

PERFORMANCE  
MUSICIANSHIP  
**YOUNG  
MUSICIANS**

**M**

BEGINNING  
INTERMEDIATE  
ADVANCED  
**STUDY**

IMPROVISATION  
COMPOSITION  
**ADULTS**

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**IN-PERSON**  
REHEARSE  
COLLABORATE  
**ONLINE**

ARRANGING  
HISTORY  
BUSINESS

**S**

PERFORM  
CONNECT  
BLUES  
BOP

VOICE  
WOODWINDS  
BRASS

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**ALL AGES**

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WORLD  
**ALL LEVELS**

GUITAR  
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BRAZILIAN  
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LATIN

**BASS**

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**FREE**  
FUNK  
FUSION

PERCUSSION  
DRUMS  
KEYBOARDS

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## 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. Please visit [cjc.edu/the-jazz-school-ensembles](http://cjc.edu/the-jazz-school-ensembles) for audition information. 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**

1/10 – 3/21 (10 weeks) *no class 1/17*

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 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**

1/10 – 3/21 (10 weeks) *no class 1/17*

Peter Horvath (in-person) • \$395

**Section 4: Fri: 1:30–3 pm**

**Section 5: Fri: 3:30–5 pm**

1/14 – 3/18 (10 weeks)

Ben Stolorow (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**

1/11 – 3/15 (10 weeks)

**Section 2: Wed: 6:30–8 pm**

1/12 – 3/16 (10 weeks)

**Section 3: Sat: 10–11:30 am**

**Section 4: Sat: 11:45–1:15 pm**

**Section 5: Sat: 1:30–3 pm**

1/15 – 3/19 (10 weeks)

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**

1/11 – 3/15 (10 weeks)

**Section 2: Wed: 8:15–9:45 pm**

1/12 – 3/16 (10 weeks)

Glenn Richman (in-person) • \$395

#### **Jazz Fusion Ensemble: The Music of Frank Martin** **APPLY**

Each quarter, Frank Martin's Jazz Fusion Ensemble focuses on the compositions of a specific composer/bandleader (John Scofield, Jaco Pastorius, the Brecker Brothers, and many more.) This quarter we focus on Frank's own compositions, drawing inspiration from all of the other artists covered in the ensemble and more!

**Wed: 8:15–9:45 pm**

1/12 – 3/16 (10 weeks)

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**

1/13 – 3/17 (10 weeks)

Dave Lefebvre (in-person) • \$395

#### **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**

1/10 – 3/21 (10 weeks) *no class 1/17*

Howard Wiley (in-person) • \$395

#### **Free Jazz Ensemble: The Music of Sun Ra** **APPLY**

The Free Jazz Ensemble is designed for improvising musicians interested in stretching the boundaries of harmony, time and form. Each quarter the ensemble focuses on the music of a particular master musician. This winter, we explore the music of pianist, composer and bandleader Sun Ra.

**Thurs: 8:15–9:45 pm**

1/13 – 3/17 (10 weeks)

Jason Levis (in-person) • \$395

*Ensembles continue next page*

### **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**

1/11 - 3/15 (10 weeks)

Phillip Greenlief (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 workshopped 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.*

**Thurs: 8:15-10:15 pm**

1/13 - 3/17 (10 weeks)

Dave Lefebvre (in-person) • \$260

## **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**

1/10 - 3/21 (10 weeks) no class 1/17

**Section 2: Sat: 1:30-3 pm**

1/15 - 3/19 (10 weeks)

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**

1/13 - 3/17 (10 weeks)

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**

1/13 - 3/17 (10 weeks)

Jason Levis (in-person) • \$395

## **WORLD AND LATIN ENSEMBLES**

### **World Groove Ensemble: African** APPLY

The African Ensemble explores diverse styles such as Afrobeat, soukous, highlife, "desert blues," South African, Zimbabwean, Afropop, and Ethio-jazz. Emphasis is placed on students listening to each other and playing as a group. Class members learn the specific rhythms played by each instrument and how they combine to create the overall groove. Students learn and discuss each song's lyrics and cultural context. There is often an opportunity for interested class members to learn some basic auxiliary percussion and do some background singing. Open to vocalists and all instrumentalists. Materials and arrangements provided by the instructor.

*Prerequisites: intermediate instrumental and/or vocal proficiency; ability to read charts and standard notation.*

**Thurs: 8:15-9:45 pm**

1/13 - 3/17 (10 weeks)

Jennifer Jolly (in-person) • \$395

### **Latin Jazz Combo** 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**

1/11 - 3/15 (10 weeks)

David Belove (in-person) • \$395

*Ensembles continue next page*

### Latin Big Band **APPLY**

The Latin Big Band is a large 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**

1/10 - 3/21 (10 weeks) *no class 1/17*

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**

1/16 - 3/20 (10 weeks)

Ricardo Peixoto (in-person) • \$395

#### Brazilian Ensemble (4 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**

1/11 - 3/15 (10 weeks)

**Section 3: Wed: 6-7:30 pm**

**Section 4: Wed: 8:15-9:45 pm**

1/12 - 3/16 (10 weeks)

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. Please check [cjc.edu](http://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**

1/15 - 3/19 (10 weeks)

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**

1/15 - 3/19 (10 weeks)

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**

1/15 - 3/19 (10 weeks)

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**

1/10 - 3/21 (10 weeks) *no class 1/17*

Bob Karty (in-person) • \$395



*Instrumental classes continue next page*

## **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@cjc.edu](mailto:rob@cjc.edu) 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**

1/10 – 3/21 (10 weeks) *no class 1/17*

Bob Karty (in-person) • \$395

## **Gospel Piano ENROLL**

All keyboardists benefit from a familiarity with gospel piano. Whether you play jazz, R&B/soul, funk, or country, your music is influenced by gospel music. This class presents a hands-on chronological survey of gospel piano. You'll learn the history of gospel styles; the most common piano grooves, song forms, chord progressions and substitutions; and some classic artists and songs. Supplemental viewing and listening resources and suggestions will be provided. Materials provided by the instructor.

