

**INTERNATIONAL
SOCIETY FOR**

ISIMM

**IMPROVISED
MUSIC**

FIFTH ANNUAL FESTIVAL/CONFERENCE

*Improvisation and Cross-Cultural Creativity:
Fostering Connections Through Spontaneous Musical Art*

**December 2-5, 2010
Rackham Building
The University of Michigan,
Ann Arbor, Michigan USA**

Keynote artists and performers:

**Mei Han (China), Wonil (Korea), Song Jung Min (Korea), Pak Bom Tae (Korea),
Douglas Ewart (USA), Zim Ngqawana (South Africa), with University of Michigan Jazz Faculty
and Creative Arts Orchestra**

And 60 other artists presenting concerts, panels, talks and workshops

www.isimprov.org

President's Welcome
Ed Sarath

It is with great pleasure that I welcome everyone to Ann Arbor and the University of Michigan for ISIM's 5th annual festival/conference. It seems like just yesterday when many of us convened here in 2006 for the organization's inaugural event, and I very much look forward to reuniting with those of you have been regular attendees as well as meeting those who are joining us for the first time. I am confident that this year's event will live up to the levels of innovation, camaraderie, excitement, and joy that we have achieved in past festivals.

Of particular note this year is our international presence, and I am honored to welcome guest artists Wonil Song Jung Min, Pak Bom Tae from Korea, Mei Han from China and Canada, and Zim Ngqawana from South Africa to enrich us with their music. With Douglas Ewart from the US, in addition to the wide array of performances, workshops, panel discussions, and papers by many of you, we are clearly in store for another memorable and educational experience.

As always, events like this are not possible without extraordinary contributions from a large number of individuals and organizations. Please join me in conveying my appreciation to Kate Olson, Conference Director, for her wonderful leadership, vision, and—as the consummate improviser that she is—ability to accommodate last-minute requests and variables. Thanks also to Nate May and Vincent Chandler for coordinating the many students—to whom I also extend a big thanks—who volunteered their time. Thanks also to Ron Torella and Associate Dean Mary Simoni for assistance in grant proposals, my colleague Ellen Rowe, chair of the Department of Jazz and Contemporary Improvisation for her support, and sound engineer Roger Arnett for his usual heroics in meeting the extraordinary demands that are inherent in an event of this nature.



I would also like to thank the various units within the university that provided financial support, including the Confucius Institute, School of Music, Theatre, and Dance, Department of Jazz and Contemporary Improvisation, African Studies Center, and Office of the Vice President for Research. Special thanks go to the Center for Korean Studies and the Office of the Senior Vice Provost for Academic Affairs for providing major grants, without which the scale of the event would be considerably smaller than what we have been able to achieve.

Finally, thanks to all of you for contributing your talents as artists, teachers, thinkers, and listeners and making it possible to add another memorable festival/conference to the ISIM legacy.

ISIM Featured Evening Events

THURSDAY

Canterbury House 7:30pm: KGMT Reunion Concert/Welcome to ISIM Jam Session

The KGMT Quartet hosts a night of free improvisation in their home venue. KGMT features Kate Olson (sax), Gary Prince (guitar), Matt Endahl (keys and electronics), and Tim Cohen (drums and toys). Concert starts at 7:30; jam starts at 9pm.

FRIDAY

Assembly Hall 8pm: UM Faculty with Zim Ngqawana

Amphitheatre 9pm: UM Creative Arts Orchestra with Douglas Ewart

Zim Ngqawana, saxophone with University of Michigan Jazz Faculty, Ed Sarath, flugelhorn, Geri Allen, piano, Robert Hurst, bass, and Sean Dobbins, drums.

The South African legend Ngqawana, fresh from a performance in NYC with Henry Grimes and Andrew Cyrille, teams up with UM Jazz Faculty members for a performance of his music.

Douglas Ewart, saxophones, with the University of Michigan Creative Arts Orchestra, Ed Sarath and Mark Kirschenmann directors.

AACM co-director and long-time creative music luminary Ewart joins forces with one of the nation's premier large improvising ensembles.

SATURDAY

Amphitheatre 8pm: Asian Improvisation Old & New plus Cross-cultural Improvisation featuring Mei Han, Wonil, Song Jung Min, Pak Bom Tae and guest artists

An evening of cross-cultural improvisation featuring Mei Han (China), Wonil (Korea), Song Jung Min (Korea), Pak Bom Tae (Korea), and invited guests.

This concert featuring bright Asian improvisers will consist of three sections. Chinese Improvisation Old and New with Mei Han (zheng), Korean Improvisation Old and New featuring Song Jung Min (gayageum) and a duo of Wonil and Pak Bom Tae (piri and percussion), followed by Cross-cultural Improvisation featuring all these Asian musicians with guest artists.

