

the **Jazzschool**
at CALIFORNIA JAZZ CONSERVATORY
FALL 2021

COMMUNITY CLASSES AND WORKSHOPS FOR ADULTS AND YOUTH



ADULT MUSIC PROGRAM

Ensembles

Jazzschool ensembles are available for musicians of all levels in a range of styles under the direction of experienced professional musicians. Ensembles take place in person at the California Jazz Conservatory. All ensembles require a consultation/audition. Ensembles conclude with a performance, open to the public during the week following the 10th class session.

JAZZ ENSEMBLES

Beginning Jazz Ensemble (2 sections) **APPLY**

Put theory into practice by learning jazz standards, while developing improvisation and ensemble skills. For all instruments. *Prerequisites: knowledge of basic jazz theory and ability to keep time and read music.*

Section 1: Mon: 6:30–8 pm;

Section 2: Mon: 8:15–9:45 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Melecio Magdaluyo (in-person) • \$395

Piano Trio (5 sections) **APPLY**

Develop performance skills in the piano, bass and drums trio format. Open to four pianists and one drummer with accompaniment provided by a professional upright bassist. *Prerequisites: ability to play and improvise over jazz standards.*

Section 1: Mon: 5–6:30 pm;

Section 2: Mon: 6:45–8:15 pm;

Section 3: Mon: 8:30–10 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Peter Horvath (in-person) • \$395

Section 4: Fri: 1:30–3 pm; Section 5: Fri: 3:30–5 pm

9/24 – 12/3 (10 weeks) *No class 11/26*

Ben Stolorow (in-person) • \$395

Steve Erquiaga Jazz Ensemble 1 **APPLY**

Work on improvising over chord changes, playing with good time and learn the skills needed to perform with other musicians. Class emphasis is on standard mainstream styles: blues, standards, swing, bebop, ballads and bossa novas. *Prerequisites: knowledge of basic jazz theory and ability to keep time and read music. Some previous ensemble experience.*

Tues: 4:30–6 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Steve Erquiaga (in-person) • \$395

Steve Erquiaga Jazz Ensemble 2 **APPLY**

Focus on slightly faster tempos and more involved tunes. Unusual keys, uncommon tune structures and more complex melodies are presented along with standard repertoire. Includes the music of Miles Davis, Jobim, Art Blakey, Cal Tjader and many 60s Blue Note-era artists. Original compositions are encouraged. *Prerequisites: knowledge of jazz theory, previous jazz ensemble experience.*

Tues: 6:30–8 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Steve Erquiaga (in-person) • \$395

Post-Bop Ensemble **APPLY**

Explore the repertoire of Chick Corea, Joe Henderson, Wayne Shorter, John Coltrane and other post-bop jazz composers from the 1960s to the present. Strong emphasis placed on group communication and interaction. *Prerequisites: for intermediate to advanced players with substantial ensemble experience.*

Wed: 6:30–8 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Steve Erquiaga (in-person) • \$395

Music of Miles Davis & Wayne Shorter **APPLY**

Explore the music of Miles Davis and Wayne Shorter from the mid-60s on. Repertoire is drawn from far-reaching classic albums including *Miles Smiles*, *ESP*, *Filles de Kilimanjaro*, *Speak No Evil*, *Bitches Brew*, *In a Silent Way*, *Native Dancer* and *Jack Johnson*. Strong emphasis placed on group communication and interaction. *Prerequisites: for advanced players with substantial ensemble experience.*

Wed: 8:15–9:45 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Steve Erquiaga (in-person) • \$395

Jazz Standards for Gigs (5 sections) **APPLY**

Develop the skills and repertoire needed for typical jazz gigs through the study and performance of common jazz styles including swing, bossa nova, jazz waltz and ballads. Instructor covers repertoire, essential arranging concepts (intros, endings, etc.), relevant jazz harmony and tips for soloing. *Prerequisites: knowledge of basic jazz theory and ability to keep time and read music. Some previous ensemble experience.*

Section 1: Tues: 6:30–8 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Section 2: Wed: 6:30–8 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Section 3: Sat: 10–11:30 am;

Section 4: Sat: 11:45–1:15 pm;

Section 5: Sat: 1:30–3 pm

9/25 – 12/4 (10 weeks) *No class 11/27*

Glenn Richman (in-person) • \$395

Music of the Masters (2 sections) **APPLY**

Dig into the music of John Coltrane, Thelonious Monk, Wayne Shorter and other jazz masters. Learn and internalize a variety of essential grooves while developing improvisation skills through the rehearsal of challenging repertoire. *Prerequisites: for advanced players with substantial ensemble experience.*

Section 1: Tues: 8:15–9:45 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Section 2: Wed: 8:15–9:45 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Glenn Richman (in-person) • \$395

Jazz Fusion Ensemble: The Music of Billy Cobham **APPLY**

A high energy electrified jazz fusion ensemble focusing on the music of drummer Billy Cobham, as featured in Cobham's solo projects, the band he co-led with George Duke, and more. Representative compositions include *Red Baron*, *Hip Pockets*, *The Pleasant Pheasant* and *Quadrant 4*. *Prerequisites: for advanced players with substantial ensemble experience.*

Wed: 8:15–9:45 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Frank Martin (in-person) • \$395

Hard Bop Ensemble APPLY

Study and perform music melding bebop with R&B, gospel and the blues as developed by mid-century masters including Horace Silver, Art Blakey, Cannonball Adderley, Miles Davis, Jimmy Smith and others. *Prerequisites: for intermediate to advanced players with substantial ensemble experience.*

Thurs: 6:30–8 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Dave Lefebvre (in-person) • \$395

Jazz Big Band APPLY

This 19-piece ensemble covers classic and contemporary repertoire for big band. Original compositions by ensemble members are also workshoped and performed. Full three-quarter commitment required (fall, winter, spring). *Prerequisites: strong reading skills, intermediate to advanced instrumental technique, ability to blend with a section, jazz improvisation skills.*

Thursdays 8:15–10:15 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Dave Lefebvre (in-person) • \$260

The Music of Thelonious Monk APPLY

An ensemble focused on the compositions of the great pianist/composer Thelonious Monk, many of which have come to be considered jazz standards. *Prerequisites: for intermediate to advanced players with substantial ensemble experience.*

Mon: 6:30–8 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Howard Wiley (in-person) • \$395

Free Jazz Ensemble: APPLY

The Music of Ornette Coleman

The Free Jazz Ensemble is for improvising musicians interested in stretching the boundaries of harmony and form. Each quarter the ensemble focuses on the music of a particular master musician. This fall, we will explore the music of saxophonist/composer/groundbreaker Ornette Coleman. *Prerequisites: proficiency on an instrument, ability to read music and familiarity with experimental music and free jazz traditions.*

Tues: 8:15–9:45 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Jason Levis (in-person) • \$395

Phillip Greenlief Ensemble APPLY

The Phillip Greenlief Ensemble is dedicated to exploring a wide range of compositional styles and improvisation strategies for large or small ensembles. Students will be encouraged to compose for the group based on exposure to various new scoring techniques by Greenlief and other influential composers in the field (Oliveros, Braxton, Stockhausen, ROVA Saxophone Quartet, et al.), and will also incorporate some of the practices from Greenlief's recent solo improvisation course at the CJC. *Prerequisites: proficiency on an instrument, and interest in exploratory approaches to music making involving graphic scores, "conduction," etc.*

Tues: 6:30–8 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Phillip Greenlief (in-person) • \$395

BLUES, FUNK, REGGAE ENSEMBLES

Blues and Groove Ensemble (2 sections) APPLY

The Blues and Groove Ensemble offers students an opportunity to play a wide array of blues. R&B, funk, gospel, New Orleans and American roots styles with other musicians. We work on developing a great groove, playing solos and having fun! One vocalist is welcome per section. *Prerequisites: ability to play basic blues chords and scales in all keys. Familiarity with blues and R&B is recommended.*

Section 1: Mon: 8:15–9:45 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Section 2: Sat: 1:30–3 pm

9/25 – 12/4 (10 weeks) *No class 11/27*

Danny Caron (in-person) • \$395

Funk Ensemble APPLY

From James Brown to Prince, Sly and the Family Stone to Tower of Power, Stevie Wonder to Earth, Wind & Fire, The Meters to Herbie Hancock, we get down and funky in this ensemble. Explore what it takes to master the complexity of the funk genre by breaking down the rhythmic foundation of the groove, the feel, the "pocket!" For all vocalists, horns and rhythm section instruments. *Prerequisites: facility on an instrument, familiarity with the style.*

Thurs: 6:30–8 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Daniel Parenti (in-person) • \$395

Reggae Ensemble APPLY

Reggae music, despite its relatively simple nature, has a great deal of rhythmic and melodic nuance with an emphasis on the discipline of groove playing where each musician locks down their specific part to create a collective, ecstatic dance groove. We will study and perform repertoire by legendary groups such as the Skatalites, the Upsetters, Bob Marley and the Wailers, Sly and Robbie, and Roots Radics. We will learn how to play reggae (including one-drop, steppers and rockers styles), rocksteady, ska, and dub. Rhythm section players will learn how to play proper drum set grooves, reggae-centric bass lines, the skank and bubble, and the role of hand percussion. Horns and any other lead instruments will play melodies, learn reggae-centric backing lines and incorporate improvisation over the ensemble grooves. Open to all instrumentalists and vocalists including bass, drums, keyboards, guitar, hand percussion and horns. No previous reggae experience necessary. *Prerequisites: facility on an instrument, ability to keep steady time.*