*Prerequisites: familiarity with 7th chords; ability to read standard notation.*

**Tues: 6–7:30 pm**

1/11 – 3/15 (10 weeks)

Jennifer Jolly (online) • \$395

## **Beginning Improv for Piano Players ENROLL**

Keyboardists often face unique challenges in learning to improvise. Many piano players had only classical piano lessons as children, and may not have had formative band experiences jamming with others or on their own. This class offers a highly supportive, non-threatening, and well-rounded introduction to improvisation specifically for keyboardists. You'll learn how to play along with chord progressions drawn mostly from blues, rock/pop, funk, and R&B. You'll also learn how to create your own chord progressions and improvise grooves with them. You'll get to do a lot of playing together as a class and with backing tracks. This class is well-suited to both brand-new improvisers and more experienced players.

**Tues: 7:45–9:15 pm**

1/11 – 3/15 (10 weeks)

Jennifer Jolly (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**

1/11 – 3/15 (10 weeks)

Adam Shulman (online) • \$395

## **Arranging and Composing for Solo Piano ENROLL**

In this class we'll explore fresh ideas and methods for composing solo piano pieces as well as solo piano arrangements of standards. We will perform for each other weekly to get more comfortable in a solo setting.

*Prerequisites: functional piano technique and knowledge of jazz harmony.*

**Wed: 6:30–8 pm**

1/12 – 3/16 (10 weeks)

Frank Martin (in-person) • \$395

## **Solo Jazz Piano ENROLL**

This course guides pianists through the process of developing interesting and effective solo jazz piano arrangements. Learn techniques for harmonizing melodies, constructing keyboard bass lines, developing intros and endings, various groove possibilities, reharmonization techniques and more.

*Prerequisites: functional piano technique and knowledge of jazz harmony.*

**Thurs: 6–7:30 pm**

1/13 – 3/17 (10 weeks)

Ben Stolorow (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**

1/12 – 3/16 (10 weeks)

Marcelino Quiroz (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**

1/15 – 3/19 (10 weeks)

Danny Caron (in-person) • \$395

*Instrumental classes continue next page*

### **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**

1/15 - 3/19 (10 weeks)

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**

1/10 - 3/21 (10 weeks) *no class 1/17*

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: 7-8:30 pm**

1/12 - 3/16 (10 weeks)

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: 8:30-10 pm**

1/12 - 3/16 (10 weeks)

Jeff Massanari (online) • \$395

### **"Play dat git-tah!" —** ENROLL

#### **Harnessing the Soul Power of the Guitar**

Soul guitar playing is a prism, a colorful fusion of styles and techniques that can elude specificity, but is unmistakable in its power. Invention plus inspiration. Blues. R & B. Rock. Jazz. Hendrix. Prince. BB. Benson. Eddie Hazel & Ernie Isley & Niles Rodgers. If you want more of that in your playing, this course is for you.

*Prerequisites: intermediate technical facility; some familiarity with 7th chords and jazz harmony is helpful.*

**Wed: 5:30-7 pm**

1/12 - 3/16 (10 weeks)

Kelyn Crapp (in-person) • \$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**

1/16 - 3/20 (10 weeks)

Ricardo Peixoto (in-person) • \$395

### **Brass**

#### **Trombone Master Class** ENROLL

Trombonist Natalie Cressman (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**

1/24 - 3/21 (9 weeks)

Natalie Cressman (online) • \$355

### **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: [baron@cjc.edu](mailto:baron@cjc.edu)*

**Thurs: 6:30-8 pm**

1/13 - 3/17 (10 weeks)

Bill Aron (in-person) • \$395

### **Bass**

#### **Wedding Band Bass** ENROLL

The contemporary working wedding band (and corporate event) bassist has to be competent in many styles in order to perform dance and party hits from classic to contemporary over the course of an average gig. From classic R&B and Motown, through disco, rock, pop, funk and beyond, this hands-on class will cover the essential bass lines heard in the tunes found on a typical set list. The instructor, a working bassist with considerable experience in this area, will also cover concepts related to tone, equipment, groove and more.

*Prerequisites: intermediate technical facility on electric bass, some ability to read music.*

**Mon: 6-7:30 pm**

1/10 - 3/21 (10 weeks) *no class 1/17*

Daniel Parenti (online) • \$395

*Instrumental classes continue next page*

**James Jamerson Bass Style ENROLL**

The iconic Motown bassist James Jamerson is one of the most influential players of our time. This class takes a deep dive into his legendary lines, deep pocket, and that warm and fuzzy tone! Study excerpts from artists like Stevie Wonder, Marvin Gaye, Smokey Robinson, and The Temptations.

*Prerequisites: intermediate level and reading ability.* Required text: *Standing in the Shadows of Motown: The Life and Music of Legendary Bassist James Jamerson.* Please purchase class texts from your preferred online retailer.

**Mon: 7:45-9:15 pm**

1/10 - 3/21 (10 weeks) no class 1/17  
Daniel Parenti (online) • \$395

**Jazz Bass Lines ENROLL**

Improve your groove in a wide range of musical contexts, from swinging standards, classic ballads, jazz waltz tunes, Latin grooves based on Cuban and Brazilian rhythms, and funk/R&B. We'll talk about double-time feel, tunes that switch between Latin and swing feel, how to create variations of a vamp, and best practices for clear voice leading and solid bass line construction. We will read written-out transcribed bass lines, create our own, do some focused listening and analyzing, and also transcribe some bass lines from recordings we love. Upright and electric bassists welcome.