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ISIM 5th Annual Conference, December 2-5
Rackham Graduate School Building
University of Michigan
Ann Arbor, MI USA

Featured performances presented with the generous support of the Korean Studies Center and the Confucius Institute

Friday 3:30, Dec 3

Paper, Dr. Michael Heffley, Friday 3:30,

Improvisation in Grand Dame narrative: The Music of Jin Hi Kim

Saturday, Dec 4 11-noon

Panel Discussion: Mei Han and Jeff Roberts

Saturday, Dec 4 1-2pm

Panel Discussion: Improvisation in Korean Music with Mike Heffley, Jin Hi Kim, Wonil, Song Jung Min, Pak Bom Tae

Saturday, Dec 4 8-10 pm

Asian Improvisation Old & New plus Cross-cultural Improvisation
featuring Mei Han, Wonil, Song Jung Min, Pak Bom Tae and guest artists



Mei Han (School of Music, University of British Columbia) is a concert artist propelling the zheng (Chinese 21-string long zither) into radical new dimensions of musical expression in a multitude of musical genres from traditional to World music; from symphonic, chamber to New Music; and from Creative Improvisation to electronic-acoustic music. Graduated from the Chinese Music Research Institute (Beijing) and the University of British Columbia (Canada), Han is recognized internationally as a leading scholar on the zheng. She contributed the zheng entry for the New Grove Dictionary of Music and Musicians and directed the Chinese Ensembles at U of Michigan and UBC.



Wonil (composer, piri, and percussion)

Mr. Won is award winning composer. He won the prize for music of film “ Hwang Jin Yi” directed by Jang Yun Hyun. He has been acclaimed as most creative piri and percussion music composer and performer. He is in preparation of National Living Treasure on piri (double reed instrument). He has composed music for dance, drama and film deriving from traditional and contemporary sensibilities and collaborated with many international musicians. He was music director of Dance Department at the National Center for Korean Traditional Performing Arts. He is founding director of musical theater “ Baramgot” , “ Puri Percussion Ensemble” , and the 21st Century Korean Music Project. He teaches at School of Korean Traditional Arts of the Korean National University of Arts.



Song Jung Min (gayageum)

Ms. Song is a founding director of Sagye (Four Seasons) Gayageum Ensemble and The Korean zither Musicians Association. She is new generation of Korean leading musician and performs both traditional and creative music on gayageum. She has performed at prestigious stages in Korea including LG Arts Center, The National Center for Korean Traditional Performing Arts, Young-San Art Hall, Kum-Ho Art Hall, Hoam Art Hall and many others. She has performed abroad including Italy, Austria, Spain, U.S.A, Germany, Japan, Poland, and France.



Pak Bom Tae (janggu and Poong-mul-nori percussion)

Mr. Pak is in preparation of National Living Treasure on East Coast Byul-Shin- Kut (Shaman Ritual). He is a director of Entertainment Group “ San Yi” . He received Silver Medal for Merit of Jangdan (Rhythmic Cycles) from Han-Madang (outdoor performance) Competition. He received Award of President of S. Korea for Samulnori performance (drum quartet) and the prize of Poong-Mul-Nori (farmers band music and dance) Section from KBS (Korean National Broadcasting) Korean Music Competition. He also received Gold Medal of Percussion Section from the International World Music Competition.

Jeff Kaiser
The roots of electro-acoustic improvised music in the 1960s.

For this presentation, I will explore the intersection of the thought and practice of music improvisation and technology in the 1960s to the early 70s. At this time, electronic resources for processing sound became attainable for more musicians through the commercial availability of the echoplex, varitone, wah-wah pedal and ring modulator. In particular, I will focus on the use of electronics by Eddie Harris, Cannonball Adderley, Nat Adderley, Don Ellis, Benny Golson, Lee Konitz, Sonny Stitt, Buddy Terry, Clark Terry and Miles Davis: forces in experimental electro-acoustic music. I will also examine the conceptualization of the use of electronics by the artists and media in liner notes, interviews and reviews.



Michael Heffley
Improvisation as “Grand Dame Narrative” in Jin Hi Kim’s Touching the Moons and Pauline Oliveros’s and Lone’s IO and HER and the Trouble with Him.



- a comparison/contrast of the global, transhistorical feminism infusing both works, and my comparison of that to the seeds of afrocentrism in early jazz that shaped its mature identity;
- a comparison/contrast of the relationship to the patriarchy each work suggests, both as problem to be solved and consort to be integrated (in both);
- a glance at two resonant interdisciplinary voicings of the “grand dame narrative” (physicist Janna Levin’s theory of a finite universe, and Swedish novelist’s Stieg Larsson’s portrait of a male-female crime-fighting duo).
- a glance at the growing presence of Asian women in international improvised music.

