

## Stages of Musical Development (The Outline)

The estimated time frames given to each Stage of Musical Development in the outline below are based on my own experience working with serious, career-minded, jazz improvisation students. However, these time frames should be regarded only as a general guide since exceptions can occur at all levels (meaning that playing jazz for 6 years or less doesn't necessarily limit you to being a beginner-level improviser, and also that playing jazz for 20 years or more doesn't automatically make you a master).

- **Beginner** (Accuracy, Some Musicality)

*Infant Stage: 0 to approx. 6 years experience.*

Beginning (Beginning Beginner – BB) 0 to 2 years

Intermediate (Intermediate Beginner – IB) 2 to 4 years

Advanced (Advanced Beginner – AB) 4 to 6 years

- **Intermediate** (Accuracy, Musicality)

*Child Stage: Approx. 6 to 12 years experience.*

Beginning (BI) 6 to 8 years

Intermediate (II) 8 to 10 years

Advanced (AI) 10 to 12 years

- **Advanced** (Musicality, Creativity)

*Adolescent Stage: 12 to 18 years experience.*

Beginning (BA) 12 to 14 years

Intermediate (IA) 14 to 16 years

Advanced (AA) 16 to 18 years

- **Master** (Musicality, Creativity, Originality)

*Adult Stage: 18 (+) years experience.*

Beginning (BM) 18 to 25 years

Intermediate (IM) 25 to 30 years

Advanced (AM) 30 or more years

(See end of this section for exercises.)

from Hal Crook's  
"Ready, Aim, Improvise!"

## Musical Contexts for Stages of Development 1-9

Following are suggested musical contexts which correspond to each one of the first nine Stages of Musical Development (Beginning Beginner through Advanced Advanced). Use these musical settings *or your own modified versions* when testing your ability to improvise at a particular level.

In the chart below, both the tempo and the harmonic setting of the musical context increase in difficulty with *each* increase in level (i.e., from level 1 to level 2, from 2 to 3, from 3 to 4, etc.), while the mode of accompaniment increases in difficulty at *every other* increase in level (i.e., from level 2 to 3, from level 4 to 5, from level 6 to 7, and from level 8 to 9).

The tempos listed below for each level do not indicate a range of speeds within which the song could be played for testing purposes, but, rather, the actual slow speed and fast speed at which the song should be played for testing purposes.

Also, the chord progressions of the example tunes listed below may be played with swing or even feel (for testing purposes), and may be transposed to keys other than the original ones in order to increase or decrease the degree of musical challenge. (For additional tune titles see Tune Examples listed in "Harmonic Content of Tunes," next page; also see 12. TUNE FILE, page 206.)

A general description of the harmonic content of the tunes used for each level immediately follows the chart. (For information explaining the harmonic content indicated for each level, see 2. HARMONY, page 39.)

### Summary of Musical Contexts for Stages of Development

Use these musical settings *or your own modified versions* when testing your ability to improvise at a particular level.

Level	Tempo	Modes of Accompaniment	Tunes (Harmonic Settings)
1. (BB)	84 (slow)	Full Rhythm Section	So What, Maiden Voyage, Sunflower, Blues in C, F, B $\flat$ , G
	92 (fast)		
2. (IB)	80	Full Rhythm Section	All Of Me, Take The A Train, Satin Doll, Beautiful Love, etc.
	100		
3. (AB)	76	Full Rhythm Section	Autumn Leaves, Softly,
	112	Partial Rhythm Section	Easy To Love, Blue Bossa, etc.
4. (BI)	72	Full Rhythm Section	Night And Day, Just Friends,
	126	Partial Rhythm Section	I Love You, Lady Bird, etc.
5. (II)	66	Partial Rhythm Section	Four, Solar, All The Things You Are
	152	Metronome	Alone Together, etc.
6. (AI)	60	Partial Rhythm Section	Joy Spring, Nica's Dream,
	174	Metronome	Stable Mates, Invitation, etc.
7. (BA)	54	Partial Rhythm Section	Inner Urge, Windows,
	200	Metronome, Unaccompanied	Tones For Joar's Bones, etc.
8. (IA)	48	Partial Rhythm Section	Yes Or No, Lazy Bird, ESP,
	220	Metronome, Unaccompanied	Airegin, Cherokee, Lover, etc.
9. (AA)	44	Drums, Metronome	Giant Steps, Count Down,
	240+	Unaccompanied	Moments Notice, 26-2, etc.

