

JAZZ VIBRAPHONE PEDAGOGY: A SURVEY OF EXISTING METHOD BOOKS  
AND A PROPOSED UNDERGRADUATE CURRICULUM

BY

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My interest in this topic really stems from having excellent music teachers when I was still in middle school. I first became interested in jazz while playing in Patrick Dorian's COTA Cats ensemble when I was in 7<sup>th</sup> grade. Because of my involvement in that group, I got exposed first-hand to major jazz artists and pedagogues such as Dave Liebman, Phil Woods, and David Bloom at a very impressionable age. While I was in seventh grade I also started to learn to play mallet percussion. In addition to a Musser marimba, xylophone, glockenspiel, and set of chimes,

my junior high school owned an excellent gold-bar “traveler” set of Musser vibes. Having the good fortune to play on such a quality instrument spurred a life-long passion for the vibes. Therefore, thank you to Kim Conklin and Bob Fetterman (my junior high band directors) for purchasing that instrumen for the school.

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# I. Glossary of Jazz, Keyboard Percussion, and Music Theory Terms

**ii-V-I-** common chord progression in jazz standards that involves going from a predominant chord (ii) to a dominant chord (V) to a tonic chord. Jazz musicians must become adept at playing these progressions as a soloist and a comping.

**American Songbook-** popular songs, often from Broadway shows, from the first half of the 20th century.

**be-bop-** style of jazz music that was prevalent from the mid-1940s until the mid-1950s, featured virtuosic improvisations, often at very fast tempos, and complicated heads that were based on the changes of American Songbook tunes.

**changes-** short for chord changes, the chordal structure that accompanies a head in a jazz tune. Jazz musicians must learn to navigate and memorize these chordal progressions.

**chorus-** one pass through the entire form of a tune. Often used to describe the length of an improvised solo.

**close-position-** For jazz vibraphone, a chord is considered to be voiced in close-position when all of the voices are as close together as possible. In classical theory, a chord is in close position if all of the voices except the bass are spaced as closely together as possible.

**comp-** the act of providing accompaniment on a chordal instrument (e.g. piano, guitar, vibes) behind an improvising soloist in a jazz performance. Often the compers plays block chords, but various textures (single notes, broken chords, etc.) can be utilized.

**diminished scale-** an 8-note scale, identical to the octatonic scale, that is comprised of alternating whole-steps and half-steps. A diminished scale can begin with a whole step (e.g. C D Eb F F# Ab A B) or a half step (e.g. C Db Eb E F# G A Bb). Jazz musicians often utilize these scales or subsets of these scales for improvising over dominant 7th and diminished 7th chords.

**double laterals-** term coined by the marimbist Leigh Howard Stevens to describe the motion when one uses one arm motion to strike each mallet in one hand in quick succession.

**double verticals (double vertical strokes)-** term coined by the marimbist Leigh Howard Stevens to describe the motion when one strikes the keyboard with two mallets simultaneously.

**fakebook-** collection of leadsheets, often carried around by jazz musicians in print or electronic form.

**head-** term used by jazz musicians for the melody of the song being performed.

Traditionally, jazz musicians will play the head, improvise over the form of the head, and then play the head again after the last improvised solo.

**jazz standards-** standards written by jazz artists.

**leadsheet-** piece of music which notates the melody and chord changes of a tune. A leadsheet presents the basic information that any jazz musician would be expected to know about a tune.

**left-hand voicing-** playing a seventh chord while playing the third and the seventh in the left hand. The third or the seventh could be the lowest note. This is an extremely common way to voice chords on vibes and piano, and allows for open voicings and for the right hand to play upper extensions (9ths, 13ths, etc.).

**lick-** short phrase or collection of notes performed by jazz musician. Certain licks are associated with certain jazz musicians, and other licks are universal in their use. Licks can form the building blocks of larger improvised phrases and solos. It is often important for jazz musicians to know a large collection of licks to become comfortable with the jazz idiom.

**linear improvisation-** In linear improvisation, the soloist takes a prescribed set of pitches (e.g. a pentatonic scale or a blues scale) and uses these notes exclusively as the basis of

their solo, instead of worrying first about the harmonic progression. This approach helps beginning improvisers work on “big picture” issues such as dynamics, phrase length, rhythm, and range before they become comfortable with the theoretical aspects of jazz harmony. Ideally the students will begin to understand and hear how their pitch choices fit in with the underlying harmony.

**octatonic scale-** see diminished scale.

**open-position-** A chord that is not in close-position is considered to be in open position. Many vibist favor open-position voicings while comping, although close-position voicings can also be used to great effect.

**out-head-** head performed by jazz musicians at conclusion of last improvised solo.

**pentatonic scale-** five note scale- typically scale degrees 1, 2, 3, 5, and 6 of a major scale. A good tool for beginning improvisers because many.

**permutation-** term used by marimbists to describe a repetitive sticking pattern (e.g. 1-2-3-4 or 1-2-1-3-4-3).

**Rhythm changes-** the 32-bar chord progression for the George Gershwin tune “I’ve Got Rhythm.” Many later songs by jazz artists, such as Oleo by Sonny Rollins were composed to use these chord changes.

**single independent strokes-** term coined by the marimbist Leigh Howard Stevens to describe the motion when one strikes the keyboard with only one of the two mallets in their hand.

**standards-** tunes from the American Songbook (popular songs, often from Broadway shows, from the first half of the 20th century) or written by jazz artists that have become necessary repertoire for jazz musicians to know.

**subset-** A subset is a set that is contained within a larger set. For example the notes (C, D,E, and G) are a subset of the pentatonic scale (C,D,E,G, and A). In the improvisation exercises presented in this paper, I often give the students subsets of larger scales to work with.

**trading fours-** A common device used in small group jazz performance where one soloist improvises for four measures and then another soloist improvises for the next four bars. Often this occurs after everyone improvised over the form of the tune by themselves and directly before the out-head is played.

**tune-** term used by jazz musicians to refer to a melody or an entire piece of music.

## **II. Justification**

The overall goal of my project is to provide a curriculum that introduces college percussion students to jazz improvisation on the vibraphone. I believe melodic improvisation is an essential skill for classical and non-classical musicians, and that jazz vibraphone is the best outlet percussionists have to learn this art. I also feel that melodic improvisation is an underrepresented facet of undergraduate percussion education.

Melodic improvisation is a necessary skill for a wide variety of non-classical music. In addition to jazz, performers in almost any type of commercial music will either be expected to be able to elaborate upon a lead-sheet or perform without any written part. Performers in any type of folk tradition would also be expected to perform without a written arrangement and use improvisational skills to elaborate upon a melody or provide an accompaniment. Piano accompanists for dance classes also typically improvise their performances.

### **Improvisation and Classical Music**

Improvisation also has a long history in classical music. Musicians in the Baroque era were expected to realize figured and unfigured continuo parts by adding upper voices over a written bass line. Performers of this era also needed to be able to add appropriate ornamentation to a written melody line. Many musicians also improvised over ground basses in this era. A ground bass was usually a short bass line (4-8 bars) that was repeated for the entirety of a piece while the other parts performed variations of increasing complexity over this bass line. Famous compositions such as Purcell's aria "Dido's Lament," the J.S. Bach Chaconne from the Sonata in d minor for solo violin, or Bach's

Passacaglia in c minor for organ give an idea of what improvisations in this style might have sounded like.

Improvisation was still a required skill for court musicians in the Galant Era (the 18<sup>th</sup> century period that encompasses the late Baroque and early Classical eras). Court musicians were expected to improvise pieces using stock phrases, or schema, from their notebooks (*Zibaldoni*). *Zibaldoni* were personal collections of figured and unfigured basses as well as bass lines paired with melodies. Musicians could improvise entire composition by stringing together stock phrases that were in their notebook, and that they had committed to memory.<sup>1</sup> An 18<sup>th</sup>-century court musicians notebook of common phrases and bass lines resembles the stockpile of of chord progressions, melodies, and “licks” (or short idiomatic phrases) that jazz musician would need to have memorized and at their disposal.

The demise of improvisation in the 18th- and 19th-century cadenza reflects a shift in values in Western Art Music that perhaps favored the artistic integrity of a composer’s work over the improvisational ability of the performer. Only 2 of Mozart’s 27 piano concertos were published with a written-out cadenza. However, Mozart and later composers including Beethoven did write out possible cadenzas for many of Mozart’s piano concertos.<sup>2</sup> Nonetheless, late 18th-century pianists had at least the option to improvise a cadenza during Mozart’s piano concertos. Beethoven’s first four piano concertos do not include a written-out cadenza in the score either. However, Beethoven wrote multiple cadenzas for each of the first four piano concertos, and he included a

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<sup>1</sup> Robert Gjerdingen, *Music in the Galant Style*, (New York: Oxford University Press, 2007), 8-10.

<sup>2</sup> William Drabkin, “An interpretation of musical dreams: Towards a theory of the Mozart Piano Concerto cadenza,” in *Wolfgang Amade Mozart: Essays on his Life and Music*, ed. Stanley Sadie (New York: Oxford University Press, 1996), 161-2.

written-out cadenza in the score for his 5th piano concerto (1809). Beethoven's written-out cadenzas were designed to sound like improvised reactions to the rest of the piece and may have been based on improvisations by the composer. Despite the improvisatory nature of these cadenzas, Beethoven seemed to have concerns about less-than-adequate cadenzas being improvised by others during his pieces. It has been rare for composers after Beethoven to include non-notated cadenzas in instrumental concertos.<sup>3</sup> In modern performance practice, pianists typically use written-out cadenzas for the performance of these pieces. Perhaps a decline in improvisational ability among musicians led Beethoven to seek more control over his cadenzas. It also seems likely that the composition of music with little or no opportunity for improvisation also diminished the need for improvisational training among classical instrumentalists. In any case, classical instrumentalists to this day rarely have much improvisational background.

The twentieth- and twenty-first centuries have seen art music that gives greater control to the composer but also art music that embraces improvisation and indeterminacy. One can look at scores by Mahler and see very detailed instructions for the performer. Serialist composers such as Schoenberg and Webern sought control over all pitch content in their pieces, and later serialists such as Milton Babbitt extended this control to timbre and dynamics. Alternatively, some early- to mid-20<sup>th</sup> century composers, such as Charles Ives, Henry Cowell, John Cage, and Morton Feldman, allowed for greater freedom on the part of the performer in their pieces.<sup>4</sup> For example, John Cage's *Imaginary Landscape No. 4* (1951) involves 12 radios onstage set to different frequencies. Thus, every performance of this piece will be a unique experience.

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<sup>3</sup> Eva Badura-Skoda and William Drabkin, "Cadenza," in *Oxford Music Online*, accessed 11/8/12.

<sup>4</sup> Paul Griffiths, "Aleatory," in *Grove Music Online*, accessed 12/6/12.

Some 20<sup>th</sup>-century composers mixed detailed performance instructions with elements of indeterminacy. The opening of Toru Takemitsu's *Rain Tree* (1981) for 3 percussionists asks for two percussionists to intermittently provide raindrop-like effects by striking a prescribed set of pitches on marimba at random time intervals. The majority of *Rain Tree* is strictly notated in terms of pitch and rhythm, and, furthermore, Takemitsu gives detailed instructions to performers about articulation (pedaling and dead strokes) and stage lighting. Although contemporary composers have ceded more control to performers in certain works, these pieces do not form a majority of the modern repertoire, and each piece requires very unique improvisational demands upon the performer. Thus, it might be impossible to define an improvisational skill-set needed to perform contemporary classical music.

### **Improvisation and the Conservatory**

Twentieth- and twenty-first-century conservatory training has not emphasized improvisation until recently. However, improvisation has begun to take a stronger hold in higher education recently. Thus, the inclusion of a jazz vibraphone curriculum would be consistent with current educational trends.

There are multiple reasons why conservatories have not traditionally emphasized improvisation. Musicians do not need to exhibit any improvisational ability in a typical orchestra audition. Modern-day concerto soloists are not expected to improvise their own cadenzas. Early Music, church organ playing, and jazz all require different types of improvisation, but these genres of music are often performed by specialists. Improvisation courses designed for classical musicians are rare. Noted music critic Greg

Sadow lamented the lack of improvisation courses in conservatories, and stated that he only knew of improvisation courses designed around classical music at the Guildhall School of Music in London and DePauw University in Greencastle, Indiana. Sadow advocates for more conservatory improvisation courses because these courses aid students' listening skills and help students approach old and foreign music as if it were something new and personal to them.<sup>5</sup> Certainly, abstract improvisation exercises could be of use for any musician, but it should also be noted that stylized improvisation does currently exist in the conservatory setting.

The Early Music movement has spurred interest in performance practices that require musicians to be adept at ornamenting melodic lines and realizing accompaniments when given figured basses. An example of such a course would Indiana University's Music F502- Basso Continuo (Intermediate). This course teaches students how to realize unfigured basses and gives an introduction to harmonic motion in 17th century European music. This course provides an example of stylized improvisation that would be necessary for performance of Baroque music.

American universities that support organ programs often offer organ improvisation courses. Indiana University requires the course Music C524- Improvisational Skills for graduate organ students. For undergraduate organ students, courses Music C401-404 all introduce elements of improvisation alongside other church music topics such as choral conducting.<sup>6</sup> For organists, improvisation has long been a necessary part of service-playing. For example, organists frequently embellish hymns to

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<sup>5</sup> Gregory Sadow, "London Revelations (2)," [http://www.artsjournal.com/sadow/2011/05/london\\_revelations\\_2.html](http://www.artsjournal.com/sadow/2011/05/london_revelations_2.html), (May 26, 2011), accessed 11/12/12.

<sup>6</sup> "Indiana University Jacobs School of Music Organ Department: Courses," <http://music.indiana.edu/departments/academic/organ/courses.shtml>, accessed 11/12/12.

encourage congregational singing. Embellishments could involve re-voicing, re-harmonizing, adding tones of figurations (passing tones, neighbor tones or suspensions), or adding a descant (a new independent melodic line performed at the same time as the melody). Organists also frequently improvise pieces to accompany parts of a church service. For example, one might improvise meditative music during communion or a festive toccata to serve as a postlude. Often these improvised pieces use hymn tunes or plainchant as their basis. Organ improvisation often mimics the form, texture, and motives of standard pieces in the organ repertoire.

### **Improvisation in the Jazz Studies Curriculum**

In addition to continuo courses and organ improvisation courses, a common source of stylized improvisation instruction at the university is the jazz improvisation course. Many schools of music now offer jazz programs which necessarily include courses on jazz improvisation. In an effort to discover how many schools of music offer instruction on jazz vibraphone, I did a brief study of 74 percussion programs in the United States (see Appendix 1). Of these 74 colleges and universities, almost two-thirds (48 schools) offered degrees in jazz studies. The large amount of schools that offer jazz studies degrees also implies that many schools offer jazz improvisation courses. We will look in more detail at the jazz improvisation curriculum at Indiana University-Bloomington, Cincinnati Conservatory of Music, the University of North Texas, Manhattan School of Music, Eastman School of Music, and the New School.

Indiana University offers a four-semester sequence of jazz improvisation courses cross-listed as Music O321-324 for undergraduates and Music O521-524 for graduate

students. These courses start with the study of chord/scale relationships (i.e. what scales can be used with different qualities of chords), and move on to tune-learning and the study of generic bebop patterns and common harmonic progressions. The second semester focuses on improvisation in the bebop style. The third semester covers post-bop improvisation techniques. The fourth semester focuses on tune learning and deals with Rhythm changes and the Blues in great detail. Many non-jazz majors take the first two- semesters of the jazz improvisation sequence to fulfill other degree requirements. Indiana's focus on bebop in the early stages of its improvisation curriculum is unique.<sup>7</sup> Among the six schools looked at, Manhattan School of Music is the only other school that places an emphasis on bebop in the first semester.

The Cincinnati Conservatory of Music offers two one-year courses on jazz improvisation. Their first year course also starts with chord/scale relationships but emphasizes modal tunes, the blues, and early standards (1930s-1960s). Bebop and post-bop are studied in the second year-long course. Both of their improvisation courses incorporate combo playing and transcription. CCM also offers a improvisation course designed for percussion majors. This course begins with linear improvisation courses, where students improvise with small sets of pitches over one- and two-chord vamps before moving on to traditional jazz theory.<sup>8</sup>

The University of North Texas offers a four-semester sequence of jazz improvisation courses. In addition, they offer one advanced jazz improvisation course and a jazz improvisation pedagogy course. UNT's first semester focuses on the blues,

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<sup>7</sup> "Indiana University Jacobs School of Music Jazz Studies," <http://music.indiana.edu/departments/academic/jazz/>, accessed 11/12/12.

<sup>8</sup> "Cincinnati Conservatory of Music Jazz Studies: Course Descriptions," <http://ccm.uc.edu/music/jazz/courses.html>, accessed 11/12/12.

rhythm changes, and two standards (“Satin Doll” and “There Will Never be Another You”). First-semester students also complete transcription projects that involve famous recordings of the blues, rhythm changes, and these two standards. Like IU and CCM, UNT starts with chord/scale relationships, but UNT quickly moves into the blues after touching on the Ionian and Lydian modes. UNT’s curriculum also places a great deal of emphasis on what musical theorists refer to as tones of figuration, or non-harmonic tones. The second through fourth semesters also focus on a small amount of jazz standards, bebop tunes, and the American Songbook, and use these tunes as the basis for playing assignments, theory assignments, and transcription assignments. UNT also includes specific recordings of each tune that their students are responsible for knowing.<sup>9</sup>

Unlike Indiana, CCM and UNT, the Manhattan School of Music has an 8-semester sequence for jazz improvisation. Thus, all jazz majors take an improvisation course every semester that they are enrolled. The students are also required to learn a new tune every week of their 4 years in school. They perform these tunes at yearly juries. Each course is divided between study of scales/modes/arpeggios, study of common progressions, and study of tunes. Major and minor scales, bop scales, and modes are covered during the first year. In following years, diminished, whole-tone scales and other modes and arpeggios continue to be added. The first-year student learns blues progressions, ii-V-I’s ((in major and minor keys), and the tune Autumn Leaves in 12 keys. The following years introduce progressively more complicated forms that are learned in all 12 keys. The “new tune every week” rule seems to be unique to MSM,

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<sup>9</sup> “UNT College of Music Jazz Studies Division: Improvisation,” <http://jazz.unt.edu/node/48>, accessed 11/12/12.

although MSM's improv courses are similar to UNT's courses in that they pick a small number of tunes to be dealt with in detail for each semester of its improvisation curriculum. The Manhattan School of Music also offers two jazz improvisation courses designed for non-jazz majors. One of these two courses is especially for string players. Both courses focus on the blues and other basic jazz forms.<sup>10</sup>

Like the Manhattan School of Music, Eastman offers formal jazz improvisation instruction for all 8 semesters of a student's undergraduate tenure. Like the Cincinnati Conservatory of Music, Eastman ties in combo playing and interaction with its improvisation courses. Like MSM, Eastman offers separate jazz improvisation courses for non-jazz majors. What Eastman offers for its jazz majors is called the "Jazz Performance Workshop." This course incorporates jazz theory, aural skills, combo playing, and improvisation and is required for every semester of the student's undergraduate career. This holistic approach to the curriculum is unique to Eastman, although, other schools touch on a theory and aural skills in other courses.<sup>11</sup>

The New School also integrates ensemble playing with jazz improvisation instruction. The New School does not offer a course solely devoted to jazz improvisation. Instead, students enroll in a Jazz Improvisation Ensemble (i.e. combo) every semester. In addition, students take 4 semesters of Jazz Aural Skills and written theory, and two semesters of "Jazz Theory and Performance," which makes students play the concepts

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<sup>10</sup> "Manhattan School of Music Course Catalog 2011-2012," (New York: Manhattan School of Music, 2011).

<sup>11</sup> "Eastman School of Music: Jazz Studies and Contemporary Media," <http://www.esm.rochester.edu/jazz/>, accessed 11/12/12.

(scales, arpeggios, etc.) covered in written theory and also learn tunes in a small group context.<sup>12</sup>

My own jazz vibraphone curriculum borrows elements from each of these schools' improvisation curricula. The early focus on linear improvisation is borrowed from the Cincinnati curriculum, and the transcription projects are inspired by UNT's transcription projects. Although it is hard to recreate combo playing situations in an individual lesson, I emphasize the use of play-alongs for exercises and tune-learning and wait until the second semester to introduce solo jazz vibes. Thus, I try to replicate Eastman's, Cincinnati's, and the New School's emphasis on group playing in improvisation instruction. Finally, I have tried to make the student learn an average of one new tune a week for the two semesters, a model inspired by the MSM curriculum.

Even though many schools offer jazz improvisation training, my curriculum aims to serve percussionists by touching on techniques unique to the vibraphone and by creating an awareness of the history of the instrument. Furthermore, many jazz improvisation courses are designed for jazz majors and may not fit into the degree requirements of a classical percussion major or even be available for a classical percussionist to take.

### **Jazz Improvisation for Classical Musicians**

While classical musicians aren't traditionally expected to be adept improvisers, improvisation can serve as a great way to develop general musicianship, and as a way to improve one's marketability. As mentioned before, organists often develop

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<sup>12</sup> "The New School for Jazz and Contemporary Music: Courses," <http://www.newschool.edu/jazz/courses.aspx>, accessed 11/12/12.

improvisations in the style of written compositions. The resulting pieces can serve a practical purpose, such as music for a prelude or postlude during a church service, or as technical exercises that will help them tackle challenges they face in their repertoire. Mallet players Dave Samuels and Gordon Stout both encourage users of their technique books to make up their own exercises. Stout goes so far as to provide blank staves in his *Ideo-Kinetics: Workbook for Marimba Technique* (1993) for the student to fill in his/her own material. One could also argue that being able to improvise opens up a lot more performance possibilities for any musician. Full-time positions in orchestras and service bands have long been scarce and are not currently increasing in number, so studying skills required beyond the orchestra setting would be of benefit to any musician.

The need for improvisation in a classical musician's curriculum can be seen in the inclusion of improvisation among the National Association for Music Education (NAfME) National Standards for Music Education. NAfME (formerly MENC) lists nine standards for every K-12 music student. Standard number three states that students should introduced to "improvising melodies, variations, and accompaniments."<sup>13</sup> NAfME views improvisation as a necessary musical skill for all musicians, but the inclusion of improvisation among the National Standards also stresses the need for improvisation to be taught in higher education so future music educators will be comfortable passing it along in the public school classroom.

Also, many university musicianship courses and musicianship textbooks now involve some degree of improvisation. *Music for Sight-Singing* by Robert Ottman and Nancy Rogers and Gary Karpinski's *Manual for Ear Training and Sight-Singing* have

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<sup>13</sup> National Association for Music Education, "NAfME- Music Education- National Standards for Music Education," <http://musiced.nafme.org/resources/national-standards-for-music-education/>, accessed 12/7/12.

recently begun to include structured improvisation exercises for sight-singing.<sup>14</sup><sup>15</sup>

Creative exercises are useful for teaching music theory because “(i)nfornation is simplified for comprehensibility, and extraneous information is eliminated; tasks are isolated, subject complexity is reduced, and boundaries are artificially neatened.”<sup>16</sup>

Indiana University has begun to include sight-singing improvisation exercises in their first two semesters of Musical Skills courses (MUS-T109 and MUS-T132).

Improvisation has also been introduced in Indiana University’s post-tonal Aural Skills course (MUS-T331). While performers might not need to improvise post-tonal pieces, developing improvisational exercises can be an effective way for students to better hear this type of pitch-content. When Garret Michaelsen was course coordinator for MUS-T232 and MUS-T331 at Indiana University, he incorporated group improvisations, because interactive group improvisations “can effectively fuse both the audiation and recognition skills” for tonal and post-tonal aural skills courses.<sup>17</sup> Thus one can get the benefits of sight-singing exercises and dictation exercises simultaneously.

Many percussion students are very adept at playing solo mallet percussion when they enter their undergraduate study, and many undergraduate drumset players are well-versed in the jazz idiom, but it is comparatively rare to find mallet percussionists that are comfortable improvising or drum set players that are comfortable playing mallet percussion. A survey of 74 major percussion department in the United States shows that jazz mallets are rarely represented among the specialties of the faculty (see Appendix 1).

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<sup>14</sup> Robert Ottman and Nancy Rogers, *Music for sight singing*, 8<sup>th</sup> ed. (Boston: Prentice Hall, 2011).

<sup>15</sup> Gary S. Karpinski, *Manual for ear training and sight singing* (New York: Norton, 2007). See also: Edward Sarath, *Music theory though improvisation: A new approach to musicianship training* (New York Routledge, 2010).

<sup>16</sup> Kate Covington, "Improvisation in the Aural Curriculum: An Imperative," *College Music Symposium* 37 (1997): 51.

<sup>17</sup> Garrett Michaelsen, “Incorporating Improvisation into the Post-Tonal Aural Skills Classroom,” (Unpublished, 2011), 3.

Even schools with jazz programs are less than likely to have dedicated jazz vibraphone teachers. 48 of the 74 schools surveyed had jazz studies degrees, but only 15 of the 74 schools had teachers who identified themselves as jazz vibists. This disparity is not unexpected. There have been far more jazz trumpeters, saxophonists, pianists, guitarists, bassists and drummers than vibraphonists. While the trombone might not be as popular of a jazz solo instrument as trumpet or saxophone, it is an indispensable part of the traditional big band, whereas vibes do not always appear in standard big band instrumentation. Notably, though, the vibist Lionel Hampton led a working big band for many years, and Dave Holland includes a vibist in his big band instead of a pianist or guitarist.

