

isim international society for improvised music

ISIM Newsletter Spring 2010, Vol. 6, #1

Board of Directors

Ed Sarath
Founder and President
Karlton Hester
Vice President
Stephen Nachmanovitch
Treasurer
Sarah Weaver
Director
India Cooke
Director
Jin Hi Kim
Director
William Johnson
Director

Advisory Council

Gerri Allen, New York, NY
Ralph Alessi, New York, NY
Karl Berger, Woodstock, NY
Jane Ira Bloom, New York, NY
Joanne Brackeen, New York, NY
Rui Carvalho, Sao Paulo, Brazil
Steve Coleman, New York, NY
Marilyn Crispell, New York, NY
Robert Dick, New York, NY
Dimos Dimitriades, Greece
Mark Dresser, San Diego, CA
David Elliott, New York, NY
Douglas Ewart, Chicago, IL
Robert Hurst, Los Angeles, CA
Zhanna Ilmer, Moscow, Russia
Francois Jeanneau, Paris, France
Mazen Kerbaj, Beirut, Lebanon
Ganesh Komar, Chennai, India
Wojciech Konikiewicz,
Warsaw, Poland
Oliver Lake, New York, NY
Joëlle Léandre, Paris, France
George Lewis, New York, NY
David Liebman, Stroudsburg, PA
Nicole Mitchell, Chicago, IL
Roscoe Mitchell, Oakland, CA
Janne Murto, Helsinki, Finland
Stephen Nachmanovitch,
Charlottesville, VA
Bruno Nettl, Champaign, IL
Evan Parker, London, England
Rufus Reid, New York, NY
Ines Reiger, Vienna, Austria
Bennett Reimer, Evanston, IL
Jon Rose, Australia
John Santos, Berkeley, CA
Ursel Schlicht, New York, NY
Sam Shalabi, Montreal, Canada
Archie Shepp, Amherst, MA
Dee Spencer, San Francisco, CA
Roman Stolyar, Siberia, Russia
Karaikudi S. Subramanian,
Chennai, India
Stephen Syverud, Evanston, IL
Walter Thompson, New York, NY
Walter Turkenburg,
The Hague, Netherlands
Michael Wheeler, Cambridge, MA
Michael Zerang, Chicago, IL

Message from the President



With the images of the Santa Cruz redwoods still as vivid and inspiring as they were at our December meeting, I am happy to announce that we will return to Ann Arbor for our fifth annual festival/conference. Many of you will recall the magic and logistical convenience of the University of Michigan's historic Horace Rackham building where our first meeting took place. While there will be no views of the ocean or treks along forest trails to get to events, hopefully the return to a centrally located site, with hotels and restaurants within walking distance, will make the 2010 ISIM event as memorable as the last.

Here let me take the opportunity to thank Karlton Hester and his wonderful team for making the Santa Cruz event such a success. Anyone who has ever hosted a gathering of these proportions knows the challenges involved. We are deeply fortunate to have had individuals rise to the occasion at each of our four ISIM events, and Karlton kept this legacy alive in a big way. The day after the festival I joked with him that with those huge and beautiful banners posted at

the two entrances to the UCSC campus, he raised the bar in terms of what is expected of hosting institutions. Be sure to keep your eyes peeled next December as you travel from Detroit Metro airport along I-94 to Ann Arbor.

I would also like to thank Kate Olson, conference director, for her great work at the event, and also congratulate her on a wonderful job in her first year as ISIM Administrative Director. With the next event on our home turf, Kate and I are already gearing up. While many details still remain to be confirmed, it looks like we will have an unprecedented level of international participation, including guest artists from Asia and Africa. We are looking forward to having these musicians perform traditional music from their regions and also collaborate with other improvisers. We are also hoping that, in addition to being significantly enriched by these artists, we will be able to foster connections and possibly convene future ISIM events in these parts of the world. As a fellow of the University of Michigan's National Center for Institutional Diversity, I am more committed than ever to making ISIM exemplary—from demographic, geographic, philosophical, and creative perspectives—of the multi-ethnic nature of the musical world. We are making progress but still have much work to do along these lines.

Finally, I want to thank everyone for working within our new dues structure. As I am sure you all know, the arts have not been immune to the current economic turmoil and ISIM depends more than ever upon its membership fees. Please urge your friends to join, and if you are affiliated with an institution, please encourage it to join at the organizational level.

