

Music of the Whole World

Series 2: presentation # 3 –

Tuesday, February 6, 2007.

Traditional World Music & Jazz Improv

- general study materials

by Moshe Denburg

with bibliographical contributions by
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General Note

The following study materials are being made available to attendees of the educational series, **Music of the Whole World**, presented by the Vancouver Inter-Cultural Orchestra (VICO) at the Vancouver Public Library. The presentation, **Traditional World Music & Jazz Improv**, took place on February 6, 2007.

Intercultural Orchestration Materials

These materials form part of a larger work in progress (as of 2007) entitled ***Orchestrating the World - a Manual of Intercultural Music Making*** by Moshe Denburg. Portions of this work are available for downloading on the VICO website. To download this study guide, go to:

www.vi-co.org

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For more information on intercultural events, music, and study

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Improvisation

Though improvisation is practiced differently in different musical cultures, we can generally define it as a way of performing music which departs from specific pre-composed music, allowing the performer to invent the music in the present.

In the west, the musical form which has developed improvisation to the highest degree is jazz. Even in this form there are many ways to improvise, some freer some more structured. As well, in the west, improvisation is part and parcel of many folk and popular music styles, including blues and rock & roll.

World music – and here we imply those musical forms which originated outside of the western world – relies to a large extent on improvisation, and for the most part utilizes modes, rhythms, and systems of tuning different from those in the west. Thus, improvisation is a global phenomenon, and in an intercultural context it makes perfect sense to pursue such a method of music making.

This, as we shall see below, is achieved in various ways, and can be applied to all instruments - melodic instruments, harmonic instruments, drums, electronic instruments, and the human voice.

The Aural/Written Continuum

Very broadly speaking, traditions of music making on planet earth are differentiated by two methods of transmission – aural and written. The reason it is important to qualify this statement with the words ‘very broadly’ is due simply to the fact that many, if not most, musical traditions utilize both methods of transmission to varying degrees. So there is a methodological continuum we would like to call *aural/written*, along which the musics of the world can be placed.

Aural <----- | -----> **Written**

Towards the aural end we have many folk and popular music traditions of course, but also some very great art traditions of the world, such as Indian, Arabic, and the improvisatory Jazz traditions of the western world. Towards the written end we find the classical art music of the west, as well as contemporary forms of Chinese music, and other Far Eastern traditions, for example.

Still, most musical traditions fall somewhere between these extremes. So we find folk musicians working with written music materials, and jazz improvisors who can indeed read music. Duke Ellington, who invented the jazz orchestra, was initially vilified for notating jazz – some saw it as antithetical to the entire music making process of jazz. But he showed that these methods of making music are not mutually exclusive, and one can be a good reader as well as a great improviser, in other words, one can practice both aural and written methods of music making.

In speaking of improvisation, we are of course dealing with an aural tradition. However, this does not mean that the music is devoid of structure, even structures that are very sophisticated intellectually, and that could, if one chose to, be written down. We will deal with various kinds of improvisation in later paragraphs, but for now it may be important to ask: Why do we differentiate between aural and written methodologies? Are there any specific musical benefits to one or another?

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From experience, studying Indian music in India via aural transmission, I learned that not everything can be notated. This may seem strange to say, especially in a day and age where we can play something and have computers instantaneously write down what we have played. The answer is that the nuances of music – the ornamentation, the inflection, the overall feeling and expression of a phrase – need to be heard in order to be understood. Thus it is not that it is **impossible** to create a graphic or symbolic representation of anything we hear, but rather that music making does not, and in the case of complex ornaments and specific feeling, cannot **begin** with the written representation. Even western classical musicians, trained to an astonishing degree in their ability to read music, benefit by hearing certain phrases sung before they can capture their performance parameters. Indeed, music is at first and at last an aural experience.

So this begs the question: Why do we even write any music down? Doesn't this, as a matter of fact, get in the way of the full expression of music? How do we get to that place where we even consider that the only 'legitimate' musician is the one who can read? This sentiment is still prevalent today, though perhaps less than yesteryear.

The answer is that the process of writing music down fulfills one of the most basic needs of all artists, and indeed cultured human beings in general – it is an excellent way to preserve the music for future generations, or at least create a reminder for performing musicians. But, you may ask, certainly this is not necessary today, with all kinds of media to record performances and save them for posterity.

