

FOUNDED 2008

THE **JAZZSCHOOL
INSTITUTE**
BERKELEY, CALIFORNIA

2012 - 2013 general catalog



Spring Semester 2012

Auditions for Spring 2012	By Appointment
New Student Orientation	Jan 8
Academic and Administrative Holiday	Jan 16
First Day of Spring Instruction	Jan 17
Last Day to Add/Drop a Class	Jan 30
Academic and Administrative Holiday	Feb 20
Spring Recess	March 26 April 1
Auditions for Fall 2012	By Appointment
Fall 2012 Registration	By Appointment
Last Day of Instruction	May 6
Final Examinations	May 7 11

Fall Semester 2012

Auditions for Fall 2012	By Appointment
New Student Orientation	Aug 16
First Day of Fall Instruction	Aug 20
Academic and Administrative Holiday	Sept 3
Last Day to Add/Drop a Class	Sept 4
Academic and Administrative Holiday	Nov 19 25
Spring 2013 Registration	Nov 26 30
Last Day of Instruction	Dec 9
Final Examinations	Dec 10 16
Winter Recess	Dec 17 Jan 21

Spring Semester 2013

Auditions for Spring 2013	By Appointment
New Student Orientation	Jan 13
Academic and Administrative Holiday	Jan 21
First Day of Spring Instruction	Jan 22
Last Day to Add / Drop a Class	Feb 1
Academic and Administrative Holiday	Feb 18
Spring Recess	March 25 March 31
Auditions for Fall 2013	By Appointment
Fall 2013 Registration	By Appointment
Last Day of Instruction	May 12
Final Examinations	May 13 19



JAZZSCHOOL INSTITUTE

BERKELEY, CA I

Welcome to the Jazzschool Institute!

The Jazzschool Institute is a music conservatory designed to equip you with the artistic and academic skills you'll need to succeed as a professional in the jazz field. Offering a Bachelor of Music degree in Jazz Studies, the Jazzschool Institute nurtures the aspiring professional jazz musician pursuing a career or higher degree in one or a combination of the following areas of specialization including but not limited to performance, composition, education, musicology, technology, and/or arts administration.

The Jazz Studies curriculum comprises an exciting range of artistic and academic courses that together will enable you to realize your professional objectives. Above all, you'll have the opportunity to learn from and play with a resident faculty of preeminent artists and educators. Our close proximity to the Bay Area's foremost jazz and performing arts venues also affords our program year-round access to visiting artists and educators from around the world.

Performance is at the center of the Jazz Studies major at the Jazzschool Institute. In addition to taking a wide range of performance ensembles and classes, you will have numerous opportunities to perform publicly all year round — from concerts at the Jazzschool, Yoshi's and The Freight & Salvage, to local jazz festivals and other special events.

Rounding out the Jazz Studies degree, you'll take classes in musicianship, applied lessons, jazz theory and improvisation, harmony, jazz composition and arranging, music history, music technology, the business of music and general studies, developing skills critical to your success as a professional in jazz. For those of you who are interested in pursuing a career in the recording arts, our alliance with the world-renowned recording facility Fantasy Studios provides us with access to state-of-the-art technological innovation and serves as an invaluable educational resource. Elective course options provide you with the flexibility to focus on your preferred area of specialization.

Finally, I am proud to announce that this fall, the Jazzschool Institute will reach an important benchmark: we will graduate our first class on December 21, 2012! Congratulations to all of the soon-to-be graduates for their hard work and commitment to artistic and academic excellence throughout their tenure in the Jazz Studies program.

On behalf of the Jazzschool Board of Directors, I invite you to enjoy your educational experience at the Jazzschool Institute and take advantage of the many opportunities designed to promote your growth and development as a professional in the multidimensional realm of jazz.

Susan Muscarella
President and Dean of Instruction

JAZZSCHOOL INSTITUTE

2087 Addison Street • Berkeley, California 94704

phone: 510.845.5373 • fax: 510.841.5373

web: www.jazzschool.org



welcome to the jazzschool institute

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ABOUT THE JAZZSCHOOL INSTITUTE

History and Program

Founded in 2009, the Jazzschool Institute is a music conservatory offering the aspiring professional musician a progressive education and performance baccalaureate degree program in Jazz Studies.

The Jazzschool Institute is located in the historic Kress Building on Addison Street in the heart of the Downtown Berkeley Arts District. Part of the vibrant East Bay performing arts scene, the Jazzschool Institute is situated in close proximity to the Berkeley Repertory and Aurora Theatres, Freight & Salvage, and the world-class performing arts presenter Cal Performances at the University of California, Berkeley. Only half a block from BART, the Jazzschool Institute is easily accessible by public transportation and just 20 minutes away from San Francisco.

Under the umbrella of the Jazzschool, a nonprofit 501(c)(3) corporation, the Jazzschool Institute offers instrumentalists and vocalists a challenging core curriculum of performance, jazz theory and improvisation, ear training, composition, arranging, transcription and analysis, and music history courses taught by professional artists and educators in jazz and related styles of music. Rounding out the degree, additional required courses include the business of music, personal financial planning, music technology and pedagogy. These, along with a wide array of elective and general education courses, serve to prepare the aspiring professional jazz musician for a fulfilling career in the performing arts.

The Jazzschool Institute holds its students accountable to the highest artistic, academic and ethical standards at all times. Evaluation of students' development is based on their performance in classes, juries and concerts and culminates in a Senior Project, a final concert open to the public, that includes a synthesis and demonstration of all of their artistic and academic work throughout the 4-year degree program.

The Jazzschool Institute offers students:

- a synergistic, comprehensive jazz education and performance program for today's professional jazz instrumentalist and vocalist
- small classes taught by professional artists and experienced educators in the field of jazz and related styles of music
- opportunities to study with preeminent visiting artists and educators
- performance opportunities at Yoshi's, The Freight & Salvage and other prominent Bay Area venues; workshop opportunities with SFJAZZ resident and visiting artists
- opportunities to record, study and perform at the world-renowned recording facility Fantasy Studios
- access to important networking opportunities
- easy access to the San Francisco Bay Area's thriving arts scene via public transportation

The Jazzschool Institute is an Equal Opportunity Employer. It does not discriminate in the admissions process or in the awarding of financial aid on the basis of race, religion, sex, national origin, or disability.



JAZZSCHOOL VISION, MISSION, GOALS AND OBJECTIVES Ê

VISION

The Jazzschool aspires to be an internationally-recognized preeminent music conservatory dedicated to the study and performance of jazz and related styles of music from throughout the world. The institution educates future generations to sustain the jazz art form.

MISSION

The Jazzschool is a music conservatory providing a dynamic community of students, artists, educators, scholars and audiences with a forum to study, perform, teach, research, appreciate and enjoy jazz and related styles of music from throughout the world. Comprising two distinct education programs, the Jazzschool Institute, a postsecondary degree-granting program, and the Jazzschool Community Music School, a non-degree-granting community education program, the Jazzschool honors the contributions of past masters and promotes artistic innovation, bringing together a diverse music community to develop practical skills, acquire artistic sensibility, realize creative potential and find artistic voice.

- **The Jazzschool Institute**

The Jazzschool Institute is dedicated to the study and performance of jazz and related styles of music from throughout the world, fostering the development of the aspiring professional jazz musician and building audiences to sustain the jazz art form. The Jazzschool Institute integrates a progressive education program leading to a Bachelor of Music degree taught by world-class musicians and music educators with public performance opportunities to prepare future generations for a fulfilling life in jazz.

- **The Jazzschool Community Music School**

The Jazzschool Community Music School fosters the development of the aspiring jazz musician of all ages and levels and builds audiences to sustain the jazz art form through a non-degree-granting education program integrating classes, short-term workshops, artists-in-residency, and public performance opportunities.

GOALS AND OBJECTIVES

The following five goals and corresponding objectives serve to guide the Jazzschool institution:

1. Promoting Excellence in Education

The Jazzschool strives to promote excellence in music scholarship and performance by:

- Establishing and maintaining the highest artistic and academic standards and promoting a strong work ethic.
- Providing an educational forum on par with nationally-ranked institutions offering programs in jazz studies.
- Attracting and retaining a world-class faculty and inspired student body.
- Providing a comprehensive curriculum and supportive environment to develop artistic sensibility and musicological insight relevant to the aspiring jazz professional and the jazz enthusiast.
- Providing a forum to exercise freedom of expression both individually and as a member of a group in the democratically-structured paradigm of the jazz ensemble.
- Maintaining a state-of-the-art, aesthetically pleasing, one-stop-shopping-for-jazz facility, housing classrooms, practice rooms, intimate performance space, book and record store, and café.

2. Fostering High Ethical Standards

The Jazzschool strives to foster high ethical standards by:

- Providing an environment that promotes the development of well-balanced, conscientious, compassionate, forward-looking individuals who will contribute to a just society.



3. Honoring Historical and Cultural Heritage

The Jazzschool to honor the historical and cultural heritage of the jazz canon by:

- Recognizing the historical and multicultural origins of jazz.
- Highlighting the prominent role the jazz art form has played in shaping American history and culture; and
- Offering curricula designed to inform and develop an appreciation of the relationship between jazz and American culture and the global jazz diaspora.

4. Nurturing Diversity in all of its forms

The Jazzschool strives to create a diverse, all-inclusive, close-knit community by:

- Seeking and embracing the cultural richness of a diverse constituency of students, faculty, staff and greater music community.
- Implementing targeted community outreach efforts and providing scholarship opportunities to deserving students in need of financial assistance.
- Providing a nurturing environment for students, teachers, scholars and artists in the jazz field.
- Providing an inviting setting for family, friends, and the greater music community to celebrate students' accomplishments and enjoy listening to jazz in its many forms.

5. Developing Collaborations

The Jazzschool strives to build relationships and create collaborations with artistic and educational constituencies by:

- Providing access to local, national and global perspectives and new and meaningful educational and artistic resources.
- Creating opportunities for student and faculty exchanges with music education programs locally, nationally and internationally.

State Licensure

The Jazzschool Institute is a private institution currently seeking approval to operate a private post-secondary education program with the Bureau of Private Postsecondary Education in the State of California based on provisions of the California Private Postsecondary education Act (CPPEA), effective January 1, 2010. The Act is administered by the Bureau for Private Postsecondary Education, under the Department of Consumer Affairs.

Bankruptcy Disclosure: the Jazzschool Institute has never filed a bankruptcy petition, operated as a debtor in possession, or had a bankruptcy petition filed against it.

Questions or Complaints

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education (see contact information below).

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling their toll-free number or by completing a complaint form, which can be obtained on the Bureau's website.

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet (available in 2013) which must be provided to you prior to signing an enrollment agreement.

The Bureau can be reached at:

Mailing Address:

Bureau for Private Postsecondary Education
P.O. Box 980818 • West Sacramento, CA 95798-0818

Physical Address (as of November 20, 2010):

Bureau for Private Postsecondary Education
2535 Capitol Oaks Drive, Suite 400 • Sacramento CA, 95833

Phone: 916.431.6959 • **Toll Free:** 888.370.7589

Fax: 916.263.1897 • **Web site:** www.bppe.ca.gov

E-mail: bppe@dca.ca.gov

Facilities and Student Services

The Jazzschool Institute is housed in a 7,500 square foot facility custom-designed for use as a music conservatory. Students have access to fully-equipped classrooms, practice rooms, a bookstore and an intimate performance space.

Student services include: the availability of counseling and mental health services around the clock; free tickets to the Jazzschool year round concert series; two regularly-priced workshops free of charge each semester; and ongoing networking opportunities relevant to students' professional aspirations. The Jazzcaffè, an on-site café specializing in panini, salads and a wide range of espresso drinks, is open to students 7 days a week.

Unless otherwise noted, all class sessions are held at 2087 Addison Street in Berkeley, California.

Library

Students have access to an extensive music collection housed in the Art and Music Department at the Berkeley Public Library and the Jean Gray Hargrove Music Library on the University of California, Berkeley campus, both located within walking distance of the Jazzschool Institute. Students will be given assistance with obtaining library cards to both libraries.

The Art and Music Department at the Berkeley Public Library. The scope of the music collection at the Art and Music Department runs from Albinoni to Zouk — on compact disc, vinyl and score. The rich jazz collection ranges from reissues of vintage recordings to contemporary offerings from the next generation of jazz masters. Music from around the globe is available in the audio collection in all formats.

The CD collection, started in September 1985, now includes over 14,000 titles. The Art and Music Department music collection also includes roughly 6,000 vinyl records. Classical, opera, jazz, world, and popular music are represented. Printed music scores, a range of music biographies and books on music theory and performance are readily available.

The Art and Music Department subscribes to over forty periodicals covering a variety of musical genres, specific instruments, and recorded sound. Their periodical collection also includes the impressive Greenwood Press jazz periodicals collection, a microfilm archive of the historical jazz periodical, containing reviews and events dating back to the 1920s.

Electronic resources available through the Berkeley Public Library website allow patrons to listen online to recordings of classical and contemporary music from around the world.

The Art and Music Department can be found on the 5th floor of the Berkeley Public Library and is open Mondays, 12–8pm; Tuesdays, 10am–8pm; Wednesdays, Thursdays, Fridays and Saturdays, 10am–6pm; and Sundays, 1pm–5pm. Visit www.berkeleypubliclibrary.org for a complete schedule of holidays.

Students may borrow up to 50 items at any given time with their Berkeley Public Library card. Those items not available onsite may be acquired through Link+.



Jean Gray Hargrove Music Library. Founded in 1947 as a branch of the University Library, the Music Library was located on the second floor of Morrison Hall from 1957 until July 6, 2004, when the Jean Gray Hargrove Music Library opened to the public. Its collections today contain some 180,000 volumes of books and printed music, 50,000 sound and video recordings, and 30,000 microforms in addition to extensive special holdings of manuscripts, rare materials, and archives. The collection serves the diverse teaching and research needs of the UC Berkeley Department of Music, which offers a general undergraduate major and graduate programs in musicology, ethnomusicology, and composition, as well as embracing a variety of performance activities.

The majority of materials in the Hargrove Music Library—with the exception of sound and video recordings, periodicals, microforms, and special collections—circulate for use outside the library. Borrowing materials requires a current UC Berkeley Library card. Borrowers must have a current library card issued by the Privileges Desk at Doe Library. Visitors are welcome to use collections on-site.

www.lib.berkeley.edu/MUSI/collections.html

Record Keeping

The Registrar and Custodian of Records is responsible for maintaining accurate student transcripts including contact information, class scheduling and registration, degree requirements and progress, attendance, grading, tuition, financial aid and scholarships.

Student records are strictly confidential. A student wishing to disclose their educational record to any other party must first submit written proof of authorization to the Registrar and Custodian of Records. Authorization may be revised at any time throughout a student's tenure at the Jazzschool Institute.

GENERAL INFORMATION

Admission Requirements *

Both incoming freshmen and transfer students are accepted into the Jazzschool Institute based on the following:

1. A completed application form including a personal statement outlining your past accomplishments, future objectives and how and why you believe the Jazzschool Institute will help you realize them.
2. An official high school transcript for incoming freshmen; or an official college transcript for incoming transfer students (see Transfer Credit on page 14). Transcripts should be sent directly to the Jazzschool Institute. Photocopies are not accepted. Please note: the Jazzschool Institute does not accept ability-to-benefit students.
3. Two original letters of recommendation, one of which is from a professional musician and/or music educator familiar with your work and professional objectives. Please note: photocopies are not accepted.
4. A live audition. Students living more than 150 miles from the Jazzschool Institute may substitute a DVD of their playing in lieu of a live audition. (See Audition and Placement Exam, next section).
5. Various placement exams. (See Audition and Placement Exam, next section).

Please send all application materials along with a non-refundable \$100 application fee to:

**Jazzschool Institute
Office of Admission
2087 Addison Street
Berkeley, CA 94704**

* Please note: all instruction at the Jazzschool Institute occurs in English; a high level of English proficiency is required for admission. A proficiency examination may be required for non-native speakers prior to enrolling.