Thurs: 6:30–8 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Jason Levis (in-person) • \$395

WORLD AND LATIN ENSEMBLES

World Groove Ensemble:

Caribbean & Latin American APPLY

This ensemble explores the irresistibly deep grooves from the Caribbean and Latin America. Styles may include calypso/soca, reggae, ska, cumbia, champeta, reggaeton, and more. Repertoire may include songs by both classic artists (Calypso Rose, The Skatalites, Bob Marley, Kassav', Boukman Eksperyans) and newer artists (Monsieur Periné, CimaFunk, Bixiga 70, and Lakou Mizik). Students learn the cultural context and interlocking rhythms of each tune. Emphasis is placed on listening to each other and playing together as a band. Open to vocalists and all instrumentalists. *Prerequisites: intermediate instrumental proficiency; ability to read charts and notation; participation in class performance.*

Thurs: 8:15–9:45 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Jennifer Jolly (in-person) • \$395

Salsa/Latin Jazz Ensemble **APPLY**

Rehearse and perform classic Afro-Cuban jazz 'standards' as performed by artists such as Cal Tjader, Tito Puente, and Eddie Palmieri. In addition, American jazz standards by artists such as John Coltrane and Miles Davis may be included and adapted to Latin rhythms. *Prerequisites: familiarity with and ability to play standard Afro-Cuban grooves (mambo, cha, 6/8, and bolero) as applied to your instrument.*

Tues: 6:30–8 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

David Belove (in-person) • \$395

Latin Big Band **APPLY**

The Latin Big Band is a large rehearsing ensemble that explores various styles of Afro-Cuban and Puerto Rican salsa with an emphasis on improvisation. The ensemble includes horns, vocals, percussion and rhythm. We currently have 60 tunes in our book and are continuously adding new material. Whether you're an amateur or a pro, this class is a great way to elevate your Latin music sensibility! *Prerequisites: all levels are welcome, but basic reading skills and technical facility on your instrument are strongly encouraged. Most of the material is intermediate to advanced.*

Mon: 8:15–10:15 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Josh Jones (in-person) • \$260

BRAZILIAN ENSEMBLES

Choro Ensemble **APPLY**

Focusing on classic Choro repertoire by Jacob do Bandolim, Pixinguinha, Ernesto Nazareth and others, gain experience playing in the traditional Brazilian 'Roda de Choro' style. All instruments are welcome. *Prerequisites: ability to read charts for rhythm section players, ability to read notation for melody players.*

Sun: Noon–1:30 pm

9/26 – 12/5 (10 weeks) *No class 11/28*

Ricardo Peixoto (in-person) • \$395

Brazilian Ensemble (5 sections) **APPLY**

Study and perform the classic and contemporary Brazilian jazz repertoire of Ivan Lins, Dori Caymmi, Toninho Horta, Antonio Carlos Jobim and instructor Marcos Silva. Vocalists are welcome!

Audition with Marcos Silva is required. Please call Marcos to schedule a consultation at 925-323-2580.

Section 1: Tues: 6:15–7:45 pm;

Section 2: Tues: 8:15–9:45 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Section 3: Wed: 6–7:30 pm;

Section 4: 8:15–9:45 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Section 5: Thurs: Noon–1:30 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Marcos Silva (in-person) • \$395

ADULT INSTRUMENTAL CLASSES

Adult Instrumental Classes take place in person or online, as noted. Online classes are conducted in real time, via zoom. Some in-person classes may be transferred to an online format, depending on evolving COVID safety guidelines. Prices listed are U.S. dollars. Please check cjc.edu for the most current information.

Piano and Keyboards

Piano 1 **ENROLL**

If you've ever wanted to play the piano, now is your chance! Learn how to read music, play scales, perform pieces, play duets, discover what musical forms and keys are all about, read jazz charts and play ensemble music with fellow students. *Prerequisites: none.*

Required texts: *Alfred's Basic Adult Piano Course: Lesson Book, Level One* (Willard Palmer), and *Piano Town Lessons Level 1* (Keith Snell) (Please purchase class texts from your preferred online retailer.)

Sat: 10–11:30 am

9/25 – 12/4 (10 weeks) *No class 11/27*

Jeanne Walpole (in-person) • \$395

Piano 2 **ENROLL**

For those with some keyboard experience, Piano 2 picks up wherever you left off in your pianistic pursuits and challenges you to go further with your musical endeavors. Ensemble and solo music is selected to match your level and ability on the piano. This class provides individual guidance as well as group performance opportunities. *Prerequisites: Piano 1 or equivalent experience.*

Required text: *Bastien Piano for Adults II* (Please purchase class texts from your preferred online retailer.)

Sat: 11:45 am–1:15 pm

9/25 – 12/4 (10 weeks) *No class 11/27*

Jeanne Walpole (in-person) • \$395

Applied Keyboard Harmony **ENROLL**

Learn tonic-dominant chord progressions, "turnarounds," and chord inversions in all keys while developing the ability to play standard tunes using those chord progressions in lead sheet format. This class prepares students for the Jazz Piano 1 class. Especially recommended for pianists with a classical background interested in breaking free of the printed page and learning how to interpret lead sheets and improvise. Handouts provided. *Prerequisites: basic keyboard knowledge.*

Sat: 1:30–3 pm

9/25 – 12/4 (10 weeks) *No class 11/27*

Jeanne Walpole (in-person) • \$395

Jazz Piano 1 **ENROLL**

Learn to play jazz standards and the 12-bar blues by studying jazz chord voicings and improvisation techniques. *Prerequisites: basic piano proficiency, knowledge of major scales, ability to play root-position major, minor, and dominant 7th chords in all keys, ability to read treble and bass clefs.*

Required text: *Jamey Aebersold Play-along Vol. 54, Maiden Voyage*. (Please purchase class texts from your preferred online retailer.)

Mon: 6:30–8 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Bob Karty (online) • \$395

Jazz Piano 2 **ENROLL**

In this continuation of Jazz Piano 1, you'll learn more advanced chord voicings and soloing techniques, as well as standard reharmonization techniques. *Prerequisites: ability to play 3-note voicings with proper voice leading through a jazz standard (e.g., "All the Things You Are" or similar), ability to improvise on a 12-bar blues in time, playing 3rds and 7ths in the left hand. An audition is required; please email [Rob Ewing](#) to schedule your audition.*

Required text: *Jamey Aebersold Play-along Vol. 54, Maiden Voyage*, and *The Jazz Piano Book* by Mark Levine. (Please purchase class texts from your preferred online retailer.)

Mon: 8:15–9:45 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Bob Karty (online) • \$395

Bebop Piano **ENROLL**

Study the soloing techniques developed by the great bebop pianists Bud Powell, Tommy Flanagan, Barry Harris, Hampton Hawes, Oscar Peterson and others. From the 1940s on, these masterful pianists developed a linear concept akin to Charlie Parker and other great bebop horn players' innovations. Learn to play flowing 8th-note line improvisations outlining the underlying harmony, drawing on the techniques developed and exemplified by these mid-century innovators. This style of "playing changes" is a core element of contemporary jazz improvisation and is an essential part of any aspiring jazz pianist's tool kit. *Prerequisites: functional piano technique and knowledge of jazz harmony.*

Tues: 6–7:30 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Adam Shulman (online) • \$395

Neo-Soul Harmony & Improvisation **ENROLL** **for Keyboardists**

Have you ever wondered how artists like Erykah Badu, Robert Glasper and Moonchild write their music? In this class, you will learn how to hear, analyze, improvise and write your very own neo-soul tunes. Take a deep dive into neo-soul/jazz harmony through a series of ear training exercises, harmonic analysis methods, improvisation and chord scale usage techniques, and reharmonization and composition strategies, ultimately composing your own neo-soul chord progression or song by the end of the term. *Prerequisites: basic keyboard proficiency and knowledge of chord structures (triads and 7th chords).*

Wed: 6–7:30 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Marcelino Quiroz (online) • \$395

Blues Piano Boot Camp **ENROLL**

Each weekly class focuses on a different aspect of blues piano: classic bass lines, right-hand licks, 2-handed coordination, comping grooves, improv, playing scenarios (solo, accompanying, or in a group), the range of styles (boogie-woogie, Chicago, jazz-blues, etc.), quintessential repertoire and great players, song forms (12-bar, 8-bar, etc.) and common variations, and more. Students are guided step-by-step in developing their playing chops and their own unique blues piano voice. *Prerequisites: beginning to intermediate keyboard proficiency and ability to read standard notation. Technical requirements: strong internet connection (Ethernet cable recommended); laptop/desktop by your keyboard or instrument; wired headphones.*

Tues: 6–7:30 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Jennifer Jolly (online) • \$395

Pianist's Survival Guide Series: **ENROLL**

Must Know Chord Voicings

This comprehensive class teaches students the most useful and common chord voicings across a range of styles. Topics include the triad and 7th families, close and open voicings, rootless voicings (1- and 2-handed), extensions, sus chords, alterations, upper structures, slash chords, voice-leading, and more. Students learn classic voicings by McCoy Tyner, Red Garland, Carole King and others, as well as voicings specific to gospel and other styles, giving students the vocabulary with which to "speak" in a wide range of musical settings. Students play along with the instructor, classic recordings, and backing tracks. All materials provided. *Prerequisites: beginning to intermediate keyboard proficiency and ability to read standard notation. Technical requirements: strong Internet connection (Ethernet cable recommended); laptop/desktop by your keyboard or instrument; wired headphones.*

Tues: 7:45–9:15 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Jennifer Jolly (online) • \$395

Jazz Keyboard Harmony & Voicings **ENROLL** **for Non-Keyboardists**

This hands-on course is for non-keyboard instrumentalists who want to understand more about jazz harmony and be able to play through standard jazz tunes with basic jazz voicings. Students learn to play several jazz standards, starting with left-hand two-note voicings and progressing up to four-note voicings. The course also covers basic two-hand voicings on the same jazz standards. If you're a horn player, string player, bassist or drummer and want to learn some keyboard to support your improvising and get deeper into harmony or wish to use the keyboard to get your arrangements together, this is the class for you.

