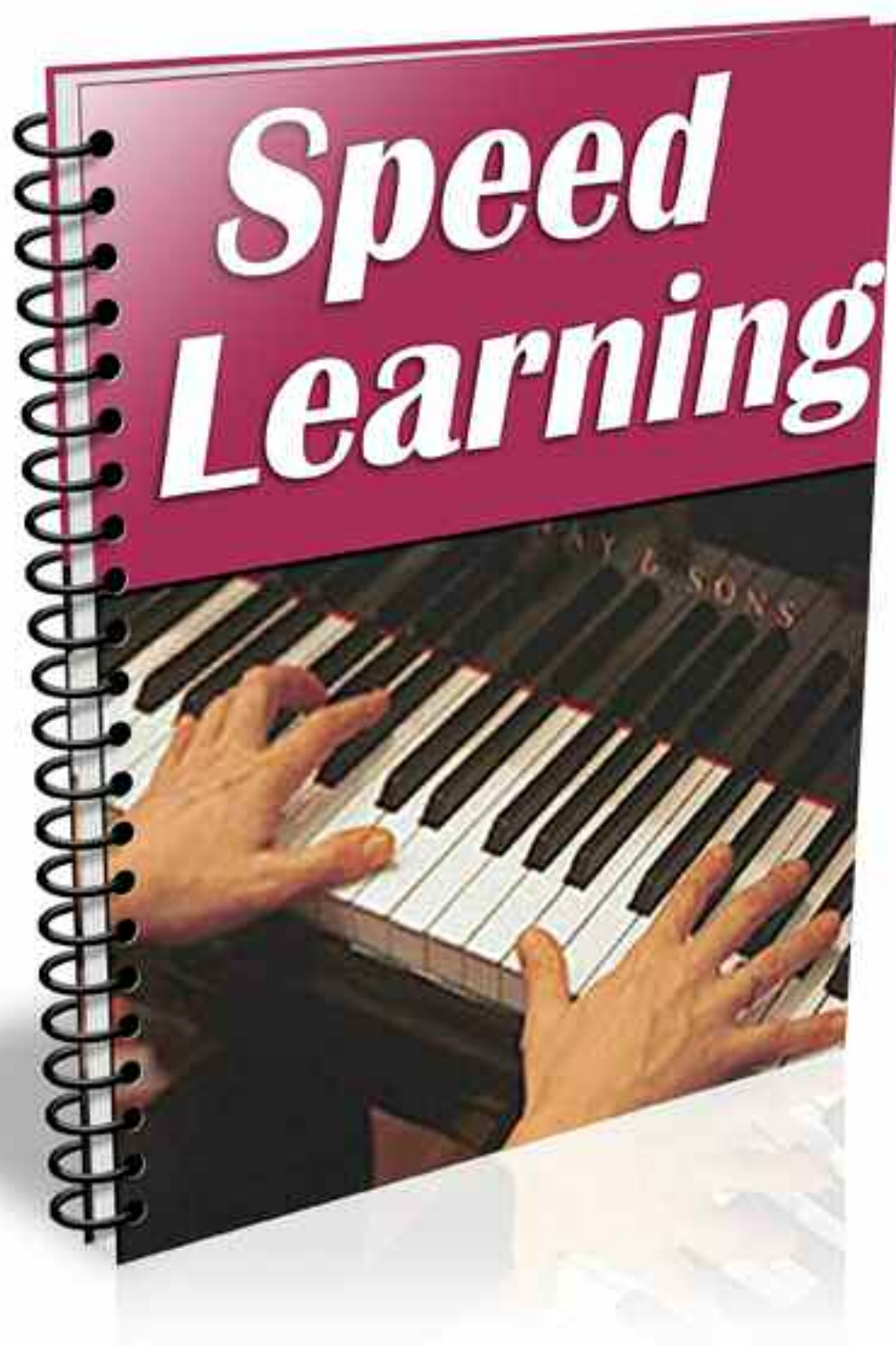




MAKING THE MOST OF PRACTICE

HOW TO USE THIS BOOK

One of the quickest ways to improve your piano playing is through the practice of scales and 'broken' chord exercises.

Unfortunately, these exercises are very repetitive and somewhat boring for budding pianists who just want to play the latest tunes.

What I have tried to do is make these exercises as interesting as possible and I have structured them in a way that will hopefully help you practice in EVERY key. Very often books give examples in the key of C then tell you to transpose them to all the other keys. Few learners actually DO this (until years later when they realise that they NEED to do it).

PAGES 1 to 15

HOW TO FORM AND MEMORIZE THE SCALES AND ARPEGGIOS

PAGES 16 to 27

A PRACTICE ROUTINE IN THE KEY OF C

To begin with I will show you all the exercises in the key of C. You can listen to the sound clips if you are unsure of the written instructions.

Practise in C until you can play the patterns with ease. Then move on to the other keys. If you are struggling with certain keys work through the easier ones that have less sharps or flats - like F or G.

PAGES 28 to 116

THE SAME ROUTINE IN EVERY KEY.

At the bottom of each page are boxes you can 'tick' that will help you keep track of where you are in your practice. There are 8 pages for each key.

SPEND ONE WEEK WITH EACH KEY

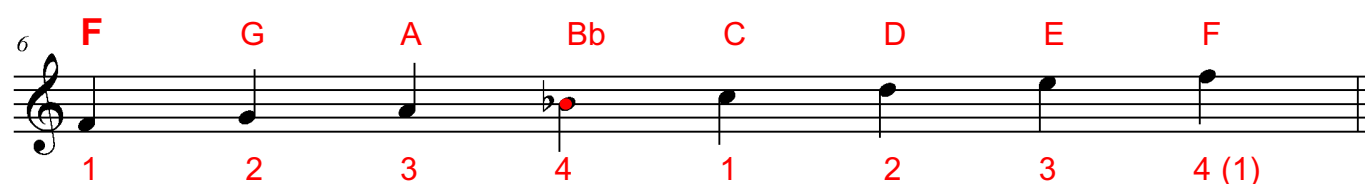
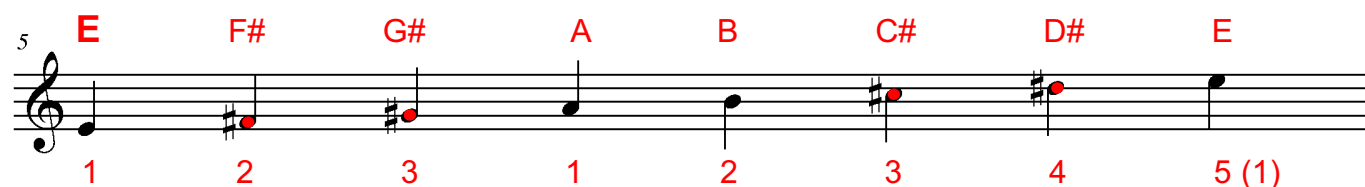
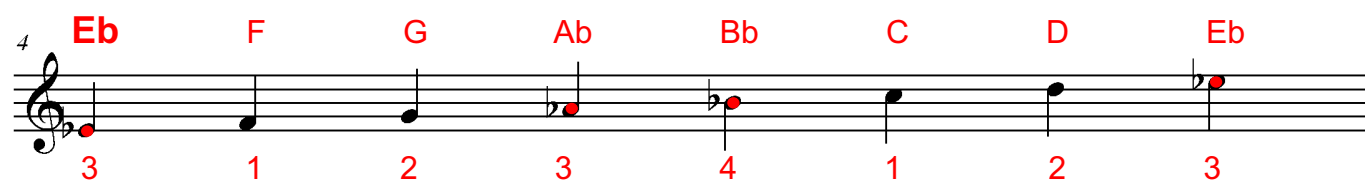
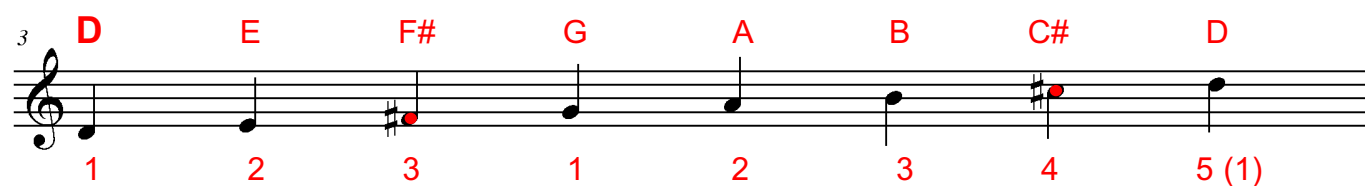
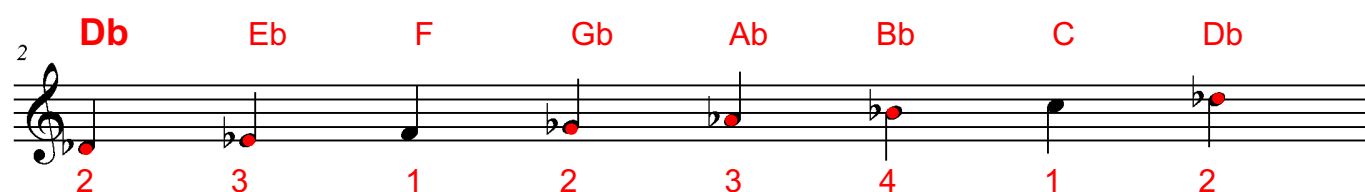
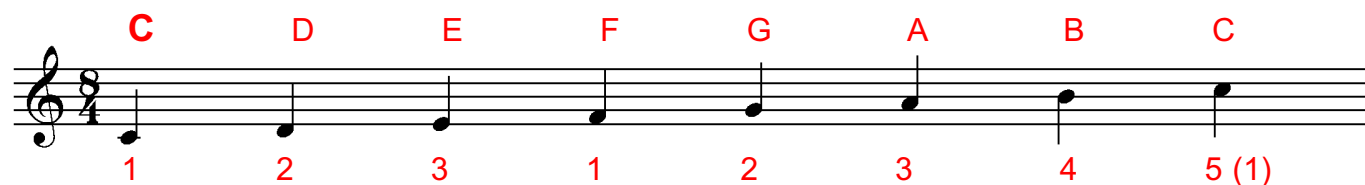
Keep in mind that the following exercises are ESSENTIAL before you can move on to anything with more complexity. Spend a week (or as long as it takes) with each key until you feel comfortable with it.

Good luck!