It is natural for many advanced students to shy away from improvising because they do not want to sound like a “beginner” when they have achieved a very high level of competency on their instrument. Other students may feel that a lack of jazz theory background will prevent them from producing any meaningful improvisation. This curriculum hopes to allay these fears by starting students with linear improvisation exercises and tune-learning. Linear improvisation involves soloing with small prescribed pitch collections such as the blues scale, pentatonic scale, modes, or smaller subsets of any of these scales. The simplicity of the pitch content allows the student to focus on “big picture” improvisation concepts such as overall shape of a solo, use of rhythm, range, and articulation from the outset. Thus, the student can improvise musically as they are acquiring jazz harmonic knowledge. The semester-long transcription projects seek to develop students’ historical knowledge of the vibes and expand their musical vocabulary.

These projects also require the student to think creatively and analytically because the students must make up their own exercises from what they transcribe.

### III. Literature Review

#### Jazz Vibraphone Pedagogical Resources: A Background

There have been two major periods of jazz vibraphone method book production. From the late 1960s through early 1980s, there were a handful of books by the performers Gary Burton, Dave Friedman, and David Samuels that explored technical advances pioneered by these vibraphonists such as four-mallet playing, mallet dampening, and polyphonic playing. Since the early 1990s, a number of books have come out by authors such as Thomas Davis, Arthur Lipner Jon Metzger, Dick Sisto, and Jerry Tachoir. These more recent books primarily aim to help students deal with beginning jazz improvisation and do not focus as much on vibraphone technique. I have included synopses of books from both eras at the end of this chapter.

Gary Burton's books *Introduction to Jazz Vibes* (1965) and *Four Mallet Studies* (1968) focus on four-mallet grip, four-mallet technique, and playing melody and accompaniment at the same time. Burton notably includes exercises to develop what Leigh Howard Stevens would later call double vertical strokes, single independent strokes, and double lateral strokes. Burton's method of executing single independent strokes is actually very similar to Stevens' method, but these two players hold their mallets very differently. To execute a single independent stroke, both Burton and Stevens advise the student to rotate around the unused mallet to allow the other mallet to strike the keyboard. Leigh Stevens' landmark technique book, *Method of Movement for Marimba* did not appear until 1979 though. Dave Friedman's book *Vibraphone Technique: Dampening and Pedaling* (1973) assumes familiarity with the four-mallet

technique espoused by Burton, and further develops solo vibraphone playing skills such as mallet dampening, right-hand/left-hand independence, and pedaling. Whereas Burton tackles these issues mostly with exercises, Friedman's book consists solely of etudes. Dave Samuels's texts also seek to develop these same techniques in both volumes of his *A Musical Approach to Four Mallet Technique for Vibraphone* (1982). Samuels gives a very detailed and clear description of Burton's four-mallet grip and technique, and he uses exercises and short etudes too. He also encourages the book's user to create their own exercises to tackle the technical challenges he addresses. Gordon Stout made similar encouragement for students to compose their own exercises in his important *Ideokinetics: A Workbook for Marimba Technique* (1990). Notably, Burton, Friedman, and Samuels do not discuss improvisation, jazz theory or tune learning in much detail in these books despite the fact that Burton, Friedman, and Samuels are all renowned jazz vibraphonists.

It is also notable that an elite jazz vibraphonist such as Burton would publish any type of method book at all in the 1960s. Lionel Hampton co-authored two mallet method books: *Lionel Hampton's Method for Vibraharp (Xylophone and Marimba)* (1939) with David Gornston and *The New Lionel Hampton Vibraphone Method* (1981) with Jean-Claude Forestier. However, it is unclear how much authorship Lionel Hampton could claim in either book, and neither book attempts to encapsulate Lionel's style of playing or improvising. Red Norvo, Terry Gibbs, Cal Tjader, Milt Jackson, and Mike Mainieri were also active in the 1960s, but only Gibbs ever published a method book, and not until 1981 (*Mel Bay Presents the Terry Gibbs Method: Vibes, Xylophone, and Marimba*). One would also be hard-pressed to find jazz artists of equal or greater significance to their

instrument in the mid- to late-1960s who were authoring method books on their own. A John Coltrane saxophone book or Miles Davis trumpet primer might even seem like ridiculous notions. I think Burton's decision to author two books at this time show his realization of the significance of his technical advances and a desire to promote the vibraphone, a comparatively rare instrument in the jazz world. Likewise, I believe Friedman's and Samuels' texts both aim to promote the vibraphone as a viable solo jazz instrument. Burton was also one of the first jazz vibraphone teachers in a college setting when he joined the Berklee faculty in 1971.

Unlike the 1960's, top-tier jazz artists today are much more likely to also be involved in education. However, many of today's top vibraphonists have not published many resources for students. The lack of published material by prominent vibists such as Stefon Harris, Joe Locke, Mike Mainieri, Steve Nelson, and Matt Moran could reflect personal priorities or perhaps it reflects a diminished economic return from the publication of printed method books. Musicians today can promote their music and educate future musicians in many more ways than were possible in the 1960s. As mentioned in the justification chapter, college teaching opportunities, while rare, now exist for jazz vibraphonists, jazz artists also present masterclasses more often and can promote their educational materials via other media than printed books. Stefon Harris has presented clinics at the Percussive Arts Society International Convention, universities, and has served as an Artist-in-Residence at several.<sup>18</sup> Online communities for those wishing to learn more about the vibes such as [pas.org](http://pas.org) or [vibesworkshop.com](http://vibesworkshop.com). And students of the vibraphone have access to many more audio and visual recordings of the masters than previous generations. Writing and publishing have not become entirely

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<sup>18</sup> "Stefon Harris," [stefonharris.com](http://stefonharris.com), accessed 11/25/12.

passee however. Joe Locke self-published a collection of 6 solo pieces titled *Play Locke Solo Vibes* in 2012.

Most vibraphone texts that have been published since the 1990s serve as primers of jazz theory and improvisation for the beginning jazz vibist, but do not touch as much on vibraphone technique. All of these newer texts also include play-along CDs. Chord/scale relationships, voicings, and other beginning improvisation concepts are discussed in the Tachoir, Lipner, Metzger, and Davis books. Dick Sisto presents style etudes and biographical and stylistic summaries of famous jazz vibraphonists in his *Jazz Vibraphone Book: Etudes in the Styles of the Masters* (2005). Many of these newer books could be equally useful for other instrumentalists learning to play jazz for the first time. While Lipner, Metzger, Sisto, and Tachoir are all noted performers on the vibraphone, none of these artists have nearly the stature that Burton, Friedman, and Samuels had when they published their books (and continue to enjoy today). Perhaps one needed the name recognition of these more famous vibraphonists to successfully publish a book in the 1960s-1980s. Similarly, when Lionel Hampton co-authored a book in 1981 with the much less famous Jean-Claude Forestier, it might have been impossible for Forestier to get his book published or sold at this time without the name recognition of Hampton.

### **Jazz Pedagogical Resources Synopses**

#### **Burton, Gary. *Four-Mallet Studies*. 1968**

This book introduces Burton's 4-mallet grip and technique. The opening section starts with pictures and a detailed description of how he holds 2 mallets in one hand and

how he adjusts intervals. Notably, he also mentions that to play a note with one mallet, he rotates around the other mallet, a technique later endorsed by LHS for his grip. He follows with what LHS would refer to as double vertical exercises. 100 exercises follow; most take one voicing and move it chromatically up and down the entire range of the vibraphone. These voicings are often sophisticated jazz sonorities, but no chord symbols are included. However, the following exercises (no. 101-119) each provide a chord symbol, and then provide a wide variety of voicings that one can play for this sonority.

Section II deals with what LHS refers to as single independent strokes. The first 12 exercises are designed to be played with each of the 4 mallets by itself. Exercises 13-18 involve 2 staves, and involve contrapuntal writing, as well as some double verticals. This is similar to the opening section of Samuels' book- I think technically it is advantageous to start with double verticals, although it might be more difficult from a reading perspective.

Section III is very similar Section I, except that the chords are now broken up into arpeggios. As a result, this section deals with what LHS would later refer to as double laterals.

Section IV does not contain many exercises, but instead provides a largely written introduction into voicing chords. Although basic jazz chord construction is outlined, this section is not meant as an introduction to jazz theory. Burton strongly encourages smooth voice-leading and experimenting with varied close and open voicings as well as 1-4 voice textures. He provides some brief musical incipits to demonstrate his points. I liked how he took an example of vibraphone comping and then expanded it into four staves to show how each mallet functioned as an individual line.

**Burton, Gary. *Introduction to Jazz Vibes*. 1965 (reprinted 1995)**

Burton opens with a description of a good stroke and where to strike the bars. He follows with a series of technical exercises. The exercises in the opening section can all be employed with two mallets and alternating sticking and emphasize the ability to move over the entire range of the keyboard. The exercises utilize arpeggios and patterns that one would encounter in the jazz idiom: triads, 7<sup>th</sup> chords, 6/9 chords, upper-structure harmonies, and quartal chords. The emphasis is more on technique than jazz theory; Burton only labels harmony for a few exercises. Burton also repeatedly mentions that these exercises are only meant as a launching point for the students to create their own.

The second section also focuses on two-mallet technique. These exercises focus on sticking patterns. They begin with diatonic and chromatic scalar etudes that involve double-sticking, and occasionally 3 or 4 notes in a row with one hand. The exercises go on to include arpeggios. As a result the student must negotiate wider intervals (up to a seventh) with consecutive motions from one hand. Burton mentions that these exercises allow the student to use whatever sticking best fits the phrasing of melodic line when playing.

Burton mentions GL Stone's *Mallet Control* as a resource, and these opening exercises seem to take Stone's ideas of developing technical facility on the keyboard with the harmonic language of the jazz idiom.

Next, Burton gives a brief verbal discussion of jazz phrasing, pedaling, finger dampening, grace notes, and "one-mallet grace notes" (snapping the second note of a

double-stroke). He prefers finger dampening to mallet dampening although he states that mallet dampening can be more practical.

Burton next deals with improvisation, but he says that “[i]mprovisation is an individual art, and must be learned on an individual basis. Therefore, to go into great detail on the subject is somewhat illogical.” (p.23) Burton does promote melodic analysis when studying improvisation. He adamantly states that any note employed over a chord should be logically explained as a scale tone, chord tone, passing tone, approach tone (similar concept to incomplete neighbor or appoggiatura), or a tension. “Tension” notes can refer to appropriately chosen 7ths, 9ths, 11ths, or 13ths that fit with a 6<sup>th</sup> or 7<sup>th</sup> chord. Burton includes a chart of appropriate tensions. He warns against “faking” (playing notes but not having a reason to do so).

A brief discussion of four-mallet playing follows. Burton acknowledges that 4-mallet playing was a new, under-explored topic at the time. He mentions the importance of variety in voicing 4-mallet chords, and provides one example of a 5-bar phrase with a variety of “cluster” (closed) and “spread” (open) voicings, complete with chord symbols. He includes a few exercises which involve moving between different voicings of the same chord and exercises that take one voicing and move it up and down the keyboard. He includes chord symbols with these exercises.

Burton closes with two written-out 4-mallet solos: “Blues for Richard” and “Greensleeves.” Both solos include chord symbols and a complete labeling of the melodic function of each note (chord tone, passing tone, etc.) The solos themselves start as just melodic lines, but eventually incorporate melodic and harmonic playing.

**Davis, Thomas L.. *Voicing and Comping for Jazz Vibraphone: Four-Mallet Studies for the Modern Vibist*. 1999**

The scope of this book is much narrower than many of the other jazz vibraphone texts I have looked at. Davis only aims to help the student know what notes and voicings to play when presented with chord symbols. The book opens with a description of what notes belong to a chord for any type of chord symbols. This list is accurate and concise, and also includes all examples with C as the root, which helps with clarity. However, Davis includes chords that are not really common (practical) sonorities and aren't differentiated in importance from the extremely common sonorities (e.g. C11 with the 3<sup>rd</sup> (p.5), c min 11 b13 (p. 6), and dm7b5b9 (p.17)).

He next discusses voicings in Chapter 2. He first defines close and open voicings. He then provides a lot of practical and uncontroversial guidelines for voicings, such as replacing the root with the 9<sup>th</sup> (or b9 for dom chords in minor keys), and replacing the 5<sup>th</sup> with the 13<sup>th</sup> or b13<sup>th</sup> when appropriate. He suggests keeping the 3<sup>rd</sup> and 7<sup>th</sup> in the left hand for open voicings, and keeping the 3<sup>rd</sup> or 7<sup>th</sup> in the bottom voice for close voicings. In the fourth chapter he follows these guidelines in creating ii-V-I in all keys and close and open voicings. He mentions at the end of Chapter Two that he only presents these rules as guidelines, although on the whole, the book presents a rather small variety of voicings. I think this text provides a solid starting point for someone previously unfamiliar with jazz theory though. Although all of the voicings fit well on vibes, and he briefly mentions pedaling, this book steers clear of vibraphone technique, and does not even mention any jazz vibraphonists. Nor does it really handle style either. Although there are stylistic comping etudes with play-along tracks provided, the comping patterns

are rather generic, and could even be interchanged between the exercises (which include a ballad, medium swing, fast swing, jazz waltz, bossa nova, and samba).

The general tone of the book is dry, but the author's concision and lack of verbosity helps convey the few points he makes. The tone is much more authorial than most of the other vibe texts (with the possible exception of the Samuels).

**Friedman, David. *Vibraphone Technique: Dampening and Pedaling*. 1973, revised edition 2000.**

Friedman states the purpose of this book is to provide the 4-mallet vibraphonist with a collection of etudes that explore a variety of "textural and phrasing possibilities." He wholly avoids the type of patterned scale exercises found in Burton's "Introduction to Jazz Vibes," GL Stone's *Mallet Control*, and GH Green's *Instruction Course for Xylophone* because "practicing dull and tedious music creates a dull and bored musician." (p. ix)

He opens with a description and some very brief musical examples of mallet dampening. Etudes 1-4 employ only single melodic lines and require mallet dampening between every note but no pedaling. Etude 5 imitates chorale texture. Both pedaling and mallet dampening are used to clarify the harmony and moving lines. Etudes 6-11 explore the use of mallet dampening in the melody/accompaniment texture. Multiple staff reading is first introduced in Etude 7. Etude 12 calls for mallet dampening in an extremely fast setting.

Although Friedman introduces pedaling in the first section, Section II is entitled "Pedaling." Etudes 13-16 and 19 employ single melodic lines. Etudes 17, 18, and 20

utilize melody and accompaniment. None of these etudes have indications for mallet dampening. Etudes 21-23 imitate bebop improvisations and eschew pedal markings, placing the responsibility upon the interpreter to pedal such that the melodic phrases are clear.

Section 3 is entitled “Pedaling and Dampening” and involves 4 etudes that include markings for both pedaling and dampening. These etudes are of a markedly higher musical and technical difficulty than the previous works in this book, and could serve as solos for public performance.

Like the Burton book, the musical material in this work largely derives from the jazz idiom. Many of the etudes imply a chord progression, but no chord symbols are provided, nor is any discussion of compositional technique or jazz theory. This book largely centers around the exploration of the solo jazz vibraphone texture.

**Hampton, Lionel and Jean-Claude Forestier. *The New Lionel Hampton Vibraphone Method*. Zurich: Musik Hug Verlage, 1981. (Foreword by Pierre Boulez)**

This book opens with a very brief introduction to 2- and 4-mallet grip and pedal position of the vibraphone. Both grip and pedal position are demonstrated in pictures; very little verbal discussion is included. Hampton seems to use Burton 4-mallet grip, although it is difficult to tell from the pictures. Although the pedal is briefly discussed in the introduction, it doesn't get mentioned in the body of the book.

The next section deals with scales. All major scales, harmonic minor scales, chromatic scales, whole-tone scales, major arpeggios, and minor arpeggios are spelled out in quarter notes and with a variety of sticking suggestions. Further exercises vary

rhythm, accent patterns, and sticking, much in the manner of GL Stone's *Mallet Control*. Many of these exercises incorporate octave jumps too, but very little is done with contour otherwise.

In similarly exhaustive detail, all varieties of triads and seventh chords are introduced. First, the author presents chords by quality. Next, he introduces triads and seventh chords as they arise from a major and harmonic minor scale. He finally introduces the I-ii7-V7-I progression in all keys as block chords and arpeggiated patterns.

Short musical exercises are included and written out in all twelve keys. They often reference the jazz idiom (the co-author mentions that Lionel Hampton would frequently pass along snippets of his material to be included in this book). The only reference to jazz theory is the inclusion of chord symbols in the arpeggio exercises.

Part 1, which includes all of the above technical exercises, is quite exhaustive at 239 pages. The thoroughness and lack of an extremely clear progression of events (there are extremely difficult exercises interspersed throughout this opening part) makes it difficult to wade through. Furthermore, all of the text is included in English and German. The author even includes a 6-mallet section in this opening part. Needless to say, the example photographs of 6-mallet technique are not of Lionel Hampton.

Part 2 actually includes orchestral excerpts for the vibes, such as Berg's *Lulu*, Boulez's "Explosante/fixe," "Le Marteau Sans Maître," Carlos Chavez's "Tambuco," Markus Ernst's "Punchingball," Messaien's "Turangalila-Symphonie," Bo Nilsson's "Stunde eines Blocks," and Robert Suter's "Conversazioni Concertanti." All of these pieces include virtuosic, modernist writing for the vibes, and have very little, if anything, to do with the jazz idiom (especially Lionel Hampton's idiom). The inclusion of these

excerpts certainly relates to Hampton's co-author's background as an orchestral percussionist in 1970's Europe.

Part 3 includes transcriptions of Lionel Hampton vibraphone solos. The recording information for each solo is included, but no chord changes are included with the solos.

**Lipner, Arthur. *Jazz Mallets: In Session*. 2000.**

Lipner states that he wrote this book in response to some people's request for an easier way to dive into jazz vibraphone. The book centers around tunes mostly written by Lipner, but also intersperses discussions (Lipner refers to these interludes as "Take Five" sections) on matters such as ear training, pedaling, and listening. There are also brief technical sections. Each technical aside focuses on a single key (similar in concept to Mitchell Peters' mallet methods). Lipner's book focuses mainly on linear playing, and includes transcriptions of two-mallet Lipner solos that occur on the accompanying CD. Open voicings are not introduced until much later in the text, although he often refers to close-position voicings when discussing harmony.

He also intersperses pages which include short improv exercises (improvising with rhythm, range, dynamics, space, and sound color). He addresses a lot of concepts not addressed in other texts, such as listening, that are essential for any jazz musician. It can be difficult to decipher the organizational plan of the book, and most of the playing examples remain at an elementary-intermediate level, so this book might be best geared for beginners. Lipner does mention how he believes this book can benefit college students and professionals in his introduction.

The tone is informal, and perhaps even less academic in tone than his first book, *The Vibes Real Book*. Lipner seems to favor verbal discussion over technical exercises, which might be appropriate for some of the more abstract concepts he discusses (such as listening and leaving space in solos). I am not sure the informal tone is always an asset; occasionally it seems that Lipner is addressing a much younger and musically inexperienced audience.

**Lipner, Arthur. *The Vibes Real Book*. 1996**

Lipner includes a preliminary “Meet the Vibraphone” section that verbally discusses topics such as parts of the instrument, mallets, and grip. Lipner mentions that a closed fan increases the percussive timbre of the bars, but an open fan allows for longer decay. Thus, Lipner keeps his fans “30 degrees” open to get both timbre and decay when he isn’t using the motor. Lipner doesn’t advocate or devote time to explain any type of mallet grip, although he mentions that when using Burton grip, he keeps the ends of the mallets on his palm so he always knows how much mallet is sticking out of the front of his hand.

His next section deals with pedaling. Unlike Samuels, who advocates pedaling immediately after striking a note, Lipner says the pedal should be depressed immediately before. He also mentions half-pedaling, which does not get mentioned in earlier texts. Lipner’s exercises consist of short patterns that cycle through all keys (either chromatically or by 4ths). Lipner mostly leaves pedaling decisions to the discretion of the student. He includes chord symbols and often verbally describes how the music reflects

the harmony. All of the excerpts require a familiarity with 2- and 4-mallet technique although none are very virtuosic.

Lipner breaks dampening into 3 categories: Slide, Hand-to-hand, and Finger dampening. He also offers steps to help improve the softness of one's mallet dampening. He includes brief and simple exercises that utilize each type of dampening and includes the "x" notation. He advocates dampening slightly before one strikes the next note. He also advocates playing and dampening random notes for a half-hour. He mentions that harmonic understanding and facility in moving around the instrument take precedence over mastering dampening, and encourages the student to also return to these exercises at a later time when more harmonic knowledge has been gained. He also includes a section for dead-stroke exercises. Most of these etudes are in the funk style. Lipner encourages students to write their own exercises and includes blank staff paper in his text.

The next section includes an introduction to jazz theory. Lipner first discusses how to spell 7<sup>th</sup>, 6<sup>th</sup>, and sus7 chords. Lipner advocates spelling chords by thinking about the scale degree of each tone. For example, a ii7 chord includes scale degrees 2, 4, 6, and 1. He then presents the inversions. Finally he discusses voicings. He emphasizes the huge amount of voicings and chords that vibists have as possibilities, and he also recommends studying Dan Haerle's "Jazz/Rock Voicings for the Contemporary Keyboard Player." He goes on to discuss 6/9 chords, m/M7 chords, and modes. Although he doesn't include scale exercises, he does encourage the vibist to play scales over the whole range of the keyboard, and to not always start and end scales on the root.

Lipner's discussion of jazz theory is intended to be thorough. Whereas the Hampton book includes an exhaustive amount of exercises but no verbal discussion of theory, Lipner provides a theoretical context but does not include exercises.

After discussing the building blocks of jazz theory (spelling chords and scales), Lipner moves on to chord function. I agree that this is the logical next step, although he actually groups chords by quality (major, minor, dominant 7th, diminished, half-diminished) as opposed to function (predominant (ii), dominant (V), and tonic (I or i)). I think the latter organization would help make more sense of this chapter for someone new to jazz theory because minor chords can serve completely different functions depending on context. His examples are very short in length. Also, in trying to explain the concept of relative major and minor keys, he provides an unclear exercise. This exercise includes the progression c minor 7- AbM7- f minor 7- DbM7 etc. It is a little confusing, however, because Ab major is not the relative major key of c minor, and, second, adding 7ths to each chord implies that Lipner is talking about chords and not key areas..

The third section is entitled "Improvisation." Lipner opens by stating that learning to improvise is very similar to learning to speak a language. In both improvising and speaking, Lipner emphasizes that it is more important to utilize what one already knows rather than learning all of the rules first. Incidentally, this book presents all of the "rules" first before arriving at this Improvisation chapter. Lipner then shares a few brief improvisation concepts. Lipner advocates beginning improvisation by just embellishing the melody, and notes that beginning improvisers often forget to breathe. He then

reviews some theoretic material from earlier in this book and briefly discusses comping. No exercises are included in this chapter.

The last section approaches learning repertoire and follows a 9-step process for each tune. Steps 1-4 involve 2 mallets (playing the melody alone, the bass line alone, two mallet improvisation, and two mallet arrangement incorporating melody and improvisation). Steps 5-8 involve 4 mallets (melody with harmonization, left-hand accompaniment with melody, 4-mallet improvisation, and arrangement of tune). Step 9 consists of Lipner's remarks on the tune. The tunes include Bag's Groove, Don't Get Around Much Anymore, St. Thomas, Waltz for Debby, My Little Suede Shoes, and Moonlight in Vermont. There is also a transcription of a version of Solar by Lipner that he played with quartet. This transcription is notable because most of the exercises focus on solo, not combo, playing.

This final section is similar to and mirrors the strengths of Dick Sisto's book. Each standard is preceded by a brief bit of history about the composer and the tune. Each standard is followed by an analysis of his written-out solos. Since Lipner is most concerned about popular standards from the American songbook and the jazz standard repertoire, we are introduced to non-vibists such as Duke Ellington, Sonny Rollins, Bill Evans, Charlie Parker and Miles Davis. Dick Sisto (possibly for copyright reasons) used original tunes instead of standards in his book.

In general, the tone of this book is informal. He uses less text than Jon Metzger but he is considerably more verbose than Friedman and Hampton. In general, Lipner's musical material is more appropriate for a beginner than the exercises written by Burton,

Samuels, and Friedman. The final section does include slightly more difficult material in conjunction appropriate for a more advanced vibist.

**Metzger, Jon. *The Art and Language of Jazz Vibes*. 1996 (2<sup>nd</sup> edition 2009)**

Metzger's method seeks to build up a vocabulary of riffs that the student will be able to play in all keys, sing and visualize (be able to see on the keyboard while away from the instrument). Metzger provides some riffs, but also demands that the student keep a notebook of his own. These riffs are then implemented in the context of standards. Each chapter of the book includes a list of standards and vibist recordings of these standards.

