

The Sussex **JAZZ MAG**

Fortnightly Issue 12 Monday 3rd - Sunday 16th February 2014



EMPIRICAL



Shaney Forbes, Nathaniel Facey, Lewis Wright and Tom Farmer

UK jazz band **Empirical** perform at The Brighton Dome on Friday 7th February. Bassist Tom Farmer answers questions submitted by readers.

Don't forget to vote in the upcoming **Parliamentary Jazz Awards**. Submit your entries before midday on Monday 3rd February.

Help support the local jazz scene by voting for:

Mark Edwards - In Deep (Album category)

The Verdict (Venue category)

Brighton Jazz School (Education category)



The Studio 9 Orchestra are performing the world premiere of a new suite composed by **Simon D'souza** entitled *Only Breath* at The Old Market in Hove on Saturday 8th February. Saxophonist **Philippe Guyard** tells us more about this exciting new project.

Pianist **Terry Seabrook** has been performing at The Snowdrop in Lewes for the past four years. To celebrate the fourth anniversary he writes about the experience in the first of a new series of articles on residencies in the Sussex region. Look out for more in upcoming issues and help support local musicians.

He also continues his monthly column on jazz improvisation with a look at colours and chords.



JAZZ MAG

Monday 3rd - Sunday 16th February 2014

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Empirical perform at The Brighton Dome Studio Theatre on Friday 7th January. Bassist Tom Farmer [pictured far right] answers questions from Sussex Jazz Mag readers.

The Column: Eddie Meyer

Embracing The Mediocre



photo by Mike Guest

Just the other day, whilst busily avoiding my self-imposed practice routine by aimlessly browsing through Facebook, my attention was caught by a link to a site called Jazz Advice, and specifically a page therein entitled “How to be a mediocre jazz improviser”. It sets out a bullet-point list of approaches guaranteed to hinder rather than help any students in their quest for mastery of this challenging subject. I read down the list - as can you by clicking here- <http://jazzadvice.com/how-to-be-mediocre/> - and once I'd regained my composure after the disorientating shock of self-recognition I started to consider some implications

beyond my own practice.

The site is created by a pair of US players and educators and is full of useful and well-written advice. A constant theme running through it is the futility, or even counter-productivity, of learning technique without learning language. The use of the word “language” in this context seems to be a relatively recent development in the long history of jazz, but it's currently very central to the way the tradition is conceptualised and passed on. Jazz Advice helpfully provides a quote from ageing Marxist Noam Chomsky to underline the gravity of the idea, but Chomsky was of course talking about verbal language and the way it operates on many levels, being used to convey intellectual concepts, specific information, and deeper levels of cultural

meaning which contextualise and express the speaker's sense of self-identity. Music is perhaps unique in the arts in that it is essentially an abstract form and cannot by itself be used to convey specific meanings (*pace* Victor Borge), so that a given piece's interpretation is always dependent upon the listener, and this is particularly true of modern jazz where the performer's intent is often very difficult for the casual, or indeed the dedicated, listener to grasp. It's usually pretty easy to feel that you understand what Erroll Garner is getting at, but what exactly is Vijay Iyer conveying in *Cardio* (see this astonishing performance here:

https://www.youtube.com/watch?v=IwFbUxo_Uto)

So “language” in this context has an adapted meaning, and essentially I understand it as meaning “the ability to play in a way that sounds like jazz”. This seems like mere tautology but actually it leads us into a consideration of what jazz is, and why we like it, and why we may feel that Wes Montgomery and Jonathan Kreisberg give us something from their playing that Eric Clapton and Steve Vai don't. As explained by Jazz Advice, jazz is a particular style of music within the world of music, and improvisational jazz in the bebop tradition is even more specific, and this style cannot be adequately approached without a thorough understanding of the

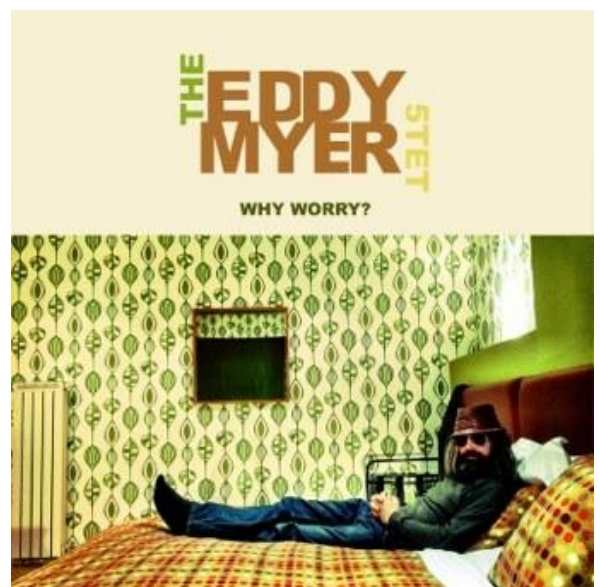


vocabulary as it has been evolved by particular players; not just the generalities of rhythm and harmony, chord-scale relationships, stock arrangements and repertoire, but the specifics of phrasing and musical sentence-construction... akin to learning to speak a foreign language fluently. The importance of improvisation in jazz makes the analogy with spontaneous spoken language even more apposite. It's intended to show that this is a deeper process than simply learning licks, just as learning Spanish is a deeper process than repeating "otra cerveza, por favor" from a phrasebook.