To this we can say that effectively, only single musical lines can be preserved in this way for easy future transmission. A recording of a harmonically complex and many layered piece of music will not be useful for musical reproduction if not accompanied by certain written materials, or more elaborated recordings. And at a certain point, writing these lines and musical elements down is as easy and quick as recording all of the elements. There are also music notation shorthands which do very well to preserve musical ideas for later transmission.

But by far the most compelling reason for a written tradition is that it allows for a single composer to write works of music that bring together large groups of instruments in fully developed compositions. Thus, written music serves as an undeniable, though admittedly not the only, nor even the best, vehicle of the musical imagination.

The well known percussionist Glen Velez once expressed the problem inherent in written traditions as follows: In order to make music from written materials the musician needs to get to the music by negotiating an additional sensory layer - sight. So, unless one is trained – as classical musicians are – to the point at which the act of reading is completely second nature, one may feel at a distance from the music, and one may struggle getting to the sound itself.

There are many ways to make music, and not all need a mode of transmission to other musicians. Music generated by computers or electronic processors does away with the need to communicate musical materials to other musicians. This would seem to be a separate stream, though one needs computer programs, thus 'written musical language' in order to create such music. Electronics can also be used to react to gestures and sounds generated by performing musicians, thus interacting in non-predictive ways with actual performance. This too can be construed as an act of improvisation.

In the final analysis, the aural-written continuum of music transmission presents us with different possibilities and choices, different methods of technical training, and different styles and sounds of music.

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Speculations on the Differences in Sound between Aural and Written Music Making

Aural	Written
<ul style="list-style-type: none"> • musical energy has immediacy. • nuances very evolved. • takes time to learn, but results can be highly perfected. • can be structured, but not as much as written music. 	<ul style="list-style-type: none"> • immaculate structure possible. • some nuances are compromised. • transmission can be quick. • large scale, complex compositions are possible. • not as much rhythmic energy as in aural method.

Improvisation and the Structured/Free Continuum

Improvisation definitely belongs to the aural traditions of music making. What improvisation entails is the creation of musical ideas in ‘real time’ so to speak. There are no notes on the page telling the musician what to play. In a sense, improvisation is the act of composing made immediately audible.

However, improvisation does not necessarily entail a lack of structure or knowledge of a musical language. Though there may be certain individual musicians who are so extremely aural in their knowledge that they have no descriptive language for their music, the vast majority of improvising musicians do indeed understand a musical language, and can communicate their ideas with its help. For example, Indian musicians are very well versed in the concepts of Tala (rhythmic cycles) and Raga (melodic modes), and have a solfege system which all trained musicians learn aurally, and understand and use in performance. The same holds true of Arabic musicians, and other aural tradition musicians as well. So too, jazz musicians will understand the scales, modes, rhythms, and harmonic progressions of western music.

Just as methods of musical transmission can be placed on an aural/written continuum, improvisation can be placed on a continuum we may describe as structured/free.

Structured <-----|-----> **Free**

Structured Improvisation

Beginning with an aural knowledge of a musical language, in structured improvisation certain parameters are set ahead of time – rules of usage are laid down – within which the improvisation can take place. Some examples of structured improvisation are:

1. Use of a specific scale – the improvising musician may play a collection of notes, and may play them in any order he chooses.
2. Use of a specific rhythm - the improvising musician must play within a certain rhythm, be it 4/4, 3/4, or what have you. He is not free to change the basic rhythm, but may play a large variety of varied rhythmic phrases, and utilize highly complex subdivisions of the beat.
3. Use of specific harmony - the improvising musician must play within the context of a certain harmonic progression.

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Structured Improvisation and the Modal Traditions of the World

The great modal (aka. melodic) traditions of the world, traditions such as the Indian and the many musical cultures of Asia, the Middle East, and the Mediterranean, define their modes (*Maqam* in Arabic Music, *Raga* in Indian Music, *Shteyger* in Jewish Music, to cite a few) very carefully. A mode is not just a collection of notes or a scale, it entails a variety of ‘rules’, of ‘ways and means’, whereby an overall mood is created.

