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

You can sign up for as many as 6 one-hour classes per day. Each day will also include an additional one-hour of Open Mic right before dinner, a daily evening faculty concert, and a late night jam session with dessert in the dining room. Since this is a long jam-packed day, consider carefully whether you want to take a class every hour. You may want to leave some time in your schedule for practice, relaxation, a dip in the pool, hike in the woods, or conversation with a new friend.

THEORY

BEG THEORY + IMPROV; Beg; Gillian Harwin; All Welcome; No Audition Necessary. All Instruments and Vocalists Welcome; Play the correct scale over chords. 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 bring 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; Beg/int; John Calloway; All Welcome; Designed to work for Jazz Campers with little or no training or background in jazz theory or harmony, the class is a "safe" place and space to ask even the most basic questions about jazz music and music in general. "Air time" will be given to both the novice as well as those beginners and intermediate students with more advanced questions.

INT./ADV. THEORY (& IMPROVISATION); Michael Golds; In this class we will explore more advanced harmonic concepts used by jazz improvisers. We will learn how to increase harmonic tension by adding alterations to dominant chords, and also inserting sub-dominant chords in your improvisation. Ways to navigate the modes of the melodic minor scale and the altered scale will also be shown and discussed. We will delve into creating "melodic power" through patterns and playing "outside" of traditional harmony. Does this sound complicated? It really is not, once you understand what some of these great players are doing. (Knowledge of basic jazz chords & jazz harmony required)

SPECIALTY CLASSES

INSTANT WRITING AND HEARING JAM; All Levels; Ingrid Jensen; All Welcome; Using the fundamental sound of the drone, we will create a song to sing, clap, and jam over.

DUO IMPROVISATION: All Levels; Art Lande; All Welcome; Learn to co-create, communicate, and share musical space in any kind of duo. The roles of solo, comping rhythm will be discussed. Free improv will also be addressed.

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

THE MUSIC OF BILL FRISELL; All Levels; Jenny Scheinman; All instruments welcome; Bring your instruments and let’s dive into the music of the legendary guitarist/composer Bill Frisell. We will focus on his compositions and transcriptions as well as a few of his most notorious collaborations. I have been playing with Bill for 20 years and will bring a stack of handwritten charts as well as some of his published material.

GRAB YOUR PARTNER; All Levels; Jenny Scheinman; All instruments welcome; There are studies proving that group therapy is twice as effective as one-on-one. Just so with practicing! We will focus on techniques of practicing together, working as a group as well as in partners. We will shed patterns, subdivisions, 12 tone rows, transpose musical motifs, word-triggered improvisations, and take it around the cycle in various ways. Through many years of weekly partner practice I have developed a repertoire of effective techniques and games for using double-mind-power to grow and learn faster, and have more fun doing it!

SONGWRITING; All Levels; Jason Ewald; 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; For both instrumentalists and vocalists. 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. Some crazy wonderful music will brew in Gold’s Gulch. Let’s do this!

PRE-PRODUCTION IN A FISHBOWL; Julie Wolf; All Levels; 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 work shopping we will explore various ways to best serve your song on its way toward the recording studio! This is called pre-production, and the “fishbowl” part is that we’ll all be together, helping each other get into the deeper realms of the song, where authenticity lives! We’ll create a fun and safe environment to explore together.

GETTING ON THE GOOD FOOT, NIGHTLY JAM PREP; Beg/Int; Jason Ewald; All Instruments and Vocalists Welcome. Have you ever been at a jam session but were too scared to sit in? Have you gotten lost during the song? Were you ever cut off in the middle of your solo, or cut someone else off in 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 Jazz, Latin, Funk etc. We’ll dish out helpful tips, we’ll improvise, and we’ll build an understanding of the musical language that you can use each night and beyond!

IMPROVISER’S ORCHESTRA; Art Lande; All Levels; All Welcome; We will create spontaneous compositions using fundamental building blocks of melody, harmony, rhythm, form texture and orchestration. Using our ears and creative vision, we will seek to balance intonation, sustaining and letting things go.

STRINGS

THE MUSIC OF BILL FRISELL; All Levels; Jenny Scheinman; String players and all instruments welcome; Bring your instruments and let’s dive into the music of the legendary guitarist/composer Bill Frisell. We will focus on his compositions and transcriptions as well as a few of his most notorious collaborations. I have been
playing with Bill for 20 years and will bring a stack of handwritten charts as well as some of his published material.

GRAB YOUR PARTNER; All Levels; Jenny Scheinman; String players and all instruments welcome; There are studies proving that group therapy is twice as effective as one-on-one. Just so with practicing! We will focus on techniques of practicing together, working as a group as well as in partners. We will shed patterns, subdivisions, 12 tone rows, transpose musical motifs, word-triggered improvisations, and take it around the cycle in various ways. Through many years of weekly partner practice I have developed a repertoire of effective techniques and games for using double-mind-power to grow and learn faster, and have more fun doing it!

