



IONIAN UNIVERSITY
DEPARTMENT OF MUSIC STUDIES



G.S.M.E.
GREEK SOCIETY
FOR MUSIC EDUCATION
ISME National Affiliate

2nd IASJ JAZZ EDUCATION CONFERENCE 2010

Teaching Improvisation
A Bridge over Classical and Jazz Studies

Keynote Speakers:
Gunther Schuller
Theodore Antoniou

Paper Presentations
Workshops
Performances

Concert in honor of Gunther Schuller
21/10 20.30

Thursday 21- Sunday 24 October 2010
Ionian Academy, Corfu, Greece

2nd IASJ JAZZ EDUCATION CONFERENCE 2010

Teaching Improvisation - A Bridge over Classical and Jazz Studies

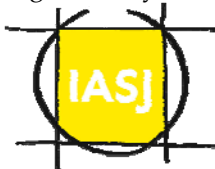
IONIAN UNIVERSITY DEPARTMENT OF MUSIC STUDIES
Corfu, Greece

Thursday 21- Sunday 24 October 2010

Organised by:



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Scientific Committee

Ed Sarath, University of Michigan
Katharine Cartwright, Northwest Vista College
Tanya Kalmanovitch, New England Conservatory
Dimos Dimitriadis, Ionian University, Greece
Zoe Dionyssiou, Ionian University, Greece
Panos Vlagopoulos, Ionian University, Greece

WELCOME NOTE

Dear participants,

It is with great pleasure that I welcome you to the 2nd IASJ Jazz Education Conference, which is focused on current developments in teaching musical improvisation in academic institutions. The need for a conference on the teaching of improvisation became clear over the years at the regular discussion groups (known as “ongoing dialogues”) of the annual IASJ jazz meetings. During many of these discussions and the unofficial exchange of ideas that follow them we acknowledged the fact that jazz educators were developing and practicing methods of teaching improvisation outside of the stylistic dictates of Jazz.

One of the reasons for that seemingly contradictory tendency is of course rooted in the history of jazz itself. Another reason appears however, to come from pure educational experience. The highly developed methods of teaching improvisation techniques in the various styles of jazz have proven to be limited and unsuitable when it comes to teaching musical improvisation to all musicians beyond musical genres. What is needed is a method or a culture of teaching improvisation as a non-idiomatic or trans-stylistic essential musical skill.

As it also became apparent in our meetings, a respective wealth of experience and knowledge in this subject already exists in many institutions around the world but is seldom if ever being shared among interested educators and schools.

Today as more students of music seek to balance the highly specialized training in classical music with training in improvisation and jazz there is a growing need to share that experience and knowledge in the most organized and fruitful way.

I believe this conference is a step towards meeting that need

For the organizing committee

Dimos Dimitriadis

PROGRAM OF THE CONFERENCE

Thursday 21 st October 2010	
12.00- on	Registration
15.30-16.30	Welcoming reception - Coffee & refreshments
16.30-17.30	<p style="text-align: center;"><i>Papers I</i></p> <p>Panos Vlagopoulos Calculated Spontaneity (Avant-Garde's Double Bind)</p> <p>Ricardo Pinheiro Exploring Jam Sessions in Manhattan: Scene, Ritual and Race</p> <p>Ioanna Etmektoglou, Christiana Adamopoulou & Despoina Pagoni An Introduction to Clinical Improvisation for University Music Students as an Entry to Musical Improvisation</p> <p>Alexandros Kleidonas Composition and Improvisation as Correlation Fields of Architecture and Music: An Interdisciplinary Research for 'Open' and Flexible Work-production Processes</p>
17.30-18.30	<p style="text-align: center;"><i>Papers II</i></p> <p>George Hess Breaking Down the Barriers: Teaching Classical Musicians to Improvise</p> <p>Kathy Dyson Teaching and Learning Jazz Improvisation: a Practical and Theoretical Perspective</p> <p>Georgina Owen How did Musicians Learn to Play Jazz in the UK before it Found its Way into Formal Education?</p>
	Dinner break
20.30	<p style="text-align: center;"><i>Ceremony and Concert</i></p> <p>In honor of Gunther Schuller</p>
Friday 22 nd October 2010	
9.30-10.00	<p style="text-align: center;"><i>Opening of the conference</i></p> <p>Miranda Caldi Chair of the Music Department Ionian University Dimos Dimitriadis Head of Jazz Studies, Organizing Committee Wouter Turkenburg IASJ Executive Director</p>
10.00-10.45	<p style="text-align: center;"><i>Keynote speech</i></p> <p>Gunther Schuller Improvisation: Past, Present, Future</p>
10.45-11.00	Coffee break
11.00-11.40	<p style="text-align: center;"><i>Papers III</i></p>

2nd IASJ Jazz Education Conference 2010

	<p>Louise Gibbs Can the Present Teach the Past? Jazz Improvisation as a Creative Tool for Promoting Authentic Performance</p> <p>Raphael Ferreira Improvisation and Interaction in Hermeto Pascoal's Music</p>
11.40-13.20	<p style="text-align: center;"><i>Methods & Techniques I</i></p> <p>John Gunther Improvising With Tones - Connecting Jazz Improvisation and Serial Music Through <i>Spooky Actions</i></p> <p>Anne-Liis Poll Voice Games</p> <p>Gianni Lenoci "What's next?" (Morton Feldman vs Cecil Taylor)</p>
	Lunch break
15.00-16.00	<p style="text-align: center;"><i>Methods & Techniques II</i></p> <p>Heinrich Klingmann Improvising With a Groove - Pedagogic Steps Towards an Elusive Task</p> <p>Marcello Windolph Informal Learning Practices in Music</p> <p>Karst de Jong Fundamental-Bass Patterns of Harmony as a Basis for Improvisation</p>
16.00-17.00	<p style="text-align: center;"><i>Workshop I</i></p> <p>Dafni Stefanou The Space of Time on Instant Composition</p>
17.00-17.30	Coffee break
17.30-18.30	<p style="text-align: center;"><i>Paper & Workshop II</i></p> <p>Anthony Coleman Teaching Composition to Improvisers, Teaching Improvisation to Composers: New Paradigms and Their Shifts</p>
	Dinner break
20.30	<p style="text-align: center;"><i>Performance</i></p> <p>Free Tallin Trio (Anto Pett/Ann-Liis Poll/Jaak Soaar) Anthony Coleman/Tanya Kalmanovitch</p>
22.30-	<i>Jam Session - Hotel Corfu Mare</i>
Saturday 23 rd October 2010	
9.30-10.30	<p style="text-align: center;"><i>Papers V</i></p> <p>Yiannis Miralis Improvisation 101: Introducing Improvisation in Mainstream Music Education</p> <p>Tiit Lauk Jazz Festivals Promote Jazz Edutainment</p> <p>Bill Warfield Balancing Composition and Improvisation in Modern Jazz Works</p>

10.30-11.00	Coffee break
11.00-12.40	<p style="text-align: center;"><i>"The pedagogy of improvisation" Part I - Papers</i></p> <p>Tanya Kalmanovitch A Tradition of Innovation: Contemporary Improvisation at New England Conservatory Ed Sarath Improvisation, Music Theory, and Aural Skills: A Trans-Stylistic Approach Urban Maeder & Christoph Baumann Hear and Now: Possibilities and Limits in Teaching Free Improvisation Karst de Jong & Rolf Delfos New Horizons in Teaching of Improvisation at the Royal Conservatoire of The Hague Alexandros Markeas Improvisation Générative at the Conservatoire de Paris</p>
12.40-13.40	<p style="text-align: center;"><i>"The pedagogy of improvisation" Part II - Round Table</i></p> <p>Tanya Kalmanovitch & Anthony Coleman (New England Conservatory, Boston, USA) Ed Sarath (University of Michigan, USA) Karst de Jong & Rolf Delfos (Royal Conservatoire of The Hague, the Netherlands) Urban Maeder & Christoph Baumann (Hochschule Luzern-Musik, Switzerland) Alexandros Markeas (Conservatoire de Paris, France) Anto Pett & Anne-Liis Poll (Estonian Academy of Music and Theatre, Estonia) Susan Allen (The Herb Alpert School of Music, California Institute of the Arts, USA) Dimos Dimitriadis, Andreas Mniestris & Stefanos Andreadis (Ionian University, Greece)</p>
	Lunch break
15.00-15.40	<p style="text-align: center;"><i>Methods & Techniques III</i></p> <p>Ioannis Zarias Ornamental Improvisation in Baroque and Greek Traditional Music, Through Violin Playing: Comparisons (with musicians Kyriakos Gouvendas, Stavros Papastavrou) Farištamo Leis Developing Improvisation Skills in Small Ensembles</p>
15.40-16.00	Coffee Break
16.00-16.50	<p style="text-align: center;"><i>Keynote speech</i></p> <p>Theodore Antoniou Aspects of Improvisation in 20th century music</p>
16.50-17.30	<p style="text-align: center;"><i>Methods & Techniques IV</i></p> <p>Anto Pett</p>

2nd IASJ Jazz Education Conference 2010

	How to Develop Creativity Through Non-Idiomatic Improvisation for all Musicians
17.30-18.30	<i>Paper & Workshop III</i> Susan Allen Participatory Pedagogy and Large Ensemble Free Improvisation
	Dinner break
20.30	<i>Presentation-Performance</i> Musica Nova Consort Dan Weinstein/ Assaf Shatil
22.30-	<i>Jam Session - Hotel Corfu Mare</i>
Sunday 24th October 2010	
10.00-12.00	Guided Tour of Corfu and sites
12.00-13.30	Closing of the Conference & Reception (Location TBA)

KEYNOTE SPEAKERS

Gunther Schuller



The son of German immigrants, Gunther Schuller was born in New York on November 22, 1925. His professional music career began as a horn player, performing with the American Ballet Theater, as principal horn in the Cincinnati Symphony (1943-1945) and with the Metropolitan Opera from 1945-1959. Schuller's jazz career also began as a French horn player on Miles Davis's *Birth of the Cool* recording (1949-1950). As an educator, Schuller first taught at the Manhattan School of Music from 1950-1953. From 1964-1967 Schuller held the position of Professor of Composition at Yale University. At the request of Aaron Copland, Schuller began teaching at the Berkshire Music Center (at Tanglewood) in 1963 and subsequently served as its Artistic Director from 1969-1984.

