

# Diane Hubka *Teaching & Workshops*



Diane Hubka offers her students over 20 years' experience as a performer and recording artist. She is proud to have learned the jazz tradition the old-fashioned way: straight from the masters! Diane studied voice, piano and guitar with many of New York's premier jazz artists including: Anne Marie Moss, Barry Harris, Harold Danko, Connie Crothers, Sheila Jordan, John Hart, Gene Bertoncini and Howard Alden.

As a vocalist who also plays an instrument, her approach to music incorporates a knowledge of harmony, music theory and ear training into her singing. And using the voice is the fastest way to master these skills!

## Jazz Improvisation Clinic

This three-hour clinic/ workshop on Jazz Improvisation can be open to both vocalists and instrumentalists alike: students, musicians and even fans - anyone who wants to increase their knowledge and appreciation of the music! The group performs songs, and then shares their techniques for improvisation. Topics covered include simple yet effective ear training exercises, group interaction, as well as phrasing, lyric interpretation, repertoire and arranging.

"I really enjoyed your clinic and concert. You're a great artist and you really brought out the best in the band!"  
- David Stephens, contributing writer to Just Jazz Guitar Magazine

"Diane Hubka's workshop for my students was very successful in getting them thinking and interested in the process of making music!!" - Cathy Segal-Garcia, vocalist and clinician

"Her clinic was highly entertaining and informative. She patiently and engagingly answered questions about singing, improvisation and music in general. Highly recommended!" Airstream Music (brass instruments & master classes)

## The Voice/ Instrument Connection

Presented at the Jan. 2005 Conference of International Assn. for Jazz Education (IAJE) Diane Hubka: moderator; with panelists: Connie Crothers, John Santos, Dena DeRose and Scott Whitfield.

Top instrumentalists and vocalists share their insights for using the voice to enhance playing their instruments, and conversely, playing instruments to develop their singing. The panel gives techniques that can help all musicians make this connection, and find their own "musical voice"!

Even if most players don't think of themselves as "singers", they probably have good relative pitch and sing in tune. Using the voice can be a valuable tool for musical development, as can learning the melody and lyrics to inform phrasing. Both singers and instrumentalists can benefit from actively *singing* along with recorded solos of great improvisers. Singers who study music using an instrument - even just basic keyboard harmony and self accompaniment - can enjoy a deeper understanding of the harmonies & rhythms of their tunes, gain ideas for improvising, and self confidence. EVERYONE can benefit from the natural (and very direct) connection that results from singing what you play, and playing what you sing!

"Your workshop made an impression on me and I have some excellent new practice ideas as a result of your presentation. I am taking my attention away from my fingers, aiming instead at my voice. I do not plan on becoming a vocalist, but I feel this will broaden my instrumental horizons!" - John Stein, Guitarist / Asst. Professor, Berklee College of Music

## Private Students

One-hour lessons are open to a limited number of students in the following subject areas: vocal improvisation, basic keyboard harmony/ analyzing chord progressions, ear training, music theory and notation, communication with the rhythm section; performance preparation; repertoire, lead sheet writing, and recording. Designed for singers to gain musical independence, confidence and deeper insight into their music.