

## **JAZZ CAMP WEST 2018 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.

### **THEORY**

BEG THEORY + IMPROV; Gillian Harwin; Beg; 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 is a playing class! Keyboardist can bring their own keyboard if they would prefer not to have to share.

JAZZ BASICS 101; John Calloway; Beg/int; 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.

ADV. JAZZ THEORY; Glen Pearson; Int./adv; Hands on, participatory approach to jazz related theory and improvisation. This class involves both discussion and performance of ideas and concepts.

### **SPECIALTY CLASSES**

GETTING ON THE GOOD FOOT, NIGHTLY JAM PREP; Gillian Harwin; Beg/int; 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 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!

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. Which includes 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 your inner voice.

REIMAGINING ICONIC SONGS OF THE 70'S & 80'S; Julie Wolf; All Levels; We'll tap the talents and strengths in our assembled class and as a group we'll conspire to create unique versions of iconic songs written by some of our most seminal songwriters. Let's do this! Open to Vocalists and Instrumentalists. Please Note: Violinists and specialty instruments encouraged.

PREPARING YOUR SONG FOR THE STUDIO; Julie Wolf; All Levels; All vocalists and instrumentalists welcome; You've got a great song and you've decided it's time to record it. You know your song -- it's been with you out in the world, in your bedroom, on stage -- but you're about to take it into a new and different environment -- the recording studio. Come prepared with a song and through a combination of discussion and hands on workshopping we will explore various ways to best serve your song in the recording studio. Originals encouraged but covers and standards are welcome too (be prepared to make that cover your own!). Please bring copies of lyrics and if you have charts or lead sheets, bring those too.

MINDFUL MOVEMENT FOR ALL INSTRUMENTS- (Alexander Technique); Pyeng Threadgill; All Levels; Mindful Movement, or the Alexander Technique is a method for re-educating ourselves about our daily movement habits. Learn a process for observing your own mental and physical habits and how they are connected especially when it comes to challenges in playing faster, harder or on pitch. How do these goals sometimes harm our playing? Begin to identify a new tool for your practice time as well as day to day life.

A DIFFERENT PATH TO IMPROVISATION; Mario Guarneri; All Levels; For all instrumentalists and vocalists; The activity of improvising can be fun, creative, and often entertaining. There will be no "wrong notes" in this class.

## **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);** Royland Lobato; 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;** Royland Lobato; Advanced Beg/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; 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 schedule. Bring loose clothing, dance footwear if you have it. (Bare feet are fine.)

**CONTEMPORARY JAZZ DANCE II;** Lynn Brilhante; Int/adv; Explore! This class will be closer to an intermediate 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).

**GROOVE THEORY;** Samara Atkins; All Levels; 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 our bodies move, allowing us to tune into the organic way our bodies groove. You'll be inspired to let loose and get down to music from the 70s to present-day, using the art of freestyle dancing, and will also learn some choreography to showcase at the end of camp. You'll learn tips and techniques to expand your idea of sound, and understand musical nuances from a different perspective. Movers of all degrees are welcome! 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 and dancers are encouraged to showcase their personal style through their clothing). Wear comfortable sneakers with laces.

**PERFORMANCE HIP-HOP;** Samara Atkins; int./adv.; This class is for the artist/dancer that has some experience with the fundamentals of hip hop, and is ready to take their moves and overall performance to another level. The focus will be on performance technique, sharpening skills on execution, delivery, timing nuances, stage presence, and elevating the overall performance level. There will be facilitated exercises and activities on performance as we explore concepts of performing. 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. Artists 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.

**MINDFUL MOVEMENT FOR ALL INSTRUMENTS- (Alexander Technique);** Pyeng Threadgill; All Levels; Mindful Movement, or the Alexander Technique is a method for re-educating ourselves about our daily movement habits. Learn a process for observing your own mental and physical habits and how they are connected especially when it comes to challenges in playing faster, harder or on pitch. How do these goals sometimes harm our playing? Begin to identify a new tool for your practice time as well as day to day life.

