

JAZZ CAMP WEST 2017 CLASS DESCRIPTIONS

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

You can sign up for as many as 6 one-hour classes per day. However, you do NOT have to take all 6 classes. Each day will also include an additional one-hour of Open Mic right before dinner, a daily evening faculty concert, and a late night jam session with dessert in the dining room. Since this is a long jam-packed day, consider carefully whether you want to take a class every hour. You may want to leave some time in your schedule for practice, relaxation, a dip in the pool, hike in the woods, or conversation with a new friend.

COMPOSITION AND THEORY

BEG THEORY + IMPROV; Gillian Harwin; All Welcome; No Audition Necessary. Play the correct scale over every chord and why. Learn how certain tones in the scale resolve to other tones over the most common chord progressions, and how to use this in your improvisation. Learn to create rhythmic and melodic motifs and "bend" them over different chord changes, bringing continuity to your solo. This class is ALL ABOUT PLAYING. This is a playing class! Keyboardist can bring their own keyboard if they would prefer not to have to share.

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

ADV JAZZ THEORY; Glen Pearson; Int/adv; All Welcome; Must have knowledge of scales/modes, Ability to identify "extensions" by ear; We will be examining chords and the scales from which they originate as a basis for improvisation. We will also explore such concepts as alternate dominants and resolutions. This will include the introduction of the Bebop major, minor, and dominant scales. Sessions will involve as much "hands on" application of concepts, so bring your axe!

SPECIALTY CLASSES

GETTING ON THE GOOD FOOT, NIGHTLY JAM PREP; Gillian Harwin; Beg/int; All Instruments 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 his or her 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, 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! Please download these charts for class:

https://www.dropbox.com/sh/pt7jninz1xawqg6/AACIGI9Hb7rL46okn8_PcvXna?dl=0

MELODIC AND BEBOP IMPROVISATION; Darmon Meader; All Levels; All Welcome; Learn the ABC's of the jazz improvisation language! This class will explore various elements of jazz improvisation including rhythmic elements, articulation concepts, melodic development and basic Bebop vocabulary.

BASIC ARRANGING CONCEPTS; Darmon Meader; All Levels; All Welcome; Through both written and aural examples, this class will explore the arranger's mind. What goes into a jazz arrangement? What harmonic and melodic elements are in play? How does the arranger balance the original song with the arranger's own vision? Topics will also include some key basics such as close harmony writing, "hooks" and motifs, and re-harmonization techniques

SCAT SINGING; Darmon Meader; All Levels; Vocal; Let's get into the "nuts and bolts" of jazz improvisation that is consistently explored by instrumentalists, but often illusive to the jazz vocalist. Time to get into the "jazz gym" and do our "workouts." Topics will include 2-5-1 patterns, scales & modes, melodic development, rhythmic development, and many other vocabulary building techniques.

THE UKULELE UNIVERSE!; Anthony Michael Peterson (Tru); Beg/Int; In this class, students will explore the blues, jazz, country, and pop stylings on the ukulele! New ideas such as fingerpicking and one-string scales will also be introduced for the more adventurous!

COOL SPECIALTY INSTRUMENTS; Adam Thesis; All Levels; From the harp to the oboe to the musical saw, jazz has found a niche for just about every instrument. Whether your axe is obscure or not, in this class we will work on understanding the role of your instrument in a musical and historical context, building a unique musical identity, and developing tools for soloing and improvising in a jazz context. Using applied theory, we will develop ways to approach and practice the music you love. Clarinets, violins, flutes, accordions, bassoons, trombones, and anything else you can dream up, bring it by and we'll make it swing!

OVERCOMING STAGE FRIGHT; Stacey Hoffman; All Levels; 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 or you.

SONGWRITING; Jason Ewald; All Levels; All Welcome; No experience necessary. Songwriting is fun and easy! We'll talk about different techniques for songwriting and listen to some great songs from our rich musical history. But mostly we'll be doing, singing, writing, improvising and sharing ideas. 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 our inner voices.

DANCE & MOVEMENT

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

FINE YOGA BODY MOVEMENT; Pamela Carrara; All Levels; All Welcome; Suitable for both the experienced & newbie, FYBM is a powerful and deep practice easily accessible and directly applicable and supportive to maintain and sustain your exciting and challenging activities at Jazz Camp. With ease, jump-start, maintain, sustain and increase your health and vitality by mindfully honoring, aligning your physical and subtle body to increase strength, mobility & flexibility at all levels of consciousness. This mixed level yoga class includes yogic maintenance techniques, movement and positions with emphasis on the breath and it's suitable rhythm, to heighten your awareness, receptivity and capacity of your intuitive and perceptive potential giving you greater access to your fullest self-expression and creativity. Bring 1 or 2 mats, towel or a blanket.

RUEDA DE CASINO (CUBAN SALSA); Manuel Suarez; All Levels; Rueda De Casino was developed in Havana Cuba in the late 50's and early 60's. It is an incredibly fun form of salsa where dance partners form a circle, dance moves are called out by one person, and dancers move around the circle exchanging partners. You will learn basic leading and following technique, basic footwork and footwork variations, rhythm and rhythmic accents, and the basics of dancing in a rueda.

SALSA PARTNER DANCING; Manuel Suarez; Int/Adv; for those with some background in salsa, we will focus on improving your skills and styles and providing you with new tricks to show off in the clubs.

