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JAZZ IMPROVISATION: A RECOMMENDED SEQUENTIAL
FORMAT OF INSTRUCTION

· DISSERTATION

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The problem with which this study is concerned is that of developing a recommended sequential format for jazz improvisation instruction. The method of content analysis is used. Seventeen subject matter categories (instructional areas) are established upon which the data is analyzed. Coding instructions are constructed with adjustments for additional emphasis placed on the instructional areas by the respective authors. By selecting instructional areas recorded above the median per cent of emphasis, and co-ordinating these areas with the mean sequential introduction of each instructional area, a recommended format of instruction is developed.

This study has four purposes. The first is to analyze and compare existing instructional areas that are emphasized in the selected text materials. The second is to analyze and compare the major teaching strategies proposed by the selected authors. The third is to draw conclusions from the comparisons of the selected text materials. The fourth is to recommend from these conclusions a sequential format for the teaching of jazz improvisation.

The recording unit which determines the per cent of emphasis and introductory sequence of each instructional area is the number of pages devoted to the respective area.

Adjustments are made to determine as accurately as possible the additional emphasis each author places on the individual areas, resulting in a weighted per cent of emphasis. The coding is done by the principal investigator.

The median per cent of emphasis of instructional areas is found to be eleven per cent. All instructional areas except two are recorded above this per cent, and are included in the recommended format of instruction.

The sequential format of instruction recommends an organized sequential format of instructional areas that best accommodates a study of jazz improvisation, and demonstrates the combination and coordination of the per cent of emphasis and per cent of introduction for the instructional areas, providing the art of jazz improvisation with a comprehensive format of instruction.

TABLE OF CONTENTS

	page
LIST OF TABLES	v
Chapter	
I. INTRODUCTION	1
Statement of the Problem	
Purposes of the Study	
Research Questions	
Significance of the Study	
Methodology	
Limitations	
Basic Assumptions	
Definition of Key Terms	
Summary of Design	
II. REVIEW OF THE LITERATURE	24
Jazz, The Beginning	
Jazz in American Music Education	
Jazz Style	
Jazz Music	
Jazz Definitions	
Improvisation	
III. METHODS AND PROCEDURES	56
Overview of the Content Analysis Methodology	
Research Design	
IV. ANALYSIS OF DATA	75
Aebersold, Jamey	
<u>A New Approach to Jazz Improvisation</u> ...	77
Baker, David	
<u>Jazz Improvisation: A Comprehensive</u>	
<u>Method of Study For All Players</u>	102
Benward, Bruce and Joan Wildman	
<u>Jazz Improvisation in Theory and</u>	
<u>Practice</u>	137
Carubia, Mike	
<u>The Sound of Improvisation</u>	156

Coker, Jerry	
<u>Improvising Jazz</u>	170
Grove, Dick	
<u>The Encyclopedia of Basic Harmony and Theory Applied to Improvisation on All Instruments</u>	190
Haerle, Dan	
<u>Jazz Improvisation for Keyboard Players</u>	221
Kynaston, Trent P. and Robert J. Ricci	
<u>Jazz Improvisation</u>	254
LaPorta, John	
<u>Tonal Organization of Improvisational Techniques</u>	274
Mehegan, John	
<u>Jazz Improvisation</u>	297
Morris, Earl R.	
<u>Fundamentals of Improvisation</u>	331
Ricker, Ramon	
<u>New Concepts in Linear Improvisation</u> ...	371
Russell, George	
<u>The Lydian Chromatic Concept of Tonal Organization for Improvisation</u>	389
CHAPTER SUMMARY	405
V. SUMMARY, CONCLUSIONS, RECOMMENDATIONS, DISCUSSION, AND SUGGESTIONS FOR FURTHER RESEARCH	409
APPENDIX A: GLOSSARY OF TERMS	427
APPENDIX B: DATA TABLES	441
BIBLIOGRAPHY	468

LIST OF TABLES

Table	Page
I. Emphasis of Instructional Areas - Aebersold ...	442
II. Sequence of Instructional Areas - Aebersold ...	443
III. Emphasis of Instructional Areas - Baker	444
IV. Sequence of Instructional Areas - Baker	445
V. Emphasis of Instructional Areas - Benward	446
VI. Sequence of Instructional Areas - Benward	447
VII. Emphasis of Instructional Areas - Carubia	448
VIII. Sequence of Instructional Areas - Carubia	449
IX. Emphasis of Instructional Areas - Coker	450
X. Sequence of Instructional Areas - Coker	451
XI. Emphasis of Instructional Areas - Grove	452
XII. Sequence of Instructional Areas - Grove	453
XIII. Emphasis of Instructional Areas - Haerle	454
XIV. Sequence of Instructional Areas - Haerle	455
XV. Emphasis of Instructional Areas - Kynaston	456
XVI. Sequence of Instructional Areas - Kynaston	457
XVII. Emphasis of Instructional Areas - LaPorta	458
XVIII. Sequence of Instructional Areas - LaPorta	459
XIX. Emphasis of Instructional Areas - Mehegan	460
XX. Sequence of Instructional Areas - Mehegan	461
XXI. Emphasis of Instructional Areas - Morris	462
XXII. Sequence of Instructional Areas - Morris	463

XXIII.	Emphasis of Instructional Areas - Ricker	464
XXIV.	Sequence of Instructional Areas - Ricker	465
XXV.	Emphasis of Instructional Areas - Russell	466
XXVI.	Sequence of Instructional Areas - Russell	467

CHAPTER I

INTRODUCTION

Music is an art that is unique in its power to project the vitality of life itself through images that cannot be expressed in words. A highly proficient command of a language is necessary to achieve true clarity of expression. A person's capacity for creative self-expression and spontaneous conversational interaction indicate a proficiency in the use of a verbal language. In music, the most exactly equivalent skill is that of improvisation (15, p. 36).

For the music educator concerned about the total concept of jazz music education, jazz improvisation is both a priority and a major problem. From the very beginning, jazz improvisation was created and developed as an uniquely American art form, and logically belongs in American music education (35, p. 12). Furthermore, in 1967 the Tanglewood Symposium reported that "music of all periods, styles, forms and cultures belongs in the curriculum" (46, p. 51).

The National Association of Jazz Educators (NAJE) was organized in 1968, and advocated the inclusion of "youth music" in schools. A 1975 NAJE questionnaire distributed to 161 selected music educators in thirty-one states showed that ninety per cent of the performance-related teachers

taught improvisation (30, p. 52). The NAJE continues to promote the acceptance of jazz education. One of its seven specific aims and purposes is "to foster and encourage the development and adoption of curricula that will explore contemporary composition, arranging, and improvisation" (20, p. 45).

Because of the value of research, the amount of literature available, the popularity present in all levels of proficiency, and the cultural importance given by academia, "jazz education can no longer be considered an innovation; it requires and merits evaluation" (35, p. 12). An organized approach to solidify the value and importance of jazz education reached a climax at the Music Educators National Convention's (MENC) first "Jazz Night," held at Seattle in 1968. The speaker was composer Meredith Willson, and his message was, "the old lady has indeed become respectable" (42, p. 1).

If introduced in the earliest stages of education, improvisation, like the verbal language skills, will become a natural and fully functioning part of a person's creative skills. It should be taught through an approach that would result in a unified and more complete understanding of music as a language, integrating ear training, sight-reading, instrumental and vocal techniques, and theory (15, p. 41). The development of proficiency in a music "language" involves the same general process as its verbal counterpart. Over a long period of time, exposure to a

particular type of music results in the recognition of common melodic and rhythmic prototypes that characterize the style. Beginning with simple rote imitation of the teacher and mastery of elementary principles of notation and music reading, "the process and discipline of improvisation provide the sole access to the advanced stages of musical development, in which musical conversation within a group and spontaneous expression of musical ideas as a soloist become possible" (15, p. 37).

The study of improvisation can be related to any musical style. Within the broad categories of jazz, Western classical music, Indian music, African music, and other musics from throughout the world, the numerous stylistic varieties of improvisation are analogous to the various verbal languages and dialects found in each particular culture. Reading these different styles of music is an important and necessary stage of development, but if it does not lead to a capacity for spontaneous musical expression, it is of little ultimate creative value (15, p. 37).

The misconception that improvisation is generally considered as a technique associated solely with organ performance in the sixteenth and seventeenth centuries and in contemporary jazz rock music, along with the idea that the ability to improvise is innate and predicated on the ability to skillfully perform on a musical instrument, has made improvisation less popular. This circumstance has opened the subject for much research, construction of

curriculum and pedagogy, and philosophical development (25, p. 1).

Rarely available in the more traditional forms of music education, jazz education has the potential for providing students with a quality and variety of experiences with music, and should result in a change in the approach to teaching instrumental performance technique by involving beginning and advanced students in improvisation. The teaching of improvisation should be the very heart of instruction in both music teacher education programs and public school programs, and should be used in beginning instrumental instruction with instruction materials that involve improvisation (35, pp. 12-13).

The approach to teaching jazz improvisation has to vary according to the progress of the individual student. This has been one of the drawbacks to jazz education, "not enough one-on-one so the student can rise to his or her full potential in music" (2, p. 17). The lack of ability of directors themselves to improvise, or directors lacking the materials or ability to teach students how to improvise, creates limited opportunities for these students to work on improvisation. To make the situation even more difficult, many high school and college students have little background in the history of jazz and are unfamiliar with the styles and performance achievements of jazz greats (35, pp. 12-13). Aebersold counters by saying, "I haven't found anyone who couldn't improvise to some degree. Improvisation

is not given to just a few. It is within all of us and just needs to be cultivated" (1, p. 19).

A more formal process of teaching does not in itself overturn those qualities which have made jazz a powerfully communicative force and one of the most liberated forms of artistic expression. Schuller comments, "education and learning are not necessarily harmful to jazz . . ." (40, p. 44). The scholarly study of jazz improvisation is a relatively recent development, as literature on the subject has increased within the past twenty years but is by no means considerable. Ever since its beginnings around the turn of the century, the musical language of jazz continues to be governed by a system of fundamental agreements regulating basic compositional matters, allowing performers to concentrate on improvisation (10, pp. xi-1).

The need for teaching of jazz improvisation has been stressed and no longer seems to be in question. The problem lies in what to teach and how to approach the teaching of jazz improvisation (50, p. 28). Jazz improvisation cannot be taught in the same manner as history or math, or even the basic fingering of an instrument; it is too personal an art form. The major initial problem confronting the teacher is often simple fear (36, p. 95). Matteson continues, "You don't really teach a person to improvise. You can only guide and show the student what he or she has to work on to develop that creative ability that they have in them" (23, p. 14). Konowitz adds,

Improvisation can be taught and the best improvisers are musicians who know the basic components of composition and who can manipulate these elements fluently so that their performance appears to be completely spontaneous. Thus, so-called spontaneous improvisation is actually the rapid alteration, adaptation, and variation of a broad array of specific techniques over which a player has complete control (24, p. 86).

The necessity of total involvement on the part of both the teacher and the student is one of the most important reasons for using improvisation as a means of music learning. If properly handled, improvisation can serve as a valuable adjunct to other educational concepts used in teaching music. "It can be the means to an end as well as an end in itself" (5, p. 42).

The rules governing the realizations of a figured bass or an improvisation in the style of J.S. Bach are quite different from the rules that determine the correctness of an improvisation in the be-bop style of jazz or the rules that are operative in a score by Lukas Foss or John Cage. Techniques, materials, and approaches to improvisation vary from era to era and style to style, and from one type of music to another (5, p. 42).

The most profitable approach to the study of scales, modes, chords, and other tonal materials is through jazz improvisation. Students will more likely be motivated to practice the different kinds of scales in all keys when they can see their necessity and immediate applicability in an improvised performance. Few jazz works use less than two different scales and most use at least five, with some using

as many as thirty different modes and scales (5, p. 49).

Baker continues,

Improvisation as a means to and incentive for developing technique cannot be overestimated. The ability to handle a multiplicity of scales, chords, patterns, and melodic lines at all tempos and in all keys is an absolute necessity for a good improviser. The demands of much jazz improvisation are such that one must develop a facility over the entire range of an instrument as well as a more flexible attitude with regard to what is acceptable and proper in terms of sound. Improvisation traditionally has necessitated a good ear and also has provided a means for developing good listening habits (5, p. 50).

Improvisation provides 1) a means for learning the inner workings of thematic construction and development; 2) a means of studying musical motion (ii-V7-I); 3) a direct way to teach and study articulation; 4) an effective way to focus on memory problems and develops powers of retention; 5) a means of addressing rhythmic problems related to meter; 6) the teaching of music reading through carefully coordinated improvisational exercises and the study of transcribed solos and melody lines (5, p. 50).

Improvisation, the predominant and driving force in jazz, can be found in every musical style and culture (32, p. 3). It is the freest form of expression of the human spirit. The improviser is actually a composer, creating melodies, harmonies and rhythms, instantly changing the mood of the music to anything he desires. He can choose to improvise in various styles, such as classical, folk, rock, or jazz (19, p. 1).

Hall said,

We feel that the development of improvisatory skills is important. Improvisation was a part of the techniques and abilities of many of our great composers, and this aspect of music is not commonly taught in traditional schools of music. Jazz improvisation is, of course, stylized, but we feel that the basic procedures and materials would be applicable to any style (20, p. 45).

Ostransky said,

The best improvisation, like the best notated music, comes to the listener as an organized pattern, a unified structure. Music, improvised or written, . . . must have direction and purpose; one must be able to search for and find the same qualities in jazz improvisation that one would expect to find in the best notated music (39, p. 62).

Jazz improvisation requires a lifetime of study that needs constant reinforcement from musical, emotional, spiritual, and physical stimuli. Jazz artists possess a desire to constantly improve and become still more creative (36, p. 99).

The ability to experience a work of music as a fluid, ongoing development of sounds is the key to understanding the process of improvisation. Depending on the skill and sensitivity of the improviser, each musical idea suggests its own potential for variation and development (15, p. 37).

Improvisation is recognized as an important factor in music education, even in the elementary stages. It brings reason to the support of instinct and quickens the intelligence. Years ago it was said that the art of improvisation could never be satisfactorily taught, but this

could hardly stand today. It is one of the most direct ways of teaching music itself, the most natural means of approach (7, p. 993).

Improvisation can serve the teaching of virtually every facet of music. "The teaching of form, scales, modes, chords, nomenclature, instrumental and vocal technique, ear training, rhythm, meter, articulation, forward motion, theory, melodic construction and development, and style can all be approached through the use of improvisation" (5, p. 49). Baker continues, ". . . the myth 'either you got it or you ain't' has been used as an excuse for not teaching students how to improvise in the jazz idiom" (6, p. 21).

Jazz improvisation can also be taught by using programmed or self-instructional methods, (13) or the manner in which Miles Davis improvises, ". . . using very simple devices to say extremely complex things" (12, p. 94). Baker sums it up by saying, "it is possible to teach improvisation . . . jazz improvisation can and should be taught, and the teaching of it is about 90 percent organization" (6, p. 21).

The organization and experience of learning jazz improvisation assumes much importance when considering musical goals associated with a performance art of this nature. "There is a greater pleasure in the experience and retention of knowledge than in the innocent contentment of ignorance. A harvest from an organized planting is greater than that of throwing the seed to the wind. Wisdom is knowledge crowned with understanding" (38, p. 4). Singer

continues, that "if the purpose of learning a skill is for the highest level of performance in that skill, then a guided and prompted method of learning would seem to be the appropriate choice . . ." (43, p. 479).

Through leading jazz improvisation text materials selected for this study, major teaching strategies of important educators in the field of jazz improvisation are analyzed and compared, showing existing instructional areas that are teaching priorities for each respective author. These teaching strategies and instructional areas, through a content analysis of the selected text materials, have conclusions drawn from the comparison of their similarities and differences. From the conclusions, this study suggests a recommended sequential format for jazz improvisation instruction inclusive of emphasized instructional areas and major teaching strategies of the analyzed jazz improvisation text materials.

Statement of the Problem

The problem of this dissertation was to develop a recommended sequential format for jazz improvisation instruction.

Purposes of the Study

The purposes of this study were

1. to analyze and compare existing instructional areas that are emphasized in the selected jazz improvisation text materials;
2. to analyze and compare the major teaching strategies proposed by the selected authors;

3. to draw conclusions from the comparisons of the selected jazz improvisation text materials; and

4. to recommend from conclusions a sequential format for the teaching of jazz improvisation.

Research Questions

To carry out the purposes of this study, the following research questions were addressed.

1. How are the instructional areas of selected jazz improvisation text materials similar?

2. How are the instructional areas of selected jazz improvisation text materials different?

3. In what ways are the teaching strategies of the selected authors of jazz improvisation text materials similar?

4. In what ways are the teaching strategies of the selected authors of jazz improvisation text materials different?

5. What basic concepts of jazz improvisation need to be learned by the improvisation student?

6. What steps are necessary in learning jazz improvisation?

7. What sequential format of instructional areas would best accommodate a study in jazz improvisation?

Significance of the Study

This study has been significant because it provides a comprehensive format for the teaching of jazz improvisation. Available studies involving jazz improvisation text materials are consistently limited, with some emphasizing specialized areas (Adler, 1979; Aitken, 1975; Baker, 1976; Bay, 1980;

Blancq, 1977; Davis, 1974; Evans, 1981; Gerald, 1978; Konowitz, 1969; Lambert, 1979; Laws, 1979; McCauley, 1973; McGhee, 1978; Nelson, 1966; Owens, 1974; Ricker, 1973; Salvatore, 1970; Stewart, 1973), and others dealing with specific time frames (Segress, 1979; Damron, 1973).

Attempts to adequately analyze the subject of jazz improvisation instruction have resulted in an assortment of text materials covering individual aspects of improvisation, as well as assorted teaching strategies of how an individual learns jazz improvisation. Current research tends to emphasize the specialized approach to jazz improvisation with little work completed on the instructional sequence.

The information gathered from this study was obtained through the use of content analysis of the selected text materials, a relatively recent phenomenon. Content analysis is a logical research strategy. ". . . a content analysis can build upon itself. It can also generate little data banks of methodically accumulated findings which can be built upon" (11, p. 303). The content analysis method used in this study was developed from research by Krippendorff (28), Holsti (22), and Harper (21).

The analysis of selected text materials for teaching jazz improvisation, along with a comparison of the major teaching strategies and emphasized instructional areas, provides the art of jazz improvisation with a format of instruction. This study achieves significance because of its comprehensive nature, and its unique inclusion of the

sequential introduction of instructional areas analyzed in the selected text materials.

Methodology

The method of content analysis was used to develop the recommended sequential format for jazz improvisation instruction. Subject matter categories were established as instructional areas; major topic areas derived from the selected text materials, upon which the data could be analyzed. Coding instructions were constructed, with adjustments for additional emphasis by respective authors. The sequential introduction of each category was noted. Coding sheets (tables) were then filled out according to the coding instructions for each selected text material, with one sheet for emphasis of the instructional areas and another sheet for sequence of introduction of the instructional areas. Comparisons between the instructional areas provided the basis for the answers to the research questions. By selecting instructional areas recorded above the median percentage of emphasis, and co-ordinating these categories with the mean sequential introduction of the instructional areas, a recommended format of instruction was developed.

Limitations

This study placed a high priority on availability and was delimited by analyzing only published text materials on jazz improvisation. Text materials which did not contain

levels of instruction ranging from beginning to intermediate-advanced were excluded from this study. It was understood that a totally accurate analysis and comparison of jazz improvisation text materials consisted of sources written for the same performance medium. Specialized text materials on a particular facet of jazz improvisation or written for a specific performance medium, which were not applicable to jazz improvisation in general, were excluded from this study. These delimitations effectively decreased the amount of acceptable data, while remaining conceptually consistent with the opinion of the random group of jazz educators who certified the text materials chosen for this study to be representative of available data. Sampling studies from Mintz (1949) (37, pp. 127-152), Davis and Turner (1951) (14, pp. 762-763), and Stempel (1952) (45, pp. 333-334) indicated that increasing the sample size did not significantly produce more accurate results.

Basic Assumptions

It was assumed that the selected jazz improvisation text materials provide significant information that recommends a sequential format for jazz improvisation instruction. Even though Kracauer (1947) (26), (1952-53) (27, pp. 631-642), and George (1959) (17, pp. 7-32) challenged the simplistic reliance of content analysis on counting qualitative data, Smythe (1954) (44, pp. 248-260) called it an "immaturity of science" in which objectivity

was confused with quantification. Lasswell (1965) (34, pp. 40-52) presented the quantification of symbols as the sole basis of content research. "There is clearly no reason for content analysis unless the question one wants answered is quantitative" (33, p. 45).

It is also assumed that interpretation is not a subjective process. In "Reliability and Content Analysis," Andren explains,

It is hereby assumed that it is an objective fact that a proposition or concept is expressed by a certain set of signs: The question concerning what is expressed by a text has true and false answers (3, p. 66).

Harper continues,

Systematic coding (of data) can, therefore, be assumed to yield an accurate description of the communication content under study if the analyst consistently observes an explicit set of rules (21, p. 13).

Definition of Key Terms

(More definitions of terms pertinent to this study of jazz improvisation are included in the Glossary.)

Categories are the units into which content data are to be classified, reflecting the purposes of the research.

Coding is the process whereby data "are systematically transformed and aggregated into units which permit precise description of relevant content characteristics" (22, p. 94).

Content Analysis is a method of information-processing, analyzing communication in a systematic, objective, and quantitative manner, and transforming content into data that can be summarized and compared.

Instructional area is a subject delineation from the total instructional source that receives emphasis as a major fundamental category of the learning process.

Jazz improvisation is said to be "the heart of good jazz" (29, p. 23), "the sole life-giving principle of educational jazz" (51, p. 74), and "the essence of self-expression in the jazz experience" (31, p. 52).

The improvisation process is

a way to perform in an idiom of music; . . . an elaboration . . . on an established theme, a sequence of chords, or a group of tones, extemporaneously expressed through the use of a musical instrument or the voice. Improvisation is an emotional reaction to a musical thought with the use of melodic and rhythmic patterns performed in an extemporaneous manner (38, p. 1a).

Dobbins called jazz improvisation a form of "instant composition" (15, p. 36). Finkelstein agrees, saying that improvisation is a form of composition: "Improvisation is music that is not written down; composition is music that is written down" (16, p. 109). Tanner continues, "improvisation is the art of composing music while performing the music with or without the aid of written music" (47, p. 5). Gridley believes "to improvise is to compose and perform simultaneously" (18, p. 13).

Jazz improvisation is a form of "instant musicianship" which creates a situation where the player has to call upon all previously learned resources and use them instantly (9, p. 113). This spontaneous expression of musical images "directly reflects the immediate ideas, emotions, and sensations of the improviser" (15, p. 37). Popularly synonymous with ad lib, fake, ride, and jam, jazz improvisation is described by many jazz writers using the words "instantaneous," "spontaneous," "simultaneous," and "extemporaneous." Grove's listed it as "the art of thinking and performing music simultaneously." It is one of the most direct and natural ways of teaching music (7, p. 991). Ulanov called it "the art of creating spontaneous notes and chords and extemporaneous rhythms" (49, p. 338). Boggs explained improvisation as "instantaneous creation of music with simultaneous performance" (8, p. 11). Scott agreed, that jazz improvisation is "the art of inventing the music performed and performing it simultaneously" (41, p. 184), while Apel stated that this spontaneous performance is "without the aid of manuscript, sketches, or memory" (4, p. 404).

As most jazz writers agree, jazz improvisation is a "spur of the moment" performance "without preparation or notes" (48, p. 1026). Within this "on-the-spot" creativity "lies an informality in attitude and behavior, and a development of technique through the expressive playing of music" (35, p. 12).

Jazz improvisation consists of playing variations on a theme. The theme may be a melody or a harmonic progression, singly or in any combination (39, p. 58). This technique of variation is "the essential substance of jazz improvisation, as well as of all music" (39, p. 59). Konowitz adds, that along with the technique of variation, "improvisation is the spontaneous art of organizing . . ." (25, p. 1). Willie Maiden saxophonist-arranger at a Stan Kenton clinic, said jazz improvisation is "thinking of the tune as a framework--how you will decorate it. It's basically a form of self-expression, divorced from someone else" (42, p. 93).

Selected jazz improvisation text materials are inclusive of available text materials which satisfy the criteria for selection: 1) published and available; 2) include levels of instruction ranging from beginner to intermediate/advanced; 3) author is educator in the field of jazz improvisation; 4) if written for a specific performing medium, the major strategy of instruction must be applicable to jazz improvisation in general; 5) supplemental recordings will be used as additional support of the author's teaching strategy.

Sequential format is a general arrangement or plan, achieving continuity through orderly construction and adherence to a predetermined goal.

Teaching strategy is a purposeful plan, conceived with a predetermined goal and achieved through an organized, structured teaching exercise.

Summary of Design

This study is divided into five chapters. The first chapter includes a rationale for the study, the statement of the problem, purposes and research questions of the study, assumptions of the researcher, and pertinent definitions. The second chapter reviews significant literature related to the study. The third chapter includes an overview of content analysis and a description of the research design. The fourth chapter presents and analyzes the data. The final chapter discusses the inferences gathered from the data, the comparisons of the findings, and the recommendation of a format for instruction.

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CHAPTER II

REVIEW OF THE LITERATURE

In a survey of the literature about jazz improvisation instruction, an extensive review was conducted concentrating on literature written during the past twenty years, with relevant materials prior to this time period also included. Manual searches of all available text materials, and the following reviews and journals was accomplished: Band, Downbeat, Flute Journal, The Instrumentalist, Jazz Educators Journal, The Jazz Review, Journal of American Musicological Society, Metronome, Music Educators Journal, Music Journal, The Music Quarterly, Review of Educational Research, Saturday Review, and The Sounds of Social Change. The final update of the manual search was completed in July 1985. These efforts yielded 61 articles about jazz improvisation instruction. Through a computer search of unpublished dissertations describing jazz improvisation instruction practices, the following materials were included in this study: Aitken, Blancq, Damron, Konowitz, McCauley, Owens, Salvatore, Segress, and Stewart.

For the sake of clarity, the research has been organized under the following headings to present a foundation of jazz music and jazz style, and jazz improvisation: Jazz, The Beginning; Jazz in American Music

Education; Jazz Style; Jazz Music; Jazz Definitions; and Improvisation.

Jazz, The Beginning

Jazz in the United States was a development of the late nineteenth and twentieth century (22, p. 80). New Orleans is often given credit as its birthplace, and from there it did in fact move out to the rest of the country (14, p. 57).

Historians claim that the association of the creation of jazz to New Orleans was because of its location as one of the largest seaports in the country (at the time), and that jazz developed from the European influences present in the city. New Orleans was indeed one of the most important areas of early jazz, but jazz also initially developed on plantations in both the North and South of the United States (16, p. 13).

The claim that jazz arrived in America "three hundred years ago in chains" (68, p. 3) insinuates that the distribution of African slaves could have spread this creation of jazz into many regions of the country. Antecedents of jazz come from the group activities of these immigrants; namely, worksongs, hollers, sea shanties, country and urban blues, gospel, spirituals, and so on, and are all of special historical significance to the Afro-American (16, p. viii).

Aside from jazz being essentially Afro-American in style, it "is undoubtedly the most widely acclaimed indigenous American art form" (16, p. vii). The gradual development of this emotional, yet functional music was a result of the blending of several musical cultures which occurred over a period of a few centuries (25, p. 49).

Jazz has been called "the sound of surprise." It is music that has borrowed a beat from Africa along with South American rhythms, and involves the art of extemporaneous playing which is new and exciting, different from notated forms of music (30, p. 25).

The harmonic language of jazz also seems largely borrowed, both directly, from popular American forms of music, and indirectly, from the influence of the European culture (32, p. 141). From working with the different traditions, styles, and elements of these borrowed musical civilizations, jazz has developed its own distinct harmonic and rhythmic elements. Because jazz music appeals to both intellectual and emotional levels, a body of literary debate still surrounds its development. Jazz musicians were highly-skilled exponents of their instruments, and jazz composers now create lengthy scores, equally as intricate structurally and as rich texturally, as many classical works (1, p. 20).

Even though improvisation in pre-twentieth century European music had been common, "jazz stands out as the most

developed and most common improvisational style in the twentieth century" (25, p. 1). Grossman stated that,

There is a widespread belief that jazz was born of a creative synthesis and that from this synthesis it derives its strength and essential nature. The belief evidences sound critical intuition, although no satisfactory statement of the nature of the synthesis appears in the literature on jazz (27, p. 88).

Grossman continued,

Most commonly, jazz is said to be the product of a synthesis of negro and white elements, or of African and American (or Western European in a broad sense) elements. The distinction between these two syntheses, although often ignored, is of the utmost significance (27, p. 88).

Jazz is not simply a great "popular" music but a great music (22, p. 9). When novelist F. Scott Fitzgerald labeled the 1920s as "The Jazz Age," he was not exactly interested in the music. Fitzgerald was trying to describe a state of mind (61, p. 153).

This state of mind centered around the emotional power of jazz. The content of jazz was made of an extraordinarily strong and valid emotional substance that surely predated the development of this powerful music. Even though it can hardly be said to have created them, jazz was a satisfactory means of expressing certain strong feelings and emotional attitudes (27, p. 91).

In the beginnings of jazz, Americans were ashamed of this new "upstart." A common occurrence would be to find persons absent-mindedly humming it, then flushing and apologizing. The high-brows of American society said that

nothing so common could be so aesthetic. The merits of jazz, like other things that were our own, were thought questionable (68, p. 10).

The number of very fine jazz musicians was naturally rather small. High talent for improvising, ensemble playing, or orchestrating in this idiom was rare (31, p. 74). Additionally, to further degrade the credibility of this new-found art, jazz musicians were often spoken of as "loose characters given to alcohol or marijuana and small forms of chicanery, or else as rude, incoherent poets with a bottle of gin in the pocket and a collection of elusive musical ideas in the head" (31, p. 164).

The comments from some of the leading performers of jazz were often delivered poorly and misconstrued by the listener. Even though Louis Armstrong made jazz "right" by bringing together emotional expression and musical knowledge (8, p. 58), his explanation of jazz, "If you gotta ask, you'll never know," containing some truth, could have been worded in a better fashion (14, p. 4). Miles Davis later followed with, "You have to be born with it. You can't learn it; you can't buy it. You have it or you don't" (30, p. 129). Fats Waller said, "If you don't know, don't mess with it" (14, p. 4). Van Vechten wrote that Bessie Smith said, "There was no pretense. It was the real thing: A woman cutting her heart open with a knife until it was exposed for all to see" (8, p. 62). Trombonist Edward B. Edwards of the Original Dixieland Jazz Band, known for

always putting people "on," said in the Ragtime Review (June, 1917), "Jazz, I think, means jumble . . . Jazz is the untuneful harmony of rhythm" (57, p. 176).

After World War I, jazz very quickly became a big industry and rapidly gained an audience. During 1922, Paul Whiteman alone controlled twenty-eight bands playing commercial jazz. The records of the Original Dixieland Jazz Band sold millions of copies, breaking sales records of Caruso and the Sousa Band. Early in the 1920s, well on its way to becoming a popular and widely disseminated art form, jazz was demonstrated on the concert stage, and along with various associated forms, became standard in most popular entertainment centers of the day (53, p. 237).

Over the years, opposition to jazz has declined and growing evidence cites that bebop, the original style of modern jazz, is again becoming conventional and acceptable (39, p. 156). Jazz is now attracting its fourth generation of players; young men and women who hope to spend their lives working with an art form so rich in tradition and feeling for the country which gave it birth. Collier expressed the true concept of the importance of American jazz music when he stated; "Art or not, jazz has captured the attention of millions of people across the face of the world" (14, p. i).

Jazz in American Music Education

From the very beginning, jazz was created and developed as an uniquely American art form, and logically belongs in American music education (40, p. 12). The National Association of Jazz Educators (N.A.J.E.) was formed in 1968, and continues to promote the acceptance of jazz education.

A report from the Tanglewood Symposium in 1967 stated, that "music of all periods, styles, forms and cultures belong in the curriculum" (63, p. 51). This, indeed, opened the "creative" door for organized jazz educators across the education. These educators wanted Beethoven to "roll over," but certainly not all the way. Just enough movement to permit additional "room in the curriculum for the most vital art music of the twentieth century--jazz" (23, p. 17).

Certain elements of jazz, namely, the high degree of individuality, together with mutual respect and cooperation, carry with them important philosophical implications (71, p. 18). Jazz columnist Ralph Gleason stated,

It is challenging to contemplate what might be the result of some active, planned effort to encourage, rather than to discourage, the musically creative youth in our society. It is of interest to speculate what might be the result if 'jazz education' were brought within the walls of our better high schools and colleges (29, p. 98).

Bruce Benward continued,

Jazz education requires a synthesis of musical tradition and the development of personal style. Without the element of individuality, a formal jazz education will simply produce regurgitated "school music tradition" and not the

subtle interplay of traditional concepts and their maturation in a personal style--the interplay that constitutes the true jazz heritage (7, p. xv).

It is indeed ironic that jazz was preserved, studied, and enjoyed as a music today, and that only yesterday, as Frank Tirro stated, it was "felt to be insidious and lascivious." Considering all factors, jazz was, and is, a powerful cultural force (65, p. 156).

Even though some jazz educators classify jazz as either solo improvisations or collective improvisations (51, p. 103), it essentially consists of "an inseparable but extremely variable mixture of relaxation and tension" (32, p. 240). The effect of this relaxation and tension in jazz music was brought about through the basic elements of music, rhythm, melody, and harmony, and are shown in jazz essentially the same way as in other music (51, p. 73).

Because jazz is such a spontaneous art form, it calls on musicians for musical disciplines that are "unique, exacting, and painstakingly complex" (70, p. 31). Aside from requiring unorthodox elements which are seldom permitted in the academic tradition, jazz employs improvisation, variations in pitch, a more flexible vibrato, and unusual glissandi (61, p. 275).

Throughout the vast amount of research and literature written on jazz, the basic ingredients of jazz--improvisation, rhythm, harmony, and melody--have been treated at great length (51, p. 37). The first American improvisation publications, which appeared in the late 1930s and 1940s,

were not text materials but contained mostly songs, composed solos and transcribed improvised solos (59, p. 7). Some of these early publications contained solos of Bernard (Bunny) Berigan (1902-1942) (9), Harry James (1916-1984) (33), Roy Eldridge (b. 1911) (18), Edward Kennedy (Duke) Ellington (1899-1974) (19), and John Birks (Dizzy) Gillespie (b. 1917) (52).

These volumes of transcribed solos did not serve the need for improvisation text materials. In 1953, Learned pleaded, "Many teachers lacking experience in playing jazz . . . are searching for a way of teaching jazz. Methods of teaching must be found" (38, p. 25).

Prior to the 1950s, except for a few rare jazz musicians who had the skill necessary to teach selected young players privately, there was no formal jazz education. Jazz musicians had been forced to learn their craft by trial and error, reading the few technical articles jazz magazines provided, talking with older musicians, and studying classical music (25, p. 278). Before text materials to teach improvisation were developed, ideas were passed from player to player through musical patterns and sequences and recorded solos (24, p. 54). Even though jazz educators have led the way in developing text materials for learning improvisation skills, as recently as thirty years ago the prevalent attitude toward jazz among music educators was that "you either knew how to play it or you didn't" (36, p. 52).

Early attempts at developing improvisation text materials were made by Billy Taylor (64) and John Mehegan (43, pp. 18-21). The articles in Metronome magazine by Mehegan were followed in 1959 by the first volume of his improvisation series entitled Tonal and Rhythmic Principles, Jazz Improvisation I (44). Also published in 1959 was another important text material written by George Russell (56). In the 1960s, much material relating to jazz improvisation was written. A volume by Walter Stuart (62) was followed by a small but important master's thesis (13) by Jerry Coker, Improvising Jazz (12).

These organized approaches to solidify the value and importance of jazz in American music education reached a climax at the Music Educators National Convention's (MENC) first "Jazz Night." The speaker was composer Meredith Willson, and his message was, "the old lady has indeed become respectable" (58, p. 1).

Jazz Style

Although jazz is a style that can be applied to any type of tune (57, p. 139), traditional jazz must be considered a music of relatively small groups. Because of the individualism-within-ensemble creativity practiced by each player, jazz offers considerable ego satisfaction to its participants. As understanding of this music has grown, enthusiasts have become more fully aware that they themselves can become a part of the music through creative

participation in groups attempting to play within the traditional idiom (27, p. 267).

As Dobbins points out, "jazz represents the most highly developed form of music improvisation currently practiced in the Western hemisphere" (17, p. 40). On the way to achieving this status, a critic warned that if jazz was to rise to the level of musical art, "it must overthrow the government of the bass drum and the banjo, and must permit itself to make excursion into the regions of elastic rhythms" (68, p. 210).

The elasticity of rhythm characterizes the most flexible word in the jazz lexicon, swing (51, p. 40). Swing has often been spoken of as if it were an absolute quality, either a band swings or it does not (31, p. 54). However, Schuller tells us that swing is, "1) a specific type of accentuation and inflection with which notes are played or sung, and 2) the continuity, the forward-propelling directionality, with which individual notes are linked together" (57, p. 7).

Feather, continues, "if jazz is to remain a separate entity at all, the element of swing, the implied steady beat and tempo, will still be a vital part of every jazz performance, as will the art of improvisation on a given set of chord patterns" (20, p. 45).

As the history of the development of jazz shows, "each succeeding jazz style has been nurtured on the conception of the immediately preceding generation of players," further

emphasizing the fact that "jazz is primarily a player's and improviser's art" (57, p. 134). In a "free-wheeling" music such as jazz, a player is often judged according to his capacity for sustained and swinging improvisation (61, p. 67).

As Ferand observed nine centuries of Western music, he concluded that "the beginnings of musical practice can scarcely be imagined in any other form, other than that of instantaneous musical expression . . . of improvisation" (21, p. 5). Schuller continued this thought, stating that improvisation is "the heart and sole of jazz" (57, p. 58). Jazz is full of improvisation, along with the frequent lyric subtlety of musicians speaking a loved language with enthusiasm (31, p. 16).

A remarkable transition has occurred in the past decade; specialists have been hired for teaching courses in jazz improvisation (69, p. 94). By encouraging students to participate in a jazz ensemble, development of jazz style progresses along with the total music education (69, p. 95). The experience of performing music with the rhythm group, known in jazz as the "rhythm section," an integral section in the jazz ensemble, claims responsibility for presenting the essence of a model for meter, harmonic architecture, and the idea of keeping time (10, p. 2). The rhythm section usually consists of some or all of the following instruments; the piano, string bass (or electric bass), guitar, and drums (31, p. 51).

The rhythm section assumes responsibility for setting the rhythm, a pattern in time played with the beat as a basis; the music's whole design or motion in time. The beat, or basis, is the fundamental pulse, either played or understood (31, p. 23). In a large part of traditional Western music, the accents of the rhythm fall on the beat. In jazz, there is a great deal of syncopation, the shifting or displacement of the regular metrical accent which occurs when the rhythmic accent falls anywhere off the beat (31, p. 25). The rhythm section also outlines the basic form of jazz music. Like folk music, jazz utilizes a tune-form as the basis of its musical structure. The basic form of jazz improvisation, also outlined by the rhythm section, is, with few exceptions, theme and variations (41, p. 116).

Miller stated, that, "jazz in the middle 1940s. . . was known generically as 'bop'. . ." and that this music became a movement of major proportion, thus affecting and creating a unique style of jazz. Charlie Parker and Dizzy Gillespie were two of the major innovators. The growing complexity of this music, and the "bop" artist's quest to individualize his own identity, were two alienating factors hindering immediate acceptance. Parker, musically a genius, attempted to translate everything he saw and heard into music. His ability to improvise influenced all musicians who heard him, and established him as reigning jazz musician of the era (45, p. 32).

Jazz Music

Jazz music, from the very beginning, was, is and forever will be an intensely personal music (58, p. 2). It was Aristotle who wrote in Politics, that "music has the power of producing a certain effect on the moral character of the soul" (3, p. 661). Dizzy Gillespie stated, that, "the first thing we must keep in mind about a musician is that the music he plays is a reflection of his true self" (47, p. 9). Charlie Parker, an intensely personal man, said, "music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn. They teach you there's a boundary line to music; but man, there's no boundary line to art" (55, p. 27). Bassist Milt Hinton agreed that "a person has to have lived to play great jazz, or else he'll be a copy" (8, p. 51). Duke Ellington, famous composer and pianist, has his music regarded as "the transformation of memories into sounds" (8, p. 51). Instead of presenting a list of possibilities which would emphasize emotion, "we mention just one--jazz; the only indigenous American musical form, a highly spontaneous form of music which speaks to the feelings of its performers and hearers" (42, p. 80).

To sum up jazz music from its beginning to its current status in music, Davis wrote, "all music is as great as the culture in which it exists. We in the United States are lucky that the music we call jazz is of such high spiritual

quality that it is now regarded as one of the most dynamic cultural contributions to the world" (16, p. 3).

Jazz Definitions

Although it would be convenient to assign a succinct definition to jazz, the process of narrowing down and evaluating this American art form has proven to be a difficult one. Attempts toward this goal have led to statements like "a band swings" when it plays jazz, or the fact that "jazz is a language . . . and a language cannot be defined" (31, p. 16).

Jazz is music, and it "uses the same notes [that] Bach used" (47, p. 512). Being the result of years of acculturation, adaptation, and assimilation of African and European cultures in the United States (16, p. 1), jazz is in the purist form, "sheer Americanism" (68, p. 275).

The first definition of jazz to be widely accepted was "collective improvisation" (22, p. 108). Lowe added, that jazz is "spontaneous improvisational music," and that from the very beginning, people have thought of jazz as a listenable music only if you wear "slick clothes, get high, and go down into some dungeon" (30, p. 77).

Historically, jazz is an art music which originated in the United States through the confrontation of the Negro culture with European music. Its instrumentation, melody, and harmony are mainly derived from Western musical tradition. The African culture, so important to the

American Negro, influenced jazz with conceptions of rhythm, phrasing, production of sound, and elements of blues harmony. These confrontations and influences create three basic differences between jazz music and "traditional" European music: "1) a special relationship to time, defined as 'swing;' 2) a spontaneity and vitality of musical production in which improvisation plays a role; 3) a sonority and manner of phrasing which mirrors the individuality of the performing jazz musician" (8, p. 174).

Jazz is distinguished by an immediacy of communication, and is characteristically expressed through the free use of the human voice and a complex flowing rhythm (61, p. 282). Hobson added, that "genuine jazz is often an intricate, innovating, spirited music" (31, p. 16). Whiteman continued, that jazz is "a theme for which every man demands freedom of expression" (68, p. 115). Taylor agreed, that "part of what [jazz] is about is not to be delineated exactly. It's about magic, and capturing spirits" (30, p. 225).

Jazz is the comprehensive name for a variety of musical styles characterized by attempts at creative improvisation on a given theme (51, p. 40). This relatively new music "constantly involves improvisation" (67, p. 7), and is by its very nature a "spontaneous, improvised art" (67, p. 339).

Jazz is an "idiomatic expression of music which can be performed as written music or through improvisation" (49,

p. 1a); "a musical treatment consisting largely in question and answer, sound and echo" (68, p. 117). Finkelstein summed up jazz as "a flow of motion in music guided by the most conscious skill, taste, artistry and intelligence . . ." (22, p. 25).

Improvisation

The history of music recounts many instances of important improvisatory practices in style and form, from strict to free improvisation (59, p. 2). Through tracing early improvisations to jazz improvisations, Ostransky found a repeated pattern to the entire process. When primitive folk music became civilized art music and was notated, improvisations were then based on this notated music. This notated music was actually frozen improvisation, and this process of notating improvisation and then improvising from the notated result continued through the Middle Ages, the Renaissance, and the Baroque period, right up to the present (51, p. 50).

Two thousand years ago, the practice of improvisation among the Greeks was widespread. The basis for their improvisations was called "nomo," or what we might call "stock melodies"--a collection of tunes known by all musicians (54, p. 48).

In the early Renaissance, theorist Tinctoris (1435-1511) said that counterpoint (at this time synonymous with composition) was "not only a generic term, embracing

both improvisation . . . and written music . . ., but also a specific term, used as a synonym for improvisation" (54, p. 42). Because of information gained from paintings and manuscripts during the fourteenth century, whenever improvisation flourished, the written composition often contained only the skeletal form of the performed composition (54, p. 401).

Many musicians from the fourteenth to the nineteenth centuries were famous for their ability to improvise at the keyboard. Two early improvisational organists were Francesco Landini (1325-1397) and Paul Hofhaimer (1459-1537). Later organists who improvised were Jan P. Sweelinck (1562-1621), Girolamo Frescobaldi (1583-1643), and Dietrich Buxtehude (1637-1707) (2, p. 404).

During 1600-1750, improvisation had become one of the cornerstones of baroque performance. Melodies ("grounds") became the basis for much baroque improvisation, and were improvised upon in various ways: Example--organist and violist; the violist was free to improvise upon the bass line or melody, ornamenting it without changing the contour; or the violist would create new melodies against the bass line with the organist improvising on the fixed harmonies (51, p. 52).

During the eighteenth and early nineteenth centuries, improvisation flourished. J. S. Bach (1685-1750), G. F. Handel (1685-1759), W. A. Mozart (1756-1791), and Ludwig van

Beethoven (1770-1827) were known for their fascinating improvisation of hymn tunes and other melodies (2, p. 405).

After J. S. Bach's time, the art of improvisation in performance went steadily downhill. Even though history is full of the improvising exploits of Mozart, Beethoven, Paganini, Liszt, and other greats after Bach, their ability to create written compositions was set apart from improvisation, as their improvisations became a display of technique (51, p. 53).

In the late nineteenth century, even though experiencing a decline in improvisation, performers such as Franz Liszt (1811-1886), Cesar Franck (1822-1890), and Anton Bruckner (1824-1896) frequently included improvisations on their concert programs (2, p. 405).

These masters of music history presented their improvisation in essentially the same format as is presently used in jazz improvisation. There is often a short introduction. The theme is then played, followed by a series of variations known as "choruses." The first chorus is often very identifiable to the theme, only slightly decorated; but with each successive chorus, comes further embellishment of melody and rhythm, according to the inspiration, desire, and skill of the player. The final variation recaptures the clear-cut spirit of the opening as a final reminder of the original (15, p. 1).

Gridley stated, that "jazz is primarily improvised music. Many lines improvised by jazz musicians compare

favorably well with lines written by classical composers. Many of saxophonist Charlie Parker's improvisations, for example, [were] as intricate and well conceived as parts of Beethoven's compositions" (25, p. 5).

As a firm believer in the importance of improvisation, Wiskirchen said, ". . . the soul, the life-giving principle of educational jazz is improvisation" (72, p. 74). He categorized jazz by saying, "if there is no improvisation in the work, then it is not jazz" (72, p. 69). Further stressing his feeling of improvisation, he said, "if we are going to teach jazz, we must include and emphasize improvisation" (72, p. 71).

The most important element of early jazz that is still evident in jazz today, is improvisation. Having been nurtured by innovative musicians like Louis Armstrong (1900-1971), Charlie Parker (1920-1955), John Coltrane (1927-1967) and others, improvisation has persuaded many music educators to grant educational validity to jazz education (36, p. 52).

Segress, agreed, that these innovators created a revival of improvisatory practices in the twentieth century; and further said, that "besides the improvisation of music in jazz style and in avant-garde contemporary music, improvisation is being used in the teaching of many of our public school music programs" (59, p. 3).

The ability to improvise, performing inventive variations on the melody or chordal structure of a tune, is

what sets the jazz player apart from other musicians. This talent, or quality, of improvisation is "perhaps the best measure of what is jazz and what is not" (58, p. 4). Charlie Parker's talent "brought the art of jazz improvisation to a new peak of maturity" (20, p. 15).

Occasionally, musicians use the word "jazz" as a synonym for improvisation (25, p. 13). This technique of "playing jazz" is "expected of nearly all performers today" (6, p. 28). Many consider improvisational ability a special gift reserved for only a privileged few (35, p. 86). Davis, with an even stronger commitment, said "the success of a jazz musician's musical performance depends upon his/her ability to improvise freely within a given musical context" (16, p. 159). He continued, that in the "true" jazz band, improvisation is the main objective (16, p. 75).

In the beginning, improvisation was the cornerstone of the whole jazz movement, and the principal exponent of improvisation was dixieland. Feeling like an early dixieland performer, Hall wrote, "how dull music would be for the performer if he were restricted to playing only what someone else had written" (28, p. 32). Those early jazz musicians were making their creative best of a given situation. When hired to play for parades and dances, they began improvising around the basic march and dance forms (26, p. 77).

Jazz improvisation constitutes "work in progress" (57, p. x). The prime purpose of this "work," as in all music, is to communicate; to "project certain feelings and attitudes to a listener" (4, p. 159). In improvisation, this communication creates intensity through the fact that the road from musician to sound is shorter and more direct than in any other type of musical production (8, p. 176). This direct line of communication began with the blues, and "as long as improvisation is a vital element in jazz, the blues will probably be the prime form for its expression" (61, p. 108). Ostransky continued the emphasis on communication, by saying, "improvisation, to be significant, must contain the unexpected; it must produce the feeling of excitement and exhilaration that comes from the illusion of spontaneity, and the sound of surprise" (51, p. 69).

Improvisation is one element of jazz that does not fit into any of the aspects of jazz music--rhythm, form, harmony, melody, and timbre; although, it is involved with all of them (57, p. 57). The rhythmic aspect of jazz is its most unique quality. The "pulse" beat is always present, and over this is built various syncopated patterns (15, p. 32). Form is the mental approach of the jazz player to organize the melodic and harmonic aspects of the performance. The melody is not repeated during improvisation, and the harmonic structure (chord changes) of a popular song serve as the basis of a jazz improvisation (66, p. 324). Any melody can be "jazzed," "for jazz is a

way of playing" (27, p. 39). Dankworth described the element of improvisation by saying, "the chord-sequence is the skeleton, the melody the flesh, and variations the clothing" (15, p. 3).

In the process of understanding improvisation, difficulties arose from the fact that there were different kinds (51, p. 47). Concentrating on small-group (combo) improvisation, the mainspring is the interplay between the musicians (11, p. 79). Critic Eduard Hanslick said, regardless of what kind of improvisation is discussed, a type of music is created that "has to be judged by standards of its own" (61, p. 281).

The jam session of contemporary jazz is a revival of improvisation, and is the small-group medium for creation and judgment of improvisation performance (2, p. 405). Considering that the most severe aspect for a jazz musician is to experience judgment by his peers, Duke Ellington said: "After all, there is so little that's really improvised at a jam session" (67, p. 22).

Most jazz improvisation is in the form of melodic and rhythmic variations on a theme. The basic form is usually simple, with square-cut four- or eight-bar phrases (15, p. 1). The structure of theme and variations is the simplest of all, and the one best adapted to improvisation (32, p. 139).

In an advanced music style such as jazz, a musician must comprehend a clear understanding of the relationships

between the basic elements of melody, rhythm, and harmony (17, p. 38). A skilled improviser must be able to deal with these elements in a spontaneous and expressive manner. "These music elements must be thoroughly understood and assimilated technically, aurally, and kinetically, as well as theoretically . . . The skillful yet imaginative control of these elements is of far greater importance than mere technical virtuosity" (17, p. 39).

Leading European systems of musical understanding include spontaneous, imaginative control of these basic elements of music. Emile Dalcroze utilized three types of musical experience: Rhythmic movement, vocal or solfege, and piano improvisation (37, p. 26). In the Orff system, each student is encouraged to improvise. Timid children are given courage to take part in group improvisation (34, p. 89). Arnold Walter commented, "the primary purpose of music education, as Orff sees it, is the development of a child's creative faculty which manifests itself in the ability to improvise" (59, p. iii).

The two basic schools of thought in jazz improvisation consist of a "West Coast" and a "New York" style of performance. The "West Coast" soloist does not provide a portrait of relaxation in music; he attempts to subject the listener to complete sincerity, with a feeling of technical exploitation. With the "New York" soloist, emotion dominates. It often forms in co-ordination with technique, though there is a tendency for its expression to be the

outward sign of the music it represents. The "New York" soloist is not afraid to make a mistake, with improvisation equally adept for melodic ballads and for intricate up-tempo chord sequences. The "West Coast" soloist cannot give any personality to his solo because it holds nothing more than technical variations; improvisation without propagation of feeling (46, p. 154).

Tirro, said,

The master jazz musicians are able . . . to move beyond the imitative to the creative, and as they do, styles fluctuate and change. But for the result to have musical meaning, the notes within any particular jazz solo must be related to each other syntactically. Merely to play scales and arpeggios in the right key within the right harmonies will create little more than an extemporized embellishment. But through a process of reshaping a limited number of musical ideas within the single solo, improvisational composition takes place (65, p. 205).

In each period of development, jazz music culminated in the solo improvisations of outstanding individual artists (8, p. 46). These artists created music in terms of the instrument they played. In extreme instances of assimilation, the instrument became in some way a part of the musician; under less favorable conditions, the player's ideas were channeled, if not completely guided, by his instrument (32, p. 153).

Jazz violinist, Stephane Grappelli, said, "improvisation--it is a mystery, like the pyramids. You can write a book about it, but by the end no one still knows what it is

. . . Great improvisers are like priests; they are thinking only of their god" (5, p. 212).

As mentioned earlier, Charlie Parker believed that, "if you don't live it, it won't come out of your horn;" and that "there's no boundary line to art" (60, p. 405). However, even with the short, but creative life Parker lived, he still became bored with stereotyped chord changes being used all the time in his music, and searched for something else. Parker said, "I could hear it sometimes, but I couldn't play it. Well, that night I was working over 'Cherokee,' and, as I did, I found that by using the higher intervals of a chord as a melody line and backing them with appropriately related changes, I could play the thing I'd been hearing. I came alive" (8, p. 86).

Critic, Ira Gitler described John Coltrane's improvisation as "sheets of sound." The term came about because of Coltrane's dense textures and rapid succession of notes. Gitler said, "his multi-note improvisations were so thick and complex they were almost flowing out of the horn by themselves. That really hit me, the continuous flow of ideas without stopping. It was almost super-human, and the amount of energy he was using could have powered a spaceship" (30, p. 208).

LeRoi Jones, continued, saying, "the notes that 'Trane' was playing in the solo became more than just one note following another. The notes came so fast, and with so many overtones and undertones, that they had the effect of a

piano player striking chords rapidly but somehow articulating separately each note in the chord, and its vibrating sub-tones" (8, p. 105).

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CHAPTER III

METHODS AND PROCEDURES

This chapter contains an overview of the content analysis methodology and describes the research questions, sampling and unitization plans, categories of analysis and the pilot study. Coding instructions and methods of data analysis are also included in this chapter.

Overview of the Content Analysis Methodology

Content Analysis is "a phase of information-processing in which communication content is transformed, through objective and systematic application of categorization rules, into data that can be summarized and compared" (11, p. 224).

Berelson labels content analysis as "a research technique for the objective, systematic, and quantitative description of the manifest content of communication" (1, p. 18). Cartwright continues by using "the terms 'content analysis' and 'coding' interchangeably to refer to the object, systematic, and quantitative description of any symbolic behavior" (3, p. 424).

Carney describes the disciplined nature of content analysis:

It forces us to be very conscious about just what we are looking for, and why we are looking for it--about what is sometimes called our frame of reference. It also forces us to hold this frame of reference steadfastly. Content analysis is a way of asking a fixed set of questions unflatteringly (2, p. 26).

A disciplined analysis can only be accomplished through a systematic approach. Wimmer and Dominick explain:

. . . the choice of the content to be analyzed is made according to explicit and consistently applied rules: Sample selection must follow proper procedures, and each item must have an equal chance of being included in the analysis. It also means that the evaluation process must be systematic: All content under consideration is to be treated in exactly the same manner. There must be uniformity in the coding and analysis procedures, as well as in the length of time coders are exposed to the material. Systematic evaluation simply means that one and only one set of guidelines for evaluation is used throughout the study (13, p. 138).

An essential characteristic of any content analysis is objectivity. Carney emphasizes that "all relevant data must be extracted, uniformly and impartially, from all parts of the communication specified for analysis" (2, p. 26). Since a content analyst is more concerned with conducting an investigation rather than seeking proof of personal views, the nature of content analysis lends itself to investigator objectivity (6, p. 51). Carney continues, ". . . the data extracted are, in themselves, individually so insignificant that their overall implications are not readily apparent. Hence there is little emotional involvement however the data appear to be turning out" (2, p. 65).

Kerlinger explains that careful planning of research strategy need not impose a set of intellectual blinders to restrict the analyst's thinking to a single narrow line of reasoning:

In tackling a research problem, the investigator should let his mind roam, speculate about possibilities, even guess. Once the possibilities are known, the intuitive stage of thinking can enrich the research conception by structuring the problem. The investigator is then ready to plan his approach to the problem and to decide what research and analytical methods he will use to execute his ideas. Good research design is not pure analysis. Intuitive thinking, too, is essential because it helps the investigator to arrive at solutions that are not routine. Perhaps most important, it should be remembered that intuitive thinking and analytical thinking depend upon knowledge, understanding, and experience (9, p. 322).

Another characteristic of content analysis is that it be quantitative. "Quantification aids the researcher in precise data coding and in the summarization of the results" (6, p. 52). It also fulfills the goal of content analysis, "the accurate representation of a body of messages" (13, p. 139).

The specific stages of a content analysis project are illustrated in Mass Media Research by Wimmer and Dominick:

A content analysis project should formulate a research question, define the population, select an appropriate sample, select and define units of analysis, construct the categories of content to be analyzed, establish a quantification system, conduct a pilot study to establish definitions, analyze the collected data, and draw conclusions and search for indicators (13, p. 142).

The stages outlined by Wimmer and Dominick provide the structure for the research design used in this study.

Research Design

Population

A questionnaire was sent to the following jazz educators known for their expertise in jazz education on the high school and college/university levels.

Jimmy Kock Brazoswood High School	Sparky Koerner College of the Mainland
Chuck Owen University of South Florida	Terry Crummell Alief-Elsik High School
Phil West Clear Creek High School	Dennis Eichler Sterling High School
Robert Gray Alvin High School	Don Owens Dickinson High School
Robert Morgan Houston School of the Performing & Visual Arts	

From the input of these educators, a set of criteria suitable for selection of jazz improvisation text materials were developed. The following list of jazz improvisation text materials was certified from the above mentioned questionnaire to be included in this study. Of these, Aebersold's A New Approach to Jazz Improvisation relies heavily on recorded volumes. The text materials examined in this study were:

A New Approach to Jazz Improvisation,
Vols. 1-2-3-16-21-24-26-30A-30B
 Aebersold, Jamey

Jazz Improvisation: A Comprehensive Method of Study For
All Players
 Baker, David

Jazz Improvisation in Theory and Practice
Benward, Bruce and Joan Wildman

The Sound of Improvisation
Carubia, Mike

Improvising Jazz
Coker, Jerry

The Encyclopedia of Basic Harmony and Theory Applied to Improvisation on All Instruments, Vols. I-II-III
Grove, Dick

Jazz Improvisation For Keyboard Players
Haerle, Dan

Jazz Improvisation
Kynaston, Trent P. and Robert J. Ricci

Tonal Organization of Improvisational Techniques
LaPorta, John

Jazz Improvisation, Vols. I-II-III-IV
Mehegan, John

Fundamentals of Improvisation,
Morris, Earl R.

