



GENERAL CATALOG
2020-2021 / EDITION 20



ACADEMIC CALENDAR 2020-2021

Spring Semester 2020

Auditions for Spring 2020	By Oct 15
First Day of Spring Instruction	Jan 21
Last Day to Add / Drop a Class	Feb 3
Academic and Administrative Holiday	Feb 17
Spring Recess	Mar 23 – 27
Last Day of Instruction	May 8
Final Examinations and Juries	May 11 – 15
Commencement	May 17
Fall 2020 Enrollment Deposit	Due on or before June 1
Fall 2020 Registration	Jul 27 – 31

Fall Semester 2020

New Student Orientation	Aug 18
First Day of Fall Instruction	Aug 24
Last Day to Add/Drop a Class	Aug 31
Academic and Administrative Holiday	Sep 7
Academic and Administrative Holiday	Nov 23 – 29
Spring 2021 Enrollment Deposit	Nov 30
Last Day of Instruction	Dec 11
Final Examinations and Juries	Dec 14 – 18
Winter Recess	Dec 19 – Jan 17, 2021
Spring Registration	Jan 4 – 8, 2021

Spring Semester 2021

First Day of Spring Instruction	Jan 18
Last Day to Add / Drop a Class	Feb 3
Academic and Administrative Holiday	Feb 15
Spring Recess	Mar 22 – 28
Last Day of Instruction	May 7
Final Examinations and Juries	May 10 – 14
Commencement	May 16
Fall 2021 Enrollment Deposit	Due on or before June 1
Fall 2021 Registration	July 26 – 30

Please note: Edition 20. of the CJC 2020 – 2021 General Catalog covers the time period of July 1, 2020 – June 30, 2021.

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A WARM WELCOME TO THE CALIFORNIA JAZZ CONSERVATORY!

The California Jazz Conservatory begins the 2020–2021 academic year with an exciting new development: the addition of a Master of Music in Jazz Studies degree, designed for the twenty-first century jazz composer-arranger. Set to launch in fall 2021, this new program is one of few in the country with this particular dual emphasis. For more information, visit www.cjc.edu.

The California Jazz Conservatory's vision is to admit the musician and graduate the artist. As an aspiring artist, you will have the opportunity to study and play with a faculty of artists and academicians who value and support your own unique artistic perspective. These seasoned artists-educators have a proven track record of transforming students into the artists they aspire to become.

The California Jazz Conservatory is gaining nationwide recognition as a destination for jazz education and performance, and our alumni are playing an exciting role in this distinction. Since 2012, the Conservatory has graduated seven classes of students who exemplify our program's signal *in a musician, out an artist* vision. Our graduates' notable accomplishments as artists, educators and/or arts administrators manifest the far-reaching effects of our various degree programs

The California Jazz Conservatory campus is nestled in the heart of the vibrant Downtown Berkeley Arts District, 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 Repertory and Aurora Theatres.

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.

The California Jazz Conservatory is the only independent accredited music conservatory in the country — it is 100% devoted to jazz and related styles of music — and 100% devoted to you! The California Jazz Conservatory celebrates and promotes individual expression on all fronts and will support you in becoming the unique artist you seek to become.

An exciting and productive semester awaits. Join us!

Yours in jazz,

A handwritten signature in black ink, appearing to read 'Susan Muscarella'.

Susan Muscarella, Ph.D.
President



CALIFORNIA JAZZ CONSERVATORY

2087 Addison Street • Berkeley, California 94704
phone: 510.845.5373 • fax: 510.841.5373
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 the African American art form, Jazz, and related styles of music.

The CJC is located at 2087 and 2040 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 two-year Associate of Arts in Jazz Studies and a four-year Bachelor of Music 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
- 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 African American art form, jazz. Positioned as the only independent, accredited music conservatory in the country devoted solely to the study and performance of jazz and jazz-influenced 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 and appreciate jazz.

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 origins of the African American art form, 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, as well as 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.

To 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

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

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.

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.

Counseling Services

Professional counseling services are available to CJC students on a to-be-arranged basis. Please contact the Dean of Instruction to make an appointment with a counselor.

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 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

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/.

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.

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 video 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. 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 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 (B.M. and A.A. programs)

• Tuition — Instrumentalists

Full-Time (12 credits and above / semester):
\$10,500 (including 1 credit of Private Instruction;
not including Individual Tutorial, Trio Instruction)

Part-Time (11 credits or fewer / semester): \$850 /
credit (not including 1 credit of Private Instruction /
Individual Tutorial, Trio Instruction)

Private Instruction / Individual Tutorial:
\$1,800 / credit

Trio Instruction: \$1,200 / credit

- **Tuition — Vocalists**

Full-Time (12 credits and above / semester): \$11,000 (including Private Instruction; not including Individual Tutorial or Trio Instruction)

Part-Time (11 credits or fewer / semester): \$850 / credit (not including 1 credit of Private Instruction / Individual Tutorial / Trio Instruction)

Private Instruction / Individual Tutorial:
\$1,800 / credit

Trio Instruction: \$1,200 / 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@cjcedu.

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 2019 – 2020 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.

- **Technology 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 10.14 (Mojave) or Windows 10 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 7 or above) and Pro Tools (version 10 or above) or Apple Logic (10.4 or above) 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, 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@cjcedu.

- **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 programs 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: \$10,500 / semester, full-time enrollment; \$850 / credit, part-time enrollment
- Tuition Vocalists: \$11,000 / semester, full-time enrollment; \$850 / credit, part-time enrollment
- Private Instruction / Individual Tutorial: \$1,800 / credit
- Trio Ensembles: \$1,200 / credit
- 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

MASTER OF MUSIC

(See page 26)

BACHELOR OF MUSIC

Instrumentalists

- Full-time enrollment (8 semesters): \$84,500
- Full-time enrollment (9 semesters): \$95,050
- Part-time enrollment — Instrumentalists: \$123,800
- Part-time enrollment — Pianists: \$122,100

Vocalists

- Full-time enrollment (8 semesters): \$88,500
- Full-time enrollment (9 semesters): \$99,550
- Part-time enrollment: \$123,800

ASSOCIATE OF ARTS

Instrumentalists

- Full-time enrollment — \$42,300
- Part-time enrollment — Instrumentalists: \$62,000
- Part-time enrollment — Pianists: \$60,300

Vocalists

- Full-time enrollment — \$44,300
- Part-time enrollment — Instrumentalists: \$62,000

Private Instruction

Students are required to take fifteen one-hour private lessons per semester on their primary instrument to graduate. The cost of one credit of private instruction is included in full-time tuition; the rate for private instruction for part-time students is \$1,800 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 2020–2021 Award Year, the projected maximum Federal Pell Grant amount is \$6,345. 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 – \$300 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 2020–21

At each disbursement the Department of Education deducts a fee. The loan fee for Direct Loans (Subsidized and Unsubsidized) is 1.059% for loans before 10/1/20; the fee for the PLUS loan is 4.236% for loans on or after 10/1/18 and before 10/1/19.

