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ABOUT THIS CATALOG

This is a complete listing of courses offered by Nashville Jazz Workshop. Approximately 20 classes are offered each six-week session. Classes are grouped and color coded:

VOCAL = 🌴, INSTRUMENTAL = 🎤, JAZZ APPRECIATION AND MUSIC BUSINESS = 🎩

Check the website for a listing of current classes.

NASHVILLEJAZZ.ORG

1319 Adams Street, Nashville, TN 37208
615.242.JAZZ (5299) info@nashvillejazz.org
THE VOICE LAB
Focusing on natural voice and conversational phrasing, students will learn from diagnostic techniques to evaluate performance and correct common vocal and performance problems. Voice Lab can be repeated or used as a review. This is an ongoing class for all singers, beginner through advanced.

INTRODUCTION TO VOCOLOGY (VOCAL HEALTH)
This class will explore the basics of vocal anatomy and physiology, different breathing techniques, and an array of simple mindfulness and voice exercises that singers can use to experience a lifetime of beautiful, effortless singing. Students will be encouraged (but not required) to sing jazz standards as part of this class and to share their vocal experiences. Discover the elegant mechanics of the voice and learn how to apply this knowledge to the art of singing. Students sing with jazz tracks and must purchase Hal Leonard’s Jazz Tracks for Singers (male or female), book of 15 tunes and CD. Order from www.sheetmusicplus.com or www.halleonard.com. All ages and levels are welcome.

VOCAL TECHNIQUE
Jazz singing offers the opportunity to learn contemporary singing techniques in a healthy and fun way. This class will help keep the student’s voice in great shape with vocal exercises designed to promote ease of singing and to set the natural voice free. Students will learn some vocal physiology and anatomy, expand their range, and explore conversational singing through jazz. Unlock the secrets of singing through playful exercises, a bit of voice science, and jazz. Students sing with jazz tracks and must purchase Hal Leonard’s Jazz Tracks for Singers (male or female), book of 15 tunes and CD. Order from www.sheetmusicplus.com or www.halleonard.com.

VOCAL CALISTHENICS
Students will build stamina and speed in the vocal line with this two-hour vocal workout covering three octaves with an emphasis on singing scale and chord patterns on modal, blues, pentatonic, chromatic, and other scales. This practice will help eliminate vocal breaks and smooth out registers. We will also work on optimum breathing and support. Students should purchase Hear It and Sing It (Exploring Modal Jazz) by Judy Niemack by Hal Leonard Publishing. Order at www.jazzbooks.com.
BEGINNING SIGHTREADING
Students will learn how to sight read charts, single line melodies, and four-voice harmony parts. This core class is important to the growth of the jazz musician.

CHART WRITING
This 3-week class will cover basic theory and notation and will apply these to writing simple chord charts.

MUSICIANSHIP FOR VOCALISTS
This is an essential class for the beginner to intermediate vocalist who wants to communicate and develop the basic musical skills necessary for working with musicians. Students will develop an understanding of intros and endings, learn to work with simple arrangements, explore various styles, and build a “must know” list of tunes. There will be no performance. Suggested prerequisite: Introduction to Jazz Singing and Chart Writing.

EAR TRAINING 1
This is a basic class that begins with intervals, triads, four note chords, inversions of chords, bass lines, and simple melody lines.

EAR TRAINING 2
A continuation of Ear Training 1, this class will give students a better understanding of chord extensions and their inversions. It includes minimal melodic dictation.

VOCAL IMPROVISATION 1
Students will learn the basic concepts of improvisation with topics including rhythmic syllables and spoken scat, basic root motion and guide tones, stylistic approach, and use of melody for soloing. Students will also be introduced to basic chord types and their function. They will learn to recognize chord spellings and will begin to improvise over 12-bar Blues progressions. Suggested prerequisite: Ear Training 1

VOCAL IMPROVISATION 2
Students will continue to explore basic chord progressions, including the concept of ‘II-V-I’ turnarounds, major and minor diatonic progressions, and ‘rhythm changes.’ Students will also learn about solo development (including use of space, sequence, melodic motifs, etc.) and begin to experiment with standard tunes. Intermediate level. Suggested prerequisite: Vocal Improvisation 1 and Ear Training

GET IN THE POCKET
This is an essential class for the intermediate to advanced vocalist or instrumentalist. With a drummer as the only accompanist, the student will gain a deeper sense of rhythmic timing, which is the core of swing. In addition, students will have the opportunity to sit behind the drumset, learning swing patterns that will help them understand the essence of “Getting in the Pocket.”
RHYTHM SECTION GROOVES
An important class for vocalists, this course explains the different rhythmic grooves or styles that a vocalist can ask instrumentalists to play while performing a song: slow swing, medium swing, fast swing, straight ballad, swing ballad, jazz waltz, bossa nova, samba, funk, straight 8ths, straight 16ths, etc. Students will learn to recognize and request all of these styles with a better understanding of what each instrument does within each groove. Suggested prerequisite: Introduction to Jazz Singing, Chart Writing, Musicianship for Vocalists

KEYBOARD BASICS
In this class, students study the keyboard, learning note names, intervals, chord structures, and musical notation in an easy to understand format. Students will learn a better sense of pitch center, chord shapes, and overall musical accuracy.

THE ART OF THE DUO
In this basic class on how to play as a duo, students will work together on creative arrangements and will learn how to communicate song literature. Instrumentalists must be able to comp and play bass lines, improvise, and provide the melodic bed to support the soloist. For vocalists, guitarists, and pianists. Advanced level suggested.

THE ART OF PHRASING
Students will learn to transform a lyric from the page into something instantly memorable. Exercises will involve tools such as back phrasing, singing over the bar line, and balancing long and short phrases. Students will also learn the speech level singing connection, which will enhance believability.

A CAPPELLA AND RUBATO SINGING
Students will learn the skills necessary to sing A Cappella (without accompaniment, one of the most challenging aspects of singing) by phrasing with the accompanist in a more intimate and personal way as well as working on solidifying pitch and rhythmic sense. Students will also learn how to work in a rubato tempo, singing the lyric expressively with rhythmic freedom by manipulating the tempo at the discretion of the vocalist.

HOW TO BUILD YOUR REPERTOIRE
Singers, how do you know which songs are best for you? Bring your book of charts or a list of songs you’re working on, and we’ll explore your favorite tunes in a variety of styles – or in your favorite style – and find out what really works for you. Find out how to pick songs that express themselves easily through you, and learn to build a repertoire of your best tunes. No performance. Suggested prerequisite: Introduction to Jazz Singing
INTRODUCTION TO JAZZ SINGING
Learn to sing jazz standards. In this class, you’ll learn correct melodies to jazz standards along with groove, jazz phrasing, and tone, while getting comfortable singing with an accompanist.

“When you sing, always tell the truth.”
-Billie Holiday

THE BLUES – PARTS 1 AND 2
Study and perform different elements and styles of the blues with such songs as “Kansas City” and “Route 66.” You will become familiar with the repertoire and learn how to get the right sound. At the end of the 12 weeks, you will perform with an instrumental ensemble. Prerequisite: Permission of instructor

BALLADS – PARTS 1 AND 2
Study and perform 24 famous jazz ballads, including “For All We Know,” “Body and Soul,” “Spring Can Really Hang You Up The Most,” “Tenderly,” and “A Time For Love.” At the end of the twelve-week session, you will perform with an instrumental trio.

Suggested prerequisite: Five Great American Songbook literature classes and Chart Writing

UPTEMPO TUNES
Study and perform up-tempo tunes, which all vocalists need for their sets, including “Avalon,” “Lover Come Back To Me,” “Cloudburst,” “I Cried For You,” and “Cherokee.” In this class, you’ll focus on repertoire, stylistic approach, and phrasing. At the end of the six-week session, you will perform with an instrumental trio. Suggested prerequisite: Five Great American Songbook literature classes and Chart Writing

JAZZ CLASSICS
Study an assorted collection of great songs from the Great American Songbook, including “Angel Eyes,” “Green Dolphin Street,” “Don’t Go To Strangers,” “Lullaby of Birdland,” “What’s New,” and many more. At the end of the six-week session, you will perform with an instrumental trio. Suggested prerequisite: Introduction to Jazz Singing

VOCAL JAZZ ENSEMBLE
A selected group of advanced vocalists perform original and standard material in the style of Singers Unlimited, Manhattan Transfer and New York Voices. Students will learn jazz phrasing, harmonies, articulation, and ensemble singing. By audition only.
VOCAL LITERATURE: THE MUSIC OF GEORGE & IRA GERSHWIN – PARTS 1 AND 2
Study and perform over 24 famous compositions by George and Ira Gershwin, the most popular songwriters of the Golden Age of Broadway, including songs such as “Embraceable You,” “I Got Rhythm,” “Summertime,” “They Can’t Take That Away from Me,” and “A Foggy Day.” In this class, you’ll focus on melody, phrasing, lyric content, stylistic considerations, arrangements, and performance techniques that apply to Gershwin songs. At the end of 12 weeks, you will perform with an instrumental trio.
Suggested prerequisite: Introduction to Jazz Singing

VOCAL LITERATURE: THE MUSIC OF COLE PORTER – PARTS 1 AND 2
Study and perform over 24 famous Cole Porter compositions, some of the cleverest, funniest, and most romantic songs ever written, like “Night and Day,” “I Get A Kick Out of You,” “You’re the Top,” “Begin the Beguine,” and “My Heart Belongs to Daddy.” In this class, you’ll focus on melody, phrasing, lyric content, stylistic considerations, arrangements, performance techniques, and song forms that apply to Porter’s music. At the end of the 12-week session, you will perform with an instrumental trio.
Suggested prerequisite: Introduction to Jazz Singing

