

# *The Sussex* **JAZZ MAG**

Fortnightly Issue 8 Monday 9th - Sunday 22nd December 2013



Pianist  
Joss  
Peach

# Joss Peach

Continuing the theme of jazz pianists, this issue features interviews with three very different pianists and Terry Seabrook's monthly column..



# John Lake



Jenny Wilcox [left] with Marion Stout Wilson Mitchell

# Jenny Wilcox



Pianist **Terry Seabrook** continues his Jazz Tip of The Month series with the Minor II-V-I.

*The Sussex*

# JAZZ MAG

Monday 9th - Sunday 22nd December 2013

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# Features



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## The View From The Bottom

Comping bass solos:  
some suggestions for pianists, guitarists and drummers



photo by Mike Guest

Something that rarely gets discussed (until after the first set on a gig, occasionally) is what kind of accompaniment the bass player would like behind his/her solos. When it comes to accompanying singers and soloists, pianists and guitarists usually have the support of a bass player (and often a drummer), so that they can be harmonically and rhythmically sparse if they choose to be so. The harmony and the pulse will be taken care of, since the bass player will usually state the root notes and chord tones, and play a regular rhythmic pattern. This is also the case when they solo in a duo or trio format, with the bass player stating the time and the harmony.

When the bassist takes a solo, however, many pianists, guitarists and drummers are uncertain as to how to provide accompaniment. This is understandable: the bass is 'quiet', it doesn't project as a treble instrument does, and its tone is dark, especially in its lower registers, so that there's a risk of the piano or guitar masking the bass player's ideas if his/her comping is too loud, or his/her chord voicings are too low or too 'dense'. Then there's the question of what, when and even whether or not to play: some pianists and guitarists take the option of not playing at all. Some bass players like this, but I don't find this approach very helpful. I like to hear the sound of the chords, and I like to react to the 'comments' of the accompanist(s), so that my 'solo'

is more of a duet or trio. With no chords or rhythm to react to, I find myself explicitly stating both the time and the harmony when I'd like to be free to focus on melody.

When and what to play? Some chord players like to play on beat one, so that the harmony is stated and the soloist can react to the sound. I like this approach, since I like to respond to the sound I hear, though it can sound a little flat, rhythmically, if this is their only approach. Others prefer to punctuate and react to the soloist's ideas. I like this, too, as long as the punctuations are rhythmically clear and the 'comments' apposite and supportive. If not, such interventions can be very off-putting, a bit like someone interrupting in the middle of a sentence!

In addition to the rhythmic and harmonic information provided by the accompanists, there is the question of relative volume. Bass solos are, by their nature, a lot quieter than those of horn players. The challenge for the accompanist(s) of a bass solo is to play quietly enough for the bass to be heard, without losing energy and focus. This is difficult for all players, and is a particular problem for drummers. I've encountered several ways of dealing with this: some drummers just stop. Thanks! There are better options: some continue to click their hi-hats on 2 and 4, while changing from sticks to brushes. Some play lightly with one stick whilst swapping to

brushes and some continue playing with sticks, and others play with their hands or fingers. I don't mind which approach is used, the important things for me are that the comping should be quiet enough for me to project above, that it should be rhythmically clear, and that it should have the same intensity as the rest of the tune.

In short, then, what I want from drummers, pianists and guitarists by way of accompaniment to my solos is the same as I try to provide behind theirs: rhythmic (and harmonic) clarity, sensitive interaction and a level of energy and focus which makes it easy for them to play. For my part, as the soloist, I try to give them melodic ideas which are clear in terms of rhythmic and harmonic content, and a narrative thread: something coherent to respond to, and not just a series of licks or poorly-executed phrases which are hard to interpret.

Comping is an art, and comping behind a bass solo requires great skill and sensitivity, which is what we all aspire to.

Thanks for reading,

Terry  
(depping for Eddy)



Terry Pack appears with Cloggz on Thursday 19th December at The Old Market, Hove supporting Claire Martin & The Montpellier Cello Quartet.

# Jenny Wilcox

"I was born in Tunbridge Wells in 1951, and grew up mainly in Epsom. We lived on the Downs, in a golf club, and there was a grand piano in the members' room that I loved to sit at when the place was closed. There was no music played at home, only stuff on the radio - like Liberace and Billy Cotton!"

## How did you get into jazz?

"How did I get into jazz? Good question! Osmosis. You know, you pick things up...and respond to stuff that moves you, and jazz did that. I remember stuff like 'Bluesette', and 'Take 5', and loved the feel that it gave me."

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

"The first course I did was at Chichester, about ten years ago, when Adrian Kendon was there. I took my son Jo Stout along and we did the course together. I just loved being immersed in a jazz-learning environment. Then I did a year at Middlesex University - but it was a bad time for me (my middle son had died the previous year), and I felt too insecure to continue. However, unlike me, my son Jo DID complete his studies at Middlesex (!), and is now based in London, gigging a lot, and in the process of forming a new band. His previous band, 'Mercurial' - with Paul Whitten, Dave Cottrell and Martin Weightman - did some lovely stuff, including original compositions."

"Since Middlesex I have done summer schools, and have attended jazz workshops. But really the big turning point for me was joining Brighton Jazz School last year. It was brilliant

to be thrown in at the deep end - I had the opportunity to play every week at the Verdict in Brighton, accompanying a wide range of musicians and having to learn a lot of material I would never have looked at otherwise. I've taken time off from BJS - but am looking forward to starting again in January. I was so impressed by their end-of-term concert, and am really looking forward to being a part of it again, playing with new people, and learning from them. It's a rich environment for sure."