## 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; Students play and share ideas. 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 bass and drums

Areas of focus include traditional swing feel, interactive/conversational trio playing, odd meters, phrasing, Standards, Blues, Brazilian & Cuban styles, piano technique, ear training, and more. The goal is to play with more proficiency, depth and musicality as the week progresses. ABOUT THE AUDITION: Pianists should attend the 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. NOTE: If accepted into the Piano Intensive you may also audition/join either a Combo OR the Advanced Instrumental Program.

LEARNING STANDARDS TOGETHER; Randy Porter; Beg./Int.; Class will help you learn and memorize songs more quickly and with more depth. Areas of focus: 1. Practice/Review basic elements of harmony, swing, and phrasing that most of the Standards will share. 2. Identify the distinguishing qualities of individual songs to help memorize more easily. 3. Use one song to help learn many others just like it. Better identify and mentally file songs with similar melodies, form, harmony, tempo, etc. to make it easier to play from memory.

SPONTANEOUS MORNING ENSEMBLE; Jovino Santos Neto; All Levels; In this class, Jovino Santos Neto will compose and arrange new original music on the spot, based on traditional and contemporary Brazilian forms. All students learn the material by ear and take part in the creation process. No reading is necessary, but a keen musical ear and sharp reflexes are prerequisites. All instruments and vocals are welcome.

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

MAKE YOUR CHORDS SING!; Jovino Santos Neto; All Levels; This is a piano class that will enable all participants to create elegant, efficient, flexible and economical chord voicings, from very simple to super advanced. We will listen to the voice of the chords, and learn ways to avoid redundancy, leading to dynamic harmonic skills. A great tool to have in your musical toolbox!

INTRO TO SOLO JAZZ PIANO; Carmen Staaf; Beg./Int.; If you'd like to develop your ability to perform standards as a solo pianist, this is the class for you! This is an introductory class, so we will explore the fundamentals of learning tunes, playing with good time and feel, and using various textures (including close position 7th chords, shell voicings, and four-voice realizations of tunes in two hands) to create solo arrangements. Other topics that may arise include improvising as a solo player, counterpoint, and addressing the styles of individual pianists. All questions are welcome!

**EXPANDING YOUR VOICING POSSIBILITIES;** Carmen Staaf; Int./Adv; In this class, we will build on and expand the voicings you are currently using. We will look at some ways to voice common chords using 2-, 3-, 4-, 5- and 6-note voicing structures. We will also look at opening up 7th chords into drop 2 and other positions, as well as exploring inversions. Besides looking at voicings as solid objects this way (as vertical stacks of harmony that can move around as a unit), we will also approach them horizontally, as the intersection of multiple melodic voices.

**CLAVE FOR PIANISTS;** Elio Villafranca; All Levels.; Learn how to feel the three most important claves in AfroCuban music, The Rumba Clave- The Son Clave- The 6/8 Clave.

**LATIN JAZZ & BEYOND;** Elio Villafranca; All Levs; Jazz has become a universal language where one can find the influence of elements of non-American cultures, making jazz today the most inclusive genre. Latin Jazz and Beyond is a course that will introduce students to the history and development of latin jazz from a new prospective. Students will have the opportunity to learn how to play tunes in a different styles of latin jazz, influenced by the varieties of rhythms from countries such as Cuba, Brazil, Haiti, Puerto Rico and others.

**IMPORTANCE OF MELODY;** Glen Pearson; Beg/Int; Participants should possess basic keyboard skills, along with the ability to play through at least one complete composition. This class will focus on melody as a launching point for improvisation. We will explore some of the ways popular melodies are constructed.

**CHORDS AND IMPROVISATION;** Glen Pearson; Int/Adv; Participants should possess a basic knowledge of major, minor and Dominant 7th chords. We will explore approaches to developing ideas based on chord changes, especially blues and we will focus on the building of phrases both melodically and rhythmically.

**GOSPEL PIANO;** Ben Heveroh; All Levs; 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.

**BREAKING DOWN THE AFRO-CARIBBEAN RHYTHM SECTION;** Dave Flores, Steve Hogan; All Levels; For piano players, guitarists, bassists, drummers and percussionists. Strength in numbers does not only apply to the Warriors basketball team, but also for us to lock down a groove as a rhythm section. Particularly when a song requires a specific “authentic Latin feel.” This class will provide rhythm section players insight and vocabulary for what is played on a Samba, Cha-Cha-Cha, Son-Montuno, Rock Steady, Calypso and a few other “authentic Latin feels.” For piano players, guitarists, bassists, drummers and percussionists.

