



Lionel Hampton
Jazz Festival
2011

Who was Lionel

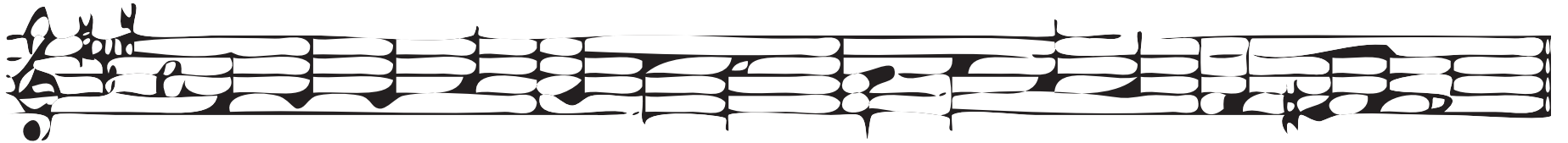
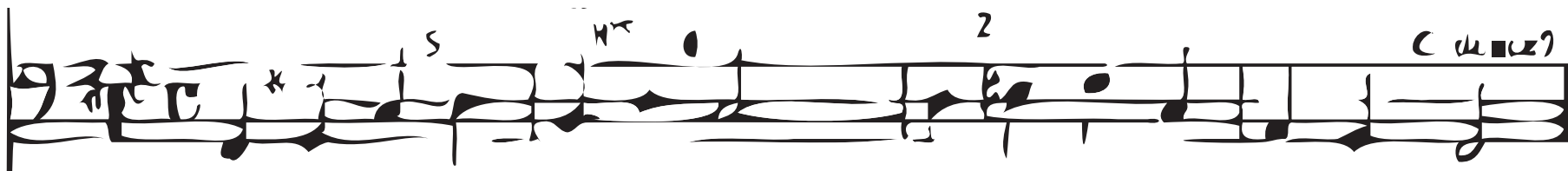


Photo Courtesy of University of Idaho Photographic Services
Doc Skinner, a long-time friend and colleague of Lionel Hampton, said when Hampton heard about the Jazz in the Schools program he wanted to be involved. Skinner said every year on the Thursday of Jazz Festival, Hampton would cancel meetings and travel to Lapwai with "the band," or visiting musicians to play for Native American school children. This photo was taken when Hampton received his Nez Perce name, Chief Eagle Feather.

Hampton?



Some consider Lionel Leo Hampton a jazz revolutionary. For others, he is just another dude with his face plastered all over campus during February. Either way he was and is a jazz legend.

Born in April 1908, Hampton was a pianist and singer's son who lost his father, Charles Hampton, during the First World War. After his father's passing, Hampton's mother Gertrude moved to Birmingham, Ala., before settling in Chicago, where Hampton would receive his first taste of the drums. In fact, when he was younger, Hampton had an affinity for drums. He sold papers in order to join the Chicago Defender's Newsboys Band.

When Hampton was 15, Les Hite offered him a position in a band before moving him to Los Angeles to play with Reb Spike's Sharps and Flats. Hampton later played backup for Louis Armstrong.

It seems playing instruments came naturally to Hampton. After being called up to play with Armstrong once again, it was said that Hampton played the vibraphone on break between recordings. He was so good that he was recorded playing the vibraphone on the track and became known as "King of the Vibes."

He was so good that Benny Goodman asked him to play on his record, thus forming the Benny Goodman quartet.

The band went on to record a handful of jazz classics but this was not its only claim to fame. With Hampton added to the group, the quartet became the first racially integrated group of jazz artists. Hampton did all of this before he was 30 years old.

He and his wife Gladys were married in 1936, and she was known as a business-savvy woman. She helped him round up the money to start his own band which evolved into the Lionel Hampton Jazz Orchestra.

Hampton started to educate and graduate great musicians

while leading his orchestra. He worked with musicians and singers such as Dinah Washington and Aretha Franklin.

It wasn't just Hampton's playing and skills as an educator that got him noticed. He was also responsible for composing and arranging over 200 works that include songs like "Flying Home" and "Evil Gal Blues."

Throughout his career Hampton was a busy man. At one point former President Eisenhower asked Hampton to become a goodwill ambassador for the United States. This opportunity allowed Hampton and his band to tour the world and garnered the band an international listenership.

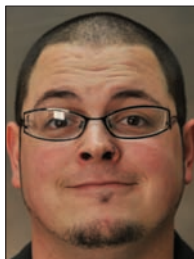
This made Hampton a well-traveled, popular man who had a vision. This vision may have been what brought him

to the University of Idaho. In the 1980s, Hampton continued to provide education and endorsed UI's Jazz Festival. The university named the festival after Hampton in 1985. Two years later, the school of music was named after him,

which tied the UI to Hampton in an effort to uphold his vision and legacy.

Hampton passed away almost 10 years ago, but his presence is still apparent at UI. From time to time his vibraphone and voice echo

on the radio waves of the student station KUOI 89.3 FM. A statuette of the man himself can be seen in the Lionel Hampton Jazz Festival office on the main floor of the Student Union Building.



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Be polite to Jazz Fest performers

The Lionel Hampton Jazz Festival is a 44-year-old tradition one should attend at least once in their years as a Vandal.

The four-day event combines elementary, middle school, high school and college students with jazz professionals. Because a majority of performers are attending for their first time and meeting musicians from around the world, it is important to understand concert etiquette.

The Jazz Festival is a laid back event that does not require fancy attire. Comfortable street clothes are suggested for each event but students may dress formally, if preferred.



Kristi Atkinson
Argonaut

Night performances are more appropriate for formal wear.

Though jeans are permitted for males and females, a darker wash with no holes or rips is appropriate. Men can finish outfits with clean shoes and a button-up shirt. Females can finish with a nice coat and perhaps a pair of flats.

