



KC Koninklijk
Conservatorium
Royal Conservatoire

Improvisation Just do it!

Report of the
activities in the field
of improvisation
at the Royal
Conservatoire The
Hague **2010-2012**



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About this publication

This publication presents the results of a large-scale initiative organised by the Royal Conservatoire in The Hague to promote improvisation in all of its educational programmes. This initiative started with a year-long project during the academic year 2010-2011, which saw weekly sessions organised by and for various departments of the conservatoire. The excellent report written by project coordinator Adriaan Reinink shows a fascinating range of approaches, styles and philosophies with regards to improvisation, which under the title 'Together Now' offered unique opportunities for cross-departmental cooperation. All dimensions of the conservatoire were addressed in these sessions: from improvisation in early music up to contemporary music creation, and from improvisation in the field of sonology using live electronics and new techniques to improvisation in collaboration with dancers. The report by Reinink not only describes each session in detail, but also makes brief evaluation statements and suggestions on what was achieved and how things could be further improved in the future.

The second part of the publication describes a project that followed the 2010-2011 improvisation year with the support of the ERASMUS Programme of the EU. This project concentrated the efforts in the field of improvisation by focusing mainly on improvisation in classical music, as it was felt it is there that the strongest needs are present. Furthermore, it added two additional dimensions to the 2010-2011 project: firstly, it added an international dimension by involving 10 other conservatoires in Europe and their students and teachers. Secondly, it encouraged students not just to learn improvisation themselves, but also to learn how to teach improvisation to others through a set of leading & guiding workshops. In this way, issues regarding professional integration and employability were combined with intensive training in improvisation techniques and methods. During the one-day seminar that took place during this European intensive project, it was fascinating to see how institutions across Europe are

increasingly developing improvisation courses and seeing the benefits of such courses for their students and teachers, while often struggling with similar issues.

Why this focus on improvisation? Reinink gives a good explanation in the introduction to his report: "Improvisation is not just a jam session, nor is it confined exclusively to jazz or experimental music. Improvisation is an integral element of every type of music: it improves technique, musicianship, ensemble playing and recitals, and reinforces the musician's bond with the repertoire, fellow artists and the public." It is clear that improvisation provides important benefits in terms of technical, social and artistic skills, as well as benefits in the field of professional integration, as has been shown in the ERASMUS Intensive Programme European Impro Intensive.

The Royal Conservatoire's initiative does not stop with this publication. Curriculum development with the creation of new improvisation modules at both Bachelor and Master level is currently taking place at the Royal Conservatoire, and most probably also at several other institutions. Funding has been secured for the second edition of European Impro Intensive, which will take place at the Royal Conservatoire in 13-22 February 2013. A third edition of the programme is planned for 2014. This shows the ambition and willingness of the Royal Conservatoire to take the lead in the development of innovative pedagogical and artistic approaches, as it understands the need for a constant development and updating of conservatoire training to match the requirements of the world of music today.

We invite you to join the Royal Conservatoire on this exciting path of curricular and artistic innovation.

Martin Prchal, vice-principal Royal Conservatoire The Hague

Report of the
**Improvisation
Project
Sessions**
during the
Academic Year
2010-2011

Improvisation project sessions
2010-2011:

Twenty-eight
events ranging
from baroque to
electronic and
world music,
and from dance
to music theatre.

Introduction

At the Royal Conservatoire, improvisation constitutes a preparation for the music practice of the future. Improvisation is not just a jam session, nor is it confined exclusively to jazz or experimental music. Improvisation is an integral element of every type of music: it improves technique, musicianship, ensemble playing and recitals, and reinforces the musician's bond with the repertoire, fellow artists and the public.

During the academic year 2010-2011, the various departments in the Conservatoire joined forces to organise a series of twenty-eight events, including concerts, debates and lectures. Every discipline was represented: from jazz, early music and classical music to composition, from study methods and theory to dance and experiments in sound.

In January 2012, the Tuesday afternoon series culminated in a European project on improvisation with 11 other conservatories, subsidised by the ERASMUS programme of the EU.

The objectives of the project were:

- To accumulate knowledge and know-how in the field of improvisation.
- To explore the possibility of including improvisation in the curriculum.
- To prepare for a large festival devoted to improvisation on Spuiplein in The Hague.

Every Tuesday at 16.00 in Studio 3, improvisation presentations took place that were open to the public and followed by a reception; some were preceded by workshops or lectures. These presentations were of interest to all students and teachers at the Royal Conservatoire and given by students and teachers from within the department. Each department gave between one and three presentations. Publicity material and activities for the activities were produced and arranged by the project.

General overview of activities

Overall, the following activities took place:

- 28 presentations of which:
 - Composition 1
 - Ballet 1
 - Early Music 3
 - Classical Music 3
 - Jazz 3
 - Sonology 3
 - Music Education 3
 - Lectorate 3
 - Vocal 2
 - Joint Master NAIP 2
 - Theory 3
 - Together Now 1
- 13 presentations were preceded by a workshop or lecture.
- 2 major projects:
 - Butch Morris Workshop Orchestra (1 week)
 - Dance & Music with Michael Schumacher and Mary Oliver (2 weeks)
- 1 additional project: improvisation in music theatre (4 workshops + closing presentation on 26 April 2011).
- The average attendance was approximately 23 guests (estimate) and 9 participants (official).
- In 8 presentations there was no active participation by students because of the format chosen (concert).

Project schedule

- 14 Sep FIRST YEARS FESTIVAL with improvisation sessions
1. 21 Sep Peter Brunt & Wiek Hijmans
 2. 28 Sep Do I have to sit still whilst being shaved...?
 3. 05 Oct Vocal improvisation with Claron McFadden
 4. 12 Oct Luc Houtkamp, Anne La Berge & Wiek Hijmans
 5. 26 Oct Acoustic and electronic instruments
 6. 02 Nov Community and World Music
 7. 09 Nov From solo improvisation to conduction
 8. 16 Nov Butch Morris' conduction
 9. 23 Nov 1000 years of keyboard improvisation
 10. 30 Nov Structuring improvisation
 11. 07 Dec Playground
 12. 14 Dec Classical Improvisation
 13. 04 Jan City Encounters

14. 11 Jan Ensemble!
15. 18 Jan Evan Parker
16. 25 Jan Berlin, die Sinfonie der GrossStadt
17. 01 Feb Ernst Reijseger
18. 08 Feb Venetian Jam Session
19. 15 Feb DASH! style music education
20. 22 Feb Anto Pett's method
21. 08 Mar Dance & Music Improvisation Project
22. 15 Mar Sarah Nicolls: Finding Language in Music
23. 22 Mar Philippe Desponts & Odile Edouard
24. 29 Mar Zeq-Attack with Leo van Oostrom
25. 05 Apr New audiences
26. 12 Apr Cadenzas
27. 19 Apr COBRA
28. 26 Apr Together Now, closing presentation

Brief reports and photos of almost every workshop are available, while HD video recordings were made of 10 presentations. In addition, there are films giving an impression of the entire season.

The quality assurance office also published an evaluation of the project in June 2011, which was based on questionnaires distributed to teachers and students.

Overview: publicity materials and notes

The core activities of Improvisation 2010-2011 were a series of 28 events on Tuesday afternoons in Studio 3 at the Royal Conservatoire during the 2010-2011 season. The purpose of the events was to explore the possibility of introducing improvisation into the Conservatoire's curriculum.

The following overview incorporates a number of details of each event:

1. general information
2. announcements for each event (in English, the working language at the Conservatoire)
3. notes made during the sessions
4. the main points learned from the session, based on the notes
5. the structure of the session, the number of participants and/or audience
6. observations

The notes give a general impression of the form and content of the sessions. A DVD recording gives an audiovisual impression of some of the sessions.

Peter Brunt & Wiek Hijmans

Tuesday 21 September 2010
organised by the Classical Music department

Violinist Peter Brunt and electric guitarist Wiek Hijmans create chamber music programmes in which they playfully combine music composed by J.S. Bach, Niccolò Paganini, Arvo Pärt, Ornette Coleman and Astor Piazzola with improvisation. The programme includes a concert, a discussion about their programme, performance and improvisation techniques, and free drinks. Bring your instrument: there may be time for you to play too.

formula: lecture, concert and discussion

Observations

Peter Brunt and Wiek Hijmans explained how they develop new concert programmes with a wide range of material (from Bach to Piazzola) and in an unusual ensemble, in which improvisation plays an important role. Besides explaining their methods and giving a short concert, they also led a discussion about the significance and importance of improvisation in the day-to-day practice of classical music, for improving technique, preparing and playing in concerts (coordinator Classical Music department Susanne van Els: "like planning a bank robbery") and exploring new musical paths.

Even if this approach does not provide any immediate or systemic tool for employing improvisation, it showed inspirational passion for experiment and life long learning from two renowned musicians.

Do I have to sit still whilst being shaved...?

Tuesday 28 September 2010
with Renee Jonker
organised by the Music Master NAIP

Come and join us as students of Music Master NAIP and the department of Music Education research the effects of active public participation in the ritual of a concert or lecture. Absolutely no preparation required.

formula: active participation in exercises, performance and discussion

Observations

How do you make contact with your audience and get them to listen to music that is unfamiliar to them? In other words, how do you make them active listeners? Among other things, improvisation demands active listening. Renee Jonker used music history and world music, as well as examples of publicity and public participation, to show the participants that you can learn things in a group that would be impossible or far more difficult to learn alone. Everyone in the audience was invited to take part in the discussion and the playful exercises and free improvisations.

This session addressed an important subject and approach that is not offered by anyone else, which also showed that learning in a group opens up new paths and improves active listening.

Vocal improvisation with Claron McFadden

Tuesday 5 October 2010
with special guest Hillary Jeffery
organised by the Vocal department

Soprano Claron McFadden improvises with vocal students, exploring rhythm, overtones, imitation and colour. Composer Hillary Jeffery provides them with the basic musical material.

formula: workshop and short presentation

Observations

Claron McFadden's workshop for classical singers (it was not open to students from the Jazz department because of the large number of participants) focused on free forms of improvisation. A playful workshop with the focus on exercises that involved imposing handicaps on the participants and demanded a great deal of social interaction between them. There were individual and group exercises. Some of the group sessions spontaneously yielded absurd or surrealistic musical theatre scenes. They helped the singers to further develop emotions and subtext. One exercise involved standing in a circle and first reading, and then singing a text.

Lessons learned:

- Silence is also a part of the improvisation...
- Spontaneity is essential, whatever you are performing...

This session turned out to be extremely popular among the students and teachers: definitely worth repeating. Unfortunately, the workshop component was not open to students of other departments because of the large number of participants, although there was a lot of interest (Jazz Vocals).

Luc Houtkamp, Anne La Berge & Wiek Hijmans

Tuesday 12 October 2010
Improvisation and form
organised by Lectorate D21

Join us as this trio explores the use of form in and helps you to bring structure to improvisation. They will work with an ensemble of students of all departments.

formula: workshop and short presentation with audience

Observations

Electric guitarist Wiek Hijmans led a session with 'guests' saxophonist Luc Houtkamp and flutist Anne La Berge on:

- Form and improvisation
- The relationship between improvisation and electronic music.

Anne, Luc, Wiek and the seven students played free improvisation sessions in alternating combinations. An interesting feature was that the freedom taken by one player was usually accompanied by the more or less structured playing of the other. The use of memory played an important role, for example in picking up a theme later in the improvisation or playing with structures and expectations. During the improvisation the players tested their relationship to each other: how much scope do I give the other person, when do I take the initiative? However, the instrument itself also has limitations in terms of improvisation, both technical (the construction, for example) and in the public's perception. Amplifying a harp, for example, suddenly reveals many new and hidden possibilities.

Wiek's exercise: find your own 'count' and stick to it. This creates depth and tension between the highly distinct voices.

Lessons learned:

- Freedom often goes best with someone else's structured playing.
- Play with the constraints of your instrument.
- If you are 'wrong', for example play false notes, you should play as though it was intentional, fool the audience.

This sessions showed good perspectives, tips and discussions by experienced professional improvisers, although the structure could have been more systematic (perhaps too many teachers for a single class?).

Richard Barrett – Acoustic and electronic instruments

Tuesday 26 October 2010
organised by the Institute of Sonology

Improvisation and live electronic performance are intimately linked through their open and exploratory nature, so that improvised music is already central to performing activities at the Institute of Sonology. Integrated combinations of acoustic and electronic instruments (with both on a comparable level of fluency and flexibility) form one of the most challenging and exciting aspects of 21st century musical evolution. Over the coming academic year we shall be holding several workshops in collaboration with international guests, each leading to a concert performance by students from Sonology and other departments.

formula: lecture with sound recordings, workshop and presentation with audience

Observations

A lecture by composer Richard Barrett about spontaneous musical actions and reactions: unplanned events. How do they relate to other aspects of creating music? Spontaneity always occurs within a framework. A score implies a framework within which the spontaneity develops. Throughout history the relationship between framework and spontaneity has constantly changed. Tonality, for example, has

arisen from that process. Free improvisation takes it a step further: the framework itself is an essential element of the spontaneity. Three important processes occur during free improvisation: (1) the recollection of what happened previously, (2) the acceptance of what happened, and (3) the prediction of what is going to happen. For the performers the recall is almost identical, but the prediction of what is going to happen is not. Improvisation not a style but a process of composition during which at any time a spontaneous decision can be made that is decisive for the composition itself. There is therefore no such thing as good or bad: the rules you invent today can be broken tomorrow. There are some things you can only achieve in scored music, others are unlikely to occur at all.

Since John Cage, every sound can be music and we have now reached the limits of sonic possibilities. Musical evolution is therefore now focusing on aspects other than sound. One of them is improvisation. Nowadays an improvising ensemble with more than six musicians causes problems. You can solve this through conduction, and in future entire symphony orchestras will be able to improvise.

Instrumentation

Acoustic instruments are more suitable for both improvisation and scored music than electronic instruments for which everything can be prescribed exactly so that there is no room for interpretation. Barrett only retrieves his material from the computer during the performance itself in order to leave open the possibilities. How do you make an electronic musical instrument? There are four forms: passive, reactive, active and independent. An example of the first category is a tape recorder and the last-mentioned plays by itself. Extremes in pitch and dynamic are difficult to achieve on electronics. It is more like playing on a single bass drum. You actually want an instrument that can do everything you think of now and in the future... You will in any case have to build a relationship between your physique and the instrument, for example between your fingers and a keyboard. In fact, the physical aspect is also very important for ensemble playing: you see what your fellow player is doing or plans to do and can respond to (or anticipate) it. If you work in a large group (more than six or seven players improvising) a pre-determined structure is actually liberating. The general

objective of that is to keep track: to know what is happening and who is doing what.

Example, Codex: three groups led by a conductor. Group 1 plays melody, group 2 embellishes the melody, and group 3 improvises. This produces music which you could never have composed yourself and influences how you compose later.

The nice thing about improvisations that you alternate or combine with material composed in advance is that you share a sense of discovery with your audience. Improvising for less than 10 minutes can be too short: you don't have the time to establish an identity. And: phrasing is easier than harmonising in improvisations. Because acoustic instrumentalists can adapt to a situation, they combine better with electronics in improvisations than in composed music, in which the possibilities are more limited.

During the presentation Richard Barrett led seven sessions, each based on an assignment:

1. 10 minutes of free improvisation.
2. Play so quietly that you cannot be heard over the rest.
3. Play gradually louder and explore your relationship to the others.
4. A single sound every 2-6 seconds, so that you are part of a 'melody'.
5. Pieces of 1/2 minute, each one completely different to the one before.
6. At a sign, change everything.
7. Spontaneous, without signs, with three assignments:
 - Soloist behaviour taking no account of anyone else.
 - Try to change direction at least once.
 - At a sign play for two minutes before ending.

