

60 BPM = JUST STARTING
90 BPM = GETTING IT
120 BPM = CAN MOVE ON
150 BPM = SWINGIN'
180 BPM = KILLIN IT!

STEP 7 - USING MOTIFS FOR IMPROV PRACTICE

PRACTICE BUILDING MOTIFS USING THE NOTATED IDEA IN THE FIRST MEASURE OF EACH KEY
REPEAT EACH 2-5-1 MINIMUM 4 TIMES - NO MAXIMUM

- #1 - RH ALONE WITH TRACK
- #2 - RH SOLO, LH BASS NOTES
- #3 - RH WITH LH CHORDS & TRACK

EXAMPLE IN C

The example shows 2-5-1 motifs in the following keys and chord progressions:

- Key of D:** D-7, G⁷, CMAJ⁷
- Key of G:** G-7, C⁷, FMAJ⁷
- Key of C:** C-7, F⁷, B^bMAJ⁷
- Key of F:** F-7, B^b7, E^bMAJ⁷
- Key of B^b:** B^b-7, E^b7, A^bMAJ⁷
- Key of E^b:** E^b-7, A^b7, D^bMAJ⁷
- Key of A^b:** A^b-7, D^b7, G^bMAJ⁷
- Key of C[#]:** C[#]-7, F[#]7, BMAJ⁷

Each motif is shown in a 4-measure staff with a repeat sign at the end. The first measure contains the 2-5-1 motif, and the following three measures contain a slash (/) indicating improvisation.

Musical score for improvisation practice, consisting of four staves. Each staff begins with a measure number and a treble clef. The notes are as follows:

- Staff 1 (Measures 25-27): Notes F#4, A4, B4. Chords: F#-7, B7, E MAJ7.
- Staff 2 (Measures 28-30): Notes G4, A4, B4, C5. Chords: E-7, A7, D MAJ7.
- Staff 3 (Measures 31-33): Notes C5, B4, A4, G4. Chords: A-7, D7, G MAJ7.
- Staff 4 (Measures 34-36): Notes G4, A4, B4, C5. Chords: E-7, A7, D MAJ7.

Each staff contains two measures of notes followed by two measures of slanted lines representing improvisation.

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STEP 7 - USING MOTIFS FOR IMPROV PRACTICE

PRACTICE BUILDING MOTIFS USING THE NOTATED IDEA IN THE FIRST MEASURE OF EACH KEY
REPEAT EACH 2-5-1 MINIMUM 4 TIMES - NO MAXIMUM

- #1 - RH ALONE WITH TRACK
- #2 - RH SOLO, LH BASS NOTES
- #3 - RH WITH LH CHORDS & TRACK

1 D-7 G⁷ CMAJ⁷

4 G-7 C⁷ FMAJ⁷

7 C-7 F⁷ B^bMAJ⁷

10 F-7 B^b7 E^bMAJ⁷


13 B^b-7 E^b7 A^bMAJ⁷

16 E^b-7 A^b7 D^bMAJ⁷


19 A^b-7 D^b7 G^bMAJ⁷

22 C[#]-7 F[#]7 BMAJ⁷


F#-7 B⁷ E MAJ⁷




25 B-7 E⁷ A MAJ⁷



28 E-7 A⁷ D MAJ⁷



31 A-7 D⁷ G MAJ⁷



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STEP 7 - USING RHYTHMIC MOTIFS FOR IMPROV

PRACTICE BUILDING MOTIFS USING THE NOTATED RHYTHMIC IDEA IN THE FIRST MEASURE OF EACH KEY

REPEAT EACH 2-5-1 MINIMUM 4 TIMES - NO MAXIMUM

- #1 - RH ALONE WITH TRACK
- #2 - RH SOLO, LH BASS NOTES
- #3 - RH WITH LH CHORDS & TRACK

EXAMPLE IN C

Chord progressions for Example in C:

- Measures 1-3: D-7, G⁷, CMAJ⁷
- Measures 4-6: G-7, C⁷, FMAJ⁷
- Measures 7-9: C-7, F⁷, B^bMAJ⁷
- Measures 10-12: F-7, B^b7, E^bMAJ⁷
- Measures 13-15: B^b-7, E^b7, A^bMAJ⁷
- Measures 16-18: E^b-7, A^b7, D^bMAJ⁷
- Measures 19-21: A^b-7, D^b7, G^bMAJ⁷
- Measures 22-24: C[#]-7, F[#]7, BMAJ⁷

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STEP 7 - USING RHYTHMIC MOTIFS FOR IMPROV

F#-7 B7 E MAJ7

25 E7 A MAJ7

28 A7 D MAJ7

31 D7 G MAJ7

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STEP 7 - USING RHYTHMIC MOTIFS FOR IMPROV

PRACTICE BUILDING MOTIFS USING YOUR OWN IDEAS.
REPEAT EACH 2-5-1 MINIMUM 4 TIMES - NO MAXIMUM

- #1 - RH ALONE WITH TRACK
- #2 - RH SOLO, LH BASS NOTES
- #3 - RH WITH LH CHORDS & TRACK

EXAMPLE IN C

1 D-7 G⁷ CMAJ⁷

4 G-7 C⁷ FMAJ⁷

7 C-7 F⁷ B^bMAJ⁷

10 F-7 B^b7 E^bMAJ⁷

13 B^b-7 E^b7 A^bMAJ⁷

16 E^b-7 A^b7 D^bMAJ⁷

19 A^b-7 D^b7 G^bMAJ⁷

22 C[#]-7 F[#]7 BMAJ⁷

2

STEP 7 - USING RHYTHMIC MOTIFS FOR IMPROV

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34