MAJOR SCALES

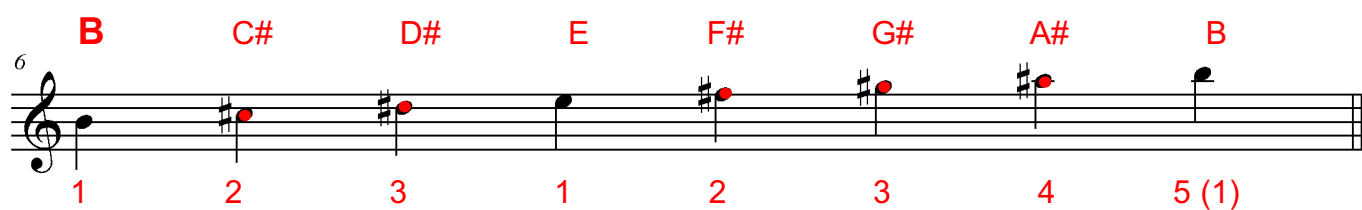
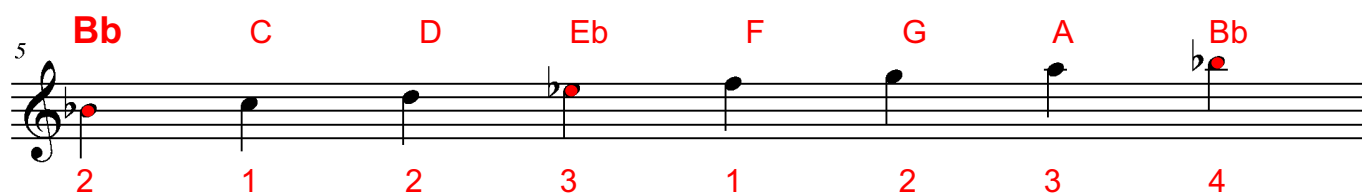
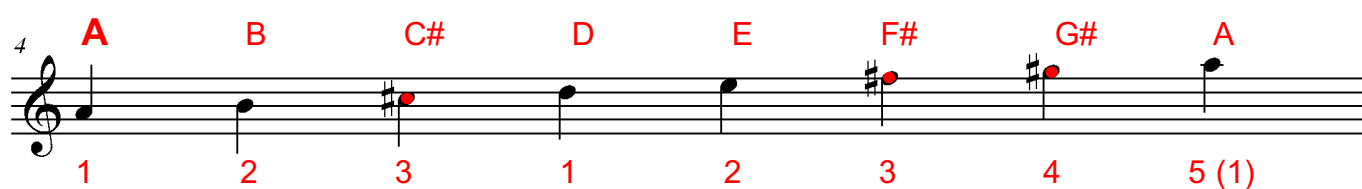
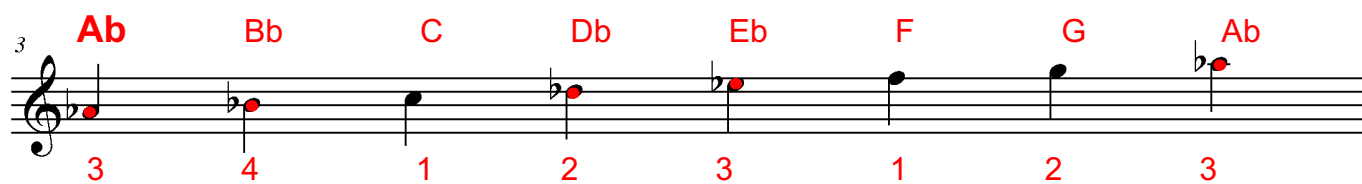
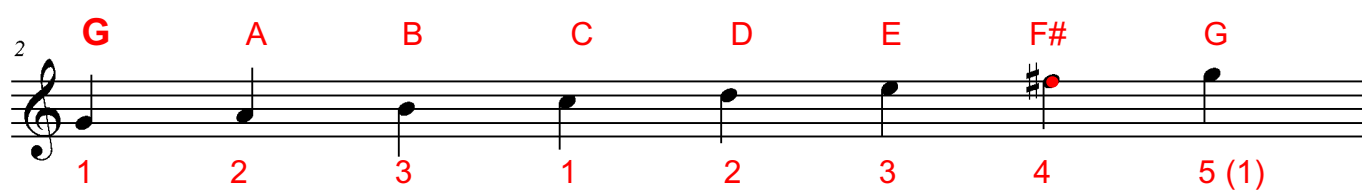
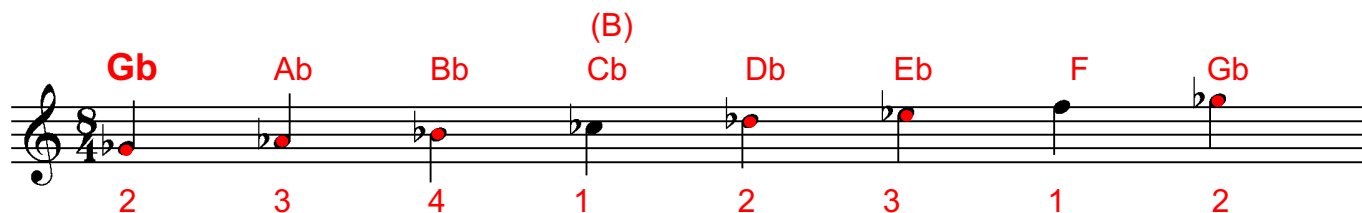
C to F (Right Hand)

Practice these once a day. Try two octaves and go up and down again.
Budding concert pianists may want to figure them out for the left hand also.
The following pages will show you how to easily memorize these scales.



MAJOR SCALES

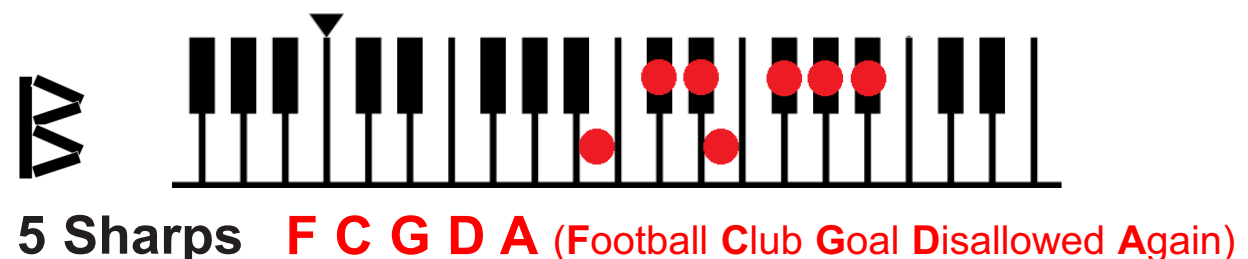
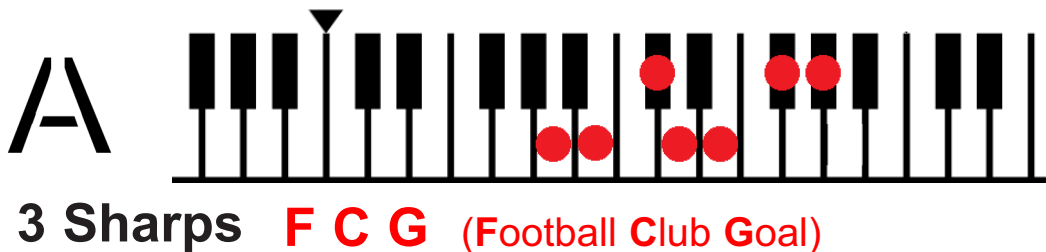
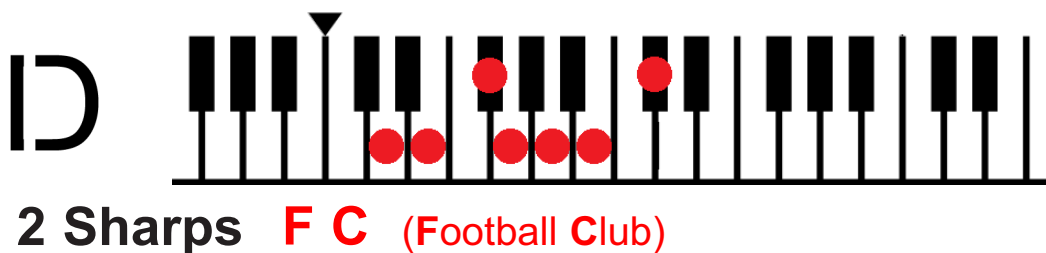
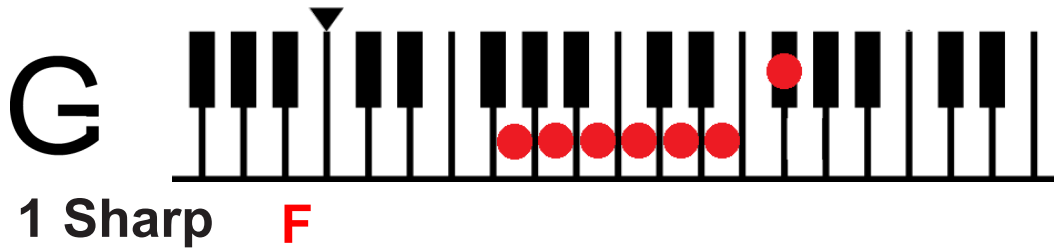
Gb to B (Right Hand)



MEMORY TRICKS FOR ALL THE SCALES

THE SCALES WITH SHARP NOTES

Notice how the formation of the letters almost tells you the number of sharps.



