

JAZZ CAMP WEST 2024 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.

ADVANCED THEORY; 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# 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.

BEGINNING JAZZ IMPROV AND THEORY; Beg./Int.; Michael Golds; All instruments welcome. Be able to spontaneously invent a successful musical solo on the spot. I will start by introducing some of the basic musical rules, you will learn the most common jazz chords, and the correct scales to play over them. These chords live in the major and minor keys you may already know, simply based on their qualities (maj7, min7, dom7). Once you know the correct scale or correct key for every chord, your musical lines will fit with the chord progressions. Now it's time to tell us a story. We will start with musical cells (short musical ideas) and musical dialog is created, characters will be introduced, your story now has our interest. But then something happens. Using simple musical phrasing of melodic and rhythmic ideas, patterns will appear. Your story makes sense. Then break the pattern. We will play from day one, we will practice smarter and more efficiently, and then we will listen to the masters and see how they progressed and paved the way. Some knowledge of major and minor scales, plus some familiarity with Western music notation will be helpful. Bring your musical instrument, and a pen or pencil.

SPECIALTY CLASSES

PLAT DU JOUR: All Welcome; Linda May Han Oh; Come spend the hour with world bassist/composer Linda May Han Oh. She is here to answer your questions, sharing his expertise and experience. On day 1 we will ask all attendees to write down a couple questions and put them in the PLAT DU JOUR jar. From each day forward Linda will randomly pick questions from the jar and answer them, which will surely spawn some truly interesting conversations. Feel free to bring instruments (in case the conversation lends itself to playing demonstrations), Linda will also have scores, recordings and other relevant material at hand. Don't miss this chance to connect with Linda May Han Oh.

OVERCOMING STAGE FRIGHT; All Levels; Stacey Hoffman; All Welcome; Everyone (and I do mean everyone) has some form of stage fright. 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, there are tangible ways we can learn to deal with the predicament of stage fright to 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.

IT'S TIME TO 2ND LINE! NEW ORLEANS JAM; All Levels, All Welcome; Dr. Jaz Sawyer; Are you Ready to Party New Orleans Style? We will discuss a brief historic overview of how African rhythms blended with various cultures in early New Orleans (Birthplace of Jazz) that changed music around the world. For each class we will play and learn a few New Orleans classic songs, and you'll know exactly what the "2nd Line" is all about. All levels and instrumentalists welcome.

SONGWRITING; All Levels; Jason Ewald; All Welcome; No experience necessary. Songwriting is fun and easy! We'll talk about different techniques for songwriting and ways to find inspiration. But mostly we'll be doing. We will be focusing on what I like to call "song writing from the flow", allowing yourself to joyfully tap into the natural flow of your inner voice. Come to this class and write a song everyday! Bring a notebook and pen.

GET ON THE GOOD FOOT, NIGHTLY JAM PREP; All Levels; Jason Ewald; All Instruments and Vocalists Welcome. Have you ever been at a jam session but were too scared to sit in? Have you gotten lost during the song? Were you ever cut off in the middle of your solo, or cut someone else off in their solo? Or just felt generally confused and out of place? Learn how to jam with other musicians; how and when to solo, how to lead & how to follow, how to choose a tune, how to end a tune, the best ways to communicate on stage and basically how to be a good jam session participant. Each day, we will prepare tunes for the nightly Jam Session. As a result you'll play in all the styles: Blues, Jazz, Latin, Funk etc. We'll dish out helpful tips, we'll improvise, and we'll build an understanding of the musical language that you can use each night and beyond!

THE AFRO CARIBBEAN RHYTHM SECTION AND THEN SOME; Int/Adv; Dave Flores and Scott Thompson; For all rhythm section players; Bass, Drums, Percussion, Piano and Guitar! As with any genre in music, the feel of the groove is a team effort and when we are all speaking the same musical dialect we create magic, also known as playing the same groove. Sometimes the only info on the chart might be "gosspley, latin, African vibish type feel" (true story). Our class will provide tools for the rhythm section as a whole to give you some options. We will explore the Caribbean (son, calypso, reggae), South America (samba, cumbia), African (afrobeat, highlife), and how to mix and match.

FORWARD MOTION: A DEEP DIVE INTO THE JAZZ RHYTHM SECTION; Int/Adv; Dillon Vado; Rhythm Section Players; There are so many assumptions made of a jazz rhythm section player, it can be difficult at times to know exactly what you're supposed to play, or more specifically how you're supposed to play and why. This class will be a deep dive into all of the hidden assumptions and nuances of what it means to be a skillful team player in the jazz rhythm section. Topics covered will include some very concrete skills like navigating and responding to a count-off, time placement/negotiation, when to play 2 vs 4 feel on the fly, idiomatic comping for all instruments involved, and common grooves we must all know. But also, we will cover the more "soft" skill topics which are equally important, like group attention, sensitivity to dynamics, having an ear for spontaneous arrangements and big picture structure, being grounded, sharing responsibility/trust, and building and respecting an energetic container in which the music can thrive. Open to bassists, drummers, pianists, guitarists, vibrophonists. Other instrumentalists and vocalists are welcome to audit and participate/learn but class will be focused on the rhythm section.

BEBOP OR BAIL; Int/Adv, Jenny Scheinman; All Welcome; Five days of bebop heads! Increase your stamina! Expand your vocabulary! Speak in the primal tongue! Crack the cipher and plunder the jazz lair! This is a playing class! All are welcome, especially string players!

