



There's never been a better time to listen to jazz in Columbus. It's played nearly every night of the week in bars, clubs and in the city's vaunted cultural institutions. We can go out and hear Tony Monaco and Bobby Floyd play the keys. See Byron Stripling direct the Columbus Jazz Orchestra. Play the recordings of local greats like Rusty Bryant, Hank Marr and Gene Walker. Haven't caught the groove yet? Let us show you how.





THE NEW

# Jazz Age

EDITED BY ANTHONY  
DOMINIC AND  
KRISTEN SCHMIDT

PHOTOS BY TESSA BERG

ILLUSTRATIONS BY  
REMIÉ GEOFFROI

STORIES BY ANTHONY  
DOMINIC, TRISTAN  
EDEN, JOEL OLIPHINT,  
KRISTEN SCHMIDT,  
MICHELLE SULLIVAN,  
EMILY THOMPSON AND  
PETER TONGUETTE

# LISTEN HERE

## Six great jazz venues in Columbus

**1** **SHORT NORTH BROTHERS DRAKE MEADERY**  
This meadery has slowly evolved from a production facility to include a bar, a food truck and a robust musical calendar. The intimate space lends itself to jazz in particular, with its cabaret seating and, mellow atmosphere.  
**Park it:** Grab a small table in front.  
**Sip it:** The Ohio Gold (\$9), with Apple Pie mead, bourbon, ginger liqueur and a splash of ginger beer, is deceptively smooth.  
**Post-show munchies:** Stay put and order from house food truck Tokyo Go Go.  
[brothersdrake.com](http://brothersdrake.com)

**2** **OLD NORTH DICK'S DEN**  
This has been the spot for club jazz in Columbus since the 1960s. Dick's Den is the epitome of a classic dive bar with cobbled-together space, a dearth of fussy drinks and a pool table in the back.  
**Park it:** A favorite perch is next to the short divider wall that runs parallel to the bar.  
**Sip it:** Check out the selection of bottled craft beer or keep it old-school with whiskey.  
**Post-show munchies:** The Blue Danube, a few doors down, keeps the dive vibe going.  
[dicksdencolumbus.com](http://dicksdencolumbus.com)

**3** **DOWNTOWN DE-NOVO**  
Proprietor Yavonne Sarber opened De-Novo in 2011 shortly after closing Vonn Jazz, her popular North Side jazz club, and she brought the music with her. De-Novo's space has Sarber's signature dramatic decorative flourish. Musicians typically perform on Friday and Saturday during dinner service (check the Facebook page for upcoming acts).  
**Park it:** The bar area is neither too far from or too close to the musicians.  
**Sip it:** A glass of wine or a specialty cocktail  
**Post-show munchies:** Grab late-night fried cheese curds or poutine at Little Palace.  
[denovobistro.com](http://denovobistro.com)

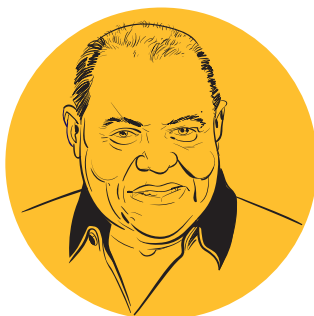


Birdshack performs jazz at Natalie's Coal Fired Pizza.

**4** **WORTHINGTON NATALIE'S COAL-FIRED PIZZA AND LIVE MUSIC**  
Jazz has been part of the mix—along with Americana, country, blues and rock—since this Worthington spot opened in 2012. Music and pizza are stars with equal billing at Natalie's, where tables are positioned perpendicular to the small stage and every seat in the house has an equally good view of the glowing pizza oven. The jazz brunch on Sunday is excellent and family-friendly.  
**Park it:** Ask for one of the high-top tables along the far wall for the best all-room views.  
**Sip it:** The amazing bloody mary, with pepper-spiked vodka and, yep, pizza sauce in the mix  
**Post-show munchies:** If you do it right, you won't have room.

