

# *The Sussex* **JAZZ MAG**

Fortnightly Issue 23 Monday 7th - Sunday 20th July 2014



**GWILYM SIMCOCK  
AND  
YURI GOLOUBEV**

Gwilym Simcock and Yuri Goloubev perform in Brighton on Wednesday 9th July.

In this issue we speak to bassist **Yuri Goloubev** about growing up with music and working with Gwilym Simcock.



Following the recent announcement by the Arts Council to withdraw funding for Jazz Services, and in the week which sees the Love Supreme Festival return to Sussex, bassist **Eddie Myer** examines what makes music jazz.

Plus Wayne McConnell's monthly Improv column, listings for gigs around Sussex and reviews of recent gigs.

*The Sussex*  
**JAZZ MAG**

Monday 7th - Sunday 20th July 2014

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# Features



Photo: Gwilym Simcock and Yuri Goloubeve by David Forman

# The Column: Eddie Myer

## What's in a name?



photo by Mike Guest

Love Supreme returned to Glynde Place this weekend for its second attempt at presenting a high-production greenfield festival programmed entirely with jazz-and-related-musics. One can only admire their courage. Glastonbury Festival introduced a Jazz Stage once upon a time, but that was long long ago in the distant 80s, when jazz and world music (of which more later) enjoyed a brief surge of commercial visibility. Since 2010 it's been renamed 'West Holts'. Now we hear that JazzFm have reduced their broadcasting to DAB in the London area only, while the venerable Jazz Services have just announced that they will cease to be a National Portfolio Organisation from 2015, effectively ending their existence as a subsidised body. You can sign a petition opposing this [here](#). Neither of these unwelcome changes indicate a widespread media support for jazz, whatever people understand by the label. The greenfield festival market is a notoriously crowded and treacherous one, the jazz audience demographic not traditionally associated with the rigours of the campsite and the chemical toilet, and the very definition of jazz is the subject of furious and often ill-tempered debate. It's this last issue that this article will attempt to address.

Last year's Love Supreme attracted many glowing reviews, but complete unanimity of opinion is no more attainable or desirable in music than anywhere else. Journalist Daniel Spicer wrote a spectacularly splenetic article for *The Wire* in which he accused the event's organisers of blasphemy, on the grounds that they were betraying the very spirit of jazz as epitomised by John Coltrane. Spicer at least nailed his colours to the mast - for him, jazz means "the walls of

Jericho thunder of hard bop, the deep trance dream of modal jazz or even the superhuman sports jams of fusion". As all these musical forms were abundantly represented at Love Supreme, it is apparent that Spicer didn't actually attend the festival himself or speak to anyone who did before penning his attack, but no matter - his particular ire was reserved for the headliners, Jools Holland and Bryan Ferry, because they weren't jazz enough for his liking, though he also seemed irritated by his own assumption that the festival's clientele would be entirely middle class, which is a curious attitude for a contributor to *The Wire*, not a publication noted for its demotic appeal.

Are the Jools Holland Orchestra jazz? Is Bryan Ferry, even in an incarnation assisted by Alan Barnes and the Cole Porter songbook? Or is the spirit of jazz best epitomised by "a mindblowing double bill of The Anthony Braxton Quintet followed by Cecil Taylor, Bill Dixon and Tony Oxley" at the Festival Hall, which is Daniel Spicer's notion of what it should be? Many people have the definite notion that the word "jazz" means something, and that must include you or you wouldn't be reading this magazine. And it's certainly easier to agree on what it's not - it would be perverse to insist that Metallica were a jazz act, though they do feature solo improvisations, polyrhythms and natty facial hair. However, as fast as you may try to define key attributes of jazz- like swing time, conscious awareness of the tradition, saxophones, blues licks and harmony, syncopation- you become inconveniently aware that there are artists and performances that incorporate none of these elements yet still are classed as jazz. How can a single genre include Hiromi, Evan Parker and Ken Peplowski and still hold together in

any meaningful way? Then there's a whole political dimension as to what does or does not qualify, somewhat beyond the scope of this piece, though interested readers are directed to wrathful trumpet maestro Nicholas Peyton's "Why Jazz Isn't Hip Any More" series on his [blog](#) as a starting point. Peyton would like us to refer to his chosen *metier* as 'Post-Modern New Orleans Music', and we can only wish him luck with this ambition.

To the music commissioner for an advertising firm trawling through library music catalogues, 'jazz' has definite but limited connotations, which most would understand, probably best epitomised by Miles' *Kind Of Blue* - abstract, mellow, cool, saxophones, ride cymbals and pianos, well suited to selling premium products. To the indie-rock purist, 'jazz' just means the enemy - a byword for aggravating, elitist musical self-indulgence. To an older generation, 'jazz' meant dance music, and to a still older one, a crude and vulgar form with a dangerously anarchic undercurrent. To Wire readers, 'jazz' implies a questing, challenging musical form divorced from the pressures of commercial conformity, but to JazzFm it implies a slick, conservative sound implying a lifestyle probably out of reach of many of its actual practitioners. Let's see if the dictionaries can help; the OED declares it to be "a type of music of black American origin characterized by improvisation, syncopation, and usually a regular or forceful rhythm, emerging at the beginning of the 20th century" and Webster's seems to go along, pronouncing it, with an old-time charm, to be "American music developed especially from ragtime and blues and characterized by propulsive syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation, and often deliberate distortions of pitch and timbre", though in its more slapdash moments it simply alleges that it's "a type of American music with lively rhythms and melodies that are often made up by musicians as they play". Macmillan feebly offers that it's "a type of music that developed in the late 19th century in which there is a strong lively beat and the players often improvise", and provides a

laughable musical link to back up its claim. Collins falls into step by providing that it's "a kind of music of African-American origin, characterized by syncopated rhythms, solo and group improvisation, and a variety of harmonic idioms and instrumental techniques", but goes on to admit that "it exists in a number of styles" which one may feel is the least it could say.