Auditions

All freshmen and transfer students applying for admission to the Jazzschool Institute must come for a live audition prior to acceptance. Auditions are held on-site. Please email josh@jazzschoolinstitute.org or call the Jazzschool Institute at 510.845.5373 to schedule an audition appointment. Please note: pre-recorded performance samples on a DVD are accepted in lieu of a live audition for students living more than 150 miles from the Jazzschool Institute.

Audition Requirements

Students must be prepared to perform and improvise over the following: a medium-tempo 12-bar blues; a ballad; a Latin tune; and an up-tempo jazz tune of their choice. They will also be given a short selection to sight-read.

Placement Examinations

All freshman and transfer students must take the Ear Training and Sight Singing, Jazz Theory and Improvisation, and Harmony placement exams. These exams are not graded and serve to determine appropriate placement within the musicianship, theory and harmony tracks.

Auditions and Placement Examinations are scheduled throughout the academic year. For more information or to schedule an appointment, e-mail the Jazzschool Institute: info@jazzschoolinstitute.org or call 510.845.5373.

Tuition and Supplemental Fees

Jazzschool Institute tuition is \$475/ unit for full-time students (students enrolled in 12 units/ semester or more); tuition is \$500/ unit for part-time students (students enrolled in fewer than 12 units/ semester). Students must pay a one-time, non-refundable application fee of \$100 plus a registration fee of \$50 per semester. Students registering after the deadline will be charged a late registration fee of \$50. The fee for testing out of a course is \$275 per course. Please note: tuition at the Jazzschool Institute is subject to increase by approximately 4% per year.

Students should expect to pay approximately \$300 for texts and supporting course materials per semester. California residents are entitled to a Berkeley Public Library card. There is a \$100 annual fee for a library card for the Jean Gray Hargrove Library at UC Berkeley.

Student Tuition Recovery Fund (STRF):

Students are required to pay the non-refundable state-imposed assessment for the Student Tuition Recovery Fund (STRF) of \$2.50 per every \$1,000 of tuition. California law requires that upon enrollment a fee be assessed relative to the cost of tuition. These fees support the Student Tuition Recovery Fund (STRF), a special fund established by the California Legislature to reimburse students who might otherwise experience a financial loss as a result of untimely school closure. Institutional participation is mandatory.

Please note: to file a claim against the STRF, a student must be a California resident and prepay all or part of their tuition either by cash, guaranteed student loans, or personal loans, and their total charges are not paid by any third-party payer such as an employer, government program or other payer unless they have a separate agreement to repay the third party.

Summary of Tuition and Supplemental Fees

- Application Fee (one-time, non-refundable): \$100
- Registration Fee (per semester, non-refundable): \$50
- Late Registration Fee: \$50
- Tuition: \$475/ unit, full-time enrollment; \$500/ unit, part-time enrollment
- Private Instruction: \$1200/ semester
- Challenge Examinations: \$275/ course
- Textbooks and supporting materials: \$300/ semester
- Library fee (annually) \$0 – \$100
- STRF fee: \$160-\$175*
- Total estimated tuition (4 years):
 - Full-time enrollment (\$475/unit): \$61,750 (pianists); \$62,700 (Non-pianists); and \$63,175 (vocalists)
 - Part-time enrollment (\$500/unit): \$65,000 (pianists); \$66,000 (non-pianists); and \$66,500 (vocalists)

* STRF fees do not take into consideration students' transfer credit.

Private Instruction

Students are required to take fifteen one-hour private lessons per semester. Please contact the Jazzschool Institute for a list of approved private lesson instructors. The rate for private instruction is \$1200 per semester and includes the cost of Jazzschool room rental. Private lessons are scheduled on a to-be-arranged basis between student and teacher. **All fifteen hours of private instruction must be completed within the semester in which the student is enrolled.**

Note: In addition to the 8-unit Private Instruction requirement, students may choose to use 4 Elective credits toward private instruction on an instrument/voice other than their primary instrument/voice. For example, a guitarist pursuing a career as a singer/songwriter may take up to 4 Elective units of Private Instruction in vocal technique.

Financial Assistance / Loans

The Jazzschool Institute does not qualify for government subsidized financial assistance at this time. However, qualified Jazzschool Institute students may apply for a payment plan. Payment plans are approved on a case-by-case basis based on need. To apply for a payment plan or to schedule a consultation regarding an application for a payment plan, please email the Jazzschool Institute at info@jazzschoolinstitute.org. Please note: student must maintain an overall grade point average of 2.0 or higher to be eligible for a payment plan.

Please note: if a student obtains a loan from a third party to pay for an educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund, and that, if the student has received federal student financial aid funds, the student is entitled to a refund of the monies not paid from federal student financial aid program funds. All Jazzschool Institute student loans must be paid in full to graduate.

Scholarships

The Jazzschool Institute awards unsolicited partial scholarships on occasion to qualified students based on a combination of artistic merit and financial need. Students must maintain an overall GPA of 3.0, and earn a C or higher in all classes, to remain eligible for scholarships. Students receiving a scholarship who earn a non-passing grade of C- or lower in any class are responsible for retaking that course at their own expense in order to remain eligible for the award.

The following scholarships are awarded to Jazzschool Institute students who demonstrate a combination of artistic promise, commitment to excellence, and financial need on an as-available basis:

- **The Jamey Aebersold Scholarship**

Established in honor of Jamey Aebersold, one of the world's leaders in jazz education and performance, the Jamey Aebersold Scholarship provides financial support for promising Jazzschool Institute students.

- **The William E. Robinson Scholarship**

The William E. Robinson Scholarship is awarded to a Jazzschool Institute student who demonstrates commitment to excellence in the fields of jazz and related styles of music.

- **The Mark Murphy Vocal Jazz Scholarship**

In honor of Mark Murphy, one of the world's most original and musically gifted vocalists, the Mark Murphy Vocal Jazz Scholarship is given to a Jazzschool Institute vocal student who demonstrates creativity and artistic promise.

Work Study

The Jazzschool Institute offers work-study opportunities on an as-available basis. Work-study positions may include accompaniment, light office work, bookstore staffing and more. Please inquire regarding availability of work-study positions.

Student Code of Ethics

Students enrolled in the Jazzschool Institute are held to the highest ethical standards and are obligated to conduct themselves in a manner consistent with forwarding the overall educational purposes of the institution. All students must abide by the following standards of behavior:

Students must not engage in any acts of academic dishonesty including plagiarizing, lying or cheating.

Students must not engage in verbal, physical or written harassment based on race, color, creed, religion, national or ethnic origin, age, handicap, gender, sexual orientation, or other.

Probation and Dismissal

Students who fail to comply with Jazzschool Institute policies or conditions in the Student Code of Ethics are subject to a failing grade, probation, or may face dismissal at the discretion of the Dean of Instruction.

POLICIES

Student Enrollment Agreement

Students must sign the Jazzschool Institute Student Enrollment Agreement prior to enrolling in classes each semester. This document serves as a binding agreement between the student and the school formalizing the details of the student's financial obligations to the school and the school's obligations to the student.

Attendance

Students must attend all class meetings, rehearsals and performances on a timely basis, barring illness or family emergency. **Students accumulating more than two unexcused absences per class, per semester, are at risk of being suspended.**

Leaves of Absence

Students may request a leave of absence from the Jazzschool Institute for medical or professional reasons for no more than one semester. Students taking a leave of absence for over one semester must reapply.

Challenge Examinations

Students may take a Challenge Examination to demonstrate their ability to meet the learning objectives of a course. Successful completion of a Challenge Examination, evaluated by the Dean of Instruction, allows a student to earn credit for that course and therefore fulfills that requirement within the undergraduate program. The fee for taking a Challenge Examination is \$275 per course. For policies and instructions on how to apply to take a Challenge Examination, please contact the Dean of Instruction.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT THE JAZZSCHOOL INSTITUTE.

The transferability of credits you earn at the Jazzschool Institute is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the Bachelor of Music degree in Jazz Studies you earn at the Jazzschool Institute is also at the complete discretion of the institution to which you may seek to transfer. If the credits or degree that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your course work at the institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending the Jazzschool Institute to determine if your credits or degree will transfer.

International Students

The Jazzschool Institute is not yet SEVIS approved. It cannot issue I-20's for F-1 visas and therefore cannot accept international students at this time.

Housing

There are no living accommodations available through the Jazzschool Institute at this time. Students are responsible for making arrangements for their own housing. The Jazzschool Institute is located within easy walking distance of a number of student-friendly apartment complexes in Downtown Berkeley.

Refund Policy

The Jazzschool Institute shall pay a refund to the student in the amount calculated under the refund policy specified in this section. The Jazzschool Institute will make the proper refund not later than thirty (30) days after the student's written request for cancellation or withdrawal is received by the Administrator. The following refund policy applies:

1. Cancellation must be received in writing by the administrator in person, by certified mail, or electronic mail. Cancellation can also occur by termination.
2. The student is entitled to a full refund of monies paid, except the application fee, if the school does not accept the applicant or if the student cancels within three (3) business days after signing the enrollment agreement and making initial payment.
3. Termination Date: In calculating the refund due to a student, that last date of actual attendance by the student is used in the calculation unless earlier written notice is received.
4. If the student has received federal student financial aid funds, the student is entitled to a refund of monies not paid from federal student financial aid program funds.

Add, Drop and Withdraw Schedule

Students who have completed up to three weeks of any given semester may receive a partial refund. Students notifying the Business Office of their intention to withdraw after the third week are **not** eligible to receive a refund.

Week 1

Students may drop or add a class. Students receive a 100% refund of their tuition and registration fee.

Week 2

Students may drop or add a class. Students receive a 100% refund of their tuition and registration fee.

Week 3

Students may withdraw from a class with a grade of "W". Students receive a 50% refund of their tuition only.

Week 4

Students are not permitted to drop or withdraw from a class. Students who drop or withdraw after week 3 will receive a grade of "F". Students receive no refund.

Faculty Advisors

After a student is admitted to the Jazzschool Institute, he or she is assigned a faculty advisor to assist with overall academic planning. Faculty advisors are available to assist Jazzschool Institute students Monday – Friday from 10am – 4pm. Please call 510.845.5373 to schedule an appointment.

Grading

Grades are based on a combination of attendance, progress, written assignments, exams and performances. Students must maintain a grade point average of 2.0 or higher in all classes to remain in good academic standing.

The Jazzschool Institute adheres to the following grading scale:

A+	100%–99%	= 4.0
A	98%–93%	= 4.0
A-	92%–90%	= 3.7
B+	89%–87%	= 3.3
B	86%–83%	= 3.0
B-	82%–80%	= 2.7
C+	79%–77%	= 2.3
C	76%–73%	= 2.0
C-	72%–70%	= 1.7
D+	69%–67%	= 1.3
D	66%–63%	= 1.0
D-	62%–60%	= 0.7
F	59% and below	= 0.0

Note: To advance, a student must receive a letter grade of no less than C. Students withdrawing from a course may repeat the course and erase the “W” from their grade report.

The Incomplete ('I')

Students who have satisfactorily completed a substantial part of the coursework may request a temporary grade of Incomplete ('I') if they are unable to complete a course due to circumstances beyond their control. Requests must be made no later than the last class meeting and are granted at the discretion of the instructor. Coursework must be completed prior to completion of the next consecutive semester to convert the grade of 'I' to a passing grade of 'A', 'B' or 'C'. Exceptions may be made with prior approval from the dean and instructor. Coursework submitted after the deadline without prior approval will automatically result in a permanent grade of 'I–F' and will be averaged into students' GPA as 'F'. Students receiving a grade of 'D' or 'F' in a *required* course **must** retake it at their own expense and receive a grade of 'C' or higher to graduate. Students receiving a grade of 'D' or 'F' in an *elective* course **may** retake the course at their own expense with prior approval from the dean.

Student Grievances

Students with complaints regarding their academic progress must first discuss the issue with their instructor. If the issue is not resolved to their satisfaction, they may file a grievance with the Dean of Instruction **in writing**. If the issue is still not resolved to their satisfaction, they may contact the Bureau of Private Post Secondary Education at: 888.370.7589 or by completing a complaint form which can be obtained on the Bureau's website: www.bppe.ca.gov.



Credit Hour Policies

• Definition of Semester-Hour of Credit

The semester-hour of credit represents one hour of classroom instruction plus a minimum of two hours of work outside of the classroom for a period of 15 weeks. Short-term offerings are calculated on the same basis.

• Calculations for the Determination of Credit Hours

Lecture Courses

Lecture courses are defined as courses in a primarily lecture-style format. In lecture courses, one hour of credit is given for one 60-minute period of recitation.

Lecture/Laboratory Courses

Lecture/laboratory courses are defined as courses that combine lecture with hands-on application of course material. In lecture/laboratory courses, one hour of credit is given for one 60-minute period of combined recitation and application.

Laboratory Courses

Laboratory courses are defined as courses in a primarily hands-on format. In laboratory courses, one hour of credit is given for two 60-minute periods of application.*

*Please note: In instrumental performance ensembles, one hour of credit is given for one 60-minute period of supervised instruction plus one 30-minute period of unsupervised instruction. Instrumental ensembles meet for a total of 3 hours per week. 2 hours are supervised and 1 hour is unsupervised. Instrumentalists in both small and large ensembles earn 2 hours of credit for each 15-week semester of classroom instruction plus a final exam in the form of a public performance.

In vocal performance classes, one hour of credit is given for one 60-minute period of supervised instruction. Vocal performance classes meet for a total of 3 hours per week. All 3 hours are supervised. Vocalists earn 3 hours of credit for each 15-week semester of classroom work plus a final exam in the form of a public performance.

• Private Instruction

Private instruction is defined as a course in a one-on-one format focusing on technique on an instrument or voice. Private instructors also assist students in preparation for their juries. In private instruction, one hour of credit is given for one 60-minute period of private instruction per week per 15-week semester. Students must complete fifteen 1-hour lessons per semester, within the given semester to earn credit. Private instruction *may not* extend beyond the immediate 15-week semester.

• Independent Study

Independent study is defined as time spent independently completing a proposed research project that extends above and beyond the parameters of the curriculum. Students are required to submit a proposal in writing to the Dean of Instruction outlining: the project scope; objectives; time frame for completion; and their preferred faculty advisor. In independent study, one hour of credit is given for a minimum of one 60-minute period of research per week per 15-week semester. Students are required to present the findings of their research to the public in the form of a paper, lecture/demonstration or concert. The designated faculty adviser provides supervision at the beginning, midpoint and conclusion of the project and is required to submit an evaluation of the completed project in writing.

• Workshops

Workshops are defined as short-term courses or programs in a lecture/laboratory format usually with a visiting artist and often concluding with a public performance. In workshops, credit hours for workshops are calculated on the same basis as credit hours for lecture/laboratory courses i.e., one hour of credit is given for one 60-minute period of recitation/application.

Transfer Credit

Students who wish to transfer to the Jazzschool Institute must provide an official transcript from each college or university previously attended. All students must have a satisfactory academic record and have earned an overall GPA of 2.0 or higher to be admitted to the Jazzschool Institute.

The Jazzschool Institute grants course credit to transfer students for the English, Humanities, Mathematics and Natural Sciences General Education requirements earned at any fully accredited institution. The Social Sciences General Education Requirement (HIS100A-HIS200B Jazz History) is not transferable from any other institution. This requirement must be fulfilled at the Jazzschool Institute.

The Jazzschool Institute accepts up to 5 Elective credits relevant to the program's purposes from any fully accredited institution.

The Jazzschool Institute has not entered into an official articulation or transfer agreement with any other college or university at this time.

