

SHORTEST

Antonio J. García is a performer, composer/arranger, producer, clinician, educator, and author in both instrumental and vocal genres. The Director of Jazz Studies at Virginia Commonwealth University, his newest book, *Jazz Improvisation: Practical Approaches to Grading* (Meredith Music), explores avenues for creating structures that correspond to course objectives. His *Cutting the Changes: Jazz Improvisation via Key Centers* (Kjos Music) offers musicians of all ages the opportunity to improvise over standard tunes using just their major scales. He has performed as trombonist, bass trombonist, or pianist with 70 major artists including Ella Fitzgerald, George Shearing, Mel Tormé, Billy Eckstine, Doc Severinsen, Louie Bellson, Dave Brubeck, and Phil Collins. A Bach/Selmer clinician/soloist and avid scat-singer, he is Associate Jazz Editor for the *International Trombone Association Journal*, Past Editor of the International Association for Jazz Education *Jazz Education Journal*, Past President of IAJE-IL, Board Secretary of The Midwest Clinic, Advisory Board Member of the Brubeck Institute, is Co-Editor/Contributing Author of *Teaching Jazz: A Course of Study*, and authored a chapter within *The Jazzer's Cookbook*. He serves as a Network Expert (for Improvisation Materials) for the Jazz Education Network. His articles have been widely published; and his compositions have been published by Kjos, Hal Leonard, Kendor, Doug Beach, ejazzlines, Walrus, UNC Jazz Press, Three-Two Music, and his own company. García is also the subject of an extensive interview within *Bonanza: Insights and Wisdom from Professional Jazz Trombonists* (Advance Music). Visit his web site at <www.garciamusic.com>.

SHORT

Antonio J. García is a performer, composer/arranger, producer, clinician, educator, and author in both instrumental and vocal genres. A Professor of Music and Director of Jazz Studies at Virginia Commonwealth University, where he directs the Jazz Orchestra I, instructs various jazz courses, and founded a B.A. Music Business Emphasis (for which he initially served as Coordinator), he is a past nominee for CASE U.S. Professor of the Year and is the recipient of Northern Illinois University's 1992 Excellence in Undergraduate Teaching Award, the Illinois Music Educators Association's 2001 Distinguished Service Award, and the VCU School of the Arts' 2015 Faculty Award of Excellence. He is an alumnus of the Eastman School of Music and of Loyola University of the South. His newest book, *Jazz Improvisation: Practical Approaches to Grading* (Meredith Music), explores avenues for creating structures that correspond to course objectives. His *Cutting the Changes: Jazz Improvisation via Key Centers* (Kjos Music) offers musicians of all ages the opportunity to improvise over standard tunes using just their major scales.

Mr. García has performed as trombonist, bass trombonist, or pianist with 70 major artists including Ella Fitzgerald, George Shearing, Mel Tormé, Billy Eckstine, Doc Severinsen, Louie Bellson, Dave Brubeck, and Phil Collins and at such venues as Carnegie Hall, Royal Festival Hall, and the Montreux, Nice, North Sea, Pori (Finland), New Orleans, and Chicago Jazz Festivals. A Bach/Selmer clinician/soloist and avid scat-singer, he has received grants from Meet The Composer, the Thelonious Monk Institute, The Commission Project, the Council for Basic Education, and others. He is Associate Jazz Editor for the *International Trombone Association*

Journal, Past Editor of the International Association for Jazz Education *Jazz Education Journal*, Past President of IAJE-IL, Board Secretary of The Midwest Clinic, Advisory Board Member of the Brubeck Institute, previously a board member of the Illinois Coalition for Music Education, and is Co-Editor/Contributing Author of *Teaching Jazz: A Course of Study*. He serves as a Network Expert (for Improvisation Materials) for the Jazz Education Network. His articles have been widely published; and his compositions have been published by Kjos, Hal Leonard, Kendor, Doug Beach, ejazzlines, Walrus, UNC Jazz Press, Three-Two Music, and his own company. García is also the subject of an extensive interview within *Bonanza: Insights and Wisdom from Professional Jazz Trombonists* (Advance Music) and authored a chapter within *The Jazzier's Cookbook* (Meredith Music). Visit his web site at <www.garciamusic.com>.