**5** **ARENA DISTRICT PARK STREET TAVERN**  
This unassuming bar is the flip side of the rambunctious Park Street nightlife scene. The only hollering you're likely to hear during a Tuesday night jazz jam is encouragement for the musicians—and they deserve it. Saxophonist Pete Mills leads a quartet through a first set before inviting drop-in musicians on stage to jam.  
**Park it:** Jazz jam starts at 8:30 p.m., but the bar doesn't get busy until 10 or so. Arrive early to get prime seating close to the stage.  
**Sip it:** Bourbon—the selection is surprising.  
**Post-show munchies:** Head to Mikey's Late Night Slice for Spicy-Ass Pepperoni.  
[parkstreettavern.com](http://parkstreettavern.com)

**6** **KING-LINCOLN DISTRICT ZANZIBAR BREWS**  
By day, it's a spot for breakfast, lunch and coffeehouse activity. By night, it's a space for musical and spoken-word performance, complete with a full bar. Visit the Facebook page to keep up with bookings.  
**Park it:** The sight lines in this narrow space aren't great, but you'll be able to hear everything from any seat in the house.  
**Sip it:** For a night show, try a cocktail at the bar or choose from the long list of specialty coffee drinks.  
**Post-show munchies:** Skip out a little early to order jambalaya at Creole Kitchen before they close at 9 p.m. Fridays and Saturdays.  
[zanzibarbrews.biz](http://zanzibarbrews.biz)



## Eugene "Gene" Walker (1938–2014)

### COLUMBUS JAZZ FOUNDING FATHER

#### Tenor saxophone

Walker, who attended East High School, was a "classic example of a street player who everybody wanted to play like and sound like," says Ohio State University lecturer Jim Rupp. Walker played alongside Aretha Franklin and Neil Diamond, and he was a member of an act that opened for The Beatles in 1965. "He was there in old Mets Stadium when it all started in the United States," says Ray Eubanks, founder of the Jazz Arts Group. Late in life, Walker earned a degree from Ohio State. Ted McDaniel, director of jazz studies at Ohio State, says Walker was "a walking encyclopedia for students and always willing to help out in any way that he could." Walker later taught at Ohio State, too.

# A LOVE SUPREME

The relationship between a musician and his or her instrument is—as most Columbus players will tell you—beyond words. We asked three of the Columbus Jazz Orchestra's most accomplished instrumentalists to take us back to when they first picked up their instruments and why, decades later, they are still driven to hone their craft.



## **BOBBY FLOYD**

**Age:** 59

**Lives in:** Pickerington

**Instrument:** Piano

**Pictured with:** Steinway baby grand piano

**Started playing at:** 2 years old

**Member of the CJO for:** 10 years

*I tried playing other instruments. I kind of got into playing saxophone, and I tried to play bass when I was little. But I was so at home on the piano; I would always go back to it. And there are other things in life that I enjoy doing, but I felt like I couldn't master those things like I'd mastered the piano.*

## **A TO** *Jazz*

### **A: AABA FORM**

Chances are, you've listened to this song form (also known as 32-bar form) hundreds of times, whether you realized it or not. Rooted in Tin Pan Alley music, AABA describes a melodic deviation in the bridge, or the third line, of a verse (think "Heart and Soul" by Larry Clinton or "Sailboat in the Moonlight" by Billie Holiday).



### **B: BEBOP**

Swing and big bands weren't wooing everyone in the 1940s. Saxophonist Charlie Parker and trumpeter Dizzy Gillespie were among the first musicians to develop increasingly fast-tempo arrangements with syncopated melodies—music that was decidedly undanceable.

### **C: COOL JAZZ**

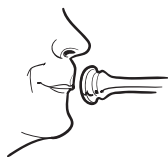
Cool is the flip side to bebop. Sure, it sounds hip, but the name actually refers to a musical color palette—think slow tempos, gentle melodies and classical influences. The style was popularized by Miles Davis' seminal "Birth of the Cool" (released in 1957; recorded from 1949 to '50) and its players, like saxophonist Lee Konitz.

### **D: DIXIELAND**

This joyful and often rambunctious music, also known as hot jazz, was born in New Orleans in the early

## A TO *Jazz*

20th century. The Original Dixieland Jazz Band popularized influential polyphonic arrangements, in which a single, steady melody is flanked by improvisation.