MEMORY TRICKS FOR ALL THE SCALES

THE SCALES WITH FLAT NOTES

Notice the word **B E A D** and how the name of the scale is one letter behind in the order of Flat notes -

ie **Bb** has the flats Bb PLUS Eb --- **Eb** has the flats Bb, Eb PLUS Ab and so on

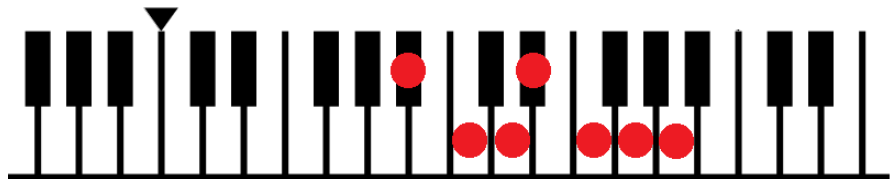
F 1 Flat

B



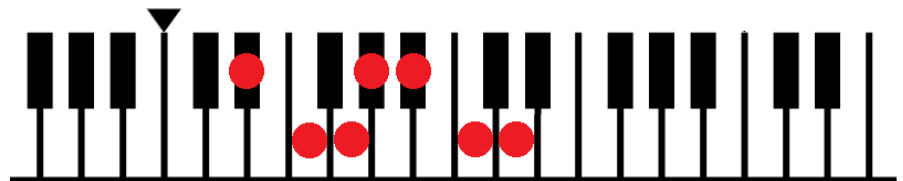
B^b 2 Flats

B E



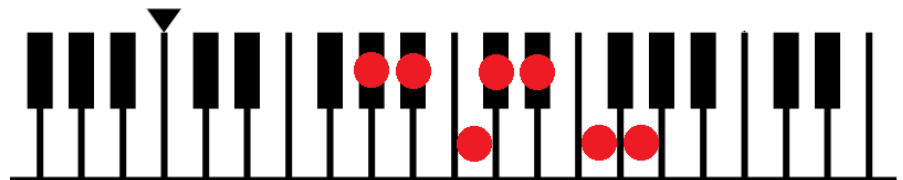
E^b 3 Flats

B E A



A^b 4 Flats

B E A D



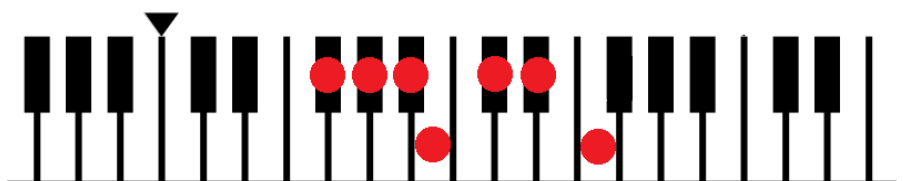
D^b 5 Flats

B E A D G



G^b (F#) 6 Flats

B E A D G (C)

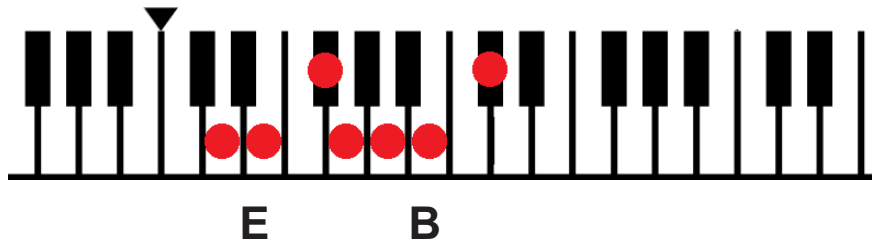


MEMORY TRICKS FOR ALL THE SCALES

The GAP between the two sets of black keys is a VERY helpful focal point.

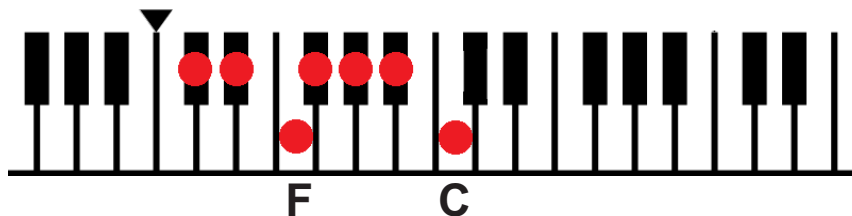
Notice that when you are playing scales that have **SHARPS** you will ALWAYS play the WHITE notes B and E which are on the RIGHT hand side of the two sets of black keys

ie. Scale of D major (with 2 'sharps')



ALTERNATIVELY when you are playing scales that have **FLATS** you will nearly ALWAYS (except for Gb) play the WHITE notes F and C which are on the LEFT hand side of the two sets of black keys

ie. Scale of Db major (with 5 'flats')



MINOR SCALES - 1

Minor scales are used with Minor chords. There are a lot of different Minor scales. When starting to improvise you will most often use TWO forms of minor scale

1. NATURAL Minor Scale

A natural minor is used if a piece is in an overall MINOR KEY.

So if a piece was in the key of Cminor you could use the scale of Cminor (natural) over many of the chord changes.

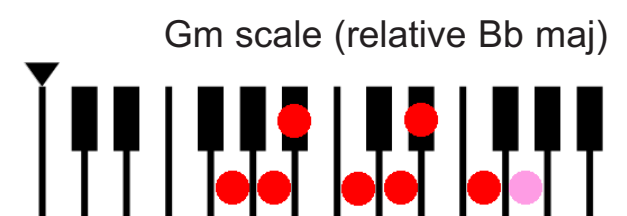
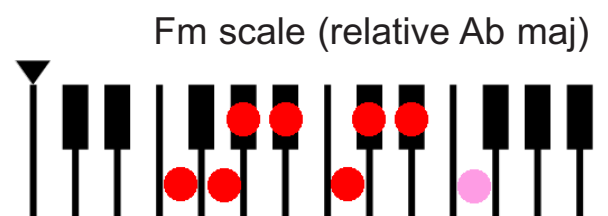
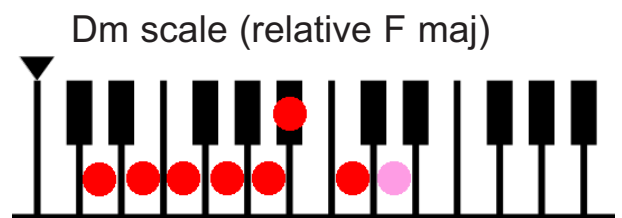
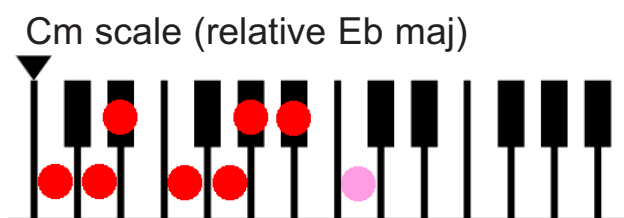
The trick to memorising natural minor scales is to notice that they 'share' the same notes as major scales that are built on the flattened third of the minor scale.

For example - The flat 3rd of Cm is Eb - so the C minor (natural) scale uses the exact same tones of the Eb major scale but starting on C and ending on C

Eb major	scale is	Eb	F	G	Ab	Bb	C	D	Eb
(Natural) C minor	scale is	C	D	Eb	F	G	Ab	Bb	C

The easiest Natural Minor scale is the Am scale because it's relative is C major (all the white keys). So if you play all the white keys from one A up to another A you have played the scale of A minor (natural)

Try the following examples.



MINOR SCALES - 2

2. The Minor Seven scale (sometimes called a DORIAN scale)

Used for minor chords that occur within a MAJOR key.

There are two ways to remember the formation of a minor seven scale.

a. One way is to imagine a MAJOR scale with the 3rd and 7th FLATTENED

For instance C major scale is	C	D	E	F	G	A	B	C
C minor7 scale is	C	D	Eb	F	G	A	Bb	C
	1	2	3	4	5	6	7	

b. The other way is to remember that a MINOR SEVEN scale is a RELATION of the MAJOR scale TWO TONES TO THE LEFT

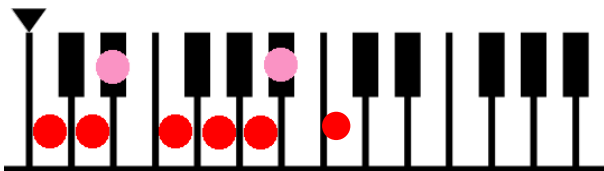
So if you wanted the notes for Cminor 7 scale - look two notes left of C which is Bb and use the same notes of the Bb major scale but start on C and end on C

Bb major scale is	Bb	C	D	Eb	F	G	A	Bb
C minor7 scale is	C	D	Eb	F	G	A	Bb	C

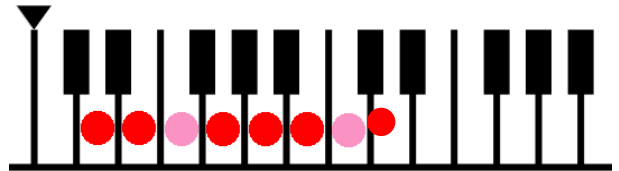
The easiest Minor7 scale is the Dm7 scale because it's relative is C major (all the white keys). So if you play all the white keys from one D up to another D you have played the scale of D minor7 (D Dorian).

Try the following examples.

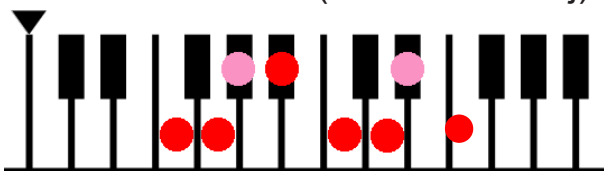
Cm7 scale (relative Bb maj)



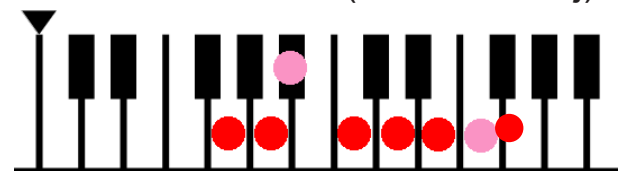
Dm7 scale (relative C maj)



Fm7 scale (relative Eb maj)



Gm7 scale (relative F maj)



OTHER SCALES

DIMINISHED SCALES

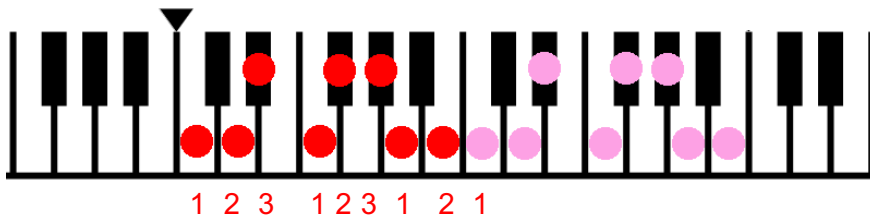
Diminished scales are used with diminished chords.

They are unusual in their configuration.

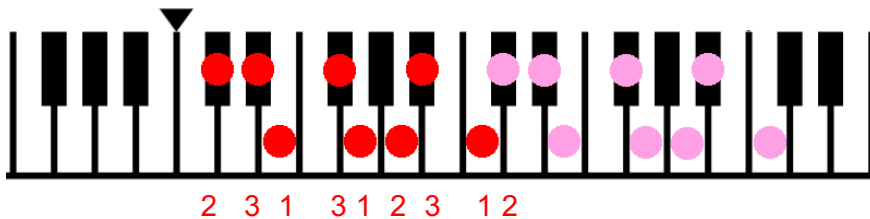
They are constructed using a mixture of consecutive whole tones and half tones. Just as there are three distinctive diminished chord shapes (see book 3 pg xx) so there are only three diminished scale configurations.