New Concepts in Linear Improvisation
Ricker, Ramon

The Lydian Chromatic Concept of Tonal Organization for Improvisation
Russell, George

The most current editions of each text material were analyzed.

Research Questions

The following research questions were formulated for this study:

1. How are the instructional areas of selected jazz improvisation text materials similar?
2. How are the instructional areas of selected jazz improvisation text materials different?
3. In what ways are the teaching strategies of the selected authors of jazz improvisation text materials similar?

4. In what ways are the teaching strategies of the selected authors of jazz improvisation text materials different?
5. What basic concepts of jazz improvisation need to be learned by the improvisation student?
6. What steps are necessary in learning jazz improvisation?
7. What sequential format of instructional areas would best accommodate a study in jazz improvisation?

The seven research questions constructed for this study satisfy the criteria cited by Gerbner for the formulation of content analysis research questions. He suggests through "message systems analysis" that a variation of the following four general interests serve as guidelines:

(1) "What is" (what exists as an item of public knowledge), (2) "What is important" (the order of priorities assigned to the items), (3) "What is right" (the point of view associated with the items), and (4) "What is related to what" (the proximal or logical associations between the items) (5, pp. 123-132).

The seven research questions constructed for this study also satisfy criteria cited by Holsti for the formulation of content analysis research questions. Holsti continues by stating:

Research is initially divided according to major purpose: (1) to describe the characteristics of content (asking what, how, and to whom something is said), (2) to make inferences about the causes of content (asking why something is said), and (3) to make inferences about the effect of content (asking with what effects something is said) (7, pp. 42-43).

Of the seven research questions delineated for this study, research questions #1-#2-#3-#4 address Gerbner's description of (1) "what is" and Holsti's description of (1) "characteristics of communication." Research question #5

addresses Gerbner's description of (2) "what is important," and research question #6 addresses his description of (3) "what is right." Research questions #5 and #6 together address Holsti's description of (2) "inferences as to the antecedents of communication." Research question #7 addresses Gerbner's description of (4) "what is related to what," and Holsti's (3) "inferences as to the effects of communication."

Sampling and Unitization Plan

All available jazz improvisation text materials which met the following criteria were considered.

1. The text material must be published and available.
2. The text material must include levels of instruction ranging from beginner to intermediate/advanced.
3. The author must be an educator in the field of jazz improvisation.
4. If the text material is written for a specific performing medium, the major strategy of instruction must be applicable to jazz improvisation in general.
5. If the text material includes supplemental recordings, the recordings will be used as additional support of the author's teaching strategy.

The recording unit which determined the percentage of emphasis and introductory sequence of each individual instructional area was the number of pages devoted to the respective area. The number of words per page (including size of print) in the selected text materials was considered as a variable; however, total page size of the selected text materials fell within a range of fifty words per page.

Furthermore, the percentage of author emphasis calculated on each instructional area was relative only to the text material in which it was considered, not the entire population of the study. The following adjustments were made to determine the additional emphasis each respective author placed on the individual areas: (1) chapter heading--highest priority (add five per cent), (2) significant part of a chapter (add two per cent), (3) listed in several chapters (add one per cent per listing), (4) occasional reference (no additional per cent). If an instructional area was not included in one of the selected text materials, it was considered an unreliable feature and omitted from that analysis.

Categories

While there have been a variety of instructional text materials employing different teaching strategies for jazz improvisation, each sets as a goal that the student will comprehend and perform the art of jazz improvisation. The authors selected for this study emphasize instructional areas which create a teaching strategy to accomplish the desired learning experience.

From the jazz improvisation text materials being analyzed, a list of instructional areas used in teaching jazz improvisation, numbered for table purposes, was compiled. Each instructional area, while not necessarily included in each of the text materials in this study, was

considered by the respective author essential to the teaching strategy.

The following seventeen instructional areas are appropriate to this study since they represent the basis of each respective author's teaching strategy.

01 HISTORY OF IMPROVISATION

This instructional area introduces the jazz improvisation student to a historical background of improvisation, including statements from early music history through present day happenings. Devices for different forms of improvisation are traced through the development of music as it is known today.

02 PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION

This instructional area mentions the musical fundamentals each respective author considers necessary before the jazz improvisation student begins methodical study. Listening, as well as technical proficiency, is included in this area.

03 JAZZ IMPROVISATION FUNDAMENTALS

This instructional area discusses the basic fundamentals or guidelines necessary to begin serious study of jazz improvisation. Basic contents of this area include knowledge of scales, chords, modes, patterns, and rules of improvisation.

04 EAR TRAINING

This instructional area discusses the importance of a trained ear, and the much needed ability of being able to play what you hear. Included in this area are ear training exercises and practice suggestions for development of aural relationships.

05 JAZZ STYLE

This instructional area discusses the style in which jazz music should be performed, including ideas on rhythm, articulation, feel, and beat placement.

06 ANALYSIS

This instructional area introduces the jazz improvisation student to a method of analyzing the harmonic changes of jazz music. Although the methods of each respective author may differ, the results of analysis are used in a similar fashion.

07 FORM AND STRUCTURE OF JAZZ MUSIC

This instructional area concentrates on explaining the structure of jazz music by assigning a form to the harmonic and melodic changes. Included is the importance form carries in jazz improvisation performance.

08 MELODIC IMPROVISATION

This instructional area explains melodic construction and development. This form of improvisation is associated around the melody of a jazz tune.

09 PATTERNS FOR IMPROVISATION

This instructional area contains melodic patterns for use in jazz improvisation. Included are patterns derived from scales, modes, melodies, and blues; both altered and un-altered.

10 CHORD PROGRESSIONS

This instructional area explains chord functions and chord relationships to the jazz improvisation student. Improvisation comes as a result of the character and function of chords and chord progressions.

11 RHYTHM SECTION

This instructional area offers a basic explanation of the instruments included in the jazz rhythm section; the piano, bass, guitar, and drums. Chord charts with different chord inversions are also presented in this area.

12 SUBSTITUTIONS

This instructional area discusses chord progression substitution, as well as chordal ideas that extend a progression or add to it. Starting with basic blues progressions and working toward eight-measure be-bop tunes, substitution is explained for the jazz improvisation student.

13 TRANSCRIPTION OF JAZZ SOLOS

This instructional area explains to the jazz improvisation student how to transcribe a solo. Methods of transcription, as well as various listings of solos, are included in this area of study.

14 IMPROVISING ON JAZZ MUSIC

This instructional area takes the jazz improvisation student through the basic steps of an improvisation performance. The emotional aspect of the player communicating to the listener through the jazz solo is included in this area.

15 SCALES FOR IMPROVISATION

This instructional area lists and discusses the scales each respective author feels are necessary to the development of a jazz improvisation player. Included in this discussion are minor, major, blues, pentatonic, diminished, modal, tetrachord, and altered scales.

16 NON-HARMONIC TONES

This instructional area discusses the importance of non-harmonic tones to achieve a smoother, more fluid improvisational result. Tension and release and the contour of the solo are direct by-products of these added tones, also called "blue notes," which help make solos exciting.

17 THE BLUES

This instructional area lists and discusses the blues structure in jazz music. Included in this discussion are soloing devices, chord progressions and substitutions, twelve-bar chord charts, and background information on this important jazz form.

Pilot Study

A pilot study was conducted using the aforementioned recording unit and instructional areas. The following text materials, selected as a representative sample of the different types of text materials included in this study, were analyzed to determine whether the coding procedures outlined are understandable and feasible: (1) Benward's

Jazz Improvisation in Theory and Practice, (2) Coker's Improvising Jazz, and (3) Kynaston's Jazz Improvisation. Additional coder instructions were required regarding the introductory sequence percentage of instructional areas contained in the Introduction and Appendix of the selected text materials. After these changes were made to facilitate coding, the final set of instructions were determined to be appropriate for the data being analyzed.

Quantification System

Data Collection and Coding.--To make the results of the data analyses comparable, seventeen categories of information, called instructional areas, were formulated from the content of the selected text materials. The target for this study was the per cent of emphasis each respective author placed on each instructional area in the selected jazz improvisation text materials. The sequence of introduction of the included instructional areas, by the respective authors, demonstrated the validity of a recommended sequential format for jazz improvisation instruction. The coding was done by the principal investigator. The method of coding was described by Ole R. Holsti in Content Analysis for the Social Sciences and Humanities (7, pp 94-127) and by Alexander George in Trends in Content Analysis (4, pp. 7-32). A recent dissertation by Sandra S. Harper (6) used the single coder method which was proven acceptable.

Klaus Krippendorff, in Content Analysis: An Introduction to Its Methodology, suggests that the coding sheets contain: (1) administrative information (an identification of the text material from which data was analyzed), (2) information on data organization (reference numbers were assigned to the seventeen instructional areas being analyzed in the text materials), and (3) the data (analysis of the content of the text materials was listed in paragraph form) (10, pp. 82-84). The analysis of data for this study contains the Krippendorff suggestions.

Coding Instructions.-- For each part of the text materials analyzed--the respective instructional areas, accompanying supplements, chapter assignments and suggested exercises--the following set of rules and procedures applied to the study.

1. The instructional area is identified.
2. An overview of the instructional area is discussed in paragraph form, assigning importance of the respective instructional area to the total text material.
3. Each instructional area assumes a percentage value listing, marking the emphasis each author places on the instructional area. This value (in per cent) is calculated from the number of pages devoted to the respective instructional area compared to the total number of pages in the text material.

4. The priority of listing by each respective author is amended with adjustments made to determine additional emphasis on individual instructional areas. The highest priority the author can place on the instructional area is a chapter heading and five per cent is added to the emphasis value. If a significant part of a chapter is devoted to an instructional area, two per cent is added to the emphasis value. When the instructional area is listed in several different chapters of the text material, one per cent per listing is added to the emphasis value. If only an occasional reference to the instructional area is listed, no additional per cent is awarded to the emphasis value.

5. A conclusion will summarize the analysis of data for each instructional area, thoroughly analyzing each included instructional area of the respective text material in detail.

6. A recommendation, in paragraph form, explains procedures each respective author could use to enhance or improve the efficiency of the instructional area in relation to the total text material.

7. The emphasis of instructional areas is recorded on the Emphasis of Instructional Areas sheet. This table illustrates in percentage form, the emphasis each author places on the respective instructional area. There is one sheet (table) for each text material.

8. The sequential listing of each instructional area is recorded on the Sequence of Instructional Areas sheet.

This table divides each text material into six sections-- N/A, Introduction (0 per cent), First Section (0-33 per cent), Second Section (34-66 per cent), Third Section (67-99 per cent), Appendix (100 per cent)--and illustrates in percentage form (based on total number of pages) the sequence in which each respective author chooses to introduce the instructional area. For significant multiple listings of an instructional area, the table is amended. There is one sheet (table) for each text material.

When preparing the coding rules for this study, three questions, as suggested by Holsti (7, p. 94), were asked: (1) "How is the research problem defined in terms of categories? (2) What unit of content is to be classified? (3) What system of enumeration will be used?" This does not imply that selections of categories, units, and a system of enumeration were independent decisions. In actuality, they represented a series of interrelated choices. Holsti continues:

There is no "best" method of coding which can be applied to all research questions, but in deciding how to code his data the investigator should bear some general principles in mind. First, each alternative method of coding content materials carries with it certain assumptions about the data and the inferences which may be drawn from them . . . Second, decisions about methods of coding should be guided by the investigator's theory and hypotheses (7, p. 94).

Reliability

All categories (instructional areas) in the study are currently applicable areas of jazz improvisation instruction. By selecting instructional areas the included group of authors emphasized, the result is not only an efficient, sequential, and organized format for jazz improvisation instruction, but also a syllabus made-up of instructional areas already in use.

To test the reliability of the selected categories (instructional areas), another judge knowledgeable in jazz improvisation on all levels of instruction was given a random choice of two of the thirteen text materials included in this study. The instructions for the judge were to review the instructional material in the two text materials chosen, and assign respective instructional areas to the analyzed material. The principal investigator and the competent judge agreed on ninety-six per cent of the assignments of instructional areas made in the two chosen text materials. W.C. Schutz says category reliability depends upon the analyst's ability to formulate categories "for which the empirical evidence is clear enough so that competent judges will agree to a sufficiently high degree on which items of a certain population belong in the category and which do not" (12, p. 512).

In the words of Kaplan and Goldsen:

The importance of reliability rests on the assurance it provides that data are obtained independent of the measuring event, instrument or

person. Reliable data, by definition, are data that remain constant throughout variations in the measuring process (8, pp. 83-84).

Krippendorff concludes, that "if research results are to be valid, the data on which they are based, the individuals involved in their analysis, and the processes that yield the results all must be reliable" (10, p. 129).

Analysis of the Data

The data from each instructional area were transferred to frequency tables for each of the selected text materials. These frequency tables are presented in tabular form in Appendix B focusing on the per cent of emphasis of each instructional area, and the introductory sequence (in per cent form) of each instructional area in the study.

After the data for the study was compiled on the data sheets, the generalized results of the per cent of emphasis on each instructional area and the sequence of introduction of each instructional area by the authors included in this study, a conclusion is discussed. A comparison of the individual instructional areas is conducted, discussing major teaching strategies and the emphasized instructional areas. These comparisons provide the basis for the answers to the research questions.

A recommended sequential format for jazz improvisation instruction is presented from the compiled information of instructional areas recorded above the median per cent of emphasis, and co-ordinating these areas with the mean per cent sequence of introduction of each instructional area.

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CHAPTER IV

ANALYSIS OF DATA

This chapter contains the data collected through the content analysis process, and is organized by utilizing the following set of rules and procedures applied to the study:

- (1) identify the instructional area;
- (2) discuss an overview of the instructional area in paragraph form, assigning importance of the respective instructional area to the total text material;
- (3) assign a percentage value listing to each instructional area marking the emphasis each author places on the instructional area, calculated from the number of pages devoted to the respective instructional area compared to the total number of pages in the text material;
- (4) amend the priority of listing by each respective author with adjustments made to determine additional emphasis on individual instructional areas,
 - a. chapter heading--add five per cent
 - b. significant part of a chapter--add two per cent
 - c. listed in several chapters--add one per cent
 - d. occasional reference--no additional per cent;
- (5) summarize the analysis of data for each instructional area with a conclusion, thoroughly analyzing each included instructional area of the respective text material in detail;
- (6) recommend, in paragraph form, procedures each respective author could use to enhance or improve the efficiency of the instructional area in relation to the total text material;
- (7) record the emphasis (in per cent) each author places on the respective instructional area, located in APPENDIX B on the Emphasis of Instructional Areas sheet; and
- (8) record the sequential listing (in per cent) of each instructional area, with each text material divided into six sections based on the total number of pages,
 1. N/A
 2. Introduction--0 per cent,
 3. First Section--0-33 per cent
 4. Second Section--34-66 per cent

5. Third Section--67-99 per cent
 6. Appendix--100 per cent
- illustrating the sequence in which each respective author chooses to introduce the instructional area in the text material (the table is amended for significant multiple listings of an instructional area), located in APPENDIX B on the Sequence of Instructional Areas sheet.

The text materials are analyzed in alphabetical order using the author's last name. The order of the instructional areas for the content analysis appears in the sequence from which the instructional area is discussed in the respective text material. The following instructional areas, while not necessarily included in each of the text materials of the study, represent the basis of each respect author's teaching strategy, and are used to categorize the data for the content analysis process.

- (01) HISTORY OF IMPROVISATION
- (02) PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION
- (03) JAZZ IMPROVISATION FUNDAMENTALS
- (04) EAR TRAINING
- (05) JAZZ STYLE
- (06) ANALYSIS
- (07) FORM AND STRUCTURE OF JAZZ MUSIC
- (08) MELODIC IMPROVISATION
- (09) PATTERNS FOR IMPROVISATION
- (10) CHORD PROGRESSIONS
- (11) RHYTHM SECTION
- (12) SUBSTITUTIONS
- (13) TRANSCRIPTION OF JAZZ SOLOS
- (14) IMPROVISING ON JAZZ MUSIC
- (15) SCALES FOR IMPROVISATION
- (16) NON-HARMONIC TONES
- (17) THE BLUES *

A chapter summary is included at the end of this chapter, listing the per cent of emphasis each author places on the respective instructional areas.

*For further explanation of the instructional areas, see page 64.

A New Approach to Jazz ImprovisationVol. 1 - A New Approach to Jazz ImprovisationVol. 2 - Nothin' But BluesVol. 3 - The "II-V7-I" ProgressionVol. 16 - Turnarounds, Cycles and "II-V7's"Vol. 21 - Gettin' It TogetherVol. 24 - Major and MinorVol. 26 - The "Scale Syllabus"Vol. 30A - Rhythm Section "Work-out" (Keyboard/Guitar)Vol. 30B - Rhythm Section "Work-out" (Bass/Drums)

Jamey Aebersold

Jamey Aebersold Jazz Aids, New Albany, Indiana, 1973, 1984

Total instructional material = 293 pages

Additional:

1. Supplements - Vols. 1, 3, 16, 21
2. Recordings included for each volume
3. Thirty additional volumes containing jazz tunes for improvisation practice

NOTE: Jamey Aebersold's A New Approach to Jazz

Improvisation was acclaimed as a widely used improvisation method by many jazz improvisers. The text material relied heavily on recordings which included exercises that augmented and supported the written material. Each record volume consisted of a recorded rhythm section; piano, bass, and drums (guitar on Volume 30). Even though this investigator analyzed only nine volumes of Aebersold's total series, the additional thirty volumes offered much support for the jazz student; containing many popular jazz standards and some original songs, these additional recording volumes could be used for actual jazz combo performance experience. The selected volumes (notated above) for this study were the "instructional" volumes, or the "fundamental" volumes included in the series for the purpose of learning to improvise on jazz music. The total length of print for instructional material was calculated from the nine volumes included in this study. The sequence of introduction for

the individual instructional areas was calculated from placing the nine volumes included in this study in their numerical order. The supplements were included as instructional material, as they listed the material included on the recordings. However, length of total print included only one complete listing of the materials contained on the recordings; not the identical transposed listings (for "Bb" and "Eb" instruments) or bass clef listings. Although the written material for each volume was not arranged in chapters, it was listed in two large sections (Instructional section and Recorded materials section) with small unit titles; an exception to this arrangement was Volume 24, which included a third section of transcribed solos. The large sections were treated as chapters for the purpose of calculating the percentage of additional emphasis placed on each instructional area.

(14) IMPROVISING ON JAZZ MUSIC

The author placed much emphasis on improvising techniques for jazz music, and included discussions concerning a basic approach toward improvisation for the jazz student of scales, patterns and chords. Each volume included several recordings of improvisation exercises which covered many aspects of jazz improvisation.

The percentage listing for the instructional area was 73% (30% for length of print, 5% for each of five chapter headings, 2% for each of four partial chapter listings, and 1% for each of ten separate listings).

The text material presented an approach to jazz improvisation through the use of a modern rhythm section playing chord progressions for extended periods of time. No prerequisites were listed. However, knowledge of major, minor and dominant seventh scales and chords was preferred. The student was asked to memorize these scales as soon as possible in all twelve major keys.

Playing exercises began with three minor scales (dorian form); "F" minor, "Eb" minor, and "D" minor. Melodic lines were listed first in half-notes, then quarter-notes and eighth-notes, triplets and sixteenth notes, and contained the following material: 1) the three minor scales ascending and descending; 2) an ascending pattern of thirds on each scale; and 3) a descending pattern of thirds on each scale. Prearranged rhythmic patterns and extended range suggestions were also included. The harmonic rhythm of the three minor chords (with each respective scale) gradually increased in difficulty; moving from an eight measure length to a two-beat length.

The ultimate goal for the musician was to communicate to the listener, creating beautiful improvised melodies spontaneously. Even though the more advanced player utilized harmonic devices in improvised solos (chord superimposition or altered scales), the novice usually had only melody and rhythm from which to build a meaningful solo. All melodies included two aspects which appealed to the listener: 1) tension (builds intensity and excitement);

and 2) release (relaxation of tension which followed any climax). A discussion followed with melodic diagrams displaying different emotional structures for solos, using tension and release. The soloist followed the age old musical sequence of events: 1) statement of theme, 2) development of theme, 3) climax, and 4) release. Most good jazz solos were constructed of fifty per cent emotion and fifty per cent intellect. Several points for the improviser to keep in mind when soloing were listed, with additional elements which produced tension and relaxation.

The improvisation exercises (with recorded rhythm section) began with eight-bar phrases on the three minor scales/chords, and progressed to smaller phrases and a random order of presentation which included the remaining minor scales for the "C" minor scale. Exercises quickly included the dominant seventh chord and scale, and introduced the "IIIm7-V7-I" chord progression in several keys. Different arrangements of the "IIIm7-V7" were listed, which led to a "24 measure song" and included all aspects mentioned above.

The "II-V7-I" progression was featured in Volume 3, and discussed as one of the most important building blocks in jazz and pop music, along with the "V7-I" and the "II-V7" progressions. The process of relating scales to these different chord progressions was discussed as the next step in improvising on jazz music, and recorded rhythm section exercises listed: 1) the "II-V7-I" in all major keys, 2)

random "II-V7" progressions, 3) "V7(+9)-I" in all keys, 4) "IIm7(-5) (half-diminished) -V7(+9)-I" in all minor keys; 5) a "G" minor blues which utilized the above chord sequences; 6) a "bebop" tune which utilized the above chord sequences; 7) "II-V7-I" in three keys, and 8) an "F" blues with an eight measure bridge ("B" section or middle section) which utilized the above chord sequences. Each recorded exercise listed the appropriate scale for each chord symbol to assist the student when improvising.

The next volume included recorded improvisation exercises on popular "turnarounds" (last two measures of a jazz song which returned the progression to the beginning of the song) and popular chord cycles (progression of fourths, "II-V7" progressions, and "II-V7" progressions moving through different keys). The chord symbols (only) were listed for these exercises which covered all key areas. The jazz standard "Joy Spring" by Clifford Brown was also included, with the melody and chord changes listed. A set of tritone chord progressions were listed, and associated to the performance style of John Coltrane. This exercise moved through all keys with the chords progressing in a tritone sequence.

Jazz improvisation practice required a systematic approach to the root movements of the chords. The next volume contained the following root movements in recorded exercises: chromatically up and down, up and down in whole steps, up in minor thirds, cycle of fourths (or fifths),

tritone leap followed by a half-step down, and random sequences. Several suggestions for practicing the improvisation exercises were listed for the student, with a checklist for accomplishments in improvising skill. Exercises were included in both treble clef and bass clef, taking the student through an improvisation from the beginning. The "improvised" solo began with only roots, then added chromatic tones and chord tones; gradually increasing in rhythmic complexity. Recorded rhythm section exercises included: 1) major seventh chord studies, 2) suspended seventh chord studies, 3) chromatic dominant seventh chords and minor seventh chords, 4) chord cycles involving dominant seventh and minor seventh chords, 5) major seventh chords with a raised fourth scale degree, 6) half-diminished chords in a cycle of fourths, and 7) basic blues progressions. All exercises included the appropriate scale for each chord change.

The next volume offered the student recorded exercises concentrating on major and minor seventh chords in all keys. The appropriate scales were listed for each chord change, and patterns included combinations of minor and major chords (IIm7-V7). The following styles were included in the rhythm section recordings: swing, bossa-nova, shuffle, latin, waltz, and rock. The author demonstrated several exercises for the student, explaining how to organize an improvised solo from beginning to end.

Everything played (on saxophone) by the author was also listed for the student.

The next volume contained comments from David Liebman (jazz artist) on the make-up of a jazz solo. The following list of ingredients was offered as essential in a jazz solo: 1) use of various articulations, 2) a wide degree of beat-variance ranging from the bottom to the top of the beat (beat placement), 3) long notes versus short notes (duration), 4) balance between chord tones and auxiliary (non-chord) tones in the solo, and 5) inflections and nuances within the solo. Improvised solos were included in the recorded examples, and contained the properties mentioned above.

The author included many excellent recorded exercises to help develop the improvisation student's ability to improvise on jazz music. The limited discussion contained important aspects necessary for understanding the playing exercises. In several volumes, the student was taken through the improvisation process from beginning to end, with numerous suggestions to create an effective solo. The well organized mixture of scales, chords, and chord progressions made this area of study a feature of the total series. The thirty additional volumes (not analyzed for this study) offered the jazz student some direct application of the skills taught in this area.

(10) CHORD PROGRESSIONS

The author included discussion on chord progressions which began with the triad, and progressed to the seventh chord in the minor, major and dominant forms. Turnarounds and chord cycles were also included in the discussion.

The percentage listing for the instructional area was 17% (4% for length of print, 2% for each of four partial chapter listings, and 1% for each of five separate listings).

Triads, very closely related to exercises in thirds, were three note chords consisting of two intervals of a third each, one placed on top of the other. Four types of triads were discussed: 1) major, 2) minor, 3) augmented, and 4) diminished. The lowest tone in the triad was called the root, the middle tone the third, and the top tone the fifth. Each triad assumed the name of its root.

The seventh chord was like a triad, with the interval of a third (either major or minor) added to the existing triad. The following four types of seventh chords were discussed, all included in the minor scale: 1) major seventh, 2) minor seventh, 3) dominant seventh, and 4) half-diminished seventh. The twelve minor seventh, major seventh, and dominant seventh chords were listed with their related chord symbol.

While discussing simple piano voicings which gave the pianist a basic blues sound, minor seventh and dominant seventh chords were addressed. The "II-V7-I" chord

progression was listed in every key with a simple piano voicing, and the student (regardless of instrument) was asked to practice the progressions and learn them on the piano.

Discussion on chord progressions was also included for turnarounds, chord cycles, and "II-V7" chord progressions. Several popular turnaround progressions (last two measures of a jazz song returning to the beginning of the song) were listed for practice; listed in popular order of occurrence from jazz music. The turnaround was used in jazz songs to add variety. Chord cycles were often the hardest sequence for the improviser to make sense of melodically. Different techniques of playing cycles were discussed. The "II-V7" chord progression was included in a ballad style song and a bebop jazz standard. This type of chord sequence was very common in jazz tunes.

The author presented a very organized discussion on chord progressions; which began with the basic chord, the triad, and progressed to more advanced and more used chord structures. Piano skills were emphasized for any improvisation student, and the section which offered simple voicings was a feature explanation. The discussion on turnarounds and cycles was most appropriate and sometimes neglected in jazz study; however, these chord sequences help to decide the quality of the improviser. To make this area more effective for the jazz student, more needed to be said and demonstrated on the "II-V7" progression. The third

volume was devoted to this subject, but lacked fundamental discussion on the make-up of the chord sequence.

(15) SCALES FOR IMPROVISATION

The author placed much emphasis on scales and related modes, and used them in conjunction with improvisation exercises and chordal discussion.

The percentage listing for the instructional area was 36% (9% for length of print, 2% for each of eight partial chapter listings, and 1% for each of eleven separate listings).

After working with triads and seventh chords, it became apparent that there were scales and chords within scales. A discussion based on the "C" major scale followed, concentrating on the related modal scales contained within the major format. A diagram listed all seven modal scales related to the major scale. The blues scale (root, lowered third, fourth, raised fourth, fifth, and lowered seventh) was discussed with all twelve blues scales listed. Finally, a scale sheet listed, in treble clef and in bass clef, the 1) dorian scales, 2) major scales, and 3) dominant seventh (mixolydian) scales in every key. A scale syllabus was also included listing the chord symbol with its appropriate scale. The whole step/half step construction of each scale was also listed. The melodic minor scale was used only in the ascending form.

The next volume offered the student practice on all scale types, in all keys, and at tempos that were not fast

(on accompanying recordings). By learning the different scales in all keys, ideas that were being held prisoner inside the player's mind, were released. Most scales were similar to other scales. The player was asked to think of unfamiliar scales as being related to scales already known. Each chord/scale symbol represented a series of tones which the improviser could use when soloing. These series of tones, called scales, were the backbone of music; the better equipped the player was on scales, the more fun in playing music. A scale syllabus was included, listing all scales in the key of "C" so similarities and differences could be compared. Recorded rhythm section tracks were included emphasizing the following scales: 1) major, 2) minor, 3) dominant seventh (mixolydian), 4) dominant seventh with a lowered ninth scale degree, 5) lydian scales, 6) half-diminished, 7) harmonic and melodic minor, and 8) blues scales. A chart listed the more advanced altered forms of scales: diminished scales, diminished whole tone scales, whole tone scales, and half-diminished scales (listed in all keys).

Modal playing, made popular by artists like Miles Davis, was discussed as playing involving songs which contained scales for extended periods instead of constantly changing chord/scales as in blues, bebop or thirty-two bar jazz standards. The novice improviser found that playing on one scale was an excellent way to play melodically and gain confidence while drawing on personal intuition. A list of

The blues scale (listed above) was used to convey a "funky," or "down-home" feel (sound). When playing in a major key, the appropriate blues scale was the same as the root of the major key. When in minor or dominant seventh keys, the appropriate blues scale matched the key of the song. The twelve blues scales were listed in both treble clef and bass clef. In relation to the blues scales, the twelve major pentatonic scales (1-2-3-5-6 scale degrees) and twelve minor pentatonic scales (1-b3-4-5-b7 scale degrees) were listed. A scale syllabus was listed and discussed at length as the backbone of the improviser's soloing techniques.

The author included an excellent listing of jazz scales, and discussed various techniques of using these scales in jazz improvisation. The scale charts were excellent study sheets, and were recommended for memorization. To make this section more effective for the jazz student, the pentatonic scales in the minor form should have been related to the major pentatonic a minor third up from the root of the minor chord. This would have offered the student a consistent formula for the pentatonic scale in both major and minor usage.

(05) JAZZ STYLE

The author inferred the importance of jazz style throughout all areas of discussion, and offered a concentrated explanation on time related to the basic beat.

The percentage listing for the instructional area was 3% (1% for length of print, and 2% for a partial chapter listing).

One of the most important elements of melodic phrasing was the placement of notes and their relation to the basic beat. The three recognized placements of notes and their relationship to the basic pulse were: 1) ahead of the beat (on top), 2) on the beat (right on), and 3) behind the beat (laying back). Example diagrams were given for each placement. Playing "ahead of the beat" did not mean to rush, but to constantly anticipate the basic pulse. Playing "on the beat" meant phrasing exactly with the tempo of the rhythm section. Playing "behind the beat" a player's phrasing tended to trail the basic pulse, and implied a lazy feeling; playing ahead usually implied excitement. A discussion followed to allow the player to find a "groove" and learn to play with rhythm sections that play ahead, on, and behind the beat.

The author provided an excellent discussion of beat placement, and included diagrams that strengthened the explanation. Even though beat placement served as an important aspect of jazz style, other ideas on rhythm, articulation, and feel needed to be added to make this area more effective for the jazz student.

(03) JAZZ IMPROVISATION FUNDAMENTALS

The author assigned discussion to jazz improvisation fundamentals throughout the text material, and included

music fundamentals to keep in mind when improvising, ten basic patterns for improvisation, practical exercises related to minor and dominant chords, jazz nomenclature, suggestions for making a better solo, suggestions for ensemble directors, and a fundamental philosophy of jazz improvisation.

The percentage listing for the instructional area was 26% (10% for length of print, 5% for a chapter heading, 2% for each of two partial chapter listings, and 1% for each of seven separate listings).

Several ideas that the improviser should keep in mind when soloing were listed; such as, dynamics, accents, tension/release, listen to others, use full range of instrument, emphasize certain notes of the scale or chord, and others. Above all, the jazz player needed to keep the interested listener in mind and use a variety of soloing devices. Ten basic patterns were included for the student to practice and memorize, and to use in solos. Other practical exercises were listed to offer variety to the soloist, including study of minor chords and dominant seventh chords. Several improvisation ideas were listed, culminating in a minor to dominant chord sequence.

Because jazz players, composers, educators and authors had not agreed on common nomenclature for writing chord and scale symbols, a chart of several different ways of writing the same scale/chord sound was listed. The improviser needed as little notation as possible to transcend the

actual nomenclature on the page of music. The more numbers, letters, and alterations that appeared on the page, the less chance the improviser had to remove thoughts from the page and express what was heard in the mind.

A discussion concentrated on suggestions to the player for making a better improvised solo. Ideas included chord connection, mentally hearing and singing the improvised solo, working on various scales, incorporating double-time phrases into solos, and playing along with jazz records by famous jazz musicians. Suggestions were also listed for ensemble directors to use as a warm-up exercise or motivational experience for learning basic scales; ensembles included stage/jazz bands, concert bands, orchestras, choirs, and vocal jazz groups. Exercises were listed for this ensemble use, and included different styles with voicings for different voice or instrumental groupings. An essential discography, with suggested books and magazines, was also included.

A general explanation was included on how improvisation actually occurred; the jazz musician was constantly playing or singing phrases which had just been heard mentally a split-second before. The improviser was an instant composer, with melodies conceived mentally just before they were played. The difference between the improviser and the traditional composer was that the "jazzier" had no eraser to instantly correct mistakes. The goal of the improviser was to play on an instrument what was heard in the mind. Every

human being had an innate desire to be creative. Jazz created freedom, and too often players refused to take advantage of opportunities which allowed a measure of freedom in musical expression.

The author included an excellent discussion of important jazz improvisation fundamentals necessary for the complete jazz musician. The listing on nomenclature was very accurate, and included symbols presently used in jazz literature. The feature discussion centered on the philosophy of the improviser; the importance of setting goals for development as a soloist. To make this area more effective for the jazz student, a listing of the author's rules for improvisation (guidelines) would allow the student to channel much of the excellent discussion to one location.

(04) EAR TRAINING

The author made inference throughout the text material on the importance of listening associated with jazz improvisation, and included an essential discography with discussion on the development of a better ear.

The percentage listing for the instructional area was 6% (1% for length of print, 2% for a partial chapter listing, and 1% for each of three separate listings).

An essential discography was included in three of the volumes being analyzed, listing prominent jazz artists with album titles and numbers. Listening to other jazz artists should be part of every musicians daily routine. Not only

an enjoyable and exciting experience, but also from listening to jazz greats the player could absorb many musical ideas which could be incorporated into solos. Poor melodic phrases or poor solos were caused by many things, but the prime culprit seemed to be the lack of basic jazz listening. More than any other ingredient, the jazz tradition was based on listening.

For the jazz improviser to have "good ears," it meant the ability to hear the roots of various chords or scales that were being played; having the ability to hear the quality of the chord or scale (major, minor); having the ability to tell what tone of the scale or chord was being played at any point in the solo. It also meant hearing the piano, bass, soloist, and drums individually as well as collectively. A discussion followed emphasizing the importance of practicing listening exercises, with the goal to become a good listener. A chart listed ascending and descending intervals along with the jazz songs in which they appeared, including all intervals and all types of jazz songs (latin, standards, rock, swing).

The author included an excellent discussion on the importance of listening to jazz music (artists), and validated the explanation with several fine examples and goals for the student. The interval chart was a valuable tool for the improviser; not only listing many fine jazz songs but also highlighting interval listening, a key to ear training development. To make this area more effective for

the jazz student, ear training fundamentals needed to be addressed. Basic "stepwise" and "skipwise" melodic lines, chord arpeggios and simple chord progressions, should be added to offer the student a process by which to listen to the jazz recordings. The more advanced student could benefit from this jazz artist approach; however, the beginner would not be intelligent enough as a listener to develop the desired skills.

(09) PATTERNS FOR IMPROVISATION

The author included many jazz patterns in several of the included volumes, associated with the blues, the "II-V7-I" chord progression, turnarounds and cycles, and a listing of ten basic patterns. A discussion was also included explaining the process of creating melodic jazz patterns.

The percentage listing for the instructional area was 36% (15% for length of print, 5% for a chapter heading, 2% for each of five partial chapter listings, and 1% for each of six separate listings).

The first listing of jazz patterns included fourteen blues "licks" (patterns), with chord symbols and the melodic line in one key only. Many jazz players combined different patterns within a solo, or even repeated a favorite "lick" over and over to form a simple background "riff" (melodic accompaniment).

One of the most important harmonic progressions in jazz and pop music was the "II-V7-I" progression, and mastery of this progression was especially important if the musician intended to improvise in any vein other than modal or completely free styles. The idea of learning a pattern and when to play it was not thought of as being uncreative. Because it was impossible to continuously create new meaningful ideas, jazz players resorted to playing ideas or patterns already practiced and mentally logged before hand. Each improviser eventually built a vocabulary of jazz patterns, unique in style, which often served as an identification feature of that particular player. Over one hundred patterns were included, with melody and chord symbols listed, to be practiced with the accompanying rhythm section recording; all dealing with the "II-V7-I" chord progression.

While studying some of the more popular turnarounds, over sixty patterns were included listing melodic ideas from a simple to a more complex nature; all to be practiced with the accompanying rhythm section recording. A listing was also included of ten basic patterns, in treble clef and bass clef, demonstrating preparatory exercises to assist the student in development of jazz patterns.

Almost any pattern could be made to conform with a different jazz style than the style for which it was created. An explanation followed using the different recording tracks for this purpose; even going from volume to

volume in search of different jazz styles. The discussion also included several popular text materials which specialized in patterns. Based on a "C" major seventh chord, the process of making an idea conform to any scale/chord situation was outlined. After the basic note and rhythmic selections were made, the discussion centered on connecting the melodic ideas. The student was asked to incorporate the following into pattern development: 1) do not always begin on beat one, 2) use the popular pentatonic scale in patterns whenever possible, 3) add chromaticism to the patterns for an unlimited choice of notes from which to build musical phrases, 4) use cyclic movement and consecutive fourths in the melody line, 5) develop patterns by assigning the scale number to the tones (digital patterns), and 6) develop double-time passages in jazz patterns. All of these ideas were explained with the musical patterns listed, and practice was available from the accompanying rhythm section recordings.

The author included an excellent discussion on the importance of jazz patterns in the improvised solo, and also an effective process of developing jazz patterns. Many of the finest jazz artists were associated with "trademark" patterns of their performance style. The addition of a vocabulary of jazz patterns to the improviser's repertoire was discussed in fine fashion. To make this area more effective for the jazz student, the rhythmic aspects of patterns, as well as the melodic aspects, should be

discussed in more detail. Many of the pattern examples were too difficult for the beginning improviser; a more simple introduction to patterns would be valuable to the novice jazz player.

(17) THE BLUES

The author included general discussion on the construction of the blues progression, with many exercises displaying different chord combinations and improvisational techniques for the blues.

The percentage listing for the instructional area was 12% (2% for length of print, 5% for a chapter heading, 2% for a partial chapter heading, and 1% for each of three separate listings).

Volume 2 was devoted to the blues, and discussion concentrated on the basic twelve-bar chord structure along with bass line construction. Several examples of chord voicings were included, as well as a list of rules for constructing a good bass line. Two bass lines for the "F" blues were listed as examples; both used chromatic passing tones to allow the bass line to progress smoothly through the chord changes. Eleven different blues progressions were offered for practice, used with the rhythm section recordings. Several keys were covered, and different styles and tempos were included (swing, latin, rock, fast, and slow).

The blues was, by its very nature, the easiest and, at the same time, the most difficult of all harmonic formulae

on which to play. Noting Charlie Parker's fluency in all keys, it was said that he practiced blues in all twelve keys. A listing of jazz artists specializing in the blues was included; artists like Miles Davis, Sonny Stitt, Ron Carter, Clifford Brown, Ma Rainey, and others. The blues served as the common denominator for jazz, with people who cannot play blues still using it as a medium of expression. The student was asked to make-up short riffs to be used as accompaniment figures for the blues.

The author included an excellent description of the blues, with playing exercises from Volume 2 devoted to practice with the rhythm section recordings. To make this area more effective for the jazz student, a general history of the blues needed to be added to the discussion. Also, the listed blues exercises tended to stray from the basic blues chord structure. A chart should have demonstrated the basic twelve-bar structure, and how the altered examples related to this structure.

(11) RHYTHM SECTION

The author assigned discussion in two different volumes concentrating on the primary instruments of the rhythm section: piano, guitar, bass, and drums. Each explanation was done by a jazz artist on that particular instrument. A list of reference books and a discography was also included for each instrument.

The percentage listing for the instructional area was 18% (9% for length of print, 5% for a chapter heading, 2%

for a partial chapter listing, and 1% for each of two separate listings).

The first explanation on the rhythm section included suggestions for playing together (piano, guitar, and bass), and suggestions for how to play-along with the rhythm section recordings. Each discussion concentrated on one important aspect of an effective rhythm section; all members of the rhythm section listened closely to each other and complimented each other. Performance techniques were listed for each of the above instruments, as were suggested reference books for further study.

The second explanation on the rhythm section was included in Volume 30, a double volume devoted solely to rhythm section development. Each instrument of the rhythm section (piano, guitar, bass, and drums) was explained by an expert on that particular instrument: the pianist in the rhythm section by Dan Haerle; the guitarist in the rhythm section by Jack Petersen; the bassist in the rhythm section by Todd Coolman; and the drummer in the rhythm section by Ed Soph. Discussion included playing techniques and guidelines, along with the function and purpose of each instrument's contribution to the total rhythm section performance. Piano voicings and guitar voicings were demonstrated, with bass line construction explained with examples. Different rhythmic patterns were listed for the drummer, with different thoughts expressed on trading fours, accompanying a bass solo, and many other ideas.

The author presented an excellent discussion on the rhythm section, expressing goals, purpose, techniques, set-up, and other thoughts and approaches that made a successful rhythm section. Each instrumental discussion included a list of reference books and a discography of prominent jazz artists on that particular instrument. The practice examples included on Volume 30 were excellent, and strengthened the discussion well. This area was a most effective compliment to jazz improvisation for the jazz student.

(13) TRANSCRIPTION OF JAZZ SOLOS

The author included a short discussion on the importance of transcribing solos or phrases by jazz greats, and listed several improvised solos that were transcribed and included on the rhythm section recordings for practice and for listening.

The percentage listing for the instructional area was 30% (17% for length of print, 5% for each of two chapter headings, and 1% for each of three separate listings).

Another important step in becoming proficient in jazz improvisation was transcribing solos or phrases by jazz greats. Many accomplished jazz musicians could transcribe instantly, without having to replay the melodic passage over and over on a cassette recorder. Their ears and mind became so developed and aware of musical sounds and rhythms that they could almost instantly tell what was being played. Until the mid-sixties, this was how jazz improvisation was

learned. To begin the transcription process, the student should start with simple solos and phrases; a ballad or slow blues that could be hummed, sung, or whistled. A good idea was to keep a notebook of favorite "licks" and phrases, either original or transcribed from others.

Improvised solos were transcribed for the student, highlighting different aspects of study; various keys, various scales, use of chromaticism, and various rhythmic patterns. Volume 30 included several different style original jazz songs, with the melody and chord changes given for the student to practice and listen by using the rhythm section recordings. The various songs also included transcribed guitar solos, piano solos, bass lines, and additional comments from jazz artists on one of these particular instruments. A wide variety of styles and chord progression combinations were included.

The author presented an excellent discussion which concentrated on the importance of the jazz musician possessing transcription skills. The entire series of recorded volumes and written discussion emphasized listening throughout, and the included transcribed solos were a definite feature for the student. To make this section more effective for the jazz student, a system (or routine) for the actual process of transcribing a solo needed to be outlined; including the equipment, example selections for beginners, and the sequence of the transcription technique.

Jazz Improvisation: A Comprehensive Method of Study For All Players

David Baker

Maier Publications, Chicago, Illinois, 1969

Total instructional material = 169 pages

Appendixes (five) = 9 pages

(02) PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION

The author included discussion of the pre-requisites for a study of jazz improvisation in the introductory section of the text material, and offered the jazz student a general description of what it takes to be an improviser.

The percentage listing for the instructional area was 3% (1% for length of print, and 2% for a partial chapter listing).

Guidelines for studying the disciplines of jazz improvisation made up the major pre-requisites necessary for a study of jazz improvisation. The essence of jazz was improvisation, and the increasing harmonic, rhythmic and structural complexities of contemporary jazz made it almost impossible for the novice improviser to find success without structured knowledge of jazz improvisation. Even though the blues and tunes with "I Got Rhythm" chord changes used to get players by, the increased technical and musical demands stemming from advanced and rapidly growing compositional skills gave serious study of improvisation utmost importance. Jam sessions served as a practical learning ground for jazz musicians, where they could learn tunes, experiment, exchange ideas and grow musically. However, this institution in its old-fashioned form, was fast

approaching extinction. Current jazz improvisers should be familiar with not only blues and swing, but also avant-garde, third stream and other contemporary styles. The jazz student should listen to other players and always try to bring something personal to every musical situation.

The author generalized many of the important areas that were so necessary to a jazz improviser. By emphasizing the past and present, a good case for a serious study of improvisation was made. To make this area more effective for the jazz student, specific pre-requisites needed to be mentioned; giving the player an idea of what should be "given" before moving forward in this text material.

(03) JAZZ IMPROVISATION FUNDAMENTALS

The author devoted two complete chapters to a discussion of fundamentals the beginning jazz student should possess to begin a study of jazz improvisation. One chapter dealt with nomenclature of jazz which included all chord types, and another chapter dealt with exercises designed to develop basic skills with scales and chords.

The percentage listing for the instructional area was 21% (9% for length of print, 5% for each of two chapter headings, and 1% for each of two separate listings).

One of the first things a jazz musician needed to accomplish was to read and interpret the six types of chord symbols: major, minor, dominant, diminished, augmented, and half diminished. Basic chord construction was fully explained, starting with a capital letter for major chords

and a lower case letter for minor chords. This chord "letter" indicated a triad; the root, third and fifth chord members. Altered chords were indicated by "+" or "-", and dominant seventh chords were capital letters with a "7" (C7). Chords which contained extensions (tones above the triad) had the appropriate number of the added tone with the letter (C13, C9). The diminished, half diminished, and augmented chords were explained in the same manner, listing respective chord members. The key signature of the composition had no direct bearing on the spelling of individual chords. The actual chord symbol dictated the make-up of the chord.

Charts listed the chord types (with their abbreviations) and the categories to which the chords belonged; for example, major type chords were "I", minor type chords were "II", dominant type chords were "V", and special dominant chord types included augmented and diminished chords. Exercises were given for the student to build various chords, and a comprehensive chart of chords listed the make-up of all chords mentioned in this section.

The next section carried forward the discussion on chords by including the fundamentals of scales. Rules for practicing scales and chords were listed: 1) start on lowest note possible that was contained in the scale, 2) go as high on each scale as comfortably possible, 3) memorize as many scale and chord exercises (from any source) as possible, 4) work toward equal skill and facility in all

keys, and 5) the rhythm, meter, tempo and tessitura should vary in the practice exercises.

Scales could be practiced in the key circle of perfect fourths; for example, progressing from "C - F - Bb." The student could also reverse the motion in the circle, and practice in perfect fifths; for example, "Bb - F - C." Scales (and chord exercises) could also be practiced in whole step sequences or chromatically, and be broken into thirds, fourths or fifths. As soon as possible, the player should begin playing inversions (begin on the third or fifth instead of the root of the chord), including all of the chord types mentioned. Several different exercises were listed, with the task of transposition left up to the student.

The author placed a high priority on the fundamental knowledge of scales and chords. The material included was most adequate for the jazz student, and the exercises (even though not written in all keys) were excellent. The pace of the text delivery was suitable for the beginner, and yet contained enough interest to hold the more capable improviser. To make this area more effective for the jazz student, more of the practice instructions needed to be demonstrated in music instead of written-out directions. Also, some of the chord exercises seemed out of place in this section because of the complexity of the chord progression from which they were composed. The chord

exercises should build a strong foundation of chord make-up for the improviser.

(16) NON-HARMONIC TONES

The author devoted an entire chapter to the use of dramatic devices; which included dynamics, articulations, range and tessitura, and dramatic effects.

The percentage listing for the instructional area was 11% (6% for length of print, and 5% for a chapter heading).

Music was compared to drama, and the ability of the improviser to handle dramatic devices determined a considerable portion of the success of the jazz player. By being as adventurous as possible, no combination of scale patterns and dramatic devices should be considered too "far out." The soloist should create and maintain interest in the improvised solo.

The fundamentals of dynamics and articulations were explained, then their importance to a meaningful solo was discussed. The range, or register, of a group had much to do with the creative impact of the musical line.

Dramatic effects were broken into two categories; the first category dealt with non-harmonic tones. Twenty-five "effects" were listed and defined, with each device explained in musical example form. These musical devices, traditionally used for dramatic reasons, were a part of the vocabulary of all musical instruments. The second category, divided into four instrument groups (valved, reed, string, and slide), listed different methods to use these

non-harmonic effects in each respective situation. Again, musical exercises explained these ideas for the student.

The author covered the idea of non-harmonic tones in a very unique fashion, concentrating on the dramatic effect these tones created as well as the make-up of the devices. The explanation of the added tones was adequate, but the extra musical example made the explanation even more effective. To make this area more effective for the jazz student, the author needed to include actual jazz melody lines, demonstrating non-harmonic devices already present in these lines, and how the line could be augmented with non-harmonic tones.

(14) IMPROVISING ON JAZZ MUSIC

The author emphasized the actual experience of improvising on jazz music by devoting separate chapters on the basic approach to improvising, the actual construction of a jazz chorus, the psychological approach to communicating through a jazz solo, and some advanced concepts in jazz playing.

The percentage listing for the instructional area was 43% (22% for length of print, 5% for each of three chapter headings, 2% for a partial chapter listing, and 1% for each of four separate listings).

Three basic tune types were found in jazz through the post bebop era (circa 1956): 1) vertical tunes, tunes essentially concerned with chords ("Giant Steps"); 2) horizontal tunes, tunes with few chord changes or slow chord

movement ("Maiden Voyage"); and 3) combination of vertical and horizontal tunes ("Speak Low" and the blues). The improviser could approach any of the above mentioned compositions in many ways. Three methods were: 1) scalar approach, reducing each chord or chord progression to basic scale colors which presented a scale or mode that would sound the key implied by the chords; 2) articulate each chord using arpeggios in any desirable rhythm; and 3) use patterns, either predetermined or spontaneously created, that suited the chord progressions.

Most jazz players used all three methods of approaching a solo in the course of a single improvisation. There were factors which worked better for a particular type of tune than others: 1) vertical tunes accepted all three approaches, 2) to minimize the vertical aspects of a tune the player could use scales, 3) to reinforce the vertical aspects the player could articulate each chord with arpeggios, 4) an extremely horizontal tune used the scalar approach, and 5) a combination type tune used all three approaches.

An example of a vertical tune was given, complete with melody and chord changes. The student was taken through the improvisation step-by-step, with musical ideas (patterns) written out for practice. Each measure or chord sequence was broken down, explaining the possible approaches the player could use in the situation. As the student's skill

increased, non-chord tones could be added to the improvisation.

In horizontal tunes, chords were related to appropriate scales or modes: "I" major chords used major scales of the same name (Cmaj7 = C major scale), "II" minor seventh chords used major scales one whole step below the root of the chord (Dmi7 = C major scale), "V" dominant seventh chords used the major scale of the resolution chord or the major scale a perfect fourth above the root of the chord (G7 = C major scale), half diminished seventh chords used the major scale one half step above the root of the chord (C \flat 7 = Db major scale). The key signature was not necessarily indicative of the scale areas included in a particular tune, so it was important for the player to think in terms of constant modulation. All "II-V7" progressions represented different key areas (C major = Dmi7-G7, D major = Emi7-A7). A horizontal tune was given as an example for the student, and demanded a scalar treatment. Even though the scalar approach was best for this tune, chords and arpeggios were still possible and desirable. Examples of ideas for both scales and arpeggios were included.

A third example tune offered study of a combination of vertical and horizontal aspects. Ideas were musically listed for the student, covering all of the given approaches to improvising on a solo. Also, three other tunes of greater difficulty were listed with their respective recording numbers, so the jazz student could listen and

watch the melody and chord changes. One tune was given for each of the three "tune types" mentioned above.

The next section discussed the actual construction of a jazz chorus, listing certain decisions that should be made: 1) determine the style of the tune (bebop, swing), 2) the make-up of the rhythm section, 3) what went before (spontaneous decisions), 4) relating to the rhythm section, and 5) source of the basic melodic material. Authenticity was an important consideration for the improviser concerning the stylistic and musical area of a particular tune. The jazz player should understand that all art was concerned with problem solving; after the nature of the problem was defined, set out to determine the best way to solve it.

By ascertaining the length of the solos, the player could be better equipped musically and physically, with a more economic and intelligent use of musical ideas. The type and make-up of the rhythm section had much to do with this thought process, as the tension of the solo was guided by this group; the player needed to make adjustments. After a preceding soloist had finished, the rhythm section created a mood for the new soloist. The player should quickly decide whether to continue as the previous improviser, or to start a new attack with different material and change of mood. There were three basic ways to relate to and play with a rhythm section: 1) play with the rhythm section (move tonally and rhythmically together-even double timing together), 2) play against the rhythm section

(contrast volume and registers of the rhythm section-double time when the rhythm section does not), and 3) function independently of the rhythm section (use various aspects of rhythm section material but remain independent). As before, most experienced players used all three methods.

The jazz student collected material to be used in the solo from a number of sources: 1) the tune itself (rhythmic, harmonic or melodic aspects), 2) ideas that suggested the mood of the tune (pretty, slow), 3) ideas from outside the tune (ideas from other similar compositions), and 4) "licks," "cliches," and "patterns" (favorite patterns or melodic phrases that were well entwined in the players memory). Many improvisers favored working from the simple to the complex, while some favored a return to the simple to finalize their solo. A general rule for the jazz student was to economize; "don't use all you know in every chorus, the listener can only absorb about two new ideas per chorus."

After listing several solos for listening, the author literally took the student through three solos; analyzing the melody for approach, relating to the rhythm section, and discussing the purpose of each respective chorus in the solo. Beneath the improvised line, the chord, pattern or scale idea was listed, explaining how the improvisation was created.

The next section dealt with the use of certain musical devices to elicit specific emotional responses; often one of

the most neglected areas in jazz dealing with the use of psychological principles. Certain musical qualities became symbols of human acts and feelings. Smooth, powerful, and regular motion was a sign of successful functioning; while violent, spasmodic fluctuating action signified imperfect functions.

The prime purpose of all music was to communicate and project certain feelings and attitudes to a listener. A listener often related tension with volume, density, speed or complexity, and interpreted these factors as anger or anxiety. If the soloist was improvising in a relatively placid situation in a tune, and then started to double time or increase volume and complexity, the listener would perceive a feeling of tension.

Other factors which could produce tension for the improviser included playing high notes, the use of consonance and dissonance, creating a long rising melodic line, resolving certain tendency tones in the opposite direction (resolving the leading tone down), a wide pitch and dynamic range, and speed of the notes. Music was a language of emotions. If it failed to arouse a genuine emotion or pleasurable expansion, then the improvisation was not successful. Several listening examples were included to help the student to aurally understand this discussion.

The final section dealt with some advance concepts in jazz playing: melodic concepts (intervals, direction, pure or poly-modal, color and extremes); harmonic concepts

(substitution and chromaticism); rhythmic concepts (regrouping within the time, free time, time change against time change, double time and other divisions of the existing time). Each of these concepts was explained with recorded examples to augment the discussion, focusing on contemporary techniques of jazz improvisation.

The author did an excellent job of taking the jazz student from the first solo, with all the thoughts of creating the improvisation, through the addition of contemporary ideas which were important considerations in avant garde compositions. The manner of explanation, step-by-step instruction, and musical example could hardly be surpassed. The additional recording lists were more than adequate for the jazz student, and the amount of time spent on each area of concentration insured success for the player. The section on constructing a jazz solo, and on communication to the listener were exceptional. These thoughts, so many times left unsaid, were definitely ideas that determined the make-up of great improvisers.

(10) CHORD PROGRESSIONS

The author devoted two complete chapters and one partial chapter to the study of chord progressions; explaining "II-V7" progressions and other widely used chord progression formulae, chord progressions which moved in a cycle of ascending perfect fourths or descending perfect fifths, and the two measure chord progression called a turnback.

The percentage listing for the instructional area was 24% (9% for length of print, 5% for each of two chapter headings, 2% for a partial chapter listing, and 1% for each of three separate listings).

Although there were an infinite number of ways to combine different quality chords, there were relatively few combinations (called formulae) that had wide spread use. One of the most important progressions in jazz music was that of a minor seventh chord resolving up a fourth (or down a fifth) to the dominant seventh chord; commonly known as the "II-V7" progression. Much of the success of the improviser rested on the ability to handle this progression successfully, since virtually all music written in the jazz idiom consisted of combinations of this most important chord progression. Musical exercises were included giving the jazz student different performing ideas to master this progression; arpeggios on the "II-V7" moving through all keys by descending whole steps and ascending whole steps, movement by ascending half steps, irregular movement both up and down, irregular rate of chord change (the first II-V7 will be two measures long and the second only one measure long), a change of rhythms and articulations and a change of meters (tempos and volume were also suggested to be varied), and a "II-V7" four note arpeggio sequence with the progression only one measure long.

There were also other chord formulae which had been used so frequently that they now constituted the main body

of many popular and jazz compositions. By studying and memorizing these progressions, the jazz student greatly eased the task of learning to improvise on new tunes. Several different musical examples were listed, all in the key of "C" with transposition the responsibility of the student, displaying the "I-VIm-IIm-V7" and other "II-V7" progressions which moved from one key to another. Different chord formulae were grouped into sections where the progression started with a "I" chord, a "II" chord, or a "V7" chord. Assignments emphasized that all chord progressions were to be transposed to every key, played at all tempos and meters, and use all dramatic devices.

The next section discussed chord cycle movements of an ascending perfect fourth (C-F-Bb-Eb) and a descending perfect fifth (the same sequence with the chord harmony moving down). The cycle was most often found in the form of consecutive dominant seventh chords. The root movement of ascending fourths or descending fifths was present in most vertical tunes in the form of "II-V7-I" progressions. Musical exercises were included, giving the jazz student a series of chord arpeggios, and outlining the cyclic movement described above. Chord types included were dominant seventh (C7), minor seventh (Cm7), altered dominant seventh (C7(+5), C7(+9), C7(+9+5), major seventh (Cmaj7), half diminished and full diminished. Listening examples were listed which emphasized improvisation on the cycle chord progression movement.