Injury Prevention

The Jazzschool Institute places great importance on the prevention of injury resulting from activities inherent in the life of a musician. These include but are not limited to practicing, performing and/or listening, as related to both vocal and musculoskeletal health. Injury prevention is specifically addressed in the following courses: Audio for Live Performance (required); Yoga for Musicians (elective); Vocal Technique for Instrumentalists (elective); and the Alexander Technique (elective). Injury prevention is also addressed in instrumental and vocal private instruction (required).

THE BACHELOR OF MUSIC DEGREE IN JAZZ STUDIES

Curriculum Requirements

Instrumentalists — The Jazzschool Institute awards the Bachelor of Music degree in Jazz studies to *instrumental* students who successfully complete 130–132 credits of study divided among: a) core courses 85 (pianists) / 87 (non-pianists); b) elective courses (15 units) and c) general education courses (30 units). (See Curriculum Requirements Template— instrumentalists).

Vocalists — The Jazzschool Institute awards the Bachelor of Music degree in Jazz Studies to *vocal* students who successfully complete 133 credits of study divided among: a) the core courses (88 units); b) elective courses (15 units) and c) general education courses (30 units). (See Curriculum Requirements Template— vocalists).

Students must pass juries each semester and complete a senior project comprising a performance of original compositions and/or arrangements in a full-length concert open to the public.

Performance

The Jazz Studies undergraduate degree program has performance at its center.

Instrumentalists are required to take a total of 20 units of performance ensembles including jazz, big band, Afro-Caribbean, Brazilian, world and two ensembles of their choice. 4 additional Ensemble units may be taken as Electives. (See Instrumental and Vocal Curricula.)

Vocalists are required to take a total of 28 units of performance courses in both solo and ensemble formats. Repertoire covers a wide range of styles from the Great American Songbook to contemporary jazz, world and popular music. 4 additional performance units may be taken as Electives. (See Instrumental and Vocal Curricula.)

Public performance is an integral component of students' tenure at the Jazzschool Institute. Students perform for the public a minimum of twice per year. Performances include concerts at the Jazzschool, dates at clubs throughout the Bay Area, and appearances at specially scheduled events.

Additionally, students may attend over one hundred concerts scheduled at the Jazzschool throughout the year free of charge. The Jazzschool Concert Series features a range of local, national and international artists. Visiting artists of note have included the Heath Bros., Theo Bleckmann, Kenny Werner, Taylor Eigsti, Peter Erskine, Quartet San Francisco, Pete Escovedo, Paula West, John Zorn, Geoffrey Keezer, Ambrose Akinmusire and many others!

Core Courses: Instrumental Track

Instrumentalists are required to take 85 (pianists)/87 (non-pianists) units of the following Core Courses: 20 units of stylistically varying performance ensembles over eight semesters including: jazz (8 units); big band (2 units); Afro-Caribbean (2 units); Brazilian (2 units); world (2 units); and ensembles of their choice (4 units). 4 additional units may be taken as Elective courses. Additional required Core courses include: ear training and sight-singing (12 units); keyboard proficiency (2 units); jazz theory and improvisation (12 units); composition (3 units); arranging (3 units); the music of Latin America (2 units); world music history (2 units); Western European harmonic practice (6 units); Western European music history (6 units); music technology (5 units); business of music (4 units); private instruction (8 units); and a senior project (2 units).

Core Courses: Vocal Track

Vocalists are required to take 88 units of the following Core courses: 28 units of stylistically varying performance ensembles over eight semesters including: Vocal Performance (24 units); and Vocal Jazz Ensemble (4 units). 4 additional performance units may be taken as Elective courses. Additional required courses include: ear training and sight-singing (12 units); keyboard proficiency (2 units); jazz theory and improvisation (12 units); Western European harmonic practice (6 units); Western European music history (6 units); songwriting (3 units); courses in music technology (5 units); business of music (4 units); private instruction (8 units); and a senior project (2 units).

Elective Courses

All students are required to complete 15 units of degree-relevant Elective Courses. (See under Course Descriptions).

General Education Courses

A range of General Education courses are offered at the Jazzschool Institute. The Jazzschool Institute also accepts select General Education requirements from any fully accredited institution. Recommended colleges in close proximity to the Jazzschool include: Berkeley City College in Berkeley, just one block from the Jazzschool Institute; and Laney College in Oakland, just a few BART stops away.

Tuition for General Education courses at other institutions is additional. As of March 2012, tuition is \$26/unit at Berkeley City College and Laney College in Oakland.

All students are required to take 30 units of General Education courses. General Education Courses include: English Composition (3 units); English Literature (3 units) Social Sciences (12 units)*; Humanities (6 units); Math (3 units); and Natural Sciences (3 units). (See General Education course descriptions beginning page 31.)

*Please note: the Social Sciences General Education requirement is not transferable from another institution. This requirement must be fulfilled at the Jazzschool Institute.

Independent Study

Independent Study affords junior- and senior-standing students an opportunity to independently undertake special research-oriented projects extending above and beyond the parameters of the curriculum.

Students may apply up to 4 Elective units to Independent Study. Students interested in pursuing independent study are required to submit a proposal in writing to the Dean of Instruction outlining: the project scope; objectives; time frame for completion; and their preferred faculty adviser.

Upon approval, students are required to sign a contract with their adviser agreeing to complete the project. A letter grade is issued based upon completion of projected objectives within the proposed timeframe.

Keyboard Proficiency

All students must demonstrate a basic level of keyboard proficiency to graduate, either by completing Beginning Piano for Non-Pianists and Jazz Piano for Non-Pianists, or by passing an equivalent keyboard proficiency exam. Keyboard proficiency exams are given on a to-be-arranged basis throughout the year. For those students with no prior keyboard experience, classes in Beginning Piano may be taken through the Jazzschool Community Music School.

Workshops and Master Classes

Students have the opportunity to attend a broad range of specialized short-term workshops taught by local and visiting artists throughout the year. Previous workshops by visiting faculty include Bobby McFerrin, Geoffrey Keezer, Christian McBride, Kurt Elling, Jeff "Tain" Watts, Nancy King, Ron Carter, Dave Weckl, Nnenna Freelon, Matt Wilson, Rudresh Mahanthappa, Dafnis Prieto, Winard Harper, Taylor Eigsti, Donald Harrison, Uri Caine, and others. In addition to attending master classes, students often have the opportunity to schedule private lessons with visiting artists. The cost of private lessons with visiting artists varies and is on a to-be-arranged basis between the student and artist.



CURRICULUM REQUIREMENTS TEMPLATE INSTRUMENTAL TRACK

Required Courses	Suggested Course Sequence			
	Year 1	Year 2	Year 3	Year 4
Musicianship	6	6		
Keyboard Proficiency (non-pianists)	2			
Jazz Theory and Improvisation	6	6		
Western European Harmonic Practice		6		
Music of Latin America or Latin American Roots of Jazz			2	
World Music or Jazz and Intercultural Practice			2	
Western European Art Music and Culture				6
Instrumental Performance Ensemble	4	4	6	6
Jazz Composition			3	
Jazz Arranging				3
Business of Music			2	2
Music Technology	5			
Private Instruction	2	2	2	2
Senior Project				2
Electives*	2	3	5	5
Social Sciences (GE)	6	6		
English Composition and Literature (GE)			6	
Natural Sciences (GE)			3	
Humanities (GE)				6
Mathematics (GE)			3	
Yearly Totals	33	33	34	32
Courses in bold are specific to Instrumental track			Four-Year Total = 132	
* 4 units may be taken as Independent Study; 4 units may be taken as Performance			(pianists = 130)	

CURRICULUM REQUIREMENTS TEMPLATE VOCAL TRACK

Required Courses	Suggested Course Sequence			
	Year 1	Year 2	Year 3	Year 4
Musicianship	6	6		
Keyboard Proficiency (non-pianists)	1	1		
Jazz Theory and Improvisation	6	6		
Western European Harmonic Practice			6	
Western European Art Music and Culture				6
Vocal Performance	6	6	6	6
Vocal Jazz Ensemble		2	2	
Songwriting				3
Business of Music			2	2
Music Technology	5			
Private Instruction	2	2	2	2
Senior Project				2
Electives*	2	4	4	5
Social Sciences (GE)	6	6		
English Composition and Literature (GE)			6	
Natural Sciences (GE)			3	
Humanities (GE)				6
Mathematics (GE)			3	
Yearly Totals	34	33	34	32
Courses in bold are specific to Vocal track			Four-Year Total = 133	
* 4 units may be taken as Independent Study; 4 units may be taken as Performance				

COURSE DESCRIPTIONS

Course Numbering

The 100- and 200-numbered courses are lower division courses. The 300- and 400-numbered courses are upper division courses.

Musicianship

MUS100A

Ear Training and Sight-Singing

3 units, 3 hours lecture/lab

The first in a four-semester course designed to develop aural and visual perception of rhythmic, melodic and harmonic components of music. Course material is jazz-based.

- **MUS100B**

3 units

A continuation of MUS100A.

- **MUS200A**

3 units

A continuation of MUS100B.

- **MUS200B**

3 units

A continuation of MUS200A.

- **MUS300A**

Advanced Ear Training and Sight Singing

Elective — 3 units, 3 hours lecture/lab

A continuation of MUS200B. Designed to further develop aural and visual perception of advanced rhythmic, melodic and harmonic material. Includes sight singing, sight reading, rhythm, interval and chord recognition, and transcription.

Prerequisites: MUS200B.

- **MUS300B**

3 units

A continuation of MUS300A.

MUS101

Keyboard Proficiency

— Piano for Non-Pianists

1 unit, 1 hour lecture/lab

Entry-level keyboard technique for non-pianists covering scales, reading and playing basic repertoire. Serves as prerequisite for MUS201.

- **MUS201**

Keyboard Proficiency

— Jazz Piano for Non-Pianists

1 unit, 1 hour lecture/lab

An introduction to jazz piano technique addressing voicings, voice leading, soloing and comping, as applied to standard jazz repertoire. Useful for composing and arranging.

Prerequisites: MUS101 or consent of instructor.

MUS103A

Supplemental Musicianship Skills

Elective — 1 unit, 2 hours lab

A supplement to MUS100A, a course designed to strengthen musicianship skills.

Suggested prerequisites: Concurrent enrollment in MUS100A; highly recommended for drummers and vocalists.

- **MUS103B**

Elective — 1 unit, 1 unit, 2 hours lab

A supplement to MUS100B, a course designed to strengthen musicianship skills.

Suggested prerequisites: Concurrent enrollment in MUS100B; highly recommended for drummers and vocalists.

- **MUS203A**

Elective — 1 unit, 1 unit, 2 hours lab

A supplement to MUS200A, a course designed to strengthen musicianship skills.

Suggested prerequisites: Concurrent enrollment in MUS200A; highly recommended for drummers and vocalists.

• **MUS203B**

Elective — 1 unit, 1 unit, 2 hours lab
A supplement to MUS200B, a course designed to strengthen musicianship skills.

Suggested prerequisites: Concurrent enrollment in MUS200B; highly recommended for drummers and vocalists.

MUS106

Drum Set Technique for Non-Drummers

Elective — 1 unit, 1 hour lecture/lab
Basic drum set technique as applied to jazz and related styles of music. All instruments and voice.

MUS110

Vocal Technique for Instrumentalists

Elective — 1 unit, 1 hour lecture/lab
An introduction to vocal technique and song interpretation. Repertoire includes the Great American Songbook and standard and contemporary jazz. Covers basic stage presence and microphone technique.

Instrumentalists may take up to 2 units of Vocal Technique for Instrumentalists.

MUS202

Sight Reading Workshop

Elective — 1 unit, 2 hours lab
A lab focusing on developing sight reading skills relevant to the jazz music genre. Open to instrumentalists and vocalists.

MUS208

Gypsy Jazz Guitar Style and Technique
2 units, 2 hours lecture/lab

Analysis and practical application of the stylistic and technical aspects of gypsy jazz guitar style from Django Reinhardt to the present.

Prerequisites: an acoustic guitar (played with a pick).

MUS209A

Practical Applications for the Rhythm Section

Elective — 2 units, 2 hours lecture/lab
A two-semester hands-on, interactive course for pianists, guitarists, bassists and drummers focusing on rhythmic considerations relevant to the rhythm section. Course covers the role of the individual and the rhythm section as a unit as applied to jazz, Afro-Caribbean, South American and World music styles past and present.

• **MUS209B**

2 units, 2 hours lecture/lab
A continuation of MUS209A

MUS250

North Indian Music Fundamentals Through Voice

Elective — 2 units, 2 hours lecture/lab
A general overview of the styles, forms and practices of traditional North Indian music. The class includes participatory singing, familiarization with the Indian solfège system, exploration of the melodic concepts of *raga*, and the rhythmic concepts of *tala*. All students are expected to participate in the pedagogical and performance requirements of the North Indian vocal tradition.

MUS308

Drum Grooves and Solos in Odd Meters

Elective — 2 units, 2 hours lecture/lab
A class focusing on grooves and solos over odd and mixed meters as applied to jazz and funk genres. Students study approaches embodied by groups including Dave Brubeck, Mahavishnu Orchestra, Dave Holland, Sting, Brad Mehldau and the Pat Metheny Group among others.



MUS309

Fusion Drumming Styles and Techniques

Elective — 2 units, 2 hours lecture/lab

Fusion drumming styles and techniques from the sixties to the present. Students learn the stylistic and technical approaches utilized by fusion masters Tony Williams, Steve Gadd, Dave Garibaldi, Bernard Purdie, Peter Erskine, Billy Cobham, Clyde Stubblefield, Alex Acuna, Steve Smith among others who blended the power of rock, the syncopation of funk and the finesse and technique of jazz into their respective personal styles. Techniques include odd meters, linear drumming, funk independence and the all-important ghost notes.

MUS190A

Yoga for Musicians

Elective — 1 unit, 1 hours lab

A course for musicians to strengthen mind, body and spirit. Warm-ups, stretches and posture exercises alleviate the aches and pains that can result from playing; breathing techniques increase lung capacity and reduce stress; and meditation eases performance anxiety and promotes greater awareness of the moment.

• **MUS190B**

Elective — 1 unit, 1 hours lab

A continuation of MUS190A

MUS191

Alexander Technique

Elective — 1 unit, 1 hour lecture / lab

A hands-on introduction to the Alexander Technique, a method used by musicians worldwide to prevent and resolve playing-related injuries, pain and/or stage fright. Inappropriate muscular tension and unconscious habits of misuse can interfere with technical facility, sound quality, freedom of expression and the joy of playing music. The Alexander Technique enables instrumentalists and vocalists to develop poise and ease of movement in practice and performance.

Theory

THE100A

Jazz Theory and Improvisation

3 units, 3 hours lecture/lab

A four-semester course covering jazz theory and improvisation techniques and styles based on the artistic practice of jazz masters, from the early twentieth century innovations of Louis Armstrong, to the contemporary artistry of Herbie Hancock, and beyond. Students gain a solid understanding of jazz theory and improvisation, from the fundamentals to chord/scale theory, soloing, reharmonization, and transcription and analysis. Theoretical concepts are illustrated with select recordings of leading jazz artists and applied to relevant exercises and repertoire in class. This course lays important groundwork critical in the development of individual style.

• **THE100B**

3 units

A continuation of THE100A.

• **THE200A**

3 units

A continuation of THE100B.

• **THE200B**

3 units

A continuation of THE200A.

THE201A

Form and Analysis of Jazz Standards

Elective — 2 units, 2 hours lecture / lab

A course in an ensemble format focusing on form and analysis of jazz standards essential to the professional musician.

Prerequisite: THE100B

THE201B

Form and Analysis of Jazz Standards

Elective — 2 units, 2 hours lecture / lab

The second in a two-semester course series in an Ensemble format focusing on form and analysis of jazz standards essential to the professional musician. **Prerequisite: THE110B and THE201A**

THE202

Polyrhythms and Odd Rhythm Groupings

Elective — 2 units, 2 hours lecture / lab

The nature and history of polyrhythms and odd rhythm groupings and their application to composition and improvisation. All instruments and voice.