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 Dr. Jeff Denson, Dean of Instruction at Jeff@cjcedu.

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@cjc.edu.

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.studentaid.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.studentaid.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 2020–2021 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): \$10,500, instrumentalists; \$11,000, vocalists
- Part-time students (taking 11 or fewer credits per semester): \$850 / credit
- Private instruction/Individual Tutorial: \$1,800 per credit
- Trio ensembles: \$1,200 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 www.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 www.studentloans.gov.

The following table shows California Jazz Conservatory tuition and fees for the 2020–2021 academic year for a continuing full-time instrumental student taking 12–18 credits per semester. Note: vocalists add \$500/semester.

Category	Fall Semester	Spring Semester	Annual Total
Tuition	\$10,500	\$10,500	\$21,000
Reg. Fee	\$50	\$50	\$100
Total	\$10,550	\$10,550	\$21,100

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 2020–2021. Note: these costs are estimates only.

Category	With Parents		Off Campus Housing	
	Semester	Annual	Semester	Annual
Books & Supplies	\$540	\$1,080	\$540	\$1,080
Room & Board	\$4,390	\$8,780	\$8,290	\$16,580
Transportation	\$469	\$938	\$429	\$858
Personal / Misc.	\$1,782	\$3,225	\$1,892	\$3,784
Total	\$7,011	\$14,023	\$11,151	\$22,302

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.

2020 – 2021 Disbursement Schedule	
Fall Semester	
Pell Available for Books	08/14/2020
First Day of Instruction	08/24/2020
Last Day to Add / Drop a Class	08/31/2020
Disbursement Date	09/04/2020
Excess Funds available to students	09/18/2020
Spring Semester	
Pell Available for Books	01/08/2021
First Day of Instruction	01/18/2021
Last Day to Add / Drop a Class	02/03/2021
Disbursement Date	02/05/2021
Excess Funds available to students	02/19/2021

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
Credits	136	134
After		
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 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.

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@cjed.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.

Auditing

Currently-registered CJC students are permitted to audit CJC classes (ensembles excepted) with consent of the instructor and on a space-available basis. Audited classes are not recorded on students’ course schedule or academic transcripts. Auditors are not permitted to participate in discussions, exams, or written papers without the consent of faculty.

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, Physics, 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 with complaints regarding other students must first discuss the issue with the Dean of Instruction. If the issue is not resolved to their satisfaction, they may file a grievance with the Dean of Instruction in writing. The Dean of Instruction, along with the President, will take necessary action to resolve the issue.

Students may contact the Bureau of Private Post-secondary 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.

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 MASTER OF MUSIC IN JAZZ STUDIES with an Emphasis in Composition-Performance

The California Jazz Conservatory Master of Music in Jazz Studies is a two-year, 60-credit degree program for the 21st century jazz composer-performer taught by preeminent resident and visiting artists-educators.

The program is structured around the small ensemble, providing the professional-level jazz musician with a creative platform to both compose and perform original work.

MASTER OF MUSIC CURRICULUM REQUIREMENTS

The CJC awards the Master of Music degree in Jazz Studies to both instrumental and vocal students who satisfactorily complete 60 credits of study divided among courses in Composition (24 credits), Performance (8 credits), Theory (6 credits), History (3 credits), Musicianship (4 credits), Humanities (3 credits), Pedagogy (3 credits), Studio Recording (3) and Electives (6 credits). (See Course Planner on page 59.)

Courses Include:

- **Applied Lessons in Composition (4 credits);**
- **Jazz Composition Seminar (4 credits);**
- **The Jazz Composer-Performer Ensemble (8 credits);**
- **Form and Analysis: Work of 21st Century Jazz Composers from 1920 to the Present (8 credits);**
- **Form and Analysis: Work by Late 19th and 20th Century Composers (2 credits);**
- **Jazz Arranging (3 credits);**

- **Advanced Counterpoint (3 credits);**
- **History of Twentieth Century Music (3 credits);**
- **Advanced Rhythmic Concepts (3 credits);**
- **Applied Lessons (4 credits);**
- **Advanced Jazz Theory and Improvisation (3 credits);**
- **Studio Recording (3 credits);**
- **Teaching Artistry (3 credit);**
- **Pedagogy (3 credits);**
- **Elective Courses (6 credits)**

(See course descriptions starting on page 31.)

In addition, performances are scheduled at the end of each semester and are open to the public; Jazz festivals and national and international tours are scheduled for degree program candidates.

Residency Requirements

The residency requirement for the Master of Music in Jazz Studies is four semesters over a two-year period.

Juries

Master's students are required to take one jury at the conclusion of their first year. The purpose of the jury is to evaluate students' progress relative to the material covered in the first year of the master's program.

Final Project

Master's students must complete a Final Project comprising a performance of original compositions and/or arrangements in a full-length concert open to the public to graduate.

Jazz is a good barometer of freedom... In its beginnings, the United States of America spawned certain ideals of freedom and independence through which, eventually, jazz evolved, and the music is so free that many people say it is the only unhampered, unhindered expression of complete freedom yet produced in this country.

— Duke Ellington

Performance

Master’s students perform publicly 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, master’s students have the opportunity to attend over one hundred concerts and workshops scheduled at the CJC throughout the year free of charge. The CJC Concert Series features a range of local, national and international artists. Recent visiting artists of note have included Darryl Jones, Theo Bleckmann, Edward Simon, Kate McGarry, Brian Blade, Mark Russo, Ethan Iverson, Chico Pinheiro and many others.

Tuition – Instrumentalists and Vocalists

Full-time enrollment (12 credits and above / 4 semesters): \$80,000

Part-time enrollment (11 credits or fewer / 4 semesters): \$93,000

Note: Tuition is subject to change based on current social and economic conditions.

Financial Aid

To apply for financial aid, complete the Free Application for Federal Student Aid (FAFSA®) at www.fafsa.gov. There are two types of Federal Direct Loans available for students pursuing a master’s degree:

- Direct Unsubsidized Loans — Eligible students may borrow up to \$20,500 per school year. The fixed interest rate for the 2019-2020 academic year is 6.08%.
- Direct GradPLUS Loans — Eligible graduate students who need to borrow more than the maximum unsubsidized loan amounts to cover the cost of tuition, plus assistance with living expenses may apply for a GradPLUS loan. A credit check will be completed during the application process. Borrowers who have an adverse credit history must meet additional requirements to qualify. The fixed interest rate for the 2019-2020 academic year is 7.08%.

