

# *'World Music Synthesis' Program Curriculum*

*The following workshops are designed for players of both western instruments in classical and contemporary styles and players of Indian classical and other world traditional instruments. Coming from a background of diverse paradigms the courses will focus on the development of fluid movement between musical languages. A diverse group of musicians, including both performers and composers are encouraged to attend especially those interested in addressing new concepts in improvisation, form and composition. Applying structures from classical Indian music into contemporary western music styles, participants create new music in a collaborative group setting with opportunities for composing, improvisation, ensemble playing and performance.*

## *Raga Jazz Crossover Ensemble*

This ensemble incorporates the use of traditional & contemporary forms as we apply fresh concepts to our own improvisation & composition through the study and performance of original & new material created during the semester.

The class includes discussion & application of the following subjects for new music; *raga* concepts for improvisation, *tala* (cyclic structures), application of *jati* (rhythmic modulation) & *tehai* (rhythmic cadences) with the goals of understanding & distinguishing North & South Indian music concepts and their individually applied elements we explore new directions and innovations in Indian, Jazz and creative world music.

## *Polyrhythmic Melodicism*

This musicianship class is focused on the development of integrated music skills and creative ensemble skills. Utilizing the voice & body and subsequently the instrument, we apply concepts connecting rhythmic flexibility & modulation with melody. The course covers basic elements of *solkattu* (rhythmic recitation) and *sargam* (solfege), combining the resources of western & Indian notation as a jump start to the memorization of challenging material with a eye on the goal of rhythmic mastery. Utilizing various *thaats* (Indian modes) and combinations of 5, 6 & 7 notes *arohi/avarohi* (ascending and descending melodic movements) we work towards the goal of producing comfort, freedom & confidence improvising in complex groupings, subdivisions and phraseologies.