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Yardbird cello: adapting the language of Charlie Parker to the cello through solo transcription and analysis

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YARDBIRD CELLO: ADAPTING THE LANGUAGE OF CHARLIE PARKER TO THE
CELLO THROUGH SOLO TRANSCRIPTION AND ANALYSIS

A Written Document

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
In Partial fulfillment of the
Requirements for the Degree of
Doctor of Musical Arts
In

The School of Music

By
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B.M. Indiana University, 1998
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December 2007

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This document is dedicated to the memory of my grandmother, Virginia Rylands, a remarkable woman and jazz pianist who came of age in the Kansas City of Charlie Parker's youth. She inspired my interest in this music. I would like to extend special thanks to my parents, Mary Lou and Phillip, and to my brother and musical colleague, Peter Isaacson for his encouragement along the way.

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GLOSSARY OF TERMS

The following terminology will appear in this paper. Some terms are in common usage in cello or jazz performance texts. Others are descriptive terms used by the author to refer to specific technical issues. While some terms may have broader meanings, the following definitions are limited to the issues addressed in this paper.

EXTENSION: A common term used for the creation of a whole step between the first and second fingers in the lower register or any place where the intervallic distance between fingers reaches beyond a m2. The extension allows more notes to be available within one position.

THUMB POSITION: A left hand technique that utilizes the thumb as a playing finger in the upper register. The technique may be used in the lower register, its usage being dependent upon the size of the individual's hand. Thumb position is commonly employed between the A4 and D4 octaves and above. The hand position usually outlines an octave between the thumb and third finger.

LEFT HAND GEOGRAPHY: The shape of the left hand; the intervallic distances between fingers (M2 or m2) and other intervallic relationships within a hand position..

OUTER-PARAMETER: A term used by the author to denote intervallic distances between the outermost fingers of the left hand in a given position, often thumb and 3 in the upper register and 1 and 4 in the lower register. In this text the term is used mostly in reference to the changing intervallic distance between the thumb and third finger in thumb position.

FINGERED FIFTH: A left hand term referring to the execution of the P5 interval with adjacent fingers instead of the thumb, the favored finger for fifths.

SCORDATURA: Tunings that deviate from the standard tuning of ADGC. Most common in usage is the *Italian* tuning GDGC used in Bach Cello Suite No. 5 and other early Baroque

works. Use of scordatura was revived in the twentieth century with works such as the solo sonata of Zoltan Kodaly, op. 8 (ADF#B) and some orchestral works, such as *Rite of Spring* and *Pini di Roma*.

CONTRAFACIT: A melody that utilizes the harmonic progression of a previously composed piece.

GHOSTED NOTE: A note that is barely audible, most often created on brass instruments in jazz solos by manipulation of the air flow. The note is almost implied rather than sounded and may be accidental or intentional. These notes are indicated by the x notehead. Because this is an idiomatic brass technique, string players must imitate this sound by employing variations in bow speed and pressure to achieve a similar effect.

ABSTRACT

This paper examines the musical and technical demands of adapting the bebop melodic language of saxophonist Charlie Parker to the cello. String players have tended to avoid this musical language due to its non-idiomatic nature. A staple of jazz performers' repertory however, bebop tunes remain standard works of study for any student of jazz improvisation. This paper examines the challenges for the cellist's left hand in playing Parker's melodies and improvisations. It also suggests possible bowing solutions that allow the player to emulate his articulation. Further, it examines issues of musical timing and various learning techniques for the application of this style. I approached this material using the process of transcription to internalize aspects of the musical style. The appendix includes my transcriptions of six of Parker's recorded solos edited for the cello in low register, high register, and scordatura editions. The recordings examined in this paper are "Dexterity," "Scrapple from the Apple," "Parker's Mood," "Embraceable You," "Dewey Square," and "My Little Suede Shoes."

CHAPTER 1

INTRODUCTION

The purpose of this project is to explore the performance issues pertaining to cellists in learning the language of bebop, particularly that of Charlie Parker. While there are several giants of bebop that might be chosen for such a project, Charlie Parker was selected because he was one of the most representative soloists of this style. In addition, the range of the alto saxophone lends itself well to the cello. For any student of jazz, work on transcriptions is a useful way to absorb the language of an artist, to understand it intellectually, and to imitate aspects of the structure and style. This work is akin to the study of repertory for classically trained musicians. While scales, arpeggios, and studies can build a technique, they do not make a musician cognizant of style and interpretation.

While any jazz artist or scholar would accept that Parker's solos are virtuosic in style, and that the tempos are often brisk, these elements are compounded for the cellist in that those elements that are natural on the saxophone can be very awkward for a cellist, or any string player. I have set out to explore whether these idiosyncrasies preclude a cellist from sounding properly in style when soloing on Parker's tunes. The end goal of this exploration is not really the verbatim performance of Parker's solos; as such work is not valid performance practice in jazz. It is rather, to see how close one can get to Parker's actual language in a way that is more idiomatic and playable on the cello.

This process began with the transcription of six of Parker's solos from the recordings. These solos are presented in fully edited form in both treble and bass clef versions in the Appendix. This octave displacement presents problems and solutions in and of itself. Two of the tunes are also presented in scordatura to indicate whether altering the tuning offers any technical solutions. This transcription process illuminates the types of phrases, gestures, and harmonic

features that one might use to recreate the style when improvising a solo. It also becomes clear which types of phrases are truly uncomfortable on the cello and the player is challenged to find a viable modification or substitution. Chapter 2 presents the current ways in which improvising cellists are using the bebop idiom in performance. In Chapters 4, 5, and 6, I have discussed the bowing, left hand and timing issues that occur in these types of phrases. Chapter 7 is an exploration of the learning and practicing process that one might use on a single tune.

Historical Context

The solos examined in this project were chosen primarily for their musical characteristics that might translate well to the cello. Four of the tunes are from the years 1947-1949, a period of great productivity in Parker's life. "Dexterity," "Embraceable You," and "Dewey Square" were recorded on October 28, 1947, with the "Scrapple from the Apple" recording session occurring several days later, on November 4. These pieces were recorded with the Charlie Parker Quintet, also referred to as the Classic Quintet. This group consisted of Miles Davis, trumpet, Charlie Parker, alto sax, Duke Jordan, piano, Tommy Potter, bass, and Max Roach, drums. "Parker's Mood" was recorded on September 18, 1948 with the Charlie Parker All Stars, that included Davis, Parker, and Roach but substituted Curly Russell, bass and John Lewis, piano. "My Little Suede Shoes" is from a much later project Parker undertook with Norman Granz and Dial Records to expand his popular appeal. This cross-section of tunes represents the many styles of Parker's output. "Dexterity," "Dewey Square," and "Scrapple from the Apple" are up-tempo pieces with angular melodies typical of Parker. "Dexterity" is a contrafact of "I Got Rhythm," one of the most often used progressions in the jazz repertory. "Parker's Mood" is a very typical blues and "Embraceable You" by the Gershwin brothers is a standard ballad. "My Little Suede Shoes" is a Latin tune, very rare in Parker's output. This interest in Latin music in jazz was just beginning and Dizzy Gillespie was a far greater proponent

of this particular trend. These particular tunes were chosen because they are representative of the wide variety of styles and tempos found in Parker's work. Additional consideration was given to the particular challenges of playing them on the cello.

CHAPTER 2

THE STATE OF THE ART

The cello has a history in jazz that dates back to the late 1940's, around the time of the recording dates for the pieces chosen for this project. Part of this lineage includes bass players who experimented with the cello as a solo instrument, including Oscar Pettiford, Ron Carter, Charles Mingus and Dave Holland. This relatively short history has been explored in other scholarship and need not be fully examined here. The cello was included in jazz after the bebop era, with increasing frequency in the 1960's because of interest in expanding the instrumentation of groups and the musical forms used for improvising. From this time period, there was an explosion of interest in improvised music for instruments usually associated with the classical tradition. Ensembles with unusual combinations were formed, such as the Paul Winter Consort and the rock group Electric Light Orchestra.

Today there are several generations of cellists performing various types of improvised music, both as soloists and in groups. The most notable of the earlier generation of cello improvisers are Eugene Friesen and David Darling. In the 1980's, *Strings* magazine began to publish articles on non-traditional or alternative string styles and the Turtle Island String Quartet brought jazz works for string quartet to mainstream audiences.¹ The later generation of cello improvisers includes many who play as soloists with electronics or in small groups. Players of this new generation include Matt Turner, Hank Roberts, David Eyges, Matt Brubeck, Erik Friedlander and others. There is no such thing as a "bebop cellist," one who uses this style exclusively. Many of these cellists, however, have undertaken some form of jazz study in order

¹ David Laurence, "Jazz and the String Quartet," *Strings* Vol. 8 No. 4 (1994): 29.

to expand their improvisational vocabulary.² For example, New Directions Cello Festival, under the direction of Chris White, has provided a forum for cellists of alternative styles for over a decade.

It is interesting to note that none of these players came to their improvising careers through traditional jazz training. This is because young cellists are not included in the context of jazz bands in their schools and other traditional training grounds. The type of music a cellist learns in acquiring his or her technique is different from the style they may use in improvisation. The types of music they listen to may be very different from that which they normally play. These factors influence improvisers who use an amalgamation of styles.

By far the greatest proponent of modern jazz for cello is David N. Baker. His work as a jazz educator at Indiana University is unparalleled and he has performed on the cello later in his life, having begun his career as a trombonist. He has written numerous books on all aspects of improvisation, including some specifically for cellists. Baker stands apart from most cellists in that he came to improvisation on a different instrument than the cello. Most cellists approach improvising as classically trained musicians who are learning this style later. In a traditional music education curriculum, the paths of learning the cello and jazz are not integrated. This integration of jazz education or improvisational techniques with traditional string training is a current trend. The creative freedom of improvised music and the new capabilities of technology in performance will help ensure that this trend will continue to be a viable course for professional cellists.