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

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

FINE BODY YOGA; Pamela Carrara; All Welcome; (7-7:45 am) Suitable for both the experienced & newbie, FBY™, a subtle easily accessible practice is specifically designed for you to get the most out of your activities here, with ease and grace! As I have been coming to Jazz Camp since 1986, and a yoga practitioner and professional for 42 years, I am pretty familiar with the comings and goings, the ups and downs, and the exertion and rest it takes in this environment to avoid getting depleted physically, mentally, and emotionally which greatly impacts our Spirit. Each class is an extra opportunity to mindfully begin and establish your day. You will honor your Self by aligning your physical and subtle body to be more steadfast: balanced, centered, grounded, and focused so that you can be more alert, stable, flexible and agile at all levels of consciousness to heighten your potential. The sessions include yogic energization techniques, movement and positions with emphasis on the breath, giving you greater access to your fullest self-expression and creativity. If you are used to doing yoga on a mat, please bring your own. There will be some mats and yoga straps available. Mats are optional for the standing portion of the practice. For sitting and lying down, a towel or a blanket will be sufficient. You are also welcome to bring any other props you might regularly use.

MORNING CONTEMPORARY JAZZ DANCE; All Levels; Lynn Brilhante; 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 and dance footwear if you have it. (Bare feet are fine).

AFTERNOON CONTEMPORARY JAZZ DANCE; Int.-Adv; Lynn Brilhante; Explore! This class will contain more material and improvisation than the morning class - slightly more complex movement. Some dance experience is 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; All Levels; Samara Atkins; This class is open to all levels and will cover the basic mechanics of grooving to music and utilizing your body as your instrument. We will be exploring the natural way your body moves, which will allow us to tune into the organic way your body grooves. You'll be inspired to let loose and get down to music from the 70s to present-day, using the art of freestyle dancing, and also learn some choreography to showcase at the end of camp. You’ll learn some tips and techniques to expand your idea of sound, potentially understanding musical nuances from a different perspective. Movers of all degrees are welcome to join. Dancers come in attire that will allow you to be comfortable and move freely. (T-shirts, hoodies, sweats, leggings, basketball shorts, and joggers are good suggestions and dancers are encouraged to showcase their personal style through their clothing). Wear comfortable sneakers with laces.
WORK THAT PERFORMANCE; Int./Adv.; Samara Atkins; This class is for the dancer/artist that has some experience with the fundamentals of hip hop and other movement, and is ready to take their moves and overall performance to another level. The focus will be mainly on performance technique, sharpening skills on execution, delivery, timing nuances, stage presence, and elevating the overall performance level. You don’t have to be a master at hip-hop but that genre will be our main vehicle of expression. 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.

ORIGINS OF CUBAN SALSA: RUEDA DE CASINO MOVES FROM 1957 TO 1964; Beg- Int.; Sidney Weaverling and Ryan Mead; Rueda de Casino was first created by a group of young people in Havana in the late 1950s and early 1960s. In their recent dance-study trips to Cuba, Ryan and Sidney have enjoyed dancing with the original founders of the style (“Fundadores,” now in their 60s, 70s and 80s). In this class you’ll learn many of the original Cuban Salsa moves, including Derecha-izquierda, Bótala p’atrás, Por debajo del brazo, and Bikini. This class will be accessible to beginners and will also be engaging and practical for more intermediate/advanced casino and rueda dancers. All are welcome!

CUBAN DANCE POTPOURRI - MAMBO, CHA-CHA-CHÁ, MOZAMBIQUE, PILÓN, AND SON; Int.- Adv.; Sidney Weaverling and Ryan Mead; In this class we will explore the fun, elegant, and joyful Cuban social dance styles Mambo, Cha-cha-cha, Son, Mozambique and Pilón. These dances, known as "Bailes Populares", were fundamental to the evolution of contemporary Salsa and are essential for the repertoires of all who appreciate Cuban music and dance. The music is great. The dances are fun. Open to all levels.

PIANO INTENSIVE; Adv; Randy Porter: 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 receive instruction. Each pianist will have an opportunity to play, listen, discuss musical concepts, and grow in an intimate, supportive and focused environment.

11:30-12:30: Trio playing with professional bassist and drummer. 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.

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

SOLO PIANO; Int/Adv; Art Lande; Solo piano class focusing on pieces written by pianists. Bring pieces by the jazz greats Evans, Corea Waller, Powell, Hancock, Barron, Hersch etc. and we’ll see how to bring the them to life in your own personal way.

DUO IMPROVISATION: All Levels; Art Lande; Learn to co-create, communicate, and share musical space in any kind of duo. The roles of solo, comping rhythm will be discussed. Free improv will also be addressed.
IMPROVISOR’S ORCHESTRA; All Levels; Art Lande; All Welcome; We will create spontaneous compositions using fundamental building blocks of melody, harmony, rhythm, form texture and orchestration. Using our ears and creative vision, we will seek to balance intonation- sustaining and letting things go.

THE AFRO CARIBBEAN RHYTHM SECTION OUTSIDE THE BOX; Int./Adv.; Dave Flores and Amanda Ruzza; This class is open to all members of the rhythm section; base, piano, guitar, drum set, and percussion. We will explore the rhythmic and harmonic dialogue of grooves from South America and the Caribbean. This is no small task, but in the spirit of Jazz we will learn how to collectively turn inspiration into a musical conversation.

