



CoNNeCTioNS

The Newsletter of Music for People
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IN THIS ISSUE:

Unwritten Notes: Improvisation for Classical Musicians

Essential Musical Intelligence

Thomasina Becomes Connecticut's State Troubadour

Register for Art of Improvisation: August 1-6



A letter from our Executive Director Eric Miller

Museday!

Dear MfPers,

It's Spring once again, and I don't know about you, but I'm getting the urge to improv! But how can this happen? It's tough to fit in. In all practicality, it means taking a hard look at my schedule and crossing out meetings, removing appointments, canceling client sessions, marking off time blocks, and maybe adding in an extra day per week on the calendar. Ok, it's in... right after Wednesday but before Thursday, Museday! My new calendar now shows Monday, Tuesday, Wednesday, Museday, Thursday, Friday, Saturday and Sunday! This is great! Eight days a week! And one is solely devoted to music. Well, short of that really working, how about getting involved with Music for People in between the workshops! That's right, there's more to MfP than just coming to a workshop every few months. Consider hosting a gathering, or putting on a fundraiser concert. Contributing some volunteer hours is a great way to stay connected and really helps the organization! After all more help from the village running the show means more time for staff to play music! To get in on this great opportunity, talk with Julie. Don't forget that July is membership renewal month for all members! See the renewal section in this issue. I look forward to seeing everyone at our upcoming workshops, especially in Switzerland in July and at Art of Improvisation this August. 'Til Museday....

Musically yours,
Eric

Eric Miller
Executive Director

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Our Christmas Mailing Volunteer: Edna Hittle



Editor: Jan Hittle

Photo Credits: Jan Hittle, Andy Smith



Who we are...

Music for People promotes an improvisational approach to the expressive arts — especially music — with the goal of empowering people to take part in, rather than just be passive observers of, the arts. Gathering momentum from the workshop and concert experience of cellist and Grammy-nominated recording artist David Darling, MfP was founded on the conviction that music is a natural creative expression available to everyone. We formed a network in 1986, became a nonprofit organization in 1988, and created a training program in 1991. MfP has more than 80 certified graduates of the Musicianship and Leadership Program in the United States, Canada and Europe where they present programs for schools, community groups and businesses.

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Artistic Director

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Executive Director

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There's a Cello in my Kitchen

I was fortunate this year in that I found a beautiful cello to make my own. The best place for me to play it is in my kitchen so it finds itself there most of the time. What a lovely sight to see that instrument case beckoning me. It has taken me my entire life to understand that this cello belongs in my existence.

When I was 5 years old I emigrated from Germany with my mother. As an immigrant she wasn't allowed to bring much money, so she brought objects. One of these objects was a violin. When I was 7, I took the violin out of its case when my mother was not home. I was so curious. It was like touching magic. I turned one of the tuning pegs and the string snapped. The shock! Oh, no! I put it away so frightened that I had broken this treasure.

Sometime after that, my mother asked me if I wanted to take music lessons. She told me the story of how a musician playing in my father's restaurant had observed me singing and moving to the music and how, as I was going around singing Brahms' lullaby, I stopped, went away, came back some time later and picked up where I had left off... right on pitch. He said, "This child should learn music." So bless her beautiful heart, she brought a violin to America with us so that I could play. One day she asked me if I would like to play the violin, I was sheepish and didn't give her an enthusiastic reply, afraid that she would discover that I had broken it (so I thought). She asked me if I would like to play the piano....and so it began.... my piano lessons. I guess there was no way for her to know that I would love to play any instrument.

Towards the end of her life when she was in the nursing home with Alzheimer's, she reverted to her native language. The nurses would ask her a question and not understand that she was going to say "ja" to anything. So when she was agitated they asked her if she was hungry. Her answer was always "ja." Three months later she was twenty pounds heavier.

I guess I didn't know as a child that I wasn't going to be asked again if I wanted to play the violin. But somehow this series of events led me to my present cello. While I was in high school, my mom bought a clarinet for me and

I got some coaching from another student and dabbled awhile with that. When I got to college, I played various instruments of the orchestra for a few weeks at a time to fulfill a course requirement. Among them a violin passed my hands again. A bass clarinet, too. I loved that sound. Was in a temporary heaven. Then I was able to hang on to a cello while taking an ensemble class but all the while with minimal instruction on the instrument and not able to take it home. But how wonderful it was to have this curiously intimate instrument available to me for those weeks. Again, heaven.

Not to forget, while I was engaged in these close encounters with other instruments, I was putting my heart and soul into my piano playing. It was weaving in and out, through all of these meetings with remarkable forms and sounds and creating a powerful fabric that would be my primary link to my musical understanding.

So I get to graduate school and in my second year in the summer I got a few double bass lessons. It was like playing hopscotch with my fingers. That great big beautiful instrument leaning and the vibration so obviously physical. What's not to adore about an experience like that. As a choral director in public school, I sometimes accompanied my groups on electric bass (again, another gift from my mother).

I think these various marvelous instruments resonate in our various chakras. Finding a way to play different kinds of instruments is, I think, something to be encouraged for our life experience. It awakens parts of us that sleep in a certain way because we literally do not vibrate continuously in all of the places that are awakened by the physical experience of playing in different ways. Playing wind...breath, a vibrating string, the yin yang of pitch that is visible and audible, a bowed string....resonance close to the heart, capable of extending a sound beyond breath, so much subtlety available that it teaches micro hearing and attention, brass....that so easily accesses the harmonics of a pitch, blink and you are in a different overtone, percussion....that can titillate the skin, be ethereal and guttural and still lead back to the heart. Definitely, something to be encouraged.

Continued on page 4

Music for People

SUSTAINING FUND

With gratitude,
we acknowledge
the generosity of the
following individuals.

Their support over the years
has helped keep MfP alive.

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To make your contribu-
tion please turn to page

Continued from page 3

Back to the cello. Or rather, back to my mother....

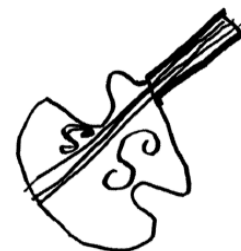
During the time where my mother was beginning to lose more and more of her memory and needed help at home during the day, I was trying to find ways to engage her mind and things that helped calm her anxiety. Music, of course, was one of those things, mostly in the form of singing with her and having cassettes for her to listen to. One day while we talked about the music that was playing, she said that violin music was her favorite. I couldn't believe that in all of those years, a lifetime, I had not heard that from her. Ah, she brought that violin from Germany for herself too. What a beautiful imagination must have been behind that action....perhaps to have the sounds of the violin moving through her days and years right in her own house from her own daughter. Living vicariously.

I realized that we had no solo violin music at home and got a violin concerto recording for her. It saddened me not to have known this sooner. Why didn't we have violin music playing all of the time?