Recommended text: *Jazz Keyboard Harmony* by Phil DeGreg. (Please purchase class texts from your preferred online retailer.)

Mon: 7:45–9:15 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Glenn Richman (online) • \$395

Guitar

Beginning Guitar **ENROLL**

Interested in learning how to play the guitar? This class will help you get it right from the beginning, learning the essentials, including tuning, finding notes and basic chords on the fretboard, proper hand positions, scale fingerings, simple songs, reading music and more! Your instructor can also answer questions about equipment selection (guitars, strings, amps, picks, etc.) *Prerequisites: none, for complete beginners. Students must bring a guitar to class.*

Required text: *Modern Guitar Method Vol. One*, Mel Bay (Please purchase class text from your preferred online retailer.)

Sat: 10–11:30 am

9/25 – 12/4 (10 weeks) *No class 11/27*

Danny Caron (in-person) • \$395

Blues and Swing Guitar **ENROLL**

Learn chord voicings, fingerboard harmony and single-string soloing techniques, with various styles covered, from the urban blues of B.B. King and Albert Collins to the more complex swing of Charlie Christian and Aaron “T-Bone” Walker. We’ll dive into alternate chord cycles and rhythm playing and work with transcriptions to develop strong melodic solos. *Prerequisites: familiarity with the 12-bar blues progression, ability to play barre chords in several shapes, basic knowledge of the minor pentatonic scale, some picking facility.*

Sat: 11:45 am–1:15 pm

9/25 – 12/4 (10 weeks) *No class 11/27*

Danny Caron (in-person) • \$395

Music Theory & Fretboard Knowledge for Guitar **ENROLL**

Learn the basics of music theory as applied to guitar, developing familiarity with the fretboard through chord, scale and arpeggio practice. Topics include:

- Overview of chord and scale types and where they are located
- Chord progressions commonly used in jazz and related styles
- Comping patterns
- Scale and arpeggio practice in various positions
- Reading charts and standard notation (treble clef)
- Transcribing music from recordings
- Basics of melodic improvisation

Prerequisites: ability to play basic barre chords and some familiarity with playing scales.

Mon: 6:30–8 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Danny Caron (in-person) • \$395

Jazz Guitar 1 **ENROLL**

A hands-on introduction to jazz guitar. Learn essential jazz theory, scales, chords, arpeggios and songs. We especially recommend this class for guitarists with previous experience in other styles interested in exploring jazz and blues. *Prerequisites: two years of playing experience, knowledge of major and pentatonic scales and all seventh chords.*

Wed: 6:30–8 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Jeff Massanari (online) • \$395

Jazz Guitar 2 **ENROLL**

Continuing from Jazz Guitar 1, explore more complex harmonic and melodic concepts, scales and chord voicings, with lots of hands-on playing time and personal guidance. *Prerequisites: Jazz Guitar 1 or equivalent; knowledge of scale and chord theory and some familiarity with jazz repertoire.*

Wed: 8:15–9:45 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Jeff Massanari (online) • \$395

Contemporary Improvisation for Guitar **ENROLL**

Explore the concepts and techniques behind today’s contemporary jazz guitar sound. Topics include:

- construction and playing of chromatic lines
- the use of melodic and harmonic minor scales
- playing “inside” and “outside” the chord changes using pentatonic and other scales
- triad pairs
- chord superimposition
- intervallic lines (single note lines utilizing large intervals)
- rhythmic concepts that complement all of the above

Prerequisites: ability to play major and natural minor scales and simple ii–V–I progressions in all keys, and the ability to read standard notation.

Mon: 6–7:30 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Steve Erquiaga (online) • \$395

Jazz Guitar Comping **ENROLL**

This hands-on class provides the intermediate-to-advanced guitarist with the tools, concepts and techniques essential to creative and effective comping. Topics include:

- Comping over straight-ahead, bebop, modal, funk/fusion, ballads, contemporary jazz, Brazilian and Afro-Cuban styles of music
- Creative chord voicings—looking at the fingerboard and voicing chords in a more “pianistic” way; quartal harmony (clusters voiced in 4ths) in modal comping; the possibilities of dissonant intervals such as the minor 2nd; slash chords; tritone substitution; and upper-register chord voicings
- Rhythmic anticipation and syncopation: the “right” places to put chords to create “forward motion,” comping in 3/4, 6/8 and odd meters

Prerequisites: knowledge of chord/scale theory; ability to play major, dominant and minor seventh chords and the ii–V–I progression in all keys

Thurs: 6–7:30 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Steve Erquiaga (online) • \$395

Introduction to Swing Rhythm Guitar **ENROLL**

From Eddie (Lang) to Freddie (Green), we will explore the roots and early development of swing guitar with a focus on rhythm playing during the Swing Era. Using a mix of history and recordings, we will develop an approach to technique that draws from the tradition of both well and lesser-known players. While our emphasis will be rhythm playing in both small and large ensembles, we will also touch upon chord soloing and chord melody playing as it applies to introductions and solo breaks. *Prerequisites: Guitarists should come to the class with a moderate, working knowledge of chord forms and the fretboard, as well as an understanding of basic music theory and the ability to navigate basic chord changes.*

Tues: 6–7:30 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Nick Rossi (online) • \$395

Brazilian Guitar **ENROLL**

Learn Brazilian music styles including samba, baião, bossa nova and choro, and the techniques used to play them. The primary focus is on learning repertoire while developing the following areas: stylistically appropriate comping rhythms, chord melody playing, creating solo arrangements, right-hand fingerstyle techniques and melodic soloing approaches. *Prerequisites: ability to read music notation, facility on guitar.*

Sun: 2–3:30 pm

9/26 – 12/5 (10 weeks) *No class 11/28*

Ricardo Peixoto (in-person) • \$395

Brass

Trombone Master Class **ENROLL**

Trombonist Natalie Cressman (2019 DownBeat Rising Star Winner, member Trey Anastasio Band) leads this trombone master class covering technique, ear training, applied theory, improvisation and more, tailored to the specific needs and interests of the students. Recommended for all serious trombonists! *Prerequisites: intermediate technical facility. Open to both adults and young musicians age 15 and up.*

Mon: 6–7:30 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Natalie Cressman (online) • \$395

Woodwinds

Beginning Saxophone **ENROLL**

An introduction to the saxophone utilizing simple ensemble arrangements to get a head start on fingerings, sound production and reading in a fun and musical way. All saxophones are welcome! *Prerequisites: none, for complete beginners. Instructor consultation is required. Please contact Bill Aron to schedule a consultation bill@cjc.edu*

Thurs: 6:30–8 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Bill Aron (in-person) • \$395

Bass

Beginning Electric Bass **ENROLL**

Get off to a good start learning your instrument, covering the fundamentals of what it takes to be an effective bassist in any genre. From jazz to funk and everything in between, this class focuses on topics including right and left-hand technique, finger dexterity, neck memorization, the parts of the bass, theory, reading, transcription and much more! Perfect for new musicians as well as seasoned instrumentalists with the desire to learn more.

Prerequisites: none, open to all; students must bring a bass to class.

Mon: 6–7:30 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Daniel Parenti (online) • \$395

Funk Bass **ENROLL**

This class takes a broad look at the funk genre and the bass's role within it, spanning many techniques including picking, ghosting, slap, and, most importantly, how to feel 16th notes. We will span several decades of the funkier bass lines from artists like James Brown, Prince, Stevie Wonder, The Meters, Tower of Power, Sly and The Family Stone and more!

Prerequisites: intermediate level and reading ability are recommended for this class but not required.

Mon: 7:45–9:15 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Daniel Parenti (online) • \$395

Drums and Percussion

Stick Technique **ENROLL**

A hands-on class for drummers who would like to refine their stick technique & control for drum set playing. Students will learn & explore basic rudiments, variations, combinations, and exercises which apply these patterns to musical phrases. The study of rudimental drumming also provides an excellent window into the finer aspects of technique, including grip angles, finger/wrist/arm roles, and Moeller-based movement.

Thurs: 6–7:30 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Jon Arkin (online) • \$395

Jazz Drum Style Deep Dive: **ENROLL**

Elvin Jones & Jack DeJohnette

For this installment of our Jazz Drum Style Deep Dive Series, explore the music, style and techniques of Elvin Jones and Jack DeJohnette, widely known for their innovative and influential contributions to post-bop drum language collaborating with John Coltrane, Keith Jarrett and countless others. Through listening, discussion and analysis, we'll draw lessons from their music to be applied to our own development as players.