The final section was devoted to a discussion of turnbacks, a two measure progression consisting of four chords, usually found at the end of the the chord progression. The turnback had several purposes: 1) it helped define the form of the composition, 2) it served the purpose of providing a link from one chorus to another, 3) it helped to prevent a static feeling at the end of the chord progression (it provided harmonic motion where no motion exists), and 4) it provided rhythmic and melodic interest at the end of sections in a composition.

The combination of the turnback with the "II-V7" progression made up one of the most important formulae in jazz music. If the jazz student could successfully cope with turnbacks, then the total performance task was made definitely easier. By interjecting a well-placed turnback, virtually every composition written in the jazz or pop idiom could be made more interesting. Musical examples of different types of turnbacks, all in the key of "C" with transposition the responsibility of the student, were listed. Progressions started with a more simple "I-VIm7-IIIm7-V7" formula and progressed to a "Imaj7-bVII7-bVI7-V7."

By including "II-V7" progressions, cycle progressions and turnbacks, the author covered the most important aspects of chord progressions in jazz music; making up more than seventy-five percent of the chord formulae the jazz student would be confronted with as an improviser. The

explanations, followed with musical examples, were done very well with little left for the student to question regarding chord progression fundamentals. To make this area more effective for the jazz student, blues progressions needed to be listed in full during the discussion on turnbacks. The author hinted that this form (blues) was an important structure involving turnbacks, so visual examples of its use were needed. Also, in the cycle explanation more musical examples were needed to lessen the confusion of the root movement of an ascending fourth or a descending fifth.

(15) SCALES FOR IMPROVISATION

The author assigned an entire chapter to a discussion of the construction of scales and the technique of relating them to chords.

The percentage listing for the instructional area was 13% (8% for length of print, and 5% for a chapter heading).

One of the most important skills of the improviser was the technique of constructing, choosing and using scales. Even though there were already many scales available, the jazz student was expected to have the ability to construct additional scales to fit particular needs. It was a tremendous task for the improviser to decide which scales best suited themselves to jazz improvisation. Included in this discussion were common scales (major, harmonic minor, ascending melodic minor, whole tone, and diminished), less familiar scales (gypsy minor--a derivative of the harmonic minor with a lowered second and raised third, augmented

gypsy minor--a harmonic minor with a raised fourth, and blues--a nine tone scale with both a lowered and raised third and fourth and a lowered seventh), and scales which the author made-up (composite I--lowered second/fifth and seventh, and composite II--lowered second and sixth/raised fourth). The composite scales were made by combining different tetrachords, with countless ways to alter the notes in either of the tetrachords. Musical examples were given for each of the included scales, with chord triads built (with chord symbols) on the scale tones. This process was done by building thirds above each scale tone with notes from the respective scale.

When matching chords with scales, there were three types of chords to deal with: 1) major type chords (I), 2) minor seventh type chords (II), and 3) dominant seventh type chords (V7) (augmented and diminished chords belong to the dominant seventh category). Major chords (I) took the following scales starting on the root of the chord: Major, gypsy minor, composite II, and also the major scale located a perfect fifth above the root of the chord (Cmaj7 = G major scale). Minor seventh (II) chords took the following scales: major scale one whole step below the root, harmonic minor, ascending melodic minor, augmented gypsy composite II (all starting on the root of the chord), and diminished, whole tone, gypsy minor (all starting a perfect fourth above the root of the chord). Dominant seventh (V7) chords took the following scales: major scale a perfect fourth above

the root of the chord, diminished, whole tone, blues, composite I and II (all built on the root of the chord), harmonic minor, ascending melodic minor (all started a perfect fifth above the root of the chord), and the augmented gypsy one step below the root of the chord. Half diminished ($\phi 7$) chords took the following scales: major scale one half step above the root of the chord, diminished, whole tone, gypsy minor, composite I (all started a perfect fourth above the root of the chord), augmented gypsy and the blues starting on the root of the chord, ascending melodic minor starting a minor third above the root of the chord, and the harmonic minor starting one whole step below the root of the chord. The blues scale worked best with the dominant seventh chord when it functioned as the tonic of the key ($I 7$) in the blues.

All of the above scale considerations were governed by the player's personal taste; how dissonant or consonant the improvisation was in relation to the chord, and certain alterations within the given chord. The author arrived at the above scale decisions by making observations of many of the important jazz players known today. To gain facility with the various scales, the jazz student was advised to practice all scales in every key; in all tempos, meters and registers, and at all dynamic levels, using the scales whenever possible in actual playing situations.

The jazz student should use the "total saturation" approach (an attempt to exhaust the scale by using it

exclusively for an extended period of time in practice); not unlike Coltrane's approach to certain modal tunes, in which he chose a scale as his problem and literally solved it by taking the scale apart and examining every aspect inherent in its structure. To make this exercise effective, the student should make as much music as possible without violating the chosen scale colors.

The discussion continued on how the student could implement the study of scales into an actual chord progression situation. Several supplemental reading sources and suggested listening selections were included, identifying the scales being used in the particular improvisation.

The author went to great lengths to explain his favorite jazz improvisation scales, giving accurate explanations and musical examples that offered the jazz student many opportunities for practice. By having so many choices of an appropriate scale for an individual chord situation, there was a chance for much confusion in the mind of the improviser. To make this area more effective for the jazz student, the author should break the discussion into a beginning section and a section for the more experienced improviser. The initial section should include only a single scale choice for a chord situation. This would give the student a chance to learn the art of relating scales to chords without being bombarded with so many choices.

(09) PATTERNS FOR IMPROVISATION

The author discussed jazz patterns in relation to chord progression cycles, chord progression turnbacks, and advanced concepts relating to contemporary chord progressions.

The percentage listing for the instructional area was 11% (4% for length of print, 2% for each of two partial chapter listings, and 1% for each of three separate listings).

After a discussion of chord progression cycles, where the chord roots either ascended a perfect fourth or descended a perfect fifth, several patterns were listed giving musical ideas to the jazz improviser. Some of the pattern examples were taken from the author's Cycle Book. These exercises also included altered dominant seventh chords. For extremely angular effects in the improvisation, the player could displace notes by the octave; exercises were included displaying this idea. Even though the patterns were listed in only one key, the student was asked to transpose them to all keys, varying tempos and meters.

The next section of pattern examples added to the discussion on turnbacks, listing different patterns which included similar ideas expressed in the cycle progression section. The author emphasized that the jazz student should practice the patterns in various meters, and this section included musical examples in different meters.

The final section on patterns was devoted to advanced concepts for the improviser to use on the "II-V7" chord progression. The student had the responsibility to transpose to all keys, and the examples included many rhythmic and melodic ideas which were taken from actual improvisations. An attempt was also made to relate how patterns could be created from scales, with examples of several different situations.

Even though the author used jazz improvisation patterns only as support examples for other improvisation concepts, the idea was successful for the jazz student. The practical application of jazz patterns was important to the improviser; however, the chord situations included were somewhat limited. The use of patterns in modal improvisation was virtually excluded. To make this area more effective for the jazz student, explanation of how to make-up or collect patterns needed to be added; also, more chord progression situations need to be explored.

(05) JAZZ STYLE

The author devoted an entire chapter to an explanation of how the jazz student could develop a feel for swing, an important exponent of jazz style.

The percentage listing for the instructional area was 7% (2% for length of print, and 5% for a chapter heading).

The propulsive flow of rhythm, called swing, was best achieved through aural means. The first step was to listen; learning to play notes and phrases in the manner of a jazz

player. The student listened to the "heads" (melodies) and solos until singing along was possible. Once this became comfortable, play along with the recordings and imitate the players' nuances, articulations, and whenever possible the instrumental sound. This process gave the jazz student some insight into different approaches to sound and style.

Additional suggestions were given for the student's attempt to play along with recorded improvisations. Recommended tunes centered around bebop styles, which taught the eighth-note as the basic unit of rhythm. These tunes also helped the student to relate scales to chords. An extensive list of bebop tunes with the respective artist was included.

The author explained that the concept of swing for the jazz student determined jazz style. The step-by-step method of imitating a recorded improvisation was excellent, and should not only increase the feel of the player but also increase interest in jazz artists and jazz styles. To make this area more effective for the jazz student, explanations of beat placement in jazz music and use of jazz articulations needed to be added. Even though listening was the most important aspect of the student developing a true jazz style, progress of this development would occur faster and in an easier fashion if the improviser knew more about what to listen for.

(04) EAR TRAINING

The author assigned an entire chapter to the development of the jazz player's ear, including a discussion for the different levels of players and exercises to help achieve proficiency.

The percentage listing for the instructional area was 9% (4% for length of print, and 5% for a chapter heading).

The ear training problems encountered by the jazz player did not exist in non-jazz music. The non-jazz player had the advantage of being able to play a piece of music the same way more than once, where this was not the case for the improviser. The improviser, within a split second, conceived an idea, placed it in tonal perspective, and translated it into actual notes and played. In actuality, the jazz player should hear everything before it was played. This placed much importance on the player's knowledge of patterns, scales, cliches and chords; placing the right idea in the right place at the right time.

Improvised jazz took place at three basic levels: 1) the player played only things that had been played before (memorized patterns or certain secure scales), a level of mediocre players; 2) the player drew from ideas already learned, but occasionally experimented with ideas in the realm of experience that had not actually been tried before, the level of most jazz players; and 3) the player consistently used ideas not played before, drawing from learned knowledge and putting things together that were

formerly apart, the ultimate level to which all jazz players should aspire.

As the jazz student progressed toward an advanced level of improvisation, the ear gained paramount importance. Several exercises were listed to help develop the player's ear along jazz lines: 1) sing and recognize intervals, 2) sing triads of any quality starting on a common tone, 3) sing seventh chords of any quality starting on a common tone, 4) expand the singing to include ninths/elevenths/and thirteenth, 5) sing chords with altered tones in the chord, 6) sing chord inversions-ascending and descending, 7) sing scales of any quality, 8) sing scales starting on any scale degree, 9) sing diatonic triads and chords built from scale tones, and 10) sing inversions of these diatonic chords. The player should also practice singing a bass line off of a recording; something simple like a blues. Along with a discussion of all of these ear training exercises, musical examples were also included.

Much of what was accepted as evidence of a "good ear" related directly to the knowledge possessed by the improviser. By being aware of so many ideas from the outset, the ear was relieved of a considerable part of the burden and could concentrate on other unknown areas. Once the jazz player gained improvisational skills, listening exercises should include: 1) study of more complex bass lines and solo lines, 2) learn the solos directly from the recording, dispensing with writing them down, 3) form a

small group and imitate the leader on improvisation, and 4) continue the small group improvisation on jazz tunes with question and answer soloing. Much could be learned by taking parts of a previous solo by one player, with another player using those ideas, motives or intervals to initiate a new solo. The author explained an exercise game for the jazz student to accomplish this idea. Musical examples of these exercises were also included in this section.

The author emphasized the importance of having a good ear to be a good improviser. The explanations and exercises were very complete and offered the jazz student many avenues to explore. The musical exercises started out with major thirds and progressed rapidly to tritones and ascending or descending seventh chords. To make this area more effective for the jazz student, more patience needed to be taken in the introductory exercises. After stating that most jazz improvisers needed help in this all important area, the initial steps moved too quickly and hence much of the listed material would not be beneficial to the student.

(17) THE BLUES

The author assigned an entire chapter to the blues, including explanations of blues structure, developing improvisational technique on the blues, and including a chart of sixteen different blues progressions.

The percentage listing for the instructional area was 9% (4% for length of print, and 5% for a chapter heading).

To most improvisers, the term "blues" meant a twelve measure structure of predetermined form, usually arranged in the following order: four measures of "I7," two measures of "IV7," two measures of "I7," one measure of "V7," one measure of "IV7," and two measures of "I7." This basic form had been used by musicians since jazz began. The blues still comprised much of the modern jazz player's repertoire, and it was an absolute necessity that the improviser be comfortable with the above basic changes and all of their variations.

To improvise on the blues, all three methods previously mentioned (vertical, horizontal or a combination) were discussed. The horizontal approach would necessitate the use of the blues scale; a major scale with an additional lowered third and raised fourth, and a lowered seventh instead of a raised seventh. This one scale could be used by the improviser to realize the entire tune. Using the vertical (chord-running) approach to begin, exercises were listed with musical examples: 1) begin playing on the first and second degrees of each chord (1-2-1-2), and by using dramatic effects, varied rhythm or octave displacement musical ideas were possible; 2) expand playing to include the third, fifth and seventh degrees of the chord, making as much music as possible with the materials present in each chord; 3) combine patterns with chord tones to open up even more musical possibilities; 4) play complete scales in one form or another starting on the tonic of the chord with the

scale that coincides with the key of the blues (F blues = F major scale/C7 = F major scale starting on C); 5) once ease was achieved on the major scale, replace it with the blues scale; and 6) listen to and analyze the solos of skillful players like Horace Silver, Cannonball Adderley and J.J. Johnson to pick-up ideas from their improvisations.

In restructuring the blues progression, the "V7" to "IV7" chord change in measures nine and ten could be replaced by a "II7" to "V7" chord change. This "substitution" allowed the player to use previously learned knowledge on the "II-V7" progression in the blues. The next step in restructuring occurred in measures eleven and twelve, where a turnback (I-bIII-bVI-bV) progression could be substituted. Again, this allowed the jazz student a chance to use this already accumulated knowledge in the blues. Included was a chart listing sixteen different combinations of the twelve measure (bar) blues structure. Suggested listing of blues tunes and additional assignments for the jazz student were also included.

The author did an excellent job explaining the blues structure to the jazz student, and offered several steps for successful improvisation on the twelve-bar chord changes. Even though it was a bit confusing which of the listed approaches was being used, the end result was well charted. The idea of substituting chords in the blues structure, only touched upon, was handled in fine fashion naming two important locations where substitutions usually occurred.

The inclusion of the chart of blues progressions was an excellent addition to this section. To make this area more effective for the jazz student, discussion of improvisation on the (key center) major scale and subsequent use of the mixolydian scale (progressing to the blues scale) needed to be organized in better fashion. This was an important concept for the jazz student, and the explanation contained was not satisfactory.

(08) MELODIC IMPROVISATION

The author assigned two complete chapters to discussions on how to construct a melody and on different techniques to be used in developing a melody.

The percentage listing for the instructional area was 19% (7% for length of print, 5% for each of two chapter headings, and 1% for each of two separate listings).

Early in their careers, jazz players should understand the construction of melodies. Construction was used in a sense that all improvisation was composition of recomposition. A good improvised melody contained the following: 1) a balance of diatonic (step-wise) movement and skips; 2) an aim toward a climax point (once the climax was achieved, the intensity usually descended--a much more rapid process than the build-up; 3) contrast and interplay between density and lack of density, tension and relaxation, and intensity and lack of intensity; 4) evidence of repetition which acted as a unifying factor when combined with other things; 5) move when the rhythm was static and relax when there was

much rhythmic motion; 6) contain some unique feature that will distinguish it from other melodies of the same type; 7) contain enough recognizable elements to provide stability and enough new ideas to prevent the listener from anticipating every occurrence; and 8) phrases not all the same length. Much of the time, the improviser had the option of either using the given melodic material or using other material as a starting point. The ability to consistently compose memorable, original melodies was a true gift; however, this method of constructing fluent, workable melodic lines could be learned. Musical examples of the above ingredients for melodic improvisation were included.

The next section examined some of the techniques used to develop a melody, with a priority consideration for the use tension and relaxation. Repetition was an important unifying principle of melody and needed to be used skillfully and subtly. Exact repetition of an idea more than two times was rarely effective. One of the easiest techniques for avoiding exact repetition was octave displacement of all or part of the melodic line. Another was sequence, the technique of transposing a section of the melody by an interval other than an octave. This usually implied a change of key center which was valuable to the jazz improviser since key modulation was an often occurrence.

Extension was a process which took place over many measures, with a note or notes being added to each

subsequent melodic repetition. Truncation, on the other hand, was the omission of notes and achieved the same purpose, that of modifying repetition to make the melodic improvisation interesting. Other devices explained in this section included augmentation and diminution (the increase or decrease of rhythmic values of the melodic idea), fragmentation (presenting the melodic ideas in parts), inversion, retrograde and retrograde inversion (changing direction of intervals and using the idea in backwards form). Methods of displacement were discussed, whether rhythmic, melodic, or for consonance or dissonance. Other altering devices included tonal shifts of a theme, changing a scale color or mode, juxtaposition of the tune sections, and combining or isolating elements the melody. Musical examples of the above developmental techniques were listed, showing the jazz student, in melodic form, the different means of developing a melodic solo.

The author placed much importance upon the jazz student's knowledge of melodic improvisation by emphasizing two key areas of this idea; 1) constructing a melody and 2) developing a melody. The explanations were well thought out; however, a theory background would make understanding the developmental devices much easier. The musical examples of the discussion should clear up many questions for the student, and were excellent practice exercises to achieve some of the improvisation techniques covered in this section. To make this area more effective for the jazz

student, examples of actual solo improvisations, which were obvious melodic attempts, needed to be included with a description of the melodic techniques used by the soloist. This would offer the jazz student a direct reference to the melodic improvisation techniques discussed in this section.

(12) SUBSTITUTIONS

The author assigned a complete chapter to the study of chord substitutions, giving examples of major, minor seventh, and dominant seventh chord substitution possibilities.

The percentage listing for the instructional area was 8% (3% for length of print, and 5% for a chapter heading).

It was often advisable for the jazz player to use a different set of chords other than those suggested by the sheet music or recording. Some of the reasons for chord substitution were: 1) to relieve the monotony of continuous repetitions of the same chord progression, 2) to introduce tension into the chord progression, 3) to provide a stronger bass line, 4) to offer the soloist more challenging and interesting chord changes for improvisation, 5) to make the tune more difficult or easier to play, and 6) to change the harmonic texture of the tune. Sometimes substitution involved nothing more than re-interpreting or consolidating chord changes, while other times it was a re-ordering which could change the entire thrust of the chord progression.

Substitution possibilities for major chords (I), minor seventh chords (II^m7), and dominant seventh chords (V7) were

discussed with musical examples of the substitution choices written out. Five substitution examples of a twelve-bar tune were included, using substitute chord changes for the three types of chords mentioned above.

The author provided an excellent explanation of the reasons for chord substitution. As soon as the student improviser reached a comfortable level of improvisational skill, substitution should play an important role in further development. The substitution listings for the three types of chords were accurate, and the musical examples showed, in limited key situations, the actual substitute chord. To make this area more effective for the jazz student, a chord progression (or a basic blues progression) needed to be listed, with acceptable chord substitution choices made at the appropriate location in the progression. This type of example would give the jazz student a direct comparison of what would work, where it would go, and how would it sound.

(11) RHYTHM SECTION

The author assigned three complete chapters to the discussion of the jazz rhythm section, with one chapter on the piano, one on the bass, and one on the drum set.

The percentage listing for the instructional area was 38% (20% for length of print, 5% for each of three chapter headings, and 1% for each of three separate listings).

The rhythm section in jazz referred to the instruments normally entrusted with keeping the time, of which discussions of the piano, bass and drums followed. The role

of the piano in the rhythm section was to provide harmonic and rhythmic impetus, accompaniment and interplay with the soloist, and act as a soloist. With the harmony in the left hand, the right hand was primarily the solo instrument and thus treated like any other improvising instrument.

Eleven exercises were explained with musical examples, and included the following ideas: "II-V7-I" chord progressions in root position and inversions; chord cycles (perfect fourth) using two voice chords; improvise over the "I-VI-II-V" chord progression; "II-V7-I" chord progression with alterations on the "V7"; a turnback chord progression; twelve variations of a chord formula using root position, leading tone chords and stride piano; a set of blues voicings used by players like Wynton Kelley, Bill Evans and Red Garland; a rhythmic variation of the previous blues voicings; two-hand voicings for the "II-V7-I" chord progression; a two-hand voicing for the blues progression; and a "II-V7-I" chord progression with the harmony written for the right hand. All of these exercises needed to be transposed to all keys, using different meters and tempos. Listening to other pianists was also stressed as a developmental tool of much importance. An extensive chord voicing chart was included, listing minor seventh, dominant seventh, and major chords; organized into categories determined by the lead tone (top tone in the voicing) in the chord.

The next section described the traditional use of the bass (string bass) as "walking a line" built on the chords of the tune. The situations available for the bass player (chord changes that last one beat, two beats, or more) were discussed with different approaches and techniques used to improvise a bass line. If the chord duration was short, the bass player could play roots of the chords; however, when the chord lasted a whole measure, thirds and fifths were used. The bass player should be sure the name of the chord (root) was on the beat. Musical examples were included to further explain the techniques of creating a bass line.

Blues chord changes presented special problems for bass players: 1) all chord qualities were dominant seventh, 2) measures eleven and twelve were a turnback, 3) where could "II-V7" substitutions be made, and 4) how to avoid repetition of the same bass line. After discussing solutions to some of these problems, musical examples showed the jazz student bass lines that would be successful. The main object of all the exercises was to play musical lines with direction, forward motion and purpose. Different concepts of playing the bass were also discussed, and the student was encouraged to listen to recordings and develop a jazz style for the walking bass.

The final section of the rhythm section discussion centered around the drum set; a hi-hat cymbal, a ride cymbal, a bass drum and a snare drum. The drummer functioned in different ways in different groups.

Characteristics which determined this function were: style of group, ability of group, era of music being played, and many other factors. Musical examples showed parts written for each exponent of the drum set, and also included a typical drum part.

The good drummer helped outline the form of the tune being played (helped outline the different sections). This could be accomplished by using rolls which indicated beginnings or endings of sections, changing the color of the tune by using different combinations of instruments (drum set instruments) or different rhythmic figures, and by relating the time in a different way in each section of the tune. The good drummer would be a listening drummer who related to the soloist. Above all, the drummer should be musical and play in a manner consistent with the style, era and thrust of the group.

The author placed much emphasis on the explanation of the jazz rhythm section. By devoting an entire chapter to each major member of this most important jazz entity, the jazz student has had explanations and musical examples which clarified the purpose and function of these three instruments. The bass and drum sections were especially well presented, and the piano section included much essential information; however, to make this section more effective for the jazz student who was not a pianist, careful attention needed to be given to organizing it in better fashion. In both the piano section and the bass

section, excerpts from actual jazz tunes would have added a certain validity to the discussion, and illustrate the situation that was explained in the examples.

Jazz Improvisation in Theory and Practice

Bruce Benward and Joan Wildman

Wm. C. Brown Publishers, Dubuque, Iowa, 1984

Total instructional material = 189 pages

Appendixes (six) = 25 pages

Glossary = 3 pages

Optional: 1. Cassette tape containing exercises

2. Anthology companion

Smithsonian Collection of Classic Jazz

(02) PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION

The authors assigned an entire chapter to the prerequisites of jazz improvisation; however, it was not a priority to explain to the student what should have already been understood for a study in jazz improvisation.

The percentage listing for the instructional area was 7% (2% for length of print, and 5% for a chapter heading).

This section was devoted to a very brief explanation of the musical elements which make-up jazz improvisation; pitch, duration, timbre, and intensity. Duration (time) was stressed as the backbone of all jazz performance. Listening assignments from the Smithsonian Collection were suggested to help the improvisation student develop an instinctive stress when playing weak beats or weaker portions of beats (beats two and four). Even though jazz notation does not reflect this upbeat emphasis, the student was asked to play along with the cassette on musical examples designed to help develop this feel. The development of a steady pulse with

idiomatic accents was a vital prerequisite to the success of any jazz performer.

By not spelling out exactly what musical skills were expected from the improvisation student, the chance of initial confusion was great. Also, the authors expected the student to already understand much about actual jazz performance, and placed much of the success of this section on the student's ability to comprehend the listening examples. More explanation on how to interpret rhythms in a jazz style and on how to listen to jazz music would make this section more effective.

(09) PATTERNS FOR IMPROVISATION

The authors assigned two separate chapters to this instructional area demonstrating a priority of having the student understand melodic patterns on the beginning level and stylistic alterations on the advanced level.

The percentage listing for the instructional area was 22% (10% for length of print, 1% for each of two separate listings, and 5% for each of two chapter headings).

The section on melodic patterns began with an introduction to tension and relaxation between pitches. Playing exercises included simple whole step and half step patterns as well as an actual melodic patterns. Articulation and interpretation of the notated rhythms were stressed to the student, while transposition of patterns was touted as a basic vehicle for the student to gain an expanded knowledge of musical material. After suggesting

combination of these simple patterns, listening assignments were given involving both the Smithsonian Collection and the cassette.

The second section on stylistic alterations discussed melodic patterns derived from the harmonic structure, the scale structure, and the motivic or intervallic structure. Instead of standard theme and variation techniques, the improviser could create totally new melodic patterns through an understanding of the structural relationships of the chord changes. In other instances, modal melodic patterns often depended on the tension and relaxation tendencies of individual pitches of the mode. Melodic patterns based on the combination of harmonic and scale structure created a higher order; one of motivic relationships. In any situation, the improviser strived to create new and original melodic relationships.

The information on melodic patterns was very condensed with a limited amount of explanation. This situation required the student to have a good general understanding of melodic development based on harmonic, scale, and motivic structure. More explanation accompanied with more examples of melodic patterns would make this section more valuable to the student.

(15) SCALES FOR IMPROVISATION

The authors assigned four separate chapters and a partial chapter to this instructional area demonstrating a high priority for scale formations on the basic level,

symmetrical scale formations and nondiatonic scales on the intermediate level, and scale substitutions and scale approach relationships on the advanced level.

The percentage listing for the instructional area was 51% (24% for length of print, 1% for each of five separate listings, 5% for each of four chapter headings, and 2% for one partial chapter listing).

The basic level began with a study of tetrachord relationships. A tetrachord was a series of four pitches that consisted of adjacent alphabetical letter names. Playing and listening exercises guided the student through this section, leading to modal tetrachords and combination of tetrachords. Scale and key signature relationships were exhibited through the "Circle of Fourths," a diagram in circular form of all key signatures.

The next section continued the study of tetrachords in relation to the harmonic minor scale and the blues scale. The blues scale was primarily a major scale with the addition of blue notes. The pentatonic scale and the diminished scale (a scale made-up of an arrangement of successive whole and half steps) were introduced with several playing exercises. Since these scales were important to the improviser, an assignment included playing the exercises transposed to all keys in the circle of fourths.

As another choice for the improviser, nondiatonic scales (scales built outside of the major scale or key area)

could add color to the improvised melodic line. The blues scale and the pentatonic scale were listed as excellent examples of this process creating melodies that conflict with the key.

The substitution of one scale for another was governed by one of three functions in the melodic-harmonic framework of the song: 1) dominant function, 2) tonic function, or 3) a traveling function (moving to either tonic or dominant). Scales could also be constructed that were not substitutions. These scales contained altered pitches to increase tension levels. The raised fourth scale degree of a lydian dominant scale was one possibility of an altered dominant scale. Altered scales usually had a dominant function, and the original dominant scale (or its tritone substitute) often formed the basic resolution pitches around which various half steps could be inserted. A basic scale was often selected with one of two tones from outside the scale (added color), finally resolving to the scale pitches later in the phrase.

Melodic (horizontal) and harmonic (vertical) relationships could be approached in several ways: 1) chord to scale (the chord cued the melodic improviser to select a matching scale), 2) scale to chord (provided the improviser an opportunity to observe the relationships between the vertical and horizontal aspects of improvisation), 3) the combination of (1) and (2) to develop a higher structural order (the pitches of a tetrachord or larger scale unit

could combine with chord pitches to provide an interesting motivic nucleus for solo improvisation. Included exercises involved the student playing the scale after the chord was sounded, and playing the chord after the respective scale was played.

Much emphasis was placed on this instructional area; however, more should have been included, discussing the information listed in this very condensed form. The authors assumed a qualified theorist/improviser would be teaching the course, as the exercises were too few and moved very quickly. The quantity of scales introduced in these sections was adequate, and the discussion that all were essential for the total development of the improviser was excellent.

(10) CHORD PROGRESSIONS

The authors assigned a partial chapter on basic chord formation along with an advanced chapter on voicing and alteration, and a partial chapter on harmonic rhythm.

The percentage listing for the instructional area was 26% (14% for length of print, 1% for each of three separate listings, 5% for one chapter heading, and 2% for each of two partial chapter listings).

After a brief chord chart displaying major, minor, diminished and augmented triads and sevenths, the theoretical knowledge of chord construction was discussed. Triads and seventh chords were written in arpeggiated form as playing examples for the student to learn in all keys

from the circle of fourths. This exercise demonstrated the sound of each chord pitch in relation to other chord members. Chord relationships formed chord progressions. Since all music either moved toward tension or away from it, chord progressions were directed toward either the tonic (I) or the dominant (V7). Diatonic chord possibilities from a major key were listed with either a tonic (or tonic substitute) function, a dominant (or dominant substitute) function, or a traveling function (moved to either tonic or dominant). Chord progressions created tension and relaxation. Several conventional root movements which appeared frequently in jazz music were discussed, each example including songs which employed this movement.

Chord progressions were dependent upon voicing (the arrangement of notes of each chord--included were position (root, first inversion), spacing, and doubled notes) and voice leading (the resolution of chord pitches according to their own tendencies). After the desired harmonic structure (chord progression) had been established, voicing became the simultaneous melodic treatment of all individual lines. Included were examples of nonchord tone resolutions, voicings for eleventh chords, and voicings based on intervals. Dominant to tonic progressions were assigned for playing and for writing. The use of stacked fourths (quartal harmony) was especially useful in modal playing. Several exercises were assigned on this concept of superimposed fourths. Voicings based on interval

combinations could also be extended to include triad combinations (polychords). Listening examples were given from the Smithsonian Collection displaying this technique.

Harmonic rhythm referred to the frequency of harmonic changes (chord changes) in a composition. The faster the harmonic rhythm, the greater the tension produced.

Listening examples from the Smithsonian Collection were assigned to help the student identify this creation of tension. Understanding the strategic use of harmonic rhythm was of vital importance in creating artistic improvisation.

After successfully introducing chord formation, the condensed explanation of voicing and alteration of chords possibly needed more attention. Even with the good listening examples, more written discussion would have helped clarify this important concept so the student could fully understand the section on harmonic rhythm.

(03) JAZZ IMPROVISATION FUNDAMENTALS

The authors assigned an entire chapter devoted to the explanation of harmony, melody, keys, scales and chords.

The percentage listing for the instructional area was 10% (5% for length of print, and 5% for a chapter heading).

The basic tools of the improviser were melody and chords (harmony). To develop an individual musical style, both of these facets of music needed effective combination and careful coordination. The linear aspect of melody and the vertical aspect of harmony could be expressed through an interchange of the two. This concept increased the

importance of knowing the modes and scales. Used as an example for writing and playing, the "iim7-V7-IM7" progression utilized (in the key of C) the "dm7-G7-CM7" chords; all using tones from the "C" major scale--inclusive of the "D" dorian mode and the "G" mixolydian mode. As a progression moved toward a key center (whether completed or not), chordal and scalar material reflected the distinguishing aspects of the expected tonic. The previous example was again used with omission of the "IM7" (tonic) chord. Many examples (with use of the cassette) were offered to explain this basic principle of dorian/mixolydian modes within the tonic major scale. Listening was assigned from the Smithsonian Collection.

This basic concept, so important to the beginning improviser, was explained in excellent fashion with many examples to further emphasize the point. The playing assignments, written in one or two keys, were to be practiced in all keys from the circle of fourths.

(07) FORM AND STRUCTURE OF JAZZ MUSIC

The authors assigned two chapters devoted to the evolution of structure on the basic level, and more recent/contemporary forms on the advanced level.

The percentage listing for the instructional area was 22% (10% for length of print, 5% for each of two chapter headings, and 1% for each of two separate listings).

Just as music from the European tradition, the structure of a jazz composition or its improvisation was

built from 1) motives, 2) phrase members, 3) phrases, and 4) periods. Motives often related to "call-and-response" patterns where tension was derived from repetition. These repeated motives, called riffs, were prevalent in jazz playing from the beginning through the swing era. Phrases in jazz music often consisted of two phrase members (easily distinguished elements) of two to four measures each. The first member could be a repetition of a motive while the second might develop the first. A phrase, often longer than the traditional four-bar length, was the combination of smaller units such as motives and phrase members in a musical thought ending with a cadence. A period was a combination of two (or more) repeated or contrasting phrases. Written phrase members and phrases were assigned for playing in the circle of fourths. Several overall forms of jazz music were listed with the thirty-two-bar, "AABA" form mentioned as the most popular. Listening examples were given from the Smithsonian Collection where the student was asked to identify the different elements of form as well as the overall form.

Even though many compositions have been written in new formal structures, the composition of new material had never been so important as the improvisation derived from it. The "AABA" structure of bebop music often took a popular tune, changed the melody line or added some chord changes, and kept the external form intact. The shift from a vertical to a horizontal structure in the early sixties brought about

radical, new directions in compositional and improvisational structure. Modal playing (music concentrated on the emotional content of the linear elements), circularity (melodic repetition devoid of structural function), and irregular designs (combination of modal characteristics with aspects of earlier tradition; included the open solo concept which allowed the performer to devise the formal structure) affected the function of the soloist, the composition, and the ensemble. These concepts were forerunners of "free" improvisation and group improvisation.

The understanding of formal structure for the improviser was essential for success as a soloist, composer, or ensemble member. Even though the most popular and frequently used forms were mentioned, too much space was given to seldom seen combinations of the sixteen-bar or thirty-two-bar song. Since much of jazz was devoted to the blues, more discussion of the traditional twelve-bar forms would make this section on formal structure more complete.

(05) JAZZ STYLE

The authors assigned one partial chapter devoted to rhythm and articulation in relation to group or solo performance, and an entire chapter on beat placement.

The percentage listing for the instructional area was 22% (13% for length of print, 2% for a partial chapter listing, 5% for a chapter heading, and 1% for each of two separate listings).

The concept of time (regular pulse) was the most important aspect of jazz performance. In order to swing, time must flow naturally from one beat/measure to another. Group time (the ability to think of measure groupings instead of individual beats) allowed freedom for the improviser to produce a more stylistic performance. Different parts of the beat were discussed with the "middle" being the most desirable placement. The soloist must be concerned with the accent organization (feel) of a solo, as well as the overall melodic or harmonic development.

Just as the improviser was expected to transform scales and chords into a personal musical statement, the concept of time and playing ahead or behind the beat (essential to the jazz feel) needed to be present in this musical statement. Several listening examples were listed from the Smithsonian Collection which demonstrated the different "feels" associated with placement of the beat. Group exercises were also included with the suggested combination of bass ahead (of the beat), drums on, and soloist behind as a successful mental approach. Divisions of both meter and individual beats could be irregular combinations. A personal rhythmic sense became incorporated into the improviser's overall style of playing.

Acknowledging the importance of feel and beat placement in jazz performance, these sections adequately explained the concept. More rhythms with diagramed beat placements, and an actual diagram of the different parts of the beat would

make understanding this area less of a task and more effective for the jazz student.

(11) RHYTHM SECTION

The authors assigned a partial chapter listing to this area devoted to playing as a rhythm section.

The percentage listing for the instructional area was 2% (2% for length of print, and no additional percent for the occasional reference).

The rhythm section included bass, drums, piano and guitar. Just as motives and phrases were present in solo melodic lines, rhythm section players also played accompaniment patterns that expanded into coherent phrases. Written exercises were assigned for individual rhythm section players with a discussion on the ensemble moving from a feeling of "least tension" to one of "highest tension." Interaction between rhythm section members should be further developed when they "comp" behind (accompany) a soloist. It was the responsibility of the rhythm section to support the soloist through well-placed accents, filler material, and to parallel the tension created by the soloist. Listening to many different styles of jazz music was recommended as very helpful in developing this concept.

The rhythm section was a large part of any improvised solo performance. Even though the ideas contained in this section were good, more explanation of each instrument in the rhythm section, along with the purpose of each instrument, was needed.

(16) NON-HARMONIC TONES

The authors assigned a chapter devoted to non-harmonic tones in relation to altered patterns and melodic ornamentation.

The percentage listing for the instructional area was 10% (5% for length of print, and 5% for a chapter heading).

The addition of pitches to given melodic material was probably the most common form of improvisation. The jazz musician could rely on these added pitches (used in ornaments such as the trill, turn, and mordent) to enhance the given material and present a personal statement or interpretation. Rhythmic displacement (rhythmic development involving diminution and augmentation) sometimes created a need for added pitches to complete the pattern. Examples of displaced rhythms were included with listening from the Smithsonian Collection. After the given melodic line of a tune had been thoroughly examined (how the rhythm, melody, and harmony related to each other), the improviser could fill in nonchord pitches between the chord tones to develop a smoother line. The original melody provided the basis on which the player could focus when adding ornamental non-harmonic tones.

This section covered a very important aspect of jazz improvisation, that of melodic ornamentation. Although the listening examples and written explanations were good, more understanding would occur if the different non-harmonic tones were identified and isolated for the student.

(17) THE BLUES

The authors assigned only a partial chapter to this area devoted to chord relationships within the twelve-bar blues. The Appendix, however, contained playing exercises (with the cassette) for the blues in all keys, a blues head (melody), and a set of alternate blues progressions.

The percentage listing for the instructional area was 11% (5% for length of print, 2% for each of two partial chapter listings, and 1% for each of two separate listings).

The chord relationships in the twelve-bar blues illustrated tension and relaxation in a harmonic progression. Originally a vocal medium, blues lyrics were divided into three sections of four measures each: 1) relaxation (established the mood), 2) growth of tension (repetition of same material which provided emphasis), and 3) tension peak (completion of the idea with a statement that brought the problem into focus). A lyric example was given on the "Grayson Street Blues." A blues chord progression was written out for piano with an assignment for the student to memorize it, and learn it in other keys. Several listening examples were given from the Smithsonian Collection.

The material on the blues was accurate, but needed to be reinforced with more examples of lyrics, chord progressions, explanation of the development of the blues, and a diagram of the relaxation/tension formula.

(12) SUBSTITUTIONS

The authors assigned one complete chapter dealing with chord extension, addition of chords, and substitution of chords.

The percentage listing for the instructional area was 16% (11% for length of print, and 5% for a chapter heading).

In jazz music, triads (chords made-up of the root, third, and fifth scale degrees) were seldom found. Chord extensions involving the seventh, ninth, eleventh, and thirteenth were common practice. Qualities of dissonance, intensity, and stress varied greatly as seventh chords were extended into thirteenth chords. The addition of each new third above the triad thickened the chord and created tension. Playing exercises included playing the triad on the piano, then adding a melodic figure built from chord extension tones which demonstrated the increase of tension.

By adding chords to a progression, the journey to the tonic home was frequently intensified. In ascending fourth progressions, changing the quality (major or minor) of specific triads could amplify the entire progression and provide strength as the chord series proceeded toward tonic. Arpeggiated exercises were included for melodic playing of chord progressions with additional chords. One example of chord relationships that promoted (and prolonged) the tension level toward the tonic was the so-called "rhythm changes" (chord progression from the song "I Got Rhythm").

This series of chords was listed in Roman numeral form (analyzed form) for study. Listening examples from the Smithsonian Collection included songs with added chords.

From a general understanding of chord extensions and added chords, the idea of substitutions was discussed with the most common type called the tritone (three whole steps) substitution: a dominant seventh chord could be substituted for another dominant seventh chord when the roots of the two chords were a tritone apart. Exercises were listed on the twelve-bar blues structure for adding substitute chords forming alternate blues progressions. The purpose of adding or substituting chords was to enhance an existing progression. The following three steps could be used as a guide: 1) define the key center, 2) determine the importance of tonic chords, and 3) assemble the alternate chord progression. Exercises following these three steps were included, as was a tune that required the student to analyze the function of each chord and then apply the three steps of substitution. Other dominant (V7) substitutions included in the discussion were 1) two common tones (the chords shared two tones in common), 2) one common tone, and 3) no common tones. The student was assigned to write an arrangement using extended chords, substitute chords, or added progressions.

This section contained information for a lifetime of study on jazz chords and substitutions. The authors assumed the student understands analyzation of chord symbols, as the

entire concept was based on this principle. Another prerequisite was that the discussion centered around explanations from traditional theory. Although useful, the student would need an understanding of temporary key centers as well as knowledge of the scale steps with their individual tendencies.

(06) ANALYSIS

The authors devoted one complete chapter on analysis, related to the rhythmic, harmonic, and melodic discussion of the song "Confirmation" by Charlie Parker.

The percentage listing for the instructional area was 7% (2% for length of print, and 5% for a chapter heading).

When the improviser analyzed the jazz tune, which included a recognition of the temporary key centers (temporary tonics), an important aid in memorization was discovered. Instead of learning only the chord changes in a tune, the student through analyzation, assigned figured bass labels to each harmony. This enabled memorization of function rather than chord, and was easily transferable to any key desired. The Charlie Parker tune "Confirmation" was included with melody, chord changes, and analysis. Discussion on the analysis was divided into small sections consisting of seven to eight measures, identifying chord progression patterns and use of temporary tonics, noting also the overall form of the thirty-two-bar song to be AABA. Assignments included memorization of "Confirmation" and other jazz songs listed as additional analysis exercises.

Listening was included from the Smithsonian Collection to help the improviser identify chord progressions and song form.

The format on analysis was effective and the choice of jazz song was truly representative of much of the jazz repertoire. After claiming analysis to be an important step in becoming a knowledgeable improviser, the section contained only a minimal amount of discussion and example. To make this area effective, there should be at least six jazz songs with the same treatment given to "Confirmation." The blues should also be included in this section.

(04) EAR TRAINING

The authors included a section in the Appendix on melodic and intervallic dictation which also used the accompanying cassette.

The percentage listing for the instructional area was 4% (2% for length of print, and 2% for a partial chapter listing).

Even though the authors have hinted of the importance of effective ear training skills for the jazz improviser, the only exercises included in the text material were dictation of melodic lines in the Appendix. The exercises had a given first pitch, and included skips of a major third, perfect fourth, tritone, major sixth, minor third, minor sixth, major seventh, minor seventh, and perfect fifth. Tempos varied on the examples, and also the styles of music included latin, swing, and rock.

The exercises included in this section were good, but began at a level too difficult for the beginning student. The idea of harmonic dictation was not present. To make this area more effective, initial exercises should include step-wise melodic dictation, and progress through the listed intervals to culminate in harmonic exercises.

The Sound of Improvisation

Mike Carubia

Alfred Publishing Company, Inc., Port Washington, NY, 1976

Total instructional material = 58 pages

Appendixes (three) = 3 pages

Optional: Cassette tape containing complete play-along opportunities on exercises and songs

(02) PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION

The author assigned only a brief mention to fundamentals necessary for a study of jazz improvisation.

The percentage listing for the instructional area was 2% (2% for length of print, and no additional per cent for an occasional listing).

Any student who desires to study jazz improvisation should know all of the major scales. To be able to improvise on most jazz tunes, three basic chord progressions required mastering: 1) the "iim7-V7" chord change, 2) the circle of fifths, and 3) chromatic or half step movement.

Since it was very important for the jazz student to know where and how to begin in a study of jazz improvisation, a statement of the prerequisites deserved a priority treatment. Although the author opened the study of improvisation to anyone who understood the major scales,

certain other fundamentals needed to be mentioned. To make this area more effective for the jazz student, the prerequisites should include the expected basic chord knowledge, knowledge of jazz styles and respective artists for each style, and an expectation of the student's technical proficiency on the improvisation instrument.

(03) JAZZ IMPROVISATION FUNDAMENTALS

The author assigned a partial chapter to a discussion of basic jazz theory and an Appendix listing stating improvisation problems, with causes and suggestions for improvement.

The percentage listing for the instructional area was 11% (5% for length of print, 2% for each of two partial chapter listings, and 1% for each of two separate listings).

By asking the question, what was a "iim7-V7" chord change, the section on basics began with a discussion of the triads available in the major scale. A musical example in the key of "C" reinforced the discussion, with roman numerals included under each appropriate triad. Major, minor and diminished symbols were explained. By extending the triad another third, the seventh chord was formed. Again relating to the "C" major scale, seventh chords were drawn on the "ii" and "V" scale degrees, and labeled as minor and major qualities respectively. In jazz and standard tunes, the "iim7" chord often moved to the "V7" chord and eventually resolved to a chord a fifth below, the

"I" chord. Diagrams of this chord movement were listed in several different keys.

Since the "iim7-V7" chord progression was the most often used sequence in jazz, the study of improvisation fundamentals began here and moved through other commonly used keys. Exercises were listed in six keys, and the student was asked to write-in the "iim7-V7-I" chords in the appropriate space.

The Appendix listed improvisation fundamentals as suggestions for improvement for solving common problems for the teacher and student. If the improviser played wrong notes, then more knowledge of the scales and chords was needed. If the improvised solos did not flow well, then the student needed to listen more and study articulations in written-out solos.

The author concentrated on some very important fundamental ideas in a very brief space. The musical examples were excellent, and were possibly why the discussion was short. The initial study of the "iim7-V7-I" chord progression was a strong statement of its use in jazz music. To make this area more effective for the jazz student, the author should add more background information laying a foundation for the development of the above progression. The modes involved with the "ii" chord and the "V" chord should be studied, as well as the major scale with the "I" chord.

(05) JAZZ STYLE

The author assigned only a brief mention to jazz style discussing the swing feel and the rock feel for the improvisation student.

The percentage listing for the instructional area was 2% (2% for length of print, and no additional per cent for an occasional listing).

When the author began a study of the "iim7-V7" chord progression in the key of "Eb" (the first key studied), a brief mention of jazz style was addressed. In order to help achieve a swing feel, the student was asked to play the eighth notes in a triplet fashion instead of in a straight eighth note pattern. When changing the style to a rock or bossa-rock (latin rock) feel, the student was asked to play the eighth notes straight, with no "swing" (triplet) interpretation.

The author merely covered two items of interest concerning stylistic performance of jazz music. To make this area more effective for the jazz student, the following discussions should be included: 1) rhythmic examples of all styles of jazz music, 2) different articulation patterns which create style, 3) how "feel" was actually achieved, and 4) a discussion of beat placement in all styles of jazz music.

(14) IMPROVISING ON JAZZ MUSIC

The author assigned a major portion of the text material to a discussion of improvisation on jazz music,

concentrating on the "iim7-V7" chord change in the key of "Eb" major, "F" major, "G" major, "Bb" major, "Ab" major, and "C" major. The improvisation student was also taken through five jazz songs from beginning to end, with the basic steps and ideas of the improvisation performance.

The percentage listing for the instructional area was 115% (67% for length of print, 5% for each of five chapter headings, 2% for each of six partial chapter listings, and 1% for each of eleven separate listings).

The "iim7-V7" chord change, studied in six major keys, was explained in virtually the same manner for each key. Each chord was played by the rhythm section while the solo improvising instrument played the 1) chord tones and 2) the scale tones. With these notes in mind, the student was next asked to improvise freely on the two chords while they were sustained in the rhythm section. The next playing exercise included a chromatic approach to the arpeggio and to the scale tones. After this idea was explained, the student was asked to improvise freely on the two chords while they were sustained in the rhythm section. The section concluded with actual improvisation exercises, two measures per chord change with the piano rhythm part written out, on which the student could improvise. As the exercises became more comfortable, the tempo was to be increased. Both swing and rock styles were addressed. The final page included practice suggestions for the student and teacher, setting up

ideas to be used in the other five keys included in the text material.

The next key was "F" major, and the explanation was similar with the addition of ninth chords. With the two keys of "Eb" and "F" major already explained, the next study was tune number one, "Gettin' Ready." The song was written out in lead sheet form, with the melody on one staff and the piano part (chord changes) on the lower two staves. The student was asked to listen to the melody, play through the melody and memorize it, and then study the following page of a transcribed solo being played over the chord progression on the included cassette tape. The ideas presented in the first two sections of study were highlighted in the improvised solo, and the student was asked to play along and learn this melody line. The final step for this song was that the jazz student improvised a melody over the chord changes.

The next key studied was "G" major which led to the second tune, including a total of three keys (Eb, F, and G). Tune number two was explained in the same manner as tune number one. The next key studied was "Bb" major, and the student was asked to write down the different improvisation ideas in different keys for the "iim7-V7-I" chord progression. To accomplish this assignment, a balance needed to be maintained between the use of scale and chord passages, and uses of the ninths. The third and fourth tunes next employed all of the chord changes studied

earlier, and had an increased level of difficulty for the jazz player.

The last two keys discussed, "C" major and "Ab" major, led to the fifth tune which was an up-tempo bossa nova (latin). After each of the five songs, a list of tunes that could be played with material learned up to that point was included for the student. All five songs with their improvised melody, as well as all exercises, were included on the accompanying cassette. A listing of recommended recordings in the Appendix gave the student many outside sources for further study.

The author again emphasized the importance of the "iim7-V7" chord progression by devoting a major portion of the text material to the study and mastery of this progression in six different keys. The organization of the exercises was consistent and easy to follow and understand, with a new concept or idea being added in almost every new key. The five tunes progressed in level of difficulty to a challenging bossa nova for the intermediate/advanced improviser. The value of the cassette tape with this text material was paramount, and the Thad Jones-Mel Lewis rhythm section provided an excellent rhythm background. To make this area more effective for the jazz student, the author should begin with exercises involving only the "iim7" chord, and then exercises involving only the "V7" chord. Much was taken for granted by combining the two chords for the beginning of a study in jazz improvisation. Even though the

intermediate student may enjoy this approach, the beginner surely would never get out of the first key studied.

(09) PATTERNS FOR IMPROVISATION

The author used patterns for improvisation to supplement and strengthen the study of the "iim7-V7" chord progression in six keys, and included an Appendix listing of some of the more famous improvisation patterns with their respective artist.

The percentage listing for the instructional area was 35% (14% for length of print, 2% for each of seven partial chapter listings, and 1% for each of seven separate listings).

After successfully completing each chapter covering the "iim7-V7" chord progression in a particular key, a series of five supplementary advanced jazz phrases was listed for the jazz student. The same five patterns (phrases) were listed for the six major keys studied by this text material, all written in the key of "C" major. The student was asked to transpose these five patterns to the appropriate key being studied; when "C" major was the designated key of study, the patterns were to be transposed to "D" major. The five "licks" were typical of be-bop and post be-bop playing. The student was asked to analyze each measure of the pattern as it was being transposed to the new key, and to use these ideas in improvised solos.

While working in the key of "C" major, three additional patterns (jazz cliches) were listed and the student was

asked to transpose each from concert pitch to the pitch of the soloing instrument. Each of these patterns included chord and scale movements, and offered the improviser three or four different length patterns from each of the main ideas. As before, all of the patterns were written over the "iim7-V7" chord change.

The Appendix included famous patterns by such artists as Charlie Parker, James Moody, Sonny Stitt, Clifford Brown, Charlie Christian, Thelonious Monk and others. These ideas required transposition by the student, and used several different keys.

The author's presentation of jazz patterns followed in line with the format of studying the "iim7-V7" chord progression. With all of the patterns being the same for all six keys studied, repetition helped to student to learn five ideas in six keys. The ideas introduced during the study in "C" major were excellent, and should have been included in the other five key areas. The Appendix listing of jazz artist's ideas was essential; however, a listing of recordings or jazz tunes where these ideas could be found was needed. To make this area more effective for the jazz student, the author should explain how a pattern was created and list ingredients that made a good pattern. Also, the patterns in this text material were made of chord tones and scale tones. No mention was made of what scale tones were used--major, minor, modal. Altered chord and scale tones needed to be introduced to the improviser; especially

since they were demonstrated on the jazz artist listing in the Appendix.

(07) FORM AND STRUCTURE OF JAZZ MUSIC

The author assigned two discussions to form and structure of jazz music when studying the first ("Gettin' Ready") and second ("Swing Step") tunes of the text material.

The percentage listing for the instructional area was 9% (3% for length of print, 2% for each of two partial chapter listings, and 1% for each of two separate listings).

The first tune ("Gettin' Ready") was a twenty-bar song, with the "A" section made-up of eight bars and the "B" section made-up of twelve bars. A style change occurred as the "A" section was in a swing feel and the "B" section in a bossa-rock feel. When form was clear and understood, there was no need to count measures. The player should listen to discern when it was time to play the next chord or set of chords.

The second tune (Swing Step) was an original tune based on material the jazz student had learned up to this point. The actual form was not listed, but the structure necessary for the improviser and the drummer to "trade fours" was discussed with counting examples. The improviser was asked to play the melody once through, then improvise solos; after solos, play the melody again and end at the final ending point of the tune.

The organization of an improvised chorus was of utmost importance to the skilled improviser, and the fact that the author mentioned the concept added strength to the integrity of this text material. The formal analysis of the first tune was adequate, explaining the sections and styles contained in the song and offering a plan of improvisation other than counting measures. The second tune was inadequate in relation to a formal scheme; however, the discussion of trading fours was excellent. The fact that no formal analysis was mentioned on the remaining three tunes created the impression that the author did not put the priority on structure that was indeed necessary. To make this area more effective for the jazz student, a formal analysis similar to the one done on the first tune should be included for all five songs. Also, a discussion should contain several of the popular song forms in jazz music (AABA) and the blues form.

(16) NON-HARMONIC TONES

The author assigned a brief discussion of non-harmonic tones related to chromatic approach tones and auxiliary tones (upper and lower neighbors).

The percentage listing for the instructional area was 9% (7% for length of print, and 2% for a partial chapter listing).

When studying the "iim7-V7" chord progression in "Eb" major (the first key), chromatic approach tones were introduced as tones with a short duration that did not

conflict with the scale or chord. When used as a pick-up beat to a strong beat, they added a desirable jazz effect. Chromatic approach tones were listed in one key and required transposition by the jazz student.

Upper and lower neighbor tones were tones which moved up or down by step, and returned to the note they started from; moving in half or whole steps. An example of an improvised solo was written out with the neighboring tones highlighted for study. The upper and lower neighbor tones were quite common in solos of the great jazz artists. Space was provided for the student to write an improvised solo which included neighboring tones, and two exercises were listed for improvisation including neighboring tones. The first exercise was made-up of minor ninth chords and the second was dominant ninth chords.

The author's explanation of chromatic approach tones and auxiliary tones was essential information for the jazz student. Since a "legit" (orchestral) musical background was understood for the student, more non-harmonic tones needed to be listed; such as, escape tone, passing tone, appoggiatura, and gruppetto. To make this area more effective for the jazz student, existing solos from jazz artists needed to be transcribed with the non-harmonic tones highlighted, with a listing of recordings that demonstrated a certain type of non-harmonic tone.

(17) THE BLUES

The author assigned a partial chapter listing to an explanation of the blues, using the fourth tune improvisation exercise.

The percentage listing for the instructional area was 7% (5% for length of print, and 2% for a partial chapter listing).

After studying the major keys of "F," "Eb" and "Bb," the fourth tune of this text material ("News Blues") contained material learned up to this point by the jazz student. This twelve-bar tune was written out with melody, chord changes, and piano two-stave accompaniment. The actual twelve-bar form was broken into three, four-bar phrases. An improvised melody line was also included for analysis and practice, and the student was asked to memorize the original melody and the improvised melody. The improvised line included non-harmonic devices and ninth chords, with a medium level of difficulty. A listing of tunes for listening and practice was also included, categorized by style, key and unusual chord changes.

The author included an excellent example of the blues for the improvisation student; however, this example was much too difficult for the beginning student. The blues structure should be an easier form for the beginning improviser, but the difficult chord substitutions, extensions and rhythmic complexity of the melody and improvised melody make this example unattractive. To make

this area more effective for the jazz student, a brief history of the blues form should be added with an explanation of the twelve-bar structure. Also, the basic blues chord changes should first be listed before they are substituted.

(10) CHORD PROGRESSIONS

The author assigned a complete chapter on resolving to the "I" chord, and a brief mention of building ninth chords and flatted ninth chords.

The percentage listing for the instructional area was 12% (7% for length of print, and 5% for a chapter heading).

While studying the key of "F" major (second key studied), the student was asked to extend the seventh chords used in the "iim7-V7" chord progression to include ninths. To become familiar with ninths, exercises were listed for building basic seventh chords, and then add the ninths. An important factor in the resolution of the "V7" chord was the use of the flatted ninth chord (C7(b9)). To become familiar with the flatted ninths, exercises were listed for building basic seventh chords, and then add the flatted ninths.

Even though the "iim7-V7" chord progression did not resolve to the "I" chord very often, the student should feel comfortable with the tonic (I) chord. Exercises were listed demonstrating the major scale and chord arpeggios that could be used for the tonic chord. A listing of jazz tunes played with material learned up to this point was also included.

The author offered the student an excellent section on building ninth and flattened ninth chords; however, the introduction of the material at this stage in the text would be confusing to the beginning student. The section on resolving to the "I" chord completely missed the objective; that of resolving to a "point of rest" on the tonic chord. To make this area more effective for the jazz student, the basic structure of building a chord should be addressed. A discussion of the function of chords in a chord progression should also be included here, as well as different types of resolution, such as common tone resolution. Another area to be discussed should be that of chord relationships.

Improvising Jazz

Jerry Coker

Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1964

Total instructional material = 84 pages

Appendixes (four) = 34 pages

(01) HISTORY OF IMPROVISATION

The author assigned the introductory section of this text material, which included forewords by Gunther Schuller and Stan Kenton, for explanation of the initial foundation of jazz improvisation.

The percentage listing for the instructional area was 13% (8% for length of print, and 5% for a chapter heading).

Jazz was a significant and vital musical language of the twentieth century, coming from a humble and isolated beginning to become an internationally sophisticated art form. The knowledge required to play jazz in 1925 in no way

compared with what was needed today, where a jazz musician could not survive without the ability to read and write musical notation. From early jazz musicians who learned their skills from the "jam session" (an impromptu practice performance for a group of jazz musicians) and the "big band" (term given to a dance band or jazz band of saxophones, trombones, trumpets, and rhythm section), jazz had arrived to the point where it could develop its own teaching and analytical methods. In improvised jazz, the creative process occurred at all levels of consciousness, ranging from minimal to total awareness. Inspiration, like a seed which cannot grow until the ground had been prepared and a certain formative period had elapsed, occurred precisely at the moment when the most complete mental and psychological preparation for the task had been achieved. Improvisation existed in other styles of music, but this classical music had stifled it because no allowance for a means of individual expression had been made. The established framework presented in jazz improvisation was as useful to the jazz player as the twelve-tone system was to the atonal composer. Improvisation offered the jazz musician the opportunity to utilize technical ability while enjoying the creative freedom of spontaneous composition.

Although this section did not include a strong historical background discussion of jazz improvisation, it offered the student a strong foundation on the beginning of jazz, along with concepts of jazz improvisation that fell

into a category of a history of the jazz musician. To make this section more effective, an account of the historical background of improvisation including styles, trends, and personalities needed to be added.

(02) PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION

The author assigned only an occasional reference to this area found in the introductory section of the text material.

