

## MEMO

APR 21 1975

15 April 1975

TO: Ron Cohen  
FROM: Bill Dixon  
RE: Curriculum and Class Scheduling for 1975/76 [memo  
circulated to Division Secretaries from your office  
13 March 1975]

The following ~~a~~ pages are in response to your<sup>1</sup> above mentioned memo. There are courses listed from the previous curriculum in addition to some new courses. In most instances there are no times or places indicated for the class meetings. This can be explained by the following reasons:

- (1) SPACE: The Black Music Division to date has been assigned no space in the new performing arts complex and also to date has only the following space within which to teach classes-
  - (i) four (4) studio spaces, in addition to a small office space [for the Secretary, Miss Jones on the 2ND FLOOR OF JENNINGS HALL].
  - (ii) one (1) classroom on the THIRD FLOOR [formerly the cello room] of JENNINGS HALL.
  - (iii) use of the Carriage Barn:  
Mondays [day only]; Thursday [evening only: 7.30-10.00]; Friday [day and evening]; and Saturday [a portion of the day]
- (2) Pending the clarification that emerged from FEPC at the end of last term with regard to Teaching Assistants+; Teaching Associates++ and undergraduates teaching+++.
- (3) The Division's not being clear as to what to expect in terms budget allocation for the period covered in your memo.

+The Black Music Division has two Teaching Assistants [Arthur Brooks and Jeff Hoyer.

++ The Division has one Teaching Associate [Steve Horenstein

+++The Division has (at this writing) three (3) Fellows who in Fall 1974/Spring 1976 all taught (under the supervision of the Teaching Seminar] or assisted the Division. [encl: S. Harris ltr.]

(MORE)

Cohen Memo (~~g~~continued)

So all that I can say at this time is that the curriculum listing that the Division is submitting to your office is being submitted contingent upon the outcome of the above listed items.

Also per your memo [page 2, paragraph 3(b, c, d) I would like to draw your attention to the fact that in the past the Division's scheduling of classes in the manner that it has has been based ~~xxx~~ upon the following:

- (i) the number of faculty that the Division has teaching;
- (ii) the days these people were available on campus;
- (iii) the space that the Division has at its disposal;
- (iv) the times that students were available to take the classes.

HOW THE BLACK MUSIC DIVISION IS ATTEMPTING TO MEET THE NEEDS OF INTERESTED STUDENTS AS APPLIES TO COURSE OFFERINGS IN THE CATEGORIES INTRODUCTORY, INTERMEDIATE AND ADVANCED

I think that even a casual glance at course offerings in the Division will show that for any student that is interested there is something available. In fact, one of the reasons for the ~~g~~ inclusion of lecture courses in an area of the arts that is so strongly located in performance is that the majority of students that come to any liberal arts college have had, at most, only minimal exposure to the music ~~xxx~~ [as an art] of Black people. So, with that knowledge clearly in front of us we have designed a curriculum that deals less with the past and more with the present [that present that all can see, hear and feel and experience, should the desire be there to do so]. The Black Music Division makes no attempt to totally span the incredible musical ~~xx~~ horizon that Black people have created. Too many other ~~xx~~ programs with resources, both in terms of staffing, ~~physicxx~~ physical plant and finances are already making that blundering attempt. We in the Division share the view that the period from the mid-forties to the present as being the peaking period of the creativity and influence of Black art music in this country. So that is both our focus and thrust. And, as relates to both the talking side [information giving: the lecture courses] and the doing side [the ~~x~~ ensembles which deal with performance and all that goes into the creation and distillation of performance] we are able to infuse interested students who both want to work and know more than they knew before with ideas ~~xxx~~ information [technical and philosophical] both about Black music aesthetics, composition and performance and, music in general.