## **BASS**

**HOW TO CREATE A WALKING BASS LINE;** Mary Ann McSweeney; Beg/Int; This class is not just for bass players. We will learn to create a walking bass line using roots and leading tones. We will study the bass lines of Jazz Masters ; Ray Brown, Oscar Pettiford and Ron Carter and we will create our own lines in the class.

**THE ART OF CREATING A MOTIF;** Mary Ann McSweeney; Int./ Adv.; In the class we will learn to create an idea from a motif and expand it into a blues and AABA form using jazz harmony and rhythm. Students can bring a composition of their own and we will discover other ways of using the motif they have written. We will

write something together and discover options of bass notes, different leading tones and chords that can expand the composition.

**FOUNDATIONS OF A GREAT BASS PLAYER ; Alex Boneham; Beg./Int.;** In this class we will explore the elements that make up a great jazz bass player. We will build a solid foundation in bass line construction - where to start from and how to progress to more interesting, exploratory places. Listening, and how to become a more focused and attentive musician. Tone - for upright and electric bass. What to work on to make sure you are producing the fullest tone from your instrument. There will also be a listening component where we check out some of the great rhythm sections in jazz and what made them so important and memorable.

**GET SOME POLY)RHYTHM IN YOUR PLAYING ; Alex Boneham; Int./Adv.;** We can't let the drummers have all the fun with rhythm. In this class we will learn ways to practice and internalize more advanced rhythmic concepts. Bring your metronome!

**WHAT SHOULD I PLAY FOR THIS FEEL?; Alex Boneham; All levels; Mambo? Rhumba? Funky Cha-Cha? Afro-Cuban 6/8? 2 Feel? Samba? How often do you stare at these words on a chart feeling perplexed and confused? In this class we will learn tried-and-true bass lines that will work for each of these grooves.**

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**CLASSIC FUNK BASS LINES (ELECTRIC BASS); All Levels; Steve Hogan;** Almost every great funk tune is rooted in a funky bass line. From the origins of funk with Bernard Odum (James Brown) to the classic 70's sounds of Bootsy Collins (Parliament/Funkadelic) and Larry Graham (Sly Stone), we will learn and analyze the bass lines that constitute the "bottom end" of classic funk, focusing on groove and syncopated rhythms. Prepare to get greasy!

**FEELING THE FEEL - POCKET, GROOVE AND TIME (ELECTRIC BASS); All Levels; Steve Hogan;** To play various styles of music convincingly, we must approach them each with a different "feel", playing on different "sides of the beat" – "ahead", "on top", "laid back", or "slumpy" for example, depending on the demands of the genre. In this class we will explore the different "pockets" or "grooves" used in various styles of music, as well as focusing on novel uses of the metronome for improving "time" and rhythmic solidity.

## **DRUMS, STEEL DRUMS**

**ADVENTURES IN TRAVELING AROUND THE KIT; Alan Hall; Beg./Int.;** Let's explore moving around the kit with improvisation / shapes / accents and structured movement.

**MAKING CONNECTIONS/ FINDING THE FLOW; Alan Hall; Int./Adv.;** As drummers, we need to know how to connect licks, exercises, drills, and independence work to music making. How do we make phrases? How do we stay in the flow when maneuvering 4 limbs around 5-8 surfaces on different planes? We're gonna find the connections in this class.

STRATEGIES FOR TRADING 4'S AND SOLOS; Alan Hall; All Levels; No matter what level your playing is at, one can construct a musical solo with some universal musical concepts in place. We'll explore form, patterns, arc and contrast in this class for all levels.

THE ABCS AND 1234'S OF DRUMMING; Dave Flores; All Levels; This class is for the inspired, the enthusiast, the weekend warrior and gigging drummer. We will focus on the essentials of confidently laying down a groove. This begins with knowing our instrument: how the hardware, drums, and cymbals function. And developing our listening, tempo, coordination and touch skills. Swing through and dig through some basics and have yourself an, "Oh that's how they do that" moment.