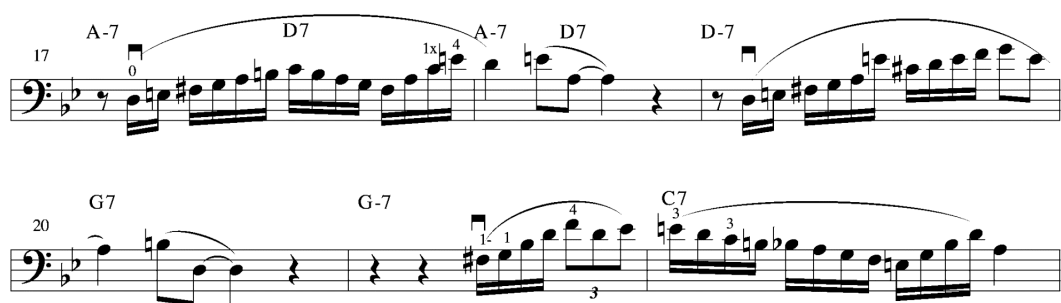
² B. Shoemaker, "Cello Talk: Top Jazz Players," *Strings* No. 86 (2000): 76.

CHAPTER 3

PARKER'S MOTIVIC LANGUAGE

When learning the bebop style pioneered by Charlie Parker, it is crucial to examine his solos from a structural point of view. These solos have all the elements of good composition, utilizing principles of repetition, variation, thematic development and climax. Parker is generally regarded as a harmonic improviser whose solos reflect a contrapuntal, rather than a linear, melodic approach. Parker also uses silence and extraordinary rhythmic invention in his solos. By identifying the types of gestures that are common in Parker's language, the player can absorb them into his own improvising vocabulary. This is a critical step in avoiding the trap of merely filling the musical space with notes. This examination can lead to effective written solos, and finally to improvised solos, a process that will be discussed further in Chapter 7.

Parker's melodic vocabulary displays several specific characteristics that should be noted when developing improvisational fluency in this style. When analyzing his solos, it can be observed that he often tends to avoid obvious accentuations on beats one and three of the measure, a characteristic typical of jazz melodies. More specifically, Parker tends to start phrases on weak beats or parts of the beat, thus obscuring the meter. He presents tremendous variation in this element, with each successive phrase beginning on a different beat or part of the beat. If he begins successive phrases in the same part of the measure, it will customarily highlight some element of repetition or motivic development. This can be observed in measures 17-21 of "Dexterity," where two phrases begin on the second half of beat one of the measure, with the final gesture beginning on beat three of measure 21.

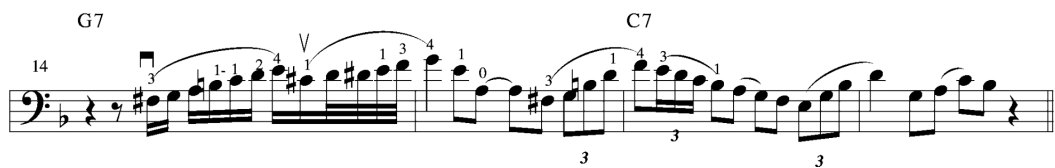


Ex. 1 Measures 17-22 of “Dexterity”

Parker covers a wide range of rhythms within his phrases. Often this has the effect of further obscuring the beat. Individual phrases may employ triplet figures, straight eighth and sixteenth notes, and tied longer notes in rapid succession. This variety of rhythm is used both in stepwise motion, but also in arpeggiated gestures that cover a wide range very quickly.

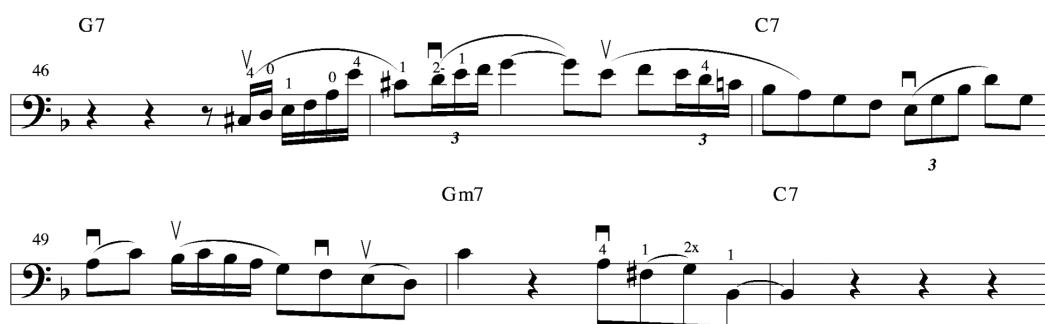
The Upward Flourish

A fast, upward motion that spans an octave or as much as a twelfth or thirteenth over two to four beats is a common feature of Parker’s solos. These gestures can be primarily arpeggiated or scalar gestures. Several examples of scalar flourishes can be seen in “Scrapple from the Apple.” In measure 14, the range of the ascending scalar gesture is a ninth. The high point on the downbeat of measure 15 is followed by two rising triadic gestures; to an F on the downbeat of measure 16 and to a D in measure 17. The rhythm alternates between triplet and duple rhythm, with the triplet most often used on triadic figures.



Ex. 2 Measures 14-17 of “Scrapple from the Apple”

Another example of such a phrase occurs in measure 46 of “Scrapple” where the scalar motion is interrupted by a fifth between A and E, and employs a triplet motion. It is useful to observe that both of these examples occur under the same harmony, and both lead back to re-statements of the main melody or theme. They represent two similar ways of mixing the elements of upward flourish, duple and triple rhythms, syncopation and the downward falling motion in the phrase.



Ex. 3 Measures 46-50 of “Scrapple from the Apple”

A dramatic example of an arpeggiated upward flourish followed by a meandering downward motion begins in measure 26 of “Embraceable You.” The initial flourish spans a thirteenth and is followed by descending thirty-second notes that sound almost out of time. The outlining of a B major seventh chord over the B-flat harmony is both dramatic and disorienting. The rare nature of such out-of-harmony moments makes this especially effective.



Ex. 4 Measure 26 of “Embraceable You”

Melismatic Phrases

Parker frequently uses fast, meandering scalar passages in his slower tempo tunes. These phrases have small triadic leaps, but emphasize upper and lower neighbor tones. The chromatic nature of the bebop scale is most evident, along with certain connecting gestures that may be repeated and slightly varied.³ This type of passage is most often found in the slower tempo tunes, such as “Embraceable You” and “My Little Suede Shoes.” Parker often repeats a part of the phrase as a connecting gesture. One such passage occurs three times in measures 36-43 of “Suede Shoes.” The passage containing the pitches B-flat-A-flat-G-F-E-G-B-flat-D-flat occurs on beat three of measure 36 and in measures 38 and 40. Each example is introduced by a different approach beginning on a different beat or portion of the beat. In the first and third occurrences, the figure is introduced on the second half of beat one. In the second occurrence, the figure is introduced by a triplet on the second half of the second beat.

The image displays three staves of musical notation in bass clef, representing measures 36, 38, and 41 of the song "My Little Suede Shoes". Each staff contains a melismatic phrase with various musical notations including slurs, ties, and fingerings. Chord symbols are placed above the staves: Gm7, C7+9, Fm7, Bb7 for measure 36; Eb, C7, Fm7, C7 for measure 38; and Fm7, Bb7, Eb, Eb7, Ab for measure 41. Measure numbers 36, 38, and 41 are indicated at the start of each staff. The notation includes various rhythmic values, slurs, and fingerings (e.g., 1, 2, 3, 4) to guide the performer.

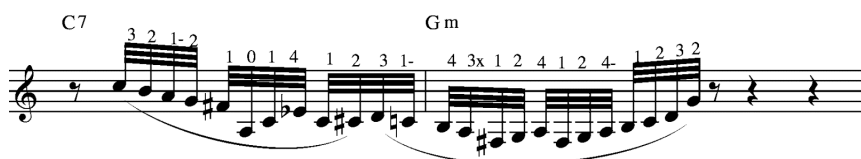
Ex. 5 Measures 36-43 of “My Little Suede Shoes”

³ David N. Baker, *Improvisational Patterns. The Bebop Era: Volume 2* (New York: Charles Colin), 5.

This connecting figure can be found in measure 14 of “Dewey Square” and in measure 21 of “Embraceable You,” between dominant and minor seventh chords.



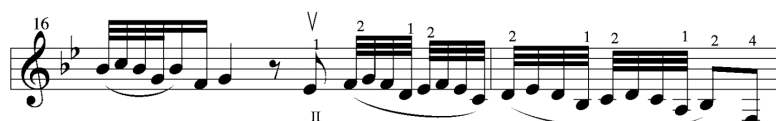
Ex. 6 Measures 14-15 of “Dewey Square”



Ex. 7 Measure 21 of “Embraceable You”

Descending Guide Note Figures

Parker uses descending upper-neighbor figures, especially in slower tunes, to highlight dramatic events, or to relax phrase endings. In measures 16-17 of “Parker’s Mood,” such a figure is used as a relaxing gesture before a large octave leap.



Ex. 8 Measures 16-17 of “Parker’s Mood”

In the final measures of Parker’s solo on “Suede Shoes,” this figuration is used to relax the phrase at the end of the solo.



Ex. 9 Measures 53-54 of “My Little Suede Shoes”

In developing an improvising vocabulary that effectively conveys the bebop style, it is imperative to examine some of Parker's characteristic motives and the timing and pacing of events in his solos. There are many ways to categorize these elements and ultimately the player must find the way that allows him to synthesize them into his own playing.