*Prerequisites: Some proficiency getting around and finding notes on the fingerboard/fretboard; ability to read bass clef; some knowledge of basic music theory (scales, chords, intervals, arpeggios)* Recommended but optional: *Amazing slow-downer smartphone app —or— Transcribe software for desktop/laptop.*

**Wed: 6:30-8 pm**

1/12 - 3/16 (10 weeks)  
Lisa Mezzacappa (in-person) • \$395

**Drums and Percussion****Beginning Drum Set ENROLL**

Learn to play the drum set! Essential sticking techniques, rudiments, 4-limb coordination, rhythm reading and a variety of grooves and fills are covered.

*Prerequisites: None, but bring a pair of drumsticks! Drums, cymbals and practice pads are provided for class use.*

**Tues: 6:30-8 pm**

1/11 - 3/15 (10 weeks)  
Deszon Claiborne (in-person) • \$395

**Advanced Jazz Drumming Concepts ENROLL**

A challenging hands-on class for intermediate to advanced drum set players wishing to expand their time keeping, comping and soloing skills.

*Prerequisites: functional technique and knowledge of jazz styles.*

**Tues: 8:15-9:45 pm**

1/11 - 3/15 (10 weeks)  
Deszon Claiborne (in-person) • \$395

**Jazz Drum Style Deep Dive: ENROLL****Jeff "Tain" Watts and Bill Stewart**

For this installment of our Jazz Drum Style Deep Dive Series, explore the music, style and techniques of Jeff "Tain" Watts and Bill Stewart, widely known for their innovative and influential contributions to post-bop drum language collaborating with contemporary masters Branford Marsalis, John Scofield 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**

1/13 - 3/17 (10 weeks)  
Jon Arkin (online) • \$395

**Introduction to Music Theory ENROLL**

This course covers the basic skills needed to begin any serious study of music. Topics include: music notation, time signatures, key signatures, rhythmic training, major scales, intervals, transposition, chord structure, harmonic progression, ear training, and an introduction to musical form and composition.

*Prerequisites: None. Open to all instrumentalists and vocalists.*

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

**Wed: 6-7:30 pm**

1/12 - 3/16 (10 weeks)  
Dave Len Scott (online) • \$395

**Beginning Improv for Piano Players ENROLL**

Keyboardists often face unique challenges in learning to improvise. Many piano players only had classical piano lessons as children, and may not have had formative band experiences jamming with others or on their own. This class offers a highly supportive, non-threatening, and well-rounded introduction to improvisation specifically for keyboardists. You'll learn how to play along with chord progressions drawn mostly from blues, rock/pop, funk, and R&B. You'll also learn how to create your own chord progressions and improvise grooves with them. You'll get to do a lot of playing together as a class and with backing tracks. This class is well-suited to both brand-new improvisers and more experienced players.

**Tues: 7:45-9:15 pm**

1/11 - 3/15 (10 weeks)  
Jennifer Jolly (online) • \$395

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

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**

1/12 - 3/16 (10 weeks)  
Dave Len Scott (online) • \$395

*Instrumental classes continue next page*



### **Rhythmic Fluency ENROLL**

A solid sense of rhythm is one of the main unifying traits of great musicians. As music students, all of our studies are built upon the foundation of our rhythmic fluency, which is why a dedicated focus on rhythm is such an essential part of developing our musical voice. This class, open to musicians of any instrument, will provide a series of concepts and exercises for rhythmic study, ranging from the basics (meter, notation, counting, syncopation) to more advanced focus (polyrhythm, polymeter, displacement, odd groupings, stacked/nested rhythms). With practice of these rhythmic exercises, students will find a new level of ease and understanding when encountering or exploring advanced rhythmic ideas, which can free up exciting new realms of creative expression.

**Thurs: 6-7:30 pm**

1/13 - 3/17 (10 weeks)

Jon Arkin (online) • \$395

### **The Basics: Soloing Over Chord Progressions 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 over jazz standards and related repertoire.

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

**Thurs: 5-6:30 pm**

1/13 - 3/17 (10 weeks)

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**

1/11 - 3/15 (10 weeks)

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**

1/10 - 3/21 (10 weeks) no class 1/17

Glenn Richman (online) • \$395

### **Funk, Soul, R&B Soloing ENROLL**

Learn to solo effectively in blues, funk, soul, and R&B contexts plus related genres from pop to jam band. Applicable to both live performance and studio work. This is a great opportunity to work with an experienced and versatile artist, Dave Ellis (Charlie Hunter Trio, Bob Weir and many more) who will provide suggestions and feedback in each session. This hands-on class is for all instruments.

*Prerequisites: intermediate facility on an instrument, basic knowledge of music theory.*

**Thurs: 6:30-8 pm**

1/13 - 3/17 (10 weeks)

Dave Ellis (in-person) • \$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, do an in-depth study of a few of your favorite songs, and write 2 to 3 originals of your own.

*Open to all with an interest in writing songs.*

**Sat: Noon-1:30 pm**

1/15 - 3/19 (10 weeks)

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: [sbruce@cjc.edu](mailto:sbruce@cjc.edu).*

**Thurs: 4-5:30 pm**

1/13 - 3/17 (10 weeks)

Stephanie Bruce (online) • \$395

*Composition classes continue next page*

## Building Identity Through Arranging **ENROLL**

In this class, we'll explore strategies for developing your musical identity and infusing it into the tunes you love. We'll examine unique takes on form by developing intros, outros, interludes, and other structural components that mix up a song's flow. We'll also dive into reharmonization and how to manipulate the interplay between melody and chords to make your arrangements sound like *you*. You can also expect to encounter atypical time signatures, genre fusion, tips on notation, and a whole lot of self-exploration. Come ready to expand your skill set and leave with a new take on your own creativity! This class is geared toward students with a moderate to advanced level of music theory, but all are welcome. Open to vocalists and instrumentalists.