VOCAL LITERATURE: THE MUSIC OF RODGERS AND HART – PARTS 1 AND 2
Study and perform over 24 famous songs by composer Richard Rodgers and lyricist Lorenz Hart, an American songwriting partnership that worked on 28 stage musicals and wrote over 500 songs, including “My Funny Valentine,” “Where or When,” “The Lady is a Tramp,” “Bewitched,” “It Never Entered My Mind,” and “I Could Write a Book.” In this class, you’ll focus on melody, phrasing, lyric content, stylistic considerations, arrangements, performance techniques, and song forms that apply to the music of Rodgers and Hart. At the end of the 12-week session, you will perform with an instrumental trio.
Suggested prerequisite: Introduction to Jazz Singing

VOCAL LITERATURE: THE MUSIC OF HAROLD ARLEN – PARTS 1 AND 2
Study and perform over 24 famous compositions by Harold Arlen, who wrote some of the greatest hits from the 30’s and 40’s, including the entire score to the classic movie “The Wizard of Oz.” Other Arlen songs include “Come Rain or Come Shine,” “Stormy Weather,” “It’s Only a Paper Moon,” and “I’ve Got the World on a String.” In this class, you’ll focus on melody, phrasing, lyric content, stylistic considerations, arrangements, performance techniques, and song forms that apply to Arlen’s music. At the end of the 12-week session, you will perform with an instrumental trio.
Suggested prerequisite: Introduction to Jazz Singing

VOCAL LITERATURE: THE MUSIC OF DUKE ELLINGTON – PARTS 1 AND 2
Study and perform over 24 famous compositions by Duke Ellington, one of the most influential figures in jazz, including tunes like, “Take the A Train,” “Satin Doll,” “Don’t Get Around Much Anymore,” “Come Sunday,” and “In a Sentimental Mood.” In this class, you’ll focus on melody, phrasing, lyric content, stylistic considerations, arrangements, performance techniques, and song forms that apply to Ellington’s music. At the end of the 12-week session, you will perform with an instrumental trio.
Suggested prerequisite: Introduction to Jazz Singing
VOCAL LITERATURE: THE MUSIC OF
JOHNNY MERCER – PARTS 1 AND 2
Study and perform over 24 famous
Johnny Mercer compositions, among
the most popular hits of the mid-1930s
through the mid-1950s, including “Laura,”
“Midnight Sun,” “Autumn Leaves,” “Days
of Wine and Roses,” and “Moon River.”
In this class, you’ll focus on melody,
phrasing, lyric content, stylistic consid-
erations, arrangements, performance
techniques, and song forms that apply
to Mercer’s music. At the end of the 12-
week session, you will perform with an
instrumental trio.
Suggested prerequisite: Introduction to
Jazz Singing

VOCAL LITERATURE: THE MUSIC OF
IRVING BERLIN
Study and perform over 15 famous
compositions by Irving Berlin, whose
songs include “Blue Skies,” “Cheek
to Cheek,” “Puttin’ on the Ritz,” “How
Deep is the Ocean,” and “I’ve Got
My Love to Keep Me Warm.” In this
class, you’ll focus on melody, phrasing,
lyric content, stylistic considera-
tions, arrangements, performance
techniques, and song forms that apply
to Berlin’s music. At the end of the six-
week session, you will perform with an
instrumental trio.
Suggested prerequisite: Introduction to
Jazz Singing

VOCAL LITERATURE: THE MUSIC OF
JEROME KERN
Study and perform over 15 famous
compositions of Jerome Kern, one of
the most important American theatre
composers of the early 20th century.
His songs include “Can’t Help Lovin’
Dat Man,” “A Fine Romance,” “Smoke
Gets in Your Eyes,” “All the Things You
Are,” and “The Way You Look Tonight.”
In this class, you’ll focus on melody,
phrasing, lyric content, stylistic consid-
erations, arrangements, performance
techniques, and song forms that apply
to Kern’s music. At the end of the six
week session, you will perform with an
instrumental trio.
Suggested prerequisite: Introduction to
Jazz Singing

VOCAL LITERATURE: THE MUSIC OF
HARRY WARREN
Study and perform over 15 famous
compositions by Harry Warren, the first
major American songwriter to write
primarily for film. His songs include
“Lullaby of Broadway,” “You’ll Never
Know,” “I Only Have Eyes for You,” “The
More I See You,” and “At Last.” In this
class, you’ll focus on melody, phrasing,
lyric content, stylistic considerations,
arrangements, performance techniques,
and song forms that apply to Warren’s
music. At the end of the six-week ses-
tion, you will perform with an instru-
mental trio.
Suggested prerequisite: Introduction to
Jazz Singing

VOCAL LITERATURE: THE MUSIC OF
JIMMY VAN HEUSEN – PARTS 1 AND 2
Study and perform over 22 famous
compositions by Jimmy Van Heusen,
whose songs were recorded by Frank
Sinatra and Bing Crosby. His tunes
include “I Thought About You,” “Here’s
That Rainy Day,” “Like Someone in
Love,” “Come Fly With Me,” and “All
the Way.” In this class, you’ll focus on
melody, phrasing, lyric content, stylistic
considerations, arrangements, perfor-
mance techniques, and song forms that apply
to Van Heusen’s music. At the end of the 12-
week session, you will perform with an
instrumental trio.
Suggested prerequisite: Introduction to
Jazz Singing
**VOCAL LITERATURE: THE MUSIC OF HOAGY CARMICHAEL**
Study and perform over 15 famous compositions by the inventive and adventurous Hoagy Carmichael, who wrote great jazz standards, including “Stardust,” “Georgia on My Mind,” “I Get Along Without You Very Well,” “Skylark,” “Lazy River,” and “The Nearness of You.” In this class, you’ll focus on melody, phrasing, lyric content, stylistic considerations, arrangements, performance techniques, and song forms that apply to Carmichael’s music. At the end of the six-week session, you will perform with an instrumental trio. Suggested prerequisite: Introduction to Jazz Singing.

**VOCAL LITERATURE: THE MUSIC OF ALAN & MARILYN BERGMAN – PARTS 1 AND 2**
Study and perform the songs of Alan and Marilyn Bergman, whose award-winning songs include “The Windmills of Your Mind,” “What Are You Doing the Rest of Your Life,” “Nice ‘n’ Easy,” “The Summer Knows,” and the score for “Yentl.” In this class, you’ll focus on melody, phrasing, lyric content, stylistic considerations, arrangements, performance techniques, and song forms that apply to the Bergmans’ music. At the end of the 12-week session, you will perform with an instrumental trio. Suggested prerequisite: Introduction to Jazz Singing.

**VOCAL LITERATURE: THE GREAT UNKNOWN COMPOSERS**
Explore great tunes of less well-known composers that belong on everyone’s set list, such as “Make Someone Happy,” “Alone Together,” “It Amazes Me,” “You and the Night and the Music,” and “I Should Care.” At the end of the six weeks, you will perform with an instrumental trio. Suggested prerequisite: Introduction to Jazz Singing.
ADVANCED VOCAL LITERATURE

CONTEMPORARY VOCAL LITERATURE – PARTS 1 AND 2
Learn how to present contemporary classics from a jazz point of view. Re-imagine songs like “Killing Me Softly,” “How Sweet It Is,” and “A House Is Not A Home.” This is a great class for vocalists interested in filling out their repertoire with more current material while still keeping it “jazz.” Students must be able to write their own charts. At the end of the 12 weeks, you will perform with an instrumental trio.
Suggested prerequisite: Five Great American Songbook literature classes and Chart Writing

ADVANCED VOCAL LITERATURE: THE WOMEN COMPOSERS OF TIN PAN ALLEY
Honor Women’s History in Jazz by celebrating the compositions of Dorothy Fields, Billie Holiday, Ann Ronnel, Bernice Petkere, Betty Comden, Blossom Dearie, Helen Humes, and Mary Lou Williams. We’ll expand the rich lineage of women writers by also exploring the work of more contemporary writers, such as Nina Simone and Joni Mitchell. At the end of the six weeks, you will perform with an instrumental trio.
Suggested prerequisite: Five Great American Songbook literature classes and Chart Writing

ADVANCED VOCAL LITERATURE: BEBOP AND BEYOND
In this advanced class, you’ll focus on famous bebop tunes with lyrics, including “Joy Spring” and “Take Five.” Learn great tunes from artists such as Charles Mingus, Horace Silver, Miles Davis, Dave Brubeck, Clifford Brown, Dizzy Gillespie and more.
Suggested prerequisite: Five Great American Songbook literature classes, Chart Writing, and Vocal Improvisation

ADVANCED VOCAL LITERATURE: ELLA FITZGERALD & MEL TORME – PARTS 1 AND 2
Study the music associated with Ella Fitzgerald and Mel Torme, who were incredible at scatting. You’ll learn songs such as “Born to Be Blue,” “The Real Thing,” “Knock Me A Kiss”, “How High the Moon,” and “Little White Lies.” You will focus on repertoire, stylistic approach, lyric interpretation, and phrasing, plus you’ll learn some of Ella and Mel’s famous scat solos. At the end of the 12 weeks, you will perform with an instrumental trio.
Suggested prerequisite: Five Great American Songbook literature classes, Chart Writing, and Vocal Improvisation

ADVANCED VOCAL LITERATURE: MUSIC OF ANTONIO CARLOS JOBIM PARTS 1 AND 2
Study and perform over 24 original compositions by Antonio Carlos Jobim, a Brazilian songwriter, composer, arranger, singer, and pianist/guitarist. Jobim, a primary force behind the creation of the bossa nova style, is best known for “The Girl from Ipanema,” one of the most recorded songs of all time. In this class, you will learn Portuguese lyrics as well as English translations and will perform at the end of the 12-week session.
Suggested prerequisite: Five Great American Songbook literature classes and Chart Writing

“IT IS JAZZ MUSIC THAT CALLED ME TO BE A MUSICIAN AND I HAVE ALWAYS SUNG THE SONGS THAT MOVED ME THE MOST.”
- Harry Connick, Jr.
ADVANCED VOCAL LITERATURE: LATIN JAZZ CLASSICS – PARTS 1 AND 2
Study and perform some of the most popular Latin standards ranging from styles in Salsa, Cha-Cha, Conga, and Bolero. The class will cover hits such as “El Manisero,” “Lagrimas Negras,” “El Chan Chan,” “Perfidia,” and “Frenesi.” At the end of the 12 weeks, you will perform with a Latin instrumental ensemble.
Suggested prerequisite: All songs will be sung in Spanish, so some prior knowledge of the Spanish language is required. Students will also need to know how to put their assigned tunes into the proper keys. Chart Writing.

