

Your application has been received and accepted to attend the world-famous



2019

JAMEY AEBERSOLD SUMMER **Jazz** WORKSHOPS

PRESENTED AT THE

UofL

UNIVERSITY OF LOUISVILLE
LOUISVILLE, KY



WEEK A

June 30th - July 5th

WEEK B

July 7th - July 12th

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IT IS CRITICAL THAT YOU READ THIS HANDBOOK CAREFULLY BEFORE YOU ARRIVE!

**** IMPORTANT **** *by June 1st you must:*

☐ **Pay your balance due / all workshop fees**

☐ **Submit your Required Forms Packet***

Includes ... June 1st checklist, Code of Conduct form (if you are under 18)

****The Required Forms Packet will be sent in a separate email and requires a signature.***

This booklet contains essential information to answer almost all of your questions and will guide you before and during the workshops. **Keep this booklet in a safe place for future reference and/or bring it with you to the workshops.**

We urge you to visit www.summerjazzworkshops.com where you'll find the largest amount of information on the workshops anywhere. We'll do our best to answer your questions and make you feel comfortable. Most importantly, practice, have fun, and we look forward to seeing you this summer!

Please direct all questions and payments to:

Summer Jazz Workshops • PO Box 1244

New Albany, IN 47151-1244 • 1-812-944-8141 (10am-4pm ET)

Contact: Jason Lindsey

jason@jazzbooks.com • www.summerjazzworkshops.com

WARNING: Alcohol, drugs, firearms, fireworks, explosives, or weapons of any kind are not permitted. Anyone found breaking this rule will be immediately expelled without refund and will be subject to the involvement of local authorities. All local and university laws are enforced. We are guests of the University. You are responsible for your conduct at all times. When on campus, security may be reached by calling (502) 852-6111 (or "6111" from a campus phone).

The University of Louisville is a smoke-free campus.

You can not smoke anywhere on campus.

WELCOME TO THE SUMMER JAZZ WORKSHOPS!

Give your playing a huge jump start ... a week with us could change your life!

For 50 years, musicians from all over the globe have turned to Jamey Aebersold's "Summer Jazz Workshops" to improve their jazz playing. During this time, the Workshops have earned a reputation for producing the best intensive programs for learning jazz improvisation. Whether a beginning improviser or a seasoned pro, you'll leave the Workshops and Seminars with tons of new and exciting ideas about how to improve your playing.

Each Year, the Summer Jazz Workshops assemble more than 50 of the nation's leading educators and performers dedicated to providing an intensive learning experience for musicians of all ages and levels. Theory Classes, Ear Training, Combo Performance, and Master Class Sessions allow individuals the opportunity to grow and develop to their fullest potential.

You don't just get theories and academic formulas from artists and clinicians who don't have any method, experience or inclination to tell you how they do what they do -- you get real, practical, hands-on jazz instruction alongside other musicians at your same level.

Who typically attends the workshops?

We typically have around 300 participants at each week-long workshop, made up of approximately 40% (ages 12 - 21) and 60% (ages 21 to 80+!!). We consider this a program for those serious about getting better at jazz improv. Participants travel from all over the world, including these recently-represented countries: Great Britain, Spain, Portugal, France, Germany, Russia, South Africa, Taiwan, Japan, Ecuador, Peru, Mexico, Brazil, Australia, The Netherlands, New Zealand, Korea, Hong Kong and Canada.

RECEIVE INSTANT UPDATES & NOTIFICATIONS!

Get critical information via TEXT!

Communication is critical and getting information to our participants when they are scattered all over the School of Music isn't easy! The Summer Jazz Workshops is now using **remind.com** to help keep all participants up to date on important information, classes, scheduling, underage check-ins, and much more! Remind uses SMS messaging (text messaging) for keeping everyone up to date. Simply visit the links below to get signed up!

- We recommend that everyone sign up for the **ANNOUNCEMENTS**.
- We **strongly*** recommend that participants **UNDER 18**, sign up for the **CHECK IN** announcements.

****In past years, our check-in process has been much improved with the use of this system and the safety and whereabouts of our under 18 participants is our top priority. Participants using this system can also communicate directly with our staff supervisor.***

Your information is never shared - we do not have access to the phone number you use. You can unsubscribe at any time.

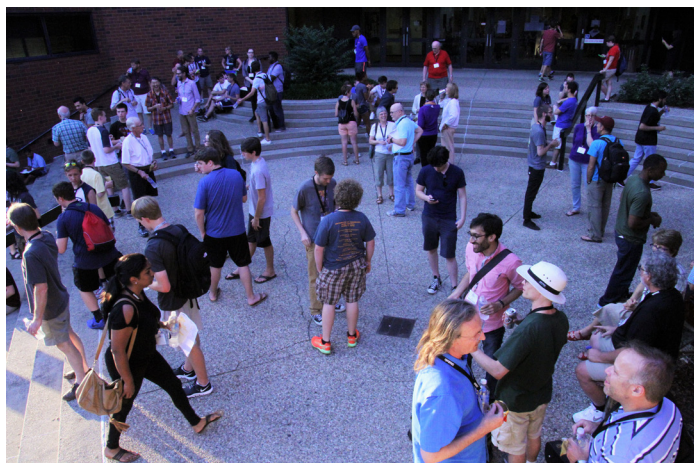
UNDER 18

- Week A Check Ins: remind.com/join/sjwwweeka
- Week B Check Ins: remind.com/join/sjwwweekb

ALL PARTICIPANTS

- Week A Announcements: remind.com/join/sjwwaa
- Week B Announcements: remind.com/join/sjwwba

THE UNIVERSITY OF LOUISVILLE



UofL, School of Music at the Summer Jazz Workshops. Photo © Tina Pastore

Louisville, KY sits on the Ohio River in the mid-western part of the United States. The campus is situated just south of downtown Louisville. The University of Louisville is probably best-known for its basketball team, but they have quietly been building one of the hotter jazz programs.

The Jamey Aebersold Jazz Studies Program features Mike Tracy, Tyrone Wheeler, Anysn Banks, Craig Wagner, Chris Fitzgerald, and Jerry Tolson on the faculty. The School of Music includes two wonderful performance halls, two monstrous rehearsal halls for large ensembles, and numerous classrooms and practice rooms with pianos.

Please remember, we are guests of the University and we hope you have a good time and a wonderful learning experience. Mike Tracy is in charge of the UofL Jazz program, and he and his staff are our hosts, as well as all the staff and administration of the University. Please treat everyone with proper respect and appreciation including all University buildings and facilities.

PAY YOUR FEES WITH A CREDIT CARD

You can pay your balance Online with a credit card. **Please try not to call us to pay over the phone.**

Online payments are processed Online via PayPal. **PayPal accounts are not required.** You may use your PayPal account or a credit card.

To pay your balance Online, please visit ...

www.summerjazzworkshops.com/payonline.asp

DO NOT TYPE THIS ADDRESS INTO GOOGLE -- USE THE ADDRESS BAR OF YOUR BROWSER

Please read the online payment instructions carefully!

#1 -- Do NOT attempt to make an online payment unless you have received your PDF invoice from us via e-mail. You should receive an invoice/statement along with your RED jazz handbook and the Summer Jazz Workshops Handbook via e-mail. The invoice will tell you how much you owe. Check your spam filter. Be sure to add @jazzbooks.com to your white-list if you are experiencing problems.

#2 -- The online payment system allows you to enter THE EXACT AMOUNT (price per item) you wish to pay towards your Summer Jazz Workshop account. You can make as many payments as you'd like as long as everything is paid in full by JUNE 1st. We will apply your payments accordingly.

Please try not to contact us to see if we've received your payment. You should receive notice from PayPal or your credit card statement. ***If we are missing your payment, we will contact you.***

IMPORTANT WORKSHOP INFORMATION

- **REGISTRATION** – Week-long registration is from 12 NOON until 4:00pm on Sunday and 2-Day Registration is from 8:00am to 10:00am on Saturday outside the main entrance (weather permitting; otherwise registration will be in the lobby) of the School of Music. Registration days are very busy as you must take care of on-site registration, audition, theory test, and dorm check-in. It is **VERY** important that you arrive by 9:00am on Saturday (2-Day participants) or 2:30pm on Sunday (week-long participants) to take care of business. If you have a problem or special circumstances, please contact us by **JUNE 1st** so we can discuss arrangements. If you have an emergency on SUNDAY, call 502-852-0522 so we can discuss arrangements.
- **AUDITIONS** – 2-Day Bass/Drum/Guitar Workshop participants will audition on Saturday morning. Those attending Jamey's 2-Day Workshop (who are staying for the week-long session), and all "week-long session only" participants will audition Sunday afternoon. Auditions will begin around 1:00pm, and it's essential that your audition be finished by 4:00pm. Guitar and Bass faculty will have an amp for you to use, and the Drum faculty will provide drums.
- **THEORY TESTS** – All week-long participants must turn in the theory test by 4:00pm on SUNDAY. Your theory test will be given to you at registration upon your arrival to the workshop. There will be a box at the desk in the lobby of the School of Music where you can submit your test.
- **ARRIVALS** – If you have a long drive or cannot get an early flight on Sunday, you should consider arriving on Saturday. If you are planning to arrive on Saturday, and staying in the dorms, let us know **before JUNE 1st**.
- **LOBBY** – There are usually bulletin boards in the lobby. This is where we post classes, special events, notices, etc. The daily schedule is typically posted on a dry-erase board located in the lobby as well.
- **CONTACT** – We cannot accept **incoming personal telephone calls**. If you want to speak to a participant while they are at the workshop, perhaps to know if they arrived safely, **PLEASE HAVE THEM CALL YOU**. Incoming calls should be made **ONLY** in **EXTREME** emergencies. Try calling the School of Music at 502-852-0522, or call the Jamey Aebersold Jazz® offices at 800-456-1388 between 9am and 5pm EST Monday thru Friday. Please, **EMERGENCIES ONLY**. We strongly recommend traveling with a cell phone, especially those participants under 18 years of age. ***NOTE:** Especially on that first weekend when things are getting started it's almost impossible to get in touch with us—we're out doing things like making airport runs and helping folks find the dorms, etc., but emergency callers should be patient and keep trying. Again, it's best if you occasionally check in with those at home so they don't need to call us.*
- **DRESS** – is casual for the entire week, including Friday's student performances, and the evening faculty concerts. The Louisville area can be very **HOT** this time of year, so prepare accordingly. All buildings and dorms are air-conditioned.
- **EARLY?** – There are NO "week-long session" classes on Saturday - If you arrive early (the Saturday BEFORE), registration begins SUNDAY at 12 NOON. If you are staying over until the Saturday morning AFTER the workshops, the workshop officially ends after your combo performance on FRIDAY. Your combo performance time will be announced on Wednesday or Thursday so **YOU** can notify parents or friends who want to hear you perform. Parents and friends are also welcome to attend the evening faculty concerts free-of-charge.
- **TWO WEEKS?** – Participants who are here for BOTH week-long sessions must "register/check-in" on BOTH Sunday's (or Saturday if you are participating in the 2-Day Bass/Drum/Guitar Workshop). You'll get a new registration packet, theory test, audition sheet (yes, you'll audition again) ... and follow the same schedule for both weeks, however being placed in a different combo and different classes. If you're parking on campus, be sure to purchase a TWO WEEK permit at the lobby desk in the school of music.
- **IT IS ABSOLUTELY CRITICAL THAT YOU ATTEND ALL CLASSES AND CONCERTS.** In addition to these activities being the focus of the workshop, we are always making announcements and trying to get information and messages to people. We have to be able to count on you being in the right spot so we can deliver any important information, especially in the unlikely event of an emergency.
- **DORMS** – Your dorm key(s) should be turned in with the University housing staff before you leave or you **WILL** be charged - **a minimum of \$100 for each key!** You cannot return your keys to our Summer Jazz Workshop staff -- they must be returned to the dorm, in your designated dorm building and signed over to University housing staff.

IMPORTANT WORKSHOP INFORMATION (cont.)

- **PARKING** – Parking permits will be available at the School of Music lobby desk. CASH or CHECK only – NO CREDIT CARDS. If you are staying for 2 weeks, be sure to ask for a TWO WEEK PERMIT.
- **PRACTICE ROOMS** – Practice rooms are available throughout the school of music. If the door seems locked, try simply pushing on the door. If it still won't open, it means we are not allowed to use that particular room. For example, there are several practice rooms with really nice pianos in them that are reserved for the classical students at the University.
- **LOST & FOUND** – We will have a box for lost and found items at the desk in the lobby of the School of Music. If you find anything, please bring it to the desk ... someone may be looking for it!
- **FREE PLAY-A-LONG?** – If you are attending a week-long session, and paid **IN FULL BEFORE JUNE 1st** (or the payment is postmarked by JUNE 1st), you can pick up your free play-a-long at the workshop in the Jazz Book Store starting on **TUESDAY**. We'll have a record of your payment and eligibility for a free set.
- **COLLEGE/GRADUATE CREDIT** – Week-long participants can apply for grad and undergrad credit, from 1 to 3 hours. You must apply for admittance to UofL (for a nominal fee). Once you are accepted, you must then register, then pay per credit hour. The fees are online at www.louisville.edu then do a search. You must pay the UofL fees and you have to pay the workshop fees as well. For the grade, someone will observe you in class and at the final student concert. You will be given a theory test and must write a paper on your experience at the workshop. To discuss further details, please contact: Michael A. Tracy, Professor of Music, Director, Jamey Aebersold Jazz Studies Program, University of Louisville, Louisville, KY 40292, 502 852 6032, www.louisville.edu
- **JAM SESSIONS** – Each night after the concerts, we will have several rooms opened up for jam sessions. Feel free to grab your instrument and jump right in. **If you wish to jam in your combo room, you must get permission from your combo instructor for us to unlock the room.** The instructor must sign-off on a "permission" sheet located at the School of Music lobby desk. Come to the lobby FIRST, and a staff member will verify that the room can be unlocked. It's not a bad idea to remind your combo instructor to sign off on the room however, some instructors will not sign off on the room for various reasons, usually privacy and/or equipment issues. Please be respectful as **the decisions to use combo rooms after hours are at the sole discretion of the combo instructor.** There are a few other notes to keep in mind:
 - Only the combo members are allowed in the room
 - Don't move around or take any equipment that doesn't belong to you, or hasn't been checked out to you (rental equipment). If you need extra equipment for a jam session, **FIND A STAFF MEMBER.** We will get you what you need, but please **DON'T TAKE EQUIPMENT** or **MOVE ANYTHING FROM ROOM TO ROOM.**
- **EMERGENCIES** – In the unlikely event of an emergency, there are several ways to alert University police. There are panic buttons in the women's restrooms as well as in all the practice rooms (**which are VERY easy to set off**). If you accidentally push a panic button, come alert any of the workshop staff at the lobby desk in the School of Music. We need to alert any false alarm to the University Police. Additionally, the University Police can be reached by calling (502)-852-6111 or simply 6111 from a campus phone (anywhere on the University of Louisville campus).
- **CANCELLATIONS** – Our refund policy might be the best you will ever find! If you have to cancel for ANY reason at ANY time, we will refund all of your money except for the non-refundable deposit which we keep to cover the costs of administration, etc. (**but, please let us know if you can't attend as space is limited and there may be someone waiting to fill your spot!**). In all cases, refunds will typically be processed by August 1st.
- **DEPARTURES** – If you are flying home, please do not schedule any flights which would leave Louisville before 5:00pm on Friday. If you do, it makes it very difficult for us to get you to the airport on time. Those flying out on Saturday morning will be taken to the airport by 10:00am, so if your flight is not until later in the day, be prepared to wait at the airport.
- **JAZZBOOKS.COM** – There will be discount Jazz Books, CD's, and DVD's for sale from the Jamey Aebersold Jazz® Catalog and jazzbooks.com. If interested, bring cash, checks, traveler's checks, or credit cards.

MESSAGE TO PARENTS OF PARTICIPANTS UNDER 18

This workshop is for mature, responsible participants.