MO BELL OR NO BELL; Dave Flores; Int./Adv.; Question: " what rhythm should I play on the Cha-Cha bell for this Samba?" Answer: " Don't. Try the Hi-Hat." This class will focus on different rhythms from the Caribbean and South America. We will break down their origins, how we apply them to the kit, and how to be flexible with these feels. This breakdown will help you to avoid wearing a Hawaiian shirt on your next Salsa gig.

BREAKING DOWN THE AFRO-CARIBBEAN RHYTHM SECTION; Dave Flores, Steve Hogan; All Levels; Strength in numbers does not only apply to the Warriors basketball team, but also for us to lock down a groove as a rhythm section. Particularly when a song requires a specific "authentic Latin feel." This class will provide rhythm section players insight and vocabulary for what is played on a Samba, Cha-Cha-Cha, Son-Montuno, Rock Steady, Calypso and a few other "authentic Latin feels." This class is for piano players, guitarists, bassists, drummers and percussionists.

The HI HAT; Akira Tana; All Levels; This class will explore the diverse uses of the Hi Hat, one of the most versatile components of the drum set. We will learn various techniques developed to improve coordination and the confidence needed to use the hi hat for more than the basic accenting of "2 and 4." Stick and foot techniques will be discussed as well as the many diverse sounds the hi hat (sock cymbal) can create.

POLYRHYTHMS THRU PETE MAGADINI'S BOOK; Akira Tana; Int/Adv; Polyrhythms are such an integral part of music. Drummer Pete Magadini has written a book describing and instructing practical use of polyrhythms. The book, initially addressing polyrhythms only, was later expanded for use around the drum kit. These books are classic and have been in existence for decades. This class will explore his instructional methods and exercises that include 2 against 3, 3 against 4, and 5 against 4.

SAMBA JAZZ: DRUMMING APPROACHES; Ana Barreiro; Int./Adv.; Students will learn how Samba Jazz, and Samba Drumming is connected to Jazz Drumming by listening and studying Brazilian Drummers that influenced the way we play Brazilian Music.

JAZZ COMPING AND SOLOING AROUND THE MELODY; Ana Barreiro; Beg/Int; Students will learn how to use melodies for comping and soloing purposes. As well as keeping form and playing musical phrases. This class should help to make it easier for beginning students approaching soloing.

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!

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**

**TUMBA, CENCERRO Y CHÉKERE;** John Santos; Beg/Int; The big three in Afro-Cuban folklore - Conga drum, bell and beaded gourd. Basic rhythms we will approach: Guiro, Makuta, Palo. Bring any or all of the above-mentioned instruments. There will be a limited number to share.

**AFRO-CUBAN TUMBADORA (CONGA DRUM) AND PERCUSSION;** John Santos; All Levels; Must be able to open eyes and ears simultaneously and count to four in time! Conga drums are fundamental to Afro-Cuban tradition and have evolved to become staples in contemporary music internationally. We will tackle simple to intermediate rhythmic parts and arrangements in this class. Bring a conga if you have one. There will be a limited number to share.

**CLASSIC LATIN JAZZ, MAMBO ROOTS;** John Santos; All Levels; Listening class; Arsenio Rodriguez, Cachao, Pérez Prado, Bebo Valdés, Machito, Tito Puente, Dizzy Gillespie, Chano Pozo, Irakere, Afro-Cuba, Peruchín, Ray Barretto, Palmieri and more!

**PANDEIROS AND TAMBORIMS;** Ami Molinelli; Beg./Int; This class will focus on learning the technique and traditional rhythms of the pandeiro as well as the tamborim that (small circular drum) and the rhythms that drive samba. We'll use the pandeiro in conjunction with other percussion instruments and in varying musical contexts, percussion compositions, and/or in a band setting. Examples of musical styles will include: choro, samba, funk, 6/8, odd meters and MORE! Pandeiros and instruments provided if you need them.

**CARNAVAL RIO STYLE! ;** Ami Molinelli; All Levels; Parade style drumming from the streets of Rio de Janeiro and Salvador, Bahia! We will be learning and playing two different styles of samba that both include call and response, syncopated rhythms and marching band formation. Some of the instruments include: snare drums, surdos, tamborims, agogo bells, and more! This class will also be about getting ready for the Indian Bowl Parade. Instruments provided if you do not have them.