### E: EMBOUCHURE

Most wind players will tell you the key to achieving perfect pitch is to blow through, not into, an instrument. This French term (rooted in the word “bouche,” or mouth) describes the varying manner in which a musician uses facial muscles, lips, teeth and tongue to produce the best sound.

### F: FREE JAZZ

Forget genre conventions; few styles of musical expression are more extreme than free or avant-garde jazz. Atonality, overblowing and lengthy, improvised arrangements—often without breaks—define key recordings like Ornette Coleman’s “Free Jazz: A Collective Improvisation” (1961) and John Coltrane’s “Ascension” (1966).

### G: GLISSANDO

You’ll hear plenty of these when the Columbus Jazz Orchestra’s Bobby Floyd is sitting behind his Hammond B-3 organ. Glissandos are rapid hand-sweeps across successive keys (they can be performed on other instruments, too), often carrying a player



## HOUSE MUSIC

It’s Sunday night, and Becky Ogden’s place is rocking. Music lovers sit shoulder to shoulder in rows of mismatched chairs, tapping their toes and rhythmically bobbing their heads to the spunky melody that fills the big, old East Columbus house. A five-piece jazz band entertains the animated audience for two hours with a loosely planned set and rousing improvisation. Their stage? Ogden’s living room floor.

This is **BUNGALOW JAZZ**. Ogden, a semi-retired elementary school teacher, has been hosting sporadic concerts in her home since Columbus Music

Hall, the concert and events venue she opened in 1988, closed in 2008. A ragtime pianist who played an annual show at her venue didn’t want to cancel after she shuttered the business, so he held the next one at Ogden’s house.

About 70 people showed up for that inaugural concert. Friends brought food to share, and those who wanted to imbibe brought alcohol. Everyone left a donation for the musicians at the door. That’s how the informal event has run ever since.

“I have no plan, no organization,” says Ogden, 74. “I just sort of throw it out there, and hopefully people come. You never know who will show up.” She says she meets someone new every time.

“It’s monkey business,” Ogden says. “It’s just house music.” She emphasizes the word “just”—as if Bungalow Jazz weren’t something special. [bungalowjazz.com](http://bungalowjazz.com)



## *Hank Marr* (1927–2004)

### COLUMBUS JAZZ FOUNDING FATHER

#### *Jazz organ and piano*

Born and raised in Columbus, Marr was inspired by the magic jazz organist Jimmy Smith created with the Hammond B-3. “Most jazz organ players tend to rush,” says Jim Rupp, a lecturer at Ohio State. “Hank had just rock-solid time.” One professional highlight came courtesy comedian George Kirby, for whom Marr was musical director in the 1960s and ’70s. Like Gene Walker, he later became a professor at Ohio State. And you had to hear his sound to believe it. “Hank did things on a Hammond organ that no one else did,” says Ray Eubanks, founder of the Jazz Arts Group. And, he adds, Marr saw to it that no one tried: “At the end of a tune, his hand would go up, and he would push all the stops off—so nobody could take a picture of it.”

PHOTO: TIM JOHNSON



## Rusty Bryant (1929–1991)

### COLUMBUS JAZZ FOUNDING FATHER

Tenor and alto saxophone

Bryant (born in West Virginia but raised in Columbus) could play both tenor and alto saxophone with equal proficiency. “Rusty had that big boss tenor sound, and he could fill a room with that tenor. But when he would switch to alto sax, he sounded like Cannonball [Adderley],” says Jim Rupp, a lecturer at Ohio State. A big break came with “All Nite Long,” a re-imagining of “Night Train,” which Bryant “energized ... by doubling the tempo,” according to the book “Ohio Jazz.” The Dot record of “All Nite Long” sold about 700,000 copies, and a 1954 item in *Billboard* quotes a disk distributor saying the record “has taken hold with operators at greater speed ... than any other record in his experience.”