(MORE)



Cohen Memo (continued)

SCHEDULE OF BLACK MUSIC DIVISION  
(Fall 1975/Spring 1976 Speculation, see p.1)

<u>Teachers in the Division</u>	<u>available days on campus</u>
BILL DIXON <sup>1/</sup>	M, T, W, T, F
MILFORD GRAVES <sup>1/</sup>	T, W,
STEPHEN HORENSTEIN <sup>1/*</sup>	M, T, W, T, F
ARTHUR BROOKS <sup>2/</sup>	M, T, W, T, F
JEFF HOYER <sup>2/*</sup>	M, T, W, T, F
JAY ASH <sup>2/</sup>	M, T, W, T, F
HENRY LETCHER <sup>3/</sup>	M, T, W, T, F
SIDNEY SMART <sup>2/*</sup>	M, T, W, T, F
JIMMY LYONS <sup>4/</sup>	M, T,

BLACK MUSIC CURRICULUM  
(Fall 1975/Spring 1976 Speculation)  
[see page one]

Lecture Courses:

Ash: INTRODUCTION TO BLACK MUSIC FOR NON-MUSICIANS  
BLACK MUSIC II

Graves: THE INFLUENCE OF MUSIC  
PRINCIPALS OF PERCUSSION [formerly Percussive  
Music of Asia and Africa]

Horenstein: THE SAXOPHONE  
THE DISTORTION AND SUPPRESSION OF CONTEMPORARY  
BLACK MUSIC THROUGH HISTORICAL MISREPRESENTATION  
AND PROPAGANDA

Dixon: AESTHETICS AND CRITICISM AS THEY RELATE TO  
BLACK MUSIC

Workshops:

Graves: Percussion Workshop  
Brooks: Small Group [Instrumental] Workshop  
Lyons : Workshop for Reed [Single and double] Instruments

- 
- <sup>1/</sup> half-time in Black Music  
<sup>2/</sup> Teaching Assistant  
<sup>1/\*</sup> This is a speculation that he will be half-time.  
<sup>2/\*</sup> It is speculated that he will be a Teaching Assistant  
after his graduation in June & 1975.  
<sup>3/</sup> Black Music Fellow.  
<sup>3/\*</sup> It has been brought to my attention that he may graduate  
in June 1975.  
<sup>4/</sup> He is currently taking my place during my Sabbatical and there  
is speculation that the Division may be able to have him teach  
either one or two days depending (in part) on his schedule.

(MORE)

Cohen Memo (Continued)

BLACK MUSIC CURRICULUM  
(Fall 1975/Spring 1976 Speculation)  
[see page one]  
(continued)

Ensembles:

I, II, III, IV, V, VI, VIII  
(faculty/fellows/assistants)

I (Smart = [Fellow])<sup>+</sup> II<sup>1/</sup> (Lyons)  
III (Horenstein = [Associate])<sup>\*</sup> IV (Dixon)  
V (Brooks = [Assistant])<sup>2/</sup> VI (Letcher = [Fellow])<sup>3/</sup>  
VII (Hoyer = [Assistant])<sup>2/</sup>

Lab courses:

[faculty] COMPOSITION I, II, and III  
[faculty] ARRANGING I AND II  
[Dixon] COMPOSITION IV  
[Dixon] ORCHESTRATION, ARRANGING AND ~~INSTRUMENT~~  
INSTRUMENTATION  
[Hoyer] IMPROVISATION I

Tutorials:<sup>\*</sup>

[Horenstein] TUTORIAL IN ENSEMBLE PLAYING FOR STRING PLAYERS  
[Brooks] TRUMPET TUTORIAL  
[Graves] VOICE TUTORIAL

\*other tutorials [voice,  
piano, cello, percussion,  
trumpet] may be offered.

- 1/ Ensemble II was formerly taught by Milford Graves but for Fall 1975 Spring 1976 Graves will be conducting a Workshop. Jimmy Lyons who replaced Bill Dixon in the Division during Dixon's leave will have Ensemble II.
- 2/ Brooks and Hoyer for Fall 1975./Spring 1975 were Teaching Assistants. The projection for Fall 1975/Spring 1976 is that the necessary ~~steps~~ steps will have been taken to ensure their continued participation as teachers in the Division.
- 3/ Letcher is a Black Music Fellow. During Fall 1974/Spring 1976 he and the rest of the Fellows taught or assisted in some manner in aiding the curriculum offerings of ~~the~~ the Division. [Letcher and Sidney Smart conducted ensembles; Ash taught the Introductory course]. The projection for Fall 1975/Spring 1976 is that the necessary steps will have been taken to ensure his continued participation as the conductor of an ensemble in the Division.

(MORE)



Cohen Memo (Continued)

BLACK MUSIC DIVISION COURSE DESCRIPTIONS

THE SAXOPHONE: This series of lecture/seminars will be devoted to various musicians and composers including Charlie Parker, John Coltrane, Thelonius Monk, Bud Powell, etc. The period covered will be from 1945/ to the present. Its primary aim is to create within the student a stronger sense of what the tradition of contemporary Black Music is and how it evolved. Transcriptions of the music will be used whenever appropriate.

