

Curriculum Vitae  
Gary Campbell  
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## EDUCATION

Master of Music, University of Miami; Jazz Performance - Saxophone, 1992  
Bachelor of Music, University of Miami; Jazz Performance - Saxophone, 1989  
Indiana University, Saxophone study under Eugene Rousseau - 1964-66  
Jazz Improvisation and Theory - Private Study with David N. Baker , 1962-1964  
Jazz Improvisation and Theory - Private Study with David N. Baker , 1964-1967

## FULL-TIME ACADEMIC EXPERIENCE

Florida International University  
Full Professor, Coordinator of Jazz Studies, Fall, 2008 - present  
Florida International University  
Associate Professor of Jazz Performance and Saxophone, 2000  
Florida International University  
Assistant Professor of Jazz Performance and Saxophone, 1996

## PART-TIME ACADEMIC EXPERIENCE

Florida International University  
Adjunct Instructor of Saxophone, 1992 - 1996  
University of Miami  
Semester Lecturer, Jazz Department 1982 - 1993

## NON-ACADEMIC EXPERIENCE

Faculty Clinician/Performer  
Jamey Aebersold Summer Jazz Workshops , 1987 - 2008  
Independent Private Instruction  
Saxophone and Jazz Improvisation, 1975 - present  
Freelance Jazz Performer and Composer – 1964 – present

## EMPLOYMENT RECORD AT FIU

Coordinator of Jazz Studies – 2008 - 2019

Full Professor – 2008

Associate Professor with Tenure - 2001

Assistant Professor 1996

Adjunct Instructor 1993

## PUBLICATIONS IN DISCIPLINE - BOOKS

*Patterns for Jazz*, co-authored by Gary Campbell, Jerry Coker, and Jimmy Cascale, Studio PR Publishing 1970 -Warner Brothers Publishing - Alfred Publishing, now in 3rd edition. This book serves as the archetype for all method books on jazz improvisation. It was a pioneering work in the field of jazz education and to this day remains one of the best selling books in the field. It is published in English, and Japanese, and is a mainstay world wide. Gary Campbell's contributions constitute most of the text found on pages 128 - 172, although contributions from each author can be found throughout the book.

*Expansions - A Method for Developing New Material for Improvisation*, by Gary Campbell, Houston Publishing - Hall Leonard Publishing 1998, 2nd Edition, 163 pages. A single authored book which presents a method for developing melodic structures from various scales, chords, note cells, and interval sets. This book is recognized internationally and is used in jazz curricula at schools of music as well as individual professionals and students. It is one of the required texts for the author's class "Advanced Jazz Techniques I & II" at the FIU School of Music. It has gained the reputation as a "must have" resource for jazz artists everywhere.

***Hank Mobley Transcribed Solos***, by Gary Campbell, Houston Publishing, 1989, 38 pages. This single authored book is a collection of transcribed improvised solos by the great jazz recording artist Hank Mobley. These solos serve as ideal models of voice leading, indication of chord upper structure, melodic contour, phrase sequencing, etc. Analysis of linear construction and devices is also included.

***Connecting Jazz Theory***, by Gary Campbell, Houston Publishing - Hal Leonard Publishing 1999, 163 pages. This is a single authored text on theory for jazz improvisation and composition. Presents concepts of interrelating various materials that are part of the current jazz vocabulary, as well as means for innovative development of these materials. This book is recognized internationally and is used in jazz curricula at schools of music as well as individual professionals and students. It is one of the required texts for the author's class "Advanced Jazz Techniques I & II" at the FIU School of Music.

***Triad Pairs for Jazz***, by Gary Campbell, Warner Brothers Publishing, 2001, 131 pages. A single authored book which presents a method for practicing and developing melodic patterns from triad pairs. The book presents a detailed and comprehensive procedure for the application of triad pair derived melodies to chords and chord progressions. This highly acclaimed book is used world wide in schools of music at the college, university, and conservatory level, as well as by individual professionals and students. It is one of the required texts for the author's class "Advanced Jazz Techniques I & II" at the FIU School of Music

***Pentatonic Scales – Deriving and Applying for Improvisation and Composition – An In-Depth Study***. eBook, 2015

## **Articles:**

### **Jazz Improv Magazine**

Jazz Improv is dedicated to support the growth and perpetuation of America's Original Classic Art Form - Jazz. The organization is committed to document and codify the music and promote improvisation as a vital approach to creating music. Jazz Improv seeks to document both (1) the ever-growing jazz repertoire of published and unpublished compositions; and (2) the improvised recorded solos of jazz practitioners who are currently and have contributed performances and recordings to support, expand and promote the growth of the art form.