"DEVELOPING THE SOFT EAR" - AURALIZING IN THE VARIOUS ROOMS OF THE BLACK AMERICAN MUSIC DIASPORA; All Levels; Josiah Woodson; All Welcome; 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!!

HISTORY AND EVOLUTION OF THE STEEL PAN; All Levels; Mark Rosenthal; All Welcome; Imagine yourself in Trinidad and Tobago (or T and T as they call it). The enervating sound of pan is in the air. Come one come all while we explore the rich history of the steel pan instrument and its creators like Ellie Mannette, its innovators like Ray Holman and Boogsie Sharp, and all the intriguing aspects and culture surrounding the development of Pan. There will be some listening, lecture, and handouts. Of course there will be plenty of time for questions. In addition students will get a chance to hear and play some of the early instruments leading up to the invention of the steel pan. We will explore the building aspect of pan with a hands on opportunity for students to actually help hammer out a pan!

SPONTANEOUS MORNING ENSEMBLE; All Levels; Jovino Santos Neto; 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.

STRINGS

BEBOP OR BAIL; Int./Adv, Jenny Scheinman; All Welcome; Five days of bebop heads! Increase your stamina! Expand your vocabulary! Speak in the primal tongue! Crack the cipher and plunder the jazz lair! This is a playing class! All are welcome, especially string players!

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.

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): 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 47+ 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 greatly 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, and 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 beginning these Jazz Camp days with you! Thank you!

MORNING CONTEMPORARY JAZZ DANCE; Beg/Int; Lynn Brilhante; Your Morning Cup of 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 floor stretch and progress to "across the floor" movement and basic choreography combinations. This is a great class to add to your schedule. Whether you're beginning your dance journey, you are currently dancing full time 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; Int/Adv; Lynn Brilhante; Let's Explore!!! 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 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.

GROOVE THEORY; All Levels; 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; 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 CUBAN SALSA AND RUEDA DE CASINO; All Levels; Sidney Weaverling & Ryan Mead; Learn the fundamentals of Cuban Salsa and Rueda de Casino in this fun and easy introductory class. We will learn classic moves that you can use to dance Salsa with a partner and in a rueda (circle). Try out your new moves at Jazz Camp at the Latin Jam and at the Latin Big Band dance party! No experience necessary.

INTERMEDIATE CUBAN SALSA AND RUEDA DE CASINO; Int/Adv; Sidney Weaverling & Ryan Mead; This Cuban Salsa and Rueda de Casino class is for dancers who already have some experience in the genre. We will learn fun and practical dance moves for partnering and we will build an exciting and rhythmically satisfying sequence for performance. Please check in with the instructor to assess your level.

PIANO

PIANO INTENSIVE; Adv; Randy Porter: By Audition on first day of camp. The Piano Intensive specializes in piano performance and arranging. Two class periods are reserved for six advanced participants where we will explore all aspects of the piano including technique, vocabulary, style and the textures necessary to elevate your playing, especially with regard to a jazz trio format.

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 an intimate, supportive and focused environment.

11:30-12:30: Trio playing with professional bassist and drummer; Each pianist will have an opportunity to play, listen, discuss musical concepts, and grow in an intimate, supportive and focused environment. We will cover many topics, including: chord voicings, comping, solo piano playing, arranging, syncopation, swing feel, interactive/conversational trio playing, odd meters, phrasing, the Blues, Brazilian styles, Cuban styles, piano technique, ear training, and more. The intimate class size makes for great opportunities to learn from one another. Bring charts of your chosen songs to give to the bassist and drummer for your trio sessions. It can be a simple lead sheet or more specific.

* If accepted into the Piano Intensive you may also join either a Combo OR the Advanced Instrumental Program.

ABOUT THE AUDITION: Pianists should attend the regular piano auditions and let your auditioners know you are interested in the Piano Intensive. Pianists will be asked to sight-read a portion of one song suggested by the faculty followed by a 2nd song of the students choice. It's helpful to keep in mind that keeping the form, tempo and style are considered important in order to be placed in a suitable combo or class. You may be asked to stop before the song is over due to time constraints.

* Note: There is just one general piano audition that will serve to place pianists in combos, the Piano Intensive and/or the Advanced Instrumental Program. Pianists are heard by all the JCW piano faculty.

JAZZ PIANO: LEARNING TOGETHER; Beg/Int; Randy Porter; Participants encouraged to play songs of their choice and all questions and topics welcome. Topics include techniques for comping, solos, stylistic choices, phrasing and more.

DEMYSTIFYING THE PIANO, THE TAUBMAN APPROACH; Beg/Int; Adam Klipple; The Taubman approach is a completely practical system to improve your playing, and more importantly your experience of playing, right away. Based entirely on the biomechanics of the hand and forearm, this approach to playing the piano can quickly eradicate technical roadblocks and make practicing and playing less of a struggle. This class is good for beginners to advanced students with specific technical issues. We'll start playing right away, and get answers to questions that seem obvious, but aren't. What puts the key down? What's the most efficient way to sit at the piano? How do I play monster chords with lots of notes? How can my scales be freer and easier? How can I make the huge leaps in stride piano and bebop? Developed by a genius classical piano teacher in Brooklyn in the 1950's named Dorothy Taubman who studied prodigies, and why and how piano playing seemed so easy and effortless for them.