Prerequisites: MUS100A and THE100A

THE250

Traditional North Indian Rhythmic Concepts

Elective — 3 units, 3 hours lecture / lab

An in-depth exploration of traditional rhythmic concepts from the North Indian system of classical music. Through the medium of vocal percussion syllables known bols, students are introduced to Indian rhythmic idioms such as tala (rhythmic cycles), layakari (rhythmic modulation), and tihai (thrice-repeated cadential phrases used to end a musical idea). Students learn traditional Indian rhythmic compositions drawn from the repertoire of classical North Indian percussion instruments such as tabla and pakhawaj. This class delves into the history and theory of North Indian rhythm as well as its influence on Jazz over the last 50 years. Emphasis is placed on pointing out the cross-cultural applications of Indian rhythmic concepts to any instrument and any style of music, enriching students' compositional and improvisational skills.

THE251

Traditional South Indian Rhythmic Concepts

Elective — 3 units, 3 hours lecture / lab

An in-depth exploration of traditional rhythmic concepts from the South Indian system of classical music. Through the medium of vocal percussion syllables known as *solkattu*, students are introduced to Indian rhythmic idioms such as *tala* (rhythmic cycles), *nadai* (odd subdivisions of the beat), *layakari* (rhythmic modulation), and *mora* (thrice-repeated cadential phrases used to end a musical idea). Students learn traditional Indian rhythmic compositions drawn from the repertoire of classical Indian percussion instruments such as *tabla*, *mridangam*, *kanjira*, *ghatam*, *thavil*, and *morsing*. Emphasis is placed on pointing out the cross-cultural applications of Indian rhythms to any instrument and any style of music, enriching students' compositional and improvisational skills.

THE300A

Advanced Transcription and Analysis of the Jazz Masters

Elective — 2 units, 2 hours lecture/lab

A continuation of Jazz Theory and Improvisation focusing on transcription and analysis of more challenging works by the jazz masters.

- **THE300B**

Elective — 2 units

A continuation of THE300A.

- **THE400A**

Elective — 2 units

A continuation of THE300B.

- **THE400B**

Elective — 2 units

A continuation of THE400A.

THE305

A Chromatic Approach to Jazz Harmony

Elective — 3 units, 3 hours lecture

An introduction to the harmonic and melodic approaches David Liebman innovated and expanded in his seminal book "A Chromatic Approach to Jazz Harmony". Beginning with John Coltrane and the second Miles Davis quintet who independently began developing an advanced jazz language of chromaticism in the 1960s, this course addresses the work of David Liebman, along with Michael Brecker, Chick Corea and others who later that decade moved it to a new level of sophisticated control of consonance and dissonance that remains the gold standard for controlled harmonic tension and release, most commonly known as 'playing in and out of the changes'. During the past forty years, David Liebman has become widely recognized as the leading spokesperson and educational force in explaining and codifying what is considered the most advanced jazz language method to address modern harmony.

Prerequisites: THE200B or consent of instructor.

THE306

Discovering the “Hidden” Principles of Music

Elective — 2 units, 2 hours lecture/lab

A course for all instrumentalists on “how and why to play” rather than “what to play” and how conscious application of a palette of musical tools may be used to express emotion. Exercises are designed to help students find their own voice.

Harmony

The two-semester Harmony sequence covers the melodic and harmonic devices specific to the Western European common practice period from 1600 to 1920. Attention is given to harmonic practice of the 20th century and beyond in the second semester.

HAR200A

Western European Harmonic

Practice from 1600 to 1820

3 units, 3 hours lecture

Focusing on compositions from the Baroque and Classical periods, this first-semester course covers preparatory material for the study of harmony, figured bass, harmonization of melodies, voice leading, cadences, theory of chord progression, chord progressions in the diatonic major and minor, chord inversions, and an introduction to analysis.

• **HAR200B**

Western European Harmonic

Practice from 1820 to the Present

3 units, 3 hours lecture

Focusing on compositional styles of the Romantic and Contemporary Periods, this second-semester course covers formal analysis, advanced techniques related to sequences, mixture, Neapolitan chords, augmented 6th chords, diatonic and chromatic modulation, and twelve-tone techniques.

Composition

COM210

Songwriting

Req/vocalists;

Elective/instrumentalists — 3 units,

3 hours lecture/lab

Through listening, analysis and imitation of a wide range of genres, this elective course focuses on techniques used to write songs that have stood the test of time. Considerations including form, song title and lyrics, and melodic, harmonic and rhythmic content are covered and applied to students’ original work.

COM300

Jazz Composition

3 units, 3 hours lecture/lab

A concentrated writing course utilizing the compositional styles and techniques of the master composers as a point of departure in creating new work. Composers studied include Ellington, Parker, Silver, Mingus, Monk, Coltrane, Hancock, Henderson, Shorter, Brecker, Liebman, Grolnick, Pastorius, Towner and more. Melodic, harmonic and rhythmic techniques employed in the music of Mozart, Beethoven, Brahms, Debussy and other relevant past masters are also examined and applied to students’ work.

• **COM400A**

Jazz Composition Seminar

Elective — 3 units, 3 hours lecture/lab

A continuation of COM300. A seminar addressing advanced composition techniques and their practical application in performance.

Prerequisites: COM300 or consent of instructor.

• **COM400B**

Elective — 3 units

A continuation of COM400A.

Prerequisites: COM400A

COM301A

Jazz Arranging — Small Ensemble

3 units, 3 hours lecture/lab

A one-semester introductory course on basic jazz arranging techniques for the small ensemble. Students learn ranges and characteristics of instruments, rules for notating rhythm, how to lay out a score, how to write for the rhythm section, how to compose melodies and chord progressions, how to set a melody to chords, how to voice chorale-style chords, how to harmonize a moving melodic line with two to five voices, and various ways of addressing form. Required texts: *Jazz Arranging and Composing—a Linear Approach*, by Bill Dobbins. Students are assigned three to five arranging projects. The final project is an arrangement for five horns and rhythm section that is recorded.

COM301B

Jazz Arranging — Large Ensemble

Elective — 3 units, 3 hours lecture/lab

A one-semester introductory course on basic jazz arranging techniques for the large ensemble. Students review ranges and characteristics of instruments, rules for notating rhythm, how to lay out a score, how to voice chorale-style chords, and how to harmonize a moving melodic line with five voices. Through analysis of works by the masters from Duke Ellington to Maria Schneider, students also explore different techniques for large scale development of form, chord voicings for more than five horns and large ensemble texture and orchestration techniques. Required text: *Inside the Score*, by Rayburn Wright. Students are assigned three arranging projects. All assignments must be completed on a program such as Finale or Sibelius. The final project is an arrangement for full big band. **Prerequisite: COM301A or consent of instructor.**

COM380

Counterpoint

Elective — 2 units, 2 hours lecture/lab

Contrapuntal techniques and styles of seventeenth- and eighteenth-century instrumental and vocal music, providing a solid foundation for voice leading. Includes the writing of cantus firmus, two- and three-part species counterpoint, and combined species in three voices, in major and minor modes. Analysis of a range of important contrapuntal work including the canons, inventions and fugues of J.S. Bach.

History

Jazz History

A four-semester course examining the musical and cultural development of jazz, from its antecedents in the musical cultures of West Africa, Western Europe and the New World, to the music that is performed internationally today. Through extensive listening, reading and discussion, students gain a solid understanding of jazz, a twentieth-century urban dance music that has become globally celebrated as a cultural art form embodying the ideals of freedom and democracy.

HIS100A–200B fulfills the Jazzschool Institute Social Sciences requirement. Please note: the Social Sciences requirement is not transferable from another institution. This requirement must be fulfilled at the Jazzschool Institute



HIS100A**Jazz History — The Roots of Jazz and Early Jazz, Pre-1900–1919****3 units, 3 hours lecture**

This course examines the influences of West African, Caribbean, South American, Asian and European music and culture on the development of jazz pre-1900, and on the early music of New Orleans that became known to the world as jazz by 1917. The course focuses on the West African conceptual approaches, practices, and cultural conventions that form the foundation of jazz, and its origins in spirituals, blues, ragtime and other African American sacred and secular music. The development of jazz is studied within the historical context of American social forces including post-bellum segregation, the industrial boom and the Great Black Migration, World War I, and the invention of the radio and sound recordings

• **HIS100B****Jazz History — Style and Culture in America from 1920–1939****3 units, 3 hours lecture**

A survey of early jazz styles, from the Jazz Age of the Prohibition era, through the reign of the swing bands and the jitterbug, to the pre-World War II modern jazz jam sessions in Harlem. The music of Louis Armstrong, Duke Ellington, Charlie Parker and many others is studied within the contexts of the post-World War I economic boom, the Great Depression, ballrooms and big bands, the rise of sound motion pictures, American musical theater and the Great American Songbook, among other socioeconomic and cultural touchstones.

• **HIS200A****Jazz History — Style and Culture in America from 1940–1959****3 units, 3 hours lecture**

This course explores jazz as an art form, with a focus on the musical innovations of modern jazz through the beginnings of free jazz. Styles including bebop, hard bop, funk, Latin jazz, cool jazz, and other styles created by Dizzy Gillespie, Thelonious Monk, Miles Davis, Max Roach, the Modern Jazz Quartet, Art Blakey's and Horace Silver's Jazz Messengers, Ornette Coleman and many of their collaborators are examined, focusing on instrumental grouping, structural, harmonic and rhythmic creativity, and folk influences. Students draw connections between the mid-century impact of World War II, the Atomic Age and the Cold War, the hegemony of television, advertising, the burgeoning Civil Rights Movement and other historical epochs upon the evolution of jazz.

• **HIS200B****Jazz History — Style and Culture in America from 1960–Present****3 units, 3 hours lecture**

This course surveys the range of idioms and subgenres of post-Coltrane jazz, particularly the evolution of free jazz with the AACM, the 1970s New York Loft Scene, jazz in Europe, the music and ideas of Wynton Marsalis juxtaposed with the electronic fusion music of Miles Davis and his collaborators, Herbie Hancock, Weather Report, Chick Corea, et al, and the return of jazz to its dance origins. The steady influx of global influences from traditional and contemporary musicians from Africa, Asia, and the New World continues to infuse a diverse range of compositional styles, forms and instruments into the jazz world.

HIS105

New Orleans: The Birthplace of Jazz

Elective — 2 units, 2 hours lecture

A course tracing the musical influence of the international port of New Orleans, the melting pot for music innovation and cultural exchange that is the wellspring of the American art form, jazz. Explores the African American experience of cultural resilience through dance, singing and drumming traditions that fused elements from various cultures with gospel, blues and the Latin tinge. Includes analysis of important recordings as well as in-class performance of traditional and modern New Orleans-style funeral marches, street parades, brass bands and other music employing improvisation, syncopation, call and response and friendly competition that continue to influence music throughout the world.

HIS205

The Beatles

Elective — 3 units, 3 hours lecture

An examination of the life and work of the incomparable English rock and pop group The Beatles, framing the group's career in the context of the vibrant social, cultural, and political climate of the 1960s. Attention is given to the group's impeccable song writing, their rapid rise to fame, and their creative use of newly-available technology in the recording studio.

HIS309

Jazz Oral History Methodology

Elective — 3 units, 3 hours lecture

An introduction to jazz oral history methodology. Students learn research techniques in literature review focusing on biographies and autobiographies; oral history methodologies including research, preparation, transcription and analysis of interviews; and interview, audiovisual and archival techniques and their application. In partnership with the Smithsonian Institution, students work with and contribute to the collection of the Smithsonian Jazz Oral History Program at the National Museum of American History.

Prerequisite: HIS100A or consent of instructor

HIS310

The Jazz Singers

Elective — 2 units, 2 hours lecture

A history class focusing on the legendary jazz singers from the perspective of the first instrument, the voice. Students listen to and learn about a gamut of jazz singers and their greatest contributions, beginning with the precursors of jazz from work songs, field hollers, spirituals, rag and blues, to the "holy trinity" — Billie Holiday, Sarah Vaughan and Ella Fitzgerald — on to jazz today and its future. Students learn to identify stylistic nuances unique to each artist as well as become familiar with the important instrumentalists supporting them. Lectures include an overview of the social climate of each period, fostering a greater understanding of how this music was created and has evolved. Film shorts of some of the renowned artists are shown throughout the course. Students are asked to attend and write reviews of two live jazz concerts.

HIS330

Latin American Roots of Jazz

2 units (may also be taken as an Elective), 2 hours lecture

A survey of the evolution and relevance of the Afro-Latino roots of jazz. This course examines the pan-American sociopolitical circumstances that brought Afro-Latino music and jazz together as branches of the same tree. Emphasis is placed on the historical development of the especially influential music of Cuba, New York and Puerto Rico. Students listen to rare recordings from 1900 to the present. Music is analyzed through lecture, listening and discussion and broadens an understanding of jazz from both stylistic and historical perspectives.

HIS331

Music of Latin America

2 units (may also be taken as an *Elective*),
2 hours lecture

A survey course covering a wide variety of Latin American traditional and contemporary music styles and their Indigenous, European and African cultural influences, including styles of Salsa and Latin jazz that developed wholly or partly in the United States. This course focuses on the musicological aspects as well as the historical and social impact of each style.

HIS320A

String Players in Jazz

Elective — **2 units, 2 hours lecture**

An in-depth study of jazz string playing in the United States, Europe and Scandinavia, focusing on the key players who have led the charge. This course examines the stylistic development of the music from classical and folk roots to emerging forms of popular music and jazz over the last century. String players (both acoustic and electric) have always played an important part in the development of jazz, but very few have entered the mainstream successfully. Students gain an historical perspective on these artists' lives and assess the impact they have had on the jazz art form, listening to the earliest recordings of both soloists and ensembles and moving on to cover the proponents and innovators of modern jazz idioms.

• **HIS320B-STR**

2 units

A continuation of HIS320A.

HIS361

Jazz and Intercultural Practice

2 units (may also be taken as an *Elective*),
2 hours lecture

This course reviews selected musical traditions of the world and their cross-cultural and intercultural jazz application. This course fulfills the World Music History requirement.

HIS480A

Western European Art Music and Culture from Antiquity to 1750

3 units, 3 hours lecture

This course traces the development of Western European art music from the 10th century through the middle 18th century, focusing on the musical styles of the master composers of the Medieval, Renaissance and Baroque periods. Emphasis on the socio-economic and political conditions that gave rise to them.

• **HIS480B**

Western European Art Music and Culture from 1750 to the Present

3 units, 3 hours lecture

This course traces the development of Western European art music from the middle 18th century through the twentieth century and beyond focusing on the musical styles of the master composers of the Classical, Romantic and Twentieth Century periods and beyond. Emphasis on the socio-economic and political conditions of each period.

Private Instruction

**PRV100A, 100B; 200A, 200B;
300A, 300B; 400A, 400B**

Instrumental Private Instruction

1 unit, 1 hour lecture

Eight semesters of private instruction for instrumentalists, one hour per week with select faculty. Instrumental students must take one semester of private instruction focusing on Western European classical repertoire.

**PRV110A, 110B; 210A, 210B;
310A, 310B; 410A, 410B**

Vocal Private Instruction

1 unit, 1 hour lecture

Eight semesters of private instruction for vocalists, one hour per week with select faculty.

Instrumental Performance Ensemble

PRF100; 200; 300; 400

Jazz Repertoire Ensemble

2 units, 2 hours lab

A performance ensemble focusing on a wide range of repertoire from the Great American Songbook to bebop, post-bebop and 'world music' genres.

PRF101

The Music of Horace Silver

2 units, 2 hours lab

An ensemble focusing on the repertoire of Horace Silver.