The recently lamented pianist Mulgrew Miller is quoted as saying: "Jazz language has been created. It already exists. If you want to play this music, then you have to learn the language". Jazz Advice is in line with most contemporary jazz education in recommending transcribing whole solos, by ear, from the acknowledged masters. They are of course correct, but here I think we start to see the beginnings of, if not an actual paradox then at least an anomaly. Stanley Crouch describes in his effusively grandiloquent biography of Charlie Parker how the young Bird was utterly enthralled by the masters of his time; Chu Berry, Lester Young, Coleman Hawkins. He mentions how, just as Parker was codifying his playing style, he was listening hard to altoist Rudy "Red" Williams from the Savoy Sultans. Yet Parker's final style sounded radically different from what had come before, and it's hard to see any traces of Red Rudy's language in "Koko". No-one talked about the language of jazz in the 1930s because the music was so new and, in line with the American spirit of the

20th century that gave it birth, everyone was still looking for the next new thing. How does the concept of language sit with the tradition of innovation and spontaneity which have historically been at the heart of jazz? The idea that the music can only be approached through the meticulous study of the work of canonised masters gives more ammunition to those critics who see jazz as a music overly in thrall to its own past. The guitarist Sonny Sharrock said "I try never to play anyone else's licks" but this late-60s do-your-own-thing bravura seems to have subsided in favour of an almost archaeological approach.

The wealth of the legacy of 20th Century jazz is what continues to captivate generations of musicians and listeners, and level of freedom of self-expression unique to the music is central to its enduring fascination. At what point the weight of the legacy capsizes the boat of freedom is the question facing today's generation. I look forward to seeing how it all works out, just as soon as I finish my Red Mitchell transcription. And check my latest Facebook updates.



EMPIRICAL

Jazz ensemble **Empirical** recently released their 4th studio album *Tabula Rasa* and have been touring the UK to promote it. Ahead of their appearance this month in Brighton, we caught up with bassist **Tom Farmer** and asked him some questions submitted by readers of The Sussex Jazz Mag.



So, my first question is, what is Empirical? Is it a boy band? A jazz collective?

“Empirical - It's a philosophy on how we learn things! To gather knowledge through experimentation and observation. And it applies to our band, hence the name. We are a group of London-based musicians, composers and improvisers. As for boy band, maybe about 15 years ago we might/could have been! We love to look good and have become known for our sharp suits and slick photo shoots, which I guess is not usually what you would expect from a jazz band!”

Some of our readers have submitted their own questions. Steve from Lancing asks “How old were each of you when you started playing?”

“We were all very young! Nat and Shane were at school in South London together, so have developed musically for about 18 years! Lewis started on drums and piano when he was very young, learning from his father who was a musician. I started on the piano at five years old, but didn't take up the bass until 6th form - the bass player didn't show up one day and only I could read the music! Been stuck with it ever since!”

Your latest album is a double album that also features the string

ensemble Benyounes Quartet. What was it like working with them and what did you learn from it?

“Working with the Benyounes Quartet has been and is great! We have always wanted to develop some music that was influenced by the string quartet tradition, and meeting them at Trinity Laban Conservatoire of Music and Dance was the perfect opportunity to realise this ambition. We spent months checking out Debussy, Bartok, Schumann and Beethoven among others, transcribing, listening, getting scores, then developed our own hybrid compositions. We have experimented and the results are documented on the album and on the gig! Also having four lovely girls around really changes the dynamic of our rehearsals!”

Another question from one of our readers [name withheld]: “I once had my genitals sniffed by a police sniffer dog at Deptford Station. Has that ever happened to you?”

“Errr...no...not yet..and I've spent quite a bit of time there! What did you have in your trousers?”

What's the worse thing anyone has ever said about you or your group? Do you ever read what the critics have to say?

“We do read what critics say, but then

immediately forget it. A few things upset us from reviewers and critics - when they get basic facts wrong about the group or music (like the names of the instruments - yes, that has happened!) or when they offer no comment. A 3 out of 5 star review is worse than a 1 star review in my opinion. Also when they compare us to other bands or musicians is upsetting, it's lazy and nearly always incorrect!"

What tips or advice would you give to musicians who are just starting out?

"Practise practise practise! Not just scales on your own, although that is super important, but with friends and other musicians. Get a band and have a jam! Listen to records with other people. The sense of community is really important in music, no matter what genre you are passionate about."

Some of the students at Brighton Jazz School would like to know the answer to the following question: "What's your favourite Star Wars movie?"

"Tough. So tough. I'm a fan of *Return of The Jedi*, but I also love the scene when Yoda battles with Count Dooku in *Attack of the Clones*. I felt like I had been waiting for 15 years to see Yoda fighting. Hopefully, the three new films won't trample on the legacy of the originals or the prequels, although it's touch and go with Disney producing them!"

And lastly, as you've been touring the UK, what is your favourite place to perform and why is that place so enjoyable?

"For the recent tour we decided to focus on larger concert halls, so we have been privileged to play some fantastic spaces. Recently the new concert hall at the Royal Welsh College of Music and Drama proved to be a great sound and atmosphere. Also the CBSO centre in Birmingham was perfect for us, and we were very well looked after. We love to play to the room, so each venue/city/audience gets a different version of our music. Maybe Brighton Dome will be the best so far..."



Empirical perform at the Brighton Dome Studio Theatre on Friday 7th February.
Tickets £12/£10.

Their latest album, *Tabula Rasa*, is available now on the Naim Jazz label.

STUDIO 9 ORCHESTRA

The Studio 9 Orchestra was formed in 2011 by Scott Sheridan and **Philippe Guyard**. Here, saxophonist Philippe discusses the orchestra's latest project, a suite composed by **Simon d'Souza** based on the poetry of thirteenth century Sufi poet Rumi.

How did the project come about?

