

ISIM CONFERENCE COMPREHENSIVE PROGRAM

Thursday, Dec. 3

Conference Registration will take place throughout the conference.

9:00AM

Ensemble Room 114

Conference Registration

3:00PM

Ensemble Room 114

Winter Company-Jenny Olivia Johnson and Paula Matthusen

WINTER COMPANY blends sophisticated digital technology and live processing with explosive drumming, searing vocal performances, and simple analog electronics to create large contrasts in noise through an eclectic mix of lo-fi and hi-fi equipment. Our incredibly diverse compositional aesthetics combine to create a unique and layered sonic counterpoint, in which Paula's rich, ethereal, and other-worldly electronic textures collide with and become sonically altered by Jenny's raw and visceral percussion and vocal performances—filtered and fuzzed by the relative unpredictability of effects pedals, inexpensive keyboards, beat-up guitar amps, and other consumer-grade sound technologies.

Friday, Dec. 4

9:00AM

Performance Studio 131

Vincent Cee-The Fringe of the Fringe: Improvisation, Post-literate Culture & Modern Day Shamanism.

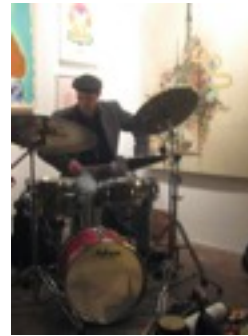


This paper presents a synthesis of ideas advanced by Marshall McLuhan (1911-1980) and Rogan P. Taylor. McLuhan's lifework explicated significant differences between visual/literate cultural activity and aural/acoustic cultural activity. Such differences can act as a framework for understanding respective divergent characteristics in strictly notated musical activity and improvised musical activity.

9:00AM

Ensemble Room 114

Rob Wallace-Indian Music and Jazz: A Magical Mystery Tour



This presentation is a brief sketch of the historical connections, contradictions, and continuing dialogue between the music of the South Asia (primarily in the form of Hindustani classical music) and improvised music stemming from the jazz tradition. Both styles of music value improvisation, but arguably the more important feature of Hindustani music in some of its most well-known meetings with jazz—the work of John Coltrane and subsequent avant-garde musicians—is the perception of an inherent spirituality found in the sound. My presentation will assess the musical, political, and spiritual aspects of several Indo-jazz projects.

9:30AM

Ensemble Room 114

Gerald Phillips-Glimmerings of Utopia: Improvisatory Music and “Distinctness without Domination.”



Live performances of improvised music exhibit relative autonomy from the rest of the world of live performance, which is virtually entirely commodified. Adorno's concept of distinctness without domination encourages hope for possible reconciliations in human experience. Live performances of improvised music: 1) escape commodification and reduction to the rational—they disappear before they can be bought or rationalized. 2) they critique the false clarity of composed works. Improvisatory music can show how Adorno's utopian vision might be sustained. I will argue for continued and active modeling of live improvised music in the social, political, and economic realms of human activity.

10:00AM

Performance Studio 131

Andrew Goodrich-Improvisation, Informal Learning, Undergraduate Programs in Music Education, and Society: Towards a Collaborative Exchange

A larger perspective is needed in music education to help students adapt to current cultural and societal frameworks with current music. The teaching and subsequent learning of improvisation in all types of ensembles (e.g., jazz, popular music, rock, hip-hop) provides a framework to implement an opportunity to break down social barriers and to establish connections to the local community. Utilizing informal learning methods in university-level music



education curricula can provide music education students with opportunities for connecting with and parlaying teaching directives via cultural norms with the surrounding environments of their future students and to the global community.

10:00AM

Room 128

Jeff Kaiser-Value, Poetry, Myth and Ideology in John Zorn's Arcana

Metaphor is frequently used to communicate what is meaningful and valuable about music, and the creative/improvised music community is no different in this regard. For this presentation I have developed a database of over 800 uses of metaphor related to music by the authors whose work is represented in the four Arcana volumes edited by John Zorn. While exploring conceptual categories that are commonly used to represent value in this musical community and highlighting several of the more poetic/creative/novel uses of metaphor in the series, I will also interrogate possible reasons that certain metaphors are favored over others, look at ways in which metaphors are used in myth/identity construction and in forwarding particular musical ideologies. In conclusion I will ask: Does new music require new metaphors? And if so, in what ways can they address/reflect shifting values and practices in this musical community.



10:30AM

Ensemble Room 114

Gypsy Harvest Annex

Exploring Intermodality -Intermodality describes the process of using the arts in combination so that the effects on each other, their creators and audience go beyond their effects when each art is used alone. The interpenetrating and enfolding influence of the arts upon each other goes beyond a sum of art

added to art and is reflective of a more organic process. Percussionist Robert Falvo, poet Sally Atkins, and trombonist Harold McKinney will join Deborah Koff Chapin's "Touch Drawings" in a presentation of visual art, words, and sound. Participants will be invited to play with drawings in improvised musical and poetic dialogues.

