

From teaching, I've learned how to communicate my ideas... about developing a sound, a repertoire and trying to develop an approach to improvising from your own personal history. By that I mean everything you've studied, everything you've practiced and how you put that together on your instrument.

JOE LOVANO

An astute teacher, mentor, and listener, Joe Lovano has been a strong advocate of education in his official roles as the Gary Burton Chair of Jazz Performance at Berklee College of Music, as well as his adjunct professor duties at New York University. Joe's educational approach is highly focused on class participation and a personal dialogue between himself and the students. Joe is open to working on and talking about music in any way that seems appropriate to the assembled students. He likes to "let the class lead him." Below is the typical structure of a session and some concepts that are likely to be explored:

EDUCATIONAL OFFERINGS

- PERFORMANCE
 - Opening class with short solo performance.
- Q & A:
 - Open to any musical topic, helps to define direction of the class.
- SOLOING:
 - Approaches and techniques to soloing, exploring how to cover harmonic range of instrument, stressing the importance of "feel" and rhythmic integration, unaccompanied playing, meditating on melodic ideas.
- ENSEMBLE PLAYING:
 - Work on how to play as an ensemble, discussion and dissection of famous ensemble compositions, phrasing and breathing as a unit, comprehension of harmonic aspects, how to communicate spontaneously.
- NON-TECHNICAL ASPECTS OF PLAYING:
 - Using personal experience to influence playing, how to find your "voice," telling and developing a story with your playing, learning from the masters.
- COMPOSITIONAL CONCEPTS:
 - Study of feel, talking about his own path and how he approaches writing. Demonstrating by referencing recordings, how to find a personal language, how to use tradition and history in composing, finding themes. Discussion of harmonic sequencing, feel of notation. "Living in the Library of Jazz." Expression vs. technique.
- PRACTICING PLAYING:
 - Emphasis on polymetric and harmonic relationships for practice, emphasis on feel in addition to traditional technique.