**Mon: 4-5:30 pm**

1/10 - 3/21 (10 weeks) *no class 1/17*

Jimmy Kraft (online) • \$395

## Arranging and Composing for Solo Piano **ENROLL**

In this class we'll explore fresh ideas and methods for composing solo piano pieces as well as solo piano arrangements of standards. We will perform for each other weekly to get more comfortable in a solo setting.

*Prerequisites: functional piano technique and knowledge of jazz harmony.*

**Wed: 6:30-8 pm**

1/12 - 3/16 (10 weeks)

Frank Martin (in-person) • \$395

## History

### Jazz 1929-1946: Survival, Success, and Swing **ENROLL**

Broadly referred to as the Swing Era, jazz music in the USA was at its most popular during the Great Depression and into the Second World War. This survey will explore both the overarching narrative as well as several of the smaller stories, all of which make for one of the richest periods in the music's history. By focusing on cultural context and relating the developments in the music to social history, we will learn what set so much of this music apart from what came both before and after. There are no prerequisites or required texts for this weekly online course, although a recommended supplemental reading list and an ongoing class playlist will be provided.

**Tues: 6-7:30 pm**

1/11 - 3/15 (10 weeks)

Nick Rossi (online) • \$250

## ADULT VOCAL PROGRAM

### Vocal Technique and Musicianship

### 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 increase through the term.

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

**Sat: 11 am-12:30 pm**

1/15 - 3/19 (10 weeks)

Tatyana Dimitrova (online) • \$395

### Freeing Your Full Voice: **ENROLL**

#### Vocal Function, Interpretation, and Improvisation

Learn the fundamentals of healthy, functional vocal technique and its specific application when singing jazz and other contemporary and improvisational styles of music. Based on the principles of Jeannette LoVetri's Somatic Voicework™, Jocelyn's methods of vocal pedagogy address technical aspects of singing from an integrated, body-based perspective, seeking to establish freedom of movement, sensation, and awareness in the throat and body in order to more openly communicate musical ideas and emotions. Topics covered include breathing, posture, registration (chest, head, mix), and tone, focusing on the development of each singer's individual sound as specifically relevant to genres of contemporary commercial music. The class will incorporate aspects of musicianship as applied to basic jazz repertoire, standards, blues, Broadway show tunes, and contemporary cross-over genres such as R&B and pop, improvisation (through both lyrics and scat syllables), phrasing, and interpretation. Other subjects addressed include analysis of song forms, chart reading and writing, finding the best key for songs, working with an accompanist and/or band, and performance preparation. Singers are encouraged to bring in songs of their choice to work on.

**Wed: Noon-1:30 pm**

1/12 - 3/16 (10 weeks)

Jocelyn Medina (online) • \$395

### Vocal Performance

### Beginning Jazz Singing **ENROLL**

Whether you're new to jazz singing or have been exploring vocal jazz for a while, this class will help you gain essential skills that lead to more relaxed, focused and expressive performances. In a friendly, supportive setting, you'll learn how to find the best key for each of your songs, read the "map" of a chart, figure out introductions and endings, count off tunes, and understand different time feels from rubato to swing, bossa nova to ballad. We'll explore repertoire and interpretation, and even demystify improvisational approaches, all in the service of freer, more compelling jazz performances of songs you love to sing. During class, you'll sing in real-time using backing tracks or the iRealPro app. The class concludes with an optional online performance.

**Sun: Noon-1:30 pm**

1/16 - 3/20 (10 weeks)

Andrea Wolper (online) • \$395



*Vocal Classes continue next page*

### **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.

**Tues: 6:30–8 pm**

1/11 – 3/15 (10 weeks)

Azure McCall (in-person) • \$395

### **Instrumental Standards for Vocalists** ENROLL

From Miles Davis' *All Blues* to Thelonious Monk's *'Round Midnight*, many instrumental compositions have become standard vocal repertoire in contemporary jazz singing. This class will focus on instrumental jazz standards in a vocal context from bebop to hard bop and beyond, with music by modern masters including Davis, Monk, Wayne Shorter, Horace Silver, Lee Morgan, Bill Evans, and more, with an emphasis on stylistic authenticity and full use of vocal range. Students may select repertoire from the instructor's song list, or elect to bring in their own chart and lyrics.

**Mon: 4:30–6 pm**

1/10 – 3/21 (10 weeks) *no class 1/17*

Andrea Claburn (online) • \$395

### **Singing the Standards** ENROLL

Join vocal icon and innovator, Jay Clayton in an exploration of some of the most beautiful songs in the Great American Songbook. From Harold Arlen and George Gershwin, to Rodgers and Hart and Duke Ellington. There is so much to explore in the universal stories, the poetic lyrics, and the gorgeous melodies contained in these compositions. Jay will suggest songs and students may also bring in tunes of their choice. From phrasing and interpretation to improvisation, these songs provide a great vehicle for singers of all levels to enjoy crafting their own versions of this standard repertoire. An online performance will take place during the final class session.

**Tues: 5–6:30 pm**

1/11 – 3/15 (10 weeks)

Jay Clayton (online) • \$395

### **The Magic of Persian Vocal Music** ENROLL

In this class, Mahsa Vahdat will share songs and vocal techniques from the classical Persian music lineage. Participants will explore musical modes and ornamentations and the beautiful, evocative poetry woven into the fabric of these songs, singing together and individually. Mahsa will demonstrate ways to interpret the text leading to profound personal and emotional expression. Mahsa will also share her experience of being a professional vocalist in Iran, including the challenges she had to overcome as a female artist. The rich legacy of the female vocal arts was harshly restricted after the Islamic Revolution in 1979. She uses this experience to sustain creativity in any situation. This class is a safe and supportive environment for students of all levels.

