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## PRACTICING JAZZ

How to prepare for improvisation (defined as “To do or perform (something) without prior preparation or practice”)

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

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### I. MELODY

Practice the melody of a tune until you have it memorized  
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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  
Practice in relative pairs—C/Am, F/Dm, etc.—Around the circle



2. Apply neighbor tone patterns to triads

First line of KOKO solo:



Fragments from KOKO:

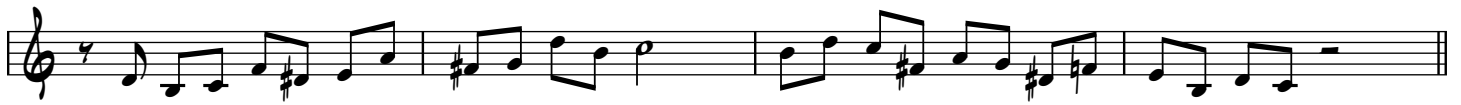


Fragments from KOKO into longer line:





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



Ornithology Triad idea #2 applied to inversion

Transposed to Relative 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)

Dm7                  G7                  Cmaj7                                  Dm7                  G7                  Cmaj7

3. Use outlines to connect all chords

Dm7                  G7                  Cmaj7                  Dm7                  G7                  Cmaj7

Dm7                  G7                  Cmaj7                  Dm7                  G7                  Cmaj7

Dm7                                          G7                                          Cmaj7

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.

Dm7                                  G7                                  Cmaj7

Dm7                                  G7                                  Cmaj7

Dm7 G7 Cmaj7

**WORK THE ENTIRE PIECE**

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**SOLO with AGENDA**

**A**

Triad with NTs

C

Dm7 G7

Cmaj7

Outline No. 3

Dm7 G7

Guide tones:

C

C7

F

C

Dm7 G7

**A**

3rds/Outline No. 1

C

A7

Dm7 G7

Cmaj7

Outline No. 3

Dm7 G7

Bluesy/Triadic

C

C7

F

C

8

Outline No. 2  
Bm7

E7

Outline No. 3  
Em7

A7



Sequence from above:  
Outline No. 2

Am7

D7

Outline No. 3  
Dm7

G7



A

Minor Blues Idea:

C

A7

Dm7

G7

Cmaj7

Dm7

G7



KOKO idea follows GTs

C

C7

F

Diatonic triads

C

