

A young woman with long dark hair is playing a double bass. She is wearing a purple t-shirt and has a bracelet on her left wrist. The background is a warm, purple-toned stage setting with a drum set visible on the right.

DOWNBEAT 2016 INTERNATIONAL JAZZ CAMP GUIDE

Get Inspired!

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EAST

 This trumpet denotes a corresponding ad in this guide.



Eastern U.S. Music Camp at Colgate University

All Female Jazz Residency Montclair, New Jersey

July (see website)

The New Jersey Performing Arts Center (NJPAC) and jazz artist Geri Allen present a one-of-a-kind opportunity for young women from across the country. Students participating in this one-week all-female jazz residency will receive a blend of instruction and mentorship as they are taught in the areas of improvisation, musicianship, jazz theory and more by some of the most respected female jazz musicians in the industry. The students will live on a college campus in a residence hall at Montclair State University. Students will experience a live jazz performance in New York City and participate in a culminating performance.

Faculty: Geri Allen and others.

Cost: See website.

Contact: njpac.org/arts-education-1/overview-4

Berklee College of Music Summer Programs

Boston, Massachusetts June–August

Participants study with renowned faculty who are the best at what they do. These programs provide a taste of what Berklee, Boston and college life are all about. Participants can come from middle school, high school, college or beyond. There are a total of 20 summer programs to consider, including a five-week performance program.

Faculty: See website.

Cost: Varies per program.

Contact: berklee.edu/summer

Camp Encore-Coda Sweden, Maine

**June 29–July 24,
July 24–August 14**

This camp offers private lessons, combos, jazz bands, classes in performance, history, theory, ear training and composition, as well as a full slate of traditional camp recreational activities. Located on Stearns Pond, the program typically serves about

140 school-age campers finishing grades 3–11.

Faculty: Kevin Norton, Jerome Smith, Noah Berman, Paul Jones, Will Caviness.

Cost: First session, \$4,900; second session, \$4,400; full season, \$8,000; “staccato” session for first-timers (July 10–24), \$3,450.

Contact: (207) 647-3947; encore-coda.com

Camp MSM at Manhattan School of Music New York, New York

**July 10–Aug. 6 (voice
majors); July 17–Aug. 6
(instrumental majors)**

Set on the Manhattan School of Music campus in the heart of New York City, Camp MSM provides intensive musical instruction in musical theater and instrumental music for students who have completed grades 6–11 (ages 11–17). All voice majors will have a private lesson each week with a camp faculty

member. Singers will develop vocal and dramatic skills and gain performance experience as they prepare for the summer’s culminating musical theater production. Instrumental majors will participate in various large and small ensembles, which may include orchestra, string ensemble, woodwind ensemble, percussion ensemble, jazz band, Latin jazz band, clarinet choir, flute choir, four-hand piano and an array of chamber groups. Instrumental majors will have a private lesson each week with a camp faculty member. All campers will receive theory and/or ear-training classes. Campers can also choose to take musical and non-musical elective classes including composition, improvisation, acting, art, songwriting and conducting.

Faculty: Many are Manhattan School of Music alumni. Last year’s camp faculty included Rachelle Betancourt, Rafael Betancourt, Daniela Bracchi, Mark Broschinsky, Elad Kabilio,

Amir Khosrowpour and others.
Cost: Day campers: voice, \$3,400; instrumental, \$2,700. Residential campers: voice, \$5,925; instrumental, \$4,575.
Contact: (917) 493-4475; summercamp@msmny.edu; msmny.edu

Community Music School of Springfield Summer Jazz Camp Springfield, Massachusetts July (see website)

This is a one-week day camp for students in grades 7–12. Camp sessions will focus on improvisation, ensemble playing and the art of effectively listening to jazz. Students will perform for the public at the end of the week at Robyn Newhouse Hall.

Faculty: Last year's faculty included Ross Novgrad, Haneef Nelson, Jonathan Chatfield, Scott Sasanecki, Wayne Roberts, Jim Messbauer, Billy Arnold.
Cost: \$400 plus a \$10 registration fee.
Contact: Christiana Racicot, (413) 732-8428; communitymusicschool.com

COTA Camp Jazz Delaware Water Gap, Pennsylvania July 25–31

CampJazz is part of the educational program of the local Celebration of the Arts (COTA). Founded by Phil Woods and Rick Chamberlain to give young musicians an opportunity to learn the art of small group improvisation, a world-renowned roster of master class educators and individual small group mentors provides participants with the tools necessary to develop a mastery of the language of jazz. Highlights of the week include master classes, recording at Red Rock Recording, research at the Al Cohn Collection at East Stroudsburg University and a family picnic/performance.

Faculty: Dr. Matt Vashlishin (woodwinds), Evan Gregor (ensembles, bass), Bobby Avey (piano), Sue Terry (woodwinds), Jay Rattman (woodwinds), Spencer Reed (guitar), Kent Heckman (Red Rock Recording).
Cost: \$525 tuition; housing and two meals daily available at East Stroudsburg University for \$415.
Contact: info@campjazz.org; campjazz.org

Eastern U.S. Music Camp at Colgate University Hamilton, New York June 26–July 23

The camp is for all instruments and vocals. It offers performance in jazz ensembles and combos, bands, choirs, improvisation, theory, harmony, composition and arranging, conducting, private lessons, guest artists, master classes, weekly student concerts and recitals and recreation. Enrollment is approximately 125 students from ages 10–18.
Faculty: Professional educators, solo artists, composers and conductors.



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Cost: Resident two weeks: \$2,199; three weeks: \$3,298; four weeks: \$4,398. Day two weeks: \$995; three weeks: \$1,492; four weeks: \$1,990.

Contact: (866)777-7841 or (518) 877-5121; summer@easternusmusiccamp.com; Easternusmusiccamp.com

Eastman@Keuka

Keuka Park, New York
July 10–22

Students currently in grades 6–9 will learn, perform, grow musically, experience the beauty and recreation of the Finger Lakes and form enduring friendships with students from near and far. Students choose one of five programs: brass, classical guitar, jazz, strings or voice. Each program includes master classes, ensembles and private instruction.

Faculty: Gaelen McCormick (director), faculty members from the Eastman School of Music, the Eastman Community Music School and the Rochester Philharmonic Orchestra.

Cost: \$1,495 (\$2,160 housing and meals).
Contact: summer.esm.rochester.edu

Hudson Jazz Workshop

Hudson, New York
August 11–14

Now celebrating its 10th anniversary, the Hudson Jazz Workshop in upstate New York offers a focused four-day 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. Hudson Jazzworks grants four scholarships and is in collaboration with the Manhattan School of Music, the Conservatorium van Amsterdam, the Rytmisk Musikkonservatorium, the New School and William Paterson University. The workshop experience includes Catskill mountain views and cooking by a professional chef.

Faculty: Armen Donelian and Marc Mommaas. Special guest for 2016 will be Chris Washburne.

Cost: \$645
Contact: info@hudsonjazzworks.org; hudsonjazzworks.org

Jazz Academy JAM Camp

Chevy Chase, Maryland
June 27–July 15

JAM Camp is a great place for young instrumental and vocal musicians in grades 5 through 12 to learn to play and perform jazz the way the professionals do. Sessions are led by professional musicians, including nationally renowned recording artists. Participants must have at least one year of formal music training.

Faculty: Paul Carr, Pepe Gonzalez, Allyn Johnson, Aaron Seeber.

Cost: \$585
Contact: (301). 871-8418; inquiry@jazzacademy.org; jazzacademy.org

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2016

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JULY 10 - 15, JULY 17 - 22, JULY 24 - 29, JULY 31 - AUG 5

litchfieldjazzcamp.com
or call 860.361.6285

Litchfield Jazz Camp
 @litchfieldjazz
 Litchfield Performing Arts
 Photo by Steve Sussman

Jazz Academy JAM Lab

Silver Spring, Maryland

July 10–15

JAM Lab is a great chance for young musicians grades 6 through 12 to learn to solo on their instrument and with their voices. The main focus of the Lab is on jazz improvisation. Participants must have at least one year of formal music training.

Faculty: Paul Carr, Pepe Gonzalez, Allyn Johnson, Aaron Seeber.

Cost: \$865 (Non-resident/Extended day); \$1,285 (Resident).

Contact: (301) 871-8418; inquiry@jazzacademy.org; jazzacademy.org

Jazz at Lincoln Center's Summer Jazz Academy

Castleton, Virginia

July 18–31

This is a two-week residential high school summer institute for advanced study in jazz performance. Students participate in big bands and small combos, receive private lessons from select faculty, and experience classes in aesthetics, culture, history, performance practice and pedagogy. The institute also several public performances featuring the student bands along with the Jazz at Lincoln Center Orchestra with Wynton Marsalis on the Castleton Festival main stage concert.

Faculty: Wynton Marsalis, Marcus Printup, Ted Nash, Vincent Gardner, Helen Sung, James Chirillo, Rodney Whitaker, Ali Jackson.

Cost: Tuition \$1,358; Room: \$1,190; Board: \$952; (Scholarships Available)

Contact: (212) 258-9816; SJAInfo@jazz.org; jazz.org/summer-jazz-academy

The Jazz Camp at Newport

Newport, Rhode Island

July 17–23

This camp is for students aged 14–18. It is a partnership between the University of Rhode and Salve Regina University, and features daily jazz combo and big band rehearsals, master classes, jam sessions and theory classes. There will be a final concert at the end of camp, and students will receive a ticket to the 2016 Newport Jazz Festival for Friday, July 29, at Fort Adams State Park.

Faculty: Jared Sims, Joe Parillo, Dave Zinno, Steve Langone.

Cost: Overnight camp: \$1,150; Commuter: \$650

Contact: salve.edu/jazzcamp

Jazz House Kids Summer Workshop

Montclair, New Jersey

August 1–13

Students ages 8–18 (at all skill levels) receive mentoring and top-notch instruction to develop key skills and enhance knowledge in fundamentals of music and the art of performance, for both instruments and vocals. Highlights include master classes, small groups and big band ensembles, private lessons, history and culture, composition and film scoring. Students perform at NY's Dizzy's Club Coca Cola at Lincoln Center, Montclair State University's Leshowitz Recital Hall and Montclair Jazz Festival for 8,000 jazz fans. Guest artists conduct master classes throughout the two weeks. Past featured guest artists have included Geoffrey Keezer, Anat Cohen and Rudresh Mahanthappa.

Faculty: Christian McBride (artistic chair), Ted Chubb (managing director) Julius Tolentino, Josh Evans, Shamie Roytson (large ensembles), Freddie Hendrix, Ted Chubb, Nathan Eklund (trumpet), Dave Gibson (trombone), Bruce Williams, Ed Palermo, Mike Lee (saxophone), Dave Stryker (guitar), Michele Rosewoman, Radam Schwartz, Oscar Perez (piano and composition), Christian McBride, Andy McKee (bass), Steve Johns, Billy Hart (drums), Lovett Hines (history, theory and culture), Amy London, Dylan Pramuk (vocal).



Summer
EASTMAN
2016

Summer Jazz Studies

July 3-15, 2016 (2-week program)

Harold Danko, Jeff Campbell, directors

This intensive, performance-based experience for highly motivated students currently in grades 9–12 is ideally suited for those considering jazz studies at the collegiate level. Students work directly with the renowned Eastman School of Music jazz faculty in a rigorous program designed to enhance improvisational and ensemble skills.

- Instrumental master classes
- Jazz Forum
- Jazz Performance Workshops
- Jazz Composition
- Large Jazz Ensembles

Eastman@Keuka

July 10-22, 2016 (2-week program)

Gaelen McCormick, director

Our summer music camp includes master classes, ensembles, electives, and private instruction, led by distinguished Eastman School of Music and Eastman Community Music School faculty members. Students currently in grades 6–9 perform and grow musically, experience the beauty and recreation of the Finger Lakes, and form enduring friendships.

Students reside on the scenic campus of Keuka College, located on Keuka Lake, New York and enjoy swimming, hiking, and other recreational activities.

summer@esm.rochester.edu

(585) 274-1074 or toll-free: 1-844-820-3766



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JAZZ HOUSE KIDS[®] SUMMER WORKSHOP

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MONTCLAIR STATE UNIVERSITY, NJ

Ages 8-18 All Levels

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- Dizzy's Club Coca-Cola at Jazz at Lincoln Center in NYC
- Montclair State University's Leshowitz Recital Hall
- Montclair Jazz Festival – perform for 8,000 jazz fans!

CURRICULUM

- Small groups and big band ensembles
- Private lessons
- Improvisation, theory, composition, musicianship, instrumental technique, history & culture, film scoring, and vocal performance

MASTERCLASSES

- Internationally renowned guest artists conduct masterclasses throughout the two weeks
- Past featured guest artists have included Geoffrey Keezer, Russell Malone, Wallace Roney, Ron Blake, Anat Cohen, and Rudresh Mahanthappa

ACTIVITIES

- Daily community concerts, family dinner, special outings, private lessons, big band overnight

Submit your VIDEO AUDITIONS from May 1 - 31

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ARTISTIC CHAIR

TED CHUBB
MANAGING DIRECTOR

SUMMER FACULTY*

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Montclair Jazz Festival!

On-Campus Housing Available

This program is made possible through generous grants from The ASCAP Foundation, The Louis Armstrong Educational Foundation, Montclair Fund for Women, Ronald McDonald House Charities of the New York Tri-State Area, and many other corporate, foundation and individual donors.

* Faculty subject to change depending on availability.

JAZZ HOUSE KIDS

MORE INFO: jazzhousekids.org
info@jazzhousekids.org | 973.744.2273

Cost: Tuition: \$1,495. \$25 registration fee per family. Discounts available for early payment, repeat campers and siblings. Housing: \$1,200 (Optional: includes food, transportation, and activities).

Contact: (973) 744-2273; www.jazzhousekids.org

KoSA International Percussion/Drum Camp & Festival

Castleton, Vermont
July (see website)

This intensive music camp for players of all ages and all levels offers hands-on classes with world-class drummers and percussionists. More than 100 attendees work and play with their mentors, perform with the rhythm section and attend concerts featuring the stellar faculty. College credit available.

