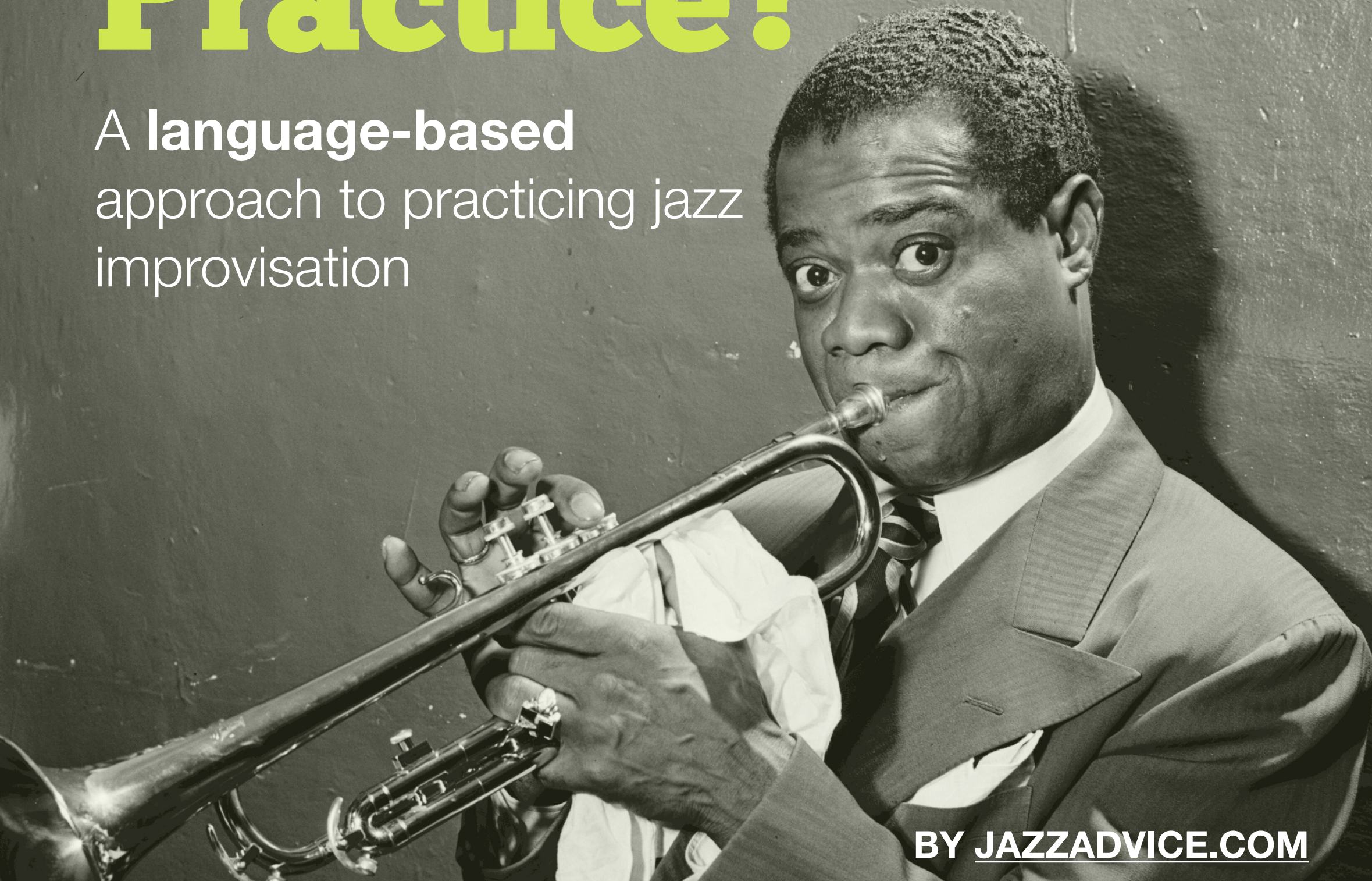


# What Should I Practice?

A language-based  
approach to practicing jazz  
improvisation



BY [JAZZADVICE.COM](http://JAZZADVICE.COM)



**A presentation**

**By [jazzadvice.com](http://jazzadvice.com)**



# What you will learn

- The 3 main things to focus on when you practice
- How to architect your daily practice
- And if you pay attention, a whole lot more...



**Are you ready?**

**Let's get started...**



**As a jazz musician,**

**Every day** we have to ask ourselves...





**What Should I practice?**



**There seems like a lot...**

And it's easy to feel **overwhelmed**



**BUT** When you boil it down,  
there are only a few things to focus on





Start by working on your  
**instrumental technique & tone**

**EVERY DAY !**

# **This could mean...**

**Long tones.**

**Scales.**

**Etudes.**

**Whatever.**

**You decide...**

**Every day, simply spend at least 15-20 minutes on your tone and technique**





**NOW  
TO  
THE  
FUN  
STUFF**



When you think about it,

there's **one essential goal** as a jazz improvisor...

**To play how YOU want to play, over a specific tune**



A soccer player in a white jersey and shorts is celebrating a goal by kneeling on the grass with his arms raised in a 'V' shape. The scene is set in a large stadium at night, with bright floodlights illuminating the field and the player. The stands are filled with spectators, and the word 'Arena' is visible on the side of the stadium.

# So

**Everything you do**  
should help you  
achieve this goal



# **At a high level**

**There are 3 things to do...**







**1**

**Get more jazz language**





**2**

**Develop the language you have**



**Work on tunes**



**That's it**

**( I know it sounds surprising )**



An aerial photograph of New York City, showing a dense urban landscape with numerous skyscrapers and buildings. A large, semi-transparent circular overlay is centered over the city, highlighting a specific area. The text "Let's look at an arial view..." is written in a bold, yellow, sans-serif font across the center of the image, partially overlapping the circular highlight. The background shows the city extending to the horizon under a blue sky with scattered clouds. The circular highlight covers a significant portion of the city, including several prominent skyscrapers and a body of water in the distance.

