

The history of the flute in jazz, basic techniques, and how jazz and improvisation can inform a classical performance

by

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## **Abstract**

This report covers a history of the flute in jazz music as well as the advancement of the flute in jazz, starting from the late 1920s. The lives of jazz flute pioneers Alberto Socarrás, Wayman Carver, Herbie Mann, Hubert Laws, and Ali Ryerson are discussed, as well as their contributions to the history of jazz flute. Basic jazz techniques such as improvisation are broken down and explained for classically trained flutists and others who have an interest in playing jazz music but do not know where to begin. This report also discusses how practicing these techniques can further aid in preparing a classical performance. Examples included in this report are excerpts from Mozart's *Concerto in D Major* for flute and Mike Mower's *Sonata Latino*.

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## Chapter 1 - The History and Advancement of the Flute in Jazz

In the early days of jazz music, the flute was considered a novelty and was not used consistently. Due to its soft sound and lack of amplification, the flute was often overpowered by vigorous brass instruments and it was difficult for flutists to project.

The earliest known recorded flute solo on a jazz record can be traced back to Alberto Socarrás; a classically trained Afro-Cuban flutist and multi-instrumentalist who recorded a flute solo on “Shootin’ The Pistol” in 1927 with the Clarence Williams band.<sup>1</sup> He also recorded “Have You Ever Felt That Way?” in 1928, again with the Clarence Williams band (which in some sources counts as the first flute jazz record).<sup>2</sup> Socarrás was born in 1908<sup>3</sup>, and learned flute at a young age, taught by his mother. He performed in a family band that accompanied silent films in Cuba.<sup>4</sup> Socarrás moved to New York in April of 1927, where he had the opportunity to work with a variety of musicians on flute as well as clarinet, alto and soprano saxophone.<sup>5</sup> Socarrás worked as a freelance arranger and studio musician in the 1930s, and also had the opportunity to tour throughout Europe and the Caribbean as the arranger for Anacaona, an all-female Cuban band.<sup>6</sup> Socarrás served as a Latin band leader throughout the 1950’s, and spent his later years as

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<sup>1</sup> Peter Westbrook, *The Flute in Jazz: Window on World Music* (Maryland: Harmonia Books, 2011) 13.

<sup>2</sup> Max Salazar, *Mambo Kingdom: Latin Music in New York* (New York, Schirmer Trade Books, 2010) 52.

<sup>3</sup> Ibid., 53.

<sup>4</sup> Scott Yanow, *Classic Jazz: Third Ear: The Essential Listening Companion* (Wisconsin: Hal Leonard Corporation, 2001) 220.

<sup>5</sup> Ibid.

<sup>6</sup> Christina D. Abreu, *Rhythms of Race: Cuban Musicians and the Making of Latino New York City and Miami, 1940-1960* (North Carolina: UNC Press Books, 2015) 67.

a classical flutist and flute teacher.<sup>7</sup> Socarrás passed away on August 26<sup>th</sup>, 1987.<sup>8</sup> For the most part, Socarrás' style of playing can be described as modest and relaxed, at times giving heavy vibrato.

Another notable flutist who contributed to the early history of jazz flute is Wayman Carver, a multi-instrumentalist who performed jazz flute solos with a number of bands in the 1930s.<sup>9</sup> The most memorable band he worked for was drummer Chick Webb's big band, which is best remembered for featuring famous vocalist Ella Fitzgerald, who took over the band's leadership position after Chick Webb's death in 1939.<sup>10</sup> Derived from the big band were the "Little Chicks", a quintet ensemble created by Webb that featured Carver's flute playing. In 1937, Carver was able to record his jazz flute playing on four tracks: *In A Little Spanish Town*, *I Got Rhythm*, *I Ain't Got Nobody*, and *Sweet Sue-Just You*.<sup>11</sup> These were Carver's only jazz flute recordings. Carver eventually settled in Atlanta after his time with the Chick Webb band, teaching music as an Associate Professor at Clark College.<sup>12</sup> Carver's overall style of playing is warm and technical, on *Sweet Sue-Just You* Carver can be heard demonstrating his technicality by playing a series of descending trill figures during his flute solo, with a slightly airy tone. The next recording of a flute in a jazz group was not until the early 1940's by West Coast studio

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<sup>7</sup> Yanow, *Classic Jazz: Third Ear*, 220.

<sup>8</sup> Salazar, *Mambo Kingdom*, 57.

<sup>9</sup> Westbrook, *The Flute in Jazz*, 13.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid., 14.



musician Harry Klee, who was featured on Ray Linn's *Caravan* with Ray Linn's orchestra.<sup>13</sup>

Further development of the flute in jazz occurred about a generation later.

Ismael Morales, who is better known as "Esy" Morales, was another multi-instrumentalist who contributed to the history of the flute in jazz.<sup>14</sup> Born in Puerto de Tierra, Puerto Rico in 1916, Morales was performing on flute, as well as saxophone and clarinet, by age eight.<sup>15</sup> In 1930, he moved to New York and spent the next eight years performing with Xavier Cugat and the Morales Brothers Orchestra.<sup>16</sup> Morales created his own band in 1947, named the Esy Morales Orchestra.<sup>17</sup> The Esy Morales Orchestra is featured performing on the fast rumba *Jungle Fantasy* used in the motion picture *Criss Cross*, which featured Esy Morales on flute.<sup>18</sup> This is the song that inspired flutist Herbie Mann, who is discussed later in this section. Morales' style of playing is impressive and exotic.

In the world of jazz music, swing music, which emphasizes the off-beats and has a 'swing feel', dominated the 1930s to the 1940s.<sup>19</sup> During this time most woodwind players' main secondary (doubling) instrument was the clarinet, not the flute, due to the clarinet's sound fitting the style so well. It was not until after the swing era that woodwind players began seeking the flute to replace the clarinet.

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<sup>13</sup> Leonard Feather, *The Book of Jazz: A Guide to the Entire Field* (New York: Edizioni Savine, 2017) 142.

<sup>14</sup> Joe Conzo and David A. Perez, *Mambo Diablo: My Journey with Tito Puente* (Indiana: Authorhouse, 2010) 72.

<sup>15</sup> Salazar, *Mambo Kingdom*, 72.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

<sup>18</sup> Ibid.

<sup>19</sup> Westbrook, *The Flute in Jazz*, 14.

The next occurrence of flute in jazz happened by accident, by multi-instrumentalist Jerome Richardson. Born in Texas on December 25, 1920, Richardson was raised by adoptive parents in Oakland, California.<sup>20</sup> He first received classical training on the alto saxophone, and by age fourteen he was working professionally.<sup>21</sup> Lionel Hampton heard about Richardson's abilities and got in contact with him.<sup>22</sup> Unfortunately, Richardson's father did not approve of him going out with the band at such a young age; he instead suggested that Richardson go to school.<sup>23</sup> Richardson ended up completing a degree at San Francisco State University. Being in the Bay Area gave him another opportunity to work with a famous band that he had admired since his childhood, the Jimmie Lunceford orchestra.<sup>24</sup> Richardson was inspired to learn the flute after seeing Lunceford play the instrument.<sup>25</sup> Unfortunately, Richardson's time with the band was cut short, because two weeks after he joined the band, he was drafted by the Navy.<sup>26</sup> Richardson did manage to get into one of the two Navy jazz bands. He played with the band led by Marshall Royal, an alto saxophone player. The second jazz band was led by Buddy Collette, another pioneer flutist.<sup>27</sup> After his discharge from the Navy, Richardson returned to San Francisco.<sup>28</sup> He worked with Vernon Alley, who at the time was a famous bass player in San Francisco, and

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<sup>20</sup> Ibid., 23.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

<sup>27</sup> Ibid.

<sup>28</sup> Bob Bernotas, *Reed All About It: Interviews and Master Classes with Jazz's Leading Reed Players* (New York: Bopism Music Publishing, 2002) 106.

pianist Wilbert Baranco, who gave Richardson his first job at a nightclub.<sup>29</sup> In 1949, Richardson began working with Lionel Hampton again and continued to work with him for a couple of years.<sup>30</sup> It was during this time that he recorded his first flute solo on Quincy Jones' *Kingfish*.<sup>31</sup> The story behind this recording is intriguing, as it occurred completely by accident. During the rehearsal for the track, Richardson was originally playing alto saxophone while another saxophonist, Bobby Plater, stood by and listened.