Repayment of both loans begins 6 months after graduation or less than half-time enrollment. Loan interest begins to accrue at the time of disbursement. *For additional information about federal student loans, visit www.StudentAid.gov/loans.*



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.)

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), Indian (2) and elective (4). Instrumentalists may also use 4 elective credits toward performance ensembles.

Vocalists are required to take a total of 22 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.

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, Pete Escovedo, Paula West, John Zorn, Geoffrey Keezer, Ambrose Akinmusire and many others.

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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 (10 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 (4 credits). Note: 4 Elective credits may be applied toward performance ensembles. Additional required Core music 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: 22 credits of stylistically varying performance courses over eight semesters including: Vocal Performance (12 credits); Vocal Jazz Ensemble (4 credits); and Instrumental Performance Ensembles (6 credits). Note: 4 additional Elective credits may be applied to performance. Additional required courses include: Ear training and Sight-singing (12 credits); Keyboard Proficiency (2 credits); Jazz Theory and Improvisation (12 credits); Single Line Soloing (6 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 (9 credits); Social Sciences (12 credits); Arts and Humanities (3 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 General Studies requirement is not transferable from another institution. This requirement must be fulfilled at the CJC.*

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 68-70 credits of study divided among: a) core music courses 42 credits (pianists) / 44 credits (non-pianists); b) elective courses (2 credits); and c) general studies courses (24 credits). (See under Curriculum Requirements Templates.)

Vocalists — The CJC awards the A.A. degree in Jazz Studies to vocal students who satisfactorily complete 74 credits of study divided among: a) core courses (48 credits); b) elective courses (2 credits); and c) general studies courses (24 credits). (See under Curriculum Requirements Templates.)

Residency Requirements

Instrumentalists and vocalists are required to complete a minimum of 37 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 – 37	Freshman
38 – 74	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 2 credits of elective courses. Students may transfer up to 2 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 24 credits of General Studies courses. General Studies requirements include: English Communication (9 credits); Physics (3 credits); Mathematics and Quantitative Reasoning (3 credits); and Social Sciences (12 credits). (See Department of General Studies, page 53.)

The CJC accepts the English Communication, Physics, Mathematics and Quantitative Reasoning 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.

MUS301**Improvisation "Games"***2 credits, 2 hours lecture/lab*

Exercises in "game" form designed to develop creative and conceptual approaches to improvisation.

MUS302**Conversations with the Rhythm Section***2 credits, 2 hours lecture/lab*

A hands-on workshop for Instrumentalists and vocalists, addressing salient rhythmic, harmonic and melodic considerations found in standard and contemporary jazz repertoire. Students work with a professional bassist and drummer. Maximum enrollment: six students, excluding bassists and drummers.

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.

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.

THE202**In the Shed****3 credit, 3 hours lecture/lab**

Practical application of skills critical to mastering the art of melodic jazz improvisation. Building fluency in the theoretical concepts covered in Jazz Theory and Improvisation. In group "shedding" format. *Prerequisite: THE100A.*

THE300A**The Bebop Language
(Melodic/harmonic instruments)****3 credits, 3 hours lecture/lab**

A course for instrumentalists (melodic and harmonic instruments), examining 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.*

THE300B**The Bebop Language (Drums)****3 credits, 3 hours lecture/lab**

A course for drummers, examining techniques of the founding drummers 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 THE200B.*

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.*

THE303**Harmonic Progression in Jazz Standards****2 credits, 2 hours lecture/lab**

Transcription and analysis of harmonic progressions underpinning familiar jazz standards. Students compare and contrast harmonic variations of select work from quintessential recordings, juxtaposing them with notation found in various "real book" editions.

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*

THE400**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.

THE405**Chromatic Approaches to Improvisation****3 credits, 3 hours lecture/lab**

An extension of THE300 The Bebop Language, this course focuses on chromatic approaches to improvisation based on the iconic work of John Coltrane, the second Miles Davis Quintet, Joe Henderson, Chick Corea and others, whose stylistic approaches to improvisation became known as playing "inside out." Further developed and refined by Woody Shaw, Kenny Kirkland, Kenny Garrett and Michael Brecker, jazz master Dave Liebman codified this pioneering approach into what he coined "the common language," a systematic method of integrating chromaticism into improvisation to achieve harmonic tension and release: to play "inside out." *Prerequisite: THE300 or consent of instructor.*

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

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

The History of Jazz

A four-semester course examining the musical and cultural development of the African American art form 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**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 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.*

HIS200A**Jazz 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 Charlie Parker, Dizzy Gillespie, Thelonious Monk, Miles Davis, Max Roach, the Modern Jazz Quartet, Art Blakey's and Horace Silver's Jazz Messengers, John Coltrane, 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**Style and Culture****in America from 1960–1979****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 Cecil Taylor, Albert Ayler, the AACM, the 1970s New York Loft Scene, and jazz in Europe. The music and ideas of Wynton Marsalis are 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.

also listen to what I can leave out.

— Miles Davis

The California Jazz Conservatory MM in Jazz Studies

A Master's Degree for the 21st Century Jazz Composer-Performer



In keeping with historical convention in jazz — from composer-performers Jelly Roll Morton to Wayne Shorter and beyond — the degree's collective emphasis **nurtures the professional jazz musician who aspires to both compose and perform.**

Given the international reach of the African American art form jazz, the Composer-Performer curriculum promotes a contemporary global perspective, while nurturing the music's time-honored tradition.

Professional-level jazz musicians seeking to further develop proficiency in both jazz composition and performance are invited to apply.



A Faculty of Leading Composer-Performers

The CJC MM degree program faculty comprises preeminent San Francisco Bay Area **composer-performers**, including:

Laurie Antonioli
Dr. Anthony Brown
Dr. Jeffrey Denson
Erik Jekabson
Dr. Jason Levis
Jeff Marrs

Kate McGarry
Dr. Aaron Mobley
Ami Molinelli
Reto Peter
Dr. Michael Zilber
Dann Zinn

Visiting artists include Brian Blade,
Theo Bleckmann, Benny Green,
Romain Pilon and Edward Simon,
among others.



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.

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.

It's not so much thinking ahead as hearing ahead.

— Professor John Gove, MM
CJC Faculty

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.

PRF-V100 – 499**The Virtual Ensemble***2 credits, 2 hours lecture/lab*

A performance-based virtual environment applicable to ensembles of all styles, focusing on a combination of artistic and technological considerations essential to keeping pace with twenty-first century collaborative virtual trends.

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.

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, Airto 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.

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).

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.

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).

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

Repertoire in the North Indian classical music tradition, focusing on ragas, talas and compositions by sarod virtuoso Ali Akbar Khan. Students utilize both Indian (sargam) and western music notation.