11:00AM

Performance Studio 131

Dave Ballou-Verbal Instruction in Teaching Group Improvisation

This workshop will demonstrate the approach to discussing performances of improvisation that I have developed with student improvisers. Volunteers from the audience will be asked to participate in an ensemble that will improvise several pieces and join in the discussion of these performances. Talking about music can be challenging; creating a dialogue about a performance and the member's experience can



lead to an expanded awareness for both the individual and the group. Sharing one's perspective in a non-competitive forum allows for greater understanding and can lead to moments of shared insight.

11:00AM

Room 128

Ken Prouty-Organizational Jazz?: Assumptions

about Improvisation in the "Jazz Metaphor"



Jazz and improvisation are increasingly being employed as metaphors for business organization and management. By incorporating perspectives drawn from jazz improvisation, it is argued, businesses can become more flexible and dynamic, as well as achieving a certain "hipness" that the incorporation of jazz brings to a conservative business climate. Such efforts, however, frequently draw upon a circumscribed, mainstream view of the practice of improvisation. By ignoring more radical theories and experimental practices in jazz improvisation, efforts to "jazz up" business environments miss an important opportunity to more fully critique the nature of social relationships.



11:30AM

Ensemble Room 114

Cesar Villavicencio-Style in Contemporary Improvisation; The Influence of Ethics in Collective Artistic Creation



As it happens with all the arts, music making is a practice that develops in many directions, presenting a variety of styles that change through time. In the case of music, this changes affect aspects such as the harmony, rhythm, pitch, tuning systems, instruments, places and purposes. We could recognize a style by a particular, distinctive mode of action of those elements. However, a style may be in great part the representation of deeper interactive levels within a set of constraints. This paper proposes that in contemporary improvisation the presence of style is implicit due to the existence of limits set by the ethics involved in collective artistic interactivity.

1:00PM

Room 128

Kevin McNeilly-Charles Lloyd and Charles Simic: The Poetics of Listening

Two of Charles Simic's poems appear as liner notes to Charles Lloyd's album, Rabo de Nube. Both Lloyd and Simic share indebtedness to jazz history, but their aesthetics diverge: Lloyd is a meditative sound-poet, while Simic is a skeptical outsider. Still, Simic



links to Lloyd through a poetics of listening, a rigorous attention to the doubled temporality of history and/in the present, of extemporaneity and contemporaneity. By approaching Charles Lloyd's improvisations through the poetry of Charles Simic, I show how time is framed both musically and textually, and suggest a basis for the engagement, through improvisation, of present-tense sound with a nascent cultural politics.

1:30PM

Ensemble Room 114

Karl Coulthard-Constructing Space, Constructing Race: Translating Black Music for White Audiences"



This paper will explore how sound recording technology has been used to negotiate and respond to "a dark, abiding, signing, Africanist presence" (Toni Morrison) as it exists in American music. How have the racial prejudices and preconceptions of white record producers affected the production and dissemination of jazz and improvised music in the past? How has the live presence of black music been mediated for the private pleasure of white listeners? Has the very concept of musical improvisation been constructed for and perceived by white audiences as the sound of the racial other?

2:00PM

Recital Hall 101

George Lewis-Keynote Address

2:30pm

Recital Hall 101

Diversity Panel Discussion 1:

This first series of panel discussions explores the multi-faceted theme of diversity and its ramifications for music, education, and society.

Nelson Harrison, independent artist-scholar, Pittsburgh, PA

Jin Hi Kim, Composer in Residence, New Haven Symphony

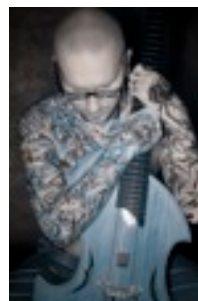
Lester Monts, Senior Vice Provost for Academic Affairs, University of Michigan

George Lewis, Professor of Music, Columbia University

3:00PM

Performance Studio 131

Killick-Killick, Fred Carlson, and the H'arpeggione: An Improvisational Framework: Appalachian Trance Metal From The Beginning



My name is Killick, of Athens, Georgia. I explore the edges of possibility in sound with the H'arpeggione, my 18-string plucked and bowed hybrid by Santa Cruz luthier Fred Carlson. Fred and I will present the evolution from idea to physical object, creating a pedagogy, and then transcending it. Balancing sonic focus with temporal openness, I guide deep into the heart of beauty, access ancient knowledge, and follow the muse to where the spirits roam. What I do is a dynamic body, soul, mind system. Fred's brilliant work and the H'arpeggione have helped make this possible.

3:00PM

Ensemble Room 114

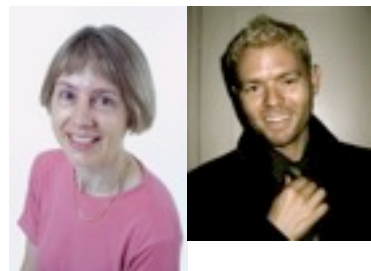
David Rothenberg/Ben Neill-Playing into the Machine: The Aesthetics of Computerized Enhancement in Improvisation.