# UNSPOKEN ETIQUETTE

## What to know before going to a jazz show

Even for those who frequent concerts, going to a jazz show for the first time can feel like a completely different experience. “There’s a lot of spontaneity in the genre in general,” says Kimberlee Goodman, orchestra and production manager for Jazz Arts Group. “It’s a little bit more of a laid-back atmosphere. There’s audience participation.” We chatted with musicians Goodman and Lou Fischer, jazz studies area coordinator at Capital University, to get tips on how to be an active audience member.

**TAKE NOTE OF THE SETTING.** “If it’s a formal concert in a theater and in seats, people are dressed up, I think things are a little bit more subject to etiquette control,” Fischer says. “But if you’re in a nightclub setting, and everyone’s standing around and having a drink, it’ll be more laid-back.” That goes for tips, too. “When people make requests [at a night club], it’s very appropriate to tip,” he says.

**CLAP WHEN YOU LIKE WHAT YOU HEAR.** “With jazz, when a person takes an improvisational solo, you acknowledge that person by clapping and sometimes by shouting,” Goodman says. “At the end of the entire piece, that’s the time to applaud for the tune itself,” Fischer adds.



**READ THE ROOM.** “I really think you get a lot of cues from other audience members,” Goodman says. “The only time [audience participation] could be inappropriate is during a slow or soft mood, like if you’re shouting in the middle of a slow ballad.” Fischer says the musician will let the audience know how much participation he or she wants. “Some will love it,” he says. “Some will hoot and holler back at you. And some will be

totally distracted by it. So you kind of have to feel it out.”

**JUST HAVE FUN.** “You can participate as little as tapping your toes or nodding your head, or you can be one of the crazy fools who gets up and dances around,” Goodman says. “You should feel comfortable.” Says Fischer, “If you approach whatever concert you go to with an open mind, you can generally be entertained.”

## A TO Jazz

from one chord to another, in style.

### H: HALF-TIME

If a band begins playing in half-time, the rhythm instrumentalists double their tempo (or begin playing the same arrangement in half as much time) while the lead melody remains at the same, fixed tempo. This is the opposite of double-time, when only the lead melody undergoes a tempo change.

### I: IMPROVISATION

If you’ve ever asked yourself what makes jazz, well, jazz—this is your quick and dirty answer. Improvisation is perhaps the only constant across all styles of jazz, from Dixieland to cool to avant-garde. Rarely in jazz are the recording and performance of any one tune intended to be identical.

### J: JAZZ FUSION

In 1965, Bob Dylan picked up an electric guitar and turned the folk-music world upside-down. Similarly, Miles Davis changed the trajectory of jazz in the late ’60s when he began incorporating electric instruments and rock ’n’ roll time signatures into his once-acoustic music.



## **CHRIS BERG**

**Age:** 60

**Lives in:** Oakwood, Ohio

**Instrument:** Bass

**Pictured with:** Hornsteiner double bass

**Started playing at:** 16 years old

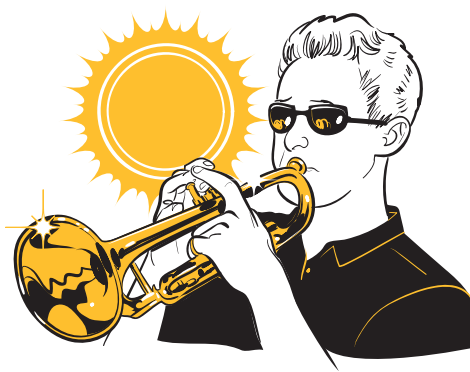
**Member of the CJO for:** Nine years

*My bass was given to me; it's a 180-year-old German bass. It's worth a lot of money. I could never buy it. But the guy who owned it played with the Cincinnati symphony, and he retired—he was in his 90s—and he followed me around whenever I was playing in Cincinnati. He'd be in the audience, and he'd come up and say, "I've got a bass for you!" And one day I called him up and said, "What's this about this bass?" It took me like five years. He gave me his card dozens of times. He just thought I should not be playing the bass I was playing; I should play this bass. So I went to this little shop in Cincinnati. It turned out he had like 20 basses there. It was a violin-bass repair shop. He said, "You tell me which one is the one I thought should be yours." So I played all 20 basses, and I kept coming back to this one that I have. And I said, "I think this one." And he said, "That's the one I wanted to give you." And I said, "Give me? No, I'll have to buy this." And he said, "No, no—just whenever you record, give me a CD of your recording." And I did that until he died.*