Remember that the ROOT note of the diminished scale is a WHOLE TONE away from the second note of the scale

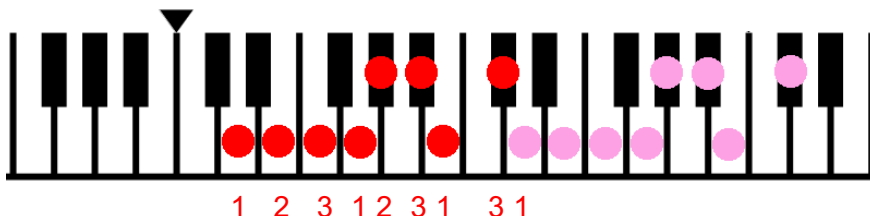
This pattern covers the diminished scales of **C^o**, **E^b^o**, **G^b^o** and **A^o**



This pattern covers the diminished scales of **D^b^o**, **E^o**, **G^o** and **C^o**



This pattern covers the diminished scales of **D^o**, **F^o**, **A^b^o** and **B^o**



You will see later how these scales can also be used in Jazz over 7 chords but for now just learn them for diminished chords.

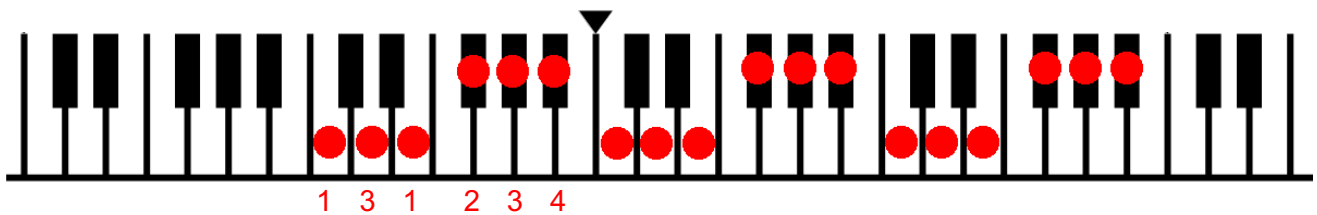
OTHER SCALES

WHOLE TONE SCALES

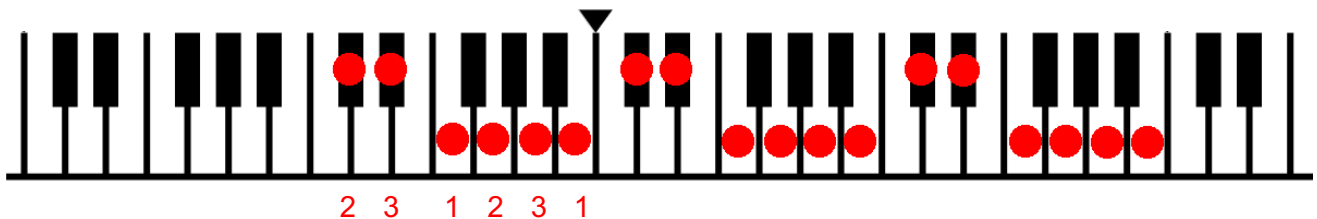
Whole Tone scales are used over dominant seventh chords whose 5th is altered (either sharpened or flattened) For instance C7+5 or C7b5.

All the whole tone scales can be found within just TWO patterns.

This pattern covers the whole tone scales of **C, D, E, Gb, Ab and Bb**
(Just start on the relevant key)



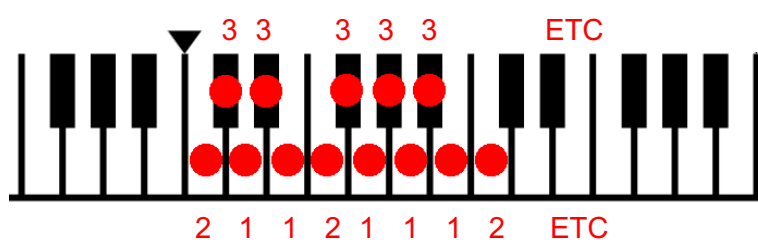
This pattern covers the whole tone scales of **Db, Eb, F, G, A and B**



CHROMATIC SCALES

Chromatic movement is when you move up or down in HALF STEPS. There is a lot of chromatic movement in Jazz improvisation.

Practice this up and down starting on a new key each time.



ARPEGGIOS

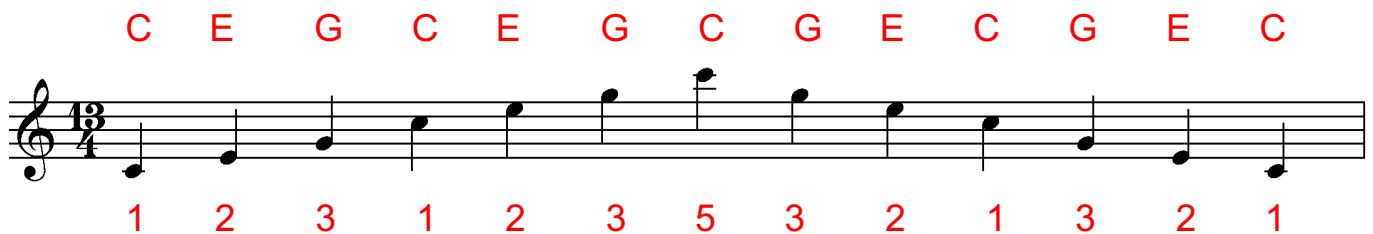
(BROKEN CHORDS)

Arpeggio practice is very important because you get to know your chords a lot better and it enables you to improvise with greater confidence.

Basically an ARPEGGIO is running up and down the notes of a chord over one or more octaves.

The correct fingering is the key to success.

Try the chord of C to begin with.



MAJOR ARPEGGIO PRACTISE

C to F (Correct Fingering)

C E G C E G C G E C G E C

1 2 3 1 2 3 5 3 2 1 3 2 1

Db F Ab Db F Ab Db Ab F Db Ab F Db

2 1 2 4 1 2 4 2 1 4 2 1 2

D F# A D F# A D A F# D A F# D

1 2 3 1 2 3 5 3 2 1 3 2 1

Eb G Bb Eb G Bb Eb Bb G Eb Bb G Eb

2 1 2 4 1 2 4 2 1 4 2 1 2

E G# B E G# B E B G# E B G# E

1 2 3 1 2 3 5 3 2 1 3 2 1

F A C F A C F C A F C A F

1 2 3 1 2 3 5 3 2 1 3 2 1

MAJOR ARPEGGIO PRACTISE

Gb to B (Correct Fingering)

Gb Bb Db Gb Bb Db Gb Db Bb Gb Db Bb Gb

1 2 3 1 2 3 5 3 2 1 3 2 1

G B D G B D G D B G D B G

1 2 3 1 2 3 5 3 2 1 3 2 1

Ab C Eb Ab C Eb Ab Eb C Ab E C Ab

2 1 2 4 1 2 4 2 1 4 2 1 2

A C# E A C# E A E C# A E C# A

1 2 3 1 2 3 5 3 2 1 3 2 1

Bb D F Bb D F Bb F D Bb F D Bb

2 1 2 4 1 2 4 2 1 4 2 1 2

B D# F# B D# F# B F# D# B F# D# B

1 2 3 1 2 3 5 3 2 1 3 2 1

ARPEGGIO PRACTISE

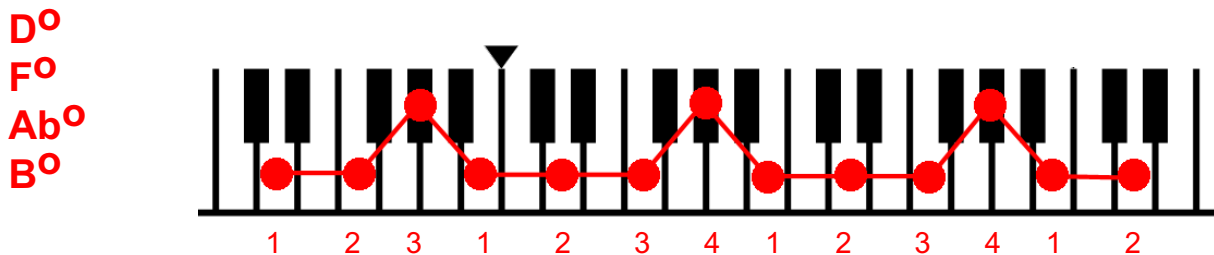
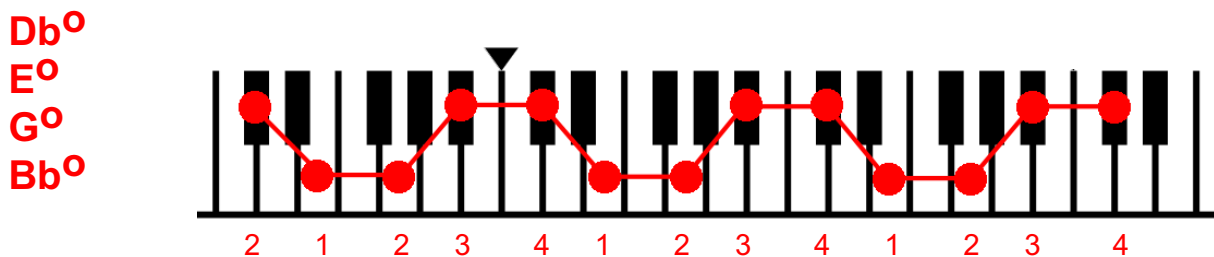
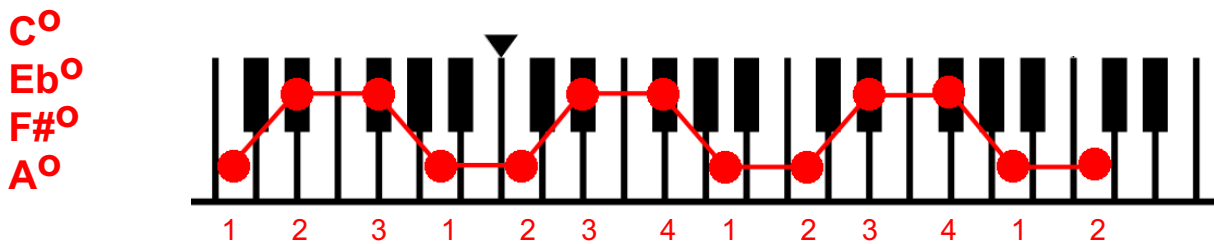
Minor and diminished chords

MINOR ARPEGGIOS

After you have practiced the major arpeggios try the MINOR arpeggios. Simply flatten the 3rd of the chord. The fingering will be mostly the same as it was for the major arpeggios - the only changes required will be for Ebm, Gbm and Bbm - see if you can figure out what needs to be changed.