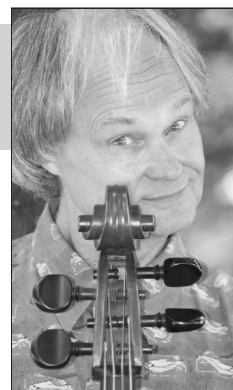
Moving on another few years, I sign up for a 5-day workshop with David Darling at Omega Institute. I've neglected playing piano as a pianist (that's a whole 'nother story) and wouldn't dream of saying that piano was my instrument. So I rented a cello. I felt so cool carrying that cello from the car to Lake Theatre. I'm not quite sure what I expected to happen, given that I couldn't actually play it. But there was a definite resonance reawakened, my primal connection to this instrument. And in the course of hiding my musical identity, I began to locate it again and had stirred within me the understanding, as David so aptly put it, that "I need this, I want this, I have to have it," and I understood during that week that I don't have to wait until I practice for years to begin be the musician that I am. I joined Music for People, and by February got the courage to sit at the piano and reclaim my instrument.

Even so, that cello ghost was following me around. With all of the cellists playing at the workshops and being inspired over and over by David's music and his love for the cello (he's got his instrument stories too) and the musical experience as a whole, I finally understood that "I need the cello, I want it and I have to have it." So I made the commitment to spend a certain amount and sure enough, even though it took until after I graduated the program, a cello came to me, literally, in the hands of an MfP graduate for the exact amount that I had decided to dedicate to the purchase. In trying to figure out how to finance it, I decided to cash in a small life insurance policy that would pay for half of it. It was the policy that my mother had opened for me when I graduated high school...another way she was looking out for me. So I feel that this cello is a gift from my mother. I am very grateful that even at this point in my life, I have the good fortune to be able to play this magnificent instrument that is like holding a heart in my arms. I can move back and forth between the piano and cello like visiting dear friends and having good conversation. Then I can invite the drums and Hang and Native American flute and all of the other instruments that beckon to join the conversation. Truly blessed.

Now I am going to the kitchen to play the cello. &



From our Artistic Director
David Darling



Finding our Natural Improvisational Talents through Humor and Joyful

One of the benefits of MFP is to provide a simple environment for discovering what we can do individually in improvised and formal music. No matter what our methods say or how short or long they are in terms of information and exercises, the basis of my personal view of MFP experience is that improvisation is simple and natural. It is organic. It is our birthright.

All we have to do is get rid of the old ways of negativity and self doubt. This includes releasing any personal abuses from life into sound-making. MFP gives us a chance to be honest and truthful in our own unique melodies, rhythms and harmonies. The key is to:

Listen deeply.... Calm the chatter of the out-of-control brain.... Enter into a dialogue with the Silence.... Take more time with our breath.... Let it guide us into the first sounds....

MFP focuses on energetic singing, chanting, drumming and playing in a humorous, fun, joyful and expressive way. Our play will result in a centering of ourselves so that we can hear our improvised music in a deeper and more authentic way. This experience will lead us to organically discover natural ways of creating our own new music and to invent our own improvisation games and structures.

This MFP experience is always emotional and physical. It is always of the moment...by the moment...in the moment...and it is always about releasing our energy into the spirit of the moment.

The result will always be “what it is”..... and at the moment of hearing our sounds and emotions we need to accept the energy as “a miracle”—“a happening”.... We need to accept what we have created and be pleased with the process of having let our natural, soulful, and expressive self go.... We need to be sure to not let old negative behavior patterns interrupt our success. We need to then move on to the next moment with childlike behavior...“I want to do it again.”

Whatever sounds we make will have their own destiny. They will create their own integrity and life. We need to move on and to be aware that the next moment is too unique to miss. We don't really need to accept trophies and accolades for what essentially is the gift we have been given in this consciousness. Actually we don't have time to wallow in praise...life is too short!!!!. We entered into the infinite of our being and while we were there, we were in BLISS!!!!!!

MFP gives us the opportunity to choose to spend time with our bliss, realizing that there is nothing to worry about and nothing to live up to, and nothing to do except show up and do it.

MFP cultivates our abilities to naturally become a Groover, a Singer, and a Harmonizer. We begin to channel out music from within our deep and soulful place. This place is infinite and has no end. We consist of atoms and molecules that resonate with the basic elements of the universe of all time. This is both a miracle and a simple fact.

MFP was also founded on the idea of providing classically trained musicians with a relaxed, humorous, joyful celebratory environment to rediscover the profound quality of classical music. As a trained cellist I was very aware of the inherent and sometimes destructive way classical music is taught. It was my desire to create an environment that gave classical players a chance to play and perform music without the incredible debilitating environment of perfectionism and narrow-minded views. MFP has created a friendly and inspiring environment of dialogue with classical music foundations by providing improvisational games and exercises that allow classical players to return to their natural and organic relationship with formal music. The same situation applies as well to all traditions including jazz, folk and ethnic.

Continued on page 6

BALANCING OUR CREATIVITY

The Music for People Mantras

Heh! Heh! Heh! ☺ Huh! Wow!

Quality!

Yin... Heh! Heh!

YIELD AND OVERCOME. I love this thought from Lao Tsu because it is so key to developing a manner of consciousness that is patient and surrendering. In my rehab one of the great experiences of my life was the lesson "you are not in charge...let God do it." Man, was this hard to understand! "I have always been in charge. I will do it myself. I will show them," etc. This way of living life was indeed my main character for 55 years. There, of course, were moments when I knew the truth of this saying. I was always aware of it. However most of my daily life was thinking that everything was my responsibility and fault. I am much better these days although it will always be a moment by moment situation for the rest of my life.

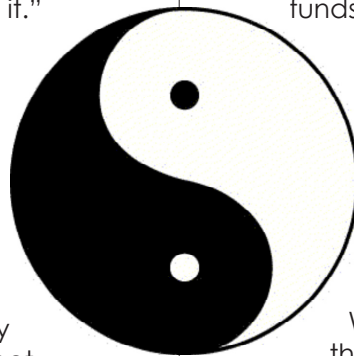
Check out your relationship to this idea. When playing in a quartet, see if you can play and contribute your whole soul without being in charge and at fault. Heh!!!! Heh!!!!

Yang... Huh!

THE TREE THAT IS UNBENDING IS EASILY BROKEN. So it is with this thought from Lao Tsu. When I am so strong willed and force my way, the result has always been less than balanced. Many times the result is a disaster. Lost funds. Lost health. Battered relationships.

So it is with our opportunity in MFP. If we play all the time in an improvisation, it represents what Lao Tsu is referring to "the stiff and unbending is the disciple of death.... Green plants are tender and filled with sap."

When we have a chance to solo, there is nothing to do...fearing the experience means that we are trying to be strong and unbending...we can be tender and full of trembling feelings. This is a wonderful position to be in. It means we are really ready to pour out our feelings and ideas. Nothing to do means that we can relax inwardly to a silent laugh and let our best friend Silence take over. Huh!



Continued from page 5

When we groove...we go deeper...we smile.... When we sing out from our heart...we go even deeper.... When we harmonize...we create an environment which is truly heaven. It is not how many notes you play or sing; it is the quality that we give each sound that we choose to sing or play.

Your instrument is a sound making object. We limit our instrument if we think of it only as its name. It's YOU!!!! Not your instrument!!!!

We are all of genius and miracle nature. Thanks for being in my life. I know that you have made me more inspired by simply being your music. &

Come to Art of Improvisation!