Faculty: Past faculty members

have included John Riley, Dom Famularo, Dafnis Prieto, Steve Smith, Alex Acuña, Glen Velez, Jimmy Cobb, Dave Samuels, Arnie Lang, Changuito, Neal Peart, Emil Richards, Mike Mainieri, Giovanni Hidalgo, Horacio Hernandez, Memo Acevedo, Jeff Hamilton, Aldo Mazza.

Cost: See website.
Contact: (800) 541-8401; kosamusic.com

Litchfield Jazz Camp

New Milford, Connecticut
July 10–15, July 17–22, July 24–29, July 31–August 5

Students thrive in combo classes, master classes, theory, jam sessions and electives (swimming, basketball and running). The camp attracts students at a high level of play, but its non-competitive approach includes intermediate and beginners as well. Students perform at the Litchfield Jazz Festival on Aug 6–7.

Faculty: Don Braden (Music Director), Matt Wilson, Jimmy Greene, Gary Smulyan, Dave Stryker, Helen Sung, Sean Jones, Claire Daly and more.

Cost: Starts at \$975.
Contact: (860) 361-6285; info@litchfieldjazzfest.com; litchfieldjazzcamp.com

Middle School Instrumental Jazz at Eastman School of Music

Rochester, New York
August 1–5

Eastman School of Music's one-week program is designed for students entering grades 7–10 who have a serious interest in jazz improvisation and learning the fundamentals of the jazz language. The class is performance-oriented with an emphasis on studying chords, scales and rhythms, as well as ear training and the development of coherent musical phrases and ideas.

Faculty: Faculty members from the Eastman School of Music, the Eastman Community Music School and the Rochester Philharmonic Orchestra.

Cost: \$265
Contact: summer.esm.rochester.edu

Music Horizons at Eastman School of Music

Rochester, New York
July 9–29

This program is for students currently in grades 9–12 who are seriously considering a career in music. This highly individualized program emphasizes solo performance (all orchestral instruments, piano, organ, voice, classical guitar, conducting or composition). This program is for mature students of advanced performance levels who can work well in a focused, collegiate-type environment.

It is important that students possess high-level musical skills, good organizational skills and mature personal skills.

Faculty: Petar Kodzas (director), members of Eastman Community Music School faculty and members of the Rochester Philharmonic Orchestra.

Cost: \$1,950 (tuition), \$3,525 (tuition plus housing and meals).
Contact: summer.esm.rochester.edu/course/music-horizons/

The National Jazz Workshop at Shenandoah University

Winchester, Virginia; Fairfax, Virginia; Pittsburg, Pennsylvania

**July 10–15; June 26–
July 1; July 24–29**

The National Jazz Workshop faculty represents the best jazz educators and performers from Washington, D.C. Throughout the week, students will receive instruction and coaching that is focused on raising the level of performance of each participant. The main goal of the workshop is to provide participants with the resources and direction to further develop and expand their individual skills throughout the year.

Faculty: Alan Baylock, Mike Tomaro, Darden Purcel, Matt Niess, Craig Fraedrich, Matt Neff, Wade Beach, Todd Harrison, Jim Carroll, Shawn Purcell, Harold F. Summey, Jr., Bob Larson.

Cost: See website.

Contact: cmcpg.org/njw

**New England
Conservatory's Jazz Lab
Boston, Massachusetts**

June 26–July 1

Jazz Lab is a program that emulates the NEC college experience. It offers the opportunity for motivated students to spend a week on campus performing with likeminded musicians, working one on one with world class faculty, and learning in a fun atmosphere. The program features daily classes in jazz theory and ear training, improvisation, small ensemble rehearsals, master classes and concerts. This year's renowned guest artists—Ran Blake, Dominique Eade, Allan Chase and Rakalam Bob Moses—will not only have an impact on participants through their innovative teaching, but with their spectacular performances throughout the week.

Faculty: Dominique Eade, Rakalam Bob Moses, Allan Chase, Ran Blake, Ken Schaphorst, David Zoffer, Rick McLaughlin, Tim Lienhard.

Cost: See website.

Contact: jazzlab@necmusic.edu; necmusic.edu/jazz-lab

**New York Jazz Academy
Summer Jazz Intensives**

**New York, New York
July 5–September 2**

These are summer jazz programs for jazz musicians, both

teens and adults. These camps emphasize practical playing experience through a variety of classes, clinics, and performance activities. The camps offer an immersive jazz experience that incorporates visits to major New York City jazz venues, including clubs, historical sites, and visits with influential players on the NYC jazz scene. Each week features new curricular material, giving musicians the flexibility to attend as many weeks as they choose. All participants will be placed in performance ensembles that stress a combination of reading music, improvising and collaborative music-making.

Faculty: Tom Dempsey, Dave Ambrosio, Pete Zimmer, Adam Birnbaum, Dan Cray, Michael Webster, David Engelhard, Ron Horton, JC Sanford, Tammy Scheffer, Aubrey Johnson.

Cost: \$716–\$1,095 per week.

Contact: nyjazzacademy.com/programs/summer-jazz-intensives

**New York Jazz
Workshop Summer
Jazz Intensives**

**New York, New York
July 18 to August 28
(various sessions)**

These are 12 camp sessions focused on individual instruments and general musicianship. Courses include: Guitar, Piano, Saxophones, Vocal, Choir, Brass, Drums and Percussion, Improvisation, Composition, Rhythm.

Faculty: Dave Liebman, Vic Juris, Ari Hoenig, Kenny Wessel, Marc Mommaas, Tim Horner, Tony Moreno, Dan Weiss, Alan Ferber, John O'Gallagher, Scott Robinson, Fay Victor, Jocelyn Medina, Richard Boukas, Chris Washburne, Amina Figarova, Dave Scott.

Cost: \$495 and up

Contact: (646) 205-2800; info@newyorkjazzworkshop.com; newyorkjazzworkshop.com

**New York Voices
Vocal Jazz Camp
Ithaca, New York**

August 1–7

This camp offers the opportunity to work, sing with and learn from the member of the foremost vocal jazz quartet in an

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intense six-day workshop setting. The camp is open to ages 14 and up: students, educators, professionals or anyone interested in expanding their knowledge of vocal jazz with New York Voices.

Faculty: New York Voices, Greg Jasperse, Chris Buzzelli, other faculty.

Cost: See website.

Contact: Kate Kooser (director), kate@newyorkvoices.com; newyorkvoices.com/summer-camp

NYU Summer Jazz Improv Workshop

June 27–July 8; July 11–22; July 25–August 5

The NYU Summer Jazz Improvisation Workshop combines cutting-edge jazz education with master classes and workshops by the finest jazz musicians in New York City. This workshop offers courses covering a wide range of subjects and a diverse ensemble program tailored to the needs of intermediate to advanced students. Along with world-renowned jazz studies faculty, the workshop will include daily interaction with jazz musicians from around the world.

Faculty: Tony Moreno, Adam Rogers, Rich Perry, Dave Pietro, Dave Schroeder, Rich Shemaria.

Cost: \$2,500.

Contact: (212) 998-5438; mpap.summer@nyu.edu; steinhardt.nyu.edu/music/summer/jazzimprov

Rutgers Summer Jazz Institute

Rutgers University, New Brunswick, New Jersey

July 12–22

Students will learn and perform the music of Duke Ellington, Thelonious Monk, Charlie Parker, Dizzy Gillespie, Horace Silver, Miles Davis, John Coltrane, Herbie Hancock, Wayne Shorter and many more in a comprehensive workshop environment on campus of Rutgers University. The RSJJ is ideal for young musicians, ages 13–18, who are interested in improving their jazz improvisation, small group and large ensemble skills. Students will work intensively in daily rehearsals with the jazz faculty of Rutgers' Mason Gross School of the Arts. All applications from students new to the RSJJ require a YouTube audition video.

Faculty: Conrad Herwig, Marc Stasio, Dave Miller, Ralph Bowen, Bill O'Connell, Victor Juris, Kenny Davis, Robby Ameen, Victor Lewis, Champion Fulton, Tim Hagans.

Cost: \$950 (residential rate); \$725 (commuter rate).

Contact: (732) 932-8618; summercamp@masongross.rutgers.edu; mgedsummerjazz.wordpress.com

The Jazz Camp at Newport, RI **July 17-23, 2016**

This camp is for students aged 14-18, and features daily **jazz combo** and **big band** rehearsals, **master classes**, **jam sessions** and **theory classes**.

A partnership between
Salve Regina University and
The University of Rhode Island

THE UNIVERSITY OF RHODE ISLAND

There will be a final concert at the end of camp, and students will receive a ticket to the 2016 **Newport Jazz Festival** on Friday, July 29 at Fort Adams State Park.

For more information: www.salve.edu/jazzcamp

Samba Meets Jazz Instrumental Week

Bar Harbor, Maine

August 7–13

Attendees experience a wide range of music: jazz, Brazilian, Afro-Cuban, even tango. This week offers personalized attention (max of 36) for hobbyists, educators and working musicians. Instruction for ensembles, big bands, improvisation, phrasing, and technique, plus jam sessions and concerts. Scholarship/work-study. Guests and chaperoned high school students are welcome.

Faculty: Nilson Matta (artistic/music director), Carlos Franzetti, Harry Allen, Paul Bollenback, Fernan do Saci.

Cost: See website.

Contact: Alice Schiller, (917) 620-8872; alice@sambameetsjazz.com; sambameetsjazz.com

Samba Meets Jazz Vocal & Instrumental Week

Beverly, Massachusetts

July 30–August 5

Adult hobbyists, working musicians, educators will have a unique opportunity to study, hang, play and sing with masters of jazz and Brazilian jazz, on Endicott College's oceanfront campus. Vocal camp includes: group/1:1 coaching, interpretation, phrasing, technique, scatting, Portuguese pronunciation (optional), percussion accompaniment, charting, theory. Instrumental camp includes: ensembles, harmony/improve, arranging, Brazilian rhythms/styles/phrasing.

Faculty: Nilson Matta (artistic/music Director) and other faculty.

Cost: See website.

Contact: Alice Schiller, (917) 620-8872; alice@sambameetsjazz.com; sambameetsjazz.com

Skidmore Jazz Institute

Saratoga Springs, New York

June 27–July 11

The Institute provides musicians ages 14 and up the opportunity to mingle with and learn from gifted educators and world-class performers in an intimate, supportive environment. Approxi-

mately 65 students from around the country are accepted each year (international students have attended as well). The Institute has established strong ties to the New Orleans Center for Creative Arts, the Houston High School for Performing and Visual Arts, and the Fiorello H. LaGuardia High School of Music & Art and Performing Arts, which all some of their best students to the Institute each summer.

Faculty: Todd Coolman, John Nazarenko, Mark Beaubriand, Jeb Patton, Paul Bollenback, John Riley, Bill Cunliffe, Gary Smulyan, Michael Dease, Kenny Washington, Jon Faddis, Doug Weiss, Jimmy Greene, Scott Wendholt, Bob Halek, David Wong, Vic Juris.

Cost: \$1,900 (room and board on campus is \$812). Scholarships available.

Contact: (518) 580-5590; skidmore.edu/summerjazz

Summer Jazz Camp @ Moravian College

Bethlehem, Pennsylvania
July 11–15

The camp offers jam sessions, jazz history, master classes, workshops, classes in recording techniques, plus a recording session. Two tracks are offered: beginner/intermediate and advanced (by audition). Student musicians entering grades 8–12 or college are encouraged to enroll. High school juniors and older have the option to earn college credit.

Faculty: Tony Gairo, Alan Gaumer, Gary Rissmiller, Paul Rostock, David Roth, Neil Wetzel

Cost: \$400–475.

Contact: (610) 861-1650; music@moravian.edu; summerjazz.moravian.edu

Summer Jazz Studies at Eastman School of Music

Rochester, New York

July 3–15

This program is for students currently in grades 9–12 who are seriously considering a career in music. The highly individualized program emphasizes solo performance or composition. This program is for mature students at advance performance levels

23rd Annual
SUMMER JAZZ WORKSHOP
WILLIAM PATERSON UNIVERSITY
JIMMY HEATH
Artist-in-Residence

July 17-23, 2016

Connect with our renowned resident faculty at the William Paterson University **SUMMER JAZZ WORKSHOP** for high school and college students. It is open to both commuter and resident participants, ages 14 and older.

Resident Faculty

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July 28 - 31
Jazz Guitar Intensive

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Piano/Keyboard Intensive

Aug 4 - 7
Vocal for Beginners Intensive

August 8 - 10
Choir Intensive

August 11 - 14
Vocal for Advanced Intensive

August 15 - 17
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Students at the Jazz House Kids Summer Workshop in Montclair, New Jersey

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Faculty: Harold Danko, Jeff Campbell, directors; Doug Stone, saxophone; Bill Tiberio, saxophone; Clay Jenkins, trumpet; Mike Kaupa, trumpet; Mark Kellogg, trombone; Bob Sneider, guitar; Harold Danko, piano; Dariusz Terefenko, piano; Paul Hofmann, piano; John Nyerges, piano; Jeff Campbell, bass; Rich Thompson, drums; Howard Potter, vibes; Dave Rivello, composition.

Cost: \$1,290 (\$2,190 with housing & meals).
Contact: summer.esm.rochester.edu

Tritone Jazz at Naz
Rochester, New York
July 24-29

The program offers a weeklong immersion in mainstream jazz playing for adult instrumentalists and singers. Participants play in combos, big band, jam sessions and concerts. Curriculum includes jazz theory and improvisation, master classes, and rhythm study. The instruction is personalized, with camper to faculty ratio never exceeding 5:1.

Faculty: Gene Bertoncini, Darmon Meader, Clay Jenkins, Mark Kellogg, Ike Sturm, Mark Ferber, Dariusz Terefenko, Kristen Shiner-McGuire and others.

