



Some preparation will make your Camp experience even more fun!

Things to bring to Camp (in addition to all the usual stuff):

- Some kind of recording device (digital recorder, phone, minidisc, cassette)
- A Metronome and a Tuner  (or apps on your phone)
- Any accessories for your instrument (extra reeds, valve oil, etc.)
- Drummers: bring your cymbals (in a cymbal bag), drumsticks, brushes, practice pad
- Listening device (Phone, iPod or MP3 player) with great Jazz on it. Listening is essential!

***Make sure everything (including your instrument cases) is **labeled with your name**.

Please keep track of your possessions; the Camp cannot be responsible for lost or stolen items.

We are encouraging students to go “paperless” so bring your tablet or smartphone and we’ll show you how.

Bring a Real Book if you have one – if not, we will show you how to download this to your tablet.

About Evaluation and Instrumental/Vocal Performance Assessment

These assessments are not tests nor are they competition; they help us to see where you are, so we can create classes with students at comparable levels.

The Theory Evaluation will happen in the first “Fundamentals” class. Instructors will ply you for your “working knowledge” of the Major/Minor system including scales and basic harmonic terminology. Don’t panic if you have little confidence in these things. If you understand what iim7—V7—IM7 and can arpeggiate it on your instrument in at least four different keys then that is great. If you have no idea what that means just say so and we’ll make sure you do by the end of the camp.

The Performance Assessment will happen in the first “Fundamentals” class as well. Instructors will have you demonstrate your ability to perform major and minor scales with a variety of articulations over a couple of octaves and have you play what songs you know by ear....no charts. If you don’t know any songs by ear just say so and we’ll make sure you have some tunes in your head by the end of the week.

General Preparation: Keep working on the basics regularly. If you work on your sound, articulation, rhythm, theory (scales, chords, etc.), learning tunes, ear training, improvisation, reading music, you will be in good shape!

Listen to Jazz Masters as much as you can, and pay special attention to those who play your instrument or sing in your range. Listening is an important part of learning this music.

“Boning up” on your Jazz Theory will be helpful in every aspect of Camp. We provide a variety of Theory materials at Camp, but if you want to obtain your own Jazz Theory reference, check out “The Jazz Theory Book” by Mark Levine.

If jazz theory is new to you, try to familiarize yourself with some basic concepts. Spending some time on the piano (more on this below) is very beneficial. All instrumentalists, vocalists, drummers and percussionists are strongly encouraged to learn or brush up on your piano skills. If you have no previous piano experience, start by learning the notes, the major scales and the chord tones on the keyboard. You can also work on the other scales listed below in the “EARLY” level. This will benefit you tremendously at the Camp and throughout the year.

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Scales are a big part of the “alphabet” of Western music, Jazz included, and so are very important to learn on your main instrument. Based on the skill level (early, intermediate or advanced) you indicated on your application, recommendations are below. While you’re studying scales, it is very beneficial to study chords as well, and to learn how to understand chord symbols.

In particular:

Pianists and Guitarists should begin working on at least basic Jazz voicings of Major, Minor and Dominant 7th chords. Jazz chord voicing usually contain the 7th and 9th (they aren’t just triads like basic chords in other styles of music), and sometimes have alterations. You should also learn basic Jazz accompaniment techniques.

Drummers and Percussionists should prepare by learning the following:

- a Latin feel
 - a Swing feel
 - a Funk feel
 - the 12-bar blues form, the 16-bar song form (such as “Summertime” or “Ladybird”)
 - and the 32-bar song form (AABA, such as “There is No Greater Love”, or ABAC like “Autumn Leaves”)
- You should become familiar with the melodies of those or similar tunes by playing them on the drums. It is also helpful to become familiar with tunes that change feel within the form, like “On Green Dolphin Street”.

Vocalists should prepare by working on 1-2 octaves of each scale in your skill level. You can play the notes on the piano at first and sing along. Work on some standard tunes, like the ones mentioned above and below. For tunes without lyrics, vocalists should prepare by learning to sing the melody by singing with a horn line and if possible by reading from a lead sheet. Vocalists should learn and memorize the lyrics to as many tunes as possible. Also, try to transpose a few tunes to your keys (make a written lead sheet, if possible), or at the very least, know what key you sing each tune in so an instrumental group can make the necessary adjustments.