BEBOP PIANO CLASS, BARRY HARRIS STYLE; Int/Adv; Adam Klipple; This will be a tribute to the great jazz teacher Barry Harris' class. Barry Harris' teaching approach offers amazing tools for the pianist both for single note soloing and for chordal accompaniment. Every day we'll work on a different standard, figure out how to play the melody in chords and how to add contrapuntal lines. Then we'll explore the Barry Harris scalar warm up on that standard, and then learn and co-create a bebop solo on that standard using the Barry Harris approach. We'll all come away with 5 new piano arrangements, and a much more thorough understanding of bebop phrasing and jazz harmony.

PIANORAMA OF BRAZILIAN GROOVES; Beg./Int.; Jovino Santos Neto; This class will provide all participants with tools to identify and execute on the piano a variety of Brazilian grooves such as samba, baio, marcha, choro and more. Each day we will explore a set of pianistic techniques, including chord voicing, hinging, balancing, dynamics, phrasing, articulation, improvisation and much more. A basic knowledge of chord formation and simple chart reading is recommended. Music: Download here: [CLICK HERE](#)

THE MUSIC OF JOÃO DONATO; All Levels; Jovino Santos Neto; All Welcome; João Donato (1934-2023) was a Brazilian pianist, trombonist and composer. His influence in the music of Brazil started in the early 1950s and continues to this day. He performed with several artists involved in the bossa nova period (Tom Jobim, João Gilberto, Astrud Gilberto), as well as with Latin jazz musicians such as Mongo Santamaria, Tito Puente and Cal Tjader in the US. His music is both simple and sophisticated, and many of his compositions have become standards of the Brazilian Jazz repertoire. During this week at Jazz Camp West, we will form an ensemble to learn and play several of Donato's compositions. I suggest that all participants familiarize themselves with his music by listening to the tunes prior to Camp. Charts (in concert, Bb and Eb versions) can be downloaded at this link: [CLICK HERE](#)

LATIN PIANO LAB: PLAYING THE AFRO-CUBAN MONTUNO; Int/Adv; Matt Jenson; What's that Latin piano thing called? When Matt first heard the term, he thought it was the montuna and thought it had something to do with a fish! Perhaps the best way to learn this music is, at a very young age, to have a pair of maracas, or claves or a set of congas etc., placed in your hands at the family barbeque where EVERYONE is jamming and dancing. Without such an organic experience, learning to play Afro-Cuban music can feel like walking into an impossible maze where the first beat of the bar is nowhere to be found and trying to play a properly syncopated montuno for more than 4 measures is like trying to ride the most crazed rodeo bull on the planet. In this class Matt will lead you through the maze and tame the rodeo bull with a very concise and understandable description of how the piano montuno works using the salsa tune La Esencia del Guaguanco (by Pete El Conde and Johnny Pacheco) and the jazz standard "Blue Bossa". You will learn how to play the montuno in 2-3 and 3-2 clave directions (without hurting yourself!) and how to get into the Latin groove pocket. You'll learn some vocabulary for Latin jazz soloing and you might even learn the basic Salsa dance step which is essential to understanding how to play this music properly. Prerequisites: You should be able to arpeggiate major and minor triads well in both hands, have a working knowledge of rootless II V I jazz voicings and be able to solo using major and minor pentatonic scales.

Download music for class

[HERE](#)

BOB MARLEY ENSEMBLE; All Levels; Matt Jenson; All Welcome; In this ensemble we will prepare 3-4 Marley songs for performance and learn the inner workings of all the essential components of a great reggae band. The emphasis is on the disciplined rhythmic and harmonic layering of parts designed to bring about the transcendent experience of the collective creation of absolute rhythm and groove with a message of higher consciousness. Along the way Matt will sprinkle historical facts, epithets, quotes, and stories about Bob's life. Instrumentation: The core instrumentation is bass, drums, 2 guitars, 2 keyboards, 2 hand percussion, trombone, trumpet, tenor and alto sax, and 3 singers, however, ALL ARE WELCOME! We will put together a Marley colossus with everyone.

Download music for class

[HERE](#)

Repertoire:

1. Positive Vibration
2. Want More
3. Get Up Stand Up
4. Waiting in Vain

* See Matt's "Reggae Playing Essentials" PDF for descriptions of components of a reggae ensemble.

* For a head start on reggae playing for guitarists and keyboardists check out Matt's™ Art of Reggae online school. www.artofreggae.com

SOUL-JAZZ PIANO LAB; Beg/Int.; Matt Jenson; Are you ready to get your SOUL piano vibrations ON? Soul Jazz refers to music with an earthy, bluesy melodic concept and repetitive, dance-like rhythms heavily influenced by hard bop, blues, soul, gospel and rhythm and blues. Some of the characteristics of this style are its use of minor keys/modes and blues vocabulary with slower tempos and simpler

chord changes, its emotive, raw and greasy energy, and its driving rhythm with a heavy focus on groove. We're going to use two tunes, "The In Crowd" (made famous by Ramsey Lewis) and "Boogaloo" (by Stanley Turrentine) to dive into learning how to play more simply, using space and developing solos that really tell a story. Students should be somewhat familiar with rootless 9/13th voicings commonly used in the 12 bar blues. All are welcome!

Download music for class

[HERE](#)

IT'S ALL ABOUT EMOTION : GOSPEL PIANO; All Levels; Sundra Manning;; A hands on piano class for students of all levels. This class is focused on communicating emotion through all music whether it's gospel, jazz, R&B, country, or any genre. It is based on playing with the colors of emotion. Playing with musical colors and vibrations to evoke various emotions within the players and the listeners so that we can all connect and all be with each other in love and communicate even without words. It's all about emotion!