Cost: \$775 plus room and board
Contact: Bob DeRosa, (585) 377-2222; bob@tritonejazz.com. tritonejazz.com

UMass Fine Arts Center Jazz in July
Amherst, Massachusetts
July 11-22

Jazz in July is a concentrated two-week program in which jazz vocalists and instrumentalists study improvisation with some of the nation's best jazz artists and educators.

The program includes master classes, group clinics, jazz theory and improvisation training, ensemble coaching, jam sessions and style explorations. Students perform before a live audience in community settings. For participants age 15 and up.

Faculty: Jeff Holmes, Sheila Jordan, Steve Davis, Avery Sharpe, Earl MacDonald, Steve Johns, Felipe Salles, Winard Harper, Barry Reis.

Cost: Commuting Students: One week, \$625; two weeks \$1,250; Residential Students (with room and board) one week: \$949; two weeks: \$2,039.

Contact: (413) 545-3530; jazzinJuly@acad.umass.edu; jazzinJuly.com

University of the Arts Pre-College Summer Institute Music Business, Entrepreneurship & Technology Program

Philadelphia, Pennsylvania
July 11-23

High school students study the music industry and new media business concepts. They participate in on-the-job learning through simulated and real-world projects. Courses include Intro to Music Business, Digital Media & Marketing, Live Sound, Digital Audio/MIDI, Recording and Web Radio.

Faculty: Michael Johnson, Johnpaul Beattie, Matt Manhire, Juan Parada, Erik Sabo.

Cost: See website.
Contact: (215) 717-6430; uarts.edu/academics/pre-college-programs/summer-institute-music-business-entrepreneurship-technology

University of the Arts Pre-College Summer Institute Music Program

Philadelphia, Pennsylvania
July 11-23



Participants perform, study and collaborate with musicians with a goal of taking their sound to the next level. Participants work with a faculty of regularly touring and recording musicians. Lessons, ensembles performances and workshops make up the curriculum of this program.

Faculty: Marc Diccaini, Micah Jones, Chris Farr.

Cost: See website.

Contact: (215) 717-6430; uarts.edu/academics/pre-college-programs/summer-institute-music

Vermont Jazz Center Summer Jazz Workshop

Putney, Vermont

August 7–13

The VJC hosts about 40 instrumental and 20 vocal participants from around the world for a challenging, invigorating weeklong summer workshop. Participants focus intensively on the music. Learning opportunities include classes in theory, composition and arranging, vocal studies, ensembles, listening, master-classes and jam sessions.

Faculty: Sheila Jordan (vocals), Cameron Brown (bass), Brian Adler (drums), Claire Arenius (drums), Freddie Bryant (guitar), Jay Clayton (vocals), Harvey Diamond (piano), Jeff Galindo (trombone/brass), Ray Gallon (theory and piano), Julian Gerstin (Latin percussion and rhythm theory), George Kaye (bass), Marcus McLaurine (bass), Scott Mullett (saxophone), Francisco Mela (drums), Eugene Uman (theory and piano).

Cost: \$1,495.

Contact: (802) 254-9088 ext. #2; ginger@vtjazz.org; vtjazz.org

William Paterson University Summer Jazz Workshop

Wayne, New Jersey

July (see website)

This program offers seven intense days of small-group performances and rehearsals for students age 14 and up. The workshop includes classes in improvisation (four levels), arranging and jazz history; master classes with daily guest artist; free admission to nightly Summer Jazz Room concerts; a free trip to a New York jazz club; and a final performance with faculty.

Faculty: NEA Jazz Master Jimmy Heath in residence, Jim McNeely, Steve LaSpina, Marcus McLaurine, James Weidman, Tim Newman.

Cost: See website.

Contact: (937) 720-2354; wpunj.edu/cpe/youthprograms

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Skidmore Summer Jazz Institute offers private and semi-private lessons, small group combo rehearsals and master classes.

MARIA MCCOLL

ENCOUNTERS WITH ELITE PLAYERS

By Thomas Staudter

For 65 or so select individuals each year, the Skidmore Summer Jazz Institute (SJI) stands as the nonpareil destination for attentive and engaged instruction in the improviser's art. The two-week program, which is celebrating its 29th year in 2016 and features a faculty of top jazz practitioners, is held on the campus of Skidmore College in Saratoga Springs, New York, a charming burg just north of Albany initially made famous by the pur-

ported health benefits of its abundant mineral water springs.

The jazz aspirants of the Skidmore program join a large annual influx of visitors to Saratoga Springs, which becomes a veritable summer playground of endless activity, thanks to its thoroughbred horse racing season (established in the 1860s) and a full schedule of arts and entertainment events. The Philadelphia Orchestra and New York City Ballet each take residence for several weeks in the city, and the

Saratoga Performing Arts Center (SPAC) welcomes a wide array of musicians and dancers to its stage. SPAC also hosts Freihofer's Saratoga Jazz Festival, which will be presenting its 39th edition on June 28–29.

SJI offers private and semi-private lessons, small group combo rehearsals and master classes, coaching in performance skills and ProTools recording classes. It has established strong ties with some of the country's top performing arts high school programs, regularly hosting the best and brightest students from New Orleans Center for Creative Arts, Houston High School for the Performing and Visual Arts and Fiorello H. LaGuardia High School of Music & Art and Performing Arts.

Attendees (past participants include present-day stalwarts like Kendrick Scott, Jonathan Batiste, Myron Walden, Christian Scott, Sullivan Fortner and Troy "Trombone Shorty" Andrews) arrive in time to catch the two full days of music at the Freihofer's festival—a fitting introductory jolt of inspiration and one of the aspects of the program that sets it apart.

Todd Coolman, the institute's director since 2011, points to a picky application process and the college's support staff as key factors in the program's success. "This is a place where serious-minded students are being nurtured by great teachers, all of whom are beneficiaries of months of preparations and careful attention to detail," said Coolman, a two-time Grammy Award-winning bassist and educator known for his long tenure with James Moody and heading Purchase College's Conservatory of Music Jazz Studies Department for 10 years. "Everything is directed toward creating a life-changing experience for these young musicians. And even though the college receives only indirect benefits from hosting the jazz institute, it provides generous use of its resources and infrastructure."

The Skidmore campus is renowned for its beautiful setting, but better yet, all instruction at SJI as well as performances by students, faculty members and guest artists take place in Skidmore's Arthur Zankel Music Center, a new 54,000-square-foot facility that includes a 600-seat concert hall, lecture halls, recital spaces and administrative offices. "It's a state-of-the-art building with perfect acoustics that totally impresses everybody," said Coolman.

Evening SJI performances are offered at little or no cost to the public; all tickets are under \$8, and some are free. Part of the institute's mission is to educate the surrounding community in the art and history of jazz and to expose them to musicians of the highest caliber. Guest artists frequently conduct free master classes as part of the concert series.

One of several educational programs set up during the 1980s to utilize Skidmore's buildings and dorms during the summer months, SJI was the brainchild of Don McCormack, a dean of special programs at the college—and a good friend of record company executive Bruce Lundvall (1935–2015) since their college days at Bucknell. McCormack and Lundvall helped get the program off the ground in 1987, though the first year was limited to performances for the community. The following year McCormack hired trombonist/educator Gerald Zaffuts as a director, who recruited the first group of faculty members—two of whom, legendary bassist Milt Hinton and *Tonight Show* drummer Ed Shaughnessy, a formidable rhythm section in their own right, became a natural bedrock of the program through its first decade.

"When we first started the Summer Institute, one of the decisions made was to emphasize small group playing and improvisation instead of playing in a big band format," recalled McCormack. "This way, the students could spend a lot more time interacting with the faculty and receiving closer instruction."

Many prospective attendees of summer jazz

programs fixate on opportunities to study with elite jazz stars, and in this regard Skidmore has always boasted of a superb faculty consisting of jazz artists with a zeal for education. Among the notables gearing up for the 2016 Skidmore students are trumpeter Jon Faddis, baritone saxophonist Gary Smulyan, drummer Kenny Washington, saxophonist Jimmy Greene and guitarist Vic Juris. The popular SJI faculty concerts have helped to build a jazz audience in Saratoga Springs, according to McCormack.

Tuition and board for SJI cost about \$3,000. Financial aid is available. At the program's inception, and for 28 years, Blue Note/Capitol Records and Lundvall helped to establish a scholarship fund for promising young musicians who would otherwise not be able to attend. Saxophonist Myron Walden was the first Blue Note Scholar. This year, SJI has established a new scholarship fund in honor of Lundvall, fondly remembered as a friend, advisor and benefactor who would visit campus each summer when the institute was in session.

Los Angeles-based pianist Bill Cunliffe, who'll be trekking east and marking his 10th year on the Skidmore faculty in 2016, marvels at how the summer program balances intense learning, both one-on-one and on the bandstand, with an environment that frowns on wall-to-wall programming. "The focus is on discovery and progress," Cunliffe said. "Instead of memorizing charts, there is reading, writing and collaborating in different ensembles." The combos, created with several carefully matched students, play together throughout the session and are guided by both a faculty combo leader and rotating faculty members. The entire experience often inspires students to return for a second year.

In 1998, long before he joined the Vanguard Jazz Orchestra or recorded albums with Roy Haynes, Russell Malone and Wycliffe Gordon, bassist David Wong attended the two-week-long Skidmore Summer Jazz Institute Later, as a member of the Heath Brothers band, Wong performed at the institute as a guest artist. Now, this upcoming year will be Wong's third as a member of the institute's faculty.

"Being on the younger side and having attended the Skidmore Jazz Institute, I can still remember the excitement and anxiety that came with learning jazz from the beginning," said Wong. "All of this, I think, helps me connect with the students at Skidmore and make it as meaningful and relevant experience as possible for them."

SJI has received widespread acclaim, and numerous important organizations support it. SJI is sponsored in part by the National Endowment for the Arts, the New York State Council on the Arts, the Howard Bayne Foundation and the Arthur Zimbaum Foundation.

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Campers at the Louis "Satchmo" Armstrong Summer Jazz Camp at Loyola University in New Orleans



Frost Young Musicians' Camp

University of Miami
Frost School of Music
Coral Gables, Florida

June 13–July 24,
June 27–July 8

This camp welcomes intermediate and advanced players from grades 4–12. The advanced and honors programs are for both instrumentalists and vocalists. Improvisation is emphasized in all settings. The faculty includes Ira Sullivan, who played alongside Charlie Parker and Lester Young. Electives include Film Writing, Digital SoundDesign (Using Logic Pro 10), Music Biz/Multimedia and Songwriting/Composition.

Faculty: Ira Sullivan, Chuck Bergeron, Brian Murphy, Kate Reid, Ed Maina, Brian Russell.

Cost: See website.

Contact: Sarah Neham Salz (director), email:

youngmusicianscamp@gmail.com; website: youngmusicianscamp.com

High School Jazz
Improvisation Camp
University of Texas,
Butler School of Music
Austin, Texas
June 12–17

This camp is open to students entering grades 10–12. Young jazz musicians will have the opportunity to develop and improve their improvisational abilities. Activities include jazz combos, jazz theory, improvisation classes, jazz history, listening and instrumental master classes. This camp culminates with a required student performance.

Faculty: Jeff Hellmer, John Fremgen.

Cost: \$400 (day camp); \$550 (residential camp).

Contact: (512) 232-2080; lmc@austin.utexas.edu;

lmc.music.utexas.edu

Louis "Satchmo" Armstrong Summer Jazz Camp Loyola University

New Orleans, Louisiana
June 27–July 15

This camp, which is for students from 10 to 21 years old, offers instruction in brass and woodwind instruments; acoustic and electric bass; strings; piano; drums and percussions; large and small ensembles; vocals; swing dance; and music composition. Online or in-person audition required.

Faculty: Kidd Jordan (artistic director), an annual national artist-in-residence, Norma Miller (returning dance artist-in-residence).

Cost: Varies depending on sliding scale fees.

Contact: (504) 715-9295; jazzcamp@louisarmstrongjazzcamp.com; louisarmstrongjazzcamp.com

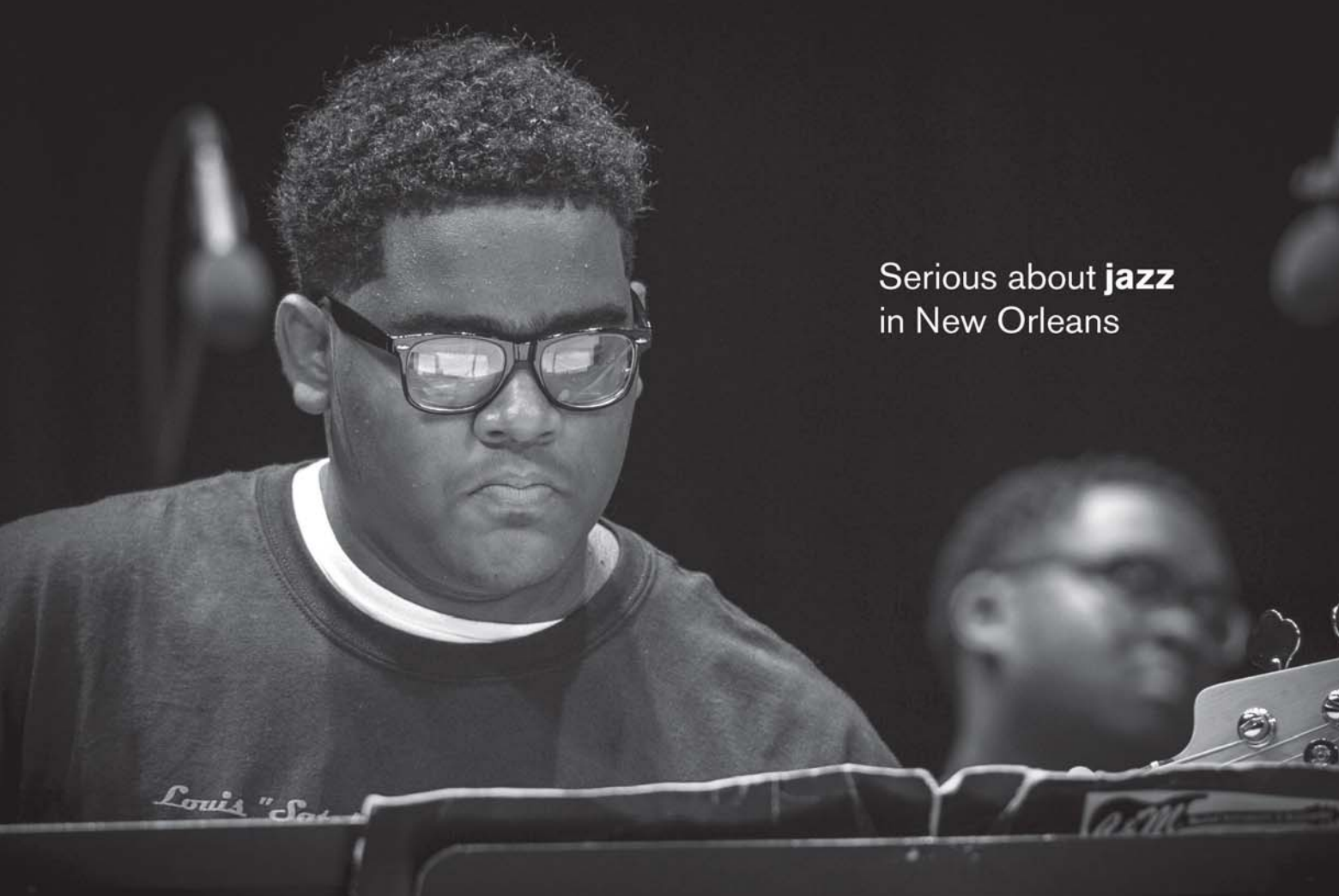
Loyola University
Summer Jazz Camp
New Orleans, Louisiana
June 13–16

