

# Discovering Improvisation Tools in Jazz

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## *Part 1: The Story of my Research*

Initially I viewed having these two years of my study as a chance to be able to recognise my capabilities, strengths and weaknesses and then delve into the unknown. Improvisation has been something I have longed to have the confidence and skill to be able to do. I have never had any previous training in improvisation and no chance to experiment with it. However by having the desire to gain fundamental skills in improvisation comes a deep fear of the unknown; that there is a chance of failure – that I would never reach the means to be able to improvise in a way that would bring me satisfaction. While accepting that there is always this possibility, my will and determination to experience improvisation and to find my own way to express myself through it, greatly outweighed my fear.

I have always been greatly impressed by those who are ‘brave’ enough to improvise, especially in public -to be able to experience performing with no pre-conceived idea as to what will happen and to have every aspect of musical freedom at one’s disposal. So long as one can improvise fluently, anything is possible with regard to playing and performing music - to have a unique voice which has not been corrupted by others opinions and musical wishes. This was my original and rather romantic idea of what improvisation was. I have since learned that there is far less freedom and more rules than I could have ever imagined.

Whilst having this uneducated and therefore idealistic notion of improvisation, there has been a deep embedded fear – to play music that has not been previously notated and therefore able to be decoded. A fear of playing a ‘wrong note’ – out of key and being unable to get back on the ‘right path.’

I have always loved musical genres where improvisation occurs frequently, such as in folk music and jazz. Despite being raised in a predominantly classical music environment, I have always had an affinity with music played by the greats, such as Ella Fitzgerald and Louis Armstrong. As my musical tastes began to broaden, the artistry of Django Reinhardt and Stephane Grappelli came into the picture.

Perhaps it is therefore of no surprise that Django Reinhardt’s *Nuages* was the first tune I thought of when considering improvisation as my research topic. Over the last few years I have been fortunate enough to live in a house full of students studying Jazz. They constantly played records, and introduced me to so many artists and jazz vocabulary. During an evening of listening, we stumbled across jazz violinist Didier Lockwood performing *Nuages*. I fell in love with his performance and started fiddling around with it in the privacy of my home. It is from Didier’s performance that my research began to take shape.

### **My original research question was:**

*How can I discover my own style of improvisation by researching the foundation of improvisation in music of the baroque era, folk, klezmer and jazz?*

I initially went into this research perhaps with this slightly naïve mind-set that I would be able to cover multiple genres and styles of improvising. It was my original research coach Job ter Haar (appendix 3) who showed me just how difficult that would be - to ‘gain’ the foundations of improvising in the baroque style, folk, klezmer and jazz. That in order to get the most out of this research, it would make sense to narrow the topic down to one genre – jazz.

I have since developed my research question.

*How can I gain fundamental improvising skills by researching relevant tools in jazz music?*

I have since realised that a style of improvising can take years to be developed. How can one start at that point when one doesn’t have the necessary improvising tools to begin with?

### **My original goal of my research was:**

*In two years, I have discovered my own improvisation tools, and gained the ability to improvise least at a basic level. By having lessons from various teachers who specialise in improvisation, and can provide me with basic 'improvisation skills.' Also by exploring the role of improvisation in different genres of music. My only concern is that my 'fear of improvising' will hold me back. It is something I would absolutely love to be able to do, which is why I am afraid I will never be able to improvise in such a way that will bring me satisfaction.*

I suppose my goal hasn't changed. How I came to reach it however, has. I always had the impression that jazz like most things can be taught. That the most efficient way to achieve this goal was to have many lessons from teachers who have worked with classical musicians before. There are three aspects which I originally overlooked and later needed to apply to my research.

The first, is to jump into the deep end and experiment. Alone, and with other musicians. Playing with other musicians who specialise in this field was and still is particularly daunting. My housemates to whom I am incredibly grateful, proved to be supportive and very patient when they improvised with me. It is with Kalev Karlson (appendix 3) (who accompanies me in several videos. Here is an example of a video recorded during my First Intervention Cycle. 01 Excerpt from On the Sunny Side of the Street – Sonny Stitt Solo [youtu.be/OwdFttQUaWw](https://youtu.be/OwdFttQUaWw) – (appendix 1) where I made one of my first discoveries. We spent many evenings 'jamming' and improvising together. We would start our sessions by him saying "I'm going to play this cool tune. I won't tell you what it is, but just play and see what happens." That was often quite daunting, as it left me with complete freedom. After a few attempts, he would then say "try playing a natural minor scale over it. Use those notes." That gave me restrictions which in turn gave me more freedom. Improvising in a jam session is something I have yet to experience, but I would like to remind you now, that this is not the main goal of my research. It is essentially to gain skills to be able to improvise at a basic level. This discovery gave me structure and guidance to begin my research process.

The second aspect, is to immerse oneself in the world of jazz. To listen endlessly to recordings, to be able to sing along with them. To go to concerts and jam sessions and hear different approaches to improvising.

And finally, the third is harmony. Being a violinist and maybe therefore neglecting the importance of studying and understanding harmony in classical music makes the concept of studying it in jazz far more challenging. However one does quickly understand the importance of it. It is a complete necessity to understand all the chord structures and harmonic implications whilst being able to improvise a 'melody' over the top. Without this understanding, it would be easy to play 'wrong notes' and out of key, and very difficult to find yourself again. Without a harmonic understanding, you set yourself up for a complete improvising disaster. Piano lessons became a key component to understanding harmony in jazz. Physically seeing the layout and structure of chords, how they can develop and interrelate with each other; their functions and how that in turn relates with the simple unembellished melodic line found on a lead sheet.

By applying these three aspects, along with some lessons, interviews, jazz theory lessons, transcribed improvisations, keeping a diary, analysing recordings, creating a 'licks' page and a scale system (appendix 7) and of course ethnography (that I have been living alongside jazz musicians, and immersing myself in their musical practice) I feel proud to say my initial goal has been reached – that I finally have basic tools from which I can continue my improvisation journey.

## *Part 2: Documentation and Description of my Artistic Result*

Although I sometimes still feel under confident when improvising for an audience, and my improvisations aren't the most inspiring or classy improvisations, I can say I have knowledge and fundamental tools from which my improvisations can continue to develop. Below are the methods I used to be able to accomplish this.

My Third Intervention Cycle final recording embodies the development over these two years.

*Nuages*, by Django Reinhardt/ Didier Lockwood  
Recorded, March 2017. Pianist: Manuel Wouthuysen (appendix 3)  
Third intervention cycle – final recording  
02 Final Recording [youtu.be/H1t\\_ccmYZsA](https://youtu.be/H1t_ccmYZsA) (appendix 1)

(My performance starts at 1:30. There is a small speech/introduction.)

There were many methods used to document my findings and track my journey to begin improvising. The very first and most personal method I used was keeping an improvisation diary. After I would improvise, I would write about how I experienced improvising in that moment, what difficulties I was faced with and at what stage of my experiment I started to feel comfortable. Especially during the beginning, this method was rather frustrating. There didn't initially seem to be much difference from one to day another. In hindsight, the diary helped me get into a more accepting mind-set, that you learn from what doesn't work.

I received feedback and useful tips from those patient housemates who improvised with me. This is where most of my learning happened, as you could implement your findings instantly. I also sent my reference recordings off (three for each Intervention Cycle) and received wonderful feedback from experts in this field. This feedback primarily reflects the three aspects previously mentioned in Part 1. Firstly, to practice improvisation alone and with others. Secondly, to listen endlessly to recordings, so when you play a 'lick' or a line, it is as natural as its original source. And thirdly, the absolute necessity to understand the harmony which you are improvising over. These three points are the fundamental pillars of my research.

There is a universally preferred method to transcribing recordings or recorded performances. During an interview, Jarmo Hoogendijk (appendix 2) talked me through all the steps. Firstly, you have to listen. Many times, daily and for weeks on end. Passively (as background music) and attentively, consciously trying to decipher what and where the scale and lick passages fall and to analyse them. The next step is to try and sing along. However fast the line may be, try and sing the general lines of the improvisation. Following singing, try and play it on one's instrument. The very last stage, is to notate one's playing of the improvisation. By this stage, the improvisation should be so ingrained in one's being, that this task shouldn't seem so challenging. Once the improvisation has been notated it becomes much easier to analyse and see visually what is developing throughout the improvisation. It is a very long process, and takes significant time to plan. However once one follow this method, the improvisation is never lost.

In order to gain a greater harmonic understanding of the tune and to improvise over it, making a harmonic analysis of the lead sheet is crucial. Jazz pianist Manuel Wouthuysen (appendix 3) suggested first making a classical harmonic analysis. Using roman numerals makes the functions of each chord more familiar and relatable to classical harmony. Secondly, use the jazz chord notation system, labelling chords as for example *Am*, in place of its classical form, *I*. Sitting behind a piano and finding the functions of each note in each chord is another long task. However once you become faster at recognising each note's role in the harmony, it is much easier to play a fluent improvisation.

There are many approaches and ways in which to begin improvising one's own solo. One method which I found particularly clinical, however efficient was given to me again by Manuel. Take a line or bar from the transcription that is particularly interesting or inspiring. Then play around with it, what happens when it is play it in the same key, only a third higher? Or augment the rhythm. Invert the direction of the melody. There are

endless possibilities, and before long, the original melody is unrecognizably disguised and experimented with to such an extent that it becomes one's own.

During an interview with Jazz Saxophonist Kika Sprangers (appendix 2), I discovered another way to start improvising. Take a line from an improvisation and loop it. Repeat it until it is thoroughly engrained. Then play it in every chord over a tune/standard. Play the line in every key, always moving down a whole step. Finally, play the line but each time end it differently. This is a more natural approach, but less fool proof.

Creating my own Jazz Scales Booklet, was an idea inspired by Jarmo. To have a study system not dissimilar to a classical scale system and to practice it in a similar way helps make the two music worlds less distant. It was amazing to discover how many scales are predominantly used in both genres. In order to create this scale system, I asked my house mates, Manuel Wouthuysen (appendix 3) and Kalev Karlsen (appendix 3) what scales they frequently practice and rely heavily on when improvising. That list wasn't actually as large as my scale system. They mainly focused on major and minor scales and the Dorian mode. However, they were both familiar with every mode and other blues and altered scales. I then realised that as I was coming from a deficit as I had no previous experience in this genre. Relying on my own practice of major and minor scales simply would not provide me with a strong enough foundation to begin improvising with. A greater understanding of modes and altered scales was necessary. After researching a little on Wikipedia (appendix 6) and seeking more advice from Manuel and Kalev, I created my own scale system. This incorporates all church modes, altered scales, pentatonic scales, blues scales, bebop scales and the whole tone and chromatic scale. These scales cover all possibilities and a solid foundation from where one can begin improvising. As there is so much variety in these scales, it provides one with the chance to discover all the different 'musical colours' available. I practice this scale system in the exact same way in which I practice my classical scales. I choose a key for the day (or week –depending on the individual) and practice each scale first slowly, to allow the scale and finger patterns to fully sink in to my system. In order to have the versatility to play these scales over the entire register of my violin, I practice it over three or four octaves (only one octave is printed in my system). Once it becomes fluent I speed it up, for example, playing three octaves of the Phrygian mode in one bow ascending, and then three octaves in that same mode in one bow descending. By practicing in this way, these scales and modes become so familiar, improvising while using material from these scales doesn't feel so foreign.