The percentage listing for the instructional area was 1% (1% for length of print, and no additional percent for an occasional listing).

For effective use of this text material, the author mentioned that the student must have "some" technical proficiency on an instrument, and be reasonably acquainted with major and minor scales. To make this area more effective for the jazz student, a clarification needs to be made on the level of proficiency, as well as what minor scales (forms of minor scales) were intended.

(03) JAZZ IMPROVISATION FUNDAMENTALS

The author assigned an entire chapter to this area discussing the basic fundamental tools necessary for jazz improvisation.

The percentage listing for the instructional area was 16% (11% for length of print, and 5% for a chapter heading).

Five factors influenced the success of jazz improvisation: 1) intuition (originality), 2) intellect

(solve technical problems and develop melodic form), 3) emotion (mood), 4) sense of pitch (transformed musical ideas into notes and fingerings), and 5) habit (practice habits gave ability to express ideas quickly). Most artistic accomplishment required academic training, and intellect was the only completely controllable factor in this process. The improviser must know the general framework on which the improvisation was based (song form): 1) length of the song, 2) harmonic construction (form), 3) key of the song plus any temporary modulations, 4) chord progression relationships, 5) scales which fit the chords, and 6) the mood of the song. The minor seventh chord used its own dorian mode, while the major seventh chord used the chord's own major scale. The dominant seventh chord used its own mixolydian scale. The section also included discussion concerning these three types of scales, and class projects involving spelling chords (writing of chord members) for these three different quality chords. The student was also assigned to write and play the three above scales in all keys.

The information discussed in this section makes up a large portion of the fundamental knowledge needed for the beginning improviser. To make the area more effective for the student, the modal scales mentioned need to be related to their respective major scale, either in discussion or by diagram.

(17) THE BLUES

The author included a partial listing of this area in a section explaining the improviser's basic tools for improvisation, and also included an example of a blues progression with a table of alternate blues progressions in the Appendix.

The percentage listing for the instructional area was 11% (7% for length of print, 2% for one partial chapter listing, and 1% for each of two separate listings).

The term "blues" in jazz music usually denoted a twelve-bar chord progression, but also described the mood of the music. A blues progression was displayed, with chord symbols and beats given to each chord. Another diagram showed the harmonic tones contained in each chord. Form was discussed for the twelve-bar structure, with "ABA" mentioned as follows: "A" with four measures, "B" with two measures, and "A" with six measures in length. The blues example given used major seventh chords for the tonic chord, as did the examples listed in the Appendix.

Since much of the repertoire of jazz music came from the blues structure, it was very important to include this topic in a discussion of jazz improvisation. However, the author chose to use the major seventh tonic chord, which was not the accepted chord (should be a dominant seventh chord), and to break-up the twelve-bar form into three sections. To make this section more effective, the twelve-bar form should not be broken-up. All of the chords used in the blues

progression related to one key center; also, the dominant seventh chord should have been used throughout. More of the basic blues progression should be listed for the student to study and practice.

(08) MELODIC IMPROVISATION

The author assigned one partial and one complete chapter on this area, dealing with an introduction to melody and analysis and development of melody.

The percentage listing for the instructional area was 22% (13% for length of print, 2% for a partial chapter listing, 5% for a chapter heading, and 1% for each of two separate listings).

Along with harmony and rhythm, melody was one of the essential elements of music. It was the part of music that was most prominently heard. Melody could be divided into smaller fragments (periods, phrases, motifs) and be woven into symmetrical patterns. A melodic improvisation consisted of a number of original motifs. To realize its potential for development, the shape (contour), relative sizes of its pieces (rhythm), and outstanding features (essential pitches) were discussed. Contours were not limited to the same pitches or rhythms, just strong reminiscences of the melody from which its contour was derived. The rhythmic aspect of melodic improvisation could be thought of in much the same manner. The essential pitches of a melody were the ones which might be retained in the memory after only one hearing. The object of this form

of improvisation was to establish melodic form by repeating some aspect of the original motifs. Project assignments asked the student to write-out and play single motive improvisations that followed certain chord progressions. Several melodic and rhythmic examples of motives were included for study and memorization. -

The author explained the motivic make-up of melodic improvisation very well in this section. The chord progressions for the student to use in composing motive improvisations seemed too difficult. To make this area more effective for the jazz student, the author should use shorter two-measure chord progressions for motivic study exercises.

(13) TRANSCRIPTION OF JAZZ SOLOS

The author assigned only an occasional reference to solo transcription related to the understanding of melodic motivic construction.

The percentage listing for the instructional area was 1% (1% for length of print, and no additional percent for an occasional reference).

Solo transcriptions were a valuable tool in the progress of beginning improvisers. By starting with relatively uncomplicated solos and gradually trying more difficult ones, the improviser benefited in two important ways: 1) ear development and pitch memory, and 2) gained a deeper understanding of the improvised solo material. The student should be able to evaluate various soloists after

careful scrutiny of analysis of the transcribed improvisations.

Even though the author mentioned the importance of solo transcription, much information was lacking in this area. To make this section more effective for the jazz student, an explanation of how to transcribe solos was needed. Also, a list of solos and/or artists would be helpful.

(09) PATTERNS FOR IMPROVISATION

The author devoted a partial chapter to the discussion of improvisation patterns related to melodic improvisation construction.

The percentage listing for the instructional area was 9% (7% for length of print, and 2% for a partial chapter listing).

The improviser should begin an orderly and faithful collection of original motifs (patterns). These should be used for analysis and development, and eventually become part of the jazz style and repertoire of original ideas to be applied to future improvisations. Students at any level, beginner through advanced, could create jazz motifs. Simple, uncomplicated patterns were often more effective than the more complicated ones. A consideration of the jazz soloist was that the listener must come out "right" about fifty per cent of the time--if the improvisation was too predictable, the listener would be bored; if too unpredictable, the music would be called disorganized. As Richmond Browne, jazz pianist and instructor of theory at

Yale University said: "Too much difference is sameness--boring. Too much sameness is boring--but also different once in a while." For pattern success, the author suggested that motifs should be studied, written, and played. Then transpose (rewrite motif so it fits another key) the motifs to all keys, which increased the number of useful circumstances for the respective motifs.

The author placed much discussion on the jazz student's development of a collection of personal patterns (motifs) which increased the listenability of the improvisation. The few examples of patterns were good, but needed more explanation. To make this section more effective for the improviser, a better diagram explanation of what a motif actually was, along with the addition of short chord progressions from which motifs were composed, would help the jazz student in developing these personal musical statements.

(11) RHYTHM SECTION

The author assigned an entire chapter to explanation of the rhythm section, including a discussion of the drums, bass, and piano.

The percentage listing for the instructional area was 12% (7% for length of print, and 5% for a chapter heading).

The rhythm section was the heart of an improvising group. The standard composition of this group included piano, bass, drums, and sometimes guitar, vibraphone, accordion, or Latin American instruments (conga drums,

bongos, maracas, guiro). Besides the basic duties of time-keeping and background vamping, the rhythm section also fed the soloist with new material to be developed coordinately. The drums contributed a steady pulse (beat), many times accomplished with the cymbals (ride, hi-hat). The bass, with simple rhythmic patterns, outlined the important tones of the chords (within the chord progression). Included for study were walking bass lines (bass line made-up of successive quarter notes), demonstrating the bass's responsibility to the harmonic outline of chord tones. The piano contributed greatly to time-keeping with improvised rhythmic figures, and carried on three functions simultaneously: 1) the rhythm (tempo, meter, interesting rhythmic accents), 2) the harmony (chord progression), and 3) melodic imitation (accomplished from listening to the soloing instrument). A discussion of piano voicing (arrangement of chord tones) included certain tendencies established by taste and tradition, with several voicings listed for a "F" major seventh chord. An assignment was given to drums, bass, and piano to work on a blues progression, demonstrating the concept of rhythm section cohesiveness.

The author offered a good explanation to the improviser of the importance and contribution of the rhythm section. To make this section more effective for the jazz student, a more specific explanation of the rhythmic section components was needed, with the guitar added to the standard group.

(14) IMPROVISING ON JAZZ MUSIC

The author devoted an entire chapter to the actual experience of improvising on jazz music through a discussion of the first playing session.

The percentage listing for the instructional area was 15% (10% for length of print, and 5% for a chapter heading).

To free the mind and fingers for concentration on more important aspects of improvising, such as--establishing melodic form; developing meter, mood, and swing; locating useful notes and phrases; and planning and controlling the intensity of the solo--the jazz player should thoroughly be prepared by studying the material to be improvised. If the player was struggling with chord and scale fundamentals, these above aspects could not materialize in the mind. Members of the rhythm section should be seated as close together as possible, near the piano. After the rhythm section played through the tune a few times, the soloists should join in playing unison whole notes; first on the root, then progressing to the third, fifth, and seventh. This exercise strengthened the ear of the improvisers and should lead into the next step, playing arpeggiated figures for each chord change. The rhythmic tempo increased; going from whole notes to half notes, to quarter notes, and then to eighth notes, with the improviser remembering that scale tones as well as chord tones were acceptable. Once this process was in motion, the player concentrated more on the

choice of the pitch played. An example was given on a twelve-bar blues demonstrating this idea, where the player chose a tone common to two different chords (common tone). Next, the improviser incorporated some of the original patterns mentioned earlier into the solo.

The pace of progress for the "first" improvised solo was very patient, and would be an excellent start for the beginning improviser. To make this section more effective for the jazz student, the author should include more chord related or scale related patterns for the student to perform as an exercise on the chord progression.

(04) EAR TRAINING

The author devoted an entire chapter to a discussion of development of the ear and the importance of ear training.

The percentage listing for the instructional area was 10% (5% for length of print, and 5% for a chapter heading).

The improviser translated abstract sounds into tangible symbols, and played them on an instrument. If the jazz student could transcribe sounds from an outside source, the sounds from an inner source could also be translated through the technique of dictation. Memory played an important role in dictation. Like composition, improvisation was the product of everything heard in past and present experience. The development of relative pitch (relation of one pitch to another on an instrument) was a valuable aid to the improviser. Acquiring keen pitch perception on a particular instrument was a long-term project of the jazz improviser.

The most important advantage of this perception was that the improviser be aware of the exact pitches used by other performers (recordings or live) on the first hearing.

The author demonstrated a very common sense explanation of ear training development, and emphasized the benefits of relative pitch for the jazz student. To make this section more effective, a series of ear training exercises needed to be included, explaining and teaching the student how to develop this valuable possession.

(10) CHORD PROGRESSIONS

The author assigned a partial chapter explaining chord types, an entire chapter on the advanced concept of chord superimposition, and a series of chord progression exercises in the Appendix.

The percentage listing for the instructional area was 59% (44% for length of print, 2% for a partial chapter listing, 5% for each of two chapter headings, and 1% for each of three separate listings).

The most commonly used chords in jazz were the major seventh, the minor seventh, and the dominant seventh. A major sixth chord could be substituted for a major seventh. If the tune used in an improvisation was in a minor key, instead of using a minor seventh chord, a minor sixth chord or a minor chord with a major seventh could be used for the tonic minor chord. The dominant seventh chord with a raised or lowered fifth was often used in place of a regular dominant seventh. The use of these alternate suggestions

depended upon the harmonization of a given melody. A diagram of chord symbols with their name and make-up was included, listing all the chords mentioned above.

To add color and a thicker texture to the seventh chord without changing its function, ninths, elevenths, and thirteenth were superimposed above the seventh chord. The superimposition was considered unaltered if it was within the scale which applied to the chord. A faster approach achieving the same sound of superimposed chords was polychordalism (simultaneous playing of two or more different chords). A chart listed the acceptable major and minor triads for superimposition over seventh chords. Notation of the superimposed triads was briefly explained. Exercises were included on writing and playing superimposed triads above seventh chords.

The chord progression listings in the Appendix, shown in figured bass style, were grouped into three sections: 1) tunes that had similar beginnings, 2) tunes that had similar "B" sections, and 3) tunes with miscellaneous characteristics (modulate up a major third, modulate down in whole steps).

The authors discussion of chord make-up was centered around the three commonly used chords, and was an excellent manner in which to present this concept. However, more examples of the alternate superimpositions, as well as the actual chord symbols (instead of the figured bass symbols) were needed to make this section more effective for the jazz

student. The chord progressions listed in the Appendix were lacking explanation, and were definitely for the accomplished improviser.

(15) SCALES FOR IMPROVISATION

The author assigned a partial chapter relating scales to the major seventh chord, minor sixth and minor-major seventh chords, minor seventh chord, and the dominant seventh chord; and an entire chapter to a discussion of the diminished scale in jazz improvisation.

The percentage listing for the instructional area was 20% (11% for length of print, 2% for a partial chapter listing, 5% for a chapter heading, and 1% for each of two separate listings).

The major sixth (M6) chord and the major seventh (M7) chord used their own major scale. The minor sixth (m6) and the minor-major seventh (m#7) chord used their own melodic minor scale (in the ascending form only). The minor-major seventh chord also used its own harmonic minor scale. The half-diminished seventh ($\flat 7$) chord used its own Locrian mode scale (the major scale one half step up from the tonic). One appropriate scale worked for both the raised fifth (+5) and the lowered fifth (-5) of the dominant seventh chord; the whole-tone scale (constructed from successive whole steps). All of these chords and scales were listed in the key of "C." A quick reference chart was also included, listing the respective chords and scales discussed above. A diagram of standardized chord symbols was discussed. For

practice, the student was assigned a twelve-bar blues; written out with chord symbols (and actual chord tones) and the appropriate scale for each chord change. A scale exercise was also assigned to be transposed in all keys, including all scales discussed in this section.

The diminished scale was an unusual scale alternating in construction, between whole steps and half steps. Its origin came from the diminished seventh (o7) chord (a chord constructed of successive minor-third intervals). The obscure nature of the diminished seventh chord carried over to the diminished scale, creating a very flexible, colorful, and practical scale. Although some diminished scales began with a half step, the author's choice began with a whole step. There were only three different diminished scales, and they sounded best with a diminished seventh chord. This scale also worked with the half-diminished seventh chord, the minor sixth chord, the minor-major seventh chord, and the minor seventh chord. The dominant seventh chord, which often contained alterations, had the most effective use of the diminished scale with the greatest potential for harmonic richness. While the minor sixth chord, the minor-major seventh chord, the minor seventh chord, and the half-diminished seventh chord used the diminished scale starting on the tonic pitch; the dominant seventh chord (with alterations) used the diminished scale one half step up from the tonic pitch. A chart was included, listing all

the chords discussed; with a first, second, or third choice of scale which worked for each type of chord.

By concentrating on the major chords, minor chords, and dominant seventh chords, the author attempted to simplify the discussion of related scales to chords. To make this section more effective for the jazz student, more discussion should be given to the major scale, the dorian scale, and the mixolydian scale; before confusing the issue with the locrian and diminished scales.

(05) JAZZ STYLE

The author devoted an entire chapter discussing jazz style related to the ability of the improviser to "swing."

The percentage listing for the instructional area was 11% (6% for length of print, and 5% for a chapter heading).

Swing, the most important style aspect of jazz music, even though difficult to define, was basically a combination of two things: 1) rhythmic interpretation, and 2) rhythmic unity. The intensity of this stylistic feeling was determined by the following factors: 1) dynamic level (loudness), 2) mood (time-feeling), and 3) unity within the performing group (all members of the group were playing with the same concept of the pulse). This feeling of "unity" could exist in any group, from an orchestra to a jazz trio. To have the beginning improviser first learn to swing ignored the relaxation and coordination necessary to swing; this caused swing to become the last added element rather than the first.

Jazz music was hardly ever written the way it was to be played. The rhythms were left to be interpreted by the jazz performer. Examples were listed displaying "shuffle-time" with discussion on the legato tonguing concept and light accents on the upbeats. This accented articulation, slurring into the downbeats, was a distinguishing trait of jazz style. A jazz line (improvised written-out solo) was listed, and the student was asked to play it "as written," then in a jazz style, swinging the rhythmic patterns. Although many jazz performers agreed that the feeling of swing cannot be taught, exercises like this could at least give the improviser the concept of how to swing, and what it feels like to swing.

The author offered an excellent chapter in jazz style, and concentrated on a concept so important to jazz music. To increase the effectiveness of this section for the basic improviser, more written examples of jazz rhythms, along with the stylistic interpretation would be helpful.

(06) ANALYSIS

The author offered a complete chapter on a discussion of analysis, related to a study of functional harmony.

The percentage listing for the instructional area was 17% (12% for length of print, and 5% for a chapter heading).

Even though chord symbols and chord structures were important to jazz music, this knowledge could not be put to use without a study of the functional sequence of the

chords. The tonic (I) chords offered complete rest; the dominant (V) chords were intense and powerful, and should be resolved to the tonic; the minor seventh (II) chords, which function as subdominant (IV) chords, moved to the dominant chords, which moved then to the tonic. A chart listed the cycle of these three types of chords.

By applying Roman numerals to the chord changes, comparison of all keys was made easier. To complete the functional symbol, the quality of the triad with other chord members was added to the Roman numeral (IM7-major seventh, IIm6-minor sixth). The problem of transposing chord progressions was greatly reduced by using Roman numerals, even if the tune contained modulations. A discussion offered methods of spotting modulations, or temporary modulations. A chart listed the most common chords found in jazz tunes, with the Roman numeral plus the most common function of the chord; for example, "V7" functioned as a dominant of "I," and "IIm7" functioned as a subdominant of "I" and preceded the dominant.

After translating the chord changes into Roman numerals, the next step was to formulate the general functional structure (group portions of the progression into tonic, dominant, or subdominant areas, and locate modulatory sections). Two Ellington tunes, "Mood Indigo" and "Take the 'A' Train" were used as examples of this process. The most important concept of functional harmony was knowing what the function (either tonic, dominant, or subdominant) of the

chord change was when it occurred in the chord progression. Jazz harmony made great use of the cycle of fifths in chord progressions (progressing in successive perfect fifth intervals). Another common tendency was for the roots of the chord progressions to move chromatically downward (III-bIII-II). One of the most common ways to move through all three chord groups was "IIm7-V7-IM7" (chords moving from subdominant class, to dominant, and then to tonic).

The author offered an excellent discussion on the importance of the jazz student understanding and using the concepts of functional harmony and Roman numerals in analyzing jazz music. Although a strong theory background was understood for the student, this section would be more effective if the discussion of functional analysis was directly related to analyzing jazz tunes.

(07) FORM AND STRUCTURE OF JAZZ MUSIC

The author included a listing in the Appendix of the popular "AABA" song forms and also some common jazz turnarounds.

The percentage listing for the instructional area was 2% (2% for length of print, and no additional percent for an occasional listing).

The author included (roman numeral) chord progressions of tunes having an "AABA" structure, with 1) common "A" sections, and 2) common "B" sections. A list of seven of the most common turnarounds (a short series of chords occurring at the close of a segment of a tune) was also listed.

Even though the author hinted that an understanding of form and structure was important, a detailed discussion of 1) popular jazz forms, 2) techniques for analyzing the form of jazz tunes, and 3) other important qualities associated to formal analysis of a jazz tune (how it aided improvisation and transposition) needed to be added to make this section more effective for the jazz student.

The Encyclopedia of Basic Harmony and Theory Applied to Improvisation on All Instruments, Vols. I-II-III
Dick Grove

Alfred Publishing Co., Inc., Sherman Oaks, California, 1975

Total instructional material = 354 pages

Optional: 1. Rhythm cards for instrumental facility practice assignments

2. Cassette tape for Volume III (pp. 185-354)

(03) JAZZ IMPROVISATION FUNDAMENTALS

The author assigned three entire chapters to a discussion of jazz improvisation fundamentals including key terms, application of scales and chords, basic rhythmic patterns, and basic scales and intervals.

The percentage listing for the instructional area was 26% (8% for length of print, 5% for each of three chapter headings, and 1% for each of three separate listings).

The introductory section listed a dictionary of key terms used in this text material, and suggested that the student refer to this list throughout the study of jazz improvisation. There was much emphasis placed on rhythmic comprehension of different jazz styles. Rhythm practice cards, to be cut out and used as practice aids, were included for the student. Different scale or chord pitches

were given, then the student was to apply the different rhythm choices from the rhythm cards which developed a practice routine for style. Some of the rhythm choices were already written melodically and gave the student an example of the practice concept.

Scales and intervals were also explained for the jazz student. An interval was defined as a musical unit of measurement, which determined the exact distance from one point (note) to another. The major scale was appointed as the basis needed to determine these distances. Intervals were grouped into two categories: 1) diatonic intervals--intervals which came from the major scale; and 2) chromatic intervals--non-diatonic intervals (and their enharmonic meanings) which included minor, augmented and diminished intervals. All types of intervals were listed with musical examples and an explanation of their make-up. Interval distance was measured from the bottom note to the top note. If the upper note was diatonic to the scale of the lower note, the interval was "major" or "perfect." If the upper note was chromatic to the scale of the lower note, extreme care was taken to determine whether the note had been raised or lowered before determining the interval. The problem of enharmonics was especially critical when dealing with double and triple sharps or flats. Even though all musical examples listed the intervals in harmonic fashion (one note over the other note), melodic intervals (notes

listed one after the other as in a melody) were also included in the discussion.

From using a goal of complete mastery of intervals as applied to the improvisation instrument, exercises were listed for the student to practice the different intervals included in the discussion, with the different rhythm patterns listed on the practice cards. A worksheet was assigned, testing the student over all aspects of the discussion on intervals. The worksheets included naming scale degrees, writing names of intervals from the given musical notes, identifying intervals in a melody line, and identifying intervals between adjacent notes in chords.

The author demonstrated with a definition of key terms and a thorough study of intervals, the importance of a fundamental understanding of basic harmony and theory applied to improvisation. The use of rhythm cards would be difficult for the beginner, but through continued application this process would prove successful. The interval discussion was very comprehensive, and the worksheets required knowledge of basic information important for the improviser's success. To make this area more effective for the jazz student, there should be more direct application of these fundamentals to jazz improvisation.

(15) SCALES FOR IMPROVISATION

The author assigned the first five chapters to an introduction of the major scale and the minor scale, a discussion of the modes and the symmetric scales, a

discussion of the blues scale and chromatic scale, and the application of scales. Several listings of scales related to different chord progressions were also included.

The percentage listing for the instructional area was 54% (17% for length of print, 5% for each of five chapter headings, 2% for each of two partial chapter listings, and 1% for each of eight separate listings).

The introduction to improvisation began with basic harmony, and basic harmony began with the major scale. The meaning and uses of the major scale was the basis for building chords, intervals and the relationship of chords in chord progressions, transposition, improvising at-sight from chord symbols, memorization and areas of theory such as passing chords and reharmonization. Scales were the "common denominator" of many categories. A sound foundation for improvisation depended upon scales for its melodic structure. All materials should be covered in terms of the relationship to scales to comprehend jazz improvisation; everything was based on scales.

The major scale, a seven note scale from the most conventional group of scales, evolved from a key formed by the relationship of the seven pitches. The building block for the major scale was the tetrachord, four tones sub-dividing an interval of a perfect fourth. An example of a major scale divided into two tetrachords was listed for the student. A discussion explained the fifteen different scales (enharmonic scales included), and the twelve possible

pitch tones which make-up the scales. Since key signature was mentioned as an important aspect of the tones of a major scale, a discussion was included with a diagram of the "circle of fifths," a circular listing of key signatures and scales.

The "circle" demonstrated the logical relationship formed between the twelve keys; a relationship that formed the strong, natural progression from key to key. The section on scales and the major scale concluded with a discussion of terminology and interval relationships. Worksheets asked questions of information discussed on scales and the major scale, and the student was to fill in answers or write scales on the provided sheets.

The next section dealt with the minor scales, and included discussion on the harmonic minor scale, the melodic minor scale, and the natural minor scale. The three minor forms were explained in relation to the major scale. The structure of each scale was demonstrated with the use of two tetrachords, similar to the explanation for the major scale. The lower tetrachord of all three forms of the minor scales was the same, while the upper tetrachord differed in each of the three forms. The melodic minor was only discussed in the ascending form. Examples listing four different scales were given: 1) the major scale (F major), 2) the relative harmonic minor (F harmonic minor), 3) the relative melodic minor (F melodic minor), and 4) the relative natural minor (F natural minor). The key

signatures were different for the major scale and its relative minor forms. Examples were also included in relation to the "Bb" major scale. Worksheets completed this section asking the student to name the three minor forms, and to write-out several different minor scales in various keys. All discussion related to key signatures from the "circle of fifths."

The next section listed and discussed the seven standard modes, the ancestor of the major and minor scale. The following modes were explained in tetrachord fashion and related to the major scale (ionian mode) for their structure: ionian (1st--same as major scale), dorian (2nd), phrygian (3rd), lydian (4th), mixolydian (5th), aeolian (6th--same as natural minor scale), and locrian (7th). The "real" basis of these modal scales was the major scale. A diagram demonstrated this idea. Each modal scale was constructed from a scale degree of the major scale. Several worksheets questioned the student on concepts covered on the modal scales, and modal scales of each type had to be written-out on provided space.

The next section discussed the symmetric scales: whole tone scales, diminished scales, and dominant scales. The approach of discussion varied with these six note scales (whole tone) and eight note scales (diminished and dominant). Each interval of the whole tone scale was a whole step; while the diminished scale alternated whole steps and half steps, and the dominant scales alternated

half steps and whole steps. Diagrams for each of the three types of symmetric scales were listed, and demonstrated the relationship of the whole step and half step intervals. The scales were called symmetric because of the equally spaced selection of tones. There was a total of six whole tone scales, with three diminished and three dominant scales. Worksheets were provided for the student to write several scales of each form. A priority was placed on the interval relationship of each different scale form.

The fifth section discussed scales and intervals and concentrated on the blues scale and the chromatic scale. The blues scale was one of the most unique and most frequently used scales; especially in the idioms of jazz, blues, rock and soul music. It was also the first "real" scale of American origin. While the other scales mentioned had an atmosphere of disciplined European conditions, the blues scale had its roots in an untrained, natural vocal origin. Played in both an ascending and descending direction, the six note blues scale was constructed from two identical tetrachords containing only three notes each. Several examples of blues scales were listed.

The chromatic scale was exactly what the name implied, a scale of tones one half-step apart. When the scale ascended, sharp accidentals were used; when it descended, flat accidentals were used. The main function of the chromatic scale was to connect certain selected "important" tones in the improvised line. After a brief review and

re-emphasis on the importance of scales, worksheets were provided requiring the student to answer questions concerning all facets of scales for improvisation.

While chord progressions were discussed using the "II-V-I," "II-V-(another key)II-V," and others, scale sources were listed for the respective chord for which they worked. All forms of scales were included in the listings, and a cassette tape made the chord progressions available to the student (volume III only). A series of "rock" progressions were also treated in the same manner, listing some of the more popular rock chord progressions. Worksheets were included for the student to write the correct scale when given the chord symbol and the progression number as listed in the study. All scale sources were covered.

The author affirmed the structure of the scale as the most important basic aspect of a foundation for jazz improvisation. The series of discussions on the different types of scales was excellent, with many musical examples to strengthen the explanations. The listing of two different types of diminished scale could add confusion for the beginner; one scale called diminished and the other called dominant. Also, the dominant seventh scale (or mixolydian scale) was an important scale for the jazz player, and two names this close in meaning could create a problem. The strongest feature of this section on scales was the worksheets, which provided a "post-test" situation for the

student. The more advanced listing of scales, related to different chord progressions, offered a touch of realism to the basic explanations provided on scales. This entire section covering scales for improvisation was most effective for the jazz student, and provided an excellent foundation for the improviser.

(10) CHORD PROGRESSIONS

The author assigned the next nine chapters, plus six other listings, to a discussion of the construction of chords and chord progressions.

The percentage listing for the instructional area was 114% (39% for length of print, 5% for each of ten chapter headings, 2% for each of five partial chapter headings, and 1% for each of fifteen separate listings).

The basic triad was the first chord learned; a combination of three musical sounds, heard simultaneously, but of different pitch. The basis of the triad was the major scale. Musical diagrams listed the fifteen different major triads, in root position (when the tonic was on the bottom of the chord), first inversion (when the third scale degree was on the bottom), and second inversion (when the fifth scale degree was on the bottom). Minor, augmented and diminished triads were also discussed concerning their structure, and musical examples were listed. The "o" sign was used to represent the diminished triad (Co), and the "+" was used to represent the augmented triad (C+). Most of the early rock and roll styles used mainly triads, with a lesser

amount of four part chords. Much of the modal writing was more effective when restricted to triads. Assignments and worksheets were provided to insure comprehension of the basic information discussed on triad construction and triad quality.

Triads were built from scale tones in intervals of a third, by selecting every other note of a scale. In the next section, the major scale was listed with appropriate triads built on each scale tone from the available tones in the scale; result--a selection of major, minor, and diminished chords listed in several keys for the student. The quality of the triads was as follows: first scale degree was a major triad, second was minor, third was minor, fourth was major, fifth was major, sixth was minor, and seventh was diminished. When a chord symbol was altered, it meant that one or more tones of the original chord were changed. Alterations were always by half-step. Any chord tone, with the exception of the root, could be altered. Examples of original and altered triads were listed for the student. Assignments and worksheets covering all aspects of triad construction from the major scale as well as altered triad construction were provided.

As a continuation of the basic triad structure, four part chords were discussed. A four part seventh chord meant that a fourth note a seventh interval from the root was added to the triad. Examples displayed the major seventh chord taken from the major scale, and also chord symbols for

the major seventh chord. The dominant seventh chord and the minor seventh chord are explained by adding another note (a third above the fifth) to the triad built on the second scale degree and the fifth scale degree. The seventh was a minor seventh from the root. Chord symbols were also included for these two chord types. Seventh chords were built on each tone of the major scale by using available scale tones. The basic four part chords were the major, minor and dominant seventh chords. The first and fourth scale degrees produced major seventh chords; the second, third and sixth produced minor seventh chords; and the fifth produced a dominant seventh chord. The seventh scale degree was omitted from this discussion. Both the minor seventh and the dominant seventh sounded incomplete, and had a natural tendency to resolve to the tonic chord. Assignments and worksheets provided exercises for further study of the seventh chord structure, and included writing seventh chords and identifying seventh chords.

The next section concentrated on the augmented seventh chord and the diminished seventh chord. Methods of constructing both chords were related to the major seventh chord and the dominant chord; both by examples and a listing of procedures. The augmented seventh chord was basically a dominant seventh chord with a raised fifth, while the diminished seventh chord was a dominant seventh chord with a lowered third, fifth and seventh. The diminished seventh chord was described as a symmetrically formed chord; each

tone of the chord was exactly a minor third interval apart. As with all forms of symmetrically constructed chords, there was no tonal relationship. A diminished seventh chord did not sound like it was in a specific key. Assignments and worksheets were provided offering the student extra study on the augmented and diminished forms of seventh chords.

The next section offered an explanation of altered forms of the minor seventh chord, the major sixth chord, and the minor sixth chord. The lowered fifth scale degree was added to the minor seventh chord and created a "half-diminished" chord. This minor seventh chord with a flat fifth (half-diminished) chord functioned as a plurality; it had a double usage (contained same tones as a minor sixth chord). The minor major seventh chord was constructed by lowering the third of a major seventh chord one half step. The major sixth chord was created by adding a fourth tone to the basic major triad; in this case the added tone was the sixth degree of the tonic major scale. This chord also functioned as a plurality; it contained the same tones as a minor seventh chord. The minor sixth chord was constructed by using the first, third, fifth and sixth scale degrees of the melodic minor scale. As mentioned before, this chord functioned as a plurality with the half-diminished chord (minor seventh with a flat fifth). Musical examples demonstrated the discussion in each respective situation. Assignments and worksheets were included for additional study by the jazz student.

The next section concentrated on a group of altered four part chords which involved variations of an altered fifth, and the use of suspensions applied to three and four part chords. Several different types of seventh chords were listed with an altered form including a raised or lowered fifth. These chords were basic chords which were altered, rather than chords with new and separate relationships. The suspension was a chord in which a tone actually replaced an expected chordal tone. In most cases, the suspended tone then resolved to the correct chord tone. The most common application of a suspension in chord symbols was the suspended fourth (C7sus4), where the fourth scale degree actually replaced the third of the chord. Assignments and worksheets were provided for additional study, covering the important aspects of the discussion on altered fifths and suspensions.

The next section covered five, six and seven part chords. The five part chords, or ninth chords, were constructed as extensions of the basic four part seventh chords. The ninth was the interval of a third above the seventh of the chord, or a major ninth above the root of the chord. Examples drawn from the major scale demonstrated the chord tones of the ninth chord. The major sixth ninth chord was also included, where the seventh of the previous ninth chord was replaced with a major sixth scale degree. Besides listing many musical examples of these two chord types, different methods of writing the chord symbols were

discussed. The diminished ninth chord was also included. Rotated assignment exercises and worksheets were provided to offer further study of these chord extensions.

To achieve a more sophisticated effect, altered ninth chords contained melodic notes that did not fit the normal ninth chord. Whenever a particular kind of chord was altered, the basic function of that chord remained the same. The altered version of the ninth chord was simply considered a variation of the normal ninth chord. If the improviser understood the altered notes, it could eliminate embarrassing mistakes and allow the player to accurately play within the altered chord. Several possibilities of altered ninth chords were given; however, the ninth of a minor ninth chord or a major ninth chord could not be altered. Assignments and worksheets were included emphasizing chord construction involving altered tones in the ninth chord.

The final section discussing chord structure concentrated on eleventh chords and thirteenth chords, and their alterations. The extended tones were explained through examples of a two octave major scale (or minor scale). Different types of chords were included, with the construction explained with a diagram of interval relationships. Even though the chord contained an eleventh or thirteenth scale degree, the first four tones were considered the basic tones that actually defined the type of the chord. The plurality (multiple function) was described

in relation to thinking of any harmonic or melodic relationship in another way; where one pitch could serve a variety of chords in several different ways. Many different examples of alterations were listed for the eleventh and thirteenth chords; most involving altered elevenths, ninths, and thirteenths. Regardless of the alterations present in a chord, the improviser was instructed to think of the chords in the basic categories (major, minor, dominant seventh, augmented and diminished). Assignments and worksheet exercises were included, asking the student to identify different types of chords as well as construct various chords.

The next section listed chord families (all in "C" major), along with their respective chord function. As an extra point of study, the related scales for each chord family were included. Chord families included regular and altered chords, and listed the related chords for each scale degree of the major scale. Worksheets were provided for additional study of chord function, as well as application of the related scale. The different characteristics of the chord families were also discussed: 1) the "I" major chords were strongly major and diatonic; 2) the "I" major altered forms leaned toward the lydian mode; 3) the "II" minor seventh (or major seventh) chords were diatonic and strongly major in effect, and substituted for the "IV" major; 4) the "II" minor seventh with a flat fifth chords were strongly minor; 5) the dominant seventh chords (V7) were major and

minor in effect; 6) the dominant seventh altered forms were minor in character; and 7) the "I" minor was relatively unaltered, and very strong in minor. Worksheets were provided asking additional questions concerning the characteristics of the chord families.

The next four sections offered discussions and tables listing different chord progressions popular in jazz music. An accompanying cassette contained the recorded rhythm section examples for the student's listening and practice. All tables were listed in the key of "C" major; however, the rhythm section cassette included several different key exercises. Progressions included in the study were: 1) "II-V-I," 2) "II-V-(another key)II-V" (circle of fifths), 3) vamps (I-VI-II-V), 4) parallel progressions (I-IIIm7-IIIm7-IIIm7-I), 5) line progressions (I-I+-I6), 6) minor progressions, and 7) modal progressions. Worksheets accompanied each section of chord tables adding further study to chord relationships within the chord progression.

By using principles of harmonization, the use of altered chords as a means of reharmonization was discussed. This mild form of substitution involved changing the quality or make-up of the chord without changing the actual chord progression. Reharmonization (alteration) of the "I-IV" chord progression, the "II-V" chord progression, and the "V-I" chord progressions was discussed. The effect of reharmonization on standard original harmonies was important

to the improviser, whether involved in playing, arranging or the composition of jazz or any stylistic kind of music.

Other "free areas" of jazz tunes were discussed, including introductions, endings and turnarounds. A free area was described as any portion of a composition not specifically included in the sheet music or fake book version of the composition. The purpose of each area was mentioned, and several examples of different chord progressions for each were listed; progressions were concerned with the starting chord of each area. When discussing turnarounds, a table listing the form of the two measure areas was included. The harmonic sources of the three free areas were listed in table form, and related directly to a particular type of style for the composition (jazz, modal, swing, dixieland, rock). Worksheets provided space for the student to actually write out different free areas in various styles.

In a very extensive manner, the author has demonstrated the value of a basic understanding of chord structure and interval knowledge. The worksheets again offered the post test capabilities necessary for total understanding, and the additional cassette recording of rhythm section examples of the different chord progression families made the entire section valuable for the student. The discussion of the diminished chord seemed out of place, as its absence in the section with the other major scale four part chords was noticeable. Too much emphasis was placed on extended chords

(ninths, elevenths, and thirteenth), and should have been spent on directly relating the more basic chord forms to jazz improvisation. The discussion on chord structure and chord progressions was effective; however, to make this area more efficient, consolidation of discussion should take place with more emphasis on the basic chord formations.

(06) ANALYSIS

The author assigned an entire chapter to a discussion of analysis related to diatonic relationships of chords and cadences.

The percentage listing for the instructional area was 8% (3% for length of print, and 5% for a chapter heading).

The three basic chord families took their identities and importance from their diatonic relationships to a scale. A chord family included those chords that functioned the same way within a key area. The chord structure at any given spot reflected the scale. However, the problem from the improviser's standpoint was to be able to incorporate the function of any given chord to determine the possible scale choices. The key signature of a composition often had no association with the actual key areas that provided the harmonization of a melody. To achieve organization for assigning function to the chords within a progression, roman numerals were assigned to the respective scale degrees of the key area.

The basic cadence (ending progression) was the progression "IV-V-I," the foundation of the classical

European harmony system. The two basic three chord progressions that had the strongest key area relationship were the "IVmaj7-V7-Imaj7" and the "IIm7-V7-Imaj7." Different musical styles which contained these two progressions were listed. Minor chord cadences were also discussed in a similar fashion. Further chord relationships were demonstrated with chords built on the "C" major scale. Worksheets were provided for additional study and identification of chord function and key. The student was asked to analyze a series of seventh chords.

The author attempted to discuss analysis of chord progressions, but became side-tracked on chord families and chord function. To make this area more effective for the jazz student, an explanation of the method of analyzing harmonic changes should be included. Too much was taken for granted, and the knowledge of transposition with roman numerals versus chord symbols was not discussed.

(12) SUBSTITUTIONS

The author assigned three complete chapters and several lesser listings to a discussion of substitutions related to harmonization of chord progressions.

The percentage listing for the instructional area was 43% (19% for length of print, 5% for each of three chapter headings, 2% for a partial chapter listing, and 1% for each of six separate listings).

The basic progressions (or chord families) that represented key areas were the "II-V7-I" and "IV-V7-I" progressions, in both major and minor. The remaining diatonic chords (IIIm7, VIIm7, and VIIIm7(b5)) were discussed as substitution chords for the "V" and "I" chords. A musical diagram was included. Since each important musical style was characterized by a specific variation of these two basic progressions, it held true that any given style could be changed to another by adjusting the basic progression to fit the style. Since the improviser learned songs or jazz compositions in their original source (key and style), this concept became important when playing in a band or combo where the composition would be interpreted in a different style than the original. This spontaneous awareness of the changes in style through substitution of the two basic progressions would be most important to the player's ability to improvise effectively.

The next section discussed chord substitution and reharmonization by investigating the reasons for and theory behind the process. Chord substitution and reharmonization were important factors effecting the improviser for the following reasons: 1) any alternation or stylistic interpretation of the original harmonization of a composition forced the improviser to comprehend what had been done and to adjust his playing accordingly; and 2) the most effective way to grasp and adapt to these changes was to be aware of the possibilities ahead of time.

Harmonization was defined as the specific choice of chords which the composer selected to fit the melody. Chord substitution was the process of substituting chords in individual, isolated situations. Reharmonization referred to situations where new chords were added to original progressions and where the relationship between the original and the reharmonized version was much freer and flexible; the alteration of the basic chords was also included.

Any substituted or reharmonized sounds affected the improviser, and were part of the musician's overall understanding of harmony and more conventional progressions and chord relationships. A list of "weaker" chords was associated with their respective "stronger" substitution. The substitution of the diminished seventh chord by the dominant seventh chord with a flat ninth was explained, with several chord examples that demonstrated the similarities of chord tones between the two chords. These examples were also included on the accompanying cassette. The augmented triad was discussed next, with the suitable substitution being the dominant ninth chord with a raised eleventh. The augmented seventh chord (four part chord), different from the augmented triad, could use the dominant seventh with a flat ninth and flat thirteenth. The minor sixth chord used the minor seventh plurality substitution (same chord tones), or several different dominant seventh substitutions; all based on the function of the minor sixth chord and the following chord in the sequence. The discussion for all of

these listed substitutions was supported with rhythm section examples on the accompanying cassette. In some instances, related substitutions could be added to the original substitution. A listing of these "secondary" substitutions was included. Worksheets were provided for further study of the substitution relationships between the chords mentioned in this section.

The next section discussed one of the most frequently used and interesting substitutions, the "II-V" substitution. The "II_m7" chord (also included the II_m7-5) could be substituted within any chord of the "V7" chord family; instead of one "V7" chord, a "II_m7-V7" could be substituted. A chart listed a comparative breakdown of different variations possible for the "II-V-I" substitution. The original harmonization was offered with a possible substitution, and then a "better" solution. Several of the examples were included on the accompanying cassette.

Chromatic dominant seventh approach chords were demonstrated as substitute possibilities in several progressions. The amount of time given to the new chord was dependent on tempo, effect, and the number of beats originally allotted to the previous chord. The improviser should be concerned with the chromatic addition, because it involved a new scale source derived from the momentary key area of the substitute approach chord. Several examples were included with cassette listening available.

Plurality substitutions (same chord tones with a different chord symbol) and modal substitutions (adding chords within particular major scale which contained several related modes) were discussed as additional possibilities for a substitution variance from the original chord progression. Worksheets were included providing additional exercises to strengthen the concepts of substitution discussed in this section.

A reharmonization, or the reconstruction of the original harmony, could be approached from two directions: 1) relating the harmony to the melody, and 2) restructuring the harmony on the basis of the original chord progression alone--with no melody/chord relationship. Most substitution chords were related to the original melody. The movement of the root in the new harmonization was discussed in the following three categories: 1) circle of fifths, 2) chromatic movement either ascending or descending, and 3) parallel movement either diatonic or chromatic. Tables based on the interval relationship between the root and the melody note were listed, and each of the three categories were discussed with recorded examples demonstrating each type of chord substitution. Playing assignments and worksheets were provided for additional study.

The final section on reharmonization offered substitutions for the more popular standard chord progressions; "IIm7-V7", "I" major and "I" minor, "V7" and superimposed polychords. The discussion started with the

original chord family designations, and presented the possible basic progressions that could be superimposed over the original chords. Tables were included in support of the chord progression examples, and the relation of the substitutions to the melody was made clear through musical examples. Polychord notation (superimposing a second chord over a basic chord) was discussed as literally playing two chords simultaneously. Playing assignments and exercises, as well as worksheets, were provided offering the student further practice in this more advanced concept of chord substitution.

The author went to great length to explain the various substitutions available in music. The individual situations were covered adequately, and the musical examples and recorded examples provided substantial backup for comprehension. To make this area more effective for the jazz student, chord substitution should be discussed in relation to chord progressions instead of individual chord possibilities. The author presented "all" of the tools necessary for substitution, but did not relate these concepts to their usage in jazz improvisation. The twelve-bar blues pattern would have been an excellent place to start for basic substitution concepts. The more advanced improviser could gain the intended content from this study; however, the beginner needed a more improvisation-related approach.

(05) JAZZ STYLE

The author assigned two sections related to jazz style, concentrating on musical styles and their related chord families, and an analysis of rhythmic patterns which created style.

The percentage listing for the instructional area was 14% (5% for length of print, 5% for a chapter heading, 2% for a partial chapter listing, and 1% for each of two separate listings).

The following musical styles were listed in a chart containing related chord families of major and minor tonality: 1) jazz, 2) modal, 3) swing, 4) dixieland, 5) popular-show, 6) rock, 7) country-western, and 8) folk. These particular chord families were what made-up the sound associated with each particular style. Once the make-up of the style was defined, the improviser could "control" the style. An example of a waltz (popular-show) was transformed into a rock style; the "IIIm7" chords would change to "IV" major chords. Worksheets were included for further study.

The next section offered an introduction to jazz and rock rhythmic patterns. Rhythm was discussed as the most exciting component in improvising, and the beat or pulse that made rhythm "come alive;" a constant "in motion" stimulus that sparked all music. Rhythmic patterns, both non-syncopated and syncopated, were discussed and demonstrated by several musical examples (musical rhythm only). The rhythmic anticipation of swing music was

explained with counting methods and examples. The straight eight-note patterns of rock music and the "rolled" eight-notes of jazz music were also included. Rhythm assignments and additional worksheets were provided, offering practice exercises to help the student develop rhythmic awareness within the different styles of music.

The author discussed the different styles of music available to the jazz improviser through chord families and rhythmic patterns. Both aspects influenced the style of performance, and both included several examples to aid comprehension. To make this area more effective for the jazz student, more emphasis should be placed on the beat; strong and weak pulses, and the overall placement or concept of the beat in the different styles of jazz music.

(14) IMPROVISING ON JAZZ MUSIC

The author briefly mentioned improvising on jazz music through a review of the theoretical approaches to improvisation.

The percentage listing for the instructional area was 3% (1% for length of print, and 2% for a partial chapter listing).

The basic points of a theoretical approach to improvisation were: 1) scales were the basis of improvisation; 2) the improviser should be able to interpret any chord symbol in terms of the scale or scales that worked for the chord; 3) a study of all chord forms (3, 4, 5, 6 and 7 part) gave the improviser a total of sixty-four different

chord forms from which to chose; and 4) by establishing the "II(or IV)-V7-I" progression as the basic definitive vertical application of a scale, there were only three basic chords in any given key area, with the sixty-four different chord forms simply as variations of the three basic chords.

The author included a brief discussion of much magnitude, explaining exactly what the importance of scales and the "II-V7-I" chord progression assumed in jazz improvisation. To make this area more effective for the jazz student, these above concepts needed to be applied to an actual jazz solo; taking the student through the improvisation process with direct application of the above knowledge.

(17) THE BLUES

The author assigned a partial chapter listing to a discussion of the blues related to chord progressions with the appropriate scale sources.

The percentage listing for the instructional area was 4% (2% for length of print, and 2% for a partial chapter listing).

The standard twelve-bar blues progression was displayed in a chart which included the basic chords, a series of different blues chord substitutions, and appropriate scales for each individual chord situation. All of the examples were in the key of "C," and were available on the accompanying cassette for listening. Seven different blues progressions were listed in addition to the basic chord

progression. Worksheets provided additional study on different aspects of the blues discussion, and asked the student to write a blues in the key of "Ab" in a 5/4 meter style.

The author's token discussion of the blues created a tremendous void of knowledge in this important form of jazz music. The series of chord progression substitutions were not related to the basic blues structure, and progressed much too quickly to be effective. To make this area more effective for the jazz student, an introduction to the blues structure should be added; also, a discussion of chord progression substitutions for different tonal sections of the twelve-bar structure should be made in a more organized fashion. A listing of different blues with their respective artist or composer would also add to this important concept of jazz improvisation.

(07) FORM AND STRUCTURE OF JAZZ MUSIC

The author assigned a partial chapter to a discussion of the analysis of form for jazz, rock, and popular compositions.

The percentage listing for the instructional area was 4% (2% for length of print, and 2% for a partial chapter listing).

An awareness and knowledge of the conventional forms that create the majority of compositions in the various styles of jazz, rock and popular music were a necessary requirement for any improviser. An understanding of form

helped the improviser in memorizing tunes as well as transposition and "faking" tunes by ear. Form meant that the player should understand the way thematic material was combined to create the final composition. Different length jazz tunes were listed with their respective form, and the thirty-two bar standard song was discussed at length. The labels attached to the different sections of a composition were discussed; capital letters were used. Several jazz standards were listed with their length and form. A song composed by the author was listed in lead sheet form (melody and chord changes), with the assignment to analyze the form. A listed jazz selection was included on the cassette recording for listening. Worksheets were provided to offer the student additional study and review on the concepts of form.

The author did an excellent job relating traditional styles of form to jazz music. Much care was taken to fully explain how form was derived, and how form was to be notated. The listing of standards in several different forms should be valuable to the jazz student. To make this area more effective for the jazz student, the author needed to stress the importance form gives to organization of the improvised solo. Even though memorization and transposition were mentioned, the organization of the solo should be the priority result of a formal analysis.

(08) MELODIC IMPROVISATION

The author assigned an entire chapter to a discussion of melodic improvisation centered around the relationship the melody has to reharmonization, scale choices and musical style.

The percentage listing for the instructional area was 13% (8% for length of print, and 5% for a chapter heading).

A melody was defined as a series of horizontal melodic tones that reflected a scale. The scale, in turn, reflected a key area and a group of definitive, vertical basic chord families. The following were derived from the melody: 1) the complete scale, 2) the key area, and 3) the basic definitive chord families. When a composer determined a melody, all remaining possibilities of harmonic solutions were being disregarded. For improvisation, the process of checking all scales against the melody became an important determining factor for improvisational possibilities. A melody was listed as a musical example; with major, minor, modal, diminished, dominant and blues scales associated to different segments of the melody. Melodic improvisation was actually the composing of another melody associated with the original, using chord and scale knowledge to determine appropriate elements for construction. Examples of harmonization and of determining melodic scales were listed. The first and most critical choice was the selection of the most effective and characteristic melodic scale. Tables included listings of standards (ballads and

up-tempo tunes), show tunes, jazz compositions, rock tunes, standard waltzes, latin and country-western songs. Worksheets were also provided for further study of appropriate scales which would aid the improvisation student in the melodic concept of improvising.

The author discussed many important characteristics and elements of melodic improvisation. The importance placed on the choice of the melodic scale was effective; however, the various listings of scales (modes) required much advanced knowledge from the student. To make this area more effective for the jazz student, the author should simplify the theoretical approach and pace of the discussion. Melodic improvisation should be one of the first methods of improvisation studied by the student; therefore, it needed to be explained in an effective, concise manner for total comprehension by the beginning player.

Jazz Improvisation for Keyboard Players (Complete Edition)

Dan Haerle

Studio P/R, Inc., Lebanon, Indiana, 1978

Total instructional material = 103 pages

Appendixes (two) = 2 pages

Optional: The Complete Edition contains three volumes:

I. Basic Concepts

II. Intermediate Concepts

III. Advanced Concepts

The author sectioned the instructional material into "chapters" and "lessons." The chapters were interpreted as major thought groupings and not as individual instructional areas; also, the subject of each chapter could have easily been labeled as a lesson just as the remaining subject areas of the chapter were labeled. To determine the percentage of additional emphasis placed on the instructional areas included in this text material, the emphasis of the "lessons" was treated equally with the emphasis of the "chapters," and the lessons were referred to as chapters.

(08) MELODIC IMPROVISATION

The author assigned eight chapter headings to the discussion of creating melodies, developing melodies, different implications of the melody, and achieving harmonic clarity melodically.

The percentage listing for the instructional area was 60% (12% for length of print, 5% for each of eight chapter headings, and 1% for each of eight separate listings).

Before the jazz student began to improvise melodies, a look was taken at existing melodies of all types to see what went into them. Since melodies were based on a skipping motion through chords or a step-wise motion through scales,

the improviser acted as a composer and should thoroughly be acquainted with chord and scale knowledge. Several melodies were listed with block chords emphasizing a skip or step motion. The following types were displayed: Ballad, jazz waltz, swing, bossa nova, and rock. Even though a melody could be either skip or step-wise motion, most of the time it was a combination of the two processes. Musical examples were included that had very simple chord and scale materials, and showed the intended principles of melodic motion.

The next section presented ways of developing melodic lines available to the improviser, and showed the means by which melodic phrases were developed to create the "motivic development" approach to soloing. This approach included using repetition, transposing the melodic ideas, rhythmic development, melodic sequences, and inversion of melodic motives.

If a melodic idea was worth playing then it was worth playing again. Rather than developing several ideas more extensively in a solo, young improvisers played many excellent creative melodic ideas, but most of them became lost in the shuffle and were never heard of again. Repetition was one of the most basic methods of developing an idea. Musical examples were given showing how repetition works, sometimes with a change of accent or sequence. The rhythmic aspect of an idea was so strong that even if the notes changed in a melodic idea, the listener would feel

repetition if the rhythm was kept the same. An exercise was included asking the jazz student to improvise a melodic idea using the techniques of repetition.

Repetition could be further explored by transposing the melodic ideas to fit the new chord change. Exercises were included giving the student a melodic fragment to be played over different chord changes. The melodic idea repeated from chord to chord, with changes on the melody tones that happened to be included in the new chord keeping the same melodic idea (repetition) but transposing the idea to fit the new chord.

Even though pitches changed in a melodic idea, if the rhythm stayed constant the idea would still be recognizable. For the sake of development or variety, the opposite could also happen. Melodic ideas could be shortened or lengthened by increasing or decreasing the value of the tones. Musical examples were given showing melodic ideas containing the same tones, with several different rhythms; all gave the listener a sense of repetition.

The specific form of repetition and transposition, actually a combination of the two, was a melodic sequence. If an idea in a melodic sequence was repeated more than twice (a total of three hearings), then it became redundant to the listener. Melodic sequences occurred in many situations, usually involving the melodic idea a step lower or a step higher each time. Musical examples of melodic

sequences were given over one chord of long duration and three distinctly different chord changes. Also, the student was given the opportunity to improvise melodic sequences; given the same two examples of chord situations and a melodic idea.

As long as there was exact rhythmic repetition, many small aspects of the melodic idea could change and still be recognized as being repetition (development) of the original idea. This occurred when the melodic idea was literally turned upside down; where every interval in the melodic idea was exactly inverted. Musical examples were given which demonstrated inversion of a melodic idea, and complete and exact inversion of the entire idea.

Melody was one of the most important elements of a composition, and many implications needed to be reflected in the improvised solo when melody was chosen as the creative vehicle. The melody contributed greatly to the aura or feeling of the composition. Alterations or extensions of the harmony were often contained in the melody, and not expressed in the chord symbols. The melody also influenced the scale choice for a certain chord sequence. A musical example was given which demonstrated each of these ideas.

Melody also helped the improviser to achieve harmonic clarity; the simplest way being for the melody to arpeggiate the chord in such a way that the chord tones were stressed. An example was given, with the chord tones highlighted by their place in the chord. When the harmony was of a short

duration (fast harmonic movement), an unaltered melodic line that was diatonic to the chord was all that was necessary to achieve harmonic clarity. An example of this idea was given, and an exercise for the jazz student was included asking the improviser to 1) play an unaltered melodic line, stressing the chord tones, and 2) create an unaltered melodic line that was diatonic to faster chord changes.

The explanations contained in this discussion of the importance of melody in jazz improvisation were excellent. The author, without being verbose, accurately discussed the creation and development of melodic improvisation. The examples for each major point of explanation, in piano form, were excellent and definitely playable by the young improvisation student. Even though extra listening was encouraged by the author, to make this area more effective for the jazz student, specific listening examples of the different aspects of melodic repetition would be extremely helpful to the improviser.

(03) JAZZ IMPROVISATION FUNDAMENTALS

The author assigned three complete chapters to a discussion of jazz improvisation fundamentals, emphasizing the basic concepts needed by the jazz student to improvise with chord tones, scale tones, or a combination of chord tones and scale tones.

The percentage listing for the instructional area was 26% (8% for length of print, 5% for each of three chapter headings, and 1% for each of three separate listings).

To become a serious improviser, the student first began by improvising on each chord in the progression separately. Examples were listed showing different rhythmic patterns for arpeggiated playing on a minor seventh chord (Dm7), a dominant seventh chord (G7), and a major seventh chord (Cmaj7). Exercises asked the student to improvise in similar fashion on the same chords, being careful to use only chord tones in the improvisation. This discipline helped the player to learn the chords better and quicker.

It was good practice to imitate melodies heard on the radio or on records, because developing the ear was an important aspect of becoming a good improviser. The player should be able to easily express and instantly transfer into specific notes and rhythms, ideas heard in the mind. Using a metronome would help to develop a good steady beat, and by varying tempos, meters and articulations, the student should be able to play the three types of chords mentioned above in a chord progression.

Using only chord tones in the improvisation, examples illustrated how to connect the melody from one chord to another. The seventh tone of the chord usually wanted to resolve downward in a step-wise motion. By varying each attempt at the chord progression and by using the metronome for a steady beat, the student was asked to improvise on the "Dm7-G7-Cmaj7" chord progression.

Even though most chords had more than one scale that sounded good with them, a list of the three basic chord

forms mentioned above were listed with appropriate scale choices: 1) major seventh chord - major scale or lydian scale (major with raised fourth); 2) minor seventh chord - pure minor scale or dorian scale (pure minor with raised sixth); and 3) dominant seventh chord - mixolydian scale (major with lowered seventh) or lydian "b7" (major scale with raised fourth and lowered seventh). Since each chord came from some scale, that particular chord and scale would naturally sound good together. Using the same three types of chords, examples were given showing several types of step-wise motion through scales appropriate for each chord. By learning to use scales with these three types of chords, future improvisations on many different chord progressions would be easier. Three exercises were included for the student to practice step-wise improvisation. Even though scales were to be used (dorian, mixolydian and major), the chord tones occurred on the beats or in a strongly accented position. A final exercise again combined the three chords into one progression, and the realization that all three chords used the same scale tones was noted; "Dm7 (II)- G7 (V7)- Cmaj7 (I)" all related to the key of "C" major. The dorian and mixolydian scales, the first basic choices for the minor seventh chord and dominant seventh chord respectively, both related to the tonic (I) major scale.

The next section discussed using both chord tones and scale tones in improvised lines, calling it the "flowing melodic" and the "motivic development" (discussed later in

the text) approaches. In a continuous flowing melodic line, there was no repetition or development of ideas. The result was very singable, like the melody to a song. This melodic kind of thinking made the improvisation very musical. The student was asked to "pre-hear" or vocally sing melodic ideas before they were played. Using the same variations of practice mentioned before, exercises were listed in the key of "C" major and "F" major with the three chord sequence "II-V7-I." The student was also asked to transpose this exercise to "G" major, "Bb" major and "D" major.