CONTEMPORARY JAZZ DANCE I; Lynn Brilhante; All Levels; Class includes basic warm-up and stretching progressing to movement combinations. The goal is to move, create and have a great experience! Emphasis is on the fun and the spirit of movement. Add dance to your Jazz Camp experience!

CONTEMPORARY JAZZ DANCE II; Lynn Brilhante; Int/adv; Explore! This class will be closer to an int level - more material and improvisation than the morning class - slightly more complex movement. Some dance experience a plus. Bring your spirit and your desire to dance. We will create an expressive and energy filled experience. Bring loose clothing and dance footwear if you have it (Bare feet are fine).

HIP HOP DANCE I; Christiane Crawford; All Levels; Christiane teaches an exciting and powerful Hip Hop dance style that works body, mind and spirit. With a unique style deeply rooted in Hip Hop, she brings you original choreography and a thorough approach starting with strength and flexibility warm ups. Christiane breaks down all choreography and then it's time for you to shine doing a full Hip Hop dance routine. Class ends with a warm down. Campers of all dance levels and experience are welcome to join.

HIP HOP DANCE II; Christiane Crawford; Int/Adv; This class is for the dancer that has some experience with the fundamentals of hip hop, and is ready to take their moves to the next level. Dancers will focus on performance technique, sharpening their skills on execution, delivery, timing nuances, and elevating their overall stage presence. Using the same powerful hip-hop dance style as in Level I, we will learn an exciting hip-hop dance routine that we will present at the final dance showcase. Come enjoy this amazing style of dance!

PIANO

PIANO INTENSIVE; Randy Porter: Adv; By Audition on first day of camp. The Piano Intensive specializes in the art of 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 understanding and playing, especially with regard to a jazz trio format.

10:15-11:15: Master Class with pianist Randy Porter

11:30-12:30: Trio playing with professional bass and drums

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, piano technique, ear training, and more. The goal is to play with more depth and musicality as the week progresses. NOTE: If accepted into the Piano Intensive you may also audition/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. Auditioners are listening for creativity, flexibility, and proficiency in playing jazz piano.

SPONTANEOUS MORNING ENSEMBLE; Jovino Santos Neto; All Levels; This class is aimed at all levels of musicianship. Reading is not necessary. Compositions and arrangements are created by Jovino in class with the available instruments and are learned by ear before being notated. Everyone who wants to can play, while they develop strong listening skills. Charts of all compositions that are created will be given to you after Camp by Jovino!

BRAZILIAN ENSEMBLE - THE MUSIC OF GILBERTO GIL; Jovino Santos Neto; Int/Adv; Basic chart reading skills, comping and improvising skills required.; This year, we will learn several pieces by Gilberto Gil, one of Brazil's greatest composers. Concert, Bb and Eb books of scores will be made available to be downloaded and printed before Camp. Even though there are Portuguese lyrics to the music, knowledge of the language is not necessary. NOTE: Please download these charts before camp: <http://bit.ly/JazzCamp2017charts>

BRAZILIAN PIANO - TRADITIONAL + CONTEMPORARY IDIOMS; Jovino Santos Neto; All Levels; This class provides pianists with a complete understanding of Brazilian musical styles applied to the piano. We will look at the history and evolution of different styles, listen to recordings and provide opportunities for all participants to get hands-on instruction on how to improve their Brazilian piano skills. NOTE: Jazz Camp will email the "Downloadable Hand-Outs" link as soon as they are available.

RHYTHM CHANGES, BLUES & YOU; Randy Porter; All Levels; Charlie Parker is said to have prioritized practicing rhythm changes and Blues in all keys. (We all know that worked out pretty well for him.) These two iconic progressions and musical forms are also important building blocks that should not be avoided for anyone looking to play in the jazz tradition. With all the permutations, substitutions and nuance available within them, we benefit greatly by paying close attention to critical elements and applying that knowledge and ability to any type of music we want to play. We will play through many different blues progressions and rhythm changes as well as songs that are largely based off of these forms.

IMPORTANCE OF MELODY; Glen Pearson; Beg/Int; Should possess basic keyboard skills along with the ability to play through at least one complete composition; Focus on melody as a launching point for improvisation. We will explore some of the ways popular melodies are constructed; the types of emotions they project and/or the stories they tell.

CHORDS AND IMPROVISATION; Glen Pearson; Int/Adv; Should possess a basic knowledge of major, minor and Dominant 7th chords; Approach to developing ideas based on chord changes, especially blues. Focus on the building of phrases both melodically and rhythmically.

GOSPEL PIANO; Ben Heveroh; Beg/Int; This class will explore many of the various components of playing gospel piano. Learn about church chords, preacher chords, house raising chords, gospel jazz chords, one hand vs. two hand chords, etc. We will explore the various basic rhythms and time signatures in gospel music i.e. 12/8 vs. 4/4, old school vs. hip-hop, and more. From traditional hymns to urban contemporary, this class will dig in to the theory and not often discussed components of playing gospel music at the piano. Please come prepared with a tune.

LEARNING AND EMPLOYING MELODY; Keith Saunders; All Levels; We will investigate various ways of interpreting melodies of standard and original compositions as well as look into ways to incorporate melody into our solos.

AN APPROACH TO ARRANGING STANDARDS; Keith Saunders; Beg/Int; The standard composition is an integral tool of jazz musicians. We'll delve into arrangements of standards by masters such as John Coltrane, Horace Silver, and Lee Morgan, as well as work on our own arrangements.