Thurs: 7:45–9:15 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Jon Arkin (online) • \$395

Jazz Drumming **ENROLL**

Rehearse and perform classic Afro-Cuban jazz 'standards' as performed by artists such as Cal Tjader, Tito Puente, and Eddie Palmieri. In addition, American jazz standards by artists such as John Coltrane and Miles Davis may be included and adapted to Latin rhythms.

Prerequisites: familiarity with and ability to play standard Afro-Cuban grooves (mambo, cha, 6/8, and bolero) as applied to your instrument.

Tues: 6:30–8 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Deszon Claiborne (in-person) • \$395

Funk Drumming **ENROLL**

This class is designed to help drummers function competently and comfortably in funk, R&B and related settings. Skills covered include essential grooves, feel, "pocket," fills, soloing and more. Learn from an experienced and supportive instructor while drawing inspiration from fellow students in a structured learning environment. For drummers with experience in other genres interested in branching out into funk/R&B styles as well for drummers with some funk playing experience who want to deepen their understanding and musicality.

Prerequisites: functional drumset technique and basic limb independence.

Tues: 8:15–9:45 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Deszon Claiborne (in-person) • \$395

Afro-Caribbean Rhythms & Percussion **ENROLL**

Study a variety of Afro-Caribbean rhythms and develop a deeper sense of groove and rhythmic entrainment, while learning conga and hand percussion techniques. This is a fun, very hands-on class for percussionists and "not yet" percussionists. In addition to ample playing time, the instructor places these powerful rhythms and grooves in historical and cultural context.

Prerequisites: None. Open to all musicians interested in exploring the rich traditions of Afro-Caribbean music. Drums are provided for in-class use.

Wed: 6:30–8 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Omar Ledezma, Jr. (in-person) • \$395

Theory, Musicianship and Improvisation

Music Theory Fundamentals 1 **ENROLL**

This two-term sequence of courses covers the skills needed to begin any serious study of music. It is an ideal course-set to develop a basic understanding of music theory and harmony and prepare students for beginning studies in improvisation. Part 1 topics include:

- Music notation
- Time signatures
- Key signatures
- Rhythmic training
- Major scales
- Intervals
- Chord structure

Prerequisites: none, open to all.

Required Text: *Practical Theory Complete*, by Sandy Feldstein (Please purchase class texts from your preferred online retailer).

Tues: 6–7:30 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Jason Levis (online) • \$395

Music Theory Fundamentals 2 **ENROLL**

This two-term sequence of courses covers the skills needed to begin any serious study of music. It is an ideal course-set to develop a basic understanding of music theory and harmony and prepare students for beginning studies in improvisation. Part 2 topics include:

- Harmonic progressions
- Scales and modes
- Harmonic analysis
- An introduction to musical form
- Beginning composition techniques

Prerequisites: none, open to all.

Required Text: *Practical Theory Complete*, by Sandy Feldstein (Please purchase class texts from your preferred online retailer.)

Tues: 7:45–9:15 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Jason Levis (online) • \$395

Intro to Ear Training — Intervals & Melodies **ENROLL**

Beginners and advanced students alike benefit from visiting or re-visiting ear training exercises! This introductory course presents pedagogically sequenced ear training exercises that focus aural observation, improve improvisation and sight-singing skills, and help you play what you hear. Weekly coursework includes recording yourself singing “Sol-Fa” exercises, melodic studies, and sight recognition studies. You will also be asked to spend at least one hour per week (or much more if you like!) transcribing music from recordings.

Requirements: at least minimal knowledge of music notation, access to a piano or keyboard during class (a virtual keyboard on a smartphone or tablet is OK), and willingness to sing in front of others!

Wed: 6–7:30 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Dave Len Scott (online) • \$395

Harmonic Ear Training: Hearing the Chord Changes **ENROLL**

Do you wish you had a better cognitive framework in place to understand the chords in a song you like or want to improvise over? This class helps students develop the ability to identify bass lines, chord qualities, and chord progressions by ear. Essential skills for musicians in all genres. Weekly coursework includes a range of aural exercises that involve hearing the bass lines and common chord progressions, plus blues changes, singing arpeggios, hearing “guide tones,” and more.

Requirements: at least minimal knowledge of music notation, access to a piano or keyboard during class (a virtual keyboard on a smartphone or tablet is OK), and willingness to sing in front of others!

Required Text: *The Real Easy Ear Training Book* by Roberta Radley (Sher Music.)

Wed: 7:45–9:15 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Dave Len Scott (online) • \$395

Intro to Jazz Improvisation **ENROLL**

This introductory course in jazz improvisation helps students build the foundational skills necessary to play improvised solos over common jazz chord progressions. Starting with learning to play swinging phrases derived from the blues scale, we gradually add additional tools, developing the ability to construct convincing improvised solos in major and minor keys and modal settings, as applied to jazz standards. Prepares students for participation in intro-level jazz ensembles.

Prerequisites: knowledge of major and minor scales; major, minor and dominant 7th chords.

Thurs: 6:30–8 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Rob Ewing (online) • \$395

Intro to Bebop Language **ENROLL**

The term “bebop” and the names Charlie Parker, Bud Powell and Dizzy Gillespie can be intimidating to aspiring jazz players due to the association with speed and harmonic complexity. But the “textbook” nature of bebop vocabulary and language, with its clarity of line and syntax, makes for an excellent study for musicians at any level. This course leads students through an approach to developing lines over chord progressions in the style of the masters noted above, at a manageable tempo. Once you understand the principles of connecting eighth-note lines to an underlying chord progression, it’s just a matter of diligent practice to work things up to speed.

Prerequisites: intermediate facility on an instrument; knowledge of major and minor scales; knowledge of jazz harmony (7th chords and diatonic chord progressions).

Tues: 4:30–6 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Lyle Link (online) • \$395

Intermediate Jazz Improvisation **ENROLL**

This class gives students a strong foundation in the Great American Songbook repertoire while developing the ability to improvise over chord progressions with correct notes and good phrasing. Several compositions will be used as vehicles to study basic chord structures, scale structures and non-diatonic neighboring tones. Emphasis is placed on the utilization of basic harmonic concepts, turning exercises into melodies. We’ll use a step-by-step conceptual approach and introduce a new concept with each new tune.

Prerequisites: some previous jazz improvisation experience and knowledge of basic jazz harmony.

Mon: 6–7:30 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Glenn Richman (online) • \$395

Melody: Concepts for Composition and Improvisation **ENROLL**

Drawing on decades of personal practice and research at the forefront of creative music, clarinetist and composer and master “melodist” Ben Goldberg leads this new course investigating one of the core elements of music—melody. Working from the raw materials of tonality and harmony, the class will take a hands-on approach to the process of melodic discovery, applicable to all genres of music in composed or improvised settings.

Prerequisites: none, open to all.

Mon: 4:30–6 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Ben Goldberg (online) • \$395

Composition

Songwriting — Themes and Process **ENROLL**

This songwriting class includes three main elements. Each week includes an exploration of an essential songwriting component: finding subject matter for songs, lyric writing, melody composition, how to combine words and melody, constructing exciting chord progressions, and song form. We'll provide tools for you to study the songs you love the most so that you begin to learn directly from your favorite songwriters. Most importantly, we'll provide a safe and inspiring space to receive feedback on your original songs and songs in progress. Over the term, expect to learn a lot about music from the particular perspective of how to apply it to songwriting, do an in-depth study of a few of your favorite songs, and write 2-3 original songs.

Open to all with an interest in writing songs.

Sat: Noon-1:30 pm

9/25 – 12/4 (10 weeks) *No class 11/27*

Rachel Efron (online) • \$395

The Art of Creative Songwriting **ENROLL**

A good song can be a simple catchy melody with lyrics that are easy to remember, and harmonic accompaniment that consists of 3-4 intuitive chords, all held together with a steady 4/4 time signature and a standard form. However, when a musician has acquired a vocabulary of harmonic sophistication, a love of language that expresses complex ideas with originality, and a willingness to play with song forms and interesting melodic choices, the result can move songs beyond the familiar and predictable to compositions that are memorable for their creative beauty and originality. Laura Nyro, Joni Mitchell, Becca Stevens, Esperanza Spalding, Donald Fagen, Paul Simon, Laura Mvula, Gregory Porter and many others have expanded the concept of songwriting to expressions of personal artistry. This class is about opening up your concept of writing songs, reaching beyond the idea of "hit songs," and using a full spectrum of creativity in your work.

For students who are already writing songs and have a foundation of musicianship skills allowing for the expansion of their craft to a new level of expression.

Students must consult with the instructor before being admitted into the class. Contact Stephanie Bruce at: minorgigue@yahoo.com.

Thurs: 4-5:30 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Stephanie Bruce (online) • \$395

Jazz Composition in the Style of the Masters **ENROLL**

Develop composition skills through close study, analysis and emulation of the works of jazz masters Dizzy Gillespie, Don Grolnick and Jaco Pastorius.

Prerequisites: Knowledge of jazz harmony.