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*

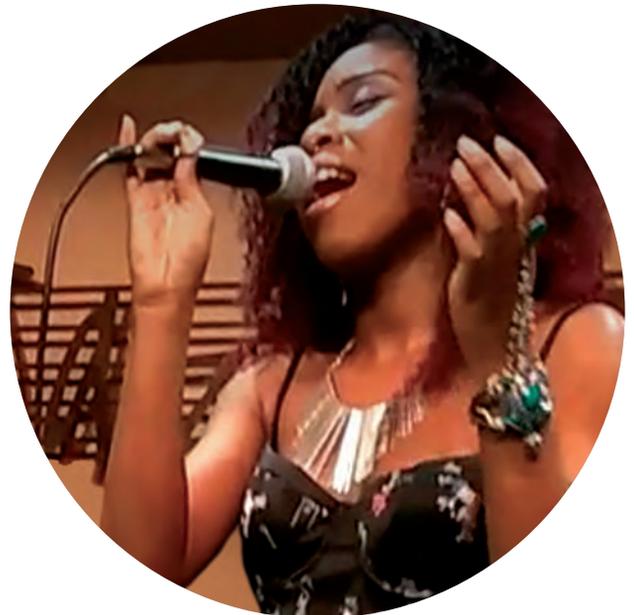
Repertoire of composers from the Baroque to bebop periods and beyond. Open to 1 soprano, 1 alto, 1 tenor and 1 baritone saxophone.

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 ENSEMBLES

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.*

PRF312

Vocal and Guitar Duo

2 credits, 2 hours lecture/lab

An ensemble for vocalists and guitarists.

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.**

TEC300

Building the Home Studio

2 credits, 2 hours lecture/lab

AA course addressing all aspects relevant to building a working home studio. Under the guidance of a professional recording engineer, topics include: digital audio workstation software (DAW); principles of analog and digital audio; microphone technology and application; acoustics; budgeting and buying guides; and, working remotely in the capacities as both performer and composer. *Prerequisites: AUD300A or concurrent enrollment; or, by consent of instructor.*

AUDIO PRODUCTION

Audio Series — Audio Engineering**AUD300A****Digital Audio Workstation****3 credits, 3 hours lecture/lab**

An introduction to the Digital Audio Workstation (DAW), and **Avid Pro Tools**, 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 10 or higher) 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****3 credits, 3 hours lecture/lab**

An introduction to the Digital Audio Workstation (DAW) and **Apple Logic X**, 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 Apple Logic X software (version 10.4 or higher) installed for use in class.*

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: TBD. 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: TBD.

*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: TBD. 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 TBD. 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



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/TBD. 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 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. All Senior Projects are completed in conjunction with a faculty advisor.

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

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: 9 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 (9 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 General Studies requirement is not transferable from another institution. This requirement must be fulfilled at the CJC.*

AREA 1. ENGLISH COMMUNICATION

(Requirement: 9 credits)

Students are required to take a total of 9 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.

The strong sense of community and low student to teacher ratio at the CJC fosters an educational environment that encourages creativity and growth.

— Professor Jeff Denson, DMA CJC Faculty, newly named Dean of Instruction

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.

On Acts of Rhetorical Persuasion —

**A note from Dr. Philippa Kelly,
 Chair, English Department**

In ENG103, Practical Rhetoric, we learn skills that are foundational to every musician's professional life: the skills involved in grant-writing (essential to artists); how to write a resume; a letter of introduction; a biographical note to accompany a performance (both short and long); an on-line entry for musical magazines; a persuasive letter of application; how to rhetorically craft letters of rejection so as to convey the message ("no") with respect for the recipient; even how to write a dating profile that attracts the kind of person we would want to meet! We also learn to professionally review a performance, to write character references — in short, we learn that all communications of this kind are acts of rhetorical persuasion, involving skills and tools (rooted in pathos, ethos and logos) that are surprisingly easy to acquire, vital to perfect, and of great use to every aspect of your professional lives.

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.

PUBLIC SPEAKING**ENG200****Public Speaking for the Professional Musician**

English Communications Requirement
3 credits, 3 hours lecture

A practical course preparing the professional musician for oral presentation in a public setting. Students learn techniques for creating and delivering effective formal and informal speeches for the purpose of informing, instructing, entertaining and/or persuading. Methods of delivery include manuscript, memorized, extemporaneous and impromptu. Developing skills in public speaking also informs stage presence critical to success in live performance before an audience.

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/.*

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/.*

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: 3 credits)

Students are required to take 3 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:

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/.*

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

(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 the African American art form 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 Charlie Parker, Dizzy Gillespie, Thelonious Monk, Miles Davis, Max Roach, the Modern Jazz Quartet, Art Blakey's and Horace Silver's Jazz Messengers, John Coltrane, 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 – 1979***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 Cecil Taylor, Albert Ayler, the AACM, the 1970s New York Loft Scene, and jazz in Europe. The music and ideas of Wynton Marsalis are 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

The loudest noise in the universe
is silence.

— *Thelonious Monk*

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:

MAT200

Introduction to Statistics for the Professional Musician

Mathematics and Quantitative Reasoning Requirement

3 credits, 3 hours lecture

Introduction to theory and practice of statistics: Collecting data: Sampling, observational and experimental studies. Organizing data: Univariate and bivariate tables and graphs, histograms. Describing data: Measures of location, spread, and correlation. Theory: Probability, random variables; binomial and normal distributions. Drawing conclusions from data: Confidence intervals, hypothesis testing, z-tests, t-tests, and chi-square tests; one-way analysis of variance. Regression and nonparametric methods.

MAT300

Business Mathematics for the Professional Musician

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.

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/.*

- 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.

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 psychoacoustics; 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.