CHAPTER 4

LEFT HAND TECHNICAL ISSUES

The problems of the left hand in the upper register generally involve the difficulty of maintaining a consistency of the hand shape for any period of time. The shape changes occur in both the outer parameter (the distance between the thumb and third fingers on adjacent strings), and the constant changing of whole and half step geography between fingers within the position. The player will find it necessary to make many same-finger shifts to accommodate the frequent half steps in Parker's scalar language. The thumb necessarily becomes a movable playing finger rather than simply barring across the strings. While all of these shape changes are feasible, it is very difficult to do with little or no time to prepare the shape of the next position. The most complex phrases that demonstrate these issues are the fast melismatic runs found in Parker's slower tunes, such as "Embraceable You" and "My Little Suede Shoes."

An example of these issues can be seen in measures 36-39 of "My Little Suede Shoes."

The image shows a musical score for measures 36-39 of the song "My Little Suede Shoes." The notation is written on a single staff in treble clef, with a key signature of two flats (B-flat and E-flat). The tempo is marked as "V" (Vivace). The measures are numbered 36, 37, 38, and 39. Above the staff, the chords are indicated: G m7, C7+9, F m7, Bb7, Eb, C7, F m7, and Bb7. The notation includes various fingerings (1, 2, 3, 0) and a triplet in measure 38. A large bracket spans measures 36 through 39, indicating a single melodic line.

Ex. 10 Measures 36-39 of "My Little Suede Shoes"

Between the first group of four notes and the second, the half step relationship between the second and third finger must change. This shape change occurs within the duration of a sixteenth note to prepare for the next group of notes. The half step motion on beat two is accomplished by same-finger shifts within the position, with the thumb remaining stationary. This passage, however, requires a closing of the typical octave outline between the first and third

fingers. On the last beat of measure 12, the thumb must move back a half step, creating the sounding interval of a major sixth between thumb and three (D-flat-B). The player has an eighth note rest to shift up a whole step with the thumb on B-flat and whole step distance between the second and third fingers. The outer-parameter distance between these two fingers should be a minor seventh. While this motion of the thumb is perhaps not the only solution, the rapidity of the passage requires that the fingering solution keeps position changes in close proximity. The meandering nature of the passage, combined with these technical complexities make such patterns difficult to retain and memorize.

In slower tunes, Parker makes frequent use of this type of melismatic phrase. In measures 6-7 of “Embraceable You,” the outer-parameter distance must change three times over the course of two beats, from a minor sixth between F# and D, to a major seventh between the F and E, and finally to an octave distance. The majority of the phrase can be played in the D octave and the player must decide precisely when to establish the shape in order to be fluent at the performance tempo. Any ambiguity about this will make the smooth and accurate execution impossible. The player must also change the geography of the first finger throughout the passage, creating the half step for the B-flat and a whole step distance for the E. In measure seven, the hand opens from the thumb to reach the D-flat on the G string.

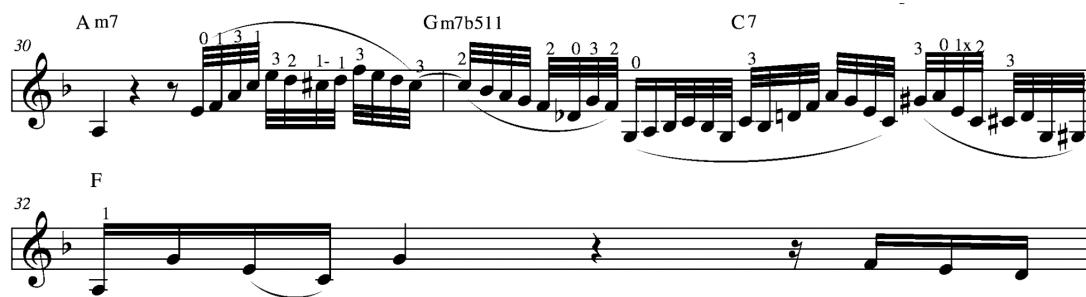
The image shows two staves of musical notation for measures 6 and 7 of the piece "Embraceable You".

- Measure 6:** The staff begins with a treble clef, a key signature of one flat (B-flat), and a G m7 chord symbol. The melody consists of eighth and sixteenth notes. Fingering numbers (0, 1, 2, 3, 3x, 1, 2, 3, 2, 1, 0, 3, 2, 1, 3, 1, 3) are written above the notes. A slur covers the first half of the measure, and another slur covers the second half.
- Measure 7:** The staff continues with the same key signature. It features Eb7, C7, and F chord symbols. The melody continues with eighth and sixteenth notes. Fingering numbers (3, 2, 0, 3, 1, 0, 3, 2, 4, 2x1, 2, 4, 1x4, 2, 1, 0, 2, 2, 4, 1, 2, 4, 1, 4x, 1, 2) are written above the notes. A slur covers the first half of the measure, and another slur covers the second half.

Ex. 11 Measures 6-7 of “Embraceable You”

It can be useful to take these gestures apart, one bow at a time, gradually increasing the tempo in order to hear and feel exactly when these shapes change in relation to the bow direction. It is also a helpful practice method to take such a phrase, or a portion of it, and transpose it up and down the upper register of the instrument. This transposition practice is common in building technique for traditional literature. The advantages of using thumb position quickly become evident. Because the thumb bars a fifth across two strings, the fingering remains identical in all keys. This type of practice allows the player to become more familiar with the change in the intervallic distances along the string; intervals become smaller in the high register and larger in the low register.

Measures 30-32 of “Embraceable You,” contain similar problems. The passage begins with an E octave shape between thumb and third finger, which quickly expands to a minor ninth between the E and F, the thumb remaining stationary. The entire hand must move back by the end of measure 30 so that the thumb is on D and the third finger is on C#, creating a major seventh as the outer parameter interval. The rapid changes of outer-parameter all occur over the course of one and one-half beats. In measure 31 the thumb must move back a half step just for the D-flat. While this could be played across the string, the extra string crossing makes this solution more complex. Because of the extremely fast nature of the phrase, a more concise fingering is most helpful. Three notes later, the thumb must move up a half step to the G harmonic. Beats two and three of measure 31 can be played entirely in that octave. The last beat of measure 31 is complex due to the chromaticism. One could use the A harmonic, but the string crossing takes extra time and adds complexity. For this reason, one might consider fingering the G# and A with two and three to eliminate one of the string crossings.



Ex. 12 Measures 30-32 of “Embraceable You”

Another type of challenging passage is that which emphasizes fourths or, especially, fifths. This is quite common and, because of the tuning of the instrument, several fifths in succession can be very awkward to facilitate on the cello. The interval of a perfect fifth is most easily played by the thumb barred across two strings. Sometimes fifths must be fingered, which is disruptive of the usual half step distance between fingers. Other times the same finger must jump from one string to the other.

In measures 17-18 of “Embraceable You,” the G-flat-D-flat-A-flat could be played with the thumb, but it is awkward to move the thumb quickly across three strings. Because the passage is lower, it can be played with the fourth finger jumping across the strings in fourth position, then using the thumb to bar the E-flat and A-flat on beats two and three. This type of passage requires some combination of the thumb and fingered fifths; any solution is likely to be awkward. This type of phrase is very idiomatic for Parker and particularly unwieldy for a cellist.



Ex. 13 Measures 17-18 of “Embraceable You”

In measures 13-14 of “Embraceable You,” the challenge of negotiating the perfect fifths is compounded by the inclusion of perfect fourths. Because of the slower tempo, the player could feasibly negotiate the fifths between the G# and D# and between D and G with the first finger. The whole hand position can slide up a half step at the end of beat four to play the remainder of the passage in the D octave, making use of the harmonics. While the jumping of the first finger on beats two and three is awkward, this allows all of the material to be negotiated in one position.



Ex. 14 Measures 13-14 of “Embraceable You”

Parker’s upward flourish gestures often include fifths. This can require the expansion of the typical octave shape to a ninth. If the passage continues upward, it may include several fast position changes. These characteristics can be seen in measure 19 of “Dexterity.” The third finger must expand out to a major ninth geography for the E, and then continue upwards. This is one of the easier such passages as one can make use of the harmonics on the D in measure 19 and the A and D in measure 20. The most challenging aspect of the opening of the hand position is the fast tempo and the need for clean execution.



Ex. 15 Measure 19 of “Dexterity”

One of the most difficult phrases of this type is in measures 30-32 of “Dewey Square.” The phrase begins with a whole tone scale in which the outer parameter must form a minor ninth. This type of scale does not fall under the fingers for most cellists who practice diatonic patterns. The most difficult section begins on the A-flat. There are three pairs of fifths that happen in rapid succession. The first two of these pairs occur on beats two and three of measure 31, the first on the G and D strings, the second on the D and A strings. This makes it prohibitively difficult to use the thumb for both pairs, so one might consider a fingered fifth with the first and second fingers, followed by the thumb, with the last pair using a fingered fifth. Again the whole tone pattern returns at the end of the phrase, so the shape of all whole steps must be set up. The technical complexity of this passage is due to the fifths, the whole tone language, and the rhythm, and making this one of the most difficult passages yet encountered.