Through this discussion of the basic fundamentals of improvising on the "II-V7-I" chord progression, the author gave the jazz student important guidelines that should influence future study of jazz improvisation. The excellent explanations were to the point and the examples of the concepts explained gave the student confidence to execute the exercises. By dividing the discussion into chords, scales, and then chords and scales, the subject was clearly organized for the student's comprehension. The basic improvisational guidelines discussed here offered the jazz student a strong foundation for a serious study of jazz improvisation.

(10) CHORD PROGRESSIONS

The author assigned five chapter headings and a partial chapter listing to a discussion of chord voicing, the "II-V7-I" chord progression, cycle progressions of fifths, progressions with chromatic step-wise motion, voice-leading

in chord progressions, and concepts of approach toward harmony.

The percentage listing for the instructional area was 53% (20% for length of print, 5% for each of five chapter headings, 2% for a partial chapter listing, and 1% for each of six separate listings).

This section explored the basic and conventional use of chord voicings (left hand concepts for the pianist) and prepared the jazz student to create a total improvisation. The pianist used left hand voicings to provide a sense of harmony and time from the chord progression. Several examples of chord voicings, all using the "II-V7-I" chord progression, demonstrated the different positions available for inversions of the chords. To use the least possible amount of motion in connecting one voicing to another provided a smooth harmonic flow with the greatest physical ease in playing. The feeling of certain chord progression voicings was discussed in relation to several types of harmonic situations; including the strong nature of the dominant seventh chord to move forward and resolve. The troublesome family of chords including the half-diminished and diminished chords were discussed; the half-diminished worked well in root position and the diminished chord in any voicing, with an added tone a major seventh above the root of the chord or an added tone a whole step above any chord tone. Several examples of the voicing progressions and

exercises for the student to attempt improvisation were included.

A good understanding of chord progressions would lead to overall fluency and ease as an improviser when dealing with practically any style of music. This next section explained the "II-V-I" chord progression in both a major key and a minor key. The chord progression was listed in two keys ("C" major and "F" major--the student was asked to transpose the progression to "G," "Bb" and "D"), with the modal scales written out for each chord and the explanation that all scale tones came from the major scale of the key. With the progression in a minor key (Cm), "IIm7(-5) - V7(-9) - Im(+7)," all scale tones related to the harmonic minor scale of the key. No keys were supposedly more difficult than others, so the jazz student was encouraged to gain fluency in all keys as quickly as possible. Examples and exercises of the "II-V-I" progression were included for viewing and practice.

The next section discussed the extremely common progression of fifths, a very strong progression of chords. All chords used in the first example were of dominant seventh quality, and they progressed downward in fifths (C7-F7-Bb7-Eb7). The scale written above each chord inversion was the mixolydian, with an infinite number of improvised variations possible, limited only by the improviser's imagination. The next exercise alternated minor seventh chords and dominant seventh chords

(Gm7-C7-Fm7-Bb7), still in a sequence which progressed downward in fifths of all keys. This exercise, as well as the following exercises using different combinations of minor seventh, major seventh and dominant seventh chords, was very much like authentic jazz tunes and provided actual playing practice for the jazz student.

The next section offered the jazz student exercises which progressed chromatically in step-wise motion rather than moving in a cycle of fifths or "II-V-I" sequence. The exercises demonstrated: 1) dominant seventh chords (G7-Gb7-F7) with the mixolydian scale written above each chord; 2) minor seventh chords (Gm7-F#m7-Fm7) with the dorian scale written above each chord; 3) major seventh chords (Gmaj7-Gbmaj7-Fmaj7) with the major scale written above each chord; and 4) combinations of the three chord types progressing downward chromatically. Serious practice on this section would help the player to improvise on many chord progressions at sight.

The next section discussed the connection of chords through the explanation of left-hand voicings and voice leading. Two categories of voicings (voice leading) were used to demonstrate the concept of connecting voicings in different types of progressions: 1) voicings built on the third of the chord, and 2) voicings built on the seventh of the chord. In a progression of a fifth, one of the most common in jazz and popular music, connection of the chords could be achieved by changing the categories of voicing; for

example, in the progression "Dm7-G7-Cmaj7," chord "one" would be built on the third, chord "two" on the seventh, and chord "three" on the third (it could also progress seventh-third-seventh). In the progression of a second, the same category of voicing should be used; "C7-Bb7," chord "one" would be built on the third, and chord "two" would also be built on the third (or both on the seventh). In a progression of a third (Cmaj7-Ebmaj7), any combination of the two categories of connecting voicings could be used. Other combinations of chord situations were given, with the end result a succession of chord voicings flowing smoothly without any large jumps from voicing to voicing.

In treating any chord progression, the improviser had the option of making the harmony clear and obvious (sense of relaxation) or obscure and distorted (high degree of tension). Since both relaxation and tension had their place as logical contrasts in improvisation, factors affecting how the improviser chose to treat the harmony could be many and varied. Ultimately, the improviser assumed any position along the harmonic conception scale, varying from piece to piece, affecting approach to improvisation in general on everything played.

Even though much of this study on chord progressions involved concepts of the piano, the ideas discussed here benefited the improviser in general. By comprehending the concept of voicing and voice leading, the improviser could move from chord to chord in a progression more easily; using

many of the fundamentals explained in this area with given examples and exercises. Again, the "II-V-I" chord progression was the basis of the discussion, with cycles of fifths and chromatic chord progressions being added. Keeping in mind that this text material was written for the jazz keyboard player, to make this area more effective for the jazz student (in general), the discussions needed to center more around chord formations and relationships. Improvisation was a result of the character and function of chords and chord progressions.

(15) SCALES FOR IMPROVISATION

The author assigned eleven different chapter headings discussing basic scale choices, scale treatments of the "II-V-I" progression, factors affecting scale choice, implications of chord symbols on scales, effects of context and tonal memory, superimposed scale forms, use of pentatonic scales and synthetic scales, generating scales from unconventional voicings, and basic or other scale choices for improvisation.

The percentage listing for the instructional area was 93% (27% for length of print, 5% for each of eleven chapter headings, and 1% for each of eleven separate listings).

The European classical tradition and the contemporary American jazz tradition affected jazz improvisation. Jazz was dominated by darker, conventional modes such as major, aeolian (pure minor), mixolydian and locrian in the European tradition; and by brighter, less common modes such as

lydian, dorian, lydian "b7" (flat seventh), and locrian "#2" (raised second) in the American tradition (especially since 1959). Although one tradition was neither better nor worse, the improviser was always confronted by the need to choose between a darker or brighter coloration or each chord in the chord progression.

The basic scale choices, including a darker sounding and a brighter sounding scale, were listed with musical examples for the following types of chords: 1) major chords --major scale (dark) and lydian scale (bright); 2) minor chords--aeolian scale (dark) and dorian scale (bright); 3) dominant seventh chords (unaltered)--mixolydian scale (dark) and lydian "b7" scale (bright); 4) half-diminished chords--locrian scale (dark) and locrian "#2" scale (bright); 5) diminished chords--whole-step/half-step diminished scale (dark and bright); and 6) dominant seventh chords (altered)--whole tone scale or a lydian "b7" scale (used when fifth was altered), half-step/whole-step diminished scale (used when ninth was altered), super locrian scale or a fifth mode harmonic minor scale (used when the ninth and fifth were altered together).

To learn the scales above, the improviser should: 1) play each scale with its related chord form; 2) apply the scales in a chord progression by analyzing each chord to determine what type of scale was required; and 3) if the choice of a single scale form could not be made, exhaust all

possibilities and choose the one that sounded the best in each particular situation.

The next section introduced different treatment of scale choices for the "II-V-I" chord progression. One approach was neither better nor worse than the other; although if three separate scales were chosen as they related to one scale choice of the major key, it produced a more complex harmonic activity. The basic choice became: Less activity and less tension or more activity and more tension. The following scale choices were discussed with musical examples for the "II-V-I" chord progression: 1) relating all three chords to the major scale key produced the dorian scale (II), mixolydian scale (V) and the major scale (I); 2) with the "II-V-I" in a minor key, relating all three chord to the harmonic minor scale key produced the second mode harmonic minor (II), fifth mode harmonic minor (V), and the harmonic minor (I); 3) for a more complex treatment of the "II-V-I" in major, the dorian scale (II), the mixolydian-lydian b7-whole tone-half step/whole step diminished-super locrian or fifth mode of the harmonic minor (V), and the lydian scale (I); and 4) for a more complex treatment of the "II-V-I" in minor, the locrian-locrian "#2" or second mode of the harmonic minor (II), the super locrian-fifth mode of the harmonic minor-whole tone or half-step/whole-step diminished (V), and pure minor-dorian-harmonic minor or ascending melodic minor (I).

The next section attempted to reach a real depth of expression to help the improviser create improvisations of some substance. Sometimes the improviser conformed to a very explicit coloration indicated by the chord symbol when choosing a scale; or the harmonic situation was open to free interpretation such as in blues progressions. Most of the time, there were always the two basic choices; dark color or bright color. Listed were five main factors which affected choice of the scale sound in the chord progression: 1) chord type, 2) chord alterations, 3) function of the chord in the progression, 4) implications of the melody, and 5) context in which the chord occurs.

The basic chord symbol immediately narrowed the choices of scales down to a certain group. In altered situations, a specific scale that satisfied different combinations of alterations could be used. Even with these thoughts in mind, the improviser was usually still left with at least two or more basic scale choices. Only rarely did a chord occur as a very definitive coloration that could be met only by a very specific sound, and this situation was resolved by examining the context in which the chord occurred. When the improviser determined the context of the chord, the concept that the tonal memory was capable of retaining a sound for a few seconds and recognizing it if heard again came into focus. If the improviser desired to continue an expected event, then this would influence the scale choice; if the desire was unexpected, another scale choice would not carry

forward similar tones from the previous scale. Neither choice was better nor worse, and the improviser simply had the option of creating one type of effect or another. Musical examples were given to further explain this concept to the jazz student. A bad scale choice occurred only when the improviser totally disregarded the factors that were essential in achieving the proper coloration for a given chord.

The improviser should be aware of the resultant scale choices; why they became the best choices and what were the specific musical effects of the choices. Regardless of what scale choice was ultimately made, the improviser went through this process and was aware of both the logical and unexpected possibilities. An original composition was included, with written melody and chord changes; offering the jazz student at least two scale choices, both of which produced good musical effects of a different nature.

To know which scales gave the strongest harmonic image of particular types of chords, the improviser had to thoroughly understand chord/scale relationships. Many scale forms were super-imposed over a chord, and although they still sounded good, there were some wrong notes or an unusual effect present, or synthetic scales with no traditional name were created. Even though a scale had one or two notes not in the pure harmony, it could still be acceptable; a good example was the blues scale. Musical examples were given showing the relationship of the blues

scale over dominant seventh, minor seventh and half-diminished chords. The improviser should not stress the wrong note or notes when this situation occurs. Any tone could occur in relation to any chord, no matter how dissonant or foreign to the harmony, if it was not stressed. Other examples demonstrated the "wrong note sound" over various types of chords. Through experimentation, the improviser became aware of many wrong note scale possibilities. Caution should be exercised if the player does not understand the correct scale relationship, because if wrong notes occurred accidentally, the overall musical effect was in serious jeopardy. Exercises were included for the improviser to practice this wrong note concept.

The following two common forms of the pentatonic scale were actually modes of each other: 1) major pentatonic scale--consisted of "1,2,3,5, and 6" of the major scale; and 2) minor pentatonic scale--consisted of "1,b3 (lowered third),4,5, and b7" (lowered seventh) of the major scale. If the chord sound was basically a major sound (dominant seventh or major family chords), the major pentatonic scale was super-imposed with the chord. If the chord sound was primarily minor in form, then the minor pentatonic scale was super-imposed. A chart was included listing these groupings. Other "hybrid" forms of the pentatonic scale were discussed with given special uses. The overall effect of using the altered pentatonic forms was effective in

creating a high degree of harmonic interest and tension. An exercise was included where the jazz student could experiment with various forms of the pentatonic scale. By stressing intervals of a fourth and a minor third, along with whole steps, the true pentatonic sound was achieved.

Synthetic scales were created from the addition or subtraction of one or more scale tones from some conventional scale. Even though this synthetic scale feeling was very satisfying, the improviser should not find it necessary to use this method to satisfy harmonic situations. Examples of synthetic scales were given, with discussion of their importance in modal improvisation situations.

The particular voicings of the chords (from the pianist) could also influence the scale choice for the improviser. All scales related to some harmonic texture, and once the improviser had selected the desired treatment, an examination of the internal relationships of that scale structure occurred. Two important facets of internal scale relationships were: 1) how each scale was accounted for in relation to the harmony; 2) what triad structures were present (diatonic chords) within the scale of the harmony. Musical examples of this relationship were given for the dorian scale and the super locrian scale, listing both scales and diatonic triads. Since voicings were a big influence on scale choice, the jazz student was encouraged to write down voicings which became favorites.

Ranging from a nature of consonance to dissonance, intervals of two notes were arranged in a logical order. A chart of musical intervals was included demonstrating this range from consonance (major sixth, major third, minor third) to dissonance (minor second, major seventh, minor ninth); also listing three-note voicings which contained three interval relationships. If the intervals tended to be more consonant, the voicing would sound more consonant. If the intervals tended to be more dissonant, the voicing would sound more dissonant. An exercise was included for the jazz student to create very consonant and relaxed voicings, very dissonant and tense voicings, and several stages in between. All scale choices, either basic or more complex, were listed in the two Appendices.

The author went to great length to fully explain every aspect of the use of scales in jazz improvisation. After starting with the primary fundamentals of scale choices, discussions of scale structure and relationship to chords, and ending with the influence chord voicing had on scale choice, the student improviser should be fully equipped with a lifetime of scale knowledge. To make this area more effective for the jazz student, the number of different scales used in the discussions and examples should be limited. After stating several times that the improviser should make final choices for the desired sound of the scale choice (whether it included wrong notes or not), the author seemed to offer too many scales, thus cutting down on the

creative impetus developed by the improviser. With the excellent format and discussion, the entire instructional area of scales for improvisation would be more effective with fewer choices of scales.

(14) IMPROVISING ON JAZZ MUSIC

The author assigned two complete chapters to a discussion of different approaches to soloing and applications of modal concepts in solos.

The percentage listing for the instructional area was 20% (8% for length of print, 5% for each of two chapter headings, and 1% for each of two separate listings).

The most common approach to improvisation (even on keyboards) was the single note linear solo. Written for the pianist, right hand and left hand improvisational lines were given as examples with chord accompaniment in the other hand, all on the "II-V-I" chord progression. When beginning a melodic improvisation, the jazz student started out in the traditional swing style, then went to bossa nova (latin), rock style, ballad style, and even a jazz waltz style. Other improvisation styles discussed primarily for keyboard players were the octave style and chord style solo. Exercises were included for the student, which presented ideas for the improvised line; also, prominent jazz artists excelling in the respective style were mentioned.

When improvising on a chord progression that involved chords of a long duration of several measures each, a modal approach to soloing helped the player to achieve interesting

variety in musical ideas. With the given chord relating to a particular mode, the shape of the solo moved freely throughout the mode as the series of diatonic chords that occurred within it. Examples were given explaining this concept on the dorian, mixolydian, and lydian modes. Chromatic side-slipping (embellishing the chord progression by adding chords a half-step above or below a given chord) was another technique discussed for the pianist which created a mild form of tension and a feeling of harmonic progression when actually no chord change occurred.

Even though this area was discussed with the keyboard player in mind, there were some valuable concepts to be gained by all improvisers. The sections on single note linear soloing and modal applications to soloing were universal. Anything the non-keyboard improviser could learn concerning jazz improvisation would ultimately be of much value in the success of the player's future with jazz improvisation.

(05) JAZZ STYLE

The author assigned three complete chapters to a discussion of feel for all styles of jazz music, the rhythmic conception of style, and the stylistic choice of harmonic clarity versus harmonic obscurity.

The percentage listing for the instructional area was 26% (8% for length of print, 5% for each of three chapter headings, and 1% for each of three separate listings).

This section discussed left hand piano voicings that, in a musical way, helped the improviser to create the style of the improvisation. Examples of jazz styles included: Swing (emphasized syncopated beats or off-beats); bossa nova (latin); jazz waltz (simple straightforward treatment allowed more freedom in the melodic line); rock (emphasis partially on the beat and partially syncopated); ballad (several examples were given taken from classical literature in slow styles). Listening to pianists, such as Bill Evans, was suggested to give the improviser a good understanding of possible ballad styles.

Most music was divided into two main categories: 1) Music interpreted with a swing feel, and 2) music interpreted with an even eighth note (rock or latin) feel. The jazz swing style was a swinging feeling rather than a rigid, march style feeling. Several examples of written swing rhythms were listed with their respective rhythmic interpretation.

Eighth notes in a rock or latin style were generally played as even eighth notes. Occasionally, a swing feeling was super-imposed in the straight eighth note setting, and because of that received an accent. Several examples were given in this style, emphasizing to keep the accent on the strong beats (beats one and three).

Another important ingredient of the improviser's musical style was the choice of harmonic clarity versus harmonic obscurity. This concept dealt with not only chord

voicings, but also whether or not to include relaxation or tension into the solo. Being more an indirect quality of style, the discussion centered around the keyboard player.

The author made a valiant attempt to demonstrate to the pianist the different jazz styles available, each with excellent examples of proven rhythmic ideas. To make this area more effective for the jazz student (the pianist or improviser in general), more discussion needed to be aimed at articulation. Also, to accomplish the "feel" mentioned frequently, a discussion on the placement of the beat would prove invaluable to the jazz student.

(11) RHYTHM SECTION

The author assigned one complete chapter to a discussion of rhythmic treatment of different jazz styles for the keyboard player.

The percentage listing for the instructional area was 7% (2% for length of print, and 5% for a chapter heading).

As a member of the jazz rhythm section, the keyboard player's many possibilities of different left hand accompaniments could be used to create rhythmic interest in many ways: 1) rhythmic punctuation or interjection of chords; 2) emphasis of certain notes found in the right hand phrases; and 3) reinforcement of right hand improvisation, sometimes complete rhythmic unison with right hand. Examples of these different accompaniment styles were listed for the jazz student, including the approach used by Herbie

Hancock when he was the pianist with the Miles Davis quintet.

The styles of accompaniment given in this section were an excellent addition to the repertoire of the jazz rhythm section, especially the pianist of the rhythm section. The keyboard player was responsible for harmony, rhythmic accompaniment style and melodic fills, and this section included information on all of these ideas. To make this section more effective for the jazz student, other instruments which made-up the rhythm section should be mentioned; however, keeping in mind that this text material was written for piano (keyboard), these concepts seemed adequate.

(17) THE BLUES

The author assigned a complete chapter to a discussion of blues progressions, including chord voicings and improvisational techniques for both typical major and minor blues progressions.

The percentage listing for the instructional area was 9% (4% for length of print, and 5% for a chapter heading).

Three basic forms of blues progressions were included in the discussion of this area: 1) simple three chord "I-IV-V" blues progression; 2) typical swing era "II-V-I" blues progression; and 3) minor blues. The swing style blues progression, with variations and elaborations, was still played widely today by jazz musicians. The minor blues simply transposed the swing style form to the minor

tonality. An example of each style and an exercise for improvisation practice was included for the jazz student.

The blues scale was listed, and used exclusively throughout the entire progression for improvisation. With the exception of one or two dissonant notes, this scale suited all the chords in the blues progression (major or minor) and actually contributed to the feeling of the progression. All examples given were in the key of "C" major or minor, but the student was asked to transpose to other keys and jazz styles.

From the beginning, the author assigned a limited amount of emphasis given to the blues. In that regard, the text material was successful in introducing three basic blues forms to the student. The additional discussion of the blues scale was appropriate in this section, and presented a better opportunity for understanding from the improviser. To make this section more effective for the jazz student, an actual discussion of the blues structure should be presented. This could include a chord chart, a background discussion of blues evolution, or chord substitutions in this most important jazz structure.

(06) ANALYSIS

While discussing the factors affecting scale choice, the author assigned a complete chapter to the effects of chord function.

The percentage listing for the instructional area was 7% (2% for length of print, and 5% for a chapter heading).

The function of the chord within the chord progression sometimes had a strong effect on the scale choice for improvisation. If a major seventh chord was analyzed as a "IV" chord, then there was a strong feeling for the need to hear the lydian scale (major scale with a raised fourth) in this kind of function. Other examples of scale choices related with function of the chord were discussed, with a musical example of each.

Simplifications of the "II-V-I" chord progression were discussed concerning scale choice based on chord function. A "II-V-I" progression was a cadence involving strong primary chords in a key. Many times the desired effect was a strong feeling of the key without alterations in the chords. By analyzing the chords as a "II-V-I" progression, the major scale of the key could be used over all three chords in the progression. In essence this meant that the dorian scale was used on the "II" chord and the mixolydian scale was used on the "V" chord. On a "II-V-I" progression in a minor key, the same concept was administered; except the scale of the key was the harmonic minor scale instead of the major scale. In essence this meant that the second mode harmonic minor was used on the "II" chord and the fifth mode harmonic minor was used on the "V" chord.

The author identified the "II-V-I" progression as the most important progression for the jazz student to understand, and used it to give a brief introduction to chord analysis. To make this area more effective for the

jazz student, instruction should give the student methods of determining chord analysis within the chord progression. Much emphasis was assigned to different sounds in different situations for given chords, and the analysis of the chords seemed to help make the scale choice for the improviser. This additional information made further study more meaningful for the improviser, and permitted the player to make progress in both scale choices and creativity of improvisational ideas.

(16) NON-HARMONIC TONES

While discussing harmonic concepts for improvisation, the author devoted an entire chapter to chromatic embellishment involving the use of non-harmonic tones.

The percentage listing for the instructional area was 8% (3% for length of print, and 5% for a chapter heading).

With the harmony given, it was usually accompanied with seven diatonic scale tones. The remaining five non-chord tones (chromatic tones) were technically wrong notes, but used very effectively to create harmonic interest through embellishment of the pure diatonic sound. A good understanding of the classical non-chord tones (approach and resolution) were of great value to the jazz student in understanding how to chromatically embellish harmony. Regardless of what kind of non-chord tone was used, each had a strong tendency to resolve, and usually that resolution was by half-step upward or downward.

Using the minor seventh (II) chord, dominant seventh (V) chord and the major seventh (I) chord as examples, non-chord tones were listed. No matter how dissonant any of these non-chord tones were, they resolved smoothly to a nearby chord tone. The greater the stress given to the non-chord tone or longer their duration, the more tension resulted from the improvisation. The resolution back to a chord tone or scale tone created a feeling of relaxation. An improvisation was given as an example of the use of these types of tones, with each non-chord tone marked with an asterisk.

The discussion contained in this area was of much value to the improviser, since it was the addition of the tension-related tones in the improvisation that determined the ultimate skill of the improviser. To make this area more effective for the jazz student, the non-chord (non-harmonic) tones needed to be identified. After mentioning that the student needed a previous knowledge of classical non-chord tones, there was no correlation to possession of these concepts. Also, since so many of these traditional devices were incorporated into jazz improvisation, some examples of different non-harmonic devices and their direct application into an improvised solo would be beneficial to the jazz student.

(09) PATTERNS FOR IMPROVISATION

The author assigned a complete chapter to a discussion of improvisation patterns which moved within and outside the harmony of the chord progression.

The percentage listing for the instructional area was 10% (5% for length of print, and 5% for a chapter heading).

Motion into and out of the harmony was discussed in two basic approaches: 1) stronger emphasis on chromatic non-chord tones of longer duration almost became a separate tonality from that of the original chord; and 2) symmetrical melodic patterns that began and ended or passed through the harmony. Melodic patterns were given as examples demonstrating these approaches in both minor and major tonalities. Several ideas for patterns were also included for the student to create improvisations that followed a perfectly symmetrical pattern taking the melody out of the harmony and back in again.

Playing outside the harmony of a chord progression was called "outside playing." If outside playing was not coherent and strongly motivated by strong melodic concepts, it would be on very shaky ground. If the melodic line had integrity of its own, it did not matter if it coincided with the harmony; if the line was weak and lacking in strong character, rhythmic drive or melodic expressiveness, it would sound this way even inside the harmony and sound very bad outside the harmony.

Two basic approaches to playing outside the harmony were: 1) the same idea or pattern was transposed a half-step above or below the original idea (or pattern); and 2) a freely improvised melodic line was created that actually suggested additional harmony foreign to the original chord. Musical examples were included demonstrating both of these concepts.

Playing outside of the harmony occurred in the following ways: 1) a melodic line began inside the harmony, moved outside and finally returned back into the harmony; 2) a melodic line began outside the harmony and resolved (relaxed) into the harmony; 3) a melodic line began inside the harmony, moved outside and stayed until the chord (sometimes two or three chords) had changed, then moved back inside on a new chord. There were many variations of these three approaches. Outside playing was used to create tension while still relating everything to the original harmonic context. Exercises were included for the student to practice these methods of improvisation. An exercise using a free, non-tonal chromatically modulating melodic line was given, which sounded pleasing and interesting divorced from any particular harmonic context. When harmony was added, the line suddenly became an outside melodic line; even though foreign to the harmony, it still sounded acceptable. The student was cautioned that playing outside the harmony could be a very irresponsible activity, and that being able to play inside the harmony was to occur first.

The disciplines involved in outside playing ultimately made playing effective rather than sounding superficial.

The author's examples of various melodic patterns related to a discussion of inside and outside improvisation was a very important concept for the jazz student. The idea of approaching this advanced concept through melodic patterns should prove to be successful for the improviser. To make this area more effective for the jazz student, more examples of melodic patterns needed to be included; demonstrating the ideas and concepts discussed in this section on inside and outside playing.

(12) SUBSTITUTIONS

The author assigned a complete chapter to a discussion of substitutions of scale relationships a tri-tone apart and of chordal arpeggiation a tri-tone away.

The percentage listing for the instructional area was 9% (4% for length of print, and 5% for a chapter heading).

The principle of tri-tone substitution was where a dominant seventh chord could substitute for another dominant seventh chord whose root was located a tri-tone away, with both dominant seventh chords having the same functions and resolutions and color tones in common. The improviser applied this concept as an underlying factor in melodic thinking: 1) an easier way to conceive a more complex melodic idea; 2) in developing a solo it added to existing knowledge; and 3) it created an interesting poly-tonal melodic line feeling. Several examples of tri-tone

substitutions were included with a melodic passage analyzed in each situation, showing how the tones in the melody related to the two choices of chords. Substituting scales in the same manner was explained as another application of tri-tone substitution.

Another technique was arpeggiating a chord a tri-tone away from the actual chord change. This concept was demonstrated with examples analyzing each melodic tone in relation to the accompanying chord harmony. The student was asked to experiment with these melodic patterns, analyzing the relationship of the chord tones in either the original key or in the key of the tri-tone substitution.

This advanced concept was an important idea for the jazz improviser. Tri-tone substitution was a technique used to negotiate diminished scales, whole tone scales and other scales with more intricate structures. To make this area more effective for the jazz student, the patterns needed to be written out in a manner where relationships between the original chord or the substituted chord were more apparent to the jazz student.

Jazz Improvisation

Trent P. Kynaston and Robert J. Ricci
Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1978
Total instructional material = 218 pages

(01) HISTORY OF IMPROVISATION

The authors assigned a partial chapter to briefly inform the student of the background of jazz improvisation.

The percentage listing for the instructional area was 3% (1% for length of print, and 2% for a partial chapter listing).

Jazz evolved as a blending of musical cultures from Africa and Europe during the first 300 years of American society, and became a major influence on all types of music, dance, and related arts throughout the world. Classical European elements in jazz included: 1) scales, 2) melodic forms, 3) musical instruments, and 4) rhymed couplet of early blues lyrics (iambic pentameter). African traditions in jazz included: 1) importance and predominance of rhythm, 2) individual interpretation (the concept that jazz was a performer's art--not a composer's art). Through this idea of interpretation, the art of jazz improvisation has evolved. The jazz performer chose the tempo, dynamics, rhythm, and any ornamentation of the original melody. Even though improvisation could be found in every musical style and culture, it was the predominant and driving force of jazz.

The author briefly introduced the student to the beginnings of jazz, and the importance of jazz improvisation

in jazz music. To make this section more effective for the jazz student, more history of the American movement in jazz, including styles and period happenings, needed to be included.

(02) PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION

The authors devoted a partial chapter informing the student of skills and technical facilities necessary to begin a study of jazz improvisation.

The percentage listing for the instructional area was 3% (1% for length of print, and 2% for a partial chapter listing).

A number of skills related to basic musicianship, covered in most public school music programs, were discussed to highlight their importance: 1) ability to read music (an improviser's musical existence was related to skill in reading music), 2) memorize all major and minor scales (to fully understand chords and jazz scales), 3) finger technique on respective instruments, 4) basic skills in ear training (the single most crucial factor in developing the skill of improvisation), 5) recognize simple intonations and pitch relationships or intervals, and 6) ability to write-out and play sounds at the piano. Although the improviser may spend years experimenting, changing equipment, and listening to other jazz players, the search for the personal identity of a concept of sound had a decided effect on the student's whole approach to improvisation. Since jazz was never performed exactly the

way it was notated, the student must acquire a jazz interpretation from listening to recordings, imitating stylistic traits, and incorporating them into a personal concept. Rhythm as it related to phrasing and the passage of time (a sense of time) must be recognized and mastered. Success in improvisation came only to the student who would not settle for less than perfection and who had total dedication and involvement.

The authors covered the essential pre-requisites necessary for a study of jazz improvisation in an excellent manner.

(10) CHORD PROGRESSIONS

The authors assigned one entire chapter to jazz chords and chord charts, and a partial chapter to common jazz chord progressions and chord extensions.

The percentage listing for the instructional area was 21% (12% for length of print, 5% for a chapter heading, 2% for a partial chapter listing, and 1% for each of two separate listings).

Although chords larger than sevenths (root, third, fifth, seventh) were common in jazz, the seventh chord served as the basis of the harmonic idiom. Four types of triads (root, third, fifth) made up the seventh chords: 1) major, 2) minor, 3) diminished, and 4) augmented. The five most common types of seventh chords constructed on these triads were: 1) major seventh chord (CMA7), 2) dominant seventh chord (C7), 3) minor seventh chord (Cm7), 4)

half-diminished seventh chord (Cm7(-5)), and 5) diminished seventh chord (Co7). Jazz also used sixth chords, formed by the addition of a major sixth tone above the basic triad. A chart listed, in musical pitches, common extensions to the basic seventh chord; ninths, elevenths, and thirteenth. A chord introduced in the middle sixties, and quite common in jazz, was the suspended fourth (made up of root, fourth, fifth, seventh). This suspended harmony was frequently used as a dominant replacement. A chord present in music for most of the twentieth century, but only recently in jazz, was the quartal harmony (a chord which consisted of three pitches, each a perfect fourth apart). Included was a chart, in all keys, of the musical spelling of all types of chords mentioned in this section.

Chords related by a root movement of up a perfect fourth or down a perfect fifth create the most powerful movement in tonal music. This sequence was most often seen as the "circle-of-fifths" (a diagram of all keys progressing in a circular manner of intervals of a perfect fifth). Examples showed this sequence involving dominant seventh chords, major seventh chords, minor seventh chords, and mixed chord types (minor seventh-to dominant seventh-to major seventh). Examples of half-diminished and fully diminished chords were also demonstrated. The "ii-V-I" progression (minor seventh to dominant seventh, to major seventh) was the most important harmonic sequence in jazz

music. A chart displayed the "ii-V-I" progression in all keys.

Any seventh chord could be enhanced by adding ninths, elevenths, and thirteenths. The greatest number of extensions applied to the dominant seventh chord; which in order to sound stylistically appropriate, was usually enhanced with chord extensions. Examples were given of the dominant seventh chord with various extensions, and included raised and lowered fifths and raised elevenths.

The sequence employed at the end of a jazz piece that led back into the start of the tune was called the "turnaround." The experienced jazz improviser should have several different turnaround combinations available to easily facilitate an effective return to the beginning to a tune. Several turnaround progression examples were included, showing different methods of thought in this important two-measure sequence.

The authors successfully introduced the commonly used chord structures to the jazz student. The written examples explaining each chord type, all written in the key of "C," demonstrated with musical pitches the ideas put forth in the written discussion. The chord spelling charts, although overwhelming, were inclusive and an excellent future source for the jazz student. Addition of some actual jazz tunes with respective use of the above chords, along with various listening assignments to help the student identify the chord

sounds would make this section more effective for the jazz improviser.

The section on chord progression sequences, including the "ii-V-I" and the "turnaround," contained excellent examples (written in keyboard form) and included the most important and commonly used progressions in jazz. The authors emphasized the versatility and importance of the dominant seventh chord, and included examples which demonstrated its function and movement. Although this section was documented very well with examples, listening assignments and chord sequences taken from actual jazz tunes would make it more effective for the jazz student.

(15) SCALES FOR IMPROVISATION

The authors devoted an entire chapter to explaining the use of scales in jazz improvisation.

The percentage listing for the instructional area was 10% (5% for length of print, and 5% for a chapter heading).

Major scales, minor scales, and modal scales, along with other unique and colorful scales, were used in jazz improvisation. A chart demonstrated the name of the scale with the make-up (in half steps and whole steps), and an example written in the key of "C." Scales included were: major, minor (melodic and harmonic), modal (dorian, phrygian, lydian, mixolydian, aeolian, locrian), whole-tone, diminished, blues, and pentatonic. Several exotic scale forms (gypsy minor, lydian augmented) were also shown in the same manner. The nineteen scale patterns included in this

section were listed, in note letter form only, in all twelve key settings, giving the student 128 scales for practice and study.

The authors' explanations of the different types of scales employed in jazz improvisation were excellent. The scale charts of all keys were a perfect source for serious study.

(03) JAZZ IMPROVISATION FUNDAMENTALS

The authors devoted an entire chapter on fundamentals explaining chord function and the appropriate scale choices which work for each chord type.

The percentage listing for the instructional area was 10% (5% for length of print, and 5% for a chapter heading).

The chart which made-up this section contained the name of the chord type and its function (major triad functioning as a "I" (tonic), minor seventh functioning as a "ii" or "iv"), and an explanation of the possible scales that worked over each chord type. The scales listed first (several scales were listed for each chord type) were the most inside the chord scale, while the final listed scales were mostly outside (pentatonic, blues, and exotic). The order of listing was not essentially the order of preference, as the final appearing scales had a very individual and unique sound. All triads, sevenths, added extensions, and altered chord member chord types were included in this chart, with a total of thirty-eight chord types.

This chart obviously could be used over and over as the improviser continued to learn the basic fundamentals of chord and scale relationships. If the chord type was written out, along with the scales written out with reference made to the chord tones included within, this chart would be more effective for the jazz student..

(09) PATTERNS FOR IMPROVISATION

The authors assigned two complete chapters to discussing scale and chord patterns on jazz scales and chromatic patterns derived from jazz scales, and a partial chapter on jazz patterns from common chord progressions.

The percentage listing for the instructional area was 66% (51% for length of print, 5% for each of two chapter headings, 2% for a partial chapter listing, and 1% for each of three separate listings).

Scale and chord patterns, designed to aid the jazz student in development of technique, flexibility, and ear training, were presented in all major, minor, and modal settings. Even though all patterns were written in the key of "C," the assignment was to transpose them to all keys in four ways: 1) a chromatic sequence (C,Db,D,Eb), 2) a circle of fifths (C,F,Bb,Eb), 3) a whole-step sequence (C,D,E,F#), and 4) a minor third sequence (C,Eb,F#,A). The patterns were to be played the full range of the instrument being used. Each setting included a chord function; example, the major chord patterns functioned as a "I," and the dorian chord patterns functioned as a "ii" or "iv." Listed for each

chord setting were the following types of patterns: 1) scale patterns, 2) interval patterns, 3) chromatic embellishment patterns, and 4) chord patterns (triads, seventh chords, ninth chords). The whole-tone scale, the diminished scale, and the pentatonic scale were also included with patterns.

The authors believed in this first section that the improviser's ability to perform memorized patterns would make up a substantial part of the success in improvisation. Not only was this section good for learning various patterns, but also for training the student's ear to hear the particular scale or chord involved in the pattern. To make this section more effective, some of the exercises should be written in bass clef (all are written in treble clef), with the actual chord symbols written above the appropriate pattern to further reinforce for what chord the pattern works.

The next section contained chromatic patterns derived from jazz scales. These patterns were more jazz-oriented, as many were developed from solos recorded by prominent jazz artists. The following jazz scales were involved in this section: all of the modal scales, chromatic scale, major scale, blues scale, harmonic minor scale, melodic minor scale, pentatonic scale, diminished scale, and whole-tone scale. Each pattern was presented in every key, and the respective chord symbol was listed above the appropriate scale.

The last section contained eighteen jazz patterns which worked for "ii-V-I" progressions, circle-of-fifths chord sequences, and turnaround progressions. These jazz lines were presented in every key, and were accompanied with the appropriate chord symbol above the pattern. This section of patterns only illustrated some of the possibilities, as an endless number of patterns were available.

The authors included excellent lists of jazz scale patterns and chord progression patterns. The fact that the appropriate chord symbols were included made them more valuable to the student improviser. To make this section more effective, the actual recorded solo (or artist), or additional references of similar patterns listed for the student's listening, would add a practical ingredient to this excellent collection of jazz patterns.

(06) ANALYSIS

The authors assigned an entire chapter to analysis related to the principles of chord voicing.

The percentage listing for the instructional area was 9% (4% for length of print, and 5% for a chapter heading).

A full understanding of the principles of chord voicing were needed as a basis for analysis. Several examples were listed explaining different intervallic relationships between voicing of seventh chords. Inversions (chords not in root position) were mentioned as essential information for the jazz improviser, with the main concern being the chord quality and the pitch serving as the lowest member of

the chord. A system of Roman numerals, called figured bass, was used in classical music to analyze the harmonic chord changes. The large Roman numerals indicated a major triad, while small numerals indicated a minor triad. Inversions were written with the appropriate Roman numeral plus the interval relationship of chord tones above the lowest chord member, accomplished by using arabic numbers. The jazz system of analysis did not include Roman numerals. Instead, each chord was named by its root and quality type (GMA7=G major seventh). Inversions were done in the same manner, with the name of the lowest chord member placed under a slash line beneath the chord symbol (GMA7/B). Examples of different types of inversions were given to reinforce the discussion. If the chord contained extended tones, they were listed by arabic number (in parentheses) beside the chord symbol. Several examples demonstrated this concept, and were assigned as keyboard practice to help the student hear the different types and inversions of chords.

This section offered the improviser a solid foundation on the fundamentals of chord voicing, and demonstrated that a knowledge of analyzation began with a complete understanding of chord member relationships. To make this section more effective for the jazz student, an uncomplicated jazz tune needed to be analyzed. This would show the system of analyzation in practice. Also, transposition of the jazz tune from one key to another needed attention within the realm of this analysis system.

(12) SUBSTITUTIONS

The authors devoted a partial chapter to the area of basic chord substitutions and additions which occurred frequently in the context of the "ii-V-I" progression.

The percentage listing for the instructional area was 4% (2% for length of print, and 2% for a partial chapter listing).

The most frequent substitution for the supertonic (ii) minor seventh chord was the half-diminished chord (minor seventh with a lowered fifth). The only difference between the two chords was the lowered fifth. Examples were included of all minor seventh chords followed by their corresponding half-diminished chord. In actual jazz tunes, the half-diminished chord replaced the minor seventh chord as it moved to the dominant (V). Jazz songs in minor keys used this substitution frequently as the "ii" chord actually contained a lowered fifth, taken from the corresponding minor scale of the chord.

The tritone (an interval of a diminished fifth or an augmented fourth) interval of the dominant seventh chord, located between the third and seventh degrees, was the outstanding characteristic for substitution of this chord. The same tritone interval in one dominant seventh (D7--tritone was F#-C) was also present in another dominant seventh with the root of the chord a tritone apart from the previous chord (Ab--tritone was C-Gb). Although these tritone spellings demonstrated a diminished fifth and an

augmented fourth respectively, this formula offered an excellent substitution for the dominant chord. This dominant substitution created a chromatic stepwise parallel chord movement (Am7[ii]-Ab7[bII7]-GMA7[IMA7]).

Concerning substitutions for the tonic (I) chord, the following were acceptable: 1) the major sixth chord (GMA6); and 2) in minor keys, the minor sixth chord (Gm6) or the minor-major seventh chord (GmMA7).

Limiting the discussion to only the most frequently used substitutions, the authors still offered the student much material for thought. To make this section more effective for the jazz student, a relationship between the melody and the "need" to substitute the chord changes should be addressed.

(16) NON-HARMONIC TONES

The authors devoted an entire chapter to the use of non-harmonic tones, including passing tones, neighboring tones, appoggiaturas, escape tones, and pedal point.

The percentage listing for the instructional area was 8% (3% for length of print, and 5% for a chapter heading).

Improvisation should not be limited to only the tones of the chord or its related scale forms. To keep the solos from becoming pale or lacking in excitement, non-harmonic (non-chord) tones were added and played an essential role in giving spice to the music. Some of the best jazz players quickly incorporated these tones into coherent patterns for successful improvisations. Five non-harmonic tones were

discussed: 1) passing tones (accented or unaccented stepwise tones which connected scale tones or chord tones); 2) neighboring tones (accented or unaccented stepwise tones in which the figure returned to the original tone); 3) appoggiatura (an accented tone approached by leap (interval larger than a second) either ascending or descending, and resolved by stepwise motion, usually in the opposite direction); 4) escape tone (an unaccented tone approached by stepwise motion and resolved by skip, usually in the opposite direction); and 5) pedal point (a given tone established as a constant fixed point while harmony and melody moved above it). Examples were offered on each listed non-harmonic tone, with an excerpt from "Satin Doll" which showed how these tones can work in an improvised solo. Non-harmonic tones used in an effective and inventive manner could serve as a stimulus for spontaneous creation which was the heart of an inspired jazz performance.

The authors did an excellent job discussing and demonstrating the use of non-harmonic tones with improvised examples. To make this section more effective for the jazz student, a series of jazz patterns needed to be included incorporating the use of non-harmonic tones.

(07) FORM AND STRUCTURE OF JAZZ MUSIC

The authors assigned a partial chapter to the explanation of common jazz song forms.

The percentage listing for the instructional area was 8% (6% for length of print, and 2% for a partial chapter listing).

Form in music referred to the organizational plan (or layout) of the entire work under consideration. In jazz music, the form of a piece included the harmonic, melodic, and rhythmic elements as important aspects to the structure of the tune. Form in jazz was more of a reference point than it was in classical music; a model upon which the improviser referred in soloing. To improvise effectively, the jazz student had a comprehension of the form of the work being performed. The essence of form was dictated by the melodic structure and the harmonic plan of the tune. The harmonic rhythm (rate of harmonic chord change) could be fast or slow, and had a direct relationship on the complexity of the formal structure. Several examples were mentioned of simple forms in jazz music from the sixties and seventies, from jazz composers like John Coltrane, Herbie Hancock, and Miles Davis. Examples of jazz tunes were discussed, with the formal structures of "AA" (two sections which were similar), "AB" (two sections which were not similar--verse and bridge), and "A" (one basic section with simple harmonic and motivic movement). The "AABA" form (basically an "ABA" form, with two different sections--the "A" section was repeated and then recurs) was one of the most common forms of jazz music. This popular form developed with a thirty-two-bar format; four sections of

eight measures each. Contemporary examples were included which displayed this form.

The authors offered an informative discussion on form in jazz music, and backed up the discussion with good examples of the individual forms. To make this section more effective for the jazz student, examples of the thirty-two-bar song form needed to include jazz tunes from the be-bop era, the time in jazz when the "AABA" form was developed and frequently performed.

(17) THE BLUES

The authors devoted a partial chapter to a discussion of the blues, related to the twelve-bar structure, harmonic make-up, and several examples of blues songs.

The percentage listing for the instructional area was 7% (5% for length of print, and 2% for a partial chapter listing).

The spirit and flavor of the blues has permeated almost all jazz music, and its influence could not be overestimated. At its inception, the blues was an emotional outcry that depended on personal communication for its very emotional substance. Most blues tunes followed a twelve-bar length, using three basic chords (tonic--I, subdominant--IV, and dominant--V) as the harmonic nucleus. The basic chord type which the blues relied on was the dominant seventh chord. "Blue notes" (lowered third and seventh scale degrees) were crucial to the melodic inflection of the blues, and the use of common tones derived from blue notes

on the three basic blues chords led to a device called the "riff" (short melodic/rhythmic figure played repetitively above the chord changes). Blues chord changes often included the more complex chords of the ninth, eleventh, and thirteenth. Substitution chords were frequently used in the blues progression, which included a turnaround in measures eleven and twelve. Several examples were given of different chord sequences, with a melody (head), of blues progressions which demonstrated substitution chord changes. The basic format of the twelve-bar blues was: four bars of "I," two bars of "IV," two bars of "I," one bar of "V," one bar of "IV," and two bars of "I" (turnaround).

The authors offered a fine explanation of the blues progression, an important contribution to all of jazz music. Further historical study was recommended from outside sources. To make this section more effective for the jazz student, a chart was needed showing different blues progressions; from the basic sequence to ones which included various substitutions. Also, listening examples should be given to familiarize the student with the sound of the blues.

(14) IMPROVISING ON JAZZ MUSIC

The authors devoted an entire chapter to the development of a jazz solo for the beginning improviser.

The percentage listing for the instructional area was 10% (5% for length of print, and 5% for a chapter heading).

The organization and development of a good jazz solo was derived from thousands of hours of very methodical and disciplined practice, where the jazz musician memorized countless jazz scales and patterns, backward and forward, inside and out. Students born with a good ear and the ability to concentrate in an intense fashion had an easier time developing improvisational skills; but the greatest factor of success was the great sense of determination, dedication, and discipline. Skill in reading and interpreting music, as well as instrumental technique, was also necessary. The initial steps for the beginning improviser were as follows: 1) write out the roots of the chords with note values equalling the duration of each chord; 2) write out rhythmic variations on the root pitches, accenting the downbeats of each measure; 3) write out, and then play, the basic triads and seventh chords using simple rhythms, and gradually add to the rhythms keeping in mind the rhythmic flow and continuity; 4) attempt to connect the chord changes by using passing tones, or scale tones, listening to how the added tones succeed in linking the chord changes together; 5) analyze each chord change, and relate the appropriate scale to the chord, running (playing) the scale in the allotted duration of the chord change; 6) combine the jazz scales with chord tones (and non-chord tones) to create more interest and variation in the solo. Chromatic embellishment of the improvised melodic line was demonstrated with several examples.

In modal improvisation (developing a solo on a tune which utilized only one chord), the player should recognize the need for more rhythmic interest and melodic content to offset the lack of harmonic changes. The following steps were suggested: 1) select the best scale which fits the chord change, 2) develop short melodic motifs, 3) develop short rhythmic motifs and relate them to the melodic motifs, 4) write out a series of patterns based on the scale, eventually progressing to include chromatic embellishment, and 5) combine all ideas to develop the solo rhythmically, melodically, and with intensity.

Tempo was also a consideration as to how the player developed the improvised solo. Also, everything the jazz player did in the field of improvisation should be balanced by a large commitment to jazz listening.

In both jazz tunes with many chord changes and with only one chord change, the authors offered the student an excellent format to develop a solo. Although listening was emphasized, to make this section more effective, several examples in different styles should be listed for the beginning improviser.

(13) TRANSCRIPTION OF JAZZ SOLOS

The authors devoted an entire chapter to the close study of recorded solos.

The percentage listing for the instructional area was 6% (1% for length of print, and 5% for a chapter heading).

The most important item in the development of improvisational skills was the transcription of recorded solos. Transcription required: 1) close attention, 2) repetitive listening, 3) recognition of phrasing and rhythm, and 4) trained fingers to respond and recreate the solo heard. The following suggestions were offered for the process of transcription: 1) equipment--good turntable with 45, 33 1/3, and 16 rpm settings with variable pitch control, and a reel-to-reel tape recorder; 2) listen to the solo until the melodic pattern was memorized; 3) obtain a copy of the head (melody) and chord changes if possible, and refer to this information for help in finding possible chord and scale patterns used by the soloist; 4) tape the solo at 7 1/2 ips and play it back one phrase at a time--use the piano, improvising instrument, or by "ear," to help find the correct notes--if the passage was too fast, slow the tape to 3 3/4 ips, cutting the tempo in half and dropping the pitch one octave; 5) always write down the solo being transcribed, by rhythm first, then add the correct pitches; 6) edit all notes for correct accidentals and correct notation of rhythms; 7) play the transcription with the recording/tape at half-speed, check for errors; 8) play solo at normal speed with the recording, imitating the articulations and phrasings; and 9) pick out any melodic patterns or progressions which seem effective--write them and learn them in all twelve keys. Several sources of transcribed solos were listed for the student.

The authors offered a valuable instructional lesson for the improvisation student, explaining the transcription process in detail. An item that would make this section more effective for the jazz student, would be the addition of ear training exercises which offered a series of examples for building the student's ear relationships to recorded music.

Tonal Organization of Improvisational Techniques

John LaPorta

Kendor Music, Inc., Delevan, New York, 1976

Total instructional material = 178 pages

Appendixes (four) = 15 pages

Optional: Set of recordings with guitar, bass, drums, and either tenor saxophone, clarinet, trumpet or vibraphone on technique explanations and exercises

The text material was divided into two parts, one dealing with improvisational techniques and one dealing with tonal organization. Part two was further divided into eighteen lessons. These individual lessons assumed characteristics of chapters, and were treated as chapters in this analysis.

(05) JAZZ STYLE

The author assigned a partial chapter listing to a discussion of jazz style related to different tonal devices.

The percentage listing for the instructional area was 4% (2% for length of print, and 2% for a partial chapter listing).

The different ingredients of jazz style included melodic expression (musical expression), rhythmic displacement (melodic rhythm displacement), and harmonic continuity. The explanation of these tonal devices was related to the "Amen Cadence," the "IV" chord moving to the "I" chord (C major: F - C). Musical examples were offered as a major segment of the discussion, and the relationship to the accompanying demonstration record was very important. The concept of chord anticipation was introduced in the rhythmic displacement discussion, where the actual playing of the chord change was anticipated ahead of where it was written. The student was asked to learn on piano the "F6" and "C6" chords, or play along with the recording. All musical exercises were in the key of "C" major.

The author chose an excellent subject on which to begin, that of jazz style. The three ingredients listed were indeed essential to the improviser; however, rhythmic displacement should play a larger role. To make this area more effective for the jazz student, an explanation of the beat should be added. Also, different styles of jazz music must be addressed with an explanation of how the styles were conceptualized and performed.

(03) JAZZ IMPROVISATION FUNDAMENTALS

The author devoted a section in the Appendix to a glossary listing definitions which served as fundamentals for the jazz improvisation student.

The percentage listing for the instructional area was 3% (1% for length of print, and 2% for a partial chapter listing).

The jazz student should know and understand many concepts concerning jazz improvisation. The author listed several fundamentals for the student including chord progression, chord scale, chord substitution, embellishment, form, inversion, modes, pentatonic scale, and transcription. Each fundamental term was followed by a definition important to the understanding of jazz improvisation.

The glossary listing of jazz improvisation was acceptable; however, in a text material which used musical examples so well, to discuss an area as important as fundamentals with only word definitions was not effective. To make this area more effective for the jazz student, the author should make more of a commitment to fundamentals of jazz improvisation and include discussions and examples of scales, chords, modes, patterns, and rules of improvisation

(11) RHYTHM SECTION

The author merely mentioned the jazz rhythm section in a discussion of comping as related to the piano and guitar.

The percentage listing for the instructional area was 1% (1% for length of print, and no additional per cent for an occasional listing).

Comping was the name given to the harmonic background provided by the piano and/or guitar as members of the jazz rhythm section. Most improvisers "comp" on piano to some extent regardless of their major instrument, and since there was no substitute for this experience with musicians playing single-note instruments, this was the only way these players could achieve this complimentary feeling. While still concentrating on the "amen" cadence (IV-I), musical exercises were listed for the student to play along with the demonstration record; all exercises in the key of "C" major. Because of the nature of the instrument, vibraphone was often called upon to comp in a rhythm section also.

Even though the accompanying demonstration recording contained an excellent rhythm section example, the author seemed to avoid an actual discussion of the jazz rhythm section. To make this area more effective for the jazz student, an in-depth discussion of the basic rhythm section instruments (piano, bass, guitar, and drums) should be added, with the purpose and function of each instrument explained in relation to the total goals of the rhythm section.

(16) NON-HARMONIC TONES

The author assigned a partial chapter listing to a discussion of embellishments including neighbor tones (auxiliary tones) and passing tones, and listed different extensions of non-harmonic devices with musical examples of each.

The percentage listing for the instructional area was 5% (3% for length of print, and 2% for a partial chapter listing).

Using the "IV-I" chord sequence, neighbor tones were explained as tones that would leave a chord tone by whole-step or half-step and return. An example of a simple improvisation using neighbor tones was included; also on the demonstration record. The neighboring tones were highlighted for the student. Passing tones were non-chord tones that moved by whole- or half-step from one chord tone to another in either direction. The non-chord tones in a chord scale (the scale for a particular chord) functioned as passing tones when played in a stepwise fashion. Improvised examples were given for passing tones, and the student was asked to write personal improvisational ideas involving neighboring tones and passing tones.

Other "extended" embellishments in common use were changing tones, escape tones, appoggiaturas and suspensions. These non-harmonic devices were defined and displayed with examples. An improvisation was written out (and on the demonstration record) which included the different "extended" embellishments listed above. The student was asked to write personal improvisational ideas involving these additional non-harmonic tones.

The author offered the student an excellent discussion on non-harmonic tones, complete with definitions, musical examples, and improvisation examples. The listing of

non-harmonic tones covered the essential devices necessary for successful improvisation. To make this area more effective for the jazz student, actual improvisation examples of jazz artists needed to be listed. Their use of non-harmonic tones should be highlighted for the jazz student, demonstrating the direct value of how to embellish an improvised line with non-chord tones.

(02) PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION

By placing a high priority on listening as the means for the jazz student to acquire prerequisites for a study of jazz improvisation, the author assigned a section in the Appendix listing jazz recordings spanning the past fifty years.

The percentage listing for the instructional area was 4% (2% for length of print, and 2% for a partial chapter listing).

The listing of jazz recordings was alphabetical, by last name of the recording artist. Every instrument, including vocalists, was incorporated in the list.

By placing so much emphasis on the jazz student's learning by listening to jazz artists, the author offered the improviser a valuable section on jazz improvisation that could not only act as a prerequisite to the study of jazz improvisation, but also a continuing education in the art of jazz improvisation. To make this area more effective for the jazz student, many aspects of the actual jazz improvisation experience needed to be mentioned: scale

knowledge, player technique, and other musical fundamentals deemed necessary to begin a serious study of jazz improvisation. By listing the necessary prerequisites for improvisation, the student could understand exactly what was needed to pursue this art form.

(12) SUBSTITUTIONS

The author mentioned extra-harmonic relationships (harmonic dove-tailing) and assigned an entire chapter to the sub-dominant (IV) minor substitutions of "bII" and "bVI" chords.

The percentage listing for the instructional area was 13% (6% for length of print, 5% for a chapter heading, and 1% for each of two separate listings).

Extra-harmonic relationships involving 1) harmonic dove-tailing (passing different chords in and out of the written chord symbol), and 2) harmonic juxtaposition (superimposing chords upon existing chords with no attempt to resolve them) were discussed with musical examples for the jazz student. The ideas were to be incorporated with examples on the demonstration record. This form of substitution was very subtle, in that the original chord change served as the foundation of the passing or superimposed addition.

The section on sub-dominant minor substitutions included an explanation centered around four original songs, listed in order of difficulty for the jazz student. Each song was demonstrated with melody and chord changes, and was

included on the demonstration record. Exercises emphasizing study of the chords, and the different chords scales, were offered for each song. To better hear the chord substitutes, a series of guide tones (tones which guide the improviser through the substitute chords) were recorded on the demonstration record to be transcribed by the student. The form structure of each song was also listed. A listing of jazz tunes which included the "bII" and "bVI" minor substitutions for the "IV" chord offered the student listening examples.

The author began with an excellent explanation of passing chords, a difficult concept for the beginning improvisation student to acquire. The verbal descriptions added a cast of confusion and difficulty to this well documented (by examples) concept; however, the demonstration record offered the student much understanding. The section on "bIIIm7" and "bVIIm7" substitutions for the "IV" chord was very organized, and well explained with a series of examples. The procedure used on each of the four songs offered the student the promise of well-rounded learning, instead of mere chord substitutions. To make this area more effective for the jazz student, the author should explain the purpose of a chord substitution. The most frequently used substitutions, which do not fall into the framework of the "amen" cadence used throughout this text material, should be the next entry for the improviser.

(17) THE BLUES

The author assigned an entire chapter to a discussion of the major blues structure and a partial chapter to the minor blues structure, both with a series of musical examples involving different levels of difficulty.

The percentage listing for the instructional area was 14% (5% for length of print, 5% for a chapter heading, 2% for a partial chapter listing, and 1% for each of two separate listings).

The standard blues form was listed as "A" (four bars)-"A'" (four bars)-"B" (four bars). Four blues melodies were given as exercises, each one increasing in the level of difficulty and in chord usage away from the standard twelve-bar blues progression (as noted in the first melody). Altered chords were introduced to add more color to the blues progression; such as, raised ninths (#9), elevenths, and flatted fifths (b5). The formula for the simple blues scale was the pentatonic scale plus added blue notes "b3," "b6" and "b7." This scale was written out in three keys for the student, and used in improvisation examples.

In the third blues melody, the locrian scale was used in the last four bars of the progression. This scale was written out in three keys for the student. The mixolydian blues scale was superimposed over the locrian scale, and offered another alternative for the more advanced improviser. An example improvisation was included using the

mixolydian blues scale as the basis of the solo. Melody number four inserted an eight-bar "B" section between two twelve-bar blues progressions (total equaled thirty-two bars). This advanced exercise used a symmetrical diminished scale as the basis for the improvisation example. This half-step/whole-step scale could be used extensively with dominant seventh chords, the prevalent chord in the blues. It was also used with diminished chords, descending from the root and starting with a half step.

The main feature of this section was the demonstration record, which included all melodies, chord progressions, and sample improvisations. An extensive listing of popular, standard and jazz blues tunes was also included with the artist credited for the composition. A series of guide tone exercises were also listed for each of the four blues melodies, asking the student to transcribe the tones from the demonstration record that would help to guide the soloist through the chord progression.

The next section briefly introduced the minor blues, with the same twelve-bar form and chord structure; the only difference being that the blues was in minor instead of major. An example of a minor blues melody was included with an example improvisation made-up of chord tones. Several modal scales were discussed as possible devices to help the student player to improvise on the minor blues.

