



Talks & Teaching

Pedagogical Experience and Capacities: Teaching experience from primary to high school level: masters courses, seminars, projects with children as well as talks on themes such as free improvisation, conceptual improvisation, graphic notation, conducting for an improvised orchestra, music and spaces. Performance lectures about my audio-visual and trans-disciplinary work in a range of art colleges in Europe, Canada and USA. Individualised private lessons since 1995.

For me as a musician it is only natural to pass on my experience to students and further develop their experience. Years of intensive work between composition and improvisation have shown me that the teaching of conscious paths of movement within instrumental technology as well as broader forms of experimental technology is closely connected to the students' creative powers and ways for them to find their

For education and training details see my biography [pdf bio short pdf bio](#)

My pedagogical bases:

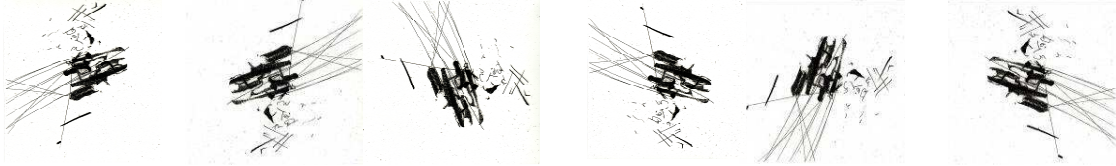
Practical work*:

Exercises for concentration, alertness, highly developed listening skills, posture.

- **Sound laboratory:** Researching **your** own sound material and using it to rapidly and accurately obtain familiarity with playing behaviour (also with experimental instrument techniques). Working towards a musical craft which enables the improviser to move forward as an independent artist.
- Introduction to a range of **improvisation bases:**
 - "Son-Icons"; movable, graphic notations with trans-disciplinary bases developed by Charlotte Hug
 - "Focusing" inspired by philosopher Eugene T. Gendlin and, specifically in relation to music, by Mathes Seidl.
 - "Conduction": sign and movement language for improvising groups based on Butch Morris
 - Notation and the shaping of coordination from solo artists to the improvisation ensemble following Larry Ochs.
- Self-aware and personally coherent **stage presence**.
- Developing pathways to a self-contained, improvised and artistic language.
- **Individual advancement** of personal capabilities, interests and questions.

Trans-disciplinary basis*:

- **New Means of Access to Improvisation** and to moving towards making your own music **through visual approaches** and sound recordings. How do these drawings (Son-Icons) sound, for example?



- Through **audio-visual methods** that train the memory, develop and focus the imagination, obtain a formal overview as well as clarity in decision-making.
- Where does **creative potential** fit into the space in between through the interaction of the eye, the ear, movement, within a blending together of instrument and voice?

Reflection*:

- What **potential** lies within the **interaction of media** or is created in the space between them? By means of translation, where can the language of the eyes and ears give rise to a new, third medium or allow a new discovery to become widely - known? Sound and visual synergies allow us to discern this, as do frictional surfaces, incongruities and different approaches. What is created in the space between media movement, drawing and sound?
- What are the important **prerequisites** of musical improvisation?
- **Must improvisation be everything?** Deeper discussion of sound recordings and visual recordings. Working towards the fulfilment of **quality criteria**.
- **Practice transfer** from improvisation models and trans-disciplinary approaches to work with children and students of various ages. Examples for music lessons, one-to-one and class lessons.

(* all points are appropriate to the respective level and situation)

Scientific literature basis: A selection is listed below

On Sonic Art by Trevor Wishart Harwood, academic publisher ISBN 3-718-5847-X

No sound is innocent by Edwards Prévost, Copula Matchless Recording and Publishing ISBN 0-9525492-0-4

Le violon intérieur by Dominique Hoppenot, edition van de Velde ISBN 2-85868-076-0

Komposition als Inszenierung by Heiner Goebbels, Henschel ISBN 3-89487-431-7

Fluidum Musik by Mathes Seidel, ars una ISBN 3-89391-466-8

Räume der Zeichnung by Lammert, Meister, Frühsorge Schalhorn Akademie der Künste Berlin Verlag für moderne Kunst Nürnberg ISBN 978-3-939738-10-7

Improvisation 6 Bände Herausgeber Walter Fähndrich <http://www.musicforspaces.ch/de/D4.html>

Musik spielend erfinden by Matthias Schwabe Bärenreiter ISBN 3-7618-1040-7