It's pretty well established that there can be demonstrated to be a distinct, apostolic tradition of jazz music, deriving from those early African-American musicians of the New Orleans days that continue to excite people as diverse as Acker Bilk and Nicholas Peyton, and that any music that is created with some kind of awareness of that tradition, however much the musicians themselves may attempt to deny it, can be classed as a part of jazz. A Barry Guy record typically shares more elements with Penderecki than it does with Paul Chambers, while Dave Holland's Prism may sound closer to prog. rock than Prez, and the Neil Cowley Trio sound as close to his previous employer Adele as they do to Ahmad Jamal. All three can be identified as belonging to the jazz tradition, in part because of the history of the people playing, and the kind of music they have listened to and absorbed. And all three demonstrate how creative artists can use the freedom implicit in any understanding of jazz to push and pull the form into a variety of new shapes. There's room for all of this, as there is for the classic format of acoustic quartets playing swinging versions of the Great American Songbook. In its classic period in the middle of the 20th century, jazz was a populist, commercial enterprise; it now extends into the farthest, most forbidding reaches of Art Music. It's all valid. Those who see their favoured version of jazz as the only true one, and everything else as a distortion or dilution, should lighten up. The greatest jazz musicians always kept open ears and minds. We don't have to dig it all equally, but we should recognise that in this era of funding cuts the music we love has to adapt and expand to survive.

# YURI GOLOUBEV

Russian virtuoso bassist **Yuri Goloubev** speaks to editor Charlie Anderson about his love of jazz.

## **Tell me a bit about how you started in music.**

“Well, I grew up in it. My mum had graduated as a pianist even though she didn’t work much in that realm. She was a music journalist for many years and we always had a grand piano at home. She would practice sometimes so I would always try to put my hands on it as a child. My dad was a scientist. He played a bit of piano as an amateur. That was quite natural.”

“The thing I started to do first was compose. I was becoming more and more conscious and finally I started to learn piano. And then we had this network of music schools for children. So I did two years there then my parents brought me to a specialist music school called The Central School of Music by Moscow Conservatoire, which is what they call a ‘school for gifted children’. It was a very narrow, professional education. You do other things like mathematics and geography but they basically prepare professional musicians. In the children’s music school I studied piano there but I wanted to study harp but there was no place so I did my exam on the piano but I don’t think I would have been taken anyway. I remember how it was: I went there in this room and the panel said ‘What have you practiced? What would you like to play for us?’ and I told them that I hadn’t prepared anything and they went ‘Erghh!’. I told them that I could just improvise and they were absolutely shocked. So I improvised something. It was contemporary jazz and I was always into composition. And I said ‘I don’t want to study piano. I want to study harp’ so it was a total shock for everyone. Since the places for harp



are very limited, only one person per year, I would have had to lose one year because that place had already been taken. And they said ‘double bass’ as an experiment as I was nine years old so I was like ‘whatever’. So they assigned me to this instrument which I never studied until I was fourteen as I was doing mainly composition. So I was touching it only twice a week when I seeing my professor. And then, when you’re fourteen, you’re in the grade 8, the so-called competition grade. There are a lot of exams and the idea is to kick out people that might not be good enough. I was very, very scared that they would kick me out so that’s how I started practicing. Then one thing leads to another so you never know. Then I did the five years at the

conservatoire and since 1990 I was working in various orchestras and I completely quit classical music in 2004 to devote myself only to this genre. Because for me, at the time, to do both to do it well, to play jazz properly. It wasn’t possible for a series of reasons. So I had to make a choice. That’s my history.”

## **What draws you to jazz?**

“I really like the language, but there was something...there was one particular thing that, in my opinion, is that jazz calls for a constant learning. It’s a constant learning experience because there is a multitude of styles. You cannot learn something to perfection but let’s say you kind of start to master certain things but then lots of other things open up and so and so forth.

That was a very interesting aspect for me which, to be honest, I didn't have in classical music. And also, in the orchestra, or chamber orchestra in my case for many years, there is a lot of the same repertoire so there's the risk that you forget how to play your instrument. And even when there are some new compositions, it's all very limited in a way. At least for me, it wasn't a learning experience and in the last years [of playing in orchestras] I had this constant nasty feeling of occupying a place of someone who would have appreciated it so much more. Plus my love for jazz that I'd been playing on the piano since an early age, I started to compose. As a composer I was writing contemporary classical music, atonal, twelve-tone music, serialism (and I used it in a tiny way in jazz) so I switched. I think you have to make choices at some point in your life, like what you really love doing. And your choices change."

### **Tell us about your work with Gwilym Simcock.**

"That's a very long-standing collaboration. We first met at the end of 2005. I had to record a quartet album for this wonderful German saxophonist (who used to live in Austria but now lives in Italy) called Klaus Gesing. There was a problem with the piano player, he couldn't make the recording and the drummer that was in the band, Asaf Sirkis (with whom I'd played with before) suggested this young British pianist. Gwilym, I think, was about 24 at the time. I had never heard of him. Klaus Gesing's music was very difficult, it's all odd-meters. Now, having worked a lot in England, I've gotten used to all this - not that I've mastered it perfectly, but I've gotten really used to it. At the time it was a very new thing for me and I considered the whole repertoire very complex. I was really worried. I was thinking 'bloody hell, how will this pianist be?' because I knew how it was with Glauco Venier who used to play in that band."

"So we got together and did the rehearsal. The first thing I did at the rehearsal was say 'okay guys, let's just play a standard to warm up

but the idea was to get to know each another. Then I remember about 30 seconds later I remember thinking 'Bloody hell. This guy is a fucking genius'. And then in the interval I told him 'the next time I do an album, I'm going to call you'. And indeed, my *Metafore Semplici* album of 2009 there is Gwilym on the piano. And since then we've done a number of various collaborations, maybe ten albums or something like that on various occasions."

