

DONNA SCHWARTZ MUSIC
where music matters...



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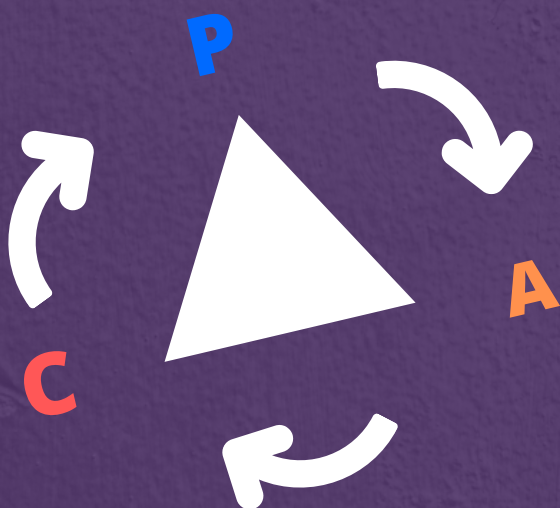
JAZZ IMPROVISATION BLUEPRINT

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**A Guide For Creating
Meaningful, Melodic Solos**

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By Donna Schwartz





Welcome to Your Jazz Improvisation Blueprint

This is the process I use to help thousands of musicians discover how to improvise meaningful melodic solos.

This Blueprint covers my 3-Step PAC Improvisation Framework.

By following this framework, you will have a clear path for creating melodic solos in any genre of music!

And I can't wait to share it with you!

Donna Schwartz

Donna Schwartz, creator of *Improvisation Made Easy*, *Boost Your Blues Improvisation*, *Jazz Improvisation Explained*, *Get a Killer Saxophone Tone*, *Practice Smarter* and dozens of other courses.



**Lisa can now confidently play melodically over
many chord progressions...**

Donna's step-by-step Improvisation Framework made it much less intimidating to approach a new tune and made me believe that I could accomplish my goal of being able to play melodically in different styles and over many different chord progressions.



Donna was not only my teacher, she was my cheerleader! Whenever I was feeling a bit low about my playing, she would know just what to say to build my confidence and get me motivated again.

I was able to deepen my knowledge of tunes I already thought I knew, and also take her suggestions to learn ones that I had never heard of before. Sometimes those new tunes became my new favorites!

I learned so much about stage presence and the "inner game" of music from Donna. I was able to apply my new knowledge in ways that improved my ability to perform in public successfully.

Donna, thank you for everything you have done for me personally and as a musician.

Lisa

Rich



I am a rocket scientist, and I've been playing my trumpet for 62 years, on and off.

For me it, Donna's process was a ground-breaking ceremony for opening up my creativity, because obviously, with my scientific background my head tends to meander toward the analytical side of things.

Rich S.



Bob

*In all the years I have been playing
EVER been able to improvise.*

*I was always afraid of making a mistake. I always relied on
written music.*

*I played in a small soul band & always had to read the music,
while the guitar and bass player didn't.*

*I didn't have the confidence to do the solo.
Donna was able to present the material in away that was
simplified enough to make it easier to learn & integrate into
your playing.*

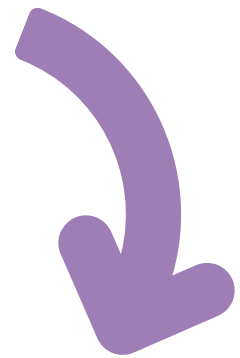
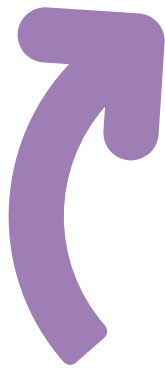
*And because of this I started thinking, Maybe I can do this,
and I could!*

