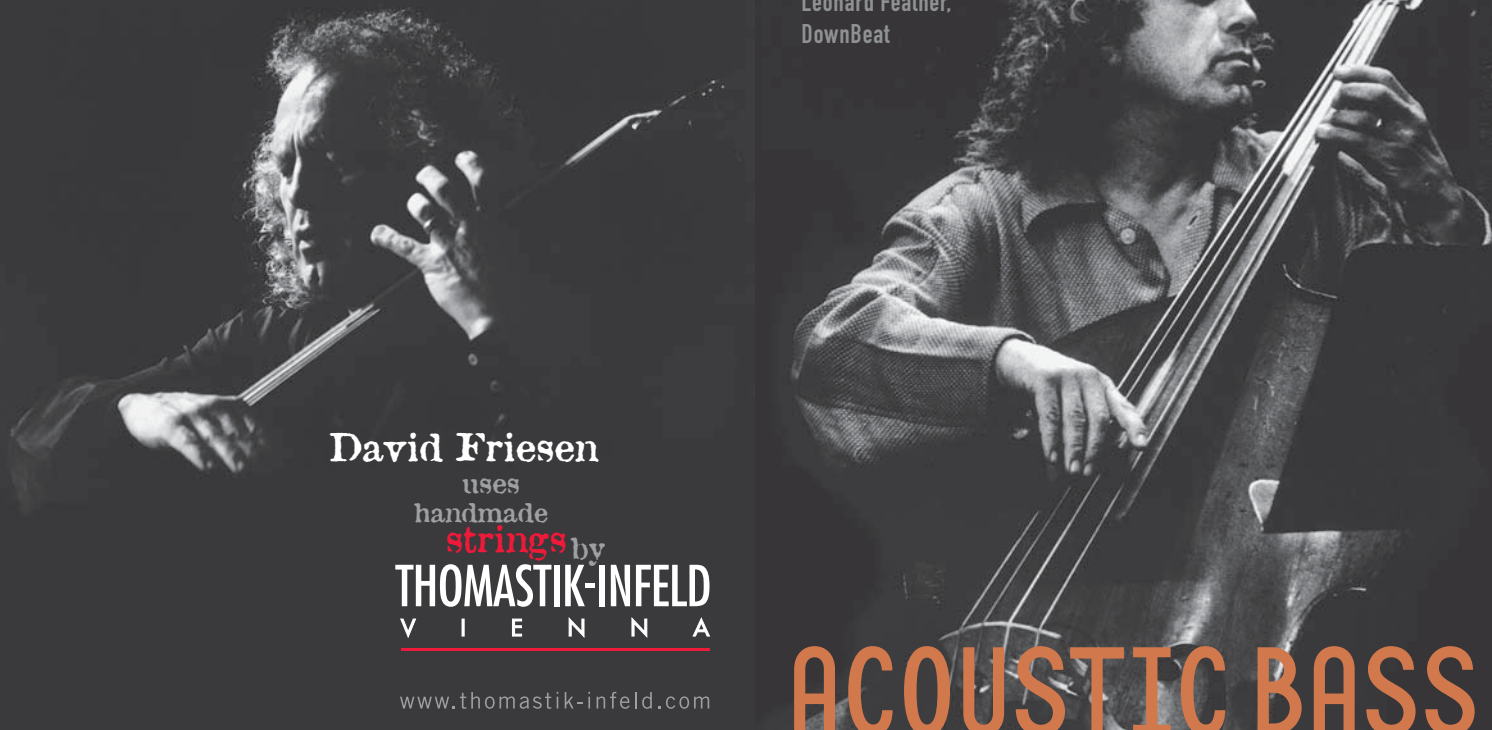


The initial intent is to offer
**hope, encouragement, eliminate
fears, improve technical skills
and establish confidence** in the
student's musical life style.