This workshop is for adults and **VERY** serious students of Jazz. We take very seriously the safety and comfort of all participants, but we are not equipped to supervise younger participants like some other music camps with which you may have experience. Participants must be responsible to get to classes on their own and on time. We are always here to help, but we **do not** get 100+ students out of bed and escort them to their assigned classes each day.

Generally speaking, students are responsible for their own behavior. Behavior such as:

- **Habitually missing required check-in's ...**
- **Staying up all night making noise or otherwise disturbing others ...**
- **Sleeping in, skipping classes or concerts ...**
- **Inappropriate behavior with persons of the opposite sex, ...**
- **Wandering from campus, etc. ...**

... **WILL NOT BE TOLERATED**. We are neither able nor interested in having participants who are not yet ready to handle the genuine responsibility of being on their own.

If you don't know if your student is ready for this, then please consider waiting to attend the Workshop.

Every participant under the age of 18 is required to sign and agree to our CODE OF CONDUCT. Any violation of this agreement is grounds for immediate dismissal from the workshop without refund.

The code of conduct form should be included in your required forms packet (if you are under 18).

*If your child or ward is not able to behave in a respectful, responsible, and courteous manner, we will call you and send them home immediately without refund. We reserve the right in all cases to determine what is inappropriate conduct by minors, and we accept absolutely no responsibility for any behaviors in which they may engage that is destructive or endangers themselves or others. Please refer to the code of conduct for more information about our expectations in regard to conduct during the workshops. **WE HAVE SENT PEOPLE HOME AND WILL DO SO AGAIN WITHOUT HESITATION IF OUR POLICIES ARE NOT RESPECTED.***

We strongly recommend traveling with a cell phone.

WARNING: Alcohol, drugs, firearms, fireworks, explosives or weapons of any kind are not permitted. Anyone found breaking this rule will be immediately expelled without refund and will be subject to the involvement of local authorities. All local and University laws are enforced. We are guests of the University. You are responsible for your conduct at all times. When on campus, security may be reached by calling (502) 852-6111 (or "6111" from a campus phone). **The University of Louisville is a smoke-free campus. You can not smoke anywhere on campus.**

OPTIONAL WAIVER RELEASING STUDENT FROM REQUIRED CHECK-IN(S)

If your student is commuting to/from campus or staying with his/her parent/guardian while attending the Summer Jazz Workshops, a release form may be signed that will exclude the student from participating in our required check-in as outlined in our Code of Conduct Agreement. **These waivers must be signed IN PERSON at the SUMMER JAZZ WORKSHOPS by a PARENT or LEGAL GUARDIAN - NO EXCEPTIONS.**

Should you wish to release your student from the supervision of the Summer Jazz Workshop, please inquire with us at the main desk in the lobby of the School of Music during registration on Saturday or Sunday.

2-DAY WORKSHOPS

Registration

- Registration is from 8:00am - 10:00am on SATURDAY in the lobby (or outside the main entrance; weather permitting) of the School of Music. Sessions begin at 10:00am.
- The sessions are held from 10:00am Saturday until approx. 4:00pm (w/breaks for lunch) and Sunday from 9:00am until approx. 3:00pm.

Jamey's 2-Day Seminar

Instruments are welcome, but not required. Jamey may ask if someone wants to demonstrate, etc. A jam session will be held at the end of the first day. The jam session is not required, but we encourage you to jump right in and try what you've learned! *(Please review the section **INSTRUMENTS & EQUIPMENT** for further details)*

IF YOU ARE STAYING FOR A WEEK-LONG WORKSHOP ... After Sunday's session, you will not need to stand in the registration line again. You will fill in your theory test, turn it in to the desk in the lobby of the School of Music and go to your audition. Audition rooms will be posted in the lobby of the School of Music. Don't worry ... We'll help you know what to do.

2-Day Bass/Drum/Guitar Workshop

Participants are required to have instruments. There may be optional jam sessions on Saturday night to give everyone a chance to try out what is learned, plus you'll have lots of playing time during the week-long workshop. There will also be many handouts, and all of them will be discussed thoroughly. *(Please review the section **INSTRUMENTS & EQUIPMENT** for further details)*

IF YOU ARE STAYING FOR A WEEK-LONG WORKSHOP ... After Sunday's session, you will not need to stand in the registration line again. On Sunday afternoon, you will fill in your theory test, turn it in to the desk in the lobby of the School of Music. You do NOT need to audition again. Don't worry ... We'll help you know what to do.

What else do I need to bring with me, besides my instrument?

- This workshop handbook
- Your JAZZ HANDBOOK (the RED book) (a hard copy will be given to you at registration upon your arrival)
- A notebook, manuscript paper, pencils, pens, etc.
- Audio recorders are welcome (sorry, **NO VIDEO**)



Photo © Tina Pastore

INSTRUMENTS & EQUIPMENT

What do I need to bring with me?

Everyone should bring his/her instrument and you should bring pens, pencils, and notebook paper or manuscript paper. Audio recorders are welcome and encouraged in all classes and concerts - but NO VIDEO except FRIDAY'S STUDENT CONCERT; You are allowed to video the FRIDAY student concerts.

- **GUITAR** and **BASS** players must bring an amp and extension cords. If you are flying, or your amp is simply too big to fit in your car, we can provide an amp for you. **You MUST let us know that you need an amp by JUNE 1st.** You still need to bring cables, cords, etc.
- **DRUMMERS** can bring your own drum set. If you are flying, or your drums are simply too big to fit in your car, we can provide a drum set and hardware for you - WE DO NOT PROVIDE CYMBALS. **You MUST let us know that you need a drum set by JUNE 1st.** You still need to bring sticks, brushes and CYMBALS.
- **VOCALISTS, FLUTE** and **STRINGS** generally, you will not need amplification during their group rehearsals. You do not have to bring an amp. String players might want to have a small pickup with them. Microphones and amps will be provided for the final student concerts.
- **PIANISTS** - there are plenty of Acoustic Pianos available for your group rehearsals and in the practice rooms. There is no need to bring a keyboard of any kind.

If you need an AMP or DRUMS, you MUST tell us by JUNE 1st. As a courtesy, we provide all of your rental equipment free-of-charge.

Instrument Storage

When you arrive at the workshop either FRI., SAT. or SUN., you can store your personal equipment in the LOADING DOCK. Locate a staff member in the lobby of the School of Music and tell them you have equipment to store and they will help you.

You will not retrieve your equipment until after the final concert on SUNDAY.

Immediately following the final concert on SUNDAY, anyone who has stored equipment in the loading dock should remain in the auditorium to receive their combo room assignment. Instructions will be given on how to move your equipment to your combo room before Sunday night ends. **Everyone else will receive their combo and theory assignments first thing Monday morning. Assignments will be posted in the lobby of the School of Music.**

If you are attending the 2-Day BASS/DRUM/GUITAR Workshop prior to the week-long ... **YOU MAY BE ASKED TO USE A RENTAL AMP OR RENTAL DRUMS EVEN IF YOU HAVE YOUR OWN EQUIPMENT** for the duration of the 2-Day session. You will be able to use your own equipment for the week-long workshop.

We will have instrument storage for during LUNCH and DINNER or at the meal facility. Please inquire at the desk in the lobby of the School of Music and we will have staff to direct you.

INSTRUMENTS & EQUIPMENT (cont.)

Individual Locker Storage

Horn players and/or guitar players might **consider bringing a combination lock to use with the lockers**. It might save you from carrying your instrument everywhere; especially at meal times. Lockers are limited, on a first-come, first-served basis and are located throughout the School of Music. If you find a locker in the School of Music without a lock on it, it's yours for the week!

Rental Equipment

Those who have requested rental equipment will have their equipment delivered to your assigned combo room by our staff before the first combo rehearsal on Monday morning.

PLEASE DO NOT LEND or USE ANY RENTAL EQUIPMENT NOT ISSUED TO YOU. You WILL BE HELD RESPONSIBLE for assigned rental equipment that is lost or damaged.

If you need an AMP or DRUMS, you MUST tell us by JUNE 1st. As a courtesy, we provide all of your rental equipment free-of-charge.



Faculty Member JB Dyas, Bass w/workshop participants. Photo © Tina Pastore

TRAVEL INFORMATION

Arrivals

Keep the workshop schedule in mind when arranging your arrival time.

- Registration for the 2-day workshops begin on Saturday at 8:00am. You should arrive on campus no later than Saturday at 9:00am.
- Registration for the week-long workshops begin Sunday at 12 NOON. You should arrive on campus no later than Sunday at 2:30pm.

If you arrive on Friday or Saturday, please try to arrange travel between 9am and 9pm. There is an extra charge for any extra night in the dorm. **You MUST let us know if you need an extra night in the dorm by JUNE 1st.** There are NO activities or meal plans scheduled for Friday or Saturday.

Departures

Keep the workshop schedule in mind when arranging your departure time.

- The 2-day workshops end on Sunday around 3:00pm.
- The week-long workshops officially end after your group has performed on Friday

Week-long participants may leave immediately following your performance. There is **NO** way to determine when your combo will perform until Wed. or Thurs. We suggest you not book any flight until **AFTER** 5:00pm on Friday.

Airport Shuttle Service Information

If you are flying into Louisville AND staying in the dorms, **we can pick you up at the airport for a fee.** You will fly into **Louisville International Airport (SDF).** It is approx. 10-15 minutes from campus.

If you require shuttle service, please contact us **BEFORE JUNE 1st** with:

- **The day of arrival**
- **The arrival time**
- **The flight number AND the city of the last leg into Louisville**
- **The airline**

WE NEED YOUR FLIGHT INFORMATION BY JUNE 1st. You should submit this information on your JUNE 1st CHECKLIST.

Our airport shuttle is only for those who PRE-PAY FOR THIS SERVICE .
The shuttle drivers have a list of paid participants.

Try NOT to schedule a flight leaving Louisville on Friday before 5:00pm.

We realize this may be difficult. We make every attempt to schedule the final student concerts so each person can perform with their combo. If you find that your travel plans dictate leaving before 5pm Friday, we will do our best to accommodate, but you may miss your combo performance.



LOOK FOR A SHUTTLE SIMILAR TO THE PHOTO ABOVE.

You might see a shuttle other than the one pictured. Details will be emailed just prior to the start of the workshops.

TRAVEL INFORMATION (cont.)

Airport Shuttle Service Pick-Up (Arrivals)

During peak arrival times, we will have someone inside the airport to greet you. Please look for our staff holding a Summer Jazz Workshops sign near the bottom of the escalator or in the baggage claim area. Greeters will have a roster of participants. It is **EXTREMELY** important we have your flight information before you arrive.

SOMETIMES, THERE MAY NOT BE SOMEONE TO MEET YOU IN THE AIRPORT – If you are not greeted inside the airport ...

... after picking up your luggage, walk outside the doors to the curb. Look for a shuttle similar to the one pictured on the previous page. The driver(s) will have a roster of participants and your dorm assignment. If you are having trouble at the airport, look for other musicians (those carrying instruments, etc.) as many people fly in for the workshops.

If the shuttle is not sitting on the curb when you arrive ... DON'T PANIC ... BE PATIENT

There are frequent pick-ups all day, and sometimes the shuttle will be in traffic, etc. If your flight is early or late, **be especially patient** - we have a tight schedule, and if you are late, they may move on and get someone else, and then come back for you. **As long as you have provided us with your flight information, we are looking for you.** Please be PATIENT.

Lost Luggage

In the event that you have baggage problems, please go to the claims office for your airline.

The address for luggage delivery is:

University of Louisville - School of Music
2301 S. Third Street
Louisville, KY 40203

Please give the claims office YOUR phone number. They will contact YOU with delivery information. Please do NOT give them ANY contact information other than your OWN personal information.

Airport Shuttle Service Drop-Off (Departures)

Everyone who signed up and paid for the shuttle service is welcome to simply “catch” the shuttle when leaving the workshops. The shuttle will have a roster of paid participants and you may be asked to verify your information in order to use the shuttle.

You will catch the shuttle at the same location when you arrived -- typically OUTSIDE THE DORM on the CURB. The shuttle will also pick up in the front of the school of music for those needing quicker service after their performance. **It is recommended you catch the shuttle 30 minutes prior to when you need to be at the airport – NOT 30 minutes prior to your flight!!** If you wish to be at the airport an hour before your flight, you need to catch the shuttle 30 minutes prior that ... just in case, this allows for extra time waiting for the shuttle to return from a previous trip.

The shuttle makes continuous trips from all the dorms and the school of music. Get to your stop early!!! It could take up to 30 minutes for you to be picked up.

Departing shuttle times are *(all times are subject to change, listen for announcements)*:

- **FRIDAY** -- 2pm - 7pm
- **SATURDAY**: 5am - 10am (last shuttle at 10am -- NO exceptions)

FLYING AS AN UNACCOMPANIED MINOR - DON'T DO IT!

Critical information regarding participants under 18

The following information is **CRITICAL** to the arrival of participants **UNDER 18** at Louisville International Airport.

Unaccompanied Minor Status is a designation given by airlines to those under 18 who are flying without adult supervision. This designation is sometimes mandatory for students under 14, and optional for students 15-17 years of age.

Individual airline policies vary, but all require, in advance, the name of the exact person picking up the student. This escort must go through security to accompany the student to and from the gate. Additionally, at the time of departure, the escort may not leave the gate until the plane is in the air. A substantial fee per flight leg is typical for this **Unaccompanied Minor Status**.

**** WE MUST ASK THAT YOU DO NOT ASK FOR THIS SERVICE****
**** DO NOT CHOOSE AN AIRLINE THAT REQUIRES THIS SERVICE****

While we are very concerned for your student's safety, the staff of the Summer Jazz Workshops does **NOT** have the ability to escort or pickup 100+ students at their respective gates in the airport. We have over 350+ people coming to our workshops with most ALL of them flying. We have staff with the student's workshop airline arrival schedule located in the airport concourse to meet students and assist them in finding the luggage claim, shuttle service, etc. **We account for all students under 18 upon their arrival.** If it appears they were not on the flight, or we are unable to locate them, **we will notify you immediately.** We understand that flights can be delayed, canceled, or missed.

WE INSIST THAT YOU CONTACT THE AIRLINE OF YOUR CHOOSING where your student will be allowed to travel as an **ADULT**.



Jamey Aebersold and Chris Potter. Photo © Tina Pastore

DORM ACCOMMODATIONS

Housing at the University of Louisville

For those staying on the University campus, you will be housed in the University Dorms. If you are flying in and using our airport shuttle service, our shuttle staff will have your dorm assignment and take you directly to the dorm where you will check in.

If you are driving, be sure to first visit the school of music lobby for your dorm assignment if you have not yet found your assignment online (a list will be posted online after June 1st and you will be notified by email). Someone will be in the lobby to assist you OR a list will be posted on the desk. Find your workshop ID# and your dorm assignment on the list. You must go to the dorm and check-in just as you would a hotel. They will give you keys, etc.

We cannot, under ANY circumstances guarantee the type of room or building to which you will be assigned. All dorms and room availability is under the discretion of the University of Louisville to which we have no control.

- **KURZ HALL** – Participants will live in two bedroom, double-occupancy suites. (Four persons total, two per room, sharing an adjoining bathroom; Two persons total, sharing a bathroom).
- **COMMUNITY PARK** – Participants will live in two bedroom, double-occupancy suites. (Four persons total, two per room, sharing an adjoining bathroom; Two persons total, sharing a bathroom).
- **BETTIE JOHNSON HALL** – Participants will live in two to four bedroom suites. (Two or Four persons total, one person per room, each with a private bathroom, or a shared bathroom per 2 people).

Remember, the dorms we use may be DOUBLE-OCCUPANCY. We cannot guarantee the use of any building as we are limited by what the University provides. We assign roommates based on SEX and AGE. **If you wish to room with someone, you must let us know by June 1st.** We cannot honor late roommate requests. NO EXCEPTIONS.