“About that time I got a phone call from my wife. So I said, “Bobby, go ahead and play my part, I gotta answer the phone.” When I came back, I picked up the flute and went over to the trumpet part and transposed the trumpet part and played that on top. And Quincy said, “That’s it!” and he decided that I would play a flute solo on it” Richardson recalled to Bob Bernotas.<sup>32</sup>

This marked a historic moment for the flute in jazz yet again, with the *Kingfish* solo being the first jazz flute solo in the bop era (1945-1950).<sup>33</sup> Richardson performed on over four thousand recordings, and recorded his first album *Midnight Oil*, in 1958.<sup>34</sup> Richardson had been actively trying to make the flute a standard jazz instrument. In his attempts, he noted that the traditional classical articulation, such as tonguing every single note and fast vibrato, did not quite

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<sup>29</sup> Ibid.

<sup>30</sup> Westbrook, *The Flute in Jazz*, 24.

<sup>31</sup> Ibid.

<sup>32</sup> Bernotas, *Reed All About It*, 107.

<sup>33</sup> Westbrook, *The Flute in Jazz*, 24.

<sup>34</sup> Ibid., 25.

achieve the standard for jazz flute playing, as tonguing every note does not produce a solid swing feel.<sup>35</sup> Richardson's style is best described as smooth and effortless.

Leo Wright learned how to play saxophone at an early age. He was taught by his father. Wright had to switch from the saxophone to the flute in college due to the fact that they didn't offer the saxophone as a major at San Francisco State College.<sup>36</sup> This disappointed him as he had worked so hard to perfect his craft on saxophone. He was then drafted into the army band as a flutist, where he played some jazz.<sup>37</sup> After being released from the Army, he decided to move to New York to work with Charles Mingus in 1959.<sup>38</sup> A week later, he was released from the Mingus band due to Dizzy Gillespie requesting to work with him. After working hard in Gillespie's band for some time, he had the opportunity to study both saxophone and flute at Gillespie's "post graduate school."<sup>39</sup> Wright was able to feature his jazz flute playing on *Blues*, the second movement of *Gillespiana*. Wright also had the opportunity to travel to South America with Gillespie, where they made the first contact between American jazz musicians and Brazilian musicians.<sup>40</sup> The group returned, influenced by the *bossa nova*, a Brazilian style of music and dance, and songs in that style, among those *Desafinado* and *Chega De Saudade*.<sup>41</sup> This was a solid step forward for the flute in jazz, as the flute has always played a significant role in Latin American music. Wright's recordings are extensive, but the most significant are his debut album

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<sup>35</sup> Ibid.

<sup>36</sup> Ibid., 31.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid.

<sup>39</sup> Ibid., 32.

<sup>40</sup> Ibid.

<sup>41</sup> Ibid.

*Blues Shout* (1960), and his second album *Suddenly The Blues* (1962), in which his jazz flute playing is featured on several of the tracks.<sup>42</sup>

In the 1950's, the popularity of jazz flute increased dramatically.<sup>43</sup> Among the jazz flutists of this time were Frank Wess, Bud Shank, Sahib Shihab, James Moody, Herbie Mann, Sam Most, Buddy Collette, Paul Horn, Rahsaan Roland Kirk, Joe Farrell, James Spaulding, Eric Dixon, and Sam Rivers. A majority of these jazz flutists played the flute as their secondary instrument, with saxophone being their primary.<sup>44</sup>

Samuel Most, known as Sam Most, was originally a clarinetist, then saxophonist, before he switched to flute.<sup>45</sup> He was born in Atlantic City, New Jersey, on December 16, 1930. In the early 1940s, he performed with the orchestras of Tommy Dorsey, Boyd Raeburn, Shep Fields and Don Redman.<sup>46</sup> He is credited for being the first jazz flutist to hum/sing while playing the flute.<sup>47</sup> Sam Most was given the title “first bop flutist,” after his first recording of *Undercurrent Blues* at the age of 23.<sup>48</sup> Most was also called “the father of jazz flute” by jazz critic Leonard Feather, since at the time Most was one of the few people who was able to bring flute improvisation to the forefront of jazz ensembles.<sup>49</sup> In the 1950s, Most recorded sessions for a

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<sup>42</sup> Ibid., 33.

<sup>43</sup> Joachim-Ernst Berendt, *Jazz Book: From Ragtime to the 21st Century* (Chicago: Chicago Review Press, 2009) 350.

<sup>44</sup> Ibid.

<sup>45</sup> Ibid.

<sup>46</sup> Richard Jasper, “Sam Most Biography,” 5 Mar 2018, <https://www.bebopflute.com/bio>.

<sup>47</sup> Michael Stephans, *Experiencing Jazz: A Listener's Companion* (Maryland: Scarecrow Press, 2013) 231.

<sup>48</sup> “Sam Most Biography.”

<sup>49</sup> Miguel Bronfman, “Simply Flute Sam Most Liner Notes,” 5 Mar 2018, <https://web.tunecore.com/music/liquidjazz>.

variety of labels: Prestige, Debut, Vanguard, and Bethlehem.<sup>50</sup> It was with the Bethlehem label that he and Herbie Mann played together on their album titled *The Herbie Mann/ Sam Most Quintet*.<sup>51</sup> Advertisements aired pitting the two flutists against each other, with the phrases “Mann is the Most!” for Mann fans, and “Most is the Man!” for Most fans, even though the flutists were far from competitive with each other.<sup>52</sup> Most primarily played within the bebop style.<sup>53</sup> He toured with Buddy Rich for three years, starting in 1959, and afterwards moved to Los Angeles to work as a studio musician.<sup>54</sup> In the late 1970s, he recorded six albums and in 1987 he recorded four albums that feature him on alto flute.<sup>55</sup> He recorded two more albums in 2012 and made his final recording in 2013. He passed away on June 13, 2013.<sup>56</sup>

Herbert Jay Solomon, who went by the stage name Herbie Mann, secured a place for the flute in jazz music through his brilliant solos; he played the flute as his primary instrument and the tenor saxophone as his secondary instrument.<sup>57</sup> Mann expert Cary Ginell credited him with being the first to specialize on the flute (rather than only using it only as a double).<sup>58</sup> Mann was born on April 16<sup>th</sup>, 1930, in Brooklyn, New York. As a child, he wanted to play the drums, but

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<sup>50</sup> “Sam Most Biography.”

<sup>51</sup> Cary Ginell, *The Evolution of Mann: Herbie Mann and the Flute in Jazz* (Wisconsin: Hal Leonard Corporation, 2014) 34.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

<sup>54</sup> “Sam Most Biography.”

<sup>55</sup> Ibid.

<sup>56</sup> Ibid.

<sup>57</sup> Berendt, *Jazz Book*, 350.

<sup>58</sup> Ginell, *The Evolution of Mann*, XV.

his family convinced him to take up the clarinet instead.<sup>59</sup> By the age of sixteen, he was playing various music jobs (weddings, clubs) as a multi-instrumentalist.<sup>60</sup> Mann switched between reed instruments and his music teacher suggested that he learn the flute, as well, since a majority of reed studio musicians were required to play the flute.<sup>61</sup> Herbie Mann said “I never thought of the flute as a jazz instrument... There was no reason to [learn the flute]... there were no jazz flute records.”<sup>62</sup> After graduating from high school, he came across a flute record that changed his mind and motivated him to learn the instrument- that record was *Jungle Fantasy*, with featured flutist Esy Morales.<sup>63</sup> Listening to this record inspired Mann to learn the flute and to use it when playing in the Afro-Cuban style.<sup>64</sup> During his time studying the flute, he realized that he was able to improvise in other styles, aside from the Afro-Cuban style.<sup>65</sup>

In 1950, the United States began drafting and sending troops to Korea. Mann was able to successfully audition for the Army Bands.<sup>66</sup> He was assigned to the 98<sup>th</sup> Army Band located in Trieste, Italy.<sup>67</sup> During his time there he played jazz on multiple instruments with his Army bandmates, as well as with Italian musicians at nearby nightclubs.<sup>68</sup> He was discharged from the

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<sup>59</sup> Ibid., 3.

<sup>60</sup> Ibid., 4.

<sup>61</sup> Ibid., 5.

<sup>62</sup> Ibid.

<sup>63</sup> Ibid., 9.

<sup>64</sup> Ibid.

<sup>65</sup> Ibid., 10.

<sup>66</sup> Ibid., 12.

<sup>67</sup> Ibid.

<sup>68</sup> Ibid., 13.

