Electives in Performance for Fall 2012

Most of the performance classes hold auditions in the first week's class time.
Students must be registered for the course to be eligible to attend the audition.

Advanced Rhythmic Concepts Ensemble - Rory Stuart. This ensemble will focus on performance by students of concepts from the Rhythmic Analysis level 2A and 2B classes, in a practical playing context. We will work on playing rhythmic superimpositions, metric modulations, odd meters, changing meters, and cross-rhythms on our instruments, using original music by the instructor and ensemble members, as well as blues, standards, and originals by other jazz composers, where appropriate. Improvisation in solos, accompaniment, and ensemble work will all be used to further mastery. Prerequisite: Completion of one year (2 semesters) of Rhythmic Analysis, or permission of instructor. Final enrollment for this class is at the discretion of the instructor. **2 credits**

Afro-Cuban Jazz Orchestra – Bobby Sanabria. In 1940 the Afro-Cuban tradition began right here in NYC. Machito and his Afro-Cubans under the direction of maestro Mario Bauza fused the harmonic sophistication of Jazz with the rhythmic complexity of Afro-Cuban music. The ensemble explores that rich legacy with a repertoire that encompasses the past, present, and future of the genre. The ensemble performs once a month at the Nuyorican Poets Café and a school concert every semester featuring a renowned guest soloist. High level reading and solo skills are recommended. Final enrollment for this class is at the discretion of the instructor. **1-2 credits**

Art Blakey and the Jazz Messengers – Charles Tolliver. An in-depth study of the repertory and performance traditions of Art Blakey. The original recordings will be studied, and the students will work toward developing good playing style in an ensemble devoted to Blakey's work. Final enrollment for this class is at the discretion of the instructor. **2 credits**

The Blues – Adam Holzman. The blues is the foundation of almost all jazz. This course enables students to understand the blues in its many guises, to interpret the blues with feeling, and to apply its patterns and moods to their own improvisation. Final enrollment for this class is at the discretion of the instructor. **2 credits**

Brazilian Choro Ensemble—Richard Boukas. For the Fall 2012 edition of Brazilian Ensemble, Mr. Boukas is returning this ensemble to the choro repertoire focus. His description:

This course will be dedicated to Brazil's unique and diverse tradition of instrumental/chamber music. Choro is Brazil's rich and exciting blend of European popular forms (polka, waltz, schottische), Afro-Brazilian rhythms (samba, lundu, maxixe, batuque) with Classical and Jazz melodic and harmonic language. Players will learn the complex inner workings of Choro's performance practice- the symbiotic relations between melody, bassline and accompaniment; idiomatic melodic phrasing and interpretation and improvisation on more Jazz-oriented pieces. Repertoire will span 150 years: from early nationalist composers (Nazareth, Gonzaga, Medeiros, Villa Lobos) to mid-20th century masters (Gnattali, Mignone, Jacob do Bandolim) and modern jazz-leaning innovators (Hermeto Pascoal, Jovino Santos Neto, Guinga). Featuring a variety of instrumentations and forms ranging from classic (AABBACCA) to more extended works, ensemble requires strong readers dedicated to a team work ethic. Musicians with a Jazz and/or Classical background, and past members of ensemble are encouraged to audition.
Instrumentation is as follows:

- Flute
- Soprano Sax (clarinet double welcome)
- Alto Sax (light flute double)

- 2 Guitarists: 6-string, dedicated 7-string nylon*, some cavaquinho* (*instrument provided
- 5-string electric bass
- Drums with strong pandeiro double (and other percussion)

Final enrollment is at the discretion of the instructor. **2 credits**

Brazilian Percussion Workshop - Scott Kettner. An introduction to Brazilian rhythms in the tradition of the Rio de Janeiro samba schools. Learn to work with specific rhythms like samba, partido alto, afoxe, maracatu, baião, samba reggae, etc. Learn to play surdo, tamborim, agogo, repinique, chocalho, and caixa. No prior drumming experience is required. For drummers we will also apply some of the percussion patterns to the drum set. Final enrollment is at the discretion of the instructor. **2 credits**

Coltrane Ensemble – Reggie Workman. A special repertory ensemble exploring the compositions and performances of John Coltrane. Reggie worked with 'Trane', as a member of his band, and will develop the ensemble in the spirit of the great Coltrane groups. Final enrollment is at the discretion of the instructor. **2 credits**