ADVANCED VOCAL LITERATURE: BRAZILIAN CLASSICS – PARTS 1 AND 2
Learn some of Brazil’s greatest classic songs from writers such as Edu Lobo, Ivan Lins, Oscar Castro-Neves, Baden Powell, and many more. At the end of the 12 weeks, you will perform with an instrumental ensemble.
Prerequisites: Jobim 1 & 2 or the permission of instructor

ADVANCED VOCAL LITERATURE: FRENCH CHANSONS – PARTS 1 AND 2
Learn some of the most popular French jazz songs that crossed the Atlantic, including “La Vie en Rose,” “La Mer” (Beyond The Sea), and “Les Feuilles Mortes” (Autumn Leaves) by composers and singers such as Edith Piaf, Michel LeGrand, Yves Montand, and Blossom Dearie. At the end of the 12 weeks, you will perform with an instrumental ensemble.
Suggested prerequisite: All songs will be sung in French, so some prior knowledge of the French language is recommended but not required.

ADVANCED VOCAL LITERATURE: VOCAL STYLINGS OF SARAH VAUGHAN
Study and practice communicating a lyric with songs recorded by Sarah Vaughan, a master of various style techniques. Exploring songs like “Summertime,” “It Might As Well Be Spring,” “Key Largo,” “Tenderly,” and “Come Rain or Come Shine,” you will learn how to manipulate tone and vowel formation for color, build your range, explore melodic improvisation, and work on straight tone/vibrato. At the end of the 6 weeks, you will perform with an instrumental trio.
Suggested prerequisite: Five Great American Songbook literature classes, Chart Writing and Vocal Improvisation

ADVANCED VOCAL LITERATURE: PEGGY LEE
Study and practice songs associated with Peggy Lee including “Fever,” “He’s A Tramp,” “I Like Being Here With You,” “Where Can I Go Without You,” and “I’m In Love Again.” In this class, you’ll focus on repertoire, stylistic approach, lyric interpretation, phrasing, and soloing, while discovering original material from the songbook of Peggy Lee. At the end of the 6 weeks, you will perform with an instrumental trio.
Suggested prerequisite: Five Great American Songbook literature classes and Chart Writing

ADVANCED VOCAL LITERATURE: CARMEN MCRAE
Study and practice the stylings of Carmen McRae with songs such as “I Have the Feeling I’ve Been Here Before,” “Sunday,” and “Something to Live For.” Learn the art of conversational and melodic singing by practicing vocal inflection, phrasing, tone, and style authenticity. At the end of the 6 weeks, you will perform with an instrumental trio.
Suggested prerequisite: Five Great American Songbook literature classes, Chart Writing and Vocal Improvisation
ADVANCED VOCAL LITERATURE: BILLY STRAYHORN & BILL EVANS – PARTS 1 AND 2
Study and perform the compositions of Billy Strayhorn and Bill Evans, including “Waltz for Debby,” “Passion Flower,” and “The Star-Crossed Lovers.” Learn repertoire, styles, and lyric interpretation. At the end of the 12 weeks, you will perform with an instrumental trio. Suggested prerequisite: Five Great American Songbook literature classes and Chart Writing

ADVANCED VOCAL LITERATURE: BILLIE HOLIDAY
Listen to, learn, and perform some of Billie Holiday’s most popular recorded works, such as “Good Morning Heartache,” “Them There Eyes,” and “God Bless the Child.” Study the repertoire and stylistic approach that made her one of the most distinct voices of the Golden Era of jazz. At the end of the 6 weeks, you will perform with an instrumental trio.

Suggested prerequisite: Five Great American Songbook literature classes and Chart Writing

ADVANCED VOCAL LITERATURE: TRANSCRIPTION AND VOCALESE – PARTS 1 AND 2
Vocalese is the setting of lyrics to established jazz orchestral instrumentals. Jon Hendricks, Eddie Jefferson, and King Pleasure played important roles in the history of vocal jazz to implement this style. Students will learn famous vocalese solos and instrumental solos by artists such as John Coltrane, Cannonball Adderley, Miles Davis, and Stan Getz.
Prerequisites: Vocal Improv 1 and 2.

ADVANCED VOCAL LITERATURE: SPECIAL TOPICS
Focus on a particular style, period, or music associated with a particular artist. Topic to be announced.

BEGINNING VOCAL PERFORMANCE TECHNIQUES – PARTS 1 AND 2
Develop and practice the skills needed to effectively enhance vocal performances for the stage setting. In this class, students will develop excellent stage presence and communication skills, practice proper microphone technique, and learn to maximize good vocal technique for a live performance. Students will also learn how to communicate with the band in terms of presenting form, tempo, and groove. At the end of the 12 weeks, the student will perform two or three songs as a mini set. Suggested prerequisite: Introduction to Jazz Singing

INTERMEDIATE VOCAL PERFORMANCE TECHNIQUES – PARTS 1 AND 2
Further develop performance techniques with this introduction to a larger and more selective repertoire of songs. In this class, students will learn stage performance skills by building relationships with their audience and creating and delivering appropriate patter to set up a tune. Students will be accompanied by a trio, giving them the chance to explore new arrangements of their songs. Each student will learn five songs, selecting three to perform as a mini set at the end of the 12 weeks. Suggested prerequisite: Beginning Vocal Performance, Introduction to Jazz Singing
ADVANCED VOCAL PERFORMANCE TECHNIQUES: “GROW YOUR SHOW” – PARTS 1 AND 2
Ready to grow your show? Plant your tunes and set lists here, water with a professional trio, and watch yourself grow. In this class, students will identify, develop, and strengthen their unique qualities in vocal style and performance. Students will continue to develop range of musical expression and learn to be confident on stage as well as learning how to polish their musical arrangements. At the end of the 12 weeks, the student will perform four or five songs as a set.
Suggested prerequisite: Five Vocal Literature Classes, Beginning and Intermediate Vocal Performance, Musicianship for Vocalists and Chart Writing.

REHEARSAL SESSIONS
This class is designed for advanced vocal students who have a large repertoire of songs and are working towards a 20-minute set. Students will work on improving communication and rehearsal skills with the band, learning how to rehearse material in 20-minute sets, refine tempos, and arrangements, manage show flow, and modify charts. Students will also learn how to process critique of materials and receive suggestions for professional level development.
Class size is limited to four students and tuition cost may differ.
Suggested prerequisite: Five Vocal Literature Classes, Beginning and Intermediate Vocal Performance, Musicianship for Vocalists and Chart Writing.

THE VOCAL SHOWCASE
In this class, students will have the opportunity to rehearse and launch a professional show hosted by the Nashville Jazz Workshop. If you’re ready for your solo spotlight, this is it! Each student will prepare a 25-minute set with a professional trio. Entry to this class is by audition only. Class size is limited to four students and tuition cost may differ.
Suggested prerequisite: Five Vocal Literature Classes, Beginning and Intermediate Vocal Performance, Musicianship for Vocalists and Chart Writing.

VOCAL PERFORMANCE (CONTINUED)

VOCAL EXPRESSION: FINDING AND EXPLORING THE DEPTHS OF A SONG
Explore vocal freedom and improvisation while working with the deepest roots of jazz and spirituals. A beautiful song with engaging lyrics and lovely chord changes will quickly die at the mercy of a voice that may be well tuned but lacks sincere emotional expression. One key to expressing jazz is having a connection with the blues. Students should bring three to five songs from their repertoire to work with, songs that speak to them with a certain depth of emotion.
Suggested prerequisite: Beginning Vocal performance, Introduction to Jazz Singing.

MEISNER TECHNIQUE FOR VOCALISTS
In this course, students will apply the foundation of the Meisner Technique to vocal performance, deepening their instincts and imagination and encouraging greater spontaneity and emotional honesty onstage. Students will need to come prepared by memorizing four tunes with which they have technical proficiency. While vocal technique will not be addressed, students will learn how to be grounded and present onstage, making a stronger emotional connection to both lyrics and audience. Students will learn how to use lyrics and patter as monologues and how to respond with emotional truthfulness under imaginary circumstances.
Important: Students must be able to meet with their scene partner at least once a week outside class for improvisational scene work.
Suggested prerequisite: This class is open to intermediate and advanced vocal students.

