



2018 KMEA IN-SERVICE WORKSHOP

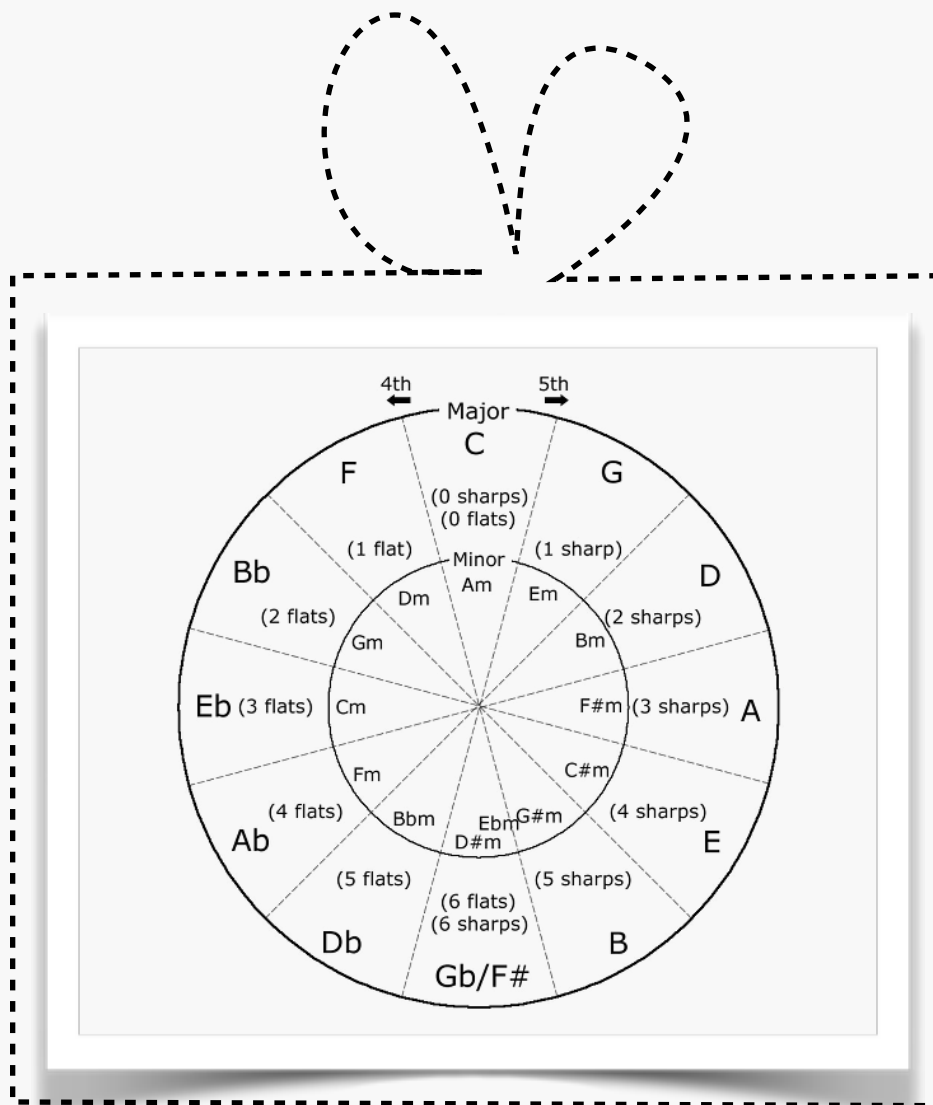
Wichita, Kansas

Clinic Session: *Inculcating the Practical Factors of Applied Music Performance*



Clinician: Christopher Burnett
Date: Saturday, February 24, 2018
Room: 203 Birch
Time: 8:00-8:50

Download this clinic packet for free at BurnettPublishing.com/kmea/



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Factors of Applied Music Performance

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INTRODUCTION.

BACKGROUND. PURPOSE. SCOPE.

INTRODUCTION. The information in this clinic will resolve issues of theoretical understanding and increase the level of applied performance competency among musicians across the demographic. This systematic approach inculcates the practical factors of applied music performance seamlessly into the fabric of daily musical life.