A general rule of thumb for events is to arrive on time. It is impolite to arrive in the middle of a set. Interruptions and distracting noises may interrupt the musicians or audience members.

If late, volunteer ushers can direct you to a seat between sets. To check concert times or proper arrival times, check uidaho.edu/jazzfest.

Cell phones, MP3 players and other electronics may also



Illustration by Eli Holland | Argonaut

distract performers or attendees. Turn all electronic devices off.

Try to keep speaking to a minimum during a performance. It is polite to wait until after a performance to share thoughts with friends.

Try to avoid walking around, getting up or using the restroom during performances, when possible.

Flash photography is not allowed at events. Video recorders, audio recorders and cameras are

prohibited at all events in the Kibbie Dome. Video and non-flash photography is allowed in all student performance sites.

Many people working the Jazz Festival are volunteers and deserve your full respect.

Volunteers are still needed for the festival. If interested, volunteers will receive a free ticket to any event except Thursday night.



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A lot of musical derivations come from jazz music. Yes, even some backbeats from trendy songs on commercial radio stem from jazz music. In the spirit of the Jazz Festival, here is a list of songs that will soothe the soul.

“Body and Soul” – Coleman Hawkins

Hawkins’ style on this song helped jazz transition to bebop. His deep tone was not as light as his contemporary Lester Young, but Hawkins moved delicately around the horn. He elaborates on the song’s melody for three minutes and cut this session with a small band, creating a huge hit in 1939.

“One O’clock Jump” – Count Basie

Count Basie was one of the greatest bandleaders in jazz. Recorded during the jazz era in 1937, this song was the first of many Basie hits and transformed into a highly requested jazz standard later by Glenn Miller and Benny Goodman. This is a tune meant to pull people onto the dance floor.

“Moon Indigo” – Duke Ellington

This song was recorded in 1930 for the Brunswick label but wasn’t Ellington’s first hit. Much of his earlier work has a “jungle” feel but in this track the melody of the clarinet is arranged into something truly sublime. The horns carry the melody here but subtly. It is a melancholy tune but is also relatively seductive to the ears.

“Someone To Watch Over Me” – Ella Fitzgerald

This classic Gershwin tune showcases Fitzgerald’s vocal ability at the peak of her career. She digs deep into this love song, renders the lyrics beautifully and turns each word into a multi-faceted gem. This song excludes her trademark scatting, which caused it to be one of the best performances on record during her career.

“Giant Steps” – John Coltrane

The title track from Coltrane’s 1960 breakthrough album, this song sets the bar high for other saxophonists and jazz enthusiasts. Not only does the song have a great melody, the five-minute tune is a standard, especially for those interested in technicality and different tempo.

“Ko-Ko” – Charlie Parker

Since Parker grew up in Kansas City, he most likely got his fair share of blues-based jazz styling here, but the influence of New York City is littered throughout this track as Parker and contemporary Dizzy Gillespie

play together. The solos in this song are lightning fast and adventurous. This track helped launch the bebop offshoot of jazz and forced every other jazz musician to play catch-up.

“Round Midnight” – Thelonious Monk

Monk recorded this track repeatedly throughout his career. This is one of Monk’s greatest jazz songs and one of the most recorded in jazz history. Nonetheless, Monk’s version from his first Blue Note sessions in 1947 marked his arrival as one of the best jazz composers of all time.

“Strange Fruit” – Billie Holiday

Holiday didn’t write many songs but cut classic versions of many songs, styled and worked in a limited range. The song was written by a Bronx schoolteacher and was meant to be a song of conscience. Holiday’s definitive performance launched her career from being a great singer to a future legend.

“So What” – Miles Davis

Trumpeter Miles Davis had a long prolific career and changed his sound many times. The opening track on *Kind of Blue*, “So What,” is known for the phrases on piano and bass before the horns chime in. Soloist John Coltrane, Cannonball Adderly and Bill Evans are featured on the track. Davis’s understated playing makes this song beautiful and one of jazz’s definitive moments.



Illustration by Eli Holland | Argonaut

Jazz music 'mirrors life'

Rhiannon Rinas

Argonaut

Jazz history goes as far back as the 1600s and mixes African and Eastern European beats but the style has mostly developed and evolved in the United States.

"A lot of people say jazz is America's classical music. It is definitely an art form that developed and matured in this country," Vern Sierlet said.

Sierlet, director of jazz history for the University of Idaho, said the style is "kind of like a big umbrella," where many different instrumental and vocal styles can be considered jazz.

"A couple of the elements that are a big part of everything, are a feeling of swing and the idea of improvisation. Those are the two things that a lot of people think have to be present for it to be called jazz," Sierlet said.

Associate professor of music Alan Gemberling said jazz is "musical freedom, it's dance music, it's individuality. It's all those kind of things."

"If it's a small group combo kind of playing, you end up focusing a lot on improvisation which ends up being spontaneous creativity and your personality and your experiences and just who you are comes through in your playing," Gemberling said. "You're telling a story

those kind of experiences."

Gemberling said big band jazz is less individualistic and more group-focused, so it becomes more for the listeners as opposed to the individual performer.

Sierlet said jazz really "came to a boil" in the late 1800s.

"One of the interesting things about jazz is most of what happened in the 20th century we have documented on recording," Sierlet said. "You can't really say that for the classical music. We don't know what Bach really sounded like in his time, but we know what Louis Armstrong sounded like in the 1920s."

Sierlet said jazz musicians are intelligent people because they have to be able to improvise and their brains have to be on a certain level for the multi-tasking required.

He said he thinks jazz musicians think about issues that matter such as civil rights and political movements.