MASTER CLASS
A class focused on special topics or skills, led by a master NJW vocal teacher. Topic will vary with the instructor.
CABARET TOOLBOX
Cabaret artists are typically responsible for every aspect of their show: song selection, patter, booking, rehearsal scheduling and leading, and just about anything else you can think of. Join us for this practical guide that will introduce vocalists to the skills needed for a successful cabaret performance. Topics covered include: writing effective patter, getting the most from rehearsals, marketing basics, and maximizing the stage and the venue. Participants sing each week, and upon completion of the course, performers will have gained necessary insights regarding the elements involved in creating and performing a cabaret.
Suggested Prerequisite: Introduction to Jazz Singing, Beginning Vocal Performance, or permission of instructor.

CABARET REPERTOIRE
This class is for vocalists who are ready to look beyond the standard fare to discover songs that make a cabaret show truly unique. Students will work on a new song each week, exploring a variety of styles, genres and formats, including learning tools for crafting meaningful medleys, unique song interpretations, and witty parodies. At the end of the session, vocalists will perform a short four-song cabaret set.
Suggested Prerequisite: Introduction to Jazz Singing, Beginning Vocal Performance or permission of instructor.

MUSICAL THEATRE REPERTOIRE
Get ready to add a wide variety of styles to your repertoire from the world of Musical Theater. Participants will learn 16 different songs from musical theater makers such as Kander/Ebb, Herman, Sondheim, Weber, Tesori, Bray/Russell/Willis, and more. Gain the insights that are embedded in theater tunes (things like comic timing, story telling, characterizations, and consistency), while connecting with tunes that will broaden your vocal options and enhance your performance.

IMPROV COMEDY FOR MUSICAL ARTISTS
Want to learn to get “out of your own way”? Want to be more free with your musical exploration? This fast-paced and funny 3 week mini session will shine some light on ways to embrace spontaneity, stretch your creativity, and allow yourself to listen and respond in a more organic way. And what better way to do this than that creatively-dangerous artform: Improv Comedy. Through exercises and games that get to the root of improv skills, participants will laugh and learn at the same time, and come away with a new approach to musical and creative choice-making.

CRAFTING YOUR CABARET - PARTS 1 AND 2
Building on the techniques and skills from “Cabaret Repertoire,” and “Cabaret Toolbox,” each week of this session will bring vocalists closer to putting together their own cabaret show. Classes will include work in all aspects of participant’s show. Specific attention will be given to encouraging nuanced performances and to the most powerful interpretations of the material. By the end, vocalists can have a unique cabaret shaped-out and ready to go.
Suggested Prerequisites: Chart Writing, Cabaret Repertoire, and Cabaret Toolbox
CHART WRITING
This 3-week class will cover basic theory and notation and apply these to writing simple chord charts.

EAR TRAINING 1
This is a basic class that begins with intervals, triads, four note chords, inversions of chords, bass lines and simple melody lines.

EAR TRAINING 2
A continuation of Ear Training 1, this class will give students a better understanding of chord extensions and their inversions. It includes minimal melodic dictation.

KEYBOARD BASICS
In this class, students study the keyboard, learning note names, intervals, chord structures, and musical notation in an easy to understand format. Students will learn a better sense of pitch center, chord shapes, and overall musical accuracy.

BEGINNING SIGHTREADING
Students will learn how to sight read charts, single line melodies and four-voice harmony parts. This core class is important to the growth of the jazz musician.

BEGINNING ARRANGING
An introductory class to arranging for a small group, this class begins with simple lead sheets and trio arrangements, and then progresses to arrangements for two horns.

ORIGINAL JAZZ COMPOSITION
In this class, the focus is on original student compositions as students learn how to write in standard jazz forms, including blues, minor blues, rhythm changes, and modal tunes in order to capture the styles of famous jazz composers. For instrumentalists and vocalists. Intermediate to advanced level. Prerequisite: Permission of instructor.
LYRIC WRITING
This class examines lyrics of famous composers, including Broadway, Hollywood and jazz writers, and also examines how Western Literature and poetry influenced major lyricists, including Johnny Mercer, E.Y. Harburg, and Lorenz Hart. Topics include rhyme schemes and song forms as they apply to the lyric. Students bring in their own writing, find and bring in various lyrics, and perform their own songs for critique.

SOUL SONG: SET YOUR INNER MUSICIAN FREE
This class is for all musicians – singers, instrumentalists, and writers alike. The course will focus on releasing the blocks that stand in the way of feeling freedom, ease, and joy in making music, as well as building skills for more effective practice and ultimately, a more effortless experience of music making. Through group discussion, journaling, lyric writing, and mindful practicing, the class will discover how the masters approach their instruments and music. The course will utilize exercises from The Artist’s Way by Julia Cameron, Effortless Mastery by Kenny Werner, and The Music Lesson by Victor Wooten.

MUSIC NOTATION: THE ART OF THE RHYTHM CHART
This course focuses on the creation of rhythm section parts, starting with basic chord charts, master rhythm charts, and fully notated charts for the basic four-piece rhythm section (keyboard, guitar, bass and drums). The class will concentrate on proper notation, layout, and techniques for printing and preparing charts for live performance and recording. Students will learn to create charts that prevent the time-consuming questions and confusion that can bog down a rehearsal or recording session. In the course of this study, students will gain a deeper understanding of how to use the music notation programs Sibelius and Finale.

IMPROVISATION

BEGINNING JAZZ IMPROVISATION
This class focuses on the study of chords, scales, modes, simple patterns, and harmonic structure. For all instruments.

BLUES IMPROVISATION
As an introduction to the blues for the musician, this class is a blend of patterns, ear training, analysis and technique. Students will learn various ways to improvise over standard changes and substitutions, including a look at Minor blues.

THE ii-V-I PROGRESSION
This class introduces the musician to the most important chord progression in jazz through a blend of patterns, ear training, analysis, and technique.

MINOR ii-VE AND DIMINISHED PATTERNS
Through a blend of ear training and analysis, this class covers the minor ii7b5-V7b9-I6 progression, emphasizing diminished scales, their purpose, and the patterns that will work over this progression.

RHYTHM CHANGES
With a blend of patterns, ear training, analysis, and technique, this class introduces the musician to the standard “I Got Rhythm” chord changes. Students will learn various ways to improvise over these changes.
BEBOP SCALES AND PATTERNS
The Bebop scale began to appear in the 1950’s and ‘60’s as a way to enhance the flexibility of the major scale/mixolydian scale and create a more melodic and complex sound. Students will learn these scales, along with interesting patterns that will make them sound like pros.

MODAL APPROACH TO ALTERED CHORDS
This class covers the scales and modes that can be used over altered chords and will include chord study and the analysis of tunes.

EXPLORING DOMINANTS
This advanced improvisation class will explore the six various dominant-seventh chord types from a theoretical standpoint to help students understand when each is most commonly used in jazz. Students will learn to play scales, modes, and licks over each dominant type, as well as learning how to decipher chord extensions and alterations when none are specified on given chord-charts. Students are encouraged to bring their instruments and be ready to play.

SOLO TRANSCRIPTION
This class covers the techniques involved in the melodic, harmonic, and rhythmic transcription of improvised solos from recordings.

THELONIOUS MONK/BUD POWELL IMPROVISATION STYLES
Students will examine important works by each composer, first by analyzing the pieces and studying the recordings made by Monk and Powell, and then by identifying and practicing specific techniques for improvisation over each piece.

CHARLIE PARKER IMPROVISATION STYLE
In this class, students will learn the tunes and solos of one of the greatest saxophone players in history, with an emphasis on transcription and technical execution of the tunes. This is a 2-part class, with part 2 focusing on performance. Part 2 students will write a bebop head in the style of Charlie Parker.

ii-V-I’s FOR GUITAR
This class will focus on locating ii-V-I cadences within jazz and pop tunes. To learn to improvise melodically over these progressions, students will explore chord voicings, comping ideas, and the use of scales, arpeggios, and guide tones.

CONTEMPORARY IMPROVISATION FOR JAZZ GUITAR
Students in this intermediate-to-advanced level class will gain an overview of prominent contemporary guitarists and their techniques, including alternate picking, legato, and economy picking, as well as intervallic improvisation, outside playing, three note voicings, quartal harmony, and quintal harmony.

INSTRUMENTAL MASTER CLASS
This class is designed to advance students toward a greater sense of artistry and depth in jazz performance. Course specifics will consist of special topics that depend on the instructor and the session.
THE ART OF THE DUO
In this basic class on how to play as a duo, students will work together on creative arrangements and will learn how to communicate song literature. Instrumentalists must be able to comp and play bass lines, improvise, and provide the melodic bed to support the soloist.
For vocalists, guitarists, and pianists. Advanced level suggested.

GET IN THE POCKET
This is an essential class for the Intermediate to advanced vocalist or instrumentalist. With a drummer as the only accompanist, the student will gain a deeper sense of rhythmic timing which is the core of swing. In addition, students will have the opportunity to sit behind the drumset, learning swing patterns that will help them understand the essence of “Getting in the Pocket.”

RHYTHM SECTION GROOVES FOR INSTRUMENTALISTS
An important class for rhythm section players, this course explains the different rhythmic grooves or styles that an instrumentalist should know how to play: slow swing, ballad, medium swing, fast swing, straight ballad, swing ballad, jazz waltz, bossa nova, samba, mambo, cha-cha, bolero, rhumba funk, straight 8ths, straight 16ths, etc. Students will learn to recognize and play all of these styles with a better understanding of what each instrument does within each groove.
Suggested prerequisite: Small Ensemble, Comping for Pianists and Guitarists, and Jazz Drumset

INSTRUMENTAL MASTER CLASS
This class is designed to advance students toward a greater sense of artistry and depth in jazz performance. Course specifics will consist of special topics that depend on the instructor and the session.
JAZZ KEYBOARD VOICINGS 1
This class provides a beginning look at 4 note chords and their inversions. It then moves to upper structures, such as 9, 11 and 13 chords and their alterations. Students will learn to play these in several positions. The emphasis will be on ii-V-I’s and their inversions.

