

A GUIDE TO PEDAGOGICAL RESOURCES FOR IMPROVISATION  
ON VIOLIN, VIOLA, CELLO, AND BASS

by

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(Under the Direction of Dr. David Starkweather)

ABSTRACT

This guide is designed as a reference tool for teachers and students of violin, viola, cello, and bass who are interested in improvisation. Many of the resources examined include jazz theory of harmony and rhythm, and others are more general in scope. Some are geared towards classical musicians who are accustomed to didactic regimens that do not include improvisation and some are suitable as teachers' reference material. An overview of each resource gives its organization, the inclusion of particular scales and chords, and any multimedia features. Strengths and limitations are also noted. A listing of the resources organized by instrument and skill level is included at the end of the document.

INDEX WORDS: Improvisation, Violin, Viola, Cello, Violoncello, Bass, Double Bass, Music Education, Music Performance, Jazz

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A Document Submitted to the Graduate Faculty of The University of Georgia in Partial  
Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2012

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May 2012

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## CHAPTER 1

### INTRODUCTION AND HISTORICAL BACKGROUND

The world of musical possibilities for violin, viola, cello, and bass is expanding. As interest in jazz, rock, and other popular music styles continues to grow, more and more students of violin-family instruments are interested in learning improvisation techniques alongside studying the great composers of classical music. This guide is a resource for students and teachers of improvisation that includes biographical information about each author, as well as a description of their methods and approaches to learning improvisation. It provides an overview of the essential elements included in each of the materials examined.

Improvisation has always been an important skill for players of violin-family instruments. Even hundreds of years ago, prior to the appearance of the violin in its current form, players improvised cadenzas and ornamentation. In modern times players of many instruments are learning the theory and practice of improvisation, in a jazz setting as well as in relation to chamber music and other classical settings, as evidenced by the growing number of didactic methods involving improvisation published since the mid-twentieth century.

Of the violin-family instruments, the bass was first to gain prominence as an instrument used in jazz. In New Orleans, early jazz bassists were already active before 1900, though at that point the tuba was used more frequently to carry two-beat bass

lines.<sup>1</sup> The pizzicato walking lines played on the bass are a type of improvisation in which a player outlines or implies the harmony of a chord. Jazz bass technique also extends to more melodic content and solos played with the bow. Jimmy Blanton was a jazz bass virtuoso in the late 1930s and early 1940s. Through his innovative approach to melody and rhythm, Blanton departed from the walking bass idiom to create solos that were equally as substantial as those of his horn-playing colleagues. He made over 130 recordings with Duke Ellington. Slam Stewart and Paul Chambers continued to develop bow technique in jazz bass. Stewart first played violin as a child, and then took up the bass as a teenager. He also became known for the unusual habit of singing along with his bowed solos. Chambers participated in such monumental recordings as Miles Davis's *Kind of Blue* and John Coltrane's *Giant Steps*. His bow technique can be heard on examples such as the song "Yesterdays" from the Paul Chambers Quartet's 1957 album *Bass on Top*.

The cello began to be used for jazz in the late 1940s and 1950s when bassists Harry Babasin and Oscar Pettiford used the cello tuned in fourths an octave above the bass. The earliest recording of this use of the cello was made in 1947 and featured Babasin on cello, along with Michael "Dodo" Marmarosa on piano and Jackie Mills on drums. Pettiford recorded several albums with Duke Ellington in the early 1950s. Another crossover bassist, Ray Brown, collaborated with the Kay Company of Chicago in 1960 to create a modified cello with machine heads and bass tuning. He released an album entitled *Jazz Cello* in the same year, which treated the cello as a jazz solo instrument equally as capable as the saxophone or trumpet. Babasin, Pettiford, and

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<sup>1</sup> David Chevan, "The Double Bass as a Solo Instrument in Early Jazz," in *The Black Perspective in Music* 17, no. 1/2 (1989): 76.

Brown played exclusively pizzicato on the cello. Ron Carter began as a classically-trained cellist in the 1950s, but he experienced prejudice against his being an African-American classical musician, and as a result switched to the bass.<sup>2</sup> However, he did continue to perform jazz on the cello as well. Fred Katz, once a student of Pablo Casals, has been called the “father of jazz cello.”<sup>3</sup> Active during the 1950s, he was among the first jazz cellists to be dedicated solely to that instrument without crossing over from bass, and the first to use bow technique extensively in jazz cello. Since Katz, there have been many cellists who have delved into the world of jazz.

The violin in a jazz setting is not a recent phenomenon either, but began as early as the 1920s with violinists such as Joe Venuti, who began recording with prominent jazz guitarist Eddie Lang in 1926. In the few years between then and Lang’s death in 1933 the duo recorded over seventy songs, many of which demonstrate the first examples of the violin being played in swing style. Eddie South was a violinist classically trained at the Chicago College of Music and the Paris Conservatory who, like Ron Carter, crossed over to jazz due to the fact that African-Americans were not accepted in the classical world at that time.<sup>4</sup> South was also active beginning in the late 1920s, although his style is more firmly rooted in classical idioms than that of Venuti.<sup>5</sup> In 1937, he made several recordings in Paris with fellow pioneer violinist Stéphane Grappelli and his frequent collaborator, gypsy guitarist Django Reinhardt. Grappelli and Reinhardt were founding

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<sup>2</sup> Barry Kernfeld, “Carter, Ron(ald Levin),” in *The New Grove Dictionary of Jazz*, edited by Barry Kernfeld, 1:192, London: Macmillan, 1988.

<sup>3</sup> Kenneth Carpenter, “Cool Katz,” *Strings* 18, no. 3 (October 2003): 42.

<sup>4</sup> Scott Yanow, *Swing: Great Musicians, Influential Groups* (San Francisco, CA: Miller Freeman Books, 2000): 256.

<sup>5</sup> Matt Glaser and Stéphane Grappelli, *Jazz Violin* (New York: Oak Publications, 1981): 14-5.



members of the Quintette du Hot Club de France in 1934, innovative at that time as a jazz ensemble as it had no wind instruments, piano, or drum set.

Stuff Smith was another early major figure in jazz violin active from the early 1930s. Smith was classically trained by his father, but as he developed his own style, including playing one of the earliest known electric violins, he used fewer classical techniques, such as vibrato and using full bow strokes, in favor of swing style.<sup>6</sup> During the 1960s, violinist Jean-Luc Ponty earned fame as a master jazz musician, collaborating with such prominent jazz-influenced artists as Frank Zappa and Elton John. Ponty was trained in classical violin at the Paris Conservatory, but due to the influence of listening to the above-mentioned jazz violinists and other artists such as Miles Davis, John Coltrane, and Charlie Parker, he decided to dedicate his musicianship to jazz.<sup>7</sup> He has also been a major innovator in the use of the electric violin and amplification. The evolution of this tradition has led to violinists such as Darol Anger and Mark O'Connor, whose careers touch upon many different styles of music including jazz, classical, and folk. In addition to its use in jazz, improvisation in bluegrass and country music has produced many notable fiddlers including Bob Wills and Charlie Daniels.

Many of the above mentioned pioneer jazz players of violin-family instruments were largely self-taught in the art of improvisation. While many had been trained as classical performers, as they crossed into the world of jazz, they learned by listening to, mimicking, and elaborating upon the improvised solos of their predecessors and colleagues, rather than relying on a teacher. In today's varied musical environment, there is interest among students to learn improvisation early in their instrumental studies, and

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<sup>6</sup> Ibid., 16.

<sup>7</sup> Ibid., 121-2.

teachers and professionals have been responding to that interest by creating improvisational didactic methods.

Improvisation can be motivational for a student's interest in developing their instrumental technique, and can hone active listening skills.<sup>8</sup> Studies have also shown that improvising can be extremely beneficial for musical development and for brain development. In improvisation, the skills of composition, performance, and active listening are all being cultivated simultaneously, leading to a different kind of complex comprehension of those elements than in traditional non-improvisational training, in which each skill tends to be focused on individually.<sup>9</sup> In a study of elementary-aged children learning instrumental music, students who received musical training which included improvisation performed at significantly higher levels of musical achievement, as measured by note production, rhythmic accuracy, and musical expressiveness, than students whose training did not include improvisation.<sup>10</sup> This study involved randomly separating students into two groups that received music lessons involving improvisation and two groups that received music lessons not involving improvisation. At the end of the twenty-seven week study period, students were given three etudes to perform: one having been prepared with the aid of a teacher, one having been prepared by the student alone, and one sight-read. Performances were recorded and evaluated anonymously by four independent judges based on a rating scale that included tonal, rhythmic, and expressive criteria. The composite of the scores from all four judges for the students who

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<sup>8</sup> Janine Riveire, "Using Improvisation as a Teaching Strategy," *Music Educators Journal* 92, no. 3 (January 2006): 45.

<sup>9</sup> Kate Covington, "Improvisation in the Aural Curriculum: An Imperative," *College Music Symposium* 37 (1997): 49.

<sup>10</sup> Christopher D. Azzara, "Audiation-Based Improvisation Techniques and Elementary Instrumental Students' Music Achievement," *Journal of Research in Music Education* 41, no. 4 (Winter 1993): 328.

had received musical instruction that included improvisation were significantly higher than the students whose curriculum did not include improvisation.

A study in which brain imaging technology was used to examine how improvisation affects human cognition found that many parts of the brain are involved in the creation of improvised music. Areas of the brain that show heightened activity during improvisation include those involved in selection and performance of motor tasks, making a decision among conflicting alternative possibilities, and perception and production of language and actions.<sup>11</sup> These areas of the brain were either minimally stimulated, or not at all stimulated, when the test subjects performed music that had been previously memorized.<sup>12</sup>

Growing respect for the pedagogy of improvisation has resulted in the publication of many method books and teaching resources. Each of these has a different approach and builds a knowledge base in its own way. For an instructor who is new to teaching improvisation, or for an experienced instructor who is looking for greater exposure to the various authors and methods, a consolidated and detailed guide to these resources is needed. This guide will likewise be useful for students searching for an appropriate improvisation method to meet their personal goals.

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<sup>11</sup> Aaron L. Berkowitz, *The Improvising Mind: Cognition and Creativity in the Musical Moment* (New York: Oxford University Press, 2010): 139-40.

<sup>12</sup> Ibid.

## CHAPTER 2

### INFORMATION ABOUT THE GUIDE

This guide consists of an alphabetical listing by author of improvisation resources. Biographical information about each author is included, as it may influence a teacher or student's decision about which method to use. Some didactic systems were created to be used with any instrument, while other systems are geared towards specific instruments. Knowing the extent of the author's experience and expertise with the instrument the student is learning could be an important factor when choosing which method to use. Each entry also includes an overview of the content of the resource being examined. This guide is a handbook for those wishing to learn about improvisation.

Each entry in this guide includes observations about organization, scale and chord types discussed, and multimedia features. It seeks to point out objectively the strengths and limitations of the resource from the perspective of a student or teacher of the violin, viola, cello, or bass. Each resource is classified as having a level appropriate for beginning, intermediate, or advanced students, or as a teacher's reference material, although there is some variation in these classifications depending on the individual.

Each entry is structured in the following way:

Author Biography: A brief introduction to the author's training and qualifications

Organization: An explanation of the content of the resource

Scales & Chords: A listing of the scales and chord types addressed (See Appendix B for scale types)

Multimedia Features: A description of any included audio and/or video elements

Strengths: Noteworthy positive characteristics of the resource

Limitations: Elements which could present difficulties for students or teachers using the method, or other perceived negative aspects

Level: A guideline for the target audience of the resource as follows:

Beginner – a student having limited technical ability and little to no music theory knowledge about the construction of scales and chords

Intermediate – a student who is able to play in all positions on the instrument but has not yet achieved a high level of facility, and who has some basic music theory knowledge about the construction of scales and chords based on tertian harmony

Advanced – a student with a high level of facility playing in all positions on the instrument and who can construct scales and chords of any type with ease

Teacher's Reference – materials predominantly containing ideas for teachers to use in classes or lessons, or which serve to increase the general knowledge of a teacher

## Glossary of Jazz Terms

**Blue note** – the microtonal alteration of a pitch, used most frequently on the third and seventh scale degrees

**Changes** – the harmonic or chord progression of a tune

**Chart** – musical notation indicating only the melody of a song with the sequence and duration of chords

**Combo** – a small jazz chamber group of five to eight players

**Head** – the principal melody of a tune

**Lead sheet** – musical notation on one staff line containing only melody, lyrics, and chord symbols



**Lick** – a short formulaic phrase or pattern of notes which can be varied and developed during a solo

**Modes** – any of the scales created by using the same collection of pitches, but with a variation in tonic (Ex: C D E F G A B<sub>b</sub> C = Mixolydian mode; E F G A B<sub>b</sub> C D E = Locrian mode; F G A B<sub>b</sub> C D E F = Ionian mode)

**Nashville Number System** – a type of notation in chord charts which substitutes Arabic numerals for chord letter names in order to facilitate transposition to different keys. Chord qualities are indicated in a similar manner to standard letter name or Roman numeral charts (ex. 6m for a minor chord built on the sixth scale degree). Measures containing more than one chord can be notated with a slash, parenthesis, or underlined: 4/5<sup>7</sup>, (4 5<sup>7</sup>), or 4 5<sup>7</sup>.

More complex rhythms are indicated with note characters above the chord indications.

**Riff** – a short repeated phrase, frequently played over changing chords or used as a background for solo improvisation

**Swing** – a style of playing in which notes printed as even eighth notes are performed unevenly, so that they sound either as a triplet () or as a dotted eighth with a sixteenth () – the latter is also referred to as **Shuffle**

**Turnaround** – a short cycle of chords at the end of a progression which generally leads back to the repetition of the progression; also called **Turnback**

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## CHAPTER 3

### THE GUIDE

**Aebersold, Jamey.** *Aebersold Play-A-Long Series (132 Volumes)*. New Albany, IN: Jamey Aebersold Jazz, Inc., 1967-2011.

Author Biography: Jamey Aebersold is principally a saxophonist, but also plays piano, bass, and banjo. He was inducted into the International Association of Jazz Educators Hall of Fame in 1989, and received an Honorary Doctorate from Indiana University in 1992. He has been the director of the internationally recognized Jamey Aebersold Summer Jazz Workshops for over 40 years, and holds the Jazz Midwest Clinic's Medal of Honor.