Metzger begins with verbal discussion of playing stance, placement of music stand, grip, stroke, touch, where to strike the bar, sticking, pedaling and dampening. Although his discussion is mostly prose, he does suggest practicing mallet-damped scales with a variety of sticking patterns (2- and 4-mallet). Metzger even advocates practicing awkward and impractical stickings, which is a unique and effective approach. He continues with verbal discussion about ideo-kinetic warm-ups, range, mallets, the motor, tempo, dynamics, "jazz eighth notes" (which he defines as existing between tripletized eighths and dotted eight-sixteenth rhythms), and seventh chords.

Metzger breaks down the rest of the book into a two-mallet section and a four-mallet section. The two-mallet section deals more with linear approaches to improvisation (blues scales, bebop scales, diminished scales, ii-V-I's, etc.), while the four-mallet section tackles harmonic issues such as chord spelling, guide tones, harmonic progressions, and guide tones. Also, at the end of the two-mallet section, he discusses

transcription, and includes a Milt Jackson transcription. He concludes by learning how to learn tunes.

In general this book serves as mostly as an introduction to jazz theory and jazz vibraphone discography. Although Burton also encouraged students to use his exercises as a launching point for writing their own, Burton provides more of his own exercises and considerably less text than Metzger. Metzger's authorial tone is very informal and seems to be geared towards younger (high-school age) students.

**Samuels, David A. *A Musical Approach to Four Mallet Technique for Vibraphone.*  
1982 (2 volumes)**

Samuels starts from the very beginnings of technique. He encourages beginners to start with four mallets, and provides very detailed and clear descriptions and illustrations of Burton grip. He clearly describes how the hand facilitates opening and closing the intervals between the mallets. He talks about stance behind the instrument, and the rotation needed to play one mallet at a time.

His first exercises only use the left hand and single lateral strokes (to use Leigh Howard Stevens's terminology). Next, he isolates the right hand. These exercises rapidly increase in difficulty both technically and musically. The rhythms are simple, but he incorporates wide leaps and bebop-influenced tonal patterns. The next exercises involve both hands and employ what L.H. Stevens refers to as double laterals and single alternating strokes. These exercises are also rather difficult. Samuels asks that the performer not change the interval between the mallets for these exercises and encourages the student to create his own exercises after completing the written studies. He concludes

this first section with linear exercises that utilize mallets 1 and 3. Gary Burton also uses mallets 1 and 3 when performing single melodic lines.

The next section is entitled “Sticking and Pedaling.” Samuels first points out the advantages of double stickings with certain scales, and then includes a number of exercises that employ double stickings either on the same note or two adjacent notes. He then presents all of the major scales with alternate stickings underneath them. He goes on to encourage the student to start these scales on notes other than the tonic. The following scalar etudes include notated stickings. The tonal language of these exercises is complex. Sometimes the melodies imply bebop lines, but others seem to refer to modernist classical music.

Samuels emphasizes that one should pedal after one strikes a note, not at the same time, to avoid bleeding of one note into the next. He then includes a number of etudes that have all of the pedaling marks included. Samuels concludes with the one etude written 5 times, each time with a different pedal marking.

The last section deals with mallet dampening. Samuels advocates dampening with a mallet by placing the mallet on the node and then sliding it into the center of the bar. He starts with exercises that use only one mallet and that leave plenty of time between the mallet dampening and the next note. He then discusses how to slur pairs of notes using dampening, and how to dampen scales (by dragging one hand behind the other). He also discusses and provides short etudes that require hand dampening and slide dampening. He concludes with 9 etudes that all incorporate pedaling and dampening. Notably some of these etudes employ double verticals, a technique he has not yet described in the book.

In general, Samuels' prose is very clear, and his sequence of events is logical. One could argue that double verticals could make an earlier appearance because this technique is actually much simpler than playing with single mallets when one holds four mallets. This text deals in great detail with the physical technique involved in playing vibes, and alludes to the jazz idiom, but it does not overtly address style or jazz theory.

**Sisto, Dick. *The Jazz Vibraphone Book: Etudes in the Style of the Masters*. 2005.**

Sisto opens with brief verbal discussions of instrument selection, vibrato, pedal, mallet selection, grip, dynamics and phrasing. He also discusses learning tunes, transcribing, and theory briefly in his opening section. Sisto suggests learning very simple tunes (not necessarily jazz tunes) in all 12 keys, memorizing them, and only embellishing them later in the process. Although he recommends transcription, he feels that transcription and memorization of a solo can hinder one from finding his own unique voice. His discussion includes many historical anecdotes and avoids technical details.

The main body of the book includes etudes in the style of a set of jazz vibraphone masters: Lionel Hampton, Red Norvo, Milt Jackson, Gary Burton, Bobby Hutcherson, and Mike Mainieri. Each chapter includes a brief biography of the vibist, the etude, chord changes for the etude, an analysis of the etude, and a selected discography of that vibraphonist. The analysis place the etude in the context of the vibist's style, provides some theoretical explanation of what is involved, and provides a historical context for

this music. Sisto often talks about characteristics of the vibists' style (such as mallet choice) that go beyond information one can get from reading a transcription.

**Tachoir, Jerry. *Contemporary Mallet Method: An Approach to the Vibraphone and Marimba*. 1991.**

Tachoir begins by stating that all mallet players (even beginners) need to start becoming familiar with 4-mallet techniques, and that teachers and composers need to become fully aware of the possibilities offered by 4-mallet playing. He also mentions that his teaching is heavily influenced by his study with Gary Burton. He offers illustrations of the Burton cross-grip. Unlike the Samuels photographs, it is not entirely clear which mallet goes on top and how to execute interval changes.

His early exercises deal with sticking of scales. He advocates using one type of sticking for each scale. His stickings typically include at least one double right and/or left and are meant to minimize motion between the upper and lower manual for each hand. These idiomatic stickings are useful to know, and he also presents jazz scales such as the Lydian dominant and other altered scales. He also makes a point of showing what scale works with each chord symbol.

He has a unique way of introducing chord voicings. He assumes knowledge of chord types and presents the reader with a major-7<sup>th</sup>, dominant-7<sup>th</sup>, and minor-7<sup>th</sup> chords in root and close position. He then presents the same chords in 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> inversion (still close position). He then presents two methods of creating open voicings: exchanging the notes in the top and bottom voices (“outer voice exchange”), and also by

dropping the second highest voice down an octave (“drop 2”). He shows how different inversions of chords can be combined to create smooth voice-leading progressions.

He describes upper structures (9ths, 11ths and 13ths) as “tensions” that either reside a whole step plus an octave above a chord tone (natural tensions) or the b9, #9, and b13 that one can find over dominant chords. One should note the term “tension” and Tachoir’s harmonic approach derives from Gary Burton’s teaching and terminology. Students at the Berklee School of Music, where Burton has served as faculty member and administrator for decades, also use a similar terminology to this day.

He next gives a list of guide tones (e.g. 3<sup>rd</sup> and 7<sup>th</sup>) for each type of harmony and advocates playing these notes with your left hand while soloing with your right hand. He provides two musical examples of guide tones in the left hand with a melodic line in the right.

He follows with a largely written discussion of comping. He emphasizes the importance of fitting one’s comping to the melody and supporting, and not out-playing, the soloist. He also reminds the reader that it is an art that only develops with much trial and error.

The last chapter deals with the vibraphone-specific topics of dampening and pedaling. He breaks this chapter down into slide-dampening, touch-tone dampening, adjacent note mallet dampening, hand dampening, and pedaling. The etudes in this section contain no dampening instructions and very few pedal indications. Instead the student is left to figure out what works best.

The book closes with 11 more exercises, again the student is left to make choices about sticking, dampening and pedaling. Only one of the exercises involves chord symbols.

In general, the tone of this book is more formal than Lipner's and Metzger's books, but not as polished as Samuels' or Burton's prose, probably because the book was self-published. The difficulty of Tachoir's exercises also falls in between Lipner's exercises and the etudes in Samuels' and Friedman's books.

### **Non-vibraphone books**

#### **Fewell, Garrison. *Jazz Improvisation for Guitar: A Melodic Approach.***

This book brings a few interesting approaches to developing a vocabulary for jazz improvisation. He mixes short melodic patterns, original heads over chord changes to pre-existing standards, and written-out solos over these progressions involving techniques first introduced in the exercises. The exercises are described in great detail (fingering, tab notation, location of arpeggios) and are written with guitar very much in mind. Most of the exercises involve connecting chord changes. He uses the terms direct approach, indirect approach, chromatic approach, and double-indirect approach to describe linear motion between chords. The short exercises illustrate theoretical and technical issues.

Some exercises are notated in all 12 keys, others are notated in number of keys. Yet others are notated in some keys and include blank staves and chord changes for the student to fill in the rest of the keys. Other exercises are written completely out in one key, and written out partially in other keys. Finally, Fewell includes blank chord changes

for students to write their own patterns. Another unique and useful tactic involved writing one or two characteristic phrases of 10 famous jazz guitarists and providing some verbal analysis of each player's style. All of his exercises and tunes involve play-along recordings.

In spite of all of the guitar technique discussed, most of this book would be directly applicable to vibes, especially the section on guidetones. I think this book also provides a good template for balancing instrument-specific technique with improvisation instruction.

**Galbraith, Barry. *Guitar Comping: with Bass Lines in Treble Clef.***

**Snidero, Jim, Walt Weiskopf, Joe Magnarelli, Mike LeDonne, Dennis Irwin, and Kenny Washington. *Jazz Conception: Piano Comping : 21 Complete Transcriptions as Played by Mike Donne + 21 Lead Sheets.* Rottenburg am Neckar, Germany: Advance Music, 1999.**

While neither of these books are mallet-specific, they both provide very useful “real-life” examples of comping that can be applied to the vibes. Both provide transcriptions of recognized jazz performers comping for multiple choruses over common chord progressions. While each book is idiomatic to guitar and piano, respectively, both provide excellent examples of comping rhythms. The LeDonne book also provides insight on how to vary texture and how to mark the beginning of the form. The 4-note open voicings in the Galbraith book are readily transferable to vibes or other mallet instruments. Both books show how compers can add extensions to chord changes, and add passing chords and chord substitutions that are not indicated in the chord changes.

The LeDonne book provides comping during a written-out etude, and the Galbraith book includes comping that was done without a soloist of any kind, so neither book touches much on the interactive element of comping.

## **IV. Two-Semester Undergraduate Jazz Vibes**

### **Curriculum**

This two-semester curriculum is designed for a classical percussion major or a jazz drum set major who is studying the vibes as a secondary instrument. For example, one could study orchestral excerpts while simultaneously following this curriculum. Like any survey course, the curriculum only serves as an introduction to jazz improvisation on the vibes. It is hoped that this curriculum will provide a solid groundwork for students who wish to continue their jazz vibraphone study. For students who don't plan to become jazz vibraphonists, the curriculum will provide invaluable technical and aural training benefits.

Having access to some sort of play-along materials is essential for following this curriculum. Students should be required to use applications such as iRealBook, Band-in-a-Box, or sequencing programs to devise their own play-alongs for both the exercises and the tunes they will be learning. The Jamey Aebersold recordings are another wonderful resource in this regard.

This curriculum seeks to encourage percussionists who are reluctant to improvise and/or lack a jazz theoretical background to become knowledgeable and tasteful improvisers on the vibraphone. Specifically, I hope that the student gains an awareness of much vibraphonists of the past and present and learns some aspects of each vibraphonist's style through transcription projects. The curriculum also hopes to develop knowledge of basic jazz theory skills and repertoire of jazz standards. Being a "tasteful" improviser implies that the student is aware of issues beyond pitch selection when

improvising. Ideally, the student will be able to craft coherent musical lines, play with with rhythmic integrity, have an awareness of style, utilize dynamics, utilize space (rest) during their solo, manipulate range and articulation, and be aware of group interaction while improvising in a small group context.

In this program, students will start with linear improvisation before moving on to harmonic studies. It is hoped that the students will gain confidence in improvisation, gain a strong sense of style, and a rudimentary introduction to jazz theory in the first 10 weeks of the curriculum before moving on to 4-mallet voicings and learning standards with more complicated forms and chord changes. The two semester-long projects, the Blues Project and the Head Transcription Project are designed to help the student gain a sense of jazz history, style, and develop writing, analytical, and creative skills.

For every tune the student will learn, they will be expected to memorize the head and chord changes and be able to solo over the form of the tune. For each unit, students and teachers will pick 1-3 tunes from a larger collection to learn. The unchosen tunes are left for the student to learn on their own if they so choose. Each collection of tunes gradually increases in complexity over the course of the two semesters. I have begun with the blues for historical and pedagogical reasons. Blues form and Blues performance practice have both had a huge influence on jazz musicians since jazz's earliest days. Also, the Blues allows for linear improvisation over a simple form, which is ideal for someone new to improvisation. I have asked the student to transpose the blues heads into a number of closely related keys to get the student started on transposition early in the curriculum. Transposition is an indispensable tool for the jazz musician. Not only will jazz musicians

play certain tunes in different keys, but the practice of transposition will aid in technical facility and force the student to think analytically about what they are playing.

For each unit, I have listed supplemental books and exercises under “Technique/Theory.” These lists are meant to provide options for the teacher if the student has technical needs that need to be addressed. The amount and difficulty of exercises chosen depend on the technical facility of the player. It should be noted that concepts such as modes and diminished scales are introduced in the technical exercises before they come up in the tunes. Ideally, the student will have these scales under their hands before having to employ them in the context of a tune. The later units list little or no technical exercises, but the teacher and student are encouraged to continue whatever technical work was begun earlier in the curriculum.

It is understood that every teaching situation and every student is unique. Perhaps the teacher will be meeting with a student one-on-one every week, or perhaps the teacher will meet with a small group of students multiple times per week. To this end, I have listed goals for each unit, to help each instructor decide what they have to delete or add from the suggested assignments to fit their particular situation.

I would like to offer some suggestions on using this material in a classroom situation. These exercises and activities provide many opportunities for a large group of students to be simultaneously working. The technical exercises could either be played unison among all the class members, or one could create a rhythm section within the class. So, some students would play the written exercise, one student could play drum-set, another student could play “bass” on a five-octave marimba, and another student could add chordal accompaniment on a mallet instrument. Many of the technical

exercises do not provide written chord progressions, but it would be a valuable experience for the students to make an arrangement of an exercise. Early on in the class, the arrangements might need to be fully notated since comping will be a new concept for many students. I have provided some example accompaniments for my improvisation exercises (weeks 7-13) that could provide templates for a classroom situation.

Beginning improvisers often find that limitations can be a very helpful way of giving focus to their solo. For example, only allowing a soloist to play 5 notes in any given measure and only use the highest octave of the instrument might make them play something they would never do on their own. Thus, in class, I would recommend that students who are not improvising give 2-3 parameters to the soloist (such as note choice, dynamic shape, rhythmic limitations, etc.) and then evaluate the soloist on how they worked within these parameters. This scenario would keep students who aren't playing involved in the class, and provide structure and feedback for the beginning improvisers in the class. Choosing parameters can actually be a creative exercise in its own right.

Another alternative for students who are not performing would be to have them complete written in-class work while not improvising. The written work could be the writing of scales, subsets, or voicings to be used with tunes that the class is working on. This type of written work would help prepare the students to perform in class, but this preparatory work could also be assigned as homework. Also, it is preferable to have the whole class engaged on a single activity. Letting students work on other material could lead to a host of classroom management issues. Students would most likely not make great use of this classwork time, and they would not be able to learn from what their classmates do.

## **Semester 1**

### **Weeks 1-10 Linear Improvisation**

#### **Weeks 1-3- The Blues**

##### **Goals**

Know all major, minor, and pentatonic scales

Learn blues scale in C, F, and Bb

Learn and create own blues licks in the keys of C,F, and Bb

Memorize standard 12-bar blues progressions

Memorize 3 blues heads and transpose each to C, F, and Bb

Begin 4-bar call and response soloing

##### **Technique/Theory:**

GH Green- Lessons 1-3

Buster Bailey- Mental and Manual Calisthenics for the Mallet Player- any two-mallet studies

McNulty- Building a blues vocabulary, Blues scale warm-up, Scales with pedaling, Other ways to practice scales

##### **Improv:**

Trading 4-bar solos with teacher

##### **Tunes:**

*Riff-based blues tunes I:*

Choose 3 from C-Jam blues, Bag's Groove, Sonnymoon for Two, One O'Clock Jump

(be able to play in C, F, Bb)

\*introduction of Blues Project, pick two 12-bar choruses to transcribe (one by Milt Jackson, one by a vibist of student's choosing)

## **Weeks 4-6- Blues continued, Learning Tunes**

### **Goals**

Developing memorization strategies for heads and chord progressions

Developing solos from motives found in the head

Learn Blues scale in all 12 keys

Learn 2-4 more blues heads

### **Technique/Theory:**

Memorizing tunes (melody alone, melody with bass notes, arpeggios over form of tune)

GH Green- Lessons 4-6

Gordon Stout- Ideo-Kinetic Exercises

McNulty- Blues Form Warm-Up

### **Improv:**

trading 4-bar solos with teacher

developing solos from the head of the tune

### **Tunes:**

*Riff-based blues tunes II:*

Choose 1-2 from Now's the Time, Blues in the Closet, Mr. P.C. (learn in G, C, F, Bb, and Eb)

*Riff-based blues tunes III:*

Choose 1-2 from Blue Monk, Tenor Madness, Straight No Chaser, (learn in C, F, Bb)

\*Complete first transcription for Blues Project

## **Weeks 7-8- The Pentatonic Scale and Modes**

### **Goals**

Learn all pentatonic scales

Know the following diatonic modes: Dorian, Phrygian, Lydian, Mixolydian

Learn soloing strategies through using limited pitch collections over simple chord progressions

Learn standard modal tunes and simple jazz standards influenced by blues form (continuing to apply memorization strategies from previous units)

### **Technique/Theory:**

Pentatonic scale exercises

Introduction to Modes

McNulty-Facility Exercises, Pentatonic Scale Exercises

### **Improv:**

improvising with pentatonic and other smaller pitch-collections over 1- and 2-chord vamps

playing pentatonic scales over changes of blues form

### **Tunes: (Intro to Jazz Standards)**

*Modal Tunes:*

choose 1-2 from Maiden Voyage, So What, Impressions, Little Sunflower

*Blues-influenced tunes I:*

choose 2-3 from Canteloupe Island, Watermelon Man, All Blues, Footprints, Freddie Freeloader

\*Complete second transcription for Blues Project

## **Weeks 9-10- Intro to Comping and Jazz Standards**

### **Goals**

Learning to use pentatonic scales in the context of chord changes

Learn more jazz standards with simpler chord changes, be able to play 2-note voicings of the chord changes to these tunes

### **Technique/Theory:**

Two-note voicings (3rds and 7ths)

What Pentatonic scales to use over which chords

McNulty- Stout Exercises, Digital Patterns, Improvisation exercises

### **Improv:**

improvising with pentatonic and other smaller collections over 1- and 2-chord vamps

comping with two-note voicings

### **Tunes:**

*Blues-influenced tunes II:*

Choose 1-2 from Work Song, Sweet Georgia Brown, Stolen Moments, Doxy

*Jazz Standards I:*

Choose 1-2 from Blue Bossa, Song for My Father, Summertime, Red Clay

## **Weeks 11-15- Introduction to ii-V-I's, 4-mallet playing**

## **Week 11-13- ii-V's and Rhythm Changes**

### **Goals**

Introduction to 4-note voicings on vibraphone

Be able to play ii-V-I progressions in all keys as block chords and as arpeggios

Learn two Rhythm changes tune and one other standard that features many ii-V progressions

### **Technique/Theory:**

McNulty- Improvisation exercises; Block Chords; Rootless voicings- dominant 7th chords; ii-V-I exercises (Sets 1 and 2)

Barry Galbraith- Jazz Guitar Study Series- Guitar Comping

Mark Levine- The Jazz Piano Book

Ron Delp- Vibraphone Technique- Four-mallet Chord Voicing

Thomas Davis- Voicing and Comping for Jazz Vibraphone

### **Improv:**

improvising with pentatonic and other smaller collections over Rhythm changes

comping with 2 and 4-note voicings

### **Tunes:**

*Rhythm Changes Tunes:*

Choose 2 from Oleo, Anthropology, Cottontail, I've Got Rhythm

*Introduction to ii-V-I's:*

Choose 1-2 from Blues for Alice, Autumn Leaves, Tune Up

## **Week 14-15- Bossas and More Standards**

### **Goals**

Continue work on 4-mallet voicing exercises

Introduction to comping- varying texture, using smooth voice leading

Begin to apply voicings to bossa novas and tunes from the American Songbook

### **Technique/Theory:**

Continue exercises from weeks 11-13

### **Improv:**

Using guide tones to structure solos

comping- using broken chords and 3-note voicings

### **Tunes:**

*Bossa Novas:*

Choose 1-2 from: Black Orpheus, Girl from Ipanema, Wave, Desifinado

*American Songbook I:*

Choose 2-3 from: Summertime, There is No Greater Love, Take the A Train, The Way

You Look Tonight, Honeysuckle Rose, Ain't Misbehavin'

\*Turn in Blues Project

## **Semester 2**

### **Week 1-3- Ballads and Minor Key Tunes**

#### **Goals**

Soloing and comping techniques for ballads

Become comfortable with navigating ii-V-i progression in minor keys (by practicing voicings, arpeggios and improvising over these patterns)

#### **Technique/Theory:**

Continue exercises from weeks 11-13 of first semester as needed.

#### **Improv:**

Soloing at slower tempos

More Minor key tunes

#### **Tunes:**

##### *Ballads I:*

Choose 1-2 from: My Funny Valentine, In a Sentimental Mood, The Nearness of You, My Romance, When I Fall in Love, Stardust

##### *Minor key tunes:*

Choose 1-2 from: Beautiful Love, Softly as in a Morning Sunrise, Alone Together

\*Introduction of Head Transcription project- choose recordings to transcribe

### **Week 4-6 Comping**

#### **Goals**

Continue learning tunes from the canon

Focus on accompanying- supporting a soloist without burying them

**Technique/Theory:**

Continue exercises from weeks 11-13 of first semester as needed.

Practicing changes with two-note voicings, 3- and 4-note voicings, broken chords

**Improv:**

Trading 4's and choruses with teacher and comping for teacher's solos

**Tunes:**

*American Songbook II:*

Choose 1-2 from: All of Me, How High the Moon/Ornithology, What is This Thing Called Love, On Green Dolphin Street

*Jazz Standards II:*

Choose 1-2 from: Night in Tunisia, Four, Nardis, Israel, Solar

\*Complete both transcriptions for Head Transcription Project

**Week 7-9- Intro to Solo Vibes**

**Goals**

Create a solo vibes arrangement of a previously-learned tune. Arrangement will include at least an introduction, melody with accompaniment, and improvising. Style changes, interludes, and modulation can also be explored.

**Technique/Theory:**

Creating accompaniments for ballads, medium-tempo tunes, and bossas

**Improv:**

Improvising in a solo context

**Tunes:**

Continue with Ballad and Bossa learned previously in lessons, arrange for solo vibes

\*Complete brief essays for Head Transcription Project

**Week 10-11- Tune Learning- Standards and Jazz Standards with more complicated changes and forms****Goals**

Learn 32 bar AABA tunes structure and also standards with longer forms

Learn how to deal with tunes that move between several key areas

**Tunes:**

*American Songbook III:*

Choose 2 from: Have You Met Miss Jones, All of You, Stella by Starlight, All the Things You Are, Invitation, It Could Happen to You, The Song is You

*Jazz Standards III:*

Choose 2 from: Recorda-Me, In Your Own Sweet Way, Seven Steps to Heaven, Falling Grace, Dolphin Dance, Ceora

**Week 12-13- Tune Learning continued, Waltzes and Ballads****Goals**

Learn tunes in 3/4, utilize rhythmic devices unique to this time signature

Expand ballad repertoire

If time, learn a Cal Tjader salsa tune (Guachi Guara or Soul Sauce, for example), and listen to Cal's recordings

**Tunes:***Jazz Waltzes:*

Choose 1-2 from: Someday My Prince Will Come, My Favorite Things, Hello Young Lovers, Emily (note: many of these tunes can also be played in 4/4)

*Ballads II:*

Choose 1-2 from: Round Midnight, Blue in Green, Darn that Dream, Body and Soul

**Week 14-15 Composing and Arranging**

Student will compose one tune and create a leadsheet for it

Student will arrange one tune they have already learned for a small ensemble of their choosing

\*Turn in Head Transcription Project

## **IV.A. Original Jazz Vibraphone Exercises**

### **IV.A.1. Instructions for Exercises that Accompany the Curriculum**

#### **Fig. 1- Weeks 1-3: Introduction to Scales and Pedaling**

These exercises are designed to make the student comfortable traversing the entire range of the instrument and to learn to use the pedal to help with phrasing.

In Exercises 1-13, the student pedals isolated notes while playing a G major scale up and down the instrument. Each exercise should be repeated 2-4 times before moving on to the next. The exercises will help students gain independence in using the pedal. Often students will use the pedal to keep time (as if they were tapping their foot). It is also tempting for beginning vibists to keep the pedal down almost all of the time. While keeping the pedal down for long periods is necessary for some musical situations, the pedal can also be used to great effect to emphasize certain notes of a phrase.