Wed: 6:30-8 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Frank Martin (in-person) • \$395

History and Listening

Women Creators, Women Leaders **ENROLL**

A five-week listening class exploring great moments in jazz through the work of women who shaped musical movements as composers and bandleaders. We will learn about the lives and careers of artists like Mary Lou Williams, Melba Liston, Hazel Scott, Carla Bley, Geri Allen, Matana Roberts, Alice Coltrane, Myra Melford, Maria Schneider, Jane Ira Bloom and others, and reflect on the obstacles and inequities women jazz artists have historically endured as professionals. But mostly, we will immerse ourselves in their powerful music, and learn about their motivations and inspirations as creators.

Mon: 6-7:30 pm

9/20 – 10/18 (5 weeks)

Lisa Mezzacappa (online) • \$125

Chicago's AACM: **ENROLL**

A Grassroots Musical Revolution

Using George Lewis' magnificent history *A Power Stronger Than Itself* as a springboard, this listening class dives deep into the revelatory music of Chicago's Black jazz visionaries, from the 1960s to the present. The Association for the Advancement of Creative Musicians, a musicians collective that fostered artistic rigor, creative expression, and musical self-determination, boasts alumni like Henry Threadgill, Anthony Braxton, Nicole Mitchell, Wadada Leo Smith, Tomeka Reid, and the Art Ensemble of Chicago. The class will explore the radical creativity of several generations of master AACM improviser-composers, and help illuminate these artists' unique forms of jazz expression for listeners new to this music.

Mon: 6-7:30 pm

10/25 – 11/22 (5 weeks)

Lisa Mezzacappa (online) • \$125

ADULT VOCAL PROGRAM

Vocal Technique and Musicianship

Accelerated Vocal Technique Skills **ENROLL**

This class focuses on vocal technique and interpretation. The instructor will provide recommendations for improving range, pitch, vocal quality, breath support, articulation, register coordination, and musicianship through targeted exercises and practice suggestions. Each week students will sing a song of their choice in any genre with a track or pre-recorded songs to play in class.

Open to all levels and styles of singing.

Tues: 6:30-8 pm

9/21 – 10/19 (5 weeks)

Ellen Johnson (online) • \$200

Accelerated Vocal Musicianship Skills **ENROLL**

This class focuses on musicianship and performance. The instructor will provide recommendations for improving vocal technique and help students develop a deeper understanding of the nuts and bolts of song form, charts, keys, musicianship, and vocal performance through targeted exercises and practice suggestions. Each week students will sing a song of their choice in any genre with a track or pre-recorded songs to play in class.

Open to all levels and styles of singing.

Tues: 6:30-8 pm

11/2 – 11/30 (5 weeks)

Ellen Johnson (online) • \$200

Workouts for the Vocal Instrument **ENROLL**

Inspired by the Hindustani classical tradition, these workout sessions will help students develop their own systems and methods for a lively vocal practice. The class introduces practices designed to improve tone quality, intonation, ear training, articulation, vocal range, rhythm, agility and breath control. As well, through various melodic exercises, students will tap into the essence of improvisation while exploring jazz scales and modes. The level of difficulty will gradually progress through the term.

No prerequisites — be ready to sing — this is a workout!

Sat: 11 am-12:30 pm

9/25 – 12/4 (10 weeks) *No class 11/27*

Tatyana Dimitrova (online) • \$395

ConnectedVoice: **ENROLL**

Free Your Voice and Tame Your Ear

Using the principles of Somatic Voicework™, Sandy Cressman will share physical and vocal exercises to help you access your unique voice. The class also includes ear training, woven into vocal warmups, so that you can more easily create vocal interpretations that match the chord progressions of your tunes. The course will begin with group instruction, and then transition to a master class format, working one on one while others observe. Technique will then be applied to each singer's songs. *Open to all.*

Thurs: 4:45-6:15 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Sandy Cressman (hybrid) • \$395

The class will begin online and after the first 5 classes, there will be an option to attend in person for those who are in the Bay Area, while students from outside the area remain on Zoom.

Lyric Writing **ENROLL**

California Jazz Conservatory Vocal Chair Laurie Antonioli has been writing and recording her original lyrics for over 30 years. From her first release, "Soul Eyes," through her latest, "The Constant Passage of Time" she has come to value the craft of writing as well as finding creative ideas and telling personal stories. This class provides students with a range of techniques for crafting personalized lyrics to instrumental tunes, the blues, and original material. For those who've never written a lyric, to those who are already writing, this is a fun and very productive class. Students are given in-class writing assignments as well as weekly homework. By the end of the quarter, students will have produced several finished sets of lyrics. Please have a notebook and pens for handwritten work.

Open to all.

Tues: 2-3:30 pm

9/21 – 10/20 (5 weeks)

Laurie Antonioli (online) • \$200

Vocal Performance

Beginning Jazz Singing **ENROLL**

The objective of this class is to help singers create a focused, relaxed, skilled, and unique performance. We'll work on basic musicianship starting with warm-up exercises, improvisation skills, understanding and singing in different "grooves," finding new songs that suit us, ascertaining the correct key, understanding the song form, preparing a lead sheet, and practicing with backing tracks (iRealPro). We'll be joined mid-way by a professional pianist to further develop the songs we've chosen by working on sub-text, song interpretation, communicating our intentions to an accompanist, singing in different "feels" including rubato, and setting up and counting off songs. This course includes an end-of-quarter performance, and provides a supportive, structured environment for students with a burning desire to sing!

Open to all.

Mon: 4:45-6:15 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Cecilia Englehart (hybrid) • \$395

Cole Porter — Life, Times and Music **ENROLL**

This class takes a cultural peek at the extravagant and daring life of Cole Porter as students sing and develop vocal strength and skills, drawing from his enormous catalog of songs. Each student will have a chance to develop two songs in this class, created in collaboration with accompanist Wayne De La Cruz.

Previous singing experience is required. New students, please coordinate with the instructor a week in advance for technical assistance. Contact [Pamela Rose](#).

Wed: 5:30-7 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Pamela Rose (online) • \$395

For Starters **ENROLL**

Jazz, blues, pop — all genres are welcome! This encouraging, safe class, led by Pamela Rose, allows students to let their voices out no matter what their level! Basic concepts covered will include counting measures, exploring rhythmic feel, and some music theory. We will chip away at some of the fear and self-consciousness that keeps us from literally giving voice to ourselves! Students will need to provide their own backing tracks (iRealPro or karaoke) to take part, or we can create backing piano tracks for you in your key. Rose's philosophy is that everyone feels better when they sing more.

No prior experience is necessary, open to all!

New students, please coordinate with the instructor a week in advance for technical assistance. Contact [Pamela Rose](#).

Wed: 7:15-8:45 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Pamela Rose (online) • \$395

Blues: A Woman's Protest **ENROLL**

We will explore the blues as protest music, particularly for African American women. In examining the legacy of the blues as it pertains to women's agency over their bodies, including how and whom they choose as lovers and partners, we will listen to, discuss, learn and sing the music of Ma Rainey, Bessie Smith, Roberta Flack, Aretha Franklin, Nina Simone, Beyoncé, Cardi B., and Missy Elliott, among others! Singers of all genders are welcome.

Open to all.

The term concludes with an online student performance. Suggested reading: *Blues Legacies and Black Feminism*, by Angela Davis.

Wed: 3-4:30 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Tammy Hall (online) • \$395

Improvisation 101 for Singers [ENROLL](#)

Explore the tools needed to feel more comfortable creating your own melodies, making songs your own, and even scatting your own solos. Whether you sing jazz, blues, and/or R&B, we'll use our ears to hear where we want our songs to go and how to make them uniquely ours. We'll look at rhythm, feel, and syncopation and the roles they play in developing a creative and personal approach. Various fun games and exercises will be utilized to make this an enjoyable experience for all. You have the ability inside of you — let's work together and bring it out! *Open to all.*

Wed: 6-7:30 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Bryan Dyer (in-person) • \$395

The Improvising Jazz Singer [ENROLL](#)

To sing a standard as written is the first step when learning a tune, but to be a jazz performer, a singer must improvise! Improvisation can be everything from creative phrasing to interpreting the lyric in a personal way. Azure will coach you on improvising with the lyrics or soloing like a horn. This class is a fun, encouraging, and informative opportunity to work on songs in preparation for a performance at the end of the term.

Prerequisites: none, open to all.

Tues: 6:30-8 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Azure McCall (in-person) • \$395

The Lyrical Side of Freddie Hubbard [ENROLL](#)

This online class will explore the music of trumpeter Freddie Hubbard from a vocalist's perspective. This will include learning Hubbard's instrumental compositions with lyrics and digging into the improvisational language that made him an innovative and influential force in the jazz world. By singing Hubbard's tunes and solo transcriptions, along with analysis of his harmonic and melodic devices via recordings, we will strive to deepen our own improvisational approach by incorporating his language into our musical vocabulary.

Mon: 4-5:30 pm

9/20 – 10/18 (5 weeks)

Suzanne Pittson (online) • \$200

The Vocal Music of Thelonious Monk [ENROLL](#)

A giant of modern jazz, Thelonious Monk's compositions are standards in every sense of the word. This online class will focus exclusively on the music of Thelonious Monk in a vocal context. We will learn his instrumental compositions with lyrics by Jon Hendricks, Abbey Lincoln, and others, and explore his unique musical/compositional vocabulary through in-depth analysis of recorded repertoire. Charts in each singer's key will be provided.