Specific Preparation (by Level)

ALL LEVELS:

- Listen to as much jazz as possible. Miles Davis' "Kind of Blue" is a good start. See the Discography, available on the web site.
- Try to practice or jam with friends regularly. Play the Blues in a few different keys and work on Jazz standard tunes (see below).
- Learn to play at least two octaves of the Chromatic Scale on your instrument.
- Drummers, review the different feels and practice them with a metronome at 4 different tempos
- Latin, ballad, swing, funk and waltz beats, if you don't already know how.
- Learn about intervals.
- Learn the transposition of your instrument. Some concepts are discussed in terms of the "Concert Pitch". You should know what this means for you. For example, if the instructor says: "Class, let's play a Concert C Major Scale", trumpets, clarinets and tenor and soprano saxes should know to play their D Major (a major 2nd higher), and alto and bari saxophones should know to play A Major (a major 6th higher, or a minor 3rd lower).
- Practice basic piano skills. Playing the chords to a tune (especially if you can play them in time) is great for your ears and your mind.
- Practice singing. Learn to sing intervals, scales, and the melody of any tune you are working on.
- Learn the Major and Minor Pentatonic and Blues Scales in Concert C, F, Bb, G and D. They are great for getting started in Jazz improvisation, and useful at all levels. In C, they are: Major Pentatonic: C D E G A C, the Minor Pentatonic: C Eb F G Bb C and the Blues Scale: C Eb F F# G Bb C
- Get some play along CDs, and practice improvisation on some of the tunes listed below, especially the Blues. One of the best is Jamey Aebersold, Volume 2, "Nothin" but Blues". Check out www.JazzBooks.com. Also, iTunes apps such as "The iReal Book" or software like "Band in a Box" can provide a decent computerized rhythm section with which to practice tunes. You can also practice with your favorite classic Jazz recording. None of these are as good as live musicians (naturally), but are better than practicing with only a metronome all the time! Below are specific recommendations based on the level at which you think you play.

“EARLY” LEVEL:

Scales (the keys to learn are listed after each scale):

Pentatonic or Blues scale: Bb, Eb, C, F, G, D^[1]_{SEP}

Major: C, F, Bb, Eb, G, D Dorian

Minor: (Harmonic form) C, F, G, D, A, E

Dominant 7th (Mixolydian): C, F, Bb, G, D, A

Blues Tunes: Sonnymoon for Two, Bag's Groove, C Jam Blues Other Tunes: ^[1]_{SEP} Watermelon Man, Summertime, Maiden Voyage, Ladybird

“DEVELOPING” LEVEL:

Scales:

Pentatonic/Blues, Major, Dorian Minor, Dominant 7th (Mixolydian): All 12 keys

Locrian: C, F, G, D, A, E

Diminished (Whole-half and Half-whole): All 3 Keys

Blues Tunes: The tunes mentioned above, plus Now's the Time, Tenor Madness

Other Tunes: The tunes mentioned above, plus Song for My Father, Autumn Leaves

“MASTERING” LEVEL:

Scales: Major, Dorian Minor, Dominant 7th (Mixolydian), Locrian, Diminished Whole-tone (aka Altered), Melodic

Minor (ascending): All 12 keys

Diminished (Whole-half and Half-whole): All 3 Keys

Blues Tunes: The tunes mentioned above, plus Billie's Bounce, Unit 7, Blues for Alice

Other Tunes: The tunes mentioned above, plus Alone Together, Stella by Starlight, Have You Met Miss Jones

FOR ALL LEVELS: A good way to practice scales

Learn to think of scales by numbers. This is handy because in Jazz Theory, almost all numbers discussed refer to scale numbers. In a C Major scale, for example, C is 1, D is 2, E is 3 and so on. The C one octave up is 8, the D above that is 9, and so on. A Major triad is 1-3-5, a Major seventh chord is 1-3-5-7, and Major 9 chord (common in Jazz) is 1-3-5-7-9, and so on.

When you practice scales, think about the numbers, and play the following pattern (all 8th notes, medium slow tempo at first -- use a metronome): 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1-2-3-4-5-6-7-8-9-8-7-6-5-4-3-2-1-3-5-7-9-7-5-3-1

This practice pattern is great for dexterity, and it contains melodic ideas that are applicable to improvisation over chord changes.