THE GENIUS OF BUD POWELL CLASS; Keith Saunders; Int/Adv; Bud Powell was one of the most influential jazz pianists of all time. We will explore his harmonic and rhythmic propulsion, as well as study several of his ground-breaking compositions.

FUNK, SOUL and R&B FOR THE MODERN JAZZ PIANIST; Colin Hogan; Beg/Int; Explore the wide world of groove-based music and how to apply it to modern jazz piano. Learn common concepts and motifs through modern tunes and reimagined standards that will bring a funky flair to your playing.

BEYOND THE BARLINE; Colin Hogan; All Levels; Expand your rhythmic vocabulary through patterns and concepts specifically designed for pianists to bring a whole new dimension to your comping and soloing.

BASS

SCALE AEROBICS; Hans Halt; Beg/Int; Upright and electric players welcome. Should have a good knowledge of the fingerboard; This class will focus on creative ways to practice scales in order to improve technique and increase flexibility for improvisation. All major and minor scales as well as modes will be covered. In the process, we will address technical issues in the left and right hand that affect intonation and sound production.

DECODING THE AFRO-CARIBBEAN RHYTHM SECTION; Scott Thompson, Dave Flores; Int/Adv; All rhythm section players welcome (piano, bass, drums, percussion, guitar) Basic clef reading. Bring music paper and pencil; Drummer: "sooo like, what's your Latin bass part?" Bassist: "I dunno? But why are there so many cowbells around me?" Our week will focus on bringing us all together for a gathering of groove. For a rhythm section playing a tune that says Latin it could mean Afro-Cuban 6/8, Danzon, Cha Cha Cha, Partido Alto, Soca and the drum part alone is not going to create the correct feel. It is the responsibility of ALL of the rhythm section players to know what to play and to understand how to hear and communicate with all of the rhythms involved. Understanding these rhythms, instruments and their origins are essential for a rhythm section to truly lay into the music and create the right feel. You know, when the tune ends and the drummer says to the bass player, "sweet tumbao" and the bassist replies, "thanks, nice bells."

CLASSIC BASS GROOVES: Scott Thompson; beg/int.; Bring your bass and a cable. In this class we will learn to play timeless bass grooves from jazz and Latin, to funk and Motown. We will listen to recordings, learn the bass lines and focus on the groove. Emphasis on playing and having fun!

PLAYING CHORDS ON THE ELECTRIC BASS; Scott Thompson, All Levels; Bring your bass and a cable. During this class we will learn two, three, four note chord voicings for the electric bass. We will also talk about how to incorporate chords into walking bass lines, comping for soloists, and soloing using

chords. Whether you are an experienced bassist, or just starting out, this will give you a solid foundation in playing chords on the electric bass.

MELODIC BASS SOLOING; Hans Halt; Int/Adv; Moderate technique and knowledge of jazz harmony required; Why do bassists have a more difficult time playing melodically? Because we don't learn and play enough melodies and because of our role as bassists, we are much more focused on the root of the chords rather than their upper more colorful extensions. We will learn and analyze melodies to several standards, and in the process, learn how to solo more melodically. We will also learn how to deal with different harmonic approaches to soloing including chord connection, chord tone soloing, etc.

LET'S TAKE A WALK; Scott Steed; All Levels; Learn to put walking lines together using scales, arpeggios, chromatics, and rhythms. We will put lines together that move forward, and have drive and communicate where the changes are going. We will work with root to root and melodic walking.

LEARN A TUNE A DAY; Scott Steed; All Levels; Learn a new Jazz Standard (melody and changes) everyday. And learn how to transpose it into different keys! You'll discover the tricks to transposing and patterns of movement in changes. It'll be fun and rewarding!

SO YOU WANT A GIG?; Scott Steed; Int/Adv; Some facility on your instrument; Learn what you need to know to be a working bass player. Do you know how to play the blues in more than one variation? Rhythm changes? Substitutions? Can you play a ballad that conveys the energy needed to give it the emotion it asks for? Would you back a singer the same way you would a instrumental group? Learn to play with confidence and purpose, and make sure you get that call back.

DRUMS, STEEL DRUMS

DECODING THE AFRO-CARIBBEAN RHYTHM SECTION; Dave Flores, Scott Thompson; Int/Adv; All rhythm section players welcome (piano, bass, drums, percussion, guitar) Basic clef reading. Bring music paper and pencil; Drummer: "sooo like, what's your Latin bass part?" Bassist: "I dunno? But why are there so many cowbells around me?" Our week will focus on bringing us all together for a gathering of groove. For a rhythm section playing a tune that says Latin it could mean Afro-Cuban 6/8, Danzon, Cha Cha Cha, Partido Alto, Soca and the drum part alone is not going to create the correct feel. It is the responsibility of ALL of the rhythm section players to know what to play and to understand how to hear and communicate with all of the rhythms involved. Understanding these rhythms, instruments and their origins are essential for a rhythm section to truly lay into the music and create the right feel. You know, when the tune ends and the drummer says to the bass player, "sweet tumbao" and the bassist replies, "thanks, nice bells."

ONE BEAT AT A TIME...IN TIME; Dave Flores; All Levels; Pocket is a term often used to compliment a drummer's sensibility of groove and feel. It's not just luck, rather your foundation of time, touch, listening and flexibility to name a few. In this class we will focus on the fundamentals of the instrument and how we are going to stinky smiles from the band comin'...swing through.