PIANO FOR EVERYONE; Beg.- Int.; Tammy Hall; Ever wonder what those symbols are on a lead sheet, or fake book chart? We will answer those questions and much more in this class. We will also focus on sight reading, ear training and cultivating musical intuition with songs from the American Songbook.

PIANO VOICINGS; Int.- Adv.; Tammy Hall; We will learn and explore different piano voicings used in solo and accompanying performances in Blues, Jazz and Gospel- it’s not just comping!

SPONTANEOUS MORNING ENSEMBLE; All Levels; Jovino Santos Neto; Instrumentalists and vocalists welcome- This class is aimed at all levels of musicianship. Reading is not necessary. Compositions and arrangements are created by Jovino in class with the available instruments and are learned by ear before being notated. Everyone who wants to can play, developing strong listening skills in the process. All instruments and vocals are welcome.

BRAZILIAN PIANO STYLES; All Levels; Jovino Santos Neto; This class aims at providing pianists with a complete understanding of Brazilian musical styles applied to the piano. We will look at the history and evolution of different grooves, listen to recordings and provide opportunities for all participants to get hands-on instruction on how to improve their Brazilian piano skills. Click this link for Instructional documentation: https://www.dropbox.com/s/4f3f1zfibun4o0a/Brazilian%20piano%20styles.pdf?dl=0

THE AFRO-SAMBA ENSEMBLE; Int.-Adv; Jovino Santos Neto; Instrumentalists and vocalists welcome; Samba, the most celebrated of Brazilian grooves, in its many varieties, is a modern mixture of African circle dances with European harmonic languages. In the 1960s, composers like Baden Powell, Moacir Santos, Jorge Ben and others created sambas with more intense African components, developing beautiful rhythms based on simple harmonic forms. This ensemble will explore this legacy of powerful and seminal music in the beautiful natural environment of Jazz Camp West. Charts can be downloaded by using this link: http://bit.ly/JazzJazzCamp2019_AfroSambaEnsemble

BLUES PIANO; Beg/Int.; Matt Jenson; In this class you will be taken back to the roots of the blues studying the simple 12 bar I IV V chord progression in the style of artists such as Otis Spann, Professor Longhair, Dr. John and the like. We will learn blues piano vocabulary, improvisation and comping. We will work on the ‘roughs,’ those sweaty grace and ghost notes so essential to getting the feel and attitude of this music and finally, we will learn how to use the blues form to develop solos that really ‘speak.’ Prerequisites: Open to all levels. Should know the basic I IV V blues progression. A working knowledge of major and minor pentatonic and blues scales, and basic 7th chords using both rootless and rooted voicings will be helpful.

AFRO-CUBAN PIANO LAB; All Levels; Matt Jenson; This class clears the clouds away with a very concise and understandable description of how Afro-Cuban Latin music works with a focus on Salsa, Cha Cha Cha and Latin jazz styles. You will learn how to play a montuno in both 2-3 and 3-2 clave directions...without hurting yourself. You will learn what rhythms to listen for in the percussion section that determine how your montuno will properly fall. You’ll learn how to play the groove in the Latin ‘pocket’. You’ll even learn a basic Salsa and Cha Cha Cha dance step which is essential to understanding how to play this music properly. And finally we’ll touch on some ideas and techniques for Latin jazz soloing in a descarga (jam session).
GOSPEL PIANO 101; All Levels; Ben Heveroh; Gospel Piano 101 is a hands on class for students at all levels. Beginners are welcome! Come study the mechanics of how to get that Gospel sound. Learn church chords, House Raising Chords, how to play a Shout, Talking Music, Reverent as well as Celebration music, how to be the choir, the soloist and the congregation all from behind the piano...! Yes that's right...! And students will learn lots about general musicianship, jazz theory, piano skill development and more. This class will help enhance your other piano styles as well... This is a fun class but we will put in some work...!

BASS

NOW IS THE TIME!; Beg.-Int.; Jeff Chambers; In this class we will focus on improving our time feel while working on proper hand placement around the Bass.

INTONATION: DEVELOPING CORE TIME AND GOOD HAND POSITION; Beg.-Int., Jeff Chambers; By focusing on feel and proper hand position we will improve our intonation thus strengthening the clarity and fluidity of our bass lines. Developing Core time will show that good hand position equals smooth movement.

BASS LAUNDRY; Beg.-Int.; Amanda Ruzza; Having a ‘clean’ sound and being able to articulate notes in a understandable way, is a key element to any performing musician. This class will focus on specific drills to help students develop a clean sound from different techniques: pizzicato, muting, slap bass and appoggiaturas while locking in with the metronome. In addition, we will work on injury prevention exercises: wrist strengthening and stretching, shoulder relaxation and overall back posture. Bring music manuscript paper and some sort of electronic device where you can record yourself.

THE AFRO CARIBBEAN RHYTHM SECTION OUTSIDE THE BOX; Int./Adv.; Dave Flores and Amanda Ruzza; This class is open to all members of the rhythm section; base, piano, guitar, drum set, and percussion. We will explore the rhythmic and harmonic dialogue of grooves from South America and the Caribbean. This is no small task, but in the spirit of Jazz we will learn how to collectively turn inspiration into a musical conversation.