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

"I love playing with other musicians - I spent a very happy week at Buddhafield this year, playing with Charlie Anderson and some other BJS alumni. I get together regularly with Dave Hill, we're developing some lovely stuff together, and really helping one another. I also get together with a couple of local jazz singers who come to my house to rehearse regularly. I feel It's a rather wonderful jazz journey I'm on. It's something I've waited a very long time to get started on (I'm now 62, but in jazz years, that's nothing!). I'm excited about the future. I just see me getting better as a musician, learning from other people, and creating opportunities."

"Oh, just wanted to add - when I'm feeling down - fed up/ anxious or whatever - just sitting at the piano and going through a tune can totally change all of that. The more I do it, the better it becomes. I can find myself really getting into analysing a piece - recognising intervals, taking a piece into another key, and the host of other stuff you can do. And the worries have gone! Give me 'Dr Jazz' any day!"



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Trombonist

**Dec 16** **John Altman**  
Leading film composer and saxophonist

**Dec 23** **Roger Beaujolais**  
Vibraphonist

**Dec 30** **Terry Smith**  
Guitarist (from 11)

All dates with Terry Seabrook (organ)

# JOHN LAKE

Editor Charlie Anderson sat down with Brighton pianist **John Lake** who released his trio album *Up On The Downs* earlier this year.



The John Lake Trio performing at Ray's Jazz in London

## **What big bands do you play in at the moment?**

“Three, at the moment. The Dave Masters Big Band that’s been going for thirty years. I haven’t been in it for that long though! They’re a swing band and it’s great fun. It’s of the swing era, Ellington, Basie and some Miller, although we try to avoid the Miller as much as possible. And we have a lovely singer on that band, Jackie Sampson. She’s just magical with a Sarah Vaughan type voice. And I do the Studio 9 orchestra. I share the piano chair with Dave Beebee. That’s a lovely band doing new things and I really enjoy the fact that it’s doing more recent material such as Maria Schneider as well as some Charles Mingus. It’s certainly not the average big band. The other band I play in is another swing band called Swing Shift. Jonathan Baillee the trumpet player leads that band and he used to run the Herb Miller Big Band so he knows what a good big band should sound like. It makes a good sound.”

## **Did you start off in big bands?**

“No! I didn’t even start off in jazz. I did start classical training on the piano when I was seven but actually migrated in my teens towards playing soul and Tamla Motown on guitar. Jazz didn’t really come on the scene until a bit later when I went back to the piano. I suppose I was

weaned on Dave Brubeck, Thelonious Monk and people like that and I just started playing jazz on my own and started doing solo gigs. That was in my early twenties. But I guess I did a lot of vocal harmony group type things in my late teens such as Eagles derivatives, post-Byrd and Crosby Stills & Nash. That’s never left and I’ve always loved playing jazz with a lot of melody and I love working with singers. In my early twenties I was just dabbling and getting used to the jazz language, having come from a rock and soul background. I guess the melody and that sense of strong lead-line has always been important to me. In the Eighties I co-formed a seven piece jazz-funk unit in Brighton and we did a lot of original stuff, Morrissey-Mullen mixed with Steps Ahead. We did loads of gigs but with seven people it was always hard to keep it together.”

## **How did the album come about?**

“Really it’s a product of me wanting to do a trio. I’ve always wanted to do that and I guess it’s a combination of having the time and a body of material to do it with. I’ve been composing a little bit for various vehicles over the years. Over a period of time a number of bits of material came through and then I thought that I’d like to get a recording of the work and get it out there. I’m absolutely a piano

trio nut. I love watching and listening to jazz piano trios. So I guess it was fulfilling a dream.”

“Because they’ve got very distinctive styles so I made sure that the pieces were vehicles for their musicianship. Simon Camber brings a really impulsive jazz-latin style in places and he has a great sense of changes. We concentrate a lot on mixed time and sometimes polyrhythms. This is Dave Brubeck coming back. All the different time signatures, I just love playing with those. And the Yellowjackets were one of my great influences and they do that all the time. That all comes through. It was enhanced by the drummer’s great sense of changes and rhythm, and he’s got great experience with Cuban music. The bass player, Simon Brewin, is a lovely electric bass player and actually, when I met him, he was playing six-string guitar. He’s a very good guitarist, ex-Berklee. He’s grafted over to bass and because he’s got the idea of playing guitar with strong melody lines, he has a lovely way of voicing his solos which I think is important for a good bass player. They’re great guys.”

“Another band that I’m still a member of is Savannah plays regularly at Six Bells in Chiddingfold. They do a regular Sunday jazz club. The guy who runs the band, bassist Keith Goddard, has run that gig for thirty years.”

## What are you doing in terms of promoting the album?

"I'm trying everything that I can. We've got gigs and so on. We did a launch gig at The Verdict. Recently we did a gig up at Ray's Jazz in London, just before the London Jazz Festival. It was fantastic and a really nice audience. We also did a gig in Denmark last week. A fantastic place in Odense with a beautiful Steinway piano."

"It's been just over a year since we recorded the album and we've really sat on everything and the band has come together. With a recording you try to do it as perfectly as you can and it sounds the way a recording does, but doing it live and doing it regularly live is so important and enjoyable. We've got some other gigs coming up in the new year such as the Hare & Hounds in Worthing and in the Fringe Festival."