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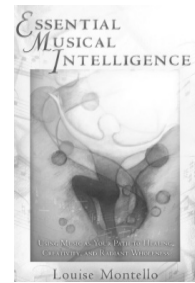


Photos by Andy Smith and Jan Hittle

Essential Musical Intelligence

A Book Review by Patricia Mulholland

of *Essential Musical Intelligence*
by Louise Montello



Music is a powerful way to experience one's soul. This is not news to the Music for People Community. Each of us is a believer and a practitioner using music – or being used by it — to connect deeply with the big Self in a way that is unique and sometimes even profound.

In her book, *Essential Musical Intelligence*, author Louise Montello brings her expertise as research scientist, music therapist, teacher, and jazz musician to describe, define and affirm this way of being in the world. Her notion of EMI mirrors the MFP Musical Bill of Rights belief that “there are no unmusical people, only those with no musical experience.”

Drawing on teachings of Eastern mysticism, esoteric thought and many spiritual traditions, Dr. Montello does not shy away from phrases such as higher consciousness, archetypes, transformation, bliss and enlightenment in describing the intimacy and wisdom available to us via music. She describes how we perceive and experience music on several levels – as witness, as player, and as physical and spiritual being. One of the themes that resonates particularly with me is the power of music as integrator, as a driver toward wholeness.

This theme shows up repeatedly in her compassionately rendered discussions of case work as a music therapist and in her insightful cognitive framing and synthesizing of these experiences. She describes the realm of intellect/intuition as the true home of EMI – “two sides of the same EMI coin.” We often separate these functions and struggle with a head – heart polarity. Louise suggests that, having witnessed the restorative power of music as “witness,” we can now exercise our will – our intellect – by choosing to engage in music, knowing that our intuition will be awakened, inviting us to surrender to and receive the transformational potential within the musical experience we engage in. She suggests that it is in this realm of intellect/intuition that we can move beyond our ego-bound experience and “identify with a

larger force within that acts upon the mind as opposed to being victimized by the dictates of the mind.” To me this is also an interesting concept to describe my experience in improvising, which finds me weaving back and forth between choosing and receiving.

This same theme of integration of dualities is demonstrated in a wonderful exercise called Musical Tantra. One of the miracles of music is its ability to hold and express two conflicting emotions and two conflicting streams of thought at the same time. This exercise provides a powerful container to explore polarities within that, until reconciled and united, keep us from being our most present and whole. It was this exercise that rescued me from the polarities of security and destiny and enabled me to move forward and make a major shift in direction in my life.

Accessing EMI pushes us beyond the limitations of the linear rational mind and connects us to a reality that transcends language – a reality that is the acoustic manifestation of our creative imagination. This is what we experience when we are truly present in improvising. More and more as I work with people as a trainer in the business setting, I observe that they are able to make the most significant intellectual, emotional and consequently, behavioral shifts by leaving the linguistically driven world for one driven by sound and movement in space. It is a strange and powerful awakening for people.

In a recent trip to New York City I had dinner with Louise and asked her about the story of the book and EMI. She told me that, in her early career as a jazz pianist, she noticed that she was, in fact, becoming much more interested in and energized by people's response to music than she was in performing. Again and again she witnessed how music prompted a powerful connection to self, bringing forth a well of stories and “confessions” that were inextricably linked to healing and wholeness. She shared with me that she was approached by the publisher

to write the book. It offered her an opportunity to capture in words what had often been experienced in music. She also shared with me that she had help, spiritual guides in the process of writing. No surprise given her awareness of the limits of the human ego and her dedication to the process of individuation and belief in the possibility of wholeness.

For years I have known the power of EMI in my own life. I re-discovered its presence in me at my first Music For People workshop seven years ago. And, on the same trip to New York I mention above, I found myself heading back to my hotel room, feeling quite spent after a long day of teaching and dining with a client. As I walked toward the elevator of this elegant lobby, I stumbled upon a neglected baby grand piano, sitting off by itself in a corner. Nobody around, so I checked in with the lobby attendant to see if I could play it for a few minutes. He accompanied me to the piano to make sure I was not going to pollute the environs. And off I went to connect with music, my music, restoring myself and perhaps even adding some positive energy to my surroundings. And I know without a doubt that I slept better that night, and had more restorative dreams, than I would have had I not chosen to surrender to my EMI.

Essential Musical Intelligence is a valuable resource of well articulated methods and techniques to call forth EMI as an individual as well as a guide to offering these techniques to both personal development and clinical populations. It also contains accessible discussions of some complex philosophical ideas regarding the transformational quality of music. Speaking with both head and heart, I recommend this book as a wonderful complement to your life as an improviser, and encourage anyone committed to deepening their experience of music to add it to their library. &

Patricia Mulholland, M.A., has been a member of MFP since 1998. She is currently finishing up work on her CD, "Coming Home," at Camp David Studios, and plans to enter music therapy training at Berklee College of Music in the Fall.

Louise Montello, D.A., N.C. PsyA., C.M.T., is Founder/Director of the Creative Arts Therapy Certificate Program at New School University and Founder/Director of Performance Wellness, an organization which offers workshops in health and wholeness for performing artists and other populations that can benefit from techniques

that address performance injury and anxiety.

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Up.

Music for People Community News



Music for People welcomes Bonnie Shea back to the MfP Office! Bonnie has taken over registration and membership tasks for the organization and will be answering your calls and emails in the coming months.

Jan Hittle is still working for Music for People at workshops and as co-coordinator of the Musicianship Program.



It was great to see Randy Brody at Jeronimo's after his recent surgery. Welcome Back Randy!



Lois (Lia) Hartzler has released her new CD, *NightSound*. (See the ad on page 18.) Her beautiful vocals are accompanied by a wonderful jazz combo on a variety of jazz standards. There is also a composition—"For Farmer"—by Lois herself. Congratulations!



Mary Knysch announces the publication of *RHYTHMS ALL AROUND*, a CD/Book for young children (early childhood-3rd grade).

RHYTHMS ALL AROUND is a fun and exciting CD/activity book combination for children (ages 2-9 years old) featuring 14 lively songs and rhythmic games that parents, educators and children can enjoy together! The activity book outlines a path toward creativity and musical improvisation for young children.

Songs include Hello Song, Tinglayo, Down down Baby, The Monkey Song, Sunny Day Zoo Song and more.

CD only: \$12 each plus shipping

CD/activity book: \$25 for the combination plus shipping



Antonin, Christobal Jacques and Patrick Whitehead had a CD release party recently for their new *Sonship* CD, a celebration of free improvisation. Karen Olson has recently joined the Sonship group and also played at the party.



We thank the following people for their donations to Music for People in recent months:

Bonnie Allen, Jill Antal, Margo Berg, Nan Cardella, Barbara & Larry Carden, Nelson Cleary, Joelle Danant, Gerry Dignan, Lizbeth Francisco, Sydney Gay, Denise Gendron, Martita Goshen, Sadja Greenwood, David Jacobi, David Kandel, Patsy Lawry, Don Leventhal, Thomasina Levy, Matthew McCauley, Lucie Michaelson, Heidi Monteith Kreindler, Michael Murray, Joanne Pendergast, Carol Purdy, Joan Renne, Martha Rogers, Ted Rust, Carol Tarr, Nicholas Watts, Tom Weiser

Welcome to our new MfP Members!

Bernhard Maurer, Daniel Bacon, Michael Murray, Kira Van Deusen, Patrick Whitehead, Katherine Weider, Janet Long, Ann Evans, Linda Hutchings, Patricia Miner

About Connections...