Ex. 16 Measures 30-32 of “Dewey Square”

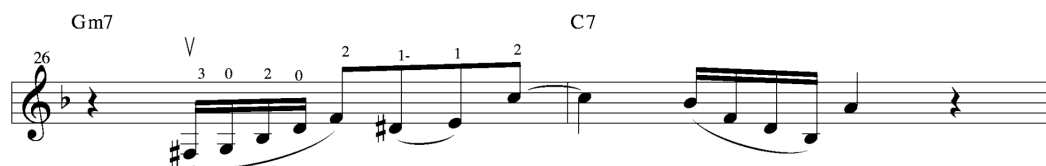
Those phrases that cross all four strings in rapid succession with a variety of rhythms are difficult for both hands. The contrapuntal nature of Parker’s improvisational style creates phrases with the same technical demands as other contrapuntal works from the cello repertory, such as the solo suites of J.S. Bach. These types of passages require continuous release and preparation of the left hand and attention to the left arm level as one crosses the strings. These challenges are faced in measures 28-29 of “Parker’s Mood.” In measure 29 the bow must change strings nine times. For the left hand, the challenge is to adjust the height of the arm as the hand moves from the lower two strings to the upper and back again. This technical problem must be carefully considered when learning to play such a passage without tension. Getting the notes of the C and

G strings to speak can be a challenge at such a tempo, as the lower strings respond better to a slower bow speed. Unfortunately, the constraints of the tempo and rhythm require a concise fingering which may inhibit sound quality.



Ex. 17 Measures 28-29 of “Parker’s Mood”

Similar negotiation problems arise in measures 26-27 of “Scrapple from the Apple.” This passage also crosses all four strings and has a more complex rhythm. In these two examples, the difficulty does not arise from rapid shape or position change, but from the need to find comfort on all four strings.



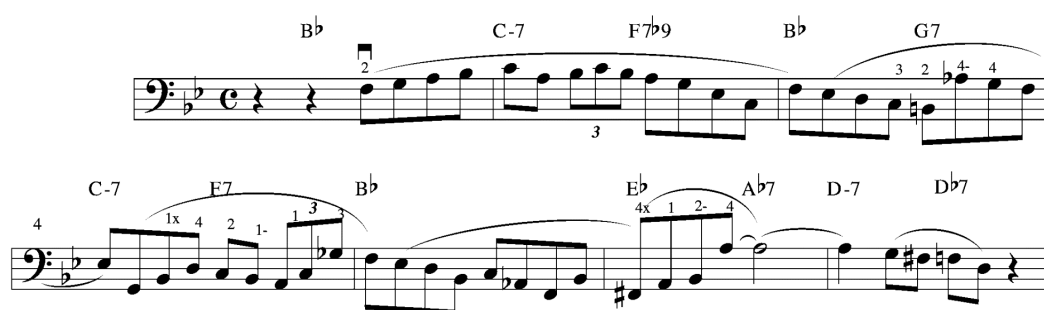
Ex. 18 Measures 26-27 of “Scrapple from the Apple”

The Lower Register

The main principal challenges of the lower register solutions to these songs are related to the altered notes and the predominance of flat keys. The favored keys for these tunes, F, B-flat, and E-flat, all require extensions in the lower register. The use of neighbor tones that emphasize colorful notes, particularly of the bebop scale, and the large leaps often found in Parker’s motives, require the player to shift more and to be constantly opening and closing extensions. Because intervallic distances are greater in the low register, there are fewer notes available in one

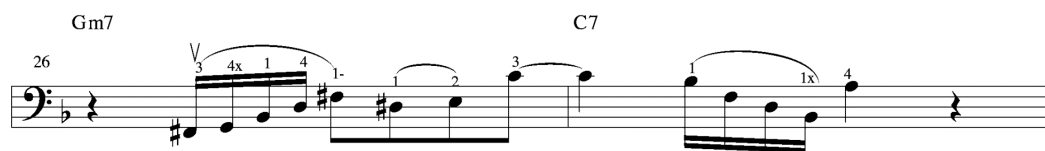
position. If these events are not carefully planned, particularly the preparation and release of extensions, such passages can cause a great deal of tension. Extensions, by nature, are stressful for the hand and their effective use depends on the careful planning of the release and closing of the hand.

The opening phrase of “Dexterity” (measures 1-7) is unusual in that it features a lot of stepwise motion with few disjunct leaps.



Ex. 19 Measures 1-7 of “Dexterity”

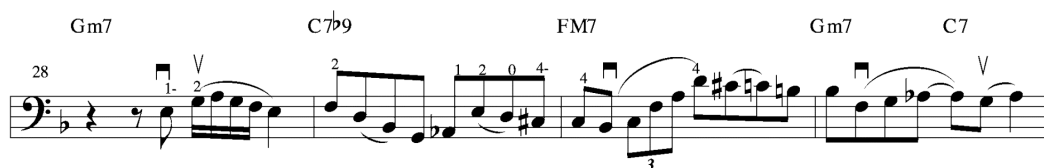
Because of the repetition of the B-flat and E-flat throughout the opening five measures, the player must maintain an extended position through much of the passage. While it is simpler to maintain the position, the player must make sure that the height of the left arm adjusts to accommodate the strings being played. The extended nature of this stepwise motion is somewhat rare. The most difficult part of the phrase occurs in measure 6. Here the player must extend between the F# and A, shift up a half step and maintain the extension between the B-flat and A. The use of an open A will not work under the slur, and skipping the string is a larger bow gesture, which takes more time. A similar type of phrase can be seen in measures 26-27 of “Scrapple from the Apple.”



Ex. 20 Measures 26-27 of “Scrapple from the Apple”

The broad range covered in the sixteenth notes requires crossing all four strings. The opening of this passage can utilize the open D and A, but requires an extension between the G and B-flat. One could use an open G for sonority, however, changing string between the F# and G would be more challenging for the bow. The last group of sixteenths requires an extension and a shift to second position to reach the A-flat. This passage is challenging due to the predominance of rapid sixteenths and the fact that the left hand must be prepared before the bow.

A passage played in the lower register often requires extended notes on both ends of the position. For example, in measure 29 of “Scrapple,” both an A-flat and a C# are required on the G string.



Ex. 21 Measures 28-31 of “Scrapple from the Apple”

In this case, it is easier to add another shift, so that the A-flat and C natural can be played in half position with first and second finger. The C# can be reached by a shift up to second position, with the remainder of the passage played in first position. Situations with extended notes on either end of the position are often best served by substituting a shift for at least one of the extensions.

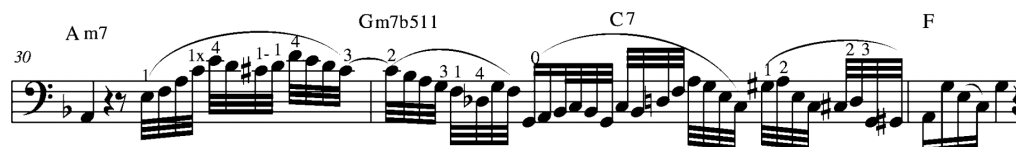
In passages that emphasize the perfect fifth, such as in measures 17-18 of “Embraceable You,” the low register solution presents problems because the thumb is not so effective across the three lower strings.



Ex. 22 Measures 17-18 of “Embraceable You”

A better solution would involve barring the second finger across the D-flat-A-flat, followed by a barred fifth with the fourth finger for the G-flat-D-flat-A-flat, and then a shift back to half position for the E-flat-A-flat. When barring fifths with the fourth finger, it is very important to pay attention to the arm height in order to get weight into both strings and not compromise the angle of the left hand. The first solution, starting with the second finger, gives the player the most notes in one position, but requires an extension between one and two, which is taxing for the hand.

The melismatic passages require the rapid opening and closing of extensions and a lot of position changes. As with any passage with these characteristics, the hand must adopt the proper shape before playing the first note. The difficulty arises from the sheer number of such position and shape changes in a given phrase.



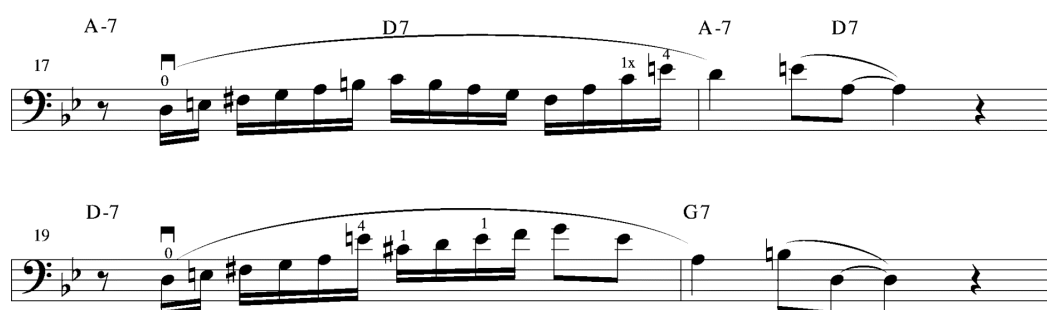
Ex. 23 Measures 30-32 of “Embraceable You”

For example, in measures 30-32 of “Embraceable You,” the hand must arrive in extended position on the first finger C of measure 30. The closing of the hand and release of the first finger must also be planned. As soon as the fourth finger is played, the first finger must

release and close to be in position for the C# that follows. This continuous preparation and release is complex, but essential to playing such passages accurately and with a sense of improvisatory ease. Any tension or unreleased extensions will inhibit the negotiation of this type of passage in the lower register.

Some of Parker's upward flourish gestures are made easier in the lower register because of the availability of open strings. Depending on the key, open strings may cover one of the fifth leaps, giving the left hand a break from fingering this awkward interval.

Examples of this can be seen in the two scalar phrases in measures 17-20 of "Dexterity." The large leaps at the end of each phrase can employ an open A or D string. The diatonic scales lie well and are easy to negotiate in the lower register.



Ex. 24 Measures 17-20 of "Dexterity"

A similar gesture occurs in measures 14-15 of "Scrapple." The player can use the open A string and eliminate a fingered fifth.