MUSIC OF HERBIE HANCOCK; Int/Adv; Carmen Staaf; This class is open to all keyboard players interested in exploring the compositions, improvisational approach and rhythmic/harmonic innovations of the great Herbie Hancock. We will check out a different tune or recording each day, drawing inspiration from Herbie and working on his rhythmic feel, blues approach, voicings, improv concepts, comping/interaction with other band members, and more. Would you like to dig deeper into tunes like Actual Proof, Dolphin Dance and I Have a Dream? Join us!

PLAYING THE BLUES; All Levels; Carmen Staaf; Digging into the Blues is a fundamental aspect of playing Black American Music. In this piano class, we will explore the sound and feeling of the Blues, its historical context, as well as the 12-bar Blues structure. We'll work on variations on this form from Chicago and Kansas City to Bird Blues and more modern iterations. Come and check out how pianists like Mary Lou Williams, Otis Spann, Ray Charles, James Booker, Gene Harris, Amina Claudine Myers, Herbie Hancock and more play the Blues with us!

IMPROV GAMES; All Levels; Carmen Staaf; It can be a lot of fun to improvise music based on something other than a predetermined song or even a genre. We can make up our own "rules of play," instead of relying on the conventions we've learned about jazz or other kinds of music. This often lets us find a lot more possibilities for our straight ahead playing, too! Please join us in creating a space in which to improvise together without using a predefined genre or style. We will use some of my favorite conceptual frameworks for musical interaction (that is, games!) such as the Ostinato Game, Constraints and Stipulations, The Machine, Tone Trading and more. If you can make a sound with your body, instrument or otherwise (you can!), you are welcome! No prior experience necessary.

EXPLORING STEVIE WONDER'S "JOURNEY THROUGH THE SECRET LIFE OF PLANTS"; All Levels; Fabian Almazan; All Welcome; Participants will learn about the album's groundbreaking fusion of environmentalism, jazz, electronic, classical, and field recordings, developing their musical techniques, instrumentation skills, and creative expression. Students will engage in collaborative sessions, enhancing both their solo and ensemble performance abilities. The class culminates in a final

showcase, where students will perform selections from the album, celebrating their journey through this unique musical and ecological landscape.

FINDING YOUR VOICE ON THE PIANO; Int/Adv; Fabian Almazan; Designed for pianists with foundational skills, this course thoughtfully expands your knowledge through the analysis of different styles employed by master jazz pianists such as Thelonious Monk, Bill Evans, Keith Jarrett, Oscar Peterson, McCoy Tyner and Herbie Hancock, just to name a few. This course thoughtfully expands your knowledge of jazz theory, improvisation, and repertoire. You will explore a wide variety of rhythms and harmonies in a supportive and inspiring environment, branching into specific skills like solo performance and comping behind different soloists. Bring notebooks and writing tools.

THE AFRO CARIBBEAN RHYTHM SECTION AND THEN SOME; Int/Adv; Dave Flores and Scott Thompson; For all rhythm section players; Bass, Drums, Percussion, Piano and Guitar. As with any genre in music, the feel of the groove is a team effort and when we are all speaking the same musical dialect we create magic, also known as playing the same groove. Sometimes the only info on the chart might be “gosspley, latin, African vibish type feel” (true story). Our class will provide tools for the rhythm section as a whole to give you some options. We will explore the Caribbean (son, calypso, reggae), South America (samba, cumbia), African (afrobeat, highlife), and how to mix and match.

SPONTANEOUS MORNING ENSEMBLE; All Levels; Jovino Santos Neto; 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.

BASS

SIDE-PERSON AND BAND-LEADER - A BASSISTS' PERSPECTIVE; Linda May Han Oh; We will explore the practical skills needed to be a first-call side-person (i.e fundamentals of rhythm, improvisation, tune-learning, forms, technique, sound, ear-training) and how this intersects with leading your own band. We will play and analyze tunes of varying styles and complexity in order to learn how to internalize repertoire efficiently. We will examine key in-demand bassists as well as bassist-bandleaders. Bassists are also encouraged to bring in their own tunes.

WALK THAT BASS!; Beg/Int; Molly Redfield; Learn the basics of writing and improvising your own bass lines.

BEBOP BASS- Int/Adv.; Joshua Thurston-Milgrom; We'll look at a bunch of bebop heads, from Blue Monk to Donna Lee. We'll figure out how best to play them on bass and, even better, investigate the language they teach us and how it applies to soloing and building walking bass lines.

HAVING ALL THE FEELS- Beg/Int.; Joshua Thurston-Milgrom; We'll make sure we have the ability to throw down in any of the many feels that can be asked of a jazz musician: walking, two feel, waltz, basic Afro-Cuban and Brazilian feels, second line, boogaloo, funk and R&B, odd meters, All the way to hip hop, reggae, drum & bass and beyond. **Drummers welcome as well!**

BRAZILIAN BASS GROOVES 101; Beg/Int; Scott Thompson; Learn to play classic bossa nova and samba grooves! Fun and easy intro to playing Brazilian music on bass.

ADVANCED BRAZILIAN JAZZ BASS GROOVES; Int/Adv; Scott Thompson; Learn to play samba, baião, partido alto, and more! This class is geared towards more advanced players, and will feature songs from the modern Brazilian Jazz repertoire.

