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# DOWNBEAT

Jazz, Blues &

Summer Jazz  
Camp Guide

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## Brad Mehldau *Goes Full-Throttle*

MARCH 2011

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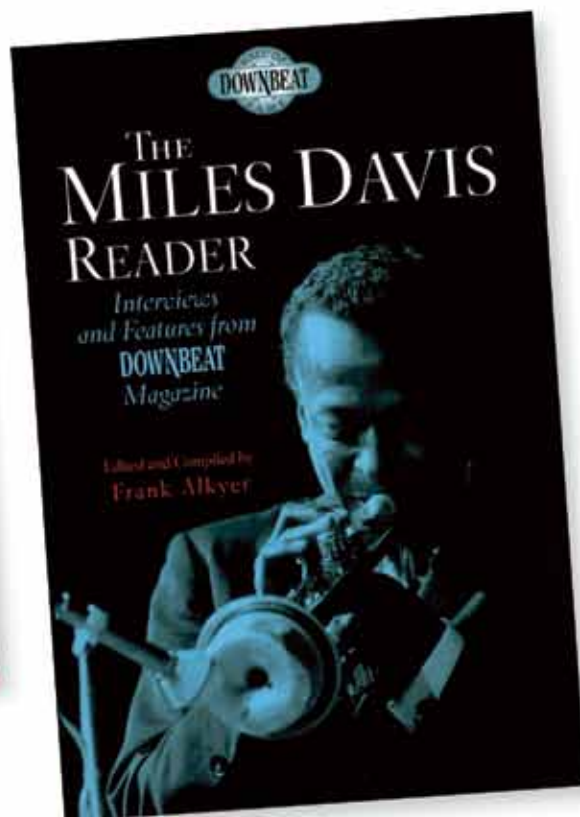
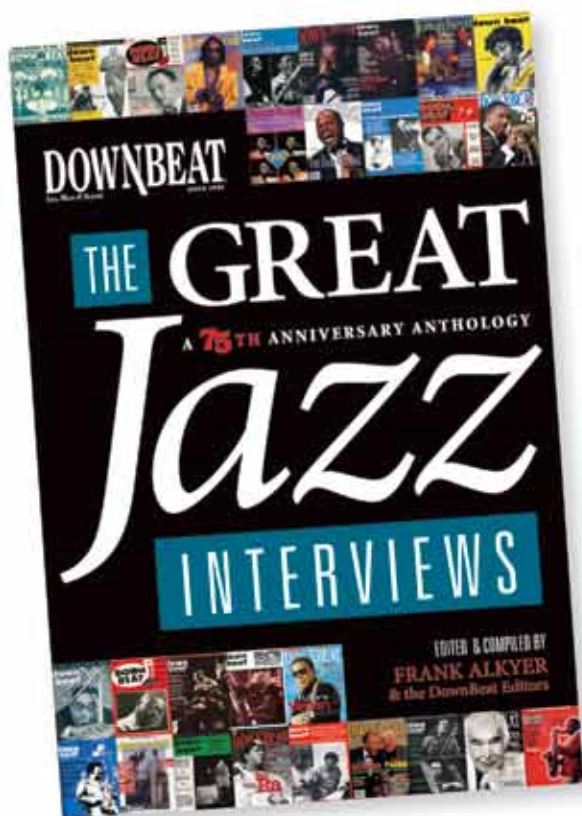


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BRAD MEHLDAU // TERENCE BLANCHARD // BOB BELDEN // JAZZ CAMP GUIDE

MARCH 2011



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Eastern U.S. Music Camp at Colgate University



Skidmore Jazz Institute

# Summertime Swingin'

**DOWNBEAT'S 2011 INTERNATIONAL JAZZ CAMP GUIDE**



College of Saint Rose Summer Jazz Program



Hudson Jazz Works



**UT Jazz**  
THE UNIVERSITY OF TOLEDO

**DEGREES**

- B.M. Jazz Performance
- B.M. Jazz, Emphasis in Recording Arts/Music Business
- B.Ed. Emphasis in Jazz
- M.M. Jazz Performance or Composition

**OPPORTUNITIES**

- Scholarships
- Graduate Assistantships
- Guest Artists
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(Visit [SummerJazz.utoledo.edu](http://SummerJazz.utoledo.edu))

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**Jon Hendricks**  
*Distinguished Professor of Jazz, Vocalese*

**Gunnar Mossblad**  
*Director of Jazz Studies, Saxophone, Jazz Ensemble, Combos*

**Norm Damschroder**  
*Asst. Director, Bass, Tub Ensemble, Jazz History, Combos*

**Tad Weed**  
*Piano, Arranging/Composition, History, Improvisation, Combos*

**Jonathan Ovalle**  
*Drums, Latin Jazz Ensemble*

**Jay Weik**  
*Guitar*

**Mark Byerly**  
*Brass*

[www.jazz.utoledo.edu](http://www.jazz.utoledo.edu)  
419.530.2448



# EAST

## Berklee's Five Week Summer Performance Program

Boston, Massachusetts  
July 9–August 12

Berklee's Five-Week Summer Performance Program, now in its 25th year, is the largest, most comprehensive summer music program available, annually welcoming 1,000 students. You must be at least 15 years old by the start of the program and have been playing your instrument (or singing) for a minimum of six months to attend.

**Faculty:** 160 various Berklee faculty and visiting artists.

**Cost:** \$7,680 (including housing).

**Contact:** Summer Programs, (617) 747-2245; [berklee.edu/summer](http://berklee.edu/summer).

## Camp Encore/Coda

Sweden, Maine

June 29–July 24, July 24–August 14

This summer will be the 62nd season of encouraging young musicians at this beautiful lakeside Maine camp location.

**Faculty:** Brent LaCasce, Kevin Norton, Jared Andrews, Jared LaCasce, Sean Richey, Kyle Moffat.

**Cost:** 1st session (3 1/2 weeks) is \$4,600 inclusive; 2nd session (3 weeks) is \$3,850 inclusive; full season (6 1/2 weeks) is \$7,100 inclusive.

**Contact:** James Saltman, (617) 325-1541; [jamie@encore-coda.com](mailto:jamie@encore-coda.com); [encore-coda.com](http://encore-coda.com)

## Camp Medeski Martin & Wood

Big Indian, New York

July 31–August 5

Located in the Catskill Mountains, Camp MMW is limited to 80 students ages 16 and up. No matter what instrument you play, you will expand your approach to music, improve your listening skills and interact with musicians in a completely fresh, innovative way. This is five days of musical cross-training led by the band Medeski Martin & Wood.

**Faculty:** John Medeski, Billy Martin, Chris Wood and special guests.

**Cost:** \$2,000 full tuition (includes shared accommodation at resort, tuition, meals); \$1,100 for outdoor camping tuition and meals (campers have access to public bathroom facility). Scholarships and discounts available.

**Contact:** (212) 925-6458; [camp@mmw.net](mailto:camp@mmw.net); [mmw.net/campmmw](http://mmw.net/campmmw).

## Camp MSM at the Manhattan School of Music

New York, New York

July 10–23, July 24–August 6

This rigorous musical theater camp includes acting, vocal coaching, dance and performance techniques. All campers will receive theory and ear-training classes. Campers can also choose from a diverse array of musical and non-musical elective classes including dance, acting, art, jazz band, stagecraft and more. In addition to studies with expert faculty, campers will also have the opportunity to participate in master classes.



Maryland Summer Jazz Camp

**Faculty:** Various area musicians and educators including members of the Village Vanguard Jazz Orchestra and Lincoln Center Jazz Orchestra.

**Cost:** Single session tuition \$1,840, housing \$750, meals \$320. Both sessions tuition \$3,245, housing \$1,500, meals \$634.

**Contact:** (917) 493-4475; [msmnyc.edu/special/camp](http://msmnyc.edu/special/camp); [summercamp@msmnyc.edu](mailto:summercamp@msmnyc.edu).

## College of Saint Rose Summer Jazz Program

Albany, New York

June 28–August 5

Students will be divided into two jazz ensembles: students who will be entering grades 7–9 and students entering grades 10–12. Both bands meet every Tuesday and Thursday evening from 6–8 p.m.

**Faculty:** Paul Evoskevich, Matthew Cremisio, Danielle Cremisio.

**Cost:** \$325.

**Contact:** Paul Evoskevich, [paule@strose.edu](mailto:paule@strose.edu).

## COTA CampJazz

Delaware Water Gap, Pennsylvania

July 25–31

Students ages 13 through adult will play in small ensembles based on ability and experience. This intense program includes theory, ear training and sectionals.

**Faculty:** Phil Woods, Rick Chamberlain, Jim Daniels, Bill Goodwin, Eric Doney.

**Cost:** \$450 excluding room and board.

**Contact:** [campjazz.org](http://campjazz.org).

## Eastern U.S. Music Camp

at Colgate University

Hamilton, New York

June 26–July 10, July 3–17, July 10–23,  
June 26–July 17, July 3–23, June 26–July 23

Jazz education, performance, ensembles and combos, improvisation, theory, harmony, composition, arranging, conducting, guest artists and master classes are all included in this camp. Enrollment is approximately 200



students between the ages of 10 and 18.

**Faculty:** Sean Lowery, Tom Christensen, Rick Montalbano.

**Cost:** Varies from \$995 to \$4,298 depending upon a two-, three-, or four-week session.

**Contact:** (866) 777-7841, (518) 877-5121; easternmusiccamp.com; summer@easternmusiccamp.com.

### **Eastman Summer Jazz Studies at the University of Rochester**

Rochester, New York

**June 26–July 8, July 25–August 5, June 13–17**

The Jazz Studies Intensive is for highly motivated students currently in grades 9–12 considering jazz studies at the collegiate level. The rigorous two-week program provides an intensive, performance based experience. Students work directly with the renowned Eastman School of Music jazz faculty to enhance improvisational and ensemble skills. The middle school instrumental program focuses on technique and introduces students to the basics of jazz. Also offered is an introduction to jazz history.

**Faculty:** Jeff Campbell, Harold Danko, Jose Encarnacion, Bob Schneider, Paul Hofmann, Dariusz Terefindo, Bill Tiberio.

**Cost:** \$1,150 (Jazz Intensive), \$350 (Middle School Instrumental).

**Contact:** (800) 246-4706; summer@esm.rochester.edu; esm.rochester.edu/summer.

### **Hudson Jazz Works**

Hudson, New York

**August 11–14**

The fifth annual Hudson Jazz Workshop in upstate New York offers a relaxed yet focused weekend immersion in jazz improvisation and composition conducive to intensive study. Limited to 10 students who come from all over the globe, the level is high.

**Faculty:** Armen Donelian, Marc Mommaas, Vic Juris.

**Cost:** \$585.

**Contact:** info@hudsonjazzworks.org; hudsonjazzworks.org.

### **Jazz Institute at Proctors**

Schenectady, New York

**July 18–29**

Through jazz, students will build skills including listening, critical thinking, communication and teamwork, all without sheet music. The program will include guest artists for master classes and culminate in a swinging finale.

**Faculty:** Keith Pray and Arthur Falbush.

**Cost:** One week, \$200; two weeks, \$380.

**Contact:** Jessica Gelarden, (518) 382-3884, ext. 150; jgelarden@proctors.org.

### **Jazz in July Summer Music Programs**

Amherst, Massachusetts

**July 11–22**

Jazz in July is a two-week program focused on joining participants with jazz artists in a learning intensive environment. Jazz in July is centered on teaching improvisation and jazz styles while working to enrich the total musical experience of the participant. Held at the University of Massachusetts Amherst, participants get a variety of interactions with jazz artists through lectures, clinics, master classes and



The poster features a central graphic of a sun with rays, where the rays are stylized as musical notes. The text 'Juilliard JAZZ' is prominently displayed in large, colorful letters, with '10TH ANNIVERSARY' below it. The main title 'Summer 2011 Camps and Workshops' is in a large, bold font. Below this, a list of locations is provided: Florida • Georgia • Connecticut • Utah • Melbourne, Australia. A central message reads: 'Jazz camps for students who are dedicated, disciplined, and passionate about jazz.' The bottom half of the poster contains a list of specific camps, each with a date range, target audience, location, and contact information.