From 1967-1977, Schuller served as President of the New England Conservatory where he established the first degree-granting jazz program at a major classical conservatory in 1969. Shortly thereafter, he instituted the Third Stream department (subsequently named the Contemporary Improvisation department) to explore the regions where the two musical "streams" of classical and jazz meet and mingle (Schuller had coined the term "Third Stream" during a lecture he gave at Brandeis University in 1957). He hired the iconic Ran Blake to be the department's chair. Early jazz hires included the legendary Jaki Byard and George Russell.

And, championing the forgotten music of a neglected American composer, he founded the New England Conservatory Ragtime Ensemble and recorded Scott Joplin: *The Red Back Book*, which won the 1974 Grammy Award for Best Chamber Music Performance, ignited a latter-day ragtime revival, and spurred tours across America, Russia, and to the White House.

Schuller has composed over 180 works, spanning all musical genres including solo works, orchestral works, chamber music, opera, and jazz. Among Schuller's orchestral works are *Symphony* (1965), *Seven Studies of Paul Klee* (1959), *An Arc Ascending* (1996), *Four Soundscapes, Shapes and Designs* and Schuller's large scale work *Of Reminiscences and Reflections*, a tribute to his wife of forty-nine years, Marjorie Black. Schuller also wrote concertos including those for instruments previously neglected in the concerto repertoire such as the alto saxophone, bassoon, contrabassoon, organ, and double bass.

Schuller has composed two operas: *The Visitation* (1966), based on a Kafka story; and the children's opera *The Fisherman and his Wife* with text by John Updike, derived from the Grimm fairy tale. Notable among Schuller's works in the chamber music genre are the *String Quartet No. 3* (1986), *String Quartet No. 4* (2002) and *Symbiosis* (1957), a piece for violin, piano, and percussion performed in conjunction with a dancer. Schuller's original jazz compositions occupy an important place in his overall oeuvre. Many of these works epitomize the Third

Stream style. These include Transformation for jazz ensemble (1957), Concertino for jazz quartet and orchestra (1959), Variants on a Theme of Thelonious Monk (1960), Teardrop, and Jumpin' in the Future.

Schuller has written several books of note. These include Horn Technique (1962), Early Jazz: its Roots and Musical Development (1968), Swing Era: the Development of Jazz, 1930-1945, and The Complete Conductor (1997). Gunther Schuller founded the publishing companies Margun Music (1975) and GunMar Music (1979)

Schuller has also been the recipient of several prestigious awards. These include the William Shuman Award (1988) given by Columbia University, the MacArthur Foundation Genius Award (1991), a Pulitzer Prize in 1994 for his piece Of Reflections and Reminiscences, the Gold Medal for Music from the American Academy of Arts and Letters (1997), the Downbeat Lifetime Achievement Award, and an inaugural membership in the American Classical Music Hall of Fame. The accomplishments of Gunther Schuller continue to accumulate today. Most recently, Schuller was named the 2007 Fromm Visiting Professor in Music Composition at Harvard University. Schuller previously held the position of Artist in Residence for 2005 at the University of Wisconsin. In addition, Schuller's longtime involvement with the Pro Arte Chamber Orchestra of Boston continues. This ensemble named him Conductor Laureate in 1990, and he has served as their Principal Guest Conductor since 1998.

Theodore Antoniou



Theodore Antoniou, one of the most eminent and prolific contemporary artists, leads a distinguished career as composer, conductor, and professor of composition at Boston University. He studied violin, voice, and composition at the National Conservatory and the Hellenic Conservatory in Athens, with further studies in conducting and composition at the Hochschule für Musik in Munich, and the International Music Center in Darmstadt. After holding teaching positions at Stanford University, the University of Utah, and the Philadelphia Musical Academy, he became professor of composition at Boston University in 1978.

As a conductor, Professor Antoniou has been engaged by several major orchestras and ensembles, such as the Boston Symphony Orchestra Chamber Players, the Radio Orchestras of Berlin and Paris, the Bavarian Radio Orchestra, the Tonhalle Orchestra (Zurich), the National Opera of Greece and the Berkshire Music Center Orchestra. In 1974 he became assistant director of contemporary activities at Tanglewood, a position he held until 1985. An ardent proponent of new music, Professor Antoniou has founded various contemporary music ensembles, including ALEA II at Stanford University; ALEA III, in residence at Boston University; the Philadelphia New Music Group; and the Hellenic Group of Contemporary Music. He is also director of the ALEA III International Composition Competition, president of the Greek Composers Union since 1989 and director of the Experimental Stage of National Opera of Greece.

Many of Professor Antoniou's compositions were commissioned by major orchestras around the world, and about 300 of his works have been published by Bärenreiter Verlag (Germany), G. Schirmer (USA) and Philippos Nakas (Greece). He has received many awards and prizes, including the National Endowment for the Arts Fellowship grants and the Richard Strauss Prize, as well as commissions from the Fromm, Guggenheim, and Koussevitzky Foundations, and from the city of Munich for the 1972 Olympic Games. He has been recognized with ASCAP Awards for several years and in 1991 he was awarded the Metcalf Award for Excellence in Teaching by Boston University. In December 1997 he was presented with the Music Award from the Greek Academy of Arts and Letters, one of the most prestigious awards and the highest academic distinction in music; and in January 2000, the Hellenic Broadcasting Corporation awarded him the Dimitri Mitropoulos Award for his lifelong contribution to music. In 2003 the Ionian University bestowed upon him an Honorary Doctorate. In 2004 the University of Vienna and the Alfred Töpfer Foundation of Hamburg, Germany, awarded him the prestigious 2004 Herder Prize, in recognition of his contribution to mutual cultural understanding and peace among the countries of southeastern Europe. Kodaly, Lutoslawski and Penderecki, are among the personalities, awarded with this Prize. In January 2005 the Ionian University bestowed upon him a second Honorary Doctorate, while in December 2005 the CFA faculty of Boston University awarded him with «The Distinguished Faculty Award», an award which is presented to honor CFA faculty members for their outstanding achievements, contributions to the arts, and distinguished service to the community.

Theodore Antoniou's works are numerous and varied in nature, ranging from operas and choral works to chamber music, from film and theatre music to solo instrumental pieces - his scores for theatre and film music alone number more than a 150 compositions. Among his works, the opera Bacchae premiered in the Athens Festival in Greece. His newest opera, Oedipus at Colonus, commissioned by the SWF (Sued-West Funk), Baden-Baden, in Germany, received the prestigious Music Award presented by the Hellenic Union of Music and Theatre Critics. For his theatre music, he has also been awarded with «Karolos Koun» award (he was the first one to receive it in 1988) and the «Dimitris Mitropoulos» award (for 2006) by the Museum and Study Centre of the Greek Theatre and the Judging Committee for Distinguished Awards awarded to stage artists, in appreciation of his prominent presence in that area until today. His most recent distinctions are the «Commander of the Order of Honor», presented by the President of the Hellenic Republic (February 2007), Professor Emeritus at the College of Fine Arts at Boston University (October 2008) and an Honorary Doctorate bestowed upon him by the National and Kapodistrian University of Athens (December 2008).

ABSTRACTS

Thursday 21st October 2010

12.00 - on Registration

15.30-16.30 Welcoming reception - Coffee & refreshments

16.30-17.30 *Papers I*

Panos Vlagopoulos
Calculated Spontaneity (Avant-Garde's Double Bind)

In this paper I focus on two paradoxes, concerning A. The participation of the passive jazz-listener: In a jazz concert the listener is expected to work out her own specific dynamic equilibrium between active participation and passive reception. One can formalize the eventual double-bind situation as follows (order): listen (lay back) and participate! The paradox can be solved in one of two directions: either the listening passive, mode; or the participating, active mode, B. The (fixating) recording of (supposedly, unique) events: The paradox of recorded events can result to an occasional double-bind situation which can be formalized as follows (order): Permanently capture the unique event! The order is given, say, by jazz show-business scene to the jazz musician. The jazz musician who's being recorded activates her creativity, while at the same time watching over the outcome of this creativity; it's like working simultaneously under the regime of two tenses: the *present* tense of improvisation and the *perfect* tense of recording. An eventual double-bind situation can be resolved by sticking either to the present- or to the perfect mode. The above-described paradoxes –and many others, for that reason- reflect, each in its own partial way, the originary paradox of modern music: the attempt to both *extend* and *eliminate* the boundaries between Art and Nature.

Ricardo Pinheiro
Exploring Jam Sessions in Manhattan: Scene, Ritual and Race

This paper addresses the relations between jazz jam sessions in Manhattan, and the concepts of Scene, Ritual and Race. These issues emerged during my PhD research that, from an ethnomusicological perspective, focused the role of jam sessions in Manhattan as a privileged context for learning the performative styles of jazz, the development of the creative process, the construction of professional networks and the establishment of the status of musicians. Starting from the analysis of five venues of jazz performance in Manhattan, New York, the most important stage for jazz performance in the world, I demonstrated the importance of participating in jam sessions in the professional career of the jazz musicians by examining their relationship with this performative occasion (Pinheiro 2008).

My experience as a musician, jazz professor and researcher, led me to choose the jam session as an object of study, and also shaped the analytical perspectives of my dissertation. As a jazz student in Portugal and the U.S.A., I participated in countless jam sessions. Initially advised by more experienced professors and colleagues, I sought to develop my performative capacities and directly contact the professional reality of jazz. These events constituted a privileged point of contact between the world of academia and the world of practitioners, and completed and enriched the experiences acquired in the classroom. Some of the musical and social processes that take place in jam sessions, such as the choice of the repertoire and the social skills both on and off the stage, were unknown to me. Later, I met countless musicians in jam sessions with whom I have developed a personal relationship. Some of them, after graduating from the Berklee College of Music, moved to New York, with the aim of continuing to participate in jam sessions, get to know others musicians, and look for work opportunities.

