

JAZZ CAMP 2011 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 (and I mean everyone) has some form of stage fright, but most people don't admit it, or want to deal with it. Yet, it can be the single most important challenge 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 way which works best for you.

LIFE ON THE ROAD 101: Maintaining a Long and Successful Music CareerDrummer; Allison Miller; All Welcome, Allison has been touring, recording, producing, writing, and teaching for 20 years. She has developed some essential "tools" over these 20 years that have guaranteed her success and longevity in the music business. She would like to share these essential tips and tools of the trade with YOU. The following topics will be covered; "How to live healthy as a touring musician?" "How to move your career forward?" "How to be financially responsible while building a career as an artist or side musician?" "Understanding your rights as a writer and/or publisher." "The DOs and DON'TS of this business!" "How to promote yourself through the worldwide web?" "How to efficiently utilize Facebook and Twitter to promote your shows?" "How to maintain a healthy and positive attitude?" "Recording and manufacturing your music."

ADV THEORY AND EAR TRAINING; Glen Pearson; Int/Adv; Knowledge of primary major and minor scales/modes, and chord extensions beyond the 7th; What are altered chords and on what scales are these types of chords based? In this class we will take a hands on approach to standard, popular chord progressions as well as the concept of "chord substitutions." We will also explore approaches to improvisation along with chord voicing and inversions. We'll figure out how some artists are able to play slightly outside, but yet remain inside the primary tonality. Emphasis on ear training!

JAZZ BASICS AND FUNDAMENTALS; John Calloway; all welcome; Jazz basics and fundamentals is a class geared for those who have had limited music theory or training and want a practical understanding of the genre, or for those just want to fill in the holes in their knowledge of music. We will integrate such skills as listening, singing and reading to develop a working and practical approach to jazz as we hear it during the jazz camp week.

SONGWRITING AND COMPOSITION; Wayne Wallace; all levels; Bring pencil and paper; 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.

BEG IMPROVISATION; Michael Golds; Beg; All Instruments Welcome; This is a Playing class! No Audition Necessary; 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.

DANCE AND MOVEMENT

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

MORNING SHADOW YOGA; (7:15 am-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 1- Allan Frias; all levels- Come learn the art of hip-hop using contemporary hip-hop moves with a soulful R and B Tempo. This class is open to all levels. You will learn a piece of hip-hop choreography we will showcase on the final day.

HIP-HOP 2- Allan Frias; int.-adv.; Come learn some great hip-hop moves and choreography. This class is for a slightly more experienced student. We will move at a faster pace and the choreography will be upbeat and energetic.

RUEDA DE CASINO- all levels; Silfredo La O Vigo; Come learn the art of Casino Rueda, (or Salsa Rueda) a form of Salsa danced in the "round". The 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.

FRANCO HAITIANO; all levels; Silfredo La O Vigo; Come enjoy this high energy class where we will learn the art of Gaga, Vodou, Ibo, Masun, and Tumba Francesa. The class will begin with a proper warm up of the body and then an introduction of each day's dance moves. We will learn the basic steps of each dance, as the music gets faster and the energy increases. The class will continue going across the floor with a dance phrase that was created. Class ends with a cool down and stretching.

CONTEMPORARY JAZZ DANCE 1; Lynn Brillhante; all lev; Bring dance wear or loose clothing, dance shoes if you have them (bare feet are fine). Move your body! Class includes a thorough warm-up and "user-friendly" movement phrases and choreography in a fun and supportive atmosphere.

CONTEMPORARY JAZZ DANCE 2; Lynn Brilhante; all levels; should have some dance experience. Bring dance wear or loose clothing, dance shoes if you have them (bare feet are fine). Let's create. We will be exploring more material and choreography - turns, jumps, floor work and improv. Bring your body, your energy and your desire to dance.

PIANO

THE PERCUSSIVE SIDE OF LATIN PIANO; Marco Diaz; all levels; Must be able to notate rhythms and melodies on music paper. Learn the rhythm section basics in a Latin-Ensemble and adapt them to the piano. This will improve your phrasing, interpretation, and overall feel of Latin music. Students please bring music paper.