Roman Stolyar
Dancing Over the Piano

Being used in thousands of music pieces, the sound of piano is probably most recognizable for widest audience. Nevertheless, does it mean that piano can produce only one kind of sound? Many contemporary composers, such as John Cage and Henry Cowell, suggested many other possibilities of how piano can sound – differently from what we usually expect from this instrument. How these

new sounds can be applied in improvising music? Siberian improviser and composer Roman Stolyar shows it during his performance which involves different sound textures and various piano techniques.

Steven Davis
Prepared Drum Kit

A solo performance on prepared drum kit, followed by a presentation looking into prepared drum kit. Stephen Davis is a leading practitioner of avant-garde drum kit performance. His research concentrates on extended techniques, preparation and notation. The presentation will look at these different techniques, how to score for them and why there has been a void in the literature until now.



Richard Robeson
Calibrating the Musical Body: Fitness, Wellness and the Physical Imperatives of Musicianship

This workshop addresses musicians’ fitness from the preventive -- rather than the corrective or therapeutic -- perspective; and in so doing

argues that certain kinds of training (principally, core, strength and flexibility) typical to athletes are invaluable assets to a life of musicianship, especially for professionals who spend long hours on the road or in the practice studio. Discussion will include historical perspectives from music cultures ranging from taiko drumming to Hindustani classical and beyond. Although the subject is fitness, attendees will not be required to do anything more strenuous than raising a hand to comment or pose a question.



Gerald Phillips
Beyond Hierarchies: Free Improvisation as Revolution

The composition, performance and teaching of the Western Classical Music Tradition throughout its history has been the construction of and evolution of various hierarchies.

Free improvisation, in its eschewal of hierarchies, enables a new kind of music, music in which composer/

performer, leader/follower, structural/a-structural, order/disorder, form/content, become intricate symbioses that demand of the listeners a subtle interweaving of composer/listener/passive/active/structurer. This revolution transforms the nature of music in a manner that will transform music-making, the teaching of music and listening to music, to a degree unparalleled in history.



Roger Braun / Andre Gribou: Unprepared Music for Keyboards and Percussion

Roger Braun and Andre Gribou have collaborated for over ten years in many diverse settings, including classical, jazz, improvisation concerts, pedagogical workshops, and multi-media performances with dancer/choreographer

Chris Aiken. Unprepared Music for Keyboards and Percussion is about performing completely improvised music that explores a variety of instrumental combinations— piano, prepared piano, and keyboard synthesizer (Gribou) and mallet percussion, drumset, world percussion, and electronic percussion (Braun). Their duets draw upon a wide array of vocabularies including contemporary classical, jazz, world traditions, and popular music. Both are music professors at Ohio University.



David Borgo
Improvisation, Technology and the Extended Mind

Can we frame the “technological” resources involved in improvising music as functionally integrated into an “extended mind”? Increasingly many working in cognitive science and philosophy of mind are willing to do just that. Of course, if the mind is not

literally “in the head” then many cherished (humanist) assumptions about agency, intentionality, identity, and bodily integrity may need to be rethought. I won’t confront all of these vexing questions, but I will do my best to make the various arguments for and against the “extended mind” thesis clear, and offer some implications for improvised music study and practice.



Patrice Madura Ward-Steinman
The Expert Vocal Improviser: An Analysis of Australian and American Educators’ Influences and Pedagogical Views

Concurrent with an increasing research interest in vocal jazz

improvisation is a trend toward freer forms of improvisation. Notably, the singer is rarely the focus of this research. The purpose of this study was to investigate the musical experiences, influences, and pedagogy of vocal improvisation instructors at colleges in Australia and the United States. The 30 subjects comprised an extremely rich and rare sample of “expert improviser-educators.” Demographics and descriptions of the participants’ experiences are presented in detail, and are compared between the two cultures and with previous studies of non-expert improvisers, followed by pedagogical views and a developmental model.

Frank Clare
Blatant Piano

Secrets spoken in the language of Hammerstrikingstrings. Instigating, consoling, loving, lying, swaggering, beating chest and howling, all disguised by the pretense of piano playing. Ten fingers, eighty-eight keys, the music of sound.





Dawn of Midi Improvised Suite

Dawn of Midi is Indian contrabassist Aakaash Israni,

Pakistani percussionist Qasim Naqvi, and Moroccan pianist Amino Belyamani. From the harmonic language of Debussy to the clamor and rattle of Cage's piano preparations, the group's language is one of effortless juxtaposition. Recently, global art-music has seen a shift in paradigms, away from technique and novelty, toward an appreciation of timbre, color, and the silences that frame a musical offering. This sensibility is immediately recognizable within DoM's sonic idiom; the group's widespread musical and artistic references connect with people who are unfamiliar with improvised music as well as with veteran listeners.



