

The Sussex JAZZ MAG



Fortnightly Issue 9 Monday 23rd December 2013 - Sunday 5th January 2014



Merry Christmas!

Read our
Review of 2013



An interview with
Adrian Kendon

Adrian Kendon

In our special Christmas edition we have an interview with legendary bassist and educator **Adrian Kendon**, together with the return of **Eddie Myer** and his regular column.



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For our review of 2013, those who have written for the magazine, or been interviewed, tell us their highlights, favourite gigs and which albums they've enjoyed the most.



Eddie Myer

Pianist **Wayne McConnell** continues his monthly column with a look at the art of composition.



The Sussex

JAZZ MAG



Monday 23rd December 2013 - Sunday 5th January 2014

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Features



Bassist Adrian Kendon at his 70th birthday party at The Verdict, Brighton.
Photographed by Barry Pitman
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The Column: Eddie Meyer

Swinging Season



photo by Mike Guest

Music is an integral part of Christmas, of course, from the ii-V-I cadences of *Silent Night* to the modal *God Rest Ye Merry, Gentlemen*, but generally jazz and traditional Christmas festivities can be a bit of an uneasy fit. Jazz's roots in New Orleans would link it to Mardi Gras, suggesting that Easter is naturally the jazzier church holiday. It's perhaps true to say that Christmas is rather too jolly and family-orientated to fit in with the notion of the cool, intellectual jazzman. However, we should not forget that jazz music and the current worldwide commercial phenomenon of Christmas both first arose in late 19th-century USA, though both have their roots elsewhere, and that the conventional image of Santa was popularised by Coca-Cola in the 1930s, making him very much a figure from the jazz age.

Jazz music has always been a commercial proposition as well as an art form, and any jobbing jazz musician will arrive at a December gig armed with a selection of Christmas quotes, with *Winter Wonderland* high on the list in my experience.

Here for your enjoyment is a Christmas jazz top ten compiled by US DJ and critic Ken Hohman. You can while away a bit of holiday ennui by hunting these down on Spotify or similar.

For those seeking something a little more "outside", Albert Ayler's *Spirits Rejoice* has an eminently Christmassy title and some hymnal melodies, Pharoah Sander's *Prince Of Peace* features Leon Thomas on sleigh bells throughout, and Miles Davis and Bob Dorough's *Blue Christmas* has to be the last word in hip festive selections.

1. "The Christmas Song" Dexter Gordon *The Panther!* (Original Jazz Classics) Master of the saxophone ballad transforms a holiday pop favourite into a soulful blues improvisation.
2. "Here Comes Santa Claus" Ramsey Lewis *Sound Of Christmas* (Chess/MCA) In their prime, Ramsey Lewis and his trio could make anything sound great. Here lies the proof.

3. "Jingle Bells" Duke Ellington & His Orchestra *Jingle Bell Swing* (Columbia/Legacy) Classic Duke sound and great choruses played with typical economy from his sidemen circa 1962.)
4. "Skating" Vince Guaraldi *A Charlie Brown Christmas* (Fantasy) The melody captures the essence of the title in this masterpiece from the uncanny Guaraldi.
5. "Good Morning Blues" Ella Fitzgerald *Ella Wishes You A Swinging Christmas* (Verve) A hipster-ish Ella swings the Basie blues in merry 6/8 time.
6. "What Are You Doing New Year's Eve?" Ella Fitzgerald *Ella Wishes You A Swinging Christmas* (Verve) No one does this song better. The shyness and longing of Ella's persona are palpable.
7. "Christmas In New Orleans" Louis Armstrong with the Benny Carter Orchestra *Hipster's Holiday* (Rhino) Louis recorded a lot of Christmas tunes. This one wins for the combination of Armstrong's obvious love for his subject and golden trumpet cadenzas.
8. "O' Tannenbaum" Vince Guaraldi *A Charlie Brown Christmas* (Fantasy) Guaraldi's elegantly stated theme and sudden shift to 4/4 create yuletide jazz perfection. Is this the most popular jazz song of all time?
9. "White Christmas" Charlie Parker All-Stars *Jingle Bell Jam* (Verve) Every family should serve up some Christmas Bird.
10. "Snowfall" Ahmad Jamal Trio *Cross Country Tour 1958-1961* (Chess MCA) I've never heard a bad version of this aptly titled Claude Thornhill song, but Jamal's version is exceptional for his unexpected phrasing and Vernel Fournier's gently marching snare.

ADRIAN KENDON

Adrian Kendon recently celebrated his 70th birthday with a party at The Verdict jazz club in Brighton. Performing on stage were Bobby Wellins, Geoff Simkins, Julian Nicholas, Terry Seabrook, Paul Whitten and Spike Wells together with a host of other players, including his trumpeter son, Jack Kendon.

Here Adrian shares his memories of a life spent performing and teaching jazz.



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How did you first become interested in jazz?

I first became interested in jazz as a child. We had a collection of 1920s and 1930s records and a wind up gramophone that I used to play. One of these records was a piece called Honey I'm In Love With You which had a tenor sax solo, which I absolutely loved and played over and over.

Then my elder brother returned from boarding school with a 78 by Humphrey Lyttelton one side of which was Bad Penny Blues and the other was Out Of The Galleon which I played over and over. I played a tea chest bass with my brother (who played the guitar and banjo) and we sang skiffle songs together. I also played the trumpet and joined a trad band. I eventually bought a three string bass which I played with a Blue Grass band.