Ex. 25 Measures 14-15 "Scrapple from the Apple"

One musical gesture that is awkward in both registers is the B major flourish in measure 26 of "Embraceable You." Example 26 requires two extensions for this gesture. The large leap up to the A-flat is easier in the lower register because it is easier to measure the shift to fourth

position. The descending chromatic passagework, however, is awkward and unidiomatic. A consistent fingering must be chosen throughout. One could use the fourth finger at the beginning of each group of four notes, however, I found the distance between each group was unnecessarily large this way. This phrase is not played strictly in time, but has an element of rubato, to be discussed in Chapter 6.



Ex. 26 Measure 26 of “Embraceable You”

Some of Parker’s phrases may be played more easily on the cello by transposing them to a different register than the one originally used on the saxophone. The player might find it useful to combine original with transposed registers, choosing a solution that is comfortable based on the tempo, proximity of notes and consideration of string crossings. One must keep in mind the duration of the rests in between phrases. Only those phrases that allow sufficient time for a change of register can be successfully executed.

CHAPTER 5

BOWING ISSUES

Issues related to the bow most directly affect the style of the solo, particularly in matters of articulation, sound quality, and timing of phrases. These elements are as important as the choice of notes in conveying the bebop language.

The first decision one must make in relation to the bow concerns the actual bow direction and which notes can or should be slurred together in each phrase. This decision is based in part on the tempo and the type of phrase, whether it is melismatic and smooth, or angular and full of hard accents. In the faster songs examined, especially “Scrapple,” “Dexterity,” and “Dewey Square,” it is essential to keep the tempo in mind when designing bowings.

While classically trained cellists are taught to play a series of eighth notes as evenly as possible, that rule does not apply here. To get the subtle element of swing left in the bebop idiom, bowings should be asymmetrical. This means that instead of slurring even numbers of notes, and changing direction on the beat, one should do the opposite. Slurs can include odd numbers of notes, and bow changes should occur on weak parts of the beat. For example, a series of eighth notes might be better slurred in example 27B rather than example 27A.

Example A



Ex. 27A classical eighth note slur pattern

Example B

or



Ex. 27B weak beat slur patterns

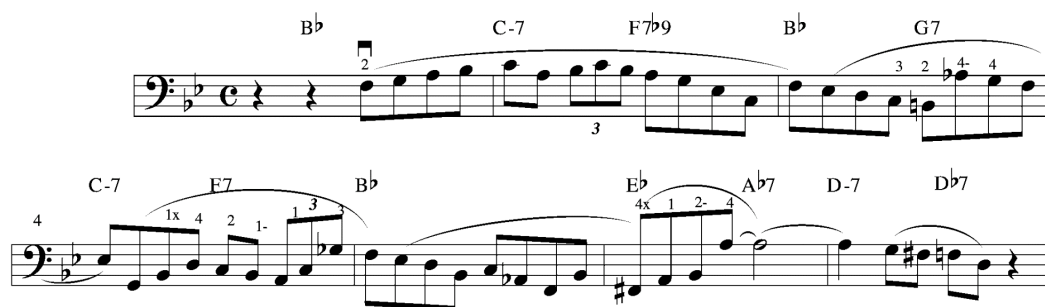
The ultimate performance tempo should be kept in mind when choosing solutions. An eighth note figure soon becomes too busy with bow changes when the quarter note equals 168. In such a case, many notes can be slurred under one bow as long as the bow change does not occur on a strong beat, as in example 28.



Ex. 28 asymmetrical slur pattern

This is important to consider because jazz often deemphasizes beats one and three. Bebop artists were noted for deliberately obscuring the beat by using accents on weak subdivisions, complex syncopations and rubato melodic gestures that often defy traditional rhythmic notation.

An example of the relationship of tempo to bowing can be seen in the opening of “Dexterity.” When learning such a passage it is helpful to sketch out the phrase up to tempo in order to see if there is too much complexity of motions in the solution. The relative consistency of the eighth notes and proximity of notes on adjacent strings allows for longer bows.



Ex. 29 Measures 1-7 of “Dexterity”

The opening of the “Scrapple” displays an angular melodic contour set in a fast tempo. The short phrases lend themselves to more changes of bow direction to make the accented phrase endings stand out.



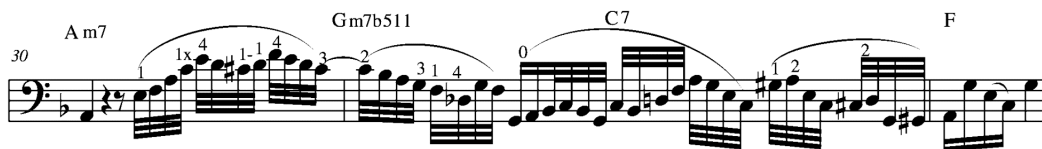
Ex. 30 Measures 1-3 of “Scrapple from the Apple”

Similarly, the opening of “My Little Suede Shoes” is very angular in rhythm and, for the cellist, it crosses strings very rapidly. One must discover if all of the string crossings are simpler under one bow and if the solution yields the desired sound. I found that the angularity was better served with more changes of bow direction.



Ex. 31 Measures 1-5 of the solo on “My Little Suede Shoes”

The melismatic passages that are typically heard in Parker’s solos require imitation of a saxophone playing the long line with one breath. An example of this type of passage occurs in measures 30-32 of “Embraceable You.” This passage has several notes that are slightly accented, due to leaps of register. Because of the need to skip a string between the F and open G string in measure 31, it is best to change bow direction at this point. Similarly, one can argue for changing bow direction on beat four of the measure because it is a note that is slightly emphasized or accented.



Ex. 32 Measures 30-32 of “Embraceable You”

This type of note emphasis in a long melisma is usually best produced by speeding up the bow slightly for those notes. Due to the number of notes played on each bow, the stress on individual notes is very slight. Unfortunately, the rapidity of such a passage does not allow for a lot of change in bow placement between the fingerboard and bridge. The placement has to accommodate all of the string changes. Use of pressure to create accents in such a smooth passage interrupts the bow's horizontal motion and crushes the sound. For these reasons, speed and, consequently, quantity of bow per note is the best way to accomplish the sound.

Many of Parker's shorter passages have a hard beginning or attack. Examples can be seen in measures 9 and 11 "Embraceable You."



Ex. 33 Measure 9 of "Embraceable You"



Ex. 34 Measure 11 of "Embraceable You"

These phrases have the effect of interrupting what came before, since they abruptly introduce new melodic contours. The bow makes this effect clearer by attacking the note from the air instead of from the string. In addition, I have found that starting such phrases down bow, even when there are several in succession, can be helpful because this from-the-air attack is easier to control in that direction.

These shorter phrases sometimes have a sense of decrescendo from the initial attack and sometimes they end with an abrupt, accented note. Measure 9 of "Embraceable You" falls into

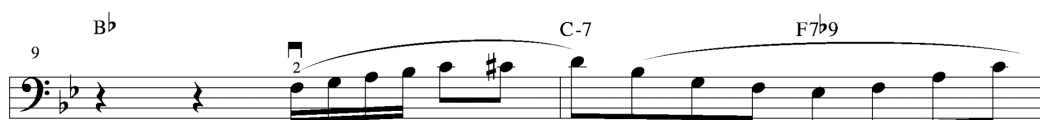
this category; for the last “sting” of the phrase one must accelerate the bow and stop the arm abruptly. Phrases ending with longer note values have a more tapered ending similar to the technique used in much traditional classical repertory.

Another example of a hard phrase ending can be seen in measure 14 of “Parker’s Mood.”



Ex. 35 Measure 14 of “Parker’s Mood”

In measure 10 of “Dexterity,” an accent on the end of the phrase is answered by the silence of rests in the following measure.



Ex. 36 Measures 9-10 of “Dexterity”

In this style, the accents need to stand out in sharp relief against the texture to serve the rhythm. Naturally, if the sound is not released after an accent, it will not provide the necessary contrast. Therefore, the bow arm one uses for sustained, powerful sound does not really lend itself well to this style. The cellist must come to terms with the need for a hard accent, and the decay of sound necessary to convey these nuances. This becomes an issue in performance, especially when playing with a rhythm section. Consequently, a compelling argument can be made for using the cello’s upper register because it cuts through the texture of the piano, bass, and drums. In any case, if amplification is used, the player must get used to the ease of getting the string to speak and also the location of the sound source, as this can be disorienting. Use of a

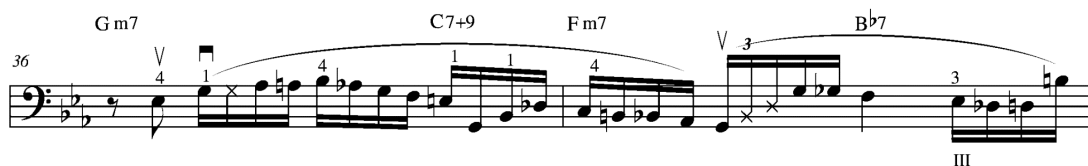
pickup, microphones, or electric instruments can change one's perception of sound and the physical response of the bow arm so one must practice with these extra tools.

Ghosted notes and glissandi are special categories of accent in this music. It is important to note, in producing the sounds on a wind instrument, both effects are created by manipulating the air stream. These are the sounds that the cellist must imitate with the bow. Ghosted notes usually occur on weak parts of the beat as passing notes. They are notes that are fingered but with insufficient breath support for the listener to discern the pitch clearly. Thus, there is only a hint of the pitch. This virtual absence of defined pitch creates yet another layer in the sound texture. Some ghosted notes are combined with a slight fall in pitch, as in measure 15 of "Dexterity."