Jazz Improv seeks to help educators teach jazz improvisation, and to make it easy for all jazz lovers to participate and to make music, by helping them increase their knowledge, skills and repertoire.

Jazz Improv's goal is to provide music, ideas and motivation, to help jazz enthusiasts, students and musicians develop their skills, understanding, ability to communicate and make music, and to encourage musical participation, interest in, and

support of jazz. Toward that goal, Jazz Improv publishes songs to play and note-for-note transcriptions of improvised solos as recorded by master practitioners of the music, along with a companion compact disc recording, book excerpts, reviews of recordings, interviews and related information about jazz. Reviewing and refereeing is done through editorial board.

**“Discover by Going Through the Process - An Interview with Gary Campbell”** by Marco Pignataro; Jazz Improv Magazine, E.S. Proteus, Inc. Volume 4, Number 2 - July/August/September, 2003, pages 73 - 77.  
An in-depth interview with Gary Campbell, covering personal history, early learning experiences and teachers, career development, teaching and writing history, recordings, as well as overall philosophical observations regarding the above.

**Jazz Player Magazine**, December/January 1999,  
“**Gary Campbell**”- Cover photo and interview with Gary Campbell, by Darren Holbrook. Transcription of solo “*Thick & Thin*” by Julio Monterrey.

**Jazz Player Magazine** - April/May 1995  
“**Afro-Cuban/Brazilian Jazz**” - Cover story, feature article transcribed solo with analysis, and play-along CD

**BD Guide** - Nov./Dec. 1994  
“**An Interview with Bob Mintzer**” (by Gary Campbell)

**BD Guide** - Nov./Dec. 1993  
“**Latin Jazz**” - (with Orta, Orta, and Berroa)

**Who Can I Turn To** - (Pub. Southern Arts Federation)  
“**It Could Happen To You**” - feature article about Gary Campbell

#### **CD Recordings (most noted)**

**Intersection** – Milestone Records, 1995

**Thick & Thin** – DoubleTime Records, 1996

**Andy Laverne - Process of Illumination**, Clavebop Records, 2003, Gary Campbell featured saxophone soloist.

**Miroslav Vitous - Universal Syncopations II**, ECM Records, 2007. Won the Berlin Record Critics Award - “Best Recording of the Year 2007”, in it’s genre.

*Miroslav Vitous - "Remembering Weather Report"* ECM Records, 2008.

*Miroslav Vitous – The Music of weather Report* – Deutsche Grammophon Records, 2016

*Miroslav Vitous – Ziljabo* – Challenge Records, 2016

#### **CD Liner Notes**

Martin Sasse Trio – "*A Groovy Affair*" (Nagel-Heyer Records, Hamburg, Germany, 2003) Program notes by Gary Campbell

#### **Citations by other authors:**

##### **Books:**

*"Melodic Improvising"* by Andy Middleton, Advance Music, 2005. Pages 29, 190.  
This book is about understanding, developing and incorporating the art of melody line into Jazz Improvisation. Andy Middleton, a former student of Gary Campbell, is Professor of Jazz Theory and Composition at the Konservatorium Wien, Vienna, Austria. Advance Music is the top publisher of books on jazz and twentieth-century music in Europe and the USA.

*"What it Is – the Life of a Jazz Artist"* by David Liebman, Scarecrow Press, 2012

##### **Scholarly Papers:**

Gave Interview as first-hand source of information for the Doctoral Thesis:

***STEVE GROSSMAN: FOUNDATIONS AND ENVIRONMENTS THAT CONTRIBUTED TO THE MAKING OF A JAZZ TENOR SAXOPHONE ICON***

BY JONATHAN DAVID BECKETT

SCHOLARLY ESSAY IN SUPPORT OF TWO LECTURE-RECITALS

Submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in Music with a concentration in Jazz Performance in the Graduate College of the University of Illinois at Urbana-Champaign, 2013

Urbana, Illinois

## **PRESENTATIONS**

**Antonio Adolfo Music Workshops** - Brazilian Jazz and Pop, Hollywood, Florida, 2007. This workshop series is produced by award winning Brazilian pianist, composer and teacher Antonio Adolfo. Workshop dealt with jazz improvisation within the context of Brazilian idioms. Subjects included harmonic, melodic, and rhythmic concepts.

