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**Ethan Helm**

## Education

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**Ph.D. in Music Performance and Composition** **2022**

Jazz Studies Department, New York University, New York, NY

Dissertation: “Analyzing Jazz Improvisation with Voice-Leading Models: A Study of Saxophonists’ Harmonic Variations on Rhythm Changes”

Committee: Dr. David Schroeder (chair), Dr. Panayotis Mavromatis, Dr. L. Poundie Burstein

**M.Phil in Music Performance and Composition** **2020**

Jazz Studies Department, New York University, New York, NY

Studies with Mark Turner, Chris Potter, and Billy Drewes

**M.M. in Music Performance and Composition** **2015**

Jazz Studies Department, New York University, New York, NY

Thesis: “Evolution of a Line: Tracing Gil Evans’ Development as an Arranger Through Two Versions of ‘The Maids of Cadiz’”

**B.M. in Jazz Performance, with High Honors** **2012**

Eastman School of Music, Rochester, NY

## Teaching and Administrative Experience

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**Adjunct Faculty and Academic Advisor** **2021–present**

*Jazz Studies Program, New York University Steinhardt School, New York, NY*

- Applied saxophone lessons to undergraduate jazz majors and non-majors, focusing on fundamental technique and improvisation
- Jazz Theory and Ear Training I for jazz majors and non-majors, theoretical concepts and analytical techniques to help students understand rhythm, form, harmony, and melodic embellishment in jazz
- Keyboard Skills III and IV, a two-semester keyboard lab focusing on piano skills for jazz composition, accompaniment, and pedagogy

- Advise undergraduate and graduate students in the NYU Jazz Studies program about degree requirements, course selection, NYU policies and procedures, and educational opportunities like degree minors, double majors, and study abroad programs.
- Foster students' sense of ownership over their academic careers and challenge them to explore new interests, guiding them towards timely graduation (including two graduates in fall 2021 and seven in spring 2022) and career preparedness.
- Monitor and meet with academically struggling students to develop study habits and refer to Student Health Center services when appropriate while maintaining confidential records using NYU's information systems and following FERPA regulations.
- Act as department contact for new and returning students regarding curriculum and university policies
- Meet with prospective students, oversee auditions and scholarship allocation

### **Programming Committee Member**

**2023**

*North American Saxophone Alliance*

- Planning the 2024 NASA Biennial Conference at Oklahoma State University for saxophone students, teachers, composers, and performers from across North America
- Organizing conference submissions and scheduling for events such as performances, presentations, and competitions
- Prioritizing accessibility, diversity, youth outreach, and progressive cross-genre collaborations in alignment with the conference theme, "Search and Discover."

### **Private Studio**

**2006–present**

*Kathryn Brickell Music, Reverb Lessons, New York, NY/Orange County, CA*

- Private woodwind lessons to students of all ages and levels of experience.
- Focusing on fundamentals, introducing students to the various elements of notation to improve their comfort in new musical situations.

### **Adjunct Instructor**

**2014–2015**

*New York University, New York, NY*

- Designed a curriculum for private lessons as an elective course for undergraduate non-majors.
- Focused on development of technique, tone, and stylistic flexibility with students at a variety of experience levels.
- Introduced students to the history of saxophone playing through weekly listening assignments and discussions to broaden their aesthetic awareness and place the saxophone within its historical and cultural context.

## Teaching Assistant

2010–2012

*Birch Creek Music Performance Center, Egg Harbor, WI*

- Led high school students in saxophone sectionals to develop jazz style, large ensemble playing, and experience with repertoire.
- Coached a small group of five students in basic improvisation and small ensemble playing in preparation for weekly concerts.