One day I got a gig in Rutland and had a quintet but the only bass player I could find didn't have a bass so I bought one for £25 at a local music shop. During the gig the bass player got huge blisters on his hand so I took over the bass for the rest of the evening and my fellow musicians said, afterwards, that they preferred my bass playing. At the same time I started a jazz club and helped start a folk club and began playing more bass than trumpet.

At 18 I went to the Cambridge Tech where I met Ed Lee who subsequently formed a band

called CMU which I joined as a bass player and we played in Cambridge and did gigs all over the country including London. Then I joined a folk rock band called Baby Whale and played the Edinburgh Festival and got a contract with a record company.

Nothing came of this and I left to play on a cruise ship in the Caribbean sailing out of New York. I went to various jazz spots in New York and heard Art Blakey, Gil Evans, Sonny Rollins and many others and knew that I wanted to concentrate on modern jazz. I moved to Brighton and started the Brighton Jazz Club and there I met and played with Bobby Wellins. Bobby decided to form a quartet and I was hired as the bass player and there followed three years of touring all over Britain and the continent and we recorded two albums. Family commitments meant I had to live more locally and I joined the Geoff Simkins Quartet and we made one album. I also became a member of Joe Lee Wilson's Joy Of Jazz.

All this time I was running the Brighton Jazz Club and, as a member of the resident house band played with many big names including Art Farmer, Eddie Lockjaw Davies, Sony Stitt, Joe Newman, Mark Murphy and many more American stars. Then I applied for and was given the job of setting up and running Jazz South (funded by the Arts Council) and for nine years I virtually gave up playing.

And after that?

When that job ended I was offered the post of Director of Jazz Studies at Chichester College where I stayed for 13 years helping to launch the jazz careers of over 600 aspiring musicians. As a music teacher I became convinced that music was an essential subject in education. Learning music one gains a greater number of skills than in any other subject for example: cooperation, negotiation, team work, logic (through music theory), physical coordination, emotional awareness and expression, stage craft, management skills including financial skills, technical and mechanical skills, aural skills, self discipline, self awareness and the awareness of others' limitations and needs, the ability to listen to others and to work with them, and self expression. In no other educational subject are all these skills nurtured and necessary.

What are your happiest memories from your playing career?

My happiest memories of my playing career are when I was a member of the Bobby Wellins Quartet, I learnt more at that time and had the wonderful experience of playing with Spike Wells, the best drummer in the UK.

Worst memories?

My worst memory is of playing with a dance band on a commercial gig where the

pianist, realizing that I was a jazz musician, decided to play a Thelonious Monk transcription which he made a complete hash of. He should have stuck to Jimmy Lalleys!

Funniest memory?

Playing with a trad band on a function in the middle of a rugby pitch on the back of a huge lorry trailer. It was pouring with rain but the trailer was covered so all we could see was a curtain of rain. We had returned from our break and were setting up for our second set. The drummer, a fine New Orleans stylist called Colin Bowden, stood up and raised his pint to the invisible and distant audience saying "Ladies and gentlemen, will you take your partners for the next dance" and then sat down.

Unfortunately, the back legs of his chair had been pushed off the stage and he fell backwards, pouring his beer over his face as he disappeared, falling eight feet to the ground into a muddy puddle underneath the trailer.

At that moment the trombonist, Barry Palser, stomped in the number and we all started playing sans drums. Then we all stopped and Barry turned round asking where Colin had gone. A couple of minutes later Colin emerged from under the trailer covered in mud and soaking from rain and beer. I was the only one who saw the whole thing and I have not stopped laughing since.



Jack Kendon, left, playing trumpet at his Dad's birthday party.
Below, Bobby Wellins, Paul Whitten, Geoff Simkins and Julian Nicholas



REVIEW OF 2013



Drummer and vibes player **Charlie Anderson** is the editor-in-chief of The Sussex Jazz Mag.

What was your highlight of 2013?

The biggest highlight for me, other than starting up The Sussex Jazz Mag, was the Love Supreme Festival in July. Seeing local musicians performing at the same festival as the top American players made me realise what a great jazz scene we have in Sussex.

Favourite gigs?

Back in early January 2012 I remember seeing Bobby Wellins at The Verdict and thinking that would be hard to beat. It wasn't until the summer that I got to hear Dave Drake performing in both his own band and with Jack Kendon. 2013 will also be the year that I discovered Mark Edwards' Cloggz, vocalist Imogen Ryall and Preston/Glasgow/Lowe with Gareth Lockrane.

I also discovered the many fantastic big bands in Sussex, notably the Paul Busby Big Band, and Straight No Chaser who launched their new CD *Navigation*, at the Brunswick in Hove.

Top 3 favourite albums of the year?

1. Liane Carroll: Ballads
2. Straight No Chaser Big Band: Navigation
3. Eddie Myer: Why Worry?



Bassist **Eddie Myer** is the regular columnist for The Sussex Jazz Mag.

What was your highlight of 2013?

The Love Supreme Jazz Festival. Three Days of great music and perfect weather, and notable performances from a host of local players on the Verdict Bandstand Stage.

Favourite gigs?

Gilad Atzmon, Julian Arguelles, and Tony Kofi and Byron Wallen's Lineage, all at the Verdict (where else?).

Top 3 favourite albums of the year?

1. Gilad Atzmon; Songs of the Metropolis
2. Jason Henson plays Wes n' Benson
3. Sara Oschlag; My Little Boat.

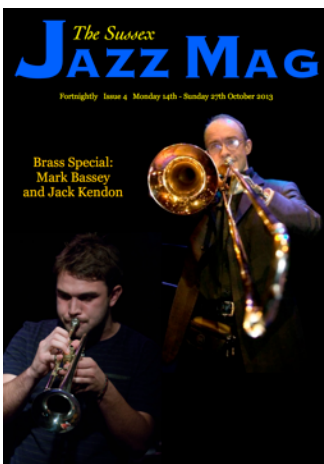
And of course my own, titled Why Worry?