"But trying to promote it is really hard work. Trying to get gigs and trying to get reviews in the majors, the nationals is very hard work. We're relatively unknown in terms of the name so it's hard work. People don't want to take the risk unless they know somebody in the band. So we're still seeking those reviews in the nationals."

"At the moment I've been trying to get gigs in the European festivals so we'll see what comes of it."

## Do you do any teaching?

"I'm largely self-taught. I had some early piano lessons. All my bad habits and practices are my own. I had classes with Tim Richards. I don't feel I'm qualified to teach others and to be honest, I'm more interested in playing. There's a great responsibility in teaching. If you're going to do it well and

people are going to learn then that's what you've got to be good at. I wouldn't do it half-heartedly or on the wing. No is the short answer."

"I do a lot of solo piano work, working at the Grand Hotel in Brighton and in restaurants and retirement homes. Anywhere they want a pianist, really."

"I love reading music and I love doing shows. I've got quite a background in theatre having done stage management in the past. Just being a part of a theatrical performance is great fun and there's a great sense of teamwork. It's great fun."



## Is there anything else that you'd like to share?

"Well, I think the language of jazz is just something quite special. You can play with a variety of people, such as in big bands. It brings a lot of different people from different walks of life together which is great. And there's a great sense of community and I really enjoy that."

"The local scene is starting to blossom again. I think it had quite a good time in the Eighties and with The Verdict, The Brunswick and the number of pubs now that have regular jazz. I think that now is a good time. It's still hard getting gigs for everyone, or at least gigs that pay. It was always that way and you've just got to keep enjoying it

and enjoying playing with people. And the Love Supreme Festival is great. It's a national festival and having that in the locality is great. It gives a local focus which would otherwise make people turn to London instead. But to get something on your doorstep is fantastic."

"The jazz that we do isn't swing. It's more European. My influences when I was younger was all American. The way they played was just something else. But I started to get a bit weary of the American emphasis of jazz, the American Songbook being reproduced time and time again. Lovely as it is, I love playing it but it felt quite stifling. I got so

fed up with it and then the first time I heard EST I thought 'oh, there is something else that can work in a jazz idiom. And then I explored the European scene. Bands in German, Swedish and Norwegian groups out there. That's where I see the band heading, along with Abdullah Ibrahim. We don't get to hear so much of that European jazz in the UK. There's a Swedish composer called Lars Jansson that most people haven't heard of and this guy's a complete genius. Beautiful works. I still love hearing new bands wherever they come from."

"The UK scene is great as well. Gwilym Simcock is an absolute genius, as a composer and a pianist. And I'm only just recently getting into John Law, really gorgeous playing."

For more information on the John Lake Trio:

<https://www.facebook.com/JohnLakeTrio/info>

<http://johnlaketrio.blogspot.co.uk>



# JOSS PEACH

I wanted to interview Brighton pianist and educator **Joss Peach** but he had to rush off to be a dog so I emailed him some questions. Here are his responses.



In his spare time, Joss Peach dresses up as guitarist Jason Henson.

## **You always look happy and relaxed when you are performing. Is this something you've had to work on or does it just occur naturally?**

“I find the experience of playing great music with fantastic and responsive musicians extremely relaxing and joyous- so no I've never worked at it! I'm generally a happy camper in life, so I guess that comes across while I'm playing.”

## **Do you have happy memories of music from your childhood?**

“My uncles jamming skiffle, boogie and blues tunes at family get togethers with everyone joining in on whatever they could play/shake/bang was a formative and happy memory.

I remember the first time I really fell in love with the piano; I must've been about 5, and had been tinkling about a bit for some time, but on this one day I sat in the lounge on my own and just really got into improvising for ages. I remember the experience felt like eating strawberries!”

## **What music projects are you working on at the moment?**

“I'm working on a highly produced studio album with lots of different musicians contributing material and me doing lots of chopping, editing and weird stuff to their material to create long pieces

which are quite 'soundscape' cinematic jazz pieces. I've also started a 'Brighton Duets' album- a series of duets with some of the amazing players we have local to Brighton. It will be a complete mixed bag of styles and genres which I hope will reflect the incredible quality of the musicians we have on the scene.”

“My new career as a piano playing dog [www.josspeachmusic.com](http://www.josspeachmusic.com) has been very successful- I often busk on an acoustic piano in the lanes playing boogie and good time jazz, which is great fun and extremely silly. It's very popular for functions/weddings etc, and I get to play the sort of material which wouldn't work in a modern jazz club, but really great to play.”

“I do various production music jobs, the latest of which was composing the music for a kids game on the BBC website. That is always varied and stimulating work.”

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

“I'd like to do more multi-disciplinary projects with things like dance/theatre/installation art.”

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

“Er... tell you when we get there! Life is full of surprises. Mainly I plan to stay open to opportunity and see where life leads!”

# Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

# THE IMPROV COLUMN

## Terry Seabrook's Jazz Tip of the Month No. 4 THE MINOR II V I IN JAZZ

This is a subject which has always challenged me as a player and a teacher because it doesn't follow the fairly straight forward way you can approach a II V I in a major key.

Simply put, when improvising on a major key II V I you can use the notes from the parent major scale as a generic source for improvising melodies. The II V I is an elaborate perfect cadence (V-I) with II being V of V and constitutes the harmonic material of 75% of standard jazz chord sequences. This is why it is so important to master improvising over the II V I sequence in every key.

So for example in C major here is the typical II V I chord progression:

|Dm7 G7 |Cmaj7 | and the C major scale will work over all 3 chords (although there are many other ways of playing on it).