Texas Mysterium for New Music

The Texas Mysterium for New Music consist of live,

musical performances utilizing real-time digital sound processing with laptop computers, sound effects units, live interactive video projections, modern poetry, and acoustic instruments. All pieces contain structured improvisations exploring the expressiveness and musicality of an electro-acoustic ensemble. Students today, especially music students, have incorporated computers and technology in almost every aspect of their lives and music careers, except for music performance. This presentation will show the ease of use, never ending possibilities of sound color, and expressiveness of electronic instruments and demonstrate how they can be capable and acceptable members of the art music community. Featured musicians will include several university music students, majors and non-majors.



Polycyclic Collage Chris Chalfant

This workshop will explore the nature of polycycle, or multiple concurrent cycles, as an avenue for ensemble improvisation. Bring your instruments and voices. Movement is also welcome. We will draw from the oral tradition

of Indian Raga and the 12 count cycle found in SubSaharan Africa as a basis for developing this continuous temporal collage. We will start by building a combination of cycles based on particular numerical configurations that hold throughout the piece. Participants can stay within their own cycle, morph into other cycles as they intersect with others or "get lost" in the collage of this rhythmically vibrant piece.



Alex Kreger Moyindau

Moyindau (Kazakh for acknowledgement) explores the territory between jazz and contemporary classical music, improvised and

notated forms. Its unique instrumentation without a bassist frees the ensemble from the hierarchy associated with the traditional roles of the rhythm section, allowing each instrument a chameleonic flexibility to serve multiple functions and resulting in constantly shifting textures. Familiar grooves are displaced and disassembled, while elements of contemporary classical music typically perceived as inaccessible are presented in the context of familiar grooves and pop music sensibilities. Moyindau also draws from various ethnic traditions--the lasting influence of our collaboration with a Kazakh vocalist.



Jeff Roberts Cultural Interfusion of an Ancient and Modern Type: Chinese Guqin Improvisation in Dialogue with Central Asian and Western Experimental Music

Cross cultural dynamics in Chinese music have existed since the days of the Silk Road some 1,500 years ago

when Central Asian and Persian music flowed into China and influenced Chinese music. Today, world cultures in close contact with one another reflect a similar situation. This guqin performance reflects on both situations by first exploring relations between Chinese and Central Asian traditions in improvisations, drawing from early Silk Road melody. Also, a guqin Max/Msp improvisation will reflect on a resonance between guqin Daoist aesthetics that embraces "ziyou sixiang" (free-flowing thought) and found object experimental music from the West.





Adam Osmianski's Ophidian Ensemble presents John Zorn's "COBRA"
John Zorn's "Cobra" is an innovative piece based on the branch of applied mathematics known as "game theory". Used in many social sciences, game theory is used to mathematically evaluate behavior in strategic situations wherein the amount of success one gains in their own decisions is directly affected by the choices of others. The compositional aspect of the piece is a set of cues and rules which are cued by the prompter via cards. The performers improvise within these changing parameters. They may use a series of hand signals to express which parameters they would like to use next.

Electric Blue Elevator

Archie Carey - Bassoon

Michelle Horvath - Harp

Anjilla Piazza - Drum Set

Victor Vossler - Cello

Our goal is to bring to the audience self-composing pieces of music. The term 'self-composing' is our way of looking at the field of free improvisation; our perspective includes spontaneous constructions and deconstructions of motifs, sections, timbres and forms. The tools we use include prepared formal skeletons, our instruments (and extensions thereof) and an analytical ear. Using these tools, we are able to play the same piece multiple times and get varied results with an outcome that can be verified by an active listener as 'that piece.' Improvisation can only be as good as the compositional process that the participants include in their performance and EBE focuses on that goal to produce experiences that are streamlined to the degree that the listener cannot detect the invariability of what is to come yet expectations can be made and are realized.



Tom Hall

Free Improvisation: A Practical Approach

Improvisation seems mysterious because it's a process, not a product; a way of doing something, not a thing we do. It's both the most incredible magic and the most pedestrian exercise of a basic human faculty. It's the core of every creative

flight of fancy, but it's also a natural, practical part of life, that can be explored using language we all know and intuitively understand. This workshop demonstrates a practical way for any group to learn about improvising together, from creating agreements for exploration to the creative use of improvisational exercises. Bring your instruments and be ready to play!

