



Workshop for professionals

From repertoire to improvisation

with Guillaume Orti

Dates

From May 5th to May 8th, 2016
28 hours — 4 days

Schedule

From 9:30 a.m. to 12:30 p.m. and from 2:00 to 6:00 p.m.

Registration

contact@uninstantalautre.com
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Location

In the village of Quincerot (Côte d'Or), France. At the *Compagnie D'un instant à l'autre's* work studio.

Participants' profiles

This workshop is geared towards professional and semi-professional musicians, music instructors and/or advanced non-professionals. Any types of music backgrounds are welcome (jazz, classical music, improvisation, traditional music, current music, etc).

Teaching content

During these four days of intense collective practice, we will approach several music compositions chosen for the importance brought by pulsing rhythm. Our modes of exploration will be oral learning, repetition, analysis, memorization, as well as keeping an inner listening to our own rhythmicity and an outer ear towards our colleagues'. We will try to make a connection between rhythm, melody, harmony, timber, and ergonomic constraints from the instruments. We will incorporate compositional vocabulary elements in order to use them as improvisational tools. This is an opportunity to renew one's learning methods so that you can invent more as your own needs as an improviser grow.

Process, work content and pace (by Guillaume Orti)

The number of tasks we will tackle will depend on how large the group is and on participants' ability. The daily work schedule will be adjusted accordingly. It is planned to work seven hours a day and the schedule may vary according to how far we get into our exploratory work.

Prior to the workshop I will discuss with each incoming participant their needs, expectations and potentials. Once people have registered, I will let them know which compositions we will be working on. I will choose

three or four pieces from the repertoires of groups such as Aka Moon or Kartet, in which the rhythmic and cyclical nature is of utmost importance. We will study all compositional aspects of each piece with the aim of improvising with them. Thus, notions on melody, harmony, rhythm, contrapuntal structures, timbre and dynamic will be approached as all other syntactic materials. These elements' interweaving will give a particular « color » which we will tend to use in our improvisation, just like any original idiom.

I start from the premise that it is better to work without the help of a music sheet when in the act of improvising. Thus, I will ask each participant to prepare the chosen pieces as much as possible and as early as possible. The minimal prerequisite is sight-reading, but one can go as far as learning the pieces by heart. During the workshop, we will mainly work orally so that to favor a « sensitive », even « sensorial » relation to the compositions we will improvise from. The memorization process is easier and more sustainable when a music is learnt without the music sheet's conditioning. To avoid this, we will use techniques such as clapping, vocalization, instrumental visualization, mental analysis and of course direct hands on exercises. Every musician will learn each piece's components : melodic themes, drums, bass lines, intermediate voices, riffs, harmonizations, etc... We will try to make a maximum of connections between the development and the theory knowledge of each of us.

Guillaume ORTI's biography

Guillaume Orti's singular voice comes from the contemporaneity of his approach. He's a member of several important groups from the music improvisation European scene. The alto saxophone remains his instrument of predilection but depending on the projects he also plays soprano saxophones, mezzo-soprano, C-melody or baritone, as well as the Korg MS-20 synthesizer.

Born in 1969, in Nyons, Provence (France), he starts playing the saxophone at the age of eleven. He studies jazz and classical music at the **Conservatoire de Région d'Avignon** and throughout his teenage years he takes parts in numerous music workshops. During the summer 1990 he attends the **Banff Center of Fine Arts** (Canada) summer school under **Steve Coleman's** supervision. This experience had a crucial impact on his musical development.

In 1989 he settles in Paris and becomes a founder member of the **Kartet** group with Benoît Delbecq (piano), Benjamin Henocq (drum set), and Hubert Dupont (double bass), as well as the **Hask and Mercoledì & Co** collective, which will play an important part in the development of improvised music and collective creativity.

As an improviser and composer, he works intensively on the relation between dance and music (especially with Emmanuel Grivet, Berengère Altieri-Leca, Thierry Baë, Catherine Contour, ...) and the relationship between text and music (more specifically on the **à mesure** project, with Christine Bertocchi – voice, Eric Chalan – double bass, and Ghislain Mugneret – author).

His encounters with musicians throughout Europe gave him the chance to develop long term collaborations with such groups as: **Octurn** (directed by Bo Van der Werf) in Belgium, **Benzine** (directed by Franck Vaillant) in France, **The Progressive Patriots** (directed by Hasse Poulsen) in France, **Oxymore** in the Netherlands, **Pepa Païvinen** in Finland... Between 2008 and 2010 he took part in some projects from the **Fondation Royaumont** : « **du Griot au Slameur** » and « **du Slam à l'Atlas** » which was extremely well received during the musicians and slammers' get together, between african countries and France, which respectively took place in Mali and Morocco. In 2012 and 2013 he directed the **European Saxophone Ensemble** which brought together 12 young saxophonists from twelve different European Union countries, working from an original repertoire of diverse european composers.

He's presently a member of the following groups : **Kartet** (Benoît Delbecq, Hubert Dupont, Stéphane Galland), **D.U.O.** with Christine Bertocchi, **MegaOctet** (directed by Andy Emler), **Caroline 5tet** (directed by Sarah Murcia), **Rouge** (directed by Frédéric Bargeon-Briet), **Blue Yonder** (directed by Emmanuel Scarpa), **More Power** (directed by Sylvain Cathala), **Reverse** (with Olivier Sens at the computer), the duet with saxophonist **Stéphane Payen**, as well as the trio with **Andy Emler** at the piano or organ and **Ballaké Sissoko** at the kora. Since 2009 he's a member of brussels based **Mâäk** group (directed by Laurent Blondiau), whose projects can take different configurations: **Mâäk 5tet** (with Laurent Blondiau, João Lobo, Michel Massot and Jeroen Van Herzeele), **MikMâäk** (big band of 16 musicians), **MW'soul** (from the singer Ghalia Benali's repertoire), or the project **KOJO** (with the Albert Anagoko ensemble, traditional musicians from Abomey, Benin).

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