BenjaminBooneEmotionalBaromet er.pdf>

**Brighton Jazz School**  
brightonjazzschool.com

**Learn to play authentically**

We are now recruiting for Term 2 starting on the 21st of Jan 2014. Subject areas include: Minor II-V-I's, Diminished and Altered Harmony, Lydian and Quartal Harmony and much more! Get access our online material! Students also get extensive opportunity to perform in a real jazz club on a weekly basis! Come on, jump in with us!

**BJS**  
BRIGHTON JAZZ SCHOOL

**JAZZ AT THE SNOWDROP**

EVERY MONDAY. SOUTH STREET, LEWES. 8 - 10.30. FREE.

<b>Nov 4</b>	<b>Lawrence Jones</b> US sax/flute star & Malcolm Mortimore (drs)
<b>Nov 11</b>	<b>Mike Piggott</b> Violin master
<b>Nov 18</b>	<b>Alan Barnes</b> UK sax leader
<b>Nov 25</b>	<b>Jo Marshall</b> (ex Swingle Singer) & Adam Riley (drs)

**All dates with Terry Seabrook (organ)**

# A Guide to Learning Jazz in Sussex - Part 1

Listings of jazz courses and workshops in Brighton and Hove.

## The Brighton Jazz Co-op

The Brighton Jazz Musicians Co-operative has been running since 1986. A group of local musicians get together once a week and pay a top-class tutor to give a workshop.

Local musicians such as Geoff Simkins, Mark Bassey, Terry Seabrook and Julian Nicholas are always very popular tutors.

Tutors often teach for two consecutive weeks but expect a different set of students each week, along with a few of the regulars.

The summer months usually see a friendly jam session where students get together and play through the tunes learnt in previous workshops as well as other tunes that students are interested in.

Upcoming tutors include Angele Veltmeijer

Dates & Times:

Every Tuesday. 8-10:15pm

Students are encouraged to arrive a few minutes earlier to set up their instrument(s).

Location:

The Good Companions (upstairs room), 132 Dyke Road, Brighton BN1 3TE

Cost:

£7 per class / £4 concessions

Cash payments are collected during the break.

Website:

[www.brightonjazzcoop.org.uk](http://www.brightonjazzcoop.org.uk)

## Brighton Jazz School



Jazz pianist Wayne McConnell has been running Brighton Jazz School for nearly 3 years and the school continues to grow and develop as a place to learn jazz in an authentic way.

Brighton Jazz School students are eligible to perform each week at The Verdict and the school also runs masterclasses with world-class jazz musicians as well as a monthly podcast.

Dates & Times:

*Beginners*, Saturdays 11am-2pm

*Learn To Play*, Tuesdays 11am-6pm.

*Jazz Extensions*, Mondays 3-6pm

Location:

*Beginners Course*: The Verdict, 159 Edward St., Brighton BN2 0JB

*Learn To Play & Jazz Extensions*: The Brunswick, 1-3 Holland Road, Hove BN3 1JF

Cost:

*Learn To Play* £250 for 10 weeks

*Beginners* £150 for 10 weeks

Taster Days available.

BJS also have a *Composing & Arranging Weekend* in December and also run Summer & Winter Schools.

Website:

[www.brightonjazzschool.com](http://www.brightonjazzschool.com)

Contact:

[brightonjazzschool@gmail.com](mailto:brightonjazzschool@gmail.com)

## Sussex Jazz Guitar School



Guitarist Paul Richards has only been running the school since June this year but it has already become a popular course for aspiring jazz guitarists.

The course covers everything from technique and how to practice effectively through to chord voicings, soloing ideas and learning repertoire.

Students are given prep work to practice before classes as well as a recap on what was covered in previous classes.

Although the course is not designed for total beginners, Paul offers one-to-one lessons for those wishing to learn jazz, latin or classical guitar.

Dates & Times:

One Saturday each month.

11am - 1:30pm

Location:

The Brunswick, 1-3 Holland Road, Hove BN3 1JF

Cost:

£20 per class / £55 for 3 classes

Website:

<http://paulrichardsguitar.com>

Contact:

[LatinGuitarPaul@hotmail.co.uk](mailto:LatinGuitarPaul@hotmail.co.uk)

# A Guide to Learning Jazz in Sussex - Part 2

Listings of jazz courses and workshops around the Brighton area

## Jazz Singing Workshops with Imogen Ryall



Dates & Times:

Saturdays, 10:30am-12:30

Location:

Rottingdean, contact Imogen for more details

[imogenryall@gmail.com](mailto:imogenryall@gmail.com)

Cost:

£7 per person

Contact:

[imogenryall@gmail.com](mailto:imogenryall@gmail.com)

For more information on Imogen Ryall visit:

[www.myspace.com/imogenryall](http://www.myspace.com/imogenryall)

As well as teaching vocal students on the Chichester Jazz Course, Imogen teaches at these other courses:

'Swing While You're Singing' at Evolution Arts, Brighton on three Saturdays starting from 14th September.

Visit [www.evolutionarts.org.uk](http://www.evolutionarts.org.uk) for more info and booking.

Jazz Singing for Beginners/ Intermediate at Chichester College is taught for ten Wednesdays (7-9pm) from 19th September onwards.

[www.chichester.ac.uk/Course/Adult-Education/](http://www.chichester.ac.uk/Course/Adult-Education/)

## Geoff Simkins Jazz Course

A Saturday course run by saxophonist and jazz educator Geoff Simkins:

"I've been running the Saturday classes for over 20 years, until recently they were part of the Centre for Continuing Education at The University of Sussex, but when the University closed the entire department, many students asked me to continue to run the classes independently."

"They are now held at The Bridge Community Centre, Lucraft Road, Brighton and this year I'm running an Intermediate and an Advanced class on alternate Saturdays."

