

JAZZ CAMP 2010 CLASS DESCRIPTIONS

When creating your personal class schedule keep these things in mind. Jazz Camp provides a unique opportunity to take advantage of classes you might not normally get the chance to participate in. Taking classes outside your discipline can enhance your musical education in ways you might not have considered. If you are an instrumentalist, consider taking percussion, steel drum, vocals or dance for rhythm and timing, ensemble classes for hands-on experience, or songwriting for expanded awareness of song forms and composition. The same is true for dancers, vocalists or percussionists. Think outside the box! This is your chance to try new things, and enhance your experience. All classes are 1 hour in length, except for dance classes, which are 1 hour and 15 minutes. There is a 15-minute gap in between classes to give you time to travel to your next class. Please keep note of the dance class additional time when scheduling your classes.

You can sign up for as many as 6 one-hour classes per day. Each day will also include an additional one-hour of Open Mic right before dinner, a daily evening faculty concert, and a late night jam session with dessert in the dining room. Since this is a long jam-packed day, consider carefully whether you want to take a class every hour. You may want to leave some time in your schedule for practice, relaxation, a dip in the pool, hike in the woods, or conversation with a new friend.

COMPOSITION, THEORY, AND OTHER SPECIALTY CLASSES

OVERCOMING STAGEFRIGHT; Stacey Hoffman; All levels; Open to All; Please come prepared with a tune; Everyone has stage fright, but most people don't admit it, or want to deal with it. Yet, it can be the single issue that keeps you from doing a good job. Like learning how to play an instrument, there are tangible ways we can learn to deal with this predicament and not let it get in the way of doing a fantastic performance; We'll learn at least ten different ways to approach the dilemma of performance anxiety to help you find the which works best for you.

MUSICIANSHIP AND THEORY: THE NUTS & BOLTS; John Calloway; beg-int; This class will help the beginning musician or anyone else who needs help in understanding or remembering basic harmony, theory, reading and most importantly, musicianship building through aural recognition of chords, scales and chord movement in songs. The place to ask all the questions you were too afraid to ask in other classes for fear of, well, you know...

APPLIED THEORY FOR PIANISTS; Art Khu; (Int/Adv); Prerequisites: Knowledge of scales/modes, 9th, 11th, 13th chords, standards and whatever handouts you have in your piano bench that you don't quite understand but like the idea of. Do you have a stack of papers with intriguing concepts but not quite sure how they work? Heard of a theoretical technique but not quite sure of its use? In this class we will take a hands on approach to rootless and quartal ("so what") voicings, melodic minor harmony and modes, diminished and whole tone scales. Emphasis on ear training! We'll figure out what keeps these ideas from becoming internalized!

ADVANCED THEORY AND EAR TRAINING; Art Khu; Prerequisites: Mastery of scales/modes, ability to identify "extensions" by ear. We will explore melodic minor harmony and modes in a way that 9th, 11th and 13th chords blend into the world of polytonality. We will explore "slash" chords and learn to utilize "chords over chords" ideas as substitutions within standards. We will construct and apply scales that only exist in the world of polytonality. Challenge your ear! Can you hear two chords at once? Can you maintain a certain "level of dissonance" over an entire solo? Comp in a way that matches a soloists colors, even when they start going "out"? Bring lots of staff paper, pencils and a slide rule. Just kidding.

BEGINNING IMPROVISATION; Michael Golds; beg-int; Learn the tools used by improvisers. Play the correct scale over every chord and why. Learn how certain tones in the scale resolve to other tones

over the most common chord progressions, and how to use this in your improvisation. Learn to create rhythmic and melodic motifs and "bend" them over different chord changes, bringing continuity to your solo. A sheet with many cool melodic ideas will be passed out. This class is both discussion and playing. All instruments welcome. The class sight has two full-size keyboards (digital piano and Rhoads electric piano). Keyboardist can bring their own keyboard if they would prefer not to have to share these two.

SONGWRITING AND COMPOSITION; Wayne Wallace; All Levels; Come study the art and craft of song writing and composition for all styles. We will study harmony, rhythm, melody and lyrics and most of all we will write.

PRIVATE LESSONS ON VIBRAPHONE; Michael Golds; Set up lessons directly with Michael. Some mallet experience very helpful; One on one vibraphone/ marimba lessons by appointment. Equipment needs: I have two mallet instruments (vibes and marimba) at class sight. Mallet students will have to bring their own mallet instrument to practice outside of class.

TROMBONE & MISC INSTRUMENTS; Wayne Wallace; All Levels; Functional ability to play all major scales. We will work on improving your soloing and putting together a practice system for improvisation in all styles. Application of jazz theory and techniques for developing improvisational skills on trombone (violin, flute, accordion, bassoon, clarinet, et al. welcome also)

OPEN IMPROVISATIONAL ORCHESTRA; Art Lande; all levels; Bring instruments; For instrumentalists only; This class is for any instrumentalist interested in learning how to play with one another without a preconceived plan. We will learn how to think like composers when we play and find the essence, form and development in the improvised piece.

EAR TRAINING GAMES; Art Lande; Using voice and instruments we will learn to experience more about intervals, melody, harmony, and rhythm through experiential games. Like gym class for the ears. All levels, all instruments, vocalists welcome. Maximum 15 students.

