



GENERAL CATALOG  
2018-2019 / EDITION 18.1

# ACADEMIC CALENDAR 2018-2019

## Spring Semester 2018

|                                     |                         |
|-------------------------------------|-------------------------|
| Auditions for Spring 2018           | By Appointment          |
| Academic and Administrative Holiday | Jan 15                  |
| First Day of Spring Instruction     | Jan 16                  |
| Last Day to Add / Drop a Class      | Jan 28                  |
| Academic and Administrative Holiday | Feb 19                  |
| Spring Recess                       | Mar 19 – 25             |
| Last Day of Instruction             | May 6                   |
| Final Examinations and Juries       | May 7 – 13              |
| Commencement                        | May 12                  |
| Fall Enrollment Deposit             | Due on or before June 1 |
| Fall Registration                   | Jul 30 – Aug 3          |

## Fall Semester 2018

|                                     |                        |
|-------------------------------------|------------------------|
| Auditions for Fall 2018             | By Appointment         |
| New Student Orientation             | Aug 16                 |
| First Day of Fall Instruction       | Aug 20                 |
| Last Day to Add/Drop a Class        | Sep 2                  |
| Academic and Administrative Holiday | Sep 3                  |
| Academic and Administrative Holiday | Nov 19 – 25            |
| Spring 2019 Enrollment Deposit      | Due on or Before Dec 1 |
| Last Day of Instruction             | Dec 7                  |
| Final Examinations and Juries       | Dec 10 – 14            |
| Winter Recess                       | Dec 15 – Jan 20, 2019  |
| Spring Registration                 | Jan 7 – 11, 2019       |

## Spring Semester 2019

|                                     |                        |
|-------------------------------------|------------------------|
| Auditions for Spring 2019           | By Appointment         |
| Academic and Administrative Holiday | Jan 21                 |
| First Day of Spring Instruction     | Jan 22                 |
| Last Day to Add / Drop a Class      | Feb 5                  |
| Academic and Administrative Holiday | Feb 18                 |
| Spring Recess                       | Mar 25 – 31            |
| Last Day of Instruction             | May 10                 |
| Final Examinations and Juries       | May 13 – 17            |
| Commencement                        | May 18                 |
| Fall 2019 Enrollment Deposit        | Due on or Before Jun 1 |
| Fall 2019 Registration              | Jul 29 – Aug 2         |

Please note: Edition 18.1 of the CJC 2018 – 2019 General Catalog covers the time period of July 1, 2018 – June 30, 2019.

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## A WARM WELCOME TO THE CALIFORNIA JAZZ CONSERVATORY!

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On behalf of the California Jazz Conservatory family of faculty, students and staff, welcome!

The California Jazz Conservatory begins academic year 2018–19 with an exciting new campus expansion — Jerry Fiddler Annex — housing additional classrooms and practice rooms, a music library, a student lounge and a performance venue. Our new facility provides you with even greater opportunities to realize your singular professional ambitions in jazz.

As an aspiring artist, you have many educational options to choose from. Here are some of the most important reasons you should consider the California Jazz Conservatory:

- Our faculty comprises experienced teaching artists and academics with a proven track record of turning students into professionals, musicians into artists;
- We support and promote individual creativity, resulting in widespread recognition for the Conservatory as a hotbed for cutting edge new work;
- Our Jazz Studies curriculum is 100% jazz-relevant — from the core music courses to the general studies requirements;
- Our student body is small by design. With an exceptionally low student-to-teacher ratio, students receive an abundance of individual attention from all of their teachers;
- Our campus is located in the heart of the vibrant Downtown Berkeley Arts District. Students are within walking distance of a number of the Bay Area's preeminent arts organizations, including the UC Berkeley Art Museum and Pacific Film Archive, Cal Performances, the Freight and Salvage, and the Berkeley Rep and Aurora Theaters;
- CJC students have easy access to affordable public transportation. Buses and BART are within half a block, connecting students to the Bay Area and beyond;
- Finally — and perhaps most importantly — you will be attending the only independent accredited music conservatory in the country that is 100% devoted to jazz and related styles of music, and 100% devoted to you!

Choosing the California Jazz Conservatory will enable you to become the artist you aspire to become, in a program whose mission celebrates and promotes individual expression on all fronts. An exciting and productive semester awaits! Join us!

Yours in jazz,

A handwritten signature in black ink, appearing to read 'Susan Muscarella', written over a light blue circular background.

**Susan Muscarella, Ph.D.**  
President



### CALIFORNIA JAZZ CONSERVATORY

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cjc.edu



# THE CALIFORNIA JAZZ CONSERVATORY

## HISTORY AND PROGRAMS

Founded in 2009, the California Jazz Conservatory (CJC) is positioned as the only independent, accredited music conservatory in the country devoted solely to the study and performance of jazz and related styles of music.

The CJC is located in the historic Kress Building on Addison Street in the heart of the Downtown Berkeley Arts District. Part of the vibrant East Bay performing arts scene, the CJC is situated in close proximity to the Berkeley Repertory and Aurora Theatres, The Freight & Salvage, the Berkeley Art Museum and Pacific Film Archive, and the world class performing arts presenter Cal Performances at the University of California, Berkeley.

The CJC offers instrumentalists and vocalists a 4-year Bachelor of Music degree in Jazz Studies with areas of concentration in Brazilian Jazz, Audio Production and North American Roots Music, and a 2-year Associate of Arts degree in Jazz Studies.

The CJC holds its students accountable to the highest artistic, academic and ethical standards at all times. Students are evaluated on their performance in classes; juries; concerts; and Senior Project, a final project synthesizing their artistic and academic work over the course of their chosen program of study.

The California Jazz Conservatory offers students:

- A synergistic, comprehensive jazz education and performance program for today's professional jazz instrumentalist and vocalist
- Small classes taught by professional artists and experienced educators in the field of jazz and related styles of music
- Opportunities to study with preeminent visiting artists and educators
- Performance opportunities at prominent Bay Area venues; workshop opportunities with resident faculty and visiting artists
- Opportunities to record, study and perform at the world-renowned recording facility Fantasy Studios
- Access to important networking opportunities
- Easy access to the San Francisco Bay Area's thriving arts scene via public transportation

*The California Jazz Conservatory is an Equal Opportunity Employer. It does not discriminate in the admissions process or in the awarding of financial aid on the basis of race, religion, sexual orientation, gender identity, national origin, or disability.*



## VISION

The California Jazz Conservatory admits musicians and graduates artists.

## MISSION

The California Jazz Conservatory educates future generations to sustain the jazz art form. Positioned as the only independent, accredited music conservatory in the country devoted solely to the study and performance of jazz and related styles of music from throughout the world, the California Jazz Conservatory provides a dynamic community of students, artists, educators, scholars and audiences with a forum to study, perform, teach, research, appreciate and enjoy jazz and related styles of music from throughout the world.

Comprising two distinct education programs, the California Jazz Conservatory (CJC), a postsecondary degree-granting program, and the Jazzschool Community Music School (Jazzschool), a non-degree-granting community education program, the institution honors the contributions of past masters and promotes artistic innovation, bringing together a diverse music community to develop practical skills, acquire artistic sensibility, realize creative potential and find artistic voice.

- **The California Jazz Conservatory**  
The CJC is dedicated to fostering the development of the aspiring professional jazz musician and building audiences to sustain the jazz art form. With world-class teaching artists, the CJC integrates progressive education programs with public performance opportunities to prepare future generations for a fulfilling life in jazz.
- **The Jazzschool**  
The Jazzschool is dedicated to fostering the development of the aspiring jazz musician of all ages and levels and builds audiences to sustain the jazz art form through a non-degree-granting community education program, integrating classes, short-term workshops, artists-in-residency, and public performance opportunities.

## VALUES

- **Excellence in Education**
- **High Ethical Standards**
- **Historical and Cultural Heritage**
- **Diversity in All of its Forms**
- **Collaborations**

## GOALS AND OBJECTIVES

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

### 1. Promoting Excellence in Education

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

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

## 2. Fostering High Ethical Standards

The CJC strives to foster high ethical standards by:

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

## 3. Honoring Historical and Cultural Heritage

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

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

## 4. Nurturing Diversity in All of its Forms

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

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

## 5. Developing Collaborations

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

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

**T**o be a jazz freedom fighter is to attempt to galvanize and energize world-weary people into forms of organization with accountable leadership that promote critical exchange and broad reflection. The interplay of individuality and unity is not one of uniformity and unanimity imposed from above but rather of conflict among diverse groupings that reach a dynamic consensus subject to questioning and criticism. As with a soloist in a jazz quartet, quintet or band, individuality is promoted in order to sustain and increase the creative tension with the group — a tension that yields higher levels of performance to achieve the aim of the collective project.

— *Cornel West, "Race Matters"*

**State Licensure**

The California Jazz Conservatory is a private institution approved to operate by the Bureau of Private Postsecondary Education in the State of California as set forth in the California Private Postsecondary Education Act of 2009 (CEC) and Title 5, Division 7.5 of the California Code of Regulations (CCR). The Act is administered by the Bureau for Private Postsecondary Education, under the Department of Consumer Affairs. Bureau approval means the institution is in compliance with and meets the minimum standards pursuant to the California Private Postsecondary Education Act of 2009.

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

**Accreditation**

The California Jazz Conservatory is an accredited institutional member of the National Association of Schools of Music (NASM). NASM is recognized by the United States Department of Education.

“NASM, founded in 1924, is an organization of schools, conservatories, colleges and universities with approximately 644 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials.” [nasm.arts-accredit.org](http://nasm.arts-accredit.org)

*Please note: This program does not lead to positions in a profession, occupation, trade, or career field requiring licensure in the State of California.*

**Questions or Complaints**

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at:

**Address**

2535 Capitol Oaks Drive  
Suite 400, Sacramento, CA 95833  
P.O. Box 980818, West  
Sacramento, CA 95798-0818

**Web site address**

[bppe.ca.gov](http://bppe.ca.gov)

**Telephone**

(888) 370-7589 or Fax: (916) 263-1897  
(916) 431-6959 or Fax: (916) 263-1897

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling (888) 370-7589 (toll-free) or by completing a complaint form, which can be obtained on the Bureau’s internet web site: [bppe.ca.gov](http://bppe.ca.gov).

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

**Facilities and Student Services**

The California Jazz Conservatory is housed in two buildings located almost directly across from one another on Addison Street in the Downtown Berkeley Arts District.

At 2087 Addison Street, students have access to fully equipped classrooms (each with pianos, drum sets, amplifiers and sound systems), practice rooms, a bookstore and an intimate performance space. The Jazzcafé serves an assortment of panini, soups, salads, sweet breads and espresso drinks.

At 2040 Addison Street, our new campus expansion, students have access to additional classrooms, practice rooms, a listening library, a 100-seat performance space and café, Jazzcafé 2040.

All CJC class sessions are held at 2087 and 2040 Addison Street, Berkeley, California. Some classes in the concentration in Audio Production, as well as the Fantasy Studios Internship Program, is held at Fantasy Studios, 2600 Tenth Street, Berkeley, California.

**Library**

Students have access to three extensive music collections within walking distance of the CJC campus: the Jennifer A. Maxwell Music Library at the California Jazz Conservatory, the Art and Music Department at the Berkeley Public Library, and the Jean Gray Hargrove Music Library at the UC Berkeley Department of Music.

**Jennifer A. Maxwell Music Library**

Established in February 2018, the Jennifer A. Maxwell Music Library serves as the California Jazz Conservatory’s inaugural systematized music library. Holdings include a collection of approximately 9,000 of the world’s most iconic jazz recordings in LP format, along with hundreds of hard copy books and periodicals on jazz and beyond. The California Jazz Conservatory aspires to house one of the country’s leading archives for jazz and jazz-related music. The Conservatory’s first-ever music library has been made possible through the generous support of Jennifer A. Maxwell.

**The Art and Music Department at the Berkeley Public Library.**

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



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

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

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

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

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

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

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

[lib.berkeley.edu/MUSI/collections.html](http://lib.berkeley.edu/MUSI/collections.html)

### Record Keeping

The California Jazz Conservatory Registrar and Custodian of Records maintains a secure file for each student that contains pertinent information including but not limited to: the Application for Admission; transcripts from the CJC and other institutions (including verification of high school completion or the equivalency); documents evidencing a student's prior experiential learning; class scheduling and registration; degree requirements and progress reports; attendance; grading; documents relating to tuition, financial assistance and scholarships; records of the dates of enrollment, withdrawal, leaves of absence, suspension and/or dismissal from the institution and graduation; copies of any official advisory notices or warnings regarding the student's progress; results of juries or other examinations; copies of recordings programs, awards or other accomplishments of note; and/or evaluations, suggestions and/or complaints. The CJC shall maintain pertinent student records for a period of at least 5 years from the student's date of completion or withdrawal. Transcripts documenting the completion of the degree will be maintained permanently.

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

### Berkeley City College

Located at 2050 Center Street, just one block from the CJC, Berkeley City College offers a wide range of courses that fulfill CJC General Studies requirements in English (6 credits), Humanities (6 credits), Mathematics (3 credits), and Elective requirements (5 credits).

See Department of General Studies for General Studies courses approved for transfer from Berkeley City College. Elective courses must be degree-relevant and are accepted for transfer on a by-approval basis by the Dean of Instruction. For Berkeley City College course descriptions and class schedules, please visit [berkeleycitycollege.edu/wp/programs/class-schedules-and-catalogs/](http://berkeleycitycollege.edu/wp/programs/class-schedules-and-catalogs/).

The California Jazz Conservatory has not entered into a formal articulation or transfer agreement with Berkeley City College, or any other college or university, at this time.

**T**he CJC truly helps students celebrate their individuality, wrestle with their challenges and develop their passion.

— Chair, CJC English Department

# GENERAL INFORMATION

## ADMISSION REQUIREMENTS

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

1. A completed application form including a personal statement outlining your past accomplishments, future objectives and how and why you believe the CJC will help you realize them.
2. An official high school transcript. All students must have a satisfactory academic record and have earned an overall GPA of 2.0 or higher to be admitted to the CJC. Photocopies are not accepted. Please note: the CJC accepts ability-to-benefit students.
3. Official college transcript(s) if applicable. Please Note: all students must have a satisfactory academic record and have earned an overall GPA of 2.0 or higher to be admitted to the CJC. Photocopies are not accepted.
4. Two original letters of recommendation, at least one of which is from a professional musician and/or music educator familiar with your work and professional objectives. Photocopies are not accepted.
5. A live audition. Students living more than 150 miles from the CJC may substitute a DVD of their playing in lieu of a live audition. (See **Auditions, Audition Requirements** and **Placement Examinations**, next section.)
6. Results of the Ear Training and Sight Singing and Jazz Theory and Improvisation Placement Exams. (See **Auditions, Audition Requirements** and **Placement Examinations**, next section.)

Please note: To be accepted into the Jazz Studies degree program, students are expected to have:

1. A basic knowledge of music theory including:
  - Major and minor scales and key signatures in both treble and bass clefs
  - Major, minor, diminished and augmented triads
  - Major, dominant and minor seventh chords

AND

2. Basic musicianship skills including:
  - The ability to identify simple and compound intervals and seventh chords by ear
  - The ability to take simple melodic and rhythmic dictation
  - The ability to sight sing a simple melodic line
7. For international students, an internet-based TOEFL (iBT) score. All instruction at the CJC occurs in English. A high level of English proficiency is required for admission. All non-native speakers must submit an official score report from the Test of English as a Foreign Language (TOEFL) prior to enrolling. Applicants who have completed a 4-year degree program at an English-speaking college or university may request TOEFL exemption. The CJC accepts internet-based TOEFL (iBT) scores only. Please do not submit paper-based TOEFL (pBT) scores. Applicants must receive a score of 75 or higher to be admitted into the CJC. TOEFL scores are valid for two years after the test date and there is no limit to the number of times the test may be taken.

To apply, visit [cjc.edu/apply](http://cjc.edu/apply). Please send all supporting materials including transcripts and letters of recommendation. For those students living more than 150 miles from the CJC, please include samples of your playing. Send all material — along with a non-refundable \$100 Application Fee — to:

**California Jazz Conservatory**  
**Office of Admission**  
**2087 Addison Street**  
**Berkeley, CA 94704**

## Auditions

All students applying for admission to the CJC must audition prior to acceptance. Auditions are held on-site. A live audition is required for all students living locally; pre-recorded performance samples on a DVD are accepted in lieu of a live audition for students living more than 150 miles from the CJC. After your completed application has been received, the Registrar will contact you to schedule your audition.

Auditions are approximately 30 minutes in length and may be scheduled throughout the academic year. Students must be prepared to perform and improvise over the following tunes of their choice: a medium-tempo 12-bar blues; a ballad; a Latin tune; and an up-tempo jazz tune. They will also be given a short selection to sight-read.

## Placement Examinations

All students applying for admission to the CJC must take two placement examinations: Musicianship (Ear Training and Sight Singing), and Jazz Theory and Improvisation. Placement exams are not graded: they serve to confirm basic required knowledge and skills, and determine appropriate placement appropriate placement in the Musicianship and Jazz Theory series. Placement examinations are administered directly following the audition. The Musicianship placement exam is approximately 30 minutes in length; the Jazz Theory and Improvisation placement exam is one hour in length.

## Tuition and Supplemental Fees (all programs)

### • Tuition — Instrumentalists

**Full-Time** (12 credits and above / semester):  
\$9,500 (including 1 credit of Private Instruction;  
not including Individual Tutorial, Trio Instruction  
or Senior Project)

**Part-Time** (11 credits or fewer / semester): \$750 /  
credit (not including 1 credit of Private Instruction /  
Individual Tutorial, Trio Instruction or Senior Project)

**Private Instruction / Individual Tutorial / Senior Project**  
\$1,650 / credit

**Trio Instruction:** \$1,100 / credit

- **Tuition — Vocalists**

**Full-Time** (12 credits and above / semester): \$9,800 (including Private Instruction; not including Individual Tutorial or Trio Instruction)

**Part-Time** (11 credits or fewer / semester): \$750 / credit (not including 1 credit of Private Instruction / Individual Tutorial / Trio Instruction or Senior Project)

**Private Instruction / Individual Tutorial / Senior Project:** \$1,650 / credit

**Trio Ensembles:** \$1,100 / credit

**Tuition is due at the time of registration.**

(See registration dates listed in the Academic Calendar.) Students registering after the registration period are subject to a late registration fee of \$50. Students must either have paid tuition and fees in full, have been accepted for financial aid, or have created an in-house semester-long payment plan prior to the first day of instruction to attend classes. Students with overdue tuition may not register for succeeding semesters. Seniors with outstanding tuition will be prohibited from taking part in their graduation ceremony and will not be issued their transcript.

**In-House Payment Plan** — The CJC offers students the option of paying their tuition on a monthly basis for a fee of \$50/semester. The CJC In-House Payment Plan must be created at the time of registration each semester. For fall semester, tuition is divided up into five equal payments due on the first of the month for months August–December; for spring semester tuition is divided up into five equal payments due on the first of the month for months January–May. A late fee of \$25 will be charged for payments submitted after the first of each month. Note: the current semester's tuition must be paid in full before a student may register for the subsequent semester. To create a payment plan, contact the Registrar at registrar@cjc.edu.

**Students with an outstanding balance who have not yet been accepted for financial aid or created a payment plan by the first day of instruction will be dropped from the program. Students with overdue tuition may not register for succeeding semesters. Seniors with outstanding tuition will be prohibited from taking part in their graduation ceremony and will not be issued their transcript.**

*Tuition at the California Jazz Conservatory is subject to increase by approximately 4% per year.*

- **Application Fee**

Students must pay a one-time, non-refundable Application Fee of \$100. The Application Fee is submitted along with the Application for Admission.

- **Registration Fee**

A non-refundable Registration Fee of \$50 is charged per semester. Students registering after the deadline will be charged a Late Registration Fee of \$50 (please see Academic Calendar 2018 – 2019 on the inside front cover for registration deadlines).

- **Enrollment Deposit**

New students are required to pay a non-refundable Enrollment Deposit of \$100 at the time of their acceptance into the program. Returning students are required to pay a non-refundable Enrollment Deposit of \$200 on or before June 1, prior to each fall semester, and on or before December 1, prior to each spring semester. The Enrollment Deposit is credited to students' tuition for the upcoming semester. A late fee of \$100 per month will apply to an Enrollment Deposit made after the due date.

- **Course Materials / Lab Fees**

Students should expect to pay approximately \$300 for texts and supporting course materials per semester.

Students enrolled in the concentration in Audio Production should expect to pay approximately \$4200 in lab fees.

- **Computer Requirements**

Instruction at the CJC utilizes many modern technologies and internet resources, and all students are expected to own or have access to a computer running Mac OS 10.10 (Yosemite) or Windows 7 at minimum with high-speed internet access for research, communication and coursework. For music technology courses, a laptop with a recent version of Sibelius (version 6 or above) and Pro Tools (version 9 or above, or Pro Tools First) is required to participate. If purchasing a computer and software specifically for this program, we recommend a Macintosh laptop, a standard word processing suite such as Microsoft Office or Open Office, and the Sibelius music notation program, for maximum compatibility with the material and software being taught.

- **Library Cards**

California residents are entitled to a Berkeley Public Library card. There is a \$100 annual fee for a library card for the Jean Gray Hargrove Library at UC Berkeley.

- **Challenge Examinations**

The fee for Challenge Examinations (testing out of a course) is \$275 per course.

- **Transcripts**

Official transcripts are issued for a fee of \$10 per transcript. Unofficial transcripts are free of charge. To request a transcript, please contact the Registrar at registrar@cjc.edu.

- **Student Tuition Recovery Fund (STRF):**

Students are required to pay the non-refundable state-imposed assessment for the Student Tuition Recovery Fund (STRF) of \$0.00 per every \$1,000 of tuition each semester. California law requires that upon enrollment a fee be assessed relative to the cost of tuition. These fees support the Student Tuition Recovery Fund (STRF), a special fund established by the California Legislature to reimburse students who might otherwise experience a financial loss as a result of untimely school closure. Institutional participation is mandatory.

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third-party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party.

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency program attending certain schools regulated by the Bureau for Private Postsecondary Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.
2. The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
3. The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
4. There was a material failure to comply with the Act or this Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau.
5. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

#### • Summary of Tuition and Supplemental Fees

- Application Fee (one-time, non-refundable): \$100
- Enrollment Deposit (per semester, non-refundable; applied to tuition): \$100 (new students); \$200 (returning students)
- Enrollment Deposit Late Fee (per month): \$100 (See under Enrollment Deposit)
- Registration Fee (per semester, non-refundable): \$50
- Late Registration Fee (per semester): \$50
- Late Payment Fee (per month): \$50 (per terms of the Enrollment Agreement)
- Tuition Instrumentalists: \$9,500 / semester, full-time enrollment; \$750 / credit, part-time enrollment
- Tuition Vocalists: \$9,800 / semester, full-time enrollment; \$750 / credit, part-time enrollment
- Private Instruction / Individual Tutorial / Senior Project: \$1,650 / credit
- Trio Ensembles: \$1,100 / credit
- Lab fees for the Concentration in Audio Production: \$4,200 (estimated)
- STRF fee: \$0.00 per \$1,000 of tuition (per semester); see under Student Tuition Recovery Fund
- Challenge Examinations: \$275 / course
- Textbooks and supporting materials: \$300 / semester (estimated)
- Music Software: \$600 (estimated)
- Library Fee (annually): \$0 – \$100
- Transcripts: \$10 per official transcript

#### • Total Tuition Charges

##### Instrumentalists

Full-time enrollment (\$9,500 / semester over 8 semesters): \$76,000

Full-time enrollment (\$9,500 / semester over 9 semesters): \$85,500

Part-time enrollment — Instrumentalists/  
(\$750 / credit @ 136 credits + \$1650 / credit @ 8 credits): \$115,2000

Part-time enrollment — Pianists  
(\$750 / credit @ 134 credits + \$1650 / credit @ 8 credits): \$113,700

**Note:** Does not include \$1,650 for the Senior Project for both full- and part-time students.

##### Vocalists

Full-time enrollment (\$9,800 / semester over 8 semesters): \$78,400

Full-time enrollment (\$9,800 / semester over 9 semesters): \$88,200

Part-time enrollment (\$750 / credit @ 136 credits + \$1650 / credit @ 8 credits): \$115,200

**Note:** Does not include \$1,650 for the Senior Project for both full- and part-time students.

### Private Instruction

Students are required to take fifteen one-hour private lessons per semester. Please see p. 73 for a list of approved private instruction faculty. The cost of one credit of private instruction is included in full-time tuition; the rate for private instruction for part-time students is \$1,650 per credit and includes the cost of CJC room rental. Private lessons are scheduled on a to-be-arranged basis between student and teacher. **All fifteen hours of private instruction must be completed within the semester in which the student is enrolled.**

### Scholarships and Prizes

The CJC awards unsolicited partial scholarships and prizes on occasion to qualified students based on a combination of artistic merit, financial need and the particular needs of the program at the time of inquiry. Students must maintain a cumulative GPA of 3.0, and earn a C or higher in all classes, to remain eligible for scholarships. Note: students receiving a scholarship who earn a non-passing grade of C- or lower in any required courses are responsible for retaking those courses at their own expense.

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

- **The Jamey Aebersold Scholarship**  
Established in honor of Jamey Aebersold, one of the world's leaders in jazz education and performance, the Jamey Aebersold Scholarship provides financial support for promising CJC students.
- **The William E. Robinson Scholarship**  
The William E. Robinson Scholarship is awarded to a CJC student who demonstrates commitment to excellence in the fields of jazz and related styles of music.
- **The Sy Grossman Family Scholarship**  
A scholarship fund created in loving memory of CJC board member, jazz pianist and dear friend Seymour Grossman.
- **East Bay Center for the Performing Arts Scholarship**  
A scholarship established by the California Jazz Conservatory in conjunction with East Bay Center for the Performing Arts to provide graduates of the Young Artist Diploma Program with partial scholarships to attend the California Jazz Conservatory degree program in Jazz Studies.
- **The Dick Hindman Prize in Jazz Piano**  
First, second and third place prizes are awarded annually to three current California Jazz Conservatory students who demonstrate excellence in jazz piano. The Dick Hindman Prize in Jazz Piano was established in 2018 by Jacquelin and Sheafe Ewing in honor of revered San Francisco Bay Area jazz pianist and teacher Dick Hindman.

### Work-Study

The California Jazz Conservatory offers work-study opportunities on an as-available basis. Work-study positions may include accompaniment, light office work, bookstore staffing and more. Please contact the Dean of Instruction regarding availability of work-study positions.

