

Alternative Styles With Bojan Cvetrežnik

MUSIC AND MATHS WITH KODALY

Most people think music theory is one of the most difficult subjects to understand. Also as an adult professional musician, I find major difficulties in connecting the understanding of the theory in the left brain with the practical experience in the hearing and emotional area of the right brain.

The study of the theory is based on different visualizations, mostly connected with the music staff or black & white piano keys. Some of us can't get rid of the constant re-calculating from the basic visualization that is stamped into our brain. This picture is mostly determined with the way we first got in touch with music theory. My picture is of piano keys. In any key, I see C major or A minor. This means I might be a character in this joke: 'what is the dominant of G?' Answer: 'strange question, G is already the dominant chord itself!') It is quite rare, that the first picture would be strongly based on hearing rather than on a visual interface. Exceptions are some autodidacts or bass players.

My concept is very simple. Zoltan Kodaly relative solfeggio is a very clear way to understand music theory. But it is not useful at all in countries that use solfa syllables absolutely (DO=C).

I won't have enough time to start from the hearing area, which would be by far the best way, so I will present a simple visual interface as an introduction to:

- measuring relations between notes
- building chords
- matching parts of melodies
- translating into different instruments
- understanding the simplicity of the absolute names (music alphabet)
- translating the music into different interfaces (piano roll, 5-lines, different fingerboards...)

FOLK AND JAZZ TUNES FOR CLASSICAL TECHNIQUE

The materials that we use for improving a technique were written mostly by great artists to help their students improve a certain skill. Most etudes we practice are more than 150 years old. With some exceptions the material is not very inspiring in a musical sense. Can we achieve the same goal with an endless treasure of old and contemporary folk tunes that are musically very inspiring for students and teachers?

Or can exercises even make listeners happy? Folk tradition brought a much bigger spectrum of detailed ornamentations and trills than classical music. I don't know a classical composer that would put such an important focus on bowing patterns as this is very essential among folk musicians in expressing the meaning of the music. We can also find similar importance with early music experts. I hope I can inspire string teachers to constantly research the countless tunes from different violin traditions. I will:

- present some examples of tunes for different technical challenges and problems
- provide some additional materials -give ideas, where to find additional useful tunes-encourage further research

FOLK TUNES FOR JAZZ IMPROVISATION

Folk music brings incredible richness to melodic lines. By studying jazz improvisation we usually focus more on harmonic scale structures and choose rhythmic patterns.

That sometimes results in a not very communicative performance. Architecture of folk music spreads a vocabulary of improvised lines. If improvising over one chord or a complex harmonic structure the 'story telling' is what makes performing communicative and effective. There is a funny expression saying: "bluegrass is playing different melodies over same chords, jazz is playing same melodies over different chords". Welcome to merging those two approaches in one.

The other important part of folk violin traditions for performing jazz is connected with bow patterns. There is an obvious difference between jazz players that have a background in folk music and those that don't. It results mostly in bow shuffles that are some kind of choreographed right hand movements. When analysing 'Dances of the right hand' of folk musicians we observe how confident and free their groove is. This is not reserved only for them, anybody can learn it step by step.

In the workshop I will :

- present elements of the architecture of folk tunes
- demonstrate them on practicing scales
- implement them on jazz chord progressions
- explain bow shuffles as repeating patterns
- present bow shuffles from folk music to improve groove
- present ghost note patterns from folk music
- demonstrate performing techniques for presented bowing concepts.

Bojan Cvetrežnik

ALTERNATIVE STYLES

AUG 7 3-4:30PM MUSIC AND MATHS

AUG 10 3-4:30PM FOLK

AUG 11 11:30-1PM JAZZ