Even if you want to describe the options here as modes, the modes will all be from the C major scale:

|       |              |                     |
|-------|--------------|---------------------|
| Dm7   | D dorian     | (mode II of Cmajor) |
| G7    | G mixolydian | (mode V of Cmajor)  |
| Cmaj7 | C Ionian     | (mode I of Cmajor)  |

However you can't do this to the same degree with a II V I in minor keys (often signified as ii V i). And this is for 2 main reasons:

- There isn't just one minor scale, there are at least 4 (natural, melodic, harmonic and dorian)
- The individual chords in a minor II V I can be treated individually although it is possible to make the harmonic minor and to a lesser extent the natural minor fit all 3 chords.

For these very reasons the minor II V I presents both challenges and opportunities for the improviser.

Just so you are clear here are those 4 minor scales in the key of C minor:

|   |
|---|
| <u>C minor (natural)</u> also called pure minor, melodic minor descending (in classical parlance), Aeolian mode (mode VI of Eb major) and simply the relative minor (of the relative major Eb):<br>C D Eb F G Ab Bb C |
| <u>C melodic minor</u> aka minor-major: C D Eb F G A B C  |
| <u>C harmonic minor</u> : C D Eb F G Ab B C   |
| <u>C dorian minor</u> (absent in classical theory) (mode II of Bb major): <b>C D Eb F G Ab B C</b>  |

If you analyse these four scales you will see that scale degrees I to V are constant (always: C D Eb F G). Scale degrees VI and VII can be lowered as a minor 6<sup>th</sup> or minor 7<sup>th</sup>) or raised to a major 6<sup>th</sup> and 7<sup>th</sup>.

There are therefore 4 permutations and that's why there are 4 minor scale varieties as above.

|   |
|---|
| <u>C minor (natural)</u> has a minor 6 <sup>th</sup> and minor 7 <sup>th</sup> : Ab Bb (as per the key signature) |
|---|

|  |
|--|
| <u>C melodic minor</u> has a major 6 <sup>th</sup> and major 7 <sup>th</sup> : A B |
|--|

|  |
|--|
| <u>C harmonic minor</u> has a minor 6 <sup>th</sup> and major 7 <sup>th</sup> : Ab B |
|--|

|  |
|--|
| <u>C dorian minor</u> has a major 6 <sup>th</sup> and minor 7 <sup>th</sup> : A Bb |
|--|

You can vary other notes in the scale (eg a minor 2<sup>nd</sup> for Phrygian) but that is far less common.

Now here are common way of representing the minor II V I is here with C minor as an example:

|Dm7b5 G7b9 |Cm |

|DØ G7 alt |Cm7 |

|DØ G7+9 |Cm6 | etc., and these can be mixed.

### 1. TREATING EACH CHORD SEPARATELY

#### The I chord (Cm)

Any of the 4 scales above can be used with a Cm chords but the type of Cm chord will influence which scale is best because you can match the scale to the type of Cm chord.

|  |
|--|
| Eg Cm7 has a Bb and so will work best with a scale with that note C natural minor or dorian minor. |
|--|

|  |
|--|
| Cm6 has an A natural so will work well with C melodic minor or C dorian minor. |
|--|

|  |
|--|
| Cm(Δ7) has a B natural so will work well with C harmonic or melodic minor. |
|--|

You can also avoid using notes 6 and 7 altogether and just play on notes 1 2 3 4 5 and so avoid having to choose any particular scale. And of course you can purposely choose the "wrong" scale and play "against" the chord.

#### The II chord (DØ or Dm7b5)

This chord has D F Ab C and typically you can use D locrian or D half diminished scales:

|   |
|---|
| <b>D locrian</b> (mode VII of Eb major or mode II of C natural minor): D Eb F G Ab Bb C D |
|---|

|   |
|---|
| <b>D half diminished</b> (aka locrian #2) (mode VI of F melodic minor): D E F G Ab Bb C D |
|---|

#### The V7 chord (G7b9 etc)

The V7 chord can appear with all sorts of extensions and they are often altered eg b9, #9, #11, b5, #5

The crucial tones which must be present and which don't vary are Root, 3<sup>rd</sup> and 7<sup>th</sup> (G, B and F)

And so there are a whole range of scales/ modes possible here, but the common ones are:

|   |
|---|
| <b>G altered</b> (aka super locrian, diminished whole tone) mode VII of Ab melodic minor:<br>G Ab Bb Cb Db Eb F G |
| <b>G whole tone:</b> G A B Db Eb F G  |
| <b>G inverted diminished</b> (aka dominant diminished): G Ab Bb B C# D E F G                                      |
| <b>G Phrygian b4</b> (mode III of Eb harmonic major): G Ab Bb Cb D Eb F G (my favourite! – try it)                |

## 2. TREATING THE 3 CHORDS GENERICALLY

This is much more approachable and as said above it is possible to make the C harmonic minor and to a lesser extent the C natural minor fit all 3 chords. (ie the tonic minor or the I minor). You have to be careful with note choices to avoid clashes but the harmonic minor can sound particularly good when played properly across the whole II V I.

I have been working on the minor II V I this myself in my recent practise and wrote down quite a lot of phrases (licks or patterns) which go with it. I have compiled these in a pdf which you can download form here by clicking:

[Minor II V I phrases \(short and long\) by Terry Seabrook and Phil de Gregg](#)

Some use the first method (separate treatment) and some the second (generic treatment).

As you play them you can analyse them and I have started by pointing out the scales involved.

