



**Fort Atkinson High School  
COURSE SYLLABUS**

**Course Title:**

Studio Ensemble

**Teacher Name:**

Mr. Kading

**Room Number**

M122

**Teacher Availability:**

When door is open

See lesson schedule

Arrive: 6:00-6:30am

Depart: 4:30pm – please call ahead to be sure of availability

**Grade:**

9-12

**Course Length:**

2 Semesters

**Email/Phone:**

KadingA@fortschools.org

(920) 563-7811 x1120

**Course Description and Purpose:**

Studio Ensemble is a performance based course for wind and percussion players that is designed for all musicians who desire to be challenged and are willing to work/practice outside of class. Sectionals and additional instruction are encouraged. The course also teaches self motivation, working in a group setting, setting both long and short term goals, leadership, problem solving, creativity and expression, responsibility and caring, along side the literature and culture of Jazz Music, and musicians. Musical skills include an advanced awareness of pitch and rhythm, harmony, applied music theory taught through some of the best music literature available.

**Recommended Supplies:**

*Resources on line at [www.fortatkinsonmusic.org](http://www.fortatkinsonmusic.org)*

**Reed players** should own their own box of reeds.

- Saxophone: Vandoren #3, Rico Grand Concert select #3, Hemke #3
- Clarinet: Vandoren #3 ½ or 4, Rico Grand Concert Select, #3
- Bass Clarinet: Vandoren #3
- Oboe and Bassoon should look to Nielsen or other double reed specialty stores for their reeds

Single reed players should own their own mouthpiece

Recommended Set-up:

- Saxophone - Vandoren AL3, TL3 or BL3 mouthpiece with Vandoren “Optimum”, ebonite ligature.
- Clarinet – Vandoren B13, 5RV and similar Vandoren ligature

**Jazz Saxophone Mouthpieces**

Meyer 5M for Alto, Tenor and Bari with Vandoren leather ligature

For larger mouthpiece, can go to a Meyer 6M

**NOTE:** metal mouthpieces are discouraged unless conference with director would indicate otherwise

**Brass** should own their own mouthpieces and mutes

**Recommended Mouthpieces:**

- Trumpets – Bach 3C or 1 ½ C
  - Cup – Straight – Harmon - Plunger
- Trombone – Bach 4 or 5G  
Schilke 51 or 51D
  - Cup – Straight - Plunger

**Percussionists** should own several pairs of wood tip drum sticks – 5A and 5B, and brushes.

**Course Outline:**

Quarter 1:

- Big Band Dance Preparation

Quarter 2:

- Big Band Dance
- Pit Orchestra
- January Jazz Concert

Quarter 3:

- Jazz Festival
- Jazz Recording
- Show Choir Combo

Quarter 4:

- Jazz Festival
- Jazz in the Park
- Jazz di Pasta

**Grading Policy**

*"When I examine myself and my methods of thought, I come close to the conclusion that the gift of imagination has meant more to me than any talent for absorbing absolute knowledge."*

~Albert Einstein

*"I believe in professionalism, but playing is not like a job. You have to be grateful to have the opportunity to play."*

~Wynton Marsalis

*"What you get by achieving your goals is not as important as what you become by achieving your goals."*

~Henry David Thoreau

The grades for this course are divided like so:

- **40%** of the grade comes from your participation in **Performances**
- **40%** of the grade comes from your independent **Practice**
- **20%** of the grade comes from your contribution of **Ensemble-ship**

**Performances** – Throughout the year the band will perform several concerts for and with the community. These performances are a window into the band class room. They are required and act as a summative assessment for the ensemble.

**Practice** – Smart and frequent practice is the cornerstone of success in every profession. Practice is an individual need and a collaborative trust. Therefore, the assessment of practice will be shown in the daily progress of technique and knowledge. In addition, the student can only know the reality of assessment. This portion of the grade will lean heavily on self-assessment.

**Ensemble-ship** – is defined as the ability for musicians to function effectively in groups. This requires the careful balance on convergent actions and divergent thoughts. This balance is on display by the entire ensemble as individuals and as a unified entity at every rehearsal, and will be assessed, and addressed daily.

The criteria for grading will be based on these categories of assessment will be based on:

- Active participation and contribution
  - At performances
  - In lessons
  - While practicing
  - For the ensemble
- Technical, and musical execution
  - At performances
  - In lessons
  - While practicing
  - For the ensemble
- Exploring creative solutions and connections
  - In performance preparation
  - In lessons
  - While practicing
  - For the ensemble

- Musical knowledge demonstration and execution
  - In performance preparation
  - In lessons
  - While practicing
  - For the ensemble
  
- Developing the vocabulary, ears, and eyes for critical analysis
  - In performance preparation
  - In lessons
  - While practicing
  - For the ensemble
  
- Seeking and making connections between music/ musical preparation, and other subjects/elements of life
  - In performance preparation
  - In lessons
  - While practicing
  - For the ensemble

**Available supports for Student Learning:**

Students may come in any time for extra guidance from the instructor. Also, we have many talented students in our department who can offer guidance to less experienced musicians. We also are well connected with many area professional teachers at the various Universities and do know of several private instructors who can advise students in case of concerns. Learning to network is an important skill that can reap immediate benefits in music (and life!) If any concerns arise, please contact the instructor. We have a NEW WEBSITE! There will be many resources posted there as well. [www.fortatkinsonmusic.org](http://www.fortatkinsonmusic.org)

**Classroom Expectations:**

Be on time (“To be early is to be on time and to be on time is to be Late!), having music prepared, be attentive and respectful of all students and teachers. Personal Electronic Devices should not be used during class unless specifically directed to do so by the instructor. Be empathetic to those whom you do not understand – much can be learned when you view the world through others eyes!!! When teacher is speaking attention with your eyes is expected. You will have two minutes to prepare and warm up after initial bell has rung. You are expected to be in the room when bell sounds. You are expected to be silent during school announcements and read class announcements from the scrolling power point on the screen in the front of the room.

This class is unlike any other. Music is personal and collective. In order to understand music you must let yourself go, and learn to express yourself in intangible ways. A firm understanding of music is an essential understanding of yourself and your community. This exploration is delicate and at times will leave you vulnerable. Because of this it is imperative that EVERY student of music must actively practice and observe not only tolerance, but understanding, appreciation, and respect of every person, musical style, and culture involved in this study.

Please feel free to call or email anytime with any concerns

Tony Kading

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If you have time to volunteer in the music library or help with uniforms, chaperoning trips or any other skill or talent that you think might be beneficial, let me know – I would love to have more parents here in the school and could really use your help!

