

TARANA: WORKSHOPS 2015

TARANA WORKSHOP HIGHLIGHTS

Week-long Residencies:

Anahuac University, Mexico Norte, Mexico (2015)
CMMAS (Center for Sound and Music) Morelia, MX (2012)
Denver University's Lamont School of Music, Denver, CO, US (2011)

Workshops/Masterclasses:

Oberlin Music Conservatory, Oberlin, OH (2014)
Centro Studi e Formazione (CESFOR), Bolzano, Italy (2013)
Nacional Escuela Musica, Mexico City, MX (2013)
Kanepes Kulturas Centrs, Riga, Latvia (2012)
Erie Art Museum, Erie, PA (2011)
University of North Colorado, Boulder, CO, US (2011)
Carnegie Mellon University, Pittsburgh, PA, US (2010)
Capital University, Music Conservatory, Columbus, OH, US (2010)
Universidad Nacional Autonoma de Mexico (UNAM), Mexico City, MX (2010)
Concordia College, Montreal, Canada (2010)
Limestone University, Gaffney, SC, US (2014, 2010)
University of Alberta @ Edmonton, AB, Canada (2008)
Kwantlen Conservatory, Langley, BC, Canada (2008)
Red Deer College, Red Deer, AB, Canada (2008)

TARANA WORKSHOP SYNOPSIS (WORLD-MUSIC/MUSIC TECHNOLOGY/IMPROVISATION)

WORKSHOP I : GLOBAL RHYTHMS & IMPROVISATION

Tarana's mission is to create a seamless blend of multiple electronics and acoustic instruments. We will discuss the creative process of blending North-African, Middle-eastern and Indian rhythmic concepts that are unique to the music of Tarana. We will further discuss the fundamentals of Indian rhythmic sub-divisions, odd-time signatures and adaptation of Indian rhythms to the drumset.

WORKSHOP II : BLENDING ACOUSTIC INSTRUMENTS WITH ELECTRONICS

They will discuss the use of triggers, microphones and various devices that can be used alter sounds generated by acoustic instruments. They will then delve into the process of creation and layering of real-time loops, textures and sound-effects. Momin will discuss using Ableton Live Software and various MIDI and

USB controllers (including the iPad on which Momin's running a self-designed interface using the LEMUR software) to integrate acoustic drums with digital laptop-based electronic sounds. Parker will discuss the implementation of various analog pedals and effects in order to modify the trombone. They will discuss performance strategies using LIVE in an improvisational setting by creating spontaneous arrangements, adding analog and digital effects and shifting between complex time signatures. They will also discuss creative approaches to MIDI mapping in order to achieve specific performance end-results.

The workshop will be interactive throughout, involving the participants in discussing individual approaches to improvisation as well as synthesizing electronics with acoustic instruments for performance or composition.

WORKSHOP III : CAREERS FOR INDEPENDENT MUSICIANS

Momin will speak about the current trends in music (all genres), and the strategies for developing artistic and business models required to successfully adapt and compete in a quickly changing music-industry. The focus will primarily be on entry-level and mid-career artists, and how they'll be able to effectively leverage social-media, the internet, DIY touring paradigms, and other means of self-promotion to meet their goals. Participants will gain insight into crucial aspects of managing finances, negotiating fees and contracts, and developing leadership skills. Momin will address issues pertaining to selling and distributing digital and physical copies of recorded music. Finally, he will also discuss tangential subjects such as grant-writing, collaborating with cross-discipline artists, creating music for TV/radio/internet advertisements and other creative ways to achieve financial sustainability as a full-time musician. Momin will also engage the participants in sharing their individual concerns and questions, in a Q&A session at the end of the workshop.

RAVISH MOMIN'S ELECTRO-ACOUSTIC SOLO CONCEPT

Momin's approach to playing the drums involves a unique hybrid drumset/laptop set which explores the interaction between an acoustic drumset and Ableton Live. Drum-triggers attached to various drums are routed/processed through a Nord2 Drum-synthesizer which then relays sound to an audio-interface that allows him to record loops 'on the fly.' into Live. Furthermore, he adds pre-programmed melodic structures and digital beats using MIDI controllers and an iPad (running Lemur) in order to seamlessly blend the electronic and acoustic elements.