### **Tell us about the latest album that you've done together.**

"The duo idea dates back to, I think, 2006. We were on tour with Klaus and during a soundcheck in Austria we just played something, a duo. And I said, why don't we do a duo record and he said 'why don't we do a trio'. But he had at that time, a trio with Phil Donkin and Martin France and I just didn't want to create any complication. But this idea came from him so we recorded a trio album with Asaf Sirkis [*SGS Group Inc. presents...*] and then at the same time we did the first gig as a duo, I think in 2008 at a festival in Sardinia. Since then, gradually, every now and again and then finally we did a few tours as a duo. And during one of the tours in March 2013 Christine Allen at Basho Music [Gwilym's agent] gets a call from the ACT label saying 'I see they are playing at Schloss Elmau. I'm going to come and record it.' So it was just incorporated into the tour as we had a concert. We got there a day before so we used the morning and afternoon to record it and then did a gig in the evening, which is a really tiring thing to do. You are trying to really concentrate on the recording and then you are kind of exhausted by the end of it so it becomes really difficult to play a gig. But I must say on the actual CD we indeed have taken something from the recording session and something from the gig. So it wasn't that the whole day was wasted but it wasn't very easy. So that's how that came about. Now we do a series of concerts here and there, it could be small tours or

some single dates, to promote the album."

"And now we are trying to see into some slightly different directions because we all are a little bit used to the approach that you have, let's say, chord symbols and you have to improvise over the chord symbols and then it becomes the familiar bebopish realm. But actually we just got together a few days ago for a small rehearsal in London and we were thinking that there could be other ways of other sorts of improvisation. Of course there are always chord symbols but we will try in our concert in Brighton, we will see if we can realise a few little plans that have been made during that rehearsal to make it more interesting."

### **I saw you recently on television, playing with Gwilym, backing the finalists in The BBC Young Jazz Musician of the Year. What was that like?**

"That was amazing. That was really astonishing. I was absolutely blown by the level of those guys. I had one thought, a continuous thought in my mind: I was 41 and I've played loads of concerts at the top venues like Carnegie Hall or wherever and supposedly I should play much better than them simply because I have more experience and I actually don't play better. That was really scary to see these young guys, and it's brilliant. It's great but I was thinking 'fucking hell, I actually have to be up to this mark. It's really hard'. And with some of them you could go on tour immediately or go and record an album. It's really astonishing but I just hope that they would be able to get somewhere. Because in the realities of today with this music it's getting more and more difficult. Maybe my generation is the last one that still has some work and then it's just really scary what we see with conditions and money. I'm not sure about the UK because in the UK there are still lots of gigs but they pay very little. For example, where I live the quantity of work is... There was this book called *Jazz In Italy* in 2004. It was a really big book with all the festivals and promoters. And



then they published a similar one in 2012 (maybe) and it was about 1/4 the size. That's how it's decreasing."

"So I really wish for those guys to be able to realise their wonderful talents. But then, it's down so maybe it will go up again. Always it goes up and down."

### **So, do you do quite a lot of teaching?**

"Oh, very little. I used to teach for a couple of years at a pop and rock school in Milan called Centro Professione Musica, I was doing the jazz course plus the generic theory of music. Then I was teaching for a year at Trento Conservatory in Italy (I had one student there and then he graduated) and finally I just have some private students every now and then. But it's a tricky area because I'll think that they have to be aware of what they are going to face, business-wise. Many people are just romantically studying, hoping for... I don't know what. I'm not a negative person but we have to be realistic. We have some amazing musicians."

"There was this guy who came to me all the way from Rome, even though I live north of Milan. He had played bass for four years at the time. He came to my place. I was prepared to have to deal with some basics. Usually I see some messiness in the left hand or whatever but what I saw was an accomplished bass player. It was jaw-dropping. He was the best student I'd ever had. Bloody hell. I couldn't believe it. This guy who had played bass for just four years and was absolutely unbelievable. Unbelievable talent. Then one day he called me up (quite recently) and he told me that he gave up and that he was preparing for an audition to a classical orchestra because he needs money. After playing for just four years, imagine if he played bass for eight years he would just kill almost everyone. But he's giving up."

"But I really hope that these times will change. And of course I'm saying this just because I'm based in Italy and I can witness a situation there. I have not lived in the UK where there is a lot of

things going on. I've played in a lot of countries but you just play and go home. Jazz is such a narrow field."



### **Are you interested in other styles of music outside of jazz?**

"Occasionally, now I listen to classical music, but not so much. I would turn this question in a slightly different direction. Now it is very hard to give a definition of what jazz is, stylistically because if we go back to the Sixties it was much more clear, in my opinion. Now, if yesterday you were at this gig, a lot of non-jazz type. Non-jazz language has been used. This recording with Gwilym, for example, we do some things on the border with classical music. We actually did one classical tune and I just did a short solo and he did an intro. There are so many realms now and jazz is so huge so you can listen to many different types of music and you would still class it as 'jazz'. It's so hard to say. I don't listen to rock or pop or metal. But out of that, anything. Lots of colleagues or students very often will give me CDs to listen to. Sometimes it can be very good stuff."

### **Do you think you're influenced by the American tradition, the European tradition or a bit of both?**

"Hard to say. When I was growing up I grew up listening to... not everything...but I started with more early jazz (such as Louis Armstrong or some of the big bands) and then as I grew up I was gradually progressing to Oscar Peterson, Bill Evans, Chick Corea and so forth. At the same time I'd always had an interest in contemporary classical music that I had been composing at the time. So I wouldn't know what has influenced me. There's this question that I always hear which is 'who is your favourite bass player?' and I always say 'nobody'. There are always these people who have perceived something, some influence. And living in Russia, European jazz wasn't known there at all. American jazz was very well known. Then as you grow up, you open up to various musicians and styles. Maybe something that had been influencing me ten years ago won't be influencing me now. Two completely different things."

"I remember in 2001 I released an album called *Toremar Island* and it has two sides. Some of it has some influences of contemporary classical music but others it's just swing, really bebop language. It's funny because now I wouldn't write this kind of music, I wouldn't play it. I guess we change."

"CD-wise I've been often trying to show my side as a composer rather than as a bass player. So finally I came up with this album called *Titanic For A Bike*, which is where I thought I would act more as a bass player. Almost all of the tunes are mine still, they may be a bit more simple. That's what I thought at the time but then I was listening to it recently, just by chance, and I thought 'actually that's not as simple as I'd hoped it would be', from a compositional point of view."