All best to everyone for a creative, peaceful, and healthy 2010.

Ed Sarath

Interview with Geri Allen

KO: I wanted to ask you about your background and influences. How did you get interested in improvising?

GA: Well, I'm from Detroit, and I'm a product of the Detroit Public Schools. My family are all educators; my grandmother taught in a one-room school house in Tennessee. And my father and his sisters have all had some kind of relationship with education. My dad was in the Detroit Public Schools for 35 years, as a teacher and administrator. Because of him I became involved in jazz, and he's still a really big jazz fan; Charlie Parker, Modern Jazz Quintet, he's the one really who brought the music into our home. My mom was also a great supporter of the arts. She made sure we were exposed to it early on as children. So that's kind of my early upbringing.

KO: And when you were growing up in Detroit what was your exposure to the music? Did you start taking piano lessons really early on? Did you start going to clubs to see live performances early on?

GA: I started studying when I was 7, with Patricia Wilhelm, who was at the Detroit Conservatory of Music.... It was a very important conservatory downtown. Betty Carter went to that same place as a young person learning piano. I met Patricia Wilhelm there with my parents taking me to start piano lessons, and I actually studied her with 10 years straight. I think that's a really important part of the puzzle, that I had the same teacher, a really great teacher, for 10 years. So by the time I graduated from high school she had given me some really great foundations in Western classical music traditions, and by the time I got to high school.... I had been hearing my dad's records and trying to learn popular music by ear from the radio. I went to Cass. I auditioned and went there, and auditioned for the jazz ensemble, which was led by Dr. Marilyn Jones, who is a Michigan grad. Through her, I met Donald Byrd, who is an alumni of Cass. Marcus Belgrave was invited to come in as an artist in residence. All of these amazing musicians came into the high school and spent time with us, so that was a huge part of my foundation, and it was a really great benefit, and I think an amazing kind of prototype program for students that are really seriously looking at careers in music, at the high school age and even prior to that.

KO: Who would you say are your biggest influences when you first started playing jazz? Who are the pianists and other instrumentalists and singers who really left a mark on you?

GA: I think initially Herbie Hancock was the one who made me really want to look into the depth of the history of the music. He had a popular hit out at the time; something called Chameleon from the Headhunters record. And all of us kids were just loving that record and trying to emulate his solo and the innovations that he was in the midst of, the electronica and all of that. We were just really excited by it. I found from that entry way that there was so much more. And I knew that organically, because I had been hearing the music from my dad. But then to be able to make a connection for me personally between what Herbie was doing in the 70s and what he was doing with Miles in those pivotal bands, and what his predecessors had done with Miles, it took me into a really wonderful opening into the depth of the music and the piano legacy.

KO: And who would you say are the musicians that you continue to listen to and draw inspiration from?

GA: Oh, it's so many. But I will mention three pianists that I recently.... I'm in the midst of a project now that centers around them as inspirations: Cecil Taylor, McCoy Tyner, and Herbie Hancock, the three of them. I composed a piece of music called Refractions in response to a Guggenheim Fellowship in composition that I recently received. And I'm going to start performing the piece in March at UMMA (University of Michigan Museum of Art). It's an ongoing kind of study and love for these musicians. Another person that is a great inspiration is Hank Jones.... Dr. Billy Taylor. I would say that as I continue to study, I've become more and more aware of how important the piano has been in terms of the evolution of the music, and finding inspiration from these gentlemen, having an opportunity to talk to them about their memories.... I've had the opportunity to speak with Dr. Taylor a lot about his times with Mary Lou Williams and her famous salons with people like Bud Powell, Thelonius Monk, and Art Tatum, who all frequented those salons. Those stories have been the inspiration for my approach to teaching my pianists, and we have an ongoing salon experience that we access through the semester in the spirit of Mary Lou Williams' salons. These relationships with these musicians, it's kind of a holistic

experience for me, where as a player and a teacher, this language and this information continues to enrich all of the different kind of things that I'm interested in doing now.

KO: And that piece Refractions....Are you going to record that piece? I think you mentioned to me earlier that you have a record coming out soon....

GA: Thanks for asking that! The release is associated with the performance (at UMMA). It will come out the day after the performance, but those CDs will be available to people at the performance.