Connections, Music for People's newsletter, is published two times a year.

We welcome articles, interviews, quotes, poems, vignettes and other tidbits of wisdom relevant to music, creativity and improvisation.

An average feature article in *Connections* is approximately 1,200-1,500 words. Please include a 2-3 sentence author biography.

A photo or drawing of the author or the work-in-action is great. Please include credits for photographers and artists.

If you are sending someone else's material, please secure written reprint permission from the publisher, author or artist and send it to us with the manuscript.

For more information about submitting materials, contact the MfP Office:

Ad Rates and Sizes...

Please submit ads for *Connections* electronically as a black & white graphic file with a minimum 300 dpi setting OR as camera ready art. Ad payments are made to Music for People.

Rate	Size
\$150	Full Page W: 6.75" x H: 9.5"
\$100	Half Page W: 3.25" x H: 9.5" OR W: 6.75" x H: 4.75"
\$70	Quarter Page W: 3.25" x H: 4.75" OR W: 6.75" x H: 2.35"
\$35	Eighth Page W: 3.25" x H: 2.5"

10% Discount MfP Members
20% Discount MLP Grads

Return to Child

For nearly twenty years, Music for People has been teaching Music Educators, Music Therapists, and Musicians of all styles about the joys of making personal improvised music. Now the collected wisdom of David Darling, Bonnie Insull, Mary Knysh and other experienced group leaders has been compiled by Jim Oshinsky and edited into one indispensable volume.

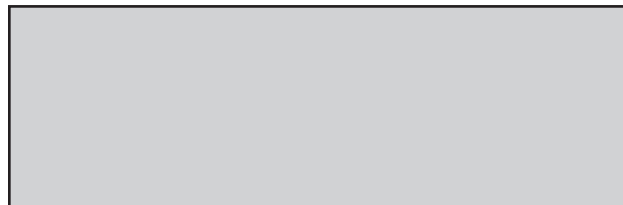
The first section of the book brings the reader into the world of Music for People improvisation workshops, illustrating the techniques and games that have proven effective for making free and powerful solos, and for being a sensitive and supportive partner in ensembles.

- Basic Concepts
- What to Practice Most
- A New Definition of Musicality - Be a Master of What You Can Control
- Warming Up
- Soloing
- Improvising with Others
- Exploring Intervals
- Exploring Rhythm
- Exploring Scales and Patterns
- Skills for Strings
- Skills for Piano
- Styles
- Learning via Recording

"Return to Child shows how to practice improvisation individually and collectively, how to teach such practice, and how to encourage it to flourish in the world." - W.A. Mathieu, author of *The Listening Book* and *Harmonic Experience*

The final section of the book gives examples of how people are using Music for People techniques to transform how music is taught in our schools.

- Watching Teachers "Return to Child" - article and checklist of skills
- Proposal for a Music Improvisation Workshop for Public School Teachers
- A Rationale for Continuing Education Credits in Music Improvisation
- Developing School Residency Programs



The second section of the book is about leading groups from a humanistic, inclusive point of view. Music is the birthright of everyone, and all combinations of experienced and inexperienced players can make music together. Return to Child tells how. It provides a glossary of group leading terms, with illustrations from common experiences that leaders encounter. It includes suggestions for leaders to follow on their paths to self-development, and an interview with Music for People's Artistic Director, David Darling, that presents his philosophy of teaching.

- Each One, Teach One
- Hosting a Musical Gathering
- Developing as a Leader of Improvisation Groups
- Developing Session Skills
- Developing Organization Skills
- Developing Communication Skills
- Developing Personal Qualities - Full Spectrum Living
- The Master Teacher Examples
- Shadowing David
- Are You Ready for Anything?
- The Finite and the Infinite
- A Glossary of Group Facilitation Concepts

"Return to Child is packed with a lifetime of personal learning, growth, and leadership skills." - Arthur Hull, author of *Drum Circle Spirit*

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UNWRITTEN NOTES: IMPROVISATION for CLASSICAL MUSICIANS

by Jane Buttar

"That was fun!"

"I never thought of improvising right along with my students—what a great idea!"

"I'm going to make improvisation a requirement for my piano classes."

"I think it's sad that in all my long years of professional classical training, no one ever encouraged me to improvise my own music."

These were some reactions to classes I taught at the Piano Wellness Seminar, held at Louisiana State University in Baton Rouge, Louisiana, in August, 2004.

The Piano Wellness Seminar is an annual week-long gathering of performing pianists, teachers, and students familiar with the work of Dorothy Taubman. Her system of piano technique, based on principles of physiology and efficient movements, has helped pianists transform their playing and teaching, and has given people with playing injuries a road to recovery. Sheila Paige, the director of the Seminar and its keynote speaker, brings over twenty-five years experience with the Taubman technique. She commutes regularly across the country to teach university music school faculty and their students. During the Seminar, she covered topics such as sitting, fingering, memory, interdependence of hands, and movement corrections for pain in specific areas of the upper body, arms and hands, and did so with humor, deep knowledge, warmth, and clarity. Guest presenters included experts in Alexander Technique, Body Mapping, Developmental Fitness/Brain Gym, Meditation, Massage, Touch of Healing, Support Group facilitation, Meditation, Yoga, and the Peaceful Warrior Workout. There were small technique classes, master classes, and recitals by faculty and students.

As a teacher of improvisation, using my approach "Music

From the Inside," I presented three sessions: 1) Improvisation as a tool for learning and teaching written literature; 2) Free improvisation at the piano; 3) Group improvisation for self-expression and ensemble skills. I want to share my experiences here in the hope that it will aid the Music for People (MfP) community in teaching and improvising with those of us who are classically trained.

Making the decision to be a presenter at the Seminar marked a pivotal moment in my own musical journey. Eight years ago, at the end of my second year in the

Musicianship and Leadership Program (MLP), David Darling asked me if I had any idea how I wanted to use this work in my own life. I responded without thinking: "I want to take this practice to people of my own background, the classically trained, and help them discover the freedom and joy I have found in improvising." After having gained much experience teaching MfP techniques to a variety of populations, I now found myself returning to my original idea, and it proved to be profoundly



rewarding.

THE CLASSICAL APPROACH and WRITTEN NOTES

Classical musicians bring to life music previously composed. They do this by forming a partnership with the composer: striving to read and play all notes and markings originally written, absorbing these creative ideas, and letting them spark their own interpretation. Much formal music education involves this approach, regardless of the style of the music taught.

Building an interpretation requires study, reflection, and artistic imagination. Composers of classical music write not only every note to be played, but also indicate the volume level (sometimes a different volume for each note), speed, articulation and spirit (as in "dolce"—sweetly). However, markings are sometimes ambiguous. And in the nineteenth century and before, when

performers were often composers as well as improvisers, fewer notes, and even fewer expressive markings were indicated. Classical musicians find much excitement and satisfaction in discovering how to interpret a written score and in developing a convincing performance while still respecting the original intention of the composer. It is the expressive nuance, both written and unwritten, such as tone quality or timing, that makes each performance of a piece sound totally different depending on who is performing it, even though the actual notes played are the same.