"I'm plotting another record but I've not decided with who or when. I have a set of tunes that I want to be united by an album, to feature them on one album. It will probably be with a

trio, but when I write I always think of the soprano saxophone. But then there's also the business aspect. It's very hard with a quartet but with easier with a trio. With a quartet you need two cars and there are extra expenses. With a quartet or quintet we have to do only high profile events that pay enough. It's impossible to put on a project larger than a trio, on the road, to do a series of club dates, in my opinion. Its possible but then we're only going to get something very little."

**Is there anything else that you'd like to say?**

"I don't want to sound pessimistic because it's not about that but in everything we have to be really aware of what we are doing and what is happening. There's a very important aspect in my opinion when I teach there's often a good moment to communicate this: We have to develop an objective perception. So we think 'I played shit' or 'I played great' but neither

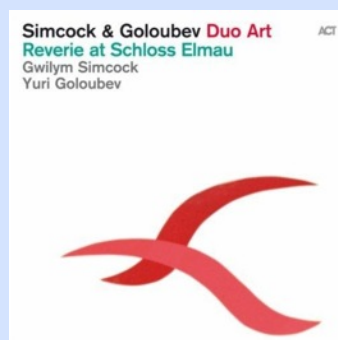
are good. You have to objectively remember and realise what went wrong, how it went wrong, when and where it happened. I've been thinking about this for many, many years. When I go to the studio to record an album, this happens as a sideman, especially, quite often, like maybe once a month or something like this, in various bands. I'll play a take and I really don't have a need to listen to it at home because I perfectly know what happened. And it is very, very rare, it has happened a few times, but rarely, at home I will choose a different take than I thought would be the take in the studio. So, I don't want to make an example of myself but what I want to communicate is that we all have to try to develop this sort of objective vision, to be immediately realistic about what's actually going on. That would greatly help personal growth and development. I think it's a very, very, very crucial factor."

Yuri Goloubev appears with Gwilym Simcock on Wednesday 9th July at St. George's Church in Kemp Town, Brighton.

Tickets available from [www.brightonticketshop.com](http://www.brightonticketshop.com)

For more on Yuri visit: [www.yurigoloubev.com](http://www.yurigoloubev.com)

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# Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

# THE IMPROV COLUMN

## Pianist **Wayne McConnell** looks at Ear Training: The Jazz Kitchen

If one was to compare ear-training to say, cooking, then ear training would represent the preliminary stages of putting together a meal. It would be before choosing the ingredients, it would be before choosing what utensils to use and it would even be before designing your menu. Ear training is like tasting each type of food and creating a memory for the tastes. When a baby tastes a lemon for the first time, there is usually a distinct and universal reaction. When they drink milk, they have another reaction. As they get older, their reactions and acceptance of 'tasty food' vs 'yucky food' changes. It is much the same in interval recognition. This might seem like a strange analogy but it really works (bear with me). In order to be able to recognise and identify flavours in a dish, you have to know what the individual flavours are in the first place. Once you have built up a knowledge of flavours and categorised them (herbs, spices, meaty, fishy, fruity etc.), we can then get very good at deciphering what ingredients are in any given dish. This isn't always easy but as well as taste, we

can use logic and guesswork. This is exactly how we should approach learning intervals. Intervals are simply flavours. They are the building blocks of melody and harmony.

### **Cordon Bleu Training: Ingredients (Notes)**

If you are not a chef, you'll probably go through life getting to know flavours as and when they crop up and this is perfectly fine. However, if you are more serious about food and you want to know how to rustle up a Michelin-grade boeuf bourguignon then you need to be able to instantly recognise flavours and quantities. As jazz musicians, we need to be able to instantly identify intervals and how melodies are constructed. We need to be able to know what notes are in that melody just by hearing it. Okay, enough of the food analogies, I'm sure you get the idea.

Here are the 13 important musical intervals:

No.of semitones	Interval Name	Shorthand	Other Name	Flavour (e.g)
0	Perfect unison	P1		<i>Vanilla (nice but bland)</i>
1	Minor second	m2	semitone	<i>Tamarind (Bitter)</i>
2	Major second	M2	whole tone	<i>Nutmeg (interesting)</i>
3	Minor third	m3		<i>Salt (sad)</i>
4	Major third	M3		<i>Sugar (happy)</i>
5	Perfect fourth	P4		<i>Chinese Five Spice (Exotic)</i>
6	Augmented fourth	#4	tritone or diminished fifth	<i>Cayenne Pepper (Hot)</i>
7	Perfect fifth	P5		<i>Ginger (solid, edgy)</i>
8	Minor sixth	m6		<i>Cinnamon (pleasant, sweet, aromatic)</i>
9	Major sixth	M6		<i>Cumin (familiar yet exotic)</i>
10	Minor seventh	m7		<i>Saffron (expensive!)</i>
11	Major seventh	M7		<i>Sichuan pepper (numbs mouth)</i>
12	Perfect octave	P8		<i>Turmeric (all colour, no flavor)</i>

If you have never really sat down and listened to each of these intervals (in depth) then I recommend you spend a week listening to each interval (1 per week) over and over again in different keys and ranges. Then slowly, I want you to write a word in the 'flavour column' of the table. The word can be absolutely anything. It doesn't have to be a 'flavour' - it can be a colour, herbs, spices, an adjective. It must be something that the sound reminds you of. Imagine images like the reaction of a baby tasting lemon-juice etc. If you have been on my courses before and have already done this, please do it again. Remember that our tastes are constantly changing so some of your 'words' might not fit the sounds anymore.

### Cordon Bleu Training: Recipes (Chords)

Individual flavours are only the beginning. We all know that when you mix flavours together, amazing things can happen. Garlic, onions, chilli and ginger, chocolate and mint (or orange), tea and milk, toast and butter, etc. etc. When we start mixing intervals and notes together we get chords. Chords are what give forward motion and meaning to melody and individual notes. We are now looking at the bigger picture of the meal: do the flavours work in tandem with each other, do they complement the other flavours? How are we left after the meal is finished? Did the wine go with the meal, did the dessert complement the main course? and so on. Chords can and do have a dramatic effect on music. If you can understand and manipulate chords, the world is your menu!

Okay, no more food analogies, I promise. We need to be able to recognise, at the very least, 3 basic chord types:

major sevenths, minor sevenths and dominant sevenths. The reality is that in jazz, we use more than the three basic seventh chords so I will explain what they are in due course.