PRF120; 220; 320; 420

Jazz Strings Chamber Ensemble

2 units, 2 hours lab

A performance ensemble for violinists, violists, cellists and double bassists. Repertoire includes material written and arranged by top composers in the jazz string world including Turtle Island Quartet, Darol Ander, Jean-Luc Ponty, Edgar Meyer and Evan Price among others. Includes jazz, Latin, fiddle, Western European classical, pop and rock genres.

PRF201

The Music of Miles Davis and Wayne Shorter

2 units, 2 hours lab

An ensemble focusing on the repertoire of Miles Davis and Wayne Shorter.

PRF202

Post-Bop Ensemble

2 units, 2 hours lab

An ensemble focusing on music of the post bop style including John Coltrane, Miles Davis, Bill Evans, Charles Mingus, Wayne Shorter and Herbie Hancock among others.

PRF203

Jazz Fusion Ensemble

Elective — 2 units, 2 hours lab

An ensemble focusing on playing and analyzing the music of Chick Corea, John McLaughlin, Jaco Pastorius, Jean-Luc Ponty and others in the jazz fusion vein.

PRF204

Gypsy Jazz Ensemble

Elective — 2 units, 2 hours lab

An ensemble in the style of Django Reinhardt's and Stephane Grappelli's Quintet of the Hot Club of France. Beginning with their first recordings in 1934, these two innovators forged a new genre — gypsy jazz or *jazz Manouche* — acoustic music combining pumping, infectious rhythm with virtuosity, inventiveness, and soul. Students learn the subtleties of the rhythm guitar technique known as *la pompe*, the special role of the bass in a drum-less rhythm section, as well as the distinctive improvisational dialect intrinsic to the style. Instrumentation: voice, violin, viola cello, ac-cordion, solo guitar, rhythm guitar and bass.

PRF230

Latin Jazz Ensemble

2 units, 2 hours lab

An ensemble based on the amalgam of styles and techniques that form and inform the multifaceted field of Latin jazz.

PRF240

Brazilian Jazz Ensemble

2 units, 2 hours lab

An ensemble focusing on the amalgam of Brazilian and American jazz styles of music and techniques. Open to instrumentalists and vocalists.

PRF250

Traditional North Indian Ensemble

Elective — 2 units, 2 hours lab

An instrumental ensemble focusing on the rhythmic, melodic and harmonic underpinnings of traditional North Indian music. This ensemble fulfills the world music ensemble requirement.

PRF262

Cross-Cultural Jazz Ensemble

2 units, 2 hours lab

An ensemble combining jazz with traditional styles of music from non-western European cultures. This ensemble fulfills the world music ensemble requirement

PRF270

East Bay Funk Ensemble

2 units, 2 hours lab

A performance ensemble focusing on the East Bay funk canon — the distinctive, rhythm-driven genre of music that emerged out of San Francisco Bay Area-based bands from the late 60s to the present. Beginning with its source, the music of the “godfather of soul,” James Brown and his music director, Pee Wee Ellis, students study and perform repertoire by noted San Francisco Bay Area bands including Sly and the Family Stone, Cold Blood, Tower of Power, The Headhunters, Ray Obiedo and The V.W. Brothers, among others. The revolutionary and legendary contributions of bassist Larry Graham are also covered.

PRF301

Odd Meter Ensemble

Elective — 2 units, 2 hours lab

An ensemble exploring the application of odd meters to jazz standards. Includes techniques for incorporating odd grouping in solos. Swing and “straight 8th” rhythmic styles covered.

PRF303

The Music of Charles Mingus

2 units, 2 hours lab

An ensemble focusing on the repertoire of Charles Mingus.

PRF304

The Music of Art Blakey

2 units, 2 hours lab

A performance ensemble focusing on the repertoire of Art Blakey.

PRF305

Jl Jazz Orchestra

2 units, 2 hours lab

A large performance ensemble focusing on the study and performance of standard and contemporary big band literature. Limited to standard big band instrumentation with one player to a part.

PRF308

Improvised Music Ensemble

Elective — 2 units, 2 hours lab

An ensemble exploring the realm of ‘free’ improvisation. Students are introduced to various techniques they may use to collectively compose in the moment. Focusing on listening and communication, students gain a deeper insight into their own artistic voice and discover a wider spectrum of musical textures and compositional approaches. Considerations include listening and communicating, style, form, motif, texture, meter and pulse, among others.

PRF335

Advanced Afro-Latin Percussion Ensemble

Elective — 2 units, 2 hours lab

The history and performance of traditional, popular and contemporary Latin American repertoire. Covers techniques and roles of over a dozen different instruments including tumbadoras (conga drums), bongos, timbales, tambora, cajón, pandereta, claves, cowbell, maracas, güiro, quijada, güícharo, chékere, and güira. Rhythms and styles addressed include Bembé, Iyesá, Palo, Makuta, Abakuá, Arará, Yambú, Columbia, Guaguancó, Conga de Comparsa Habanera, Conga de Comparsa Santiaguera, Bomba, Plena, Merengue, Samba, Landó, Son, Danzón, Mambo, Salsa, Timba, and Cumbia.

Prerequisites: advanced hand and stick technique and coordination, and the ability to read basic rhythmic notation.

PRF341

Tangos, Choros and Frevos

Elective — 2 units, 2 hours lab

An ensemble focusing on repertoire of Astor Piazzola, Egberto Gismonti, Jose Maria de Abreu, Toninho Horta, Edu Lobo, Steve Erquiaga and other significant Latin American composers. Diverse instrumentation welcome.



PRF380

Saxophone Quartet

Elective — 2 units, 2 hours lab

The traditional SATB configuration for soprano, alto, tenor and baritone saxophones. Repertoire covers styles from Baroque to bebop and beyond and addresses technical aspects relevant and unique to a woodwind quartet.

PRF409

Jazzschool Institute Advanced Jazz Workshop 2 units, 2 hours lab

A performance ensemble for the advanced student focusing on important core innovations by post-bop luminaries including Wayne Shorter, Joe Henderson, Herbie Hancock, Chick Corea, Dave Liebman, Michael Brecker among others. Students are encouraged to bring in original work.

Prerequisites: rhythmic, melodic and harmonic fluency with the bop and post-bop language; familiarity with repertoire from the Great American Songbook.

Vocal Performance

PRF110A, 110B

Vocal Performance

3 units, 3 hours lab

An eight-semester course covering a range of styles from the Great American Songbook to bebop, modal, world, contemporary popular, and free music. Students compose original material, write lyrics and create their own arrangements. Accompanied by a pianist and/or rhythm section, singers focus on interpretation, stage presence, improvisation, vocal technique, phrasing as well as cultivating a personal style. Students are expected to develop a repertoire of 100 songs over this four-year course.

- **PRF210A, 210B**

3 units

A continuation of PRF110B

- **PRF310A, 310B**

3 units

A continuation of PRF210B

- **PRF410A, 410B**

3 units

A continuation of PRF310B

PRF111A

Vocal Jazz Ensemble

Requirement / Elective — 2 units, 2 hours lab

Repertoire includes historic arrangements from groups including Lambert, Hendricks & Ross and the Singers Unlimited as well as original charts and arrangements. Emphasis on singing close harmony parts, sight reading, intonation and creating a stylistically relevant ensemble sound.

- **PRF111B**

Requirement / Elective — 2 units

A continuation of ENS111A

PRF219

Vocal Intensive

1 unit, lecture/lab

A six-day workshop co-led by a select artist in residence and program director. An exploration of technical and stylistic considerations designed to forward personal artistic voice. Includes lectures, rehearsals, private instruction and a concert open to the public. Professional accompaniment provided throughout. Maximum enrollment: 10. **Prerequisite:** consent of vocal program director.

Music Technology

TEC100

Introduction to Music Technology

2 units, 2 hours lecture/lab

An introduction to software tools available for sequencing, sampling, scoring/music notation, simple recording and production. This course also covers software and web-based services that assist with developing skills in basic musicianship. Introduction to Music Technology serves as a prerequisite for Basic Recording Techniques. The software reviewed in this course includes packages that are multi-platform (Windows and Mac) and web-based shareware.

TEC101

Digital Recording, Editing and Mixing Techniques

3 units, 3 hours lecture/lab

A one-semester course focusing on recording, editing and mixing techniques using Avid ProTools software. Topics include recording audio, audio editing, using MIDI, mixing, and using audio effects. Students complete several projects over the course of a 15-week semester.

Business of Music

BUS300

Audio for Live Performance and Recording

1 unit, 1 hour lecture

An introductory overview of live performance audio systems and basic recording technology providing an explanation of the signal path from the source through the microphone to its eventual destination of live show, loudspeaker or recording media. Strategies for successful live performance and interaction with live recording engineers are presented.

BUS301

Legal Aspects of the Music Industry for Jazz Musicians

1 unit, 1 hour lecture

An overview of the various legal issues in the music industry and the manner in which the law and technology have shaped the evolution of the industry. Covers current legal issues faced by jazz musicians and jazz labels and the business practices that are being developed to address them. Provides an understanding of the principles of contract and copyright law and covers topics relevant to jazz musicians today, including the role of agents and managers, live performance agreements, recording contracts, music publishing, producer agreements, licensing music for motion pictures, television and commercials, understanding royalty statements and the distribution and sale of music on the Internet.

BUS400

The Working Musician

1 unit, 1 hour lecture

A one-semester course focusing on marketing and publicity practices critical to the success of the professional musician.

BUS401

Pedagogy Techniques

1 unit, 1 hour lecture

A course focusing on pedagogy techniques and issues related to pedagogy. Guided by instructor on an individual basis, students design and present a live, short-term workshop (2 hours) on a topic of their choice to the public as part of the Jazzschool Community Music School Workshop Series. Students gain hands-on teaching skills, expanding their employment options as professional musicians.

Prerequisites: senior-year standing or consent of instructor. Workshop proposals must be submitted to and approved by instructor six months prior to presentation and a minimum of six months prior to planned graduation.



Senior Project

SEN400A

Senior Project

2 units

Seniors prepare and perform a full-length concert of original material/arrangements at the Jazzschool, Yoshi's or other concert venue. The concert is professionally recorded. Students focus on composing and arranging repertoire, recording and mixing the material, packaging and distributing the product, marketing and publicizing the concert, rehearsing the band and gaining an understanding of all of the legal issues related to production, publishing and copyright laws. Students complete this project in conjunction with a faculty advisor.

• SEN400B

2 units

A continuation of SEN400A

GENERAL EDUCATION

Transfer credit fulfilling Jazzschool Institute General Education requirements in English, Humanities, Mathematics and Natural Sciences is evaluated and accepted on a case-by-case basis. Please note: the Jazzschool Institute Social Sciences requirement is **not** transferable from another institution. This requirement must be fulfilled at the Jazzschool Institute.

English

ENG105

Poetry of Jazz; Jazz of Poetry

English Literature Requirement / Elective

— 3 units, 3 hours lecture

Beginning with the lyrics of work songs, gospel and blues, and continuing through the Harlem Renaissance, pre- and post- World War II, bebop and the Beats, modern and postmodern, and the "NOW", jazz poetry has rhythmic and lyrical styles nurtured by the music and its players. This extensive range of poetic and jazz aesthetics is studied through the voices of Bessie Smith, Willie Dixon, Langston Hughes, Jack Kerouac, Michael McClure, Al Young, Michael S. Harper, Jayne Cortez, Ishmael Reed, Billy Collins, Quincy Troupe, et al. In depth readings and analysis, as well as historical and musical context are emphasized and explored.

ENG103

Introduction to Shakespeare:

From Plays to Works

English Literature Requirement / Elective

— 3 units, 3 hours lecture

From "plays" to "works," a course examining selected Shakespeare plays and poetry (*Twelfth Night*, *Othello*, the Sonnets, and *King Lear*) from the dual perspective of Renaissance entertainment and their elevated status today. In Shakespeare's time, a play was meant to be played: it was commercial entertainment, not cultural enlightenment. Players (including Shakespeare) were talented, marginalized men in a trade just above criminal status performing in linguistically rich dramas we now consider iconic "works" of art. This course reflects on numerous problems and possibilities, including: Why do comedy and tragedy intersect so often in Shakespeare's plays? How far can a play be adapted and still be Shakespearean? How is *Othello* "black"? Why was *King Lear* considered impossible to stage? Why are Shakespeare's Sonnets sometimes misunderstood as greeting card sentiments? This course fulfills the Jazzschool Institute General Education requirement for English Literature.

Humanities

HUM300A

Archeology of Twentieth Century American Popular Music

Humanities requirement/ Elective
 — 3 units, 3 hours lecture

A three-semester series interpreting the popular music of North America in its broader social, political and economic contexts from 1900 to the present. Through listening, lecture, audiovisual materials, and selected readings, students explore the various styles of music that have emerged in American popular music during the twentieth century and learn to interpret them as an ‘archaeological text’ that helps them better understand their society and the social, cultural, political and economic forces that have shaped it. Musical styles covered include ragtime, blues, jazz, tin pan alley, boogie-woogie, swing, hillbilly, R&B, rock and roll, soul, funk, punk, hip-hop, rap, metal, disco, house, techno and electronica, as well as the musical styles from Africa, Latin America, and the Caribbean that have influenced American popular music, e.g. the habanera, danzón, rumba, son, bomba y plena, samba, bossa nova, tropicalia, Afro-pop, salsa, reggae, calypso, timba and reggaeton.

• **HUM300B**

Humanities requirement/ Elective
 — 3 units, 3 hours lecture

The second in a three-semester series, this course addresses the call and response dialog between the sacred and secular, the European and African, and the street and the academy.

Prerequisite: HIS344A.

• **HUM300C**

Humanities requirement/ Elective
 — 3 units, 3 hours lecture

The third in a three-semester series, this course examines the music of the 60s and 70s in its broader, social, political and economic contexts.

Prerequisite: HIS344B.

HUM305

Philosophy of Jazz

Elective — 1 unit, 1 hour lecture

What is the meaning of jazz? What is the purpose of art? How do you form your artistic message within the jazz idiom? Using Andy Hamilton’s “Aesthetics and Music” as a guide, this course addresses these profound questions while reviewing the history of music aesthetics from Plato to Adorno. Topics covered include a history of the concept of music and improvisation, and the relationship of jazz to modernism and post-modern philosophy. Students question their own expectations regarding jazz, including the relationship between art and commerce and personal motivations behind their artistic pursuits.



Mathematics

MAT300

Business Mathematics for Musicians

GE requirement — 3 units, 3 hours lecture

An introductory course that develops basic practical math and financial skills necessary for working musicians, using the model of the traditional and ever-changing music industry. Students are introduced to the basic money trail of the musicians' experience from creation of intellectual property to fees, royalties, residual, and investment income. Emphasis is on hands-on exercises to enhance the practical development of basic financial skills and how to understand basic financial tools including checking statements, royalty accountings, P/L statements, balance sheets, and investor proposals. Topics include an historical overview of the development of the music industry as we know it today.

Natural Sciences

The Jazzschool Natural Sciences requirement must be fulfilled at another fully-accredited institution at this time.

Social Sciences

HIS100A–200B fulfills the Jazzschool Institute Social Sciences requirement. Please note: the Social Sciences requirement is not transferable from another institution. This requirement must be fulfilled at the Jazzschool Institute. (See course description under History on page 24.)



FACULTY

**Michael A. Aczon / Business of Music
(Adjunct Professor, part-time)**

JD, University of San Francisco; BA Sociology, UC Berkeley. Entertainment lawyer, manager, author and educator. Practiced entertainment law for over 25 years representing a variety of clients in music genres from unsigned local artists to multi-platinum artists and writers. Author of *The Musician's Legal Companion* published by Cengage Technology; columnist for *Guitar Player Magazine* and *Electronic Musician Magazine*; member of the Music and Recording Industry faculties at San Francisco State University and Diablo Valley College; on the National Entertainment Law Initiative Committee for the Recording Academy; member of the San Francisco Chapter's Urban Outreach Committee.