Lessons learned:

This session provided an excellent introduction to improvisation and structured exercises for ensembles.

- Spontaneity always occurs against a framework.
- Rules that you adopt today can be broken tomorrow.
- With the limits of sonic possibilities having been reached, improvisation is one of the aspects by which music can develop further.
- Acoustic instruments are more suited to improvisation than electronic instruments.
- The physical aspect of ensemble playing is

very important: you can see what others are doing or planning to do.

- Group improvisations can influence the way in which you compose.
- With more than six players you need a structure or a conductor.
- 10 minutes of improvisation may be too short to establish an identity.
- Phrasing is easier than harmonising.
- share a sense of 'discovery' with the audience.

But non-Western cultures do not think in terms of chords but in scales and rhythms, for example. In the following group discussion with Tammo Heikens, Ashok Pathak discussed the Indian raga and tala. Ashok explained that a musician chooses a single raga/scale for their whole life and never stops learning and developing variations: the raga develops over time as you make changes and add some notes and discard others. There are different ragas for the morning, afternoon or evening, each with their own patterns and rules, each with their own grammar. What is important to realise is that all music education in India is oral.

One student in the audience was given a short lesson and Tammo and Ashok played a lengthy demonstration (ragas can last from between three minutes and three hours). Tammo played sitar, while Ashok performed dhrupad.

Peter van Amstel's excellent but brief introduction with sound fragments was inspiring. Nevertheless, a more extensive general introduction to non-Western music would have been welcome. The session consisted mainly of the performance of ragas. Students cannot immediately play this complex music and therefore the presentation had little practical use: how does it work, what can I do with it?

Peter van Bergen – From solo improvisation to conduction

Tuesday 9 November 2010
organised by the Composition department

You can improvise on your own, but also with an entire orchestra. Peter van Bergen – composer/musician and founder/director of the LOOS Foundation and INFIM (The International Institute for Improvisation) – has extensive knowledge of practically every method of improvising and will introduce Butch Morris' method of conduction in this session.

formula: lecture with sound recordings

Observations

Peter van Bergen is the artistic director of the improvisation festival organised by the Composition department. The special guest for the week-long festival was Butch Morris, who gave lectures, chaired discussions and conducted rehearsals. The free improvisers at the Royal Conservatoire also gave concerts on three evenings in the Kees van Baaren hall. Van Bergen gave a lecture to introduce the Workshop Orchestra of 55 students from every department to the method of conduction developed by Butch Morris, with which the ad hoc orchestra would improvise.

The Workshop Orchestra has four 'actors': conductor, musician, environment and audience. The conductor responds to what you as musician offer: if you do nothing he also does nothing. As musicians you respond to one another, the conductor, the environment, the audience and the 'process'. It is also important to remember what you played earlier because you may be asked to repeat it. As a musician you are constantly on your toes. The orchestra and the conductor are constantly transforming themselves, unexpected things can happen and you have to follow the process carefully in improvisation. Take everything seriously and never take it personally if the conductor takes you 'in' or 'out' of the game. Butch Morris in an interview: "Everything I bring comes from jazz. All the good stuff comes from there: spontaneity, innovation..."

In the second half of the programme Marie Guilleray (Sonology) and Yedo Gibson (Composition) explained and gave short workshops on sound painting and the method of the Royal Improvisors Orchestra, respectively. Both also work with a conductor. This was an informative lecture on conduction, Butch Morris and conducted improvisation; a good and very accessible workshop by Marie Guilleray.

Community & world music

Tuesday 2 November 2010
organised by the Music Education department

Host is Peter van Amstel, ethnomusicologist and writer, who will talk about improvisation as a form and learning method in other cultures. The focus will be on India and the theme raga and the improvisations on it. A short concert will be given by Ashok Pathak, prominent sitar player from India. After the concert Pathak will be interviewed by Peter. Students will then experience the Indian Master's method of teaching. During the closing session you will be invited to play along with Dutch sitar player Tammo Heikens. Please bring your instruments.

- 15.00 introduction by Peter van Amstel with sound samples
- 16.00 concert and lessons by Pandit Ashok Pathak and Tammo Heikens
- 16.45 improvisations with anybody who feels like joining in

formula: lecture with sound recordings and presentation with a lesson and an open jam session

Observations

Peter van Amstel give a brief review with audio fragments that brought him via ICP and jazz to Iranian and Iraqi music and – finally – flamenco: some music is totally free, some sounds free but not all, sometimes the improvisation is structured as in jazz. For example, you can perform a modal improvisation on a chord.

Lawrence D. 'Butch' Morris – The Principles of Conduction®

Monday 15 – Friday 19 November

Festival on Improvisation with lectures, concerts, panel discussions and workshops organised by the Composition department

From 15 November to 19 November the Composition department hosted an exciting festival on improvisation with the legendary and worldwide respected composer, conductor and improviser 'Butch' Morris (New York City, USA) as artist in residence. Artistic director of the festival was composer and improviser Peter van Bergen.

For one week Butch Morris lectured on and lead workshops in Conduction. On 16, 17 and 18 November there were three concert evenings with panel discussions on improvisation in a programme with concert presentations by the whole improvisation community of students and teachers of the Royal Conservatoire. The week ended with a public rehearsal by the Royal Conservatoire's Workshop Orchestra under Butch Morris himself.

Lawrence D. 'Butch' Morris is recognised internationally as the principal theorist and practitioner of CONDUCTION®, and a leading innovator in the confluence of jazz, new music, improvisation and contemporary classical music. Mr Morris's work melds the roles of composer, conductor and arranger while bridging the gap between interpreter and improviser. Website Butch D. Morris: www.conduction.us

Monday 15 November, 20.00

introduction by Butch Morris & saxophonist Peter van Bergen

Tuesday 16 - Friday 19 November, 11.00-14.00
non-public rehearsals, Workshop Orchestra

Tuesday 16 - Friday 19 November, 15.00
lectures Butch Morris



Tuesday 16 - Friday 19 November, 20.00
panel discussions & concerts by students and teachers

Friday 19 November, 20.00
public rehearsal with Butch Morris

formula: lectures, discussion, concerts

Observations

This was an 'historic' week. Butch Morris is a phenomenon and has given a generation of students from every department the experience of their lives. If such an event would be planned again, it would be advisable to also include baroque, jazz and classical improvisation.

1000 Years of Keyboard Improvisation

Tuesday 23 November 2010

three interactive sessions for all keyboard players of all departments with piano teachers Juraj Stanik, Karst de Jong and Bert Mooiman organised by the Jazz department

At every moment in the history of the keyboard there has been improvisation. Some improvisation practices are still known, others are currently being researched and rediscovered. New insights are obtained by looking at improvisation practices from different angles.

The three sessions are for all players of the piano, organ, harpsichord, fortepiano and keyboard in every department. All students are invited to play, improvise and share their experience with others.

A thousand years of keyboard improvisation prepares you for the music of the future!

Programme

Bert Mooiman: early keyboard improvisation on organ and on harpsichord
Juraj Stanik: jazz improvisation on songs and other forms
Karst de Jong and Bert Mooiman: improvisation in classic and romantic music

formula: lecture with live examples and sound recordings

Observations

An extensive journey through centuries of keyboard music. Wouter Turkenburg: "during the session improvisation was the linking element between jazz, classical music and early music. The 21st century musician must be able to improvise."

Bert Mooiman recounted the famous anecdote that Mozart could improvise so well that people did not believe he was really improvising and asked him to prove it by improvising a specific theme. This anecdote shows us that audiences at the end of the eighteenth century were already entirely used to composed music. However, a good performance sounds as though it is improvised: exciting and unpredictable.

In early improvisations harmony is decisive: you harmonise a theme. In church music, improvisation was a handy way of reacting to the ritual being performed when you did not know when it would be over. There are various ways of improvising on the organ: changes of register, counterpoint, inversions, diminutions...

Tip: if you make a mistake, pretend it was deliberate and make the same 'mistake' again.

Juraj Stanik developed a simple method of improvising. Some tips and examples. Lee Konitz: "start with a melody and range further and further from it. Listen to a great many musicians, find your heroes and copy them. Beware of using too many triplets, it obscures the overarching lines. If you play a scale: play to the 7th, not to the 8th, which disturbs the rhythm. Practice playing with just your left hand. Ask yourself: what information do I include to make myself clear? Do not be predictable. Do not repeat the same note in a melody; many do so but it doesn't work. Know all the diminished chords and their reversals ..."

Karst de Jong and Bert Mooiman: "Thanks to harmony everyone understands what is happening. The tradition of partimenti comes from Naples and is based on bass lines. The tonal centre should always be clear, just as dancers focus on a single point in space. Divide into tonic and dominant, always maintain a connection and work with tension and relaxation. The partimenti method was still used until

midway through the Romantic period. The originality always lay in the harmony. The ornamental notes receive growing attention. You never find the 'right' note in the beat. If you want to change the significance of a note, change harmony. Learning the partimenti method is to learn the universal rules of harmony, but then in a directive sense, as with counterpoint. However, you can also improvise a free melody on a harmony. The low notes are then leading, the higher notes tonal. In this case, look for the thirds and sixths. See also: Robert Gjerdingen – Monuments of partimenti."

Lessons learned:

- A good performance sounds as though it is improvised: exciting and unpredictable.
- If you make a mistake, pretend it was deliberate and repeat the 'mistake'.
- Listen to a great many musicians, find your heroes and copy them.
- For classical improvisation: know the theory of harmony.
- Wetted the appetite for more cross-departmental projects

Structuring improvisation with Peter van Bergen

Tuesday 30 November 2010

organised by the Composition department

You can improvise on your own but also with an entire orchestra. Peter van Bergen – composer/musician, and founder/director of the LOOS Foundation and INfIM (The International Institute for Improvisation) – has extensive knowledge of practically every method of improvising and will put Butch Morris' method of conduction in the context of other ways of structuring improvisation.

formula: lecture with video and sound recordings

Observations

Improvising is something you have to do. How you do it, whether you play or not, is entirely up to you. In form and content it is capable of adapting to different situations. It is a playground for the musical imagination, a technique

or an approach that is not confined to the performance. It takes skill, especially if you are playing harmonic or modal, to retain the overarching shape or 'flow'. It is a language: be aware of the meaning of sound. Improvisation is unstable: it can stop at any moment. The interaction between musicians and between musicians and the audience is a shared responsibility. And, last but not least, improvisation is a way of composing in 'real time'.

Judge music on its substance. This can be far more complex than improvising in 19th century styles. Naturally it is historically defined, but the focus should be on the musical material. Video of Bill Evans: it should sound as though it is being created on the spot. Bach, Beethoven and Mozart played a sort of jazz.

Composing and improvising are inseparable. What does improvisation offer in relation to performance and interpretation? Freedom, improved interpretation, adapting to changing situations, altering the parameters during a performance, timing... There are countless forms of improvisation depending on the social context: classical, free, jazz, world music...

Cecil Taylor (video): the joy of practising leads to the celebration of creation.

Lesson learned:

- Improvisation is something you have to do.
- How you do it, whether you play or not, is entirely up to you.
- Improvisation is unstable: it can stop at any moment.
- It should sound as though it is being created on the spot.
- Improvising is composing in 'real time'.

Playground with Saskia Coolen & Reine-Marie Verhagen

Tuesday 7 December

organised by the Early Music department
pitch = 415 / 2 harpsichords available

Recorder players Saskia Coolen and Reine-Marie Verhagen invite you to come and hear how you can playfully use many styles, historical examples, diminutions and embellishments while improvising on a seventeenth-century ground bass. Everybody, yes, everybody is welcome to join in or listen. But remember the pitch will be 415!

formula: active workshop

Observations

Saskia Coolen and Reine-Marie Verhagen have a series of step-by-step exercises with which they help older musicians to learn to improvise. The first exercise involves repeating a melody by Diego Ortiz; the second involves repeating the melody played by your predecessor and then adding your own improvisation.

Use memory and be inventive with it: play with the material. You can use various techniques and put them in order. For example, by first 'breaking' the chords and then changing them into different rhythms. Be inventive with rhythm, harmony, counterpoint and intervals... and be aware that when you are playing a 'part' you are also playing a 'role'.

Lessons learned:

- Repeating is a very important exercise: listening carefully, hearing what happens.
- Use memory and be playful with the material.

This session, which unfortunately saw on a small number of participants, showed a good supplement to the baroque (teaching) practice. Energetic and well prepared.

Classical Improvisation with Bert Mooiman

Tuesday 14 December 2010

organised by the Music Theory department

Students in classical piano, classical improvisation and basso continuo will connect their own creativity and the written compositions that shape their repertoire in a unique concert. All instruments and students are welcome to join us.

formula: workshop

Observations

Improvisation does not have to be perfect.

In the session with students embellishments were improvised. You can always play a 'straight' version and then the embellished version. Guidelines for producing embellishments in classical music: trills, appoggiaturas, minor/major changes... The harmony is always present in the background. And do not forget the use of silences. The possibilities for improvisation are different for each instrument. A good exercise is to repeat a melody, such as a dance tune. Cadenzas at 1-6-4 are usually far longer than those at 5 and 7. You have to decide in advance what length is appropriate. Played: works by composers including Czerny, Telemann, Handel, Corelli, Schubert... with students of violin, recorder, horn, piano and vocal studies.

For (harmonic) improvisation you must:

- Be able to play.
- Be flexible.
- Know basso continuo.
- Have talent.

This was successful as an 'active' workshop, with good, talented students, who presented a clear approach.

City Encounters with Anthony Heidweiller & Sahand Sahebdivani

Tuesday 4 January 2011

organised by the Vocal department

Improvisation is communication. It connects people. Director Anthony Heidweiller invites musical instrumentalists to meet Iranian musician and storyteller Sahand Sahebdivani with whom they will improvise musically on the basis of stories. Master storyteller Sahand is well-known for Mezrab, his famous teahouse in Amsterdam, where musical improvisation sessions are regularly organised. On Tuesday 4 January, we will open our own 'Mezrab' in

Studio 3 where, at 13.00 we will work in private with Anthony and Sahand until 16.00, when everybody else can join in and have a drink. All you need to bring is your instrument.

formula: workshop

Observations

Sahand emigrated to The Netherlands in 1983. Music is a luxury in Persia/Iran: you make music if you have nothing better to do. At home he was not even allowed to play music. In the Mezrab tea house in Amsterdam, founded by Sahand, people meet to drink tea, tell stories and play music together. The atmosphere was so relaxed and informal that Sahand often wondered whether he could call himself a performer. To him, music is primarily a way of creating a direct bond between people. An essential aspect is what he calls the 'voice', the music that comes from inside yourself, regardless of what instrument you play. Your 'voice' is also audible through an instrument that you have only just learned to play, whether you have mastered it or not. It is your unique 'voice' that makes the performance so valuable.

During the session the participants went in search of their own 'voice'. How do you express yourself on an instrument that you don't know? Even if you don't know the technique, your 'voice' can still be heard by hitting it, for example. Are you playing for yourself or for the audience? As you are playing, you are constantly listening, to your fellow musicians and to your audience. Everyone is a participant. Sahand prefers to sit in the audience so that there is no boundary between the stage and the hall. Improvisation helps you to connect with people. How you do it is depend on your culture: jazz, Balkan, Persian, Greek or Klezmer ... but the principle remains the same.

Lessons learned:

- Everyone has an inner 'voice', regardless of what instrument they play.
- Improvisation helps bring people together.

This session presented a perfect balance between form, content an intention: the performance matched the discussion. It explained and put into practice an often mentioned aspect in an unusually clear manner and taught energetically how to make contact with your surroundings. Extremely good energy.