Ben Neill and David Rothenberg, two musicians with many years experience improvising acoustic instruments into computers, discuss how the process of electronic enhancement changes the improvisational experience. What happens when a clarinet or trumpet is changed by transforming its natural acoustic properties with complex computer effects or midi attachments? Neill plays a specially designed "mutantrumpet" that has two bells, numerous midi controllers, and takes the trumpet's natural sound only as a starting point. Rothenberg plays his clarinet into a computer running a range of more standard effects, but trying to retain a spontaneous quality as he 'plays into the machine.' How to plot all these unpredictable digital changes together? Does the resulting music tend to be more improvisatory, or more planned out, like playing with a preset backup track? What new aesthetic issues come up when two such musicians perform together?

3:00PM

Room 128

Carolyn Arnason and Joel Kroeker-Improvising Beyond Genre: Music Therapy in a Micro-Cultural Context



Each music therapy client brings her/his own history and way of being-in-the-world to a session. The act of improvisation can have the distinct feeling of a cross-cultural experience, where the therapist is feeling his/her way through the interaction sensitively, note by note, while remaining keenly receptive to any seemingly invisible micro-cultural pitfalls. The more flexibility a music therapist has regarding genre preferences, the more possibilities there are in connecting with a client's improvised music. In this lecture-recital, the presenters will discuss and play

excerpts from their therapeutic practice of crossing stylistic genre boundaries with clients.

3:30PM

Recital Hall 101

George Lewis and Roscoe Mitchell

4:00PM

Kresge Town Hall

Ron Coulter-Manifesto of Improvisation

This session will consist of a hybridized lecture-performance followed by an audience response period. The lecture-performance will focus on the present state of sound improvisation and its relationship to music, the academy, and the individual. The lecture-performance will draw on Dadaist, Futurist, Cagean, and Toaist aesthetics, and take the form of a call-to-action. The integrated sound component will be improvised by members of the Southern Illinois University Improvisation Unit (siuIU) an accredited SIUC student ensemble dealing in non-idiomatic improvised sound.



4:00PM

Performance Studio 131

Larry Karush Performs Comprovisations for Solo Piano

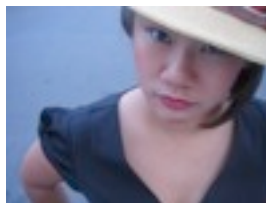
Larry Karush will perform selections from his solo piano comprovisations: 1) "Songs for the New City" -- a series of works of varying scale, begun in New York City and continued on the west coast. The individual pieces vary in scale and in style, all speaking in some underlying sense to human living. And 2) "Rhythms & Meditations" -- two volumes of contrasting pieces, begun with the support of a 2000-01 Guggenheim Fellowship in Music Composition, and increasing in number over the following years. As the title implies, the "Rhythm" pieces tend to be based on specific world rhythms and styles, translated to the piano; the "Meditations" tend to be slow and spacious.



4:00PM

Ensemble Room 114

Charity Chan-Sound Gone: Talib Rasul Hakim and Improvisation Aesthetics



My analysis of Talib Rasul Hakim's selected works examines how Hakim was able to convey his particular aesthetic expectations regarding the improvisational aspects of his notated works. Hakim's ordering and selection of materials as well as his performance instructions (given either during rehearsals or as part of the score) were designed to facilitate an improvisational attitude that would extend and compliment the broader musical and aesthetic intent of his compositions. This lecture-performance will feature a presentation of Hakim's solo piano composition, Sound Gone.

4:00PM

Room 128

Rick Walker



Using found sound objects, unusual musical instruments (toy music boxes, tuning forks, et. al.) and extended human vocal techniques, Rick Walker will improvise a performance, manipulating these sound with his latest invention, the Walker Manual Glitch pedal, live digital looping devices (that he as also designed feature sets for) and distortion/feedback pedals. Fresh from headlining sets at the Boise Experimental Music Festival, the

Luggage Store Experimental Music Series and a tour of Europe, Rick uses a deep improvisatory musicality culled from his 32 years as a studio and performing musician in the World music scene, Jazz, Pop, R&B, Soul and Rock. Unlike many purely improvisatory and experimental musicians, Rick uses a high degree of rhythm in his improvisations.

5:00PM

Recital Hall 101

Rob Dz

5:00PM

Media Theater 110

Ellen Burr-"White on white"

Three flutists will play with an extended sound palette to blend and contrast creating an imaginary sound-scape augmented by spatial location in this one movement structured improvisation that grows from alto flute utterances—utilizing singing, growling and percussive effects into sonorous harmonic melodies of the C flute and ends with an ephemeral web of difference tones on piccolos.

5:00PM

Kresge Town Hall

Mark Miller-Teaching Improvisation: A Syllabus of Awareness and Compassion



Improvisers owe their allegiance to two worlds: the inner world of sense perception, emotion and imagination and the outer realities of creative collaboration. If students focus too much on the personal dimension, creativity collapses into narcissism. If they focus solely on the requirements of tradition and methodology, meaningful music making is overwhelmed by the external demands of “others,” and students lose a precious opportunity to experience the joy of creative agency. The goal of teaching improvisation is to cultivate individual integrity and collective responsibility through self-awareness and compassion. Presentation based on the forthcoming book, *A Way to Play: A Contemplative Guide to Mastering the Art of Improvisation*.