**Wed: 4–5:30 pm**

1/12 – 3/16 (10 weeks)

Mahsa Vahdat (online) • \$395

### **Carole King — Life, Times and Music**

Writing *Will You Still Love Me Tomorrow* at age 17, Carole King created the playlist for a generation. Her "Tapestry" album alone sold over 24 million copies! We'll walk through the life, work, and cultural times of Carole King. Each student will also have a chance to develop a unique arrangement of two songs with backing tracks created in collaboration with accompanist Wayne De La Cruz. Some previous singing experience is required, or permission from the instructor. Students will need to have backing tracks to take part in the class — please coordinate with the instructor at least a week before the first class to assist with this. Contact Pamela Rose at [prose@cjc.edu](mailto:prose@cjc.edu)

**Section I: Wed: 5:30–7 pm** ENROLL

**Section II: Wed: 7:15–8:45 pm** ENROLL

1/12 – 3/16 (10 weeks)

Pamela Rose (online) • \$395

### **Contemporary Jazz Singer — Section 1** ENROLL

Focus on an array of creative jazz singing skills, including developing a unique repertoire, communicating with the rhythm section, and creating arrangements on the spot. Study phrasing, improvisation, interpretation, and work on developing a personal sound. You are welcome to bring in songs of your choice, write original lyrics, or use material provided by the instructor. Students will be working with tracks online and will receive two hand-tailored tracks made by a professional pianist. The final class will also be an online performance open to the public.

*Prerequisites: consent of instructor — consultation required.*

Contact Laurie at [laurie@cjc.edu](mailto:laurie@cjc.edu)

**Tues: 4–5:30 pm**

1/11 – 3/15 (10 weeks)

Laurie Antonioli (online) • \$395

### **Contemporary Jazz Singer — Section 2** ENROLL

Focus on an array of creative jazz singing skills, including developing a unique repertoire, communicating with the rhythm section, and creating arrangements on the spot. Study phrasing, improvisation, interpretation, and work on developing a personal sound. Rhythm section provided. You are welcome to bring in songs of your choice, write original lyrics, or use material provided by the instructor. There will be an in-person performance at the school at the end of the term.

*Prerequisites: consent of instructor — consultation required.*

Contact Laurie at [laurie@cjc.edu](mailto:laurie@cjc.edu)

**Wed: 6:30–8 pm**

1/12 – 3/16 (10 weeks)

Laurie Antonioli (in-person) • \$395

### **Afro-Latin Rhythmic Voices** ENROLL

Drawing from Latin musical traditions, Afro-Caribbean jazz vocalist Christelle Durandy will introduce repertoire from Cuba, Puerto Rico, the Dominican Republic and Peru, featuring composers like Maria Teresa Vera, Curet Alonso, and Septeto Santiaguero, with an emphasis on developing rhythmic accuracy and feel. While learning songs, students will also develop their sense of time through a series of exercises using melodic and rhythmic patterns and body percussion. There will be a strong focus on improvisation with an emphasis on time, articulation, and connecting with the band. An accompanist will be provided, with a full band joining the class for a recital at the end of the term. Most songs will be sung in Spanish but it isn't necessary to be fluent.

**Wed: 6:30–8 pm**

1/12 – 3/16 (10 weeks)

Christelle Durandy (in-person) • \$395

*Vocal Classes continue next page*

## 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 at [adoctor@cjcedu](mailto:adoctor@cjcedu) for details and approval.

All students must bring their own mic.

**Thurs: 6:30–8 pm**

1/13 – 3/17 (10 weeks)

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 [cjcedu](http://cjcedu) 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.*

### 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 Ensemble **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**

1/15 – 3/19 (10 weeks)

Jon Monahan • \$395

## WORKSHOPS

*Prices listed 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 [cjcedu/workshops](http://cjcedu/workshops) for updates.*

### 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, 1/9: 2–4 pm**

Lu Salcedo (online) • \$45

### The Metronome is Your Friend **ENROLL**

Returning with his popular workshop for musicians and singers of all levels, guitarist and leader of the Hot Club of San Francisco Paul Mehling demonstrates a range of practice techniques making creative use of the metronome. Improve your productivity and increase your musicianship!

**Sun, 1/16: 11:30 am–1:30 pm**

Paul Mehling (online) • \$45

### Django-Style Jazz Guitar **ENROLL**

This workshop focuses on various aspects of hot club-style jazz guitar in the tradition of the legendary Django Reinhardt. Topics include rhythm, picking, scales, arpeggios, chords, soloing, and more. One-on-one evaluation is available to all attendees. Bring your instrument and questions!

**Sun, 1/16: 2–4 pm**

Paul Mehling (online) • \$45

### Approaching the Music of Ornette Coleman **ENROLL**

Drawing on their experience playing and studying with original band members of the Ornette Coleman Quartet, Jessica Jones and Richard Lloyd Giddens Jr. will use examples and discuss strategies to examine and play Ornette’s music with participants. Players should bring their instruments, their questions and their openness as the group will explore together. Ornette’s music is designed to be expansive and inclusive, inspiring creative individual expression.

**Sat, 1/15: 3–5 pm**

Jessica Jones & Richard Lloyd Giddens (in-person) • \$45

*Workshops continue next page*

### **The Art of Vocalese** ENROLL

Anita Wardell, one of the foremost experts on vocalese, leads a rare workshop from her home in Australia! Popularized by the group Lambert, Hendricks & Ross, vocalese is the setting of lyrics to recorded instrumental improvised solos. In this workshop, Wardell presents an overview and history of vocalese, as exemplified by classic and contemporary artists ranging from Lambert, Hendricks & Ross, Eddie Jefferson, and King Pleasure to Kurt Elling and Mark Murphy. She also shares techniques for writing new vocalese lyrics to best fit with the existing melody and rhythm of a selected piece.

