

VISION ON TEACHING | AMPA JAZZ | PAUL WEILING

The saxophone is very close to the human voice as an instrument. Like every person, every saxophonist also develops his own and recognizable sound. My lessons at AMPA / FHK Tilburg are aimed at managing and guiding this development for each individual student. At the beginning of your study you will be taken on your level of that moment. During the four-year course you will gain inspiration and experience, so that at the end of the study you have become a professional saxophonist on a high musical level, an experienced performer and entrepreneur. The saxophone lessons are closely related to all other lessons within this program. All lessons are focused on the following six *key skills*:

- you are specialized in teamwork and improvisation (* ENSEMBLE)
- you can study independently and develop further (* SELF MANAGEMENT)
- you have your own vision on your profession (* PRACTICALIZED RESEARCH)
- you work together with other artists and institutions to set up and organize new projects (* COLLECTIVE ENTREPRENEURSHIP)
- you master various styles and you have gained experience in working with other disciplines (* INTERDISCIPLINARITY)
- you have built up international contacts within FHK and / or during lessons and projects abroad (* INTERNATIONAL CONNECTION)

(* see also the general part of the AMPA website)

CONTENT SAXOPHONE LESSONS | AMPA JAZZ

DEVELOPING SOUND

Probably the most important reason for picking up the saxophone is the sound of this instrument and that sound differs per style and - in fact - per player. A saxophonist who plays jazz sounds different from a player in a pop, soul, rock/funk, or traditional jazz line up. In the main subject class you learn the basic techniques, such as embouchure and breathing, in order to be able to make conscious choices in your personal musical development. You do this, among other things, through specific research in the music scene. You learn to explore your field of work and you get inspired by writing, analyzing and playing your favorite saxophone solos.

STYLE AND INTERPRETATION

Playing in different styles within the Jazz, Rock, Pop and Latin and Fusion requires extensive knowledge and skills in interpreting them. In my lessons you will learn to master a broad palette of expressive techniques that are absolutely necessary to be able to express yourself musically and to reach your audience. Consider, for example, vibrato, articulation, dynamics, ornamentations, pitch bending, growl-tone and top-tones.

(Scroll down for the AMPA Jazz repertoire)

RHYTHM AND 'TIME FEEL'

'It don't mean a thing if it ain't got that swing' - In this title of the classic Duke Ellington composition you could also replace the word *swing* with *groove* or *beat*. In addition to a convincing sound, the correct timing of everything you play makes the big difference. Generally speaking, it is all not so much about *what* you play, but *how* you play every note and musical line as a statement. An experienced musician will always perform with a distinguished *feel* within a certain tempo. For example, in some styles you can suggest a relaxed sense of delay (*laid-back*) or, as in Salsa music for example, create an uplifting effect by playing ahead on the beat (*parlante*).

ARTICULATION

For wind instrument players in particular, correct articulation is most important to develop a good timing. Because little attention is paid to this in existing sheet music, articulation is one of the most important learning skills, especially in the first year.

SCALES AND CHORDS

As an improvising professional you obviously need a superior technique and that also includes the mastery of scales and chords. In my lessons I always combine technique with sufficient theoretical insight so that you can transfer everything you learn directly into improvisation practice.

PATTERNS AND LINE OUTS

In addition to the scales and chords, there are many musical standard lines that can provide a good basis for improvisation. These are also called *patterns*, usually fairly short melodic ideas, in line with the most commonly used chord progressions. Playing these in all keys (transpose) requires a lot of study time, but it is really essential to build up the musical 'baggage' for creating harmonic lines on the spot. Patterns, scales and chords are first literally rehearsed in all keys. Then a pattern can also be used as a *line-out* for rhythmic or melodic variations to eventually shape your own ideas.

IMPROVISATION

There is much more to improvisation than playing the right scales and chords, even though these last two are of course obligatory. In order to stand above the (sheet) music it is necessary to fully explore a piece of music. You can do this by memorizing the theme, the bass and guide lines according to the chord schedule and arrangement. Beautiful improvised solos contain clear structure and phrasing. The musical lines build up a story in which ideas may return in variations (motivic development). In the main subject lessons we will train this skills by playing and analyzing solos from famous CD and live recordings.

SOLO TRANSCRIPTION

By means of *perfect imitation* of a solo (playing along with the original recording in which there is no difference anymore between the two saxophones) you play, even if only for a moment, at the highest level of your virtuoso example. This is a special experience and pays many times the effort of the high stakes! The transcription of solos helps you in the first instance with the training of your musical hearing. In addition, analyzing the soloist provides a better insight into various approaches to improvisation.

REPERTOIRE | AMPA JAZZ

As a performing musician it is important to be able to play a part of your repertoire by heart. The attention and concentration that you normally use for reading music can be used for listening to (and watching) your fellow players. Visual contact is important for giving and recognizing cues. The auditory and intuitive aspect is enhanced by the lack of sheet music. The well-known Jazz, Latin and Fusion pieces have become an international language. Musicians with a broad basic repertoire are able to jam and perform with others around the world with a minimum of preparation. Here is a list of various styles within AMPA Jazz lessons and ensembles:

BEBOP (expression, fast tempos, improvisation)

COOL JAZZ (counterpoint, polyphony, transparent sound)

HARD BOP (extroverted, dynamic, interactive)

SOUL JAZZ (blues, gospel oriented, black church music)

MOTOWN / SOUL / FUNK / POP JAZZ

LATIN (Bossa Nova, Salsa)

FUSION (combination of Rock and Jazz)

THIRD STREAM (composed / improvised)

CONTEMPORARY (Modern Jazz and Cross-over)