## KIDS

Jazz Arts Group's **PBJ & Jazz** concert series is specially designed for young children. It's meant to be fun and interactive, and little ones are treated to a peanut butter and jelly sandwich, cookie and juice. The series originated at the defunct Columbus Music Hall with educator and jazz aficionado Becky Ogden (read about her Bungalow Jazz series on page 56) and is now at the Lincoln Theatre. The next performance is Dec. 6 with the Rob Parton Quintet with Kristy Parton. [jazzartsgroup.org](http://jazzartsgroup.org)



## TEENAGERS

For high school-age jazz musicians, a week at **Ohio State Jazz Camp** is about as immersive an experience as they can get. Students live on campus for a week, working side by side with School of Music faculty and students to improve their skills. There are master classes, career exploration workshops and, of course, lots of music making. Professor Ted McDaniel, who has directed the Ohio State Jazz Ensemble since 1990, runs the program. [music.osu.edu](http://music.osu.edu)

# FALL FOR JAZZ AT ANY AGE



## ADULTS

For an enriched experience at a Columbus Jazz Orchestra performance, attend a pre-concert **Off-stage at the Jazz Academy** workshop. CJO artistic director Byron Stripling hosts a conversation with a guest artist, giving the audience terrific insight and perspective on the musician and the program. The next opportunity is in February 2015 with vocalist Dee Daniels. [jazzartsgroup.org](http://jazzartsgroup.org)



## YOUNG ADULTS

Every Wednesday night, more than 100 people meet at Nyoh's Buckeye Bar not to line dance like most nights, but to Lindy hop to jazz from the swing era. **SwingColumbus**, an all-volunteer organization, runs the weekly event that starts with a lesson for beginners—partner not required. Part of the joy of swing dancing is changing partners. Says SwingColumbus president Gail Clendenin, "It's like having a conversation, and you get to have these conversations with people with different personalities and styles." [swingcolumbus.com](http://swingcolumbus.com)

## A TO Jazz

traditional forms of jazz. The movement's de-facto leader, trumpeter Wynton Marsalis, was turned off by the emergence of nonacoustic sub-genres, like nu and fusion. Ironically, the Lions were in some circles as controversial as the styles of music they opposed.

## Z: ZOOT

In the 1930s and '40s, many jazz musicians wore oversize jackets with wide-hipped, narrow-legged slacks—or zoot suits. "Zoot" was also the nickname of saxophonist John Sims, who played in the bands of Benny Goodman and Buddy Rich.



## Sammy Stewart (1891-1960)

### COLUMBUS JAZZ FOUNDING FATHER

#### Piano and bandleader

Stewart was a son of Circleville but arrived in Columbus early in his life and was performing by age 10, says Arnett Howard, co-author of "Ohio Jazz." Tapped by booking agent Charlie Parker to join Parker's Popular Players, by 1918 he formed a group with an equally alliterative name: Sammy Stewart's Singing Syncopators. Jazz wasn't their only specialty, though: When playing at the Deshler-Wallick Hotel in Columbus, Howard says, "During the dinner hour, he would play classical music or he would play just music with a four- or five-piece group." His musical legacy is grounded in his classical training, Howard adds: "He really played music, while people like Louis Armstrong played jazz music."



## A TO *Jazz*

Basic descriptors include bright or dark and warm or cool.



### V: VOCAL JAZZ

Not only did they surround themselves with talented musicians, but singers like Ella Fitzgerald and Billie Holiday knew how to use their voices as instruments, often employing horn-like phrasing techniques. Vocal jazz has long been identified with scatting, or the improvisation of nonsense syllables.

### W: WALKING

If a bassist or piano is “walking,” he or she is playing steady, non-syn-copated notes that, over time, create a strong rhythmic foundation. This technique developed in tandem with bebop and other post-swing sub genres, providing grounding for soloists and listeners.