SAMBA BASS IMMERSION; Int./Adv.; Amanda Ruzza; ‘Samba’ is a Brazilian rhythm with more than 30 variations. In this class, students will learn about the history and evolution of this rhythm, develop the correct accents and overall ‘feel,’ practice its common variations and how to apply samba bass lines into other music styles such as Bossa Nova, Funk, Salsa, Baião, Forró, Maracatú, Frevo, Afoxé, and much more. Bring music manuscript paper and some sort of electronic device where you can record yourself. Must be able to read (easy) 16th notes in Bass Clef.

SCALE WORKOUT; All levels; Hans Halt; Upright and electric players welcome. 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. We will also do some modal improvisation over a drone to help with intonation and to hear the quality of each mode. In the process, we will address technical issues in the left and right hand that affect intonation and sound production.

IT’S A STANDARD WORLD; Int.- Adv.; Hans Halt; Because of their beautiful melodies and wonderful harmonies, jazz musicians have always used the standard repertoire to learn how to improvise. This class will focus on learning several standards by ear, including the melody and harmony. In the process, we will learn how to outline the harmony on the bass and come up with a solo bass arrangement of a tune, including root, chord tones and melody. Having a better knowledge of standard melodies and harmonies will translate into more melodic bass solos! This class will also focus on phrasing and developing a solo compositionally. Students should have a basic knowledge of jazz harmony and chord scale relationships.

BEYOND QUARTER NOTES; All Levels; Hans Halt; This class will explore a variety of rhythmic concepts for the jazz bassist desiring to expand on his or her vocabulary as an effective accompanist. Emphasis will be placed on developing a great time feel, while freeing the bassist up to have a more interactive approach. We will begin by looking at the art of playing in a two-feel, listening to and imitating the styles of masters past to present. We will then look at how we can expand on the two-feel with rhythmic subdivisions of the triplet,
using rakes, drops, and other techniques that also applies to walking bass. Throughout the week, we will discover how creative use of the metronome can help us develop these extended techniques while improving our time. Lastly, we will explore different ways to create a more open time feel by using pedal points, playing over the bar line, and interacting contrapuntally with the soloist.

**DRUMS, STEEL DRUMS**

**POWER TOOLS FOR JAZZ DRUMMING; Int.- Adv.; Jon Wikan;** This class will include some more advanced “tools” and concepts for maximizing drumming skills and growth with the least amount of effort, including building vocabulary, sound, dynamics, time, endurance, solo skills and practice habits to make it happen.

**BUILDING BLOCKS OF JAZZ DRUMMING; All Levels; Jon Wikan;** Each day we will focus on different aspects of the most important building blocks of becoming a great jazz drummer, including how to practice, what to practice, and inspirational musicians to listen to. The classes will also be guided by questions and needs of the students.

**THE SINGING DRUMMER; Int.- Adv.; Daria Johnson;** Amaze your friends! Be the life of the partay! Give people something to remember you by. Sing and play the drums AT THE SAME TIME! In this class drum students will learn how to sing while drumming. With this ability, your prospect of gigs can double. (WHAT??) This class is like a voice lesson and drum lesson in one!

**BEING A VERSATILE DRUMMER; All Levels; Daria Johnson;** Monday: Blues gig. Tuesday: Jazz combo. Wednesday: Musical theater pit rehearsal. Thursday: Country. Friday: Funk. This can be your gig schedule. In this class you will learn what it takes to expand your musical palette. We will explore different feels, grooves and read charts to make a varied gig schedule your reality.

**FOURS AND MORE; Beg.- Int.; Deszon Claiborne;** The most important rule in drumming is to know where the down beat falls. Paying attention to the down beat will help you keep track of fills and solo trading. Four and more is a class that will focus on counting and keeping track of how many bars you play before a fill or solo trading. We will work on composing various combinations of bars, fills and solo trading.

**A DRUMMER’S LANGUAGE; Int.- Adv.; Deszon Claiborne;** As Int/Adv Drummers, we work on practicing various hand and foot exercises. This is fundamental in developing phrasing, soloing and the movement around the drum set. The more phrasing you develop, the more musical statements you can have fun creating. In this class we will focus on exploring various stick and foot combinations both in 4/4 time and odd meter time.

**GROOVE TOOLS; Beg.-Int.; Deszon Claiborne;** As Drummers, playing basic grooves is a key factor in developing your independence, time and feel. In this class we work on some basic drum set patterns from different styles of music to help you develop your groove tools. We will focus in on the basic drum patterns of swing, samba, funk and gospel. No experience necessary. Just bring your sticks and be prepared to groove down!! Have fun!!

**THE ONE; Beg.- Int.; Dave Flores;** This class is for all of the air drummers at camp. Learn the fundamentals of laying down a groove. The only requirements are; trust the information, have patience, unlock your groove within, and put your best foot forward...onto the bass drum.