As a researcher, I became aware that jam sessions, despite their importance in the historic and current configuration of the jazz universe, have not yet been studied in detail. Most of the jazz researchers have paid special attention to the analysis of different jazz styles and the biographies and interpretative styles of renowned musicians, neglecting the study of the creative process, the interaction, the musical meaning, and the socialization processes of musicians, which are key factors for a full comprehension of the jam session. Consequently, it is not surprising that the timid interest that jam sessions have raised in academia has only had some visibility in the field of sociology, especially through the work of William Bruce Cameron (1954) and Lawrence D. Nelson (1995).

Ioanna Etmektsoglou, Christiana Adamopoulou, Despina Pagoni
An Introduction to Clinical Improvisation for University Music Students as an
Entry to Musical Improvisation

The majority of undergraduate music programs, with the exception of Jazz studies, do not systematically develop improvisational skills, even though such skills are admittedly invaluable for all active musicians. Clinical improvisation, a musical analogue to Freud's verbal 'free association' has been developed in the context of Music Therapy. With its emphasis on revealing and working through the psychological problems of patients, it differs from musical improvisation, which aims more on aesthetic aspects of the musical product. Despite their distinct aims, the two kinds of improvisation, clinical and musical, share a common ground. In the proposed presentation, the similarities and differences of the two modes of improvisation will be highlighted and it will be explained why clinical improvisation could be used as a medium and context, which could effectively prepare university students for the study of musical improvisation. The students' fears and psychological resistances in relation to musical improvisation will be analyzed and it would be demonstrated how these resistances could be approached in a course of clinical improvisation. The presentation will focus both on the teaching methodology and on the role of practical applications of clinical improvisation skills in the context of community music or special needs projects.

Alexandros Kleidonas

**Composition and Improvisation as Correlation Fields of Architecture and Music:
An Interdisciplinary Research for 'Open' and Flexible Work-production Processes**

The paper presents a significant subject of the ongoing doctorate research that is conducted correlatively in architecture and music. As composition epitomize a historically established common feature for both architectural and musical making, improvisation may constitute an interesting field for symbiotic postulates concerning composition's implementation-adaptation issues. In both arts, traditional approaches to form definition and work production have established authorship as inevitable condition for the legitimacy of the end product. In this way, the sequence of production is mostly organised by a master under rigid rules that define the outcome in its every detail and thus, synthesis represents a determinate process with predictable results. However, alternative approaches to music and architecture that developed after the 1960's consider composition as a potentially indeterminate process in which creative interpretations by inventive recipients are requested. In these approaches, improvisation is not considered as an action of embellishment, not even as a variation procedure distinctive to composition, but rather as an act complementary to it. Selected examples from both arts are examined and indicate how the 'composition-improvisation' scheme represents an interactive relationship between all the agents involved and also how the work production process is considered as an 'open' and flexible procedure.

17.30-18.30 Papers II

George Hess

Breaking Down the Barriers: Teaching Classical Musicians to Improvise

Somewhere along the way, classical musicians lost the desire and therefore the ability to improvise. There are many reasons for this, but when the practice was lost, an important part of the concert experience that makes live performance vital was lost also. Classical musicians would do well to reconsider the practice, if for no other reason than to increase their awareness of music. Moreover, an inability to improvise will limit their performance opportunities. For example, Baroque chamber music requires it and many composers now include elements of improvisation in works that are hardly experimental. As younger audiences in particular seem to embrace improvisation, it is likely to become even more common. Perhaps the greatest obstacle to teaching improvisation is fear. This problem is particularly acute with young classical musicians whose training is largely by rote and imitation and often lacks a broad exploration of the repertoire. To break down these inhibitions, an improvisation class must not only provide skills but also help students recognize it as a significant part of the western music tradition. The paper presentation will discuss the materials used with emphasis on exercises designed to break down inhibitions. The presentation will also include examples of student performances.

Kathy Dyson

Teaching and Learning Jazz Improvisation: a practical and theoretical perspective

What are most effective and creative ways to teach jazz improvisation within the contemporary conservatoire in the 21st century? Is it possible to teach and learn within the tradition and embodying its best values, whilst still enabling and encouraging the development of true creativity and the individual voice of the performer? This paper will be an explanation and evaluation of a year long, action research project I undertook at Leeds College of Music 2009, to explore and interrogate these two different (though possibly complimentary) approaches to the teaching and learning of jazz improvisation within a workshop setting. Prescriptive, traditional and formal, teacher - led jazz improvisation pedagogy in the first semester was planned and delivered and learning outcomes were compared and contrasted with more informal, student-led and peer learning in the second, among three groups of second year jazz students. The whole process was documented on DVD, and is currently being analysed and evaluated, with a view to revising curricula, and teaching approaches and to create the optimum physical and psychological environment for more effective ways to teach and learn jazz improvisation. On a longer term basis, I seek to continue my ongoing research into schema formation during the process.

Georgina Owen

How did Musicians Learn to Play Jazz in the UK Before it Found its Way into Formal Education?

Formal jazz education in the UK has only been available in the last three decades, starting with a specialist post-graduate course at the Guildhall School of Music and Drama in 1982. Today there are a range of jazz courses available across the country and the ABRSM and Trinity Guildhall have both recently introduced practical graded exams for jazz instruments.

As jazz has become a more popular course of study for aspiring young musicians, teachers have had to adapt their methods in order to an increasing number of students to improvise. Yet before 'formal' jazz education was introduced there existed a thriving jazz culture and historically located pedagogy that has survived decades based on information passed from one generation of players to another.

Recent research has suggested there is a difference between so-called 'real world jazz' and jazz in education (Beale, 2001) and has implied that often the teaching and assessment methods traditionally used for classical music seem too restrictive for jazz (Barratt and Moore, 2005).

This research paper will explore several narrative accounts from professional jazz musicians talking about their learning experiences and seeks to answer the question as to whether today's formalised jazz education adequately addresses all the necessary ingredients required to equip developing students with the essential skills to play jazz.

20.30 Ceremony and Concert

In honor of Gunther Schuller

Friday 22nd October 2010

9.30-10.00 *Opening of the conference*

Miranda Caldi, Chair of the Music Department Ionian University
Dimos Dimitriadis, Head of Jazz Studies, Organizing Committee
Wouter Turkenburg, IASJ Executive Director

10.00-10.45 *Keynote speech*

Gunther Schuller
Improvisation: Past, Present, Future

11.00-11.40 *Papers III*

Louise Gibbs
Can the present teach the past?
Jazz Improvisation as a Creative Tool for Promoting Authentic Performance

Much is made of the differences between jazz and classical music. But as those of us who have straddled the genres know (and which Edward Sarath's excellent *Music Theory through Improvisation* (2010) so aptly reveals) the differences lie in the expression of stylistic signature rather than in content. While the shared musical content of harmony and form is what ties jazz to its varied pasts (including classical music), the ability of a performer to (re)produce specific stylistic signatures demonstrates not only deep knowledge of style but also authenticity: authentic performance is as relevant to playing Coltrane as to playing Corelli. The advantage the jazz player has is reference to an aurally recorded sound world. In the absence of aural exemplars of 18th and 19th century music, the classical performer has an indirect link to the past through the score or contemporaneous writings. However, present practice, I believe, can teach the past. With reference to my own practice and to the literature of jazz and aesthetics research, I wish to make the case for and demonstrate: 1) improvisation as a tool for exploring common musical content across genres and musical history, and 2) jazz improvisation as a model of performance practice which can inform an authentic performance of any musical style.

Raphael Ferreira
Improvisation and Interaction in Hermeto Pascoal's music

In this article, we approach the Inversions, one of the main Hermeto Pascoal's elements for interaction in improvisation. Its functioning is based on the possibilities of reharmonization of the improvisation field, and divided in four stages, where increasing levels of harmonic sophistication are reached. How much bigger the distance from the original harmony, more energy gains the improvised solo, through elements as rhythm, melody and dynamic.

Moreover, a great variety of accompaniment patterns appears in the course of the solo, and so that the Inversion's application can be made successfully, is necessary that all the involved musicians have similar knowledge, beyond the prerequisite of a great ear training. In improvised music, the solo is only one part between several accompaniment patterns that also are improvised by all the group. This can be clearly observed in the performances of Hermeto Pascoal's Group, where the soloist defines the direction that will be adopted on the solo, and the others musicians answers with personal marks.

11.40-13.20 *Methods & Techniques I*

John Gunther

**Improvising With Tones - Connecting Jazz Improvisation and Serial Music
Through Spooky Actions**

Jazz musicians have incorporated seemingly every culture and musical style throughout the world. One area that still remains relatively unexplored by jazz improvisers is serialism and the twelve-tone compositional approach developed in the early 20th century.

For many jazz improvisers, their musical language does not extend past harmonic vocabulary of the romantic and impressionistic composers of the late 1800's and early 1900's. Though a kind of serial-sound or texture has been demonstrated by some jazz improvisers, such a musical vocabulary has seldom been incorporated in a formal way. In 1997 I formed the jazz quartet, Spooky Actions. This research will describe Spooky Actions' adaptation of Five Piano Pieces, Opus 23 by Arnold Schoenberg recorded in 2006 incorporating improvisation related to structures contained in the original composition.

In so doing, Spooky Actions has developed a unique musical syntax through the ensemble's application of serial concepts to improvisation, thereby extending the musical language of the jazz idiom. Analysis of the group's performance will be given as well as a live demonstration of the application of serial techniques to improvisation.

Anne-Liis Poll

Voice Games

In this lecture/workshop A.-L. Poll will present her voice improvisation teaching method. She demonstrates how to develop improvisation with voice. Her exercise system is suitable for all teachers and artists who use voice in their everyday work and in artistic self-expression, it is general training of voice and creative thinking. A.-L. Poll's exercises start from very easy level and have unlimited possibilities for variants. In the workshop all participants have a possibility to try these exercises in an easy level together with A.-L. Poll.

Gianni Lenoci

"What's next?" (Morton Feldman vs. Cecil Taylor)

The greatest music has the most tenuous notes (old Taoist dictum)

This demonstration/ workshop is designed to encourage personal creativity, heighten sound

awareness and explore various elements and methods of improvisation (real-time composition in "not-idiomatic/pan-idiomatic" way).