This is easy! Lets take the key of C. The key of C has no sharps or flats (all the white notes on the piano from C to C). If we build chords on each of the notes in the C major scale, we get this:

C E G B  
D F A C  
E G B D  
F A C E  
G B D F  
A C E G  
B D F A

Each of these chords have functions and symbols. You need to understand fully what they are and mean. Fear not though, its not difficult!

C E G B - C major 7th and we often call this 'Chord I' (one)  
D F A C - D minor 7th and we often call this 'Chord II' (two)  
E G B D - E minor 7th and we often call this 'Chord III' (three)  
F A C E - F major 7th and we often call this 'Chord IV' (four)  
G B D F - G7 and we often call this 'Chord V' (five)  
A C E G - A minor 7th and we often call this 'Chord VI' (six)  
B D F A - B minor 7, Flat 5 or B 'Half Diminished' and we often call this 'Chord VII' (seven)

Degree of Scale	Name	Symbols	Notes
I	C Major Seventh	Cmaj7, CΔ, Cma7	C E G B
II	D Minor Seventh	Dm7, D-7, Dmi7, Dmin7	D F A C
III	E Minor Seventh	Em7, E-7, Emi7, Emin7	E G B D
IV	F Major Seventh	Fmaj7, FΔ, Fma7	F A C E
V	G Seven or G 'Dominant' Seventh	G7	G B D F
VI	A Minor Seventh (relative Minor)	Am7, A-7, Ami7, Amin7	A C E G
VII	B Minor Seventh, Flat 5	Bm7b5, B-7b5, Bø7	B D F A

Training your ears to be able to hear these musical components will eventually turn you into a better musician and therefore a better improviser. The subtle harmonic, rhythmic and melodic changes in this music are, in my view, what make this music magic. Simply put, ear training makes you listen more in musical settings because you will start to react to things intuitively. You'll hear a substitution or a quote or a nice voicing that fits the melody of the improviser. All of those things are so fundamentally important to playing this music well. Jazz is all about listening and knowing

when to change gear and when to saunter along, providing a harmonic and rhythmic carpet for the soloist to ride along on.

Want a quick test to see how good your ear is? Choose your favourite nursery rhyme, pick a note on the piano or your instrument and see if you can play it. Start easy and then start to choose more complicated tunes that you know in your head. Try *Happy Birthday*, the theme to *The Simpsons*, anything. Practice a little every day and you'll reap the benefits later.

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

## Brighton Jazz School



Jazz pianist Wayne McConnell has been running Brighton Jazz School for more than 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.

Wayne McConnell also hosts a monthly podcast interviewing international jazz stars.

### Dates & Times:

*Weekend Course*, Saturdays 11am-2pm

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

*Jazz Extensions*, Mondays 3-6pm

### Location:

*Weekend 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 runs a *Composing & Arranging Weekend* as well as masterclasses and summer schools.

### Website:

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

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

# A Guide to Learning Jazz in Sussex - Part 2

Listings of jazz courses and workshops around the Brighton area

## Jazz Singing Workshops with Imogen Ryall



Dates & Times:

Saturdays, 10:30am-12:30

Location:

Rottingdean, contact Imogen for more details

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

Cost:

£7 per person

Contact:

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

For more information on Imogen Ryall visit:

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

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

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

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

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

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

## Geoff Simkins Jazz Course

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

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

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

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

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

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

## JAM SESSIONS IN THE BRIGHTON AREA

### Mondays

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**The Bee's Mouth,  
10 Western Road,  
Brighton BN3 1AE**  
Hosted by guitarist Luke Rattenbury  
9pm - late.

### Tuesdays

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

### Wednesdays

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**The Verdict,  
159 Edward Street,  
Brighton BN2 0JB**  
Hosted by pianist Wayne McConnell.  
9:30pm - late.

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# A Guide to Learning Jazz in Sussex - Part 3

Listings of jazz courses and workshops around Sussex.

## Jazz Smugglers, Bosham

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

Dates & Times:  
Starting on Sunday 8th September  
Sundays 7-9pm

Location:  
Bosham

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

Tel. 07533 529379

For more information:

<http://www.jazzenthusiasts.com>

The Jazz Smugglers are currently looking for front-line players.

## Ropetackle, Shoreham



Renowned jazz trombonist Mark Bassey 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>

Contact:  
Steve Lawless  
[steve.lawless@gmail.com](mailto:steve.lawless@gmail.com)  
Mobile: 07514 569595

## Chichester Jazz Courses



HND Jazz (Level 5)  
for advanced musicians

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

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

Dates & Times:  
Courses start every September.

Location:  
Chichester College, Westgate  
Fields, Chichester PO19 1SB

Cost:  
Variable fees depending on status.

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



# A Guide to Learning Jazz in Sussex - Part 4

## Instrument Specific Jazz Courses and Workshops

### Saxshop

#### A Community Saxophone Workshop



Saxshop is a Brighton based community saxophone ensemble led by Beccy Perez Rork and Mark Bassey.

Founded in 2003 by Simon D'souza, many of the original players from that very first course still attend.

“A very friendly welcome will await you if you decide to join us. Players of all abilities can come along although it is helpful if you have at least basic music reading skills.”

#### Dates & Times:

Every Wednesday evening 7:30-9:30pm

#### Location:

St Richard's Church & Community Centre, Egmont Road, Brighton, BN3 7FP

#### Cost:

£80 per 10 week term which includes ten 2 hour workshops and an end of term gig with rhythm section.

#### Website:

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

Contact: <http://www.saxshop.org/contact.html>

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

# Reviews & Previews



Joss Peach's Full Circle performed at The Verdict, reviewed by Charlie Anderson

# LIVE REVIEWS

## **Kate Williams Quartet**

**with Gareth Lockrane**

*The Verdict, Brighton*

*Friday 27th June*

Having seen virtuoso flautist Gareth Lockrane performing at The Verdict with the excellent Preston/Glasgow/Lowe in October last year, his return was long overdue.

In the first set the quartet performed *Voyage*, a composition by pianist Kenny Barron, which suited the beautiful mellow sound of Gareth Lockrane's array of flutes (that included bass flute, alto flute and piccolo).