## Harmonic Content of Tunes Used for Musical Contexts

### Level 1: Beginning Beginner

Harmonic setting: Diatonic harmony and/or modal progressions comprised of up to two or three common key areas lasting four or more measures each; simple 12-measure, three-chord blues progressions in C, F, B $\flat$  and G; harmonic material features easy or familiar keys.

Tune examples: **So What, Little Sunflower, Maiden Voyage, C-Jam Blues, Straight No Chaser.** (Also see PLAY-ALONG CD 1).

### Level 2: Intermediate Beginner

Harmonic setting: Mostly diatonic harmony; two or three nondiatonic chords (e.g., secondary dominants: V7 of II-7, etc.) lasting four or more beats each; basic 12-measure blues progressions using #IV $^{\circ}$ 7 in 6th measure, V7 of II-7 in 8th measure, II-7 in 9th measure, V7 in 10th measure, I7 in 11th measure; easy or familiar keys.

Tune examples: **Beautiful Love, Satin Doll, Take The A Train, Blue Room, Don't Get Around Much Anymore, All Of Me, Now's The Time, Blue Monk.**

### Level 3: Advanced Beginner

Harmonic setting: Mostly diatonic harmony; nondiatonic chords (secondary dominants), some at two beats duration; simple modal interchange (IV- to I major or III-, etc.); modulations from common major keys to related *diatonic* minor keys (i.e., from I major to the key of II-, or III-, or VI-, and the reverse); basic 12-measure blues progressions in E $\flat$  and A $\flat$ ; basic I Got Rhythm progression in C, F and B $\flat$ .

Tune examples: **Autumn Leaves, Easy To Love, Blue Bossa, I Hear A Rhapsody, Softly As In A Morning Sunrise, You And The Night And The Music, Nardis, Scapple From The Apple, Afro Blue, Bessie's Blues, Freddie The Freeloader, Oleo, Anthropology, Cottontail.** (Use keys specified above for blues tunes and I Got Rhythm progressions.)

### Level 4: Beginning Intermediate

Harmonic setting: More difficult nondiatonic chords (e.g., substitute dominants: sub V7 of I, II, etc.); secondary dominants; all modal interchange progressions; chromatically altered diatonic chords; modulations from relatively easy major keys to other easy major and minor keys (keys last for two or more measures each); 12-measure blues progressions using sub V7 of V7 in 8th measure and other basic chord substitutions; basic I Got Rhythm progression in more difficult keys (e.g., A $\flat$ ).

Tune examples: **What Is This Thing Called Love, Night And Day, Just Friends, Lady Bird, Green Dolphin Street, I love You, Out Of Nowhere, There Is No Greater Love, In A Mellow Tone, Yesterdays, Au Privave, Blue Trane, Blues For Alice, All Blues, Equinox.** (Use keys specified above for blues tunes and I Got Rhythm progressions.)

### **Level 5: Intermediate Intermediate**

Harmonic setting: Secondary dominants; substitute dominants; modal interchange; chromatically altered diatonic chords; modulations involving more difficult keys; keys may last for less than two measures each; progressions may contain several modulations; blues and I Got Rhythm progressions in more difficult keys with chord substitutions (e.g., D, A, D $\flat$ , B $\flat$  minor, E $\flat$  minor).

Tune examples: **All The Things You Are, Tune Up, There Will Never Be Another You, Four, I'll Remember April, Groovin' High, Like Someone In Love, Alone Together, Well You Needn't, In Your Own Sweet Way, Speak Low, A Night In Tunisia, Someday My Prince Will Come, Solar, Blues, I Got Rhythm**, walking ballads (use keys specified above for blues and I Got Rhythm progressions).

### **Level 6: Advanced Intermediate**

Harmonic Setting: Secondary dominants; substitute dominants; modal interchange; chromatically altered diatonic chords; modulations involving more difficult keys; keys may last for less than two measures each; progressions may contain several modulations; blues progressions in difficult keys with advanced chord substitutions; I Got Rhythm progressions in difficult keys with sub V7 chord substitutions on the bridge.

Tune examples: **Daahoud, Invitation, Nica's Dream, Have You Met Miss Jones, Joy Spring, Stable Mates, Along Came Betty, Conception, Stella By Starlight, Confirmation, Con Alma, UMMG, Up Jumped Spring, Speak No Evil, Bluesette**, walking ballads (**But Beautiful, Body And Soul, I Can't Get Started, Here's That Rainy Day, Angel Eyes**).

### **Level 7: Beginning Advanced**

Harmonic setting: See level 6 above – ADVANCED INTERMEDIATE, add constant structure (symmetric) harmony.