“For Studio 9 it was a meeting of several ideas that had been kicking around for a while. We wanted to play more music by local composers and arrangers, and I'd already approached Simon about that. We also had an idea of commissioning a suite - something where we could develop musical ideas on a larger scale, without relying so much on big band clichés, that would fit the Studio 9 musical sensibility. We try to have a distinctive sound and keep the listener on his or her toes - I'd heard some of Simon's work and thought he would be a perfect fit. He was already a great composer and arranger, had just finished his MA, and I think musically it was a good time for him to take on a project like this. It was going to be a very ambitious, longer project at first, with the addition of a string section, but we had to re-evaluate when Simon's health deteriorated. The fact that he could produce such an amazing piece of work at the same time as

r e c o r d i n g his *Navigation* album with Straight No Chaser, receiving treatment, and plenty of other things is a real testament to his commitment to music.”

“Simon came up with the idea of setting Rumi's poetry to music - Rumi is a 13th Century Sufi poet - and he's done an amazing job at getting that blend of voice and orchestra to give the music a huge sense of scope and uplift.”



What can we expect to hear at the concert at the Old Market?

“The jazz orchestra is such a versatile medium. We try to give listeners interesting, new and sometimes surprising stuff that will open new horizons. We also try to keep the

music grounded and give them some regular “big band payback”. So we have a few pieces that would not be out of place in a more traditional big band, for example a great arrangement of *Summertime* by Bill Potts, or Benny Golson's *Whisper Not*. Then we have some edgier contemporary tunes such as Bob Mintzer's *New Rochelle*, or Oliver Nelson's *Blues and The Abstract Truth*. Then we have more extended, orchestral pieces by Maria Schneider, Dave Holland and of course Simon D'Souza's *Only Breath* suite. There are very big contrasts between some of the pieces, sometimes within pieces, and hopefully that keeps the experience fresh and exciting.”

What are the differences between other local big bands and the Studio 9 Orchestra?

“There are lots of great big bands in the area and a lot of overlap between players, but each one has its own sensibility. We have a very contemporary sound, and for us it's about

exploring all the possibilities that the big band has to offer. One of our main features is Red Grey's voice, which we don't use in a traditional big band style at all, but more as an instrument, part of the section. Kenny Wheeler is a great inspiration there. We also have quite a few women in the band, which I believe gives it a different sort of energy.”

How do you organise and motivate an entire

orchestra? Any tips for readers?

“Organising musicians is like herding cats, so the two greatest lessons for me have been that whatever happens, 1) it's not personal and 2) it's just part of the job. But if players are motivated and the music is good then the rest just tends to fall into place. The members of the band were chosen very carefully and are a great bunch of people as much as great musicians.”

“For motivation, nothing beats cake. But the aim is for everyone to play because the music matters and they want to be there. You have to choose music that is rewarding to play. You have to choose players who are happy to contribute as part of a section and can put their egos aside for the good of the overall sound. You need to accept that managing change is part of the job. And you need a good sense of humour.”

The image shows a musical score for a vocal line. It is written in treble clef with a key signature of one flat (B-flat). The score consists of four staves of music. The lyrics are: "I am not from the East or the West Not out of the o-ccean or up from the ground Not na-tu-ral or eth - e - re - al". The score includes dynamic markings such as *pp*, *mf*, and *p*, and a measure rest of 13 measures at the end.

Simon d'Souza: “This is taken from the F Augmented scale and represents the *Only Breath* part of the Rumi poem. The suite explores themes of love, humanity and transcendence, setting eastern-influenced vocal lines against the rich sounds of a contemporary big band.”

Studio 9 Orchestra perform Simon D'souza's *Only Breath* suite at
The Old Market, Hove on
Saturday 8th February.

www.theoldmarket.com

Tickets: £10/£7

www.studio9orchestra.com

Facebook: [The-Studio-9-Orchestra](https://www.facebook.com/The-Studio-9-Orchestra)

Twitter: [@studio9orch](https://twitter.com/studio9orch)

Only Breath

Not Christian or Jew or Muslim, not Hindu
Buddhist, sufi, or zen. Not any religion

or cultural system. I am not from the East
or the West, not out of the ocean or up

from the ground, not natural or ethereal, not
composed of elements at all. I do not exist,

am not an entity in this world or in the next,
did not descend from Adam and Eve or any

origin story. My place is placeless, a trace
of the traceless. Neither body or soul.

I belong to the beloved, have seen the two
worlds as one and that one call to and know,

first, last, outer, inner, only that
breath breathing human being.

Rumi

THE RESIDENCY: TERRY SEABROOK ON THE SNOWDROP INN, LEWES

At the edge of a small Sussex town at the bottom of the cliff by a tunnel lies a small pub named after an 1836 snow avalanche, the worst in British history, which killed 15 people. The Snowdrop Inn is now a much safer place but is a very unusual pub with a quirky bohemian vibe. And nearly every Monday night for the past four years I have organised the jazz there. Jazz used to run a decade ago but lapsed under the previous owners. It was a bit

run down and had a slightly dodgy reputation but the current owners Dom and Tony have turned things around and it is regarded as one of the best places in Lewes for beer, food and good music. When they took over they wanted to re-establish the night Jazz and so I was invited to set up the Monday sessions which started on February 1st 2010. Over the years I have hosted the sessions and we have had pretty much the whole range of players and singers from Brighton and around.

The gig normally features three players and so in the early days I featured my piano trio with Spike Wells (drums) and Paul Whitten on bass, my organ trio (The Org) with Luke Rattenbury on guitar and Tristan Banks on drums and my Latin Trio Quinto

with Raul D'Olivera (tp vocals and perc) and Tristan again on drums. Later on I started using the organ with drums to feature a lot more front line players. These have included just about all the great players on the local scene:

Brass players Mark Basse, Jack Kendon, Kjell Berglund, Sue Richardson and Rob Heaseman, Rupert Cobb.

Saxophone players Pete Burden, Julian Nicholas Ian Price, Lawrence Jones, Paul Greenwood, Dave Black, Sam Miles, Charlotte Glasson, Andy Macintosh, Geoff Simkins, John Altman, Geoff Hearn, Bobby Wellins, Simon D'souza, Dave Quincy, Will Gardner.

