



JAZZ CAMP WEST 2025

CLASS DESCRIPTIONS

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 post concert jam session with dessert in the dining room. There is even an after hour's jam at Gold's Gulch! 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. The amount of classes you take is entirely up to you!

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.

THEORY

JAZZ BASICS 101; Beg/Int; John Calloway; All Welcome; Designed to work for Jazz Campers with little or no training or background in jazz theory or harmony, the class is a "safe" place and space to ask even the most basic questions about jazz music and music in general. "Air time" will be given to both the novice as well as those beginners and intermediate students with more advanced questions.

BEGINNING JAZZ IMPROV AND THEORY; Beg./Int. (All Welcome); Michael Golds; When creating a new, engaging, and spontaneous jazz improvisational solo, it is important to have a strong theoretical and practical foundation in jazz harmony, music theory, but also in "the Jazz Language." By being grounded in the underlying harmonic and rhythmic structure of what's going on around you, becomes a big step forward in creating a more successful and satisfying solo experience. This is exactly what the class is about, learning the things you need to make a better solo. Things like key identification, "guide tones" in common jazz chord progressions, motif development, rhythmic displacement, and many other useful tools in creating your solo. Also, we will learn to be present in the musical moment, allowing the present moment to influence what happens in our musical decisions. We will both listen and analyze solo transcriptions of some of the jazz masters, listening for the musical language of jazz and phrasing,

rather than just playing over the correct jazz scales. I will have handouts everyday, and specific subjects being discussed. We will talk about what and how to practice improvisation more effectively. We will first discuss information, and then we will play our instruments practicing what we have learned. Mistakes mean you are trying and are celebrated, but then lovingly corrected. Please come join in, and learn the tools necessary to help jump start your improvisation. Bring your instrument ready to play, a notebook to write information (stave paper is a plus), and a pen and/or a pencil.

ADVANCED THEORY; Int/Adv.; Dillon Vado; "Chromatic" literally translates to colorful, and in this class we will develop a wider awareness of the colors that exist in the musical world and a sense of possibilities/tools for further explorations after camp. This class will aid students in developing a more personal improvisational language, and expanding their accessible color palette to include a more chromatic vocabulary. Some topics covered will include learning common resolutions within the major scale itself, common chromatic decorations and tension tones on any chord as they pertain to idiomatic jazz/bebop vocabulary, and definitely expect to learn some melodic phrases from both recorded tunes and solos that we will explore in multiple keys. You will leave this class playing G#'s and F#'s and all sorts of "wrong notes" over the C major scale, irritating all your previous teachers and having a blast doing it! Prerequisite: *all levels welcome*, but assumed knowledge is...please know all 12 major scales and their corresponding key signatures, and have some existing familiarity with the ii-V-I progression. While this will be part lecture/demonstration, this is ultimately a playing class so please bring your instrument and come prepared to sing! Open to instrumentalists and vocalists who meet the prerequisites above.

SPECIALTY CLASSES

OVERCOMING STAGE FRIGHT; All Levels; Stacey Hoffman; All Welcome; Everyone (and I do mean everyone) has some form of stage fright or performance anxiety. Most people I have encountered spend a tremendous time learning or practicing their music, but absolutely no time on the actual thing that might be getting in their way of performing their best. Like learning how to play an instrument or improving your vocal technique, there are very tangible ways we can learn to deal with the challenge of stage fright so that it does not have to get in the way of your performance; We'll learn at least ten different ways to approach the dilemma of performance anxiety to help you find the method that works best for you.

ASK ME ANYTHING; Orrin Evans; All Levels (All Welcome); A roundtable conversation where all questions about music, the business, and managing a music career.

GET ON THE GOOD FOOT, NIGHTLY JAM PREP; All Levels (All Welcome); Kyle Blase; Ever been at a jam session and felt too nervous to join in? Got lost in the middle of a tune? Accidentally cut someone off or been cut off during a solo? Or just felt totally out of place? This class is all about getting you comfortable, confident, and connected. We'll cover how to jam with other musicians: when to solo,

when to support, how to lead, how to follow, how to pick tunes, and how to end them gracefully. You'll learn how to communicate on stage and become the kind of player Rhythm Section everyone wants to jam with. Each day, we'll prepare songs for that night's jam session. Along the way, you'll play in a variety of styles: blues, jazz, Latin, funk, and more. We'll swap tips, dive into improvisation, and build a musical vocabulary you can take with you onstage and beyond.

THE AFRO CARIBBEAN RHYTHM SECTION AND THEN SOME; Int/Adv; Dave Flores; As with all genres of music, the Groove is a team effort. We must understand that the conversation happening in the rhythm section is key. A "Latin Feel", on a chart, can be vaguely specific. This week, we will apply rhythms from the Caribbean and South America, which fall under the "Latin Feel" umbrella, to traditional standards and understand how each instrument fits in as a rhythm section. This class is for piano, guitar, bass, drums, and percussion.

SONGWRITING - HOW TO SURPRISE YOURSELF; All Levels (All Welcome); Wendy Eisenberg; Students will workshop their pre-existing songs, generate methods that enable their own creativity, and discuss form, lyrics, text-painting, and other building blocks for creative composition. We will practice techniques for writing as a class, and discuss common issues in writing such as arrangements, instrumentation, writer's block, collaboration, and solo performance.

SPONTANEOUS MORNING ENSEMBLE; All Levels; All instruments welcome; Jovino Santos Neto; All instrumentalists and vocalists welcome. 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 and are learned by ear before being notated. Everyone who wants to can play, developing strong listening skills in the process. This year we will introduce a new way to choose the compositional style using flash cards each day.

DUO IMPROV; All Levels (All Welcome); Art Lande; We will explore how to successfully share music with various combinations of instruments and levels of experience. We will also experience free improvisation. Bring 2 copies of any 2 pieces you would like to play in duo.

FREE IMPROVISERS ORCHESTRA; All Levels; Art Lande; All instruments welcome. Piano, bass, drums and guitar players should see Art if you want to take this class. (first come, first serve.) We will create musical worlds learning how to accompany, solo and balance. Consonance, dissonance, dynamics and orchestration will be utilized.

STRINGS

I AM BOWED, HEAR ME ROAR!; All Levels; Jenny Scheinman; String players this is our time! We will spend the first part of the class warming up and tuning our group sound, then focus on repertoire and practice techniques for improving groove, language, and memory. Of all the instruments, the bowed string is the closest to the human voice. It can moan, gliss, scrape and whisper. It can whip people up into a frenzy, and sing them a lullaby. Let's hone our powers.

