



The Lin & Ted Arison

Israel Conservatory of Music, Tel-Aviv





The Center for Jazz Studies

"I am confident that the new Center for Jazz Studies will provide a fresh and inspiring environment for learning jazz. I only wish I'd had such an environment when I was an aspiring young musician in Israel. This is a considerable and honest initiative to give the utmost to a group of dedicated students who have chosen to seriously study jazz. The CJS faculty provides the highest level of instruction, ensuring that each and every student receives the attention they need to realize their potential. I strongly support and endorse this new and exciting program."

Avishai Cohen

Internationally acclaimed Israeli bass player and New School Alumnus

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About the program

The Center for Jazz Studies was founded in 2009 by the late Amit Golan and Michal Abramov.

The four year academic program enables students to commence their studies in Israel for the first two years, followed by two additional years at the New School for Jazz and contemporary music in New York City, for the completion of their Bachelor of Fine Arts degree.

The program is designed for a total of about fifty students (twenty-five in each graduating class), all of whom must meet high standards of excellence.

The New School for Jazz and Contemporary Music awards a BFA degree to students who complete a minimum of 128 credits of study during the course of four years.

Students who successfully complete two years of study in Israel receive half of the credits required for the completion of the BFA degree at the New School in New York City.

The New School for Jazz and Contemporary Music has long been considered a leader in jazz education whose notable alumni include Avishai Cohen, Brad Mehldau, Peter Bernstein, Larry Goldings, and many others. Its unique approach enables students to study with legendary musicians from the NYC jazz scene such as Reggie Workman, Jim Hall, Jimmy Cobb, and Junior Mance to name just a few.



Costin Canellis-Olier

Executive Director

The Israel Conservatory of Music, Tel Aviv

"Excellence. This has been one of the most important credos of the Israel Conservatory of Music, Tel Aviv, since its inception in 1945 by the late Eden Partosh. In keeping with this spirit, the new Center for Jazz Studies continues to uphold the Conservatory's high standard of excellence, while introducing young students to the magical world of jazz."

The late Amit Golan's vision

Founder of the program

Since his return to Israel in 1995, Amit Golan dreamed of creating a small but first-rate center for jazz education. Amit drew his inspiration from the model created by the founder of the New School Jazz program, the late great Arnie Lawrence, whose approach was based mainly on playing as well as learning directly from the masters.

Erez Bar Noy

Director The Center for Jazz Studies

"My studies at the New School marked a high point in my development as a jazz musician, and I'm delighted to take part in bringing the spirit of the New School to the new Center for Jazz Studies in Tel Aviv. Here at the CJS, Our students enjoy the unique experience of studying in an intimate setting with some of Israel's leading jazz artists. In addition, we offer our students master classes by guest artists, as well as a wide variety of performance ensembles, running the gamut from traditional jazz to contemporary jazz to world music. I am confident that our students will continue to excel in their musical endeavors in New York, and will become an integral part of the international jazz scene."



Four Years BFA Degree Program

The New School for Jazz and Contemporary Music awards the bachelor of fine arts degree to students who successfully complete 128 credits of study including:

1. A minimum of 90 credits in jazz courses (Studio courses, internships, or approved independent studies may be applied toward the 90-credit minimum.)
2. Requirements in theory, ear training, theory and performance, piano, rhythmic analysis, sight-reading, arranging, and instrumental proficiency. (These requirements may be met through coursework or demonstrated proficiency in placement exams.)
3. 18–27 credits of liberal arts through The New School’s Undergraduate Liberal Studies curriculum (At least half in Israel).
4. 16–17 credits of music history courses.
5. Passing of the sophomore jury.
6. Performance of a senior recital.