THE LAPTOP RECORDING STUDIO; Ben Heveroh; all welcome; pre: This is a beginning level demonstration/participation class from a single laptop connected to a large screen. So please show up with only pen and paper. No laptops necessary. This introductory level class looks at the ins and outs of the home laptop/desktop recording studio. Using Logic Pro, gain some insight to basics of audio, midi, loops, softsynths and more, like how to connect a keyboard or a microphone into a computer. We'll have fun doing actual recordings of singers, instrumentalists, groups, etc and see how it all looks onscreen. You'll learn basic computer recording vocabulary, while watching how a song develops before your ears and eyes. We'll learn the steps necessary to do your own sequence and recording of a song, starting from an idea in your head and ending with a basic demo recording in a relatively short time. Not a hands on class. Special faculty guest appearances are likely to take place.

DANCE AND MOVEMENT

Reminder: All dance classes are an additional 15 minutes in length- (total 1 hour, 15 minutes)

MORNING SHADOW YOGA; (before breakfast!) Pamela Carrara; All Welcome; Suitable for both the experienced & those new to Yoga; With ease & mindfulness: stretch, align & honor your physical & subtle body. This mixed levels yoga class includes yogic maintenance techniques, & movement deeply rooted in yoga, martial arts & traditional dance with emphasis on the breath & it's suitable rhythm to heighten the awareness of your physical, intrinsic & intuitive nature, giving you greater access to being calm, focused and alert. Bring 1 (or 2 mats), towel, and/or blanket. Pamela Carrara, Yoga, Dance & Fitness Expert since 1976, and founder of the San Francisco Yoga School in 1999.

Hip-Hop; Rashidi Omari; Beg/Int; In this class we will learn and explore the beginnings of Hip-Hop dance from breaking, popping and locking up to more contemporary styles. Stretching and body conditioning will be an integral aspect of the class as well. A strong core and flexible body promotes strong, fluid balanced movement in dance as well as in life. Come ready to push your self while having a lot of fun and learning some dance moves at the same time.

Hip-Hop; Rashidi Omari; Int/Adv; Must have some Hip Hop experience. Knowledge of various dance styles a plus. Time to take it to the next level. Hip-Hop is only the beginning. In this class not only will we explore the roots and growth of Hip-Hop we will also add the styles of dance that influence and compliment the urban dance style. From Krump to modern, Lindy to locking, this class will keep you on your toes. Of course core conditioning and stretching will also be at the party. Are you ready for the challenge?

MORNING CONTEMPORARY JAZZ DANCE; Lynn Brilhante; all levels; Add dance to your jazz camp schedule! The class will include a thorough warm-up designed to strengthen the body and energize the spirit. The movement combinations will be basic and fun. The atmosphere will be lively and creative. The goal - to move and have a great experience. Bring loose clothing or dancewear.

AFTERNOON CONTEMPORARY JAZZ DANCE; Lynn Brilhante; all levels; Some movement experience needed; Create, explore & dance! This class will include a bit more technique and choreography than the morning class. We will turn and jump and find our movement voice. Bring loose clothing or dancewear.

CUBAN SALSA; Royland Lobato; Dancers will learn Cuban-style Salsa movement, technique, timing, and patterns. Class will begin with a warm-up that focuses on body isolations - particularly ribcage and hip movements. We will then build upon those isolations to work on individual styling for both leaders and followers in order to explore the basic step, as well as to form more intricate movement sequences. Finally, the class will teach a variety of partner-work patterns in the standard Cuban Salsa repertoire as well as advanced patterns to challenge more experienced dancers.

SALSA RUEDA; Royland Lobato; Class will focus on both introductory and advanced Salsa patterns associated with Cuban Rueda, a style of group salsa developed in Cuba during the late 1950s. The name "Rueda," which translated into English means "Wheel," refers to the nature of the dance whereby partners form a circle and leaders and followers interchange partners within that circle. Patterns are called out to the group using verbal and hand signals. This form of Salsa is enjoyably interactive and allows for high levels of group creativity.

PIANO

FINDING YOUR WAY IN THE MUSIC BUSINESS; Michael Wolff; all welcome; How to create and follow your own path in the music world. We'll cover all the bases including biz, interpersonal, musical and more!

MICHAEL WOLFF - HEY, LET'S PLAY; Michael Wolff, Mike Clark all welcome; all levs; This is a lecture/demonstration/playing class with our world-renowned Artist-In-Residence.

OPEN IMPROVISATIONAL ORCHESTRA; Art Lande; all levs; Bring instruments; For instrumentalists only; This class is for any instrumentalist interested in learning how to play with one another without a preconceived plan. We will learn how to think like composers when we play and find the essence, form and development in the improvised piece.

EAR TRAINING GAMES; Art Lande; Using voice and instruments we will learn to experience more about intervals, melody, harmony, and rhythm through experiential games. Like gym class for the ears. All levels, all instruments, vocalists welcome. Maximum 15 students.

JAZZ PIANO; A GOOD START; Randy Porter; beg-int; Basic keyboard knowledge required. Easy chords, rhythms, vamps and lines to sounding good quickly on the piano. Bring a pencil and regular notebook paper.

JAZZ PIANO; MORE THAN YOU KNOW; Randy Porter; int-adv; Must have knowledge of key signatures, scales, basic keyboard technique and theory. Internalizing what you play. Less focus on info. Focused more on playing in the pocket, memorization, playing with the right touch, phrasing, and listening while you play. Be prepared to play from you own repertoire, as well as songs that are most accommodating to this class. (Probably not Countdown in 7)

JAZZ PIANO - BUILD IT FROM SCRATCH; Randy Porter; int-adv; Knowledge of key signatures, scales, basic keyboard technique and theory. To boldly go wherever you hear, and build from there. Improvising on the piano without a specific tune in mind. Options will be discussed on how to employ familiar chord progressions, melodic devices, counterpoint, rhythmic sequences and more; but ultimately just enjoying flying by the seat of our pants.

*Decide a course of action as you go along, using your own initiative and perceptions rather than a pre-determined plan or mechanical aids.