There is also the use of chromatic passing notes and neighbour tone, etc.

These should be played in every key and sung as well because you need to get the sound into your head and vocabulary. You should start to transcribe and create some of your own. In the end you start to improvise form this standpoint of “the sound in your head” rather form all this theory but that’s the journey or one way of making the journey.

Here are the main forms of short and long II V I and II V sequences as they occur in songs:

|                |       |
|----------------|-------|
| III V II I     | short |
| III IV II II I | long  |
| III V I        | short |
| III IV I       | long  |

And finally you need to put this sound into some real songs. Here are some songs which use II V and II V I sequences to some extent:

(With numbers per chorus)

- Blue Bossa (3)
- Autumn Leaves (4)
- Woody n you (9 –ii-V)
- Yardbird Suite(bridge) (2)
- Donna Lee (3)
- Moanin’ (11 x 1-iv-ii-V-i)
- Softly as in a morning Sunrise(11 x 1-iv-ii-V-i)
- Stella by Starlight (5 ii-V)
- I thought about you (5)
- Carnival (10!)
- Alone Together (8)
- Love for Sale (5)
- Nica’s Dream (4)
- What is this thing called love (6)
- Beautiful Love (8)



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**JAZZ AT THE SNOWDROP**  
EVERY MONDAY, SOUTH STREET, LEWES. 8 - 10.30. FREE

|               |   |
|---------------|---|
| <b>Dec 2</b>  | <b>Shane Hill &amp; Noel Joyce</b><br>Guitarist and drummer |
| <b>Dec 9</b>  | <b>Mark Bassey</b><br>Trombonist                            |
| <b>Dec 16</b> | <b>John Altman</b><br>Leading film composer and saxophonist |
| <b>Dec 23</b> | <b>Roger Beaujolais</b><br>Vibraphonist                     |
| <b>Dec 30</b> | <b>Terry Smith</b><br>Guitarist (from If)                   |

**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**

Wed. 11th & 18th Dec.  
Hosted by pianist Katy O'Neill.  
8:30pm - late.

# 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)

# Listings



**Claire Martin and the Montpellier Cello Quartet**  
Benefit Concert for Brighton Women's Centre  
Thursday 19 December, 2013

photo/design by RJCreative.org

Help support Brighton Women's Centre and see some excellent live jazz on Thursday 19th December at The Old Market, Hove.

Support act are Cloggz featuring Mark Edwards and Julian Nicholas.

You can also make a donation here:

[www.mydonate.bt.com/charities/brightonwomenscentre](http://www.mydonate.bt.com/charities/brightonwomenscentre)



# Highlights

## Monday 9th December

Trombonist **Mark Bassey** performs with Terry Seabrook at The Snowdrop in Lewes

## Friday 13th December

Returning to The Verdict in Brighton, **Gilad Atzmon's Orient House** features Gilad on saxophones and clarinet with Frank Harrison on piano.

## Sunday 15th & 22nd December

Vocalist **Ian Shaw** sings songs by his favourite singer/songwriter Joni Mitchell on Sunday 15th Dec. and a week later, more great jazz vocals from singer-pianist Liane Carroll at The Brunswick, Hove

## Thursday 19th December

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

### 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.

### 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.

### [R] = Residency

The listed performer plays there regularly (but may not be there every week) and may have special guests.

### 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

9

**Jazz Jam with One Hat Trio**

The Bee's Mouth, Hove  
9pm Free [R]

**Mark Bassey, Terry Seabrook & Alex Eberhard**

The Snowdrop, Lewes  
8-10:30pm Free ([see highlights](#))

Tuesday

10

**Jazz Jam Session**

The Brunswick, Hove  
8pm Free [R]

Wednesday

11

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free [R]

**Katy O'Neill Trio + Jam**

The Verdict, Brighton  
8:30pm Free [R]

Thursday

12

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free [R]

**Amy Roberts/Ian Bateman Quintet**

Smalls, Brighton  
8pm £13

**Terry Seabrook, Nigel Thomas, Alex Eberhard**

The Ancient Mariner, Hove  
8:30pm Free

Friday

13

**Gilad Atzmon's Orient House**

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

**Les Paul Big Band**

Patcham Community Centre  
8:30pm £5

Saturday

14

**Imogen Ryll**

Queen Victoria, Rottingdean  
2-5pm Free [R]

**Steve Aston Gypsy Jazz**

The Paris House, Brighton  
4-7pm Free [R]

Sunday

15

**Lawrence Jones All Stars**

Lion & Lobster, Brighton  
8-10pm Free [R]

**Ian Shaw sings Joni Mitchell**

The Brunswick, Hove  
8pm £10 in advance/£12 on the door ([see highlights](#))

# Gig Listings

Monday

16

**Jazz Jam with One Hat Trio**

The Bee's Mouth, Hove  
9pm Free [R]

**John Altman, Terry Seabrook, Alex Eberhard**

The Snowdrop, Lewes  
8pm Free

Tuesday

17

**Jazz Jam Session**

The Brunswick, Hove  
8pm Free [R]

**Paul Booth/Steve Waterman Quintet**

Jazz Hastings  
8:30pm £8

Wednesday

18

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free

**Tim Wells Trio + Jam**

The Verdict, Brighton  
8:30pm Free [R]

Thursday

19

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free

**Ian Price, Simon Robinson, Nigel Thomas**

The Ancient Mariner, Hove  
8:30pm Free

**Claire Martin & The Montpellier Cello Quartet / Cloggz**

The Old Market, Hove  
7:30pm £20/16 concessions  
(see [highlights](#))