DIMINISHED ARPEGGIOS

If you remember from book 4 there are really only THREE diminished 'shapes' the all the diminished chords 'fit' into. So it doesn't take long to learn these three arpeggios. You will use diminished arpeggios a lot because they are easy and they add a lot of interest to your playing.



A WORD ABOUT FINGERING

You will read some modern books that say that fingering is a personal thing and you should do what feels best. I guarantee you that advice is ONLY for experienced pianists.

It is absolutely VITAL that beginners follow CORRECT fingering for several reasons

1. Beginners tend to use their 'strong' fingers and avoid using the weaker fingers like the fourth or small fingers. These fingers then NEVER get stronger.
2. Beginners don't realise that correct fingering may have a future purpose they can't see yet such as freeing up a finger to allow your to go easily into another pattern or run.
3. If you use the SAME fingering for certain exercises your hand and brain get far more proficient at the exercise. More so than if you kept using any old fingering.

Most beginners get concerned as to which finger to use on the BLACK keys. The advice given by Tim Richards in his excellent book Exploring Jazz Piano is this..

- Use the same fingering in every octave
- Use the same fingering in both directions
- Never use the same finger for consecutive notes
- Avoid placing the thumb on a black note

He goes on to say 'the last rule is often broken - when a scale contains mainly black notes you will have to use the thumb on some of them'.

CHORD & SCALE WORKOUT

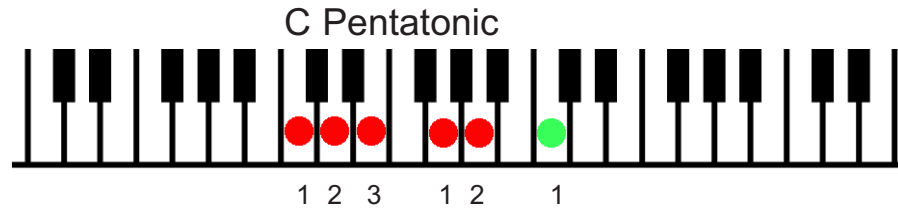
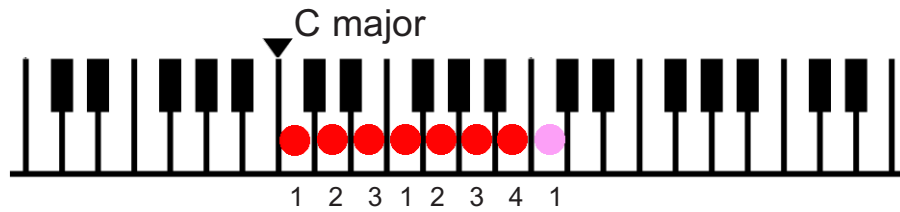


IN THE KEY OF C

THE KEY OF C MAJOR

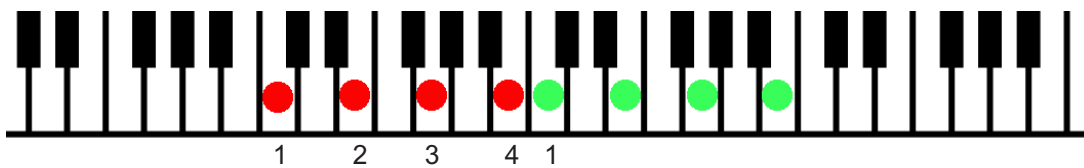
C₁

SCALES



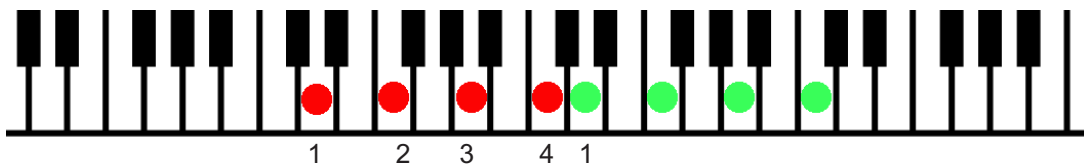
CHORD FAMILY FOR C MAJOR (Two Octaves)

CM7



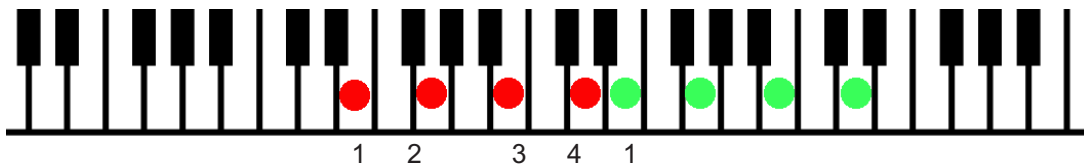
I

Dm7



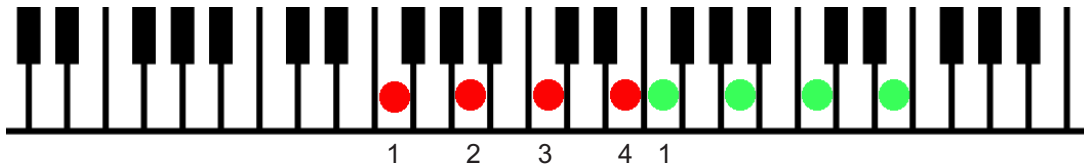
II

Em7



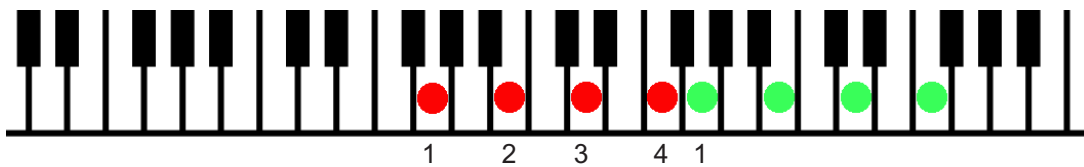
III

FM7



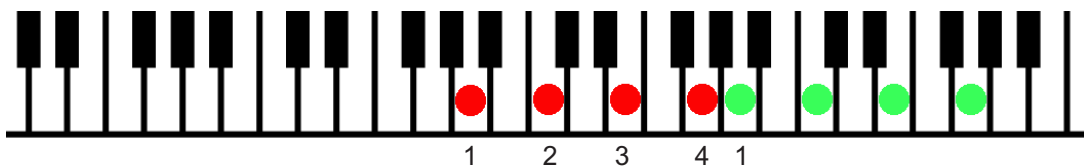
IV

G7



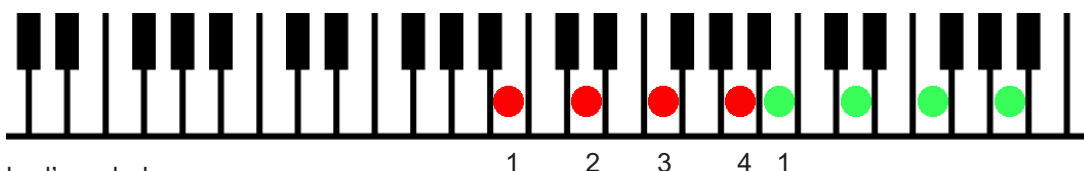
V

Am7



VI

B^ø7



VII

'Half Diminished' symbol

C

9-19

C

The chords follow the **I - VI - II - V** progression in C (C - Am - Dm - G)

I - VI - II - V **BROKEN CHORD TWIST**

Play the above again but this time change the order of ascending and descending ie. Start on a high C and descend then go up an Am and so on. See if you can work out the fingering.

9-20

C

C

Remember the cool chord progression from book 6 that ‘walked’ down the keys like a ‘Caterpillar’? Play this again and improvise in the Right Hand with the C major scale.

I - VI - II - V VOICINGS

You can also just play the root and 7th in the left hand (this is called a 'SHELL') and IMPROVISE in the right hand using the C MAJOR scale.

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

C

C

Melody is often defined as an organized and logical succession of three or more tones. It is important to practice combinations of three note patterns that are derived either from scales or the basic three note chords.

There are only six ways to arrange the order of any three notes.

CHORDAL

The image displays six musical staves, each with a red number above it, illustrating different rhythmic patterns for a triplet of eighth notes. The notes are represented by black stems and dots on a five-line staff.

- 1**: Three eighth notes beamed together, ascending from the first line to the second space.
- 2**: Three eighth notes beamed together, descending from the second space to the first line.
- 3**: Three eighth notes beamed together, ascending from the first line to the second space, with a small 'x' mark above the final note.
- 4**: Three eighth notes beamed together, descending from the second space to the first line.
- 5**: Three eighth notes beamed together, ascending from the first line to the second space.
- 6**: Three eighth notes beamed together, descending from the second space to the first line.

Practice each pattern up one octave then down again as follows..

Two musical staves for the right hand. Staff 1 is labeled '1' and Staff 2 is labeled '2'. Both are in C major, 4/4 time. Staff 1 contains four measures of eighth-note triplets (C4-D4-E4, D4-E4-F4, E4-F4-G4, F4-G4-A4) followed by four measures of sixteenth-note patterns (C4-D4-E4-F4, D4-E4-F4-G4, E4-F4-G4-A4, F4-G4-A4-B4). Staff 2 contains four measures of eighth-note triplets (C4-D4-E4, D4-E4-F4, E4-F4-G4, F4-G4-A4) followed by four measures of sixteenth-note patterns (C4-D4-E4-F4, D4-E4-F4-G4, E4-F4-G4-A4, F4-G4-A4-B4).

Now try patterns 3, 4, 5 and 6

SCALE-WISE

Practice each pattern up one octave then down again as follows..

1

2

Now try patterns 3, 4, 5 and 6

No. of times practiced

9-24

Combining Patterns

C

The following is a mixture of two of the patterns on the previous page.

If you look closely you will see there is a two note pattern WITHIN the triplets. The triplet rhythm gives the pattern a great deal of drive and excitement. This pattern is great if you are learning Jazz because the triplet rhythm gives you a perfect 'swing' feel.

Try it - it's easier than it looks.

TWO NOTE PATTERNS

Budding improvisers tend to think that they should be attempting really complicated patterns and riffs but don't forget that simple two note patterns sound great too.

Try the following pattern. Use the fingering that you use when you play the major scale.