**MO BELL OR NO BELL; Int./Adv.; Dave Flores;** Just because the chart says “Latin” doesn’t mean a bell is required, but then again, it just might. Our focus for the week will be to comb through Afro-Caribbean rhythms for drum set players and percussionists. This will encompass rhythms from Brazil, Cuba, Trinidad, Jamaica, New Orleans and the like. Swing through and dig into some grooves.
THE AFRO CARIBBEAN RHYTHM SECTION OUTSIDE THE BOX; Int./Adv.; Dave Flores and Amanda Ruzza;
This class is open to all members of the rhythm section; base, piano, guitar, drum set, and percussion. We will explore the rhythmic and harmonic dialogue of grooves from South America and the Caribbean. This is no small task, but in the spirit of Jazz we will learn how to collectively turn inspiration into a musical conversation.

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

STEEL PAN WORKSHOP; All Levels; Mark Rosenthal; Get your groove on! Steel Pans are known for their sweet, innervating sound, and If you’ve never experienced it now is the time! -We will be jamming from day one. Our goals will be to have fun and prepare a piece, or two for our Saturday showcase. This class is great for stepping out of your comfort zone and into a new comfort zone. Once you start playing your hands start to remember. All the pans have notes written on them so there is really no need to learn that ahead of time. Tunes are taught by rote as is traditional in Trinidad where Pan originated. One camper told me recently, "I’ve been wanting to take your class for 11 years and now I’m here!!" So it’s never too late. There is a saying in Trinidad, “Not I, We!” Come join the Pan Party and Jam with us!

PERCUSSION

AFRO-CUBAN TUMBADORA (CONGA DRUM); John Santos; Beg.-Int.; 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 technique exercises, rhythmic parts and arrangements in this class. Bring a conga if you have one. There will be a limited number to share.

AFRO-LATIN ROOTS OF JAZZ ON VIDEO; All Levels; John Santos; Video analysis and listening class - all levels. Profound video clips from Cuba, Puerto Rico, Haiti, Perú, and Brazil!

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

THE PANDEIRO - MORE THAN A TAMBOURINE!; All Levels; Ami Molinelli; Focusing heavily on the Pandeiro, (the Brazilian tambourine), this class will explain various Brazilian rhythms, styles, techniques, and yes... how to do the “roll!” 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! (Instruments provided)

RHYTHM GAMES AND PERCUSSION EAR TRAINING; All Levels; Ami Molinelli; How do you play percussion with an ensemble? How do you play percussion and read basic notation? What is the history/origins of some essential grooves from the African Diaspora (i.e. bo diddley, bossa nova, blues, hambone, clave,)? What are contemporary uses of percussion and how do we play a piece as an ensemble? This class is a mix of rudiments and games that showcase cultural contexts.
(Instruments provided)

SAMBA-SAMBA-SAMBA!; All Levels; Ami Molinelli; This class will learn a traditional samba school arrangement from Brazil’s Carnaval and also how to take traditional Brazilian instruments and apply them to your life as a musician! The first half of the week we will prepare for the Ohlone Bowl parade and after that we will look at how these instruments traveled from a Brazilian marching band into the Brazilian jazz ensemble and how you can use them. Our arrangement will highlight samba, samba reggae and samba funk! (Instruments provided).
THE AFRO CARIBBEAN RHYTHM SECTION OUTSIDE THE BOX; Int./Adv.; Dave Flores and Amanda Ruzza; This class is open to all members of the rhythm section; base, piano, guitar, drum set, and percussion. We will explore the rhythmic and harmonic dialogue of grooves from South America and the Caribbean. This is no small task, but in the spirit of Jazz we will learn how to collectively turn inspiration into a musical conversation.

GUITAR

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

BLUES EXPLORATIONS; All Levels; Terrence Brewer; 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.

UKULELE ORCHESTRA; All Levels; Gillian Harwin; This class is for beginners who want to experience the fun and excitement of learning songs from the blues, rock, and jazz genres on the Ukulele! Students will also learn basic chords, exercises, and percussive effects, and know the joy of being part of a wonderful Ukulele group experience! Bring your ukulele to camp to make sure you have one. If you do not have one, there will be a limited amount available to borrow.

GOT RHYTHM?; Beg./ Int.; Will Bernard; Rhythm is one of the most important and overlooked aspects of playing the guitar. In this class we will look at how you can improve your musicality by focusing on aspects of Afro-Cuban, funk, New Orleans, and Brazilian rhythms along with approaches to straight-ahead jazz. We will focus on how to accompany soloists as well as how to improve our soloing by zeroing in on the rhythmic side of improvisation. We will work with interlocking parts and how to play together as a guitar ensemble,

A JAZZ APPROACH TO BLUES; All Levels.; Will Bernard; The blues is the basis of most of what is called jazz. In this class we will focus on all the variations that have developed over the years to extend the basic blues forms and feelings. From Louis Armstrong, Charlie Parker, John Coltrane, Ornette Coleman and Duke Ellington, the blues has been found a flexibility to expand and contract into all kinds of harmonic and rhythmic complexities. We will examine the different approaches explored by these masters and others.

JAZZ THEORY AND TECHNIQUE FOR GUITAR; All Levels; Will Bernard; Theory can really be one of the most fun aspects of music if you allow it to be. Once you open these doors it just keeps leading to more inspiration. In this class we will focus on the understanding of chordal movement, scales and modes, harmonic function and rhythmic applications. We will also work on ear training and other useful applications in the day to day world of jazz performance.