Once in a great while, a musician emerges with such authority and such seemingly effortless originality that his place in the front ranks of his instrument is unquestioned. So it is with David Friesen. Nat Hentoff | Village Voice

One of most eminent exponents of the instrument, he maintains an astonishing level of virtuosity. Leonard Feather, DownBeat



David Friesen
uses
handmade
strings by
THOMASTIK-INFELD
V I E N N A

www.thomastik-infeld.com

ACOUSTIC BASS SESSIONS

AND STUDIES ON HOW TO FOLLOW
THE MUSIC IN A SMALL ENSEMBLE
CONTEXT FOR ALL MUSIC
STUDENTS (ON ALL INSTRUMENTS)
INTERESTED IN JAZZ

Conducted by bassist

DAVID FRIESEN

www.davidfriesen.net
cpm@davidfriesen.net
5 0 3 - 3 3 0 - 5 9 9 9

The primary goal of the Acoustic Bass Lessons and the study on How to Follow the Music in a Small Ensemble Context is to help broaden the student's ability and vision of music in his or her own life by explaining:

What to Practice

How to organize a practice schedule

Practice techniques

Composing

How to reveal the special qualities and

Overcoming fears while playing music

Establishing confidence

How to listen

What to listen for

Strengthening the time feel

How to participate in a small group format,
than the individual

Learning to have an understanding about

uniqueness of each individual student/musician

where the music becomes the focus of attention rather

purpose and commitment

Contact David Friesen at:

Address Color Pool Music
1005 N.E. 78th Avenue
Portland, OR 97213

Voice 503,254,7621

Cell 503,330,5999

Fax 503,254,3510

E-Mail cpm@davidfriesen.net
d.d.friesen@worldnet.att.net

URL www.davidfriesen.net

HOW TO FOLLOW THE MUSIC IN A SMALL ENSEMBLE CONTEXT

The studies on **How to Follow the Music in a Small Ensemble Context** is for all music students (on all instruments) interested in Jazz.

If you live anywhere in the state of Oregon or Washington the class will meet twice a month. The first meeting, each student musician receives a private lesson, the second time all participants meet to play together in duo, trio, quartet and quintet group formats. There is a 5 student minimum for all cities other than Portland and vicinity. I will pick 2 days in a month, one in the 1st and 3rd weeks or the 2nd and 4th to drive to each city other than Portland to conduct the private lessons and group playing. The duration of the private lessons and group playing is not necessarily based on an hourly schedule. Most of the time the private lessons are longer than 1 hour and the group playing can last 2 hours or more.

For students living in other parts of the United States... even in other countries, the studies can still be taught using cassette tapes, e-mail and telephone (my

expense) twice a month in the following manner: In the very beginning I will need a cassette of each student's playing with a group that he or she is a member of, and if possible (but not crucial) as a sideman playing with other musicians for the first time. I need from each student a written statement why music is important to them and what their primary goals are concerning music. This is important information because I need to tailor the studies to fit each individual's needs. The written and verbal correspondence between me and the student will involve studies pertaining to ear training, musical exercises to establish good intonation, time and patience, an effective way to compose music, structure, story telling and many other disciplines.

In time I can promise each student more self respect and confidence about his or her playing, a more musical player, and more depth. The communication for the studies is mainly by e-mail and telephone (my expense) and any other means that each student might have at his or her disposal... cassettes, VHS tapes, DVD's, Video camera's, etc.

SOME OF THE SCHOOLS VISITED

USA

University of California at Berkeley
California Institute of The Arts
University of Southern California
Fresno City College
Clackamas Community College
Cornish College of The Arts
University of Northern Colorado
Friends University
University of North Texas State
Berklee College of Music
Manhattan School of Music
Rutgers University
University of Miami
University of Tennessee
Middle Tennessee State University
Bowling Green State University
Western Michigan University
Duquesne University
Syracuse University
University of New Hampshire
University of Rhode Island
Virginia Tech. University
Florida International University
University of Louisville
Milliken University
Grand Valley State College
Music Tech. of Minneapolis
University of Northern Iowa
University of Cincinnati
University of Texas at Austin