This camp offers four full days of combos, improvisation, individual lessons, daily concerts and master classes on uptown Loyola University campus in the heart of New Orleans. It is tailored for aspiring jazz musicians who have completed the 7th, 8th, 9th, 10th, 11th or 12th grade, and who play brass, woodwinds, string instruments, piano, bass, guitar or drum set.

Faculty: Tony Dagradi (Saxophone), Don Vappie (Guitar), Nick Volz (Trumpet), Matt Lemmler (Piano), Wayne Maureau (Drums), Ed Wise (Bass) Gordon Towell (Director).

Cost: \$225 for commuters; \$525 with room and board.

Contact: (504) 865 2164; cmfa.loyno.edu/music/summer-jazz-band-camp; gltowell@loyno.edu



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Louis "Satchmo" Armstrong Summer Jazz Camp

June 27 - July 15, 2016
Loyola University, New Orleans
9:00 am to 3:00 pm

AUDITIONS: ONLINE OR IN PERSON

2016 artist-in-residence: Albert "Tootie" Heath

Open to students ages 10 - 21 with a minimum of two years music study.
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more about our curriculum at louisarmstrongjazzcamp.com.



*Photo by Jack Bradley, Courtesy of the Louis
Armstrong House Museum*



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New Orleans Traditional Jazz Camp

New Orleans, Louisiana
June 19–24, July 30–August 4

Participants will receive ensemble, sectional and private lessons, play evening jam sessions, sit in at jazz clubs, play at Preservation Hall, march and play in a second line parade through the French Quarter and perform in a concert in the Ballroom of the Bourbon Orleans Hotel. Students under 18 can register if they are accompanied by an adult and provide a letter of recommendation.

Faculty: Banu Gibson, Connie Jones, Ed Polcer, Ben Polcer, Dan Levinson, Tom Fischer, Ray Moore, David Sager, Rick Trolsen, Steve Pistorius, David Boeddinghaus, Katie Cavera, Kerry Lewis, Gerald French, Leah Chase, Kris Tokarski.

Cost: \$1,900.

Contact: Banu Gibson, (504) 895-0037; info@neworleanstradjazzcamp.com; neworleanstraditionaljazzcamp.com

University of North Carolina–Wilmington Summer Jazz Workshop

Wilmington, North Carolina
July 10–15

This workshop is geared for middle and high school students, and covers virtually every aspect of jazz studies, including music theory classes and jazz history with individual lessons and evening performances. This workshop also features opportunities to work one-on-one with jazz faculty and guest artists.

Faculty: Frank Bongiorno, John LaCognata, Tom Davis, Natalie Boeyink, Michael D'Angelo, Justin Hoke, Jerald Shynett, Mike Waddell, Andy Whittington.

Cost: \$495 for tuition, housing and three daily meals during the workshop.

Contact: Dr. Frank Bongiorno, (910) 962-3390;

uncw.edu/music/smc/smcjazz.html

University of North Texas Combo Workshop

Denton, Texas
July 10–15

Open to musicians of all levels (minimum age of 14), this program offers comprehensive studies in jazz combo playing and improvisation. The curriculum includes combo, faculty concerts, jazz history and listening, jazz theory (basic to advanced) and master class instruction on bass, drums, guitar, piano, saxophone, trombone and trumpet. Students participate in concerts and jam sessions.

Faculty: Mike Steinel (director), Will Campbell, Mike Drake, Jeff Eckels, Dan Haerle, Fred Hamilton, Steve Jones, Chris McGuire, Bob Morgan, John Murphy, Lynn Seaton, Ed Soph

Cost: \$495 tuition, plus housing and meals.
Contact: jazz.unt.edu/workshops

University of North Texas Lynn Seaton Jazz Double Bass Workshop

Denton, Texas
June 6–10

This workshop offers a week of study and performance opportunities for the jazz bassist. Classes include bass line development and daily sessions on technique. Also, participants will have an opportunity to perform with a rhythm section and be coached. Faculty concerts will be presented throughout the week. Attendees will participate in the Friday evening Bass Bash concert. This workshop is open to advanced high school (14+), college, professional and serious amateur bassists wishing to expand their capabilities.

Faculty: Lynn Seaton.

Cost: \$495 plus housing.

Contact: (940) 565-3743; jazz@unt.edu;
jazz.unt.edu/doublebassworkshop

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Bob Morgan (center) leads a class at the University of North Texas Combo Workshop



Chris Potter (left) and Eric Alexander at Jamey Aebersold's Summer Jazz Workshop

UNT Summer Jazz Workshops

The Lynn Seaton Jazz Double Bass Workshop
June 6-10, 2016



UNT Vocal Jazz Summer Workshop
June 19-24, 2016
UNT Vocal Jazz Educator Seminar
June 17-18, 2016



Jennifer Barnes
Workshop Director

UNT Jazz Combo Workshop
July 10-15, 2016



Mike Steinel
Workshop Director

For more information:

jazz.unt.edu/workshops

University North Texas Vocal Jazz Educator Seminar

Denton, Texas
June 17-18

The content of this seminar will be relevant to current or aspiring vocal jazz educators of high school and college-level vocal ensembles, with topics to include: rhythm sections, repertoire, sound reinforcement, solo singing and improvisation, rehearsal techniques, auditions and warm-ups. Take-home materials are provided.

Faculty: Jennifer Barnes, Curtis Gaesser.
Cost: \$200 tuition, plus room and board.
Contact: jazz.unt.edu/vocaljazzedsseminar

University of North Texas Vocal Jazz Summer Workshop

Denton, Texas
June 19-24

At this workshop, participants from age 13 to senior citizens will dive into every aspect of vocal jazz. Solo coaching, evening solo performances, improvisation, ensembles, songwriting and music theory are divided by level and start with the basics. Music educators attend daily topical sessions with Jennifer Barnes.

Faculty: Jennifer Barnes, Rosana Eckert, Greg Jasperse, Justin Binek, Gary Eckert.
Cost: \$495 tuition, plus room and board.
Contact: jazz.unt.edu/vocaljazzworkshop



MIDWEST

 This trumpet denotes a corresponding ad in this guide.

Creative Strings Workshop

Columbus, Ohio

July 3–9

Creative Strings offers small ensemble coaching, clinics, master classes, jam sessions and concerts spanning world music, jazz, rock and fiddle styles. Participants age 14 and up are welcome, and no previous jazz strings experience is required.

Faculty: Christian Howes, Jason Anick, Alex Hargreaves, Nicole Yarling, Mike Forfia, Mike Barnett, Eli Bishop, Greg Byers and others.

Contact: Christian Howes, (614) 332-8689; christian.howes.com/education/creative-strings-workshop

Elmhurst College Jazz Combo Camp

Elmhurst, Illinois

June 21–23

This camp is designed to help middle school and high school students expand their knowledge of jazz. Fee includes instruction, interaction with jazz faculty, lunch and final performance at the venue Fitz's Spare Keys in Elmhurst. This camp is non-residential.

Faculty: Doug Beach, Frank Caruso, Mark Colby, Tom Garling, Kirk Garrison, Ken Haebich, Mike Pinto, Frank Portolese, Bob Rummage, Mark Streder.

Cost: \$350

Contact: jazzcamp@elmhurst.edu

Fernando Jones' Blues Camp

Chicago, Illinois

July 11–15

Fernando Jones' international Blues Camps will be held in the United States, England, Italy and Japan. This weeklong experience is designed for intermediate and advanced students from ages 12 to 18 who want to experience this cultural enrichment opportunity with like-minded kids.

Faculty: Fernando Jones and other professional educators.

Cost: Free.

Contact: blueskids.com; fernandojones.com

Illinois Summer Youth Music

Urbana-Champaign, Illinois

July 10–16

The program offers Senior Jazz (current grade grades 8–12) and Junior Jazz (grades 6–8) one-week residential programs on the University of Illinois campus. Senior Jazz focuses on improvisation in a combo setting, while the Junior Jazz program offers big band experience with combo possibilities. The program includes sectional rehearsals, improvisation, master classes, a listening seminar and study of individual instrument technique.

Faculty: Chip McNeill, Tito Carrillo, Joel Spencer, Joan Hickey, Larry Gray, Jim Pugh.

Cost: \$650 (\$430 for commuters), all inclusive.

Contact: (217) 244-3404; isym.music.illinois.edu; isym@illinois.edu.

Interlochen Arts Camp

Interlochen, Michigan

June–August (see website)

Interlochen Arts Camp is a summer arts program for grades 3–12. The camp attracts students, faculty and staff from all 50 U.S. states and more than 40 countries. Student-artists learn from world-class instructors and produce hundreds of presentations in music, theatre, creative writing, dance, film and visual arts.

Faculty: Bill Sears, Jeremy Allen, David Onderdonk, Frank Portolese, David Hardman, Luke Gillespie, Leonard Foy, Robbie Malcolm Smith.

Cost: \$1,000–\$10,000.

Contact: admission@interlochen.org; camp.interlochen.org

Jamey Aebersold's Summer Jazz Workshops

Louisville, Kentucky

July 3–8, July 10–15

One of the nation's most popular jazz camps features 50 faculty members, 25 concerts and 40 hours of rehearsals, classes and lectures. Ages range from 11 to 85, and participants come from all over the world. All instruments are welcome, including strings and voice. The camp welcomes players of all levels, including middle/high school students, college students, hobbyists, professional adults, and those who are retired and ready to jam.

Faculty: Jamey Aebersold, Eric

University of Wisconsin-Madison Summer Music Clinic



Alexander, Sara Caswell, Ed Soph, JB Dyas, Jim Snidero, Bobby Shew, Dan Haerle, Rufus Reid, Jennifer Barnes.

Cost: Tuition starts at \$595.

Contact: (812) 944-8141; summerjazzworkshops.com

Suzanne Pittson.

Cost: \$625 (housing and meals available for an additional \$300).

Contact: Janice Borla, (630) 416-3911; janiceborla@gmail.com; janiceborlavocaljazzcamp.org; finearts.northcentralcollege.edu

Janice Borla Vocal Jazz Camp at North Central College

Naperville, Illinois

July 22–27

Founded in 1989, this camp provides a unique educational experience for aspiring jazz vocalists in an intensified, one-week course of study and skills development. The curriculum is designed specifically for the solo jazz vocalist. Daily activities include workshops in jazz improvisation, performance styles and techniques and solo performance preparation as well as master classes, vocal jazz history and music theory. There are also nightly faculty artist concerts, jam sessions and a final concert featuring each participant performing with the staff rhythm section. The camp is for age 14 and up. Professional musicians on staff include Art Davis, Dan Haerle, Bob Bowman and Jack Mouse.

Faculty: Janice Borla, Jay Clayton,

Kansas City Jazz Camp

Kansas City, Kansas

June 6–10

Held at Kansas City Kansas Community College, this is a jazz combo camp with an all-star big band. The camp offers programs in jazz theory, master classes and listening from 9 a.m. to 3 p.m. daily with faculty lunch concerts.

Faculty: Jim Mair, Doug Talley, Steve Molloy, Mike Pagan, James Albright, Ray DeMarchi, Rod Fleeman.

Cost: \$200 (includes lunch).

Contact: kansascityjazz.org

Keith Hall Summer Drum Intensive at Western Michigan University

Kalamazoo, Michigan

June 13–18, June 20–25

Students learn jazz drum set concepts and new tunes during rehearsals with various professional rhythm sections,

vocalists, horn players and a drum choir. The June 13–18 program is for beginner/intermediate students, and June 20–25 is for advanced students. The week culminates in two performances at the local jazz club. This year is the 10th annual edition.

Faculty: Past years have included Jay Sawyer, Christian Euman, Evan Hyde, Matthew Fries, David Morgan, Phil Palombi, Matt Hughes, Logan Thomas, Sam Weber, Benje and Ashley Daneman, Max Colley III. Tuition: Last year's costs were \$650 (includes meals); \$775 (housing).
Contact: Keith Hall, (201) 406-5059; keithhallmusic.com

KU Jazz Workshop at the University of Kansas

Lawrence, Kansas

July 10–15

This workshop offers a week of instruction in all aspects of jazz, with special emphasis on small group performance. Personal instruction is offered in jazz improvisation, combos, big band, jazz history and jazz theory. Student and faculty concerts and jam sessions offer students at all levels the chance to perform and grow in improvisational, small group and ensemble playing. The workshop is open to students entering grade 9 through students who have graduated grade 12.