PLAYING JAZZ STANDARDS - THE ETERNAL JAM!; All Levels; Keith Ganz; In this class we will learn jazz chord voicings, progressions, rhythms, and soloing approaches by playing jazz standard tunes together! We will use a different tune each class as a vehicle to explore all elements of jazz guitar playing and jazz chord progressions. Beginners will learn basic jazz chords and rhythms while more experienced players will be introduced to new chord and soloing vocabulary and concepts tailored to their level. This is a PLAYING class!
A DEEPER DIVE; Int.-Adv.; Keith Ganz; Gain a deeper understanding of the skills and concepts needed for SATISFYING jazz guitar playing. Topics include: How to build melodic solos and connect chord changes beyond scales and patterns, developing vocabulary (not licks), finding new voicings through voice leading and intervallic construction, playing 2/5’s with tension & release, mastering and expanding on common progressions, ear training/transcription, memorizing tunes, tone and technique. Bring your questions!

PLAYS WELL WITH OTHERS - HOW TO MAKE THE MOST OF THE DUO SETTING; All Levels; Keith Ganz and Kate McGarry; Vocalists and guitarists welcome; 15 years of collaboration between Kate McGarry and Keith Ganz have produced 7 critically acclaimed recordings, 2 Grammy nominations for Best Jazz Vocal Album,(2008 & 2018!) and live duo performances that crackle with spontaneity and joy. This class will address the skills needed to use the space and intimacy of the duo setting to your advantage. Topics include rhythmic and harmonic independence, creating an expanded dynamic range, deep listening, communication, and how to do more with less! Keith will also share a wealth of tips for solo guitar accompaniment, including implying momentum and harmony without getting stuck playing a part, using silence, creating contrast, and how to make the vocalist and the duo sound the very best they can. (Anyone interested in the duo setting welcome, regardless of instrument.)

THE AFRO CARIBBEAN RHYTHM SECTION OUTSIDE THE BOX; Int./Adv.; Dave Flores and Amanda Ruzza; This class is open to all members of the rhythm section; bass, piano, guitar, drum set, and percussion. We will explore the rhythmic and harmonic dialogue of grooves from South America and the Caribbean. This is no small task, but in the spirit of Jazz we will learn how to collectively turn inspiration into a musical conversation.

BRASS INSTRUMENTS

CONNECTING WITH SOUND; All Levels; Ingrid Jensen; We will use the drone and some time elements to internalize melodies, rhythms and harmonies. The goal - to be connected to the ideas we are going for.

INSTANT WRITING AND HEARING JAM; All Levels; Ingrid Jensen; All Welcome; Using the fundamental sound of the drone, we will create a song to sing, clap, and jam over.

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

TROMBONISTS UNITE! All Levels; Natalie Cressman, Jeff Cressman; 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!

WARM UP WITH THE MOLECULES OF MELODY; All Levels; Darren Johnston; All brass instruments welcome; Continuing the concept of slow practice from last years’ “Trumpet Yoga,” we will explore the building blocks of melody through a systematic warm-up that covers both diatonic and chromatic melodic development, and will increase harmonic dexterity while warming up our air, ears, and sense of time for the day of music to come.

THE REAL REASON WE TRANSCRIBE: STARRING HARRY "SWEETS"; All Levels; Darren Johnston; Together we'll gradually learn more and more of a relatively simple, but great jazz solo off of a recording by Harry "Sweets“ Edison. The emphasis will be on matching the soloist in as much detail as possible. We’ll experience what it’s like to feel time and to add nuance in the way that he did, which will open the door to developing more character and a deeper swing in our own playing, while developing improved audio memory.
SAX

INTERMEDIATE SAXOPHONE MASTER CLASS; Beg.- Int.; Mary Fettig; Developing sax technique along with theoretical proficiency. Study of jazz phrasing and jazz language of the saxophone greats.

ADV SAXOPHONE MASTER CLASS; Int.- Adv.; Mary Fettig; Developing advanced sax techniques along with theoretical proficiency. Study of jazz phrasing and jazz language of the saxophone greats.

WHAT TO PRACTICE; Beg.- Int.; Dayna Stephens; we will discuss warm up exercises and different ways to practice in order to become a stronger and clearer improviser.

PENTATONICS LABORATORY; Int.- Adv.; Dayna Stephens; we will discuss the myriad of uses for pentatonics and as well as how to create your own.

MAKING MELODIES; All Levels; Dayna Stephens; we will unpack what makes a good melody and create some of our own thru improvisation and composition.

VOCALS

VOCAL INTENSIVE; Adv; Kate McGarry; 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 Kate McGarry
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.

