

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

1. Tone Quality
 - a. Long Tones
 - b. Slow Melodies
 2. Intervals
 - a. All Major and Minor Intervals
 - b. Brecker Interval Routine
 3. Chord Arpeggios
 - a. Triads
 - b. Sixth
 - c. Seventh
 - d. 13ths
 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
 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)
 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
 - a. Cliches in every key
 - b. ii-V7-I licks (major and minor keys)

 9. Playing of Transcriptions
 - a. Memorize
 - b. Analyze
 - c. Learn the Tune in Question

 10. Learning Tunes
 - a. 12 Bar Blues, Bird Blues
 - b. I Got Rhythm Changes and It's 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
 - c. Standards based primarily on V7 Cycle

 11. Vehicle Types
 - a. Standard and Bebop Tunes
 - b. Modal Tunes: Plateau, Mixed, Modal-ii-V7
 - c. Blues: 12 Bars, 16 Bar, Minor, Blues with a Bridge
 - d. Contemporary Standards
 - e. Ballads
 - f. Free Form Tunes

 12. Chromaticism
 - a. Non-Chord Tones: Passing, Appoggiatura, Neighbors, Changing
 - b. Enclosure

 13. Inserting Chord Substitutions into Normal Progressions
 - a. Diatonic Substitutions
 - b. Reharmonization
 - i. Tritone V7 Substitutions
 - ii. Inserting ii before V7
 - iii. Minor Chords
 - iv. Tonic Major Chords
 - c. Advanced Reharmonization
 - i. Contrary Motion
 - ii. Slash Chords
 - 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
 - d. Changing the Bass Line Against the Melody
 - e. Coltrane Matrix
- 14. Phrase Overlapping
 - a. Avoiding regularity in length
 - b. Avoid dividing lines of the form
 - c. Balancing Phrasing
- 15. Tempo Study
 - a. Handling extremes
- 16. Ear Training Exercises
 - a. Playing Aebersold with no music or reference
- 17. Sight-reading of Melodies and Progressions
 - a. Tape Yourself
- 18. Melodic Development
 - a. Motivic
 - b. Rhythmic
 - c. Thematic

Other Activities:

- 1. Reading
 - a. A Soprano on Her Head
 - b. The Inner Game of Tennis
 - c.
 - 2. Piano for non-pianists
 - a. Basic Comping Skills
 - 3. Singing for non-singers
 - 4. Transcribing and Analyzing Solos
 - 5. Progression Analysis
 - 6. Reharmonization and Chord Substitution Techniques
 - 7. Composing
 - 8. Mental Exercises
-