

Phil DeGreg -- Jazz Workshop Offerings

Phil DeGreg has been both a professional player and teacher since 1984 when he toured with Woody Herman and subsequently began to teach with Jamey Aebersold and his Summer Jazz Workshops. He communicates well with students of all levels, and enjoys addressing and critiquing students as personally as the situation will allow. The subjects listed in the workshops below can be combined as they become relevant to an individual teaching situation.

Jazz Improvisation Workshop

Phil works with improvisers at any level to develop their ability improvise strong and personal musical statements. Subjects include: successful practicing, listening, rhythmic feel, harmonic clarity, developing vocabulary, learning tunes, transcribing techniques, dealing with stage fright, and playing with a clear and free mind.

Keyboard Workshop for non-pianists

Using his widely adopted text "Jazz Keyboard Harmony" as a basis, Phil teaches non-pianists and beginning pianists how to form stylistic jazz voicings and apply them to lead sheets of standard or jazz compositions. More importantly, he shows how to master voicings so that they become automatic and tunes can be harmonized at sight.

Small jazz ensemble coaching

Phil will work with a small group to develop group listening and communication, stylistic rhythmic conception including swing and odd meters, improvisation, rhythm section dynamics, and repertoire development.

Theory/Arranging Workshop

Phil can explain music theory in terms of the jazz and popular music world, rather than the academy. Subjects can include: chord nomenclature, scale/chord relationships, harmonic function and its influence on scale choices in improvisation or composition, melodic development, basic scoring techniques for big band or small ensembles.

Jazz Piano instruction

In a private or master class setting. Phil will address all aspects of modern jazz piano performance. Topics would include: harmonic development, voicings, developing melodic vocabulary, technique development through jazz scale study, the practical application of chord/scale relationships, techniques for transcribing, repertoire and techniques for tune memorization, playing in a rhythm section, performance anxiety issues, making recordings, business and gig etiquette.

Testimonials about Phil's Teaching:

I first met Phil in 1983, when he joined the Woody Herman Orchestra as the band's pianist. I first came to know of his talent for educating during the Herman band's frequent jazz clinics and workshops geared toward high school and college music students. Visiting the Cincinnati College Conservatory of Music, I've had the chance to witness Phil's classroom teaching first hand. Phil is an exceptional case. His outstanding abilities as a teacher are apparent to me after meeting some of his students. They all had a strong foundation in the jazz tradition and, through Phil's guidance, were involved in performing quality literature. It is evident to me that his student's high level of excellence was a direct result of Phil's hard work and dedication. In attending his arranging class, I found that Phil's conveying of musical concepts was not only well thought-out, but presented in a logical and methodical manner that was easily understandable. He has a very strong work ethic, and possesses the ability to work within a variety of musical styles.

Phil also has the ability to present a realistic view of today's music business to students that is of vital importance in these times. His knowledge of jazz pedagogy, improvisation, composition and arranging have made him a complete, well-rounded professional with experience are invaluable. I cannot think of a better role model for young, developing students than Phil DeGreg. His positive attitude, relaxed demeanor and outstanding musical abilities put him at the top of my list.

**-John Fedchock, trombonist, composer and arranger
New York Big Band**

Phil's improvisation master class for our students was great. He made a difficult subject easy to understand, and offered well organized information that all of our students will benefit from. As an educator I really appreciated Phil's gentle insistence that the students practice some of the fundamental elements of improvisation, giving them specific exercises to improve their ability to "make the changes", and then demonstrating how that information can be used to create interesting and meaningful solos. Our students commented on how helpful this session was, and many have been working on the materials from Phil's handouts.

**-Jack Wilkins
Director of Jazz Studies
University of South Florida**

I have known Phil DeGreg for more than twenty years as a fellow student, colleague, performing musician, and friend. He is an excellent, versatile musician and a resourceful, caring educator. I have had the pleasure to work alongside Mr. DeGreg in numerous settings nationally and internationally. He is without question an extraordinary performer and one of the leading educators in the field.

I have had the opportunity to witness Phil's teaching skills on a number of different occasions. He is a marvelous educator, able to find ways to reach even the most difficult student. I am continually impressed in his ability to work with the novice to the most advanced pianists. During the Aebersold Workshops, Phil is repeatedly assigned to working with the piano class. This is done because of his gift at reaching these individuals. This group will consist of a wide range of experiences and ages - the accomplished, classically trained to the self-taught rock and roll musician - the beginning pre-teen to the retired musical hobbyist. What impresses me most is his ability to work with students at this beginning level during one class and turn immediately to

another group with exceptionally accomplished students and be able to offer them advice and challenging material. He does this without dropping a beat, making each class enjoyable and an opportunity for musical growth.

Phil's piano students from the Cincinnati Conservatory are among the finest performers in the region. They all exhibit solid piano technique, mature musical skills, and a commitment to high professional standards. Phil's skill as an educator is not limited to teaching piano. His work with groups of all sizes and instrumentations is equally outstanding. I have witnessed firsthand his ability to touch students in situations as varied as a high-middle school band (non-jazz) class in Scotland, adults in Brazil, an all-state jazz band in Kentucky, an elementary school beginning brass ensemble in Wales, and college jazz ensembles throughout the United States. He was at all times respectful and considerate of the cultural and musical differences of each group. It was obvious to me that both he and the students enjoyed their time together, regardless of how difficult the task at hand. I know I continually learn a great deal just watching him work.

As you can tell, I am a strong supporter of Phil DeGreg. His drive to excellence in his own musical activities, compassion for students, love of music, and his commitment to the art of teaching and sharing with others are traits which all of us aspire to achieve.

-Michael A. Tracy
Associate Professor of Music
Director, Jamey Aebersold Jazz Studies Program
Professor of Saxophone

Dear Phil,

Please excuse my very overdue letter thanking you for the excellent job that you did while you were here at Northeastern State University this past February. The students were very impressed with every aspect of your musicianship: performance, composition, arranging, and teaching. You truly inspired and motivated the members of the Jazz Band and the Jazz Sextet with your playing and rehearsal suggestions. Your lecture in our Jazz History class on the history of jazz piano was both insightful and interesting, and your playing of different stylistic examples gave the students sounds to associate with the historical changes.

The duo concert that we performed was a special treat for me. It is very rare that I get a chance to perform with a musician of your caliber, and I was thrilled to get the opportunity to work with you. It was challenging, rewarding, and most of all, fun. I sincerely hope that we can play together again in the near future.

Sincerely,
Will Campbell
Director of Jazz Studies
Northeastern State University