

## **HOW TO PRACTICE IMPROVISATION**

by **JERRY COKER**

Given below is an example of a schedule that may help you to organize your practice time. This schedule is based on a seventy-five minute period (1 hr., 15 min.), but it could be changed proportionately to fit a shorter or longer period or modified to allow time to take up instrumental studies (long tones, dexterity exercises for the fingers, range studies, reading, etc.).

### **A DAILY PRACTICE SCHEDULE:**

Topic Sequence	Minutes Spent
1) A SLOW MELODY (tune)	5
2) SCALES AND PATTERNS	15
3) PATTERN APPLICATION	10
4) IMPROVISATION EXERCISE	5
5) TRANSCRIBED SOLO	15
6) SPECIAL DISCIPLINES	10
7) LEARN A TUNE	<u>15</u>
	TOTAL 75

A new set of melodies, patterns, exercises, transcribed solos, disciplines, and tunes should be taken up each week. Such a turnover in materials will help insure a steady rate of progress. Items 3 through 7 should be played with recorded accompaniment. "SPECIAL DISCIPLINES" refers to studies aimed at resolving weakness in areas such as playing fast tempos, time-feeling, use of all rhythmic levels, building intensity, or cultivating a melodic sense. The learning of a tune should encompass melody, chord progression, appropriate ingredients, and familiarization with the most significant recordings of the tune (the listening is done at another time, however).

Be sure to check out these books by Jerry Coker:

*IMPROVISING JAZZ, LISTENING TO JAZZ, PATTERNS FOR JAZZ, THE COMPLETE METHOD FOR IMPROVISATION, HOW TO PRACTICE JAZZ* and *HOW TO TEACH JAZZ*. All of these books are available from Aebersold Jazz -- see our website at <http://www.jazzbooks.com>

## **HOW TO PRACTICE**

by **DAVID LIEBMAN**

One major point to remember concerns the avoidance of attempting to accomplish too many goals while practicing. The mind cannot easily digest more than one or two major points at the same time and still be effective. Always be very clear as to what you are practicing a particular exercise for. Example: Long tones on saxophone are for breathing and evenness of sound—no inflections, vibrato, etc. Scales are for speed and fingering difficulties, etc.

Be sure to check out these materials by David Liebman:

Volume 19 "David Liebman," Volume 26 "The Scale Syllabus," and Volume 81 "Contemporary Standards and Originals with the David Liebman Group" --all of these are part of the Aebersold Play-A-Long Series. Also see the Aebersold Jazz catalog for the most up-to-date listing of additional materials available from David Liebman.