PIANO AS A SECOND INSTRUMENT; Art Khu; Beg-Int; Prerequisite: Scales and modes on main instrument as well as familiarity with standards. Learning the piano can be a daunting task! This class aims to demystify the basics of piano and keyboard based theory. Learn scales, modes, chords , chord voicings and basic progressions in an organized yet highly personalized setting. Be ready to play and discuss each other strengths and areas ready for growth. Some keyboard knowledge is good but not required. Singers welcome, learn in a way that quickly applies to your needs as a singer. Bring lots of staff paper and pencils.

APPLIED THEORY FOR PIANISTS; Art Khu; Int/Adv; Prerequisites: Knowledge of scales/modes, 9th, 11th, 13th chords, standards and whatever handouts you have in your piano bench that you don't quite understand but like the idea of. Do you have a stack of papers with intriguing concepts but not quite sure how they work? Heard of a theoretical technique but not quite sure of it's use? In this class we will take a hands on approach to rootless and quartal ("so what") voicings, melodic minor harmony and modes, diminished and whole tone scales. Emphasis on ear training! We'll figure out what keeps these ideas from becoming internalized!

GINGA - THE ART OF THE BRAZILIAN ENSEMBLE; Jovino Santos Neto; int- adv; basic sight-reading of melodies, chords and Brazilian rhythmic feels; This class plays written arrangements, provided by Jovino beforehand. We will look at compositions by some of the great masters: Hermeto Pascoal, Edu Lobo, Jobim, Moacir Santos, Baden Powell and many more. Focus is on ensemble playing and rhythmic cohesiveness. Improvisation is encouraged and mentored. For instrumentalists and vocalists.

BRAZILIAN PIANO STYLES; Jovino Santos Neto; int-adv; Intermediate piano skills are desired; A survey of Brazilian piano styles, featuring live demonstration by Jovino plus recorded examples of several Brazilian musical styles. The 200-year old history of the piano in Brazil is represented and discussed. Participants are encouraged to play to get the feel of the rhythmic motions. Informative material made available before Camp.

GOSPEL PIANO; Ben Heveroh; All Levels; Study basic concepts of gospel piano. Learn church chords, gospel rhythms, choir voicings, tritones, II-V-I 's, preacher chords, shout music and more.

Explore traditional and contemporary styles, and add new songs and chord progressions to your gospel repertoire.

THE LATIN JAZZ AND BEYOND ENSEMBLE; Elio Villafranca; all levels; You need to know how to improvise. Bring a music notebook. Let's apply to music, all of what you know about jazz and Latin jazz. Also, learn some hip chord progressions and apply it to your own compositions. All students are expected to compose three new pieces. All Instruments are welcome!

RITMO Y CANDELA; Elio Villafranca; int.-adv. Bring a music notebook. Learn how to play in clave, the most exuberant montunos of early Timba era in Cuba. Only for pianists! I will need one good conga and bass player who can assist me in the class.

CUBAN MUSIC ONE ON ONE: Elio Villafranca; beg- int; Bring a music notebook. Learn the basic patterns of traditional popular Cuban music: Son Montuno, Cha-cha cha, Mambo, Guaracha and their different variations. Only for rhythm section, piano, bass and percussion.

COMPING YOURSELF; Ben Flint; int- adv; knowledge of some standard tunes; We'll work on strengthening your left hand to accompany yourself while soloing with a band or playing solo piano. We will look at practice methods and techniques to spark your left hand to come alive. Walking bass lines, voice leadings, rhythmic punches, varying rhythms to heighten drama, stride, boogie woogie style bass lines; Bill Evans style comp, trading fours w/ right hand- all on the table for study.

FEELING THE FEELS; Ben Flint; beg-int; bring Fake books if you have them. Must have ability to read lead sheets, comp; We will explore rhythmic concepts that are most common in the jazz idiom - Swing, Bossa, Samba, Salsa, Jazz Rock, Funky Jazz. Bass lines, comping styles and articulation will be the main focus.

BASS

TRANSPOSITIONAL TOOLBOX; Kristin Korb; beg- int; You can play your major scales We're going to be using the cycle of 5th as our key to the toolbox. Learn tunes and put them in new keys every day. It is so much easier that you'd think. You'll be amazed at how fast you get the shapes under your fingers!

PLAYING WITH THE STARS; Kristin Korb; all levels ; Just like the popular TV show, we're going to be plunging into multiple styles that will make your toes tap. Whether you're a beginner or advanced bassist, there are recordings you can play with and pretend that you're in the band. You'll leave this class with transcribed walking lines from some of our bass heroes, a list of tunes and recordings to jam with, and the skills to do it.

BEGINNING DOUBLE BASS; Bill Douglass; Understanding the 7 modes of the Major scale, and learning to play the Blues, is essential to feeling more free on the bass. We will use the mode study to play in different "grooves". Doing this will help each Bass player to feel more free to explore swinging with all the new friends he or she will meet at jazz camp! Please bring your bow so we can do "Long Tones" together. Very useful!

THE BEAUTY OF THE DOUBLE BASS IN JAZZ; Bill Douglass; Int/Adv.; The Bass has a special place in a jazz group. Three elements are very important: Good intonation, excellent note choices, and the ability to adjust ones "swing" to each group in which you're playing. This will help each Bass player to have fun with all the drummers at camp! In each class we will play with the bow and use the discipline of "long tones" to work on producing a beautiful sound together, a very simple and useful

practice. Within this part of the class we will study the 7 modes of the Major scale. Also we will work on playing the blues and the tunes of the great American songbook, so essential for a bass player!

