

**Conference 2006 Time, Sound, and Transcendence:  
Forging a New Vision for Improvised Music Pedagogy and Practice**

**Friday December 1, 2006**

**8:00AM-9:00AM**

**East Room – Registration**

**9:00AM-9:30AM**

**Ampitheatre – Opening Ceremony**

**9:30AM-11:00AM**

**Ampitheatre – ISIM Featured Artist Stephen Nachmanovitch**

*Improvisation as a Tool for Investigating Reality*

Author of the book *Free Play*

**11:00-12:00PM**

**Assembly Hall – Alan Bern and The Cincinnati Real-Time Composers Group**

*From Expressive Impulse to Complex Form: Real-Time Group Composition*

The ideal of real-time composition combines the immediacy and expressivity of improvisation with the formal complexity and integrity of composition. This lecture/demonstration concert presents stages of a two-year improvisation curriculum developed by Alan Bern at the College-Conservatory of Music, University of Cincinnati, moving from the individual expressive gesture to complex, real-time, group composition. The approach is cross-stylistic and draws together practices ranging from meditation to conversation theory.

**West Room – LaDonna Smith**

*'Improvisation as a form of cultural Recreation' and "Comprovisation"*

Facilitating group improvisation and principals of composition in a hands-on lab with local Suzuki students. Utilizing warm-ups, imaginative games to hone listening skills and spontaneous playing, bringing an awareness to the process of building music compositions in an act of improvising freely with others.

**Canterbury House – Paul Scea and Arthur White**

Paul Scea (laptop and woodwinds) with Arthur White (guitars and saxophone). A performance of improvised music utilizing live Loop-Based and Digital Musical Production.

**1:00PM-2:00PM**

**Assembly Hall – Dom Minasi and Ken Filiano**

*The Art of Takin' It Out*

Using the arrangement of *Satin Doll* (from "*Takin' The Duke Out*"), Dom Minasi (guitar) and Ken Filiano (bass) will demonstrate and discuss some of the ways to incorporate free-form improvisation, motifs and arranging for standards. They will demonstrate both the 'in & out' versions of improvising and how to create soundscapes and reharmonizations based on Dom's book, *Principles of Harmonic Substitution*. Written examples will be given out.

**West Room – Elina Hytonen**

I will present my on going doctorate project concerning the flow experiences occurring in jazz. The flow refers to experiences in which things seem to happen as if on their own. A person in flow can lose his sense of time and place and be so immersed in his activity that he is no longer able to perceive his surroundings. I have started to unwind the flow-experience by perceiving it as an altered state of consciousness and comparing it into meditation through meditation research. The main material of the study bases on interview material gathered with professional jazz musicians.

**Friday December 1, 2006**

**1:00-2:00PM Continued**

**Canterbury House – Michael Bullock**

I'll play a solo acoustic bass piece followed by a discussion of unaccompanied solo practice, and how it differs both from improvised ensemble playing and from unaccompanied playing in other genres. Topics of focus would include: how to prepare mentally and physically in the hours and days before a performance; how to be "above the law", including the usual laws of "improv"; and creating a piece that is a personal experience that can be shared with an audience of any size, including zero. I'll also open the floor to discussion of other types of solo improvisation, especially the radical transformation of the acoustic soloist into electro-acoustic soloist.

**2:00PM-3:00PM**

**Assembly Hall – Michael Jefry Stevens**

In keeping with the themes of this conference my performance will primarily focus on solo piano improvisations. While I find this intimate form of musical expression both exciting and foreboding I would like, on this occasion, to share my piano explorations with the members of this conference. I am hoping that there will be some audience members willing to join me on stage in the second half of the concert with some spontaneous duet improvisations. The act of "being in the moment" has always been one of my main motivations in my own musical expression.

