

Excerpts from ...

**DEVELOPING
MUSICIANSHIP
THROUGH
IMPROVISATION**

Down by the Riverside

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INTRODUCTION

Do you know someone who can improvise? Chances are he or she knows a lot of tunes and learns new tunes with relative ease. It seems that improvisers can sing and/or play anything that comes to mind. Improvisers interact in the moment to create one-of-a-kind experiences. Many accomplished musicians do not think of themselves as improvisers, yet if they have something unique to say in their performance, they are improvisers. In that sense, we are all improvisers, and it is important to have opportunities throughout our lives to express ourselves creatively through improvisation.

Improvisation in music is the spontaneous expression of meaningful musical ideas—it is analogous to conversation in language. As presented here, key elements of improvisation include personalization, spontaneity, anticipation, prediction, interaction, and being in the moment. Interestingly, we are born improvisers, as evidenced by our behavior in early childhood. This state of mind is clearly demonstrated in children’s play. When not encouraged to improvise as a part of our formal music education, the very thought of improvisation invokes fear. If we let go of that fear, we find that we are improvisers. Improvisation enables musicians to express themselves from an internal source and is central to developing musicianship in all aspects of music.

The process of learning music is much the same as the process of learning a language. Think for a moment about how you learned language. First you listened to language. From birth and even before, you were surrounded by the sound of language and conversation. You absorbed these sounds and became acculturated to the language. Soon you began to imitate the words and phrases you heard spoken by your parents and siblings. Before you were successful at imitating, you were praised for your efforts and encouraged to “babble” even when the sounds you were making did not make complete sense to others. Eventually you began to associate words (names) with people, things, feelings, desires, etc., and you began to make statements and ask questions that were your own. You began to think and improvise in the language, and your interaction with parents and siblings was crucial to your language acquisition. After several years of developing your ability to think and speak, years of being surrounded by print, and years of being read to by others, you learned to read and write. You learned to read and write with understanding because of the experiences you had listening, thinking, and speaking.

Developing Musicianship through Improvisation offers an approach to learning music that is similar to the process for learning language. And just as it is possible for everyone to learn a language and engage in meaningful conversation, it is also possible for everyone to engage in meaningful improvisation, which is at the core of the music learning process. Like conversation in language, interaction with others is crucial. In this book, you are asked to listen to music and sing and play melodies and bass lines by ear. The objective is *not* to memorize the tunes. After all, you didn’t memorize your speech as a child. Rather, the objective is to internalize so many melodies and bass lines that you begin to hear harmonic progressions (the changes, or patterns in music) and generate your own melodic lines.

At the same time you build a repertoire of tunes and a sense of musical style, you develop an understanding of harmonic progression, harmonic rhythm, and the aural skills you need to listen to music meaningfully and to interact expressively with others. Throughout these materials you will build a vocabulary of tonal patterns, melodic phrases, rhythm patterns, and rhythm phrases to apply in many ways. As a part of *Developing Musicianship through Improvisation* you will read and write music, thus connecting your improvisation to meaningful experiences with notation. The objective is to read and write music with comprehension. You will hear and understand the music documented on the page in the context of what you have created and improvised. You will also gain a greater understanding of music you hear in everyday experiences.

When reading music, it is important to remember that notation is the documentation of a creative process. Learning to read and write music should be presented in light of that creativity. Developing your musicianship through improvisation provides a context for reading and composing music with comprehension. When musicians express themselves by putting together their own musical thoughts in composition, they can create, develop, and reflect on musical ideas. Composers are able to “go back” or “move forward” in time as they create. This reflection and revision process is a good way to discover relationships in music, and, as a result, to improve your overall musicianship. There is a powerful relationship among listening, improvising, reading, writing, and analyzing music. Each has the potential to influence the other in significant ways when presented in the context of improvisation.