5:00PM

Performance Studio 131

Julie Bounds

What approaches to teaching improvisation are found in the music education literature? In what ways are these approaches and methods similar and different from one another? What are some of the ways that these materials can be implicated in the high school instrumental classroom? This conference lecture and performance would be a response to these questions. Beginning in the fall 2009 a free improvisation ensemble will be formed at Santa Teresa High School, San Jose, California. I believe that the experiences of the students and the curriculum generated for this ensemble could be a case study of an approach to bringing improvisation into the high school band setting.

5:00PM

Ensemble Room 114

Glen Whitehead-IMPROVISATIONAL TRANSFORMATIVE ENTERPRISE

This spontaneous collective performance will engage the cross-fertilization and transformation of musical languages from such traditions as contemporary classical, jazz, electronic music as well as non-western sources from Japan, Ireland, Tibet and Croatia. The musicians here should contribute from their musical backgrounds, and in addition, create mutated mimicry from the contributions of others – which should then be also picked up on and explored in the same way. Thus, the ensemble should partake in a self-reinforcing sonic journey, from familiar territory, comfortable spaces, to musical unknowns. This mutually responsive activity will fuel a kind of sonic-language direction that is progressive, inventive and ultimately musically transformative. A lasting goal is to better illuminate the phenomena of human intuition in fully improvisational musical settings as a key ingredient of our musical cultural evolution.

5:00PM

Room 128

Jane Galbraith- The Necks – Improvised Music, Cultural Memory and Place. Contemporary Musical Landscape. The Soundtrack to “The Boys”.



The Necks is one of Australia’s leading trios of improvised music. Their prolific output and fusion of jazz, ambient and world influences has established a cult following both here and overseas. The uniqueness of their approach to music making is characterized by the extensive use of minimalism and repetition. Although drawing extensively on European, North American and Asian minimalist musical influences, The Necks’ music is distinctly Australian in many ways,

referring to a sense of locality which is not expressed directly, but rather suffuses the texture of their music – as in their soundtrack to the Australian film “The Boys”. This paper explores the subtle relations their music contains to both place and memory.



6:00PM

Media Theater 110

KaiBorg-Jeff Kaiser and David Borgo

KaiBorg is Jeff Kaiser on quartertone trumpet and laptop and David Borgo on soprano saxophone and laptop. KaiBorg has performed at STEIM, The University of Göteborg, the Brötznow club, The NorthWest Electro-Acoustic Music Organization, the UC "State of the Arts" festival, the 2008 ISIM Conference, the Palomar College Concert Series, and at the INCUBATOR event and the gala opening of the Conrad Prebys Music Center at UCSD. David Borgo (davidborgo.com) is an Associate Professor of Music at UCSD in the Integrative Studies Program. He has released five CDs and one DVD as a leader, and his book, *Sync or Swarm: Improvising Music in a Complex Age*, won the Alan P. Merriam Prize from the Society for Ethnomusicology in 2006. Jeff Kaiser (jeffkaiser.com) is a PhD student in the Integrative Studies Program at UCSD and the founder of the pfMENTUM and Angry Vegan record labels. Jeff has released numerous albums and been featured at festivals, universities, clubs and concert halls around the U.S. and abroad.

6:00PM

Performance Studio 131

Paul Scea-Ra Ensemble

The RA ENSEMBLE is a large creative improvisatory ensemble that fashions extemporaneous structures reflective of cross-genealogies while identifying processes in



diametric figurative morphology. They will be performing a composition by Paul Scea entitled Reep Dat.

6:00PM

Ensemble Room 114

Chris Chalfant/Michael Braudy-Improvisations based on Ancient Celtic, African and North Indian traditions



Chris Chalfant and Michael Braudy explore the root elements of form, tonality and rhythm which connect these seemingly diverse traditions. One of their pieces will use the Chinese pentatonic scale which is also used in Rag Durga. Combining an Indian composition in a seven-beat cycle, a Celtic reel by Michael Braudy, a composition by Chris Chalfant which mixes two, three and four note units in a thirty beat-cycle, and

a balophone pattern in the polyphonic three-four/six-eight rhythms of Sub-Saharan Africa, the artists will weave in and out of traditions, gradually evolving into a multi-layered, multi-cyclical, "Multi-Kulti" piece, to borrow a phrase from Don Cherry.

7:00PM

Recital Hall 101

Geri Allen

8:00PM

Recital Hall 101

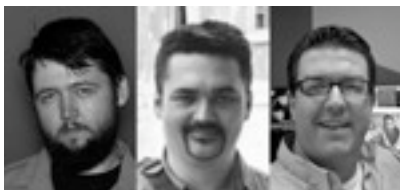
Charles Lloyd New Quartet

Saturday, Dec. 5

9:00AM

Recital Hall 101

Jeff Morris/Andy McWain/Eric KM Clark-Weblog Music



Weblogmusic (currently under development) is a web-based exhibit of asynchronously improvised performances, a forum for "born digital" creative performance using the mundane structure of a weblog to highlight and spawn discussion on these issues in mediation,

expression, and experience. Viewers will see and hear a number of individual performers each of whom had been recorded at separate times, while responding to the previously recorded performances. A randomly-selected subset of these performed tracks will be presented together in each simultaneous ensemble performance."