**Florida • Georgia • Connecticut • Utah • Melbourne, Australia**

**Jazz camps for students who are dedicated, disciplined, and passionate about jazz.**

<b>June 13-16</b>	<b>Grades 6-8</b> Bak Middle School of the Arts West Palm Beach, FL • (561) 882-3870
<b>June 13-17</b>	<b>10-18 years of age</b> Georgia Academy for the Blind (GAB) for visually impaired students only Macon, GA • (478) 751-6085
<b>June 20-24</b>	<b>Grades: 6-12</b> Atlanta Public Schools (North Atlanta HS) Atlanta, GA (212) 799-5000 ext. 365
<b>June 27-July 1</b>	Florida School for the Deaf and the Blind for hearing and visually impaired students who are residents of Florida Saint Augustine, FL • (904) 827-2200
<b>July 4-8</b>	<b>High School students, ages 15-18</b> Juilliard Winter Jazz School, Australia Trinity College, University of Melbourne Parkville, Victoria • 61 (3) 9348 7486 jazz@trinity.unimelb.edu.au
<b>July 5-9</b>	<b>Grades 6-12</b> Greens Farms Academy Greens Farms, CT • (203) 256-0717
<b>July 11-16</b>	<b>High School and College</b> Snow College Ephraim, UT • (435) 283-7472

**Applications dates vary • Information at [www.juilliard.edu/summerjazz](http://www.juilliard.edu/summerjazz)**

North Central College  
Jazz Studies Program  
presents the

23<sup>rd</sup>  
ANNUAL

JANICE BORLA  
VOCAL JAZZ CAMP  
July 17-22, 2011

JANICE  
BORLA  
VOCAL  
JAZZ  
CAMP



**JANICE BORLA**

Blujazz recording artist  
Instructor at North Central  
College



**JAY CLAYTON**

Sunnyside recording artist  
Instructor at the New School



**ROSANA ECKERT**

GEM Recording Artist  
Instructor at the University of  
North Texas

**WITH**

Dan Haerle, piano  
Bob Bowman, bass  
Jack Mouse, drums  
Art Davis, trumpet

**CURRICULUM / ACTIVITIES**

Solo jazz Performance  
Vocal Improvisation  
Vocal Jazz History  
Music Theory for the Jazz Vocalist  
Nightly Faculty Concerts  
Student Jam Sessions  
Final Student Concert

**INFORMATION / REGISTRATION**

www.janiceborlavocaljazzcamp.org  
jborla@aol.com  
630-416-3911

Janice Borla Vocal Jazz Camp  
**NORTH CENTRAL COLLEGE**  
30 N. Brainard  
Naperville, IL 60540



ensemble coaching.

**Faculty:** Sheila Jordan, Jeff Holmes, Frederick Tillis, Chip Jackson, Steve Johns, Bruce Diehl, Bob Ferrier, Catherine Jensen-Hole, Greg Caputo, Genevieve Rose, Felipe Salles, Tom Giampetro.  
**Cost:** \$1,200, two weeks; \$600, one week.  
**Contact:** (413) 545-3530; jazzinjury@acad.umass.edu; umass.edu/fac/jazz.

**Jazz Intensives: Samba Meets Jazz**

Bar Harbor, Maine  
July 24-30, July 31-August 6

Experienced high school players and adults gain the opportunity to work and learn with world-class faculty. The workshops focuses on jazz and Brazilian music through hands-on classes with vocalists joining trios and ensembles.

**Faculty:** Roni Ben-Hur, Nilson Matta, Amy London, Bill McHenry, John Cooper.  
**Cost:** \$895 tuition; \$1,360 including lodging and meals.  
**Contact:** Alice Schiller, (888) 435-4003; sambameetsjazz.com.

**Juilliard Jazz at Greens Farms Academy**

Greens Farms, Connecticut  
July 5-9

This new program for students grades 6-12 includes instruction and/or participation in both small and large ensembles, theory and improvisation for all students based upon skill level. Conducted in partnership with Juilliard's Institute for Jazz Studies.

**Faculty:** Various Juilliard and GFA faculty in addition to world-class musicians.  
**Cost:** TBD.  
**Contact:** (203) 256-0717; gfacademy.org; juilliard.edu/summer/jazz.html.

**Kennedy Center Mary Lou Williams Women in Jazz Piano Intensive**

New York, New York  
May 18-21

This three-day intensive workshop provides female jazz artists ages 18 to 35 with an opportunity to explore and develop their artistry under the guidance of leading jazz artists and instructors and focuses exclusively on the piano this year. The workshop culminates in a public performance by workshop participants on the Kennedy Center's Millennium Stage during the 16th Annual Mary Lou Williams Women in Jazz Festival.

**Faculty:** Drawn from the artists present during the Mary Lou Williams Women in Jazz Festival.  
**Cost:** Free to those selected (\$25 application fee). Applications must be postmarked by March 18.  
**Contact:** (202) 416-8811; kennedy-center.org/womeninjazzworkshop.

**KoSA International Percussion Workshop, Camp & Festival**

Castleton, Vermont  
July 26-31

This intensive camp is taught at Castleton State College by world-class drummers and percussionists with more than 100 attendees of all ages.

**Faculty:** Past faculty have included John Riley,

Dafnis Prieto, Steve Smith, Dave Samuels, Giovanni Hidalgo.

**Cost:** TBD.  
**Contact:** (800) 541-8401; kosamusic.com.

**Litchfield Jazz Camp**

Kent, Connecticut  
July 10-15, July 17-22, July 24-29,  
July 31-August 5

Classes offered include combo, theory, composition, improv, jazz history and the business of music. Electives include Latin big band, r&b band and boot camp for jazz musicians.

**Faculty:** Don Braden, Junior Mance, Onaje Allan Gumbus, Dave Stryker, Eli Yamin.  
**Cost:** \$950 tuition for one week, excluding room and board.  
**Contact:** (860) 361-6285; info@litchfieldjazzfest.com; litchfieldjazzcamp.com.

**Maryland Summer Jazz Camp & Festival**

Rockville, Maryland  
July 20-22, July 27-29

Now in its seventh season, the goal of Maryland Summer Jazz is to get students "out of the basement and onto the bandstand." Each three-day session includes theory, master classes, combo playing, elective sessions and lunchtime and evening faculty concerts. This is a day camp, so many students elect to stay in nearby hotels.

**Faculty:** Varies by session but may include Jeff Antoniuk, John D'Earth, Wade Beach, Red Lipsius, Frank Russo, Alan Blackman, Felicia Carter.  
**Cost:** One session (register before May 1), \$470; one session (before June 30), \$544; two sessions (before June 30), \$900.  
**Contact:** Jeff Antoniuk, artistic director, (410) 295-6691; marylandsummerjazz.com.

**National Jazz Workshop at Shenandoah University**

Winchester, Virginia  
July 10-15

Inspired by the Stan Kenton Jazz Camp model, this camp includes improvisation, big band and small-group performance, composition, arranging, jazz history, Macintosh software technology, recording technology and instrumental master classes.

**Faculty:** The best jazz educators and performers from Washington, D.C., including the Airmen of Note, the jazz ensemble of the U.S. Airforce and the U.S. Army Blues band.  
**Cost:** \$500.  
**Contact:** nationaljazzworkshop.org.

**New York Jazz Workshop Summer Summit**

New York, New York  
July 28-31, August 4-7, August 11-14,  
August 18-21

A series of four-day summits taught by the nation's leading educators and performers, this workshop is dedicated to providing an intensive learning experience for musicians of all levels. Program includes an improvisation workshop, a vocal workshop, a guitar workshop and a drums and percussion workshop, all presented in the heart of Manhattan.



**Faculty:** Marc Mommaas, Tim Horner, Vic Juris, Fay Victor, Tony Moreno.  
**Cost:** \$575.  
**Contact:** info@newyorkjazzworkshop.com; newyorkjazzworkshop.com.

**New York Summer Music Festival**  
 Oneonta, New York  
**June 26–July 9, July 10–23, July 24–August 6**

This camp is for musicians of all levels between the ages of 11–25. Students choose from 50 ensembles and classes with more than 40 public performances each summer. Jazz options include three jazz ensembles, up to a dozen jazz combos, jazz choir and classes in improv and jazz history.

**Faculty:** Justin DiCioccio, Mike Holober, Sherrie Maricle, Pete McGuinness, Chris Rosenberg and faculty from Manhattan School of Music and Juilliard.

**Cost:** \$1,700 for two weeks; \$3,300 for four weeks; \$4,800 for six weeks.

**Contact:** Keisuke Hoashi; info@nysmf.org; nysmf.org.

**Penn State Summer Music Camp**  
 State College, Pennsylvania

**July 17–23**

Attendees participate in full-ensemble and sectional rehearsals and master classes in addition to daily ear-training, music theory and music appreciation. Students will be placed into big bands and combos based on audition.

**Faculty:** David Stambler.

**Cost:** TBD.

**Contact:** outreach.psu.edu/programs/music camps; summermusic@outreach.psu.edu.

**New York University Summer Jazz Workshops**

New York, New York

**August 1–12, July 11–August 29**

Intended for intermediate or advanced participants 18 years and older (applicants under 18 will be considered). Courses include jazz theory, jazz improvisation, rhythm classes, small group ensembles, and master classes.

**Faculty:** Various faculty from NYU's Summer Jazz Improvisation Workshop.

**Cost:** Tuition, \$1,800; room and board, \$825.

**Contact:** Dr. David Schroeder, (212) 998-5446; ds38@nyu.edu; steinhardt.nyu.edu/music/jazz.

**Purchase Summer Jazz Institute**  
 Purchase, New York

**July 11–August 5**

This four-week immersion program focuses on daily small ensemble rehearsals, instrumental master classes and regular jam sessions with the faculty. All levels of experience welcome..

**Faculty:** Frank Neimeyer, Tom McEvoy, Sam Lester, Jerad Lippi, John Raymond, Chris Miller.

**Cost:** \$2,275.

**Contact:** purchase.edu/departments/academicprograms/ce/summer.

**School for Improvisational Music Jazz Brooklyn Intensive**

Brooklyn, New York

**July 25–August 12**

Focused on helping students grow as creative beings through a better understanding of

**2011** ESTB. 1997  
**Litchfield Jazz Camp**  
 KENT SCHOOL, KENT CONNECTICUT  
 JUL 10-15 • JUL 17-22 • JUL 24-29 • JUL 31–AUG 5

**A life changing musical experience.**

**TEACHING ARTISTS INCLUDE\***

<b>MUSIC DIRECTOR</b> Don Braden, saxophones	<b>PIANO</b> Junior Mance Arturo O'Farrill
<b>BASS</b> Avery Sharpe Nilson Matta	<b>SAXOPHONES</b> Claire Daly Wayne Escoffery
<b>DRUMS</b> Charli Persip Matt Wilson	<b>TRUMPET</b> Russ Johnson Claudio Roditi
<b>GUITAR</b> Henry Johnson Dave Stryker	<b>VOCALS</b> Kevin Mahogany
	<b>GUEST ARTIST</b> Jimmy Heath

*\*subject to change*

**TEACH THE TEACHER**  
 The Pros Unlock the Secrets of Jazz for the Classroom Teacher  
 July 20-22, 2011  
 Calling all music teachers and music education majors – join us for this 3-day workshop. Develop and expand effective strategies for teaching jazz and learn to "lead from the front" in this total jazz immersion. Bonus: Observe camp classes and be inspired by faculty concerts.

**REGISTER AT**  
[litchfieldjazzcamp.com](http://litchfieldjazzcamp.com)

**ADULT TRACK**  
 Session 1, July 10-15. Play in a combo with other adults!  
 Students ages 13 to adult welcome Sessions 1-4.