KO: I want to switch directions just a little bit now and revisit the theme of diversity that we had at the ISIM conference, and I wanted to get your impressions of how the diversity of the musicians and the music itself has changed throughout your career, and if you think that we've made any serious inroads in increasing diversity, and what we still have to work on as musicians to try to increase that diversity of both the musicians and the music itself.

GA: I would say it's very timely that you're asking this question. First of all, I thought the ISIM panel on diversity was really inspirational and informative. I learned a lot from the panelists. I knew quite a few of them, and it was really exciting to have that configuration with really different points of view, but collectively interested in the same kinds of ends: having more connections and finding ways to increase diversity from different perspectives. Everyone had really clear and diverse perspectives which is what part of that was about, to really hear other voices on the subject. So I commend Ed Sarath for that. I was there along with Dr. Lester Monts; it's exciting for me to be in the company of my UM people. It was really interesting to hear these talks from people that I'd had associations with from my earlier years, and people whose work I really respect. With that having been said, I think these kinds of discussions are very important, especially in view of the kinds of things that we're experiencing today in our public school systems. I keep going back to that because I think that my foundation as a player, and having the access to the world that I have today is fundamentally based on my public school education. I had access to instruments; I had access to really fine teachers that were concerned and impassioned about imparting what they had to offer to us. I can't imagine what might have happened to me without the kind of foundation I had in public school. I think for me, that becomes the big picture in terms of how to create a more diverse environment, within the context of the university, for generations to come. It has to happen before we get to that place, and I think it has to happen really early, from preschool on up. But especially with Detroit having the crisis that we're having with regard to the Cass program being in danger of not continuing, and all of these really petrifying possibilities that the arts will not be supported further in the Detroit Public Schools and elsewhere; it's very, very alarming. I don't think we have a chance at diversity in a real way without those early years being foundational. And, in those early years, for these children have access to what the possibilities would be for their futures. So that's my comment.

KO: What about when kids are continuing their studies at the university level? Do you have any commentary on how University educators can best foster and develop that diversity? Are there any resources that perhaps you use or would like to see others use as far as developing that mindset of diversity at the university level?

GA: Well in terms of our department I think we're really doing that. I think that we as a department have made it a priority to do outreach. We have Ellen Rowe and Marion Hayden, and a number of students have done it on an ongoing basis. I'm also going into the Detroit Public Schools to do outreach. Professor George Shirley has been like a guiding light in this whole area, has been doing it for a really long time. My feeling is that when our students have the opportunity to share their resources in this way, it really is what the spirit of jazz is about. Jazz is a mentorship field. It really is about passing on and sharing and acknowledging the importance of the foundation of the music. It is an African American art-form that still reverberates in the community. You can really feel that from this last University of Michigan Jazz Festival, where we have this connection between this piece that Christian McBride premiered at Michigan, and then seeing the performance in Detroit.... These are the kinds of things that I feel very proud about, and the fact that Ed Sarath puts this at such an important focus for the department. He has this whole component that is specifically about researching and finding ways to pinpoint the areas where the need exists. I'm really happy to be a part of that kind of mission. And the students only come back enriched. They come back understanding more about the connection between the community and the music, which is really vital, and it continues to exist when you see the way people respond to the music. It's

about making sure the music is there. And having the parents and the children and the grandparents and all of those connections that really give potency in life to the overall experience of community that jazz is about.

Press Release for Geri Allen's new recording *Flying Toward the Sound*

Geri Allen, winner of numerous prestigious awards and honors, the most recent being a 2008 John Simon Guggenheim Fellowship for Music Composition, has recorded a new, ambitious, solo-piano tour de force, as an artistic photography enhanced CD featuring the works of Carrie Mae Weems, noted African American fine artist. The suite, *Refractions: Flying Toward The Sound*, comprises eight of the nine tracks on this release. A very personal compositional embrace of her son Wallace serves as the closing opus, aptly titled "Your Pure Self... Mother to Son."

The first three of the eight distinctive 'refractions' of the suite "Flying Toward The Sound" pay homage to Allen's three piano inspirations Cecil Taylor, McCoy Tyner, and Herbie Hancock, a blend of scored and improvised abstracted passages. Refraction I: "Dancing Mystic Poets @ Twilight," opens with a suggestion of the feeling of the dance which remains crucial to Taylor's sense of drama. This opening refraction, connoting her takes on Tyner ("Flying Toward the Sound") and Hancock ("Red Velvet in Winter"), is more cinema than snapshot, a moving lens focused on the varied ephemera of creativity and ultimately Allen's own richly insightful originality.