### X: X

On a music chart, “X” is almost always synonymous with time. So “8X” means “perform eight times.”

### Y: YOUNG LIONS

This like-minded collective of neo-boppers emerged in the 1980s, determined to influence a widespread return to



### MICHAEL COX

**Age:** 54

**Lives in:** Berwick

**Instrument:** Saxophone

**Pictured with:** Selmer Paris Reference 54 tenor saxophone

**Started playing at:** 12 years old

**Member of the CJO for:** 23 years

*I'm always running. I teach anywhere from three or four to six or eight lessons in a day, so I'm either going from one lesson to the next or going from a lesson to a rehearsal to a gig, so I'm a little bit low maintenance when it comes to things like reeds and mouthpieces. But I have a system that's real consistent for me. I just always want to be able to pick up my instrument and know exactly how it's going to play every time I play it. So I don't change a lot of things. I don't change reeds a lot. I don't change mouthpieces very many times. Things like that that saxophone players love to do and they love to talk about—I do that less than anybody else that I know. I guess I'm a little conservative.*

# IN HER OWN WORDS

Lead trombonist Linda Landis, in her 10th season in the Columbus Jazz Orchestra, tells us how she fell in love with her instrument and how she found her first audience on the farm where she grew up.

## DISCOVERING THE TROMBONE

I was in Girl Scouts in the fourth grade. There was a girl in the trombone section in the high school band. The only one. She was one of our assistant troop leaders. So she brought her horn home every Tuesday, and I was always curious as to what was in that case. And then I got to see her play one of the concerts at the school. So when fifth grade rolled around and they said, "What do you want to play?" I said trombone, and that was it. I played that horn all the time. Nobody ever had to ask me to practice.

## A CAPTIVE AUDIENCE

My dad's favorite story is when I'd go sit on the fence posts and play for the cows. Whatever I knew, whatever would come off the top of my head, I would play. If it was the B-flat scale, that's what I'd play. And Dad was afraid they would get frightened and go through the fence, and we'd be herding them up. But what's funny about cows is music is a great thing for them, because they suddenly congregated in the middle of the barnyard. It didn't scare them at all. They loved it. And I'd be sitting up there on the fence post, and one would come lick my leg, and he'd take one step back, like, "OK, guys, it's cool." It was my first live audience.

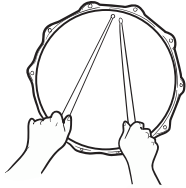
## ON BEING A FEMALE MUSICIAN

After college, there were a lot of obstacles. Opportunities never presented themselves, where they would automatically present themselves to guys. A lot of bandleaders didn't want girls on the road. They thought they were a source of trouble. Women have to work harder—almost twice as hard to get half as much out of it. When I came to Columbus, gender didn't seem to matter. Having better players mattered more. Everyone is so much more accepting and supportive. Like with "The Lion King." I chose to do "Lion King" over one of our CJO runs in late October. A lot of people were saying, "Man, where's the gal in the band? Is she sick? Where is she?" They miss me when I'm gone.



## A TO Jazz

but in the same pitch class (such as two C's).



### P: PRESS ROLL

A snare drum is most taut around the outside of its head. When a drummer presses his or her sticks successively into this area, it creates a tight, multiple-bounce drum roll—or a press roll. This technique is often used to usher a soloist in or out of an arrangement.

### R: RHODES

The Fender Rhodes was a wildly popular electric piano in the 1970s. Pianists like Herbie Hancock used the instrument to achieve a sound more dynamic than that of an acoustic piano but not as harsh as that of a Wurlitzer electric piano.



### S: SYNCOPATION

We're used to hearing music that's steady and on beat. This is why syncopation—or the emphasis of weak or off beats, prevalent in post-swing jazz—catches us off guard, making an arrangement's groove and melody less predictable.

### T: TIMBRE

Two songs may have the same pitch, volume and tempo but entirely different timbre, or tone color.