### Code of Academic Integrity

Academic integrity is central to forwarding the mission, goals and objectives of the California Jazz Conservatory. The CJC is committed to providing an environment conducive to all aspects of teaching and learning. CJC students are held to the highest moral and ethical standards and are obligated to conduct themselves in a manner consistent with the principles as stated in the Code of Academic Integrity as follows:

The Code of Academic Integrity prohibits students from engaging in any acts of academic dishonesty whatsoever including but not limited to: *plagiarizing*; *lying*; *cheating*; and/or *fraud*. Under the Code of Academic Integrity:

*Plagiarizing* is defined as taking ownership of the work or idea of another as one's own without crediting the source.

*Lying* is defined as making a false statement which is intended to deceive.

*Cheating* is defined as benefitting from acting dishonestly or unfairly.

*Fraud* is defined as serving as an impostor for personal gain.

All alleged infractions of the Code of Academic Integrity should be reported to the Dean of Instruction in writing. The Dean of Instruction, together with the student's instructor, will thoroughly review the allegations for their veracity, and based on their findings, will determine the appropriate action. Proof of violation of the Code of Academic Integrity will result in either reprimand and a loss of credit for the assignment, loss of credit for the course, suspension for one year, or permanent dismissal, depending on the seriousness of the offense. Students found in violation must meet with the Dean of Instruction in person at which time they will be given a written notice citing the infraction and consequences of the offense. Any academic and/or financial penalties will apply as of that date.

*Please note: In the case of suspension, a student is required to reapply for admission into the program as a new student (see under Admission Requirements). In the case of dismissal, a student may not reapply for admission into the program. Violation of the Code of Academic Integrity that results in either suspension or dismissal will be permanently attached to a student's transcript.*

### Code of Conduct

The California Jazz Conservatory is committed to providing our collegiate community of students, faculty and staff with an environment conducive to the freedom to teach and to learn — a setting that promotes intellectual freedom, nurtures individual creativity and self-expression and is free from discrimination of any kind.



Violations of the Student Code of Conduct include but are not limited to the following on-campus acts:

- Harassment, whether verbal, physical or written (including electronic communications), which is directed at an individual and/or member of a protected class, that extends beyond the bounds of protected free speech
- Use or sale of illegal drugs
- Alcohol intoxication
- Smoking within 50 feet of campus
- Disorderly conduct of any kind
- Non-consensual physical contact of a sexual nature
- Damaging or defacing CJC property or resources
- Theft or attempted theft
- Possession of weaponry of any kind

All alleged infractions of the Code of Conduct should be reported to the Dean of Instruction in writing. The Dean of Instruction, together with the student's instructor, will thoroughly review the allegations for their veracity, and based on their findings, will determine the appropriate action. Proof of violation of any aspect of the Code of Conduct will result in either reprimand, probation for the remainder of the semester and subsequent semester, suspension for one year, or permanent dismissal, depending on the seriousness of the offense. Students found in violation must meet with the Dean of Instruction in person at which time they will be given a written notice citing the infraction and consequences of the offense. *Please note: Academic and financial penalties (see under Cancellations, Withdrawals and Refunds and Adding, Dropping and Withdrawing from Courses) will apply as of the date of the written notice. Please note: In the case of suspension, a student is required to reapply for admission into the program as a new student (see under Admission Requirements). In the case of dismissal, a student may not reapply for admission into the program. Violation of the Student Code of Conduct that results in either suspension or dismissal will be permanently attached to a student's transcript.*

Students enrolled in the CJC are held to the highest standards of conduct and must obey federal, state and local laws.



### California Jazz Conservatory Policy on Sexual Harassment

The California Jazz Conservatory adheres to the provisions under Title IX of the Education Amendments Act of 1972, the federal law stating that "No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance."

The California Jazz Conservatory defines sexual harassment as conduct that comprises a combination of the following three conditions: is sexual in nature; is unwelcome; and denies or limits a person's ability to participate in or benefit from the California Jazz Conservatory's programs.

Sexual harassment may be associated with any of the California Jazz Conservatory's programs, regardless of the location. It applies to anyone of any sexual orientation, involving conduct that is carried out by any member of the California Jazz Conservatory community, e.g., a member of the board, faculty or staff, a student, or a non-employee third party, e.g., a visiting artist/scholar or consultant. Sexual harassment may be verbal, nonverbal or physical – or a combination of the three.

Examples of sexual misconduct include, but are not limited to, the following:

- making lewd remarks
- making sexual propositions
- pressuring for sexual favors
- touching of a sexual nature
- writing graffiti of a sexual nature
- distributing sexually explicit drawings, pictures, or written materials
- displaying sexual exhibitionism
- telling jokes of a sexual nature
- spreading sexual rumors
- circulating e-mails or websites of a sexual nature

The California Jazz Conservatory has a zero-tolerance policy for sexual harassment, in any and all forms, and upholds an absolute commitment to resolving sexual harassment within the institution's community while maintaining the strictest principles of confidentiality and discretion with those who report incidents of misconduct.

Any form of sexual harassment is to be reported in writing to the President, who will review those allegations and determine the appropriate next steps, including arranging for an independent investigation by an experienced and impartial workplace investigator.

Proof of sexual harassment by a faculty or staff member will result in termination; proof of sexual harassment by a student will result in either reprimand, probation for the remainder of the semester and subsequent semester, suspension for one year, or permanent dismissal, depending on the seriousness of the offense.

Anyone found in violation of the California Jazz Conservatory Policy on Sexual Harassment must meet with the President, at which time that person will be given a written notice citing the alleged infraction and subsequent consequences of the offense.

### Academic Standing

Undergraduate students are classified as either Lower or Upper Division.

Lower Division students include:

Freshman — Students who have completed 0 – 34 credits of passing work.

Sophomore — Students who have completed 35 – 68 credits of passing work and have passed their freshman jury.

Upper Division students include:

Junior — Students who have completed 69 – 102 credits of passing work and have passed their sophomore jury.

Senior — Students who have completed 103 – 136 credits of passing work and have passed their junior jury.

### Academic Probation, Suspension and Dismissal

All students must maintain a minimum cumulative grade point average of 2.0 or higher to remain in good academic standing (see Grading).

Academic Probation — A student whose cumulative grade point average falls below 2.0 will be placed on academic probation until the end of the semester after his/her cumulative GPA returns to 2.0 or above. A student must earn a semester grade point average of a minimum of 2.0 each semester while on academic probation.

Academic Suspension — A student on academic probation whose current semester grade point average falls below 2.0 will be suspended for one year and must reapply for admission into the program as a new student (see under Admission Requirements).

Academic Dismissal — A student who is suspended for the second time will be dismissed and may not reapply for admission into the program.

*Please note: Students must maintain a minimum cumulative grade point average of 2.0 to be eligible for payment plans or scholarship.*

### Housing

The CJC is located within easy walking distance of a number of student-friendly apartment complexes in downtown Berkeley and the nearby vicinity and is also easily accessible by BART for students who wish to live outside of the city. There are no living accommodations available through the California Jazz Conservatory at this time. The CJC is not responsible for finding or assisting a student in finding housing. CJC students are responsible for making arrangements for their own housing. As of January 2016, average monthly apartment rent in Berkeley ranged from \$1,945 for a studio; \$2,200 for a one-bedroom; and \$3,175 for a two-bedroom apartment.

### International Students

The California Jazz Conservatory is authorized to issue the F-1 student visa. For information on how to obtain the F-1 student visa, please visit <https://www.ice.gov/sevis>.

The CJC does not vouch for student status or any associated charges.

Please note: International students are required to submit an application along with a high school transcript, college transcripts (if applicable), two letters of recommendation, a TOEFL score (see under 7. on page 8), and a playing sample in the form of a DVD. International students are also required to do a live audition and take the Ear Training and Sight Singing and Jazz Theory and Improvisation Placement Exams upon their arrival at the CJC.



# FINANCIAL AID

The California Jazz Conservatory is committed to assisting each and every student with the cost of covering their tuition and living expenses. The following is an overview of the various sources of financial aid available to CJC students. Sources include federal financial aid (grants, loans and work-study), the CJC in-house payment plan, CJC scholarships and additional resources for parents.

## FEDERAL SOURCES OF FINANCIAL AID (GRANTS, LOANS AND WORK STUDY)

### Grants

A grant is a financial award that does not have to be repaid. The following grants are available through the US Department of Education (USDE):

- **Federal Pell Grants**

For the 2018–2019 Award Year, the projected maximum Federal Pell Grant amount is \$6,095. Awards are need-based and will vary based on the student's EFC and the student's enrollment status (see Enrollment Definitions below). Note: students who are enrolled less than half-time may be eligible for Pell Grants.

### Enrollment Definitions (per semester)

|                                 |                    |
|---------------------------------|--------------------|
| Full-time enrollment:           | 12 credits or more |
| Three-quarter enrollment:       | 9–11 credits       |
| Half-time enrollment:           | 6–8 credits        |
| Less than half-time enrollment: | 1–5 credits        |

- **Federal Supplemental Opportunity Grant (FSEOG)**

The Supplemental Opportunity Grant (FSEOG) is for those students who demonstrate exceptional financial need. Funds are extremely limited; Federal Pell Grant recipients take priority. Award amounts vary between \$100 – \$250 per academic year.

### Loans

A loan is a financial award that must be repaid.

The following loans are available through the USDE:

- **Federal Direct Loans**

There are two types of **Federal Direct Loan Programs: subsidized and unsubsidized.**

**Subsidized Direct Loan Program** — Students with calculated financial need may borrow under the Subsidized Direct Loan Program. Under the Subsidized Direct Loan Program, the federal government pays the interest on the loan while students are in school and during their grace period. Note 1: students must be enrolled at least half-time to be eligible for the Subsidized Direct Loan Program. Note 2: A student's EFC is taken into consideration when determining his/her eligibility for a Subsidized Direct Loan.

**Unsubsidized Direct Loan Program** — Students with no calculated financial need may borrow under the Unsubsidized Direct Loan Program. The interest rate is the same, but unlike the Subsidized Direct Loan Program, the government does not pay the interest on the loan. Students have the option of paying the interest while in school, or having it added to their principal when they graduate or cease being enrolled on at least a half-time basis. Note 1: Students must be enrolled at least half-time to be eligible for the Unsubsidized Direct Loan Program. Note 2: A student's EFC is not taken into consideration when determining his/her eligibility for an Unsubsidized Direct Loan; however, any other aid received is a consideration (for example, if the student is eligible to receive a Subsidized Direct Loan or a Pell Grant).

The following tables are the maximum amounts dependent and independent students can borrow each year.

### Dependent undergraduates (excluding dependent students whose parents are ineligible for PLUS)

|                   | Credits completed | Subsidized | Total (subsidized & unsubsidized) |
|-------------------|-------------------|------------|-----------------------------------|
| Freshman          | 0 – 33            | \$3,500    | \$5,500                           |
| Sophomore         | 34 – 67           | \$4,500    | \$6,500                           |
| Junior and Beyond | 68 +              | \$5,500    | \$7,500                           |

**Independent undergraduates**  
(including dependent students whose parents are ineligible for PLUS (see below))

|                   | Credits completed | Subsidized | Total (subsidized & unsubsidized) |
|-------------------|-------------------|------------|-----------------------------------|
| Freshman          | 0 – 33            | \$3,500    | \$9,500                           |
| Sophomore         | 34 – 67           | \$4,500    | \$10,500                          |
| Junior and Beyond | 68 +              | \$5,500    | \$12,500                          |

After reviewing the FAFSA, the Financial Aid Office determines the maximum amount that a student can borrow each year based on:

- EFC (Expected Family Contribution);
- Dependency status (whether they are considered dependent or independent according to the student's FAFSA);
- Grade level at the beginning of the loan period.

**Parent Loans for Undergraduate Students (PLUS)** — The PLUS program allows qualified parents to borrow funds to help support their dependent children while their son/daughter is attending college. Unlike the Subsidized and Unsubsidized Direct Loans, the parent must pass a credit check; if the parent does not pass the credit check they may either appeal or provide a co-signer for the loan.

The EFC is not used in calculating PLUS eligibility (i.e., PLUS can replace the EFC), and the total amount a parent can borrow may not exceed the student's Cost of Attendance (COA) minus all other aid received.

A dependent student whose parent is ineligible for a PLUS loan may be eligible for increased unsubsidized loans as shown above.

If a student obtains a loan to pay for an educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount any refund. If a student has received federal student financial aid program funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds.

#### Loan Fees

At each disbursement the Department of Education deducts a fee. The loan fee for Direct Loans (Subsidized and Unsubsidized) is 1.066% for loans on or after 10/1/18 and before 10/1/17; the fee for the PLUS loan is 4.264% for loans on or after 10/1/16 and before 10/1/17.

#### Federal Work-Study (FWS)

Federal Work-Study (FWS) is money that is earned while attending school and that does not have to be repaid. FWS is a form of student employment — a need-based financial aid award that allows students to work on campus part-time. It is not a grant (because students must work to earn it), and it is not a loan (because students do not have to repay it).

In order to receive FWS, students must complete the FAFSA and have FWS eligibility. Federal funding is limited. FWS funds are distributed on an as-available basis. Students can only apply for FWS positions if they have this as part of their financial aid package. They are paid an hourly wage on a bi-weekly basis for hours worked, and their paycheck will be sent directly to them instead of applied to their bill. Note: students who are awarded FWS must complete all of the forms listed in the FWS Guidelines.

#### CJC Scholarships

The CJC awards partial scholarships on an as-available basis to qualified students based on a combination of:

- Artistic merit
- Financial need
- The particular instrumental/vocal needs of the program at the time of inquiry

Students must maintain a cumulative GPA of 3.0, and earn the grade of C or higher in all classes, to remain eligible for scholarships. Note: Students receiving a scholarship who earn a non-passing grade of C- or lower in any required course(s) are responsible for retaking those courses at their own expense.

To inquire about availability of CJC scholarships, please contact the Registrar at registrar@cjc.edu.

#### Additional Resources for Parents

Parents and students can use a variety of resources to cover their Educational Expenses such as:

- PLUS Loans (dependent students only).
- Student's Financial Aid Package (including loans, grants, and Federal Work Study). Please communicate with your son/daughter.

- The CJC In-House Payment Plan
- Outside scholarships
- Tax-free accounts and tax benefits plans (Coverdell and 529 Plans)
- Federal veterans benefits
- Tuition benefit plans set up by employers or agencies to help students/parents pay for college costs.

The CJC offers students the option of paying their tuition on a monthly basis for an administrative fee of \$50/ semester. Payment plans must be created at the time of registration. For fall semester, tuition is divided up into five equal payments due on the first of the month for months August-December; for spring semester, tuition is divided up into five equal payments due on the first of the month for months January-May. A late fee of \$25 will be charged for payments submitted after the first of each month. Note: the current semester's tuition must be paid in full before a student may register for the subsequent semester. To create a CJC In-House Payment Plan, please contact the Registrar at registrar@cjcedu.

#### HOW TO APPLY FOR FEDERAL FINANCIAL AID

##### Obtaining a Federal Student Aid (FSA) ID

Students who have a PIN must now obtain a new FSA ID. The website for creating a new FSA ID is <https://fsaid.ed.gov>.

The FSA ID consists of a username and password that students must use to log in to certain **U.S. Department of Education (ED)** websites. The FSA ID enables students to access their personal information on ED websites such as the **Free Application for Federal Student Aid (FAFSA®)** at [www.fafsa.ed.gov](http://www.fafsa.ed.gov).

The FSA ID is used to sign legally binding documents electronically. It has the same legal status as a written signature. Besides being used for completing the FAFSA, students can also use their FSA ID for signing their **Master Promissory Note (MPN)** and for completing **Loan Entrance Counseling** (a requirement for loan borrowers).

Note: parents of dependent students (those students living at home) will need their own FSA ID if they want to sign their son's or daughter's FAFSA electronically. If parents have more than one child attending college, they can use the same FSA ID to sign all applications.

##### Completing the FAFSA

To apply for federal student aid, students must complete the FAFSA at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). Students will need to include the **CJC School Code: 042376**. The school code authorizes the ED to send students' FAFSA information to the CJC.

When completing the FAFSA, students (and their parents if students are dependent) will be asked to provide federal tax return information for the previous tax year.

The easiest (and recommended) way to do this is to allow the FAFSA website to access their IRS tax return by using the **IRS Data Retrieval Tool (DRT)**. This step links their FAFSA to the appropriate federal tax return and enters the information for them.

##### Verification

Some students will be selected by the Department of Education to have their information "verified" by the CJC Financial Aid Office. The CJC will send those students who are selected for verification the appropriate form that they will need to return (along with any supporting documentation) within 30 days of the date of the notice. Typically, items that may require verification include income information, household members, and number in college. Note: If students used the IRS DRT and did not make any changes, they most likely will not have to provide any backup documents. There may be other items requiring verification, but these are the most common.

The CJC Financial Aid Office requires that students complete the verification process before their loans are certified (approved) and sent to the ED.

#### HOW FINANCIAL AID IS DETERMINED

Financial aid awards are based on demonstrated financial need, which is the difference between the family's **Expected Family Contribution (EFC)** plus the student's own resources (EFC and any other financial aid), and the allowable educational expenses or **Cost of Attendance (COA)**.

The USDE determines the EFC, which is based on the information submitted on the student's FAFSA. If there are unusual or extenuating circumstances, the Financial Aid Office may make adjustments based on adequate documentation, on a case-by-case basis.

The CJC Financial Aid Office creates an annual budget for each student based on the following costs:

- Tuition and Fees
- Room & Board
- Transportation
- Books & Supplies
- Loan Fees
- Personal/Miscellaneous Expenses

If there are unusual expenses (for example, unusual medical expenses, child care, etc.), the Financial Aid Office can, with adequate documentation, make adjustments to an individual student's budget. Note: again, this can only be done on a case-by-case basis.

The Financial Aid Office calculates budgets for both **dependent students** (those students living at home) and for **independent students** (those students not living at home). This information is initially derived from the student's FAFSA.

Note: A student's total financial aid may not exceed the student's COA.



## STUDENT BUDGETS

### Tuition and Fees

Tuition for the 2018–2019 academic year is as follows:

- Application fee (a one-time fee, new students only): \$100
- Registration fee (all students): \$50 / semester
- Full-time students (taking 12 or more credits per semester): \$9,500, instrumentalists; \$9,800, vocalists
- Part-time students (taking 11 or fewer credits per semester): \$750 / credit
- Private instruction/Individual Tutorial: \$1,650 per credit
- Trio ensembles: \$1,100 per credit

### The Financial Aid Offer Letter

After the CJC Financial Aid Office receives a student's FAFSA, it will determine the maximum eligibility for financial aid and send them a **Financial Aid Offer Letter**. The Offer Letter will list what types of financial aid are available to students. Students have the option of either accepting or declining any of the awards listed or even requesting a lower amount in loans if they choose.

Students must then print a copy, sign it and return it to the CJC Financial Aid Office before their financial aid can be finalized.

Note: Although loans will not be certified by the CJC Financial Aid Office until the student's award letter has been signed and returned (and, if selected, verification completed), students will still be able to decline or reduce their loan amounts up to 14 days after the disbursements have been received by the CJC and posted to their student account. When the CJC receives the loan funds, the business office will send students an email notification of the amounts and date posted, with information on how to change their loan amounts.

### Loan Entrance Counseling

Students who are first time loan borrowers at the California Jazz Conservatory must complete **Loan Entrance Counseling** at [studentloans.gov](http://studentloans.gov).

### Master Promissory Note

If students have never had a student loan before (or within the last 10 years) and wish to accept one, they must complete the Master Promissory Note (MPN) at [studentloans.gov](http://studentloans.gov).

The following table shows California Jazz Conservatory tuition and fees for the 2018 –2019 academic year for a continuing full-time instrumental student taking 12–18 credits per semester. Note: vocalists add \$300/semester; seniors add \$1,650 for the Senior Project.

| Category | Fall Semester | Spring Semester | Annual Total |
|----------|---------------|-----------------|--------------|
| Tuition  | \$9,500       | \$9,500         | \$19,000     |
| Reg. Fee | \$50          | \$50            | \$100        |
| Total    | \$9,550       | \$9,550         | \$19,100     |

Non-CJC Expense Estimates for Students — For the purposes of determining eligibility for Federal Financial Aid, the Financial Aid Office uses the following estimates based on California Student Aid Commission (CSAC) Student Expense Budgets for 2018–2019. Note: these costs are estimates only.

| Category          | With Parents |          | Off Campus Housing |          |
|-------------------|--------------|----------|--------------------|----------|
|                   | Semester     | Annual   | Semester           | Annual   |
| Books & Supplies* | \$959        | \$1,917  | \$959              | \$1,917  |
| Room & Board      | \$2,709      | \$5,418  | \$6,890            | \$13,779 |
| Transportation    | \$554        | \$1,107  | \$626              | \$1,251  |
| Personal / Misc.  | \$1,629      | \$3,258  | \$1,458            | \$2,916  |
| Total             | \$5,572      | \$11,142 | \$9,660            | \$19,323 |

\*Note: See cost of lab fees for the concentration in Audio Production, pg. 10.

**Adjustments to Awards**

The California Jazz Conservatory reserves the right to adjust or cancel financial aid awards at any time for several reasons. Examples include, but are not limited to:

- A determination by the Department of Education of a change in the student’s eligibility
- A student who fails to make Satisfactory Academic Progress (SAP) (see under Satisfactory Academic Progress (SAP))
- Changes in availability of funding or
- Changes in a student’s financial need

**Disbursement Dates**

Financial Aid funds will be requested from the Department of Education within 3 days after the end of the drop/add period each semester. When these funds are received and posted to the student’s account, the business office will send out a notification of the date and amounts posted, and when any credit balance due to students will be available. In addition, if loan funds are received, students will still have the option of either declining or reducing the amount of their loans within 14 days of that notice.

**First Year, First Time Borrower “30-day Delay” —**

For first-year, first time students who have never borrowed under the federal student loan programs, federal regulations require that the first disbursement of a loan cannot be disbursed earlier than 30 days after the start of classes.

**Early Disbursement for Pell Grants and Books —**

Students who are Pell Grant recipients, and whose total aid is in excess of the current semester’s charges, may use that balance to pay for required text books up to 10 days prior to the beginning of that semester.

| 2018 – 2019 Disbursement Schedule  |            |
|------------------------------------|------------|
| <b>Fall Semester</b>               |            |
| Pell Available for Books           | 08/13/2018 |
| First Day of Instruction           | 08/20/2018 |
| Last Day to Add / Drop a Class     | 09/02/2018 |
| Disbursement Date                  | 09/07/2018 |
| Excess Funds available to students | 09/21/2018 |
| <b>Spring Semester</b>             |            |
| Pell Available for Books           | 01/05/2019 |
| First Day of Instruction           | 01/15/2019 |
| Last Day to Add / Drop a Class     | 01/27/2019 |
| Disbursement Date                  | 02/01/2019 |
| Excess Funds available to students | 02/15/2019 |

**Satisfactory Academic Progress (SAP)**

Federal Financial Aid regulations require schools to certify that each student applicant for Federal Financial Aid is making Satisfactory Academic Progress (SAP). SAP has two parts:

1. GPA: Students receiving financial aid must maintain a cumulative GPA of 2.0 or above.
2. Maximum Time Frame: According to federal regulations, students receiving financial aid may not exceed 150 percent of the standard time expected of a student to complete her/his degree. This means that the maximum time frame for eligibility for Federal Financial Aid is 6 years. This includes all terms, whether or not the student actually received financial aid. It also includes enrollment periods prior to the CJC’s participation in the Federal Financial Aid programs.

When looking at each student’s enrollment history, the CJC will evaluate whether or not the student has completed the appropriate number of credits at the time of financial aid certification, based on the individual student’s enrollment history.

In order to meet this maximum time frame of 6 years to completion, for financial aid purposes, full-time students need to satisfactorily complete (at a minimum) the following number of *cumulative* credits per academic year:

| % of Total Required | Credits Required for Completion |            |
|---------------------|---------------------------------|------------|
|                     | Instrumentalists and Vocalists  | Pianists   |
| <b>Credits</b>      | <b>136</b>                      | <b>134</b> |
| <b>After</b>        |                                 |            |
| Year 1 17%          | 23                              | 22         |
| Year 2 33%          | 45                              | 45         |
| Year 3 50%          | 68                              | 67         |
| Year 4 67%          | 91                              | 89         |
| Year 5 83%          | 113                             | 112        |
| Year 6 100%         | 136                             | 134        |

**Financial Aid Warning and Ineligibility**

Students who have been placed on **Financial Aid Warning** will have one academic semester to remediate any deficiencies and may continue to receive additional aid during that academic semester.

During the warning period, the student will be expected to correct the previously identified deficiencies and to successfully complete all courses enrolled in during that period.

Should the student fail to enroll during that next academic period, the terms of Financial Aid Warning will apply to the next future term in which the student enrolls.

Failure to correct the unsatisfactory grades during the warning period may result in financial aid ineligibility (i.e., no additional financial aid).

A student who has been determined to be ineligible for financial aid due to Unsatisfactory Academic Progress may appeal this determination.

#### Leave of Absence

According to federal regulations, a student who has received Federal Financial Aid and has been granted a leave of absence by the school is NOT considered withdrawn from school. A school may approve a leave of absence to a student provided:

- The student has made a written request to be granted a leave of absence, signed and approved by their advisor.
- The leave of absence involves no additional charges by the school to the student.
- In any 12 months, the student can have no more than one leave of absence, and the leave of absence cannot exceed 6 months.
- The leave of absence is authorized under these stipulations: medical reasons, job crisis, significant family sickness or death and other extenuating circumstances.

#### Withdrawing from the California Jazz Conservatory

A student who wishes to permanently withdraw from the CJC must file a **Withdrawal Form** with the Registrar. Withdrawal Forms are available from the Registrar in the Main Office. The notice to permanently withdraw will be considered effective no later than the date it is received by the Registrar. Permanent withdrawal may be effected by a student's written notice or by a student's conduct, including, but not necessarily limited to, a student's lack of attendance.

All financial and academic penalties apply as of the date the notice to permanently withdraw is received by the Registrar. Exceptions may be made for family or medical emergencies with valid documentation.

Please note: Students who have permanently withdrawn and subsequently wish to return to the CJC must reapply for admission as a new student (see under Admission Requirements).

#### Return of Title IV Funds

The Financial Aid Office is required by federal statute to recalculate Federal Financial Aid eligibility for students who withdraw, drop out, are dismissed, or take a leave of absence. The federal Title IV financial aid for which a student is eligible must be recalculated when any of these situations occur prior to the student completing 60% of a payment period or term.

Recalculation is based on the percentage of "earned" aid using the following Federal Return of Title IV funds formula:

$$\frac{\text{Number of days completed up to the withdrawal date}}{\text{Total days in the term}}$$

Any funds not "earned" according to the above formula will be returned to the appropriate federal source (loan funds will be returned before grants). In some cases, the amount required to be returned may be more than what the student owes the CJC according to the CJC Refund Policy, in which case the student will need to make arrangements with the CJC to pay any balances.