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DRUMS, STEEL DRUMS

DRUMMING TECHNIQUE - HOW THE HECK DO I DO THIS?; Beg/Int; Scott Amendola; We will spend the week discussing technique. From hands to feet, to how to set up the drums. We are unique in that we can approach the drums differently. Bring a notebook!

THE MUSIC OF.... - Int/Adv; Scott Amendola; We Will Listen To And Analyze One Drummer A Day; I'll play examples and we'll talk about how they approach drumming and music and how one can use listening to help find your thing. Bring a notebook.

IMPROVISING IN VARIOUS SETTINGS - HOW DO I MAKE STUFF UP?; All Levels; Scott Amendola; "How do I improvise? Is this okay? This is what I'm feeling but is it correct?" We will discuss the art of improvising and how to use it while playing tunes, free improvisation, and how it can apply to any situation.

STYLES AND GROOVES 101 FOR JAZZ DRUM SETS; Beg/Int; Dr. Jaz Sawyer; Do you know how to play a swing pattern on the drum set? A Bossa Nova beat? No matter your level we will have fun learning how to play the common and essential styles on drum set for the styles of Jazz. You will also learn basic techniques and how to hold the sticks! There will be demonstrations and group exercises. All levels welcome.

TRADING FOURS AND LEARNING THE FORM; Int/Adv; Dr. Jaz Sawyer; The focus for this class is to help you develop your vocabulary so you feel comfortable when trading fours in your solos with other musicians. We will review basic dynamics, set-up figures and phrasing. We will also learn some

common forms in Jazz tunes so you always know where you are in the music. There will be demos and group exercises.

IT'S TIME TO 2ND LINE! NEW ORLEANS JAM; All Levels, All Welcome; Dr. Jaz Sawyer; Are you Ready to Party New Orleans Style? We will discuss a brief historic overview of how African rhythms blended with various cultures in early New Orleans (Birthplace of Jazz) that changed music around the world. For each class we will play and learn a few New Orleans classic songs, and you'll know exactly what the "2nd Line" is all about. All levels and instruments welcome.

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.

PAD A TAT TAT-; Beg/Int; 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! Bring Drumsticks and drum pad.

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; Dave Flores and Scott Thompson; For all rhythm section players; Bass, Drums, Percussion, Piano and Guitar. As with any genre in music, the feel of the groove is a team effort and when we are all speaking the same musical dialect we create magic, also known as playing the same groove. Sometimes the only info on the chart might be "gosspley, latin, African vibish type feel" (true story). Our class will provide tools for the rhythm section as a whole to give you some options. We will explore the Caribbean (son, calypso, reggae), South America (samba, cumbia), African (afrobeat, highlife), and how to mix and match.

FUN WITH PARADIDDLES! FOR BEGINNERS; Beg; 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!

STEEL PAN WORKSHOP; All Levels; Mark Rosenthal; Get your groove on! Steel Pans are known for their sweet, innervating sound, and If you've never experienced it now is the time! -We will be jamming from day one. Our goals will be to have fun and prepare a piece, or two for our Saturday showcase.

This class is great for stepping out of your comfort zone and into a new comfort zone. Once you start playing your hands start to remember. All the pans have notes written on them so there is really no need to learn that ahead of time. Tunes are taught by rote as is traditional in Trinidad where Pan originated. One camper told me recently, "I've been wanting to take your class for 11 years and now I'm here!!" So it's never too late. There is a saying in Trinidad, "Not I, We!" Come join the Pan Party and Jam with us!

HISTORY AND EVOLUTION OF THE STEEL PAN; All Welcome; All Levels; Mark Rosenthal; Imagine yourself in Trinidad and Tobago (or T and T as they call it). The enervating sound of pan is in the air. Come one come all while we explore the rich history of the steel pan instrument and its creators like Ellie Mannette, its innovators like Ray Holman and Boogsie Sharp, and all the intriguing aspects and culture surrounding the development of Pan. There will be some listening, lecture, and handouts. Of course there will be plenty of time for questions. In addition students will get a chance to hear and play some of the early instruments leading up to the invention of the steel pan. We will explore the building aspect of pan with a hands on opportunity for students to actually help hammer out a pan!

PERCUSSION

TUMBA y CENCERRO; Beg/Int; John Santos; The big duo of Afro-Cuban folklore - Conga drum (tumbadora) and bell (cencerro). Basic technique and rhythms in 6/8 and 4/4 time. These two instruments are fundamental in Afro-Cuban tradition and have evolved to become staples in contemporary music internationally. Bring a conga and bell if you have them. There will also be a number of instruments to share.

AFRO-CUBAN STICK DRUMMING: BEMBÃ AND IYESÃ; All Levels; John Santos; These are polyrhythmic styles with sacred roots have greatly informed popular Cuban music. Bring a conga, a bell and/or chãkere, and of course, your voice.

SPIRIT SONGS; All Levels; John Santos; Afro-Cuban songs of sacred/spiritual origin are the foundation of a great deal of contemporary Salsa and Latin Jazz. They continue to be a strong base of identity for many Afro-Latin descendants in and out of the region. We will sing in Yoruba and Ki-Kongo dialectic variations. The rich melodic, harmonic and rhythmic qualities of this music will inspire you as well as enhance your musicality.