Bassist **George Trebar** was interviewed in issue 1.



Guitarist **Paul Richards** was interviewed in issue 2.



Trombonist **Mark Bassey** was interviewed in issue 4.

What was your highlight of 2013?

Playing Einkhuizen Jazz Festival with Dave Blenkhorn and Shane Forbes- in Adrian Cox Quartet.

Favourite gigs?

Best gig- easy Christian McBride Trio @ Ronnies for LJF.

Top 3 favourite albums of the year?

1. Ralph Towner - Solstice
2. Harry Connick Jr. - We are in love
3. McCoy Tyner Trio - Inception

What was your highlight of 2013?

Getting Sussex Jazz Guitar School running with many excellent, talented guitarists hungry to improve.

Favourite gigs?

Straight no chaser play music of Simon D'Souza. Having played Simon's amazing compositions in small band settings, it was a joy to see them performed by a big band. I loved Simon's playing on his tune "Giving Peace"

Love Supreme Festival

Martin Speake trio @ The Verdict

Top 3 favourite albums of the year?

1. Navigation, Straight No chaser play Simon D'Douza
2. Martin Speake Trio- always a first time
3. The Complete RCA Julian Bream album collection released this year. Its not jazz (classical guitar) but it's one of my faves of the year!

What was your highlight of 2013?

Highlights of this year have included: playing at Swanage Jazz Festival with my own band *Bassey Plays Basie*; playing in the London Jazz Festival with *Stan Sulzmann's Neon Orchestra*; and finally my first gig directing the *Sussex Jazz Orchestra*.

Favourite gigs?

I must be honest and say that I do not make enough time to attend many gigs (there's a New Year's resolution in the making!) However, I did go to the Brunswick and hear *Straight No Chaser* playing with Simon D'souza, helping to launch his new CD *Navigation*. Simon is very ill with a brain tumour but he still managed to play so beautifully. This was one of the most moving gigs I have ever been to.

Top 3 favourite albums of the year?

1. Simon D'souza's *Navigation*.
2. Simon D'souza's *Navigation*.
3. Simon D'souza's *Navigation*.

Now go and buy one (or three)

<http://souzamusicalbandcamp.com>



Photographer and flautist **Mike Guest** contributed an article to issue 3.



What was your highlight of 2013?

Well that's an easy one, It has to be the Love Supreme Jazz Festival at Glyne! This was a massive success both for local musicians - 120 of whom were featured over three days on our very own 'Bandstand' stage - and for Jazz in the UK as a whole. The organisers, Jazz FM, Serious etc. were so blown away by the response which completely outstripped their expectation that they immediately started planning for next year!

Keep an eye and an ear out for a special '**Love Supreme**' edition of the Brighton Jazz School podcast in the near future featuring loads of interviews with the visitors and musicians who took part:

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

Favourite gigs?

Let me just say that by nature I am a pretty mainstream old 'Jazzer' having been nurtured on Bebop and Hardbop back in the late fifties/early sixties. This year I was, however, wrenched out from my comfort zone when I heard 'Preston Glasgow and Lowe' with the amazing Gareth Lockrane guesting on Flute at the Verdict in Brighton. I won't go on too much as there has already been an in depth review in this very magazine but suffice it to say it was pretty much a life changing experience for me.

Next was a concert by an extraordinary group of musicians calling themselves 'Cloggz' and lead by pianist and arranger Mark Edwards with a fascinating and eclectic group of instrumentalists. I would be hard put to define the music that came off the stage that night but I was transported and deeply moved in a manner that rarely happens these days. I would urge you to listen to them if you ever get the chance.

Finally and top of the list has to be 18 year old pianist Dave Drake's farewell and total sell out concert, again at the Verdict. This was both an exciting and emotional moment firstly listening to the fresh and original compositions that he gave us and secondly a sad moment in the knowledge that he would be leaving in a couple of weeks to begin - on a bursary - four years of study at the The New School for Jazz and Contemporary Music in New York. Our loss and America's gain!

Top 3 favourite albums of the year?

1. Ahmad Jamal's latest album 'Saturday Morning'
2. Kurt Elling's '1619 Broadway': The Brill Building Project
3. Eddie Myer 'Why Worry?'



Vocalist **Lou Beckerman** interviewed Liane Carroll for issue 5.



What was your highlight of 2013?

Without a doubt the musical highlight for me was Nigel Kennedy at the Proms with his unique, thrilling and invigorating re-invention of Vivaldi's The Four Seasons interspersed with jazz (Gwilym Simcock piano; Yaron Stavi bass) and traditional Arabic sounds from Palestinian Strings. If you watch the unabridged version on YouTube you won't be disappointed. I'm excited and moved just thinking about it.

Favourite gigs?

My own!! Just joking! Perhaps not the favourite but decidedly the most significant was the legendary Jon Hendricks at Ronnie's - an opportunity to be in the presence of this master (and originator) of vocalese was quite humbling. In his nineties and still giving it some...

Top 3 favourite albums of the year?

It often takes ages for me to catch up... Hence I list just one favourite new release and two of my discoveries of delight this year:

- 1 Without a Net - Wayne Shorter (2013)
- 2 Noted - Anita Wardell (2006)
- 3 Seven Days of Falling - Esbjorn Svensson Trio (2003)



Pianist, composer and arranger **Paul Busby** was interviewed in issue 6.