MEDIUM

Antonio J. García is a Professor of Music and Director of Jazz Studies at Virginia Commonwealth University, where he directs the Jazz Orchestra I; instructs Applied Jazz Trombone, Small Jazz Ensemble, Music Industry, and various jazz courses; and founded a B.A. Music Business Emphasis (for which he initially served as Coordinator). An alumnus of the Eastman School of Music and of Loyola University of the South, he has received commissions for jazz, symphonic, chamber, film, dance, and solo works from Meet The Composer, The Commission Project, The Thelonious Monk Institute, and regional arts councils; composition/arrangement honors include IAJE (jazz band), ASCAP (orchestral), and Billboard Magazine (pop songwriting); and his music has aired over National Public Radio and CBS-TV. A Bach/Selmer clinician, he has freelanced as trombonist, bass trombonist, or pianist with over 70 nationally renowned artists, including Ella Fitzgerald, George Shearing, Mel Tormé, Billy Eckstine, Doc Severinsen, Louie Bellson, Dave Brubeck, and Phil Collins—and has performed at the Montreux, Nice, North Sea, Pori (Finland), New Orleans, and Chicago Jazz Festivals. An avid scat-singer, he has performed vocally with jazz ensembles around the world and has served as Director of the Illinois Music Educators Association All-State Jazz Choir and Combo and similar ensembles outside of Illinois and was the recipient of IMEA's 2001 Distinguished Service Award. He has produced recordings or broadcasts of such artists as Wynton Marsalis, Gene Bertoncini, Jim Pugh, Dave Taylor, Susannah McCorkle, Sir Roland Hanna, and the JazzTech Big Band.

Mr. García is a Research Faculty member at The University of KwaZulu-Natal (Durban, South Africa), the *International Trombone Association Journal* Associate Jazz Editor, IAJE *Jazz Education Journal* Past Editor, IAJE-IL Past President, past International Co-Chair for Curriculum and for Vocal/Instrumental Integration, and served as Chicago Host Coordinator for the 1997 Conference. He serves as a Network Expert (for Improvisation Materials) for the Jazz Education Network. He was an Illinois Coalition for Music Education coordinator, is Secretary of The Midwest Clinic Board and is an Advisory Board Member of the Brubeck Institute. His newest book, *Jazz Improvisation: Practical Approaches to Grading* (Meredith Music), explores avenues for creating structures that correspond to course objectives. His *Cutting the Changes: Jazz Improvisation via Key Centers* (Kjos Music) offers musicians of all ages the opportunity to improvise over standard tunes using just their major scales. Widely published in more than a dozen education and jazz periodicals, he is Co-Editor and Contributing Author of NAFME's

Teaching Jazz: A Course of Study and has taught and guest-conducted in Canada, Europe, South Africa, Australia, The Middle East, and across the U.S. García is also the subject of an extensive interview within *Bonanza: Insights and Wisdom from Professional Jazz Trombonists* (Advance Music) and authored a chapter within *The Jazzer's Cookbook* (Meredith Music). Previous to VCU, he served as Associate Professor and Coordinator of Combos at Northwestern University, where he taught jazz and integrated arts, was Jazz Coordinator for the National High School Music Institute, and for four years directed the Vocal Jazz Ensemble. Formerly the Coordinator of Jazz Studies at Northern Illinois University, he was selected by students and faculty there as the recipient of a 1992 "Excellence in Undergraduate Teaching" award and nominated as its candidate for 1992 CASE "U.S. Professor of the Year" (one of 434 nominees nationwide). He was recipient of the VCU School of the Arts' 2015 Faculty Award of Excellence. Visit his web site at <www.garciamusic.com>.