**RHYTHMS FROM THE DIASPORA;** Ami Molinelli; All Levels; This class will look at percussion instruments from different traditions in the African Diaspora such as the 6/8 bell in West African music, clave, the Bo-Diddley beat, bossa nova, and more. Some instruments used for this aspect will be shakers, gourd-rattles caxixi, scrapers such as reco-recos, guiros and washboards, By learning the bell and shaker parts from 3 distinct traditions, this class will cover fundamental rhythms and time signatures as well as reading rhythmic notation. We will cover the reading fundamentals and cover two distinct percussion compositions: "Clapping Music" by Steve Reich and "11" by the group Uachtí.

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and vocabulary for what is played on a Samba, Cha-Cha-Cha, Son-Montuno, Rock Steady, Calypso and a few other “authentic Latin feels.” For piano players, guitarists, bassists, drummers and percussionists.

## **GUITAR**

**JAZZ GUITAR INTENSIVE;** Terrence Brewer; By Audition Only On First Day of Camp; This 2-hour Guitar Intensive specializes in the art of Guitar performance and arranging. The class is reserved for a small group of advanced guitarists who will, in a supportive and focused environment, explore technique, phrasing, chord voicings, comping, feel, equipment, and jazz guitar ideology. For the 2nd hour of class each guitarist will have the opportunity to play in a trio setting with professional bass and drums. The focus will be to play with more depth, fluidity, and musicality as the week progresses. Note: If accepted into the Guitar Intensive you may also audition/join either a Combo OR the Advanced Instrumental Program. During the audition guitarists will be asked to play 2 contrasting songs that show their creativity, and proficiency in playing jazz guitar. Be prepared to play the melody, solo, comp, trade, and play in solo-guitar/chord-melody style.

**THE GREAT AMERICAN SONGBOOK (Jazz Guitar);** Terrence Brewer; All Levels; 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.

**GUITAR WORKSHOP;** Camila Meza; All Levels; This class will develop guitar-specific topics with a focus on the interconnection between your ear and your playing. We will experiment with exercises that will help you "sing through your instrument" and get closer to what you want to express. We will discuss rhythm, harmonic language and give you ideas to develop your soloist approach.

**JAZZ CHORDS FROM THE BEGINNING;** Adam Levy; Beg./Int; If you're coming at Jazz guitar from a Blues, Rock, Country, or other stylistic background, chances are you think about chord forms a little differently. In this class, you'll learn six essential forms that can be used to play through virtually any Jazz tune. You'll also learn ways to keep expanding your chord vocabulary on your own.

**IMPROV: BEYOND SCALES AND ARPEGGIOS;** Adam Levy; Int./Adv.; So, you've memorized dozens of scales and arpeggio forms all over the fretboard, but your improvised lines still don't sound musical? In this class, you'll learn how to think musically—all the time.

**WHAT THE FOLKIES ALL KNOW;** Adam Levy; All Levels; Jazz-oriented guitarists rarely use capos or play in alternate tunings and they almost never play in open position. In this class, you'll learn how using capos, alt tunings, and open position can help you unlock the fretboard and personalize your sound.

**THE UKULELE UNIVERSE!;** Anthony Michael Peterson AKA Tru; Beg/Int; Also known as the “Trukulele Orchestra”, this class is for beginners who want to experience the fun and excitement of learning songs from the blues, rock, and jazz genres! Students will also learn basic chords, exercises, and percussive effects, and know the joy of being part of a wonderful group experience!

**BLUES GUITAR;** Anthony Michael Peterson AKA Tru; All Levels; This class will explore blues guitar as an extension of the voice and all of its emotion! Learning the major and minor blues scales, traditional blues

song form, bebop blues form (major and minor), soloing techniques, folk blues techniques to help the student to release their OWN voice through the blues!

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## **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.

**EFFICIENT SOUND PRODUCTION FOR BRASS;** Mario Guarneri; All Levels; Open to all brass instruments. This class will focus on how to build a foundation that creates consistency and allows you to teach yourself on a daily basis. I will do my best to fill up your toolbox with effective approaches that treat the disease and not the symptom.