PLAYS WELL WITH OTHERS - HOW TO MAKE THE MOST OF THE DUO SETTING; All Levels; Kate McGarry and Keith Ganz; Vocalists and guitarists welcome; 15 years of collaboration between Kate McGarry and Keith Ganz have produced 7 critically acclaimed recordings, 2 Grammy nominations for Best Jazz Vocal Album, (2008 & 2018!) and live duo performances that crackle with spontaneity and joy. This class will address the skills needed to use the space and intimacy of the duo setting to your advantage. Topics include rhythmic and harmonic independence, creating an expanded dynamic range, deep listening, communication, and how to do more with less! Keith will also share a wealth of tips for solo guitar accompaniment, including implying momentum and harmony without getting stuck playing a part, using silence, creating contrast, and how to make the vocalist and the duo sound the very best they can. (Anyone interested in the duo setting welcome, regardless of instrument.)

PERFORM THAT SONG; Beg.-Int.; Vicki Randle; Perform that Song; bring your favorite song and we’ll work on performance and presentation, mic technique, hydration, breathing, smiling and other factors that affect live performance.

IMPROVISE OVER BLUES; Int.- Adv.; Vicki Randle; Sing solos over I-IV-V changes. We will explore various rhythmic and melodic Ideas.
HARMONY & STUDIO SINGING; All Levels; Vicki Randle; Harmony singing with other singers. Sharpen your ear. Finding and holding your note. Vicki will also share various techniques and studio tips she has developed throughout her recording career.

INTRO TO RHYTHMIC VOICES WITHIN; Beg/Int.; Christelle Durandy; We will introduce the skill set required to sing melodies and clap rhythms simultaneously, pulling from the Latin and Cuban musical tradition.

THE RHYTHMIC VOICES WITHIN; Int/Adv.; Christelle Durandy; Rhythm is a playground. We will explore, through Latin and Cuban melodies, how to work with and develop rhythmic concepts - the value of keeping time clapping or playing a percussive pattern while singing and improvising. (i.e: by applying constraints) - rhythmic accuracy- vocals rhythmic palette creativity (displacement, improvisation, vocabulary,...) - languages rhythmic concept (i.e: using the stresses used in a language). Note: No spanish speaking is required.

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

THE MANY GROOVES OF THE BLUES; All Levels.; Faye Carol; Explore and sing a variety of songs and grooves encompassed by the blues including shuffles, swingin blues, and funky blues. Discover how the blues is the root of popular music in America and learn of its many regional styles and sounds and prominent practitioners.

GET DOWN WITH THE CATS; All Levels; Faye Carol; Learn songs written and performed by “The Cats:” prominent folks in this music we call jazz like Thelonious Monk, Benny Golson, Miles Davis, Abbey Lincoln, Dizzy Gillespie and more. Explore your creativity through improvisation.

LIVE IN HARMONY; All Levels; Faye Carol; Learn how to unite with your fellow campers and develop your ear and musical memory through harmony while singing a variety of jazz standards and popular songs.

HIDDEN GEMS OF BOSSA NOVA; Beg.- Int., Sandy Cressman; We will explore some of the less well-known songs of the bossa nova era and genre, by composers such as Baden Powell, Roberto Menescal, Edu Lobo, Jobim and more. The focus will be on songs that singers can bring into their jazz trio or quartet repertoire.

THE MUSIC OF MILTON NASCIMENTO; Int.- Adv; Sandy Cressman; We will explore the repertoire of Milton Nascimento, one of the great composers of Brazilian Jazz and MPB. His songs span the majestic, romantic and social protest/commentary. We will explore wordless melodies, songs in Portuguese and in English.

MODERN JAZZ SINGING: BECOMING A STYLISTIC CHAMELEON; Beg.- Int.; Natalie Cressman; 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.

ALL-CAMP GOSPEL CHOIR; All Levels; Terrance Kelly; All Welcome; Here’s your chance to sing Gospel music under the direction of Terrance Kelly- Everyone is invited! We will do several types of gospel music from contemporary to traditional, giving a taste of what’s out there in gospel today. This is often the most memorable experience at camp, so don’t miss it.

GOSPEL ENSEMBLE; All Levels; Terrance Kelly; Small ensemble working with contemporary gospel stylings and harmonies and polyrhythms. Sing Gospel in an ensemble and get the benefit of working in a small unit. We will perform at the final gospel concert. No Audition Necessary.
GOSPEL RUNS; All Levels; Terrance Kelly; 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; Beg./Int.; Christine Guter; Learn to sing jazz harmony in an ensemble setting. Everyone welcome! We’ll learn some beginning, high-quality vocal jazz arrangements. Rewarding, co-creative, educational, enlightening, and fun!

ADVANCED VOCAL JAZZ ENSEMBLE; Int./Adv; Christine Guter; This is a small vocal ensemble for those who enjoy the challenge of singing harmony 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 jazz arrangements which will feature ensemble singing as well as solos and scatting. AUDITION REQUIRED ON FIRST DAY OF CAMP.

HIPPIFY YOUR SOLO REP; All Levels; Christine Guter; This class will learn some lesser known tunes and address concepts such as: choosing appropriate keys, style considerations, groove, ideas for your own solo arrangements, and having a balanced repertoire.