"There have been a few throughout the years ... I guess what you would call protest songs," Sierlet said. "Billie Holiday sang a song called 'Strange Fruit' which is a really haunting song basically, about lynchings in the South. Louis Armstrong sang a song called '(What Did I Do To Be So) Black and Blue.'"

Sierlet said many of the great jazz musicians before

the 1960s would be hired to play at places they couldn't get into because they were African American.

Gemberling said when it comes to vocalists, each bring their own interpretation to the music. He said there is a difference between instrumentals and vocals, certain sounds can be implied, but a trumpet is a trumpet.

"It's going to sound pretty much like a trumpet, whereas the voice can sound completely different from one person to the next," he said.

Sierlet said jazz is great because it can be played on a variety of instruments and musicians have explored that opportunity.

"The more traditional ones are you know, piano, bass, guitar, drums, saxophone, trombone and trumpets but there are flute players and clarinet players and oboe and violin," Sierlet said. "You can play jazz on ... any instrument, people have tried it all."

Sierlet said jazz is alive in the school systems.

"Most all (education programs have) some kind of jazz band or jazz program and that, you know, has been one of the things that helped build and maintain an audience for music, as evidenced by our festival, look at how many student groups we get here," he said.

Sierlet said jazz is a great

expression of emotion.

"It deals with life and the blues and relationships and love and longing," Sierlet said. "It tends to deal with all of that and these musicians are expressing themselves through their instruments or their voice ... it's a really good expression of human emotion."

Gemberling said jazz is amazing music and more people should appreciate it. He said even if the music doesn't affect the listener, it affects the musicians. He said jazz musicians are creating music for themselves.

"I don't want to make it seem like football or basketball or soccer or sports and that, but when you know something, a little bit more about it, you kind of appreciate it more," Gemberling said. "In jazz music they're putting their whole soul into it. It has to have some kind of mean(ing) to them. A lot of it is for the musicians."

Sierlet said jazz is fun and spontaneous.

"It's fun. A lot of the times, it's swinging and, you know feel good music, it's happy music. I think the more you listen to it, you sort of start to understand things (and) the more enjoyable it is," Sierlet said. "It's spontaneous and it's different. You never know what's going to happen, I guess it kind of mirrors life that way."

New Orleans funeral jazz is rooted in jazz history. The funeral would begin with a somber walk to the cemetery and end with celebratory music in honor of the deceased.

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Just for fun

The role of the jazz percussionist

Molly Spencer
Argonaut

No matter how hard they have to work, percussionists Joe Steiner, Jeff Chambers and Michael Mitchell will do more for the Lionel Hampton International Jazz Festival than play instruments.

"Jazz Choir 1 is ... a 180 person choir. Our professor, Dan Bukvich, arranges all the music for it and so there's all the singing people, but then the percussionists provide an accompaniment for it and we use all kinds of different percussion equipment from all around the world," Chambers said.

Members performing in Jazz Fest will use African percussion instruments, Brazilian instruments and a regular drum set.

"We're doing a piece that's Brazilian and then one that's kind of African influenced, and Dan writes and arranges a lot of the music so it's really fun," Steiner said.

Chambers said the drummer usually knows the tunes as well as the rest of the band. He said the player does not get up on stage and continue the same beat in repetition.

"I'd say the role in a jazz band for the drummer is more involved than most people think," Steiner said.

Chambers said Bukvich has often said, "It's the drummer's job to make people want to get up and dance."

Chambers said his favorite aspect of jazz is that it's fun.

"There's people who play jazz music and get up there

and take a super academic approach to it. They just sit there and never smile, it's not fun (to) me and I'm not even interested in it," he said.

Jazz is all about the fun, communication and people, Chambers said.

"Jeff and I had a group last year and it was basically a small jazz combo ... it was people we all enjoyed being around musically and personally," Steiner said. "Every time we played we had fun. It almost came to a point where it wasn't even about the music anymore—it was just about the fun."

Steiner said when an artist laughs and has a good time it's more entertaining than watching an artist who is more serious.

"I think when I was a freshman in high school my older brother said, 'Hey, we need a bass player for doing jazz gigs around town, are you interested?'" Chambers said.

He said the band would learn dozens of tunes in a day and then perform them.

"It was so much fun because it was so chaotic. It just forces you to be on top of everything and just be a good musician and learn to communicate with other people," he said. "Being thrown into the fire requires a ton of awareness. You have to be able to be flexible and improvise on it."

Steiner said he never really thought of playing the drum set in jazz band until his band teacher told him to try new things and gave him CDs to listen to.

"I got a CD of Art Blakey or something (similar) and I listened to it and thought it was



Photos by Amrah Canul | Argonaut
Joe Steiner, Michael Mitchell and Jeff Chambers rehearse in The Lionel Hampton School of Music Feb 16.

the coolest thing," Steiner said.

He said music and jazz are fun because music will always be around and jazz, as a style, will never end.

"That's what's cool about jazz, it's different," Steiner said.

At Jazz Fest two different types of groups will be on stage, Chambers said.

"You'll see ... a jazz band with 20 people, then you'll also see smaller stuff like jazz combos which is ... two to three people," he said.

Chambers said it's a bigger responsibility in a jazz combo where it's more interactive with the other musicians.

"I would say there's more improvisation, more of your input in music in a small ... group, rather than a big band ... you have to set up horn hits and you would have to play a figure to set up trumpet hits,

and it's the same every time," Steiner said.

Chambers said when playing big band jazz, it's important to stick to the music more or else 20 other people will be thrown off.

"But both cases are still the same type of music (just with) a different approach," Steiner said.

Chambers said when he goes to a performance and has not played with all of the people or doesn't know them all, he tries to get to know them in the 30 minutes before the gig.

"It's all about communication and having a good time. If you're playing with people you don't know or don't like, it's not going to sound or look like fun," he said.