Army in 1952 and returned to Brooklyn.<sup>69</sup> There Mann enrolled at the Manhattan School of Music and graduated in 1954.<sup>70</sup> During his time there he played at local nightclubs and restaurants.<sup>71</sup> After graduating he joined a musician's union and decided to go by the stage name Herbie Mann. Prior to this, he went by his legal name Herbert Solomon.<sup>72</sup> At the time, many musicians changed their names to sound more American.<sup>73</sup>

During this time, Mann still believed that he would be a tenor saxophone player and not a jazz flute player.<sup>74</sup> However, an opportunity arose for Mann to play jazz flute in a quintet setting on a record with Mat Mathews.<sup>75</sup> It was originally intended for jazz flutist Sam Most to play, but since Most was out of town Herbie Mann was hired.<sup>76</sup> The final singles from the session were *Maya* and *Night and Day*. It was on these records that Mann's flute playing was thoroughly showcased and was praised as being a fresh addition to the usual instrumentation of brass and saxophones.<sup>77</sup> Mann also introduced the use of the alto flute in jazz, which he used in *Spring It Was*.<sup>78</sup> By this time Mann was primarily playing the flute rather than his reed instruments.<sup>79</sup>

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<sup>69</sup> Ibid.

<sup>70</sup> Ibid., 14.

<sup>71</sup> Ibid.

<sup>72</sup> Ibid., 15.

<sup>73</sup> Ibid.

<sup>74</sup> Ibid., 18.

<sup>75</sup> Ibid.

<sup>76</sup> Ibid.

<sup>77</sup> Ibid., 22.

<sup>78</sup> Ibid.

<sup>79</sup> Ibid.



Mann worked with Quincy Jones on the album *Moods* in 1954, which featured Mann's flute playing on four of its tracks.<sup>80</sup> At this time, Mann was signed to a three-year contract with Bethlehem Records where he was expected to contribute to seven albums.<sup>81</sup> His first album, entitled *East Coast Jazz Series No. 4*, was released on December 14<sup>th</sup>, 1954, and featured his jazz flute playing.<sup>82</sup> Mann became a familiar face in the New York music scene during the remaining years of his contract, and the flute was beginning to rise within the ranks of standard jazz instruments such as the saxophone and trumpet.<sup>83</sup>

Herbie Mann explored performing in a variety of genres with his flute- Afro-Cuban, Brazilian, R&B, and disco to name a few.<sup>84</sup> His goal was to be a well-rounded flutist, and to find and work with the best musicians possible, no matter the genre.<sup>85</sup> In 1953, still under Bethlehem's contract, Herbie Mann was paired with Sam Most who was also working under Bethlehem, and in 1956 they released their album titled *The Herbie Mann/Sam Most Quintet*. Ginell credits this album as being a motivating source in the development of the flute in jazz.<sup>86</sup>

In 1956, Herbie Mann completed his last sessions with Bethlehem, and toured Scandinavia traveling through Sweden and the Netherlands, before returning to New York later in the year.<sup>87</sup> By 1957, Mann was ready to explore new styles. He began to incorporate Latin

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<sup>80</sup> Ibid., 27.

<sup>81</sup> Ibid.

<sup>82</sup> Ibid., 29.

<sup>83</sup> Ibid.

<sup>84</sup> Westbrook, *The Flute in Jazz*, 101.

<sup>85</sup> Ibid.

<sup>86</sup> Ginell, *The Evolution of Mann*, 34.

<sup>87</sup> Ibid., 38-39.

percussion into his performing groups, which opened up his improvisational abilities to reflect Esy Morales's techniques on *Jungle Fantasy*.<sup>88</sup> Mann wrote scores for various television programs, played in several performance groups on flute and sax, and by the end of 1957 won his first "Downbeat Readers Poll," an award given to jazz musicians that recognizes their talent.<sup>89</sup> Mann held that award spot for thirteen years straight.<sup>90</sup> In 1958, Mann was hired to write songs for Mario Bauzá, a musical director who was preparing a new album for The Machito orchestra, which was the "chief catalyst for...[the] combining of jazz and Latin music in the 1940s and 1950s."<sup>91</sup> It was with this group that Herbie Mann was able to apply his Latin techniques on an entire album instead of just individual tracks as he was doing before.<sup>92</sup> This group became an instant hit playing at Basin Street East Nightclub, and in 1960 Mann released *Flautista!*, an album that combines Herbie Mann playing Afro-Cuban jazz flute with vibraphone sounds.<sup>93</sup>

In preparing to travel to Africa, Mann began working on *African Suite*, which he wanted to perform for the citizens of Africa to show how their music and culture influenced his music.<sup>94</sup> "Every culture, except ours, has some kind of flute...in its history..." Mann stated in his proposal for state-department sponsorship, which was approved late 1959. The tour lasted from

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<sup>88</sup> Ibid., 49.

<sup>89</sup> Ibid., 51-52.

<sup>90</sup> Ibid., 52.

<sup>91</sup> Ibid., 52-53.

<sup>92</sup> Ibid., 53.

<sup>93</sup> Ibid.

<sup>94</sup> Ibid., 58.

December 31, 1959 to April 5, 1960.<sup>95</sup> Upon returning from the tour, he began working on his final albums for Verve, and it was only a week after finishing his final album under Verve that he joined Atlantic Records.<sup>96</sup> Under Atlantic Records, he released two albums; *The Common Ground* (1960) and *Family of Mann* (1961).<sup>97</sup>

In 1961, Mann saw the movie *Black Orpheus*, which retells the Greek legend of Orpheus but instead in a Rio de Janeiro Carnival Celebration setting.<sup>98</sup> The film inspired him and he was able to convince his manager to book a tour for him to go to Brazil, even though Mann was not initially known in Brazil.<sup>99</sup> Mann's experience in Brazil transformed him, and Latin American ethnomusicologist Dr. Gerard Béhague credits Mann with being a direct influence on Brazilian musicians who were interested in developing Brazilian jazz.<sup>100</sup> Herbie Mann was also among the few that introduced Brazilian jazz aspects to American audiences.<sup>101</sup> In 1963, Mann released the album *Do The Bossa Nova*, which featured Brazilian musicians.<sup>102</sup>

Mann released *Impressions of the Middle East* in 1966, around the same time that Vietnam and the Middle east were facing military and political conflict.<sup>103</sup> Middle Eastern music was a major part of Mann's repertoire in 1966-1967.<sup>104</sup> Mann wanted to explore new ground yet

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<sup>95</sup> Ibid., 60.

<sup>96</sup> Ibid., 66.

<sup>97</sup> Ibid., 67-69.

<sup>98</sup> Ibid., 71.

<sup>99</sup> Ibid., 72.

<sup>100</sup> Ibid., 73.

<sup>101</sup> Ibid., 74.

<sup>102</sup> Ibid., 87-88.

<sup>103</sup> Ibid., 97.

<sup>104</sup> Ibid., 101.

again, so he traveled to Memphis, Tennessee, in an attempt to explore the R&B genre.<sup>105</sup> The album *Memphis Underground* came about from this venture, which became his best-selling album to date.<sup>106</sup> Mann started his own label, Embryo, in 1970.<sup>107</sup> It was under this label that Mann released the album *Push Push* (1971), which was one of his most successful and controversial albums.<sup>108</sup> The album's artwork called more attention to the album, as it illustrated a shirtless Herbie Mann with his flute casually resting on his shoulder.<sup>109</sup> He closed down his label Embryo at the end of 1971, because he was doing more office work than he intended.<sup>110</sup>

Throughout the 1970's, Mann had settled down, as he felt he had achieved his goal of crossing over to mainstream.<sup>111</sup> He strayed away from doing jazz records in the 1970's and remained hidden from jazz in the 1980's.<sup>112</sup> In 1992, Mann released the album *Deep Pocket* under his new label Kokopelli.<sup>113</sup> In 1997, Mann was diagnosed with inoperable prostate cancer. He passed away on July 1<sup>st</sup>, 2003.<sup>114</sup> Cary Ginell asked Herbie Mann what he thought he would be remembered for. This was his response:

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<sup>105</sup> Ibid., 110.

<sup>106</sup> Ibid., 110-111.

<sup>107</sup> Ibid., 120.

<sup>108</sup> Ibid., 123.

<sup>109</sup> Ibid.

<sup>110</sup> Ibid., 124.

<sup>111</sup> Ibid., 130.