COMPING TECHNIQUES FOR PIANISTS
Being a good rhythm player is just as important as being a good soloist. An art form in its own right, rhythm comping behind a soloist is the most important job of a pianist and/or guitarist. By exploring patterns and rhythmic figures that are important when accompanying a soloist, students will learn to provide a rhythmic and harmonic bed for an ensemble. Intermediate level suggested.

ADVANCED KEYBOARD VOICINGS
This class emphasizes right and left hand voicings as well as how to voice lead. Students will explore when to use tritone substitutions, alternate voicings, and more advanced comping patterns.

INTRODUCTION TO SOLO PIANO
Students will work on composing their own arrangements of standard repertoire and will learn how to execute them in a solo format. Components discussed will include stride, Shearing voicings, stylistic considerations, tempo vs. rubato, intros or endings, soloing, bass lines, harmonic movement, and time.

INTROS AND ENDINGS
In this class, students will learn and play the most famous standard intros and endings for jazz tunes. Students will also research and write their own intros and endings to share with the class. This is an essential course for the performing instrumentalist.

LATIN PIANO
This class is an overview of Salsa, Afro-Cuban, and Brazilian piano, including montunos, Latin bass lines, comping patterns for Bossa Nova and Samba, and percussion rhythms. Learning how these fit together and relate to the clave, students will gain a deeper awareness of rhythm. Intermediate level suggested.

NEW ORLEANS PIANO STYLES
This class is a retrospective of New Orleans piano styles, including the songs and piano playing styles of Jelly Roll Morton, Albert Ammons, Allen Toussaint, Professor Longhair, Dr. John, and others. Instruction will include written scores as well as CDs and videos. Topics include 12 and 16 bar blues forms, boogie and stride left hand patterns and turnarounds, and the application of New Orleans rhythmic influences to other popular music.

THE ART OF THE DUO
In this basic class on how to play as a duo, students will work together on creative arrangements and will learn how to communicate song literature. Instrumentalists must be able to comp and play bass lines, improvise, and provide the melodic bed to support the soloist. For vocalists, guitarists, and pianists.
JAZZ PIANO MASTER CLASS
This class is open to pianists who are at an intermediate to advanced level. Students will prepare a solo piano piece to play each week. These performances will serve as a springboard for discussions that will cover examples of what and how to practice. Topics will include harmonization techniques, voicings and textures, melodic phrasing, improvisation, repertoire, and historical styles.

INSTRUMENTAL MASTER CLASS
This class is designed to advance students toward a greater sense of artistry and depth in jazz performance. Special topics will depend on the instructor and session.

HOW TO ACCOMPANY A SOLOIST
A pianist or guitarist must be able to support the soloist, whether that soloist is a vocalist or another instrumentalist. This class will emphasize comping, bass lines, voicings, intros, and endings. It’s a great class for the working musician. Advanced level suggested

INTRODUCTION TO JAZZ GUITAR
This class is designed for beginning jazz guitarists, advanced beginners, and players versed in other styles who want to make the transition to jazz. Students will focus on the simple chord shapes and rhythms that create a jazz sound, as well as chord voicings, comping rhythms, and guide tones.

JAZZ GUITAR COMPING
Specifically geared for the beginning to intermediate guitarist, this class covers many comping concepts, including Drop 2, Drop 3, and pianistic voicings as they pertain to standards, specifically the ii/V/I progression. Students will learn harmonization techniques, including the Wes Montgomery block-chord style and the Joe Pass walking bass line style. Rhythmic devices and beginning tension and chord substitution will also be discussed. This class provides an excellent way for guitarists to get deeper inside their role of comping.

INTRODUCTION TO CHORD MELODIES FOR GUITAR
This class is designed to create your own arrangements for solo guitar. Students will study chord voicings, bass line movement, chord substitution, and key placement, while covering styles that include ballads, Latin, jazz waltz, and swing.

II-V-I’S FOR GUITAR
This class will focus on locating ii-V-I cadences within jazz and pop tunes. To learn to improvise melodically over these progressions, students will explore chord voicings, comping ideas, and the use of scales, arpeggios, and guide tones.

BLUES AND SWING GUITAR
This is a class for the intermediate to advanced guitarist who wants to focus on the Blues and Swing style. The course will cover Chicago Blues, Gospel, Jazz Blues, and Minor Blues as students focus on slide techniques, finger and chordal style, and rhythm playing.
SOLO JAZZ GUITAR
In this class, students will learn how to combine solo jazz guitar, melody, comping, and bass lines to make music using the entire guitar.

WES MONTGOMERY GUITAR STYLE
Wes Montgomery was one of the greatest and most influential jazz guitarists in history. This class will focus on Wes’s repertoire, technique, chord voicings, improvisation, and transcriptions.

JIMMY RANEY GUITAR STYLE
Jimmy Raney was best known for his small ensemble work with artists like Stan Getz and Buddy Defranco. He was able to blend his style with any venue, while also distinguishing himself as an individual artist and soloist. This class will focus on Jimmy’s repertoire, technique, chord voicings, improvisations, and transcriptions.

CHARLIE CHRISTIAN AND THE SWING ERA JAZZ GUITAR STYLE
This class will focus on the single-line soloing style of Charlie Christian and other prominent late Swing Era guitarists. Topics will include developing ideas through the use of chord grips and arpeggios, chord substitution practices, incorporating blues elements, phrasing, and comping.

INTRODUCTION TO BRAZILIAN GUITAR
This class is a study of Brazilian guitar and its function in Bossa-Nova and Samba, students will learn the authentic voicings, rhythms, and comping patterns essential to this style.

CONTEMPORARY IMPROVISATION FOR JAZZ GUITAR
Students in this intermediate-to-advanced level class will gain an overview of prominent contemporary guitarists and their techniques, including alternate picking, legato, and economy picking, as well as intervallic improvisation, outside playing, three note voicings, quartal harmony, and quintal harmony.

HOW TO ACCOMPANY A SOLOIST
A pianist or guitarist must be able to support the soloist, whether that soloist is a vocalist or another instrumentalist. This class will emphasize comping, bass lines, voicings, intros, and endings. It’s a great class for the working musician. Advanced level suggested.

NASHVILLE GUITAR CATS
Some of Nashville’s most famous and most frequently recorded guitarists will be guest artists in this class. Each week, a different guitarist will talk about their careers, play recordings that they made famous, and share tip and tricks with students. Anyone can take this class with these legends who put Nashville on the map.

INSTRUMENTAL MASTER CLASS
This class is designed to advance students toward a greater sense of artistry and depth in jazz performance. Special topics will depend on the instructor and session.
JAZZ DRUMSET ESSENTIALS
This class will introduce the beginning jazz drummer to basic ride patterns, simple Latin patterns, comping, song forms, and brushwork.

THE ESSENCE OF BRUSHWORK
In this class, students will focus on the time-keeping patterns that drummers need to know, with an emphasis on sound and its purpose. Students will learn new and useful brush techniques to help with time and solo work.

IT’S ABOUT TIME
For drummers and bassists, this class is designed to center the player’s time by focusing on the role of drums and bass as timekeepers. Class work will include metronome and time studies.

DRUMSET IMPROVISATION
This class covers the concepts and techniques needed to create “musical vehicles,” such as 4’s, 8’s, and full choruses. Students will compose and play their own solos.

LATIN DRUMSET
For the intermediate to advanced drumset player who wants to learn Brazilian and Cuban styles, this class includes an introduction to Samba, Bossa-Nova, Mambo, Cha-Cha, Rhumba, Bolero, and 6/8 Afro-Cuban.
Suggested Prerequisites: Jazz Drumset Essentials and The Essence of Brushwork

DRUMMING WITH YOUR HANDS
Taught by legendary Nashville drummer Kenny Malone, this class will teach Malone’s system of hand-drumming in simple terms, covering such fundamentals as ranges: low to high tones, open and muffled sounds, strong and weak beats, and long and short sounds, as well as dynamics, establishing the dance, and communicating with other musicians in the moment.

NOTHING BUT THE CONGA
This class is designed to provide students with the knowledge of conga technique, which is essential for playing Cuban music convincingly. Without this understanding of the conga drum, also known as the tumbadoras, it is not possible to play the other percussion instruments convincingly. It is strongly recommended that students own a conga drum.

CUBAN PERCUSSION
This class will focus on all the instruments of the Cuban rhythm section: conga, bongo, timbales, guiro, maracas, and shekere. Students will learn how clave functions in Cuban music and how all percussion parts fit together in clave. The students will also learn how songs in Cuban music and Salsa are constructed, including breaks, intros, and when to play what. This class is the suggested prerequisite for the Cuban Music Ensemble.

PANDEIRO FUNDAMENTALS
The Pandeiro has earned a prominent place in the musical culture of Brazil because of its pervasive use and historic significance in Brazilian music. With a focus on fundamental sounds, this class will provide exercises designed to keep your hands and arms healthy and strong. Students will learn essential styles and patterns, including Sambas, Partido Alto, Baiao, Forro, Maracatu, and more.

BRAZILIAN PERCUSSION
Students in this class will learn the major styles of Brazilian music along with their associated instruments and techniques. Instruments include the Pandeiro, Ganza, Caxixi, Chekere, Surdo, Tamborim, Timbau, Repinique, Agogo, Caixa (Snare Drum), Berimbau, Atabaque, and Quica. This class is the suggested prerequisite for the Brazilian Music Ensemble.