What was your highlight of 2013?

The highlight of 2013 for me was my concert in the Brunswick on November 10th. The band played fantastically and there were some great solos.

Incidentally, I'm putting on a gig with my big band on the theme of One World with guest artist, Mihaly Borbely, a remarkable sax player from Hungary in October. Thought I'd get my highlight of 2014 in there too!

Favourite gigs?

My favourite gig I attended was Simon D'Souza's gig at the Brunswick in December. Great playing by the Straight No Chaser big band and wonderful compositions by Simon.

Top 3 favourite albums of the year?

I tend to listen to jazz now on youtube. The only album I bought this year was Simon D'Souza's Navigation, so that's my favourite.



Pianist **Sophie Mason** was interviewed in issue 7.

What was your highlight of 2013?

In Sussex two great projects have started up this year, The Love Supreme Festival and The Sussex Jazz Mag, both of which will assist in the growth of jazz in Sussex and the awareness of jazz courses, venues and professional and young jazz musicians in the local area.

Favourite gigs?

Lee Konitz at the London Jazz Festival, Ramon Valle and Alfredo Rodriguez, Cuban Pianists also at the LJJ, Chris Potter Quartet at Ronnie Scotts + many brilliant gigs at the Verdict!

Top 3 favourite albums of the year?

The Metheny/Meldhau Album - a wonderful collaboration between 2 virtuosos.



Pianist **John Lake** was interviewed in issue 8.

What was your highlight of 2013?

The launch of my trio's CD "Up on the Downs" at the Verdict Jazz Cafe, Brighton in May with Phil Paton on sax, Simon Cambers on drums and Simon Brewin on bass.

Favourite gigs?

Michel Camilo trio at Ronnie Scott's in May - a front row seat with Lincoln Goines on bass and Cliff Almond on drums.

Love Supreme Festival in July - several great performances - Branford Marsalis Quartet and Neil Cowley Trio stood out.

Lee Konitz at the San Sebastian Jazz Festival in Spain - at over 80 years old he still blows superbly. A real treat to see a guy who recorded with Miles Davis in the 1950's!

Top 3 favourite albums of the year?

1. Tingvall Trio *In Concert* - Skip Records - Fantastic on the road recordings and dynamic performances of their recent work.

2. Yellowjackets - *A Rise in the Road* with the excellent Felix Pastorius now on bass - Mack Avenue Records - A refreshing performance with some great tunes even though I do miss hearing Jimmy Haslip!

3. Ahmad Jamal *Saturday Morning* on Jazz Village. The old master is back but this is no re-hash - he's out there with new work and great rhythmic sound from his drummer Herlin Riley and percussionist Manolo Badrena.

Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

THE IMPROV COLUMN

Jazz Pianist and Educator Wayne McConnell on Composing

I recently ran a composition weekend at Brighton Jazz School. We had a very productive and inspiring few days and the students came up with some wonderful ideas. The article below came from that weekend and I hope it inspires you to get writing...

Starting the creative process

Since most of us are jazz musicians, it makes sense to liken composition to improvisation. They are actually the same thing with one difference: time. Composition is the obsessive-compulsive version of improvisation. We have the luxury of time to mull over the details of things. In my opinion, every improvising jazz musician can write music. There are many ways of doing this and you don't have to have a PhD in composition from RAM to write interesting and complex things. You don't even have to know how to write music with notation as there are many ways to represent your ideas; recording, graphic scores, basic chord charts with descriptive words, etc. The main and sole purpose is to create interesting and engaging music.

Why Write?

Why do you need to write anything at all? You don't. But writing music can offer you up a lot of treasure. Firstly, composition is an excellent tool for learning. It is a great way to see (and hear) where you are as a musician. It allows you to explore and expand on what you already know. Initially, I used it mostly to develop a certain musical concept. For example, when I discovered the #11 sound, I wrote a blues with the melody using the #11s. I wrote a tune called "Diminishing Circles" that utilizes the diminished scale/concept. I've written pieces that use the interval of the fourth, and I've also written tunes "in the style of" Joe Henderson,

Wayne Shorter, Duke Ellington, Bill Evans etc. I'm not comparing myself to those geniuses but I've dedicated an amount of time to each trying to understand what their signature sound is. Of course, it is more than that because you quickly see that they evolve and so a Wayne Shorter composition from the 60s is very different to the things he writes now. Seeing composition as a pathway into new worlds as a learning tool is a great way to get over the fear of writing something of your own. If you are trying to re-create a particular sound or concept that you've heard, somehow it becomes more of an exercise than your own thing. Usually we think exercises are not music but you only have to look to the classical world (Chopin, Czerny, Hanon) to know that exercises can be beautiful.

How to Start

This is the golden question, and is often thought of as the hardest point of the creative process. I think it is the easiest stage. Look for inspiration in absolutely everything and anything. Look around your world, look at the beautiful, the ugly, the mundane, the exciting and everything in between. Imagine it like an engine, you need certain things to happen before it is up and running. You need fuel/oil, oxygen and a spark. The fuel is all of your musical understanding to date, the oxygen is the inspiration in the moment and the spark is your desire to write. All three of those things NEED to be there in order to compose. So, the fuel aspect is something that develops over time as we develop and become better musicians. The oxygen aspect might need a little thought and massaging and the spark will come and go. So let's look at the oxygen of your composition. As I mentioned, one way is to start with a particular music concept/musician in mind. For now, let's assume you are not going down this route. Let's assume you want to write something that is you, totally yours and

inspired from something in your life. That's pretty overwhelming so make a list of all the things in your life that can inspire you.