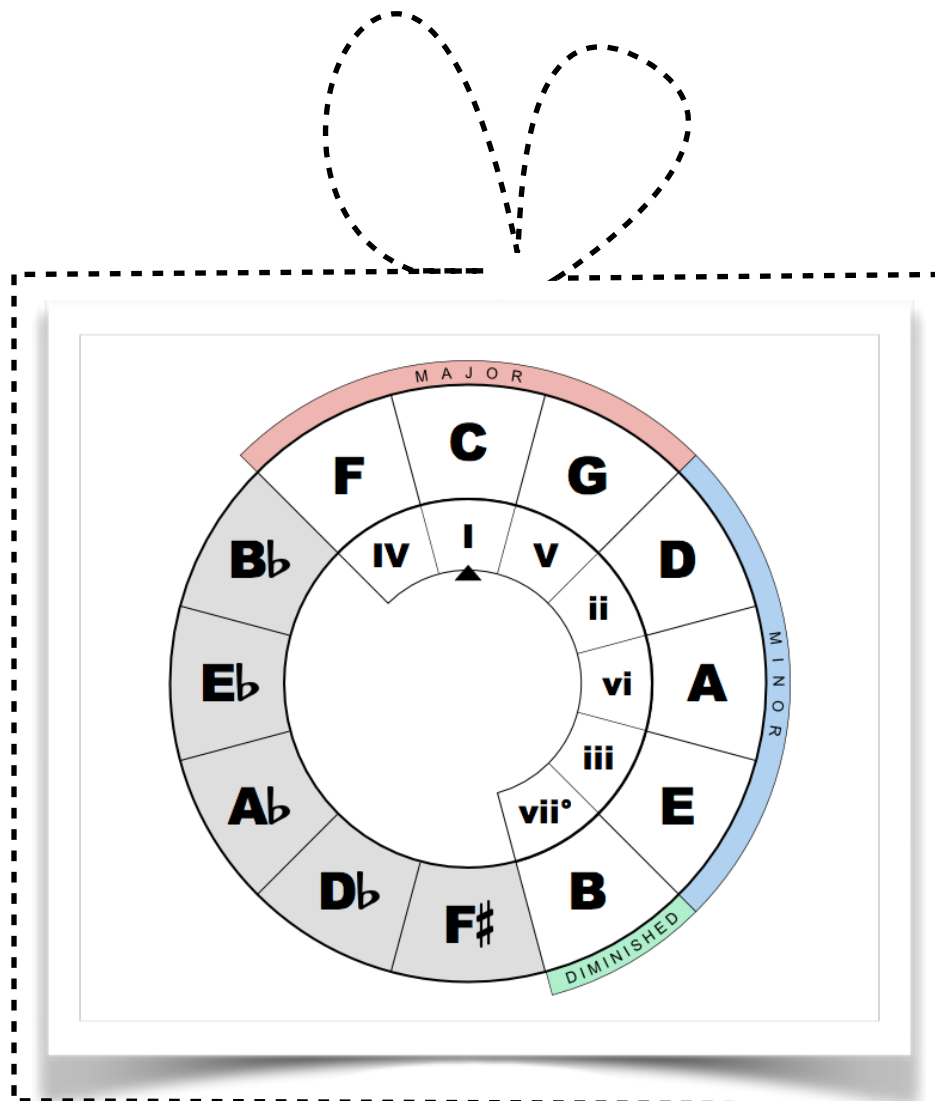
BACKGROUND. I first developed the core elements of this clinic in 1981 as part of the education outreach our Army band activities conducted at schools on the East Coast. I later adapted its use to teaching the jazz band at the University of Missouri's science and technology school in Rolla, Missouri, where my students were not music majors. And since 1983, I have used it in my private studio practice.

PURPOSE. This system works and is not dependent on any gimmicks or individual charisma to succeed. It uses the original theories and principles of music and translates them into functional uses for performers.

SCOPE. It builds competencies. Anyone can do it, not just the musically gifted kids, like most of you attending once were. Anyone who puts in the time using the system.

CONTEXT?

Understanding the Circle of Fourths and Fifths.



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APPLICATION.

Communicating the musical language and
interacting with listeners in real-time.

APPLICATION. Any instrumental musician who can't play all 12 major scales with an equal facility is a deficient performer in any context.

However, the circle of fourths and fifths provides a template for most everything we use as practicing and performing musicians. It's an "open book" test since all of the answers to most any musical question can be found there. This application simply involves collectively learning to read and understand the "open book" test.