Guitarists Andy Williams, Jason Henson, Matt Wall, Diego Parada.

Bass players Dan Sheppard, Danny Moss Jr., Steve Thompson, Terry Pack, Adrian Kendon, Nigel Thomas.

Singers Sylvia McKewan, Imogen Ryall, Sara Oschlag, Rachel Bundy, Alice Coulam, Ela Southgate, Cathy Garcia (USA), Sue McCreath, Heather Cairncross.

Violinist Mike Piggott and harpist Magdalena Reising.

Drummers Alex Eberhard, Malcolm Mortimer, Pat Levett, Milo Fell, Dave Trigwell, Sam Glasson, Pete Hill.



The above is a testimony to the great wealth of jazz talent down here in the Brighton area. I reckon it's probably the biggest hub of jazz activity outside of London.

Last year the owners started to fund players from further afield too (London), once a month, and we have subsequently featured Nigel Price (gtr), Simon Spillett (sax), Jim Mullen (gtr), Alan Barnes (sax), Terry Smith (gtr), Roger Beaujolais (vibes), Dick Pearce (tp).

This has all given me the opportunity to play with all these musicians and to have the audacity to imagine they all want to play with me, especially as I've been allowing the gig to act as an opportunity to hone my Hammond organ skills.

Playing the organ is something I've been working at for the past three years and it's slowly coming together although I have been concerned that I risk sparking off a boycott from the bass playing community. The Musicians' Union actually banned Hammond organs back in the 50s as it was seen to be putting bass players out of work. Well, times have changed and now even DJs are welcome to the Union.

You may not appreciate it but the organ in jazz (as in most music except rock) involves the organ player providing the bass part as well as harmony and melody parts. The bass part can be played on bass pedals but in jazz it is more commonly played in the left hand on the lower keyboard due to the hands being more appropriate than feet for fast-moving swinging bass lines. Even Hammond supremo Jimmy Smith played the bass part mainly in his left hand and used the pedals for backup and tapping the beat percussively on one note. I'm nowhere near as sophisticated as the bass players I work with so I'm aware that there is more work to do. But in jazz that is always the case with everything because you can always search for change and progress; the work is never finished. Last year while in the USA I had a lesson with the great Larry Goldings and he

was very quick to spot the things I needed to be working on.

The Snowdrop as a venue is a great quirky kind of place which attracts a variety of people. Paul, the incredible dancing man (IDM on YouTube) is something of a Lewes legend and often gets up to do his very original dance takes on a song.

The future guests include Jim Mullen, Graeme Flowers (the great trumpet player in my latin band Cubana Bop), Quinto, Frank Griffiths, Sam Miles and of course Ian Price. We are also talking about a jazz weekend for later in the summer.

There is a great range of real ale and the food is really very good. Audiences have varied but have been getting much better of late. Ironically this has been through the bad weather. A cold and wet Monday night isn't an inviting prospect for going out but with such great and varied line-ups it is understandable that we are getting a regular crowd. As long as there are no more avalanches I'm confident jazz will be there for another four years and more. ☺

SNOW DROP JAZZ

Feb 3 **Simon Savage**
tenor saxophonist

Feb 10 **Quinto**
Latin Jazz feat Raul D'Oliveira
and Tristan Banks

Feb 17 **Vasilis Xenopoulos**
Leading Uk Saxophonist

Feb 24 **Terry Seabrook Piano Trio**

All dates with Terry Seabrook (organ)

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



[Vote Here](#)

Categories:

Jazz Album of the Year

(released in 2013 by a UK band or musicians)

Jazz Vocalist of the Year

(UK based artist who impressed in 2013)

Jazz Instrumentalist of the Year

(UK based musician who impressed in 2013)

Jazz Ensemble of the Year

(UK based group who impressed in 2013)

Jazz Venue of the Year

(including jazz clubs, venues, festivals and promoters)

Jazz Media Award

(including broadcasters, journalists, magazines, blogs, listings and books)

Jazz Education Award

(to an educator or project for raising the standard of jazz education in the UK)

Jazz Newcomer of the Year

(UK based musician or group who has released a debut album in 2013)

Services to Jazz Award

(to a living person for their outstanding contribution to jazz in the UK)

**Voting is underway for the 2014
Parliamentary Jazz Awards.**

For the first stage, members of the public submit their choices for each category. At the second stage, a selection panel chosen by Jazz Services and sponsors PPL choose the nominations. Finally, the winner in each category is selected by members of the All Party Parliamentary Jazz Appreciation Group.

Andy Lavender at The Verdict in Brighton has been encouraging customers to vote for **The Verdict** as Jazz Venue of the Year whilst Wayne McConnell has been on Facebook asking students to vote for **Brighton Jazz School** in the Jazz Education category.

Click on the link on the left to vote.

Entries close at **12 noon on Monday 3rd February 2014.**

Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

THE IMPROV COLUMN

Pianist **Terry Seabrook's** Jazz Tip of the Month No. 6

Encoding The Chord Changes With Some Colour

Here's a nice little idea to help the amateur improviser find the scales to use over the "changes" in a chord sequence. ("Changes" is a word meaning the chords, as they "change" from one to the next)

The technique outlined here was used by a student of mine, and although he assured me he had seen it before, I hadn't and it struck me as a good idea for the beginning to intermediate improviser.

In chord sequences there are always strings of chords which belong to a key. That's the way functional or tonal harmony works. (Some music may use harmony which is non-functional or atonal in sections or for a whole piece, in which case the ideas here won't apply).