COMPOSER-PERFORMER

REQUIREMENTS	COURSE NUMBER	COURSE TITLE	CREDITS	SEMESTER TOTALS
FALL I				
Musicianship	MPRV10A	Applied Lessons	1	
Jazz Theory	MTHE100	Advanced Jazz Theory	1.5	
Composition	MCOM10A	Applied Lessons in Composition	1	
Composition	MCOM30A	Composition Seminar	1	
Composition: Form and Analysis	MCOM100A	Work by 20th Century Jazz Composers 1920-1939	2	
Composition	MCOM220	Jazz Arranging	3	
Performance	MPRF100A	The Jazz Composer-Performer	2	
Humanities	MHUM	What is Jazz?	3	
Electives	TBD	Electives TBD	1	15.5
SPRING I				
Musicianship	MPRV10B	Applied Lessons	1	
Jazz Theory	MTHE100	Advanced Jazz Theory	1.5	
Composition	MCOM10B	Applied Lessons in Composition	1	
Composition	MCOM30B	Composition Seminar	1	
Composition: Form and Analysis	MCM100B	Work by 20th Century Jazz Composers 1940-1959	2	
Performance	MPRF100B	The Jazz Composer-Performer	2	
History	MHIS100	History of Late 19th and 20th Century Music	3	
Electives	TBD	Electives TBD	3	14.5
FALL II				
Musicianship	MUS20A	Applied Lessons	1	
Composition	MCOM20A	Applied Lessons in Composition	1	
Composition	MCOM40A	Composition Seminar	1	
Composition: Form and Analysis	MCOM200A	Work by 20th Century Jazz Composers 1960-1979	2	
Composition	MCOM230	Advanced Counterpoint	3	
Performance	MPRF200A	The Jazz Composer-Performer	2	
Audio Production	MAUD200	Studio Recording	3	
Electives	TBD	Electives TBD	2	15
SPRING II				
Musicianship	MPRV20B	Applied Lessons	1	
Advanced Rhythmic Concepts	MTHE110	Advanced Rhythmic Concepts	3	
Composition	MCOM20B	Applied Lessons in Composition	1	
Composition	MCOM40B	Composition Seminar	1	
Composition: Form and Analysis	MCOM200B	Work by 21st Century Jazz Composers 1980-present	2	
Composition: Form and Analysis	MCOM200C	Work by Late 19th and 20th Century Composers	2	
Performance	MPRF200B	The Jazz Composer-Performer	2	
Pedagogy	MPED220	Teaching Artistry for the Jazz Musician	3	15
DEGREE TOTAL			60	

INSTRUMENTALISTS

REQUIREMENTS	COURSE NUMBER	COURSE TITLE	CREDITS	SEMESTER TOTALS
FALL I				
Musicianship	MUS100A	Ear Training and Sight-Singing I	3	
Keyboard Proficiency	MUS101	Piano for Non-Pianists	1	
Instrumental Private Instruction	PRV100A	Private Instruction	1	
Jazz Theory & Improvisation	THE100A	Jazz Theory and Improvisation I	3	
Instrumental Ensemble: Jazz	PRFX0X	Jazz Repertoire Ensemble TBD	2	
Music Technology	TEC100	Introduction to Music Technology	2	
GS: English Composition	ENG10X	English Composition TBD	3	
GS: Social Sciences	HIS100A	Jazz History 1900-1919	3	18
SPRING I				
Musicianship	MUS100B	Ear Training and Sight-Singing II	3	
Keyboard Proficiency	MUS201	Jazz Piano for Non-Pianists	1	
Instrumental Private Instruction	PRV100B	Private Instruction	1	
Jazz Theory & Improvisation	THE100B	Jazz Theory and Improvisation II	3	
Instrumental Ensemble: Jazz	PRFX0X	Jazz Repertoire Ensemble TBD	2	
GS: English Literature	ENG10X	English Literature TBD	3	
GS: Social Sciences	HIS100B	Jazz History 1920-1939	3	16
FALL II				
Musicianship	MUS200A	Ear Training and Sight-Singing III	3	
Jazz Theory & Improvisation	THE200A	Jazz Theory and Improvisation III	3	
Instrumental Private Instruction	PRV200A	Private Instruction	1	
Instrumental Ensemble: Latin	PRFX3X	Latin Jazz Ensemble TBD	2	
Latin American Roots of Jazz	HIS330	Latin American Roots of Jazz	2	
GS: Public Speaking	ENG200	Public Speaking for the Professional Musician	3	
GS: Social Sciences	HIS200A	Jazz History 1940-1959	3	17
SPRING II				
Musicianship	MUS200B	Ear Training and Sight-Singing IV	3	
Instrumental Private Instruction	PRV200B	Private Instruction	1	
Jazz Theory & Improvisation	THE200B	Jazz Theory and Improvisation IV	3	
Instrumental Ensemble: Jazz	PRFX0X	Jazz Repertoire Ensemble TBD	2	
GS: Mathematics	MAT200	Introduction to Statistics	3	
GS: Social Sciences	HIS200B	Jazz History 1960-Present	3	
Electives	TBD	Electives TBD	2	17

INSTRUMENTALISTS

REQUIREMENTS	COURSE NUMBER	COURSE TITLE	CREDITS	SEMESTER TOTALS
FALL III				
Instrumental Private Instruction	PRV300A	Private Instruction	1	
Jazz Theory & Improvisation	THE300A	Single-Line Soloing	3	
Jazz Composition	COM300	Jazz Composition	3	
Instrumental Ensemble: Brazilian Jazz	PRFX4X	Brazilian Jazz Ensemble TBD	2	
Western European Harmonic Practice	HAR390A	Western European Harmonic Practice: 1600-1820	3	
Western European Art Music & Culture	HIS390A	Western European Art Music & Culture: Antiquity-1750	3	
Electives	TBD	Electives TBD	2	17
SPRING III				
Instrumental Private Instruction	PRV300B	Private Instruction	1	
Jazz Arranging—Small Ensemble	COM301A	Jazz Arranging — Small Ensemble	3	
Western European Harmonic Practice	HAR390B	Western European Harmonic Practice 1820-Present	3	
Western European Art Music & Culture	HIS390B	Western European Art Music & Culture 1750-Present	3	
Instrumental Ensemble: Jazz	PRFX0X	Jazz Repertoire Ensemble TBD	2	
Jazz & Cross-Cultural Practice	HIS360	Jazz and Cross-Cultural Practice	2	
Electives	TBD	Electives TBD	3	17
FALL IV				
Instrumental Private Instruction	PRV400A	Private Instruction	1	
Form & Analysis of Jazz Standards	THE301	Form & Analysis of Jazz Standards	2	
Instrumental Ensemble: Elective	PRFXXX	Elective Ensemble TBD	4	
Business of Music	BUS300	Audio for Live Performance and Recording	1	
Business of Music	BUS301	Legal Aspects of the Music Industry for Jazz Musicians	1	
Business of Music	BUS400A	Marketing & Public Relations	1	
GS: Physical Sciences	SCI300	Physics of Sound and Music	3	
Electives	TBD	Electives TBD	4	17
SPRING IV				
Instrumental Private Instruction	PRV400B	Private Instruction	1	
Instrumental Ensemble: Jazz	PRFX0X	Jazz Repertoire Ensemble TBD	2	
Instrumental Ensemble: Indian	PRFX5X	Indian Ensemble TBD	2	
Music Technology	AUD300	Digital Recording Editing & Mixing Techniques	3	
Business of Music	BUS401	Pedagogy Techniques	1	
GS: Arts & Humanities	HUMXXX	Humanities TBD	3	
Electives	TBD	Electives TBD	4	
Senior Project	SEN400	Senior Project	1	17

