

Electives in Performance Fall 2009

Most of the performance ensembles hold auditions in the first week's class time. STUDENTS MUST BE REGISTERED FOR THE COURSE TO BE ELIGIBLE TO ATTEND THE AUDITION. All courses are for 2 credits unless otherwise indicated.

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. *May be taken for 1 credit.*

Art Blakey and the Jazz Messengers – Charles Tolliver. An in-depth study of the repertoire 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.

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.

The Blues – Junior Mance. 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.

Brazilian Jazz Ensemble - Richard Boukas. An authentic repertoire ensemble covering bossa nova, MPB, samba, choro, baião, frevo, maracatu and other Brazilian genres in their organic fusion with jazz, popular and classical traditions. Master composers include Hermeto Pascoal, Jovino Santos, Neto, Jobim, Pixinguinha, Gnattali, Guinga, Edu Lobo, Ivan Lins, Milton Nascimento, and composers from the thriving São Paulo scene. Learn rhythm section roles/interaction adapted from percussion sources, idiomatic melodic phrasing and improvisation concepts for Brazilian grooves. Ensemble requires strong readers, saxophonists with flute double and one vocalist with instrumental scatting ability (familiarity with Portuguese helpful). Visit web page: www.boukas.com/webpages/brjzens.html for more info and repertoire list. Final enrollment is at the discretion of the instructor.

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

Charles 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.

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.

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.

Futuristic Concepts of Music Ensemble– Reggie Workman. An ensemble focusing on the art of spontaneous improvisation as developed in the '60s by Ornette Coleman, Cecil Taylor, John Coltrane, Albert Ayler, et al. Final enrollment is at the discretion of the instructor.

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. ***May be taken for 1 credit.***

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. ***May be taken for 1 credit.***

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.

Live 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. It's 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.

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 an 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.

Ornette Coleman Ensemble – Jane Ira Bloom. This class focuses on performing the early compositions of Ornette Coleman. An intuitive approach to learning his compositions as well as improvising will be emphasized. The course will explore music from his early albums including *Something Else, This is Our Music, Tomorrow is the Question*, and *The Shape of Jazz to Come*. Final enrollment is at the discretion of the instructor.

Rhythm & Blues Revue Ensemble—Bernard Purdie. This is a performance ensemble with four vocalists (lead singer plus three-part backup), four 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 and James Brown 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.

Sonny Rollins Ensemble – Armen Donelian. This ensemble is dedicated to the music of one 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, Strobe 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, You Don't Know What Love Is, Easy Living, Star Eyes, I've Got You Under my Skin, I'll Remember April, What Is This Thing Called Love, Softly As In A Morning Sunrise, Four, Woody 'n' You, You Stepped Out Of A Dream, and All The Things You Are*. 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.

Sound in Time – Staff. "Sound in Time" is an in-depth course exploring the parameter of timbres as an organizing musical principle. With Gerry Hemingway departing for Europe, this course will have a new instructor in Fall 2009, and with the new instructor will come a new focus. As with previous incarnations of Sound in Time, students will first become familiar with the components of sound, such as the overtone series, the difference between discrete and diffuse timbres, and the ways that extended techniques, attack/delay, rhythm/groove, tonality/microtonality, and dynamic envelopes effect timbral textures. From there students will better comprehend how to create, combine and transform sound. Final enrollment is at the discretion of the instructor.

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.

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.

Vocal Jazz Ensemble - Amy London. Students work on a variety of choral jazz pieces, focusing on sight reading, inner part singing to create lush harmonies, vocal blending skills and swinging together. Special attention will be given to creating the sound of a vocal big band. The ensemble will perform arrangements from such legendary groups as Lambert, Hendricks and Ross, as well as current groups such as Manhattan Transfer and New York Voices. Arrangements will be drawn from the libraries of Darmon Meader, Gene Puerling, Phil Matsen, Barry Harris, and Pam Watson. This class culminates in a concert, accompanied by a rhythm section, at the end of the semester. This course is part of the required vocal curriculum, but vocalists and instrumentalists alike are all welcome. *May be taken for 1 credit.*

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.

World Music Ensemble – Harel Shachal. This class is appropriate for all instrumentalists and vocalists. By listening, reading, and performing music, the class will explore the **music of the Middle East** (traditional as well as contemporary). The class will also examine different scales and modes, odd meters, quarter tones and story telling using sounds. Most significantly, the class will focus upon learning to apply Middle-Eastern music to Jazz. To that end, students will be expected to bring original music to the ensemble. Final enrollment for this class is at the discretion of the instructor.