The "focus" is to borrow the open sound world and the *modus operandi* created by the American experimental composer Morton Feldman, to think about real time composition from a Gestalt point of view. The main aspect of the Feldman *modus operandi* is his distinctive doctrine of quietness, stillness and lack of dramatic rhetoric and the "egoless" quality of his music, so different to a lot of derivative post Taylor/post Coltrane (jazz) musicians.

13.00-14.00 *Methods & Techniques II*

Heinrich Klingmann

Improvising with a Groove - Pedagogic Steps towards an Elusive Task

Teaching requires knowledge. So, if we want to plan a teaching-/learning process in the field of rhythmic/groove improvisation, we have to raise the question: What do we know about groove? By answering this question, it becomes obvious that there are different kinds of thinking, arguing, and knowledge. In the realm of groove-based music there are in particular two kinds of knowledge that are alien to the traditional scholar: incorporated or body knowledge and situated cognition – these aspects are essential because the improvised communication on a "feel" level is part of any groove performance. Hence, the objective scholar has to recommend the teachers to modify the traditional Western academic way of thinking and teaching, if they want to capture the core of the subject. The lecture will be given on the basis of the book "Groove – Culture – Lessons. Studies towards a pedagogic access to a musiccultural practice"¹, which was published in January 2010. Important parts are about the presentation of groove concepts on the basis of empirical and of ethnomusicological research and their conjunction with post-structuralist and praxeological approaches of contemporary social theory to the explanation of social interaction and cultural development.

¹ Klingmann, Heinrich (2010): Groove – Kultur – Unterricht. Studien zur pädagogischen Erschließung einer musikkulturellen Praktik, transcript Verlag

Marcello Windolph

Informal Learning Practices in Music

As a bassplayer working mainly in jazz and improvisation settings I have found a valuable addition to my activities in workshops that can roughly be scetched 'collaborative creative practice'. In these workshops various forms of active music making are experienced by the participants with a strong emphasis on the creative aspect. Through the application of various games, improvisations and individual and group assignments the participants learn to create a piece of music, that is later again performed together in front of an audience.

Special about this manner of working is the fact that all individuals, independent of their level of musical development, can join and add to the materialization of a music performance.

It is the main task for the leader of such workshops to bring forth the particular quality, or musical wealth that everybody carries in him or herself, and to let this personal voice or quality ring through, into the final performance that is created in just a handful of sessions.

What the participants create is 'their' work in which they express themselves and they alone carry responsibility for the quality of the end results. Because of the big call for cooperation, respect towards individuality and most of all the joy and pleasure that making music (sometimes also dance or theater) offers, these techniques are especially useful for 'teambuilding' or 'community development'.

In the beginning of the first academic term in 2009 I was one of the leaders that was assigned to guide a group of about 30 first year students at the conservatorium in Groningen, the Netherlands. During one week this group of students, including electronic, baroque, classical, jazz, rock and pop musicians, composers and becoming music teachers collaborated in a workshop and developed a 25 minute piece of music that was then performed for different audiences. This week turned out to be a very important experience for many of the participants and I am enthusiastic about how positively it influenced the first year students according to their own statements, how such an experience can open your mind, calm ego issues and relieve insecurities.

In the beginning of October 2010 I have the opportunity again to join this programme at the conservatory of Groningen and would like to bring to you an informative presentation of this week, accompanied by short film excerpts (that I will edit for this occasion) of the workshop to highlight the points of interest.

Karst de Jong

Fundamental-Bass Patterns of Harmony as a Basis for Improvisation

In 17th and 18th century styles improvisation (and composition) practice was to a great extent based on basslines. In the Italian partimento tradition, a keyboard player would learn which chords to play, by looking at the relation of the current bass note to the key, and the direction the bassline is moving. As gradually the harmony became more "vertical", theories about the fundamental bass appeared (Rameau and others). In a recent research project, Karst de Jong and his colleague Thomas Noll from the Escola Superior de Musica de Catalunya devised a symbol language for fundamental bass progressions (arrow language), based on a grid of perfect fifths and minor thirds. They investigated the patterns of fundamental bass progressions which are most common in tonal music, and found that for different styles such as jazz, pop, mainstream-classical etc, there are specific ways these patterns behave. By learning these patterns, one can literally "navigate" through tonality. Karst de Jong will explain in this presentation the basics of the system, and show how it can be used for improvising and teaching improvisation.

16.00-17.00 *Workshop I*

Dafni Stefanou

The Space of Time on Instant Composition

*'Sound is acting. I love the activity of sound. What it does, is:
It gets louder and quitter, higher and lower, it gets longer and shorter...*

I love sounds just as they are, for what they are...

The sound experience which I prefer, is the experience of silence...

The material of music is sound and silence integrating: this is composing...'

John Cage (interview in N.Y)

On instant composition in movement and dance we come up against the same principals as in sound and music. While instantly composing, we actively participate and share a common space together with the members of the improvisation group as well as with the audience. As we open up this space in time during the composition, we create music; ether with our bodies or with our instruments. In order to sculpture this space with our sounds and create a ground, during the composition, to which we could come back again any time during the piece, we need to use our senses and especially this one of the active listening.

Both, structured and free improvisation, are based on the idea of *participating with* rather than the one of *reacting to* and therefore the musical or dance piece can be easily followed from and shared with, the audience.

This *Space of Time*, inside which musicians or dancers and the audience coexist, can be gradually cut and open into shorter spaces of different duration within the actual time of the performance - concert. This *Space of Time*, we are going to analyze during the lecture and that is going to be our practice during these two hours I propose.

17.30-18.30 *Paper & Workshop II*

Anthony Coleman

Teaching Composition to Improvisers, Teaching Improvisation to Composers: New Paradigms and Their Shifts

20.30 *Performance*

Free Tallin Trio (Anto Pett/Ann-Liis Poll/Jaak Soaar)

Anthony Coleman/ Tanya Kalmanovitch

22.30 *Jam Session* - Hotel Corfu Mare

Saturday 23rd October 2010

9.30-10.30 *Papers V*

Yiannis Miralis

Improvisation 101: Introducing Improvisation in Mainstream Music Education

Improvising is similar to orally communicating, in time, through music. In the case of language communication, what is needed is a fundamental ability to memorize, imitate and recall what was previously said. This requires the existence of a listening and speaking vocabulary. Similarly, in order to improvise in music one needs a vocabulary of tonal, rhythm and harmonic patterns. Improvisation, unlike creativity, means the existence of some sort of guidelines or “restrictions.” In every musical culture there are different sets of guidelines that musicians ought to know and follow and, ultimately, break away from.

In this paper I will start with a brief historical examination of improvisation in western art music and later focus specifically in the role that improvisation can play in public school music education. I will also provide specific ideas and approaches for introducing improvisation into the classroom, or in any setting in which the teaching of music occurs. It is suggested that improvisation should be approached tonally and rhythmically, and ultimately, melodically and harmonically (Gordon, 2000). Introducing improvisation in a sequential approach, allows for the involvement of all students, regardless of their ability level and backgrounds.

Tiit Lauk

Jazz Festivals Promote Jazz Edutainment

Jazz festivals form an essential part of the regular everyday culture and we got used to them. Each time we see the word ‘jazz festival’, we think of a range of exciting concerts first of all, that we expect to bring us new and enjoyable moments – more than a typical, ‘normal’ concert could offer. Sometimes we underestimate the impact of jazz festivals in educating young musicians. Dropping pedagogically oriented workshops and clinics that occasionally take place at major jazz festivals, jam sessions in festival clubs should be valued at least as much, as young musicians have the opportunity to make music over there both with other young ones and with the experienced older generation and stars of the festival. Festivals played a special role behind the so-called ‘iron curtain’ from the educational point of view as starting from 1948¹ there was no opportunity to obtain any information on the jazz and jazz music had to go ‘underground’². The need for the festival-type events was desperate despite of the hostile environment or perhaps even because of it. First known (‘underground’) jazz festival in the territory of the Soviet Union took place in 1949. As for the understandable reasons, advertising was impossible and the word of mouth was the only source of information from musician to musician, the unwanted concern from the communist apparatus of ideology was circumvented. Nevertheless – pertaining information found its way out of Estonia and in few years those events appeared to be meeting venues for the best musicians of the Soviet Union. They came, knowing however,

that the organizers would not be able pay for the travel and accommodation, not to speak about honorarium. Tallinn jazz festivals were banned starting from 1968 and the tradition was restored only in 1989. Commerce takes its toll more and more each year, which is a pity, as material side prevails over music and jam sessions at jazz festival is often formal, if any. Wouldn't the moment be mature for the revival of jam sessions as the vital component of the educational jazz in festivals?

¹ NLKP KK directive of 10.02.1948, defined jazz as a phenomenon that is not acceptable in the Soviet Union.

² Tallinn (Estonia) starting from 1948, Tartu (Estonia) 1957- 1961, Moscow - 1964, Leningrad – 1965, Warsaw Jazz Jamboree from 1968.

Bill Warfield

Balancing Composition and Improvisation in Modern Jazz Works

Jazz is the combination of African and European music. Most of my peers were raised in a culture in which the European elements of music were the ones in which we were drilled in school. As we became more aware of the genre of Jazz we were confronted with rhythms and harmonic elements that were unfamiliar to us. Most of these elements were based in African music and became a part of our culture as a result of the blending of the two traditions. Throughout the approximately one hundred years covered by the evolution of Jazz many elements of European have been adopted by African-Americans. The Jazz historian Marshall Stearns coined my favorite definition of Jazz, an African response to European music.

In order to accommodate larger groups and extended works in the Jazz idiom, we have applied the many forms found in European classical music. Many arguments have ensued concerning how much preplanning is allowable and have the music still be considered Jazz as opposed to simply improvised music.

As a large ensemble composition and arranging become more a part of the Jazz musicians palette, the balance of spontaneity and form as well as several non-traditional compositional approaches that have been applied to the idiom in the last fifty years become topic worth exploring.

11.00-12.40 "The pedagogy of improvisation" Part I – Papers

Tanya Kalmanovitch

A Tradition of Innovation: Contemporary Improvisation at New England Conservatory

This paper reports on the historical and current pedagogical practices in improvisation at the New England Conservatory in Boston, Massachusetts, where the author currently serves as Assistant Chair of the Department of Contemporary Improvisation (formerly, the Third Stream Department). Pedagogies of improvisation are considered in historical context, across departmental divisions, and in the light of recent developments in the culture of the conservatory that place greater focus on the role of the artist in community.