The author successfully offered the student a section explaining the form, chord structure, guiding tones, and

improvisation scales that make-up blues improvisation. Because the four melodies had varying difficulty, there was something to be learned for every level of player. The fourth melody, with the inserted eight-bar bridge ("B" section), was in fact the way blues songs were actually performed by jazz artists. Since the blues progression was an easier one to hear and understand for the younger player, an earlier introduction in the text material would have been appropriate; however, the inclusion of the minor blues examples and discussion definitely helped the beginning improviser, as many of the easier jazz blues were in minor. The listing of blues tunes was inclusive of many listening examples, and a fine addition to the improvisers repertoire of knowledge. To make this area more effective for the jazz student, a brief historical statement of where the blues came from should be presented. The pentatonic scale needed explanation before it was altered, and actual use by jazz artists of this scale and the mixolydian scale (and its alterations) should be demonstrated.

(09) PATTERNS FOR IMPROVISATION

The author assigned a partial chapter to musical examples, with added discussion, of many well known patterns from the bebop era. The procedure of how to develop a pattern was also explained in a step-by-step fashion.

The percentage listing for the instructional area was 5% (3% for length of print, and 2% for a partial chapter listing).

The first aspect of developing patterns for jazz improvisation was that of rhythm. The student was asked to make-up an eight measure rhythm pattern by varying two measure rhythm motives. The second aspect of developing patterns was that of melody. Several well known bebop patterns were listed, and the student was asked to learn and add to them. As each pattern was listed, an explanation of the direction and purpose of the idea was given.

The next section actually took the jazz student through the process of developing a jazz pattern. Given a well known chord progression, several melodic ideas were made starting on the root of the first chord and ending on the root of the second chord. The sequence progressed to the idea ending on the third of the chord, the fifth of the chord, and then the seventh of the chord. Musical examples demonstrated this concept to the jazz student. A list of other procedures included starting on the third and ending on the root, third to third, fifth to fifth, and so on. The player was to duplicate this procedure until going through every chord combination in the song (chord progression). This long procedure would be beneficial in many situations in other songs.

The final section listed jazz patterns, in only one key, for varying chord progressions: "IV-I," "V7-I," "I-VIm7-IIIm7-V7-I," "IIIm7-V7," minor tonal cliches, major and minor blues, and superimposed harmonic extensions. The

student was to transpose these melodic ideas to all keys, and use them in improvised solos.

The author assigned this information-packed section to "miscellaneous practice procedures." By concentrating on the rhythmic and melodic aspects of jazz patterns, the steps became meaningful in the development of personal jazz patterns. Even though the author did not state it, the beginning and ending notes of a pattern were instrumental in memorizing the pattern in different keys; this entire development section was excellent. The listing of patterns for various chord situations was much needed; but to make this area more effective for the jazz student, actual jazz artist's solos needed to be represented with patterns dissected from the actual melodic improvisation.

(13) TRANSCRIPTION OF JAZZ SOLOS

The author assigned a partial chapter listing explaining the benefits and procedure for transcribing recorded solos.

The percentage listing for the instructional area was 3% (1% for length of print, and 2% for a partial chapter listing).

Much could be learned by listening to and transcribing solos from recordings of jazz artists. The procedure for transcribing recorded solos was as follows: 1) select the solo to be transcribed, start with more basic solos first and do not restrict transcribing to soloists on one instrument; 2) listen to the solo many times, and try to

sing it; 3) using two staves, write down the rhythm of the first melodic idea on the top staff; 4) write down the melody on the bottom staff under the appropriate rhythmic idea; 5) continue this process for the entire solo, sometimes taking the melody off first followed by the rhythm; 6) play the solo on an instrument, try to phrase as it sounds on the recording; 7) if there was difficulty in transcribing the solo, slow down the record by using a variable speed turntable--changing the speed of the record would change the pitch and place the melody in a different key than the original (tape recorders work for this purpose of changing speeds and could lower the pitch as much as an octave or more); 8) try to obtain the chord progression to the song being transcribed--if not available, transcribe the chords off the recording; 9) study the solo in terms of its relationship to the chords, style, rhythmic qualities and effects; 10) use these transcribed ideas as a springboard for molding personal solos--do not settle for imitative performance of the ideas transcribed, but do things with them. The purpose for transcribing solos was to learn how other jazz artists approached various problems contained in improvisation. The jazz student should avoid two extremes: 1) total imitation as an end in itself, and 2) a refusal to be influenced by what other jazz artists were doing.

The author offered an excellent discussion on the procedure and purpose of transcribing jazz solos. The ten suggested procedures successfully took the student through

the entire process, and created reality for the transcription process. To make this area more effective for the jazz student, more needed to said about the use of the (reel-to-reel) tape recorder; changing speeds from 15 ips (inches per second) to 7.5 ips lowers the pitch one octave, and from 7.5 ips to 3.75 ips lowers the pitch another octave. Most transcription was done from the tape recorder, not the turntable.

NOTE: The next five instructional areas constituted a major portion of this text material, and were dependent upon each other to explain and demonstrate the concepts of jazz improvisation. This portion of the text material was organized into sixteen chapters covering various aspects of jazz improvisation. Four example melodies with an increasing level of difficulty were included in each chapter, with the following five instructional areas contributing to the total understanding of the jazz student: 1) FORM AND STRUCTURE OF JAZZ MUSIC (07); 2) IMPROVISING ON JAZZ MUSIC (14); 3) CHORD PROGRESSIONS (10); 4) EAR TRAINING (04); AND 5) SCALES FOR IMPROVISATION (15). These instructional areas were analyzed in the above order, the identical sequence of introduction in the text material. Also, the sequential listing of introduction for these five instructional areas was amended to designate their sequence in the instructional scheme as it occurred in each of the sixteen chapter situations.

(07) FORM AND STRUCTURE OF JAZZ MUSIC

The author listed the form of the example melodies at the beginning of the discussion for each individual exercise. The initial listing also included an explanation of form for the jazz student.

The percentage listing for the instructional area was 20% (4% for length of print, and 1% for each of sixteen separate listings).

Form involved the shape of the music, and capital letters indicated the different structural sections of the song. Numbers accompanied the lettered sections designating how many measures made-up each section. When the improviser played any jazz tune, the form of the tune should be studied.

All of the forms listed included melodic and chord examples of the make-up of the different sections. Since the text material began with the "amen" cadence (IV-I) and the "V7-I" chord progression, the student had examples of more simple structures progressing to more complex models. Forms for study included: "A/4-B/4," "A/8-B/8," "A/8-A/8-B/8-A/8" (traditional song form), "A/8-A'/8" ("A'" is the same as "A," but varied in some way--same chords with different melody), "A/8-A/8-B/8," "A/8-B/8-C/8-D/8-CODA/8" (used with modal music), "A/8-B/8-A/8," and "A/4-A'/4-B/4" (standard blues form).

Without actually saying it, the author placed an initial priority on organization of the sections of the jazz

tune by listing the form at the beginning of each exercise. Many examples of different musical structures were included in addition to the more popular arrangements mentioned above. To make this area more effective for the jazz student, a comparison to orchestral forms should be made. Also, stressing organization of the formal structure of the improvised solo would prepare the jazz student to think of the total composition when conceptualizing ideas for improvisation.

(14) IMPROVISING ON JAZZ MUSIC

The author placed much emphasis on the improvisation process by devoting sixteen chapters to the actual basic steps of an improvised solo. This concept of improvising on jazz music was supported by form, chords, ear training, and scale study.

The percentage listing for the instructional area was 94% (39% for length of print, 2% for each of eighteen partial chapter listings, and 1% for each of nineteen separate listings).

In part one of the text material (Improvisational Techniques), chord tone improvisation was explained in conjunction with the "amen" cadence (IV-I). With the use of the demonstration record, different arpeggio and chord tone exercises were listed for practice and understanding by the jazz student. Other concepts which offered a general concept of improvising on jazz music included interval relationships, use of dynamic rhythmic units, establishing a

particular emotional mood as a catalyst for improvisational ideas, and taking narrative concepts and word phrases for creating musical ideas for improvisation. Musical examples of each concept were listed, and the demonstration record offered actual playing reinforcement.

From a starting point of the "amen" cadence (IV-I) and the "V7-I" chord progression, musical exercises were arranged with different levels of difficulty, encompassing the following chord progression situations: modes (dorian, lydian, mixolydian, aeolian, locrian); "I-vi7-ii7-V7," "V7 of V" and "V7 of II" (secondary dominants), passing diminished chords, "V7 of III" and "V7 of VI" (secondary dominants), "ii7-V7" (keys of the moment), minor keys, minor and major tonal cliches, and extended harmonic forms. Each individual situation was demonstrated with four jazz melodies (of varying difficulty), with explanation of the chordal structure and available jazz scales for improvisation ideas. A series of ear training exercises instructed the improvisation student to use guide tones to conceptualize the chord movement. The fourth jazz melody listed a complete improvisation for the student to study and play along (demonstration record). Each section of emphasis was completed by a listing of standard, popular and jazz tunes constructed from various ideas explained in the respective section.

The basic purpose of the author's efforts came to the forefront with this instructional area, and the

demonstration record assumed much importance as an instructional tool. The value of using the above mentioned areas of instruction together to produce an organized procedure for learning to improvise on jazz music was demonstrated in each of the sixteen situations of this text material. The beginning improviser was instructed to study only the first melody exercise in each chapter; while the more advanced player was instructed to pursue all four jazz melodies. The listing of jazz tunes at the end of each chapter was excellent, concentrating on compositions which emphasized the concepts studied in the respective section. Even though this area was organized for maximum learning from the jazz student, to make the area more effective for all levels of improvisation students, the sequence of introduction for the different concepts studied needed attention. The "iim7-V7" chord progression was introduced too late in the text material; even after the "I-vi7-ii7-V7" chord progression.

(10) CHORD PROGRESSIONS

The author strengthened the discussion of improvising on jazz music by analyzing the harmonic content of each melodic exercise in the sixteen chapters of the text material. An Appendix included a melodic display of all chords.

The percentage listing for the instructional area was 31% (12% for length of print, 2% for a partial chapter listing, and 1% for each of seventeen separate listings).

After the form and lead sheet (melody and chord changes) were listed, the author offered the jazz student an explanation of the harmonic content (chords). For each of the four jazz melodies given as examples of the specific concept of the respective chapter, an analysis of the chords used was listed and recorded on the demonstration record for listening. The student was asked to play through exercises melodically listing the chord tones; each one labeled with its function in the chord (root-third-fifth) and its Roman numeral function in the key (F7 = V7 in Bb major).

The author avoided much confusion for the jazz student by including the consistent listing of the harmonic content of the improvisation exercises. Since the use of chord tones had already been noted as a primary form of jazz improvisation, this third area of the total concept of improvising on jazz music assumed much importance. The Appendix listing was referred to often for further explanation of chord structure. To make this area more effective for the jazz student, the entire chord (all chord members--root, third, fifth, seventh) should be written before the chord tones were presented in melodic form. This process would strengthen the concept of chord structure for the jazz student by reinforcing the actual placement of each tone in the chord.

(04) EAR TRAINING

The author briefly introduced melodic and rhythmic concepts of dictation and explained the purpose of guide

tones in jazz improvisation. With the use of the demonstration record, each of the sixteen chapters contained exercises requiring the student to recognize and write-out the guide tones for each chord situation.

The percentage listing for the instructional area was 36% (14% for length of print, 2% for each of two partial chapter listings, and 1% for each of eighteen separate listings).

Based on the "amen" cadence of "IV-I," the concepts of melodic and rhythmic dictation from the demonstration record were mentioned. Exercises began with simple dictation and progressed to more extended rhythmic examples. Guide tones were defined with two functions: 1) chord tones that usually sounded the quality of the chord (usually thirds, sevenths or sixths); and 2) tones that assisted voice leading (movement from one tonal center to another) by giving directional tendencies through tonal areas. Guide tones usually connected chords through a stepwise motion. It was important to connect changes of harmony with guide tones; this helped create a lyrical melody. Guide tones helped the student in three ways: 1) to experience the quality of chords and their directional tendencies in a variety of tonal situations; 2) used as a basis for making up good melodies that related well to the underlying tonal and harmonic structure; and 3) became unstated reference points allowing the improviser the freedom to do what he wanted without fear. Several musical examples were listed

for the student to practice recognition of guide tones; all exercises were recorded on the demonstration record.

Working closely with the respective chord changes for each of the four melodies included in the sixteen different chapters, the section on guide tones allowed the jazz student to develop ear training dictation skills, as well as identify the color tones for the chord progression. Each exercise had the first melodic tone and rhythm given, with the chord changes written above the staff where the student was to write the missing guide tones.

The author used this section on guide tones as a combination of study including music theory ear training exercises, transcribing jazz solos, analysis of chords, and voice leading from one chord to the next. With the inclusion of the demonstration records and the emphasis placed on hearing the direction and color of the chord progressions, a priority for improvising on jazz music was established. With the introductory explanation, the excellent recordings, and the consistent usage of guide tones, this section was most effective for the jazz student.

(15) SCALES FOR IMPROVISATION

The author stated the importance of scales in jazz improvisation, and included a section for each of the four melodies in the sixteen different chapters, listing the scales that worked for the respective exercises in their order of appearance. A table in the Appendix listed all of

the chord scales for jazz improvisation mentioned in this text material.

The percentage listing for the instructional area was 35% (11% for length of print, 2% for each of three partial chapter listings, and 1% for each of eighteen separate listings).

Scales were a tool that could be used to move melodically through a chord. Examples of chord scale melodies were listed, all based on the "amen" cadence (IV-I) for introductory explanation. The student was asked to play along with the demonstration record, and to make-up chord scale melodies which agreed with the chord progression.

As the fifth element of instruction aimed toward the understanding of improvising on jazz music, the section on chord scales offered the student a listing of scales in order of appearance for each of the four melodies in the sixteen different situations. The scales were written out, labeled as to the mode or quality (major or minor), and analyzed as they were used in the respective jazz melody (IV in Eb major). Since the four melodies were arranged with an increasing level of difficulty, the fourth melody had many more scales than the first. The table of chord scales in the Appendix contained all scales mentioned in this text material, listed in categories of types of scales (major, minor, modal, blues, altered, dominant). This table was often referred to throughout the study of improvising on jazz music.

The author included an important element in the development of the jazz improvisation student with the addition of scales for improvisation. The "order of appearance" listing simplified the identification and understanding for the student. The demonstration record offered the player much listening and play-along practice, and assured learning in this area. To make this area more effective for the jazz student, the chord tones should be written on the staff at the beginning of the listing of each respective scale. This concept would provide the jazz student increased identification with the chord and scale.

Jazz Improvisation, Vol. I - Tonal and Rhythmic Principles
 Vol. II - Jazz Rhythm and the Improvised Line
 Vol. III - Swing and Early Progressive Piano Styles
 Vol. IV - Contemporary Piano Styles (* note)

John Mehegan

Amsco Music Publishing Company, New York, 1959

Total instructional material = 497 pages

The author organized the instructional material into "lessons" and "sections." To determine the percentage of additional emphasis placed on the instructional areas included in this text material, the "sections" were treated as chapters. The "lessons" were smaller subject units which added content and organization to the "sections."

NOTE: After a detailed analysis of volume four, Contemporary Piano Styles, the major strategy of instruction was not applicable to jazz improvisation in general. Instead, the volume concentrated on different aspects of improvisation performance related solely to the piano, with

no effort to generalize the presentation of voicings and miscellaneous techniques to include performance areas other than the piano. Even though the entire four volume text material was written with the piano in mind, volumes one through three offered a major strategy of instruction applicable to jazz improvisation in general, and were included for analysis in this study.

(03) JAZZ IMPROVISATION FUNDAMENTALS

The author assigned the Introduction of volume one to a brief discussion of the fundamentals of jazz improvisation related to the content of the text material.

The percentage listing for the instructional area was 6% (1% for length of print, and 5% for a chapter heading).

The process that occurred when a jazz musician improvised was described as a concise application of logical and comprehensive musical concepts, which attained amazing heights of expression when utilized in conjunction with a trained and imaginative talent. To improvise well, intuitive knowledge (talent) of the material at hand was required; however, talent without knowledge and hard facts was nothing. Basic musical facts utilized by every jazz musician from Buddy Bolden to Dizzy Gillespie were discussed, and expressed through the eternal trinity of all music: 1) melody, 2) harmony, and 3) rhythm. Each jazz generation developed its own repertoire which best suited specific ideas of rhythm (time) and harmony (chord changes). Jazz harmony was diatonic or major scale harmony

found in the mainstream of classical music from 1600 to 1900, and followed the identical rules and conventions found in a Bach fugue, a Mozart sonata, or a Brahms rhapsody. With the use of an organized process of spelling any musical function (figured bass), the jazz musician could correctly and completely indicate jazz music with precision. The figured bass concept was important in transposition and modulation, since chord spelling by numbers could be used for all twelve keys. Rhythmic qualities were included that became the universal symbol of the sound of jazz. The combination of rhythmic elements involved three levels of time played simultaneously: 1) eighth-note (first level); 2) half-note (second level); and 3) quarter-note (third level). The function of the text material was to explore fully the tonal material which formed the basis for this rhythm.

The author began this four volume series with an interesting and thought-provoking discussion of the fundamentals of jazz improvisation. The combination of classical elements and jazz styles was an important statement, and motivated the student to reflect on past knowledge to aid in the learning of new concepts. Even though this section was a general statement of guidelines necessary for serious study of jazz improvisation, including a discussion of scales, chords and rules of improvisation would have made it more effective for the jazz student.

(10) CHORD PROGRESSIONS

The author placed a high priority on the study of chord progressions by assigning sections on chord structure, application of chords, inversions, chord modulation, chord patterns, tenth chords, song introductions, and five qualities of block chords.

The percentage listing for the instructional area was 71% (23% for length of print, 5% for each of five chapter headings, 2% for each of six partial chapter listings, and 1% for each of eleven separate listings).

The harmony of jazz music was based on the diatonic or major scale, with each of the twelve scales forming a frame of the harmonic system. Since diatonic harmony moved in two directions (horizontal and vertical), a combination of these two movements created the scale-tone seventh chords. Several scale and chord diagrams were listed. Chords of less than a seventh were insufficient for jazz music. A chart displayed the scale-tone make-up of the seven diatonic chords of the major scale, with musical examples included in every key.

Since chords were composed of intervals, a discussion followed listing the diatonic intervals present in the major scale; also, the names of the different groups of intervals were discussed (primary and secondary). The qualities of intervals included: perfect (P), diminished (o), augmented (+), major (M), and minor (m). Chord values (or qualities) formed by the interval combinations were discussed next with

an outline which illustrated the various combinations, their scale position, and chord quality for all twelve keys. The five kinds (qualities) of chords necessary for jazz harmony were listed: 1) major seventh, 2) dominant seventh, 3) minor seventh, 4) half-diminished seventh, and 5) diminished seventh. The student was asked to memorize thoroughly the qualities of the scale-tone seventh chords and interval combinations for the five qualities of chords.

Jazz harmony, being extremely chromatic, required the ability to build any quality chord at any point in the scale. This required altering from one quality to another, and a table described the alteration series from the four natural qualities (major, minor, dominant, and half-diminished). The devices of chromaticism and alteration were essential to jazz harmony, and should be thoroughly mastered by the jazz student in all twelve keys.

With jazz harmony utilizing five qualities of chords that could be applied at any point of the scale, the twelve tones in each octave created a sixty-chord system for jazz harmony. The sixty-chord system was illustrated; five qualities of chords on each tone of the octave. Jazz playing should be done without reference to written music; thus learning the sixty chords automatically was the first step in this development.

With the basic repertoire of jazz (sixty-chord system) already explained, the next section proceeded to explain the application of these chords to the popular song. An

original melody was transferred from sheet music to manuscript paper leaving a bass clef line for the Roman numerals (bass line and chord selection notated in figured bass). Using this melody as an example, the student was asked to recreate the same melody/figured bass format for popular songs with the figured bass listed in several different keys. The melody, since melodies were copyrighted, was to be taken from sheet music. The next seven lessons involved transposing the melody to different keys. Using the same format of transferring the melody from sheet music with the figured bass given, the student was then asked to assign an arabic number to each tone of the melody related to the key of the song. By using the numbers, the melody could then be transposed to any key. Several examples of popular standards were used as practice songs.

An inversion was a rearrangement of the tones of the chord which allowed for a more smoothly progressing bass line. Examples were given for root position (root on bottom), first inversion (third on bottom), second inversion (fifth on bottom), and third inversion (seventh on bottom). An inversion interrupted the series of thirds characteristic of all diatonic chords. Illustrations of the four chord arrangements were discussed with musical examples, and the sixty chord choices were included in each inversion style. Jazz was basically a "root position" music, but the use of inversions became invaluable in strengthening the jazz bass

line. Popular songs were listed as exercises with the figured bass given, and the melody to be transferred from sheet music.

The next section offered popular tunes which modulated from one key to another within the course of the thirty-two-bar chorus. A simple rule identifying the presence of a new key was the appearance of a major chord functioning other than a "I" or "IV." Transposing a tune that modulated was also included in this discussion.

The next discussion centered around different designs for chord patterns: 1) circle of fifths, 2) diatonic patterns, and 3) chromatic patterns. A diagram of the circle of fifths was included, with a counterclockwise movement for jazz progressions. The "circle" was also written with roman numerals instead of actual key names, displaying in practical terms the patterns which employed the circle of fifths. Diatonic (major scale) patterns moved through the steps of the scale, both ascending and descending. These patterns usually appeared in short fragments and were often combined with chromatic or circle patterns. Chromatic patterns also appeared in short fragments, and common patterns were listed. The student was asked to practice all of these patterns in every key.

Because jazz was almost exclusively a major scale music, there were probably only five or six "authentic" (beginning to end in minor) minor tunes in all jazz repertoire. However, the minor scale-tone chords were very

important because they were used a great deal in small fragment patterns. The following minor scales were listed for development of minor harmony: 1) harmonic minor, 2) natural minor, and 3) melodic minor. The most effective "vertical" sounds were derived from the harmonic minor, but the flat sixth scale degree destroyed many familiar chord patterns (I-VI-II-V). To avoid this happening, minor jazz harmony evolved as follows: the bass line used the ascending melodic minor form; and the inner voices used the harmonic minor form. Examples of minor harmony were given from a combination of these two elements, listed in every key.

Concerning the keyboard conception of jazz harmony, open position and closed position voicings were discussed, involving all qualities of chords and chords in all inversions. Examples were given from popular songs and from the circle of fifths. This section took the jazz student to a performance level called basic professional piano.

While discussing the keyboard techniques of Art Tatum, the scale-tone tenth chords so frequently used by this outstanding jazz artist were illustrated for the jazz student. The sixty-chord system listing of tenth chords was also included, with another listing for the sixty tenth chord inversions. These ideas were also related to appropriate voicings for the pianist.

The usual "introduction" employed in a jazz performance was a two- or four-bar sequence of chords moving in half or

whole notes. The purpose of the introduction was: 1) to establish a key center, and 2) to establish a pulse for the song. With the initial chord of the tune determining to a large extent the character of the introduction, it consisted of an orderly pattern of chords chosen to lead smoothly into the initial chord of the tune. Several "intro" patterns were listed, categorized by the starting chord of the tune. A modified harmonization of "Stella by Starlight" was given as an example with block chords and figured bass.

The final section offered an explanation of the block chord style primarily used in playing melodies. Block chords were listed in each of the five qualities, related to the key of the various originating mode; for example, the "C" dominant chord would be related to the key of "F." Chord listings were included for every key.

The author devoted the first four sections of volume one to an explanation of chord structure, and offered valuable information to the jazz improviser. The sixty-chord system of jazz harmony was an excellent feature, and the explanation of minor jazz harmony was very well presented. The resulting combination of the melodic and harmonic forms of minor scale tones should prove helpful to the improvisation student. Volume three devoted much discussion to the piano techniques of Art Tatum, and the explanation in this section on tenth chords was very interesting. The "introduction," so often absent from jazz instructional materials, was explained and demonstrated in a

way that presented the true purpose of this important section of the popular song. The final section on block chord listings was of primary importance to the pianist; however, the concept of relating the function of the chord to the appropriate key was applicable to all players. Even though the explanation on chord progressions was very comprehensive, to make this area more effective for the jazz student, more discussion should be centered around actual chord progressions which make-up popular songs.

(14) IMPROVISING ON JAZZ MUSIC

The author assigned much emphasis to an explanation of improvising on jazz music, with a discussion of melodic content of the improvised solo, devices which could be added to the solo, the performance level of basic professional piano, a listing of the necessary steps for a professional performance, a study of the improvised melodic line, and improvisation techniques of various keyboard artists.

The percentage listing for the instructional area was 96% (48% for length of print, 5% for each of five chapter headings, 2% for each of six partial chapter listings, and 1% for each of eleven separate listings).

The basic problem of jazz improvisation was to abandon the melody and then create an improvised line on the elements of the chords in a tune. This process was accomplished by combining the vertical aspects (harmony) with the horizontal aspects (scale tones or arpeggios). The chord elements were listed as follows: 1) arpeggios, 2)

scales, and 3) chromatic tones. Jazz improvisation employed the twelve chromatic tones in the octave superimposed on the sixty-chord system of jazz harmony.

Exercises were first listed for arpeggios, broken chords moving in alternate steps. After the jazz student learned "what" to play, the rhythmic aspect was discussed showing "how" to play. Arpeggio exercises were included in several different rhythmic patterns, with popular song examples--arpeggio melodic lines with figured bass. Rhythmic exercises included quarter notes, eighth notes, triplets, sixteenth notes, rhythmic combinations and composites. Different tempi were used in the popular song examples. The examples were associated to the piano, and the discussion related vertical aspects to the left hand and horizontal aspects to the right hand of the pianist.

The next section dealt with the chromatic tones used in the improvised melodic line, the third element of the chord. Since the arpeggio tones were included in the scale tones for a particular chord, this discussion centered on the five remaining tones omitted from the arpeggio or scale; the chromatic tones. A good rule in jazz improvisation was to avoid more than four consecutive chromatic tones. The following steps were listed to utilize the chromatic tones: 1) treat the root, third, fifth, seventh and ninth as principal tones; 2) approach the chord by choosing one of the principal tones as a "target" note; and 3) pass through the chromatic tones a minor second each side of the "target"

note, then into the "target" note. A chart displayed the two tones to each side of the chosen principal tone, and several popular song examples were included (with improvised melodic line and figures bass) for practice exercises.

The "sensitive tones" were considered next, and included the ninth, eleventh and thirteenth in relation to the five basic qualities of chords (major, dominant, minor, half-diminished and diminished). By themselves, these tones were only occasional tension points of a twelve-tone line; but as part of a well conceived melodic line, these tones could bring a tonal interest lacking in the root, third, fifth and seventh. Examples of sensitive tones were listed, and a popular song (improvised melodic line and figured bass) was included for further practice on adding sensitive tones.

Basic syncopation and the musical accent were discussed as valuable devices for creating rhythmic interest in the jazz line. Several popular song examples (improvised melodic line with figured bass) were included emphasizing these two concepts. Finally, a Coleman Hawkins improvised solo on "Sweet Lorraine" was transcribed for the jazz student showing the over-all architecture present in an improvised solo.

The next section discussed basic improvised professional piano. Until 1940, jazz piano was dominated by a swing-bass concept which evolved from the early ragtime period. The four masters of this style were Earl Hines,

Fats Waller, Teddy Wilson and Art Tatum. After 1940, the left hand style evolved to no longer contain the rigid symmetry of swing-bass, with the rhythmic responsibility of jazz piano taken from the left hand and placed in the right. The master figure in this practice was Bud Powell, and several examples of his solution to this rhythmic problem were listed. The popular song "Gone With the Wind" was listed (improvised line with figured bass) demonstrating the rhythmic interest necessary for the (right hand) improvised melodic line.

The final section included in volume one listed standard procedures necessary for a professional jazz performance. The discussion included steps in learning a jazz song (which included several piano technique concepts), the importance of memorization in the playing of jazz, the steps of converting sheet music to a format more favorable for the improviser, the importance of instrumental technique in jazz improvisation, and a brief discography with an outline indicating some of the major figures on several important jazz instruments.

Volume two contained the next section of study for improvising on jazz music, with a detailed explanation of improvised melodic lines characteristic of the following periods of jazz: 1) New Orleans, 2) Chicago, 3) Swing, 4) Early Progressive, and 5) Late Progressive. The periods ranged in time from 1923 to 1958, and were listed in chronological order. Several popular songs of each

respective period were listed, with an improvised melody and figured bass. The improvisations were transcribed from well known jazz artists, each one a major contributor of the respective period of jazz.

The first part, devoted to music of New Orleans, included selections from Bessie Smith, Johnny Dodds, Joe Oliver, and Louis Armstrong. Since the blues was the popular form of music for this time, all of these selections were made-up of this twelve-bar structure. Selections included: "Gin House Blues," "High Society," "Basin Street Blues" and others. The second part, devoted to music of Chicago, included selections from Bix Beiderbecke, Miff Mole, and Frank Teschemacher. Dixieland music was becoming popular, with the following selections included: "Sweet Sue," "Original Dixieland One Step," "Jazz Me Blues" and others. Part three was devoted to swing music, and included selections from Roy Eldridge, Benny Goodman, Teddy Wilson, Art Tatum, Benny Carter, and Coleman Hawkins. Many of the songs from this era became standards, with selections including: "After You've Gone," "Sweet Sue," "Crazy Rhythm" and others. The fourth part was devoted to early progressive music, or music from the be-bop era. Even though much of this period's music was written for the performing artist to display personal technique and emotion, several standards evolved. Selections included: "I Can't Get Started," "Nice Work If You Can Get It," "Half-Nelson," "Koko" and others. Jazz artists included: Lester Young,

Dizzy Gillespie, Miles Davis, Bud Powell, and Charlie Parker. Part five was devoted to late progressive music, and included selections from Lee Konitz, Chet Baker, Stan Getz, Clifford Brown, Horace Silver, and Oscar Peterson. With the late progressive era came an influx of contemporary ideas in improvisation, and selections included: "Lover Man," "All The Things You Are," "Opus De Funk," "I Got The World On A String" and others.

Each improvised melody line example included at least two choruses of the transcribed solo, written in the original key of the recording. For the examples of piano improvisations, the entire piano part (right and left hands) was written out on two staves; otherwise, instrumental melodies included only the improvised line and figured bass. A listing at the beginning of the section listed the recording numbers for each of the transcribed solos.

The next section discussed the swing-bass tenth system developed by pianist Teddy Wilson. The tenth was a displaced third, and could be constructed by selecting the two lower tones of any scale-tone chord (or inversion), and displacing the top tone (third) up one octave. Other features were discussed including chromatic scale-tone tenths, diatonic scale-tone tenths, and mixed elements of tenths. Musical examples demonstrated the tenth concept in every key, and popular songs (listed with figured bass) were given as improvisation exercises for the student to practice tenths. All qualities of chords were included: major, minor,

dominant, half-diminished, and diminished. Several techniques for piano performance of tenths were also listed.

One of Art Tatum's most startling devices for an improvised line was the use of scale-arpeggio figures in the left hand to support a right-hand voicing. Various arpeggio exercises were included, with several popular songs given for practice. The swing-bass techniques of Tatum, without the architectural symmetry of Wilson, was discussed with popular song exercises and several piano performance techniques (pedaling).

Bud Powell's contribution to modern jazz piano involved a transferring of the rigid vertical structure of previous swing piano into a more flowing linear form. Musical exercises concentrating on the circle of fifths were listed explaining this major influence for all pianists. The chordal concepts of George Shearing were also included in this section, emphasizing a strong rhythmic pulse in the right hand and high register left hand chord structures. Soloing with block chords was discussed with examples explaining this concept, and popular songs for practice. The final explanation centered around Horace Silver's innovations of piano technique which consisted of legato wrist strokes simulating the sharp attack of the tenor saxophone, his major instrument prior to 1949. Dynamic architecture displayed by Bud Powell and George Shearing

were added to this discussion, and explained by musical examples and popular songs.

The author organized an excellent section on how to begin to improvise on jazz music. Even though the horizontal and vertical aspects of soloing were related to the right and left hand of the pianist respectively, the concept was a valuable one for any improviser. The popular song rhythmic examples added much content to the beginning discussion, and offered the student many excellent practice exercises. The discussion of added tones and devices which made the improvised line complete was a feature in this section. After chromatic and sensitive tones were explained with rhythmic highlights (syncopation and accents), the section culminated with an improvised chorus by Coleman Hawkins which included all the elements of an improvised solo. The section on basic professional piano could be applied to any instrument as a model standard for jazz performance. The included discussion on various procedures necessary for the jazz performance was very valuable, and the discography listing of all instruments added to the wide application of this text material. The transcribed solos from five different periods of jazz could have been transformed into a collection of its own, offering the jazz student an abundance of information and creative ideas for improvised lines. A more detailed presentation of the solos would have made this section more effective; for example, highlighting the use of different performance devices,

scales and arpeggios, or instances of rhythmic interest. The final section of improvising discussion concentrated on piano performance, including several important jazz artists. Even though these were all keyboard artists, the improvisation concepts could be applied to any instrument; however, the non-pianist had to discriminately chose beneficial information throughout this section. To make the entire area more effective, rules or guidelines needed to be stated; then referred to often when new ideas were introduced.

(15) SCALES FOR IMPROVISATION

The author devoted discussion to scales for improvisation on all five qualities of scales (major, minor, dominant, half-diminished, and diminished), and supported the explanations with popular song exercises.

The percentage listing for the instructional area was 10% (4% for length of print, 2% for each of two partial chapter listings, and 1% for each of two separate listings).

The discussion began with an explanation of the modes; displaced scales played from root to root of the chord. The seven standard modes were listed, related to the keys of "C" and "G" with roman numerals designating the appropriate chord for which they belonged. The seven modes were as follows: ionian (I), dorian (II), phrygian (III), lydian (IV), mixolydian (V), aeolian (VI), and locrian (VII). A chart also listed the modes related to the scale tone number

on which they began; not a specific key, but related to any key. The modes built on the twelve major scales represented one of the most important elements of jazz improvisation. As long as the harmonic line moved in the normal scale-tone chords without alteration or chromatic adjustment, modes offered a highly effective horizontal "blowing" line for improvised melodies. The appropriate modal scale was listed over the four-tone chord (with Roman numeral) for which it belonged, in every key, with popular song exercises for practice.

The modes were related to their respective usage in jazz improvisation: 1) "I" chord and "IV" chord used the major scale (ionian mode) and the lydian mode; 2) "V" chord used the mixolydian mode; 3) the minor chords of "II," "III" and "VI" used the dorian mode, phrygian mode and aeolian mode respectively; 4) "VII" chord used the locrian mode (half-diminished quality); and 5) the diminished chord (with no "natural" position in any key) used the diminished scale. Each of these situations was explained with musical examples of the respective scale written above the related chord, and popular songs were listed for further practice. With the five qualities of scales discussed in every key, the student was asked to practice them ascending and descending in relation to the sixty-chord system.

An example of a popular song in the key of "D" minor was included, "Just One of Those Things." The student was asked to transfer the melody from the sheet music to

complete the figured bass already given, and practice on this non-authentic minor tune. Although it began on a minor chord, it actually ended in the relative major (F major). Many jazz songs were structured in this manner, and discussion centered on the treatment of the initial minor tonality.

The author included an excellent explanation of the modal scales used in jazz improvisation. The grouping of the modes with their respective chord function offered a direct relationship of the scale to the chord for the jazz student. The inclusion of the diminished chord, so often omitted, was appropriate since all five qualities were being covered. The relating of the modal scales to the sixty-chord system was a strong feature of this discussion. To make this area more effective for the jazz student, actual (transcribed) improvised melody lines should be included with the use of modal scales highlighted. Also, the modal scales needed to be related to chord progressions; for example, the "IIm7-V7-I" progression used the dorian, mixolydian and ionian modes.

(09) PATTERNS FOR IMPROVISATION

The author devoted a partial chapter to a discussion of patterns based on scale fragments in eighth-notes, eighth-note triplets, sixteenth-notes, rhythmic combinations and rhythmic composites; all with musical examples and popular song exercises.

The percentage listing for the instructional area was 7% (5% for length of print, and 2% for a partial chapter listing).

The study of improvisation patterns began with short scale fragments following simple figured bass chord progressions. Examples of ascending and descending fragments were listed. The popular song "Blue Moon" was used as an eighth-note practice exercise; figured bass was given with an improvised melodic line consisting of six listed scale fragment patterns. The same process was followed on the eighth-note triplet and sixteenth-note fragments.

On the popular song "'Round Midnight," rhythmic values were combined on the scale fragments, creating a more interesting improvised scale pattern. Eighth-notes, eighth-note triplets and sixteenth-notes were used interchangeably to produce a more musical scale fragment pattern. Two different rhythmic composites were constructed in rhythm form, then used in popular song examples as the rhythmic pulse for the scale fragments. Again, these prearranged patterns created a more musical pattern with a combination of rhythmic elements including eighth-notes, triplets and sixteenth-notes.

The author provided an excellent discussion of scale fragment patterns for jazz improvisation. The construction, both melodically and rhythmically, was well explained. To make this area more effective for the jazz student, more

types of patterns should be listed; arpeggios, jazz cliches, or combinations of the mentioned elements. Also, transcribed solos should highlight patterns that work in improvisation.

(17) THE BLUES

The author assigned an entire chapter to a discussion of the blues, related to the twelve-bar chord structure and the melodic aspects of the blues. A brief explanation of the blues tradition was also included at the end of volume three.

The percentage listing for the instructional area was 11% (2% for length of print, 5% for a chapter heading, 2% for a partial chapter listing, and 1% for each of two separate listings).

In jazz improvisation, the blues denoted a fairly fixed set of chords or "changes." All jazz blues involved the "I," "IV" and "V" chords in a twelve-bar form, and evolved from the archaic folk music of America from early jazz musicians like "Blind" Lemon Jefferson, "Big" Bill Broonzy and Huddie "Leadbelly" Ledbetter. The blues slowly evolved into a conventional set of chords accepted as representative of the style by most musicians. The standard twelve-bar progression was listed in figured bass form. A more modern form of the blues was evolved by Charlie Parker in the forties which contained many harmonic sequences not found in the traditional form. A listing of this twelve-bar form was included in figured bass.

Even though there was no "melody" for the blues, the mood of the tune was sometimes referred to as "blue." A strong feeling of the blues has characterized all great melodic improvisation. The basic idea of melodic blues was similar to the "twang" of the sliding and crushed tones present in "archaic" guitar. These inflected tones have been simulated on all jazz instruments; called "blue" notes. The style of playing blue notes was demonstrated for the piano. Used occasionally, blue notes were effective in bringing a blues feeling to a jazz improvisation. The popular song "Willow Weep for Me" was listed in figured bass, with a transcribed improvised line using "blues" devices.

The explanation of the blues tradition began with a discussion of the joining of the African beat with the many facets of the American culture (popular, classical, theatrical, religious), resulting in the emergence of a new exciting art form--jazz. These elements of the blues first appeared in a variety of forms: work songs, field hollers, folk songs, rags, marches, dances, chanties and spirituals. Each period of jazz rediscovered and revised the elements of the blues to fit the new conceptions of rhythm and harmony. Different piano techniques from pianist Horace Silver were listed and discussed, as revised elements for performance of the blues.

The author provided an excellent discussion of the blues, including several historical facts explaining its

existence and structure. The combination of different elements which produced a blues feeling in jazz was a feature discussed in this section. To make this area more effective for the jazz student, the basic twelve-bar blues chord progression should be listed with several more advanced interpretations; such as, the figured bass examples included in this section. The discussion of blue notes was excellent and the example improvisation demonstrated the concept well; however, other soloing devices should be mentioned for the jazz student.

(04) EAR TRAINING

The author assigned only a brief mention of the problems of developing the ear, with a listing of rules helpful in building a secure relationship between the ear, the eye and the hand.

The percentage listing for the instructional area was 3% (1% for length of print, and 2% for a partial chapter listing).

The problem of developing the ear for what was called "prehearing" carried major importance in performing jazz music. Hearing demands in jazz were extremely high and no effort should be spared in the development of the ear. An outline listed the hearing levels which occurred simultaneously in the performance of a mature jazz musician: 1) improvisation, 2) melody, 3) lyric, 4) chord progression, and 5) pulse or beat. A basic prerequisite for superior jazz playing was to hear these five levels simultaneously.

To build a secure relationship between the ear, the eye and the hand, the following rules were listed: 1) play any scale, then sing any tone from that scale and check accuracy at the keyboard; 2) strike any tone on the keyboard and sing any of the remaining eleven tones; 3) play any tone and sing the third, fifth and seventh of the five chord qualities; 4) play and sing the scale-tone chords in twelve keys; 5) play any scale and sing the various altered chords on each tone; 6) play any scale and sing the various chromatic chords on each tone; 7) play any scale and sing the various altered chromatic chords on each tone; 8) play and sing inversions; 9) play the bass notes in a two-part form and sing the melody; 10) sing the bass line and play the melody; 11) sing the qualities of the bass line; 12) record the tenor saxophone on different melodic lines (closest instrument to human voice), and sing simultaneously with the recording; 13) transcribe bass lines from recordings; and 14) play the fifteen two-part "Inventions" of J. S. Bach, first singing the right hand voice, then the left hand voice.

The author offered an excellent analysis of the hearing levels for the jazz improviser, and listed rules that would be of great value for organizing listening exercises. To make this area more effective for the jazz student, fundamental ear training exercises needed to be included. Instead of starting with single tone identification, the student should learn interval relationships with short melodic phrases, either scale steps or chord tones. The

relationship to chord progressions (transcribing bass lines) in the listed rules was an excellent idea; however, this process should take place on short progressions emphasizing popular chord sequences in jazz (II-V-I).

(05) JAZZ STYLE

The author devoted the first two chapters of volume two to a discussion of jazz rhythm, and emphasized the properties of melodic swing, harmonic swing and rhythmic swing; including many illustrations of these three aspects of jazz style. The piano style of Art Tatum was also mentioned.

The percentage listing for the instructional area was 25% (10% for length of print, 5% for each of two chapter headings, 2% for a partial chapter listing, and 1% for each of three separate listings).

Two important facets of jazz performance were rhythm and the improvised line. Through areas of rhythm, the jazzman achieved the most magnificent expression; the improvised line has given this rhythm vitality and meaning. The common denominator of all jazz was rhythm. Rhythm, also called "time," encompassed all of the aspects of tempo, beat, pulse, and the elusive element called "swing." Tempo may be metronomically determined; pulse and meter rest within the notation of a composition; but the swing (or lack of swing) of a performance was very difficult to evaluate objectively. All music could be said to "swing" within its own context. Swing in a jazz performance depended on

recognition of multiple levels of pulsation which converged in the performance to create swing: 1) melodic swing (swing in the improvised line); 2) harmonic swing (swing in the harmonic progression or chord chart); and 3) rhythmic swing (basic pulse or beat constantly subjected to the super-structure of melodic and harmonic variables). Each one of these style components of swing was discussed, using historical examples to strengthen the concepts of jazz style. A list of melodic "giants of jazz" was included, listing jazz artists from the New Orleans period (1915-1925), Chicago/New York period (1925-1935), Swing period (1935-1940), Early Progressive period (1940-1948), and the Later Progressive period (1948-1958). Like any art form, jazz displayed an inevitable dialectic toward more comprehensive modes of expression. Any comparisons in which one period was chosen as an absolute of expression in distinction to another period was to miss completely the intrinsic worth of every period. Each style of melodic line was a representation of the finest conception of improvisation for that particular period, and in no way was a series of progressive steps from bad to good or inept to skilled.

Jazz dealt almost exclusively with a specific relationship of time values which immediately distinguished it from a large segment of other musical forms. The specific relationship of time values was best expressed through their application to melody, harmony, and rhythm.

Generally speaking, all jazz from 1900 to the present day employed the following ratio of time values: 1) rhythmic unit (quarter-note pulse representing the rhythmic center of gravity of any jazz performance); 2) harmonic unit (slower set of time values--half-note); and 3) melodic unit (quicker set of time values--eighth-note). An outline illustrated the variables for the three basic units employed through the years from New Orleans polyphony to modern jazz.

Explanations were offered for rhythmic superimposition and variations in tempo.

The melodic instruments (trumpet, clarinet, and saxophone) enjoyed from the beginning the most freedom in terms of rhythmic units. The over-all development of the melodic time unit in the improvised line was illustrated for the following jazz artists: Bessie Smith, "King" Oliver, Kid Ory, Louis Armstrong, Jack Teagarden, Benny Goodman, Lester Young, Charlie Parker, Dizzy Gillespie, Miles Davis, Horace Silver, and Hampton Hawes. The outlined illustrations revealed the gradual abandonment of the "vocal" line improvisation in favor of the "instrumental" line; based on an in-depth analysis of the improvisation style for the twelve-bar blues. All improvised melody line examples included a figured bass chord progression.

In jazz, the term "polyphony" referred to the superimposing of the melodic unit over the harmonic unit to form a countermelody (obligato or ornamentation) to the melodic voices or melody. The New Orleans and Chicago

dixieland styles were discussed, with Louis Armstrong mentioned as a leading figure in this movement. The rhythmic developments of this polyphonic style were indicated in an eight-bar "rhythmic" song (rhythms "only" were listed for every instrument in the group), and discussion was included for the New Orleans, Chicago, Swing and Progressive periods.

The history of jazz harmony concerned dynamic changes effected on three levels: 1) the rhythmic procession of the chord qualities; 2) the expanding quality system joined with an equivalent expanding chromaticism; and 3) the gradual abandonment of an inversion system based on the triad in favor of a root-position seventh-chord concept. Discussion and figured bass examples were included for each of the style periods.

The final section explaining jazz style concentrated on jazz syncopation, and sub-divided it into three categories: 1) simple syncopation involving accent only; 2) compound syncopation involving notation (tied notes and rest values) and accent; and 3) multiple syncopation involving two or more levels of syncopation played simultaneously. Each category discussed the rhythmic, harmonic, and melodic aspects of jazz style; each with several musical examples demonstrating the syncopation concept. A series of rhythm exercises was included, superimposing internal accents over external pulses for the right and left hand of the jazz pianist.

While discussing scale-tone tenth chords in volume three, the style of pianist Art Tatum was analyzed and divided into three different periods: 1) ragtime/stride period (1930-1936); 2) solo and swing period (1936-1942); and 3) the trio period (1943-1957). Each style period was thoroughly explained, with the importance Tatum placed on the third displaced up an octave (tenth).

The author included an excellent discussion and history of jazz style; not only listing different styles and style periods, but also thoroughly analyzing the structure of jazz style. By breaking the discussion into rhythmic, melodic and harmonic units, comprehension was made easier for the student. The use of musical examples to strengthen the explanation was very effective. The section on melodic time values, including improvised lines from several important period jazz artists, was a definite feature of this text material. To make this area more effective for the jazz student, a fundamental discussion needed to be added explaining beat placement. This concept was assumed by the author, as the discussion immediately began with rhythms and rhythm combinations.

(01) HISTORY OF IMPROVISATION

The author assigned the first section of volume three to a discussion of the history of keyboard improvisation, with a general discussion of several of the more prominent jazz pianists.

The percentage listing for the instructional area was 11% (2% for length of print, 5% for a chapter heading, 2% for a partial chapter listing, and 1% for each of two separate listings).

The vast history of keyboard improvisation in America created a fantastic chronicle of human endeavor in confronting one of the most complex "musical mechanisms" developed by man--the piano. The discussion began in the last decade of the nineteenth century and included many different forms and skills, all designed to capture some fragment of beauty from the piano. Improvisation included a vast assemblage of non-classical styles and attitudes of which jazz was only a segment; however, jazz was the segment most worthy of detailed and serious description, since it was the creative font of the entire field. An outline was included of non-classical piano improvisation styles in America, with a listing of prominent artists depicting the respective style periods. Discussion followed the outline, explaining the output of some of the listed artists. The achievements of the many jazz artists mentioned in this historical outline enriched the art form of jazz improvisation, and reaffirmed the peculiar essence of jazz which distinguished it from all other forms of musical expression. Horace Silver was mentioned as an important link in the history of modern jazz piano.

The author included an interesting historical discussion of jazz and jazz improvisation, related to the

piano and to jazz piano artists. The historical outline of style periods was excellent, and the listing of artists included the prominent jazz pianists of the respective time periods. To make this area more effective for the jazz student, while keeping in mind that the text material was written for the piano improviser, more classical history was needed explaining exactly where the idea of improvisation came from. Also, the African/European influences on jazz improvisation should be mentioned.

(08) MELODIC IMPROVISATION

The author included discussion of melodic improvisation related to the piano improvisation of Art Tatum, Fats Waller, and Earle Hines. Voicing considerations for melodic improvisation was also mentioned.

The percentage listing for the instructional area was 10% (4% for length of print, 2% for each of two partial chapter listings, and 1% for each of two separate listings).

The concept of the horn man "blowing" a single note line on a set of harmonic changes was a highly intensified problem to Art Tatum in the thirties. Tatum was attempting to transform the entire classical repertoire of the piano into the new context of an emerging art form. Traditional classical music was largely based on thematic development (melodic improvisation) usually sustained by an underpinning of chordal-arpeggio-scale elements (harmonic improvisation). A discussion followed that explored this

tradition in order that future jazz pianists might build on a permanent evaluation of the role of tradition in jazz. A popular song was included for practice of the Tatum style, with a transcribed melody line in "stride" piano form.

The Harlem School of improvisation was mentioned, with Fats Waller representing the final link in abandonment of the older idiom of melodic playing, leading to the legato concept of modern jazz piano. A popular song example was included demonstrating this concept. Earle Hines was then credited with freeing the right hand for more linear melodic lines, similar to horn lines as played by trumpeter Louis Armstrong. Other techniques for performance of melodic lines were also mentioned.

As defined in jazz terms, melody was a series of tones moving through a pre-arranged sequence of modes. Since the melody received its vitality from its relationship to the root of the chord, a discussion followed for different piano voicings creating a form of melodic improvisation. Charts and musical examples were included, and chromatic altered devices were mentioned in relation to the improvised melody line.

The author began this discussion on melodic improvisation with an excellent explanation of the history of this concept, supported with prominent piano artists and their respective contributions and styles. However, the content shifted to the voicing procedures necessary to compliment the melodic line. To make this area more

effective for the jazz student, the structure of a melody should be offered as a foundation for the concept of melodic improvisation. Also, the relationship of an improvised melodic line to the original melody needed to be discussed as one important technique for jazz improvisation.

(07) FORM AND STRUCTURE OF JAZZ MUSIC

The author mentioned the technique of placing jazz conceptions in a classical framework, related to the piano performance of Art Tatum.

The percentage listing for the instructional area was 3% (1% for length of print, and 2% for a partial chapter listing).

A serious problem for the jazz musician was, from the beginning, the technique of placing jazz conceptions in a classical framework. The greatest jazz organically created its own design rather than taking on a ready-made (classical) form. Art Tatum was able to use classical form as an exciting frame for jazz ideas. Tatum's concept of form was influenced by Chopin, Liszt, Brahms, Debussy and Ravel. The different techniques used by Tatum to distinguish different sections of his jazz music were discussed. A musical example (popular song) was included, displaying different harmonic and melodic movement in formal sections of the tune.

The author merely touched upon the importance of form in jazz improvisation, by explaining the relationship to classical music and the techniques used by pianist Art

Tatum. To make this area more effective for the jazz student, the actual make-up of formal analysis needed to be discussed. The importance of form to the jazz improviser should include areas of transposition, organization of improvised solos, and popular formal structures in jazz music.

Fundamentals of Improvisation

Earl R. Morrris

Ybarra Music, Lemon Grove, California, 1976

Total instructional material = 254 pages

Appendixes (two) = 30 pages

(03) JAZZ IMPROVISATION FUNDAMENTALS

The author placed emphasis on the fundamentals of jazz improvisation by assigning one complete chapter and three partial chapters discussing the basic ingredients of improvisation, rhythm and tempo, and a review of the basic fundamentals for improvising on jazz music.

The percentage listing for the instructional area was 24% (9% for length of print, 5% for a chapter heading, 2% for each of three partial chapter listings, and 1% for each of four separate listings).

Jazz was an idiomatic expression of music which could be performed through improvisation. Jazz encompassed several musical expressions and collectively involved characteristics of performance that created a unique style of interpretation and musical thought. By using specific accents, rhythmic alterations, elaborations of the melodic line, nuances and tonal devices, a jazz player could turn

any style of song into an idiomatic expression of jazz. Improvisation was the process by which this music was performed; an emotional reaction to a musical thought with the use of melodic and rhythmic patterns performed in an extemporaneous manner. Improvisation could be performed on any musical instrument whether it be keyboard, string, percussion or wind (voice included). The author directed this text material to lineal players; instruments that produced only one tone at a time (piano, guitar and voice are included).

The next section listed the many ingredients a jazz student should possess to be a jazz improviser: 1) rhythm (style, phrasing, patterns, accents); 2) notes (scales, intervals, chords, patterns); 3) tempo (slow, fast, blues, smooth, uneven); 4) accents and nuance (style, phrasing, soft, loud); 5) devices (vibrato, tone, off-color tones, dissonance); and 6) movement (chords, cadence, phrasing, polyphony). Following a brief section of definitions, scale knowledge that the student should understand was discussed: major and minor scales including the structural pattern of intervals, related scales in a cycle of fourths, key signatures, and enharmonic tones. Several practice ideas were listed for the jazz student to use in thoroughly learning the following scales: major, minor (aeolian), dorian, mixolydian, phrygian, lydian, and the hyperaeolian scale.

The next section discussed rhythm and tempo, giving a definition for each term and an explanation of the beat; tone duration was the space of sound between two beats. The basic beat represented a set, regular, even pulsation, with all durations of time being equal. Another critical part of rhythm was phrasing; the number of bars (measures) in which each song was divided culminating in twelve, sixteen, twenty-four, or thirty-two bar songs. Phrasing was more than just the grouping of bars. It was concerned with the slurring and articulation of separate note groupings. Rhythmic phrasing offered distinguishing rhythm differences that were unique to the different styles of jazz music; latin, swing, dixieland. A list of songs containing these rhythmic characteristics was included. Also, a list of rhythm practice suggestions and exercises were discussed for the student.

Tempo was an unique ingredient of improvisation; slow tempos, moderate tempos, very fast tempos, latin tempos, jazz waltz tempos, ballad tempos, rock tempos, and blues tempos. Improvisation patterns were made up of rhythms played at various tempos, creating many jazz styles with a harmonious relationship to the chord movement under the melodic tones.

The final section offered the jazz student a review of all fundamental materials necessary for a study of jazz improvisation. Concepts reviewed in this section included: scales, chords, alterations to both scales and chords,

assigning a Roman numeral to major scale tones designating chords built on these respective tones, and a reference to other scales necessary to the success of the improviser.

The augmented outline form used by the author created problems when trying to understand the concepts included in this area. The basic ingredients of jazz improvisation were excellent contributions to the fundamentals of improvisation, but the following discussion lacked the clarity needed for a beginning student. To make this area more effective for the jazz student, explanation of important concepts should be easier to comprehend. Basic guidelines for the improviser should include discussion of chords, as well as scales, with explanations of how the two relate in different improvisation situations.

(02) PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION

The author assigned a complete chapter and a partial chapter to an explanation of basic requirements for the beginning jazz player and other materials and conditions necessary for a study of jazz improvisation.

The percentage listing for the instructional area was 9% (2% for length of print, 5% for a chapter heading, and 1% for each of two separate listings).

For the jazz student to improvise musically, some basic requirements were: 1) inspiration to self-expression; 2) an instrument on which to musically express (voice included); 3) good musicianship on the instrument (good facility and control); 4) discipline to proceed methodically; and 5) know

how to begin and build musical thoughts. From a list of "lineal" instruments associated with improvisation, a discussion included the following prerequisites: acceptable sound on the instrument; reasonable facility and the desire to improve it; control of phrases, tonguing, accents, volume and intonation; capability of hearing upward motion and downward motion in music; ability to create emotion on the instrument; desire to improvise well; and the materials (notebook, sheet music) necessary to organize a study of jazz improvisation.

The author offered the beginning student an excellent list of prerequisites for a study of jazz improvisation. Not only were the concepts listed but they were also discussed with examples and suggestions for achievement. To make this area more effective for the jazz student, more "jazz-related" concepts needed to be explored, instead of only the fundamental concepts of having certain skills on the chosen instrument that applied to any form of musical instruction.

(01) HISTORY OF IMPROVISATION

The author assigned a complete chapter to an introduction of improvisation, including classical influences and a discussion of the make-up of jazz improvisation.

The percentage listing for the instructional area was 7% (2% for length of print, and 5% for a chapter heading).

This section began with a discussion on the definition of improvisation, which stemmed from the significant

influence of the Bach family in the late 1600s to modern improvisation. The influences of different rhythmic patterns and tonal colors were examined in relation to various social environments. Just as classical music was associated with times in history, jazz improvisation had also progressed through periods and was influenced by each change of style. A listing of these style periods was included; ranging from semi-classical (1850) and American folk songs (1860), to heavy rock (1960) and jazz rock (1970).

As improvisation progressed through American history, trained players began to create better improvisations for a more educated listening audience. The standards of performance were constantly improving, and the outstanding improvisers of each period were the trend setters for the future. The modern improviser needed both a trained ear and technical knowledge to deal with the advanced forms of jazz music present today.

The historical content of this area was minimal; however, the result for the jazz student was one of understanding the basic beginning of jazz improvisation. To make this area more effective for the jazz student, concepts of form and early melodic devices used in classical improvisations should be included. Since most formal training in music was related to classical traditions, the more of these concepts related to jazz meant faster comprehension of improvisational guidelines for the jazz student.

(11) RHYTHM SECTION

The author assigned a partial chapter to a discussion of basic techniques for the members of a jazz rhythm section, including the drum set, piano, guitar and bass.

The percentage listing for the instructional area was 6% (4% for length of print, and 2% for a partial chapter listing).

The basic beat was an established steady pattern of beats which repeated itself throughout the song or chorus, or section of a song. Rhythmic patterns which reflected the character of the song were built over this basic beat. Several basic beat patterns were included in rhythmic notation: 1) two-beat, 2) samba, and 3) early rock. By 1905, most rhythm sections had a trap set (drum set made-up of a bass drum, snare drum and a cymbal). Occasionally a small tom-tom drum was attached to the drum set. Other historical facts of the development of the drum set was included, leading to a discussion of new beats for a more advanced music. In the 1920s, new ideas were developing to meet the need for the rhythm section to back up and inspire the improviser and add color to the arrangement as well. A ride cymbal was used to keep a steady pulse, and was probably the beginning of the swing era; an idea still very much in use today in swing music.