LEARNING LATIN STANDARDS; Marco Diaz; Int/Adv; Must be able to read lead sheets. Interpreting the clave in Latin Standards and adapting the clave to jazz standards. Learn to sing the melody and clap the clave rhythm at the same time in order to internalize the feel and phrasing of a song.

MONTUNOS FOR DIFFERENT SALSA STYLES; Marco Diaz; int-adv; Must be able to read music, chord charts, and have some rhythmic independence. Learn how to adapt your piano montunos to salsa styles from Cuba, Puerto Rico, New York, and Colombia.

JAZZ PIANO - CHORDS AND SCALES; Glen Pearson; int-adv; Must have a basic knowledge of jazz based harmony; From which scales to the most common jazz harmonies come? Exercises to help in identifying the most appropriate scales for phrasing and improvising over and through various types of common and perhaps not so common chord progressions.

GET IN- GET OUT - INTROS AND ENDINGS; Glen Pearson; int-adv; Must have some knowledge and ability to play through jazz/pop standards; Students should bring a standards fakebook. What makes for good endings and intros? We will look at different approaches to developing intros and endings. We will be examining some classic piano intros and endings by Wynton Kelly, Bill Evans and others.

DEVELOPING A PERSONAL APPROACH TO JAZZ PIANO; Grant Levin; int-adv; Bring pencil and manuscript paper; When interpreting repertoire in the jazz style, there are numerous ways to approach it. The goal will be to cultivate an original, distinctive sound that reflects the personality of the performer. This class will offer many different ways to generate ideas towards this aim. Re-harmonization of tunes, treatment of tunes with different time feels and meters, rubato and in-tempo, and an in-depth review of jazz masters and their influences will provide a foundation from which each individual pianist can find their unique "voice" on the instrument.

JAZZ PIANO: NUTS AND BOLTS; Grant Levin; Beg/Int; Bring pencil and manuscript paper.; This course will offer an overview of the theoretical and technical aspects of playing in this idiom. Topics include Chord Substitutions, Chord Extensions and Alterations, Two-Five-One Progressions (Major and Minor), Modes used for Improvisation, Blues and Rhythm Changes Forms and Use of Pedal Point. These will be discussed in the context of standard jazz repertoire with an emphasis on applying these techniques in performance.

PLAYING THROUGH SONGS; Randy Porter; int.-adv; Should have intermediate theory, piano skills or better; We will work together on these specific songs that embody six important categories and elements of playing jazz: Standard/Ballad: Stella, Somewhere over the Rainbow; Modal: All Blues, Passion Dance, Softly as in a Morning Sunrise; Brazilian/Cuban: Desafinado, No More Blues, Morning, Con Alma, Caravan; Meter/Form: How My Heart Sings, Falling Grace, All the Things You Are in 7/4; Bebop: Evidence, Straight No Chaser; Harmonically Complex: Giant Steps, Have You Met Miss Jones

JAZZ PIANO FOR EVERYONE; Randy Porter; beg-int; Accompanying, soloing, and composing from the piano.

LISTEN AND PLAY; Randy Porter; int-adv.; Listen to a few recordings of selected great jazz performances, and work on playing with particular attention to awareness, listening while playing, and spontaneous musicality.

HAMMOND B-3 ORGAN 101; Wil Blades; Beg/Int; This class will cover everything to get you

started learning the Hammond. We will examine everything from how the Hammond works, basic techniques and listening to recordings of the greats.

PLAYING THE HAMMOND; Wil Blades; All Levs; This class will deal with all aspects of playing the Hammond. Topics covered will include, touch, foot pedals, left hand bass lines, independence, using the drawbars and Leslie speaker, chord voicings and most importantly, FEEL. We will also examine the recorded history of the great Jazz organists, including Wild Bill Davis, Jimmy Smith, Larry Young and many more.