Karate Jones

Jordan Munson - Stringed Instruments/Electronics

Colin Campbell - Percussion/Electronics

Michelle Horvath - Amplified Harp

Karate Jones was formed in 2005 by percussionists Jordan Munson and Colin Campbell. They have used the duo as a vehicle to explore the possibilities of electro-acoustic techniques in improvisation. In addition, they have staged works by modern and contemporary composers such as Steve Reich, Terry Riley, Matthew Birtner, and John Cage. Karate Jones frequently collaborates with other musicians, as well as visual artists. They are joined by harpist Michelle Horvath for their ISIM performance. The performance will consist of an improvisation featuring harp, stringed instruments, percussion, and electronics.



Per Bloland Performance by OINC

The Oberlin Improvisation and Newmusic Collective (OINC), based in the Oberlin

Conservatory of Music, is an ensemble devoted to the rehearsal of improvisation techniques and indeterminate pieces in a workshop setting. Performing this afternoon are: Ross Chait, Matt Chamberlain, Jessica Downs, Myles Emmons, Doug Farrand, Adam Parker-Lavine, David Wasilko, and Per Bloland (director).

Thomas Ciufu
Point / Line / Shape - for extended electric guitar and computer

For several years I have been developing and improvising with a computer-mediated, sensor enhanced electric guitar. This interactive system uses physical sensor data, along with real-time audio stream analysis data to control a range of computer-based sound transformations. These transformations are applied to the performed sounds of the guitar, resulting in a hybrid extended electric guitar / computer performance system. By combining a tactile, playable sound source with an interactive computer-based system, the immediacy and richness of the guitar is extended by the power and flexibility of computation, creating an unpredictable, complex yet playable improvisational instrument.



3 Computers - Jeff Albert, Nick Hwang & J. Corey Knoll

The Baton Rouge based trio, 3 Computers use synthesized sounds, acoustic instruments, found sounds, and environmental noises as the basis for their improvised performances. They program their own computer instruments, and develop their own personalized interfaces. Performances include trombone, kitchen utensils, and whatever other sounds they can get into their interfaces.

Jeff Albert began his career as a jazz trombonist, Nick Hwang comes to this music from the world of classical and electroacoustic composition, and Corey Knoll hated computer music at one time, but has come to use electronics as an integral part of his musical output.



Mary L. Cohen
Musical and Movement Play: Group Improvisation and Reflection

The purpose of this workshop is to create and reflect upon group vocal and movement improvisation activities with the goals of interacting socially, expressing oneself musically with the support of others in the group, and facilitating physical movements for wellness and pleasure. The activities

can be adapted for different age groups and modified for different contexts. They include Dalcroze-infused rhythmic and body movements, melodic improvisations, and other musical improvisations generated by participants' ideas. We will reflect upon what we learn about ourselves and others through the activities, synthesize common elements of the session, and consider applications beyond this particular group.

Catherine Wilson, Mary L. Cohen, and Colin Kraemer
Revealing Songs of the Heart: Facilitating Improvisation with Male Prisoners through Singing and Practicing Relative Solfa

For 12 weeks of the fall 2010 semester we facilitated weekly group vocal improvisation sessions with 10 men incarcerated in a medium security prison. The men were interested in songwriting so we designed this improvisation workshop to help build their musical skills. We introduced pitches sequentially, used solfege as a means to develop melodic vocabularies, led activities to enhance rhythmic understanding, collected narrative data, wrote weekly reflections, recorded occasional activities, and distributed a researcher-generated questionnaire. At this presentation we'll share stories and summaries of this unique improvisation class, discuss strengths and challenges. of the sessions, and read comments from participants.



KGMT Quartet
Improv Invite with Kate Olson, Gary Prince, Matt Endahl and Tim Cohen

These four UM grads are returning to Ann Arbor with a challenge to all ISIM participants: sign up to improvise with us! We will be hosting a low-key session during which we invite audience participation and commentary.



Doug Friesen
Ear Cleaning and
Improvisation in
Education: Exercises
that Challenge the
Teacher Pedestal

This participatory workshop presents music improvisation experience

with a focus on personal creativity, both observation and reaction, within a group or community. The goal is to show ways teachers and students can engage in, explore and heighten individual creativity through musical action. It takes inspiration from the work of R. Murray Schafer, John Zorn, and Fred Frith, but will also include games and exercises developed through work at a public arts high school. The presented material can often act as a catalyst in each classroom's democratic discovery (by both the teacher and student) of the best-suited exercises and games.