THROUGH THICK AND THIN; Int./Adv; Jenny Scheinman; What do you play on that desert island when no one remembered to bring a turntable? What do you play when the power goes out on the bandstand and you are the only one with an acoustic instrument? What do you play when all flights are grounded at Terminal C and mob is getting restless? What do you play for your prison cell mates, at your niece's wedding, on the sinking ship, at your mother's graveside, for the cowgirls at the roundup and the voters lined up in the cold? You need repertoire for such inevitable emergencies because your job as a musician is to serve your people through thick and thin. In this class we will learn music from a wide range of backgrounds so you are equipped to serve all in need - reels, bebop, musettes, chorino, klezmer, and the notorious fiddle tune. By Friday you'll have an hour's worth of solo material that might save your skin someday.

DANCE & MOVEMENT

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

FINE BODY YOGA®; All Levels; All Are Welcome; Pamela Carrara; (7-7:45 am); Suitable for both the experienced and newbie, this easily accessible, effective practice is designed for you to get the most out of your activities here at Jazz Camp with ease and grace! As I have been coming to Jazz Camp since 1986, and have been a yoga professional and practitioner for 48+ years, I have an understanding of the comings and goings, the ups and downs, and the exertion and rest it can take in this environment to avoid getting depleted physically, mentally, and emotionally, which can impact your creative spirit. Each class is an opportunity to mindfully begin and establish your day, and honor your whole Self by aligning your mind, body, heart, and spirit to be more balanced, centered, focused, and energized, heightening your potential and giving you greater access to your fullest creativity and self-expression! It can also increase your flexibility, mobility, and strength. These subtle and comprehensive sessions include mindful yogic energization techniques and movement with emphasis on the breath to set up a more available pace of being present, with easier access for increasing results. If you are used to practicing on a mat or using props, please bring them. (Having 2 mats is ideal.) There will be some mats available. Mats are optional for the standing portion of the practice. For sitting and lying down, a towel or a blanket is sufficient. I look forward to these Jazz Camp days with you! Thank you!

MORNING CONTEMPORARY JAZZ DANCE; Beg/Int; Lynn Brilhante; Jump- start your morning with Jazz Dance. Bring your energy, your spirit and your desire to dance. We'll move and groove with great music as our guide. Our goal is to feel the joy of moving our bodies through space and, together, create a wonderful dance experience. Emphasis is on the fun, the music and the spirit of the movement. Classes will include a basic warm-up and progress to fundamental "across the floor" movement and basic movement phrases. This is a great class to add to your schedule. Whether you're beginning your dance journey, you are currently dancing or you want to jump-start your return to dance, this class will enhance your movement and performance skills. Plus, we'll have a blast!!! See you there. Bring loose comfortable clothing and/or dance attire. Both dance footwear and bare feet are just fine for class.

AFTERNOON CONTEMPORARY JAZZ DANCE; Inter/Adv. Lynn Brilhante; This class will cover a little more material than the morning class, slightly more complex movement and a deeper dive into the Contemporary Jazz vocabulary. Some dance experience is a plus but your spirit, your energy and your passion to dance and explore movement are the most important components. We will joyfully tap into your creative voice and build a safe, expressive, energy-filled experience designed to strengthen you as a dancer and as a performer. No limits!!! Let's Dance!!! Bring loose, comfortable clothing and/or dance attire. Both dance footwear and bare feet are fine for class. We'll have some fun!!!

DANCE CONCERT REHEARSALS AND PERFORMANCE; All Levels; Lynn Brilhante;; We will put together a Dance Concert for an all Camp performance on the last night of Camp. We usually have a few brief rehearsals outside of class time to prepare for the performance. Needed for this class: We will be reviewing class material for group classes. Dancers who have choreographed their own pieces will rehearse those pieces during our rehearsal times.

GROOVE THEORY; All Levels (Dance); Samara Atkins; This class will cover the basic mechanics of grooving to music and utilizing your body as your instrument. We will be exploring the natural way your body moves, which will allow us to tune into the organic way your body grooves. You'll be inspired to let loose and get down to music from the 70s to present-day, using the art of freestyle dancing. You'll learn some groovy sequences and experiment with an activity to showcase at the end of camp. You'll learn some tips and techniques to expand your idea of sound, potentially understanding musical nuances from a different perspective. Movers of all degrees are welcome. Dancers come in attire that will allow you to be comfortable and move freely. (T-shirts, hoodies, sweats, leggings, basketball shorts, and joggers are good suggestions). Wear comfortable sneakers with laces.

IS IT WORTH IT? LET ME WORK IT!; Int/Adv. (Dance); Samara Atkins; This class is for the dancer/artist that has some experience with the fundamentals of hip hop and other movement and is ready to take their moves and overall performance to another level. The focus will mainly be on performance technique, sharpening skills on execution, delivery, timing nuances, stage presence, and elevating the overall performance level. Movement will be intricate in order to work with all of these components. You don't have to be a master of hip-hop, but this genre will be our main vehicle of expression. There will be facilitated exercises and activities on performing as we explore various concepts of what makes a great performance. Urban choreography will be taught in this class and artists will have a chance to

create moves or work that could be incorporated into the performance piece that will be performed at the end of camp, if they so choose. Come in attire that allows you to move fully and freely. (T-shirts, hoodies, sweats, leggings, basketball shorts, and joggers are great examples of what to wear and artists are encouraged to showcase their personal style through their clothing). Wear comfortable sneakers with laces to move in. If it's worth it, then come and work it! Put your thang down, flip it, and reverse it.

INTRO TO SWING; Beg/Int; Joanna Meinl; Introduction to Swing Dancing! We will cover all the basics including connection, rhythms and patterns. Needed for this class: Comfortable clothes and dance shoes.

SWING - BEYOND THE BASICS; Int/Adv. (Dance); Joanna Meinl; Building on the fundamentals of swing we will delve into more intricate rhythms and patterns in this class, while fine tuning our partnering and connection skills. Needed for this class: Comfortable clothes and dance shoes.

PIANO

PIANO INTENSIVE; Adv; Randy Porter; By Audition on first day of camp. The Piano Intensive looks at the art of jazz piano performance and arranging. Two class periods are reserved for six advanced participants where we will explore jazz piano in depth with special attention to the piano jazz trio. Bring any sheet music to class you'd like the bassist and drummer to have in order to play with you

- 10:15-11:15: Master Class; Students play and receive instruction. Each pianist will have an opportunity to play, listen, discuss musical concepts, and grow in a supportive and focused environment.
- 11:30-12:30: Trio playing with professional bassist and drummer. Areas of focus include Swing Feel, Harmonization, Interactive/Conversational Trio Playing,, Odd Meters, Phrase Construction, Standards, Blues, Brazilian & Cuban styles, Technique, Ear Training and more. The goal is to play with more proficiency, depth and musicality as the week progresses.
- ABOUT THE AUDITION: Pianists should attend the general piano auditions and let the faculty know you are interested in the Piano Intensive. Faculty are listening for creativity, flexibility, and proficiency in playing jazz piano.