Ed Sarath

Improvisation, Music Theory, and Aural Skills: A Trans-Stylistic Approach

For the past 15 years, I have been teaching an improvisation-based approach to basic musicianship for classical music majors at the University of Michigan. Students take this class in place of the second-year conventional music theory and aural skills sequence. The class appears to be among the very first and only instances in the USA of an offering from a jazz department to be approved to fulfil core curriculum requirements. All knowledge areas are approached in a hands-on manner, always involving improvisation, and often composition, vocalization, and keyboard application.

The class is trans-stylistic in nature, meaning that it first delineates the kind of skills needed and then selects the most viable stylistic sources for these skills. The course begins with contemporary improvisation techniques that elicit a creative flow and allow students to tap into their personal musical reservoirs. This is followed by work in modal improvisation. Chord structure and function is approached through jazz harmony, including much keyboard work. Inversion is approached through both classical and jazz sources, and a short unit on figured bass realization at the keyboard is included. Chord extension is approached through jazz; by the end of the two semester course, all students play altered extensions at the keyboard. Instead of the conventional focus on Bach-style, four-part chorale writing, writing in this class always follows keyboard practice. The course follows roughly the same progression from diatonic to non-diatonic harmony (e.g. applied dominants, altered chords) as the conventional musicianship sequence, but through a much more hands-on, creative approach.

Urban Maeder & Christoph Baumann

Possibilities and Limits in Teaching Non-idiomatic Improvisation

Non-idiomatic, free improvisation, in the sense of a collective musical creation without previous arrangement, is taught for more than twenty years at Swiss universities of music. At Lucerne University of Applied Sciences and Arts a practical program in non-idiomatic improvisation is offered to students by a group of music educators and performers, who have their background either in art music of European tradition or in jazz music. In the course of many years of successful teaching, these educators have accumulated multiple experiences, but never reflected on them in a comprehensive way. To inquire systematically on the teaching practice, the 2010 spring program of non-idiomatic improvisation was conceived as a research laboratory. Teachers supervised lessons of their colleagues, a musicologist documented the lessons in the role of an external expert, and improvisations played by students were recorded. During the following research workshops, the educators analyzed, compared and systematized the different teaching approaches regarding their pedagogical aspects and aesthetical outcomes. The paper discusses instruction models used to teach non-idiomatic improvisation as well as their significance in music education as a whole.

Karst de Jong & Rolf Delfos
New Horizons in Teaching of Improvisation at the Royal Conservatoire of Den Haag

With regard to teaching improvisation outside of the established jazz-departments of the European conservatories, the times are changing. In this presentation we would like to sketch the situation at the Royal Conservatoire of Den Haag, and the new directions the institute is heading. First of all there is a large improvisation festival planned which will take place in 2012. There will be lots of concerts and improvisation related activities, but also discussions about the significance of teaching improvisation within the curriculum. During the academic year 2010-2011 there will be weekly sessions leading up to the festival. Secondly, during the past academic year a group of teachers from all departments has taken part in a unique project organized by the Lectorate "Artistry21" of the conservatoire. Teachers of the classical, jazz and early-music departments have started improvising together in workshops, led by several invited (international) guests. This has led to important new insights and will cast its effect into the future of the institute. We would like to give a short demonstration of some ways in which we have worked together in these sessions, and discuss the idea to create a platform of communication and exchange for improvisation teachers in Europe.

Alexandros Markeas
Improvisation Générative at the Conservatoire de Paris

During the fifties, a new kind of musical orality was born in France through the development of electro-acoustical music. The works of Pierre Schaeffer and of other composers issued from the Groupe de Recherches Musicales were based on new principles linked to recording abilities and sounds reproducibility: a musical vocabulary which is not anymore a notes music but a material, noisy-sounded and embodied music; a reactive listening: each "objet sonore" gives birth to a new musical idea and the form of the piece expanded without going through the written stage.

These principles have been adapted to the instrumental environment by musicians looking for new ways of music making. The improvisation générative class of Paris Conservatoire National Supérieur de Musique, founded in 1992 by French composer Alain Savouret, sign up in this movement. In this class, singers and instrumentalists can exploit their musical invention capacities to diversify their practices. By accumulating their experiments and reflecting notions linked to improvisation, students are facing numerous situations and, in the meantime, promoting the specificity of their own musical experience. The improvisation générative term means a form of free improvisation based on interactive listening and instant musical invention. Improvisation generative does not respond to a style or a musical language therefore questions related to individual souvenir or collective one are effective and connections with traditional music, jazz and contemporary written music are numerous.

12.40-13.40 *“The pedagogy of improvisation” Part II - Round Table*

Tanya Kalmanovitch & Anthony Coleman (New England Conservatory, Boston)

Ed Sarath (University of Michigan)

Karst de Jong & Rolf Delfos (Royal Conservatoire of The Hague, Netherlands)

Urban Maeder & Christoph Baumann (Hochschule Luzern-Musik, Switzerland)

Alexandros Markeas (Conservatoire de Paris, France)

Anto Pett & Anne-Liis Poll (Estonian Academy of Music and Theatre, Estonia)

Susan Allen (The Herb Alpert School of Music, California Institute of the Arts)

Dimos Dimitriadis, Andreas Mniestris & Stefanos Andreadis (Ionian University, Greece)

13.00-13.40 *Methods & Techniques III*

Ioannis Zarias (with musicians Kyriakos Gouventas, Stavros Papastavrou)
**Ornamental Improvisation in Baroque and Greek Traditional Music, Through
Violin Playing: Comparisons**

In this presentation, I shall discuss and compare the most established types of ornamental improvisation in Baroque and Greek traditional music. The main aim of my project, which is part of my PhD research, is to show the similarities and differences among the various types of embellishment employed in these two kinds of music. The various categories of musical improvising ornaments (Graces of one, two, and more notes, Trills, The Mordent, The Turn, The Vibrato, The Slide, etc.) will be presented through the perspective of violin interpretation. Related important aspects of *Left-hand violin techniques* will be discussed and many of their variations will be developed through musical examples of: 1. Baroque literature and 2. recordings of famous Greek traditional violin players. The way of *Fingering* used by violin players is an essential element for the expressiveness of the two abovementioned kinds of music.

In order to clarify the aforementioned examples, I shall perform their main parts on the violin myself (as I am a violinist). Finally, in order to emphasize the importance of the ornamentation techniques, I shall perform a small fragment of Baroque and Greek traditional music, both with and without improvising. The main purpose of the presentation is to show how these improvisation techniques are used in such similar ways in two kinds of music that are so different.

Farištamo Leis

Developing Improvisation Skills in Small Ensembles

The presentation (20-30 minutes) discusses the developing of improvisation skills in small ensembles. It is mainly recommended for classical trained musicians. The presentation is followed by a practical section, where we will play with the participants in small ensembles and afterwards discuss it with the audience.

I will give a brief introduction to free improvisation (uses of contemporary music language, thinking, and performing) and then cover the possibilities teaching improvisation. I will emphasise the power of habits, the importance of discovering what our habits are and developing them to the desired direction, the necessity to develop the ability to think while improvising, and the importance of the spectrum of technical skills that we have at our disposal.

Our aim as musicians is to obtain the freedom to express any given idea by music. Especially when improvising in ensembles we experience the need to be very clear in what we are expressing. It becomes compulsory to work separately with every musical parameter (colours, textures, dynamics, rhythms, forms, etc.) to be able to concentrate totally on one aspect first and later when the ensemble has gathered more experience to start improvising with more complex musical material.

16.00-16.50 *Keynote speech*

Theodore Antoniou
Aspects of Improvisation in 20th Century Music

16.50-17.10 *Methods & Techniques IV*

Anto Pett
How to Develop Creativity through Non-idiomatic Improvisation for all Musicians?

In this workshop A. Pett will present his improvisation teaching method. After a short theoretical introduction A.Pett will present his exercise system for developing improvisation abilities. This exercise system can be used for all instruments and singers, it helps to develop concentration of attention, technical skills, emotional expressiveness, speed of thinking and self-assurance.

A. Pett has used these exercises similarly successfully by teaching young musicians, who have just started to learn their instrument and it also gives quick results to top level professional musicians, who need „reviving“ their immense experiences in music for expressing their own ideas. A.Pett's exercises start from very easy level and have unlimited possibilities for variants and can be developed towards extreme complexity. The exercises are not in a predictable music style, but they resemble more contemporary music language. This teaching method is not based on the harmonic or melodic patterns, the aim is to open and develop the intuitive thinking and use this in a balanced way with all knowledges about the music. The method also develops two contrary aspects of attention: the steady linear thinking line and perception of present moment of time. An important aspect of this teaching method is to develop musicians perception and attention for communicating with other musicians in music language.

17.30-18.30 *Paper & Workshop III*

Susan Allen

Participatory Pedagogy and Large Ensemble Free Improvisation

The large improvisation ensemble, without a leader, provides a setting in which traditional learning hierarchies do not exist. Here, through the use of interactive social games, musicians learn to contribute equally to the improvisations that distinguish themselves with attributes of interactivity and cooperative creation.

The notion of leaderless improvisation is antithetical to any behaviors associated with group improvisation, yet over 16 years I have developed modalities to enable what is a self-organizing phenomenon in leaderless large ensemble improvisation. These tools mirror self-organizing phenomenon in quantum physics, and equally mirror notions of idealized societal organizations if music can be dubbed any kind of ineffable language. The necessity for all of these energies to be freed of categorization is paramount to their success, and in that interest, even quantifying it in a paper presentation is not sympathetic to it's source. For Corfu, I propose to demonstrate my methodologies in such instruction and to develop reflexive interchanges with other improvising teachers at the same time.

20.30 Presentation-Performance

Musica Nova Consort (Dan Weinstein/Assaf Shatil)

22.30 Jam Session - Hotel Corfu Mare

Sunday 24th October 2010

10.00-12.00 Guided Tour of Corfu and sites

12.00-13.30 Closing of the Conference & Reception (Location TBA)

PRESENTERS' CVS

Christiana Adamopoulou studied Music (BA) at the Ionian University in Greece and Music Therapy (MA) at Anglia Ruskin University in Cambridge (UK). She holds a Diploma (with Honors) in Piano Performance and she works as a music teacher in Special Education. She is a PhD Candidate at the Ionian University and she is also training as a Group Analyst.

