**Ensembles Term 1 2022**

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**Advanced Jazz - Alister Spence – Alister.spence@unsw.edu.au**

*Entry for new members is by email audition on or before Wednesday in O week (9/2/22)*

**Rehearsals:** H16A Thu 4pm-6pm (w1-5, 7-10, Webst G16)

This ensemble explores established and new and exciting trends in jazz music and its many stylistic offshoots. It is intended for students who are experienced in jazz improvisation and have some practical performance experience. Vocalists and instrumentalists on any instrument are welcome in this ensemble. Ensemble members will gain insight and experience as a soloist and as a member of a contemporary jazz ensemble. Pieces will be chosen and performed in the ensemble from standard and contemporary jazz and jazz-related repertoire. Original works are welcomed! The Advanced Jazz Ensemble works in a supportive and mutually encouraging environment. Previous members of Advanced Jazz Ensemble are not required to audition. However, they must contact Alister Spence by email on or before Wednesday in O week.

Please provide your student Id, Performance Lab course code and specify if this is your primary or secondary ensemble.

New applicants should submit their audition to Alister via email as an MP3.

**Audition requirements:**

12 bar jazz blues with a swing feel in the following format:

- 1 chorus of melody
- 2 choruses of improvised solo over the form of the blues clearly outlining the chord sequence
- 1 chorus of melody
Drummers should play a blues with a swing feel in the following format:

- Play the rhythm of the chosen blues melody (e.g. Billie’s Bounce, Tenor Madness) on the kit (1 chorus)
- 2 choruses of solo over the 12 bar blues form
- 1 chorus of melody

Ensemble members are expected to:

1. Practise written parts
2. Prepare for any improvised solos
3. Listen to recordings of the works being studied
4. Attend all classes punctually

**Balkan Music Ensemble – Mara Kiek and Liew Kiek**

Email your interest to Mara Kiek – mara@maramusic.com.au

**Rehearsals:** T16A Tue 4pm-6pm (w1-5, 7-10, Webst 306)

In the Balkan Ensemble course, for both singers and instrumentalists, students will learn about characteristic elements of Balkan folk music, particularly the complex rhythms and harmonies that uniquely identify the music of this region. There will be a focus on the vocal technique required for authentic performance of Bulgarian traditional singing and plenty of opportunities for rhythm comping and traditional modal and contemporary improvisation for instrumentalists and vocalists.

Please note, all participants will be required to sing as part of the training. The course is run by two of Australia’s most influential world music pioneers.

**Burgundian Consort – Music Performance Unit**

**Auditions:** Tuesday 8 February

*All members required to audition*


**Rehearsals:** M16A Mon 4pm-6pm(w1-5, 7-9, Webst G16), commencing Monday 14 February

The Burgundian Consort has existed as an elite arm of the Collegium Musicum Choir for many years (since about 1985). It includes only a small number of singers (12-18), mostly (but not exclusively) undergraduate music students and sings challenging, unaccompanied repertoire.

All members of the Burgundian Consort are required to audition.

**Auditions:** Tuesday 8 February Please be prepared to sing and complete:
- One piece to sing unaccompanied.
- Part singing.
- Sight reading.
- Aural assessment.

**COLLEGIUM MUSICUM CHOIR – Music Performance Unit**

**Voice Placements:** Wednesday 9 and Thursday 10 February

*New members required to do a voice placement*


*All members required to register*

**Rehearsals:** W17A Wed 5pm-10pm(w1-5, 7-10, Clancy Aud) commencing Wednesday 16 February

**Fundamentals of Improvisation – Eamon Dilworth**

**Sign up:** email ensemble director e.dilworth@unsw.edu.au on or before Wednesday in O week

**Rehearsals:** W16A Wed 16-18(w1-5, 7-10, Webst G18)

**Jazz students MUST read -**

This is a 2-hour performance class that explores the 'how to' of improvisation in a practical setting.

No prior knowledge of improvisation is necessary; however, participants in this ensemble are expected to be able to play their instruments with some proficiency and to be able to read music.

The ensemble will perform together in an extended rhythm section and melody instruments workshop setting, with the repertoire being chosen primarily from the jazz tradition though not limited to that.

The harmonic and melodic structure of the pieces will be analysed and scalar/modal possibilities suggested. Each student will be given an opportunity to explore these ideas in the performance of the piece(s). Pointers will also be given on group performance, 'groove', dynamics and so on.
Guitar Ensemble – Janet Agostino

All new members are required to audition.