Classical music can be harmonically and rhythmically extremely complex, as well as long; pieces can last fifty minutes without a break. Players share the intense dedication and discipline required to master it, technically and intellectually, many of them beginning lessons in early childhood. They may spend hours of practice working to make a three-second segment of music as beautiful as possible. An hour's program can take a year or a lifetime to perfect. Classical musicians also share a language: the sophisticated terminology of music theory. Detailed analysis helps them understand how a piece is constructed, and aids them in performing written music from memory, a skill expected of soloists.

Although classical musicians play written notes, some also use improvisation techniques in their music-making. Performers who specialize in music composed before 1800 study how to add ornamentation and play from a composer's chordal outline, much as jazz musicians might play from lead sheets or fake books and fill in with their own improvisations. Some modern pieces direct the performer to improvise—freely or with composed material. Organists train to perform elaborate improvisations spontaneously in various classical styles. Other classical players use improvisation outside a traditional classical context—as cross-over musicians to jazz or popular idioms, or as accompanists for dancers. Recently college music programs have added a required course in improvisation, often in jazz.

Some classical musicians, however, are intimidated by the idea of playing notes not in the written score. They may come from a demanding environment in which note accuracy is stressed, where neither mistakes or improvisation are allowed. For them, the pleasure of sharing with an audience a mutual admiration for a composition may be clouded. They are intensely conscious that many listeners may not only know the piece well through recordings, but may actually have played it themselves, and can keep track of each nuance, and each note in or out of place.

Others who hesitate may assume that one can improvise only in jazz style. They may also believe that one must acquire advanced skills in order to improvise, developed

arduously in the same way that they achieved mastery in playing written music; they assume their present skills don't transfer. They may think that it is acceptable only to improvise at their present advanced technical level, or in the style of a specific composer. They may feel that because they are not the trained composers whose works they play, their efforts do not, and never will, sound good enough.

The practice of improvisation can help classical musicians reach a higher artistic level. For those who already improvise, the MfP approach can be particularly useful because it is based on free improvisation: inventing tones outside the structure of a pre-composed piece. Improvising freely can refresh the classical player's perspective—by moving the focus from what is already written by someone else, to what is created in the moment by the player. The inner ear can function not only as an evaluator of sounds produced, a guide to what is already in memory and a source of interpretive imagination, but also as a creator of tones. A jazz musician who most often plays his/her own music by ear would similarly expand his/her perspective, but from the opposite angle, by learning and performing a written transcription of another's music note for note.

For those who are apprehensive, the MfP approach to improvisation can blow apart preconceived assumptions, and the player who is the most terrified has the most to gain. Just the idea of simply accepting whatever sounds we produce, regardless of our training or experience, can transform the classical player's attitude towards the music s/he plays, whether improvised or not.

BENEFITS OF IMPROVISATION for the CLASSICAL MUSICIAN

Let me summarize the benefits:

Freedom and spontaneity. Playing music without the written score releases our inhibitions about “wrong notes” and “perfect performances.”

Connection. Improvising provides a direct, intimate connection between our emotions and feelings, our instrument, and the world of sound and music—without the mediation of written notes.

Opening our ears. Research has shown that while reading music, as well as words, our other senses function at 20% capacity. Problems in mastering a piece can sometimes be traced to our not really hearing what we play. Without the score, we are free to listen deeply; we expand our inner ear and aural memory.

A composer's perspective. Inventing our own music puts us intimately in touch with the compositional process and gives us a way to take part in it. We gain a

different kind of knowledge about the composers whose pieces we play—how they might feel, think, and work.

Confidence. A rewarding improvisation shows us that music belongs to us, not only to other composers or performers. Playing other instruments, using our voices or movements, redefines our identities as total musicians, not only as pianists or violinists. We cast off preconceived ideas about what we can or cannot do on our instrument. We can play anywhere, any time, without having our music along.

Complete learning. We understand fully such theoretical concepts as harmony, tonality, and form when we create music using these concepts, rather than knowing them through analysis. Improvising strengthens intuitive learning.

Reducing performance anxiety. The ability to listen in the moment, and the awareness to act and react spontaneously help us to focus during performance, and give us the ability to play our way out of a memory slip or other tight spot.

Physical self-discovery. Aided by the ear, we notice unknown technical abilities which are more evident playing our own music than that created by another's hands; we develop a heightened awareness of our physical sensations. Exploring the sometimes intimidating range, volume, and physical size of the piano while improvising helps us feel more comfortable at the instrument.

Emotional and physical release and fulfillment. Expressing our feelings through the instrument we love brings calmness, openness, a meditative focus and improved concentration.

Authentic performance. The ability to express our emotions sincerely through sound, a skill that we learn from improvising, directly translates into a performance—whether improvised or not—that touches others.

Enlivening composed repertoire. When we record a simple improvisation, write it down, then play it from score, we realize at once the nuances impossible to include in notation. Improvisation shows us sound possibilities beyond the written markings.



Quality rather than quantity. In a successful improvisation, we focus on issues of subtlety and nuance, and simplicity of material. We learn that the process—the act of improvising—can be often more important than the end product.

Current music performance skills. Comfort with improvisation and exploring new sounds, including vocal techniques and unconventional uses of the piano, prepare us for playing contemporary classical compositions, and much of the music we frequently hear—popular idioms, world music, jazz—which use improvisation techniques.

Physical challenges. Improvisation provides a meaningful musical experience when we have hand and arm injuries, or visual impairments. It allows us to play music which accommodates our condition, particularly when written music cannot.

Teaching techniques. Improvisation opens a whole world of options and approaches which motivate students, add variety, and reach those with different learning

styles.

Discovering our own voice. Regularly inventing our own music builds our musical vocabulary and shows us our own unique style. Improvising reveals our hidden talents and creative abilities in other instruments, the voice, composition, and other arts.

IMPROVISATION: A TOOL FOR PLAYERS AND TEACHERS

Since the majority of participants in the Seminar had no previous experience with improvisation, were classically trained and played mostly classical music, I began my presentation by suggesting how participants might use improvisation in their daily routine, as a tool to improve their teaching and learning of written literature.

We began with warm-ups: replacing the traditional scale/arpeggio/technique drill routine with some body/breath/voice warm-ups from MfP's publication, *Return to Child*. Starting away from the piano, guided by our feelings of the moment, we took our voices to the piano with Sing What You Play, Play What You Sing, followed with singing *while* you play, to establish an organic connection with the instrument. These were new ideas for most of

the participants.

Several pianists volunteered to join me at the piano playing piano duets (piano four-hands). Duet playing, at one or two pianos, with the teacher providing an accompaniment for the student's improvisation, is a persuasive way to teach improvisation, and creates an intimate bond between student and teacher. It is especially effective at the beginning or end of a lesson; an activity with no pressure to perform prepared material, requiring only that the student listen and explore in the moment, releases nervous tension and reminds the student why they came—to discover the beauty of sound and make music.


To construct a duet accompaniment, remember that any simple ostinato works well; a one-line pattern that centers around the first and fifth tone of the scale will give the student the most freedom. Begin by playing the ostinato in your left hand, and modeling an improvisation in your right; drop out your right before the student begins, and after s/he is secure, add your right hand to imitate and interact with his/her music. Experienced improvisers can handle thicker textures in the accompaniment, but stay with one chord for some time before changing to another. Leaving out the third of the chord gives them more options.

