

BOOKS by JERRY COKER

In chronological order

Publishing companies are frequently merged and/or bought by other companies. With respect to this listing, the original publisher will be listed first, and the most recent company will be listed after that, separated by a 'slash' (/). Whenever there is an asterisk (*) after an entry of a topic within a book, it indicates that a reader should definitely read that section, even if the remainder of the book remains un-read. To assist in the locating of the specific topics within the book, chapter numbers and/or page numbers are provided after each listing of a topic.

IMPROVING JAZZ (Prentice-Hall/Simon & Schuster, 1964)

Highlights:

Gunther Schuller's forward	Relative incidence of chords (pp.75-76)
Introduction (last paragraph)	Aesthetic Criteria (Appendix A)
Rich Browne' contribution (pp.15-16)	Rootless voicings for pianists (Appendix B)
Development of the ear (Ch.5)	Categorized tune progressions (Appendix C & D)
Polychords (p.68)	

PATTERNS FOR JAZZ (Studio PR/Alfred's, 1970)

Contains 326 patterns, beginning with major scale patterns and logically-sequenced to end with chromatic patterns, with every possible scale and chord-type included between the beginning and end.

HOW to LISTEN to JAZZ (originally entitled LISTENING TO JAZZ) (Prentice-Hall/Aebersold Jazz, 1978)

Topics covered:

Definitions (Ch.1)	Improvisation, Vehicle-types, Habits, Quotes (Ch.4)
Form (Ch.2)	Improviser's Hall of Fame, Evaluative Criteria (Ch.5)
Rhythm Section (Ch.3)	

COMPLETE METHOD for IMPROVISATION (Studio PR/Alfred's, 1980)

Topics covered:

Preparing for Study (Introduction)*	Contemporary Tunes (Ch.4)
BeBop & Standard Tunes (Ch.1)	Ballads (Ch.5)
Modal Tunes (Ch.2)	Free Form (Ch.6)
Blues (Ch.3)	Chord-Scale Compendium (Appendix C)

Also contains CD with 5 play-along tracks and 6 demo tracks by author.

JAZZ KEYBOARD for PIANISTS and NON-PIANISTS (Columbia Pictures/Alfred's, 1983)

Topics covered:

Basic voicings with root on bottom (p.9)	C.E.S.H. (p.41)
II-V7-I progression in major (p.15)	Sus.4 voicings (p.45)
II-V7-I progression in minor (p.23)	'So What' voicing (p.47)
Chord Progressions for 11 tunes (pp.21-22 & 26-28)	Quartal voicings (p.51)
Rootless voicings in major & minor (p.31)	Contemporary chord symbols (p.52)
	Idiomatic keyboard vamps (p.53)

The TEACHING of JAZZ (Advanced Music, 1989)

Topics covered:

Autobiographical sketch (Preface)	Teaching the courses (pp.47-55)*
Rationale for jazz programs & Teachers (Ch.1)	Syllabi & hand-outs (pp.56-115)
The jazz curriculum (Ch.2)	Various articles & hand-outs
(Appendix)*	

HOW to PRACTICE JAZZ (Aebersold Jazz, 1990)

Topics covered:

Introduction (p.i)	Nature & content of practice (Ch.2)
Motivations & pre-study considerations (Ch.1)	Structuring practice time (Ch.3)
	Thorough play-along exercises/tunes (App,II & III)

ELEMENTS of the JAZZ LANGUAGE (CCP Belwin/Alfred's, 1991)

Topics covered:

Introduction *

The 18 jazz element, with a chapter devoted to each: all defined, illustrated, examples from major soloists, and suggestions and exercises for practice. Elements included: change-running, digital & scalar patterns, 7-3 resolution, 3-b9, bebop scale, bebop lick, harmonic generalization, enclosure, sequence, CESH, quotes, 'Cry Me A River' lick, 'Gone But Not Forgotten' lick, linear chromaticism, tri-tone substitution/alterd dominant, back door substitution, #IIo7 substitution, bar-line shifts, and side slipping/outside playing. Also included: sample analyses of recorded solos by Clifford Brown and Michael Brecker. Accompanying CD contains many examples from major soloists, plus play-alongs for exercises and 3 tunes.