No. of times practiced

9-25

BLUES PRACTICE - 1

BASIC BLUES WORKOUT

C

When you are practicing lots of different patterns in one particular key it is a good idea to practice your BLUES CHORDS & SCALES for that key as well.
That way you will be able to throw in some blues if you feel the urge!

Begin by improvising your scales over your three standard blues chords. You can either stick to using the C BLUES SCALE over all three chords or you can also use the relevant blues scale or 'flattened' seventh scale for each chord. This helps develop the ability to use particular scales for particular chords rather than just one blues scale

BLUES SCALE

Find the notes of the MINOR SEVENTH chord
then add the 4th and flat 5th of the major scale

FLATTENED SEVENTH SCALE ('Dominant' Seventh scale)

Same as Major scale but the seventh is FLAT

Improvise over the left hand chords with CHORD TONES or these scales
The C BLUES Scale can be used throughout

C7

C BLUES Scale

C7 Scale

F7

F BLUES Scale

F7 Scale

G7

G BLUES Scale

G7 Scale

No. of times practiced

MINOR BLUES WORKOUT

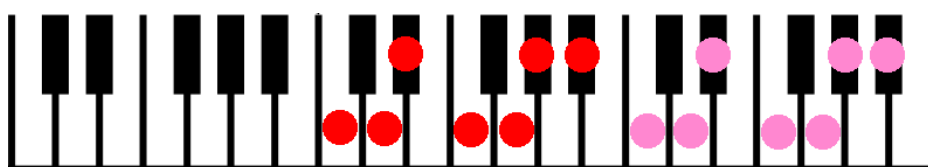
You can use the notes of a C minor (Natural) scale over ALL the chords.

Remember the formula - To make a natural minor - go to the flattened 3rd of the chord and use the MAJOR scale built on that note.

ie The natural minor scale for C minor uses the same notes as the scale of Eb major

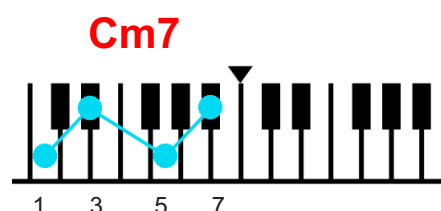
Don't worry about following a chord progression - just change chords when you feel like it.

C MINOR (Natural) SCALE / same tones as Eb major

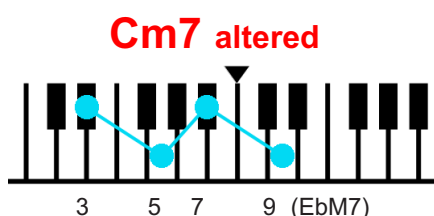


Two Octaves

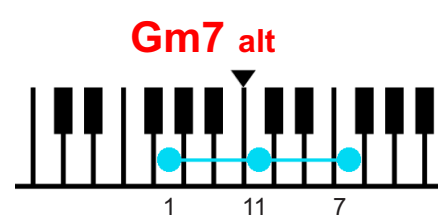
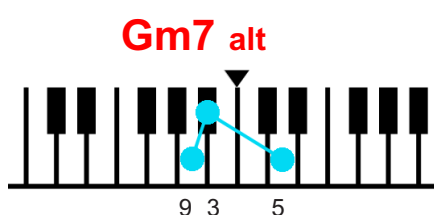
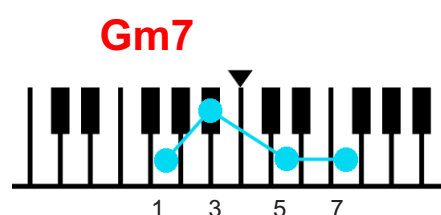
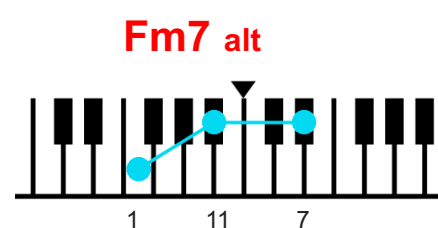
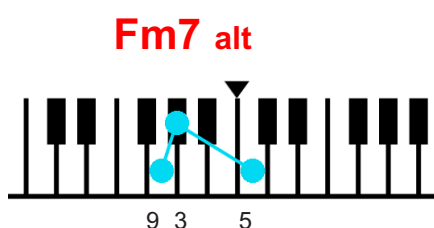
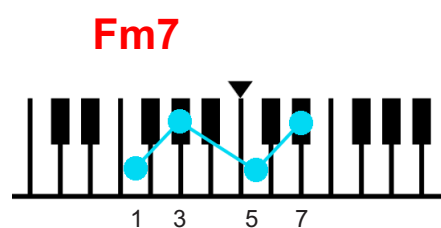
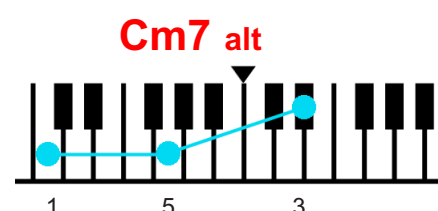
1.



2.



3.



No. of times practiced

9-27

BLUES PRACTICE - 3

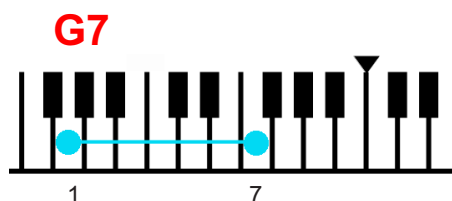
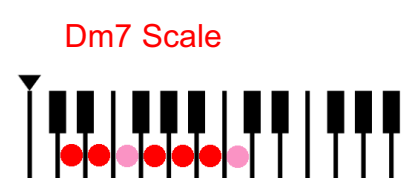
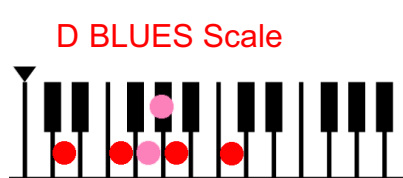
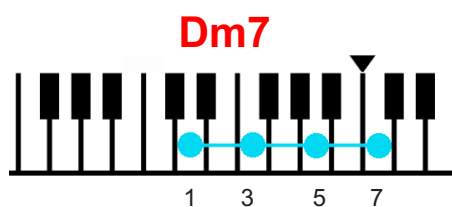
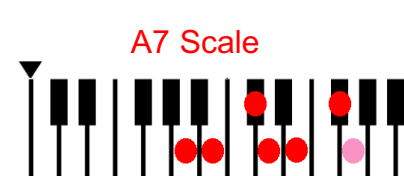
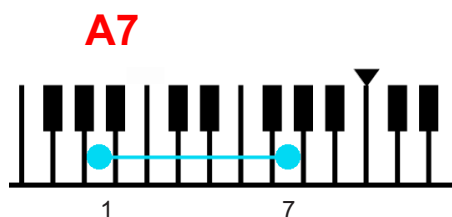
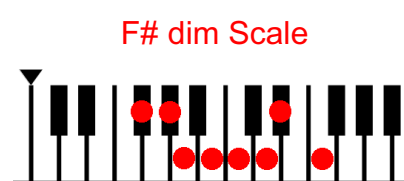
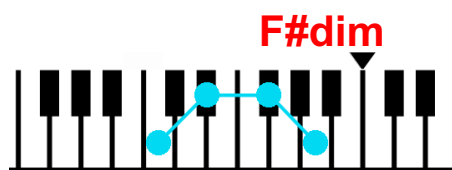
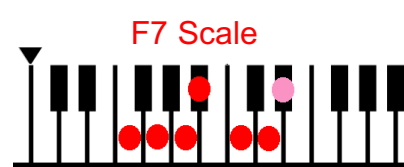
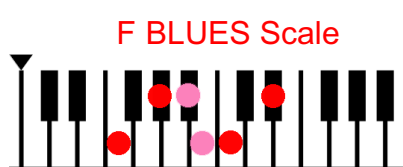
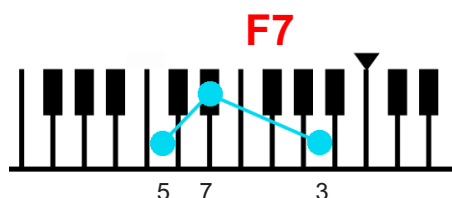
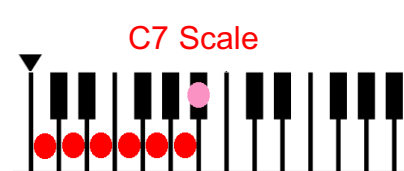
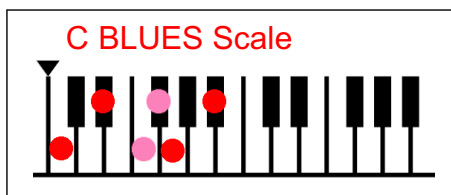
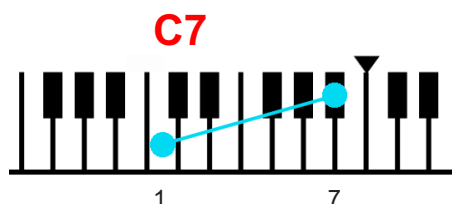
Traditional Jazz / Blues Progression

C

C7	F7	C7	C7	F7	F#dim
C7	A7	Dm7	G7	C7 A7	Dm7 G7

See Book 6

Improvise with CHORD TONES or these scales
(C BLUES scale can be used throughout)