Amenities

NEW FOR 2019 - For \$16.00, University Housing will provide you with linens!

Linens include:

- One Pillow w/case
- 2 Sheets
- 1 Blanket
- 1 Bath Towel
- 1 Hand Towel
- 1 Wash Cloth

*** IMPORTANT ***

If you need us to provide linens, you must have it added to your application/registration - please contact jason@jazzbooks.com if you have not yet selected this option.

You may prefer to bring your own linens or an extra pillow or blanket or other items such as:

- Alarm clock and any other personal items*
- Laundry Detergent (facilities are in each dorm, but require detergent and may require a fee for usage)

*We must emphasize that the dorm rooms are **NOT** hotel rooms. Please do not show up expecting a hotel experience - The rooms are completely bare. Anything that a person uses routinely must be brought with you. For example, there is no waste basket or plastic bag(s) to collect trash, or even a cup to use in brushing one's teeth.

Each dorm is equipped with:

- Laundry facilities (you provide detergent, etc.)
- FREE WI-FI* (subject to availability, inquire at the dorm)
- A Shower Curtain
- Bathroom Tissue

NO PLAYING INSTRUMENTS IN THE DORMS – There are UNIVERSITY STUDENTS LIVING IN THE DORMS, TAKING SUMMER CLASSES AND STUDYING – PLEASE BE RESPECTFUL – NO LOUD MUSIC ANYWHERE. Please use headphones. The practice rooms in the School of Music will remain open each evening until about 11:30pm.

Please report any maintenance issues immediately. If you do not report these issues, you could be held responsible.

MEAL PLAN

The University Club

The meal plan offered as part of the Summer Jazz Workshop is at **The University Club**. It is located about a block from the School of Music (very close).

Participants on the week-long meal plan can enjoy an all-you-care-to-eat, catered dining experience. Each menu will vary from day to day, and there will be various options offered.

Having reviewed the venue and experiencing the food, we believe the menu should suit most people. A variety of vegetarian and gluten free options will be available for those with special dietary needs.

In addition to great meals, each day during lunch, you will have the opportunity to hear different jazz groups made up of the Jamey Aebersold Workshop Faculty. This is also a great opportunity to dine with the faculty and get to know them better as individuals, not just teachers.

The first meal will be Sunday evening, and the last meal will be Friday evening (the plan includes every breakfast, lunch, and dinner in between – 16 meals!). **Bring your name tag – This is your meal ticket if you are on the meal plan.**

If you choose to not sign up for the meal plan, you will still be able to buy your meals at **The University Club**. You can pay cash or use a credit card at the door, and eat with everyone.

If you are arriving early to the workshop or leaving late, be sure to bring some extra money for any meals not covered by the plan.

If you choose not to sign up for the meal plan, or are looking for a place to get those meals on Saturday, there are several local restaurants located on the University of Louisville campus; all within walking distance. This list represents a few places within walking distance:

- Noodles & Company
- The Comfy Cow (Desserts & Ice Cream)
- Home Run Burgers and Fries
- Mt. Fuji (Japanese)
- Qdoba Mexican Grill
- Jimmy Johns (Subs)
- Quills Coffee
- China Inn (Chinese)
- Insomnia Cookies
- Maria Mediterranean Grill
- McDonalds
- Taco Bell
- Papa John's Pizza



University Club Used by Permission, www.uclublouisville.org

MUSICAL PREPARATION

What can I do to get the most out of the workshop?

On Sunday afternoon, you will take a short, informal audition and fill in a theory test. This process will allow the faculty to place you in a small group or combo, theory class and master class with others of your same level of proficiency.

The auditions are informal and relaxed. The more you know about scales and chords (arpeggios) before you arrive, the more you will feel comfortable and benefit from the week.

Bring the JAZZ HANDBOOK (the RED book) to the Workshop (a PDF version is included and a hard copy will be provided at the Workshop).

We do not require you to buy any materials for the workshops, but there are several items (available from the **Jamey Aebersold Jazz®** Catalog - www.jazzbooks.com) which, if studied in advance, will allow you to better enjoy and benefit from the week:

- "Practicing Jazz: A Creative Approach" by David Baker
- "How To Practice Jazz" by Jerry Coker
- "Improvising Jazz" by Jerry Coker
- "The Jazz Language" by Dan Haerle
- Vol. 1 "How to Play Jazz and Improvise" Jamey Aebersold Play-A-Long (BK/2-CDs)
- Vol. 21 "Gettin' It Together" Jamey Aebersold Play-A-Long (BK/2-CDs)
- Vol. 24 "Major & Minor" Jamey Aebersold Play-A-Long (BK/2-CDs)
- Vol. 42 "Blues In All Keys" Jamey Aebersold Play-A-Long (BK/CD)
- Vol. 54 "Maiden Voyage" Jamey Aebersold Play-A-Long (BK/CD)
- Vol. 70 "Killer Joe" Jamey Aebersold Play-A-Long (BK/CD)

The more you know and can play, the more you'll get out of the Week. Scales and chords are waiting to become friends with you. Memorize some melodies to songs, too! If you're looking to begin working on some of the tunes you'll play and hear frequently at the workshop, below is the best place to start:

- Blue Bossa
- Blues in Bb
- Blues in F
- Satin Doll
- Maiden Voyage
- Summertime
- Doxy
- St. Thomas
- Autumn Leaves



Strings Faculty, Sara Caswell. Photo © Jason Lindsey

ABOUT YOUR AUDITION

It will be quick and painless!

Your audition for the Summer Jazz Workshop serves two purposes:

1. It provides an opportunity to become more acquainted with some of the faculty who will be working with you this week.
2. It ensures that you are placed in a combo or small group whose members are approximately at the same stage of development as you. This should cause everyone to feel more comfortable with their musical environment.

The purpose of the audition is not to determine whether or not you are accepted into this workshop.

Everyone attending this workshop, from beginning students to very advanced students, will be accommodated. Age is not a factor - so whether you are eight, eighteen, or eighty, **there is absolutely no need for you to be nervous or apprehensive about the audition!**

The specific nature of your audition may vary, depending on your instrument; but you can be sure, regardless of the instrument, it will be brief (about 5 minutes). This is because:

1. The faculty is very experienced at making accurate musical assessments within a few moments.
2. There are so many students to hear in one short afternoon.

Don't be offended if your audition seems unusually short (2-3 minutes), or if the faculty interrupts you in the middle of something. It simply means they have heard enough to place you into the right situation.

Most instrumentalists (except for drummers) will be asked to play some scales, perhaps play a couple of choruses of a blues, and probably sight-read a melody and improvise on the chord progression of that melody. In addition to melodic playing, **Pianists and guitarists** will probably be asked to read/play a chord progression and **bassists** will probably be asked to play a walking line over "changes." **Drummers** are usually asked to play various styles such as swing, latin, or bossa rhythms. **Drummers** may also be asked to solo or "trade fours." To prepare for the week, we suggest practice on major, minor (Dorian minor), and dominant 7th scales/chords. Try to memorize the chords and scales to the Bb and F blues (concert key), and practice improvising on the blues.

If the faculty asks you for a scale you don't know, simply tell them you can't play it. If you don't read music, just say so. If you only improvise by ear or have never improvised before, give it your best shot. Don't be intimidated or embarrassed about anything you might be asked to play.

You came here to learn, we came here to help you to learn, and we all have to start somewhere.



Participants fill the lobby. Photo © Tina Pastore

FINAL REMINDERS

What do I do now?

- Pay your balance!
- Submit your **REQUIRED FORMS PACKET***:
 - Submit your June 1st checklist with your flight information if you are using the airport shuttle.*
 - Submit your June 1st checklist with your roommate request.*
 - Submit your June 1st checklist with your needs for an amp or drum set.*
 - Submit your June 1st checklist and let us know if you are staying over on FRIDAY, session "A" only.*
 - Submit your Code of Conduct form if you are under 18*
- Practice, practice, practice! The more you know, the more you'll get out of the week.

****The REQUIRED FORMS PACKET will be sent in a separate email and requires a signature.***

Don't forget ...

- **JUNE 1ST** is the deadline to pay the balance of tuition and fees, send flight information, request a roommate, reserve rental equipment and tell us if you are staying over on FRIDAY, session "A". **Mark this date on your calendar!**
- **Please double-check everything carefully**, read everything carefully, and re-read everything extra carefully again.
- **Call home!** If someone is expecting you to call home when you arrive at the workshop, **PLEASE CALL THEM!**
- **Check the lobby!** The lobby in the School of Music is where we post scheduling changes, and up-to-date information. Check for any new information throughout the day and at the evening concerts.
- **DO NOT** play your instruments in the LOBBY of the School of Music or in the dorms. There is a TREMENDOUS echo, and people playing their instruments can cause a LOT of unnecessary noise. Please use the practice rooms.
- **TUESDAY** in the JAZZ BOOK STORE is the when you can begin picking up your FREE Jamey Aebersold Play-A-Long. You can pick it up anytime during the week.
- **WEDNESDAY** is the day to begin thinking about when you need to catch the airport shuttle on FRIDAY and SATURDAY.
- **FRIDAY's** final meeting in Comstock Hall is VERY important. We will be discussing explicit instructions on how/when to check out of the dorms, and how to catch a ride to the airport on both Friday and Saturday. It is CRITICAL that you attend!
- **PLEASE** visit www.summerjazzworkshops.com; If you'd like, visit www.jazzbooks.com

Important Phone Numbers

PLEASE RESPECT THE PRIVACY OF THESE NUMBERS AND USE ONLY WHEN NECESSARY

University of Louisville School of Music Lobby 502-852-0522
8:00am thru 12 Midnight DURING THE WORKSHOP DATES ONLY

University of Louisville Department of Public Safety 502-852-6111
POLICE DEPARTMENT - EMERGENCIES ONLY! 24 hours a day/7 days a week

Jamey Aebersold Jazz® Offices 800-456-1388
9am - 5pm Eastern Time Monday-Friday

CAMPUS MAP

Parking

You will need a permit to park on campus. The cost for this permit in 2016 was \$10.00 for EACH WEEK, so a TWO WEEK permit was \$20.00. It could be higher for this year so be prepared with cash or check. ***Credit cards can not be accepted for permits.*** This is an unfortunate additional cost for the workshop that is required by the University and we do not profit from the sale of permits.

Permits should be purchased anytime during registration in the lobby of the School of Music on Sunday. **Permits are not required until Monday morning** which means if you are only attending Jamey's 2-Day Seminar, you will not need to purchase a parking permit.

The parking situation is strict and you WILL get a ticket or possibly be towed if you do not have a permit!

Permits allow you to park in **DESIGNATED AREAS ONLY (Typically, the Yellow lots marked on the adjacent map)**. Due to possible last-minute changes, we will inform you of the appropriate parking areas at the time of purchase.

These areas are NOT necessarily near the School of Music, but is typically near the dorms. You may park on 2nd & 3rd streets for free anytime ***IF*** you can find a spot.

You will need to purchase a separate parking permit for **EACH WEEK** you are participating in the workshops.

Directions

The campus is located south of downtown Louisville. Due to one-way streets, directions depend upon which way you are approaching.

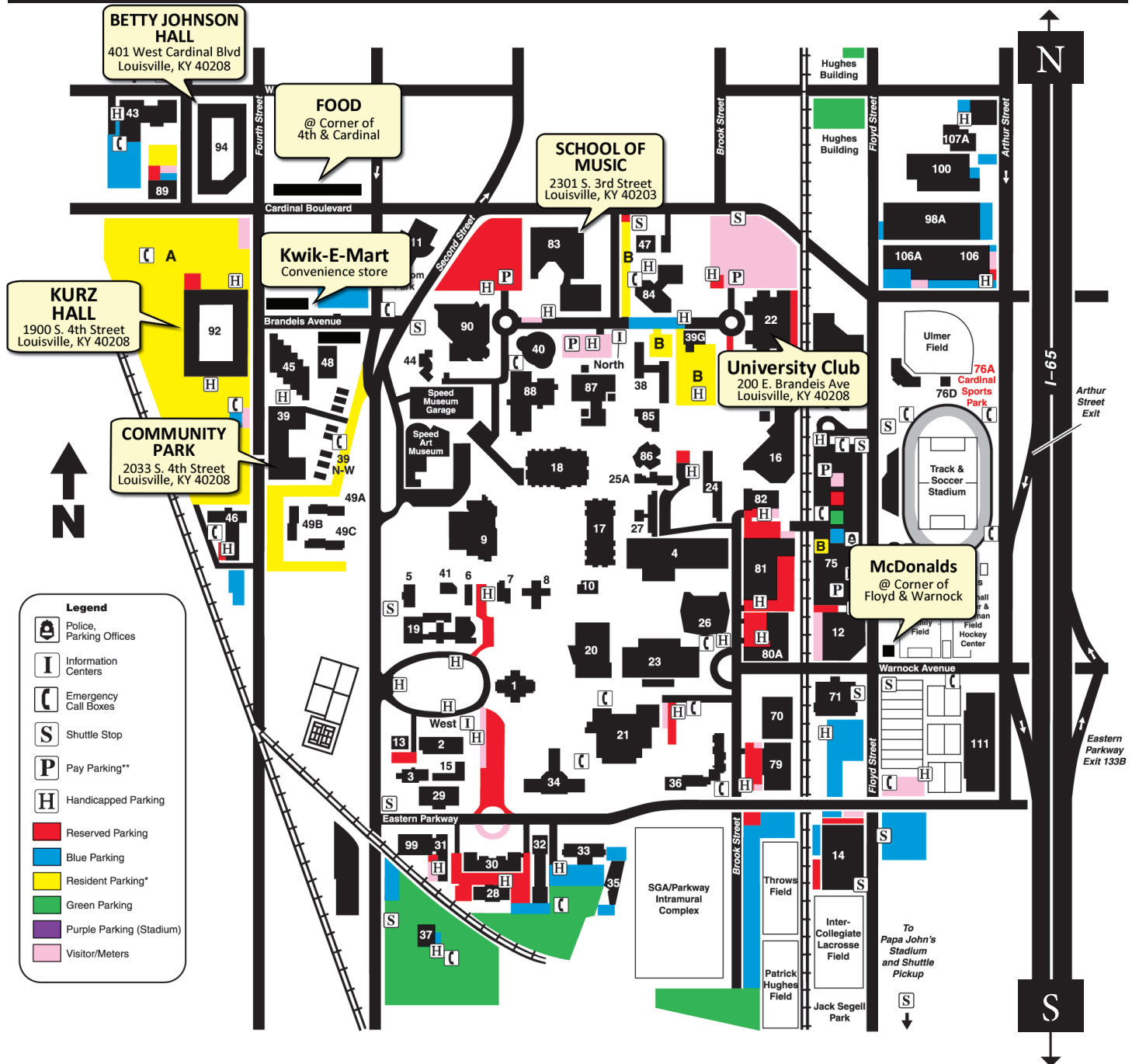
From I-64 or I-71, take I-65 South; take the Arthur Street exit to Brandeis Avenue; turn right onto Brandeis; continue two and a half blocks (Brandeis becomes Cardinal Boulevard) and turn left into the North Entrance (just past the light at Brook Street). As you are entering campus, the School of Music will be to your right.

From I-65 North, follow signs toward downtown Louisville. Take the SECOND Eastern Parkway exit (follow Speed Museum signs), bear right onto Crittenden Drive. Turn right at the light onto Eastern Parkway. Continue until you come to 3rd Street. Turn right at the light onto 3rd Street. Continue past Speed Art Museum (on right). 3rd Street will become 2nd Street at this point. Turn right at the second light onto Cardinal Boulevard. Go one half of a block and turn right into the North Entrance. The School of Music will be on your right.

Final Student Concert Parking

On each **FRIDAY** during the student concerts, visitors to the workshops may park in the **YELLOW** lot at **KURZ HALL** for **FREE** beginning at **12:00 NOON**.