Drum'n'Bass Ensemble - Amir Ziv. Drum 'n' bass is a British born fusion of dub, techno, ambient, electronica and hip hop spun and manipulated by DJ's at 160 beats-per-minute plus. Live drum 'n' bass is a reinterpretation of DJ culture, crossbred with the interactive matrix commonly used by improvising musicians. Its structure is derived from real-time polyrhythmic layering of sound textures, polytonal-loop-based melodies, forms made on the fly, harmonic progressions, and a highly innovative drumming style. Fast tempos, unorthodox techniques and a seasoned sense of form and rhythm are some of the more challenging elements required to effectively reinterpret or "reverse engineer" programmed music of this kind. Students should be out of proficiency, and passed out of, or in a high-level rhythmic analysis class. Final enrollment is at the teacher's discretion. **2 credits**

Electric Miles Ensemble - Adam Holzman. This ensemble will cover arrangements of mid-to-late 80's Miles repertoire, including material from *We Want Miles, You're Under Arrest, Tutu, Amandala,* and *Live Around The World.* The ensemble will use the music and format of Miles' later bands as a framework for exploring fresh approaches to comping and soloing: modern rhythm section ideas, superimposing chords over static harmonies, polytonal street grooves, etc., will be explored. These ideas will be applied to other material, including student compositions. Final enrollment is at the discretion of the instructor. **2 credits**

Gospel Chorus - Charlotte Small. This class is open to all students who desire to experience singing gospel music. This course will involve singing various styles of gospel music ranging from traditional to urban contemporary. The focus of this class will be on phrasing, stamina and three-part singing to achieve the authentic sound of gospel music. **1-2 credits**

Herbie Hancock Ensemble—George Cables. This class will focus on the music of Herbie Hancock, including songs from the acoustic albums of the 1960's, the funky electric albums of the 70's and 80's, and the eclectic recordings of more recent years. Final enrollment for this class is at the discretion of the instructor. **2 credits**

Jazz Orchestra – Charles Tolliver. The big band of the swing and bop eras has provided the foundation for today's larger Jazz ensembles and studio recording groups. Experience playing in a big band is useful for all Jazz musicians. It develops sight-reading skills and teaches the student to play in a section. The New School Jazz Orchestra is a top-level ensemble that often performs at Jazz clubs in New York City. The ensemble also performs student arrangements and compositions. Final enrollment is at the discretion of the instructor. **1-2 credits**

Linear Composition for Improvisers – Jane Ira Bloom. A performance/composition course exploring how to structure compositions and improvisations using melodic lines or horizontal motion. Participants in the class both compose and perform. Students learn to compose using their improvisational ability as their point of departure and are required to write and perform several compositional/improv assignments throughout the course. A live concert recording of students' original compositions is the final class project. Final enrollment is at the discretion of the instructor. **2 credits**

M-BASE Ensemble – Andy Milne. This course uses oral dictation to improve the student's melodic ear training abilities and their ability to distinguish new and unfamiliar rhythms and melodic passages. The music taught will be based primarily on the compositions of Ralph Alessi, David Gilmore, Steve Coleman, and Andy Milne, where the students will face very specific rhythmic challenges not normally found in standard jazz repertoire. The goal of the course is to give students a first-hand look at the anatomy of some of the music characterized as "M-BASE" and help them to develop the musical muscles to understand and improvise with this music. Although much of this music doesn't "sound like" traditional jazz standards, it draws heavily on the lexicon of that music. Therefore much attention will be given to making a connection between the melodic and harmonic content of M-BASE and the more familiar jazz standards. This is not intended to be a superficial survey on "how to solo over odd time signatures" but rather and extensive study in rhythm and how to develop a rhythmic concept, which will open doors for playing in any meter, including 4/4. The approach used strives to encourage students to hear musical phrases rather than time signatures. The process of eliminating the conceptual bar line will help foster a greater sense of freedom, based on understanding the music from the ground up. Final enrollment is at the discretion of the instructor. **2 credits**

Mingus Ensemble - Andy McKee. Charles Mingus, one of the most important composers/band leaders in Jazz history, contributed much to the formation of modern Jazz. This class is devoted to listening, analysis and performance of Mingus' compositions. Attention will be focused on capturing the experimental spirit of the Mingus Jazz Workshop. Final enrollment is at the discretion of the instructor. **2 credits**