With the goal of improving your musicianship, each unit in *Developing Musicianship through Improvisation* is based on a familiar tune. Each unit contains six parts: 1) Repertoire; 2) Patterns and Progressions; 3) Improvising Melodic Phrases; 4) Learning to Improvise – Seven Skills; 5) Reading and Writing; and 6) Learning Characteristic Solos.

Improving your musicianship will promote more spontaneous and meaningful music-making. Regardless of your musical background, it is never too late to begin learning tunes and harmonies by ear. This process is at the heart of improvisation, and it is perhaps the most exciting aspect of *Developing Musicianship through Improvisation*.

DEVELOPING MEANINGFUL IMPROVISATIONS

The following are additional suggestions for your continued growth as an improviser. These suggestions and the improvisation rating scale included in the books provide you with many ways to improve your musicianship as you acquire the skills presented in *Developing Musicianship through Improvisation*. To get started, you may wish to practice one or two of the following concepts at a time. With experience, you will internalize these ideas and develop more meaningful improvisations.

A good place to start this process is listening to other musicians. Become aware of how improvisers:

- personalize melodies with expressive phrasing, dynamics, and tonal and rhythmic variation.
- are spontaneous and in the moment.
- play with space (silence).
- interact with each other.
- develop motives.
- understand harmony and rhythm by ear.
- can play anything that comes to their mind.

Developing Musicianship through Improvisation will help you to develop the principles listed above and will also assist you with the following ideas for improving your skills as an improvising musician.

- Learn a repertoire of tunes and improvised solos *by ear* from other musicians and by listening to recordings. Building a large repertoire of tunes by ear will provide a basis for developing improvised solos.
- Listen to improvised music like an improviser—notice the spontaneous interaction.
- Learn harmony by ear.
- Learn a harmonic, rhythmic, and expressive vocabulary by ear.
- Take risks—try out some new ideas.
- Surround yourself with others working on the same principles.

UNIT 5

PART I – REPERTOIRE

When first learning “Down by the Riverside,” cover the notation.

1. LISTEN to “Down by the Riverside” – melody (CD 2, Track 27) and bass line (CD 2, Track 28).
2. With the accompaniment (CD 2, Track 29) SING the melody by ear with words and on a syllable such as “doo” and SING the bass line by ear on “doo.”
3. PLAY your instrument by ear on the clicks immediately following each melodic pattern (CD 2, Track 30).
4. With the accompaniment (CD 2, Track 29) PLAY the melody and bass line on your instrument with the appropriate style of articulation. Personalize the tune using expressive phrasing, dynamics, and tonal and rhythmic variation.

Down by the Riverside
CD 2
Tracks 27–30

Down by the Riverside

American Folk Song

The musical score for "Down by the Riverside" is presented in 4/4 time. It consists of a melody line and a bass line. The key signature has one flat (Bb). The score is divided into four systems, each with a key signature change indicated by a sharp sign (#) in the bass line.

System 1: Melody starts with a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bass line has a quarter rest, quarter note G2, quarter note G2, quarter note G2. Chord: F. Lyrics: I'm gon - na lay down my heav - y load down by the riv - er - side,

System 2: Melody continues with quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bass line has a quarter rest, quarter note G2, quarter note G2, quarter note G2. Chord: F. Lyrics: down by the riv - er - side, down by the riv - er - side. I'm gon - na lay down my

System 3: Melody continues with quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bass line has a quarter rest, quarter note G2, quarter note G2, quarter note G2. Chord: F. Lyrics: heav - y load down by the riv - er - side, and stud - y war no more.

System 4: Melody continues with quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bass line has a quarter rest, quarter note G2, quarter note G2, quarter note G2. Chord: F. Lyrics: I ain't gon - na stud - y war no more, I ain't gon - na stud - y war no more,

Musical score for the song "I ain't gonna study no more". The score is written in G major (one sharp) and 4/4 time. It consists of two systems of music. The first system has six measures with lyrics: "stud - y war no more. I ain't gon-na stud - y war no more I ain't gon-na". The second system has three measures with lyrics: "stud - y war no more, stud - y war no more." Above the first system, the chords are C7, Bb/C, C7, F, F7, and Bb. Above the second system, the chords are F, C7, and F. The bass line consists of simple chords in the left hand.