The Two Years Curriculum

(At the Center for Jazz Studies, Tel Aviv)

First Year

Course Title	Credits Each Semester	Semesters Required	Credits – Full Year
Instrumental Instruction	2	2	4
Improvisation Ensemble	2	2	4
Theory I	2	2	4
Theory and Performance I	1	1	2
Ear Training I	2	2	4
Rhythmic Analysis	2	2	4
History of western music	3	2	6
Jazz History	2	2	4

Second Year

Course Title	Credits Each Semester	Semesters Required	Credits – Full Year
Instrumental Instruction	2	2	4
Improvisation Ensemble	2	2	4
Theory II	2	2	4
Theory and Performance II	2	2	4
Ear Training II	2	2	4
Rhythmic Analysis	2	2	4
Elective courses	1	1	2
Liberal Arts/Social Science	6	1	6

Required Courses

Instrumental Proficiency and Instruction

(See List Below)

All students must develop fluency on their chosen instrument. Entering students are evaluated in all aspects of instrumental proficiency. Students not meeting basic program proficiency guidelines will be assigned a private teacher appropriate to their needs. Students demonstrating advanced ability on their instruments will work in cooperation with their advisor in selecting a private instructor from the exceptionally rich resource of jazz and classical musicians in Tel Aviv and in New York City.

Instrumental Proficiency is a required course for all students in attendance every semester. *2 credits*

Instrumental Proficiency Faculty

Piano – Gil Surin, Omri Mor, Alec Katz

Guitar – Amos Hoffman, Ofer Ganor, Shai Chen

Bass – Gilad Abro, Ofer Schneider, Eyal Ganor, Nimrod Kling

Saxophone – Erez Bar-Noy, Yuval Cohen, Gilad Ronen, Harel Shachal, Gan Lev

Trumpet – Rami Oren

Trombone – Avi Leibovich, Tovy Meshulam, Jonathan Voltzok

Vibraphone – Gil Sorin

Drums – Shay Zelman, Rea Bar-Ness, Ilan Kachka, Mark Mushaev

Flute – Ilan Salem

Jazz Improvisation Ensemble

The New School for Jazz and Contemporary Music focuses on fostering individual musical creativity, especially within the environment of small-group improvisation.

To this end, all students are enrolled in ensembles whose personnel are determined by the faculty on the basis of previous jazz experience and stylistic direction.

Ensemble performance will be encouraged at every opportunity. Depending on their level of achievement, groups may perform at clubs, professional events, festivals, and student concerts throughout the year. All ensembles are professionally recorded each semester. Jazz Improvisation Ensemble is required curriculum for all instrumental students in attendance every semester. *2 credits*

Ear Training I & II – (Harel Shachal)

The sequence of study begins with interval, scale, and chord recognition, then progresses to include more advanced sight singing, harmonic dictation, and transcription. A class in advanced ear training is also provided for students as an elective or by getting high rate on their placement exam. *2 credits*

Theory/Harmony I & II - (Yuval Cohen)

All students must complete four semesters of Jazz Theory or demonstrate equivalent proficiency on their placement exam. This course sequence provides the foundations of jazz harmony and theory in a step-by-step format, including scales, modes, melodic construction, chord voicing and voice leading. Other important topics covered include basic music analysis, the blues, standard jazz song forms, and typical chord substitutions. This course sequence is usually taken in conjunction with the four-semester Ear Training program. *2 credits*

Piano Proficiency I - (Alec Katz)

All students who are not pianists must demonstrate moderate ability at the keyboard. Students' proficiency on the piano is evaluated when they enter the program, and they then take one year of piano classes at their proficiency level. Students with no piano experience are placed in a Basic Piano class for one semester and then move on to the required year of piano study. *1 credit*

Rhythmic Analysis I, II – (Rea Barness)

A solid foundation in rhythm is necessary for all jazz musicians. One year of rhythmic analysis is required for all students, and students may take further courses in the area as electives. Students are placed into a rhythmic analysis class based on their level. Emphasis is on developing basic rhythmic fluency and swing and on understanding rhythm through dictation and transcription. *2 credits*

Theory and Performance I – (Erez Bar Noy)

These classes function as a link between theory and the actual performance of jazz improvisation. They are conceived as practical extensions of the theory classes above. Students in the lab portion play and practice scales, chords, chord progressions and interconnections, and other aspects of music theory as they relate to improvisational skills. In the ensemble portion (which counts as the Improvisation Ensemble for students placed at this level of Theory and Performance), students learn a repertoire of standards and jazz tunes designed to develop fluency in all 12 major and minor keys. All ensembles are professionally recorded each semester. *1 credit for lab; 2 credits for ensemble.*