IMPROVISING MELODIES ON THE PIANO; Beg/Int; Randy Porter; Improve the quality of your melodic improvisation with attention to outlining chord tones, motivic development, nuanced use of the blues/pentatonic scales, phrase length/shape, and other elements.

MAKE YOUR PIANO SING! TOOLS FOR COMPOSING AT THE KEYBOARD; Beg./Int.; Jovino Santos Neto; This class will provide you with practical tools to connect your inner ear and your voice with your fingers on the piano, enabling you to translate your inspiration into simple notation for melody and chords without using traditional music theory. We will work with horizontal and vertical concepts, isolating the

compositional process from arranging, so that you will be able to generate basic lead sheets effortlessly. Please bring music paper, pencil and an eraser (no digital screens, please). You will be encouraged (but not obliged) to compose short pieces during the week at Camp.

SOLO PIANO PERFORMANCE; Int/Adv; Art Lande; Bring any music you would like to play. You can also play music you have memorized, composed, or you may create a piece in the moment. We will discuss left hand strategies, voicings and lyrical melody making.

COMPING WITH LOVE; All Levels (Piano); Orin Evans; A discussion about the role of a pianist in the rhythm section and how to support soloists.

THE CUBAN PIANO; Beg/Int; Elio Villafranca-West; Basic montuno patterns for piano. Rumba vs Son Clave; Please bring Manuscript paper and pencil.

AFRO CUBAN MUSIC - LEVEL 1; Int/Adv. (Piano); Elio Villafranca-West; Introduction to the rich vocabulary of 6/8 Afro Cuban rhythms. Apply it to jazz standards; Please bring Manuscript paper and pencil.

LATIN JAZZ AND BEYOND - HOW DOES IT ALL COME TOGETHER!; All Levels (Piano); Elio Villafranca-West; Applying rhythms from the Afro Diaspora to original compositions and jazz standards.; Please bring a Real Book, two original compositions, and manuscript paper.

JBP! JUST PLAY BEAUTIFULLY, JUST PLAY BETTER, JUST PLAY B! :); All Levels (Piano); Sundra Manning; A hands on Piano (Hammond Organ if available) class for students of all levels. This class is focused on communicating what you feel through all vibes of music whether it's Gospel, Jazz, R&B, Country, Traditional Blues or any genre. Playing music freely through improvisation and collaboration. Participants are encouraged to play songs or music vibes of their choice and/or create it on the spot. This class will encourage all participants to play, feel, breathe, relax in your spirit, create on the spot, invent, imagine and explore. Learn colorful chord approaches, turnarounds, keyboard phrases and memorable rhythmic ideas. Please bring a couple of charts, lead sheets or recordings of your choice that you would like to JBP! Let go and Just Play Beautifully, Just Play Better, Just Play B! :)

SPONTANEOUS MORNING ENSEMBLE; All Levels (All Welcome); Jovino Santos Neto; 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 and are learned by ear before being notated. Everyone who wants to can play, developing strong listening skills in the process. This year we will introduce a new way to choose the compositional style using flash cards each day.

BEYOND ACCOMPANIMENT: The Art of Being a Side Musician with Singer-Songwriters; All Instr. Welcome; Int/Adv; Julie Wolf; What makes a great side musician—someone a singer-songwriter wants by their side? In this class, we'll go beyond just "backing up" to explore the artistry, awareness, and sensitivity that elevate a song without overpowering it. We'll dive into the skills and sensibilities that

support meaningful musical collaboration: listening deeply, playing dynamically, honoring the lyrics, adapting across styles, and making creative choices that serve the story. Through discussion, guided exercises, and hands-on ensemble work, you'll develop tools for communication, interpretation, and authentic expression in support roles—whether you're on piano, guitar, bass, strings, or any other instrument. Bring your curiosity, humility, and artistry—we'll meet at the intersection of craft and connection.

Prerequisite: Comfort and fluency on your instrument; some experience collaborating with singers or songwriters is helpful.

JAZZ PIANO FUNDAMENTALS FOR ALL; All Levels; Carolina Calvache Narvaez; This class offers an introduction to jazz piano for students of all levels—no prior experience required. We will explore foundational voicings used in both solo and accompanying settings, with a focus on blues and jazz standards. In addition to piano skills, students will develop a strong sense of general musicianship and jazz theory through hands-on practice and listening. Please bring a pencil and extra music sheet notebook.

JAZZ PIANO: DEVELOPING YOUR IMPROVISATIONAL VOICE; Beg/Int; Carolina Calvache Narvaez; This class is designed for intermediate pianists who want to expand their improvisational vocabulary and confidence. Through guided listening, singing, and hands-on practice, students will explore melodic and rhythmic ideas used by jazz legends like Wynton Kelly, Red Garland, Thelonious Monk. The class will focus on solo development, comping, and voice leading, helping students strengthen their jazz harmony knowledge, musicianship, and technical skills in a fun and supportive environment.

ADVANCED JAZZ PIANO VOICINGS; Int/Adv; Carolina Calvache Narvaez; This course is tailored for pianists with prior experience in jazz. We will study advanced voicing techniques drawn from the work of influential jazz pianists, including Bill Evans, Barry Harris, McCoy Tyner, Duke Ellington, and Thelonious Monk. Emphasis will be placed on harmonic depth, stylistic diversity, and creative application in performance.

THE AFRO CARIBBEAN RHYTHM SECTION AND THEN SOME; Int/Adv; Dave Flores/Kai Eckhardt; As with all genres of music, the Groove is a team effort. We must understand that the conversation happening in the rhythm section is key. A "Latin Feel", on a chart, can be vaguely specific. This week, we will apply rhythms from the Caribbean and South America, which fall under the "Latin Feel" umbrella, to traditional standards and understand how each instrument fits in as a rhythm section. This class is for piano, guitar, bass, drums, and percussion.

BASS

JAZZ BASS 101; Beg/Int; Hannah Marks; Jazz Bass 101 will aid beginning bassists identify the core elements of jazz bass: how to create a walking bassline, how to function in a rhythm section using a swing and bossa feel, and how to internalize forms. We will listen to and analyze great jazz bassists like Paul Chambers and Ray Brown to build this foundation.

JAZZ BASS GROOVES; All Levs; Hannah Marks; Bassists will learn how to groove in a variety of styles, including swing, ECM, funk, Latin, rock, and modern jazz concepts like rubato, odd meters, and a broken walking feel. The class will utilize the app Drum Genius or work with a live drummer.

WALKING IN THE FOOTSTEPS OF GIANTS; Beg/Int. (Bass); Molly Redfield; Learn the basics of writing and improvising your own walk lines through transcriptions from the greats.

THE AFRO CARIBBEAN RHYTHM SECTION AND THEN SOME; Int/Adv; Dave Flores/Kai Eckhardt; As with all genres of music, the Groove is a team effort. We must understand that the conversation happening in the rhythm section is key. A "Latin Feel", on a chart, can be vaguely specific. This week, we will apply rhythms from the Caribbean and South America, which fall under the "Latin Feel" umbrella, to traditional standards and understand how each instrument fits in as a rhythm section. This class is for piano, guitar, bass, drums, and percussion.