UNIVERSITY of LOUISVILLE CAMPUS MAP



WORKSHOP SCHEDULES

The lobby of the School of Music is where we post scheduling changes, and up-to-date information. Be on the lookout for new information throughout the day and at the evening concerts.

Please be on time to all classes and concerts. You will need a pencil/pen, paper, and all hand-out materials for each class. You should also bring the **Jazz Handbook (the RED book)**. Audio recorders are welcome – **NO VIDEO**.

2-Day “Anyone Can Improvise” Seminar w/Jamey

SATURDAY **All times are approximate and are subject to change*

SESSION	START*	END*
Registration	8:00am	10:00am
Morning Session	10:00am	12:30pm
Lunch	12:30pm	2:00pm
Afternoon Session	2:00pm	4:30pm
Jam Session	4:30pm	6:00pm

SUNDAY **All times are approximate and are subject to change*

SESSION	START*	END*
Morning Session	9:00am	12:00pm
Lunch	12:00pm	1:15pm
Afternoon Session	1:15pm	3:00pm

2-Day Bass/Drum/Guitar Workshop

SATURDAY **All times are approximate and are subject to change*

SESSION	START*	END*
Registration & Auditions	8:00am	9:50am
General Meeting	10:00am	10:30am
Morning Session	10:30am	12:30pm
Lunch	12:30pm	2:00pm
Afternoon Session	2:00pm	4:30pm
Jam Session (Session “A” Only)	4:30pm	6:00pm

SUNDAY **All times are approximate and are subject to change*

SESSION	START*	END*
Master Class	9:00am	10:30am
Morning Session	10:30am	12:00pm
Lunch	12:00pm	1:30pm
Afternoon Session	1:30pm	3:00pm

WORKSHOP SCHEDULES (cont.)

Week-long Workshop

SUNDAY **All times are approximate and are subject to change*

Registration begins at 12:00pm - NOON - on Sunday for all week-long participants.

☐ **REGISTRATION** -- Registration begins at 12 NOON at the Registration Table outside (weather permitting) or inside the lobby of the School of Music. You will receive a name tag (put it on right away, and keep it on all week), theory test, and audition sheet. **You will be instructed to speak to a staff assistant.** Please review **ALL** of the information even if you are already familiar with it. **EVERYTHING** is essential for a successful week of Jazz.

Auditions begins around 1:00pm on Sunday. Please be ready and please be patient.

☐ **AUDITION** -- Audition rooms will be posted in the lobby of the School of Music. Auditions are first-come, first-served. While waiting, fill in the audition sheet and theory test. **AUDITIONS MUST BE COMPLETED BY 4PM.** If you are arriving after 4:00pm, **call us!** Late auditions will be during the faculty concerts on Sunday evening and will **NOT** affect how you are placed in a group.

☐ **COMPLETE and RETURN THEORY TEST** -- It's a great idea to complete your test while waiting to audition. The test is to determine your theory class, so don't spend too much time on it, and don't help each other. There will be a box on the MAIN DESK in the LOBBY for you to submit your test. **Don't forget to return the theory test by 4:30pm on Sunday.**

You have time to check into the dorms. Complete your theory test and audition first.

☐ **DORM ROOM CHECK-IN** -- If you're staying in the dorms, you'll need to check in with the campus housing staff at your designed dorm building to get your keys. Dorm check-in will be from 12pm until about 5pm on Sunday. You will check into your dorms AT the dorm itself; NOT in the lobby of the School of Music. If you are unsure of your dorm assignment, you may speak with any of our staff. We will point you in the right direction. **You can NOT be moved from your given dorm assignment, even if you're not with your friends, please don't ask. Roommate requests must be submitted by June 1st.** We are always full, and simply do not have the space to move people around.

☐ **DINNER AT 5:00pm** -- The Meal Plan is at The University Club. If you are not on the meal plan, you may pay for your meal at the door with cash or a credit card.

☐ **REQUIRED MEETING FOR PARTICIPANTS UNDER 18 AT 7:00pm** -- **This meeting is MANDATORY** and we will take attendance. Please be seated in Comstock Hall by 7:00pm.

☐ **FIRST GENERAL MEETING & FACULTY CONCERT AT 7:20pm** -- For all participants. Please be seated in Comstock Hall by 7:20pm. The first faculty concert will follow.

☐ **RENTAL & STORAGE EQUIPMENT DISTRIBUTION** -- Immediately following the concerts, rhythm section players and/or anyone else who has stored equipment in the loading dock should remain in the auditorium to receive their combo room assignment. Instructions will be given on how to move your equipment to your combo room before Sunday night ends. **Everyone else will receive their combo and theory assignments first thing Monday morning. Assignments will be posted in the lobby of the School of Music.**

Those who have requested rental equipment will have their equipment delivered by our staff before the first combo rehearsal on Monday morning.

WORKSHOP SCHEDULES (cont.)

Week-long Workshop (cont.)

MONDAY *All times are approximate and are subject to change

SESSION	START*	END*
Breakfast @ The University Club	7:00am	8:15am
Under 18 Check-In @ The School of Music	8:00am	8:20am
Theory Class	8:30am	10:00am
Jazz Musicianship	10:00am	11:00am
Combo Rehearsal	11:00am	12:30pm
Lunch @ The University Club (<i>featuring live jazz!</i>)	12:30pm	2:00pm
Master Class	2:00pm	3:30pm
Combo Rehearsal	3:30pm	4:30pm
Dinner @ The University Club	5:30pm	7:00pm
Piano Voicings Workshop (<i>not just for pianists!</i>)	6:15pm	7:15pm
Under 18 Check-In @ The School of Music	7:00pm	7:20pm
Faculty Concerts	7:30pm	10:00pm
Jam Sessions	10:00pm	11:30pm
Under 18 Check-In @ Dorms	10:45pm	11:30pm

TUESDAY *All times are approximate and are subject to change

SESSION	START*	END*
Breakfast @ The University Club	7:00am	8:15am
Under 18 Check-In @ The School of Music	8:00am	8:20am
Theory Class	8:30am	10:00am
Jazz Musicianship	10:00am	11:00am
Play with the Faculty (<i>student workshop id#'s will be posted</i>)	10:00am	11:00am
Combo Rehearsal	11:00am	12:30pm
Lunch @ The University Club (<i>featuring live jazz!</i>)	12:30pm	2:00pm
Master Class	2:00pm	3:30pm
Combo Rehearsal	3:30pm	4:30pm
Dinner @ The University Club	5:30pm	7:00pm
Piano Voicings Workshop (<i>not just for pianists!</i>)	6:15pm	7:15pm
Under 18 Check-In @ The School of Music	7:00pm	7:20pm
Faculty Concerts	7:30pm	10:00pm
Jam Sessions	10:00pm	11:30pm
Under 18 Check-In @ Dorms	10:45pm	11:30pm

WORKSHOP SCHEDULES (cont.)

Week-long Workshop (cont.)

WEDNESDAY *All times are approximate and are subject to change

SESSION	START*	END*
Breakfast @ The University Club	7:00am	8:15am
Under 18 Check-In @ The School of Music	8:00am	8:20am
Theory Class	8:30am	10:00am
Jazz Musicianship	10:00am	11:00am
Play with the Faculty (<i>student workshop id#'s will be posted</i>)	10:00am	11:00am
Combo Rehearsal	11:00am	12:30pm
Lunch @ The University Club (<i>featuring live jazz!</i>)	12:30pm	2:00pm
Master Class	2:00pm	3:30pm
Combo Rehearsal	3:30pm	4:30pm
Dinner @ The University Club	5:30pm	7:00pm
Piano Voicings Workshop (<i>not just for pianists!</i>)	6:15pm	7:15pm
Under 18 Check-In @ The School of Music	7:00pm	7:20pm
Faculty Concerts	7:30pm	10:00pm
Jam Sessions	10:00pm	11:30pm
Under 18 Check-In @ Dorms	10:45pm	11:30pm

THURSDAY *All times are approximate and are subject to change

SESSION	START*	END*
Breakfast @ The University Club	7:00am	8:15am
Under 18 Check-In @ The School of Music	8:00am	8:20am
Theory Class	8:30am	10:00am
Jazz Musicianship	10:00am	11:00am
Play with the Faculty (<i>student workshop id#'s will be posted</i>)	10:00am	11:00am
Combo Rehearsal	11:00am	12:30pm
Lunch @ The University Club (<i>featuring live jazz!</i>)	12:30pm	2:00pm
Master Class	2:00pm	3:30pm
Combo Rehearsal	3:30pm	4:30pm
Dinner @ The University Club	5:30pm	7:00pm
Piano Voicings Workshop (<i>not just for pianists!</i>)	6:15pm	7:15pm
Under 18 Check-In @ The School of Music	7:00pm	7:20pm
Faculty Concerts	7:30pm	10:00pm
Jam Sessions	10:00pm	11:30pm
Under 18 Check-In @ Dorms	10:45pm	11:30pm

WORKSHOP SCHEDULES (cont.)

Week-long Workshop (cont.)

FRIDAY **All times are approximate and are subject to change*

SESSION	START*	END*
Breakfast @ The University Club	7:00am	8:15am
Under 18 Check-In @ The School of Music	8:00am	8:20am
Theory Class	8:30am	9:30am
General Meeting	9:30am	10:00am
Master Class	10:00am	11:00am
Combo Rehearsal	11:00am	12:00pm
Lunch @ The University Club	12:00pm	2:00pm
Student Concerts*	12:00pm	4:00pm
Return Rental Equipment	12:00pm	3:00pm
Dinner @ The University Club	5:00pm	7:00pm
Under 18 Check-In @ Dorms	10:45pm	11:00pm

*The final student concert will begin on Friday afternoon after lunch and generally will finish no later than 4:00pm. The workshop is officially over after your combo has performed. Be sure to check out of the dorm and **return your key to the dorm staff**. **Lost keys cost around \$100 each** - and you **WILL** be charged. Many people are unpleasantly surprised to receive a bill after the workshops are over.



Chris Potter, sax, performs at Lunch in the University Club along with Zvonimir Tot (guitar), Colby Inzer (drums), and Bobby Floyd (B3). Photo © Tina Pastore

ABOUT THE FACULTY

Bass



RICH ARMANDI - *Bass* - One of Chicago's most in demand Bassists and Tubists. Rich has worked with Barry Harris, Marion McPartland, Carl Fontana, Geoff Keezer, Geri Allen, Marcus Printup, and many others. In Classical: Lyric Opera, American Ballet Theater, Grant Park Orchestra, Chicago Brass Quintet, and others; has recorded CDs, soundtracks, commercial jingles and performs constantly in Jazz, Classical, Dixieland, Klezmer, Broadway Shows and other genres. Currently holds faculty positions at College of DuPage, Triton College, and St. Xavier University; has taught at the Jamey Aebersold Summer Jazz Workshops since 1991.



NATALIE BOEYINK - *Bass* - Natalie is an accomplished bassist, composer and educator based in Wilmington, NC. She has worked primarily in jazz and Latin idioms as a bassist, and as a classical pianist and violinist. In 2015, she joined the full-time jazz faculty at University of North Carolina Wilmington. She completed her doctorate in music education at the Indiana University Jacobs School of Music, and she holds a MM in Jazz Performance (University of Louisville), and a BM in Jazz Studies (Indiana University). Natalie is an active jazz bassist, adjudicator and educator and she is the former director of the Attica Strings Project, based in Attica, Indiana. Batuquê Trio is Natalie's latest collaboration, playing contemporary Brazilian, Afro-Cuban, and Caribbean jazz. The trio's first CD, Transparency, was released in January 2015. Natalie has shared the stage with Jamie Baum, Ingrid Jensen, Leni Stern, Reut Regev, Jovino Santos Neto, Joe Piscopo, David 'Fathead' Newman, Jon Hendricks, David Liebman and Lorraine Feather. She also performed with the Jerry Tolson Trio and Quartet, and with Jeff Sherman in Louisville, KY; as well as Bob Stright and Monika Herzig in Bloomington, IN.



J.B.DYAS - *Bass* - JB Dyas has been a leader in jazz education for the past two decades. Formerly the Executive Director of the Brubeck Institute, Dyas currently serves as Vice President for Education and Curriculum Development for the Thelonious Monk Institute of Jazz at UCLA in Los Angeles. He oversees the Institute's education and outreach programs including Jazz In America: The National Jazz Curriculum (www.jazzinamerica.org), one of the most significant and wide-reaching jazz education programs in the world. Throughout his career, he has performed across the country, taught students at every level, directed large and small ensembles, developed and implemented new jazz curricula, and written for DownBeat magazine and other national music publications. He has served on the Smithsonian Institution's Task Force for Jazz Education in America and has presented numerous jazz workshops, teacher-training seminars, and jazz "informances" around the globe with such renowned artists as Dave Brubeck and Herbie Hancock. He received his Master's degree in Jazz Pedagogy from the University of Miami and PhD in Music Education from Indiana University, and is a recipient of the prestigious DownBeat Achievement Award for Jazz Education.



DOUG ELMORE - *Bass* - Doug Elmore is in his 32nd year as Orchestra Director at Floyd Central HS, the current Indiana State Champion Orchestra, and Highland Hills MS in Floyds Knobs, IN. In addition, he is the Music Director of the Floyd County Youth Symphony (IN). Mr. Elmore has taught at the Great Lakes Music Camps, the Kentuckiana Music Festival, the Abersold Jazz Workshops, and has conducted multiple festivals and throughout the Midwest and nation. He will be conducting the Kentucky All-State Orchestra in 2017. He has taught at University of Louisville and Bellarmine University, and conducted for the Louisville Youth Orchestra from 2014-2017. Mr. Elmore has performed as bassist with Music Theatre of Louisville, Actor's Theatre of Louisville, Derby Dinner Playhouse, the WHAS-TV "Crusade for Children" Telethon, and multiple jazz groups throughout the Midwest.

ABOUT THE FACULTY (cont.)



CHRIS FITZGERALD - *Bass, Piano* - Chris Fitzgerald has been a member of the Louisville jazz community as both a teacher and a performer since 1985. During that time, he has performed or toured with Jamey Aebersold, Lynne Arriale, Darius Brubeck, Sonny Fortune, Antonio Hart, Ari Hoenig, Java Men, Norah Jones, Lee Konitz, Dave Liebman, Ben Monder, Harry Pickens, Jean-Michel Pilc, and many others. Chris earned a Master of Music degree in Theory and Composition from the University of Louisville in 1992. Since then, he has become dedicated to jazz education, teaching at various universities in the area and serving as a faculty member at the Jamey Aebersold Summer Jazz Workshops since 1996. He is currently a music professor at the University of Louisville, where his teaching duties include jazz theory, traditional theory, improvisation, jazz bass, jazz piano, and jazz ensembles. He currently devotes much of his creative energy to performing in a number of local performing and recording groups, and to his role as bassist in the original music ensemble Liberation Prophecy.



DAVID FRIESEN - *Bass* - David Friesen has recorded over 77 CD's as a leader/ co-leader and appeared as a sideman or featured artist on more than 100 recordings. He has performed and/ or recorded with many of the great names and legends of jazz including: Stan Getz, Dexter Gordon, Joe Henderson, Sam Rivers, Michael Brecker, Bud Shank, Dizzy Gillespie, Woody Shaw, Freddy Hubbard, Art Farmer, Clark Terry, Joe Venuti, Mal Waldron, Jaki Byard, Kenny Drew Sr., Chick Corea, Milt Jackson, Slim Gaillard, John Scofield, Philly Joe Jones, Elvin Jones, Paul Motian, Jack DeJohnette, Airtio Moreira, and many others. He has performed in

concert as a soloist (Friesen is one of two or three bassists in the world that is able to play a solo concert and keep an audience riveted) and with his own groups throughout the United States, Canada, United Kingdom, Sweden, Denmark, Norway, Finland, Germany, Belgium, Switzerland, The Netherlands, France, Spain, Portugal, Italy, Austria, Hungary, Slovenia, Turkey, Poland, Japan, Australia, New Zealand, Argentina, Chile, China, Russia, Lithuania, Czech Republic and the Ukraine. David Friesen is included in 2 recent separate polls as one of the 100 Greatest Jazz Bassists of all time, and one of 20 of the most influential jazz bassists in the history of jazz. In 1997 he was nominated for the best jazz bassist in the American Jazz Awards ceremony in Los Angeles. Friesen was inducted into the Oregon Music Hall of Fame at the first induction ceremony Sept. 2007 and the Oregon Jazz Society Hall of Fame May 2012. Friesen has written two musical scores for animated shorts, both of which have been Academy Award Nominees David Friesen's original composition Playground placed 2nd in the 2014 International Songwriting Competition with over 18,000 applicants.



