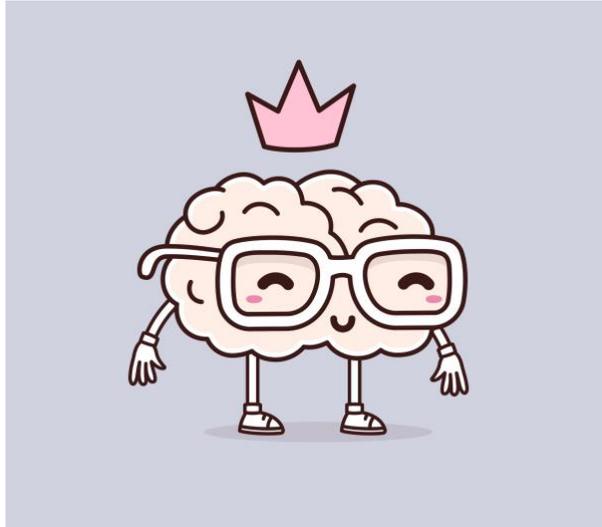


## Practicing jazz vocabulary ... with both brains

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### The **ABABC** approach.



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

#### Objectives:

- Deep memory - **embed lick** through **repetition**, in **context**.
- **Combine** exact version of lick with improvisational process from **both brains**.
- **Integrate** lick within our **existing** improvisational vocabulary.
- Adapt, **manipulate** and personalise lick, progressing from **literal** to **nuanced** and **personal** use.
- **Smart practice**, combining left, right brain and whole brain.

#### Practice Strategy

### Prerequisites

1. In this strategy, be able to recite the lick exactly, ideally in all keys and at different tempos.
2. Select an appropriate context for practice, either *simple* i.e. one chord, extended II V or II V I etc..

Insert lick exactly. Be sure to keep the original “object” intact while “treating” it.

- **A** (right brain) Add intuitive continuations/joins.
- **B1** (left brain) Specified notes before and after lick, 1 note, 2 notes, 3 notes etc.
- **B2** Starting with neighbour notes, enclosures and combinations of notes, increase distance from starting note. Do this progressively.
- **A** (right brain) again. Repeat the intuitive continuations/joins.
- **B1 & B2** (left brain) again.
- **B3** (left brain, morphing in to right brain) Depart from lick in different places. Be systematic. Begin by replacing the last note, then 2 notes, then 3 notes, then first note, first 2 notes, 3 notes and so on. You might like to just ditch “bits”.
- **C** (whole brain/open awareness) - 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.**

Remember that when you transcribe and work with vocabulary, 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...



“You've got to learn your instrument. Then, you practice, practice, practice. And then, when you finally get up there on the bandstand, forget all that and just wail...”