<sup>112</sup> Cary Ginell, "Herbie Mann," *Jazz Profiles*, 4 Mar 2018, [https://www.npr.org/programs/jazzprofiles/archive/mann\\_h.html](https://www.npr.org/programs/jazzprofiles/archive/mann_h.html).

<sup>113</sup> Ginell, *The Evolution of Mann*, 154.

<sup>114</sup> Ibid., 166.

“The flute was something that everybody said couldn’t happen. Brazilian music was something everybody said wouldn’t happen. “World music” was some little bin in the record store. I think the musicians now; their vocabulary incorporates a lot broader spectrum than it did in the fifties and sixties. I think that there are people who are more tolerant of more different music forms than before. And I think I had a part in that.”<sup>115</sup>

Hubert Laws is a well-known flutist who is one of the most recent pioneers of jazz flute. Laws was born on November 10<sup>th</sup>, 1939 in Houston, TX.<sup>116</sup> Laws began his musical studies on piano, alto saxophone, and mellophone in junior high school.<sup>117</sup> In high school he began studying the flute when his high school orchestra needed a flutist to play the solo in *William Tell Overture*.<sup>118</sup> He attended Texas Southern University as a clarinet major because they didn’t offer the flute as a major.<sup>119</sup> To supplement his college studies, he worked with Clement Barone, a flutist who played in the Houston Symphony, and is someone whom Laws says had a “profound effect on his development [in flute].”<sup>120</sup> Laws was at Texas Southern University for two years before traveling to Los Angeles to perform with the early Crusaders, an American jazz fusion group that was founded in 1954.<sup>121</sup> Laws won a scholarship to the Juilliard School of Music, in

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<sup>115</sup> Ibid., 167.

<sup>116</sup> Pilar Estevan, *Talking with Flutists: Jean-Pierre Rampal, Julius Baker, Marcel Moyse, Hubert Laws, Doriot Anthony Dwyer, Harvey Sollberger, Samuel Baron, Paula Robinson* (USA: Edu-tainment Publishing Company, 1976) 67.

<sup>117</sup> Ibid.

<sup>118</sup> Ibid.

<sup>119</sup> Ibid., 73.

<sup>120</sup> Hubert Laws, “Hubert Laws Biography,” 4 Mar 2018, <http://hubertlaws.com/bio>.

<sup>121</sup> Estevan, *Talking with Flutists*, 67.

1960, and with only \$600.00 to his name, he traveled to New York.<sup>122</sup> He realized that he didn't have enough money to cover necessities in New York, so his evenings were devoted to gigging for monetary support, while his days were dedicated to studying under master flutist Julius Baker.<sup>123</sup> Laws has since mastered many genres, and has appeared as a soloist with numerous orchestras.<sup>124</sup> His style of playing is surprising and unexpected. His solos sound very well thought out technically, and he sometimes plays with a full tone or an airy one, and just the right amount of vibrato when doing longer notes. He has also collaborated with many famous artists, such as Quincy Jones, Miles Davis, Chick Corea, and Ella Fitzgerald.<sup>125</sup> Recording sessions are a "staple [in his] schedule," and he currently maintains his publishing companies Hulaws Music and Golden Flute Music.<sup>126</sup>

Nester Torres is a notable jazz flutist who still performs regularly. Born on April 25<sup>th</sup>, 1954, in Mayaguez, Puerto Rico, he began his musical training on drums at the age of five before he began taking flute lessons at twelve.<sup>127</sup> Torres moved to New York City at eighteen to pursue the study of classical flute at Mannes School of Music, jazz flute at Berklee's College of Music, and both jazz and classical flute at the New England Conservatory of Music, in Boston, Massachusetts.<sup>128</sup> In 1977, Torres moved back to New York from Boston and began working with local Latin musicians, including the famous songwriter and Grammy award winner Tito

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<sup>122</sup> "Hubert Laws Biography."

<sup>123</sup> Ibid.

<sup>124</sup> Ibid.

<sup>125</sup> Ibid.

<sup>126</sup> Ibid.

<sup>127</sup> Scott Yanow, *Afro-Cuban Jazz: Third Ear- The Essential Listening Companion* (Wisconsin: Hal Leonard Corporation, 2000) 146.

<sup>128</sup> Nestor Torres, "Nestor Torres Biography," 3 March 2018, [nestortorres.com/nestor-torres-biography](http://nestortorres.com/nestor-torres-biography).

Puente.<sup>129</sup> Torres moved to Miami in 1981, where he still lives today, and began working with Hansel and Raul, a known Latin act.<sup>130</sup> His popularity increased and then in 1989 he signed with the Verve Forecast label, and he successfully debuted his album *Morning Ride*.<sup>131</sup> In 1990, Torres was involved in a boating accident that almost killed him.<sup>132</sup> He fractured eighteen ribs, had a collapsed lung, and broke both clavicles.<sup>133</sup> After a year of recovery, Torres released *Dance of the Phoenix*.<sup>134</sup> Other recordings as a leader consist of *Burning Whispers* (1994), *Talk to Me* (1996), and *Treasures of the Heart* (1999).<sup>135</sup> *This Side of Paradise* (2001) won Torres a Grammy. Since then, his career has strengthened.<sup>136</sup> Torres has also worked with other artists such as Gloria Estefan, Tito Puente, and Cachao on Grammy Award winning projects.<sup>137</sup> Torres has won numerous awards, two honorary doctoral degrees from Barry University and Carlos Albizu University, and a Latin Grammy in the Pop Instrumental category.<sup>138</sup>

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<sup>129</sup> Yanow, *Afro-Cuban Jazz*, 146.

<sup>130</sup> Ibid.

<sup>131</sup> Ibid.

<sup>132</sup> Nestor Torres, *The Music of Nestor Torres: Solo Transcriptions and Performing Artists Master Class CD* (California, Alfred Music Publishing, 2003) 5.

<sup>133</sup> Ibid.

<sup>134</sup> Yanow, *Afro-Cuban Jazz*, 146.

<sup>135</sup> Ibid.

<sup>136</sup> Westbrook, *The Flute in Jazz*, 328.

<sup>137</sup> Torres, *The Music of Nestor Torres*, 5.

<sup>138</sup> Ibid.

Dave Valentín was born in Bronx, New York on April 29, 1952.<sup>139</sup> He started his musical training as a percussionist in high school.<sup>140</sup> Valentín did not intend to learn the flute, he only began playing flute because he wanted to converse with Irene, a female flutist he liked, and he figured that he could ask her for help.<sup>141</sup> It was through this interaction that Valentin found out that he was decent enough to take the flute seriously.<sup>142</sup> At seventeen, he started taking flute lessons from Hubert Laws.<sup>143</sup> Valentin was studying classical music under Laws initially, but after he expressed his desire to improvise, Laws began to teach him his ways of doing so.<sup>144</sup> He was a schoolteacher until 1979 and a flutist with salsa band Conjunto Libre.<sup>145</sup> His style of playing can be described as percussive and distinct, due to his sing and play effect.<sup>146</sup> Valentin performed and recorded with many jazz and Latin jazz artists, including Tito Puente, teacher Hubert Laws, and Herbie Mann.<sup>147</sup> Valentin passed away March 8, 2017, from stroke complications and Parkinson's disease.<sup>148</sup>

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<sup>139</sup> Gary W. Kennedy, "Valentin, Dave." *Grove Music Online*. 14 Mar 2018.  
<http://www.oxfordmusiconline.com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000714500>.

<sup>140</sup> Rudy Mangual, "Dave Valentin: the Latin Pied Piper," *Latin Beat Magazine* (October 2005): 21.

<sup>141</sup> Ibid.

<sup>142</sup> Ibid.

<sup>143</sup> Ibid., 22.

<sup>144</sup> Ibid.

<sup>145</sup> Jairo Moreno, "Valentín (Ramírez), Dave." *Grove Music Online*. 17 Jun 2018.  
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002093537>.

<sup>146</sup> Ibid.

<sup>147</sup> Jessica Valiente, "In Memoriam Dave Valentin," *Flutist Quarterly* (2017): 52.

<sup>148</sup> Ibid.