Required app for accompaniment: iRealPro

Mon: 4-5:30 pm

10/25-11/29 (5 weeks) *No class 11/22*

Andrea Claburn (online) • \$200

Contemporary Jazz Singer — Section 1 [ENROLL](#)

This performance course focuses on an array of creative jazz singing skills and concepts including developing a unique repertoire, phrasing, improvisation, interpretation, and how to establish an authentic and unique sound – the trademark of any artist – through proper technique and making conscious creative choices. Personalized tracks will be made for the students by a world-class pianist and the final class will be an online zoom performance open to all.

Instructor approval is required for placement. Please contact [Laurie Antonioli](#) for more details.

Tues: 4-5:30 pm

9/21 – 11/30 (10 weeks) *No class 11/23*

Laurie Antonioli (online) • \$395

Contemporary Jazz Singer — Section 2 [ENROLL](#)

This performance course focuses on an array of creative jazz singing skills and concepts including developing a unique repertoire, phrasing, improvisation, interpretation and how to establish an authentic and unique sound – the trademark of any artist – through proper technique and making conscious creative choices. A world-class band will be provided when the class meets in person.

Instructor permission is required. Please contact [Laurie Antonioli](#) for more details..

Wed: 6:30-8 pm

9/22 – 12/1 (10 weeks) *No class 11/24*

Laurie Antonioli (hybrid) • \$395

This course will start online for the first 5-weeks of the term and finish in person at The Jazzschool. Once in-person, students will interact with live instrumentalists and prepare for an in-person student performance. These details may change depending on Covid and the comfort level of both our teachers and students.

Canta Brasil [ENROLL](#)

Explore various genres of Brazilian songs, including samba, bossa nova, choro, baião and frevo. Learn a song from each genre, along with its historical and regional roots. Study each genre's unique rhythmic feels and phrasing, incorporating some simple percussion instruments while preparing songs for a student performance.

Prerequisites: none, open to all.

Thurs: 6:30-8 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Sandy Cressman (hybrid) • \$395

This course will start online for the first 5-weeks of the term and finish in person at The Jazzschool. Once in-person, students will interact with live instrumentalists and prepare for an in-person student performance. These details may change depending on Covid and the comfort level of both our teachers and students.

Vocal Jazz Ensemble [ENROLL](#)

If you love to sing harmony, join our Vocal Jazz Ensemble! In this group, we will explore healthy vocal technique, proper microphone technique, how to blend while singing harmonies, and how to convey an emotional message as an ensemble. This class includes arrangements hand-tailored to the ability and interests of those who join the group, and explores classic swing, bebop, contemporary jazz, and jazz arrangements of pop songs. Selections are picked from the repertoire of The Manhattan Transfer, The Hi-Lo's, Lambert, Hendricks and Ross and other renowned vocal arrangers. Rehearsal tools will be available (including sound files with individual parts) and students will learn both a cappella and accompanied tunes for a final performance!

Male and female singers of all ages are welcome. Some vocal experience is necessary, either in choirs or solo voice. Prior experience singing jazz is not required, but certainly welcome!

Contact [Angie Doctor](#) for details and approval.

All students must bring their own mic.

Thurs: 6:30-8 pm

9/23 – 12/2 (10 weeks) *No class 11/25*

Angie Doctor (in-person) • \$395

YOUNG MUSICIANS PROGRAM

Youth Ensembles

Jazzschool youth ensembles will take place in person at the California Jazz Conservatory. All ensembles require a consultation/audition. Please see cjc.edu for details. Ensembles conclude with a performance, open to the public during the week following the 10th class session.

The Jazzschool offers ensembles for middle school and high school students at all levels.

Advanced Youth Ensembles

Studio Band (big band) **APPLY**

Develop technique, knowledge of jazz style and an ability to improvise through standard and contemporary big band repertoire. This highly-selective ensemble records at a professional studio, performs frequently and participates in competitions throughout the U.S. The Studio Band has played at top local clubs and jazz festivals in California, New York, Seattle, Idaho, the Vienne Jazz Festival in France and the Montreux Jazz Festival in Switzerland. Full school year commitment is required. Instrumentation: 5 saxes, 5 trumpets, 5 trombones, guitar, piano, bass and drums.

Mon: 6:30–8 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Dave Eshelman • \$260

Advanced High School Jazz Workshops **APPLY**

Explore the post-bop harmonic, melodic, rhythmic and formal innovations of Coltrane, Shorter, Corea, Hancock, Brecker and others in this multiple DownBeat award-winning ensemble. For advanced level high school student players, competent in the bebop language. The ensemble records annually and participates in various competitions and festivals.

Mon: 4:45–6:15 pm

9/20 – 11/29 (10 weeks) *No class 11/22*

Mike Zilber, Erik Jekabson • \$395

High School Jazz Ensembles (Combos) **APPLY**

Gain a greater understanding of jazz theory and develop improvisation skills through the study and performance of challenging jazz repertoire.

Multiple sections throughout the week.

Middle School Jazz Ensembles (Combos) **APPLY**

Learn to play jazz and improvise while covering a wide repertoire from John Coltrane, Sonny Rollins, Eddie Harris and other jazz masters.

Multiple sections throughout the week.

High School Funk Ensembles **APPLY**

Learn the classic funk hits of James Brown, Sly Stone and others. Vocalists and horns welcome! Music is learned by ear. (Also open to advanced middle-school musicians.)

Sat: 10–11:30 am

9/25 – 12/4 (10 weeks) *No class 11/27*

Jon Monahan • \$395

WORKSHOPS

Prices listed are in U.S. dollars and are for advance registration. Workshop ticket prices increase on the day of the event. Be sure to sign up in advance. We add new workshops regularly. Check cjc.edu/workshops for updates.

Billy Hart Master Class **ENROLL**

A special master class with Billy Hart, one of the leading drummers of our time! With a stellar career dating back to sessions in the 60s with Jimmy Smith and Wes Montgomery, into the 70s with Herbie Hancock, Pharoah Sanders, Eddie Harris, McCoy Tyner and Miles Davis, through to the present day, the list of collaborators is practically endless, as Mr. Hart is one of the most recorded jazz drummers of all time!

In this master class, Billy will play and share thoughts on drumming and music and take questions from attendees. Attendees will also have the opportunity to play during the event (optional). *Open to all.*

Sun, 9/12: Noon–2 pm

Billy Hart (in-person) • \$45

How to Learn Jazz Standards **ENROLL**

Flugelhornist Dmitri Matheny advocates a lyrical approach to jazz, which stands in stark contrast to the chord scale and pattern-based methods currently in vogue. In this workshop, Matheny reveals a step-by-step approach to learning jazz standards based on listening, ear training, linear harmony and melodic invention.

“Jazz standards are part of our shared heritage,” Matheny explains, “and each of these timeless classics has a secret — something that sets it apart as a vehicle for interpretation and improvisation.”

Sat, 9/25: 11 am–1 pm

Dmitri Matheny (online) • \$45

The Alexander Technique for Musicians: **ENROLL** An Introduction

Playing an instrument or singing is a complex process involving not just hands, embouchure, or voice, but your whole self. Habits of tension and misuse can and frequently do hinder free musical expression. The Alexander Technique is a powerful tool for preventing injuries, improving overall coordination, and increasing poise in performance. This method is taught at performing arts institutions all over the world, and can be applied to any activity. In this introductory workshop, you'll learn how to sit, stand, move, and make music with more awareness and ease. Musicians of all levels, from beginners to professionals, are welcome.

Sun, 9/26: 11 am–1 pm

Laura Klein (online) • \$45

This Place We Call Home **ENROLL**

We have so many thoughts and feelings around the idea of “home.” Home could be our planet. It could be our country, or our home town, the house we grew up in, or our lover’s touch. In this workshop, we’ll explore songs about “home” and create a performance that expresses the mood, ideas, and feelings we want to share. We’ll craft a nuanced and specific sub-text for our chosen song and prepare a video presentation.

During weeks 2 and 3 we’ll present videos and in the final week we’ll work with an accompanist, singing these songs and trying out our own arrangement ideas.

Students are provided with several lead sheets and backing tracks for specific songs. Students can also pick and provide their own selections. There will be lots of singing and sharing throughout the series.

Students will need two devices such as a mobile phone and a tablet, or a laptop and a phone, in order to play the backing track and record the video simultaneously.

4 Suns: 9/26, 10/10, 10/24, 11/7

Noon–1:30 pm first 2 session; Noon–3 pm final 2 sessions

Maye Cavallaro (online) • \$350

Advanced Pentatonics: Theory & Practice [ENROLL](#)

When it comes to pentatonic (5-note) scales in jazz, the major and minor pentatonic scales and their common uses represent just the beginning of what's possible. This workshop is designed for musicians looking to deepen their understanding of pentatonics, increase their harmonic vocabulary, and improve their improvisation.

We'll present over a dozen important pentatonic scales, discussing how they interrelate and fit into a common theoretical framework, much like major and melodic minor scale harmony. We'll see quick ways to identify the qualities of the scales (brightness, darkness, focus, dissonance) and discuss lots of ways the scales can be used effectively in improvising. *Prerequisites: some familiarity with the major and minor pentatonic scales and with jazz harmony, including the modes of the major and melodic minor scales.*

Sat, 10/2: 11 am–2 pm

Anton Schwartz (online) • \$60

The Otherworld in the Irish [ENROLL](#) **and Scottish Song Tradition**

The fairy world exists alongside the world of mortals in the Irish and Scottish Song Tradition. The sí, as they are often known in Gaelic, are generally invisible, but their legacy has endured over hundreds of years throughout rural Ireland and the Scottish Highlands.