#### FERPA Confidentiality

The **Family Educational Rights and Privacy Act (FERPA)** of 1974 is a federal law that establishes the rights of students with regard to education records, and ensures students of the right to privacy and confidentiality with respect to those records. It applies to colleges and universities that receive funding from the federal government. Records created and maintained by the financial aid office are considered to be education records and may not be disclosed without the student's consent. This means that (unless required by law) the Financial Aid Office will not discuss specifics of a student's financial aid unless the student has provided a written release to discuss and/or disclose their records with someone other than themselves (i.e., with a parent, guardian, etc.).

#### Financial Aid Code of Conduct

The Higher Education Opportunity Act requires institutions of higher education participating in the administration of educational loan programs to develop and publish a Code of Conduct (34 CFR 601.21).

##### • The CJC Financial Aid Code of Conduct

The California Jazz Conservatory (CJC) expects the highest levels of professionalism and ethical behavior from all officers, employees, and agents whose responsibilities include student financial aid matters. These individuals must avoid even the appearance or perception of any conflict of interest regarding their student aid responsibilities. They must refrain from taking any action they believe is contrary to law, regulation, or the best interest of the students they are serving, and must disclose all conflicts identified in this policy.

Any CJC officer, employee, or agent who has responsibilities with respect to student educational loans is required to comply with this Code of Conduct as outlined below.

- The CJC does not enter into any revenue-sharing arrangement with any lender.
- No officer, employee or agent of the CJC who is employed in the financial aid office or who otherwise has responsibilities with respect to education loans, will solicit or accept any gift or other thing of value from a lender, guarantor, or servicer of education loans.
- Certain items provided or contributed by lenders are not considered gifts, such as training materials for staff, entrance and exit counseling services including providing educational counseling materials, financial literacy materials, or debt management materials to borrowers, provided that such materials disclose to borrowers the identification of any lender that assisted in preparing or providing such materials.
- No officer, employee or agent of the CJC who is employed in the financial aid office or who otherwise has responsibilities with respect to education loans, will accept from any lender or affiliate of any lender, any fee, payment, or other financial benefit (including the opportunity to purchase stock) as compensation for any type of consulting arrangement or other contract to provide services to a lender or on behalf of a lender relating to education loans.
- The CJC will not, for any first-time borrower, assign, through award packaging or other methods, the borrower's loan to a particular lender or refuse to certify, or delay certification of, any loan based on the borrower's selection of a particular lender or guaranty agency.
- The CJC will not request or accept from any lender, any offer of funds to be used for private education loans, including funds for an opportunity pool loan, to students in exchange for the campus providing concessions or promises regarding providing the lender with a specified number of loans made, insured, or guaranteed, a specified loan volume, or a preferred lender arrangement for such loans.
- The CJC does not request or accept from any lender any assistance with call center staffing or financial aid office staffing.
- No employee of the CJC who is employed in the financial aid office or who otherwise has responsibilities with respect to education loans or other student financial aid and who serves on an advisory board, commission, or group established by a lender, guarantor, or group of lenders or guarantors, will receive anything of value from the lender, guarantor, or group of lenders or guarantors for such service.



#### Questions?

Contact the CJC Financial Aid Office at [finaid@cj.edu](mailto:finaid@cj.edu) or (510) 845-5373 ext. 17.

## **Student Enrollment Agreement**

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

## **Cancellations, Withdrawals and Refunds**

**Cancellation** — A student has the right to cancel the Enrollment Agreement and obtain a refund of charges paid through attendance at the first class session, or the seventh day after enrollment, whichever is later. A notice of cancellation shall be in writing and submitted to the Registrar. The notice to cancel the Enrollment Agreement will be considered effective no later than the date it is received by the Registrar.

**Withdrawal** — A student who wishes to permanently withdraw from the CJC must file a Withdrawal Form with the Registrar. Withdrawal Forms are available from the Registrar in the Main Office. The notice to permanently withdraw will be considered effective no later than the date it is received by the Registrar. Permanent withdrawal may be effectuated by a student's written notice or by a student's conduct, including, but not necessarily limited to, a student's lack of attendance (see under Code of Conduct and Attendance).

All financial and academic penalties apply as of the date the notice to permanently withdraw is received by the Registrar (see under Refunds below, and Adding, Dropping and Withdrawing from Courses). Exceptions may be made for family or medical emergencies with valid documentation. Please note: Students who have permanently withdrawn and subsequently wish to return to the CJC must reapply for admission as a new student (see under Admission Requirements).

**Refunds** — New students who cancel the Enrollment Agreement within the aforementioned timeframe may obtain a 100 percent refund of charges paid less the Application Fee (\$100), Registration Fee (\$50) and Enrollment Deposit (\$100). Returning students who cancel the Enrollment Agreement within the aforementioned timeframe may obtain a 100 percent refund of charges paid less the Registration Fee (\$50) and Enrollment Deposit (\$200).

Refunds for students who withdraw during a period of attendance are calculated as follows: Students who have completed 60 percent or less of the period of attendance shall receive a refund calculated on a pro rata basis. Refunds shall be calculated based on the total amount owed by the student for the portion of the educational program completed as of the date of receipt of the notice of cancellation or withdrawal.

A pro-rata refund shall be no less than the total amount owed by the student for the portion of the educational program provided subtracted from the amount paid by the student, calculated as follows: The amount owed equals the daily charge for the program (total institutional charge, divided by the number of days or hours in the program), multiplied by the number of days student attended, or was scheduled to attend, prior to withdrawal.

Note: Pro-rata refunds for *full-time* students who wish to withdraw from the program are calculated based on the following: their total tuition, divided by the total number of weeks in the semester (15), multiplied by the total number of weeks remaining in the semester.

*Please note: A student who has been enrolled for more than nine weeks (60 percent of the term) is not eligible for a refund.*

The CJC shall issue or credit refunds within 45 calendar days of a student's cancellation, withdrawal or completion of the program.

Upon a student's failure to pay a debt owed to the CJC, permission to register for the forthcoming semester may be withheld. The CJC also reserves the right to withhold a student's transcript until the debt and all costs associated with collecting it are paid in full.

## **Leaves of Absence**

Students who wish to take a temporary leave of absence between semesters for professional, medical or personal reasons must submit a request in writing to the Dean of Instruction. Leaves of absence may not exceed two consecutive semesters without permission from the Dean of Instruction. Leave of Absence Request forms may be obtained from the Registrar in the Main Office and must be submitted to the Dean of Instruction prior to the first day of instruction of the semester for which the leave is requested.

Students who wish to take a leave of absence from the CJC during a semester are subject to all academic and financial penalties (see under Cancellations, Withdrawals and Refunds and Adding, Dropping and Withdrawing from Courses) as of the date of the requested leave of absence. Exceptions may be made for family or medical emergencies with valid documentation.

Students taking a leave of absence for more than two semesters must reapply for admission as a new student (see under Admission Requirements).

## **Attendance**

Students must attend all class meetings, rehearsals and performances on a timely basis, barring illness or family emergency. Chronic tardiness or failure to attend class regularly may adversely affect student grades; please see individual class syllabi for attendance policies specific to each course.



Students missing 15% or more of class time per course, per semester, may be dropped from the course by the instructor with approval from the Dean of Instruction (a “mandatory drop”). In the case of a mandatory drop, academic and financial penalties will apply (see under *Cancellations, Withdrawals and Refunds and Adding, Dropping and Withdrawing from Courses*) as of the date of the requested mandatory drop, which shall be submitted in writing to the Dean of Instruction for approval.

**Grading and Academic Penalties**

Grades are based on a combination of attendance, progress, written assignments, exams and performances. Students must maintain a cumulative grade point average of 2.0 or higher to remain in good academic standing. The CJC adheres to the following grading scale:

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

Please note: To advance, a student must receive a letter grade of no less than C. A student receiving a grade of less than “C” in a required course must retake it at his/her own expense and receive a grade of “C” or higher to graduate.

**“W” — Withdraw**

The grade of “W” is given when a student withdraws from a course within weeks 5 and 6. Please note: A “W” is not factored into the calculation of a student’s grade point average, but may be of concern to a potential employer or a graduate school.

**“WP” — Withdrew Passing**

The grade of “WP” is given when a student has been granted approval for withdrawal from a course within weeks 7–8, and at the time of withdrawal, was passing the course. A “WP” is not factored into the calculation of a student’s grade point average, but may be of concern to a potential employer or a graduate school.

**“WF” — Withdrew Failing**

The grade of “WF” is given when a student has been granted approval for withdrawal from a course within weeks 7–8, and at the time of withdrawal, was failing the course. A “WF” is not factored into the calculation of a student’s grade point average, but may be of concern to a potential employer or a graduate school.

**“I” — Incomplete**

A student who has satisfactorily completed a substantial portion of the coursework may request a temporary grade of Incomplete (“I”) if he/she is unable to complete a course due to circumstances beyond their control. Requests must be made no later than the last class meeting and are granted at the discretion of the instructor. Coursework must be completed prior to completion of the next consecutive semester to convert the grade of “I” to a passing grade of “A”, “B” or “C”. Exceptions may be made with prior approval from the instructor with approval from the Dean of Instruction. Coursework submitted after the deadline without prior approval will automatically result in a permanent grade of “IF” and will be averaged into students’ GPA as “F”.

**Adding, Dropping and Withdrawing from Courses**

Students wishing to add, drop or withdraw from a course must do so in writing, either by e-mailing the Registrar at registrar@cjc.edu or by submitting an Add/Drop/Withdraw form available from the Registrar in the Main Office.

**Weeks 1 and 2:** Students may add or drop courses without academic penalty. No new courses may be added after week two.

**Weeks 3 and 4:** Students may drop courses without academic penalty.

**Weeks 5 and 6:** Students may drop courses and receive a “W” on their transcript (see under Grading and Academic Penalties).

**Weeks 7 and 8:** Students may drop courses with the consent of the instructor and Dean of Instruction and receive a “WP” (Withdrew Passing) or “WF” (Withdrew Failing) on their transcript (see under Grading and Academic Penalties).

After week eight, students will be permitted to withdraw from courses without academic penalty for medical or family emergencies only. Students are required to provide the Registrar with valid documentation for all medical or family emergencies. Students withdrawing from courses after week eight for any reason other than a medical or family emergency will receive the grade of “F” in those courses.

**Challenge Examinations**

Students may take a Challenge Examination to demonstrate their ability to meet the learning objectives of the following course requirements: MUS101, MUS201, HAR200A, TEC100 and TEC400. Successful completion of a Challenge Examination allows a student to waive that requirement within the undergraduate program. The fee for taking a Challenge Examination is \$275 per course. Please contact the Dean of Instruction to schedule a Challenge Examination.

### Credit for Prior Experiential Learning

Students entering the CJC may bring with them a wealth of prior, non-college experiential learning in the field of jazz performance. Recognizing the value of these experiences, the CJC offers students the opportunity to earn credit in private instruction and/or performance, based on their performance and recording portfolio.

Credit for prior experiential learning is granted only to matriculated students. The amount of credit is determined and documented in writing by CJC faculty with relevant credentials. Of the first 60 semester credits, no more than 15 may be awarded for prior experiential learning; of the second 60 semester credits, no more than 15 semester credits may be awarded for prior experiential learning. The maximum number of credits awarded for prior experiential learning is 30.

*Credit is not granted based on the student's experiences per se, but rather on the student's ability gained through their experiences. Credit granted for prior experiential learning must have approval from the Dean of Instruction and will be recorded on a student's transcript as 'credit for prior experiential learning.' Students must appeal for credit for prior experiential learning via live audition or recorded playing sample. Students are not required to pay for credits awarded for prior experiential learning.*

### Credit Hour Policies

#### • Definition of Semester-Hour of Credit

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

#### • Calculations for the Determination of Credit Hours

##### Lecture Courses

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

##### Lecture/Laboratory Courses

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

##### Laboratory Courses

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

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

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

#### • Private Instruction

Private Instruction is defined as a course in a one-on-one format focusing on technique on an instrument or voice. Private Instruction faculty also prepare students for their annual juries. Students must complete fifteen 1-hour lessons within each given semester to earn one credit. *Note: Private instruction may not extend beyond the immediate 15-week semester.*

#### • Independent Study

Independent Study is defined as time spent independently completing a proposed research project that extends above and beyond the parameters of the curriculum. Students are required to submit a proposal in writing to the Dean of Instruction outlining: the project scope; objectives; time frame for completion; and their preferred faculty advisor. In Independent Study, one hour of credit is given for a minimum of one 60-minute period of research per week per 15-week semester. Students are required to present the findings of their research to the public in the form of a paper, lecture/demonstration or concert. The designated faculty advisor provides supervision three times throughout semester. An evaluation of the completed project is submitted to the Dean of Instruction in writing. Students are graded on a pass/no pass basis.

#### • Workshops

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

#### Transfer Credit

Students who wish to transfer to the CJC must provide an official satisfactory academic record and have earned an overall GPA of 2.0 or higher to be admitted to the CJC.

The CJC accepts the following courses for transfer: MUS101; MUS201; and the English Communication, Arts and Humanities, and Mathematics and Quantitative Reasoning General Studies requirements earned at any accredited institution.

The CJC also accepts up to 5 Elective credits relevant to the program's purposes earned at any accredited institution. Please note: students must have earned a grade of C or higher in all courses considered for transfer.

### NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

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

#### Student Grievances

Students with complaints regarding their academic progress must first discuss the issue with their instructor. If the issue is not resolved to their satisfaction, they may file a grievance with the Dean of Instruction **in writing**. Students may contact the Bureau of Private Postsecondary Education at any time at 888.370.7589 or complete a complaint form which can be obtained at the Bureau's website: [bppe.ca.gov](http://bppe.ca.gov).

#### Student Right to Privacy

Matriculated students are afforded the following rights regarding access to and privacy of their personal information and educational records:

1. Students have the right to inspect and review the education record maintained by the CJC through the Office of the Registrar.
2. Students have the right to request that the Registrar correct any records they believe to be inaccurate or misleading. The Dean of Instruction shall serve as mediator should information be contested. If the Dean of Instruction deems the request to amend a record unfounded, students have the right to place a written statement in their file, documenting their position.
3. Students have the right to privacy regarding any personal information including but not limited to information provided on their application, dates of attendance, grading, scholarship awards and/or financial assistance. The CJC must have written permission on file from the student to release any information from a student's record.

#### Injury Prevention

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



# THE BACHELOR OF MUSIC DEGREE IN JAZZ STUDIES

## BACHELOR OF MUSIC CURRICULUM REQUIREMENTS

**Instrumentalists** — The CJC awards the Bachelor of Music degree in Jazz Studies to instrumental students who satisfactorily complete 134 – 136 credits of study divided among: a) core music courses / 89 credits (pianists) / 91 credits (non-pianists); b) elective courses (15 credits); and c) general studies courses (30 credits). (See Curriculum Requirements Templates for more information.)

**Vocalists** — The CJC awards the Bachelor of Music degree in Jazz Studies to vocal students who satisfactorily complete 136 credits of study divided among: a) core courses (91 credits); b) elective courses (15 credits); and c) general studies courses (30 credits). (See Curriculum Requirements Templates for more information.)

## AREAS OF CONCENTRATION

The California Jazz Conservatory offers areas of concentration (specialized plans of study) within the Jazz Studies major in Brazilian Jazz, Audio Production and North American Roots Music.

Areas of concentration provide Jazz Studies majors with the opportunity to specialize in an area of particular interest to them. (See under Curriculum Requirements Templates.)

### • **Brazilian Jazz**

Available to both instrumentalists and vocalists, the concentration in Brazilian Jazz provides students with the opportunity to gain a deeper understanding of and appreciation for the music and culture of Brazil — from its folkloric roots to its intersection with modern jazz.

With its infectious African-influenced rhythmic underpinnings, rich European-derived harmonic and melodic language and exhilarating American jazz-based element of improvisation, Brazilian jazz ranks as one of the most sought-after styles of music in the world today.

The concentration in Brazilian Jazz broadens the scope of the Jazz Studies major, enabling students to:

- Concentrate on a style of music they have determined to be both personally fulfilling and critically relevant to their lives as aspiring professional musicians
- Learn from and play with a preeminent faculty of resident and visiting Brazilian jazz artists and educators
- Broaden their knowledge of Brazilian culture, including gaining fluency in the Portuguese (Brazilian) language
- Expand their range of employment opportunities in the areas of performance and education upon graduation
- Acquire specialized prerequisites needed for pursuing a higher degree in Brazilian jazz or in areas with relevance to Brazilian music and culture
- Expand their knowledge of art and culture from a global perspective

### • **Audio Production**

With access to educational resources from one of the world's foremost recording facilities, Fantasy Studios, located in Berkeley, California, the concentration in Audio Production is designed to provide instrumentalists with a practical understanding of this far-reaching and exciting field.

The concentration in Audio Production is critically relevant to the aspiring professional musician who will inevitably utilize the recording studio throughout their career. The concentration broadens the scope of the Jazz Studies major, enabling students to:

- Gain a working knowledge of the technical aspects of the recording studio as a means of achieving maximum artistic results
- Learn from a faculty equipped with decades of real world experience in audio production
- Gain expertise in both technical and music-related fields, expanding their employment options

- Gain invaluable hands-on experience in recording and production in world class Fantasy Studios
- Prepare for a higher degree in Recording Arts and Sciences

Note: See page 10 for lab fees.

• **North American Roots Music**

The concentration in North American Roots Music (also referred to as North American “traditional music”) examines the stylistic development and cultural origins of our North American folkloric music — from nineteenth century work songs and spirituals to the present.

The concentration in North American Roots Music broadens the scope of the Jazz Studies major by enabling students to:

- Concentrate on a style of music they have determined to be both personally fulfilling and critically relevant to their lives as professional musicians
- Learn from and play with a preeminent faculty of resident and visiting traditional music artists and educators
- Broaden their knowledge of North American culture
- Expand employment opportunities in the areas of performance and education upon graduation
- Acquire the prerequisites they need to pursue a higher degree in North American roots music or areas with relevance to North American roots music
- Broaden their knowledge of music and culture on an international scale based on the profound influence that the music and culture of other countries have had on the development of North American Roots Music

**Residency Requirements**

All instrumentalists and vocalists are required to complete a minimum of 34 credits in residence during their junior and/or senior year at the CJC.

**Juries**

Students are required to take four juries over the course of their studies at the CJC as they move from one class level — e.g. Freshman or Sophomore — to the next. The purpose of these juries is to evaluate students’ progress in private instruction, and to confirm their mastery of the material covered in the CJC’s core Jazz Theory and Improvisation and Ear Training and Sight Singing curriculum.

The timing of juries correlates with class level. *Students **must** take a jury when advancing in class level to continue their studies at the CJC.* Class level is determined by the total number of credits earned towards their degree: students who have earned between 0 and 34 credits are considered Freshmen, and so on as shown below.

| Credits completed | Class Level |
|-------------------|-------------|
| 0 – 34            | Freshman    |
| 35 – 68           | Sophomore   |
| 69 – 102          | Junior      |
| 103 +             | Senior      |

Students advancing to the next class level who do not take or pass a jury at the end of that semester will be placed on *Jury Probation*. While on *Jury Probation*, students may take classes for one additional semester, and must take and pass their jury at that end of that term in order to enroll in future semesters. Students who do not pass the required jury at the end of their probationary semester will be dismissed.

**Senior Project**

Graduating seniors must complete a Senior Project comprising a performance of original compositions and/or arrangements in a full length concert open to the public.

**Performance**

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

Instrumentalists are required to take a total of 20 credits of performance ensembles including jazz (10), Afro-Caribbean (2), Brazilian (2) and elective (6). Instrumentalists may also use 4 elective credits toward performance ensembles. (See Instrumental and Vocal Curricula.)



Vocalists are required to take a total of 28 credits of performance courses in both solo and ensemble formats. Repertoire covers a wide range of styles from the Great American Songbook to contemporary jazz, world and popular music. Vocalists may also use 4 elective credits toward performance ensembles. (See Instrumental and Vocal Curricula.)

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

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

#### **Core Music Courses: Instrumental Track**

Instrumentalists are required to take 91 (non-pianists) / 89 (pianists) credits of the following Core Music Courses: 20 credits of stylistically varying performance ensembles over eight semesters including: Jazz Repertoire Ensemble (8 credits of PRF100-400 series); Latin American Ensemble (2 credits of PRF030 series); Brazilian Jazz ensemble (2 credits of 040 series); Indian Ensemble (2 credits of 050 series); and ensembles of their choice (6 credits). Note: 4 additional credits may be taken as Elective courses. Additional required Core courses include: Ear Training and Sight-Singing (12 credits); Keyboard Proficiency (2 credits); Jazz Theory and Improvisation (15 credits); Form and Analysis of Jazz Standards (2 credits); Jazz Composition (3 credits); Jazz Arranging (3 credits); Latin American Roots of Jazz (2 credits); Jazz and Cross-Cultural Practice (2 credits); Western European Harmonic Practice (6 credits); Western European Music History (6 credits); Music Technology (5 credits); Business of Music (4 credits); Private Instruction (8 credits); and Senior Project (1 credit).

#### **Core Music Courses: Vocal Track**

Vocalists are required to take 91 credits of the following Core Music Courses: 28 credits of stylistically varying performance ensembles over eight semesters including: Vocal Performance (24 credits); and Vocal Jazz Ensemble (4 credits). Note: 4 additional performance credits may be taken as elective courses. Additional required courses include: Ear training and Sight-singing (12 credits); Keyboard Proficiency (2 credits); Jazz Theory and Improvisation (12 credits); Jazz Composition (3 credits); The Great American Songbook (2 credits); Lyric Writing (2 credits); Western European Harmonic Practice (6 credits); Western European Music History (6 credits); Music Technology (5 credits); Business of Music (4 credits); Private Instruction (8 credits); and Senior Project (1 credit).

#### **Electives**

All students are required to complete 15 credits of elective courses in fulfillment of requirements for the Bachelor of Music degree. Students may transfer up to 5 degree-relevant elective credits from any accredited institution on a by-approval basis by the Dean of Instruction. Note: 4 elective credits may be taken as Independent Study; 4 elective credits may be taken as Performance.

#### **General Studies Courses**

A range of General Studies courses is offered at the CJC. The CJC also accepts select General Studies requirements/electives from any accredited institution. Tuition for General Studies courses at other institutions is additional.

All students are required to take 30 credits of General Studies courses. General Studies requirements include: English Communication (6 credits); Social Sciences (12 credits); Arts and Humanities (6 credits); Mathematics and Quantitative Reasoning (3 credits); and Physical Sciences (3 credits). (See Department of General Studies beginning on page 51.) *Please note: the Social Sciences and Physical Sciences General Studies requirements are not transferable from another institution. These requirements must be fulfilled at the CJC.*

# THE ASSOCIATE OF ARTS DEGREE IN JAZZ STUDIES

## Independent Study

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

Students may apply up to 4 elective credits to Independent Study. Students interested in pursuing Independent Study are required to submit a proposal in writing to the Dean of Instruction outlining the project scope, objectives, time frame for completion and their preferred faculty advisor.

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

## Keyboard Proficiency

All students must demonstrate a basic level of keyboard proficiency to graduate, either by completing Beginning Piano for Non-Pianists and Jazz Piano for Non-Pianists, or by passing an equivalent keyboard proficiency exam. Keyboard proficiency exams are given on a to-be-arranged basis throughout the year.

## Workshops and Master Classes

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

## ASSOCIATE OF ARTS CURRICULUM REQUIREMENTS

**Instrumentalists** — The CJC awards the A.A. degree in Jazz Studies to instrumental students who satisfactorily complete 66-68 credits of study divided among: a) core music courses 42 credits (pianists) / 44 credits (non-pianists); b) elective courses (6 credits); and c) general studies courses (18 credits). (See under Curriculum Requirements Templates.)

**Vocalists** — The CJC awards the A.A. degree in Jazz Studies to vocal students who satisfactorily complete 68 credits of study divided among: a) core courses (48 credits); b) elective courses (2 credits); and c) general studies courses (18 credits). (See under Curriculum Requirements Templates.)

## Residency Requirements

Instrumentalists and vocalists are required to complete a minimum of 17 credits in residence during their third and fourth semesters at the CJC.

## Juries

Students are required to take two juries over the course of their studies at the CJC: the first at the end of the first year, and the second at the end of the second year. The purpose of these juries is to evaluate students' progress in private instruction, and to confirm their mastery of the material covered in the Jazz Theory and Improvisation and Ear Training and Sight Singing curricula.

Students must take a jury when advancing in class level to continue their studies at the CJC. Class level is determined by the total number of credits earned towards their degree: students who have earned between 0 and 34 credits are considered Freshmen; students who have earned between 35 and 68 Credits are considered Sophomores.

| Credits Completed | Class Level |
|-------------------|-------------|
| 0 – 34            | Freshman    |
| 35 – 68           | Sophomore   |

**Performance**

Instrumentalists are required to take a total of 12 credits of performance ensembles including jazz (4), Afro-Caribbean (2), Brazilian (2), Indian (2) and elective (2). Instrumentalists may also use 4 Elective credits toward performance ensembles.

Vocalists are required to take 12 credits of Vocal Performance. Repertoire covers a wide range of styles, from the Great American Songbook to contemporary jazz. Vocalists may use 2 Elective credits toward performance ensembles.

Students perform for the public a minimum of twice per year. Performances include concerts at the CJC, dates at clubs throughout the Bay Area, and appearances at specially scheduled events.

Additionally, students may attend concerts scheduled at the CJC throughout the year, free of charge. The CJC Concert Series features a range of local, national and international artists.

**Core Music Courses: Instrumental Track**

Instrumentalists are required to take 44 (non-pianists) / 42 (pianists) credits of the following Core Music Courses: 12 credits of stylistically varying performance ensembles over four semesters including: Jazz Repertoire Ensemble (4 credits of PRF100-400 series); Latin American Ensemble (2 credits of PRF030 series); Brazilian Jazz ensemble (2 credits of 040 series); Indian Ensemble (2 credits of 050 series); and an ensemble of their choice (2 credits). (Note: Students may also use 4 Elective credits toward Performance.) Additional required Core courses include: Ear Training and Sight-Singing (12 credits); Keyboard Proficiency (2 credits); Jazz Theory and Improvisation (12 credits); Music Technology (2 credits); and Private Instruction (4 credits).

**Core Music Courses: Vocal Track**

Vocalists are required to take 48 credits of the following Core Music Courses: Vocal Performance (12 credits); (Note: Students may use 2 Elective credits toward Performance.) Additional required courses include: Ear training and Sight-singing (12 credits); Keyboard Proficiency (2 credits); Jazz Theory and Improvisation (12 credits); The Great American Songbook (2 credits); Lyric Writing (2 credits); Music Technology (2 credits); and Private Instruction (4 credits).