Friday

20

**Paul Booth's Xmastet**

The Verdict, Brighton  
8:30pm £12/9

Saturday

21

**Imogen Ryall**

Queen Victoria, Rottingdean  
2-5pm Free [R]

**Steve Aston Gypsy Jazz**

The Paris House, Brighton  
4-7pm Free [R]

**Latin Night: Guarachando**

The Verdict, Brighton  
8:30pm £8/6

Sunday

22

**Lawrence Jones All Stars**

Lion & Lobster, Brighton  
8-10pm Free

**Liane Carroll** (see [highlights](#))

The Brunswick, Hove  
8pm £10 in advance/£12 on the door

# On The Horizon

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

## **Monday 23rd December**

The Snowdrop, Lewes

Vibes player Roger Beaujolais is Terry Seabrook's special guest.

## **Monday 30th December**

The Snowdrop, Lewes

Guitarist Terry Smith appears with Terry Seabrook.

## **2014**

Young pianist Dave Drake returns to The Verdict for a one-off gig in January before returning to New York.

## **Tuesday 7th January**

Remi Harris/Ian Price Gypsy Jazz Project

Virtuoso guitarist Remi Harris appears with sax/clarinet player Ian Price with Steve Aston on rhythm guitar and George Trebar on double bass.

## **Friday 24th January**

Violinist Ben Sarfas plays at The Brunswick, Hove

## **Friday 7th February**

Jazz boy band Empirical perform at the Dome, Brighton

The **Love Supreme Festival** returns on 4th-6th July 2014.

# 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 Old Market**, 11a Upper Market Street, Hove BN3 1AS Tel. 01273 201801
- 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

# Reviews



Pianists Kit Downes and Pablo Held  
performed at The Verdict in Brighton  
on Wednesday 4th December.  
Pianist Katy O'Neill was there to review it.

# Radio programmes



FM radio

DAB digital radio

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

BBC iPlayer

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

Mon 9th Dec. *Jazz In The Round* at the London Jazz Festival

*Jazz Line-Up*, Saturdays 4-5pm

Sat. 14th Dec. Nikki Iles 50th Birthday

*Jazz Record Requests*, Saturdays 5-6pm

Alyn Shipton plays listeners' requests.

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

Geoffrey Smith profiles Benny Goodman (14th Dec.)



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**

So far Wayne McConnell 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 the second part of an interview with legendary pianist Ahmad Jamal.

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

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

iTunes



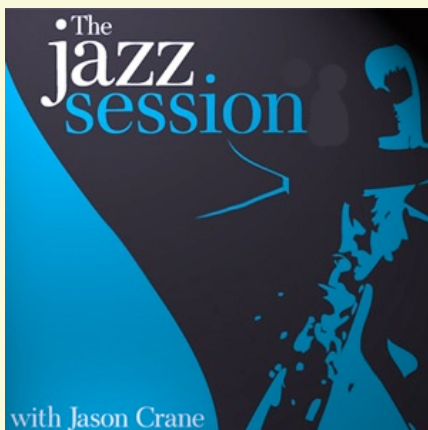
## **The Jazzwise Podcast**

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

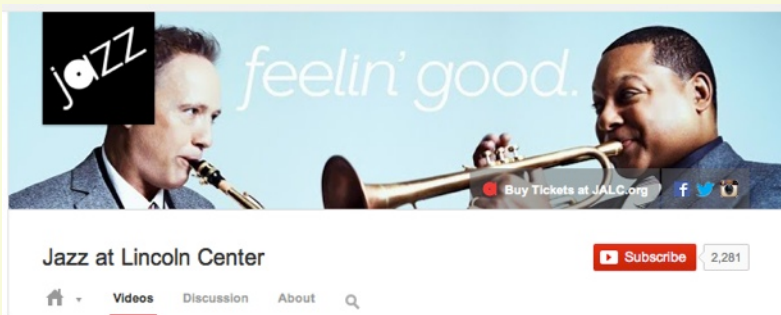


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

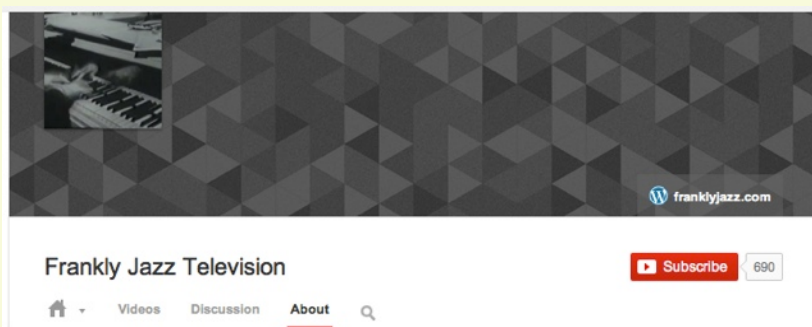
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

## 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.

## Verdict Jazz



[www.verdictjazz.co.uk](http://www.verdictjazz.co.uk)

If you want to see highlights of the gigs that you've missed or simply want to re-live a gig that you've been to at The Verdict in Brighton, this is the place to go.