BECOMING A DEPENDABLE BASS PLAYER; Peter Barshay; int-adv; Should have walking skills; Learn the fundamentals crucial to becoming one. For acoustic and electric players. This class will deal with concepts of time/pulse/tempo, learning tunes /forms, transposing and the like.

FUNDAMENTALS OF AFRO-CUBAN AND BRAZILIAN BASS; Peter Barshay; all levels; For acoustic and electric players. Students will begin to understand how these traditions are similar and different by studying how the bass relates to drums and percussion.

PLAYING WITHOUT CHORDS; Peter Barshay; int-adv; bass/horn players/drummers ; A class dealing with the intricacies of playing without chordal instruments. Playing the jazz repertoire without pianos and/or guitars is an excellent way to make one's playing stronger and more confident.

DRUMS, PERCUSSION AND STEELDRUMS

JAZZ HISTORY AND THE DRUMMER; Mike Clark; all-levels; this is a listening and playing class. An exploration of the roots of the music. Who did what, when and where--and why it is important to know. From phrasing to the absolute relevance of swing, the history in the moment of all good playing will be demonstrated.

THE ART OF FUNK DRUMMING; Mike Clark; int-adv; Advanced concepts and innovative grooves: "God Make Me Funky" the song goes. I'm not God but I can teach you how to be. Funky that is. We'll mix it up here and you'll learn the basic, and more sophisticated, funk grooves.

FREE-ER DRUM CONCEPTS; Tim Bulkley; int-adv; should have proficiency on the kit As a drummer your role is usually defined as time-keeper. One of the amazing revolutions of jazz drumming is the ability to break free of that role and discover a phrasing and feel all your own. In this class we'll explore concepts, play a bunch and dialogue about where we're all coming from individually and collectively and where we're trying to go.

LISTENING AND IMPROVISING; Tim Bulkley; all levels; Getting the chance to improvise freely with other musicians is incredibly beneficial to expanding your own concepts and ideas. In this class we'll use different techniques of ensemble improvisation, do a bunch of experimenting, listen and play a ton. This class is for anyone with ears, melodies and an open mind.

DRUMSET FOR NON DRUMMERS; Tim Bulkley ; all levels; For those of you who have felt close to what the drummer is doing, but have never played yourself, this class is for you. Also if you play drums a little already, but feel you need work on some of the beginning steps, this class is for you. We'll work on the building blocks for playing and drums do A BUNCH of playing - Anyone welcome.

GROOVE VOCABULARY; Wally Schnalle; beg-int; Learn the basic grooves you should have in your back pocket. This class should help you to be ready and able to meet the challenges of the music you may be presented while working with an ensemble. Some examples; swing, $\frac{3}{4}$ jazz, shuffles, basic Afro-Brazilian, basic Afro-Cuban, second-line, funk, reggae, etc.

DEVELOP YOUR DRUMMING VOICE; Wally Schnalle; all levels; as jazz is a very individual art form we each strive to develop our own unique voice, which we hope will find a home in this art form. To do this we need a vocabulary of musical possibilities and the facility to perform them. This class will concentrate on both. Starting with two sticks playing a single surface and working our way up through hand/foot combinations on the drum set as well as jazz comping and 4-limb independence.

MO' COWBELL OR NO COWBELL; David Flores; all levels; Come to play; Not all of the rhythms from the Caribbean require a cowbell, but yes many of them do. This class will play through a variety of grooves that call for you to play a rhythm on the shell, a bell, or the hi-hat. Some of the grooves we will cover include Ska, Samba, Cha Cha Cha, and Soca. Because you never know, you just might be asked for some mo' cowbell.

I HEART "LATIN!"; David Flores; int-adv; A bandleader often shouts "it's a Latin tune!" But what are they referring to? This class will help shed light on this question by developing a rhythmic vocabulary of music from the Caribbean. With such a vast array of sounds, cultures, and grooves, a chart that says "Latin" can really leave a drummer confused, well, not that this is hard to do. We will discuss, listen to, and play a number of grooves so that the next time "Latin" chart lands on your snare drum you can honestly ask, "which one?" Bring a conga drum.

THERE'S A PERCUSSIONIST ON THE GIG. WHAT DO I PLAY?; David Flores; all levels; The focus of this class is to help drummers and percussionists lock down a groove as a unit. All parties must understand what everyone is covering, how to listen to each other, and how not to step on each other's toes. We will cover Mambo, Songo, Funk, and Calypso along with a variety of rhythms that require a section to hold things down. Bring a conga drum .

BEGINNING CONGA DRUM AND AFRO-CUBAN PERCUSSION; John Santos; beg-int; A primer for technique, sound and basic rhythmic development. Bring congas, guiro, bell, claves, chekere, maracas.

PALO-KONGO RHYTHMS; John Santos; int-adv; Bring congas and bells; Basic rhythmic facility and knowledge of fundamental sounds and techniques of the conga drum; Kongo-derived Afro-Cuban rhythms of resistance. The ancient kingdom of the Kongo is the origin of much African expression throughout the Americas, providing fundamental rhythms, melodies and concepts that inform a great deal of contemporary music and dance.

SPIRIT SONGS; John Santos; all levels; Cuban and Puerto Rican songs of Afro/spiritual origin are at the root of contemporary Salsa and Latin Jazz and continue to be a strong base of identity for many Caribbean descendants in and out of the region. We will cover songs from the Yoruba, Kongo and Spanish traditions.