**Sun, 1/16, 3-6 pm**

Anita Wardell (online) • \$75

### **Arranging and Orchestration** ENROLL

Have you ever wanted to write music for a horn or string section, or maybe even a big band or orchestra, and found yourself wondering where to start? In this workshop, we'll delve into the art of arranging and orchestration - from the basic techniques of voicing and voice leading, instrument ranges, and general music notation conventions, to more personal creative decisions such as reharmonization, thematic development, using form to create a compelling musical narrative, creative use of orchestration, and other considerations when writing in specific genres and musical idioms. We'll also go over some often-overlooked details of arranging that will help take your charts to the next level — using unconventional combinations of instruments to create different textures, creative ways of using the rhythm section, writing clear and informative drum parts, effectively using articulations, phrase markings and dynamics, tailoring arrangements to a specific group to make the most of each player's musical strengths, and more. Techniques for streamlining the writing process will also be discussed. This workshop is meant for anyone interested in expanding their ability to re-interpret existing music in a creative and original way, for any group in any genre. Music is the universal language, but what we say with it, how we say it, and what we bring to the collective vernacular as individuals is what makes it so special!

**Sat, 1/22: Noon-3 pm**

Matt Wong (online) • \$60

### **Electronics as an Extension of Your Voice** ENROLL

For singers interested in exploring the use of electronics in vocal performance, GroundUP Music recording artist Sirintip demonstrates and gives straightforward advice on the use of effects pedals, live looping, and using your voice as an instrument in contemporary music settings. Learn how to create vocal bass lines, harmonize with your own voice, set up live looping and more.

**Sun, 1/23: 11 am-1 pm**

Sirintip (online) • \$50

### **Intro to Comping for Jazz Pianists** ENROLL

An introductory workshop for jazz pianists covering rhythmic, harmonic and melodic considerations utilized in "comping" — short for the technique of complementing or accompanying a jazz tune or improvised solo — in both solo and ensemble formats. Both reactive and proactive approaches to comping are covered. Examples will be demonstrated on piano, but this workshop is open to anyone interested in learning the basics of effective comping techniques, regardless of your primary instrument.

**Sun, 1/23: 2-4 pm**

Susan Muscarella (in-person) • \$45

### **And The Beat Goes On** ENROLL

Change is constant and inevitable. Throughout our lives, we experience changes that are slow and nuanced and changes that are shocking and sudden. We share the predictable changes, like the seasons, and the unpredictable, like the weather. Some changes we perceive negatively, while some are joyous in the extreme. In this workshop, we'll explore songs about change and create a performance that expresses the ideas, the mood, and the feelings we want to share. We'll craft a unique and specific sub-text for our chosen songs and prepare a video presentation to share. During the second and third session, we'll present videos and in the final class, we'll work with an accompanist and sing these songs trying out our own arrangement ideas. Students are provided with several lead sheets and backing tracks for specific songs. Students may also choose and provide their own selections. Participants 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 video simultaneously. Lots of singing and sharing.

**4 Suns, 1/23, 2/6, 2/20 (online)**

**3/6 (in-person if circumstances allow)**

**1/23, 2/6: Noon-1:30 pm**

**2/20, 3/6: Noon-3 pm**

Maye Cavallaro • \$350

### **The Biggest Lies of the Music Industry** ENROLL

Grammy award-winning producer Jeff Weber and vocalist Ellen Johnson reveal the biggest lies of the music industry and how this knowledge can help you navigate a career in music. Topics covered include everything from the advantages and disadvantages of major and independent labels, post-recording strategies, the key to longevity, elevating your career, songwriting tips, the importance of fans, and more! This is an opportunity to get advice and learn about the pitfalls of the music business from two seasoned professionals.

**Sat, 1/29: 1-3 pm**

Ellen Johnson & Jeffrey Weber (online) • \$75

### **Blues Development Workshop** ENROLL

Blues singers are always looking for new material to add to their repertoire. Good singers don't just cover songs, they find ways to interpret songs to fit their personal vocal style. In this intensive workshop, singers will develop two 12-bar blues songs that they can pull out with any band, exploring different strategies for intros, endings and rhythmic possibilities. Instructor Pamela Rose and guitarist Danny Caron (well known for their Blues Vocal Funshop classes) will help students with chosen songs, while teaching strategies for taking control on the bandstand. Students will gain vital vocal and arranging skills, essential for delivering powerful performances. There will be an emphasis on learning how to communicate with the band using appropriate signals. For the final class session, a bassist and drummer will join in, providing full-band accompaniment.

*Prerequisites: for intermediate-level and up. Pre-approval from instructor required. Please contact Pamela Rose at [prose@cjc.edu](mailto:prose@cjc.edu) for a consultation.*

**3 Suns, 1/30, 2/6, 2/13: Noon-3 pm**

Pamela Rose & Danny Caron (in-person) • \$300

*Workshops continue next page*

### **Baroque Improvisation for Jazz Musicians** [ENROLL](#)

This workshop will explore the craft of improvising in the baroque-era musical style and present ideas for applying the principles of baroque music to jazz improvisation. The first half will focus on structures in baroque music including theme and variations, figuration, sequences, and modulations. The second half will focus on developing contrapuntal textures in jazz improvisation.

*Prerequisites: fluency with major scales and familiarity with voice leading is recommended.*

**Sun, 1/30: Noon-3 pm**

Ben Stolorow (online) • \$60

### **Creating Compelling Intros** [ENROLL](#)

Compelling intros capture the listener's attention and set the mood for a given composition. If you play piano or guitar in an ensemble that includes a dedicated melody instrument (like a sax) or a vocalist, the listener won't have any problems distinguishing your intro from the melody. But what if you're playing in a trio with just bass and drums, or even solo? How can you clearly distinguish your intro from the melody? How can you create an effective original intro that retains the essence of the composition? Finally, how can you expand the scope of a piece by incorporating your new intro into its repeating form? The first part of this workshop will survey many of the classic intro techniques for participants starting to get comfortable playing jazz in a group. The second part will be geared towards more advanced players and arranger/composers who want to feel more invested in a song by creating their own intros. Participants of all levels will find this second part of the workshop enlightening and inspiring.