LEARNING SCALES. I use the circle of fifths along with tetrachords to teach major and minor scales.



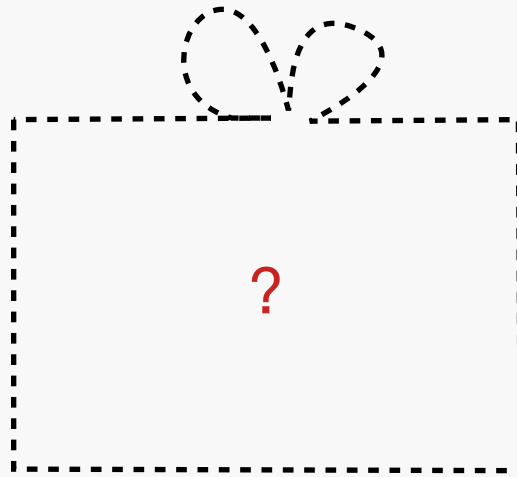
Teaching scales in this manner defragments the performers' knowledge by dispelling misconceptions or programming missing information correctly. When I taught at the engineering college, I used five minutes of class rehearsal time to inculcate scale competency



TECHNIQUE. Once the performer can play all twelve major tetrachords, we move on to the technical exercise of playing entire scales. The whole process doesn't take long in relative terms.

CONTEXT?

Learning the first four notes of each scale
is learning all 12 scales in their entirety.



REVIEW:

- *This clinic includes easy to use tools, concepts and lesson plans to achieve an increased ability of instrumental proficiency for anyone at any level of experience.*
- *Musical harmony and melody are based upon the theoretical constructs found in major and minor scales and the inherent chords within them.*
- *Tetrachords teach how scales are built and why key signatures exist.*
- *Technique is “hardwired” using the most efficient and correct mechanisms by key.*
- *Students learn what and how to practice away from ensemble class and lessons in a matter of weeks.*
- *Baseline technical competency is increased exponentially among all musicians, not only the gifted.*

TRUST.

What could happen if all musicians could sight-read to a performance standard?

PRACTICING AT HOME CLINIC

Time management:

There are 24 hours in each day. 8 hours for sleep. 8 hours for school or work. 8 hours for personal time - homework, chores, relaxation. Thus, there are 56 hours of personal time available for practicing at home. This clinic only asks for a fraction of that time.

There are 7 days in each week. 5 days for school or work. 2 days for personal time.

Practicing 3-5 days using this matrix and system will yield constant significant improvement. For some complex reason explained to me by a person who studies how we humans learn, this 3-5 day commitment is the tipping point for positive results and practicing less does not.

Three subject areas:

Area 1 is SCALES. This material initially consists of learning the tetrachords for anyone who can't play all 12 scales with legitimate understanding and beyond motor memory. Play the 12 tetrachords (48 notes) slowly at each quarter note equal to one beat per second (mm=60).

Area 2 is TECHNIQUE. This is the typical scale exercises that most bands attempt to play but usually are terrorizing events for most of the musicians in the group. Full-range scales. Scales in intervals and diatonic chords.

Area 3 is LITERATURE. This is musical works for the instrument and ensemble parts of works being prepared for the various ensembles in which the musician is participating.

Practice matrix:

15-minute session is five minutes for Area 1, Area 2 and Area 3. **30 minute session** is ten minutes for Area 1, Area 2 and Area 3. **45-minute session** is fifteen minutes for Area 1, Area 2 and Area 3. **60-minute session** is twenty minutes for Area 1, Area 2 and Area 3.

A Band Director, Professor or Private Instructor can assign technic and literature materials.

CONTEXT?

Practicing music must become seamlessly inculcated into the fabric of one's daily life.

It you want to be "good" ...

