

ADVANCED IMPROV PRACTICE ROUTINE

- A. Review the "Practice Guide"
- B. Practice the memorized melody; try various expressive devices; experiment with variations of dynamics and articulation.
- C. Both single-pitched and chord instruments, first play the root of the chord, then play the melody with an accompanying arpeggiated harmonization:

Arpeggiate down then up by:

- Thirds that can include important color tones
 - Triads - major, minor, augmented
 - The 5/6, 6/5, MM and H.min. upper structures (grips)
 - Mixed shapes
 - Connect various grips-shapes with common tones
- D. Sustain each chord of the composition on a piano and repeat items C., then starting with a melody pitch, a color tone, or a guide tone:
- E. STEP WISE MOTION
 - Play a stepwise figure in the form of a tetrachord.
 - Try to maintain the same starting pitch of the first tetrachord for the next chord, and if the chord modality is different, vary the tetrachord to define the new modality.
 - Now do the same for full scales

F. MOTIVIC SHAPES

- Romantic
- Bebopish
- Quotes
- Misc. shapes
- Start and stop motifs and phrases with melody notes, color tones or guide tones

Follow the same procedure as E. above with each motivic style or shape, changing the pitch choices to define the modality of the new chord; see if you can use the same motive for every new chord of the tune.

- Be aware of creating a memorable and workable motif as your opening statement.
- Be aware of subsequent development of that motif.
- Be sure to balance any melodic statement with a response; do the same for phrases.

G. OVERALL FORM

- Keep your solo concise and to the point
- Be aware of a point of climax and development toward the end of the solo
- Keep your message in the style of the composition while still expressing your personal sound and style.