ENSEMBLE III: Ensemble III takes as its basis available contemporary techniques of larger group organization as formulated and evolved within the tradition of Black music. For the player this will mean a particular emphasis on section work and full ensemble playing, the implementation of both traditional and contemporary notation, verbal instruction, collective improvisation and such traditional materials as chord progressions and metric time. It will ~~xxxxxx~~ require of the player a willingness to explore his/her instrument in ways that might at first seem foreign or beyond the traditional. Musicians of all levels will be considered according to individual musical background and previous ensemble experience. Primarily for woodwind and string players although others may be admitted on request.

~~THEEXISTREX~~ THE DISTORTION AND SUPPRESSION OF CONTEMPORARY BLACK MUSIC THROUGH HISTORICAL MISREPRESENTATION ANDE PROPAGANDA: This research seminar will involve the researching and compiling of newspaper articles, journal articles, interviews, radio and television broadcasts and music history textbooks which have contributed to the vastly distorted history of contemporary Black Music. Special emphasis will be placed on the period 1945 to the present. The course is open to both musicians and non-musicians.

TUTORIAL IN ENSEMBLE PLAYING FOR STRING PLAYERS: Endless possibilities await the creative string player who is willing to devote time and energy to the investigation of some of the disciplines of Black Music as well as some of the more contemporary approaches to string playing. This tutorial will focus on many of the crafts and techniques of ensemble playing [particularly those of improvisation] in regard to one's instrument ~~twice a week~~ and role in the ensemble. In addition to the rehearsals [twice a week] musicians will learn such musical materials as chords, intervals, scales, modes, rhythms, etc. Each player will also keep a notebook/journal of the ensemble meetings. ~~Members~~ Members of the tutorial will focus on achieving an ensemble sound in addition to greater independence of each individual within that sound.

(MORE)



Cohen Memo (Continued)

BLACK MUSIC DIVISION COURSE DESCRIPTIONS (Continued)

ENSEMBLE II: The ensemble will be the forum where the elements that form composition come together with those ~~things~~ things learned by individual instrumental explorations. Ideally all notated compositions [see course descriptions for ORCHESTRATION, ARRANGING and INSTRUMENTATION and COMPOSITION] ~~should~~ should sound improvised as should improvisations sound composed, not forgetting, of course, that for improvisation spontaneity is essential. Much emphasis will be placed on the solo and its development; ~~instrumental~~ instrumental textures; sound; rhythm; the learning of parts and the collectivization of ideas.

WORKSHOP FOR REED INSTRUMENTS: This workshop ~~ix~~ will be for players of reed ~~instrumental~~ instruments. It will examine areas of musically contemporary practices as they relate to Black Music in addition to concerning itself with ~~technical things~~ such technical things as: tonguing; phrasing; tonal qualities; chords, scales, modes and their construction and application in the new music.

TRUMPET TUTORIAL: This tutorial is open to the beginning and intermediate improvising trumpeter. Tone quality, flexibility and confidence will be the areas of concentration. The tutorial will meet twice a week. Prerequisites are a functioning trumpet, interest and a desire to learn.

SMALL GROUP WORKSHOP: This ~~workshop~~ workshop will deal with the problems of small group ~~improvisation and composition~~ improvisation and composition. Open to intermediate and advanced musicians - from two to five students.

ENSEMBLE V: Ensemble V is designed for the improvising musician inclined towards the contemporary forms of Black Music~~ix~~. The student must exhibit competence with an instrument and a desire to pursue more advanced areas of musical expression. The instructor will organize ~~compositions~~ compositions - taking into consideration the skills of the participants. Analysis and discussion of the compositional techniques used will be required of all participants.~~ix~~

IMPROVISATION I: An elementary course of study for the improvising musician which will attempt to establish a frame of reference for the attainment of a higher level of musicianship both for the ensemble player and the soloist. Some topics that will be explored include: what and how to practice; how to locate sounds on the instrument; nomenclature of the sounds; a historical examination of the aesthetic, etc. Open to all students by permission of the instructor.