**Electives**

Instrumentalists – Instrumentalists are required to complete 6 credits of elective courses. Students may transfer up to 5 degree-relevant elective credits from any accredited institution on a by-approval basis by the Dean of Instruction.

Vocalists – Vocalists are required to complete 2 credits of elective courses in fulfillment of requirements for the A.A. degree. Students may transfer up to 2 degree-relevant elective credits from any accredited institution on a by-approval basis by the Dean of Instruction.

**General Studies Courses**

Students are required to take 18 credits of General Studies courses. General Studies requirements include: English Communication (6 credits) and Social Sciences (12 credits). (See Department of General Studies, page 51.)

The CJC accepts the English Communication General Studies requirements from any accredited institution. Tuition for General Studies courses at other institutions is additional. Note: the Social Sciences requirement is not transferable from another institution. This requirement must be fulfilled at the CJC.

**Keyboard Proficiency**

All students must demonstrate a basic level of keyboard proficiency to graduate, either by completing Beginning Piano for Non-Pianists and Jazz Piano for Non-Pianists, or by passing an equivalent keyboard proficiency exam.

**Workshops and Master Classes**

Students have the opportunity to attend a broad range short-term workshops – two, free of charge – taught by local and visiting artists throughout the year. Students may schedule private lessons with visiting artists on a to-be-arranged basis between student and artist.

# COURSE DESCRIPTIONS

## Course Numbering

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

## MUSICIANSHIP

### MUS100A, MUS100B, MUS200A and MUS200B

#### Ear Training and Sight-Singing

*3 credits, 3 hours lecture/lab*

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

### MUS101

#### Keyboard Proficiency — Piano for Non-Pianists

*1 credit, 1 hour lecture/lab*

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

### MUS102

#### Individual Tutorial

*1 credit, 1 hour lecture/lab*

Individual supplemental instruction in a wide range of areas, including but not limited to a secondary instrument, musicianship, theory, harmony, composition, arranging and history. Students may take up to 4 elective credits of MUS102. Please note: MUS102 may not substitute for a requirement.

### MUS103

#### Introductory Music Theory and Ear Training

*3 credits, 3 hours lecture/lab*

An introductory elective course taken on a pass/no pass basis designed to strengthen knowledge of music theory and aural skills. Successful completion of this course qualifies students for enrollment in THE100A and MUS100. Highly recommended for drummers and vocalists.

### MUS104

#### Drum Set Technique for Non-Drummers

*2 credits, 2 hours lecture/lab*

Basic drum set technique as applied to jazz and related styles of music. All instruments and voice.

### MUS105

#### Introduction to Mallet Percussion

*1 credit, 1 hour lecture/lab*

A hands-on introduction to the fundamentals of mallet percussion technique. Topics covered include basic types and styles of strokes, bar placement, and vibraphone pedaling and dampening, as applied to both two- and four-mallet playing. *Prerequisites: MUS101 or equivalent. No prior stick technique required.*

### MUS201

#### Keyboard Proficiency — Jazz Piano for Non-Pianists

*1 credit, 1 hour lecture/lab*

An introduction to jazz piano technique addressing voicings, voice leading, soloing and comping, as applied to standard jazz repertoire. Useful for composing and arranging. *Prerequisites: MUS101 or consent of instructor.*

### MUS202

#### Sight Reading Workshop

*1 credit, 1 hour lab*

A lab focusing on developing sight reading skills relevant to the jazz music genre. Open to instrumentalists and vocalists.



**MUS204****The Application of Eurhythmics to Jazz Repertoire****2 credits, 2 hours lecture/lab**

Interpreting distinct rhythmic and melodic aspects of select repertoire through coordinated physical movement and the voice. Instrumentalists and vocalists gain a deeper understanding of the rhythmic and melodic underpinnings of significant jazz and related repertoire to facilitate performance. Students are advised to wear comfortable clothing to class.

**MUS205****Chart Reading Workshop for Drummers****3 credits, 3 hours lecture/lab**

A hands-on workshop for drummers designed to develop proficiency in sight reading and interpreting standard lead sheets and drum charts for both large and small ensemble. Students work with pre-recorded jazz, funk, Latin, pop, rock, fusion and show arrangements. Covers articulations, set-ups, fills, tempo modulation, negotiating stick changes and utilizing the click track.

**MUS207****Double Bass Ensemble Workshop****2 credits, 2 hours lecture/lab**

A course designed to develop technical facility through select repertoire for double bass ensemble.

**MUS208****Gypsy Jazz Guitar Styles and Techniques****2 credits, 2 hours lecture/lab**

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

**An acoustic guitar (played with a pick) is required.**

**MUS209A and MUS209B****Practical Applications for the Rhythm Section****2 credits, 2 hours lecture/lab**

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

**MUS300A and MUS300B****Advanced Musicianship****3 credits, 3 hours lecture/lab**

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

*Prerequisite: MUS200B.*

**MUS308****Drum Grooves and Solos in Odd Meters****2 credits, 2 hours lecture/lab**

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

**MUS309****Fusion Drumming Styles and Techniques****2 credits, 2 hours lecture/lab**

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

**MUS110****Vocal Technique for Instrumentalists****1 credit, 1 hour lecture/lab**

An introduction to vocal technique and song interpretation. Repertoire includes the Great American Songbook and standard and contemporary jazz. Covers basic stage presence and microphone technique. Instrumentalists may take up to 2 credits of Vocal Technique for Instrumentalists.



**MUS150****Introduction to North Indian Tabla****2 credits, 2 hours lecture/lab**

An introductory course focusing on proper posture, tone production and hand and finger techniques required for the practice of Indian percussion. Students learn the fundamentals of North Indian rhythmic concepts through exercises and classical compositions, and master complex Indian rhythmic cycles through the recitation of vocal percussion syllables. Soloing, arranging, and compositional concepts are also applied to jazz and other styles of music. Open to instrumentalists and vocalists.

*Prerequisites: Students must own or rent tabla.*

*Tabla may be purchased or rented from the Ali Akbar College Store in Berkeley (aacmstore.org).*

**MUS130****Introduction to Afro-Latin Percussion Styles and Techniques****2 credits, 3 hours lab**

A hands-on introductory course focusing on Afro-Latin percussion styles and techniques. Emphasis on rhythms specific to Afro-Latin music as applied to congas, timbales, bongos, güiro, maracas, chekere, and cajón, among other Afro-Latin percussion instruments. *Prerequisites: the ability to read rhythmic notation.*

**MUS240****Brazilian Jazz Guitar Styles and Techniques****2 credits, 2 hours lecture/lab elective**

The intersection of various styles of Brazilian music (samba, bossa nova, baião, frevo and choro among others) with jazz and their application to the guitar. Open to all guitarists: acoustic and electric, nylon and steel string, pick and fingerstyle.

**MUS241****Brazilian Jazz Bass Styles and Techniques****2 credits, 2 hours lecture/lab elective**

A hands-on course focusing on essential Brazilian jazz bass styles, including samba, partido alto, samba funk, baião, maracatu and calango. Students also learn corresponding drum patterns. Repertoire by Brazilian masters, including Jobim, Regina, Donato, Pinheiro, Bosco, Moreira, Horta, Silva and more.

**MUS250****North Indian Music Fundamentals Through Voice****2 credits, 2 hours lecture/lab**

A general overview of the styles, forms and practices of the traditional North Indian vocal tradition. Open to both vocalists and instrumentalists, this course includes participatory singing, familiarization with the Indian solfège system, exploration of the melodic concepts of raga, and the rhythmic concepts of tala.

*Prerequisites: Musicianship 100B.*

**MUS180****Roots Guitar Styles and Techniques for Non-Guitarists****1 credit, 2 hours lab**

An entry-level course in the fundamentals of roots guitar styles and techniques for non-guitarists. *Note: This course is a requirement for non-guitarists enrolled in the concentration in North American Roots Music.*

*Prerequisites: Students must have access to a guitar.*

**MUS280****Traditional Fiddle Styles and Techniques****2 credits, 2 hours lecture/lab**

Traditional fiddle styles and techniques, including old-time, Celtic, Cajun and bluegrass. Open to violin, viola, cello and bass.

**MUS190A and MUS190B****Yoga for Musicians****1 credit, 1 hour lab**

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

**MUS191****Alexander Technique****2 credits, 2 hours lecture/lab**

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

## THEORY

**THE100A, THE100B, THE200A and THE200B****Jazz Theory and Improvisation****3 credits, 3 hours lecture/lab**

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

**THE201****Introduction to Jazz Transcription****1 credit, 1 hour lecture/lab**

An introduction to techniques for transcribing jazz melodies, rhythms, and chord progressions. Transcribing assignments increase in level of difficulty throughout the semester. This course serves as an optional prerequisite for THE200B, which involves advanced level transcription.

**THE300A****Advanced Jazz Theory and Improvisation****3 credits, 3 hours lecture/lab**

An introduction to the harmonic and melodic approaches David Liebman innovated and expanded in his seminal book *A Chromatic Approach to Jazz Harmony*. Beginning with John Coltrane and the second Miles Davis quintet (who independently began developing an advanced jazz language of chromaticism in the 1960s), this course addresses the work of David Liebman, along with Michael Brecker, Chick Corea and others who later that decade moved it to a new level of sophisticated control of consonance and dissonance that remains the gold standard for controlled harmonic tension and release, most commonly known as 'playing in and out of the changes'. *Prerequisite: THE200B or consent of instructor.*

**THE300B****Advanced Transcription and Analysis of the Jazz Masters****3 credits, 3 hours lecture/lab**

A continuation of THE300A Jazz Theory and Improvisation, focusing on transcription and analysis of more challenging works by jazz masters.

**THE301****Form and Analysis of Jazz Standards****2 credits, 2 hours lecture/lab**

A course in an ensemble format focusing on form and analysis of jazz standards essential to the professional musician. *Prerequisite: THE200B or concurrent enrollment.*

**THE302****Polyrhythms and Odd Rhythm Groupings****2 credits, 2 hours lecture/lab**

The nature and history of polyrhythms and odd rhythm groupings and their application to composition and improvisation. All instruments and voice. *Prerequisites: MUS100A and THE100A*

**THE305****21st Century Trends and Aesthetics in Jazz****2 credits, lecture — elective**

Analysis of work by seminal jazz artists from 2000 to the present, focusing on their signature rhythmic, harmonic and melodic innovations and artistic influences. Artists covered include Brad Mehldau, Rudresh Mahanthappa, Gilad Hekselman and Gretchen Parlato, among others. *Prerequisites: THE200B and HIS200A*

**THE205A, THE205B****Single Line Soloing for Instrumentalists****3 credits, 3 hours lecture/lab**

A course for instrumentalists focusing on developing single line soloing techniques idiomatic to the bebop and post-bop traditions. Includes analysis and performance of key transcriptions of bebop and post-bop masters as well as in-class application of the fundamental devices employed in modern jazz improvisation. *Prerequisites: MUS201 and THE100B.*

**THE315A, 315B****Single Line Soloing for Vocalists****3 credits, 3 hours lecture/lab**

A course for vocalists (or instrumentalists who wish to participate as vocalists) focusing on developing single line soloing techniques idiomatic to the bebop and post-bop traditions. Includes analysis and performance of key transcriptions of bebop and post-bop masters as well as in-class application of the fundamental devices employed in modern jazz improvisation. *Prerequisites: MUS201 and THE100B.*

**THE330****Latin Jazz Theory and Improvisation****3 credits, 3 hours lecture/lab**

Latin jazz theory and improvisation techniques and styles based on the artistic practice of Latin jazz masters, from the early twentieth century innovations of Arsenio Rodriguez to the contemporary artistry of Eddie Palmieri and beyond. Students gain an understanding of Latin jazz theory and improvisation, from the rhythmic fundamentals, including the function of clave, to chord/scale theory, soloing, reharmonization, and transcription and analysis. Theoretical concepts are illustrated with select recordings of leading Latin jazz artists and applied to relevant exercises and repertoire in class. This course lays groundwork critical in the development of individual style.

*Prerequisites: THE200B or concurrent enrollment.*

**THE250****Traditional North Indian Rhythmic Concepts for the Jazz Musician****3 credits, 3 hours lecture/lab**

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

**THE251****Traditional South Indian Rhythmic Concepts for the Jazz Musician****3 credits, 3 hours lecture/lab**

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

**HARMONY****HAR390A****Western European Harmonic Practice from 1600 to 1820****3 credits, 3 hours lecture**

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

**HAR390B****Western European Harmonic Practice from 1820 to the Present****3 credits, 3 hours lecture**

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

**HAR390C****20th Century Harmony****3 credits, 3 hours lecture**

A course examining works by the major composers of western art music from the beginning of the 20th century to today. Analysis of the theories behind various post-tonal approaches. Coursework focuses on short composition exercises utilizing the various practices studied. Emphasis is on integrating these tools into students' own work. The final project is a short composition read by a professional ensemble. *Prerequisites: HAR390B. Concurrent enrollment in PRF390 also recommended.*

**COMPOSITION****COM210****Lyric Writing****2 credits, 2 hours lecture/lab**

A course focusing on the various techniques utilized by lyricists including Great American Songbook legends Lorenz Hart, Cole Porter and Howard Dietz; vocalese wordsmiths Jon Hendricks, Annie Ross, Kurt Elling and King Pleasure; and popular songwriters Joni Mitchell and Sting. Students build a repertoire of original lyrics set to select instrumental works as well as their own compositions. Open to vocalists and instrumentalists. *Prerequisites: Concurrent enrollment in PRF110A and PRF210A required.*

**COM300****Jazz Composition****3 credits, 3 hours lecture/lab**

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

**COM400****Jazz Composition Seminar****3 credits, 3 hours lecture/lab**

A continuation of COM300. A seminar addressing advanced composition techniques and their practical application in performance. *Prerequisite: COM300 or consent of instructor.*

**COM301A****Jazz Arranging — Small Ensemble****3 credits, 3 hours lecture/lab**

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

**COM301B****Jazz Arranging — Large Ensemble****3 credits, 3 hours lecture/lab**

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

**COM390****Counterpoint***2 credits, 2 hours lecture/lab*

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

**HISTORY****Jazz History**

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

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

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

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

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

A survey of early jazz styles from the Jazz Age of the Prohibition era through the reign of the swing bands and the jitterbug. The music of Louis Armstrong, Duke Ellington, Count Basie, Ella Fitzgerald and many others is studied within the contexts of the post-World War I economic boom, the Great Depression, ballrooms and big bands, the rise of sound motion pictures, American musical theater and the Great American Songbook, among other socioeconomic and cultural touchstones. *Prerequisite: HIS100A.*

I loved jazz before your tutelage, but now I know it is my responsibility to preserve the tradition and set the record straight for those who do not know the foundations of American music. Jazz is life and jazz is freedom. I wouldn't have ever quite understood that without your many impassioned efforts. Thank you for the foundation you have given me. I won't take it for granted and hope the fates allow you and me to continue to cross paths. With the road I'm on, I have no doubts.

— CJC student Simon Petty, reflecting on the jazz history course he took with Dr. Anthony Brown



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

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

*Prerequisite: HIS100B.*

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

This course surveys the range of idioms and subgenres of post-Coltrane jazz, particularly the evolution of free jazz with the AACM, the 1970s New York Loft Scene, jazz in Europe, the music and ideas of Wynton Marsalis juxtaposed with the electronic fusion music of Miles Davis and his collaborators, Herbie Hancock, Weather Report, Chick Corea and others, and the return of jazz to its dance origins. The steady influx of global influences from traditional and contemporary musicians from Africa, Asia, and the New World continues to infuse a diverse range of compositional styles, forms and instruments into the jazz world. *Prerequisite: HIS200A.*

**HIS110****The Great American Songbook: The Jazz Standard****2 credits, 2 hours lecture/lab**

An overview of the evolution of The Great American Songbook — the canon comprising American popular songs written originally for musical theatre and later film between 1920–1950. Now the cornerstone of modern jazz, the repertoire of the Great American Songbook arose during the decade of the Jazz Age, The Great Depression, WWII and the unprecedented economic growth that took place in 1950s America. This singular body of work manifested hope, built morale, eased social barriers and reflected our country's promise for the future. Students examine the lives and perform the work of the central composers of this period, including Jerome Kern, Irving Berlin, George Gershwin, Cole Porter, Duke Ellington, Richard Rogers and Harold Arlen among others. Note: This course serves as a requirement for vocalists and is a highly recommended elective for instrumentalists.

*Prerequisites: Concurrent enrollment in PRF110A and PRF210A required.*

**HIS261****History of Funk****3 credits, 2 hours lecture**

A course tracing the history of funk, the R&B-based genre that originated in the 1960s. Influencing a wide range of musics including gospel, rock, jazz, hip-hop, Afro-Caribbean and South American, funk also reflected the radical social change of the 60s and 70s, including the struggles for Civil Rights, Black Power, Women's Rights, Gay Rights and the emergence of alternative cultures. Artists and bands covered include Ray Charles, James Brown, Sly and the Family Stone, Ohio Players, Parliament Funkadelic, Earth, Wind and Fire, Miles Davis, Weather Report, and Herbie Hancock's Headhunters as well as Bay Area-based bands Tower of Power, Cold Blood, Azteca, Sons of Champlin, Pointer Sisters, Larry Graham and GCS, and George Duke.

**HIS300****Jazz and Cross-Cultural Practice***2 credits, 2 hours lecture*

A review of selected musical traditions of the world and their cross-cultural and intercultural application to jazz.

**HIS301****New Orleans: The Birthplace of Jazz***2 credits, 2 hours lecture*

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

**HIS302****The Miles Davis Legacy***3 credits, 3 hours lecture/lab*

Arguably one of the most important and influential figures in modern jazz, trumpet player, bandleader and innovator Miles Davis shaped virtually every facet of America's most important art form throughout a recording and performing career that spanned six decades. Beginning with Charlie Parker's group in 1945 until his death in 1991, Miles directly influenced every important jazz movement and musician. Through his recordings and those of his towering sidemen, this course traces the development of modern jazz from bebop to cool, to hard bop to modal, to orchestral jazz to "time no changes," to fusion.

**HIS308****The Language of Hard Bop***3 credits, 3 hours lecture/lab*

Drawing on quintessential recordings of the 50s and 60s hard bop era, students listen to, explore and discuss selected works of hard bop masters, focusing in particular on the collaborative spirit inherent in jazz. Recordings include iconic Blue Note Records artists such as Art Blakey's Jazz Messengers "family tree," Miles Davis' small groups and more. Students apply concepts characteristic of the hard bop style to in-class performance of jazz repertoire. *Prerequisites: MUS200B and THE200B or permission of instructor.*

**HIS309****Jazz Oral History Methodology***3 credits, 3 hours lecture/lab*

An introduction to jazz oral history methodology. Students learn research techniques in literature review focusing on biographies and autobiographies; oral history methodologies including research, preparation, transcription and analysis of interviews; and interview, audiovisual and archival techniques and their application. In partnership with the Smithsonian Institution, students work with and contribute to the collection of the Smithsonian Jazz Oral History Program at the National Museum of American History. *Prerequisite: HIS100A or consent of instructor.*

**HIS310****The Jazz Singers***2 credits, 2 hours lecture*

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

**HIS330****Latin American Roots of Jazz***2 credits, 2 hours lecture*

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

**HIS340****Brazilian Roots of Jazz***2 credits, 2 hours lecture*

A survey course tracing the Brazilian roots of jazz — from their mid-nineteenth century African and European-influenced folkloric origins to the mid-twentieth century emergence of the samba-derived bossa nova and beyond.

**HIS370****The Beatles***3 credits, 3 hours lecture*

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

**HIS385****History of American Roots Music from 1900 – Present***2 credits, 2 hours lecture*

A survey course on the history and cultural significance of American acoustic music styles, from traditional country, blues and bluegrass, to singer-songwriter, and newgrass (progressive bluegrass), among other contemporary acoustic sounds.

**HIS386****The Blues: From Spirituals to Ornette Coleman***3 credits, 3 hours lecture*

A course focusing on the salience of the blues, tracing its late nineteenth century origins in African-American spirituals, work songs and field hollers to its ubiquitous role throughout the historical continuum of jazz.

**HIS387****Protest Songs — From the African American Work Song to Women's Rights***3 credits, 3 hours lecture*

An historical overview of protest songs, from the African American roots tradition (work songs, spirituals, field hollers, moans, ring shouts and plantation dances) through the Civil Rights, Anti-War, Free Speech and Women's Rights movements — sacred and secular oral traditions manifesting cultural resistance and a *cri de coeur* for freedom and equality.

**HIS390A****History of Western European Music from Antiquity to 1750***3 credits, 3 hours lecture*

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

**HIS390B****History of Western European Music from 1750 to the Present***3 credits, 3 hours lecture*

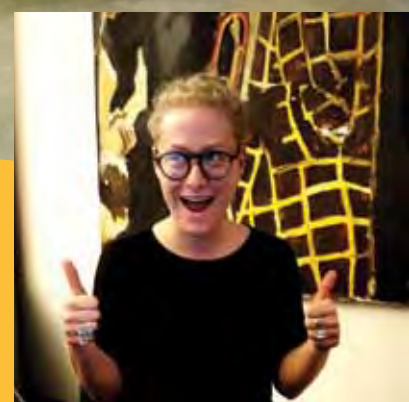
This course traces the development of Western European art music from the middle 18th century through the twentieth century and beyond, focusing on the musical styles of the master composers of the Classical, Romantic and Twentieth Century periods and beyond. Emphasis on the socio-economic and political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







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**HIS390C****History of 20th Century Music****3 credits, 3 hours lecture**

A sequel to HIS390B, a course tracing the lives and music of seminal 20th century composers who abandoned the functional harmonic conventions of the past for uncharted territory: from the 12-tone serialism of Schoenberg to the minimalism of Glass. Composers examined include Debussy, Stravinsky, Bartók, Berg, Webern, Cage, Partch, Carter, Boulez, Takemitsu, Reich and Adams, among others. Emphasis on composers' respective philosophical viewpoints within the wider historical context of the 20th century.

**PRIVATE INSTRUCTION****PRV100A, 100B, 200A, 200B,  
300A, 300B, 400A AND 400B****Instrumental Private Instruction****1 credit, 1 hour lecture**

Eight semesters of private instruction for instrumentalists, one hour per week with select faculty. The Private Instruction requirement may include up to two semesters of instruction in Western European classical repertoire.

**PRV110A, 110B, 210A, 210B,  
310A, 310B, 410A and 410B****Vocal Private Instruction****1 credit, 1 hour lecture**

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

**INSTRUMENTAL PERFORMANCE  
ENSEMBLES****PRF 000 Series — Jazz Ensembles****PRF100 – 400****Jazz Repertoire Ensemble****2 credits, 3 hours lab**

Standard and contemporary jazz repertoire.

**PRF101****Horace Silver Ensemble****2 credits, 3 hours lab**

The repertoire of Horace Silver.

**PRF201****Miles / Wayne Ensemble****2 credits, 3 hours lab**

The repertoire of Miles Davis and Wayne Shorter.

**PRF203****Jazz Fusion Ensemble****2 credits, 3 hours lab**

Repertoire by composers in the jazz fusion tradition including Chick Corea, John McLaughlin, Jaco Pastorius and Jean-Luc Ponty among others.

**PRF204****Gypsy Jazz Ensemble****2 credits, 3 hours lab**

Repertoire by composers in the gypsy jazz tradition including Django Reinhardt and Stephane Grappelli among others. Open to voice, violin, viola, cello, accordion, solo guitar, rhythm guitar and bass.

had an amazing experience last night! The students in the Blue and Green Ensembles have achieved so much in such a short time. Professors Jeff Denson and Dann Zinn, directors of the Blue and Green Ensembles respectively, are great teaching artists. Jazz today is a global art form, and Jeff and Dann did a world class job. I was deeply moved last night.

— CJC vocal student, Tatyana Dimatrova,  
reflecting on the end-of-semester performance by the Blue and Green Ensembles

**PRF205****Wes Montgomery Ensemble***2 credits, 3 hours lab*

The repertoire of Wes Montgomery. Open to guitar, piano, bass, drums, and saxophone.

**PRF206****Guitar Ensemble***2 credits, 3 hours lab*

Jazz, Latin American and Western European repertoire arranged for 4 – 8 guitarists.

**PRF207****Blues and R&B Ensemble***2 credits, 3 hours lab*

Repertoire of blues and R&B composers from the 1940s to the present.

**PRF301****Odd Meter Ensemble***2 credits, 3 hours lab*

Repertoire in odd meters by composers including John McLaughlin, George Duke, Milton Nascimento, Nguyen Le, Airtio Moreira, Esbjorn Svensson and Jeff Beck among others; also odd meter arrangements of jazz standards.

**PRF302****New Orleans Ensemble —  
1920s to the Present***2 credits, 3 hours lab*

Repertoire of composers in the early New Orleans jazz tradition including Joe “King” Oliver, Louis Armstrong, and the Preservation Hall Jazz Band along with current funk and brass bands coming out of the “Crescent City” including Rebirth Brass Band, Trombone Shorty and the Dirty Dozen Brass Band. Emphasis on learning repertoire by ear.

**PRF303****Charles Mingus Ensemble***2 credits, 3 hours lab*

The repertoire of Charles Mingus.

**PRF304****Art Blakey Ensemble***2 credits, 3 hours lab*

The repertoire of Art Blakey.

**PRF305****Jazz Orchestra***2 credits, 3 hours lab*

Standard and contemporary big band literature.

**PRF306A****Jazz Piano Trio***1 credit, 1 hour lab*

Standard and contemporary jazz repertoire. Open to two students and one faculty: one on piano; one on bass; and one on drums. Note: The trio ensemble rate applies to this course (see page 10).

**PRF306B****Jazz Guitar Trio***1 credit, 1 hour lab*

Standard and contemporary jazz repertoire. Open to two students and one faculty: one on guitar; one on bass; and one on drums. Note: The trio ensemble rate applies to this course (see page 10).

**PRF306C****Jazz Organ Trio***1 credit, 1 hour lab*

Standard and contemporary jazz repertoire. Open to two students and one faculty: one on organ; one on bass; and one on drums. Note: The trio ensemble rate applies to this course (see page 10).

**PRF306D****Jazz Horn Trio***1 credit, 1 hour lab*

Standard and contemporary jazz repertoire. Open to two students and one faculty: one on horn; one on bass; and one on drums. Note: The trio ensemble rate applies to this course (see page 10).

**PRF307****Chick Corea Ensemble***2 credits, 3 hours lab*

The repertoire of Chick Corea.

**PRF308****Improvised Music Ensemble***2 credits, 3 hours lab*

Repertoire of spontaneously composed music in the jazz tradition.

**PRF309****Percussion Ensemble****2 credits, 3 hours lab**

Repertoire by noted composers; also features students' original work. *Prerequisite: Intermediate hand drum and stick technique and the ability to read rhythmic notation.*

**PRF403****Pat Metheny Ensemble****2 credits, 3 hours lab**

The repertoire of Pat Metheny.