Bob





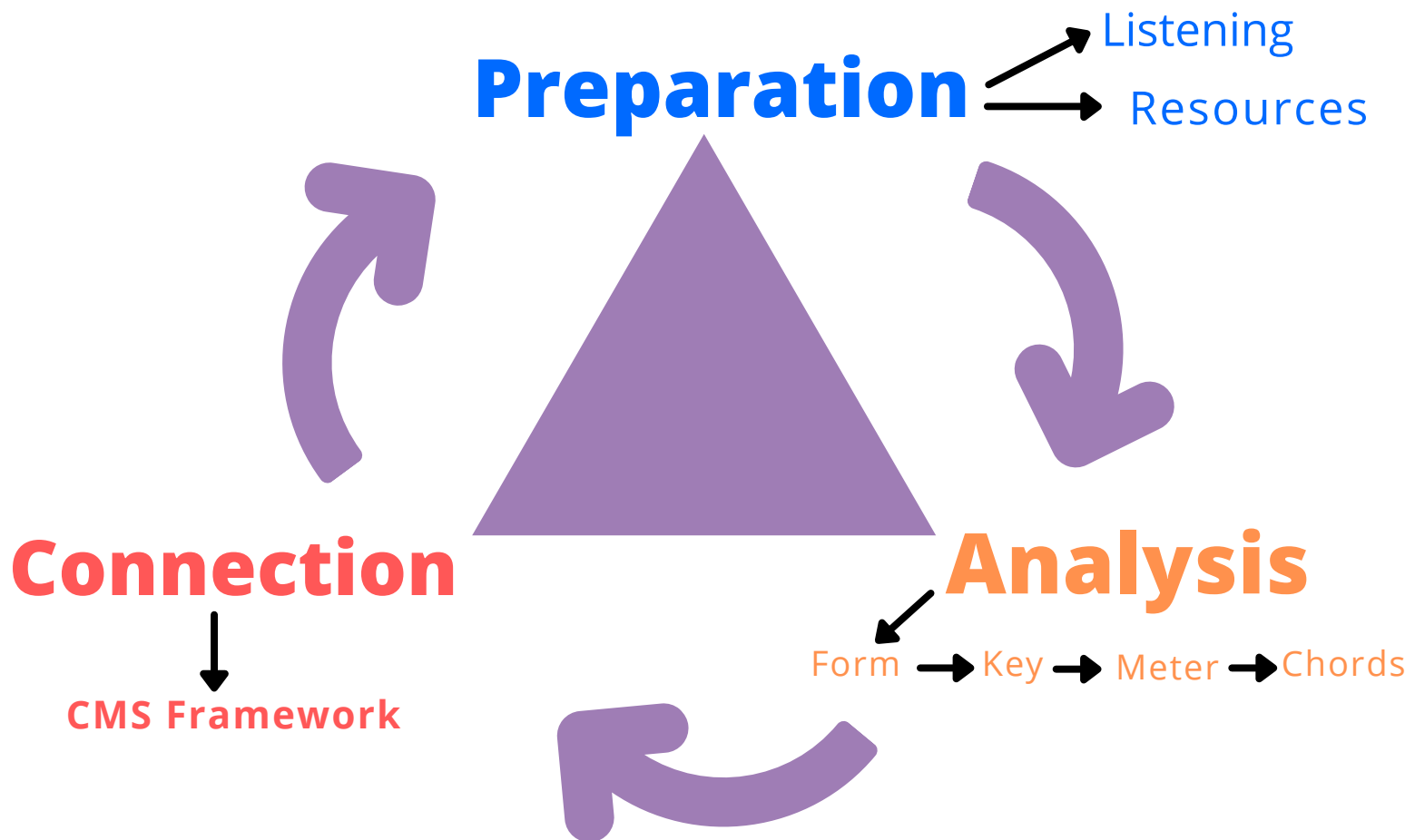
Preparation



Connection

Analysis







Preparation

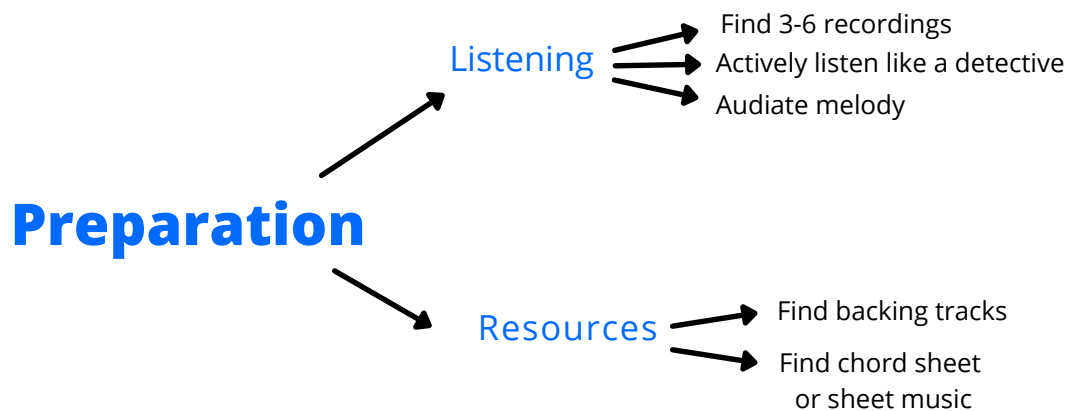
Listening

- Find 3-6 recordings
- Actively listen like a detective
- Audiate melody

Resources

- Find backing tracks
- Find chord sheet or sheet music





The most important step is Preparation.

Gathering resources is fairly easy, but a huge mistake people make is that they do not actually listen to the song they want to work on before they start playing it.

If you don't know what a song sounds like, and how the artist interprets it, you may not perform it correctly.

Find 3-6 recordings and listen deeply so you can audiate the melody (recall it at any time) and hear all the elements that make the song and that performance special.

We cover How to Listen extensively in my **Improvisation Made Easy** course.



Analysis

Form → Key → Meter → Chords

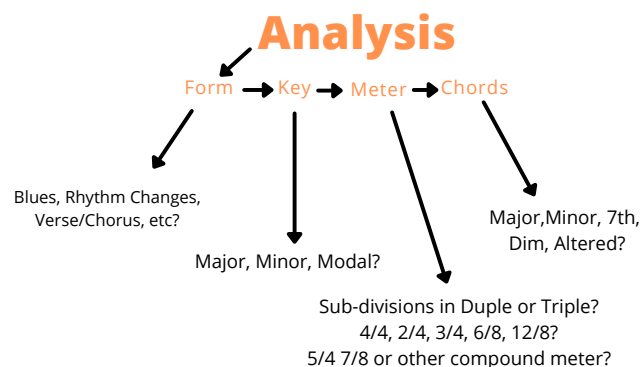
Blues, Rhythm Changes,
Verse/Chorus, etc?

Major, Minor, Modal?

Major, Minor, 7th,
Dim, Altered?

Sub-divisions in Duple or Triple?
4/4, 2/4, 3/4, 6/8, 12/8?
5/4 7/8 or other compound meter?





Analysis is the second pillar of my 3-step improvisation system.