Faculty: Dan Gailey, Matt Otto, Steve Owen, Steve Leising, Fred Mullholland, Dave Glenn, T.J. Martley, Danny Embrey, Jeff Harshbarger, Brandon Draper.
Cost: \$625 overnight/\$375 for commuters.
Contact: Dan Gailey, (785) 864-3367; dgailey@ku.edu; musiccamp@ku.edu; music.ku.edu/mmc.

McNally Smith Summer Jazz Workshop

St. Paul, Minnesota

June 24–30

These workshops are a unique opportunity for teens age 13 and up to get hands-on music industry experience. Participants jam with peers, study with expert faculty, perform on stage and record in the McNally Smith studios. Players can improve their jazz chops and explore improvisational techniques.

Faculty: McNally Smith faculty.
Cost: \$525.
Contact: Dr. Scott Agster, (651) 361-3601, scott.agster@mcnallysmith.edu; mcnallysmith.edu/summer/workshops

Northern Illinois University Jazz Camp

Dekalb, Illinois

July 10–15

The NIU jazz camp is for grades 8–12 and focuses on a creative approach to improvisation and ensemble jazz playing. Campers attend rehearsals, seminars, master classes, sectionals and group classes, all taught by renowned faculty, alumni, and students from Northern Illinois University. Concerts, optional private lessons and recreational activities fill the evening hours.

Faculty: Geof Bradfield.

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Cost: Early Bird registration (postmarked June 1 or earlier): \$545; Regular registration (postmarked June 2 or later): \$605.
Contact: (815) 753-1450; niu.edu/extprograms/summer-camps/jazz.shtml.

Oakland University Jazz Workshop with Regina Carter
Rochester, Michigan

June 4–5
 Oakland University's jazz faculty, jazz violinist Regina Carter and the OU Jazz Quartet lead musicians ages 14 to adult through a weekend of combo rehearsals, listening classes, steel drum sessions and

more. Non-traditional jazz instruments are also welcome.
Faculty: Regina Carter (artist-in-residence), Miles Brown, Sean Dobbins, Scott Gwinnell, Mark Stone.
Cost: See website.
Contact: Deneen Stapleton, stapleto@oakland.edu; oakland.edu/mtd/workshops

Oberlin College Conservatory of Music, Milt Hinton Institute for Studio Bass

Oberlin, Ohio
June 12–19
 This dynamic biennial program for classical,

jazz and electronic bass players is open to bass students, ages 13–21, of all musical levels. Participants attend a week of master classes, studio sessions and music lessons led by some of the finest teachers and performers in the country. The session meets in the Bertram and Judith Kohl building at Oberlin Conservatory of Music.
Faculty: See website.
Cost: \$1,025.
Contact: oberlin.edu/con/summer/hinton/hinton

Roberto Ocasio Foundation Latin Jazz Music Camp

Cleveland, Ohio
July 3–8
 This is a resident camp specializing in the Latin side of the jazz continuum for grades 8–12. It offers eight to 10 hours per day of instruction/interaction with renowned Latin jazz artist, educator, and Grammy nominee Bobby Sanabria. The camp includes lessons on technical aspects of performance, composition, improvisation in various styles of Latin jazz, and analysis of Latin American rhythms. Plus, there are rehearsals, jam sessions, presentations, Latin dance, field trips and a public concert. Participants study Latin-jazz culture and history and their relationship to all forms of American popular music.
Faculty: Bobby Sanabria (artistic director/artist-in-residence), Paul Ferguson, Jackie Warren, Peter Dominguez, Dave Kasper, Scott McKee.
Cost: \$650.
Contact: (440) 572-2048; trof@robertoocasiofoundation.org; robertoocasiofoundation.org



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Monday, May 23
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Shell Lake Arts Center: Big Band for Adults

Shell Lake, Wisconsin
June 17–19
 Shell Lake Arts Center provides a premium learning experience for all students. Programs and staff are well respected nationally with some of the longest running music programs of their kind in the United States.
Faculty: Greg Keel, Tom Luer, Scott Johnson, Jeff Gottwig, Dean Sorenson, Phil Ostrander, Dave Cooper.
Cost: \$300 (non-credit); \$425 (one graduate credit).
Contact: (715) 468-2414; info@shelllakeartscenter.org; shelllakeartscenter.org

Shell Lake Arts Center: Extreme Strings

Shell Lake, Wisconsin
July 3–8
 Stringed instrument players study jazz, blues and rock performance with the help of esteemed educator Randy Sabien. Violin, viola, cello and bass players will explore alternate rhythms and scales outside the classical repertory.
Faculty: Randy Sabien.
Cost: \$585 per session (early bird rate of \$540 if received by March 1).
Contact: (715) 468-2414; info@shelllakeartscenter.org; shelllakeartscenter.org

Shell Lake Arts Center: Jazz Ensemble and Combo

Shell Lake, Wisconsin
June 19–24, June 26–July 1

Large ensembles and small groups are prevalent at this camp. The program, which is geared toward students in grades 6–12, targets individual improvisation and arranging, among other topics.

Faculty: Greg Keel, Mike Walk, Tom Luer, Billy Barnard, Jeff Gottwig, Dean Sorenson, Phil Ostrander, Dave Cooper, Chris White, Nick Schneider, Steve Zenz, Jason Price.

Cost: \$585 per session (early bird rate of \$540 if received by March 1).

Contact: (715) 468-2414; info@shelllakeartscenter.org; shelllakeartscenter.org

Shell Lake Arts Center: Jazz Improvisation and Combo

Shell Lake, Wisconsin
June 3–8

Jazz improvisation and small groups are the focus at this camp. The program, which is geared toward students in grades 6–12, targets individual improvisation and arranging,

among other topics.

Faculty: Greg Keel, Mike Walk, Tom Luer, Billy Barnard, Jeff Gottwig, Dean Sorenson, Phil Ostrander, Dave Cooper, Chris White, Nick Schneider, Steve Zenz, Jason Price.

Cost: \$585 per session (early bird rate of \$540 if received by March 1).

Contact: (715) 468-2414; info@shelllakeartscenter.org; shelllakeartscenter.org

Tri-C JazzFest Summer Jazz Camp

Cleveland, Ohio
June 13–24

Held at Cuyahoga Community College, the Tri-C JazzFest Summer Camp is a two-week day camp that turns into a world-class jazz festival. It is for students ages 8–18. Each day from 9 a.m. to 4 p.m., students work on improvisation, directed listening and big band and small ensemble playing. All camp participants receive free tickets to the festival and a chance to perform on the outdoor stage.

Faculty: Steve Enos, Ernie Krivda, Dan Wilson, Dave Sterner and special guests from the JazzFest lineup.

Cost: \$300 (or \$250 if registered before May 15).

Contact: (216) 987-6145; Stephen

Enos at (216) 987-4256, stephen.enos@tri-c.edu; tri-c.edu/jazzfest/tri-c-jazzfest-summer-camp.html

Tritone Jazz at Bjorklunden

Baileys Harbor, Wisconsin
July 10–15

This camp offers a weeklong immersion in mainstream jazz playing for adult instrumentalists and singers. Participants play in combos, big band, jam sessions and concerts. Curriculum includes jazz theory and improvisation, master classes, and rhythm study. The instruction is very personalized, with a camper to faculty ratio never exceeding 5:1.

Faculty: Terell Stafford, Gene Bertoncini, Dean Sorenson, Ike Sturm, John Harmon, Janet Planet, Misty Sturm, Tom Washatka, Zach Harmon, Rod Blumenau.

Cost: \$875 plus room and board

Contact: Bob DeRosa, (585) 377-2222; bob@tritonejazz.com; tritonejazz.com

UMKC Jazz Camp

Kansas City, Missouri
June 26–30

This camp brings world-re-

nowned performers and jazz educators to Kansas City to work with talented young instrumentalists ages 12 and up. Jazz Camp co-directors Bobby Watson and Dan Thomas—along with distinguished clinicians on saxophone, trumpet, trombone, piano, guitar, bass and drum set—provide insight and inspiration to student combos in a welcoming environment. All instruments are welcome. Daily master classes, theory/improvisation classes and performances provide a well-rounded experience that touches on all aspects of jazz performance and history. The camp concludes with a public performance by the student combos.

Faculty: Bobby Watson, Dan Thomas.

Cost: \$350 (\$320 if paid before April 24).

Contact: Julie Koch (coordinator), (816) 235-2741; kochjc@umkc.edu; info.umkc.edu/cmda-jazz; conservatory.umkc.edu/festivals

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June 26–July 1

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Faculty: Brian Gorrell, Lee Rucker, Jeff Kidwell, Clint Rohr, Kent Kidwell, Michael Geib, Danny Vaughan, Dennis Borycki, David Hardman, Ryan Sharp, Zac Lee.

Cost: \$300. Convenient on-campus housing is available with rates starting at \$35 per night, double occupancy.

Contact: Brian Gorrell, Director of Jazz Studies, (405) 359-7989; briangorrell@ucojazzlab.com; ucojazzlab.com.

University of Michigan MPulse Summer Performing Arts Jazz Institute

Ann Arbor, Michigan
July 17–23

The MPulse Jazz Institute is open to students in grades 9–11 during the academic year. All instruments are welcome. Class offerings include improvisation skills, listening skills, jazz history, applied instrument training, theory/musicianship classes, creative collaboration with other MPulse sessions and small group (combo) performance.

Faculty: Andrew Bishop.

Cost: See website.

Contact: (734) 936-2660; mpulse@umich.edu; music.umich.edu/mpulse

University of Missouri–St. Louis Big Band Jazz Camp

St. Louis, Missouri

June (see website)

Students have daily instruction with members of the Jim Widner Big Band in big band rehearsals, sectionals, master classes on their instrument, improvisation and ear training. One of the highlights of the camp are daily concerts by the Jim Widner Big Band. Students in middle school, high school, college and adults are welcome.

Faculty: Last year's faculty included Kim Richmond, Chip McNeill, Joel Vander

heyden, Scott Whitfield, Brett Stamps, John Harner, Dave Scott, Mike Vax, Gary Hobbs, Rod Fleeman, Ken Kehner.

Cost: See website.

Contact: Jennifer Clemente, (314) 516-5994, clementej@umsl.edu; http://umsl.edu/summer/events; or Jim Widner (314) 516-4235; widnerjl@umsl.edu

University of Toledo Summer Jazz Institute

Toledo, Ohio

June 12–18

The curriculum is designed to provide fundamental, intermediate and advanced jazz experiences for interested students of all levels. The institute provides a positive and fun learning environment through lectures, master classes, jam sessions, performances and a recording experience. Participants immerse themselves in improvisation, performance, arranging and pedagogy with established professional jazz musicians/educators.

Faculty: Jay Rinsen Weik, Norm Damschroder, Gunnar Mossblad, Tad Weed, Dr. Olman E. Piedra.

Cost: \$500.

Contact: Gunnar Mossblad (director), (419) 530-4555 Gunnar.Mossblad@utoledo.edu; SummerJazz.utoledo.edu.

UW–Madison Summer Music Clinic

Madison, Wisconsin

June 19–25, June 26–July 1

Campers participate in skill-building rehearsals in band, orchestra, choir, musical theater and jazz ensemble. The Junior Session (June 19–25) is for students in grades 6–8, while the Senior Session (June 26–July 1) is for grades 9–12. Dynamic courses allow campers to polish their performance poise and increase their musical knowledge. Evening concerts and student performances round out the experience. Campers stay on the UW-Madison campus, with a commuter option available for middle school participants.

Cost: Junior Session—\$620/residential, \$400 commuter; Senior Session—\$672/residential.

Contact: Anne Aley, (608) 263-2242; anne.aley@wisc.edu; continuingstudies.wisc.edu/smc

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Jamey Aebersold (center) with veteran jazz educators who have taught at his camp, including JB Dyas (left), David Baker, Rufus Reid and Dan Haerle.

AEBERSOLD: A JAZZ ICON'S JOURNEY

By JB Dyas, Ph.D.

Jamey Aebersold is an enigma. A jazz musician and educator of the first order—having produced 133 play-along recordings while overseeing the preeminent summer jazz camp for decades—he still runs havoc on the basketball court. He is also a staunch political activist, especially regarding the issues of smoking and gun control. And he's funny, in *The Far Side* kind of way.

Moreover, Aebersold is a true philanthropist, having donated myriad jazz education materials to needy schools around the world. He has sponsored scholarships for deserving music students, and made a sizable contribution to the University of Louisville, home to the Jamey Aebersold Jazz Studies Program.

Over the past 50 years, this passionate jazz education icon has reached hundreds of thou-

sands of students of all ages worldwide, transforming the way America's indigenous art form is taught and learned. His highly respected and widely imitated Jamey Aebersold Summer Jazz Workshops (SJW) originally grew out of the Stan Kenton Band Clinics—under the auspices of the National Stage Band Camp—of the 1960s and '70s. Fully appreciating that the Kenton camps were mainly focused on big band ensemble playing with only a few students improvising, Aebersold began his *combo* camps in the early 1970s, in which *all* students learned to improvise. Since then his world-renowned mantra, "Anyone Can Improvise," has been the bedrock of his teaching philosophy.

Aebersold is also one of jazz's most underrated *players*. He is a superlative alto saxophonist with a beautiful sound, virtuosic technique,

creative and fluent ideas, and his own unique voice. He knows his way around piano, bass and tenor banjo as well.

This year's Summer Jazz Workshops will be held at the University of Louisville July 3–8 and July 10–15, with separate bass, drums and guitar primers July 2–3 and July 9–10. Aebersold also will present his annual two-day seminar, *Anyone Can Improvise*, July 2–3.

We caught up with Aebersold to find out what makes this multitalented musician, educator and NEA Jazz Master tick.