From the interviews I conducted, particularly from Jarmo Hoogendijk (appendix 2) and Bert van den Brink (appendix 2) (Jazz pianist and teacher at Utrecht's Conservatorium) their suggestions and ways in which to approach improvisation are based on these three points mentioned above. Jarmo suggested making my own scale booklet, collecting all the scales I might want to use in improvising, transpose them into every key, and practice. His reasoning is that if one has to play in A minor, one can use material from a Dorian mode in D to improvise. One learns what scales fit well with the harmonic structure underneath.

Making my own 'Licks' Booklet follows similar principals to my Scale booklet, in that it provides exercises and 'studies' which I could practice again in a similar way to which I would practice classical violin studies. I took many licks from transcriptions I had made in general and compiled them together into a booklet. They can then be practiced in every key, finding fingerings that worked in the most awkward passages. I choose one lick per week (or few weeks, again depending on the individual) and practice it slowly, first in its original key. Once it feels comfortable and familiar I speed it up, trying to imitate the recording or video from where I transcribed it. The final step is to follow these previous steps, only then to practice the lick in every possible key, perhaps taking one new key per day. Due to the nature of the violin (actually most instruments) some keys are more demanding and less natural than others. Depending on the complexity and length of the lick this process can take quite a lot of time, however once thoroughly learned it is never lost.

Comparing all the transcriptions I made based on the same tune helps me to recognise that there are many possibilities when improvising. That although one is bound by a harmonic structure and melodic lead sheet, possibilities are endless. When one sees a line improvised by many different artists, it becomes clear that each artist adds their own character to the improvisation.



During an interview with Jazz Saxophonist Kika Sprangers (appendix 2), I particularly keen to learn a practice schedule from a melodically based jazz instrument. This gave my own practice, structure and made everything feel less daunting. Oddly enough she begins with Bach, exploring her own sound. Then a large portion of her practice is dedicated to scales in various keys and patterns. Finally she transcribes, staying with one solo for a while.

Whilst I put all the above mentioned methods into practice, it is yet again those three fundamental pillars that I found benefited me the most. The first is to practice improvisation, through experimentation, trial and error and making one's own personal discoveries. The second is to immerse oneself into the world of jazz fully and wholeheartedly, by interviewing experts (such as Jarmo Hoogendijk and Kika Sparangers), simple ethnography – by going to jam sessions and concerts, listening to records, and jamming with others. Finally, the third is to practice harmony. This was achieved through desk research, analysis, data collection, discovering strategies (for example creating and practicing my scale system) and more experimentation. Each of the above methods enhanced each of these three fundamental aspects.

### *Part 3: My Reflection on the Process of my Artistic Result*

I never thought I would be able to overcome the hurdle of improvising and be able to accept a result which wasn't 'floorless'. Consequently, I am pleased with the overall artistic result. During this time I have developed skills and created guidelines that have allowed me to grow in confidence and to inspire me to continue on this journey. I look forward to the prospect of developing this study.

Personally, the best way to make this possible is through daily practice. Part of this routine will involve my jazz scales and licks book. Throughout this research I have discovered that these are the key into the world of jazz and jazz vocabulary. I am looking forward to making more transcriptions and practicing these different improvising methods that I have trialed over these last two years. Jazz has now become, more than ever a large part of my musical life, therefore it will be impossible for me to cut it out and neglect it. I now feel that I have the confidence and means to improvise over a simple harmony line, if it is required of me. In this day and age I believe this to be a necessary component for all classical musicians. I look forward to one day having the courage to play in a jam session – I know that day isn't too far away. It has broadened my mind-set and made me realise that I am capable of much more than I thought. This entire research has been such a wonderful self-discovery.

This research is particularly useful for classical musicians, irrespective of their instrument. I know I am not the only classical musician who has a love for jazz, but fear of improvising. I believe that this research project could definitely help others overcome this hurdle. My research offers tools, methods and exercises which are all attainable for those who have never improvised. I sincerely hope that anyone embarking on this journey will realise that the Classical genre and the Jazz genre are not as different as one may think. Because this is the case, the approach and study of improvisation should be less overwhelming.

The research question constantly developed throughout these two years. In fact, it needed to. Initially, I was rather naïve to believe I could research, in depth so many genres that involved improvisation, when in all honesty I have barely scraped the surface of the Jazz genre. There is still so much to be discovered. Time is the only downside in this research.

As previously mentioned, there are three elements that I found the most useful and necessary when embarking upon this genre that seemed so alien. First and foremost, is taking that crucial leap of faith, which is to, just improvise! This can be done in the safety and privacy of your own room or with those you trust and feel comfortable around. This could then directly lead to the possibility of sharing your passion for improvisation with the general public. The second is to listen, go to jazz clubs/concerts and jam sessions and experience this rich musical world first hand. The third aspect is the most academic and that is to become harmonically aware – to understand all aspects of the tune, not only your improvised line.



I initially thought I would be faced with numerous challenges, considering my lack of experience in improvising and particularly in such a foreign musical genre. I suppose all practical challenges I encountered also had practical solutions. My lack of scale knowledge and harmonic understanding weren't detrimental to my research – on the contrary they gave me a structural starting place. The biggest challenge was a matter of doing it. Improvising. And not feeling like a failure each time my improvisations didn't sound as I intended them to. My biggest challenge was myself, building confidence and creating the right environment for myself to feel secure enough to begin improvising. This has been the scariest yet probably one of the most fulfilling projects of my musical life.

There has been so much I have enjoyed about this research, in particular listening to a range of jazz, interviewing and sharing thoughts with many in the “know”, creating my own scale and licks book and transcribing and experimenting on my violin. However in saying this, there were some steps that didn't work as well for me. I found keeping a diary particularly challenging. It is difficult for me to express through the written word how I felt and what it was that I discovered whilst improvising. I also found that making comparisons was more to show the reader the differences between the transcriptions. If one listens enough and involves oneself in this ‘world’, you hear and instantly understand all that is possible. This research has been such a whirlwind of a journey. I have faced very real fears and found such joy in discovering many more elements of music, in general. My musical world and possibilities have opened up enormously and most of all, I no longer fear improvisation, but rather enjoy it.

# The Intervention Cycles

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## *First Intervention Cycle*

### *Reference Recording:*

*Nuages*, by Django Reinhardt/ Didier Lockwood

Recorded in Fenter van Vlissingzaal, in Utrecht's Conservatorium, June 2015. Pianist: Manuel Wouthuysen.

AR recording 1 , First intervention cycle

03 Reference Recording [youtu.be/qzmnDpDJ6Cc](https://youtu.be/qzmnDpDJ6Cc) (appendix 1)

### *Feedback:*

In my First Intervention Cycle, I consciously made the decision to get feedback from mainly classical musicians. This enabled me to bridge the transition between classical and jazz music more smoothly. Therefore I was not overwhelmed with new terminologies and language, but gave me room to make those discoveries throughout my Intervention Cycles.

#### **Feedback from expert - Bert van den Brink (Jazz piano teacher) (appendix 2):**

Play opening as free as you like - no restrictions

There are often two characters - playful and carefree, and longing and serious. Show these, use different sound. Different articulations can help.

For security, use harmonics (when possible) in the higher register. More guarantee of landing on the note - in tune.

In your solo (3rd chorus) make it less of a study and more music. Beats 2 and 4 are more important. Don't feel rushed. Create your own time.

In this previously mentioned section, there are many notes. Listen to the 'special' ones, where they clash beautifully with the harmony. Find a way (without making it too obvious) to highlight them.

Didier made a mistake (your solo, 3rd chorus - C#, just before ascending 5ths passage) but his mistake works!

Don't hide it away, show it!

Learn to react off what the piano gives you. Copy, imitate, it can be a game between the two of you.

Find your own strengths technically. Apply as many techniques to create your own cadenza at the end. Listen to other Jazz violin recordings, also by Didier Lockwood for inspiration, and experiment.

Especially after your solo, 3rd chorus, create a more calm return to the theme.

#### **Feedback from teacher (previous teacher) / Eeva Koskinen (Classical Violinist) (appendix 3):**

Give more the feeling of being free, not tied down to what you transcribed.

Harmonics. If they don't work, find a solution. Use real pitched notes? Or another effect.

Richer sound, especially in the opening.

Take time in the ending cadenza.

In general, there is too much panic. Find a calmer approach.

Find a sound on the E string which is more resonant and vibrant.

Use the piano's harmonics to help with your phrasing.

#### **Feedback from peers - Sofia Cipriani (Classical Violinist) (appendix 3):**

You could play more with the tempo of the beginning

I like how you use glissando to get to the notes

Tell the pianist to play more piano at times (like when you have harmonics)

**Feedback from peers - Antonio Pérez Gonzalez (Classical Cellist)(appendix 3):**

Low register, more expressive sound on G string  
Enjoy the freedom that your pianist gives you  
I miss personality in the higher register  
Keep the sound throughout the phrase  
Sound on 2nd and 3rd string, really good.  
Give more expression to the scales  
Give more feeling to the pianist

**Feedback from peers - Allison Stringer (Violinist) (appendix 3):**

I want to comment on your use of space. One of the best advice that I have ever received for improvising is to leave space in between different motifs or riffs, to make sure that you leave enough room for your riffs to be digested. I think that you have done that reasonably well but I'd even suggest that you play around with that even more. Don't be afraid to leave even more space, especially when you are using a lot of runs.

Your runs at times I think might be too long. Either you are using too many runs one after another or scaling down from really high octaves to low octaves. Maybe you could consider breaking up the really big runs into smaller ones. As in still playing the full run but then having small breaks between the first octave and second octave etc.

I'd play around with using some double stop slides even among the runs a bit more often. This being said, I did really like the run you did around 3:50.

Also I thought the pizzicato section was a really nice break/addition from the rest of the riffs you were using. About the cadenza, what was your reasoning behind changing the style to classical there? Not that I didn't like it, but it was a bit on the jarring side. maybe there is someway that you could weave a bit of that feel in before? Or maybe you wanted the stark contrast? Obviously that's just a personal feeling so if it is something that you really think is necessary or you like it then keep it as it is.

**My Feedback:**

More of a sense of freedom in the opening. A timeless cadenza. Also with the cadenza at the end, more space. Need a deeper harmonic understanding. Learn the lead sheet by heart. This should later give more flexibility to the transcription.

Try to get the jazz "feel". Less emphasis on beats 1 and 3. Find my own 'swing'

Perform it giving more the illusion that i'm improvising/creating. Less the ideas of playing the notes I've learned.

In some passages (particularly in my solo - 3rd chorus) where there are many notes and lots of runs, dare to change them and write/improvise my own passage - experiment.

In order to let the piano also have freedom while playing ( for example being able to use rhythmic modulations, a more complex sense of counterpoint, polyphony and in general have a greater sense of freedom), I have to be able to 'improvise' and not feel so heavily reliant on my transcription and getting all the notes - so I can get myself out of traps without playing Didier's transcription.

Create a sense of rest and calmness. Mostly in my solo (3rd chorus), there is an on-going sense of panic and rushing, so much to the extent that I often beat the piano to the next harmonic progression.