For this Pillar, you would analyze the music at the level of understanding you are at right now. No need to pull out a whole bunch of theory books. Just find the answers to the song's form, key, meter and types of chords.

Form helps you see the overall structure of the song, and in some cases, know the chord progression.

Key will give you clues about the types of chords to expect in the song.

Meter helps you feel the groove properly so you don't get lost and can play in the pocket.

Knowing which chords are in the song, and identifying ones that are new to you will help you focus your practicing.

In my **Improvisation Made Easy** course, we cover how to figure out the form and key, simple exercises to determine the meter, and there's a Chord Speller sheet listing all of the common chords in all keys.





Connection Pillar: CMS Framework

Building Creativity, Part 1

Stage 1- Building Audiation & Playing Around Melody

Stage 2 - Rhythm on Chords/Scales

Stage 3 -Owning Chords/Scales

Building Creativity, Part 2 - Connecting Chords

Stage 4 - Connecting Chord Tones

Stage 5 - Connecting Chord Scales

Building Creativity, Part 3 - Flow

Stage 6 - Big Picture Connections

Stage 7 - Bridging the Gap - How to Use Vocabulary



Connection



CMS Framework



Building Creativity, Part 1
Building Your Ears &
Owning the Chords



Stage 1, Part 1

(Audiation Foundation)