SHAKE, RATTLE AND ROLL - THE ART OF THE BRAZILIAN PANDEIRO AND PERCUSSION; All Levels; Ami Molinelli; The Pandeiro it's part tambourine, part frame drum, part shaker and it's magical! Brazilian rhythms such as bossa nova, samba, choro, baião, and beyond! We will also bring in other Brazilian percussion instruments (tamborims and ganzãs (shakers). A large part of this class focuses on the technique of the instrument and this year we will be listening as well as playing to music that influenced the evolution of the instrument. I will have extra pandeiros and other percussion for those who don't have a drum.

SAMBA DRUM LINE; Ami Molinelli; All Levels; The first part of the week will emphasize heavily on Samba in preparation for the Wednesday evening Indian Bowl Parade. This class will be part listening,

part movement, and MOSTLY learning the family of samba drums! We will be learning CARNAVAL drums from Rio and also explore some funk, northeastern and fusion techniques to our parade sequence as well!

PERCUSSION BIOLOGY: DISSECTING THE GROOVE; All Levels; Ami Molinelli; From the laboratory AKA "The Mess Hall" This class explores how percussion instruments have shaped music in and around the Americas using spoons, cups, shakers, tables and more! It also explores contemporary composition techniques influenced by other cultures like South Indian counting, odd meters and 12/8 bell patterns. This class will be about playing and the art of play as well as how to use the "unusual" as a percussion instrument, reinforce rhythms and dissect the GROOVES! Bring notebook.

THE AFRO CARIBBEAN RHYTHM SECTION AND THEN SOME; Int/Adv; Dave Flores and Scott Thompson; For rhythm section players; Bass, Drums, Percussion, Piano and Guitar. As with any genre in music, the feel of the groove is a team effort and when we are all speaking the same musical dialect we create magic, also known as playing the same groove. Sometimes the only info on the chart might be "gosspley, latin, African vibish type feel" (true story). Our class will provide tools for the rhythm section as a whole to give you some options. We will explore the Caribbean (son, calypso, reggae), South America (samba, cumbia), African (afrobeat, highlife), and how to mix and match.

GUITAR & UKULELE

JAZZ GUITAR INTENSIVE; Adv.; Mimi Fox; By Audition Only On First Day of Camp; This 2-hour Guitar Intensive specializes in the art of in-the-moment Guitar performance and arranging. The class is reserved for a small group of advanced guitarists who will explore details of the guitar, including technique, phrasing, various guitar styles, equipment, and the ideology necessary to enhance your understanding and playing, especially with respect to a jazz guitar trio/quartet format. Each guitarist will have an opportunity to play, listen, discuss musical concepts, and grow in a supportive and focused environment. The intensive will cover many areas of study, including: chord voicings, chord comping, solo guitar playing, arranging, syncopation, swing feel, interactive/conversational trio/quartet playing, phrasing, swing, Bebop, odd meters, the Blues, Brazilian styles, Afro-Cuban styles, Guitar technique and more. The focus will be to play with more depth, fluidity, and musicality as the week progresses.

I GET A KICK OUT OF YOU; THE MUSIC OF COLE PORTER; Int/Adv; Terrence Brewer; Guitarist! Come and explore the music of one of the most prolific and iconic writers of American popular songs, Cole Porter. Porter began writing music in the early 19-teens, continued through the Tin-Pan-Alley wave and into the heart of Jazz/The Great American Songbook era of the 30's, 40's and 50's. Porter would pen some of the most famous melodies and captivating harmonies ever sung/played by Jazz legends such as Ella Fitzgerald, Sarah Vaughn, Frank Sinatra, Charlie Parker, Grant Green, Wes Montgomery and countless others. This course will introduce guitarists to the melody, harmony, and improvisational approaches to songs like *I've Got You Under My Skin*, *What Is This Thing Called Love*, *Love For Sale*, *Night and Day*, *I Love You*, *Just One Of Those Things*, and more.

THE MUSIC OF MONK; AN EXPLORATION THROUGH JAZZ GUITAR; Int./Adv.; Terrence Brewer; Thelonius Monk Jazz pianist, composer, innovator and Jazz icon shaped, not only the Bebop

movement of the 40's and early-50's, but gave license to a generation of players to explore harmonic, melodic and rhythmic paths which have not yet been traveled by Jazz players of the past. Monk only composed 70 songs in his career but is considered one of the most original jazz composers of all time. The Music of Monk will explore a few of Monk's most iconic works - the melodies, harmonies, and rhythms - from a technical, theoretical, and practical approach. We will listen, play, discuss, and a different piece in each class delving into the many layers of the genius Monk and his music.

A JOURNEY THROUGH THE BLUES; All Levels; Terrence Brewer; The blues has played a vastly critical role in shaping all western music over the last 100+ years. The Blues influences everything from Vaudeville to Bebop, Jimi Hendrix to Jobim, Gospel Music to Grunge to Robert Glasper. In this class we will explore and learn different types/interpretations of the blues; 8, 12, 16-bar blues, Charlie Parker/Bebop style Blues, Mississippi Delta through today's modern approaches to the Blues.

HOW TO PRACTICE; All Levels; Mimi Fox; Using methodology from Mimi Fox's highly regarded courses/books, this hands on class covers all aspects of musical development with a focus on structuring practice time. Using jazz standards as the template, we will cover melodic, harmonic, and rhythmic development, transcriptions, fretboard mastery, and working with a combo. Bring your guitars!

EXPLORING THE FRETBOARD; Beg./Int.; 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.