**SAVE THE DATE:**  
 16<sup>TH</sup> ANNIVERSARY OF THE  
**Litchfield Jazz Festival**  
 AUGUST 5-7, 2011

**APPLY ON-LINE TODAY! LITCHFIELDJAZZCAMP.COM • 860-361-6285**

# SUMMER AT EASTMAN 2011

## Summer Jazz Studies

For high school students in grades 9-12

**HAROLD DANKO, JEFF CAMPBELL, DIRECTORS**

**June 26 – July 8**

This intensive, performance-based program is ideal for students considering collegiate jazz studies. Work directly with Eastman's renowned jazz faculty, and enhance your improvisational and ensemble skills.

- Instrumental Master Classes
- Combos
- Theory
- Large Ensembles: Big Bands/Saxology/Guitar ensemble
- Forum
- Evening Jam Sessions
- Composition

*Tuition: \$1150, \$1945 with housing and meals*

## Middle School Instrumental Jazz

For students entering grades 7-10

**HOWARD POTTER, PAUL HOFMANN, BILL TIBERIO**

**July 25 – August 5**

*Tuition: \$350 (no housing available)*

**NEW THIS YEAR!**

## Introduction to Jazz History

**PAUL HOFMANN**

**June 13-17, 1:00-2:30 M-F**



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY OF ROCHESTER

[www.esm.rochester.edu/summer](http://www.esm.rochester.edu/summer)  
[summer@esm.rochester.edu](mailto:summer@esm.rochester.edu)  
585-274-1400 or 1-800-246-4706

improvisation and creative music, the SIM Intensive at Long Island University combines master classes, group and open rehearsals and jamming with classes in technique culminating in faculty and student concerts.

**Faculty:** Ralph Alessi, Tim Berne, Ravi Coltrane, Matt Mitchell, Andy Milne, Josh Roseman, Vijay Iyer.

**Cost:** \$1,800 (full three weeks); \$1,200 (two weeks).

**Contact:** [schoolforimprov.org](http://schoolforimprov.org).

## Skidmore Jazz Institute

Saratoga Springs, New York

**June 25–July 9**

Skidmore Jazz Institute provides a new generation of musicians the opportunity to learn from gifted educators and world-class performers. Students participate in daily combo rehearsals, improve and special classes. Master classes are conducted each afternoon by the evening's performing artist.

**Faculty:** Todd Coolman, Bill Cunliffe, Dennis Mackrel, Pat LaBarbera, John LaBarbera, Bobby Shew, Curtis Fuller, Hal Miller.

**Cost:** \$2,330.

**Contact:** (518) 580-5599; [summerjazz@skidmore.edu](mailto:summerjazz@skidmore.edu); [skidmore.edu/summer](http://skidmore.edu/summer).

## Tritone Jazz Fantasy Camp Jazz at Naz

Rochester, New York

**July 24–29**

Held at Nazareth College, this camp is designed for adult players (21 and over) looking to spend a week in a total-immersion jazz playing experience regardless of ability or skill level. Includes instrument and vocal master classes, small-combo and large ensemble playing, theory and improv and an intimate meet-the-artists session.

**Faculty:** Fred Sturm, Jim Doser, Bob DeRosa, Clay Jenkins, Ted Poor, Bill Tiberio.

**Cost:** \$775 (tuition only), \$1,075 (tuition and meal plan), \$1,275 (tuition plus room & board).

**Contact:** (585) 377-2222; [tritonejazz.com/camps/naz](http://tritonejazz.com/camps/naz).

## University of the Arts Jazz Intensive Studies

Philadelphia, Pennsylvania

**July 19–23**

This workshop is designed for serious student musicians in their junior or senior year of high school. Many students may also participate in the instrumental camp held during the previous week, which focuses on technique and dovetails into the jazz intensive.

**Faculty:** From the School of Music.

**Cost:** \$800.

**Contact:** (215) 717-6430; [precollege@uarts.edu](mailto:precollege@uarts.edu); [cs.uarts.edu/summerinstitute/music-studies](http://cs.uarts.edu/summerinstitute/music-studies).

## Vermont Jazz Center Summer Program

Putney, Vermont

**August 7–15**

Focuses on theory, composition and arranging, ensembles, listening, master classes and jam sessions.

**Faculty:** Sheila Jordan, Jimmy Heath, John Abercrombie, Lee Konitz, Jimmy Cobb.

# University of North Texas

*Division of Jazz Studies Presents*

## Summer Workshops 2011

### The Lynn Seaton Jazz Double Bass Workshop

**June 13-17, 2011**

Workshop Director: Lynn Seaton

### UNT Jazz Vocal Workshop

**June 19-24, 2011**

Workshop Director: Paris Rutherford

### UNT Jazz Winds Workshop

(Sax, Trumpet and Trombone)

**July 11-16, 2011**

Workshop Director: Mike Steinel

### UNT Jazz Combo Workshop

**July 17-22, 2011**

Workshop Director: Mike Steinel

For more information and to download registration form go to:

[www.jazz.unt.edu](http://www.jazz.unt.edu)

**UNT**  
UNIVERSITY OF NORTH TEXAS





Music For All Summer Symposium

**Cost:** \$1,500 (tuition, single room and meal plan); \$1,375 (tuition, double occupancy and meal plan); \$1,100 (tuition, lunch and dinner, no sleeping accommodations).  
**Contact:** (802) 254-9088; vtjazz.org/ed/summer; info@vtjazz.org.

**William Paterson University**

Wayne, New Jersey  
 July 17-23

Includes seven days of small-group performances and rehearsals; classes in improvisation (four levels), arranging and jazz history; master classes with daily guest artists; free admission to major nightly jazz concerts; and a free trip to a New York City jazz club.

**Faculty:** Dr. Billy Taylor, Jim McNeely, Steve LaSpina, Marcus McLaurine, Tim Newman, David Demsey.

**Cost:** Resident tuition is \$689 for commuters; \$989 including room and board.

**Contact:** WP Center for Continuing Education, (937) 720-2354; wpunj.edu/coac/departments/music.

# MIDWEST

**Birch Creek Music Performance Center**  
 Egg Harbor, Wisconsin

July 19-31, August 2-14

This camp provides students with advanced training and the opportunity to perform publicly alongside pros in the jazz industry. Enrollment is limited to 50-54 students ages 14-19.

**Faculty:** Jeff Campbell, Tom Garling, Reggie Thomas, Clay Jenkins, Bob Chmel, Rick Haydon, David Bixler, Ron Carter, Jim Warrick and others.

**Cost:** Tuition, Room and Board is \$1,785.

**Contact:** (920) 868-3763; birchcreek.org.

**Blues Camp at Columbia College**  
 Chicago, Illinois

July 21 -22 (Blues Kids 101), July 25-July 29

This fun-filled experience, presented by

educator Fernando Jones and the Blues Kids Foundation, will give national and international student musicians ages 12-18 an opportunity to learn and play America's root music in the hands-on environment of Columbia College Chicago's South Loop campus. Placement in ensembles is competitive, and student musicians (for intermediate-to-advanced skill levels) must audition for positions. A parent-teacher workshop is also included.

**Faculty:** Fernando Jones, Blues Ensemble Director.

**Cost:** Free for students.

**Contact:** (312) 369-3229; blueskids.com; bluesnewz@aol.com.

**Drury Jazz Camp**  
 Springfield, Missouri

June 19-24

The oldest music camp in the state dates back to the '50s and '60s, when the great bandleader Stan Kenton was running it. Daily activities include rehearsals, master classes, jazz theory, improvisation, listening and jam sessions.

The camp is open to students 13 years and older with a minimum of one year experience on their instrument, as well as to adults with previous experience on a jazz instrument (saxophone, trumpet, trombone, guitar, piano,

CONTINUED ON PAGE 87



At North Central College, being  
 well-rounded  
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2011 Freshman Visit Days:

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Saturday, April 16

2011 Transfer Visit Day:

Saturday, February 12

2011 Fine Arts Auditions:

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Thursday, February 24

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Your **EAR** is your most valuable musical asset

# Perfect Pitch vs. Relative Pitch

In music, you are set free or held back by what you can or cannot hear . . .

by David Lucas Burge



Musicians often think that **Perfect Pitch** is supremely superior to **Relative Pitch**. It's true in some ways, but it's like comparing apples with oranges.

The truth is, **Perfect Pitch** and **Relative Pitch** are *completely separate* hearing skills, each with its own unique powers and abilities.

**Perfect Pitch** and **Relative Pitch** are *complementary*. They do their jobs best when they work TOGETHER – like the two hemispheres of your brain: right (artistic) and left (logical).

Let's compare the experiences:

1.

Your experience of music **WITHOUT Perfect Pitch** or **Relative Pitch**:



*Without Perfect Pitch or Relative Pitch, your understanding of music is blurred.*

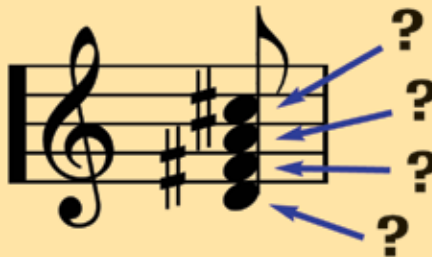
With a completely untrained ear, there is little or no insight into what you hear. Basically: zero comprehension.

Of course, everyone can ENJOY music without any training whatsoever. But an untrained ear doesn't give you any UNDERSTANDING of the music.

Simply put, without **Perfect Pitch** or **Relative Pitch**, you literally have *no pitch recognition*.

Since music is a HEARING ART, a great ear gives you a natural command of the musical language. A "great ear" means: an ear that understands PITCH.

When you do not know the notes and chords that you hear, the music literally passes you by, not fully heard:



Bottom line: An untrained ear leaves you with unanswered questions about everything you hear.

2.

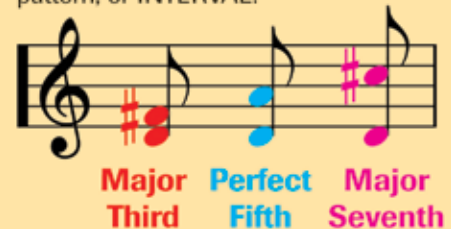
Your experience of music **WITH Relative Pitch** and **WITHOUT Perfect Pitch**:



*With Relative Pitch, you hear music with a fully clear and sharp focus.*

Your sense of **Relative Pitch** tells you how pitches RELATE to one another to create the **language of music**.

Here's how **Relative Pitch** works: When you play any two tones, a RELATIONSHIP occurs between them – which you'll hear as a simple sound pattern, or INTERVAL:



There are 21 basic **Relative Pitch** intervals in music, each with its own name and distinct sound. You need to learn each interval BY EAR, because . . .

**Relative Pitch** intervals are the raw building blocks of all melodies:



**Relative Pitch** intervals are also the raw building blocks of all chords. This is why **Relative Pitch** also lets you name any kind of chord – instantly – BY EAR:





**Relative Pitch** gives you a clear insight into music in a whole new way.

*Examples:* Your ear can now probe deep into all the harmonies. You can now intelligently choose chords – BY EAR – to harmonize any melody. You can now easily take music out of your HEAD, and onto your instrument.

And when you can FOLLOW THE FLOW OF MUSIC by ear, you naturally can improvise, compose, and “play by ear” to an impressive degree.

To put all this very simply:

**Relative Pitch** gives you a *mastery of the musical language* – all BY EAR.

In fact, many musicians believe that **Relative Pitch** is all they need in order to excel in music. And for many people, this is probably true.

But **Relative Pitch** lacks a certain aesthetic experience. It lacks the artistic experience of PITCH COLOR . . .

## What is Pitch Color?

With **Relative Pitch**, you are still hearing all the tones as “black and white.” In other words, all tones sound basically the same. The only real difference is that some tones sound “higher” and some sound “lower.”

**Relative Pitch** cannot tell you when you hear a C#, an F#, or a Bb. Nor can **Relative Pitch** tell you the difference between a D Major 7 chord and an F# Major 7 chord.

To know the EXACT tones you are hearing, you need a new dimension of experience . . . which is **Perfect Pitch**.