SO MANY BELLS...SO LITTLE TIME; Dave Flores; Int./Adv; This class will focus on playing Afro-Caribbean rhythms for drum set and percussion. Too many bells in the kitchen can spoil a groove that's cooking. Sometimes you have to ride time on a bell or a few bells with no help from your cymbals. This class is for drummers with some experience that are looking to break down some common and some not so common grooves from the Caribbean and South America (ie Partido Alto, Chouval Bwa, Cha Cha Cha, Songo) So the next time you're on a "Latin gig" you won't show up wearing a Hawaiian shirt.

THE PULSE/BASIC BRUSH TECHNIQUES; Akira Tana; Beg/Int; This fundamental element of music will be explored. Students will be made aware of how important the pulse, how it impacts the very core of music. Creative improvisatory music, like jazz encourages embellishment and assumes an understanding of how important the basic pulse is, but without a grasp of this importance, any attempt at it is rendered meaningless. This class will explore subdivisions of the pulse and how it is affected by tempo and feel. Basic brush techniques will be addressed in relation to the PULSE

VISITING THE ALAN DAWSON TECHNIQUES; Akira Tana; All Levels; The legendary teacher developed techniques for the drum set that has been passed on through generations of students and teachers. This class will review some of these techniques as time allows. These techniques will be visited through Ted Reed's Syncopation and George Stone's Stick Control.

FUN WITH PARADIDDLES! FOR BEGINNERS; Allison Miller; Beg; This class is perfect for complete beginners! No experience needed! We will take my favorite rudiment, The Paradiddle, and get right to drumming, exploring the different ways of playing The Paradiddle around the drum kit. All you need is a little imagination and a creative spirit!

EXPANDING ON A RIFF; Michael Barsimento; Int/Adv; Students should have the ability to read music and keep time on the drum set; We'll work on using Motifs to create your personal voice. Motif; a short succession of notes producing a single impression. Using a phrase via musical, verbal or written- a shape, an image or an emotion....The concept and use of the Motif as a musical tool has a kaleidoscope of possibilities that allows one to tap into their inner and outer environment as a "well spring" to their ideas. We learn to SEE and HEAR our true voice. Here's a list of themes we will touch on: Idea recognition- trusting your instincts / Pattern recognition- ability to re-call / Technique, inner clock / Time keeping/ time signatures, coordination / Muscle memory / Thematic development / Orchestration- voicing around the set / Improvisation development / Listening- the third ear all styles of drumming / Odd time signatures, tempos, dynamics and fun are included!

RE-ARRANGING THE RUDIMENTS Michael Barsimento; Beg/Int; Students should have a basic understanding of drum rudiments and enough technique to execute them; When we take drum Rudiments, (the vocabulary of the snare drum) and RE arrange, or RE orchestrate them on the drum set, a new palate of colors, shapes and melodies start to appEAR! From this, we create our own interpretations of a language based on fundamentals.... Playing roll strokes between the hands and feet, using drags on the bell of the cymbal, bass drum, Hi Hat..flams, ruffs, etc, all have fantastic effects on the drum set with any sound source possibilities you can come up with. Our technique- inner clock- and

coordination come into play with the challenge of re arranging the rudiments - way too much fun!

50 WAYS TO READ LOUIE BELLSON; Michael Barsimento; Int/Adv; Must read music notation; For many years I have been referring to the book "50 ways to read Louie Bellson: re-Imaging modern reading text in 4/4" and have developed a vast array of musical devices such as ostinatos, and 4-way coordination templates that include the syncopated figures as a constant narrative. This provides an invaluable source of inspiration and personal challenge in finding ways to dig deeper into the music from the drummers' perspective. This also creates great improvement in regards to reading skills, improvisational sensibilities, and technique. Endless amount of fun and creativity.

STICKING IT & PUTTING YOUR FOOT DOWN; Mike Clark; Int/Adv; Students should have experience in band situations and be able to play the kit at a high level.; We'll work on stickings that apply to jazz and funk stickings. We will also work on advanced concepts for be bop and post bop jazz drumming and advanced concepts for linear funk drumming. We'll also focus on phrasing based on jazz history and how to apply this to be bop, post bop, and funk drumming while keeping it musical._

GETTING A "GRIP" ON FUNDAMENTALS!; Mike Clark; Beg/Int; We will work on Grip -- The ergonomics of gripping the stick to get the best results by staying relaxed--develop good habits now! We'll learn basic funk beats and swing grooves, and tuning secrets for different styles of music. Rudiments and their musical applications.

BIG FUN ON THE STEEL PANS; Mark Rosenthal; All Levels; We will be jamming from day one. It usually takes very little time to get our collective groove on. For one thing the instruments provided have all the notes written on the drums!! (shhh...don't tell anyone). Steel pans are not only a unique addition to the world's catalogue of instruments; they are also really fun to play. If you enjoy the sound and have never played you need to check it out. One Trinidadian saying I like is: "Not I, "We!" and it is very much a community feeling playing in the steelband. In the class we explore different styles of music. Students will be given parts to play according to their level. Classes often prepare one or two pieces for a Saturday performance. Students will be given parts to play according to their level. Classes often prepare one or two pieces for a Saturday performance.

PERCUSSION

EL CHANGÜÍ, EL SON y el MAMBO - ROOTS OF CUBAN POPULAR MUSIC and LATIN JAZZ;
John Santos; All Levels; This is a Listening class; Grupo Changüí de Guantanamo, Sexteto Habanero, Septeto Nacional de Piñero, Arsenio Rodriguez, Cachao, Pérez Prado, Bebo Valdés, Machito, Tito Puente, Dizzy Gillespie, Chano Pozo and more!