9:00AM

Media Theater 110

David Borgo-Transmusicking in Cyberspace

In this presentation I distill some recent theorizing in new media studies and, by using examples from telematics and sound installations to iPhone applications, I propose the notion of transmusicking to describe new musicking approaches that employ digital and network technologies to implicitly challenge conventional notions of artwork, artist, and audience. As the prefix trans- implies (from Latin meaning "across, beyond, through"), I am also keenly interested in how these new forms and approaches to musicking might be, at once, a transmutation or transgression of previous practices and yet remain interwoven within the existing social, cultural, political, and commercial matrix.



9:00AM

Kresge Town Hall

Margaret Mell-Mapping Diversity & Universals in Persons, Musics, Cultures



Every music-person encounter engages a dance of diversity—alone or in groups. Who we are, what we do, how we do it arise from infinitely intricate complexity grounded in universals such as spirituality and consciousness. This presentation summarizes Integral Theory's heuristic map: a flexible, inclusive framework of non-reducible elements interactive in every human experience—as it is applicable to diverse and dynamic music-person land(sound)scapes. It offers a coherent,

practical framework that gathers and organizes always evolving music-person elements, and facilitates objective planning.

10:00AM

Recital Hall 101

Ed Sarath and Friends

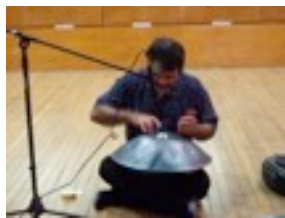
Flugelhornist Ed Sarath teams up with new and old musical acquaintances.

10:00AM

Media Theater 110

Salil Sachdev-Celebration

Celebration is composed for a recently invented percussion instrument called the Hang. Made of steel, the Hang is designed to be played with hands. The Hang incorporates aspects of three instruments from various parts of the world – Ghatam from India, the Steel Pan from Trinidad, and the Udu from Nigeria. It presents the capability of playing melodies and producing a varied palette of sonic timbres. Celebration is based on certain set musical ideas and sections upon which extensive



improvisation takes place.

10:00AM

Kresge Town Hall

Marshall Trammell-Decolonizing the Neo-Liberal Stage

Utilizing narrative research methods, demographic analysis, and social critiques of space, I attempt to demonstrate an oppositional consciousness at work through a regional critique in the form of a social-spatial dialectic concerning the functional and cultural definitions of the Bay Area's Creative Music scene. In order to address, build, and/or situate a transformative relationship, this investigation calls into question a number assumptions of class, race harmony, gender equity, and authenticity commonly associated with Creative Music historically and characterized by certain non-hierarchical trends that have influenced the music and our participation in it.

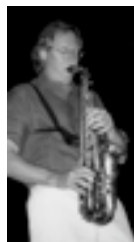


11:00AM

Recital Hall 101

David Bond-MODULAR DYNAMICS

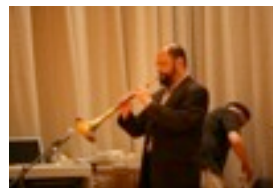
Individual motifs, lines, and ideas existing as independent modules developing dynamically with each other to create free and evolving permutations. The permutations become polytonal, polyphonic, and polyrhythmic evolving into a larger module of independence and interdependence co-existing in an all inclusive sound field which shifts through improvised cycles that are impermanent. Visually this has been represented by Paul Klee's "Twittering Machine".



11:00AM

Media Theater 110

Hafez Modirzadeh-Musical Compost Workshop



A 60-minute workshop proposes a musical “compost” approach towards the collective building of a sound society, defining while disintegrating musical cultural elements in order to convey the transformative nature of self and society (refer to the applicant’s attached 2009 article in Leonardo 42:3). Temperament and form are revealed to be compatible among musicians of different cultural systems through a process resulting from the playing of incomplete ideas, thus interrupting the conscious flow of traditional repertoire. Rather than blur or dissolve into one another, though, musical traditions in respectful coexistence are enhanced and sustain their own uniqueness while musicians thereof flourish beyond the familiar.

11:00AM

Kresge Town Hall

Diversity Panel Discussion 2:

Part of a series of panel discussions that explore the multi-faceted theme of diversity and its ramifications for music, education, and society.

Ashwin Batish, independent artist, San Francisco, CA

Douglas Ewart, Chair, Association for the Advancement of Creative Musicians

Maud Hickey, Professor of Music Education, Northwestern University

Marilyn Nelson, Poet Laureate, State of Connecticut, Professor, UCONN

12:00PM

Media Theater 110

Darryl Harper-Stories in Real Time: behind the scenes of Darryl Harper's C3 Project



Led by clarinetist and composer Darryl Harper, the C3 Project is a presentation of music with video, poetry, and dance. Harper moderates a panel comprised of select participants from the C3 Project: filmmaker Salem Mekuria, choreographer and dancer Li Chiao-Ping, and composer Andy Jaffe. The panelists demonstrate excerpts of their work together, and using their collaboration as a basis, they discuss the challenges and rewards of working across the disciplines of video, dance, and music, as well as the resonances throughout their work on the themes of identity and place.