LYNN SEATON - *Bass* - presently on the faculty of the University of North Texas. Lynn has done numerous clinics at schools all over the country and in Europe, from elementary schools to colleges, and has been involved with approximately 100 recordings. He has played with some of the true greats of jazz, including Woody Herman, the Count Basie Orchestra, George Shearing, and Tony Bennett. He won a Grammy for a record with Diane Schuur, and was nominated for another Grammy with Woody Herman. Lynn has performed and taught in 49 of the 50 States and 35 different countries.



BOB SINICROPE - *Bass* - Bob founded and continues to direct Milton Academy's jazz program in 1974. The Milton combo has twice won the DownBeat magazine student music award as best high school jazz combo, played at the North Sea, Viennes and Montreux jazz festivals, has performed twice at the White House for President and Mrs. Clinton and has toured South Africa eleven times. Bob has taught for the Aebersold summer workshops since 1981 and directs its weekend workshop for bassists, guitarists and drummers. Bob is also on the faculty of Victor Wooten's Berklee Bass workshop. In 2007, Bob became the inaugural recipient of the

John LaPorta - Jazz Educator of the Year awarded by the International Association for Jazz Education and Berklee College. In 2010 Bob was received DownBeat magazine's Jazz Education Achievement Award and the National Youth Development Council's Service Award for his work with young people. He is Past President and remains a Board member of the Jazz Education Network (JEN). Bob has conducted workshops throughout the world and works regularly as a jazz bassist in the Boston area. His "World Leaders" group's CD "Mucho Gusto" has meet with critical acclaim.

ABOUT THE FACULTY (cont.)



TYRONE WHEELER - *Bass* - Tyrone is a highly-respected, first-call jazz bassist in the Louisville, Cincinnati, and Indianapolis regions. He has performed with James Moody, Bobby Shew, Ira Sullivan, JJ Johnson, Jimmy Raney, Jim Hall, David Liebman, Slide Hampton, Eddie Harris, and many others. He has also been in the pit for many Broadway productions and toured with Buddy Rich. Tyrone is featured on many of Jamey's Play-A-Long recordings.

Clarinet



HUNT BUTLER - *Clarinet, Flute, Sax* - teaches woodwinds and jazz studies at Kentucky State University in Frankfort, KY. He received his Bachelor's and Master's degrees in Jazz Studies from Indiana University and has published a number of jazz solo transcription books. Hunt has recorded with David Baker's 21st Century Bebop Band and has performed with Frank Sinatra, Natalie Cole, Ray Charles and others.



RANDY SALMAN - *Clarinet, Sax* - Randy Salman is Professor of Woodwinds and Director of Jazz Studies at DePauw University. A member of the Smithsonian Jazz Masterworks Orchestra and Buselli-Wallarab Jazz Orchestra (Indianapolis), he has performed with the Chicago Jazz Orchestra (charter member), Indianapolis Symphony and Chamber Orchestras, David Baker, Gunther Schuller, Quincy Jones, Tony Bennett, Joe Williams, Clark Terry, Louis Bellson, Ray Charles, and many others.

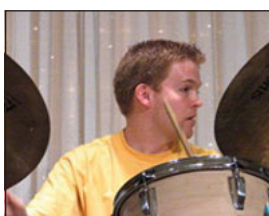
Drums



STEVE BARNES - *Drums* - Steve has appeared with Shelly Berg, Don Braden, Richie Cole, Kenny Drew Jr, John Fedchock, Hal Galper, Eddie Harris, Conrad Herwig, Jay Leonhart, David Liebman, Ron McCurdy, Frank Morgan, Jimmy Raney, Diane Schuur, Lynn Seaton, Bud Shank, Sonny Stitt, Ira Sullivan, and countless others! He has played with big bands such as Blue Wisp Big Band, Tommy Dorsey Big Band, and others. Steve teaches both privately and at the Univ. of Cincinnati's College Conservatory of Music and the Aebersold Workshops. His recent appearances include Bob Sheppard, The Bill Watrous Quartet, Bill Cunliffe's Trio and Sextet.



JONATHAN HIGGINS - *Drums* - Jonathan can be heard performing with many of the local and touring jazz artists in the Louisville area. He is seen quite frequently performing with Jamey's own quartet and helping to promote Jamey's anti-smoking campaign within schools around southern Indiana. He can also be heard on several of the Jamey Aebersold Play-A-Longs!



COLBY INZER - *Drums* - Colby holds music degrees from William Patterson University (Bachelor of Music), and the University Of Louisville (Masters of Music). As a performer in the NY/NJ and Louisville, KY area, he has shared the stage with Vic Juris, Sonny Fortune, Dennis Irwin, Delfeayo Marsalis, Adam Scone and others.

ABOUT THE FACULTY (cont.)



JASON TIEMANN - *Drums* - Jason Tiemann is a New York City based jazz drummer, where he maintains a busy schedule as a freelance performer and educator. Admittedly drawing influence from the great(s) Philly Joe Jones, Tony Williams, Elvin Jones and Billy Higgins, Tiemann is quickly forging his musical voice on the New York scene by fusing his depth of historical foundation with crisp technique and propulsive, intuitive swing. Tiemann previously taught at the University of Louisville for 12 years as professor of jazz drums and percussion. Additionally, he has been an artist/clinician for the Jamey Aebersold Summer Jazz Workshops

since 1998. Before moving to NYC, he was an active component of the Midwest Jazz community where he was in constant demand throughout the region as a performer and educator and was afforded the opportunity to accompany numerous jazz luminaries. Throughout his career, he has performed and/or recorded with an astonishing array of musicians including, but certainly not limited to, Benny Golson, David Liebman, Harold Mabern, Eric Alexander, Mike LeDonne, Peter Bernstein, Slide Hampton and countless others on the New York scene. Jason is an endorsing artist for Yamaha drums, Evans drumheads, and Innovative Percussion sticks, mallets and brushes.

Flute



HUNT BUTLER - *Flute, Clarinet, Sax* - teaches woodwinds and jazz studies at Kentucky State University in Frankfort, KY. He received his Bachelor's and Master's degrees in Jazz Studies from Indiana University and has published a number of jazz solo transcription books. Hunt has recorded with David Baker's 21st Century Bebop Band and has performed with Frank Sinatra, Natalie Cole, Ray Charles and others.

Guitar



COREY CHRISTIANSEN - *Guitar* - After graduating from Utah State, Corey pursued a Master's Degree in Jazz Performance seeking out renowned jazz guitar educator Jack Petersen and began his studies as a teaching assistant at the Univ. of South FL. After graduating, Corey became the adjunct guitar instructor at USF. He has performed and/or recorded with Jimmy Bruno, John Pisano, Joe Negri, Willie Akins, Chuck Redd, Rob McConnel, Sid Jacobs, Jack Wilkins, and Danny Gottlieb. Corey's Mel Bay Publications include the increasingly popular "Essential Jazz Lines" series examining the techniques of many of his own influences such as Grant

Green, Wes Montgomery, Joe Pass, Charlie Parker, John Coltrane and Cannonball Adderley.



MIKE DI LIDDO - *Guitar* - Di Liddo holds both a Doctor of Musical Arts (D.M.A.) and Master of Music (M.M.) degrees from the University of Miami, as well as the Bachelor of Music (B.A) and Bachelor of Fine Arts (B.F.A.) degrees from Florida Atlantic University. He studied classical guitar in Stuttgart, Germany with Greek concert guitarist Dimitris Nikitos, and undertook additional studies with Dr. Ken Keaton and Cuban guitarist Juan Mercadel. His teachers include Bob Whitlock, and Chuck Wayne. Dr. Di Liddo has taught jazz guitar at the Wolfson Campus of Miami Dade College since 1984, and has served as director of jazz studies since

1998. In addition to his position at MDC, he has served on faculty at the Aebersold Summer Jazz Workshops in since 1996. In the classical genre, he participated at the Festival Miami Concert Series and with the Miami Guitar Trio. He has performed with the University of Yucatan Chamber Orchestra, the Royal Ballet of London, the New World Symphony, and the Naples Philharmonic Orchestra. In 2002 he accompanied Luciano Pavarotti at the American Airlines Arena in Miami. As a jazz musician, Di Liddo has performed with several leading jazz artists including James Moody, Eric Alexander, Bobby Watson, Ira Sullivan, Rufus Reid, Lynn Seaton, Danny Gottlieb, Adam Nussbaum, Steve Davis (trombonist), David Friesen, Gary Campbell and Ed Calle. Di Liddo is the founder and director of Jazz at Wolfson Presents Visiting Artist Series, a year-round jazz concert series that brings jazz artists to MDC for free, lunchtime jazz concerts for students, faculty, staff, administration and the downtown community. Founded in 1998, the series is the longest running, free and open to the public, jazz concert series in Miami. Dr. Di Liddo has published two books with Jamey Aebersold Jazz, Maiden Voyage Guitar Comping and Easy Jazz Guitar. Along with his own recordings, Di Liddo has recorded with jazz luminary David Baker on his 1996 recording Steppin' Out. Since 2006, he has held the rank of full professor at MDC. Dr. Di Liddo has twice received endowed teaching chairs, MDC's highest teaching award.

ABOUT THE FACULTY (cont.)



PAT LENTZ - *Guitar* - Pat studied under Joe Pass, Herb Ellis, Howard Roberts and fusion guitarists Scott Henderson and Robben Ford, among others. He is a private instructor and has taught the participants of the Jamey Aebersold Summer Jazz Workshops since 2004 as a member of the faculty. Pat has toured with artists such as Johnny Johnson and the Impressions. An experienced talent of many musical genres, Pat has dedicated his time almost exclusively to jazz in recent years, including performing with the Mike Tracy Trio and Quartet and recording on Mike's CD, "Tracings."



DAVE STRYKER - *Guitar* - Whether you've heard guitarist Dave Stryker fronting his own group (with 27 CD's as a leader to date), or as a featured sideman with Stanley Turrentine and Jack McDuff, you know why Gary Giddins in the Village Voice calls him "*one of the most distinctive guitarists to come along in recent years.*" He was recently voted once again as one of the top Jazz Guitarists in the 2016 Downbeat Critics and Readers Polls. His most recent CD "Eight Track II" reached #2 and stayed stayed for 20 weeks on the JazzWeek chart. His previous CD, a tribute to Stanley Turrentine called "Messin' with Mister T" (Strikezone Records) reached #1 on

JazzWeek Radio chart. Both CD's were picked as Top CD's of the year by Downbeat. Stryker grew up in Omaha, Nebraska, moved to New York City in 1980, and joined organist Jack McDuff's group (1984-85). From 1986 to 1995, Stryker played with tenor saxophonist Stanley Turrentine. He has also performed with Freddie Hubbard, James Moody, Dizzy Gillespie, Jimmy Smith, Dr. Lonnie Smith, Jimmy Heath, Kevin Mahogany, and many others. Besides his own albums, Dave has been a sideman on over 100 others and he has written, recorded and published over 150 original compositions. Dave currently performs with The Dave Stryker Organ Trio, The Stryker / Slagle Band (with saxophonist Steve Slagle), and his Blue to the Bone Band. Dave is the Adjunct Professor of Jazz guitar at Jacobs School of Music at Indiana University, and at the John J. Cali School of Music at Montclair State University. His book [**Dave Stryker's Jazz Guitar Improvisation Method**](#) (Mel Bay Publishing) is available at www.jazzbooks.com.



ZVONIMIR TOT - *Guitar* - Zvonimir Tot (z-VON-e-mere TOTE) is a Chicago-based jazz guitarist, composer and arranger with a style deeply rooted in the jazz tradition but flavored by his European origin. He holds too many university degrees. Tot has performed in the United States, the Netherlands, Germany, Belgium, Portugal, Hungary, Serbia, the Czech Republic, Romania, and Croatia. He has performed and/or recorded with many world-renowned musicians, including saxophonists Scott Hamilton, Billy Harper, Jamey Aebersold and Peter King; violinists Johnny Frigo and Stefan Milenkovich; drummers Ernie Adams, Paul Wertico and

Byron Landham; bassists Niels-Henning Ørsted Pedersen, John Clayton and Hein Van de Geyn; pianists Larry Novak and Larry Vuckovich; harmonica virtuoso Howard Levy; guitarists Philip Catherine, Henry Johnson and Paulinho Garcia; organist Joey DeFrancesco; vocalists Patricia Barber, Jackie Allen and Carmen Lundy. Mr. Tot teaches at University of Illinois at Chicago. He has recorded five CDs as a leader: Standards Live at the Jazz Showcase (Groove Art Records, 2015), Eloquent Silence (Chicago Sessions, 2009), Unspoken Desire (Groove Art Records, 2007), Blue Quest (Groove Art Records, 2007), and Travels and Dreams (Groove Art Records, 2004), as well as numerous CDs as a sideman for various labels. He is an endorsing artist for Godin electric/MIDI guitars, Taylor acoustic guitars, D'Addario strings, Acoustic Image amplifiers and Raezer's Edge speakers.



CRAIG WAGNER - *Guitar* - From performing with the Indianapolis Symphony Orchestra, to touring and recording with platinum-selling rock band Days of the New, Craig is one of the most versatile guitarists on the scene. He has recorded three albums with the Java Men; "Letter to St. Paul", "Void" and "Orbituary" are on many stations throughout the country. Craig's solo album, "Color of a Mirror", was released in 2000. He has played everywhere from Lollapalooza, to the New Orleans Jazz Festival. He's shared the bill with Victor Wooten, the Charlie Hunter Trio, the Brian Setzer Orchestra and David Byrne. Craig has been featured in

Guitar Player, Guitar One, Acoustic Guitar, Just Jazz Guitar, 20th Century Guitar, Vintage Guitar, Keyboard Magazine, The Village Voice, Cadence and Spin. He has been a featured performer at the Chet Atkins' Society Guitar Festival in Nashville and at the Great American Guitar Show in NY, sharing the stage with guitarists Jimmy Bruno, Howard Alden, Jack Wilkins, Paul Bollenback, Ron Affif, Russell Malone and Gene Bertoncini. Mel Bay's, "Master Anthology of Jazz Guitar Solos" features Craig, and has articles featured in the Guitar Sessions series. Craig graduated from Bellarmine University with a Bachelor's in Music with an emphasis in Jazz Guitar Performance. He has studied with Jimmy Raney, Attila Zoeller, Gene Bertoncini, Howard Alden, and Ben Monder. Craig teaches privately as well as at the University of Louisville.

ABOUT THE FACULTY (cont.)