Composing from One Idea

So, you have stumbled upon an idea that you think you can develop into something really amazing. It's an idea that keeps going round and round in your mind. What do you do with it once you have figured out what it is? First of all, do just that: Is the main bulk of the idea melodic, harmonic or rhythmic? Once you know, write it down in some way.

While we are looking at jazz composition rather than classical composition, there are a lot of similarities between techniques to sustain interest and develop compositional material. Look at the idea below and ask yourself the relevant questions:

Melodic Ideas

- 1) Is the idea the entire melody or just a fragment?
- 2) If it is a fragment which part is it? I've had melodies going around in my mind only to realise it was the end phrase and I had to write the beginning part.
- 3) Is the Melody finished?
- 4) How many distinctive sections does it have? It should have at least 2.
- 5) Is there room for development?
- 6) What kind of chords am I hearing on the top? Diatonic, Modal, II-V-I, Non-Functional?
- 7) What kind of rhythmic feel does the melody lend itself to? Swing, Latin, Straight 8s, Waltz, 6/8, Odd Time, Clave?
- 8) What happens if I play the melody backwards?
- 9) Can I create a counter melody using the same rhythmic values?

Harmonic Ideas

- 1) Is the progression the entire composition or just a fragment?
- 2) If it is a fragment, which part is it? The A section? The bridge?
- 3) Why does the progression make you feel you can squeeze a tune out of it?

- 4) What happens if I play it in a different key?
- 5) Can I create another related but contrasting section using a similar progression?
- 6) Does it represent something that I've heard before--is it a Blues, Rhythm Changes, *How High The Moon*?
- 7) Are there non-functional chords?
- 8) Can I hear a melody when the chords are played?
- 9) Can I hear the chords in a particular rhythmic fashion? i.e. the chords/voicings over a more contemporary vamp?

Rhythmic Ideas

- 1) Will this make up the main bulk of the piece?
- 2) What time signature is it?
- 3) What groove is it?
- 4) Contrasting rhythms?
- 5) Extended percussion section?
- 6) Can I hear a bass line with it?
- 7) Can I add chords to the rhythm?
- 8) Can I add melody to the rhythm?
- 9) Is the rhythm strong enough to carry the piece?

Common Compositional Devices Used in Jazz

There are some common compositional devices that we can use when writing music in the modern jazz realm. As with any art, there are techniques that become popular in different periods of time. I'll list the devices and explain them and where possible put in examples for you to listen to. I will break these down into the roles of the jazz trio:

Bass

1. Ostinato Bass Figures

An ostinato is a repetitive bass line that runs through a section or all of the piece. It is often a defining part of the composition itself. This can create forward motion in a composition and rhythmic drive/energy. Examples are tunes like *Song For My Father* by Horace Silver, *Footprints* by Wayne Shorter, and *All Blues* by Miles Davis. Sometimes these are doubled in the left hand of the piano for extra body to the line.

2. Pedal Point

A pedal point is where the bass and/or piano plays a static note that underlines a particular section of harmonic movement in the song. This can create tension and a feeling of suspense. Examples of this are *Black Narcissus* by Joe Henderson (an Ab pedal), *Naima* by John Coltrane (Eb pedal) and *Dolphin Dance* by Herbie Hancock.

3. Bass Melody

It seems to be quite fashionable at the moment for the bass to carry complex melodies over complex melodies played either by the piano or by a horn. Counter melodies, too. For examples of this listen to trios like EST, Geoffrey Keezer/Joe Locke Group and Bobo Stenson.

4. Arco/Eastern

This is another device that seems to be popular at the moment. This is where the bass creates texture on its own using the bow and playing sounds that are reminiscent of Eastern Europe or Arabic cultures. For examples listen to recent works by Avishai Cohen, Miroslav Vitous and Omer Vital.

5. Intervallic Playing

5ths and 10ths are popular with bassists as it makes them feel powerful and sound like guitarists. It produces a fat sound that can give a piece a rock feel.

6. Double Stops

Double stopping is playing two notes at once. Jazz players use this method, in particular: David Wong, Christian McBride, Kiyoshi Kitagawa and Carlos Henriquez

Piano

1. Melodies in Right Hand, Voicings in Left

This makes up 99% of all beginner jazz pianists. They learn to play melodies (written or improvised) in the right hand with idiosyncratic chord voicings in the left. The voicings were made popular by Bill Evans in the 50s and have become the standard go-to voicings. They

leave out the root (and assume a bass player). This allows more upper extensions in the chord.

2. Chords in the Right, Melody in the Left

It is now the requirement of the modern jazz pianist to be able to reverse the role of the hands and play in a more orchestral or classical way. Players such as Brad Mehldau, Geoffrey Keezer, Mulgrew Miller, Eric Lewis and others are able to play chordal accompaniment in the right hand while playing intricate melodies in the left. This means melody is played in the register that is usually reserved for chords giving a rich and lower tone.

3. Parallel Voicings

These are chords that move diatonically through a particular scale or mode. The sound of the voicings is usually distinctive, one can shift the voicings around and “dip” in and out of the harmony by shifting them up or down a semitone. This is an arranging technique that Oliver Nelson and Gil Evans use a lot to create interest and structure on static chord changes. Melodies that are modal and move in step-wise movements are good for parallel voicings. *Little Sunflower*, *Impressions* and *Stolen Moments* are good examples of compositions that utilize this technique.