Organization: Each of the volumes focuses on a different aspect of learning jazz and improvisation. Volume 1 *How to Play Jazz and Improvise* introduces many foundational concepts for practicing, music theory information, scales, and suggestions for mental preparation in practice and performance situations. It includes sample patterns, scales, and chord progressions notated for concert pitch (both treble and bass clefs) and transposing instruments.

Other volumes covering fundamental concepts and which Aebersold recommends as important starting points are Volume 3 *The II-V7-I Progression*, Volume 24 *Major & Minor*, Volume 42 *Blues in All Keys*, Volume 54 *Maiden Voyage: Fourteen Easy-to-Play Jazz Tunes*, and Volume 84 *Dominant Seventh Workout*. Other volumes focus on

concepts such as modal jazz, learning standard tunes, and concentrating on the music of particular composers.

Scales & Chords: All types of scales; tertian chords, chords with added notes, and suspended chords are covered throughout the series.

Multimedia Features: Each volume includes a CD containing performances of examples, sample solos, and/or tracks with only rhythm instruments for improvisation practice. The recordings are generally separated into two channels, one containing the solo instrument and the other containing the rhythm section, allowing the listener to hear either or both channels.

Strengths: There are many notational fonts used throughout the series, which gives players the opportunity to practice reading in both printed and manuscript styles. This detailed and comprehensive series gives players instruction and practice in every aspect of playing jazz, from learning scales and chords to memorizing standard tunes.

Limitations: The examples are notated using the standard jazz practice of writing the clef and key signature only on the first line of music, which can be confusing for players not used to reading in that manner.

Level: Beginner-Advanced, Teacher's Resource

**Aebersold, Jamey.** *Jazz Handbook*. New Albany, IN: Jamey Aebersold Jazz, 2010.

Available as a free portable document format (pdf) file through

[www.jazzbooks.com](http://www.jazzbooks.com)

Author Biography: See p. 13

Organization: The handbook begins with several pages of suggestions about how to approach jazz improvisation in terms of mindset and attitude, as well as practice, ear training, and transcription suggestions. The prose text gives suggestions for foundational exercises and particular pieces that work well for beginning improvisation practice. There is also an extensive listing of artists by instrument, including bass, violin, and cello, and historically significant recordings which Aebersold recommends as suggested listening.

After a brief overview of scale and chord types, Aebersold includes a scale syllabus which systematically lists many types of scales used in jazz and maps out the orientation of whole and half steps in each. There is also a nomenclature legend of symbols used to represent various scale or chord types. After the scale syllabus there is a more thorough explanation of several of the scales, followed by notated exercises for practicing scales in both treble and bass clefs.

The section on ear training includes hints on how to hear and memorize intervals, including a listing of familiar songs which begin with each interval. The following sections contain basic information about music theory and piano skills, articulations and rhythms, and further information about the blues scale with progressions notated for C, B $\flat$ , E $\flat$ , and C bass clef instruments. There is also a commentary about improvisation and the blues, as well as some general conclusions.

The final section of the *Jazz Handbook* is a collection of essays and commentary from various authors on various subjects. There are also several music theory assignments to be completed by the reader, as well as some notated playing exercises for various instruments, including several for piano.

Scales & Chords: All scale types (Scale Syllabus); all tertian chord types

Multimedia Features: None

Strengths: This is a dense and thorough resource which can be used by players of all instruments, since the majority of it is general information in prose form, and exercises are frequently notated for multiple instruments. Players of any level can find benefit from the sections discussing mental preparation and musicianship. It is a free resource and can be used with or without the guidance of a teacher.

Limitations: Due to the large amount of information, a beginning student could be overwhelmed.

Level: Beginner-Advanced, Teacher's Reference

**Agrell, Jeffrey.** *Improvisation Games for Classical Musicians.* Chicago: GIA Publications, Inc., 2008.

Author Biography: Jeffrey Agrell holds degrees from St. Olaf College and the University of Wisconsin-Madison, and has also studied at the Institut de Hautes Etudes Musicales and at Basel Conservatory. He has given many workshops and presentations on improvisation. Before joining the faculty of the University of Iowa ten years ago, he was Associate Principal Horn of the Lucerne Symphony Orchestra.

Organization: The book begins with an introduction which includes suggestions about how to use the book for many diverse types of musicians, including all kinds of instrumentalists and vocalists, music therapists, jazz musicians, teachers, and music theorists. Agrell also gives suggestions for training in musicality, technique, and

accompaniment geared toward improvising, as well as information about what players might focus on while playing the games in the book.

There are many sections covering almost every aspect of playing, including rhythm, dynamics, form, texture, timbre, style, musicianship, and many more. Each aspect is treated as a chapter with games focusing on that skill. Each activity is listed with the number of players for which it is designed, from one to as many as twelve or more.

After the section on games, there is an extensive listing of resources. Some of these resources are meant to compliment the games in the book, such as listings of musical styles and forms, and familiar tunes. Other resources include further reading about the art and pedagogy of improvisation, and some music theory resources such as scale and chord charts.

Scales & Chords: All scales; all tertian chords

Multimedia Features: None

Strengths: This resource contains a vast quantity of ideas for improvisation. Since the games are explained in prose form, rather than in musical notation, it is equally accessible to players of any instrument. Some of the games do not involve instruments at all, and could double as ice-breaker games at camps or conferences. The book is spiral-bound, and would stay open on a music stand.

Limitations: A few of the exercises are instrument-specific, and would not translate to any instrument.

Level: Beginner-Advanced, Teacher's Resource

**Agrell, Jeffrey.** *Improv Games for One Player: A Very Concise Collection of Musical Games for One Classical Musician, Volume 1.* Chicago: GIA Publications, Inc., 2010.

Author Biography: See p. 16

Organization: This is a book geared towards classical musicians. It contains only prose explanations for different games and exercises to stimulate creative extemporizing.

Games include exercises which focus on different elements – rhythm, ear-training, style, and technique – as well as exercises that combine those.

There is a section listing many useful intervallic patterns, as well as several scales. There is also a long listing of familiar tunes as suggestions for melodies to use in some of the exercises, and an alphabetical listing of styles and forms.

Scales & Chords: Major and associated modes, blues minor, jazz minor, pentatonic, Klezmer scales; chords are not specifically discussed

Multimedia Features: None

Strengths: The book can be used by one person, or by more than one at a time. Its focus is on giving ideas for creative output, which it does in a light and humorous way. The book is spiral-bound and will stay open on a music stand. It can be used with any instrument and by players of any level of ability.

Limitations: Many of the games are based on playing chords, arpeggios, or familiar tunes and manipulating them in different ways, as opposed to creating new melodic material. The listing of styles and forms does not seem to serve any purpose in relation to the rest of the resource since the styles and forms are not defined.

Level: Beginner-Advanced, Teacher's Resource

**Baker, David.** *Jazz Expressions and Explorations – Bass Clef: A New and Innovative System for Learning to Improvise for Bass Clef Instruments and Jazz Cello.* New Albany, IN: Jamey Aebersold Jazz, Inc., 1995.

Author Biography: Multi-instrumentalist and composer David N. Baker is widely recognized as one of the pre-eminent jazz educators of late 20<sup>th</sup> and early 21<sup>st</sup> centuries. He received bachelor's and master's degrees in music education from Indiana University, where he is currently a Distinguished Professor of Music and Chair of the Jazz Department. He has received numerous awards over the course of his career, including induction into the Jazz Education Hall of Fame.

Organization: The first section of the book focuses on chords and scales in all keys. Different qualities of chords, including 7<sup>th</sup> and extended harmony chords in several inversions, and their associated scales are written out in each key. Following are several types of scales written out for the full range of the cello.

The next section describes the author's concept of *fretting*, a term he uses to describe position playing for easy transposition of passages. He gives several exercises to practice this skill, followed by a listing of tunes to be memorized and practiced in thumb position. There are also exercises for practicing modal scales and scales in broken thirds and triplets.

The following sections apply the concept of fretting to learning common licks and scale patterns. The author notates several patterns based in each type of scale as a template for position practice. He then goes on to apply these skills to playing harmonic progressions. The final sections of the book give suggestions for memorizing and transposing tunes, including a list of suggested tunes for memorization.



Scales & Chords: Major and associated modes, jazz minor and associated modes, blues minor, whole-tone, diminished, pentatonic, and bebop scales; seventh chords, some tertian extended harmonies

Multimedia Features: None

Strengths: This book is geared specifically towards cellists, although any bass-clef instrument could use it for the scale patterns and exercises. The concept of fretting could be beneficial for developing tactile memory of chord fingerings. The systematic approach to versatility in all keys creates a strong foundation for creative improvisation.

Limitations: It is expected that the reader is already familiar with the symbology and notation of jazz chords.

Level: Intermediate-Advanced

**Baker, David.** *Jazz Improvisation: A Comprehensive Method for All Musicians, Revised Edition.* Van Nuys, CA: Alfred Publishing Co., 1988.

Author Biography: See p. 19

Organization: This method contains information on almost every foundation for jazz improvisation. It begins with an explanation of chord nomenclature and the circle of fifths, with some exercises. Baker then explains some possibilities for textural effects on various instruments, such as playing pizzicato and using harmonics, before giving some ideas for improvising on tunes.

The book then goes on to explain widely used progressions and formulae, such as the ii-V7 progression, with examples and exercises for practice. There is a section about

how the various scales and chords relate to each other, followed by information about cycles and turnbacks, swing rhythm, and ear training.

Additionally, the method covers the blues, construction and development of melodies and choruses, and chord substitutions. There are chapters at the end of the book with specific information that applies to piano, bass, and drums individually as instruments of the rhythm section. The method closes with thoughts about communication through music, and a few advanced concepts in jazz playing.

This method goes on to *Advanced Improvisation Vol. 2: A Comprehensive Method for All Musicians*, which focuses on rhythmic and harmonic concepts in a systematic way similar to volume one.

Scales & Chords: Major and associated modes, jazz minor and associated modes, whole tone, diminished, blues minor, major and minor pentatonic, and dominant and major bebop scales; chords based on tertian harmony, including extended and suspended chords

Multimedia Features: None

Strengths: This method covers a broad array of concepts applicable to all instruments, creating a solid foundation for further study. Suggestions for further reading and listening are connected to the content of each chapter.

Limitations: The book is so dense with information that it may be overwhelming to use without the guidance of a teacher. Except for the section specifically addressing the bass, notation is in treble clef, which may present a challenge for cellists and bass players.

Level: Advanced, Teacher's Resource

**Baker, David.** *Jazz Pedagogy: A Comprehensive Method of Jazz Education for Teacher and Student.* Van Nuys, CA: Alfred Publishing Co., 1989.

Author Biography: See p. 19

Organization: The author begins by taking on some common myths surrounding jazz and problems he has encountered with jazz education, such as institutions lacking sufficient funding to hire both classical and jazz specialists, and some possible ways to address them. He lists a number of sample recital programs to give teachers ideas for pieces to assign to students. The next section regards starting a jazz degree program at the college level, including some possible courses and ensembles that should be offered in the program and course guidelines, syllabi, lesson plans, sample tests, bibliographies, and discographies.

A chapter on college-level jazz discusses jazz bands. This includes choosing and acquiring music, audition and rehearsal techniques, and programming a concert. There is a separate chapter that goes into greater detail about special techniques for training the jazz band, including rehearsal and performance procedures, and arranging. Smaller combos are given a chapter as well, with a separate discography. The final chapters are devoted to the pedagogy of improvisation, including suggestions for how to teach a class with students of varying abilities and teaching jazz in high school. A list of further reading is included.

Scales & Chords: Scales and chords are discussed from a pedagogical perspective, but it is assumed that the user of this method is already familiar with music theory.

Multimedia Features: None

Strengths: This book is essential for anyone wishing to teach jazz. It has a wealth of resources that teachers could use straight out of the book, or change to fit their individual needs. The sections on resolving myths and problems are highly recommended for teachers new to jazz or starting a new program.

Limitations: There is no specific information regarding violin, viola, or cello.

Level: Teacher's Reference

**Baker, David.** *Modern Concepts in Jazz Improvisation: A New Approach to Fourths, Pentatonics, and Bitonals.* Van Nuys, CA: Alfred Music Publishing Co., 1990.

Author Biography: See p. 19

Organization: The method begins with some foundation exercises based on pentatonic scales and intervals of a fourth that can be applied throughout the book. The author then explains a substantial number of lick patterns that serve as a referential basis for improvisation, and gives suggestions for how to learn and practice them. The next section discusses bitonality in both a theoretical and practical sense, and includes exercises for bitonal playing.

Following is a section on formulae such as ii-V7-I progressions and turnbacks, with many examples of how one could play along with such chords. Once those have been established, the author then gives alternatives to those stock formulae as performed by the late jazz great John Coltrane, along with more exercises and some charts for guiding which chords can be substituted in such contexts. The book closes with sections on pentatonic scale use in the blues, modal tunes, contemporary playing style as opposed to bebop, use of symmetrical scales, and the rhythm section in contemporary jazz.

Scales & Chords: Pentatonic, whole tone, diminished, jazz minor; tertian harmonies are used but not specifically addressed, quartal figures are used in linear fashion rather than in vertical structures

Multimedia Features: None

Strengths: This is an excellent method for furthering one's knowledge of advanced jazz theory, as well as contemporary jazz idioms.

Limitations: The exercises are printed only in treble clef, so a bassist or cellist could use this as a theory reference, but not as an exercise book unless transposing down an octave. A student should have a firm grasp of jazz theory fundamentals before using this book.

Level: Advanced, Teacher's Reference

**Bisharat, Charlie.** *Beyond Classical Violin: An Introduction to the World of Improvisation.* Berlin, Germany: Cherry Lane Music Company, 1998.

Author Biography: Violinist Charlie Bisharat began performing at a young age in a piano trio with his siblings. He began playing non-classical styles of music while in college at the University of Southern California, and later toured with the experimental jazz band Shadowfax. He has also played with artists such as Yanni, John Tesh, The Rolling Stones, Jane's Addiction, and Tracy Chapman.