(MORE)



v. 1.1

Cohen Memo (Continued)

BLACK MUSIC DIVISION COURSE DESCRIPTIONS (Continued)

ENSEMBLE VII: The time will be spent working on aspects of solo and ensemble playing. This will include the construction of solos both from the standpoint of standard written [western] notation and areas of verbal notation. Open to all students by permission of the instructor and audition.

INTRODUCTION TO BLACK MUSIC FOR THE NON-MUSICIAN: Does the Black Music audience have a responsibility to the performer and his music? How do we listen to a piece of music. What is the "form" of ~~xxxx~~ a piece, the ~~xxxx~~ function of the composer and the roles of the musicians who are playing in this piece? This course will survey the work of various composers and instrumentalists in Black Music since 1940. We will explore some of those qualities that make the artists in question innovative and influential to other musicians ~~xxxx~~ and will attempt to put into ~~xxxxxxx~~ more concrete terms these ideas and concepts.

BLACK MUSIC II: This course will focus on a more detailed study of the work of some of the influential innovators in Black Music. People such as Duke Ellington, Bill Dixon, Cecil Taylor, John Coltrane and Charlie Parker. What has made them important in the development of Black Music? How did they, in their time, expand the boundaries of music? Through analyses of pieces of music both in a historical and biographical perspective we will attempt to answer some of these questions.

PERCUSSION WORKSHOP: This workshop will deal with basic techniques of percussion playing and how they can relate to ensemble playing. This workshop will also concern itself with both strict and improvisational compositions. ~~Students will xxx~~  
~~function according to their ability xxx~~

THE INFLUENCE OF MUSIC: This course will deal with ~~xxx~~ the influence of various ~~xxx~~ types of music on people. Some of the areas will include: ~~xxxxxxx~~ Medical music of Asian and African civilization; Pulse reading in Ayurveda and acupuncture and how to apply to Medical music; Astrological music; Sufi music~~xx~~; Mathematical music; Music and the Kundalini system of India; the evolution of sound and rhythmic development; creative Afro-American music of North America; Cuban and Haitian Cultist music and the principles of African/Afro-American Body Rhythm.

PRINCIPLES OF PERCUSSION: [formerly called ~~PERCUSSION~~ Percussive Music of Asia and Africa] - This course will deal with the rhythmic structure of this vast resource of music that is beginning to exert a tremendous influence on the work of some of the younger composers. The rhythms of America (jazz), Africa, Asia, South America and the Caribbean will be investigated.

(MORE)



Cohen Memo (Continued)BLACK MUSIC DIVISION COURSE DESCRIPTIONS (Continued)

VOICE TUTORIAL: The student will not only investigate sounds generally classified as musical, but also, other sounds that oftentimes classified as noise. (e.g., animal sounds) For students who are interested in further exploring the potential of the human voice.

ENSEMBLE IV: [See course description on Ensemble II]

AESTHETICS AND CRITICISM AS THEY PERTAIN TO ~~BLACK~~ BLACK MUSIC: It is very hard to 'hear' a piece of music. And it is very hard to ~~listen~~ listen to something that is foreign to one's experience. It is also extremely difficult to recognize as an art form a music that has emerged from a very oppressed 'sub-culture'. That is why it is easier to deal with an imitation, especially when the accoutrements of the imitator ride parallel with those of the listener. This course in criticism will examine major works [musical] by such people as George Russell, Duke Ellington, Cecil Taylor, Ornette Coleman, John Coltrane and others. Class meetings will also focus on an examination of critiques, reviews, journalistic reporting, liner note writing and essays by such writer/critics as Spellman, Hentoff, Kofsky, Williams~~xx~~, Russell, Sidran, Cole, etc.

ORCHESTRATION, ARRANGING AND INSTRUMENTATION: There are essentially two formal ways of dealing with composition: notational [achieved by the ascribing of symbols on manuscript paper that then serve as the indicators of the kinds of activity to be ~~engaged~~ engaged in by the reader/performer (musician)] and improvisational. In improvisational composition what is to be done is dealt with by the musician instantaneously through the process of recalling from his subconscious things previously stored there. And when the creative juices flow hot those things recalled emerge in an order formerly 'unknown' to the improviser. The art of orchestration and arranging along with the facts of instrumentation seem to lean towards the domain of method [craft, techniques, devices, etc;] but hardly any ~~composer~~ composer can function will without at least an occasional glance in the direction of that triumvirate. Members of this class will make a definition of what orchestration [writing for orchestra] is; arranging [the setting of the compositional ~~elements~~ elements; line, rhythm, harmony, space, etc.,] and instrumentation [instruments and their official and 'unofficial' ranges; their colors and how achieved; their parts thatg meld 'well' with other instruments in addition to their parts that don't 'meld' well, etc., is. ~~Assignments~~ Assignments will investigate more established formal works by Monk, Gillespie, Taylor, Ellington, Russell, etc., by student arrangements, orchestrations, etc., of some of these works.