B3-Organ



BOBBY FLOYD - *B3 Organ, Piano* - Bobby has performed in the U.S., Canada, Europe and Japan. Touring includes appearances with Ray Charles, Jeff Tyzik, Chris Howes and Sarah Morrow. He has been a feature with the Columbus Jazz Orchestra, The Columbus Symphony, and ProMusica Chamber Orchestra sharing the stage with Dionne Warwick, Doc Severinson, Artural Sandaval, Faye Robinson and many others. He has also appeared opening for Spyro Gyra, Smokey Robinson, Stanley Clark and George Duke, as well as accompanying artists like David "Fathead" Newman, Bobby Watson, Greg Osby and Billy Hart. He has numerous recordings including: "Interpretations", "Setting the Standards", and "Floyd's Finest Gift" as well a live performance recorded in Spain. He has recording and composing credits on several of Vince Andrews' and Chris Howes' projects. He has recorded with Gerald Levert ("Groove On") and Faye Robinson ("Remembering Marian Anderson"). He is featured on a Rusty Bryant album, "Rusty Rides Again". Bobby performs with his band (Derek DiCenzo - Bass/Lead Guitar, Reggie Jackson - Drums). www.bobbyfloyd.com



TODD HILDRETH - *B3 Organ, Piano* - graduated from Bellarmine College in Louisville, and has established himself as one of the premier young B3 players in this part of the country. His group the Java Men (an all-star trio of Louisville rock/jazz giants) has set the standard for a new generation of jazz players with a quirky, unpredictable style with odd rhythms, fusion, and technical wizardry. They have been mentioned in Keyboard Magazine, among several others. www.javamen.com. He is currently on the faculty of Bellarmine Universty, teaching jazz piano, jazz ensembles, arranging and music technology

Piano



STEVE ALLEE - *Piano* - Steve recorded an original soundtrack for the documentary film "New York In The Fifties," and has performed at Montreux and "The LeTeste De Bush" festivals in Europe. Seabreeze Records has re-released the CD "Downtown Blues: The John Von Ohlen, Chuck Carter, Steve Allee Big Bands" featuring Steve's work. Steve currently works as the arranger and leader of the Bob & Tom band on the nationally syndicated radio program "The Bob & Tom Show."



PHIL DEGREG - *Piano* - Phil has degrees from Yale Univ. and the Univ. of North Texas; he is Assistant Professor of Jazz Studies at the Univ. of Cincinnati College-Conservatory; performs regularly at the Blue Wisp Jazz Club in Cincinnati; has performed with the likes of Woody Herman, Slide Hampton, Dizzy Gillespie, JJ Johnson, Joe Henderson, and numerous others; has numerous recordings to his credit.



GABE EVENS - *Piano* - Gabe Evens is the Assistant Professor of Jazz Piano, Composition and Arranging at the University of Louisville, Jamey Aebersold Jazz Studies Program. He has performed throughout the United States and in Malaysia, Singapore, Spain, and France and has played with the Malaysian Philharmonic Orchestra, the Miami City Ballet Orchestra, the University of North Texas Symphony and Concert Orchestras, the UNT One O'Clock Lab Band, and the University of Miami Concert Jazz Band. As an arranger and composer, Evens has released five CDs of original music, written commissions for Sheena Easton and Kate McGarry with the Cape Symphony Orchestra, and for Nneena Freelon with the John Brown Big Band. He has had numerous compositions performed by chamber and large ensembles from the Malaysian Philharmonic Orchestra to the UNT One O'Clock Lab Band. Evens is a certified teacher of the Alexander Technique, holds an MA in Jazz Piano Performance from the University of Miami, and a DMA in Performance, major in Jazz studies (composition emphasis) from the University of North Texas.

ABOUT THE FACULTY (cont.)



CHRIS FITZGERALD - *Piano, Bass* - Chris Fitzgerald has been a member of the Louisville jazz community as both a teacher and a performer since 1985. During that time, he has performed or toured with Jamey Aebersold, Lynne Arriale, Darius Brubeck, Sonny Fortune, Antonio Hart, Ari Hoenig, Java Men, Norah Jones, Lee Konitz, Dave Liebman, Ben Monder, Harry Pickens, Jean-Michel Pilc, and many others. Chris earned a Master of Music degree in Theory and Composition from the University of Louisville in 1992. Since then, he has become dedicated to jazz education, teaching at various universities in the area and serving as a faculty member at the Jamey Aebersold Summer Jazz Workshops since 1996. He is currently a music professor at the University of Louisville, where his teaching duties include jazz theory, traditional theory, improvisation, jazz bass, jazz piano, and jazz ensembles. He currently devotes much of his creative energy to performing in a number of local performing and recording groups, and to his role as bassist in the original music ensemble Liberation Prophecy.



BOBBY FLOYD - *Piano, B3 Organ* - Bobby has performed in the U.S., Canada, Europe and Japan. Touring includes appearances with Ray Charles, Jeff Tyzik, Chris Howes and Sarah Morrow. He has been a feature with the Columbus Jazz Orchestra, The Columbus Symphony, and ProMusica Chamber Orchestra sharing the stage with Dionne Warwick, Doc Severinson, Artural Sandaval, Faye Robinson and many others. He has also appeared opening for Spyro Gyra, Smokey Robinson, Stanley Clark and George Duke, as well as accompanying artists like David "Fathead" Newman, Bobby Watson, Greg Osby and Billy Hart. He has numerous recordings including: "Interpretations", "Setting the Standards", and "Floyd's Finest Gift" as well a live performance recorded in Spain. He has recording and composing credits on several of Vince Andrews' and Chris Howes' projects. He has recorded with Gerald Levert ("Groove On") and Faye Robinson ("Remembering Marian Anderson"). He is featured on a Rusty Bryant album, "Rusty Rides Again". Bobby performs with his band (Derek DiCenzo - Bass/Lead Guitar, Reggie Jackson - Drums). www.bobbyfloyd.com



DAN HAERLE - *Piano* - As of the summer of 2002, Dan retired from full-time teaching. He served as a faculty member at the University of North Texas for 25 years (Regents Professor for 10 years). He has recorded many Jamey Aebersold Play-A-Longs, has several jazz text books published, is an active international jazz clinician and has a great deal of performing experience with many diverse artists. He was inducted into the International Association of Jazz Educators Hall Of Fame in 2003. Dan also teaches an online jazz theory course at UNT. www.danhaerle.com



TODD HILDRETH - *Piano, B3 Organ* - graduated from Bellarmine College in Louisville, and has established himself as one of the premier young B3 players in this part of the country. His group the Java Men (an all-star trio of Louisville rock/jazz giants) has set the standard for a new generation of jazz players with a quirky, unpredictable style with odd rhythms, fusion, and technical wizardry. They have been mentioned in Keyboard Magazine, among several others. www.javamen.com. He is currently on the faculty of Bellarmine University, teaching jazz piano, jazz ensembles, arranging and music technology.



ANDY LAVERNE - *Piano* - studied at Julliard, Berklee and the New England Conservatory, and took private lessons from pianist Bill Evans. A recording artist, his projects as a leader number over 30 with one being his live collaboration with John Abercrombie. Andy has a series of instructional videos, and a new performance video, "In Concert," with Abercrombie. He is also the author of "Handbook of Chord Substitutions" and "Tons of Runs." His articles can be found in DownBeat or Keyboard Magazines.

ABOUT THE FACULTY (cont.)

Saxophone



JAMEY AEBERSOLD - *Sax, Director* - Jamey Aebersold was born July 21, 1939, in New Albany, IN. He attended college at Indiana Univ. and graduated with a Masters Degree in Sax. He was awarded an Honorary Doctorate of Music by IU in 1992. Jamey is a internationally-known saxophonist and authority on jazz education and improv, and has developed a series of Play-A-Longs as well as other aids for improv skills. Jamey has taught at three universities in the Louisville area and has made countless appearances around the world. Jamey's hobby is listening to jazz, especially new young players. He enjoys playing basketball (he has hit 50 free throws in a row) and is very interested in Metaphysics and spiritual pursuits as they apply to the growth of individuals. In 2004, the Jazz Midwest Clinic bestowed upon Jamey the "Medal of Honor" in Jazz Education. Jamey has been a driving force in America's native art form and continues to kindle the fires of musical imagination in those with whom he comes in contact. Jamey became an NEA Jazz Master in 2014.



TIM ARMACOST - *Sax* - Growing up in Tokyo, Washington, and Los Angeles combined with Tim Armacost's lifetime of world traveling enhanced this multi-instrumentalist's absorption of cultural musics. Armacost started playing clarinet in Tokyo at age eight. By 16, he had moved to Washington and switched to playing tenor saxophone in big bands. At 18, he moved to L.A. and began developing his chops in numerous live settings with Bobby Bradford and Charlie Shoemake. Upon graduating magna cum laude from Ponomo College, he headed for Amsterdam and gigged consistently around Europe for seven years, teaching and recording.

Continuing his travels, he moved to India and learned tabla and the tradition of Hindustani classical music, performing frequently with Indian jazz and classical musicians and playing Bombay's international jazz festival. In 1993, Armacost moved to New York, where he recorded his first session as a leader, *Fire, on Concord*. *Live at Smalls* was released next on *Double Time*, featuring trumpeter Tom Harrell. During this time, Armacost recorded and played with Kenny Barron, Roy Hargrove, David Murray Big Band, Maria Schneider Orchestra, and Randy Brecker, amongst others. Other diverse Armacost recordings feature the intercontinental jazz trio, a cooperative group featuring Joris Teepe on bass and Shingo Okudaira on drums. In 2000, another straight-ahead jazz date, *The Wishing Well*, was released on *Double Time*.



HUNT BUTLER - *Sax, Flute, Clarinet* - teaches woodwinds and jazz studies at Kentucky State University in Frankfort, KY. He received his Bachelor's and Master's degrees in Jazz Studies from Indiana University and has published a number of jazz solo transcription books. Hunt has recorded with David Baker's 21st Century Bebop Band and has performed with Frank Sinatra, Natalie Cole, Ray Charles and others.



JIM CARROLL - *Sax* - is Director of Jazz Studies at George Mason Univ. He toured with the Woody Herman Orchestra for 3 years before a stint with the United States Army Band in Wash., DC ("Pershing's Own"). He plays in the Smithsonian Jazz Masterworks Orchestra, directed by David Baker.



DAVID KANA - *Sax* - graduated from Youngstown State University, and has a M.S. in Education there; currently working on 18 additional hours to qualify for the new education license standards (mostly in technological teaching methods/computers and testing). He is Assistant H.S. Band Director at Campbell Memorial H.S. in Ohio; has performed as principal tenor sax with the Benny Goodman Orchestra, and is a member of numerous local groups in the Youngstown, Warren, and Cleveland areas.

ABOUT THE FACULTY (cont.)



RANDY SALMAN - *Sax* - Randy Salman is Professor of Woodwinds and Director of Jazz Studies at DePauw University. A member of the Smithsonian Jazz Masterworks Orchestra and Buselli-Wallarab Jazz Orchestra (Indianapolis), he has performed with the Chicago Jazz Orchestra (charter member), Indianapolis Symphony and Chamber Orchestras, David Baker, Gunther Schuller, Quincy Jones, Tony Bennett, Joe Williams, Clark Terry, Louis Bellson, Ray Charles, and many others.



JERRY TOLSON - *Sax, Voice* - Jerry Tolson is Professor of Music Education and Jazz Studies and Chair of the Academic and Professional Studies Department in the School of Music at the University of Louisville where, along with classroom instruction in jazz history, African American Music, Jazz Pedagogy, and Methods, he directs instrumental and vocal jazz ensembles. He taught previously at Central College (IA) and the University of Nebraska-Omaha as well as several Iowa high schools. A graduate of Drake University and the University of North Texas, Mr. Tolson is an active clinician, adjudicator, and guest conductor. He has

made presentations at national and international conferences such as IAJE, JEN, and NAFME; numerous state conferences; and the Midwest Clinic, as well as universities in the U.S. and abroad. Tolson has also conducted All-State groups in numerous states including Iowa, Louisiana, Michigan, and Tennessee. As a composer and arranger, his vocal jazz works are published by UNC Jazz Press. He is an author for Kendor Music, a clinician/consultant for Alfred Music Publishing Company and a content consultant for Pearson/Prentice Hall Educational Publications. Tolson has published articles in *The Instrumentalist*, *Jazz Educators Journal*, and *Music Educators Journal* and was a contributing author to the following publications, *Teaching Music Through Performance in Jazz* (GIA) and *The Jazz Director's Handbook and Resource Guide* (Alfred). In addition, he has been a faculty member of the Jamey Aebersold Summer Jazz Workshops for over twenty years. As a performer on woodwinds, keyboards, and vocals, Tolson leads three of his own groups including a jazz trio, quartet and a big band and has worked with such artists Delfeayo Marsalis, Antonio Hart, Rufus Reid, Don Braden, Winard Harper, Pete Christlieb, Phil Wilson, James Moody, Benny Golson, Kevin Mahogany, and Marvin Stamm. Tolson has released three CD's of original jazz compositions *Nu View*, *Back at the Track*, and *Fresh Squeezed*, and his jazz groups have appeared at local and regional jazz events as well as festivals in Switzerland, Italy, Brazil, and Barbados. Tolson has been named to "Who's Who Among America's Teachers", and has received the Kentucky Music Educators "College Teacher of the Year" award, the University of Louisville Exemplary Multicultural Teaching Award, and has twice been recognized with the University of Louisville Distinguished Faculty Service Award. Mr. Tolson's other professional memberships include the College Music Society, the American Society of Composers, Authors, and Publishers (ASCAP), the American Federation of Musicians, Kentucky Association for Jazz Education, Jazz Education Network, and National Association for Music Education (NAfME).



MIKE TRACY - *Sax* - A veritable "Ambassador of Jazz," Professor Michael Tracy is one of America's foremost jazz educators, with more than forty years of performing and teaching experience. In classrooms, studios, and concert halls, he has developed a variety of innovative approaches to jazz education, enabling him to work with students of any proficiency. Tracy has taught and performed throughout the United States, Argentina, Australia, Belize, Brazil, Canada, China, Colombia, Costa Rica, Denmark, Ecuador, Estonia, Finland, Germany, Great Britain, Italy, Japan, New Zealand, Poland, Republic of Georgia, Russia, Scotland, Singapore, and Wales.

As a Fulbright Senior Specialist, he helped expand the jazz program at the Tbilisi State Conservatoire in Tbilisi, Georgia (2016) and helped to establish a jazz program at the Estonian Music Academy in Tallinn, Estonia (2004). International outreach is a major component of Professor Tracy's activities. They include coordinating and hosting groups sponsored by the Open World Cultural Program, an organization that brought jazz musicians from Russia to the United States to interact with their American counterparts. In turn, he took jazz ensembles from the University of Louisville to perform at jazz festivals in numerous Russian locations. As coordinator for a FIPSE/CAPEs grant, Tracy was responsible for organizing and overseeing student exchanges between the University of Louisville, the Universidade de Brasília and Universidade Estadual de Campinas. He also worked with CEC ArtsLink, helping to provide artists from the Republic of Georgia and the Ukraine opportunities to experience jazz in America. Tracy has also been instrumental in establishing faculty and student exchanges and workshops with institutions in Australia, Argentina, Brazil, Ecuador, Japan, Poland, Republic of Georgia and Russia. Professor Tracy is Director of the Jamey Aebersold Jazz Studies Program at the University of Louisville School of Music in Louisville, Kentucky, where his responsibilities include teaching saxophone, advising graduate and undergraduate students, and directing the annual Jazz Fest (formerly Jazz Week), which he founded in 1994. In addition to his duties at the University, he is a longtime

ABOUT THE FACULTY (cont.)

faculty member of the widely renowned Jamey Aebersold Summer Jazz Workshops, where he has served for over forty years. Each summer he teaches combo, jazz theory, and saxophone master classes with the world's leading jazz educators and as camp administrator is responsible for organizing and coordinating all educational programs and activities. He also founded the Louisville Jazz Workshop to offer high and middle school students the opportunity to experience improvisation and jazz performance. Tracy's dedication to jazz education has not gone unnoticed. He is the recipient of several awards including recognition as a 2014 University of Louisville Alumni Fellow, the 2000 University of Louisville Distinguished Faculty Service Award, the 1999 Red Apple Award, and the 1996 School of Music Alumni Service Award. He is also a two-time National Endowment for the Arts Award winner, and is a member of the 2000 Who's Who in Executives and Professionals and 2005 Who's Who Among America's Teachers. Although education has been the main focus of his career, Tracy has also made forays into the worlds of recording, publishing, and arranging. He has seven CDs to his credit. The most recent effort, *Hora Certa* (2016) is a collection of new compositions performed by an all-Brazilian rhythm section and recorded in Brazil. *Surfboard* (2012, Summit Records: DCD 593) also features an all-Brazilian rhythm section (Renato Vasconcellos, Leonardo Ciegla and Vanderlei Pereira) performing Brazilian selections by Jobim, Pascoal and others in addition to new originals written specially for the CD by contemporary Brazilian composers. *Wingspan* (2010, SeaBreeze: SBJ-3092), features Italian pianist Davide Logiri and showcases originals and arrangements of jazz standards. *Conversations* (2008, SeaBreeze: SBJ-3088), is a collection of duets with pianist Harry Pickens. *Gusting* (2004, SeaBreeze: SB-3071) offers a variety of contemporary compositions and was preceded by *Tracings* (2003, SeaBreeze: SB-3062), which includes originals and Brazilian standards and arrangements. *Facets*, released in 1999, features the saxophone in a variety of previously unrecorded classical and jazz works from composers with ties to the state of Kentucky. Tracy's publishing accomplishments include authoring the books [Jazz Piano Voicings for the Non-pianist](#) and *Jazz Saxophone Survey: A Descriptive Analysis of 38 Saxophonists*, and co-authoring [Pocket Changes: 421 Standard Chord Progressions](#) and [Pocket Changes II](#). As an arranger, he has been featured on PBS television and National Public Radio, where his re-scoring of Kurt Weill's *Threepenny Opera* for twenty-piece saxophone orchestra was broadcast. Professor Tracy holds a Master's of Arts in Higher Education and Bachelor's of Music and Music Education degrees from the University of Louisville. Among his teachers are internationally prominent jazz musicians including Jamey Aebersold, David Liebman, Jerry Coker, and David Baker. He has shared the stage with such stars as Ella Fitzgerald, Buddy Rich, J. J. Johnson, Curtis Fuller, Johnny Mathis, Marvin Hamlisch, the Four Tops and the Temptations. He has also teamed up with jazz greats Jamey Aebersold, David Liebman, Rufus Reid, David Baker, Bobby Shew, Jerry Coker, Dan Haerle and Pat La Barbera for concerts and club appearances around the world. Additionally, Tracy has performed and recorded with the Louisville Orchestra in both classical and pop settings and was an Artist-in-Residence for the Kentucky Arts Council from 1980 until 1988.