*Prerequisites: basic knowledge of jazz theory. Please note: this workshop will be offered in a hybrid format. It is possible to enroll as an in-person attendee OR as an online attendee. Multiple camera angles will be provided for both online participants and in-person attendees, using a projector in the classroom.*

**Sat, 2/5: 3-5:30 pm**

Michael Smolens (in-person OR online) • \$55

### **How to REALLY Learn Tunes** [ENROLL](#)

Ready to make the leap from "sort of" knowing tunes to having them firmly at your command? In this workshop we will dig deep into multiple approaches to internalizing the harmony and form of compositions — ranging from familiar standards to complex jazz originals — and explore strategies to take you beyond thinking and counting so you can confidently express yourself as an improviser!

**Sun, 2/6: 11 am-1 pm**

Ian Carey (online) • \$45

### **The Second Time Around** [ENROLL](#)

Nowadays it's easy for jazz singers to get stuck in a scating rut after they've sung the head of a tune. Some of our most beloved jazz singers didn't focus on scating but still knew how to take a good melody and reinterpret it on the second chorus using jazz language. This 3-hour workshop offers tools for improvising over jazz standards, connecting with the harmony and rhythm through the lyrics and the melody of the song. We'll learn about melodic structure points, embellishments, developing counter melodies and more! Open to intermediate to advanced level vocalists.

**Sun, 2/6, Noon-3 pm**

Kate McGarry (online) \$100

### **Black History Month: History and Legacy of Black Music in the Bay Area** — [ENROLL](#)

#### **Panel Discussion and Q&A**

Moderated by CJC professor of history, band leader and Smithsonian scholar Dr. Anthony Brown, this special panel featuring several notable guests offers a look at the history and legacy of Great Black Music from right here in the San Francisco Bay Area. Join us for this unique event to learn about some of the wonderful artists to come from this area over the 20th and 21st centuries. Share in the stories and the sounds!

**Sat, 2/12, 7-9 pm**

Anthony Brown, moderator (in-person / online)

### **Transforming Stage Fright and Performance Anxiety For Singers** [ENROLL](#)

Common among singers, stage fright manifests as a variety of symptoms ranging from performance anxiety and emotional stress, to self-criticism and other harmful patterns of thought. In this workshop, participants will explore numerous mindfulness exercises including affirmations, breathwork, emotional awareness, relaxation techniques and meditation. Students will learn to identify their unique challenges while directing their awareness toward a healthy transformation from fear to confidence. In the second part of the workshop, students will sing a song of their choice while applying some of these mindfulness techniques. Please bring a chart in any style, in the appropriate key, and have the lyrics and melody memorized. Open to all!

**Sat, 2/12, Noon-3 pm**

Saki Minamimoto (in-person) \$50

### **An Expansive Approach to Vocal Improvisation: Focus on the Ears** [ENROLL](#)

Increase expressive potential as a vocal improviser working with chord progressions, rhythmic ostinatos and composed melodies, including but not limited to, jazz standards and other familiar song forms. We will stress an "ears first" approach, glean as much as we can about musical forms and how to negotiate them through focused listening, before (or instead of) engaging with a piano or other instrument. We'll also focus on the importance of listening closely to the recorded work of great improvisers, drawing on their examples for both inspiration and detailed information.

**Sun, 2/13, Noon-3 pm**

Lorin Benedict (online) \$60

### **The Piano is Your Best Friend** [ENROLL](#)

This two-part jazz piano workshop is designed for vocalists, but open to anyone wishing to improve their skills. Learn practical strategies for playing basic jazz piano. Topics covered include theory (jazz chord types and extensions), chord voicings and short patterns (e.g. II-V-I's, intros and endings), and playing in rubato, swing and bossa nova styles. We will focus on playing standard jazz chord progressions in a solo piano accompaniment style. Students will be provided with the tools, the method, and in-class experience to take the ball and run with it, applying these techniques to songs of their choice! Prerequisites: some knowledge and experience playing the piano including reading notes, even if slowly.

**2 Sats, 2/19, 26, Noon-2 pm**

Michele Weir (online) \$100

*Workshops continue next page*

### **Swing Rhythm Guitar** ENROLL

A three-hour workshop focusing on the nuts and bolts of playing solid swing style rhythm guitar. We will explore effective chord voicings for both small and large ensembles, as well as techniques and approaches as demonstrated by some of the jazz guitar greats such as John Trueheart, George Van Eps, and Freddie Green. Getting the most from your instrument, the role of the rhythm guitar, and an introduction to chordal breaks will also be covered. This workshop is intended for guitarists who have a thorough knowledge of the fretboard, as well as basic chords and extensions, along with basic music theory. The focus of this workshop is acoustic rhythm guitar playing, influenced by American musicians of the 1930s and 1940s.

**Sun, 2/20, Noon-3 pm**

Nick Rossi (online) \$60

### **Sing Along with Ella** ENROLL

If you want to learn to improvise, there is no better teacher than the Queen of Scat herself, the First Lady of Song, Ella Fitzgerald. Having presented the highly successful "Sing Along With Ella: The Key To Vocal Jazz Improvisation" workshop at the IAJE convention in New York City, in which Amy London had a crowd of 250 people singing Ella's famous solo on 'Take the A Train,' Ms. London is thrilled to now bring the same workshop to the Jazzschool. Based on the skills displayed so brilliantly by Ella Fitzgerald, such as scat syllables, swinging phrases and singing through the chord changes, Ms. London breaks down the concepts of vocal improvisation in a method designed specifically for singers.