Tune examples: **Inner Urge, Windows, Tones For Joan's Bones**, slow ballads (**Ruby My Dear, Reflections, Panonica**).

### **Level 8: Intermediate Advanced**

Harmonic setting: See level 7 above – BEGINNING ADVANCED, add longer song forms (e.g., 64 measure tunes).

Tune examples: **Cherokee, Seven Steps To Heaven, Yes Or No, Lazy Bird, Woody'n You, The Song Is You, Airegin, Lover, Just One Of Those Things, Without A Song, When Your Lover Has Gone, The Way You Look Tonight**, slow ballads (**Central Park West, Infant Eyes, 502 Blues, Waltz**).

### **Level 9: Advanced Advanced**

Harmonic setting: See level 8 above – INTERMEDIATE ADVANCED, add tonic systems.

Tune examples: **Giant Steps, Moments Notice, Count Down, 26-2**, slow ballads (**Very Early, Iris, Virgo, Pee Wee**).

(See end of this section for exercises.)

# 18. Designing a Personal Practice Routine

## Six Major Practice Areas

When designing your own daily practice routine, consider the six fundamentally important areas of musical training explained below. Include some or all of these areas in your daily practice. (For an example, see ahead to *THE BASIC DESIGN*, page 297.)

### I. Instrumental Technique

Select or create exercises suitable to your level of development in the following subjects: warm-ups, scale and arpeggio patterns in major and minor keys, sound quality, intonation, articulation, dynamics, flexibility, range, register development, method book material, solo transcriptions, unique aspects of particular instruments.

### II. Etudes

Select appropriate classical works/studies written for your instrument, designed to develop performance abilities related to execution, technique, expression and interpretation.

### III. Sight Reading

Select different written material every day that is suitable to your level of development which features: jazz rhythm training (with and without pitch) incorporating swing feel and syncopation; pitch sequence training (with and without rhythm) incorporating key signatures as well as accidentals; vocabulary training; solo transcriptions; phrasing; various aspects of execution, etc. (See written musical examples throughout this text.)

### IV. Repertoire

Select appropriate standard songs and standard jazz songs (see 12. *TUNE FILE*, page 206). First learn the song's melody without the rhythm (i.e., the pitch sequence only); then learn the song's rhythm without the melody or pitch sequence (i.e., using a single note); then practice the song's melody and rhythm together; then learn the song's harmony (i.e., chord sequence) using root position arpeggios – first with equal duration on each chord, then with the song's actual harmonic rhythm. Learn one or two songs per week for several weeks, then review all previously learned songs for one week, etc. (See 4. *REPERTOIRE AND EMBELLISHMENT*, page 87; also see *HOW TO IMPROVISE: MEMORIZATION PROCEDURE*, pages 23 and 24.)

### V. Ear Training

For information see 3. *EAR TRAINING*, page 81, and 6. *CONTENT*, page 119.

### VI. Improvisation

Select one or more topics of improvisation suitable to your level of development from the list below. Design appropriate exercises for each topic by selecting suitable restrictions. Practice the exercises in various musical contexts (i.e., with manageable harmonic settings, tempos, and modes of accompaniment). (See upcoming *IMPROVISATION PRACTICE ROUTINE*, page 298.)

## Topics of Improvisation (Select topics to practice from this list.)

Pacing	Pentatonic Scales
Phrase Lengths	Melodic Curve
Rhythmic Density	Motive Development
Melodic and Rhythmic Embellishment of Song Melody	Through-Composed Soloing
Guide-Tone Lines	Rhythmic Displacement
Embellishing Guide-Tone Lines	Augmentation and Diminution
Rhythmic Feel (Upbeat Placement)	Over-The-Bar-Line Phrasing
Dynamics	Contracting and Expanding Chord Duration
Accents/Ghost Notes	Double-Time and Half-Time
Articulation	Creating and Sustaining Peak Points
Syncopation	Nonharmonic Structures
Rhythm Values	Triad Couplings
Vocabulary (Melodic/Rhythmic)	Tritonic Cells
Chord-Tone Soloing	Tetratonic Cells
Lower Structure Triads	Synthetic Scales
Chord-Scale Soloing	Comping
Nonharmonic Melody Notes	Solo Lengths
Upper Structure Triads	Transcribing (and Practicing) Recorded Improvised Solos

(Refer to HOW TO IMPROVISE and HOW TO COMP for additional information on many of the above topics.)