Their tribute to the late Horace Silver, *Peace*, was both haunting and mesmerising.

For the second set we were treated to more of Kate's original compositions, including the piece *Atlas & Vulcana* (Vulcana was a 20th century strongwoman whose real name was Kate Williams) and the memorable *Duped*.

It's always a pleasure to see British musicians touring and performing their own original compositions and developing their own individual sound, and their own individual voice. Kate Williams is certainly developing both and deserves every opportunity to showcase her varied compositions.

This was one of the final gigs in a nationwide tour supported by the Jazz Services National Touring Scheme which recently had its Arts Council funding withdrawn.

You can see Gareth Lockrane's Quartet at Jazz Hastings on Tuesday 11th November.

**Charlie Anderson**

## **Joss Peach's Full Circle**

*The Verdict, Brighton*

*Saturday 28th June*

On a night that saw a hen party at The Verdict, along with Joss Peach's tribute to Keith Jarrett, this could have been a disaster, but thankfully Joss is a good sport and the bride-to-be was an avid jazz fan.

Beginning with Charlie Parker's *Billie's Bounce* performed in the style of Keith Jarrett, Joss Peach's wife, Josie, guested on two numbers. With a robust tenor sound and a controlled, well-defined soprano sound, she was an excellent addition to the ensemble and the audience was left wanting more.

Joss showed his wide range of skills performing the beautiful ballad *Blame It On My Youth* and the quirky *Common Mama*.

Support was from bassist Terry Pack, with lots of beautiful, melodic soloing matched with the rhythmic interactions of drummer Jim Whyte.

At the end of the gig the hen party asked if the bride-to-be could sing a tune. Joss Peach was game and she gave a very good rendition of *But Not For Me*.

All in all, another excellent performance from Joss Peach and Full Circle, fully exhibiting their technical mastery together with a great awareness of each other.

Keep an eye on The Verdict's listings for Full Circle as they are sure to return soon.

**Charlie Anderson**

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# Radio programmes



FM radio

DAB digital radio

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

BBC iPlayer



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

Mon. 7th July: Mehliana (Brad Mehldau & Mark Guiliana)

Mon. 16th June: Roller Trio; Craig Taborn solo

*Jazz Record Requests*, Saturdays 5-6pm

Alyn Shipton plays listeners' requests.

*Jazz Line-Up*, Saturday 6-7pm

Sat. 12th June: Jazz Jamaica

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

Sat. 12th June: Mildred Bailey and Lee Wiley

*The Jazz House*, Wednesdays 8:05-10pm

[BBC Radio Scotland](#)

Stephen Duffy presents live music and features from the world of jazz. Available on iPlayer.



DAB digital radio

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

Sky channel 0202

Freesat 729

Jazz FM smartphone app

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

*Dinner Jazz*, 7-10pm Presented by Helen Mayhew

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



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](http://www.jazzradio.com)

## **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.radioververb.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 most recent edition features an interview with Ron Carter.

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

iTunes

## **The Jazzwise Podcast**



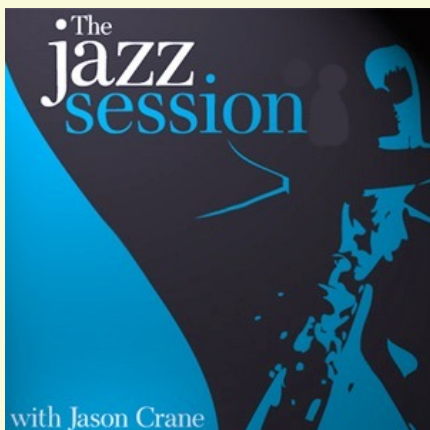
The Jazzwise Podcast is a monthly podcast linked to the content of Jazzwise magazine for that month.

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.

Recent editions feature interviews with Shirantha Beddage, Brian Landrus, Alison Wedding and Danny Fox.

<http://thejazzsession.com>

iTunes

# You Tube Channels

## Jazz Video Guy

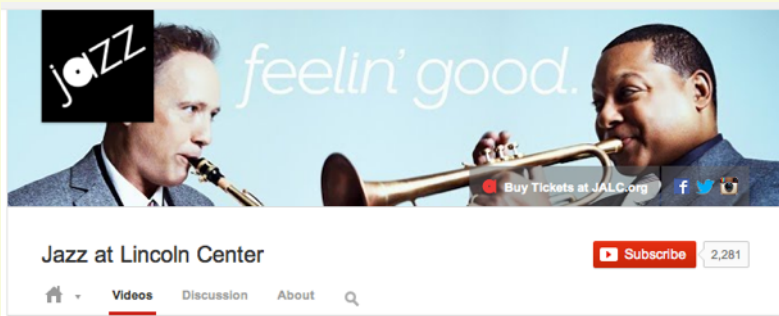


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

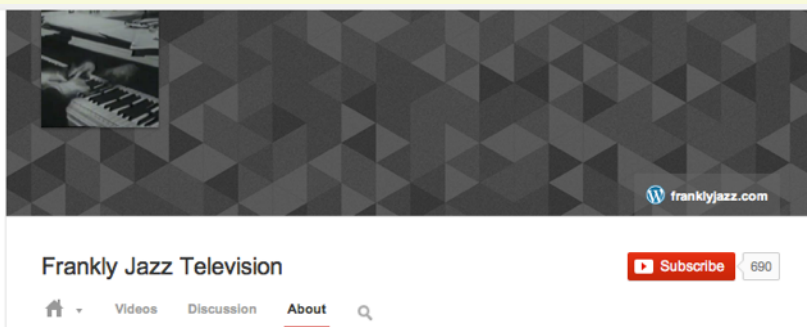
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