BEYOND SCALES AND MODES; Jovino Santos Neto; int-adv; A basic knowledge of music theory is required, as well as fluency in reading and notating music; This class focuses on developing musical skills that reach beyond the linear nature of scales and modes as sources of musical creation. Primarily based on visualization of implicit triads, this unique approach (also known as "The Arboreal Concept"), created by the noted Brazilian composer Hermeto Pascoal and developed by Jovino Santos Neto, builds upon an intuitive and simple methodology for connecting the melodic and harmonic layers of a composition, arrangement, or improvisation. After some practice, quick shifts in perception of aural entities such as chords, rhythms, and melodic intervals as 4-dimensional patterns emerge, while the understanding of linear structures becomes clearer. This can become an extremely useful tool for composers, arrangers, and musicians, and serves as a natural counterpart to traditional theoretical approaches. Bring your instruments, paper and pencil.

A PIANIST GUIDE TO ACCOMPANYING VOCALISTS; Denny Berthiaume; Beg/Int; Vocalists are encouraged to attend (limited participation); This is a workshop for pianists/guitarists who accompany singers. (Singers are encouraged to participate since they are part of this team effort.) We will begin by addressing the 5 basics of music: form, melody, harmony, rhythm, and timbre. Other topics will include counting the tempo of a piece; intros and endings; avoiding "train wrecks" (measures that present the greatest challenges); "straight" chords and substitutions; chord voicings; key signature modulations; switching "feels" (samba to swing) and time signatures (4/4 and 3/4).

BASS

INTRODUCTION TO THE CUBAN BASS; Saul Sierra-Alonso; beg.-int.; Must be able to perform bass clef reading. A study of some of the main Cuban rhythms on bass. Learn how to play "tumbao" on different styles such as Son, Son Montuno, Cha-cha-chá, Mambo, Guaguancó, 6/8, and how it relates to the clave and the harmony.

SONGO, TIMBA & AFRO-CUBAN BASS LINES; Saul Sierra-Alonso; int-adv; Must be able to perform basic bass clef reading. Learn to create your own hip bass lines by analyzing and playing some of the greatest lines by legendary bassists such as Juan Formel, Carlos del Puerto, Alain Perez, Humberto Perera, Orlando "Cachaito" Lopez and of course the Master "Cachao". Please bring music paper to class.

BASS MECHANICS; Jeff Chambers; Beg/Int; We will focus on the proper maintenance of your bass, Then we will discuss tools for your bass such as strings, pick-ups, amplifiers, cables, etc, etc.... Next I will show you how not to hurt yourself through correct hand positioning. From there we'll look at left and right hand coordination. Then finally we will review techniques to achieve a good tone.

PLAYING WELL WITH OTHERS; Jeff Chambers; int/Adv; We will focus on the role of the bass in the band. Then I'll look at and discuss your bass lines, and tips on phrasing, I'll also show you how to listen to yourself at the same time listening to others. And most importantly how to have fun and SWING like Crazy!

FINDING THE POCKET; Bill Douglass; int/Adv; Bring your bow, as each class will begin with

"Long Tones".; Using the Blues, a wonderful structure to explore in depth, we will work on finding the deep groove. We'll work on sight reading musical "charts" on the spot. Very important. Bring your bow, as each class will begin with "Long Tones". And always remember, the bass and drums are the crucial partners in a jazz group!!

TONE UP! ; Bill Douglass; All levls; Bring your bow, as each class will begin with "Long Tones".; A fine, rich tone and intonation are critical aspects of refining Double Bass playing. So bring your bow and we will study "Long Tones" together, sink into the beauty of the sound of the Bass. Also we will explore the 7 modes within the Major scale, and play each one in time, finding that "groove". It's fun!

DRUMS, PERCUSSION AND STEELDRUMS

CHANGING THE GAME: MASTER JAZZ DRUMMERS WHO REFUSED TO PLAY BY THE RULES; Allison Miller; all levls.; Changing the Game: Master Jazz Drummers Who Refused to Play by the Rules.Each class will be dedicated to discussing and analyzing a Master Drummer who has changed "jazz drumming" as we know it. These are the percussive pioneers of their time; Max Roach, Roy Haynes, Ed Blackwell, Tony Williams, Elvin Jones, and Paul Motion. Each of these drummers expanded the sound of jazz by broadening percussive vocabulary and improvisational possibilities. Allison will present their histories, discographies, unique musical characteristics (specific ride cymbal patterns, comping patterns, fills, signature styles), musical paths, and will provide transcriptions of each drummer. Drummers can expect lots of playing, rhythmic interaction, and transcription assignments!