Jazz flutist Ali Ryerson was born in 1952 in New York City. She grew up in a musical family; her father Art Ryerson was a jazz guitarist who worked with famous jazz musicians such as Louis Armstrong and Charlie Parker.<sup>149</sup> As a child, Ryerson began piano lessons at age five, and initially wanted to play the trumpet, however her mother told her to “save her lips for something else,” so she began playing the flute at age eight.<sup>150</sup> As expected of a flutist at that time, she studied classical music, but because her family consisted of jazz musicians, she instinctively gravitated towards becoming a jazz flute player.<sup>151</sup> In her household, practicing came naturally to everyone in the family; it was never forced.<sup>152</sup> Her greatest influences while learning the flute were instrumental jazz musicians Hubert Laws and Herbie Mann.<sup>153</sup> What Ryerson liked about Mann’s music wasn’t necessarily his playing, but the rhythm sections in his recordings.<sup>154</sup> She loved to play along with Mann’s recordings for that reason.<sup>155</sup> After Ryerson graduated from high school, she attended Western Connecticut State University and majored in music.<sup>156</sup> She was already playing jazz-rock gigs with her brothers while she attended school, so she eventually stopped going to school due to conflicting late gig nights and early school mornings.<sup>157</sup> After her steady jazz-rock gig ended, she went on a tour with singer Billy Fellows,

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<sup>149</sup> Ali Ryerson, “Ali Ryerson Bio,” <http://www.aliryerson.com/bio>.

<sup>150</sup> Vince Outlaw, “2006.09.19 – Ali Ryerson – The Jazz Live Interview – Part 1,” *YouTube* 20 Sep 2006.

<sup>151</sup> Westbrook, *The Flute in Jazz*, 257.

<sup>152</sup> *Ibid.*

<sup>153</sup> “2006.09.19 – Ali Ryerson – The Jazz Live Interview – Part 1.”

<sup>154</sup> Ali Ryerson, “The Evolution of Mann: Herbie Mann & The Flute in Jazz,” *ARSC Journal* 46, no. 1 (2015): 138+.

<sup>155</sup> *Ibid.*

<sup>156</sup> Westbrook, *The Flute in Jazz*, 258.

<sup>157</sup> *Ibid.*

which lasted four and a half years.<sup>158</sup> After the tour, Ryerson attended the Hartt School of Music to study as a classical player; after hearing Julius Baker play at a masterclass, she was inspired to achieve that classical tone.<sup>159</sup> During her time at Hartt, she was always busy with gigs as a solo flutist or as part of a trio.<sup>160</sup> Ryerson has contributed immensely to the jazz flute world by publishing a jazz method book specifically for the flute in 2009.<sup>161</sup> She has also produced quality jazz flute recordings within the past twenty years.<sup>162</sup> She is a chairperson of the Jazz Committee of the National Flute Association, who founded the Jazz Flute Big Band which performs biennially.<sup>163</sup> Due to this, flute players of all musical backgrounds are given the exposure to jazz flute when attending the NFA conventions. She is a current Gemeinhardt Artist who travels all over the world performing as a guest artist in local and international flute and jazz festivals.<sup>164</sup> She has also developed her own line of flutes under Gemeinhardt.<sup>165</sup> Peter Westbrook describes her playing as lyrical, intelligent, and graceful.<sup>166</sup>

Born in 1977, Seattle native and beatbox flutist Greg Pattillo obtained his bachelor's and master's degrees from the Cleveland Institute of Music and then played as principal flutist in China's Guangzhou Symphony Orchestra.<sup>167</sup> Pattillo has perfected the art of beatboxing on his

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<sup>158</sup> Ibid.

<sup>159</sup> Ibid., 259.

<sup>160</sup> Ibid., 260.

<sup>161</sup> "Ali Ryerson Bio."

<sup>162</sup> Westbrook, *The Flute in Jazz*, 256.

<sup>163</sup> Ibid., 264.

<sup>164</sup> "Ali Ryerson Bio."

<sup>165</sup> Westbrook, *The Flute in Jazz*, 264.

<sup>166</sup> Peter Westbrook, "Con Brio!" *Flutist Quarterly* 37, no. 3 (2012): 85.

<sup>167</sup> Greg Patillo, "Project Trio Bio," 20 Apr 2018, <http://www.projecttrio.com/about>.

flute and is hailed as “the best person in the world at what he does” by the *New York Times*.<sup>168</sup> Pattillo grew up expecting to be an orchestral flutist, however never won a major orchestral job.<sup>169</sup> He worked under flutist Joshua Smith at the Cleveland Institute of music and he enjoyed hearing him perform weekly with the Cleveland Orchestra.<sup>170</sup> He had previously learned how to read chord changes and improvise in his high school jazz band, however this wasn’t practiced at the Cleveland Institute of Music.<sup>171</sup> It wasn’t until after he graduated with his Master’s that he started looking into new ways to play his flute that would help him find income.<sup>172</sup> Pattillo spent time on the streets and in the subway as a busker, and he eventually achieved fame on YouTube, when a video of him beatboxing on flute gained mass attention.<sup>173</sup> Pattillo currently operates in Brooklyn, New York and works with bassist Peter Seymour and cellist Eric Stephenson in PROJECT TRIO, a high energy chamber ensemble that plays all styles of music, including jazz.<sup>174</sup>

There are so many outstanding jazz flute players, past and current, it is difficult to mention all in this concise history of jazz flute. For more information on jazz flutists and their stories, an excellent resource is Peter Westbrook’s *The Flute in Jazz: Window on World Music*. Today, the flute is considered a serious jazz instrument and is constantly evolving thanks to jazz flutists from all over the world constantly exploring what the flute can do in jazz. The National

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<sup>168</sup> David K. Randall, "A Flute with a Beat, and You Might Dance to It." *New York Times*, 22 May 2007, B2(L).

<sup>169</sup> Ronda Benson Ford, "Three beats for beatbox flute: a chat with Greg Pattillo," *Flutist Quarterly* 38, no. 1 (2012): 37.

<sup>170</sup> Ibid.

<sup>171</sup> Ibid.

<sup>172</sup> Ibid.

<sup>173</sup> Molly Barth, "Project Trio: When Will Then Be Now," *Flutist Quarterly* (2013): 63.

<sup>174</sup> "Project Trio Bio."

Flute Association is now having auditions to be selected to perform in the Jazz Flute Big Band, which occurs every two years. This is a huge step for even more exposure of flutes in jazz, as the convention hosts thousands of flute students, educators, and performers. It gives opportunity to classical flutists by allowing them to attend jazz flute masterclasses, jazz flute reading sessions, and participate in the Jazz Flute Big Band competition.

## Chapter 2 - Jazz Flute Pedagogy Basics

This chapter is meant to serve as a starting point for flutists who want to learn how to be a jazz flutist but don't quite know how to begin. This chapter lists the basics of improvisation and gives ideas and guidance on its foundational skills.

One major difference between performing classical and jazz flute is the use of vibrato. In classical music, vibrato is vividly present, but in jazz it may seem as if it is eliminated altogether. In slower tunes, vibrato is sometimes present. Tone varies, depending on the preferences of directors or performers and how they want the "head" and/or the flute solo to sound. There is much variety in tone in solo; from full round tones, to those that are thin and airy. Style is more relaxed when playing jazz flute, articulation is softer, and slurring becomes habit. In his interview with Pilar Estevan, Hubert Laws describes how to articulate into the flute as "do," instead of "to."<sup>175</sup> One can give James Galway's recording of Mozart's *Concerto in G* a listen and compare his style and sound to Hubert Laws' recording of *Sophisticated Lady*.

Technique is very similar between jazz and classical flute. There are many jazz tunes, and they all vary in technical difficulty, just as there are in classical music. There are jazz charts that a beginner can sight-read as well as difficult charts for more advanced musicians. Sometimes, it's not even about the chart, rather the technical difficulty lies in the chord changes for the solo section. Solos are more comfortable and enjoyable when a player regularly practices technical studies. One must work consistently on major and minor scales, interval patterns, motivic transposition, and etudes. Ali Ryerson's *Jazz Flute Practice Method* is a good resource for

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<sup>175</sup> Estevan, *Talking with Flutists*, 69.

playing the same motive in different keys, and she recommends playing the exercises in all keys without reading the music provided.<sup>176</sup>

Improvisation is the biggest difference in the training of jazz and classical musicians. Gunther Schuller's reasoning behind this is that early jazz musicians didn't have access to formal music education, so they resorted to improvisation as a means to express themselves.<sup>177</sup> Today, improvising involves playing something made up that is not written on paper, while reading (or not reading) chord changes. Chord changes are a guide as to what notes the improviser is 'allowed' to play within the moment of a specific chord. In his book *The Jazz Band Director's Handbook: A Guide to Success*, Wayne Goins says that the novice approach to improvisation is to play from one chord to the next while analyzing each chord individually and not as a progression.<sup>178</sup>

Instead, it is highly encouraged that the jazz flutist become used to hearing the chord changes by ear rather than reading them on the chart or memorizing the road map of a particular chart. This way the flutist is not restricted to only reading the chord changes chord to chord. Goins relates trying to read a chart chord for chord as being similar to reading an article aloud word for word for the first time. It can be awkward, and one who has read and studied the article multiple times has a better chance of reading it aloud seamlessly, with little to no error. The same goes for improvisation, knowing the roadmap of a chart helps the improviser be able to seamlessly move from chord to chord. Dr. Goins recommends finding the tonal center(s) of a chart and studying how long these tonal centers last, as it can help the improviser navigate the

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<sup>176</sup> Ryerson, *The Jazz Flute Practice Method*.