4. Upper Structure Voicings

An upper structure voicing is simply a triad over a tritone. Triadic shapes are great for composition and harmony because they create structure. Everybody knows what a triad sounds like. But try playing them over a bass note or a tritone interval. For example, a common way of voicing C7#11 is to play E and Bb in the left hand (tritone) and then a D major triad in the right hand. You can shift the triad around in its various inversions. Try writing a melody then harmonise it using triads.

5. Double Octaves

This technique was pioneered by Phineas Newborn Jr and adds body to the melodic line. You take a melody, either written or improvised and you play it in both hands one or two octaves apart. The result is a thicker, fuller sound. It requires good technical facility to be able to

articulate the left hand as the right but it is a wonderful sound and technique that can be used in your compositions.

6. Bass Part and Left Hand Piano Doubled

If there is a written bass part, try doubling the part in the left hand on piano. The timbre of the bass and piano together in unison works really well. This is a common device used at the moment among contemporary composers and pianists.

7. Melody in Unison or Harmonised

Most jazz pianists are good readers and so why not try the piano in unison with the main melody (with horns) or try a third below the melody for added texture. If you are feeling modern and hip, try a fourth. Whether this works is dependent on the melody itself.

8. Write Specific Voicings

It is important to have an understanding of popular piano voicings so that you can direct the pianist to the type of sound you want. You can either notate them in piano score or write words. I've played on big-band charts that say 'chords in style of McCoy Tyner or Herbie Hancock'. Experienced pianists will know what that is, but to be safe, write it out too.

Drums

1. Not Just Time Keepers

Drummers have come a long way since beating their hands on stretched animal skin (well, some have anyway). Treat the drums as a melodic instrument. Be really specific with tones. Listen to drummers like Elvin Jones, Jack DeJohnette and Ari Hoenig. They play melodies on the drums too!

2. Groove

It is not the drummer's job to keep time, we are all responsible for that. The drums should sharpen and add colour to the groove. Be as specific as you can with what the feel of your piece is. Write it down or suggest similar grooves to check out. If it doesn't all lock in then no matter how good your melody and chords are, it won't reach the potential.

3. Tempo Changes

If you imagine an orchestra playing a suite of works non-stop, there will be many tempo changes. It is OK to use this in jazz too. Why not try having a section that slows down or speeds up incrementally or metronomically; be rhythmically adventurous.

4. Odd Time Signatures

Jazz has often stepped into the world of odd metre and you should experiment with it. Check out the iconic album *Time Out* by Dave Brubeck. Listen to some of the modern trios of today: Brad Mehldau with his *All the Things You Are* in 7, Vijay Iyer and Robert Glasper.

5. Orchestral Percussion

The role of the drums doesn't always have to be playing a swing, latin or rock groove. You can write music that uses the drums in a more orchestral role. Using mallets, brushes and even hands to gain a wide variety of textures. Drummer Brian Blade is the perfect example of a drummer that can incorporate many different textures and colours on the drumset. Listen to some of his work with Wayne Shorter for inspiration.

Go on, give it a try.

Writing music is like anything else, it gets better the more you do it.

Start now...!



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

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 Basseby, 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

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

Website:

www.brightonjazzschool.com

Contact:

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

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

Cost:

£7 per person

Contact:

imogenryall@gmail.com

For more information on Imogen Ryall visit:

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 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/

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.

JAM SESSIONS IN THE BRIGHTON AREA

Mondays

The Bee's Mouth,
10 Western Road,
Brighton BN3 1AE
Returns on Monday 6th
January, 2014.
Hosted by guitarist Luke
Rattenbury
9pm - late.

Tuesdays

The Brunswick,
1-3 Holland Road,
Hove BN3 1JF
Returns on Tuesday 7th
January, 2014.
Hosted by guitarist Paul
Richards
8pm - 11pm

Wednesdays

The Verdict,
159 Edward Street,
Brighton BN2 0JB
Returns on Wednesday 8th
January, 2014.
Hosted by pianist Katy
O'Neill.
9:30pm - 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

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

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

Listings



photo by Sarkis Boyadjian

Vibraphonist Roger Beaujolais performs with Terry Seabrook at The Snowdrop in Lewes on Monday 23rd December.

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

Dec 2 **Shane Hill & Noel Joyce**
Guitarist and drummer

Dec 9 **Mark Basseyy**
Trombonist

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

Dec 23 **Roger Beaujolais**
Vibraphonist

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

All dates with Terry Seabrook (organ)

Highlights

Monday 23rd December

Vibraphonist **Roger Beaujolais** performs with Terry Seabrook at The Snowdrop in Lewes

Due to the Christmas period there are a limited number of gigs.

Friday 3rd January

Saxophonist **Simon Spillett** at The Verdict, Brighton

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

23

Roger Beaujolais & Terry Seabrook

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

Tuesday

24

Christmas Eve



Wednesday

25

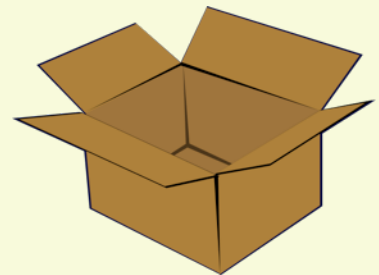
Christmas Day



Thursday

26

Boxing Day



Friday

27



Saturday

28



Sunday

29



Gig Listings

Monday

30

Terry Smith & Terry Seabrook

The Snowdrop, Lewes
8pm Free

Tuesday

31

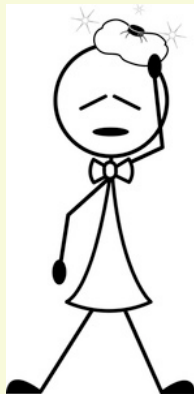
New Years Eve



Wednesday

1

New Years Day



Thursday

2



Friday

3

Simon Spillett Quartet

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

Saturday

4

Jack Kendon Quintet

The Verdict, Brighton
8:30pm £7/5

Sunday

5

Lawrence Jones All Stars

Lion & Lobster, Brighton
8-10pm Free

On The Horizon

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

2014

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.