Susan Allen, harpist, performs music of all genres, classical to jazz and free improvisation. Faculty at the Herb Alpert School of Music at the California Institute of the Arts, she teaches improvisation ensembles, aesthetics of free improvisation in cross-arts applications, and pedagogy. She has toured internationally and has performed in many jazz and contemporary music settings including Darmstadt Ferienkurse für Neue Musik, Stockholm Jazz and Blues All-Star Festival, Verona Jazz Festival, DOM in Moscow, the Ojai Music Festival with Pierre Boulez, and throughout the United States and Russia. Susan has many recordings, most recently two CDs of improvised duos with Roman Stolyar, pianist, and Ralph Jones, winds. She has worked closely with prominent composers and has commissioned numerous works for harp. She holds a BFA from the California Institute of the Arts and an MA and PhD in sociology from Schools on Borders. www.susanallenharpist.com

Stefanos Andreadis was born in Athens where he studied guitar, theory, jazz and composition (Conservatoire of Piraeus). After a 12 year period as a teacher of theory and jazz guitar, he won a study leave, by the Greek Ministry of Education, to come in Nottingham and study with Dr. Nicholas Sackman. He awarded with the AMusM and the AMusD in Composition (University of Nottingham). Many of his compositions have been performed in the U.K, Greece and Bulgaria. He awarded with the Hallward prize 2002-2003 for Musical Composition' (UK) and was a finalist/honorary awards in the 'Auros' International Competition 2003(U.S.A.), 2nd/3rd Pan-Hellenic chamber music Athens competition (2004/05). Two pieces of his work have been published. He has received commissions from Greek Composers Union, Athens Megaron org, London Sinfonietta, University of Nottingham, C.B.S.O (Kreutzer string quartet) and the orchestra of the municipality of Patras. As a jazz guitarist, he has been involved in many concerts and international festivals in Athens, making recordings for Radio and television programs. He teaches jazz theory, composition and jazz guitar at Ionian University in Corfu. He is a member of Greek composers Union and an active jazz guitarist.

Christoph Baumann. As a pianist, composer and educator at Lucerne University of Applied Sciences and Arts, Christoph Baumann has developed manifold activities in the field of jazz, non-idiomatic improvisation and contemporary music. On a regular basis he performs for recordings and at international festivals. He composes for movies, dance performances, theatre and radio plays.

Anthony Coleman is a composer-keyboardist, teaching at the New England Conservatory in Boston. His projects include the piano trio Sephardic Tinge, which has released three discs. He has performed at many important festivals. His Selfhaters Orchestra has issued two CDs. His

compositions for other ensembles include Latvian Counter-Gambit for chamber orchestra. Coleman's compositions can also be heard on important artists' CDs, such as Marc Ribot, Basya Schecter and Pharoah's Daughter, Romanian singer Sanda. Anthony Coleman has received grants and residencies from the New York Foundation for the Arts, the Djerassi Colony, the Civitella Ranieri Center, the Frei und Hansestadt Hamburg Kulturbehörde and the Yellow Springs Arts Center. In the last year, Coleman has been the subject of a three-day festival, Abstract Adventures, in Brussels, Belgium. He presented a concert of his music as part of the Interpretations series at Merkin Concert Hall, NYC. He spent the spring semester of 2003 teaching theory and composition at Bennington College in Vermont and toured Europe with his new trio, *Professionales*, featuring Brad Jones and Roberto Rodriguez. He has degrees in composition from the New England Conservatory of Music and the Yale School of Music and attended Mauricio Kagel's seminar at Centre Acanthes in Aix-en-Provence, France.

Karst de Jong studied classical Piano and Music Theory at the Royal Conservatory of The Hague. He studied also jazz piano and arranging. Shortly after completing his studies, he was appointed as a professor at the Conservatory of Amsterdam and the Royal Conservatory of The Hague, teaching music theory. He specialized in the connection of music analysis and interpretation/performance. Since 2003 he has also been appointed professor of improvisation and composition-techniques at the ESMUC (Escola Superior de Musica de Catalunya) in Barcelona. Regularly he gives concerts with classical and jazz improvisations, both as a soloist and with different instrumental combinations. He has performed concerts in various countries in Europe and Japan. He published various articles on improvisation and music theory. Furthermore he has been teaching a range of international master classes, most recently in the the International Chamber Music Festival Schiermonnikoog (The Netherlands) 2008 and 2009, and the Piano-Pic festival in Bagnères de Bigorre 2009 (France). Karst de Jong is also active as an arranger and composer. He is a co-founder of the Dutch Belgian society of Music Theory and editor of the Dutch Journal of Music Theory.

Rolf Delfos studied saxophone and music pedagogy at the Royal Conservatoire of Den Haag. He later continued his studies with jazz saxophone at the Conservatory of Rotterdam. He has extensive experience as a teacher, player, composer and arranger. During the past twenty years he appeared on more than 50 CD's, many of them his own. Among his successful groups are The Houdini's, The Auratones, The saxophone quartet Artvark and the Jazzinvaders. In the teaching area he developed specific modules for teaching improvisation to students of the classical, jazz and pedagogy departments of the Royal Conservatoire of Den Haag. Besides many projects, concerts and tours, Rolf did a tour last year with the Houdini's and one of his legends, the great Gino Vannelli. This resulted in the CD "A Good Thing".

Dimos Dimitriadis. Saxophonist, Educator and Fulbright Scholar Dimos Dimitriadis was born in Thessaloniki, Greece where he studied music and engineering. He continued his studies in the US on a scholarship earning a Bachelor of Music at Berklee College of Music and a Master of Arts in Music at Bennington College. He shaped a personal vision for jazz based on the work of his mentor soprano saxophonist Steve Lacy and pianist Mal Waldron. Dimos Dimitriadis performs in Europe and the US while also being active on the Greek scene. Dimitriadis is

known for his pioneering work in jazz education in Greece and internationally. He is now Associate Professor of Saxophone and Head of Jazz Studies at the Ionian University in Corfu and the elected Treasurer of the International Association of Schools of Jazz (IASJ), producer of numerous concerts and seminars by international artists and a contributor to the Greek "Jazz & Tzaz" magazine. In 2007 he received a Fulbright Artist/Scholar grant as an artist in residence at the New School for Jazz and Contemporary Music in New York.

Kathy Dyson teaches jazz improvisation, music industry, jazz history, composition and guitar at Leeds College of Music in Yorkshire in the UK and was voted Jazz Educator of the Year at the 2010 Parliamentary Jazz Awards. She continues to play and record professionally as a jazz guitarist most recently with fellow guitarist Deirdre Cartwright in a project celebrating the life and work of Emily Remler. Her major research interest is in how jazz improvisation is learned; i.e. how this dynamic and adaptive skill evolves and develops as a aural, motor and conceptual process and in devising more effective ways of teaching it. In her spare time she is actively involved in the British Musicians' Union as a National Executive Committee member, as a college union representative for academics and as Chair of the music venue Band on the Wall in Manchester.

Ioanna Etmektsoglou studied at the University of Illinois (Urbana, U.S.A.), where she received both bachelor's and master's degrees in Music Education and a Ph.D. in Psychology of Music: Curriculum and Instruction (1992). She also studied music therapy (Master of Arts, 2007) at Anglia Ruskin University in Cambridge, England. Since 1995, she has been a member of the academic staff at the Department of Music of the Ionian University, Corfu, Greece, teaching courses in the fields of music psychology, music education, and music therapy. Her current interests in educational psychology -in relation to music- lie in creating and testing developmentally and culturally meaningful curriculum resources. She experiments with educational approaches, which are based on discovery and extend the learning experience outside the school context. The aims of these approaches are to foster children's creativity, to refine their acoustic perception and to encourage them to appreciate the environment through sound.

Raphael Ferreira. A native of Brazil, Raphael Ferreira is researcher, teacher, composer and saxophonist. Is Master of Music by the State University of Campinas, Bachelor of Music by the University of São Paulo and virtual tutor at Federal University of São Carlos. As researcher, he participated of some of the most important events of music research in Brazil, beyond the British Forum for Ethnomusicology (England). In 2008 he awarded a scholarship from Banff Centre (Canada), for the International Workshop in Jazz and Creative Music. He studied with Hugh Marsh, Rudresh Mahanthappa, Miguel Zénon, Dave Douglas, Dale Underwood, André Marques, Willy Corrêa and Vinicius Dorin; already played in France, Equator, Canada and Morocco, beside Arismar do Espírito Santo, Nelson Sargento, Heartbrakers Orchestra, Filó Machado and Group Amanajé.

Louise Gibbs is Associate Professor and Course Leader for the Jazz Programme at Leeds College of Music, Leeds, United Kingdom, Director of the Leeds International Jazz Conference, and Co-editor of the *e-Journal for Research and Innovation in Music Practice*. She is a performer (improvising jazz vocalist), band leader, composer and recording artist.

John Gunther is a composer and multi-instrumentalist playing Saxophones, Clarinet, and Flute. He has performed or recorded with Randy Brecker, John Abercrombie, Buddy DeFranco, Tom Harrel, Dewey Redman, Joe Williams, Buddy DeFranco, The Woody Herman Orchestra and The Maria Schneider Orchestra. He was composer in residence for The Toronto Fringe Dance Festival in 2003 and has composed the music for several independent feature films and animations. As part of New York city's "downtown" music scene for many years, he produced five recordings for Creative Improvised Music Projects (CIMP) and is co-founder of the contemporary jazz ensembles, "Spooky Actions" and "Convergence." John is an Assistant Professor in Jazz Studies at the University of Colorado at Boulder (U.S) and received his Ph.D. from New York University where his research examined incorporating techniques of serial music with improvisation. At the University of Colorado at Boulder, he is part of the Center for Innovative Studies in Music, Art and Technology (cismat.org) where he leads the Boulder Laptop Orchestra (BLORk). His most recent recording, "Safari Trio" with Brad Shepik and John Hadfield, was released on the Muse-Eek label in 2009. www.johngunthermusic.com.