Once the student has become comfortable with G major, they can substitute any other major scale, minor scale or mode for exercises 1-13. A student could also switch keys for each exercise. For example, they could play exercise 1 in G major, exercise 2 in Ab major, ex. 3 in A major, etc.

Exercise 14 of the G major exercises, Exercise 12 of the Bb pentatonic exercise, and Exercise 13 of the F blues exercises all aim to make the student comfortable with starting the scale on notes other than tonic. When improvising, it might be tempting to start on the tonic more often than not, but students can greatly expand their musical palette by being comfortable starting ideas on other scale degrees.

It should also be noted that these exercises start scales on weak beats, either the “and” of one or beat two. Again, real musical situations often dictate that phrases begin on weak beats and lead to strong beats, so these exercises help reinforce that concept.

### **Fig. 2- Weeks 1-3: Building your Blues Vocabulary**

The first section comprises a small catalogue of blues licks (i.e. 1-3 bar phrases), that the author transcribed from various jazz musicians (mostly vibists and guitarists). The students may use these licks, of course, but it is hoped they come up with their own collection of licks to augment this collection. They can either acquire licks through transcription or composition. For students new to the blues, it might be easiest to transcribe 3-5 licks, and then use that as a point of departure for creating their own licks. The pitch collections (Bb, Db, Eb, E, F, Ab) and (Bb, C#, D, F, G) will also prove useful for the beginning jazz improviser in creating their own blues licks.

Steps 2-8 are then applied to one of the blues licks in my catalogue. The students will choose their own lick and follow the same process.

### **Fig. 3- Week 4-6: Other Ways to Practice Scales**

Practicing scales are an invaluable way for a vibraphonist to become comfortable with their instrument and to be comfortable improvising in a variety of keys. Supposedly, Milt Jackson’s wife made Milt practice scales everyday to ensure that he could continue his career. It is also important that musicians continually think of new ways to practice their fundamentals. If a musician just “goes through the motions” they are less likely to

identify technical and musical nuances that they are working on, and any improviser benefits from thinking of new patterns even in a purely technical context.

The first section introduces patterns and stickings that allow the performer to play the most common scales encountered in jazz improvisation (major, minor, pentatonic, whole-tone, and diminished) over the entire range of the instrument. All of these exercises are intended to be transposed after the written exercise is mastered.

The second section provides examples of different strategies for cycling through all twelve keys (by half-step, ascending perfect fourth, etc.). Becoming fluent in all keys has long been understood to be a necessity for any jazz musician, and changing the way one modulates will help key the performer on their toes.

The third section presents exercises that incorporate Gordon Stout's ideo-kinetics concept, but incorporate pitch collection commonly used in the jazz context. Ideo-kinetic exercises involve rotating patterns around a central note while the performer only looks at the central note. As a result, the performer gains a kinesthetic knowledge of what a fourth, fifth, etc "feel" like. The exercises are intended to help with accuracy and sight-reading.

#### **Fig. 4- Chapter 7-8: Improvisation Exercises**

These exercises are meant to encourage new improvisers to deal with non-blues changes. The basic concept is that the student is given a short chord progression and a limited number of pitches. All of the pitches could possibly fit with the underlying harmony. Thus, the student does not need to worry about playing "wrong" notes, and the limited pitch options will help the student focus on constructing logical melodies. The

simple pitch guideline will also allow the student to concentrate on utilizing rhythm, range, dynamics, and articulation.

To practice, the student will need to sequence or record the accompaniment into a program such as iRealbook, Band-in-a-Box, Audacity, or Sibelius. If they have access to another performer to play the accompaniment, that would be ideal. Voicings and rhythms have been written in the accompaniment merely as suggestions. While practicing, the student should set parameters for each solo. Examples of these parameters could include “play no more than two notes per measure,” “only use the top octave of the vibraphone,” “don’t use any pedal,” “play only 16th-note rhythms,” etc. The student will quickly find that setting rules such as these will make it easier to try things they might not try otherwise and encourage further creativity.

Some of the later exercise are based upon fragments of real tunes. Exercise 4 is the opening to Girl from Ipanema, exercises 5-8 are based upon the opening of “Killer Joe,” exercise 9 comes from “Maiden Voyage,” exercises 10-14 come from a fragment of “All Blues,” exercise 15 comes from “Footprints,” and exercise 16 comes from “Cantaloupe Island.” Many of these tunes are in accompany unit. Just like an orchestral player might take a fragment of excerpt to perfect it, a beginning improviser might find this approach useful to learning how to improvise during tricky passages of tunes.

A teacher might want to discuss why the given notes work so well with each chord change, and decide which tones create more tension than others. The teacher and student can also discuss ways to connect phrases over chord changes (as opposed to having a new musical idea start with each chord change). These are all concepts that will

remain important in later tune-learning, but this allows the teacher to engage the student in theoretical context without a lot of theoretical background on the student's part.

### **Fig. 5- Weeks 9-10: More Improvisation Exercises**

As the title suggests, these exercises pick up where the last exercises left off. The early exercises involve chord changes that do not involve common tones. The later exercises involve progressions inspired by tunes from the curriculum's tune list. The tunes include "Summertime," "Song for My Father," and "Blue Bossa." At this point, the student should be encouraged to make up their own exercise and be prepared to pick out which notes they would like to play for each chord change.

### **Fig. 6- Weeks 11-13: Improvisation exercises continued**

These particular improvisation exercises provide an introduction to soloing over ii-V-I progressions. The first three exercises deal with rhythm changes, the next exercise isolates the opening four bars of "Blues for Alice," and the following exercises all address the changes of "Tune Up." It is important to remember to start these exercises slow. Tunes based on rhythm changes, "Blues for Alice," and "Tune Up" all are typically played very fast, so it might be tempting for a beginning student to practice these changes quickly right away. Practicing at a slower tempo will allow for more flexibility in one's improvisation, and the ideas that a student learns at a slower tempo can then be carried over to uptempo playing. If one starts fast, it will become much easier to play the same ideas again and again with little variation.

### **Fig. 7- Weeks 14-15: Block Chords**

These introductory 4-mallet exercises are designed to help students with the physical aspect of playing close- and open-position four note voicings. Frequently students learn jazz theory at the same time as they learn four mallets (or Burton grip, if they already know another 4-mallet grip). Consequently, many students' four-mallet technique suffers and can become a real hindrance in their musical development.

The concept behind these exercises is meant to be simple. First, the students master the first three bars of each exercise with their left hand- there will most likely be tricky interval shifts involved. Next, the students master the next three bars with their right hand. The following three bars (bars 7-9 of the exercise combines the left hand of bars 1-3 with the right hand of bars 4-6 to create close-position chords of every possible inversion for that given harmony. Then, the process is repeated for open-position chords. By starting with one hand at a time, the student can think about the physical aspect of playing these harmonies before becoming bogged down in the theoretical aspect. The teacher is encouraged to make the student try these exercises with different rhythms and tempi.

### **Fig. 8- Weeks 14-15: Rootless Voicings- Dominant-Seventh Chords**

Comping instruments (piano, guitar, vibes, etc.) rarely play roots at the bottom of their voicings. These roots are often supplied by the bass, and omitting the root allows the vibist to use more colorful chord tones. The range of the vibes is also not conducive to supplying bass notes.

Thus, vibists often play what are called “left-hand voicings.” The third and seventh are left in the left hand, while the right can play the root fifth, or upper extensions such as the 9th and 13th. The resulting voicings often sound very full.

This exercise provides a number of rootless voicings for dominant seventh chords that every vibist needs to become familiar with. The last half of these exercises (exercise 9 to the end), include a left hand voicing at the beginning of the bar and then a triad to played while the left-hand voicing sustains. This is another common voicing tactic used by pianists for dominant seventh chords with upper extensions. Some people refer to these triads stacked on top of dominant seventh chords as “upper-structure tirads.”

#### **Fig. 9- Weeks 14-15: ii-V-I's and Interval Shifts**

Like the Block Chord exercises, these exercises isolate one hand at a time before combining the hands for 4-note voicings. The repetition of each voicing also allows the student to become comfortable with double vertical strokes as well open voicings, ii-V-I progressions and the interval shifts required to move from chord to chord.

#### **Fig. 10- Weeks 14-15: ii-V-I's with Permutations**

The ii-V -I progression in the first two bars of this exercise provide the basis for the rest of the page. This progression is altered rhythmically (see m. 3-10) is extended by the inclusion of another ii-V progression (see m. 11-18), and is decorated with various permutation figures (m. 19-end). Marimbists often practice permutations (repetitive sticking patterns) in an effort to gain dexterity on their instrument, but they are rarely encountered by vibist. There is no reason can't play the same the permutations that a

marimbist could. Practicing permutations over ii-V-I's or over chord progressions of entire tunes can help the vibist become physically comfortable playing the instrument, reinforce chordal knowledge, and possibly provide a figuration pattern that could be used judiciously while improvising.

Fig. 1- Weeks 1-3: Introduction to Scales and Pedaling

**G major scale**  
No pedal

The first section shows the G major scale in 4/4 time, starting with a whole rest followed by a quarter note G. The scale is written on a treble clef staff with a key signature of one sharp (F#). Fingerings are indicated by 'L' and 'R' above and below the notes. The first line of the scale is: G (L), A (R), B (L), C (R), D (L), E (R), F# (L), G (R). The second line is: A (L), B (R), C (L), D (R), E (L), F# (R), G (L), A (R). The third line is: B (L), C (R), D (L), E (R), F# (L), G (R), A (L), B (R). The fourth line is: C (L), D (R), E (L), F# (R), G (L), A (R), B (L), C (R). The scale concludes with a quarter rest and a final G note.

**Pedaling pattern 1.**

The second section, 'Pedaling pattern 1', shows a sequence of exercises. It begins with a treble clef staff in G major, 4/4 time, containing a series of eighth notes: G, A, B, C, D, E, F#, G. A square box is placed under the G note, and a slur is drawn over the notes from A to G. This is followed by the text 'becomes:' and the G major scale notation from the first section. Below this are 14 numbered exercises (2-14) on a treble clef staff in G major, 4/4 time. Exercises 2 through 13 consist of eighth-note patterns with square boxes under specific notes and slurs over groups of notes. Exercise 14 is the G major scale with fingerings and a slur over the first two lines, with a square box under the G note. Below exercise 14, the text 'L R L R L R L R etc.' is written.

R R L R L R L R L etc.

**Bb pentatonic scale**

L R L R L R L R L R L  
R L R L R L R L R L R

1. 2. 3.

4.

5.

6.

7.

8.

9.

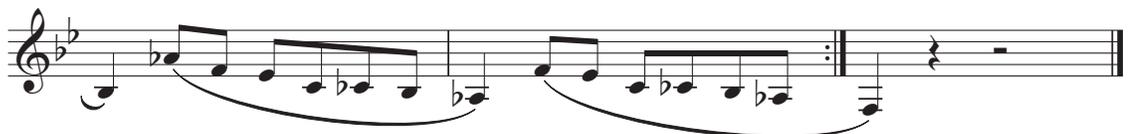
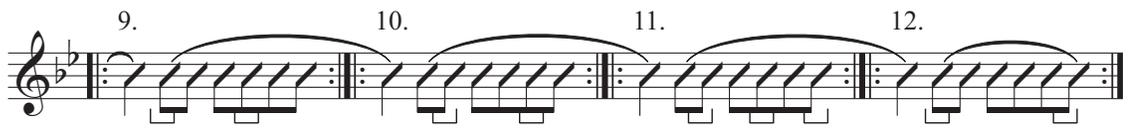
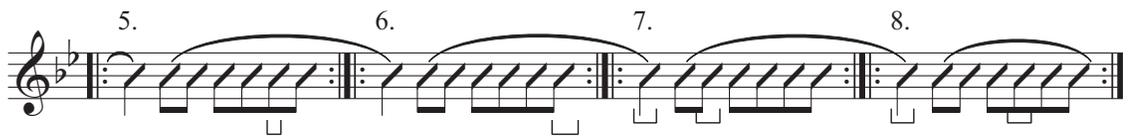
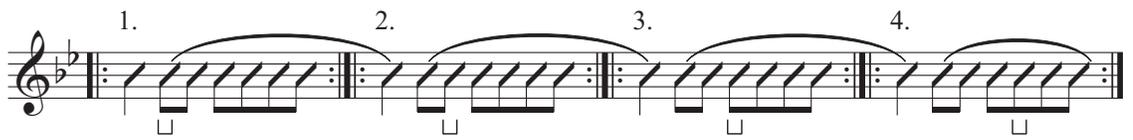
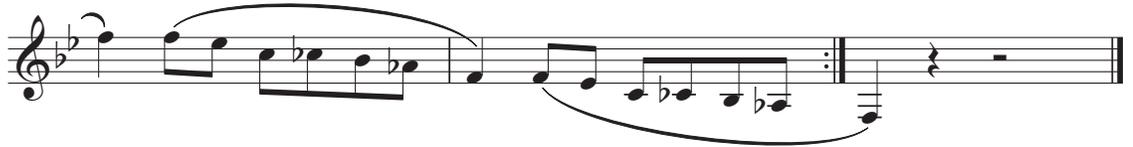
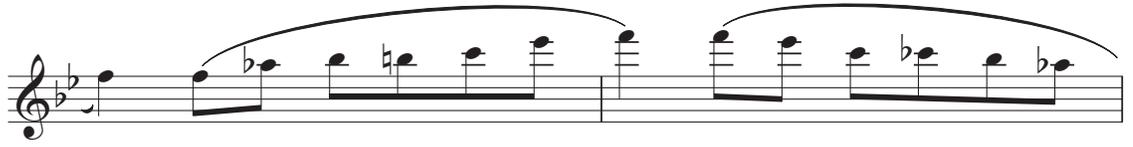
10.

11.

12.

**F blues scale**

R  
L



## Fig. 2- Weeks 1-3: Building your blues vocabulary

1. Develop a repertoire of short blues licks that you have transcribed and of your own creation. Here are two scales (presented in Bb major) that might serve as inspiration for many of your licks:

Blues scale: Major pentatonic scale with raised scale degree 2:



The image shows two musical staves in Bb major. The first staff, labeled 'Blues scale', contains the notes Bb, C, Db, Eb, F, G, Ab, Bb. The second staff, labeled 'Major pentatonic scale with raised scale degree 2', contains the notes Bb, C, D, Eb, F, G, Bb.

An example repository of blues licks is shown below. For simplicity, all licks have been presented here in Bb.



The image displays ten musical staves, each containing a different blues lick in Bb major. The licks are written in treble clef and include various rhythmic patterns, accidentals, and articulations such as slurs, accents, and triplets. The licks are: 1) A four-measure phrase starting with a quarter note Bb, followed by eighth notes C, Db, Eb, F, G, Ab, Bb. 2) A four-measure phrase starting with a quarter note Bb, followed by eighth notes C, Db, Eb, F, G, Ab, Bb, and a triplet of eighth notes C, Db, Eb. 3) A four-measure phrase starting with a quarter rest, followed by eighth notes Bb, C, Db, Eb, F, G, Ab, Bb, and a triplet of eighth notes C, Db, Eb. 4) A four-measure phrase starting with a quarter rest, followed by eighth notes Bb, C, Db, Eb, F, G, Ab, Bb, and a triplet of eighth notes C, Db, Eb. 5) A four-measure phrase starting with a quarter note Bb, followed by eighth notes C, Db, Eb, F, G, Ab, Bb, and a triplet of eighth notes C, Db, Eb. 6) A four-measure phrase starting with a quarter note Bb, followed by eighth notes C, Db, Eb, F, G, Ab, Bb, and a triplet of eighth notes C, Db, Eb. 7) A four-measure phrase starting with a quarter rest, followed by eighth notes Bb, C, Db, Eb, F, G, Ab, Bb, and a triplet of eighth notes C, Db, Eb. 8) A four-measure phrase starting with a quarter rest, followed by eighth notes Bb, C, Db, Eb, F, G, Ab, Bb, and a triplet of eighth notes C, Db, Eb. 9) A four-measure phrase starting with a quarter rest, followed by eighth notes Bb, C, Db, Eb, F, G, Ab, Bb, and a triplet of eighth notes C, Db, Eb. 10) A four-measure phrase starting with a quarter rest, followed by eighth notes Bb, C, Db, Eb, F, G, Ab, Bb, and a triplet of eighth notes C, Db, Eb.



2. Now choose a short (1-3 bar) lick from your collection. For example:



3. Transpose to all 12 keys:



4. Next, take the lick and make a blues head out of it:

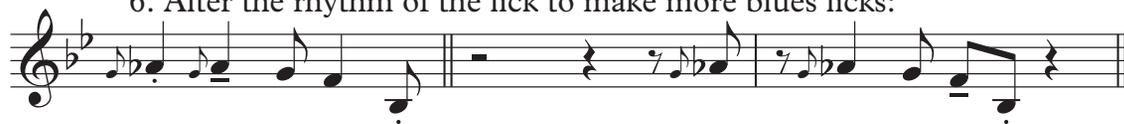


5. Practice starting the lick on other beats of the measure

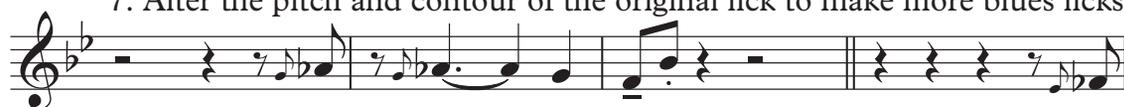




6. Alter the rhythm of the lick to make more blues licks:



7. Alter the pitch and contour of the original lick to make more blues licks:



8. Construct a blues solo using the lick as your main motive. Use any licks created in steps 5.-7. to help develop your solo.



B major pentatonic etc.  
(continue around circle of fifths)

L R etc.  
R L etc.  
L L R L R L L R L R L L R L R R L R  
R R L R L R R L R L R R L R L R L R

Diminished scales over entire range of instrument

L R etc.  
R L etc.  
L L R R L R L R L R L L R R L R L R L L R R L R L R  
R L R L L R L R L R L R R L L R L R L L R L R L

L R etc.  
R L etc.  
L R L R L R R L R L R L R L R L R L R L R L R L R  
R L R L R L L R L R L R L R L R L R L R L R L R

L R etc.  
R L etc.  
L R R L R L L R L R L R L L R L R L R L R L R L R  
R L L R L R L R L R L R L R L R L R L R L R L R

L R etc.  
R L etc.  
L R L R L L R R L R L R L L R R L R L R L L R R L  
R L R L R R L L R L R L R L R L R L R L R L R L R

L R etc.  
R L etc.  
L R R L R L L R L R L R L L R L R L R L R L R L R  
R L L R L R L R L R L R L R L R L R L R L R L R L

L R etc.  
R L etc.  
L L R L R R L R L R L R L R R L R L R L R L R L R  
R R L R L L R L R L R L R L R L R L R L R L R L R

Whole-tone scales over entire range of instrument

L R etc.  
 R L etc.  
 L R R L R R etc.

L R etc.  
 R L etc.  
 L L R L L R etc.  
 L R R L R R etc.

Now practice the exercises in the preceding section in these rhythms:





1f. Whole-tone scale- ascending major seconds

R L R L R L R L R L R L R L R L R  
L R L R L R L R L R L R L R L R L

etc. 1f. Whole-tone scale- ascending major seconds

R L R L R L R L R L R L R L R L R  
L R L R L R L R L R L R L R L R L

etc.

R L R L R L R L R L R L R L R L R  
L R L R L R L R L R L R L R L R L

1g. Pentatonic scales- Scales with naturals as roots, then scales with accidentals as roots

L R L R L R L R L R L R L R L R L  
R L R L R L R L R L R L R L R L R



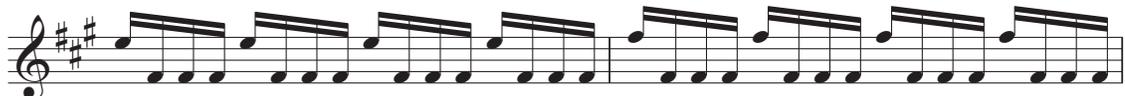
### 3. Ideo-Kinetic Exercises

1. Dorian mode, descending whole steps

F# dorian



R L etc.



R L R R



L R etc.

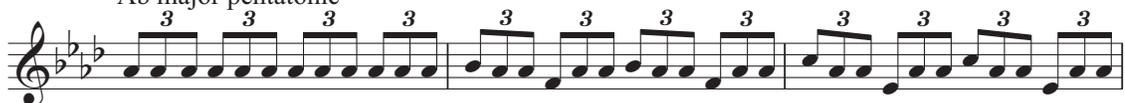
E dorian



R L etc.

2. Major pentatonic scales- Circle of fourths

Ab major pentatonic



R L etc.

Db major pentatonic

etc.

3. Whole tone scales  
C whole-tone scale

R L R L R L R etc.

etc.

B whole-tone scale

R L R L R L R etc.

Naming system for octatonic scales:

C(half-step, whole-step)      C(whole-step, half-step)      C#(half-step, whole-step)

4. Octatonic scales- one hand at a time  
4a. C(half-step, whole-step)

R R R R R etc.  
L L L L L etc.

etc.

4b. C(whole-step. half-step)

R R R R R etc.  
L L L L L etc.

etc.

Detailed description: This exercise consists of two staves. The first staff is in treble clef with a key signature of one flat (Bb). It contains four measures of eighth-note patterns: C4-Bb4, Bb4-A4, A4-G4, and G4-F4. The second staff is in bass clef with a key signature of one flat (Bb). It contains four measures of eighth-note patterns: C4-Bb3, Bb3-A3, A3-G3, and G3-F3. The exercise concludes with a double bar line and the word 'etc.'.

4c. C#(half-step, whole-step)

R R R R R etc.  
L L L L L etc.

etc.

Detailed description: This exercise consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#). It contains four measures of eighth-note patterns: C4-B#4, B#4-A4, A4-G4, and G4-F4. The second staff is in bass clef with a key signature of one sharp (F#). It contains four measures of eighth-note patterns: C4-B#3, B#3-A3, A3-G3, and G3-F3. The exercise concludes with a double bar line and the word 'etc.'.

4d. C(half-step, whole-step)

R R R R R etc.  
L L L L L etc.

etc.

Detailed description: This exercise consists of two staves. The first staff is in treble clef with a key signature of one flat (Bb). It contains four measures of eighth-note patterns: C4-Bb4, Bb4-A4, A4-G4, and G4-F4. The second staff is in bass clef with a key signature of one flat (Bb). It contains four measures of eighth-note patterns: C4-Bb3, Bb3-A3, A3-G3, and G3-F3. The exercise concludes with a double bar line and the word 'etc.'.

4e. C(whole-step. half-step)

R R R R R etc.  
L L L L L etc.

etc.

Detailed description: This exercise consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#). It contains four measures of eighth-note patterns: C4-B#4, B#4-A4, A4-G4, and G4-F4. The second staff is in bass clef with a key signature of one sharp (F#). It contains four measures of eighth-note patterns: C4-B#3, B#3-A3, A3-G3, and G3-F3. The exercise concludes with a double bar line and the word 'etc.'.

4f. C#(half-step, whole-step)



R R R R R etc.  
L L L L L etc.

Fig. 4- Weeks 7-8- Improvisation exercises part 1

Limit note choice to stemless pitches in top staff of each system.  
Rhythm, articulation, and range are left up to the performer.

1.  
Gm7

Gm7

2.  
A♭maj7

A♭maj7

2a.  
G7(#11)

G7(#11)

3. Cm<sup>7</sup> Ebmaj<sup>7</sup>

4. Fmaj<sup>7</sup> G<sup>7</sup>

5. C<sup>13</sup> Bb<sup>13</sup> 6. C<sup>13</sup> Bb<sup>13</sup>

7.  $C^{13}$   $Bb^{13}$  8.  $C^{13}$   $Bb^{13}$

9.  $D7(sus4)$   $F7(sus4)$

10.  $D7(\#9)$

11.  
 Eb7(#9) D7(#9) D7(#9)  
 (G blues)

12.  
 Eb7(#9) D7(#9) D7(#9)

13.  
 Eb7(#9) D7(#9) D7(#9)

whole-tone subset

14.

E $\flat$ 7(#9) D7(#9) D7(#9)

15.

E $\flat$ 7(#9) D7(#9) Cm7

octatonic subset

Fm7

16.  
Fm<sup>7</sup>

The first system of music is in 4/4 time and features a melody line and a piano accompaniment. The melody line, written in a treble clef, begins with a half note G<sup>b</sup> (Bb) on the first beat, followed by a half note Bb on the second beat, and then a half note G<sup>b</sup> on the third beat. The fourth beat contains four slanted lines, indicating a rest. The piano accompaniment, written in a grand staff (treble and bass clefs), starts with a quarter rest on the first beat. The right hand plays a series of chords: Bb (Bb3, D3), Bb (Bb3, D3), Bb (Bb3, D3), and Bb (Bb3, D3) on the first two beats, followed by Bb (Bb3, D3) and Bb (Bb3, D3) on the third and fourth beats. The left hand plays a series of notes: G<sup>b</sup> (Bb) on the first beat, G<sup>b</sup> (Bb) on the second beat, G<sup>b</sup> (Bb) on the third beat, and G<sup>b</sup> (Bb) on the fourth beat.

