

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 various jazz and music-business 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. 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 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, New Orleans, and Chicago Jazz Festivals. He has performed internationally as a scat-singer; has directed All-State Jazz Choirs, Bands, and Combos; and was the recipient of the Illinois Music Educators Association'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 *International Trombone Association Journal* Associate Jazz Editor, *IAJE Jazz Education Journal* Past Editor, IAJE-IL Past President, and past International Co-Chair for Curriculum and for Vocal/Instrumental Integration. He serves as a Network Expert (for Improvisation Materials) for the Jazz Education Network and has served as adjudicator for the ITA's Frank Rosolino, Carl Fontana, and Rath Jazz Trombone Scholarship competitions and the Kai Winding Jazz Trombone Ensemble competition. He was an Illinois Coalition for Music Education coordinator and is Secretary of The Midwest Clinic Board and 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. 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. García is interviewed extensively within *Bonanza: Insights and Wisdom from Professional Jazz Trombonists* (Advance Music).

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." 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." 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.

Previous to VCU, García served as 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>.



Antonio J. García, Professor
Director of Jazz Studies

VCU Music, 922 Park Avenue, PO Box 842004, Richmond, VA 23284-2004 USA
Phone (001) 804-827-0699 Fax (001) 804-827-0230 <ajgarcia@vcu.edu> <www.jazz.vcu.edu>, <www.garciamusic.com>