Ensemble! – Jorrit Dijkstra

Tuesday 11 January 2011

Studio 3, 16.00

organised by the Jazz department

Saxophone player and composer Jorrit Dijkstra approaches improvisation from listening to each other. During two workshops for jazz students Dijkstra will challenge ensemble players to think beyond their own instrument. Relatively easy pieces by The Beatles or Bill Frisell will be used to bring group processes to the surface. The result will be presented at 16.00

formula: workshop and short presentation

Observations

A workshop for jazz students on the basis of often simple melodies/songs. They first learned ensemble playing through exercises. In one the musicians formed a circle and each one played the next note in a scale. In another they played a melody and stopped whenever they liked and allowed the next musician to continue (listen to each other). Jorrit Dijkstra: "How do you make a melody interesting? How do you arrange it? Instrumentation, chords, rhythm, instant composing, tone, timbre, variation, dynamic, embellishments, reach, harmony..."

In a free improvisation everyone starts by finding their own individual, artistic voice. Before you know it, you have been playing for too long. The effect is better if someone stops playing: changing the dynamic by changing the orchestration. There are also different types of players: shy players, soloists, extroverts...

Tip: hold on to good ideas (there are never that many), 'orchestrate' or think of a sub-conversation, for example. Music: Twinkle, twinkle, little star, Norwegian Wood, Steve Lacey – Rain.

Lessons learned

- Stop playing is often fruitful.
- Stick to good ideas.
- It is very annoying if you have a dinner party and only one friend talks all the time. You need some balance in who talks and when.

Evan Parker

Tuesday 18 January 2011

host: Richard Barrett

organised by the Institute of Sonology

Composer Evan Parker is a must for those not familiar with free improvisation, free jazz and extended techniques pioneer. With Richard Barrett and students he will explore one of the most challenging developments in contemporary music: the combination of acoustic and electronic music instruments.

formula: workshop with 11 group improvisations

Observations

Evan Parker:

"I don't deal with other players but just with what I hear:

I am hearing what I am hearing

If you are the last one playing, take the hint... (and stop)

Don't wait for me to play the first. That is a big mistake

Don't take 'there are no rules' as a rule! What about your expectations as a player?"

Steve Lacey said: "make the drummer sound good!"

It is very important to read the intentions of other players and feel a sense of inevitability. How long is it going to last? The more the player feels he or she is known by the others, the more important the question of playing with identity and expectations becomes.

The moment is defined by memory of what happened before and anticipation of what will happen afterwards.

Evan Parker ended with a conduction.

Lessons learned:

- Make the drummer sound good.
- Don't take 'there are no rules' as a rule.
- Read the intentions of other players.
- Play with identity and expectations.

Evan was very charismatic and showed the best energy of all the sessions, although the session sometimes lacked structure (which does NOT mean that Parker's idea are not structured

or that he cannot provide such a structure). Insights were very sharp and to the point. Parker is definitely an ambassador who will be able to inspire many students (and teachers).

Film & live Music – Berlin, die sinfonie der GrossStadt

Tuesday 25 January 2011

Leo van Oostrom, saxophones, clarinets, DJ, Geräuschmacher, and David Kweksilber, saxophones, clarinets, accordion, Geräuschmacher organised by the Classical Music department

Van Oostrom and Kweksilber play all kinds of instruments, music and improvisations with the film Berlin, die sinfonie der GrossStadt by Walter Ruttmann (Germany, 1927), with German cross-headings, 70' black & white.

A day in metropolitan Berlin is made into an abstract and rhythmic play through camerawork and editing. Trains, buildings and masses of people are transformed into 'visible music'. With this film, director Walter Ruttmann, who had previously made several abstract animation films, made his reputation as an innovative film maker.

formula: film with live accompaniment (performance)

Observations

A brief introduction to the live accompaniment to the film. You can look at the film in two ways: as a portrait of the capital of the world or as the inner rhythm of a city, as it is presented cyclically, starting in the morning and ending at night. Because the symphonic score has been lost, Kweksilber and Van Oostrom looked for their own music and instruments appropriate to the tone of the film. They accompanied the film with 110 instruments, partly improvising and with the help of a CD track.

Lesson learned:

- Listen to many different instruments and types of music.

This sessions showed a performance of a high quality, albeit without a participatory element.

Ernst Reijseger

Tuesday 1 February 2011

organised by the Lectorate D21

Cello player Ernst Reijseger is a phenomenal musical omnivore who is active in avant-garde jazz, improvised music and contemporary classical music. He offers workshops to children and writes and plays music for theatre, film and dance. Come join him and play, or just listen to what he does.

formula: discussion with short solo improvisations, concluding with a group improvisation

Observations

Ernst Reijseger provokes his audience with a theatrical improvisation/discussion which blurs the boundary between play and 'reality'. He asks the audience what he is doing. And gives hints: he gives himself instructions, such as 'play no themes', 'play no open strings', 'do not repeat', 'do not structure'. "But besides playing," says Reijseger, "you have to do more: pay attention to what others are doing, make decisions..." According to Reijseger, we are highly conditioned by the CD culture nowadays: a 'finished' product is our ultimate ambition. Ernst himself tries to spot the mistakes in everything, what he describes as a variation. Sometimes an impro sounds like a 'finished' composition. Ernst has acquired the discipline of composing ten bars every day without his instrument. Discipline and a desire to stretch yourself help.

About quality: boredom is also a quality; it is very difficult to play. You ultimately need contradictions. Improvisation is a way of enriching your music and is not only intended as a performance art form. How can musicians be inspired to improvise? What do they gain from it? Classical musicians, for example, should study a lot of pizzicato and rhythm. That is quite different to what they are used to.

Example: the guitarist Derek Bailey was a master at avoiding melody or structure. He always did something different to what you would expect from a classical musician and was always exploring off the beaten path.

Question: As a classically trained musician you always think in terms good or bad. How do you avoid that? Answer according to Ken Rollins: "If you're not prepared to be wrong, you will never come up with something original." Well prepared, experienced musicians make things happen 'in the moment', and improvisation is doing precisely what is not permitted at that moment.

Lessons learned:

- Pay attention to what others are doing.
- Be disciplined and stretch yourself.
- You need contradictions: boredom is also a quality
- Avoid terms like good or bad: "if you're not prepared to be wrong, you will never come up with something original."

Ernst's presentation was a performance, form is content. An unrivalled presentation that was very provocative, so the essence came across clearly. Instead of just a class, it was a tremendous one-off event.

Venetian Jam Session with Patrick Ayrton, harpsichord

Tuesday 8 February 2011

organised by the Early Music department

'Old-fashioned' jamming in Venetian style. Ensemble playing, for all musicians.

formula: workshop and presentation

Observations

During the session students improvised on pasamezzi, intonaziones, saltarello and chaconne from the second half of the sixteenth century.

This is music that everyone of the time knew

how to play, but which we now no longer know how it sounded. Perhaps research into the various schools of figuration and counterpoint will provide answers about how the music was put together. Ayrton provided a number of hints for improvising on this music. There are basic rules for figuration and embellishments such as tremoletto. For example, you can use syncopation if you want to think a little longer about what will come next. With modal improvisation, you stick to a pattern, introduce the tonality, proceed a little aimlessly until reaching something like a dominant. Ultimately, it is about conducting a sort of archaeological search in order to confirm the tonic and the dominant.

There are a number of things that have to be agreed before you play with an ensemble: who will do what? Bass, embellishments, keys? To learn improvisation in a group you will have to create a structure. As you improvise you slowly learn what works and what doesn't. Practice and hard work will make you a better improviser. Three important factors: imitation, memory and – the most important – rhythm.

Lessons learned:

- In baroque improvisation: agree on who does what.
- Constantly think: style and structure.
- Improvisation is about memory, transposition and habit.
- Jeanpierre Legay (organist at Notre Dame, Paris): "no improvisation without preparation."

DASH! style music education with Maarten Ornstein

Tuesday 15 February 2011

Studio 3, workshop 14.00 / presentation 16.00 organised by the Jazz department

Maarten Ornstein, bass clarinet and saxophone player, great improviser and entrepreneurial artist is courageous and consistent in his musical approaches. He gives clinics on improvisation that go further than the usual end challenges. He worked with Pat Metheny, Dave Liebman, the

Schönberg Ensemble, the Calefax Reed Quintet and many more.

He also initiated and composed many musical theatre projects for Orkater, Toneelschuur, Dood Paard, DASH! and 't Barre Land. Currently he co-leads the contemporary jazz ensemble Jungle Boldie.

This workshop is all about improvisation, about how to make the most of your musical ideas. Whether it is in a jazz, classical or world music context, it's important to find different angles from which to approach the music. Short exercises, based on melody, harmony, rhythm and text coupled with performance-based challenges will help you find these angles and broaden your musical mind.

formula: workshop and presentation

Observations

What will happen when you have completed your course? Very often you will be asked to play something you have never played before. How do I adapt? How do I make contact with the audience? Ornstein's advice: "seize the opportunity while you are still studying and go to everything, including student recitals, etc. Theory, solfège and arrangement are all very important for your future career. Listen to everything, you will be able to use it all later... Don't waste your time!" Ornstein gave the group a number of exercises with instructions. Think of form and projection. Stick to what you are doing or take the initiative. Don't go anywhere where others can follow. Don't all do the same, but do leave scope. Do not paint all roses red: Don't stress the obvious, think of what is complementary. The quality of what you do must be enough: you have to be able to carry through on your bluff.

Ornstein's workshop was in principle a standard free improvisation session with a very personal approach, strong basic principles and a lot of authority.

Lessons learned:

- Notes don't matter.
- Take initiative.
- Be aware of each other.
- Don't go where others can follow... but don't change all the time either.
- Stick to some ideas & go along with good ideas.

Anto Pett, piano & ensemble

Tuesday 22 February 2011

organised by the Lectorate D21

Estonian pianist Anto Pett starts from the idea that everyone who can speak a language is able to improvise. Through his own, very well-balanced and easy to work with improvisation method – which contains amongst other things connections to martial arts – he gets everybody to play together in no time.

formula: workshop and presentation

Observations

Anto Pett has a clear step-by-step method for arriving at improvisation through basic exercises. His intention is to get players to think and play simultaneously. Practising scales, for example, develops motoric habits that greatly influence how you think. The point is to liberate your thoughts from them.

In the session he introduced 12 exercises, all with a different focus; for example melody, colour, intervals, tempo, repetition, rhythm or syncope. In the second half of the session he steadily increased the number of notes. According to Pett, with four notes you already have something like a 'line of thought'.

Pett is a very structured, constructive teacher from whom students and teachers can learn a lot.

Lessons learned:

- There are no 'wrong' notes.
- If you need more self-confidence: play easier material.
- If the piano or harp plays larger intervals, it gives more freedom to the other instruments.
- If there are a lot of people playing, try to create contrast.
- Do not play all the time.
- Know how long you are playing.
- Be self-confident, because if you 'think' the perfect moment has gone.
- Find the balance between rational thought and intuition.
- Retain the tension of the moment.

Dance & Music with Michael Schumacher and Mary Oliver

Tuesday 8 March 2011

organised by the Dance Department

An exciting and unprecedented project started at the Conservatoire. Twelve students of the Dance department and twelve students of the music departments joined forces to participate in an intimate two-week workshop with two very special guests: dancer and choreographer Michael Schumacher and violin/viola performer/improviser Mary Oliver. Dancers and musicians will continue to work in separate and joint sessions.

In between sessions, this Tuesday at 16.00 in Studio 3, Michael and Mary will perform themselves and tell us more about their very special approach to dance, music, the use of space, light and text, and performing together. Not to be missed!

formula: presentation

Schumacher/Oliver inspired their audience and brought humour in a short presentation. For further observations, see the information on the Dance & Music Improvisation Project below.

Dance & Music Improvisation Project

Monday 28 February – Friday 11 March

Dance & Music Improvisation Project with Michael Schumacher and Mary Oliver organised by the Dance Department

Top of the bill dancer and choreographer Michael Schumacher is our special guest in an intimate two week workshop project where students of the Dance department will improvise together with students of the music departments. Only a

limited number of students will be accepted and the group of performers will have a maximum diversity in background and instruments. Dancers and musicians work in separate and joint sessions with both Michael and renowned violin/viola performer/improviser Mary Oliver, focusing on various aspects such as dance, music, the use of space, light and text, and performing together.

formula: workshop

length: 2 weeks

Observations

Schumacher/Oliver form a perfect team and offer a unique programme that was given for the first time over such a lengthy period at the conservatoire; a permanent team of dancers and musicians has been formed from the group that meets regularly. Advice: repeat every year or every two years.

Over two weeks Michael and Mary created a close-knit dance and music company. The first sessions were held separately: the dancers with Michael, the musicians with Mary. After three days, Michael and Mary swapped groups before combining them and continuing as an ensemble. The exercises were designed to teach participants their place in the ensemble and the space. In the first place, it is about finding systems for working with memory and development. How do you remember something and how do you then use it? Find structure and form, and be aware of them. See also E.E. Cummings' stream of consciousness. Also important: choose your own relationship, don't let someone else choose it for you.

Through the exercises you can discover the physical possibilities of your fellow musicians and what they are doing. Learn to de-condition yourself: when you hear a waltz you must not start dancing it. Watch what your colleagues are doing by being aware of the space all around you and your place in it. You are simultaneously an observer and a participant. Be aware of what you are doing and always look for its counterpoint. Making a note of it will help you to expand your possibilities. You can and must be your own teacher. It also helps to share experiences. Even when you leave the stage you can still be 'on' (Katie Duck). If you don't do that, it will be very difficult to come in later. But: when you enter it doesn't have to be a theatrical entrance, that can come later. Accordingly, you can equally be 'off' before actually leaving the stage.

Physically you can also work with harmony, for example by entering or exiting simultaneously or by simultaneously connecting three points in space. But note: even if you don't move everything around you changes. You influence a situation just as much by entering as by leaving.

Give names to situations (for example, duo, trio etc.) to remember them better. Build up your dynamism. Do not create so much tension that you finally have no option but to destroy it (the 'blow up' syndrome). For example, you can also choose to be an observer: you don't immediately have to produce a masterpiece. Ultimately, it is about making a choice that opens up numerous new possibilities. It is not a problem if you end alone, repeatedly or play with the same players, just as long as you are aware of what is happening around you. The world is a movie. If you cannot hear something you go over there, or not... so don't worry about being heard: it is the intention that counts.

Lessons learned:

- Find structure and form.
- De-condition yourself.
- Be an observer and participant at the same time.
- Always know what the counterpoint of what you are doing is.
- Everything changes even when you do nothing.
- Use your memory: give names to situations to remember them.
- Make choices that open up infinite new possibilities.
- Be your own teacher.
- Choose your own relationship.

Sarah Nicolls: Finding Language in Music

Tuesday 15 March 2011

with Richard Barrett
organised by the Institute of Sonology

Finding language in music - understanding music through improvisation.

Sarah Nicolls' workshop was part of a full day's

programme by the Institute of Sonology, encompassing a lecture, a workshop and a concert. See www.sarahnicolls.com

formula: presentation

Observations

Nicolls discussed creative processes on the basis of three pieces of music. She selected them following Richard Barrett's piece *Adrift*, the most difficult piece she has ever played (and would perform that evening). In the piece Barrett gives the instruction to improvise. Before you can do that, however, you will first have to investigate the language of the composition. How do you investigate language? A striking aspect of Nicolls' method is that she gets musicians to perform the analysis by improvising together: through the group process they discover the language.

Example 1. Morton Feldman. What do you notice? Waves, distinct dominant tones, re-writing, repositioning, an object that is approached from different directions. An improvisation could be performed with a 'conductor' to indicate the waves. Restrictions are very helpful when you define your possibilities in a small space. Nicolls conducted an experiment with the students and got them to improvise on Feldman. There was one fixed parameter: development goes at Feldman's pace (slowly). This means that when someone in the ensemble changes something, the rest cannot for a while. It forces you to listen very closely to the others: 'active developing'.