Ex. 37 Measures 14-16 of "Dexterity"

Other times they are fast passing tones such as in measure 36-37 of "My Little Suede Shoes."



Ex. 38 Measures 36-37 of "My Little Suede Shoes"

Parker occasionally uses an upward glissando in a large sweeping gesture such as in measure 19 of "Parker's Mood."



Ex. 39 Measures 18-19 of "Parker's Mood"

In executing such an effect, it is important for cellists to create a more airy sound than that usually produced by a finger sliding with consistent pressure. This airiness can be achieved by releasing the pressure of the bow while sliding and also by lightening the left hand to catch more overtones. “Parker’s Mood” also uses falls, or a downward sliding of the pitch as in the passage in measures 23-24. This effect is mainly used in this tune and is especially characteristic of Parker’s slower tempo blues performances.



Ex. 40 Measures 23-24 of “Parker’s Mood”

CHAPTER 6

MUSICAL TIMING

While it is always challenging to discuss the technical considerations of one hand separately from the other, this is particularly so in phrases where Parker uses an elastic type of timing. There are several phrases that are particularly problematic to notate because Parker uses a pushing and pulling of the tempo, similar to rubato. He takes time in one part of the phrase, often the beginning, and then rushes ahead to arrive on the next large beat in time. This type of elasticity is most evident in the slower tunes where he tends to use smaller note values and more melismatic patterns to fill the beat.

The other time element crucial to accurate stylistic execution is the sense of playing on the back side of the beat. String players are used to playing directly on the beat and low strings often have a fear of being late, and often compensate by beginning their attack early. This time element is quite subtle and difficult to discern in some of the faster tunes. It is also difficult to reconcile this flexible, “back of the beat” feeling with the fast tempos. While it is possible to play very fast passages with a sense of being not squarely on time, this is not typical in a cellist’s vocabulary. This element is best absorbed through repeated listening and playing with the recording. The practice of learning these solos as a study of Parker’s style cannot be separated from the careful aural study of the recordings themselves. Any notated version of these solos is an approximation, and this is even more so in some cases where Parker manipulates the pulse.

Of the songs included in this project, the two that demonstrate the most elastic timing are “Embraceable You” and “Parker’s Mood.” In “Embraceable You,” Parker tends to start phrases slowly, creating a sense that the note values are being stretched, and then uses faster note values to give a sense of forward momentum. One such example occurs in measures 15-16. The octave G leap is taken out of time, with stress on the top, after which the speed gradually increases,

interrupted by a brief hold on the D, rushing to the end of the phrase on beat three of measure 16. The first four notes of this phrase sound almost out of time, and the placement in the rhythmic structure can only be discerned by what comes after.



Ex. 41 Measures 15-16 of “Embraceable You”

In measures 26-27 of “Embraceable You,” the opening B major arpeggio is lengthened, with the groups of thirty-second notes increasing speed into the downbeat.



Ex. 42 Measures 26-27 of “Embraceable You”

In measures 28-29 of “Embraceable You,” the repeated F’s gradually increase speed. In this case, the timing is indicated by the increasing speed of the values, from triplet eighths to sixteenth notes.



Ex. 43 Measures 28-29 of “Embraceable You”

“Parker’s Mood” exploits this element of flexible timing as part of its blues nature. The repetitive passage in measure 11 can only be very approximate in its notated representation. The effect is such that the only strictly rhythmic guideposts are the beginning of beat two in measure 11 and the downbeats of measures 12 and 13. Because of the ties, the rhythm is obscured, with a sense of arrival on measure 13.



Ex. 44 Measures 11-13 of “Parker’s Mood”

In measures 20-21 of “Parker’s Mood,” Parker stretches the beginning group of notes, gradually gaining momentum into the downbeat of measure 21. This is especially effective in emphasizing the blue notes of the scale in the first two groups of sixteenth notes.



Ex. 45 Measures 20-21 of “Parker’s Mood”

Many of these out-of-time gestures require large leaps of register and contain other complexities for the bow arm, including string crossings. It is imperative that close attention be paid to the recording, so that the imitation of the timing is as close as possible in practicing these gestures. Even when playing them under tempo, it is best to keep the overall pacing of the phrases the same. This ensures that the coordination of large shifts is not disrupted.

CHAPTER 7

LEARNING PROCESS

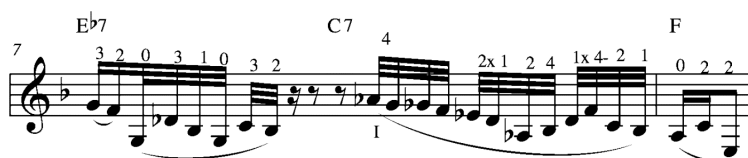
The task of mastering a piece in this idiom involves two major learning processes. The first process consists of making the technique decisions necessary to execute the solo fluently and up to tempo. The second process is the internalization of the harmonic progression and scalar implications that may be used to create a solo. Because of the awkward melismatic passages that abound in “Embraceable You,” I have chosen this as an example on which to describe the learning process.

The first step in learning the solo involves transcribing the solo from the recording. This step allows for internalization of timing and style through repeated listening and sharpens the ears by attempting to capture the accurate notes and rhythms. After this step, the player should attempt to sketch out the solo phrase by phrase. Deciding on preliminary bowings and fingerings is invaluable. They are likely to change as the tempo is increased, but this is to be expected as part of the process. The complexity of bowings with many notes under a slur and string crossings lends itself to slow practice of the bow rhythm. This type of practice allows the bow arm to retain the choreography of the large motion. This aspect should be examined first because the large motions of the right arm make it the dominant of the two hands in coordinating timing.

In choosing fingerings, one must consider the number of notes available in a given position and try to choose the fingerings that are most concise. The fast tempos of these tunes require concise fingerings that go across the strings rather than up and down the string. When a fingering solution is chosen, each of the shifts must be measured for intervallic distance and should be practiced slowly to feel the relationship with the bow direction.

Special attention must be paid to the connection between phrases. Very often there is a wide variety of rest lengths, and phrases often begin on the second half of the beat. Position or

hand shape changes may need to occur during rests of very short duration. An example of such a situation can be seen in measure 7 of “Embraceable You.” Phrases in thumb position that are particularly complex in the number of shifts and shape changes can benefit from being used as transposition exercises, as discussed in Chapter 4.



Ex. 46 Measures 7-8 of “Embraceable You”

It can be helpful to practice the solos in both high and low registers. Then, if certain phrases lie better in one or the other, the player can intersperse phrases at his discretion. It is most helpful to take phrases as sections and play them with the recording. Because it takes time to work these phrases up to tempo, it is most beneficial to slow the recording down. It is invaluable for the player to invest in technology that allows him to alter the speed of the recording without changing the pitch. This type of practice allows one to imitate Parker’s subtle timing at a negotiable tempo. Learning the solo in this way allows the player to absorb the timing and pacing of an effective solo.

The second learning process involves familiarizing oneself with the chord progression. This is both an intellectual process of learning about scales and harmonic function, but also an aural process of hearing what sounds right. These steps are what will ultimately enable the player to improvise solos in the style.

Because improvising can be an intimidating concept for the cellist, it is most useful to begin by approaching the tune from a compositional standpoint. One should practice writing solos, taking melodic fragments from Parker, other performers, or pattern books. Books with patterns over different harmonic progressions can stimulate the mind about possible rhythmic

variations. It is critical to experiment with a variety of typical rhythms, register changes and the use of rests. By approaching this first from the standpoint of writing the solo, the player can gain valuable information on how to use the musical space.

After writing several solos it is helpful to play them through with the harmonic progression. Play-along recordings and various software programs can provide this service. One can then practice interspersing from different solos, and memorize some of the phrases to get away from the page. It is helpful to practice arpeggiating the chord and playing through the different scales very slowly with the chord progression. Even at a slower practice tempo, it is important to remember that the eventual performance tempo precludes playing up and down the full four octave range of the cello. Scalar fragments are most useful when played in a single position across the strings. Also, it is important to remember that the goal is to create musical phrases, not scales or repetitive patterns. It is critical to analyze the elements that can be varied, such as the types of rhythms and use of syncopation.

By practicing one of Parker's solos to achieve a performance level, the player can internalize these elements so that they manifest themselves when he is improvising his own solos. Each of these learning exercises is part of the process of becoming proficient in improvising with a stylistically appropriate vocabulary.

CHAPTER 8

CONCLUSION

In conclusion, it is certainly possible for the classically trained cellist to adapt and utilize Parker's language. Some elements can be imitated verbatim and others may require some modification. It is critical to realize the most direct route to acquiring these skills due to the technical challenges of this idiom. Most professional players or conservatory students do not have the luxury of time spent in pursuits that yield no tangible results. They are consumed by the repertory played in their professional work or standard pieces assigned by their teachers. This training cannot be underestimated because, besides its inherent value, it provides the technical tools required successfully perform this demanding music. The type of virtuosity found in these solos is unparalleled and is guaranteed to push the technical limits of any player. By experimenting with Parker's solos in different registers, the player becomes less fearful of exploiting the full range of the instrument. While there are tangents that warrant further exploration, such as altered tunings, it has been the goal of this project to get to the essence of this musical language as directly as possible and to discover the most direct process by which to incorporate Parker's language into a vocabulary for improvising.

The purpose of this project has been to explore the playability of Charlie Parker's tunes and improvised solos on the cello. Ultimately, the decisions regarding the execution of the musical style must be made by the individual performer. This project may present a starting point and some sort of road map for this process. By examining solo transcriptions, along with altered solutions, a cellist may determine for himself which aspects of this style may be adopted and which are best left alone. The question remains for each individual: How much more of this language can be internalized by repetition, and what lies beyond reasonable expectation in performance? The purpose then has been to demystify what is to most cellists a foreign musical

language and present a possible process for learning it. The player may use this newfound vocabulary in different performing contexts.