### The Basic Design

During the course of a one year period, you could, for example, decide to practice the six major areas listed above as follows.

Three months focusing on:

- technique, improvisation, *etudes and sight-reading*.

Three months focusing on:

- technique, improvisation, *sight-reading and repertoire*.

Three months focusing on:

- technique, improvisation, *repertoire and ear training*.

Three months focusing on:

- technique, improvisation, *ear training and etudes*.

The above design is especially effective because it focuses on technique and improvisation (generally considered to be the two most important areas) for the entire 12 months of the year, and on the remaining areas for six months each using an overlapping system. (See DAILY PRACTICE ROUTINES on page 300 for suggested time allotments for each practice area. See end of this section for exercise.)

## Improvisation Practice Routine: Selecting and Organizing Materials

To organize a daily practice routine specifically for improvisation, make selections with the help of a private teacher from the following six categories based on

- your general or overall level of ability (or STAGE OF MUSICAL DEVELOPMENT) as an instrumentalist and as an improviser, and
- the total amount of time you can realistically commit daily to practicing improvisation. (See ahead to DAILY PRACTICE ROUTINES for suggestions about allocating practice time to the six major areas of study. Also see EXAMPLE PLAN, page 303.)

### I. Topics

Select one or more topics of improvisation (see previous list) suitable to your stage of musical development to practice individually and/or in combination with other topics.

### II. Exercises

Design appropriate exercise instructions (i.e., restrictions) to provide a target for your improvising and to help you explore the selected topic in different ways. For example, one exercise for the topic *spacing* could be: Throughout the solo, play short phrases (two to eight beats in length), rest four to eight beats in between. Another exercise for *spacing* could be: Throughout the solo, play long phrases (four to six measures in length), rest three to four measures in between, etc.

One to several exercises can be created for each topic you select to practice. Or, you can select only one topic to practice, design a single exercise for that topic, and then practice this same exercise in different harmonic settings, at different tempos and with different modes of accompaniment, thereby creating numerous variations of the original exercise. (See DESIGNING EXERCISES FOR IMPROVISATION PRACTICE, pages 306-309.)

### III. Harmonic Settings

Select one or more appropriate\* harmonic settings in which to practice the selected topic(s), *beginning with the one that enables you to achieve maximum success (i.e., accuracy and musicality) with the topic.* Then include less familiar harmonic settings, or those which make accurate and musical execution of the selected topic, exercise, tempo and mode of accompaniment more challenging.

Choose from the following harmonic settings:

- **A single note** (played without harmonic accompaniment or played over a tune progression). (See 9. RESTRICT MELODY, EXPAND RHYTHM, page 183; and also 13. PLAY-ALONG CDS 1 and 2, page 210.)
- **A single chord** (modal style). (See 9. RESTRICT HARMONY, EXPAND MELODY AND RHYTHM, page 183; and also 13. PLAY-ALONG CD 1, page 210.)
- **A chord pattern** (V7 I, II-7 V7, II-7 V7 I, etc.) or any two-chord, three-chord or four-chord grouping isolated from a song 's chord progression, with and without expanded chord durations. (See 2. HARMONY, CHORD PATTERNS, page 60; and also 13. PLAY-ALONG CD 1 and 2, page 210.)
- **A tune progression** (the chords of a song in the original key or transposed to other keys). (See 13. PLAY-ALONG CD 2, page 235.)
- **"Free" harmony** (no harmonic restriction).

\* **Note:** Certain combinations of topics and harmonic settings may be unsuitable, such as pentatonic scales with a single note, etc.

## IV. Tempos

Select one or more appropriate\* tempos at which to practice the selected topic(s) and harmonic setting(s), *beginning with the tempo that enables you to achieve maximum success (i.e., accuracy and musicality) with the material.* Then include less familiar tempos, or those which make accurate and musical execution of the selected topic, exercise, harmonic setting and mode of accompaniment more challenging.

Choose from the following tempo categories:

- **Medium** (comfortable, easy).
- **Slow** (as slow as you can play while accurately executing the topic and harmonic setting).
- **Fast** (as fast as you can play while accurately executing the topic and harmonic setting).
- **"Free" tempo or rubato** (without a steady tempo).

\* **Note:** Certain combinations of topics and tempos may be unsuitable, such as rhythmic time-feel with rubato, etc.

## V. Accompaniment

Select one or more appropriate\* modes of accompaniment with which to practice the selected topic(s), harmonic setting(s) and tempo(s), *beginning with the one that enables you to achieve maximum success (i.e., accuracy and musicality) with the material.* Then include less familiar modes of accompaniment, or those which make accurate and musical execution of the selected topic, exercise, harmonic setting and tempo more challenging.

