

October 28, 2021

# “Strategies, Perspectives, and Demonstration for a Life in Jazz Performance and Education”

## 1. CRUCIAL POINTS OF FOCUS FOR JAZZ PERFORMANCE AND EDUCATION

- A. Promote Jazz’s global achievements regarding strength in diversity, and strength in organic appeal globally
  - i. Jazz has always been a diverse art and because of that has had at its core a strength of art promoted by diversity of concepts, approaches, personalities and genres. Promotion of jazz through that diverse nature by all artists and educators go together with always having an “organic” appeal to all generations of performers and listeners
  - ii. Concerts, tours, streaming, etc. (whether as a professional freelance artist or in an educational setting) should promote the organic nature of music artists, the flexible, necessary, adaptive future, of a jazz studies performer and should promote better understanding of what it takes to create a multi-diverse culture in which jazz can thrive.
- B. Creating and sustaining new funding sources as patrons for the promotion of jazz music globally
  - i. Multinational corporations, multinational banking institutions along with global governments and educational institutions, that are interested in creating a “bond” with the people of their regions, countries and globally need proactive programs to “reach out” to these sources (touring, recording, streaming with sponsorship of a multinational, whether a school or freelance artist, etc.)
  - ii. Cultivating that funding interest and support for jazz globally can create and promote a much more diverse cross-cultural understanding of our world and is another must for the jazz music studies performer to understand.

## 2. THE ROLES OF CULTURE, GENDER AND RACE

- A. Balancing tradition and innovation in jazz (regarding performance, technology, scholarship) while promoting diversity in cultures, genders and races, has been something the U of I Jazz Area faculty have been doing since we first became involved in music performance and later music scholarship. Balance is the operative word and key to blending all the aforementioned elements into a successful career in jazz whatever path that might be.
- B. Realizing and practicing the inclusion of varying cultures, genders and races is the backbone of what makes jazz at its core, so strong and so organic in nature. Whether in performance, technology or scholarship, learning to be inclusive and to draw upon the diverse nature of cultures, genders and races for inspiration and dialogue is what the successful global jazz performer should be focusing on and practicing at all levels of study.

## 3. ADDITIONS FOR THE PROGRESSIVE SCHOOL OF MUSIC WITH JAZZ DEGREE PROGRAMS

- A. A curriculum that encourages and puts to actual practice, inclusion of unique elements from various cultures, genders, and races, to a students' approach to the traditional forms of jazz is vital. Inclusion of technologies as well as the composition/arranging of original jazz works, performances of jazz, discussions of jazz in a scholarly format, are critical pieces of any progressive jazz degree curriculum.
- B. Courses of global travel that would promote seeking out unique perspectives on jazz as it is practiced around the world today by young students of jazz. This might be through cooperative performances (the U of I jazz area faculty and students have done Balinese Gamelan/jazz quartet concerts in Bali, and other parts of Indonesia for example), etc.
- C. Revitalizing and reintroducing the young African American, Hispanic and Asian communities to the traditions of American jazz and its roots. For too long these communities have been left out or simply not encouraged to undertake a performing and scholarly understanding and approach to their communities' contributions and heritage within jazz not just in America but globally.

## 4. DEMONSTRATION OF PERFORMANCE

- A. Performance/discussion of an "American Songbook" standard with vocals
- B. Performance/discussion of a "jazz composer" standard instrumental
- C. Repertoire-based learning, it's importance in moving jazz forward

## 5. UNIVERSITY OF ILLINOIS JAZZ AREA CONTACT INFORMATION

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