

8 WEEK COURSE FUNDAMENTALS OF ARRANGING

2019 JAZZ EDUCATION SHORT COURSE

Instructed by **Toshi Clinch**

October 17, 24, 31 | November 7, 14, 28 | December 5, 12

DATES

October 17, 24, 31
November 7, 14, 28
December 5, 12

TIME

7 – 9 pm

LOCATION

The Music Place
339 Clarendon St
South Melbourne
VIC 3205

Parking located behind the
store on Park St.

COST

\$300

REGISTRATION

<https://www.trybooking.com/BFWIQ>

CONTACT

toshiclinch@jazzmelbourne.org

In association with The Music Place, Jazz Melbourne is happy to announce an intensive course on the fundamentals of Jazz Arranging instructed by Toshi Clinch. It will be held over an 8 week period, from 7-9pm on Thursdays at the The Music Place located in South Melbourne. The course will have a maximum capacity of 25 people.

Some of the primary topics covered in the course include:

- composing and arranging for small group
- an overview of diatonic harmony and basic substitution
- instrument ranges, registers and transpositions
- an introduction to jazz harmony

We look forward to sharing this experience with you and all questions can be directed to the instructor Toshi Clinch via email at toshiclinch@jazzmelbourne.org

A full breakdown of each week and information on the instructor Toshi Clinch can be found on the following pages.

Week 1

An Introduction to Arranging & Composition

Date

Thursday October 17th

Time

7-9pm

Topics

What is Jazz Arranging?
Instrument Ranges, registers and transposition
Mutes
Common notation techniques

*This week will include demonstrations by live musicians

Task

To adapt and accurately transpose a given melody so that it can be played in an appropriate register for the Trumpet, Trombone, Soprano Sax, Alto Sax, Tenor Sax, Bari Sax, Flute, and Clarinet.

This task will be handwritten with no aid from notation software. Feedback will be given in Week 3.

Week 2

How to Write a Strong Melody & Countermelody

Date

Thursday October 24th

Time

7-9pm

Topics

How to create a strong melody
How to structure an effective countermelody
The difference between a pad, hit and countermelody

Task

To write a short diatonic melody and to write an effective countermelody to a given melody. Feedback will be given in Week 4.

Week 3 **An Introduction to Diatonic Harmony & Substitution**

Date Thursday October 31st

Time 7-9pm

Topics The diatonic chord system
Chord functions and roles
Modal mixture
Basic substitution
How to use chords to evoke emotion

Task To re-harmonize a diatonic chord progression from a given example. Feedback will be given in Week 5.

Week 4 **2 Horn and 3 Horn Composing & Arranging**

Date Thursday November 7th

Time 7-9pm

Topics Techniques for 2 horn and 3 horn writing
Commercial horn writing, soli and background figures
How to effectively voice horns
Utilizing the rhythm section

Task To write a short arrangement of a given jazz standard for two horns and rhythm section, taking into consideration topics covered from Week 1-4.

To write a short arrangement of a given jazz standard for vocals, three horns and rhythm section. The horns will be treated as accompaniment behind the vocals in this task. Feedback will be given in Week 6

Week 5	An Introduction to Jazz Harmony
Date	Thursday November 14th
Time	7-9pm
Topics	What is Jazz Harmony? Extensions and how to choose them Dominant substitutions Passing Chords
Task	To accurately correct the chords on a given lead sheet. To re-harmonize a given melody using techniques and chords covered in both Week 3 and 5. Feedback will be given in Week 7.
Week 6	5 Horn Composing & Arranging
Date	Thursday November 28th (Please note this is two weeks after Week 5)
Time	7-9pm
Topics	Utilizing all 5 horns effectively Harmonic texture and density Similarities and differences to 2/3 horn writing and big band writing
Task	To write a full length arrangement of any jazz standard for five horns and rhythm section that features different horn textures, chord substitution and passing chords. The length of the arrangement must be no longer than 5 minutes with the majority of time featuring the arrangement and not improvised solos. This will be performed and recorded in Week 8 with feedback given electronically after the conclusion of the course.

Week 7

Engraving

Date

Thursday December 5th

Time

7-9pm

Topics

Dos & Don'ts

The importance of engraving

Chart preparation

A brief period of time to ask questions regarding the five horn arrangement task ahead of the Week 8 performance

Task

To correctly engrave the scores and parts for the five horn task given in Week 6. Feedback will be given electronically after the conclusion of the course.

Week 8

5 Horn Arrangement Performance & Recording

Date

Thursday December 12th

Time

6-10pm (Please note extended times)

All participants will provide scores and parts for their five horn arrangement and will briefly explain their work in front of the class. An order for the evening will be given out in Week 7 for participants to choose allocated times. It is not mandatory for participants to attend the full time slot for this class, but it is encouraged to support your colleagues. If arriving later than 6pm, please allow 30 minutes before your allocated time slot. Due to limited space within The Music Place, there will be no room for additional audience members. This may change depending on the class size, and further information will be given closer to the date if this is to change.

All arrangements will be recorded on a zoom recorder and will be sent electronically alongside feedback on both the arrangement and engraving.



Toshi Clinch is an in demand Australian composer and arranger who is highly sought after both locally and abroad. His compositions have been performed by the likes of James Morrison, Dick Oatts, Danilo Perez, Ed Soph, Pat Coil, the Glenn Miller Orchestra, Tommy Dorsey Big Band, and various artists from X Factor and Australian Idol. Additionally, Toshi writes for numerous cruise ship acts including the popular UK based “The Flyboys” and has had his works performed in Asia, North America, Europe and Australia.

Graduating from the prestigious University of North Texas in 2016, Toshi studied jazz arranging with Grammy-nominated composer Rich DeRosa, and bass with Grammy award winning bassist Lynn Seaton. In the same year he started working for Royal Caribbean Cruise Lines as a performer, and in early 2017 recorded his debut big band album “Vesuvius”.

In 2018, Toshi founded the Big Band Through The Ages Jazz Festival. The festival included multiple events over two weeks and featured four international artists who worked with over 1500 students in various environments including clinics, workshops, adjudications and performances. In 2019, the organization added a yearlong youth big band program that features local and international artists alongside students aged 16-21. This program has now been renamed to Jazz Melbourne and has expanded to include more opportunities for education and performances within the Melbourne music scene.