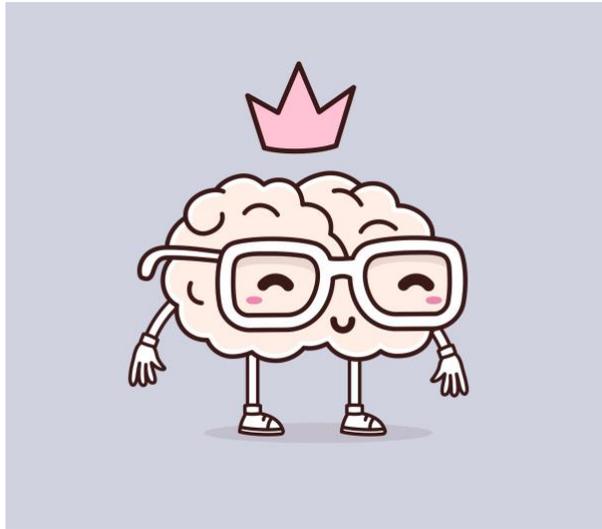


Practicing Episode: Cadence and Melody with George Coleman... with both brains

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The **ABABC** approach.



Combining **refinement** and **opening up** through systematic manipulation and open improvising.

Objectives:

- Deep memory - **embed approach** through **repetition**, in **context**.
- **Combine** specific strategies with improvisational process from **both brains**.
- **Integrate** outside improvising within our **existing** improvisational approach.
- Adapt, **manipulate** and personalise outside techniques, progressing from **literal** to **nuanced** and **personal** use.
- **Smart practice**, combining left, right brain and whole brain.

Practice Strategy

Prerequisites

1. Objective
 - a. Know why you are practicing: In this case, using George Coleman's solo to:
 - i. model **creating episode through combining melodic and functional materials**.
 - ii. Develop our **improvisational will** in forming narrative.
2. Attunement
 - a. In this strategy, it is helpful to familiarise yourself deeply with George Coleman's solo on "Maiden Voyage".
Click here www.youtube.com/watch?v=Bjingy7mNkU. Listen.
 - b. Select a simple context for practice, in this case the first 4 bars of "Maiden Voyage". Remember to not over-load your improvisational mind by presenting too much material or multiple tasks.

2 Action

Using 4 bars from "Maiden Voyage" solo. This models the combining of **melodic (motivic, intervallic) and functional (changes) paragraphs**.

- **A** (right brain) general idea, influenced by repeated listening to George Coleman. Start with *general idea* of repeated motif. **5-10 mins**.
- **B1** (left brain) targeted practice: borrow a specific motif from George Coleman. **5-10 mins**.
- **B2** When B1 is comfortable, add another strategy, i.e. playing the harmony, the changes, perhaps use a specific George Coleman phrase, **or** an existing II-V lick for A-7/D (as D7sus). **5-10 mins**.
- **A** (right brain) again. This time round, use general idea of alternating motivic and changes phrases. **5-10 mins**.
- **B1 & B2** (left brain) again. **5-10 mins each + B3** – deliberately alternate motivic and changes phrases.
- **C** (whole brain/open awareness/heart) - improvise in context, influenced by the previous work, but with **intuitive permission** to do as much or as little as you like. Sense instead of think. Be as literal, nuanced or curious as you like. Most important, be expressive. **5-10 mins**.

Practice like this for several days until the processes become familiar and you are able to maintain the management of narrative over an entire chorus, or more.

How can we make things easier
for our ☞ left brain?

*Practice slowly, simplify context
and reduce practice targets/devices*

How can we make things easier
for our right ☞ brain?

*Listen to source/context/lick again,
attune ears as much as possible*

How can we make things easier
for our expressive ❤️ brain (heart)?

*Let go, trust
(but keep one ear on the sensation/echo/vibe
of the previous exercises)*

Remember that when you transcribe and work with the conceptual minds and vocabularies of mature artists, it is a ***reflection* of you**, what you are attracted to and therefore already part of you (as embryonic expressive potential) before you begin to work on its realisation...



George Coleman (born March 8, 1935), best known for his work with Miles Davis and Herbie Hancock in the 1960s. In 2015, he was named an NEA Jazz Master.