BASS! WHERE THE RUBBER HITS THE ROAD; Beg/Int; Kai Eckhardt; Primary goal of this class is to teach bass players the skills of intelligently applying "what they already know" - towards building a strong foundation with room for meaningful expansion. I will share my understanding of challenges to be expected and how to navigate them skillfully. We will examine what it takes to build confidence and discipline in such a way where music is allowed to flourish, eventually giving us back more than we put in. This class does not present a fixed curriculum. Instead, I will offer my knowledge according to the student's current burning questions. This class has cross-over value and non-bass players may be able to benefit as well.

THE BASS AND THE ABSTRACT TRUTH; Int/Adv; Kai Eckhardt; Primary goal of this class is to teach bass players the skills of intelligently applying "what they already know" - towards building a strong foundation with room for meaningful expansion. I will share my understanding of challenges to be expected and how to navigate them skillfully. We will examine what it takes to build confidence and discipline in such a way where music is allowed to flourish, eventually giving us back more than we put in. This class does not present a fixed curriculum. Instead, I will offer my knowledge according to the student's current burning questions. This class has cross-over value and non-bass players may be able to benefit as well.

DRUMS

GROOVES - GET IN THE POCKET!; Beg/Int; Scott Amendola; Each day we'll dig into a different groove. Jazz has expanded into the realm of everything from 4/4 to odd meters, to fast drum'n bass, to ballads, etc. Let's get deep in the pocket and talk about the importance and impact of how that drives the band. But also how important it is for EVERYONE to be in the pocket. This is open to rhythm section players and really ANYONE! Bring a metronome if you have one, and a notepad.

IMPROVISATION - LET'S MAKE STUFF UP; Int/Adv (Drums); Scott Amendola; Learn how to find that creative part inside you and unleash it! Improvisation is a big part of playing jazz music, and really any music. Learning how to be creative in the moment but also learning how to practice improvisation and being creative is an important skill if you want to get better at improvising. In this class we will be free improvising, as well as improvising with forms, concepts, various grooves and signals, etc. This class is open to drummers and anyone else! Bring your instrument and something to take down some notes. *Please find out what room this is so you know when signing up if there are amps, etc.

DEEP LISTENING TO DRUMMERS; All Levels; Scott Amendola; Each day we will listen to tracks from a different drummer whether their a leader or someone who played on a lot of records, etc. and discuss their approach and their impact on drumming, music, etc. From Papa Jo Jones, to Chris "Daddy" Dave, to Ed Blackwell, to Tom Rainey. Listening is an important part of the process of becoming a great musician. Finding one's voice on their instrument means doing a lot of exploring. Listening is key. Let's dig into some drummers! Open to anyone.

SING A SONG ON THE DRUMS; Beg/Int; Akira Tana; Learn and sing melodies of your favorite songs and play them on the drums which will be the foundation and basis to create melodic solos. Songs could include children's songs to jazz standards. Beginning to Advanced

PETE MAGADINI'S POLYRHYTHMS; All Levels (Drums); Akira Tana; Polyrhythms: Employing Pete Magadini's instructional publication, "Polyrhythms," this class will explore 3 against 2, 4 against 3 and possibly 5 against 4. For drummers and non drummers.

RHYTHM-A-NING: MONK TUNES ON DRUMS!; All Levels; Dillon Vado; The Rhythmic vocabulary of Thelonious Monk is as iconic as it is elusive, and often remains a blind spot in many musicians' vocabulary. In this class, we will use Monk's tunes as the raw materials primarily for building a coherent solo vocabulary on the drums, as well as developing a deeper sense of pocket and idiomatic comping. A large variety of approaches and levels of depth can explore this music all together, so for that reason, all levels are welcome, even non-drummers! Advanced drummers will be challenged with special assignments, advanced cross-rhythmic coordination studies, and harder tunes as well.

THE POETICS OF PRACTICE; Int/Adv. (Drums); Dillon Vado; The old adage “practice makes perfect” is really charming but not quite the whole picture. The more nuanced version is “practice makes habits.” In this class we will take a multifaceted approach to practicing drums. We will explore making your own exercises, applying rudiments to the kit, internalizing grooves, independence as melody, seeing the metronome as your friend, feeling your movement as choreography, masculine/feminine energy and more. Students will walk away with a deeper and clearer sense of what to notice and listen for in the practice room. This class will be geared towards the particularities of the drums, but non-drummers may find the material and exploration interesting as well.

PAD A TAT TAT-; Beg/Int. (Drums); Dave Flores; Bring a pair of sticks, your drum pad, and I’ll bring the metronome. Our objective is to play fluidly on a drum pad, to hear and feel the drumsticks translate our intention. We will work on grip, tone, basic strokes, rudiments, and how we apply them to the drums. Roll on through!

TO MAMBO BELL, AGOGO BELL, OR JUST NO BELL; Int/Adv; Dave Flores; With so much “Latin” to play, knowing how to translate these rhythms to the drum set and apply them musically is our goal. Having insight into some of these Latin rhythms provides us with the tools to participate and express ourselves when asked to play “Latin”. We want to know the difference between a Jazz Messengers Mambo and an Irakere Mambo. Both are branches of the same tree. Let’s have a Latin picnic this week.

THE AFRO-CARIBBEAN RHYTHM SECTION AND THEN SOME; Int/Adv (Rhythm Section Players); Dave Flores/Kai Eckhardt; As with all genres of music, the Groove is a team effort. We must understand that the conversation happening in the rhythm section is key. A “Latin Feel”, on a chart, can be vaguely specific. This week, we will apply rhythms from the Caribbean and South America, which fall under the “Latin Feel” umbrella, to traditional standards and understand how each instrument fits in as a rhythm section. This class is for piano, guitar, bass, drums, and percussion.

FUN WITH PARADIDDLES! FOR BEGINNERS; Beg (Drums); Allison Miller; This class is perfect for complete beginners! No experience needed! We will take my favorite rudiment, the Paradiddle, and get right to drumming, exploring different ways of playing the Paradiddle around the drum kit. We will also learn a few classic grooves: Rock, Swing, and Latin. All you need is a little imagination and a creative spirit!

PERCUSSION

BEMBE; AFRO-CUBAN STICK AND HAND DRUMMING; All Levels; John Santos; These polyrhythms with sacred roots have greatly informed popular Cuban music. Needed for this class: A conga drum. There will be a limited number of drums to share.

THE TUMBADORA (CONGA DRUM); All Levels; John Santos; Basic technique and fundamentals. This Congo-derived drum is the backbone of Afro-Cuban traditional and contemporary music. Needed for this class: A conga drum. There will be a limited number of drums to share.