**Ambrose Akinmusire / Trumpet
(Visiting Professor, on occasion)**

Jazzschool Institute Visiting Professor. MA in Music, USC and the Monk Institute; BM in Performance, Manhattan School of Music. Studied with Vincent Pinzerella from the New York Philharmonic, Dick Oatts, Lew Soloff, Laurie Frink, Terence Blanchard, Billy Childs and Gary Grant. Winner of both the 2007 Carmine Caruso International Jazz Trumpet Solo Competition and 2007 Thelonious Monk International Jazz Competition. International performing and recording artist/clinician. Performed with Joe Henderson, Joshua Redman, Steve Coleman, Billy Higgins, Stefon Harris, Josh Roseman, Vijay Iyer, Charlie Persip, the Mingus Big Band, the San Francisco Jazz Collective, Jimmy Heath, Jason Moran, Hal Crook, Bob Hurst, Terri Lynne Carrington, Ron Carter, and Wallace Roney, Herbie Hancock and Wayne Shorter. www.ambroseakinmusire.com.

Faculty Rankings

Full Professor: Resident faculty holding a Ph.D. or demonstrating the equivalent. Internationally recognized performers and/or academicians in the field of jazz who teach on a regular basis.

Associate Professor: Resident faculty holding a Master's degree or demonstrating the equivalent who teach on a regular basis.

Adjunct Professor: Resident faculty holding the minimum of a Master's degree or demonstrating the equivalent who teach on occasion.

Instructor: Resident faculty holding a Bachelor's degree or demonstrating the equivalent who give applied lessons on a regular basis.

Visiting Professor: Non-resident, nationally or Internationally renowned performers and/or academicians who teach on occasion.

Faculty Classifications

Full-time: A course load of 12 classroom hours / week and a load of up to 18 private studio instruction hours / week taught on a consistent basis by resident faculty.

Part-time: A course load of less than 12 classroom hours / week and up to 18 private studio instruction hours / week taught on a consistent basis by resident faculty.

Adjunct: A course load of less than 12 classroom hours / week taught on an intermittent basis by resident faculty.

Instructor: An indeterminate course load of applied lessons taught on a consistent basis by resident faculty.

Visiting: A course load of a determinate number of classroom hours / week taught for a determinate period of time by non-resident faculty.

Laurie Antonioli / Voice; Director,

Vocal Jazz Studies (Full Professor, full-time) Ê

Studied at Mt. Hood College and Cal State Long Beach. Student of Joe Henderson, Mark Murphy; Professor, Vocal Jazz Studies, Kug U., Graz, Austria; Nabel Records recording artist; international performing and recording artist/clinician; performed and recorded with George Cables, Bobby McFerrin, Richie Beirach, Joe Bonner; bandleader, Foreign Affair; lyricist of *Pauer-Antonioli Songbook*, soon to be released. www.laurieantonioli.com.

William R. Aron / Woodwinds

(Associate Professor, part-time)

M.M in Performance, San Francisco State, 1982; B.A. in Music, UC Berkeley, 1979. Professional musician and music educator for 42 years; specializing in classical saxophone playing with the San Francisco Saxophone Quartet and San Francisco Symphony among others.

Joe Bagale / Music Technology

(Associate Professor, part-time)

Eastman School of Music (1 1/2 yrs.). Record producer; Manager, Coast Recorders, SF; awarded Outstanding Rhythm Section Player by Wynton Marsalis; studied with Rich Thompson, Steve Gadd, Ben Monder, Clay Jenkins, Ron Carter, Darmon Meader, Scott Amendola; played with Fred Wesley (James Brown); full time member of Bay Area bands including Hot Einstein, Realistic Orchestra, Disappear Incompletely, and the Jazz Mafia Symphony Orchestra; leader, Joe Bagale Band.

Peter Barshay / Bass (Instructor, part-time)

Studied at San Francisco Conservatory of Music; Manhattan School of Music. HOTTEA Productions and Platform Recordings artist; has performed nationally and internationally with Milt Jackson, Freddie Hubbard, Sonny Stitt, Eddie Henderson, Woody Shaw, Pharoah Sanders, Blue Mitchell, Tony Williams, Joe Henderson, Joe Lovano, Johnny Griffin and Bobby McFerrin. www.peterbarshay.com.

David Belove / Bass

(Associate Professor, part-time)

Studied at San Francisco State and San Francisco Conservatory of Music. Recorded and/or performed with Pete Escovedo, John Santos and The Machete Ensemble, Danilo Perez, Tito Puente, Francisco Aguabella, Rebeca Mauleon, Ray Obiedo, Marcos Silva, Joe Henderson, Max Roach, Blue Mitchell, Eddie Harris, Mark Levine, Pat Metheny, Larry Coryell and Zakir Hussain.

Theo Bleckmann / Voice

(Visiting Professor, on occasion)

Jazzschool Institute Visiting Professor. National and international performing and recording artist and educator. Performed with Laurie Anderson, Anthony Braxton, Steve Coleman, Dave Douglas, Philip Glass, Meredith Monk, Michael Tilson Thomas, John Zorn and the Bang On A Can All-Stars. Featured soloist with the Albany Symphony, San Francisco Symphony Chorus, Estonian Radio Choir, Merce Cunningham Dance Company and Mark Morris Dance Group. Currently on faculty at Manhattan School of Music. Previously on faculty at New York University, The New School and Queens College. Teaches voice privately and in workshops and master classes worldwide. www.theobleckmann.com.

Lee Brenkman / Recording, Sound

(Associate Professor, part-time)

Sound system operation, design. Sound engineer, Avalon Ballroom, Family Dog Productions; head sound technician, Great American Music Hall, Stanford Jazz Workshop, Dick Bright's SRO Band; mixed live shows for Bill Evans Trio, Stephane Grappelli, Count Basie Orchestra, Sarah Vaughan, Van Morrison, Astor Piazzolla, Duke Ellington Orchestra, Oregon; engineered recordings by Ed Blackwell, Betty Carter, Tito Puente, Woody Herman, Hampton Hawes, Carmen McRae.



**Anthony Brown / Drums/Percussion,
Ethnomusicology (Full Professor, part-time)**

Composer, percussionist, ethnomusicologist, Guggenheim and Ford Fellow, Smithsonian Associate Scholar, and GRAMMY nominee. Dr. Anthony Brown has collaborated with Max Roach, Cecil Taylor, Zakir Hussain, Steve Lacy, David Murray, Anthony Davis and the San Francisco Symphony. Brown holds an M.A. and Ph.D. in music (ethnomusicology) from UC Berkeley, and a Master of Music degree in jazz performance from Rutgers University. He has served as a Visiting Professor of Music at UC Berkeley, an advisor and consultant for The Exploratorium, and previously was Curator of American Musical Culture and Director of the Jazz Oral History Program at the Smithsonian Institution. He is currently Artistic Director of Fifth Stream Music, and the internationally acclaimed Asian American Orchestra. www.anthonymbrown.org.

**John Calloway / Flute, Piano
(Visiting Professor, on occasion)**

PhD in International and Multi-Cultural Education, U. of San Francisco (in progress); MA in Music Education, San Francisco State U.; BA in Music, City University of New York. Multi-instrumentalist, composer and arranger in jazz and Latin music styles; performed throughout the United States, Europe and Latin America with Israel "Cachao" Lopez, Max Roach, Omar Sosa, Dizzy Gillespie, Pete Escovedo, Jesus Diaz, John Santos, Quique Cruz, Rebeca Mauleon and Wayne Wallace. Recordings include *Diaspora*, *The Code* and collaborations with John Santos, Jesus Diaz and Omar Sosa; faculty, San Francisco State U.; clinician, Stanford Jazz Workshop and Jazz Camp West; program coordinator, PlazaCuba. www.johncalloway.com.

**Clairdee / Voice / Performance
(Instructor, part-time)**

BA in Fine Arts and Education, U. of Colorado-Boulder; BS in Information Systems Management, U. of San Francisco. Vocalist and international performing and recording artist, specializing in teaching performance and presentation. Performances include Monterey Jazz Festival, The Jazz Cruise, Playboy Jazz at the Rose Bowl; performed with Cyrus Chestnut, Bucky Pizzarelli, Dave Fishberg, Red Holloway, Ray Drummond, Boz Scaggs, Bernard "Pretty" Purdie, Taylor Eigsti and others; opened for Count Basie Orchestra, David Sanborn, Etta James. Former vocal jazz faculty at UC Berkeley Jazz Ensembles and Diablo Valley College; teaching artist for San Francisco Symphony's "Adventures in Music" education program; voice-over talent for Apple, Bank of America, California State Lottery, Coca-Cola and Discover Channel's Fit TV. www.clairdee.com.

**Jeremy Cohen / Violin
(Adjunct Professor, part-time)**

Studied at Sonoma State U. and Brooklyn College. Member, Turtle Island String Quartet 1991–93; founder, 2-time Grammy award-winning Quartet San Francisco; member, ViolinJazz Quartet; faculty, Henry Mancini Institute, UCLA; faculty, Stanford Jazz Workshop; student of Anne Crowden, Itzhak Perlman. www.violinjazz.com.

Kwami Coleman / Musicology; Piano and Percussion (Visiting Professor, on occasion)

Born and raised in New York City, where he began his formal studies at four years of age on piano in a small studio at Carnegie Hall, Kwami graduated from the Fiorello H. LaGuardia High School of Music and Art and Performing Arts before earning a BA and MA in music with honors at Hunter College, City University of New York. Performing with several jazz, Afro-Cuban, hip-hop, soul, deep house, and experimental ensembles in and around New York City while in college, Kwami is now a Ph.D. candidate in musicology at Stanford University where he is writing a dissertation on Miles Davis' 1964 quintet. He currently lives in San Francisco and performs on piano, keyboards, and percussion in the Bay Area.

Christy Dana / Trumpet
(Full Professor, on leave)

D Mus. in Brass with minor in Jazz, Indiana U.; M Mus. in Theory, Indiana U.; B Mus. in Brass, DePauw U. Faculty, UC Berkeley; leader, CDQ (Christy Dana Quartet); member Montclair Women's Big Band, Napa Valley Symphony, Jubilate Baroque Orchestra. www.christydana.com.

George W. Davis / Poetry / Literature
(Adjunct Professor, part-time)

BA in Literature, St. Lawrence University; Graduate Studies, Poetry and Drama, Bread Loaf School of English & UC Berkeley; teaches English, poetry, creative writing, Berkeley Adult School; tutor in Adult Education; teacher, "Literary Groove of Jazz", Jazzschool; co-producer, Florio Street Concerts; producer, Jazz and the Word, Jazzschool; performer and reader throughout the San Francisco Bay Area.

Jeff Denson / Double Bass
(Full Professor, full-time)

DMA in Contemporary Music Performance with an emphasis in Composition, University of California San Diego; MM in Jazz Studies Magna Cum Laude, Florida State University; BM in Performance Cum Laude, Berklee College of Music. Enja Records recording artist with Minsarah and with the Lee Konitz New Quartet. National and international performing and recording artist; performed with Bob Moses, Joe Lovano, Carl Allen, Kenny Werner, Anthony Davis, Mark Dresser, Geoffrey Keezer, Claudio Puntin, Lionel Loueke, Dan Weiss, Ralph Alessi, Charles McPherson and Lee Konitz. Select performances include: Berlin Jazz Festival, the JVC Jazz Festival Paris and the Montreal Jazz Festival, The Kennedy Center and the Village Vanguard. www.jeffdenson.com.

Julia Dollison / Voice
(Adjunct Professor, part-time)

BM and MM degrees in Studio Music and Jazz Vocal Performance at Florida U., Miami. Won Downbeat Magazine Student Music Award for Best Collegiate Jazz Vocal Soloist in 2000. International recording and performing artist, background singer, adjudicator and clinician. Program coordinator and applied jazz voice instructor at CSU Sacramento. Released solo CD "Observatory" and most recently, "Vertical Voices—The Music of Maria Schneider" on ArtistShare®. www.juliadollison.com.

Ann Dyer / Yoga (Adjunct Professor, part-time)

Vocalist, lyricist, composer, international performing and recording artist, yoga instructor. Leader, "Ann Dyer & No Good Time Fairies." Recordings, Sunnyside, Premonition Records. Studies with Pandit Mukesh, Desai, Shweta Jhaveri, Dhanshree Pandit, Mark Murphy. BA in Dance and Psychology, Mills College. www.anndyer.com.

Taylor Eigsti / Piano
(Visiting Professor, on occasion)

Jazzschool Institute Visiting Professor. Studied music at U. of Southern California. Concord Recording Artist; 2007 Grammy nominee; faculty, Stanford Jazz Workshop since 1999; leader, Taylor Eigsti Group with five albums as a leader; featured on BET jazz channel; performed with Joshua Redman; Ernestine Anderson, Dave Brubeck, Diane Schuur, James Moody, Bobby Hutcherson, Frederica Von Stade, Patti Austin, Christian McBride, Red Holloway, Rufus Reid, Alan Broadbent; featured on Marian McPartland's Piano Jazz on NPR; featured in *DownBeat Magazine*, *Billboard*, *Jazziz*, *Jazz Times*, *Keyboard Magazine*. www.tayjazz.com.

Kai Eckhardt / Bass

(Adjunct Professor, part-time) Ê

BA with honors, Berklee College of Music. Internationally acclaimed performing and recording artist, composer and educator; performed with Steve Smith's Vital Information, Alphonse Mouzon, Randy Brecker, John McLaughlin, Billy Cobham, Fareed Haque, Courtney Pine, Zakir Hussain, George Brooks, Mike Marshall, and Stanley Clarke. Faculty on occasion at Berklee College of Music, Boston; the Bass Collective, NYC; Anton Bruckner Conservatory, Austria; and Musician's Institute of Technology in Los Angeles. www.kaizone.com.

Andrew Emer / Bass (Instructor, part-time)

MM in Jazz Performance, New York U; BM, Sonoma State U. Student of Charlie Haden, CalArts. Bi-coastal performances and tours with national and international jazz luminaries including Billy Higgins, Buddy Collette and Bruce Forman on the west coast; and Lee Konitz, Donald Byrd, Jason Moran, Jeff Ballard, Kenny Wollesen, Bradford Marsalis, George Garzone, Mike Clark, Slide Hampton, Donny McCaslin and Bob Weir on the east coast. Currently serves as adjunct faculty at Santa Rosa Junior College, summer faculty at Lake Tahoe Jazz Camp for Kids, and visiting professor at National Conservatory of Brussels, Belgium.

Steve Erquiaga / Guitar

(Associate Professor, part-time)

National and international recording and performing artist; performed at Montreux Jazz Festival, Berlin Jazz Festival, North Sea Jazz Festival; performed with Bobby McFerrin, Joe Henderson, Les McCann, John Scofield, David Byrne, Turtle Island String Quartet, Paulo Bellinati, Andy Narell, and Paul McCandless; founder, leader, Trio Paradiso; faculty, Jamey Aebersold Jazz Clinics; publications include *Guitar Duets and Arrangements* from his CD *Cafe Paradiso*. www.erquiaga.com.

Mimi Fox / Guitar (Instructor, part-time)

International recording/performing artist and five-time *DownBeat Magazine International Critics Poll* winner. Performed throughout Europe, Asia, the Caribbean and Australia. Festivals include Montreal, Monterey, Guinness Cork, Perth and North Wales International Jazz Guitar Festival. Adjunct professor of Jazz Studies at NYU; guest clinician/artist in residence at Alaska Jazz Workshop, Britt Music Festival, Yale U., CalArts, Cornish College of the Arts, U. of Oregon, USC and Berkeley College of Music; featured artist on Marian McPartland's Piano Jazz on NPR; featured artist, Kennedy Center. Performed with Charlie Byrd, Kenny Burrell, Branford Marsalis, David Sanchez and Diana Krall. www.mimifoxjazzguitar.com.