**West Room – Music for People - Eric Edberg**

*Humanistic, Pan-Idiomatic Improvisation: Using Approaches of David Darling and Arthur Hull in Working with College Music Students*

The humanistic approach to improvisation developed by David Darling and his colleagues in Music for People has profoundly influenced many musicians and educators. DePauw University cello professor Eric Edberg will discuss/demonstrate how his training with Music for People, and also with Arthur Hull (author of *Drum Circle Spirit*), has created opportunities for transcending classical perfectionism and fostering creativity and pan-idiomatic improvisation skills in himself and his students. The session includes music making; instruments welcome.

**Canterbury House – Backgammon - Jonathan Kirk**

Backgammon is a large ensemble devoted to the exploration of group composition through both electronic and acoustic media. The ensemble uses a variety of acoustic and electric instruments for sound production, group processing, and dynamic sound distribution. From the vintage Arp Odyssey to contemporary laptops, the ensemble seeks to embrace the entire legacy of electronic music. The primary aesthetic thrust of the ensemble is communication through group composition, resulting in a creative, transformative, and collaborative musical energy. Backgammon's music is about sharing responsibilities, constructing sonic textures, building rhythmic structures, and exploring a vast array of musical idioms and languages. The ensemble consists of Casey Farina - percussion, electronics, Theron Humiston - guitar, turntables, electronics, Jonathon Kirk - trombone, banjo, computer, electronics, Steve Syverud - analog electronics, other, Matthew Golimbisky - string bass, electronics, Caroline Davis - alto saxophone, other.

**3:00PM-4:00PM**

**Ampitheatre – Ed Sarath**

*Improvisation, Creativity, and Consciousness: Examining the Transformational Impact of Improvised Music*

This presentation consists of two parts. It first traces the musical and cross-disciplinary developments that have extended from the UM Creative Arts Orchestra, a large improvising ensemble. These developments include the Integral Basic Musicianship class, the BFA in Jazz and Contemplative Studies curriculum, and the campus-wide UM Program in Creativity and Consciousness Studies. ISIM can be traced to the CAO. The second part will involve hands-on demonstration of improvisatory techniques as gateways to transcendent experience.

**West Room – Lee Joiner**

*Moving To and Away from the Score: Integrating Musical Study in the Applied Studio Through Improvisation*

The applied studio is an ideal place to bring together the foundational elements that are studied in a college music program. The traditional goal of learning a fixed repertoire and building technique can be stretched and enlivened through improvisational exercises that mimic musical processes in scores under consideration. Further, what begins as an exercise for identification and deeper understanding may then become an avenue for unique self-expression as well.

**Friday December 1, 2006**

**3:00PM-4:00PM Continued**

**Canterbury House – James Ilgenfritz, with Guests LaDonna Smith, Andrew Bishop, and Stephen Rush**

Bassist, composer, and improviser James Ilgenfritz approaches the double bass as an instrument teeming with undiscovered sonic nuance. With a firm grounding formal technique and an imagination that confounds the status quo, He coaxes unlikely sonorities from the resonant wood of the double bass. Working primarily as an improviser, James has developed numerous projects in New York, the Midwest, and in Southern California. His work has been praised in Time Out New York, Signal To Noise, All About Jazz, and the Downtown Music Gallery. His work in recent months has included performances and recordings with Joe Maneri, Gary Lucas, Marilyn Crispell, and Jon Rose.

**4:00PM-5:00PM**

**Assembly Hall – Thomas Buckner, with Guest Claudio Parodi**

Thomas Buckner will give a short talk about his experience in improvisation, the evolution of his style and techniques, and his relationship with artists using both electronic and traditional instruments. He will demonstrate these ideas in a performance of Robert Ashley's *The Producer Speaks*. A brief dialogue between Mr. Buckner and Claudio Parodi will follow in which they will share their views on how musical ideas are conceived, expressed and developed between performers. The presentation will conclude with an extended collaborative improvisation using voice, piano, and electronics.