AFRO-CUBAN TUMBADORA (CONGA DRUM) AND PERCUSSION; John Santos; Beg/Int; Must be able to open eyes and ears simultaneously and count to four in time! Conga drums (tumbadoras), bells, and claves are fundamental to Afro-Cuban tradition and have evolved to become staples in contemporary music internationally. We will tackle simple to complex rhythmic parts and arrangements

in this class. Bring a conga, bell, chekere and pair of claves if you have them. There will be a limited number to share.

"MINOR" LATIN PERCUSSION; John Santos; Beg/Int.; Must be able to open eyes and ears simultaneously and count to four in time! A primer for technique, sound and basic rhythmic development. Bring maracas, güiro, claves, cowbell, and/or chékere. There will be a limited number to share.

A TIMELINE OF BRAZILIAN MUSIC VIA THE PANDEIRO & PERCUSSION; Ami Molinelli; All Levels; The birth of Brazilian samba comes from choro and maxixe both of which mixed rhythmic elements from the Europe with African rhythms known in Brazil as Batuque, Jongo and Lundu. We are going to use this class to evolve rhythmically from rhythms like maxixe and marchas through choro to samba through Brazil from the 1850s to present. For many of these rhythms the pandeiro has been a perfect accompaniment to learn technique and how to play the instrument. For previous members of this class we will offer other auxiliary brazilian percussion as well and how to play brazilian music in an ensemble. NO instrument needed and all levels.

NOT A DRUM CIRCLE - WORLD PERCUSSION ENSEMBLE; Ami Molinelli; All Levels; Not a drum circle World Percussion Ensemble. This class will focus on contemporary world music percussion and hand drumming as well as reading percussion notation to unlock rhythmic notation, odd meters and percussion ensemble playing. 1. We will learn a funky bucket drum piece! 2. We will learn a piece from the acclaimed John Bergamo for hand drums or any drum of your choice. 3. We will learn a Brazilian percussion piece that is a piece of geometric drawings from the group "Uacht". If you don't know how to read music this class will help. We'll be working on the rudiments of understanding percussion notation through the lens of world cultures.

SAMBA...UNLOCKING THE PARTY RHYTHM; Ami Molinelli; All Levels; The syncopated samba rhythms will be "unlocked" as we layer in the rhythms to build a Rio de Janeiro style samba school. This is parade style drumming and we will be playing samba school rhythms, calls and responses and all the Brazilian percussion family instruments. Caixas, Surdos, Tamborims, Agogo bells, etc. This class will be about getting ready for the Indian Bowl Parade. I will have some instruments but it's a chance to use your drum in the parade and to "samba-fy" it.

GUITAR

JAZZ GUITAR-THE GREAT AMERICAN SONGBOOK; Terrance Brewer; All Levels; The "Great American Songbook" is one of the most important musical elements of Jazz. This collection of "Standards" has shaped and influenced Jazz, Pop, Rock, Broadway, musical theater and film as we know it today. Also known as "American Standards", the "Great American Songbook" is the collection of the most popular Jazz standards and American popular songs from the early to mid part of the 20th century. The Songbook comprises standards by George Gershwin, Cole Porter, and Irving Berlin, and also Jerome Kern, Harold Arlen, Johnny Mercer, Richard Rodgers, and others. The material will be based on

the skill level and preference of the students. We will explore harmony, scales, and melody as we explore these essential musical works.

KNOWING THE NECK – FRETBOARD MASTERY; Terrance Brewer; All Levels; Should have some knowledge of chords and scales; In order to truly express yourself and let your creative ideas flow, you must have a knowledge and mastery of the guitar fretboard. While mastery takes a long time, in this class I will give you tips, tricks, and new ideas for developing a knowledge of one of the most important aspects of your musicianship – how to move around the guitar fretboard! Arpeggios, linear scales, chord scales, minor and major II-V's and other progressions will be the focus of this class.

BLUES EXPLORATIONS; Terrance Brewer; All Levels; You think you know the blues? 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.

BLUES GUITAR Anthony Michael Peterson (Tru); Beg/Int; A “user friendly” approach to the blues guitar! Students will learn the chords and sequence to the twelve bar blues form, string bending, major and minor blues scales in positions that go across the entire fingerboard, structuring a solo, open tunings, and beginning slide guitar technique!

THE UKULELE UNIVERSE!; Anthony Michael Peterson (Tru); Beg/Int; In this class, students will explore the blues, jazz, country, and pop stylings on the ukulele! New ideas such as fingerpicking and one string scales will also be introduced for the more adventurous!

JAZZ GUITAR INTRO/SURVEY; Jeffrey Burr; All Levels; Learning the vivid colors of jazz chord voicings can often be a guitarist's first introduction to exciting new opportunities in harmony. Beginner level students gain familiarity with a “starter kit” of guitar chord voicings suitable for jazz, and an introduction to the context in which they are used - itself a “starter kit” of jazz standards.

NEXT STEPS IN IMPROVISATION; Jeffrey Burr; Int/Adv; Players who desire to refine their jazz soloing skills, or make the transition from blues-based improvisation, get practical help. Although theory cannot be avoided entirely, we'll endeavor to employ an ear-first approach based in the oral tradition of jazz, to get students moving from chord to chord in their single-line improvisation.

