

SDSU Jazztecs

Bill Yeager:

This is Manhattan Nocturne take one...one...two...one...two...three. One bar instead of pink...yeah...so he's gonna come in two beats sooner than the end.

Karl Soukup:

We're here at studio west to record all of the jazz ensembles and um some alumni ensembles on a CD project entitled Jazztecs. ...Just uh the experience of uh playing in an environment uh where you're really striving for perfection that kind of pressure doesn't it's different in a studio than it is uh in a live performance setting. It's higher, it's a heightened amount of pressure to perform and uh getting that experience is really valuable for them and I'm sure they'll take that into their careers. Last semester Charles McPherson was a guest artist at San Diego State University. He's a wonderful alto saxophonist who happens to live in the San Diego area. So to get to uh perform with Charles in the studio environment like this on a project like this it's a really valuable experience for the students its really inspiring.

Malcom Jones:

The students are here to get some professional studio time in a professional quality studio and for the recording students this also gives them the chance to work behind the board umm in a professional studio environment. One of the factors that made me personally want to do it is just as a performer I've never recorded jazz big band setting in the studio. So for me this is a great chance to experience a jazz environment within the studio that I've never been exposed to and then as a grant writer and just as a grad student I definitely wanted to do um to be part of something to where I can give back to the school that's given me so much. This experience is part of a legacy that we're all leaving behind, being empowered by the student success fee with such a big project like this everyone who's involved is leaving their mark on San Diego State.

Mario Gonzales:

So one of the things uh as you may know uh they wrote a student success grant and that was awarded and part uh of the whole collaboration in the light of being collegial was to combine not only the music department students but we also wanted to include my guys which are the recording art students. Overall this project was incredibly um, lot of knowledge lot of wisdom lot of getting to see what professionals do their craft and their art and I think to me that's you know you can't pay for that, that's invaluable and you can't put a number on that so uh they get to learn how it is to deal with musicians um on a professional level and they also got to work with some really great engineers in the last couple days um Jamalin, Han and Cedric were really um high end professional that are working in the real world out there and it was uh a really great experience for me as their professor in regards to what they're learning to see them applying was really great.

Jim Linahon:

With anything sound mixing is perspective...right...so once you get everything kinda cleaned up and lineup then you got all the technology. The rhythmic stuff is straight and then you gotta look and then you...as you mix the thing it's like where's the melody where's the... in relationship to the common...who's less important...then it all hits about how the package feels and the better you get at mixing the more genius and more natural it sounds like...well of course that's how it sounds and yet when you hear a big band live you don't hear not even a fifth of what we have to bring out on a record. Right cause it's just powerful you hear it, feel it, you sense it but in where we are you're in the perfect prism so we have total control of sound so and that's where your writers like Carl write all these intricate lines and all this stuff they wanna hear that...it's like bring my little counter ability here and I want that third resolution there to come out right you know...and it's our right to do that within the context of the big picture. So good pictures are worth their weight in gold.