Ms. Allen supports *Flying Toward the Sound* with solo performances at museums, cultural centers, and concert halls both in the US and abroad. Her concert length solo piano presentation will share the stage with beautiful film projections created by famed photographer, filmmaker and performance artist Carrie Mae Weems. Weems collaborated closely with Allen over the past year to create a very personal, poetic and surreal filmic statement centered on themes from Geri Allen's life as an African American woman, musician, daughter, mother and teacher. A glimpse of the film imagery from the live shows is included as enhanced content on the CD in the form of three short video segments set to Allen's compositions: "Flying Toward the Sound", "Red Velvet in Winter" and "Faith Carriers of Life".

The music of *Flying Toward The Sound* transports the listener deep into Professor Allen's exceptional artistry. Liner notes by distinguished jazz scholar Farah J. Griffin further illuminate the journey of an artist and "a culture that celebrates flight as a metaphor for freedom." - The evocative CD package, drawn from the companion art films by Weems, provides visual counterpoint to the metaphors of flight built into the music, which unfolds from track to track, a seamless overlay of composition and interpretive improvisation, flexible in tempo, always maintaining the composers keen feel for rhythm suggested or articulated.

On March 8, the official premier CD/DVD release event for *Flying Toward The Sound* will be presented by the originating curatorial staff of the University of Michigan Museum of Art, UMMA, the School of Music Theater & Dance, and the Department of Jazz and Contemporary Improvisation at the University of Michigan. The CD/DVD will be made available to the audience the evening of the performance, through the UMMA museum store. The CD/DVD will be available released internationally March 29th.





New Board Member Comments

Jin Hi Kim

I am honored to be a board member of ISIM. As an improvising komungo performer and a cross-cultural composer I have done improvisation as an important part of my music making. I have devoted my energy to learning and understanding other cultures besides my Korean music. I have had the privilege and opportunity to collaborate with many leading improvisers around the world in various traditional and contemporary settings. These experiences have made my life richer and helped my musical creativity to expand in scope.

I can't emphasize enough how important it is for me to be creative in my life and respect and embrace unique individual voices with respect to cultural and ethnic backgrounds. I am eager to serve ISIM and assist in expanding our connection with international musicians as participants in ISIM programs. I hope my Asian background will assist in developing links and bridges between Asian and American musicians or the world musicians. I believe these cross-cultural effort may contribute to a deep and healthy exchange of different attitudes in music improvisation.





**Retreats
Catalog
Performance**

www.deeplisting.org

the improviser
the international journal of free improvisation

We invite you to contribute your articles,
essays, quotes and music for review!
please visit us at
www.the-improvisor.com



TRANSMUSEQ Records
www.transmuseq.com



IMPROVISATION AT MILLS

MFA IN MUSIC PERFORMANCE & LITERATURE
Internationally renowned for excellence and innovation, Mills College offers a pioneering graduate program in improvisation located in the San Francisco Bay Area—one of the most vibrant, creative music scenes in the U.S.

Students work with distinguished professors who have long been at the forefront of improvised music across genre barriers: musicians such as Chris Brown, India Cooke, Fred Frith, Roscoe Mitchell, Pauline Oliveros, and Maggi Payne, along with notable visiting artists such as Joelle Léandre and Keith Rowe. Aesthetically open-minded, technologically advanced, and artistically active, Mills provides an ideal environment for exploration and growth.

Application deadlines:
February 1 for fall
November 1 for spring
510.430.3309
grad-admission@mills.edu
www.mills.edu/music

MILLS



COMPOSER PIANIST JACK REILLY
SPECIES BLUES IMPROVISATIONAL TEXTS
VOLUME 3 THE FREE FORM
TZU-JAN THE SOUND OF THE TAROT CDs VOL. 1&2
THE HARMONY of BILL EVANS VOLUME 1
www.jackreilly.com

Naropa
UNIVERSITY



**Boulder,
Colorado**

www.naropa.edu





THE SHAKING RAY LEVI SOCIETY

WWW.SHAKINGRAY.COM
WWW.MYSPACE.COM/SHAKINGRAYLEVISOCIETY

Member News

NEW DUES FORMAT

ISIM has not been immune to the fiscal challenges that have been afflicting society at large and we are forced to make some changes in our dues structure.