Steiner said the key to being a musician is to listen and

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practice.

"For me at least, I almost don't even practice the playing part. I always just listen a lot. If you've never listened to jazz, you can't play jazz," he said.

He said more often than not the way a person plays is similar to the way they talk and act.

"If someone talks really fast and nervous, they play really fast and nervous," Chambers said.

Chambers and Steiner are also working as volunteer drivers for the night crew, which means they will set up for Jazz Fest the night before.

"We'll get a shipment, 25 drum sets, here in the next week and we have to put them together from the ground up," Chambers said. "We work during the night of Jazz Fest (until ... 2 in the morning setting up sites for the next day (and visiting schools for the guest artists.)"

Steiner said he will participate in jazz band and Chambers will perform in a jazz combo. Both will perform in jazz choir.

"It's a pretty crazy week for both of us," Steiner said.

Mitchell also plays for Jazz Band and Jazz Choir 1.

"The jazz band gets ... adjudicated and the jazz choir has an afternoon performance for people. I play for two soloists this year and then I'm driving a truck for crew," Mitchell said. "So anything that anyone needs throughout the day, you have to get it for them."

He said he started playing drum set when he was seven or eight.

"I saw the movie 'That Thing You Do!' and I was like, 'The drum set player is so cool,'" Mitchell said. "I guess I listened to jazz when I was young 'cause my parents liked Louis Armstrong ... but then playing jazz, my band direc-

tor in middle school was like, 'Hey, you should play in jazz band,' and one thing led to another."

He said he loves jazz because it's another way for people with skill in a certain area to express them in a different way.

"This is my third year doing it now," Mitchell said. "The jazz part plays for a lot of people ... so I guess it's not such a big deal anymore because I've done it a bunch of times, but the trick is you just have to roll with the excitement and not let it trick you out."

A fresh look at obscure jazz

Music is a growing, relative process of expression. What some deem a masterpiece, others will dub ear pollution. Jazz is broad enough to encompass all tastes. Its influences have spread across the world and into numerous genres.

Puffy cheeks and bossa-nova are just the tip of the trumpet.

Third stream

Third Stream jazz is a tricky style to wrap the mind around. It's the funky-looking baby born to its parents, classical music and jazz. It merges elements from both and employs improvisation. There'll be swing notes in a classical piece or a jazz bit played with classical rhythms. It's got Bach's chin and Coltrane's moxie.

Folks who swear by classical melodies perhaps won't like it. More traditional jazz cats might not dig it. It's a thing of two natures merged into one. If that sounds like a cup of tea worth sipping, follow the link below.

http://www.youtube.com/watch?v=_iUXBS8atic

Jazzcore

Punk rockers get angry at their parents and light safety-pinned jackets on fire. Hardcore metal rockers get tattoos of Satan's biceps and light teenagers in tight hoodies on fire. Jazzcore musicians also despise the establishment but get tattoos of Louis Armstrong's biceps instead of Satan's.

Jazzcore probably grew

out of free jazz which experimented with different sounds instruments could make. Extreme metal shares this interest. In fact, it was mostly metal artists who first started jazzcore rolling.

It's aggressive, it's dissonant and it sounds like a screaming bluebird lit on fire with love.

<http://www.youtube.com/watch?v=nB4rNOU6vRk>

Ska jazz

Ska jazz is more focused on composition than Jazzcore or Third Stream. Its strength is in manipulating the communication of rhythm. In ska jazz the offbeat is emphasized. There's staccato fire instead of the typical flow of jazz.

This is the kind of music a surfer with an anarchy tattoo and a red Mohawk would listen to as he croons to the sirens.

<http://www.youtube.com/watch?v=OwLhIBuAAo>

Afrobeat

Jazz made its way to the African continent, and after WWII, the native music started being incorporated with jazz. It started in South Africa as a political form of expression meant to affect change.

Rachel Walker is studying this and other styles for her Evolution of Jazz project. Walker said jazz music is unique.

"The creative freedom music artists crave is mirrored in the freedoms of politics and society," she said. "This music style was the voice of a politi-

cal movement."

Power to the people.

<http://www.youtube.com/watch?v=-ykpwr8K3M4>

Gypsy jazz

The wandering Romani people have a rich history of dance

and musical performance that has been their livelihood for centuries. Like the people of South Africa, the Romani mixed their guitar-driven style with the flavors of jazz as it made its way across the world. The result is an effervescent wine

of sharp precision and flowing country soul.

It's energetic and upbeat, light hearted and technical.

Put some cheese to a cracker and sample the vintage below.

http://www.youtube.com/watch?v=B6uXGSTfz_4



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Listening to the layers

The complex art form of jazz

Vicky Hart

Argonaut

From bluesy top-notes to a familiar bass line, the layers of a jazz performance can be a lot for the average ear to take in. Luckily, the University of Idaho's Lionel Hampton School of Music is stocked with expert listeners and critics.

Music professor Daniel Bukvich said he has spent much of his life listening to and analyzing jazz music. As a composer and arranger, Bukvich said he has a technical way of hearing.

"Listening to music the way I'm used to listening to it is really tiring," Bukvich said. "I'm listening for the chord progression, interesting notes

the soloist might choose, voicings of the piano or guitar, the bass pattern, and even the drum part."

This kind of audio multi-tasking can be overwhelming for first-time audience members and Bukvich said a technical approach is not always ideal.

"I'm doing all this deep listening which is fun to do, but sometimes it's more analytical. The cool thing about music is that it frees your imagination to make a lot of associations," Bukvich said.

Jazz tends to slip into the background of parties, coffee shops and elevators but music professor Alan Gemberling said it deserves center stage in any setting. He said one of the best ways to listen to jazz is to pay attention to familiar melodies embedded in standard songs.