Example 2. Luigi Nono. Nono approaches the piano like a computer: notes are discrete 'events'. One is totally separate from the others. An improvisation in this language makes a lot clear: how dynamism works, how you listen to music.

Example 3. Sciarrino's Piano Sonata: obsessive music in which the piece is deliberately garbled.

The session concluded with a free improvisation in which the influence of the earlier exercises could be clearly heard in the resulting sound. Nicholls proved to be an inspiring musician who unexpectedly adopts a new perspective: discovering (analysing!) composition/musical language through group improvisations.

Lessons learned:

- Discover musical (composition) language by improvising in a group.
- Active developing: listen closely to the others.

Philippe Despots & Odile Edouard

Tuesday 22 March 2011

with Patrick Ayrton
organised by the Early Music department

Violinist Odile Edouard from the Conservatoire National Supérieur Musique et Danse de Lyon (CNSM) and harpsichord/organ player Philippe Despots from the Conservatoire Populaire de Genève are our special guests and will improvise together with harpsichordist Patrick Ayrton. The work will be focused on Ortiz and Diruta, with practical exercises in counterpoint.

formula: workshop and presentation

ZEQ-Attack

Tuesday 29 March 2011

with Leo van Oostrom, saxophones/clarinets organised by the Classical Music department With the music of their ensemble ZEQ-Attack, double bass player Quirijn van Regteren Altena and composer Ernst Oosterveld – self-proclaimed hybrid instrumentalists – cover a huge area ranging from electronic and software-created compositions and improvisations, to classical and jazz music. At the presentation this amazing duo will be accompanied by multi-instrumentalist Leo van Oostrom with whom they might give fine examples of how to work with combinations of musical styles and elements... www.zeq-attack.com

formula: presentation with short improvisation and explanations

Observations

Quirijn van Regteren Altena and Ernst Oosterveld see their duo ZEQ-Attack as a laboratory where they can play with technique and acoustic instruments. For every programme they invite a new guest musician. This time it was Leo van Oostrom. The guest is the point of departure for a programme that does not contain any composed works. During rehearsals they developed basic principles, possibilities that they worked with 'live'. Electronics and software played a crucial role in that. Quirijn played a unique bass with a midi bridge; Ernst developed his own software using algorithms and a serialiser (layers of voices); and Leo's acoustic sounds were recorded and edited so that they could be played back later, in altered form, in the music. The sound was jazzy, the entire concert a sort of jazz festival full of references and historic elements. The session, which was (almost too much) constructed as a concert, showed much pleasure in playing, experiment and life-long learning by respected musicians

When working with new instruments and software you have to understand that it only works if you are in command of your material: you first have to learn the language. Otherwise, you are two steps removed from creativity. Some contemporary composers, for example, lose contact with electronic and acoustic by composing on computers.

Lessons learned:

- You first have to master new instruments and software.
- A composer must not lose touch with the possibilities of acoustic instruments.
- Continue developing in a playful manner.

New Audiences

Tuesday 5 April 2011

with Renee Jonker
organised by Music Master NAIP

Why limit yourself to one audience? There is a far wider potential audience. Too often we choose an audience that comes from our own inner circle.

formula: workshop

Observations

In the 1980s it was still easy to find an audience, but nowadays it has become very difficult. The competition is tougher, there are more distractions (tv, internet...), there are more concerts... The drawback is that you get used to it, but if you are really motivated you should always be searching for a larger audience. The place to start is by identifying your existing audience.

Sometimes you do that by reaching out to the audience, seeking contact with it by appealing to its own interests. Persuading them to come to your concert, by removing an obstacle, regardless of whether they will ever return. But never adapt your repertoire to the audience. You must believe in it yourself. And don't tell people that they should like something good, that it is the most brilliant music ever, for example...

Concerts are predictable events; a football match, for example, is not. Improvisation is a way of making concerts more exciting. But you can also challenge your audience by involving them in an experiment; for example proving the claim that you can hear a pin drop on the stage from the back row of the main auditorium of the Concertgebouw.

Renee led a number of group games in improvisation. Two involved words where everyone took it in turn to (1) choose a word that made up part of a sentence, and (2) call out random words in an almost associative game. Three exercises with instruments, including one in which the participants had to repeat exactly what they had played earlier. Another game involved standing in a circle and randomly counting backwards one by one as quickly as possible but not at the same time as anyone else. You need to have a very good sense of what others are going to do for this.

Improvisation is a powerful tool for teaching amateurs the meaning of music. And everyone can produce sounds or words. So use improvisation to make contact with new audiences.

Cadenzas with Bert Mooiman

Tuesday 12 April 2011

organised by the Music Theory department

Back in the days of baroque and classical composers improvising cadenzas was daily practise. The tradition is revived during this concert presentation with students and teachers. Everyone is welcome to join in!

formula: workshop

Observations

Bert Mooiman: "cadenzas were not really improvised before 1800. They were more like jazz, with licks and prepared themes and motifs. Students played a number of works with cadenzas, always in a 'straight' version and then in an embellished, improvised version. Corelli's *Sonatas for violin and harpsichord* contain collections of embellishments that you can use. Sometimes the embellishment hides the underlying structures, such as a *cantus firmus*. You also have to take account of the physical possibilities of the instrument and the ensemble playing with the accompanist so that you end together. Handel's *Sonata à 5*. In the classical period the cadenzas were easier, with fewer chords and chords held longer. Cadenzas for flute are generally shorter than for violin or keyboard. There are numerous treatises about 18th-century preludes that could help you to find some 'licks'. The best way of learning to play is by listening to them. The aim of the cadenza was either to guide listeners to the next tutti or to impress them. In that context, the element of surprise or awe is enormously important. The audience therefore plays an important role in this."

John Zorn's Cobra method with Esmée Olthuis

Tuesday 19 April 2011

organised by the Music Teaching department

One of the most famous and effective methods for group improvisation is John Zorn's Cobra method, a 'game' piece for a group of musical improvisers and a prompter with very detailed rules but with no pre-conceived sequence of events, that results in radically different pieces every time it is performed. The prompter uses written signs and general directions such as 'sad', 'groovy' etc and points out which musicians 'play'. Within the hour you will be able to 'conduct' a special musical experience. Guest teacher Esmée Olthuis (Conservatoire of Amsterdam) has a lot of experience with this method, using it regularly to work with young people with little or no musical background.

formula: workshop and presentation

Esmée Olthuis organises around nine projects a year (ranging from one day to two weeks) with children during which she simulates big bands by means of graphic improvisation. She confronts young people with complex rhythms and music and gives them a glimpse into the world of composition and improvisation.

COBRA by John Zorn was originally a piece for 12 musicians that was born from a need to improvise with more than four musicians at the same time. There is a 'conductor' but that does not constrain the creativity. The method has nothing to do with skills, it is concerned with parameters like loud, fast, soft (which are represented by graphic signs) and not with notes, keys or instruments. The first rule is: respect the signs to start and stop. Discipline and attention are very important. While playing: follow the leading aspect, for example rhythm. It sometime takes a while for a good idea to take root. Remember that not playing is always an option. And if something is nice, you should not try to make it even nicer. Remember what you are playing because you may be asked to repeat it later. There are

some other rules that could make the sessions more exciting: you could ask other musicians to take over your theme or you and a group of other musicians could temporarily ignore the conductor (guerrilla).

The 22 students formed an ensemble. After the first session they swapped instruments so that everyone was playing an unfamiliar instrument. After a while, the students could even conduct. This was obviously an essential lesson for students of Music Education.

A few more tips. If you are working with children, keep it simple, do not use pictures but colours. Explain to them that more or less is not the same as louder or softer. Let people do their own thing, experiment. If you offer something yourself, make it a rich offer, but do not play harmonically because a perfect ear is needed for it. If silence occurs and is appreciated, the session is already a success.

Together Now!

Tuesday 26 April 2011

Closing session
organised by Improvisation 2012

Together Now is the theme of the closing party of the improvisation sessions. Students, teachers and amazing improvisers will perform a challenging mix of improvisations, ranging from early music, sonology, free improvisation to music theatre.

formula: concert

Programme:

- 16.00 Richard Barrett (keyboard, laptop), Guus Janssen (piano) & Marie Guilleray (voice), Joint Master NAIP
- 16.20 Free improvisation session 1 with Richard Barrett, Guus Janssen & Marie Guilleray
- 16.30 Classical improvisation with Bert Mooiman (piano)
- 16.45 Ensemble Echoes with Milana Zaric (harp), Leo Svirsky (piano), Mei Yi Lee (percussion) & Elliot Simpson (guitar)
- 17.00 Tomisha Hashimoto (dance), James

Hewitt (baroque violin), Lovorka Holjevac (jazz vocal), Camille Verhaak (clarinet) & Milana Zaric

- 17.20 Jazz double bass solo with Vasilis Stefanopoulos
- 17.35 Reut Rivka (soprano), Robert de Bree (recorder), Iason Marmadas (harpsichord), James Hewitt (baroque violin)
- 17.50 Barrett (keyboard, laptop), Guus Janssen (piano), Marie Guilleray (voice), Milana Zaric (harp) & guests

Music Theatre Workshops

The Royal Conservatoire and the Scroll Ensemble explored the possibilities of improvisation in music and theatre. Musical starting material for this music theatre project was Purcell's *Dido & Aeneas*. Four different directors worked with a diverse group of multi-talented musicians and singers in four one-day sessions. The perspective of each session changed: love, war, travel, cultures etc. The outcome of each session was all but fixed!

In 2010 and 2011 four music theatre workshops were organised with the Scroll Ensemble (students from the Royal Conservatoire), an ensemble that uses baroque and free improvisation in all of its concerts. The musical and substantive starting material for the last three sessions was Purcell's opera *Dido & Aeneas*. It was not performed in full but extracts from it were performed with Reut Rivka playing the only singing part in the dual role of Dido and the Sorceress. The vocal lines largely unchanged and particularly in the intermezzos (dance) there was plenty of scope for musical improvisation. After three sessions it was decided to end the scene with a complete free improvisation, in which even the (baroque) style no longer played a role. The most important role for improvisation was in the theatrical aspect of the performance. The aim was to develop a form of improvised music theatre suited to the Together Now festival. The four guest directors therefore concentrated on creating a framework for a mise-en-scène, within which the members of the ensemble were given physical and musical freedom. The ensemble was the constant factor in the development of this form of music theatre improvisation and pre-

sented each director with the results achieved up to then to build on further. This produced a sort of 'work in progress', which led to a unique final result for which the ensemble itself was mainly responsible. The presentation during the final improvisation session was received enthusiastically.

Marcel Sijm created the initial framework and approached the improvisation from the perspective of creating theatrical tension, contact with the audience and stage presentation. Floris Schöpfung saw the improvisation more as an arena in which you have to listen to the animal in you. His frame was also that rules give you freedom and direction. David Prins approached Dido as a game of characters: who is who, what do you show? Be aware that what you show on the stage is not interpretation but a clear action. Karel de Rooij and Hans Minnaert used choreography and transformed the material they were given into a practical framework for a performance.

Some quotes and comments:

- Focus on the content
- Do not lose touch with the audience:
you can compel them to look at you
- Theatre is grabbing attention
- One person will begin, who is it?
creates tension
- Do not fall back into habits (conditioning)
- Don't think, but do
- Get context, try to find it, try to share it
- Do not create any comfort zones, there has to be tension: like a trap with dangerous animals
- A musician who speaks text should simply say it. With conviction but without interpretation

Marcel Sijm – Droeve Oogen

(Dutch, 17th century)

Tuesday 27 April 2011

participants: James Hewitt, Marcin Swiatkiewicz, Barbara van den Eerenbeemt

Floris Schöpfung – Dido

Tuesday 15 March 2011

participants: James Hewitt, Robert de Bree, Iason Marmadas, Reut Rivka

David Prins – Dido

Tuesday 29 March 2011

participants: James Hewitt, Robert de Bree, Iason Marmadas, Reut Rivka

Karel de Rooij en Hans Minnaert – Dido

Tuesday 26 April 2011

participants: James Hewitt, Robert de Bree, Iason Marmadas, Reut Rivka, Angelica Vasquez, Camille Verhaak

formula: workshop

Evaluation

Organisational aspects that could be improved

- Visibility and streamlining with intranet/ website.
- A clearer list of requirements so that the teachers who give presentations know precisely what is expected of them.
- Some students were confused and interpreted 'presentation' as 'workshop'.
- Number of participants and audiences varied and were often small.

Observations on the content of the sessions

- Teachers and musicians were generally good.
- Cooperation between the organisers and the departments was good.
- Incidental character: short presentations without a prior workshop gave a sense of fragmentation and lack of depth.
- Too many other activities at the conservatoire happening parallel to the sessions.
- Presentations were only mandatory for students of composition, sonology, music education and dance.
- Free improvisation dominated: Classical Music and Jazz departments did not include idiomatic improvisation in their programmes.
- Include long-term projects: Sonology and students and alumni (DaMu, Scroll Ensemble, RIO and Ensemble Echoes).

Further recommendations

- Clear choices will generate a greater return: a lot can be achieved with relatively few contact hours, for example in a festival format or via 'ambassadors' with a distinct method.
- Introduce as many students as possible to improvisation.
- Participation should be mandatory or encouraged more by coordinators.
- Concentrate on organising workshops: improvisation has to be done.
- Select a small number of teachers on the basis of their teaching abilities.
- Do not forget 'ambassadors' such as Peter Brunt, Claron McFadden and Evan Parker.
- Excellent teachers: Patrick Ayrton, Richard Barrett, Claron McFadden, Peter Brunt, Agustí Fernández (piano, Barcelona), Sahand Sahebdivani, Anto Pett (Tallinn, piano), Evan Parker, Michael Schumacher and Mary Oliver, Esmée Olthuis.
- Royal Conservatoire teachers: Karst de Jong, Bert Mooiman, Tilmar Junius, Reine-Marie Verhagen.
- Possible alternative is students and alumni involved in improvisation.
- Less is more: departments should collaborate more.
- A permanent, cross-department working group, whose members could include Wouter Turkenburg, Richard Barrett, Patrick Ayrton, Karst de Jong, Bert Mooiman, Gerda van Zelm, Renee Jonker and Guus Janssen.
- Clear objective: what do we want to achieve; for which students; what approach or method do we want to use; and who is the best person for it?

Recommendations for each department

- Classical Music: collaborate with other departments for free improvisation; collaborate with Music Theory for classical improvisation.
- Early Music: collaborate with other departments for free improvisation; basic classes taught by Patrick Ayrton and Reine-Marie Verhagen; Scroll Ensemble/James Hewitt/Robert de Bree.
- Vocal Studies: collaborate with other departments for free improvisation; Claron McFadden; dovetail with Theory/ Classical/ Early music; Musical theatre improvisation.
- Jazz: most students are mainly interested in free improvisation in association with other departments.
- Composition: can perform a central role in organising improvisation projects.
- Sonology: can perform a central role in organising improvisation projects.
- Music Education: implement a teaching method (e.g. methods of Fernández, Pett, Morris and Zorn) and make connections with world music and community art.
- Dance: annual workshop with Michael Schumacher/Mary Oliver for the two final years (Bachelor Dance programme).
- Theory: support Classical, Vocal Studies, Jazz and Early Music.

Improvisation: just do it!!

Adriaan Reinink,
The Hague, September 2011



part 2

Report of the **ERASMUS** Intensive Programme

“Improvisation in
european higher
music education:
improving artistic
development
and professional
integration”

European Impro Intensive 2012
10-20 January



Introduction

This part outlines the outcomes of the ERASMUS Intensive Programme *Improvisation in European Higher Music Education: Improving Artistic Development and Professional Integration* coordinated by the Royal Conservatoire in The Hague, which took place during January 2012 as the first edition of a three year project supported by the ERASMUS programme. This project provided a continuation of the focus on improvisation as present during the activities in the academic year 2010-2011, but this time with an international dimension through the involvement of several conservatoires in other European countries.

