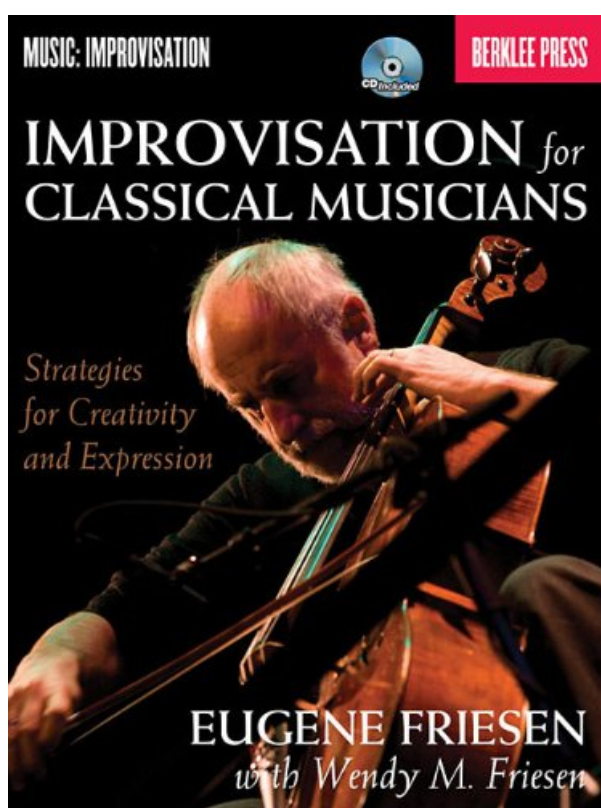
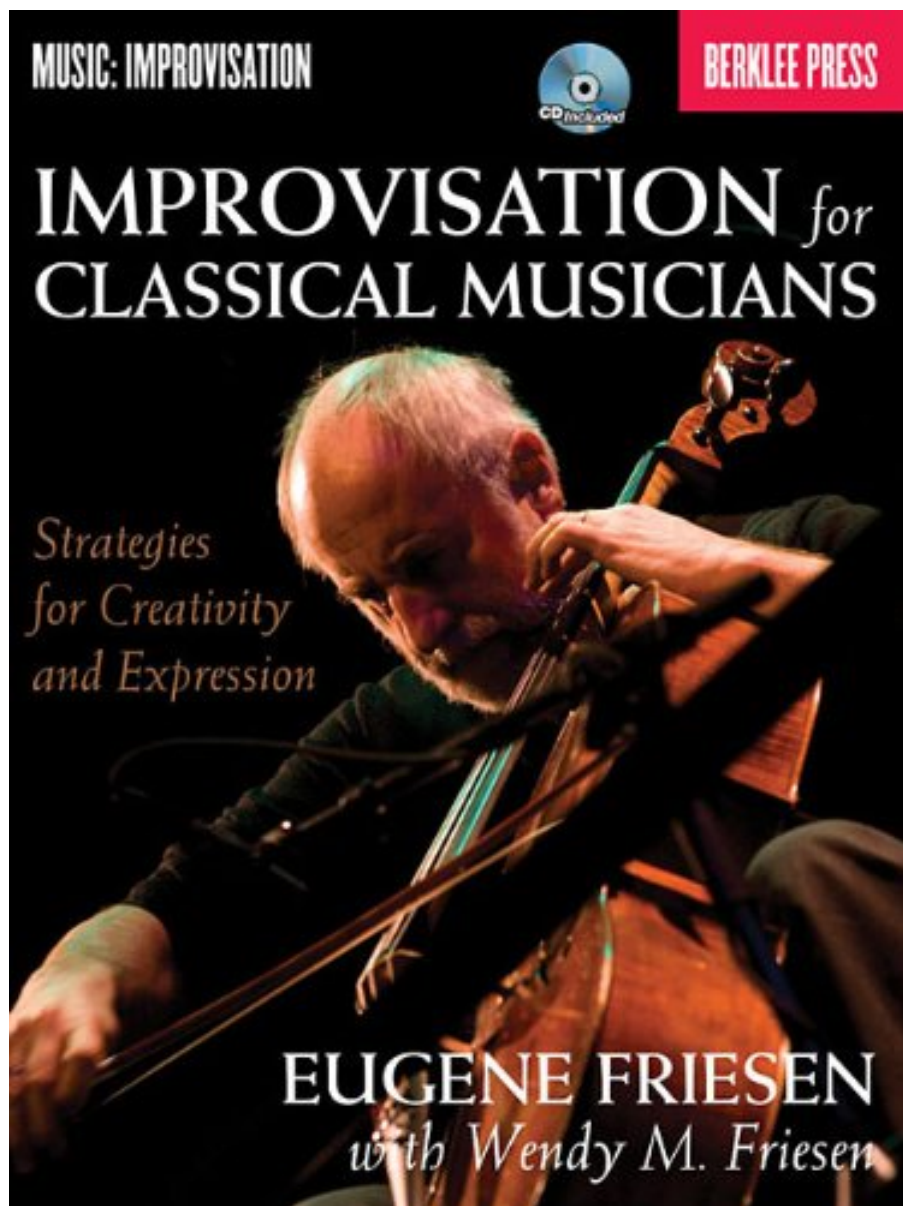