**West Room – Dominic Poccia**

Improvisation is of course not limited to music or acting. In my first-semester Freshman Seminar at Amherst we examine improvisation and creativity from many angles and its application to many fields of knowledge. Students read and write about, and discuss and practice, improvisation assisted by several guest performers and lecturers. I will discuss the organization of the course and how such a course might be adopted and modified.

**Canterbury House – DSS - Aaron Drake**

DSS (Aaron Drake, Philip Stearns and Cassia Streb) is a trio based in Los Angeles, California. The ensemble is made up of a no-input mixer, viola, DIY hacked electronics, and FM radio transmitters. DSS uses FM transmission as a way to engage in alternative improvisatory communication. Through transmission, each member can affect the timbre, amplitude and internal processes of the other players.

**7:00PM-8:00PM**

**Assembly Hall – Jane Ira Bloom and Mark Dresser**

Jane Ira Bloom - soprano sax & live electronics, Mark Dresser - bass & electronics

Soprano saxophonist / composer Jane Ira Bloom and bassist Mark Dresser perform compositions from Bloom's recent Artistshare Cd "Like Silver, Like Song" in which the sax and bass use live electronics as part of their improvisational sound palette. The collaboration draws on the unique strengths of Dresser's extended sonic vocabulary on bass and Bloom's signature use of movement & live electronics.

**8:00PM-10:00PM**

**Ampitheatre – ISIM Featured Artist Pauline Oliveros**

*Deep Listening*

The Creative Arts Orchestra will improvise with possibilities given by Pauline Oliveros during the Deep Listening session. Audience members will be invited to join one of these possibilities. Meaning changes when the improviser is playing with the sounds of bombs dropping in his neighborhood. A symbol of separation also changes when the improviser is amplifying the wall or barbed wire between Mexico and the United States. Improvisation is a powerful force for change.

**10:00PM**

**Canterbury House – Open Jam**

**Saturday December 2, 2006**

**8:00AM**

**East Room – Registration**

**9:00AM-9:30AM**

**Ampitheatre – Opening Remarks**

**9:30AM-11:00AM**

**Ampitheatre – ISIM Featured Clinician Janne Murto**

*Sound & Silence - Calming the Mind with the Effects of Sound*

For an improviser it is essential to stay fully in the present moment when performing. In the middle of a jazz solo, there is no room for the mind to wander. Intuition, creativity, leadership and listening skills are also needed. With simple Art of Living -practises, it is possible to calm the mind and tap more into the creativity within.

**11:00AM-12:00PM**

**Assembly Hall – Eric Barnhill**

*The Dalcroze Pedagogy: Breaking Out Of The Classroom Box Through Improvisation In Rhythmic Movement, Solfege, and Piano*

This workshop will demonstrate Dalcroze's vision of a unified music conservatory curriculum connected by improvisation in movement, voice, and instrument. The first portion of the workshop will be a conservatory-style Dalcroze lesson in which a musical subject is taught through rhythmic movement, solfege rhythmique, and piano improvisation. The same subject will then be taught as if to a class of four-year-olds, using the same Dalcroze methods. A second musical subject will then be taught both ways, taken from audience request.

**West Room – David Borgo**

*Sync or Swarm: An Ecological Approach to (Improvised) Music*

Our ways of investigating music in the past have often neglected its performance, reception, and, ultimately, its meaning. But as David Roberts wryly comments, "The score is no more the music than a recipe book is a meal." In this presentation I reference the contemporary scientific and cultural paradigm shift and I argue for an ecological understanding of music that refuses to separate it from its temporal, embodied, social, cultural, and historical dimensions.

**Canterbury House – Julie Lyonn Liebermann**

*The Talking Violin Concert with Julie Lyonn Lieberman*

Julie will take you on a road trip borrowing from many styles to create launching pads for improvisation. From Celtic, through blues, jazz, Calypso, Flamenco, African, Latin, and beyond! The author of the book, Planet Musician (among others), Julie will explain and demonstrate world contexts for improvisation: drone, village layers, ostinato/clave/riff, embellishment, and harmonic motion. This concert will be informational as well as entertaining.