Thursday 9th January

Scott Hamilton Quartet, with Steve Brown, play at Smalls, Brighton

Jazz at The Ancient Mariner, Hove every Thursday

Jan 9

Joss Peach, piano
Nigel Thomas, double bass
Dave Trigwell, drums

January 16

Julian Nicholas, saxophones
Mark Edwards, piano
Nigel Thomas, double bass
Dave Trigwell, drums

January 23

Imogen Ryall, vocals
Terry Seabrook, piano
Nigel Thomas, double bass

January 30

Ian Price, saxophones /clarinet
Terry Seabrook, piano
Nigel Thomas, 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 4th-6th July 2014.

Venue Guide

- 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



photo/design by RJCreative.org

Claire Martin and the Montpellier Cello Quartet performed at The Old Market in Hove on Thursday 19th December, supported by Mark Edwards and Cloggz.

You can make a donation here:

www.mydonate.bt.com/charities/brightonwomenscentre

Radio programmes



FM radio
DAB digital radio
<http://www.bbc.co.uk/radio3>
BBC iPlayer

Jazz On 3, Mondays 11pm-12:30am
Mon. 23rd Dec. Best of 2013
Mon. 30th Dec. Wayne Shorter Quartet, recorded at The Barbican.

Jazz Line-Up, Saturdays 4-5pm
Sat. 28th Dec. Wayne Shorter at the 2013 London Jazz Festival
Sat. 4th Jan. Carla Bley Trio at The Wigmore Hall.

Jazz Record Requests, Saturdays 5-6pm
Alyn Shipton plays listeners' requests.
Sat. 4th Jan. Stan Tracey Tribute

Geoffrey Smith's Jazz, Sat. evenings at midnight
Sat. 28th Dec. 2013 Highlights
Sat. 4th Jan. The 1930s Duke Ellington Band



DAB digital radio
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
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.

Recent editions of the podcast feature pianists Ahmad Jamal and Eric Reed.

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

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

iTunes

The Jazzwise Podcast



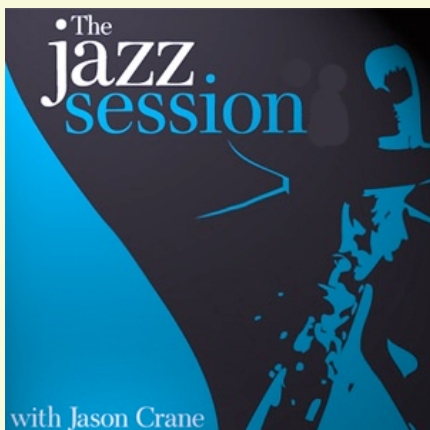
The Jazzwise Podcast is a monthly podcast linked to the content of Jazzwise magazine for that month.

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

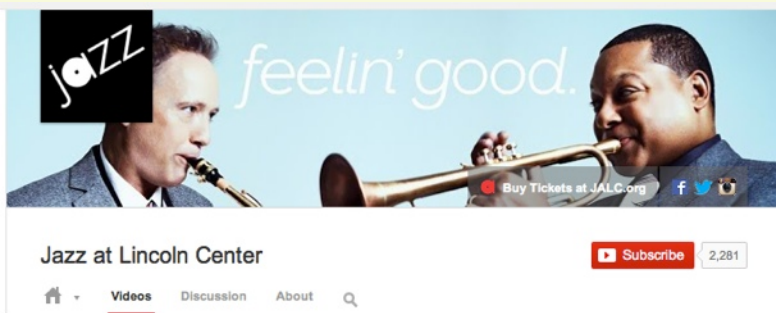


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

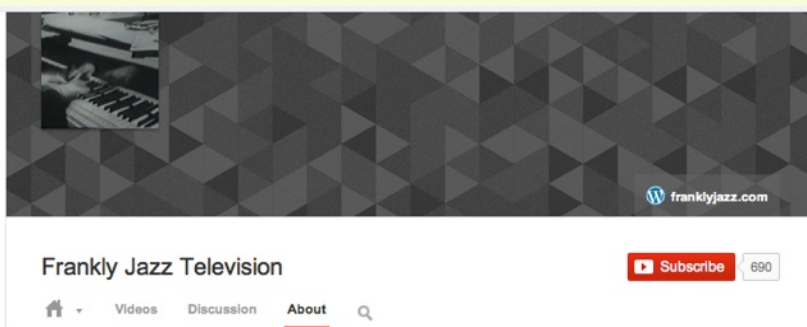
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