**Let's look at  
an arial view...**



**Practice a tune**

Get more language  
to apply to tunes

Apply language it to tunes

Develop more  
language for tunes

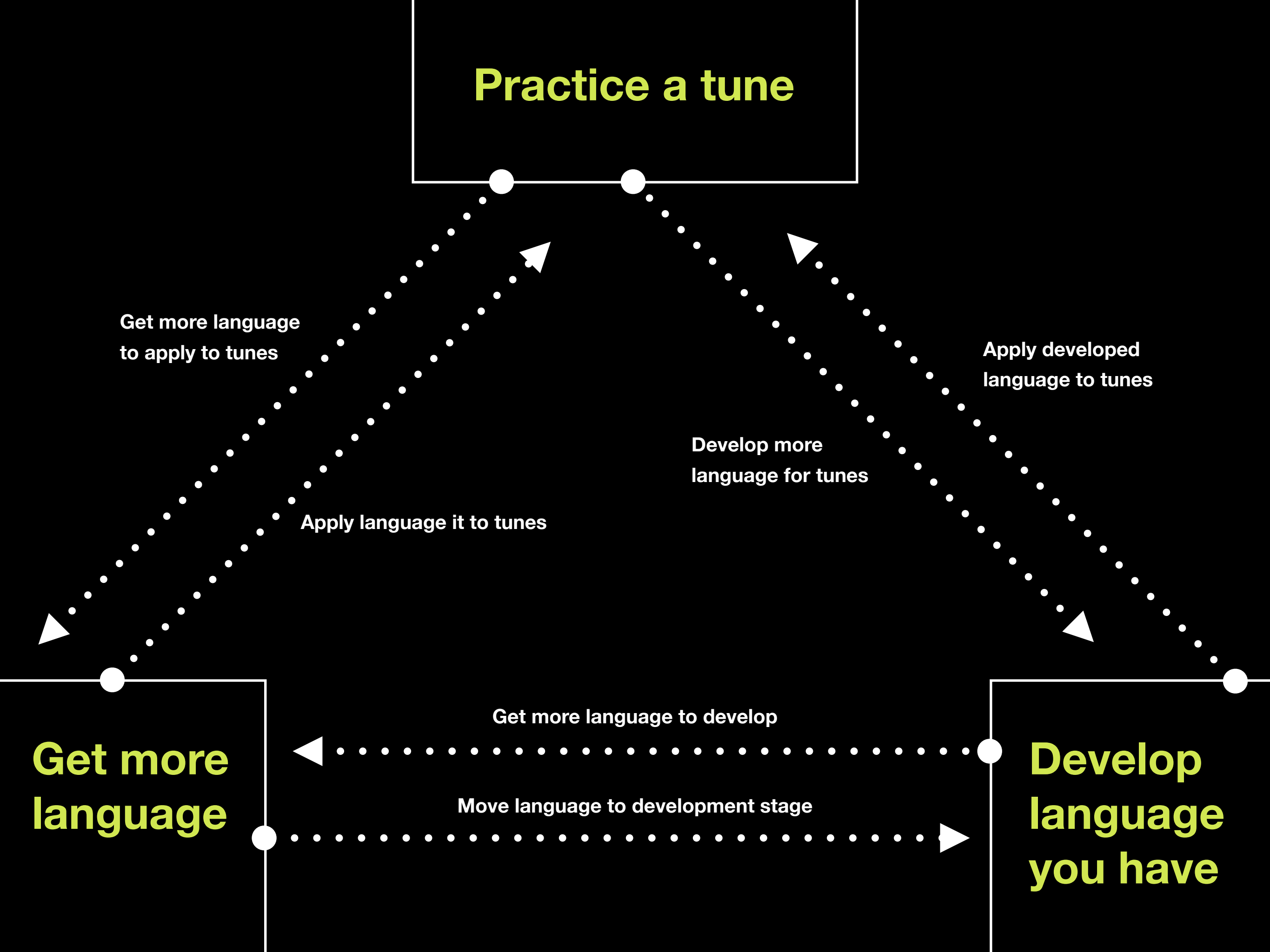
Apply developed  
language to tunes

**Get more  
language**

Get more language to develop

Move language to development stage

**Develop  
language  
you have**



# Did you notice?

**The process is NOT linear**



**Y**ou get more language.

You're working on tunes at the same time, so you apply the new language to the tunes you're working on.

You also develop the new language into your own lines and concepts by changing it, altering it, combining it with other things, and improvising with the concept of the line in mind.

You also create brand new concepts, lines, and exercises from your mind, either inspired or not, by language you learn.

You apply your newly developed language and concepts to tunes you're working on.

Then, you get more language. You work on more tunes. You keep developing the language you know, even old stuff. **And this cycle goes on and on...**

~~Single~~  
~~Married~~

**It's complicated**

# Remember the 3 things?

- 1 Get more language
- 2 Develop language you have
- 3 Work on tunes





**Let's take a deep dive  
into each...**





**1**

**Get more jazz language**



# What is Jazz language



**Jazz has a vocabulary that's been built upon since its inception.**

It's an always evolving entity, passed down aurally from generation to generation. At any point during the history of the music, performers looked to what came before them to develop what they were creating; they learn this vocabulary, this language, of their predecessors and then expand it based upon their own preferences, experiences, and ideas.

For example, Charlie Parker revolutionized the music, but to do it, he absorbed the phrases, the sound, the articulation, the vibe, and the feel...of Lester Young. This “stuff” he focused on was the language of Lester Young, the language of jazz at the time.

Similarly, Lester Young built upon the language of the players that came before him. In effect, each generation passes down their language aurally to the next generation, so the language of jazz is a living entity, constantly being passed down.

**The language is basically: the phrases your heroes play, how they play them, when they play them, how they develop them, and how they craft a jazz solo as a whole.**

**But wait...**  
**What about**  
**chords and**  
**scales?**





**A quick**



# CHORDS AND

# SCALES

# ARE

# IMPORTANT

**But they are just the beginning.** You must know them. They are like the times tables. At the beginning of anything, you have to simply memorize a bunch of information.