## Masterclasses

Rio Americano High School, Sacramento, CA	2023
University of Michigan (virtual), Ann Arbor, MI	2021
California Institute of Technology (virtual), Pasadena, CA	
Cal Baptist University (virtual), Riverside, CA	
Bonita High School (virtual), La Verne, CA	
The Harker School (virtual), San Jose, CA	2020
Jacksonville University, Jacksonville, FL	2019
Jacksonville Arts and Music School, Jacksonville, FL	
Florida Atlantic University, Boca Raton, FL	
Yorba Linda High School, Yorba Linda, CA	2018
Orange County School of the Arts, Santa Ana, CA	
El Dorado High School, Placentia, CA	
Contra Costa School of Performing Arts, Walnut Creek, CA	
Bonita High School, La Verne, CA	
California Institute of Technology, Pasadena, CA	
Slippery Rock University, Slippery Rock, PA	2017
Baltimore High School for the Arts, Baltimore, MD	
Oxford High School, Oxford, MI	
Tarrant County College, Fort Worth, TX	2016
Fairport High School, Rochester, NY	2015
National System of Music Education (Sinem Pavas), San José, Costa Rica	
Centro Nacional de la Música (CNM), San José, Costa Rica	
National System of Music education (Sinem Quepos) Manuel Antonio, Costa Rica	
El Dorado High School, Placentia, CA	2011
Yorba Linda High School, Yorba Linda, CA	

## Performance Experience

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### As a soloist or composer/arranger

**2024** Premiere of “Tamit and Moar” by the Chamber Orchestra at St. Matthew’s (Los Angeles, CA)

*Semi-Composed: New Works for Jazz Saxophone and Piano*. North American Saxophone Alliance Biennial Conference. (Oklahoma State University)

**2023** Premiere of “One Train (May Hide Another),” BMI Jazz Composers Workshop Showcase (Leonard Nimoy Thalia Theatre at Symphony Space, New York, NY).

Premiere of “Manhattan Schist” by the Upper Manhattan Trombone Consort and the Broadway Chamber Players (New York, NY)

**2022** “Geometry, Waves, Jazz” with Marcus Miller. Featured faculty performer and organizer in collaboration with NYU Tandon School of Engineering (Frederick Loewe Theater, New York University).

Premiere of “The Goodtime Gardens,” BMI Jazz Composers Workshop Showcase (Dizzy’s Club, Jazz at Lincoln Center, New York, NY).

Premiere of “Dream Walk in Istanbul” with the Chamber Orchestra at St. Matthew’s (Los Angeles, CA)

### **Leading Cowboys & Frenchmen**

**2022** The 1905 (Portland, OR)

**2021** North American Saxophone Alliance Region 8 Conference (West Chester University of Pennsylvania); North American Saxophone Alliance Region 9 Conference (University of Calgary); Live From Our Living Rooms Virtual Release Show of *Our Highway*

**2019** Arts Garage (Delray, FL); Blue Bamboo Music (Winter Park, FL); The Local (Jacksonville, FL); The Velvet Note (Alpharetta, GA); Rudy’s Jazz Room (Nashville, TN); SubCulture (New York)

**2018** The Mint (Los Angeles, CA); Piano Kitchen (Santa Barbara, CA); Black Cat (San Francisco, CA); Shine Cafe (Sacramento, CA); The Sound Room (Oakland, CA); The Art Boutiki (San Jose, CA); Vibrato Grill & Jazz (Los Angeles, CA); STAGES Theater (Fullerton, CA); Mainstay Rock Hall (Rockhall, MD); BLU Jazz+ (Akron, OH); Alphabet City (Pittsburgh, PA)

**2017** Blues Alley (Washington, DC); Radio Bean (Burlington, VT); Three Heads Brewing (Rochester, NY); Cliff Bell’s (Detroit, MI); Alphabet City (Pittsburgh, PA); High Rock Outfitters (Lexington, NC); Sharp Nine Gallery (Durham, NC)

**2016** North American Saxophone Alliance Biennial Conference. Featured performer and arranger for program “Paul Desmond’s Sound” with Texas Tech University Jazz Ensemble.