LONG

Antonio J. García is a Professor of Music and Director of Jazz Studies at Virginia Commonwealth University, where he directs the Jazz Orchestra I; instructs Applied Jazz Trombone, Small Jazz Ensemble, Music Industry, and various jazz courses; founded a B.A. Music Business Emphasis (for which he initially served as Coordinator); and directs the Greater Richmond High School Jazz Band. An alumnus of the Eastman School of Music and of Loyola University of the South, he has received commissions for jazz, symphonic, chamber, film, dance, and solo works—instrumental and vocal—including grants from Meet The Composer, The Commission Project, The Thelonious Monk Institute, and regional arts councils. His music has aired internationally and has been performed by such artists as Sheila Jordan, Arturo Sandoval, Jim Pugh, Denis DiBlasio, James Moody, and Nick Brignola. Composition/arrangement honors include IAJE (jazz band), ASCAP (orchestral), and Billboard Magazine (pop songwriting). His works have been published by Kjos Music, Hal Leonard, Kendor Music, Doug Beach Music, ejazzlines, Walrus, UNC Jazz Press, Three-Two Music Publications, and his own garciamusic.com, with five recorded on CDs by Rob Parton's JazzTech Big Band (Sea Breeze and ROPA JAZZ). His scores for independent films have screened across the U.S. and in Italy, Macedonia, Uganda, Australia, Colombia, India, Germany, Brazil, Hong Kong, Mexico, Israel, Taiwan, and the United Kingdom.

A Bach/Selmer trombone clinician, Mr. García serves as the jazz clinician for The Conn-Selmer Institute. He has freelanced as trombonist, bass trombonist, or pianist with over 70 nationally renowned artists, including Ella Fitzgerald, George Shearing, Mel Tormé, Doc Severinsen, Louie Bellson, Dave Brubeck, and Phil Collins—and has performed at the Montreux, Nice, North Sea, Pori (Finland), New Orleans, and Chicago Jazz Festivals. He has produced recordings or broadcasts of such artists as Wynton Marsalis, Jim Pugh, Dave Taylor, Susannah McCorkle, Sir Roland Hanna, and the JazzTech Big Band and is the bass trombonist on Phil Collins' CD "A Hot Night in Paris" (Atlantic) and DVD "Phil Collins: Finally...The First Farewell Tour" (Warner Music). An avid scat-singer, he has performed vocally with jazz bands, jazz choirs, and computer-generated sounds. He is also a member of the National Academy of Recording Arts & Sciences (NARAS). A New Orleans native, he also performed there with such local artists as Pete Fountain, Ronnie Kole, Irma Thomas, and Al Hirt.

Mr. García is a Research Faculty member at The University of KwaZulu-Natal (Durban, South Africa) and the Associate Jazz Editor of the *International Trombone Association Journal*. He serves as a Network Expert (for Improvisation Materials) for the Jazz Education Network and has served as President's Advisory Council member and Editorial Advisory Board member. His newest book, *Jazz Improvisation: Practical Approaches to Grading* (Meredith Music), explores avenues for creating structures that correspond to course objectives. His *Cutting the Changes: Jazz Improvisation via Key Centers* (Kjos Music) offers musicians of all ages the opportunity to improvise over standard tunes using just their major scales. He is Co-Editor and Contributing Author of *Teaching Jazz: A Course of Study* (published by NAFME) and authored a chapter within *The Jazzer's Cookbook* (published by Meredith Music). Within the International Association for Jazz Education he served as Editor of the *Jazz Education Journal*, President of IAJE-IL, International Co-Chair for Curriculum and for Vocal/Instrumental Integration, and Chicago Host Coordinator for the 1997 Conference. He served on the Illinois Coalition for Music Education coordinating committee, worked with the Illinois and Chicago Public Schools to develop standards for multi-cultural music education, and received a curricular grant from the Council for Basic Education. He has also served as Director of IMEA's All-State Jazz Choir and Combo and of similar ensembles outside of Illinois. He is the recipient of the Illinois Music Educators Association's 2001 Distinguished Service Award.

Regarding *Jazz Improvisation: Practical Approaches to Grading*, Darius Brubeck says, "How one grades turns out to be a contentious philosophical problem with a surprisingly wide spectrum of responses. García has produced a lucidly written, probing, analytical, and ultimately practical resource for professional jazz educators, replete with valuable ideas, advice, and copious references." Jamey Aebersold offers, "This book should be mandatory reading for all graduating music ed students." Janis Stockhouse states, "Groundbreaking. The comprehensive amount of material García has gathered from leaders in jazz education is impressive in itself. Plus, the veteran educator then presents his own synthesis of the material into a method of teaching and evaluating jazz improvisation that is fresh, practical, and inspiring!" And Dr. Ron McCurdy suggests, "This method will aid in the quality of teaching and learning of jazz improvisation worldwide."