<sup>177</sup> Gunther Schuller, *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings* (New York: Oxford University Press, 1986) 7.

<sup>178</sup> Wayne E. Goins, *The Jazz Band Director's Handbook: A Guide to Success* (New York: The Edwin Mellen Press, 2003) 95.

tune with ease.<sup>179</sup> A helpful hint from Dr. Goins is to look for patterns that occur often in regard to chord progression. A common chord progression in a majority of jazz charts is the ii-V7-I, which in the key of C-major, translates to Dm-G7-Cmaj.<sup>180</sup> This is useful to know because once this progression is learned in all keys, musicians are able to automatically play over this change and have a higher chance of making their improvised solo sound musical.

Improvisation is simply another way of applying music theory; it forces the player to make something up that fits the chord changes within a chart. A highly-trained ear, solid technique and a thorough knowledge of music theory helps make improvisation easier.<sup>181</sup> In order to be a successful improviser, one must consistently work on those three things.

## **Scales**

Scales are important because they are part of the basic foundation of technique; it is one of the very first things most musicians learn at the beginning of their musical training. When learning scales, the goal is to be able to perform them flawlessly. One must learn scales first so that it is easier to learn a variety of interval patterns, and learning those patterns helps with learning chords. Scales also help players identify notes in a chord, in terms of scale degree. Below are some examples of scales. The numbers above indicate what scale degree each note is within that scale.

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<sup>179</sup> Ibid.

<sup>180</sup> Ibid., 94.

<sup>181</sup> Jill Allen, *A Methodical Approach to the Introduction of Jazz Improvisation for the Flutist* (Ph.D. diss., University of Northern Colorado, 1999) 17.

**Figure 1. C Major Scale**



**Figure 2. C Minor Scale**



## Modes

Modes are important as well as they are each scales unto themselves. The chart below lists the types of modes and their modifications from the major scale.<sup>182</sup> Modes are important when playing modal jazz pieces, where musical modes instead of chord progressions are used as the harmonic framework for improvisation.

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<sup>182</sup> Wayne Goins, *The Wise Improviser: A Jazz Method for Instrumentalists* (Kansas: KS Publishing Inc., 2006) 13.



**Table 1. Modes**

Ionian	1	2	3	4	5	6	7
Dorian			b3				b7
Phrygian		b2	b3			b6	b7
Lydian				#4			
Mixolydian							b7
Aeolian			b3			b6	b7
Locrian		b2	b3		b5	b6	b7

Below are the notated scales of the seven modes starting on C.

**Figure 3. Modes**



## Pentatonic & Blues Scale

A pentatonic scale is a musical scale with five notes and can either be major or minor.

The formula (in scale degrees) for the major pentatonic scale is: 1-2-3-5-6-1. The formula for the minor pentatonic scale is: 1-b3-4-5-b7-1. This is important to know because the minor pentatonic

scale is the source for building the blues scale.<sup>183</sup> The notes in the pentatonic scale are also a good source for one's fingers and mind to gravitate to when improvising.

**Figure 4. Major Pentatonic**



**Figure 5. Minor Pentatonic**



The blues scale consists of a minor pentatonic scale with an added raised fourth (or #4).  
The formula for the blues scale is: 1-b3-4-#4-5-b7-1.

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<sup>183</sup> Ryerson, *The Jazz Flute Practice Method*, 53-55.

**Figure 6. C Blues Scale**



## Whole Tone Scale

The whole tone scale is a scale built on whole steps. The whole tone scale is good for use on augmented chords, usually symbolized with a + symbol (C+).

**Figure 7. C Whole Tone Scale**



**Figure 8. C# Whole Tone Scale**



## Arpeggios

An arpeggio can be defined as a broken chord; the notes of a chord are played individually and not all at once. For example, in the key of C-major, the first chord would be stacked on the root, also known as the “1”, which is C. The chord is called CM7. The notes in the chord are C-E-G-B. C is 1, E is 3, G is 5, and B is the 7<sup>th</sup>. In the jazz world, there are six primary chord structures, that usually involve the 7<sup>th</sup> degree of a scale. The examples below are built on a root of C.

**Table 2. Types of Chords**

<u>Category</u>	<u>Symbol</u>	<u>Scale Degrees</u>
Major	CM7	1-3-5-7
Dominant	C7	1-3-5-b7
Minor	Cm7	1-b3-5-b7
Augmented	C+7	1-3-#5-b7
Half Diminished	Cm7(b5)	1-b3-b5-b7
Full Diminished	C°7	1-b3-b5-bb7

## Improvisation

Hubert Laws defines improvisation as “composing on the spot.”<sup>184</sup> In his interview in *Talking with Flutists*, Laws addresses what he is thinking about when improvising. “[I listen to] the harmonies and rhythms that are accompanying the melody...[the] melody may not be played at all times...keep [the melody] in mind as a source of material to draw from.”<sup>185</sup> Laws also

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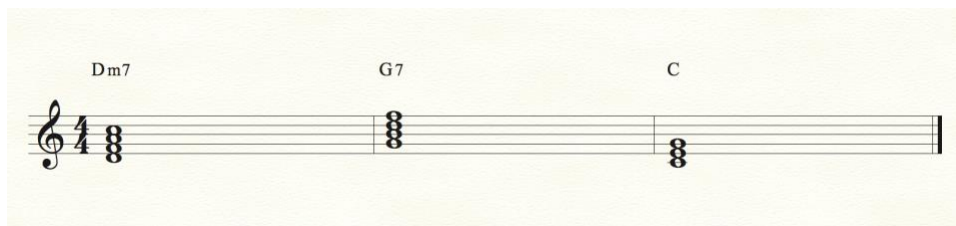
<sup>184</sup> Estevan, *Talking with Flutists*, 69.

<sup>185</sup> Ibid.

addresses that the harmonies and chord structures are the traditional foundations in jazz when improvising.<sup>186</sup>

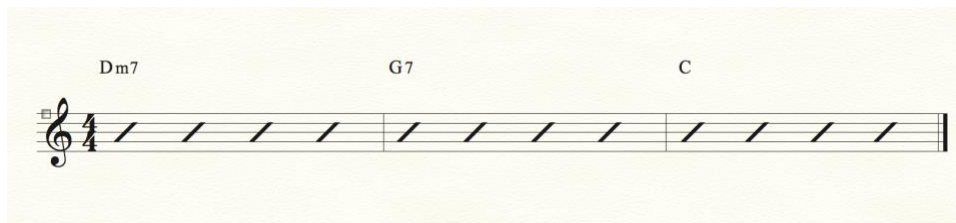
First, one must identify and familiarize themselves with the key signature(s) to the composition one will be improvising to. This is why it is important to already have technical foundations in all keys learned so that the notes are not a problem. For those who have never attempted improvisation before and want to begin, a good place to start is by playing the root of the chords. As an example, one can look at the chords below:

**Figure 9. Dm7-G7-CM Notation #1**



Often, measures with chord changes meant specifically for soloists look like the figure below.

**Figure 10. Dm7-G7-CM Notation #2**



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<sup>186</sup> Ibid.