First of all, we are raising our dues for the first time since the inception of the organization.

Beginning in January, 2010:

Regular membership will be \$90.

Student membership will be \$45.

Associate membership will remain at \$250 and we would like to encourage those of you associated with academic institutions or other kinds of organizations to join at the associate member level.

Why the increases? An important reason is that conference costs have left us in the red the past few years and when faced with the choice between charging a conference fee for presenters—which is not an uncommon practice among organizations—we have opted to raise dues instead. We hope these increases do not pose undue hardship for anyone and feel like the amounts are still not inordinate.

A second change in our dues structure is that membership cycles will run according to the time of year you pay, not according to the calendar year as is currently the policy. Therefore, if you join in February, your dues will be payable each February. We will send an email reminder when your payment is due.

Notes from Jeffrey Agrell:

The University of Iowa has a new performing improvisation group: The Latitude Ensemble. The group is comprised of about 14 members - brass, strings, woodwinds, both student and faculty from the School of Music. Most of the students are graduates of the course "Improvisation for Classical Musicians" led by Jeffrey Agrell. The group has begun giving concerts in the Midwest. Pieces are generated on the spot in concert, often using a selection of player from the larger group and using audience suggestions. Those interested in booking concerts should contact Jeffrey Agrell (jeffrey.agrell@gmail.com).

New book by Jeffrey Agrell, published by GIA (www.giamusic.com): Improv Games for One Player. Improvisation is normally done with several players, but what if you want or need to practice improv by yourself? This 50 page book offers a wide variety of suggestions for nonjazz improv games for one player. The content is drawn equally from Agrell's previous book "Improvisation Games

for Classical Musicians" (GIA, 354 p.) and from as-yet unpublished games invented by Agrell since the publication of the Big Book. Unlike the Big Book, this volume should fit easily in a musician's case.

David Bond CD Review

By Grego Applegate Edwards - Cadence Magazine and the GappleGate Music Blog

The two sessions on this CD give tribute to and extend the parameters of two monumental traditions in music. The first from the infinitely deep musical well of Ornette Coleman and his associates; the second across the majestically mountainous heights of Sun Ra and his musical collaborators. As with his most recent previous recording, *The Early Show Live at Twins Jazz (CIMPoL)*, Mr. Bond excels in such interactions. David shows an important ability not all jazzmen have in abundance, the ability to respond and dialog with the musicians at hand without losing musical identity. He does it superbly with Dewey Redman and Ed Blackwell, and then in a different yet equally effective way with Marshall Allen and company.

Part of it comes out of the personality of David's sound. He forges a personal set of timbres that contrasts well with those of his musical companions. But of course David also plays distinctively in the linear sense. His melodic constructions are his own, consistently and delightfully.

The opening "Dewey's Beat" gets going at a furious clip with Ed Blackwell on a tear. David Bond's alto responds to the rhythm section with a noteful harangue that is both fleet and soulful. There's a musical logic in his choice of notes that comes out of the playing situation and his own fertile musical imagination. Dewey Redman later has his say and he has his own irrepressible take on the proceedings. The contrast between the two horns is marvelous and exhilarating to hear.

"Key of Life" again shows an impressive interplay around the distinctive stylistic affinities and contrasts of the two horns. After a musically cogent Redman-Bond interaction on the opening passages of this piece, David launches in, getting a lovely bit of vibrato and giving out with a spacious expanse of solo girth that glides along against the rhythm teams' exhortations. Dewey then shows contrast again with his own uniquely beautiful brand of precisely stated phrases, slurred flights and vocalized exorcisms.

The second session features the inimitable Marshall Allen and other Sun Ra colleagues in a most fruitful meeting with David. "Rise-Up" starts off the set with a balladic episode related to an old standard. Note Bond's plaintive tone in contrast with Marshall's puckish acidity. This one is all about group interplay and everybody has something to contribute, like in a good conversation. There are some emphatically revealing statements, some subtle laughs and in the end something important is communicated to us by what is said and how different speakers have worked together to create meaning.

"Klee's Machine" gets funky in an up-tempo context. The altos of Allen and Bond shake hands and come out swinging, mixing it up nicely.