**12:00PM-1:00PM**

**Ampitheatre – Panel Discussion**

**Panelists: Betty Anne Younker, Maud Hickey, Alan Bern, Karlton Hester Moderator: Ed Sarath**

*Integrating Improvisation into Musical Training: Challenges and Opportunities*

Panelists will discuss the importance of improvisation in musical development for all musicians and examine the obstacles and opportunities inherent in integrating this core creative process into music curricula. The idea for an "ISIM Curriculum Project" will be discussed as a possible prototype that can be used by music schools and departments that wish to make headway along these lines.

**1:00PM-2:00PM**

**Assembly Hall – Alan Shapiro**

What does all improvisation have in common? Successful Jazz, Indian, African, Arabian, and Eastern European improvisations illustrate this principle stated by Eli Siegel, founder of Aesthetic Realism: "All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves." This paper discusses how improvisation puts together freedom and order, originality and tradition, thoughtfulness and intensity, and shows these are opposites everyone hopes to compose in themselves.

**Saturday December 2, 2006**

**1:00PM-2:00PM Continued**

**Canterbury House – Claudio Parodi**

An improvisation of about one hour on a self-modified electronic instrument. The sound is generated by an old equalizer put in feedback. The sliders of the equalizer emphasize or attenuate the twenty different frequencies, creating a continuously changing sound perspective. Plus, an over-amentaded old multieffect rack adds unexpected nuances to the sound. Every sound event, including battments between the different frequencies, cracks caused by the rust of the multieffect rack knobs, the use of the two different impedances of the amplifier, and the on-off of the adlimentation, is integrant part of this astonishing sound journey.

**2:00PM-3:00PM**

**Ampitheatre – AACM Creative Youth Orchestra - Nicole Mitchell**

The AACM Creative Youth Orchestra is a new performance group founded by composer/director Nicole Mitchell that features young Chicago-based musicians between 13 and 22 years old. As a new program of the AACM School of Music, the AACM Creative Youth Orchestra provides young musicians the opportunity to develop a diversified approach to learning ensemble and improvisational skills, which includes jazz, classical and creative music concepts. The orchestra ranges in size between 15 and 20 students and has a varied instrumentation. All members are given experiential opportunities to develop as improvisers.

**West Room – Julie Lyonn Liebermann**

Join author and improvising violinist/vocalist Julie Lyonn Lieberman as she presents a hands-on system she's created called "permutations," a practice system that will help you access a wider rhythmic and tonal vocabulary for improvisation. Julie will then show how you can use rhythmic and tonal permutations as a tool to create grooves for soloing that borrow from African, Latin, Arabic, Eastern European, and Flamenco concepts. Bring your instrument and prepare to play, play, play.

**Canterbury House – Joe Giardullo**

This performance for solo soprano saxophone is entitled **THE GREAT RIFT** (after the geologic feature in east Africa where the continent is being torn apart). It is a series of explorations of multiple qualities of the soprano saxophone and it was inspired by the film *The Gods Must Be Crazy*. In that film, an empty Coke bottle falls from an airplane and finds its way into the hands of a primitive tribe that cannot fathom its meaning or purpose. In the same spirit, I imagined that a captured slave, a musician from Ghana, arrives in New Orleans right on the day of emancipation. Completely alone, he then finds a soprano saxophone and is left to his own devices to figure out what it is and what can be done with it.

**3:00PM-4:00PM**

**Assembly Hall – Tranceformations - Andrea Wolper, Connie Crothers, Ken Filiano**

Andrea Wolper (voice), Connie Crothers (piano), Ken Filiano (bass). From the first moment, this seemingly traditional formation leaves tradition behind: there are no assumed or assigned roles, no leader, no side players. Instead, three musical "voices" make music cooperatively, weaving in, out, and among one another, extending, bending, and experimenting with the sonic capabilities of their respective instruments. The music is entirely improvised, the players embracing spontaneity so entirely that anything is allowed to emerge, and the music, as well as the music-making process, is truly free.