Major Tetrachords

Mastering Scales - Part 1

Christopher Burnett

Conn-Selmer Artists and Clinician

1 2 3 4 5 6 7 8

C INSTRUMENTS

1 2 3 4 5 6 7 8

B \flat INSTRUMENTS

1 2 3 4 5 6 7 8

F INSTRUMENTS

1 2 3 4 5 6 7 8

E \flat INSTRUMENTS

1 2 3 4 5 6 7 8

BASS CLEF

1 2 3 4 5 6 7 8

KEYBOARDS

9 10 11 12 13 14 15 16 17

C PARTS

9 10 11 12 13 14 15 16 17

B \flat PARTS

9 10 11 12 13 14 15 16 17

F PARTS

9 10 11 12 13 14 15 16 17

E \flat PARTS

9 10 11 12 13 14 15 16 17

BASS CLEF

9 10 11 12 13 14 15 16 17

KEYBOARD

Major Tetrachords

C PARTS

B \flat PARTS

F PARTS

E \flat PARTS

BASS CLEF

KEYBOARD

Lesson Plan: "Learning To Perform Major Scales Using Tetrachords" By Christopher Burnett (1983)

I. Objectives:

- Understand the concept of intervals in terms of the distance between musical notes, specifically whole and half steps.
- Construct a Major Tetrachord on any given tone.
- Perform a Major Scale using combined Major Tetrachords on any given tone.

II. Materials needed:

- Tetrachord Score and Parts
- Pencil with eraser or dry erase/board marker/chalk or iPad/Tablet computer
- Staff paper

III. Procedure:

- Introduction Anticipatory set - All 12 Major Tetrachords written out on the board or provided in document form (printed paper or PDF). Ask the students to identify the 2 whole-step and the 1 half-step relationships that exist between the four notes of each of the 12 tetrachords.
- Review the theoretical constructs of half steps, whole steps, sharps, flats, as well as the circle of fourths and fifths as needed.
- Explain what the objectives are for the day.

IV. Enabling Activities:

- Instructional Input - What are intervals? What makes up a major and minor interval? How do sharps and flats relate? What intervals make up a major scale? Use this pattern to show how to build a major scale (w=whole step, 1/2=half-step) - w-1/2-w-w-1/2. Starting on the note "C," build a major scale using the formula. Incorporate a major triad into the lesson as well.
- Modeling and Demonstrating - Use the staff on the board to show the notes so students can count the lines and spaces between intervals. Let them try on the board to build a major scale using tetrachords on a note you give them.
- Practice / Group Work - Give each group 2 notes to build a major scale from using major tetrachords.
- Comprehension - Go over the group work in class. Ask each student to explain a certain part of the activity.

V. Follow-up Activities: Apply this lesson to their playing. Start the work toward full-band competency by first practicing this worksheet collectively for several weeks. Technical competency is usually achieved in 6 weeks.

Major Tetrachords

Mastering Scales - Part 1

Christopher Burnett

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1 2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18 19 20

21 22 23 24

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1 2 3 4 5 6

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1 2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18 19 20

21 22 23 24

BASS CLEF

Major Tetrachords

Mastering Scales - Part 1

Christopher Burnett

Conn-Selmer Artists and Clinician

The musical notation is presented in four staves, each containing six measures. The first staff (measures 1-6) shows the first six major tetrachords: C major (C4, D4, E4, F4), D major (D4, E4, F#4, G4), E major (E4, F#4, G#4, A4), F major (F4, G4, A4, Bb4), G major (G4, A4, B4, C5), and A major (A4, B4, C#4, D5). The second staff (measures 7-13) continues with B major (B4, C#4, D#4, E5), C# major (C#4, D#4, E#4, F#5), D# major (D#4, E#4, F#5, G#5), E# major (E#4, F#5, G#5, A5), F# major (F#4, G#4, A#4, B5), and G# major (G#4, A#4, B5, C#5). The third staff (measures 14-20) shows the next six major tetrachords: A# major (A#4, B5, C#5, D5), Bb major (Bb4, C5, D5, Eb5), B major (B4, C#4, D#4, E5), C major (C4, D4, E4, F4), C# major (C#4, D#4, E#4, F#5), and D major (D4, E4, F#4, G4). The fourth staff (measures 21-24) shows the final four major tetrachords: D# major (D#4, E#4, F#5, G#5), Eb major (Eb4, F4, G4, Ab4), E major (E4, F#4, G#4, A4), and E# major (E#4, F#5, G#5, A5). The notation uses a bass clef and a 4/4 time signature. Notes are quarter notes, and accidentals are used to indicate sharps and flats. Measure numbers 1 through 24 are placed above the first note of each measure.