Choose from the following modes of accompaniment:

- **Full rhythm section**, i.e., piano (or guitar), bass and drums – with play-along recordings or live players. (See 13. PLAY-ALONG CDS, page 210.)
- **Partial rhythm section**, i.e., piano and drums only, bass and drums only, piano and bass only, piano only, bass only, drums only – with play-along recordings or live players.
- **Metronome** (set metronome to click on all downbeats, or only on downbeats 2 and 4 at slow to medium-fast tempos in 4/4 time, and only on downbeats 1 and 3 at very fast tempos in 4/4 time).
- **A cappella** (no accompaniment).

\* **Note:** Certain combinations of topics and modes of accompaniment may be unsuitable, such as upper structure triads with *a cappella*, etc.

## VI. Solo Lengths

Set appropriate lengths for your practice solos with selected topics by considering the difficulty of the topic and exercise combined with the harmonic setting, tempo, and mode of accompaniment. Begin by playing and recording short solos (one minute, or one chorus in length) and then critiquing the recording of your improvising for accuracy in each of the previously mentioned areas. (See 16. SELF-CRITIQUING, page 277.)

Once the accuracy (technical correctness) of your improvising has been confirmed in the basic areas of tempo agreement (time), chord agreement (changes) and the exercise restrictions, set the solo length for five or more continuous minutes with each exercise. Your improvising with a particular topic and exercise must be accurate in a certain musical context first, then a substantial *quantity* of soloing experience (i.e., playing *long* solos on a daily basis) with this topic/exercise and in this context is necessary to produce quality, especially with beginner and intermediate level improvisers. (See end of this section for exercises.)

## Daily Practice Routines

The following scenarios match-up various STAGES OF MUSICAL DEVELOPMENT (see page 285) with appropriate daily practice routines using 60, 90 and 120 minute practice periods. The content of these practice routines is based on the materials outlined in the SIX MAJOR PRACTICE AREAS (see page 296) and the IMPROVISATION PRACTICE ROUTINE (see page 298).

Consider these scenarios when designing your own practice routines, adjusting them wherever necessary to fit your personal situation.

### Beginner Instrumentalist (Beginner Improviser)

*Beginning, Intermediate and Advanced Sublevels.*

- Daily Practice Time: 60 minutes (1 Hour).
  - Instrumental Technique: 30 minutes.
  - Etudes: 10 minutes.
  - Sight-Reading: 10 minutes.
  - Repertoire: 10 minutes.
  - Ear Training: 0 minutes.
  - Improvisation: 0 minutes.

**Note:** Refer to the SIX BASIC PRACTICE AREAS, page 296, for the general content and instructions regarding each practice area listed above.

- Daily Practice Time: 90 minutes (1 and 1/2 Hours).
  - Instrumental Technique: 45 (or 30) minutes.
  - Etudes: 15 (or 10) minutes.
  - Sight-Reading: 15 (or 10) minutes.
  - Repertoire: 15 (or 10) minutes.
  - Ear Training: 0 (or 10) minutes.
  - Improvisation: 0 (or 20) minutes.
- Daily Practice Time: 120 minutes (2 Hours).
  - Instrumental Technique: 60 (or 45) minutes.
  - Etudes: 20 (or 10) minutes.
  - Sight-Reading: 20 (or 10) minutes.
  - Repertoire: 20 (or 10) minutes.
  - Ear Training: 0 (or 15) minutes.
  - Improvisation: 0 (or 30) minutes.

### Intermediate Instrumentalist (Beginner or Intermediate Improviser)

*Beginning, Intermediate and Advanced Sublevels.*

- Daily Practice Time: 60 minutes.
  - Instrumental Technique: 20 minutes.
  - Etudes: 0 minutes/optional.
  - Sight-Reading: 0 minutes/optional.
  - Repertoire: 20 (or 10) minutes.
  - Ear Training: 0 minutes/optional.
  - Improvisation: 20 (or 30) minutes.

- Daily Practice Time: 90 minutes.  
Instrumental Technique: 30 minutes.  
Etudes: 0 minutes/optional.  
Sight-Reading: 0 minutes/optional.  
Repertoire: 30 (or 15) minutes.  
Ear Training: 0 (or 15) minutes.  
Improvisation: 30 minutes.
- Daily Practice Time: 120 minutes.  
Instrumental Technique: 40 minutes.  
Etudes: 0 minutes/optional.  
Sight-Reading: 0 minutes/optional.  
Repertoire: 40 (or 20) minutes.  
Ear Training: 0 (or 20) minutes.  
Improvisation: 40 minutes.