PART 2 – PATTERNS AND PROGRESSIONS

RHYTHM PATTERNS AND SERIES OF PATTERNS IN DUPLÉ METER (Swing Style)

Learn the patterns by ear – echo the patterns performed on the CD or by your teacher. When first learning the patterns, **cover the notation.**

Echo Rhythm Patterns for “Down by the Riverside”

Down by
the Riverside
CD 2
Tracks 31-32

Learning these patterns is similar to learning words in a language. Becoming familiar with these patterns will improve your vocabulary for improvising rhythms to this tune.

1. ECHO the duple patterns on the syllable “bah” – CD 2, Track 31.
2. ECHO the patterns with rhythm syllables – CD 2, Track 32. The rhythm syllables will help you to organize and remember the patterns.
3. ECHO the patterns on your instrument on F–DO. Use the style(s) of articulation appropriate for “Down by the Riverside.” CD 2, Track 31 or 32.

The number (2) tells how many macrobeats (DU) are in a measure. The symbol (♩) indicates what kind of note is a macrobeat (DU). (♩=DU; ♪=DU DE; ♪♪=DU DI DE DI)

REPEAT AS NECESSARY

Improvise Rhythm Patterns for “Down by the Riverside”

Now that you are familiar with the rhythm patterns on CD 2, Tracks 31 and 32, improvise patterns using the rhythm vocabulary that you have learned.

1. Listen to the rhythm patterns performed on CD 2, Track 31. After each pattern, IMPROVISE a different pattern using the syllable “bah.”
2. Listen to the rhythm patterns performed on CD 2, Track 32. After each pattern, IMPROVISE a different pattern using rhythm syllables.
3. IMPROVISE patterns on your instrument on F-DO. Use the style(s) of articulation appropriate for “Down by the Riverside.” CD 2, Track 31 or 32.

Down by
the Riverside
CD 2
Tracks 31–32

Example:

LISTEN		IMPROVISE
1	⇒	
2	⇒	

Continue with rhythm patterns 3 through 8 (CD 2, Tracks 31–32).

TONAL PATTERNS AND HARMONIC PROGRESSIONS

You have just learned to improvise rhythm patterns and phrases of rhythm patterns. Now learn to improvise tonal patterns and harmonic progressions. Improve your tonal vocabulary by learning the following tonal patterns, first with a neutral syllable and then with solfège.

Learn the patterns by ear – echo the patterns performed on the CD or by your teacher. When first learning the patterns, **cover the notation.**

Echo Tonal Patterns for “Down by the Riverside”

(F Major – Tonic, Subdominant, and Dominant)

1. SING the following patterns with the syllable “bum” (CD 2, Track 35).
2. Then, SING the following patterns with solfège (CD 2, Track 36).
3. PLAY each pattern on your instrument (CD 2, Track 35 or 36).

Establish Tonality (Concert Pitch)

F C7 F

I V7 I

Down by
the Riverside
CD 2
Tracks 35–36

1 	2 	3 	4
5 	6 	7 	8
9 	10 	11 	12

REPEAT AS NECESSARY

SING the Root (DO, FA, or SO) and NAME the Function (Tonic, Subdominant, or Dominant) in F Major

1. LISTEN to the tonal patterns performed on CD 2, Track 36. After each pattern, SING the root of that function using tonal syllables, and immediately identify the harmonic function. SING: “DO” and “Tonic,” “FA” and “Subdominant,” or “SO” and “Dominant.” (F=Tonic; Bb=Subdominant; C7=Dominant)
2. LISTEN again, and PLAY the roots on your instrument.

Down by
the Riverside
CD 2
Track 36

F indicates TONIC function, B \flat indicates a SUBDOMINANT function, and C7 indicates DOMINANT function. A TONIC pattern in major tonality includes any combination of “DO MI SO”; a SUBDOMINANT pattern includes any combination of “FA LA DO”; and a DOMINANT pattern includes any combination of “SO FA RE TI.”