These rules may include:

- a) Specific pre-composed melodic cells which have, over generations of use and invention by the great practitioners of the art, become germane to the mode. There are cells for the beginning of a performance, for the main body of it, and also those that serve as cadential formulas, to conclude longer passages.
- b) Specific ways of moving between the notes of the mode, for example, a raga may allow the performer to play the seven notes of a mode when ascending, but designate only five of them when descending.
- c) Specific weight or emphasis may be given to certain notes within the mode, and other notes may be treated only in a passing manner. Thus, there are certain notes upon which the performer may come to rest at the end of a phrase, others which are secondary in importance and are rested upon infrequently, and yet others which are never rested upon but are utilized only in musical phrases.

In the hands of a trained practitioner, the rules of the mode allow for spontaneity and improvisation, while never losing the basic meaning and atmosphere of the mode itself. Needless to say, the art of playing a raga, or a maqam, is not easily come by, and the training required is as taxing, if not more so, as the training a western musician must go thru in order to become a professional musician. Methods of aural transmission are not easier than methods of written transmission; on the contrary, the musical materials are only mastered painstakingly over a long period of time, and by dint of constant practice. In certain instances it may take longer to transmit the materials to the student via the aural method than the written, but the result is astoundingly accurate, and entire living traditions are transmitted over the generations in this way.

In the mind of this author, on the whole, the music of the world, whether aural or written, is guided by the concept of the ‘mode’. By mode we mean a ‘way of putting sounds together’. Thus a piece of music may sound Japanese, or Chinese, or Arabic, or western classical due to the specific melodic content, or the rhythm, or the type of expression. Thus we hear the difference between an Irish lament and a Jewish one, for example – it is not just the collection of notes making up the melody which informs us – in fact the same scales may be in use in different traditions - but the overall treatment of this collection, the specific rhythm, and specific phrasing and dynamic emphasis. These things are what constitute culture, and that which we prize and with which we identify .

Jazz Improv – Structured and Free

The tradition most associated with improvisation in the western world is known as jazz. Different styles of jazz have different placements along the structured/free continuum. Mainstream jazz, where certain harmonic progressions, and rhythmic structures are adhered to and improvised upon, is more towards the structured end. In mainstream jazz, a song form is utilized as a template. The melody with accompanying harmony and rhythm (aka. the *head*) is played through once. Thereupon, the song is stripped of its melody, leaving the harmonic and rhythmic aspects in place, and the instrumentalist or singer improvises over this structure. To end the piece, the head is reprised once more. Thus mainstream jazz improv can be described as a form which creates variations on a known theme.

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In more advanced performance practice, the accompanying instruments can also vary their work, improvising extensions and variations of the harmonic and rhythmic structures, freeing the music more and more from its original form to such an extent that indeed a new piece of music emerges.

As the performer varies his melodies and harmonies, and creates subdivisions of the basic beat, jazz tends towards a freer and freer mode of expression. But that which is called *free jazz* actually begins with no prescribed materials whatsoever. At this free end of the spectrum, the improvisation is meant to render some completely unexpected results. It is a kind of music where the performer/composers respond to each other as they play, searching for musical materials as they go. This is music in the actual here-and-now, and, for some, music of the highest consciousness.

Jazz is the flagship of western improvised music. It has touched upon every aspect of western music, and is a demanding discipline, technically and conceptually. Its harmonies and rhythmic structures are highly advanced, rivalled in the west only by those of classical music. Jazz takes many forms, some highly written – the big band for example – and some very aural and free. In all of its forms improvisation plays a crucial part.

Improvisation and Western Classical

In western classical music the composer rules – here written compositions are developed thoroughly. However, there have been certain movements, especially more contemporary ones, which have involved the performer in a kind of collaboration with the composer. By dint of certain open ended instructions, performers have been creating the actual sound materials of all or part of a composition.

From the mid 20th century on, there have been many experiments in improvisational techniques. Musicians trained primarily in written music methods have been required to respond to instructions varying from aleatory (chance elements indicated by the composer, e.g - play certain notes, in any order and in any rhythm), to programmatic (e.g. – describe, in sound such and such a picture or idea), to graphic (e.g. – play according to the rise and fall of a graphic line, or curve). This may result in music which is highly unpredictable and free.