**PRF405****Jazz Tentet****2 credits, 3 hours lab**

Arrangements for tentet: 1 alto saxophone; 1 tenor saxophone; 1 baritone saxophone; 2 trumpets; 1 trombone; piano; bass; drums; and guitar.

**PRF408****Original Compositions Ensemble****2 credits, 3 hours lab**

Repertoire composed and performed exclusively by ensemble students.

**PRF409****Post-Bop Ensemble****2 credits, 3 hours lab**

The repertoire of composers in the post-bop tradition including John Coltrane, Miles Davis, Joe Henderson and Wayne Shorter, among others.

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**PRF 020 Series — Strings Ensembles****PRF 120 – 420****Jazz Strings Chamber Ensemble****2 credits, 3 hours lab**

Repertoire of composers in the jazz strings tradition including the Turtle Island Quartet, Darol Anger, Jean-Luc Ponty, Edgar Meyer and Evan Price among others. Open to violinists, violists, cellists and double bassists.

**PRF321****Jazz String Quartet****2 credits, 3 hours lab**

Repertoire of composers in the jazz string quartet tradition including Quartet San Francisco, the Turtle Island Quartet, Darol Ander, Jean-Luc Ponty, Edgar Meyer and Evan Price among others. Open to 2 violinists, 1 violist and 1 cellist.

**PRF326****Jazz String Trio****1 credit, 1 hour lab**

Standard and contemporary jazz repertoire. Open to two students and one faculty on violin, viola, cello or double bass. Note: The trio ensemble rate applies to this course (see page 10).

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**PRF 030 Series — Latin American Ensembles****PRF230****Latin Jazz Ensemble****2 credits, 3 hours lab**

Repertoire of composers in the Latin jazz tradition including Chucho Valdés, Rafael, René and Oscar Hernandez, Pedro Flores, Tito Puente and John Santos among others.

**PRF231****Afro-Venezuelan Jazz Ensemble****2 credits, 3 hours lab**

Repertoire of composers in the Afro-Venezuelan jazz tradition including Aquiles Baez, Aldemaro Romero and Simón Díaz among others.

**PRF232****Eddie Palmieri Ensemble****2 credits, 3 hours lab**

The repertoire of Eddie Palmieri.

**PRF335****Afro-Cuban Percussion Ensemble****2 credits, 3 hours lab**

The performance and history of traditional, popular and contemporary Latin American repertoire. *Prerequisites: Intermediate hand drum and stick technique, and the ability to read rhythmic notation.*

**PRF336****Afro-Cuban Orchestra****2 credits, 3 hours lab**

The repertoire of composers in the Afro-Cuban tradition including Tito Puente, Francisco Aguabella, Eddie Palmieri, Machito and Tite Curet Alonso among others.

**PRF338****Tangos, Choros and Frevos***2 credits, 3 hours lab*

Repertoire of composers in the Latin American tradition including Astor Piazzolla, Egberto Gismonti, Jose Maria de Abreu, Toninho Horta, Edu Lobo and Steve Erquiaga among others. Diverse instrumentation welcome!

**PRF339****Astor Piazzolla Ensemble***2 credits, 3 hours lab*

The repertoire of Astor Piazzolla. Open to the following instrumentation: bandoneon, accordion, harmonica or melodica, piano, double bass, drums, percussion, electric guitar, violin (2), cello, flute, and clarinet.

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**PRF 040 Series — Brazilian Ensembles****PRF240****Brazilian Jazz Repertoire Ensemble***2 credits, 3 hours lab*

Repertoire of composers in the Brazilian jazz tradition including Antônio Carlos Jobim, Toninho Horta, Chico Pinheiro, Hermeto Pascual, Dori Caymmi and Marcos Silva among others.

**PRF242****Choro Ensemble***2 credits, 3 hours lab*

Repertoire by composers in the choro tradition including Pixinguinha, Jacob do Bandolim, Ernesto Nazareth and Waldir Azevedo among others.

**PRF245****Brazilian Rhythm Ensemble***3 credits, 3 hours lab*

Applied rhythms and percussion techniques from across Brazil focusing on the history and musical practice from three major cultural areas of Brazil: Rio de Janeiro; Salvador, Bahia; and the northeastern state of Pernambuco.

**PRF246****Brazilian Jazz Guitar Ensemble***2 credits, 3 hours lab*

Brazilian jazz repertoire arranged for 4 – 8 guitarists.

**PRF346A****Brazilian Jazz Piano Trio***1 credit, 1 hour lab*

Repertoire of composers in the Brazilian jazz tradition including Antônio Carlos Jobim, Toninho Horta, Chico Pinheiro, Hermeto Pascual, Dori Caymmi and Marcos Silva among others. Open to two students and one faculty: one on piano; one on bass; and one on drums. Note: The trio ensemble rate applies to this course (see page 10).

**PRF346B****Brazilian Jazz Guitar Trio***1 credit, 1 hour lab*

Repertoire of composers in the Brazilian jazz tradition including Antônio Carlos Jobim, Toninho Horta, Chico Pinheiro, Hermeto Pascual, Dori Caymmi and Marcos Silva among others. Open to two students and one faculty: one on guitar; one on bass; and one on drums. Note: The trio ensemble rate applies to this course (see page 10).

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**PRF 050 Series — Indian Ensembles****PRF250****Traditional North Indian Ensemble***2 credits, 3 hours lab*

Repertoire in the North Indian music tradition by composers including Ali Akbar Khan and Alam Khan among others.

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**PRF 060 Series — Blues, R&B, Funk and Reggae Ensembles****PRF260****Blues and R&B Ensemble***2 credits, 2 hours lab*

Repertoire in the blues and R&B tradition from the 1940s to the present.

**PRF261****East Bay Funk Ensemble***2 credits, 3 hours lab*

Repertoire of composers in the funk tradition including Sly and the Family Stone, Cold Blood, Tower of Power and The Headhunters among others.

**PRF262****Ska and Reggae Ensemble***2 credits, 3 hours lab*

Repertoire of composers in the Ska, Rocksteady, and Reggae tradition including the Skatalites, the Upsetters, Bob Marley and the Wailers, Sly and Robbie, and Roots Radics among others. Open to all instrumentalists and vocalists.

**PRF 070 Series — Pop Ensembles****PRF370****Sting Ensemble***2 credits, 2 hours lab*

The repertoire of Sting from “The Police” to the present.

**PRF 080 Series — North American Roots Ensembles****PRF280****Bluegrass Ensemble***2 credits, 3 hours lab*

Repertoire of composers in the traditional and contemporary bluegrass tradition from Bill Monroe to Béla Fleck. Open to acoustic guitar, mandolin, fiddle, banjo, acoustic or electric bass, dobro and vocals.

**PRF381****Louisiana Cajun and Zydeco Ensemble***2 credits, 2 hours lecture*

Repertoire of composers in the accordion-central Cajun and zydeco traditions, originating from the French-speaking Cajun and Creole communities in Southwestern Louisiana.

**PRF382****Early Blues/Jug Band***2 credits, 3 hours lab*

Early American blues and roots repertoire post-WWI/pre-WWII (1923–1942), incorporating unconventional instruments such as jugs, washboards, harmonicas and kazoos, along with conventional instruments, including in particular, guitar and harmonica.

**PRF383****Appalachian Old-Time Ensemble***2 credits, 2 hours lecture*

Repertoire of North American traditional music specific to the Appalachian region of the US in a string band setting of fiddle, banjo, guitar, mandolin and bass.

**PRF384****Celtic Ensemble (New)***2 credits, 2 hours lecture*

Repertoire of instrumental and vocal music of the Celtic nations (Ireland, Scotland, Wales, Brittany, Cornwall, Galicia, and the Isle of Man), incorporating traditional Celtic instruments including Celtic harp, hammered dulcimer, Irish penny whistle and bodhran.

**PRF480****New Acoustic/Progressive Bluegrass Ensemble***2 credits, 2 hours lecture*

A sequel to PRF380, repertoire of contemporary bluegrass composers including Gillian Welch, David Grisman, Ricky Skaggs and Darol Anger. Open to acoustic guitar, mandolin, fiddle, banjo, acoustic or electric bass, dobro and vocals.

**PRF 090 Series — Western European Ensembles****PRF290****Saxophone Quartet***2 credits, 3 hours lab*

Repertoire of composers from the Baroque to bebop periods and beyond. Open to 1 soprano, 1 alto, 1 tenor and 1 baritone saxophone.

**PRF390****Contemporary Music Ensemble***2 credits, 3 hours lab*

Repertoire composed and performed exclusively by ensemble students, incorporating twentieth century composition techniques. *Prerequisites:* HAR390C or concurrent enrollment.



**PRF391****Electronic Music Ensemble****2 credits, 2 hours lab**

An ensemble utilizing electronic and/or electro-acoustic instruments. Covers applied synthesis and signal processing techniques, collaborative electro-acoustic improvisation, scoring techniques for unconventional instruments, and utilizing software and/or hardware instruments in live performance. *Prerequisites: Access to any electronic or electro-acoustic instrument(s) such as a guitar and pedal board, keyboard synthesizer, desktop or modular synthesizer, drum machine, sampler (e.g.: Roland 404), vocal processing and looping (hardware and/or software), iPad synthesizer apps, and a laptop with a DAW or other sound producing software (e.g.: Max/MSP, PureData, SuperCollider, VCV rack, stand-alone softsynths).*

**Vocal Performance****PRF110A–210B****Vocal Performance****3 credits, 3 hours lecture/lab**

A four-semester course covering a range of styles from the Great American Songbook to bebop, modal, world, contemporary popular, and free music. Students compose original material, write lyrics and create their own arrangements. Accompanied by a pianist and/or rhythm section, singers focus on interpretation, stage presence, improvisation, vocal technique, phrasing as well as cultivating a personal style. Students are expected to develop a repertoire of 80 songs over this four-year course. Open to vocalists and instrumentalists. *Prerequisites: MUS110A and THE100A or concurrent enrollment.*

**PRF215****Brazilian Jazz Bass and Voice Duets****2 credits, 2 hours lecture/lab elective**

An ensemble in duet format for bass and voice focusing on iconic Brazilian jazz repertoire with lyrics in both English and Brazilian Portuguese. Open to vocalists only.

**PRF219****Vocal Intensive****2 credits, lecture/lab**

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

**PRF310A****Advanced Vocal Performance****3 credits, 3 hours lecture/lab**

A continuation of PRF210B, focusing on students' repertoire of choice. *Prerequisites: PR210B or consent of vocal chair.*

**PRF111A and PRF111B****Vocal Jazz Ensemble****2 credits, 2 hours lab**

Repertoire includes historic arrangements from groups including Lambert, Hendricks & Ross and the Singers Unlimited as well as original charts and arrangements. Emphasis on singing close harmony parts, sight reading, intonation and creating a stylistically relevant ensemble sound. *Prerequisite: PRF110B.3, audition or by consent of vocal chair.*

**MUSIC TECHNOLOGY****TEC100****Introduction to Music Technology****2 credits, 2 hours lecture/lab**

An introduction to software tools available for sequencing, sampling, scoring/music notation, simple recording and production. This course also covers software and web-based services that assist with developing skills in basic musicianship. **Students must own or have access to a laptop computer with Sibelius software (version 6 or higher) installed for use in class.**

## AUDIO PRODUCTION

**Audio Series — Audio Engineering****AUD300A****Digital Audio Workstation I (DAWI)****3 credits, 3 hours lecture/lab**

An introduction to the Digital Audio Workstation (DAW), the hardware and software designed for the recording, editing and playing of digital audio files. *Prerequisites: Students must own or have access to a laptop computer with Pro Tools software (version 9 or higher, or Pro Tools First) installed for use in class.*

**AUD300B****Digital Audio Workstation II (DAWII)****2 credits, 2 hours lecture/lab**

A continuation of DAW I, this course delves further into editing and mixing capabilities of the Digital Audio workstation. Includes advanced editing techniques and an introduction into mixing in "In-The-Box." *Prerequisites: AUD300A.*

**AUD300C****Digital Audio Workstation III (DAWIII)****2 credits, 2 hours lecture/lab**

This course is an introduction into the digital music recording and production platform Logic. Location: Classroom. *Prerequisites: AUD300A.*

**AUD305A****Mix I****2 credits, 2 hours lecture/lab**

An introduction to the process of mixing. Includes mix setup and simple multi-track mixing as well as the history, philosophy and theory behind mixing. *Lab Fee: \$600. Prerequisites: AUD300A; AUD310A*

**AUD305B****Mix II****3 credits, 3 hours lecture/lab**

Advanced mixing techniques including parallel compression and automation. Covers big console and analog/digital hybrid mixing that meet industry standards. Location: Fantasy Studios. *Lab Fee: \$550. Prerequisites: AUD305A*

**AUD400A****Studio Recording I****3 credits, 3 hours lecture/lab**

An introductory course on the fundamentals of studio recording. Includes microphone choice and placement, console and studio signal flow, session setup and protocol, and live recording. Discussion and utilization of limiters, compressors, and other signal processing equipment used in the recording process are part of in-class activities and recording sessions. Students' final project consists of engineering the Live-to-2-track project. Location: Fantasy Studios. *Lab fee: \$850.*

*Prerequisites: AUD300A, AUD310B***AUD400B****Studio Recording II****3 credits, 3 hours lecture/lab**

A course focusing on the techniques and protocols involved in multi-track recording projects. Includes analysis of advanced large-format console signal flow and exploration of sophisticated ensemble microphone techniques. Students engineer the final project for Music Production I (sound-a-like). Location: Fantasy Studios. *Lab Fee: \$850.*

*Prerequisites: AUD305A, AUD300B, AUD401***AUD401B****Post Production I****2 credits, 2 hours lecture/lab**

An overview of the world of sound and music for motion pictures, examining the different aspects of post-production including ADR, sound design, Foley and film scoring among others.

*Prerequisites: AUD300B***Audio 010 Series — Studio Technology****AUD310A****Audio Technology I****2 credits, 2 hours lecture**

A course in the foundational principles of digital and analog audio technology. Includes recording consoles (design, function, and signal flow), principles of signal processing (reverberation, delay, equalization, compression, and other effects), and an introduction to microphone and loudspeaker technology.

**AUD310B****Audio Technology II***2 credits, 2 hours lecture*

A continuation of Audio Technology I, this course delves further into the technical aspects of the recording studio. Covers microphones, advanced studio and console signal flows and block diagrams, and synchronization and MIDI integration. Location: Classroom and Fantasy Studio B. *Lab Fee: \$600.*  
*Prerequisites: AUD300A; AUD310A*

**AUD410****Studio Electronics***2 credits, 2 hours lecture/lab*

An in-depth look into the inner workings of a recording studio, this course will explore cables and connectors, audio circuits, schematics, levels in audio, and basic studio equipment maintenance and troubleshooting. *Prerequisites: AUD310B*

**AUD411****Recording Studio Internship Program (Existing as REC101 Recording Studio Internship Program)***3 credits, 2–3 days week/lab*

In conjunction with Fantasy Studios at Zaentz Media Center, a course providing supervised practical training in the inner workings of a professional, multi-room recording facility. Internship training includes:

- Basic recording techniques and microphone placement
- Basic recording session design and setup
- Signal flow theory and patching
- Basic mixing console theory and application
- Recording session etiquette
- Proper microphone and equipment handling and storage
- Basic studio administrative tasks
- Client concierge services
- Hospitality maintenance and cleanliness

Location: Fantasy Studios

*Prerequisites: AUD300B; AUD400A; résumé and consent of Fantasy Studios Internship Program Coordinator*

**Audio 020 Series — Music Production****AUD320****Survey of Music Production***1 credit, 1 hour lecture*

An investigation into every step of music production. Includes an historical overview of the music production industry along with project management and the process of creating a successful independent or major label release. Students analyze and evaluate the effectiveness of the various production techniques used in producing select demos and commercial recordings.

**AUD321****Critical Listening for Audio Production***1 credit, 1 hour lecture/lab*

A course designed to develop listening skills critical to the field of audio production through analysis of recording and mixing techniques. Covers balances, panning, EQ, reverb, compression, delay and time-based effects, instrument identification and stylistic comparisons of recording and mix techniques. Listening analysis examples and concepts are reinforced through weekly critical listening assignments. Students participate in weekly ear training drills.

**AUD402****Music Production I***3 credits, 3 hours lecture/lab*

A course covering the fundamentals of music production, including defining the goals of a recording project with artist or client; selecting musicians, composers and/or arrangers; choosing appropriate technical resources appropriate to the budget and goals; working with instrumental and vocal soloists; and orchestrating and motivating all of the participants and resources — from rehearsal to recording, to the final mix. Students' final project consists of producing a remake of a classic song (a sound-a-like). Location: Classroom/Fantasy Studios. *Lab Fee: \$850.*  
*Prerequisites: AUD320; AUD400A*

**BUSINESS OF MUSIC****BUS300****Audio for Live Performance and Recording***1 credit, 1 hour lecture*

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

**BUS301****Legal Aspects of the Music Industry for Jazz Musicians***1 credit, 1 hour lecture*

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

**BUS400A****Marketing & Public Relations***1 credit, 1 hour lecture*

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

**BUS400B****Marketing & Public Relations***1 credit, 1 hour lecture*

A continuation of BUS400A, focusing on developing individualized marketing plans, utilizing current technologies, strategies and platforms.

Prerequisites: BUS400A

**BUS401****Pedagogy Techniques***1 credit, 1 hour lecture*

A course focusing on pedagogy techniques and issues related to pedagogy. Guided by instructor on an individual basis, students design and present a live, short-term workshop (2 hours) on a topic of their choice to the public as part of the Jazzschool Workshop Series. Students gain hands-on teaching skills, expanding their employment options as professional musicians. *Prerequisites: senior-year standing or consent of instructor. Please note: Workshop proposals must be submitted to and approved by instructor six months prior to presentation and a minimum of six months prior to planned graduation.*

**SENIOR PROJECT****SEN400****Senior Project***1 credit/lab*

Seniors prepare and present a 50-minute concert/project according to their particular plan of study within the Jazz Studies degree (see below). All Senior Projects are completed in conjunction with a faculty advisor.

- **Jazz Studies (Instrumental/Vocal tracks)**

A 50-minute concert of jazz and related styles of music open to the public. Students compose and/or arrange repertoire, choose personnel, rehearse the band and market the concert.

- **Jazz Studies — concentration in Brazilian Jazz (Instrumental/Vocal tracks)**

A 50-minute concert of Brazilian jazz open to the public. Students compose and/or arrange repertoire, choose personnel, rehearse the band and market the concert.

- **Jazz Studies — concentration in Audio Production (Instrumental track)**

A release-ready multi-track recording consisting of a minimum of three selections. Emphasis on both the technical and creative aspects of the production along with market targeting. Location: Fantasy Studios.

- **Jazz Studies — concentration in North American Roots Music (Instrumental/ Vocal tracks)**

A 50-minute concert of North American roots music open to the public. Students compose and/or arrange repertoire, choose personnel, rehearse the band and market the concert.

The General Studies curriculum is integral to the overall development of the aspiring jazz professional. Courses in General Studies promote broad-based cultural literacy, critical thinking and communication skills necessary to function successfully in the music world and beyond. Courses in General Studies serve to broaden perspectives and provide points of reference invaluable to the jazz professional in a global society.

The General Studies requirement comprises 30 credits and is divided into the following five areas:

**Area 1. English Communication**  
(Requirement: 6 credits)

**Area 2. Arts and Humanities**  
(Requirement: 6 credits)

**Area 3. Social Sciences**  
(Requirement: 12 credits)

**Area 4. Mathematics and  
Quantitative Reasoning**  
(Requirement: 3 credits)

**Area 5. Physical Sciences**  
(Requirement: 3 credits)

A range of General Studies courses is offered at the California Jazz Conservatory. The CJC also accepts select General Studies requirements/electives from any fully accredited institution. Transfer credit fulfilling CJC General Studies requirements in English Communication (6 credits), Arts and Humanities (6 credits) and Mathematics and Quantitative Reasoning (3 credits) is evaluated and accepted on a case-by-case basis. Please note: the Social Sciences (12 credits) and Physical Sciences (3 credits) requirements are not transferable from another institution. These requirements must be fulfilled at the CJC.

## AREA 1. ENGLISH COMMUNICATION

(Requirement: 6 credits)

Students are required to take a total of 6 credits in English Communication: 3 credits of English Composition and 3 credits of English Literature. The following courses fulfill the CJC English Communication General Studies requirements and are offered at the CJC:

### ENGLISH COMPOSITION

#### ENG100

##### **The Essay**

*English Composition Requirement / Elective  
3 credits, 3 hours lecture*

Focusing on writing style, sentence structure and grammar, a course in effective expository writing and critical thinking that covers structure and function of the essay (non-fiction prose) as a literary form. Students read exemplary essays about music, the entertainment industry, visual art and culture, and write analytical arguments, music reviews, manifestoes and revisions to gain the tools they need to express their personal perspectives, experiences and ideas.

#### ENG102

##### **The Biography and Autobiography**

*English Composition Requirement / Elective  
3 credits, 3 hours lecture*

A writing intensive that covers structure and function of the biography and autobiography as literary forms. Considerations include strategy, research and documentation along with an examination of the structure and conventions of writing "a life." Using key biographies and autobiographies of jazz musicians as models, students write a biography of a jazz musician of their choosing or their autobiography.



**ENG103****Practical Rhetoric:****Writing to Describe, Persuade, Argue**

*English Composition Requirement / Elective*  
**3 credits, 3 hours lecture**

A course focusing on developing practical writing, reading, and critical-thinking skills by addressing the rhetoric of argument. Topics include: Aristotle's description of the various means of persuasion in *The Art of Rhetoric*; famous political speeches that deploy rhetorical strategies; analyses of music that makes a social commentary; how to write skillful program notes to accompany a piece of music in performance; how to critique a piece of music; and how to write autobiographically in a way that represents students' personal skills and achievements both positively and accurately.

**ENGLISH LITERATURE****ENG105****Poetry of Jazz; Jazz of Poetry**

*English Literature Requirement / Elective*  
**3 credits, 3 hours lecture**

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

**ENG110****Introduction to Shakespeare:****From Plays to Works**

*English Literature Requirement / Elective*  
**3 credits, 3 hours lecture**

A course examining three selected Shakespeare plays and poetry such as *Twelfth Night*, *Othello*, the *Sonnets*, and *King Lear* with an emphasis on historical context from the Renaissance to the present. The shift from Shakespeare's theatre as raw commercial entertainment to its status today as preeminent drama is analogous to the evolution of jazz as early twentieth century entertainment found in brothels, bars and dance halls, to its status today as a serious art form. Working in seminar format, students consider problems of poetry, character and performance and attend a live performance of one of the plays, schedule permitting.



## BERKELEY CITY COLLEGE COURSES

The following suggested courses also fulfill the CJC English Composition General Studies requirement and have been approved for transfer from Berkeley City College. *Please note: Additional courses of interest may be approved on a case-by-case basis. For Berkeley City College course descriptions and class schedules, please visit [berkeleycitycollege.edu/wp/programs/class-schedules-and-catalogs/](http://berkeleycitycollege.edu/wp/programs/class-schedules-and-catalogs/).*

- ENGL 1A, 1B Composition and Reading (4 credits)
- ENGL 5 Critical Thinking in Reading and Writing (3 credits)
- ENGL 100 College Composition and Reading (3 credits)

The following suggested courses also fulfill the CJC English Literature General Studies requirement and have been approved for transfer from Berkeley City College. *Please note: Additional courses of interest may be approved on a case-by-case basis. For Berkeley City College course descriptions and class schedules, please visit [berkeleycitycollege.edu/wp/programs/class-schedules-and-catalogs/](http://berkeleycitycollege.edu/wp/programs/class-schedules-and-catalogs/).*

- ENGL 50 Multicultural American Literature (3 credits)
- ENGL 85A Literature in English through Milton (4 credits)
- ENGL 85B Literature in English: Late 17th through Mid 19th Century (4 credits)
- HISTORY 47 Critical Thinking in History (3 credits)

## AREA 2. ARTS AND HUMANITIES

(Requirement: 6 credits)

Students are required to take 6 credits in the area of Arts and Humanities. The following courses fulfill the CJC Arts and Humanities General Studies requirements and are offered at the CJC:

### HUM100

#### What is Jazz?

**Requirement/Elective**  
**3 credits, 3 hours lecture**

A one-semester course examining jazz in all its aspects including the origins of the term, its definitions, representations and interpretations in print, photographs, film, dance and visual arts, and its various styles and genres from its beginnings in New Orleans to its current annual celebration globally on Jazz Appreciation Day. Students will survey writings on jazz from critics, fans and musicians, engage in intensive listening of representative recordings, view TV, film and documentary segments, and participate in classroom discussions of the subject.



**HUM305****Philosophy of Jazz***Requirement/Elective***3 credits, 3 hours lecture**

What is the meaning of jazz? What is the purpose of art? How do you form your artistic message within the jazz idiom? Andy Hamilton's "Aesthetics and Music" serves as a guide in addressing these profound questions while reviewing the history of music aesthetics from Plato to Adorno. Topics covered include a history of the concept of music and improvisation, and the relationship of jazz to modernism and postmodern philosophy. Students question their own expectations regarding jazz, including the relationship between art and commerce and personal motivations behind their artistic pursuits.

**HUM340****Brazilian Portuguese***Requirement/Elective***3 credits, 3 hours lecture/lab**

An introduction to the Portuguese language specific to the Brazilian vernacular. Emphasis on the four basic communication skills: reading, writing, speaking and listening with particular attention given to pronunciation.