What is it about basketball that stirs such a passion in you? Even in your mid-70s, you are still able to hit 53 consecutive free throws and 26 three-pointers in a row.

It's similar to playing jazz in that there's that challenge every time you shoot the ball and every time you play your instrument. You want it to resonate and fill the expectation you have in your mind. A missed note or articulation can equal a missed basket. A poor solo can equal a bad basketball game in general.

How did your life in jazz education get its start?

While in college [at Indiana University in Bloomington, Indiana], I was quick to tell anyone who would listen that I wasn't going to be an

educator. My reasoning was: In order to teach, you had to be a really good player, and many of the [music] education majors that I heard practicing in East Hall didn't sound very good to me. But one spring day in the music school parking lot, Gene Montooth, who played tenor [saxophone] and oboe, approached me with the proposition of my teaching private students in Seymour, Indiana, at Johnny Ottee's music store on Saturdays. He had landed a school job and could no longer teach privately.

I stood there in the parking lot thinking about how many times I had told others that "I'll never teach" and wondered if giving private lessons was really teaching. I decided it wasn't and took the offer. Every Saturday I'd drive to Seymour and give 30-minute lessons on flute, clarinet and saxophone. I made about \$2 per lesson and a good day would net \$20. This was 1961.

While teaching a promising flute student, I asked her to improvise over a D minor scale while I accompanied her on piano. She began playing and I instantly could hear she was playing what she heard in her mind. No guessing. Her phrasing was normal and her note choices were the result of what she was hearing in her head. I was amazed. I thought you had to have a big stack of records, drink coffee and be grumpy in order to play jazz. So, that was the beginning of my thinking that maybe everyone could improvise if they were encouraged and given some advance information such as what scale to play and for how long. That was the beginning of "Anyone Can Improvise," which has been my motto since that day in Seymour.

After graduating from IU with a master's in saxophone, I moved back to New Albany with my wife, Sara, and we moved into an apartment across the street from my family's Aebersold Florist. I worked at the florist from 9 a.m. to 3:30 p.m., when I would begin giving private lessons in the apartment basement. I worked jobs on sax and bass in the evenings and eventually landed a six-night-a-week job playing bass at Stouffer's Hotel in Louisville with piano, then piano and drums.

In my basement I gave lessons on clarinet, flute and sax and eventually began helping anyone who was interested in jazz with jazz lessons. This gradually moved into my having jazz combos meet after school and on Saturdays. I was on my way learning how to teach jazz to all the instruments. This led to my publishing the Volume 1 book-and-LP of *A New Approach to Jazz Improvisation* in 1967. My students used it, and I could hear them progressing and learning the jazz language. At the time, I also loaned many jazz LPs to these students to listen to at home, which helped them *hear* the music of the pros. I quickly found their listening at home during the week was extremely important to their jazz foundation.

How did you get the idea for the Summer Jazz Workshops?

In the early '60s, I had gotten a scholarship to attend the weeklong National Stage Band Camp held at IU. It changed my life. I got to hang with the pros, and in 1965 I was asked to join the faculty, teaching four hours a day rehearsing sax sectionals. I did this for about six years in the summer, traveling around the country with the camps.

This was a lot different than teaching in my basement, where I'd see the students once a week, all year. The camps were only for five days and I had to distill my ideas each day in order to help them progress in such a short period of time.

I quickly realized that students were basically playing by ear and many hadn't spent much time listening to jazz on recordings. I started a listening class after dinner once or twice a week and introduced many jazz masters to these students. I also started a combo after dinner made up of the stronger students.

In 1972 I encouraged Ken Morris, who ran the National Stage Band Camps, to try a summer *combo* camp. It was so successful that after several years, he decided to do only combo camps. This was something that hadn't been done before. Everything had been big band-oriented, and there was very little emphasis on individual soloing. With the advent of the combo camps in the early '70s, the need to emphasize scales, chords, listening and methodical practicing was introduced to the world of jazz education. We did them [under the auspices of the Jamey Aebersold Summer Jazz Workshops] all through the '80s and into the '90s. Ken retired in 1992 when I took over [running] the combo camps.

Myself, David Baker, Dan Haerle and Jerry

Coker were at the forefront of these new combo jazz camps. Their popularity grew and grew, and we added faculty to where we had 70 teachers and 15 staff. I just completed my 50th year of doing jazz camps this past summer. In addition to the U.S., we have presented them in Canada, Germany, Scotland, New Zealand, England, Australia and Denmark.

Our jazz camps have always welcomed young and old, playing all instruments. We've had everything from harp to tuba to harmonica enroll. We've had people come 25 years *in a row*, which is really a testament to the kind of camp we run.

Describe some of your teaching methods.

I was one of the first to give combo students transposed parts and pass out sheets with scales, patterns, exercises, etc., including perhaps the first comprehensive jazz scale syllabus. When running a combo, I was always walking around the group correcting chords being played on guitar or piano, putting people back on track when they would get lost, offering various suggestions *while* they were playing.

I encourage combo instructors to do that at my jazz camps, too. Some faculty can be hesitant about offering criticism while the students are actually playing, but I have found it's the only way to make the band tighter and sound more professional and to impart information that can help their solos. When the tune ends, they probably can't recall what they played, so making suggestions *at the time* is valuable.

At my camps I love to have several extra faculty who will float from combo to combo, helping the groups sound better. Sometimes there

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may be three faculty members in a combo room all helping different students while they play a song. They may stay for 20 minutes or for the entire combo rehearsal.

I always suggest combo faculty assign a song or two for the next rehearsal. It helps to be able to look at a new tune before playing it. Even silently fingering through the melody and chord/scales can be helpful.

Also, at the beginning of the week, you may limit the number of choruses per person or the song could go on forever. After the first several rehearsals I encourage lengthening each person's solo and remind them they are taking the listeners' ears on a musical journey. So, be in control of your solos and don't just let your fingers go flying and not be connected to your mind.

The SJW is mostly focused on bebop language and swinging in the improvisation classes and combos. Why is this?

If you can play bebop well, you'll most likely be able to play in various jazz environments. Bebop is the foundation. In the more advanced combos at my camps, they may work on more contemporary songs and arrangements. Overall, our goal is getting students to swing, play the changes, keep their place and play what they hear in their head. And have fun in a group experience.

You are also well known for publishing jazz play-along books/recordings. How did that begin?

I found that the basis for jazz is scales and chords. Those two elements are the foundation to music and to the music we sing in our mind. We add articulation, rhythms, dynamics, phrasing and more, but it becomes individualized as we express ourselves musically. My "Play-a-Long" series of books and CDs offer the opportunity to practice the fundamentals and to learn to improvise at home with a professional rhythm section.

I published my first jazz play-along in 1967, and the [accompanying] booklet included concert [key] chords for each track. Subsequent printings added transposed chord symbols [for B-flat and E-flat instruments] and, eventually, I added the needed transposed scales and chords for each track. This was part of the evolution of jazz education—coupling the eye with the ear. Some felt this wasn't the way to do it. They felt I was giving the student *too much* and was too eye-oriented instead of letting the student use their ear. I got tired of hearing so many poor solos where the students were searching with their ear to find right notes and phrases. By my giving them the needed scales, they could see the sound that was being played in the rhythm section on the CD or in their combo. Using eyes

and ears proved to be a big stepping-stone for jazz education. I also began printing out pages and pages of basic information and giving it to the students at the camps. This eventually ended up being my red *Jazz Handbook*, which is used all over the world.

At my Summer Jazz Workshop [evening faculty concerts], I instituted putting the songs on an overhead projector with the screen on the side of the stage so the students in the audience could see the melody and harmony to the songs that the faculty was playing. We still do this.

Some artists criticize jazz education, saying that jazz cannot be taught. What is your response to that?

My first thought is they just haven't been teaching jazz and don't understand human potential. The teacher is the guide. They take what's there and try to mold it into something original, on the spot, that hasn't been played before. And the "on the spotness" can be at a very elemental level. We don't all move at the same speed. Who dares to say someone isn't talented when they can't see 20 years down the student's row? **DB**

Dr. JB Dyas has been a member of the bass faculty of the Jamey Aebersold Summer Jazz Workshops for the past three decades. He currently serves as Vice President for Education and Curriculum Development at the Thelonious Monk Institute of Jazz.



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—Akili, age 17

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- **Jam sessions** – fun and relaxed playtime with students and faculty
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LYNX National Arts & Media Camp Music Industry Program at University of Colorado—Denver



88 Creative Keys

Denver, Colorado

July 6–13

At 88 Creative Keys workshops, student pianists and teachers learn to balance traditional reading skills with improvisation in an upbeat and supportive atmosphere where everyone feels comfortable exploring new concepts like basic and advanced blues progressions. Immerse yourself in engaging presentations with advanced teaching technology, hands-on instruction on your own keyboard, large and small piano ensembles, fun “off bench” activities and optional private lessons.

Faculty: Bradley Sowash, Leila Viss, Debra L. Perez.

Cost: \$450 (includes all materials, snacks and lunch each day).

Contact: 88creativekeys.com

Brubeck Institute Jazz Camp

Stockton, California

June 12–18

The Brubeck Institute Jazz Camp is for high school musicians who have just completed grades

8–12. Students have the opportunity to perform in one of five jazz ensembles. Instruction also includes jazz combos, improvisation, jazz history and master classes with professional musicians. Nightly activities include jam sessions.

Faculty: See website.

Cost: \$675–\$795.

Contact: (209) 946-2416; musiccamp@pacific.edu; go.pacific.edu/musiccamp

Brubeck Institute Summer Jazz Colony

Lake Tahoe, California

June 26–July 1

The Summer Jazz Colony is a one-week intensive educational program in jazz performance for a limited number of students. Students study with Brubeck Institute faculty, guest artists and master teachers, in combo rehearsals, master classes and private instruction, classes in jazz theory and advanced jazz improvisation, and seminars on the music of Dave Brubeck and other topics. Colonists have extensive opportunities to visit with the artists and clinicians, participate in numerous jam ses-

sions and perform in concert.

Faculty: Stefon Harris, Edward Simon, Joe Gilman.

Cost: \$1,500 (scholarships are available).

Contact: (209) 946-3196; brubeckinstitute.org

California Brazil Camp

Cazadero, California

August 21–27, August 28–September 3

This camp is a full immersion into Brazilian music and dance for professional performers, educators and enthusiasts. Learn samba, bossa nova, batucada, Brazilian jazz, choro and more in a beautiful redwood grove in Northern California. There are more than 30 daily classes to choose from.

Faculty: See website.

Cost: \$88, both sessions: \$1,656.

Contact: info@calbrazilcamp.com; calbrazilcamp.com

Centrum Jazz Port Townsend

Port Townsend, Washington

July 24–31

Open to instrumentalists and vocalists 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. Audition requirements are posted at centrum.org.

Faculty: John Clayton, Benny

Green, Jeff Hamilton, Wycliffe Gordon, George Cables, Dee Daniels, Matt Wilson, Terell Stafford, René Marie, Joe LaBarbera, Gary Smulyan, Sean Jones, Kendrick Scott, George Colligan, Taylor Eigsti, Tamir Hendelman, Christoph Luty, Harish Raghavan, Jeff Clayton, Chuck Deardorf, Randy Halberstadt, Clarence Acox, Dawn Clement, Jon Hamar, John Hansen, Eric Verlinde, Julian MacDonough, Chris Symer, Michael Glynn, Kelby MacNayr, Jake Bergevin and more.

Cost: \$825 tuition only; room and board: \$595 for dorm and all meals, or \$510 for dorm with lunch and dinner only.

Contact: centrum.org

Cornish College of the Arts Advanced Jazz

Seattle, Washington

July 18–23

The Advanced Jazz Workshop affords talented high school and college students an opportunity to take their jazz improvisation skills to the next level with a week of formal and informal tutoring from Cornish College of the Arts jazz faculty and guest artists.

Faculty: Chuck Deardorf, Dawn Clement, Jay Thomas, Matt Wilson.

Cost: \$600.

Contact: (206) 726-5148; summer@cornish.edu; cornish.edu/summer/music

Cornish College of the Arts Intermediate Jazz

Seattle, Washington

July 5–9

Jazz at Cornish affords talented middle school and high school students an opportunity to develop their jazz improvisation skills with Cornish College of the Arts jazz faculty and special guest artists. Students can expect an exciting and fun-filled week playing in ensembles with other talented students, and will benefit from formal and informal tutoring by the faculty.

Faculty: Dawn Clement, Mark Taylor.

Cost: \$450.

Contact: (206) 726-5148; summer@cornish.edu; cornish.edu/summer/music

Cornish College of the Arts Jazz Theory, Arranging and Composing

Seattle, Washington

July 5–16

This two-week intensive takes an integrated approach to improvisation, arranging and composition in the jazz idiom. The lines between the soloist and the composer are often blurred in jazz, and this class will embrace this phenomena as part of what makes jazz great.

Cost: \$900.

Faculty: Wayne Horvitz.

Contact: (206) 726-5148; summer@cornish.edu; cornish.edu/summer/music

Cornish College of the Arts The ABCs of Latin Jazz: Argentina, Brazil and Cuba

Seattle, Washington

June 27–July 2

Jovino Santos Neto (Cornish College of the Arts), Chris Stover (The New School for Jazz and Contemporary Music) and Ben Thomas (Highline College and Cornish College of the Arts) will teach a five-day intensive workshop on traditional and modern music from three Latin American musical traditions that have had a tremendous impact worldwide: Argentina, Brazil, and Cuba.

Cost: \$450.

Faculty: Jovino Santos Neto, Chris Stover, Ben Thomas.

Contact: (206) 726-5148; summer@cornish.edu; cornish.edu/summer/music

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Vail Jazz Workshop in Vail, Colorado



Great Basin Jazz Camp

Caldwell, Idaho

July 11–15

This five-day camp with world famous faculty offers instruction in jazz theory, master classes, private instruction, solo and improv skills. Attendees will gain big band and combo experience.

