

Annotated Bibliography

Wooten, Victor. *The Music Lesson*. New York: Berkley Books, 2006. This may be the best book on musicianship I have ever come across. In the style of Carlos Casteneda, the device of this book involves an ordinary working jazz/rock bass player who is visited by characters with supernatural powers. These abilities have to do with the fundamentals of music, from time and pace to tone and ensemble awareness. They are taught through experiences in nature and in honing mindfulness, which makes this a book about personal as well as musical development. It is a very engaging read.

Mathieu, Allaudin. *The Listening Book*. Boston: Shambala, 1991. Mathieu, a composer and author of *Harmonic Experience*, suggests a variety of activities and practices for refining one's listening as a path to deeper personal engagement in music. This is the kind of book where you can open to any page randomly and find a gem.

Hull, Arthur. *Drum Circle Facilitation*. Santa Cruz: Village Music Circles, 2006. No one has done more than Hull in the area of articulating the mindset needed to conduct large group rhythm experiences, from classrooms to arenas. His book is filled with personal anecdotes of his successes and train wrecks, and his codification of rhythm activities and leadership skills is comprehensive and clear.

Hull, Arthur. *Rhythmic Alchemy Playshop Volume #1: Drum Circle Games*. Santa Cruz: Village Music Circles, 2013. This book contains the group games Hull most often uses in his workshops, along with a DVD for illustrating how to lead them. The three types of games are Agreement games, with preset rules; Facilitated games, where a leader interacts or directs during the game, and Orchestration games, where the leadership role shifts from person to person during the game.

Green, Barry. *Bringing Music to Life*. Chicago: GIA Publications, 2009. A classical bassist and author of *The Inner Game of Music*, in this book Green talks about his own path to improvisation through the teachings of cellist David Darling and the organization Music for People. The instructor's book, *Return to Child*, is referenced often in this volume.

Oshinsky, James. *Return to Child*. Goshen: Music for People, 2008. Teaching improvisation can be approached as an improvisation. The skills for participating in solo, small ensemble and large group improvisations are presented in the first chapters, with specific mention of instrument categories (strings, piano, drums) and musical styles. The middle chapters address the mindset of the leader and the common challenges of teaching improvisation to mixed groups. The final section of the book covers ways of bringing improvisation into classrooms.

Knysh, Mary and Bevan, Betsy. BoomDoPa. Bloomsburg: Rhythmic Connections, 2000. A book of improvisation-based rhythm games for the school music classroom. It emphasizes hand drum techniques and the use of plastic Boomwhackers.

Knysh, Mary. Innovative Drum Circles: Beyond Beat into Harmony. Millville: Rhythmic Connections, 2013. A book of improvisation-based activities for school music classrooms and adult workshops. The activities transition from rhythm-only to rhythmic melodic and rhythmic harmonic skills. This is a way to build more layers of musicianship while keeping the accessibility of rhythm as a starting point for group improvisation.

Lieberman, Julie Lyonn. Planet Musician. Milwaukee: Hal Leonard, 1998. Violinist Lieberman describes how to capture the essence of a variety of world music styles.

Hale, Susan Elizabeth. Song and Silence. Albuquerque: La Alameda Press, 1995. A book about the uses of the voice in music therapy, personal expression, and musical performance.

Sobol, Elise. An Attitude and Approach for Teaching Music to Special Learners. Lanham: Rowman and Littlefield Education, 2008. The title is very descriptive. The author is a strong advocate for addressing the needs of Special Education students in mainstream school settings and is an excellent trainer of teachers.

Rhiannon. Flight (Interactive Guide to Vocal Improvisation). Boulder: Sounds True, 2000. Rhiannon (no last name) is a long time member of Bobby McFerrin's performing ensemble. This 2 CD set is a music-minus-one class in vocal improvisation that invites you to sing along and make up your own parts to the ensemble's vocal grooves.

Rhiannon. Vocal River: The Skill and Spirit of Improvisation. Hawaii: Rhiannon Music, 2013. This book has Rhiannon's biography as well as the vocal activities she most often uses in her jazz-oriented vocal improvisation workshops.

Darling, David and Weber, Julie. The Darling Conversations. Manifest Spirit Music, 2007. Cellist David Darling and educator/composer Julie Weber discuss a humanistic approach to music improvisation that encourages the musical impulse in all people and expresses a philosophy that all combinations of people, instruments, and experience levels can make music together. The 3 CD set contains numerous examples of small ensemble improvisation techniques, based on Darling's work with the organization, Music for People.

Faulkner, Simon. Rhythm to Recovery. Philadelphia: Jessica Kingsley, 2016. Simon Faulkner is a pioneer in using drum circle activities to promote pro-social awareness and actions in at-risk populations such as delinquent youth and incarcerated adults. His work, sponsored by the government of Australia, is meticulously researched and verified. The activities are accessible and practical, fun and engaging. The therapeutic metaphors that accompany the activities are brilliant.

Treece, Roger. *Circlesongs – The Method*. This is the method for group vocal improvisation taught at the workshops of Bobby McFerrin and his colleagues. The book contains three audio CDs with examples of vocal improv exercises and circlesongs created by Mr. Treece and his workshop attendees.

Miller, Lynn. *SpiritArts*. Lynn is a long-time colleague of David Darling and is adept at describing his vocal and instrumental improvisation activities. But she is also a dancer, a visual artist and a shamanic healer. Her book integrates the various improvisational modalities for the purpose of personal transformation and healing.

Oliveros, Pauline. *Deep Listening: A Composer's Sound Practice*. New York: iUniverse, Inc., 2005.