Db<sup>9</sup>

The second system of music is in 4/4 time and features a melody line and a piano accompaniment. The melody line, written in a treble clef, begins with a half note G<sup>b</sup> (Bb) on the first beat, followed by a half note Bb on the second beat, and then a half note G<sup>b</sup> on the third beat. The fourth beat contains four slanted lines, indicating a rest. The piano accompaniment, written in a grand staff (treble and bass clefs), starts with a quarter rest on the first beat. The right hand plays a series of chords: Bb (Bb3, D3), Bb (Bb3, D3), Bb (Bb3, D3), and Bb (Bb3, D3) on the first two beats, followed by Bb (Bb3, D3) and Bb (Bb3, D3) on the third and fourth beats. The left hand plays a series of notes: G<sup>b</sup> (Bb) on the first beat, G<sup>b</sup> (Bb) on the second beat, G<sup>b</sup> (Bb) on the third beat, and G<sup>b</sup> (Bb) on the fourth beat.

Fig. 5- Weeks 9-10: More improvisation exercises

1.

Bm<sup>7</sup> Dm<sup>7</sup>

Bm<sup>7</sup> Dm<sup>7</sup>

Detailed description: This exercise consists of four measures. The first measure is marked with a Bm7 chord and contains a melodic line in the treble clef: B2, C3, D#3, E3. The second measure is marked with a Dm7 chord and contains a melodic line: D3, E3, F#3, G3. The third and fourth measures are marked with a Dm7 chord and contain a melodic line: D3, E3, F#3, G3. The piano accompaniment in the grand staff features a steady eighth-note bass line in the bass clef and chords in the treble clef. The first two measures are marked with Bm7, and the last two are marked with Dm7.

2.

Bm<sup>7</sup> Dm<sup>7</sup>

Bm<sup>7</sup> Dm<sup>7</sup>

Detailed description: This exercise consists of four measures. The first measure is marked with a Bm7 chord and contains a melodic line in the treble clef: B2, C3, D3, E3. The second measure is marked with a Dm7 chord and contains a melodic line: D3, E3, F#3, G3. The third and fourth measures are marked with a Dm7 chord and contain a melodic line: D3, E3, F#3, G3. The piano accompaniment in the grand staff features a steady eighth-note bass line in the bass clef and chords in the treble clef. The first two measures are marked with Bm7, and the last two are marked with Dm7.

3.

D<sup>b</sup>maj<sup>7</sup>

D<sup>b</sup>maj<sup>7</sup>

Detailed description: This exercise consists of four measures. The first measure is marked with a Dbmaj7 chord and contains a melodic line in the treble clef: Bb2, C3, D3, Eb3. The second measure is marked with a Dbmaj7 chord and contains a melodic line: Bb2, C3, D3, Eb3. The third and fourth measures are marked with a Dbmaj7 chord and contain a melodic line: Bb2, C3, D3, Eb3. The piano accompaniment in the grand staff features a steady eighth-note bass line in the bass clef and chords in the treble clef. All four measures are marked with Dbmaj7.

Em<sup>7</sup>

Em<sup>7</sup>

4. Am<sup>6</sup> Bm<sup>6</sup> 5. Am<sup>6</sup> Bm<sup>6</sup>

Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup>

6. Am<sup>6</sup> Bm<sup>6</sup>

Am<sup>6</sup> Bm<sup>6</sup>

7. Am<sup>6</sup> Bm<sup>6</sup> 8. Am<sup>6</sup> Bm<sup>6</sup>

Am<sup>6</sup> Bm<sup>6</sup> Am<sup>6</sup> Bm<sup>6</sup>

9. Fm<sup>7</sup> Eb<sup>7</sup>

Fm<sup>7</sup> Eb<sup>7</sup>

Db<sup>7</sup> C7(sus4)

Db<sup>7</sup> C7(sus4)

10.

Cm<sup>7</sup>

Fm<sup>7</sup>

Musical notation for the first system, measures 1-2. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat). Measure 1: Treble clef has a quarter note C4, quarter note D4, quarter note E-flat4, quarter note F4. Grand staff has a Cm7 chord (C4, E-flat4, G4, B-flat4) in the treble and a quarter note C3 in the bass. Measure 2: Treble clef has a quarter note F4, quarter note G4, quarter note A-flat4, quarter note B-flat4. Grand staff has an Fm7 chord (F4, A-flat4, C5, E-flat5) in the treble and a quarter note F2 in the bass. Both measures have diagonal slashes in the grand staff to indicate continuation.

Ebm<sup>7</sup>

A<sup>b</sup>13(b<sup>9</sup>)

D<sup>b</sup>maj<sup>7</sup>

Musical notation for the second system, measures 3-4. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat). Measure 3: Treble clef has a quarter note E-flat4, quarter note F4, quarter note G4, quarter note A-flat4. Grand staff has an Ebm7 chord (E-flat4, G4, B-flat4, D5) in the treble and a quarter note E-flat3 in the bass. Measure 4: Treble clef has a quarter note B-flat4, quarter note C5, quarter note D5, quarter note E-flat5. Grand staff has an A<sup>b</sup>13(b<sup>9</sup>) chord (A-flat4, C5, E-flat5, G5, B-flat5, D5) in the treble and a quarter note A-flat3 in the bass. Measure 5: Treble clef has a quarter note D5, quarter note E-flat5, quarter note F4, quarter note G4. Grand staff has a D<sup>b</sup>maj<sup>7</sup> chord (D5, F4, G4, B-flat4) in the treble and a quarter note D3 in the bass. Both measures have diagonal slashes in the grand staff to indicate continuation.

**Fig. 6- Weeks 11-13: Improvisation exercises continued**

1.

B $\flat$ maj7 Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

B $\flat$ maj7 Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

2.

B $\flat$ maj7 Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

B $\flat$ maj7 Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

3.

B $\flat$ maj7 Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

B $\flat$ maj7 Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

4.

Fmaj7      Em7(b5)      A7(b9)      Dm7      G<sup>9</sup>

Gm7      C<sup>7</sup>      5.      Em7

A<sup>7</sup>      Dmaj7

Dm<sup>7</sup>
G<sup>7</sup>
Cmaj<sup>7</sup>

Cm<sup>7</sup>
F<sup>7</sup>
B<sup>b</sup>maj<sup>7</sup>

B<sup>b</sup>m<sup>7</sup>
E<sup>b</sup>7
A<sup>b</sup>maj<sup>7</sup>

Abm7 Db7

Abm7 Db7

Gbmaj7

Gbmaj7

6.  
Em7 F7

Em7 F7

B♭maj7 A7

B♭maj7 A7

7.  
Em<sup>7</sup> F<sup>7</sup> B♭maj7 A<sup>7</sup>

Em<sup>7</sup> F<sup>7</sup> B♭maj7 A<sup>7</sup>

Fig. 7- Weeks 14-15: Block Chords

Exercises should be transposed to all keys

**1** Fmaj7 (LH alone) (RH alone)

Close-position chords

(LH alone) (RH alone)

Open-position chords

**2** Pay careful attention to key signatures F7

98

3 Fm<sup>7</sup>

The image shows a musical score for the Fm<sup>7</sup> chord in 4/4 time. It consists of two staves. The first staff is a bass line, and the second staff is a treble line. The key signature has two flats (Bb and Eb), and the time signature is 4/4. A box with the number '3' is placed above the first measure of the bass line. The bass line starts with a whole note chord in the first measure, followed by a half note chord in the second measure, a quarter note chord in the third measure, and a whole note chord in the fourth measure. The treble line starts with a whole note chord in the first measure, followed by a half note chord in the second measure, a quarter note chord in the third measure, and a whole note chord in the fourth measure. Both staves end with a whole rest in the fourth measure.

Three staves of musical notation in 4/4 time, key of F major. The first staff contains chords: F major, C major, F major, C major. The second staff contains a melodic line: F4, G4, A4, B4, C5, B4, A4, G4, F4, G4, A4, B4, C5, B4, A4, G4, F4. The third staff contains chords: F major, C major, F major, C major.

**4** F<sup>ø</sup>7

Staff 1: Musical notation for measure 4, starting with a boxed number '4' and the chord symbol 'Fø7'. The staff contains a melodic line: F4, G4, A4, B4, C5, B4, A4, G4, F4, G4, A4, B4, C5, B4, A4, G4, F4.

Three staves of musical notation in 4/4 time, key of F major. The first staff contains chords: F major, C major, F major, C major. The second staff contains a melodic line: F4, G4, A4, B4, C5, B4, A4, G4, F4, G4, A4, B4, C5, B4, A4, G4, F4. The third staff contains chords: F major, C major, F major, C major.

**5** F<sup>6</sup>

Staff 1: Musical notation for measure 5, starting with a boxed number '5' and the chord symbol 'F6'. The staff contains a melodic line: F4, G4, A4, B4, C5, B4, A4, G4, F4, G4, A4, B4, C5, B4, A4, G4, F4.



Fig. 8- Weeks 14-15: Rootless Voicings- Dominant Seventh Chords

**1** F<sup>7</sup>

**2** F<sup>9(add13)</sup>

**3** F<sup>7(b9add13)</sup>

4 F7(b5)

Exercise 4: F7(b5). This exercise consists of two staves of music in the key of F major. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. It features a sequence of chords and melodic lines. The second staff continues the exercise, ending with a double bar line and repeat dots.

F7(#5) 5

Exercise 5: F7(#5). This exercise consists of two staves of music in the key of F major. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. It features a sequence of chords and melodic lines. The second staff continues the exercise, ending with a double bar line and repeat dots.

F7(b9add13)

Exercise 6: F7(b9add13). This exercise consists of two staves of music in the key of F major. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. It features a sequence of chords and melodic lines. The second staff continues the exercise, ending with a double bar line and repeat dots.

### Upper Structures

7

F7(#11) (Gmaj/F7)

Exercise 7: F7(#11) (Gmaj/F7). This exercise consists of two staves of music in the key of F major. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. It features a sequence of chords and melodic lines. The second staff continues the exercise, ending with a double bar line and repeat dots. The word "etc." is written below the first staff.

8

F13(b9) (Dmaj/F7)

Exercise 8: F13(b9) (Dmaj/F7). This exercise consists of two staves of music in the key of F major. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. It features a sequence of chords and melodic lines. The second staff continues the exercise, ending with a double bar line and repeat dots.

9

F7(<sup>b</sup>13)<sub>9</sub>(F#min/F7)

Exercise 9 consists of two staves of music in G minor. The first staff shows a sequence of chords: F7(<sup>b</sup>13)<sub>9</sub>(F#min/F7), F7(<sup>b</sup>13)<sub>9</sub>(F#min/F7), F7(<sup>b</sup>13)<sub>9</sub>(F#min/F7), and F7(<sup>b</sup>13)<sub>9</sub>(F#min/F7). The second staff shows a sequence of chords: F7(<sup>b</sup>13)<sub>9</sub>(F#min/F7), F7(<sup>b</sup>13)<sub>9</sub>(F#min/F7), F7(<sup>b</sup>13)<sub>9</sub>(F#min/F7), and F7(<sup>b</sup>13)<sub>9</sub>(F#min/F7).

10

F7(<sup>#</sup>9)(Abmaj/F7)

Exercise 10 consists of two staves of music in G minor. The first staff shows a sequence of chords: F7(<sup>#</sup>9)(Abmaj/F7), F7(<sup>#</sup>9)(Abmaj/F7), F7(<sup>#</sup>9)(Abmaj/F7), and F7(<sup>#</sup>9)(Abmaj/F7). The second staff shows a sequence of chords: F7(<sup>#</sup>9)(Abmaj/F7), F7(<sup>#</sup>9)(Abmaj/F7), F7(<sup>#</sup>9)(Abmaj/F7), and F7(<sup>#</sup>9)(Abmaj/F7).

11

F7(<sup>b</sup>9)<sub>5</sub>(Bmaj/F7)

Exercise 11 consists of two staves of music in G minor. The first staff shows a sequence of chords: F7(<sup>b</sup>9)<sub>5</sub>(Bmaj/F7), F7(<sup>b</sup>9)<sub>5</sub>(Bmaj/F7), F7(<sup>b</sup>9)<sub>5</sub>(Bmaj/F7), and F7(<sup>b</sup>9)<sub>5</sub>(Bmaj/F7). The second staff shows a sequence of chords: F7(<sup>b</sup>9)<sub>5</sub>(Bmaj/F7), F7(<sup>b</sup>9)<sub>5</sub>(Bmaj/F7), F7(<sup>b</sup>9)<sub>5</sub>(Bmaj/F7), and F7(<sup>b</sup>9)<sub>5</sub>(Bmaj/F7).

12

F7(<sup>#</sup>9)<sub>5</sub>(Dbmaj/F7)

Exercise 12 consists of two staves of music in G minor. The first staff shows a sequence of chords: F7(<sup>#</sup>9)<sub>5</sub>(Dbmaj/F7), F7(<sup>#</sup>9)<sub>5</sub>(Dbmaj/F7), F7(<sup>#</sup>9)<sub>5</sub>(Dbmaj/F7), and F7(<sup>#</sup>9)<sub>5</sub>(Dbmaj/F7). The second staff shows a sequence of chords: F7(<sup>#</sup>9)<sub>5</sub>(Dbmaj/F7), F7(<sup>#</sup>9)<sub>5</sub>(Dbmaj/F7), F7(<sup>#</sup>9)<sub>5</sub>(Dbmaj/F7), and F7(<sup>#</sup>9)<sub>5</sub>(Dbmaj/F7).

Fig. 9- Weeks 14-15: ii-V's and Interval Shifts

1a.)

Dmi<sup>7</sup> LH only      G<sup>7</sup>      Dmi<sup>7</sup>      G<sup>7</sup>      Dmi<sup>7</sup> RH only

Ped. \_\_\_\_\_ etc.

G<sup>7</sup>      Dmi<sup>7</sup>      G<sup>7</sup>      Dmi<sup>7</sup>

G<sup>7</sup>      Dmi<sup>7</sup>      G<sup>7</sup>

Cmi<sup>7</sup>      F<sup>7</sup>      Cmi<sup>7</sup>      F<sup>7</sup>      Cmi<sup>7</sup>

F<sup>7</sup>      Cmi<sup>7</sup>      F<sup>7</sup>      Cmi<sup>7</sup>

F<sup>7</sup>      Cmi<sup>7</sup>      F<sup>7</sup>

Bbmi<sup>7</sup>      Eb<sup>7</sup>      Bbmi<sup>7</sup>      Eb<sup>7</sup>      Bbmi<sup>7</sup>

Eb<sup>7</sup>      Bbmi<sup>7</sup>      Eb<sup>7</sup>      Bbmi<sup>7</sup>



1b.)

Dbmi7 Gb7 Dbmi7 Gb7 Dbmi7

Gb7 Dbmi7 Gb7 Dbmi7

Gb7 Dbmi7 Gb7

Bmi7 E7 Bmi7 E7 Bmi7

E7 Bmi7 E7 Bmi7

E7 Bmi7 E7

Ami7 D7 Ami7 D7 Ami7

D7 Ami7 D7 Ami7

D7 Ami7 D7

Gmi7 C7 Gbmi7 C7 Gmi7  
 C7 Gmi7 C7 Gmi7  
 C7 Gmi7 C7  
 Fmi7 Bb7 Fmi7 Bb7 Fmi7  
 Bb7 Fmi7 Bb7 Fmi7  
 Bb7 Fmi7 Bb7  
 Ebmi7 Ab7 Ebmi7  
 Ab7 Ebmi7 Ab7  
 Ebmi7 Ab7 Ebmi7 Ab7 Ebmi7 Ab7

2.)

Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> etc.

3.)

Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> etc.

4.)

Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

5.)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bbmaj<sup>7</sup>

Bbm7 Eb7 Abmaj7  
 Abm7 Db7 Gbmaj7  
 F#m7 B7 Emaj7  
 Em7 A7 Dmaj7  
 Dbm7 Gb7 Cbmaj7  
 Bm7 E7 Amaj7  
 Am7 D7 Gmaj7  
 Gm7 C7 Fmaj7  
 Fm7 Bb7 Ebmaj7  
 Ebm7 Ab7 Dbmaj7

Fig. 10- Weeks 14-15: ii-V-I's with Permutations

The figure displays 13 numbered musical examples of ii-V-I chord progressions in C major, presented in 4/4 time. Each example is written on a single staff with a treble clef and includes chord symbols above and below the notes. The progressions are as follows:

- 1.** Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup> (ii<sup>7</sup> V<sup>7</sup> I<sup>9</sup>)
- 2.** Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup> (4ii<sup>7</sup> V<sup>7</sup> I<sup>9</sup>)
- 3.** Dm<sup>7</sup> G<sup>7</sup> (ii<sup>7</sup> 5. V<sup>7</sup>)
- 4.** Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup> Em<sup>7</sup> A<sup>7</sup> (I<sup>9</sup> ii<sup>7</sup> V<sup>7</sup> I<sup>9</sup> iii<sup>7</sup> VI<sup>7</sup>)
- 5.** Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup> (ii<sup>7</sup> 7.V<sup>7</sup> I<sup>9</sup>)
- 6.** Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup> (iii<sup>7</sup> VI<sup>7</sup>)
- 7.** Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup> (biii<sup>7</sup> bVI<sup>7</sup>)
- 8.** Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup> (ii<sup>7</sup> 9. V<sup>7</sup> I<sup>9</sup>)
- 9.** Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup> (ii<sup>7</sup> 9. V<sup>7</sup> I<sup>9</sup>)
- 10.** Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup> (Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup>)
- 11.** Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup> (Dm<sup>7</sup> G<sup>7</sup>)
- 12.** Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup> (trills)
- 13.** Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>9</sup> (trills)

## IV.B. The Blues Project

My jazz vibes curriculum would include two semester-long projects. The first project would be entitled the Blues Project. For the Blues Project, the student will transcribe one chorus of 12-bar blues by Milt Jackson and a 12-bar chorus by another vibist of their choosing. The student should be able to play and sing their transcriptions with and without the recording. The transcriptions should be performed from memory and accurately notated in their original key. To aid in comparison of the two solos, the student will also print the solos out in the same key in score fashion.

A brief essay should accompany the project and can address each vibraphonist's use of rhythm, the blues scale, use of common blues licks, chord changes, phrase lengths, dynamics, articulation, pedaling, dampening, range, and any other relevant topic..

The final part of the project would be a creative task. The student will “trade 4’s” with their transcription; i.e. play the first 4 bars of the transcription, then 4 bars of their own, play the last 4 bars of the transcription, play 4 bars of their own, play the middle 4 bars of their transcription, and then play 4 bars of their own. Next the students will create a series of exercises based on their transcription. These exercises might involve rhythms encountered in their transcriptions, specific licks, scales, or any other technique that the student chooses.

I have included a transcription of Milt Jackson's entire 3-chorus solo from “Blue Roz” from the 1962 album *Bags Meets Wes* (Fig. 11). I have also included Stefon Harris's entire 7-chorus solo on the blues tune “Big Foot” from Rodney Whitaker's 1999 album *Ballads and Blues* (Fig. 12). While the students are only asked to transcribe one chorus, I have included full solos here to provide more source material for the teacher,

and to show examples of building a solo over multiple choruses. I have also included examples of exercises constructed from various elements of each solo (Figs. 13 and 14). What follows is an analysis of the Milt Jackson solo to provide an example for a student paper.

### **Milt Jackson, solo on “Blue Roz” on *Bags Meets Wes*- Analysis**

Milt Jackson manages to say a lot during a brief solo on “Blue Roz.” This paper will examine his use of Blues and bebop elements to create a dense, tightly-constructed and exciting solo.

The solo starts with a 4-bar break over the first 4-bars of the form, so Milt is obligated to come full-speed out of the gate and keep this level of rhythmic energy up through the remainder of his three choruses. He only pauses three times during his 36-bar solo for more than 2 beats (see m. 5-6, 11-12, and 31-32). Furthermore, Milt’s playing in this solo largely consists of uninterrupted lines of eighths, triplets and 16ths. For example, look at Milt’s lines from m. 2 beat 3 until m. 5 beat 2; m. 8-11, m. 26 beat 3 until m. 30 beat 1. Thus, Milt packs a lot of notes into a short solo.

Milt Jackson goes back and forth between blues elements and bebop elements in this solo. One can see how he makes effortless transitions between these two styles by analyzing his use of scales. I have included an extra copy of his solo with his scale usage bracketed and labeled (see Fig. 1). I think when analyzing this solo, one should be aware that Jackson tends to use the same pitch collections and licks at corresponding points of the form. For example, he tends to start each chorus with a blues-based lick. In measures 1-4 of each chorus, he’ll reference the blues by using a G blues scale (G, Bb, C, C#, D, F- see m. 1-2)), a Bb pentatonic scale (Bb, C, D, F, G- see m. 13-14), or a G pentatonic scale

with an A# “blue” note (G, A#, B, D, E- see m. 25-27). In the 5th bar of each chorus he shifts to C mixolydian mode (typically the pitches G, A, Bb, D, and E). In the 8th bar through the tenth bar of each chorus he uses bebop lines to imply a progression of E7 (in bar 8) to A minor 7 (bar 9) to D7 (bar 10). Most bebop melodic vocabulary is designed to embellish ii-V progressions, so Jackson exploits the ii-V already present in the Blues changes to fit in his bebop influence.

One should note that Jackson never uses entire major scales, minor scales or modes. Instead of playing an entire C mixolydian mode in succession (C,D, E, F, G, A, Bb), he might start on the fifth scale degree and leave out the 4<sup>th</sup> scale degree (G, A, Bb, C, D, E). A good example of Milt’s construction of a melodic line lines would be measure 29. The measure starts with ascending scalar motion (G, A, Bb, C, D, E) but then Milt skips up to G and Bb before ending the run on a high C. This run is not exactly a arpeggio, a pentatonic scale, or a mode. One could view this run as a segment of the C-Mixolydian mode (G, A, Bb, C, D) followed by an arpeggiation of a C7 chord (E,G, Bb, C) to quantify what occurs in this bar. The variety of intervals in his runs gives each phrase a unique melodic character.

**Fig. 11: "Blue Roz" solo by Milt Jackson on Bags meets Wes**  
**Analysis of scale use**

**♩=132**  
 (break) transcribed by Brian McNulty

The musical score consists of seven staves of music in treble clef, with a key signature of one sharp (F#). The tempo is marked as quarter note = 132. The score includes the following scale and chord annotations:

- Staff 1:** Labeled "G blues scale" above the staff. Chord **G7** is indicated above the first measure. The scale is played in eighth notes with triplet markings (3) under the first, second, and sixth notes.
- Staff 2:** Labeled "Bb pentatonic scale (subset of G blues scale)" above the staff. The scale is played in eighth notes with triplet markings (3) under the first, second, fourth, and sixth notes.
- Staff 3:** Labeled "G blues scale" above the first measure and "G dorian" above the second measure. Chord **C7** is indicated above the first measure. The scale is played in eighth notes with triplet markings (3) under the first, second, and fourth notes.
- Staff 4:** Labeled "G blues scale" above the first measure and "Chromatic" above the second measure. Chord **G7** is indicated above the first measure. The scale is played in eighth notes with triplet markings (3) under the first, second, and fourth notes.
- Staff 5:** Labeled "A dorian" above the first measure and "Eb major scale" above the second measure. Chord **Am7** is indicated above the first measure and **D7** above the second measure. The scale is played in eighth notes.
- Staff 6:** Labeled "G blues scale" above the first measure and "Bb pentatonic" above the second measure. Chord **G7** is indicated above the first measure. The scale is played in eighth notes with triplet markings (3) under the first, second, and fourth notes.
- Staff 7:** Labeled "G blues scale" above the first measure. Chord **G7** is indicated above the first measure. The scale is played in eighth notes with triplet markings (3) under the first, second, third, fourth, fifth, sixth, and seventh notes.

D dorian with chromatic inflections

G altered dominant

passing tone

neighbor tone

Detailed description: This staff shows a melodic line in D major. The first part is labeled 'D dorian with chromatic inflections' and includes a 'passing tone' (F#) and a 'neighbor tone' (E). The second part is labeled 'G altered dominant' and features a trill on G.

C Mixolydian

G blues

3

Detailed description: This staff shows a melodic line in C major. The first part is labeled 'C Mixolydian' and includes a 'C7' chord symbol. The second part is labeled 'G blues' and features a triplet of notes.

E altered dominant (F melodic minor ascending)

G7

Detailed description: This staff shows a melodic line in E major. The first part is labeled 'E altered dominant (F melodic minor ascending)' and includes a 'G7' chord symbol.

C maj 9 arpeggio

Am7

3

double neighbor

double neighbor

D7 G mixolydian

C pentatonic

Detailed description: This staff shows a melodic line in C major. It includes 'C maj 9 arpeggio', 'Am7', a triplet '3', 'double neighbor', 'D7 G mixolydian', and 'C pentatonic'.

G7

passing tone

C maj 9 arpeggio

6

G pentatonic with A#

Detailed description: This staff shows a melodic line in G major. It includes 'G7', 'passing tone', 'C maj 9 arpeggio', a sextuplet '6', and 'G pentatonic with A#'.

G7 (G pentatonic with A#)

Detailed description: This staff shows a melodic line in G major, labeled 'G7 (G pentatonic with A#)'.

Chromatic

G altered dominant

3

3

Detailed description: This staff shows a melodic line in G major. It includes 'Chromatic', 'G altered dominant', and two triplets '3'.