The best way to memorize this information is through visualization. We created a [Jazz Visualization eBook](#) especially for this purpose.

Unfortunately, over the years, scales have become THE way to improvise, when in reality, **scales just give you a framework to think** about the language and melodic ideas you hear on records and in your mind.



# Scales and chords are tools

**But without language,** you will not understand how to construct strong musical phrases from scales and chords. They are the bottom rung of the ladder. A necessary step, but one that you can climb high above.

Knowing your C major scale allows you to understand notes that “work” over a C major chord, or a D minor chord, or a G7 chord, however, it does not teach you the intricacies of how to play effectively over 2 bars of C major or 8 bars of G7.

**And, you need to make sure you understand each chord as its own entity,** not simply a mode of something else. For example, you need to understand every chord tone on G7 - instantly know what the 3, 5, #9, #5 or anything thing else without thinking - and not have to rely on the fact that G7 is the 5th mode of C major. **Any thought = Useless information.**

If you [learn to visualize](#), you can dramatically speed up the process of creating each chord-entity in your mind.





# The Devil is in the Details



To understand how to use each and every chord tone, and how to improvise in a melodic way over common jazz progressions, **one must study the jazz language** that has come before them. How are strong phrases constructed in this music? How is the 11th on dominant really treated? How do you play over a dominant sound that doesn't resolve and sound good?

**To reiterate, scales and chords are the beginning;** simple information that you memorize, internalize, and then have at your disposal. They do not teach you how to improvise jazz.

**All the answers are on the recordings. Transcribing, understanding, and building upon language is the key to actually playing jazz.**



# And what about Ear Training?

Ear training is very important and often neglected. But, like visualizing scales and chord structures, it's something that can be done away from your instrument, on the go.

In fact, we created a resource for this as well that you may want to check out. It's called [The Ear Training Method](#). It's over 20 hours of audio and contains all the exercises you need to do in a logical order. It walks you through each and every one.

It's basically like having a private ear training coach in your pocket.

Is it magical? No. It's simple, straightforward, and repetitive. That's how ears are trained. Through repetition of basic sounds.

Now, if you prefer to do this work on your own, make sure to checkout the [ear training articles on Jazzadvice](#).

Now that we got that cleared up...

**Back to Jazz language**



# Getting Jazz language

The key to speaking a language fluently is developing a vocabulary. A vocabulary that you know inside and out.

**The more words and phrases you know, the more ideas and feelings you can communicate.** And eventually, the easier it'll be to have a conversation.

The same is true of improvising. You need to develop a vocabulary of key words, phrases, and sentences that you can use in everyday situations, a musical vocabulary that consists of **language you've learned over different chords and chord progressions.**

As a jazz musician, the building blocks of your musical vocabulary begin with four sounds:

**Major**

**minor**

**Dominant (V7)**

**Half-diminished (Ø7)**

# Building your arsenal

You can quickly see how beneficial it is to focus intently on these sounds. **If you can develop language over these four basic chords in all 12 keys, you will have improvisatory material for all occasions.** Of course, there are many other types of chords (Major7#11, V7#5, sus chords, minor-major 7, diminished, augmented, etc.), but these are all primarily variations of the basic chord types, chords that you can focus on after you've mastered the basics.

When you go to practice, think about: How many pieces of language do you have for each chord sound? Or another way to think about it is, how many ways to improvise do I have for a particular chord?

Whichever chord sound has the least amount of language, focus there. Aim to have at least 3 pieces of language for each, and eventually, acquire 10.



# Expanding your vocabulary

After the 4 basic sounds, you can combine them to get language over common chord progressions. These are things like:

ii V or ii V I

iii Vi ii V or I Vi ii V

And anything else that you observe as common in the tunes you're studying.

Remember, things are not cut and dry. You can get language for a minor chord. You can get language for a dominant chord. You can get language for a ii V progression. You can go further by getting language for particular lengths, for instance, a ii V for one measure, or a ii V for two measures, or a dominant chord for two measures, or a major chord for one measure.

**As you study this music, you need to see what makes sense to you. How do YOU conceptualize what you're studying? How do YOU interpret what your heroes are doing? How can YOU best understand it so you can make use of the information?**



# The Process:

## To get new language you:

1. Listen to your heroes
2. Find a phrase that grabs your attention
3. Listen to it over and over and over an over and...over again
4. Put it into [Transcribe Software](#) if you want to slow it down
5. Try to sing the phrase and understand what's happening
6. Once you can sing it, play it on your instrument
7. Get it up to speed on your instrument with the recording
8. Play it without the recording
9. Figure out what chord(s) the phrase is over
10. Play the phrase in all 12 keys



# Or, get specific language

To get specific new language you:

1. Listen to your heroes
2. Find a phrase that grabs your attention, **over a chord you know to be the sound you want language for**
3. Listen to it over and over and over an over and...over again
4. Put it into [Transcribe](#) if you want to slow it down
5. Try to sing the phrase and understand what's happening
6. Once you can sing it, play it on your instrument
7. Get it up to speed on your instrument with the recording
8. Play it without the recording
9. Play the phrase in all 12 keys

\*You know what chord the phrase is over because you

A.) Know the chord progression already or...

B.) Can hear the places in the solo that use the chord sound you want language for

# Or, just transcribe a whole solo

**A whole solo, or a chorus from a solo, is obviously packed full of language for all the chord types you're going to encounter.** This is one of the fastest, albeit one of the most difficult, ways to amass a lot of language quickly.

If you choose to go this route, make sure you go beyond just transcribing the solo. Isolate the language for the different chord types, practice it in all keys, develop the language, and practice using it with the tunes you're working on.



# All this talk of transcribing...

Transcribing is continuously touted as the “secret” to learning improvisation. Jazz musicians and educators constantly talk about transcribing, but it seems that there’s a conflict in what actually is meant by the word transcribe, as well as the reason behind doing it.

