

BRIEF DESCRIPTIONS OF WORKSHOPS OFFERED BY TRIO TARANA (for schools and universities)

MISSION STATEMENT FOR MUSIC WORKSHOPS IN SCHOOLS (K-12)

Given the general current decline in the audience for Jazz and related genres, it is critical that we expose the next generation to this art-form, which itself forms the basis for modern Rock, Hip-Hop and so forth. Due to limited media exposure, students have little idea that Jazz is a vibrant and ever-evolving genre. Often, knowledge of Jazz may be limited to "Swing" or "Bebop" or a similar historically dated label. In reality, just as Jazz embraced Latin-music in the 1940s, it continues to embrace other contemporary world music, and also allows for individual self-expression within the music, as no other genre truly does. While it may stem from the Blues, it reaches across the globe today. Students not only need to be taught how to recognize various musical components such as melody, harmony, rhythm and improvisation, but also need to be shown how the pieces fit together. So, one goal is to engender a musical appreciation for Jazz, but a deeper goal is to hopefully instill a curiosity for new musical expression, despite being overwhelmed with often homogenous sounding commercial music.

Workshop I (for schools, varied for grade levels K-12th)

This program is geared for a general audience, and involves playing original compositions, followed by then breaking them down to analyze their various components. Each band-member will speak about their instrument, and their role in the ensemble. We will focus on how we combine musical ideas from different countries such as Brazil, India, and Morocco, and incorporate them within our own identities. Furthermore, a brief and basic chronology of American Music, from the 1600s to the present, with an emphasis on the development of Jazz, showing how various genres were merged, will also be given. This will be premised around the critical interaction between early European and African musical traditions. The students will be engaged throughout the workshop, as they will be asked to identify various musical components, participate in melodic and rhythmic call/response exercises and play along with their own instruments (if it's a specialized group.)

WORKSHOPS & RESIDENCIES FOR HIGH-SCHOOLS AND UNIVERSITIES

Workshop II (for high-schools and university level students)

This program focusses on older students, still being geared for a general audience. Given that we live in an electronic age, where a lot of our daily experience is mediated by electronic devices and technology, we feel that creation of music ought to incorporate these elements in a creative way as well.

Trio Tarana's mission is to create a seamless blend of electronics and acoustic instruments.

The music is built around live electronics, as both the cellist and I create electronic textures/effects and loops in real-time using Ableton and Max for Live. More uniquely, our laptop rigs are also synced so either one of us can control a given project. Given that background, during the workshop we talk about the various ways LIVE can be used in a demanding improvisational setting (shifting between complex time sigs such as 13/8 + 9/4.) We explain the processes of how choices are made for the MIDI mapping for a live performance, and ultimately how we personally strike a balance between the electronics and the acoustical elements.

We also delve into how we combine North-African, Middle-eastern and Indian rhythmic concepts with Jazz improvisation. where we create real-time loops in 13/8, 9/4, and other time-signatures, and layer them to create modern polyrhythmic concepts. We've already conducted this workshop at prestigious universities such as Brown University, RI, University

of Alberta, Edmonton, AB, Canada, and Princeton U, NJ.

In 2010, we're already booked for similar workshop at Carnegie Mellon University, Pittsburgh, PA, Capital University, Columbus, OH, and Ohio State University, Newark, OH.

Scope permitting, the participating musicians will be rehearsed for the performance of 2-3 original works. We begin with a general explanation and analysis for understanding, interpreting and singing the 'clave' for complex time-signatures such as 9/4 (sub-divisions such as 2+2+3+2, etc). The participants will be asked to improvise brief passages in a given rhythmic or melodic structure, where the goal is to be as creative as possible! After this exercise, we will work on ear-training, where fragments of the melodic ideas will be learned orally, followed by reading the corresponding notated music. Finally, we will begin work on a couple of pieces where the participants' role will be defined. The pieces will be performed with the workshop participants in a performance at the end of the workshop or later in the day.

Note:

The scope of the preceding workshops can be further altered to accommodate special requests or tie-ins with curriculum.

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