

INSTRUMENTAL SESSIONS

Teaching Band with Excellence: Achieving the Most in Every Lesson

Dr. Bruce Pearson

One of the time-tested ways to achieve the most in every lesson from day one is to keep students involved, engaged, and active in the learning process. This session will offer band educators practical approaches and ideas for starting beginners, carefully planning and pacing lessons, addressing the need for differentiated instruction materials, and applying the enrichment studies included in the Tradition of Excellence Comprehensive Band Method.

Effectively Using Technology in Beginning and Developing Band Classes

Dr. Bruce Pearson

Knowing when and how to incorporate today's technology for the benefit of band student achievement can be challenging. Discover new ways to effectively use multiple technologies in private lessons, sectionals, and full band rehearsals - all with minimal teacher preparation while using the Tradition of Excellence Comprehensive Band Method. Special emphasis will be placed on ways to weave technology together with standards-based pedagogy to develop comprehensive musicianship in every student.

Why Music Is Basic: The Value of Music Education (Keynote Address)

Dr. Bruce Pearson

Dr. Pearson answers the question, "why music?" by considering two basic components of music education: aesthetic education and ancillary values. He addresses the necessity for making music education available to every child instead of limiting it to an elite few.

Bruce Pearson



Bruce Pearson is a world-renowned music educator, composer, author, conductor and clinician. He is perhaps best known for his authorship of the ENHANCED and original versions of the **Standard of Excellence Comprehensive Band Method**. His new contribution, co-authored with Ryan Nowlin, the *Tradition of Excellence* Comprehensive Band Method, is a performance-centered curriculum that seamlessly blends time-tested and innovative pedagogy with cutting-edge technology.

Pearson's teaching experience includes over three decades at the elementary, middle school, junior high, high school and college levels. In 1998 he received, in recognition of his "outstanding contribution to music education", the Midwest Clinic Medal of Honor.

Teaching Jazz: An Important Starting Point

Brian McCarthy

The point of this session is to show that teaching Jazz to your students isn't anything to be afraid of. We will go over the important starting points (scales and listening) and the various resources to help students (and teachers) develop their understanding in the area. Bring your instruments if you desire.

Saxophone Tech: Choosing the Right Setup

Brian McCarthy

Music is no fun for a student, teacher or professional if they have to constantly fight their equipment. Brian will run down the whole instrument, from reeds, to the lacquer, and what/why he recommends for the varying levels of player, from the beginner through professional. He will explain the importance of quality *and* affordability, not quality vs. affordability. Note: Brian is a high ranking saxophone geek, so be prepared.

Brian McCarthy



McCarthy has laid down roots as a central figure in music education. University of Vermont has had McCarthy roaming the halls and leading classrooms and ensembles since 2007. At Johnson State College, McCarthy's Joe Allard inspired teaching methods have shaped students through private lessons since 2009. Saint Michael's College has recently seen fit to appoint him as Director of the Big

Band. Students ranging from music majors to psychology majors have benefited from his 12 years of experience as an educator and professional. College students are not the only ones who benefit, high schools across the state see the expert saxophonist regularly. The All-State Festival, which once upon a time McCarthy was a student participant, now sees a veteran version of the young boy standing in front of the next generation, offering his guidance and ever-growing knowledge.

Already a respected professional and educator, McCarthy continues to expand his work as a leader, composer, first-call sideman, and sought after teacher. Certainly the future holds many remarkable developments from this up-and-coming artist.

Using the Blues to Teach Improvisation

Eugene Uman

The blues is a simple musical form that has served as the backbone for jazz and popular music for over 100 years. In this workshop we will walk the blues' path and observe its development over time. We will explore its historical evolution by listening to specific examples: from its spiritual context to its use in sophisticated jazz and hard-driving rock. We will sing a few blues tunes and learn first-hand how melisma, rhythm and phrasing can be as important (and fun) as the notes themselves.

We will examine numerous approaches to improvising over the blues such as the use of pentatonic scales, blues scales, dominant (mixolydian) scales, chord tones, chromatic approaches to chord tones and the melody itself. The hour will conclude with a discussion of how these techniques can then be applied directly in the classroom. *Handouts for classroom use, including a listening guide, will be distributed.*

Eugene Uman



Uman received his masters in Jazz Performance and graduated Summa Cum Laude from Queens College in New York where he received a Eubie Blake Scholarship. He also attended advanced workshops led by Eddie Palmieri, Dave Liebman, Ran Blake and others. He is a MacDowell Fellow in Composition. Uman has taught in New York City at the Third Street Music Settlement and in Medellín, Colombia at El Colegio de Musica, Universidad de Antioquia and Universidad EAFIT. He currently teaches at the Vermont Jazz Center and is adjunct professor of music at Amherst College. Uman has taught during the summers at the Governor's Institute of the Arts and Jazz Vermont, and is director of the Vermont Jazz Center Summer Jazz Workshop. As director of the Vermont Jazz Center since 1997 he has produced over 160 Concerts and continues to provide educational and performance opportunities in jazz for rural Southeastern Vermont. Uman performs with several ensembles including a group that showcases his original compositions called the Convergence Project.

Teaching Rhythmic Improvisation

Dr. Julian Gerstin

Rhythm is one of the chief expressive elements in music, but one of the least theorized and least taught. Rhythmic concepts and expression *can* be taught. This workshop shows how you can lead students towards rhythmically creative improvisation—not just percussionists but students on any instrument, including voice. We begin with a few basic concepts such as the *up planes*; proceed to guided variation using methods like *addition*, *subtraction*, and *targeting*; and examine how to develop the rhythmic ideas built into songs by their composers. This session is geared toward High school and middle school levels. There will be lots of handouts distributed.

Dr. Julian Gerstin

Julian Gerstin, Ph.D. teaches music at Keene State College and the Vermont Jazz Center, where he also serves on the Board. Julian's doctoral research took him to Martinique in 1993-95, and his writing on Martinican music traditions has appeared in several scholarly journals and books. He currently performs on a broad range of percussion with Balkan/Caribbean jazz group As Yet Quintet, 12-piece afrobeat band Fenibo, AfroCuban dance ensemble Iroko Nuevo, traditional Ghanaian group Mi La Wé, and the cajun band Lil' Orphans (on washboard!). Julian has composed for percussion ensemble, the Brattleboro Women's Chorus, Sylvern/Swist Duo, and others. Before moving to Vermont in 2006 Julian taught at San Jose State and Sonoma State University, and performed with jazz experimentalists Eddie Gale and Joel Harrison, afrobeat band Kotoja, and many other groups.