INSTRUMENTAL MASTER CLASS
This class is designed to advance students toward a greater sense of artistry and depth in jazz performance. Special topics will depend on the instructor and session.
INTRODUCTION TO ENSEMBLE PLAYING
This is a beginning ensemble open to all instrumentalists. Students will explore standard jazz repertoire, focusing on the concepts of group playing, including feel, basic improvisation, blues, forms and listening.

SMALL ENSEMBLE
This Intermediate to advanced ensemble is open to all instrumentalists. Students will cover more advanced concepts of literature, including intros, endings, styles, tempos and comping. The ensemble will perform at the end of the six-week session.

STANDARD REPertoire FOR INSTRUMENTALISTS
This is a great class for players looking to start and develop their jazz repertoire by focusing on standards commonly played and called in performance situations. Additional focus will be given to standard forms, chord progressions, intros and endings, modulations, and performance practices found in a number of jazz standards. For all instruments.

CUBAN MUSIC ENSEMBLE – A 12-WEEK COURSE
A class offering the foundations of both contemporary and folkloric Cuban music styles, with historic perspectives. This is a hands-on workshop where the players will become familiar with playing salsa in the tradition. For all instruments. Intermediate level required. Suggested prerequisites for percussionists: Nothing but the Conga and Cuban Percussion. Suggested prerequisite for pianists: Latin Piano

JAZZ FUSION ENSEMBLE – A 12-WEEK COURSE
This is a great class for the contemporary jazz student who wants to learn about groove, concepts of time, and a variety of tunes associated with contemporary modern jazz. For all horns and rhythm section. Intermediate to advanced level suggested.

BRAZILIAN MUSIC ENSEMBLE – A 12-WEEK COURSE
Study and perform classic Brazilian songs and styles, including Samba, Bossa Nova, Frevo, Maracatu and Baiao.
For piano, guitar, bass, drumset, percussion, horn, and vocals. Suggested prerequisite for vocalists: Jobim parts 1 and 2. Intermediate to advanced level suggested. Suggested prerequisite for percussionists: Brazilian Percussion.

NEW ORLEANS BRASS BAND ENSEMBLE
This performance-driven class covers historic and contemporary performance practices of the New Orleans Brass Band. Students will study musical artists, including Louis Armstrong, the Dirty Dozen Brass Band, Trombone Shorty and others.
For trumpet, sax, clarinet, trombone, piano, banjo or guitar, bass or tuba, and drums. Intermediate to advanced level suggested.

“As parents of a student who has studied and performed at the Workshop, it has been an invaluable part of his and our lives. He has learned and had wonderful experiences with talented, dedicated and supportive teachers and staff.”
- Lauren & Seth Karp
SOUL JAZZ ENSEMBLE
Study and perform compositions from artists such as Ramsey Lewis, Eddie Harris, Les McCann, Herbie Hancock & Stanley Turrentine. This class will emphasize groove and communication. Students will explore tunes including “Cold Duck Time,” “The In Crowd,” “Cantaloupe Island,” “Freedom Jazz Dance” and more.
For trumpet, tenor and rhythm section. Intermediate to advanced level suggested.

GUITAR ENSEMBLE
Study and perform standards arranged for multiple guitars by Mundell Lowe, Lloyd Wells, and others. In this class, students will learn to play in a group setting and will gain reading skills as well as experience in comping and improvisation. The ensemble will perform at the end of the six-week session.
Intermediate to advanced level suggested.

ENSEMBLE MASTER CLASS – SPECIAL TOPICS
In this class, the instructor will focus on a particular style, period, or music associated with a particular artist to be announced.

DUKE ELLINGTON ENSEMBLE
Study and perform some of the great compositions and harmonic style of Duke Ellington. Students will explore the tunes “Take the A Train,” “Mood Indigo,” “Perdido,” “Don’t Get Around Much Anymore,” and many others. This class is for trumpet, tenor, alto, baritone trombone and rhythm section.
Intermediate to advanced level suggested.

BILLY STRAYHORN ENSEMBLE
Study and perform some of the great compositions and harmonic style of Billy Strayhorn, famous for co-writing with the legendary Duke Ellington and his orchestra. Students will learn the songs “Upper Manhattan Medical Group,” “Chelsea Bridge,” “Passion Flower,” “Ispahan” and more.
For trumpet, tenor, trombone and rhythm section.
Intermediate to advanced level suggested.

COUNT BASIE ENSEMBLE
Study and perform some of the great swinging compositions played by the Count Basie Orchestra. Students will explore the tunes “Broadway,” “Lil’ Darlin’,” “In A Mellow Tone,” “For Lena and Lennie,” and many others. These arrangements are written for five horns (trumpet I, trumpet II, alto & tenor, tenor & baritone, trombone) and four piece rhythm section.
Intermediate to advanced level suggested.

CLIFFORD BROWN/MAX ROACH ENSEMBLE
Study and perform some of the great compositions and style of the Clifford Brown/Max Roach Ensemble. Students will explore some of Clifford’s most famous tunes, including “Joyspring,” “I'll Remember April,” “Daahoud,” “Lands End” and more.
For trumpet, tenor and rhythm section.
Intermediate to advanced level suggested.

ART BLAKEY ENSEMBLE
Study and perform some of the great compositions and style of the Art Blakey Ensemble. Students will explore some of Art’s most famous tunes, including “Blues March,” “Moanin,” “One by One,” “This is for Albert” and more.
For trumpet, tenor, trombone and rhythm section.
Intermediate to advanced level suggested.

MILES DAVIS ENSEMBLE
Study and perform some of the repertoire and style of the mid-50’s and 60’s recordings of the famous quintet. Perform transcriptions of some of Miles’s famous arrangements, including “All Blues,” “Freddie the Freeloader,” “So What,” “Blue in Green” and more.
For trumpet, tenor, alto and rhythm section.
Intermediate to advanced level suggested.
JOHN COLTRANE ENSEMBLE
Study and perform the repertoire and style of John Coltrane’s Blue Note years. Perform transcriptions of some of Coltrane’s most famous compositions, including “Giant Steps,” “Naima,” “Countdown,” “Blue Train” and more. For tenor and rhythm section. Advanced level suggested.

DIZZY GILLESPIE ENSEMBLE
Study and perform some of the great compositions and harmonic style of Dizzy Gillespie. Students will learn the songs “Con Alma,” “Woody’n You,” “A Night in Tunisia,” “Manteca” and more. For trumpet, tenor, alto, trombone and rhythm section. Intermediate to advanced level suggested.

CHARLES MINGUS ENSEMBLE
Study and perform some of the great compositions and style of the Charles Mingus Ensemble. Students will explore some of Charles’s most famous tunes, including “Goodbye Pork Pie Hat,” “Better Git it in Your Soul,” “Jump Monk,” “Fables of Faubus,” and more. For trumpet, tenor, alto, baritone, trombone, and rhythm section. Intermediate to advanced level suggested.

HORACE SILVER ENSEMBLE
Study and perform some of the great compositions and style of the Horace Silver Ensemble. Students will explore some of Horace’s most famous tunes, including “Song for my Father,” “Opus de Funk,” “Horacescope,” “Doodlin’,” and more. For trumpet, tenor, and rhythm section. Intermediate to advanced level required.

THELONIOUS MONK ENSEMBLE
Study and perform some of the great compositions and style of the Thelonious Monk Ensemble. Students will explore some of Monk’s most famous tunes, including “Blue Monk,” “Well You Needn’t,” “I Mean You,” “Ruby My Dear,” and more. For trumpet, tenor, alto, trombone, and rhythm section. Intermediate to advanced level required.

WAYNE SHORTER ENSEMBLE
Study and perform some of the great compositions and style of the Blue Note years of Wayne Shorter. Students will explore some of Shorter’s most famous tunes, including “Witch Hunt,” “Yes or No,” “Speak No Evil,” “Infant Eyes,” and more. For trumpet, tenor, alto, trombone, and rhythm section. Advanced level required.

HERBIE HANCOCK ENSEMBLE
Study and perform some of the great compositions and style of Herbie Hancock from the Blue Note years. Students will explore some of Hancock’s most famous tunes, including “Watermelon Man,” “Maiden Voyage,” “Dolphin Dance,” “Driftin’,” and more. For trumpet, tenor, trombone, and rhythm section. Advanced level required.
CANNONBALL ADDERLY ENSEMBLE
Study and perform some of the great compositions and style of the Cannonball Adderley Quintet. Students will explore some of Cannonball’s most famous tunes, including “Mercy, Mercy, Mercy,” “Wabash,” “Jeanine,” “This Here,” and more.
For trumpet, alto, and rhythm section.
Intermediate to advanced level suggested.

OLIVER NELSON ENSEMBLE
Study and perform the compositions and style of Oliver Nelson’s Blues and the Abstract Truth. Students will explore tunes including “Stolen Moments,” “Hoe-down,” “Cascade,” “Yearnin,” and more.
For trumpet, alto, tenor, baritone, and rhythm section.
Advanced level required.

LEE MORGAN ENSEMBLE
Study and perform the compositions and style of the Blue Note years of Lee Morgan. Students will explore tunes including “The Sidewinder,” “Ceora,” “The Procrastinator,” “Mr. Kenyata,” and more.
For trumpet, tenor, alto, trombone, and rhythm section.
Intermediate to advanced level suggested.