Cheesemarket Project
Improvisation strategies for
the 1st to 5th dimension

The Cheesemarket Project explores techniques to improvise between musicians and dancers. The purpose behind this search is to create a language in which both art forms contribute to an improvisational unity. Therefore, instead of one art-form following the other, both artists communicate with each other through a common platform of worked out strategies and tools. Augusto Monk (drums) and Angela Blumberg (dance) intend to create a hybrid improvisational form; through the technique of 'Kinaesthetic Melody' and the language of 'Ionic Improvisation', both art-forms are inseparable from the other while only making sense in relation to the other.



Inspiring: Telematic
Jazz Explorations"
Panelists - Mark
Dresser, Gerry
Hemingway, Oliver
Lake, Sarah Weaver

"Inspiring: Telematic Jazz Explorations" was an unprecedented concert of new jazz works for the telematic medium June 13, 2010.

Telematic music is real-time performance via the internet

by musicians in different geographic locations. Performers were located at University of California San Diego and New York University, co-presented by Roulette. Coordinators were Mark Dresser and Sarah Weaver. The concert had local audiences and a world-wide webcast. An audio/video recording was made. Panelists are the concert composers, present in this session in person or via the internet. The session will include discussion about the project, highlights from the new recording, and a question/answer session.



Stephen Nachmanovitch and
Mark Miller
Title: This is a Music of
Questions

Stephen Nachmanovitch and Mark Miller will perform a duo improv concert on viola d'amore and shakuhachi. Shakuhachi, as an improv vehicle, is rich with Japanese and Zen connotations, and viola d'amore is a hybrid East/West instrument that arose from the cross-

fertilization of Indian and European musical technologies across the trade routes in the 17th Century. We enjoy the sounds that arise from intercultural exchange going both way back in time as well as forward into the future. Both performers, while coming from an eclectic musical background, are deeply influenced by Buddhist practice. Where east meets west, the sparks will fly.

SBS: Thomas Buckner, Voice, Ed Sarath, flugelhorn,
Roman Stolyar, piano.

This performance unites three artists who play as a trio for the first time. Sarath is the connecting thread, having performed separately with the New York based Buckner and Siberia-based Stolyar, including a performance last summer in Moscow. The trio will draw upon their wide-ranging reservoirs in jazz, classical music, and a variety of cross-cultural and other genres.



Pendulum (Randall Hall, saxophones; Jonathon Kirk, laptop/
electronics)

Pendulum attempts to continually explore the many extremes of saxophone sound, microsound, and timbre, through various methods of real-time electronic processing, free improvisation, and sample-based composition.



Improv x 3

Steve Grismore: midi-guitar/guitar/
laptop
Paul Scea: reeds
Damon Short: percussion/drums
I have created 3 compositions
based on free improvisations of my
own using the software program

Logic. Through intense manipulation of these recorded improvisations, which include both wave and midi files, I have created new pieces with the feel and organic sense of a free improvisation, not an overtly organized and closed composition. These “composed” improvisations could be considered complete in and of themselves, or as in this case, used as the basis for real time improvisation. Any number of musicians or instrumentation could be used with these improvisations. (For this performance, I will use guitar, drums, and saxophone.)



Paul Scea/Eric Haltmeier Space Genetics Level 2

Using an array of controllers, and digital electronics, the duo ‘Space Genetics’ performs an original hybrid of avant-jazz, electronica, free improvisation, and experimental classical music. The musicians

record kernels of genetic audio material individually and then the source material is then shared and manipulated electronically in order to satisfy deliberate compositional strategies and to generate new material to use as the basis for additional rhythmic, textural, and melodic formations. This allows for the establishment of interactive improvisatory space characterizing the current artistic environment through trans-rhetorical deduction.



Payton MacDonald, Super Marimba and free improvisations

Super Marimba is the nexus point of all of my artistic activities. I bring it all together here: jazz, classical, Hindustani music, and whatever else might be in my head at the moment.

Most of my Super Marimba compositions are notated, and they all include improvisation. Sometimes the improvisation is free and spontaneous, but more often it is of a unique sort that I have developed over the past couple years, using a combination of approaches, especially the *kaidal/palta* variation forms from tabla drumming.



Stephanie Phillips Color of Sound

Color of Sound is a concept as much as it is an ensemble in the traditional sense. The ensemble practices a set of shared intentions for the co-

creation of spontaneous music and embraces a diversity of styles, instruments, traditions, and players. While the ensemble members may change with each performance, the goal of creating coherent music through listening and honoring one another’s creativity is paramount. Color of Sound concerts push the boundaries of artistic disciplines and have included musicians, poets, electronics, laptops, and contact improvisation dancers.