Faculty: Bruce Forman, Carl Saunders, Scott Whitfield, Marcus Wolfe. Special guests and instructors for all instruments.

Cost: \$475 to \$525.

Contact: (208) 505-4750; director@greatbasinjazzcamp.com; greatbasinjazzcamp.com

Great Western Jazz Camp

Tucson, Arizona

June 13–17

This intense five-day camp features big band and combos. Classes are offered in jazz improvisation and theory, master classes, clinics and private instruction.

Faculty: Jason Carder, Rob Boone, Chris Wabich, Andrew Gross.

Cost: \$475 to \$500. Includes room and board and all materials.

Contact: greatwesternjazzcamp.com

Idyllwild Arts Summer Program

Idyllwild, California

July 3–16

The Idyllwild Arts Summer Program's Jazz Workshop is for

students in grades 8–12 and can only be taken as a two-week program. Courses include performance in big bands and combos, music theory, arranging and improvisational techniques, working with vocalists and master classes.

Faculty: Jeffrey Tower.

Cost: \$3,050 (includes tuition, meals and housing for two weeks).

Contact: (951) 659-2171 ext. 2365; summer@idyllwildarts.org; idyllwildarts.org

Jam Camp West

Loma Mar, California

July 23–29

Jam Camp West is a seven-day (six-night) music, dance and vocal program for students held in Northern California. Designed exclusively for students age 10–15 of all skill levels, Jam Camp exposes kids to contemporary musical trends along with the cultural underpinnings of jazz. Classes are taught by ear, offering hands-on group experiences and an array of classes and instrumental ensembles featuring vocals, dance, percussion, steel drums, songwriting, beatbox, turntable, spoken word, theory and more.

Faculty: Marcus Shelby, Josiah Woodson, the Dynamic Ms. Faye Carol, Mark Rosenthal.

Cost: \$945.

Contact: stacey@livingjazz.org; livingjazz.org

Jazz Camp West

La Honda, California

June 18–25

Jazz Camp West, a project of Living Jazz, is an eight-day jazz immersion program for instrumentalists, vocalists and dancers held at the YMCA Camp Jones Gulch in Northern California. The camp offers a combination of workshops, personalized instruction, student performances, faculty concerts and late-night jams. At Jazz Camp, 48 all-star faculty members and 250 participants of all ages (adults and teens 15 and up), backgrounds and levels come together for a creative experience.

Faculty: Allison Miller, Josh Nelson, Leon Joyce Jr., Randy Porter, John Santos, Patrick Wolff.

Cost: \$1,405–\$1,765 (depending on accommodation).

Contact: info@livingjazz.org; livingjazz.org

Jazzschool Girls' Jazz & Blues Camp

Berkeley, California

August 1–5

Produced by Jazzschool faculty members Jean Fineberg and Ellen Seeling (Asst. Dir. and Dir. of the Montclair Women's Big Band,) this instrumental and vocal camp provides a supportive musical environment for girls. Campers hone improvisational, technical and ensemble skills and create music with other young musicians.

Faculty: Jean Fineberg, Ellen Seeling and members of the Montclair Women's

Big Band.

Cost: \$495.

Contact: (510) 845-5373; girlscamp@cjc.edu; cjc.edu/girlscamp

Jazzschool Guitar Intensive

Berkeley, California

August 8–12

An all-day, weeklong intensive for aspiring professionals directed by jazz guitarist and educator Mimi Fox. Fox has been named in six consecutive DownBeat International Critics Polls. She has performed with Joey DeFrancesco, Branford Marsalis and Diana Krall, among others.

Faculty: Mimi Fox, guest instructors.

Cost: \$770.

Contact: Mimi Fox: (510) 845-5373; mfox@cjc.edu; cjc.edu/guitarintensive

Jazzschool High School Jazz Intensive

Berkeley, California

July 25–29

A five-day intensive for six to eight advanced high school jazz instrumentalists. Musicians are selected to work closely with top Bay Area jazz artists for a week of rehearsals, master classes and private lessons. Students develop improvisation and arranging/composition skills in an intensive rehearsal format. Openings for all rhythm section instruments and horns.

Faculty: Michael Zilber (artistic director).

Cost: \$795.

Contact: Erik Jekabson (Young Musicians Program director): erik@cjc.edu; cjc.edu/hsintensive

Jazzschool Summer Youth Program Berkeley, California

June 13–24

This program offers two five-day sessions for instrumentalists entering grades 7–10. All students participate in daily ensembles, theory classes, private lessons, workshops and performances with visiting guest artists, and are featured in performance at the conclusion of each session.

Faculty: See website.

Cost: \$495 per week or \$900 for both weeks.

Contact: Rob Ewing (director), (510) 845-5373 ext. 14; rob@cjc.edu; cjc.edu/jsyp

Jazzschool Vocal Intensive Berkeley, California

August 8–12

A weeklong program designed to help singers define, create and perform in a distinctive and authentic style. This unique intensive emphasizes the technical, creative and spiritual aspects of singing and serves as a catalyst for artistic growth no matter

where your path leads. Limited to 10 students. Open to intermediate to advanced singers.

Faculty: Theo Bleckmann, Laurie Antonioli.

Cost: \$850.

Contact: Laurie Antonioli (director), laurie@cjc.edu; cjc.edu/vocalintensive

Jazzschool Women's Jazz & Blues Camp Berkeley, California

March 21–25

The Jazzschool Women's Jazz and Blues Camp is a concentrated weeklong program that provides women musicians the opportunity to study and perform jazz and related styles of music. This supportive environment equips musicians with technical and artistic skills they can apply to jazz in any setting, and affords them opportunities to network with others who share their passion for music.

Faculty: Jean Fineberg, Ellen Seeling, members of the Montclair Women's Big Band.

Contact: (510) 845-5373; women_scamp@cjc.edu; cjc.edu/womenscamp

Lafayette Summer Music Workshop Lafayette, California

July 31–August 5

The Lafayette Summer Music Workshop provides an intimate and inspiring environment for learning jazz. The workshop offers master classes, improvisation workshops, combos, theory and free-choice classes, led by preeminent jazz musicians. Average student to teacher ratio is 6-to-1. Student age is 11 through adult.

Faculty: Bob Athayde, Kyle Athayde, Dan Pratt, Anton Schwartz, Rick Condit, Matt Zebley, Guido Fazio, Mary Fettig, Zac Johnson, Kasey Knudsen, Melecio Magdaluyo, Bruce Mishkit, Alex Murzyn, Colin Wenhardt, Dann Zinn, James Mahone, John Daversa, Erik Jekabson, Mic Gillette, Steffen Kuehn, Todd Minson, Alan Ferber, Wayne Wallace, Dave Martell, Jeanne Geiger, Sullivan Fortner, Joan Cifarelli, Frank Martin, Victoria Theodore, Kyle Athayde, Brian Pardo, Mike Dana, Mike Williams, Robb Fisher, Peter Barshay, Dan Parenti, Eliana Athayde, Akira Tana, Alan Hall, Dave Meade, Sean Lowecki, Rich Fongheiser, John Santos

Cost: \$590–\$630 (scholarships

available).

Contact: (925) 258-9145; lafsmw.org

LYNX National Arts & Media Camp Music Industry Program, University of Colorado–Denver Denver, Colorado

June 5–17

The music industry program is designed to offer high school students a window into what it takes to be a musician today. Students will get a preview of the CU Denver college music programs and explore many aspects of the industry including performance, music business and recording.

Faculty: Peter Stoltzman, Owen Kortz, Todd Reid, Storm Gloor, Pete Buckwald, Lorne Bregitzer, Benom Plumb, Pete Ellingson, Megan Burt, Owen Trujillo, Angie Stevens, Lukas Vesely, Curtis Madigan.

Cost: \$1,950 for residential students, \$1,100 for commuter students.

Contact: Dave Walter, (303) 556-4797, david.walter@ucdenver.edu; cam.ucdenver.edu/summercamps

Mel Brown Summer Jazz Workshop

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Florian Alexandru-Zorn
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Photo by Mario Schmitt

Monmouth, Oregon**August (see website)**

Students perform in large and small jazz ensembles and attend seminars that span topics like theory, history, improvisation, music business and music technology. The workshop also features jam sessions and faculty performances.

Faculty: Last year's faculty included Mel Brown, Gordon Lee, Derek Sims, Stan Bock, Renato Caranto, John Nastos, Keller Coker, Robert Crowell, Clay Giberson, Carlton Jackson, Tim Gilson, Christopher Woitach, Sherry Alves.

Cost: See website.

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

Monterey Jazz Festival Summer Jazz Camp

Pebble Beach, California**June 13–24**

Held at Stevenson School and open to instrumentalists and vocalists age 12–18, a typical day includes instrument- and voice-specific master classes focusing on technique, theory and jazz language; small-group rehearsals to develop your improvisational skills and big band rehearsals tailored to your level. Camp-wide clinics and performances feature 2016 Artist-In-Residence Terri Lyne Carrington.

Faculty: Peck Allmond, Mike Galisatus, Robynn Amy, Gary Meek, Virginia Mayhew, Paul Contos, Bruce Forman, Eddie Mendenhall, Scott Steed, Vince Lateano, Matt Falker.

Cost: See website.

Contact: Paul Contos (education director), (831) 373-8842; pcontos@montereyjazzfestival.org; montereyjazzfestival.org/jazz-education/summer-jazz-camp

Sacramento Traditional Jazz Society Adult Jazz Camp

Pollock Pines, California**July 24–29**

The camp is focused on improvisation, both solo and group ensembles. It appeals to traditional jazz band instrumentation: trumpet/cornet, clarinet, saxophone, trombone, piano, bass/tuba, drums, banjo/guitar and vocalists. The camp program is in a beautiful, natural setting, conducive to the supportive and welcoming culture of the program.

Faculty: Rusty Stiers, Greg

Varlotta, Terry Myers, Anita Thomas, Howard Alden, Matt Perrine, Jason Wanner, Curtis Brengle, Shelley Burns, Ed Metz Jr.

Cost: \$900.

Contact: Bill Dendle (director), (916) 927-5222; bdendle@comcast.net; sacjazzcamp.org

Sacramento Traditional Jazz Society Teagarden Jazz Camp

Pollock Pines, California**August 1–7**

The camp is focused on improvisation, both solos and ensembles. We accept the traditional jazz band instrumentation: trumpet/cornet, clarinet, saxophone, trombone, piano, bass/tuba, drums, banjo/guitar and vocalists. Financial aid is available.

Faculty: Rusty Stiers, Bria Skonberg, Greg Varlotta, Terry Myers Anita Thomas, Jason Wanner, Curtis Brengle; Nahum Zdybel, Matt Perrine; Shelley Burns, Ed Metz Jr.

Cost: \$650.

Contact: Bill Dendle (director), (916) 927-5222; bdendle@comcast.net; sacjazzcamp.org.

“The Shed” PSU Summer Jazz Camp

Portland, Oregon**July (see website)**

Portland State University's Summer Jazz Intensive Workshop is open to high school, college and adult instrumentalists. “The Shed” is based around a select repertoire of jazz tunes. It accepts students of all levels and ages. Activities include jam sessions, coached ensemble sessions, master classes, lectures, group lessons and concerts. Past guest artists have included Alex Norris, Jimmy Greene and David Ephross.

Faculty: George Colligan, Ryan Meagher, Darrell Grant, David Valdez, special guests.

Cost: See website.

Contact: George Colligan, ghc@pdx.edu; pdx.edu

Stanford Jazz Workshop

Stanford, California**July 11–August 5**

SJW offers three jazz immersion opportunities for young players: Giant Steps Day Camp for middle school students; Jazz Camp, a residential program for students age 12–17; and Jazz Institute, which puts advanced young players together with some of the greatest jazz musicians in the world, focusing on improvisation skills and combo performance.



Monterey Jazz Festival Summer Jazz Camp

CRAIG LOVELL

Students can attend our two-week programs, the Giant Steps Package, the Jazz Camp Package or the Advanced Package, which combine two weeks of jazz immersion into a continuous program. Adult jazz players will enjoy the Jazz Institute. Jazz Camp and Jazz Institute are integrated with the Stanford Jazz Festival, which participants attend nightly.

Faculty: Approximately 80 faculty members, including Ambrose Akinmusire, Billy Hart, Ethan Iverson, Allison Miller, Linda Oh, Julian Lage, Mark Turner, Taylor Eigsti, Dayna Stephens, others.

Cost: \$1,155–\$2,465 per week, depending on program and housing choices.

Contact: Janel Thysen, Registrar: (650) 736-0324; registrar@stanfordjazz.org; stanfordjazz.org

Tucson Jazz Institute Summer Jazz Camp

Tucson, Arizona**June 6–July 29**

The 8th annual summer jazz camp will consist of big band, combo and music technology classes for students from grades 4–12. Big band classes focus mainly on classic repertoire from the likes of Count Basie and Duke Ellington, while combo classes work primarily on learning standard jazz songs and developing improvisation skills. Classes range from very begin-

ning to very advanced. Classes meet two days per week with the session culminating in a grand finale concert on July 31.

Faculty: Scott Black, Doug Tidaback, Brice Winston.

Cost: \$495 for eight weeks.

Contact: (520) 514-0935; tucsonjazzinstitute@gmail.com

UC San Diego Jazz Camp

La Jolla, California**June 19–25**

UC San Diego Jazz Camp is a five-day summer program designed for intermediate to advanced jazz musicians age 14–adult. Enrollment is limited to 60 students, who work directly with our faculty of international jazz artists, exploring styles ranging from classic bebop to contemporary open-form. Students receive one-on-one and small group instruction, earning three units of University of California continuing education credit.

Faculty: David Borgo, Gilbert Castellanos, Anthony Davis, Michael Dessen, Mark Dresser, Holly Hofmann, Willie Jones III, Geoffrey Keezer, Grace Kelly, Larry Koonse, Charles McPherson, Hugh Ragin, Eric Reed, Peter Sprague, Rob Thorsen, Joshua White, Matt Wilson, Mike Wofford.