Please contact the ensemble director, Janet Agostino, to discuss your intent to audition.

janet.agostino@outlook.com

Audition date: Wednesday 9th February 4pm in Webster Room 331 (during O-Week)

Rehearsals: W16C Wed 4pm-6pm(w1-5, 7-10, Webst 331)

The UNSW Guitar Ensemble provides a forum for classical guitar students to explore a wide range of ensemble repertoire and to refine ensemble skills, including sight-reading, rhythmic and stylistic accuracy, balance and creating an effective tonal palette. The end of term performance will form part of the assessment for the course.

Intermediate Jazz – Adrian Klumpes

Audition date: for new members will be conducted by email: Please email Adrian at adrianklumpes@gmail.com on or before Wednesday in O week

Schedule: W16B Weeks 1-5 & 7-10, Wednesday 4pm-6pm Webst G16

This ensemble is for students who already have practical experience in jazz improvisation and a good knowledge of chordal harmony and associated scales/modes. The ensemble is intended to deepen an understanding of jazz improvisational practice through the performance of pieces carefully chosen in a range of jazz-related styles. Areas of focus include developing an improvisational language, chord/scale theory, guide tones, jazz voicings, group interaction, effective rhythmic expression and knowledge of repertoire. Vocalists and instrumentalists on any instrument are welcome in this ensemble as long as they have the experience and knowledge to complete the audition requirements set out below.

Please state:

- Your instrument(s).
- Your background (if any) in improvisation.
- Your Performance Lab Course Code, and whether this will be your Primary Ensemble, or your Ensemble Elective code.
- Any other relevant information such as any specific improvisatory skills you want to develop, any particular reasons you are interested in this ensemble.

In the same email, please include:
A short (one to two minute) recording of you performing a 12 bar jazz blues with a swing feel in the following format:

- One chorus of melody.
- Two choruses of improvised solo over the form of the blues clearly outlining the chord sequence.
- One chorus of melody.

Please send it as an MP3.

Drummers play a blues with a swing feel in the following format:

- Play the rhythm of the chosen blues melody (such as Billie’s Bounce, Tenor Madness) on the kit (one chorus).
- Two choruses of solo over the 12 bar blues form.
- One chorus of melody.

Please send it as an MP3.

Previous members of the ensemble do not need to audition. However, they must contact Adrian by email on or before Wednesday Orientation Week, to confirm their interest in joining the ensemble. Please provide your student ID, Performance Lab course code or Ensemble Elective. Please note that numbers are limited, so be sure to contact Adrian ASAP.

Jazz Composition Ensemble – Matthew Keegan

Registration: To join this ensemble in T1, please email an Expression of Interest to matthew.keegan@student.unsw.edu.au by Wednesday February 9th in O week. Please state your instrument and a brief description of any experience you have performing and/or composing jazz (this is not essential). Include your student ID and either your Performance Lab Course Code, or your Ensemble Elective course code.

Schedule: T16B Tue 4 - 6pm(w1-5, 7-10, Webst G18)

Overview: This ensemble is for students who are interested to gain understanding and experience in jazz composition and have a reasonably sound knowledge of music theory, but not necessarily any jazz composition experience. As this is a performance ensemble it is important that students are reasonably proficient on their instruments, however jazz performance experience is not necessarily required.

The information content is divided into term modules. Previous members of the ensemble are welcome to enrol again for T3 as different material will be covered. Please email Alister Spence to confirm your membership for T3.

The course will be both theoretical and practical. Examples will be listened to and analysed and also performed in class time. The relationship between the compositions and the improvisational opportunities that they offer will be explored. There will be two short composition assignments set during the semester and a more substantial composition to be presented at the end of the semester,
rehearsed and performed in class time by members of the ensemble. The jazz composition ensemble offers a wonderful opportunity to hear your compositional ideas performed!

**Jazz Keyboard Ensemble – Casey Golden**

Students interested in the Jazz Keyboard Ensemble are not required to audition. However, they must contact c.golden@unsw.edu.au by email on or before **Wednesday 9th February** to register.

**Ensemble runs** M16B Weeks 1-5, 7-10, Monday from 4pm to 6pm, Location Robert Webster room 141.

Please provide your student Id, Performance Lab course code and specify whether this is your primary ensemble.