"Oftentimes they'll quote another melody in their solo," Gemberling said.

Solos are an opportunity for musicians to communicate with the audience by varying the volume dynamics and length articulation of notes.

"If they make a note short that isn't written in the part specifically as short or if you don't have specific dynamics written in, like crescendo, you listen to the part and decide," said music student Nicolas Ness of soloists' style.

Gemberling said every musician in a jazz combo contributes to the overall effect of a performance. He said it is important to listen to each individual instrument but also to take in the combined

sound they create. He said people should listen for what's going on onstage and how they bring it together as a whole.

"When you're listening really to any music, it's always good to ... not just listen to the melody line but listen to the whole thing, hear all the different parts that are incorporated," Ness said.

Live jazz offers excitement and interest that recordings do not but requires more of listeners.

"Pay attention, this is the last time you're going to hear what's happening on stage - right here, right now," Gemberling said.

The spontaneous and improvisational style of jazz is part of what makes it enjoyable.

"It's meant for the here and now," Gemberling said. "It's like a painting being brought through a building - you see it once briefly and then it's out the door. You have to really focus on the time it's there or else you miss out."

Ness said musicians on stage are keyed in to the changing feel of a performance and communicate with the audience consistently.

"Tune in to what they're doing," Ness said. "You can learn tons from just sitting in the audience. You feel their emotion that they put into the music."

Between a bass player and a pianist or a drummer and trumpet player, there may be

a number of instances of non-verbal communication in a single piece of music.

"That's the great thing about a live concert," Bukvich said. "It's more than listening, you're watching interaction."

Eye contact or facial expressions may suggest

congratulations, thanks or desperation to a fellow musician when things don't go quite as planned. Musicians don't have to speak to communicate sometimes they talk through the music itself.

"If you listen, oftentimes you'll hear something done by one performer and answered by another," Gemberling said. "You might hear one person play a rhythm and then another person play the same rhythm on another instrument."

When this interaction comes together and artists are on the same page, he said it creates a solid groove behind the melody. The groove, Gemberling said, is when every musician clicks into the same timing and feel of the music.

"Four or five people thinking the same thing that's when the magic happens," Gemberling said.

Gemberling used a basketball analogy and aligned the prominent melody or solo with the ball.

"Don't follow the ball," Gemberling said. "Instead of listening to just the melody or solo ... listen to what's going on around it and in the background."

He said jazz is best appreciated with an open mind.

"It's a fairly contemporary art form. It's like going to a modern art museum ... it's not going to do the same thing for everyone," Gemberling said.

In the end, jazz is about a small group of musicians interacting with each other through individual expression and trying to connect to the emotions of an audience. Bukvich said each audience member reacts to and understands a performance differently according to who he or she is and not through in-depth study of techniques.

"Isn't it like comedy?"

Bukvich said. "Do you really need to know anything?"

He said some study is beneficial to a listener because it makes for a deeper experience and appreciation.

"You owe the music you like the attempt to understand it," Bukvich said.



Illustration by Eli Holland | Argonaut

Esperanza: As big as 'Oprah'

Anthony Saia
Argonaut

Cellist Esperanza Spalding might be the next big act in jazz. It is easy to tell because she appears everywhere. She has played for the President, made appearances on late night talk shows and gained Oprah's endorsement. Esperanza is big enough for Oprah. That's saying something.

Spalding is up against formidable odds. She is a jazz musician who plays the upright bass. On top of that her style is complex and she performs originals most of the time.

She appeared in 2006 with *Junjo*, a small release that got some press before offering a sophomore effort in 2008, *Esperanza*.

Now, three years later Spalding is still successful with her most ambitious and complex arrangements yet. *Chamber Music Society* provides fusion-based jazz with elements of an acoustic jazz trio, Latin rhythms and full Brazilian grooves at points. All these pieces come together but always provide service to Spalding's tuneful soul.

The incorporation of a string trio, with fellow cellist David Eggar and two violinists causes the recording to earn

the "chamber music" moniker while keys and percussion round out the lineup to provide a full sound on the record. While some might think these elements are disjointed, Spalding and co-producer Gil Goldstein sculpt the jazz group into a coherent whole.

While the album seems like a small jam session on some tracks, others strip down a smidge removing some extra strings – but not all are removed. "Wild Is The Wing" flows like a slow tango with serious strings but never broaches a sound that is overkill on the sweet.

"Apple Blossom" shifts the sound again

adding an acoustic guitar to the string trio thus omitting known "jazz" instruments. As a stand-alone track it comes off as a success but doesn't necessarily belong on this album.

While Spalding's fans might be looking for her soulful elements they may be disappointed with this record since the songs lean toward a pop sound.

Chamber Music Society plays out successfully with shimmers of greatness as Spalding follows her own muse. For jazz-fusion fans, Spalding has offered a nice collection of tunes. The inclusion of violas don't scare off new listeners, all that matters is it feels good.



★★★★



File Photo by Kate Kucharzyk | Argonaut
Gretchen Parlato, described by Herbie Hancock as a singer "with a deep, almost magical connection to the music," performs accompanied by John Clayton during Jazz Festival '09.

Run for ASUI Senator or President & Vice President!

Filing begins on February 22nd.
Petitions and platforms are due on March 4th in the ASUI office at 5pm.
Mandatory candidate meeting on March 8th at 8pm.




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2011 JAZZ FESTIVAL Schedule

Building Legend

On-campus

KIVA = Kiva Auditorium, College of Education Bldg. (921 Campus Drive)
PEB = Physical Education Building (1060 Rayburn St.)
AUD = Administration Building Auditorium
SUB BALLROOM = Student Union Building Ballroom (709 Deakin Ave., 2nd Floor)
SUB BT = Student Union Building Bohrah Theater (709 Deakin Ave., 2nd Floor)
HARTUNG = Hartung Theater (6th St. and Stadium drive)

Off-campus

FMT = First Methodist Church (322 East 3rd St.)
NuT = NuArt Theater (516 South Main St.)
GRITMAN = Gritman Med. Center (510 W. Palouse River Drive)
MCotN = Moscow Church of the Nazarene (1400 East 7th St.)

