

Dear Friend:

Here is a new program in the jazz world—*Jazz Laboratory at Bennington* is an exciting six week session of playing and learning jazz in the familiar “guild” structure common to the European tradition and the oral tradition of African and Eastern music.

Master musicians are performers who have established their own special music styles. The performance of their music will be their method of teaching. Experimenting masters will be in-residence to write and experiment with new jazz forms. Craftsmen are core musicians serving continued teaching functions.

The apprentice musicians who attend *Jazz Laboratory* have a non-academic structure in which to immerse themselves totally in playing music to develop their personal style.

Previous competent training, as outlined in the prerequisites, assures that the apprentice can be receptive to the three strong emphases of the program:

Theory—how to identify a personal style through learning how others have solved similar problems from the constant and basic music vocabulary.

Application—the opportunity to structure performances to explore one's development, using masters, craftsmen and fellow students as resources.

Experimentation—as a performance resource to masters and other students writing and playing new jazz forms.

Your own involvement in music will spark the understanding that *Jazz Laboratory* is a FIRST. Could you hang this poster where prospective students will ‘get the message’?

I invite you to call me if you have any questions, comments, or recommendations of students. I can be reached through: Bennington Summers, 35 West 92nd Street, New York, N.Y. 10025, Tel. (212) 662-2820.

Sincerely,

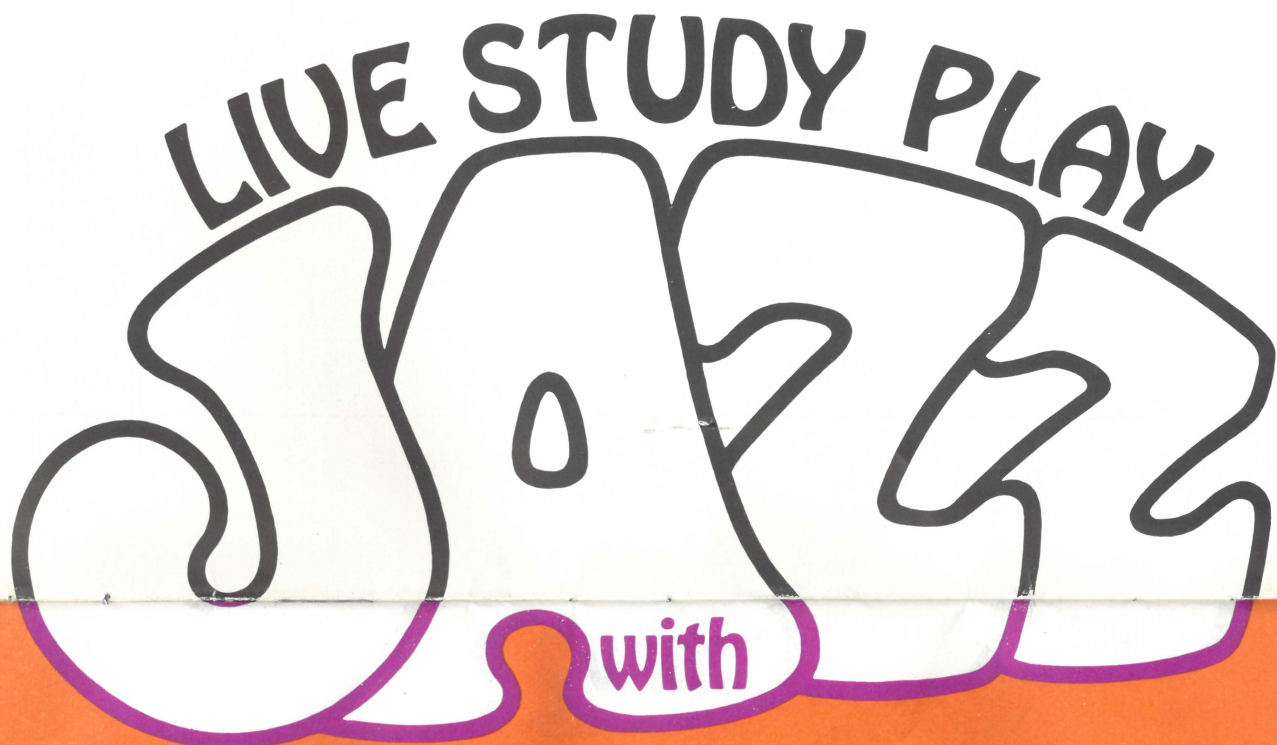
A handwritten signature in black ink, appearing to read 'Christopher White', with a stylized, cursive script.

Christopher White
Director

Tear off information sheet...

Six Week Session July 5 To August 15, 1976

Advisory committee for Jazz Laboratory: David Amram, David Bailey, Arthur Bloom, Mari Jo Johnson, Jimmy Owens, Billy Taylor, Harold Taylor, Christopher White