C mixolydian

A musical staff in G major (one sharp) showing the C mixolydian scale. The notes are C4, D4, E4, F4, G4, A4, Bb4, C5. The scale is marked with a C7 chord symbol above the first measure. A triplet of notes (G4, A4, Bb4) is marked with a '3' below it.

G major arpeggio

E altered dominant (F melodic minor ascending)

A musical staff in G major showing a G major arpeggio (G4, B4, D5) and an E altered dominant scale (E4, F4, G4, Ab4, Bb4, C5). The arpeggio is marked with a G7 chord symbol above it. The altered dominant scale is marked with an E7 chord symbol above it. A triplet of notes (G4, Ab4, Bb4) is marked with a '3' below it.

C maj 9 arpeggio

A min 7 arpeggio

D mixolydian

A musical staff in G major showing three musical phrases. The first is a C major 9 arpeggio (C4, E4, G4, B4, D5) marked with an Am7 chord symbol above it. The second is an A minor 7 arpeggio (A4, C5, E5, G5) marked with an A7 chord symbol above it. The third is a D mixolydian scale (D4, E4, F4, G4, A4, Bb4, C5) marked with a D7 chord symbol above it. Both arpeggios have a triplet of notes marked with a '3' below them.

G7

Bb pentatonic

A musical staff in G major showing a G7 chord (G4, B4, D5, F5) and a Bb pentatonic scale (Bb4, C5, D5, F5, G5). The G7 chord is marked with a G7 chord symbol above it. The Bb pentatonic scale is marked with a Bb pentatonic label above it.

**Fig. 12- Stefon Harris solo on "Big Foot" from Rodney Whitaker's *Ballads and Blues***

The musical score consists of eight staves of music in 4/4 time, with a tempo marking of ♩=200. The key signature is B-flat major (two flats). The score includes various musical notations such as dynamics, articulation, and ornaments.

- Staff 1:** Starts with a dynamic marking of *f*. The first measure contains a triplet of eighth notes. The key signature changes to B-flat major (two flats). The chord **Bb7** is indicated above the staff.
- Staff 2:** The chord **Eb7** is indicated above the staff.
- Staff 3:** The chord **Bb7** is indicated above the staff.
- Staff 4:** The chord **Cm7** is indicated above the first measure, and **F7** is indicated above the second measure.
- Staff 5:** The chord **Bb7** is indicated above the staff.
- Staff 6:** The chord **Bb7** is indicated above the staff.
- Staff 7:** The phrase "behind the beat" is written above the staff, with a bracket indicating a triplet of eighth notes. A circled note is present in the second measure of this staff. The number "3" is written below the staff under the triplet.
- Staff 8:** The chord **Eb7** is indicated above the staff. A triplet of eighth notes is marked with a "3" below the staff.

This page of musical notation consists of ten staves of music in the key of B-flat major. The notation includes various chords and rhythmic patterns:

- Staff 1:** Chord  $Bb7$ , triplet of eighth notes.
- Staff 2:** Chords  $Cm7$ ,  $F7$ ,  $Bb7$ , triplet of eighth notes.
- Staff 3:** Chord  $Bb7$ , triplet of eighth notes.
- Staff 4:** Chord  $Eb7$ , triplet of eighth notes.
- Staff 5:** Chord  $Bb7$ , triplet of eighth notes, dynamic marking  $f$ .
- Staff 6:** Chords  $Cm7$ ,  $F7$ ,  $Bb7$ , dynamic marking  $f$ .
- Staff 7:** Chord  $Bb7$ , triplet of eighth notes, accents.
- Staff 8:** Chord  $Eb7$ , accents.
- Staff 9:** Chord  $Bb7$ , triplet of eighth notes.

Cm<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup>

Bb<sup>7</sup>

Eb<sup>7</sup>

Bb<sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup>

Bb<sup>7</sup>

Eb<sup>7</sup>

Bb<sup>7</sup>

*accel. et cresc.*

*accel. et cresc.*

Bb<sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup>  
 B<sup>b</sup>7  
 B<sup>b</sup>7  
 E<sup>b</sup>7 B<sup>b</sup>7  
 Cm<sup>7</sup> F<sup>7</sup>  
 B<sup>b</sup>7

Fig. 13- Exercises based on Milt Jackson's Blue Roz solo

Brian McNulty

1. "Trade 4's" with first chorus

G<sup>7</sup>

C<sup>7</sup> G<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

G<sup>7</sup>

C<sup>7</sup> G<sup>7</sup>

lay back

Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

2. Use rhythm of first chorus as basis for solo- use only the notes of the G blues scale

G<sup>7</sup>

C<sup>7</sup> G<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

3. Use rhythm and contour of first chorus as basis for solo- use only the notes of the G blues scale

G<sup>7</sup>

C<sup>7</sup>

G<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup>

G<sup>7</sup>

4. Use rhythm, contour, and scale selection of first chorus as basis of solo

G<sup>7</sup>

G blues scale Bb major pentatonic

C<sup>7</sup>

G blues scale G min (G,A,Bb,C,D)

G blues scale

G octatonic (0,2)

A dorian

Eb ascending melodic minor

G minor pentatonic (G,A,Bb,D,E)

5. Use scale selection of first chorus, contour and rhythm left up to improviser

G blues scale

Bb major pentatonic

G blues scale

G min (G,A,Bb,C,D)

G blues scale

G octatonic (0,2)

A dorian (incomplete)

Eb ascending melodic minor

G minor pentatonic (G,A,Bb,D,E)

Fig. 14- Exercises based on Stefon Harris' solo on "Big Foot"

Brian McNulty

Trading fours with the original solo:

The musical score consists of eight staves of music in 4/4 time, all in the key of B-flat major (two flats). The exercises are organized into four pairs, each with a specific chord indicated above the staff:

- Staff 1:** Chord: Bb7. Contains a melodic line and a bass line.
- Staff 2:** Chord: Eb7. Contains a melodic line and a bass line.
- Staff 3:** Chord: Bb7. Contains a rhythmic exercise consisting of four measures of eighth-note patterns.
- Staff 4:** Chords: Cm7 and F7. Contains a melodic line and a bass line.
- Staff 5:** Chord: Bb7. Contains a melodic line and a bass line.
- Staff 6:** Chord: Bb7. Contains a rhythmic exercise consisting of four measures of eighth-note patterns.
- Staff 7:** Chord: Eb7. Contains a melodic line and a bass line.
- Staff 8:** Chord: Bb7. Contains a melodic line and a bass line.

Cm<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup>

Structuring a solo based on pitch collections used by Stefon Harris in his first chorus:

Bb<sup>7</sup>

Eb<sup>7</sup> Bb<sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup>

Bb<sup>7</sup>

Eb<sup>7</sup> Bb<sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup>

Building a solo around two motives:

motive 1: motive 2:

Example of a chorus based upon these two motives:

Bb<sup>7</sup> Eb<sup>7</sup> Bb<sup>7</sup>

Exercises based on this lick:

B7 B $\flat$ 7 A7 A $\flat$ 7

G7 F $\sharp$ 7 F7

Cm<sup>7</sup> upper neighbors lower neighbors goal note (chord tone)

Exercises based on above lick (to be transposed into other keys):

Cm<sup>7</sup> F<sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup>

F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup>

#### **IV.C. The Head Transcription Project**

The second semester-long project would be the Head Transcription Project. In this project, the student would pick a standard that has been recorded by at least two jazz vibraphonists, transcribe each vibraphonist's performance of the head, write a short essay comparing the two interpretations of the head, and finally write out and perform a different head in the style of each of the performers. I have provided two examples of Head Transcription Projects in this paper. The first Head Transcription Project involves Bobby Hutcherson's and Dave Samuels' performances of "Autumn Leaves." The second Head Transcription Project involves Lionel Hampton's and Joe Locke's interpretations of the ballad "But Beautiful."

There are a variety of benefits for the students in the Head Transcription Project. First, it gives the student a chance to learn a head from a recording instead of a leadsheet. The transcriptions and analysis will help the student to internalize the head, and will aid the student in learning and memorizing tunes in the future as well. Second, this project provides a gateway to solo transcription. Transcribing a head is often easier than transcribing a solo because the transcriber can use a leadsheet as a template if necessary, and because the performer is less likely to play as busily during the head as he might during a solo. Third, every jazz performer will have to become fluent at embellishing heads, and this project will give the students an introduction to altering the rhythm, melody, and harmony of a tune in a tasteful manner and in a style idiomatic to the vibraphone. Finally, this project provides a great opportunity for students to learn about the style of important jazz vibraphonists.

I should note that when the students complete the last step of the project (arrangement of a different head in the style of each of their transcriptions), it is most important that they take elements from their transcription to construct their own version of the head. It is not my intention for them to completely encapsulate the style of the transcribed vibraphonist, although their arrangement will certainly borrow stylistic traits from the vibist they have transcribed.

To aid in choosing recordings to transcribe, I have included a database of standards recorded by noteworthy jazz vibraphonists in Appendix 2.

### **Autumn Leaves- Bobby Hutcherson and Dave Samuels**

#### **General Observations:**

I first transcribed Bobby Hutcherson's performance of Autumn Leaves from his 1983 studio album *Four Seasons*. Dave Samuels' rendition of Autumn Leaves comes from the live 2011 album *Summer Night in Denmark* (Fig. 15). Both performances were in g minor and played at a medium-up tempo. The Hutcherson album includes a rhythm section of piano, bass, and drums while Samuels is accompanied by bass and drums only. Thus, Samuels has more space to interject chordal playing (e.g. m. 9-10) while Hutcherson only plays linearly. Samuels also has more space to improvise away from the melody (see m. 7-8, 27-29). Samuels also might get further away from the head because this is the transcription of an out-head, while the Hutcherson head comes from the beginning of the track. Another factor to consider is that Samuels' recording is live, and Hutcherson's is a studio recording.

#### **Analysis:**

First, one can observe how Hutcherson and Samuels approach the Eb in m. 2 and the D in m. 4. Both performers keep the original pitches to start the melody (m. 1-2), but each syncopates the melody slightly differently (Fig. 1). While approaching the D in m. 4, Samuels uses upwards scalar motion from F up to D, filling in the leap from A-D in the original melody. Hutcherson approaches the D from above (F-Eb-D) and eschews the original pitches of the melody in m. 3 (F-G-A). Rhythmically, Samuels delays the arrival of the D from beat 1 of m. 4 until the end of 3 of that bar. Hutcherson anticipates the D by placing it on the end of four in measure 3.

Both Samuels and Hutcherson use recurring “licks” that help give a sense of unity to their performance. Samuels uses a descending D altered dominant scale in every bar which D7 occurs (m. 7, 15, 27). The particular scale that Samuels uses could be thought of as a combination of Eb minor (Bb, Gb, F, Eb) and G minor (D, C, Bb, A, G). Hutcherson uses a recurring rhythmic device to emphasize many of the long notes in the original melody. For example, the whole-note D in m. 4 is anticipated on the end of 4 in m. 3 and then repeated on the end of 1 in m. 4. This device appears many times in m. 1-14. Since the vibes don’t sustain long notes as well as a vocalist or wind instrument, vibists need strategies to approach melodies that include a lot of longer notes. Hutcherson chooses to leave a lot of space in his melody, but he does mark the longer notes with this syncopated two-note pattern. Samuels tends to fill in the gaps left by longer notes with runs like the ones previously discussed in m. 7, 15, and 27. Hutcherson uses more grace notes in his interpretation than Samuels. Hutcherson reserves grace notes for the highest notes in his phrases.

When writing out “It Could Happen to You” in the style of Hutcherson and Samuels, I aimed to replicate as much as I could from their interpretations of “Autumn Leaves” (Fig. 16). I used exact licks where I could, and I at least tried to copy melodic and rhythmic gestures if utilizing exact licks was not an option.

### **But Beautiful- Lionel Hampton and Joe Locke**

#### **General Observations:**

Joe Locke, who is accompanied solely by Kenny Barron on piano, takes the tune at quarter-note=50 in the key of G major (Fig. 17). Lionel Hampton is accompanied by piano, bass, and drums and takes the tune at a slightly faster tempo (quarter-note = 70) than Joe Locke. Hampton also plays the melody up a minor 6th from Locke in Eb Major. I have transposed Hampton's version to G major and placed it with the Locke's version and the original melody for easier comparison. Joe Locke's general sound is warmer, probably due to softer and heavier mallets. However, Locke does occasionally dig into the bars for tonal contrast. The most apparent example of this harsher tone would be the eighth notes in bars 15-16. Locke, like Hampton, allows the vibes to sustain during the head, but is very judicious about what notes are allowed to ring. Due to mallet-dampening and pedaling, only one note at a time ever rings during the melody. It should be noted that Hampton and Locke only play linearly (one note at a time, no double-stops) during the melody, but as soon as Locke finishes playing the melody he begins to play 4-note chords to accompany Kenny Barron's solo. Thus, Locke makes a conscious decision to avoid chordal and contrapuntal playing during the head.

As noted before, Hampton plays the melody up a minor 6th from Locke in Eb Major. The change in key is significant because Locke's key of G major enables him to

use the lower, more mellow range of the instrument. Locke rarely goes above D4 (4th line D of the treble staff) during the head. Hampton's rendition has a much brighter tone because of his key. It should be noted that Hampton never goes below middle-C, which might have been the lowest note available on his instrument. Unlike Locke, Lionel lets multiple notes to ring together with the pedal. Hampton also uses the vibrato motor at a high speed. Despite all of the notes that are allowed to sustain and vibrate, Hampton maintains clarity with bright sounding mallets and only allowing chord tones to ring. All of these general stylistic traits are preserved in the attached arrangements of Blue in Green (Fig. 18). Harmonic devices and musical lines from the transcriptions are also adapted to these arrangements.

### **Analysis:**

Compared to Bobby Hutcherson and Dave Samuels' renditions of Autumn Leaves, Lionel Hampton and Joe Locke take much more liberty with the melody in their versions of "But Beautiful." The slow tempo and long note values of "But Beautiful" creates much more space for improvising within the melody. Hampton and Locke choose different spots to fill in long notes. For example, Lionel Hampton sticks to the melody fairly closely for the first half of the tune (m. 1-17) while Joe Locke adds fills in m. 8-9, 13, and 16-17. In the second half of the melody, Lionel Hampton makes significant departures from the original melody and solos in a double-time swing feel (m. 21-25, 29, 32-33).

As a point of harmonic comparison, one can look at how Hampton and Locke approach the E7 harmony on beats 3 and 4 of bar 19. Hampton outlines Bmin7 on beat 3 before resolving to G# on beat 4 (the third of the E7 chord). Thus, Hampton has replaced

the E7, or V/A with a ii-V pattern in A. Locke outlines the E7 harmony with an E(0,1) octatonic scale pattern, also known as the E half-whole diminished scale. The accented notes in Joe Locke's phrase beginning in beat 2 of m. 19 and ending on beat 1 of m. 20 (E, F, G, Ab, Bb, B) all belong to the E (0,1) octatonic scale. This collection is also referred to as the diminished scale. One should also note that each accent starts off a 4-note grouping that descends chromatically. Thus, the bottom notes of each grouping (C#, D, E, F G, Ab) also belong to this same octatonic collection. In summary, Hampton outlines the E7 chord with a ii-V pattern in A major while Locke utilizes a diminished scale. Locke also anticipates the harmony by a beat and extends it by a beat as well.

Joe Locke uses a recurring rhythmic motive that lends unity to his interpretation of this head. He frequently emphasizes melody notes that occur on downbeats by repeating a pitch as a succession of two triplet eighth-notes (see downbeat of m. 3, 4, 5, 7, 10, 11, 12, 18, 19, 27, 28, and 30). Also, Locke emphasizes important arrival notes with groups of 2-3 grace notes (see m. 27 and 28 down beats).

The form of But Beautiful is A A' where the A section lasts from m. 1-17 and the A' section lasts from m. 18-33. The melody and harmony of m. 2-11 are identical to the harmony and melody of m. 18-27. Thus, we can compare how each player's interpretation of m. 2-11 compares to their subsequent interpretation of the same music in m. 18-27. As noted before, Lionel Hampton interjects much more double-time swing improvisation beginning in m. 18. Joe Locke also increases his rhythmic activity beginning in bar 18, but he also retains a few rhetorical gestures in both halves of the melody. The first emotive gesture is his sudden jump up to the high G at the end of bar 6 and 22. As noted earlier, Locke mostly plays in the middle and lower registers of the

vibes, but this note suddenly leaps out of this range. The high G is a 6th above the original melody note of Bb. Also, in bars 7-8 and 23-24, the written melody goes from A to G# to B.. Both times, Locke eschews the G# in favor of a Bb. Thus we have an A-Bb-B melodic progression from m. 7-8 and m. 23-24. The sudden rise to a high G in m. 6 and m. 22 is thereby tempered by a slow chromatic ascent from A to B in the following measure.

**Fig. 15- Autumn Leaves Comparison of Bobby Hutcherson (Four Seasons, 1983) and Dave Samuels (Summer Night in Denmark, 2011)**

Bobby Hutcherson *Four Seasons* (Timeless), 1983

Alex Riel Mads Vinding feat. Dave Samuels *Summer Night in Denmark* (BRO Recordings), 2011

Autumn Leaves, copyright Enoch et Cie.

transcribed by Brian McNulty

♩=220

Samuels *f* Cm7 F7 Bbmaj7

Hutcherson Cm7 F7 Bbmaj7

Original Cm7 F7 Bbmaj7

S. Ebmaj7 Aø7 D7

H. Ebmaj7 Aø7 D7

Ebmaj7 Aø7 D7

S. *Gmi* *(G7#5)* 3

H. *Gm*

*Gm*

*Cmi<sup>7</sup>* *F<sup>7</sup>* *Bbmaj<sup>7</sup>* *Ebmaj<sup>7</sup>*

*pp* *f* *pp* *f*

*Cm<sup>7</sup>* *F<sup>7</sup>* *Bbmaj<sup>7</sup>* *Ebmaj<sup>7</sup>*

*Cm<sup>7</sup>* *F<sup>7</sup>* *Bbmaj<sup>7</sup>* *Ebmaj<sup>7</sup>*

*A<sup>ø7</sup>* *D<sup>7</sup>*

*A<sup>ø7</sup>* *D<sup>7</sup>*

*A<sup>ø7</sup>* *D<sup>7</sup>*

Gmi

Gm

Gm

S. A $\emptyset$ 7 D7 Gm Cm7

H. A $\emptyset$ 7 D7 Gm Cm7

A $\emptyset$ 7 D7 Gm Cm7

S. F7 B $\flat$ maj7 E $\flat$ maj7 A $\emptyset$ 7

H. F7 B $\flat$ maj7 E $\flat$ maj7 A $\emptyset$ 7

F7 B $\flat$ maj7 E $\flat$ maj7 A $\emptyset$ 7

F7 B $\flat$ maj7 E $\flat$ maj7 A $\emptyset$ 7

S.  $D^7$   $F/G$   $E/F^\#$   $E^\flat/F$   $D/E$

H.  $D^7$   $Gm$   $C^7$   $Fm^7$   $B^\flat^7$

S.  $E^\flat maj^7$   $D^7$   $Gm$

H.  $E^\flat maj^7$   $D^7$   $Gm$

**Fig. 16- It Could Happen to You (in the style of Bobby Hutcherson and Dave Samuels)**

It Could Happen to You, copyright Famous Music

arr. B. McNulty

♩=160  
Bobby H.

Samuels

Original melody

♩=160  
Harmony

$E\flat^{maj7}$   $Gm7(b5)$   $C7$   $Fm7$

Bobby H.

Samuels

$A\flat^{7(b5)}$   $D7$   $E\flat^{maj7}$   $A\flat^{maj7}$

Musical score for the first system, featuring three treble clef staves and one bass clef staff. The key signature has three flats. The bass staff includes chord symbols  $Gm^{7(b5)}$  and  $C^7$ .

Bobby H.

Samuels

Musical score for the second system, featuring three treble clef staves and one bass clef staff. The key signature has three flats. The bass staff includes chord symbols  $Fm^7$ ,  $D\flat^9$ ,  $E\flat^{maj7}$ ,  $Dm^{7(b5)}$ , and  $G^7$ .

Bobby H.

Samuels

Cm7 F7 Fm7 Bb7

Bobby H.

Samuels

Ebmaj7 Gm7(b5) C7 Fm7 Am7(b5) D7

Bobby H.

Samuels

Chords:  $E\flat\text{maj}7$ ,  $A\flat\text{maj}7$ ,  $Gm7(b5)$

Bobby H.

Samuels

Chords:  $C7$ ,  $Fm7$ ,  $D\flat9$ ,  $E\flat\text{maj}7$

Bobby H.

Samuels

C<sup>7</sup>alt. B<sup>13</sup> B<sup>b7</sup>(sus4) E<sup>b</sup>

Gm<sup>7</sup>(b5) C<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>maj<sup>7</sup>

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of four staves. The top staff is a vocal line for 'Bobby H.' with a melody of quarter and eighth notes. The second staff is for 'Samuels' with a more active melody. The third staff is a vocal line with a simpler melody. The bottom staff is the piano accompaniment, featuring chords and bass lines. Chord symbols are placed above the piano staff: Gm<sup>7</sup>(b5) in the first measure, C<sup>7</sup> in the second, Fm<sup>7</sup> in the third, B<sup>b7</sup> in the fourth, and E<sup>b</sup>maj<sup>7</sup> in the fifth. The piano accompaniment includes a bass line with eighth and quarter notes, and chords with some voicings indicated by 'x' marks.

**Fig. 17- But Beautiful Comparison of Lionel Hampton (*Mostly Ballads*, 1990) and Joe Locke (*But Beautiful* with Kenny Barron, 1991)**

Joe Locke and Kenny Barron *But Beautiful* (Steeplechase 31295), 1991

Lionel Hampton *Mostly Ballads* (Music Masters Jazz), 1992

*But Beautiful*, copyright Music Sales Corp.

transcribed Brian McNulty

Lionel Hampton (transposed down a minor 6th from original key of Eb)

The first system of the musical score consists of four staves. The top staff is for Lionel Hampton's transposed version, marked with a tempo of ♩=72. The second staff is for Joe Locke's version, marked with a tempo of ♩=50 and includes a *mp* dynamic marking. The third staff is labeled "Original melody" and includes a *mp* dynamic marking. The bottom staff is labeled "Harmony" and shows chord progressions: Gmaj7, C7, Bm7(b5), and E7. The music is in the key of D major.

The second system of the musical score continues the comparison. It consists of four staves. The top staff is for Lionel Hampton's transposed version, marked with a tempo of ♩=72. The second staff is for Joe Locke's version, marked with a tempo of ♩=50 and includes a *mp* dynamic marking. The third staff is labeled "Original melody" and includes a *mp* dynamic marking. The bottom staff is labeled "Harmony" and shows chord progressions: Am7, C#m7(b5), F#7, and Gmaj7. The music is in the key of D major.

Swung 16ths

Bm7(b5) E7 A7

Detailed description: This system contains three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a dotted quarter note, a quarter note, and a half note. The middle staff is also a treble clef, featuring a triplet of eighth notes, a quarter note, and a sixteenth-note triplet. The bottom staff is a bass clef showing three chords: Bm7(b5), E7, and A7.

H. behind the beat

L. *pp* *mf*

D7 D7/C

Detailed description: This system contains three staves. The top staff is a treble clef with a key signature of one sharp (F#), containing a melodic line with a dotted quarter note, a quarter note, and a half note. The middle staff is also a treble clef, featuring a triplet of eighth notes, a quarter note, and a sixteenth-note triplet. The bottom staff is a bass clef showing two chords: D7 and D7/C. Dynamic markings *pp* and *mf* are placed below the middle staff.

H.

L.

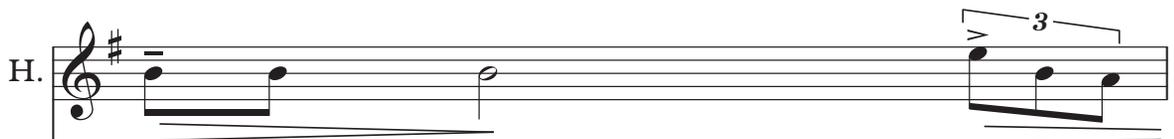
Bm7 Em7 Am7 D7 Gmaj7

Detailed description: This system contains three staves. The top staff is a treble clef with a key signature of one sharp (F#), containing a melodic line with a dotted quarter note, a quarter note, and a half note. The middle staff is also a treble clef, featuring a triplet of eighth notes, a quarter note, and a sixteenth-note triplet. The bottom staff is a bass clef showing five chords: Bm7, Em7, Am7, D7, and Gmaj7.

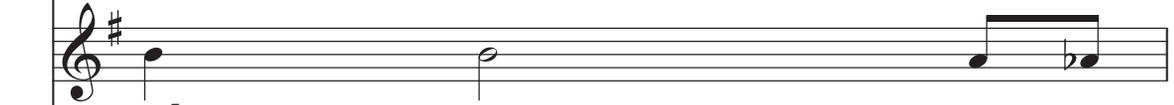
Musical score for the first system. The melody consists of a half note (H.), a triplet eighth note (L.), and a triplet eighth note (3). The bass line includes chords Em7, A7, and D7(sus4). Performance instructions include "mallet damping on eighths", "Ped.", and "ff".