[Simon Spillett's 20 minute version of Softly As In A Morning Sunrise.](#)

[Social Assassin by Jim Hart's Cloudmakers Trio](#)

## JazzTimes Videos



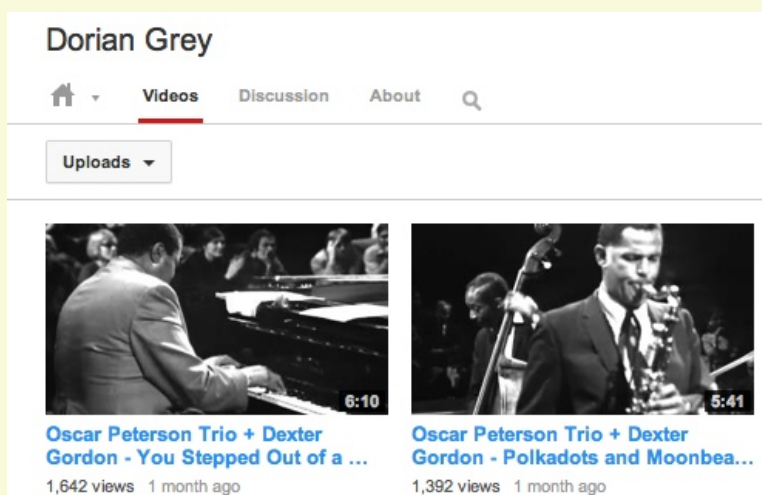
[www.jazztimes.com](http://www.jazztimes.com)

American magazine Jazz Times has a variety of short video interviews on its You Tube channel, mostly with musicians from the Newport Jazz Festival and the annual Jazz Cruise

[Jason Moran talking about jazz education](#)

[Bassist Christian McBride giving advice to aspiring musicians](#)

## Dorian Grey



Dorian Grey, possibly not his real name, has numerous great videos posted, including live performances from Oscar Peterson, Joe Henderson, Freddie Hubbard, Sonny Rollins and more.

[Freddie Hubbard with Dizzy Gillespie, Woody Shaw and Kenny Garrett playing I'll Remember April](#)

# Live Reviews

## **The Sussex Jazz Orchestra**

*The Brunswick, Hove 24/11/13*

The ubiquitous Mark Bassey has been leading the Sussex Jazz Orchestra since September and his good humoured approach and keen ear have resulted in a great sounding ensemble that embraces the musical history of the ensemble.

Mark's solo trombone playing was featured in two of his arrangements of standards, *Blue Moon* and Billy Strayhorn's *Chelsea Bridge*.

Not surprisingly, the trombone section sounded the strongest and gave some excellent solos throughout the evening, together with a strong saxophone section that also delivered.

The climax of the evening was the Ian Hamer-era classic *She Insulted Me In Marrakesh* with drummer Phil Naylor providing the propulsive backbeat.

It was a show that provided lots of variety, interesting arrangements of old and new pieces and some great soloing from both the horns and the rhythm section.

## **Gareth Williams/Piers Clark/Dave Green/Steve Brown**

*Smalls, Brighton 28/11/13*

They started the first set with the old classic *Rosetta* (one which isn't heard enough these days) and then started the second set with another classic, *Avalon*, played at a fast swinging tempo. In between were other classics such as Oscar Pettiford's *Laverne Walk* and Basie's *Jumpin' At The Woodside*.

Whilst the accent was very much on mainstream jazz, it was obvious that Gareth Williams couldn't resist putting in a piece that epitomises the style of Bill Evans, and *Someday My Prince Will Come* also revealed some great interplay between Dave Green and Gareth Williams.

The addition of Gareth Williams singing a couple of numbers (such as *All of Me*) added to the intimacy of the evening. The light touch and virtuosity of drummer Steve Brown made this a memorable evening of great acoustic live jazz.

*Gareth Williams, piano; Piers Clark, guitar; Dave Green, double bass; Steve Brown, drums.*

## **Damon Brown International Quintet**

*The Verdict, Brighton 29/11/13*

This was an evening of some great modern hard bop playing which kindled memories of the Donald Byrd/Jackie McClean partnership of the late Fifties. And if anyone can imitate the sound of Fifties Jackie McClean it's certainly French saxophonist Pierrick Pedron.

Their rendition of the Duke Pearson classic *Jeannine* epitomised the hard bop sound world that they were able to recreate.

Damon Brown's soloing continues to improve with age and performing in a group full of supportive and interacting musicians helps to keep him on the top of his game.

A mention should also go to drummer Chris Draper who kept the grooves going, soloed fantastically and showed incredible virtuosity.

*Damon Brown, trumpet; Pierrick Pedron, alto sax; Yutaka Shiina, piano; Tim Thornton, double bass; Chris Draper, drums.*

## **Kit Downes Trio/Pablo Held Trio**

*The Verdict, 4/12/13*

Everyone likes a bargain, especially during the festive period, and a bargain was certainly to be had at The Verdict, last Wednesday. This was a 'buy one get one free' special, with not just one, but two wonderful trios on the billing. Bargains and quality don't necessarily go hand in hand, but this particular evening was certainly an exception to the rule.

The Kit Downes Trio enthralled and the Pablo Held Trio enchanted the crowd. Hailing from London and Cologne respectively, this pairing gave a truly European flavour to the evening and provided Brighton-based, jazz enthusiasts, with an all too rare opportunity to hear developments happening amongst the younger end of the European jazz scene.