**2 Suns, 2/20, 27, Noon-2 pm**

Amy London (online) \$80

### **Song as Solace and Service —** ENROLL

#### **Using your Voice with Intention**

We will explore the ways that the human voice has been used throughout history as a tool for healing and as a roadmap for surviving and thriving through troubled times, through the use of spirituals (sorrow songs and jubilee), bedside songs, and beyond. Join Melanie DeMore to listen, learn and sing together!

**Sat, 2/26, Noon-3 pm**

Melanie DeMore (online) \$60

### **Women's History Month:** ENROLL

#### **Workshop/Jam Series**

This season, in lieu of our annual Women's Jazz & Blues Camp, we are offering a four-part workshop and jam series. Open to women instrumentalists and vocalists at all levels, each three-hour session will begin with a hands-on workshop exploring improvisation techniques and analysis of tunes for that day's jam session. Our all-women faculty may rotate, providing exposure to eclectic approaches to improvisation. The workshop will be followed by a two-hour jam session with our all-women professional rhythm section. Instrumentalists and singers at all levels are encouraged to hone their skills, try new ideas, make mistakes and build confidence in a supportive atmosphere. Participants will leave each session with more confidence, new skills, and a network of like-minded musicians. Registration will remain open until each vocal and instrumental section is full!

**4 Suns, 2/27, 3/6, 13, 20, 11 am-2 pm**

Jean Fineberg and others (in-person)

\$180 series or \$50 per session

### **Women's History Month:** ENROLL

#### **Listening and Discussion Series**

Join bandleader, bassist and musical instigator Lisa Mezzacappa for this 2-part listening and discussion series exploring the music of women composers and band leaders. The first session will focus on great artists of the past, with the second session focusing on vital contemporary voices. Past and present, we'll immerse ourselves in powerful music and learn about the motivations and inspirations behind the work.

*Open to all! (Musicians and non-musicians are welcome.)*

**2 Mons, 3/7, 14, 7-9 pm**

Lisa Mezzacappa (online)

\$40 for both sessions, or \$25 per session

### **More Than Standards:** ENROLL

#### **Building the New American Songbook**

These days, more and more singers are embracing an expansive catalog of popular songs from a variety of genres for use in performance. Everything from the Beatles, Sondheim, and Stevie Wonder to original compositions from current jazz composers are becoming increasingly desired. By introducing new rhythmic, harmonic, and structural ideas, this three-part workshop helps singers develop new repertoire, reflecting each individual's voice. Song suggestions will be offered and all participants will individually prepare a song for each workshop session. Backing tracks and recording in advance are recommended for this online workshop.

**3 Weds, 2/23, 3/9, 30, 6-9 pm**

Ellen Johnson (online) \$275

### **Hidden Gems of Bossa Nova** ENROLL

Explore and learn some of the lesser-known songs of the bossa nova era and genre! Students will receive four or five tunes by composers such as Jobim, João Donato, Edu Lobo, Baden Powell, and Durval Ferreira. The focus will be on building repertoire that also translates well with a jazz band. Songs will be taught to the group, and students will have an opportunity to sing individually in class. Backing tracks will be provided. No previous experience with bossa nova is necessary.

**2 Sats, 3/12, 19, 11 am-1 pm**

Sandy Cressman (online) \$100

### **Playing in Odd Meters — An Introduction** ENROLL

Join veteran drummer and educator Alan Hall for this workshop for all musicians, presenting an introduction to playing in odd meters. Odd meters (5/4, 7/4, 9/4 and beyond) are common in contemporary jazz and other genres, and playing in these meters can be challenging at first. While it may seem like complex math when starting out, with the right approach and some practice, playing in odd meters can become as natural and as musical as playing in 4/4. Mastering odd meters will increase your range of expression and also help you become a more versatile musician, prepared for a variety of musical settings. Please bring your instrument (optional).

**Sun, 3/13, 2-4 pm**

Alan Hall (in-person) \$45

*Workshops continue next page*

### **Great Women Pianists of Pop and Jazz: Carole King** **ENROLL**

This third offering in the Great Women Pianists series celebrates the piano playing of Carole King. King combines pop, gospel, R&B, and rock in an instantly recognizable style. We'll explore her piano work through playing transcribed excerpts, listening, and viewing excerpts of live performances. Hand-outs will include transcriptions, listening guides, and suggestions for further study. Materials provided by the instructor.

*Prerequisites: for those who wish to play, intermediate piano proficiency and music reading, familiarity with major and minor chords; non-playing attendees welcome.*

**Sat, 3/19, 11 am-1 pm**  
Jennifer Jolly (online) \$45

### **Melodic Mastery — ENROLL** **Secrets of Lyrical Improvisation**

Based on the teachings of his mentor, jazz legend Art Farmer, Dmitri Matheny advocates a lyrical, melodic approach to jazz which stands in stark contrast to the chord scale and pattern-based methods currently in vogue. Your solo is an opportunity to express something entirely new and profoundly personal. Create your own melody. Tell your own story. Sing your own song! This is no time for plugging in recycled, memorized material. In this workshop, Matheny explores the mental processes that take place while playing a jazz solo and the skills required for true improvisation. With an emphasis on deep listening and jazz-as-conversation, Part One of the workshop outlines the elements of music (melody, harmony, rhythm, tone, timbre and form) from the soloist's perspective, and why the melody should be your guide when improvising.

In Part Two, Matheny explains how to spontaneously create your own melodies and develop them in real time through a series of simple or complex harmonic changes. He provides recorded examples, demonstrates specific techniques on his horn, and shares relevant anecdotes from his professional career and years of tutelage under jazz legend Art Farmer.

In Part Three, Matheny discusses the importance of developing your own personal sound and style of playing, and offers some practical advice to keep in mind on your journey.

**Sun, 3/20, 2-4 pm**  
Dmitri Matheny (in-person) \$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.



**AT THE FOREFRONT OF JAZZ EDUCATION**