**APPROACHES TO PRACTICING IMPROV;** Darren Johnston; All levels; To practice improvising may seem like a paradoxical endeavor, and for many, how to do so organically and creatively remains a mystery. This course will introduce students to a variety of ways to practice - developing pitch and interval recognition, improved audio memory, attention to rhythmic detail, ability to keep steady time, and how to apply all of these skills to improvisation; whether it be over standard diatonic chord progressions, (which we will spend a lot of time practicing in a variety of ways), non-diatonic progressions, or completely "free". The goal of this class is to help students learn how to discover and develop their own personalized melodic vocabulary, improve harmonic dexterity, and to think "compositionally" at all times.

**A DIFFERENT PATH TO IMPROVISATION;** Mario Guarneri; All Levels; For all instrumentalists and vocalists; The activity of improvising can be fun, creative, and often entertaining. There will be no “wrong notes” in this class.

**TROMBONISTS UNITE!** 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!

**TRUMPET YOGA;** Darren Johnston, All Levels; For brass players, the key to developing a consistent and beautiful sound, extensive range, flexibility, endurance, and good intonation, is the development of a proper warm-up routine. We will begin each session with variations on long-tone exercises with special attention being placed on "pre-hearing" the sound with increasing amounts of detail, and perfecting the relaxed, efficient, full breath needed to create a beautiful tone. While releasing physical tension through a warm,

wide column of air, we will gradually move into other exercises designed to address ear-training, blending sounds as a section, and expanding melodic possibilities. The goal of this class is to provide students with a template for crafting one's own technical work-out that is specific to one's individual musical goals, and flexible enough to be updated from week to week, as one's abilities and artistic vision evolves.

## **SAX**

**SAXOPHONICS**; Peck Allmond; Beg./Int.; We'll cover the basics of saxophone technique, with exercises to improve sound and fingering efficiency. We will investigate jazz saxophone - phrasing, articulation, blend. And of course improvisation! The basics of constructing a solo - finding the "juicy" notes, relating to the rhythm section, using rhythm and space to communicate to your listener. How to approach a ballad! All this using the music of Charlie Parker, Horace Silver, Wayne Shorter and many other jazz greats, as well as some of my own educational materials. And of course, standards from the Great American Songbook.

**SAXOPHONICS II**; Peck Allmond; Int./Adv.; We'll dive into saxophone technique, looking at the ways efficient fingering and clear sound can transform your playing! We will investigate the basics of bebop and modern jazz saxophone, looking at how good phrasing can bring a tune to life. And of course improvisation! How to really understand and most effectively approach chord changes, from simple to complex. Also issues like relating to the rhythm section, and using rhythm and space to communicate to your listener. How to approach a ballad! All this using the music of Charlie Parker, Horace Silver, Wayne Shorter and many other jazz greats, as well as some of my own educational materials. And of course, standards from the Great American Songbook.

**HAVING FUN WITH THE FUNDAMENTALS**; Patrick Wolff; Beg./Int.; This class will cover the fundamentals of saxophone technique, including breathing, embouchure, body mechanics, articulation, vibrato, and yes, maybe a couple minutes on mouthpieces and reeds. But just a couple, ok?

**DEALING WITH THE DETAILS IN THE DEVIL'S HORN**; Patrick Wolff; Int./Adv.; For students with a solid command of instrumental technique and basic understanding of jazz styles- This class will elaborate in detail on the finer points of saxophone playing, addressing idiomatic approaches to articulation, timbre, and inflection. We will also delve into the more challenging worlds of overtone study and extended techniques.

**DEVELOP YOUR VOICE ON THE SAX**; Patrick Wolff; All Levels; This class will explore how style and technique serve each other at all levels. We will discuss idiomatic approaches to the horn, and explore strategies for building a focused and productive practice routine that helps us realize our sound ideal and personal style. The benefits and techniques of ear training and transcription will be a central part of each class session.

## **VOCALS**

**VOCAL INTENSIVE**; Nicolas Bearde 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 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 Nicolas Bearde

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 & CREATE; Camila Meza; All Levels; Our possibilities as singers are infinite! Our voices are a powerful tool of expression. We will work on expanding our own vision, understanding the different layers of interpretation to access a fulfilling space of creation. We will experiment ways to develop our harmonic ear, enrich our improvisational skills, find our own voices, acquire language and find freedom within and outside the form through attentive listening/intuitive response.