PRE-PRODUCTION IN A FISHBOWL!; Beg.- Int.; Julie Wolf; 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 work-shopping we will explore various ways to best serve your song on its way toward the recording studio! This is called pre-production, and the “fishbowl” part is that we’ll all be together, helping each other get into the deeper realms of the song, where authenticity lives! We’ll create a fun and safe environment to explore together. Some of the things we’ll get into are: - Story - what are you wanting to communicate? - Lyric interpretation (and possibly some lyric editing as needed with originals) - Song key - Arrangement - Instrumentation - What is your vision for the song? - Who is your intended audience? - Different kinds of studio environments - what might be right for you and your song? - Pre-production ideas and best practices - Approach to choosing band personnel

Originals encouraged but covers and standards are welcome too (be prepared to make that cover your own!).

THING GOES: COLE PORTER WITH A TWIST; Int/Adv; Julie Wolf; Hey singers! Calling all audacious risk-takers and folks who are ready to get their Cole Porter on in the woods! In this class we’ll pick a few choice Cole Porter tunes and have our way with them. In the words of the man himself….

In olden days, a glimpse of stocking
Was looked on as something shocking.
But now, God knows,
Anything goes.

REIMAGINING ICONIC SONGS OF THE 70’S & 80’S; Julie Wolf; All Levels; For both instrumentalists and vocalists. 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. Some crazy wonderful music will brew in Gold’s Gulch. Let’s do this!
ENSEMBLE CLASSES

JAZZ CAMP BIG BAND; All Levels; Darren Johnston; Instruments Only; No Audition Necessary. In this ensemble we'll learn some music aurally, practice sight-reading and ensemble/section playing, and will practice some free improvisation exercises designed to increase listening skills and compositional thinking. We will cover a broad range of styles and approaches. Singers are welcome, but should bring an arrangement for the band to read, if they wish to be featured. Singers can easily be integrated into the free improvisation and collective composition exercises.

LATIN BIG BAND; All Levels; John Calloway; Instruments Only; No Audition Necessary. Sight-reading skills a big plus! Study and performance of various Latin Jazz and Afro-Cuban big band music culminating in the Friday night camp concert/ dance party.

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

3:00-4:00: Master Class with Ingrid Jensen
4:15-5:15: Class conducted by a different faculty member each day.

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

SPONTANEOUS MORNING ENSEMBLE; All Levels; Jovino Santos Neto; All instrumentalists and vocalists welcome. 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. Please Note: violinists, clarinet players and all specialty instruments encouraged.

THE AFRO-SAMBA ENSEMBLE; Int.-Adv.; Jovino Santos Neto; All Welcome (instrumentalists and vocalists) Samba, the most celebrated of Brazilian grooves, in its many varieties, is a modern mixture of African circle dances with European harmonic languages. In the 1960s, composers like Baden Powell, Moacir Santos, Jorge Ben and others created sambas with more intense African components, developing beautiful rhythms based on simple harmonic forms. This ensemble will explore this legacy of powerful and seminal music in the beautiful natural environment of Jazz Camp West. Charts will be made available for download before Camp.

IMPROVISOR'S ORCHESTRA; All Levels; Art Lande; All Welcome; We will create spontaneous compositions using fundamental building blocks of melody, harmony, rhythm, form texture and orchestration. Using our ears and creative vision, we will seek to balance intonation, sustaining and letting things go.

FUNK ENSEMBLE; All Levels; Gillian Harwin; All Instrumentalists and Vocalists welcome; Explore 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! ** If you would like to begin preparing songs before camp please contact Gillian Harwin (ghmundo@yahoo.com) for the song list.

BOB MARLEY EXTRAVAGANZA; All Levels; Matt Jenson; In this ensemble we will prepare 6 Marley songs for performance and learn the inner workings of all the essential components of a great reggae band. The emphasis is on the disciplined rhythmic and harmonic layering of parts designed to bring about the transcendent experience of the collective creation of absolute rhythm and groove. We will also discuss historical facts, epithets, quotes, and stories about Bob’s life, perhaps with a little current socio-political commentary...as Bob would have wanted!
Instrumentation: Bass, drums, 2 guitars, 2 keyboards, 2 hand percussion, trombone, trumpet, tenor and alto sax, 1 lead vocalist and 3-part background vocals. Instrumentation is not absolutely limited to this, so Matt will work with whatever instruments we have. As for vocals: we will interchange lead vocalists on each tune and of course we will accommodate more than 3 back-up vocalists.

Pre requisites:
Instrumentalists – be able to play all types of triads and 7th chords and be fairly fluent in the use of major and minor pentatonic scales as well as blues scales and licks. Drummers – be able to play a one drop drum pattern.
Singers - be able to hold a harmony line against other harmony lines and have some sense of being able to blend your voice with other voices.
* See Matt’s “Reggae Playing Essentials” PDF for descriptions of parts.
* Guitarists (and everyone!), watch the video (on YouTube), “The Art of Playing Reggae Guitar with Tuff Lion.”
* Read Matt’s “Introductory Essay on Marley.”
(Links will be provided for the above three items.)

Repertoire:
1) Them Belly Full (album: Natty Dread)
2) The Heathen (album: Exodus)
3) No Woman No Cry (album: Live and Natty Dread)
4) So Much Trouble in the World (album: Survival)
5) Want More (album: Rastaman Vibration)
6) Positive Vibration (album: Rastaman Vibration)
* Please learn these songs and take a look at the charts ahead of time!

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.