Some songs can stay in a key centre for a long time eg Blue Moon or Mambo Inn stay in F major for the entire A section:

BLUE MOON (A1):

|Fmaj7 / Dm7 / |Gm7 / C7 / |Fmaj7 / Dm7 / |Gm7 / C7 / |
|Am7 / Dm7 / |Gm7 / C7 / |Fmaj7 / Dm7 / |Gm7 / C7 / |

MAMBO INN: (A1):

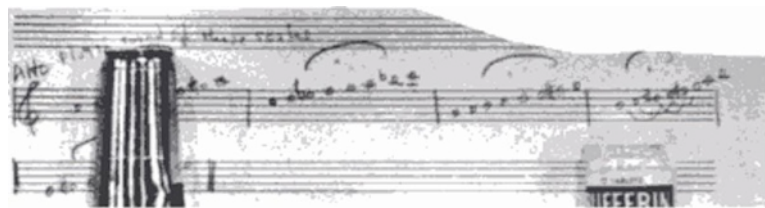
|Gm7 / C7 / |Fmaj7 / Dm7 / |Gm7 / C7 / |Fmaj7 / Dm7 / |
|Gm7 / C7 / |Am7 / Dm7 / |Gm7 / C7 / |Fmaj7 / Dm7 / |

In the examples above the harmony just repeats turnaround* type chord sequences in the home or tonic key and the chords given here are all from the scale of F major. For this reason, F major is a perfectly good starting point for improvising across the chord sequence.

I often suggest to students that they should write the scale over a set of changes which share the same parent scale system. The most basic example would be a II -V- I sequence in C ie: Dm7 -G7- Cmaj7. Although you can describe the scales as D Dorian, G Mixolydian & C Ionian, these three "modes" are all actually versions of C major. Similarly in the 2 song examples above you could write in F major across the whole 8 bars.

However, when you get skilful at spotting groups of chords sharing the same scale you won't need to write them in. Sometimes, however, even professionals indicate the scales required in a piece either because the sound desired is specific and possibly not the normal choice. Other times it may be put in just as an aide in a difficult passage.

Bill Evans actually wrote out the 5 modes for his fellow musicians to use on the piece *Flamenco Sketches* on the classic 1959 recording by Miles Davis, *Kind of Blue*. This is clear from a photograph from the session of the music on Cannonball Adderley's music stand:



Anyway, instead of just writing the scale in, you could use some colour to help you see the scales (or key centres as they might often be) as in the following example. This is the first 8 bars of Afternoon in Paris by John Lewis which is basically a II-V- I in three keys.

C ——— Bb ——— Ab ———

| Cmaj7 | Cm7 F7 | Bbmaj7 | Bbm7 Eb7 |

————— C ———

| Abmaj7 | Dm7 G7 | Em7 Am7 | Dm7 G7 :||

Doing this often demonstrates the actual small number of key centres in a single piece; ie: you won't need a whole kaleidoscope of colours. Relative minors can use the same or a slightly different colour – it's up to you. There is no particular system here behind the colours used for each key unless you have synesthesia. Be as artistic as you like.

So all off to WHSmith's for a pack of felt tip pens.

Mention my name to the sales assistant as I'm on a small commission.

Who said there ain't no money in jazz?

*A turnaround often appears at the end of the song and usually resolves to the tonic (I). But if you want to repeat back to the top of the chorus, a turnaround is a little sequence to take you there – often back to the tonic at the start. In F major it would be:

|Fmaj7 / Dm7 / | Gm7 / C7 / ||Fmaj7 etc.

In general it would be:

|| / VI / | II / V / || I etc.



Terry Seabrook performs every Monday evening at The Snowdrop in Lewes.

<http://terryseabrookmusic.com>

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

Brighton Jazz School

Podcast

Possibly the best Jazz Podcast ever, now downloaded in 75 countries. Packed with interviews with world class giants of the music, Reviews, Improv Tips and more, but don't take our word, listen for yourself!

Download on iTunes

Subscribe through iTunes or listen live on the Brighton Jazz School website:

brightonjazzschool.com/podcast

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.

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 runs a *Composing & Arranging Weekend* as well as Summer & Winter Schools.

Website:

www.brightonjazzschool.com

Contact:

brightonjazzschool@gmail.com

Sussex Jazz Guitar School



Guitarist Paul Richards has been running the Sussex Jazz Guitar School since June 2013 and 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**
Hosted by guitarist Luke Rattenbury
9pm - late.

Tuesdays

**The Brunswick,
1-3 Holland Road,
Hove BN3 1JF**
Hosted by guitarist Paul Richards
8pm - 11pm

Wednesdays

**The Verdict,
159 Edward Street,
Brighton BN2 0JB**
Hosted by pianist Wayne McConnell.
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

A Guide to Learning Jazz in Sussex - Part 4

Listings of jazz weekend courses and workshops around Sussex.



22-23 February 2014

Organised in partnership with Steyning Jazz Club and the Music Department of Steyning Grammar School, the Steyning Jazz Workshop is a weekend of inspiring jazz tuition led by tutors from the Jazz Faculty of Chichester College.

The workshops are open to a broad band of people of mixed ages and musical abilities wishing to develop approaches and techniques to playing Jazz Music in small groups and big band settings. Places are open to all musicians aged 13 years upwards with an enthusiasm for jazz and a familiarity with their instrument. As a rough guide, you will be playing to a standard of about Grade 5 equivalent or above.

For more information and to download the Steyning Jazz Workshop brochure and application form [click here](#).

Supported using public funding by Arts Council England.

<http://www.steyningmusicsociety.org/sjw.htm>

Tutors:

Julian Nicholas *saxophone*

Imogen Ryall *voice*

Dave Murrell *guitar*

Simon Robinson *piano*

Rob Heasman *trumpet*

Mark Basseby *trombone*

Rob Milner *bass*

Dave Trigwell *drums*

Tutors Concert:

Saturday 22nd February
7:30pm £9

Students Concert:

Sunday 23rd February
7pm £5

Previews



French clarinet player **Aurélié Tropez** performs at Smalls in Brighton on Thursday 6th February.