ALONE TOGETHER; Int/Adv; Ian Faquini; Most of our practice time is spent by ourselves. Let's explore solo playing and how to make the best use of our alone time. As we dive into advanced techniques such as voice leading, chord substitution, chord melody playing, and arranging for solo guitar, we will have fun exploring the many possibilities of our instrument.

BRAZILIAN GUITAR STYLES; All Levels; 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.

UKESTRA (UKULELE ENSEMBLE); All Levels; Kyle Blase; Join the "Ukestra", the ultimate ukulele ensemble experience suitable for all levels of players! Throughout this course, we'll delve into the art of traditional vamps, turnarounds, chordal movement, technique and singing while we play. Expect a hands-on approach where playing takes center stage. We believe in maximizing your time strumming and plucking, with minimal lectures. Dive into a repertoire of several tunes carefully selected to inspire and challenge, aiming to master at least one by the week's end. For those seeking an extra challenge, transpositions are available to stretch your musical muscles and take your skills to new heights. Our mission is simple: equip each player with the tools and motivation to drive their own ukulele practice forward. No ukulele? No problem! We've got you covered with a limited supply available to borrow,

ensuring everyone can fully participate in this enriching musical journey. Join us in the Ukestra and let's make music together!

THE AFRO CARIBBEAN RHYTHM SECTION AND THEN SOME; Int/Adv; Dave Flores and Scott Thompson; For rhythm section players; Bass, Drums, Percussion, Piano and Guitar. As with any genre in music, the feel of the groove is a team effort and when we are all speaking the same musical dialect we create magic, also known as playing the same groove. Sometimes the only info on the chart might be "gosspley, latin, African vibish type feel" (true story). Our class will provide tools for the rhythm section as a whole to give you some options. We will explore the Caribbean (son, calypso, reggae), South America (samba, cumbia), African (afrobeat, highlife), and how to mix and match.

BRASS INSTRUMENTS

MORNING BRASS; All Levels.; 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.; 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; Josiah Woodson; All Welcome; 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 (TRUMPET); All Levels; Josiah Woodsen; 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, 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

SAXOPHONE FUNDAMENTALS; Beg./Int.; Sam Priven; An immersive learning experience examining the fundamentals of the saxophone. These sessions are designed for those who want to dive deeper into topics such as growing their saxophone sound and improving stamina and strength, developing proper embouchure, accessing and practicing overtones, breathing techniques, extended techniques, learning about the history of the saxophone, how you can set up an effective practice routine, and more!

ONE FISH TWO FISH RED FISH BLUE FISH; Int./Adv.; Sam Priven; This class will revolve around exploring the potency and potential of a single motif. We will explore the various ways of developing, twisting and morphing an idea to make it applicable as a building block for technique, improvisation and composition. We will also do some transcription and compositional study to see examples of how masters have approached this in the past.

WHERE THE IS ISN'T; All Levels; Sam Priven; This class is focused on the various ways we can create contrasting, engaging and structured improvisation. We will play musical games aimed to expand our toolkit of improvisation, and bring more intentionality to what we contribute to the bandstand.

JOY OF SAXOPHONE; Beg./Int.; Richard Howell; ;The class will cover a little jazz history - blues, melody and scale practice for beginners /intermediate of saxophone. Be prepared to listen to music and get ready to fill the room with joyful melodies as you will be playing (saxophone) enthusiastically for most of the class. Join me to make every session our harmonious adventure. Bring an open minded attitude - tenor saxophone , mouthpiece, neck strap and reed.

JOY OF SAXOPHONE II; Int./Adv; Richard Howell; Players will offer their insights and discover sharing their knowledge energizes and enriches their playing. Everyone gets to participate and share the musical fun. We will play a lot .

THE JOY OF SHARING THE SAXOPHONE; All Levels; Richard Howell; Discovering and sharing saxophone skills. Each of you will get a chance to shine and contribute to enthusiastically play the saxophone, this course is about having fun through exploration.

VOCALS

VOCAL INTENSIVE; Adv; Alicia Olatuja; 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 preparation, concept, 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.

9-10: Master Class with Alicia Olatuja; Vocal Breakthrough Academy; During this hour I will be teaching my technique and performance program using my framework called the B.E.R.D.S. Method. This is a technique layering method I created that helps facilitate vocal exploration intuitively from the inside out.

10:15-12:30: Class joined by professional piano, bass & drums

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, 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 AUTHENTIC VOICE WORKSHOP; All Levels; Alicia Olatuja; Here we will help singers and non-singers learn how to explore and use their voice as a tool for personal development, vocal empowerment and authentic connection. This method is used for ALL LEVELS.

MAKE YOUR BODY SING; Beg./Int.; Christelle Durandy; Rhythm is a fundamental thing, inherent in the music itself. Our bodies operate in a constant, cyclical rhythm; and at times, it may take the movement of the entire body to really feel the continuum of rhythm. Pulling from the Latin and Cuban musical traditions, we will work on some skill sets to enjoy learning, singing melodies while playing / moving with rhythms simultaneously. Note: No Spanish speaking is required.

RHYTHMIC VOICES WITHIN; Int./Adv.; Christelle Durandy; Rhythm is a playground. Through Latin / Cuban melodies, we will explore - how to work and improvise with rhythmic and melodic concepts. While having fun with rhythmic accuracy and palette creativity (applying constraints, displacement, vocabulary;), we will dive into language rhythmic concepts (i.e: linguistic stresses), AND the value of keeping time (silently, playing a percussive pattern while singing and improvising). Note: No Spanish speaking is required.