## 3.

Your experience of music **WITH Perfect Pitch** and **WITHOUT Relative Pitch**:

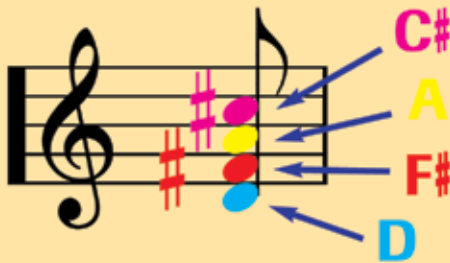


*Perfect Pitch lets you experience each tone as a distinct “pitch color” – so you know EXACT PITCHES by EAR.*

**Perfect Pitch** tells you the EXACT pitches that you hear.

When you hear a C#, you know it's a C#, and not an F# or a Bb. You hear it!

Each tone *sounds different* to your ears – similar to how you see colors by eye:



**Perfect Pitch** gives you the perception of an ARTIST because it endows you with the rich COLOR of every pitch you hear.

The experience of **Perfect Pitch** revolutionizes your abilities in music, because now you know the EXACT tones you are hearing. Quite naturally, this opens up whole new vistas of artistic possibilities for you.

Yet contrary to popular ideas about **Perfect Pitch**, a musician does not experience the full details of the music with **Perfect Pitch** ALONE.

If your ear does not possess the clarity of **Relative Pitch**, your experience of music will not be fully focused.

To hear the sharp details of what is happening in the music, you need another dimension of hearing. This is the dimension of **Relative Pitch** . . .

## 4.

Your experience of music **WITH BOTH Perfect Pitch** and **Relative Pitch**:



*With BOTH Perfect Pitch and Relative Pitch, you hear the TOTAL musical picture – in color and fully focused.*

Now . . . here's how **Perfect Pitch** and **Relative Pitch** work TOGETHER:

*Example:* **Relative Pitch** tells you that you hear a **Major Seventh** chord.

But now the question is: WHICH Major Seventh is it? Are you hearing E Major Seventh? G Major Seventh?

This is where your **Perfect Pitch** comes into play.

**Perfect Pitch** tells you the EXACT TONES, so you can pinpoint the ROOT of the chord you are hearing.

Now you know that you are hearing a **D Major Seventh** chord:



## D Major Seventh Chord

*Perfect Pitch tells you the EXACT chord – BY EAR.*

*Relative Pitch tells you the KIND of chord – BY EAR.*

Working together in many ways, **Perfect Pitch** and **Relative Pitch** give you the complete picture of the notes, chords, melodies, harmonies, and progressions that create all music.

And you get this all BY EAR.

**LEARN MORE** on our **WEB SITE** – *Experience YOUR OWN Perfect Pitch and Relative Pitch . . .*

*No music note reading required.*



David Lucas Burge is now celebrating **30 Years** of success with his #1 world best-selling ear training method!

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[www.PerfectPitch.com/discount](http://www.PerfectPitch.com/discount)

# JazzWorks

## Taking It Up A Notch

Just as in sports, the ability to excel early in music is viewed as being linked directly to longer-term success. If you haven't made your mark by the time you're old enough to vote, common perception goes that you're destined for a life on the sidelines. Judy Humenick, the founder of JazzWorks—an Ottawa-based jazz education non-profit—begs to differ. She's an enthusiastic proponent of lifelong learning.

The Saskatchewan native established the program in 1994, with the idea of offering adults the opportunity to study alongside gifted teens and seasoned clinicians like Ottawa bassist John Geggie. Since then, JazzWorks has attracted more than 1,000 students and featured instructors that include saxophonists Ted Nash, Don Braden and Donny McCaslin, percussionist Aldo Mazza, and trumpeters Kevin Turcotte and Jim Lewis. Some core members of the faculty have been with the program since the beginning.

"What we offer is closer to sharing than teaching," said Humenick. "JazzWorks provides a creative, safe atmosphere where we can challenge participants to go deeper into the music than they might have previously."

In recent years, the program welcomed as many as 93 participants, ranging in age up to 84, and 17 instructors.

One of the keys to JazzWorks' success is that the program takes students and instructors far outside their comfort zones, into a summer camp setting in the Laurentian Mountains 90 minutes north of Montreal. Operated by the Canadian Amateur Musicians, the Lake MacDonald Music Centre can seem as foreign to hotel-hopping musicians like Nash as it can to amateur saxophonists escaping from a public service cube farm. Singer Kellylee Evans, a self-proclaimed musical late bloomer who tried her wings at JazzWorks in 1999, five years before placing second behind Gretchen Parlato in the Thelonious Monk International Jazz Competition, credited the camp setting with imparting a lesson that went far beyond vocal exercises.

"I'm a city girl, so the prospect of going to summer camp was not exciting for me," she said. "What I found was an incredibly safe place where everybody shared. The chance to break bread with people of all different ages and experiences, to go swimming together, that gave me a feeling of community. What I've discovered since then is that you need that at every stage of your development. The camp made me feel like, I can do this, and it made me look for that sense of community as I've grown my career."

Prospective JazzWorks adult campers submit audition tapes and are sorted into combos, based on experience and instrumentation. Three high school music students, who attend on scholarships, are chosen through the MusicFest Canada program. Experience also determines which of three steams of improvisation study will be followed. Master classes begin each morning, and workshop discussions cover topics ranging from jazz history to how to build a set list and extended performance techniques.

Veteran saxophonist and JazzWorks faculty member Rob Frayne points to the workshops as a unique source of the kind of intangible musical knowledge that only comes from rubbing shoulders with seasoned players. "Just little things like tonguing techniques and reed choice, those are things I didn't find out about in school. Those are practical insights you only pick up through experience, and JazzWorks opens the door into that."

Vital information and experience are also shared at the nightly jam sessions, a camp feature that Evans remembered as being essential for helping her gain the confidence to pursue a music career. Like camp itself, the jam sessions defied expectations. "Rather than being competitive, I discovered how nurturing they can be," she said.



"I think one of the great things about the atmosphere is that there's no vibe," said Frayne. "Even for a beginner, having the cushion of better players around you frees you to take chances you might not take in other settings. Plus, hearing someone like Donny McCaslin or pianist Dave Restivo play next to you for three days tends to wear off on you; it takes your playing up a notch, regardless of where you start."

For Gretchen Schwarz, a middle-aged pianist who had never written a song, the challenge of the JazzWorks camp was enough to ignite her composing chops. "Something happened," she said. "I felt free enough to let my ideas flow, and it was magical. It was especially magical hearing other people play what I'd written."

Those types of stories are fulfilling for Humenick, who has seen the JazzWorks summer experience extend into the fall and beyond. "From the beginning, we've held monthly jam sessions at various restaurants and clubs in Ottawa. Those are now more popular than ever, drawing up to 60 people, and the quality of the music played just keeps going up, too."

In 2007, JazzWorks initiated a composers symposium to allow participants to develop their music, and off-season master classes have been staged in conjunction with Canada's National Arts Centre and the annual concert series curated by Geggie.

For Ottawa, a city that—in spite of being home to artists like Evans, Frayne, Geggie and pianist D.D. Jackson—has never had enough of a jazz community to sustain a full-time performance venue, JazzWorks is paying dividends.

"At last summer's TD Ottawa International Jazz Festival, 15 JazzWorks alumni led their own bands," said Humenick. "That included every size of venue right up to Kellylee Evans on the mainstage. Overall, there are hundreds of musicians playing in bands now—in Ottawa and other places—who have sprung out of our program, including Kellylee, who's headlining all over the world. When I look back over the past 18 years, it's the connections that people make on their own that is the most gratifying."

As a business, JazzWorks has now expanded well beyond its initial decade, when Humenick funded the program herself. In 2004, it was incorporated as a non-profit, opening the way to receive funding from various levels of government, and last year it became a registered charity, enabling Humenick to look to other sources of individual support.

"When I think of our successes, I think of the transformative experiences we've witnessed. For example, last year we had a student who used to be a professional drummer—in France. After coming to summer camp he started taking lessons again for the first time in 40 years. As adults, we are never too old to learn."

—James Hale



bass or drums). Previous experience in jazz is not necessary.

**Faculty:** Tina Clausen, Ned Wilkinson, Brian Hamada, James Miley, Jamey Simmons, Rob Tapper, John Strickler.

**Cost:** \$315 tuition; \$220 room and board.

**Contact:** (417) 873-7296; music.drury.edu/jazz.

### **Interlochen Arts Camp Jazz Program**

Interlochen, Michigan

**June 25–July 16, July 17–August 8**

This three-week camp offers students in grades 9–12 an opportunity to experience a comprehensive set of jazz offerings that will take their improvisation and performance skills to a new level and feature daily master classes, sectional and combos.

**Faculty:** Bill Sears, Lennie Foy, Michael Kocour, Luke Gillespie, Frank Portolese, David Hardman, Robbie Smith.

**Cost:** \$4,575.

**Contact:** (800) 681-5912; admission@interlochen.org; camp.interlochen.org.

### **Janice Borla Vocal Jazz Camp**

Naperville, Illinois

**July 17–22**

This one-week intensive gives aspiring jazz vocalists a chance to study with acclaimed professional jazz artists. Focus on solo vocal performance and improvisation; curriculum includes vocal jazz techniques, styles and repertoire, improvisation, master classes, student jam sessions, faculty artist performances and more. Students ages 14–adult are welcome.

**Faculty:** Janice Borla, Jay Clayton, Rosana Eckert; also Dan Haerle, Bob Bowman, Jack Mouse, Art Davis.

**Cost:** \$625 for commuters. \$925 for residents.

**Contact:** Janice Borla, (630) 416-3911; janiceborla@mac.com; janiceborlavocaljazzcamp.org.

### **Keith Hall Summer Drum Intensive**

Kalamazoo, Michigan

**June 14–19, June 19–24**

Students of all ages learn different aspects of jazz drumming including tunes, drum choir ensemble and performances with professional rhythm sections at a local jazz club. Held on the campus of Western Michigan University, this camp is held in two segments for players at different skill levels.

**Faculty:** Keith Hall, Matthew Fries,

Phil Palombi, others.

**Cost:** \$450 plus room and board.

**Contact:** (201) 406-5059; keithhallmusic.com; keith@keithhallmusic.com.

### **McNally Smith College of Music–Jazz Workshop**

St. Paul, Minnesota

**June 25–30**

Open to musicians of all skill levels, this camp offers an immersion in jazz and improvisation through ensemble training, improvisational theory and technique, master classes and jazz history.

**Faculty:** Scott Agster, Jerry Kosak, Sean McPherson.

**Cost:** Registration \$400, lunch \$60, housing \$400, airport pick-up \$50 (if received by March 31).

**Contact:** (800) 594-9500; sean.mcperson@mcnallysmith.edu; summercamps.mcnallysmith.edu.

### **Music for All Summer Symposium**

Muncie, Indiana

**June 20–25**

The camp offers several different areas of study, including concert band, percussion, marching band, color guard, orchestra, drum major and jazz band. The Summer Symposium also offers a Leadership Weekend Experience (June 18–20). Open to high school students.

**Faculty:** TBD.

**Cost:** Super Saver (past participant) fee \$489, early bird registration (before March 31) \$539, full fee \$599 (after March 31).

**Contact:** (800) 848-2263; musicforall.org/what-we-do/summer-camp.

### **Northern Illinois University Jazz Camp**

DeKalb, Illinois

**July 17–22**

This camp is for jazz musicians of all skill levels who want to focus on a creative approach to improvisation and ensemble playing. Camp-goers will attend rehearsals, seminars on jazz styles and business of music, instrument master classes, jam sessions, sectionals, group classes and more, all taught by NIU jazz faculty alumni and students. This camp is for students who have completed grades 8–12.

**Faculty:** Ron Carter, NIU faculty and graduate students.

**Cost:** \$460 early bird (June 1).

**Contact:** Renee Page, (815) 753-1450; niu.edu/extprograms.

# 2011 mpulse

## Summer Jazz Institute

July 17–30, 2011

for high school students

Andrew Bishop, U-M Faculty Director. A summer performing arts camp on the Ann Arbor campus carrying high school students to exciting new levels of excellence.