PANDEIROS (the caffeinated tambourine); Ami Molinelli; beg-int; some percussion experience is helpful; If you have a pandeiro or Brazilian percussion instrument bring it, but I will have pandeiros with me! Focusing heavily on the Pandeiro, (the Brazilian tambourine), this class will explain various Brazilian rhythms, styles, techniques, and yes... how to do the "roll!" We'll use the pandeiro in conjunction with other percussion instruments and in varying musical contexts, percussion compositions, and/or in a band setting. Examples of musical styles will include: choro, samba, funk, 6/8, odd meters and MORE!

PERCUSSION IS THE MOTHER OF INVENTION! (Everything PLUS the kitchen sink!); Ami Molinelli; all levels; Bring Curiosity; From shakers to tambourines and from the kitchen sink to the washroom – this class explores how percussion instruments have shaped music in and around the Diaspora. Instruments we'll investigate include clave, shakers, guiros, afoches, clay pots, wooden spoons, tambourines, bells, and more! We'll take a look at percussion instruments that were invented out of recycled materials and created for specific musical styles that evolved into popular culture. Instrumentalists and vocalists are welcome! This class will be part listening, part historical and cultural context and of course part having fun banging on stuff. If you have some of these percussion "effects" please bring them but I will have instruments.

FORRÓ: "COUNTY MUSIC FROM ANOTHER COUNTRY"; Ami Molinelli; int-adv; Must have some percussion experience; Northeastern Brazilian Rhythms such as Baião, Côco and Xote...We will

begin with demystifying the Brazilian basket shaker called the "caxixi" as well as exploring the amazing drum called a Zabumba! Zabumbas are played with 2 different styled sticks and is a two-sided drum that looks very much like a marching band bass drum. This class will focus on all of the Northeastern percussion instruments as well as songs; If you have caxixi, wood blocks, pandeiros or even zabumbas (surdos will work too) bring them but I will have instruments also.

BIG FUN ON STEEL DRUMS; Mark Rosenthal; All Levs; Come one, come all! No experience necessary. We will explore different styles of music on steel drums. Classes will prepare one or two pieces for performance. Students will be given parts to play according to their level. All welcome.

GUITAR

ADVANCED DROP 2 FOR GUITAR; Randy Vincent; int-adv; Knowledge of music notation and some experience playing jazz chords. Explains how arrangers and pianists use Drop 2 voicings to create elaborate "block chord" harmonizations of melodies and applies it to the guitar. The melodies may be tunes, improvised solo lines, or background comp melodies. Topics will include "tweaking" drop 2 voicings to modernize the sound, extension voicings, modal drop 2, melodic enclosures, chromatic approach chords and detailed practice routines to develop fluency with the drop 2 concept.

CREATIVE PRACTICE STRATEGIES; Randy Vincent; all levels; Examines the problem of effective practicing for jazz guitarists. Many of the strategies could apply to all musicians, but most of the examples will be "hands-on" guitar oriented. Topics may include arpeggios, scales, chromatic embellishment, bebop lines, triad pairs, voicings, comping concepts, improv through changes, etc.

JOY OF COMPING; Jeffrey Burr; all levels; Learn about the practice of accompanying soloists, in the context of a rhythm section + lead (instrumental or vocal). Guitar chord voicings and some theory will be presented, but mainly techniques to support a soloist, to "drive" the rhythm section, and to create energy & interest in the service of the music. All levels welcome.

APPROACHES TO SOLO GUITAR; Jeffrey Burr; int-adv; assumes some existing fluency in jazz guitar playing A close look at the last frontier - solo guitar playing. We'll explore a few alternative methods for getting our feet wet. Because of the special challenge this material represents, students should already have some fluency in improvising single lines, and familiarity with basic chord voicings.

STARTING OUT WITH JAZZ GUITAR; Jeffrey Burr; beg-int; In this class we'll go over the basics of jazz guitar playing, using workhorse progressions like blues and rhythm changes, and focusing on single-line improvisation. Chord/scale harmonic theory, basic jazz chord voicings, and relevant ear-training tools will be covered. Beginners welcome; typically, we are transitioning from blues-based playing into the jazz improvisational language.

BLUES GUITAR; Anthony Peterson ; all levels; bottleneck slide, willingness to work In this class students will not only learn the basic 12-bar blues form and chords, but also minor blues, modified be-bop blues, & minor be-bop blues forms and chords. The class will also cover open tunings, fingerpicking, strum patterns, and soloing with the bottleneck slide (lapsteel students also welcome).

BIG BLUES JAM!; Anthony Peterson; all levels; good technical facility with your instrument, basic ability to play back anything you hear! Students learn Blues songs and grooves, songs by composers such as Thelonious Monk, Jimi Hendrix, and Curtis Mayfield. Students will learn background lines, harmonies, and rhythms all by EAR! The challenge is to sound as disciplined as a big band with charts! The motto of the class is "we write our chords on the walls of the wind!"

WIND INSTRUMENTS

BEG SAX; beg/int; Mary Fetting; Class will work on tone production, fingering and technical facility, practice regimes and improv vocabulary for saxophone.

ADVANCED SAXOPHONE TECHNIQUE; Mary Fetting; int- adv; Facility on any sax and general scale/chord knowledge We'll work on practice techniques that develop technical and harmonic facility on the saxophone. We will also work on interpretation of jazz standards, melodically and harmonically. Boombox we can play to in a group setting.

SAXOPHONIC WORLD GRAMMAR; Hafez Modirzadeh; all-levels; "Saxophonic World Grammar" develops personal sound through jazz adapted exercises of non-western performance techniques from West to East Asia.

JAZZ CONCEPTS APPLIED; Hafez Modirzadeh; all-levels; "Jazz Concepts Applied" focuses on original approaches towards tonal/modal organization, applied through participants' own writing/playing.