Since winning the BBC Rising Star Award in 2008, Kit Downes has become involved with a range of interesting projects such as prog-jazz group Troyka, The Golden Age of Steam, Kit Downes Quintet and duo work with Tom Challenger, to name but a few. The Verdict welcomed his trio, with Calum Gourlay on bass and James Maddren on drums. Ranging from tender and contemplative to explosive and exuberant, the set comprised a number of

Downes' own compositions and a couple of cheeky Ornette Coleman tunes. Downes' reflective and sensitive playing, which draws on classical influences as well as jazz, is balanced wonderfully by Gourlay's responsive and creative approach. The playful composition, *Frizzi Pazzi*, allowed Maddren to apply some fiery sparkle to events, whilst *Wander and Colossus*, the opening track of the most recent album, *Light from Old Stars*, took us on a mesmerising journey that shimmered and hypnotised with piano ostinati and propelling brush strokes.

Equally lauded, having won the WDR Jazz Award in 2011, the Pablo Held trio are making waves on the European jazz scene. Having studied with John Taylor at the Conservatory in Cologne, Held has already notched up an impressive list of collaborations, including Dave Liebman, Tom Harrell and the German guitarist Wolfgang Muthspiel. His approach is as wide ranging in its influences as Downes', combining a classical sensibility with an extensive jazz knowledge. It is not surprising there is a huge mutual respect between the two: read Kit writing about Pablo [here](#).

Before opening the set, Held shared the trio's approach with the audience, explaining that the music would be entirely improvised,

with little or no pre-conceived idea of what to play or how. The players are able draw on a repertoire of forty or so tunes that can start at any point and be turned upside-down and inside out. These tunes may feature in the improvisations or not, depending on where the music takes them. And so, our musical adventure began, and what an adventure it was.

This trio are not of the exclusive variety, only allowing their audience to observe as they revel in their inter-play. No, they very much take you with them. How they achieve this openness and inclusivity, I'm not quite sure, but, at the risk of going over-board, seeing them play is a very profound experience. Rejecting the traditional approach to the piano trio in which the pianist leads, Held, Landfermann (bass) and Burgwinkel (drums) intuitively follow and lead one another. It is truly a shared experience both for them and those that come to see them play. Beautiful, expressive and pure, this music is able to transport and provoke. Their next UK date is April 6<sup>th</sup> in Gateshead. Spread the word.

*Kit Downes, piano; Calum Gourlay, bass; James Maddren, drums.*

*Pablo Held, piano; Robert Landfermann, bass; Jonas Burgwinkel, drums.*

**Katy O'Neill**

## **Sam Miles Quartet**

*The Verdict, Brighton 30/11/13*

Young saxophonist Sam Miles grew up in Sussex listening to classic jazz and this permeates the sound that he gets from the tenor saxophone. Having studied at the Royal Academy of Music his playing continues to develop and grow. His soprano saxophone tone resembles Bechet at times which is a refreshing sound to hear, particularly in a modern jazz setting.

Given how amazing he sounded this evening, it makes you wonder what more we have in store from him in the future.

For more on Sam Miles visit his [MySpace](#) or his [YouTube](#) channel.

*Sam Miles, tenor and soprano saxophone; Matt Robinson, piano; Sandy Suchodolski, double bass; Ben Brown, drums.*

## **Terry Pack Quintet - 'Jazzin' It At The House That Zac Built' Fundraiser**

*The Brunswick, Hove 4/12/13*

Playing standards such as *Softly As In A Morning Sunrise* in the style of Coltrane, this group of local musicians impressed a small but delighted audience with classics from the Herbie Hancock repertoire,

including *Dolphin Dance* and *Cantaloupe Island*.

These tunes served as a great vehicle for some expressive soloing with lots of interaction between band members, and helped raise money for a worthy cause:

[www.thehousethatacbuilt.org](http://www.thehousethatacbuilt.org)

*Paul Greenwood, tenor sax and flute; Jack Kendon, trumpet and flugelhorn; Joss Peach, keyboard, djembe and percussion; Terry Pack, double bass; Dave Cottrell, drums.*

## **Don Weller Quartet**

*The Verdict, Brighton 6/12/13*

On the evening when jazz fans learnt of the sad news of Stan Tracey's passing it was fitting for Don Weller to start the set with a Stan Tracey blues.

This evening was classic Don Weller, in a jazz club playing standards, but also a new-look Don Weller trying out some new arrangements and playing some original compositions.

The more obscure *Hey There* (from the musical *Pajama Games* and made famous by Doris Day) was yet another great tune that featured some great soloing from both Don Weller and pianist John Donaldson.

A unique version of *Love For Sale* followed and this was a perfect vehicle for Arnie Somogyi's impressive soloing.

*Don Weller, tenor sax; John Donaldson, piano; Arnie Somogyi, double bass; Dave Barry, drums.*

## **Jonny Hepbir/Sara Oschlag Quartet**

*The Verdict, Brighton 7/12/13*

Launching not just one, but two CDs of music, this was an evening of great gypsy jazz with driving rhythm guitar, soft and delicate vocals and expressive soloing.

Celebrating the launch with a glass of Ricard each, the group recreated the joy and energy of the classic gypsy jazz style.

The Jonny Hepbir Trio CD *La Pompe & Circumstance* is a collection of gypsy jazz classics with some bebop thrown in. The quartet CD, *Get Rich Or Die Swingin'*, features the same group with the added vocals of Sara Oschlag.

Finishing with *Take The A Train*, and ending on those impressive high notes, this was a fun and enjoyable evening for both the musicians and the audience.

*Sara Oschlag, vocals; Jonny Hepbir, guitar; Jason Henson, guitar; Dan Sheppard, double bass.*

**Charlie Anderson**



# The Credits

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## Next Issue

Xmas Special and Review of the Year



**THE SUSSEX JAZZ MAG**

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# 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

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and more!