COUNTER-RHYTHMS IN A FOUR BAR STRUCTURE; Eddie Marshall; All Levls; Description given at camp.

RHYTHM SECTION WORKSHOP; Eddie Marshall; Int/Adv; Rhythm section players only; Viva the rhythm section! We will help deconstruct the role of the rhythm section in a band. What to play and what NOT to play. Creating the right groove etc.

IF YOU CAN SING IT, YOU CAN PLAY IT!: Deszon Claiborne;beg-int;No experience necessary. Bring your sticks. Learn how to play by singing the rhythm first. And then focus on physical part of playing.

FINE TUNE YOUR INNER TIME; Deszon Claiborne;int-adv;Must be competent in keeping time. Bring your sticks! The focus is setting up a rhythm or motif inside yourself. and then you will play using the inner implied rhythms.

I JUST WANNA SOLO!!; Deszon Claiborne; all levelsA basic understanding of soloing. bring sticks and an open mind ! Work on creating and building solos. Some technical advice will be given. Also we will focus on creating space and emotion. Have fun!

SOUND, CLARITY and CONTROL ON THE DRUMS; Darrell Green; Beg.- Int.; This is class will explore ways of developing good technique across the drum set. We will work on developing your hands, feet and posture. Which in turn will help develop your sound, clarity and control around the drums. We'll also take a peak at tuning and cymbal selection.

MUSICALITY, PHRASING, AND DYNAMICS ON THE DRUMS; Darrell Green; Beg.- Int.; This class will explore the importance of being musical, applying phrasing and dynamics on the drums. We will look into accompanying soloist and ways of developing solos.

SO MANY BELLS...SO LITTLE TIME; Dave Flores; Int/Adv; Also open to percussionists; This class will focus on playing Afro-Caribbean rhythms for drumset and percussion. Too many bells in the kitchen can spoil a groove that's cooking. If the rhythm section is made up of drums, congas and timbales all players involved must be on the same page and speaking the same language. Making it groove and understanding the big picture is the goal. We will look at how to groove as a unit when playing the mambo section of a tune or kicking up a comparsa to get a conga line going at your next party...hay!!!

WHICH "LATIN BEAT" DID YOU WANT AGAIN?; Dave Flores; Int/Adv; All too often drummers are asked to pull a "latin beat" out of our stick bags as if it were a magic trick. To make sure we pull off our next trick with the proper feel we must know a few things like where ChaChaCha, Songo, Samba, Ska, Soca and the like all come from and what's the vocabulary. This class is for drummers with some experience that are looking to break down some common and a few not so common grooves from throughout the Caribbean so that the next time you're on a "latin gig" you don't show up wearing a Hawaiian shirt.

WATCH YO BELLS! ; Dave Flores; Beg.-Int.; Also open to percussionists; This is for all those that think there is only "one kind of bell" in the world. Like our obsession with cymbals and knowing that a 12" splash is not going to drive a big band, we must have the same level of familiarity with bells when playing Afro-Cuban, Calypso or Brazilian music on drum set. We will spend the week exploring some basic essentials for laying down a rock solid groove using a bell or two without sounding like a Saturday Night Live sketch.

BEGINNING CONGA DRUM AND AFRO-CUBAN PERCUSSION; John Santos; beg/int; Must be able to open ears and eyes simultaneously. Bring congas, guiro, bell, claves, chekere, and maracas. A primer for technique, sound and basic rhythmic development.

INSIDE AFRO-CUBAN 12/8; John Santos; int-adv; This class is designed specifically for more advanced students. Must have a good sense of time, basic sounds and coordination on congas (if you want to play congas), and basic rhythmic reading skills.; We'll work on basic understanding of Afro-Cuban 12/8 is fundamental to any musician seriously intending to play Latin Jazz or Salsa - especially for drummers and percussionists. We'll look at the nuts and bolts that are the foundation. Bring congas, cowbells, and chekeres.

SPIRIT SONGS; John Santos; all levels; Must have the ability to sing and hold harmonies. Cuban chants of African, 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 traditions.