CREATIVE WORLD ENSEMBLE; Hafez Modirzadeh; all-levels; "Creative World Ensemble" is a cross-cultural jazz combo that focuses on the participants' own integration of elements introduced from selected musical traditions of the world (e.g. Iran, Turkey, China, Japan, Indonesia).

NEW ORLEANS ENSEMBLE; Erik Jekabson; all-levels; Learn classic New Orleans tunes in this ensemble, work on collective improvisation and get ready to swing down on Bourbon Street!

STUDYING THE TRUMPET MASTERS; Erik Jekabson; int-adv; Must have Knowledge of Jazz Theory; As a group, we will transcribe and learn solos from trumpet masters such as Louis Armstrong, Chet Baker, Lee Morgan, Dizzy Gillespie, Woody Shaw and many others.

TRUMPET TECHNIQUES; Erik Jekabson; beg-int; Know your major scales; We'll study different methods of working on trumpet technique using improvisation. We'll also do some rudimentary technical exercises and talk about different methods of approaching trumpet technique.

FLUTE; John Calloway; all levels; must have some rudimentary skills on flute; Class will be divided according to ability level, focusing on technique and improvisation with jazz and Latin styles of music. We will also look at Brazilian and other flute choir music.

TROMBONE & MISC INSTRUMENTS; Wayne Wallace; All Levs; Functional ability to play all major scales. We will work on improving your soloing and putting together a practice system for improvisation in all styles

VOCALS

EARLY MORNING VOCAL WARM-UPS; A faculty-led vocal warm-up will be conducted every morning at 8:15.

VOCAL INTENSIVE; Kellye Grey; By audition only on first day of camp. Bring a prepared tune and chart, ready for audition. Students must know their correct key and be able to count off a tune, and have the lyrics to several jazz standards memorized. **Please don't audition if you plan to attend other classes during the Vocal Intensive time frame.**

In addition to our regular, extensive vocal program, we offer a Vocal Intensive. **Ten students** will have the opportunity to spend 3 1/2 hours each morning in an advanced level vocal setting beginning with a special vocal technique class taught by Raz Kennedy followed by several hours of intense study with vocalist Kellye Grey and a professional trio. In the afternoons, singers can rejoin our regular classes. For those who aren't in Vocal Intensive, Kellye will also teach an additional class in the afternoon. Bring a prepared tune and chart, ready for audition. Students must know their

correct key and be able to count off a tune, and have the lyrics to several jazz standards memorized. Note: students must commit to the Full Session (9-12:30) in order to be accepted.

FINDING YOUR VOICE: Kellye Grey; all levels; Have 2-3 charts in your key with the lyrics memorized (this is best). Arrive with an open mind for being honest with yourself and your creativity as an interpreter. All levels may attend as well as instrumentalists. Finding our own voice is a journey that all artists and musicians must eventually take. It would seem an easy thing at first, but discovering it takes a willingness to accept critique and a comfortableness to own it once you find it. Maybe you've already found it? Your personal "voice" is the one thing that will separate you from everyone else. Think about what makes a Tony Bennett, a Billie Holiday, an Ella, a Carmen, a Frank Sinatra, a Mark Murphy or a Pat Metheny, a Bill Evans, a Charlie Parker or even a Kenny G. They all have their own voice. Let's spend the week uncovering and discovering your unique voice.

VOCAL INTENSIVE VOICE CONDITIONING; Raz Kennedy; all levels; exercises to enhance overall vocal endurance for performance status singing. expand lung capacity & anchoring. perfect placement and increase resonance. improve air distribution, melodic range, dynamic range, full voice connection throughout the vertical range and general physical/vocal stamina.

EAR-TRAINING FOR SINGERS; Raz Kennedy; beg-int; should have several years of singing experience; enhance the singer's listening capacity to recognize, identify and sing a variety of scales, intervals, chords, melodic patterns & harmonic patterns.

THE SINGER AND THE TRIO; Madeline Eastman and Trio; Int/Adv; Prerequisite: Class limit of 15. By evaluation on first day of camp. Not open to Vocal Intensive Students. Must have THREE copies of each chart in your key and have the lyrics memorized. Singing with a trio is thrilling, but it can be daunting too. How do you learn the same "language" as the musicians? What order are the solos? How do you count off the entire band? Where do you look? Who's in charge? If you are yearning to "make music" with other musicians, the trio setting is for you! You'll learn how to listen deeply to everyone as you sing. Learn where and when to take your musical cues. Come discover the joy in taking that fabulous wild ride as you connect with the cats!

THE SINGER AND THE DUO; Denny Barthiaume and Otis Lande; beg/int; Pre: Charts not necessary, but bring them if you have them. Know your keys. Please have lyrics memorized. For a singer, there's nothing like the classic setting of piano and bass. Get some "inside" information on how to interact and make music in this time-honored setting. This Beg/Int class will move quickly so we can accommodate as many singers as possible.

ALL-CAMP GOSPEL CHOIR; Terrance Kelly; All Levs; No Prerequisites; All Welcome. Here's your chance to sing Gospel music under the direction of Terrance Kelly- Everyone is invited! We will do several types of gospel music from contemporary to traditional, giving a taste of what's out there in gospel today. This is often the most memorable experience at camp, so don't miss it. Ben Heveroh, accompanist.

GOSPEL RUNS; Terrance Kelly; All Levs; Do you ever listen to Bebe Winans and say "I wish I could do that!". Fortify your singing with authentic Gospel runs and add them to your singing arsenal.

GOSPEL ENSEMBLE; Terrance Kelly; Int-Adv; by audition only on first day of camp. Small ensemble (8 singers only) working with contemporary gospel stylings and harmonies and polyrhythms. We will perform at final gospel concert.