**As a contributing artist**

**Miho Hazama’s m\_unit** **2020–present**

National Sawdust (Brooklyn, NY), City Winery (New York, NY), Mondavi Center (Davis, CA), Segerstrom Center for the Arts (Costa Mesa, CA), Kuumbwa Jazz Center (Santa Cruz), Yoshi’s (Oakland, CA)

**The Gil Evans Project** **2012–present**

Birdland, The Jazz Standard, Mondavi Center (Davis, CA); Koerner Hall, Royal Conservatory (Toronto, ON); Drake University (Des Moines, IA); Subculture (New York, NY)

**The Shrine Big Band** **2016–present**

Shrine World Music Venue, Harlem, NY

**Balkan Peppers** **2016–present**

Zlatne Uste Golden Festival (Brooklyn, NY)

**11th Street Jazz Collective** **2015**

San José, Costa Rica: National System of Music Education (Sinem Pavas); Centro Nacional de la Música (CNM); residence of S. Fitzgerald Haney, U.S. Ambassador to Costa Rica; Eugene O’Neill Theater. Manuel Antonio, Costa Rica: National System of Music Education (Sinem Quepos), Hotel Gaia

**Louis Weeks** **2013–present**

Kennedy Center’s Millennium Stage; The Howard Theatre (Washington, D.C.)

**Disney All-American College Band** **2009**

Disneyland (Anaheim, CA)

**Additional New York City venues** **2012–present**

St. Peter’s Church, Lincoln Center’s Damrosch Park, The Blue Note, Birdland, 55 Bar, Carnegie Hall’s Isaac Stern Auditorium, The Jazz Gallery, The Jazz Standard, National Sawdust, SubCulture

**Festival Performances**

Detroit Jazz Festival – Miho Hazama’s m\_unit **2023**

NYU Summer Jazz Festival – Svara (Brad Shepik, Dan Weiss, Sam Minaie, Swaminathan Selvaganesh, Ethan Helm)

New York Winter Jazz Fest – Miho Hazama’s m\_unit **2022**

Monterey Jazz Festival – Miho Hazama’s m\_unit **2021**

Live From Our Living Rooms **2020**

Solstice Festival (The Cleveland Museum of Art) **2019**

M-Prize Chamber Music Competition (University of Michigan) **2018**

Conad Jazz Competition (Lecce, Italy) **2017**

D.C. Jazz Festival (Washington, D.C.)	2015
D.C. Jazz Festival (Washington, D.C.)	2016
West Chester University Jazz Festival (West Chester, PA)	2014
Umbria Summer Jazz Festival (Perugia, Italy)	2012
Central Park Jazz & Colors Festival (New York, NY)	
Xerox Rochester International Jazz Festival (Rochester, NY)	

## Commissions

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### Ensembles and soloists

<i>Tamit and Moar</i>	2023
The Chamber Orchestra at St. Matthew's (for soprano saxophone and orchestra)	
<i>Ioane, Ioane</i>	
The U.S. Air Forces in Europe Orchestra	
<i>Pé Leténel</i>	2022
Afro-Latin Orchestra with Emeline Michel	
<i>Ameline</i>	
Afro-Latin Orchestra with Emeline Michel	
<i>Moso Manman</i>	
Afro-Latin Orchestra with Emeline Michel and Godwin Louis	
<i>Hudson River Palisades</i>	2021
For trombone quartet, commissioned by Nick Grinder	
<i>For (or Against) Adam</i>	2020
The Gabriela Lena Frank Creative Academy of Music's GigThruCOVID	
<i>Dream Walk Through Istanbul</i>	
The Chamber Orchestra at St. Matthew's	
<i>Oh, Ukraine</i>	2019
The U.S. Air Forces in Europe Orchestra	
<i>Amsterdam Lights</i>	
Jazz Composers' Showcase, Vol. 13, The Jazz Gallery	
<i>Declasificado</i>	2018
Afro-Latin Jazz Orchestra with Ana Tijoux	
<i>Somos Sur</i>	
Afro-Latin Jazz Orchestra with Ana Tijoux	
<i>The Color Wheel</i>	
Baltimore Jazz Alliance All-Stars	2013
<b>Dance</b>	
<i>Let's Get Metaphysical</i>	2014
Film by Elizabeth Curtis	