CHEKERE! THE BEADED GOURD; All Levels; John Santos; The chekere is among the most versatile of Afro-Cuban percussion instruments. Basic technique and fundamentals. Needed for this class: A chekere. There will be a limited number to share.

WHAT'S SHAKIN'?; Beg/Int; Michaelle Goerlitz; We will explore a different instrument (or 2) a day: your basic shaker, tambourine, shekere and caxixi (basket shakers). How to start, which shaking thing to accompany other instruments with, when to play or NOT to play (!), how to be consistent and really be "the glue" of the ensemble, and possibly how to play a shaker and another percussion instrument at the same time. Some instruments will be provided, bring your own shaking item, if you wish.

NORTHEASTERN BRAZILIAN RHYTHMS; Int/Adv; Michaelle Goerlitz; This is a good chance to add some new rhythms to your musical toolbox. Besides having a cool name, the zabumba drum (played with 2 sticks) is the heartbeat of this funky style, forró. We'll take a look at several rhythms under the forró umbrella: baião, coco, xaxado and xote. Besides zabumba, we'll use caxixi (basket shakers) and triangle.

RIO-STYLE SAMBA BATUCADA; All Levels; Michaelle Goerlitz; We will learn techniques on various drums/percussion: tamborim, agogo, caixa (snare drum), surdos (and more), and how they lock together to create infectious rhythms to propel people down the street (or up to the Ohlone Bowl!!) instruments are provided, but feel free to bring yours, if you like.

THE AFRO CARIBBEAN RHYTHM SECTION AND THEN SOME; Beg/Int; Dave Flores/Kai Eckhardt; As with all genres of music, the Groove is a team effort. We must understand that the conversation happening in the rhythm section is key. A "Latin Feel", on a chart, can be vaguely specific. This week, we will apply rhythms from the Caribbean and South America, which fall under the "Latin Feel" umbrella, to traditional standards and understand how each instrument fits in as a rhythm section. This class is for piano, guitar, bass, drums, and percussion.

GITAR & UKULELE

GITAR INTENSIVE; Adv.; Adam Levy; By Audition Only On First Day of Camp; The Guitar Intensive specializes in the art of in-the-moment performance and arranging. Reserved for a small group of advanced players, this 2-hour daily class offers a deep dive into essential aspects of the instrument — including melodic phrasing, chord voicings, and groove. Each student will have opportunities to play, listen, exchange ideas, and refine their craft in a focused, supportive environment. We'll explore playing over changes, comping and accompanying, solo guitar techniques, tone, repertoire building, and more. By the end of the week, you'll be playing with greater depth, fluidity, and musicality. You'll leave equipped with fresh ideas and momentum to fuel your growth for years to come. Please bring a way to record (phone is fine), and to take notes (notebook, phone, tablet).

A JOURNEY THROUGH JAZZ GUITAR HISTORY; Terrence Brewer; All Levels; A Journey Through Jazz Guitar History will take a song-by-song approach to traversing the evolution of the history of Jazz guitar, mainly from a playing perspective but, also, tapping into the history of the music and musicians. Each day of the course will focus on a different era/artist(s)/composition who define(ed) that time period/style period. The course will feature audio examples, accompanying lead sheets/charts and will involve playing through and analyzing the music of the various time periods. A Journey Through Jazz Guitar History will focus on/feature the music of guitarists such as Lonnie Johnson, Eddie Lang, Charlie Christian, great guitarists of the bebop era (Tal Farlow, Herb Ellis, Barney Kessel, etc), Django Reinhardt, Joe Pass, Jim Hall, Wes Montgomery, Grant Green, Pat Metheny, John Scofield, Kurt Rosenwinkle, Julian Lage, etc.

INTRO TO BRAZILIAN GUITAR STYLES; Beg./Int; Ian Faquini; In this class, we will discuss the basics of Brazilian guitar playing, including rhythms, chords, melodies, and techniques commonly used in Bossa Nova, Samba, Choro, and other Brazilian styles. Whether you are new to Brazilian music or looking to deepen your knowledge and skills, this class will help you take the next step on your journey with Brazilian Guitar. I help you take the next step on your journey with Brazilian Guitar.

THE MUSIC OF ANTONIO CARLOS JOBIM; Int/Adv. (Guitar); Ian Faquini; Antonio Carlos Jobim a composer, pianist, guitarist, and one of the primary architects of bossa nova, revolutionized the sound of Brazilian music and its intersection with jazz. His sophisticated harmonies, lyrical melodies, and rhythmic innovations have influenced generations of musicians worldwide. Though deeply rooted in samba, Jobim's compositions incorporate rich jazz voicings and orchestral textures, making his music an essential study for any jazz guitarist. This course will explore some of Jobim's most iconic works, analyzing their harmonic structures, rhythmic intricacies, and melodic phrasing from a technical, theoretical, and practical perspective. Each session will focus on a different composition, diving deep

into the nuances that make his music timeless. Through listening, playing, and discussion, we will uncover the layers of beauty and sophistication in Jobim's musical legacy

EXPLORING THE FRETBOARD; All Level (Guitar); Ian Faquini; In this class, we will unravel the mysteries of the fretboard as we explore its patterns and tendencies. We will cover the basics such as note locations, intervals, and scales, as well as chord voicings and their inversions. Additionally, we will explore advanced techniques such as voice leading, chord substitution, chord melody playing, and arranging for solo guitar.

UKESTRA (UKULELE ENSEMBLE); All Levels; Kyle Blase; Join the Ukestra, a ukulele ensemble experience in the heart of the redwood forest. Each day, we'll play together outdoors, learning traditional vamps, turnarounds, chord movement, technique, and singing. This is a hands-on class with a focus on playing, not lectures. We'll build a small repertoire of songs, aiming to master at least one by the end of the week. For those who want more challenge, transposition exercises will help take your skills further. You'll leave with practical tools, confidence, and the unforgettable experience of making music surrounded by towering redwoods. No ukulele? We have a limited number to borrow. Come play, learn, and be inspired.

LANGUAGING MUSIC; All Levels; Adam Levy (Guitar); Scales and arpeggios are the building blocks of improvisation, but they don't sound like music on their own. It's on us, as improvisers, to bring them to life by developing our own melodic sensibilities. In this all-levels class, you'll learn how to spin the familiar materials (scales and arpeggios) into something musical, memorable, and personal. In addition to a guitar. It will be helpful to bring a way to record (phone is fine), and to take notes (notebook, phone, tablet).

SKATING ON SIX STRINGS; Beg./Int. (Guitar); Wendy Eisenberg; Students will begin to learn the fretboard and how to make a good sound by learning how to play beloved songs. Using the CAGED system and beyond, students will advance their chordal knowledge and technical fluency.