"Moon Over Eastern Sky" gives David a workout on soprano and Marshall the same on alto while the rhythm section simmers with a loose, slow groove. Bond and Allen work in tandem; you hear the two distinctly appealing approaches to instant composition: the acidic, widely jumping roadmarks of Allen, the burnished agility of Bond.

"Sun Ra Swing" pays homage to Sun Ra and how he could get the band jumping with almost dixieland-out multi-solo barrages. In the end there's a fabulously joyous three-horn hoot-out with the legendary Andrew White joining in on tenor. These musicians revel in the differing expressions each give to the state-of-the-improvisation scene today.

From David Borgo:

KaiBorg (kaiborg.com), the electro-acoustic duo of David Borgo (davidborgo.com) and Jeff Kaiser (jeffkaiser.com), just released a CD titled "Harvesting Metadata" on the pfMENTUM record label (pfMENTUM.com). To celebrate their release, KaiBorg did a Southern California tour in January (with performances in San Diego, Bakersfield, and Ventura) using ambisonic surround sound and collaborating with video artists Joachim Gossman and Cooper Baker.

From Ellen Burr:

I am starting a new group "The LA Collective" which is loosely based on Cardew's Scratch Orchestra. This 2-hour bi-week experimental multi-disciplinary improvisation collective is open to musicians, dancers, actors, videographers poets, writers, artists—anyone who wants to experiment. This will be a nine month-long gathering to explore, risk, learn other people's styles and work out your own ideas. The rehearsal space is booked the second and fourth Sunday of every month from March 28th through Dec. 13, 2010. Performances will be scheduled every quarter (June 27, Sept. 26, Dec. 13), but the main emphasis is to stretch our creative muscles.

I want to create a gathering where not only are you willing to try something that you don't know, but where risk is encouraged and failure is celebrated! This isn't a "free jam." We will work on exercises and preset concepts. I will assume the role of leader/facilitator. Each week we will work with both my ideas and structures and also with those of other members. I encourage those who want to present something to contact me before the meeting so that I can organize the session. No one is required to commit to attending every week. However, the more often you can make it, the more a common language will develop within the group.

From William Crossman:

John Brown's Truth- a musically improvised opera

by William Crossman with an extraordinary cast of classical & jazz singers, musicians, dancers, and spoken-word artists:

India Cooke, Raymond Nat Turner, Eliza O'Malley, Lewis Jordan

Maria Medina, Akinyele Sadiq, Duana Leslie, Cheryl Schwartz

Linda Johnson & Linda Johnson Dancers, Zigi Lowenberg

William Crossman, Lea Weinstein, Henry Mobley

Directed by Michael Lange

Fri. March 12 8pm: Live Oak Theatre 1301 Shattuck, Berkeley General \$20. Students \$12.

Sun. March 14 3pm: Eastside Cultural Ctr./Arts Alliance 2277 International Blvd., Oakland General \$15. Youth Free

Sun. April 25 4pm: Community Music Ctr., 544 Capp, S.F. General \$15. Students \$10.

Tickets: brownpapertickets.com 1-800-838-3006, & at Door (cash or checks)

Website: johnbrownstruthopera.com

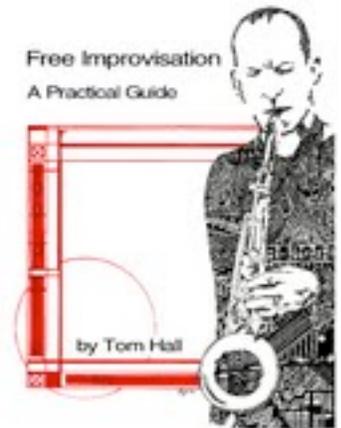
Information: loriann20002000@yahoo.com 510-967-4691

A production of Mimesis, a performing arts organization/California non-profit 501(C)3.

From Tom Hall:

The Book: Improvisation is a big part of our daily lives, essential to the things we love to do and the music we love to hear. Improvising together seems natural when we're playing a game or having a conversation, yet improvising music together is often viewed as mysterious and forbidding. *Free Improvisation: A Practical Guide* provides a practical way for any group of people, no matter what their style of music or level of musicianship, to learn about improvising together. With over 100 improvisational exercises and invaluable instructional tips, this book is an essential tool for every musician, teacher, or music lover.