**The one aspect of transcription that vastly improves your musicianship is the process of figuring out a solo, a chorus, or a phrase by ear.** Truly hearing the intervals, chords, and articulation of a solo and internalizing them. Instead of figuring out a line note by note and going directly to the paper, you should sing the line and play it on your instrument repeatedly.

Not only will you immediately begin to memorize the solo, but you’ll begin to improve your ears; learning to hear chord tones, progressions and intervals along the way. Essentially, developing a skill necessary to all improvisers: learning how to play what you’re hearing.

Through my own trial and error, I have realized that, aside from the benefit of ear training, the single most important reason to transcribe is to learn the jazz language, from it’s structure and phrases to it’s inflection and articulation.

Hear it, imitate it, internalize it, and eventually innovate upon it. We commonly refer to this process as “transcription,” but the painful irony is that all of the above steps don’t involve writing – not even a single pen stroke. So why even call it transcribing?

# Getting New Language

Resources on [jazzadvice.com](http://jazzadvice.com)

[Articles about language](#)

[Articles about transcribing](#)





**2**

**Develop the language you have**

## ***To develop***

verb (used with object)

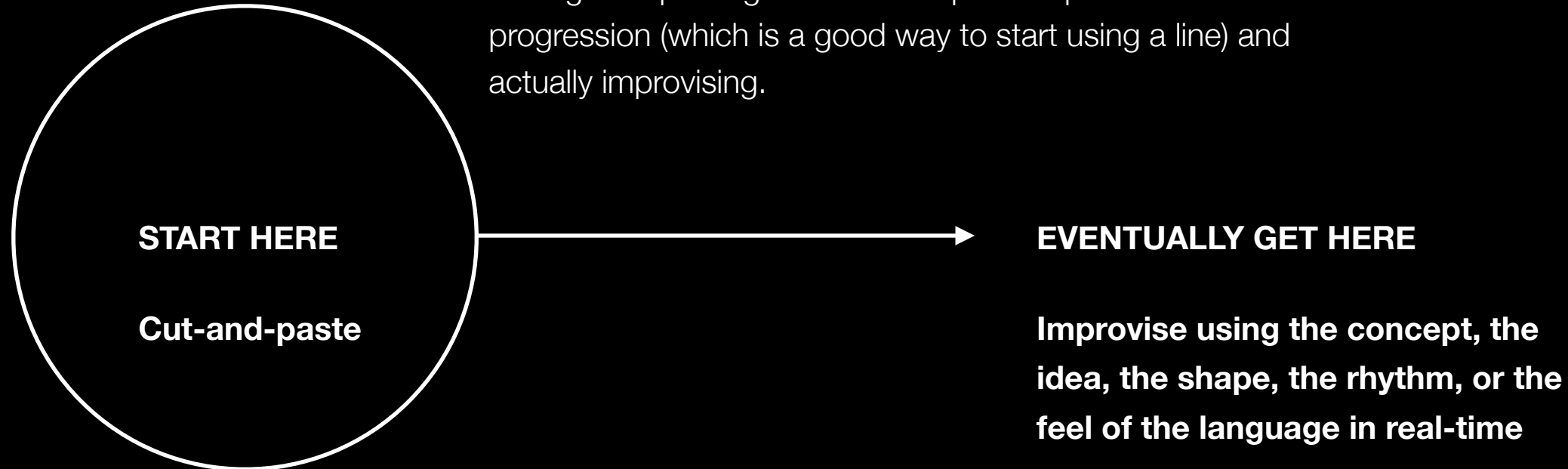
1. to bring out the capabilities or possibilities of; bring to a more advanced or effective state: to develop natural resources; to develop one's musical talent.
2. to cause to grow or expand: to develop one's muscles.
3. to elaborate or expand in detail: to develop a theory.
4. to bring into being or activity; generate; evolve.



**The whole point of developing the language you have is to actually learn how to improvise with it instead of playing it note-for-note all the time.**

Behind every line you transcribe lies an infinite possibility for improvisatory material. The keys are: understanding the concept behind the line, coming up with your own takes of the line, and experimenting with varying the line in real-time.

This process and knowledge teaches you how to be flexible with the language you're acquiring; it bridges the gap between cutting-and-pasting a line into a specific spot of a chord progression (which is a good way to start using a line) and actually improvising.



# Develop your language

1. Evaluate what language have
2. Choose a line and make sure you've mastered it in all keys
3. Now develop it

**To develop it try these ideas:**

- Vary and modify the line
- Extract parts of it and build upon them
- Combine the line with other lines
- Create new lines from it
- Understand the concept behind line
- Improvise with concept in mind
- Create new concepts similar to the concept behind the line



# Creating language

**You can also create lines and concepts that are not inspired by language or something you've transcribed.**

## **There are no rules.**

It's a good idea to often use stuff you've transcribed as inspiration for your own creations because then it builds upon the jazz language and it will likely contain strong melodic elements.

However, nothing says you can't create something straight from your own mind and you should experiment with this.

Do both. Develop language that you've transcribed into something you can call your own and create lines, concepts, and exercises straight from your mind.

**If you've been listening, transcribing, and immersing yourself in the jazz language, then the stuff you come up with on your own will express this influence.**

# Developing Language

Resources on [jazzadvice.com](http://jazzadvice.com)

[Articles about language](#)

[Articles about transcribing](#)

[Articles about concepts](#)





**Work on tunes**



A close-up, high-angle shot of a vinyl record. The record has a bright red center and a dark, possibly black or dark brown, outer ring. A gold-colored tonearm is positioned over the record, with a red stylus tip touching the surface. The background is dark and out of focus.

**Learn the melody of a tune straight  
from the recording**



A vinyl record with a red center and a gold tonearm with a red connector. The record is spinning, creating a motion blur effect. The tonearm is positioned over the record, and the red connector is visible at the end of the arm. The background is dark, making the red and gold elements stand out.

# AND

## Learn the chord changes straight from the recording

This is only possible if you develop your ear to hear the chords. You begin by hearing the bass note, then you hear the quality of the chord. You continue in this manner to determine the entire progression.