Improvisation is an effective practice technique for mastering a written piece. Isolate any element which needs attention (a rhythmic pattern, chord/harmonic change, technical challenge), reduce it to its simplest playable form, and use it as a structure for improvisation. When we take the element out of context, we often learn faster, and with a depth of understanding that goes beyond traditional repetition.

To illustrate, we examined a section of *The Little White Donkey* by Ibert, a piece in F# major, where the right hand plays the donkey's bray in a tricky legato rhythm, and the left hand maintains the trot with a staccato ostinato. The challenge is not simply performing the rhythm correctly, but coordinating it with the left hand, playing staccato mostly on the black keys, and maintaining a fast tempo. We start with what is easiest (this can be different for each person), exploring hee-haw sounds all over the keyboard with either/both hands, at first without rhythm, then using the original finger pattern on any keys, then with the right hand in the original rhythm. Repeating the opening ostinato in the left hand (pared down to two notes if necessary), we invent black-key donkey music over it in the right, at first staccato, then a mix of staccato/legato, eventually using rhythms from the piece, including the hee-haws. We can then return to the original notes on the page with a physical body which has absorbed the given

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material freely, at its own pace, while following the ear. This intuitive learning secures physical coordination that lasts.

We saw how this approach also can be used to introduce a new piece to a student: by improvising first with the basic elements of the piece before actually playing the written notes. For the example *Nocturne* (night piece) by Jon George, ask the student what visual image or sound “night” brings to mind for him/her, then ask him/her to create that image/sound on the keyboard. Have the student identify the key, meter, and register of the notes of *Nocturne*, and ask him/her to apply those (either all at once or one at a time depending on skill level) to some of the sounds s/he invented. Whatever else catches the student’s attention on the page (dynamics, texture, etc) can be further incorporated into the improvisation. Even though the actual piece may sound different from his or hers, s/he will have a head start in learning it. The overall feeling in his/her body and ears, and a personal connection, will have been securely established.

Improvisation can also help us learn the harmony (vertical blocks of sound heard at any given moment) of a composition. Chord changes are sometimes hard to hear, and lack of comprehension can cause memory problems or an unmusical performance. For example, in Burgmuller’s *Arabesque*, after an unambiguous harmonic opening, we hear a surprising shift in bar 7.

How do we identify what is happening here? Let’s reduce the music to its basic chords: A minor–D minor–A minor–C major (bar 7). (The passage finishes with G7-C.) We can now make chord music, using the procedure in Mathieu’s *Harmonic Experience* (pp 367-69). Start with two chords and add

more only when the two are secure. Play them as block chords, three tones each, holding over the common tones. Play in a register that matches your comfortable singing range. Sing each part, or voice: the top tones of each chord, then the middle tones, then the bottom ones. Hear each chord in your inner ear as a block of sound in a

unique relationship to its neighbor. Hear the next chord before you play it. Ask yourself: “What am I hearing?” What does this sound mean to me?” “What is my name for this sound?”



Continue by singing melodies over the chords. Improvise with the other hand: first with chord tones on each beat, then adding rhythmic variation, then non-chord tones, and expressive elements like volume changes. Break up (arpeggiate) the chords in

rhythmic patterns, low to high, then vary tone order. Stay with each chord long enough to ornament with non-chord tones in various rhythms: one voice at a time, then two, three, four at a time. Expand the register and voicing, and improvise on that model. Transpose the chords to different keys. This chord practice will not only secure our harmonic knowledge of the *Arabesque*; it will make this sound-print part of us, ready to be accessed when we

meet the same chord relationship in the future.



We can also use improvisation to freshen our perspective on a previously mastered composition. The MfP game, “Playing a Familiar Piece in a New Place,” was particularly effective with a volunteer who played a Chopin *Nocturne* in the bass register at a slower tempo. She then experimented with her own melody over the original left hand pattern, and

voilà! A magical composition in Chopin style emerged. She had never improvised before and was thrilled that she could do it—so were we!

FREE IMPROVISATION

For many classical players, creating sounds from silence, from our own inner ears, without any specific reference to a composed piece, is a totally new experience. A common exclamation I hear from beginning improvisers is, "I don't know what to play!" I explained to the participants, "Music is a language, and one you know extremely well." Just as they effortlessly put words and phrases together in speaking, they could put the elements of music together as they played; all they needed was some experience doing so. To show them that they already could improvise rhythmically, I led them as a group in call/responses, with and without a pulse; they continued by speaking their own syllables and rhythms to each other in partners. No one seemed to be struggling to do this; in fact, it was difficult to make them stop!

Sometimes our uncertainty comes from not knowing how to begin. The most structured approach might involve starting with a written piece and changing one note; the freest approach might produce music invented from a feeling. Some of us respond better to more structure and traditional idioms and are intimidated by the unknown; others feel restricted by them. Sometimes our response depends on the mood of the day. Our challenge and joy lie in finding the right limits for our particular moment in time— setting up just enough structure to inspire exploration, but not so much that we lose our spontaneity. We also need to stretch ourselves by choosing limits that may not be comfortable. If freedom is lost, however, by our preoccupation with a specific rhythm, form, or style, then we must return to less heady ideas to keep heart, ears, body, and mind in balance.

I demonstrated for the participants ways they could begin a free improvisation, a sampling from a list of 36 "Starters" I compiled from MfP games, Mathieu's *The Listening Book*, other sources, and my own ideas. The starters were arranged in four categories so we could choose one, or combine several, according to our comfort with the material and how we are feeling in the moment: For our Hearts, Emotions, Imagination. For our Ears—Inner and Outer. For our Bodies/Physical Sensations. For our Minds' Awareness. Some of the starters were: One Quality Tone, One Quality Chord, Gesture, Atonal, One Note After Another, Following the Hands, One Tonal Center, Time Limit, Set of Tones, Meter, Drone, Ostinato, Formal Structure. Volunteers tried these, some joining me in duets, and were encouraged by the results. We talked about ways of expanding the improvisations we started, by adding expressive elements such as dynamics, articulation, texture, etc., and focusing on various compositional techniques such as repetition, imitation and modulation. They applauded after my one-minute piece. I was surprised; I had practiced time limits so much in my MLP training, I had forgotten how challenging it was at first!

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I gave them a few reminders from MfP to keep the focus on the process, rather than the product: Breathe. Trust your intuition. Listen deeply and the music will tell you where to go next. One note is enough. There are no wrong notes—only missed opportunities. Don't think; let your muse take over. Silence is your friend. Play, enjoy your sense of humor, have fun.

ENSEMBLE IMPROVISATION

The last session, for a smaller group, was a traditional MfP break-out, using several pianos and my own percussion instruments. We started with physical/vocal warm ups, call/response and introductions around the circle, then moved to a vocal sound circle. When I wordlessly began experimenting with the instruments, they followed; the result, after a chaotic period, was a cohesive group improv. Because of all their musical experience, they quickly learned the solo/ostinato game in quartets. We

closed with three One Quality sounds in a vocal circle. Some of the participants often had huge smiles on their faces, while others were more guarded and serious. In the sharing circle, some commented on the new feeling of relaxation while making music; some doubted their ability to lead a group in such experiential activities, while others were enthused about trying some of the techniques in their group piano classes, or for student parties.