Learn what all the 'licks' transcribed are actually foundations of, eg: the into/opening is based on A minor7 arpeggio.

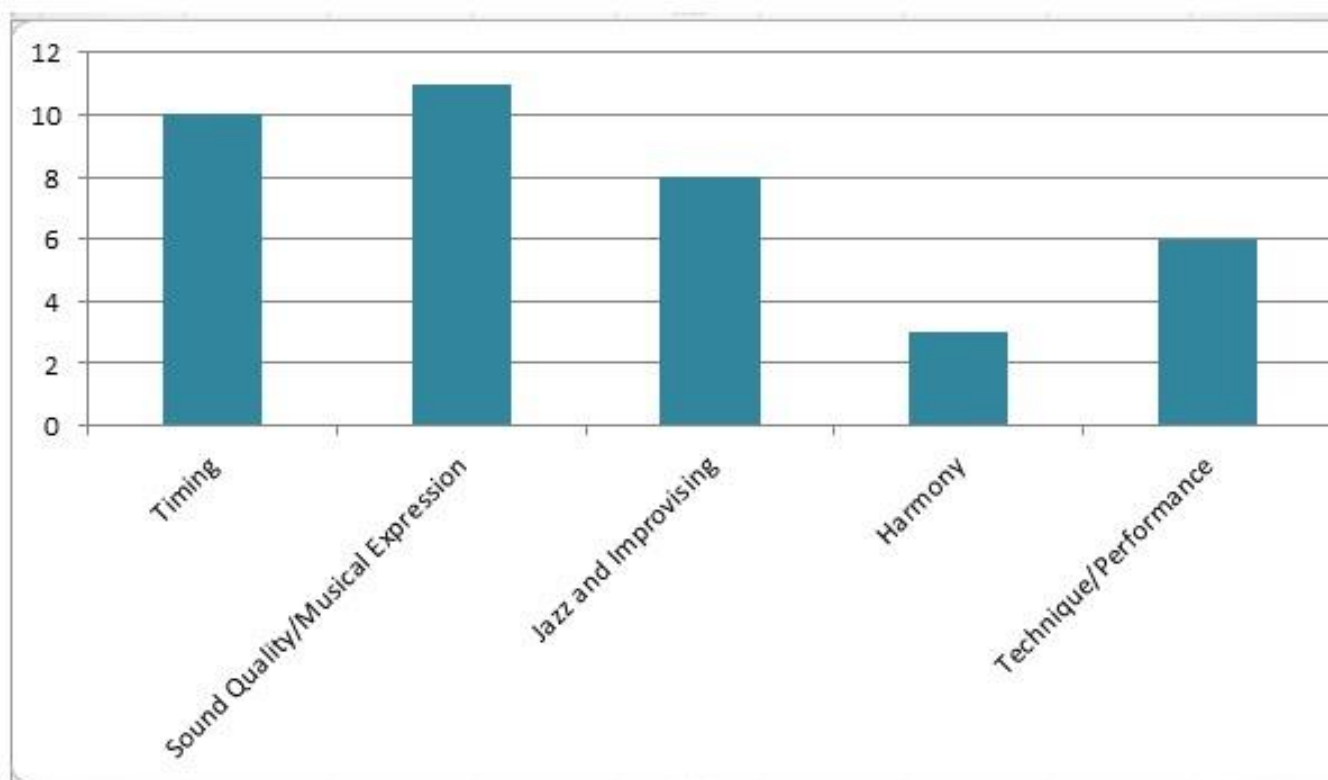
Where the harmonics continually don't sound, write/improvise a substitute passage.

Make more use of different characters. Some passages can be less serious and more light hearted.

In theme 2 (4th chorus) there is a diminished 7th passage which is always messy. Either edit the material/improvise, or clean it up!

Have more interaction with the pianist, and be less involved with what I am doing. Follow his harmonies.

After collecting all the feedback, I created a graph laying out the most commented on feedback points visually. These are the aspects I decided to overcome. Throughout my research, these categories would be condensed further – to three fundamental aspects.



### *Methods applied, and Documentation of Research Material:*

When first trying to apply methods and practice to *Nuages* by Djano Reinhardt, I was faced with my first overwhelmingly large hurdle. This standard is harmonically challenging, especially for a musician who is new to the art of improvisation and not particularly familiar with the style of jazz. *Nuages* is a standard rich in harmonic colour - a tune many advanced jazz musicians turn to. It became clear in the early stages of my research that I would have to choose another standard to focus on throughout my first intervention cycle. After researching and getting advice from my jazz orientated housemates, I discovered the standard *On the Sunny Side of the Street*. This standard by Jimmy McHugh and Dorothy Fields is based in C major and has a simple and easily understood harmony. It is a bubbly, optimistic standard and provided me with the chance to practice improvisation in a familiar key.

#### **Data Collection**

Throughout my first intervention cycle, I used many forms of data collection and different strategies in order to discover these improvising tools.

The most useful strategy I used was **experimentation**. This was without doubt was the most necessary tool throughout my entire research. Without experimentation, one can never develop as an improviser.

The second most important strategy was basic **ethnography**. Listening to many recordings (appendix 5) – particularly of *On the Sunny Side of the Street*, going to concerts and jam sessions (even if only to listen and absorb the improvisations) and of course, jamming with my housemates who study jazz.

**Harmonic analysis** is another crucial form of data collection involved in my research. It creates a theoretical understanding of the harmonic structure of *On the Sunny Side of the Street*. This (when analysed in a classical

format using roman numerals) brings the two musical worlds much closer together. It gives one a chance to understand the foundation which one can later improvise over.

**Interviews** have been a very insightful way in which to understand the mind and structure of a jazz musicians life. To learn how they structure their practice and to be given exercises and suggestions as to how to approach certain elements within improvisation.

**Literature** was my least used form of data collection. Improvisation requires a much more hands on approach, filled with trial and error. One particularly interesting and rather useful source of literature was an article in The Strad magazine (a specialised magazine for string players) by Tim Woodall, who interviewed my favourite jazz violinist, Didier Lockwood. His comments on how to bow when improvising in jazz was particularly interesting. (appendix 4)

The only way to really begin this intervention cycle was to get some real guidance. This came in the form of an interview with Jarmo Hoogendijk.

### **Main Points from an Interview with Jarmo Hoogendijk (Research Coach and Jazz Trumpet Teach at Codarts) (appendix 2)**

- Its like learning a language. Embrace it and immerse yourself fully in it.
- Rhythmic importance. It is very important to firstly internalise the rhythmic feel – swing. Remember that internal rhythm is something you cannot notate.
- There are rules. Try a Cmaj scale, play chromatic material around it. C-D or Gmaj dominant to I.
  - Try Ab Schaaps book – excersises for classical musicians beginning with jazz improvisation. (Apendix 4)
- Listen to Lester Young
  - Sing his solos with him.
  - Then try and sing without his record playing in the background.
  - Play his solo on the violin – by heart
  - Then notate it into Sibelius.
- Barry Harris. Practice his method (apendix 4)
- Always look back to the original idea. Where did Lester Young get his inspiration? (Picasso didn't invent cubism – that came from French Impressionists.
- Also listen to:
  - Fats Navarro – Nostelgia (8<sup>th</sup> notes)
  - Louis Armstrong – Hebie Jebies 1925/26 First introduction
  - Woody Shaw – Articulation and Syncopation
  - Ahmed Jamell (Miles Davis took many ideas from him)

Here might be an appropriate place to list a few pieces of literature that I used and the popup consistently throughout my research.

### **Literature (Appendix 4)**

As Jarmo had suggested in his interview, I went on a search to find Barry Harris's Practice Method. His book is beautifully laid out, clear and applicable to any instrument. I found this to be my main source of literature in my research. In general I found it much easier to practice and involve myself in improvisation instead of reading about it. Once my scale system and licks book was created, his practice techniques became of equal importance

in my practice regime. His method starts very simply which is easily accessible for a new improviser. He suggests simple exercises such as practicing scales in broken 3rds and 4ths, the use of chromaticism and neighbour notes in systematic sequences. There are many chapters each slowly developing different tools needed for improvising. (appendix 10)

The other book recommended by Jarmo and Job I struggled with. W.A. Mozart, Charlie Parker and Jazz Improvisation – by Ab Schaap. It was clearly structured, however was more suited to the needs of a pianist rather than a single melodic lined instrument such as the violin.

Ted Gioia's book The Jazz Standards- a guide to the repertoire, was filled with the history of each standard and lists of his most recommended recordings to transcribe. I found this useful to understand the inspiration behind the writing of each standard and it also gave me a wonderful starting point with lists of high quality recordings to listen to.

In *The Strad* (a magazine for string players) there was an article written by Tim Woodall. He interviewed my favourite jazz violinist, Didier Lockwood. I learned most of my jazz violin bowing knowledge from this article. A very simple approach – do everything in terms of classical bowing, in reverse. For example, where it would be most comfortable (as a classical violinist) to begin with a down bow instead start in an up bow direction. The second point was don't get too stuck in the lower half of the bow, instead use more of the upper half of the bow.

As previously mentioned, a way in which to gain a greater harmonic understanding of the tune and to improvise over it, is by making a harmonic analysis of the lead sheet. Jazz pianist Manuel Wouthuysen (appendix 3) suggested to first make a classical harmonic analysis. Using roman numerals makes the functions of each chord more familiar and relatable to classical harmony. Secondly, use the jazz chord notation system. This entails labelling chords as for example *Am*, in place of the classical harmonic form, *I*. Sitting behind a piano and finding the functions of each note in each chord is another long task, especially for a violinist. However once you become faster at recognising each notes role in the harmony, it is much easier to play a fluent improvisation.

I found a blank lead sheet of *On the Sunny Side of the Street*, and made two of my own harmonic analyses. Firstly, I produced a classical harmonic analysis using roman numerals and then added the jazz notated chords above.

*Refer to page 15*

# On the Sunny Side of the Street

## Harmonic Analysis

**A1** C Maj

V/I G<sup>7</sup> I C<sup>6</sup> V/VI E<sup>7</sup> IV Fmaj<sup>7</sup> VII Bm<sup>7(b5)</sup> V/VI E<sup>7</sup>

V<sup>7</sup> I V<sup>7</sup>/VI IV VII V<sup>7</sup>/VI

6 VI Am<sup>7</sup> V/V D<sup>7</sup> V/V Eb<sup>o</sup> II Dm<sup>7</sup> V G<sup>7</sup> III Em<sup>7</sup> V/II II V Dm<sup>7</sup> G<sup>7</sup>

VI V/V V/V II V<sup>7</sup> III V/II II V<sup>7</sup>

**A2** 10 I C<sup>6</sup> V/VI E<sup>7</sup> IV Fmaj<sup>7</sup> VII Bm<sup>7(b5)</sup> V/VI E<sup>7</sup>

I V<sup>7</sup>/VI IV VII V<sup>7</sup>/VI

14 VI Am<sup>7</sup> V/V D<sup>7</sup> V/V Eb<sup>o</sup> II Dm<sup>7</sup> V G<sup>7</sup> I C<sup>6</sup>

VI V/V V/V II V<sup>7</sup> I

**B** C Maj F Maj

18 II Gm<sup>7</sup> V/IV C<sup>7</sup> IV Fmaj<sup>7</sup> V/IV C<sup>7</sup> IV F<sup>6</sup>

II V I V I

22 VI Am<sup>7</sup> V/V D<sup>7</sup> II Dm<sup>7</sup> V G<sup>9(sus4)</sup> V G<sup>7</sup>

III V/II VI V/V V<sup>7</sup>

**A3** C Maj

26 I C<sup>6</sup> V/VI E<sup>7</sup> IV Fmaj<sup>7</sup> VII Bm<sup>7(b5)</sup> V/VI E<sup>7</sup>

I V<sup>7</sup>/VI IV VII V<sup>7</sup>/VI

30 VI Am<sup>7</sup> V/V D<sup>7</sup> V/V Eb<sup>o</sup> II Dm<sup>7</sup> V G<sup>7</sup> I C<sup>6</sup>

VI V/V V/V II V<sup>7</sup> I



In order to gain more insight into this new genre—in particular the timing, pace and the stylistic feel of the music - every expert I interviewed expressed the importance of immersing oneself completely into the world of jazz. Listening became a crucial part of this study.