DAVID AMRAM COMPOSER/CONDUCTOR w/N.Y. Philharmonic, Sonny Rollins
DAVID BAKER TROMBONE w/Stan Kenton, Maynard Ferguson, Ph.D.
ALVIN BATISTE CLARINET Director, Jazz Institute, Southern U.
PATTI BOWN PIANO w/Quincy Jones
ROY BROOKS DRUMMER w/Horace Silver, Yusef Lateef
GARNETT BROWN TROMBONE w/Original Thad Jones Mel Lewis Band, Lionel Hampton
JAKI BYARD PIANO/COMPOSER w/Charles Mingus, Eric Dolphy, Roland Kirk
BILLY COBHAM PERCUSSION/COMPOSER/ARRANGER w/Horace Silver, Billy Taylor
RAY COPELAND TRUMPET/COMPOSER w/Sy Oliver, Lionel Hampton
LOU DONALDSON ALTO SAX w/Art Blakey, Milt Jackson
TED DUNBAR GUITAR w/Sonny Rollins, Gil Evans
SHARON FREEMAN FRENCH HORN/COMPOSER/ARRANGER w/Gil Evans, McCoy Tyner
LEONARD GOINES TRUMPET/AUTHOR w/Symphony of New World, Ph.D.
JIMMY GIUFFRÉ CLARINET w/Jimmy Dorsey, Woody Herman
DIANE GREEN VOCALIST w/Cannonball Adderly, Dizzy Gillespie
DICK GRIFFIN TROMBONE w/Joe Henderson, Duke Ellington
WM. "BEAVER" HARRIS PERCUSSION w/Sonny Rollins, Thelonious Monk
DON JAY VOCALIST w/Jimmy Owens, Leonard DuPaur Chorus
EDDIE JEFFERSON VOCALIST/COMPOSER w/James Moody
RICHARD "PABLO" LANDRUM PERCUSSION/INSTRUMENT MAKER w/Katherine Dunham
MELBA LISTON TROMBONE/COMPOSER/ARRANGER w/Count Basie, Quincy Jones
KEN MAC INTYRE FLUTE/COMPOSER w/Cecil Taylor, Charles Mingus
BILLY MITCHELL TENOR SAX w/Count Basie, Dizzy Gillespie
JAPETH OKARI AFRICAN DRUMS/COMPOSER/PLAYWRIGHT
HORACE OTT ARRANGER/COMPOSER
JIMMY OWENS TRUMPET/FLUGELHORN w/Charles Mingus, Herbie Mann
CHARLI PERSIP PERCUSSION w/Dizzy Gillespie, Tadd Dameron
LARRY RIDLEY BASS w/Horace Silver, Max Roach, Sonny Rollins
WARREN SMITH PERCUSSION w/Nina Simone, Tony Williams
CHARLES SULLIVAN TRUMPET w/Lionel Hampton, Count Basie
BILLY TAYLOR PIANO/COMPOSER ARRANGER Ph.D.
CHRISTOPHER WHITE BASS Director, Inst. of Jazz Studies, Rutgers U.
ERNIE WILKENS COMPOSER/ARRANGER w/Tommy Dorsey, Count Basie
VISHNU WOOD BASS w/Randy Weston, Roy Haynes, Elvin Jones
LARRY YOUNG ORGAN w/Tony Williams

Here's a once-in-a-lifetime opportunity to live, study and play jazz with the masters, to pack into one unforgettable summer the equivalent of several years of jazz experience.

It's the *Jazz Laboratory at Bennington* and between July 5 and August 15, 1976, it will bring together 50 professional jazz performers, composers, critics and educators into daily contact with 300 students—young musicians and composers (professional and near-professional) and gifted conservatory, university and secondary school jazz students.

If you can qualify for admission, your immersion in jazz for six weeks of concentrated work and performance will be total. You'll choose with whom and how you wish to study, have ample time to work on your own personal projects. Your days will pass swiftly among workshop-classes, individual practice and group interchange.

Jazz Laboratory will be a serious artistic retreat. There will be no "scheduled" performances and no imported concerts. All music

events will flow naturally from interests and relationships you form with fellow students and jazz masters.

Technical training on instruments will be provided, of course, and arranging, composing, improvisation and ensemble playing will be thoroughly explored. You'll also learn about the influence of jazz on other areas of culture: on the dance and the musical theater, on the work of non-jazz composers, on pop and rock music and on literature. All in the lovely rural setting of Bennington College, Bennington, Vermont, with the full facilities of the college available to you. It's a magnificent site for musical events, both indoor and outdoor, individual and group.

Only students who can demonstrate the necessary qualifications will be accepted, and registration is limited to assure the intimate atmosphere necessary for both good jazz and learning.

Applications for *Jazz Laboratory* must be received by March 1, 1976. The total fee for room, board and tuition for the six-week session is \$1,500. Scholarship aid is available.

PREREQUISITES: All applicants are expected to be completely familiar with basic music language, standard notation systems, diatonic harmony, and have some ear-training. Applicants should have and be able to perform basic rhythms; construct and play scales, intervals and modes; to spell out qualities of major, minor, augmented and diminished through the ninth chords; and sufficient experience in performing ensembles to understand their personal responsibility, blending, and have confidence in their own performance. **AUDITION:** Applicants must submit an audition tape or record of either best performance or technical proficiency by March 15. Applicants will be notified by April 15. All tapes and records will be returned. (Non-U.S. applicants must submit tapes or records by May 1. Foreign applicants should inquire at their own, or a U.S. Consulate for specifics on visa and immigration.) **APPLICATION:** An application fee of \$5 must accompany the tape and letter with the following information: name, address, telephone number, age, highest level of scholastic training completed and where, or if self taught, proficiency on other instruments, and principal jazz interest. **SEND:** Applications, tapes or records, and requests for further information should be sent to: BENNINGTON SUMMERS, 35 West 92nd Street, New York, New York 10025.

Jazz Laboratory at Bennington

Christopher White, Director