Explore a selection of enchanting, magical songs from the ancient sean-nós tradition, some of which are said to have come directly from the otherworld, beyond the mist-covered mountains. These extraordinary songs are typically sung without accompaniment, in the old style. Participants will learn about the fairy folk, selkies, mermaids, sirens and banshees as well as other fascinating aspects of Irish and Scottish folklore.

This workshop will be taught in English but will introduce participants to songs in English and in Gaelic, and to a distinct style of vocal embellishment commonly found in Celtic music. Translations and phonetics will be provided, where necessary.

Sun, 10/3: 11 am–1 pm

Edel Meade (online) • \$50

Using Modulation as an Arranging Tool [ENROLL](#)

In this workshop, master guitarist John Stowell will play and discuss several arrangements that make effective use of key changes/modulations. He will also discuss broader applications of reharmonization and some of the melodic and harmonic minor modes.

All participants will receive a 70-page pdf that includes articles that John has written and charts for some of his original songs.

Sun, 10/3: 2–4 pm

John Stowell (online) • \$45

Listening from the Bottom Up [ENROLL](#)

In this workshop, you'll learn a powerful method of listening that will boost your ability to "pick out" specific instruments from the mix and to hear how all the parts work together. As musicians, we use these focused ear training skills constantly when we're in rehearsal, on stage, composing, recording, transcribing parts from recordings, or simply enjoying a piece of music. The more we can hear, and understand what we're hearing, the more appropriately and comfortably we can play with others and appreciate the sounds around us. Expect your ears to grow! Open to all instrumentalists and vocalists.

Sun, 10/10: 11 am–1 pm

Jennifer Jolly (online) • \$45

Like A Fine Wine Vocal Workshop [ENROLL](#)

The vocal cords undergo many physiologic changes as we age. It's an interesting conundrum that as the passing years connect us more deeply with our expression and authenticity, we can also experience reduced vocal function which makes it more challenging to tell our stories. In this class we'll look at ways to address some of the issues singers encounter as the body matures; creating a toolbox for keeping the voice strong, flexible, and balanced using the philosophy and techniques of *Somatic Voicework™ The LoVetri Method*.

2 Suns: 10/10 and 10/17, Noon–2 pm

Kate McGarry (online) • \$125

Holistic Harmony — A Comprehensive [ENROLL](#) **Understanding of the Jazz Language**

Jazz is an idiosyncratic language but every question does have an answer! This workshop aims to impart a comprehensive understanding of standard jazz harmony and a non-scale-based approach to playing over chord changes. Bring your instrument and your questions and fill in the cracks of your understanding of jazz harmony and melody once and for all! Topics include:

- Creating melodies and connecting chord changes with chord tones, color tones and passing tones (not scales). • How, when and why similar chords behave differently at different times
- Substituting, reducing and/or adding harmonic movement as desired.
- Connecting to motivic development (right brain) and liberating yourself from thinking in scales (left brain)

Prerequisites: some knowledge of jazz harmony.

Sun, 10/10: 2–4 pm

Keith Ganz (online) • \$45

All Over the Place: Developing Unique Artistry [ENROLL](#)

In this workshop, two-time Grammy© nominated, CJC artist-in-residence and ECM recording artist Theo Bleckmann leads participants through various steps to help define a more unique artistic sensibility and voice in contemporary jazz and creative music. For over 30 years, Bleckmann has performed, composed, collaborated and toured internationally at the crossroads of jazz, contemporary music, electronic music and avant garde, creating a unique and powerful niche in jazz. He will share some of his creative ideas and processes in a workshop that will surely jumpstart and open new paths for each participant, no matter what skill level.

Thurs, 10/14: 11 am–1 pm

Theo Bleckmann (online) • \$50

Learning Solo Transcriptions for Vocalists [ENROLL](#)

Studying the improvised solos of master jazz vocalists and instrumentalists has long been an important part of building a vocabulary for our own scat solos. In this two-part workshop, we will study 3 to 4 solos by important artists including Chet Baker, Sarah Vaughn, and Miles Davis. Learning the solos both by ear and with the aid of written transcriptions, students will learn to step into the musical shoes of some of our greatest improvisers. We will work slowly and carefully through the solos chosen for this workshop, and there will be an opportunity for each student to sing parts of the solos along with backing tracks during class, as well as performing the solos during the second part of the workshop. *Open to all!*

2 Sats: 10/16 and 10/23, Noon–3 pm

Sandy Cressman (online) • \$100

Blue and Beyond: The Evolution of Joni Mitchell — Part 1 [ENROLL](#)

As we celebrate the 50th anniversary of the classic Joni Mitchell masterpiece, *Blue*, this workshop will delve into the creativity and evolution of Joni Mitchell's innovative compositions. Considered one of the most important composers of our time, Mitchell has blessed us with her emotionally honest and often prophetic lyrics along with an advanced harmonic sense that found her in the company of iconic musicians like Jaco Pastorius, Charles Mingus, and Pat Metheny.

Having started her career as a folk singer, Joni quickly evolved, incorporating jazz, pop, world music and even avant-garde influences into her music even in the midst of harsh criticism. Lauded for her poetic lyric style and her ability to pull out emotional depths, she has become a beloved musical icon to the world.

Part 1 (10/16): Exploring the music of Joni Mitchell through the years and examining her evolution from folk, jazz, and other influences. Special attention will be given to her harmonic approach and poetic form as a lyricist. Part 1 will primarily be listening and discussion with in-depth conversation about her contributions as a respected and honored musical artist.

Contact [Ellen Johnson](#) to submit your selection.

Sat, 10/16: Noon–2 pm

Ellen Johnson (online) • \$50

Elements of Jazz Improvisation [ENROLL](#)

Saxophonist Greg Abate shares his approach to jazz improvisation. Emphasis on the concept of improvising in “slow motion,” which he thinks of as songwriting, as a way to improvise melodically without resorting to licks or patterns. Recommended for all players looking to develop a fresh and musical approach to improvising over jazz standards and related repertoire.

Sat, 10/16: 3:15–5:15 pm

Greg Abate (in-person) • \$45

Making it Work: Jazz Vocabulary [ENROLL](#)

What is “vocabulary?” For jazz musicians, the word is used to describe recognizable musical ideas and phrases. Most of us have some sense of the phrases we use a lot, but a deeper study of vocabulary offers the player not only a way of communicating with other musicians, but a way of understanding and developing advanced concepts.

This workshop lays out a straightforward way to tackle advanced harmony as an improviser or composer. If you've ever been frustrated by the “this scale goes over this chord” approach to music, or flustered by a daunting set of changes, you're not alone. By making very simple and to-the-point observations about the way chords and melodies interact, we can avoid the “I don't want to solo on this one,” and get right to performing confidently at a high level.

We begin by discussing basic vocabulary and what makes it work. Using examples from swing, bebop, and beyond, we begin, step by step, exploring all the possibilities available to us until we can operate over major, minor, dominant, diminished, and melodic minor harmonies equally well. All without fumbling our idea. We can take it as far as we want, superimposing, interchanging and reharmonizing in ways that automatically work and allow us to be ourselves regardless of harmonic landscape. Through this practice of absorbing, digesting, and applying vocabulary in new ways we train our ears, master our instrument, and arrive at the actual emotion of music making.

Please bring your instrument. Beneficial for all levels.

Sun, 10/17: 2–4 pm

Lu Salcedo (online) • \$45

Singing the Blues Away [ENROLL](#)

Blues is the most primal, powerful part of your soul and singing it is more fun than you can possibly imagine! In this 4-part workshop, students learn fundamental blues theory, while studying the cultural importance of the blues and its development.

All participants sing (while muted on zoom) and learn a lot! Each week, blues singer and educator Pamela Rose leads the class through a lively series of singalongs and exercises — and gives a short presentation shining a light on a great blues vocalist. We delve into the unique cultural impact and vocal style of each great singer, while listening and learning and then singing their songs.

No previous singing experience or music training necessary. Students aren't required to “unmute” unless they want to!

4 Sats: 10/23, 10/30, 11/6, 11/13: 11 am–Noon

Pamela Rose (online) • \$125

Brazilian Percussion Deconstructed [ENROLL](#)

This workshop focuses on the characteristic patterns called “levadas” found in samba, partido alto and bossa nova Brazilian music styles. We'll explore the tamborim (little drum) and its patterns as well as the rebolo/tantam (bass drum), ganzá (shakers), agogo bells and Northeastern patterns played on the caxixi (Brazilian shakers) triangle, and zabumba (bass drum). Reco-reco (scrapers), caixa de fosforo (the matchbox) and the panela (frying pan) will also be included!

Sat, 10/23: 11 am–1 pm

Ami Molinelli (online) • \$45

Strategies for Compelling Small Group Arrangements [ENROLL](#)

Students of all levels will benefit from this workshop on how to avoid the monotony of “head-solos-head.” By listening to and studying transcriptions of classic recordings, we'll look at ways to employ devices like riffs, shout choruses, intros, codas, modulations, tempo changes, send-offs, verses, backgrounds, tags, vamps, interludes, trading, breaks/stop-time, etc. Students will walk away with lead sheet transcriptions of arrangements by Dizzy Gillespie, Benny Goodman, Richie Powell, Horace Silver, Tadd Dameron, Jimmie Noone and others. We'll also discuss the craft of spontaneous arranging “on-the-fly.”