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Clarinet Institute  
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Saxophone Institute  
Theatre & Drama Academy  
Trombone Institute

### July 10 - 30

Musical Theatre Workshop

### July 17 - 30

Harp Institute  
Performing Arts  
Technology Camp  
Summer Dance Institute  
Vocal Arts Institute  
Jazz Institute (NEW)



Andrew Bishop

For more information, please visit  
[music.umich.edu/mpulse](http://music.umich.edu/mpulse)  
mpulse@umich.edu  
866-936-2660



University of Michigan School of  
Music, Theatre & Dance





# 2011 SUMMER JAZZ IMMERSION PROGRAMS

## jazz camp

ages 12-17

Week 1, July 17-22

Week 2, July 24-29

## jazz residency

ages 18 and up

Week 3

July 31-August 5

- Personalized curriculum
- Focus on improv and combo playing
- Study with world-class faculty, including George Cables, Marcus Belgrave, Taylor Eigsti, Julian Lage, Madeline Eastman, Ethan Iverson, Joe Lovano, Judi Silvano, Jimmy Heath, Ndugu Chancler, Albert "Tootie" Heath, and more

Register online at [www.stanfordjazz.org](http://www.stanfordjazz.org)  
or call 650-736-0324

### Northwoods Jazz Camp

Rhineland, Wisconsin

May 11-14

Students learn improvisation, jazz vocabulary, repertoire, big band reading and interpretation, jazz theory and history. They play and perform with the eight professional faculty members each night in concert, with a big band the final night. Students must be 21 and over unless accompanied by an adult.

**Faculty:** Kim Richmond, Clay Jenkins, Scot Whitfield, Lee Tomboulia, Tom Hynes, Jeff Campbell, Tim Davis and Betty Tomboulia.

**Cost:** Student single occupancy room, \$795; student double occupancy room, \$665.

**Contact:** Holiday Acres, (715) 369-1500; [northwoods jazzcamp.com](http://northwoods jazzcamp.com); [jazzkim@kimrichmond.com](mailto:jazzkim@kimrichmond.com).

### Oakland University Regina

Carter Workshop

Rochester Hills, Michigan

May 22

Oakland University alum and artist-in-residence Regina Carter brings her technical proficiency and improvisational gifts to students May 22 for a one-hour jazz violin workshop that explores surprising jazz combinations on a typically classical instrument. Following the workshop, Carter will perform a concert for attendees.

**Faculty:** Regina Carter.

**Cost:** \$20, including post-workshop concert.

**Contact:** Miles Brown, (248)-370-2805; [brown239@oakland.edu](mailto:brown239@oakland.edu).

### The Roberto Ocasio Latin Jazz Music Camp with Bobby Sanabria

Cleveland, Ohio

July 11-16

Students in grades 8-12 playing any instrument are invited to attend this camp, which focuses on playing, composition, improvisation, rhythms, styles, history and culture. Artist-in-residence Bobby Sanabria will conduct master classes based upon his work with legendary figures including Tito Puente, Dizzy Gillespie and Mario Bauzá.

**Faculty:** Various.

**Cost:** \$500.

**Contact:** (440) 572-2048; [trof@robertocasiofoundation.org](mailto:trof@robertocasiofoundation.org); [robertocasiofoundation.org](http://robertocasiofoundation.org).

### Simpson College Jazz Combo Camp

Indianola, IA

June 12-17

Students participate in daily classes of jazz theory and composition, improvisation, master classes and jazz listening with each day capped by a faculty combo concert.

**Faculty:** Dave Camwell, Jim Oatts, Jason Danielson, Jon Kizilarmut, Seth Hedquist, Dave Kobberdahl, Dave Altemeier, John Benoit, Eric Kreiger.

**Cost:** TBD.

**Contact:** Dave Camwell, (515) 961-1575; [simpson.edu/music/camps/jazz](http://simpson.edu/music/camps/jazz).

### Steve Zegree Vocal Jazz Camp

Kalamazoo, Michigan

June 26-July 1

This camp at Western Michigan University targets high school and college students,

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and Justin DiCioccio, Chair of the Jazz Arts Program, are proud to cohost the 2011

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or visit [www.conservatoriumvanamsterdam.nl](http://www.conservatoriumvanamsterdam.nl)

Manhattan School of Music



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teachers, professional and amateur singers along with rhythm section players.

**Faculty:** Steve Zegree, Michael Wheaton, Duane Shields Davis, Diana Spradling, Ly Tartell, Peter Eldrige, Gary Fry.

**Cost:** \$495 plus room and board.

**Contact:** [wmugoldcompany.com/camp](http://wmugoldcompany.com/camp).

### Summer Jazz Workshops

Louisville, Kentucky

July 3-18, July 10-18,

July 2-3, July 9-10

This camp features two week-long sessions and three two-day sessions. Participants receive master classes on their instruments, ear-training sessions, concerts by the all-star faculty, jazz theory classes and small group/combo rehearsals. All ages/abilities welcome.

**Faculty:** Jamey Aebersold, Hunt Butler, Steve Allee, Rufus Reid, Dave Stryker.

**Cost:** \$500 plus dorm accommodations and meal plan.

**Contact:** (800) 456-1388 ext. 5; Jason Lindsey, [jason@jazzbooks.com](mailto:jason@jazzbooks.com).

### Summer with the Jazz Masters Program

Cleveland, Ohio

June-July 2011

Summer jazz studies program held at Cuyahoga Community College with weekly guest artists, workshops, clinics and performances. Program has about 30 students, age 12-18.

**Faculty:** Steve Enos, Ernie Krivda, Dave Sterner, Demetrius Steinmetz and Tri-C Jazz Studies Artist(s)-in-Residence.

**Cost:** \$350.

**Contact:** Steve Enos, (216) 987-4256; [Stephen.Enos@tri-c.edu](mailto:Stephen.Enos@tri-c.edu).

### Tritone Jazz Fantasy Camp Cool at the Lake

Baileys Harbor, Wisconsin

July 10-15

Designed for adult players (21 and over) looking to spend a week in a total-immersion jazz playing experience regardless of ability or skill level. Instrument and vocal master classes, small-combo and large ensemble playing, theory and improv and an intimate meet-the-artists session.

**Faculty:** Gene Bertocini, Ron Blumeneau, Mike Hale, Tom Hampson, John Harmon, Zach Harmon, Janet Planet, Mike Washatka.

**Cost:** \$775 (tuition only), \$1,075 (tuition and meal plan). Note: On-site lodging for 2011 is sold out.

**Contact:** (585) 377-2222; [tritonejazz.com/camps/bjorklunden](http://tritonejazz.com/camps/bjorklunden).

### University of Central Oklahoma Jazz Guitar Workshops

Edmond, Oklahoma

June 20-24, July 11-15

Open to all ages with one year or more of guitar experience. Incorporated into the program is the university's Jazz Lab, a state-of-the-art learning center and recording studio during the day that turns into a live music club at night.

**Faculty:** Danny Vaughan.

**Cost:** TBD.

**Contact:** Brian Gorrell, (405) 359-7989; [briangorrell@ucojazlab.com](mailto:briangorrell@ucojazlab.com).

### University of Central Oklahoma Modern Recording Technology

Edmond, Oklahoma

July 11-15

The spectrum of audio recording techniques are taught, including measurement of sound, distortion, signal flow, transducers, microphones, bit resolution, analog vs. digital technique, modern sound editing and effective use of using software and plug-ins. Space is limited. Early application encouraged.

**Faculty:** Brian Gorrell.

**Cost:** Varies.

**Contact:** Brian Gorrell, (405) 359-7989; [briangorrell@ucojazlab.com](mailto:briangorrell@ucojazlab.com).

### University of Michigan MPulse Jazz Institute

Ann Arbor, Michigan

July 17-30

Students attending MPulse will receive training provided by the university in improvisation, listening, jazz history, applied instrument training, theory and musicianship. Students participate in small group performance and creative collaboration with other MPulse sessions. MPulse is open to students who have completed grades 9-11 during the 2010-2011 academic year and are selected through auditions.

**Faculty:** Andrew Bishop (director) and various School of Music faculty.

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Franco D'Andrea John Taylor Drew Gress Paolino Dalla Porta  
Eric Harland Ferenc Nemeth Massimo Biolcati Reuben Rogers  
Francesco Martinelli

**August 2-7**

Marco Tamburini Jeremy Pelt Michael Blake Pietro Tonolo  
Achille Succi Greg Osby Peter Bernstein Pietro Condorelli  
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To learn more about the USC Thornton Studio/Jazz Guitar program, go to [www.usc.edu/music](http://www.usc.edu/music) or call (213) 740-7399.



**Cost:** \$1,750.  
**Contact:** (866) 936-2660; [music.umich.edu/special\\_programs/youth/mpulse](http://music.umich.edu/special_programs/youth/mpulse).

### University of Missouri Kansas City Jazz Camp

Kansas City, Missouri

**June 26-30**

The UMKC Jazz Camp brings world-renowned performers and jazz educators to Kansas City with talented instrumentalists and vocalists ages 14 and up. Camp directors Bobby Watson and Dan Thomas work with distinguished clinicians to provide insight and inspiration to student combos. The week features combo rehearsals, coaching sessions, master classes, theory and improvisation classes.

**Faculty:** Bobby Watson, Dan Thomas.

**Cost:** \$350; \$320 if registered and paid by April 13.

**Contact:** Julie Koch, (816) 235-2741; [kochjc@umk.edu](mailto:kochjc@umk.edu); [conservatory.umkc.edu/cmda/jazzcamp.cfm](http://conservatory.umkc.edu/cmda/jazzcamp.cfm).

### University of Missouri, St. Louis Jazz Combo/Improvisation Camp

St. Louis, Missouri

**June 12-17**

Students from beginner to advanced experience jazz improvisation and combo playing, master and jazz theory classes, jam sessions and daily concerts.

**Faculty:** Jim Widner, Dave Pietro, Dave Scott, Scott Whitfield.

**Cost:** \$299.

**Contact:** Stephen Smith, (314) 516-5948; [umsl.edu](http://umsl.edu).

### The University of Nebraska at Omaha's Jazz Workshop Summer Camp

Omaha, Nebraska

**June 19-24**

Designed for students and band directors from middle school through adults, attendees take classes in improvisation, jazz theory, jazz history, big band and combos. The Jim Winder Big Band is featured nightly.

**Faculty:** Jim Widner Big Band featuring Dave Pietro, Kim Richmond, Chip McNeil, Darren Pettit, Gary Anderson, John Harner, Mike Vax, Dave Scott, Jim Oatts, Scott Whitfield, Paul McKee, Pete Madsen, Tom Matta, Ken Kehner, Rod Fleeman, Jim Widner, Gary Hobbs.

**Cost:** \$330 tuition.

**Contact:** Pete Madsen, (402) 554-2297; [petermadsen@uomaha.edu](mailto:petermadsen@uomaha.edu); [unojazzcamp.com](http://unojazzcamp.com).

### The University of Toledo 2011 Summer Jazz Institute

Toledo, Ohio

**June 19-25**

The UT Summer Jazz Institute offers an instrumental jazz, vocal jazz and teacher training program designed to provide fundamental, intermediate and advanced jazz experiences for high school, undergraduate and graduate college students, and teachers desiring to refine and develop the pedagogy.

**Faculty:** Jon Hendricks, Vic Juris, Claude Black, Gunnar Mossblad, Norm Manschroder, Stephanie Nadasian, Mark Byerly.

**Cost:** Varies by program.

**Contact:** (419) 530-2448; [jazz@toldeo.edu](mailto:jazz@toldeo.edu); [summerjazz.utoledo.edu](http://summerjazz.utoledo.edu).

### Western Illinois University Summer Jazz Camp

Macomb, Illinois

**June 26-July 1**

Instruction includes ensemble, sectional, solo opportunities and optional private lessons led by instructors and clinicians including Western Illinois University School of Music faculty.

**Faculty:** Various.

**Cost:** TBD.

**Contact:** (309) 298-1505; [wiu.edu/summermusiccamps](http://wiu.edu/summermusiccamps); [sm-camps@wiu.edu](mailto:sm-camps@wiu.edu).