DREAMING THROUGH THE GUITAR; Int./Adv; Wendy Eisenberg; This class will teach advanced techniques for composition and improvisation using the guitar, building on their knowledge of the instrument. Students will gain knowledge in extended techniques, finding new voicings, sonic production, and other tools for maximum expressiveness and creativity.

BEYOND ACCOMPANIMENT: The Art of Being a Side Musician with Singer-Songwriters; Piano and Guitar; Int/Adv; Julie Wolf; What makes a great side musician—someone a singer-songwriter wants by their side? In this class, we'll go beyond just "backing up" to explore the artistry, awareness, and sensitivity that elevate a song without overpowering it. We'll dive into the skills and sensibilities that support meaningful musical collaboration: listening deeply, playing dynamically, honoring the lyrics, adapting across styles, and making creative choices that serve the story. Through discussion, guided exercises, and hands-on ensemble work, you'll develop tools for communication, interpretation, and authentic expression in support roles—whether you're on piano, guitar, bass, strings, or any other

instrument. Bring your curiosity, humility, and artistry—we'll meet at the intersection of craft and connection.

Prerequisite: Comfort and fluency on your instrument; some experience collaborating with singers or songwriters is helpful.

THE AFRO CARIBBEAN RHYTHM SECTION AND THEN SOME; Int/Adv; Dave Flores; As with all genres of music, the Groove is a team effort. We must understand that the conversation happening in the rhythm section is key. A "Latin Feel", on a chart, can be vaguely specific. This week, we will apply rhythms from the Caribbean and South America, which fall under the "Latin Feel" umbrella, to traditional standards and understand how each instrument fits in as a rhythm section. This class is for piano, guitar, bass, drums, and percussion.

BRASS INSTRUMENTS

MORNING BRASS; All Levels.; All Brass Welcome; Richard Benitez; A good morning guide to start the mind, body, and horns going! Any and all brass players join us in a group warm up session to keep the chops healthy and rejuvenated all week long!; For: Any brass instrument you buzz into!

OUTLINING THE CHANGES; Int./Adv. (Trumpet); Richard Benitez; Students here will learn and practice playing standards unaccompanied with emphasis on time and harmonic progression. You'll be your own rhythm section and soloist all at once! Having a handful of standards already memorized is helpful but not required. However, we will be memorizing the tunes focused on in class.

"DEVELOPING THE SOFT EAR" - AURALIZING IN THE VARIOUS ROOMS OF THE BLACK AMERICAN MUSIC DIASPORA; All Levels (All Welcome); Josiah Woodson; This class will focus on a seldom targeted but crucial part of musicianship: The ear and its necessary and inevitable evolution. All of the different branches on the BAM tree require an ever-evolving ear and an intentionality directed towards the group and the greater power of the music within and without. In this class students are required to bring their instruments and their ears and hearts as we apply focus to the mindfulness and intentionality that are unspoken cornerstones of the music. How do we, as performers, let our ears guide our actions in such a way as to allow our specific personalities, emotional wave-lengths, and perspectives to both define and yield to the collective presence of the ensemble in such a way as to allow the greater power and purpose of the music to gain and maintain prescience and sovereignty? Let's discuss!!!

BEBOPPIN NON-STOPPIN - WHERE THE RUBBER MEETS THE ROAD; All Levels; All instruments welcome; Josiah Woodson; In this class we will discuss in depth and in practice how to learn new melodic and harmonic concepts within the bebop context and then how to put those in to practice in a comprehensive way so that our understanding of the language of bebop can be readily applied on the band stand. Musicians will need to bring the instruments, their minds, and their spirits to class as well

as paper and pencil (preferably music lined paper) and be ready to discuss scales, modes, musical language, etc. We will be focusing on bebop from the 50s 60s and 70s and how that culture of music was extended in the 80s, 90s, and 2000s. We're talking Freddie Hubbard, Charlie Parker, Trane, Herbie, 80's era Wynton, Kenny Garrett, etc.

FLUTE; All Levels; John Calloway; 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. Must have some rudimentary skills on flute.

TROMBONISTS UNITE! All Levels; Natalie Cressman and Jeff Cressman; All Levels; Perhaps the instrument that best emulates the human voice, this class is all about celebrating the idiosyncrasies of the oft under-appreciated trombone! We'll look at the basics of good breathing, tone production, technical calisthenics, and developing a consistent practice routine. We'll play some music as a group in order to develop our intonation and blend as a trombone section, and discover the important role the trombone has played across a spectrum of musical styles! Most importantly, we'll have a chance to let loose and improvise while cultivating the concept of playing with your ears and from the heart. The only prerequisite is a trombone!

SAX

DEVELOPING YOUR SAXOPHONE SOUND; Beg./Int; Charles McNeal; Forming practice habits that will help you develop a good saxophone sound.

A FUNKY GOOD TIME; Int./Adv (Sax Players); Charles McNeal; Sound, phrasing, vocabulary, and rhythmic development for playing Funk, Rock, and other Contemporary Styles of music.

PRACTICE FOR SUCCESS; All Levels (Sax); Charles McNeal; I'll be sharing tips on how to practice in a manner that gets results. We'll cover sight reading, technique development, memorizing songs and solos, etc.

SWING - GETTING PAST THE PATTERN; Beg/Int (Sax Players); Howard Wiley; Understanding the groove and the importance "swing" has to do with Jazz

SOLOING FOR ALL OCCASIONS; All Levels (Sax Players); Howard Wiley; An in depth look on how to improvise in various settings from swing to R&B

JAZZ HISTORY; All Levels; All Welcome; Howard Wiley; A retrospective of all major jazz styles from the 20s through the 70s.

VOCALS

VOCAL INTENSIVE; Adv; The Dynamic Miss Faye Carol; Audition Only on 1st day of camp; The Vocal Intensive is an opportunity for 10 advanced singers to work with a professional jazz artist in a highly concentrated setting. You'll be working on vocal expression, ear training, repertoire, improvisation, finding your individuality, the mechanics of singing, communicating with a trio and much, much more! This week-long, first-half-of-the-day intensive includes a professional rhythm section, featuring some of the Bay Area's best musicians and featured performances for all attendees. You must commit to the full ½ day Intensive. No partial attendance. Vocalists may rejoin our regular classes in the afternoon.

Dive deep into the authentic style, language, culture, and repertoire of jazz and its roots in the blues, exploring the rich traditions of swingin', blues expression, and the interpretation of popular music.

9-10: Warm Ups and Group Expression; Class begins with warm ups, ear training, and improv exercises. Next we will delve into group expression, exploring the rich repertoire and language of jazz.

10:15-12:30: Students will have the opportunity to develop solo pieces of their choice, backed by a professional trio (piano, bass, drums) and receive coaching on vocal expression, performance, improvisation, and leading the trio.