(MORE)



## Cohen Memo (Continued)

### BLACK MUSIC DIVISION COURSE DESCRIPTIONS (Continued)

COMPOSITION<sup>1/</sup>: We can define composition as the assembling of materials that are~~xxxx~~ accessible to everyone into a new order. There are ~~xxxx~~ basically two methods: notational and improvisational [see course description of Orchestration, Arranging and Instrumentation]. The composer in the more contemporary forms of Black Music has to know and be aware of both the strengths and weaknesses of the performer (i.e., Ellington's work and collaboration with his orchestra). The composer also works with organizing sound and the separation of sound into silences by the use of both his notation and the notation attached to his ideas by the contributions of the player. (I.E., John Coltrane's work with Miles Davis; John Coltrane's work with ~~Therex~~ Thelonius Monk; Don Cherry's work with Ornette Coleman). Therefore the materials to be explored and reclassified by the ~~explorer~~~~xxxxxxxxxxxx~~ explorer [the composer] include the use of line or lines~~x~~; rhythm; the organization of textures; densities; voicing, etc., in addition to a good look at contemporary practices as relates to the various forms of notation.

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1/ Composition I, II and III are taught by the Black Music Faculty. Composition IV is taught by Bill Dixon. Composition I can be considered an Introductory course; Composition II and III and IV, Intermediate and Advanced.

ARRANGING I: An introductory course with a focus on the elements of chords, their inversions, cycles, voicing, three and four part harmonic considerations as they relate to instruments and the unison line. Most of the work will emanate from the lead sheet [melodic line with chord symbol].

ARRANGING II: An intermediate course where more advanced work will be taken using material ~~xx~~ much as in Arranging I but with a stronger ~~xxxxxx~~ focus on individualized treatment of the devices.

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#### EXTRA FOOTNOTE TO PAGE IV:

+Black Music Fellow Sidney Smart had Ensemble I during Fall 1974/Spring 1975 and his status as a student in the college as of this writing has not been made clear to me. I understand that he is aiming at June 1975 graduation. So theoretically, at least, there would be no Ensemble I.

\*Horenstein, it is expected will be made~~x~~ part time faculty member for Fall 1975/Spring 1976.

(MORE)



Cohen Memo (Continued)

K INTRODUCTORY COURSES:

INTRODUCTION TO BLACK MUSIC FOR THE NON-MUSICIAN  
IMPROVISATION I  
TRUMPET TUTORIAL [Brooks]  
ENSEMBLE V  
PRINCIPALS OF PERCUSSION  
VOICE TUTORIAL [Graves]  
COMPOSITION I [Faculty]  
ARRANGING I [ " ]

INTERMEDIATE:

THE SAXOPHONE  
ENSEMBLE III  
THE DISTORTION AND SUPPRESSION OF CONTEMPORARY  
BLACK MUSIC THROUGH HISTORICAL MISREPRESENTATION  
AND PROPAGANDA  
TUTORIAL IN ENSEMBLE PLAYING FOR STRING PLAYERS  
ENSEMBLE II  
WORKSHOP FOR REED INSTRUMENTS  
TRUMPET TUTORIAL [Brooks]  
SMALL GROUP WORKSHOP  
ENSEMBLE V  
IMPROVISATION I  
ENSEMBLE VII  
BLACK MUSIC II  
PERCUSSION WORKSHOP  
THE INFLUENCE OF MUSIC  
PRINCIPALS OF PERCUSSION  
COMPOSITION II, III, IV  
ARRANGING II  
AESTHETICS AND CRITICISM AS THEY PERTAIN TO BLACK MUSIC  
ENSEMBLE IV  
ORCHESTRATION, ARRANGING AND INSTRUMENTATION

ADVANCED:

COMPOSITION IV  
ORCHESTRATION, ARRANGING AND INSTRUMENTATION  
AESTHETICS AND CRITICISM AS THEY PERTAIN TO ~~BLACK~~  
BLACK MUSIC  
ENSEMBLE IV  
PERCUSSION WORKSHOP  
THE INFLUENCE OF MUSIC  
IMPROVISATION I  
ENSEMBLE VII  
SMALL GROUP WORKSHOP  
ENSEMBLE V  
ENSEMBLE II  
WORKSHOP FOR REED INSTRUMENTS

(MORE)



Cohen Memo (Continued)

ADVANCED COURSES (Continued):

~~XXXX~~

THE SAXOPHONE  
ENSEMBLE III

THE DISTORTION AND SUPPRESSION OF CONTEMPORARY  
BLACK MUSIC THROUGH HISTORICAL MISREPRESENTATION  
AND PROPAGANDA

TUTORIAL IN ENSEMBLE PLAYING FOR STRING PLAYERS

Note: there are some ~~xxxxxx~~ courses that are listed as being both intermediate and advanced or introductory and intermediate, etc. The reason for this is that in a great many cases (in the ensembles for example) the level mixture tends to work quite well for the ~~participating~~ participants.

~~XXXXXXXXXXXXXXXXXXXX~~  
~~XXXXXXXXXXXXXXXXXXXX~~

c.c.: Dean of Studies  
Dean of Faculty  
Art Brooks  
Henry Letcher  
Milford Graves  
Bill Dixon  
Jimmy Lyons  
Jeff Hoyer  
Jay Ash  
Sidney Smart  
Stephen Horenstein  
~~xx~~ Gail Parker



BLACK MUSIC DIVISION CURRICULUM  
Fall 1975/Spring 1976

FACULTY

BILL DIXON <sup>1/</sup>	M, T, W, T, F
MILFORD GRAVES <sup>1/</sup>	T, W,
STEPHEN HORENSTEIN <sup>1/</sup>	M, T, W, T, F

OTHERS [Teaching Assistant; Teaching Associate;  
Technical Associate]

ARTHUR BROOKS	M, T, W, T, F
JEFF HOYER and JAY ASH	M, T, W, T, F

FACULTY [Additional]

JIMMY LYONS <sup>1/</sup>	M, T,
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<sup>1/</sup> half-time faculty [two days per week]

COURSES

XXXXXX LECTURE

INTRODUCTION TO BLACK MUSIC FOR THE NON-MUSICIAN	JAY ASH
BLACK MUSIC II	

THE INFLUENCE OF MUSIC	MILFORD GRAVES
PRINCIPALS OF PERCUSSION	

THE SAXOPHONE	
THE DISTORTION AND SUPPRESSION OF CONTEMPORARY BLACK MUSIC THROUGH HISTORICAL MISREPRESENTATION AND PROPAGANDA	HORENSTEIN

AESTHETICS AND CRITICISM AS THEY RELATE TO BLACK MUSIC	DIXON
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ENSEMBLE

II (LYONS): III (HORENSTEIN): IV (DIXON): V (BROOKS):  
VII (HOYER)

WORKSHOP

PERCUSSION WORKSHOP (GRAVES); SMALL GROUP WORKSHOP (BROOKS);  
WORKSHOP FOR REED INSTRUMENTS (LYONS)

LAB COURSES

IMPROVISATION I (HOYER):	ORCHESTRATION, ARRANGING AND
INSTRUMENTATION (DIXON)	



APPENDIX II

BLACK MUSIC DIVISION CURRICULUM  
Fall 1975/Spring 1976

FACULTY

BILL DIXON <sup>1/</sup>	M, T, W, T, F
MILFORD GRAVES <sup>1/</sup>	T, W,
STEPHEN HORENSTEIN <sup>1/</sup>	M, T, W, T, F

OTHERS [Teaching Assistant; Teaching Associate; Technical Associate]

ARTHUR BROOKS	M, T, W, T, F
JEFF HOYER	M, T, W, T, F
JAY ASH	M, T, W, T, F

FACULTY [ADDITIONAL]

JIMMY LYONS <sup>1/</sup>	M, T,
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<sup>1/</sup> half-time faculty [two days per week]

COURSES

LECTURE

INTRODUCTION TO BLACK MUSIC FOR THE NON-MUSICIAN	JAY ASH
BLACK MUSIC II	

THE INFLUENCE OF MUSIC	MILFORD GRAVES
PRINCIPALS OF PERCUSSION	

THE SAXOPHONE	STEPHEN HORENSTEIN
AESTHETICS AND CRITICISM AS THEY RELATE TO BLACK MUSIC	BILL DIXON

ENSEMBLE

[see Appendix I]