Rhythm & Blues Revue Ensemble—Michael Wolff. This is a performance ensemble with vocalists, horns, and a full rhythm section that may include more than one keyboard and/or guitar along with electric bass. The ensemble will play arrangements drawn from the repertoires of such great R & B revues as Ray Charles, James Brown, and Aretha Franklin, along with compositions supplied by the instructor; the group may also play original compositions and arrangements submitted by students and approved by the instructor. Admission to this class is at the discretion of the instructor. **2 credits**

Rhythm Section Workshop (a. k. a. "The Art of the Rhythm Section") – Hal Galper. A "hands-on" class focusing on the various aspects of rhythm section playing: the logistics of listening, clarifying instrument roles, the decision-making process, developing performance awareness, concentration and instrumental control. Final enrollment is at the discretion of the instructor. **2 credits**

Sonny Rollins Ensemble - Armen Donelian. This ensemble is dedicated to the music of ones of Jazz's most pivotal saxophonist/composers. Particular attention will be paid to Rollins' early work as a leader, including compositions such as *Oleo, St. Thomas, Valtz Hot, Airegin, Strode Road, Newk's Fadeaway, Tenor Madness, Blue Seven, Pent-up House* and others. Standards known for Rollins' interpretation will also be played, including *The Way You Look Tonight, Easy Living, Star Eyes, I've Got You Under my Skin, I'll Remember April, Softly As In A Morning Sunrise, Four, and Woody 'n' You*. Instrumentalists and vocalists are encouraged to audition. One Rollins solo transcription is required during the semester. Final enrollment is at the discretion of the instructor. **2 credits**

Standards – Reggie Workman. This class will be a measure to assure that students who may have entered the music community recently are exposed to some of the material that can be considered standard up to approximately 1965. We will examine songs made popular via theatre, Broadway, film, etc. We will concentrate on composers born in the later part of the 19th century. Students will be expected to memorize a substantial number of songs from that era in more than one key. We will concentrate on material which the average musician might encounter during the course of his/her career. Final enrollment is at the discretion of the instructor. **2 credits**

Standards: The Art of the Ballad – Jane Ira Bloom. A performance course aimed at understanding how to interpret a Jazz standard with special emphasis on the subtleties of ballad playing. Attention is given to the influence of the Jazz vocal tradition in shaping a personal instrumental approach to song. One vocalist will be accepted. Final enrollment is at the discretion of the instructor. **2 credits**

Super Trios – LeeAnn Ledgerwood. This ensemble will cover the musical contributions of piano trios from Nat King Cole, Bill Evans, Paul Bley, Hampton Hawes, McCoy Tyner, Keith Jarrett, as well as others. Enrollment is limited to pianists, acoustic bassists, and drummers. Particular emphasis will be placed on the communication and support among the various members of the ensemble and the individual roles of each player. Final enrollment is at the discretion of the instructor. **2 credits**

Wayne Shorter Ensemble – Doug Weiss. Wayne Shorter is one of the giants of improvised music as well as a noted leader and composer. This ensemble will be an in-depth study of Shorter's work, both compositionally and as an improviser. Classroom activities will include learning early compositions directly from the recordings as well as reading transcriptions made by the instructor. Final enrollment for this class is at the discretion of the instructor. **2 credits**

West African Heritage Ensemble - Yosvany Terry**.** Through listening, reading and performing, this ensemble explores the rich musical heritage of West Africa and the West African diaspora in the Americas. Special attention is paid to internalizing rhythmic patterns and phrases by way of clapping, singing, and call-and-response techniques. Students will apply West African concepts to their understanding of jazz and improvisation, including historical connections and contemporary interpretations. The repertoire to be used in this course will include traditional music from the diaspora as well as original compositions by contemporary composers. In addition to participation from vocalists, brass, woodwind, and rhythm section players on their main instruments, the ensemble welcomes those interested in learning and developing skills on West African percussion instruments. **2 credits**

Words and Music - Diane Moser. Using words as a compositional tool will be the theme of this class. The elements that exist in poetry, prose, song and short story, are the same elements that exist in music. There is the pulse of the work, the rhythms of the words, there is texture and harmony in the flow of sentences and emotions felt. Students will examine the historic collaborations of Charles Mingus/Langston Hughes, David Amram/Jack Kerouac, Bill Zavatsky/ Marc Copland, Jayne Cortez/Ornette Coleman, as well as poets Steve Dalachinsky, John O'Hara, composer/saxophonist/poet Oliver Lake and many others. Students in the class will compose and perform, and will be composing weekly assignments throughout the course. A collaboration with poets and a live concert recording of students' original compositions is the final class project. Final enrollment is at the discretion of the instructor. **2 credits**