Sat, 10/23: 2–4 pm

Jacob Zimmerman (online) • \$45

Using the Voice as an Instrument [ENROLL](#)

Bobby McFerrin, Meredith Monk, Theo Bleckmann and other great singers have shown us how effective vocal melodies without words can be. Choosing the best syllables and the right sound is both fun and tricky whether scat singing, singing in tandem with another instrument, or in an open improvisation with effects. Together, we will look at different examples of how to use the human body as an instrument.

Using melodies, given in the workshop, students will have an opportunity to work on the clarity and shape of their sound as well as finding a range of creative choices. In addition, techniques and exercises will be introduced to demonstrate how to convey emotions through song, without words. Open to all!

Sun, 10/24: Noon–2 pm

Sabeth Perez (online) • \$50

Blue and Beyond: Interpretations **ENROLL**

of Joni Mitchell Songs – Part 2

As we celebrate the 50th anniversary of the classic Joni Mitchell masterpiece, *Blue*, this workshop will delve into the creativity and evolution of Joni Mitchell's innovative compositions. Considered one of the most important composers of our time, Mitchell has blessed us with her emotionally honest and often prophetic lyrics along with an advanced harmonic sense that found her in the company of iconic musicians like Jaco Pastorius, Charles Mingus, and Pat Metheny.

Having started her career as a folk singer, Joni quickly evolved, incorporating jazz, pop, world music and even avant-garde influences into her music even in the midst of harsh criticism. Lauded for her poetic lyric style and her ability to pull out emotional depths, she has become a beloved musical icon to the world.

Part 2 (11/7): Exploring Joni Mitchell songs recorded by other artists through the years including dedication recordings such as *River: The Joni Letters* (Herbie Hancock), *After Blue* (Tierney Sutton), *Songs of Shadow*, *Songs of Light* (Laurie Antonilli) and *A Tribute to Joni Mitchell* (various artists).

Singers attending the workshop who would like to share their interpretations are welcome to submit a single recording of a Joni Mitchell song they feel expresses their unique interpretation for possible inclusion. Contact **Ellen Johnson** to submit your selection.

Sun, 11/7: Noon–2 pm

Ellen Johnson (online) • \$50

All About Artist Residencies **ENROLL**

For composers, songwriters, poets, painters, playwrights—artists of almost every kind—artist residencies (also known as artist retreats or colonies) can provide an invaluable break from the demands of everyday life, a kind of soul-nourishing “time out of time” in which to unwind, find renewal and inspiration, and really focus on creativity. In this workshop, vocalist Andrea Wolper, who has been awarded composing/songwriting residencies across the U.S. and in Europe, will share her experiences and answer your questions about applying for and attending artist's residencies including:

- What are artist residencies, anyway?
- What happens during residencies?
- Where are the residencies?
- What are the different kinds of residencies?
- How do I find residencies that are a good fit for me?
- What are the nuts and bolts of applying?
- How do I write a strong application?

Participants will leave the workshop with (optional) homework to help them begin to identify their goals for residencies and make notes for materials that can serve as the basis for their applications.

Sun, 11/7: Noon–3 pm

Andrea Wolper (online) • \$60

The Art of Ending a Tune **ENROLL**

The final moments of a song are crucial to the lasting impression it leaves. This workshop for both rhythm section players and soloists addresses all the practical elements of pulling it off in style. Topics include: ritards, taking harmonic cues, playing over single and multiple fermatas, arranged endings, endings on the fly, nonverbal band communication. Have your instruments (optional), as there will be ample playing and critique! *Prerequisites: experience performing songs and improvising.*

Sat, 11/13: 11 am–2 pm

Anton Schwartz (online) • \$60

Even the Odds — Drum Workshop **ENROLL**

Having trouble getting comfortable in odd time grooves? In this workshop you'll learn several ways into this contemporary style that will help your odd-time grooves “sit” more comfortably. We'll cover sticking, linear and pendulum-based techniques. Soloing approaches may be addressed as well.

Sun, 11/14: 11 am–1 pm

Alan Hall (in-person) • \$45

Take the Stage! **ENROLL**

Join world-class jazz singer and performer Azure McCall for this hands-on, 3-hour stage performance workshop, working with a full band in the CJC Rendon Hall performance space. Students should bring one or two songs in their appropriate key, lead sheets required. Ms. McCall will address the musical components such as “on the spot” arrangements, intros, endings, and who takes a solo and “when,” as well as stage presence, stage appearance, and banter between songs. Learning a song is just the first step in creating a powerful and entertaining performance. Open to all!

Sun, 11/14: Noon–3 pm

Azure McCall (in-person) • \$125

Keyboard Bass **ENROLL**

Learn how to groove, sound, and think like a bass player while simultaneously soloing, comping, or playing a melody with your right hand on keyboard instruments. This workshop will focus on developing independence between your left and right hand, improving your feel, locking in with different drummers, improvising with your right hand while holding down a bass line, getting your tone dialed in onstage and in the studio, as well as the proper mentality for functioning like a bassist on an organ, synthesizer, or MIDI controller. Styles covered include jazz, funk, soul and gospel. *Prerequisites: basic proficiency in jazz piano and understanding of jazz harmony. Ability to read music and a speaker system/headphone with decent low end encouraged but not required.*

Sun, 11/14: 11 am–Resid2 pm

Kevin Wong (online) • \$45

Fast Jazz — Drum Workshop **ENROLL**

Playing fast jazz is a challenge. How do we get comfortable in this mode of drumming? In this workshop, you'll learn a logical series of steps toward getting “up to speed.” You'll walk away with a helpful toolkit of varied techniques that can make this job easier for you.

Sun, 11/14: 2–4 pm

Alan Hall (in-person) • \$45

Diminished Harmony **ENROLL**

Dig into one of the essential and often misunderstood sounds at the core of bebop and post-bop jazz vocabulary — diminished harmony! Topics covered include:

- Applying diminished scales and chords to the blues
- Substitute harmony based on the diminished chord
- Diminished harmony relating to Barry Harris' scale of chords
- Listening to examples of diminished concepts by Charlie Parker, John Coltrane, Bud Powell, etc.
- Transcriptions of the use of diminished harmony in solo excerpts to practice

Open to all. *Suggested prerequisites: general knowledge of jazz harmony.*

Sat, 11/20: 11 am–1 pm

Henry Hung (online) • \$45

McCoy Tyner's Piano Comping Style [ENROLL](#)

An in-depth analysis and discussion of legendary pianist McCoy Tyner's approach to comping and chord voicings as heard on John Coltrane's classic album, *A Love Supreme*. We'll explore each composition on the album and then look at ways to incorporate McCoy's innovative approach into our own playing. *Prerequisites: knowledge of intervals, basic understanding of piano voicings, ability to read music, basic knowledge of pentatonic scales and altered scales, an interest in musical analysis.*

Sun, 11/21: Noon-1:30 pm

Omree Gal-Oz (in-person) • \$45

Keith Terry Rhythm Studio [ENROLL](#)

In this informative and entertaining workshop, we will identify cultural and historical connections while exploring a variety of rhythmic systems and concepts from around the world, including polyrhythms, crosspulses, polymeters, phasing, half time/double time, additive/divisive, syncopation and more. Hands-on, no instruments needed. We will step, clap and vocalize simple patterns and rhythmic games as a way to internalize these tools, which enhance the development of time, timing, phrasing, listening skills, independence, coordination and ensemble awareness. This knowledge can then be applied to musical instruments, the voice, plus other vehicles of expression, and in composition and improvisation. A useful resource for musicians, dancers and movers of all kinds, actors, DJs, beat-makers, and film editors — anyone interested in deepening their skills and broadening rhythmic horizons.

Sat and Sun, 12/4 and 12/5: 11 am-12:30 pm

Keith Terry (online) • \$75

Beginning Improvisation: Blue Bossa [ENROLL](#)

Blue Bossa is one of the most frequently called beginner-level tunes at jam sessions, so it's important for any developing jazz musician to know. Its simplicity also makes it a great vehicle for students who are new to chord changes or having trouble playing over them with ease. The instructor will present the tune in a way that makes it easy to internalize, and give lots of practical advice about how to improvise over it. Students improvise (optional but encouraged) and are critiqued, with recommendations given for a direct path to improvement.

Sat, 12/11: 11 am-1 pm

Anton Schwartz (online) • \$45

CJC HEALTH AND SAFETY GUIDELINES

In the interest of providing the best possible health and safety conditions for our campus community, all in-person participants are required to show proof of vaccination against COVID-19. This includes staff, faculty and students in classes and workshops, and performers and audience members at concerts. Based on current CDC guidelines, all participants must wear masks regardless of vaccination status with the exception of horn players and vocalists in classes/workshops and performers in concerts, providing they maximize physical distancing.

The California Jazz Conservatory kindly requests that anyone feeling unwell refrain from attending in-person events of any kind.

Participants who are exempted from receiving the COVID-19 vaccination for medical reasons only, must provide the California Jazz Conservatory with verification of exemption from a licensed medical professional, and proof of negative COVID-19 test results within 72 hours of each event, to participate. Note: As a testing option, PMH Laboratory is available to conduct free weekly tests at the California Jazz Conservatory, beginning August 16, 2021.