ADVANCED JAZZ GUITAR SHED; Jeffrey Burr; Int/Adv; Students who are fluent jazz improvisors work with Jeffrey in a somewhat less “curriculum”-constrained environment. We'll spend as much time as can playing, but also discussing what happens. Subtler matters of bandstand communication and practical conventions will be discussed, but the conversation should center around student's perceptions, goals, and uncertainties.

WIND INSTRUMENTS

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

FUNDAMENTALS OF TRUMPET TECHNIQUE; Peck Allmond; All Levels; We will explore warm-ups and calisthenics for lip flexibility, endurance, range, sound, and speed. And work on jazz trumpet issues such as swing phrasing, articulation, blend and sight reading - using tunes by Charlie Parker, Clifford Brown, Elmo Hope and many other jazz masters as our material.

IMPROVISATION FOR TRUMPET; Peck Allmond; All Levels; Using jazz standards and heads by many jazz greats we will focus on improvising - learning BY playing as much as possible! We'll discuss theory, time, melody, space, and other concepts - but the main focus will be on learning through playing.

EFFICIENT SOUND PRODUCTION FOR BRASS; Mario Guarneri; All Levels; Open to all brass instruments. We will start with breathing techniques for relaxation, maximizing inhalation, and managing exhalation We will practice creating an embouchure which utilizes the breath to achieve a resonate sound with more usable range and endurance.

COOL SPECIALTY INSTRUMENTS; Adam Thesis; All Levels; From the harp to the oboe to the musical saw, jazz has found a niche for just about every instrument. Whether your axe is obscure or not, in this class we will work on understanding the role of your instrument in a musical and historical context, building a unique musical identity, and developing tools for soloing and improvising in a jazz context. Using applied theory, we will develop ways to approach and practice the music you love. Clarinets, violins, flutes, accordions, bassoons, trombones, and anything else you can dream up, bring it by and we'll make it swing!

TROMBONISTS UNITE! Jeff & Natalie Cressman, Adam Thesis; 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

EVERYTHING YOU WANTED TO KNOW ABOUT SAX BUT WERE AFRAID TO ASK; Mike Zilber; All Levels; Joe Allard, who taught saxophone at the New England Conservatory, Julliard and Manhattan School of Music, and was principal clarinet with Toscanini, is widely considered the most important and influential Sax teacher, having instructed such giants as Michael Brecker, David Liebman, Harry Carney, Eric Dolphy and Eddie Daniels. I was fortunate to study with him for 3 years at NEC. Joe's whole focus was on helping his students get a great sound, breath control, etc, and his students who followed his approach all had/have incredible vibrant and projecting tone. This class, for all levels, will teach everything from proper reed prep and placement, to mouthpiece and ligature to overtones to breath support to embouchure.

GREAT JAZZ SONGS FROM THE 1960s & 1970s; Mike Zilber; Int/Adv; Should be comfortable improvising all 12 dorian and mixolydian modes and have some familiarity with the sound of Blue Note Era jazz. Please download these tunes in advance:

<https://www.dropbox.com/sh/ohl6luba7ue1811/AACQ123WSGe7xRFGpGyXi2lBa?dl=0>

We will learn and play through some of the classic jazz songs from the 1960s and 1970s as composed by such giants as Wayne Shorter, Joe Henderson, Herbie Hancock, Freddie Hubbard and others. This was the last 15 years of what Dave Liebman calls the Common Language era of Jazz that went from 1940-1980, and these tunes are an essential part of any well-rounded jazz musician's repertoire.

SAXOPHONICS; Virginia Mayhew; Beg/int; After a quick visit to getting a great sound, we will move on to playing music: exploring the relationship of melody, harmony, rhythm and more within the context of Blues and Jazz tunes. The saxophone questions that have been haunting you will all be addressed!

CREATING A GREAT SOLO; Virginia Mayhew; Int/Adv; We will study a number of legendary saxophone solos, discuss what makes them great, play and study a transcription of the solo, and then create our own solos, incorporating what we have learned. We will also discuss saxophone technique and practice routines.

BORED WITH THE BLUES? THE MASTERS WEREN'T...; Virginia Mayhew; All Levels We will listen to, analyze and play along with multiple Blues heads and solos, from the 3 chord Blues to Bird Blues and Beyond. You will never be 'Bored with the Blues' again. We will also discuss saxophone technique and practice routines.

VOCALS

VOCAL INTENSIVE; Julie Kelly; Adv; 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 concept, finding your individuality, the mechanics of singing and communicating with a trio and much, much more! This ½ day Intensive includes a professional rhythm section with a focus on individual singing. 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 Julie Kelly

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.

SING WITH A TRIO!; Julie Kelly. All levels; How do I learn the same language as the musicians? What order are the solos? How do I count-off the entire band? Where do I look? Who's in charge? How can I truly make music with a whole trio? Singing with a trio can be thrilling, but it's daunting too. If these questions resonate with you, come to our trio class and get ready to move to the next level. In order to accommodate as many singers as possible, this class will move very quickly. No audition necessary. Come prepared with three songs, including a ballad and one up-tempo song. Bring 3 copies of each chart (if you have them).

SCAT SINGING; Darmon Meader; All Levels; Vocal; Let's get into the "nuts and bolts" of jazz improvisation that is consistently explored by instrumentalists, but often illusive to the jazz vocalist. Time to get into the "jazz gym" and do our "workouts." Topics will include 2-5-1 patterns, scales & modes, melodic development, rhythmic development, and many other vocabulary building techniques.

