PRACTICING JAZZ

At all stages add to your vocabulary from transcribed excerpts. Analyze the excerpts/determine applications/change, develop & personalize

I. MELODY

Practice the melody of a tune until you have it memorized
Improvise around the melody using common embellishment devices

II. HARMONY

A. TRIADS FOR GENERALIZATION

1. Basic arpeggios & broken chords
   All major triads, all minor triads.
   Practice all major around the circle/all minor around the circle
   Practice in relative pairs—C/Am, F/Dm, etc.—Around the circle
2. Apply neighbor tone patterns to triads
   Apply to two notes at a time/three notes at a time/full range
   Practice LT, UNT, groupings,
3. Blues scale ideas
   Major & minor

B. SPECIFIC

Begin with SMALL SECTIONS of tunes (ii7—V7 & iiø7—V7)

1. Play one pitch (3rd) per chord
2. Precede 3rds with UNT (usually the 7th of previous chord)
3. Use outlines to connect all chords
4. Apply specific developmental devices to outlines. Practice for all ii7—V7 & iiø7—V7 with different harmonic rhythms. Practice one key at a time. Practice all major keys around the circle. Practice all minor keys around the circle. Combine major and relative minor and practice around the circle.
5. Ideas to embellish the lines include: NT & PT patterns, Chromatic approaches, CESH, Pitch & Rhythmic displacement, Borrowed tones, 3-5-7-9 arpeggios with or without 8va displacement, Arpeggio tones (leaps, pivot or bouncing tones), delayed or anticipated resolutions.
6. Practice connecting chords in a progression using 3-5-7-9 arpeggios. Practice pairs of chords first, before trying the entire phrase.
7. Apply specific lines to specific places in tunes.

WORK THE ENTIRE PIECE

1. Decide what triads work where for generalization
2. Find GTs lines
3. Write out 5 pages (minimum) of outlines connecting entire form. Practice until perfect without reference to page
4. Practice combinations of outlines
5. Write out agendas—improvise following agendas
6. Write out agendas—write out composed solos following agendas
PRACTICING JAZZ
How to prepare for improvisation (defined as “To do or perform (something) without prior preparation or practice”)

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II. HARMONY

A. TRIADS FOR GENERALIZATION
1. Basic arpeggios & broken chords
   All major triads, all minor triads.
   Practice all major around the circle/all minor around the circle
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2. Apply neighbor tone patterns to triads
   First line of KOKO solo:

   Fragments from KOKO:

   Fragments from KOKO into longer line:
Apply to two notes at a time/three notes at a time/full range
Practice LT, UNT, groupings,

Triad with UNTs

Triad with UNT

Triad with LTs
Alternating NTs applied to broken chord pattern:

3. Blues scale ideas
   Major & minor

Ornithology Triad idea #1 Transposed to Relative minor

Ornithology Triad idea #2 Transposed to Relative minor

Ornithology Triad idea #2 applied to inversion Transposed to Relative minor

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SOLO with AGENDA

A
Triad with NTs

Guide tones:

3rds/Outline No. 1

Bluesy/Triadic
Outline No. 2
Bm7

Outline No. 3
E7
Em7
A7

Sequence from above:
Outline No. 2
Am7
D7
Dm7
G7

Minor Blues Idea:
C
A7
Dm7
G7
Cmaj7
Dm7
G7

KOKO idea follows GTs
Diatomic triads