This ERASMUS Intensive Programme on improvisation is not a 'normal' project, during which music students and teachers come together to study standard repertoire in chamber music or orchestra. This project addressed a topic that is still relatively unusual in the world of classical music teaching in Europe: improvisation. This fact is surprising when one considers the important role improvisation has played in the history of Western music. But the understanding that improvisation can have a great impact on the artistic and instrumental development of classical musicians is re-emerging and growing. It is part of the project's innovative character that this is addressed during a three year period in a way that brings together some of the finest experts in this field in Europe, with open minds (and ears!) towards how the role of improvisation in study programmes could be improved.

Another innovative aspect of this project is the connection that is being made between learning how to improvise yourself and learning improvisation to others. This is why Leading & Guiding workshops were included into the programme, as well as presentations in various settings that explored improvisation not just from a musical point of view, but also as a tool for musical workshops and presentations. For this project component we were able to use the expertise of the highly innovative Joint European Master Programme 'Master for New Audiences and Innovative Practice' (NAIP).

Let me also take this opportunity to thank all students and professors for taking the time to come to The Hague for this unique event. Furthermore, I would like to express my sincere gratitude to Karst de Jong, Bert Mooiman, Susanne van Elsen Renee Jonker for their tireless support to this project. Finally, many thanks should be extended to the excellent organizing team, Irina Bedicova and Dominique Slegers.

In this project, we engaged ourselves in a period of experimentation, which involved risk taking and moving out of 'comfort zones'. We did not know what the final products would sound like at the end of this project: that's the whole point of improvisation. But there is no doubt that after this challenging process we all emerged as better musicians.

Martin Prchal, vice-principal Royal Conservatoire The Hague, June 2012

Background to the project

This project wants to contribute to improving the artistic development and employability of future music graduates by improving the artistic, pedagogical and entrepreneurial dimension of professional music studies, as a response to the rapidly changing employment situation in the music profession.

The music profession is undergoing rapid developments due to changes in the role of music in society at large. Examples of these developments are an increased interest in diverse musical styles by music listeners and a decrease of state support to the arts in general. As a consequence, where music training mainly prepared for a rather structured employment market with orchestras and music schools in the past, the future music profession will be needing musicians that are highly versatile in terms of musical styles, working methods and professional contexts.

This ERASMUS Intensive Project seeks to address this complex situation by addressing the theme of improvisation in higher music education because of the following reasons:

- **Improvisation and artistic development**

There is an increased understanding that improvisation can be very effective in the training of any musician, and not just in the fields of jazz and early music. Improvisation can liberate musicians from written text and the technical restrictions of their musical instruments, which will improve their instrumental skills, musical understanding and freedom of expression.

- **Improvisation and employability**

Whereas in the past musicians were able to focus on one particular musical style, future musicians will need to increase their employability by offering a varied menu of skills and knowledge to employers, including the ability to perform in ensembles and activities with different musical styles. These musical styles will include styles that use strong elements of improvisation, such as early music and jazz.

- **Improvisation as a pedagogical tool**

Another important professional context in which future music professionals will be increasingly active, is the realisation of educational workshops in varied societal contexts (e.g. schools, retirement homes and community centres). Improvisation can serve as a powerful tool to develop pedagogical approaches for such workshops that include strong participatory elements for the audience. When used in an appropriate way, improvisation can enable musicians through simple schemes and exercises to engage audiences in the workshop in an active way.

- **Improvisation and entrepreneurship**

In order to be able to realise the workshops described in the previous point, musicians will need to increase their organisational and leadership skills, acting as true self-reliant entrepreneurs. This reflects the above-mentioned changes in the music profession, in which the number of permanent employment contracts is radically decreasing and musicians are increasingly active as self-employed workers. As a result, it will not suffice to address improvisation from a purely musical point of view: in order to complete the picture, issues such as the employment context and the entrepreneurial skills of the future musician will need to be addressed as well.

Report of the January 2012 edition of European Impro Intensive

This three-year project aims to bring students, teachers and leading experts together from different musical backgrounds and European higher music education institutions to exchange information on new and effective approaches and methods on the teaching of improvisation, both from an artistic and pedagogical as well as a professional integration point of view.

The following institutions participate in this project: Guildhall School of Music & Drama, Sibelius Academy Helsinki, Estonian Academy of Music and Theatre, National University of Music Bucharest, Royal Conservatoire Antwerp, Norwegian Academy of Music Oslo, Hochschule für Musik Karlsruhe, Royal College of Music Stockholm, Escola Superior de Música de Catalunya, Conservatoire de Paris and the Royal Conservatoire The Hague (coordinating institution). The project will see further editions in 2013 and 2014, provided that the funding by the ERASMUS programme will be continued.

The first edition of the project was largely implemented as planned. The original idea of combining improvisation and employability (which in itself was quite innovative and perhaps somewhat unusual) worked unexpectedly well and saw results that surpassed the original expectations. It is fair to say that some students and teachers arrived in The Hague with some concerns about the content of the programme, improvisation still being a rather new aspect in many classical music programmes. However, due to the excellent team of teachers and an open-minded attitude of all students participating in this project, these concerns were put aside very soon.

The first half of the project saw an intensive schedule in which students learned to improvise with the help of the teachers present. At the end of this first part of the project, student ensembles presented improvisation performances that were of an excellent high artistic level. Through these activities, one of the main objectives of the project (to learn about improvisation and its effects on artistic development) was reached.

In the second half of the project, the student improvisation ensembles were then prepared for context-related performances, in which they were asked to lead an improvisation workshop themselves with external participants. These were for example a group of school children, an audience at a local community centre or pupils at a school for young talented music students. By staging these context-related performances, the relevance of the project was taken to another level: from learning students how to improvise themselves, to learn how to stage improvisation workshops in various contexts. As a result, the objectives in relation to pedagogy, employability, and entrepreneurship were reached as well.

The innovative character of this project can be demonstrated through the following factors:

- Improvisation in higher music education has never been addressed at European level in this intensive way before. It is this European dimension that gives the project an important added value, which could never be achieved through a similar initiative at national level.
- Even if the higher music education sector in Europe is increasingly aware of the changing professional context and the potential that improvisation offers, very few higher music education institutions have so far developed expertise in the field of improvisation that goes beyond the usual users of improvisation (e.g. Jazz and Early Music performers).
- Another innovative aspect of this project is its approach to address the subject from both a content and an employability point of view.

The target group in terms of student participation for the first edition of this Intensive Programme were students in the field of classical music, in which improvisation is less common when compared to other musical styles. The selection of the students was the responsibility of the participating institution, with the

only requirement being a high instrumental and musical standard, so that students were able to relate to the theme of improvisation based on an existing solid foundation of instrumental and vocal skills. As standards can vary from institution to institution and programme to programme, the participation was not limited to students at a certain degree level, although most of the students were 4th year Bachelor or Master students. In terms of the teaching staff, teachers participated that either have already developed substantial expertise in the field of improvisation and are acting as internationally renowned experts in this area or who were seeking further professional development in the field of improvisation with the aim to enhance their own teaching practice.

As can be seen in the project programme, the project resulted in the following activities:

- Large group lectures took place during the project on general improvisation skills through demonstrations and master class-type learning settings, and leadership and guiding skills through in hands-on sessions in preparation of the artistic presentations.
- Small scale workshops took place aimed at exploring improvisation approaches in small musical ensembles (4-7 students), which were formed during the first day of the project. These small music ensembles also held rehearsals to prepare the final artistic presentations through peer-learning and coaching in the above-mentioned small scale workshops.
- Concerts were given by the participating teachers to demonstrate their artistic vision on improvisation.
- Final artistic presentations took place in and outside the host institution at the end of the Intensive Programme. The aim of these final presentations, entitled Context Related Performances (CRPs), was to create an environment that is very close to the future professional reality of the students. One of the ambitions of this Intensive Programme was therefore to facilitate the organisation of artistic presentations in the community around the host institution with the attendance of an external audience. During these presentations, students did not only demonstrate their musical expertise to the audience, but also engaged with this audience through participatory techniques that were addressed in the leading & guiding workshops. The presentations took place in the Badkapel (a

chapel in Scheveningen with a fine organ that was used by the organ students participating in this project), in the Eskamp City Hall for a general audience consisting of city council officials during their lunch break, for a group of school children from the Johan de Witt College (a secondary school in the city of The Hague), for students from the School for Young Talent (a specialised primary and secondary school for talented young children connected to the Royal Conservatoire) and for students from the piano and dance departments of the Conservatoire.

- An one-day public seminar was also organised during European Impro Intensive, with the aim to collect and exchange information on the approaches that are currently being used with regards to improvisation in the various institutions. This gave an interesting insight into the current state of the role and place of improvisation in the various existing programmes, which ranged from being fully integrated as obligatory components of the programme to being offered as an elective course. This role and place of improvisation was the main discussion point during this seminar and it was widely agreed that a closer integration of improvisation into the programmes was desirable, where this still was not the case. It was also interesting to exchange information on the various research projects in the field of improvisation that some institutions were undertaking: the project helped the researchers in these projects to make contacts for future research cooperation.

The impact on the people involved seemed to be quite profound. Some quotes from the reactions from the students:

"For me the project was a huge success, full of inspiring moments and adorable people from all over Europe. The time in The Hague gave me a new sight on improvisation and contemporary music."

"My impression of the improvisation project 2012 was that it was truly eye-opening and inspiring. I have not only learned completely new techniques and ways of doing improvisation with my instrument (violin), but also learned to create better communication on musical interaction while playing and understanding deeper the art of music. I want to thank you all

once more for a fantastic project! I will very gladly tell everyone in my own home institution of the great outcomes of it?"

"Todos los ingredientes para un curso perfecto: unos buenos profesores, unos inmejorables alumnos, una organización perfecta, un lugar acogedor y, junto a todo ello, una ilusión y un ambiente imposible explicar con palabras."

For the teachers and institutions involved, the project provided a perfect platform for getting acquainted with other approaches in teaching and learning in improvisation, as it turned out that most of the teachers involved were working in a situation of considerable isolation. It felt like a true inspiration to the teachers having the opportunity to discuss issues with their colleagues from other countries. There is no doubt this will have an effect on the overall quality of teaching.

As important spin-offs, plans were made for ERASMUS staff exchanges between teachers, one of which already took place during March 2012 between the Royal Conservatoire and the Guildhall school of Music and Drama, and between the Royal Conservatoire and the Conservatoire de Paris in April 2012. Furthermore, the Royal Conservatoire, is currently developing a new module on improvisation for Master students on the basis of the information and contacts that were developed during the project. A student initiative has also been the outcome of the project, with one of the student ensembles making plans for joint rehearsals and productions.

Some of the inspiration and enthusiasm that was present during the project can still be witnessed through the many photos, comments and video footage that were uploaded on a Facebook page, which was specifically opened for this project and is still very active. Further information and pictures can also be found on the project's website www.koncon.nl/ii.

The results of the first project edition will be taken into consideration in the planning for the second edition of this project, which will take place at the Royal Conservatoire in February 2013.

Programme European Impro Intensive 2012

Monday 9 January

- 17.00 Welcome Desk open
- 18.00 Welcome (Arnold Schoenberg hall)
- 18.30 Dinner (conservatoire restaurant)
- 20.00 Kick-off concert (Arnold Schoenberg hall)

Tuesday 10 January

- 10.00 Selection workshops (Studio 1)
- 13.00 Lunch (conservatoire restaurant)
- 14.00 Selection workshops (various spaces)
- 17.00 Dinner (conservatoire restaurant)
- 18.00 Formation of groups (teachers only) (Kees van Baaren hall)

Wednesday 11 January

- 9.30 Kick-off with all students and teachers (Studio 1)
- 10.00 Group A session 1 (Studio 1)
- Group B session 1 (Tarwekamp 2)
- Group C Leading and Guiding (Tarwekamp 1)
- Group D session 1 (M 606)
- Group F session 1 (M 610)
- 13.00 Lunch (conservatoire restaurant)
- 14.00 Group A session 2 (Studio 1)
- Group B session 2 (Tarwekamp 2)
- Group C session 1 (LutherseKerk)
- Group D session 2 (M 606)
- Group E Leading and Guiding (Tarwekamp 1)
- Group F session 2 (M 510)
- 17.00 Dinner (conservatoire restaurant)
- 19.00 Demonstration Groups A & B (Studio 1)

Thursday 12 January

- 10.00 Group A session 3 (Studio 1)
- Group B Leading and Guiding (Tarwekamp 1)
- Group C session 2 (LutherseKerk)
- Group D session 3 (Studio 3)
- Group E session 1 (Tarwekamp 2)
- 13.00 Lunch (conservatoire restaurant)
- 14.00 Group A session 4 (Studio 1)
- Group C session 3 (LutherseKerk)
- Group D session 4 (M 307)
- Group E session 2 (Tarwekamp 2)
- Group F Leading and Guiding (Tarwekamp 1)
- 17.00 Dinner (conservatoire restaurant)
- 19.00 Demonstration Groups D & E (Studio 1)

Friday 13 January

- 9.00 Group A Leading and Guiding (Tarwekamp 1)
- 10.00 Group B session 3 (Tarwekamp 2)
- Group C session 4 (LutherseKerk)
- Group E session 3 (Studio 1)
- Group F session 3 (M 508)
- 13.00 Lunch (conservatoire restaurant)
- 14.00 Group B session 4 (Tarwekamp 2)
- Group D Leading and Guiding (Tarwekamp 1)
- Group E session 4 (Studio 1)
- Group F session 4 (M 508)
- 17.00 Dinner (conservatoire restaurant)
- Planning for teachers
- 19.00 Demonstration Groups C & F (Studio 1)

Saturday 14 January

- 10.00 Symposium (Studio 1 – for programme see page 12)

Sunday 15 January

- No lunch and dinner provided during this day
- 10.00 LAB's (conservatory restaurant is closed)
- 15.00 Meeting at the reception of the conservatory
- 17.00 Concert of Michael Moore Quartet at the BIM huis Amsterdam

Monday 16 January

- 10.00 LAB's
- 13.00 Lunch (conservatoire restaurant)
- 14.00 LAB's
- 17.00 Dinner (conservatoire restaurant)
- 20.00 Open Stage (Studio 1)

Tuesday 17 January

- 10.00 LAB's
- 11.00 Context Related Performance (CRP) Group B (Escamp City Hall) - public
- 13.00 Lunch (conservatoire restaurant)
- 14.00 LAB's
- 17.00 Dinner (conservatoire restaurant)
- 20.00 Open Stage (Studio 1)

Wednesday 18 January

- 9.30 Context Related Performance (CRP) Group F with the pupils from Johan de Wittcollege (Tarwekamp 1) – not public
- 10.00 LAB's
- 13.00 Lunch (conservatoire restaurant)
- 14.00 LAB's
- Context Related Performance (CRP) Group C (Badkapel) - public
- 15.00 Context Related Performance (CRP) Group E with the pupils from School of Young Talent (M502) – not public
- 17.00 Dinner (conservatoire restaurant)
- 19.00 Context Related Performance (CRP) A with KC piano department students

Thursday 19 January

- 10.00 LAB's
- 12.00 Lunch (conservatoire restaurant)
- 13.00 Context Related Performance (CRP) Group D with KC DAMU students and Final Presentation (Studio 1)
- 15.00 Evaluation (Studio 1)
- 17.00 Dinner (conservatoire restaurant)

- Group A: Ernst Reijseger /Karst de Jong
- Group B: Anto Pett /David Kweksilber
- Group C: Emilio Molina/Bert Mooiman
- Group D: Agustí Fernandez/Guus Janssen
- Group E: Vincent LéQuang/David Dolan
- Group F: David Dolan/Rolf Delfos
- Leading and Guiding: Renee Jonker



Concert programme

Opening concert,

Monday 9 January 20.00, AS zaal

Ernst Reijssiger (cello)

- solo improvisation

Rolf Delfos & Karst de Jong (soprano sax, piano)

- Improvisations on two themes

Bert Mooiman (piano)

- solo improvisation

David Kweksilbe & Guus Jansen (clarinet, piano)

- From void to void

Agustí Fernandez (piano)

- solo improvisation

Anne-Liis Poll & Anto Pett (voice, piano)

- *Welcome from free Tallinn*

Open stage 1,

Monday 16 January 19.30, Studio I

• Duo Ernst Reijseger/ Harmen Fraanje Vlc/piano

• break

• Eija Kankaaranta - kantele

Open Stage II,

Tuesday 17 January 19.30

• Classical and stylistic improvisation

• Emilio Molina, piano solo

• break

• Bert Mooiman, piano solo

• Karst de Jong, piano solo

• Duo David Dolan / Karst de Jong - two pianos

Report of the public seminar 14 January 2012

The purpose of the one-day public seminar was to collect and exchange information on the approaches that are currently being used with regards to improvisation in the various institutions through a series of institutional presentations. This gave an interesting insight into the current state of the role and place of improvisation in the various existing programmes, which range from being fully integrated as obligatory components of the programme to being offered as an elective course. The role and place of improvisation was also discussed during a panel discussion to close this seminar. The seminar also saw several improvised musical contributions by students and teachers.