As with any research, this project has raised many questions that would warrant further research. The issues of whether such a style is made more accessible by use of altered tunings or simply changing the performance key could be examined further. For cellists there is no literature on developing effective bow technique in this style. Further research on these issues would go a long way towards making jazz styles less intimidating for the classically trained cellist.

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APPENDIX: TRANSCRIPTIONS

Dexterity

Charlie Parker

B \flat C-7 F7 \flat 9 B \flat G7

C-7 F7 B \flat E \flat A \flat 7

D-7 D \flat 7 Cm7 F9 B \flat C-7 F7 \flat 9

B \flat G7 C-7 F7 B \flat B \flat 7

E \flat A \flat 7 C-7 F7 B \flat

A-7 D7 A-7 D7

D-7 G7 G-7

22 C7 C-7 F7

25 B \flat C-7 F7 \flat 9 B \flat G7

28 C-7 F7 B \flat B \flat 7 E \flat A \flat 7

31 C-7 F7 B \flat

Dexterity

Charlie Parker

Bass line for "Dexterity" by Charlie Parker, measures 1-20. The key signature is B-flat major (two flats). The time signature is common time (C). The piece features complex bebop-style lines with many triplets, sixteenth notes, and slurs. Chord changes are indicated above the staff.

Measures 1-4: B \flat , C-7, F7 \flat 9, B \flat , G7. Measure 4 contains a triplet of eighth notes.

Measures 5-8: C-7, F7, B \flat , E \flat , A \flat 7. Measure 8 contains a triplet of eighth notes.

Measures 9-12: D-7, D \flat 7, Cm7, F9, B \flat , C-7, F7 \flat 9. Measure 12 contains a triplet of eighth notes.

Measures 13-16: B \flat , G7, C-7, F7, B \flat , B \flat 7. Measure 16 contains a triplet of eighth notes.

Measures 17-20: A-7, D7, A-7, D7. Measure 20 contains a triplet of eighth notes.

Measures 21-24: D-7, G7, G-7. Measure 24 contains a triplet of eighth notes.

22 C7 C-7 F7

25 B \flat C-7 F7 \flat 9 B \flat G7

28 C-7 F7 B \flat B \flat 7 E \flat A \flat 7

31 C-7 F7 B \flat

This musical score is a bass line in B-flat major, spanning measures 22 to 34. It is written on a single staff with a bass clef. The key signature has two flats (B-flat and E-flat). The score is divided into four measures, each with a measure number and a list of chords above it. Measure 22 starts with a triplet of eighth notes (B-flat, A, G) and continues with eighth notes. Measure 23 has a quarter rest followed by a triplet of eighth notes (F, E, D). Measure 24 contains eighth notes. Measure 25 starts with a quarter note (B-flat), followed by a quarter rest, then eighth notes. Measure 26 has a quarter rest. Measure 27 features a triplet of eighth notes (F, E, D). Measure 28 continues with eighth notes. Measure 29 has a quarter note (B-flat) with a fingering '1' above it, followed by eighth notes. Measure 30 contains eighth notes. Measure 31 has a quarter note (E-flat) and eighth notes. Measure 32 continues with eighth notes. Measure 33 has a quarter note (A-flat) and eighth notes. Measure 34 concludes with a quarter note (G) and a double bar line. Chords are indicated above the staff: C7, C-7, F7, B \flat , C-7, F7 \flat 9, B \flat , G7, C-7, F7, B \flat , B \flat 7, E \flat , A \flat 7, C-7, F7, and B \flat . Fingering numbers 1, 2, and 3 are placed above specific notes.

Dexterity

Charlie Parker

Scordatura: GDGC

The musical score is written for a bass instrument in a scordatura of GDGC. It consists of seven staves of music, each with a key signature of one flat (Bb) and a common time signature (C). The chords and fingerings are as follows:

- Staff 1:** Chords: Bb, C-7, F7b9, Bb, G7. Fingerings: 2, 0, 1, 3, 2, 4, 4.
- Staff 2:** Chords: C-7, F7, Bb, Eb, Ab7. Fingerings: 4, 3, 3, 4, 1, 2, 4. A double bar line with a Roman numeral II indicates a change in fingering or position.
- Staff 3:** Chords: D-7, Db7, Cm7, F9, Bb, C-7, F7b9. Fingerings: 7, 4, 2, 0, 1, 2, 3, 2, 0, 1, 4.
- Staff 4:** Chords: Bb, G7, C-7, F7, Bb, Bb7. Fingerings: 11, 4, 1, 2, 4, 1, 0, 2, 1x, 4, 2, 1, 0. A double bar line with a Roman numeral II indicates a change in fingering or position.
- Staff 5:** Chords: Eb, Ab7, C-7, F7, Bb. Fingerings: 14, 1, 1, 3, 4, 1, 4, 3, 1, 4, 2, 1, 0.
- Staff 6:** Chords: A-7, D7, A-7, D7. Fingerings: 17, 0, 1, 3, 4, 3, 1, 1x, 4, 4, 2. A double bar line with a Roman numeral II indicates a change in fingering or position.
- Staff 7:** Chords: D-7, G7, G-7. Fingerings: 19, 0, 1, 3, 0, 1, 4, 1, 2, 1, 2, 3, 1, 1, 3, 0, 2, 1, 4, 1, 2.

22 C7 C-7 F7

25 B \flat C-7 F7 \flat 9 B \flat G7

28 C-7 F7 B \flat B \flat 7 E \flat A \flat 7

31 C-7 F7 B \flat

II

Scapple From the Apple

Charlie Parker

Gm7 C7 Gm7 V
 2 3 1 0 3 1 0 3 1 3 1 0 2 3 0
 C7b9 FM7 Gm7 C7
 4 0 1 2 3 3 3 3 2 0 3
 FM7 Gm7 1. Am7 D7 2. F
 7 1 0 3 2 3 1
 Am7 D7
 10 2 3 1
 G7
 13 0 3- 3 2 1 0 3 2 1- 1 2 3 1 3 1 0 1- 1
 C7 Gm7
 16 3 2 1 3 3 2
 C7 Gm7 V C7b9
 19 3 1 3 0 2 3 0 0

FM7 Gm7 C7 FM7 Gm7 C7^b9

22 3 3 3 3 2 0 3 V

F Gm7 C7

25 3 0 2 0 2 1- 1 V

Gm7 C7^b9 F Δ 7

28 1- 2 3 2- 2 1 2 0 1 2 0 3- 3 3 3 1

Gm7 C7 FM7 Gm7 Am7 D7

31 1 3- 3 1 3 1 0 2 1

Gm7 Gm7

34 2 3 1- 1 3 1 0 2 1

C7^b9 FM7 Gm7 C7

37 1- 1 3 1 3 0 1 2 0 1

FM7 Gm7 F A7

40 V 0

43 1- 1 3 0 V 3 1

D7

46 G7 V 0 0 3 0 2 3 0 1 2 V 3 2 3 2 1 3 C7

49 Gm7 C7

52 Gm7 C7b9 FM7

55 Gm7 C7 FM7 D7b9

Scraple From the Apple

Charlie Parker

Gm7 C7 Gm7
 C7b9 FM7 Gm7 C7
 FM7 Gm7 Am7 D7 F
 Am7 D7
 G7
 C7 Gm7
 C7 Gm7 C7b9

FM7 Gm7 C7 FM7 Gm7 C7^{b9}
 22

F Gm7 C7
 25

Gm7 C7^{b9} FM7
 28

Gm7 C7 FM7 Gm7 Am7 D7
 31

Gm7 Gm7
 34

C7^{b9} FM7 Gm7 C7
 37

FM7 Gm7 F A7
 40

D7
 43

46 G7 C7

49 Gm7 C7

52 Gm7 C7b9 FM7

55 Gm7 C7 FM7 D7b9

Charlie Parker

Scordatura: GDGC

The image displays a page of guitar sheet music for the song "I Wanna Dance with Somebody (Who Loves Me)" by Whitney Houston. The music is written for the bass clef (left hand) and includes various chords (Gm7, C7, FM7, Am7, D7, F, C7b9) and fret numbers. The page shows measures 1 through 19, with a double bar line after measure 12.

Measures 1-4: Gm7, C7, Gm7, C7, II. Fret numbers: 3, 0, 2, 1, 0, 2, 0, 4, 2, 1, 2, 4, 1, 2, 0, 1, 2, 3, 4.

Measures 5-8: C7b9, FM7, Gm7, C7. Fret numbers: 4, 1, 2, 1, 4, 1, 0, 2, 4, 4, 1, 3, 1, 2, 3.

Measures 9-12: FM7, Gm7, Am7, D7, F. Fret numbers: 7, 4, 1, 2, 1, 1, 4, 1, 2, 4, 2, 4, 1, 2.

Measures 13-16: Am7, D7, G7, Gm7. Fret numbers: 10, 2, 3, 2, 1, 2, 1, 3, 1, 0, 3, 1, 0, 4x, 1, 0, 3, 2, 0, 1, 1, 3, 2, 1, 3, 2, 1, 0, 2, 1.

Measures 17-19: C7, Gm7, C7b9. Fret numbers: 13, 3, 4, 3, 2, 1, 0, 2, 1, 0, 1x, 4, 0, 1, 4, 2, 3, 0, 2, 1, 0, 2, 0, 0, 1, 2, 1, 4.