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## **Review**

So many of us classically trained musicians are intimidated, even terrified, at the idea of making music without a score. Eugene Friesen, master cellist, improviser, and pedagogue, demystifies the tools in a well-structured, empathetic guide that not only opens the doors to greater personal creativity and collaboration, making music in the moment, but also opens the ears to a deeper insight into the interpretation of a centuries old tradition. Without losing the sense of wonder and transcendence that music can achieve, Eugene Friesen breaks down and simplifies the basic components of improvisation. This invaluable resource is an important contribution to the evolving curriculum of classical music education in the 21st century. --Matt Haimovitz, Grammy®-nominated cellist, professor of cello at the Schulich School of Music at McGill University

One of the great joys of being an improvising violinist, beyond the obvious immediate gratification garnered onstage, is the chance to share your craft with the many string players who play so beautifully in the European classical tradition yet relish the chance to get off the page. Given how hard it is to put into words, much less the printed page, it is natural to yearn for materials that can be of use. In this regard, I feel this book is destined to be a classic in the field, because it so elegantly pinpoints the essential elements necessary for undertaking such a challenging journey without being trapped in any one stylistic framework. --David Balakrishnan, founding violinist with the Grammy-award winning Turtle Island String Quartet

Gene brings all the traits that make him a great musician, composer, and teacher to this method of teaching the art of improvisation. It is precise, humane/humorous, organized, and diverse, opening the mind and laying out techniques for improvising in whatever style the player chooses to explore. I think this is an invaluable and timeless work that will inspire classical musicians for generations to come. --Howard Levy, multiple Grammy® award-winning composer, pianist, and harmonica player; member of the Flecktones and Trio Globo

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(Berklee Guide). Learn the creative mindset and acquire the technical tools necessary for improvisation. These concepts and exercises will help you to discover a deeper source of music making, a greater quality of authenticity, and a discernable change in sound and phrasing that will enhance your performances of written music. You will learn to play by ear, apply musical theory to your instrument, and engage creatively with the elements of music, giving you a long menu of musical options. The accompanying recording includes demonstration and play-along tracks. You will learn: tools to connect melodic imagination to your instrument, with an enhanced sense of physicality; how to use scales, chords, modes, progressions, and other structures in your improvisation; a broad rhythm vocabulary; improvisation techniques for standard progressions, such as blues and II V's; to create richer lines by using approach notes, neighbor tones, and embellishments into an improvised melodic line.

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3 of 3 people found the following review helpful.

A fine book for all classical musicians

By Christopher N. Brooks

This is an inspiring and helpful book by a master musician and teacher. Several topics that I, as a classical violinist, found particularly interesting and useful are: accompaniment techniques, the rhythmic techniques of hocket and polyrhythms, modes, and Latin music (which works particularly well played in a classical style). The book is a good size (you can actually get through it), with lots of written examples, and sound advice. P.S. Although Friesen is a 'cellist, the application to other classical instruments, particularly strings, is easy.

3 of 5 people found the following review helpful.

serious cello work

By Rick Fleeter

for cellists who want to explore what you can do with a cello in all sorts of musical / performance settings, this is the book for you. It requires working through - it's not a breezy "how to", it's something you work with. I admit to not always having the time or patience to follow it in detail, but it's there if you want it. So the missing star is more me than the book! It's a great book and I'm a less great cello student.

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Don't judge a book by its cover

By rebecca may

I stumbled upon this very talented man on youtube after whiling away an afternoon looking for someone who plays the style of cello i want to; i visited his website, i bought the book here.

i was very excited when the book arrived but once i opened it i realised it wasn't for me. all the music is written in treble clef & doesn't suit the cello!

so while i appreciate what eugene is saying in the book, it would take me a month of sundays to transpose everything to bass clef & play it on my cello.

very disappointing.

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