Programme public seminar 14 January 2012

10.00 – 10.15	Opening and musical introduction by Maria Marin Cordillo, guitar
10.15 – 10.45	Institutional presentation 1: Improvisation teaching at the Escola Superior de Musica de Catalunya – ESMUC (Agustí Fernández & Emilio Molina)
10.45 – 11.15	Institutional presentation 2: Improvisation teaching at the Musikhochschule Luzern (Christoph Baumann)
11.15 – 11.45	Coffee break
11.45 – 12.15	Institutional presentation 3: Improvisation teaching at the Conservatoire de Paris (Vincent Lê Quang)
12.15 – 12.45	Institutional presentation 4: Improvisation teaching at the Sibelius Academy Helsinki (Eija Kankaaranta & Max Tabell)
12.45 – 13.45	Lunch break
13.45 – 14.00	Musical intermezzo by the Scroll Ensemble
14.00 – 14.30	Institutional presentation 5:

Improvisation teaching at the Universität für Musik Wien (Reinhard Gagel)

14.30 – 15.00

Institutional presentation 6: Improvisation teaching at the Royal Conservatoire The Hague (Karst de Jong, Rolf Delfos & Bert Mooiman)

15.00 – 15.30

Institutional presentation 7: Improvisation teaching at the Estonian Academy of Music in Tallinn (Anto Pett & Anne-Liis Poll)

15.30 – 16.00

Coffee break

16.00 – 16.30

Institutional presentation 8: Improvisation teaching at the Guildhall School of Music & Drama (David Dolan & John Kenny)

16.30 – 17.30

Panel discussion 'The role and place of improvisation in a classical music curriculum' chaired by Martin Prchal

17.30 – 18.30

ImproOpera with AntoPett, Anne-Liis Poll & Friends, including CD presentation

18.30

Reception and diner

instrument is sought. The implementation in the classical music departments has been the most challenging, due to a lack of experience with improvisation by the teaching faculty in that department. In total, the courses are offered by 10 improvisation teachers.

The improvisation courses have a chronological progression:

Year 1-2	small group idiomatic improvisation
Year 3	non-idiomatic improvisation in small groups
Year 4	non-idiomatic improvisation in large groups

When the improvisation classes were introduced, there was some resistance. Nevertheless, in evaluation surveys students are positive about the effects of improvisation on their instrumental, musical skills and communication skills. The institution also noticed a better connection to the theoretical programme and to the development of creativity, as well as an improvement of musical memory and the development of artistic choices. Finally, the presenters also mentioned improvisation as an important aspect for professional integration. The benefits for students are therefore clear.

Institutional presentation Escola Superior de Musica de Catalunya (ESMUC)

Agustí Fernandez and Emilio Molina started with a general introduction to their institution. Improvisation is an obligatory part of the curriculum (and even described as such in the law). Every study year, improvisation courses with a total of 2EC are offered over the entire Bachelor curriculum of four years. Half of these 2EC consist of contact hours, with a total of approximately 240 hours of improvisation over four years: this is a real course and not just something on the side. Improvisation is offered in both performance and non-performance programmes, except in composition, sonology and musicology. The courses differ greatly per department, although students can also choose improvisation classes in another department. While the piano department is focused on using improvisation for accompaniment, the singers use improvisation in relation to embellishment and the programme for organist is closely aligned with basso continuo. For the instrumentalists a strong connection to their own

Institutional presentation Musikhochschule Luzern

Christoph Baumann explained how important improvisation is for all programmes at the institution. The Musikhochschule has departments for classical music and jazz, as well as several music education pathways. In the curriculum there is a strong emphasis on professional projects.

With regards to improvisation, a distinction is being made between idiomatic and non-idiomatic approaches. During the first year, students have to do one semester of improvisation, with classical and jazz students combined and starting from scratch. This is followed by modules with non-idiomatic improvisation. Master students can also do improvisation and is strongly student-led through the organization of workshops.

Improvisation by teaching staff is strongly promoted, also as means of continuing professional development through peer-learning

with teachers, and often with a research-base. Strong connections to composition and contemporary music creation exist as well. The improvisation approach is based on playing and experiencing/listening. A reflective approach is also encouraged: students are asked to talk about their experiences, although students often find it difficult to do so.

A list of goals for the improvisation courses are clearly written down. This includes the competence to recognize quality, beyond basing the recognition of quality on the famous name of the composer. We have to keep in mind that the music being created in improvisation is new, and does not exist before or afterwards. An overview of methods exists as well: exercises are not based on clichés, but just to resolve certain difficulties. These exercises should however not interfere with free improvisation. The end of the semester always sees a final concert, followed by a discussion to evaluate. Scientific research is also taking place and articles are being written.

Christoph finished his presentation with a reflection on the word 'non-idiomatic': is this not a negative word? Are we creating a new idiom? And how about 'free improvisation'? Are there links between improvisation and music therapy?

Institutional presentation Conservatoire de Paris

Vincent Lê Quang described the rationale for improvisation at the Conservatoire de Paris not as an institutional rationale, but one that is strongly connected to individual teachers and therefore with much variation. Improvisation is not obligatory, but the students are very motivated to do it. In the piano and organ sections, there is much improvisation with a strong classical background, for example by asking students to produce a set of variations on a theme that has been received shortly before of improvising music to a silent movie.

For the conservatoire in general, the principle of 'Generative Improvisation' was introduced, with the aim to generate more contact inside the conservatoire. The idea was to use improvisation to have students meet each other and make music during the weekends, with the focus on sound as the main medium between

musicians from different styles. There is no good or bad music, but only beautiful music, so the aesthetic basis is seen as being very important. Students are encouraged to find this out on their own, which also happens in small groups and here some kind of new idiom is emerging ('Playing into the future backwards'). The sense of quality is also based on diversity: there are many different approaches, also inspired by globalization. Nowadays, this 'Generative Improvisation' is being put together with the improvisation classes for the pianists and organists, as well as with the jazz musicians; all three departments now work closely together.

In terms of curriculum, students are offered two hours per week for a year as a group lesson. This course is only available to students at the conservatoire. This course has its own examination in the form of a recital, which can include cross-overs in terms of styles or with dance and visual arts. Assessment is done with a jury, but this method is not always ideal due to the great variety of musical outcomes of the course. In the future there may be a more formalised curriculum with obligatory components, but the student should ideally be able to choose in the spirit of improvisation.

Institutional presentation Sibelius Academy Helsinki

Max Tabell and Eija Kankaanranta first provided some general information about their institution. At the Sibelius Academy, there is no institutional approach to improvisation with a formalised curriculum. There are several individual teachers present that offer courses in this field, so it is based on the own initiative of the students as an elective.

Max presented his course on 'creative playing'. This course is given for 8-10 students, which is a good size. The course is given by 3 teachers together through a weekly class for 2 hours. The word improvisation is avoided, because the word has a strong impact and expectation with some students getting afraid, and the term 'creative playing' creates a more relaxed atmosphere.

The one-year course is given by three teachers with three approaches:

- Interaction skills making use of drama: these are improvisation games without the instrument. Skills focus on how to function in a group and on getting to know each other. A safe environment is essential.
- Floating music: this is group and duo improvisation accompanied by piano. It is based on a few chords, non-traditional and with a modal feel.
- Improvisation of Afro-American music styles. The understanding of harmony is essential in this approach, with melodies having to respond to chords. In terms of rhythm, this approach is very challenging.

The benefits of this course has been confirmed by the evaluation of the students, and by many new collaborations between departments. Positive effects on the continuing professional development of teachers have also been reported.

Research project 'Quo Vadis? Teufelsgeiger' University of Music Vienna

Reinhard Gagel, a researcher in the project 'Quo Vadis? Teufelsgeiger' at the University of Music Vienna, explained the rationale behind the research project. This rationale was originally to look into why music students were having so much trouble making the step into the music profession: many found it difficult to find jobs and ended up being frustrated. Was the training system to blame? It was found that the training systems were often too focused on small bits and pieces, but that the students almost forgot to make music.

One of the issues with which to address this situation was the introduction of improvisation. This was done outside the curriculum as an elective course with weekly classes in chamber music ensembles. This led to new ensembles with both teachers and students. 'Improvisierkunst' was introduced as a method to learn improvisation, firstly through open access and spontaneous improvisation, often in groups (2-18 persons), warming exercises and leading to structured exercises with more structured rules. The effects that were reported as a result of this course was a higher feeling of well-being on the instrument, a more secure

feeling when performing on stage, techniques for the artistic career and the use of chamber music ensembles. More information about the project can be found at: www.quovadisteufelsgeiger.at.

Institutional presentation Royal Conservatoire The Hague

Karst de Jong briefly explained the history of improvisation teaching at the Royal Conservatoire. Until some years ago, improvisation was rare and isolated, with only some pockets of activity in the Jazz, Early Music and Music Education departments. There was no formalised or institutional approach. A 'piano class' was then developed as an obligatory course for pianists with a duration of three years, which includes harmony at the piano, analysis, sight-reading and improvisation. One of the aims of this class was also to improve the connection with the theory classes. After a change in the conservatoire management, improvisation came to the fore: an 'improvisation year' entitled 'All Together Now' was initiated with improvisation workshops across all departments on Tuesdays and activities were launched in the lectorate, especially as improvisation sessions of teachers with guests. Teachers were also invited to participate in the 'Innovative Conservatoire' seminars organised by the European Association of Conservatoires (AEC), which addressed improvisation in sessions that included teachers from different European countries.

Rolf Delfos then continued by emphasizing that it takes years to learn improvisation and to introduce this phenomenon into the institution. It must be done as an 'oil stain', which gradually reaches different departments, students and teachers. Work needs to be done with the teachers, as they are the ones that will continue working on improvisation with the students.

Bert Mooiman raised the question why we need classical improvisation. It is interesting to realise that in the past there has been much improvisation. This fact should be part of Historically Informed Performance (HIP). Musicians used to be much more creative, while currently there is a strict separation between creation and performance, possibly under the influence of the recording industry. It should be possible for any musician to improvise in the style that you are playing as part of the

repertoire: this will increase the understanding of this style. It is therefore necessary to consider creating an improvisation department in the institution, where improvisation is taught and further developed. If classical improvisation is expected to be successful, it also needs to be performed: whereas currently mostly organists and pianists improvise, why not also work with chamber music ensembles?

Institutional Presentation Estonian Academy of Music and Theatre Tallinn

Anto Pett described some of the history of the academy in Tallinn. During the Soviet era, there was no improvisation at all. In the 1980's there were some changes, but the Soviet curricula stayed more or less intact, although there was something called 'keyboard harmony' that included some improvisation. Nowadays, there are 50 students and four teachers involved in improvisation.

The improvisation curriculum at Bachelor level includes individual improvisation lessons for four semesters and group tuition in the third year. Links to electronic music exist. The first objective is to build up the confidence of the students in improvisation. At Master level there is specialization in contemporary improvisation with both individual and group tuition, and for this specific assessment criteria with a pass/fail system were needed. The main items that are addressed in the thesis criteria are concentration, technical execution, structure, emotional expression and colours, skills for communication and ensemble playing, and the perception of time. In 2011, a new specialisation for contemporary improvisation at Master level was created, which currently holds nine students.

Anto explained how the freedom of improvisation came in the right moment in the 90's, when Estonia gained its independence. Improvisation is now a part of the examination programme as an obligatory part alternating with Estonian music. The organisation of concerts for improvisation is very important and much experimentation took place in the ERASMUS IP 'Crossing Borders', which addressed chamber music <-> improvisation <-> jazz, with improvisation as an intermediary between both. The academy also hosts student-led activities and in particular a festival on improvisation organised by the

students themselves. The PhD programme also includes improvisation, so the first 'Impro-doctors' are now emerging.

Institutional presentation Guildhall School of Music & Drama, London

David Dolan described the development of improvisation at the Guildhall School of Music & Drama in London. The art of improvisation is now a central component in the training of both actors and musicians at the Guildhall school.

Free improvisation was taught and practised as a part of the programme for Performance and Communication Skills (PCS), initiated by Peter Renshaw in 1990. Experimental classes of classical improvisation started at the same time, and regular classes were established as from 1994.

In 2005 the Centre for Creative Performance & Classical Improvisation was created, directed by David Dolan, and since then improvisation is offered throughout the school for undergraduate as well as postgraduate students at different levels of intensity. The discipline is offered as a series of tasters in year one of the Bachelor course, it is compulsory for pianists in year two, with the other departments offering electives in improvisation based on repertoire. Undergraduate students in year three and four are offered assessed intensive electives. Intensive electives are offered to post-graduate students, in which collaboration with drama students, leading to a collaborative performance, is a part of the course. The course includes improvisation in different forms and styles as well as working on repertoire works through structural reductions and extemporising on them in order to gain a stronger ownership of, and engagement with the work, in preparation towards performing it.

The Centre organises public master classes, seminars and performances on improvisation and creativity in performance with guest artists and lecturers such as John Rink, Robert Levin, Taiseer Elias and others. Several research projects on improvisation and its impact take place at the Guildhall School as a part of John Sloboda's 'Understanding Audience' research campaign. One of these projects (in collaboration with Imperial College) looks into the brain activity of performers and their audiences in the context of improvisation and creative mode,

as well as trying to understand the impact of improvisation through verbal feedback.

Classes in improvisation are very small and revolve around chamber music ensembles that involve active listening. David explained briefly some of the basic principles behind his method:

- Understanding style and structure in real time.
- Developing active listening through improvised dialogues that start simple and grow to an ensemble extemporising sonata.
- Work on Leading and Following.
- The above is being applied to existing solo and chamber music repertoire.
- Together with building up the expertise, the course includes the search for enjoyment and a state of flow.

By now there are ensembles of former students who apply classical improvisation in their chamber music concerts with significant artistic and commercial success.

Panel discussion and closing performance

The institutional presentations were followed by a panel discussion with Agustí Fernandez, Marje Lohuaru, David Dolan, Karst de Jong, Bert Mooiman and Christoph Baumann, chaired by Martin Prchal. The first impressions of this project were discussed, and the panelists agreed that the project could have an important impact on institutional development and the role of improvisation. Issues that will need further exploration are assessment, how to deal with internal resistance and how to develop an understanding of artistic and musical quality through improvisation. Finally, a discussion was started on whether we should be seeing improvisation as an art form on its own or as a means to improve performance. These will be the main issues that should be discussed during a future edition of the ERASMUS Intensive Programme.

The seminar ended with an impressive *ImproMonoOpera* with Anto Pett, Anne-Liss Poll and Bart van Rosmalen.