Grab [The Ear Training Method](#) to develop the necessary skills and see the article links at the end of this section for further help.



# Play the chords at the Piano

This doesn't have to be fancy. Simplified two-note voicings are fine. the point is, you understand what's happening harmonically in a tune. Without that knowledge, aural sense, and understanding, you're truly in the dark.

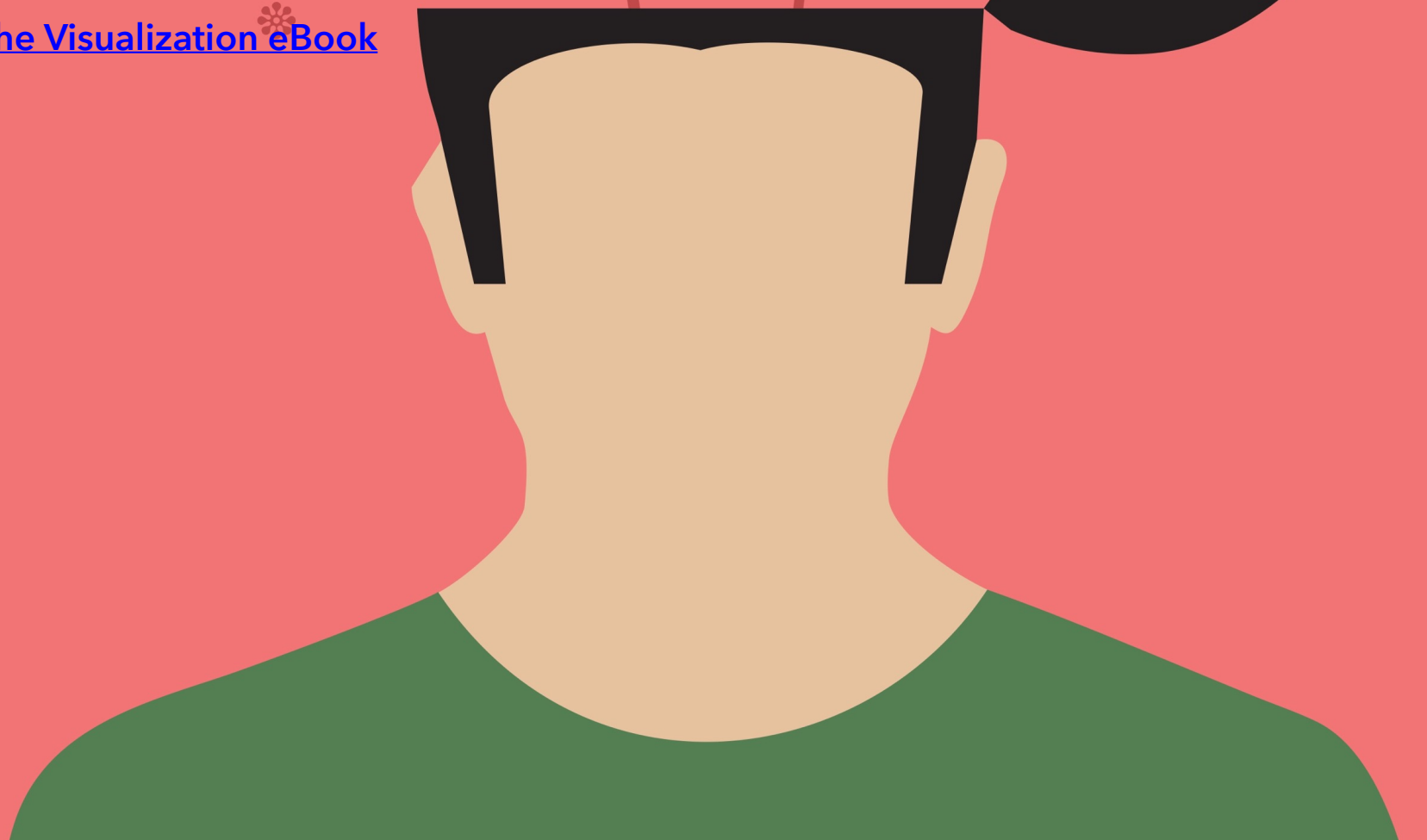


# Visualize the chords

To quickly and effectively learn the chords and scales to a tune, visualize them. Remember from earlier, chords and scales are bottom rung of the ladder. A necessary fundamental step, but, one you want to climb high above.

Do not get lost in endlessly practicing the scales. Improvisation is not running up and down scales or randomly choosing notes from a scale. Review the section about chords and scales if this doesn't quite make sense. But, I think you probably get it by now...

[Click here to see the Visualization eBook](#)



# Basic Exercises

1. **Play guide-tones** (3 and 7) through the chord changes in half notes and/or quarter notes in a melodic way. By a “melodic way” I mean, a way that sounds musical. Think of it as playing music and not as an exercise. Make a musical statement and play with a beautiful sound.
2. **Play only lower structure chord tones** (1 3 5 7) through the chord changes in half notes and/or quarter notes in a melodic way
3. **Play any chord tones** (1 3 5 7 9 11 13 and alterations) through the chord changes in half notes and/or quarter notes in a melodic way
4. **Make up your own exercises similar to these.** The goal is to get comfortable with the changes.



# Apply Language

This is the key step to getting beyond chords and scales

1. **Apply a piece of language** you have worked on to a specific part of the tune where it fits. Make sure to find all the instance it fits in. Literally start by cut-and-pasting it into the places it works. After you can use it easily, then learn how to vary and improvise with it.

What you're doing here is teaching your mind and body different new ways to approach parts of the changes. At first it's very structured and constrained, which with mastery, leads you to freedom with the changes.

2. **Improvise with the concept** of the language in mind over these sections.
3. **Apply another piece of language** and then improvise with that concept in mind
4. **Improvise over the tune.** For difficult spots, transcribe more language for those situations. Study it and apply it.