PANDEIRO PANDEMONIUM; Amy Molinelli; all levels; There will be extra pandeiros and other percussion for those who don't have a drum. We'll work on technique, rhythm, history, style, culture, evolution and more! We will learn a modern approach to playing Brazilian rhythms as well as funk and odd-meters! Get ready to read some pandeiro-notation even if you don't read music! I also want to spend some time in this class for those who have a drum on how to care for the instrument and trick-it-out!

SAMBA SCHOOL IS IN SESSION!; Amy Molinelli; all levels; We will have some instruments but it's a chance to use your drum in the parade and to "samba-fy" it. Parade style drumming from Rio de Janeiro! We will be learning samba school rhythms, calls and responses and all the Brazilian percussion family instruments. Caixa, Surdos, Tamborims, Agogo bells, and more! This class will be about getting ready for the Indian Bowl Parade. Be prepared to do some listening and then make some noise! Please bring your instrument.

RECYCLED RHYTHMS AND THE ART OF BUCKET DRUMMING; Amy Molinelli; all levels; Dowels and buckets provided. Recycled Rhythms and the art of Improv! This class is going to focus on the art of bucket drumming using unusual objects as instruments and creating rhythms! This class will go over stick and hand technique, independence, rudiments AND composition. We will be looking at the history and the art of funk and bucket-drumming.

BIG FUN ON THE STEEL PANS; Mark Rosenthal, all lev; 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.

GUITAR

THE ART OF THE DUO-GUITAR & VOCAL DUETS; Mimi Fox; All Levs; In this hands on class, guitarists and vocalists team up to explore all the richness and intimacy that can be developed in this beautiful context. Guitarists will learn how to accompany vocalists in the most intelligent and musical ways while developing skills such as walking bass lines, reharmonization, and intros/endings that are useful for solo guitar playing and backing up other instrumentalists.

Vocalists will experience the special qualities that playing with just guitar can reveal including nuance, dynamics, shading, special repertoire, and more! Emphasis on developing musical telepathy. Fast paced and fun!

SUPER CHOPS FOR GUITARISTS; Mimi Fox; int- adv; Learn to play lines in the style of Wes Montgomery, Pat Martino, Joe Pass and other jazz guitar masters while developing technique, aural skills, and a strong jazz vocabulary. Emphasis on correct phrasing and stylistic nuance.

FLYING SOLO: THE ART OF SOLO JAZZ GUITAR; Mimi Fox; all levels; should be able to play standards with basic chord melody arrangements. Learn all the skills that go into creating beautiful/exciting solo guitar arrangements: walking bass lines, integrating chords with single lines/arpeggiated figures, intros, endings, dynamics, open strings, etc. Lot's of ideas, lot's of fun!

ARGENTINE FOLKLORE RHYTHMS AND STYLES; Hugo Wainzinger; all levels; Bring your guitar, paper and pencil. Anybody who is interested on Argentine Folkloric music will have a glimpse of the different music of the many regions of the country.

TANGO, MILONGA AND CANDOMBE; Hugo Wainzinger; all levels; A description of the many ways to play the music from Buenos Aires on guitar. Bring your guitar, paper and pencil.

SUD AMERICAN FOLKLORE; Hugo Wainzinger; all levels; Bring your guitar, paper and pencil. Will learn music from Paraguay, Uruguay, Ecuador, etc, often times not known for lack of promotion outside those countries but very essential part of their culture.

JAZZ GUITAR; Calvin Keys; Beg.-Int.; Students will be taught scale fingering and progress to developing their own scale patterns. We'll lead you to reach a new level of playing. I will share with you not just the technical part of playing jazz guitar but the essence of jazz and blues music as I have experienced it in my lifetime. Be prepared to work hard at learning how to express your creativity and experience the wonder of jazz music. I will bring my stories, my energy and my love of the art form. I look forward to hearing and learning from your experiences and energy.

BLUES GUITAR; Calvin Keys; All lev; Students will learn all there is to know about playing the blues on guitar! We'll learn the basic 12-bar blues form and chords, minor blues and more!