Banjo players changed their basic dixieland beat to fit into the rhythm section, and around 1932 guitars were seen as their replacement in rhythm groups. At the beginning,

guitars were used only on ballads; but their importance progressed to a high level in the Count Basie band. The bass viol became the instrument to set a strong straight four beat feel with the drums. Even though the tuba was very popular with dixieland, the string bass (bass viol) assumed the similar purpose in the rhythm section, being introduced a little earlier than guitars. Colorful bass lines (as played by Jimmy Blanton) encouraged other bass players and arrangers to strengthen the basic beat with other than the "tonic" and "dominant" notes of the chord. Also, the melodic substance of the bass lines and use of progressive chord substitutions helped to inspire improvisers. The guitar, in most cases, had been dropped from the big band; or it was used as a rhythmic fill instrument. The bass, on the other hand, was almost completely replaced by the electric bass, and was an important part of present day rhythm sections.

The piano, an early accompaniment instrument which played a primarily straight beat pattern, was now the important chordal motivation of the rhythm section. Pianists took more liberties with rhythmic patterns and voicings, and assumed a harmonic and melodic role in the rhythm section; also motivating the soloist with chord substitutions and rhythmic excitement. How a rhythm section played behind an improviser obviously affected the player's choice of notes, rhythms, and intensity of ideas.

The author offered the student an excellent historical development of the jazz rhythm section, beginning at the turn of the century and progressing to present day happenings. The transition of the trap set to the drum set, the banjo to the guitar, the tuba to the string bass, and the straight piano to the jazz piano provided much information missing from the training of many jazz students. To make this section more effective for the jazz student, the purpose of each instrument within the rhythm section should be discussed. This information would give the improviser the "formula" for an effective and efficient jazz rhythm section; capable of accompanying a soloist or providing small group jazz.

(04) EAR TRAINING

The author assigned two complete chapters to a discussion of ear training development through elementary improvisation and hearing chord changes.

The percentage listing for the instructional area was 21% (9% for length of print, 5% for each of two chapter headings, and 1% for each of two separate listings).

A study of improvisation developed an ability to transfer musical sounds from mental thoughts to an instrument in the form of rhythmic patterns or notes arranged in intervals. This section offered discussion on a step-by-step plan for developing a conscious awareness of intervals in simple melodies. A list of songs was given for

the student to use when trying the approach mentioned above.

The following steps aided the jazz student in learning to play a song by memory: 1) decide on the key; 2) find the starting note; 3) play the tonic arpeggio (1-3-5 tones) to develop temporary tonal memory for the tonic (I) chord; 4) - on the first play-through of the song, listen for the highest and lowest notes, and any large intervals; 5) play the song with elementary rhythm patterns in the style of the song; and 6) after playing the song two or three times, repeat the process on the same song in another key. The songs listed for study with the above process had relatively simple melodic lines, and should have been known by most jazz students.

Other suggested techniques for playing by ear included: 1) play intervals of fourths and fifths over and over until they could be recognized instantly; 2) practice patterns of notes, with different rhythms, based on (referring to the lines and spaces of the staff) line-line-line, or space-space-space, or a combination of the two; 3) listen to intervals from other players or every-day happenings (door chimes, police siren); 4) write down the notes of a known song (without the use of an instrument) using arabic numbers to designate the notes of a scale, no rhythm relationship--only tones; 5) try to develop an "A-440" pitch by using a tuning fork or piano; 6) try to develop relative pitch (in relation to an acquired "A-440") by listening to

recordings and determining the key or notes being played; 7) play chords of all qualities on piano for practice of hearing the sounds (many of the outstanding improvisers can play "a little" piano; and 8) learn specific intervals by relating them to well-known classical themes or personal songs of familiarity (a list of themes was included ranging from the interval of a minor third to a major seventh).

The next section dealt with the following practice steps for hearing chord movement: 1) be able to play chords quickly, thinking of substitutions and extensions, with instant ear identification from the rhythm section; 2) be able to recognize the chord changes of a tune and the popular substitutions; 3) play the chord changes of the tune on the piano (at any level); 4) record chord changes and use them for identification practice; 5) when listening to improvisation, center in on the chord changes; 6) practice with the "music minus one" type recordings (rhythm section recordings without melody or improvisation); and 7) form a small group to practice learning chord changes together. Specific ideas for practicing and hearing chord movement were listed and discussed, with musical examples notated in the arabic number form mentioned before.

Because many chord sequences were built over standard cadences (II-V-I chord progressions), chords could be anticipated from the cadence. These familiar sequences (cadences) were of great assistance to the improviser and helped keep the place in a particular song. When learning a

song, the player should learn the chord sequence with particular attention to any special chord changes. These special progressions became "marks on the map" to help in effective improvisation of the tune. Several standard songs were listed with places marked for special chord changes.

Voice leading in jazz improvisation was the most significant difference between an "outstanding" melodic line and just a "good" melodic line in a solo. The player's melodic movement through a cadence made for an interesting solo. A discussion of voice leading followed, with a chart of compatible chords and altered chord tones that made for interesting voice leading. To help the jazz student hear the importance of voice leading between chords and the various ways chords moved in sequence, several chord cadences with melodic voice leading lines (written in arabic numbers) were given for the improviser to transpose in every key.

The author devoted the entire discussion to an explanation of how the jazz student could develop a better ear to learn and play melodic lines for improvisation. The steps for playing a song by memory were good; however, the arabic numbering system was confusing to "modern" music students. Also, the songs listed for examples of different concepts were excellent, but all were very old standards; some of which the sheet music would not be available, and for sure never heard of by beginning improvisers. To make this area more effective for the jazz student, exercises to

improve the student's recognition of melodic movement (step and skip) and chord sequences needed to be included. Too much emphasis was placed on memorizing songs or melody lines. This area of study should deal with fundamentals of pitch and interval recognition.

(08) MELODIC IMPROVISATION

The author assigned an entire chapter to melody and song construction as it applied to improvisation, discussing melodic construction and structure, rhythmic structure, lineal movement and chord alteration.

The percentage listing for the instructional area was 11% (6% for length of print, and 5% for a chapter heading).

In jazz improvisation, a melody was actually being developed, either by altering and embellishing an established melody or creating a new melody line extemporaneously while the player solos. A melodic line was a combination of scales or tones in succession, chord tones in various patterns, or repeated tones and intervals not part of a scale or chord. These ingredients of a melodic line were listed with a brief explanation. Since they could also be found in popular standards and classical themes, a list of song and theme examples was included and offered the jazz student another resource for inspiring ideas in jazz solos.

As in poetic rhyme, the rhythmic patterns on which the melodic line was built could best be associated with the words (lyrics) of that song. Discussion was included on several different styles of jazz music; latin, dixieland,

waltz, bebop, and swing. When not associated with a lyric, a melody was developed from elaborations on a basic rhythm pattern used for a particular style of jazz song. Examples of this concept were listed.

The motion of the melodic line was an important consideration when developing a melody. Diagrammed examples of different melodic motions were discussed with the following concepts: 1) ascending lines created a feeling of tension; 2) descending lines created a feeling of relaxation; 3) tonic (roots of chords) notes created a sound of rest; 4) altered chord tones created motion; 5) a combination of ascending and descending tones created a climax; and 6) each solo should build to a climax (a peak of intensity) at some point in the solo.

When composing a melody, a writer consciously (or subconsciously) built the themes with voice leadings that seemed to dictate the harmonic chord choices. Another melodic tool was the use of riffs; short themes or melodies of one to four bar duration. Many styles of jazz songs used riffs (rock and latin) as a primary form of melodic construction. The final note of the melody was usually the tonic of the key of the song, while most pick-up notes (notes leading into the first complete measure of the song) to the melody were played over the dominant seventh (V7) chord. The polyphonic movement of the melodic accompaniment

(movement of inner voices) often indicated the chord change when the melody tone was outside the chord.

The author offered the improviser good rules and discussion on the creation of a melody in either pop or jazz music, giving popular and classical examples of the concept for aural identification. The thrust of the discussion was centered on composition instead of performance, and the melodic explanations focused on song melodies instead of improvised melodies. To make this area more effective for the jazz student, the concepts of melodic construction needed to be associated with the development of improvised melodies.

(10) CHORD PROGRESSIONS

The author assigned five entire chapters to a explanation of chord formations, with discussion on chord structure and relationship, chord alterations and extensions, different qualities of chords, chord movement and cadence, and the inner-voice movement of polyphony.

The percentage listing for the instructional area was 54% (21% for length of print, 5% for each of five chapter headings, 2% for a partial chapter listing, and 1% for each of six separate listings).

Just as arabic numbers were used to represent notes of the scales, Roman numerals (all in capitals) were used to designate the relationship of one chord to another. An example of this concept was listed in the key of "C" and "Ab" for the student. By using Roman numerals to represent

chords, all of the keys could be seen at one time. All chord relationships were dealt with without using the specific chords for which the Roman numeral signified. While capital Roman numerals denoted major chords, lower case numerals (ii, iii, iv) often represented minor chords. Since the quality designation of the chord accompanied the Roman numeral (IIm, IIIm, IVm), capital numerals were used throughout this text material. Even though jazz music does not contain roman numerals for chord changes, the student was asked to change chord changes (C7, Dm7) to Roman numerals in order to study them in all keys. The Roman numeral system offered the jazz student the following: 1) a means of analysis; 2) a methodical manner of studying chord movement and relationship; 3) a method of thinking in all keys at once; and 4) a means of transposition.

The next section discussed chord spelling, listing major chords, minor chords, augmented chords, and diminished triads and seventh chords; including in each situation the interval make-up of the chord with non-musical examples (C = C E G). Dominant seventh type chords were also included, with explanations of chord structure and the importance of the lowered seventh characteristic of this chord. Charts demonstrated the actual tone make-up of dominant seventh chords, with arabic numerals representing scale tones from the major key. Major seventh chords and major sixth chords were likewise discussed in the same manner.

The next section explained chord alterations and extensions, and included altered fifths, ninths, elevenths and thirteenth; also included were chord extensions of a seventh, ninth, eleventh, and thirteenth. A detailed discussion included exactly what made up a chord extension or chord alteration. Different techniques of lineal improvisation, centering around extensions and alterations, were explained with a listing of scales that suited altered or extended chords.

To give the jazz student exercises for chord practice, a technique of relating major and minor chords to each other was outlined with several numerical examples useable in any key. These exercises contained explanations of major, minor, augmented, dominant seventh (type) chords and diminished seventh chords; leading to a discussion of combining different chord types, with charts that demonstrated exercises for the student.

A cadence was defined as a sequence of chords having a relationship to each other through movement. The most common chord combinations (cadences), which contained from two to as many as twelve different chords, were listed. Some of the more common examples included (in roman numeral fashion) "V" to "I," "I" to "V7" to "I," "IV" to "I," "I-IV-V-I," the blues sequence of four bars of "I"-two bars of "IV"-two bars of "I"-two bars of "V"-two bars of "I," and the "IIm7" to "V7" sequence. The "IIm7-V7" sequence gave the improviser more opportunity for more colorful patterns

during the dominant (V) sound. Examples of the "IIm7-V7" chord progression were listed in every key, with roman numerals related to one key and actual chord symbols written with letter names (Dm7-G7). A discussion illustrated that the minor seventh chord contained the fifth and the seventh chord tones of the dominant seventh chord, of which it was related. The standard "Satin Doll" was given as an example of a strong "II-V" chord use, while hundreds of other songs were also available in a title listing.

As styles of improvisation changed, chord movements and sequences acquired other chords to the original cadences. Players used these alternate chords (substitutes) to color their improvisations, thus creating new styles. The basic cadence remained the same. Several jazz standards were listed as examples of this substitution process, and grouped in an order of what chord sequence began the song. Next to starting on "I," the most common beginning chord was "VIm." Songs in minor keys moved through many related keys, and needed special attention as far as understanding chord relationships.

The final section on chord progressions centered around the inner-voice movement of chords called polyphony. The best source of polyphony for the improviser was the piano (or vocal) sheet music for the song to be studied. The inner-voice movement, counter melodies, or secondary melody lines in the piano sheet music arrangements, became an integral part of the overall sound the listener expected to

hear when the song was played. Polyphony was a colorful part of modern music and an outstanding source for the novice to find ideas for improvisation.

The polyphonic movement of the inner-voices and counter melodies created many ideas for extemporaneous improvisation or complimentary accompaniment of an improvised solo. Several examples were given for the student as ideas that could be used by the rhythm section to complete the harmonic movement of a song when united with the solo melody. Another type of polyphony was discussed, called "self accompaniment," which was the idea of playing two lines as much at the same time as a single line instrument could play; similar to the playing of a duet on one instrument. With rhythmic examples listed, this type of polyphony was used for centuries in "classical" music by Bach and others, and demonstrated in unaccompanied solos. Several charts were included for the student that listed: simple tunes with basic chord cadences (in Roman numerals), interval charts for chord make-up, popular tunes with simple melodic lines, and examples of chord symbols with the contents of each chord.

On the section discussing chord structure, the author gave the results of a study of chord analysis; however, no explanation of how to accomplish this important exchange of recognition from chord change to Roman numeral was included. More musical examples (notes written on the staff) were needed in the discussion of chord make-up,

including the dominant seventh type chords which the author placed much value on the student's comprehension. Even when a chapter was devoted to chord practice, the musical examples were absent, leaving a confusing explanation of how to understand different chord types through (arabic) numbered (and altered) chord tones. After a discussion on the intricacies of polyphony, the author stated that this form of voice movement was not usually applicable to jazz improvisation. To make this area more effective for the jazz student, musical examples should be included to explain the important concepts introduced. If a "lead sheet" was given as an example, the idea of polyphony would be much more clear to the jazz student and possibly applicable to an improvised solo.

(15) SCALES FOR IMPROVISATION

The author assigned a partial chapter on scales having a particular value to improvisation, and an entire chapter to a discussion of the diminished seventh scale.

The percentage listing for the instructional area was 14% (5% for length of print, 5% for a chapter heading, 2% for a partial chapter listing, and 1% for each of two separate listings).

The discussion centered around seven types of scales having a particular value to improvisation: 1) chromatic scale, 2) whole tone scale, 3) dominant seventh scale, 4) diminished seventh scale, 5) minor scales (pure minor/natural, harmonic minor, melodic minor), 6) blues

scale, and 7) pentatonic scale. No other scale was more usable or more important to improvisation than the chromatic scale. Even though it consisted of only consecutive half steps, several practice patterns were explained for the player to gain proficiency. The second most important scale in improvisation was the whole tone scale. Consisting of all whole steps, there were only two of these scales.

The dominant seventh scale, or mixolydian mode, was used when a dominant seventh chord appears. The diminished seventh scale required a good understanding of diminished chords, and was constructed from an alternating whole step-half step pattern. Three minor scales were discussed in relation to their corresponding major scale (relative minor). The most usable minor scale in improvisation was the harmonic form. The other two forms (natural and melodic) had a tendency to sound major. The melodic minor scale was unique in the fact that it was "melodic" going up and "natural" coming down. Examples were included demonstrating the use of this changing form of the melodic minor.

The blues scale was built around three tones called "blue notes;" the lowered third, lowered fifth, and lowered seventh. Although this scale was associated with blues improvisation, it revealed itself in all styles of improvisation and written music. Practice exercises for the blues scale were listed. The pentatonic scale was defined

as a five-note scale in which the octave was reached on the sixth note of the scale.

Important information concerning scales discussed enharmonic note values, with several examples of enharmonic relationships. The form and structure of each of the above mentioned scales was listed, with several practice hints to be applied to the student's learning all of the improvisation scales.

The next section was an in depth discussion of the diminished seventh scale. The actual construction of the scale, listed by pattern and by musical example, alternated whole steps and half steps. One diminished scale actually included two diminished chords. The "C" diminished scale included the "C" and "D" diminished chords. There were only three diminished scales, and the respective chords contained in each of the three scales were listed in three groups. The use of these diminished seventh scales was somewhat limited to contemporary jazz, or in the style of progressive jazz. Several practice suggestions were given for the student to become proficient in performing the diminished seventh scale.

The author's listing of important scales for jazz improvisation was inclusive of a broad foundation of scales for the jazz student. The explanation of the different types was adequate, but musical examples were needed for more understanding. The section on the melodic minor was confusing, in that the student was asked to think of this

minor form as two scales--thus two separate uses. The section on the diminished seventh scale demonstrated the different chord groupings for the three scales successfully, but did not contain musical examples that related the chords to the scales. To make this section more effective for the jazz student, fewer written descriptions and more musical examples were needed.

(09) PATTERNS FOR IMPROVISATION

The author assigned an entire chapter to the construction of improvisation patterns with several listings of musical patterns included in the Appendix.

The percentage listing for the instructional area was 13% (4% for length of print, 5% for a chapter heading, 2% for a partial chapter listing, and 1% for each of two separate listings).

In order for the jazz student to develop patterns for improvisation, a procedure for organization and practice was necessary. This section listed several practice suggestions emphasizing ideas for patterns; such as, playing the chord tones in arpeggio form over and over in one or two octaves, or rearranging the position of the chord tones and then play them one or two octaves. Other suggestions included: playing the dominant seventh arpeggio up and down; adding accents to arpeggio patterns; starting the arpeggio on other than the root (first scale degree); and changing the rhythmic pattern for any of the suggestions above.

Line diagrams showed the student some ideas for scale motion in jazz patterns. Although the musical notes were not present, the lines connected the numbered chord tone and displayed the direction and flow of the pattern. Altered chord tones were added to the jazz pattern to aid in the connection of chord changes within a chord progression. The Appendix pattern charts listed examples of these motion ideas, and included simple fragment improvisation patterns which the jazz player was expected to expand into an improvised solo.

The idea presented on pattern construction was a good one; however, the method of presentation lacked explanation with musical examples. The author again substituted discussion for musical patterns, and the Appendix listings were not coordinated with the discussion and did not make up this void. To make this area more effective for the jazz student, not only should musical examples be added but also more ideas for improvisation patterns outside of the chord tones.

(14) IMPROVISING ON JAZZ MUSIC

The author assigned five entire chapters to a discussion of simple improvisation on a melody, the basic steps to improvisation, improvisation without an established melody, improvisation on a melody with use of advanced devices, and improvisation on a chord progression without an established melody. An Appendix listing took the student step-by-step through an improvisation experience.

The percentage listing for the instructional area was 49% (18% for length of print, 5% for each of five chapter headings, and 1% for each of six separate listings).

The first topic of discussion required the student to develop the ability to improvise "by ear;" that meant, to play musical ideas that sounded good compared to the melody. After choosing a simple melody and committing it to memory, seven steps were listed for the student to begin an improvisation that melodically sounded pleasing to the ear. Since chord or scale knowledge was not a priority in this process, the steps for development centered around rhythmic ideas which made the improvised line interesting and the range of the improvised solo. The student was encouraged to try these ideas on many songs, creating a repertoire of simple songs.

When improvising from a lead sheet (a sheet containing melody and chord changes), the jazz player could elaborate on the written melody. Several steps were listed explaining how to change different aspects of the written melody and create a new improvised melodic line. This was accomplished by using the actual melody or the chord changes. The value of this simple style of improvisation was that it allowed the player to stay within the basic framework of the song, and demonstrate the expression of the improviser's feeling toward the song. The student was encouraged to listen to popular artists, and others, who used this form of improvisation.

With the "by ear" concepts and melodic concepts already operational, the improviser needed to interject patterns and ideas built on scales and chords into the improvised solos. With a continuation of the basic steps for improvisation, several scales were listed (pentatonic, whole tone, dominant seventh, blues and diminished seventh) as choices for improvisational ideas, with use of chord tones (arpeggios) also included. With the melodic knowledge from earlier study, what melody notes "fit" in the improvised idea should be understood; then the chord tones and scale tones were added to the solo line. Several steps were discussed explaining how the student would accomplish this process. Rhythmic considerations as well as half-step (chromatic) concepts were important aspects included here.

Phrasing was mentioned to individualize the solo and to interpret the melody in an idiomatic style. Different aspects were discussed (tonguing, use of rests, accents, dynamic changes, and emotional expression) for the student to conceptualize phrasing. Transposing the entire song to other keys was suggested as a way to increase chord practice. Also, playing in different styles was encouraged. Many times, the tendency was to play songs in only the particular style which felt comfortable. Transfer of ideas from one style to another was also recommended for the improviser.

The actual sequence the jazz player followed was listed from beginning to end, explaining how to improvise on a

simple song. These steps for improvisation included establishing the chord sequence (analysis), analyzing the form of the song, rhythmic and melodic structure, and others. The section concluded with a listing of songs (standards and blues songs) from which the student could choose.

In the late 1930s and early 1940s, improvisation on a sequence of chords without an established melody became popular. The blues was also played in this fashion in New Orleans after the turn of the century. In this free form idea, most of the basic chord patterns were similar to specific popular songs (standards). No particular melody reference was made as the chord progression could represent many tunes; Charlie Parker's "Ornithology" had the same basic chord progression as Morgan Lewis' "How High the Moon." Many outstanding jazz improvisers of this time period expressed that they often related their improvised solo not only to a set chord progression but also to a particular song, even though they rarely used any part of the melody of that song in their solo. Lee Konitz felt that "the tune should serve as a vehicle for musical variations . . . and hold the chords and variations (improvisation) together." Another important item in this respect was that the melody could be copyrighted, while the chord progression could not. Included was a list of tunes that used the same basic chord progression.

The next section discussed "orithematic" (improvisation derived from an original theme) and "improthematic" (improvisation derived from an improvised theme) in relation to the idea of improvisation without an established melody (nonthematic). This form of improvisation (nonthematic) was often referred to as "avant-garde" music. The performer was more concerned with expression through tonal effects and note groups rather than lineal movement. The techniques of "improthematic" playing contributed greatly to this process, where the melody line acted as an outline or framework for the improvised solo. Several examples of this concept were listed.

Much of the time a basic beat pattern created a style for improvised thematic playing. Basic beat patterns included "boogie-woogie," shuffle, rock and latin styles. Each of these styles was discussed with brief rhythmic examples of their respective construction.

To improvise without an established melody was different from improvising on a particular song or melody because there was no attachment of significance to the mood or emotional intent of the melody. The words or lyrics were of no consequence, with no lyrical meaning in the song. When improvisation occurred on an original melody, particularly a ballad, the performer expressed what the song meant with its flow of melody and poetic verse. In free form improvisation (avant-garde), unconcerned with any connection the chords had with the melody, the player

substituted chords for those in the original chord progression.

The next section discussed and displayed the identification and markings present in an improvised solo: Slash marks designating beats in the measure; chord changes written above the staff; the melody written out with "ad lib" to indicate the improvised solo; and frozen jazz (an improvised solo already written out). The examples concentrated on devices present in jazz music that needed interpretation for the improviser.

To strengthen the personal interpretation of the improviser, knowledge of substitute chords and other devices of the solo were discussed. By breaking the improvisation process into two concepts, preparation and performance, the jazz student learned how to actually play an improvised solo. Preparation ideas included knowing the melody and basic chord progression, understanding the effect of substitute chords and the structure of a well organized solo, and use of already learned patterns and devices. The actual performance included organizing each chorus of the solo, and using chord and scale tones and intervals interchangeably with rhythmic ideas. The student was also encouraged to listen to jazz artists perform in different styles to further understand the improvised solo.

The final section explaining improvising on jazz music concentrated on improvisation on a chord progression without an established melody (improthematic and nonthematic

improvisation). The discussion included which notes the improviser should avoid (minor third over a major sound, or the fourth scale degree), the importance of the student listening to the chord progression movement and playing "by ear" with added knowledge of improvisation, ideas to help the player build patterns and lineal voice leading, and ideas for improvising on a single group of tones (modal concept of improvisation) or a series of inner-cadences requiring voice leading and chord connection techniques.

One of the most important factors in jazz improvisation was the soloist keeping in the correct place in the music; not getting lost during the solo. Even if all other concepts and techniques were in place, being aware of the proper place in the song was the first priority. Different techniques were explained to help the improviser accomplish this process.

To display knowledge learned in the art of improvisation, the player could perform at a jam session; an actual informal performance of jazz music usually with a small rhythm section. Ideas for a successful "session" were listed, including fundamentals that would help the novice to better enjoy the session and produce a "good" solo. Different levels (types) of jazz sessions were included, ranging from playing with a rhythm section recording--to a group of professional players. Confidence was the key to success for the improvisation student.

The author's explanation of "simple" melodic improvisation was excellent; however, the small single musical example did not convey the simplistic nature of the discussion. The seven steps of basic improvisation concepts, later expanded to include five more steps, were excellent rules or guidelines for the jazz player. Comprehension would be maximized if the individual steps were augmented with musical examples. The actual listing of the sequential steps of an improvisation were indeed accurate; however, the concepts of analysis of chord progressions and analysis of formal structure were assumed and not covered in this text material. The listing of "standards" from which the student could choose a simple song was necessary, and should be expanded with a classification of difficulty for chord usage and formal structure. The discussion on improvisation without an established melody was excellent, explaining the foundation of this form of improvisation with examples of players and jazz melodies using the same basic chord progression. The section of "melody versus no melody" for guiding the style of improvisation was effective. However, when visualizing what the improviser might see in the music (lead sheet or big-band part), the discussion was dated and verbose. When the use of patterns was explained, examples should have been musical instead of arabic numbers. The jam session explanation magnified concepts presented in this entire section on improvising on jazz music, and informed the

student of many "common" practices valuable to improvising success. To make this area more effective for the jazz student, musical examples should be used to clarify and strengthen discussion of the important concepts.

(12) SUBSTITUTIONS

The author assigned four entire chapters to a discussion of substitute and alternate chords, dominant seventh chords with a lowered ninth substituting for diminished chords, and the purpose of substitute chords. An Appendix listing displayed various substitute cadences (chord progressions).

The percentage listing for the instructional area was 50% (25% for length of print, 5% for each of four chapter headings, and 1% for each of five separate listings).

This section discussed the substituting of one or more chords for another chord, and the sound color potential of alternating chords with one another. In the traditional styles (dixieland, swing, early jazz, blues, and rock), the player was expected to keep improvisation within a range of particular colors and cliches (short melodic fragments which connoted a stylistic jazz melody). The chords and chord progressions were of great importance in affecting the style intended.

The original chords or chord progression for a particular jazz song had meaning to the song established by the composer, but the choice was made with a specific relationship to the melody line. The modifications made by

the improviser established personal choice representing the idiomatic style of the song itself. Many jazz players, such as Coleman Hawkins and Louis Armstrong, experimented with off-color and radical sounds, and performed these different colors with such ease and flowing movement that others began to see the potential in creating more interesting patterns by using other than the original chords of a song.

Comparing a discussion of basic chord symbols found on sheet music to substitute chord changes, the next section listed several examples of "simple" notation of alternate chord choices. The use of substitute chords was being considered more by the composer in present-day songs, instead of being the choice of the improviser. There were no written (or unwritten) laws in music that said an improviser could not interpret a song in any desired manner; thus opening the opportunity for creative substitution or alternation of chords.

Bebop was a form of jazz music pioneered by Charlie Parker and Dizzy Gillespie in the early 1940s, and included "far out" improvisation that was criticized by the music public and fellow musicians alike. After further analysis of this music, and music of others including Leonard Tristano and Lee Konitz, their bebop interpretations were praised and copied by others in written music of many forms. This movement contributed to the development of progressive contemporary jazz, a style still present which continued to grow in its own direction. This trend of

contemporary jazz improvisation ultimately led to avant-garde music, an abandonment of the chord progression replaced with color techniques unique to the instrument being played.

In a more formal sense, substitutions dealt with altered chords or modulatory (key changing) chords, and with passing tones and auxiliary tones. A discussion of the functional harmony characteristics of chords was presented, including the roman numeral value of different quality chords (I, II, III) and names of different quality chords (major, minor, diminished). Early jazz players often had no formal knowledge of this harmonic information. Being used to compositions by J.S. Bach, improvisational music of Baroque period, many jazz players, as early as 1928, listened to Stravinsky and Debussy trying to understand the melodic and harmonic structure of this "new" form of music. Many classical composers took a sincere interest in jazz music; one notable composer was George Gershwin. Several other "cross-over" composers were listed with their contribution to jazz music.

Since there were many chord symbols which essentially designated the same group of notes, the next section discussed which symbol was written and why, by listing several "rules" for the individual chord situation. Substitute chords under certain conditions could alternate with the original chord for which it was substituting, and

the choice of the substitute chord had a relative value to the nature of the idiom in which it was used.

The most popular substitute in modern improvisation, the flat "II" chord (bII7), came into use during the middle 1930's and was first used as a substitute for "V7" to "I." A detailed discussion was included listing the construction of this chord and its relationship to the "V7" chord. The sound of the "bII7" chord was not unique to modern American music, as it was very predominant in latin idioms, particularly flamenco guitar playing.

The simplest form of substitute or alternate was a chord having the same notes as the chord for which it was substituting. Even though the improviser was primarily interested in what notes would fit into each section of the solo (knowing the chord tones), identification of the chord function or substitute function, emphasized the intended major or minor sound in the cadence, and established a particular chord movement important to the flow of the improvised solo. The next section included a discussion and a listing of four charts concentrating on the following substitutions: 1) substitutions and alternates having four or more common tones; 2) chords having four or more notes in common through their relationship with the whole tone scale; 3) chords having four notes in common through an inversion relationship; and 4) enharmonic chords (the same chord with a different name).

Other substitutes discussed included chords having one or two common tones (included the IIm7-V7 relationship), chords related through half step voice leading (VII7-I), substitute chords for "V7" as lead-in chords to precede "V7" (I-IIIm7-VII7-I could be substituted for I-IV-V7-I), "V" chords and "IV" chords as substitutes for one another, and diminished seventh chords as substitutes for the dominant seventh chord. Practice suggestions were demonstrated for the diminished seventh substitution.

The next section discussed substitution by chord extension. A blues pattern (twelve bars) was listed, once with regular chord roman numerals and once with chord extensions, and the student was asked to improvise on each. Extensions quickly moved to the thirteenth and several facts were listed concerning this fully extended chord substitute. Although extension substitutions were considered "far out," voice leading assumed much importance in this lineal style of playing using the extended chord tones. Piano voicings were listed for various thirteenth chords.

The next section on substitutions dealt with flat ninth chords which were interchangeable with diminished seventh chords. Even though the diminished seventh chord was a very colorful sound in any cadence, the flat ninth chord provided strength to the diminished seventh and often presented the opportunity for a smoother bass line in the chord progression. In progressive jazz, the flat ninth chord had

taken on quite a significance with the diminished seventh scale serving a "made-to-order" function. By extending the flat ninth chords (adding a raised eleventh), the improviser was given some playing exercises to discover the extended relationships available.

Through the use of charts, explanations and chord equations, the final section discussed the purpose of substitution and alternate chords. Using two very popular substitutions, "IIIm7" with the "V7" and the "VIIm7" with the "I," an explanation was presented describing "why" substitutions were used. A thirty-two-bar popular song chord sheet was included with the original chord changes and with substitute chord changes. An intense discussion explained why the substitutions were used in every instance.

The author stated a short but effective foundation for the use of substitute chords which was often a void for many contemporary improvisers. After discussing the importance of a theoretical/functional harmony background for jazz improvisation, the concept was merely mentioned and the author suggested the student pursue this knowledge from a functional harmony source. The extensive listing and discussion of the different types of substitutions could be made more simple by using musical examples. As it was presented, no musical examples were included. The discussion of chord extensions as substitutions failed to present the purpose of its inclusion in this section, and

the use of Roman numeral equations instead of musical notation added to the confusion. The final chapter discussing the purpose of chord substitution should have been presented after the (first) foundation chapter, thus setting a format for the different types of chord substitution presented. To make this instructional area more effective for the jazz student, musical examples should replace or reinforce the discussion on chord substitution and alternates.

(17) THE BLUES

The author assigned a large (chapter) portion of the Appendix to a discussion of the blues, related to its definition and brief history and its make-up with several examples.

The percentage listing for the instructional area was 9% (4% for length of print, and 5% for a chapter heading--a significant section of the Appendix).

The blues idiom of musical expression was a most fundamental base for jazz improvisation. Difficult to define, several statements of other people's thoughts about the blues were listed. A brief discussion of the beginning of the blues was included, with comments about the instruments which participated in its early stages. The twelve-bar structure which created the blues form was presented and explained. Original blues songs contained lyrics and were dominated with musical expression of verse and rhyme; called a call-response style of singing. The

flat third, flat fifth, and flat seventh scale degrees were widely accepted as the color tones of the blues. The quarter step "bending" of a pitch, so prevalent in the blues, was known as a "blue note."

Three basic categories of the blues were listed and discussed: 1) true blues (traditional), 2) blues interpretations (use of color tones but not the twelve bar format), and 3) blues by definition (any style of song with the standard twelve-bar format). Several blues tunes were listed with a brief explanation of structure and background, and the actual twelve-bar chord progression listed in roman numeral form.

The author was correct in stating the importance of the blues form in jazz music, and did a fine job introducing the blues to the jazz student. The statements connoting a definition were very interesting, and the discussion of structure and color tones that followed was excellent. To make this area more effective for the jazz student, the blues listings should include melody and chord changes instead of only Roman numerals. Reference should have been made to the color tones and other blue notes in these melodies, thus giving the jazz student direct application of the discussion.

(05) JAZZ STYLE

The author listed different methods by which the jazz student could interpret rhythmic styles of jazz music from a chart included in the Appendix.

The percentage listing for the instructional area was 1% (1% for length of print, and no additional per cent for an occasional listing).

Whether playing written music or playing by ear, it was sometimes difficult to think about the beat or style of the song. One method of accomplishing this concept was to simplify the counting process; to think of the individual beats in groups--or think in cut time. Examples were listed, in rhythmic notation, for the student to practice this idea.

The author properly included a brief discussion of the major difference between jazz music and other forms of music. To make this area more effective for the jazz student, more styles needed to be included with more discussion on the value of interpretation and effects of intelligent listening by the jazz student.

New Concepts in Linear Improvisation

Ramon Ricker

Studio P/R, Inc., Lebanon, Indiana, 1977

Total instructional material = 81 pages

Appendix (one) = 1 page

Optional: 1. Cassette tape containing chord progressions
found in text exercises

(02) PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION

The author assigned a significant part of the introductory section of this text material for explanation of the prerequisites for a study in jazz improvisation.

The percentage listing for the instructional area was 3% (1% for length of print, and 2% for a partial chapter listing).

This section served as the author's general introduction to a study of jazz improvisation. To improvise fluently, the musician needed command of certain devices which could be called-on with split second accuracy. The jazz player needed technique to execute melodic lines and patterns, either created or heard before. Without technique, these ideas would be impossible to play. From a technical standpoint, practically nothing could be played by the jazz student that had not been played before. The study of scales and chords was but a minute step to being a fluent improviser. Through practicing improvisation, this assimilated knowledge could be applied to one's instrument. Even though this text material did not deal with the aesthetic aspects of jazz or rudimental jazz theory, the author assumed that the student will know these areas: major scales, minor and dominant seventh chords,

listening to recordings, transcribing solos, and attending live playing sessions.

The author gave an excellent general discussion of the prerequisites that the jazz improvisation student should need, not only to begin this text material but also to be a good improviser. To make this section more effective, scale, chord, and theory knowledge needed to be more specific; thus giving the student an accurate idea of the skills necessary for the study of jazz improvisation.

(15) SCALES FOR IMPROVISATION

The author assigned much importance to the study and explanation of scales for jazz improvisation with ten individual listings, which were used in conjunction with sections throughout the text material.

The percentage listing for the instructional area was 71% (41% for length of print, 2% for each of 10 partial chapter listings, and 1% for each of 10 separate listings).

Since this text material placed importance on studying scales as a means to become a jazz improviser, the author's use of scale discussions throughout the text was appropriate. Emphasizing that the jazz student should have good command of the major scales, exercises were listed for practice in an arrangement that taught the different modes. If the major scales were learned in this manner, the modes would be much easier when practiced by themselves. The author also included discussion of different keys, full

range of the respective instrument, tempo, and one and two octave playing.

The dorian mode was the first mode to be studied. After a brief explanation, scale exercises were listed for practice covering all keys. Next, the author introduced the minor seventh chord in relation to the dorian mode. Stressing that the student needed to become more selective in the choice of notes to be improvised, exercises were listed in all keys with chord symbols.

The mixolydian mode was introduced next, with a structural comparison to the major scale. All scales were listed with exercises in every key; some including chord symbols. Following this mode was the lydian mode, again compared to the major scale for structural make-up. All scales were listed in a fashion similar to the previous mode explanation. The mixolydian mode was used with the "V7" (dominant seventh chord) while the lydian mode was used with the "I" or "IVMaj7" (major seventh chord).

The next modal scale discussed was an altered lydian, called the lydian "b7" (flat seventh) scale. This scale worked well with the dominant seventh (C7), dominant ninth (C9), or altered dominant seventh (C7(+9)) and dominant ninth (C9(+11)), and also dominant thirteenth chords (C13). Exercises were listed in all keys.

The phrygian mode was discussed next as a natural minor scale with a lowered second. Several scales were listed, and practice exercises with chord symbols in all keys were

given for the student. This mode worked well with suspended seventh chords (C7sus).

The diminished scale, a scale made-up of alternating whole steps and half steps, was discussed next as a symmetrical scale. There were only three different diminished scales, and they worked well with diminished chords (Co7). Exercises including all diminished scales were listed, giving the student excellent practice material. The half step/whole step scale was offered next as another type of diminished scale which worked well with altered ninth chords (C7(-9) or C7(+9)). Scales in all keys were listed for practice.

The locrian "b4" (flat fourth) scale was the next scale, discussed as an altered scale. The locrian mode was built on the seventh scale degree of the major scale, and this form had its fourth degree lowered a half step. This scale was useful with any dominant seventh chord which was altered (-9)(+11)(+9)(-5). Practice exercises were included. The locrian "#2" (sharp second) scale was also discussed. This scale was a locrian scale with its second degree raised a half step, and worked well with altered ninth chords. Practice exercises were also listed in all keys.

The pentatonic scale was the last scale to be discussed as an extremely useful device in jazz improvisation. The pentatonic scale was constructed by taking the root (1), second, third, fifth, and sixth scale degrees of a major

scale (1-2-3-5-6). Different pentatonic scales were also used, some with "b3" (flat thirds), "b5" (flat fifths), or built on the flat seventh of a scale. These other types of pentatonics were called altered pentatonic scales. The pentatonic scale worked well with all dominant seventh type chords. A chord usage chart was included showing other less frequent uses of pentatonic scales.

The author's discussion of scales for jazz improvisation seemed to be structured in an order of priority, with the dorian and mixolydian scales assuming much importance. The fact that the pentatonic scale was mentioned last deserved attention. This scale worked so well for the improviser that if it was introduced too early, it may be the only scale learned by the student. The author's use of so many scales could be confusing to the improviser; especially the altered modal scales and altered pentatonic scales. Even though hints were made at the structural make-up of the modal scales, a picture of these relationships (relating the mixolydian scale to the major scale) would make this lengthy feature of the text material more effective.

(09) PATTERNS FOR IMPROVISATION

The author included discussion of jazz improvisation patterns throughout the text material, using this area to strengthen other explanations of improvisation in five different sections.

The percentage listing for the instructional area was 20% (11% for length of print, 2% for each of two partial chapter listings, and 1% for each of five separate listings).

The author offered three exercises, involving diatonic seventh chords, that were most beneficial for technique development in all keys. Since many players avoided certain keys in both practice and performance, a full command of the instrument would never be obtained until the performer felt as comfortable in seven sharps as in one sharp. The seventh chord patterns included in this section were built on four note chords, derived from the major scale with the major seventh chord acting as the beginning and ending chord. All keys were covered through exercises involving both ascending and descending movement, moving from one key to the other in either arpeggiated or step-wise fashion.

The next use of patterns augmented the study of the lydian "b7" (flat seventh) scale. The two patterns listed worked well for the dominant seventh chord with a raised eleventh (C7(+11)), and should be transposed into all keys by the student. The author used the same idea with the half step/whole step diminished scale, and listed two patterns (this time without chord symbols) that needed to be transposed to all keys. Both of these sets of patterns changed directions and offered the jazz student ideas for improvisation.

The locrian "b4" (flat fourth) and locrian "#2" (sharp second) scales each had two patterns listed that outlined each respective scale. Although the patterns were listed in only one key, through transposition they offered the jazz student improvisational ideas which worked well with diminished, half-diminished, and altered dominant seventh chords.

To augment the section on pentatonic scales, the author included six patterns which offered the player many ideas for this popular improvisational tool. The first pattern was transposed into every key, while the remainder were written in one key and required transposition from the student. To make the patterns sound in a contemporary style, the author added chromatic (half step) sequences within the patterns.

The addition of patterns which supplemented explanations of scales, modes, and chords was done in an excellent manner. The improvisation student was constantly seeking a direct application of the fundamental knowledge taught in these sections, and by including patterns, the author satisfied this desire. The pattern exercises covered a wide range (applicable to many instruments) and had a unique "jazz" sound that was important at this stage of development. The section on pentatonic patterns was indeed the highlight, as the author took more time to develop ideas for the player. To make the pattern exercises in this text material more effective for the jazz student, the

appropriate chord symbol (s) should be included above the pattern. This would reinforce to the player exactly where and how this pattern could be used.

(10) CHORD PROGRESSIONS

The author placed much importance on chord progressions as a means of explanation for other improvisation ideas throughout the text material, using this area to augment development of the player in nine different instances.

The percentage listing for the instructional area was 66% (36% for length of print, 5% for a chapter heading, 2% for each of eight partial chapter listings, and 1% for each of nine separate listings).

In a discussion of the minor seventh chord, a listing of the different chord symbols which indicated this chord were included; for example, "Cmi7," "Cm7," and "C-7" (all meaning "C" minor seventh). Two exercises were written out in all keys for practice of this chord, involving simple arpeggios and an arpeggiated exercise in thirds. Both exercises included the chord symbol designating the chord being studied. The next section involving dominant thirteenth chords was treated in similar fashion, with an explanation of the chord structure and two exercises using the same ideas as mentioned before; except the second exercise was written in only one key.

Major sixth/ninth (C6/9) chords and major seventh with raised eleventh (Cmaj7(#11)) chords were explained as chords of rest, unlike dominant chords which were chords of motion

and required resolution. Four exercises were listed giving the jazz student practice in all keys on arpeggiated melodies with chord symbols included. A comparison on the difference between the major seventh and the dominant seventh was noted by the author.

An entire chapter on the "ii-V-I" chord progression (Dm7-G7-Cmaj7) was in the author's opinion the single most important harmonic element in jazz. The more fluent the jazz player was on this progression, the better the overall improvisation. The most common way to find "ii-V's" was 1) the "ii" as a minor seventh chord, 2) the "V" as a dominant seventh chord, and 3) the "I" as a major seventh chord. If the "ii" chord and the "V" chord totaled two measures in length, the "I" chord would usually be two measures. Exercises were listed using the "ii-V-I" progression in all keys. The rhythm section cassette available with this text material offered the jazz student a live playing situation. Two of the exercises used a substitution for the "V" chord; the dominant seventh chord a tritone away could substitute for the "V" chord. Two exercises used a substitution for the "ii" chord; the major seventh chord a tritone away or the minor seventh chord a tritone away could substitute for the "ii" chord. There were two exercises which included both of these substitutions; for example, the "ii-V-I" (Dmi7-G7-Cmaj7) would be substituted by using (Abmaj7-Db7-Cmaj7). The final chord progression exercises of this

section used the "ii-V" progression with no resolution to the "I" chord.

The next section involved suspended chords; chords in which the third (root-third-fifth-seventh) was replaced by a fourth (root-fourth-fifth-seventh). When the ninth was added to the suspended chord (C9sus), it had the same notes as a "G" minor seventh with the "C" in the bass (Gmi7/C); it was often written in this manner. The absence of the third in the chord gave the soloist much liberty when improvising, in that the lines could be "colored" with major or minor thirds depending on the melody of the tune. Both the mixolydian mode and the phrygian mode worked well with suspended chords. Exercises offered the student arpeggiated suspensions with chord symbols in all keys.

The diminished chord had become more of a substitute chord, rather than its traditional use of creating suspense or passing on to the dominant chord. The author explained the similarities of a diminished chord and a dominant seventh chord with a lowered ninth (A7(-9)). Exercises on the diminished chord included arpeggiated four note lines moving in thirds, and straight diminished arpeggios. All keys were listed for practice. The altered ninth chord discussion was carried further with a listing of the different chords available; sharp ninth (C7#9), flat ninth (C7-9), and the flat ninth/sharp ninth chord (C7#9/-9). The sharp ninth was actually the same as a minor third; therefore, in the sharp ninth chord there was a minor third

and a major third. The flat ninth was located a half step above the root. Three exercises were listed in all keys; one involved sharp ninth chords, one on flat ninth chords, and one on flat ninth/sharp ninth chords. All chord exercises included chord symbols above the arpeggiated lines.

The next section discussed the half-diminished seventh chord ($C\flat 7$). This chord was often written as a minor seventh chord with a flat fifth ($Gm7(-5)$), since they sounded the same and the latter description was more accurate. The half-diminished chord frequently functioned as a secondary dominant and it was quite common to find it in "ii-V-I" chord progressions. Arpeggiated exercises were included with respective chord symbols, first outlining the chord and then in a sequence of thirds. All keys were given in the chord outlines, but the student had to transpose the sequence of thirds.

The final section involving chord progressions discussed dominant chords with altered fifths and ninths. It was quite common to color a basic dominant chord by raising or lowering its fifths or ninths by a half step. These alterations occurred in any combination, with each change adding a slightly different color to the dominant chord sonority. Exercises were listed involving all combinations of altered fifths and ninths in all keys, with the appropriate chord symbol above the arpeggiated line.

The author went to great lengths to insure that the jazz student would have practice materials on chord progressions. The emphasis placed on the "ii-V-I" chord progression was needed, as it comprised a large percentage of jazz music and held the key to the improviser's success. Even though the arpeggiated exercises were of a simple fashion, the student needed this knowledge to form a firm foundation of the progressions popular in jazz music. The addition of chord symbols above the exercises made practice much more meaningful for the student, and gave a direct relationship to where the chords would be used. The accompanying cassette assumed much importance in this section, as it allowed the student to progress at a desired speed in any environment. To make this area more effective for the jazz student, all of the exercises should be written out in every key; thus relieving the student of transposition when the priority was on learning chord progressions.

(14) IMPROVISING ON JAZZ MUSIC

As in previous sections of this text material, the author used the actual experience of improvising on jazz music to augment the learning discussed in other areas, including exercises and explanations of jazz improvising in six different situations.

The percentage listing for the instructional area was 29% (14% for length of print, 5% for a chapter heading, 2% for each of two partial chapter listings, and 1% for each of six separate listings).

In a section explaining dorian mode, the author listed two chord progression exercises using minor ninth chords. Since the author's previous discussion had included the relationship of the dorian mode to minor seventh chords, and scale exercises which familiarized the jazz student with the dorian scale had been noted for practice, the author now asked the student to improvise on chord changes. The accompanying cassette tape contained the rhythm section background.

To follow up the improvising session, the next section offered some suggestions for learning to play chord changes. The student should be able to transform the technical data into a musical product. The scales and arpeggios were not the final improvised result of jazz improvisation, but merely the foundation. The jazz student must "store" this data and use instant recall to mold this information into music according to the appropriate experience level.

To gain this level of experience, the student should start listening to jazz music more critically. By attending live performances, transcribing solos of favorite players, and analyzing their styles, the student could discover musical ideas that contributed to the jazz improvisation. The ideas that were easiest to remember were the ones discovered by the jazz student.

Many student improvisers had no idea of what they were playing. Their solos sounded good on blues or simple chord

progressions, but when more difficult tunes were attempted, the result was failure. To improve this situation, the jazz student should study the theory behind improvisation and learn how to apply it to the performance. The "ideal" player had this theoretical knowledge but did not let it get in the way of the improvisation. The player needed a marriage of intellect and emotion; difficult, but quite possible.

The author listed the following steps when learning chord changes: 1) select the jazz tune and memorize the melody, 2) the first attempt at improvisation should include playing only the root and second scale degrees of the chord changes, 3) add the third scale degree to the improvisation (minor third for minor chords and major third for major chords), 4) add the fifth scale degree to the other three, 5) play chord arpeggios through the chord progression, 6) play the entire scale that fits the individual chord in the progression, 7) combine the appropriate scale and the chord arpeggio for each chord in the progression, 8) arpeggiate each chord in the progression starting on the third and adding upper extensions (ninth), 9) arpeggiate each chord starting on the fifth, and 10) play the melody over and over (embellishing it more with each repetition) allowing the ear to dictate choice of notes. Although these ten steps should help the student to play correct notes, alone they would not make good solos. By adding spontaneity and creativity, the

jazz student could reach the level of the existing melody and surpass it.

The next section offered exercises for improvisation following a discussion of the lydian scale. These exercises, dealing with the major seventh chord, were recorded on the accompanying cassette and included the appropriate chord symbol; and again gave the student an actual jazz tune for improvisation. Exercises followed for the lydian "b7" (flat seventh) scale, the phrygian scale involving the dominant seventh suspended chord, and dominant seventh chords with altered fifths, ninths, and elevenths. All of these instances offered the jazz student an opportunity to improvise on jazz music in a situation which was basically involved in one characteristic of the total improvisation.

The author listed excellent chord progression examples demonstrating the fundamentals of jazz improvisation, and offered steps of learning chord changes which should prove beneficial to the jazz student. To make this section more effective for the jazz student, each individual section on jazz improvisation needed a step-by-step approach with more explanation on how to do the improvisation instead of just having the student improvise. The emotional aspect of a jazz performance was touched upon, but this idea needed to be emphasized as it was one factor that distinguished a "good" from a "great" improvisation.

(12) SUBSTITUTIONS

The author merely mentioned the concept of chord substitution, relating it to the "ii-V-I" chord progression, and limited the idea to only this chord progression.

The percentage listing for the instructional area was 1% (1% for length of print, and no additional percentage for an occasional reference).

Certain substitutions (or alterations) could be made to provide a slightly different harmonic progression, and yet maintain the feel of the "ii-V-I" chord progression. The chord substitution a tritone away could be made for either the "ii" chord or the "V" chord. A tritone substitution for the "V" chord (G7) would be the "Db7" chord. The tritone substitution for the "ii" chord (Dm7) would be the "Abmaj7" chord or the "Abm7" chord. The "ii-V-I" chord progression could simultaneously include both substitutions.

The art of substitution was one aspect of jazz music that separated the good from the great; with the great players being great substitutors. The occasional reference offered by the author in no way satisfied the need for the jazz student. To make this area more effective for the jazz student, the author should include more reasons and examples of substitution, and not limit this important ability to only one chord circumstance.

(17) THE BLUES

The author avoided any in-depth discussion of the blues, and included only an occasional reference citing the

twelve-bar chord progression in relation to altered dominant seventh chords and the use of the pentatonic scale.

The percentage listing for the instructional area was 4% (2% for length of print, and 1% for each of two separate listings).

The actual twelve-bar form of the blues structure was mentioned in relation to a discussion of altered dominant seventh chords (with the blues example following an altered form) and a discussion of the pentatonic scale (with a blues example full of chord substitutions). Both of the examples were recorded on the accompanying cassette for improvisation practice, and both examples were in the key of "C."

The author chose to avoid one of the most important forms of jazz music, the blues. The token examples listed in this text material were not satisfactory, as they did not even include the basic concept of the twelve-bar structure. To make this area more effective for the jazz student, a discussion of the blues style and structure was needed. A historical background of the blues would offer the student a reason for the twelve-bar length, as well as the "A-A-B" structure. Before listing altered forms of the blues, a chart of the "basic" twelve-bar form should be available; then an explanation of substitutions would be more meaningful.

(03) JAZZ IMPROVISATION FUNDAMENTALS

The author offered the student a general discussion of the fundamentals of jazz improvisation in the Appendix

section of this text material, citing many secondary sources for study and listing some common sense thoughts on becoming a jazz improviser.

The percentage listing for the instructional area was 3% (1% for length of print, and 2% for a partial chapter listing).

The author explained that if the jazz student was serious about jazz improvisation, there were several devices that should be added to the "arsenal of ammunition" included in the jazz improvisation fundamentals: 1) study other improvisation recordings and books--suggested was the Aebersold series; 2) learn as many standard tunes as possible--"Cherokee," "Giant Steps," Stella by Starlight;" 3) listen intently to records and live performances--and listen critically to yourself; 4) participate in as many playing sessions as possible; 5) form or join a small jazz group to practice jazz fundamentals; 6) compose original tunes or arrange tunes for this group; 7) develop interest in contemporary playing devices--consult pentatonic studies, studies in fourths, or studies of scales and melodic patterns; and 8) honestly evaluate your playing--set goals and construct practice methods to achieve goals.

This instructional area was discussed in a very general fashion, and gave the jazz student mere guidelines and ideas to help in learning improvisation. To make this instructional area more effective for the jazz student, the author should be more specific in the actual requirements needed

for a firm fundamental knowledge of jazz improvisation, leading to a successful outcome as a jazz improviser.

The Lydian Chromatic Concept of Tonal Organization for Improvisation

George Russell

Concept Publishing Company, New York, 1959

Total instructional material = 99 pages

Appendix (1) = 12 pages

Additional: (rear pocket insert)

1. Lydian Chromatic Scale Chart
2. Slide Rule
3. Tonal Gravity Chart

(03) JAZZ IMPROVISATION FUNDAMENTALS

The author included a general discussion of the guidelines necessary to begin a serious study of jazz improvisation in the Introduction of the text material, with an additional short review of the fundamentals listed after the eight lesson course of study. The theoretical foundation of the lydian chromatic concept, an interview with Ornette Coleman on tonality, and an organization summary listed in the Appendix completed the discussion on fundamentals.

The percentage listing for the instructional area was 28% (13% for length of print, 5% for a chapter heading, 2% for each of two partial chapter listings, and 1% for each of six separate listings).

The lydian chromatic concept was explained as an organization of tonal resources from which the jazz musician could draw to create improvised melodic lines. Like an artist's palette, the paints and colors (in the form of scales and/or intervallic motives) waited to be blended by

the improviser. This concept of tonal organization provided the musician with an awareness of the full spectrum of tonal colors available in the equal temperament tuning. It was a view or philosophy of tonality in which the student could find a personal identity. The student was made aware of the whole chromatic situation surrounding the chord (vertical) or the tonal center (horizontal). This concept provided the player with the materials to improvise according to the situation at hand.

The basic fundamentals offered to the student included: 1) the relationship between chords and scales; 2) the relationship between chords and other chords, and between chords and the key of the music; 3) the melodic possibilities that existed on a single chord (vertical); and 4) the melodic possibilities that existed in a tonic station area (horizontal). This concept was by no means applicable only to jazz music; it was applicable to all music.

The next section explained the tonal relationship between scales and tonal centers; a fundamental concept based upon a theory that a major scale did not completely fulfill, agree with or satisfy the tonality of its tonic major triad. Examples were offered in the key of "C" major, listing scale tetrachords and applying the individual scale tones to different harmonic situations. The strong justification in the overtone system for the lydian scale, rather than the major scale, was discussed. The lydian scale was the true harmonic representative of the tonality

of its tonic major chord. The lydian scale was the first of six scales which, when combined, formed a lydian chromatic scale.

An interview with George Russell and Ornette Coleman added insight into the importance of lydian harmonic dominance in contemporary jazz improvisation. Coleman discussed vertical and horizontal fundamental concepts in improvisation, using melodic examples and techniques from other jazz artists.

The Appendix further explained the fundamental concept of the lydian approach to tone selection and chord selection, with discussion on organization of all the tonal resources offered from equal temperment tuning. The improviser related all improvisation to one scale, the lydian chromatic scale, with 144 different intervals from which other scales or melodies could be constructed. A summary of the fundamental concepts of this improvisational technique consisted of the following: 1) scales; 2) uses of the scales determined by the prevailing tonal environment (vertical approach and horizontal approach); 3) circle of close to distant relationships; 4) tonal gravity; and 5) harmonic structures.

The author discussed the fundamentals of jazz improvisation related to the concept put forth in this text material. Although the lydian concept required contemporary thinking on the part of the jazz student, the performance techniques were applicable to any form of jazz music. To

make this area more effective for the jazz student of any level, more discussion needed to be added describing the basic format of the lydian concept. Also, more should be said, especially with musical examples, of the lydian relationship to the fundamental chromatic scale on which this text material was based.

(15) SCALES FOR IMPROVISATION

The author assigned much emphasis to the study of scales for improvisation with discussion determining the parent scale of the chord (which was a lydian scale), and the lydian chromatic scale (a scale--representing six other scales--which represented the primary colors of music).

The percentage listing for the instructional area was 60% (32% for length of print, 5% for each of two chapter headings, 2% for each of five partial chapter listings, and 1% for each of eight separate listings).

Since the jazz musician was required to improvise within written chord symbols, the discussion began with converting a chord symbol into the scale which best conveyed the sound of the chord (vertical polymodality). This scale was named the "parent scale." Several examples demonstrated how to find the parent scale in different keys. For the chord symbol "Eb7," the parent scale was "Db" lydian, or any of the following scales built on "Db": 1) lydian augmented, 2) lydian diminished, 3) auxiliary diminished, 4) auxiliary augmented, and 5) auxiliary diminished blues. When these six scales were combined, the twelve-tone chromatic scale

formed was called the lydian chromatic scale. There were twelve lydian chromatic scales; a different scale existed on each tone of the chromatic scale. The student was asked to also convert the chord into its parent lydian chromatic scale as well as its parent scale. A discussion followed describing the procedure for determining the parent scale of a chord. Exercises were included asking the student to write in the correct scale for various chord changes; choosing the scales from the list above.

At first, the lydian concept required a new type of thinking; however, once the fundamentals were learned short cuts could be taken to arrive at the correct scale. One short cut was to associate the lydian scale to its relative major; for example, the "Bb" lydian scale related to the "F" major scale. Several musical examples were included displaying this concept.

The "slide rule" located in the rear pocket of the text material was used for quick ease in locating notes of the scales. Steps were included to explain to the student how to use the slide rule to mechanically locate the notes of the scales very quickly.

The different modes (complete circulation of a scale begun and completed on any one of its tones) of the lydian scale were discussed, with musical examples. Other scales discussed included the following: lydian augmented scale, lydian diminished scale, nine tone scale, auxiliary diminished scale, auxiliary augmented scale, auxiliary

diminished blues scale, and the lydian chromatic scale. Besides a thorough explanation, musical examples were used to demonstrate the structure of the scales.

The "tonal gravity chart" included in the rear pocket of the text material represented the grading of all of the intervals of the chromatic scale according to their close to distant relationship with the tonal center or tonic of that chromatic scale. The chart contained each of the twelve interval categories of the chromatic scale, arranged in columns that contained twelve of their own kind of intervals. The intervals in these categories were graded according to their position in the chromatic scale, relative to their close to distant relationship to the tonic, the center of tonal gravity of that chromatic scale. Discussion followed for creating scales from interval choices for use in improvisation. The chart also determined how "far out" a melody or vertical structure would be in relation to its parent lydian chromatic scale. An Appendix further explained the lydian scale.