Wednesday

12 p.m. BeMoved® Wellness Dance
Classes — Mary Heller
GRITMAN

4 p.m. BeMoved® Wellness Dance
Classes — Mary Heller
GRITMAN

8 p.m. All Star Rhythm Section with
special guest Charenee Wade

featuring Josh Nelson, Kevin Kanner,
Shawn Conley and Graham Dechter
Lionel Hampton School of Music
Jazz Band 1 featuring NEA Jazz
Master Jimmy Heath and Terrell

10:30 p.m. Stafford
SUB BALLROOM
Hamp's Club
Gambino's Restrant

Thursday

9:30 a.m. Steppin' — Mary Heller
PEB (Studio 212)

10 a.m. All That Jazz! — Terrell
Stafford
NuT

What is Jazz? Why is it
Important to America? —
J.B. Dyas
SUB BT

Free Improvisation: A
Great Place to Start — Eli
Yamin
FMT

The Role of the Guitar in
the Jazz Band and Small
Combo — Corey Christiansen
KIVA

Hip-Hop — Sadie Champlin
PEB (Studio 110)

10:30 a.m. Move It! Body Percussion
Plus — Diane Walker
PEB (Studio 212)

11 a.m. Swing Dance — Swing
Devils
PEB (Studio 110)

11:30 a.m. Preview of Double
Portrait — Bill Charlap and
Renee Rosnes
AUD

How to Edit Your Middle
School Piano Player's
Chords — Bob Athayde
FMT

Elementary Jazz Curriculum:
"HELP! I don't know
what to do!" — Sherry
Luchette
NuT

Circlesongs — Roger
Treece
KIVA

Broadway Jazz — Greg
Halleran
PEB (Studio 212)

12 p.m. Bollywood BeMoved® —
Mary Heller
PEB (Studio 110)

12:30 p.m. Patterns for Improvisation:
Do a Lot With a
Little
SUB BT

Roots of Swing — Swing
Devils
PEB (Studio 212)

1 p.m. Life Stories, Techniques
and Peace — Jimmy Heath
NuT

Tune Learning — J.B.
Dyas
FMT

Jazz Culture and Swing
Rhythm — Eli Yamin
KIVA

Hip-Hop — Julie Strobel
PEB (Studio 110)

1:30 p.m. Rhythm Tap — Shelly
Warner
PEB (Studio 212)

1:45 p.m. Saxophone Fundamentals:
Middle School and Junior
High Students! — Vanessa
Sielert
SUB BT

2 p.m. Swing Dance — Swing
Devils
PEB (Studio 110)

2:30 p.m. Drumming through the
Years! — Jeff Hamilton
and Ed Shaughnessy
NuT

Circlesongs — Roger
Treece
KIVA
And All That Jazz... —
Kayla Williams
PEB (Studio 212)

3 p.m. Student Ensembles on
Stage — Bob Athayde
SUB BT

4:30 p.m. Elementary, Middle
School and Junior High
Ensembles
Kibbie Dome

6:30 p.m. Hamp's Club
Kibbie Dome

7:30 p.m. All Star Rhythm Section
featuring Nikki Yanofsky
Haddock: The Lionel
Hampton School of Music

8 p.m. Bill Charlap/Renee
Rosnes
AUD

8:30 p.m. Atsuko Hashimoto Trio
with Jeff Hamilton and
Graham Dechter
SUB BALLROOM

10:30 p.m. After Hours
Red Door Restaurant
Nectar Restaurant
Mix Bar

Friday

- 9 a.m.** The Practice of Practice — Jonathan Harnum
FMT
- Elementary Jazz Curriculum: "HELP! I don't know what to do!" — Sherry Luchette
KIVA
- Elements for Giving a Great Performance — Jon Pugh
NuT
- Anyone Can Improvise — Bob Athayde
SUB BT
- 9:30 a.m.** Directing the Big Band — J.B. Dyas
MCotN
- Steppin'! — Mary Heller
PEB (Studio 212)
- 10 a.m.** Hip-Hop — Julie Strobel
PEB (Studio 110)
- 10:30 a.m.** Sing and Swing with Carmen Bradford — Carmen Bradford
KIVA
- Playing Duet and Comping Alongside a Guitarist — Josh Nelson and Graham Dechter
AUD
- Finding Your Voice — Rosana Eckert
FMT
- Learning from the Jazz Masters: Developing a Jazz Vocabulary — Corey Christiansen
SUB BT
- Challenging, Inspiring and Motivating Today's Youth Through Jazz and Storytelling — Eli Yamin and Charenee Wade : Rehearsal
NuT
- Move It! Body Percussion Plus — Diane Walker
PEB (Studio 212)
- 11 a.m.** Celebrate Vocal Jazz at its Finest! — The Manhattan Transfer
SUB BALLROOM
- Swing Dance — Swing Devils
PEB (Studio 110)