ALL-CAMP GOSPEL CHOIR; Terrance Kelly; All Levels; 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 VOCAL ENSEMBLE; Terrance Kelly; All Levels; Small ensemble working with contemporary gospel stylings and harmonies and polyrhythms. We will perform at the final gospel concert. No Audition Necessary.

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

VOCAL JAZZ ENSEMBLE; Christine Guter; Beg./Int.; Learn the basics of singing vocal jazz harmonies and rhythms in an ensemble setting. Everyone welcome! We'll learn a few beginning-level, quality jazz arrangements. Fun!

INT/ADV VOCAL JAZZ ENSEMBLE; Christine Guter; Int./Adv; This is a small vocal ensemble for those experienced in jazz part-singing. Challenge your spirit and mind to a high level of performance in a safe, supportive environment. We will perform 2 or 3 jazz arrangements, which will feature ensemble singing as well as solos and scatting.

VOCAL TECHNIQUE - MASTER YOUR INSTRUMENT; Christine Guter; All Levels.; 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. Basics will be addressed, as well as needs of the individuals in the class. This will be a fun workshop that will evolve to fit the questions and needs of those who sign up. "The better you can sing, the better you can SING!"

THE BLUES & BEYOND! Tammi Brown; All levels; We will journey into the world of Blues by reviewing its origin in order to gain a greater understanding and source of its lamentation. In this class, participants will be introduced to singing various Blues styles - (from Delta to the more contemporary Chicago Blues) as well as encouraged to dig deep within their hearts and souls to express their own Blues.

BLUES: FROM THE FIELD HOLLER TO HIP HOP; Tammi Brown, Int/Adv; We'll follow the musical path paved by the 'Blues' as it emerges from the African Slaves' Field Holler, and becomes the driving foundational force for Rock & Roll, Rhythm & Blues, Jazz, Hip Hop, and Pop genres.

UNFORGETTABLE; Sara Gazarek; Int/Adv; Getting to the heart of the matter in your ballad interpretation! We'll discuss techniques to tap into your muse and bring your most personal experience to your song, using music as a vessel for genuine expression. Pacing, phrasing, tone, diction are all tools in our emotional box. Let's use them!

BODY & SOUL; Sara Gazarek; Beg/Int; Body & Soul — fearlessly approaching sincerity in your stage presence! Quieting the mind, connecting to the song, your audience, and your musicians. We'll get you moving, recognizing the body as another powerful part of our improvisational and expressive tool kit!

IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING; Sara Gazarek; Beg/Int; An immersive, repertoire based jazz vocal experience! We'll get you singing and swinging, covering different jazz styles, colors, and grooves, empowering you with the vocabulary to communicate freely with your audience and your band.

MODERN JAZZ SINGING: BECOMING A STYLISTIC CHAMELEON; Natalie Cressman; All Levels; In this class we'll cover the wide spectrum of musical influences that "jazz" today incorporates, including the once far-away genres such as hip hop and EDM and how it affects being a vocalist today! This new frontier of improvised music leaves singers with many more possibilities and expectations. Over the course of the week we'll play with arranging jazz standards to make them your own, taking a radio hit from 2017 and spinning it into a nearly unrecognizable form that could fit into a set at a jazz club, and using the voice like an instrument. Expect lots of hands-on experimentation! We'll have some fun exploring the far-reaching boundaries of jazz and embracing the hybridized essence of being a modern

day jazz vocalist.

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

PLAYGROUND; Andrew Chaikin; All Levels; In this delicious hour we'll give ourselves the freedom to just play – with our voices, with our bodies, and with our natural surroundings. We'll make noises. We'll jump around. We'll bang on sticks and rocks and trees, speak in made-up languages, and create a water percussion ensemble in the pool. We'll listen carefully to our hearts, to each other, and to the forest around us. Get ready to play!

EXTREME A CAPPELLA; Andrew Chaikin; All Levels; Come join our a cappella funk band! Through improvisation, creative exercises and vocal play, we'll write and arrange an original song (music and lyrics) that we'll perform onstage at the end of the week. It will be a rush; you will have a blast. Auditions will be held on the first day of camp.

LET'S "DO" THE BOSSA!; Téka, Int/Adv; This class is targeted at all those who love to sing and/or want to know more about the music of Brazil - Bossa Nova. We will focus on songs from the Bossa Nova repertoire and explore what makes the Bossa Nova phrasing so special and delicious. We'll concentrate on the music of a few bossa nova composers such as Tom Jobim, João Donato, Edu Lobo, Roberto Menescal and Marcos Valle. No knowledge of the Portuguese language required.

"BOSSAFY" YOUR TUNES!; Téka, Int/Adv; Let's have fun "Bossafying" some tunes! In this class we will explore the way some Jazz standards and other songs are usually sang and "Bossafy them. Any song can work, rock, pop, jazz and beyond!

ENSEMBLE CLASSES

JAZZ CAMP BIG BAND; Adam Theses; All Levels; Instruments Only; No Audition Necessary. This class is intended for players of sax, trumpet, bone, guitar, piano, bass, and drums who have been playing for at least 2 years and can read music. Participants must be willing to work as team members for the sake of producing a beautiful and grooving ensemble sound. We'll rehearse written and improvised on the last Saturday. We'll be reading through charts from many of the best big bands throughout jazz history, including Duke Ellington, Count Basie, Thad Jones-Mel Lewis, Oliver Nelson, and Quincy Jones as well as playing some of Adam's original compositions and arrangements.