Organization: The book begins from a very basic level, with a review of the major scales and some of its modes, and some ideas for turning scalar material into riffs. There is a notated listing of many different chord types with their respective symbols. The author gives suggestions for playing with loose rhythm, and how to play accompanying parts when another performer is soloing, followed by a few examples of blues melodies.

There are many examples of how the violin may be used for non-Western styles of music, including flamenco and Japanese koto imitation. The author also describes and gives examples of the particular playing styles of many well-known, non-traditional violinists such as Mark O'Connor, Darol Anger, and Stéphane Grappelli. Many of the ideas set out in the book are demonstrated in a composed cadenza which Bisharat performed with John Tesh.

The end of the book contains three chord charts for practice, a discography of Bisharat's work, and a suggested listening list. There is also a detailed scale glossary containing many scales used in classical and jazz, as well as exotic scales from world music, and a chord and scale usage chart listing different types of chords and in which scales each can be found.

Scales & Chords: Major and associated modes, melodic and harmonic minor with associated modes, blues minor, pentatonic, bebop, symmetrical, and exotic scales; tertian chords including extended harmonies, chords with added notes, suspended chords

Multimedia Features: The included CD features the author demonstrating each of the notated examples. There are also three play-along accompaniment tracks for practicing.

Strengths: This resource could be particularly useful for a classically-trained violinist who wishes to expand into the world of non-classical or non-Western music. It does not limit itself to jazz, but touches upon many different styles from many parts of the world. This method could be used either with or without the guidance of a teacher.

Limitations: Many of the notated exercises, particularly those towards the end of the book, are quite challenging. The play-along tracks for individual practice are relatively brief.

Level: Intermediate-Advanced

**Blake, John Jr. and Jody Harmon.** *Jazz Improvisation Made Easy Vol. 1: Beginning to Improvise.* Westford, MA: Jody Harmon, John Blake, Paul Harmon, 1993.

Author Biographies: Jazz violinist John Blake, Jr. earned his degree from West Virginia University and did his post-graduate studies at the Institute for Advanced Studies in Montreux, Switzerland. He has toured, recorded, and collaborated with many artists and groups including the Turtle Island String Quartet and the Duke Ellington Orchestra. He is on the faculty of the University of the Arts in Philadelphia and Manhattan School of Music and has also been a guest lecturer at Berklee College of Music.

Violinist Jody Harmon holds degrees from Capital University, Ohio University, and Miami University and has been on the faculty of Miami University and Earlham College. She has been a presenter at conferences for the American String Teachers Association and the Suzuki Association of the Americas and was recipient of the Massachusetts Studio Teacher of the Year Award in 2003.

Organization: The book begins with some background information, including how to use the method, a glossary of jazz-related terms, and clarification of the notational symbols used in the book. There are four tunes included in the book, each with the same step-by-step approach to learning which involves both listening and reading the music. The first step is to warm up by listening to and playing the given scale patterns. The next step is

learning to play the head. Step three is to study and learn the transcribed solo for the tune. After that is a call and response section in which the student is first asked to respond with the same phrase as the one played, and then to create their own response.

There is also a separate section focused on practicing improvisation. This includes suggestions for strategies when approaching improvisation for the first time, such as using scales, sequences, and rhythms as a creative basis. The end of the book contains supplemental information for teachers regarding the use of the method for instructing groups.

Scales & Chords: Major scales; basic information about triads and seventh chords

Multimedia Features: The included CD features recordings of each of the examples notated in the book, including a track with the head played only at the beginning and end, giving a long interval of only the rhythm instruments for improvisation practice.

Strengths: The material is laid out in a logical sequence that builds upon each prior skill set. The practice tracks for improvisation are very long, and give plenty of time for one or multiple students to solo over the chord changes.

Limitations: The versions of this method for instruments other than the violin appear to be out of print.

Level: Beginner-Intermediate

**Brockmann, Nicole M.** *From Sight to Sound: Improvisational Games for Classical Musicians.* Bloomington, IN: Indiana University Press, 2009.

Author Biography: Violist Nicole Brockmann holds her undergraduate degree from Carnegie Mellon University and graduate degrees from Yale University. She has



extensive experience as a chamber and orchestral musician, as well as in the field of Dalcroze Eurhythmics, and has taught at festivals and held master classes in each of those disciplines. Currently on the faculty of DePauw University, she has also served on the faculties of Yale and West Virginia Universities.

Organization: The book begins with a brief history of improvisation in Western music, and an explanation of why a classical musician should practice it. Brockmann connects that explanation to improvisation in a chamber music setting in terms of musicianship training and awareness of harmony.

The first section of games is about building listening skills. Many of the games for multiple players in this section ask the players to either close their eyes or face away from each other in order to develop listening skills. There are also games which involve learning to sing and play at the same time.

The next section focuses on simple melodic improvisation. Brockmann suggests starting out by improvising simple melodies based mainly on scalar figures and arpeggiated chords. Many of the games in this section use existing passages from Western classical music as their basis.

Following that is a section for improvising in an ensemble including both harmony and melody. Many of these games are based on creating an ostinato pattern to use as the basis for group improvisation. The author also encourages players to experiment with different textures, such as using pizzicato or syncopated figures. Other games ask the group of players to create a harmonic progression or use one of the progressions provided in the book as the basis for improvisation.

The final section emphasizes the importance of learning to rely less on the written notes on a page, and more on active listening. Some progressions are still notated on the page, but many of the games involve transposing the given harmonic progressions to a new key which is not notated.

There is an appendix which gives an overview of basic music theory concepts. A second appendix gives additional harmonic progressions which are slightly more complex than those given in the body of the text. The method is very much classical repertoire-based, therefore someone looking for jazz-oriented or free improvisation should choose a different resource.

Scales & Chords: Major, minor, chromatic, whole-tone, and octatonic scales; triads and seventh chords

Multimedia Features: None

Strengths: This resource includes exercises for both one player and multiple players. It could be particularly effective for chamber groups looking to hone their listening skills and musical communication. As it is geared toward classical musicians, it uses many melodies which are already familiar to Western musicians. Players of any instrument can use this resource.

Limitations: Many of the exercises are notated in treble clef, so players of bass-clef instruments who are not well-versed in transposition may have some difficulty. A player also might find the book challenging if lacking some music theory knowledge.

Level: Intermediate-Advanced, Teacher's Resource

**Carter, Ron.** *Building Jazz Bass Lines.* Milwaukee, WI: Hal Leonard Corporation, 1998.

Author Biography: Ron Carter is among the most prominent bassists in recent history. He began as a classical cellist, but switched to bass before attending college, earning a bachelor's degree from the Eastman School of Music, a master's degree from Manhattan School of Music, and receiving an Honorary Doctorate from Berklee College of Music. He has played and recorded with artists including Miles Davis and Thelonious Monk, and currently teaches in the Jazz Studies program at the Julliard School.

Organization: The book begins with some basic technical exercises for playing pizzicato fluidly across all strings, coordinating the left and right hands, and sound production. There is also some basic information about reading chord symbols and charts, with some sample bass lines for the twelve-bar blues. The author uses a system in which he notates the full chord for each given harmony on each beat, and the student can then draw a line between the notes he or she intends to play. There is also an explanation of how to use scales as the basis for building bass lines.

The following section contains notation of the examples heard on the included CD. This includes twelve-bar blues in major and minor keys up to four flats and four sharps, and demonstrations of building bass lines using a three-step process of figuring out possible chord tones, creating a bass line using only chord tones, and then embellishing that bass line with non-chord tones. Portions of three original tunes are notated at the end of the book.

Scales & Chords: Major, melodic minor, harmonic minor, natural minor; tertian triads and seventh chords

Multimedia Features: The CD contains performances of the material notated in the book. The bass part is only included on one stereo channel, and can be removed by panning to the other channel.

Strengths: The methodical approach to creating bass lines creates a strong foundation for future studies. This method focuses on the twelve-bar blues, and could be used by cellists as well as bass players.

Limitations: This method does not address use of the bow.

Level: Beginner-Intermediate

**Coker, Jerry.** *Complete Method for Improvisation for All Instruments (Revised Edition).*

Van Nuys, CA: Alfred Publishing Co., Inc., 1980.

Author Biography: Jerry Coker did his graduate studies at Indiana University, and has played tenor saxophone with artists including Woody Herman, Stan Kenton, and Frank Sinatra. He is also known as an educator and theorist, and has authored a number of books on jazz and improvisation.

Organization: The method begins with an introduction with suggestions for practice, an overview of some jazz styles, suggested reading, and a review of music theory concepts including chord structures, symbols, and progressions. This dense method contains information about voice leading, scale usage based on chord quality, modal music, building an effective solo, the blues, and other types of jazz idioms. There are five example tunes included.

Throughout the book, the author lists suggestions for further reading and listening as well as assignments for performance practice. An appendix lists various types of jazz

with some approaches to playing in each style. There is also a compendium listing several types of chords categorized by function and scales that one could use to improvise over each type.

Scales & Chords: Major and associated modes, jazz minor and associated modes, whole-tone, pentatonic, and diminished scales; chords based on tertian harmony including seventh chords, suspended chords, and extended harmonies

Multimedia Features: The CD contains two versions of each of the five tunes in the book, both with the soloist and without. The versions without the soloist are several choruses longer. There is also a performance of the scales and functions in the chord-scale compendium.

Strengths: Each of the example tunes are notated for C treble and bass clef instruments, as well as B $\flat$  and E $\flat$  instruments. The play-along tracks are long enough to give students ample improvisation practice.

Limitations: The tuning pitch given on the CD is concert B $\flat$ . The method contains a vast amount of information, which could be overwhelming. The individual examples are notated in treble clef, which could present a challenge for players of bass-clef instruments. The guide to other methods is outdated. There is no specific information for bass players.

Level: Intermediate-Advanced

**DeCosmo, Emile and Laura.** *The Path to Improvisation: More than 30 Lessons for All Instrumentalists.* Milwaukee, WI: Hal Leonard Corporation, 2002.

Author Biographies: Emile De Cosmo is a woodwind player who has performed and recorded with artists including Dizzy Gillespie, Bucky Pizzarelli, and the Four Tops. He has been on the faculty of Jersey City State College (now called New Jersey City University) and Fairleigh Dickinson University. He currently lives and freelances in the Tampa Bay area.

Laura De Cosmo is a woodwind player and singer, previously a teacher of chorus and jazz band in the Jersey City, New Jersey school district. She has been a feature writer for Jazz Player magazine and has collaborated with her husband on the writing of several educational books. She currently teaches in St. Petersburg and Seminole, Florida.

Organization: This book is a compilation of articles published by the authors, and contains many prose explanations of jazz improvisation concepts with some notated examples. Subjects covered include music theory foundations, chord progressions, and scales that can be applied to any instrument. Many articles place an emphasis on practicing according to the polytonal order of keys, which the authors abbreviate as POOK. Chapters also include suggestions for tunes to listen to or learn, historical background of scales, and other definitions and suggestions regarding jazz theory and practice.

Scales & Chords: Major and minor pentatonic, harmonic and melodic minor and associated modes, blues, major and associated modes, whole-tone, diminished, chromatic, altered, bebop, and other world music scales; tertian chords including extended harmonies, extensive information on seventh chords

Multimedia Features: None

Strengths: This book contains a vast amount of music theory information with practice exercises notated in both treble and bass clefs.

Limitations: As this book is mostly theoretical prose, it would not be recommended for younger players or those with a limited ability to focus.

Level: Advanced, Teacher's Resource

**Del Nero, Paul.** *Playing the Changes: A Linear Approach to Improvising (Bass).*

Boston, MA: Berklee Press, 2006.

Author Biography: Paul Del Nero has earned degrees from Berklee College of Music and the New England Conservatory, and performs on both acoustic and electric bass. He is an active performer and clinician, and is currently Associate Professor of Ear Training at Berklee College of Music.

Organization: After a brief introduction, the author establishes the concept of tetrachords, which can be used as a basis for improvising. The tetrachords are then related to different modes, and several exercises are given for practicing.

The next section addresses chord progressions. There are a few more exercises, including original etudes composed over the chord changes from standard tunes. As the book progresses, more combinations of modes are used in single exercises. The method addresses formation of both solos and bass lines.

Scales & Chords: Major and associated modes; chord symbols are used but not explained

Multimedia Features: The CD contains performances of some example exercises. There are also several tunes recorded both with and without the soloist for play-along practice.

The examples are played either on electric bass or pizzicato acoustic bass. There is a website with available downloads of mp3 files containing various types of seventh chords for extra practice.

Strengths: Many of the exercises in this method use the chord changes from existing tunes, so that students gain familiarity with standard changes. The play-along tracks are longer than the demonstration tracks, giving ample opportunity for practice.

Limitations: This method does not address the use of the bow on acoustic bass.

Level: Intermediate

**Dunscomb, J. Richard and Dr. Willie L. Hill, Jr.** *Jazz Pedagogy: The Jazz Educator's Handbook and Resource Guide.* Van Nuys, CA: Alfred Publishing Co., Inc., 2002.

Author Biographies: J. Richard Dunscomb is recognized as being among the most important jazz educators. He has been inducted into the International Association of Jazz Educators Hall of Fame, received the Midwest Clinic Medal of Honor, and been presented with a Lifetime Achievement Award from the Elkhart Jazz Festival. Currently, he is chair of the Music Department at Columbia College Chicago and serves on the board of directors for the Chicago Jazz Institute.

Woodwind specialist Dr. Willie L. Hill, Jr. holds degrees from Grambling State University and the University of Colorado at Boulder. He has been on the faculties at the University of Colorado at Boulder and the University of Massachusetts at Amherst, as well as Director of Education at the Thelonious Monk Institute in Los Angeles. He has also been president of the National Association for Music Education (MENC), the



International Association for Jazz Education, the Colorado Music Educators Association, and Pi Kappa Lambda National Music Honor Society.

Organization: The book opens with an introduction about the history and importance of jazz as an American art form, and why it should be taught as part of a complete music education curriculum. It gives an overview of some goals for a successful jazz education program, along with some tips for creating a program schedule and budget. There are some notes on jazz performance, covering swing and Latin idioms. The two chapters about improvisation give some information about aural skills and include a few sample lesson plans for groups of various skill levels.