AURÉLIE TROPEZ

French clarinetist Aurélie Tropez has been performing jazz on the clarinet since the age of 13 and was classically trained before studying with jazz reeds player André Villéger. She currently performs the music of Ellington in the Laurent Mignard Duke Orchestra (playing the role of her hero Barney Bigard), as well as performing in the classic French swing band Swingberries.

You can see her performing *I Can't Give You Anything But Love* as part of Cynthia Sayer's Women of the World (WOW) Jazz Band [here](#).

And if you really love the clarinet, check out her duet on *Crazy Rhythm*, with James Evans [here](#).

Aurélie performs with The Aurélie Tropez Hot Club Quartet at Smalls in Brighton on Thursday 6th February.

<http://www.aurelietropez.com>



CLEVELAND WATKISS

Vocalist Cleveland Watkiss makes his debut at The Verdict in Brighton in a duet with pianist and long-time collaborator Jonathan Gee in what is certain to be an evening of fantastic, intimate music.

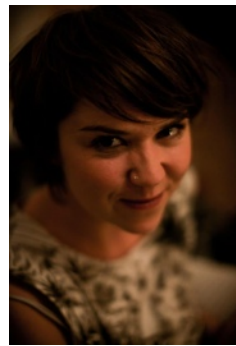
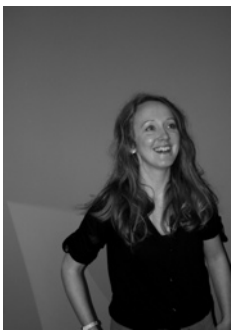
Cleveland Watkiss is a renowned educator and virtuoso vocalist who engages his audience with both his astonishing vocal technique as well as his instant rapport.

Cleveland Watkiss performs at The Verdict, Brighton on the same night that Empirical perform at The Dome (Friday 7th February). So, if you want an evening of intimate vocal jazz, then The Verdict is the place to be.

<http://www.clevelandwatkiss.net>



KATY O'NEILL TRIO WITH REBECCA FIDLER



Pianist Katy O'Neill first appeared on the Brighton jazz scene at The Brunswick Jazz Jam where she met fellow pianist Wayne McConnell who invited her to host The Verdict jam session in his absence. Whilst there she met vocalist Rebecca Fidler (or 'Bex' to her friends) together with drummer Mattia Bourgis.

Katy says, "It came about at The Verdict! The

first jam I hosted there, Bex came along with a friend of mine and she got up and sang. Andy [club owner Andy Lavender] liked the way we sounded together and suggested we do a gig there together. Bex and I wanted to explore playing together too so we put a set list together."

"We will be performing standards with a blues inflection, a Portishead cover and a Tom Waits

cover. It is our first collaboration so we will see what feels right, what works and take it from there. Mattia on Drums, Nick McGuigan on bass and hopefully Tim Wells guesting on rhodes and organ on a few tunes."

They perform at The Verdict on Saturday 8th February.
Tickets £5/£4

CLOGGZ



How do you categorise CloggZ? You might ask 'Is it jazz?' but who really cares what label you give it. It's simply great music performed and arranged by some of the best musicians in Britain.

The brainchild of pianist, arranger and producer Mark Edwards, the band always offer an evening of great entertainment.

Expect to hear pieces by the likes of Brad Mehldau and Tom Waits, together with cinematic music by Ennio Morricone and John Williams, as well as original compositions and a unique arrangement of the verse section of Cole Porter's *I Love You*.

A mini-album is currently in the pipeline and set for release some time this year.

The group consists of Julian Nicholas on clarinet and saxophone, Ben Sarfas on violin, Neil Corin on accordion, Eden Townend on guitar, Mark Edwards on piano and keyboard, Terry Pack on double bass and Dave Trigwell on drums.

CloggZ perform at The Verdict, Brighton on Valentine's Day, Friday February 14th.
Tickets £12/£9



BEN CASTLE

After a fantastic and memorable performance at The Verdict on Friday 31st January, saxophonist Ben Castle returns to Sussex to play at Jazz Hastings, once again with virtuoso pianist Mark Edwards and joined by Roger Carey and Dave Trigwell.

Expect to hear some great modern jazz and unique takes on jazz standards, such as Sonny Rollins' *Pent Up House*.

Ben Castle performs at Jazz Hastings on Tuesday 11th February.
Tickets £8.

DAMON BROWN/ MIKE LUTZEIER QUINTET

After another great performance at The Verdict with his International Quintet featuring (amongst others) French alto saxophonist Pierrick Pedron, British trumpeter Damon Brown returns to The Verdict with yet another great musician from the European jazz scene, baritone saxophonist Mike Lutzeier.

The **Damon Brown/Mike Lutzeier Quintet** perform at The Verdict, Brighton on Saturday 15th February.
Tickets £7/5



Radio programmes



Jazz On 3, Mondays 11pm-12:30am
Mon. 2nd Feb. Medeski, Martin & Wood at Ronnie Scott's.
Mon. 10th Feb. Highlights from the Saalfelden Jazz Festival.

Jazz Line-Up, Saturdays 4-5pm
Sat. 8th Feb. Dainius Pulauskas Group part two.

Jazz Record Requests, Saturdays 5-6pm
Alyn Shipton plays listeners' requests.

Geoffrey Smith's Jazz, Sat. evenings at midnight
Sat. 8th Feb. Yusef Lateef.

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



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

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

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

Thurs. 13th Feb. 9am-1pm Chris Philips announces the first line up of the 2014 **Love Supreme Festival**.

DAB digital radio
www.jazzfm.com
Sky channel 0202
Freesat 729
Jazz FM smartphone app



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.

<http://www.ukjazzradio.com>



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.