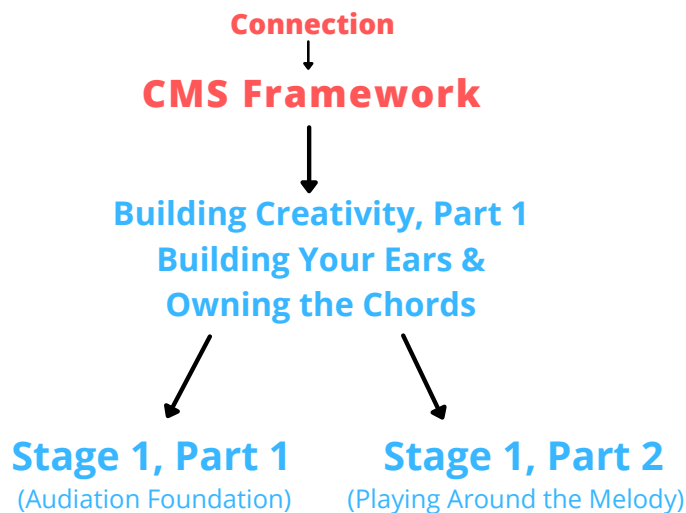
Stage 1, Part 2

(Playing Around the Melody)

The Connection Pillar consist of my 7-Stage CMS
(Create Melodic Solos) Framework.

And there are 3 Parts to Building Creativity.

Part 1 consist of Stages 1, 2 and 3.



In Stage 1, Part 1, you will want to expand your hearing of all the elements and nuances in your song, and be able to sing the melody without the music being present (audiation).

Once you are confident singing the melody, you will want to figure it out by ear - to the best of your ability at this moment!

You can always check your work against sheet music or playing along with the recording.

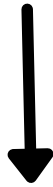
****Keep in mind, for most styles, the sheet music is ONLY a lead sheet and NOT the actual way the song is performed**

In Part 2, you will want to explore playing around the melody using various devices like grace notes, approach notes, runs, etc.

Connection



CMS Framework



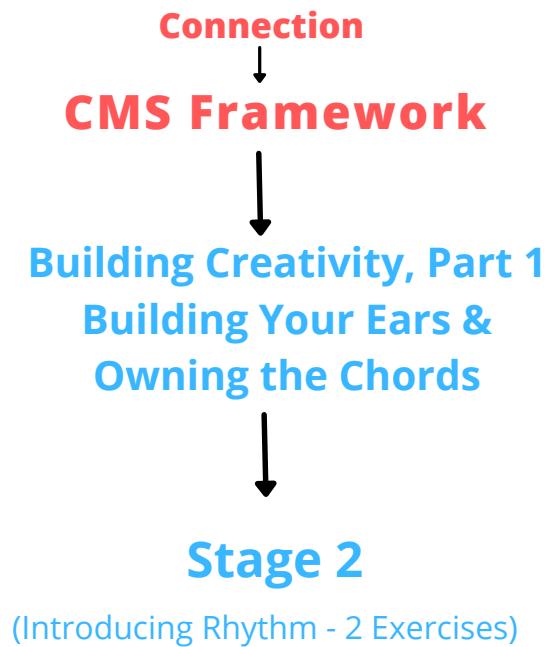
Building Creativity, Part 1
Building Your Ears &
Owning the Chords



Stage 2

(Introducing Rhythm - 2 Exercises)





In Stage 2 of my CMS Framework, we address Rhythm.

Adding interesting rhythms to solos is a huge pain point for all improvisers.

Listening to songs in all styles and listening to the rhythms used will help stimulate your own imagination for your solos.

The 2 fun & simple exercises in my **Improvisation Made Easy** course help musicians improvise rhythms using the groove from their chosen song, and help them learn and retain their chords on a more consistent basis.

Connection



CMS Framework



Building Creativity, Part 1
Building Your Ears &
Owning the Chords



Stage 3

(Owning Your Scales & Chords)



Connection



CMS Framework



Building Creativity, Part 1

Building Your Ears &

Owning the Chords



Stage 3

(Owning Your Scales & Chords)

Another huge mistake is that musicians think they know their chords after only playing them in order up and down.

But when they try to improvise over a song, or play the chord in a different order, they get stuck.

Stage 3 consists of an exercise that forces musicians to get comfortable in the uncomfortable by moving around the chord (or chord scale) in ways they have never done before.

This allows them to seek out chord and scale variations that resonate with them, which in turn, will be better retained.