HEARING the CHANGES (Advanced Music, 1997)

Features:

Preface* and Introduction* (both extremely important reading)

This book present the most commonplace chord progression cells (and their variations) and modulation sequences, then lists the many tunes within the jazz repertory which incorporate each of those traits, instigating aural memory associations that can enable the reader to recognize the harmonies of tunes that are new to him/her in a spontaneous situation. Other features include ear-training tips (Appendix B) and 10 examples of the 'road map' principle applied to well-known tunes (Appendix C).

A GUIDE to JAZZ COMPOSITION and ARRANGING (Advanced Music, 1998)

Topics covered:

Creativity and individuality (Preface)*	Examples of symmetrical sequences (p.24)
Levels of composition & arranging (Introduction)*	Melody composing techniques (p.30)
Preparatory considerations*	Arranging for small ensembles (Ch.2)
Composing, learning & analyzing tunes (p.12)	Arranging for large ensemble (Ch.3)
Examples of enhanced II-V7-I Progression (p.16)	Listening list (p.55)
	Instrumental ranges (p.56)
	Orchestral textures (pp.64-65)

Also: shout choruses, intros & endings, choosing improvisers, choosing vehicle-types, formal options, planning arrangements, the score, calligraphy, conductor's guides, etc.

The JAZZ BALLAD (Advanced Music, 2000)

Topics covered:

Definition & list of performers (Intro)*	Options for introductions & rubato (pp.30-33)
Criteria for selecting tunes & composer list (pp.9-14)	Approaches to the melody chorus (Ch.4)
Preparing the lead line & changes (pp.20-27)	Considerations for improvised solo (Ch.5)
Preparing the accompanying performers (pp.28-29)	Options for endings (Ch.6)
	Afterword*

CLEAR SOLUTIONS (Aebersold Jazz, 2002)

This book addresses the 20 most-commonly encountered problems for learning improvisers, with a chapter devoted to each problem, with the topics arranged in an order from basic to most complex. The topics: playing heads, changes, trigger notes, target chords, guide tones, keeping place in the changes, chord-types & scale-types, functions of the ear, elements of the jazz language, vehicle-types, turnarounds, tri-tone substitution, diminished & diminished whole-tone scales, locrian vs. Locrian #2, CESH, polychords, slash chords, II-V7-I in minor, note choices, and contemporary chord symbols and their scales.

KEYS UNLOCKED (Aebersold Jazz, 2006)

Topics covered:

Author's personal account (Preface)	Elements of the jazz language (Ch.3)
Rationale for 12-key study (Introduction)	Applying scales to chords (Ch.4)
Scales (Ch.1)	Progression tendencies (Ch.5)
Patterns (Ch.2)	Road maps (Ch.6)
	Improvising on tunes in 12-keys (Ch.7)

The CREATIVE NUDGE that FUELS IMPROVISATION (Aebersold Jazz, 2007)

Topics covered:

Brief autobiography (Preface)	Beginning to intermediate topics (Ch.2)
Creation vs. performance (Intro)	Topics for continued study (Ch.3)
Preparation for study (Ch.1)	Aesthetics (Ch.4)

The JAZZ IMPROVISOR'S REFERENCE (Aebersold Jazz, 2012)

Topics covered:

Author's Preface	12-key study (Topic 6)
Essential jazz patterns & 'licks' (Topic 1)	Interval study (Topic 7)
Quotes (Topic 2)	Chord voicings for pianists and non-pianists (Topic 8)
Rhythm changes (Topic 3)	Principles for evaluating music (Topic 9)
The blues (Topic 4)	
The thorough learning of a tune (Topic 5)	

The JAZZ REPERTOIRE (Aebersold Jazz, 2013)

Topics covered:

Introduction

The Meritorious Aspects of Analyzing the Tunes of the Jazz Repertoire

Melodies

Harmonies

'Road Maps'

Note choices

Learning to Evaluate the Tunes of the Jazz Repertoire

Components for Evaluation

Rhythm/Meter

Melody

Harmony

Selected Composers and Their Music

Billy Strayhorn

Horace Silver

Ron Miller

The following books are out-of-print, but might be found in a library:

The JAZZ IDIOM (Prentice-Hall, 1975)

Covers a variety of topics, to include analysis of jazz styles, jazz history, functions of the musical ear, improvising, and arranging.

DRONES for IMPROVISATION (Columbia Pictures, 1985)

FIGURE-READING STUDIES (Columbia Pictures, 1987)