THE JAZZ SINGER STARTER KIT; Madeline Eastman; beg; Are you an aspiring professional or do you just want to be able to sit-in at a jam session? There are some things that you just gotta know. We'll lay the groundwork so you'll have confidence to go forth and concur! This hands-on class will address a different topic every day. The Zen of counting off a tune (it looks so easy, so why is it so

hard?) How to take charge of an ending-(tags and vamps will change your life!) Singing rubato (how to keep the song moving forward so it stays alive and vibrant.) Phrasing (the secret to making your singing believable and resonate in the hearts of your listeners.) The dreaded second chorus. We'll demystify improvisation. Fear not, there IS a method to the madness, and we're going to show you the way!

MENTOR MOMENTS; Denise Perrier; all lev; Pre: We'll take three singers a day. New sign-up sheet posted every morning at 8am - First come, first serve Denise Perrier is a world-class jazz vocalist who has traveled the world and recorded several CDs without the benefit of a manager or booking agent. How'd she do it? Well, you can sign-up for you very own private 20 minute session with Denise and ask away. She will dish out sage career advice and answer any questions you may have about your career trajectory. We'll take three singers a day. New sign-up sheet posted every morning at 8am - First come, first serve.

ALL SHADES, ALL HUES, ALL BLUES; Denise Perrier; All Levs; Let's explore and sing songs together,... from the Birth of the Blues and Field Shouts, to Bessie Smith and Count Basie Blues. Both 12 and 16 bar blues. We'll do it all. We'll have a ball!

IMPROV OLYMPICS; Kristin Korb; all-levels; Does scat singing scare you? Are you intrigued, but afraid of looking foolish? You need this class. Through a series of fun games and exercises, we will explore conversation, syllables, and ideas to take the fear out of the process.

SPIRIT SONGS; John Santos; all levels; Cuban and Puerto Rican songs of Afro/spiritual origin are at the root of contemporary Salsa and Latin Jazz and continue to be a strong base of identity for many Caribbean descendants in and out of the region. We will cover songs from the Yoruba, Kongo and Spanish traditions. This class is for percussionists and singers.

DRUM WITH YOUR VOICE!; Andrew Chaikin; all levels; Explore the art form of vocal percussion with Andrew Chaikin (aka master beatboxer Kid Beyond). Vocal percussion is a beautiful practice for singers, instrumentalists, poets, and anyone interested in rhythm, phrasing, and improvisation. Even if you don't sing or drum, you'll be jamming with your voice in no time. Lots of group play as well as individual instruction. By the end of the week, we'll create the biggest, baddest, funkier vocal percussion ensemble on the planet.

PLAYGROUND; Andrew Chaikin; all levels; Remember playing outside? Like, when you were a kid? In this delicious hour we'll give ourselves the freedom to just play – with our voices, with our bodies, and with our natural surroundings. We'll make noise. We'll jump around. We'll send our Inner Critic on vacation. We'll get funky and creative and weird. We'll listen carefully to our hearts, to each other, and to the forest around us. Get ready to play!

INTRO TO LOOPING CLASS; Andrew Chaikin; all levels; with a looping machine, you can create music by multiplying your own voice or instrument -- harmonizing, grooving, and jamming with yourself. We'll explore the possibilities for improvisation, composition, and performance. Open to vocalists and any instrument that can be easily miked or amplified.

I JUST NEED 20 MINUTES; Shanna Carlson; all levels; Sign-ups each morning at breakfast for same-day's "I Just Need 20 Minutes"; Have something you'd like to work on or questions you'd like to ask? Spend 20 minutes with a pianist and go over anything your little heart desires: charts, arrangements, find your keys or just ask questions. You can only use this service ONE TIME during the (We want to give as many folks as possible a chance!) How it works: You will leave your regularly scheduled class to go to your session. When done, just return to your class. 20 minutes only.

THE SINGER AND THE TRIO; Seward McCain; Pre; You must know how to count off a tune, know your key and have a tune memorized. Class Limit 15; Designed as a Feedback Clinic Class, Int/Adv

vocalists have the chance to sing a memorized tune with a professional trio and receive feedback. The class moves fast so that we can accommodate everyone. Class limit 15. We'll take the first 15 that sign up on first day of camp.

THE RHYTHM SECTION'S GREAT EXPECTATIONS; Denny Berthiaume; All levels; There is so much that can confuse both the singer and the rhythm section: not knowing when to count 1-2, 1-2-3-4; not knowing how many measures to count before the rhythm section plays; counting too soft; not looking at the rhythm section when counting; forgetting to inform the players about the key signature- these and other essentials need to be communicated properly and with conviction. In this class, we'll focus on knowing the forms of tunes and their melodies so that your musical connection with the rhythm section is successful.

BEGINNING JAZZ VOCAL ENSEMBLE; Greg Murai; all-levels; must have ability to match pitch Join your voice with others to create stunning jazz vocal harmonies. Singers will explore and perform customized jazz-choir arrangements, learning concepts such as groove, phrasing, good vocal production; as well as training the ear to recognize jazz voicings. Recording device is helpful.

JAZZ VOCAL ENSEMBLE; Greg Murai; int-adv; must have ability to sustain dissonant harmonic intervals (intentionally); An individually mic'd vocal ensemble. In one week we will put together a tight and cohesive ensemble through exploring closed, open, four to six part harmony. Audition is required for this ensemble.

OWNING YOUR REPERTOIRE; Greg Murai; All Levels; Please bring a repertoire of your ten strongest tunes. We'll discuss how to personalize and arrange your tunes, how to put together a stunning set, how to get exactly what you want out of your accompanist, as well as how to put your authentic stamp on every song you sing.