## Rahsaan Roland Kirk (1936–1977)

### COLUMBUS JAZZ FOUNDING FATHER

#### Multi-instrumentalist

Even as a youngster, Columbus native Kirk didn't do things the predictable way. "His sisters and parents noticed him blowing into a garden hose, trying to make sounds out of it," says Jack Marchbanks, co-host of *Jazz Sunday* on WCBE 90.5 FM. Kirk—who played with Charles Mingus and Quincy Jones—applied his creativity to his names, first renaming himself Roland (from Ronald) then adding Rahsaan. "He woke up one morning and said, 'I had this dream where everybody was calling me Rahsaan,'" Marchbanks says, adding the idea for the multi-instrumentation Kirk achieved fame with—playing the saxophone, stritch and manzello simultaneously—also came to him in his sleep.

## KNOW FAMOUS JAZZ? NOW GET LOCAL.

If John Coltrane and Oscar Peterson are already on your iPod, get to know some of the musicians descended from the traditions they created.

IF YOU LIKE: JIMMY SMITH

### YOU'LL LOVE: TONY MONACO



Tony Monaco is internationally renowned, but it's possible he wouldn't be turning heads on the Hammond B-3 had he not discovered Jimmy Smith as a kid, which inspired him to move from accordion to organ. [b3monaco.com](http://b3monaco.com)

**See him:** Dec. 20 at Park Street Tavern for his annual Christmas gig

IF YOU LIKE: JIM HALL

### YOU'LL LOVE: DEREK DICENZO



DiCenzo is one of the busiest jazz musicians in the city, averaging a gig per day. (He played 375 last year.) Though comfortable on several instruments, DiCenzo is best known for his guitar work.

**See him:** Mondays at Due Amici, Tuesdays at Local Roots in Powell, Thursdays at Explorers Club

IF YOU LIKE: OSCAR PETERSON

### YOU'LL LOVE: BOBBY FLOYD



Whether on piano, B-3 or playing keyboard for the Columbus Jazz Orchestra, Floyd is a respected, virtuosic king of the keys. [bobbyfloyd.com](http://bobbyfloyd.com)

**See him:** Columbus Jazz Orchestra's "Home for the Holidays," Dec. 3 to 7

IF YOU LIKE: JOHN COLTRANE

### YOU'LL LOVE: PETE MILLS



A featured soloist with the Columbus Jazz Orchestra and a jazz instructor at Denison, Mills' performances on the tenor sax garner rave reviews. [petemills.com](http://petemills.com)

**See him:** At Park Street Tavern's Tuesday jazz jam sessions at 8:30 p.m.

IF YOU LIKE: COUNT BASIE

### YOU'LL LOVE: VAUGHN WIESTER



Though Basie played piano and Wiester plays trombone, Wiester models his 21-piece "Famous Jazz Orchestra" after big bands led by Basie, Stan Kenton and Woody Herman.

**See him:** Every Monday at the Clintonville Woman's Club at 7:30 p.m.



## COLUMBUS JAZZ PRIMER

The problem with a Columbus jazz playlist is so much of the great jazz in our city happens in clubs and music halls, not in studios. Still, if you dig around, there are some wonderful recordings out there—far more than we can include in one playlist. Think of this as an amuse bouche to get you started.

"Lush Life," **Columbus Jazz Orchestra**

"Beatrice, The Cat," **Mark Flugge**

"Don't Get Around Much Anymore," **The Rick Brunetto Big Band**

"Poinciana," **Bobby Floyd Trio**

"Your Basic Gospel Song," **Bobby Floyd** (featuring Bryan Olsheski)

"The Inflated Tear," **Roland Kirk**

"That's All," **Gene Walker**

"Low Down," **Vaughn Wiester's Famous Jazz Orchestra**

"The Greasy Spoon," **Hank Marr** (featuring Rusty Bryant on tenor sax)

"I Remember Jimmy," **Tony Monaco**

"Stompin' at the Savoy," **Dave Powers** (featuring Derek DiCenzo on guitar)