It is known that in former eras the performer was encouraged to contribute to the compositional process. For example, he was expected to improvise a prelude upon a given chordal progression, and create musical interludes such as the ‘cadenza’- a moment in a concerto where the solo performer is invited to improvise a section. Also, many nuances and ornaments were left up to the performer. However, it has long been the case that performers ceased to make these musical contributions, and composers have written out all these musical elements for them. In certain case, the cadenzas of the great performers have been notated, and have become part of the repertoire.

J.S. Bach, and others in his time, were trained to create fugues – a certain musical development of a theme – on the spot. This tradition is a kind of instant composition and is still extant today in the organ traditions of the west, where organists do in fact learn to improvise compositions of their own. Some say that organ music is the only area of western art music that has kept alive the tradition of improvisation over the centuries. Other than this, by and large, the practice of improvisation has long since been dropped from the curriculum of western art music.

However, it may be making a comeback, in the works of certain composers certainly, and in general because of a crossover effect which is occurring due to the multiple practices of individual musicians. It is common nowadays for a classical musician to also study jazz and/or world music, thus bringing him into contact with the wellsprings of improvisation.

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Appropos this musical divide between written and aural in the west, it is interesting to note that until the late 60's, students of music in a classical music school such as Juilliard (in New York) could be expelled if they were caught playing jazz! Thankfully such is not the case today, and hardworking practitioners all along the aural/written continuum have a healthy respect for all music making - less and less is there an insistence on a **hierarchy** of musical values.

Western Folk and Popular Forms

Folk and popular music in the west are predominantly aural traditions, utilizing written materials when necessary and feasible. In the west, the transmission of songs of all kinds do not rely upon written materials. In certain forms of popular music, written materials are used extensively, such as musical theatre and vocal performances with large ensemble accompaniment. In the realm of folk music there is normally less written music utilized.

Rock and roll is an aural tradition, where some written musical language, like basic melody sheets and chord charts, are used. One great western musical tradition, *blues*, is very aural, and modal in fact. Its resilience has been long established, and yet so many of its greatest practitioners do not utilize written music at all. Nor do they have to, since the melodic and rhythmic modes of blues allow for very quick and effective internalization, and over time a performer can acquire a great facility improvising within its parameters.

Selected Traditions of the Non-Western World

Very briefly, here are some of the traditions of the non-western world, and the incidence of improvisation within them.

Jewish Cantorial music is typified by a large degree of structured modal and rhythmically free improvisation. Beginning with pre-composed pieces in specific modes, and sacred texts as a programmatic template, the cantor develops the music in an improvisatory manner, describing the prayer, and rendering its overall atmosphere. All this is achieved by unaccompanied solo voice.

Klezmer music, whose melodies are composed to a large extent, allows for modal improvisation as well, adhering to similar musical forms and structural ideas as Jewish cantorial music. There are improvised modal solos, called *Doinas*, in free time, and other solo opportunities which adhere to a rhythmic structure.

Many *Balkan and Mediterranean* traditional musics share the same call for modal improvisations as Klezmer. These include Greek, Turkish, Rumanian, Arabic popular music, and many others.

The musics of Africa and Latin America are replete with drumming traditions, highly developed drum ensembles, and highly evolved rhythms. Of course these traditions lend themselves well to the art of the improviser. And when combined with melodic and harmonic materials, such as in the Brazilian Bossa Nova, these traditions have made a tremendous contribution to western jazz repertoire, and in this have become vehicles for harmonic and melodic improvisation as well.

As referred to above, the art musics of the non-western world involve significant systems of structured improvisation. Here we can mention: Turkish, Arabic, Persian, and Indian. The art musics of the Far East – those of China, Japan, and Indonesia (Gamelan), while being more composed, often utilize aural transmission techniques, and may have certain improvised elements in them such as drumming, phrasing, and dynamics.

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Improvisation and Drumming

One of the most natural ways to begin improvising is with drums. Indeed, drumming traditions the world over are highly aural in their methodologies. However, on the structured/free continuum they are definitely not as free as one might expect. Most rhythms which define a tradition (e.g. – samba, tango, rock, and so on) are themselves defined, though transmitted in most part aurally. Usually the leader, or certain accomplished drummers, will take the solos in a drum ensemble, while the rest of the ensemble adheres to the pattern, the warp and woof of the rhythm.