# Tune Recap

1. Learn the melody from the recording
2. Learn the chords from the recording
3. Play the chords at the piano
4. Visualize the chords
5. Play basic exercises in a melodic way
6. Apply language and concepts
7. Isolate difficult sections and find/study language for them
8. Improvise. Improvise some more.
9. To strengthen your understanding of a tune and improve at it,  
repeat steps 1-8 indefinitely for a lifetime
- 10. Don't go crazy in the process**



# Practicing Tunes

Resources on [jazzadvice.com](http://jazzadvice.com)

[Articles about tunes](#)

**So**

How does this all fit into **daily practice?**



Your daily practice should **focus on ONE primary thing.**

# If you have time...

You take the one primary thing you're working on and do even more with it.

But **the primary focus is still that one thing** even though you may be working on multiple things.



# **You start from only ONE:**

**Get new language**

or

**Develop language you have**

or

**Work on a Tune**

**Your goal is to master  
one thing.**

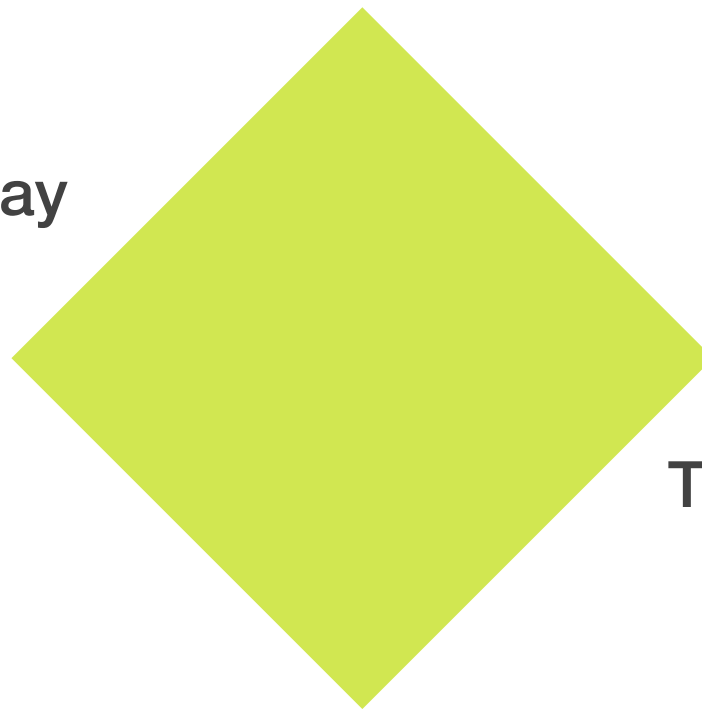
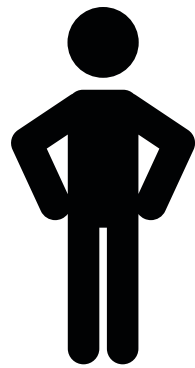
**(Spending at least an hour on one  
thing is a good idea)**



# Every day...

**You should be able to explain how you are better today than you were yesterday.**

This was me yesterday



This is me today



**You should be  
able to say...**

**Yesterday I couldn't do this...**

**Yesterday, I didn't know this...**

**Yesterday, I wasn't as good at this...**



# It might sound like this...

“ Yesterday I didn't know this piece of language over a minor chord. Now I know it in all keys.

**Yay me. I'm a badass.**

# Or this...

“ Yesterday I had no concepts of how to play over a major chord except thinking about the chord and scale.

Today I learned a piece of major language and I understand the concept behind it.

**Now I have a new concept of how to improvise over a major chord. I pretty much rock.**



# Or this...

“ Yesterday I played the same piece of language every time I got to a ii V.

Today I took the ii V that I play over and over and varied it. I came up with new ways of playing it.

**Now I don't play the same thing every time and I understand how to improvise with the ii V language that I have. I'm the \$&\*%!**

If you have more time and feel like you've got a handle on the material, then **you take that material to one of the other areas.**



If you were getting new language, you could then...

**develop that language**

or

**apply that language to a tune you're working on**

If you were developing language, you could then...

**Master the new language you came up with,  
in all keys**

or

**Apply that new language to a tune**



If you were working on a tune, you could then...