SOLFÈGE SHOULD ALWAYS BE SUNG—NOT SPOKEN

REPEAT AS NECESSARY

Improvise Tonal Patterns for “Down by the Riverside” (Tonic, Subdominant, and Dominant Functions in F Major)

Down by
the Riverside
CD 2
Tracks 35–36

1. LISTEN again to the tonal patterns performed on CD 2, Tracks 35 and 36.
2. After each pattern, IMPROVISE a different pattern with the same harmonic function with a neutral syllable (“bum” – CD 2, Track 35).
3. After each pattern, IMPROVISE a different pattern with the same harmonic function with solfège (CD 2, Track 36).
4. After each pattern, IMPROVISE a different pattern with the same harmonic function on your instrument (CD 2, Track 35 or 36).

Example:

Continue with tonal patterns 4 through 12 (CD 2, Tracks 35–36).

ECHO and IMPROVISE Series of Tonic, Subdominant, and Dominant Patterns in F Major

Improvising a series of patterns to make a harmonic progression in music is like speaking a sentence or phrase in language. **Anticipate** and **predict** the harmonic progression. Where does the harmony go and where might it go?

1. Using the syllable “bum,” ECHO (SING) the series of patterns (CD 2, Track 37).
2. Using solfège, ECHO (SING) the series of patterns (CD 2, Track 38).
3. ECHO the series of patterns on your instrument (CD 2, Track 37 or 38).
4. After each series of patterns, SING the bass line (roots) using solfège (CD 2, Track 38).
5. After each series of patterns, PLAY the bass line (roots) on your instrument (CD 2, Track 37 or 38).
6. After each series of patterns, IMPROVISE a different series of patterns over the same harmonic progression using solfège (CD 2, Track 38), with a neutral syllable (“bum” – CD 2, Track 37), and on your instrument (CD 2, Track 37 or 38).

Down by
the Riverside
CD 2
Tracks 37–38

Example:

LISTEN-ECHO

ROOTS

IMPROVISE

1 LISTEN-ECHO

F B \flat C7 F

ROOTS

F B \flat C7 F

IMPROVISE

F B \flat C7 F

2 LISTEN-ECHO

F B \flat C7 F

ROOTS

F B \flat C7 F

IMPROVISE

F B \flat C7 F

3 LISTEN-ECHO

F B \flat C7 F

ROOTS

F B \flat C7 F

IMPROVISE

F B \flat C7 F

4 LISTEN-ECHO

F F B \flat F

ROOTS

F F B \flat F

IMPROVISE

F F B \flat F

PART 3 – IMPROVISING MELODIC PHRASES

Sing improvised melodies to familiar repertoire.

1. Listen to CD 2, Track 39. The performer sings the first phrase (antecedent phrase) of “Down by the Riverside”; instead of continuing with the original second phrase (consequent phrase), you hear an improvised melody that continues the harmonic progression. Listen to all four antecedent phrases and improvised consequent phrases.

Down by
the Riverside
CD 2
Track 39

Example:

Down by the Riverside

MELODY

IMPROVISE

MELODY

IMPROVISE

MELODY

IMPROVISE

MELODY

IMPROVISE

Down by
the Riverside
CD 2
Track 40

2. Listen to CD 2, Track 40. After hearing the first phrase (antecedent phrase) of “Down by the Riverside,” continue the harmonic progression of the tune and sing a second phrase (consequent phrase) that is different from the original melody. Continue in a similar manner with the remaining phrases. Direct your melody toward chord tones, e.g., “DO,” “MI,” “SO” (CD 2, Track 40).

3. Perform in a similar manner on your instrument (CD 2, Track 40).

Now, you try:

MELODY

IMPROVISE

MELODY

IMPROVISE

MELODY

IMPROVISE

MELODY

IMPROVISE

Down by
the Riverside
CD 2
Track 49

4. Improvise both antecedent and consequent phrases to the harmonic progression of the tune (CD 2, Track 49). (The accompaniment repeats three times.)