- 11:30 p.m.** Broadway Jazz — Greg Halloran
PEB (Studio 212)
- 12 p.m.** Teaching Jazz Improvisation: Where Do I Start? — Willie Hill
AUD
- How to Swing and Groove! — Justin DiCioccio
SUB BT
- Keepin' It Real, Part I: Developing a Pedagogy Rooted in the Methods of the Masters — Ray Briggs
FMT
- Bollywood BeMoved® — Mary Heller
PEB (Studio 110)
- 12:30 p.m.** What is Jazz? Why is it Important to America? — J.B. Dyas
MCotN
- Circlesongs — Roger Treece
SUB BALLROOM
- Roots of Swing — Swing Devils
PEB (Studio 212)
- 1 p.m.** The Flying Jazz Kittens Vol. 1 & 2 — Sherry Luchette
KIVA
- Hip-Hop
PEB (Studio 110)
- 1:30 p.m.** Make Your Trumpet Talk: Trumpet Sound Effects — Jonathan Harnum
FMT
- Vocal Improvisation: Letting Rhythm Lead the Way — Rosana Eckert
AUD
- Elements for Giving a Great Performance — Jon Pugh
SUB BT
- Rhythm Tap — Shelly Werner
PEB (Studio 212)
- 2 p.m.** Amazing Brothers, Amazing Musicians — Victor Wooten Band
SUB BALLROOM
- Swing Dance — Swing Devils
PEB (Studio 110)
- 2:15 p.m.** Keepin' It Real, Part II: From Principles to Practice — Ray Briggs
KIVA
- 2:30 p.m.** And All That Jazz... — Kayla Williams
PEB (Studio 212)
- 3 p.m.** Solo Piano Vocalist Accompaniment Techniques — Josh Nelson
MCotN
- A User-Friendly Approach to Learning How to Improvise: You Can Do It! — Willie Hill
SUB BT
- Directing a Jazz Ensemble — Justin DiCioccio
NuT
- Circlesongs — Roger Treece
AUD
- Making a Solo Out of One Note — Bob Athayde
FMT
- 3:30 p.m.** I Remember Hamp: His Life and Music — Doc Skinner
SUB BALLROOM
- Basic Indian Rhythms for Jazz Players and Singers — Ed Shaughnessy
KIVA
- Jazz Choir I Open Rehearsal — Dan Bukvich
Kibbie Dome
- 4:30 p.m.** Outstanding Vocal Ensembles
Kibbie Dome
- 7:30 p.m.** Hamp's Club
Kibbie Dome
- 8:30 p.m.** Victor Wooten Band
The Manhattan Transfer
Kibbie Dome
- 10:30 p.m.** After Hours
Red Door Restaurant
Nectar Restaurant
Mix Bar



File Photo by Nick Groff | Argonaut

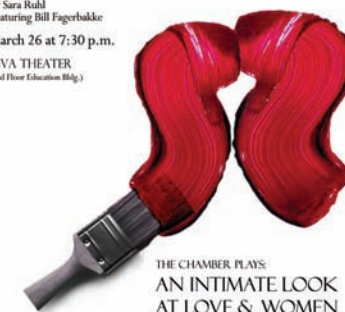


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Saturday

9 a.m. Zimbabwean Marimba Music — Sesitshaya Marimba Band
FMT

Trumpet Techniques and Jazz Improvisation — Vern Sielert
SUB BT

9:45 a.m. Tips, Tricks and Song! — All Star Rhythm Section (Josh Nelson, Kevin Kanner, Graham Dechter, Shawn Conley)
NuT

10 a.m. What is Jazz? Why is it Important to America? — J.B. Dyas
KIVA

Roots of Swing — Swing Devils
PEB (Studio 210)

10:15 a.m. Putting Together a Combo — Palouse Jazz Project
SUB BT

10:30 a.m. Solo Bass: The Music Lesson — Victor Wooten
AUD

The Flying Jazz Kittens Vol. 1 & 2 — Sherry Luchette
FMT

Practice! Practice! Practice! — Corey Christiansen
HARTUNG

11 a.m. Wally "Gator" Watson: The Man with the Soul for Today's Young People — Doc Skinner with guests Christian Fabian and Kuni Mikami
NuT

Swing Dance — Swing Devils
PEB (Studio 110)

West African Dance — Betsy Hamill
PEB (Studio 212)

11:30 a.m. Directing a Jazz Ensemble — Justin DiCioccio
SUB BT

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Vocalist and saxophonist James Moody, center, is suprised by fellow performers singing back-up harmony, from left to right, Ambrose Akinmusire, Jon Faddis, and Byron Stripling while performing a solo at Jazz Festival '09. File Photo by Nick Groff | Argonaut

12 p.m. Circlesongs — Roger Treece
AUD

Every Scale is a Chord and Every Chord is a Scale — Alan Durst
HARTUNG

Student Ensembles on Stage — Bob Athayde
FMT

West African Dance — Betsy Hamill
PEB (Studio 212)

Latin Dance: Have Some Salsa Fun — Patrick Barnes
PEB (Studio 110)

12:15 p.m. Learning from the Jazz Masters: Developing a Jazz Vocabulary — Corey Christiansen
KIVA

12:30 p.m. Challenging, Inspiring and Motivating Today's Youth Through Jazz and Storytelling — Eli Yamin and Charenee Wade
Presentation
NuT

1 p.m. The Best Musical Advice I Was Ever Given — Rosana Eckert
SUB BT

Latin Dance: Merengue — Patrick Barnes
PEB (Studio 110)

1:30 p.m. The Music of Pianist/Composer Michel Petrucciani — Josh Nelson
AUD

Saxophone Techniques — Pete Christlieb
FMT

How to Swing and Groove! — Justin DiCioccio
HARTUNG

2 p.m. Tune Learning — J.B. Dyas
KIVA

2:30 p.m. Sing and Swing with Carmen Bradford — Carmen Bradford
SUB BT

3 p.m. I Walked with Giants — Jimmy Heath (interviewed by Bob Athayde)
NuT

3 p.m. Jazz Drumming Basics — Ed Shaughnessy
FMT

Circlesongs — Roger Treece
AUD

It's All About the Rhythm: Developing Stronger Improvised Solos — Alan Durst
HARTUNG

4:30 p.m. Outstanding Instrumental Ensembles
Kibbie Dome

7:30 p.m. Hamp's Club
Kibbie Dome

8:30 p.m. Lionel Hampton New York Big Band featuring Carmen Bradford, NEA Jazz Master Jimmy Heath, Ed Shaughnessy, drums; and Pete Christlieb
Alma Percussion Ensemble
Kibbie Dome



File Photo by Kate Kucharzyk | Argonaut
An experienced soloist among tap dancers, Andrew J. Nemr, performs during the 2009 Lionel Hampton International Jazz Fest.