[**Michael Tracy is a D'Addario Arist/Endorser/Ambassador playing exclusively on D'Addario Jazz Select Reeds.**](#)



TOM WALSH - Sax - Tom Walsh is professor of saxophone and jazz studies at the Indiana University Jacobs School of Music, where he also serves as chair of the Jazz Studies Department. He served as Woodwind Department chair from 2003 to 2010. An active performer of jazz and classical music, he has presented concerts and workshops in China, Brazil, Japan, Germany, Austria, Italy, Croatia, Slovenia, Azerbaijan, Costa Rica, and across the United States. Premiere performances include Chris Rutkowski's *Concerto for Alto Saxophone and Wind Ensemble* (2008) and David Baker's *Concerto for Alto Saxophone and Orchestra* (2004). He has performed and presented clinics at conferences of the Jazz Education Network, North American Saxophone Alliance, and the International Association for Jazz Education. He is featured on several recordings, most recently with the Buselli-Wallarab Jazz Orchestra on *Basically Baker, Vol. 2 The Big Band Music of David Baker* (2016). Two CDs released on the IUMusic label: *Holiday Celebration* (2011) and *Sylvia McNair's Romance* (2012). His most recent solo CD release is *Intersections* (Arizona University Recordings, 2010), featuring Luke Gillespie on piano. Earlier solo CDs include *New Life* (2002) and *Shaking the Pumpkin* (1998). Other CD releases include the *David Baker Concerto* with the Czech National Symphony Orchestra (Paul Freeman Introduces David Baker, Volume XII, Albany Recordings), *Basically Baker, Vol. 1* with the Buselli/Wallarab Jazz Orchestra (GM Recordings), and *Sky Scrapings: Saxophone Music of Don Freund* (AUR Recordings). His doctoral document, "A Performer's Guide to the Saxophone Music of Bernhard Heiden," is available free online via IUScholarWorks. A Yamaha performing artist and Vandoren artist, he has taught at the Jamey Aebersold Summer Jazz Workshops since 1991. Walsh holds degrees in saxophone performance and jazz studies from the Jacobs School of Music, where his principal teachers were distinguished classical saxophonist Eugene Rousseau and renowned jazz educator David Baker.

ABOUT THE FACULTY (cont.)



JACK WILKINS - Sax - Jack is the Director of Jazz Studies at the University of South Florida in Tampa, and his recent CD entitled "Artwork" has received good reviews and radio airplay (check it out). He has been a part of the Aebersold Summer Jazz Workshops faculty for over 10 years.



SHELLEY YOELIN - Sax - Shelley is Chair of the Fine Arts Department and has been the director of bands at Triton College in River Grove, IL since 1984. Previously, he taught High School band for 12 years. He holds a Bachelor of Music Education from Northwestern Univ. and a Master of Music Education from VanderCook College of Music in Chicago. He plays sax and clarinet and performs constantly with Jazz and Commercial music groups in the Chicago area. He has recorded four albums with the Maxwell Street Klezmer Band, and one album with his own group - The Modern Klezmer Quartet. Both groups perform internationally.

Strings



SARA CASWELL - Violin - 2018 Grammy Nominee Sara Caswell is fast becoming one of today's foremost jazz violinists through her technical facility and gift for lyricism. Recognized as a "Rising Star" in the DownBeat Magazine Critics and Readers Polls every year since 2013, Sara's artistry and unique sound lead Grammy-winning violinist Mark O'Connor to write: "What Sara creates with her instrument...is beautifully refined emotion that lifts the spirit." Sara has released three highly-acclaimed CDs: *First Song* and *But Beautiful* under her own name, and most recently *Alive in the Singing Air* in partnership with her sister, vocalist Rachel Caswell. She

leads the Sara Caswell Quartet, co-leads the Caswell Sisters Quintet, and regularly performs with mandolinist Joseph Brent's 9 Horses. In addition to touring for two years with bassist/vocalist Esperanza Spalding's Chamber Music Society, Sara has toured with clarinetist David Krakauer's The Big Picture, vocalist Roseanna Vitro's quintet, Mark O'Connor's American String Celebration, and violinist Darol Anger's Four Generations of Jazz Violin. She has performed and/or recorded with such artists as Brad Mehldau, Fred Hersch, Fabian Almazan, Linda Oh, Laila Biali, Regina Carter, Jenny Scheinman, Alan Ferber, Ike Sturm, Nadjé Noordhuis, Lynne Arriale, Charlie Byrd, Skitch Henderson, Gene Bertoncini, Kishi Bashi, and Bruce Springsteen. She is a member of the New York Pops Orchestra with whom she has been a featured soloist several times in Carnegie Hall, and was part of the house band for NBC's weekly variety show "Maya & Marty" starring Maya Rudolph and Martin Short. Currently on faculty at both the Berklee College of Music and Manhattan School of Music, Sara's formidable teaching experience also includes the Mark O'Connor String Camps, the Jamey Aebersold Summer Jazz Workshops, the Indiana University String Academy, and a private studio. She has also given numerous jazz string improvisation workshops and masterclasses and is involved with JEN (Jazz Education Network), MENC (National Association of Music Education), and ASTA (American String Teachers Association). Raised in a musical family, Sara began playing violin at age 5, studied with two legendary giants (Josef Gingold - classical, David Baker - jazz), made her orchestral debut at 15, earned degrees from Indiana University and Manhattan School of Music, and amassed over 100 awards in the jazz and classical competition worlds. Jazz educator, author, and critic Dr. Herb Wong said: "A gifted star-bright talent of the first magnitude, Sara is a top tier member of the young generation of major voices."

ABOUT THE FACULTY (cont.)

Theory

INTRODUCTION TO JAZZ THEORY



J.B. DYAS - *Bass* - JB Dyas has been a leader in jazz education for the past two decades. Formerly the Executive Director of the Brubeck Institute, Dyas currently serves as Vice President for Education and Curriculum Development for the Thelonious Monk Institute of Jazz at UCLA in Los Angeles. He oversees the Institute's education and outreach programs including Jazz In America: The National Jazz Curriculum (www.jazzinamerica.org), one of the most significant and wide-reaching jazz education programs in the world. Throughout his career, he has performed across the country, taught students at every level, directed large

and small ensembles, developed and implemented new jazz curricula, and written for DownBeat magazine and other national music publications. He has served on the Smithsonian Institution's Task Force for Jazz Education in America and has presented numerous jazz workshops, teacher-training seminars, and jazz "informances" around the globe with such renowned artists as Dave Brubeck and Herbie Hancock. He received his Master's degree in Jazz Pedagogy from the University of Miami and PhD in Music Education from Indiana University, and is a recipient of the prestigious DownBeat Achievement Award for Jazz Education.

BEGINNING JAZZ THEORY



JAMEY AEBERSOLD - *Sax, Director* - Jamey Aebersold was born July 21, 1939, in New Albany, IN. He attended college at Indiana Univ. and graduated with a Masters Degree in Sax. He was awarded an Honorary Doctorate of Music by IU in 1992. Jamey is a internationally-known saxophonist and authority on jazz education and improv, and has developed a series of Play-A-Longs as well as other aids for improv skills. Jamey has taught at three universities in the Louisville area and has made countless appearances around the world. Jamey's hobby is listening to jazz, especially new young players. He enjoys playing basketball (he has hit 50 free

throws in a row) and is very interested in Metaphysics and spiritual pursuits as they apply to the growth of individuals. In 2004, the Jazz Midwest Clinic bestowed upon Jamey the "Medal of Honor" in Jazz Education. Jamey has been a driving force in America's native art form and continues to kindle the fires of musical imagination in those with whom he comes in contact. Jamey became an NEA Jazz Master in 2014.

INTERMEDIATE JAZZ THEORY



DAN HAERLE - *Piano* - As of the summer of 2002, Dan retired from full-time teaching. He served as a faculty member at the University of North Texas for 25 years (Regents Professor for 10 years). He has recorded many Jamey Aebersold Play-A-Longs, has several jazz text books published, is an active international jazz clinician and has a great deal of performing experience with many diverse artists. He was inducted into the International Association of Jazz Educators Hall Of Fame in 2003. Dan also teaches an online jazz theory course at UNT. www.danhaerle.com

ADVANCED JAZZ THEORY



TOM WALSH - *Sax* - Tom Walsh is professor of saxophone and jazz studies at the Indiana University Jacobs School of Music, where he also serves as chair of the Jazz Studies Department. He served as Woodwind Department chair from 2003 to 2010. An active performer of jazz and classical music, he has presented concerts and workshops in China, Brazil, Japan, Germany, Austria, Italy, Croatia, Slovenia, Azerbaijan, Costa Rica, and across the United States. Premiere performances include Chris Rutkowski's Concerto for Alto Saxophone and Wind Ensemble (2008) and David Baker's Concerto for Alto Saxophone

ABOUT THE FACULTY (cont.)

and Orchestra (2004). He has performed and presented clinics at conferences of the Jazz Education Network, North American Saxophone Alliance, and the International Association for Jazz Education. He is featured on several recordings, most recently with the Buselli-Wallarab Jazz Orchestra on *Basically Baker, Vol. 2 The Big Band Music of David Baker* (2016). Two CDs released on the IUMusic label: *Holiday Celebration* (2011) and *Sylvia McNair's Romance* (2012). His most recent solo CD release is *Intersections* (Arizona University Recordings, 2010), featuring Luke Gillespie on piano. Earlier solo CDs include *New Life* (2002) and *Shaking the Pumpkin* (1998). Other CD releases include the *David Baker Concerto* with the Czech National Symphony Orchestra (Paul Freeman Introduces David Baker, Volume XII, Albany Recordings), *Basically Baker, Vol. 1* with the Buselli/Wallarab Jazz Orchestra (GM Recordings), and *Sky Scrapings: Saxophone Music of Don Freund* (AUR Recordings). His doctoral document, "A Performer's Guide to the Saxophone Music of Bernhard Heiden," is available free online via IUScholarWorks. A Yamaha performing artist and Vandoren artist, he has taught at the Jamey Aebersold Summer Jazz Workshops since 1991. Walsh holds degrees in saxophone performance and jazz studies from the Jacobs School of Music, where his principal teachers were distinguished classical saxophonist Eugene Rousseau and renowned jazz educator David Baker.

DIGGIN' DEEPER INTO ADVANCED JAZZ THEORY



PAT HARBISON - *Trumpet* - Bachelor of Music Education from University of Louisville, M.M. in Jazz Studies from Indiana University; was on the faculty of the University of Cincinnati College-Conservatory of Music for 11 years; has written two books, "Technical Studies for the Modern Trumpet" and "20 Authentic Bebop Jazz Solos;" has recorded with David Baker's 21st Century Bebop Band, The Cincinnati Jazz Septet, and the Psycho-Acoustic Orchestra. In the fall of 1997 Pat joined the Indiana University Jazz Department.

Trombone



TIM COFFMAN - *Trombone* - Tim Coffman is one of the most active trombonists and teachers in the Chicago area. A graduate of the Jazz Studies program at Indiana University, Mr. Coffman worked closely with David Baker and Keith Brown. He was awarded the Performer's Certificate after his Senior Recital. Mr. Coffman is in demand for studio and show work and has performed with Frank Sinatra, Frank Sinatra, Jr., Andy Williams, Natalie Cole, Lou Rawls, The Temptations, The O'Jays, Barry Manilow, Louie Bellson, The Woody Herman Orchestra, Frank Wess, Bassist Ron Carter, Johnny Griffin, Kurt Elling, Von Freeman, Tito Puente, Tom Harrell, Johnny Mathis, Paul Anka, Al Jarreau, Henry Mancini, Stevie Wonder, Diane Schur, Jimmy Heath, Randy Brecker, Benny Golson, Toshiko Akiyoshi, Joe Lovano, Lennie Niehaus, Slide Hampton, Diana Krall, Tony Bennett and Lady Gaga and many others. He performed in the pit for the world premiere of "The Producers" and also performed with the Chicago Symphony playing Lead Trombone in the Duke Ellington "Nutcracker." He also performed on the recording of "Porgy and Bess" featuring Clark Terry and the Chicago Jazz Orchestra. This recording was nominated for Jazz Album of the Year by the Jazz Journalists Association. In 2009, Mr. Coffman performed with the WDR Big Band in Cologne, Germany for two weeks, with special guest Arturo Sandoval. Mr. Coffman has been a member of the Jazz Studies faculty at DePaul University since 1997. There he teaches jazz trombone, jazz improvisation, jazz history, low brass techniques and coaches jazz combos. Before teaching at DePaul, he taught at New Trier High School as the trombone instructor and directed several jazz improvisation classes from 1990-2001. He was a member of the Rob Parton Big Band and the Chicago Jazz Ensemble formerly led by Jon Faddis and Dana Hall. He is now a member of the New Standard Jazz Orchestra and frequently performs with the Chicago Jazz Orchestra. Mr. Coffman started teaching in the fall of 2015 at North Central College in Naperville, IL where he directs the big band and teaches applied arranging and composition lessons and jazz trombone lessons. He was also on faculty at Northwestern University during the 2015-2016 school year filling in for Vincent Gardner as the applied jazz trombone instructor. He is excited to be a new XO Brass Artist/Clinician. XO Brass is the professional line of Jupiter Music. He is playing on the new jazz trombone designed by John Fedchock, the model 1632GL-LT. Mr. Coffman has performed/adjudicated at various high schools, jazz festivals and universities including: Evanston HS, Rolling Meadows HS, Mundelein HS, Oak Park-River Forest HS, Wheeling HS, Purdue University, Furman University, The University of Wisconsin-River Falls, The University of New Mexico, DePaul University, The University of Wisconsin-Stevens Point, Ball State University and many others. He completed his first recording entitled *Crossroads*, available on the Blujazz label. In the summer, he teaches at the Jamey Aebersold Summer Jazz Workshop at the University of Louisville. He has been on the faculty since 1992.