PART 4 – LEARNING TO IMPROVISE
TONALLY RHYTHMICALLY EXPRESSIVELY
SEVEN SKILLS

Before you begin the Seven Skills, review “Down by the Riverside” (CD 2, Tracks 27–30)

1. SING and PLAY the melody.
2. SING and PLAY the bass line (roots).

Down by
the Riverside
CD 2
Tracks 27–30,
41

Skill 1

1. Listen to CD 2, Track 41. The performer improvises rhythm patterns to the bass line of “Down by the Riverside.”

Example:

Down by the Riverside

The musical score for "Down by the Riverside" is presented in 4/4 time with a key signature of one flat (Bb). The score consists of five staves. The first staff shows the beginning of the melody with a 7-measure rest, followed by a sequence of eighth notes. The second staff continues the melody with quarter notes and eighth notes. The third staff shows the bass line with quarter notes and eighth notes, including a 7-measure rest. The fourth staff continues the bass line with quarter notes and eighth notes. The fifth staff concludes the piece with quarter notes and eighth notes. Chords are indicated above the notes: F, C7, F, F, Bb, C7, Bb/C, C7, F, F7, Bb, Bb, F, C7, F.

Down by
the Riverside
CD 2
Track 49

2. Improve rhythm patterns to the bass line of “Down by the Riverside.” SING your improvisation with the neutral syllable “doo,” and then PLAY it on your instrument (CD 2, Track 49).

Skill 2

1. Establish tonality in F major and SING each of the four parts below for the harmonic functions of “Down by the Riverside.” For example, SING “DO, FA, SO, DO” – “DO, DO, TI, DO” – “MI, FA, FA, MI” – “SO, LA, SO, SO.”
2. Play each part on your instrument.

When in a group setting, each student should select a part to sing and play for Skills 3 and 4. When performing alone, start with the bass line (chord roots – Skill 1) and then be sure to perform Skills 3 and 4 using the other three parts as well.

Example of Tonic, Subdominant, and Dominant Harmony in F Major – 4 Parts:

Bass Line DO, FA, and SO				
	DO	DO	MI	SO
	FA	DO	FA	LA
	SO	TI	FA	SO
	DO	DO	MI	SO
	TONIC	SUBDOMINANT	DOMINANT	TONIC
	I	IV	V7	I

Skill 3

Down by
the Riverside
CD 2
Tracks 41,
49

Learn the harmonic rhythm for “Down by the Riverside” using the pitches from the harmony in **Skill 2**. SING every part. PLAY these parts on your instrument (CD 2, Track 49).

Skill 4

Using a neutral syllable (e.g., “doo”), improvise rhythm patterns to the harmonic progression using pitches learned in **Skill 2** (#2, 3, 4, and 5 starting on the facing page). Select a part and improvise rhythm patterns. Do this with each part. Interact with the melody (#1) and other parts (CD 2, Track 49). First SING, then PLAY these parts on your instrument. Listen to CD 2, Track 41 for an example using the bass line.

Down by the Riverside

MELODY

1

Musical notation for the melody of "Down by the Riverside" in 4/4 time. The key signature is one flat (Bb). The melody is written on a single staff with a treble clef. It begins with a circled '1' indicating the start. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Chords are indicated above the staff: F, C7, Bb, and F7. The piece concludes with a double bar line.

BASS LINE; IMPROVISE RHYTHM

2

Musical notation for the bass line of "Down by the Riverside" in 4/4 time. The key signature is one flat (Bb). The notation is written on a single staff with a treble clef. It begins with a circled '2' indicating the start. The bass line consists of eighth notes with a rhythmic pattern of eighth notes and rests. Chords are indicated above the staff: F, C7, Bb, and F7. The piece concludes with a double bar line.