**West Room – Charity Chan**

I will discuss how improvisation enables us to explore and discover the meanings and repercussions of a society that has as its fundamental decisive source, collective individualism. Consequently, I believe that the sounds of improvisation, are the sounds of "the individual citizenry acting as a whole".

**Canterbury House – Golden Age and Everyone a Pope - Michael Nickens**

Golden Age is and improvisational hip-hop troupe from Madison, Wisconsin. The group, consisting of lyricists DLO, Mr. Parker of Dumate, Rob DZ and turntablist BroDJ, hails from Madison, Wisc. They display their improvisational chops through a series of clinics, workshops and concerts, where they showcase their unique approach toward audience interaction. Trumpeter Ross Huff fronts Everyone a Pope, a jazz and fusion ensemble which features some of Ann Arbor's most enthusiastic improvisers. The lineup includes Joey Dosik on the alto sax, Mike Nickens on the tuba, Amy Bormet on keyboards, Brennan Andes on bass and Chuck Navyac and Aaron Gold on drums.

**Saturday December 2, 2006**

**4:00PM-5:00PM**

**Ampitheatre – Walter Thompson and Sarah Weaver**

Soundpainting is the live composing sign language created by New York composer Walter Thompson for musicians, dancers, actors, poets, and visual artists working in the medium of structured improvisation. At present the language comprises over 750 gestures that are signed by the composer/conductor indicating the type of improvisation desired of the performers. Direction of the composition is gained through the parameters of each set of signed gestures. Mark Dresser, James Ilgenfritz, and members of Chicago-based Weave Soundpainting Orchestra will serve as the demonstration ensemble. Sarah Weaver will also discuss her work with Soundpainting in relation to Deep Listening, the sound practice of composer Pauline Oliveros.

**West Room – Michael Heffley**

A retrospective of audio and video recordings from two decades of ethnomusicological fieldwork, ethnography, and research, selected for the ways they crossed and transcended culture, genre, time, place, race, class, gender, politics, and mundane consciousness. Some samples of my own recorded music both with and after some of the musicians studied, to illustrate how I incorporated their improvisational and compositional strategies into my creative work. This session will be informational and discursive, not a workshop.

**Canterbury House – This Little Abomination of Ours - Michael Nickens**

Chuck Navyac- Drums & Percussion, Mike Nickens- Tuba, Ross Huff- Trumpet & Flugelhorn. The set will include free improvisations and original works by members of the group that are based on varying levels of improvisation. We will also perform Mark Kirshenmann's work *Hydroplane* that is a study in contrast between composed and improvised music and was written for our trio.

**7:00PM-8:00PM**

**Assembly Hall - Wojciech Konikiewicz**

The project is basically a mixture of performance, workshop and spoken manifest, including poetry. It is based on a holistic philosophy of art, conceived and developed within 30 years of my personal experience as a performer, composer, electronic musician & sound engineer, philosopher and, last but not least, writer and poet. Within the session I will:

1. present some music examples from rare ethno to contemporary experimental
2. play improvised sequences:
  - a.) solo (both on acoustic and electronic instruments incl. laptop)
  - b.) with a rhythm section, including interactive electronics
  - c.) as above+ audience
3. explain and briefly discuss my concept and philosophy of improvised music in XXI century.

**8:00PM-10:00PM**

**Ampitheatre – ISIM Featured Artist Steve Coleman**

In my belief each Soul has its basis in Spirit, the dynamic creative principle of Nature. These compositions are a musical meditation on these ideas through the projection of dynamic functional musical structures, sacred sonic symbols. Ideally the improvisations are designed to be variations on these structures, designed to express particular vibrations and spiritual statements. This mode of expression is an Aquarian Age response (humanitarian, group conscious) to the previous Piscean paradigm (compassionate, self-sacrificing). The Aquarian response sacrifices earthly beauty to be of service to the collective human soul.