WORKSHOP

PERCUSSION WORKSHOP [GRAVES]; WORKSHOP FOR REED INSTRUMENTS [Lyons];

TUTORIALS

TUTORIAL IN ENSEMBLE PLAYING FOR STRING PLAYERS [Horenstein]  
TRUMPET TUTORIAL [Brooks]; VOICE TUTORIAL [GRAVES];  
PIANO TUTORIAL [DIXON]

LAB COURSES

IMPROVISATION I [HOYER]



### APPENDIX III

The Black Music Division is now in the position to frame the reference for the inclusion of ensembles for a full quarter's credit. The ensemble is the vehicle in the Division where all the things learned in the Division come together. The student is able to make references to such things as the history of the music; the aesthetic of the music; the philosophy of the music in addition to the craft, construction, and methodology of the music. Such things as improvisation, composition (notated), ensemble playing, solo playing and rhythmic studies are all included as studies in the actual performance of the music (which takes place in the ensemble).

Varied philosophies of what constitutes notation; conventional western notation; verbal notation; the assigning of parts by the use of playing them on the piano and the student (in his own notation) receiving the parts; the singing of parts to the instrumentalist and the player learning his part in that manner; the designation of pitches to players by use of the vocal tradition; the playing of clustered or chordal sounds on the piano and members of the ensemble finding where each of their instruments is "located" in that sound; the playing of parts on instruments for the members of the ensemble, are all a part of the learning process for the student in the ensemble and the above constitute a more contemporary way of dealing with two of the most important areas of musical study facing the student: ear-training and rhythmic studies. Because if a musician cannot hear he is useless as a musician and if what he plays is without rhythmic foundation then what he plays makes no difference and might as well have not been played. In the ensemble students are also taught how to play with and for each other in a variety of musical settings. Because each ensemble meets only about four hours per week (centered in two two hour sessions, it has not been educationally feasible in the past to grant a full quarter's credit for the ensemble itself. Hence the quarter's credit could only be granted if the student engaged in a series of the following: two ensembles; ensemble plus either (1) composition; (2) improvisation; (3) some kind of tutorial on the instrument played in the ensemble; (4) ensemble in conjunction with some kind of lecture class that related in some way with what the ensemble was engaged in and (5) ensemble work in conjunction with some kind of special project.

Because so many of the formerly 'fledgling' students are now in a situation where their knowledge has increased about both how the music is done (they have been performing it) and what it's historical origins and concerns are (they have studied it) the nature of the ensemble both as a class and performing idea is now able to both enlarge and expand its original concept and also make the attempt to go further in depth relating to not only what will be taught (and learned) in the ensemble but how it will be done.

As of Fall 1975, The Ensemble as a unit of study will consist of the following: the actual ensemble itself (rehearsals); studies in arranging (a separate meeting, when necessary); studies in composition (a separate meeting, when necessary); studies in improvisation (a separate meeting, when necessary); studies in the theoretical devices being used in the compositions that the particular ensemble is engaged in also covered by a separate meeting when necessary.



APPENDIX III (Cont'd.)

Page 2.

In other words a piece being done by the ensemble will now go further under the microscope in terms of revealing how the piece has been conceived or arrived at (aesthetic); how the piece has been put together (both compositionally, orchestrally and in terms of both arrangement and instrumentation) and also where the elements as used by the composer have their historical origins and precedents (if they do) in terms of where have the components appeared before (theoretical).

In terms of scheduling the ensemble would thus meet: twice a week for rehearsals and when necessary, a third meeting for either of the following: composition; arranging; instrumentation; orchestration; theory. This makes Ensemble study worth a quarter.



APPENDIX IV

BLACK MUSIC DIVISION CURRICULUM  
[ Fall 1975/Spring 1976 - Speculative]

The disciplines in the Black Music Division ~~number~~ are:

PERFORMANCE [the Ensemble]; AESTHETICS\*[history  
and criticism] and COMPOSITION/notational and improvisational  
[the creative process].

(see pages V, VI, VII, VIII and IX for course  
descriptions)

(see page X and XI for categories of courses/introductory,  
intermediate and advanced)

\*Students need not be musicians for any of the courses in this  
discipline.