The latest edition features interviews from the 2013 Love Supreme Festival.

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

iTunes

The Jazzwise Podcast



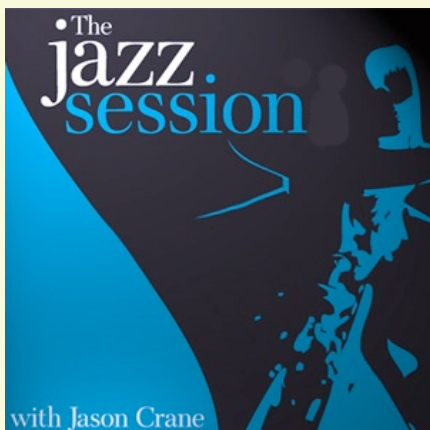
The Jazzwise Podcast is a monthly podcast linked to the content of Jazzwise magazine for that month.

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 baritone saxophonist Shirantha Beddage

<http://thejazzsession.com>

iTunes

You Tube Channels

Jazz Video Guy

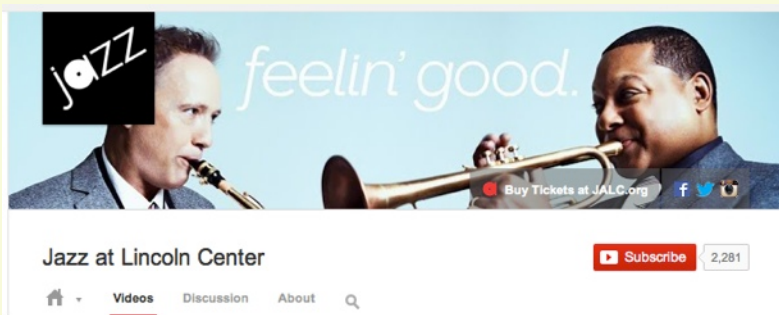


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

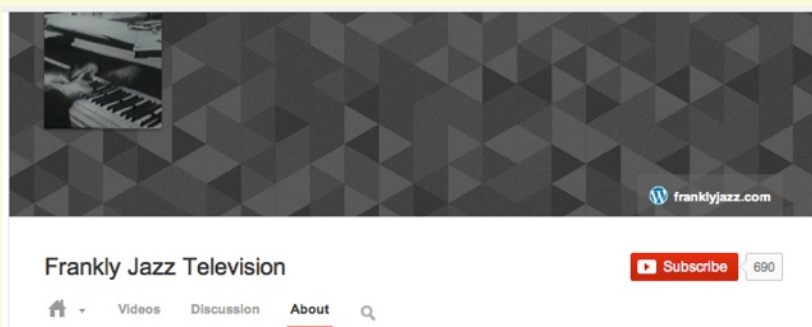
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

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



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](#)

www.verdictjazz.co.uk

JazzTimes Videos



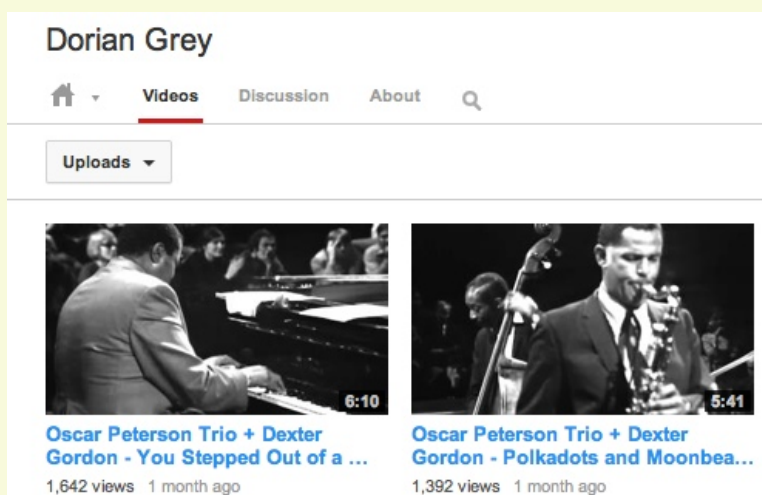
American magazine Jazz Times has a variety of short video interviews on its You Tube channel, mostly with musicians from the Newport Jazz Festival and the annual Jazz Cruise

[Jason Moran talking about jazz education](#)

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

www.jazztimes.com

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](#)

Listings



Pianist **Mark Edwards** performs with **Ben Castle** at Jazz Hastings on Tuesday 11th February and with his band **Cloggz** at The Verdict, Brighton on Friday 14th February.

Highlights

Thursday 6th February

French clarinetist **Aurélie Tropez** performs at Smalls jazz club in Brighton.

Friday 7th February

Empirical appear at Brighton Dome promoting their latest album *Tabula Rasa*.

Friday 7th February

Cleveland Watkiss and **Jonathan Gee** perform at The Verdict, Brighton.

Saturday 8th February

Studio 9 Orchestra perform the world premiere of **Simon d'Souza's** *Only Breath* at The Old Market, Hove.

Tuesday 11th February

Ben Castle appears with Mark Edwards on piano at Jazz Hastings.