DEGREE TOTAL 136

VOCALISTS

REQUIREMENTS	COURSE NUMBER	COURSE TITLE	CREDITS	SEMESTER TOTALS
FALL I				
Musicianship	MUS100A	Ear Training and Sight-Singing I	3	
Keyboard Proficiency	MUS101	Piano for Non-Pianists	1	
Vocal Private Instruction	PRV110A	Vocal Private Instruction	1	
Jazz Theory & Improvisation	THE100A	Jazz Theory and Improvisation I	3	
Vocal Performance	PRF110A	Vocal Jazz Performance I	3	
Great American Songbook	HIS110	The Jazz Standard – The Great American Songbook	2	
Music Technology	TEC100	Introduction to Music Technology	2	
GS: Social Sciences	HIS100A	Jazz History 1900-1919	3	18
SPRING I				
Musicianship	MUS100B	Ear Training and Sight-Singing II	3	
Keyboard Proficiency	MUS201	Jazz Piano for Non-Pianists	1	
Vocal Private Instruction	PRV110B	Vocal Private Instruction	1	
Jazz Theory & Improvisation	THE100B	Jazz Theory and Improvisation II	3	
Lyric Writing	COM110	Lyric Writing	2	
Vocal Performance	PRF110B	Vocal Jazz Performance II	3	
GS: Social Sciences	HIS100B	Jazz History 1920-1939	3	16
FALL II				
Musicianship	MUS200A	Ear Training and Sight-Singing III	3	
Vocal Private Instruction	PRV210A	Vocal Private Instruction	1	
Jazz Theory & Improvisation	THE200A	Jazz Theory and Improvisation III	3	
Vocal Performance	PRF210A	Vocal Jazz Performance III	3	
Electives	TBD	Electives TBD	2	
GS: English Composition	ENG10X	English Composition TBD	3	
GS: Social Sciences	HIS200A	Jazz History 1940-1959	3	18
SPRING II				
Musicianship	MUS200B	Ear Training and Sight-Singing IV	3	
Vocal Private Instruction	PRV210B	Vocal Private Instruction	1	
Jazz Theory & Improvisation	THE200B	Jazz Theory and Improvisation IV	3	
Vocal Performance	PRF210B	Vocal Jazz Performance IV	3	
GS: English Literature	ENG110	English Literature TBD	3	
GS: Social Sciences	HIS200B	Jazz History 1960-Present	3	16

The CJC truly helps students celebrate their individuality,
wrestle with their challenges and develop their passion.

— Chair, CJC English Department

VOCALISTS

REQUIREMENTS	COURSE NUMBER	COURSE TITLE	CREDITS	SEMESTER TOTALS
FALL III				
Vocal Private Instruction	PRV310A	Vocal Private Instruction	1	
Single-Line Soloing	THE315A	Single-Line Soloing for Vocalists I	3	
Western European Harmonic Practice	HAR390A	Western European Harmonic Practice: 1600-1820	3	
Western European Art Music & Culture	HIS390A	Western European Art Music & Culture: Antiquity-1750	3	
Electives	TBD	Electives TBD	2	17
SPRING III				
Vocal Private Instruction	PRV310B	Vocal Private Instruction	1	
Single-Line Soloing	THE315B	Single-Line Soloing for Vocalists II	3	
Western European Harmonic Practice	HAR390B	Western European Harmonic Practice 1820-Present	3	
Western European Art Music & Culture	HIS390B	Western European Art Music & Culture 1750-Present	3	
Vocal Jazz Ensemble	PRF111B	Vocal Jazz Ensemble II	2	
Electives	TBD	Electives TBD	2	
GS: Arts & Humanities	HUMXXX	Humanities TBD	3	17
FALL IV				
Vocal Private Instruction	PRV410A	Vocal Private Instruction	1	
Instrumental Ensemble: Elective	PRFXXX	Elective Ensemble TBD	2	
Jazz Composition	COM300	Jazz Composition	3	
Electives	TBD	Electives TBD	5	
Business of Music	BUS300	Audio for Live Performance and Recording	1	
Business of Music	BUS301	Legal Aspects of the Music Industry for Jazz Musicians	1	
Business of Music	BUS400A	Marketing & Public Relations	1	
GS: Physical Sciences	SCI300	Physics of Sound and Music	3	17
SPRING IV				
Vocal Private Instruction	PRV410B	Vocal Private Instruction	1	
Instrumental Ensemble: Elective	PRFXXX	Elective Ensemble TBD	2	
Instrumental Ensemble: Indian	PRFX5X	Indian Ensemble TBD	2	
Music Technology	AUD300	Digital Recording, Editing & Mixing Techniques	3	
Business of Music	BUS401	Pedagogy Techniques	1	
Electives	TBD	Electives TBD	6	
GS: Mathematics	MAT200	Introduction to Statistics	3	
Senior Project	SEN400	Senior Project 1	1	17
DEGREE TOTAL			136	

INSTRUMENTALISTS

REQUIREMENTS	COURSE NUMBER	COURSE TITLE	CREDITS	SEMESTER TOTALS
FALL I				
Musicianship	MUS100A	Ear Training & Sight Singing	3	
Keyboard Proficiency	MUS101	Piano for Non-Pianists	1	
Jazz Theory & Improvisation	THE100A	Jazz Theory and Improvisation	3	
Private Instruction	PRV100A	Instrumental Private Instruction	1	
Performance	PRF100	Jazz Repertoire Ensemble	2	
Music Technology	TEC100	Introduction to Music Technology	2	
GS: English	ENG10X	English Literature TBD	3	
GS: Social Sciences	HIS100A	Jazz History 1900-1919	3	18
SPRING I				
Musicianship	MUS100B	Ear Training & Sight Singing	3	
Keyboard Proficiency	MUS201	Piano for Non-Pianists	1	
Jazz Theory & Improvisation	THE100B	Jazz Theory and Improvisation	3	
Private Instruction	PRV100B	Instrumental Private Instruction	1	
Performance	PRF230	Latin Jazz Ensemble	2	
Electives*	TBD	TBD	1	
GS: English	ENG10X	English Composition TBD	3	
GS: Social Sciences	HIS100B	Jazz History 1920-1939	3	17
FALL II				
Musicianship	MUS200A	Ear Training & Sight Singing	3	
Jazz Theory & Improvisation	THE200A	Jazz Theory and Improvisation	3	
Private Instruction	PRV200A	Instrumental Private Instruction	1	
Performance	PRF300	Jazz Repertoire Ensemble	2	
Performance	PRF240	Brazilian Jazz Repertoire Ensemble	2	
Electives*	TBD	Elective TBD	1	
GS: English	ENG200	Public Speaking for the Professional Musician	3	
GS: Social Sciences	HIS200A	Jazz History 1940-1959	3	18
SPRING II				
Musicianship	MUS200B	Ear Training & Sight Singing	3	
Jazz Theory & Improvisation	THE200B	Jazz Theory and Improvisation	3	
Private Instruction	PRV200B	Instrumental Private Instruction	1	
Performance	PRF250	Traditional North Indian Ensemble	2	
Performance	PRF100-499	Ensemble TBD	2	
GS: Social Sciences	HIS200B	Jazz History 1960-present	3	
GS: Mathematics	MAT200	Introduction to Statistics	3	17
DEGREE TOTAL			70	

Not all who master their craft are artists,
but all artists are masters of their craft.