About *Cutting the Changes*, saxophonist David Liebman states, "This book is perfect for the beginning to intermediate improviser who may be daunted by the multitude of chord changes found in most standard material. Here is a path through the technical chord-change jungle." Says vocalist Sunny Wilkinson, "The concept is simple, the explanation detailed, the rewards immediate. It's very singer-friendly." Adds jazz-education legend Jamey Aebersold, "Tony's wealth of jazz knowledge allows you to understand and apply his concepts without having to know a lot of theory and harmony. *Cutting the Changes* allows music educators to present jazz improvisation to many students who would normally be scared of trying."

Of his jazz curricular work, *Standard of Excellence* states: "Antonio García has developed a series of Scope and Sequence of Instruction charts to provide a structure that will ensure academic integrity in jazz education." Wynton Marsalis emphasizes: "Eight key categories meet the challenge of teaching what is historically an oral and aural tradition. All are important ingredients in the recipe." The *Chicago Tribune* has highlighted García's "splendid

solos...virtuosity and musicianship...ingenious scoring...shrewd arrangements...exotic orchestral colors, witty riffs, and gloriously uninhibited splashes of dissonance...translucent textures and elegant voicing” and cited him as “a nationally noted jazz artist/educator...one of the most prominent young music educators in the country.” *Down Beat* has recognized his “knowing solo work on trombone” and “first-class writing of special interest.” *The Jazz Report* has written about the “talented trombonist,” and *Cadence* noted his “hauntingly lovely” composing as well as CD production “recommended without any qualifications whatsoever.” Phil Collins has said simply, “He can be in my band whenever he wants.” García is also the subject of an extensive interview within *Bonanza: Insights and Wisdom from Professional Jazz Trombonists* (Advance Music), profiled along with such artists as Bill Watrous, Mike Davis, Bill Reichenbach, Wayne Andre, John Fedchock, Conrad Herwig, Steve Turre, Jim Pugh, and Ed Neumeister.

The Secretary of the Board of The Midwest Clinic and an Advisory Board Member of the Brubeck Institute, Mr. García has adjudicated festivals and presented clinics in Canada, Europe, Australia, The Middle East, and South Africa, including creativity workshops for Motorola, Inc.’s international management executives. The partnership he created between VCU Jazz and the Centre for Jazz and Popular Music at the University of KwaZulu-Natal merited the 2013 VCU Community Engagement Award for Research. He has served as adjudicator for the International Trombone Association’s Frank Rosolino, Carl Fontana, and Rath Jazz Trombone Scholarship competitions and the Kai Winding Jazz Trombone Ensemble competition and has been asked to serve on Arts Midwest’s “Midwest Jazz Masters” panel and the Virginia Commission for the Arts “Artist Fellowship in Music Composition” panel. He has been repeatedly published in *Down Beat*; *JAZZed*; *Jazz Improv*; *Music, Inc.*; *The International Musician*; *The Instrumentalist*; and the journals of NAFME, IAJE, ITA, American Orff-Schulwerk Association, Percussive Arts Society, Arts Midwest, Illinois Music Educators Association, and Illinois Association of School Boards. Previous to VCU, he served as Associate Professor and Coordinator of Combos at Northwestern University, where he taught jazz and integrated arts, was Jazz Coordinator for the National High School Music Institute, and for four years directed the Vocal Jazz Ensemble. Formerly the Coordinator of Jazz Studies at Northern Illinois University, he was selected by students and faculty there as the recipient of a 1992 “Excellence in Undergraduate Teaching” award and nominated as its candidate for 1992 CASE “U.S. Professor of the Year” (one of 434 nationwide). He was recipient of the VCU School of the Arts’ 2015 Faculty Award of Excellence for his teaching, research, and service. Visit his web site at <www.garciamusic.com>.