EDUCATOR PROFILE

**Active in music education since 1983 as a professional performing artist who can also teach at a very high applied level. Online reference is BurnettSchool.net*

Documented validations include:

- decades of experience as a private lessons studio teacher of jazz, applied theory and woodwinds to students of all ages and ability levels;
- formal classroom experience teaching jazz program at the university-level;
- clinician and conductor for numerous festivals and honors bands;
- presentation at Kansas Bandmasters Association convention.

The Burnett School of Music is an applied methodology and practice regarding the study of music which has been developed and proven successful over several decades. Research and development continues. Validations are inculcated into subject matter syllabi.

PROVEN HISTORY - UNIVERSITY OF MISSOURI SYSTEM

Mr. Burnett has noteworthy college-level teaching experience as a former director of the jazz ensemble program at Missouri University of Science and Technology, formerly University of Missouri-Rolla, where he was employed as an adjunct Lecturer in Music for more than 10 years (academic years: 1984-1990 and 1996-2000) until returning home to the Kansas City area. He was bestowed as an honorary member of Kappa Kappa Psi and Tau Beta Sigma chapters at the University of Missouri-Rolla.

He was also one of the principle artist/educators featured at the First Annual Jazz Education Forum and Jazz Festival in 1998, which was held in Jefferson City, Missouri. At which, he performed with his own quartet, as well as with another stellar group comprised of: Bill Cunliffe (piano), Kristin Korb (bass), and Yoron Israel, (drums).

PROVEN HISTORY - PRIVATE TEACHING PRACTICE

Mr. Burnett has taught several hundred students over the years. Specifically, and for example, as of January 2011, he had averaged teaching 33 private music lessons each week over the fifteen year period: 1996-2011. This fact results in his having taught at least 24,750 music lessons since retiring from active duty service with US military bands in 1996 alone.



SELECTED EXPERIENCE

Online reference is BurnettPublishing.com

Formal Classroom Instruction

- Jazz Ensemble Director, Missouri Science & Technology
- Metropolitan Jazz Workshop – KC Woodwind Instructor
- Metropolitan Jazz Workshop – KC Saturday Combo Lab Instructor
- 2013 Jazz Band Instructor Residency, Lansing High School
- Kansas City Youth Jazz Woodwind Instructor
- Kansas City Youth Jazz Saturday Combo Lab Instructor
- 2009 KCYJ Jazz Camp Theory Instructor
- 2009 KCYJ Jazz Camp Woodwind Instructor

as Clinician/Conductor/Guest Soloist

- Southeast KMEA District Jazz Ensemble
- Northeast KMEA District Jazz Ensemble
- Kansas Bandmasters Association Convention
- MCC Penn Valley/18th & Vine Jazz Festival
- American Jazz Museum
- Kansas City Jazz Orchestra/KCKCC Music Scholars Program
- KCKCC Jazz Workshop Adjudicator and Clinician (Kansas City)
- KCYJ Summer Jazz Camp Faculty (Kansas City)
- Northwest Missouri State University Jazz Festival
- Leavenworth High School Jazz Band
- Lansing High School Jazz Band
- Pleasant Ridge High School Band
- Montessori School NATO Base, Naples, Italy

with US Army Bands Career Program

- Armed Forces School of Music Faculty Jazz Ensemble
- Armed Forces School of Music Faculty Wind Ensemble
- NATO Band

APPLICABLE PROFESSIONAL AFFILIATIONS - SEE LOGOS



THE BURNETT SCHOOL OF MUSIC

INSTRUCTION - CLINICS - ADJUDICATION



QUICK MASTERY OF PRACTICAL FACTORS

Lesson methodology and curriculum have been developed from over 30 years of proven and successful experience addressing the essential music learning subject matter topics by using functional rubrics to ensure materials are mastered.

CERTIFIABLE APPLIED COMPETENCIES

When any student receives official certifications awarded as programs are mastered from The Burnett School of Music, you can be assured that a high level of applied competency comes with it.

SEAMLESS APPLIED USAGES

Our students integrate seamlessly as musicians into all types of ensembles and contribute immediately to the musical goals of the respective organization.

2017 EDUCATION CLINICS MENU

- o Form and Analysis for Applied Performance
- o Jazz Improvisation
- o Jazz Theory
- o Jazz Technique
- o Jazz Ensembles (combo/big band)
- o Woodwind Fundamentals
- o Wind Ensemble Performance Strategies for the Instrumentalist
- o Technical Competencies for the Instrumental Musician