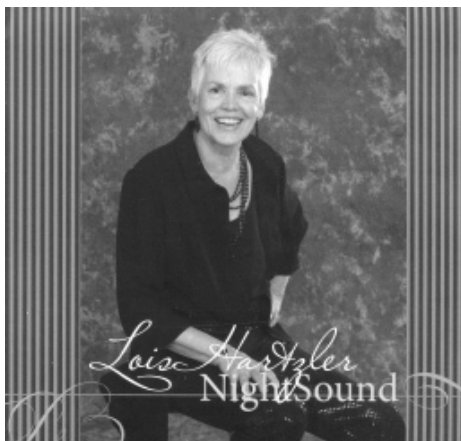
I had a ball at the Seminar sharing what I love most, and the participants went home with fresh ideas, most of them outlined on a set of hand-outs. I am so grateful to MfP, David, and the staff for giving me the opportunity to develop my leadership skills. I originally joined the MLP to learn how to improvise at the piano, but I never could have imagined presenting at the Seminar without the training I received. Pass it on: long live the joy of creating our own music! &

For information about this year's Piano Wellness Seminar and workshops, go to www.sheilapaige.com/seminar, or contact SheilaPaig@aol.com, 856-414-1993.

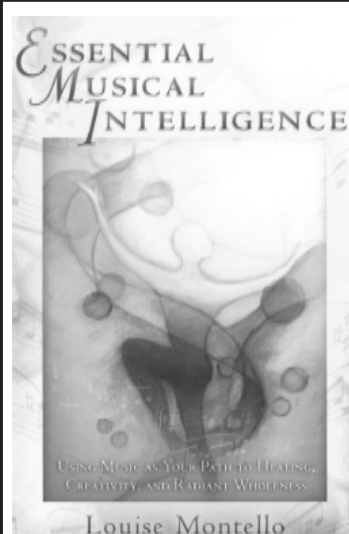
Jane Buttars is a pianist, vocalist, and dancer who has taught and performed professionally for many years. Her CD of original live solo piano improvisations, *Keys to the Inside*, has gained critical acclaim. She teaches improvisation, playing by ear, harmony, rhythm skills and popular idioms, as well as traditional piano studies, in her Princeton NJ studio and over speaker phone. She directs *Music From the Inside*, a group program of courses and workshops which develop self-expression and musicianship through music and movement improvisation. She has brought her presentations to performance groups, schools, colleges, teacher trainings, and community and religious organizations.

Jane is an MLP graduate, and was graduate coordinator for several years. She has served on the keyboard faculties of Elmhurst College and Northwest Missouri State University. She holds a Doctor of Musical Arts degree in keyboard performance, and was educated at Indiana University and in Germany as a Fulbright Scholar. For several years she studied improvisation and composition with W.A. Mathieu. Jane can be reached at janeplano@jersey.net, 609-683-1269.

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Letter from Thomasina



Connecticut's Newest State Troubadour

May 14, 2005 ...waves of sound in the evening air—rob-in bidding the day good-by, cello notes floating across the field, piano singing its repeating ostinato... it's another Music for People gathering and I'm back with my tribe.

I joined MfP eight years ago because I wanted to take one, *just one* music workshop. And now, here I am, an MfP graduate who is the Connecticut State Troubadour with a recording that has been aired in over twenty countries across the globe. Many people have asked me what it means to be a State Troubadour. The best way to explain it is to say that I am Connecticut's Ambassador for Music and Song. (I also think it means that I can give out tickets to people if their instruments aren't in tune. ☺) This is a two-year appointment that runs from January 2005 to December 2006. In order to be selected for the position, one must fill out an extensive application form that asks for information like "describe your work and how being troubadour would promote your music career... list your experience in educational settings... what are your professional achievements... submit a resume and articles that have been published by you or about you." An applicant must also compose an original song about Connecticut. I submitted two songs this past October because I had applied two years previously for the position and was not selected. I felt really miserable about being rejected by the selection committee. Rejection is a huge part of being a professional musician. Every time I am rejected, a small part of my self-esteem becomes eroded. One must be strong to be able to continue in this field. After being rejected two years ago, I decided that I still wanted to be troubadour and would reapply again in two years. I did and was selected. In retrospect, I am really grateful that I was rejected two years ago, and selected this time around because I feel like I am more focused about where I want my career to go and what I want to be able to say with this position.

Every troubadour puts her/his own stamp on what they want to accomplish during their tenure. One of my goals is to help to promote the arts here in Connecticut. The more I work in this field, the more I am convinced that it is essential for people to be able to express themselves through creative outlets. As an MfP graduate who has led countless workshops throughout the U.S., I know how deeply people are touched by music. Music is the only art form that is pure energy. When we hear and play music, it literally vibrates through every cell of our bodies, affecting and touching us in unknown and unexpected ways. This is a very profound notion that I continue to explore.

So far, it has been a marvelous five months. One of the highlights has been that I was able to sing for Connecticut's Governor M. Jodi Rell on April 14, 2005. I mention the date because after I sang for her, Governor Rell read a proclamation that declared the day to be "THOMASINA LEVY DAY" in the state of Connecticut. I cried when she read it to me because I was overwhelmed with the honor. In fact, the governor also cried, my husband and parents cried, even the ladies in the front row shed a few tears. It has been a humbling experience to be able to serve my state.

So what are some of the lessons I have learned on my journey thus far?

- 1) If at first you don't succeed, try, try again. Remember that steel is made stronger when it is tempered by fire.
- 2) The attitude and energy we project out into the world comes back to us in double time. Try to stay focused, balanced and positive.
- 3) Creating music is a hallmark of being human. When we play music together and listen to each other deeply, we create something that is larger than the

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Dear Friends... Because Thomasina is my neighbor in Litchfield County, we have been colleagues and friends for many years. I know how sincere she is and how hard she has worked to refine her own ART and so it is with great pleasure that I heard recently that she had received this very distinct honor to become The State Troubadour of Connecticut. Congratulations Sina! We all look forward to seeing you at MFP. --David Darling

sum of our individual selves. We are all capable of being creators of beauty.

- 4) Music is one of the most profound ways we can express that which is unique and divine in each of us.

I am forever grateful to Music for People for helping me to become the musician and human being I am today. A special thanks goes to friend and mentor David Darling, leader extraordinaire Mary Knysh, and all the rest of our beautiful community of kind and intelligent people who helped nurture the musician inside of me.

I began my MfP experience hiding in the corner of every workshop praying no one would notice me. Now I go out into the world saying, "There is another way... let's create music together... there are no wrong notes... you are music... we are music... come on, let's play!" &

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WORKSHOPS AND GATHERINGS LISTED BY STATE . . .