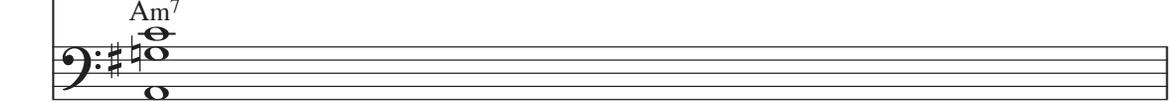
Musical score for the second system. The melody consists of a half note (H.), a triplet eighth note (3), and a triplet eighth note (3). The bass line includes chords D7, Gmaj7, and C7. The dynamic marking is "mp".

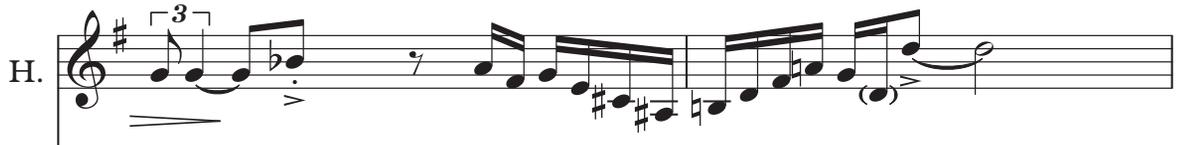
Musical score for the third system, titled "Swung 16ths". The melody consists of a triplet eighth note (3) and a triplet eighth note (3). The bass line includes chords Bm7(b5) and E7. The dynamic marking is "mp".

H. 

L. 

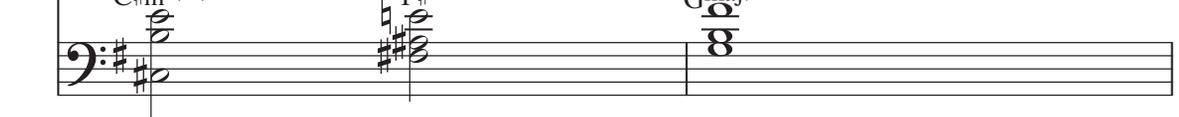


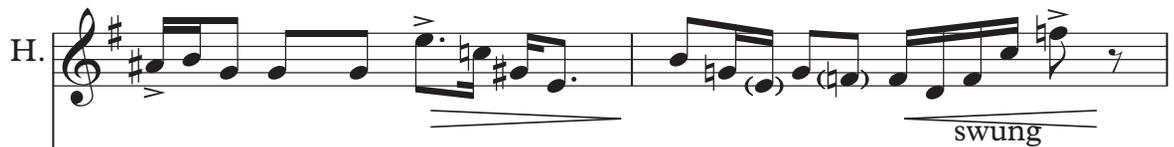


H. 

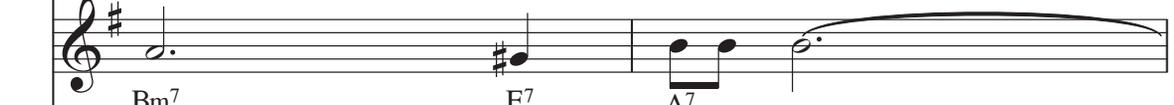
L. 

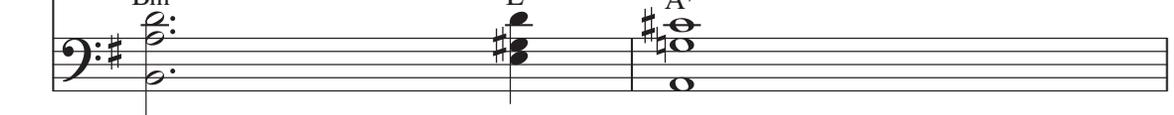




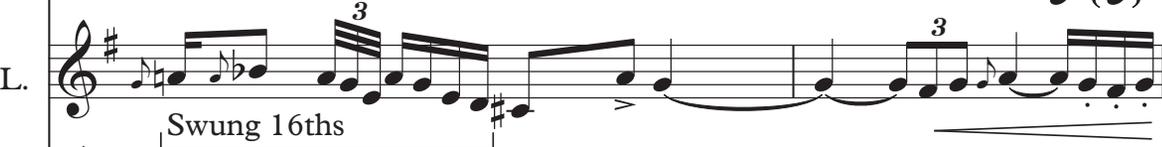
H. 

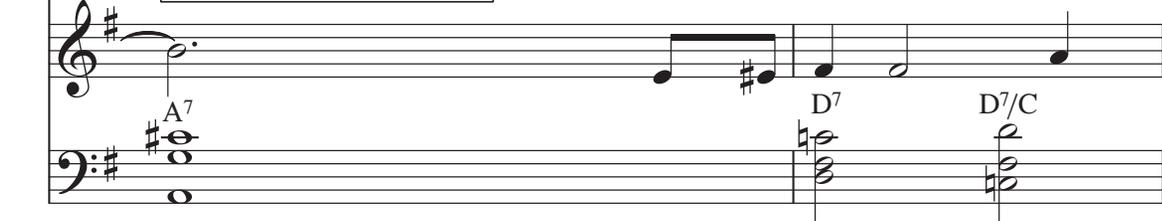
L. 



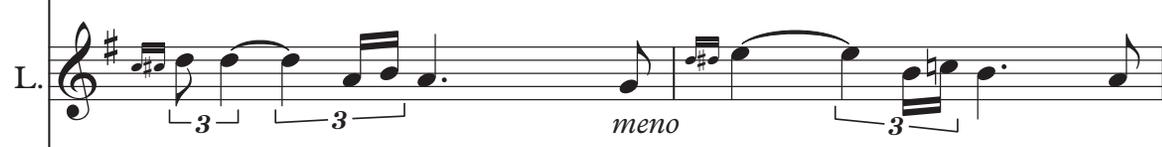


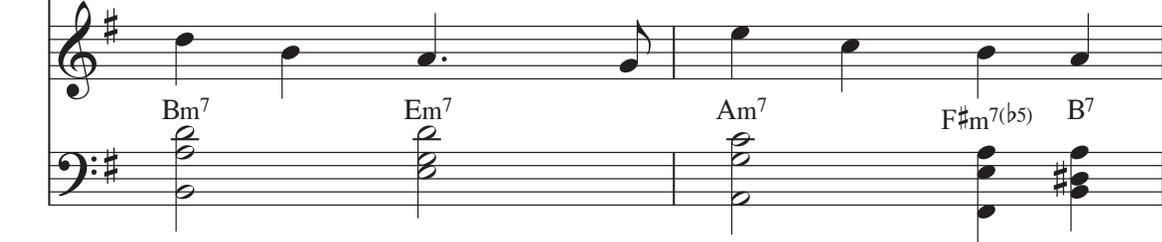
H. 

L.  *Swung 16ths*

 A7 D7 D7/C

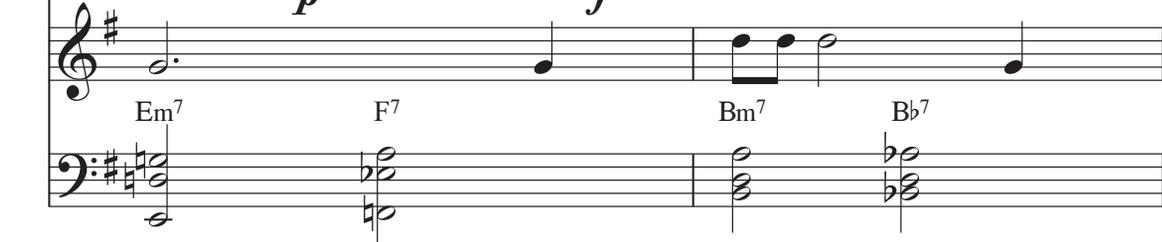
H. 

L.  *meno*

 Bm7 Em7 Am7 F#m7(b5) B7

H. 

L.  *p* *f*

 Em7 F7 Bm7 Bb7

H. 

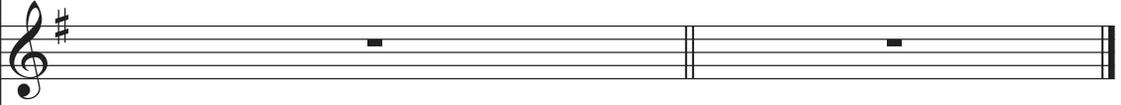
L. 

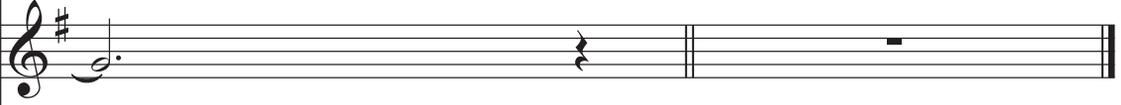




Am<sup>7</sup>      D<sup>7</sup>      G

H. 

L. 



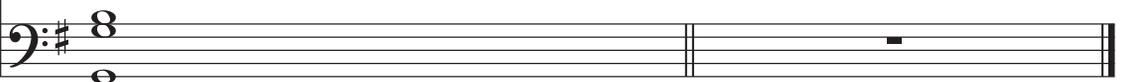


Fig. 18- "Blue in Green" in the style of Lionel Hampton and Joe Locke

Bill Evans (attributed to Miles Davis)  
 Blue in Green, copyright Jazz Horn Music, Sony/ATV  
 arr. B. McNulty

Hampton  
 ♩ = 70

Locke  
 ♩ = 50

Original melody

Harmony

Gm7 A7(#9) Dm7 Db7

H.

L.

Cm7 F13(b9) Bbmaj7(#11)

H.

L.

A7(#9)      Dm11      E7(#5)

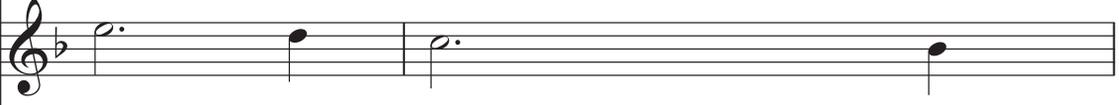
H.

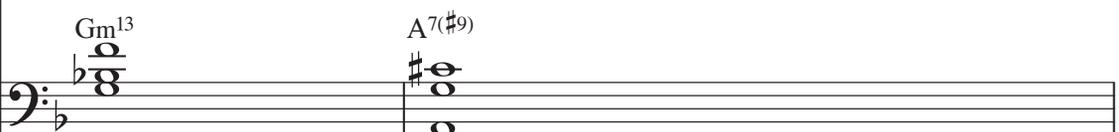
L.

Am(maj7)      Dm(maj7)

H. 

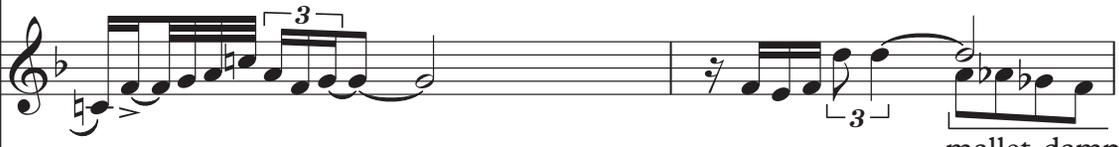
L. 



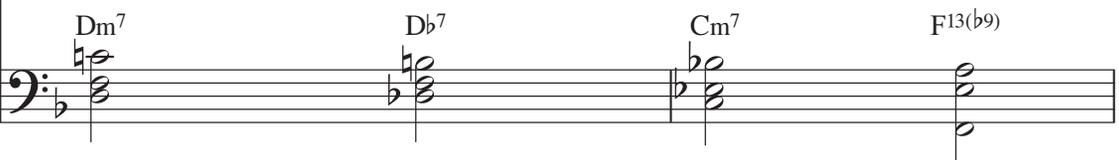


Gm<sup>13</sup>      A7(#9)

H. 

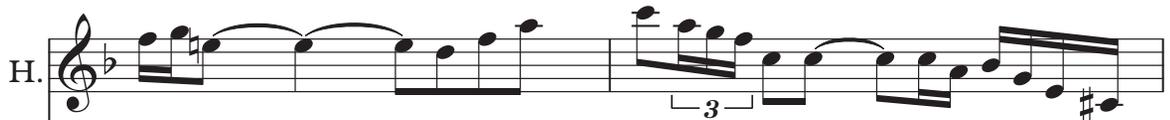
L. 





Dm<sup>7</sup>      Db<sup>7</sup>      Cm<sup>7</sup>      F13(b9)

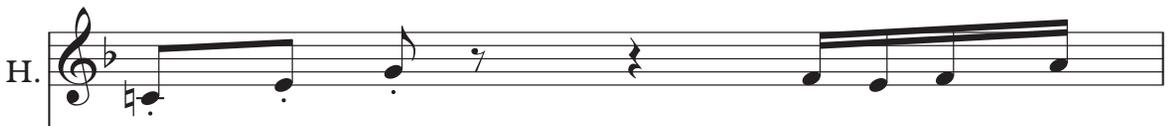
mallet-damp

H. 

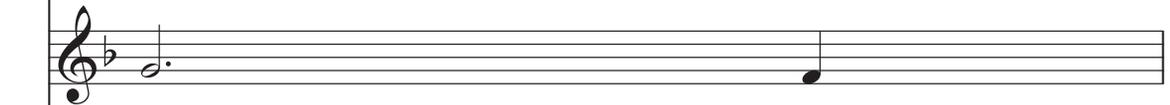
L. 



B♭maj7(#11)  A7(#9) 

H. 

L. 



Dm<sup>11</sup> 

Musical score for a piano piece, measures 1-4. The score is in G minor (one flat) and 3/4 time. It features a melody with triplets in the first two staves and a bass line with chords in the bottom two staves. The chords are E7(#5) and Am(maj7).

Musical score for a piano piece, measures 5-8. The score is in G minor (one flat) and 3/4 time. It features four staves: H. (High), L. (Low), a middle staff, and a bass line. The H. and L. staves have melodic lines, and the L. staff has a "mallet-damp" instruction. The bass line has a Dm(maj7) chord. The piece ends with a double bar line.

School	Number of percussion faculty	Full-time faculty	Jazz vibraphone teacher?	Name(s) of jazz vibas teachers	Jazz Studies degree?	Orchestral percussion	Solo/Chamber percussion	Marimba	Orchestral Timpani	"World" Percussion (incl. Afro-Cuban, Brazilian, Steel Pan, Indian, West African, Middle Eastern, Taiko)	Drum set
Akron	2	1				Y				Y	Y
Arizona State	2	2				Y				Y	Y
Baylor	7	NA	Y	Todd London- background in jazz vibas- teaches world percussion ensembles and commercial		Y				Y	Y
Berklee	41	NA	Y	Guilavo Aquilino, Ed Sardino		Y	Y			Y	Y
Boston Conservatory	4	NA				Y				Y	Y
Cal Fullerton	2	1		Nick Mancini		Y				Y	Y
Cal Long Beach	5	NA	Y	Nate Adams- primary Y percussion methods		Y				Y	Y
Central OH	4	NA	Y			Y				Y	Y
Central Conservatory of Music	5	NA (2 classical, 2 jazz drum)	Y	Roger Burg- also teaches classical percussion)		Y				Y	Y
Cleveland Institute of Music	4	3				Y				Y	Y
Cleveland State	4	2				Y				Y	Y
Colburn	1	NA				Y				Y	Y
Colorado State	2	1	Y	Shio Stronani		Y				Y	Y
Colorado Boulder	2	1	Y	Doug Walker (also percussion)		Y				Y	Y
Curtis	4	NA				Y				Y	Y
Eastman	5	2				Y				Y	Y
Eastman (NC)	1	1	Y	Jon Metzger (also teaches classical percussion)		Y				Y	Y
Florida State	1	1				Y				Y	Y
George Mason	5	2				Y				Y	Y
Georgia	2	1				Y				Y	Y
Indiana	4	4	Y	Steve Houghton		Y				Y	Y
Indiana University of Pennsylvania	1	1				Y				Y	Y
Iowa	2	1				Y				Y	Y
Iowa State	1	1				Y				Y	Y
Ithaca	3	1				Y				Y	Y
Julliard	8	NA (5 orchestral, 3 jazz)				Y				Y	Y
Kansas	1	1				Y				Y	Y
Kentucky	1	1				Y				Y	Y
Loyola (Louisiana)	2	1				Y				Y	Y
LSU	2	1				Y				Y	Y
Manhattan School of Music	4	NA (3 orchestral, 1 jazz)	Y	Eric Chariston (Stetson Harts- visiting artist)		Y			Y (Jim Atwood)		Y
Manes	5	NA				Y				Y	Y
Michigan	5	2	Y	Cary Kocher		Y				Y	Y
Michigan State	3	NA	Y			Y				Y	Y
Missouri-Columbia	1	1				Y				Y	Y
New England Conservatory	6	NA				Y				Y	Y
New School	50	4 "core" faculty members	Y	Stetson Harris, Joe Locke, Warren Chasson, Mike Rabellos all teach lessons adjunct		Y				Y	Y
North Carolina School of the Arts	1	1				Y				Y	Y
Northern Illinois	7	4				Y				Y	Y

School	Number of percussion faculty	Full-time faculty	jazz vibraphone teacher?	Named/ of jazz vibas teachers	Jazz Studies degree?	Orchestral percussion	Solo/Chamber percussion	Marimba	Orchestral Timpani	"World" Percussion (incl. Afro-Cuban, Brazilian, Steel Pan, Indian, West African, Middle Eastern, Taiko)	Drum set
Ohio State	2	2									
Oklahoma	2	1									
Penn State	2	1									
Penn State	1	1									
Rice	4	1									
Regina	2	1									
San Jose State Conservatory	3	NA									
South Carolina	3	1									
SUNY-Buffalo	1	1									
SUNY-Stony Brook	1	1									
Texas Tech	2	2									
Toledo	1	1									
UNIC	5	1									
UNC-Greensboro	2	2									
UNC-Wilmington	2	1									
University of Central Arkansas	1	1									
University of Central Florida	4	1	Y	Many Morell also teaches drums and jazz piano)	Y	Y	Y	Y	Y	Y	Y
University of Maryland	4	1									
University of Massachusetts	3	2									
University of Miami	5	2									
University of Minnesota	4	1									
University of Northern Colorado	2	2									
University of Northern Iowa	3	1									
University of Oregon	4	1									
UNLV	6	1									
UNT	11	5	Y	Ecl Smith	Y	Y	Y	Y	Y	Y	Y
USC	6	NA (2 classical, 4 jazz)									
UT-Austin	2	1									
Virginia Commonwealth	4	1									
Western Michigan University (Connecticut)	10	4 listed under faculty, and 6 listed as private lesson teachers	Y	Jay Hogard (not listed as a private teacher, but does teach jazz courses and lead ensembles)	Y	Y	Y	Y	Y	Y	Y
West Chester (PA)	3	3	Y	Mark Jacoby (director of Jazz Studies)	Y	Y	Y	Y	Y	Y	Y
West Virginia	3	1									
William Paterson University	5 (4 classical, 1 jazz)	1									
Wisconsin-Madison	3	1									
Yale	1	1									
Totals (out of 74 schools)			16		48	49	67	39	38	34	39

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
A Child is Born	Dave Samuels	Summer Night in Denmark	BRO recordings	2011
A Child is Born	Joe Locke	Longing	SteepleChase	1991
A Foggy Day	Lionel Hampton	The Complete Lionel Hampton Quartets and Quintets with Oscar Peterson on Verve	Verve Music Group	1999
A Night in Tunisia	Dave Samuels/Dave Friedman	Open Hand (Double image live album)	dmp	1994
A Time for Love	Joe Locke	Wire Walker	SteepleChase	1993
A Time for Love	Milt Jackson	Reunion Blues	MPS	1971
A Time for Love	Milt Jackson	Ain't But a Few of Us Left	Pablo	1981
A Wonderful Guy	Milt Jackson	Very Tall	Verve	1962
Afro-Blue	Gary Burton	For Hamp, Red, Bags, and Cal	Concord Records	2001
All of You	Joe Locke	Sticks and Strings	Jazz Eyes	2007
All of You	Bobby Hutcherson	Four Seasons	Timeless Records	1983/1985
All the Things You Are	Joe Locke	Trio da Paz and Joe Locke Live at JazzBaltica	Maxlazz	2008
All the Things You Are	Mike Mainieri	Man Behind Bars	NYC Records Inc.	1995
All the Things You Are	Dave Samuels	Fountainhead (Andy LaVerne-Dave Samuels duo)	SteepleChase	1990
All the Things You Are	Rusty Burge	Transitions	Summit	2012
All the Things You Are	Milt Jackson	Wizard of the Vibes (2001 reissue)	Blue Note	1952/2001
April in Paris	Lionel Hampton	The Complete Lionel Hampton Quartets and Quintets with Oscar Peterson on Verve	Verve Music Group	1999

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
Autumn in New York	Milt Jackson (MJQ)	Django	Fantasy	1955/1987
Autumn Leaves	Dave Samuels	Summer Night in Denmark	BRO recordings	2011
Autumn Leaves	Bobby Hutchinson	Four Seasons	Timeless Records	1983/1985
Back Home Again in Indiana	Gary Burton	For Hamp, Red, Bags, and Cal	Concord Records	2001
Bags' Groove	Milt Jackson (MJQ)	The Complete Last Concert	Atlantic	1974/2005
Bags' Groove	Modern Jazz Quartet (Milt Jackson)	European Concert (Live)	Atlantic/Rhino/Warner Brothers	1960/2005
Bags' Groove	Gary Burton	For Hamp, Red, Bags, and Cal	Concord Records	2001
Bags' Groove	Milt Jackson	Wizard of the Vibes	Blue Note	1952
Basin Street Blues	Lionel Hampton	Stardust	Glinka Records	2010
Beautiful Love	Steve Nelson	Full Nelson	Sunnyside	1990
Beautiful Love	Dick Sisto	American Love Song	Jazzen	1994
Beautiful Love	Andrei Pushkarev	<a href="http://www.youtube.com/watch?v=vuNXwNWyqfk">http://www.youtube.com/watch?v=vuNXwNWyqfk</a>	Live recording in Basel, Switzerland	uploaded in 2007
Blue in Green	Dave Samuels	Summer Night in Denmark	BRO recordings	2011
Blue in Green	Joe Locke	Van Gogh by Numbers	Joe Locke/Christos Rafalides	2005
Blue in Green	Dave Samuels	Between Earth and Mars (Dave Samuels, Andy LaVerne, Jay Anderson trio (vibes-piano-bass))	SteepleChase	1998/2000
Blue in Green	Stefon Harris	Piano Jazz: Rising Stars (NPR Broadcast): <a href="http://www.npr.org/2012/01/23/145639771/stefon-harris-on-piano-jazz-rising-stars">http://www.npr.org/2012/01/23/145639771/stefon-harris-on-piano-jazz-rising-stars</a>	NPR	23-Mar-12
Blue in Green	Gary Burton	Paris Encounter	Atlantic	1972

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
Blues in the Closet	Stefon Harris	Piano Jazz: Rising Stars (NPR Broadcast): <a href="http://www.npr.org/2012/01/23/145639771/stefon-harris-on-piano-jazz-rising-stars">http://www.npr.org/2012/01/23/145639771/stefon-harris-on-piano-jazz-rising-stars</a>	NPR	23-Mar-12
Body and Soul	Stefon Harris	Kindred (with Jacky Terrasson)	Blue Note Records	2001
Body and Soul	Gary Burton	For Hamp, Red, Bags, and Cal	Concord Records	2001
Body and Soul	Mike Mainieri	Crescent	NYC Records Inc.	2010 (recorded 2005)
Body and Soul	David Friedman	Retro	SKIP Records	2010
Body and Soul	Lionel Hampton	The Complete Lionel Hampton Quartets and Quintets with Oscar Peterson on Verve	Verve Music Group	1999
Body and Soul	Milt Jackson	Ain't But a Few of Us Left	Pablo	1981
But Beautiful	Lionel Hampton	Golden Vibes Remastered	Gralin Music	1958/2011
But Beautiful	Joe Locke	But Beautiful (Kenny Barron/Joe Locke)	SteepleChase	1991
But Beautiful	Lionel Hampton	The Complete Lionel Hampton Quartets and Quintets with Oscar Peterson on Verve	Verve Music Group	1999
But Not for Me	Milt Jackson (MJQ)	Django	Fantasy	1955/1987
Bye Bye Blackbird	Mike Mainieri	Crescent	NYC Records Inc.	2010 (recorded 2005)
Chelsea Bridge	Steve Nelson	Full Nelson	Sunnyside	1990
Cherokee	Terry Gibbs	52nd and Broadway: Songs of the Bebop Era	Mack Avenue	2004