**SaxFest Costa Rica, San Jose, Costa Rica, 2007.** A four day, international saxophone festival, with both classical and jazz saxophonists. The participants in the seminars, both students and professional performers, were from all of Latin America. Presented a saxophone master class, combo workshop, improvisation class, and performed a concert at the Universidad de Costa Rica, in San Jose, with the Gary Campbell Quartet.

**Conservatory of Music, Lusaunne, Switzerland, 2007**

While in Lusaunne to perform at the Chorus Jazz Club with the Miroslav Vitous Trio, was invited to present a workshop about jazz education in the USA, jazz history, traditions, and improvisation - arranged by the jazz club and the Conservatory of Music. The audience was composed of approximately 70 people, students, teachers, and professional musicians.

**ZeroZero Jazz Festival, Padua, Italy 2007** - as part of the - Presented a general jazz workshop on jazz improvisation, for an audience of approximately 40 people, mostly college students and professional musicians, both classical and jazz.

**Conservatory of Music, San Juan Puerto Rico, 2007.**

As part of a week long jazz festival - CMPR Jazzfest 2007 - Performed in concert with renowned bassist Eddie Gomez, and presented a performance clinic with Mr. Gomez and Michael Orta. Also presented a jazz saxophone workshop with students.

**Universidad San Francisco, Quito, Ecuador, 2007**

In addition to a concert performance with guitar great John Abercrombie, presented a group workshop with Mr. Abercrombie, as well as a saxophone class, and improvisation theory class. The audience was approximately 100 people, all students at the School of Music, Universidad, San Francisco.

**Jazz/Pop Conservatory, Helsinki, Finland, 2002 and 2004.**

At the invitation of the Conservatory, presented a three day series of private saxophone lessons, theory classes, and ensemble coaching. Audience consisted of jazz students and teachers.

**Hochschule fur Musik, Graz, Austria, 2001.**

At the invitation of the Conservatory, presented a theory class. Audience consisted of jazz students and teachers.

**Musik Hochschule, Cologne, Germany, 2001**

At the invitation of the Conservatory, presented a theory class, saxophone workshop, and ensemble rehearsal. Audience consisted of jazz students and teachers.

**Hochschule fur Musik and Theater, Leipzig, Germany, 2001**

At the invitation of the Hochschule, presented a jazz theory classes. The audience consisted of jazz students and teachers.

**Hochschule fur Musik, Hamburg, Germany, 2001**

At the invitation of the Hochschule, presented a jazz theory classes. The audience consisted of jazz students and teachers.

**International Association for Jazz Education, Annual Convention in New York City, 1998.** Introduced the publication of *Expansions – a Method for Developing New Material for Improvisation* (see books) and did a theory clinic to an international audience of approximately 300 people - students, professional musicians, teachers, and jazz fans. A refereed presentation.

**International Association for Jazz Education, Annual Convention in New York City, 2001.** Introduced the publication of *Triad Pairs for Jazz* (see books) and did a theory clinic to an international audience of approximately 300 people - students, professional musicians, teachers, and jazz fans. A refereed presentation.

**International Association for Jazz Education, Annual Convention in New York City, 2003.** Introduced the publication of *Connecting Jazz Theory* (see books) and did a theory clinic to an international audience of approximately 300 people - students, professional musicians, teachers, and jazz fans. A refereed presentation.

**Jazz Education Network Annual Convention.** Louisville, KY Concert with the FIU Jazz Faculty Quartet, 2013

**Jazz Education Network Annual Convention.** San Diego, CA,  
Presentation of my eBook Pentatonic Scales – Deriving and Applying for  
Improvisation and Composition. 2015

**Recitals, Concerts - as Featured Soloist (recent only)**

Performance with Mike Orta at *the Zig Zag Jazz Club in Berlin, Germany, for the “Crossing Over to Connect”* initiative for FIU. June 19, 2016

**“Tenor Summit: Gary Campbell, George Garzone and Frank Tiberi.”**

Berklee College of Music, Visiting Artist Series, 2013

**Concert at the Bass Museum,** Miami Beach, 2010, with the Mike Orta QT.

**Jazz at Wolfson Concert Series at the Wolfson Campus of Miami Dade College** 2008. Playing the music of David Friesen with Mike Dilido, David Friesen, and Gary Campbell. A performance for an audience of approximately 75 people, mostly students at MDC and New World School of the Arts, Miami, Florida.