## SOUTH

### Juilliard Summer Jazz Residency in Atlanta

Atlanta, Georgia

**June 20-24**

This program is for disciplined students ages 12-18 who are passionate about jazz. It is designed to give young jazz musicians a taste of what a Juilliard Jazz student's life is all about: refining technique, performance, and broadening understanding of various jazz styles.

**Faculty:** Various members of the Juilliard Jazz Division faculty, Juilliard students.

**Cost:** TBD.

**Contact:** (581) 882-387; [juilliard.edu/summer/jazz.html](http://juilliard.edu/summer/jazz.html).

### Louis "Satchmo" Armstrong Summer Jazz Camp

New Orleans, Louisiana

**July 6-24**

Students will receive beginner and advanced instruction in piano, bass drums, percussion, guitar, brass and woodwind instruments. The camp employs the services of leading New Orleans jazz educators and performers. Students must be 10-21 years old, actively involved in a music education program in school (or have a private instructor) and have studied their instrument for at least two years.

**Faculty:** Wycliffe Gordon, Norma Miller, Edward "Kidd" Jordan, Clyde Kerr Jr., Marlon Jordan.

**Cost:** Determined by residency, student status and program.

**Contact:** (212) 987-0782; [jazzcamp@louisarmstrongjazzcamp.com](mailto:jazzcamp@louisarmstrongjazzcamp.com); [louisarmstrongjazzcamp.com](http://louisarmstrongjazzcamp.com).

### New Orleans Traditional Jazz Camp

New Orleans, Louisiana

**June 5-10**

Students are immersed in the jazz of New Orleans beginning with guest lecturers followed by beginner and advanced group instruction. Highlights include performing at Preservation Hall, nightly jam sessions, sitting in at jazz venues in the French Quarter and a final camper performance at the Bourbon Orleans hotel.

**Faculty:** Connie Jones, Otis Bazzoon, David Sager, David Boeddinghaus, Don Vappie, Matt Perrine, Gerald French, Banu Gibson, Leah Chase.

**Cost:** \$1,500, includes tuition, six days hous-



ing, breakfast and lunch.

Contact: Banu Gibson, executive director, (504) 895-0037; neworleanstradjazzcamp.

### North Florida Music Camps Jacksonville, Florida

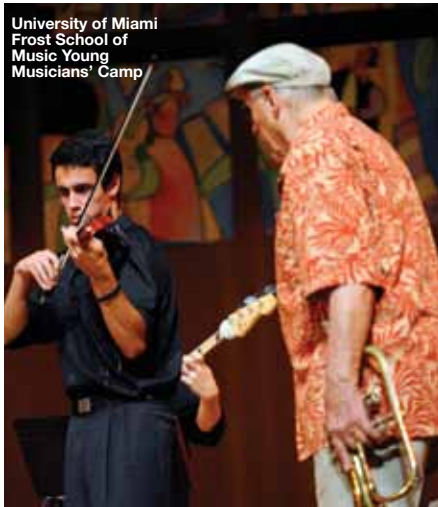
July 3-7

Held at the new Fine Arts Facility at the University of North Florida, this five-day intensive music performance camp is for students in entering grades 8-12 or those currently enrolled in a junior college music program. Campers must have a minimum two years experience on their instruments. Students receive instruction in music theory, improvisation and participate in jazz ensembles and combos.

Faculty: University of North Florida faculty and various guests.

Cost: \$360, tuition and meals only; \$495 tuition, meals and room.

Contact: (904) 620-3841, mdickman@unf.edu; northflmusiccamps.com.



University of Miami  
Frost School of  
Music Young  
Musicians' Camp

### University of Miami Frost School of Music Young Musicians' Camp

Coral Gables, Florida

June 20-July 1, July 5-July 22

Students will study all aspects of jazz, participate in ensembles and jam sessions while hearing world-class faculty perform. Open to instrumentalists and vocalists from elementary through high school. An Honors Jazz Program is offered, which is open to all including strings and voice, upon audition.

Faculty: Ira Sullivan, Lisanne Lyons, Brian Murphy, Felix Gomez, Sandy Poltarack, Ed Maina, Rob Friedman, Jackson Bunn, Raina Murnak.

Cost: Varies.

Contact: Sarah Neham Salz, (305) 238-8937; youngmusicianscamp@gmail.com; youngmusicianscamp.com.

### University of North Carolina Wilmington Summer Jazz Workshop

Wilmington, North Carolina

July 17-22

This workshop is geared toward ninth through 12th grade students and covers virtually every aspect of jazz studies including music theory and jazz history.

Faculty: Frank Bongiorno, Tom Davis, Steve

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Bailey, Joe Chambers, Bob Russell, Jerald Shynett, Andy Whittington.

**Cost:** \$475 for tuition, housing and three daily meals during the workshop.

**Contact:** Dr. Frank Bongiorno, (910) 962-3395; uncw.edu/music.

### University of North Texas Jazz Combo Workshop

Denton, Texas

July 17-22

The Jazz Combo Workshop is open to musicians of all levels (minimum age 14) and provides comprehensive studies in jazz combo playing and improvisation.

**Faculty:** Ed Soph, Lynn Seaton, Stefan Karlsson, Steve Jones, Brad Leali, Mike Steinel.

**Cost:** \$495 (plus room and board).

**Contact:** Mike Steinel (940) 565-3758; michael.steinel@unt.edu; jazz.unt.edu.

### University of North Texas Jazz Winds Workshop

Denton, Texas

July 11-16

The UNT Jazz Winds Workshop provides saxophone, trumpet and trombone players ages 14 and older with a comprehensive and intensive curriculum devoted to jazz. Working

in an intimate setting with master educator/performers, students will study topics including big band performance, jazz improvisation and combos, sight-reading and basic jazz style.

**Faculty:** Mike Steinel, Jay Saunders, Rodney Booth, Brad Leali, Shelly Carroll.

**Cost:** \$495 (plus room and board).

**Contact:** Mike Steinel (940) 565-3758; michael.steinel@unt.edu; jazz.unt.edu.

### Lynn Seaton Jazz Double Bass Workshop at the University of North Texas

Denton, Texas

June 13-17

Instruction in this intensive workshop includes upright technique, bass line development, theory and jazz bass history, in addition to performance in bass ensembles and a rhythm section, which will be coached.

**Faculty:** Lynn Seaton.

**Cost:** \$495 (plus room and board).

**Contact:** Lynn Seaton, (940) 369-7639; lynn.seaton@unt.edu; jazz.unt.edu.

### University of North Texas Vocal Workshop

Denton, Texas

June 19-24

Participants are immersed in every aspect of vocal jazz from coached solo and ensemble performance to improvisation, pedagogy and theory. Writers pursue a separate track; their work will be performed and recorded. Educators (both vocal and instrumental) may attend a daily class devoted to vocal jazz directing, programming and sound equipment.

**Faculty:** Paris Rutherford, Rosana Eckert, Jennifer Shelton Barnes, Rodney Booth, Gary Eckert.

**Cost:** \$495 (plus room and board).

**Contact:** Paris Rutherford (940) 368-0773; paris.rutherford@verizon.net; jazz.unt.edu.

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cva-summerjazz@ahk.nl

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## WEST

### Brubeck Institute Jazz Camp

Stockton, California

June 26-July 2

This camp at the University of the Pacific offers students in grades 8-12 instruction in big band, combos, improvisation, master classes, jazz history and theory. Master classes taught by professional jazz musicians are held daily.

**Faculty:** Tim Acosta, Chip Tingle, Patrick Langham, Kristin Florek, Aaron Garner, Chris Amberger, Rick Lotter, Steve Homan.

**Cost:** Overnight resident, \$650; commuter, \$550.

**Contact:** Steve Perdicaris, (209) 946-2416; musiccamp@pacific.edu.

### CSN/Tom Ferguson Jazz Combo Camp

Las Vegas, Nevada

July 19-23

This one-week program at the College of Southern Nevada is open for vocalists and



instrumentalists of all abilities and ages and is designed for improving improvisation, theory and jazz choir skills. Musicians from top jazz bands and Las Vegas shows play side-by-side with students. Daily faculty performances are a highlight of the camp.

**Faculty:** Dick McGee, Walt Blanton, Matt Taylor, Bob Bonora, Chris Davis, Gary Queen, Dave Loeb, Mark Wherry.

**Cost:** \$175.

**Contact:** Carolyn Barela, (702) 651-4110; carolyn.barela@csn.edu; csn.edu.

**Centrum's Jazz Port  
Townsend Workshop**  
Port Townsend, Washington  
July 24-31

This workshop is open to musicians high-school age and older. Participants receive daily coaching in a small-group setting from world-class faculty. Master classes, theory and special topics classes and performances by faculty and guest performers are included.

**Faculty:** John Clayton, Jeff Hamilton, Paquito D'Rivera, Benny Green, Bill Holman, George Cables, Stefon Harris, Matt Wilson, Gary Smulyan, Terrell Stafford, Jiggs Whigham, Bruce Forman, Tamir Hendelman, Christoph Luty, Jeff Clayton, Dee Daniels, Gerald Clayton, Joe Sanders, Walter Smith III, Arthur Hamilton, Sunny Wilkinson, Dan Balmer, Chuck Deardorf, Clarence Acox, Randy Halberstadt, John Hansen, Doug Miller, Dawn Clement, Byron Vannoy, Tom Wakeling, Kelby MacNayr.

**Cost:** \$745 tuition; \$525 room/board.

**Contact:** Gregg Miller, (360) 385-3102 ext. 109; gmiller@centrum.org; centrum.org/jazz.

**Eastern Washington University Jazz  
Dialogue High School Summer Camp**  
Cheney, Washington  
July 31-August 6

This instrumental and vocal camp includes daily big bands or jazz choir, 12 levels of jazz theory and improvisation, master classes on every instrument, small groups or vocal solos, listening sessions and faculty concerts. Students entering 9th grade through college are eligible to attend. Camp registration is on a first come, first serve basis. Auditions for ensembles take place upon arrival at camp.

**Faculty:** Rob Tapper, Todd DelGiudice, Andy Plamondon, Dave Cazier, Kristina Ploeger, Steve Treseler, Vern Sielert, Don Goodwin, Brian McCann and more.

**Cost:** \$540 includes all meals, housing and T-shirt.

**Contact:** Rob Tapper, (509) 359-7073; rtapper@ewu.edu; ewu.edu.

**Eastern Washington University  
Jazz Dialogue Middle  
School Summer Camp**  
Cheney, Washington  
July 23-28

This instrumental educational experience includes daily big bands, six levels of jazz theory and improvisation, master classes each day, small-groups, listening sessions and evening concerts featuring faculty and staff. Students entering 6th grade through 9th grade are eligible to attend. Camp

registration is on a first come-first serve basis. Auditions for ensembles take place upon arrival at camp.

**Faculty:** Mike Bryan, Rob Tapper, Don Goodwin, Brian McCann.

**Cost:** \$445 includes all meals, housing and T-shirt.

**Contact:** Rob Tapper, (509) 359-7073; rtapper@ewu.edu; ewu.edu.

**Fairbanks Summer Arts Festival**  
Fairbanks, Alaska  
July 17-31

This multi-disciplinary study and performance festival at the University of Alaska features

artists-in-residence and guest artists for opera and musical theater, choral groups, creative writing, filmmaking and visual arts. This two-week camp is for adults ages 18 and up.

**Faculty:** Vince Cherico, Josh Davis, Vardan Ovsepiyan, Giacomo Gates, Ron Drotos.

**Cost:** TBD.

**Contact:** (907) 474-8869; fsaf.org.

**Great Basin Jazz Camp**  
Twin Falls, Idaho  
July 11-15

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**Faculty:** Bruce Forman and Carl Saunders, artists in residence.  
**Cost:** \$485–\$525. Commuter rate available; see website for special.  
**Contact:** info@greatbasinjazzcamp.com; greatbasinjazzcamp.com.