*Music for 24 Perfect Conversations*

The Martha B. Knoebel Dance Theater, CSU Long Beach

*On Edge*

University of California, Irvine

## Publications

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“Great Adaptations - Translating Repertoire for the Saxophone Soloist.” Lecture Presentation, North American Saxophone Alliance Biennial Conference. March 2024. Oklahoma State University.

“Voice Leading Models in Jazz Analysis and Improvisation Pedagogy.” Poster Session, Jazz Education 15th Annual Conference. 4 January 2024. New Orleans, LA

*Patterns for Creative Improvisation, Volume 2.* July 2023. Self-published.

*Patterns for Creative Improvisation, Volume I.* March 2020. Self-published.

*Patterns for Creative Improvisation (Bass Clef Edition), Volume I.* March 2020. Self-published.

“Transforming a Michael Brecker Pattern Into Original Patterns for Improvising.” Best. Saxophone. Website. Ever. July, 2023.

<https://www.bestsaxophonewebsiteever.com/transforming-a-michael-brecker-solo-into-original-patterns-for-improvising/>

“Transposition Techniques for Generating Unlimited Improvisational Ideas.” Best. Saxophone. Website. Ever. June, 2020.

<https://www.bestsaxophonewebsiteever.com/transposition-techniques-for-generating-unlimited-improvisational-ideas/>

## Honors & Awards

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Certificate of Outstanding Performance & Contribution, NYU Steinhardt Jazz Studies	<b>2022</b>
Steinhardt Doctoral Fellow	<b>2017–2022</b>
Keilwerth Saxophone Idol, 2nd place	<b>2015</b>
North American Saxophone Alliance Biennial Conference Jazz Competition, 2nd place	<b>2014</b>
Steinhardt School Music Talent Scholarship	<b>2013–2015</b>
Baltimore Jazz Alliance Commission Competition	<b>2013</b>
Thelonious Monk Institute Finalist, University of California, Los Angeles	<b>2012</b>
Rogers Scholar, Eastman School of Music	<b>2008–2012</b>

## Discography

(as composer, arranger, and woodwind performer)

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<b>Our Highway</b> , Cowboys & Frenchmen (as leader)	<b>2021</b>
<b>Sweet Moments</b> , Cowboys & Frenchmen (as leader)	<b>2020</b>
<b>Lilac Hill</b> , Sue Kim (as saxophonist)	
<b>Sonoran</b> , Andrew Schiller (as saxophonist)	<b>2019</b>
Reviews in <i>New York City Jazz Record</i> and <i>All About Jazz</i>	
<b>Farallon</b> , Nick Grinder (as saxophonist)	
Reviews in <i>JazzTimes</i> and <i>Jazz in Europe</i>	
<b>The Days Are Over Sooner</b> , Stranger in the Alps (as arranger and saxophonist)	
<b>Wet Electricity, Vol. I</b> , Wet Electric (as leader)	<b>2018</b>
Reviews in <i>The Arts Fuse</i> and <i>Can This Even Be Called Music?</i>	
<b>Fandango at the Wall: A Soundtrack for the United States, Mexico and Beyond</b> , Arturo O’Farrill and the Afro-Latin Jazz Orchestra (as contributing arranger and copyist)	
Reviews in <i>Broadway World</i> , <i>Downbeat Magazine</i> , and <i>NPR</i>	
<b>Outside in Experience - Vol. 2</b> (as contributing saxophonist and composer)	
<b>Bluer Than You Think</b> , Cowboys & Frenchmen (as leader)	<b>2017</b>
Reviews in <i>Downbeat Magazine</i> (4 star), <i>Jazziz</i> , <i>ArtsFuse</i> , <i>UK Vibes</i>	
<b>And There I Was</b> , Faunaphor (as arranger and woodwind performer)	
<b>All Energy Will Rise</b> , Soft Cat (as arranger and woodwind performer)	
Review in <i>Stereogum</i>	
<b>The Spoon</b> , The Ethan Helm Quartet (as leader, saxophonist, composer)	<b>2015</b>
Review in <i>Bird is the Worm</i>	
<b>I Can Do All Things</b> , Jeremy Warren (as saxophonist)	
<b>Ha Ha</b> , Louis Weeks (as arranger and woodwind performer)	<b>2014</b>
Reviews in <i>Washington Post</i> , <i>D.C. Music Download</i>	
<b>Rodeo</b> , Cowboys & Frenchmen (as leader, saxophonist, composer)	
Reviews in <i>Cadence Magazine</i> , <i>Jazz de Gama</i> , <i>Audiophile</i> , and <i>The Jazz World</i>	
<b>Black Box</b> , Stranger in the Alps (as arranger and woodwind performer)	
Review in <i>Washington City Paper</i>	
<b>Circumambulate</b> , Henry Hoagland (as arranger and woodwind performer)	<b>2013</b>
<b>From Chaos to Order</b> , Chad O'Brien (as saxophonist)	<b>2011</b>