JAZZ CAMP LATIN BIG BAND; John Calloway; All Levels; 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 Friday night camp concert/ dance party.

ADV INSTRUMENTAL TRACK; Mike Zilber; Adv; 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 Mike Zilber and several rotating faculty members. Designed for a maximum of 12 instrumentalists, this program provides advance instruction in a focused immersive setting.

3-4: Master Class with Mike Zilber

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 and the Adv Piano Program.

A DIFFERENT PATH TO IMPROVISATION; Mario Guarneri; All Levels; All Welcome; Let's discover ways to improvise on the gestalt, the "feeling" not the form or the changes. We will make music from our imagination and explore music without the restrictions of a particular genre. Play what we hear inside our head and have fun improvising in a freer musical environment.

JAZZ MEETS RAGA: Steve Robertson; All Levels, All Welcome; We'll explore the concepts of raga (mood), tala (time), and raga, a system of note usage designed to evoke certain emotions from the listener. Then experiment with them in a jazz context!

COOL SPECIALTY INSTRUMENTS; Adam Thesis; All Levels; From the harp to the oboe to the musical saw, jazz has found a niche for just about every instrument. Whether your axe is obscure or not, in this class we will work on understanding the role of your instrument in a musical and historical context, building a unique musical identity, and developing tools for soloing and improvising in a jazz context. Using applied theory, we will develop ways to approach and practice the music you love. Clarinets, violins, flutes, accordions, bassoons, trombones, and anything else you can dream up, bring it by and we'll make it swing!

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SPONTANEOUS MORNING ENSEMBLE; Jovino Santos Neto; All levels/ All 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, while they develop strong listening skills.

BRAZILIAN ENSEMBLE - THE MUSIC OF GILBERTO GIL; Jovino Santos Neto; Int/Adv; Basic chart reading, comping and improvising skills required.; This year, we will learn several pieces by Gilberto Gil, one of Brazil's greatest composers. Concert, Bb and Eb books of scores will be made available to be downloaded and printed before Camp. Basic chart reading, comping and improvising skills required. Even though there are Portuguese lyrics to the music, knowledge of the language is not necessary. NOTE: NOTE: Please download these charts before camp: <http://bit.ly/JazzCamp2017charts>

THE BIG BLUES EXPERIENCE!; Anthony Michael Peterson AKA Tru; All Levels; Students will learn a variety of instrumental blues songs and blues forms with the intention of arranging, performing, and refining these tunes and developing a repertoire similar to one that might be used in a working blues band and encouraging improvisation over this repertoire. The initial goal will be to learn to play individual parts in order to make a band sound, learn how to support the soloist, learn how to enter and exit solos, learn how to play as a unit. Our goal is to develop an entire set of blues by ear.

INTIMATE IMPROV WORKSHOP; Peck Allmond; All Levels; All Welcome; This is a small acoustic room; There are no drums or amps available at this site. We will use jazz standards to focus on improvising and playing chord changes - with emphasis on playing! We'll look into concepts of time, groove, use of space, riffs, use of the melody, tone, volume and how they all help you express yourself in a solo.

FUNK ENSEMBLE; Giillian Harwin; All Levels; All Instruments Welcome; Exploring the unique elements of funk in a group ensemble. We will dig into different genres of funk from James Brown, Sly Stone, P-Funk, Prince, and more. In addition to playing, the class will listen, analyze and dig into recordings in the same way one would study jazz or any other authentic style of music. Learn about locking with other players, making it bounce, and hitting on the '1', and basic concepts of the funk groove. All instruments welcome.

THE UKULELE UNIVERSE!; Anthony Michael Peterson (Tru); Beg/Int; In this class, students will explore the blues, jazz, country, and pop stylings on the ukulele! New ideas such as fingerpicking and one string scales will also be introduced for the more adventurous! Bring your Ukulele

DECODING THE AFRO-CARIBBEAN RHYTHM SECTION; Scott Thompson, Dave Flores; Int/Adv; All rhythm section players welcome (piano, bass, drums, percussion, guitar) Basic clef reading. Bring music paper and pencil; Drummer: "sooo like, what's your Latin bass part?" Bassist: "I dunno? But why are there so many cowbells around me?" Our week will focus on bringing us all together for a gathering of groove. For a rhythm section playing a tune that says Latin it could mean Afro-Cuban 6/8, Danzon, Cha Cha Cha, Partido Alto, Soca and the drum part alone is not going to create the correct feel. It is the responsibility of ALL of the rhythm section players to know what to play and to understand how to hear and communicate with all of the rhythms involved. Understanding these rhythms, instruments and their origins are essential for a rhythm section to truly lay into the music and create the right feel. You know, when the tune ends and the drummer says to the bass player, "sweet tumbao" and the bassist replies, "thanks, nice bells."

COMBOS

All Combos will be by audition only on first day of camp. There are ten faculty-led combos of varying levels offered each day. Spend the week playing in a combo setting under the tutelage one of our faculty members. The combos are NOT just for advanced players. Don't hesitate to audition 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!

About the Audition: Combos are by audition only on first day of camp. 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 Jamie 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 auditions 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 Audition will apply for the Piano Intensive and/or Advanced Instrumental Track (if you are interested). If you are accepted into the Advanced Instrumental Track, you may not also be in a Combo.■