No. of times practiced

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

CHORD & SCALE WORKOUT

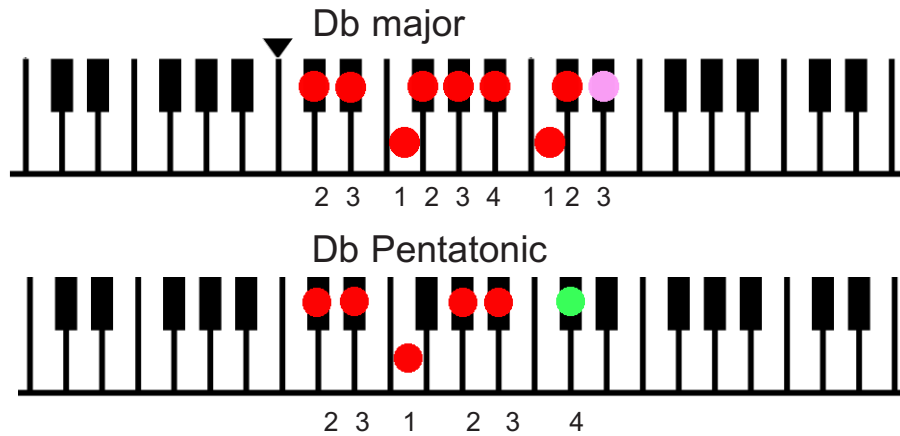


IN ALL OTHER KEYS

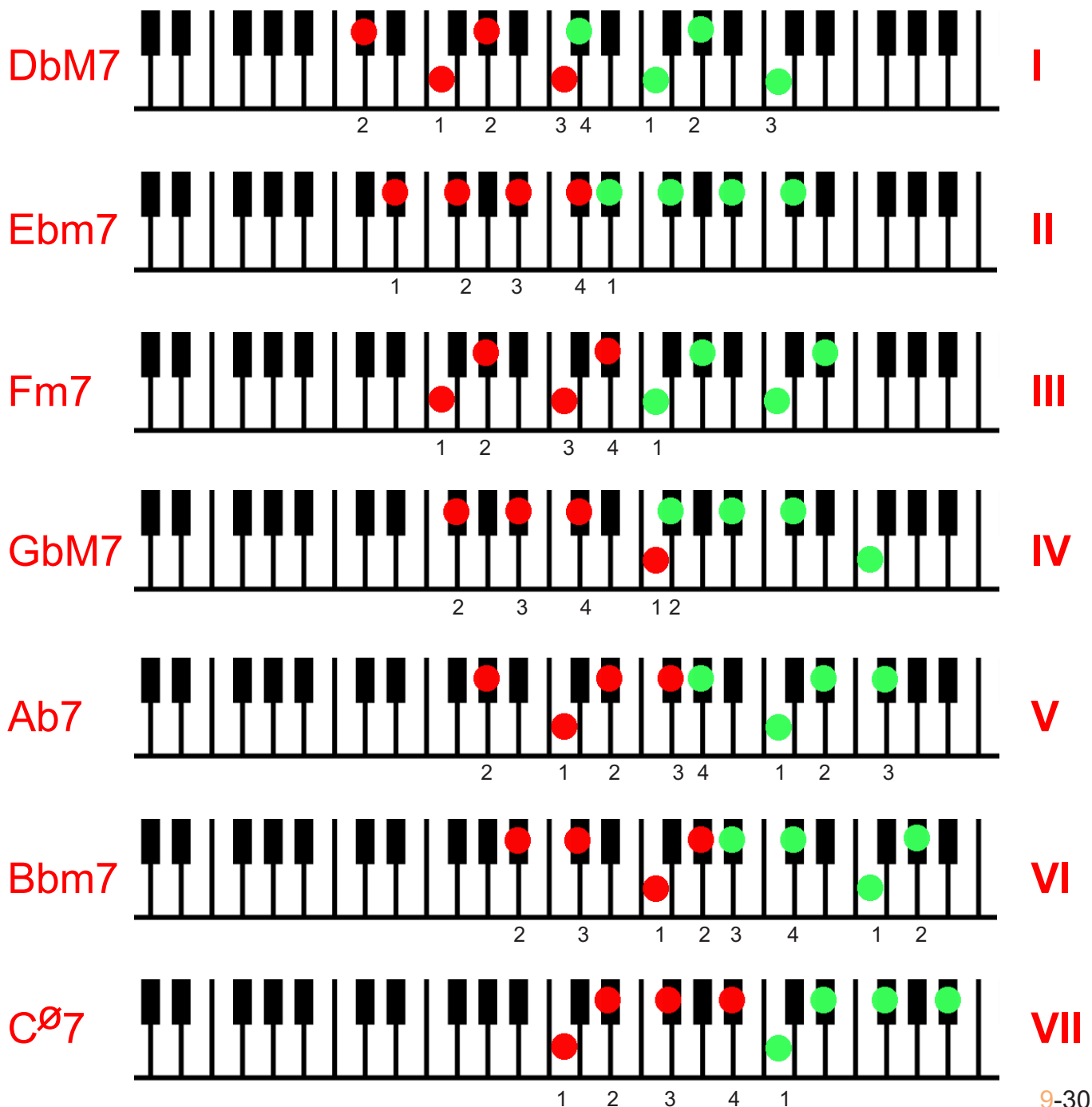
THE KEY OF D FLAT MAJOR

Db₁

SCALES



CHORD FAMILY FOR Db MAJOR (Two Octaves)



Db₂

Db Ebm Fm Gb Ab Bbm Cdim

LEFT HAND workout

GO up and
back down in
both exercises

I - VI - II - V Progression

[illegible]

No. of times practiced

9-31

7th CHORDS WORKOUT

Db₃

Db FAMILY CHORDS - Left Hand

DbM7 Ebm7 Fm7 Gbm7 Ab7 Bbm7 C_{half-dim7}

BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page xx for fingering)

4

Db F Ab C Db F Ab C Db C Ab F Db C Ab F Eb Gb Bb Db Eb Gb

DbM7 Ebm7 etc

Db MAJOR SCALE WORKOUT Scale of Db (starting on each chord note)

DbM7 Ebm7 Fm7 etc

Db Family 7 chords

No. of times practiced

Db₄

CYCLE OF FIFTHS PROGRESSION

5

I - VI - II - V VOICINGS (Right hand can IMPROVISE as well)

The image displays four chords in a two-staff system (treble and bass clef) with a common time signature (C). The chords are labeled in red text above the staves: **DbM7**, **Bbm7**, **Ebm7**, and **Ab7**. The notes are written in black ink. Below each staff system, the constituent notes are listed in red text: **Db Ab** for DbM7, **Db F** for Bbm7, **Eb Gb** for Ebm7, and **C Eb** for Ab7. Below the entire diagram, the alternative spellings for each chord are listed in red text: **Db C**, **Bb Ab**, **Eb Db**, and **Ab Gb**.

No. of times practiced

9-33

Db₅

For fingering see page 30

Exercise 1, Part 1: A musical staff in treble clef, common time (C), starting with a red '1' above the first measure. The melody consists of eighth and sixteenth notes, with several triplet markings (3) above groups of notes.

9-34

BLUES PRACTICE - 3

BASIC BLUES WORKOUT

Db₆

Improvise over the left hand chords with CHORD TONES or these scales
The Db BLUES Scale can be used throughout

Db7

1 3 7

Db BLUES Scale

Db7 Scale

Gb7

5 7 3

Gb BLUES Scale

Gb7 Scale

Ab7

5 7 1 3

Ab BLUES Scale

Ab7 Scale

Db7	Db7	Db7	Db7	Gb7	Gb7
Db7	Db7	Ab7	Gb7	Db7	Db7 or Ab7

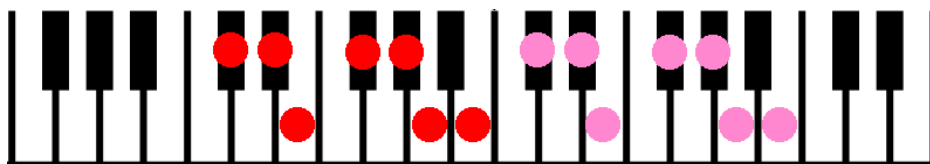
No. of times practiced

9-35

MINOR BLUES WORKOUT

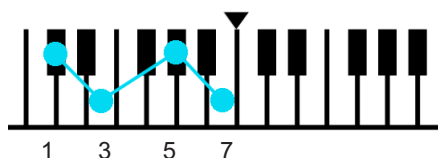
Db₇

Db (or C#) MINOR (Natural) SCALE / same notes as E

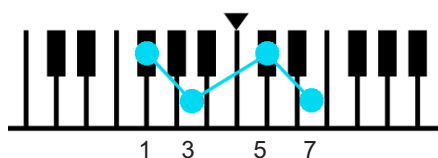


1.

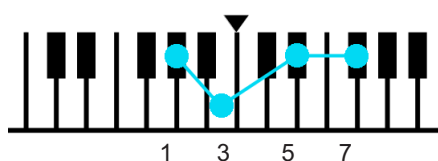
Dbm7



Gbm7

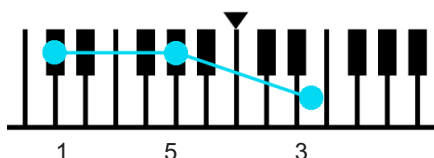


Abm7

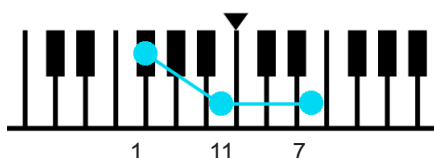


2.

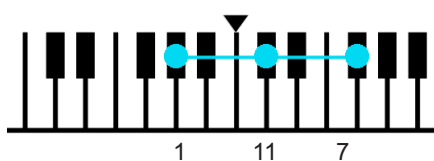
Dbm7 alt



Gbm7 alt

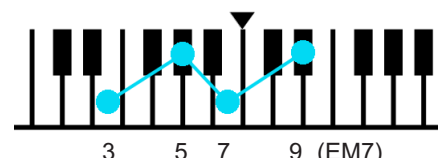


Abm7 alt

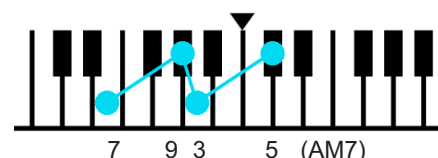


3.