**Get new language to apply to the tune**

OR

**Apply language you've developed or  
concepts you've come up with to the  
tune.**



**Remember how it all  
fits together?**





**Practice a tune**

Get more language  
to apply to tunes

Apply language it to tunes

Develop more  
language for tunes

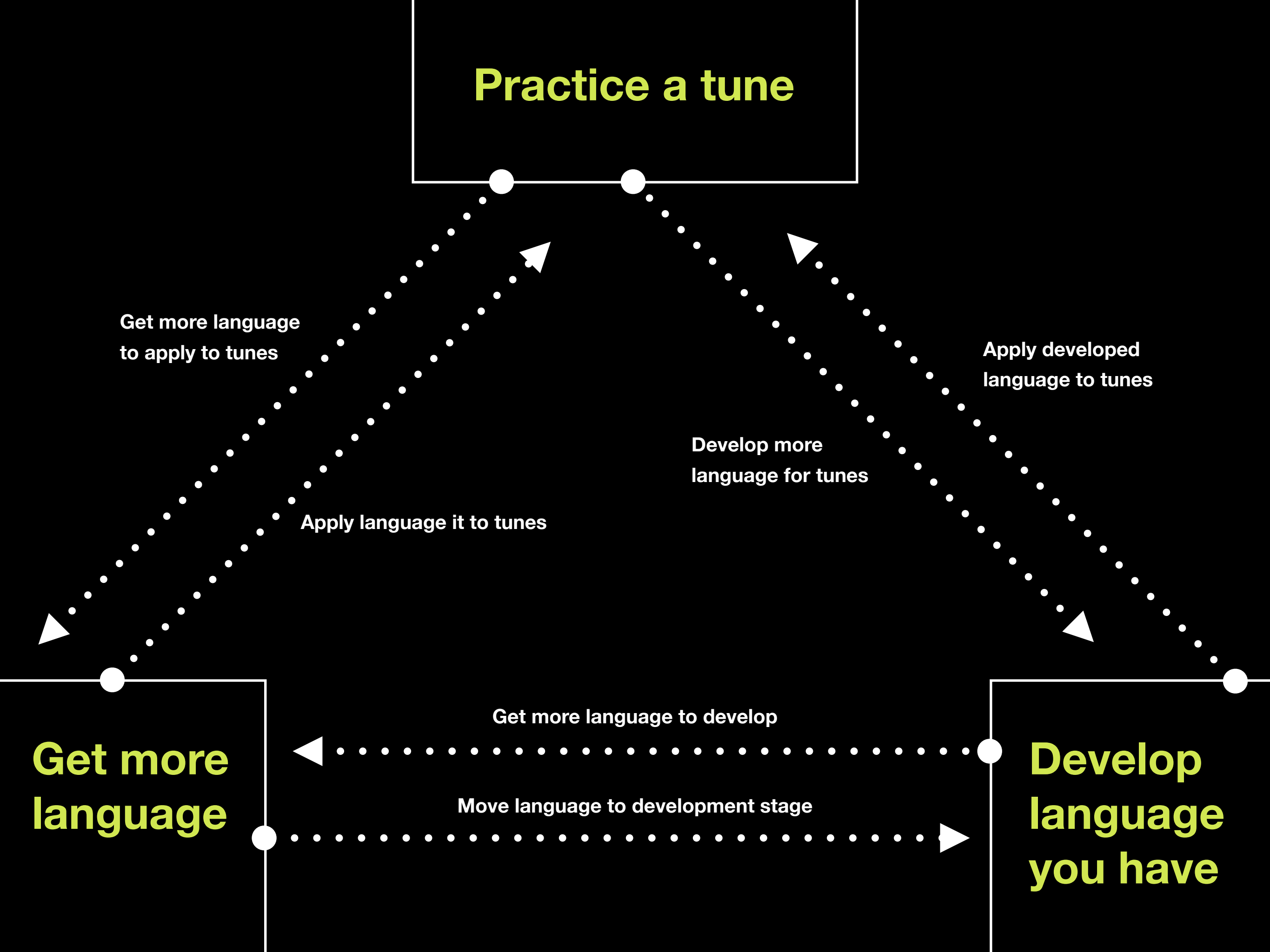
Apply developed  
language to tunes

**Get more  
language**

Get more language to develop

Move language to development stage

**Develop  
language  
you have**





# SO your practice might look like this:

## FOCUS ON GETTING NEW LANGUAGE:

Instrument specific tone and technique practice - 15 min

### Transcribe a line 20 - 30 min

You heard Miles Davis play a phrase that you liked. So, you decide to grab that piece of language and add it to your arsenal.

Learn it directly on your horn from the recording and figure out what chord it's being played over. This is the process of transcribing.

### Take the line through all keys 20 - 30 min

Supposing the line was being played over B minor, now take the line through all keys, playing it on every minor chord.

### Work on the line some more 15 - 20 min

Aim to get complete freedom with it and also understand the concept behind the line

Now if you have more time, **take the line and apply it to a tune** you're working on. Think about things like:

How can I use it in this tune?

Where specifically can I use it?

How can I use the concept from this line in this tune?

How can I change this line and build upon it?

Or instead of applying it to a tune with your extra time, you could instead, **develop the line**:

How can I vary the line in a musical way?

How can I improvise with the concept of the line?

Can I create a line inspired by this line?

Can I create a concept inspired by the concept of the line?

Can I extract parts of the line for new lines?

Get creative!

**Remember, you're aiming for mastery. If the language isn't mastered, it's time wasted.**

# Or start from developing language...

## **FOCUS ON DEVELOPING LANGUAGE:**

Instrument specific tone and technique practice - 15 min

### **Get facility with the original line** 15 min

Take it through all keys

### **Create variations of the line** 20 -30 min

How can I modify the line in a musical way?

Can I alter it?

Can I extract pieces of it?

Can I shorten, or lengthen it?

Can I extract the rhythm?

Can I combine it with other things I know?

Can I use it in other harmonic situations?

Get more creative...

### **Understand the concept behind the line** 20 -30 min

What's going on here?

What was the soloist thinking as best I can tell?

What makes this line unique?

Write out new lines based upon this concept

Improvise new lines based upon this concept

On another day, instead of starting from a transcribed line, try starting from creating your own thing:

### **Create a new line, concept, or exercise** 20 - 30 min

Do this straight from your mind. That's right, you don't necessarily need to always use transcribed material to inspire what you create.

It may be inadvertently inspired by something you transcribed, or maybe it's just an idea you had, maybe it's something theoretical. Doesn't matter. Just make sure it sounds good to you. Your EAR is the final judge, not music theory or any rule.

Now if you have time, **you can take your new lines and concepts and apply them to tunes you're working on**

How can I use it in this tune?

Where can I use it?

How can I use the concept from this line in this tune?

How can I change this line and build upon it and apply it to this tune?

etc...

# Or start from working on tunes...

## FOCUS ON A TUNE:

### **Learn melody and chords** 30 - 60 min at least

Note: this step, and all these steps, take multiple days to really make an impact because there's a lot to learn.

Learn the melody straight from the recording with your instrument. Then, learn the chord changes straight from the recording. Use the recommended articles in the tunes section to see the detailed process.

### **Play chord voicings at piano** 20 - 30 min

You can do this on another day if you like once you successfully learn the melody and chord changes from the recording.

These can be simplified two-note voicings. Doesn't have to be fancy. The point is to understand the harmony and to really hear the changes.

### **Visualize the chord symbols** (not during practice)

This is a vital step but do it when you're not practicing. Make sure to [see the eBook for help](#).

### **Play guide-tones (3 and 7)** 10 -15 min

On another practice day if you like, once you have figured out the melody and chords and played them at the piano, work on these basic exercises and begin to apply language.

Play guide tones through the chord changes in half notes and/or quarter notes in a melodic way.