Listening to records – purely as background music, or else listening actively –noticing the familiar use of scales and licks. I listened to many different recordings of *On the Sunny Side of the Street*. This taught me so much. It showed me a range of possibilities, when it comes to improvising over the top of a standard. From these hours of listening, I was able to choose two recordings of the standard from which I could transcribe, compare, practice and form my own improvisation.

The first recording I chose to transcribe of *On the Sunny Side of the Street* is performed by Saxophonist Sonny Stitt, Trumpeter Dizzy Gillespie and Tenor Saxophonist Sonny Rollins. Each of these musicians improvised their own solo in this recording. This recording is essentially bebop, filled with fiery fast-paced lines. (appendix 5)


*Refer to page 17*

Below is a link to a video of me playing Sonny Stitt’s Solo in my first transcription of *On the Sunny Side of the Street*. This particular transcription provided much inspiration when it came to creating my own solo.

01 Excerpt from On the Sunny Side of the Street – Sonny Stitt Solo [youtu.be/OwdFttQUaWw](https://youtu.be/OwdFttQUaWw) (appendix 1)

My second transcription is On the Sunny Side of the Street, performed by Django Reinhardt and Hot Club de France .This performance is much more laid back than my first transcription and is heavily swung, which made notating the rhythm particularly challenging. This recording is more relatable to gypsy jazz, linking it to my original choice of standard, Nuages. (appendix5)

*Refer to page 21*

Below is a link to a video of me playing Django Reinhardt’s opening of *On the Sunny Side of the Street*. This transcription gave me the opportunity to practice “swinging”. Django’s own recording is heavily swung. The concept of ‘swing’ is often lost on classical musicians. A majority often consider it to simply be a dotted rhythm such as this:  The way in which most jazz musicians swing is often unique to each individual. This gave me a chance to imitate Django’s own swing style. This opening also has many scalar fills within the structure of the melody. Once I became fluent with Django’s transcription, I could then practice and improvise my own.

04 Excerpt from On the Sunny Side of the Street –Django Reinhardt [youtu.be/9dpWPAjaszw](https://youtu.be/9dpWPAjaszw) (appendix 1)

# On The Sunny Side Of The Street

Dizzy Gillespie, Sonny Stitt, Sonny Rollins

Jimmy McHugh/Dorothy Fields

**I**



**A1**



**A2**



**B**



**Trp**



**Ts**



**21**



Transcribed by Ella van der Mespel

2



A3



## Solo Sonny Stitt



52 3

54

56

59

63

67 **Solo Dizzy Gillespie**

71

76

78

80

83

86

89

92

96

**Solo Sonny Rollins**

100

106

110

112

115

118

126

128

# On the Sunny Side of the Street

Django Reinhardt and Hot Club de France

Jimmy McHugh and Dorothy Fields

Violin

6

Vln.

11

Vln.

15

Vln.

20

Vln.

24

Vln.

28

Vln.

31

Vln.

34

Django Solo

Vln. 1

Ella van der Mespel

Violin and Violin 1 musical score, measures 37-59. The score is written for Violin (Vln.) and Violin 1 (Vln. 1) in treble clef. The key signature has one sharp (F#). The time signature is 4/4. The score includes various musical notations such as triplets, glissandos, and slurs. Measure numbers 37, 40, 42, 45, 48, 51, 54, 57, and 59 are indicated at the start of their respective staves.

Measures 37-39: Vln. 1 plays a triplet of eighth notes (G4, A4, B4) followed by a gliss. (G4 to F#4). Vln. plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Measure 40: Vln. 1 plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Vln. plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Measure 42: Vln. 1 plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Vln. plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Measure 45: Vln. 1 plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Vln. plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Measure 48: Vln. 1 plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Vln. plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Measure 51: Vln. 1 plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Vln. plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Measure 54: Vln. 1 plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Vln. plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Measure 57: Vln. 1 plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Vln. plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Measure 59: Vln. 1 plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). Vln. plays a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4).



The musical score consists of two staves: Vln. (Violin) and Vln. 1 (Violin 1). The measures are numbered 61 through 79. The score includes various musical notations such as triplets (indicated by '3'), glissandos (indicated by 'gliss.'), and an 'Ending' bracket. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes eighth notes, quarter notes, and half notes, with some measures featuring complex rhythmic patterns and accidentals.


If one dissects and analyses an improvisation by the likes of jazz violinist Stephane Grappelli, the first notable aspect of the improvisation is that it is built on scales, arpeggios and modes. Therefore the most obvious and natural path to take was for me to create a Jazz Scale Book. In doing this I made the layout and structure very similar to that of my classical scale system. I researched scales predominantly found within improvisations and compiled them together, forming my new scale system. Although this was very time consuming and the time spent creating the scale system far outweighed the time spent practicing it in my first intervention cycle, it proved its worth as it played a dominant role in my second and third intervention cycles. This booklet will be a useful tool that I can use and refer to throughout my musical life. Below is an excerpt from my scale booklet. It contains all my selected scales in C major and minor. The complete scale system has the scales printed in every possible key. (appendix 7)

*Refer to page 24*


# C Family

## Modes of the Major Scale

Ionian in C




3 Dorian in C (Bb material)



5 Phrygian in C (Ab material)




7 Lydian in C (G material)




9 Mixolydian in C (F material)



11 Aeolian in C (Eb material)



13 Locrian in C (Db material)



## Scales

15 Octatonic Scale



18 Diminished Scale



21 Pentatonic Major Scale



2



After working on my scale booklet the most logical step to take was to create my own “Licks” Booklet. A lick is a:

In popular music genres such as rock or jazz music, a lick is "a stock pattern or phrase consisting of a short series of notes that is used in solos and melodic lines and accompaniment.. In a jazz band, a lick may be performed during an improvised solo, either during an accompanied solo chorus or during an unaccompanied solo break. Jazz licks are usually original short phrases which can be altered so that they can be used over a song's changing harmonic progressions. (appendix 6)

I organised this booklet in a similar fashion to that of my Scale Booklet (appendix 7). It provides exercises and studies which could be easily accessed and practiced. I could practice them in every key and where needed I found the most natural fingerings for the more awkward passages. This is not so dissimilar to the way in which I would approach violin studies from the Classical repertoire. Many of these licks I took from my transcriptions of *On the Sunny Side of the Street*. They also came from Charlie Parker and from various transcriptions made throughout my research. These were licks that my colleague and housemate Kalev (appendix 3) played and I notated.

Below is an excerpt from my licks booklet. Above each lick is a description of the material the lick is based on.

## LickBook

Embellishments around Target notes

1

Fmaj7

Two voiced line : Scale + Triad 3/4

2

Fmaj7

Cliché

3

Fmaj7

Cliché

4

Fmaj7

Arpeggio's on harmony

5

Em7

### *Interventions I Further Applied to my Practice:*

With all the work that I had done - making harmonic analyses, notating two large transcriptions, creating a Scale System and a Licks Booklet - I now had tools to work with and to take into my practice.

However, there were only two methods I managed to document and notate. The first was to improvise my own solo. There are many approaches and ways in which to begin improvising your own solo. One method which I found particularly clinical, however efficient was given to me again by Manuel (appendix 3). The approach was to take a line or bar from the transcription that you find particularly interesting or inspiring. Play around with it. See what happens when you play it in the same key, only a third higher? Or augment or diminish the rhythm or even invert the direction of the melody. There are endless possibilities and before long the original melody is unrecognizably disguised and experimented with to such an extent that it becomes your own. Below is my first attempt at writing my solo. The staves are divided in two. The top staff is my created solo. The bottom staff is the original material. Let me be clear now, although it is written down it was originally improvised within the privacy of my own home.

*Refer to page 28*

This link is a video of my first solo, played with jazz pianist Manuel Wouthuysen.  
05 My Solo- On the Sunny Side of the Street [youtu.be/11mmMN-yit8](https://youtu.be/11mmMN-yit8) (appendix 1)

I then improvised another solo, following the previous method. It contained material from my first notated solo, however I applied scalar passages and 'licks' to it. This second improvisation is much freer. There are fewer restrictions and in general it feels more organic.

*Refer to page 29*

The second method was to make a visual comparison between all the transcriptions I made. These were based on the same tune and included my solo. Working in this way has helped me recognise that there are many possibilities when improvising. Although we are bound by a harmonic structure and melodic lead sheet, the possibilities are still endless. When one sees a line improvised by many different artists, it becomes clear that each artist adds their own character to their improvisation.

*Refer to page 30*

# Solo Ella

First system of musical notation (measures 1-2). The key signature is one flat (Bb). The first measure is marked with a  $C^6$  chord. The second measure is marked with an  $E^7$  chord.

Second system of musical notation (measures 3-4). Measure 3 contains a triplet of eighth notes and is marked with  $F^{maj7}$  and  $C^6$ . Measure 4 contains a triplet of eighth notes and is marked with  $Bm^7(b5)$ ,  $E^7$ , and a triplet of eighth notes.

Third system of musical notation (measures 5-6). Measure 5 is marked with  $Am^7$  and  $F^{maj7}$ . Measure 6 is marked with  $D^7$  and  $F^{maj7}$ . The  $C^7$  chord is also indicated below the staff.

Fourth system of musical notation (measures 7-8). Measure 7 is marked with  $Dm^7$  and  $G^7$ . Measure 8 is marked with  $Em^7$ ,  $A^7$ ,  $Dm^7$ , and  $G^7$ . The  $C^6$  chord is also indicated below the staff.

Fifth system of musical notation (measures 9-10). Measure 9 is marked with  $C^6$ . Measure 10 is marked with  $C^6$ .

ssO

## Solo Two

The musical score for "Solo Two" is written for two staves, labeled "2nd" and "1st". The score is divided into five systems, each with a measure number and a key signature change.