Theory and Performance II – (Erez Bar Noy/Gilad Ronen)

These classes focus on developing more advanced and sophisticated improvisational techniques as well as expanding students' repertoires. The main areas of focus are: approach tones for all qualities of major and minor chords; pentatonic and hexatonic scales; chord substitutions; non-functional harmony; and solo development. *2 credits*

Jazz History – (Jonatan Volchuck)

A two-semester overview of jazz development, beginning with its roots in African, European, and American music and continuing to the bands of New Orleans and other American and world influences. The work and stylistic contributions of the great jazz originals, from Buddy Bolden to John Coltrane and beyond, are examined in their cultural and musical context.

3 credits

Classical Music History- (Dr. Alexander Kornhandler)

A one-semester survey of the great tradition of Western classical music before 1900. Students study the formal and aesthetic qualities of selected works and consider them in relation to their historical and social context. Special attention is given to developing an understanding of the relevance of this musical tradition to contemporary improvising musicians. *3 credits (fall only)*

20th-Century Innovators—Debussy to Cage – (Dr Alexander Kornhandler)

A continuation of Classical Music History, this course explores Western concert music and its relationship to jazz and popular music in the 20th century. The development of these musical genres is discussed in the context of 20th century history, philosophy, literature, and art. *2 credits (spring only)*

Elective Courses

Advanced Rhythmic Concepts Ensemble - (Rea Barnes)

This ensemble focuses on student performance of concepts from the Rhythmic Analysis level 2 and 3 classes in a practical playing context. We work on playing rhythmic superimpositions, metric modulations, odd meters, changing meters, and cross-rhythms, using original music by the instructor and ensemble members, as well as blues, standards, and originals by other jazz composers where appropriate. Improvisation in solos, accompaniment, and ensemble work are all used to further mastery. The instructor is flexible about the instrumental makeup of the ensemble, and we find ways to use multiple players on any instruments in our ensemble's arrangements. This ensemble is an opportunity to go further in making the advanced concepts from Rhythm class a part of your playing. Prerequisite: two semesters of Rhythmic Analysis level 2 or 3, or permission of instructor. Final enrollment is at the discretion of the instructor. *2 credits (Spring only)*

Big Band – (Yuval Cohen)

The big band of the swing and bop eras has provided the foundation for today's larger jazz ensembles and studio recording groups. Experience playing in a big band is useful for all jazz musicians. It develops sight-reading skills and teaches the student to play in a section. Final enrollment is at the discretion of the instructor. *1–2 credit*

World Music Ensemble – (Harel Shachal)

This class is appropriate for all instrumentalists and vocalists. By listening, reading, and performing music, the class explores the traditional as well as contemporary music of India, Middle East & South America. The class also examines different scales and modes, odd meters, quarter-tones, and story-telling using sounds. Most significantly, the class focuses on learning to apply those sources to jazz. To that end, students are expected to bring original music to the ensemble. Final enrollment is at the discretion of the instructor. *2 credits*

Standards: The American Song Tradition – (Danny Rosenfeld)

This class ensures that students are exposed to some of the material that can be considered standard up to approximately 1965. We examine songs made popular via theater, Broadway, film, etc., concentrating on composers in the later part of the 19th century and early part of the 20th century. Students are expected to memorize a substantial number of songs from that era in more than one key. *2 credits*

Guitar Duos - (Amos Hoffman)

For guitarists only. Guitarists work in pairs to develop their repertoires and their skills as accompanists as well as their improvising. *1-2 credits*

Art Blakey and the Jazz Messengers Ensemble - (Jonathan Volchuk)

An in-depth study of the repertory and performance traditions of Art Blakey. Original recordings are studied, and students work toward developing an authentic playing style in an ensemble devoted to Blakey's work. Final enrollment is at the discretion of the instructor. *2 credits*



Wayne Shorter Ensemble - (Matan Chapnizky)