There are several chapters regarding jazz ensembles, including history of military and big bands, and how to form a combo or manage a larger group. Rehearsal techniques and strategies for choosing repertoire are touched upon, and there are chapters that go into detail about the role of each of the instruments traditionally used in jazz. There is also information about jazz festivals and tours, using technology to teach jazz, and a long list of additional resources.

Scales & Chords: As this is a pedagogy resource, scales and chords are not explained.

Multimedia Features: The DVD contains videos demonstrating rehearsal techniques for middle school, high school, and college, as well as teaching improvisation and techniques for rhythm sections. There are several audio examples of different styles of music.

Strengths: This resource is essential for anyone teaching jazz at middle school, high school, or college level. It contains a wealth of knowledge about pedagogy and rehearsal techniques, as well as jazz history, technology, and practical tips for elements of teaching such as adjudication and touring.

Limitations: There is no specific information related to violin, viola, or cello.

Level: Teacher's Reference

**Frank, Dave.** *Breakthrough to Improv: The Secrets of Improvisation.* Milwaukee, WI: Hal Leonard Corporation, 2001. DVD.

Author Biography: Pianist Dave Frank was a founder of the New York School of Jazz in 1983, and subsequently was Associate Professor of Piano at Berklee College of Music for seventeen years. He has performed and given master classes all over the world, and is currently director of the Dave Frank School of Jazz in Manhattan.

Organization: The DVD is divided into chapters addressing concepts that build upon one another, each being punctuated by a specific practice exercise. The method is designed so that the student should view the DVD with his or her instrument in hand. Many concepts are demonstrated on both piano and trumpet.

The author begins by introducing the twelve-bar blues progression, followed by the blues scale. He then introduces the concept of riffs, and explains how they can be used over the blues progression. Students are encouraged to experiment and trust their instincts. Swing eighth notes are explained, as is the importance of rhythm in improvisation. The next skill addressed is creating a long melodic line by grouping eighth notes together in fours and adding rests at line endings. Students are then encouraged to improvise using any combination of rhythms and rests they choose.

Next, the idea of call and response among musical phrases is introduced. Phrases can be related to each other either by melodic shape or by rhythm. The author then explains and demonstrates the use of triplets and sixteenth notes, and encourages students

to write out some practice solos incorporating all of these elements. Following the instructional portion of the DVD, there is an accompaniment section for improvisation practice.

Scales & Chords: Blues scale; basic dominant seventh chords

Multimedia Features: The booklet included with the DVD contains printed reminders of the practice points mentioned in the DVD, as well as some extra information about each.

Strengths: A musician can pause the DVD at any point for extra practice, continue to the next lesson, or return to a previous lesson. Many of the lessons contain extra information about the author's approach to music. Students are reminded to approach improvisation in a way that is fun and rewarding.

Limitations: All of the examples and accompaniment sections are in the key of C.

Level: Beginner (Recommended for adults)

**Friedland, Ed.** *Bass Improvisation: The Complete Guide to Soloing.* Milwaukee, WI:

Hal Leonard Corporation, 1997.

Author Biography: Bassist Ed Friedland attended the High School of Music and Art in New York City and Berklee College of Music before earning the degree of Masters in Education from Cambridge College in Massachusetts. He has taught at Berklee and at Arizona State University, and has published extensively in *Bass Player*, *Bass Guitar*, and *Guitar World* magazines. He plays acoustic bass and 4-, 5-, and 6-string electric bass.

Organization: After a brief introduction that includes a listing of performers on many instruments as suggested listening, there is a review of basic music theory concepts including different qualities of seventh chords, scale building, and ear training. The

author then explains what a soloist should and shouldn't do in terms of phrasing, and gives examples of both.

The next section goes into greater detail about how the various chords and scales relate to each other, and how that relationship can be translated into soloing over changes. There is a grid showing the relationships between diatonic harmonies and the chords that can be built upon each diatonic chord in the key of C, plus a blank grid that can be photocopied and completed by the student in all other keys. This is followed by a large number of exercises practicing the concept.

The author also addresses using melody as a building block for improvisation, and explains how to use the chord changes as a guide for creating melodies. Several example tunes are included for practice, and the author also gives a brief explanation of Bebop.

Scales & Chords: Major and associated modes, harmonic and melodic minor and associated modes, major and minor pentatonic, blues, whole tone, and diminished scales; tertian chords including extended harmonies

Multimedia Features: The CD contains performances of the examples included in the book. The bass solo is on a separate channel from the piano and drums, and can be removed from any track for play-along practice.

Strengths: For a student who already has a grasp of music theory fundamentals, this method is useful for drawing together theory and performance. It does an excellent job of giving students tools, while also encouraging them to experiment with their own sense of musicality.

Limitations: The tuning note given on the CD is G, which could be awkward for cellists using the method. It seems to be geared toward electric bass, so that while the notes can be played on acoustic bass or cello, there is no discussion of technique or bow use.

Level: Intermediate

**Gabriel, Edgar.** *String Groove: Ideas for Improvising.* Arlington Heights, IL: Edgar Gabriel Inc., 2003.

Author Biography: Violinist Edgar Gabriel earned a bachelor's degree from Northern Illinois University, and a master's degree in Jazz Studies from DePaul University. He has performed with artists and groups as diverse as Mannheim Steamroller, Burt Bacharach, Cirque du Soleil, and Andrea Bocelli, in addition to having played in many classical orchestras. He has been on the faculties of the Merit School of Music, the Music Institute of Chicago, William Rainey Harper College, and Elmhurst College.

Organization: The method contains twelve original tunes, each in a different style. The styles represented include smooth jazz, old-time fiddle tunes, Latin, Cajun, heavy metal, and rock. Each song's chapter includes music and chord changes for the tune, followed by information about which scales could be used to improvise for that song.

In each of the chapters, interspersed with the scales and ideas for improvisation, are vocabulary terms, a separate set of more advanced ideas for more accomplished students, and listening suggestions. Some chapters also include music history and music theory notes.

There are several appendices with additional information. The first three review some basic music theory concepts, including two-note intervals, key signatures, and

tertian triads and seventh chords. The fourth appendix covers the rhythmic concept of swing, and fifth gives information about amplification and electric instruments. The cello book has an appendix with bass lines for each of the tunes.

Scales & Chords: Dorian, natural minor, blues minor, harmonic minor, pentatonic, and major scales; tertian triads and seventh chords

Multimedia Features: The CD features the author demonstrating each of the tunes on either acoustic or electric violin. Particularly during the rock tunes, effects are also used. There is a second version of each track without the soloist for improvisation practice.

Strengths: This method is designed to be used either for individual instruction using the CD, or for group instruction with books for violin, viola, and cello. This method gives students an exposure to a wide range of musical styles and genres, and the author encourages students to be daring and confident in their improvisation. The volumes are spiral-bound and will stay open on a music stand.

Limitations: If a student wishes to focus on one specific manner of improvisation, this method is too broad in stylistic scope.

Level: Beginner-Intermediate

**Gates, John Henry.** *Improv for Violinists: A Guidebook for the Creative Violinist.*

Anaheim Hills, CA: Centerstream Publishing, 2001.

Author Biography: Violinist John Henry Gates began his career as a classical musician playing with the Jacksonville Symphony, but he resigned that position to begin playing with the touring comedy show The First National Rotagilla Band. He has since played in the bands for the Cheyenne Saloon & Opera House in Orlando, Florida and the Church

Street Station television series on TNN, and has appeared as a headline entertainer on several major cruise lines.

Organization: The book begins with some basic music theory review including key signatures, tonic-dominant relationships, construction of triads and seventh chords and their inversions, and chord symbols. There are some transcribed demonstrations of playing a melody over chords changing based on the circle of fifths. Gates also discusses pentatonic scales and the twelve-bar blues.

The next section contains transcriptions of the examples improvised by Gates on the accompanying CD. The chord changes are included above the staff so that the student can either play the transcription or use the chord symbols as a guide for improvisation.

The final section of the book includes prose explanations of subjects useful to a freelance musician, including playing in a rhythm section, building repertoire, writing out charts and arranging music, reading the Nashville Number System, and selection and purchase of equipment. There is an appendix in which all of the chord types discussed in the book are notated in twelve keys.

Scales & Chords: Major and pentatonic scales; tertian chords including extended harmonies and chords with added notes

Multimedia Features: The CD included with the book contains tracks of Gates demonstrating an improvised solo in each of the given keys and forms. The solos are transcribed in the book. Each track is repeated in a longer version without the soloist for improvisation practice.

Strengths: The length of the practice tracks on the CD is such that a student has time to go into greater depth with their improvisation. There is good practical knowledge and tips for freelance musicians.

Limitations: The vernacular language used throughout the book can seem quite informal.

Level: Intermediate

**Glaser, Matt and Stéphane Grappelli.** *Jazz Violin*. New York, NY: Oak Publications, 1981.

Author Biographies: Violinist Matt Glaser was a founding member of the string faculty at Berklee College of Music, and holds the Master of Music degree from Tufts University. He has performed on soundtracks including *King of the Gypsies* and *The Civil War* and served on the board of advisers for Ken Burns' documentary *Jazz*. As a specialist in improvisation, he has taught at the Mark O'Connor Fiddle Camp and the University of Miami, as well as at conferences for the American String Teachers Association and the International Association of Jazz Educators.

Stéphane Grappelli (1908-1997) was a self-taught violinist, and one of the earliest jazz violinists to achieve international fame. He formed the Quintette du Hot Club de France with guitarist Django Reinhardt in the mid-1930s, and later made recordings with such artists as Jean-Luc Ponty, Oscar Peterson, and Yehudi Menuhin. He remained an active performer until his death.

Organization: The book contains interviews with Yehudi Menuhin, Stéphane Grappelli, and Jean-Luc Ponty, as well as a section analyzing Grappelli's style with regards to bowing, left hand technique, improvisational style, and musical language. There is also



some historical background about the performers mentioned in the book, including Joe Venuti, Eddie South, Stuff Smith, Svend Asmussen, Ponty, and Grappelli.

The majority of the book consists of comparative transcriptions of solos as performed by the above-mentioned violinists. There is an explanation of the symbology used in the transcriptions, as well as how to use the transcriptions as an educational tool. Each tune is preceded by an explanation of elements highlighted in the excerpt, as well as a citation of the recording from which the transcription was made.

Scales & Chords: None

Multimedia Features: None

Strengths: This book is an excellent resource for examining the technique and style of several of the most well-known artists in the history of jazz violin playing. The interviews are useful as a primary source regarding each player's musical philosophy. It includes a discography of suggested recordings.

Limitations: Some of the transcribed solos are quite difficult and would not be appropriate for a beginner or intermediate player.

Level: Advanced, Teacher's Resource

**Gordon, Andrew D. and Frank Villafranca.** *Ultra Smooth Jazz Grooves for Violin.*

Lawndale, CA: A.D.G. Productions, 2009.

Author Biographies: Andrew D. Gordon plays keyboard and guitar, and is also a composer of music for both traditional instruments and synthesizer. He studied synthesizer programming at the University of California at Los Angeles, in addition to studies with composer Earl Hagen and jazz pianist Mike Garson. He is currently a

member of the internationally recognized The Super Groovers with co-author Frank Villafranca.

Saxophonist Frank Villafranca is a graduate of the Berklee College of Music in Boston. He is an active performer in Los Angeles, playing with The Super Groovers and the San Gabriel Seven.

Organization: The book begins with a brief introduction regarding practice tips, personalization of style, and embellishments notated in the music. After that, there are twenty groups of three exercises, each based on a particular tempo and rhythm. The three exercises are progressively more difficult, and the authors recommend going through each group playing only the first melodic idea, then going back to the beginning of the book and playing only the second idea, and so on. Each group of exercises also includes information about the scales on which the melodic ideas are based.

Scales & Chords: Major, dorian, aeolian, pentatonic major and minor, blues minor; standard chord symbols are used, but chord construction is not discussed

Multimedia Features: The CD contains recordings of each of the examples printed in the book. There are three examples on each track. Each is first played by the soloist with the rhythm instruments, and then immediately followed by the rhythm without the soloist for play-along practice. There is an optional MIDI file which can be loaded into sequencing software for practicing at tempos other than those on the CD.

Strengths: The focus of the book is on short riffs and licks, and it encourages students to use those toward finding their own creative voice.

Limitations: The time allotted on the CD for play-along practice is quite brief, and is geared more toward repeating the notated. All three exercises from each group are on the same CD track.

Level: Intermediate-Advanced

**Haerle, Dan.** *Scales for Jazz Improvisation: A Practice Method for All Instruments.*

Van Nuys, CA: Alfred Publishing Co., Inc., 1975.

Author Biography: Pianist Dan Haerle earned degrees in music education and composition from Coe College and North Texas State University. He has been on the faculties of Kansas State University, Monterey Peninsula College, University of Miami at Coral Gables, Arizona State University at Tempe, and the University of North Texas. He has appeared with many artists, including Mel Torme, Pat Metheny, and Al Jarreau, in addition to having performed on several volumes of the Jamey Aebersold Play-A-Long series. He was inducted into the International Association of Jazz Education Hall of Fame in 2003, and was honored as a “LeJENd of Jazz Education” at the Jazz Education Network (JEN) conference in 2012.

Organization: The book begins with a brief introduction and suggestions for how to practice the scales in different rhythms and arpeggiations. After that, each scale is introduced with its orientation of half and whole steps along with a note about the usage of the scale. Each scale is notated in twelve keys for one octave in both treble and bass clefs.

Scales & Chords: Major and associated modes, jazz minor and associated modes, chromatic, whole tone, diminished, augmented, major and minor pentatonic, blues, and

harmonic minor scales; chords are discussed in the context of which scale is suitable for each chord type, but chord theory is not included

Multimedia Features: None

Strengths: The method is a comprehensive compendium of many types of scales and the appropriate harmonic context for each.

Limitations: This scale book would be best for a student who already has a grasp of chordal theory, as that is not explained.

Level: Intermediate

**Harmon, Jody.** *Improvise!* Westford, MA: Jody & Paul Harmon, 1995.

Author Biography: See p. 26

Organization: For each of the four tunes included in the book, the author includes a series of steps which build upon one another toward the goal of improvising a solo. The first chapter goes into greater detail about the possible techniques one could use to improvise, including the use of scales, sequences, variation, and arpeggios. It also includes some call and response exercises.

