

people—amazing musicians—didn't require that kind of motivation. But there are a lot of kids who do. Whatever it is that makes them want to win—whether it's that they want to go on a trip, or want to meet new people, or they want to play with better players—the end result is that they are getting to be better players. A lot of great players who don't believe in competition never needed it. I've seen how competition can help students learn and can continue to put them into positions where more learning can take place.

Athayde: I would just like to see people rejoice in great playing. If I play the piano and Gerald Clayton plays the piano—and it's a competition—he wins. But if I play something that touches you, you might say, "That was cool." Then he plays and you say, "That was cool, too." But if it is a competition, then you go, "Well, Bob got a 54 and Gerald got a 99." A 99 is not what we are trying to get people to play. We are trying to get people play in the pocket and be musical.

Clayton: I've seen enough frustration and sadness. I've experienced enough of those "loser" and "winner" feelings to know how damaging it can be—and unnecessarily so. If this represented how professionals feel about art that would be one thing. But we all seem to agree that there is no such thing as a best when it comes to art. We should acknowledge our students' achievements and growth, but we should never give them the impression that their work and artistic expression can be judged and categorized.

Klevan: In that same scenario I already mentioned, one of the agitated students pointed at me and said, "You've ruined my life." I responded that if this is the worst thing that happens to him in his life, I was happy for him. The band director placed all his emphasis on winning the event and since that did not happen, the students felt like failures. At our Next Generation Festival, there is competition with much at stake—a chance to play at the Monterey Jazz Festival. However, even though it is a competition, our emphasis is not on the competition, but rather it's on the other opportunities that are available—the workshops, additional performance opportunities and jam sessions. We emphasize the "festival" part of the weekend.

Marantz: The defining moment for me is going back 25 years and listening to Hal Crook's words on tape as he heard Roy Hargrove for the first time. Roy blew him away as a high school junior, and he continues to blow away anyone who hears him. Competitions can be defining opportunities for discovering tomorrow's leaders and identifying them just by giving a place for them to be heard. It gives incentive to this director to go out as often as possible and let the ensembles I am directing be heard by people who can push them forward, so that they in turn can take the industry and move it forward.

Marsalis: I love competition. I have won some and lost some. I can remember being "out generalled" by Jon Faddis at a battle of the bands. It didn't feel good. We were grown men at the time, and when I reflect on it I laugh because it made me feel like a boy. When I was in high school, we had big battles of the bands every month, and at that time in New Orleans there were about 15 popular funk bands. Four bands would play in a huge ballroom atop a department store, and at the end of the night the applause of the people would determine the winner. Win or lose, everyone went home happy. That was more about the show than the music. Competition is fun. No one loses their life. You get your feelings hurt a bit and you come back. When you win you're the one that gets to talk and when you lose you get to listen, so either way, it works out. **DB**

Brad Howey, a Ph.D. candidate at the University of Idaho, is an author and active performer. While teaching high school music in Alaska, he founded and directed the Sitka Jazz Festival.

New York comes to Groningen

Study jazz in The Netherlands with some of America's finest jazz musicians!

A unique approach to jazz education

In addition to ongoing weekly instruction from a world class Dutch faculty, each student receives lessons from our visiting New York jazz faculty which features Jonis Teepe (bass and head of the jazz department), Don Braden (sax), Mark Gross (sax), Ralph Peterson (drums), Alex Siptagin (trumpet), Dena DeRose (vocals), David Beckman (piano), and Freddie Bryant (guitar). All students work with ALL of the US teaching faculty, irrespective of the student's instrument.

Learning School Groningen

Prins Claus
Conservatorium

www.newyorkgroningen.com

SIJW'S PAST FACULTY HAS INCLUDED:

Ambrose Akinmusire

Geri Allen

Kenny Barron

Ray Brown

Ndugu Chancler

Jimmy Cobb

Stan Getz

Dizzy Gillespie

Eddie Gomez

Slide Hampton

Barry Harris

Heath Brothers

Sheila Jordan

Lee Konitz

Branford Marsalis

Mulgrew Miller

Jason Moran

Joshua Redman

McCoy Tyner

Phil Woods

Study & Play
with the
Best in Jazz

Stanford Jazz Workshop

Summer 2009 Education Programs

- Personalized curricula
- One-on-one instruction by world class faculty
- 37 years of quality jazz education second to none

Jazz Camp

(Youth 12-17)
WEEK 1: July 19–July 24
WEEK 2: July 26–July 31

Jazz Residency

(Adults, Advanced Youth)
August 2–August 7

Call 650.736.0324 for a free brochure
or go to www.stanfordjazz.org