George Hess is an award-winning teacher with over 30 years of experience as an educator. Currently Associate Professor of Music at Yong Siew Toh Conservatory in Singapore, prior to coming to Singapore he was Professor of Music at Central Michigan University where for ten years he taught music technology, theory, jazz studies and directed an electronic contemporary music ensemble. He is a regular presenter at international, national and regional conferences and has read papers at Ed-Media, Technological Directions in Music Learning, International Association for Jazz Education (IAJE) and the Leeds International Music Technology conferences. Dr. Hess is also a professional guitarist and has performed extensively throughout the United States with such artists as Bob Mintzer, David Liebman, Wycliffe Gordon, Conrad Herwig, Jim Nabors, the Osmonds, Ryo Kawasaki and Rick Culver. He continues to perform on a regular basis in Singapore.

Tanya Kalmanovitch. Violist, violinist and ethnomusicologist Tanya Kalmanovitch is active internationally as a performer of improvised music. She serves as Assistant Chair of the Department of Contemporary Improvisation at the New England Conservatory in Boston, Massachusetts. She holds a Bachelor of Music degree in viola performance from the Juilliard School, an MSc in the history of psychology from the University of Calgary, and a PhD in ethnomusicology from the University of Alberta. She lives in New York City.

Alexandros Kleidonas is an Architect Engineer, M.Sc. in Architectural Planning, and Ph.D. Candidate in Dept. of Architectural Design, School of Architecture, N.T.U. of Athens, where he has worked as an assistant instructor. He is a practicing architect, designing and supervising the construction of private and public projects. He has participated in national and international

architectural competitions and has been awarded. He has exhibited and published his work and research. Moreover, he is a musician playing tsabouna (Greek bagpipe), flute, lyra and mandolin. He is also an instrument maker and he has invented and patented a plastic bagpipe made by building materials.

Heinrich Klingmann has studied Jazz and popular music and majored in Percussion at the University of Music and Performing Arts Mannheim (Germany). Before taking up Jazz studies, he had passed the exam as a teacher for primary and secondary modern school at the University of Education, Heidelberg. Since the year 1998 he has been teaching at various universities of music (Mannheim, Hamburg, Würzburg) in different programs (Jazz and Music Education). In the year 2001 he has started working at the University of Music in Nuremberg, where he currently teaches e. g. Percussion as a major subject and Jazz rhythm classes. Besides his teaching activity, he works as a musician in various ensembles with a priority on Latin music. In the year 2009 he successfully finished his Ph.D. (Dr. phil.) in music education. As an author, he has published articles in books and journals on music education with a focus on practical as well as theoretical issues.

www.heinrichklingmann.com

Tiit Lauk. Lecturer of the Tallinn University; senior teacher of Tallinn Music School. His musician's career started as a dance band pianist in the early 70s of the last century. First recognition came in 1972 - his quartet won the 3rd Prize at the international festival *Gintarine Triuba*. Since the 1970s he has participated in more than 20 jazz or music festivals in the former USSR and Europe in collaboration with Estonian top jazz musicians. In the field of serious music, he has taken concert tours with top opera soloists M.Palm, T.Maiste, V.Kuslap, V.Puura, E.Otsman in Sweden, Finland, USA, France, the Czech Republic, Poland, Lithuania, Latvia and Estonia, naturally. In 1989 he was elected to the post of the Vice-President of the Estonian Jazz Union and after 2 years - to the post of the Managing Director of the Estonian Jazz Foundation. He was one of the most active persons during the process of restoration of the Tallinn Jazz Festival tradition. After leaving the managerial post, he started his jazz research activities, pedagogical career and defended his Doctoral Thesis. He has made presentations at several international research conferences in Estonia, Latvia and Poland.

Farištamo Leis (1985) is doing her MA (piano) in Estonian Academy of Music and Drama with prof. Marko Martin. Received BA in the same academy with prof. Valdur Roots and Marko Martin. 2007-2008 studied in Helsinki in Sibelius Academy with prof. Jussi Siirala. Has participated in various mastercourses and competitions, and collaborated in different projects with other artists, e.g. dancers (in Contemporary Dance Academy in Copenhagen) and actors (play: Piano, Clown, and Harri – music and piano), played in many chamber ensembles and with singers, worked with composers. She has taught improvisation for two years in Tallinn G. Ots Music School, given free improvisation workshops, and conducted improvisation orchestras. She is playing in an ensemble, that is oriented to contemporary and improvised music, and in a piano duo *KeAmo*. Has been conducting the Estonian Art Academy Chamber Choir for four years.

Gianni Lenoci. He holds a Piano Diploma at „S. Cecilia“ Conservatory, Rome, an Electronic Music Diploma and a Piano Phd. From “N. Piccinni” Conservatory, Bari. He made Jazz & Improvisation studies with M. Waldron and P. Bley. His main collaborations include artists such as M. Urbani, S. Lacy, J. Leandre, B. Mover, E. Colombo, D. Moye, H. Bennink, P. Lovens, J.-J. Avenel, J. Betsch, M. Stockhausen, S. Potts, C. Zingaro, J. Tchicai, K. Carter, W. Parker, D. Murray. From 1990 he is teaching Performance, Improvisation & composition at "Nino Rota" Conservatory in Monopoli (Italy) where he is in charge as Head of New Musical Languages Dpt. He published more than 50 cd's for Splasc(h), Modern Times, ASC, ANT, Leo, afk, sentemo, vm-ada, DAME (Ambiances Magnetique), VEL NET, Soul Note, Amirani, Evil Rabbit.

Urban Maeder studied piano and music education in Lucerne where he subsequently taught music at the secondary school level and later at Lucerne University of Applied Sciences and Arts. As a composer and improviser he has realized multiple music projects in Switzerland and abroad, recently combining music and visual arts. He performs regularly at festivals for contemporary music, has recorded numerous compact discs and received several awards.

Alexandros Markeas. Born in Athens in 1965, Alexandros Markeas studied piano and music theory at the National Conservatory of Greece, and later at Paris Conservatoire Supérieur where he graduated in piano and chamber music. In parallel to a promising concert career as an improvising pianist, he dedicated himself to serious composition studies. His teachers were Guy Reibel, Michael Levinas and Marc-André Dalbavie. After graduating in counterpoint, fugue and composition, he was admitted to I.R.C.A.M for further composition and electronic music studies and also attended the Aix-en-Provence Festival Composition Academy. His music ranges through free improvisation, his own compositions, and works with multimedia. Over the past ten years, his music has been performed in France and abroad by ensembles of repute such as Ensemble IntetContemporain, Ensemble Modern, Court-Circuit, Itinéraire, TM+, Ats Nova, Habanera Quarret, Radio France Philharmonic Orchestra, Alter Ego, Arditti Quartet, Danel Quartet, and Percussions de Strasbourg, among others. He has had several official commissions from the French Republic, Radio France, Fondation Royaumont, Louvre Museum, Manca and Couperin Festivals, and several multimedia projects have been sponsored by DRAC Ile-de-France regional council, Paris City Council and Festival Romaeuropa. From 2000 to 2005, he worked with director Jean-François Peyret, to a long-term theater project: *Le traité des formes*. A keen music pedagogue, he has composed extensively for young people and amateur ensembles. A few other landmarks: composer-in-residence at the Villa Medici in Rome (1999), SACEM Hervé Dugardin Award (2001), Markeas' stage music for *Le cas de Sophie K* is awarded the Critics' Union Award (2006), SACD award (2009). In 2003 Alexandros Markeas was appointed improvisation teacher at Paris Conservatoire Supérieur.

<http://www.alexandros-markeas.net/>

<http://www.myspace.com/alexandrosmarkeas>

http://www.billaudot.com/_english/index_va.html

Yiannis Miralis is Assistant Professor of Music Education and Saxophone and Coordinator of the Music Program at the European University Cyprus. He holds degrees from Lawrence University (BM), Bowling Green State University (MM) and Michigan State University (PhD). His areas of interest are world music and multicultural music education and instrumental music education. He served as assistant professor at the Lionel Hampton School of Music and has also taught at the University of Windsor and the University of Cyprus. He has a rich teaching experience in all levels in various schools in Cyprus and the USA. He has presented workshops and papers in various conferences and is a member of national and international music associations. His articles appear in music journals in Cyprus and the USA. As a classical saxophonist he has performed with the Cyprus Symphony Orchestra and has extensive performing experience in Cyprus and abroad. He is founding member of the Greek Saxophone Association and president of the Cyprus Saxophone Association.

Andreas Mniestris. After graduating in Physics from the University of Thessaloniki/Greece, he begun studying Music, soon to be attracted by Musique Concrète while, at the same time, he begun to study the tenor saxophone as a result of an ongoing interest in afroamerican music and free improvisation. At 1987 he moved to Paris, with the help of a scholarship by the French State, where he pursued studies in Electroacoustic Music at the Université Paris VIII with H.Vaggione and worked at the studio La Muse En Circuit of Luc Ferrari. He has completed an M.F.A. in Electronic Music and Recording Media at Mills College with D.Rosenboom, L.Polansky, G.Mumma, R.Ashley and A. Braxton. Since 1995 he lives in Corfu where he teaches at the Music Department of Ionian University and where he directs the Music Department's Electroacoustic Music Research Laboratory (EPHMEE). Mr. Mniestris is a founding member of the Hellenic Association of Electroacoustic Music Composers and has served for a few years on its Board of Directors. He is also a founding member of the Hellenic Society of Acoustic Ecology.

Georgina Owen is currently studying part-time for a PhD at the Institute of Education in London supervised by Professor Graham Welch. Her research aims to explore the differences between the ways in which jazz has been learnt and is now subsequently taught in today's formal education institutions. She completed a BMus (hons) degree in saxophone at Birmingham Conservatoire in 2001 and a post-graduate diploma in Jazz at the Guildhall School of Music and Drama in 2002. She then won a scholarship to study for an MA at City University, London which focused on the music of jazz writer Kenny Wheeler. For the last 10 years she has worked as a jazz saxophonist and teacher. As well as teaching individual students she also directs the Amersham Music Centre Big Band and runs a weekly jazz improvisation class. Since starting her PhD she has presented her work at research conferences in London and Barcelona.