File Photo by Kate Kucharzyk | Argonaut

The leader of the Keller/Kocher Quartet, Paul Keller, performs on the string bass during the 2009 Lionel Hampton International Jazz Festival.

New brew

Anthony Saia

Argonaut

Bitches Brew: Live is an essential disc for a Miles Davis fan's collection. The album contains nine live-performance tracks recorded during Davis's breakthrough era.

The first three tracks are previously unreleased from his performance with the Newport Jazz Festival in 1969.

The latter six come from an appearance at the Isle of Wight Festival in 1970.

In '69, the Newport Festival gave way to a handful of rock acts including Led Zeppelin and Sly & The Family Stone. Davis appeared with Chick Corea, Jack DeJohnette and Dave Holland, an all-star lineup, to say the least.

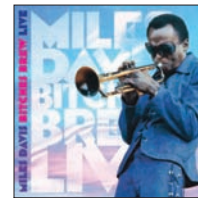
The band opens with a 10-minute rendition of "Miles Runs the Voodoo Down," showing that the original studio cut was not as improvised as some might think. The sound was a work in progress. From there, the quartet performed a much shorter version of "Sanctuary."

The final Newport track is "It's About That Time," from *In A Silent Way*, which had just been released at the time. As another 10 minute offering, this track offers an interesting glimpse at how Davis translated songs onstage.

In 1970, the quartet accepted Gary Bartz on saxophone, Keith Jarrett on organ and Airto Moreira in the percussion session. At the Isle of Wight

festival, Davis' group was the only jazz ensemble to appear and the crowd was estimated to be about 600,000 people.

Bitches Brew has only been on music store shelves for four months prior to the appearance and had already been acclaimed as a sensation. The now seven-piece group provided a roar reminiscent of The Who or Jimi Hendrix who also performed at the festival.



Miles Davis
Bitches Brew

★★★★★

Davis opens with Joe Zawinul's "Directions," followed by the album's name-sake for another 10-minute groove. Then, the septet moves onto "It's About That Time," and the difference between the Newport Festival and Isle of Wight performance is quite

apparent.

The sound was so immense during this performance that Corea and Jarrett had to be on opposite sides of the stage so the loud volume wouldn't be so concentrated toward the crowd as they wailed on their instruments.

The band transitions back to "Sanctuary" for a one-minute review before launching into a smoking version of "Spanish Key" and rounds out the performance with a Davis staple, "The Theme."

Bitches Brew Live is an eye-opener for any Miles Davis fan and the fact that it contains such prolific artists speaks volumes for Davis's professional relationships. The album is full of incredible music, essential for any jazz fan and it stood next to the best rock music the world had to offer at the time.

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James Morrison impresses crowd with horns

Editor's note: This column ran in The Argonaut after the 2010 Lionel Hampton International Jazz Festival.

Walking up the hill to the entrance of the Kibbie Dome, Saturday night felt different than many of the recent trips – there was no Vandal gear, no typical “rowdy” groups making their way to the entrance but instead people dressed for a classy night out.

Inside, the atmosphere lingered in an odd limbo state reminiscent of the normal atmosphere in the Kibbie Dome but with a jazzier feel. The limbo ended abruptly when entering the arena – black curtains were pulled open by ushers as each person approached the entrance and walked down the stairs.

The built in concert hall was dark with colorful stage lights shining on the Lionel Hampton New York Big Band. The upper seating was scattered with viewers and the floor seating was packed. Off to each side, two dance floors were lit up with a variety of dancers who alternated on and off the floor with each song played.

The Lionel Hampton New York Big Band opened the show with familiar tunes, “In the Mood” and “Taking the ‘A’ Train.” Both pieces were executed well and the crowd moved to the beats, tapping their toes and bopping their heads.

The mood of the room and the music combined to create an elegant, but fun feel. As the music picked up more and more people drifted from their seats, to the dance floor and back.

The big band also played a Lionel Hampton piece that had to be transcribed by a student. This rendition was

played on vibraphone by Chuck Redd whose performance was entertaining and impressive as he quickly

moved the pom-pom looking mallets up and down the flat bars.

The evening included performances by Scott Hamilton who traveled from Italy, and James Morrison from Australia, along with Ken Peplowski and special appearances by Dee Daniels.

All performances

were as good as anticipated but some were extraordinarily impressive.

Morrison performed a song titled, “Things Ain’t What They Used to Be,” during which he played the trumpet and trombone – each one-handed – with backup from the big band. The performance was the highlight of the night and Morrison’s skill and ability was displayed as he easily transitioned from one instrument to the next. The only time he faltered was when the crowd cheered so loudly he could not help but smile.

Daniels’ last performance for the evening also impressed the crowd as she eloquently sang a song Louis Armstrong made famous, “What a Wonderful World.” Her voice was smooth and calming and the concert hall went silent with people swaying side-to-side.

The concert was soulful, upbeat and the additional dance floors added a flirty feeling to the atmosphere. The performers joked, laughed and seemed to be genuinely enjoying themselves and the crowd expressed their appreciation and impression with standing ovations.



Elizabeth Rudd
Argonaut



James Morrison plays the trumpet and trombone during Jazz Festival '10.

File Photo by Jake Barber | Argonaut

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