### **Play only chord tones** 10 - 15 min

Through the chord changes in half notes and/or quarter notes in a melodic way. Then, create other simple exercise like this to gain comfort with the chord changes.

### **Apply language to the tune** 30 min or more

Start by cut-and-pasting the language into spots that it fits in. Eventually learn to Improvise over the tune with the concept of the language in mind.

Then, apply another piece of language and then improvise with that concept in mind



# working on tunes continued...

## Once you have:

- Learned the melody and chord changes
- Played the chord changes at the piano
- Visualized the changes in your spare time
- Understand all the necessary chords and scales
- Have played basic chord tone exercises
- Applied language and concepts

If you have more time in your tune-practice-session, **go get new language for parts of the tunes that are giving you difficulty**. For example, if there are 4 measures that are really hard for you, go transcribe what your favorite player plays there and study it.

## Now, **Just Improvise over the tune** 30 min or more

As you can see, it takes a lot of study on a tune to get it to the point where you have attained a solid enough understating of it to begin improvising over it in a meaningful way.

As you plan your practice out over the span of a week, which you'll see in a moment, you'll want to spread out the study of a tune over a period of days instead of trying to cram too much into one.

# **And what should I do tomorrow?**

I like to think about my practice in week long segments and then divide it up into daily practice as we just looked at.

**Let's see what a week might look like...**

# Weekly Practice Plan

Start by listing out what material you're tackling

This Week's Material

**Tune(s) I'm working on:** All The Things You Are, Blues in F

**Language to develop:** Sonny Rollins ii V, minor line I made up

**New language to get:** Miles Davis dominant line in Freddie Freeloader

Then, depending upon your schedule, divide the material up into daily practice as illustrated before. Your goal is to master all the week's material.

Notice the whole week's material is not that much. Any more and you may not reach a level of mastery with the material.

Spend more time on less and you'll get deeper into what you're studying.

**Remember, you're aiming for mastery. If it isn't mastered, it's time wasted.**



# NOTICE...

No matter where you start... **You can hit all 3 areas while still keeping your narrow focus on one primary thing** because they're all so closely related.

**Lots of dead birds. One stone.**



**A few more things to  
think about...**



\*Assuming you've got chords and scales down to the point that you don't need to think about them. (So, if I said "What's the 3rd of Ab7, the #5 of Eb7, the 13th of C#-, the #11 of Db major" you know the answers instantly and where the notes are located on your instrument.)

**If you don't have language, then all you have to improvise from is knowledge of chords and scales.**

**That's why we  
GET MORE LANGUAGE**

If you don't learn tunes from recordings you won't have an aural sense of what the tune's progression actually sounds like and you won't have a comfortable vehicle to improvise over.

**That's why we Learn  
tunes STRAIGHT from  
recordings**

If you don't practice applying your language and concepts to tunes, you'll have difficulty improvising with them in real-time and will have to resort to just the chords and scales.

**That's why we APPLY  
everything to tunes**



**\$0...**

**Did you learn something?**

**Let's play 20 Questions**



# **QUESTION #1**

**What do you do before you begin to work on jazz improvisation related stuff in your practice?**





# **QUESTION #2**

**What are the 3 high level things that you can choose to work on?**



# **QUESTION #3**

**Where do scales and chords fit into the picture?**



# **QUESTION #4**

**What's the best way to learn and internalize chords and scales?**





# **QUESTION #5**

**Where does ear training fit in?**



# **QUESTION #6**

**What's the best way to train your ears?**



# QUESTION #7

What is jazz language?





# **QUESTION #8**

**Why is jazz language important?**



# **QUESTION #9**

**How do you acquire jazz language?**



# **QUESTION #10**

**What does it mean to develop the jazz language that you have?**





# **QUESTION #11**

**Is it OK to create your own lines or concepts that are not inspired by something you transcribed?**



# **QUESTION #12**

**What do you do with language you learn  
and develop?**



# **QUESTION #13**

**What's the best way to learn the melody to a tune?**





# **QUESTION #14**

**What's the best way to learn the chord changes to a tune?**



# **QUESTION #15**

**How do you work on improvising over a tune?**



# **QUESTION #16**

**Describe the relationship between learning language, developing language, and working on tunes...**





# **QUESTION #17**

**Is the process linear or is it more complicated than that?**



# **QUESTION #18**

**How do you go about turning these concepts into a daily practice?**

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# QUESTION #19

**Is it possible to stay focused on one thing during your practice while still working on multiple things? How?**



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# QUESTION #20

Who rocks?

# Brief Answers

\*For more in-depth answers, review the presentation

1. Practice your instrument specifics like tone and technique
2. Get new language, Develop Language, Work on a tune
3. They're necessary to know. They must be burned into your mind on a deep level so you can get beyond them.
4. Visualization. The [eBook](#) speeds the process up.
5. It's necessary. Do it in your spare time.
6. On the go. Use [The Ear Training Method](#) for on-the-go tracks.
7. The phrases of your heroes, how they play them, when they play them, why they play them, how they create a solo as a whole
8. It teaches you how to construct strong jazz melodies, it trains your ear and your fingers in the jazz style, it allows you to learn as an apprentice to your heroes, it gives you ideas of how to approach every chord and progression, it gives you material to inspire your own style, it gives you a model to work from
9. Transcribing phrases, choruses, and solos of your heroes. You learn everything straight from the recording with your instrument.
10. To build upon it, to modify it, to change it, to alter it, to understand the concept behind it and to use it as a basis for new material.
11. Yes. There are no rules, just tools.
12. Apply it to tunes and learn to actually improvise with it.
13. Straight from the recording
14. Straight from the recording
15. Play chords at piano, simple chord tone exercises, applying language and concepts to parts of it
16. Learn language, develop it, apply it to tunes. Find language for hard parts of tunes.
17. It's complicated. You can start from anywhere and hit all 3 areas because they all overlap.
18. Focus on one primary thing and master it
19. Yes. If you have time, you can take the material you're working on into one of the other two areas.
20. [jazzadvice.com](#) duh

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