Connection



CMS Framework



Building Creativity, Part 2
Connecting Chords



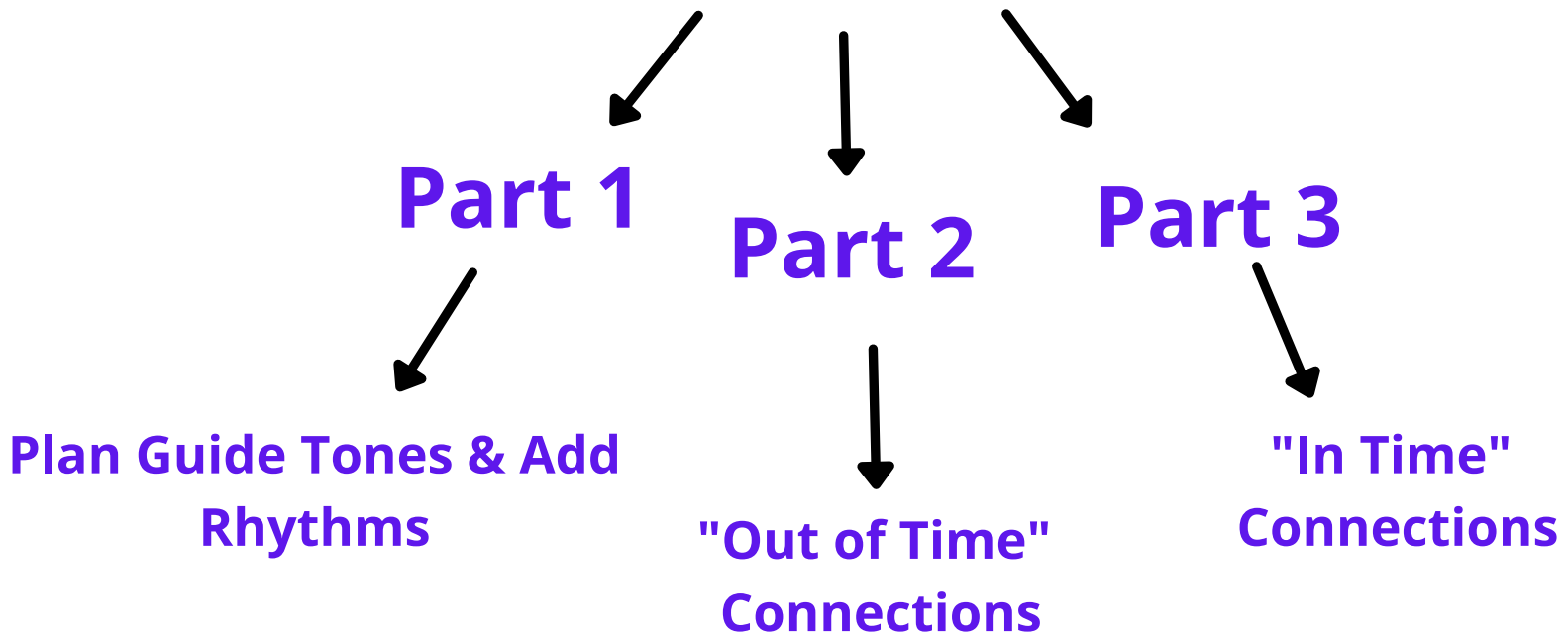
Stage 4



Chords Only



Stage 4 (Chords Only)



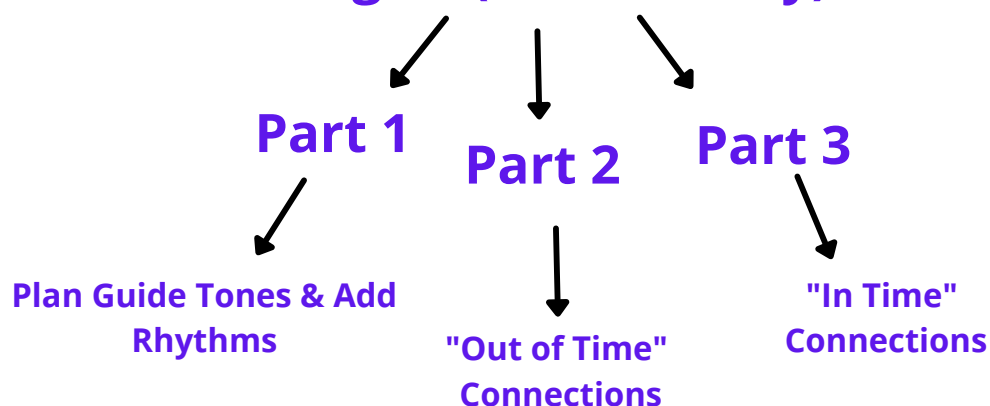
Building Creativity, Part 2 is all about connecting chords, another huge pain point for most musicians.