— Professor Michael Zilber, Ph.D., CJC Faculty

VOCALISTS

REQUIREMENTS	COURSE NUMBER	COURSE TITLE	CREDITS	SEMESTER TOTALS
FALL I				
Musicianship	MUS100A	Ear Training & Sight Singing	3	
Keyboard Proficiency	MUS101	Piano for Non-Pianists	1	
Jazz Theory & Improvisation	THE100A	Jazz Theory and Improvisation	3	
Great American Songbook	HIS110	The Jazz Standard – The Great American Songbook	2	
Private Instruction	PRV110A	Vocal Private Instruction	1	
Performance	PRF110A	Vocal Jazz Performance	3	
Music Technology	TEC100	Introduction to Music Technology	2	
GS: Social Sciences	HIS100A	Jazz History 1900–1919	3	18
SPRING I				
Musicianship	MUS100B	Ear Training & Sight Singing	3	
Keyboard Proficiency	MUS201	Piano for Non-Pianists	1	
Jazz Theory & Improvisation	THE100B	Jazz Theory and Improvisation	3	
Composition	COM210	Lyric Writing	2	
Private Instruction	PRV110B	Vocal Private Instruction	1	
Performance	PRF110B	Vocal Jazz Performance	3	
GS: English	ENG10X	English Composition TBD	3	
GS: Social Sciences	HIS100B	Jazz History 1920–1939	3	19
FALL II				
Musicianship	MUS200A	Ear Training & Sight Singing	3	
Jazz Theory & Improvisation	THE200A	Jazz Theory and Improvisation	3	
Private Instruction	PRV210A	Vocal Private Instruction	1	
Performance	PRF210A	Vocal Jazz Performance	3	
Electives*	TBD	Elective TBD	2	
GS: English	ENG200	Public Speaking for the Professional Musician	3	
GS: Social Sciences	HIS200A	Jazz History 1940–1959	3	18
SPRING II				
Musicianship	MUS200B	Ear Training & Sight Singing	3	
Jazz Theory & Improvisation	THE200B	Jazz Theory and Improvisation	3	
Private Instruction	PRV210B	Vocal Private Instruction	1	
Performance	PRF210B	Vocal Jazz Performance	3	
GS: English	ENG10X	English Literature TBD	3	
GS: Social Sciences	HIS200B	Jazz History 1960–present	3	
GS: Mathematics	MAT200	Introduction to Statistics	3	19
DEGREE TOTAL			74	

**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



LAURIE ANTONIOLI



THEO BLECKMANN

**Hamir Atwal / Drums
(Associate Professor, part-time)**

B.M. in Performance from Berklee College of Music. Acclaimed drummer and percussionist; toured internationally in the indie-rock band Tune-Yards; has worked with notable jazz artists such as Myra Melford and Michael Formanek; percussionist for Invisible Guy Trio, featuring clarinetist Ben Goldberg and pianist Michael Coleman. Has given clinics/classes at the California Institute of the Arts, Peabody Conservatory, Music Academy International, the Stanford Jazz Workshop, and Jazz Camp West; faculty member at the California Summer School of the Arts.

**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)**

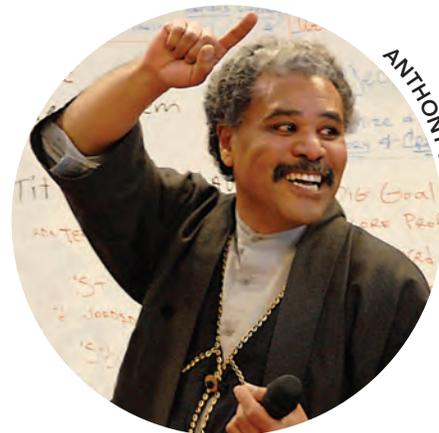
Eastman School of Music (1-1/2 yrs.). Record producer; Manager, Coast Recorders, SF; awarded Outstanding Rhythm Section Player by Wynton Marsalis; studied with Rich Thompson, Steve Gadd, Ben Monder, Clay Jenkins, Ron Carter, Darmon Meader, Scott Amendola; played with Fred Wesley (James Brown); full time 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
(Artist-in-Residence)**

GRAMMY® nominated and ECM-recording artist and educator Theo Bleckmann has performed and/or recorded with artists such as Ambrose Akinmusire, Laurie Anderson, Anthony Braxton, Steve Coleman, Dave Douglas, Philip Glass, Ben Monder, 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, he is also an adjunct at New York University, The New School and Queens College in NYC. He has taught workshops and masterclasses worldwide including Princeton University, CalArts, Monash University in Melbourne, JIB in Berlin and Siena Jazz, Italy. theobleckmann.com

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

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



ANTHONY BROWN

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.



GERALD CLEAVER

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. mzjazz.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.



MAYE CAVALLARO



JEFF DENSON

Gerald Cleaver / Drums* Chair, Drum Department (Full Professor, full-time)

B.A. Music Education, University of Michigan; Assistant Professor Jazz Studies, University of Michigan; jazz faculty member Michigan State University; awarded a Jazz Study Grant, from the National Endowment for the Arts, to study with drummer Victor Lewis. Worked with Rodney Whitaker, A. Spencer Barefield, Marcus Belgrave, Donald Walden, Wendell Harrison, Hank Jones, Tommy Flanagan, Barry Harris, Kenny Burrell, Frank Foster, Cecil Bridgewater, Ray Bryant, Eddie Harris, Dennis Rowland, Howard Johnson, Diana Krall, and Don Byron. Toured and/or recorded with Henry Threadgill, Roscoe Mitchell, Lotte Anker, Matt Shipp, William Parker, Craig Taborn, Kevin Mahogany, Charles Gayle, Mario Pavone, Ralph Alessi, Jacky Terrasson, Muhal Richard Abrams, Tim Berne, Jeremy Pelt, Ellery Eskelin, David Torn, Miroslav Vitous, Terje Rypdal, Michael Formanek, Charles Lloyd, Bill Frisell, Benny Golson and Tomasz Stanko, among others.