- System 1:** Measure 1. Chord: C<sup>6</sup>. The 2nd staff has a melodic line with a triplet of eighth notes. The 1st staff has a whole note.
- System 2:** Measure 2. Chords: Fmaj7, Bm7(b9), E7. The 2nd staff has a melodic line with a triplet of eighth notes. The 1st staff has a whole note.
- System 3:** Measure 3. Chord: Am7. The 2nd staff has a melodic line with a triplet of eighth notes. The 1st staff has a whole note.
- System 4:** Measure 4. Chords: D7, Dm7, G7. The 2nd staff has a melodic line with a triplet of eighth notes. The 1st staff has a whole note.
- System 5:** Measure 5. Chords: Em7, A7, Dm7, G7, C<sup>6</sup>. The 2nd staff has a melodic line with a triplet of eighth notes. The 1st staff has a whole note.



## On the Sunny Side of the Street Solo Comparisons

Theme

Django

Sonny Stitt

Dizzy

Ella

Chords: C<sup>9</sup>, E<sup>7</sup>, F<sup>7</sup>, Bb<sup>9</sup> b5, E<sup>7</sup>, Am<sup>7</sup>

Theme

Django

Sonny Stitt

Dizzy

Ella

Chords: D<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>9</sup>

## *A Brief Conclusion:*

As my First Intervention Cycle was drawing to an end, it was refreshing to look over all the material I had gathered. It was also rewarding to see how far I had come. It was exciting to start planning all the elements that I wanted to cover in my Second Intervention Cycle. Firstly, just as I had done in my First Intervention Cycle I wanted to choose a standard or tune to focus my Second Intervention Cycle on. This standard needed to be contrasting to *On the Sunny Side of the Street*, so I had room to learn and experiment with other elements of improvisation. I wanted a standard that would give me room to implement my scale practice and in a key that sits comfortably on the violin. I was also aware that whilst there was a lot of time spent creating scale systems and gathering information, this Intervention Cycle would be based more on the practical aspects of my research. Now all the material I had gathered could finally be put into practice.

## *Second Intervention Cycle*

### *Reference Recording:*

Souvenir de Villingen, by Stephane Grappelli  
Recorded with Kalev Karlsen (appendix 3) (we were sight reading in this recording)  
Second intervention cycle

06 Souviners de Villingen – Stephane Grappelli [youtu.be/WUNYF7mW-L0](https://youtu.be/WUNYF7mW-L0) (Appendix 1)

I chose this tune, *Souvenirs de Villingen* by Stephane Grappelli as my main focus for my second intervention cycle. I chose a ballad as I wanted something that would contrast the rather up-beat and lively *On the Sunny Side of the Street*. I also wanted to choose a slower tune so I would have more time and space to experiment improvising material from my new scale system. Of course, the fact that it was written by a violinist and therefore often performed by violinists gave me the chance to hear what was possible on my own instrument.

### *Feedback:*

Before I get too far into my second intervention cycle, I would like to state that in order to prevent extensive repetition throughout this report, the feedback in my second and third interventions will be more of a brief summary therefore less detailed than my first intervention cycle.

### **Feedback from Maunel Wouthuysen (Jazz Pianist) (appendix 3)**

- Lack of improvisation and ornaments. Add more of your own
- It's not together. Maybe that is due to a lack of harmonic understanding, or panic to try and fit ornaments in?
- Try another rhythmic approach. There is a fine line between playing a bit before or after the beat - to add a swing feel, and being un-rhythmic. find the balance.

### Feedback from Kalev Kalson (Jazz Guitarist - played in my reference recording) (*appendix 3*)

- Experiment more with improvising over the melody line.
- Need to have a better understanding of the chord progression. Learn it by heart. This time you had the score, if you were to improvise without any reference, you would be lost.
- Ornaments sometimes lost direction. Don't forget to phrase while playing ornaments.
- It was comfortable to play with you, once you knew the notes. Occasionally it felt unstable, especially when ornaments were added.

### My Feedback

- It felt uncomfortable trying to ornament over the melody line without understanding the harmonic progression underneath. If I were to improvise in more detail, I would struggle because of this.
- I felt like I relied heavily on diminished and dominant scales (to play around). I need to use more jazz scales in my "improvising" vocabulary.
- Each time I tried to add ornaments or improvise a little, I panicked a little before, losing my sense of phrasing and rhythmic pulse.

### Categorization of Feedback

- **Timing.** This constantly arose in one way or another throughout my feedback. It wasn't really together, and often I would over 'swing' and become un-rhythmic.
- **Improvisation.** This was also often mentioned. Mostly in that there was a lack of improvisation, and there could be more experimentation in general. Phrasing got lost as a result.
- **Harmonic understanding.** Needs to in general be a greater understanding of the chord progressions and harmonic structure.

It was at the beginning of my second intervention cycle that I decided to narrow my focus and work on three fundamental aspects of my research. These elements provide more depth and structure to my research.

1, To practice improvisation; in such a way as to feel free to improvise and not get caught up in a judging, self – doubting headspace.

2, To be fully immersed in the world of Jazz. Listen to recordings, go and see live performances and embrace this vibrant musical genre.

3, To understand the harmonic structure. The base from which one can improvise over.

## *Methods applied, and documentation of research material:*

Not surprisingly I have found myself following the same methods I used in my first intervention cycle.

Firstly, I now have a brand new scale system which I can practice daily. This has possibly made one of the biggest differences to my research. Now I can practice improvising by using material that is becoming more familiar, not only dominant and diminished 7<sup>th</sup> scales which also belong to my classical scale system. My scale vocabulary has grown immensely, meaning my improvisation vocabulary has grown to the same degree.

### **Data Collection**

As previously done in my first intervention cycle, I used many forms of data collection and different strategies in order to discover these improvising tools.

The most useful strategy I used was **experimentation**. This without doubt was the most necessary tool throughout my entire research. Without experimentation one can never develop as an improviser.

The second most important strategy was basic **ethnography**. Listening to many recordings, going to concerts and jam sessions (even if only to listen and absorb the improvisations) and of course, jamming with my housemates who study jazz.

**Harmonic analysis** is another crucial form of data collection involved in my research. I again made a harmonic analysis, so as to have a 'classical' understanding of the harmonic structure of the standard.

**Interviews** have been an insightful way in which to understand the mind and structure of a jazz musicians life. To learn how they structure their practice and to be given exercises and suggestions as to how to approach certain elements within improvisation.

**Literature** was my least used form of data collection. Improvisation requires a much more hands on approach, filled with trial and error. (appendix 4)

### **Interview with Kika Sprangers (Jazz Saxophonist) (appendix 2)**

I interviewed Jazz Saxophonist expert Kika Sprangers, in order to understand the structure of a jazz saxophonists practice regime, and to implement some ideas into my own practice schedule. I chose specifically to interview a jazz saxophonist because they, like the violin are a melodic based instrument. I was moreover interested as to how a melodic instrument would approach and study harmony. Here is an outline of her ideal practice day:

- Warm up with Bach. She said it helped her tone and reading, and that it gave her room to play something expressive before heading straight into scales and studies.
- Jazz Scales. She will take one key per week, and focus on major scales, melodic minor, harmonic minor and dorian scales.

*She has a certain approach on how to practice these scales. She will begin by playing them normally. Then in broken 3rds (everything ascending. when descending, the 3rd intervals are still ascending), then broken 3rds with every interval descending. She will then repeat this with broken 4ths. (Refer to the 1st two attachments below).*

- She would then practice her Jazz scales, using passing notes. She would now also include the bebop dominant scale and bebop major scale.

*(Refer to the 2nd attachment)*

- Kika would then focus the rest of her practice around transcribing. Her method of transcribing is to first listen a lot to the solo you want to transcribe (often away from practice first. Background music whilst cooking etc.), then play it by ear, and then write it down on a piece of manuscript.

- She also recommended to stay working on one solo for quite a while, trying to imitate exactly how the improviser performed that solo. She would also play through the chord progression, arpeggiating it, and becoming as familiar as possible with the harmony by playing it melodically.
- She would then take a line,
  - Loop it - playing it until her fingers knew where everything was without thought.
  - She would then play it in every chord over a different standard.
  - She would next practice it in every key (downwards)
  - Finally, she would play the line, and each time end it differently.
- Transcribing Blues was the next step, structuring it with two choruses, then two improvised.
- She cited Charlie Parker as her 'Bach for Jazz Musicians', and said often although she approached it like a study, that is where her foundation and greatest influences for improvising came from.

Just as *On the Sunny Side of the Street*, I made an harmonic analysis of *Souvenir de Villingen*. This again gave me a stronger harmonic understanding to then begin improvising over.

*Refer to page 35*

# Souviner de Villingen

Stephane Grappelli

**A**

Chords and Harmonization for Section A:

- 1-4: Bm, Am, Bm, Em<sup>6</sup>
- 5: Bmin: I, II/V/VI, I, II<sup>#</sup>
- 6-8: C<sup>#</sup>m7(b5), C<sup>#</sup>m7(b9), F<sup>#</sup>m7(b9)sus4, F<sup>#</sup>m7(b9), Bm, Am
- 9-11: V/V, Em<sup>6</sup>, V7, C<sup>#</sup>m7(b5), F<sup>#</sup>m7(b5), I, Bm, II/V/VI

Chords and Harmonization for Section B:

- 12-14: Bm, C<sup>#</sup>m7(b5), F<sup>#</sup>/A<sup>#</sup>, Bm, G, Em<sup>7</sup>, A<sup>7</sup>
- 15-17: I, II<sup>7</sup>, V<sup>7</sup>, I, VI, Dmaj: IV, F<sup>#</sup>/A<sup>#</sup>, Bm
- 18-20: I, Bmin: I, II<sup>7</sup>, V<sup>7</sup>, I
- 21-23: Em/G, Bm/F<sup>#</sup>, Em<sup>6</sup>/G, F<sup>#</sup>m7(b5)
- 24-26: VI, I<sup>4</sup>, IV, V<sup>7</sup>

Chords and Harmonization for Section C:

- 27-29: Bm, Am, Bm, Em<sup>6</sup>, C<sup>#</sup>m7(b5), F<sup>#</sup>m7(b5)
- 30-32: I, II/V/VI, I, II<sup>#</sup>, II<sup>7</sup>, V<sup>7</sup>
- 33-35: Bm, Bm, Am, Bm, Em<sup>6</sup>
- 36-38: I, I, II/V/VI, I, II<sup>#</sup>
- 39-41: C<sup>#</sup>m7(b5), F<sup>#</sup>m7(b5), Bm<sup>6</sup>, Em<sup>6</sup>, Bm<sup>6</sup>
- 42-44: II<sup>7</sup>, V<sup>7</sup>, I<sup>6</sup>, II<sup>#</sup>, I

*Ella van der Mespel*

### *Interventions I Further Applied to my Practice:*

I again made two transcriptions. The first is by the composer himself – Stephane Grappelli. His performance is most true to the lead sheet, hardly embellished and very simple yet beautiful. This in itself is contrasting to Tim Kliphuis's and my own improvisation. It demonstrates that improvisations don't need to be long and flashy, that sometimes simple ornamentations can be equally as beautiful when improvised over a tune. (appendix 5)

*Refer to page 37*

The second transcription was performed by Dutch jazz violinist, Tim Kliphuis. It was the only recording where I could hear detailed improvisation as opposed to a very embellished performance which strictly follows the lead sheet. It is also the only recording that has a solo performed on more than one instrument. In the middle section of this tune, the guitar briefly takes over and improvises a very free yet tasteful solo. This freedom within the guitar solo was inspiring and I tried to practice in that same non-rushed and spacious feeling in my own improvisations. In the two outer sections, Tim Kliphuis beautifully improvises over the tune. (appendix5)

*Refer to page 38*

As I did in my first intervention cycle, I also wrote my own solo. This time however, I used a more organic method. I recorded myself practicing and notated this improvisation. I also only laid out the structure of the 2<sup>nd</sup> and 3<sup>rd</sup> bars. In my 'half-way' exam, I improvised for the examiners over these bars. The rest was improvised at home, and later notated.