12:00PM

Kresge Town Hall

Texas Mysterium for Modern Music



1:30PM

Media Theater 110

David Anthony Film Series

1:30PM

Kresge Town Hall

Diversity Panel Discussion 3

Part of an ongoing series of panel discussions that explore the multi-faceted theme of diversity and its ramifications for music, education, and society.

Larry Ridley, Professor Emeritus, Rutgers University

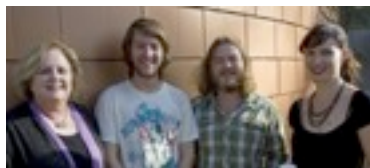
Bill Johnson, Managing Director, WRTI-FM, Temple University

Avotcja Jiltoniro, Independent artist, radio announcer, KPFA, KPOO, Berkeley

Pamela Esperand, Jazz writer, Minneapolis, MN

2:30PM

Kresge Town Hall



Susan Allen- Improvisation Workshop

The workshop will be a demonstration of how I teach the improvisation ensembles at CalArts (The Herb Alpert School of Music at the California Institute of the Arts). Aniela, Chris and Drake have participated in the ensembles for several years and have been chosen to perform and demonstrate

with me at ISIM.

3:00PM

Recital Hall 101

Jin Hi Kim

3:30PM

Performance Studio 101



Cornelius Cardew Choir-From Each According to Her Ability: music by women improvisers/composers/performers

The Cornelius Cardew Choir performs music by Pauline Oliveros (The Heart of Tones), Nancy Beckman (...From Each According to Her Ability*) and Viv Corringham (Home is Where...). Our musical activity models lively political community through inclusion of all interested parties, mutually respectful processes of

developing performances, and helping to birth new works. We seek to sound via improvisation a new paradigm of diversity, and change. (*=composed for the Cardew Choir)

3:30PM

Ensemble Room 114

Roman Stolyar- Free Piano Solo Improvisation – conception of the training (performance / workshop)

Conception of free piano improvisation is based on multi-dimensional nature of the sound and of all structures improvising piece involves. According to the theory of oppositions of music elements, tension – releasing effect lies in a fundament of every



music piece, composed or improvised. For every improviser, ability to manifest skills in two levels of constructing improvisation – level of idioms and level of form – is required; so the training process includes exercises in both of these fields. Modern free improvisational language involves idioms (scales, chords, clusters etc.) borrowed from new classical, jazz and ethnic music; specific of their combinations creates specific of form. Every kind of form can be

appreciated in terms of form-constructing triad i – m – t (initio — motus — terminus) suggested by Russian musicologist Boris Assafiev.

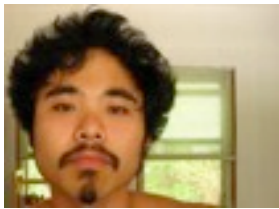
4:00PM

Performance Studio 131

Lynn Book/Rich Robeson-Outside Music from the Inside

Outside Music from the Inside is a collaborative project with Lynn Book, a veteran interdisciplinary performance and vocal artist and Rich Robeson, a long time music improviser. The push of ideas and images found in the landscape of outside/inside charges the elusive jitter of desire against that which longs to contain and direct its erotic madness. Lynn offers extended voice, improvised text and object play while Rich improvises with his native guitar and other instruments. The explorations in this concert gain shape through extended song forms, text-driven works and open explorations of tone and texture.





4:00PM

Room 128

Levy Lorenzo-"Improvisation for Teacups and Light"

As a musician and engineer, I seek to use technology to build true musical instruments that will allow new forms of human musical expression in live performance. Always relating back to my experience as a percussion performer

and improviser, the new instruments that I aim to build will require practice over time in order to strengthen the connection between the performer's technique and his/her concept to control sound. Such instruments will provide the performer a lush platform by which to improvise and externalize emotion.

4:30PM

Ensemble Room 114

William Crossman-John Brown's Truth

John Brown's Truth, with libretto and musical conception by William Crossman, is a radical departure from traditional opera format and, as such, is truly an opera for the 21st Century. Its most radical feature is that, while its libretto is written, its music is not. All music-including that performed by the principals, the chorus, and the orchestra-is entirely improvised on the spot. This means that each performance of the opera is musically unique, newly recreated "in the moment." The opera is also multi-modal using projected images and other technologies, and interactive involving some opportunities for the audience to briefly participate musically. The opera covers selected events, all within the year 1859, in the life of anti-slavery abolitionist John Brown as he prepares and carries out his raid on the federal armory at Harper's Ferry, Virginia and, afterwards, as he is put on trial for the raid. Though the timeline of events depicted is historically accurate, the libretto is a mostly fictionalized rendering of conversations John Brown might have had-and in some cases actually did have, according to historical reports-expressing his actual beliefs, intentions, and plans. The opera is receiving its first performances on the 150th anniversary of the very events it is depicting.

5:00PM

Media Theater 110

MR Daniel-Gesturing Spirit in the Metamorphosed Dark

Gospel music constituted my first engagement with improvisation. In sound design and music composition, I engaged with gospel again; not as denominational worship, but in a spiritual and sensual mode nonetheless, also examining the gendered and raced voice in gospel. Critical scholarship on gospel performance is an underserved due to the manner in which the act of worship and spiritual witness is embedded in gospel performance, and due to the absence of



critical work on musical improvisation. My performance/presentation aims to create an embodied intervention on these varied absences and troubled sites of engagement.