The root of each chord above are stated in the chord name. One can play any rhythm preference, but the goal is to match the style of the music being performed. To elaborate, during the duration of the first chord (Dm7), improvisers can simply play the note D. When the chord changes from Dm7 to G7, players can switch from playing D to G. When the chord changes again from G7 to CM, players can play the note C. Once one is comfortable playing the root of the chords given, one can move on to the more difficult task (in comparison to only playing the root) of playing the third of the chords, then the fifth, etc. This is harder because one will have to be able to quickly identify notes, other than the root, within a chord and in time. With the exception of the root, all notes within a chord are usually not spelled out for players to see. Improvisers must be able to quickly identify notes within a chord. With practice, improvisers can extend further up the chord to the seventh, ninth, and eleventh. A good source to practice improvising is *iReal Pro*. *iReal Pro* is an application that simulates a realistic band that accompanies improvisers as they practice and provides chord changes. Users are also able to input their own chord changes and collect chord changes from their favorite songs.<sup>187</sup>

## **Imitation & Transposition**

Imitation is a great way to begin improvising. Take a melody from your favorite song, or even a passage from Mozart, and put that into your solo. Early improvisers listened to their favorite soloists and often took their ideas and motives and made them their own.

Sometimes it is difficult to learn a passage from a song due to fast tempos. Resources are available that can help musicians figure out passages or chords by slowing the track down enough to be able to learn or transcribe the music. YouTube, for example, has a setting that

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<sup>187</sup> Anonymous, *iReal Pro*, <https://irealpro.com>.

allows the listener to either slow down, or speed up the video and music without altering the pitch. More sources can be found on “10 Apps for Slowing Down Solos” by guitarist Toby Pitman.<sup>188</sup>

An example is provided below using the beginning motive of the third movement from Mozart’s D Major Concerto for flute.

**Figure 11. Motive Example**



Something as simple as a two-beat motive can be utilized for ideas when improvising. Now that there is an idea, one can take the motive and transpose it in all keys. Again, the goal is to be able to play the motives in all keys without reading sheet music. It is important to note that this particular motive begins on the fifth of the chord and descends to the root. The example below shows the motive in the home key plus three other keys, in major (Figure 12) and minor (Figure 13).

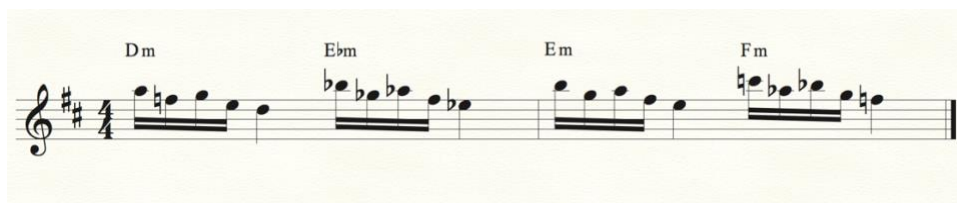
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<sup>188</sup> Toby Pitman, “10 Apps for Slowing Down Solos,” 1 May 2018, <https://music.tutsplus.com/tutorials/10-apps-for-slowing-down-solos--audio-7516>.

**Figure 12. Major Transposition**

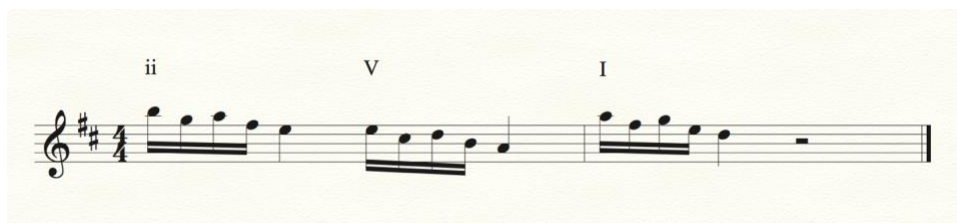


**Figure 13. Minor Transposition**



Now utilizing the ii-V-I pattern...

**Figure 14. ii-V-I Pattern**



Mozart utilized motivic transposition in his Flute Concerto in D several times. Those examples will be featured in the following chapter.

The pattern illustrated in Figure 15 is a circle of fifths pattern. This relates to the ii-V-I progression because the roots of the progression are in falling fifths root motion. Also, falling fifths motion is considered as strong harmonic motion which is used often in more than ii-V-I.



**Figure 15. Falling Fifths Exercise**



Just like everything else in music, improvisation will be difficult at first. However, with practice, it will become easier over time.

## Chapter 3 - How Jazz and Improvisation Can Inform a Classical Performance

Jazz is simply another style that can and should be explored as a standard, just like Baroque, Romantic and Modern music. There is a great deal more material available for classical flute than jazz flute.<sup>189</sup> Presently, there is more output for jazz flute than there ever was. Flutists who are wanting to learn jazz can also utilize works for other instruments for self-preparation purposes, such as piano scores which are in the same key as flute.

*Oxford Dictionary of Music* defines classical music as a "...generic term meaning the opposite of light or popular music."<sup>190</sup> Classical music (any music other than jazz and popular music) and its methods began centuries ago and have been passed down from generation to generation.<sup>191</sup> The goal is that the notes and rhythms are played exactly the same every time, as the composer who wrote the piece intended it to be played. However, just like any piece of music, someone took the time to improvise and notate their ideas to create a classical piece.

There are many similarities in classical and jazz training. The technical foundations are the same: scales, interval patterns, and arpeggios all apply to both styles. The difference is that classical music is read directly off of a sheet of paper or memorized but still following the sheet music. The notes are exactly the same every time. In jazz, improvisation plays a major part and all that is read is the lead sheet and the chord changes for the improvisation section.

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<sup>189</sup> Allen, *A Methodical Approach*, 4.

<sup>190</sup>Michael Kennedy and Joyce B. Kennedy, "Classical," *The Oxford Dictionary of Music*, ed. Tim Rutherford-Johnson (Oxford University Press, 2012) <http://www.oxfordreference.com.er.lib.k-state.edu/view/10.1093/acref/9780199578108.001.0001/acref-9780199578108-e-1943>.

<sup>191</sup> Liesa K. Norman, *The Respective Influence of Jazz and Classical Music on Each Other, The Evolution of Third Stream and Fusion and the Effects Thereof into the 21<sup>st</sup> Century* (Ph.D. diss., University of British Columbia, 2002) 3.

In *The Savvy Musician*, David Cutler addresses how the classical music performance field is flooded with phenomenal classical musicians and how that market is condensing.<sup>192</sup> There are simply not enough performance jobs for all classical musicians. While studying classical music is extremely rewarding, the world is changing, and musicians need to be able to adapt. In her thesis, Meredith Raymond addresses this issue, “Many will give up on the dream of playing in an orchestra...some will stop playing their instruments all together because they were never taught that there are alternate options as a musician other than strictly orchestral playing.”<sup>193</sup>

Studying improvisation and practicing it allows musicians to explore a whole new world in music and become well-rounded musicians. Students who are not exposing themselves to learning different genres are, as Dr. Liesa Karen Norman states, “robbing themselves of an expanded repertoire.”<sup>194</sup> In *Talking With Flutists*, Pilar Estevan interviewed Hubert Laws, and in this interview Laws addressed his dislike to the “boundaries” in music, because to him it is all worthwhile music and “...If you allow yourself to think that way, you can do it all.”<sup>195</sup> One must aim to be a well-rounded musician, and not be labeled as only one kind of musician. Laws states that he’d “...rather be thought of as a musician - a professional flute player... [that can] play wherever and whenever...”<sup>196</sup>

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<sup>192</sup> David Cutler, *The Savvy Musician* (Pennsylvania: Helius Press, 2010) 3.

<sup>193</sup> Meredith Raymond, *Incorporating Extended Techniques into the Current Curriculum: A Guide for the Contemporary Flutist Based on the Influence and Teaching Methods of Robert Dick and Greg Patillo* (M.M thesis, California State University, 2012) v-vi.

<sup>194</sup> Norman, *The Respective Influence*, 71.

<sup>195</sup> Estevan, *Talking with Flutists*, 69.

<sup>196</sup> Ibid.

Musicians should be able to confidently answer a studio call and be able to sell themselves. In recording sessions, studio musicians are sometimes asked to play something over a track that has chords and drums (improvisation), and sometimes they will ask the musician to play something with no rhythm section underneath. On the contrary, there are also times where studio musicians are supplemented with sheet music. It is best to be well-rounded so that one can be ready for either occasion.