*Refer to page 41*

Another step which was helpful in visualising the contrast between each solo I had transcribed, was to create a page in which to compare these transcriptions. I took the first 10 bars of *Souvenir de Villingen* and laid one transcription on top of the next. As previously mentioned, Stephane Grappelli's performance barely differs from his original lead sheet. Tim Kliphuis plays a more virtuosic line, although this is possibly clearer towards the end of the tune. I wanted to use the start of *Souvenirs de Villingen* to show the differences (however small) that occur right from the beginning. Unlike in my First Intervention Comparisons page, I deliberately left my own solo out. My initial idea of actually improvising in my exam meant I wanted to leave room for whatever might cross my mind in that moment and to not be completely tied down to a transcription of my own improvisation.

# Souvenirs de Villingen

Transcription from Stephane Grappelli

Stephane Grappelli

3

6

9

12

15

18

21

24

tr

*Ella van der Mespel*



Tim Kliphuis Transcription

## Gutair Intro

Ella van der Mespel

2



*Ella van der Mespel*

36 (End Gutair Solo)

39

44

46

48

50

54

58

60

*Ella van der Mespel*

## Souvenir De Villingen - Solo Ella

Bm Am Bm Em<sup>6</sup> C<sup>#</sup>m<sup>7</sup>(b5) C<sup>#</sup>7(b9) F<sup>#</sup>7(b9sus4) F<sup>#</sup>7(b9)

5 Bm Am Bm Em<sup>6</sup> C<sup>#</sup>m<sup>7</sup>(b5) F<sup>#</sup>7(b9) Bm

9 Bm C<sup>#</sup>m<sup>7</sup>(b5) F<sup>#</sup>7/A<sup>#</sup> Bm G Em<sup>7</sup> A<sup>7</sup> D<sup>maj</sup>7

## Souvenirs de Villingen - Comparisons

This musical score compares three versions of the piece 'Souvenirs de Villingen' in 4/4 time. The 'Original' version is a simple melody. The 'Grappelli' version adds a complex, fast sixteenth-note accompaniment. The 'Kliphuis' version features a more intricate melody with many beamed sixteenth notes and a similar fast accompaniment.

Original

Grappelli

Kliphuis

This section continues the comparison of the three versions. The 'Original' and 'Grappelli' parts continue with their respective melodic and accompanimental lines. The 'Kliphuis' version introduces a triplet figure in the final measure, marked with a '3' and a bracket.

Original

Grappelli

Kliphuis

## *A Brief Conclusion:*

Being well and truly over half way through my research left me with a daunting impression. I had only one more intervention cycle left to discover everything I could regarding my research. I suppose it was at this stage I had to accept that this research would go far beyond the two years of my master's degree – it would become a lifelong journey. I wanted to find an appropriate way to draw my research to an end. There was no better way than returning to my original standard, *Nuages* and revisit my very first reference recording. I became curious to discover how much further I could go with all the tools and knowledge I gained from my First and Second Intervention Cycle, whilst being well aware that the complexities *Nuages* has hasn't changed at all. It is still a challenging standard even for a full time jazz musician.

## *Third Intervention Cycle*

### *Reference Recording:*

*Nuages*, by Django Reinhardt/ Didier Lockwood

Recorded in Fenter van Vlissingzaal, in Utrecht's Conservatorium, June 2015. Pianist: Manuel Wouthuysen.

AR recording 1 , Third Intervention Cycle

03 Reference Recording [youtu.be/qzmnDpDJ6Cc](https://youtu.be/qzmnDpDJ6Cc) (appendix1)

### *Feedback:*

#### **Feedback from expert - Bert van den Brink (Jazz piano teacher):** (*appendix 2*)

- The opening is all your own. Play it as freely as you like. It is your introduction. Feel no restriction of time.
- There are often two characters - playful and carefree, and longing and serious. Show these, use different sound. Different articulations can help. Find other timbres – ponticello? Tasto?
- In your solo (3rd chorus) make it less of a study and more music. Beats 2 and 4 are more important.
- Don't feel rushed. Create your own time. Find your own flow of rhythm, and customize everything to fit you.
- In this previously mentioned section, there are many notes. Listen to the 'special' ones, where they clash beautifully with the harmony. Find a way (without making it too obvious) to highlight them.
- Learn to react off what the piano gives you. Copy, imitate, it can be a game between the two of you.
- Find your own strengths technically. Apply as many techniques to create your own cadenza at the end. Listen to other Jazz violin recordings, also by Didier Lockwood for inspiration, and experiment.
- Especially after your solo, 3rd chorus, create a more calm return to the theme.

### **Feedback from peers - Allison Stringer (Violinist):** *(appendix 3)*

- I want to comment on your use of space. One of the best advice that I have ever received for improvising is to leave space in between different motifs or riffs, to make sure that you leave enough room for your riffs to be digested. I think that you have done that reasonably well but I'd even suggest that you play around with that even more. Don't be afraid to leave even more space, especially when you are using a lot of runs.
- Your runs at times I think might be too long. Either you are using too many runs one after another or scaling down from really high octaves to low octaves. Maybe you could consider breaking up the really big runs into smaller ones. As in still playing the full run but then having small breaks between the first octave and second octave etc.
- I'd play around with using some double stop slides even among the runs a bit more often. This being said, I did really like the run you did around 3:50.
- Also I thought the pizzicato section was a really nice break/addition from the rest of the riffs you were using.
- About the cadenza, what was your reasoning behind changing the style to classical there? Not that I didn't like it, but it was a bit on the jarring side. maybe there is some way that you could weave a bit of that feel in before? Or maybe you wanted the stark contrast? Obviously that's just a personal feeling so if it is something that you really think is necessary or you like it then keep it as it is.

### **My Feedback:**

- More of a sense of freedom in the opening. A timeless cadenza. Also with the cadenza at the end, more space.
- Need a deeper harmonic understanding. Learn the lead sheet by heart. This should later give more flexibility to the transcription.
- Try to get the jazz "feel". Less emphasis on beats 1 and 3. Find my own 'swing'
- Perform it giving more the illusion that I'm improvising/creating. Less the ideas of playing the notes I've learned.
- In some passages (particularly in my solo - 3rd chorus) where there are many notes and lots of runs, dare to change them and write/improvise my own passage - experiment.
- In order to let the piano also have freedom while playing ( for example being able to use rhythmic modulations, a more complex sense of counterpoint, polyphony and in general have a greater sense of freedom), I have to be able to 'improvise' and not feel so heavily reliant on my transcription and getting all the notes - so I can get myself out of traps without playing Didier's transcription.
- Create a sense of rest and calmness. Mostly in my solo (3rd chorus), there is an on-going sense of panic and rushing, so much to the extent that I often beat the piano to the next harmonic progression.
- Learn what all the 'licks' transcribed are actually foundations of, eg: the into/opening is based on A minor7 arpeggio.
- Where the harmonics continually don't sound, write/improvise a substitute passage.
- Make more use of different characters. Some passages can be less serious and more light hearted.
- In theme 2 (4th chorus) there is a diminished 7th passage which is always messy. Either edit the material/improvise, or clean it up!

- Have more interaction with the pianist, and be less involved with what I am doing. Follow his harmonies.

### Categorization of Feedback

- **Timing.** This constantly arose in one way or another throughout my feedback. I could take more time, and create a less rushed feeling.
- **Musicality.** Experiment more with characters and articulations.
- **Harmonic understanding.** Needs to in general be a greater understanding of the chord progressions and harmonic structure.

### *Methods applied, and Documentation of Research Material:*

Originally, when first trying to apply methods to this standard in my First Intervention Cycle I was faced with a gigantic problem. Although I was passionate and head-set on making *Nuages* my main focus for my First Intervention Cycle, I didn't have the necessary tools to begin practicing and improvising over this standard. Whilst I first considered it a great shame, I can now reflect on it differently. It gave me a chance to explore other standards and to slowly prepare me for more challenging and complex tunes. I am now grateful to return to one of my all-time favourite standards and to be more ready to do *Nuages* justice.

Just like every other previous intervention cycle, the best way in which to begin working on a new standard is to build up a strong harmonic understanding. As previously mentioned, the harmonic structure in *Nuages* is rather complex. Fortunately, I was guided by my Jazz piano teacher and accompanist, Manuel Wouthuysen. (appendix 3) He helped me overcome many of these difficulties.

On the following page is my harmonic analysis of *Nuages*. I inserted the notes from the lead sheet of *Nuages* into Sibelius, then added my classical harmonic analysis below the stave. Finally, I added the jazz harmonic notation above.

*Refer to page 46*



# Nuages

## Harmonic Analysis

Django Reinhardt

The musical score for 'Nuages' by Django Reinhardt is presented in G major, 4/4 time. The score consists of eight staves of music, each with a corresponding line of harmonic analysis. The analysis includes chords and Roman numerals for each measure.

**Staff 1:** Bbm<sup>7</sup> Eb<sup>7</sup> A<sup>ø7</sup> D<sup>7(b9)</sup> G Am<sup>7</sup> Bbm<sup>7</sup> Bm<sup>7</sup>  
 triII/II7 triII7 IIMD VMD I II P.H. III

**Staff 2:** Bbm<sup>7</sup> Eb<sup>7</sup> A<sup>ø7</sup> D<sup>7(b9)</sup> G Am<sup>7</sup> Bb<sup>o</sup> Gmaj<sup>7</sup>  
 triII/II7 triII7 IIMD VMD I II #IIDim I

**Staff 3:** F<sup>ø7</sup> F<sup>#m6</sup> Em Em<sup>6</sup>  
 II/VI II/VI VI VI

**Staff 4:** A<sup>7</sup> A<sup>13</sup> D<sup>7(b9)</sup> A<sup>ø7</sup> D<sup>9</sup>  
 V/V V/V V II V

**Staff 5:** Bbm<sup>7</sup> Eb<sup>7</sup> A<sup>ø7</sup> D<sup>7(b9)</sup> G Am<sup>7</sup> Bm<sup>7</sup> Gmaj<sup>7</sup>  
 triII/II7 triII7 IIMD VMD I II III I

**Staff 6:** Ebm<sup>7</sup> Ab<sup>9</sup> G<sup>7(b9)</sup> Cmaj<sup>7</sup> F<sup>7</sup> Cmaj<sup>7</sup>  
 II/bII7 bII7 V/IV IV V/IV IV

**Staff 7:** Cm<sup>7</sup> F<sup>7</sup> Gmaj<sup>7</sup> C<sup>7</sup> Bm<sup>7</sup>  
 IVMD bVIIIMD I IV7 III

**Staff 8:** Bbm<sup>7</sup> Eb<sup>7</sup> A<sup>ø7</sup> D<sup>7(b9)</sup> Gmaj<sup>7</sup> C<sup>7</sup> G  
 triII/II7 triII7 IIMD VMD I IV7 I