5:00pm

Kresge Town Hall

Michael Moeller- "Disentangling Modes of Improvisation"

The following essay involves an analysis of the overlap of the sometimes coded genres of free jazz and experimental music.

This will include an historical sketch of increasing complexity in music, whether referring to dissonance provided by extramusical sound material as in experimental music or increasingly complex chord structures and improvisational strategies such as those used in bebop. Similar features found in various modes of often dissonant musical production will serve to identify aspects of transgressive or oppositional practices and the rupture of ossified modes of music making. By distinguishing the similarities and distinctions of these increasingly disrupted musical categories one might recognize the limitations of such essentializing constructions.



5:00PM

Performance studio 131

Reciprocal Uncles



Performance is mainly focused on: relationship and connections among texture, timbre, rhythm, melody, and harmony, between technique (physical sound production) and formal direction. The relationship between the specifics of listening circumstances and the work itself. Deepening improvised contemporary concert music as "real time" creation, output is an idiosyncratic improvised chamber music with sudden strokes of controlled (even

not) violence. Music finds its way among oblique narrations, with lyrical and dramatic moments, and intriguing harmonic textures. A fresh, sincere, multi-perspective investigation of sound through extended instrumental skills delivering a rich nuance palette, a vivid listening experience. The goal is (again) to make distances possible knowledge areas, keep the moment a fresh place to be played, drive and push the music to an airy architecture and at the same time, belong to its force being involved in its inner architecture.

7:00PM

Recital Hall 101

India Cooke

8:00PM

Recital Hall 101

Ashwin Batish

9:00PM

Recital Hall 101

Karlton Hester

Sunday, Dec. 6

9:00AM

Recital Hall 101

Matt Endahl/Doug Stuart/Shawn Lowecki

It is widely held that improvising musicians must listen to each other in order to have fulfilling musical experiences. This trio performs a piece which questions this assertion, by requiring musicians to listen to each other in varying degrees throughout its length. This general idea is explored through minimalist improvisation: simple musical motives are stated and distorted in many varied ways. By reducing the amount of material, a peak experience can be reached as quickly as possible, to isolate the true role that listening plays in such an experience.



9:00AM

Kresge Town Hall

Thea Farhadian, Tom Bickley, Nancy Beckman-Intersection of Traditional Musics and Improvisation with Electronics

In our panel discussion we will discuss characteristics of our diverse sound worlds, points of connection and divergence, and our working methods for developing improvised works both solo and together. We will comment on reception of these new approaches among traditional practitioners and audiences. The particular musics involved will be Arabic classical music, European art music pre-1600, and the traditional Japanese shakuhachi repertory.

9:00AM

Ensemble Room 114

Deep Tones for Peace Panel

Panelists: Mark Dresser, Jean-Claude Jones, Barre Phillips, Sarah Weaver



Deep Tones for Peace was an international internet music performance for peace in the Middle East that took place on April 26, 2009. It was performed live on the internet between internationally recognized bass players located in both Jerusalem and New York for local audiences as well as a world-wide webcast. The intention is to add our deep voice to the growing worldwide appeal for peace in the Middle East. We sincerely hope that our music (classical, jazz and contemporary), can be received as it is being offered, as a sharing of distinct musical languages and structures that co-exist and are appreciated by all participants. The panel will discuss performance, technology, and social aspects of the project. The panel will also discuss an ongoing project model for Deep Tones for Peace open to bassists world-wide. A highlights DVD will be shown from the performance.

10:00AM

Recital Hall 101

Kate Olson/Gary Prince



Teaming up on two instruments that, perhaps surprisingly, are not often heard in a duo format, guitarist Gary Prince and soprano saxophonist Kate Olson take us through wide-ranging stylistic and textural terrain that refreshingly and skillfully bridges the often-elusive worlds of exploration and accessibility. Transcending instrumental roles—where the saxophone sometimes upholds a rhythmic function and the guitar becomes a timbral vehicle—the music at once embodies inward, contemplative qualities while not shying away from highly energetic excursions.

10:00AM

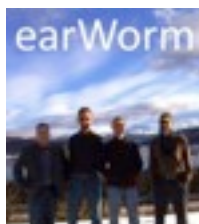
Media Theater 110

Theresa Wong-O SLEEP - An Improvised Opera

Theresa Wong discusses O Sleep, an improvised opera which focuses on the synthesis of improvised music, text, movement, video and use of architectural and natural space in performance. Inspired by the drama, science and conundrum of sleep and dream life, this work challenges to throw the blueprints of a large scale piece to the blenders of improvisation and chance. The ensemble consists of: Theresa Wong (cello, voice, director), Ellen Fullman (Long String Instrument), Dohee Lee (Korean percussion, voice), Luciano Chessa (dan bau), Shayna Dunkleman (drum set), Michael Carter (electronics), Kanoko Nishi (kotos), Heike Liss (video) and Alice Wu (costumes).