## Professional Development and Other Education

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<b>Elementary Chinese 1</b>	<b>2023</b>
The City University of New York, Baruch College	
<b>BMI Jazz Composers’ Workshop</b>	<b>2021–present</b>



New York, NY	
<b>Bobby Previte Online Improvisation Workshop</b>	<b>2020</b>
Hudson Hall, Hudson, NY	
<b>Gabriela Lena Frank Creative Academy of Music</b>	<b>2017</b>
Boonville, CA; Sacramento State Festival of American Music	
<b>Jazz Composers Orchestra Institute</b>	<b>2015</b>
Herb Alpert School of Music, UCLA	
<b>Banff International Workshop in Jazz &amp; Creative Music</b>	<b>2010</b>
Banff, Alberta	

## Other Professional Experience

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### **Senior Circulation Administrator** **2016–2017**

*Lila Acheson Wallace Library, The Juilliard School* (New York, NY)

- Hired, trained, scheduled and managed dozens of work-study employees, both undergraduate and graduate.
- Collaborated with Juilliard faculty to prepare all course reserve lists and class materials.
- Along with librarians, maintained integrity of library collection and efficiency of materials circulation, directly and through managing students.
- Oversaw all fines and account holds for all divisions of the Juilliard School alongside the Registrar.

### **Copy-Cataloger for Sound Recordings** **2013–2015**

*Knowledge Access Unit, Division of Libraries, New York University* (New York, NY)

- Catalog sound CDs, utilizing Aleph integrated library system and bibliographic records found in OCLC database.
- Use working knowledge of Western languages and familiarity with current cataloging standards, such as Anglo-American Cataloguing Rules, 2nd edition (AACR2), Resource Description and Access (RDA), MARC21 Bibliographic and Holdings formats, and Library of Congress Subject Headings (LCSH).

### **Technical Assistant** **2007–2008**

*Special Collections Department, Sibley Music Library, Eastman School of Music*  
(Rochester, NY)

- Archived recently donated materials including manuscripts, photographs, and correspondences.
- Used microfilm reader and Photoshop to retrieve documents for visiting patrons.

**Computer Skills**

**Office:** Microsoft Office; Google Docs, Sheets, Forms

**Notation Software:** Finale, Sibelius

**Audio/Video Editing:** Apple Logic, iMovie, Garageband; Pure Data, Audacity, MaxMSP

**Web:** Wordpress, Soundcloud, social media (Facebook, Twitter, Instagram)

## References Available Upon Request

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