"It's aimed at serious musicians who want to improve all aspects of their playing and so students sign up for a year's classes (5 classes per term, 3 terms) but the coming course is fully subscribed already and, like every previous year, there's a waiting list."

"My teaching is based on the knowledge/experience acquired over nearly 40 years as a professional jazz musician and as a teacher at conservatoires, including The Royal Academy, Trinity Laban, and The Royal Welsh College of Music."

If anyone would like more information about the Saturday classes or one-to-one lessons they can contact Geoff Simkins at [geoff.simkins@ntlworld.com](mailto:geoff.simkins@ntlworld.com).

## JAM SESSIONS IN THE BRIGHTON AREA

### Mondays

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**The Bee's Mouth,  
10 Western Road,  
Brighton BN3 1AE**

Hosted by guitarist Luke Rattenbury  
9pm - late.

### Tuesdays

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**The Brunswick,  
1-3 Holland Road,  
Hove BN3 1JF**

Hosted by guitarist Paul Richards  
8pm - 11pm

### Wednesdays

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**The Verdict,  
159 Edward Street,  
Brighton BN2 0JB**

Hosted by pianist Wayne McConnell.  
8:30pm - late.

N.B. No jam session at The Verdict on Wednesday 4th December. (Kit Downes & Pablo Held Trios)

# A Guide to Learning Jazz in Sussex - Part 3

Listings of jazz courses and workshops around Sussex.

## Jazz Smugglers, Bosham

The Jazz Smugglers regularly put on workshops that focus on musicianship skills which can only be learnt in a group setting.

Dates & Times:

Starting on Sunday 8th September  
Sundays 7-9pm

Location:

Bosham

Contact:

[jazzsmugglers@yahoo.co.uk](mailto:jazzsmugglers@yahoo.co.uk)

Tel. 07533 529379

For more information:

<http://www.jazzenthusiasts.com>

## Ropetackle, Shoreham



Renowned jazz trombonist Mark Basseley leads this workshop for intermediate to advanced level jazz performers. The focus is primarily on contemporary jazz and student's original compositions and arrangements.

Organiser Steve Lawless says:

"Mark's popularity has meant that we have been continually full. We keep a balance between rhythm instruments, and vocal / horns and have a waiting list for the piano seat".

Dates & Times:

Fridays 2-4;15pm  
22nd Nov. - 20th Dec.

Two one-hour sessions with a 15min break in between.

Location:

Ropetackle Arts Centre, Little High St., Shoreham-By-Sea, BN43 5EG  
(First Floor, Mezzanine Room)

Cost:

£60 for a block of four sessions

Website:

<http://www.ropetacklecentre.co.uk>

**This course currently has a vacancy for one front-line instrumentalist.**

Contact:

Steve Lawless

[steve.lawless@gmail.com](mailto:steve.lawless@gmail.com)

Mobile: 07514 569595

## Chichester Jazz Courses



HND Jazz (Level 5)  
for advanced musicians

Diploma in Music - Jazz (Level 3)  
for intermediate musicians

Diploma in Performing Arts - Jazz  
(Level 2)  
for beginners

Dates & Times:

Courses start every September,

Location:

Chichester College, Westgate Fields, Chichester PO19 1SB

Cost:

Variable fees depending on status.

Website:

[www.chichester.ac.uk](http://www.chichester.ac.uk)



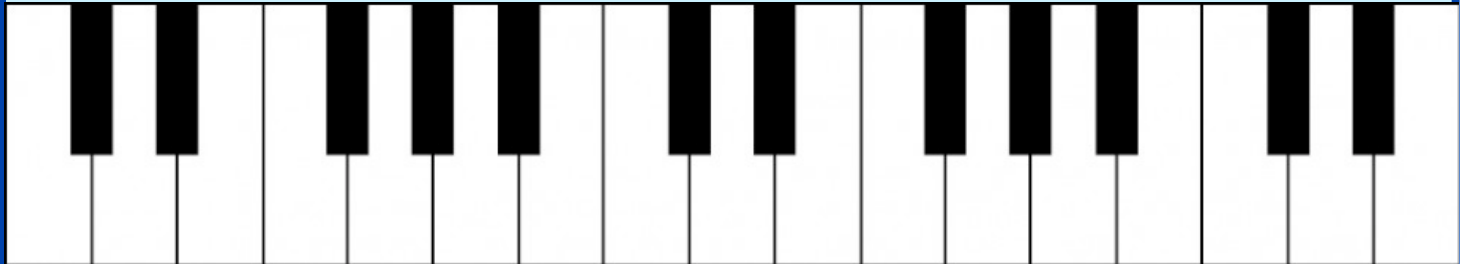
# The Credits

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## Next Issue

Piano Special (part two)



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Chris Sutton

# Our Core Principles

FROM THE EDITOR

1. To promote jazz in Sussex
2. To make a positive contribution to the local jazz scene
3. No cover price - The Sussex Jazz Mag will always be free
4. No print - The Sussex Jazz Mag will only be available to download or view online
5. No corporate advertising. Just local people and local businesses.
6. Everyone makes mistakes - we aim to correct any serious errors/omissions asap
7. No staff freebies - no blagging free tickets, CDs, drugs, instruments etc.
8. No bitching or back stabbing (Why can't we all just get along?)
9. No bragging and showing off. (Okay, maybe just a little.)
10. I can't think of a tenth one and nine is an odd number...

## Contact Us

### Listings

If you would like to add your event/gig to the listings section in The Jazz Mag then please email [sussexjazzmag@gmail.com](mailto:sussexjazzmag@gmail.com) with the subject heading 'LISTINGS'.

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### Comments & Letters

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Sunday 8th December

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Features  
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Interviews  
and more!