The University of Missouri Creative Improvisation Ensemble is an extension of the Jazz Studies Program at MU. The group approaches improvisation through a trans-stylistic, cross-idiomatic methodology; the

group is influenced by a wide array of creative artists encompassing the worlds of jazz, rock, modern art music, electronic, noise, and other creative outlets. The resulting sound palates celebrate individual diversity and influence while dissolving boundaries of personal and cultural differences, unifying each individual experience into a synergetic whole, and codified by soundpainting and other compositional techniques. The group is co-directed by Dr. Arthur White, director of jazz studies at MU, and David Witter, an MU graduate student in composition.

Stritt/Sudan Duo

When these two young musicians with informal background have met, the idea of creating an original duet has quickly appeared. Influenced by different music styles such as jazz, electronic music, rock, classical, contemporary or latin american music, they found with improvisation a central point that allows them to explore all these kinds of music.

Based in Fribourg, Switzerland, where they recorded their first live album in may 2010, they are building up a reputation that brings them to play concerts all over Europe.





The Divine Particle's Vision is an ongoing ritual concept that explores the evolution and interconnectedness of phenomena in the universes. It uses sound, sight and ideas to suggest the balanced diversity of cosmic abstraction and intends to encourage creativity and freedom of artistic expression.

Divine Particle's Vision is aimed at recognizing children's (of all ages) natural inclination towards abstraction, unity, simplicity, truth and love. It aims to stimulate children's imagination by engaging all of their senses in an effort to emphasize the importance, interconnectedness and interdependency of all universal phenomena through exploring abstract balance as well as the similarities and intersections between basic qualities of design, actions, distinguishing characteristics and essential functions of universal microcosmic and macrocosmic "particles" large and small.



**Paula Matthusen
Invoking the Improvisatory in A-Life Based Musical Systems**

An ever-evolving trend in algorithmic and electro-acoustic music is the adoption of principles of artificial life, or a-life. Briefly described, a-life is concerned with the interaction of multiple agents, and how these interactions produce complex systems.

The interplay of these agents may be harnessed as a way of generating pieces to developing musical robots. These systems frequently invoke aspects of improvisation in describing the agents' behavior and/or working with the system itself. When these agents engage in such activity, they participate in what I call decentralized performance, which examines the actions and responsibilities of these agents.

TRAG is an improvising quartet that specializes in unique sound-producing techniques. Neil Thornock is a virtuoso keyboardist, composer and instrument builder. In TRAG he plays corrugaphone and other unusual instruments of his own making. Steve Ricks plays laptop-based electronics. Jeremy Grimshaw plays percussion and found objects, while Christian Asplund plays prepared and extended viola. They bring together extremely disparate influences from classical new music, free jazz, electronica, traditional Asian musics, and minimalism. Together they produce organic soundscapes that move through diverse textures during the course of a piece.



'Improvi(conver)sation': (Re)Hearing Musical Improvisations

This paper takes as its starting point the notion that improvisation is to be heard in its original setting and then forgotten, that improvisation has no existence outside of its practice. It explores the richness of the experience of rehearsing free-improvisations through recordings and considers improvisation's ontological status. The paper ultimately suggests that listeners to recordings of improvised music function in a quasi-interpretive, even quasi-improvisatory mode in a creative process termed 'improvi(conver)sation'. While acknowledging the uniqueness of the improvisatory act, the paper accords a significant degree of creative responsibility to listeners of 12 improvised music.



Noam Sivan - Classical Improvisation: Its Relevance Today

While at the times of Bach and Mozart the art of improvisation was regarded as the pinnacle of musical creation, nowadays improvisation is a rarity in classical concerts. One of the young pioneers in the revival of improvisation in classical music today, pianist and composer Noam Sivan will improvise in this presentation in various styles, using Baroque, Classical, Romantic, and Modern idioms in familiar genres such as preludes, fugues, and sonatas, and possibly on themes suggested by the audience. In addition, he will address the relevance of classical techniques within a broader, contemporary context, including the oscillation between tonal and non-tonal areas.



The Vlaxis Trio Operanarchy

Explorations into soundscapes, solos, duets, and trios delved into through spontaneous orchestration, composition, and noise. Romantic elements, world music influences, and electronic manipulation are freely drawn upon in the trio's performances - all done to explore the boundaries between genres, conventions, and cultural experiences. Richard Valitutto (piano), Archie Carey (bassoon), and Nathan Smith (clarinet) have played in parking lots, abandoned amusement parks, and during illicit underground alligator wrestling matches without permission throughout the greater Los Angeles area. The three met as students at California Institute of the Arts (Valencia, CA). A 100% guaranteed morning

Diversity in Musical Academe Think Tank 2

Diversity in Musical Academe is a joint initiative of the National Center for Institutional Diversity at the University of Michigan and the International Society for Improvised Music. The purpose of the DMA project is to sustain dialogue and implement practical strategies that aim to expand the demographic, curricular, and cultural boundaries of musical study to better reflect the diversity of the musical world and society. The 2010 DMA Think Tank is the second in a series that began at the 2009 ISIM festival/conference at the University of California Santa Cruz.