## Jazz at Lincoln Center



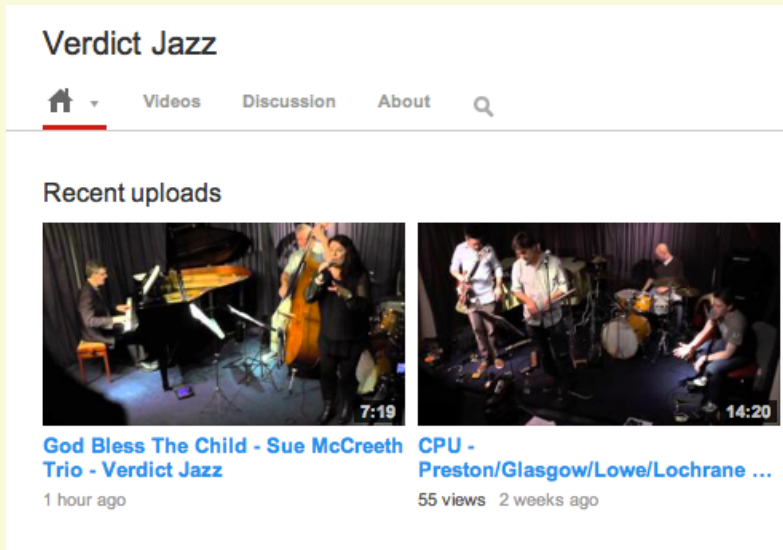
The Jazz at Lincoln Center channel features lots of behind-the-scenes interviews in segments entitled *In The Studio*, as well as performances in *The Jazz Vault*.

## 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



Verdict Jazz

Home Videos Discussion About Search

Recent uploads

God Bless The Child - Sue McCreeth Trio - Verdict Jazz 7:19  
1 hour ago

CPU - Preston/Glasgow/Lowe/Lochrane ... 14:20  
55 views 2 weeks ago

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

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

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

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

## JazzTimesVideos



JazzTimesVideos

Home Videos Discussion About Search

Uploads

Date added (newest - oldest)

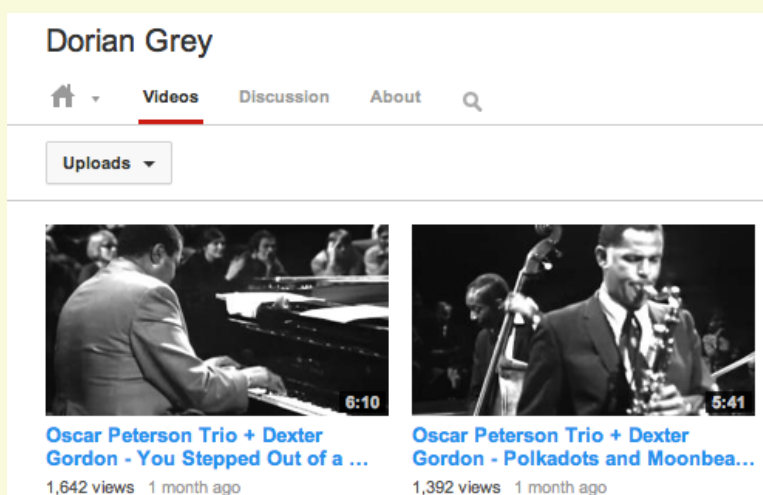
[www.jazztimes.com](http://www.jazztimes.com)

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

[Jason Moran talking about jazz education](#)

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

## Dorian Grey



Dorian Grey

Home Videos Discussion About Search

Uploads

Oscar Peterson Trio + Dexter Gordon - You Stepped Out of a ... 6:10  
1,642 views 1 month ago

Oscar Peterson Trio + Dexter Gordon - Polkadots and Moonbea... 5:41  
1,392 views 1 month ago

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

ACT artists in concert

David Forman & Ralph Erle  
present

## Gwilym Simcock & Yuri Goloubev Duo Art



Photo by David Forman

Simcock & Goloubev Duo Art ACT  
Reverie at Schloss Elmau  
Gwilym Simcock  
Yuri Goloubev



Out now: ACT 9624-2

8pm Wednesday 9th July 2014

St George's Church

Kemp Town Brighton BN2 1ED

(doors open 7.30pm) Price £17 (students with card £12)

Tickets: **Dome Box Office 01273 709709** and at the door

Web: [www.brightonticketshop.com](http://www.brightonticketshop.com)

# Highlights



## **Gwilym Simcock and Yuri Goloubev**

St. George's Church, Brighton

Wednesday 9th July 8pm

A great chance to see the duo perform music from their latest album.

## **Larry Bartley and Just Us**

The Verdict, Brighton

Friday 18th July

Bassist Larry Bartley leads his own group, with Tony Kofi and Ed Jones on saxophones and Rod Youngs on drums

## **Geoff Simkins**

The Verdict, Brighton

Friday 11th July

Alto saxophonist Geoff Simkins with Nikki Iles on piano, Simon Woolf on bass and Paul Clarvis on drums.

### **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

7

**Simon Savage Quartet with Terry Seabrook, Dan Sheppard & Alex Eberhard**  
The Snowdrop, Lewes  
8-10:30pm Free [R]

**Jazz Jam with One Hat Trio**  
The Bee's Mouth, Hove  
9pm Free [R]

Tuesday

8

**The Brunswick Jazz Jam hosted by Paul Richards**  
The Brunswick, Hove  
8:30pm Free [R]

Wednesday

9

**Wayne McConnell with Steve Thompson and Piers Clark**  
All Saints Church, Hove  
1pm Free [donations]

**Gwilym Simcock & Yuri Goloubev**  
St. George's Church, Brighton  
8pm £17/12

**Nigel Thomas + Guests**  
The Lord Nelson, Brighton  
8-10:30pm Free [R]

**Wayne McConnell Trio + Jam**  
The Verdict, Brighton  
8:30pm Free [R]

**Liane Carroll**  
Porters Wine Bar, Hastings  
9pm Free [R]

Thursday

10

**Jack Kendon + Guests**  
The Bristol Bar, Brighton  
8pm Free [R]

**Nigel Thomas + Guests**  
The Ancient Mariner, Hove  
8:30pm Free [R]

**Roger Turner & Kazuhisa Uchihashi/Hysteresis**  
The Mad Hatter, Brighton  
8pm £5

Friday

11

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

**Steve Aston Gypsy Jazz**  
The Office, Brighton  
8:30pm Free [R]

**Al Scott Trio**  
The Hove Kitchen, Hove  
8pm Free

Saturday

12

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

**Steve Aston Gypsy Jazz**  
The Paris House, Brighton  
4-7pm Free [R]

**Julie Dexter**  
The Verdict, Brighton  
8:30pm £10/8

Sunday

13

**Savannah/Assorted Nuts**  
The Six Bells, Chiddingfold  
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 [R]

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

# Gig Listings

Monday

14

**Magdalena Reising with  
Terry Seabrook & Shane Hill**

The Snowdrop, Lewes  
8pm Free [R]