**Gerald Cleaver is the recipient of the JAM Distinguished Professorship at the California Jazz Conservatory, established by Jennifer A. Maxwell.*

Jeff Denson / Double and Electric Bass Dean of Instruction 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.

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 Abersold Jazz Clinics; publications include Guitar Duets and Arrangements from his CD Cafe Paradiso. erquiaga.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, Moyses 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.

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

Keith Ganz / Guitar
(Associate Professor, part-time)

B.A. University of North Carolina at Chapel Hill. GRAMMY™-nominated guitarist, composer, arranger and producer. Worked with leading jazz artists including Harry Connick, Jr., Tierney Sutton, Luciana Souza, Kurt Elling, Kate McGarry, Gretchen Parlato, Gary Versace, and Jo Lawry. Has performed at major jazz festivals and clubs worldwide with TV appearances on Oprah!, Ellen, The Late Show with David Letterman, The View, and Australian Idol. Presented clinics, masterclasses and educational workshops for Berklee College of Music, Eastman School of Music, McGill School of Music, Graz School of Music, CalArts, Jazz at Lincoln Center and many other schools in the US and abroad. US State Dept. Jazz Ambassadors Touring Artist.

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



**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



MIMI FOX

**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

**Tammy L. Hall / Piano
(Associate Professor, part-time)**

Mills College, 1979-1981; lecturer and performer at Stanford University, September 2014; founding mentor/teacher with Black Girls Play at the Oakland Public Conservatory of Music; teaching/performing artist with SFJAZZ Educational Outreach programs (Jazz In the Middle, Jazz In Session at San Francisco and Oakland Unified School District); jazz ensembles 1983-present; composer, arranger, recording artist; performances in major clubs and festivals including North Sea and Monterey Jazz Festivals, Jazz at Lincoln Center, Carnegie Hall, Great American Music Hall, Sala Filarmonica (Trento Italy), Brussels Jazz Club, Japan, Mexico, Europe; musical director; featured artist on Marian McPartland's Piano Jazz on NPR.

**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

**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

**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), Rockerfeller 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.



TAMMY L. HALL

**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 Sakhi, underground hip-hop legend Eligh and electronic musicians Amplive and Janaka Seleka. 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

**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

**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

**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 Jenson, Molly Holm, Deuce, Tuck & Patti, Karen Blixit; 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 Marris / Drums
(Associate Professor, part-time)**

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

Kate McGarry / Voice (Associate Professor, part-time)

B.A. Afro American Music and Jazz, University of Massachusetts at Amherst; Recorded 7 critically acclaimed CDs; recipient of Grammy nominations for Best Jazz Vocal CD (2008, 2018); toured and recorded with Fred Hersch, Kurt Elling, Maria Schneider, John Hollenbeck, Billy Childs, Luciana Souza, Theo Bleckmann and Tony Winner Jason Robert Brown. Served as a Lincoln Center Teaching Artist, a U.S. State Department Jazz Ambassador, and as a Jazz Arts faculty member at The Manhattan School of Music. 2016 Downbeat Critics Poll #1 Rising Star Female Vocalist; featured on National Public Radio's "Jazz Set" with DeeDee Bridgewater, "Piano Jazz" with Marion McPartland and "All Things Considered".



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 Andalusia. 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, CJC (Full Professor, part-time)

PhD in Musicology, University of Évora, Portugal. BA in Music Composition, UC Berkeley. Founding President, CJC, Inc.; Director, UC Jazz Ensembles 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; recipient of the 2018 Benjamin Ide Wheeler Award; panelist at the 2019 Jazz Congress. cjc.edu

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.



KATE MCGARRY



HAFEZ MODIRZADEH

Romain Pilon / Guitar
(Visiting Professor, on occasion)

B.M. in Performance from Berklee College of Music. Internationally-renowned touring guitarist and composer. Has recorded numerous albums as leader and co-leader; recordings feature Walter Smith III, Ben Wendel, Seamus Blake, Matt Brewer and Pierre de Bethmann, among others. Opened for Pat Metheny; performs in festivals throughout Europe and US. Has given masterclasses in France, US, Portugal, Italy, Spain, Japan, German and Malta.

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.

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.



JACKIE RAGO



BRIAN RICE



MARCOS SILVA

**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 Pharaoh 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, Airtó, 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 Stefan 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

**Chris Sullivan / Saxophone
(Full Professor, part-time)**

DMA, University of Southern California (Jazz Studies/Music Teaching and Learning); MM, William Paterson University (Jazz Performance); BM, California Jazz Conservatory (Jazz Studies). Saxophonist, educator, composer, and recording artist from the Bay Area. Teaching assistant to USC director, Bob Mintzer; led courses in improvisation and composition, directed small and large ensembles, and taught private lessons in the Thornton School of Music. Extensive work as a studio musician, appearing on several albums in circulation, including Michael Buble’s 2018 release, “Love.” Primary teachers include Bob Mintzer, Roy McCurdy, Vincent Herring, Rich Perry, Bill Charlap, Dann Zinn, and Dayna Stephens. Maintains an active performance and teaching schedule between Los Angeles and the Bay Area.

**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



SHERYL LYNN THOMAS

**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 Short, 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.

**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.



MADS TOLLING

**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, Aírto 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.



ARJUN VERMA

**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.

**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. Recorded 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.

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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.

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

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You may also fill out an application form online at 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

APPLYING FOR: FALL 20____ SPRING 20____

DEGREE: MM in Jazz Studies BM in Jazz Studies AA in Jazz Studies

PERSONAL INFORMATION

FIRST NAME	MIDDLE NAME	LAST NAME	DATE
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Name (if different from above on other academic records):

FIRST NAME	MIDDLE NAME	LAST NAME
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E-MAIL ADDRESS	HOME PHONE	CELL PHONE
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/ /

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BIRTHDATE (MM/DD/YYYY)	SOCIAL SECURITY NUMBER
------------------------	------------------------

Primary Instrument

Instrument

Voice

LIST INSTRUMENT(S) PLAYED AND YEARS STUDIED / PERFORMED

YEARS STUDIED / PERFORMED

PERMANENT ADDRESS:

ADDRESS	CITY	STATE	ZIP
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CURRENT MAILING ADDRESS:

ADDRESS	CITY	STATE	ZIP
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EDUCATIONAL HISTORY

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

SCHOOL	LOCATION	DATES ATTENDED	DEGREE/DIPLOMA
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1.

2.

3.

4.

5.

6.

RÉSUMÉ

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

ACHIEVEMENTS

1.

2.

3.

4.

5.

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

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

OTHER INTERESTS

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.

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 OTHER
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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 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 for specific train information.

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



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