JE T'AIME: CLASSIC SONGS IN ROMANCE LANGUAGES; All Levels; Christelle Durandy; A musical, melodic and rhythmic walk learning songs in the Romance languages (French and Spanish).

VOCAL WORKSHOP; Beg./Int; Nicolas Bearde; Nicolas will help vocalists and aspiring vocalists develop vocal technique and performance skills, depending on need. Technical study will emphasize warm-up routines, vocal placement and tone production. Please bring charts for multiple song selections. Though depending on class size, students will likely have opportunities to explore (perform) only 2 songs each.

THE SOULFUL SIDE OF JAZZ; Int/Adv; Nicolas Bearde; Let's try some new material from the soul and funkier side of Jazz repertoire. A little P-Funk and blues "won't hurt nobody"! Maybe we'll make our own funky soul sounds...Students should bring two songs each, from the soul, blues and uptempo Jazz catalogs. Ballads are acceptable but a groove is required! (Etta James, Marvin Gaye, BB King, etc.)

SONG-PLAY...; All Levels; Nicolas Bearde; We'll combine theatre exercises with improv's such as circle singing and scat and who knows? Bring your bright, expressive selves. Please bring smiles and open hearts and minds with you.

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; 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 on the final jazz camp concert! AUDITION REQUIRED ON FIRST DAY OF CAMP.

VOCAL TECHNIQUE - A JOURNEY TO MASTERING YOUR INSTRUMENT; All Levels; Christine Guter; Every singer is different, but the basics of vocal technique are constant. Sometimes it can be a challenge figuring out how to de-mystify technique with your unique voice. Let's unpack the spots in those songs that you have trouble navigating! This will be a fun workshop that will evolve to fit the needs of the individuals in the class. "The better you can sing, the better you can SING!"

CANTA BRASIL: SING THE BEAUTIFUL MUSIC OF BRAZIL; All Levels; Sandy Cressman; In this class, we will explore songs from varied composers and regional rhythms of Brazil, such as Milton Nascimento, Paulinho da Viola, Dori Caymmi, Jobim and more. We will learn melodies first without lyrics, and then explore the original lyrics in portuguese, with one or two english lyric versions. Venham cantar!

LONG LOST VERSES OF THE GREAT AMERICAN SONGBOOK; Int.Adv; Natalie Cressman; This class is all about discovering and bringing back the verses of popular standards. Often these introductions imbue the song with more emotion and meaning, offer colorful harmonic and melodic sequences, and provide opportunities for phrasing more freely. Once we learn the material, we will use

the songs as vehicles for the exploration of greater musical freedom and expression. Spice up your arrangements with these long-lost gems!

CIRCLESINGING- BEG./INT.; Bryan Dyer; A group singing experience that involves creating music through improvisation and collaboration, encouraging all participants to play, sing, invent, imagine and explore. Made famous by Bobby McFerrin, this class will help singers have more freedom and creativity vocally. Come and build up more confidence singing and feel the power and positive energy of Circlesinging!

CIRCLESINGING- INT./ADV.; Bryan Dyer; In this class, we'll take this method of group singing to the next level, using techniques I've learned under the tutelage of Bobby McFerrin himself. Participants will have opportunities to lead the circle themselves, and practice morphing from one improv to another using pitch and rhythm. Experience the healing power of Circlesinging!

VOCAL IMPROVISATION/SCAT SINGING; All Levels; Bryan Dyer; Have you ever taken a vocal solo? Not quite sure what to do? Would you like more creativity in your melodies? Come learn different techniques and approaches within this fun style of singing. Take your vocals to a new level....

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; 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

JAZZ CAMP BIG BAND; All Levels; Molly Redfield; Instruments Only; No Audition Necessary. We'll play music for big band. Performance based course. Sight-reading skills and the ability to read music at an intermediate and above level is a big plus! Study and perform various styles of big band music culminating in a camp concert.

LATIN BIG BAND; All Levels; John Calloway; Instruments Only; No Audition Necessary. Sight-reading skills 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.

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 set list 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](#)

ADV INSTRUMENTAL TRACK; Adv; Linda May Han Oh ; Instruments Only. By Audition on 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 Linda May Han Oh. and several rotating faculty members. Designed for a maximum of 12 instrumentalists, this program provides advance instruction in a focused immersive setting.

3:00-4:00: Master Class with Linda May Han Oh

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

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

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.

BOB MARLEY ENSEMBLE; All Levels; Matt Jenson; All Welcome; In this ensemble we will prepare 3-4 Marley songs for performance and learn the inner workings of all the essential components of a great reggae band. The emphasis is on the disciplined rhythmic and harmonic layering of parts designed to bring about the transcendent experience of the collective creation of absolute rhythm and groove with a message of higher consciousness. Along the way Matt will sprinkle historical facts, epithets, quotes, and stories about Bobâ's life. Instrumentation: The core instrumentation is bass, drums, 2 guitars, 2

keyboards, 2 hand percussion, trombone, trumpet, tenor and alto sax, and 3 singers, however, ALL ARE WELCOME! We will put together a Marley colossus with everyone.

Download music for class

[HERE](#)

Repertoire:

1. Positive Vibration
2. Want More
3. Get Up Stand Up
4. Waiting in Vain

* See Matt's "Reggae Playing Essentials" PDF for descriptions of components of a reggae ensemble.

* For a head start on reggae playing for guitarists and keyboardists check out Matt's Art of Reggae online school. www.artofreggae.com

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.