

The Two Hour Practice Session

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Part 1. Long Tone Exercise (Approximate time 5 minutes)

With your metronome set at 1/4 note = 100 BPM, start on a note in the middle of your range. Middle "C" on a saxophone, for instance.

Play each note for 8 beats and descend chromatically, taking breathes as often as you need to. Take as few breaks as possible to get the maximum benefit. Once you reach the bottom of your instrument start again on that same middle range note and this time ascend chromatically until you reach the top of your range.

Ex. 1



CONTINUE DOWN TO YOUR LOWEST NOTE

Ex. 2



CONTINUE UP TO THE HIGHEST NOTE

Part 2. Chromatic Exercise (Approximate time: 25 minutes)

This is a well known routine that can be played a number of ways but I'll give you one example here.

Set your metronome anywhere between 1/4 note = 100-140 BPM. Repeat each one twice, take as many breathes as you need but take as few breaks as possible. The idea behind this exercise is to develop control and evenness between each interval.

Note: The lowest ones and the highest one are the hardest so take some time to work out the fingerings before turning on your metronome.

Ex. 3

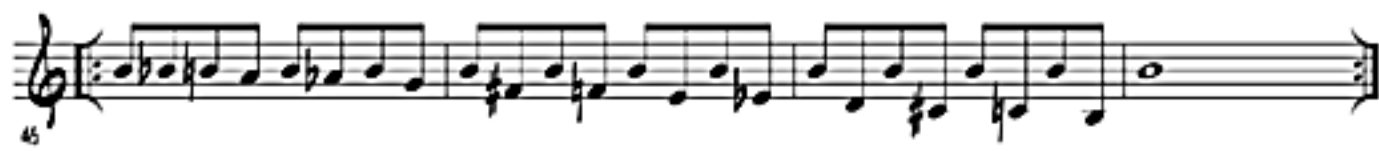
13

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one flat (B-flat). It begins with a repeat sign. The melody consists of eighth and quarter notes, ending with a whole note B-flat. The system number '13' is written below the first measure.



Ex. 4

[illegible]



Part 3. Scales (Approximate time: 30 minutes)

Play each Major scale up and down starting on the "C" scale. Practice the scale at roughly 1/4 note = 160 BPM on your metronome. Play the scale 4 times up and down. Use a different articulation each time you play it.

Example:

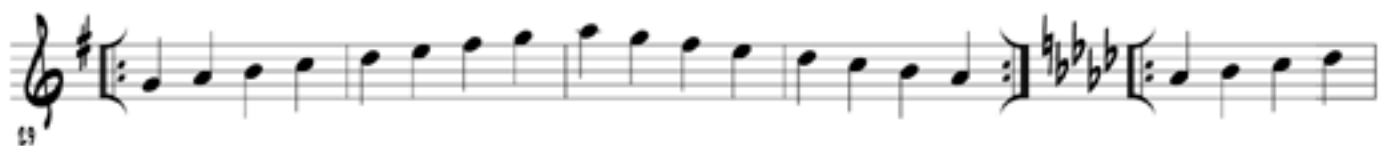
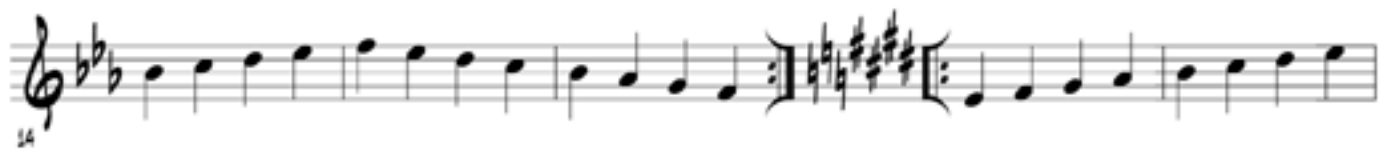
1st time: All Slurred

2nd time: All staccato

3rd time: Slur 2 notes, tongue 2 notes

4th time: tongue 2, slur 2

EX. 5



The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter notes: B-flat, D, E, F, G, A, B, and C. This is followed by a repeat sign. After the repeat, the key signature changes to three sharps (F#, C#, G#), and the melody continues with quarter notes: D, E, F#, G#, A, B, C, and B. The system ends with a double bar line.

Part 4. Finger Busters(Approximate time: 15 minutes)

This is an excerpt from my "Comprehensive Jazz Studies and Exercises" book. Play each one of these 4 times anywhere between 1/4 note = 110 & 140 BPM. Use the same articulation pattern as you did in Part 3. If you're interested in the book itself, you can order it through my Merchandise Page.

The image displays a musical score for 27 exercises, numbered 1 through 27, arranged in a single staff. The exercises are grouped into four rows of three, with the final row containing only two exercises (26 and 27). Each exercise is a short melodic phrase, typically 4 or 8 measures long, and is marked with a number in a box above the staff. The exercises are written in a single staff, and the key signature is one flat (B-flat major or D minor). The exercises are as follows:

- Exercise 1: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 2: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 3: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 4: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 5: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 6: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 7: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 8: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 9: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 10: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 11: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 12: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 13: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 14: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 15: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 16: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 17: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 18: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 19: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 20: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 21: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 22: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 23: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 24: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 25: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 26: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.
- Exercise 27: 4 measures, starting on G4, moving up stepwise to B4, then down stepwise to G4.