**Todd M. Gascon / Business of Music
(Associate Professor, part-time)**

JD University of Dayton; B.S.B.A. Ohio Northern University. Todd Gascon is an entertainment and technology lawyer with the Zent Law Group in Sunnyvale, California. Mr. Gascon's practice is focused in the areas of intellectual property law and licensing, with a particular emphasis in digital media, music, motion pictures and the visual arts. Mr. Gascon represents artists, composers, bands and independent record labels in the negotiation of distribution, management, publishing, production and recording agreements as well as the licensing of compositions and master recordings for use in commercials, motion pictures, television and videos. A partial listing of his clients, past and present, includes Dave Binney, Don Byron, Jim Campilongo, Dave Douglas, Marty Ehrlich, Wayne Horvitz, Hot Club of San Francisco, Andy Laster, Kate McGarry, Myra Melford, Mick Rossi, Kendra Shank, Edward Simon, Tin Hat and Cuong Vu. In addition, Mr. Gascon is a board member of Rova:Arts, the non-profit organization of the Rova Saxophone Quartet. www.zentlawgroup.com.

Joe Gilman / Piano (Visiting, on occasion)

PhD in Education, U. of Sarasota; MA in Jazz and Contemporary Media, Eastman School of Music; BA in Piano and Jazz Studies, Indiana U. Faculty, American River College, Brubeck Institute; performed with Eddie Harris, Bobby Hutcherson, Woody Shaw, Chris Botti, Marlana Shaw, Slide Hampton; recorded with Tootie Heath, Joe Henderson, Jeff Watts; awarded 2004 Great American Jazz Piano Competition; International Jazz Ambassador, Kennedy Center for the Performing Arts and USIA; recordings on Sunnyside and Capri labels. www.joegilman.com.

John Gove / Trombone (Full Professor, full-time)

MM and BM in Jazz Composition and Performance, Eastman School of Music; winner of two Downbeat awards for composition and arranging. Director of Jazz Studies at Laney College. Has performed and/or recorded as a trombonist with Terence Blanchard, the Mingus Dynasty, Maria Schneider, Tony Bennett, Diana Krall, Dr. John, Peter Gabriel, Huey Lewis, Smashmouth. His arrangements have been commissioned and performed by such artists as Ledisi with the Count Basie Orchestra and the SFJazz All Stars.



Alan Hall / Drums

(Associate Professor, part-time)

Advisor, Drum Program. Former assistant professor at Berklee College of Music; adjunct faculty at UC Berkeley; clinician; author; performed with Ernie Watts, Paul McCandless, Eddie Harris, Bruce Wilamson, Art Lande, Tom Coster, Kit Walker, Rebecca Parris, Kai Eckhardt, Stuart Hamm; artist endorsement with Zildjian Cymbals, Vic Firth Sticks, Aquarian Accessories. www.jazzdrumming.com.

Terri Hinte / Music Business — Publicity

(Associate Professor, part-time)

Independent publicist whose current clients include the Jazzschool, James Carter, Danilo Perez, Bobby Broom, Clifton Anderson, Dave Holland, Ed Reed, Nicolas Bearde, Anthony Brown and the Asian American Orchestra, the Hot Club of San Francisco, and (since 1978) Sonny Rollins. Served as Fantasy Records' Director of Press & Public Information for more than 30 years. Recipient of a 2006 "A Team" Award from the Jazz Journalists Association. www.terrihinte.com.

Peter Horvath / Piano (Instructor, part-time)

MA, Berklee College of Music; Bela Bartok Conservatory of Music, Budapest, Hungary; Vienna Conservatory of Music. Performed, toured, recorded with Victor Bailey Group, Bobby Hutcherson, Joe Henderson, Lalah Hathaway, Oakland Symphony, Bob Sheppard, Bennie Maupin, Richie Cole, Ray Obiedo; arranged and recorded for Aretha Franklin. www.peterhorvath.com.

Erik Jekabson / Trumpet

(Associate Professor, part-time)

MA in Composition, SF Conservatory of Music; B Mus. in Trumpet, Oberlin Conservatory of Music. Toured with John Mayer, Illinois Jacquet and Galactic, and has composed for film and dance projects. Recorded a solo album *Intersection* on Fresh Sound/New Talent label. Currently teaches at Berkeley City College and Los Medanos College. www.jekabson.tripod.com.

Keith Johnson / Trumpet

(Associate Professor, part-time)

MM in Music Education, CSU East Bay (in progress), BA in Trumpet and Music Education, San Jose State University. Director, Jazzschool Young Musicians Program (2006–present); Founder and Director of the award-winning Jazzschool Studio Bands; Director of Bands at El Cerrito High School (2009-present); director at Portola Middle School (2003-06). Groups under his direction have won multiple awards including Downbeat Magazine's Outstanding Large Ensemble Award and first place at the Next Generation Festival (2009, 2010, 2011). His groups have performed at multiple jazz venues and festivals around the world including Yoshi's Jazz Club, the Monterey, Umbria, Montroux, Vienne and North Sea Jazz Festivals. Keith has served as an adjudicator/clinician at the Folsom, Santa Cruz, San Jose, CMEA and Reno Jazz Festivals.

Raz Kennedy / Voice (Instructor, part-time)

Founding member of Bobby McFerrin's Voices-tria; vocal coach for many Bay Area and internationally known artists including Adam Duritz of Counting Crows, Narada Michael Walden (producer for Whitney, Aretha and Mariah), Los Tigres Del Norte, Hilary Duff, Lynn Asher, Spencer Day, Jasmine Guy, members of Metallica, Lavay Smith, James Nash of the Waybacks, Pollyanna Bush and many others.

Laura Klein / Alexander Technique

(Associate Professor, part-time)

BA in Music, SUNY Buffalo. Jazz studies at Berklee College of Music. Certified Teacher of the Alexander Technique, Center for the Alexander Technique, AmSAT, STAT. Instructor of Alexander Technique, UC Berkeley Music Department 150 Program. Faculty, Bay Area Center for the Alexander Technique (Teacher Training Course), 2001-08. Private practice teaching the Alexander Technique in Berkeley since 1987. Taught piano and jazz ensembles at SF Community Music Center and piano at Berklee Private Studies. Active jazz pianist/composer; five recordings; currently co-leader of FivePlay Jazz Quintet. www.lauraklein.net.

Mary Ann Koory / Literature

(Full Professor, part-time)

Ph.D. in Literature (Renaissance), UC Berkeley. Lecturer in Shakespeare and Short Fiction, SFSU. Lecturer in Shakespeare and Renaissance Drama, UC Berkeley. Instructor in Creative Writing and Literature, UC Berkeley Extension. National award-winning UC Berkeley Extension courses (online) in Literature. Honored Instructor, U.C. Berkeley Extension.

Janet Kutulas / Voice

(Adjunct Professor, part-time)

BM, San Francisco Conservatory of Music, 1988. Music Director, KITKA Women's Vocal Ensemble. Trained with Bulgarian singers Tzvetanka Varimezova, Kremena Stancheva, and Ukrainian singer Mariana Sadovska, and others. Awarded a Hertz Fellowship from UC Berkeley. Performed with A.C.T.; Le Mystère des Voix Bulgares; Linda Tillery and the Cultural Heritage Choir; Marcel Khalife; and on Prairie Home Companion. Performed as a flutist with the Berkeley Symphony, California Symphony, the Civic Orchestra of Chicago and the Illinois Philharmonic. As a founding member, played for 15 years with EARPLAY; also Composers Inc., Left Coast Chamber Players and in the SF Symphony's New and Unusual Music Series. www.kitka.org.

Jay W. Lehmann / Trumpet

(Full Professor, full-time)

MA in Trumpet Performance, CSU East Bay; BA in Music, UC Davis. California Lifetime Teaching Credential; Chairman, Laney College Music Department; Director, Laney Summer Music Program; performed at the Monterey Jazz Festival and with Don Menza, Bill Watrous; studied with John Cage. www.laney.peralta.edu.

Jason Lewis / Drums (Instructor, part-time)

BA in Music Performance from the Classical Percussion Program, San Jose State U. Private teacher, combo assistant at Stanford Jazz Workshop, clinician for the San Jose Jazz Society. Has performed with John Stowell, Gary Burton, Gil Goldstein, James Moody, Mark Murphy, Bob Sheppard, Steve Rodby, Paul McCandless, Norma Winstone, Larry Coryell, Darol Anger, Regina Carter, Johnny Frigo, James Carter, John Handy, Anton Schwartz, Mark Levine, Peter Apfelbaum, Paul Nagel, and Kurt Elling. Has also performed with the San Jose Symphony and the San Jose Civic Light Opera. Recorded and toured internationally with Boz Scaggs, Michael Brook, Djivan Gasparyan, Ann Dyer and Taylor Eigsti. Can be heard on numerous recordings as well as TV (Spark on PBS) and movie soundtracks (Affliction, Albino Alligator and Ratatouille).

Jeff Marris / Drums

(Associate Professor, part-time)

BA and MA in Jazz Performance from The New England Conservatory; works regularly with Marcus Shelby Jazz Orchestra, The Mel Martin Quartet, The "Dynamic" Ms. Faye Carol; has performed with Dr. Lonnie Smith, Marc Cary and George Russell; part-time faculty member, Los Medanos College, Diablo Valley College, and UC Berkeley.

Kerry Marsh / Voice

(Adjunct Professor, part-time)

MM In Jazz Studies, U. of North Texas, 2003; BME In Music Education, U. of Kansas, 2000. Director of Vocal Jazz Studies, Sacramento State U. which has been the recipient of five *DownBeat* awards; leading arranger of vocal jazz ensembles; 2002 *DownBeat Magazine* Student Music Award Winner for Best Jazz Arrangement; produced four albums; performed at some of the most prestigious venues in jazz education; in demand as a clinician and adjudicator throughout the country; directed seven all-state vocal jazz ensembles. www.kerrymarsh.com.

Paul Mehling / Guitar, Tenor & Plectrum Banjo, Violin, Viola, Bass (Associate Professor, part-time)

Leader of the Hot Club of San Francisco; international touring and recording artist. "Godfather of gypsy jazz in America (according to PBS)"; producer of CD recordings and Instructional DVDS for guitar; International Association of Jazz Educators award-winner. www.HCSF.com.

Hafez Modirzadeh / Theory, Saxophone (Adjunct Professor, part-time)

PhD, Wesleyan University (1992), for his original "chromodal" approach to jazz. Since 1998, Professor of World Cultures Program at SF State's School of Music and Dance. 1989, '91 NEA Jazz Fellow, and 2006 Fulbright Senior Lecturer to work with Gnawan and Flamenco musicians in Morocco and Andalucia. An international performing/recording artist and educator, Modirzadeh has worked with Don Cherry and Peter Apfelbaum's Hieroglyphics Ensemble, Ornette Coleman, John Handy, Zakir Hussein and Mark Izu's Circle of Fire, Steve Lacy and Anthony Brown's Asian American Orchestra, Oliver Lake, James Newton, Leo Smith, Omar Sosa, and many Asian and Asian American artists including Fred Ho, Danongan Kalanduyan, Akira Tana, Kenny Endo, Francis Wong and Asian Improv Arts.

Greg Murai / Piano (Associate Professor, part-time)

BA in Music Composition, San Jose State U. Composer, arranger, performer and recording artist. Directed Vocal Underground, Oakland Jazz Choir, San Jose State Jazz Singers, San Francisco State Vocal Jazz Ensemble; Composer-in-Residence, Lafayette Orinda Presbyterian Church. www.gregmurai.com.

Susan Muscarella / Piano (Full Professor, full-time)

BA in Music Composition, UC Berkeley. PhD candidate in Musicology, University of Évora, Portugal. Founder and Executive Director, Jazzschool Inc.; President and Dean of Instruction, Jazzschool Institute. Director, UC Jazz Ensembles program 1984 – 89; composer, arranger and recording artist; performances at major clubs and festivals including Yoshi's, Keystone Korner, Great American Music Hall and the Lighthouse, and Monterey, Berkeley and Concord Jazz Festivals; featured on Marian McPartland's Piano Jazz on NPR; recipient of a 2008 "A Team" Award from the Jazz Journalists Association; member of the Board of Directors, Chamber Music America. www.jazzschool.org

Kim Nalley / Voice (Adjunct Professor, part-time)

BA in History, UC Berkeley. Awarded one of the "Ten Most Influential African Americans in the Bay Area"; internationally acclaimed jazz and blues vocalist; actress and former owner of Jazz at Pearl's. www.kimnalley.com.

Joyce Pricco / Voice (Associate Professor, part-time)

B.Mus in Education, Voice, San Francisco State U.; Certificate of Completion in Multimedia Studies, Diablo Valley College. Bay Area free-lance musician, 17 years; performed with Oakland Opera Theater, Opera on the Lawn; private instruction, 20 years.



Evan Price / Violin

(Associate Professor, part-time)

A native of Detroit, MI. Roots in square dance bands, string quartets, and blues bands. Attended The Cleveland Institute of Music and the Berklee College of Music. Performing member of the two-time Grammy®-award-winning jazz ensemble Turtle Island Quartet, which has released five albums, performed internationally, and collaborated with Paquito D’Rivera, The Ying Quartet, Dr. Billy Taylor and Kenny Barron, and Sergio and Odair Assad. Performing member of the gypsy jazz band The Hot Club of San Francisco, which has released six albums, and performed nationally and internationally. Composer and arranger with HCSF, Turtle Island Quartet, Quartet San Francisco, Providence String Quartet, Irish fiddler Liz Carroll, Orchestra Nashville, The San Francisco Girls’ Chorus, and the New Century Chamber Orchestra. Former member of the music faculty at Wellesley College.

Jackeline Rago / Cuatro, Afro-Venezuelan Percussion (Adjunct Professor, part-time)

Multi-instrumentalist, national and international performer, composer, arranger, educator; Music Director, Venezuelan Music Project; awarded CAC Artist In Residence Grant. www.jackelinerago.com.

Glenn Richman / Bass

(Associate Professor, Part-time)

Mannes School of Music (1 yr); Berklee College of Music (2 yrs). Advisor, Jazzschool Bass Program; student of Buster Williams, George Mraz and Mike Longo; performed with Bobby Hutcherson, Jon Hendricks, Dave Liebman, Chet Baker, Benny Green, Dakota Staton, Chris Connor, Tom Harrell, Eddie Henderson, John Hicks, Mike Clark, Jack Wilkins, Billy Hart, Larry Willis, George Coleman and Mickey Roker; faculty, Brubeck Institute, UC Berkeley and Chabot College.

Rita Sahai / Voice (Adjunct Professor, part-time)

Performing artist, educator and composer. A native of Allahabad, India, the disciple of renowned vocalist Pandit Rama Shankar Mishra, specialist in the Benares Gharana style. Student of sarod maestro Ustad Ali Akbar Khan focusing on the Seni Allaudin Gharana style. Performed throughout the United States, Canada, United Kingdom and India, recorded several solo CDs, and collaborated on major recording projects with Grammy Award-winning artist Béla Fleck, and renowned choreographer, Alonzo King. Currently on faculty at the Ali Akbar College of Music.

Jim Santi Owen / Indian Percussion

(Associate Professor, part-time)

MA in World Music, CalArts. Trained in Indian percussion under Pandit Swapan Chaudhuri, T.H. Subash Chandran, and K. Sekar. Student of Charlie Haden, James Newton, and Tootie Heath, and African drumming and dance from the Ladzekpo Brothers. Performed with Pharoah Sanders, Alonzo King, Hamza el Din, Mickey Hart, Alam Khan, George Brooks, Steve Smith, Chitresh Das, Gamelan Sekar Jaya, and Jai Uttal among others. On faculty at the Ali Akbar College of Music, the Jazzschool, Dominican University, and Lines Ballet School and is currently the Musical Director of the San Francisco World Music Festival. www.jimsantiowen.com.