THE EMBODIED VOICE; Pyeng Threadgill; Beg./Int.; Deepen in your true expression of your voice by tapping into your body's connection to your sound. Through accessing the fullness of your body, breath and movement your voice is able to flow and sound with greater resonance. This class will take time to focus on the breath, body/alignment, and sound play away from the bandstand in order to communicate more authentically when on the bandstand. Using the principles of awareness and inhibition from the Alexander Technique as well as Somatic Voicework, the LoVetri Method, Qi Gong and body mapping. The Embodied Voice is your chance to tap into another layer of your voice. Open to all levels.

VOCAL TECHNIQUE FROM THE INSIDE OUT; Pyeng Threadgill; All Levels; Good vocal technique is ideally a means to help an artist keep their instrument healthy, strong and flexible in order to best express themselves. Unfortunately, oftentimes people try to force singing and can create repetitive strain and thereby limit their own emotional expression. In this class we will learn the basics of building a healthy vocal technique developing the voice from the inside out. Each student will have a chance to sing selections from songs they are working on and receive individual coaching throughout the week.

BLUES, JUST FOR THE LOVE OF IT!; Nicolas Bearde; All Levels; Focus is on singing the Blues, but welcome to Jazz vocalist of all stripes. We ask that you prepare at least two pieces, one of which should be a Blues number. We'll work on an approach to each, using improvisation and analysis of the lyrics and form. With a goal of finding the truth to it all. Class size will have to be limited (but maybe not...) so that everyone can sing!

ACCOMPANYING YOURSELF ON PIANO OR GUITAR; Julie Wolf; Int/Adv.; (Note: For vocalists who have experience on piano or guitar) In this workshop we will explore how to arrange songs to accompany yourself on piano or guitar. One of the cool things about accompanying yourself is that you're in control - wherever you want to go, your accompanist will be right there with you! But you're also completely responsible for all of it. As the sole accompanist, you are the band -- all of the dynamics/tempo/harmonic textures/time feel changes etc. are generated by you -- so what's in your toolkit for creating these things? We'll explore some tips and techniques you can use to finesse and ground your playing in order to highlight your singing, your lyrics, your storytelling -- thereby enriching your performance.

**JAM SESSIONS: A VOCAL GUIDE TO FEELIN' GOOD;** Sara Gazarek; Beg./Int.; an immersive, repertoire based jazz vocal experience! We'll get you singing and swinging, covering different jazz styles, techniques, and musical concepts, empowering you with the vocabulary to communicate freely with your band and your audience.

**RUBATO BALLADS: CONVERSATIONS WITH THE HEART;** Sara Gazarek; Int./Adv.; Tap into your muse and bring your most personal experience to your song, using music as a vessel for genuine, speech-like expression! Pacing, phrasing, tone, diction are all tools in our emotional box. Let's use them!

**BODY & SOUL: THE BODY AS AN INSTRUMENT;** Sara Gazarek; All Levels; 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, no matter what the tempo.

**THE MUSIC OF IVAN LINS;** Sandy Cressman; All Levels; We will explore the songs of the iconic Brazilian composer Ivan Lins, who came to prominence in the late 1970's when he won an important Brazilian song festival, after which, his songs were recorded by Elis Regina, Ella Fitzgerald, Sarah Vaughn, Manhattan Transfer and more. We will learn a variety of songs he composed with lyricist Vitor Martins, from love songs, to songs of protest, melodic and rhythmic.

**CANTA BRASIL;** Sandy Cressman; Int./Adv.; This class will explore various genres of Brazilian songs, including samba, bossa nova, choro, baião and frevo. We will learn a song from each genre and learn about their historical and regional roots.

**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 ENSEMBLE;** Terrance Kelly; All Levels; 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 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. This class will help the student strengthen their voice and gain clarity of movement.

**BEGINNING VOCAL JAZZ ENSEMBLE;** Christine Guter; Beg./Int.; Enjoy learning to sing jazz harmonies and rhythms in an ensemble setting. Everyone welcome! We'll learn a couple beginning-level, high-quality jazz arrangements. Rewarding, educational, and fun!