About the Audition: Because of the high volume of applicants, you will be singing just ½ chorus of a song of your choice. Please bring a chart (lead sheet) in your key if you have one. You will be accompanied by a pianist. If you have been accepted into the Vocal Intensive Program in previous years, you are still eligible to audition! **WHAT WE WILL BE LISTENING FOR:** Singing in tune, good time, memorized lyrics, phrasing, diction, concept & style, confidence, and what you bring to your music. You do NOT have to be able to read music to be in the Intensive. **NOTE:** For those who are not accepted into the Vocal Intensive, our Vocal Intensive teacher will be teaching an afternoon class as well. Please plan your schedule accordingly.

THE GET DOWN WITH MISS FAYE: All Levels; The Dynamic Miss Faye Carol; Get down on eclectic grooves of music from Earth, Wind, and Fire to Kirk Franklin to Dolly Parton to Sam Cooke to Tina Turner. Deepen your repertoire and improve your chops across many genres and eras of music. This will be a hands-on singing class for students of all levels to learn how to free their spirit and have fun in music.

JAZZ SINGERS 101; Beg./Int.; Valerie Truitt; In this class, vocalists will explore techniques to shift their focus from overthinking to fully immersing themselves in the music. Participants will discover the 12-bar blues, fundamental jazz structures, and the basics of improvisation.

SINGERS KITCHEN; Int./Adv.; Valerie Troutt; In this class, vocalists will delve into jazz standard melodies and lyrics, experimenting with creative interpretations beyond traditional forms. The goal is to uncover distinctive approaches that foster genuine performance and storytelling.

FOLLOW ME- LIVE HOUSE MUSIC ENSEMBLE FOR VOCALS; All Levels; Valerie Troutt; In this Club, there is no guest list. Join us as we dive into the origins of house music while embracing self-care through heartfelt lyrics, soulful harmonies, and unique grooves. Come prepared to sing, dance, and elevate your spirit!

WISDOM IN THE WORDS; Beg./Int.; Amy Dabalos; Tap into the storytelling aspect of singing with a lyrics-focused class. Expand your repertoire, as we learn lesser known songs together. Learn what draws you to a song and identify the stories you want to tell. Develop interpretation and narrative skills through voice and body language. How can phrasing, dynamics, and intentional reflection help you build a stronger relationship with yourself, the music, AND your audience?

CENTER STAGE; Int/Adv; Amy Dabalos; Find your very own recipe for expressing yourself on stage in this performance-based class. Build a unique toolkit for staying grounded, managing nerves, and staying present with yourself. Learn how to represent yourself in a way that is powerful and represents your own artistic flair, through singing and speaking to your audience. Bring 2-3 songs + charts that you'd like to perform and cultivate throughout the week.

THE SONG IS YOU; All levels; Amy Dabalos; Find and explore your voice through technique, mindfulness, and somatic practices. Singing is as much about learning the music as it is developing a relationship with your voice + body. This class encourages freedom of expression and seeks to reframe any limiting beliefs around singing and how to use your unique instrument. Bring a song that's close to your heart to explore throughout the week (no sheet music necessary).

CANTA CAYMMI; Int/Adv; Sandy Cressman; Come explore the music of Brazil's first family of song—from patriarch Dorival, to Dori, Danilo and Nana...we will learn beautiful melodies and lyrics in Portuguese. There will be opportunities for solo and group singing and some beautiful vocal harmonies, plus an orientation to Brazilian rhythms. This is a link to the class materials- [CLICK HERE](#)

INTUITIVE SONGWRITING FOR VOCALISTS; Int/Adv; Mónica María Fimbres; Tune into your voice, feel how it wants to move you, how it reflects your environment, and paint with it. Some say we write music, others say the music simply comes through us if we just get out of the way. We will lean into the latter as we collectively compose a song. We'll focus on lyrics and melody, on naturally combining the two, as well as on creating back up vocals.

THE ROOTS OF "LA BAMBA" - MEXICAN SON JAROCHO SINGING: All levels; Mónica María Fimbres; Come explore the roots of "La Bamba" through a comprehensive experience of son jarocho through singing as well as basic zapateado (dancing/foot percussion) that allow you to embody these

enchanting rhythms, melodies and harmonies while exploring poetry and improvisation. Son jarocho is a very communal traditional genre of music from Veracruz, Mexico, based in the "fandango."

LATIN AMERICAN PART-SINGING: Beg/Int; Mónica María Fimbres; If you love vocal harmonies and enjoy traditional music from places like Mexico, Cuba and Colombia, this class is for you! Tap into the joy of blending your voice with a group, while learning songs that not only bring people together in song, but that nourish, preserve and continue to cultivate culture and community.

INTRO TO SCAT IMPROVISATION; All levels.; Natalie Cressman; Discover the fun of scat singing! This class is designed for beginners who want to explore vocal improvisation in jazz. Through call-and-response exercises, rhythmic phrasing, and syllabic creativity, students will develop confidence in improvising melodies over chord changes. We'll break down essential techniques, listen to the greats, and practice scatting over well-known jazz standards. No prior experience with improvisation is required-just bring your voice and a willingness to experiment!

BEGINNING VOCAL JAZZ ENSEMBLE; Beg./Int.; Christine Guter; Learn to sing jazz harmony in an ensemble setting. Everyone welcome! We'll learn a beginning vocal jazz arrangement and potentially perform on the final concert. Rewarding, co-creative, educational, enlightening, and so much fun!

ADVANCED VOCAL JAZZ ENSEMBLE; Int./Adv.; Christine Guter; By Audition Only. This is a small vocal ensemble for those who enjoy the challenge of singing tight harmony in a jazz setting. Grow your musicianship skills and experience a higher level of performance in a supportive, inspirational environment. This group will perform at the final jazz camp concert! AUDITION REQUIRED ON FIRST DAY OF CAMP.

BOOK BUILDING (SOLO VOCAL REPERTOIRE); All levels.; Christine Guter; Build your solo rep! This class will learn some lesser-known jazz standards, and address other concepts such as: choosing appropriate keys, style considerations, groove, ideas for your own solo arrangements, and having a balanced repertoire.

ALL-CAMP GOSPEL CHOIR; All Levels; Terrance Kelly; All-Camp- 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.

GOSPEL ENSEMBLE; All Levels; Terrance Kelly; Small ensemble working with contemporary gospel stylings and harmonies and polyrhythms. Sing Gospel in an ensemble and get the benefit of working in a small unit. We will perform at the final gospel concert. No Audition Necessary.

GOSPEL SOLOING; All Levels; Terrance Kelly; **Note: This class is specifically for those campers wanting to sing a solo in the gospel choir or gospel ensemble.** Have you ever wanted to sing a solo? Or maybe you've always wanted to sing lead in a group or choir. Well, this is the class for you. Though we

will focus specifically on the Gospel genre, the tools and tricks you'll learn in this class will also help overcome some of the fears of soloing and/or song leading. Those interested in leading one of the Gospel Choir or Gospel Ensemble songs, should prepare to join this class.