"Shiner," **Pete Mills**



## Mark Flugge (1962–2014)

### COLUMBUS JAZZ FOUNDING FATHER

#### Piano

Columbus native Flugge parlayed his studies at Ohio State University and the Eastman School of Music into a performing career. He had a knack for emulating others without losing his own style, says Jim Rupp, a lecturer at Ohio State. Flugge was also passionate about teaching; he held positions at both Ohio State and Capital University. Beginning in 2012, Flugge struggled with conditions, including tinnitus, that affected his hearing—a tragic fate for one to whom music was everything. He ended his life in May 2014. “Of all the things that can happen to a musician, I can’t think of anything worse than what happened to him,” says Ray Eubanks, founder of the Jazz Arts Group.



Jazz at Brothers Drake Meadery

## NOW PLAYING December jazz performances

### THE LEE KONITZ QUARTET

**When:** 8 p.m. Dec. 5

**Where:** Wexner Center for the Arts Performance Space  
In his 69-year career, alto sax ace Lee Konitz has never let critics pin down his style. Instead of taking cues from Charlie Parker, Konitz’s moody, winding voice remains his own, polished through collaborations with Miles Davis and Lennie Tristano. For this gig, Konitz is joined by pianist and longtime accomplice Dan Tepfer, bassist Jeremy Stratton and drummer George Schuller. [wexarts.org](http://wexarts.org)

### RACHEL SEPULVEDA & THE COLUMBUS JAZZ QUARTET

**When:** 9 p.m. Dec. 3

**Where:** Natalie’s Coal-Fired Pizza and Live Music  
Trained in jazz studies at Capital University’s Conservatory of Music, Rachel Sepulveda is a skilled jazz vocalist, able to make songs her own via her unique phrasing and subtly intense delivery. She will accompany the Columbus Jazz Quartet, with Derek DiCenzo (bass), Dave DeWitt (keyboards), Randy Mather (saxophone) and Aaron Scott (drums), all accomplished

musicians and veterans of the Central Ohio jazz scene. [nataliescoal-firedpizza.com](http://nataliescoal-firedpizza.com)

### JAZZ WEDNESDAYS

**When:** 8 p.m. every Wednesday

**Where:** Brothers Drake Meadery

Every week, Brothers Drake features a different jazz artist. This month, see local jazz-fusion experts Fo/Mo/Deep (Dec. 3), forward-thinking piano-lead Tim Dvorkin Trio (Dec. 10) and guitarist Alex Schrock (Dec. 17). [brothersdrake.com](http://brothersdrake.com)

### SPEAKEASY

**When:** 6 p.m. Dec. 18

**Where:** The Refectory

SpeakEasy is a five-piece fronted by two Denison University music professors, Andy Carlson and Tom Carroll. The group plays gypsy jazz, a style of jazz popularized by guitarist Django Reinhardt in France in the 1930s. It’s characterized by a percussive style of guitar playing known as “la pompe.” SpeakEasy’s repertoire includes swing standards, blues, Latin and originals. [therefectoryrestaurant.com](http://therefectoryrestaurant.com)

## A TO Jazz

### K: KANSAS CITY STYLE

While jazz may have been born in New Orleans, it’s often said the genre grew up in Kansas City. In the 1930s, the ensembles of Bennie Moten and Count Basie redefined big-band music, placing emphasis on walking bass and aggressive horn sections—both antecedents of bebop.

### L: LICK

Also known as a riff, a lick is any recurring melodic phrase in an arrangement. Licks differ from overarching melodies in that they are typically brief and rhythmic.

### M: MODAL JAZZ

Modal jazz tunes rarely sound like they’re in a rush to get where they’re going. The base instruments are sometimes droning, with chords being repeated for more than 16 measures. This static framework has opened the door for some of jazz’s greatest instrumental performances, such as those on Miles Davis’ “Kind of Blue” (1959).

### N: NU JAZZ

Nu jazz is an extension of jazz fusion, with musicians embracing elements of electronics, hip hop, soul and funk that emerged in the 1980s and ’90s.

### O: OCTAVE

Few music terms are more commonly confused than octave and pitch. Two notes can register in different octaves (think high sounds to low sounds)