The Author: Tom Hall, a graduate of New England Conservatory, is an improvising saxophonist and music teacher. He has been teaching free improvisation ensembles at Brandeis University since 1997 and has conducted improvisation classes at New England Conservatory, Wellesley College, the Royal Conservatory, and the Rotterdam Conservatory.



From Kevin McNeilly:

Sound Lines

Improvisation, Text and Media

A Conference at Vancouver, British Columbia, Canada

June 24-26, 2010

The ongoing emergence of new media presents both challenges and opportunities for improvisers from around the world. The Improvisation, Community and Social Practice research initiative (www.improvcommunity.ca) – in conjunction with Coastal Jazz and the University of British Columbia – invites proposals for presentations at Sound Lines, a conference on improvisation, text and media to take place June 24 to 26, 2010, at Vancouver, British Columbia, alongside the TD Vancouver International Jazz Festival. Keynote presenters at the conference will include composer-improviser Barry Guy, animator Michel Gagné, and poet Wayne Compton.

Presentations can range from theoretical to practical, from aesthetic to political in their aims and methods, and interdisciplinary work is welcome and encouraged. We are especially interested in provocative, informed work that deals with improvisation in as unlimited a sense as possible. Submissions are invited from academic and non-academic writers, artists, performers and critics.

Topics may include, but are not limited to, the many intersections of improvisational practices and various media:

The poetics of improvisation: writing and play

Free-styling: hip-hop improvisers

Signifying and/as improvising

The graphic score

Data-clouds, rhizomes and assemblages

Broadcast: jazz on TV, jazz on radio

Audible pasts: recording technologies and improvisation

Improvisation and/in the theatre

Installation and performance: sound spaces

Dance improvisation

Electronic dissemination of sound and text

Improvisation and social media: playing and tweeting

Screening bodies

The film-maker as improviser

Slam and spoken-word improvisation

Sampling and improvisation

Machine subjectivities: improvisation and artificial intelligence

Improvising prosthetics

Cyborg sounds

Please submit proposals of no more than 500 words — finished presentations and papers should conform to a 20-minute delivery — by April 7, 2010 to Dr. Kevin McNeilly, mcneilly@interchange.ubc.ca or to Dr. Julie Smith, julie@coastaljazz.ca. Notification of acceptances will be given by April 14, 2010.

Conference Update:

The 2010 ISIM Conference will be held December 2-5 at the University of Michigan in Ann Arbor, MI. Even with the conference months away, plans are being laid for unprecedented levels of international involvement. Start making plans to attend now!

Upcoming Events:

March 22, 2010

8:30PM 21ST CENTURY SCHIZOID MUSIC PRESENTS: PHIL FRIED
Cornelia Street Cafe 29 Cornelia St, Greenwich Village New York, NY, 11221-4804

Frank J. Oteri, host

Phil Fried; Anna Brandsoy; Jill Dawe

21st Century schizoid music presents: Phil Fried image

Phil Fried: composer, performer, improviser, blogger, writer, humorist, educator – not necessarily in that order.

March 27, 2010

Tatsuya Nakatani + siu Improvisation Unit TIME: 8:00 p.m. 3301 Lemp Ave. St. Louis, Missouri United States of America

Percussionist Tatsuy Nakatani and the southern illinois university Improvisation Unit (facilitated by Ron Coulter) will present an evening of improvised sound.

March 28, 2010

Tatsuya Nakatani TIME: 2:00-4:00 p.m. Southern Illinois University School of Music Carbondale, Illinois United States of America

Percussionist Tatsuy Nakatani will present an improvisation workshop as part of the Outside the Box New Music Festival. Admission is free and open to the public. Location is Altgeld Hall, room 0112 on the SIUC campus.

Tatsuya Nakatani + siu Improvisation Unit TIME: 7:30 p.m. Southern Illinois University School of Music Carbondale, Illinois United States of America

Percussionist Tatsuy Nakatani and the southern illinois university Improvisation Unit (facilitated by Ron Coulter) will present an evening of improvised sound as part of the Outside the Box New Music Festival. Admission is free.

April 17, 2010

The Empty Cage Quartet (Kris Tiner, Jason Mears, Ivan Johnson and Paul Kikuchi) will be performing at The Stone in New York City on Saturday, April 17 to celebrate the release of two new CDs. Gravity was released in November on Clean Feed Records, and it includes music that was presented at the 2007 ISIM Conference in Chicago. Take Care of Floating was recently released on the Rude Awakening label, and features collaborations with French musicians Aurélien Besnard and Patrice Soletti. For more information visit www.emptycagequartet.com.