All of the chapters include scale practice exercises in the key of the tune. The next step is learning the theme of the song, followed by studying and learning a transcription of a sample solo as performed by Harmon. The student is then invited to improvise, with a few further suggestions for creative ideas. Piano accompaniments are provided for each exercise. There is a section at the end of the book with further information for teachers, including tips for using the method for group instruction.

Scales & Chords: Major, mixolydian, and natural minor scales; basic information about tertian chords

Multimedia Features: The CD contains performances of each of the notated examples. There are also tracks which play the melody once at the beginning and once at the end, with just the rhythm instruments in the middle for practice improvising.

Strengths: With the two options of both the printed piano accompaniments and the CD, this method could easily be altered to fit the particular needs of the student. The practice tracks on the CD are quite long, giving the student ample opportunity to improvise over the chord changes.

Limitations: The versions of this method for instruments other than violin appear to be out of print.

Level: Beginner-Intermediate

**Hill, Willie L. Jr.** *Approaching the Standards.* Van Nuys, CA: Belwin Mills Publishing Corp. (Alfred Publishing Co., Inc.), 2000.

Author Biography: See p. 35

Organization: The book contains eight jazz tunes from the standard repertoire, each including a notation of the head with the chord changes for the solo choruses. Composers include Charlie Parker, Herbie Hancock, Duke Ellington, and George and Ira Gershwin. Each head is followed by a notated example solo, which can also be heard on the accompanying CD. The CD contains a second solo on each tune that the student is asked to transcribe on the given blank staff paper in the book. There is also a paragraph about each of the composers, some sample licks and scales for student reference, and a brief

discography with suggestions for notable performances of each standard tune. Bass players should use the version for rhythm instruments.

Scales & Chords: A number of scales and chords are defined in the glossary, but there is no specific instruction attached to them.

Multimedia Features: The CD contains full performances of each of the tunes included in the book, and a second track for each tune on which only the rhythm section plays, for play-along practice of playing the head and improvising solos.

Strengths: The performances on the CD pass the solos among different traditional jazz instruments so that students can hear solos from instruments in their own register. The book lends itself well to use in group settings as it is available for instruments in B $\flat$ , E $\flat$ , and C treble and bass clef, as well as a volume for rhythm section/conductor.

Limitations: A student would need some theory background before using this method.

Level: Intermediate-Advanced

**Kanack, Alice Kay.** *Fun Improvisation*. Van Nuys, CA: Alfred Publishing Co.

(Summy-Birchard Music), 1996.

Author Biography: Suzuki specialist and violinist Alice Kay Kanack is a graduate of the Eastman School of Music, where she studied performance and composition. Dr. Shinichi Suzuki has described her as “Mozart’s Mother” in reference to her work with creative development in children. She has been on the faculty at the Third Street Settlement in Manhattan, and currently runs the Kanack School of Music in Rochester, NY.

Organization: Kanack begins with a substantial introduction aimed at parents and teachers, explaining the theory behind her Creative Ability Development method. This

includes examples as demonstrated by the writings of Mozart, Poincaré, and Van Gogh, as well as her own ideas. There is another extensive section about how parents and teachers can help foster the growth of creative ability in terms of developmental psychology.

A brief introduction to the section containing the exercises explains the symbology of the cello tablature used in the book, including stars indicating the tonic of a scale, open circles for beginning fingerings, and closed circles for more advanced fingerings (see Fig. 1).

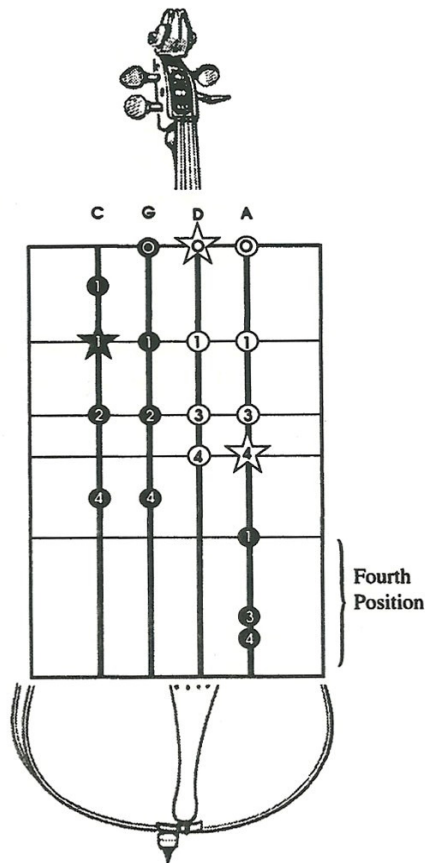


Fig. 1 – Tablature depicting a D major scale on the cello  
**(FUN IMPROVISATION FOR CELLO** By ALICE KAY KANACK  
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 All Rights Reserved)

Kanack then explains how to use the different sets of instructions for absolute beginners or students who have progressed further in their studies. Each exercise contains both basic and advanced instructions, with several additional exercises for advanced students. There is also a note about the music heard in each exercise, and one or more listening questions. Many styles of music are represented, including passacaglia, ragtime, blues, folk tunes, and modal music. This method is available for violin, viola, and cello.

Scales & Chords: Major and associated modes, pentatonic, blues minor; chords are not addressed

Multimedia Features: The CD contains play-along music for the twenty-eight exercises in the book.

Strengths: This method is ideal for giving young or beginning students plenty of room to explore their instrument and develop creative improvisation skills in a wide range of styles. There is a strong emphasis on ear training.

Limitations: The language in the book is not gender-neutral, using only masculine pronouns.

Level: Beginner

**Lieberman, Julie Lyonn.** *The Contemporary Violinist*. New York, NY: Huiksi Music, 1999.

Author Biography: Violinist Julie Lyonn Lieberman is an internationally-renowned performer, educator, and composer specializing in improvisation, world music, and American folk styles. She has presented and held workshops worldwide, including



having been the first to teach improvisation master classes at the Julliard School. She has written eight books, published more than fifty articles, presented two series on National Public Radio, and released six DVDs.

Organization: The premise behind this book is that a violinist in today's varied musical environment can prepare themselves to play in many different styles and across many genres including folk, jazz, rock, and classical. The first chapter gives students some background information about playing in different styles, including an overview of some ornamentation and technique. Lieberman also reminds the reader that playing too much can be mentally and physically harmful.

The second chapter focuses on the art of improvisation regarding melody, tonal center, and chord changes. There is some music theory information, including a scale and mode review, chord symbols, and exercises for playing in all keys.

The third chapter, and the bulk of the method, contains overviews of more than fifteen different styles of playing. Each section gives rhythmic, bowing, technical, or theoretical techniques unique to that style as well as giving a sample tune and defining vocabulary words. There is a closing chapter on avoiding playing-related injuries, and a listing of suggested reading, listening, and further play-along resources.

Scales & Chords: Major and associated modes, harmonic and melodic minor, pentatonic, Klezmer and other Middle Eastern scales; tertian chords including extended harmonies

Multimedia Features: The CD contains tracks with a performance of the sample tune followed by continuing accompaniment for play-along practice.

Strengths: There are side notes throughout the book written by many different contemporary violinists, including Jean-Luc Ponty, Matt Glaser, Joe Kennedy Jr., and

many more, so students can gain insight from many different perspectives. This method is an excellent introduction to a wide range of styles.

Limitations: The theoretical and rhythmic examples are not specifically demonstrated on the CD, thus it could be difficult for a student to isolate a concept within a tune.

Level: Intermediate-Advanced

**Lieberman, Julie Lyonn.** *Improvising Violin (Revised Edition)*. New York, NY: Huiksi Music, 1995.

Author Biography: See p. 51

Organization: The book opens with a prose history of non-classical violinists, including historical jazz legends, world musicians, and contemporary players. Next there is a review of basic theory concepts, including chord and scale building, and the circle of fifths. Many different qualities of chords and their related scales are written out in twelve keys. The author then gives suggestions for learning and memorizing tunes and for practicing in all keys, as well as for experimenting with rhythms and using the bow arm. There is also a section about amplification and electric instruments.

The next section contains several chapters focusing on different styles that incorporate improvisation, including different types of jazz, rock, folk, and new age. Each chapter contains information about the unique technique for that style, in addition to typical song forms and other theoretical explanations. Sample songs and solos are notated, along with suggested materials for further reading or listening.

Scales & Chords: Major and associated modes, whole-tone, blues, pentatonic, diminished, and half-diminished scales; chords based on tertian harmony including suspended chords, chords with added notes, and extended chords

Multimedia Features: The method has a companion recorded series, but it is not included with the book.

Strengths: Lieberman recommends recordings from the Aebersold Play-A-Long Series (see p. 13) and other recordings to compliment each unit. This method gives instruction for students interested in many different styles of improvisation,

Limitations: None perceived

Level: Beginner-Intermediate

**Ligon, Bert.** *Comprehensive Technique for Jazz Musicians, Second Edition.*

Milwaukee, WI: Houston Publishing Inc. (Hal Leonard), 1999.

Author Biography: Guitarist and pianist Bert Ligon received bachelor's and master's degrees in jazz piano performance and arranging from the University of North Texas. He has performed with artists such as Marian McPartland and Mel Torme, and has published several books on jazz technique and compositions for various jazz ensembles. He has taught workshops at the Suzuki Institute, the Mark O'Connor Fiddle Conferences, and Christian Howes' Creative Strings Workshop. Currently, he is director of jazz studies at the University of South Carolina.

Organization: This book is a rich source of foundational materials for jazz theory and technique. It begins with some tips on how to make practice sessions most effective, including sample schedules and ideas for how to practice scales and arpeggios both

diatonically and with chromatic embellishment. These basic principles can be applied to the rest of the book, which contains explanations and exercises involving many different chord qualities and scale types. The latter part of the book contains many jazz etudes that apply the concepts learned throughout the previous chapters to musical excerpts.

Scales & Chords: Major, melodic minor and associated modes, harmonic minor, blues, whole tone, diminished, augmented, and major and minor pentatonic scales; all types of tertian harmony, some quartal harmony

Multimedia Features: None

Strengths: This is an excellent method for systematic practice of scales and patterns as they relate to chords and progressions. There is also discussion of advanced jazz theory. Exercises are printed in both treble and bass clefs.

Limitations: The sample licks and exercises are not necessarily idiomatic for violin-family instruments. There is no discussion of bass lines.

Level: Advanced, Teacher's Reference

**Lipsius, Fred.** *Freddy's Guide to Creative Improvisation.*

<http://www.freddysguide.com> (accessed January 28, 2012). (Also available in book/DVD format)

Author Biography: Fred Lipsius, principally a saxophonist, is also active as a pianist and composer. As a musician playing with and arranging songs for the rock band Blood, Sweat & Tears, he was a pioneer in the blending of jazz and rock styles. He has also performed with Simon & Garfunkel, as well as many jazz legends including Cannonball

Adderley and Thelonius Monk. He has been on the faculty of Berklee College of Music since 1984, and has authored six books and CDs of jazz instruction.

Organization: This online resource begins with an introduction by the author in which he instructs the user in use of the guide, as well as about his approach to music in general, and gives some suggestions for practicing.

The next section is a collection of practice licks in every key. Each chord type is listed with an introduction to the various uses and possible voicings of the chord on a piano, with three sample saxophone licks per key. There are videos of the author playing the examples, and there is also a portable document format (pdf) file of the sheet music for the examples and three additional melodic ideas. The author also explains how to find common tones between chords.

The section on the blues gives an overview of blues harmony, includes a play-along section notated for E $\flat$ , B $\flat$ , and C treble and bass clef instruments, and gives a few example blues solos. There is also a section which gives suggestions for improvisation techniques based on both single chords and chord progressions, how to apply lick-based practicing to playing in a key, and rhythmically altering licks. The final section gives several example solos on piano, alto saxophone, and tenor saxophone, as well as giving suggestions for the learner to create his or her own solos.

Scales & Chords: Major scale, jazz minor scale, blues scale, modal scales; all tertian chord types, including extended harmonies

Multimedia Features: There are videos demonstrating each of the various licks and solos, as well as others in which the author speaks about his musical experience, philosophy, and approach to playing.

Strengths: This is a comprehensive guide to learning chords and licks in all keys. It encourages players to be persistent and methodical in their approach to learning improvisation, while still enjoying the creative process of making music. Lipsius provides an enormous quantity of musical ideas and a solid harmonic foundation. In many of the videos of lick demonstrations, the author provides unscripted insight into practice tips, jazz styles, application of lick-based technique, and occasionally a story from his past. The method is thorough, and may appeal to a learner's sense of musicianship while providing the tools to express it. This resource is online, and could be valuable for a student who does not have access to a teacher.

Limitations: A great deal of the notation of musical examples is for transposing instruments. Violin-family players may find it difficult to use because of this. The suggested licks are not necessarily idiomatic for violin-family instruments, and are frequently demonstrated at a very fast tempo. A student with limited music theory knowledge may find the explanations difficult to follow.

Level: Intermediate-Advanced

**Lipsius, Fred.** *Playing Through the Blues*. Rottenburg, Germany: Advance Music, 2009.

Author Biography: See p. 55

Organization: The book contains twelve original blues tunes by the author in a variety of styles, including swing, jazz waltz, ballad, and funk. The songs are mostly in a medium tempo, and one is in triple meter. The key signatures of the tunes do not go beyond three

flats, and the melodies are limited to less than two octaves in range, but there are quite a few accidentals and some challenging rhythms.

Scales & Chords: None

Multimedia Features: The CD contains full performances of each of the tunes precisely as notated in the book. A practice track presents each tune with the solo instrument removed, but is otherwise identical to the demonstration track.

Strengths: There are several versions of the book for different instruments, so the method could be used for group instruction. (There is no book expressly for cello or bass, but the book for trombone can be read by all C bass clef instruments.) This is an accessible first exposure to blues formulae.

Limitations: There is no explanation of chords or scales, so a student would need some background in music theory before using the book. There is no alto clef version.