Ella van der Mespel

### *Interventions I Further Applied to my Practice:*

When beginning my research, I wanted my focus for my First Intervention Cycle to be purely on Nuages. After trying to understand it harmonically I realised this standard was at that moment far beyond my capabilities. After completing my first two intervention cycles, I revisited Nuages. It was easier and less daunting than it originally seemed, therefore the results are now very different. I have learned so much from my first two intervention cycles that although faced with many challenges while working through Nuages, it has been much more accessible. This was aided by the use of my scale and lick booklets, which have provided me with tools needed to be able to understand this complex standard. These two booklets are perhaps the most useful tools I have developed throughout my research. These, along with the interviews I have conducted and the experience I have gained from my first two intervention cycles, provided me with the tools to understand Nuages. To keep a balanced analysis and structure throughout my research, I decided to again make two transcriptions of Nuages. The first is by the composer Django Reinhardt. It is similar to Stephane Grappelli's performance of Souvenir de Villingen in that it closely resembles the original lead sheet. It has very simple improvisation lines and is heavily swung, like Django's performance of On the Sunny Side of the Street. (appendix 5)

*Refer to page 48*

My Second transcription and what I played in my reference recording, is Nuages performed by French jazz violinist Didier Lockwood. It is a much more virtuosic performance and embodies a balance between flashy and impressive solos, to delicate, tender and sensual ornamented lines. It is one of my favourite performances and I feel grateful to have transcribed it and performed it myself, (with some embellishments of my own). It was the most challenging of all the transcriptions I made. It doesn't always fit in to a time signature and it is incredibly free. I deliberately left the last third of Didier's performance out, leaving me room to improvise my own cadenza and fill in ornamentations of my own. (appendix 5)

*Refer to page 51*

In order to compare different interpretations of Nuages, I made a comparisons sheet using the first 8 bars of Nuages (as previously done in my first and second intervention cycle). As one can see, Didier's performance is much more virtuosic than Django's refined, yet classy interpretation.

*Refer to page 56*

# Nuages

Django Reinhardt

**Swing**      **To**

Clarinet in C

5

12

17

23

27

To Cl. **Django Solo**

**Django Solo**

A. Gtr.

33

38

A. Gtr.

Ella van der Mespel

41  
A. Gtr. 

44  
A. Gtr. 

47  
A. Gtr. 

49  
A. Gtr. 

52  
A. Gtr. 

55  
A. Gtr. 

58  
A. Gtr. 

61  
A. Gtr. 

**Clarinet Melody**  
64 Clarinet in C 

**Clarinet Melody**  
Cl. 

**Clarinet Melody**  
A. Gtr. 

68

Cl. 

Cl. 

71

Cl. 

Cl. 

76

A. Gtr. 

80

Cl. 

A. Gtr. 

82 Clarinet in C

Cl. 

# Nuages

Django Reinhardt / Dider Lockwood

**I** freely

Am7, arpeggio

Dm9,  
arpeggio ?

chr. p.t.  
towards d

chr. p.t.  
towards a

F7b9  
arpeggio

Violin

F, chromatic filled

Fm

Vln.

Vln.

**A1**

Vln.

Vln. 1

Vln.

Vln. 1

A2

Vln.

Vln.

freely

21  
Vln. *freely*

23  
Vln.

25  
Vln.

27  
Vln. *approach*

29  
Vln. *1.25*

32  
Vln.

34  
Vln. *freely*

36  
Vln. *laid back*

38  
Vln. *Rushed*

40  
Vln.

42  
Vln.



44 (8) pickup guitar 2.34 pickup violin 4.50 3

Vln.

double feel

straight

47 3

Vln.

Vln. 1 3 3

48 3 3

Vln.

49 3 3 3 3

Vln.

50 3

Vln.

51 L.H. P 3

Vln.

arco

52 4

Vln.

53 L.H. Pizz arco 3 3

Vln.

54 3 V1 2 4 3 3 3 3 3 3

Vln.





66 Vln. 

67 Vln. 

68 Vln. 

69 Vln. 

72 Vln. 

73 Vln. 

74 Vln. 

75 Vln. 

77 Vln. 

## Nuages Comparisons

Lead Sheet

Django first recording

Didier Lockwood

The image shows three staves of musical notation for the piece 'Nuages'. The first staff is the 'Lead Sheet' in 4/4 time, featuring a melody with a triplet of eighth notes and a half note. The second staff is 'Django first recording' in 4/4 time, showing a more complex rhythmic pattern with many sixteenth notes. The third staff is 'Didier Lockwood' in 6/8 time, featuring a triplet of eighth notes and a half note, with a '6' indicating a sixteenth note.

The image shows three staves of musical notation for the piece 'Nuages'. The first staff is the 'Lead Sheet' in 4/4 time, featuring a melody with a triplet of eighth notes and a half note. The second staff is 'Django first recording' in 4/4 time, showing a more complex rhythmic pattern with many sixteenth notes. The third staff is 'Didier Lockwood' in 6/8 time, featuring a triplet of eighth notes and a half note, with a '6' indicating a sixteenth note.

Ella van der Mespel

In order to practice, particularly the middle solo section of Didier's performance, required structure and fluidity in all the scalar licks. I, of course added most of them to my licks booklet. However due to the complexity of this transcription, I felt as though it was necessary to make a separate page consisting of all the difficult licks in the solo section of this transcription.

*Refer to page 58*

I was also fortunate enough to have a lesson on Nuages with Jazz Pianist Bert van den Brink (appendix 3). In this lesson I received feedback (refer to my feedback section). He used my classical training knowledge to bring out more versatile and creative aspects in my jazz. When I asked him about how to begin improvising a cadenza, he replied with "sequences". Find what is comfortable, what you play in your Mozart or Tchaikovsky cadenzas, use that as inspiration and see what happens.

Below is a link to an excerpt of my lesson with him.

07 Lesson on Nuages – Bert van den Brink [youtu.be/qtmTNAnUkEo](https://youtu.be/qtmTNAnUkEo) (appendix1)

pickup violin  
4.50

48

50

52

*gliss.*

## *A Brief Conclusion and final Recording:*

*Nuages*, by Django Reinhardt/ Didier Lockwood

Recorded, March 2017. Pianist: Manuel Wouthuysen.

Third intervention cycle – final recording

02 Final Recording [youtu.be/H1t\\_ccmYZsA](https://youtu.be/H1t_ccmYZsA) (appendix 1)

(My performance starts at 1:30. There is a small speech/introduction first.)

In conclusion, I feel so grateful to have been given this time to explore a genre which I am so passionate about. I have met my original goal and have all the tools to improvise at a basic level. Although I am not the most confident improviser, I will continue developing my skills and hopefully in the not too distant future, will be improvising in jam sessions. It has been an incredible journey and time feels as though it has gone so quickly. Not only has this research allowed me to develop and learn how to improvise, but it has opened up a world of possibilities in my classical playing. I have a greater respect for harmony and its substantial role in music in general. I feel a greater freedom when I play “classical works” and less bound and restricted in my thinking. My Mozart concerto has never felt so free, less restrained and bound to others interpretations. My mind has been opened and this journey has had an impact on how I practice and approach difficult passages in my classical playing. I am now a much more capable musician, not blocked by a negative judgemental headspace, but accepting and ready for new and different concepts involving improvisation.

# Appendices

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## *Recordings:*

### *Appendix 1*

01 Excerpt from On the Sunny Side of the Street – Sonny Stitt Solo, 04-05-2016 [youtu.be/OwdFttQUaWw](https://youtu.be/OwdFttQUaWw)

02 Final Recording, 20-03-2017 Nuages Django Reinhardt [youtu.be/H1t\\_ccmYZsA](https://youtu.be/H1t_ccmYZsA)

03 Reference Recording, 21-11-2015 Nuages Django Reinhardt [youtu.be/qzmnDpDJ6Cc](https://youtu.be/qzmnDpDJ6Cc)

04 Excerpt from On the Sunny Side of the Street –Django Reinhardt, 04-05-2016 [youtu.be/9dpWPAjaszw](https://youtu.be/9dpWPAjaszw)

05 My Solo- On the Sunny Side of the Street, 05-05-2016 [youtu.be/11mmMN-yit8](https://youtu.be/11mmMN-yit8)

06 Souviners de Villingen – Stephane Grappelli , 30-10-2016 [youtu.be/WUNYF7mW-L0](https://youtu.be/WUNYF7mW-L0)

07 Lesson on Nuages – Bert van den Brink, 05-04-2016 [youtu.be/qtmTNAAnUkEo](https://youtu.be/qtmTNAAnUkEo)

## *Network:*

My network throughout my research has grown considerably. There is a long list of people I talked to regarding my research; those I had the pleasure of meeting in jam sessions or jazz concerts. However, I would like to specify those who had a direct influence over my research, and who will hopefully continue to advise me once my research has been completed. I divided my network list into two groups. The first for interviews and the second, feedback and support.

### *Appendix 2*

#### **Interviewed Network:**

##### **Jarmo Hoogendijk (Teacher and research coach at Codarts).**

To begin my research in jazz improvisation was at first, very daunting. My meeting with Jarmo helped me overcome this overwhelming feeling. He set me on the right path, gave me plenty of suggestions and great starting places to work from. He showed me some practice methods to begin with and gave me lists of recordings and artists to start listening to. Without his advice, I believe my research would have taken a very different turn.

##### **Bert van den Brink (Jazz piano teacher at Utrecht's Conservatorium)**

Five years ago I had the privilege of playing Bert's own piano quintet (string quartet and improvised piano). From that moment we have kept in touch. It seemed only natural to interview Bert, ask him for feedback and have a lesson with him. He, like Jarmo gave me a lot of practice advice and embraced my approach to improvisation as a classical violinist. He encouraged me to use my classical knowledge to give my jazz improvisations a more 'unique' element.

##### **Kika Sprangers (Jazz Saxophonist)**



Kika is a friend and colleague. We were undergraduate students studying together in Utrecht's Conservatorium. We have spent time improvising together and she has helped me understand improvisation from the perspective of a single-lined melodic instrument. She has also helped me to structure my practice in improvisation.

### *Appendix 3*

#### **Feedback and Support- Network:**

##### **Job ter Haar (Research Coach at Codarts)**

Job suggested focusing my research on improvisation. He has since been supportive by sending links and videos related to my initial concept and research question.

##### **Manuel Wouthuysen (Jazz Pianist)**

Manuel has probably had the biggest influence on my research. He has foremost been my piano teacher. He explained and helped me with understanding jazz harmony, assisted me when I got stuck making some of the more challenging transcriptions (for example *Nuages*) and accompanied me in several of my videos. He has supported me consistently throughout these two years of my research.

##### **Kalev Karlson (Jazz Guitarist)**

Kalev (along with Manuel) is my housemate. We have had numerous jamming and improvising sessions and has accompanied me in several of my videos. He encouraged me to listen to many jazz recordings and had endless suggestions.

##### **Allison Stringer (Violinist with experience in improvisation and fellow peer in Cross-over genre)**

Allison is a fellow student and colleague. We have similar topics for our research subjects and therefore it seemed only natural that we would support and advise each other through our research. We have had a few improvisation sessions in which we would improvise freely together. It has been great to have her support over these two years.