Southwest Texas State University
University of Nevada/Las Vegas
Cal Poly State University
De Anza College
University of Wyoming
Central Oregon Community College
Eastern Oregon State College
Arizona State University
Mesa Community College
University of Alaska/Anchorage
University of Alaska/Fairbanks
Witworth College
Brigham Young University
The Jazz School
Loyala University
University of Southern Mississippi
University of West Florida
University of South Florida
University of North Florida
William Patterson University
Southern Conn. University
New School University
University of Massachusetts
Indiana University
Capital University
Southwestern Community College
University of Missouri at Kansas City
University of Colorado at Boulder

San Jose State University
University of Utah
Lamont School of Music (University of Denver)
University of Central Oklahoma
Webster University
Emporia State University
Houston Community College
University of New Mexico
University of Texas El Paso
California State University at Bakersfield
California State University at Sacramento
San Joaquin Delta College
University of Redlands
American River College
California State University/Hayward
Yuba College
Central Washington University
Washington State University
Shoreline Community College
University of Nevada/Reno
Johnson State College
New England Conservatory
New York University
Millersville University
Shenandoah Conservatory
Virginia Commonwealth University
Hampton University
University of North Carolina/Greensboro
University of South Carolina

College of Charleston
Washburn University
DePauw University
University of Kentucky
Ohio State University
Manchester Craftsman Guild
Cuyahoga Community College
Elmhurst College
Columbia College /Chicago
University of Illinois
University of Kansas

SOUTH AMERICA

I.T.M.C./Buenos Aires, Argentina
Jazz School/La Plata, Argentina
Universidad Catolica/Santiago, Chile

GERMANY

Musikhochschule/ Hamburg
Musikhochschule/Stuttgart
Musikhochschule/Berlin
Saal Musikschule/Ilmenau
Musikhochschule/Nürnberg
Musikhochschule/Leipzig
Musikhochschule/Dresden
Musikschule/Darmstadt
Musik Werkstatt/Frankfurt
Jazz Schule/Berlin, Germany
Musik Schule/Furth
Folkwang Hochschule/Essen
Musikhochschule/Würzburg
Musikhochschule/Köln
Konservatorium/Cottbus
Musikschule/Worms

AUSTRIA
Musikhochschule/Graz
Bruckner Konservatorium/Linz
Gitarreladen Ohrwurm/Linz

TURKEY

Borusan Cultural Center/Istanbul
Anadolu University/Eskisehir
Bilgi University/Istanbul
Akademi/Istanbul
Pera School of Fine Arts/Istanbul
Aksanat School of Music/Istanbul
Gordiyon Akademi/Ankara

POLAND

Cultural Center „Zak”/Gdansk
Music Academy/Wroclaw
Frederic Chopin State School of Music/Warsaw
Music Academy/Katowice
Music High School of Jazz/Wroclaw
Academy of Contemporary Music and Jazz/Krakow

SWEDEN

University of Goteborg School of Music/Göteborg
Skurups Folkhogskola/Skurup
Fridhem/Svalov

Malmö University/Malmö
Royal University College of Music/Stockholm, Sweden

OTHER COUNTRIES

Rytmik Musik Konservatorium/Copenhagen, Denmark
CEMM/Bussero (Milano), Italy
Universita della Musica/Rome, Italy
EMI/Pescara, Italy
CPM/Milan, Italy
Barreiro Jazz School/Barreiro, Portugal
Hot Club Jazz School/Lisbon, Portugal
Hochschule für musik basel abteilung/Basel, Switzerland
EJMA Ecole de Jazz & Musique Actuelle/Lausanne, Switzerland
Scuola di musica moderna/Lugano, Switzerland
Klubschule Migros/St. Gallen, Switzerland
The Guild Hall/London, England
Royal Academy of Music/London, England
Ecole Nationale de Musique/Villeurbanne, France
Jazz Dept. Conservatoire National de Region de Nice/Nice, France
Royal Flemish Conservatory Antwerp/Antwerp, Belgium
Ferenc Liszt Music Academy/Budapest, Hungary