This ensemble is for students who have little or no jazz performance experience, but are keen to learn how to voice chords, accompany effectively and improvise on the piano in a variety of jazz-related styles. Some piano performance ability is required.

By listening to audio examples and studying well-known jazz repertoire, the ensemble will gain experience in applying stylistically appropriate chord voicings, bass lines, accompaniment rhythms, modes and scales for improvisation and improvisational approaches, and effective ways to interact as an ensemble. Each member will take it in turns performing within the ensemble as bass line players, chordal accompanists, melody players and soloists. Time will be given for individual investigation and skill development as well as ensemble performance.

**Jazz Orchestra – Ellen Kirkwood**

New applicants should submit their audition to ellen.kirkwood@gmail.com via email as an MP3.

**Ensemble runs** W18A 6 – 8pm Weeks 1-5 & 7-10, Wednesday Webst G16

UNSW Jazz Orchestra is a dynamic ensemble that plays jazz big band repertoire in a range of styles. Some Australian compositions are included in the repertoire. An exciting aspect of the group’s activities is premiering UNSW student compositions. The orchestra performs a concert at the end of each term.

Previous experience playing jazz and/or improvising is helpful but is not a prerequisite. Sight-reading ability is required on all instruments.

Brass players from any background are particularly encouraged to apply.

Jazz Orchestra membership is open to a broad of instrumentalists.

Previous members of Jazz Orchestra are not required to audition. However, they must contact Ellen Kirkwood by email on or before Wednesday in O week Please provide your student Id, Performance Lab course code and specify whether or not this will be your primary ensemble.

**Audition requirements:**
12 bar jazz blues with a swing feel in the following format:

- One chorus of melody.
- Two choruses of improvised solo over the form of the blues clearly outlining the chord sequence.
- One chorus of melody.

Drummers should play a blues with a swing feel in the following format:

- Play the rhythm of the chosen blues melody (such as Billie’s Bounce, Tenor Madness) on the kit (one chorus).
- Two choruses of solo over the 12 bar blues form.
- One chorus of melody.

Students are expected to:

- Practise written parts.
- Prepare for any improvised solos in their book.
- Listen to recordings of the works being studied.
- Attend all classes punctually.

**UNSW Wind Symphony – MPU**


*All members required to register*

**Section Leader Auditions**: Tuesday 8 February


**Rehearsals**: T16C Tuesday 4-6:30pm, commencing Tuesday 15 February

**UNSW Orchestra – MPU**

**Auditions**: Thursday 10 and Friday 11 February

*All members required to audition*


**Rehearsals**: T18A Tuesday 6:30-9:00pm, commencing Tuesday 15 February
**New Music Collective – Sonya Lifschitz**

**Registration:** Email s.lifschitz@unsw.edu.au

**Schedule:** WEB1 Weeks 1-5, 7-10, day/time TBA

The Ensemble's mission is to INSPIRE and PROVOKE both the music makers and the listeners to examine, broaden and re-define the boundaries of music and the musical experience in the 21st century.

UNSW NEW MUSIC COLLECTIVE was formed in 2018 under the directorship of the internationally-acclaimed pianist Dr Sonya Lifschitz. The ensemble is dedicated to the creation and performance of new work as well as experimental and concert music of the 20th and 21st centuries.

Currently, the ensemble consists of eight members who bring exceptional performance, improvisation, arranging and compositional skills to enable creation and performance of advanced and challenging contemporary (art) music repertoire in curated, imaginative contexts. In 2018/2019, the ensemble performed:


Membership of the UNSW New Music Collective is by audition only and is based on demonstrated high-level performance skills, interest in contemporary (20th and 21st century) concert music, openness and curiosity to work with graphic notation, including elements of improvisation, and well-developed collaborative skills.

**West African Drums – Tony Lewis**

**Registration:** Email a.d.lewis@unsw.edu.au

**Schedule:** H16B Weeks 1-10, Thursday from 4pm to 6pm, Robert Webster G18

This ensemble features the djembe drums (also ‘jembe’) a ‘goblet’ shaped drum whose origins are associated with the Mandinka peoples of the former Mali Empire. These drums are now part of various musical cultures from West Africa including but not limited to the nations of Senegal, Guinea, and Mali. The djembe is played with the hand while the three accompanying dunun drums (also dundun, djun djun) and bells are played with sticks. Traditional djembe ensemble music is learned aurally and presents rhythmic challenges to the musician. The ensemble instruction will also include some singing and dancing.

No auditions required.