April 17-May 2

Conference Call Quartet Spring USA Tour - 2010

In support of our upcoming latest CD release "What about the??" on Nottwo Records.

featuring Gebhard Ullmann, George Schuller, Joe Fonda and Michael Jefry Stevens

Please contact mjsjazz@mac.com or visit michaeljefrystevens.com for more information!!!

April 17, 2010 - Austin, TX - Carver Museum and cultural Center Theatre

April 18, 2010 - Houston, TX - Khon's Bar (rooftop)

April 19, 2010 - Baton Rouge, LA - Jones Creek Road Regional Branch Library

April 20, 2010 - New Orleans, LA - Open Ears Music@Blue Nile

April 22, 2010 - Memphis, TN - TBA

April 24, 2010 - Tupelo, MS - Link Centre

April 25, 2010 - Memphis, TN - Idlewild Church Service performance with Memphis Symphony Orchestra and Rhodes Choir

April 25, 2010 - Memphis, TN - TBA

April 26, 2010 - Travel

April 27, 2010 - Blacksburg, VA - Virginia Tech University

April 28, 2010 - Staunton, VA - Mary Baldwin College

April 29, 2010 - Charlottesville, VA - TBA

April 30, 2010 - Baltimore, MD - An Die Musik

May 1, 2010 - NY, NY - Downtown Concert - Loft of Thomas Rothen (email for information)

May 2, 2010 - Brandon, VT - Home of Fran Bull - Invitation only

April 23, 2010

Dreams: Improvisation in Life and Music

www.junghouston.org/programs/spring/nachmanovitch

TIME: 7:30 PM 5200 Montrose Blvd Houston, Texas United States of America

Viola d'amore improvisations by Stephen Nachmanovitch, with a discussion of creativity and dreams. In collaboration with Jerry Ruhl of the Jung Center

April 24, 2010

Workshop: Trusting Creativity, Nourishing Community

www.junghouston.org/programs/spring/nachmanovitch

TIME: 10 AM - 4 PM Houston Jung Center Houston, Texas United States of America

How does creative expression - even the most solitary, seemingly private act - change and enrich our communities? Most creative acts do not end in products that would win prizes or awards. But all still carry some spiritual essence of communication, and even those that are never seen by others change us in ways that deepen our capacity to communicate and engage with others.

Through lecture, discussion, and activities, we will experience the vital importance of creative play in our lives. Play is a divine quality that we can bring to anything, an attitude and a presence rather than a defined activity. To be vibrantly alive in the moment we need to be alert to the power of limits and mistakes and to trust our own inherent ability to create. And we need to embrace not only the personally healing potential of creativity, but also the ways in which it is necessary for the growth and enduring health of the communities that sustain us.



where excellence comes to **improvise.**

 University of Michigan School of Music, Theatre & Dance

Superior conservatory training at a world-class research university. Prestigious, resident faculty and exceptional student talent. It's all here: www.music.umich.edu

M

Jazz Faculty

Ellen Rowe Chair, Piano, Improvisation, Advanced Arranging, Jazz Ensemble	Robert Hurst Bass, Combos	Ed Sarath Contemporary Improvisation, Creativity and Consciousness, Dir. of Combos
Geri Allen Piano, Graduate Improvisation, Combos	Ingrid Jensen Artist-in-Residence	Richard Stoelzel Trumpet
Andrew Bishop Saxophone	Mark Kirschenmann Creative Arts Orchestra	Martha Travers Creativity and Consciousness Studies
Michael Gould Drums and Percussion	Ed Levy Jazz Guitar	Dennis Wilson Trombone, Jazz Lab Ensemble, Jazz Arranging
Marion Hayden Bass, Combos	Frank Portolese Jazz Guitar	
	Steve Rush Digital Music Ensemble	

Degree Programs
 BFA in Jazz Studies
 BFA in Jazz and Contemporary Improvisation
 BFA in Jazz and Contemplative Studies
 MM in Improvisation

WHEATON
 CONSERVATORY
 of
 Music

www.wheaton.edu/music



Music CAREERS begin here.

ucsd Department of Music