WIND INSTRUMENTS

HARMONY FLEX OUT; Dayna Stephens; beg.-int.; basic knowledge of major scale harmony; In this class we will go over and play through fun exercises that give us flexibility in all keys, and the various types of chords that exist. Pencil & paper are recommended

HOOKED ON PENTATONICS; Dayna Stephens; int.-adv.; Knowledge of major and minor pentatonics; In this class we will go over some practical uses of pentatonics in improvisation. we will discuss how and where to use them. we will also come up with our own individual way of using them over a blues.

THE SAXOPHONE 1; TBA; beg-int; Some facility on any sax; We'll develop practice techniques to incorporate jazz harmony, work on phrasing, tone and improv.

SAXOPHONE 2; TBA; int.-adv.; Facility on any sax and general scale/chord knowledge; Further development of practice techniques to incorporate more advanced jazz harmony and improv.

TRUMPETER'S WORKOUT 1; Christy Dana; Beg-Int.; Ability to play all major scales; Fundamentals of tone production, including the methods of legendary trumpet teachers Carmine Caruso and Bill Adam. Development of a practice routine for jazz that will maximize your efficiency. Learn building blocks of jazz improvisation by applying chord outlines, scales, and guide tones to tunes.

TRUMPETER'S WORKOUT 2; Christy Dana; Int.-Adv.; Knowledge of jazz theory, including being able to play major, minor, and dominant chords and scales in all keys.; Fundamentals of tone production, including the methods of legendary trumpet teachers Carmine Caruso and Bill Adam. Development of a practice routine for jazz that will maximize your efficiency. Examine transcriptions of the great trumpeters to see how they make the changes, and apply those

techniques to tunes.

TROMBONE & MISC. INSTRUMENTS; Wayne Wallace; all levels; 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)

FLUTE- JAZZ BASICS AND FUNDAMENTALS; John Calloway; All Levels; 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.

VOCALS

EARLY MORNING VOCAL WARM-UPS; (in small dining hall) A faculty-led vocal warm-up will be conducted every morning at 8:15.

VOCAL INTENSIVE

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 Anita Wardell and a professional trio. In the afternoons, singers can rejoin our regular classes. For those who aren't in Vocal Intensive, Anita 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.

VOCAL INTENSIVE VOICE CONDITIONING; Raz Kennedy; (*Note: this is for vocal intensive students only*); Exercises to enhance overall vocal endurance for performance status singing. expand lung capacity and 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.

VOCAL INTENSIVE; Anita Wardell; 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.**

BOB A DOODLEDOO!; Anita Wardell; all levels; In this interactive class we will take a 12 bar blues and explore the avenues of vocal improvisation. We will look at:

- 1) Time and feel/groove,
- 2) Developing your own vocabulary of rhythmic syllables and phrases and understanding the voice as an instrument,
- 3) How to practice scat singing,
- 4) Introduction to the functional harmony of a blues from a vocal perspective,
- 5) An awareness of the role of each instrument in the rhythm section,
- 6) Trading- 12's 8's, 4's,
- 7) Space and dynamics,
8. Interacting and building solos,
9. Acquiring the skills to make intelligent and musical choices through Jazz language.

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.

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.

THE ART OF THE DUO - GUITAR & VOCAL DUETS; Mimi Fox; All Levs; In this hands on class, guitarists and vocalists team up to explore all the richness and intimacy that can be developed in this beautiful context. Guitarists will learn how to accompany vocalists in the most intelligent and musical ways while developing skills such as walking bass lines, re-harmonization, and intros/endings that are useful for solo guitar playing and backing up other instrumentalists. Vocalists will experience the special qualities that playing with just guitar can reveal including nuance, dynamics, shading, special repertoire, and more! Emphasis on developing musical telepathy. Fast paced and fun!

TIGHTEN YOUR TECHNIQUE; Kellye Gray; all levels; must have ability to sing & willingness to learn; Are you in tune? Are you in time? Do you know what being "in the pocket means"? Are you using your instrument for better vocal health? Are you breathing properly, supporting your tone, or know how to control your vibrato? These and many more questions regarding technique will be answered in this class. We will also explore lines, riffs and licks for soloing. As well as ways to loosen up for that dreaded second chorus or to divert from the original melody.