Level: Intermediate

**Lipsius, Fred.** *Reading Key Jazz Rhythms*. Rottenburg, Germany: Advance Music, 1996.

Author Biography: See p. 55

Organization: The book begins with an introduction explaining how to use the method, including a symbology key, a note about rhythmic displacement with some ideas for exercises, and some information about swing rhythm and jazz phrasing. There are twenty-four etudes in the book, each focusing on a different rhythmic cell, which is printed at the top of the page.

Each etude is based on the chord changes of a jazz standard, and is notated in two different versions: the etude itself, and a simplified version that substitutes more repeated notes while still maintaining the rhythms. The two notations of the etude can be played as a duet, either by two players, or with the CD playing the etude and the student playing the simplified version. Chord symbols are included over each notation. There is a book specifically for violin, and cellists can use the trombone book.

Scales & Chords: None

Multimedia Features: The CD contains two performances of each etude. One is played by a soloist with the rhythm section, and the other is without the soloist. The performance without the soloist can be used either to practice both versions of the etude, or for improvisation practice.

Strengths: This is a focused drill of rhythms appearing frequently in jazz playing, with the same patterns being learned whether a student chooses the simplified tune or the more complex one. Even after a student has mastered the etudes, the play-along section can be used for continued practice of the standards on which the chord changes are based.

Limitations: The CD included with the version for trombone, which cellists can use, contains only B $\flat$  as a tuning note. There is no alto clef version.

Level: Intermediate



**McFarland-Johnson, Jeffrey.** *Tonic to Chromatic!: Tonal Structural Patterns of Stringed Instruments Tuned in 4ths and 5ths Vol. IV – Violoncello.* Napa, CA: JohnSong Music, 2000.

Author Biography: Cellist, multi-instrumentalist, and composer Jeffrey McFarland-Johnson holds degrees from the University of the Pacific and the University of California at San Diego, and has also studied at the Sibelius Academy under Arto Noras. He is active in Napa, California as a teacher and as a performer on many instruments, including the electric cello.

Organization: The first section of the book contains information on music theory, including tertian chords focusing on tonic, sub-dominant, and dominant functions, and scale spellings.

The second section focuses on tonal structural patterns on the cello. The author uses traditional notation to give example chord forms for many tertian harmonies, including some chords with added notes and suspended chords. He also uses both staff notation and a system of cello tablature depicting the placement of fingers relative to each other across all four strings for pentatonic scales (see Fig. 2). Several exercises based on pentatonic scales are given. This section also includes information and exercises based on the modes associated with the major scale. There is a glossary of many types of tertian and suspended chords notated on the staff with the corresponding scale for each. Whole-tone and chromatic scales in four octaves are also given.



preparation for future improvisational capability. The book is spiral-bound and will stay open on a music stand.

Limitations: The cello tablature can be confusing to read due to the orientation of the figures with the C string depicted on the right and the A string on the left.

Level: Intermediate-Advanced

**Moore, Michael.** *A Method for the String Bass: Melodic Playing in the Thumb Position.*

Rottenburg, Germany: Advance Music, 1998.

Author Biography: Bassist Michael Moore graduated from the Cincinnati College Conservatory of Music in addition to having studied with Frank Proto, Harold Roberts, and Orin O'Brien. He has performed and recorded with many artists including Marian McPartland, Bill Evans, Stan Getz, Benny Goodman, and Tony Bennett. He is currently on the faculty of William Patterson College and Long Island University, and bassist for the Dave Brubeck Quartet.

Organization: The book begins with several pages of scalar and arpeggiated exercises across all strings in various thumb positions in major/modal keys. Moore uses the idea of finding target notes for each position, which then serve as landmarks for shifting during chord changes. There are several example solos transcribed for study, followed by a chord chart showing only the target notes for improvisation practice. The same model is then presented in harmonic minor positions, and several more tunes and exercises are given.

The next sections present diminished, pentatonic, and melodic minor scales, along with exercises and suggestions for use. Each scale presentation has several theoretical

examples and exercises, with the section on melodic minor also containing example tunes. The final pages discuss the use of double stops, with some examples. This method uses only pizzicato.

Scales & Chords: Major and associated modes, harmonic minor, diminished, pentatonic, and jazz minor scales; tertian chords including extended harmonies

Multimedia Features: The CD contains recordings of most of the examples in the book, some with the author playing alone, and some with the accompaniment of a rhythm section. On the sample tunes, the rhythm section continues for one verse after the example solo for improvisation practice.

Strengths: This is an effective method for students developing the use of thumb position. The example tunes contain complex chord changes which assist in ear training as well as physical technique.

Limitations: The chords and harmonies used are not explained, so a student would need some theory knowledge to use this method effectively. The time allotted on the CD for improvisation practice is rather brief.

Level: Intermediate-Advanced

**Most, Sam.** *Jazz Improvisation: The Best Way to Develop Solos over Classic Changes.*  
Van Nuys, CA: Belwin Mills Publishing Corp. (Alfred Publishing Co., Inc.),  
1980.

Author Biography: Flutist Sam Most began his career playing with Tommy Dorsey and others while still a teenager. During the 1950s, he developed a technique of vocalizing through his flute, and was among the first flute players to become adept at bebop jazz.

He has also recorded and played with artists including Buddy Rich, Stan Getz, Charles Mingus, Stan Kenton, Chick Corea, and Tony Bennett.

Organization: This book consists of eleven common chord progressions to which the author has composed new melodies for study. Each chord progression moves from rhythmically simple, diatonic melodies to rhythmically complex studies containing numerous chromaticisms. Each melody is labeled with the particular skill being implemented. This method can be used by a student alone, but Most suggests it be used with the guidance of a teacher. The stated purpose of the method is to increase a student's intellectual and aural awareness, which can then translate to an improved improvisational ability.

Scales & Chords: Scale names and chord symbols are used but not explained.

Multimedia Features: The CD contains recordings of a rhythm section (piano, bass, and drums) playing the chord progressions from the exercises. Some progressions are recorded twice with variation in tempo and style.

Strengths: The accompaniment tracks on the CD are long enough for a student to either practice one exercise several times in succession, or play through several exercises over that progression. A student can also use the CD for improvisation practice over the changes. There are interesting and inspirational quotations peppered throughout the book.

Limitations: Because scale names and chord symbols are used without explanation, a student should already have knowledge of these before using this method. Most does not give any indication of existing songs from the repertoire that use each chord progression.

As this book was originally written for flute, it does not cover the full range of the violin or viola. There is no bass clef version of this method.

Level: Intermediate-Advanced

**Norgaard, Martin.** *Jazz Fiddle Wizard: A Practical Guide to Jazz Improvising for Strings*. Pacific, MO: Mel Bay Publications, 2000.

Author Biography: Violinist Martin Norgaard has studied at the University of Copenhagen and the New England Conservatory, and earned degrees from William Patterson University and Queens College. He has published ten string jazz methods, and his research on the cognitive processes underlying improvisation appears in *Journal of Research in Music Education*. He has been on the faculties of Belmont University, Vanderbilt University, and Georgia State University.

Organization: The first lesson in the method focuses on swing rhythm and how it differs from straight eighth notes. After that, the bebop dominant scale is introduced and explained along with transposition exercises and some suggestions for how to use the scale when soloing. There is a sample tune for practice.

After some further development of the above concepts, the author adds arpeggios and extended harmonies to the student's body of knowledge. Different chord qualities are discussed, along with how to choose chords based on ii-V7-I progressions. The author then adds the concepts of phrasing, alteration of the notes in a V chord, minor variations of the ii<sup>ø</sup>-V7-i formula, and fast playing. Some of the chords and scales throughout the book are notated in violin tablature, which is explained toward the beginning of the book, with solid dots representing the root, grey dots representing chord

tones other than the root, open dots as scale notes that are non-chord tones, and so on (see Fig. 3).

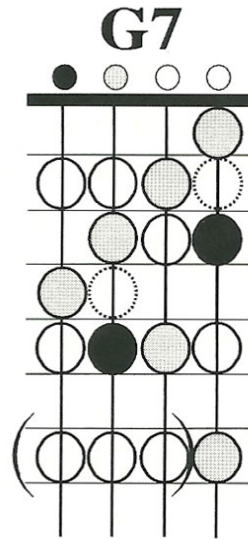


Fig. 3 – Tablature depicting a G7 dominant bebop scale on the violin  
(Excerpt from *Jazz Fiddle Wizard* by Martin Norgaard, MB#98379BCD  
© 2000 Mel Bay Publications, Inc (BMI)  
Used by permission. All rights reserved.)

Scales & Chords: Bebop dominant, major and associated modes; tertian chords including extended harmonies and chords with added notes

Multimedia Features: The CD contains only rhythm section backgrounds for individual practice. The book has a companion website ([www.jazzfiddlewizard.com](http://www.jazzfiddlewizard.com)) containing additional information, materials, and recordings.

Strengths: The method does an excellent job of gradually building a student's skill set while reinforcing concepts learned in previous lessons. Some of the original tunes are modeled after chord progressions for standard tunes.

Limitations: The Nashville Number System is used throughout the book for chord analysis, which can be confusing for people accustomed to reading Roman numerals. The CD does not contain demonstrations of the printed exercises, only backgrounds for practice, so students must rely on listening to models external to the method.

Level: Intermediate-Advanced

**Norgaard, Martin.** *Jazz Wizard Junior, Book 1.* Pacific, MO: Mel Bay Publications, 2002.

Author Biography: See p. 65

Organization: The book begins with some rhythm and call-and-response games to attune the student's ear to jazz and swing rhythms. Similar games are repeated involving both rhythm and pitch. Blue notes and effects are explained, and students are encouraged to experiment with them during their solos. There is an example tune for practice of the preceding lessons.

The next lesson incorporates the use of the entire major scale and using mixed rhythms including triplets. The associated example does not include triplets, but more advanced students are encouraged to use them during solos. The final lesson explains awareness of changing harmonies as one is playing, and makes use of the full register of the instrument.

Book one is available for violin, viola, and cello, with a bass part for each available online. Book two is available for violin, viola, and cello/bass, and continues to build upon skills based on imitation while adding some more advanced music theory concepts.



Scales & Chords: Pentatonic minor, blues, major; tertian harmonies are minimally explained

Multimedia Features: The CD contains performances of each of the examples and tunes with solo and rhythm section, as well as tracks with only the rhythm section for play-along practice.

Strengths: All three string lines and the piano part are printed in the appropriate octave and clef, so different instruments can take turns playing the principal melody and harmony parts. The method can be used by individuals at home using the play-along CD, or in a group setting.

Limitations: Some of the licks on the CD would be quite challenging for a beginner to imitate and respond to, although this would not be an issue if the method were being used in a classroom with a teacher. Cellists using the CD may find the call-and-response exercises more difficult since the examples are played on an instrument that is not in the register of the lower positions.

Level: Beginner-Intermediate

**Pozzi, Dave.** *An Approach to Jazz Improvisation: A Step-by-Step Guide for All*

*Musicians.* Milwaukee, WI: Hal Leonard Corporation, 1997.

Author Biography: Saxophonist Dave Pozzi holds a master's degree from California State University, Los Angeles, and has almost twenty years of experience teaching at Los Angeles City College and Musician's Institute in subjects including music history, music theory, improvisation, and arranging. He has recorded and performed with artists

including Mel Torme, Celine Dion, and Henry Mancini, and is currently dean of the Los Angeles Music Academy.

Organization: The method begins with a review of basic music theory knowledge including intervals, scales and modes, construction of tertian chords, and chord symbols. The author also gives some suggestions for effective practicing from a jazz perspective. The following chapters are organized based on different kinds of seventh chords. Different scale choices are given for each quality of chord, along with how to choose from among those scales.

Each chapter includes demonstrations of possible lines or solos based on scale choices, followed by an analysis of the example. Chord symbols are printed over the notated solos, and the scales from which the solo draws its notes for that particular melodic idea are also notated. The progression for each tune is printed separately without the solo for individual practice. Pozzi suggests a practice schedule for each chapter.

Scales & Chords: Major and associated modes, harmonic and melodic minor and associated modes, major and minor pentatonic, whole-tone, altered, and diminished scales; chords based on tertian harmony including suspended and extended chords

Multimedia Features: The CD contains performances of the example melodic ideas based on scales and the sample tunes. The tunes for play-along practice, without the solo, are repeated in multiple keys.

Strengths: Many of the play-along tracks on the CD are repeated in multiple keys to give students the opportunity to improvise in all keys. The method centers on the bebop style for students wishing to focus on that genre.

Limitations: All exercises are notated in treble clef, so this method is not intended for players of bass-clef instruments, and it does not address formation of bass lines. The example solos and lines are not necessarily idiomatic for violin-family instruments.

Level: Intermediate-Advanced

**Sabien, Randy and Bob Phillips.** *Jazz Philharmonic: Making Jazz Easy in the String Orchestra.* Van Nuys, CA: Alfred Publishing Co., Inc., 2000.

Author Biographies: Violinist Randy Sabien has been a pioneer in the field of alternative string education. After attending the University of Illinois, he went on to found the first contemporary string performance college degree program at Berklee College of Music. He has appeared on *Prairie Home Companion* and *Austin City Limits*, and has played folk, rock, and jazz with a number of artists, including five album releases with his own group Fiddlehead Band. He currently lives in St. Paul, Minnesota, where he founded the alternative string department at McNally Smith College of Music.

Bassist and string educator Bob Phillips earned bachelor's and master's degrees from the University of Michigan, studying both double bass and music education. He was founder of the Saline Fiddlers Philharmonic, which has performed internationally and at the White House. He has published over fifty books related to string pedagogy and has taught at the University of Alabama. He is currently Director of String Publications for Alfred Music Publishing and president-elect of the American String Teachers Association.

Organization: The teacher's manual begins with an introduction to the method and instructions for its use, as well as some information about jazz and improvisation in

general. Suggestions for arranging are also given. Each of the twelve original tunes begins with a short paragraph about the style of the tune, with suggestions for listening. Following are several preparatory exercises including the scale and particular rhythms used in the tune, each demonstrated in call-and-response fashion. In addition to the full score in the teacher's manual, two piano parts are included for most pieces, one designed for playing with a rhythm section including drums and walking bass, and the other written as a stand-alone accompaniment.