List of participants

European Impro Intensive

Tutors

Agustí Fernandez
Escola Superior de Música de Catalunya

Emilio Molina
Escola Superior de Música de Catalunya

Anto Pett
Estonian Academy of Music and Theatre

David Dolan
Guildhall School of Music & Drama

Vincent Lê Quang
Conservatoire de Paris

Renee Jonker
Royal Conservatoire The Hague

Ernst Reijseger
Royal Conservatoire The Hague

Coaches and presenters

Karst de Jong
Royal Conservatoire The Hague

David Kweksilber
Royal Conservatoire The Hague

Guus Janssen
Royal Conservatoire The Hague

Rolf Delfos
Royal Conservatoire The Hague

Bert Mooiman
Royal Conservatoire The Hague

John Kenny
Guildhall School of Music & Drama

Eija Kankaaranta
Sibelius Academy Helsinki

Max Tabell
Sibelius Academy Helsinki

Anne-Liis Poll
Estonian Academy of Music and Theatre

Dan Dediu
National University of Music Bucharest

Valentina Dediu
National University of Music Bucharest

Yves Senden
Koninklijk Conservatorium Antwerpen

Christoph Baumann
Musikhochschule Luzern

Reinhard Gagel
Universität für Musik und darstellende Kunst
Wien

Students

Octavian Lup
National University of Music Bucharest

Vlad Baciu
National University of Music Bucharest

Pere Nolasc Plana
Escola Superior de Música de Catalunya

Carles Muñoz
Escola Superior de Música de Catalunya

Jaak Sikk
Estonian Academy of Music and Theatre

Kristel Marand
Estonian Academy of Music and Theatre

Cosima Yu (Ya-Ching)
Guildhall School of Music & Drama

Ricard Roviro
Guildhall School of Music & Drama

Hanne Rekdal
Norwegian Academy of Music Oslo

Maria Brabrand
Norwegian Academy of Music Oslo

Olli Kinnunen
Sibelius Academy Helsinki

Harri Kuusijärvi
Sibelius Academy Helsinki

Emilien Courait
Conservatoire de Paris

Jérémy Péret
Conservatoire de Paris

Raphael Chazal
Conservatoire de Paris

Hans Vercauteren
Royal Conservatoire Antwerp

Lester Van Loock
Royal Conservatoire Antwerp

Helena Schuback
Royal College of Music Stockholm

Linn Persson
Royal College of Music Stockholm

Krista Pyykonen
Royal College of Music Stockholm

Nicolas Eichhorn
Hochschule für Musik Karlsruhe

Maciej Wiercholowski
Royal Conservatoire The Hague

André Ferreira
Royal Conservatoire The Hague

Jaap-Jan de Rooij
Royal Conservatoire The Hague

Gustav Holst
Royal Conservatoire The Hague

Giovanni de Bock
Royal Conservatoire The Hague

Camille Verhaak
Royal Conservatoire The Hague

Enric Sans i Moreno
Royal Conservatoire The Hague

Loes Dooren
Royal Conservatoire The Hague

Sarah Nichols
Royal Conservatoire The Hague

Paulius Gefenas
Royal Conservatoire The Hague

Krists Auznieks
Royal Conservatoire The Hague

Hugo Loi
Royal Conservatoire The Hague

Biographies tutors and seminar presenters

Christoph Baumann

Christoph Baumann grew up with western classical music and is also deeply rooted in the percussive idioms of contemporary jazz and salsa music. His artistic work is oscillating between the poles outgoing improvisation and composition, and he likes to question the granted positions with humour and absurdity. As a pianist, and in particular as a composer, he assumes stimulating or critical stances by means of playfully confronting and fusing attitudes and mentalities. His pervading interest to bring different musical styles into a dramatic context is particularly evident in his big speciality to tailor his composed and improvised music tightly to theatre and radio plays, dance, films and his three speech-operas. Baumann teaches as professor at the Music Universities of Lucerne and Bern and performs internationally with a big variety of soloists and ensembles. Since the late 70s he is noted for unconventional projects such as the *Jerry Dental Kollekdoof*, the Latin-experimental band *Mentalities*, *Cadavre Exquis* and *Afro Garage*.

David Dolan

David Dolan has devoted his career as a concert pianist, researcher and teacher to the revival of the art of classical improvisation. In his world-wide performances, he incorporates extemporisation into the well-known classical repertoire in repeats, *eingangs* and *cadenzas*. David has performed at major Far East, European and Israeli concert venues and festivals, such as the Wigmore Hall and the Royal Festival Hall in London, Auditorium Châtelet and Salle Pleyel in Paris, Concertgebouw and Dr Anton Philipszaal in Holland, the Jerusalem Theatre and Tel-Aviv Museum in Israel. He has made

live recordings and broadcasts for radio and TV stations. David is a professor at the Yehudi Menuhin School as well as at the Guildhall School of Music and Drama, where he is head of the Centre for Creative Performance and Classical Improvisation. He is frequently invited to give master classes at a number of the world's leading music institutions, such as the Juilliard School, the Royal College in London, the Tchaikovsky Conservatoire in Moscow, Jerusalem and Tel-Aviv Music Academies, the Sibelius Academy in Helsinki, and the Paris and Geneva Conservatories. David is an associate fellow of Clare Hall, Cambridge University. David Dolan's CD *When Interpretation and Improvisation Get Together* includes improvisations and works influenced by improvisations. Yehudi Menuhin's reaction to it was: "David Dolan is giving new life to classical music." Born in Israel, David Dolan studied piano with Prof. Sonia Valin and composition and improvisation with Prof. Haim Alexander at the Rubin Academy of Music in Jerusalem, where he obtained his B Mus, First Prize, as well as the 'Artist Diploma - Summa Cum Laude'. He then studied with Leon Fleisher at the Peabody Conservatory in Baltimore and with Claude Frank in New York. In 1977 he took part in Arthur Rubinstein's class in Jerusalem. His PhD work examined similarities between emotional expression in speech and musical improvisation. Later research work focuses on creativity and expression in performance.

Agustí Fernandez

Agustí Fernandez has a longstanding career and a big international reputation. He is one of the Spanish musicians who have a big international influence and he is a world reference in the field of improvised music. Fernandez has worked with the big names of the free improvisation scene as Peter Kowald, Derek Bailey, Evan Parker and Barry Guy, among many others (he is a member of the Evan Parker Electro-acoustic Ensemble and of the Barry Guy New Orchestra, from 2002). Up to the current date He has published more than 50 cd's. During his professional life Fernandez has received many recognitions, and his solo for piano *Mutza* presented in New York in 2007 was distinguished by the New York magazine *All About Jazz* as one of 10 best concerts from that year. The CD *Un llampque no s'acabamai* on PSI (Agustí Fernandez, John Edwards and Mark Sanders) has been

distinguished by *All About Jazz* as one of the best 10 cd's in 2009; the CD *Aurora* on Maya Recordings (Agustí Fernandez, Barry Guy and Ramón López) was selected by the *Cuadernos de Jazz* magazine as the best CD in 2007, by the *Jaç* magazine as the best fourth disc of the history of the Catalan jazz and it was *Disc d'émoi* (February, 2007) for the *French Jazz Magazine*. In 2010 Agustí Fernández received the 'Ciutat de Barcelona Award of Music 2010' granted by the Town Hall of Barcelona. Fernández is a titular teacher of improvisation at the High Music School of Catalonia (ESMUC).

Reinhard Gagel

Reinhard Gagel, PhD, can look back on an almost 25-year engagement with free improvisation, an engagement which reached a high point in his recently finished dissertation *The Complex Creative Moment: Improvisation as a social art*. Gagel is a professional improvisation musician active in artistic improvisation, leading several own ensembles. He works with well-known international improvisation musicians (among others Malcolm Goldstein, Burkhard Stangl, Mirio Cosottini) and publishes a lot of broadcast and CD recordings with his own production company. He is also an artistic educationalist with broad experience in leadership of improvisation ensembles at Rheinische Musikschule Cologne and as a lecturer for musical communication at the University of Music and Performing Arts in Vienna. Since 2010 he works in the art-based research-project *Quo vadis devil's Fiddler?* to bring classical musicians in contact with non-idiomatic improvisation.

Guus Janssen

The music of Guus Janssen (1951) is difficult to categorize. It can be a composed improvisation (*Brake for piano solo*) or an improvised composition (parts from his *Violin Concerto* or his opera *Noach*). Music is like life itself, sometimes it asks for fast decisions and sometimes it needs to be thought over a lot. As a pianist and harpsichordist he performed in various groupings with musicians from John Zorn and Han Bennink to Frederic Rzewski and Gidon Kremer. Since the early 1980's he has led his own ensembles, ranging from piano trios to 11 piece band and opera orchestra.

As a soloist, playing mainly his own compositions and improvisations, he has appeared at a lot of international festivals. In addition he has performed with many of the leading Dutch ensembles and orchestras. His compositions, range from piano music and string quartet to symphonic work and opera; they have been widely played by, amongst others, the Kronos Quartet, the Schönberg Ensemble and the Royal Concertgebouw Orchestra. His piece *Verstelwerk* was quite successful also in performances in New York, Boston and Toronto (the *Esprit Orchestra* conducted by Alex Pauk). In June 2008 his new piano solo cd was released by Geestgronden CD under the title *Out of frame*. It was acclaimed wildly by the international press: "never Janssen played as intense as here" (NRC Holland) and "Musical humour of a high order by a genius of the postmodern" (the Wire).

Karst de Jong

Karst de Jong (1961) studied classical piano with Geoffrey Douglas Madge and Music Theory with Diderik Wagenaar at the Royal Conservatory of The Hague. He studied also jazz piano with Rob van Kreeveld and arranging with Frans Elsen. Shortly after completing his studies, he was appointed as a professor at the Conservatory of Amsterdam and the Royal Conservatoire of The Hague. He specialized in the connection of music analysis and interpretation/performance. Since 2003 he has been appointed professor of improvisation and composition-techniques at the ESMUC (Escola Superior de Musica de Catalunya) in Barcelona. He gives regular 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, Karst de Jong has been teaching a range of international master classes, most recently in the International Chamber Music Festival Schiermonnikoog (The Netherlands) 2008 and 2009, the Piano-Pic festival in Bagnères de Bigorre 2009 and 2011 (France) and the Vila-seca Music Festival 2011. In his teaching he approaches matters of interpretation through music analysis and improvisation, challenging participating musicians to develop new strategies of learning, memorizing and understanding existing pieces of the literature. Karst de Jong is also active as an arranger

and composer. He is a cofounder of the Dutch Belgian society of Music Theory and editor of the Dutch Journal of Music Theory. He currently lives in Barcelona.

Eija Kankaanranta

Eija Kankaanranta performs on the kantele as a soloist and chamber musician, focusing on contemporary music and improvisation. Besides Finnish music festivals she has appeared in Britain, the Czech Republic, Denmark, France, Germany, The Netherlands and Sweden. In addition to commissioning several chamber works from Finnish composers, Eija has performed contemporary music with Ensemble Ars Nova from Sweden, Nederlands Blazers Ensemble, the Athelas Sinfonietta (Denmark) and, in Finland with Avanti!, the Tapiola Sinfonietta and Uusinta. Since August 2010 she plays in Ensemble Ambrosius. Eija completed her performer's doctorate in 2009. She teaches kantele playing in the Sibelius Academy and the Metropolia University of Applied Sciences in Helsinki. Eija Kankaanranta's interest in improvisation comes from her co-operation with dance artists as well as the tradition of the archaic kantele music that is based on minimalistic flowing motives and subtle continuous improvisation. Eija uses improvisation in her performances with Finnish dance artist Jaana Turunen and percussionist Mikko Hassinen, who also uses a computer programme in these performances. In her own music Eija combines improvisation with impulses from jazz, folk and Afro-Cuban son music. She has also performed some contemporary works that include improvisation, written for example by Max Savikangas, Jaakko Kuusisto, Juhani Nuorvala, Jukka Tiensuu and Michael Finnissy. In the recent years Eija has become very interested in the role of improvisation in early music and is hoping to study this topic on a larger scale with the kantele but also by playing the baroque harp.

John Kenny

John Kenny has performed and broadcast in over 50 nations. He is internationally acclaimed for his interpretation of contemporary music, but also works with jazz and early music, frequently presenting his own compositions. He is particularly active in collaborations with dance and theatre: in 1983 he began his long

collaboration with TNT Theatre and playwright Paul Stebbings, performing, composing and directing the music for productions which continue to tour worldwide, including Cabaret Faust, Tempest Now, The Wizard of Jazz, Moby Dick, Moon Palace, The Taming of The Shrew, and Romeo & Juliet. His past commissions have included the London Contemporary Dance Theatre, Huddersfield Contemporary Music Festival, the International Trombone Association, Scottish Chamber Orchestra, Edinburgh Contemporary Arts Trust, Chamber Group of Scotland, Dance Umbrella, St. Magnus Festival, BBC Proms in The Park, American Drama Group Europe, The New Haven International Festival of Arts and Ideas (USA) and the Festival d' Angers, France, Vokal Nord (Norway), CCMIX Institut (France). John Kenny is a professor at both the Guildhall School of Music and Drama in London and The Royal Conservatoire of Scotland.

Since the early 1990's he has also become increasingly involved with musical archaeology, and in 1993 he became the first person for 2000 years to play the great Celtic war horn known as the carnyx, and now lectures and performs on the instrument internationally, in the concert hall, and on radio, television, and film. In March 2003 he performed his composition *The Voice of The Carnyx* to an audience of 65,000 in the Stade De France, Paris. In 2009 he undertook a month long lecture recital tour of the USA which included the world premiere of his composition *Wild Stone* for alto flute and carnyx, and released his seventh solo album, *Embracing the Unknown* for trombone with harp & string quartet. Highlights of 2010-2011 have been touring Europe in the leading role of *The Mystery of Poe* with the American Drama Group of Europe, and helping to bring to fruition the reconstruction of the magnificent Tintignac Carnyx, recently discovered in the Dordogne region of France. To find out more about John's work visit: www.carnyxscotland.co.uk.

Emilio Molina

IEM: Creatividad e Innovación. Catedrático de Repentización, transposición instrumental y acompañamiento del Real Conservatorio Superior de Madrid. Profesor de Improvisación al piano de la Escuela Superior de Música 'Reina Sofía'. Profesor de Improvisación en la Escola Superior de Música de Catalunya. Profesor de

Metodología en el Conservatori Superior Liceu de Barcelona. Doctor por la Universidad Rey Juan Carlos de Madrid. Estudios Superiores de Piano, Violín, Composición, Dirección de Orquesta, Dirección de Coros, Pedagogía musical, Música de Cámara y Acompañamiento. Premio Fin de Carrera. Cursos internacionales de Granada, Santiago de Compostela, Villafranca del Bierzo, San Sebastián, Niza, Munich, ... con los maestros Cervera, C. Bernaola, T. Marco, L. de Pablo, C. Halfter, E. Jordá, P. Juseau, Quatrocchi y S. Celebidache. Licenciado en Filosofía y Letras.

Compositor, premios en los concursos Ciudad de Granada, Manuel Valcárcel de Santander, Luis Cóleman y José Miguel Ruiz Morales de Santiago de Compostela. Premiado también en el Concurso Manuel Palau de Dirección de Orquesta en Valencia. Grabaciones de sus obras en los estudios de Radio Nacional de España, Radio 2. Estrenos en España (Teatro Real de Madrid, Cursos de verano de Santiago de Compostela, Festival de Música Contemporánea de Alicante,...) y América (Argentina, Perú, México,...). Concertista especializado en el CONCIERTO-IMPROVISACIÓN al piano.