THE DYNAMIC PERFORMANCE; Kellye Gray; int- adv; Bring 2 tunes from memory plus charts in key. This workshop uses acting techniques and performance techniques to teach the singer or musician ways to discover their own personal dynamic performance. Your open mind towards critique and a sincere willingness to learn will help you grow in this class. You will take chances. You will perform solo in front of your classmates as well as join others in the process together. Connecting to your "truth" brings out an intimate reflection of who you are therefore creating a moving and dynamic performance.

THE BURDEN OF SEMANTICS; Kellye Gray; all levels; Bring one tune with chart in your key. This workshop on interpretation explores the use of language, especially the language used in lyrics. We will explore the depths of words, what was the songwriter attempting to say with his prose and what, if anything, does it mean to you. Also, the class will teach the student how to find "ownership" in someone else's words while using phrasing and basic story-telling techniques to deliver the message you want.

JUST THE BLUES; Faye Carol; All Levs; The Fundamentals of the Blues. The class will compose a Blues. Understanding the forms of the Blues. Expect to Sing and have fun. It will be more analytical, and involve the periods they were made. There will be one song that will be a thread through all three classes.

BLUES FROM THEN TILL NOW; Faye Carol; All the different kinds of Blues. City Blues, Rural Blues, & the way the Blues influences contemporary times. Expect to Sing and have fun. There will be one song that will be a thread through all three classes.

MANY FACES OF THE BLUES; Faye Carol; All Levs; Pencil and paper. Bring a favorite blues to share.; Blues songs that people may not necessarily think of as being the Blues. Expect to Sing and have fun. Bring a favorite blues you would like to sing and share with the class. We will be running through a lot of songs. There will also be one song that will be a thread through all three classes.

THE SOUL CIRCLE; Nicolas Bearde; Int/Adv; Open mind and a playful heart. If you don't have them we'll help you find them; We'll delve in to spontaneous creativity. Learn how to create intricate harmonies for multiple voices. Break out of the "box" of traditional harmonic forms and singing styles and let your spirit lead you. Sing over improvised harmonies and jazz changes. In addition to harmony, we will utilize vocal and body percussion to help develop rhythmic foundations and sound palates for the improvisations that we'll develop. There will be opportunities for almost all to solo and create depending on group size.

THE JAZZ VOICE; Nicolas Bearde; all levels; Open to beginning students but very helpful for working artists as well. Bring two songs, with charts, one ballad and one up-tempo; We will help singers develop repertoire and performance technique with a focus on Jazz, Pop and Blues music styles. Learn to understand, interpret and perform these popular music genres with soul and creativity. Focus is also given to presentation, stage presence and understanding the professional working environment.

THE TRIO AND YOU; Nicolas Bearde; Int/Adv; Bring two songs, with charts; one ballad and one up-tempo number in their chosen genre(s) for performance and evaluation.; Sing with a professional trio! Learn to understand, interpret and perform these popular music genres with soul and creativity. Focus is given to presentation, stage presence and understanding the professional working environment. This class moves fast so we can have as many singers up and singing as possible.

THE JAZZ SINGER'S STARTER KIT; Madeline Eastman; Beg/Int; 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!

EXTREME A CAPPELLA; Andrew Chaikin; all lev; Come join our a cappella funk band! Through improvisation, creative exercises and vocal play, we will write and arrange an original song that we will perform onstage at the en of the week.

DRUM WITH YOUR VOICE; Andrew Chaikin; All Levs; Explore the art form of vocal percussion with master beatboxer Andrew Chaikin. Even if you don't sing or drum, we'll get you making all sorts of noises with your mouth in no time. Lots of group play and improvisation as well as individual instruction – by the end of the week, we'll have created the biggest, baddest, funkier vocal percussion ensemble on the planet.

VOCAL PLAYGROUND; Andrew Chaikin; All Levs; should have Basic bass clef reading. Bring music Paper; 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!