10:00AM
Kresge Town Hall
earWorm



The ensemble earWorm brings together a broad palette of musical materials in its experimental, improvisatory performances. Ranging from a gentle, delicate ambience to heavy beats and high energy, earWorm is an experiment in collective improvisation, with the process of interaction and cutting-edge music performance technology driving our music. earWorm utilizes Max/MSP, Ableton Live, and Reason to process the sounds live in performance, as well as drawing on a wealth of acoustic instruments that range from found object percussion to accordion and a wide range of flutes.

10:00AM
Ensemble Room 114
Kris Tiner-Solo Trumpet



My solo music engages a microcosmic examination of the connecting points between the diverse creative sources I draw from: improvised and avant-jazz settings to complex notated chamber music, conceptual and microtonal works to electroacoustic performances with laptop-based electronics, myriad popular and jazz styles to performances with Javanese and West African traditional ensembles, commercial projects to experimental

interdisciplinary collaborations. The interest for me is in finding the connections, and exploring the implicit sociocultural links that underlie those connections.

11:00AM
Recital Hall 101
Kribophoric

Krispen Hartung and Bob Sterling, as Kribophoric, will perform a freely improvised set of electro-acoustic music featuring guitar, percussion, alto flute, and vocals, accompanied by microscopy based film.



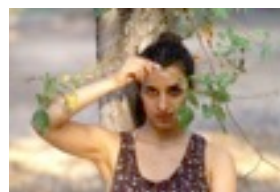
11:00AM
Media Theater 110
Norman Lowrey- Singing Masks

With members of the Avatar Orchestra Metaverse including Viv Corringham and Tom Bickley at the Conference and Pauline Oliveros, Tina Pearson, Andreas Mueller, Carolyn Oakley, Leif Inge, Chris Wittkowsky and others joining in Second Life We are One. We are Many. Following the implications of the title OneMany (OM), Norman Lowrey, with real life and virtual Singing Masks, will be joined through Second Life

with members of the Avatar Orchestra Metaverse located around the world to explore that ancient notion of the One and the Many through a mixed reality spontaneous sound play. All present will be invited to participate as the Singing Masks function as guides into heightened awareness of the moment. There's no doubt that we and the sounds will be Many. Will we discover also that we and the sounds are One?



11:00AM
Kresge Town Hall
Odeya Nini-Undertones: Murmur and Wail in Conversation.



The voice speaks. A sonic dialogue on emotion, language, and the indeterminate qualities of life. Odeya Nini will be joined by voice, mind, looper, ipod, and various light blinking plastic toys, improvising letters from home.

11:00AM
Performance Studio 131



MARK LEVINE & THE LATIN TINGE

We will demonstrate our concept of World Music: the blending of two or more musical genres by focusing on the commonalities found in those cultures - In this case, American jazz, European harmony, and African rhythms. We combine three different genres – Cuban, Brazilian, and jazz, all with an African rhythmic background. We will play the music of Brazilian Maestro Moacir Santos

to demonstrate the above.

11:00AM
Ensemble Room 114
In Strange Paradox-Margaret Schedel/Nick Fox-Gieg

Our performance group In Strange Paradox uses data captured from a musical performance to shape the visual element, while data captured from the visual performance shapes the musical elements. This cross-modality is now possible because a substantial amount of work has been done in the past ten years to create bows capable of sending string players' performance data to the computer in order to influence audio, or analyze bowing technique. In this project, a cellist using a K-bow controls video

processing in real time as an artist draws using a Wacom tablet. The data captured from the drawing tablet is used to process the audio created by the cellist, using the wacom object in Max/MSP.

12:00PM

Kresge Town Hall

Jay Kreimer-Sound Market

This audience interactive improvisation uses multi-player electro-acoustic instruments that also trigger sounds and samples.

Participants improvise using a simple set of verbal instructions. The piece is divided into three sections: market call, machines and animals, and masala - those sounds in combination with samples drawn from the performance itself. The computer sounds both respond and ask for response, a hint at the boundaries I explored while living in India. The field recordings come from that period. The unfamiliar, handmade instruments hint at the inventive approach needed to engage with a deeply layered place and its people.



2:00PM

Recital Hall 101

Sixth Sense – Spontaneous Emancipation

Karlton Hester, tenor sax and flutes, synthesizers, piano

Stephen Nachmanovitch, violin & baritone electric violin, electronics



Stephanie Phillips, viola, voice, piano. With Guest Artist, Jin Hi Kim, electric komungo At the ISIM conference in Chicago, an intense discussion evolved into a spontaneous hallway jam session. We quickly realized that

something of quality was happening, and Sixth Sense came into being. The band subsequently performed at the Denver ISIM conference and recently released its first recording (Stillness, 2009). Like ISIM, the ensemble unites like-minded colleagues from far-flung places. When we are able to reconnect, this geographical distance introduces a profound sense of immediacy and focus to the musical experience. Each time we play together, we explore new territory; this year we have been exploring new instruments and discovering ways to work with electroacoustic sounds.

1:00PM

Recital Hall 101

Prescott Circus Theater

1:30PM

Media Theater 110

David Anthony's Film Series

2:00PM

Main Stage Theater

Tandy Beal's "Mixed Nutz!"