**Jazz Jam with One Hat Trio**

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

Tuesday

15

**The Brunswick Jazz Jam  
hosted by Paul Richards**

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

Wednesday

16

**Nigel Thomas + Guests**

The Lord Nelson, Brighton  
8:30-10:30pm Free [R]

**Wayne McConnell Trio + Jam  
Session**

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

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free [R]

Thursday

17

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free [R]

**Nigel Thomas, + Guests**

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

Friday

18

**Larry Bartley & Just Us**

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

**Steve Aston Gypsy Jazz**

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

Saturday

19

**Imogen Ryall**

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

**Steve Aston Gypsy Jazz**

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

**Pete Burden Quartet**

The Verdict, Brighton  
8:30pm £7/5

Sunday

20

**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 [R]

**Gypsy Jazz**

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

# On The Horizon

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

## **The Verdict, Brighton**

Bobby Wellins Quartet  
Simon Savage Quartet

## **All Saints Church, Hove**

Wednesdays 1-2pm

Free admission (donations requested)  
13th August: Andy Williams & Terry Pack  
10th September: Karen Sharp & Nikki Iles

## **Rye International Jazz & Blues Festival**

Thurs. 21st - Mon. 25th August

Jason Rebello Quartet  
Renato D'Aiello  
Herbie Flowers  
Paul Richards  
Simon Spillett Quartet  
Joe Stilgoe & Claire Martin  
Roger Carey Trio  
and lots more.

## **Jazz Hastings**

Tuesdays

5th August: John Horler Trio  
9th September: Matt Wates Sextet  
14th October: Mingus Underground Octet  
11th November: Gareth Lockrane Quintet  
16th December: Liane Carroll Trio with  
Brandon Allen

## **Brighton Jazz Club**

Ian Ballamy & Thomas Strønen's Food  
Wednesday 10th September  
The Komedia, Brighton

Tim Garland's Lighthouse  
Saturday 25th October  
St. George's Church, Brighton

John Surman  
Tuesday 18th November  
Brighton Dome Studio Theatre

## **The Brunswick, Hove**

Sunday 7th September:

John Donegan Quintet featuring Steve Fishwick

Sunday 9th November:

Louise Dodds - A Song For Horace tour

## **The Neil Cowley Trio**

Thursday 9th October, Brighton Corn Exchange

# 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

**Chichester Jazz Club**, Pallant Suite, 7 South Pallant, Chichester PO19 1SY  
[www.chichesterjazzclub.co.uk](http://www.chichesterjazzclub.co.uk)

**Coach and Horses**, Arundel Road, Worthing Tel. 01903 241943

**Cubar**, 5 Preston St., Brighton BN1 2HX [www.cubarbrighton.com](http://www.cubarbrighton.com)

**Forest Row Jazz Club**, The Forest Row Social Club, End of Station Rd, Forest Row, RH18 5DW

**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](http://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

**St. George's Church**, St. George's Road (corner of Abbey Rd.), Kemp Town, Brighton BN2 1ED  
[www.stgeorgesbrighton.org](http://www.stgeorgesbrighton.org)

**Smalls**, The Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB  
[www.smallsjazzbrighton.com](http://www.smallsjazzbrighton.com)

**Steyping Jazz Club**, Steyping Centre, Fletchers Croft, Church St., Steyping BN44 3YB  
Tel. 01903 814017 [www.steypingjazz.co.uk](http://www.steypingjazz.co.uk)

**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](http://www.thebrunswick.net)

**The Hove Kitchen**, 102-105 Wester Road, Hove BN3 1FA

**The Komedia**, 44-47 Gardner St., Brighton BN1 1UN Tel. 01273 647101

**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 (Concert Hall, Corn Exchange, Studio Theatre)

**The Good Companions**, 132 Dyke Road, Brighton BN1 3TE

**The Hare & Hounds**, 79-81 Portland Road, Worthing BN11 1QG Tel. 01903 230 085  
[www.worthingjazz.org.uk](http://www.worthingjazz.org.uk)

**The Hope**, 11-12 Queens Road, Brighton BN1 3WA Tel. 01273 325793

**The Lord Nelson Inn**, 36 Trafalgar St., North Laine, Brighton [www.thelordnelsoninn.co.uk](http://www.thelordnelsoninn.co.uk)

**The Mad Hatter Cafe**, 38 Montpelier Road, Brighton BN1 3BA Tel. 01273 722279

**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 Real Eating Company**, 18 Cliffe Street, Lewes BN7 2AJ Tel. 01273 402650

**The Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG Tel. 01273 464440 [www.ropetacklecentre.co.uk](http://www.ropetacklecentre.co.uk)

**The Six Bells**, The Street, Chiddingly BN8 6HE Tel. 01825 872227

**The Snowdrop Inn**, 119 South Street, Lewes, BN7 2BU Tel. 01273 471018

**The Under Ground Theatre**, (below the central library), Grove Road, Eastbourne BN21 4TL

**The Verdict**, 159 Edward Street, Brighton BN2 0JB Tel. 01273 674847 [www.verdictjazz.co.uk](http://www.verdictjazz.co.uk)

**Three Jolly Butchers**, 59 North Road, Brighton BN1 1YD

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## Next Issue



The next issue will feature a full review of the 2014 Love Supreme Jazz Festival.

Publication date: Sunday 20th July

## Upcoming Issues

Full reviews and photos of the summer jazz festivals of 2014 including Rye International Jazz Festival and Titley Jazz Festival.

Album Review Special - reviews of albums by guitarists Jonny Hepbir, Jason Henson and Paul Richards.

Jazz Club Special: conversations with those who run jazz clubs across Sussex.

Claire Martin releases her new album *Time and Space* on September 22nd.

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FROM THE EDITOR

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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...

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