This part consists of Stages 4 and 5, which address chords and chord scales.





Stage 4 (Chords Only)



In Part 4, musicians plan their connections first, instead of playing the music and trying to figure out connections on the fly.

The latter way of approaching improvisation is what has led many musicians to believe that improvisation is a mystery.

By knowing what the important notes of the chords are (guide tones), and adding the exercises from Stages 2 & 3, musicians can practice all types of chord connections out of harmonic rhythm until they are comfortable playing in time and at speed.

These techniques are a big focus of my **Improvisation Made Easy** course.





Connection



CMS Framework



Building Creativity, Part 2
Connecting Chord Scales



Stage 5



Which scales?

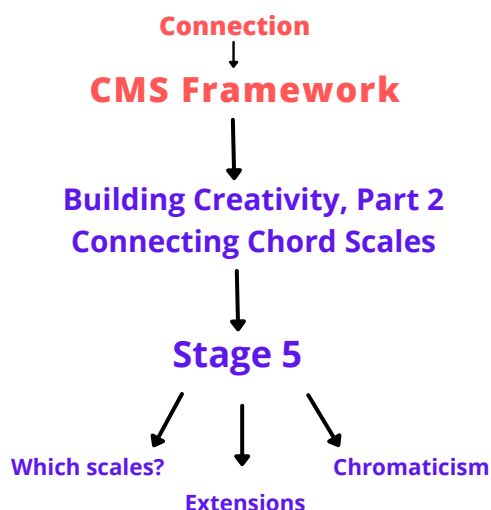


Extensions



Chromaticism





After musicians have connected the chords in time in Stage 4, we start to look at possible chord scales for each chord.

One big mistake many musicians make is assuming that every minor7 chord is a Dorian mode.

That is not the case as other factors need to be considered based upon the song choice.

Once the best possible chord scale choice is made, musicians start to work on hearing and connecting the chord extensions, which are often part of the chord scale.

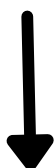
Chromaticism, such as upper and lower neighbor notes and enclosure types can be added at this point to add more complexity to their lines and phrases.



Connection



CMS Framework



Building Creativity, Part 3



Stage 6 - Big Picture Connections



Goal Chords

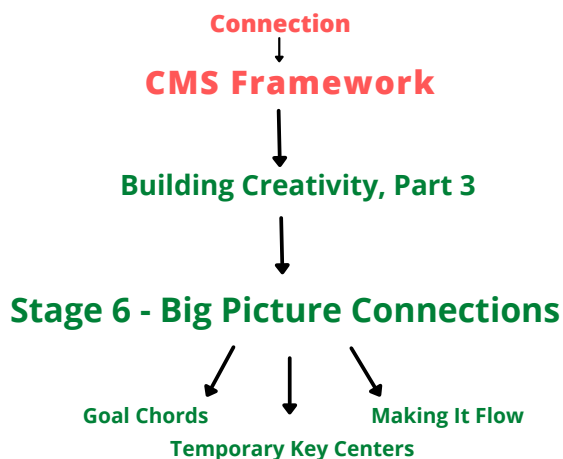


Temporary Key Centers



Making It Flow





Building Creativity Part 3 is all about the Flow of the solo

Many musicians complain that their solos sound like etudes or technical exercises.

This is where Part 3 comes into play.

In Stage 6, we look at the Big Picture Connections.

We could not jump right to this phase at the very beginning because we needed to know the for, key, meter, audiate the melody, dive into each and every chord and chord scale to understand the song.