The books for violin and viola contain three lines for each tune: the principal melody, a less complex background, and a more complex background. The cello book contains the principal melody, a more complex background, and a walking bass line. The bass book notates the melody, a simplified bass line, and a walking bass line. Books for each instrument also contain notated example solos. A second volume of slightly more challenging tunes is set up in a similar fashion to the first volume.

Scales & Chords: Dorian, blues, major, harmonic minor, natural minor, and pentatonic scales; chord symbols for tertian triads and seventh chords are used but not explained

Multimedia Features: The CD features Randy Sabien performing each of the exercises on the preparatory page with a rhythm section background. Following the performance of each of the preparatory exercises, Sabien demonstrates improvised material on the same track. Each tune is also performed as written, one line at a time, with rhythm section, and includes more demonstration of improvised solos. The solo violin is on one channel and the rhythm section is on a separate channel, so the solo can be removed from the recording for play-along practice or performance.

Strengths: This method gives students of differing levels the opportunity to work together and still each be challenged at their own level. The book is available with or without the CD, so it could be used either in a classroom setting or as an individual method. The tunes become progressively more challenging, and students can begin to improvise solos whenever they feel ready. Students are exposed to a variety of rhythmic and stylistic idioms.

Limitations: None perceived

Level: Beginner-Intermediate

**Snidero, Jim.** *Easy Jazz Conception: 15 Solo Etudes for Jazz Phrasing, Interpretation, and Improvisation.* Rottenburg, Germany: Advance Music, 2002.

Author Biography: Saxophonist and composer Jim Snidero has recorded and/or performed with such artists and groups as the Mingus Big Band, Frank Sinatra, Tony Bennett, Sting, and Brother Jack McDuff. He has been on the faculties of New School University, New Jersey City University, and Indiana University. He is active as a clinician for the Conn-Selmer Company and Rico Reeds, and has been awarded a grant from the National Endowment for the Arts to record with Jack DeJohnette and Dave Holland.

Organization: The book begins with an introduction about how to approach the fifteen etudes included in the method. The first ten etudes contain phrasing markings typical of the classical idiom, which are omitted in the final five studies to emulate a more typical jazz chart. There are also suggestions for using the included CD in terms of listening to the performance of each etude and imitating the style of the soloist.

The etudes include suggested fingerings and bowings, and each has the chord changes and formal sections notated above the staff. This method is available for violin, viola, and cello. There is a separate book for bass lines containing transcriptions rather than etudes.

The more advanced *Jazz Conception* series contains twenty-one etudes which are more challenging. (See below)

Scales & Chords: None

Multimedia Features: The CD contains performances of each of the etudes with soloist and rhythm section, and with just the rhythm section for play-along practice. A student can choose to play the etude as written, or use the chord symbols as a guide for improvised practice.

Strengths: This method can be used both for group instruction and for individual practice.

Limitations: A student with limited knowledge of music theory would have difficulty following the chord symbols. Some of the rhythms may be challenging for a beginner.

Level: Beginner-Intermediate

**Snidero, Jim.** *Jazz Conception for Bass Lines*. Rottenburg, Germany: Advance Music, 1999.

Author Biography: See p. 72

Organization: After a brief introduction, the book contains lead sheets showing only the chord changes of the twenty-one etudes composed by the author for his *Jazz Conception* series. Introductions, choruses, and tags are marked on the lead sheets. The chord chart

for each etude is printed a second time with a transcription of the bass lines heard on the accompanying CD. The method uses pizzicato exclusively. The *Jazz Conception* series is also available for bass solo, and violinists and cellists can use the flute and trombone books.

Scales & Chords: None

Multimedia Features: The CD contains full performances of each of the twenty-one etudes from the *Jazz Conception* series, with the bass on one channel so that it can be removed for individual practice.

Strengths: The book provides jazz bassists with excellent practice in reading lead sheets, as well as the opportunity to practice transcriptions, which can then be compared with the ones printed in the book. It can also be used by cellists to learn bass line technique.

Limitations: Some of the symbology used in the transcriptions is not defined.

Level: Intermediate-Advanced

**Waller, Julianna.** *Past the Print: Discovering Creative Improvisation for String Players.* Pacific, MO: Mel Bay Publications, 2002.

Author Biography: Violinist and mandolin player Julianna Waller received the Bachelor of Music in Music Therapy degree from Arizona State University. She maintains an active schedule as a fiddler, having recorded with artists such as Clint Black and Vince Gill, and has also been concertmaster of the Bowling Green-Western Symphony Orchestra and the Bowling Green Chamber Orchestra. She has taught at Western Kentucky University and the Bowling Green String Academy, and currently plays with the Nashville Symphony.

Organization: The method is divided into four sections, each focusing on a group of skills developed through targeted exercises. The first of these sections focuses on ear training and transposition, including a worksheet for students to keep track of which keys have been used for practice, and contains some information regarding the practical applications of transposition. The second section places emphasis on playing chords, and contains many exercises involving arpeggios and double stops in various rhythmic patterns. A second worksheet is included to keep track of which chords and arpeggios have been practiced.

The third section adds basic chord progressions to the skill set, beginning with V7-I chordal relationships and moving on to the I-IV-V7-I progression. There are numerous call-and-response exercises for practice in many keys. The final section contains prose explanations of various games and mental exercises that can help stimulate creative flow for improvisation.

Scales & Chords: No specific scales are explained, and only major sonorities are used; major and dominant tertian chords including a few chords with added sixth

Multimedia Features: The CD included with the method contains call-and-response tracks with rhythm accompaniment for most of the examples printed in the book. There are also tracks with I-IV-V7-I progressions in ten different keys for individual practice, and performances of two original works by the author.

Strengths: The book contains notation in treble, alto, and bass clefs for each exercise. It fosters a solid foundation for playing in all major keys.



Limitations: Although all major keys are explored, there are no other scales or qualities covered in the method. A student with a limited ability to focus may not respond well to the extended call-and-response repetition exercises.

Level: Intermediate

**White, Chris.** *Jazz Cello: A Book and CD Method.* Ithaca, NY: Cello Works, 1997.

Author Biography: Chris White is a specialist in jazz cello performance, as well as a composer and the founder of the New Directions Cello Association and Festival. He holds the Master of Music degree from Ithaca College, and has published articles about jazz cello in *Strings* and *DownBeat* magazines. He was a guest performer of jazz cello at the first World Cello Congress in 1988 and at the Montreal International Cello Festival in 1992. He performs with the Cayuga Jazz Ensemble, and teaches master classes and workshops on improvisation.

Organization: The method begins with a brief explanation of how to read a jazz chart, particularly from the perspective of a bass-clef instrumentalist reading notation in treble-clef. Following that is an explanation of the different types of chords frequently encountered in jazz music and their related scales, as well as how to approach playing those chords on the cello. White includes an explanation of how to use the recording in conjunction with the book, including some tips for playing bass lines on the cello.

There are three tunes in the book, two being originals. The first includes notation for the melody, a possible bass line, and voicings for the chords in the song. The second includes all of those plus an advanced version with more frequent chord changes, and a

notated blues scale. The third tune is notated in both bass clef and an octave higher in treble clef for practice reading down an octave.

Following is a concise history of the cello in jazz music. The author also includes a discography of suggested listening, as well as information about how to amplify a cello. There is a listing of makers of microphones, pickups, and electric string instruments, and some information about the New Directions Cello Association and Festival.

Scales & Chords: Major, blues minor, dorian, mixolydian, locrian, and diminished scales; seventh chords with particular voicings for cello

Multimedia Features: The CD contains each of the three tunes in the book played four times: at a slower tempo and at a faster tempo, both with and without the soloist.

Strengths: This method is an effective first introduction to jazz for a student who already has some facility on the instrument. It gives the student room to grow, first learning to play the tunes at a slower tempo, then increasing the challenge by increasing the tempo of the play-along recording.

Limitations: This is a self-produced method, and as such it has a relatively low production quality. It is also rather brief.

Level: Intermediate-Advanced

**Woods, Robert.** *Jazz Basics for Strings: The Fundamentals of Improvisation for the Young Musician Grades 6-9.* Dayton, OH: Heritage Music Press, 2005.

Author Biography: Unavailable

Organization: The book is divided into seven units. The first four units are in D major, G major, E dorian, and G dorian respectively, and each focuses on either straight eighth

notes or swing eighth notes. Each unit begins with exercises practicing scales and arpeggios in the given key, followed by exercises focusing on ear training, aural skills (repetition), and rhythmic variation. Units three and four add some arrhythmic improvisation exercises. The units culminate in original tunes with solo sections arranged for violins one and two, viola, and cello, with the bass playing a separate bass line. The teacher's score also contains piano and drum set notation.

Unit five introduces the concept of reading chord symbols, and gives several practice exercises. Unit six combines all the skills learned in the first units, and includes a written review exercise. The final unit introduces blues form and some scales used in blues, and has several practice exercises.

The method is designed to compliment Volume 24 of the Jamey Aebersold Play-A-Long series "Major and Minor in Every Key" (see p. 13).

Scales & Chords: Major, dorian, dominant, and blues minor scales; major and minor triads (the piano part in the teacher's score includes seventh chords and extended chords)

Multimedia Features: The score comes with two CDs. The first contains recordings of the rhythm section (including bass, piano, and drum set) and strings playing each of the scale, arpeggio, and echo examples. There is also a track for each unit containing only the rhythm section accompaniment for each of the examples. The second CD contains full recordings of each of the six tunes in the method, recordings of only the rhythm section for each tune, and a track looping the chord changes of each solo section for improvisation practice.

Strengths: The bass book is geared toward helping an intermediate-level bass player learn the fundamentals of the rhythmic and harmonic function of the bass in a real jazz

setting. Though scored for a full compliment of violin-family instruments, the method could be used even if not all instruments are represented. This method is a good introduction to jazz harmonies containing some dissonances, as well as typical jazz notation.

Limitations: Almost all of the practice tracks contain bass, so a bassist wishing to practice with the rhythm track would have to play over the recorded bass line.

Level: Intermediate

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## APPENDIX A: LISTING OF RESOURCES BY INSTRUMENT AND SKILL LEVEL

### Violin – Beginner

Aebersold, Jamey – *Aebersold Play-A-Long Series*

Aebersold, Jamey – *Jazz Handbook*

Agrell, Jeffrey – *Improvisation Games for Classical Musicians*

Agrell, Jeffrey – *Improv Games for One Player*

Blake, John Jr. and Jody Harmon – *Jazz Improvisation Made Easy*

Frank, Dave – *Breakthrough to Improv*

Gabriel, Edgar – *String Groove*

Harmon, Jody – *Improvise!*

Kanack, Alice Kay – *Fun Improvisation*

Lieberman, Julie Lyonn – *Improvising Violin*

Norgaard, Martin – *Jazz Wizard Junior*

Sabien, Randy and Bob Phillips – *Jazz Philharmonic*

Snidero, Jim – *Easy Jazz Conception*

### Violin – Intermediate

Aebersold, Jamey – *Aebersold Play-A-Long Series*

Aebersold, Jamey – *Jazz Handbook*

Agrell, Jeffrey – *Improvisation Games for Classical Musicians*

Agrell, Jeffrey – *Improv Games for One Player*

Bisharat, Charlie – *Beyond Classical Violin*

Blake, John Jr. and Jody Harmon – *Jazz Improvisation Made Easy*

Brockmann, Nicole M. – *From Sight to Sound*

Coker, Jerry – *Complete Method for Improvisation*

Gabriel, Edgar – *String Groove*

Gates, John Henry – *Improv for Violinists*

Gordon, A. D. and F. Villafranca – *Ultra Smooth Jazz Grooves for Violin*

Haerle, Dan – *Scales for Jazz Improvisation*

Harmon, Jody – *Improvise!*

Hill, Willie L. Jr. – *Approaching the Standards*

Lieberman, Julie Lyonn – *The Contemporary Violinist*

Lieberman, Julie Lyonn – *Improvising Violin*

Lipsius, Fred – *Freddy's Guide to Creative Improvisation*

Lipsius, Fred – *Playing Through the Blues*

Lipsius, Fred – *Reading Key Jazz Rhythms*

Most, Sam – *Jazz Improvisation*

Norgaard, Martin – *Jazz Fiddle Wizard*

Norgaard, Martin – *Jazz Wizard Junior*

Pozzi, Dave – *An Approach to Jazz Improvisation*

Sabien, Randy and Bob Phillips – *Jazz Philharmonic*

Snidero, Jim – *Easy Jazz Conception*

Snidero, Jim – *Jazz Conception*

Waller, Julianna – *Past the Print*

Woods, Robert – *Jazz Basics for Strings*

Violin – Advanced

Aebersold, Jamey – *Aebersold Play-A-Long Series*

Aebersold, Jamey – *Jazz Handbook*

Agrell, Jeffrey – *Improvisation Games for Classical Musicians*

Agrell, Jeffrey – *Improv Games for One Player*

Baker, David – *Jazz Improvisation*

Baker, David – *Modern Concepts in Jazz Improvisation*

Bisharat, Charlie – *Beyond Classical Violin*

Brockmann, Nicole M. – *From Sight to Sound*

Coker, Jerry – *Complete Method for Improvisation*

DeCosmo, Emile and Laura – *The Path to Improvisation*

Glaser, Matt and Stéphane Grappelli – *Jazz Violin*

Gordon, A. D. and F. Villafranca – *Ultra Smooth Jazz Grooves for Violin*

Hill, Willie L. Jr. – *Approaching the Standards*

Lieberman, Julie Lyonn – *The Contemporary Violinist*

Ligon, Bert – *Comprehensive Technique for Jazz Musicians*

Lipsius, Fred – *Freddy's Guide to Creative Improvisation*

Most, Sam – *Jazz Improvisation*

Norgaard, Martin – *Jazz Fiddle Wizard*

Pozzi, Dave – *An Approach to Jazz Improvisation*

Snidero, Jim – *Easy Jazz Conception*

Snidero, Jim – *Jazz Conception*

**A note about viola books:** Due to the limited number of methods targeted specifically at viola players, many resources for violin that could also be used by a violist have been included in this list. Resources that are marked with a (T) are in treble clef.