CALIFORNIA

SADJA GREENWOOD (G) - Bolinas & San Francisco, CA Monthly gatherings on Saturdays. Potluck at 12:30 PM; improv at 2 PM. Bring an instrument or use percussion instruments provided. No experience necessary. Always fun! All are welcome! No fee. Call: 415-868-0493

ARIEL "Orna" LECHNER - Oakland, CA Monthly improv gatherings on Sundays at 11:00 AM. Bring your spirit, voice and instrument, veggie munchies optional. Call: 510-655-2952

CONNECTICUT

KEVIN MAKAREWICZ (G) - Redding, CT Workshops, gatherings and seasonal celebrations throughout the year. Call for details: 203-938-6973

VICTORIA CHRISTGAU - Litchfield, CT Universal Soul Singing on Monday evenings 7:30 PM at Wisdom House. Also, ongoing workshops, gatherings, residencies and private sessions. Call: 860-567-3441

RANDY BRODY (G) - Weston, CT Drum Circles: 1st Fridays (8:00 - 9:30 PM) and 3rd Mondays (7:30 - 9:00 PM). A great evening to play hand drums and percussion instruments; dance to the uplifting rhythms. You don't have to be a trained or experienced musician – just share a desire to make rhythmic music, build community, relieve stress and have fun. \$10.00 adults; \$5. under 12. Call: 203-454-DRUM or e-mail: RBdrumguy@aol.com

DELEWARE

ALLAN KLEBAN - Arden/Wilmington, DE Improv gatherings. Call: 302-475-6975

FLORIDA

ANN ROGERS (G) - Bradenton, FL Monthly improv gatherings. Fun, humorous, invigorating. No experience necessary. Call: 941-795-7974

INDIANA

SALLY CHILDS-HELTON (G) - Indianapolis, IN Improv gatherings scheduled for every 3rd Saturday night at 7:00 PM. Held in the home of Sally and Barry Childs-Helton, 5271 Primrose Ave. Please bring snacks. All welcome. RSVP/confirm by calling: 317-251-8099

MARYLAND

LEN SELIGMAN - Silver Spring, MD Toward the One. Periodic gatherings combining chanting, sacred songs from diverse spiritual traditions, and music improv. Call: 301-592-0099

MASSACHUSETTS

SARAH TENNEY (G) - Cambridge, MA Improvisation gatherings. Call: 617-876-7847 or e-mail: sarahtenney@att.net

NEW HAMPSHIRE

JAHNA MONCRIEF (G) - Alstead, NH Real-time Music Improvisation workshops and classes for all ages – families, youth, adults, educators and businesses. Call: 603-835-6179

NEW JERSEY

ANGE CHIANESE/MINDI TURIN (E) - Princeton/Lawrenceville, NJ Ange and Mindi alternate hosting an improv gathering on the first Sunday of each month. Contact Ange (angez@aol.com) or Mindi (mturin@comcast.net) if you are interested in coming.

JANE BUTTARS (G) - Princeton, NJ Music from the Inside classes. 3rd Sunday of the month, 2:00 to 4:00 PM at The Arts Council. Bring voices, instruments and found objects you love. Call for information about other classes and gatherings. Call: 609-683-1269

KEN GUILMARTIN - Princeton, NJ Fun, participatory workshops in early childhood music and movement. Increase your understanding of music development in young children; learn developmentally appropriate instruction using Center for Music and Young Children's Music Together curriculum. Workshops offered through U.S. and Canada. Call CMYC: 800-782-2692

NICK WATTS (G) - Mt. Laurel, NJ Every 2nd Sunday of each month, 7:00 to 9:00 PM. No cost. Call: 609-858-5486

CATHERINE JUDD HIRSCH - Princeton, NJ

Periodic music improv gatherings take place in various locations. Bring your spirit and your voice; instruments optional. artsimprov@aol.com or 609-924-3767

NEW YORK

JIM OSHINSKY & EMILY METCALF (G) - Baldwin, NY

Periodic gatherings and song circles. Will provide music activities for existing groups. 516-623-6912

JOELLE DANANT (G) - Brooklyn, NY

1st Sunday of each month at Park Slope. Unleash Your Vocal Muse vocal improvisation workshop. 2:00 to 4:00 PM. \$20 registration. e-mail: VocalMuseJD@aol.com or Call: 718-783-5231

DAVID RUDGE (G) - Fredonia, NY

An improvisational ensemble has formed on the campus of SUNY-Fredonia. The Improv Collective meets each week 3:00-4:30 PM on Thursdays. We give two concerts per year. This is a student organization with David Rudge as its advisor. Guests are always welcome! For more information call: 716-673-4644

TOM WEISER (M) - New York, NY

The Vocal Improv Lab meets twice a month at the 72nd Street Studios, 131 W. 72nd St. in NYC. Suggested donation \$5-\$10. To be added to the email list, email Vocallimprovlab@yahoo.com

JULIE WEBER (G) - Rifton, NY

You Are the Music. No matter your musical experience - begin, reawaken or deepen your relationship with music in a safe, relaxed, supportive atmosphere.

• Workshops • Lessons • Individuals • Ensembles • Professional Groups • Community Building • Staff Development

e-mail: JULESoso@aol.com or Call: 845-473-4572

NORTH CAROLINA

WILL PRICE (G) - Asheville, NC

Periodic Music for Everyone workshops, drum circles and monthly gatherings for song and chant. 828-698-2375

PENNSYLVANIA

ERIC & LYNN MILLER (G) - Phoenixville, PA

Workshops and gatherings. Call for details. 610-933-8145

SUZANNE BERNHARDT (G) - Bryn Athyn, PA

Spontaneous Music Making workshops. Sunday afternoons 2:00 to 5:00 PM. Suggested donation of \$5. 215-938-2588 or 215-657-7193

RON KRAVITZ (G) - Philadelphia, PA & Wyndmoor, PA

Group Motion – Movement improvisation with live music 8:00 to 10:00 PM every Friday night throughout the year at 3500 Lancaster Ave. Ongoing since 1968. Led by Manfred Fischbeck. www.groupmotion.org or 215-387-9895

Music in the Moment (The Songs Within You).

Improv gatherings most Saturday mornings from 9:30 AM to 12:30 PM. Call: 215-233-0777

VERMONT

DOROTHY "Dino" RICE - Rutland, VT

Family Music, Music for families with infants, toddlers and young children. Rounds, rhymes and silly songs. Call: 802-492-3488

IN CANADA . . .

SHARON LITTLE (G) - London, Ontario

Make Your Own Kind of Music workshops, one-on-ones, distance learning (phone and tape), children to adults. Drum circles. Find Your Creative Voice – through

the voice to the Creative Fire Within (private sessions, groups, seminars, speaking engagements). No musical experience necessary. slittle@mco.net or 519-785-0797

MONIQUE POIRIER (G) - Montreal, Quebec

Piano improvisation workshops; individual lessons in piano improvisation; integration of improvisation in ear training classes at college level.

poirier.impro@sympatico.ca or 514-341-5943

LISE ROY (G) - Montreal, Quebec

Separate weekly gatherings for beginners and long-

(G) = MLP Graduate; Certified MfP Teacher
(L) = Leader
(M) = Mentor
(E) = Explorer
(A) = Apprentice

CALENDAR OF IMPORTANT DATES

JUNE 24-26, 2005	Class 4 - Adventures in Improvisation Musicianship & Leadership Program	Immaculata University, Immaculata, PA
JULY 16-22, 2005	MfP Switzerland Program	Kientalerhof, Kiental, Switzerland
JULY 24-30, 2005	Inspiration in Music - Barry Green, David Darling & Mary Knysz	Holy Names University, Oakland, CA
AUG 1-6, 2005	Art of Improvisation	SUNY Fredonia, Fredonia, NY
SEPT 29-OCT 2, 2005	gram Kientalerhof,	MfP Switzerland Pro-gram Kiental, Switzerland

Rotunda at Immaculata University Photo by Jan Hittle



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