In India, the drummer or percussionist is a highly trained and skilled practitioner, able to play complex rhythms and cross rhythms, and able to vary them at will in the course of a performance. Just as there are melodic modes – ragas – with certain methods of exposition, so there are rhythmic modes – tala – which are developed according to certain methods and rhythmic formulas. It is nothing less than amazing to realize how intricate and demanding the structured rhythmic improvisations of Indian music can be.

There are of course more free forms of drumming, and, as mentioned above, drums lend themselves well to such forms of expression. This is especially so for a drummer playing a drum set solo, or for improvisors in small ensembles.

Composing for Aural Musicians

Germane to our discussion of intercultural music making and improvisation is the issue of how a composer may prepare his materials in such a way as to bridge the aural-written divide. What follows is a reprint from the study guide: Indian-Western Fusions (Series 1: presentation 1 - October 26, 2005).

Ideas on how to transmit composed materials to aural musicians

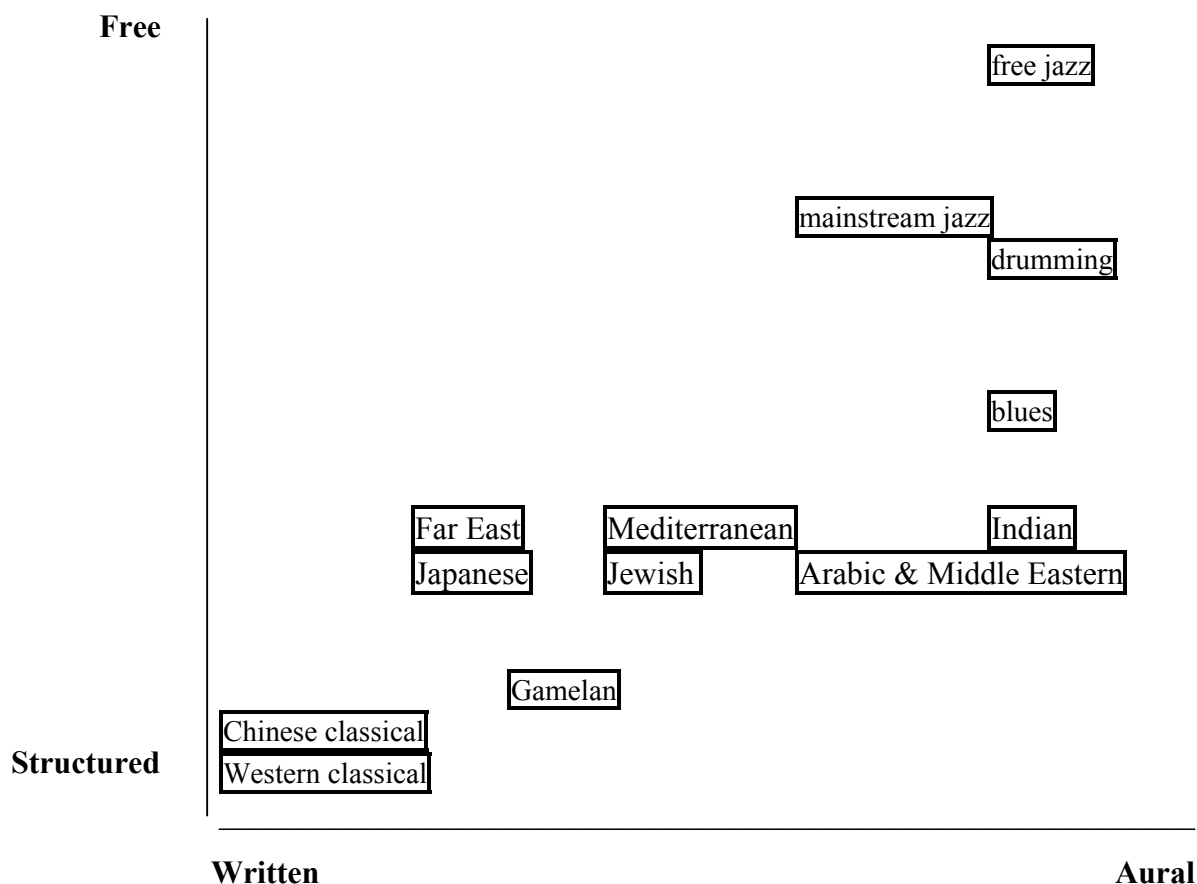
- Use improvisation techniques:
 - Embellishments ad lib: keep the main accents
 - Variations ad lib: accents may be altered
 - Solo: free improvisation; or structured improvisation (based on a mode or scale)
 - Call and answer in imitation: if the first player reads, the second can try to catch it by ear; if neither reads then improvisation can be used, but for a set number of measures.
- A specific technique of development, applied to several musical phrases, resulting in longer sections.- Provide a taped vocalized rendition.
- Provide a midi rendition of the piece, with rehearsal letters overspoken.
- In a percussion part, provide a spoken rhythm rendition.
- Write holding patterns (ostinati) - a cue needs to be given by the conductor to begin and end.
- Cueing them in and out is important, and needs to be clear from the context.
- Make the aural musician's part 'continuous', that is, not dependent upon counting empty measures; give him a specific melody that he can memorize.
- Provide a conductor or leader or desk mate who can read. Put together a reader and a non-reader on a part whenever possible.