THE LATIN AMERICAN SONGBOOK; Maria Marquez; all-levels; This class is intended for those who have little no knowledge of Spanish/ Portuguese and need encouragement; We'll explore different styles of music from countries such as Cuba, Argentina, Brazil, Chile, and Venezuela. The songs will be simpler (by no means dull) to get you started. We'll sing the lush, passionate boleros, bossa novas, and more. You'll learn the "basics" about singing in a foreign language.

DIGGING DEEPER- VAMOS A CANTAR! Maria Marquez; all-levels; Come with the desire to sing the very expressive and passionate musical styles from Latin America; This class is intended for vocalists who want to include classics from the Latin American Songbook in their repertoire. We will explore interpretation, expression and phrasing. We'll learn the bolero, cha cha cha, samba, zamba, tonada, etc.. We will listen to examples and analyze the greats like Celia Cruz, Elis Regina, Simon Diaz, Mercedes Sosa, etc....and we will sing sing sing!

EXPRESS YOURSELF - AZUCAR!; Maria Marquez; int-adv; Knowledge of Spanish/ Portuguese a plus. Bring a chart/part for the accompanist in your key, along with the lyrics and the English translations. This class is for those who have already had some experience with Latin Standards and want to put their stamp on the material. We will explore more complex material and find ways to personalize the songs by changing the melodies, adding improvisations, and exploring the inspirations or "pregones" (vocal improvised lyrics in response to background melodies/lyrics or coros). And, of course, have fun expressing the sensual, lively and romantic parts of this wonderful music!

COMBOS AND ENSEMBLE CLASSES

COMBOS: There are faculty-led combos held during the 1:45 pm time slot – some by audition held on the first day of camp and some open to all. Combos are for instrumentalists only and are of varying levels offered each day. The combos are NOT just for advanced players. Don't hesitate to

participate if you're a less-experienced player. Our Artist-in-Residence will visit all combos throughout the week. Not everyone will end up in a combo, so please be prepared with a second choice during that time slot, or create your own group!

LATIN BIG BAND; Wayne Wallace; All Levels; We will play and perform music from the Caribbean and South American songbooks in the traditional big band format (Reading required)

BIG BAND; Mary Fetting; int- adv; Facility on a standard big band instrument or ability to adapt music to fit your instrument Big band music of various styles will be played in a big band setting. Improvised solos within charts will be included and encouraged. Piano, drum set, bass and guitar amps, 15 chairs, 15-20 stands.

THE LATIN JAZZ AND BEYOND ENSEMBLE; Elio Villafranca; all levels; You need to know how to improvise. Bring a music notebook. Let's apply to music, all of what you know about jazz and Latin jazz. Also, learn some hip chord progressions and apply it to your own compositions. All students are expected to compose three new pieces. All Instruments are welcome!

FUNKO MODERNO ENSEMBLE; Art Lande; int-adv; we will learn (mostly by ear) original pieces which involve multi layered grooves in various interlocking meters and feels, and then improvise on them. Ensemble- 3 horns, drums, keyboards, guitar and electric bass. Meet with Art for brief audition after the all-camp meeting on Saturday. Good ear/ and or reading skills required.

GINGA - THE ART OF THE BRAZILIAN ENSEMBLE; Jovino Santos Neto; int- adv; basic sight-reading of melodies, chords and Brazilian rhythmic feels; This class plays written arrangements, provided by Jovino beforehand. We will look at compositions by some of the great masters: Hermeto Pascoal, Edu Lobo, Jobim, Moacir Santos, Baden Powell and many more. Focus is on ensemble playing and rhythmic cohesiveness. Improvisation is encouraged and mentored. For instrumentalists and vocalists.

BIG BLUES JAM; Anthony Peterson; all levels; good technical facility with your instrument, basic ability to play back anything you hear! Students learn Blues songs and grooves, songs by composers such as Thelonious Monk, Jimi Hendrix, and Curtis Mayfield. Students will learn background lines, harmonies, and rhythms all by EAR! The challenge is to sound as disciplined as a big band with charts! The motto of the class is "we write our chords on the walls of the wind!"

SMALL JAZZ COMBO; Anthony Peterson; int-adv a willingness to create a dynamic work ethic, some experience in playing ballads, medium and medium up-tempo pieces In this class, students will study jazz standards and learn new resources to enhance their improvising skills. Students will also learn how to create their own practice regimen that fits their personal needs and goals.

SPONTANEOUS MORNING ENSEMBLE; Jovino Santos Neto; all levels; This class is aimed at all levels of musicianship. Reading is not necessary. Compositions and arrangements are created by Jovino in class with the available instruments. Everyone who wants to can play, while they develop listening skills.

CREATIVE WORLD ENSEMBLE; Hafez Modirzadeh; all-levels; "Creative World Ensemble" is a cross-cultural jazz combo that focuses on the participants' own integration of elements introduced from selected musical traditions of the world (e.g. Iran, Turkey, China, Japan, Indonesia).

NEW ORLEANS ENSEMBLE; Erik Jekabson; all-levels; no audition necessary; Learn classic New Orleans tunes in this ensemble, work on collective improvisation and get ready to swing down on Bourbon Street!

CARIBBEAN ENSEMBLE; Mark Rosenthal; all levels and all instruments. This is a drop in class where

we will explore a variety of Caribbean styles of music and "Jam it up"! Some charts will be provided but feel free to bring a tune to share with the group.

OPEN IMPROVISATIONAL ORCHESTRA; Art Lande; all levels; Bring instruments; For instrumentalists only; This class is for any instrumentalist interested in learning how to play with one another without a preconceived plan. We will learn how to think like composers when we play and find the essence, form and development in the improvised piece.