Despina Pagoni studied music in the Music Department of the Ionian University and obtained her degree in 2005. She continued her studies in Anglia Ruskin University in the UK where she trained in Music Therapy (MA). She is currently working as a music educator in Greece both in primary schools and special needs schools and also holds a private practice as a music therapist.

Anto Pett graduated as a pianist and composer from the Tallinn Conservatoire (now renamed the Estonian Academy of Music and Theatre). Since 1987 he has been teaching harmony and improvisation in the same institution. Since 2002 A. Pett has been a regular professor of improvisation in the Estonian Academy of Music and Theatre. A. Pett has developed an original improvisation teaching method. He has made masterclasses and presented his teaching method in many Music Academies and Conservatoires in Europe. Among them - Helsinki, Stockholm, Warsaw, Vienna, Paris, Glasgow, Bordeaux, Antwerpen, Hague, London, Leipzig, Cardiff, Oslo etc. Anto Pett has performed improvisations as soloist and member of different ensembles in many festivals and concerts in Estonia and in Europe. He has conducted an improvisation orchestra concerts in many countries (e.g. GIO - Glasgow Improvisation Orchestra, Vienna, Helsinki). In 2007 the publisher Fuzeau published *Anto Pett's Teaching System*, the book has been a real success and is spreading around many countries in the world. Anto Pett have also improvised together with very many musicians from different countries (Kent Carter, Joelle Leandre, Etienne Rolin, Francois Rosse, Sylvain Kassap, Sten Sandell, Petras Visniauskas, Albrecht Maurer, Mixel Etxekopar, Anne-Liis Poll, Jaak Sooäär, Priit Lehto, Tanel Ruben etc.)

Ricardo Pinheiro completed a Degree in Music - Performance at Berklee College of Music, Boston; a Degree in Psychology Sciences at the Universidade de Lisboa; and a PhD in Musicology at the Universidade Nova de Lisboa. He is currently Assistant Professor at the Universidade Lusíada de Lisboa, and the author and Director of its Jazz Program. He also teaches the Jazz Program at the Escola Superior de Música de Lisboa. Scholarships and Awards: Berklee College of Music (2000-2002); Fundação Luso-Americana Para o Desenvolvimento (2001-2002); Centro Nacional de Cultura (2001-2002); Rutgers University - Institute of Jazz Studies - Morroe Berger - Benny Carter Jazz Research Fund (2004); Fundação Para a Ciência e Tecnologia (2004-2008). He is also a Researcher at INET-MD - Institute of Ethnomusicology - Universidade Nova de Lisboa. As a musician, he performed/recorded with some of the most important jazz musicians such as Peter Erskine, Chris Cheek, Dave Carpenter, and Mário Laginha. His latest CD "Open Letter" has been recently released on Fresh Sound Records and has the contribution saxophonist Chris Cheek and Pianist Mário Laginha.

Anne-Liis Poll received her degree in choir conducting under the direction of Prof. Kuno Areng of the Tallinn Conservatoire (the Estonian Academy of Music and Theatre /EMTA/ at present) in 1987. She earned great success in the same field as a founder and conductor of the chamber choir *Eesti Projekt*. A.-L. Poll has studied singing under the direction of Galli Kulkina, Prof. Eva Märtson-Wilson and Prof. Matti Pelo. At the moment A.-L. Poll is teaching singing and voice improvisation in EMTA. A.-L. Poll has developed a teaching method of voice and creativity *Voice Games* what she has presented in her workshops in different academies and conservatories of Europe. She is also singing in impro – ensembles *Free Tallinn Trio* and *Duo Pett & Poll*.

Ed Sarath is Professor of Music in the Department of Jazz and Contemporary Improvisation at the University of Michigan and Director of the Program in Creativity and Consciousness Studies. He has performed at jazz festivals worldwide; with his most recent CD release featuring the London Jazz Orchestra performing his large-ensemble compositions. His book

Music Theory Through Improvisation is published by Routledge and is based in an innovative approach to musicianship studies that he has designed and taught for 15 years at Michigan. He designed Michigan's BFA in Jazz and Contemplative Studies curriculum, the first of its kind nationally. He is published widely in the areas of pedagogy, creativity, and consciousness and a fellow of the National Endowment for the Arts, American Council of Learned Societies, Ford Foundation, and National Center for Institutional Diversity. He is founder and president of the International Society for Improvised Music.

Panos Vlagopoulos was born in 1961. He studied Law and Musicology, and completed his Ph.D. at Ionian University under I. Lerch on the historiography of the Ars nova. In the recent years his research interests include aspects of Greek Avant-garde. He translated Pierre Boulez', *Penser la musique aujourd'hui* (Athens 1989), Ulrich Michel's *Atlas der Musik* (Athens 2001), Lydia Goehr's *Imaginary Museum* (Athens 2005), and Nelson Goodman's *Languages of Art* (Athens 2005). He served as Head of Acquisitions and Educational Projects in the Music Library of Greece "Lilian Voudouri" (1995-2003). He is Assistant Professor at the Ionian University Department of Music Studies; scientific coordinator of the Ionian University's Annual Seminary on Ancient Greek and Roman Music; and the editor-in-chief of the musicological journal *Mousikos Logos*.

Bill Warfield is an Associate Professor of Music at Lehigh University where he directs the jazz studies program. He is trumpeter and composer. He is a graduate of Manhattan School of Music. He moved to NYC in 1979. He has performed with such diverse artists as Ornette Coleman, Mel Torme, David Sanborn, Lew Soloff, David Liebman, Jon Faddis, Buddy DeFranco, the members of the Yellowjackets and Sonny Stitt. He has worked as an arranger, orchestrator and/or involved in music preparation for Lester Bowie, Eddie Palmieri, Earl McIntyre and Buddy Williams. As a band leader he has recorded "New York City Jazz" for Interplay Records (1990), "The City Never Sleeps" for Seabreeze Records (1994), "A Faceless Place" on Laurel Hill Records (2005), "Sambra" for Laurel Hill in 2006 and collaborated with guitarist Dave Stryker on "Nomad" for Steeplechase Records (1995). A new recording featuring Bill Warefield's big band with legendary organist Gene Ludwig is due to be released in fall of '08 for Allegra. Bill Warefield is listed in the Biographical Encyclopedia of Jazz by Ira Gitler and Leonard Feather and the online Biographical Jazz listings by Lewis Porter.

Marcello Windolph studied jazz double bass and baroque violone at the conservatorium of Amsterdam between 2000 and 2005. His main teachers were Arnold Dooyeweerd, Ruud Ouwehands, Ernst Glerum and Maggie Urqart. After his graduation he pursued further music studies in the field of classical Indian music at the 'World Music and Dance Center' in Rotterdam, first with Pandit Hariprasad Chaurasia, with whom he studied the bansuri flute, and later with Dhruva Ghosh, a master of the sarangi, who inspired him to investigate the Indian use of melody on the bowed bass. He continues to visit his Indian teachers and learn whenever he finds the opportunity. Currently he is rounding off his master-degree studies at the Royal Conservatorium of The Hague. He is working on a presentation of an action research he made in Ghana while working on improvisation or 'instant composition' with the Ghanaian dance group Noyam and native musicians, among others the percussionist Yaw Dela Botri. His

main fascination is improvisation in music and especially in combination with contemporary dance.

Ioannis Zarias. Graduated from National Technical University of Athens. Department of electrical and computer engineering (1998). Diploma thesis on *“Electro acoustic measurements on stringed musical instruments”*. He studied Jazz Violin at the Conservatorium van Amsterdam (2001-3). He has a Performance Diploma on Classical Violin (Athens 2004) and is a PhD Candidate at the University of Macedonia, Department of Musical Science & Art (2006-current) on research entitled: *“The utilization of classical violin technique in interpretation of Greek traditional music”*. His research has to do with the analysis and classification of musical idiomatic techniques, which important Greek traditional violinists use in their playing. He is currently Teaching Assistant in traditional violin at the Department of Musical Science and Art, University of Macedonia. Also, he has been working as a violin teacher in many conservatories and high schools. He has been working on a constant basis as a violinist with various groups of traditional and popular Greek music on stage, festivals, concerts etc. He performs with various groups of Balkan, Jazz and improvisational music.

PERFORMANCES

Free Tallinn Trio

Anne-Liis Poll - voice

Anto Pett - piano

Jaak Sooäär - guitar, live-electronics

Free Tallinn Trio is a unique combination of a singer with unusually wide voice range Anne-Liis Poll, a classically trained piano virtuoso Anto Pett, who has been concentrated on free improvisation during last 20 years, and a jazz guitarist Jaak Sooäär, who is one of the most well-known jazz musicians of the Baltics. The freely improvised music of Free Tallinn Trio could be described as contemporary impro chamber opera, but the main influences are simultaneously contemporary music and modern jazz improvisation. The different backgrounds of its members lead the trio to unexpected adventurous territories and help to avoid typical cliches of free improvisation. Free Tallinn Trio was established in 2006 and has so far performed in Austria, Lithuania, Poland, Sweden, Germany (Moers Festival), France (Jazzycolours Festival), UK, Finland and Estonia. The debut CD "Full Moon" (AVA Muusika) was released in April 2007 and in spring 2010 their next CD "A Tale" (live at Moers Festival) was released by English label Leo Records.

<http://www.myspace.com/freetallinntrio>

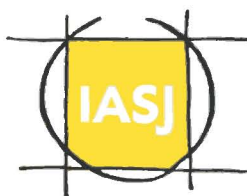
Musica Nova Consort

Dan Weinstein - cello

Assaf Shatil – piano

For the last 22 years the 'Musica Nova' ensemble has been presenting the Israeli audience all that is new and contemporary in the Israeli and worldwide experimental music scene. The renewed ensemble changed and updated its presentations constantly in accordance with to social changes and processes which form the fabric of modern living. The ensemble's members comprise of the finest performers and specialists in the field and currently include a group of cross platform artists, from musicians to video artists and choreographers; in addition to being top notch musicians they bring with them wide varieties of additional capabilities that include the use of technology and improvisation.

Ido Govrin, Director, munoco@gmail.com



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