**10:00PM**

**Canterbury House – Open Jam**

**Sunday December 3, 2006**

**8:00AM**

**East Room – Registration**

**9:00AM-10:00AM**

**Assembly Hall – Gene Nichols, Duane Ingalls, Les Trois Etoiles**

The Machias area of Downeast Maine is rural, naturally rich and economically poor; hence, a hearty spirit of making-do-for-oneself prevails. One manifestation of this spirit is the music improvisation community which has grown around activities originating in 1985 on and off the University of Maine at Machias. Gene Nichols, Duane Ingalls and Les Trois Étoiles will discuss and perform their potluck/musical town meeting/rural therapy sessions, and answer questions.

**Sunday December 3, 2006**

**9:00AM-10:00AM Continued**

**West Room – Paul Bendzsa**

*The Development of Chamber Music and Musicianship through Improvisation*

The purpose of this interactive workshop is to present a process, based on Improvisation, for working on technical and interpersonal skills necessary for making good chamber music. The aim of this process is to illustrate the benefits of improvised play, to encourage and develop individual and collective sensitivity, communication and rapport among the individual members of an ensemble, and to provide an effective environment for the transmission of an exciting and inspired performance to a receptive audience.

**Canterbury House – Symbology - Matt Endahl**

Ann Arbor pianist and composer Matt Endahl's new group Symbology performs original compositions that explore particular states of mind and each musicians' experiences with those states. The audience is invited in turn to meditate on the implications that these states hold for them personally. The band consists of Endahl on pianos, Joey Dosik on saxophones, Tyler Duncan on tenor saxophone, Aaron Gold and Theo Katzman on drums, and Doug Stuart on bass. The compositions will be contextualized from the stage.

**10:00AM-11:00AM**

**Ampitheatre - Nicholai Zielinski**

Readings from *The Holsum Family Fiscal Planner*. Composer Nick Zielinski guides the University of Michigan Creative Arts Orchestra through *The Holsum Family Fiscal Planner* a "modular" composition consisting of notated ideas (musical and textual) cued in different combinations to make a "living" piece of music. The notated ideas provide a context for both group and solo improvisations. In turn, the improvisations provide further varied contexts in which to present the notated ideas.

**West Room – Mark Miller**

*Something From Nothing: A Buddhist Inspired Approach to Teaching Improvisation*

Zen Buddhism has a rich artistic tradition in which "...that which is expressing itself and that which is expressed are identical." (Hisamatsu, 1973). A Buddhist inspired training in improvisation is the foundation of the performing arts curriculum at Naropa University in Boulder, Colorado. This training, designed to foster creativity in student work, is guided by three tenets of Zen practice: Not Knowing, Bearing Witness, Taking Action (Glassman, 1994).

**Canterbury House – Gojogo - Sarah Jo Zaharako**

Gojogo combines the Western sounds of classical and jazz with the rhythmic traditions of India. The acoustic instrumentation includes violin, bass, tabla, and dholki. Gojogo performs original music composed collaboratively by the four performers, each drawing upon a different musical tradition and training. Compositions feature improvisation over structured forms, creating space for spontaneity and a medium to present each unique instrument. Gojogo challenges itself to create repertoire that incorporates the eccentricities of its various instruments and musical styles.

**11:00AM-12:00PM**

**Assembly Hall – Stephen Rush and Father Reid Hamilton**

*Jazz Mass*

At Canterbury House in Ann Arbor (the Episcopal Student Center), each Sunday is presented a "Jazz Mass". Writing new liturgies for each Sunday, Father Reid Hamilton and Stephen Rush, Music Director at Canterbury House, create liturgies that include music from the great canon of Free Improvised Music using music by Albert Ayler, Ornette Coleman, Sun Ra, John Coltrane, Sonny Sharrock, Rahsaan Roland Kirk etc. This workshop will discuss how they do it, and why.