Pedagogo. Pionero en la introducción y el desarrollo de la Improvisación dentro de la Didáctica musical de los Conservatorios españoles ha realizado una intensa labor de investigación sobre la Improvisación y el desarrollo de la creatividad aplicada a la Metodología de la enseñanza de las distintas especialidades musicales. Creador de un Instituto de Educación musical que llevas un ombre y promotor de los Cursos de verano de Improvisación y Pedagogía musical de Toledo, Cáceres, Córdoba y Salamanca centrados en la Improvisación como Sistema Pedagógico. Es invitado a impartir Cursos de Improvisación al Piano y de Improvisación aplicada a la enseñanza musical por conservatorios, departamentos culturales de las comunidades autónomas e instituciones musicales españolas, Academia Sibelius de Finlandia, SIEM de Italia, Conservatorio Superior de Bruselas, Conservatorio Nacional de México D.F., Universidad Veracruzana y Universidad de Nuevo León en Méjico.

Bert Mooiman

The Dutch pianist, organist, church musician and music theorist Bert Mooiman studied at the Royal Conservatoire in The Hague. He received his certificates as a solo pianist (prof. Theo Bruins) and organist (prof. Wim van Beek) cum laude, and received the Fock-medal for his extraordinary artistic achievements. He was a prize-winner at international competitions in Groningen and Ljubljana. In 2003 he finished his studies as a music theorist with a paper on the relation between the work of Olivier Messiaen and French tonal harmony, which was rewarded with the Martin J. Lürsen – prize. The performances of Bert Mooiman encompass piano recitals, chamber music, solo concerts with orchestra, organ recitals and basso continuo playing. Since 2000 he is a professor for music theory, improvisation and piano at the Royal Conservatoire. Bert Mooiman frequently publishes about theoretical subjects. He delivered papers at conferences of the Dutch-Flemish Society for Music Theory and the German Gesellschaft für Musiktheorie, and gives guest lectures for HOVO (higher education for elderly) at Leiden University.

Vincent Lê Quang

Vincent Lê Quang is a saxophonist whose insatiable appetite leads from jazz to contemporary and classical music. Vincent Lê Quang has a complete musical activity, composing, improvising, conducting and teaching. He is a fine player of the soprano saxophone, he has developed an immediately recognizable sound and style. He discovered Soundpainting with Walter Thompson in 1999 and soon integrated contributions of this sign language in his creations, always refining the expressive power of each technique employed. Lê Quang is now a member of the Walter Thompson Orchestra, based in New York City. He is regularly invited by ensembles, as well as various musical institutions (Hochschule Luzern, Colburn School in Los Angeles, Paris Conservatoire, Trondheim NTNU ...). He received a commission from the contemporary music ensemble Cairn, to create a piece half written and half composed with Soundpainting called *Saisons*. He plays with musicians like László Fassang, Claude Delangle, Daniel Humair, Jean-Paul Celea in prestigious halls such as the Library of Congress (Washington), the Tchaikovsky Hall

(Moscow), Palace of Arts (Budapest) Cité de la Musique (Paris)... He is Professor at the Paris Conservatoire (CNSMDP) since 2007.

Anto Pett

Anto Pett graduated from Conservatoire of Tallinn (now renamed Estonian Academy of Music and Theatre) as a pianist and composer. Since 1987 he has been teaching harmony and improvisation in the Estonian Academy of Music and Theatre.

In 1988 he discovered, that improvisation was to become his main means of artistic expression. Since 2002 Anton Pett is a regular professor of improvisation in Estonian Academy of Music and Theatre. During his twenty years of teaching Pett has developed an original improvisation teaching method, that works successfully in teaching process with all instruments and singers. Many of his students have been awarded prizes at the Leipzig improvisation competition. Pett has presented his teaching method and gave master classes in many music schools of Estonia and in several music academies and Conservatoires abroad (Helsinki, Stockholm, Odense, Paris, Bordeaux, Marseille, Riga, Vilnius, Antwerpen, Cardiff, Glasgow, Warsaw, Gdansk, Brighton, Vienna, Evanston, London, Haag, etc.).

He has directed following improvisation groups: Extemporists (1994-1997) and PROimPRO (1998 to the present day). These groups are invited to festivals of contemporary music, improvisation and modern dance in Estonia, England, Finland, Poland, Germany, Sweden and USA. Pett, has also given improvisation solo concerts in several European countries. In 2006 together with his main performing partners, Anne-Liis Poll (voice) and Jaak Sooäär (el. guitar) Free Tallinn Trio was established. This ensemble had the first success in concert of festival 'Christopers', in Vilnius in 2006. In 2003-2005 he has recorded 15 CD's together with different improvisation artists to Erol Records, CGA collection (improvised music). Among the improvisators whom has co-operated are: Kent Carter, Sylvain Kassap, Joelle Leandre, Etienne Rolin, Francois Rosse, Emile Biayenda, Albrecht Maurer, Sten Sandell, Petras Visniauskas, Stanislaw Skoczynski etc. His improvisation teaching method 'A. Pett's teaching system' is published with a CD of exercises in 2007 by Editions Fuzeau

Ernst Reijseger

Cellist and composer Ernst Reijseger (1954) has played the cello from the age of seven and began as a performing cellist and improviser in 1969. From that time on he developed his own musical vocabulary. In 1974 his teacher Anner Bijlsma advised him to cease his music education at the Amsterdam Conservatory and pursue his own way. Many of Reijseger's collaborations cannot be classified into genres. He writes for and improvises with musicians and ensembles of different musical disciplines and nationalities. He gives solo recitals, performing his own music. For solo concerts Reijseger uses a 4-string and a 5-string cello. In 2010 he received an Edison 'Hedendaags Klassiek' (Contemporary Classical) for his second solo album *Tell Me Everything*.

Reijseger cooperated with saxophonist Sean Bergin, pianist Burton Greene, drummer Martin van Duynhoven, guitarist Derek Bailey, percussionist Alan Purves and guitarist Franky Douglas, bass player Lesley Joseph, tabla player Trilok Gurtu and cellist Yo Yo Ma, pianist Franco d' Andrea, clarinetist Louis Scavis, pianist Simon Nabatov, singer Mola Sylla and percussionist Serigne Gueye, bass player Mats Eilertsen, drummer Thomas Strønen, multi-instrumentalist Stian Carstensen and drummer Jarle Vespestad, reed player Fredrik Ljungkvist, singer Maria Pia de Vito, pianist Uri Caine, pianists Harmen Fraanje and Wolfert Brederoode, accordion player Luciano Biondini, tuba player Michel Godard, cellist Giovanni Sollima. He was part of the Theo Loevendie Consort, Guus Janssen Septet, Arcado String Trio, Trio Clusone with Michael Moore and Han Bennink, Misha Mengelberg's Instant Composers Pool, Gerry Hemingway Quintet, Amsterdam String Trio, trio with pianist Georg Graewe and percussionist Gerry Hemingway, trio with trumpet player Eric Vloeimans and guitarist Anton Goudsmit, duo with pianist Harmen Fraanje and trio with Harmen Fraanje and singer Mola Sylla. In 1985 Reijseger was awarded with the Boy Edgar prize (Dutch prize for jazz and improvised music). In 1995 he received the Bird Award from the North Sea Jazz Festival. Reijseger collaborates with the Sardinian vocal group Tenore e Concordu de Orosei. With them and Senegalese singer Mola Sylla he performs a concert version of the music for the films by Werner Herzog. The title of this performance and the cd is *Requiem for a Dying*

Planet. For the Amsterdamse Cello Biënnale 2010 Reijseger worked with 140 young cellists, who eventually assembled in one orchestra, the Mega Kinder Cello Orkest. On the island La Réunion, Reijseger met the group Groove Lélé. This accidental encounter has led to a close friendship and a musical collaboration. They recorded the album *Zembrocal Musical*. This CD received the French prize 'Trophée des Arts Afro Carabiéen' for 'Best album 2010'. Groove Lélé & Reijseger were also nominated for 'Best Group 2010'.

Max Tabell

Max Tabell is a pop/jazz piano lecturer and the head of the music education department at the Sibelius Academy, where he also graduated from the jazz department with an MMus in 1993. He has a long career as a pedagogue and as a piano- and keyboard player in many popular pop/rock- and jazz groups in Finland. He has released four CDs with his own group Bitter Sweet (www.myspace.com/bittersweetfi) and appears as a side man in several recordings. He has also written a jazz theory book *Jazzmusiik in Harmonia, Harmony in Jazz music* (University Press 2004). Beside jazz improvisation Max teaches improvisation for beginners and classical musicians with no previous experience in improvisation.



Relevant websites

Royal Conservatoire improvisation projects

Improvisation project 2010-2011

www.youtube.com/user/improvisation2012

European Impro Intensive

www.koncon.nl/ii

Artists

Peter Brunt/Wiek Hijmans

www.brunthijmans.nl

Claron McFadden

www.claronmcfadden.com

Hilary Jeffery

www.hiljef.com

Wiek Hijmans

www.wiekhijmans.com

Luc Houtkamp

www.luchoutkamp.nl

Anne La Berge

www.annelaberge.nl

Richard Barrett

www.furtlogic.com

Peter van Amstel

www.tetterettet.nl

Ashok Patak

www.ashokpathak.com

Tammo Heikens

www.shambo.nl

Peter van Bergen

www.petervanbergen.nl

Butch D. Morris

www.conduction.us

Saskia Coolen

www.saskiacoolen.nl

Sahand Sahebdivani

www.mezrab.nl

Jorrit Dijkstra

www.jorritdijkstra.com

Evan Parker

www.evanparker.com

Leo van Oostrom

www.levanoostrom.com

DASH!/Maarten Ornstein

www.dashmusic.net

Patrick Ayrton

www.patrickayrton.net

Sarah Nicolls

www.sarahnicolls.com

ZEQ-Attack

www.zeq-attack.com

Esmée Olthuis

www.esmeeolthuis.nl

Guus Janssen

www.guusjanssen.com

Scroll Ensemble

www.scrollensemble.net

Guus Janssen

www.guusjanssen.com

Ernst Reijseger

www.ernstreijseger.com

Karst de Jong

www.karstdejong.com

David Dolan

www.david-dolan.com

John Kenny

www.carnyxscotland.co.uk

Eija Kankaanranta

www.eijakankaanranta.net

Agustí Fernandez

www.agustifernandez.com

Vincent Lê Quang

www.vincentlequang.com

Various

Dutch Impro Academy

www.dutchimproacademy.com

ICP Orchestra

www.icporchestra.com

LOOS Foundation

www.loosfoundation.com

INfIM (International Institute for Improvisation)

www.infim.com

Stichting dOeK

www.doek.org

Innovative Conservatoire

www.innovativeconservatoire.eu

Soundpainting

www.soundpainting.com

Royal Improviser's Orchestra

www.royalimprovisersorchestra.com

Project 'Quo Vadis Teufelsgeiger?'

www.quovadisteufelsgeiger.at

General

Royal Conservatoire The Hague

www.koncon.nl

Relevant literature

(Literature list compiled by Karst de Jong)

Adolphe, Bruce, *The Mind's Ear: Exercises for Improving the Musical Imagination for Performers, Listeners and Composers*, MMB Music (1991)

A small book describing the author's use of form when improvising with classical musicians. Ranging from amusing suggestions and games to rather challenging musical endeavours, these exercises were created by the author for his classes at the Juilliard School. Contains many examples.

Bergonzi, Jerry, *Inside Improvisation (series)*, Advance Music (1994)

Series of seven volumes on Improvisation. Especially the volume on Pentatonics is useful and universally applicable for all styles. CDs included. Index:

Volume 1 - Melodic Structures

Volume 2 - Pentatonics

Volume 3 - Jazz Lines

Volume 4 - Melodic Rhythms

Volume 5 - Thesaurus of Melodies

Volume 6 - Developing A Jazz Language

Volume 7 - Hexatonics

Berliner, Paul, *Thinking in Jazz: The Infinite Art of Improvisation*, University Of Chicago Press (1994)

A comprehensive ethnomusicological study based on numerous interviews with great improvising musicians. Paul Berliner documents the lifetime of preparation that lies behind the skilled improviser's every idea. A must read for anyone interested in the subject.

Boquet, Pascale & Rebours, Gérard, *50 standards of the Renaissance and Baroque (with Variants, Examples & Advice for Playing & Improvising on any instrument)*, Éditions Fuzeau Classique (2007)

Many sources of Renaissance and Baroque 'songs' in one book. Including an extensive chapter on improvisation practices of that time. Covers a huge amount of genres such as Passamezzo, Romanesca, Gaillarde, Passacaglia and Folia.

Chase, Mildred Portney, *Improvisation: Music from the Inside Out*, Creative Arts Book Co., (1988)

A kindly written book about starting from scratch with improvisation. Also by the same author: Just Being at the Piano.

Crook, Hal, *How to Improvise*, Advance Music (2002)

Nice and very informative book, aimed at the advanced beginner. Systematic approach to (jazz) improvisation with short and well-organised exercises offering a quite complete overview.

Gjerdingen, Robert, *Monuments of Partimenti*, Collections on the internet:

<http://faculty-web.at.northwestern.edu/music/gjerdingen/partimenti/index.htm>

Monuments of Partimenti is a rich collection of material, edited by Robert O. Gjerdingen with a fund from the National Endowment of the Arts. Gjerdingen is a Musicologist working at Chicago's Northwestern University. The partimento tradition in 18th century Italy was crucial for the teaching of improvisation and composition, two skills that were considered to be closely linked. It's all about learning to speak the (universally understandable) musical language of the 18th century. Learning how to say the appropriate things at the appropriate moment.

Harris, Eddie, *The Interverlistic concept*, Seventh House Ltd. Music Publishing Company, 2nd edition (2006)

Three books in one with great ideas as well as a lot of strange stuff. Harris was a specialist in "grooves" and playing with large intervals. A book to look through, make some copies, and then continue exploring on your own.

Liebman, David, *A chromatic approach to jazz harmony and melody*, Advance Music (1991)

A deep investigation into chromaticism applied to improvisation. Improvisation with certain intervallic combinations (similar to some of Anto Pett's exercises), complex chords and voicings. Not an easy book, but a fascinating read that may get you thinking over again.

Nochmanovitch, Stephen, *Free Play: Improvisation in Life and Art*, Tarcher (1991)

A book about the inner sources of spontaneous creation. A philosophical and practical description of the art of improvisation. Often used by students and teachers in Gothenburg.

Pett, Anto, *The Teaching Method*, Anne Fuzeau Productions (2007)

Systematic approach to (atonal) improvisation. Contains an interview of Anto Pett with Etienne Rolin on improvisation and 15 chapters with exercises. Improvisation as an infinitely versatile mode of self-expression is limited only by the imagination of the performer. The method helps to open up and develop the creative activity, and it establishes step by step the control over thinking processes and their technical execution on the instrument.

The exercises are for teaching young musicians as well as top level professional musicians, who need their immense experiences in music "reviving" for expressing their own ideas.

Slonimsky, Nicolas, *Thesaurus of scales and melodic patterns*, Music Sales America (1947,1975)

Used by many jazz musicians. Quite theoretical but extensive overview of scales and patterns, introducing concepts like interpolation and extrapolation. Good resource to take out what is valuable for you. Since its publication in 1947, great musicians and composers of all genres - from Arnold Schoenberg and Virgil Thomson to John Coltrane and Freddie Hubbard - have sworn by this legendary volume and its comprehensive vocabulary of melodic patterns for composition and improvisation.

Stevens, John, *Search and Reflect: A Music Workshop Handbook*, Rockschool (2007)

A music workshop handbook documenting the pieces used by the London-based organisation Community Music in its workshops. The pieces are designed to encourage more people to participate in group music-making and therefore cater as much for the musically inexperienced as for the proficient musician. At quite an elementary level.

Weiskopf, Walt, *Intervallic Improvisation (A Player's Guide - A Step Beyond Linear Improvisation)*, Jamey Aebersold (1995)

Colophon

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