The musical score is written for a bass line in G minor, featuring various chords and fingerings. The chords are indicated above the staff: FM7, C7, FM7, Gm7, C7b9, Gm7, C7, FM7, Gm7, Am7, D7, Gm7, C7b9, FM7, Gm7, F, A7, D7. The score is divided into measures, with measure numbers 22, 25, 28, 31, 34, 37, 40, and 43 marked at the beginning of their respective lines. The notation includes eighth and sixteenth notes, rests, and various fingerings (1-4) and slurs. The key signature has two flats (Bb and Eb).

46 G7 C7

49 Gm7 C7

52 Gm7 C7b9 FM7

55 Gm7 C7 FM7 FM7 D7b9

II

IV III

Parker's Mood

Charlie Parker

The musical score for "Parker's Mood" is written in B-flat major (two flats) and common time. It consists of a single melodic line with various chords and fingerings indicated. The score is divided into measures, with measure numbers 7, 11, 13, 15, 17, and 20 marked at the beginning of their respective lines. The chords and fingerings are as follows:

- Measure 7: B \flat (V), 2, 0, 3, 3, E \flat , B \flat (V), 3, 3, B \flat (V), 3, 3, 1, 2, 3
- Measure 11: E \flat (V), 2, 0, 2, 1, 2, E \flat (V), 3, 3, 1, 2, 3
- Measure 13: B \flat (V), 0, 2, Dm7 (V), 1, 2, 0, 1, 2, 3, B \flat (V), 3-3, 2, 1, 1, 3-3, 2
- Measure 15: G7 \flat 9 (V), 3, 3, Cm7 (V), 1, 2, 3, B \flat (V), 2, -1, 2, 1
- Measure 17: F7 (V), 2, -1, 2, 1, 2, 4, B \flat (V), 1, 2, 3, B \flat (V), -2, F7 (V), 0, 3, B \flat (V), 3
- Measure 20: E \flat (V), 0, 3, 2, 1, 3, 2, 2, 0, 2, 3, 3, B \flat (V), 1, 3, 2

Musical score in B-flat major, measures 22-34. The score is written on five staves. Chords and fingering are as follows:

- Measure 22: Fm7 (1, 3), Bb7 (2, 0), Eb7 (1, 0, 3, 1-3, 0, 3)
- Measure 24: Eb7 (3, III), Bb (3, 2, X)
- Measure 26: Dm7 (3, 2, 0, 2, 1-1, 3), G7 (0, 0, 3, 2-), Cm7 (2, 1, 3, II)
- Measure 28: F7 (3), Bb (0), Cm7 (3, 1, 3), F7 (3)
- Measure 30: Bb (3, IV), F7 (2, 0, II, X), Bb (3)

Parker's Mood

Charlie Parker

The image displays a bass line for the jazz standard "Parker's Mood" by Charlie Parker. The music is written in a single system on a bass staff with a key signature of two flats (Bb and Eb) and a common time signature (C). The piece consists of 24 measures, with measure numbers 7, 11, 13, 15, 17, and 20 marked at the beginning of their respective lines. The notation includes various musical symbols such as eighth notes, sixteenth notes, triplets, and slurs. Chord symbols are placed above the staff at specific measures: Bb (7), Eb7 (8), Bb (9), Bb7 (10), Eb7 (11), Bb (12), Dm7 (13), Bb (14), G7 (15), Cm7 (16), F7 (17), Bb (18), F7 (19), Bb (20), Eb7 (21), and Bb (22). Fingering numbers (1-4) are indicated for many notes. A repeat sign with a first ending bracket is present at the end of the piece, spanning measures 23 and 24.

22 Fm7 1 Bb7 1 -4 Eb7 2 3 3

24 Eb7 Bb 2

26 Dm7 3 1 4 4 G7 2- 2 1 Cm7 2

28 F7 3 0 Bb 3 F 4

30 Bb V F7 Bb

Charlie Parker

The image displays a page of guitar sheet music for the song "The Sound of Silence" by Simon & Garfunkel. The music is written in standard notation on a single staff, featuring a key signature of one flat (Bb) and a common time signature (C). The piece is divided into three systems, each containing four measures. The first system starts with a treble clef and a key signature of one flat. The second system continues the melody with various chords and fingerings. The third system concludes the piece with a final chord and a double bar line. The sheet music includes numerous fingerings, accidentals, and dynamic markings, providing a detailed guide for guitarists.

18 F Bdim. 3 C7 B \flat

21 E \flat m6 C7 3 2 1-2 G m 1 0 1 4 1 2 3 1 4 3x 1 4

23 E \flat 7 C7 F7 C7sus4 Cm7 F7

26 B \flat 3

27 G m6 A7 D m D \flat + F/C 3

29 Bm7b511 B \flat m7 A m7 3

31 Gm7b511 C7 F

33 3

Charlie Parker

[illegible]

18 F

20 C7 B \flat E \flat m6 C7

22 G m E \flat 7 C7 F7 C7sus4 C m7 F7

26 B \flat G m6 A7

28 D m D \flat + F/C Bm7b511 A m7

31 Gm7b511 C7 F

33

Charlie Parker

65

30 C7 F7 Bb7 Gm7 C7

34 F7 Eb Abm Db7 Gm7

38 C7 F7 Bb7 Eb

42 Bbm7 Eb7+5 Ab Db7 Eb

46 C7 F7 F7 Fm7

50 Bb7 Eb Abm7 Db7 Gm7

54 C7 F7 Bb7

57 Eb C7 F7 Bb7

Charlie Parker

67

30 C7 4 F7 3 3 3 4 Bb7 4 4 Gm7 3 E7 4

34 F7 Abm Db7 Gm7 4 1 4 2 3 4

38 C7 2 3 F7 4 Bb7 1 4 Eb 4 IV

42 Bbm7 Eb+5 Ab Db7 Eb 4 2 3

46 Cm7 4 4 F7 F7 Fm7 3

50 Bb7 Eb Abm7 Db7 Gm7 4 1 2 3 4 3

54 C7 1 F7 Bb7 1 3

57 Eb C7 F7 Bb 2 1 2 3 3 III

This musical score is written for a bass line in a key with two flats (B-flat major or D-flat minor). It consists of seven staves of music, each containing various chords and fingerings. The chords are labeled as follows: C7, F7, Bb7, Gm7, E7, Abm, Db7, Bbm7, Eb+5, Ab, Cm7, Fm7, Abm7, and Bb. The notation includes eighth and sixteenth notes, often beamed together in groups of four. Fingerings are indicated by numbers 1 through 4. Some measures include a 'II----' or 'III' marking, possibly indicating a repeat or a specific fingering technique. The piece concludes with a double bar line on the final staff.

My Little Suede Shoes

Charlie Parker

Fm7 Bb7 Gm7 C7 Fm7 Bb7
 5 Eb C7 F7 Bb7 Gm7 C7+9 Fm7 Bb7
 9 Eb C7 Eb Eb7 Ab
 12 Gm7 C7b9 Fm7 Bb7 Eb Eb7
 15 Ab6 Gm7 C7b9 Fm7 Bb7
 18 Gm7 C7 Fm7 Bb7 Eb C7 Fm7 Bb7
 22 Eb C7 Fm7 Abm7 Gm7 C7+9 Fm7 Bb7
 26 Eb C7 solo Fm7 Bb7 Fm7 Bb7

30 Eb C7 F7 Bb7 Gm7 C7+9 Fm7 Bb7

34 Eb C7 F7 Bb7 Gm7 C7+9 Fm7 Bb7

38 Eb C7 Fm7 Bb7 Gm7 C7 0

41 Fm7 Bb7 Eb Eb7 Ab

44 Gm7 C7b9 Fm7 Bb7 Eb Eb7

47 Ab6 Gm7 C7b9 Fm7 Bb7 Gm7 C7

51 Fm7 Bb7 Eb C7 Fm7 Bb7

55 Gm7 C7+9 Fm7 Eb

My Little Suede Shoes

Charlie Parker

F m7 B \flat 7 G m7 C7 F m7 B \flat 7
 5 E \flat C7 F7 B \flat 7 G m7 C7+9 F m7 B \flat 7
 9 E \flat C7 E \flat E \flat 7 A \flat
 12 G m7 C7b9 F m7 B \flat 7 E \flat E \flat 7
 15 A \flat G m7 C7b9 F m7 B \flat 7
 18 G m7 C7 F m7 B \flat 7 E \flat C7 F m7 B \flat 7
 22 E \flat C7 F m7 A \flat m7 G m7 C7b9 F m7 B \flat 7
 26 E \flat C7 solo F m7 B \flat 7 F m7 B \flat 7
 3 1 2x 4 3 1 2- 4 3 II-----

2

E \flat C7 F7 B \flat 7 G m7 C7+9 F m7 B \flat 7
 30 V 1- 1 4 3 II 1 0 1 4 3

E \flat V C7 F7 B \flat 7 G m7 C7+9 F m7 B \flat 7
 34 1 4 1 4 1 4 1 4 3 1 2 4

E \flat C7 F m7 C7
 38 V 1 3 4 4 1 3 4 4

F m7 B \flat 7 E \flat E \flat 7 A \flat
 41 2- 2 4 2 3 4 1 4 3 3

G m7 V C7b9 F m7 B \flat 7 E \flat E \flat 7
 44 4 4 4 1- 1 3 III

A \flat 6 V G m7 C7b9 F m7 B \flat 7 G m7 C7
 47 1 2 2 2 1 V

F m7 B \flat 7 E \flat C7 F m7 V B \flat 7 E \flat C7
 51 4 3 3 3 3 3 3 3 3

G m7 C7+9 V F m7 B \flat 7 E \flat
 55 1 3 2 1 4

VITA

Kristin Isaacson joined the faculty of Hardin-Simmons University as Instructor of Cello and Bass in 2006. She maintains an active career as a teacher and performer with a strong interest in chamber music and improvisation.