**West Room – Mark Baszak and Napoleon Maddox**

*At The Crossroads of Jazz, Rap, and Hip-Hop*

Transcending boundaries between jazz, rap, and hip-hop, this workshop offers new ways to look at improvisation through music pioneered by African Americans. By examining music fusing elements of jazz and hip-hop, and by exploring jazz and hip-hop's connections to African American and world music, Baszak and Maddox uncover the music's rich history/origins (African Griot performance practices, Caribbean and African American music and cultural practices) and offer a contemporary view of improvisation through genres of music that share a similar history of marginalization within the study of music.

**Sunday December 3, 2006**

**11:00AM-12:00PM Continued**

**Canterbury House – The Lost Project - Rocco Di Pietro Composer, Performed by Larry Marotta, David Reed, and Derek Zoladz**

*LOST* for Christian Boltanski is an ongoing project which consists of a series of works based on the musical monograms of lost children. These missing children from the "Have you seen us?" cards come in the mail from the National Center for Missing and Exploited Children, 1-800-the lost. Using the classic technique developed by Bach, various ensembles from trios to small orchestras and choruses perform the child's name as it is transcribed on the card. The cards that come in the mail become the "parts." The work unfolds by means of a structured and guided improvisation with the notes as written. The results vary widely from the different *LOST* 1, 2, 3, 4 and 5.

**1:00PM-2:00PM**

**Assembly Hall – Marc Medwin**

While trumpeter/composer Bill Dixon's small group works have received modest attention, his pieces for larger ensemble are still neglected. My presentation will examine the role of improvisational pedagogy in two of Dixon's 1970s ensemble pieces and their place in the more current history of improvised music.

**Canterbury House – Thomas Ciuffo and Pauline Oliveros**

*Just Intoning* is an improvisational piece created for (and with) composer/improviser Pauline Oliveros. It is an exploration of the sonic, harmonic, and resonant possibilities of line lines, chords, and gentle clusters of sound. *Just Intoning* uses text and graphic score to suggest a general identity and performance strategy. In this session, Pauline and I will perform *Just Intoning*, and discuss aspects of graphic/text scores and the use of computer-mediated instruments in an improvisational context.

**2:00PM-3:00PM**

**Ampitheatre – E3Q - Michael Gould, Katri Ervamaa, Mark Kirschenmann**

E3Q is comprised of cellist Katri Ervamaa, drummer/percussionist Michael Gould and trumpeter/electronicist Mark Kirschenmann. They will perform selections from *Songbook One*, the first recording released by the University of Michigan's newly formed Block M Records. They are on the faculty at the University of Michigan, where they teach at the School of Music and the Residential College.

**West Room – Cornelius Dufallo**

*Realeyes*

Scored for violin, electronics, and hemispheric speaker system, *Realeyes* is a thirty minute meditation on the search for peace. Exploring concepts of destruction, absence, and transcendence, *Realeyes* juxtaposes hypnotic "sound-breath" with moments of harsh dissonance, improvisations, and extended techniques.

**3:00PM-4:00PM**

**Assembly Hall – Sylvia Smith and Carrie Rose**

Sylvia Smith (percussion, voice) and Carrie Rose (flute, dance) will give a performance of *Transitions and Leaps* by Stuart Saunders Smith, followed by an explanation of the score and how improvisation played an integral part in developing their realization of this trans-media performance system. Notated with ideograms, *Transitions and Leaps* can accommodate any of the performing arts and any stylistic approach, establishing the conditions for group composition. Further, there is a built-in improvisational pedagogy implicit in this system.

**West Room – Jeff Morris**

Jeff Morris uses his own software tools for improvisation, including: Motet - counterpoint created from solo input inspired by classical techniques Elektrodynamik - counterpoint inspired by the implications of the Special Theory of Relativity Gamepad - a sampling instrument based on a gamepad controller.

**4:00PM-5:00PM**

**Ampitheatre – Closing Ceremony**