**Jazz Aspen Snowmass**  
**Aspen, Colorado**  
**June 27–July 2**

Entering its 16th year, JAS unites the finest graduate-level jazz artists with the world's jazz legends. JAS Academy Summer Sessions was created in 1995 out of the collaboration between JAS and the Thelonious Monk Institute of Jazz. The academy coincides with the JAS June Festival—giving participants the opportunity to meet and work with artists who play the festivals and providing students more public exposure while they are in the Aspen area.

**Faculty:** Christian McBride, Loren Schoenberg.  
**Cost:** Scholarship. Visit website for application.  
**Contact:** (970) 920-4996; jazzaspen.org.

**Jazz Camp West**  
**La Honda, California**  
**June 25–July 2**

Jazz Camp West is an eight-day jazz immersion program for instrumentalists, vocalists and dancers. The camp includes workshops, personalized instruction, student performances, faculty concerts, late-night jams and more than 100 courses from which to choose. The camp hosts 250 participants of all ages and levels. Students ages 14–adult welcome.

**Faculty:** Michael Wolff, Kellye Gray, in addition to 45 all-star faculty.  
**Cost:** \$965–\$1,150, based upon accommodations.  
**Contact:** Stacey Hoffman, (501) 287-8880; stacey@jazzcampwest.com; jazzcampwest.com.

**Juilliard Jazz Workshop**  
**at Snow College**  
**Ephraim, Utah**  
**July 11–16**

This workshop provides students the opportunity to dramatically improve their skills through access to exceptional faculty and an intense focus on the key issues of instruction including big band and combo, master classes, listening



sessions, private lessons, music technology and improvisation. It will also prepare students for a future in music by teaching them essential skills and giving them the opportunity to meet artists that have already succeeded in the business. Students will have an opportunity to attend two concerts presented by the workshop faculty.  
**Faculty:** Carl Allen, James Burton III, Etienne Charles, Ron Blake, Benny Green, Rodney Jones, Ben Wolfe.  
**Cost:** \$490 (tuition), \$300 (room and board).  
**Contact:** (435) 283-7472; sherry.nielson@snow.edu; snow.edu/music.

**Mammoth Lakes Jazz Jubilee Jazz Camp**  
**Mammoth Lakes, California**  
**July 10–17**

The Mammoth Lakes Jazz Jubilee Jazz Camp is open to students ages 13–17, and all instruments are welcome, but limited to 42 participants. The camp focuses on improvisation, both collective and individual, and campers perform several times in the Mammoth Lakes Jazz Jubilee. No audition; first-come, first-served.  
**Cost:** \$625.  
**Faculty:** Bill Dendle, Corey Gemme, Anita Thomas, Jason Wanner, Eddie Erickson, Shelley Burns, Beth Good-

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 mammothjazz.org.

**Mel Brown Summer  
 Jazz Workshop**  
 Monmouth, Oregon  
**July 31–August 6**

Participants perform in both large and small jazz ensembles and attend seminars that cover various topics including theory, history, improvisation, the music business and music technology.

**Faculty:** Stan Bock, Renato Caranto, Keller Coker, Robert Crowell, Clay Gilberson, Carlton Jackson, Warren Rand, Derek Sims, Tim Gilson and Chris Weitach.

**Cost:** TBD.  
**Contact:** (503) 838-8275; melbrownworkshop@wou.edu;  
 melbrownjazzcamp.com.

**Sacramento Traditional  
 Jazz Society Youth  
 Jazz Camp**  
 Pollock Pines, California  
**August 7–13**

A full week of camp in Sly Park, with outstanding faculty and counselors, focused on improvisation, instrumental/vocal technique

and small-band performance. Traditional jazz and swing music is emphasized. No audition to apply. Open to ages 12–18.

**Cost:** \$600.  
**Faculty:** Rusty Stiers, Bria Skonberg, Terry Myers, Anita Thomas, Greg Varlotta, Jason Wanner, Bob Phillips, Eddie Erickson, Lee Westenhofer, Shelley Burns, Ed Metz, Bill Dendle.

**Contact:** Bill Dendle,  
 bdendle@winfirst.com;  
 sacjazzcamp.org.

**Sacramento Traditional  
 Jazz Society Adult  
 Jazz Camp**  
 Pollock Pines, California  
**July 31–August 5**

A full week of camp in Sly Park, with outstanding faculty and counselors, focused on improvisation, instrumental/vocal technique and small-band performance. Traditional jazz and swing music is emphasized. No audition to apply. Open to ages 18 and above.

**Cost:** \$800.  
**Faculty:** Rusty Stiers, Bria Skonberg, Terry Myers, Anita Thomas, Greg Varlotta,

CONTINUED ON PAGE 98

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For further information, contact Professor David Demsey, coordinator of jazz studies, at 973.720.2268 or e-mail [demseyd@wpunj.edu](mailto:demseyd@wpunj.edu)




*Cuong Vu, trumpet*

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# Jazz Institute at Proctors

## *Learning To Play By Ear*

D'Angelo, an eighth grader who looks more like a football player than a musician, is about 16 bars into his solo on "Pass The Peas," when he stops, looks to his left at no one in particular, and flashes a huge grin before continuing. It is an endearing moment, one that defines the joy of spontaneous creation, and the audience roars its approval. D'Angelo is one of 60 students at the final performance of the Jazz Institute at Proctors, a 10-day camp in Schenectady, N.Y. for students of any age. There are jazz camps all over the world during the summer months, but this one is unique: every aspect of the performance is accomplished through listening, with no written music. At the end of the camp, the students will play for 90 minutes, completely by ear, music by Charles Mingus, Duke Ellington, Dizzy Gillespie, the World Saxophone Quartet, Benny Golson and the Rebirth Brass Band.

The current incarnation of Jazz at Proctors has existed since 2006, a collaboration between Keith Pray and Arthur Falbush. Pray is a professional jazz saxophonist who also teaches music in the Schenectady City School District. Falbush is a veteran trumpet player who has toured with Mercer Ellington and now teaches jazz at SUNY Oneonta in upstate New York. The two met in 2001, when both were assigned to teach at the Summit School in Queens. They were the instrumental directors at the special education school, and taught one day per week for a few hours. They soon discovered that they both had a passion for jazz and a similar philosophy concerning how it should be taught. The experiences of both men have led them to the conviction that jazz is best learned through imitation of the masters.

"The importance of learning by ear is the simple fact that if you know how to listen and think for yourself, you have a large advantage over many people, especially in an age where the education system has been turning out students who can't think for themselves and can't problem solve," Pray said. "Kids are very good at learning and accessing information, but fewer and fewer people can actually use their skill set to solve problems in their lives. The camp is about showing the students what is possible, then helping them explore those possibilities. We don't teach theory or use written music, but we do teach them some of the basic notes, idiomatic phrases and stylistic techniques that work traditionally and encourage them to play those notes and techniques with their own voice. It is about



increasing their awareness and allowing them to make choices that immediately affect the music they are playing. We hope that they then take these skills and apply them to everything they do, in or out of a classroom."

Falbush emphasizes his belief that in addition to teaching the students to use their ears, their responsibility is to instill a passion for the music, learning and achievement.

"We knew above all the program had to be fun and challenging and that our curriculum should reflect how jazz had been taught before academia became involved," he said. "Over the years, I've had the good fortune to talk to many of my musical heroes and ask them how they learned. Without exception, the answer was by ear and on the bandstand. So this is the path we tried to take. The other ingredient was passion. I always think of a quote by the mythologist Joseph Campbell, 'Preachers err by trying to talk people into belief; better they reveal the radiance of their own discovery.' I knew that if Keith and I could first get the kids to buy into the passion that we have for music and learning, that they would follow us anywhere we took them musically. And so far, that's been the case. So instead of teaching scales and chords, we teach melody and harmony, phrasing and nuance—which is the poetry that is built out of scales and chords. So many times in school, jazz is taught so that the theory comes first before the music. But inspiration comes from the music, not from the theory."

Jazz at Proctors exists through the auspices of the Proctors Theater in Schenectady, N.Y., a beautifully restored theatre that houses the Schenectady Symphony Orchestra, the Northeast Ballet and many touring productions. Proctors has a strong educational outreach program focusing on the integration of the arts into area schools, and Jazz at Proctors is part of their Summer Adventures program for kids aged six and above. Jessica Gelarden, the Summer Adventures director, works closely with the jazz faculty each summer. In the early years of the camp, all publicity was done through Proctors. There were 17 students in 2006, the result of a cap that had been placed on a previous incarnation of the camp. At that time, kids between the ages of 13 and 18 were invited to apply. As the camp has progressed and word of mouth has spread through the area, the camp has grown quickly, with 75 students attending last year.

"It is our duty as educators to use what we are passionate about (jazz) to light a fire in students so that they can use that fire to discover their own passion and run with it," Falbush said. "It started as a way to teach jazz, but we quickly realized it was much more important than that. American music, of which jazz is a central part, philosophically embodies the best of what we are and hope to be. That idea is to take the tools you have and use them to survive in the world in order to carve out your own identity."

Pray adds, "The students at our camp are



thrown into a survival situation: 10 days of rehearsals, a 90-minute concert at the end, no written music and students ranging from ages 7–59, all ability levels, students from all over the area (city, suburban, rural) and students with special needs in one room figuring out that in order to ‘survive’ they have to learn to work together, ask for help, help each other, communicate, and step up to the plate and give in to the process of learning by ear. Although the process is not new, this may be the first camp of its kind, as we take anyone and everyone and teach them to make music together.”

Pray notes that the level of the students has generally been very mixed. There are no audition requirements and no recommendation letters required, so students of any age and ability level are welcome. Last year’s camp included a 7-year-old guitarist and a 59-year-old saxophonist. Diversity and inclusion are important elements of the experience; Pray and Falbush want to involve as many kids as possible. For last summer’s camp, Pray’s school district in Schenectady awarded a grant that allowed 24 students to attend free of charge, even covering the cost of transportation. The purpose of the grant is to improve the literacy of at-risk students through exposure to jazz. Because of this, there are high school aged students with a high degree of proficiency sitting next to kids who are just starting to play an instrument. Amazingly, this works, and all of the students, regardless of level, grow and develop during the two weeks.

Pray describes the first rehearsal of camp each year as “chaos,” as the students feel their way through their first musical experience that does not include printed music. The first three days of the camp are the toughest as the instructors introduce the music to the students and begin to teach parts. It is a grind that Pray and Falbush know will pay off during the second week.

One of the most exciting aspects of the camp is the music itself. “The music selected for the camp is always directly from the jazz greats, not easy versions of them,” Pray said. “We teach the songs from the recordings and then alter them to fit our ensembles. Through the song selections we try to teach the students that being different is something to be proud of.”

This summer will mark the sixth time that the camp has existed in its current format. When asked about goals for the future, both instructors tell me that they want keep their numbers growing, as long as the facilities, faculty and equipment allow it. The goal is simple: to reach as many kids as possible. They also want the students to bring their enthusiasm for the music back to their school music programs. Both men hope that this type of teaching will become part of school music programs throughout the United States, and know that the best way to make this happen is to demonstrate their own success through the accomplishments of the students.

— Todd Kelly

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Photo of Mary Lou Williams courtesy of Rutgers Institute of Jazz Studies

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For information contact Steven Smith  
at 314-516-5948 or [smithss@umsl.edu](mailto:smithss@umsl.edu)

★ **June 19-24, 2011** ★  
Omaha Jazz Workshop Summer Camp –  
University of Nebraska, Omaha  
For information contact Dr. Pete Madsen  
at 402-554-2297 or  
[petermadsen@mail.unomaha.edu](mailto:petermadsen@mail.unomaha.edu)

★ **July 10-15, 2011** ★  
California State University –  
San Jose Jazz Camp  
For information contact Dr. Aaron Lington  
at 408.924-4636 or  
[aaron.lington@sjsu.edu](mailto:aaron.lington@sjsu.edu)

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**Contact:** Bill Dendle, bdendle@winfirst.com; sacjazzcamp.org.