After all is said and done, the composer who wishes to call for specific musical utterances, and not only improvised elements, must find aural musicians who are willing to work on written materials to some small extent. This is not so much to ask, since most musicians have a musical language that they speak, if not read, and preparing a written musical part, if combined with aural aids, can work. In the experience of this author, many aural musicians are willing to work on acquiring a modicum of skill in reading.

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Musical Traditions and the Aural/Written/Structured/Free Spectrum

Though it is not possible to be exhaustive in a short essay such as this, what follows is a listing of some musical traditions and their placement on the combined spectrum of the aural-written and structured-free.



Selected Bibliography and Discography

compiled by Moshe Denburg with contributions by Bill Clark,
Coat Cooke, and Randy Raine-Reusch

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Jazz and Improvisation

- | | |
|--|--|
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| Visions of Jazz Gary Giddins | Digitopia Blues John Sobol |
| History of Jazz Ted Gioia | Improvisation Derek Bailey |
| Beneath the Underdog Charles Mingus | As Serious as Your Life Valerie Wilmer |
| Arcana: Musicians on Music compilation | Silence John Cage |
| The World of Duke Ellington Stanley Dance | Writings about Music Steve Reich |
| Really the Blues Mezz Mezzrow | An Autobiography Igor Stravinsky |
| Lady Sings the Blues Billie Holiday | Improvisation, Hypermedia and the Arts Since 1945 By Hazel Smith, Roger Thornton Dean |
| Black Talk Ben Sidran | |

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Contemporary/World Music and Improvisation

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The Third Ear by Joachim-Ernst Berendt, Henry Holt & Co., New York, 1985, ISBN 0-8050-2007-1
World Music (The basics) by Richard Nidel

Internet Resources

Improvisation – generally:

www.the-improvisor.com

http://en.wikipedia.org/wiki/Musical_improvisation

http://en.wikipedia.org/wiki/Free_improvisation

Organ Improvisation: <http://www.evensongconcerts.org/>

Arabic Maqam (mode): <http://www.maqamworld.com/maqamat.html>

Raga (Indian modes): <http://en.wikipedia.org/wiki/Raga>

Jewish Cantorial Music: <http://www.virtualcantor.com/>

Discography

Jazz discography – general

Albert Ayler <i>Witches & Devils</i> /Freedom	John Coltrane <i>Giant Steps</i> /Atlantic
Anthony Braxton <i>Compositions 98</i> /hatART	John Coltrane <i>A Love Supreme</i>
Art Ensemble of Chicago <i>Nice Guys</i> /ECM	John Zorn <i>Naked City</i>
Art Tatum <i>The Complete Capitol Recordings</i>	Louis Armstrong , <i>The Louis Armstrong Story</i> , Columbia Records
Bud Powell <i>The Amazing Bud Powell</i> /Blue Note Records	Marilyn Crispell <i>The Woodstock Concert</i>
Cecil Taylor <i>Unit Structures</i> /Blue Note	Miles Davis <i>Kind of Blue</i> /Columbia
Cecil Taylor <i>Conquistador</i> /Blue Note	Miles Davis <i>Miles Smiles</i> /Columbia
Charles Mingus <i>Mingus Mingus Mingus Mingus</i>	Miles Davis <i>Bitches Brew</i> /Columbia
Charles Mingus <i>Charles Mingus Presents Charles Mingus</i> /Candid	Ornette Coleman <i>The Shape of Jazz to Come</i> /Atlantic
Charlie Parker <i>Jazz at Massey Hall</i> /The Greatest Jazz Concert Ever	Ornette Coleman <i>Free Jazz</i> /Atlantic
Count Basie <i>Swinging the Blues</i>	Pat Metheny <i>Bright Size Life</i> /ECM
Duke Ellington <i>Black Brown and Beige</i>	Paul Bley <i>Floater</i> /Savoy
Eric Dolphy <i>Out to Lunch</i> /Blue Note	Sun Ra <i>Out There a Minute</i> /Restless/Blast First
Errol Garner <i>Concert By the Sea</i> /Columbia Records	Tony Williams <i>Emergency</i> /Polydor
Herbie Hancock <i>Headhunters</i> /Columbia	Thelonius Monk <i>The Best of Thelonius Monk</i> /Blue Note
John Carter <i>Castles of Ghana</i> /Gramavision	Tim Berne <i>Hard Cell</i>
	Weather Report <i>Heavy Weather</i> /Columbia

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Jazz discography- featuring Vancouver jazz musicians

Alive in Seattle - Lunar Adventures, Nine Winds Records NWCD0132
The Future in NOW - Lunar Adventures, Nine Winds Records NWCD0131
NOW you Hear It - Lunar Adventures, Nine Winds Records NWCD0151
Witch Gong Game II-10 - NOW Orchestra, Maya Recordings MCD9402
Le Tour du Bloc - NOW Orchestra, Les Disques Victo VICTOcd036
WOWOW/NOW - NOW Orchestra, Spool SPL107
The Shadowgraph Series:Compositions, Spool SPL113
for Creative Orchestra - NOW Orchestra
Pola - NOW Orchestra, Les Disques Victo VICTOcd097
Up Down Down Up - Coat Cooke Trio Cellar Live, Cellar Live

Big Works, Hugh Fraser and VEJI; released by Boathouse Records.
Ciao Bella, Talking Pictures; released by Red Toucan.
Humming, Talking Pictures with Jorrit Dykstra; released by Songlines Recordings.
Rub Harder, Hard Rubber Orchestra.
Scenes From..., .Clark/Burrows/Taylor.
The Mirror with a Memory, Talking Pictures; released by Red Toucan.
V, Hugh Fraser and VEJI (The Vancouver ensemble of Jazz Improvisation); released by Boathouse Records.
Veji Now, Hugh Fraser and VEJI; released by Boathouse Records.

World Music with improvisation - discography

Indian Music recordings featuring:

- Ravi Shankar
- Ali Akhbar Khan
- M. S. Subbulakshmi

Taqasim: Improvisation in Arab Music, Ali Jihad Racy & Simon Shaheen, Lyrichord 7374

Contemporary/World Music with improvisation – discography featuring Canadian Artists

Catch 21, Trichy's Trio,
Outside the Wall, Mei Han, Za Discs N12, 2005
Distant Wind, Mei Han and Randy Raine-Reusch, Za Discs NWJ10, 2001; (www.asza.com)
Bamboo, Silk and Stone, Randy Raine-Reusch with Jon Gibson, Stuart Dempster, Jin Hi Kim, William O. Smith and Barry Truax, Za Discs N11, 2004; (www.asza.com)
Amulet, Sainkho Namchylak & Ned Rothenberg, Leo Records, LR 231
Ume, Mei Han & Paul Plimley, Za Discs (www.asza.com)
Gudira, Barry Guy, Robert Dick, Randy Raine-Reusch, Nuscope CD 1003 (www.asza.com)
Driftworks / In the Shadow of the Phoenix, Pauline Oliveros & Randy Raine-Reusch, Big Cat

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