VOCAL JAZZ ENSEMBLE 1; Michele Weir; Beg/Int; No Audition Necessary; Experience how much fun it is to sing with other talented vocalists in an ensemble. Open to all with a passion and/or curiosity for ensemble singing! We'll learn/rehearse excerpts of arrangements in different styles and play guided group improvisational games. Jazz choir singing is awesome for developing your ear, sense of the rhythmic pocket, vocal control, and musicianship skills. (Instrumentalists: come join us if you dare.)

VOCAL JAZZ ENSEMBLE 2; Michele Weir; Int/Adv; By audition only; No prep necessary for the audition - just bring your voice, your good ear, your stylistic flair, your soulful musicality, and some ability to read. Dig deeply into the fine art of group singing with a few challenging and cool arrangements. This select ensemble (8-12 singers) will perform a tune or two on the final JCW Saturday concert. Jazz choir experience is ideal but not required.

FEARLESS VOCAL IMPROVISATION; Michele Weir; All Levs; The title says it all: we're going to make scat singing more user-friendly and musical than you thought possible. Thru nearly constant singing in exercises and educational games, you'll quickly get comfortable with rhythm/syllables/groove, inventing melodic lines with interest and structure, hearing the chromaticism of the be bop language, and navigating successfully thru the changes. Regular mini-jam sessions in class!

ALL-CAMP GOSPEL CHOIR; Terrance Kelly; all levels; 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 levels; 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; Small ensemble working with contemporary gospel stylings and harmonies and polyrhythms. We will perform at final gospel concert- by audition only on first day of camp.

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 week. (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 regular class.

COMBOS AND ENSEMBLE CLASSES

COMBOS: There are 10 faculty-led combos held during the 1:45 pm time slot – By evaluation held on the first day of camp. 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 get an evaluation 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!

The following ensemble classes do NOT require evaluation- Just sign up!

JAZZ CAMP LATIN BIG BAND; John Calloway and Wayne Wallace; all levels; No Audition Necessary; just come to class the first day. Study and performance of various Latin Jazz and Afro-Cuban big band music culminating in the Friday night camp concert/ dance party.

JAZZ CAMP BIG BAND; TBA;int-adv; No Audition Necessary; Jazz orchestra performance; performing compositions written by Duke Ellington, Billy Strayhorn, Marcus Shelby, and music from the Count Basie Orchestra.

BLUES JAM-O-RAMA; Calvin Keys; All lev; all instruments; No Audition Necessary; Students learn Blues songs and grooves, songs by composers such as Thelonious Monk, Jimi Hendrix, and Curtis Mayfield. Students will learn backup lines, harmonies, and rhythms all by EAR! The challenge is to sound as disciplined as a big band!

RHYTHM SECTION WORKSHOP; Eddie Marshall; Int/Adv; Rhythm section players only; No Audition Necessary; Viva the rhythm section! We will help deconstruct the role of the rhythm section in a band. What to play and what NOT to play. Creating the right groove etc...

GINGA - THE ART OF THE BRAZILIAN ENSEMBLE; Jovino Santos Neto; int- adv; No Audition Necessary; For instrumentalists and vocalists; Basic sightreading of melodies, chords and Brazilian rhythmic feels. NOTE: Charts will be made available about one month prior to Camp via Jovino's website, the Camp's mailing list and Facebook page. 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. This class plays written arrangements, provided by Jovino beforehand. TO DOWNLOAD THE MATERIALS, GO TO <http://www.jovisan.net/JazzCampWest2011charts.htm>

SPONTANEOUS MORNING ENSEMBLE; Jovino Santos Neto; all levels; All instruments and vocals are welcome; No Audition Necessary; Should be awake and alert. In this class, Jovino will compose and arrange new original music on the spot, based on traditional and contemporary Brazilian forms. Students learn the material by ear and take part in the creation process. No reading is necessary, but a keen musical ear and sharp reflexes are a pre-requisite. All instruments and vocals are welcome.

REAL CUBAN ENSEMBLE; Saul Sierra-Alonso; all levels; All instruments; No Audition Necessary; This ensemble will perform traditional Cuban Music, Son, Cha-cha-chá, Mambo, Guaracha, etc.

BEG IMPROVISATION; Michael Golds; Beg; All Instruments Welcome; This is a Playing class!; No Audition Necessary; 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.