

PREFACE

Although there are countless books dealing with virtually every aspect of jazz improvisation, very few - with the exception of bass books - are aimed at the problems of the improvising jazz string player. This book addresses many of the problems that confront all aspiring jazz players on bass clef instruments and is written specifically for cellists.

Part I, Approaching the Instrument from a Jazz Perspective, offers a great deal of basic information. Some of this information is undoubtedly familiar, some of it less so; but all of it is presented with its application in a jazz setting as the primary objective. A common thread which runs through the entire book is a concept which I call "fretting." This concept is explained in *Part I*. It is of the utmost importance that the concepts, techniques, theoretical information, and approaches in *Part I* be understood and thoroughly internalized before proceeding to *Part II*.

In *Part II, Learning To Speak the Language of Jazz: Public Domain Materials*, chapter 8 gives a brief introduction to the concept of public domain materials. Chapter 9 contains a body of shared, "must-know" patterns that jazz musicians use to realize some of jazz's most important scales. This group of patterns is by no means exhaustive, and supplementary materials are suggested at the conclusion of each scale section. Chapter 10 provides information and practical exercises for dealing with some of the all-important structural building blocks of jazz: harmonic formulae such as II-V7, II-V7-I-I, turnbacks, cycles, and the III-VI7-II-V7 progression.

Part III, Using Bebop Compositions as a Means of Memorizing and Internalizing the Jazz Language, offers techniques for using bebop tunes as vehicles for learning to speak the language of jazz in a natural, effortless manner. It also shows how to use those same bebop tunes as vehicles for using the fretting concept as an aid to memorization and instant transposition of tunes to all keys.

While the information in this book - if understood, utilized diligently and intelligently, and applied practically - guarantees the prospective player a certain measure of success, it is by no means intended to replace the wealth of excellent available string materials aimed primarily at producing a classical player. The materials from classical studies should work in conjunction with the materials and information presented in this book.

Experiment, explore, investigate, and - above all - don't be afraid to try!

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ADDITIONAL INSTRUCTIONS FOR ALL OTHER BASS CLEF INSTRUMENTS

This book was initially written specifically for cellists; but upon its completion, a number of highly respected jazz performer-educators suggested to me that its value extended well beyond the needs of cellists to all bass clef instruments. After considerable reflection I found myself in agreement and added the following guidelines for the use of this book by non-cellists:

1. If you play an instrument other than cello, ignore the suggested fingerings; they apply only to the cello.
2. **Adjust every exercise to apply to the range of your instrument; take into account the lowest and highest notes as well as the tessitura.**
3. The principle of fretting applies to all string instruments, although the examples given are cello-specific.
4. Double stops (the playing of two notes simultaneously) apply only to instruments capable of sounding two or more notes at the same time.
5. The instructions "in position" or "remain in position" apply only to string instruments. Non-string players might create similar constraints for themselves by limiting the notes in a particular exercise to the notes enclosed within a specific octave.

Keeping the foregoing suggestions in mind, virtually all of the materials presented in this book become applicable to and of significant consequence to all bass clef instruments. The exceptions are to be found in Chapter 3, in which all non-string players should simply play the exercises in all keys, and Chapters 7 and 13, which are aimed specifically at string instruments.

Chapter 6

Some Guidelines for Facilitating the Playing of Scales in Broken Thirds or Triplets

Excluding gapped scales such as the blues scale, the pentatonic scale, and some exotic scales, all genre scales when realized as broken thirds or triplets can be played using some variation of the following finger patterns.

Broken Thirds

ex 1

etc. as high as possible

All scales in broken thirds may be played using some version of this finger pattern: 1 4 2 2 or 1 4 3 2 or 1-2 1 4 2 2 1 4 etc. or 1 3 2 2, 1 3 2 2 etc.

For the whole tone scale use open hand position for major thirds and major third shifts.

whole tone

ex 1a

etc.

upper register

etc.

Chord-to-Scale Exercises
mixolydian
1st inversion

C7 1 4 b1 3

F7

Bb7

Eb7

Ab7

Db7

Gb7

B7

E7

A7

D7

G7