When studying as a classical musician, students usually take a variety of core music courses, including music theory, advanced theory, and ear training. Students learn all of this theory and usually only apply it on homework and in-class tests. Unless students are interested in doing so, they rarely apply this knowledge to their instruments. By practicing improvisation, musicians are able to apply their knowledge in a different way, a way that requires the player to make something instantly. Hubert Laws discusses how improvisation and studying different genres of music broadened his musical perspective in his interview with Estevan.<sup>197</sup> “When I play a classical piece, my concept is broader, rather than...the ‘only one way of playing’ concept that [Classical musicians] have... Let’s say, at Juilliard, you may have been taught to play in a certain way...[the] only way they feel it should be played...”<sup>198</sup> He goes on to discuss that, in his experience, by playing various genres of music, one’s awareness grows so that one comes to the realization that there are multiple ways that music can be performed.<sup>199</sup>

Often, classical players are afraid to improvise. Robert Dick addressed this scenario in his interview with flutist and composer Peter Bacchus.<sup>200</sup>

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<sup>197</sup> Ibid.

<sup>198</sup> Ibid.

<sup>199</sup> Ibid.

<sup>200</sup> Peter Bacchus, “Music from within: an interview with Robert Dick,” *Flutist Quarterly* (2010): 17.

“Like so many classical students, I had developed a terrible phobia of ear training and playing by ear, because I couldn’t do it well. And of course, I assumed that meant I wasn’t any good at it and never could be good at it, not realizing that people who had good aural skills learned them from the beginning in little baby steps just like I’d learned the flute.”<sup>201</sup>

Hubert Laws has also experienced this exact situation with a student of his, whose background was classical flute. “I can’t do it - I can’t hear” his student expressed about improvising. Then Laws asked her to play an A to tune to his guitar accompaniment. The student then articulates to Laws that she is sharp. Laws asked “...how do you know it’s sharp?” The student responded, “I can hear it.” Laws said to his student, “If you can hear when the note is sharp - you’ve got an ear.”<sup>202</sup>

Improvisation can be intimidating at first, but once it is attempted, it gets easier each time one does it. Eventually the player will be able to unintentionally identify chords faster and even analyze classical music without intending to. At some point, intentionally thinking about chords will no longer be necessary. It will just happen. Without a background in improvisation, classical players tend to just read the music, not being able to connect the notes together and just reading note for note. When music is practiced in this manner, it makes it harder to retain the music. With the knowledge of applied music theory, musicians will be able to make sense of the music at a faster rate, making it easier to practice, memorize, and master difficult passages.

One should think about the different ways children learn subjects: auditory, visual and kinesthetic. Some children have a specific preference in terms of learning, and some are able to learn using all methods. Improvisation is a kinesthetic application of music theory. It can also

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<sup>201</sup> Ibid.

<sup>202</sup> Estevan, *Talking with Flutists*, 69.

strengthen theoretical knowledge. Improvisation can also add a new sense of musical confidence. Just knowing that one doesn't have to rely on sheet music to be able to produce music of quality can give one a sense of professionalism. It is also good practice to keep creative juices flowing, and forces one to keep changing ideas and to continue coming up with new material.

Some examples of said difficult passages that directly relate to some techniques discussed in chapter two of this document can be found in Mozart's *Concerto in D Major* for flute, as well as in Mike Mower's *Sonata Latino* for flute. These pieces contain examples of repeating and transposed motives, as well as interval patterns, and whole tone phrases. One can try playing the difficult passages directly from these pieces, without practicing the techniques discussed in chapter 2 to see how it feels. Next, one can practice the techniques discussed in chapter 2 frequently before attempting to play the difficult passages found in said pieces or different pieces, to compare the ease in learning from both attempts.

Examples of repeated transposed motives are shown below: In Figure 16, the motive is a beat long, with each beat being a transposition a third below from the previous beat.

**Figure 16. Mozart Motive #1**



In Figure 17, the motive is two measures long. It is transposed down a whole step.

**Figure 17. Mozart Motive #2**



The excerpt shown in Figure 18 is from the third movement of Mozart's Concerto in D-Major. This figure again shows a repeated pattern that is transposed, this one being two measures long.

**Figure 18. Mozart Motive #3**



Figure 19 is an excerpt from the first movement of *Sonata Latino*, displaying a transposing sequence. It occurs often in the movement, as eighth notes and eighth-note triplets. The eighth-note triplets toward the end of the movement are shown below.

**Figure 19. Mower Excerpt #1**



Figure 20 is an example of a whole tone passage that is found in the first movement of *Sonata Latino*. It occurs frequently throughout the movement, with the longest whole tone passage occurring again toward the end of the movement.

**Figure 20. Mower Excerpt #2**



In Figure 21, a difficult passage is shown that can be broken down into scales and triads. It is important to note that in the flute part, one may be able to analyze the music in a variety of ways. By looking at the piano part, or score, then one will be able to confirm which chords are being used. The figure below shows the possibilities of how one can group the notes provided.

**Figure 21. Mower Excerpt #3**

A musical score for a flute part, starting at measure 211. The notation features a series of eighth-note triplets, some beamed together and others separated by slurs. A mezzo-forte (mf) dynamic marking is present. The key signature has one flat (B-flat). Below the flute staff, piano harmonies are indicated: 'f m' (F major) under measures 211-212, 'e b m' (E-flat minor) under measures 213-214, 'd° chord' (D diminished) under measures 215-216, and 'DM' (D major) and 'em' (E minor) under measures 217-218. The excerpt ends with a final note and a repeat sign.

Figure 22 displays the piano harmonies under the flute. The last three measures are an example of falling fifth harmonies, which happen underneath the flute runs. It is important to note that sometimes the flute and piano parts will differ in terms of harmony. For example, on the last beat of m. 216, the flute quickly outlines a D-Major chord while the piano is holding down an A $\flat$  chord, then both the flute and piano resolve to an e-minor chord on the downbeat of m. 217.



**Figure 22. Mower Excerpt #3 With Harmony**

The musical score for Figure 22 shows a melody with triplets and a piano accompaniment. The melody is marked with *mf* and includes measure numbers 211 and 215. The piano accompaniment includes chords labeled *fm*, *em*, *ebm*, *d°*, *G7*, *ebm7*, *Ab7*, *em7*, and *A7*. The score is marked with *mf* and includes dynamic markings like 211, 215, and 3 for triplets.

The figure below displays what could be a difficult passage for flutists. Taking a closer look, it is a broken F# diminished chord. Each beat starts on a different note from the chord. This figure is from the second movement of *Sonata Latino, Rumbango*.

**Figure 23. Broken Diminished Chord Passage**

The musical score for Figure 23 shows a melody with sixteenth notes and a piano accompaniment. The melody is marked with *f#dim7* and includes measure numbers 6 and 7.

The figure below is from the beginning of the third movement, *Bossa Merengova*, from *Sonata Latino*. Written below the measures are possible chords that the flutist can group the notes in, to

make this passage easier to retain. When the flutist sees each measure as highlighting a broken chord, it becomes easier to perform.

**Figure 24. Mower Excerpt #4**



Here is the same figure with piano chords. In the piano part, one can identify the chords as possibly being the relative minor of the major chords in the flute part because of the added sixth. However, when one hears the music, the music itself sounds major, so it's best to label these chords as major chords with an added sixth.

**Figure 25. Mower Excerpt #4 With Harmony**

These are just a few examples that show how incorporating the basics of jazz and improvisation into daily practice routine can aid in faster learning of difficult passages found in classical music. It can be very difficult for flutists to learn these passages to begin with, but with constant

practice, playing improvisational basics can help flutists not only in jazz, but in classical music as well.

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## Appendix A - Copyright Permission Letter



Florida Rodriguez

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### From Mike Mower

2 messages

**Mike Mower**

Wed, Mar 21, 2018 at 8:31 AM

To:

Cc:

Hi Florida,

Thanks for the enquiry.

You're welcome to use the excerpts from Sonata Latino, good luck with you Masters! Why don't you send me a copy of the article when you're finished?..

Best wishes,

Mike Mower

**Title:** Mrs

**Title**

**Other:**

**First**

**Name:** Florida

**Last**

**Name:** Rodriguez

**Email:**

**Telephone:**

**Company**

**Name:**

**Contact**

**Method:** Email

**Details:**

Hello my name is Florida Rodriguez and I am currently pursuing my Master's in Music at Kansas State University. I am writing a master's report on how jazz techniques such as improvisation can influence a classical performance. I am writing to seek permission to use excerpts from your piece, Sonata Latino, in my report. Sonata Latino has examples of repeating motives in different keys that I would like to elaborate on in my report: It will make my report stronger. Please email me at your earliest convenience

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**Florida Rodriguez**

To: Mike Mower

Wed, Mar 21, 2018 at 11:45 PM

Thank you so much! I will be sure to send you a copy when I finish.

Very respectfully,