COMMENTS FROM THE SCHOOLS

A good teacher is not necessarily a good player and a good player is not necessarily a good teacher, but when you find a person who is a good player and also a good teacher you have discovered a great facilitator of knowledge. Such is the case with David Friesen. His clinic for my students at Syracuse University was outstanding. I know my students will use the information David provided them and will remember his clinic for the rest of their lives. David provided an experience from which meaningful learning can take place.
Joe Riposo | Director of Jazz Studies Program | Syracuse University

David Friesen brought his tremendous musicality and personal warmth to UC Jazz to create a wonderful 3-hour jazz clinic. They found David very easy to relate to and felt that his musical demonstrations and critiques were very helpful. He is an excellent listener, giving always positive, valuable and constructive advice to all the budding musicians. Nobody felt left out, and everyone came out of the clinic with some different perspectives. David shared some of his past playing experiences with the students, as well as valuable technical tips. His deep sense of jazz tradition and his unique individuality make him a profound musician. I would recommend David Friesen as a clinician to any jazz program.
Bevan Manson
Director of Jazz Ensembles | UC Berkeley

An outstanding performance/clinic at the University of Miami School of Music. It was inspirational and informative for students and faculty alike. We have had many of the biggest names in jazz on our campus over the years giving clinics; concerts and master classes and all seemed to agree yours was among the best.
Whit Sidener | Chair, Dept. of Studio Music and Jazz | University of Miami | School of Music

I have known David since 1979 and his sincere interest in the students' progress in their music and in their development as creative people has always been a joy for me to observe. There is no other clinician that I have had who is willing to spend as much time with the students and who also presents a dynamic that challenges them to go 100% in pursuit of excellence. The lectures, lessons and bass workshop have gotten rave reviews by the students.
Fred Hamilton | Associate Professor | Jazz Studies Division
University of North Texas

As we have seen here, David Friesen is one of the most eminent exponents of his instrument with a level of virtuosity unquestioned. He has given us the opportunity to spend several hours with his incredible knowledge both human and musical. Only one word: Beautiful.
Suso Atanes Director Estudio | escola de música | Santiago de Compostela, Spain

COMMENTS FROM THE STUDENTS

Not only did we get to know each other's playing styles but also the individuals themselves. By performance time our combo group had developed a genuine care and concern for one another, all through the guidance and professionalism of David Friesen. Never had I experienced this bonding in such a short time. The net result was a symbiotic relationship between the style/substance of the individual players and its transmutation to the group. David Friesen is a master teacher.
Ric Pilgrim, Pianist Music Teacher
Wapato High School | Wapato, WA

On October 11th, jazz improvisation (music 48) at De Anza College/Cupertino, CA, I was fortunate to participate in a master class led by David Friesen, the great bassist. This rare opportunity to interact with a genius artist of international stature was nothing short of miraculous, and rivaled anything I had encountered at the University of California. Professors John Russell, Jeff Buenz, and Robert Farrington, who arranged Mr. Friesen's visit, should be commended for their successful effort.
James D. Armstrong, Jr., B.A. Pianist

David Friesen, I just wanted to tell you that learning and playing trumpet in your combo at Bud Shank Workshop in Port Townsend, WA for one week, was one hundred times more educational than all the years I spent getting my music education degree. I have applied a lot of the things you shared about playing and life to my gig with the Air Force band and I feel it has made a huge improvement in my life. Many, many thanks!
Keith Hansen, Trumpet
Air Force Band | Robin AFB, Georgia

David, man, you set me straight on a few things and cleared up my understanding on practicing and phrasing. You have inspired more awareness and focus in me towards music and my relationship with music. I feel free, happier and my playing is more honest and alive. Thank you for your attention and support.
Brett/Fairbanks, Alaska

David Friesen, thank you most sincerely for the most incredible musical experience of my life. I was indeed fortunate to be allocated to your combo and must repeat myself by saying that it was a privilege and an honor to be "a member of your band."
Lionel Kramer, Drummer | Australia