

## Todd's List of Activities for a Jazz Practice Routine:

Todd Wilkinson – Director of Jazz Studies – Ottawa University, Ottawa, KS 816-797-3264

1. Tone Quality
  - a. Long Tones
  - b. Slow Melodies
  - c. Sustained Focus – Inner Eye/Ear
  - d. Breathing and support
  - e. Embouchure
  - f. Overtones
2. Intervals
  - a. All Major and Minor Intervals - trills
  - b. Brecker Interval Routine
3. Chord Arpeggios and Inversions
  - a. Triads
  - b. Sixth
  - c. Seventh
  - d. 13ths
  - e. Voicings/Inversions
4. Scales
  - a. Major Modes
  - b. Melodic Minor Ascending Modes
  - c. Chromatic
  - d. Whole Tone
  - e. Diminished
  - f. Blues
  - g. Pentatonic
  - h. Harmonic Minor
  - i. Augmented
  - j. Artificial
5. Patterns and Licks
  - a. Interval Patterns
  - b. Chord Patterns
  - c. Scale Patterns
  - d. Digital Patterns
  - e. Non-Terminal Patterns
  - e. Atonal Patterns
  - f. Licks – Short Motives or Melodies (not structured or repetitive)
  - g. 4 and 8 note tonal units
6. Fermata Practice
  - a. Cadenzas over chord types
  - b. Slow Practice over Progressions
7. 'Even'-ing Up Keys – Thinking in Roman Numerals
  - a. Normal Progression in Major
  - b. Normal Progression in Harmonic Minor
  - c. Playing Heads in 12 Keys
  - d. Playing Tunes Progressions in 12 Keys
8. The Jazz Language

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- a. Clichés in every key
  - b. ii-V7-I licks (major and minor keys)
  - c. The Most Common Turnarounds
9. Playing of Transcriptions
- a. Memorization by wrote
  - b. Capturing on Manuscript
  - b. Musical analysis
  - c. Imitate, Assimilate, Innovate
10. Learning Tunes
- a. The Melody
  - b. The Chords – Roman Numerals
  - c. The Scales
  - d. Learning the lyrics
  - e. The Resolution of the 7ths
  - f. The Form or Type
11. Tune Types
- a. Standards and Bebop Tunes based primarily on V7 Cycle  
ABAC, AABA, AB, AAB
  - b. Modal Tunes: Plateau, Mixed, Modal-ii-V7
  - c. Blues: 8 bar, 12 Bars, 16 Bar, Minor, Bird Blues, Blues with a Bridge, Riff Blues,
  - d. I Got Rhythm Changes and Alterations
    - i. Harmonic Generalization of 'A'
    - ii. Blues Scale on 'A'
    - iii. Blues Scale mm5-8 only
    - iv. Diminished Scale over 'A'
    - v. Whole Tone Scale over 'A'
    - vi. Floating Devices
    - vii. CTA
  - e. Contemporary Standards
  - f. Ballads
  - g. Free Form Tunes
12. Chromaticism
- a. Non-Chord Tones: Passing, Appoggiatura, Neighbors, Changing
  - b. Enclosures
  - c. Side-slipping
  - d. Third Relations
13. Inserting Chord Substitutions into Normal Progressions
- a. Diatonic Substitutions
  - b. Reharmonization
    - i. Tritone V7 Substitutions
    - ii. Inserting ii before V7 – cycling back
    - iii. Minor Chords
    - iv. Tonic Major Chords
  - c. Advanced Reharmonization
    - i. Contrary Motion
    - ii. Slash Chords

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- iii. Chords Derived from Bass Lines
  - iv. Sus and Susb9 Chords
  - v. Deceptive Cadences
  - vi. Chromatic Approach Chords
  - vii. Altering Original Melody
  - viii. Pedal Point
  - d. Disguised Cycle
    - i. Delayed Cycle
    - ii. Tritone Cycle
    - iii. Cycle Up a mi3rd
    - iv. Cycle Down a mi3rd
  - e. Changing the Bass Line Against the Melody
  - f. Coltrane Matrix
14. Phrase Overlapping
- a. Avoiding regularity in length
  - b. Avoiding dividing lines of the form
  - c. Balancing Phrasing
15. Tempo Study
- a. Handling extremes – using the ‘heartbeat’
  - b. metronome techniques
  - c. Foot tapping
16. Ear Training Exercises
- a. Playing music-minus-one with no music or reference
  - b. Singing at Half Speed
17. Sight-reading of Melodies and Progressions
- a. Count it, Say it, Finger it, Play it
  - b. Recording Yourself
18. Melodic Development
- a. Motivic ideas
  - b. Rhythmic ideas
    - Using the rhythm of the melody
  - c. Thematic
  - d. Using the phrase lengths of the melody
  - e. Using key notes of the melody
- Other Activities:
1. Reading
    - a. A Soprano on Her Head
    - b. The Inner Game of Music
    - c. The Talent Code
    - d. Effortless Mastery
  2. Piano for non-pianists
    - a. Basic Comping Skills/Voice Leading
  3. Singing for ‘non-singers’

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4. Personal Development Analysis – self criticism

5. Composition

7. Pedagogy Study

8. Mental Exercises and Meditation

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