**BERKELEY CITY COLLEGE COURSES**

The following suggested courses also fulfill the CJC Arts and Humanities General Studies requirements/electives and have been approved for transfer from Berkeley City College. *Please note: Additional courses of interest may be approved on a case-by-case basis. For Berkeley City College course descriptions and class schedules, please visit [berkeleycitycollege.edu/wp/programs/class-schedules-and-catalogs/](http://berkeleycitycollege.edu/wp/programs/class-schedules-and-catalogs/).*

|                |  |
|----------------|--|
| ART 1          | Introduction to Art History (3 credits)  |
| ART 4          | History of Modern Art (3 credits)  |
| AFRAM 44B      | African-American Culture Today: African-American Music/Art/Thought (3 credits) |
| COMM 5         | Persuasion and Critical Thinking (3 credits)                                   |
| FREN 1A, 1B    | Elementary French (5 credits)  |
| HIST 33        | History of Native American Thought and Literature (3 credits)                  |
| HUMAN 21       | Film: Art and Communication (3 credits)  |
| HUMAN 26       | Global Cinema (4 credits)  |
| HUMAN 30A, 30B | Human Values/Ethics (4 credits)  |
| HUMAN 40       | Religions of the World (3 credits)   |
| HUMAN 46       | Philosophy of the Human Experience (3 credits)                                 |
| PHIL 1         | Introduction to Philosophy (3 credits)   |
| PHIL 10        | Logic (3 credits)  |
| PHIL 46        | Philosophy of the Human Experience (3 credits)                                 |
| PORT 1A, 1B    | Elementary Portuguese (5 credits)  |
| SPAN 1A, 1B    | Elementary Spanish (5 credits)   |
| WS 35          | Feminist Philosophy (3 credits)  |

## AREA 3. SOCIAL SCIENCES

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(Requirement: 12 credits)

Students are required to take 12 credits in the area of Social Sciences. HIS100A – 200B fulfills the CJC Social Sciences General Studies requirement and is offered at the CJC. *Please note: The Social Sciences General Studies requirement is not transferable from another institution. This requirement must be fulfilled at the CJC.*

### Jazz History

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

#### HIS100A

### Jazz History — The Roots of Jazz and Early Jazz, Pre-1900 – 1919

**3 credits, 3 hours lecture**

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

#### HIS100B

### Jazz History — Style and Culture in America from 1920 – 1939

**3 credits, 3 hours lecture**

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

*Prerequisite: HIS100A*

#### HIS200A

### Jazz History — Style and Culture in America from 1940 – 1959

**3 credits, 3 hours lecture**

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

*Prerequisite: HIS100B*

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

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

*Prerequisite: HIS200A*

**AREA 4. MATHEMATICS AND QUANTITATIVE REASONING****(Requirement: 3 credits)**

Students are required to take 3 credits in the area of Mathematics and Quantitative Reasoning. The following course fulfills the CJC Mathematics and Quantitative Reasoning General Studies requirement and is offered at the CJC:

**MAT300****Entrepreneurial Skills for Musicians***Requirement / Elective***3 credits, 3 hours lecture**

A course designed to provide the aspiring professional musician with entrepreneurial skills critical to a successful career in the music industry. Using a systematic approach to learning, students gain an understanding of financial statement analysis, costing projects and profitability, financial planning, and tax implication. This course provides students with a solid financial foundation applicable to a wide range of music industry-related ventures. *This course is offered at the CJC.*

**BERKELEY CITY COLLEGE COURSES**

The following suggested courses also fulfill CJC's Mathematics and Quantitative Reasoning General Studies requirement and have been approved for transfer from Berkeley City College. *Please note: Additional courses of interest may be approved on a case-by-case basis. For Berkeley City College course descriptions and class schedules, please visit [berkeleycitycollege.edu/wp/programs/class-schedules-and-catalogs/](http://berkeleycitycollege.edu/wp/programs/class-schedules-and-catalogs/).*

BUS 10 Introduction to Business (3 credits)

BUS 20 General Accounting (3 credits)

BUS 53 Small Business Management (3 credits)

BUS 20 Business Mathematics (3 credits)

**AREA 5. PHYSICAL SCIENCES****(Requirement: 3 credits)**

Students are required to take 3 credits in the area of Physical Sciences. SCI300 fulfills the CJC Physical Sciences General Studies requirements and is offered at the CJC. *Please note: The Physical Sciences General Studies requirement is not transferable from another institution. This requirement must be fulfilled at the CJC.*

**SCI300****Physics of Sound and Music****3 credits, 3 hours lecture/lab**

An exploration of the mechanics and perception of music — from the energy that excites the vibrating object and the space through which its waves propagate, to the human ear and brain that experience it as music and reshape it through design. Topics include: wave properties; sound production and timbre; acoustics and psycho-acoustics; pitch, tuning and temperament; and music technology. Through an understanding of music from a scientific perspective, students work toward expanding and building on their experience and sensibilities as musicians. While incorporating some basic mathematics, this course focuses primarily on a conceptual understanding of complex phenomena.



# BACHELOR OF MUSIC DEGREE IN JAZZ STUDIES (BMJS)

## CURRICULUM REQUIREMENTS TEMPLATE

| INSTRUMENTALISTS       |                    | SEMESTER  |           |           |           |           |           |           |           | TOTALS<br>PER<br>AREA |
|------------------------|--------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------------------|
| REQUIRED COURSES       |                    | 1         | 2         | 3         | 4         | 5         | 6         | 7         | 8         |                       |
| MUSICIANSHIP           | MUS100A–200B       | 3         | 3         | 3         | 3         |           |           |           |           | 12                    |
|                        | MUS101,201         | 1         | 1         |           |           |           |           |           |           | 2                     |
| THEORY                 | THE100A–300A       | 3         | 3         | 3         | 3         | 3         |           |           |           | 15                    |
|                        | THE301             |           |           |           |           |           |           | 2         |           | 2                     |
| HARMONY                | HAR390A–390B       |           |           |           |           | 3         | 3         |           |           | 6                     |
| COMPOSITION            | COM300             |           |           |           |           | 3         |           |           |           | 3                     |
|                        | COM301A            |           |           |           |           |           | 3         |           |           | 3                     |
| HISTORY                | HIS300             |           |           |           |           |           | 2         |           |           | 2                     |
|                        | HIS330             |           |           |           |           |           |           | 2         |           | 2                     |
|                        | HIS390A–390B       |           |           |           |           | 3         | 3         |           |           | 6                     |
| PRIVATE INSTRUCTION    | PRV100A–400B       | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 8                     |
| PERFORMANCE            | PRF000 Series      | 2         | 2         | 2         | 2         |           |           | 2         |           | 10                    |
|                        | PRF030 Series      |           |           | 2         |           |           |           |           |           | 2                     |
|                        | PRF040 Series      |           |           |           |           | 2         |           |           |           | 2                     |
|                        | PRF050 Series      |           |           |           |           |           | 2         |           |           | 2                     |
|                        | PRF000–090         |           |           |           | 2         |           |           |           | 2         | 4                     |
| MUSIC TECHNOLOGY       | TEC100             |           | 2         |           |           |           |           |           |           | 2                     |
|                        | AUD300A            |           |           |           |           |           |           | 3         |           | 3                     |
| BUSINESS               | BUS300             |           |           |           |           |           |           | 1         |           | 1                     |
|                        | BUS301             |           |           |           |           |           |           | 1         |           | 1                     |
|                        | BUS400             |           |           |           |           |           |           |           | 1         | 1                     |
|                        | BUS401             |           |           |           |           |           |           |           | 1         | 1                     |
| ELECTIVES              | ELECTIVES*         | 1         |           | 3         | 3         | 2         | 2         | 2         | 2         | 15                    |
| ENGLISH                | ENG100, 102, 103** | 3         |           |           |           |           |           |           |           | 3                     |
|                        | ENG105, 110**      |           | 3         |           |           |           |           |           |           | 3                     |
| HUMANITIES             | HUM100,305**       |           |           |           |           |           |           | 3         | 3         | 6                     |
| SOCIAL SCIENCES        | HIS100A–200B       | 3         | 3         | 3         | 3         |           |           |           |           | 12                    |
| MATHEMATICS            | MAT300**           |           |           |           |           |           |           |           | 3         | 3                     |
| PHYSICAL SCIENCES      | SCI300             |           |           |           |           |           |           |           | 3         | 3                     |
| SENIOR PROJECT         | SEN400             |           |           |           |           |           |           |           | 1         | 1                     |
| <b>SEMESTER TOTALS</b> |                    | <b>17</b> | <b>18</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>16</b> | <b>17</b> | <b>17</b> | <b>136</b>            |

For course titles, see Guide to Course Titles (page 62–64)

\*4 credits may be taken as Independent Study; 4 credits may be taken as Performance

\*\*or comparable transfer course

Four-Year Total = 136 (Pianists = 134)

| VOCALISTS              |                       | SEMESTER  |           |           |           |           |           |           |           | TOTALS<br>PER<br>AREA |
|------------------------|-----------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------------------|
| REQUIRED COURSES       |                       | 1         | 2         | 3         | 4         | 5         | 6         | 7         | 8         |                       |
| MUSICIANSHIP           | MUS100A–200B          | 3         | 3         | 3         | 3         |           |           |           |           | 12                    |
|                        | MUS101,201            | 1         | 1         |           |           |           |           |           |           | 2                     |
| THEORY                 | THE100A–200B          | 3         | 3         | 3         | 3         |           |           |           |           | 12                    |
|                        | THE315A–315B          |           |           |           |           | 3         | 3         |           |           | 6                     |
| HARMONY                | HAR390A–390B          |           |           |           |           | 3         | 3         |           |           | 6                     |
| COMPOSITION            | COM210                |           | 2         |           |           |           |           |           |           | 2                     |
|                        | COM300                |           |           |           |           | 3         |           |           |           | 3                     |
| HISTORY                | HIS110                | 2         |           |           |           |           |           |           |           | 2                     |
|                        | HIS390A–390B          |           |           |           |           | 3         | 3         |           |           | 6                     |
| PRIVATE INSTRUCTION    | PRV110A–410B          | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 8                     |
| PERFORMANCE            | PRF110A–210B          | 3         | 3         | 3         | 3         |           |           |           |           | 12                    |
|                        | PRF111A–111B          |           |           |           |           | 2         | 2         |           |           | 4                     |
|                        | PRF000–090            |           |           |           |           | 2         |           | 2         | 2         | 6                     |
| MUSIC TECHNOLOGY       | TEC100                | 2         |           |           |           |           |           |           |           | 2                     |
|                        | AUD300A               |           |           |           |           |           |           |           | 3         | 3                     |
| BUSINESS               | BUS300, 301, 400, 401 |           |           |           |           |           | 2         |           | 2         | 4                     |
| ELECTIVES              | ELECTIVES*            |           | 1         | 1         |           |           | 3         | 8         | 2         | 15                    |
| ENGLISH                | ENG100, 102, 103**    |           |           | 3         |           |           |           |           |           | 3                     |
|                        | ENG105, 110**         |           |           |           | 3         |           |           |           |           | 3                     |
| HUMANITIES             | HUM100A, 305**        |           |           |           |           |           |           | 3         | 3         | 6                     |
| SOCIAL SCIENCES        | HIS100A–200B          | 3         | 3         | 3         | 3         |           |           |           |           | 12                    |
| MATHEMATICS            | MAT300**              |           |           |           |           |           |           |           | 3         | 3                     |
| PHYSICAL SCIENCES      | SCI300                |           |           |           |           |           |           | 3         |           | 3                     |
| SENIOR PROJECT         | SEN400                |           |           |           |           |           |           |           | 1         | 1                     |
| <b>SEMESTER TOTALS</b> |                       | <b>18</b> | <b>17</b> | <b>17</b> | <b>16</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>136</b>            |

For course titles, see Guide to Course Titles (page 62–64)

\*4 credits may be taken as Independent Study; 4 credits may be taken as Performance

\*\*or comparable transfer course

Four-Year Total = 136 (Pianists = 134)

| INSTRUMENTALISTS       |                    | SEMESTER  |           |           |           |           |           |           |           | TOTALS PER AREA |
|------------------------|--------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------------|
|                        | REQUIRED COURSES   | 1         | 2         | 3         | 4         | 5         | 6         | 7         | 8         |                 |
| MUSICIANSHIP           | MUS100A–200B       | 3         | 3         | 3         | 3         |           |           |           |           | 12              |
|                        | MUS101, 201        | 1         | 1         |           |           |           |           |           |           | 2               |
| THEORY                 | THE100A–200B       | 3         | 3         | 3         | 3         | 3         |           |           |           | 15              |
|                        | THE301             |           |           |           |           |           |           | 2         |           | 2               |
| HARMONY                | HAR390A–390B       |           |           |           |           | 3         | 3         |           |           | 6               |
| COMPOSITION            | COM300             |           |           |           |           | 3         |           |           |           | 3               |
|                        | COM301A            |           |           |           |           |           | 3         |           |           | 3               |
| HISTORY                | HIS340             |           |           |           |           |           | 2         |           |           | 2               |
|                        | HIS390A–390B       |           |           |           |           | 3         | 3         |           |           | 6               |
| PRIVATE INSTRUCTION    | PRV100A–400B       | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 8               |
| PERFORMANCE            | PRF240             | 2         | 2         | 2         | 2         | 2         | 2         | 2         | 2         | 16              |
|                        | PRF242             |           |           | 2         |           |           |           |           |           | 2               |
|                        | PRF245             |           |           |           |           |           |           | 3         |           | 3               |
|                        | PRF100–400         |           |           |           |           | 2         |           | 2         |           | 4               |
| MUSIC TECHNOLOGY       | TEC100             | 2         |           |           |           |           |           |           |           | 2               |
| BUSINESS               | BUS300, 301        |           |           |           |           |           |           | 2         |           | 2               |
|                        | BUS400, 401        |           |           |           |           |           |           |           | 2         | 2               |
| ELECTIVES              | ELECTIVES*         | 2         | 4         |           | 2         |           | 3         | 2         | 2         | 15              |
| ENGLISH                | ENG100, 102, 103** |           |           | 3         |           |           |           |           |           | 3               |
|                        | ENG105, 110**      |           |           |           | 3         |           |           |           |           | 3               |
| HUMANITIES             | HUM340             |           |           |           |           |           |           | 3         |           | 3               |
|                        | HUM100, 305**      |           |           |           |           |           |           |           | 3         | 3               |
| SOCIAL SCIENCES        | HIS100A–200B       | 3         | 3         | 3         | 3         |           |           |           |           | 12              |
| MATHEMATICS            | MAT300**           |           |           |           |           |           |           |           | 3         | 3               |
| PHYSICAL SCIENCES      | SCI300             |           |           |           |           |           |           |           | 3         | 3               |
| SENIOR PROJECT         | SEN400             |           |           |           |           |           |           |           | 1         | 1               |
| <b>SEMESTER TOTALS</b> |                    | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>136</b>      |

For course titles, see Guide to Course Titles (page 62–64)

\*4 credits may be taken as Independent Study; 4 credits may be taken as Performance

\*\*or comparable transfer course

Four-Year Total = 136 (Pianists = 134)

| VOCALISTS              |                    | SEMESTER   |           |           |           |           |           |           |           | TOTALS PER AREA |
|------------------------|--------------------|------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------------|
|                        | REQUIRED COURSES   | 1          | 2         | 3         | 4         | 5         | 6         | 7         | 8         |                 |
| MUSICIANSHIP           | MUS100A–200B       | 3          | 3         | 3         | 3         |           |           |           |           | 12              |
|                        | MUS101, 201        | 1          | 1         |           |           |           |           |           |           | 2               |
| THEORY                 | THE100A–200B       | 3          | 3         | 3         | 3         |           |           |           |           | 12              |
|                        | THE315A            |            |           |           |           | 3         |           |           |           | 3               |
| HARMONY                | HAR390A–390B       |            |           |           |           | 3         | 3         |           |           | 6               |
| COMPOSITION            | COM210             |            | 2         |           |           |           |           |           |           | 2               |
|                        | COM300             |            |           |           |           |           | 3         |           |           | 3               |
| HISTORY                | HIS110             | 2          |           |           |           |           |           |           |           | 2               |
|                        | HIS390A–390B       |            |           |           |           | 3         | 3         |           |           | 6               |
| PRIVATE INSTRUCTION    | PRV100A–400B       | 1          | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 8               |
| PERFORMANCE            | PRF110A–210B       | 3          | 3         | 3         | 3         |           |           |           |           | 12              |
|                        | PRF111A–111B       |            |           |           |           |           |           | 2         | 2         | 4               |
|                        | PRF240, 242, 245   |            |           |           |           | 2         | 2         | 4         | 4         | 12              |
| MUSIC TECHNOLOGY       | TEC100             | 2          |           |           |           |           |           |           |           | 2               |
| BUSINESS               | BUS300             |            |           |           |           | 1         |           |           |           | 1               |
|                        | BUS301             |            |           |           |           |           | 1         |           |           | 1               |
|                        | BUS400             |            |           |           |           |           |           | 1         |           | 1               |
|                        | BUS401             |            |           |           |           |           |           |           | 1         | 1               |
|                        | ELECTIVES          | ELECTIVES* |           |           | 1         | 1         | 4         | 4         | 3         | 2               |
| ENGLISH                | ENG100, 102, 103** |            |           | 3         |           |           |           |           |           | 3               |
|                        | ENG105, 110**      |            |           |           | 3         |           |           |           |           | 3               |
| HUMANITIES             | HUM340**           |            |           |           |           |           |           | 3         |           | 3               |
|                        | HUM100, 305**      |            |           |           |           |           |           |           | 3         | 3               |
| SOCIAL SCIENCES        | HIS100A–200B       | 3          | 3         | 3         | 3         |           |           |           |           | 12              |
| MATHEMATICS            | MAT300**           |            |           |           |           |           |           |           | 3         | 3               |
| PHYSICAL SCIENCES      | SCI300             |            |           |           |           |           |           | 3         |           | 3               |
| SENIOR PROJECT         | SEN400             |            |           |           |           |           |           |           | 1         | 1               |
| <b>SEMESTER TOTALS</b> |                    | <b>18</b>  | <b>16</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>136</b>      |

For course titles, see Guide to Course Titles (page 62–64)

\*4 credits may be taken as Independent Study; 4 credits may be taken as Performance

\*\*or comparable transfer course

Four-Year Total = 136 (Pianists = 134)

| INSTRUMENTALISTS       |                    | SEMESTER  |           |           |           |           |           |           |           | TOTALS PER AREA |
|------------------------|--------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------------|
| REQUIRED COURSES       |                    | 1         | 2         | 3         | 4         | 5         | 6         | 7         | 8         |                 |
| MUSICIANSHIP           | MUS100A-200B       | 3         | 3         | 3         | 3         |           |           |           |           | 12              |
|                        | MUS101, 201        | 1         | 1         |           |           |           |           |           |           | 2               |
|                        | MUS180             |           | 1         |           |           |           |           |           |           | 1               |
| THEORY                 | THE100A-300A       | 3         | 3         | 3         | 3         | 3         |           |           |           | 15              |
|                        | THE301             |           |           |           |           |           |           | 2         |           | 2               |
| HARMONY                | HAR390A-390B       |           |           |           |           | 3         | 3         |           |           | 6               |
| COMPOSITION            | COM300             |           |           |           |           | 3         |           |           |           | 3               |
|                        | COM301A            |           |           |           |           |           | 3         |           |           | 3               |
| HISTORY                | HIS385             |           |           |           |           |           | 2         |           |           | 2               |
|                        | HIS386             |           |           |           |           |           |           | 3         |           | 3               |
|                        | HIS387             |           |           |           |           |           |           |           | 3         | 3               |
|                        | HIS390A-390B       |           |           |           |           | 3         | 3         |           |           | 6               |
| PRIVATE INSTRUCTION    | PRV100A-400B       | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 8               |
| PERFORMANCE            | PRF100-400         |           |           | 2         | 2         |           |           |           |           | 4               |
|                        | PRF207             | 2         |           |           |           |           |           |           |           | 2               |
|                        | PRF302             |           | 2         |           |           |           |           |           |           | 2               |
|                        | PRF280             |           |           |           | 2         |           |           |           |           | 2               |
|                        | PRF381             |           |           |           |           | 2         |           |           |           | 2               |
|                        | PRF382             |           |           |           |           |           | 2         |           |           | 2               |
|                        | PRF383             |           |           |           |           |           |           | 2         |           | 2               |
|                        | PRF480             |           |           |           |           |           |           |           | 2         | 2               |
|                        | MUSIC TECHNOLOGY   | TEC100    |           | 2         |           |           |           |           |           |                 |
| BUSINESS               | BUS300, 301        |           |           |           |           |           |           | 2         |           | 2               |
|                        | BUS400, 401        |           |           |           |           |           |           |           | 2         | 2               |
| ELECTIVES              | ELECTIVES*         | 1         | 1         | 2         | 3         | 2         | 3         | 1         | 2         | 15              |
| ENGLISH                | ENG100, 102, 103** | 3         |           |           |           |           |           |           |           | 3               |
|                        | ENG105, 110**      |           |           | 3         |           |           |           |           |           | 3               |
| HUMANITIES             | HUM100, 305**      |           |           |           |           |           |           | 3         | 3         | 6               |
| SOCIAL SCIENCES        | HIS100A-200B       | 3         | 3         | 3         | 3         |           |           |           |           | 12              |
| MATHEMATICS            | MAT300**           |           |           |           |           |           |           |           | 3         | 3               |
| PHYSICAL SCIENCES      | SCI300             |           |           |           |           |           |           | 3         |           | 3               |
| SENIOR PROJECT         | SEN400             |           |           |           |           |           |           |           | 1         | 1               |
| <b>SEMESTER TOTALS</b> |                    | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>136</b>      |

For course titles, see Guide to Course Titles (page 62-64)

\*4 credits may be taken as Independent Study; 4 credits may be taken as Performance

\*\*or comparable transfer course

Four-Year Total = 136 (Pianists = 134)

| VOCALISTS              |                       | SEMESTER  |           |           |           |           |           |           |           | TOTALS PER AREA |
|------------------------|-----------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------------|
| REQUIRED COURSES       |                       | 1         | 2         | 3         | 4         | 5         | 6         | 7         | 8         |                 |
| MUSICIANSHIP           | MUS100A-200B          | 3         | 3         | 3         | 3         |           |           |           |           | 12              |
|                        | MUS101, 201           | 1         | 1         |           |           |           |           |           |           | 2               |
|                        | MUS180                |           | 1         |           |           |           |           |           |           | 1               |
| THEORY                 | THE100A-200B          | 3         | 3         | 3         | 3         |           |           |           |           | 12              |
|                        | THE315A               |           |           |           |           | 3         |           |           |           | 3               |
| HARMONY                | HAR390A-390B          |           |           |           |           | 3         | 3         |           |           | 6               |
| COMPOSITION            | COM210                |           | 2         |           |           |           |           |           |           | 2               |
|                        | COM300                |           |           |           |           | 3         |           |           |           | 3               |
| HISTORY                | HIS110                | 2         |           |           |           |           |           |           |           | 2               |
|                        | HIS385                |           |           |           |           | 2         |           |           |           | 2               |
|                        | HIS386                |           |           |           |           |           |           | 3         |           | 3               |
|                        | HIS390A-390B          |           |           |           |           | 3         | 3         |           |           | 6               |
| PRIVATE INSTRUCTION    | PRV110A-410B          | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 8               |
| PERFORMANCE            | PRF110A-210B          | 3         | 3         | 3         | 3         |           |           |           |           | 12              |
|                        | PRF111A, 111B         |           |           |           |           | 2         | 2         |           |           | 4               |
|                        | PRF280                |           |           |           |           |           | 2         |           |           | 2               |
|                        | PRF207 or 383         |           |           |           |           |           |           | 2         |           | 2               |
|                        | PRF381 or 382         |           |           |           |           |           |           |           | 2         | 2               |
| MUSIC TECHNOLOGY       | TEC100                | 2         |           |           |           |           |           |           |           | 2               |
| BUSINESS               | BUS300, 301           |           |           |           |           |           |           | 2         |           | 2               |
|                        | BUS400, 401           |           |           |           |           |           |           |           | 2         | 2               |
| ELECTIVES              | ELECTIVES*            |           |           | 1         | 1         |           | 5         | 3         | 5         | 15              |
| ENGLISH                | ENG100, 102, 103**    |           |           | 3         |           |           |           |           |           | 3               |
|                        | ENG105, 110**         |           |           |           | 3         |           |           |           |           | 3               |
| HUMANITIES             | HUM100, 305**, HIS387 |           |           |           |           |           |           | 3         | 3         | 6               |
| SOCIAL SCIENCES        | HIS100A-200B          | 3         | 3         | 3         | 3         |           |           |           |           | 12              |
| MATHEMATICS            | MAT300**              |           |           |           |           |           |           |           | 3         | 3               |
| PHYSICAL SCIENCES      | SCI300                |           |           |           |           |           |           | 3         |           | 3               |
| SENIOR PROJECT         | SEN400                |           |           |           |           |           |           |           | 1         | 1               |
| <b>SEMESTER TOTALS</b> |                       | <b>18</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>16</b> | <b>17</b> | <b>17</b> | <b>136</b>      |

For course titles, see Guide to Course Titles (page 62-64)

\*4 credits may be taken as Independent Study; 4 credits may be taken as Performance

\*\*or comparable transfer course

Four-Year Total = 136 (Pianists = 134)

|                        |                    | SEMESTER  |           |           |           |           |           |           |           | TOTALS PER AREA |
|------------------------|--------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------------|
| REQUIRED COURSES       |                    | 1         | 2         | 3         | 4         | 5         | 6         | 7         | 8         |                 |
| MUSICIANSHIP           | MUS100A–200B       | 3         | 3         | 3         | 3         |           |           |           |           | 12              |
|                        | MUS101, 201        | 1         | 1         |           |           |           |           |           |           | 2               |
| THEORY                 | THE100A–200B       | 3         | 3         | 3         | 3         |           |           |           |           | 12              |
|                        | THE301             |           |           |           |           |           |           | 2         |           | 2               |
| HARMONY                | HAR390A–390B       |           |           |           |           | 3         | 3         |           |           | 6               |
| COMPOSITION            | COM300             |           |           |           |           | 3         |           |           |           | 3               |
|                        | COM301A            |           |           |           |           |           | 3         |           |           | 3               |
| HISTORY                | HIS390A–390B       |           |           |           |           | 3         | 3         |           |           | 6               |
| PRIVATE INSTRUCTION    | PRV100A–400B       | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 8               |
| PERFORMANCE            | PRF100–400         | 2         |           |           |           |           |           |           |           | 2               |
|                        | PRF230             |           |           | 2         |           |           |           |           |           | 2               |
|                        | PRF240             |           |           |           |           |           | 2         |           |           | 2               |
|                        | PRF250             |           |           |           |           |           |           | 2         |           | 2               |
| MUSIC TECHNOLOGY       | TEC100             |           | 2         |           |           |           |           |           |           | 2               |
|                        | AUD300A            |           |           |           |           | 3         |           |           |           | 3               |
|                        | AUD300B            |           |           |           |           |           | 2         |           |           | 2               |
|                        | AUD305A            |           |           |           |           | 2         |           |           |           | 2               |
|                        | AUD400A            |           |           |           |           |           |           | 3         |           | 3               |
|                        | AUD400B            |           |           |           |           |           |           |           | 3         | 3               |
|                        | AUD310A            |           |           |           |           |           | 2         |           |           | 2               |
|                        | AUD310B            |           |           |           |           |           |           | 2         |           | 2               |
|                        | AUD320             |           |           |           |           | 1         |           |           |           | 1               |
|                        | AUD321             |           |           |           |           | 1         |           |           |           | 1               |
|                        | AUD402             |           |           |           |           |           |           |           | 3         | 3               |
| BUSINESS               | BUS300, BUS301     |           |           |           |           |           |           | 2         |           | 2               |
|                        | BUS400, BUS401     |           |           |           |           |           |           |           | 2         | 2               |
| ELECTIVES              | ELECTIVES*         | 1         | 1         | 4         | 4         |           | 1         |           | 4         | 15              |
| ENGLISH                | ENG100, 102, 103** | 3         |           |           |           |           |           |           |           | 3               |
|                        | ENG 105, 110**     |           | 3         |           |           |           |           |           |           | 3               |
| HUMANITIES             | HUM100, 305**      |           |           |           |           |           |           | 3         | 3         | 6               |
| SOCIAL SCIENCES        | HIS100A–200B       | 3         | 3         | 3         | 3         |           |           |           |           | 12              |
| MATHEMATICS            | MAT300**           |           |           |           | 3         |           |           |           |           | 3               |
| PHYSICAL SCIENCES      | SCI300             |           |           |           |           |           |           | 3         |           | 3               |
| SENIOR PROJECT         | SEN400             |           |           |           |           |           |           |           | 1         | 1               |
| <b>SEMESTER TOTALS</b> |                    | <b>17</b> | <b>17</b> | <b>16</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>18</b> | <b>17</b> | <b>136</b>      |