Vincent Chandler, Graduate Student Teaching Assistant, Jazz and Contemporary Improvisation Studies, University of Michigan

Douglas Ewart, Improviser/Composer/Educator, Past Chairman and Co-Chair of Association for the Advancement of Creative Musicians (AACM), and Music History, The School of the Art Institute of Chicago IL

Darryl Harper, Chair, Music Department, Professor of Jazz Studies, Virginia Commonwealth University

Karlton Hester, Director of Jazz Studies, University of California, Santa Cruz

Maud Hickey, Music Education, Northwestern University

William Johnson, Managing Director, WRTI-FM, Temple University

Tanya Kalmanovitch, Assistant Director, Contemporary Improvisation Department, New England Conservatory

Richard Karpen, Director, and Professor of Composition and Digital Media, School of Music, University of Washington, Seattle

Jin Hi Kim, Composer in Residence, New Haven Symphony

Patrice Madura, Music Education, Indiana University

Lester Monts, Senior Vice Provost, Professor of Musicology (Ethnomusicology), the University of Michigan

Stephanie Phillips, Music Theory and Composition, Texas State University

Coty Raven, Undergraduate student, Music Education, Texas State University

Ed Sarath, Jazz and Contemporary Improvisation, Creativity and Consciousness Studies, the University of Michigan

Christopher Waterman, Dean, School of Arts and Architecture, University of California, Los Angeles

Betty Ann Younker, Associate Dean, Professor of Music Education, School of Music, Theatre, and Dance, the University of Michigan

Ann Ward, Independent musician and Faculty and former Dean, Association for the Advancement of Creative Musicians (AACM), Chicago



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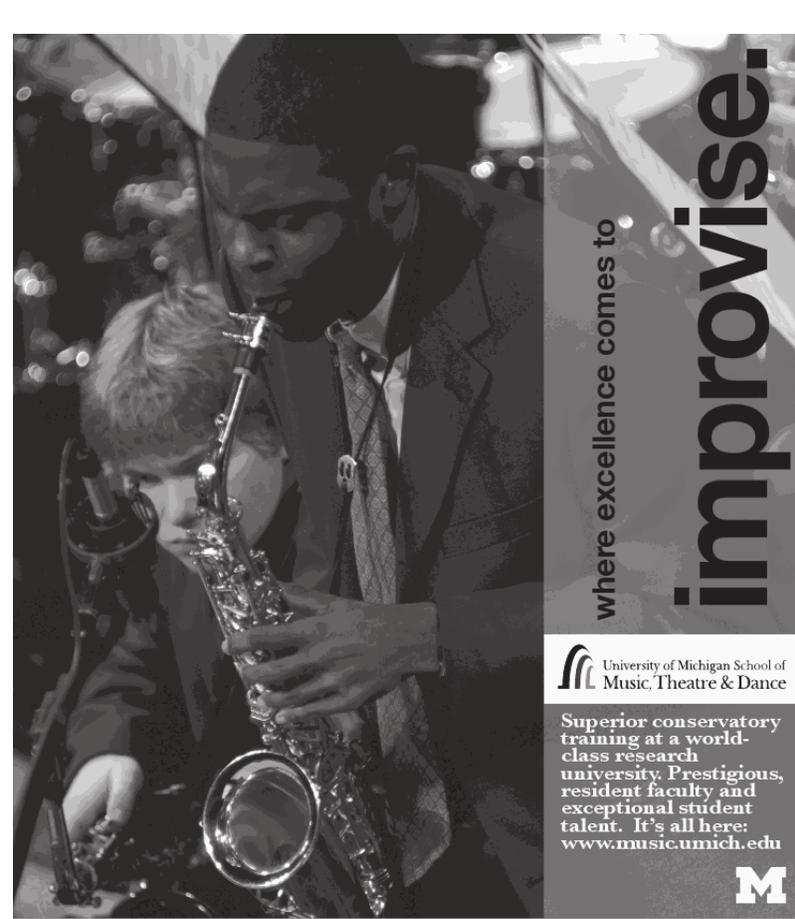
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Robert Hurst Bass, Combos

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Steve Rush Digital Music Ensemble

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ISIM would like to thank the University of Michigan African Studies Center, Canterbury House, Center for Korean Studies, Confucius Institute, Department of Jazz and Contemporary Improvisation Studies, National Center for Institutional Diversity, Office of the Vice President for Research, Office of the Senior Vice Provost for Academic Affairs, and School of Music, Theatre, and Dance for their generous support of this event.