As a solo-artist, he has performed at The Unyazi Festival of Electronic Music (Johannesburg, South Africa), the Diagonal Festival at the Conservatorio de Catanzaro (Italy), and the Beirut Art Center (Lebanon.) amongst various local performances in New York.

While not on tour, he works as a teaching-artist across NYC for The Center for Arts Education, Arts Connection, Midori & Friends, Arts for Kids and

Neighborhood Arts, covering a wide range of subjects such as Snare-drumming, African, Middle-Eastern, Indian percussion, Early Childhood Music and Music-production (Garageband/Ableton) software.

RICK PARKER (TROMBONE/ELECTRONICS/COMPOSITION)

Workshops/Masterclasses:

Denver University, Denver, CO (2012)
New York University, New York, NY (2011, 2010, 2009)
Queretaro Cultural Center, Mexico (2009)
Escuela DIM, Mexico (2008, 2007)

WORKSHOP I : ANALOG AND DIGITAL EFFECTS FOR MUSICIANS

This master class will introduce saxophonists, trumpeters, trombonists and even vocalists to the incorporation of effect pedals or, stompboxes, with acoustic instruments. These effects are usually associated with guitar but can be used with other instruments to open up a new world of sonic possibilities for performers. Technical issues such as connecting via microphone to these effects will be discussed as will some of the most commonly used effects such as delays, phasers, harmonizers, distortion and reverb. We will also explore looping pedals and different ways to incorporate them into ones performance from overdubbing tracks to using advanced features such as reverse, half speed and double speed recording.

For over 10 years, Rick Parker has been developing an exciting and unique approach to using effect pedals on his trombone and other acoustic instruments. He is an Eventide endorsed artist and has recorded pedal demonstrations for Electro Harmonix and consulted in the development of new effects geared towards horn players. Parker has incorporated his sonic imagination into many different musical groups including the electronic duo Tarana, dub reggae band Super Hi-Fi where he processes 2 trombones and voice, Tim Kuhl's St. Helena, Little Worlds, 9 Volt and Mexican pop star Ximena Sariñana.

WORKSHOP II : FLEXUS: ADVANCED BRASS TECHNIQUES FOR THE MODERN PERFORMER

For over 20 years, trumpeter Laurie Frink was one of the most influential instructors for all brass instrumentalists (trumpet, trombone, tuba) in New York City and around the world. Her system was greatly influenced by another teaching legend, Carmine Caruso, but then developed further by her. She trained some of today's most well known jazz musicians including Dave Douglas, Ambrose Akinmusire, Greg Gisbert and countless jazz trumpet players who studied at Manhattan School of Music. Rick Parker was a student of her's for 8 years. Her unique approach to teaching and original exercises have allowed

trumpeters and trombonists to break thru barriers and play seemingly difficult intervals and lines with ease, freeing them to be more expressive and creative with their own music.

In this master class, students will be introduced to some of the fundamentals of the Flexus system including nose breathing, forward moving airflow and free buzzing. They will be shown how to properly perform some core exercises such as the spider, expanding chromatic and the famous 6 notes, that have the potential to greatly improve the musicians comfort and ability on the instrument. Parker has many years of experience teaching these methods to his high school, college and professional students who have found fantastic results with these studies.

TARANA WORKSHOP CLIPS:

<http://vimeo.com/42737191> (Conducting a student ensemble at Lamont School of Music, playing his composition, "Hava", April 2012)

<https://vimeo.com/22609400> (Excerpt from a workshop at UNC showcasing a blend of electro-acoustic elements as well as shifting between multiple time-signatures, April 2011)

TARANA WORKSHOP REFERENCES:

Lynn Baker, Head of Jazz Department, Lamont School of Music, Denver, CO
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Michael Frishkopf, Associate Professor, U of Alberta, Edmonton Campus, AB, Canada & Associate Director of Canada Center for Ethnomusicology
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