### **Advanced Instrumentalist (Beginner or Intermediate Improviser)**

*Beginning, Intermediate and Advanced Sublevels.*

**Note:** You can also use the above plans for Intermediate Instrumentalist (Beginner or Intermediate Improviser) here but with more challenging material and settings.

- Daily Practice Time: 60 minutes.  
Instrumental Technique: 15 minutes.  
Repertoire: 10 (or 0) minutes.  
Ear Training: 0 (or 10) minutes.  
Improvisation: 35 minutes.
- Daily Practice Time: 90 minutes.  
Instrumental Technique: 20 minutes.  
Repertoire: 10 (or 0) minutes.  
Ear Training: 0 (or 10) minutes.  
Improvisation: 60 minutes.
- Daily Practice Time: 120 minutes.  
Instrumental Technique: 30 minutes.  
Repertoire: 15 (or 0) minutes.  
Ear Training: 15 (or 30) minutes.  
Improvisation: 60 minutes.

### **Advanced Instrumentalist (Advanced Improviser)**

*Beginning, Intermediate and Advanced Sublevels.*

**Note:** You can also use the above plans for Advanced Instrumentalist (Beginner or Intermediate Improviser) here but with more challenging improvising material.

- Daily Practice Time: 60 minutes.  
Instrumental Technique: 15 (or 20) minutes.  
Ear Training: 0 (or 20) minutes.  
Improvisation: 45 (or 20) minutes.
- Daily Practice Time: 90 minutes.  
Instrumental Technique: 15 (or 30) minutes.  
Ear Training: 15 (or 30) minutes.  
Improvisation: 60 (or 30) minutes.
- Daily Practice Time: 120 minutes.  
Instrumental Technique: 30 minutes.  
Ear Training: 30 (or 60) minutes.  
Improvisation: 60 (or 30) minutes.



# Improvisation Practice Routine (Topics, Exercises and Settings)

(For examples see DESIGNING EXERCISES FOR IMPROVISATION PRACTICE, page 306.)

[Redacted] \_\_\_\_\_  
[Redacted] \_\_\_\_\_ 10 or more minutes per day  
[Redacted] \_\_\_\_\_ create restrictions that help you explore the topic  
**Exercise:** \_\_\_\_\_  
[Redacted] \_\_\_\_\_ select from list on page 303  
[Redacted] \_\_\_\_\_ select from list on page 303  
[Redacted] \_\_\_\_\_ select from list on page 303  
[Redacted] \_\_\_\_\_ short (at first) to check for accuracy, then long to develop musicality

## Topic (and date):

[Redacted] \_\_\_\_\_  
[Redacted] \_\_\_\_\_

## Harmonic Setting:

\_\_\_\_\_

## Tempo:

## Accompaniment:

\_\_\_\_\_

[Redacted] \_\_\_\_\_  
[Redacted] \_\_\_\_\_  
[Redacted] \_\_\_\_\_

## Harmonic Setting:

\_\_\_\_\_

[Redacted] \_\_\_\_\_

## Accompaniment:

\_\_\_\_\_

## Topic (and date):

[Redacted] \_\_\_\_\_

## Exercise:

\_\_\_\_\_

## Harmonic Setting:

\_\_\_\_\_

[Redacted] \_\_\_\_\_

[Redacted] \_\_\_\_\_

• Record and critique your practice daily.

Example Plan, page 2  
(to photocopy)

# Weekly Jam Session Schedule

1) Duo (day, date, time, place, personnel, instrumentation, telephone):

---

---

2) Duo (day, date, time, place, personnel, instrumentation, telephone):

---

---

3) Duo (day, date, time, place, personnel, instrumentation, telephone):

---

---

1) Trio (day, date, time, place, personnel, instrumentation, telephone):

---

---

2) Trio (day, date, time, place, personnel, instrumentation, telephone):

---

---

3) Trio (day, date, time, place, personnel, instrumentation, telephone):

---

---

1) Quartet (day, date, time, place, personnel, instrumentation, telephone):

---

---

2) Quartet (day, date, time, place, personnel, instrumentation, telephone):

---

---

3) Quartet (day, date, time, place, personnel, instrumentation, telephone):

---

---

- Record and critique your practice daily.

Example Plan, page 3  
(to photocopy)