ENSEMBLE CLASSES

ADV INSTRUMENTAL TRACK; Adv; Orrin Evans; Instruments Only. By Audition on the first day of camp. This 2-hour group intensive offers advanced students a week-long opportunity to study and play together under the tutelage of Orrin Evans. and several rotating faculty members. Designed for a maximum of 12 instrumentalists, this program provides advanced instruction in a focused immersive setting.

3:00-4:00: Master Class with Orrin Evans

4:15-5:15: Class conducted by a different faculty member each day.

The Advanced Instrumental Track culminates with a performance on the last Friday of camp. Note: If accepted into the Instrumental Track, you may NOT join a Combo. However you MAY audition/join the Adv. Piano Program.

JAZZ CAMP BIG BAND; All Levels; Molly Redfield; Instruments Only; No Audition Necessary. Performance based course. Sight-reading skills and the ability to read music at an intermediate and above level is a big plus! Perform various styles of big band music from swing to funk culminating in a camp concert on Friday morning.

LATIN BIG BAND; All Levels; John Calloway; Instruments Only; No Audition Necessary. Sight-reading skills are a big plus! Study and performance of various Latin Jazz and Afro-Cuban big band music culminating in the Thursday night camp concert/ dance party. Open to all at camp. Placement depends on skill set. All will get a chance to play.

REIMAGINING ICONIC SONGS OF THE 60s, 70s & 80s; All Levels; Julie Wolf and Allison Miller; All Welcome; Come make musical mischief at Gold's Gulch! In this jam-packed, laugh-filled class for instrumentalists and vocalists, we'll turn classic hits from the 60s, 70s, and 80s upside-down and inside-out. Funkify a folk tune, slow-jam a rocker, jazz up a pop gem—nothing's off-limits. No matter your experience level, your wild ideas and weird genius are welcome here. We'll end up with some deliciously reimagined songs and a whole lot of stories to tell. Bring your curiosity (and maybe a sun hat).

FUNK ENSEMBLE: All Levels; Gillian Harwin; All Instrumentalists and Vocalists welcome; Come put the fun in Funky as we explore Black Classical Music of the 60s, 70s and 80s! We will explore the origins of this highly influential music, learn our parts mostly by ear, and we will have the honor of putting a funky setlist together for the dance on the last night of camp! We gotta get up to get down! Note: We will be the dance band for the Final Dance Party on Friday night!

Here are the potential songs and spotify list:

- The revolution will not be televised Gil Scott Heron
- Controversy- Prince
- War -Edwin Starr
- Move On Up-Curtis Mayfield
- Cissy Strut-The Meters
- Higher Ground
- Everyday People-Sly and The Family Stone
- Keep On Movin-Soul II Soul
- Living in America-James Brown

CLICK HERE FOR :

[Spotify Playlist](#)

THE MUSIC OF EDU LOBO; Int/Adv; Jovino Santos Neto; du Lobo (born on August 29, 1943) is a Brazilian composer, singer and guitarist. He was part of the bossa nova movement in the early 60s but soon expanded his musical palette to incorporate a wider variety of Brazilian styles. His compositions, often in partnership with some of Brazil's greatest lyricists and poets, show a sophisticated harmonic language and a keen rhythmic perspective. His music has been recorded by many Brazilian and American artists, including Joyce Moreno, Wanda Sá, Sergio Mendes, Paul Desmond, Lani Hall and many more. Read about him [here](#). During this week at Jazz Camp West, we will form an ensemble to learn and play several of Edu's compositions. I suggest that all participants familiarize themselves with his music by listening to the tunes prior to Camp. Recordings and charts (in concert, Bb and Eb versions) can be downloaded at this [link](#). Open to all instrumentalists and vocalists.

FREE IMPROVISERS ORCHESTRA; All Levels (All Welcome); Art Lande; All instruments welcome. Piano, bass, drums and guitar players should see Art if you want to take this class. (first come, first serve.) We will create musical worlds learning how to accompany, solo and balance. Consonance, dissonance, dynamics and orchestration will be utilized.

[Jazz Camp West 2025 - The Music of Edu Lobo](#)

SPONTANEOUS MORNING ENSEMBLE; All Levels; Jovino Santos Neto; All instrumentalists and vocalists welcome. 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 and are learned by ear before being notated. Everyone who wants to can play, developing strong listening skills in the process. This year we will introduce a new way to choose the compositional style using flash cards each day.

COMBOS

All Combos will be organized after an evaluation on the first day of camp. There are ten faculty-led combos of varying levels. Spend the week playing in a combo setting under the tutelage of one of our faculty members. The combos are NOT just for advanced players. Don't hesitate to be evaluated if you're a less-experienced player. 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!

Vocalists are welcome to be evaluated for a combo as well, however, there are important parameters for vocalists in combos. If you are a vocalist and would like to participate in a combo you must come to camp knowing what songs (up to 3) you would like to sing with the combo, already have accurate charts with you (IN YOUR KEY) ready for the combo members and make sure you have transposed charts available for Bb and Eb instruments in addition to the concert key chart. You must bring 4 concert copies, 3 Bb copies, and 3 Eb copies. Please note: vocalists should not expect to sing lyric-based songs for every tune the combo plays during the week. This is an equal opportunity experience, not a singer with a backing band environment, and there will be many songs played throughout the week that are not lyric-based. In those cases the vocalist has a choice to either sit out for that song or sing the melody or countermelody line as if they are a horn player.

About the Evaluation: Combos are by evaluation only on the first day of camp. If you are a vocalist, please go to the Vocal Intensive evaluation and let them know you are interested in participating in a combo. We will let instrumentalists know the location of their evaluations at the all-camp meeting. Instrumentalists will be asked to perform up to 3 pieces of contrasting styles: one blues, one standard from either the great American songbook or a classic jazz song, and one song in another style that you like, Latin or pop or funk or anything else. You do not need all three categories covered to audition - if you only know the blues, that's just fine! You may be asked to sight read a short selection. If you are playing a more complicated tune, you are responsible to bring your own backing track. These are readily available on iRealB or Jamey Aebersold in iTunes. Your tracks must be on a phone, laptop or any other device that we can plug in. No CDs please.

Drummers should be able to play 12 and 32 bar forms using a variety of feels, including but not limited to swing, funk, and samba. Drummers may be asked to take chorus over a specific form or trade fours with themselves (i.e. four bars of time/four bars of solo).

Remember, we have 10 combos of all levels; Beginning, Intermediate and Advanced.

The evaluations help us get an overall feeling for your style and ability so that we can place you in a combo with other musicians and an instructor where you can both play and learn!

Note: Your Combo evaluation will be the same evaluation used for the Piano Intensive and/or Advanced Instrumental Track (if you are interested in those programs). You will NOT audition separately for these advanced programs. If you are accepted into the Advanced Instrumental Track, you may not also be in a Combo.