FREDDIE HUBBARD ENSEMBLE
Study and perform the compositions and style of the great Freddie Hubbard. Students will explore tunes including “Little Sunflower,” “Crisis,” “Red Clay,” “Up Jumped Spring,” and more.
For trumpet, tenor, trombone, and rhythm section.
Advanced level suggested.

JAZZTET ENSEMBLE
Study and perform the great compositions of the Benny Golson/Art Farmer group “The Jazztet.” Students will explore tunes including “Killer Joe,” “Along Came Betty,” “Stablemates,” “Mox Nix,” and more.
For trumpet, tenor, trombone, alto, and rhythm section.
Intermediate to advanced level suggested.

DAVE BRUBECK ENSEMBLE
Study and perform the compositions and style of Dave Brubeck. This class emphasizes odd meters, solo transcription and ensemble playing. Students will explore tunes including “Take Five,” “Blue Rondo Ala Turk,” “Three to Get Ready,” “The Duke,” and more.
For piano, bass, drums, and alto.
Advanced level suggested.

MODERN JAZZ QUARTET
Study and perform the compositions and style of the MJQ, primarily dealing with the chamber music approach of John Lewis’s compositions. Students will explore tunes including “Django,” “Skating in Central Park,” “Bags Groove,” “La Ronde,” and more.
For vibes, piano, bass, and drums.
Advanced level suggested.
GEORGE SHEARING ENSEMBLE
Study and perform the repertoire and the “Shearing Sound.” This class will emphasize ensemble playing, block chord voicings for piano, and transcriptions. Students will explore tunes including “Lullaby of Birdland,” “Consternation,” “East of the Sun,” “Autumn Serenade,” and more. For piano, bass, drums, guitar, and vibes. Intermediate to advanced level suggested.

BILL EVANS TRIO
Study and perform the compositions, style, and analysis of the classic Bill Evans Trio sound. Transcriptions will be required. Students will explore tunes including “Very Early,” “Autumn Leaves,” “Waltz for Debby,” “Comrade Conrad,” and more. For piano, bass, drums, and guitar. Advanced level suggested.

WES MONTGOMERY ENSEMBLE
Study and perform the compositions, style, and guitar techniques of Wes Montgomery and his trios. Students will explore tunes including “Four on Six,” “West Coast Blues,” “Unit 7,” “Jingles,” and more. For guitar, piano, bass, and drums. Intermediate to advanced level suggested.

GRANT GREEN ENSEMBLE
Study and perform the compositions and style of Grant Green from his classic Blue Note recordings. Students will explore tunes including “Idol Moments,” “Jean de Fleur,” “Nomad,” “Django,” and more. For guitar, B3 organ, drums, and tenor saxophone. Intermediate to advanced level suggested.

BEST OF BLUE NOTE ENSEMBLE
Study and perform compositions from the Blue Note era of the 1950’s and 60’s. Students will study musical selections from Blue Note artists, including Wayne Shorter, Art Blakey, Herbie Hancock, Hank Mobley, and Horace Silver. For trumpet, tenor, trombone, and rhythm section. Intermediate to advanced level suggested.

STAN GETZ BOSSA NOVA ENSEMBLE
Study and perform the compositions and styles of the early 60’s collaboration with Joao Gilberto and Antonio Carlos Jobim. Students will explore tunes including “Corcovado,” “Garota de Ipanema,” “So Danco Samba,” “Once I Loved,” and more. For tenor, nylon string guitar, voice, and rhythm section. Intermediate to advanced level suggested.

“Studying jazz at the workshop is like studying a language by moving to a country where that’s all they speak -- the learning is accelerated because you live it, hear it, and do it!”

- Peter Gunn, drummer
CAL TJADER ENSEMBLE
Study and perform the compositions and style of Cal Tjader. Students will explore tunes including “Mamblues,” “Alonzo,” “Black Orchid,” “Soul Burst,” and more. For vibes, guitar, piano, bass, drums, and percussion. Advanced level suggested.

WEATHER REPORT ENSEMBLE
Study and perform the compositions and styles of Joe Zawinul and Wayne Shorter. This class will emphasize groove, soloing, and how to play as a group. Students will explore tunes including “Birdland,” “A Remark You Made,” “Palladium,” “Elegant People,” and more. For tenor, keyboards, bass, drums, and percussion. Enrollment by audition only.

YELLOWJACKETS ENSEMBLE
Study and perform the compositions and style of one of the 21st century’s most important instrumental jazz fusion group. Perform actual arrangements and transcriptions, including “Matinee Idol,” “Imperial Strut,” “My Old School,” “Fran’s Scene,” and more. For tenor, guitar, keyboards, bass, drums, and percussion. Advanced level suggested.

BRECKER BROTHERS ENSEMBLE
Study and perform the compositions and style of the Brecker Brothers sound. Students will explore some of Michael and Randy’s most famous tunes, including “Skunk Funk,” “Sponge,” “Sneakin’ Up Behind You,” “Grease Piece,” and more. For trumpet, tenor, alto, and rhythm section. Advanced level suggested.

CHICK COREA ELECTRIC BAND ENSEMBLE
Study and perform the compositions of Chick Corea’s Electric Band. Students will play “Got a Match,” “Side Walk,” “Rumble,” “Cool Weasel Boogie,” and more. For tenor, keyboards, bass, drums, and guitar. Enrollment by audition only.

TOWER OF POWER ENSEMBLE
Study and perform the compositions of this famous funk band. This class will emphasize precision and groove. Perform some of Tower of Power’s greatest hits, including “What is Hip,” “Squib Cakes,” “Down to the Night Club,” “Drop it in the Slot,” and more. For 2 trumpets, 2 tenors, baritone, guitar, bass, drums, percussion, organ, and voice. Advanced level suggested.
LISTENING TO JAZZ
This class explores the act of listening to jazz, including how to listen into the music, what to listen for, who to listen to, and how to listen between the notes.

HISTORY OF BIG BANDS
This class will cover the evolution of Big Bands from the smaller Duke Ellington ensembles of the 1920's through the eras of swing, bop, hard bop, and fusion. The class will cover styles, instrumentation, orchestration, composition, and soloists.

THE CLASSIC JAZZ TRIOS
This class covers the history, styles, and repertoire of some of the most famous jazz trios in history, including the trios of Oscar Peterson, Nat Cole, Ahmad Jamal, and Red Garland.

HISTORY AND STYLES OF THE CLASSIC JAZZ QUINTETS
This class covers the history, styles, and repertoire of some of the most famous jazz quintets in history, such as Miles Davis, Art Blakey and Horace Silver.

HISTORY AND STYLES OF THE GREAT JAZZ PIANISTS
This class covers the styles of the great jazz pianists of our time, including Nat Cole, Count Basie, Oscar Peterson, Wynton Kelly, Red Garland, and more. Students will become familiar with the repertoire that made these pianists unique and will learn how to recognize their styles.

WORLD OF JAZZ DRUMMERS
This class is devoted to styles of jazz drumming from big band to small ensemble. Students will learn how to listen to drums and will gain a new appreciation of the nuances and textures of jazz drumming.

COMPARATIVE LISTENING: THE GREAT JAZZ STANDARDS
Students will listen to and analyze different versions of the same tunes in order to understand the elements of different jazz styles.

HISTORY AND STYLES OF THE MODERN BIG BAND
In the 1950’s, the big band moved from the dance hall to the concert hall. Arrangements became more complex and adventurous; these were not your father’s (or grandfather’s) big bands. This class will study some of these great bands, including the 1950’s Basie Band, the Buddy Rich Band, the Maynard Ferguson Band, and the Thad Jones/Mel Lewis Band. Extensive videos and recordings will show the power and complexity of these bands and many others.

THE DUKE ELLINGTON ORCHESTRA
Duke Ellington was one of the most important composers of the 20th century. Through his orchestra, he gave us some of history’s greatest jazz musicians and compositions, which have become a mainstay of American popular music. This listening and history class will cover Duke and his orchestra from its inception in the 1920’s to his death in 1974, focusing on his collaborations with Billy Strayhorn and the many creative artists who passed through his orchestra.
THE LIFE & MUSIC OF MILES DAVIS
This course covers the life of Miles Davis from his first professional job with Ernest Randle’s Ramblers in St. Louis to his final concert at Montreux, including his triumphs of the 1950’s with arranger Gil Evans. Listening will include music from all of the major periods in Davis’s career.

THE LIFE AND MUSIC OF JOHN COLTRANE
This course covers the life of John Coltrane and the innovations he introduced. Listening will include music from the different periods and styles in Coltrane’s career.

THE LIFE AND MUSIC OF BILL EVANS
This class is devoted to Bill Evans’s music, including his work as a sideman, trio leader, and solo pianist, with emphasis on the evolution of his trio innovations.

THE LIFE AND MUSIC OF STAN GETZ
Stan Getz was a true jazz icon of the tenor saxophone, but his life was as turbulent as his music was smooth. With guitarist Charlie Byrd, Getz is best known for starting the Bossa Nova craze in the mid 1960’s. This was far from his only musical accomplishment. From the classic Third Stream recording “Focus” to sublime duets with pianist Kenny Barron at the end of his career, Getz was one of the great jazz stylists. Extensive video and recordings will be used to study his music and career.

THE LIFE AND MUSIC OF OSCAR PETERSON
This class is a complete study of the music and life of Oscar Peterson, one of the greatest jazz pianists of our time. Oscar was famous for his blazing technique and incredible improvisational skills. But did you know that he was a vocalist? Come and enjoy learning about this great pianist and the many musicians who played with him, as we focus on Oscar’s early years (before the famous trio) that led up to his most famous trio recordings.