John Santos / Percussion**(Associate Professor, part-time)**

Percussionist, producer, composer, recording artist, writer and historian. Multi Grammy nominee (5); Founder and Director, The Machete Ensemble, 1985–2006; performed and/or recorded with Dizzy Gillespie, Tito Puente, Santana, Cachao, Eddie Palmieri, Max Roach, McCoy Tyner, Steve Turre, Bobby Hutcherson, Lalo Schiffrin, James Moody, The Latin Giants of Jazz, Omar Sosa, Buena Vista Social Club, Batacumbele, Lázaro Ros, Francisco Aguabella, Armando Peraza, El Conjunto de Clave y Guaguancó, John Faddis, and Mark Murphy. Lectured and/or offered residencies at the Berklee School of Music, Yale, UCLA, Whittier College, Michigan State, U. of Wisconsin at Madison, Dillard U., UC Berkeley, UC Sacramento, UC Santa Cruz, UC Monterey Bay, San Jose State U., SF State U., Humboldt State U., and Brigham Young U., as well as throughout Europe and Latin America. Currently on faculty of the College of San Mateo, Jazz Camp West, and director of the highly acclaimed John Santos Sextet.

Jaz Sawyer, / Drums, Percussion**(Adjunct Professor, part-time)**

MPA, Metropolitan College of New York; BFA, Mannes Jazz & Contemporary Music Program. A San Francisco native, drummer and percussionist Jaz Sawyer has performed and recorded with major artists including Wynton Marsalis, George Benson, Phil Lesh & Friends, Abbey Lincoln, SF Symphony, Lincoln Center Jazz Orchestra, Irvin Mayfield among others. He has performed at The Blue Note, The Village Vanguard, Carnegie Hall (NY), Davies Symphony Hall (SF), The New Morning (Paris), The Concertgebouw (Germany), Red Sea Festival (Israel), and the North Sea Jazz Festival (Cape Town). Founder and CEO of Pursuance Records, he is also actively involved in communities in the San Francisco Bay Area and New York, and continues to conduct workshops and special events throughout the country as part of his mission to improve music education for young musicians. www.pursuancerecords.com.

Anton Schwartz / Saxophone**(Visiting Professor, on occasion)**

MS in Computer Science, Stanford U.; National Science Foundation Fellow; BA in Mathematics and Philosophy, Harvard U., magna cum laude, Phi Beta Kappa. Faculty, Stanford Jazz Workshop; clinician, Brubeck Institute; performer, composer and recording artist; headliner, Blue Note, Yoshi's, Blues Alley, Monterey Jazz Festival; featured artist on NPR's JazzSet, 2005. www.antonjazz.com.

Dave Scott / Trumpet**(Adjunct Professor, part-time)**

MA in Trumpet Performance, U. of Northern Colorado; BA in Instrumental Music, U. of Michigan. National performing and recording artist, jazz, classical idioms; lead trumpet, Contemporary Jazz Orchestra, The Realistic Orchestra, Marcus Shelby Jazz Orchestra; performs with Boz Scaggs, Glide Memorial Church Change Band, Brass Monkey Band; founder of Trumpet Supergroup, Dave Scott Jazz Quartet. www.davescott.org.

John Shifflett / Bass (Instructor, part-time)

Attended graduate school in Music, U. of Iowa. Served on the faculty of the Jazz Studies program, U. of Iowa. Currently teaching bass and small ensembles at San Jose State University. Played countless studio sessions and many pit orchestras; toured with Dave Liebman, Boz Scaggs, Taylor Eigsti, Madeleine Peyroux, Scott Amendola Band; also performed with Red Holloway, John Zorn, Bobby Hutcherson, Norma Winstone, John Stowell, Ann Dyer, Ernie Watts, Smith Dobson, Toshiko Akiyoshi, Harold Land, Kurt Elling and many others.

Marcos Silva / Piano

(Associate Professor, part-time)

Advisor, Jazzschool Brazilian Program. National and international performing and recording artist, composer, arranger, producer, educator; performed with Leny Andrade, Emilio Santiago, Marcio Montarroyos, Jon Lucien, Claudio Roditi; Music Director, arranger, keyboards for Flora Purim, Airto, Toninho Horta, Paquito D’Rivera, Bud Shank, Ricardo Silveira, Dori Caymmi, Nana Caymmi, Danilo Caymmi, Edu Lobo, Joyce; leader, Marcos Silva and Intersection.

Nate Sloan / Piano/Banjo

(Associate Professor, part-time)

BA in Music, Brown University; PhD candidate in Music History, Stanford University; Research on jazz, Tin Pan Alley and Jewish music, with emphasis on urban geography and musical mapping; Composer and lyricist in musical theatre, including Leavittsburg, OH (2009) and Baz and Me (2010); Pianist and (occasional) banjoist.

John Stowell / Guitar

(Visiting Professor, on occasion)

Thirty years of freelance experience teaching and playing internationally, adjunct faculty at numerous colleges in the Pacific Northwest, published author (Mel Bay and Truefire), contributing columnist (*Guitar Player*, *DownBeat*, *Canadian Musician*, etc.), ten CDs as a leader, twelve as a co-leader. Performance credits include Paul Horn, Milt Jackson, Lionel Hampton, Dave Liebman, Billy Hart, Don Thompson and Pete Christlieb. www.johnstowell.com.

Akira Tana / Drums

(Adjunct Professor, part-time)

BM in Percussion, New England Conservatory, 1979; BA in East Asian Studies, Harvard University, 1974. Performed with jazz greats Sonny Rollins, Sonny Stitt, Zoot Sims, Hubert Laws, Milt Jackson, Jim Hall, Art Farmer, The Paul Winter Consort, Paquito D’Rivera, James Moody, J.J. Johnson, Lena Horne, and The Manhattan Transfer, among others. Performed at the Tanglewood Festival under the direction of Leonard Bernstein, Seiji Ozawa and Gunther Schuller and has accompanied diverse artists such as Charles Aznavour, Maurice Hines and Van Dyke Parks. Teaches privately and at San Francisco State University. Conducts clinics and master classes throughout the country sponsored in part by Yamaha Drums and Vic Firth Sticks. www.akiratana.com.

Sheryl Lynn Thomas / Business of Music — Marketing (Associate Professor, part-time)

BA in Drama from San Francisco State U. with emphasis on Musical Theater. Marketing Director, Jazzschool Inc.; Marketing and Publicity Manager, Patois Records; Latin jazz and world music recording artist; award recipient and honorary member of the International Thespian Society; vocal and acting training with San Francisco Academy for The Performing Arts, Seydways Acting Studio and John Howard Swain. www.fantabulousink.com

Mads Tolling / Violin, Viola
(Associate Professor, part-time)

Internationally renowned violinist, violist, and composer. Two-time Grammy award-winner with the Turtle Island Quartet. As violist with the quartet, 2003–2007 and now as first violinist, 2007–present, Mads maintains an active touring and recording schedule as well as composing and giving master classes. Tours as jazz violinist with the acclaimed bassist Stanley Clarke and his touring band. In 06 and 08 as part of Turtle Island Quartet, Mads won two Grammy awards for Best Classical Crossover album with the recordings “4+Four” and “A Love Supreme—The Legacy of John Coltrane.” Tolling has received Denmark’s Sankt Annae’s Award for Musical Excellence as well as grants from Queen Margaret, the Sonning Foundation and the Berklee Elvin Jones Award. He has performed with Paquito d’Rivera, Kenny Barron, Joe Lovano, Stefon Harris, Sergio & Odair Assad, Leo Kottke and Russell Ferrante.

Arjun Verma / Sitar
(Associate Professor, part-time)

BA in Psychology with a thesis in music learning techniques, Dominican University of California. A student of sarod maestro Ustad Ali Akbar Khan. Recipient of the prestigious Shenson Fellowship from the San Francisco Foundation. Performed throughout the US and Europe including the United Nations in Geneva, Switzerland, the New School in New York City and Prague Castle in Prague, Czech Republic. Currently on faculty at the Ali Akbar College of Music.

Marc van Wageningen / Electric Bass
(Associate Professor, part-time)

San Francisco Bay Area electric bassist and recording artist specializing in funk, Latin and jazz. Performed with Diane Reeves, Tower of Power, Pee Wee Ellis/Maceo Parker, Steve Smith, Stan Getz, George Duke, Francisco Aquabella, Pete Escovedo, Eddie Marshall, Sheila E. and the E. Train and Andy Narell among others. Recorded with Steve Winwood, Sheila E., Tom Grant, David Garibaldi, Pete Escovedo, Ray Obiedo, Linda Tillery, Cornelius Bumpus and Teresa Trull and Barbara Higby. Served as house band member for *The Wayne Brady Show*, *But Can They Sing* and *The One*. Marc has a debut recording out under the *VW Brothers* name titled “Muziek” on Patois Records.



Wayne Wallace / Trombone
(Adjunct Professor, part-time)

National and international performing artist, composer, arranger, educator; faculty, San Francisco State U., Stanford Jazz Workshop, San Jose State U., UC Berkeley, Jazz Camp West; grants, N.E.A., Zellerbach Foundation, San Francisco Arts Commission, Creative Work Fund; recording artist, producer, arranger for Angela Bofill, Celine Dion, Con Funk Shun, Pete Escovedo, Chris Isaak, Santana, Sister Sledge; performed with George Duke, Joe Henderson Big Band, Earl "Fatha" Hines, Bobby Hutcherson, Irakere, Dr. John, Eartha Kitt, Gladys Knight, Patti LaBelle, Tito Puente, John Santos and the Machete Ensemble, Sonny Rollins, The Temptations, James Taylor, McCoy Tyner Big Band, Los Van Van, Tony Williams, Dionne Warwick, Stevie Winwood and Stevie Wonder. www.walacomusic.com.

Katherine Westine / Piano
(Associate Professor, part-time)

Post-graduate studies in Early Music, Norddeutsche Orgelakademie, Bremen, Germany; MA in Organ Performance, Lone Mountain College, San Francisco; BA in Music History, U. of Washington, Seattle. Co-producer, Florio Street Concerts.

Michael Zilber / Saxophone
(Full Professor, part-time)

PhD in Composition, NYU; MM in Composition, Tufts U.; B Mus. in Composition, New England Conservatory. National and international performing and recording artist, composer, arranger, educator; performed with Dizzy Gillespie, Sonny Stitt, Dave Liebman, Miroslav Vitous, Bob Berg, Eddie Henderson, Fareed Haque, Geoffrey Keezer, Donald Harrison, John Handy, Dave Douglas, Rachel Z, James Genus, Narada Michael Walden, Barry Finnerty, Steve Smith and Bruce Barth. www.michaelzilber.com.

Dann Zinn / Saxophone/Flute
(Associate Professor, part-time)

BA Music Performance CSUEB, UCLA 3-time NFAA Outstanding Teacher Recipient. Leader Dann Zinn Band. Featured on over 40 CDs. Performed/Recorded with Joe Henderson, Dave Eshelman, Jeff Tain Watts, Mary Wells, Frank Harris, Barry Finnerty. Faculty CSUEB, UCB, and Brubeck Institute. www.dannzinn.com.



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Jazzschool Community Music School

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all interior photos; Pat Mazzera / page 1

APPLICATION FOR ADMISSION

You may also download an application form from www.jazzschoolinstitute.org.
Please submit the completed form along with a \$100 application fee to :

Jazzschool Institute, Office of Admission
2087 Addison Street, Berkeley, CA 94704
fax: 510.841.5373 e-mail: info@jazzschoolinstitute.org

Personal Information

FIRST NAME	MIDDLE NAME	LAST NAME
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Name, if different from above on other academic records:

FIRST NAME	MIDDLE NAME	LAST NAME
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E-MAIL ADDRESS	HOME PHONE	CELL PHONE
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BIRTHDATE (MM/DD/YYYY)	SOCIAL SECURITY NUMBER
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<input type="checkbox"/> Instrument _____	<input type="checkbox"/> Voice _____
LIST INSTRUMENT(S) PLAYED AND YEARS STUDIED / PERFORMED	YEARS STUDIED / PERFORMED

Permanent Address:

ADDRESS	CITY	STATE	ZIP
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Current Mailing Address:

ADDRESS	CITY	STATE	ZIP
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Educational History

Please list all schools and colleges you have attended or will attend before enrolling in the Jazzschool Institute.

SCHOOL	LOCATION	DATES ATTENDED	DEGREE/DIPLOMA
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

Resume

Please describe your achievements, awards, extracurricular activities and other interests.

ACHIEVEMENTS
1.
2.
3.
4.
5.

AWARDS	TITLE	DATE	DESCRIPTION
1.			
2.			
3.			
4.			

EXTRACURRICULAR ACTIVITIES	DESCRIPTION	DATES
1.		
2.		
3.		
4.		

OTHER INTERESTS

Personal Statement

Tell us about yourself, your music, future aspirations and objectives in pursuing a Bachelor of Music degree in Jazz Studies at the Jazzschool Institute. Please submit approximately 1,000 words in Times New Roman, 12-point font. (please attach)

Driving Directions

From San Francisco:

Take the Bay Bridge to 1-80 East towards Berkeley/Sacramento. Take the University Avenue exit. Go east (towards the hills) 2 miles to Shattuck Avenue. Turn right on Shattuck Avenue to Addison Street. Turn right on Addison Street. The Jazzschool is immediately on your right.

From East of Berkeley:

From Highway 24, take the Berkeley exit: Highway 13/Tunnel Road/Ashby Avenue. Drive west on Ashby for 2 – 3 miles. Turn right on Shattuck Avenue. Drive north to Addison Street and turn left. The Jazzschool is immediately on your right.

From the South Bay:

Take 880 North to I-80 East/Sacramento towards Berkeley. Take the University Avenue exit. Go east (towards the hills) 2 miles to Shattuck Avenue. Turn right on Shattuck Avenue to Addison Street. Turn right on Addison Street. The Jazzschool is immediately on your right.



JAZZSCHOOL INSTITUTE

2087 Addison Street • Berkeley, California 94704

510.845.5373 • www.jazzschool.org

Bay Area Rapid Transit — BART

The Jazzschool Institute is located less than a block from the Downtown Berkeley BART station. Please visit www.BART.gov for specific train information. The Downtown Berkeley BART Station is located in downtown Berkeley on Shattuck Avenue between Center Street and Allston Way. BART serves San Francisco/Colma, SFO/Milbrae, Fremont, Richmond, Dublin/Pleasanton, and Pittsburg/Bay Point.

AC Transit

There are nineteen AC Transit bus lines that service the downtown Berkeley area. All buses are wheelchair accessible and can transport bicycles. Please visit 511, www.actransit.org for specific train information.

Bus lines: F, FS, 800, 1Lx, 52L, 1R, 51S, 7, 9, 15, 18, 19, 51, 65, 67, 79, 604, 605, 851.

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510 845-5373 phone
510 841-5373 fax
email: info@jazzschoolinstitute.org
www.jazzschoolinstitute.org



Those who descend a short flight of stairs to the school's basement digs in the former Kress "dime store" find a warren of soundproofed classrooms, students of all ages and a jazz education program that has put the Jazzschool on the map as one of the most vital centers of jazz education in the West."

David Wiegand, *SF Chronicle Datebook* October 10, 2010

Globally recognized as America's music, originating in the great city of New Orleans just a century ago through the African American experience, today jazz is performed and listened to by people of all ethnicities, backgrounds, ages and creeds. Indeed, jazz is considered by many to be America's greatest artistic gift to the world. The understanding and appreciation of jazz is integral to understanding and appreciating American history and culture. It's an outstanding artistic model of individual expression and democratic expression, as well. And there's probably no better example of democracy than a jazz ensemble: individual freedom, but with responsibility to the group. It's essential that we preserve, develop and expand this treasured art form for our future generations by recognizing and elevating the importance of our jazz education programs in every single school across America."

First Lady Michelle Obama at the White House Music Series, "The Jazz Studio," on June 15, 2009