ABOUT THE FACULTY (cont.)



STEVE DAVIS - *Trombone* - Steve first gained recognition during the 90's while working with the bands of Art Blakey, Jackie McLean, Chick Corea's *Origin* and *One For All*. Steve has appeared in Downbeat Magazine's Reader's and Critic's Polls numerous times, winning the TDWR (Rising Star) Trombone Category in 1998. Steve was also recently nominated by The JJA as 2010 Trombonist of the Year. In June 2010, Davis released *Images: The Hartford Suite* (Positone) featuring his exciting, new OUTLOOK Quintet. Steve also released *Live At Small's* feat. Larry Willis in 2009 to rave reviews. Davis followed in his mentor Curtis Fuller's footsteps by joining

saxophone legend Benny Golson's New Jazztet, appearing on the group's new CD, *New Time, New 'tet* (Concord). In addition, Steve's collaboration with the late, great pianist Hank Jones can be heard on the critically acclaimed CD, *ELOQUENCE* (Sept. 2009 Jazz Legacy Productions). Born in Worcester, MA in 1967, Steve was raised in Binghamton, NY and graduated in 1989 from The Hartt School's Jackie McLean Institute (University of Hartford, CT). Davis landed his first major gig with Art Blakey in NYC in Dec. 1989. Returning to Hartford in 1992, Davis joined McLean's sextet and began teaching alongside his mentor at both the Hartt School and Artist's Collective. In recent years, Steve has been leading his own bands. Steve continues to perform and record with "One For All" (Eric Alexander, Jim Rotondi, David Hazeltine, John Webber and Joe Farnsworth). The band has recorded 13 CD's since 1997 for Sharp Nine, Criss Cross and Venus/Japan. Their latest effort, *Incorrigible* (Jazz Legacy Productions) rose to # 1 on the JazzWeek radio charts after just three weeks. Their previous release, *Return Of The Lineup* was featured in the Sept. 2009 issue of *JazzTimes* and was # 1 on the JazzWeek radio play list for three weeks last year. Davis is featured on over 100 recordings. In recent years, "Stevie-D" (a nickname given to him by the late Jackie McLean) has worked regularly with the Larry Willis' Quintet, Freddie Hubbard and The New Jazz Composers Octet, Slide Hampton and The Dizzy Gillespie Alumni All-Star Big Band (feat. James Moody, Jimmy Heath and Roy Hargrove), The Jimmy Heath Big Band, Cecil Payne, Horace Silver and Wynton Marsalis' Lincoln Center Jazz Orchestra. Davis continues to lead an active teaching career at the Hartt School's Jackie McLean Institute (University of Hartford) where he has been since 1991. Steve also continues his long-time affiliation with the Artist's Collective (founded by Jackie and Dollie McLean) in Hartford, CT.



RICK SIMERLY - *Trombone* - has played with Billy Taylor, Jon Faddis, James Moody, Slide Hampton, Milt Hinton, Plas Johnson, Sweets Edison, and many others. He has toured with the Smithsonian Jazz Masterworks Orchestra and played on the big bands of Tommy Dorsey, Woody Herman, Nelson Riddle, and the last band of Charlie Spivak. He is Associate Professor of Music at Milligan College in Tennessee. **Artist/Educational Specialist for CONN Trombones.**

Trumpet



ANSYN BANKS - *Trumpet* - Ansyn Banks is the newest member of the Jazz division at the University of Louisville. Here, he will teach Jazz trumpet, coach combos, and other courses in the jazz program. Originally from Columbus, Ohio Ansyn has performed with the legendary Hank Marr, Gene Walker and Vaughn Wiester's Famous Jazz Orchestra. During his tenure in Indiana, Ansyn frequently performed with the Buselli-Wallerab Orchestra and quickly became a first-call musician throughout Indianapolis. He has recently published a trumpet book with Jamey Aebersold Jazz, *Trumpet Synthesis*.



PAT HARBISON - *Trumpet* - Bachelor of Music Education from University of Louisville, M.M. in Jazz Studies from Indiana University; was on the faculty of the University of Cincinnati College-Conservatory of Music for 11 years; has written two books, "Technical Studies for the Modern Trumpet" and "20 Authentic Bebop Jazz Solos;" has recorded with David Baker's 21st Century Bebop Band, The Cincinnati Jazz Septet, and the Psycho-Acoustic Orchestra. In the fall of 1997 Pat joined the Indiana University Jazz Department.

ABOUT THE FACULTY (cont.)



JIM KETCH - *Trumpet* - Jim Ketch is a Summit Records artist and Professor of Music and Director of Jazz Studies at the University of North Carolina at Chapel Hill. His three CDs on the Summit Records label includes *Next Set* (2009), *A Distant View* (2012), and *Distracted Society* (2015). In 2012 he received UNC's prestigious Chapman Award for outstanding teaching. He is a faculty artist for the Jamey Aebersold Summer Jazz Workshops and Associate Director of Swing Central Jazz for the Savannah Music Festival. Mr. Ketch is a Bach Trumpet clinician, and has served as conductor for numerous All-State and Honors jazz ensembles. He serves as Music Director of the North Carolina Jazz Repertory Orchestra and is President of the Jazz Foundation of NC and a Board member of the Durham Jazz Workshop. He has performed internationally in England, France, Switzerland, and the Netherlands, and with such jazz artists as Marcus Roberts, Jason Marsalis, Tom Harrell, Eric Alexander, Gary Smulyan, John Pizzarelli, Rene Marie, Natalie Cole, Aretha Franklin, The Temptations, and the Manhattan Transfer. He is at work on a book titled *Jazz Trumpet Essentials*.



BOBBY SHEW - *Trumpet* - Born In Albuquerque, NM, Bobby began playing the guitar at the age of eight and switched to the trumpet at ten. By the time he was thirteen he was playing at local dances with a number of bands and by fifteen had put together his own group to play at dances, occasional concerts and in jazz coffee houses. He spent most of his high school days playing as many as six nights a week in a dinner club, giving him an early start to his career. He then spent three years as the jazz trumpet soloist in the famed NORAD multi-service band.

Shortly after leaving he joined the Tommy Dorsey Orchestra under the direction of Sam Donahue, which, among other things, gave him the chance to perform quite a bit with trumpet legend Charlie Shavers. After his stint with Tommy Dorsey, he was asked to play with Woody Herman's band upon Bill Chase's recommendation. He then spent some time playing for Della Reese and Buddy Rich, who's big band had just been formed. Many other similar situations followed and Bobby played lead trumpet for a number of pop stars. This brought Bobby to live in Las Vegas where he became prominent in various hotels and casinos. By this time Bobby was widely known for his strong lead playing rather than as a jazz soloist. So late in 1972 he decided to make a move to the Los Angeles area in order to get re-involved in developing as a jazz player. Once in Los Angeles, Bobby quickly found what he was looking for, and in the years to come he spent time with the groups of Art Pepper, Bud Shank, Horace Silver Quintet, and Frank Strazzeri-Sam Most, as well as numerous big bands such as Bill Holman, Louie Bellson, Toshiko Akiyoshi-Lew Tabackin, Oliver Nelson, Bill Berry, Nat Pierce-Frank Capp Juggernaut, Ed Shaughnessy, Terry Gibbs, Benny Goodman, Maynard Ferguson, Neal Hefti, Don Menza, and Bob Florence. In addition to being a sideman, Bobby became a leader around this time, recording his own albums. Several received very high accolades from critics and high placement on the airplay charts. One of his albums, 'Outstanding In His Field' was nominated for a Grammy in 1980, while, 'Heavy Company' was awarded the Jazz Album Of The Year in 1983 by the Recording Industry Association of New Zealand (RIANZ). During this time Bobby also found a great deal of studio work, including TV shows like 'Hawaii 5-O', 'Streets Of San Francisco', 'Bob Newhart', 'Mary Tyler Moore', 'Midnight Specials', 'Don Kirschner Rock Concert', 'Happy Days', 'Laverne And Shirley', and 'Eight Is Enough.' His work on soundtracks includes 'Grease I and II', 'Rocky I and II', 'Six-Pack', 'The Muppet Movie', 'The Drivers', and 'Taxi'. Today, in addition to a busy performing and private teaching schedule, Bobby spends a considerable amount of time involved in the educational system, conducting clinics and master classes at high schools and college campuses all over the world. Bobby has also been active on the Board of Directors of the International Trumpet Guild, and acted as National Trumpet Chairman for IAJE for 16 years. He authors numerous articles of educational interest in various trade magazines, all translated into several languages for worldwide distribution. During a period of traveling to New Zealand, Bobby acted as host for a weekly TV show entitled 'Just Jazz' and has been in numerous artist-in-residence situations virtually all over the world. He has even had a few minor acting roles in movies and TV shows. He continues to tour internationally and to produce and record excellent music. He has released several recent albums for the MAMA Foundation including *Playing With Fire* (w/Tom Harrell), *Heavyweights* (w/Carl Fontana), and *Salsa Caliente*. In addition, for other labels, Bobby has released the highly regarded CD recorded with the The Metropole Orchestra, and a double-CD set for Seabreeze Records of *The Music of John Harmon*. Bobby has endorsed Yamaha equipment for years and the fact that they have recently been using him for advertisements is a further indication of his popularity. Bobby Shew never stops using his remarkable insight, sensitivity and creativity to inspire the next generation of jazz players and teachers.

ABOUT THE FACULTY (cont.)



BOB SYMER - *Trumpet* - Robert Symer is music coordinator for grades six through 12 at Portage Township Schools. He works with administration and teachers at Willowcreek and Fegely Middle schools in regard to curriculum, budget and other issues relating to the music programs and is music department coordinator at the high school. Symer played a major role in the fine arts addition at the high school. He helped with design, along with the staff and made suggestions regarding technology and other upgrades. "I credit the fine arts high school staff for their input, hard work and desire to get the best upgrades," he said. The addition has a band area, classrooms, rehearsal rooms, technology areas for computers with music software and a new piano lab. The project also included renovating the old band and orchestra room into a new orchestra room and choir room. Symer teaches music theory, advanced concert band, an upper level jazz band and assists with the intermediate and beginner concert bands. He recently directed the Halloween concert and is preparing for a jazz concert Nov. 20 and holiday concert Dec. 4. Student musicians participate in Indiana State School Music Association contests along with festivals held at the school. "It's been a joy and a really fun ride and I hope to put in another six to eight years," he said of his career. Symer is a past president of International Association of Jazz Educators and a member of Indiana Music Educators Association and Indiana Band Masters Association.



SCOTT WENDHOLT - *Trumpet* - Trumpeter Scott Wendholt has recorded and/or worked with artists including Vincent Herring, Jimmy Heath, Kenny Garrett, Cyrus Chestnut, Christian McBride, Don Braden and Bruce Barth. To his credit, Scott has been recorded on more than 100 jazz recordings. He has received critical acclaim as and has 6 recordings as a leader. Much in demand on the big band scene as well, his list of credits include: The Vanguard Jazz Orchestra (formerly Thad Jones/Mel Lewis), Manhattan Jazz Orchestra, The Carnegie Hall Jazz Band (led by Jon Faddis), John Fedchock NY Big Band, Gotham Jazz Orchestra (Mike Holober), Toshiko Akiyoshi Big Band and the Bob Mintzer Big Band. Mr. Wendholt continues to be in demand on the playing scene as well as in the educational arena. Scott is currently on the faculty at the Manhattan School of Music as well as the Jamey Aebersold Summer Jazz Workshops. He is also in demand as a player/clinician in many colleges and various other learning institutions around the world.

Tuba



RICH ARMANDI - *Tuba* - One of Chicago's most in demand Bassists and Tubists. In Jazz, Rich has worked with Barry Harris, Marion McPartland, Carl Fontana, Geoff Keezer, Geri Allen, Marcus Printup, and many others. In Classical: Lyric Opera, American Ballet Theater, Grant Park Orchestra, Chicago Brass Quintet, and others; had several long-term engagements in Japan; has recorded many CDs, soundtracks, commercial jingles and performs constantly in Jazz, Classical, Dixieland, Klezmer, Broadway Shows and other genres. He currently holds faculty positions at College of DuPage, Triton College, and St. Xavier University; has taught at the Jamey Aebersold Summer Jazz Workshops since 1991.

Vibes



DICK SISTO - *Vibes* - Began to study vibes in High School with Jose Bethancourt, mallet artist with the Chicago Symphony. Attended North Texas State and Northwestern Univ. Has three albums as a leader: *American Love Song*, *Duo Live* with Fred Hersch, and *End of Time* with Kenny Werner, Barry Ries, Drew Gress, and Steve Davis. Plays extensively in the Louisville area.

ABOUT THE FACULTY (cont.)

Voice



JERRY TOLSON - *Sax, Voice* - Jerry Tolson is Professor of Music Education and Jazz Studies and Chair of the Academic and Professional Studies Department in the School of Music at the University of Louisville where, along with classroom instruction in jazz history, African American Music, Jazz Pedagogy, and Methods, he directs instrumental and vocal jazz ensembles. He taught previously at Central College (IA) and the University of Nebraska-Omaha as well as several Iowa high schools. A graduate of Drake University and the University of North Texas, Mr. Tolson is an active clinician, adjudicator, and guest conductor. He has made presentations at national and international conferences such as IAJE, JEN, and NAFME; numerous state conferences; and the Midwest Clinic, as well as universities in the U.S. and abroad. Tolson has also conducted All-State groups in numerous states including Iowa, Louisiana, Michigan, and Tennessee. As a composer and arranger, his vocal jazz works are published by UNC Jazz Press. He is an author for Kendor Music, a clinician/consultant for Alfred Music Publishing Company and a content consultant for Pearson/Prentice Hall Educational Publications. Tolson has published articles in *The Instrumentalist*, *Jazz Educators Journal*, and *Music Educators Journal* and was a contributing author to the following publications, *Teaching Music Through Performance in Jazz* (GIA) and *The Jazz Director's Handbook and Resource Guide* (Alfred). In addition, he has been a faculty member of the Jamey Aebersold Summer Jazz Workshops for over twenty years. As a performer on woodwinds, keyboards, and vocals, Tolson leads three of his own groups including a jazz trio, quartet and a big band and has worked with such artists Delfeayo Marsalis, Antonio Hart, Rufus Reid, Don Braden, Winard Harper, Pete Christlieb, Phil Wilson, James Moody, Benny Golson, Kevin Mahogany, and Marvin Stamm. Tolson has released three CD's of original jazz compositions *Nu View*, *Back at the Track*, and *Fresh Squeezed*, and his jazz groups have appeared at local and regional jazz events as well as festivals in Switzerland, Italy, Brazil, and Barbados. Tolson has been named to "Who's Who Among America's Teachers", and has received the Kentucky Music Educators "College Teacher of the Year" award, the University of Louisville Exemplary Multicultural Teaching Award, and has twice been recognized with the University of Louisville Distinguished Faculty Service Award. Mr. Tolson's other professional memberships include the College Music Society, the American Society of Composers, Authors, and Publishers (ASCAP), the American Federation of Musicians, Kentucky Association for Jazz Education, Jazz Education Network, and National Association for Music Education (NAfME).



Bobby Floyd, piano; Dave Stryker, guitar; John Goldsby, bass; Eric Alexander, sax; Jason Tiemann, drums; Randy Brecker, trumpet; Steve Davis, trombone. Photo © Tina Pastore

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Student trumpets perform with faculty Phil DeGreg (piano), Rich Armandi (bass) and Jason Tiemann (drums). Photo © Tina Pastore.



Students take the stage at the Summer Jazz Workshops. Photo © Tina Pastore.

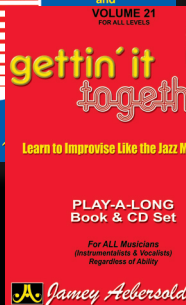


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