**South Florida Jazz Orchestra,** at the Arturo Sandoval Jazz Club, Miami, Florida, 2007 Featured soloist playing arrangements of original compositions arranged by Steve Allee. The SFJO is an excellent professional jazz orchestra made up of Miami’s top professional musicians.

**Indiana University School of Music Jazz Festival,** Bloomington, Indiana, 2007.

A concert by an all-star I.U. alumni big band, led by Distinguished Professor David N. Baker, before an audience of approximately 400 people - students, alumni, and I.U. School of Music professors.

**The Jazz Factory,** Louisville Kentucky, 2007, with bassist David Friesen and rhythm section of top Louisville resident artists.

**Note: For the past thirteen years, Professor Campbell has been a member of the Miroslav Vitous Quartet. Over the past forty years Vitous has been among the top jazz bassists in the world, working with greats like Wayne Shorter, Miles Davis, Weather Report, Chick Corea, Stan Getz, and many others. He has been a recording artist with ECM Records (Germany), the most prestigious and respected Jazz and New Music label in the world. While in his group, Professor Campbell has appeared on four recordings – see CD Recordings above, and has toured with this group, performing at the venues listed below, among others:**



Jazz Legends Series in Gutersloh, Germany – June 25, 2016  
International Jazz Festival, LeMans, France, 2010

Jazz Concert, Athens, Greece, 2010

Jazz Concert, Ghent, Belgium, 2010  
Jazz Club, Milan, Italy, 2009  
Jazz Club, Bologna, Italy  
Jazz Festival, Basel, Switzerland, 2009  
ECM Jazz Festival, Krakow, Poland, 2008  
Salzburg Jazz Festival, Salzburg, Austria, 2007  
Chorus Jazz Club, Lusaunne, Switzerland, 2007  
Guinness Jazz Festival, Cork, Ireland, 2007  
ZeroZero Jazz Festival, Padua, Italy, 2007  
The New Morning Jazz Club, Paris, France, 2006  
Casino in Monte Carlo, France, 2006  
Concert, Vigo, Spain, 2005  
Porgy and Bess Jazz Club, Vienna, Austria, 2005  
Jazz Club, Prague, Czech Republic, 2005  
Concert, Pescara, Italy, 2005  
The Blue Note Jazz Club, Milano, Italy, 2005  
Double Bass Festival, Biarritz, France  
National Theater, Munich, Germany, 2005  
Jazz Festival in Liege, Belgium, 2005

Misc. Others:

Three Concerts – John Goldsby Quartet - **“The New York – Miami Connection”**  
1) **Altes Pflandhaus GmbH, Cologne, Germany** – June 20, 2013  
2) **Planet Jazz in Concert, Duren, Germany** – June 21, 2013  
3) **Farewell Celebration for Philip Murphy, Out-going American Ambassador to Germany, Berlin, Barenaal im Altes Stadthaus** – July 2, 2013

**Annual Convention of The Jazz Education Network**, Concert with FIU Jazz Faculty Quartet, Louisville, KY 2014

**The Jazz Cafe**, San Jose, Costa Rica, 2007 - top jazz club in Costa Rica, with the Gary Campbell Quartet, performing original compositions.

**Villa Caletas**, Concert of the Month Jazz Series, Central Pacific, Costa Rica. Featured soloist with the Quarteto Zuniga - Ulibarri. A concert, performing original compositions.

**Masters of Jazz Quartet**, in Quito and Cuenca, Ecuador, 2007. Two concerts featuring original compositions, accompanied by pianist Michael Orta (FIU), and a bassist and drummer from the Universidad San Jose, Ecuador jazz faculty.

**F.I.U. Jazz Band** - The Music of Gary Campbell, WPAC Concert Hall, 2007 - Featured soloist performing original compositions with the jazz big band.

**F.I.U. Jazz Band**, WPAC Concert Hall, 2004 - Featured soloist performing along with special guest, trumpeter Ingrid Jensen.

**Jazz Club in Szent Andras**, Hungary, 2005, special guest of the Mihaly Borbely Quartet, a group of world class jazz musicians living in Budapest, playing original music composed by Borbely, influenced by Eastern European folkloric music.

**The Jazz Loft, Cologne**, Germany, 2005. Special guest with the Martin Sasse Trio, a recording trio based in Cologne.

**Birdland Jazz Club Hamburg**, 2004, annually to present. Featured guest with top German jazz musicians, performing original compositions as well as jazz standards.