For course titles, see Guide to Course Titles (page 62–64)

Estimated cost of lab fees: \$4,200

\*4 credits may be taken as Independent Study; 4 credits may be taken as Performance

\*\*or comparable transfer course

Four-Year Total = 136 (Pianists = 134)



# ASSOCIATE OF ARTS DEGREE IN JAZZ STUDIES

## CURRICULUM REQUIREMENTS TEMPLATE

| INSTRUMENTALISTS       |                            | SEMESTER  |           |           |           | TOTALS<br>PER<br>AREA |   |
|------------------------|----------------------------|-----------|-----------|-----------|-----------|-----------------------|---|
|                        |                            | 1         | 2         | 3         | 4         |                       |   |
| MUSICIANSHIP           | MUS100A-200B               | 3         | 3         | 3         | 3         | 12                    | For course titles,<br>see Guide to<br>Course Titles<br>(page 62-64) |
|                        | MUS101, 201 (non-pianists) | 1         | 1         |           |           | 2                     |   |
| THEORY                 | THE100A-200B               | 3         | 3         | 3         | 3         | 12                    |   |
| PRIVATE INSTRUCTION    | PRV100A-200B               | 1         | 1         | 1         | 1         | 4                     |   |
| PERFORMANCE            | PRF100-400                 | 2         |           | 2         |           | 4                     | *2 credits may<br>be taken as<br>Performance                        |
|                        | PRF230                     |           | 2         |           |           | 2                     |   |
|                        | PRF240                     |           |           | 2         |           | 2                     |   |
|                        | PRF250                     |           |           |           | 2         | 2                     |   |
|                        | PRF100-499                 |           |           |           | 2         | 2                     |   |
| MUSIC TECHNOLOGY       | TEC100                     | 2         |           |           |           | 2                     | **or comparable<br>transfer course                                  |
| ELECTIVES              | ELECTIVES*                 |           |           | 3         | 3         | 6                     |   |
| ENGLISH                | ENG100, 102, 103**         | 3         |           |           |           | 3                     |   |
|                        | ENG 105, 110**             |           | 3         |           |           | 3                     |   |
| SOCIAL SCIENCES        | HIS100A-200B               | 3         | 3         | 3         | 3         | 12                    |   |
| <b>SEMESTER TOTALS</b> |                            | <b>18</b> | <b>16</b> | <b>17</b> | <b>17</b> | <b>68</b>             | Two-Year Total = 68<br>(Pianists = 66)                              |

| VOCALISTS              |                    | SEMESTER  |           |           |           | TOTALS<br>PER<br>AREA |   |
|------------------------|--------------------|-----------|-----------|-----------|-----------|-----------------------|---|
|                        |                    | 1         | 2         | 3         | 4         |                       |   |
| MUSICIANSHIP           | MUS100A-200B       | 3         | 3         | 3         | 3         | 12                    | For course titles,<br>see Guide to<br>Course Titles<br>(page 62-64) |
|                        | MUS101, 201        | 1         | 1         |           |           | 2                     |   |
| THEORY                 | THE100A-200B       | 3         | 3         | 3         | 3         | 12                    |   |
| COMPOSITION            | COM210             |           | 2         |           |           | 2                     |   |
| HISTORY                | HIS 110            | 2         |           |           |           | 2                     | *2 credits may<br>be taken as<br>Performance                        |
| PRIVATE INSTRUCTION    | PRV110A-210B       | 1         | 1         | 1         | 1         | 4                     |   |
| PERFORMANCE            | PRF110-210B        | 3         | 3         | 3         | 3         | 12                    |   |
| MUSIC TECHNOLOGY       | TEC100             | 2         |           |           |           | 2                     | **or comparable<br>transfer course                                  |
| ELECTIVES              | ELECTIVES*         |           |           | 1         | 1         | 2                     |   |
| ENGLISH                | ENG100, 102, 103** |           |           | 3         |           | 3                     |   |
|                        | ENG 105, 110**     |           |           |           | 3         | 3                     |   |
| SOCIAL SCIENCES        | HIS100A-200B       | 3         | 3         | 3         | 3         | 12                    |   |
| <b>SEMESTER TOTALS</b> |                    | <b>18</b> | <b>16</b> | <b>17</b> | <b>17</b> | <b>68</b>             | Two-Year Total = 68<br>(Pianists = 66)                              |





# GUIDE TO COURSE TITLES (1)

## COURSE NUMBERS

## COURSE TITLES

### ARTS AND HUMANITIES

|        |                      |
|--------|----------------------|
| HUM100 | What is Jazz?        |
| HUM305 | Philosophy of Jazz   |
| HUM340 | Brazilian Portuguese |

### AUDIO PRODUCTION

|           |                            |
|-----------|----------------------------|
| AUD300A-C | Digital Audio Workstation  |
| AUD305A-B | Mix                        |
| AUD310A-B | Audio Technology           |
| AUD320    | Survey of Music Production |
| AUD321    | Critical Listening         |
| AUD400A-B | Studio Recording           |
| AUD410    | Studio Electronics         |
| AUD411    | Studio Internship          |
| AUD420    | Music Production           |

### BUSINESS OF MUSIC

|        |  |
|--------|--|
| BUS300 | Audio for Live Performance and Recording               |
| BUS301 | Legal Aspects of the Music Industry for Jazz Musicians |
| BUS400 | Marketing and Publicity                                |
| BUS401 | Pedagogy Techniques                                    |

### COMPOSITION AND ARRANGING

|           |                     |
|-----------|---------------------|
| COM210    | Lyric Writing       |
| COM300    | Jazz Composition    |
| COM301A-B | Jazz Arranging      |
| COM390    | Counterpoint        |
| COM400    | Composition Seminar |

### ENGLISH COMMUNICATION

|        |  |
|--------|--|
| ENG100 | The Essay  |
| ENG102 | The Biography and Autobiography                          |
| ENG103 | Practical Rhetoric: Writing to Describe, Persuade, Argue |
| ENG105 | Poetry of Jazz; Jazz of Poetry                           |
| ENG110 | Introduction to Shakespeare: From Plays to Works         |

### HARMONY

|           |                                    |
|-----------|------------------------------------|
| HAR390A-B | Western European Harmonic Practice |
| HAR390C   | 20th Century Harmony               |

### HISTORY

|  |   |
|--|---|
| HIS100A-200B<br>(See also under Social Sciences) | Jazz History  |
| HIS110   | The Great American Songbook: The Jazz Standard                        |
| HIS261   | History of Funk   |
| HIS300   | Jazz and Cross-Cultural Practice                                      |
| HIS301   | New Orleans: The Birthplace of Jazz                                   |
| HIS302   | The Miles Davis Legacy  |
| HIS308   | The Language of Hard Bop  |
| HIS309   | Jazz Oral History Methodology   |
| HIS310   | The Jazz Singers  |
| HIS330   | Latin American Roots of Jazz  |
| HIS340   | Brazilian Roots of Jazz   |
| HIS370   | The Beatles   |
| HIS385   | History of American Roots Music from 1900 – Present                   |
| HIS386   | The Blues: From Spirituals to Ornette Coleman                         |
| HIS387   | Protest Songs – From the African American Work Song to Women’s Rights |
| HIS390   | History of 20th Century Music   |
| HIS390A-B  | History of Western European Music                                     |

### HUMANITIES

(See also under Arts and Humanities)

# GUIDE TO COURSE TITLES (2)

## COURSE NUMBERS

## COURSE TITLES

### MATHEMATICS AND QUANTITATIVE REASONING

MAT300 Entrepreneurial Skills for Musicians

### MUSICIANSHIP

MUS100A-200B Ear Training and Sight Singing

MUS101 Keyboard Proficiency — Piano for Non-Pianists

MUS102 Individual Tutorial

MUS103 Introductory Music Theory and Ear Training

MUS104 Drum Set Technique for Non-Drummers

MUS105 Introduction to Mallet Percussion

MUS110 Vocal Technique for Instrumentalists

MUS150 Introduction to North Indian Tabla

MUS180 Roots Guitar Styles and Techniques for Non-Guitarists

MUS190A-B Yoga for Musicians

MUS 191 Alexander Technique

MUS201 Keyboard Proficiency — Jazz Piano for Non-Pianists

MUS202 Sight Reading Workshop

MUS204 The Application of Eurhythmics to Jazz Repertoire

MUS205 Chart Reading Workshop for Drummers

MUS207 Double Bass Ensemble Workshop

MUS208 Gypsy Jazz Guitar Styles and Techniques

MUS209A-B Practical Applications for the Rhythm Section

MUS240 Brazilian Jazz Guitar Styles and Techniques

MUS241 Brazilian Jazz Bass Styles and Techniques

MUS250 North Indian Music Fundamentals Through Voice

MUS280 Traditional Fiddle Styles and Techniques (New)

MUS300A-B Advanced Musicianship

MUS308 Drum Grooves and Solos in Odd Meters

MUS309 Fusion Drumming Styles and Techniques

### MUSIC TECHNOLOGY

TEC100 Introduction to Music Technology

### PERFORMANCE

PRF100-400 Jazz Repertoire Ensemble

PRF101 Horace Silver Ensemble

PRF110A-210B Vocal Performance

PRF111A-B Vocal Jazz Ensemble

PRF120-420 Jazz Strings Chamber Ensemble

PRF201 Miles/Wayne Ensemble

PRF203 Jazz Fusion Ensemble

PRF204 Gypsy Jazz Ensemble

PRF205 Wes Montgomery Ensemble

PRF206 Guitar Ensemble

PRF207 Blues and R&B Ensemble

PRF215 Brazilian Jazz Bass and Voice Duets

PRF219 Vocal Intensive

PRF230 Latin Jazz Ensemble

PRF231 Afro-Venezuelan Jazz Ensemble

PRF232 Eddie Palmieri Ensemble

PRF240 Brazilian Jazz Repertoire Ensemble

PRF242 Choro Ensemble

PRF245 Brazilian Rhythm Ensemble

PRF246 Brazilian Jazz Guitar Ensemble

PRF250 Traditional North Indian Ensemble

PRF260 Blues and R&B Ensemble

PRF261 East Bay Funk Ensemble

PRF262 Ska and Reggae Ensemble

PRF290 Saxophone Quartet

# GUIDE TO COURSE TITLES (3)

| COURSE NUMBERS                          | COURSE TITLES  |
|---|--|
| PRF301                                  | Odd Meter Ensemble   |
| PRF302                                  | New Orleans Ensemble – 1920s to the Present                      |
| PRF303                                  | Charles Mingus Ensemble  |
| PRF304                                  | Art Blakey Ensemble  |
| PRF305                                  | CJC Jazz Orchestra   |
| PRF306A                                 | Jazz Piano Trio  |
| PRF306B                                 | Jazz Guitar Trio   |
| PRF306C                                 | Jazz Organ Trio  |
| PRF306D                                 | Jazz Horn Trio   |
| PRF307                                  | Chick Corea Ensemble   |
| PRF308                                  | Improvised Music Ensemble  |
| PRF309                                  | Percussion Ensemble  |
| PRF321                                  | Jazz String Quartet  |
| PRF326                                  | Jazz String Trio   |
| PRF335                                  | Afro-Latin Percussion Ensemble                                   |
| PRF336                                  | Afro-Cuban Orchestra   |
| PRF338                                  | “Tangos, Choros and Frevos”                                      |
| PRF339                                  | Astor Piazzolla Ensemble   |
| PRF346A                                 | Brazilian Jazz Piano Trio  |
| PRF346B                                 | Brazilian Jazz Guitar Trio                                       |
| PRF370                                  | Sting Ensemble   |
| PRF380                                  | Bluegrass Ensemble   |
| PRF381                                  | Louisiana Cajun and Zydeco Ensemble                              |
| PRF382                                  | Early Blues/Jug Band   |
| PRF383                                  | Appalachian Old-Time Ensemble                                    |
| PRF384                                  | Celtic Ensemble  |
| PRF390                                  | Contemporary Music Ensemble                                      |
| PRF391                                  | Electronic Music Ensemble  |
| PRF403                                  | Pat Metheny Ensemble   |
| PRF408                                  | Original Compositions Ensemble                                   |
| PRF409                                  | Post-Bop Ensemble  |
| PRF480                                  | New Acoustic/Progressive Bluegrass Ensemble                      |
| <b>PRIVATE INSTRUCTION</b>              |  |
| PRV100-400                              | Instrumental Private Instruction                                 |
| PRV110A-410B                            | Vocal Private Instruction  |
| <b>PHYSICAL SCIENCES</b>                |  |
| SCI300                                  | Physics of Sound and Music                                       |
| <b>SOCIAL SCIENCES</b>                  |  |
| HIS100A-200B                            | Jazz History   |
| <i>(See also under Social Sciences)</i> |  |
| <b>SENIOR PROJECT</b>                   |  |
| SEN400                                  | Senior Project   |
| <b>THEORY</b>                           |  |
| THE100A-200B                            | Jazz Theory and Improvisation                                    |
| THE205                                  | Single Line Soloing for Instrumentalists                         |
| THE250                                  | Traditional North Indian Rhythmic Concepts for the Jazz Musician |
| THE251                                  | Traditional South Indian Rhythmic Concepts for the Jazz Musician |
| THE300A                                 | Advanced Jazz Theory and Improvisation                           |
| THE300B                                 | Advanced Transcription and Analysis of the Jazz Masters          |
| THE301                                  | Form and Analysis of Jazz Standards                              |
| THE302                                  | Polyrhythms and Odd Rhythm Groupings                             |
| THE305                                  | 21st Century Trends and Aesthetics in Jazz                       |
| THE315A                                 | Single Line Soloing for Vocalists                                |
| THE315B                                 | Single Line Soloing for Vocalists                                |
| THE330                                  | Latin Jazz Theory and Improvisation                              |

**Laurie Antonioli / Voice  
Chair, Vocal Jazz Studies  
Department  
(Full Professor, part-time)**

Studied at Mt. Hood College and Cal State Long Beach. Student of Joe Henderson and Mark Murphy. Professor, Vocal Jazz Studies, KUG U., Graz, Austria 2002-2006); International performing and recording artist with releases on Nabel Records, Germany; Yamaha Records, Japan; and Origin Records, USA. Owner of Intrinsic Music Record Co. Clinician, adjudicator and curriculum development for CJC Vocal Program. Co-teaches annual summer Vocal Jazz Intensive with Theo Bleckmann. Performed and/or recorded with George Cables, Bobby McFerrin, Richie Beirach, Pony Poindexter, Joe Henderson, Sheila Jordan and Mark Murphy. Bandleader of Foreign Affair Band and The American Dreams Band. Has released numerous critically acclaimed recordings including "Songs of Shadow, Songs of Light" — The music of Joni Mitchell (Origin Records, 2014), and "Varuna" with Richie Beirach (Origin Records, 2015), with reviews in Downbeat, JazzTimes, AllAboutJazz, KQED Arts and more. laurieantonioli.com

**William R. Aron / Woodwinds  
(Associate Professor, part-time)**

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

**Joe Bagale / Music Technology  
(Associate Professor, part-time)**

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

**Theo Bleckmann / Voice  
(Visiting Professor, on occasion)**

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

**Lee Brenkman / Recording, Sound  
(Associate Professor, part-time)**

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

**Anthony Brown / Drums/ Percussion  
Chair, Jazz History Department  
(Full Professor, part-time)**

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

Asian American Orchestra. He has contributed chapters to "John Coltrane and Black America's Quest For Freedom" (Oxford U. Press), "The Cambridge Companion to Duke Ellington" (Cambridge U. Press), and his book, "GIVE THE DRUMMER SOME! The Development of Modern Jazz Drumming" is forthcoming on University of California Press. fifthstreammusic.org

**Terry Buehler / Physics  
(Associate Professor, part-time)**

Graduate studies in Mathematics, University of California, Berkeley; BSME in Mechanical Engineering and Mathematics, University of Wisconsin, Madison. Lecturer, lab and discussion instructor, and lab manager with the Physics Department at University of California, Berkeley for 20+ years. Has taught Physics and Music since 2012.

**Danny Caron / Guitar  
(Adjunct Professor, part-time)**

BA in English and Music, Oberlin College; graduate of Howard Roberts' Guitar Institute, Los Angeles. Studied with Joe Diorio, Ron Eschete and Pat Martino among others. International touring and recording artist; music director and guitarist for the late Charles Brown for over a decade. Performed with legends including Van Morrison, Bonnie Raitt, Dr John, John Clayton and Teddy Edwards. Guitarist on 2 Grammy Award-winning records, "I'm Here" with Zydeco King Clifton Chenier, and "Don't Look Back", with Van Morrison and John Lee Hooker. Faculty member of the California Jazz Conservatory since its inception in 1997.

**Maye Cavallaro / Voice  
(Associate Professor, part-time)**

Advanced degree in Education, UC Santa Barbara; B.A. in English Lit, UC Santa Barbara. Fellow NY Cabaret Symposium; faculty, Blue Bear School of Music; faculty, Jazzschool since 2002, private coaching, 30 years; producer, 10 recordings; producer, 25 concerts and instructor/mentor for Jazzschool concert series; bandleader, performing artist, recording artist; awarded Best of the Year in Jazz by the San Francisco Chronicle; visiting clinician, St. John's U.; graphic artist, web designer. mzzazz.com

**Matt Clark / Piano / Accompanist  
(Instructor, part-time)**

BFA in Jazz Studies from the Oberlin Conservatory of Music. Recorded and/or performed with Bobby Hutcherson, Benny Golson, Eddie Marshall, John Faddis, David "Fathead" Newman, Gene Bertoncini, Joshua Redman, and Teddy Edwards. Toured extensively throughout Asia, Europe and the United States including appearances at the Monterey, San Francisco, Vienne, Big Sur, Stanford, and Rochester jazz festivals in addition to televised performances for CNN Showbiz Today and numerous PBS specials. Clinician, lecturer in jazz history, and ensemble instructor at the Stanford, Oaktown and Cazadero jazz workshops.

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

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

**Jeff Denson / Double and Electric Bass  
Chair, Bass Department  
(Full Professor, full-time)**

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

**Angie Doctor / Voice  
(Associate Professor, part-time)**

B.A. In Music Performance, Gonzaga University. Studied with Phil Mattson, Terry Summa and Tim Smith. Founding member of the Grammy-nominated PM Singers with Phil Mattson. Performing and recording artist, studio singer, vocal jazz adjudicator and clinician, jazz and pop solo coach. Artist-in-residence, Vocal Jazz Choir and Solo Jazz Lab with Melecio Magdaluyo at Ruth Asawa San Francisco School of the Arts High School. Performed with Bobby McFerrin, Don Shelton, The Hi-Lo's, Barbara Morrison, The Manhattans, Heatwave, Deneice Williams, Barbara Lewis, GQ, Gene Chandler, Eddie Holman, Barbara Mason and Billy Paul. Founding member and lead singer for Clockwork, currently The Girl in The Bobs, and member of the female vocal quartet, Montage.

**Taylor Eigsti / Piano  
(Visiting Professor, on occasion)**

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

**Kai Eckhardt / Bass  
(Adjunct Professor, part-time)**

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

**Steve Erquiaga / Guitar  
(Associate Professor, part-time)**

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

**Bill Evans / Banjo  
Co-Chair, North American Roots  
Music Department  
(Associate Professor, part-time)**

PhD candidate & MA, UC Berkeley in Music (Ethnomusicology); BA, University of Virginia, Anthropology (Folklore); international performing/recording artist who has performed with David Grisman, Peter Rowan & Dry Branch Fire Squad; author of Banjo For Dummies; guest clinician/artist in residence at Berklee College of Music, Virginia Commonwealth University, Carleton College; director of NashCamp Banjo Camp; columnist for Banjo Newsletter magazine; 2012 CD In Good Company topped international folk and bluegrass charts; mentored Chris Pandolfi (The Infamous Stringdusters), Greg Liszt (Bruce Springsteen, Crooked Still), Wes Corbett (Joy Kills Sorrow), Erik Yates (Hot Buttered Rum) and Jayme Stone. billevansbanjo.com

**Ian Faquini / Guitar  
(Instructor, part-time)**

B.M. in Jazz Studies, California Jazz Conservatory (in progress). Composer, guitarist, vocalist and arranger, specializing in the music from his native country, Brazil. Has performed and/or recorded nationally and internationally with Guinga, Spok, Paula Santoro, Rafael Barata, Vitor Gonçalves, Moyseis Marques, Clarice Assad, Jean Charnaux, Túlio Araújo, Marcos Silva, Harvey Wainapel, Jeff Cressman, Sandy Cressman, Almir Côrtes, and Scott Thompson, among others. Ian teaches at the renowned California Brazil Camp and has also presented many workshops throughout the United States and Brazil.



**Dan Feiszli / Bass,  
Recording Engineer  
(Associate Professor, part-time)**

B.M. in Studio Music and Jazz, U. of Miami, 1998. SF Bay Area-based bassist, producer and recording engineer. Has performed with Raul Midon, Julio Iglesias, James Moody, Ann Hampton Calloway, Ignacio Berroa, Jon Secada, and locally with a host of Bay Area musicians. Dan has been featured on hundreds of recordings as a bassist, played at major jazz festivals including the Monterey and Playboy Jazz Festivals, performed at jazz clubs nationwide including The Blue Note in NYC, Jazz Bakery and Baked Potato in LA, and has done musical theatre pit orchestra work including local and touring productions of Billy Elliot and The Lion King. As a producer and recording engineer, he has recorded hundreds of albums for artists reaching the highest spots on the Jazz radio charts, regularly working out of his own studio, What's For Lunch? Recording in El Cerrito, as well as Fantasy Studios in Berkeley.

**Mimi Fox / Guitar  
(Associate Professor, part-time)**

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

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

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

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

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

**Benny Green / Piano  
(Visiting Professor, on occasion)**

A member of Art Blakey's famed Jazz Messengers, Benny Green served as star side man with such notables as Betty Carter, Freddie Hubbard and Ray Brown. He has appeared on hundreds of recordings with them and with Oscar Peterson, Etta Jones, Milt Jackson, and Russell Malone, to name only a few. He formed his own trio in 1991, and has produced dozens

of recordings, as a leader and with others, for Blue Note, Telarc and other labels. His most recent release, Magic Beans (Sunnyside, 2013), is his first self-produced recording of all original compositions, and includes his Jazz Messenger teammate, Peter Washington on bass and Kenny Washington on drums. Benny Green was the first recipient of the Glenn Gould International Protégé Prize in Music (1993), and his remarkable career stretches back to his days at Berkeley High, in the school's influential Jazz Ensemble. [bennygreenmusic.com](http://bennygreenmusic.com)

**Alan Hall / Drums  
(Associate Professor, part-time)**

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

**Peter Horvath / Piano  
(Adjunct Professor, part-time)**

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

**Erik Jekabson / Trumpet  
(Associate Professor, part-time)**

MA in Composition, SF Conservatory of Music; B Mus. in Trumpet, Oberlin Conservatory of Music. Toured with John Mayer, Illinois Jacquet and Galactic. Arranged for SF Symphony, Madeline Peyroux, Ani DiFranco, Jackie Ryan and others; leader of the Electric Squeezebox Orchestra, recorded six CDs under his own name for Fresh Sound, Wide Hive, OA2 and his own Jekab's Music label. Composed for film and dance projects as well. [erikjekabson.com](http://erikjekabson.com)

**Philippa Kelly / Literature;  
Chair, English Department  
(Full Professor, part-time)**

PhD, University of Queensland, 1987; BA Hons (1), 1982, University of Queensland. Commonwealth Scholar (Oxford); Walter and Eliza Hall Scholar (Oxford); Fulbright Senior Fellow (UC Berkeley), Rockefeller Fellow (Bellagio), Senior Common Room Fellow (Oxford). Additional University Fellowships awarded by University of New South Wales, Australian National University, University of Sydney. Australian Research Council Large Grant Awardee (ARC). Vice Chancellor's award for Excellence in Teaching (University of New South Wales) and Bly Award for Innovation in Dramaturgy (Literary Managers and Dramaturgs of the Americas). Resident Dramaturg at the California Shakespeare Theater, Professor in Dramaturgy and Adjunct Professor in Renaissance Literature at UC Berkeley (Osher Lifelong Learning Institute); professor at San Francisco State University. Professorial instructor for university women in Saudi Arabia, Panel Chair for Australia's Endeavour Commonwealth Government grant system. Has published 12 books, 70 articles.

**Alam Khan / North Indian Sarode  
(Adjunct Professor, part-time)**

International performing artist and son of the legendary sarode maestro Ali Akbar Khan. Instructor of advanced instrumental and vocal classes at the Ali Akbar College of Music. Trained at the Maihar Senia Gharana and under the mentorship of his father, Khan has toured worldwide both as an accompanist and leader and has established himself as Ali Akbar Khan's true heir and the face of a new generation of sarode players. He has performed with India's tabla masters Swapan Chaudhuri, Zakir Hussain and Anindo Chatterjee, and with a wide array of artists from different genres such as Derek Trucks, Susan Tedeschi, Bob Weir, Rob Wasserman, Christopher Hedge, Homayoun Sakhî, underground hip-hop legend Eligh and electronic musicians Amplive and Janaka Selektâ. He was recently in the film "Play Like a Lion," which tells the story of his musical journey, as well as his father's.

**Laura Klein / Alexander Technique  
(Associate Professor, part-time)**

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

**Janet Kutulas / Voice  
(Adjunct Professor, part-time)**

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

**Art Lande / Piano  
(Visiting Professor, on occasion)**

Grammy-nominated recording artist, internationally known pianist, composer, drummer and educator. Has performed with Joe Henderson, Woody Shaw, Bobby Hutcherson, Steve Swallow, Charlie Haden, Kenny Wheeler, Sheila Jordan, Mark Isham, Paul McCandless, Jan Garbarek and many others.