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

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



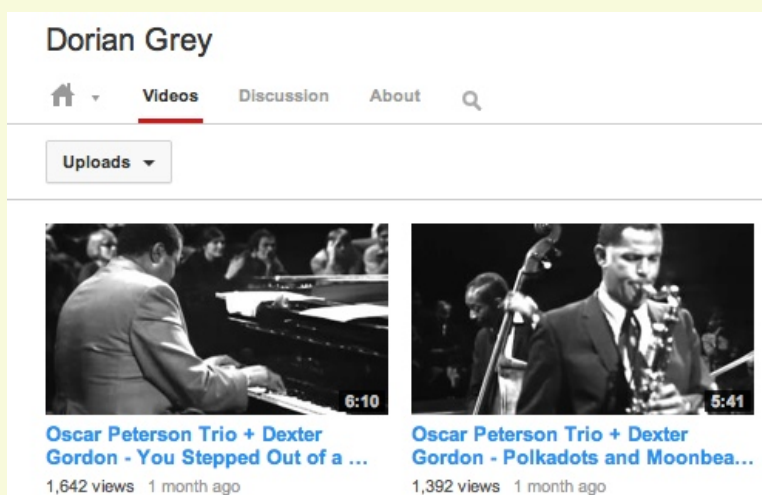
www.jazztimes.com

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

Straight No Chaser Big Band

The Brunswick, Hove 8/12/13

When Louis Armstrong returned to his hometown of New Orleans after becoming a star, he was nervous that people wouldn't want to see him as he hadn't been back there for many years. But when he arrived at the train station, he was unable to get off the train because so many people (and at least four marching bands) had gathered at the train station to welcome him back.

I was reminded of this story when I arrived at The Brunswick on a day that celebrated the compositions of Simon d'Souza. This was probably the fullest jazz gig at The Brunswick this year, with some people being turned away due to overcrowding and others standing in the doorway or sitting on the floor.

This was an emotional evening for Simon d'Souza's family, and for his legion of friends and fans. But it was also an evening filled with Simon's trademark humour, such as *In Remission Riff*, composed as a nod to Stan Kenton.

And after hearing Simon's beautiful solo on *Giving Peace* there was

hardly a dry eye in the house.

Copies of the CD *Navigation* (with proceeds going to charity) are available here:

[http://
souzamusical.bandcamp.com](http://souzamusical.bandcamp.com)

Straight No Chaser Big Band:
Saxes & Reeds: *Jim Cheek, Ali Helsby, Alex Bondonno, Simon d'Souza, Russ Holdsworth, Chris Peryagh;*
Trumpets: *Nick Trish, Jon Brown, Martijn van Galen, Bob Turner, Peter Bryan;*
Trombones: *Tim Wade, Paul Nieman, Dave Macari, Nick Brion;*
Rhythm Section: *Dave Beebe, piano; Sam Arts, guitar; Marianne Windham, double bass; Noel Joyce, drums.*

Claire Martin with The Montpellier Cello Quartet, supported by Cloggz

The Old Market, Hove 19/12/13

Raising money for Brighton Women's Centre, this special evening began with support act Cloggz, directed by pianist Mark Edwards.

Performing some hauntingly beautiful cinematic music, such as the themes from *The Mission* and *Schindler's List*, the violin of Ben Sarfas combined with the

interweaving lines of Julian Nicholas made this an evening of memorable music (and this was just the support act).

After the interval, The Montpellier Cello Quartet began their set with an instrumental piece before being joined by vocalist Claire Martin who sang an eclectic mixture of beautiful arrangements by Richard Rodney Bennett and Joe Stilgoe amongst others, and compositions by Cole Porter, Kate Bush, Gus Kahn and Carly Simon.

The Kate Bush song *The Man With The Child In His Eyes* was a memorable highlight of a memorable evening of unique and emotionally resonant music.

Cloggz: Mark Edwards, piano; Julian Nicholas, saxophones; Ben Sarfas, violin; Neil Corin, accordion and glockenspiel; Eden Townend, guitar; Terry Pack, double bass; Dave Trigwell, drums.

Claire Martin, vocals; Montpellier Cello Quartet: Dan James, Sarah Davison, Joe Giddey, Siriol Hugh-Jones.

Charlie Anderson



The Credits

Photography Credits

A special thanks to Mike Guest and Barry Pitman for allowing The Sussex Jazz Mag to use their photos.

Front Cover: back issues of The Sussex Jazz Mag; Adrian Kendon by Barry Pitman, © Barry Pitman/
www.pixelsonapage.com

Inside Front Cover: Adrian Kendon by Barry Pitman, © Barry Pitman/www.pixelsonapage.com; Eddie Myer by Mike Guest; Wayne McConnell by Mike Guest.

Features: Adrian Kendon by Barry Pitman, © Barry Pitman/www.pixelsonapage.com; Eddie Myer by Mike Guest

Review: p.8 Eddie Myer by Mike Guest; p. 9 George Trebar by Mike Guest; p.10 Paul Richards by Mike Guest; p.11 Lou Beckerman & Liane Carroll courtesy of www.loubeckermanjazz.com ; Paul Busby by Patrick Bellingham; p.12 John Lake Trio courtesy of John Lake.

Listings: Roger Beaujolais by Sarkis Boyadjian, courtesy of www.rogerbeaujolais.com

Reviews: Claire Martin photo courtesy of The Old Market, Hove.

Broadcasters and Education logos courtesy of the respective organisations.

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Next Issue

A new look Sussex Jazz Mag
with some new features and lots of new interviews



THE SUSSEX JAZZ MAG

Issue 9

23rd December 2013

- 5th January 2014

www.sussexjazzmag.com

Editor

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Sub Editor

Lord Waken

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Technical Director

Steve Cook

Public Relations & Marketing

Carmen & Co. and Dave Hill

Photography Consultant

Mike Guest

Financial Consultant

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...

Next Issue

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 with the subject heading 'LISTINGS'.

Subscriptions

If you would like to subscribe to The Jazz Mag visit www.sussexjazzmag.com and complete the sign up form to subscribe or alternatively you can email sussexjazzmag@gmail.com with the subject heading 'SUBSCRIBE'.

Comments & Letters

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