



Past Clinics and Performances

University of Washington

Shannon Dudley - Ethnomusicology Head

Fresno State University

Michael Campbell, Associate Professor

California State University - East Bay, CA

Johnnes Wallmann, Director of Jazz Studies

Santa Rosa Junior College

Bennett Friedman, Department of Music Chair

Los Medanos College - Pittsburg, CA

John F. Maltester, Director

Walnut Creek Intermediate - Walnut Creek, CA

Rita Zigas-Brown, Director

Los Lomas High School

John Schroder, Director

Freedom High School

George Chilcott, Director

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doug beavers

Trombonist, Arranger & Educator

Educational Programs



Testimonials

“Doug Beavers is a formidable trombonist, composer, teacher and motivator. He spent many hours with my students and had a lasting impact. He is professional, patient and encouraging. In addition, he is a first-class artist and serves as an excellent model for jazz improvisers of all ages.”

—Dr. Michael Caldwell, Associate Professor
California State University, Fresno
President, California Association for Music Education
(CMEA)—Central Section Chair, University High School
Board of Governors

“His demeanor is open and inviting, allowing the students the opportunity to comfortably speak with, and ask questions of Doug - they did not feel intimidated by his presence. He would counsel the band members (prior to the performance) on how to improve a music passage, then demonstrate on his trombone the improvement he requested of the members. During the performance, Doug’s mastery of his craft was greatly apparent, as each solo looked and sounded so effortless; those that were performing with him, as well those in attendance watching, were in awe.”

—George Chilcott, Freedom High School - Brentwood, CA

“Doug Beavers is an outstanding adjudicator. He works extremely well with students and focuses quickly on performance problems and how to solve them. He is very respectful of the work directors do and involves the entire band in the clinic. His adjudication scores were consistent with other adjudicators showing he has a well-developed tolerance awareness of performance levels.”

—John Maltester, Former Director of Bands,
Los Medanos College - Pittsburg, CA

About Doug Beavers



In exceedingly high demand as a cutting edge trombonist as well as an internationally-renown producer, composer, orchestrator and “arranger of the first-class” (Harvey Siders, *JazzTimes*), Doug Beavers has become known for his “unsurpassed work ethic” (Jim Harrington, *Oakland Tribune*, *ANG Newspapers*) in his music. He earned a **Grammy® award** for his work on Latin legend **Eddie Palmieri’s** star-studded release *Listen Here (2006)*, and has performed with world-class musicians including Eddie Palmieri (*La Perfecta II*, *Ritmo Caliente*, *Listen Here*), **Rosemary Clooney** (Sentimental Journey, The Last Concert), **Mingus Big Band**, **Spanish Harlem Orchestra**, **Brian Culbertson**, **Pete Escovedo** and **Seal**. He is currently the jazz trombone lecturer at California State University, East Bay and serves on the music faculty of Los Medanos College, Pittsburg CA and is an advisor to the Frederick Douglas Academy in Harlem, New York City.

Programs & Clinics

Jazz Programs, Masterclasses and Clinics*

*Intended to prepare students for professional performances and recordings (all levels)

Festival Adjudicator & Clinician

Thorough deconstruction and reconstruction of students’ performance at the College, High School, or Intermediate school levels.

Studio Jazz Trombone

–Tone Quality
–Harmonic Application and treatment as related to the trombone
Jazz Agility Exercises

Studio Jazz Arranging

–Historical Perspective and Analysis of the greats—Nelson Riddle, Gil Evans, Sammy Nestico
–Arranging in the Modern Era—modern harmony and voice-leading
–Usage of Finale 2010 & Sibelius 6 as applied to jazz arranging, reducing playback dependency

Recording Strategies for Professional Environments

–Strategies learned “in the trenches” that will encourage success during recordings
–Sight-reading with tips and strategies

Afro-Cuban and Afro-Caribbean Programs*

*Can be tailored and administered to high school, undergraduate and graduate levels.

Afro-Cuban and Afro-Caribbean Masterclass

–Historical background and chronology—from religious chants to modern era recordings
–Roles of the instruments utilized in the idiom with audio and written examples
–Survey of rare and unreleased recordings, with analyses and transcriptions

What is Clave? - a Workshop

–Identifying and improvising in and out of clave
–Improvising off the dominant chord to achieve a maximum degree of tension and release

Composing and arranging Afro-Cuban and Afro-Caribbean music—a Clinic

–Historical chronology of master composers and arrangers of the idiom
–Survey and analysis of the great arrangers within the idiom, with audio and transcribed examples
–Maintaining clave throughout the length of the composition or arrangement
–Common and effective harmony and voice-leading within the idiom