Wayne Shorter is one of the giants of improvised music, as well as a noted leader and composer. This ensemble studies Shorter's work in depth, in terms of both composition and improvisation. Classroom activities include learning early compositions directly from the recordings as well as reading transcriptions made by the instructor. Final enrollment is at the discretion of the instructor. *2 credits*

Advanced Reharmonization - (Ofer Ganor)

This class explores a variety of techniques for reharmonization. Focus is on pedal point, creation of chromatic voicings, and enabling the student to discover a personalized relationship with harmony. New and unique approaches are taught using the jazz standard repertoire. Prerequisite: second semester of Theory 2 or equivalent. *2 credits*

The Music of the Fringe- (Anat Fort)

In this group, we will explore free playing and contemporary compositions as vehicles for improvisation. We will focus on interactive playing, using group dynamics and playing only if and when we need to. We will also look into each of the players' original compositions and explore the process of group-composing. Our models will be some of today's leading artists, a lot of them on the ECM Records label (such as Paul Motian, Bill Frissell, Egberto Gismonti and Keith Jarrett), whose motto is the name of the proposed ensemble. *2 credits*

Advanced Ear Training- (Harel Sachal)

The focus is on the harmonic and melodic vocabulary and repertoire of the sixties and later, including Wayne Shorter, Herbie Hancock, and Chick Corea. Topics may include advanced transcriptions of John Coltrane, Clifford Brown, and Bill Evans; composition and dictation of harmonic progressions using Arnold Schoenberg's Theory of Harmony; atonal sight-singing using Modus Novus by Lars Edlund; and analysis and dictation of the chord voicings of Scriabin, Debussy, Ravel, and Bartok. Prerequisite: Ear Training 2B with a grade of B+ or higher, or placement out of required Ear Training. 2 credits

Bebop Harmony- (Jonatan Volchuk)

This class explores Barry Harris' approach to improvisation through an in-depth understanding of dominant chords. Mr. Harris' simple but profound approach reveals the choices available within and moving through different tonalities. Material covered includes dominant seventh scales, tri-tone relationships, diminished chords, whole-tone scales, augmented chords, and chromaticisms as they occur in moving between major and minor tonalities. Emphasis is on the practical application of these concepts to common jazz standards. Students are required to bring their instruments for class participation. Prerequisite: second semester of Theory I or equivalent. 2 credits

Arranging Fundamentals- (Gilaad Ronen, Avi Leibovich)

Students are required to complete one semester of Arranging Fundamentals or demonstrate equivalent proficiency. This introductory course is designed to instill basic craft skills. Instrument ranges, basic voicing principles, score layout, and basic music preparation are covered. The course includes inclass playing projects. Prerequisite: 2 semesters of Theory 1 or equivalent. 2 credits

Audio Engineering Internship- (Yaron Aldema)

It is beneficial for musicians to have at least a basic understanding of electronics and recording in order to take full advantage of new technology. Students learn the fundamentals of various electronic devices commonly found in recording studios. For the first eight weeks, students explore cables, microphones, mixing consoles, recording devices, recording media, and outboard processing (equalizers, compressors, reverb, etc.) and learn how to connect equipment for optimal performance. After this preliminary portion, recording sessions and live performances take place. Students receive hands-on experience with studio setups, microphone selection and placement, mixing, tracking, and live sound reinforcement. Each student is required to complete a minimum of three recording sessions and three live performances. 2 credits

Cross Borders- (Amos Hoffman)

Musicians can fuse into jazz different musical styles from all around the world, such as Latin music, Arabic music, and African etc. In this ensemble the students arrange and adopt world music styles into their playing. 2 credits

Vocal Jazz Ensemble- (Danny Rosenfeld)

Students work on a variety of vocal pieces involving sightreading, inner-part singing, and vocal blending skills. Students sing both a cappella and accompanied selections, including vocal improvisation. This class, part of the required vocal curriculum, culminates in a concert accompanied by a rhythm section. 1-2 credits



Registration

Registration form – please contact Admission office:

Dorli Faibish: dorli@icm.org.il

Jazz office: jazz@icm.org.il

Audition (live or recorded)

Registration Fee: \$150

Contact Information

Office of Admission

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