**Eeva Koskinen (Classical Violinist):** Previous violin teacher at Utrecht's Conservatorium

**Sofia Cipriani (Classical Violinist):** Fellow classmate

**Antonio Pérez Gonzalez (Classical Cellist):** Fellow classmate

### *Reference List:*

### *Appendix 4*

#### **Literature**

- Albert Schaap, (2014) W.A.Mozart, Charlie Parker and Jazz Improvisation
- Ted Gioia, (2012) The Jazz Standards a guide to the repertoire
- Howard Rees, (1994) The Barry Harris Workshop Video
- Tim Woodall, (2014) The Strad



## Appendix 5

### Recordings

- *On the Sunny Side of the Street* (1957) Dizzy Gillespie, Sonny Stitt, Sonny Rollins
- *On the Sunny Side of the Street* (1946-47) Django Reinhardt, Hot Club de France
- *Souvenir de Villingen* (1974) Stephane Grapelli
- *Souvenir de Villingen* (2014) Tim Kliphuis Trio
- *Nuages* (1940) Django Reinhardt
- *Nuages* (2013) Didier Lockwood

## Appendix 6

### Websites

- Alex Basson, (2012). Website: <http://music.stackexchange.com/questions/6496/what-is-the-difference-between-a-riff-and-a-lick>, 09/05/2016.
- Forrest Wernick, (2012). Website: <http://www.jazzadvice.com/where-to-start-learning-jazz-improvisation/>
- Wikipedia, *Lick (music)*, (2016) Website: [https://en.wikipedia.org/wiki/Lick\\_\(music\)](https://en.wikipedia.org/wiki/Lick_(music))
- Wikipedia, *Jazz Scale*, (2017) Website: [https://en.wikipedia.org/wiki/Jazz\\_scale](https://en.wikipedia.org/wiki/Jazz_scale)

## Appendix 7

### My Complete Scale System

# Jazz Scales

- Ionian Scale
- Dorian Scale
- Phrygian Scale
- Lydian Scale
- Mixolydian Scale
- Aeolian Scale
- Locrian Scale
  
- Octotonic Scale
- Diminished Scale
- Pentatonic Major Scale
- Pentatonic Minor Scale
- Whole Tone Scale
- Blues Scale
- Melodic Minor Scale
- Harmonic Minor Scale
- Altered Dominant Scale
- Bebop Dominant Scale
- Bebop Major Scale
- Chromatic Scale

## G Family

### Modes of the Major Scale

Ionian in G (G material)



3 Dorian in G (F material)



5 Phrygian in G (Eb material)



7 Lydian in G (D material)



9 Mixolydian in G (C material)



11 Aeolian in G (Bb material)



13 Locrian in G (Ab material)



### Scales

15 Octatonic Scale



18 Diminished Scale



21 Pentatonic Major Scale      Pentatonic Minor Scale





## Ab Family

### Modes of the Major Scale

44 Ionian in Ab (Ab material)



46 Dorian in Ab (Gb material)



48 Phrygian in Ab (Fb material)



50 Lydian in Ab (Eb material)



52 Mixolydian in Ab (Db material)



54 Aeolian in Ab (Cb material)



56 Locrian in Ab (Bbb material)



### Scales

58 Octatonic Scale

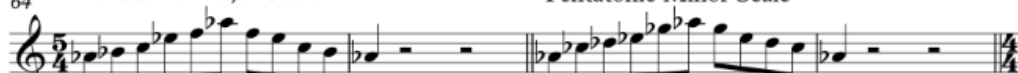


61 Diminished Scale



64 Pentatonic Major Scale

Pentatonic Minor Scale



## 68 Whole Tone Scale



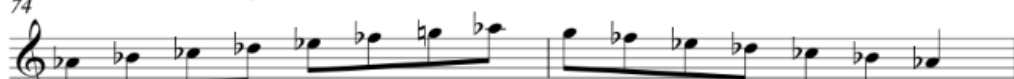
## 70 Blues Scale



## 72 Melodic Minor Scale



## 74 Harmonic Minor Scale



## 76 Altered Dominant Scale



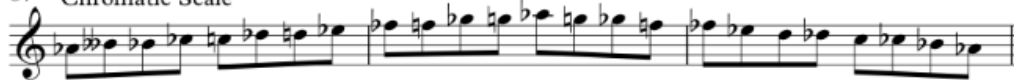
## 78 Bebop Dominant Scale



## 81 Bebop Major Scale



## 84 Chromatic Scale



# A Family

## Modes of the Major Scale

87 Ionian in A

89 Dorian in A (G material)

91 Phrygian in A (F material)

93 Lydian in A (E material)

95 Mixolydian in A (D material)

97 Aeolian in A (C material)

99 Locrian in A (Bb material)

## Scales

101 Octatonic Scale

104 Diminished Scale

107 Pentatonic Major Scale

Pentatonic Minor Scale





## Bb Family

### Modes of the Major Scale

130 Ionian in Bb



132 Dorian in Bb (Ab material)



134 Phrygian in Bb (Gb material)



136 Lydian in Bb (F material)



138 Mixolydian in Bb (Eb material)



140 Aeolian in Bb (Db material)



142 Locrian in Bb (Cb material)



### Scales

144 Octatonic Scale



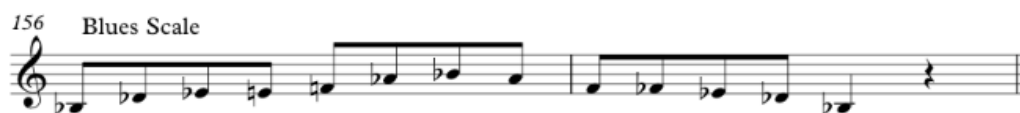
147 Diminished Scale



150 Pentatonic Major Scale

Pentatonic Minor Scale





# B Family

## Modes of the Major Scale

173 Ionian in B (B material)



175 Dorian in B (A material)



177 Phrygian in B (G material)



179 Lydian in B (F# material)



181 Mixolydian in B (E material)



183 Aeolian in B (D material)



185 Locrian in B (C material)



## Scales

187 Octatonic Scale



190 Diminished Scale



193 Pentatonic Major Scale

Pentatonic Minor Scale



199 Blues Scale



201 Melodic Minor Scale



203 Harmonic Minor Scale



The image shows the musical notation for the Harmonic Minor Scale, measures 203-204. The scale is written in treble clef on a single staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The key signature has one sharp (F#). The scale is marked with a '203' at the beginning and ends with a double bar line.

205 Altered Dominant Scale

Altered Dominant Scale

207 Bebop Dominant Scale



210 Bebop Major Scale

The image shows measures 210 through 213 of a musical score. Measure 210 contains the first two measures of the Bebop Major Scale, which is an 8-measure scale. The notation includes various accidentals (sharps, naturals, and a double flat) and a double bar line at the end of the scale. The subsequent measures (211-213) are mostly empty, with some notes and rests visible in measure 211.

213 Chromatic Scale




# C Family

## Modes of the Major Scale


216 Ionian in C




218 Dorian in C (Bb material)



220 Phrygian in C (Ab material)




222 Lydian in C (G material)




224 Mixolydian in C (F material)



226 Aeolian in C (Eb material)



228 Locrian in C (Db material)



## Scales

230 Octatonic Scale



233 Diminished Scale



236 Pentatonic Major Scale



Pentatonic Minor Scale



## 240 Whole Tone Scale



## 242 Blues Scale



## 244 Melodic Minor Scale



## 246 Harmonic Minor Scale



## 248 Altered Dominant Scale



## 250 Bebop Dominant Scale



## 253 Bebop Major Scale



## 256 Chromatic Scale



## C# Family

### Modes of the Major Scale

259 Ionian in C# (C# material)



261 Dorian in C# (B material)



263 Phrygian in C# (A material)



265 Lydian in C# (G# material)



267 Mixolydian in C# (F# material)



269 Aeolian in C# (E material)



271 Locrian in C# (D material)



### Scales

273 Octatonic Scale



276 Diminished Scale



279 Pentatonic Major Scale

Pentatonic Minor Scale



## 283 Whole Tone Scale



## 285 Blues Scale



## 287 Melodic Minor Scale



## 289 Harmonic Minor Scale



## 291 Altered Dominant Scale



## 293 Bebop Dominant Scale



## 296 Bebop Major Scale



## 299 Chromatic Scale





## D Family

### Modes of the Major Scale

302 Ionian in D



304 Dorian in D (C material)



306 Phrygian in D (Bb material)



308 Lydian in D (A material)



310 Mixolydian in D (G material)



312 Aeolian in D (F material)



314 Locrian in D (Eb material)



### Scales

316 Octatonic Scale



319 Diminished Scale



322 Pentatonic Major Scale



Pentatonic Minor Scale





## Eb Family

### Modes of the Makor Scale

345 Ionian in Eb



347 Dorian in Eb (Db material)



349 Phrygian in Eb (Cb material)



351 Lydian in Eb (Bb material)



353 Mixolydian in Eb (Ab material)



355 Aeolian in Eb (Gb material)



357 Locrian in Eb (Fb material)



### Scales

359 Octatonic Scale



362 Diminished Scale



365 Pentatonic Major Scale

Pentatonic Minor Scale



## 369 Whole Tone Scale



## 371 Blues Scale



## 373 Melodic Minor Scale



## 375 Harmonic Minor Scale



## 377 Altered Dominant Scale



## 379 Bebop Dominant Scale



## 382 Bebop Major Scale



## 385 Chromatic Scale



# E Family

## Modes of the Major Scale

388 Ionian in E



390 Dorian in E (D material)



392 Phrygian in E (C material)



394 Lydian in E (B material)



396 Mixolydian in E (A material)



398 Aeolian in E (G material)



400 Locrian in E (F material)



## Scales

402 Octatonic Scale



405 Diminished Scale



408 Pentatonic Major Scale

Pentatonic Minor Scale





## F Family

### Modes of the Major Scale

431 Ionian in F



433 Dorian in F (Eb material)



435 Phrygian in F (Db material)



437 Lydian in F (C material)



439 Mixolydian in F (Bb material)



441 Aeolian in F (Ab material)



443 Locrian in F (Gb material)



### Scales

445 Octatonic Scale



448 Diminished Scale



451 Pentatonic Major Scale

Pentatonic Minor Scale



## 455 Whole Tone Scale



## 457 Blues Scale



## 459 Melodic Minor Scale



## 461 Harmonic Minor Scale



## 463 Altered Dominant Scale



## 465 Bebop Dominant Scale



## 468 Bebop Major Scale



## 471 Chromatic Scale





## F# Family

### Modes of the Major Scale

474 Ionian in F#



476 Dorian in F# (E material)



478 Phrygian in F# (D material)



480 Lydian in F# (C# material)



482 Mixolydian in F# (B material)



484 Aeolian in F# (A material)



486 Locrian in F# (G material)



### Scales

488 Octatonic Scale



491 Diminished Scale



494 Pentatonic Major Scale

Pentatonic Minor Scale





*I would like to take the opportunity to thank all those who have helped me through my research - with particular thanks to my coach Barbara. She has given me endless amount of time, patience and support. Thank you for making this possible for me.*