JAZZ IN FILM
In this class, students will view and discuss a variety of jazz performances from theatrical releases, soundies (juke box films), television shows, and concert videos, spanning chronologically from the advent of film to the present time, and ranging stylistically from swing to mainstream, including instrumental, vocal, and dance performances.

OVERVIEW OF MUSIC INDUSTRY CONTRACTS
Students will learn about the types of contracts musicians encounter and the disputes that commonly arise upon breach. The instructor will also discuss related issues, including trademarks and copyright registrations.

MUSIC BUSINESS-KNOW YOUR RIGHTS: COPYRIGHTS, LICENSING, ROYALTIES & MORE
Attention musicians, songwriters/composers, producers, artist managers, and student artists: Learn about copyright protection for your musical works, as well as mechanical licenses, synchronization licenses, and digital licenses. Find out about ASCAP, BMI, SESAC, and how they serve you. Consider the future of music publishers and record companies and getting paid for the use of your music. Learn how to organize your song catalogues, recordings, and agreements, and KNOW YOUR RIGHTS. This class will include lecture, informational materials, and group exercises to learn how to manage your musical works and your rights.

SOCIAL MEDIA FOR MUSICIANS
In this class for singers and instrumentalists, students will learn how to promote their music activities beyond just setting up an account on Facebook and Twitter. Find out how to set up and maintain a social media “platform” from which to build and maintain your audience. This class is for both aspiring and professional musicians of any genre, as well as anyone else who is curious about social media promotion.

PRODUCE AND PROMOTE YOUR MUSIC
Students will learn how to create a self-produced music product, set it up on the internet for distribution in multiple sales channels, and publicize it via their own social media platform to generate sales. This class will be helpful for anyone planning to produce a custom record of any genre, for anyone considering the possibility, and for anyone who is simply curious about the process.
As part of our mission “to expand and enrich people’s lives by offering world class jazz education and performance in supportive and creative environments,” the Nashville Jazz Workshop has created a certificate program to help students organize their study and plan for future goals. Our Jazz Certificate Program for both vocalists and instrumentalists will begin in January 2018.

The process of working toward a certificate will guide NJW students through a foundational series of classes intended to help them become accomplished jazz musicians and performers, or to enhance their current level of expertise. Ours are certificates of completion, and are intended to recognize the student’s fulfillment of the class requirements in their chosen course of study.

Certificates are available for both vocalists and instrumentalists, and follow three similarly structured tracks:

- **MUSICIANSHIP**
- **PERFORMANCE**
- **LITERATURE OR ENSEMBLE PLAYING**

Completion of the required coursework for each track gives students the opportunity to understand and experience fundamental elements of jazz musicianship.

NJW’s journeyman/apprentice model of teaching offers invaluable support to professional musicians, students of other music programs, and jazz enthusiasts alike.
NJW CERTIFICATES

VOCALIST CERTIFICATES

• Jazz Musicianship
• Jazz Performance
• The Great American Songbook

INSTRUMENTAL CERTIFICATES

• Jazz Musicianship
• Jazz Performance
• Jazz Literature

Former and current students of the Nashville Jazz Workshop are eligible for certificates based on classes completed prior to 2018. Certificates will be awarded retrospectively to any students who are interested and have met the requirements. Contact Liz Johnson, Certificate Coordinator, at Liz@nashvillejazz.org
ENGAGEMENT OF YOUTH AS JAZZ PRACTITIONERS AND FANS IS CRITICAL.
Jazz will survive and flourish if we educate the students of today. In addition, jazz training for young students is a strong foundation for artistic excellence in virtually any genre of music.

The NJW Summer Jazz Camp is for students ages 13-19 and is suitable for all instruments and vocalists. Instrumental and vocal camp programs are combined for one intensive week. The camp accommodates over 75 students and is hosted at Vanderbilt University’s Blair School of Music, which offers extensive classroom, rehearsal, laboratory, and performance space. The jazz camp features ensembles, improvisation, master classes, ear training, repertoire building, phrasing/vocal expression, lyric interpretation, music theory, jam sessions and more!

Students have the opportunity to play, learn, and have a great time all while preparing for a final concert at the end of the week. Contact Evan Cobb, Director of Youth Programming at Evan@nashvillejazz.org.
A WEEKLY SATURDAY PROGRAM
OPEN BY AUDITION FOR ALL TEENS
AGED 12 TO 18 SERIOUS ABOUT
STUDYING JAZZ

CURRICULUM INCLUDES:
- IMPROVISATION
- EAR TRAINING
- MUSIC THEORY
- COMPOSITION/ARRANGING
- JAZZ HISTORY/STYLES/ANALYSIS
- PERFORMANCE COMBOS
- PERFORMANCES

CALENDAR
A 20-week program designed around
the busy teenage musician schedule
of marching band and TMEA events.
Contact Evan Cobb, Director of Youth
Programming at Evan@nashvillejazz.org

GOAL: To provide the finest jazz
education available to Nashville area
teenagers.

ABOUT: The Scholarship Lessons
Program is for pre-college students
(high school or middle school) who
are serious about musical studies and
interested in pursuing careers in music.
Students must apply, and when accept-
ed, receive a full honorarium for weekly
private lessons with professional jazz
players, as well as classes, books, and
more.

HOW: The Nashville Jazz Workshop is a
non-profit organization with the mission
to expand and enrich people’s lives by
offering world class jazz education and
performance in supportive and creative
environments. NJW has received grants
and assistance from generous donors
and foundations to provide scholarship
assistance.

GUIDELINES: This program is available
for low-income students, indicated by
the need for some form of financial aid
(e.g., lunch program, tuition grant). Other
factors for acceptance include the
student’s motivation and interest. Level
of ability will be considered but is not a
determining factor. Qualified students
with completed applications will be
contacted with audition times. At the
audition, students should have a piece
of music prepared to play - jazz tunes
are preferred. Contact Evan Cobb,
Director of Youth Programming, at
Evan@nashvillejazz.org
FACULTY

DIRECTORS

Lori Mechem  Roger Spencer

VOICE

Sandra Dudley  Connye Florance  Vali Forrister  Joe Freel

Carolyn German  Cecelia Grespan  Liz Johnson  Margaret Rose

Annie Sellick  Christina Watson
ARRANGING

Jamey Simmons  Jeff Steinberg

BASS

Roger Spencer  Jonathan Wires  Roy Vogt

DRUMS AND PERCUSSION

Chris Brown  Marcus Finnie  Josh Hunt  Duffy Jackson
Kenny Malone  Derrek Phillips  Dann Sherrill  Chester Thompson

CHECK US OUT!

Full faculty bios are on our website at http://nashvillejazz.org/classes/faculty.php
TROMBONE

Roy Agee  
Roland Barber

TRUMPET

Rod McGaha  
Jamey Simmons
The Nashville Jazz Workshop incorporated as a nonprofit in 2000 and moved to the current location in the Neuhoff Complex in East Germantown. New projects included visual art exhibits, student/faculty performances, performances in the Jazz Cave, and many other educational and performance events for the community. Along with income from tuition and events, the Jazz Workshop receives individual and corporate contributions and public and private grant support. The Jazz Cave now hosts over 40 performances a year and for over eight years has been listed as one of DownBeat Magazine’s “150 Great Jazz Venues.”

The Jazz Workshop has come to serve as a gathering place for musicians, students, and jazz fans, and is part of the “glue” for what was formerly a fragmented jazz scene:

Top professionals teach at the Workshop and play together in a superior performance venue. Artists have developed at the Jazz Workshop, have recorded CD’s, and established careers on the local and national jazz scene. Student groups have emerged from the Workshop and found performance venues, adding to the availability and diversity of jazz in the community. We work together with local and regional jazz organizations, radio stations, schools, festivals, and other arts groups. The NJW has become, in the words of one student, “Nashville’s community center for jazz.”
HOW MUCH DO CLASSES COST?
NJW classes are affordable. Each class is $250.00 for a six week session. A $100.00 advance deposit is required to hold your place in a class. Your deposit is fully refundable if you cancel by 5pm on Friday prior to the first week of classes. Full payment is required on or before the first night of class unless prior arrangements have been made with the Executive Director. There are discounts for enrollment in 2 or more classes and for spouses/family.

HOW LONG ARE THE SESSIONS?
Most classes are six weeks long and meet for 2 hours once a week. Classes are week nights, with some afternoon offerings. Three week classes are sometimes offered.

DO THE STUDENTS GET TO PERFORM?
Performance before an audience is an important part of Jazz education. The ensembles and vocal classes perform in our Jazz Cave performance space at the end of either six or twelve weeks of class.

DO YOU HAVE CLASSES FOR ADVANCED STUDENTS?
Yes. Some of our ensembles are for advanced players. We also gear some of our improv and vocal classes towards the working musician.

ARE THERE PREREQUISITES FOR CLASSES?
Yes and No. Jazz is not a beginning subject, so when it comes to classes such as performing ensembles, theory and improvisation, there is a basic proficiency that is required. However, some classes, such as history, styles and analysis, are available for the non-musician. They are listening and discussion based classes, so no prior proficiency is required.

DOES THE WORKSHOP PROVIDE PRIVATE LESSONS?
We can refer you for private lessons in improv, transcription, theory, ear training, etc. and have many top local professionals available for private lessons on piano, bass, guitar, drums, voice, woodwinds, and brass.

DOES THE WORKSHOP PROVIDE FINANCIAL HELP?
The Workshop is often able to offer scholarship assistance through foundation support and special scholarship funds. Work-study programs and payment plans are also available.
The Nashville Jazz Workshop receives generous support from many individual and corporate donors and operating support from:

[Logos of Tennessee Arts Commission and Metro Arts]