## **Funded Research**

### **Fulbright Senior Specialist Grant**

Conservatory of Music, Vienna Austria, from May 1 to May 31, 2008.

Program Description: The potential host institution has submitted a detailed proposal for the requested specialist to participate in saxophone instruction in individual and master class formats, participation in regularly scheduled courses on improvisation at different levels, the coaching of in-house ensembles, individual lectures on jazz theory and composition, and assistance in the rehearsal and preparation of a major annual big band concert. Program Purpose: This is a name request for Gary Campbell, who is a recognized expert in jazz theory, composition, and improvisation, with extensive experience as a performer and performance coach. The host institution is interested in strengthening its jazz program, which has number of younger faculty members and/or recent hires and hopes that the entire department would benefit from the variety of projects described above. Also traveled to Graz, Austria for a few days of similar activities.

**Fulbright Senior Specialist Grant** - American Studies - Music - Jazz, 2005 Residency at the Franz Liszt Academy for Music, Budapest, Hungary.

Program Description: The Specialist would conduct workshop/rehearsals with big band and small combo jazz ensembles, coaching students as to elements of jazz style, sound, performance practices, and so forth. The specialist would also hold classes on jazz improvisation and theory. He would also give private instruction in saxophone and improvisation. Also, exchange of ideas and concepts regarding performance teaching, curriculum, etc. with host faculty,

Program Purpose The objective of this program is to educate students regarding jazz and jazz improvisation. Being that jazz is originally an American art form, it is of special interest to students and faculty alike to be exposed to jazz performance and education from an American perspective, as practiced and taught in the US. Today, Jazz is becoming a global art form and this project is intended to nurture and promote this phenomenon.

**Fulbright Senior Scholar Grant**, Hochschule fur Musik Hans Eisler, Berlin, 2004

Traveled to Berlin to do a Lecturing/Research project in the field of Jazz Education. For three months (April 1, 2004 - June 30, 2004) lectured in the areas of jazz improvisation and saxophone performance, as well as study of host's teaching methods, curriculum, etc. Activities included jazz improvisation theory class, private saxophone and improvisation lessons, and ensemble workshops.

### **Other Professional Activities and Public Service**

#### **National Foundation for the Advancement of the Arts**

From 1997 through 2005 I served as a judge for the National Foundation for the Advancement of the Arts - Arts Recognition and Talent Search. The mission of the National Foundation for Advancement in the Arts is to identify emerging artists and assist them at critical junctures in their educational and professional development, and to raise the appreciation for, and support of, the arts in American Society.

## **Commercial Endorsements**

I endorse and am Artist/Clinician for:

P. Mauriat Saxophones  
Rico Reeds – D'Addario  
AMT Microphones

My bio, picture, and a link to my personal website appears on all of these companies' web sites.

## ADDENDUM TO RESEARCH/CREATIVE ACTIVITIES

### Recent Activities Only

Concert Performances with the Miroslav Vitous Group\*

Istanbul, Turkey – May 4, 2018

Jazz Legends Series in Gutersloh, Germany – June 25, 2016

Performance – featured soloist with the Markus Gotschlich Quartet at the Vienna Jazz Festival, July 4, 2018, Vienna Austria

Performances (5) at Open Stage, Coral Gables, FL

The Gary Campbell Quartet – original compositions.

November 25, 2019

April 8, 2019

August 27, 2018

February 20, 2017 with Tony Lakatos

November 20, 2017

Concert Performance with the Gary Campbell Quartet – WDNA Jazz Gallery Series, Miami, FL – March 30, 2019 performing all original compositions.

Concert Performance Miami-Dade College Jazz series, featured with the Scott Wenholdt Quartet – March 19, 2019

Concert Performance with the Gary Campbell Quintet featuring Tony Lakatos

Arts Garage, Del Rey, Florida – February 24 2017

Numerous regular Jazz Club appearances as Leader in South Florida and Europe.

**\*Note: For the past thirteen years, Professor Campbell has been a member of the Miroslav Vitous Quartet. Over the past forty years Vitous has been among the top jazz bassists in the world, working with greats like Wayne Shorter, Miles Davis, Weather Report, Chick Corea, Stan Getz, and many others. He has been a recording artist with ECM Records (Germany), the most prestigious and respected Jazz and New Music label in the world. While in his group, Professor Campbell has appeared on four recordings – see CD Recordings above, and has toured with this group, performing at the venues throughout Europe.**