The author included an in-depth discussion of "how" the lydian chromatic scale worked as the "parent scale" for jazz improvisation. The pace and explanation of the discussion was appropriate for the beginning through advanced level student; however, the comprehension factor necessary for understanding this concept of scale choice was very high. To make this area more effective for the jazz student, discussion should stop after the lydian parent scale

explanation, and offer musical examples to strengthen the concept. Also, this choice of scale should be related to actual jazz chord progressions to offer direct application to jazz improvisation. The same procedure should be used for the lydian chromatic scale.

(06) ANALYSIS

The author devoted partial chapter listings to analysis of chords to find the parent scale, and analysis of contemporary compositional techniques with the use of the "Tonal Gravity Chart."

The percentage listing for the instructional area was 17% (10% for length of print, 2% for each of two partial chapter listings, and 1% for each of three separate listings).

Several written musical examples of improvisational lines were listed for analysis with the following steps procedure: 1) analyze the chord (given information); 2) choose the parent scale; 3) analyze the scale used in the example (melody line for each chord change); and 4) list the notes of the scale used in the example. The first measure of example "one" was done for the student.

An original jazz tune by Lee Konitz was offered as the second musical example for analysis, with chord changes, scale degree, and parent scale listed. The procedure for analysis was: 1) list the chord and analyze the scale degree selected; 2) choose the parent lydian chromatic

scale; 3) analyze the member scale used; and 4) analyze the type of melody (an absolute scale melody).

The final example for analysis was the "Concerto for Violin and Orchestra" by Alban Berg. This work was based upon a twelve-tone row (an arrangement of the twelve tones of the chromatic scale), with the row of tones listed for the student. A discussion followed analyzing the first three measures of the concerto, relating scales to the tonal usage of the chromatic tones. The analysis related the concerto to the "Bb" lydian chromatic scale. The placement of intervals within the composition influenced this scale choice, and was discussed at length. The "Tonal Gravity Chart" was introduced as a device to help the student with tones upon which to improvise; tones of the "Bb" lydian chromatic scale. The "chart" conveyed that there was an order based very soundly on a central tone or tonic that could embrace any music conceived within equal temperament tuning. Instead of this complex piece, the author suggested that a more simple example could have been used.

The author attempted to add insight to the analysis and selection of the correct parent scale for improvising in the lydian concept. The examples were good and clarified the discussion; however, the Berg example was too difficult a selection to be included in a jazz improvisation text material. To make this area more effective for the jazz student, the system of analysis should first be explained. The examples should relate to popular jazz chord progres-

sions or standard jazz song forms; something that the jazz student could use directly in studying jazz improvisation.

(14) IMPROVISING ON JAZZ MUSIC

The author assigned much emphasis to forming improvised melodies with the lydian parent scales on chord progression examples and original jazz tunes. Discussion included the four types of improvised melodies with musical examples.

The percentage listing for the instructional area was 57% (36% for length of print, 5% for each of two chapter headings, 2% for each of three partial chapter listings, and 1% for each of five separate listings).

Examples were listed for improvisation including the following lydian scales: lydian scale, lydian augmented scale, lydian diminished scale, auxiliary diminished scale, and the auxiliary diminished blues scale. When forming melodies with the selected scales, the student was asked to think of the chord tones that were in the scale as being the most important notes of the scale. The other scale tones were to be used as color notes of the chord, with the chord tones actually framing the melody. An example of this concept was given for one chord. The next example, "Nita" by George Russell (original song), asked the student to choose the correct parent scale associated with each chord, then improvise on the chord progressions as was discussed before.

The four types of melody that embraced all improvised melodies were listed: 1) ingoing vertical melodies

(absolute or chromatically enhanced); 2) outgoing vertical melodies (chromatic scale interval melody); 3) ingoing horizontal melodies (absolute or chromatically enhanced); and 4) outgoing horizontal melodies (chromatic scale interval melody). Two melodic devices that could be applied with all four types of melody were: 1) absolute scale melody (a melody that used only the tones of a scale); and 2) chromatically enhanced scale melody (when the tones of the melody resolved inward to the tones of a scale or to the tones of a structure within a scale). Musical examples were listed for each of these melodic devices. Discussion of each of the four types of melody followed, with explanation including both of the above melodic devices for each melody type.

Three factors that established the lydian chromatic scale to be used with a sequence of chords were listed: 1) the resolving tendency of two or more chords; 2) the key of the music; and 3) the player's aesthetic judgement. Discussion and musical examples followed for these three factors. The Appendix listed a summation of the different improvisation techniques explained for the lydian chromatic scale, and included musical examples of modal harmonic structures, poly-modal harmonic structures, and chromatic structures; melodic ideas that could be used in improvised melodic lines derived from the lydian chromatic scale.

The author's discussion of improvisation techniques was thorough in relation to the lydian chromatic concept;

however, the infrequent and non-jazz related use of musical examples did not stabilize or strengthen the concepts being presented. The jazz student was led to believe that the lydian techniques would only work on contemporary jazz music, when the author clearly stated that these techniques could be used on any type of music. To make this area more effective for the jazz student, the pace of the discussion should slow with more musical examples (jazz progressions or jazz tunes) associated to each major aspect of the discussion.

(10) CHORD PROGRESSIONS

The author assigned discussion to chords and chord structures, chord categories related to the chord chart (rear pocket), construction of chord patterns, and relationships between chords.

The percentage listing for the instructional area was 20% (10% for length of print, 2% for each of three partial chapter listings, and 1% for each of four separate listings).

Simple basic chord structures provided the improviser with greater freedom in choice of scale color. The fewer the notes of the chord, the greater the melodic freedom. The more complex the chord, the choice of scale color was more restricted. A chart was included listing chord structures for major and altered major chords, minor and altered minor chords, and seventh and altered seventh chords. Use of the chord chart was explained in relation to

categories of chords and the scale degree the chord was built upon. Musical examples were offered for each quality of chord listed in the chart mentioned above.

Each lydian chromatic scale, its member scales and chords, was related to all other lydian chromatic scales and their member scales and chords. In a discussion of construction of chord patterns, this chromatic relationship was explained as the interval of fifths relationship between lydian chromatic scales; called the "circle of close to distant relationships." A diagram was included of this "circle," with the over-all parent lydian chromatic scale meaning the same as the traditional "key" of the music (a composition in the key of "G" major would have a "G" lydian chromatic scale as the over-all parent scale). This concept used the "circle" as the connecting tissue between the chords of all twelve lydian chromatic scales, and made it possible to construct chord patterns on the basis of aesthetic need for a close or distant relationship between one chord and another.

The author provided the student with a well organized discussion on chord structure and chord relationships for the lydian concept of improvisation. The circle of relationships, also included in the Appendix for all twelve keys, displayed the true value of this concept of improvisation; simplification through assigning one major tonality to the chord progression. To make this area more effective for the jazz student, popular chord progressions

needed to be added. Also, a listing of different styles of jazz tunes would add credibility to the chromatic concept and clarify ideas presented in the discussion.

(12) SUBSTITUTIONS

The author devoted a short discussion to the procedure for composing or substituting chords within the lydian chromatic concept of improvisation.

The percentage listing for the instructional area was 5% (3% for length of print, and 2% for a partial chapter listing).

The following procedure was listed for chord substitution: 1) select the over-all parent lydian chromatic scale as the tonic (I) chord in the "circle of close to distant relationships" chart; 2) on the basis of aesthetic judgement, decide if the substituted chord was to come from a close or distant relationship with the established chord; 3) analyze the traveled distance in terms of the over-all parent lydian chromatic scale (key of the music); and 4) repeat this procedure for each desired substitution. A music example was offered demonstrating these steps of substitution.

The author explained a substitution procedure weighted heavily with aesthetic judgement, for an improvisation concept weighted heavily with aesthetic judgement. The key to comprehension was understanding of the "circle" chart. To make this area more effective for the jazz student, more

actual musical examples were needed of the substitution process in action.

(01) HISTORY OF IMPROVISATION

The author devoted an entire chapter to the historical perspective of jazz improvisation, with an evaluation of the lydian mode as the basis for a new concept of tonal organization.

The percentage listing for the instructional area was 10% (5% for length of print, and 5% for a chapter heading).

The discussion began with the second stage of musical development, the polyphonic music of the middle ages. The old ecclesiastical scales were retained in their essentials (modes); first (D to d), second (E to e), third (F to f), and fourth (G to g). Order was put to these modes by Glarean in the Dodecachordon. The lydian mode was scarcely used in polyphonic music, because of the tritone "F - B" (false fourth). Discussion of harmonic and rhythmic development was taken through the seventeenth century, to the modern era, where musicians often appeared inadequately oriented, and on the whole restless and impatient. A new tonal organization language was needed to describe chords. The historical explanation ended with an evaluation of the lydian mode as the basis for this new language.

The author included an interesting discussion of the historical development of the modes; all related to the importance of the lydian concept of organization. To make this area more effective for the jazz student, more history

of improvisation needed to be added; in relation to the development of the modes, and associated to the importance of the lydian concept of organization.

(05) JAZZ STYLE

The author included a "river trip" explanation of jazz improvisational styles, related to the performance styles of Ornette Coleman, John Coltrane, Lester Young, and Coleman Hawkins.

The percentage listing for the instructional area was 10% (3% for length of print, 5% for a chapter heading, and 1% for each of two separate listings).

The explanation of jazz style began by associating a jazz tune to the Mississippi River. The small towns along the river were chords, and the large towns were tonic stations (where two or more chords tended to resolve). Four predominant jazz artists took this trip down the river, and discussion explained their different styles of interpretation within the situations of a jazz improvisation. The four artists were: Coleman Hawkins, Lester Young, John Coltrane, and Ornette Coleman (all saxophone artists). A chart located in the Appendix illustrated the different performance techniques used by each jazz artist.

The author presented an interesting discussion of four premier jazz artists, and offered comparisons of their individual performance techniques. All techniques were related to the lydian scale, as each of these artists practiced this concept. To make this area more effective

for the jazz student, ideas on rhythm and jazz feel should have been added. The initial discussion needed additional input from jazz articulation and the concept of beat placement in jazz performance.

(04) EAR TRAINING

The author devoted one entire chapter to the importance of listening by providing the complete listing of recorded compositions of George Russell.

The percentage listing for the instructional area was 8% (3% for length of print, and 5% for a chapter heading).

The list of recorded compositions was divided into commissioned compositions, albums recorded under the leadership of George Russell, and recorded musical examples used in this text material. The recordings spanned a time period from 1947 through 1972, and included the record numbers for each listing.

Even though the author mentioned several times throughout the text material the importance of listening to jazz music, the only concentrated effort was displayed in this personal discography. To make this area more effective for the lydian concept of improvisation, ear training exercises should be included to help the jazz student gain proficiency in hearing the lydian sound. Also, other artists should be listed who excelled in the lydian performance technique, offering more justification for this concept of organization to the jazz student.

Chapter Summary

The following chapter summary tables list the per cent of emphasis given by each of the selected authors to the respective instructional areas described in the content analysis. Adjustments were made to determine the author's intended emphasis for each individual instructional area as accurately as possible. The following adjustments determine the additional weighted emphasis each respective author placed on the individual area:

- (1) chapter heading--add five per cent;
- (2) significant part of a chapter--add two per cent;
- (3) listed in several separate chapters--add one per cent;
- (4) occasional reference--no additional per cent.

Instructional areas which were not included in one of the selected text materials were listed as not applicable (N/A). The number values represent the weighted per cent of emphasis each author placed on the respective instructional area. Because of the additional weighting of emphasis, the total "per cent of emphasis" could be listed over 100 per cent for an individual instructional area. Furthermore, the total "per cent of emphasis" of all included instructional areas for each of the selected text materials was greater than 100 per cent.

CHAPTER SUMMARY

(Per cent of Emphasis of Instructional Areas)

I/A	AEBERSOLD	BAKER	BENWARD	CARUBIA	COKER	GROVE	HAERLE
01	N/A	N/A	N/A	N/A	13	N/A	N/A
02	N/A	3	7	2	1	N/A	N/A
03	26	21	10	11	16	26	26
04	6	9	4	N/A	10	N/A	N/A
05	3	7	22	2	11	14	26
06	N/A	N/A	7	N/A	17	8	7
07	N/A	N/A	22	9	2	4	N/A
08	N/A	19	N/A	N/A	22	13	60
09	36	11	22	35	9	N/A	10
10	17	24	26	12	59	114	53
11	18	38	2	N/A	12	N/A	7
12	N/A	8	16	N/A	N/A	43	9
13	30	N/A	N/A	N/A	1	N/A	N/A
14	73	43	N/A	115	15	3	20
15	36	13	51	N/A	20	54	93
16	N/A	11	10	9	N/A	N/A	8
17	12	9	11	17	11	4	9

CHAPTER SUMMARY

(Per cent of Emphasis of Instructional Areas)

I/A	KYNASTON	LAPORTA	MEHEGAN	MORRIS	RICKER	RUSSELL
01	3	N/A	11	7	N/A	10
02	3	4	N/A	9	3	N/A
03	10	3	6	24	3	1
04	N/A	36	3	21	N/A	N/A
05	N/A	4	25	1	N/A	10
06	9	N/A	N/A	N/A	N/A	17
07	8	20	3	N/A	N/A	N/A
08	N/A	N/A	10	11	N/A	8
09	66	5	7	13	20	N/A
10	21	31	71	54	66	20
11	N/A	1	N/A	6	N/A	N/A
12	4	13	N/A	50	1	5
13	6	3	N/A	N/A	N/A	N/A
14	10	94	96	49	29	57
15	10	35	10	14	71	60
16	8	5	N/A	N/A	N/A	N/A
17	7	14	11	9	4	N/A

The median weighted per cent of emphasis of the seventeen instructional areas from the thirteen selected text materials was found to be eleven per cent. All instructional areas with a per cent recorded above this median per cent were included in the recommended format of jazz improvisation instruction.

All instructional areas were sufficiently emphasized above the median per cent of emphasis, with the exception of 1) PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION (02), and 2) NON-HARMONIC TONES (16). The instructional area on CHORD PROGRESSIONS (10) was the only area emphasized above the median per cent in the material of every text. The instructional areas most emphasized by the selected authors were 1) SCALES FOR IMPROVISATION (15), 2) CHORD PROGRESSIONS (10), 3) IMPROVISING ON JAZZ MUSIC (14), and 4) PATTERNS FOR IMPROVISATION (09).

Based on the analysis and comparison of the emphasized instructional areas and major teaching strategies, and conclusions drawn on these comparisons from the selected text materials, a recommended sequential format of jazz improvisation instruction was submitted.

CHAPTER V

SUMMARY, FINDINGS, CONCLUSIONS, RECOMMENDATIONS, DISCUSSION, AND SUGGESTIONS FOR FURTHER RESEARCH

The concluding chapter summarizes the problem of the study, the procedures, and the findings of the content analysis. In addition, conclusions are offered and a recommended format of instruction is presented. A discussion considers the effectiveness of the recommended format of instruction, and offers suggestions for further research.

Summary

The study of jazz improvisation instructional materials has become increasingly significant since jazz music has endured a resurgence of popularity on the secondary and post secondary levels of music education. Attempts to analyze adequately the subject of jazz improvisation instruction have resulted in an assortment of text materials covering individual aspects of improvisation, as well as assorted teaching strategies about how an individual learns jazz improvisation. Current research tends to emphasize the specialized approach to jazz improvisation with little work completed on the instructional sequence. No comprehensive

analysis of instructional areas or major teaching strategies of jazz improvisation text materials has been accomplished.

The purposes of this study were

- (1) to analyze and compare existing instructional areas that are emphasized in the selected jazz improvisation text materials,
- (2) to analyze and compare the major teaching strategies proposed by the selected authors,
- (3) to draw conclusions from the comparisons of the selected jazz improvisation text materials, and
- (4) to recommend from conclusions a sequential format for the teaching of jazz improvisation.

To carry out the purposes of this study, the following research questions were answered.

- (1) How are the instructional areas of selected jazz improvisation text materials similar?
- (2) How are the instructional areas of selected jazz improvisation text materials different?
- (3) In what ways are the teaching strategies of the selected authors of jazz improvisation text materials similar?
- (4) In what ways are the teaching strategies of the selected authors of jazz improvisation text materials different?
- (5) What basic concepts of jazz improvisation need to be learned by the improvisation student?
- (6) What steps are necessary in learning jazz improvisation?
- (7) What sequential format of instructional areas would best accommodate a study in jazz improvisation?

A questionnaire was sent to jazz educators known for their expertise in jazz education on the high school and college/university levels. From the input of these educators, a set of criteria suitable for selection of jazz improvisation text materials was developed. All available jazz improvisation text materials which met the following criteria were considered:

- (1) the text material must be published and available;
- (2) the text material must include levels of instruction ranging from beginner to intermediate/advanced;

- (3) the author must be an educator in the field of jazz improvisation;
- (4) if the text material was written for a specific performing medium, the major strategy of instruction must be applicable to jazz improvisation in general; and
- (5) if the text material included supplemental recordings, the recordings would be used as additional support of the author's teaching strategy.

The method of content analysis was used to develop the recommended sequential format for jazz improvisation instruction. Subject matter categories were established as instructional areas, upon which the data could be analyzed. Coding instructions were constructed with adjustments for additional emphasis on respective instructional areas. The sequential introduction of each instructional area was determined. The coding was done with two coding tables created for each text material; one for emphasis of the instructional areas, and one for sequence of introduction of the instructional areas. Detailed analysis of the text materials provided the basis for the answers to the research questions. By selecting instructional areas recorded above the median percentage of emphasis, and coordinating these categories with the mean sequential introduction of the instructional areas, a recommended format of instruction was developed.

The recording unit which determined the percentage of emphasis and introductory sequence of each individual instructional area was the number of pages devoted to the respective area. The following adjustments were made to

determine the additional weighted emphasis each respective author placed on the individual area:

- (1) chapter heading--add five per cent;
- (2) significant part of a chapter--add two per cent;
- (3) listed in several chapters--add one per cent; and
- (4) occasional reference--no additional per cent. *

The authors selected for this study emphasized instructional areas which created a teaching strategy to accomplish the desired learning experience. A list of instructional areas used in teaching jazz improvisation was compiled from the text materials being analyzed in this study. Even though each instructional area was not necessarily included in the material of every text, it was considered essential to the teaching strategy by the respective author. The instructional areas included history of improvisation, prerequisites for study of jazz improvisation, jazz improvisation fundamentals, ear training; jazz style, analysis, form and structure of jazz music, melodic improvisation, patterns for improvisation, chord progressions, rhythm section, substitutions, transcription of jazz solos, improvising on jazz music, scales for improvisation, non-harmonic tones, and the blues.

A pilot study was conducted during the summer of 1986 to determine whether the coding procedures outlined were

*This additional weighted per cent of emphasis was added to the individual instructional areas to reflect the author's intended emphasis as accurately as possible.

understandable and feasible. After minor revisions were made to facilitate coding, the final set of instructions were determined to be appropriate for the data being analyzed. After the coding instructions were determined, the rules and procedures for analysis of the text materials were set, and the data were analyzed. Following a detailed analysis of each instructional area included in the selected text materials, the data from each instructional area were transferred onto frequency tables, listing the per cent of emphasis of each instructional area, and the introductory sequence (in per cent form) of each instructional area. After the data were compiled on the data sheets, the generalized results of the per cent of emphasis of each instructional area and the sequence of introduction of each instructional area were determined.

Findings

The findings are related to the stated research questions, and are listed with the appropriate number of the designated research question. All of the instructional areas mentioned in this section are included in the respective author's top three areas of emphasis.

The median per cent of emphasis of the seventeen instructional areas from the thirteen text materials was found to be eleven per cent. All instructional areas with a per cent recorded above this median per cent were included in the recommended format of jazz improvisation instruction.

From a content analysis of the thirteen jazz improvisation text materials which satisfied the criteria for this study, all instructional areas were sufficiently emphasized above the median per cent of emphasis, with the exception of 1) PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION (02), and 2) NON-HARMONIC TONES (16).

Findings from Research Question Number 1

1. The instructional area on CHORD PROGRESSIONS (10) was the only area emphasized above the median per cent in every text material.

2. The instructional areas IMPROVISING ON JAZZ MUSIC (14) and SCALES FOR IMPROVISATION (15) were emphasized above the median per cent in a majority of the text materials.

3. The area of CHORD PROGRESSIONS (10) had high agreement of emphasis in the following text materials: Grove; Mehegan; Ricker; Coker; Morris; Haerle; Benward; and Kynaston.

4. The area of IMPROVISING ON JAZZ MUSIC (14) had high agreement of emphasis in the following text materials: Carubia; Mehegan; LaPorta; Aebersold; Russell; Morris; Baker; and Ricker.

5. The area of SCALES FOR IMPROVISATION (15) had high agreement of emphasis in the following text materials: Haerle; Aebersold; LaPorta; and Coker.

6. Both Haerle and Coker placed a high per cent of emphasis on MELODIC IMPROVISATION (08).

7. Kynaston, Aebersold, and Carubia placed a high per cent of emphasis on PATTERNS FOR IMPROVISATION (09).

8. Both Morris and Grove emphasized the instructional area on SUBSTITUTIONS (12).

Findings from Research Question Number 2

1. The most emphasized area of instruction for each of the text materials was as follows: SCALES FOR IMPROVISATION (15)--Benward, Ricker, Haerle, and Russell; CHORD PROGRESSIONS (10)--Coker, Morris, and Grove; IMPROVISING ON JAZZ MUSIC (14)--Baker, Carubia, LaPorta, Mehegan, and Aebersold; PATTERNS FOR IMPROVISATION (09)--Kynaston.

2. While Grove placed much emphasis on CHORD PROGRESSIONS (10), Carubia and Aebersold emphasized other areas.

3. Even though Kynaston treated PATTERNS FOR IMPROVISATION (09) as a top priority, the remaining authors, with exception of Aebersold and Carubia, placed little emphasis on this area.

4. SCALES FOR IMPROVISATION (15) was an important instructional area for all of the authors; except Morris, Baker, Mehegan and Kynaston.

5. Aebersold placed high emphasis on TRANSCRIPTION OF JAZZ SOLOS (13), while the remaining authors either did not include this area or considered it a low priority.

6. IMPROVISING ON JAZZ MUSIC (14) received much emphasis from all authors except Haerle, Kynaston and Grove.

7. Morris and Grove emphasized SUBSTITUTIONS (12) while other authors considered it a low priority.

8. Baker was the only author to place a high priority on RHYTHM SECTION (11).

9. All authors considered MELODIC IMPROVISATION (08) a low priority except for Haerle.

10. LaPorta was the only author to significantly emphasize EAR TRAINING (04).

11. Coker was the only author to significantly emphasize HISTORY OF IMPROVISATION (01).

Findings from Research Question Number 3

1. The teaching strategies used by Benward, Ricker, Haerle, Grove, Aebersold, and Russell were similar in that they approached the study of jazz improvisation through exercises and explanation centered around jazz scales.

2. Strategies of instruction by Baker, Carubia, LaPorta, Mehegan, Aebersold, and Russell used similar instructional techniques which concentrated on exercises and explanation for the actual experience of improvising on jazz music.

3. Ricker, Coker, Morris, Grove, and Mehegan emphasized a teaching strategy that involved exercises and explanation of jazz chord progressions.

Findings from Research Question Number 4

1. Coker, who was the only author to adequately include a historical background for the improvisation student.

2. LaPorta, who was the only author to emphasize and incorporate the principles of ear training into the teaching plan.

3. Mehegan, who was the only author to significantly incorporate jazz style into the teaching strategy for improvisation.

4. Aebersold, who was the only author to include the importance of solo transcription in the overall plan for jazz improvisation.

5. Baker, who was the only author to significantly emphasize the importance of the rhythm section in all phases of jazz improvisation instruction.

6. LaPorta and Aebersold, who were the only authors to incorporate and explain the importance of the blues structure in the strategy of instruction for jazz improvisation.

Findings from Research Question Number 5

1. The basic concepts of jazz improvisation that need to be learned by the improvisation student are the following instructional areas, emphasized above the median per cent in this study.

- (01) HISTORY OF IMPROVISATION
- (03) JAZZ IMPROVISATION FUNDAMENTALS
- (04) EAR TRAINING
- (05) JAZZ STYLE
- (06) ANALYSIS
- (07) FORM AND STRUCTURE OF JAZZ MUSIC
- (08) MELODIC IMPROVISATION
- (09) PATTERNS FOR IMPROVISATION
- (10) CHORD PROGRESSIONS
- (11) RHYTHM SECTION

- (12) SUBSTITUTIONS
- (13) TRANSCRIPTION OF JAZZ SOLOS
- (14) IMPROVISING ON JAZZ MUSIC
- (15) SCALES FOR IMPROVISATION
- (17) THE BLUES

2. PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION (02) and NON-HARMONIC TONES (16) were concepts excluded in the selected text materials for this study, because the authors did not significantly emphasize these areas as basic concepts important to the success (related to other basic concepts) of the improvisation student.

Findings from Research Question Number 6

1. The necessary steps in learning jazz improvisation involved the following areas of concentration by the jazz student, listed in the order of appearance of the above instructional areas: 1) knowledge of the historical background of jazz improvisation; 2) knowledge of the basic fundamentals or guidelines for jazz improvisation; 3) knowledge of the importance of a trained ear; 4) knowledge of performance styles for jazz music; 5) knowledge of a method of analysis for harmonic changes in jazz music; 6) knowledge of the form and structure of jazz music; 7) knowledge of melodic construction and development; 8) knowledge of patterns for improvisation; 9) knowledge of chord progressions; 10) knowledge of the jazz rhythm section; 11) knowledge of chord progression substitutions; 12) knowledge of how to transcribe jazz solos; 13) knowledge of the basic steps of an improvisation performance;

14) knowledge of improvisation scales; 15) knowledge of the blues structure in jazz music.

Findings from Research Question Number 7

1. The sequential introduction of each of the instructional areas included in the recommended format of instruction was determined from the mean per cent of introduction of the instructional areas in the text materials analyzed for this study.

Conclusions

A recommended format of instruction for jazz improvisation was developed from a content analysis of the thirteen jazz improvisation text materials which satisfied the criteria for this study. The seventeen instructional areas effectively organized the subject delineation of the total instructional sources, and resulted in a percentage of emphasis for the major fundamental categories of the learning process. The sequence of introduction for each of the emphasized instructional areas demonstrated an organized sequential format of the instructional areas that would best accommodate a study of jazz improvisation.

The detailed content analysis of the text materials discussed the major strategies of instruction used by the selected authors. The data tables (Appendix B) presented in percentage form, the weighted per cent of emphasis each author placed on the individual instructional areas, and the sequential introduction of each of the emphasized instructional

areas in per cent form relative to the entire length of the text material with additional weighted emphasis for special listings.* A comparison of the individual instructional areas was conducted, discussing the major teaching strategies and the emphasis placed on respective areas. These comparisons provided the basis for the answers to the research questions.

The sequential listing of the emphasized instructional areas is noted on the Sequence Of Instructional Areas pages in Appendix B. The sequence is listed as a per cent, calculated from the point in the text material where the instructional area is introduced. The sequence of instructional areas used in the recommended format of jazz improvisation instruction is determined from the mean per cent score of introduction gathered for each of the respective instructional areas. The recommended sequential format of jazz improvisation instruction demonstrates the combination and coordination of the per cent of emphasis and per cent of introduction for the instructional areas, and provides the art of jazz improvisation with a comprehensive format of instruction.

*See page 412 for the adjustments made to determine the additional emphasis each respective author placed on individual instructional areas.

Recommendations

Based on the analysis and comparison of emphasized instructional areas and major teaching strategies, and conclusions drawn on these comparisons from the selected text materials, the following recommended sequential format of jazz improvisation instruction is submitted:

<u>Sequence</u>	<u>Instructional Area with Explanation</u>
1	(03) JAZZ IMPROVISATION FUNDAMENTALS The basic fundamentals or guidelines necessary to begin serious study of jazz improvisation; including knowledge of scales, chords, modes, patterns, and rules of improvisation.
2	(11) RHYTHM SECTION The basic explanation of the instruments included in the rhythm section; the piano, bass, guitar, and drums.
3	(01) HISTORY OF IMPROVISATION The historical background of improvisation, including statements from early music history through present day happenings; different forms of improvisation traced through the development of music as it is known today.
4	(10) CHORD PROGRESSIONS Chord formations and chord relationships, and the result of the character and function of chords and chord progressions in improvisation.
5	(15) SCALES FOR IMPROVISATION Scales necessary to the development of the jazz improvisation player; including minor, major, blues, pentatonic, diminished, modal, tetrachord, and altered scales.
6	(04) EAR TRAINING The importance of a trained ear, and the much needed ability of being able to play what is heard; includes ear training exercises and practice suggestions for development of aural relationships.

- 7 (05) JAZZ STYLE
The style in which jazz music should be performed; including ideas on rhythm, articulation, feel, and beat placement.
- 8 (14) IMPROVISING ON JAZZ MUSIC
Takes the jazz improvisation student through the basic steps of an improvised performance; includes the emotional aspect of the player's communication to the listener through the jazz solo.
- 9 (06) ANALYSIS
The method of analyzing harmonic changes in jazz music; including the different methods of respective authors.
- 10 (09) PATTERNS FOR IMPROVISATION
Melodic patterns used in jazz improvisation; includes patterns derived from scales, modes, melodies, and blues.
- 11 (08) MELODIC IMPROVISATION
Melodic construction and development, and the form of improvisation associated around the melody of a jazz tune.
- 12 (07) FORM AND STRUCTURE OF JAZZ MUSIC
The organizational structure of the harmonic and melodic changes in jazz music; includes the importance form carries in the improvised performance.
- 13 (17) THE BLUES
A discussion of the blues structure; including soloing devices, chord progressions and substitutions, twelve-bar chord charts, and background information on the blues.
- 14 (12) SUBSTITUTIONS
Chord progression substitution and chordal ideas that extend a progression or add to it; includes basic blues progressions and eight-measure bebop tunes.
- 15 (13) TRANSCRIPTION OF JAZZ SOLOS
Explains how to transcribe a jazz solo; includes methods of transcription and various listings of transcribed solos.

Discussion

This final section considers implications and effectiveness of the recommended format of jazz improvisation instruction with discussion of the following subject areas:

- (1) omission of instructional areas (02) PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION and (16) NON-HARMONIC TONES from the recommended sequential format;
- (2) importance of the instructional sequence in jazz improvisation instruction; and
- (3) sequence for the recommended format of jazz improvisation instruction.

1. PREREQUISITES FOR STUDY OF JAZZ IMPROVISATION were discussed in a majority of the text materials included in the study, and NON-HARMONIC TONES were explained in six of the selected text materials. Neither one of these instructional areas was listed in the recommended format of instruction because the selected authors did not place enough emphasis* on the discussion of these areas.

To achieve a maximum learning experience in jazz improvisation, the student should know what level of accomplishment needs to be present at the outset of the study; therefore, a listing of prerequisites is of much importance to the student in 1) preparation of music fundamentals for a study of jazz improvisation, 2) selection of a text material that suits the level of proficiency attained by the student, and 3) stating the musical background necessary for success in jazz improvisation.

*All instructional areas with a weighted per cent of emphasis recorded above the median per cent of emphasis (eleven per cent) were included in the recommended format of jazz improvisation instruction.

Even though non-harmonic tones were not discussed in a majority of the selected text materials, the non-harmonic concept was present in many discussions of other instructional areas: (04) EAR TRAINING; (05) JAZZ STYLE; (06) ANALYSIS; (08) MELODIC IMPROVISATION; (09) PATTERNS FOR IMPROVISATION; (13) TRANSCRIPTION OF JAZZ SOLOS; and (14) IMPROVISING ON JAZZ MUSIC. Any study of jazz improvisation which allows the influence of contemporary jazz music to permeate all facets of the improvisational process, involves the discussion of non-harmonic tones.

2. The instructional sequence in a study of jazz improvisation is an important concept that regulates the effectiveness of the text material and the success of the improvisation student. As can be seen from the instructional sequence of the selected text materials of the study, each author has a personal and different sequence of the instructional format which is believed to be most effective in teaching jazz improvisation.

The importance of the sequence can be compared to the construction of a building; the finished product must stand on a strong foundation built from the ground up. In jazz improvisation, certain aspects must be understood before success (finished product) can be accomplished. These fundamental aspects of improvisation include the following instructional concepts: historical background of improvisation; prerequisites necessary for a study of jazz improvisation; basic fundamentals necessary to attain

success as a jazz improviser; knowledge of scales necessary to the development of the jazz player; and basic steps of the improvisation performance.

3. The sequence for the recommended format of jazz improvisation instruction was determined from the mean per cent score of introduction gathered for each of the respective instructional areas.* Since sequence has already been stated as an important factor in the success of the improvisation student, the recommended sequential format demonstrates the combination and coordination of the per cent of emphasis and per cent of introduction for the instructional areas, and provides the art of jazz improvisation with a comprehensive format of instruction related to the sequence of instruction used by the selected authors of the study.

Of the fifteen instructional areas included in the recommended format of instruction, the first seven offer the jazz student a broad foundation for the improvisational process: 1) FUNDAMENTALS; 2) RHYTHM SECTION; 3) HISTORY; 4) CHORD PROGRESSIONS; 5) SCALES; 6) EAR TRAINING; and 7) STYLE. The next four offer specific instruction techniques for the actual improvisational experience: 8) IMPROVISING; 9) ANALYSIS; 10) PATTERNS; and 11) MELODIC IMPROVISATION. The final four instructional areas deal with concepts that

*The sequence is listed as a per cent, calculated from the point in the text material where the instructional area is introduced.

should be easily understood by the jazz student, presented after basic fundamental ideas have been introduced: 12) FORM; 13) BLUES; 14) SUBSTITUTIONS; and 15) TRANSCRIPTION. This recommended sequence does not directly follow any one of the text materials included in the study; however, a text material could be designed with this recommended format of instruction and achieve much success for the improvisation student.

Suggestions for Further Research

1. Compare results of the recommended sequential format of jazz improvisation instruction in this study to the results of a different population of text materials currently available.

2. Test the effectiveness of the recommended sequential format of jazz improvisation instruction in a classroom situation; using secondary or post-secondary levels.

3. Using the fifteen instructional areas emphasized above the median per cent of emphasis, develop through a series of classroom tests a more effective sequential format for instruction.

4. Using the fifteen instructional areas emphasized above the median per cent of emphasis, compare individual teaching strategies to determine the most effective presentation of an instructional format for a study of jazz improvisation.

APPENDIX A

GLOSSARY OF TERMS

GLOSSARY OF TERMS

Altered chord changes are chords in which one or more chord members have been raised or lowered to create harmonic or melodic tension (10, p. 7).

The bass line, which contributes the same importance in jazz as it did in baroque music, is the actual musical line played by the bass player.

The beat in jazz music can be wide or narrow. Although each beat occurs as a moment in time, this moment could be written by a fine-line pen or a magic marker. The fine-line pen demonstrates the center of the beat, while the magic marker gives the player space before and after the actual moment of the beat. This "wide-beat" concept is idiomatic to the jazz style; that of being ahead, behind, or in the middle of the beat (3, p. 127).

A style of music developed by jazz musicians during the 1950s is called be-bop. These compositions had short melodies, with much priority placed on the harmonic chord changes. Be-bop soloists had but one thought in mind when improvising; to please only themselves. This was a very personal form of improvisation and relied heavily on the technique of the musician.

Blue notes, slightly lowered third and seventh degrees of a scale, are characteristic of the blues and blues-type melodies (8, p. 28). The so-called blue notes, or areas

where the pitch varies widely, result in "blue" tonality (26, p. 278).

The blues is a blending of folk poetry and song which usually falls into a strict pattern of three lines of poetry and twelve bars (measures) of music (8, p. 47). Being of predetermined form, this twelve measure structure still comprises a large part of the modern jazz player's repertoire. The improviser must be comfortable with the basic blues chord changes and its myriad of variations (2, p. 86). As long as improvisation is a vital element in jazz, the blues will probably be the prime form for its expression (26, p. 108). Even though the term blues usually denotes a chord progression, it also describes a mood (7, p. 6). The basic blues pattern, three sections of four measures each, illustrates the tension/relaxation process. Measures "1-4" are relaxation; measures "5-8" are growth of tension; and measures "9-12" are where the tension peaks (3, pp. 33-34).

The bridge is the "B" section of the thirty-two measure jazz song (AABA); that is, the section where either the melody and/or the chord changes offer a new arrangement to the total song. The bridge is important to improvisers because a good improviser can capitalize on its natural capacity to contrast (15, p. 313).

Playing centers around a series of harmonic changes; changes of chord structure which are associated with the

melody. These variances in harmony are called chord changes, or merely changes.

The rhythm section must organize the order of the song for the soloist so all will be aware of their place. This procedure is called organizing the chorus. A chorus is one time through the entire song (10, p. 7).

Musical cliches, copying a notated melody as part of an improvised solo, are another method of adding interest to a jazz performance. The habits of jazz ensure that the most important jazz themes repeatedly become the foundations for the improvisations of jazz musicians (4, p. 127).

While a soloist is improvising, the rhythm section together compliments the soloist's playing. This act is called comping (10, p. 7).

Improvisation on given musical materials is called controlled improvisation, and is relatively easier to understand than free improvisation. Free improvisation is possible only when the creative processes are able to function without the aid of manuscript or memory. Free indicates a striving on the part of the player to play outside the bounds of his conscious memory (23, p. 49).

Given the proper musical and social environment and study, any academically trained musician can learn to perform jazz with feel. Acquiring a feel for playing jazz is possible for any technically proficient musician who is willing to work at it (23, p. 81). The majority of our music today falls into two main categories: 1) that which

is interpreted with a swing feel, and 2) that which is interpreted with an even eighth-note rock or latin feel (17, pp. 2-21).

As composition takes place, there is an organization of musical changes that needs to be understood and made aware of. In jazz improvisation, knowledge of form is very important to the success of the player (6, p. 113). The form of the piece, which includes the harmonic, melodic, and rhythmic elements as important aspects to the structure, becomes the model upon which the improviser refers in his solos. Using form as more of a reference point than it is in classical music, the jazz musician must comprehend the structure of the work being performed in order to improvise effectively (19, p. 184). The divisions of form can influence the flow of improvised lines, frame well-chosen melodic figures, and provide a means of transition from one figure to another (15, p. 313). Many songs with the thirty-two bar popular song form (AABA) have become standards among jazz musicians (8, p. 65).

The actual melody in a jazz composition is called the head. The head is usually played at the beginning of a jazz piece (before the improvised solos) and at the end of the piece.

Interpreting jazz figures and using correct jazz articulations can be difficult to teach. To develop an understanding of basic jazz articulations, students need to learn from both verbal explanations as well as from the

experience of listening to big bands and jazz combos (25, pp. 93-94).

Listening to jazz improvisation is a demanding task, and appreciating what the jazz improviser does requires knowing some of what he knows (15, p. 23). Listening is the first step in learning to play notes and phrases in the manner of a jazz player (2, p. 76), and the growth of the student of jazz will depend to a great extent on his ability to absorb and evaluate what he hears (7, p. 81). It is particularly important to listen to current jazz players and copy their articulation and phrasing (1, p. 1), because the degree of proficiency the improviser reaches in ear development will be the single most crucial factor in developing the skill of improvising (19, p. 3). The goal of any improvisational effort is musical credibility, and listening to as many different styles and performers as possible should remain a priority in the development of any aspiring improviser (3, p. 182).

The key to a study of jazz is through its melody. Jazz is an art of melody (14, p. 83). The melody is one of the most important elements of a composition, and it contributes heavily to the whole aura or feeling of a piece. Certain implications of the melody need to be reflected in the improvisation (17, pp. (3) 3-9). The given melodic line is an excellent indicator of possibilities for improvisation. The melody displays chord relationships, important pitches for each chord, how the chords progress, and rhythmic

construction. The melody should not be overlooked, but carefully studied, before an attempt at improvisation (3, p. 77).

A mode is a key. Different modes are different keys; transpositions of one basic octave pattern to different pitch levels (16, pp. 14-15). Like a scale, a mode describes a sequence of acoustic relationships (15, p. 296). Originally, modes were used as a basis for the composition of solo melodies. When one voice was joined by another part, vocal or instrumental, the result was harmonic intervals (23, p. 86). In modal music, improvisations are based on the extended repetition of one or two chords (15, p. 311). Improvisers in the modal style depend on the tension/relaxation tendencies of individual pitches of the mode, instead of relying on the harmonic background to provide varied tension and relaxation levels (3, p. 142). Modal music is difficult because there are no harmonic guidelines for the musicians to follow as in be-bop music. The modal concept offers a challenge in permitting the soloist to play inside and outside the harmonic scheme (9, p. 123). Miles Davis and John Coltrane made this method of playing based on modal improvisation standard practice for the whole jazz world, thus creating the last step required for the total freedom of free jazz (4, p. 96).

Non-harmonic tones play an essential role in giving color to music. Improvisation can not be limited strictly to notes of the chord or to its allied scale forms. If this

were so, it is likely that improvisations would be pale and lacking in excitement (19, p. 108).

A passing note is one which does not belong in the chord. It is used to pass up or down onto a chordal tone. Listeners think they hear wrong notes in be-bop music because bop musicians use passing notes without resolving them to the notes to which they are supposed to pass (13, pp. 68-69).

The pentatonic scale, as used in jazz, is a five-note scale consisting of major second and minor third intervals. There are no leading tones which allows it to be utilized much the same as a chord (12, p. 38). This simple five-note scale is present in folk music throughout the world, including Africa (8, p. 27). The pentatonic scale can be an extremely useful device in jazz improvisation, since it often only hints at a basic sonority while outlining the upper extensions of a chord (24, p. 75). The pentatonic approach is simple and easy to understand and play. It builds confidence quickly in younger players, and guarantees that all the notes will sound good with the chords (21, p. 97).

A raga is a melodic row in which many elements that have been categorized separately in European music come together; the theme, key, mood, phrase, and form (5, p. 16).

The rhythm section, with a basic make-up of bass, piano, guitar and drums, is a group of players improvising

together, who both accompany and inspire the soloist. The rhythm section along with all jazz improvisers, possess the skill of strict timekeeping (15, pp. 26-33).

A scale is a definite series of tones within an octave used as the basis of musical composition (26, p. 278). The basis of jazz harmony is the scale. Intervals derived from the scale, when sounded in combination simultaneously, result in chords (23, p. 85). The jazz musician takes a chord change and converts it to a scale from which he improvises, knowing which tones will sound best and which tones will produce tension (1, p. 1). An acquaintance with scales and chord progressions aids the student's knowledge of the rules which guide jazz improvisation, because understanding scales is basic to appreciating chord progressions (15, p. 293). One of the most important skills of the improviser is the technique of constructing, choosing and using scales (2, p. 53). Scales that can be constructed from different pitches using the same key signature, provide a different network of tension/relaxation for the jazz player. Since the major scale contains the dorian, phrygian, lydian, mixolydian, aeolian, and locrian modes, many creative possibilities are opened for the improviser (3, p. 22). A series of seven tones make up a scale of the major, minor and modal quality. Each of these scales have their own individual pattern of whole-steps and half-steps. Other scales include the whole-tone scale (six tones) and the diminished scale (eight tones). Each type of scale is

unique, and offers much to a study of jazz improvisation. Improvisers must have an instant working knowledge of each pitch relationship within the scale, and be able to alter scale degrees at will and combine different scales (3, p. 17).

A sequence is a repetition of a pattern on different scale steps. The use of sequential musical devices can be a useful aid in the art of improvisation, with or without inspiration and immense natural talent (22, p. 1).

Swing is a combination of rhythmic interpretation and rhythmic unity. To tell a beginning improviser to first learn to swing is most unfortunate. The player who can swing at the outset is rare and fortunate, and will probably progress at a faster and easier rate (7, pp. 45-46). Swing is the sum of several easily defined factors (constant tempo, syncopation, cohesive sound, attacks and releases) and a few subtle, almost indefinable factors (rhythmic lilt, spirit, tonal inflections, flow of tension, and relaxed feel) (15, pp. 15-16).

All music either moves toward tension or away from it, so chord progressions are directed toward either the tonic (relaxation) or the dominant (tension). The strongest tension/relaxation progression is "V7-I." A jazz improviser can heighten the effect of a melody by increasing and decreasing harmonic tension at the proper moment within the phrase. The effect is like breathing; inhaling creates tension and exhaling releases the tension (3, pp. 30-97).

Between the two extremes of traditional and modern jazz lies thirdstream music, which is strictly in neither category. It is essentially composed, neither jazz nor non-jazz, but borrowing something from each. It is a type of modern jazz that concerns itself with experiments in modal, atonal, twelve-tone, and serial possibilities as a basis for jazz. Form and harmonies are not tied to a progression, rhythms are not necessarily governed by a time-signature, and melodies are sometimes unaffected by tonality (8, p. 79).

Jazz improvisation performance, more than other musical performances, requires great attention to duration of time. Vital to the success of any improviser is the development of a steady beat along with the syncopated accents so idiomatic to jazz music (3, p. 8). The concept of time, the counting and rhythmic security necessary for the soloist, is the most important aspect of jazz performance (3, p. 57).

The tonic is the only chord of a key strong enough to pull all other diatonic chords toward resolution. Even the dominant with its high degree of tension carries the expectation of moving to the tonic (3, p. 30).

One excellent way to gain musical ideas and also strengthen the listening ear is to transcribe jazz solos. To transcribe a solo means to notate the improvised melodic line and harmonic changes of a recorded solo for analysis and for reference. This process is one of the best learning techniques for any aspiring jazz player, and is one that has

been used extensively by many of today's leading performers (11, p. 52). Transcription enables both students and teachers to study prominent artists' phrasing styles, chords, scales, rhythm patterns, and melodic creativeness, and to play along more accurately with an original recording or a compatible play-along recording (18, p. 52). If the improviser can transcribe what he hears from an outside source, he can translate what he hears from an inner source through the same developed technique. If the improviser practices transcribing music, his ability to improvise will greatly increase (7, p. 34). The student is free to listen to the recording without interference when transcribing music. The ear is totally involved with receiving the music (20, p. 1).

The single most important harmonic progression in jazz music is the II-V7. (In C major, the II chord would be D minor and the V7 would be G7.) The more fluent the player is at playing "II-V7's," the better the overall improvisations (24, p. 36). Most jazz greats have thoroughly mastered this progression, and can improvise freely over the "II-V7" in all twelve keys (1, p. 1).

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APPENDIX B

DATA TABLES

TABLE I

EMPHASIS OF INSTRUCTIONAL AREAS

A New Approach to Jazz Improvisation
 Jamey Aebersold

Instructional Areas	Emphasis in Per Cent
01	N/A
02	N/A
03	26
04	6
05	3
06	N/A
07	N/A
08	N/A
09	36
10	17
11	18
12	N/A
13	30
14	73
15	36
16	N/A
17	12

TABLE II

SEQUENCE OF INSTRUCTIONAL AREAS

A New Approach to Jazz Improvisation
 Jamey Aebersold

Instructional Areas	N/A	SEQUENCE IN PER CENT (Sections of Text Material)				
		Intro	I	II	III	Appendix
01	N/A					
02	N/A					
03			10			
04			10			
05			9			
06	N/A					
07	N/A					
08	N/A					
09			14/27	41/65		
10			3/26			
11				38	92	
12	N/A					
13				63	72	
14			1/29	35/52	69/75	
15			7/27	35	54/75	
16	N/A					
17			16	40		

TABLE III

EMPHASIS OF INSTRUCTIONAL AREAS

Jazz Improvisation: A Comprehensive Method
of Study For All Players

David Baker

Instructional Areas	Emphasis in Per Cent
01	N/A
02	3
03	21
04	9
05	7
06	N/A
07	N/A
08	19
09	11
10	24
11	38
12	8
13	N/A
14	43
15	13
16	11
17	9

TABLE IV

SEQUENCE OF INSTRUCTIONAL AREAS

Jazz Improvisation: A Comprehensive Method
of Study For All Players

David Baker

Instructional Areas	N/A	SEQUENCE IN PER CENT (Sections of Text Material)				
		Intro	I	II	III	Appendix
01	N/A					
02		0				
03			2			
04				44		
05				43		
06	N/A					
07	N/A					
08				53		
09				39/41	98	
10			24	37		
11					72	
12					69	
13	N/A					
14			17	59	92/94	
15			29			
16			11			
17				49		

TABLE V

EMPHASIS OF INSTRUCTIONAL AREAS

Jazz Improvisation in Theory and Practice

Bruce Benward and Joan Wildman

Instructional Areas	Emphasis in Per Cent
01	N/A
02	7
03	10
04	4
05	22
06	7
07	22
08	N/A
09	22
10	26
11	2
12	16
13	N/A
14	N/A
15	51
16	10
17	11

TABLE VI

SEQUENCE OF INSTRUCTIONAL AREAS

Jazz Improvisation in Theory and Practice

Bruce Benward and Joan Wildman

Instructional Areas	N/A	SEQUENCE IN PER CENT (Sections of Text Material)				
		Intro	I	II	III	Appendix
01	N/A					
02		0				
03			21			
04						100
05			30		67	
06				65		
07			26		98	
08	N/A					
09			5		74	
10			14		84/95	
11			31			
12				50		
13	N/A					
14	N/A					
15			9	44/61	79/92	
16				39		
17			17			100

TABLE VII

EMPHASIS OF INSTRUCTIONAL AREAS

The Sound of Improvisation

Mike Carubia

Instructional Areas	Emphasis in Per Cent
01	N/A
02	2
03	11
04	N/A
05	2
06	N/A
07	9
08	N/A
09	35
10	12
11	N/A
12	N/A
13	N/A
14	115
15	N/A
16	9
17	7

TABLE VIII

SEQUENCE OF INSTRUCTIONAL AREAS

The Sound of Improvisation

Mike Carubia

Instructional Areas	N/A	SEQUENCE IN PER CENT (Sections of Text Material)				
		Intro	I	II	III	Appendix
01	N/A					
02			2			
03			2			100
04	N/A					
05			5			
06	N/A					
07			24	45		
08	N/A					
09			14/22	43/62	81/90	100
10			19	52		
11	N/A					
12	N/A					
13	N/A					
14			5/26	47/57	76/93	100
15	N/A					
16			7	38		
17					71	

TABLE IX

EMPHASIS OF INSTRUCTIONAL AREAS

Improvising Jazz

Jerry Coker

Instructional Areas	Emphasis in Per Cent
01	13
02	1
03	16
04	10
05	11
06	17
07	2
08	22
09	9
10	59
11	12
12	N/A
13	1
14	15
15	20
16	N/A
17	11

TABLE X

SEQUENCE OF INSTRUCTIONAL AREAS

Improvising Jazz

Jerry Coker

Instructional Areas	N/A	SEQUENCE IN PER CENT (Sections of Text Material)				
		Intro	I	II	III	Appendix
01		0				
02		0				
03			4			
04				40		
05				54		
06					85	
07						100
08			14	64		
09			17			
10				45	75	100
11			24			
12	N/A					
13			17			
14			31			
15				46/60		
16	N/A					
17			5			100

TABLE XI

EMPHASIS OF INSTRUCTIONAL AREAS

The Encyclopedia of Basic Harmony and Theory Applied to
Improvisation on All Instruments

Dick Grove

Instructional Areas	Emphasis in Per Cent
01	N/A
02	N/A
03	26
04	N/A
05	14
06	8
07	4
08	13
09	N/A
10	114
11	N/A
12	43
13	N/A
14	3
15	54
16	N/A
17	4

TABLE XII

SEQUENCE OF INSTRUCTIONAL AREAS

The Encyclopedia of Basic Harmony and Theory Applied
to Improvisation on All Instruments

Dick Grove

Instructional Areas	N/A	SEQUENCE IN PER CENT (Sections of Text Material)				
		Intro	I	II	III	Appendix
01	N/A					
02	N/A					
03		0	12			
04	N/A					
05				45		
06				39		
07					72	
08					92	
09	N/A					
10			16		86	
11	N/A					
12				40/64		
13	N/A					
14				46		
15			1	53	86	
16	N/A					
17				60		

TABLE XIII

EMPHASIS OF INSTRUCTIONAL AREAS

Jazz Improvisation For Keyboard Players

Dan Haerle

Instructional Areas	Emphasis in Per Cent
01	N/A
02	N/A
03	26
04	N/A
05	26
06	7
07	N/A
08	60
09	10
10	53
11	7
12	9
13	N/A
14	20
15	93
16	8
17	9

TABLE XIV

SEQUENCE OF INSTRUCTIONAL AREAS

Jazz Improvisation For Keyboard Players

Dan Haerle

Instructional Areas	N/A	SEQUENCE IN PER CENT (Sections of Text Material)				
		Intro	I	II	III	Appendix
01	N/A					
02	N/A					
03			3			
04	N/A					
05			16	59	99	
06					68	
07	N/A					
08			1	42	70	
09					80	
10			11/24	35/49	75	
11			19			
12					84	
13	N/A					
14			21	50		
15				55	88	100
16					77	
17			27			

TABLE XV

EMPHASIS OF INSTRUCTIONAL AREAS

Jazz Improvisation

Trent P. Kynaston and Robert J. Ricci

Instructional Areas	Emphasis in Per Cent
01	3
02	3
03	10
04	N/A
05	N/A
06	9
07	8
08	N/A
09	66
10	21
11	N/A
12	4
13	6
14	10
15	10
16	8
17	7

TABLE XVI

SEQUENCE OF INSTRUCTIONAL AREAS

Jazz Improvisation

Trent P. Kynaston and Robert J. Ricci

Instructional Areas	N/A	SEQUENCE IN PER CENT (Sections of Text Material)				
		Intro	I	II	III	Appendix
01			1			
02			1			
03			12			
04	N/A					
05	N/A					
06				65		
07					84	
08	N/A					
09			17	52	78	
10			2		69	
11	N/A					
12					72	
13					99	
14					94	
15			7			
16				49		
17					89	

TABLE XVII

EMPHASIS OF INSTRUCTIONAL AREAS

Tonal Organization of Improvisational Techniques
John LaPorta

Instructional Areas	Emphasis in Per Cent
01	N/A
02	4
03	3
04	36
05	4
06	N/A
07	20
08	N/A
09	5
10	31
11	1
12	13
13	3
14	94
15	35
16	5
17	14

TABLE XVIII

SEQUENCE OF INSTRUCTIONAL AREAS

Tonal Organization of Improvisational Techniques

John LaPorta

Instructional Areas	N/A	SEQUENCE IN PER CENT (Sections of Text Material)				
		Intro	I	II	III	Appendix
01	N/A					
02						100
03						100
04				61		
05			1			
06	N/A					
07			1			
08	N/A					
09					97	
10				41		
11			2			
12			12		85	
13					99	
14			21			
15					81	
16			7			
17					76	

TABLE XIX

EMPHASIS OF INSTRUCTIONAL AREAS

Jazz Improvisation

John Mehegan

Instructional Areas	Emphasis in Per Cent
01	11
02	N/A
03	6
04	3
05	25
06	N/A
07	3
08	10
09	7
10	71
11	N/A
12	N/A
13	N/A
14	96
15	10
16	N/A
17	11

TABLE XX

SEQUENCE OF INSTRUCTIONAL AREAS

Jazz Improvisation

John Mehegan

Instructional Areas	N/A	SEQUENCE IN PER CENT (Sections of Text Material)				
		Intro	I	II	III	Appendix
01					67/99	
02	N/A					
03		0				
04				39		
05				41	76	
06	N/A					
07					87	
08					84/94	
09			19			
10			1/30		76	
11	N/A					
12	N/A					
13	N/A					
14			9/24	37/51	68/99	
15			15/32			
16	N/A					
17			29		99	

TABLE XXI

EMPHASIS OF INSTRUCTIONAL AREAS

Fundamentals of Improvisation

Earl R. Morris

Instructional Areas	Emphasis in Per Cent
01	7
02	9
03	24
04	21
05	1
06	N/A
07	N/A
08	11
09	13
10	54
11	6
12	50
13	N/A
14	49
15	14
16	N/A
17	9

TABLE XXII

SEQUENCE OF INSTRUCTIONAL AREAS

Fundamentals of Improvisation

Earl R. Morris

Instructional Areas	N/A	SEQUENCE IN PER CENT (Sections of Text Material)				
		Intro	I	II	III	Appendix
01			1			
02		0	3			
03		0	5/28			
04			19	52		
05						100
06	N/A					
07	N/A					
08				40		
09				37		100
10			24	48/59		100
11			15			
12					67/85	100
13	N/A					
14			22	45/62	93/94	100
15			7	35		
16	N/A					
17						100

TABLE XXIII

EMPHASIS OF INSTRUCTIONAL AREAS

New Concepts in Linear Improvisation

Ramon Ricker

Instructional Areas	Emphasis in Per Cent
01	N/A
02	3
03	3
04	N/A
05	N/A
06	N/A
07	N/A
08	N/A
09	20
10	66
11	N/A
12	1
13	N/A
14	29
15	71
16	N/A
17	4

TABLE XXIV

SEQUENCE OF INSTRUCTIONAL AREAS

New Concepts in Linear Improvisation

Ramon Ricker

Instructional Areas	N/A	SEQUENCE IN PER CENT (Sections of Text Material)				
		Intro	I	II	III	Appendix
01	N/A					
02		0				
03						100
04	N/A					
05	N/A					
06	N/A					
07	N/A					
08	N/A					
09			10	54	74/96	
10			14/28	35/57	68/85	
11	N/A					
12				44		
13	N/A					
14			22/23	42/56	91	
15			2/31	38/65	72/93	
16	N/A					
17					74/99	

TABLE XXV

EMPHASIS OF INSTRUCTIONAL AREAS

The Lydian Chromatic Concept of Tonal
Organization for Improvisation
 George Russell

Instructional Areas	Emphasis in Per Cent
01	10
02	N/A
03	1
04	N/A
05	10
06	17
07	N/A
08	8
09	N/A
10	20
11	N/A
12	5
13	N/A
14	57
15	60
16	N/A
17	N/A

TABLE XXVI

SEQUENCE OF INSTRUCTIONAL AREAS

The Lydian Chromatic Concept of Tonal
Organization for Improvisation

George Russell

Instructional Areas	N/A	SEQUENCE IN PER CENT (Sections of Text Material)				
		Intro	I	II	III	Appendix
01				63		
02	N/A					
03		0		49	70	100
04					74	
05					68	100
06			8/23		82	
07	N/A					
08	N/A					
09	N/A					
10			13	42		100
11	N/A					
12				46		
13	N/A					
14			8/28			100
15			2/19	39/54	77	100
16	N/A					
17	N/A					

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