IMPROVISE RHYTHM ON “DO” AND “TI”

3

Chord symbols: F, C7, F, B \flat , F, C7, B \flat /C, C7, F, F7, B \flat , B \flat , F, C7, F.

IMPROVISE RHYTHM ON “MI” AND “FA”

4

Chord symbols: F, C7, F, B \flat , F, C7, B \flat /C, C7, F, F7, B \flat , B \flat , F, C7, F.

IMPROVISE RHYTHM ON “SO” AND “LA”

5

Skill 5

1. Listen to CD 2, Track 42. The performer improvises tonal patterns to the harmonic progression using macrobeats.

Down by
the Riverside
CD 2
Track 42

Example:

Down by
the Riverside
CD 2
Tracks 43, 49

2. Using macrobeats improvise (SING, then PLAY on your instrument) tonal patterns to the harmonic progression (CD 2, Track 49).

Skill 6

1. Listen to CD 2, Track 43. The performer improvises tonal patterns and rhythm patterns to the harmonic progression.

Example:

The example consists of five staves of music in 4/4 time, starting with a key signature of one flat (Bb). The harmonic progression is as follows:

- Staff 1: Chords F and C7. Melody: G4, A4, Bb4, C5, Bb4, A4, G4.
- Staff 2: Chords C7 and F. Melody: G4, A4, Bb4, C5, Bb4, A4, G4.
- Staff 3: Chords F, C7, F, Bb. Melody: G4, A4, Bb4, C5, Bb4, A4, G4.
- Staff 4: Chords F, C7, Bb/C, C7, F, F7, Bb. Melody: G4, A4, Bb4, C5, Bb4, A4, G4.
- Staff 5: Chords Bb, F, C7, F. Melody: G4, A4, Bb4, C5, Bb4, A4, G4.

Down by
the Riverside
CD 2
Tracks 44, 49

2. Improvise (SING, then PLAY on your instrument) tonal patterns and rhythm patterns to the harmonic progression (CD 2, Track 49).

Skill 7

1. Listen to CD 2, Track 44. The performer improvises by decorating and embellishing the melodic material in Skill 6.

Example:

The example consists of two staves of music in 4/4 time, starting with a key signature of one flat (Bb). The harmonic progression is as follows:

- Staff 1: Chords F and C7. Melody: G4, A4, Bb4, C5, Bb4, A4, G4.
- Staff 2: Chords C7 and F. Melody: G4, A4, Bb4, C5, Bb4, A4, G4.

2. Decorate and embellish the melodic material in Skill 6. Improvise melodies to the harmonic progression (CD 2, Track 49). Learn to SING and PLAY the solos provided (CD 2, Tracks 45, 46, 47, and 48).

Down by the Riverside
CD 2
Tracks 45-49

IMPROVISE to “Down by the Riverside” (CD 2, Track 49). See page v for suggestions on developing meaningful improvisations.

PART 5 – READING AND WRITING

Rhythm Writing

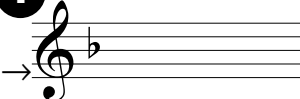
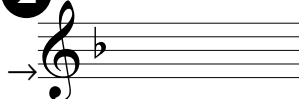


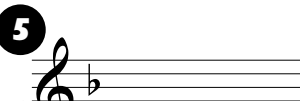
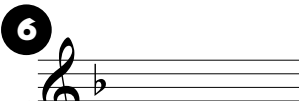
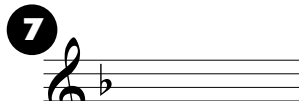

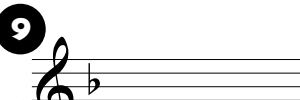
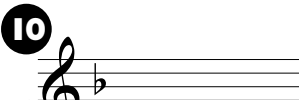
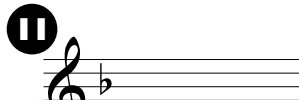

1. Write the patterns on page 71 or notate improvised patterns. Establish meter and remember to group the notes into patterns and phrases before writing them.