#### Viola – Beginner

Aebersold, Jamey – *Aebersold Play-A-Long Series* (T)

Aebersold, Jamey – *Jazz Handbook* (T)

Agrell, Jeffrey – *Improvisation Games for Classical Musicians*

Agrell, Jeffrey – *Improv Games for One Player*

Frank, Dave – *Breakthrough to Improv*

Gabriel, Edgar – *String Groove*

Kanack, Alice Kay – *Fun Improvisation*

Lieberman, Julie Lyonn – *Improvising Violin* (T)

Norgaard, Martin – *Jazz Wizard Junior*

Sabien, Randy and Bob Phillips – *Jazz Philharmonic*

Snidero, Jim – *Easy Jazz Conception*

#### Viola – Intermediate

Aebersold, Jamey – *Aebersold Play-A-Long Series* (T)

Aebersold, Jamey – *Jazz Handbook* (T)

Agrell, Jeffrey – *Improvisation Games for Classical Musicians*

Agrell, Jeffrey – *Improv Games for One Player*

Brockmann, Nicole M. – *From Sight to Sound*

Coker, Jerry – *Complete Method for Improvisation* (T)

Gabriel, Edgar – *String Groove*

Haerle, Dan – *Scales for Jazz Improvisation* (T)

Hill, Willie L. Jr. – *Approaching the Standards* (T)

Lieberman, Julie Lyonn – *The Contemporary Violinist* (T)

Lieberman, Julie Lyonn – *Improvising Violin* (T)

Lipsius, Fred – *Freddy's Guide to Creative Improvisation* (T)

Lipsius, Fred – *Playing Through the Blues* (T)

Lipsius, Fred – *Reading Key Jazz Rhythms* (T)

Most, Sam – *Jazz Improvisation* (T)

Norgaard, Martin – *Jazz Fiddle Wizard* (T)

Norgaard, Martin – *Jazz Wizard Junior*

Pozzi, Dave – *An Approach to Jazz Improvisation* (T)

Sabien, Randy and Bob Phillips – *Jazz Philharmonic*

Snidero, Jim – *Easy Jazz Conception*

Snidero, Jim – *Jazz Conception* (T)

Waller, Julianna – *Past the Print*

Woods, Robert – *Jazz Basics for Strings*

Viola – Advanced

Aebersold, Jamey – *Aebersold Play-A-Long Series* (T)

Aebersold, Jamey – *Jazz Handbook* (T)

Agrell, Jeffrey – *Improvisation Games for Classical Musicians*

Agrell, Jeffrey – *Improv Games for One Player*

Baker, David – *Jazz Improvisation* (T)

Baker, David – *Modern Concepts in Jazz Improvisation* (T)

Brockmann, Nicole M. – *From Sight to Sound*

Coker, Jerry – *Complete Method for Improvisation* (T)

DeCosmo, Emile and Laura – *The Path to Improvisation* (T)

Hill, Willie L. Jr. – *Approaching the Standards* (T)

Lieberman, Julie Lyonn – *The Contemporary Violinist* (T)

Ligon, Bert – *Comprehensive Technique for Jazz Musicians* (T)

Lipsius, Fred – *Freddy's Guide to Creative Improvisation* (T)

Most, Sam – *Jazz Improvisation* (T)

Norgaard, Martin – *Jazz Fiddle Wizard* (T)

Pozzi, Dave – *An Approach to Jazz Improvisation* (T)

Snidero, Jim – *Jazz Conception* (T)

Cello – Beginner

Aebersold, Jamey – *Aebersold Play-A-Long Series*

Aebersold, Jamey – *Jazz Handbook*

Agrell, Jeffrey – *Improvisation Games for Classical Musicians*

Agrell, Jeffrey – *Improv Games for One Player*

Carter, Ron – *Building Jazz Bass Lines*

Frank, Dave – *Breakthrough to Improv*

Gabriel, Edgar – *String Groove*

Kanack, Alice Kay – *Fun Improvisation*

Norgaard, Martin – *Jazz Wizard Junior*

Sabien, Randy and Bob Phillips – *Jazz Philharmonic*

Snidero, Jim – *Easy Jazz Conception*

### Cello – Intermediate

Aebersold, Jamey – *Aebersold Play-A-Long Series*

Aebersold, Jamey – *Jazz Handbook*

Agrell, Jeffrey – *Improvisation Games for Classical Musicians*

Agrell, Jeffrey – *Improv Games for One Player*

Baker, David – *Jazz Expressions and Explorations – Bass Clef*

Brockmann, Nicole M. – *From Sight to Sound*

Carter, Ron – *Building Jazz Bass Lines*

Coker, Jerry – *Complete Method for Improvisation*

Friedland, Ed – *Bass Improvisation*

Gabriel, Edgar – *String Groove*

Haerle, Dan – *Scales for Jazz Improvisation*

Hill, Willie L. Jr. – *Approaching the Standards*

Lipsius, Fred – *Freddy's Guide to Creative Improvisation*

Lipsius, Fred – *Playing Through the Blues*

Lipsius, Fred – *Reading Key Jazz Rhythms*

McFarland-Johnson, Jeffrey – *Tonic to Chromatic!*

Norgaard, Martin – *Jazz Wizard Junior*

Sabien, Randy and Bob Phillips – *Jazz Philharmonic*

Snidero, Jim – *Easy Jazz Conception*

Snidero, Jim – *Jazz Conception for Bass Lines*

Waller, Julianna – *Past the Print*

White, Chris – *Jazz Cello*

Woods, Robert – *Jazz Basics for Strings*

### Cello – Advanced

Aebersold, Jamey – *Aebersold Play-A-Long Series*

Aebersold, Jamey – *Jazz Handbook*

Agrell, Jeffrey – *Improvisation Games for Classical Musicians*

Agrell, Jeffrey – *Improv Games for One Player*

Baker, David – *Jazz Expressions and Explorations – Bass Clef*

Baker, David – *Jazz Improvisation*

Brockmann, Nicole M. – *From Sight to Sound*

Coker, Jerry – *Complete Method for Improvisation*

DeCosmo, Emile and Laura – *The Path to Improvisation*

Hill, Willie L. Jr. – *Approaching the Standards*

Ligon, Bert – *Comprehensive Technique for Jazz Musicians*



Lipsius, Fred – *Freddy's Guide to Creative Improvisation*

McFarland-Johnson, Jeffrey – *Tonic to Chromatic!*

Snidero, Jim – *Jazz Conception for Bass Lines*

White, Chris – *Jazz Cello*

### Bass – Beginner

Aebersold, Jamey – *Aebersold Play-A-Long Series*

Aebersold, Jamey – *Jazz Handbook*

Agrell, Jeffrey – *Improvisation Games for Classical Musicians*

Agrell, Jeffrey – *Improv Games for One Player*

Carter, Ron – *Building Jazz Bass Lines*

Frank, Dave – *Breakthrough to Improv*

Norgaard, Martin – *Jazz Wizard Junior*

Sabien, Randy and Bob Phillips – *Jazz Philharmonic*

### Bass – Intermediate

Aebersold, Jamey – *Aebersold Play-A-Long Series*

Aebersold, Jamey – *Jazz Handbook*

Agrell, Jeffrey – *Improvisation Games for Classical Musicians*

Agrell, Jeffrey – *Improv Games for One Player*

Baker, David – *Jazz Expressions and Explorations – Bass Clef*

Brockmann, Nicole M. – *From Sight to Sound*

Carter, Ron – *Building Jazz Bass Lines*

Del Nero, Paul – *Playing the Changes (Bass)*  
Friedland, Ed – *Bass Improvisation*  
Haerle, Dan – *Scales for Jazz Improvisation*  
Hill, Willie L. Jr. – *Approaching the Standards*  
Lipsius, Fred – *Freddy's Guide to Creative Improvisation*  
Lipsius, Fred – *Playing Through the Blues*  
Moore, Michael – *A Method for the String Bass*  
Norgaard, Martin – *Jazz Wizard Junior*  
Sabien, Randy and Bob Phillips – *Jazz Philharmonic*  
Snidero, Jim – *Jazz Conception for Bass Lines*  
Woods, Robert – *Jazz Basics for Strings*

Bass – Advanced

Aebersold, Jamey – *Aebersold Play-A-Long Series*  
Aebersold, Jamey – *Jazz Handbook*  
Agrell, Jeffrey – *Improvisation Games for Classical Musicians*  
Agrell, Jeffrey – *Improv Games for One Player*  
Baker, David – *Jazz Expressions and Explorations – Bass Clef*  
Baker, David – *Jazz Improvisation*  
Brockmann, Nicole M. – *From Sight to Sound*  
DeCosmo, Emile and Laura – *The Path to Improvisation*  
Hill, Willie L. Jr. – *Approaching the Standards*  
Ligon, Bert – *Comprehensive Technique for Jazz Musicians*

Lipsius, Fred – *Freddy's Guide to Creative Improvisation*

Moore, Michael – *A Method for the String Bass*

Snidero, Jim – *Jazz Conception for Bass Lines*

Teacher's Reference

Aebersold, Jamey – *Aebersold Play-A-Long Series*

Aebersold, Jamey – *Jazz Handbook*

Agrell, Jeffrey – *Improvisation Games for Classical Musicians*

Agrell, Jeffrey – *Improv Games for One Player*

Baker, David – *Jazz Improvisation*

Baker, David – *Jazz Pedagogy*

Baker, David – *Modern Concepts in Jazz Improvisation*

Brockmann, Nicole M. – *From Sight to Sound*

DeCosmo, Emile and Laura – *The Path to Improvisation*

Dunscomb, J. Richard and Dr. Willie L. Hill, Jr. – *Jazz Pedagogy*

Glaser, Matt and Stéphane Grappelli – *Jazz Violin*

Ligon, Bert – *Comprehensive Technique for Jazz Musicians*

## APPENDIX B: LISTING OF SCALES

<u>Scale Name</u>	<u>Whole (W) Step, Half (H) Step or Minor Third (-3) Orientation</u>	<u>Sample Scale in C</u>
<b>Major and Associated Modes</b>		
Ionian (Major)	W W H W W W H	C D E F G A B C
Dorian	W H W W W H W	C D E <sub>b</sub> F G A B <sub>b</sub> C
Phrygian	H W W W H W W	C D <sub>b</sub> E <sub>b</sub> F G A <sub>b</sub> B <sub>b</sub> C
Lydian	W W W H W W H	C D E F <sub>#</sub> G A B C
Mixolydian (Dom. 7 <sup>th</sup> )	W W H W W H W	C D E F G A B <sub>b</sub> C
Aeolian (Natural Minor)	W H W W H W W	C D E <sub>b</sub> F G A <sub>b</sub> B <sub>b</sub> C
Locrian	H W W H W W W	C D <sub>b</sub> E <sub>b</sub> F G <sub>b</sub> A <sub>b</sub> B <sub>b</sub> C
<b>Ascending Melodic (Jazz) Minor and Associated Modes</b>		
Jazz Minor	W H W W W W H	C D E <sub>b</sub> F G A B C
Dorian <sub>b</sub> 2	H W W W W H W	C D <sub>b</sub> E <sub>b</sub> F G A B <sub>b</sub> C
Lydian Augmented	W W W W H W H	C D E F <sub>#</sub> G <sub>#</sub> A B C
Lydian Dominant	W W W H W H W	C D E F <sub>#</sub> G A B <sub>b</sub> C
Mixolydian <sub>b</sub> 6 (Hindu)	W W H W H W W	C D E F G A <sub>b</sub> B <sub>b</sub> C
Half Diminished	W H W H W W W	C D E <sub>b</sub> F G <sub>b</sub> A <sub>b</sub> B <sub>b</sub> C
Altered (Super Locrian)	H W H W W W W	C D <sub>b</sub> E <sub>b</sub> F <sub>b</sub> G <sub>b</sub> A <sub>b</sub> B <sub>b</sub> C
<b>Harmonic Minor and Associated Modes</b>		
Harmonic Minor	W H W W H -3 H	C D E <sub>b</sub> F G A <sub>b</sub> B C
Locrian <sub>b</sub> 6	H W W H -3 H W	C D <sub>b</sub> E <sub>b</sub> F G <sub>b</sub> A B <sub>b</sub> C

Ionian #5	W W H -3 H W H	C D E F G# A B C
Altered (Ukranian) Dorian	W H -3 H W H W	C D E, F# G A B, C
Phrygian Dominant	H -3 H W H W W	C D, E F G A, B, C

(The above scale is also known as Spanish, Klezmer, Freygish, and Dominant ♭2 ♭5)

Lydian #2	-3 H W H W W H	C D# E F# G A B C
Super Locrian Diminished	H W H W W H -3	C D, E, F, G, A, B, C

### Other Scales

Augmented	-3 H -3 H -3 H	C D# E G A, B C
Bebop Dominant	W W H W W H H H	C D E F G A B, B C
Bebop Major	W W H W H H W H	C D E F G G# A B C
Bebop Minor	W H H H W W H W	C D E, E F G A B, C
Bebop Minor (Alternative)	W H W W H H W H	C D E, F G G# A B C
Blues	-3 W H H -3 W	C E, F F# G B, C
Blues Major	W H H -3 W -3	C D E, E G A C
Diminished (Half, Whole)	H W H W H W H W	C D, E, E F# G A B, C
Diminished (Whole, Half)	W H W H W H W H	C D E, F F# A, A B C
Diminished Whole Tone	H W H W W W W	C D, E, E F# A, B, C
Harmonic Major	W W H W H -3 H	C D E F G A, B C
Pentatonic Major	W W -3 W -3	C D E G A C
Pentatonic Minor	-3 W W -3 W	C E, F G B, C
Whole Tone	W W W W W W	C D E F# A, B, C

Embarking on a musical journey with the violin, viola, cello, or double bass is so much fun. Some may choose to learn one -- or all! However, if you're having trouble deciding, here is a guide with a little bit of information on each instrument. The Violin. The violin is the soprano voice of the string family. Unlike the other instruments, it has an E-string and a very high pitch range. It boasts a middle pitch range between the violin and cello, and has a clef for note reading all to its own - the C, aka, alto clef. Its low C-string satisfies the ear of a person who likes bass notes, but also desires the higher pitches of a mezzo or alto singer. It's a longer and wider instrument than the violin, but still held in a horizontal position under the chin of the player.