**Jay W. Lehmann / Trumpet  
(Full Professor, part-time)**

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

**Jason Levis / Drums, Composition  
(Full Professor, part-time)**

Ph.D. and M.A. in Composition, UC Berkeley; B.A. in Music, Naropa University. Two-time Meet the Composer award recipient; Eisner Prize for Music winner; Outstanding Graduate Student Instructor (UC Berkeley); Interaktion Festival finalist (Berlin), drummer and composer Jason Levis has led and been a collaborator in numerous jazz, improvised music, and chamber ensembles in the San Francisco Bay Area and Berlin, Germany. These include the Heftpistole Chamber Ensemble; duo B.; Married Couple; DRY; live dub-reggae ensemble Joseph's Bones; the Echo Chamber Ensemble; most recently the Berlin Boom Orchestra, and many more. Through these avenues he has produced, composed and arranged for, performed in, and released over two-dozen records, bridging a multitude of musical styles. He is an active performer on the drum set in both art and popular music settings and has extensive national and international performance experience. [jasonlevismusic.com](http://jasonlevismusic.com)



**Frank Martin / Piano, Keyboards  
(Associate Professor, part-time)**

Music Director for Narada Michael Walden, Patti Austin, Angela Boffill; Carnegie Hall appearances with Sting, James Taylor, Elton John; Record producer/arranger for Al Jarreau, Turtle Island String Quartet, Joey DeFrancesco, Mimi Fox, Mary Jensen, Molly Holm, Deuce, Tuck & Patti, Karen Blixt; performed/recorded with John McLaughlin, Buddy Montgomery, Joe Farrell, Dizzy Gillespie, Larry Coryell, Herbie Hancock, Stanley Jordan, Stevie Wonder, Airto, Dori Caymmi, Dianne Reeves, Patrice Rushen, Trilok Gurtu, Richard Bona; Faculty, UC Berkeley Jazz Ensembles.  
frankmartinproductions.com

**Jeff Marrs / Drums  
(Associate Professor, part-time)**

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

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

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

**Aaron Mobley / Composition & Theory (Full Professor, part-time)**

DMA in Composition, University of Arizona; MM in Composition/Theory, Carnegie Mellon University; B Mus. in Composition/Theory, Southern Methodist University. Aaron Mobley is a composer/pianist and the Head of Music Studies at Berkeley City College in addition to his role as faculty and author in musicology/theory with the American Culture and Ideas Initiative at the Fred Fox School of Music, University of Arizona. Recipient of several distinguishing awards including an Andrew W. Mellon Foundation Fellowship in the Arts, a National Endowment for the Humanities grant,

and a software research associate's award in the Machine Learning Department at Carnegie Mellon University's School of Computer Science. Dr. Mobley's electro-acoustic compositions appear on the Architects & Heroes | A Digital Art Collective label and have been featured in concert, film, dance, and art installations.

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

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

**Susan Muscarella / Piano  
President and Dean of Instruction  
(Full Professor, full-time)**

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

**Kim Nucci / Electronic Music, Composition  
(Associate Professor, part-time)**

M.F.A. in Electronic Music and Recording Media, Mills College;

M.A. in Music Composition, Mills College; B.A. in Visual Arts and Music Composition; minor in Saxophone Performance, Bennington College. Media artist/composer, improviser, technologist and educator. Studied with Milford Graves, Roscoe Mitchell, Bruce Williamson, Zeena Parkins, Fred Frith, James Fei, Jason Rigby, Allen Shawn, and Maggi Payne. Performances on saxophone, modular synthesizer and electronics. Composed for Generous Ensemble, Sage City Symphony, Bennington College Saxophone Ensemble, Martha Herr, Mills College CPE, Mills College Gamelan, and others. Releases on Unheard Records, and the Rubber City Noise imprint as Peanut Twins. Performed and/or recorded with Aurora Josephson, Hamir Atwal, Phillip Greenleaf, Biggi Vinkeloe, Fred Frith, Nava Dunkelmann, gabby fluke-mogul, John McCowen, Madam Data, Perpetual Ash, Hild Sofie Tafjord, Berggrún Snaebjörnsdóttir, Tom Djill, Indy Niles, Adra, Evan Lipson, Sandy Gordon, Kris Force, Bruce Williamson, John Niekrasz, A.E. Paterra, Barry Saunders and others.

**Ricardo Peixoto / Guitar  
(Associate Professor, part-time)**

Originally from Rio de Janeiro, Brazil, came to the US on scholarship to attend Berklee College of Music in Boston, graduating with a B.M. in Performance and including studies with Pat Metheny, Gary Burton and Mick Goodrick. In the Bay Area studied classical guitar with George Sakellariou. Ricardo's fluid melodic style and keen compositional sense explore Brazil's rich and diverse traditions while incorporating elements of jazz and classical guitar, placing him among the top representatives of Brazilian guitar in the US today. Recorded, performed, and collaborated with Claudia Villela, Flora Purim and Airto, Bud Shank, Dom Um Romão, Sivuca, Claudio Roditi, Raul de Souza, Toots Thielemans, Dori Caymmi, Guinga, Arturo Sandoval, Spok, Jovino Santos Neto, Marcos Silva, Almir Côrtes, Rogério Souza, Terra Sul, and the Berkeley Choro Ensemble among others. Has performed throughout the US, Europe, Canada, Japan and Brazil. Teacher and lecturer at California Brazil Camp and Jazz Camp West, and has taught at the California Jazz Conservatory (F.K.A the Jazzschool) for the last several years.

**Reto Peter / Audio Production  
Co-Chair Audio Production  
Department**

**(Full Professor, part-time)**

Sound engineer and music producer music for 20 years at prestigious studios in Boston, New York, Switzerland and the San Francisco Bay Area. Reto earned a Bachelor Degree in Music from Berklee College of Music in Boston, where he focused on Music Production and Engineering. He has been part of multi-platinum albums including Green Day, The Counting Crows, Flipsyde, Mickey Hart and many chart-topping artists from his native Switzerland. In 2011, he joined the faculty at the Art Institute of California, San Francisco, to assist with curriculum development and teach advanced recording and mixing techniques.

**Chico Pinheiro / Guitar  
(Visiting Professor, on occasion)**

BA in Professional Music from Berklee College of Music (Summa Cum Laude). Native of Sao Paulo, Brazil, studied with legendary teachers Mick Goodrick and Hal Crook and earned several academic awards. International performing artist and one of the leading figures in modern Brazilian music. Also a composer/arranger whose recordings have been included in the "Top 10 Brazilian Albums of the Year." Performed and recorded with Rosa Passos, Chico César, Dori and Danilo Caymmi, João Donato, Johnny Alf, Luciana Souza, César Camargo Mariano, Dianne Reeves, Bob Mintzer, Roberto Fonseca, Cachaito Lopez, Brad Mehldau, Esperanza Spalding, Fleurine, Mark Turner, Chris Potter, Eddie Gomez, Claudio Roditi, Duduka da Fonseca and Giovanni Hidalgo.

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

Master of Music. Music Education, Boston University; Bachelor of Music, Music Education-Voice, San Francisco State University; Certificate of Completion, Multimedia Studies, Diablo Valley College. Bay Area freelance musician, 20+ years in venues throughout the Bay Area; private instruction since 1978; instructor at Diablo Valley College and Bradley School of Music; music director at St. Michael and All Angels Episcopal Church.

**Evan Price / Violin  
(Associate Professor, part-time)**

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

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

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

**Brian Rice / Percussion  
(Associate Professor, part-time)  
Co-chair, Brazilian Jazz Studies  
Department**

B.M. in Percussion and Ethnomusicology, Oberlin Conservatory of Music. Acclaimed international performer/clinician, and recording artist adept at both Brazilian and Afro-Cuban percussion among others. Lecturer at UC Davis teaching Samba Bateria, and teaches performance labs for the Music of Brazil lecture at UC Berkeley. Brian has performed and/or recorded with Mike Marshall, Jovino Santos Neto, Spok, Clarice Assad, Paulo Sergio Santos, Danilo Brito, Dudu Maia, Chico Pinheiro, Alessandro Penezzi, Jorge Alabe, Almir Côrtes, João Paulo Amaral and Rogerio Souza. Brian is the co-founder and artistic director of the Berkeley Festival of Choro and the founder and director of Samba

Seattle, and AfroCuban Folkloric Collective in Seattle. Clinician at Oberlin, Cantareira College (São Paulo) and University of Campinas, Percussive Arts Society International Convention, Stanford University, Southern Oregon University, University of Washington, Indiana University, Queens College and others.

**Glenn Richman / Bass  
(Associate Professor, part-time)**

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

**Yoriko Richman / Eurhythmics  
(Associate Professor, part-time)**

B.A. Piano and Music Education, Musashino Academia Musicae, Tokyo; Dalcroze Teacher's License, Dalcroze School of Music, New York; Professional Studies Certificate, Berklee College of Music, Boston; Studied with Madeleine Duret, Institut Jaques-Dalcroze, Geneva; Dalcroze Instructor, Mannes College of Music Preparatory Division and Showa Academia Musicae, Yokohama, Japan; Collegiate Faculty, San Francisco Conservatory of Music; Dalcroze Instructor, San Francisco Girls Chorus.

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

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



**Jim Santi Owen / Indian Percussion  
(Associate Professor, part-time)**

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

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

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

**Marcos Silva / Piano  
(Associate Professor, part-time)  
Co-chair, Brazilian Jazz Studies  
Department**

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

**Edward Simon / Piano  
(Associate Professor, part-time)**

Pianist Edward Simon is a McDowell and Guggenheim Fellow, international performing artist and educator. He has served on the faculty at the New School for Jazz and Contemporary Music, the City College of New York and the University of the Arts and currently teaches piano and improvisation at the New School for Jazz and Contemporary Music in New York. Mr. Simon has taught master classes and clinics at music conservatories and universities around the world. He has twice earned the Certificate of Appreciation for Outstanding Service to Jazz Education from the International Association for Jazz Education (1999, 2004), has been a member of SF Jazz Collective since 2010 and is currently a member of the Ninety Miles ensemble lead by Stefon Harris, David Sanchez and Nicholas Payton. Mr. Simon is a Yamaha Artist.

**John Stowell / Guitar  
(Visiting Professor, on occasion)**

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

**Akira Tana / Drums  
(Adjunct Professor, part-time)**

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

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

MS in Entertainment Business, Full Sail University; BA in Drama from San Francisco State U. with emphasis on Musical Theater. Marketing Director, San Francisco Contemporary Music Players; Marketing and Development Coordinator, Living Jazz; Digital Marketing Manager, California Jazz Conservatory; Marketing and Publicity Director, Patois Records; Managing Director, Ridgeway Arts; Latin jazz and world music recording artist; award recipient and honorary member of the International Thespian Society; vocal and acting training with San Francisco Academy for The Performing Arts, Seydways Acting Studio and John Howard Swain. purmusicmarketing.com

**Eric Thompson / Guitar  
(Associate Professor, part-time)**

B.A., University of California, Berkeley. Since 1962, international performing, recording and teaching guitarist/mandolinist, who has worked with David Grisman, Mike Seeger, the Charles River Valley Boys and many others. Faculty at Puget Sound Guitar Workshop, David Grisman’s Mandolin Symposium, Kamp Kaufman, Alabama Folkschool, Festival of American Fiddle Tunes, Montana Fiddle Camp, and many others. Teaching videos and instructional books released by Stefan Grossman’s Guitar Workshop and Mel Bay.



**Scott Thompson / Bass  
(Instructor, part-time)**

B.M. in Jazz Studies, California Jazz Conservatory in progress. National and international performing and recording artist. Has performed/recorded with Chico Pinheiro, The Hieroglyphics, Souls of Mischief, Cesar Carmago Mariano, Helio Alves, Thomas Pridgen, E-40, Too \$hort, Kiko Freitas, Ana Gasteyer (Saturday Night Live), Marcos Silva, Toninho Horta, Urban Punk, Latoya London (American Idol), Spok, Oakadelic, Jovino Santos Neto, Rafael Vernet, Tiago Costa, Dani Gurgel, Deborah Gurgel, Thiago Rabello, Mauricio Zottarelli, Rafael Barata, Vitor Gonçalves, Mark Levine, Ian Faquini, Paula Santoro, Claudia Villela, Frank Martin, Jeff Buenz, Harvey Wainapel, Jeff Cressman, Sandy Cressman, and Tulio Araujo, among others. Has taught at Festival Instrumental de Teresina in Brazil, Helsinki Music Centre in Finland, California Brazil Camp, Jazz Camp West, Lafayette Summer Music Workshop, Stanley Middle School, private lessons, workshops, ensembles, master classes, among others.

**Suzy Thompson / Violin  
Co-Chair, North American Roots  
Department**

**(Associate Professor, part-time)**  
International performing and Arhoolie recording artist, who has performed with Jim Kweskin, Bruce Molsky, Michael Doucet, Alice Gerrard and many other folk artists; residency/guest lecturer at Berklee College of Music, U.C. Berkeley, E. Tennessee State University, College of Wooster; Emeritus Artistic Director of Festival of American Fiddle Tunes; Founder and Director of Berkeley Old Time Music Convention; reviewer for the Old Time Herald, contributor to Fiddler Magazine; faculty: Augusta Heritage Center Cajun-Creole Week and Old-Time Week, Puget Sound Guitar Workshop, Alabama Folkschool, California Bluegrass Association Camp, Blues in the Gorge, many others.

**Linda Tillery / Voice  
(Associate Professor, part-time)**

Grammy-nominated vocalist, producer, percussionist, arranger, educator and cultural historian. Performed with iconic bands Cream, Iron Butterfly, Vanilla Fudge, Big Brother and the Holding Company, Albert King, B.B. King, Santana, Taj Mahal, Mother Earth, Jeff Beck and a long list of Rock and Roll

luminaries. Founding member of Bobby McFerrin's Voicestra. A central figure in the Oakland's R&B and funk scene and the emerging genre of Women's Music. She has appeared on over 70 recordings by such artists as Carlos Santana, Boz Scaggs, Pete and Sheila Escovedo, Taj Mahal, Vicki Randle, Eric Bibb, Mickey Hart, Bobby McFerrin, Linda Ronstadt, Huey Lewis & The News, The Whispers, Holly Near, Turtle Island String Quartet and Keith Terry's percussion ensemble, Crosspulse. Formed the six-member Cultural Heritage Choir — a percussion-driven vocal ensemble. An authority on the African Diaspora in song. Her current mission is to help preserve and share the rich musical traditions of African American roots music.

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

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

**Cindy Turner / Business  
(Associate Professor, part-time)**

B.S. and M.B.A. in New Ventures and Small Business Management/Marketing. Private consultant, Turner & Associates; competency in market research and business planning; certified NxLevel Business Planning instructor. Small business management instructor – Berkeley City College, U.C. Berkeley and JFK University. Columnist: "How to" case studies relative to small business management.

**Dillon Vado / Vibraphone / Drums  
(Instructor, part-time)**

B.M. in Jazz Studies, California Jazz Conservatory (in progress). Has performed with Art Lande, The Marcus Shelby Jazz Orchestra, Jeff Denson, Alan Hall, Paul Hanson, John Gove, Erik Jekabson, Mike Zilber and Mads Tolling as well as in various musicals and the Santa Clara Vanguard. Has studied with Christian Tamburr, Jason Lewis, David Flores and Alan Hall. Has taught vibraphone and drums in both group and private lesson settings for over five years.

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

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

**Claudia Villela / Voice  
(Adjunct Professor, part-time)**

B.A. in Music Therapy, Brazilian Conservatory of Music, Rio de Janeiro. A native of Rio de Janeiro, an award-winning singer/songwriter/improviser/arranger who has performed and recorded with Michael Brecker, Toots Thielemans, Kenny Werner, Toninho Horta, Guinga, Dori Caymmi, Airto Moreira, Carlos Malta, Romero Lubambo and Ricardo Peixoto among others. A specialist in voice, piano and Brazilian percussion, Villela has released 5 albums. In 2008, she received a prestigious commission from NYU to set Latin American poems to music. Villela has served on the faculty of California Brazil Camp and teaches workshops in Brazilian music on a regular basis.

**Marc van Wageningen /  
Electric Bass**

**(Adjunct Professor, part-time)**

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

**Harvey Wainapel / Saxophone  
(Visiting Professor, on occasion)**

National and international recording/performing artist. Studied at Berklee College of Music. Performed with jazz pianists Kenny Barron and McCoy Tyner, tenor saxophonist Joe Henderson and drummer Billy Hart. Toured with Joe Lovano and Ray Charles. A regular presence on the Brazilian music scene in the U.S. Recorded and performed with Brazilian artists such as Duduka da Fonseca, Marcos Silva and Claudia Villela. Produced and recorded five albums as a leader.

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

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



**Jeffrey Wood / Audio Production  
Co-Chair, Audio Production  
Department**

**(Full Professor, part-time)**

BA in Psychology and Business, University of Illinois. Studio Director, Fantasy Studios in Berkeley, CA. International music producer, engineer, composer, and label consultant for over 25 years. Has worked for labels including Warner Brothers, Reprise, Virgin, Chrysalis and Polygram. Has produced music in eleven languages in studios throughout the US and Europe with artists including the ousemartins, Luka Bloom, Penelope Houston, among others. Has also co-produced "Approximately Nels Cline," a nationally released film by Academy Award-winner Steven Okazaki, examining the creative process in the recording studio.

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

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

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

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

## FACULTY RANKINGS

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

**Associate Professor:** Resident faculty holding a Master's degree or demonstrating the equivalent. Widely recognized performers and/or academicians in the field of jazz who teach on a regular basis.

**Adjunct Professor:** Resident faculty holding the minimum of a Master's degree or demonstrating the equivalent. Widely recognized performers and/or academicians in the field of jazz who teach on occasion.

**Instructor:** Resident faculty holding the minimum of a Bachelor's degree or demonstrating the equivalent. Widely recognized performers and/or academicians in the field of jazz who give applied lessons on a regular basis.

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

## FACULTY CLASSIFICATIONS

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

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

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

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

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

# CJC PRIVATE INSTRUCTION FACULTY

Students may select a private instructor from the following list of Approved Private Instruction Faculty.

Note: Private Instruction faculty must be approved by the Dean of Instruction in advance.

## BASS

Peter Barshay — pbarshay@cjc.edu  
peterbarshay.com

David Belove — dbelove@cjc.edu

Gary Brown —  
mellowtone@mindspring.com

Jeff Chambers — jchambers@cjc.edu  
jeffchambersjazz.com

Jeff Denson — jdenson@cjc.edu  
jeffdenson.com

Kai Eckhardt — keckhardt@cjc.edu  
kaizone.com

Sascha Jacobsen — sascha@cjc.edu  
saschajacobsen.com

Glenn Richman — grichman@cjc.edu  
glennrichman.com

John Shifflett — jshifflett@cjc.edu  
johnshifflett.com

Scott Thompson —  
funkybassman251@gmail.com

Marc van Wageningen —  
marcvw@cjc.edu  
vwbrothers.com

John Wiitala —  
johnwiitala61@yahoo.com

## DRUMS

Jon Arkin — jarkin@cjc.edu  
jonarkin.net

Hamir Atwal — hamiratwal@gmail.com  
hamirdrums.com

Alan Hall — ahall@cjc.edu  
jazzdrumming.com

Lorca Hart — lorcahart@gmail.com

Jason Levis — jlevis@cjc.edu

Jason Lewis — jlewis@cjc.edu

Jeff Marrs — jmarrs@cjc.edu  
jeffmarrsdrums.com

Akira Tana — atana@cjc.edu  
akiratana.com

## PERCUSSION

Jackeline Rago — jrago@cjc.edu  
jackelinerago.com

Brian Rice — brice@cjc.edu  
brianrice.com

## GUITAR

Danny Caron — dcaron@cjc.edu  
dannycaron.com

Steve Erquiaga — serquiaga@cjc.edu  
erquiaga.com

## GUITAR (continued)

Ian Faquini — ianfaquini@hotmail.com  
ianfaquini.com

Mimi Fox — mfox@cjc.edu  
mimifoxjazzguitar.com

Jeff Massanari — jmassanari@cjc.edu  
jeffmassanari.com

Paul Mehling — pazzo@hcsf.com  
HCSF.com

Brian Moran — brian.t.moran@gmail.com  
brianmoreanmusic.com

Ricardo Peixoto — rpeixoto@aol.com

Randy Vincent — rvincent@cjc.edu  
randyvincent.com

## CUATRO

Jackeline Rago — jrago@cjc.edu  
jackelinerago.com

## PIANO — JAZZ

Matt Clark — mclark@cjc.edu

Peter Horvath — phorvath@cjc.edu  
peterhorvath.com

Bob Karty — bkarty@cjc.edu  
bobkarty.com

Grant Levin —  
booking.grantlevin@gmail.com  
grantlevin.com

Frank Martin — fmartin@cjc.edu  
frankmartinproductions.com

Susan Muscarella — susan@cjc.edu  
cjc.edu

Marcos Silva — msilva@cjc.edu  
marcoosilva.com

Edward Simon — esimon@cjc.edu  
edwardsimon.com

Ben Stolorow — bstolorow@cjc.edu  
benstolorow.com

## PIANO — WESTERN EUROPEAN CLASSICAL

Katherine Westine — kwestine@cjc.edu  
katastrophemusic.com

## SAXOPHONE

Paul Hanson — paulhansonmusic.com

Kasey Knudsen — kknudsen@cjc.edu  
kaseyknudsen.com

Sam Priven — sam@cjc.edu  
sampriven.com

Michael Zilber — mzilber@cjc.edu  
michaelzilber.com

## SAXOPHONE (continued)

Dann Zinn — dzinn@cjc.edu  
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Chair, CJC Vocal Program Director  
Jazzschool Vocal Program

**Erik Jekabson**

Director, Jazzschool Young Musicians Program

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## Audition for CJC's Advanced-Level Blue and Green Ensembles!

The California Jazz Conservatory's Blue and Green Ensembles offer advanced-level musicians demonstrating artistic leadership and academic excellence, an opportunity to strengthen musicianship skills, develop artistic sensibility, and serve as important jazz ambassadors, while earning a Bachelor of Music Degree in Jazz Studies.

Members of our Blue and Green Ensembles immerse themselves in an intense performance schedule, overseen by a rotating faculty of the Bay Area's top jazz teaching artists.

Ensemble members enjoy special opportunities throughout the year, including recording at Fantasy Studios, participating in national and international tours, attending master classes with leading jazz professionals, and performing at major jazz festivals and popular jazz venues.

Contact Zach Mondlick ([zach@cjcc.edu](mailto:zach@cjcc.edu)) for details and an audition.



# APPLICATION

You may also fill out an application form online at [cjc.edu/apply](http://cjc.edu/apply)

Please submit the completed form along with a \$100 application fee to:

**California Jazz Conservatory, Office of Admission**

**2087 Addison Street, Berkeley, CA 94704**

**fax: 510.841.5373**

**e-mail: [info@cjc.edu](mailto:info@cjc.edu)**

APPLYING FOR:  FALL 20\_\_\_\_  SPRING 20\_\_\_\_

## PERSONAL INFORMATION

| FIRST NAME | MIDDLE NAME | LAST NAME | DATE |
|------------|-------------|-----------|------|
|------------|-------------|-----------|------|

Name (if different from above on other academic records):

| FIRST NAME | MIDDLE NAME | LAST NAME |
|------------|-------------|-----------|
|------------|-------------|-----------|

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( )

| E-MAIL ADDRESS | HOME PHONE | CELL PHONE |
|----------------|------------|------------|
|----------------|------------|------------|

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| BIRTHDATE (MM/DD/YYYY) | SOCIAL SECURITY NUMBER |
|------------------------|------------------------|
|------------------------|------------------------|

Instrument

Voice

LIST INSTRUMENT(S) PLAYED AND YEARS STUDIED / PERFORMED

YEARS STUDIED / PERFORMED

## PERMANENT ADDRESS:

| ADDRESS | CITY | STATE | ZIP |
|---------|------|-------|-----|
|---------|------|-------|-----|

## CURRENT MAILING ADDRESS:

| ADDRESS | CITY | STATE | ZIP |
|---------|------|-------|-----|
|---------|------|-------|-----|

## EDUCATIONAL HISTORY

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

| SCHOOL | LOCATION | DATES ATTENDED | DEGREE/DIPLOMA |
|--------|----------|----------------|----------------|
|--------|----------|----------------|----------------|

1.

2.

3.

4.

5.

6.

7.

## RÉSUMÉ

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

### ACHIEVEMENTS

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1.

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2.

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3.

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4.

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5.

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

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

### OTHER INTERESTS

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## DEMOGRAPHIC INFORMATION

The CJC is required by state, federal and accrediting agencies to collect and report the following demographic information. Your answers to the questions below will be used for reporting purposes only.

### ETHNICITY:

HISPANIC OR LATINO
  NOT HISPANIC OR LATINO

### RACE:

BLACK / AFRICAN AMERICAN
  AMERICAN INDIAN / ALASKA NATIVE
  WHITE / CAUCASIAN  
 ASIAN
  PACIFIC ISLANDER

### GENDER:

MALE
  FEMALE
  OTHER
  PREFER NOT TO SAY

## PERSONAL STATEMENT

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

### Driving Directions

#### From San Francisco:

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

#### From East of Berkeley:

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

#### From the South Bay:

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

### Bay Area Rapid Transit — BART

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

### AC Transit

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

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



## CALIFORNIA JAZZ CONSERVATORY

2087 Addison Street  
 2040 Addison Street  
 Berkeley, California 94704  
 510.845.5373  
[cjc.edu](http://cjc.edu)





## STELLAR JAM

The CJC is honored to partner with Stellar Jam International Jazz Orchestra Festival!

Learn more about this festival at [stellarjam.com](http://stellarjam.com), tel: 81-3-6455-1937, [inoue@jht-lax.jp](mailto:inoue@jht-lax.jp)



# A New Way to Learn Jazz

## Stellar Jam

~ International Jazz Orchestra Festival ~

Held every fall in the spectacular Stellar Theater near the foot of Mt. Fuji,  
Stellar Jam is a contest for jazz big bands.

Big bands from elementary, junior high and high schools along with those from  
universities gather to perform a required piece and a piece of their choice.



### Real-Time Comments

Stellar Jam offers "Real-Time Comments", a unique feature that allows musicians to learn about jazz performance in a new way. Real-time comments given by 6 judges (all professional musicians) are recorded during each band's performance. The recordings are uploaded to YouTube afterwards and access is available to anyone. Since every band has the same required piece to perform, comments given to one band can easily be compared to comments for other bands providing valuable data to students and jazz educators.





**Welcome to America's only  
accredited independent college  
totally dedicated to jazz  
and absolutely devoted to you.**

**In a musician  
Out an artist** The logo for the California Jazz Conservatory, featuring a large exclamation point above the word "Jazz" in a stylized font, with "california" above and "conservatory" below it.