2. Write the series of patterns on page 72 or notate an improvised series of patterns.

1 _____ || **2** _____ ||
3 _____ || **4** _____ ||

Tonal Writing

1. Write the patterns on page 73 or notate improvised patterns. Establish tonality and remember to group the notes into patterns and phrases before writing them.

1  **2**  **3**  **4** 
5  **6**  **7**  **8** 
9  **10**  **11**  **12** 

2. Write the series of patterns on page 76 or notate an improvised series of patterns for the progression.

1  _____
2  _____
3  _____
4  _____

IMPROVISE – READ – COMPOSE

READ “Down by the Riverside” and IMPROVISE to the harmonic progression (CD 2, Track 49). SING and PLAY the melody and/or bass line on your instrument. Also, COMPOSE other melodies using the harmonic progression indicated and the tonal and rhythm vocabulary that you have learned.

Down by the Riverside

MELODY

1

BASS LINE

2

IMPROVISE

3

Exercise 3 consists of five staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It contains a quarter rest followed by six measures of eighth-note patterns. Chords F and C7 are indicated above the first and fifth measures, respectively. The second staff has six measures of eighth-note patterns with chords F above the first, third, and fifth measures. The third staff has six measures of eighth-note patterns with chords C7, F, and Bb above the first, third, and fifth measures. The fourth staff has seven measures of eighth-note patterns with chords F, C7, Bb/C, C7, F, F7, and Bb above the first, second, third, fourth, fifth, sixth, and seventh measures. The fifth staff has seven measures of eighth-note patterns with chords Bb, F, C7, and F above the first, second, fourth, and sixth measures.

COMPOSE

4

Exercise 4 consists of five staves of empty music in 4/4 time, intended for composition. The first staff has a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Chords F and C7 are indicated above the second and seventh measures. The second staff has chords F above the first, second, and third measures. The third staff has chords C7, F, F, and Bb above the first, third, fourth, and fifth measures. The fourth staff has chords F, C7, Bb/C, C7, F, F7, and Bb above the first, second, third, fourth, fifth, sixth, and seventh measures. The fifth staff has chords Bb, F, C7, and F above the first, second, fourth, and sixth measures.

PART 6 – LEARNING SOLOS

Listen to CD 2, Tracks 45–48. The performer plays an interpretation of the melody followed by an improvised solo. Learn to sing and play the solo performed on the CD. Use the space provided to finish transcribing the solo on CD 2, Track 45, or to notate other solos. Analyze the solos for vocabulary and ideas to incorporate into your own improvised solos. See page v for suggestions about developing meaningful improvisations. Perform with the accompaniment on CD 2, Track 49.

Down by
the Riverside
CD 2
Tracks 45–49

Down by the Riverside

Medium swing

F C7

C7 F F C7 F

F Bb F

C7 Bb/C C7 F F7 Bb

F C7 F

F C7

F F

The first 32 measures presented here were composed by Christopher Azzara – “Down by the Lakeside.”

C7 F Bb

F C7 Bb/C C7 F F7 Bb

Bb F C7 F

F C7

F F

C7 F Bb

F C7 Bb/C C7 F F7 Bb

Bb F C7 F

DEVELOPING MUSICIANSHIP THROUGH IMPROVISATION

Christopher D. Azzara

Richard F. Grunow

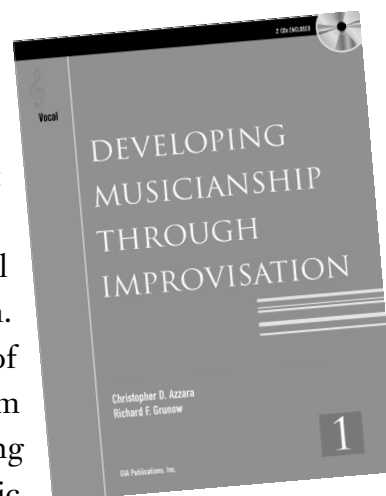
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