Cost: \$1,000 (commuter

students); \$1,500 (residential/meals and housing); \$1,885 (international/meals and housing, health insurance).

Contact: (858) 534-6731; jazzcamp@ucsd.edu; jazzcamp.ucsd.edu.

University of Colorado—Boulder Summer Jazz Academy

Boulder, Colorado

July 5–9

This program offers an opportunity for a select number of talented music students from Colorado and around the country to receive world-class jazz instruction in a one-week summer session. The selected participants will be placed into jazz combo settings, and each student will also be divided up into one of many improvisation classes in order to gain invaluable educational experiences. Students will also participate in instrumental master classes and seminar sessions with the camp's nationally renowned guest artist and with the CU Jazz Studies faculty.

Faculty: See website.

Cost: \$650 residential; \$400 commuter.

Contact: colorado.edu/music/k-12/cu-summer-music-academy/
summer-jazz-academy

University of Northern Colorado Jazz Camp

Greeley, Colorado

July 10–15

Designed to be intensive, challenging and inspiring, the UNC Jazz Camp is led by faculty from the University of Northern Colorado and special guests. Attendees will be a part of student big bands, combos, vocal jazz ensembles, jazz master classes, jazz theory and listening classes, student jam sessions and nightly faculty concerts.

Faculty: Dana Landry, Kerry Marsh, Erik Aplegate, Jim White, Steve Kovalcheck, Julia Dollison, Kenyon Brenner, David Caffey, John Adler, Andy Dahlke, Nat Wickham, Don Aliquo, Clay Jenkins, Paul McKee.

Cost: See website.

Contact: (970) 351.2394; amy.murphy@unco.edu; arts.unco.edu/jazzcamp

Vail Jazz Workshop

Vail, Colorado

August 27–September 5

This 10-day jazz intensive features a curriculum of musical and professional development, focused on learning music by ear and culminating in several performance opportunities alongside professional jazz musicians. Each year 12 of the nation's most gifted high school age musicians (age 15–18; piano, bass, drums, sax, trumpet or trombone) are selected to participate, with a 2-to-1 ratio between students and the world-class faculty.

Faculty: John Clayton, Wycliffe Gordon, Terell Stafford, Lewis Nash, Bill Cunliffe, Dick Oatts.

Cost: \$2,280. Needs-based financial assistance, up to a full scholarship, is available.

Contact: (970) 479-6146; workshop@vailjazz.org; vailjazz.org



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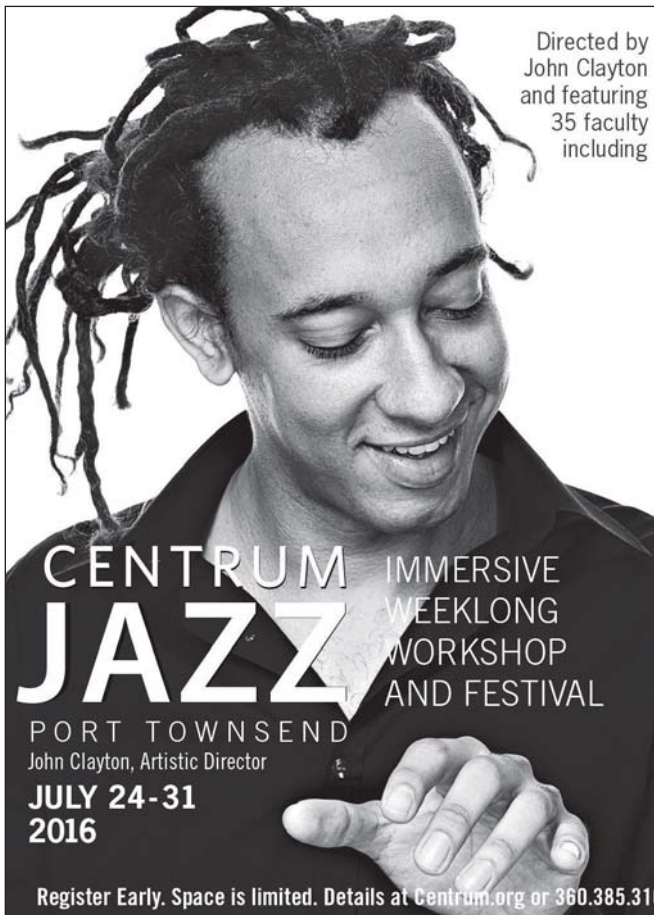
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Taylor Eigsti, Tamir
Hendelman, Christoph
Luty, Harish Raghavan,
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Deardorf, Randy
Halberstadt, Clarence
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Bassist Larry Grenadier (far right) works with students at the Stanford Jazz Workshop.

TERESA TAM STUDIO

FOSTERING A LEGACY

One way to gauge a jazz camp's success is to track the journeys of its alumni. Founded in 1972, the Stanford Jazz Workshop (SJW) in Stanford, California, has educated scores of students who have become stars, including saxophonist Ravi Coltrane, violinist Jenny Scheinman, bassist Larry Grenadier and guitarist Julian Lage.

"In 1997, one of the combos had [trumpeter] Ambrose Akinmusire, [tenor saxophonist] Dayna Stephens, [pianist] Taylor Eigsti, [guitarist] Charles Altura and [drummer] Thomas Pridgen," recalled Jim Nadel, SJW artistic and executive director. Many such SJW participants stay in touch over the years.

"We're open to playing with whoever, but we definitely stay connected here in New York," said Stephens, an 18-year SJW veteran. "I see Taylor a lot, and Julian. [Alto saxophonist and frequent SJW instructor] Yosvany Terry, too."

"Our students are definitely aware of the

program's legacy and very excited about it—especially the older, serious students," said saxophonist Kristen Strom, who has been on the SJW staff for 10 years and co-directs the SJW Giant Steps Day Camp for middle school students. "Sometimes in class I'll ask, 'Do you have any questions about anything?' And someone will ask, 'Was Taylor really that good when he was a kid, like my age?'"

Having high-profile alumni role models, including many who return to teach, is but one of the camp's draws. For 12- to 17-year-old students attending Jazz Camp or the Jazz Camp Vocal Program, SJW is six days and five nights of intensive study, performance and camaraderie among 200-plus likeminded peers.

"From the faculty point of view, Stanford is unique in that we get to reconnect with educators from other parts of the country every summer," Strom said. "While I get a thrill from hanging with these jazz greats like Jimmy Heath, Charles McPherson and Junior Mance,

it also lets the students interact with them. It sends the message that these older players are still relevant and their contributions invaluable."

The daily Jazz Camp schedule includes instrument-specific master classes; combo rehearsals; private lessons and noontime faculty concerts (both twice-weekly); optional early evening jam sessions; and free admission to the concurrent Stanford Jazz Festival.

Another key aspect of the SJW is that students are evaluated every day and given new schedules the following morning with class and group level adjustments. "We spend a tremendous amount of energy putting students in the best possible situation to learn," Nadel said. "So we make sure they're in classes where they're challenged but not overwhelmed—and we tweak that during the week, based on their teacher's feedback."

By having alumni such as Grenadier, Stephens, Eigsti and Lage return to teach, SJW has established a continuity that helps maintain its legacy. Stephens described the camp's style as one that is "very structured" yet also emphasizes the human element.

"In a way, it makes you a better teacher because you know what the students are going through," he noted. "We went through the same thing on the exact same campus." —Yoshi Kato

INTERNATIONAL

 This trumpet denotes a corresponding ad in this guide.



Trombonist William Carn (center) coaches his combo at Ottawa JazzWorks

COURTESY OTTAWA JAZZWORKS

Dutch Impro Academy The Hague, The Netherlands August 23–29

Six top musicians from Doek musicians' collective and the Instant Composers Pool will come together to teach, work and play with attendees at the Royal Conservatoire in the Hague. To round off the week, attendees will perform in the Hague at De Nieuwe Regentes and Amsterdam's renowned venue Bimhuis.

Faculty: The 2015 faculty included Han Bennink, Ernst Glerum, Mary Oliver, Eric Boeren, Wilbert De Joode, John Dikeman.

Cost: See website.

Contact: info@dutchimpro

academy.com;
dutchimproacademy.nl

Fernando Jones' Blues Camp

London, England
2016 (See website)

In 2016, Fernando Jones' Blues Camp will be held in England, Italy, Japan and the United States. Some of the best blues tutors in the world are coming to London to work with a specially chosen group of young musicians at The Premises Recording and Rehearsal Studios in Shoreditch. It will be a weeklong event where students will learn about the history, styles and rhythms of

the blues and perform a set at one of the most famous music studios in the U.K.

Faculty: Fernando Jones and other professional educators.

Cost: Free.

Contact: blueskids.com;
fernandojones.com

International Music Camp at International Peace Garden

Dunseith, North Dakota
June 19–July 9
(various sessions)

This resident camp located on the border between North Dakota and Manitoba, Canada, includes a full week of jazz stud-

ies—from performing with a big band to studying jazz theory, performing in combos, attending jazz master classes and studying privately with one of IMC's artist-teachers. Students perform in large ensembles, chamber groups, combos and take private lessons. A special University Preparatory Program for advanced musicians allows high school students to spend up to three weeks in an intense study of music history and composition.

Faculty: See website.

Cost: All full-week programs, \$395 (or \$380 if paid before May 1).

Contact: info@internationalmusiccamp.com; internationalmusiccamp.com

KoSA Cuba Drum & Percussion Workshop

Havana, Cuba

February 28–March 6

KoSA Music is proud to present the 13th edition of the KoSA Cuba Workshop and Fiesta del Tambor in Havana. The event features hands-on classes, seminars, playing, excursions and attending evening concerts. The workshop is a one-week immersion of Cuban rhythms, music, and culture. Daily classes are given on conga, bongo, timbales, drumset and other instruments by some of Cuba's top artists. All instruments are supplied on site. University credits available (up to three from a U.S. university). U.S. residents can travel legally.

Faculty: Giraldo Piloto, Yaroldy Abreu, Adel Gonzales, Amadito Valdez, Oliver Valdes, Rodney Barreto, Enrique Pla, Panga.

Cost: See website.

Contact: Aldo Mazza (Director)
(514) 482-5554, 1 (800) 541-8401,
kosamusic.com

MacEwan University Summer Jazz Workshop

Edmonton, Alberta, Canada

August 15–19

This workshop offers musicians the opportunity to study and perform in both big band and combo formats. Improvisation, technique and performance skills are devel-



Samba Meets Jazz Workshop in Rio de Janeiro, Brazil

oped in a fun and friendly rehearsal setting. The workshop is open to standard big band instrumentalists age 13 to adult.

Faculty: MacEwan University faculty members and guest clinicians.

Cost: \$425 (CAD)

Contact: (780) 633-3725; conservatory@macewan.ca; macewan.ca/conservatory

Ottawa JazzWorks Jazz Workshop and Composers Symposium

Harrington, Quebec, Canada

August 16–18, August 18 – 21

This camp and symposium provide an opportunity for singers and instrumentalists to learn jazz theory and technique from innovative Canadian jazz musicians and international guests. It's an intensive, adult-focused learning experience where participants of all levels immerse themselves in combo rehearsals, master classes, improvisation, jazz history, composition and arranging, with nightly jam sessions and concerts. The Composers Symposium runs from August 16–18, and the JazzWorks' jazz camp from August 18–21.

Faculty: Past faculty members include Ted Nash, Donny McCaslin, Don Braden, John Geggie, Nick Fraser, Julie Michels, David Restivo, Christine Duncan, Rob Frayne, Kevin Barrett.

Cost: \$465.00 (room and board are an additional cost)

Contact: (613) 523-0316; jazzworkscanada.com

Samba Meets Jazz Workshop

Rio de Janeiro, Brazil

Winter 2017 (see website)

This musical exchange across cultures attracts instrumentalists and vocalists seeking to immerse themselves in Brazilian music and jazz. In addition to participating in six hours of instruction daily (ensembles, harmony and improvisation, percussion, vocal repertoire, Brazilian rhythms, styles, phrasing) and jam sessions, participants will visit Rio's music hotspots—from a samba school to venues featuring jazz and chorinho. The weeklong workshop culminates in a student performance in a Rio jazz club. Scholarships are available. Enrollment is limited to 20–25 participants.

Faculty: Past faculty has included Nilson Matta, Pascoal Meirelles, Célia Vaz, Gilson Peranzetta, Alfredo Cardim and special guests such as Ivan Lins, João Bosco, Chico Pinheiro.

Cost: See website.

Contact: alice@sambameetsjazz.com (English);
luisa@sambameetsjazz.com
(Portuguese); sambameetsjazz.com

University of Manitoba Jazz Camp Winnipeg, Manitoba, Canada

August 14–20

This camp strives to foster the growth of participants' jazz skills. Enrollment is open to junior and senior high students, university students, jazz musicians, music educators and anyone hoping to further their performance skills. The camp strives to keep an instructor-to-student ratio of 1:10

Faculty: Steve Kirby, Derrick Gardner, Jon Gordon, Quincy Davis, Will Bonness, Anna Lisa Kirby.

Cost: \$398 (CDN + GST)

Contact: Jennifer Riddell, 1-(888) 216-7011
ext. 8019; jennifer.riddell@umanitoba.ca; umanitoba.ca/summer/jazz

A JAZZ CAMP FOR GROWN-UPS

Ottawa JazzWorks

23rd Annual Jazz Workshop &
Composers Symposium

Instrumental and Vocal

Celebrate Jazz by the Lake
At Lac MacDonald, Quebec

AUG. 16-21, 2016

Our All-Star Canadian & Special Guests Faculty have included: Donny McCaslin, Ted Nash, Don Braden, John Geggie, Nick Fraser, Julie Michels, David Restivo, Christine Duncan, Rob Frayne, Kevin Barrett, Nancy Walker and many more.

Open to Adult Community and Professional Musicians. Join us to study and perform – small ensembles, workshops, jazz theory & master classes, original composition combos, faculty-led jam sessions and concerts.



For more information visit:

www.jazzworkscanada.com