**ADVANCED VOCAL JAZZ ENSEMBLE;** Christine Guter; Int./Adv; This is a small vocal ensemble for those who enjoy the challenge of part-singing in a jazz setting. Grow your musicianship skills and experience a high level of performance in a safe, supportive environment. We will perform a couple of jazz arrangements which will feature ensemble singing as well as solos and scatting.

**AUDITION REQUIRED ON FIRST DAY OF CAMP.**

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

BLUES: THE BEGINNING; Tammi Brown; Beg./Int.; 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 Chicago Blues) as well as encouraged to dig deep within their hearts and souls to express their own Blues.

UNDERSTANDING AND PERFORMING THE BLUES; Tammi Brown, Int/Adv; We will explore important aspects of Blues that invoke spontaneity, creativity, and self-expression. This will include a focus on different incarnations of the 12-bar Blues and other formal paradigms such as the 8-bar and 16-bar Blues. Participants will be encouraged to discover their own Blues style through this exposure. Prepare to release the 'Blues' in you.

BLUES: RISING FROM THE FIELDS; Tammi Brown; All Levels; Participants will experience the Blues, it's dark and painful roots, by examining the oral tradition of African music. This will include the melodic cries of the Field Holler and work songs which later developed into the Blues. Prepare to take an active role in learning and singing this American art form and writing your own Blues story.

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

PLAYGROUND; Andrew Chaikin; All Levels; 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; Int./Adv.; 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. You will dive into the unknown; it will be a rush; you will have a blast. By audition only – auditions will be held on the first day of camp.

REIMAGINING ICONIC SONGS OF THE 70'S & 80'S; Julie Wolf; All Levels; We'll tap the talents and strengths in our assembled class and as a group we'll conspire to create unique versions of iconic songs written by some of our most seminal songwriters. Let's do this! (Open to Vocalists and Instrumentalists)

A DIFFERENT PATH TO IMPROVISATION; Mario Guarneri; All Levels; For all instrumentalists and vocalists; The activity of improvising can be fun, creative, and often entertaining. There will be no "wrong notes" in this class.

## **ENSEMBLE CLASSES**

JAZZ CAMP BIG BAND; Darren Johnston; 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 will read and prepare notated pieces by Duke Ellington, Maria Schneider, Sammy Nestico, and others, including a cross-section of some of the Bay Area's finest composers and arrangers covering a variety of styles. We will also learn and arrange some Count Basie and Sun Ra by ear, as well as explore some approaches to free improvisation/composition within a large ensemble context.

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; Camila Meza; 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 Camila Meza and several rotating faculty members. Designed for a maximum of 12 instrumentalists, this program provides advanced instruction in a focused immersive setting.

3-4: Master Class with Camila Meza

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.

A DIFFERENT PATH TO IMPROVISATION; Mario Guarneri; All Levels; The activity of improvising can be fun, creative, and often entertaining. There will be no "wrong notes" in this class.

SPONTANEOUS MORNING ENSEMBLE; Jovino Santos Neto; All Levels; In this class, Jovino Santos Neto will compose and arrange new original music on the spot, based on traditional and contemporary Brazilian forms. All students learn the material by ear and take part in the creation process. No reading is necessary, but a keen musical ear and sharp reflexes are prerequisites. All instruments and vocals are welcome. Please Note: violinists, clarinet players and all specialty instruments encouraged.

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

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. Please Note: violinists, clarinet players and all specialty instruments encouraged.

FUNK ENSEMBLE; Gillian 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 explore recordings in the same way one would study jazz or any other authentic style of music. Learn about locking in with other players, making it bounce, and hitting on the '1', and basic concepts of the funk groove. Note: We will be the dance band for the Final Dance Party on Friday night! All instruments welcome. \*\* If you would like to begin preparing songs before camp please contact Gillian Harwin (gahmundo@yahoo.com ) for the song list.

THE UKULELE UNIVERSE!; Anthony Michael Peterson (Tru); Beg/Int; Also known as the “Trukulele Orchestra”, this class is for beginners who want to experience the fun and excitement of learning songs from the blues, rock, and jazz genres! Students will also learn basic chords, exercises, and percussive effects, and know the joy of being part of a wonderful group experience!

## **COMBOS**

All Combos will be organized after an evaluation on first day of camp. There are ten faculty-led combos of varying levels. 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 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!

About the Evaluation: Combos are by evaluation 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 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.■