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

3

Simon Savage & Terry Seabrook

The Snowdrop, Lewes
8-10:30pm Free [R]

Jazz Jam with One Hat Trio

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

Wednesday

5

Wayne McConnell Trio + Jam Session

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Friday

7

Empirical

Brighton Dome Studio
Theatre
8pm £12/10 (see highlights)

Jazz & Dave

The Roomz, St. Leonards
8pm Free

Cleveland Watkiss

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

Steve Aston Gypsy Jazz

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

Sunday

9

Savannah/Assorted Nuts

The Six Bells, Chiddingly
1-3pm Free [R]

Steve Aston Gypsy Jazz

Three Jolly Butchers, Brighton
3-6pm Free [R]

Lawrence Jones All Stars

Lion & Lobster, Brighton
8-10pm Free

Gypsy Jazz

The Hand In Hand, Brighton
8:30pm Free [R]

Tuesday

4

The Brunswick Jazz Jam hosted by Paul Richards

The Brunswick, Hove
8:30pm Free [R]

Andy Urquhart Quartet

The Hare & Hounds, Worthing
8:30-11pm Free

Thursday

6

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Aurélie Tropez Hot Club Quartet

Smalls, Brighton
8pm £13 (see highlights)

Geoff Simkins, Terry Seabrook & Paul Whitten

The Ancient Mariner, Hove
8:30pm Free [R]

Saturday

8

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

The Studio 9 Orchestra

The Old Market, Hove
7:30pm £10/7 (see highlights)

Katy O'Neill Trio & Rebecca Fidler

The Verdict, Brighton
8:30pm £5/4

Gig Listings

Monday

10

Quinto (Latin Jazz feat. Raul D'Olivera & Tristan Banks)

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

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

Tuesday

11

The Brunswick Jazz Jam hosted by Paul Richards

The Brunswick, Hove
8:30pm Free [R]

Pete Bennett Blues/Jazz Quartet

The Hare & Hounds, Worthing
8:30-11pm Free

Ben Castle/Mark Edwards

Jazz Hastings
8:30pm £8 ([see highlights](#))

Wednesday

12

Wayne McConnell Trio + Jam Session

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

13

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Geoff Hearn, Simon Robinson & Tony Shepherd

The Ancient Mariner, Hove
8:30pm Free [R]

Friday

14

Mark Edwards' Cloggz

The Verdict, Brighton
8:30pm £12/9

Steve Aston Gypsy Jazz

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

Saturday

15

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Damon Brown/Mike Lutzeier Quintet

The Verdict, Brighton
8:30pm £7/5

Sunday

16

Savannah/Assorted Nuts

The Six Bells, Chiddingfold
1-3pm Free

Steve Aston Gypsy Jazz

Three Jolly Butchers, Brighton
3-6pm Free [R]

Lawrence Jones All Stars

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

Gypsy Jazz

The Hand In Hand, Brighton
8:30pm Free [R]

On The Horizon

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

The Verdict, Brighton

Friday 21st February
Liane Carroll & Roger Carey

Saturday 22nd February
Senegal Special:
Mike & Khadim

Friday 28th February
Tommaso Starace/Dave Newton

Sunday 23rd February

The Night of the Lost Organs
Lost Organ Unit + Smithville at
The Brunswick, Hove

Chichester Jazz Club

Friday 21st February
Heather Cairncross with Dave
Newton and Steve Thompson

Straight No Chaser Big Band

Sunday 9th March
The Brunswick, Hove

Jazz Hastings

Tuesday 11th March
Dick Pearce/Greg Heath
Quintet

Martin Taylor

Tuesday 25th March
The Ropetackle, Shoreham

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
www.chichesterjazzclub.co.uk
- 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/Lifeboat Station) Tel. 01424 250221 www.jazzhastings.co.uk
- 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
www.smallsjazzbrighton.com
- 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 Road, Hove BN3 1JF Tel. 01273 302 121
www.thebrunswick.net
- 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
www.worthingjazz.org.uk
- The Mesmerist**, 1-3 Prince Albert Street, Brighton BN1 1HE Tel. 01273 328542
- The Office, 8-9 Sydney Street, Brighton BN1 4EN
- 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 Roomz, 33 Western Road, St. Leonards TN37 6DJ
- The Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG Tel. 01273 464440 www.ropetacklecentre.co.uk
- The Six Bells**, The Street, Chiddingfold BN8 6HE Tel. 01825 872227
- The Snowdrop Inn**, 119 South Street, Lewes, BN7 2BU Tel. 01273 471018
- The Verdict**, 159 Edward Street, Brighton BN2 0JB Tel. 01273 674847 www.verdictjazz.co.uk
- 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**, 23 High Street, Steyping, BN44 3YE Tel. 01903 814084

Add your gig to the listings: sussexjazzmag@gmail.com

The Credits

Photography Credits

A special thanks to Mike Guest for allowing The Sussex Jazz Mag to use his photos.

Cover photo of Empirical courtesy of Air Artist Agency

p.4 photo courtesy of www.empiricalmusic.com

p.7 photo of Empirical courtesy of Air Artist Agency

p.8 album cover courtesy of Naim Jazz

p.9 Rumi picture courtesy of Wikipedia

Snowdrop photo courtesy of <http://www.thesnowdropinn.com>

Education logos and photos courtesy of the respective organisations.

p. 22/23 photos courtesy of <http://www.aurelietropez.com>

p.23 photo courtesy of www.clevelandwatkiss.net

p.24 courtesy of Katy O'Neill and Mark Edwards

p.25 courtesy of Ben Castle www.bencastle.com

p.25 Damon Brown courtesy of www.damonbrownjazz.wordpress.com ; Mike Lutzeier courtesy of www.unterfahrt.de

Broadcasters logos and photos courtesy of the respective organisations.

p.31 Mark Edwards courtesy of Steyning Jazz Club

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Next Issue

Alan Barnes, Karen Sharp, Heather Cairncross & Dave Newton



THE SUSSEX JAZZ MAG

Issue 12

3rd - 16th February 2014

www.sussexjazzmag.com

[https://www.facebook.com/](https://www.facebook.com/TheSussexJazzMag)

[TheSussexJazzMag](https://www.facebook.com/TheSussexJazzMag)

<https://twitter.com/SussexJazzMag>



Editor

Charlie Anderson

Sub Editor

Woken Lard

Regular Columnists

Eddie Myer, Terry Seabrook,
Wayne McConnell

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...

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

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