A big mistake many musicians make is that they apply one chord scale to an entire song form.

This tactic does not always work because solos sound boring, and temporary key centers (which are an important part of all jazz standards and many popular songs) are not taken into account.

Understanding the goal chords, the temporary key centers and the bigger picture helps the solo flow and sound less like a rambling sentence and sound more coherent (like a story) to the audience.



Connection



CMS Framework



Building Creativity, Part 3



Stage 7 - Bridging the Gap



Vocabulary



Tension & Release



Where to Find



How to Use

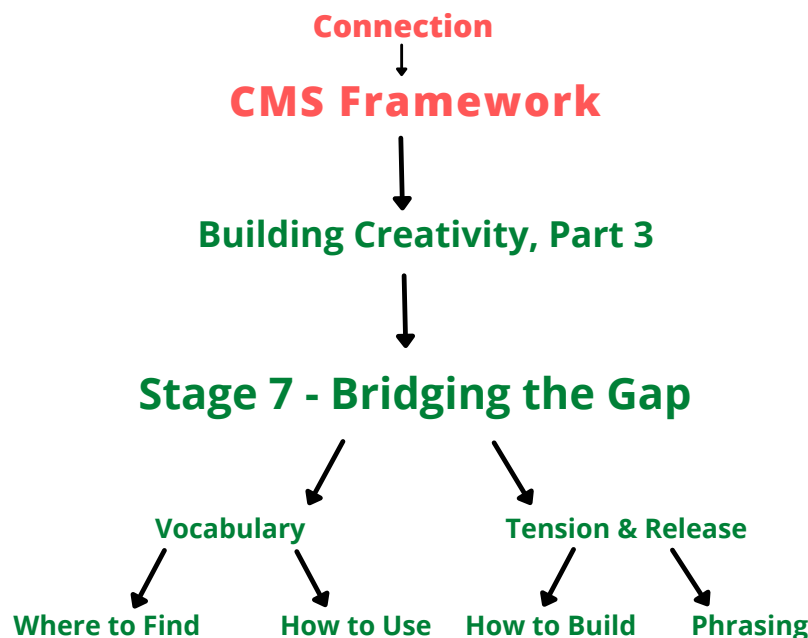


How to Build



Phrasing





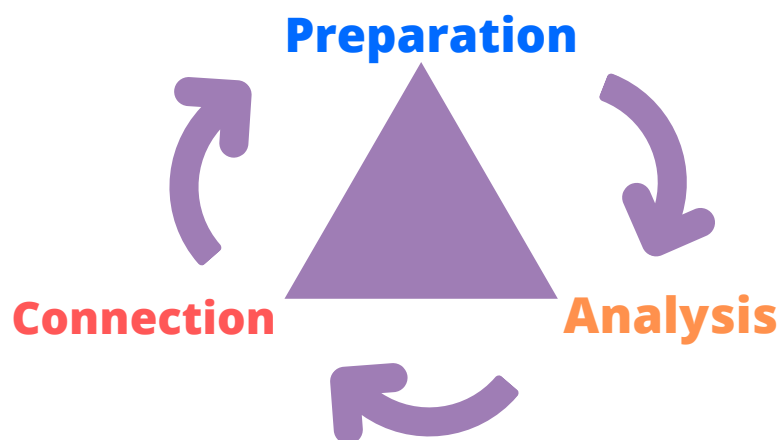
When it comes to improvising, most people search for the best patterns books, try to memorize what they read, force out those patterns during a performance, and then wonder why their solo doesn't sound good.

Stage 7 is where we Bridge that Gap.

We look in various places for licks and vocabulary that are at a level we can handle, and then we learn it in a way that does not include the "memorize by reading" method so that we retain it.

The last part of Stage 7 is understanding how to add Tension and Release, along with Phrasing so that we can keep our audience's attention and add more excitement to our solos.





I hope you got more clarity on how to improvise and create melodic solos.

When you follow my 3-Step PAC Framework for your favorite songs (for ANY genre), you will create more melodic solos, and enjoying improvising.

If you want to go deeper into my 3-Step PAC Framework, join the dozens of people who have already enrolled in my **Improvisation Made Easy** course.