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
Come Rain or Come Shine	Steve Nelson	Full Nelson	Sunnyside	1990
Come Rain or Come Shine	Bobby Hutcherson	Crusin' the Bird	Landmark	1988
Confirmation	Milt Jackson (MJQ)	The Complete Last Concert	Atlantic	1974/2005
Dancing in the Dark	Terry Gibbs	Swing's Here!	Verve/UMG	1960/2009
Desfinado	Steve Nelson	Sound-Effect	HighNote Records	2007/2008
Django	Modern Jazz Quartet (Milt Jackson)	European Concert (Live)	Atlantic/Rhino/Warner Brothers	1960/2005
Django	Gary Burton	For Hamp, Red, Bags, and Cal	Concord Records	2001
Django	Milt Jackson (MJQ)	Django	Fantasy	1955/1987
Django	Joe Locke	Inner Space	SteepleChase	1996
Django	Milt Jackson (MJQ)	The Complete Last Concert	Atlantic	1974/2005
Do Nothing Until You Hear from Me	Steve Nelson	Full Nelson	Sunnyside	1990
Don't Blame Me	Bobby Hutcherson	For Sentimental Reasons	Kind of Blue Records/Recarts	2008
Don't Get Around Much Anymore	Milt Jackson	Wizard of the Vibes (2001 reissue)	Blue Note	1952/2001
Doxy	Terry Gibbs	52nd and Broadway: Songs of the Bebop Era	Mack Avenue	2004
Doxy	Dick Sisto	American Love Song	Jazzen	1994
Easy to Love	Steve Nelson	Fuller Nelson	Sunnyside	2004
Embraceable You	Bobby Hutcherson	For Sentimental Reasons	Kind of Blue Records/Recarts	2008
Emily	David Friedman	Retro	SKIP Records	2010

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
Every Time We Say Goodbye	Dick Sisto	American Love Song	Jazzen	1994
Falling Grace	Gary Burton	Paris Encounter	Atlantic	1972
Falling in Love with Love	Dick Sisto	American Love Song	Jazzen	1994
Fly Me to the Moon	Joe Locke	Inner Space	SteepleChase	1996
Fly Me to the Moon	Don Thompson/George Shearing Quintet	Back to Birdland	Telarc	2001
Flying Home	Gary Burton	For Hamp, Red, Bags, and Cal	Concord Records	2001
Flying Home	Lionel Hampton	Stardust	Glinka Records	2010
Flying Home	Lionel Hampton	Marian McPartland's Piano Jazz Broadcast: Lionel Hampton	The Jazz Alliance	1996
Flying Home	Lionel Hampton	The Complete Lionel Hampton Quartets and Quintets with Oscar	Verve Music Group	1999
Footprints	Dave Samuels	Summer Night in Denmark	BRO recordings	2011
For All We Know	Joe Locke	Mutual Admiration Society	Sharp Nine	1999
Fotografia	Rusty Burge	Transitions	Summit	2012
Frankie and Johnny	Milt Jackson	That's the Way It Is	Impulse!	1969
Get Happy	Red Norvo	The Modern Red Norvo	SLG, LLC	2002
Giant Steps	Mike Mainieri	Crescent	NYC Records Inc.	2010 (recorded 2005)
Giant Steps	Joe Locke	Longing	SteepleChase	1991
Goodby Porkpie Hat	Gary Burton	Matchbook	ECM	1975
Here's That Rainy Day	Milt Jackson	That's the Way It Is	Impulse!	1969
Here's That Rainy Day	Gary Burton	Paris Encounter	Atlantic	1972

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
Honeysuckle Rose	Lionel Hampton	The Complete Lionel Hampton Quartets and Quintets with Oscar Peterson on Verve	Verve Music Group	1999
How Deep is the Ocean	Dave Samuels	Fountainhead (Andy LaVerne-Dave Samuels duo)	SteepleChase	1990
How High the Moon	Lionel Hampton	Marian McPartland's Piano Jazz Broadcast: Lionel Hampton	The Jazz Alliance	1996
How High the Moon	Lionel Hampton	The Complete Lionel Hampton Quartets and Quintets with Oscar Peterson on Verve	Verve Music Group	1999
I Didn't Know What Time it Was	Steve Nelson	Communications	Criss Cross	1987, 2009
I Don't Stand a Ghost of a Chance with You	Steve Nelson	Fuller Nelson	Sunnyside	2004
I Fall in Love Too Easily	Joe Locke	Sticks and Strings	Jazz Eyes	2007
I Got it Bad (And That Ain't Good)	Milt Jackson	Jazz 'n' Samba	Impulse!	1964
I Hear a Rhapsody	Steve Nelson	Communications	Criss Cross	1987, 2009
I Hear a Rhapsody	Rusty Burge	Transitions	Summit	2012
I Love You	Mike Mainieri	Crescent	NYC Records Inc.	2010 (recorded 2005)
I Love You	Milt Jackson	Jazz 'n' Samba	Impulse!	1964
I Loves You Porgy	Gary Burton	The New Crystal Silence	Chick Corea Prod. And Gary Burton Inc.	2008
I Loves You Porgy	Joe Locke	Very Early	SteepleChase	1995
I Mean You	Bobby Hutcherson	Four Seasons	Timeless Records	1983/1985

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
I Mean You	Stefon Harris	Piano Jazz: Rising Stars (NPR Broadcast): <a href="http://www.npr.org/2012/01/23/145639771/stefon-harris-on-piano-jazz-rising-stars">http://www.npr.org/2012/01/23/145639771/stefon-harris-on-piano-jazz-rising-stars</a>	NPR	23-Mar-12
I Only Have Eyes for You	Lionel Hampton	Stardust	Glinka Records	2010
I Remember Clifford	Modern Jazz Quartet (Milt Jackson)	European Concert (Live)	Atlantic/Rhino/Warner Brothers	1960/2005
I Remember You	Milt Jackson	Cherry	CTI	1972
I Should Care	Modern Jazz Quartet (Milt Jackson)	European Concert (Live)	Atlantic/Rhino/Warner Brothers	1960/2005
I Should Care	Milt Jackson	Wizard of the Vibes (2001 reissue)	Blue Note	1952/2001
I Thought About You	Bobby Hutcherson	Organic Vibes (Joey DeFrancesco-leader)	Concord Records	2006
If Ever I would Leave You	Bobby Hutcherson	The Kicker	Blue Note Records	1999
If I Should Lose You	Rusty Burge	Transitions	Summit	2012
If I Should Lose You	Milt Jackson	What's Up- The Very Tall Band	Telarc	2007
If I Should Lose You	Dick Sisto	American Love Song	Jazzen	1994
If I Should Lose You	Milt Jackson	Ain't But a Few of Us Left	Pablo	1981
If I Were a Bell	Mike Mainieri	Blues on the Other Side	NYC Records Inc.	1962/2008
If I Were a Bell	David Friedman	Retro	SKIP Records	2010
If I Were a Bell	Bobby Hutcherson	Four Seasons	Timeless Records	1983/1985
If You Could See Me Now	Terry Gibbs	52nd and Broadway: Songs of the Bebop Era	Mack Avenue	2004

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
I'll Be Seeing You	Bobby Hutcherson	For Sentimental Reasons	Kind of Blue Records/Recarts	2008
I'll Remember April	Modern Jazz Quartet (Milt Jackson)	European Concert (Live)	Atlantic/Rhino/Warner Brothers	1960/2005
I'm Getting Sentimental Over You	Terry Gibbs, Victor Feldman, Larry Bunker	Jazz Band Ball- Second Set	VSOP Records	1957//1986
Imagination	Cal Tjader	Tjader plays Tjazz	Fantasy	1955
Imagination	Terry Gibbs	Terry Gibbs	Verve/UMG	1956
Isfahan	Rusty Burge	Transitions	Summit	2012
Israel	Bobby Hutcherson	Vibe Wise	SLG, LLC	1985, 2009
Israel	Bobby Hutcherson	Good Bait	Landmark	1984
It Could Happen to You	Dave Samuels	Summer Night in Denmark	BRO recordings	2011
It Don't Mean a Thing	Modern Jazz Quartet (Milt Jackson)	European Concert (Live)	Atlantic/Rhino/Warner Brothers	1960/2005
It Never Entered My Mind	Rusty Burge	Transitions	Summit	2012
It's Only a Paper Moon	Lionel Hampton	The Complete Lionel Hampton Quartets and Quintets with Oscar Peterson on Verve	Verve Music Group	1999
I've Grown Accustomed to Her Face	Cal Tjader	Stan Getz with Cal Tjader	Fantasy	1958
I've Grown Accustomed to Her Face	Joe Locke	But Beautiful (Kenny Barron/ Joe Locke)	SteepleChase	1991

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
I've Never Been in Love Before	Cal Tjader	Tjader plays Tjazz	Fantasy	1955
John Brown's Body	Milt Jackson	Very Tall	Verve	1962
Joy Spring	Don Thompson/George Shearing Quintet	Back to Birdland	Telarc	2001
Joy Spring	Gary Burton	New Vibe Man in Town	RCA	1961
Just Friends	Terry Gibbs, Victor Feldman, Larry Bunker	Jazz Band Ball - Second Set	V SOP Records	1957/1986
Just One of Those Things	Milt Jackson	Things are Getting Better	Riverside	1959
Laura	Joe Locke	Force of Four	Joe Locke	2008
Like Someone in Love	Mike Mainieri	Crescent	NYC Records Inc.	2010 (recorded 2005)
Like Someone in Love	Milt Jackson	Milt Jackson Big 4	Pablo	1975
Like Someone in Love	Gary Burton	New Vibe Man in Town	RCA	1961
Little Niles	Stefon Harris	Kindred (with Jacky Terrasson)	Blue Note Records	2001
Love for Sale	Lionel Hampton	The Complete Lionel Hampton Quartets and Quintets with Oscar Peterson on Verve	Verve Music Group	1999
Love is a Many-Splendored Thing	Joe Locke	Van Gogh by Numbers	Joe Locke/Christos Rafalides	2005
Love is Here to Stay	Lionel Hampton	The Complete Lionel Hampton Quartets and Quintets with Oscar Peterson on Verve	Verve Music Group	1999
Love Letters	Bobby Hutcherson	Mirage (with Tommy Flanagan)	SLG, LLC	2009
Lover Man	Terry Gibbs	52nd and Broadway: Songs of the Bebop Era	Mack Avenue	2004

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
Lullaby of Birdland	Lionel Hampton	Stardust	Glinka Records	2010
Lullaby of Birdland	Don Thompson/George Shearing Quintet	Back to Birdland	Telarc	2001
Lush Life	Bobby Hutcherson	Natural Illusions	Blue Note	1972
Mack the Knife	Lionel Hampton	Marian McPartland's Piano Jazz Broadcast: Lionel Hampton	The Jazz Alliance	1996
Mack the Knife	Milt Jackson	Milt Jackson Big 4	Pablo	1975
Maiden Voyage	Bobby Hutcherson	Happenings	Blue Note Records	1966/2006
Maiden Voyage	Dave Samuels	Between Earth and Mars (Dave Samuels, Andy LaVerne, Jay Anderson trio (vibes-piano-bass))	SteepleChase	1998/2000
Midnight Sun	Gary Burton	For Hamp, Red, Bags, and Cal	Concord Records	2001
Midnight Sun	Lionel Hampton	Marian McPartland's Piano Jazz Broadcast: Lionel Hampton	The Jazz Alliance	1996
Misty	Terry Gibbs	Feelin' Good Live in Studio	Mack Avenue	2005
Misty	Cal Tjader	Jazz Round Midnight	Verve/UMG	1966
Monk's Dream	Dick Sisto	American Love Song	Jazzen	1994
My Foolish Heart	Stefon Harris	Kindred (with Jacky Terrasson)	Blue Note Records	2001
My Foolish Heart	Joe Locke	But Beautiful (Kenny Barron/Joe Locke)	SteepleChase	1991
My Foolish Heart	Lionel Hampton	Golden Vibes/Silver Vibes		
My Foolish Heart	Bobby Hutcherson	Solo/Quartet	Contemporary	1981-1982
My Foolish Heart	Bobby Hutcherson	Organic Vibes (Joey DeFrancesco-leader)	Concord Records	2006
My Foolish Heart	Bobby Hutcherson	Somewhere in the Night (with Joey DeFrancesco)	Kind of Blue Records/Recarts	2012
My Funny Valentine	Lionel Hampton	Golden Vibes Remastered	Gralin Music	1958/2011

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
My Funny Valentine	Joe Locke	Very Early	SteepleChase	1995
My Funny Valentine	Gary Burton	Collection: Gary Burton	UMG recordings	1996
My One and Only Love	Cal Tjader	Tjader plays Tjazz	Fantasy	1955
My One and Only Love	Dick Sisto	American Love Song	Jazzen	1994
My Romance	Gary Burton	Collection: Gary Burton	UMG recordings	1996
My Ship	Cal Tjader	Soul Burst	Verve/UMG	1966
Naima	Joe Locke	Signing	Motema Music LLC	2012
Naima	Mike Mainieri	Crescent	NYC Records Inc.	2010 (recorded 2005)
Nature Boy	Joe Locke	Very Early	SteepleChase	1995
Nature Boy	Milt Jackson	Milt Jackson Big 4	Pablo	1975
Nearness of You	Mike Mainieri	Man Behind Bars	NYC Records Inc.	1995
Never Let Me Go	Stefon Harris	Kindred (with Jacky Terrasson)	Blue Note Records	2001
Never Let Me Go	Bobby Hutcherson	Vibe Wise	SLG, LLC	1985, 2009
Night and Day	Red Norvo	The Modern Red Norvo	SLG, LLC	2002
Night in Tunisia	Milt Jackson (MJQ)	The Complete Last Concert	Atlantic	1974/2005
Night in Tunisia	Terry Gibbs	52nd and Broadway: Songs of the Bebop Era	Mack Avenue	2004
O Grande Amor	David Friedman	Retro	SKIP Records	2010
Old Devil Moon	Bobby Hutcherson	Solo/Quartet	Contemporary	1981-1982
On Green Dolphin Street	Dave Samuels	Between Earth and Mars (Dave Samuels, Andy LaVerne, Jay Anderson trio (vibes-piano-bass))	SteepleChase	1998/2000

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
On Green Dolphin Street	Cal Tjader	Jazz Round Midnight	Verve/UMG	1966
On Green Dolphin Street	Milt Jackson	Very Tall	Verve	1962
On the Sunny Side of the Street	Lionel Hampton	Stardust	Glinka Records	2010
On the Sunny Side of the Street	Lionel Hampton	The Complete Lionel Hampton Quartets and Quintets with Oscar Peterson on Verve	Verve Music Group	1999
Over the Rainbow	Joe Locke	Longing	SteepleChase	1991
Over the Rainbow	Gary Burton	New Vibe Man in Town	RCA	1961
Poor Butterfly	Lionel Hampton	Golden Vibes/Silver Vibes		
Recorda-Me	Bobby Hutcherson	Vibe Wise	SLG, LLC	1985, 2009
Round Midnight	Milt Jackson (MJQ)	The Complete Last Concert	Atlantic	1974/2005
Round Midnight	Modern Jazz Quartet (Milt Jackson)	European Concert (Live)	Atlantic/Rhino/Warrner Brothers	1960/2005
Round Midnight	Lionel Hampton	Golden Vibes Remastered	Gralin Music	1958/2011
Round Midnight	Terry Gibbs	52nd and Broadway: Songs of the Bebop Era	Mack Avenue	2004
Round Midnight	Cal Tjader	Jazz Round Midnight	Verve/UMG	1966
Ruby, My Dear	Steve Nelson	Native Colors (Billy Drummond Quintet)	Criss Cross	1994, 2009
Satin Doll	Lionel Hampton	Golden Vibes Remastered	Gralin Music	1958/2011
Skating in Central Park	Milt Jackson (MJQ)	The Complete Last Concert	Atlantic	1974/2005
Skating in Central Park	Modern Jazz Quartet (Milt Jackson)	European Concert (Live)	Atlantic/Rhino/Warrner Brothers	1960/2005

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
Skating in Central Park	Dave Samuels/Dave Friedman	Open Hand (Double image live album)	dmp	1994
Skylark	Joe Locke	Inner Space	SteepleChase	1996
Skylark	Lionel Hampton	Golden Vibes/Silver Vibes		
Smoke Gets in Your Eyes	Lionel Hampton	Golden Vibes Remastered	Gralin Music	1958/2011
So in Love	David Friedman	Retro	SKIP Records	2010
Soft Winds	Milt Jackson	What's Up- The Very Tall Band	Telarc	2007
Softly as in a Morning Sunrise	Milt Jackson (MJQ)	The Complete Last Concert	Atlantic	1974/2005
Softly as in a Morning Sunrise	Terry Gibbs, Victor Feldman, Larry Bunker	Jazz Band Ball- Second Set	VSOP Records	1957/1986
Some Other Time	Gary Burton	Matchbook	ECM	1975
Some Other Time	Dick Sisto	American Love Song	Jazzen	1994
Someday my Prince Will Come	Bobby Hutcherson	In the Vanguard	SLG, LLC	1986/2009
Someday My Prince Will Come	Stefon Harris	Piano Jazz: Rising Stars (NPR Broadcast): <a href="http://www.npr.org/2012/01/23/145639771/stefon-harris-on-piano-jazz-rising-stars">http://www.npr.org/2012/01/23/145639771/stefon-harris-on-piano-jazz-rising-stars</a>	NPR	23-Mar-12
Someday my Prince Will Come	Milt Jackson	Reunion Blues	MPS	1971
Somewhere	Bobby Hutcherson	For Sentimental Reasons	Kind of Blue Records/Recarts	2008
Somewhere in the Night	Bobby Hutcherson	Organic Vibes (Joey DeFrancesco-leader)	Concord Records	2006

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
Somewhere in the Night	Bobby Hutcherson	Somewhere in the Night (with Joey DeFrancesco)	Kind of Blue Records/Recarts	2012
Sophisticated Lady	Bobby Hutcherson	Natural Illusions	Blue Note	1972
Speak Low	Don Thompson/George Shearing Quintet	Back to Birdland	Telarc	2001
Speak Low	Lionel Hampton	Golden Vibes/Silver Vibes		
Speak Low	Bobby Hutcherson	Organic Vibes (Joey DeFrancesco-leader)	Concord Records	2006
Spring is Here	Bobby Hutcherson	For Sentimental Reasons	Kind of Blue Records/Recarts	2008
Spring is Here	Bobby Hutcherson	Vibe Wise	SLG, LLC	1985, 2009
Spring is Here	Joe Locke	But Beautiful (Kenny Barron/Joe Locke)	SteepleChase	1991
Spring is Here	Bobby Hutcherson	Four Seasons	Timeless Records	1983/1985
Spring is Here	Cal Tjader	Soul Sauce	Verve Music Group/UMG	1964/1995
Spring is Here	Bobby Hutcherson	Good Bait	Landmark	1984
Star Eyes	Bobby Hutcherson	Four Seasons	Timeless Records	1983/1985
Star-Crossed Lovers	Steve Nelson	Full Nelson	Sunnyside	1990
Stardust	Lionel Hampton	Stardust	Glinka Records	2010
Stella by Starlight	Rusty Burge	Transitions	Summit	2012
Stella by Starlight	Milt Jackson	Milt Jackson Big 4	Pablo	1975
Stolen Moments	Joe Locke	But Beautiful (Kenny Barron/Joe Locke)	SteepleChase	1991
Summer Night	Dave Samuels	Summer Night in Denmark	BRO recordings	2011
Summer Night	Dave Samuels	Fountainhead (Andy LaVerne-Dave Samuels duo)	SteepleChase	1990

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
Summer Night	Rusty Burge	Transitions	Summit	2012
Summertime	Milt Jackson (MJQ)	The Complete Last Concert	Atlantic	1974/2005
Summertime	Stefon Harris	Evolution	Blue Note Records	2004
Summertime	Stefon Harris	Kindred (with Jacky Terrasson)	Blue Note Records	2001
Summertime	Bobby Hutcherson	Four Seasons	Timeless Records	1983/1985
Sweet Georgia Brown	Lionel Hampton	Marian McPartland's Piano Jazz Broadcast: Lionel Hampton	The Jazz Alliance	1996
S'Wonderful	Bobby Hutcherson	Somewhere in the Night (with Joey DeFrancesco)	Kind of Blue Records/Recarts	2012
Tangerine	Terry Gibbs, Victor Feldman, Larry Bunker	Jazz Band Ball- Second Set	VSOP Records	1957/1986
Teach Me Tonight	Lionel Hampton	Marian McPartland's Piano Jazz Broadcast: Lionel Hampton	The Jazz Alliance	1996
Tenderly	Mike Mainieri	Blues on the Other Side	NYC Records Inc.	1962/2008
Tenderly	Dave Samuels	Between Earth and Mars (Dave Samuels, Andy LaVerne, Jay Anderson trio (vibes-piano-bass))	SteepleChase	1998/2000
Tenderly	Milt Jackson	That's the Way It Is	Impulse!	1969
That Old Black Magic	Lionel Hampton	The Complete Lionel Hampton Quartets and Quintets with Oscar Peterson on Verve	Verve Music Group	1999
The Boy Next Door	David Friedman	Retro	SKIP Records	2010
The Folks Who Live on the Hill	Bobby Hutcherson	Natural Illusions	Blue Note	1972
The More I See You	Lionel Hampton	Golden Vibes Remastered	Gralin Music	1958/2011
The More I See You	Steve Nelson	Live at the Montreux Jazz Festival (Buster Williams- leader)	TCB- The Montreux Jazz label	2001

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
The More I See You	Milt Jackson	What's Up- The Very Tall Band	Telarc	2007
The More I See You	Milt Jackson	Cherry	CTI	1972
The Nearness of You	Lionel Hampton	Golden Vibes Remastered	Gralin Music	1958/2011
The Nearness of You	Steve Nelson	Full Nelson	Sunnyside	1990
The Nearness of You	Lionel Hampton	The Complete Lionel Hampton Quartets and Quintets with Oscar Peterson on Verve	Verve Music Group	1999
The Night We Called it A Day	Milt Jackson	Bags and Trane	Atlantic	1961
The Song is You	Steve Nelson	Communications	Criss Cross	1987, 2009
The Thrill is Gone	Bobby Hutcherson	Natural Illusions	Blue Note	1972
The Way You Look Tonight	Cal Tjader	The Ultimate Cal Tjader	Verve/UMG	1999
There Will Never Be Another You	Cal Tjader	Tjader plays Tjazz	Fantasy	1955
Three Little Words	Milt Jackson	Bags and Trane	Atlantic	1961
Two for the Road	David Friedman	Retro	SKIP Records	2010
Up Jumped Spring	Steve Nelson	Sound-Effect	HighNote Records	2007/2008
Very Early	Joe Locke	Very Early	SteepleChase	1995
Very Early	Rusty Burge	Transitions	Summit	2012
Wave	Terry Gibbs	Feelin' Good Live in Studio	Mack Avenue	2005
What is this Thing Called Love	Stefon Harris	Kindred (with Jacky Terrasson)	Blue Note Records	2001

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
What is this Thing Called Love	Stefon Harris	Piano Jazz: Rising Stars (NPR Broadcast): <a href="http://www.npr.org/2012/01/23/145639771/stefon-harris-on-piano-jazz-rising-stars">http://www.npr.org/2012/01/23/145639771/stefon-harris-on-piano-jazz-rising-stars</a>	NPR	23-Mar-12
What's New	Milt Jackson (MJQ)	The Complete Last Concert	Atlantic	1974/2005
What's New	Steve Nelson	Communications	Criss Cross	1987, 2009
What's New	Terry Gibbs	Feelin' Good Live in Studio	Mack Avenue	2005
What's New	Mike Mainieri	Crescent	NYC Records Inc.	2010 (recorded 2005)
What's New	Lionel Hampton	Marian McPartland's Piano Jazz Broadcast: Lionel Hampton	The Jazz Alliance	1996
What's New	Lionel Hampton	Golden Vibes/Silver Vibes		
What's New	Milt Jackson	Wizard of the Vibes	Blue Note	1952
When I Fall in Love	Mike Mainieri	Blues on the Other Side	NYC Records Inc.	1962/2008
Where or When	Terry Gibbs, Victor Feldman, Larry Bunker	Jazz Band Ball- Second Set	VSOP Records	1957/1986
Whisper Not	Stefon Harris	Piano Jazz: Rising Stars (NPR Broadcast): <a href="http://www.npr.org/2012/01/23/145639771/stefon-harris-on-piano-jazz-rising-stars">http://www.npr.org/2012/01/23/145639771/stefon-harris-on-piano-jazz-rising-stars</a>	NPR	23-Mar-12
Willow Weep for Me	Lionel Hampton	The Complete Lionel Hampton Quartets and Quintets with Oscar Peterson on Verve	Verve Music Group	1999
Willow Weep for Me	Milt Jackson	Wizard of the Vibes	Blue Note	1952
Witchcraft	Bobby Hutcherson	In the Vanguard	SLG, LLC	1986/2009

Appendix 2: Database of recordings of standards by jazz vibraphonists

Tune	Vibist	Album	Label info	Year released
Work Song	Milt Jackson	Very Tall	Verve	1962
You and the Night and the Music	Steve Nelson	Sound-Effect	HighNote Records	2007//2008
You Don't Know What Love Is	Joe Locke	But Beautiful (Kenny Barron/Joe Locke)	SteepleChase	1991
You Don't Know What Love Is	Joe Locke	Very Early	SteepleChase	1995
You Stepped Out of a Dream	Stefon Harris	Black Action Figure	Blue Note Records	1999
You Stepped Out of a Dream	Dave Samuels/Dave Friedman	Open Hand (Double image live album)	dmp	1994
You Stepped Out of a Dream	Gary Burton	New Vibe Man in Town	RCA	1961
Young and Foolish	Joe Locke	Revelation	Sharp Nine	2005
Young and Foolish	Bobby Hutcherson	In the Vanguard	SLG, LLC	1986/2009
Young and Foolish	Joe Locke	Wire Walker	SteepleChase	1993

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