### San Jose Jazz San Jose, California Dates TBD

In its 15th year, San Jose Jazz provides students with two weeks of intense jazz music instruction and playing in various areas of jazz: theory, small ensemble, big band, master classes, instrument-specific instruction, arranging and other areas. Students should have basic playing knowledge on their instruments. This is not a camp for people who have never played before.

**Faculty:** Kristen Strom, Dave Gregoric, Wally Schnalle, Jeff Lewis, David Flores, Scott Sorkin, Seward McCain, Pascal LeBoeuf, Matt Davis, Oscar Pangilinan, Michelle Hawkins.

**Cost:** \$650 for San Jose Jazz members' children and grandchildren; \$700 for non-members.

**Contact:** Brian Brockhouse, (408) 288-7557 ext. 2342; brianb@sanjosejazz.org; sanjosejazz.org.

### School for Improvisational Music West Coast Intensive

Los Angeles, California  
June 20-24

Focused on helping students grow as creative beings through a better understanding of improvisation and creative music, the SIM Intensive combines master classes, group and open rehearsals and jamming with classes in technique culminating in faculty and student concerts. The camp takes place at Cal State Northridge.

**Faculty:** Ralph Alessi, Tony Malaby, Andy Milne, Drew Gress, Mark Ferber.

**Cost:** \$700.

**Contact:** schoolforimprov.org.

### Stanford Jazz Workshops, Jazz Camp and Jazz Residency

Palo Alto, California  
July 17-22; July 24-29; July 31-August 5

SJW welcomes students of all skill levels to both its jazz camp and jazz residency. The jazz camp is for instrumentalists/vocalists ages 12-17, and the jazz residency (held the final week) is designed for adults. See website for information on additional evening and private courses.

**Faculty:** TBD. Previous faculty included Wycliffe Gordon, Ray Drummond, Branford Marsalis and Joshua Redman.

**Cost:** \$995 jazz camp, \$1,095 jazz residency; add room and board.

**Contact:** (650) 736-0324, info@stanfordjazz.org; stanfordjazz.org.

### University of Northern Colorado Jazz Camp

Greeley, Colorado  
July 17-22

Open to middle school, high school and college students, the camp includes four student jazz bands and eight student combos. Students participate in master classes and courses in jazz improvisation, jazz theory and



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**Faculty:** Dana Landry, Erik Applegate, Jim White, Clay Jenkins, Don Aliquo, Paul McKee, David Caffey, Andy Dahlke, Nat Wickman, Dave Stamps, Kevin Whalen and Steve Kovalcheck.

**Cost:** TBD.  
**Contact:** (970) 351-2394; uncjazz.com.

### University of Southern California Guitar Seminar Los Angeles, California July 3-30

This four-week intensive seminar is designed to prepare high school guitarists for successful college and professional careers. Classes meet five days a week for five-and-a-half hours a day, during which students study music theory, improvisation, technique and sight reading. The seminar also includes master classes with distinguished studio and jazz guitar faculty of the USC Thornton School of Music, field trips to renowned jazz venues in Los Angeles and numerous student performances.

**Faculty:** Frank Potenza, Richard Smith, Bruce Forman, Steve Trovato, Pate Kelley, Tim Kobza.  
**Cost:** \$5,000 four-weeks; \$2,500 two-weeks excluding room and board.  
**Contact:** (213) 740-7399; guitar@usc.edu; summer.usc.edu.

### Vail Jazz Festival Summer Workshop Vail, Colorado August 27-September 5

This intensive 10-day workshop provides dedicated high-school age jazz musicians from the United States and Canada the opportunity to study the piano, bass, trumpet, drums or sax at the highest level. Its teaching philosophy stresses learning by transcribing the performances of the masters in order to understand technique. The workshop combines the rigors of study with the beauty and grandeur of nature.

**Faculty:** Clayton Brothers Quintet; John Clayton, Jeff Clayton, Terrell Stafford, Bill Cunliffe, Lewis Nash.  
**Cost:** Scholarships are available once accepted.  
**Contact:** (888) VAILJAM; (888) 824-5526; vjf@vailjazz.org; vailjazz.org.

### Yellowstone Jazz Camp Cody, Wyoming July 10-15

The 24th annual Yellowstone Jazz Camp is for students entering high school as well as adults. Students participate in one of three big bands and one of six jazz combos. Classes in theory and improvisation are also offered. In residence is the Yellowstone Big Band, which presents two concerts during the camp and at the Yellowstone Jazz Festival in Cody on July 16.

**Faculty:** Neil Hansen, Art Bouton, Greg Yasinitzky, John Harbaugh, Mike Hackett, Aric Schneller.  
**Cost:** \$595.  
**Contact:** Neil Hansen (307) 754-6437, neil.hansen@northwestcollege.edu; northwestmusic.org.

# INT'L

### Dutch Impro Academy Amsterdam, the Netherlands August 21-27

Techniques of free improvisation under the auspices of the Dutch masters are the focus of this academy. Music reading is not required for participants, although some coaching sessions may focus on composition. The week concludes with a concert at the Bimhuis in Amsterdam followed by a gig the next day at ZomeJazzFietstour (SummerJazzCycleTour).

**Faculty:** Wolter Wierbos, Bart Van Der Putten, Anne La Berge, Eric Boeren, Mary Oliver, Han Bennink.  
**Cost:** 950 including room and board (approximately \$1,250).  
**Contact:** info@dutchimproacademy.com; dutchimproacademy.com.

### International Music Camp, Summer School of Fine Arts International Peace Gardens (North Dakota and Manitoba border) July 17-23

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- For more information, email MS-Stryker@wiu.edu

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John Cooper - trumpet  
Michael Stryker - piano  
Jack Helsley - bass  
not pictured:  
John Mindeman - trombone  
John Vana - saxophone  
Matt Warnock - guitar

[wiu.edu/jazz](http://wiu.edu/jazz)

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**Faculty:** Jazz Program Coordinator: Greg Gatten.

**Cost:** Tuition is \$355 before May 1.

**Contact:** (701) 838-8472;  
[internationalmusiccamp.com](http://internationalmusiccamp.com).

### JazzWorks 2011

Lake McDonald, Quebec, Canada

**August 18-21**

JazzWorks is an intensive, combo-based learning opportunity for adult jazz musicians (beginner through professional) and advanced high school musicians. Learn jazz theory and technique from highly innovative Canadian jazz musicians and special guests. The program includes master classes, improvisation and original composition workshops, combo rehearsals and faculty-guided jam sessions.

**Faculty:** Frank Lozano, Rémi Bolduc, Dave Restivo, Jim Lewis, Nancy Walker, Christine Duncan, Jean Martin, Nick Fraser, Kevin Barrett plus John Geggie, Artistic Director.

**Cost:** \$395 fee plus meals/accommodation.

**Contact:** (613) 523-0316;  
[jazz@jazzworkscanada.com](mailto:jazz@jazzworkscanada.com);  
[jazzworkscanada.com](http://jazzworkscanada.com).

### Juilliard Winter Jazz School at Trinity

Melbourne, Australia

**July 4-8**

Located at Trinity College, the University of Melbourne, this one-week residential program is for dedicated students aged 15-18. Winter Jazz will give young jazz musicians the opportunity to focus on public performance for jazz orchestra and small ensembles. The program is open to students Australia-wide and internationally.

**Faculty:** Carl Allen, Director of Jazz Studies at Juilliard.

**Cost:** \$1,490.

**Contact:** [jazz@trinity.unimel.edu.au](mailto:jazz@trinity.unimel.edu.au);  
[trinity.unimelb.edu.au/jazz/about](http://trinity.unimelb.edu.au/jazz/about).

### Keep An Eye Summer Jazz Workshop

Amsterdam, The Netherlands

**June 27-July 1**

This advanced-level weeklong workshop, led by faculty of New York's Manhattan School of Music and the Amsterdam Conservatory, includes private lessons, ensembles, workshops, master classes, lectures and concerts.

**Faculty:** Justin DiCioccio, Luis Bonilla, John Riley, distinguished jazz faculty from Amsterdam Conservatory, special guest artist Dick Oatts.

**Cost:** 480 euro (about \$775).

**Contact:** [Sigrd.Paans,Sofia.Chanou@summerjazz@ahk.nl](mailto:Sigrd.Paans,Sofia.Chanou@summerjazz@ahk.nl);  
[conservatoriumvanamsterdam.nl](http://conservatoriumvanamsterdam.nl).

### KoSA Cuba

Havana, Cuba

**March 6-13**

The KoSA Cuba One-week Study Program and Fiesta del Tambor allows students of all ages and skill levels to be immersed in Cuban rhythms, music and culture while taking classes in conga, bongo, timbales, bata, drum



set and more.

**Faculty:** Giraldo Piloto and his band Klimax, Julio Lopez Sanchez, Jean Roberto San Cristobal, Panga, Yaroldy Abreu, Adel Gonzales, Oliver Valdez.

**Cost:** Varies by package.

**Contact:** (800) 541-8401; info@kosamusic.com; kosamusic.com.

### The MacEwan Summer Jazz Workshop

Edmonton, Alberta, Canada

August 14-19

The workshop is designed for students 13-20 years of age who are serious about music. The workshop will provide students with an opportunity to learn, rehearse and perform jazz in combo and big band formats.

**Faculty:** Grand MacEwan University faculty.

**Cost:** \$395.

**Contact:** Brenda Philp, (780) 497-4303, philpb@macewan.ca.

### The Phil Dwyer Academy of Musical and Culinary Arts Summer Music Camps

Qualicum Beach, British Columbia, Canada

July 18-22, July 25-30,

August 1-11, August 8-13

The PDAMCA is composed of four week-long specialty jazz camps that focus on master classes, big band and combo participation, ear training, theory and performance. Instruction is tailored to specialty and skill level. Students also participate in the culinary arts program and under their tutelage of professional chefs.

**Faculty:** Ingrid Jensen, Phil Dwyer, Christin Jensen, Jon Wikan, Dee Daniels, Ian McDougall, Mark Fewer.

**Cost:** TBD.

**Contact:** info@pdmca.com; pdmca.com.

### Siena Jazz Summer Workshop

Siena, Italy

July 24-August 7

Aimed at experienced young jazz musicians, this two-week workshop accepts a maximum number of 120 students with previous performance experience in jazz ensembles. Curriculum focuses on instrument and ensemble performance. Students will attend two instrumental and two jazz combo classes every day, six days per week, in addition to Jazz History and Musical Forms Analysis (second week).

**Faculty:** Renowned musicians, many from Italy.

**Cost:** TBD.

**Contact:** info@siennajazz.it; siennajazz.it/en.

### University of Manitoba Summer Jazz Camp

Winnipeg, Manitoba, Canada

August 14-20

This week-long camp welcomes players of all ages and abilities. The instrumental program is based on the small ensemble setting. Students will study rhythmic interaction, dynamic interplay, call and response and improv.

**Faculty:** Steve Kirby, Jimmy Greene, George Colligan, Quincy Davis.

**Cost:** \$380 CDN+GST, subject to change.

**Contact:** Warren Otto, w\_otto@umanitoba.ca, (888) 216-7011 ext. 6037; umanitoba.ca/summer.

### Veneto Jazz Summer Program

Bassano del Grappa, Italy

July 11-22

Veneto Jazz offers a two-week workshop in Bassano del Grappa, Italy. Taught by eight New York musician/faculty members from The New School, course are divided into a variety of levels, include master classes, theory, arranging, combos, and Big Band.

**Faculty:** Adam Holzman, Cameron Brown, Jeff Hirshfield, David Stryker, Dave Glasser, Brandon Lee, Amy London.

**Cost:** TBD.

**Contact:** lucast@newschool.edu; newschool.edu/jazz.

### Victoria Conservatory of Music Summer Jazz Workshop

Victoria, British Columbia, Canada

July 4-9

Offers programs for big band, jazz combo and vocals at every skill level, from teen to adult. Each day begins with an ensemble rehearsal, followed by master classes and instruction in technique, improv and performance.

**Faculty:** Gord Clements, Brad Turner, Misha Piatigorsky, Don Thompson.

**Cost:** \$295 to \$495 CAD per program.

**Contact:** (866) 386-5311; vcm.bc.ca.

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