Part 5. Motifs (Approximate time: 30 minutes)

Play each of these 5 motifs in every key. I've written the first one out for you. For the rest, I've given you only the first motif. Write them down if you have to but try to play them just by thinking of the chord because that's what you do when you're improvising a solo.

*Note that once you've practiced your scales, this will be easy. Just think about how each note fits into the chord.

EX. 7 C^{MA7} C^{#MA7} D^{MA7} E^{bMA7} E^{MA7} F^{MA7}



F^{#MA7} G^{MA7} A^{bMA7} A^{MA7} B^{bMA7} B^{MA7} C^{MA7}



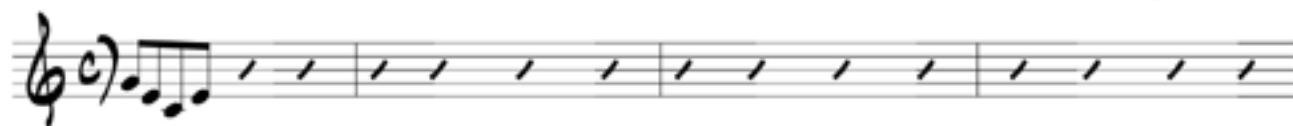
C^{MA7} B^{MA7} B^{bMA7} A^{MA7} A^{bMA7} G^{MA7} G^{bMA7} F^{MA7}



E^{MA7} E^{bMA7} D^{MA7} D^{bMA7} C^{MA7}



EX. 8 C^{MA7} C^{#MA7} D^{MA7} E^{bMA7} E^{MA7} F^{MA7} F^{#MA7} G^{MA7}



A^{bMA7} A^{MA7} B^{bMA7} B^{MA7} C^{MA7} C^{MA7} B^{MA7}



5

B^{bMA7} A^{MA7} A^{bMA7} G^{MA7} G^{bMA7} F^{MA7} E^{MA7} E^{bMA7}



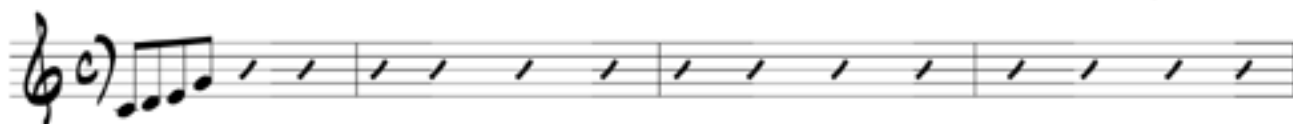
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D^{MA7} D^{bMA7} C^{MA7}



15

EX. 9 C^{MA7} C^{#MA7} D^{MA7} E^{bMA7} E^{MA7} F^{MA7} F^{#MA7} G^{MA7}



A^{bMA7} A^{MA7} B^{bMA7} B^{MA7} C^{MA7} C^{MA7} B^{MA7}



5

B^{bMA7} A^{MA7} A^{bMA7} G^{MA7} G^{bMA7} F^{MA7} E^{MA7} E^{bMA7}



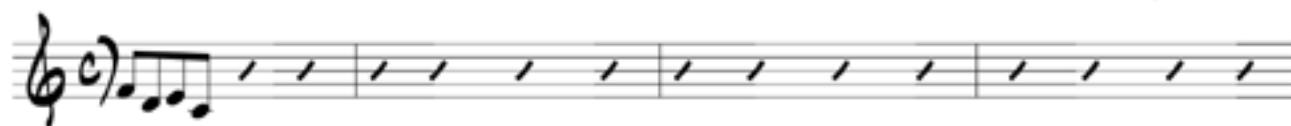
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D^{MA7} D^{bMA7} C^{MA7}



15

EX. 10 C^{MA7} C^{#MA7} D^{MA7} E^{bMA7} E^{MA7} F^{MA7} F^{#MA7} G^{MA7}



A^{bMA7} A^{MA7} B^{bMA7} B^{MA7} C^{MA7} C^{MA7} B^{MA7}



B^{bMA7} A^{MA7} A^{bMA7} G^{MA7} G^{bMA7} F^{MA7} E^{MA7} E^{bMA7}



D^{MA7} D^{bMA7} C^{MA7}



Part 6. "Licks" (Approximate time: 15 minutes)

Over a C Major 7th chord, practice the following 5 motifs or "licks" at around 1/4 note = 150 BPM

Once you've played the licks, transpose and play them in the 2 other keys that follow each lick. Lick #1 has been written in all 3 keys. For the remaining 4 licks, see if you can transpose them in your head over the 2 additional chords.

*Analyze each note of each lick and determine how they fit in the chord above. (Root, 3rd, 5th, etc.) When you transpose to a new key, try playing each lick without writing it down and think about where you are in the chord. Write them down only if you need to.

EX. 12

Handwritten musical notation for 5 licks across 10 staves. Each staff shows a lick in a specific key with a chord symbol above it. Lick #1 is in C major, D major, and A major. Lick #2 is in Bb major and C major. Lick #3 is in G major and F major. Lick #4 is in D major, Eb major, and A major. Lick #5 is in C major, G major, and Ab major.

Staff 1: LICK #1 CMA7, AMA7

Staff 2: BbMA7, LICK #2 CMA7

Staff 3: GMA7, FMA7, LICK #3 CMA7

Staff 4: DMA7, EMA7

Staff 5: LICK #4 CMA7, EbMA7, AMA7

Staff 6: LICK #5 CMA7, GMA7

Staff 7: AbMA7