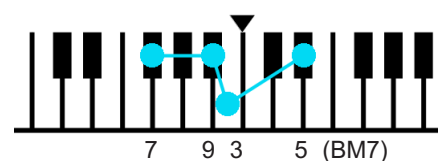
Dbm7 alt



Gbm7 alt



Abm7 alt



Don't worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

No. of times practiced

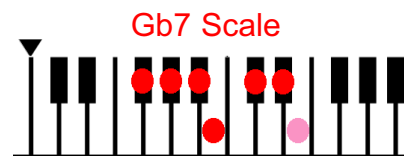
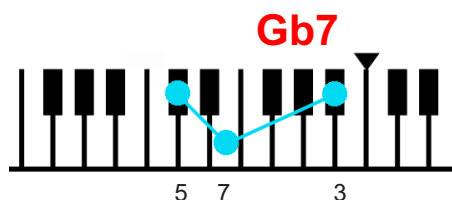
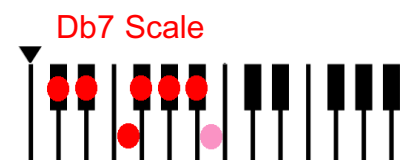
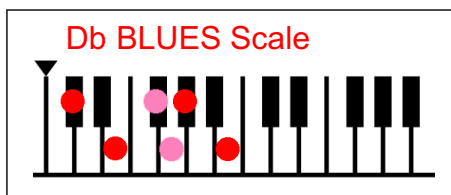
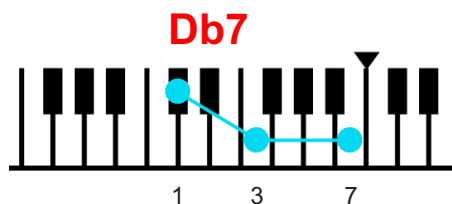
BLUES PRACTICE - 3

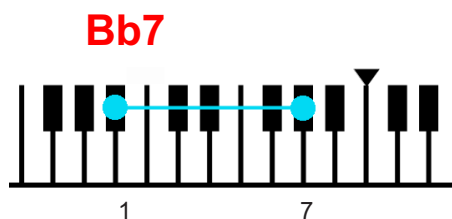
TRADITIONAL JAZZ / BLUES PROGRESSION

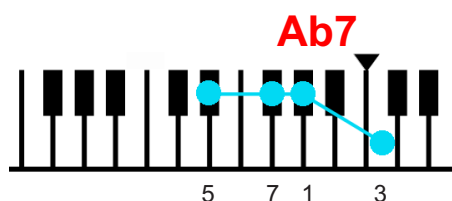
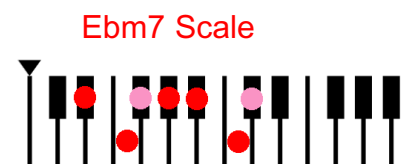
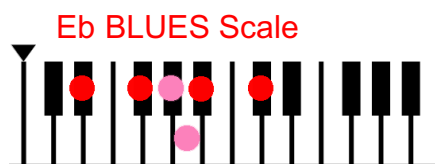
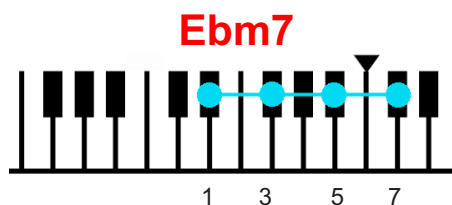
Db₈

Db7	Gb7	Db7	Db7	Gb7	Gdim
Db7	Bb7	Ebm7	Ab7	Db7 Bb7	Ebm7 Ab7

Improvise with CHORD TONES or these scales
(Db BLUES scale can be used throughout)







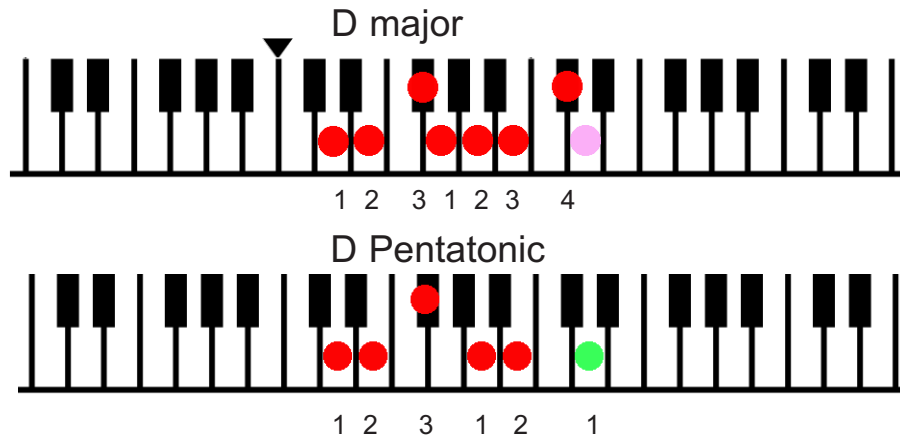


No. of times practiced

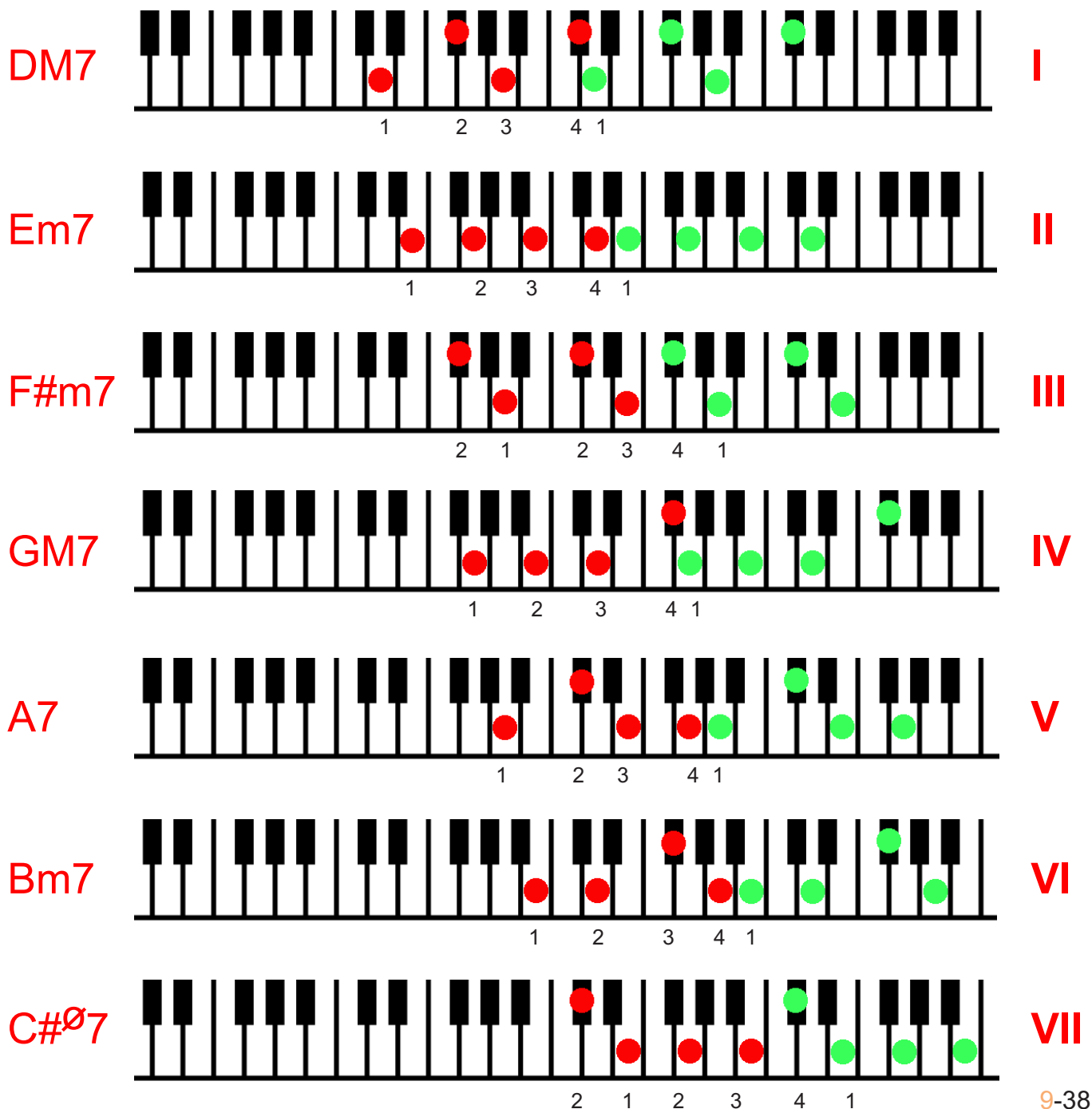
THE KEY OF D MAJOR

D₁

SCALES



CHORD FAMILY FOR D MAJOR (Two Octaves)



D₂

D Em F#m G A Bm C#dim

LEFT HAND workout

A musical score snippet showing a D major triad and its extensions. The treble clef staff has a key signature of one sharp (F#) and a common time signature (C). The notes are D4 (quarter), F#4 (quarter), and A4 (quarter), followed by a bar line. The bass clef staff has a key signature of one sharp (F#) and a common time signature (C). The notes are D3 (half), F#3 (half), and A3 (half), followed by a bar line. The notes D, F#, and A are labeled with red text below the staff. The notes D, F#, and A are labeled with red text below the staff. The notes D, F#, and A are labeled with red text below the staff.

GO up and
back down in
both exercises

I - VI - II - V BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)

1 2 3 5 2 1 2 3 1 2 3 5 1 2 3 5 B 5 3 2 1 3 2 1 2 5 4 2 1 5 3 2 1

D Bm

TWIST

5 1 2 3 5 // // // A 5 3 2 1 5 4 2 1 4 2 1 2 5 3 2 1

Em A D

No. of times practiced

9-39

D₃

DM7 Em7 F#m7 GM7 A7 Bm7 C#half-dim7

BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page xx for fingering)

D MAJOR SCALE WORKOUT

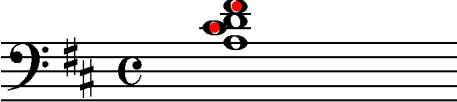
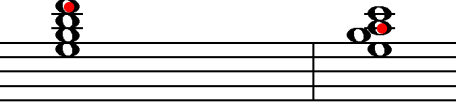
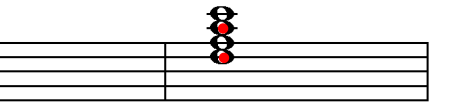
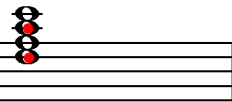
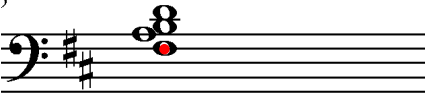
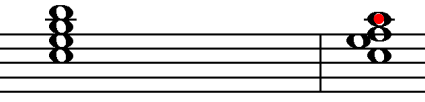
D Family 7 chords

9-40

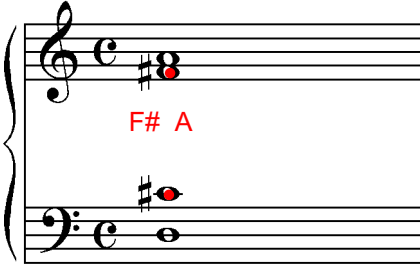
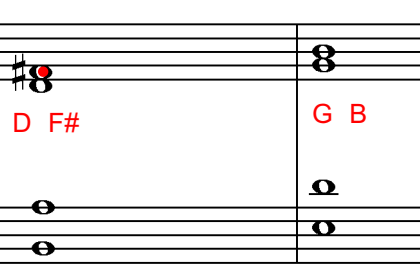
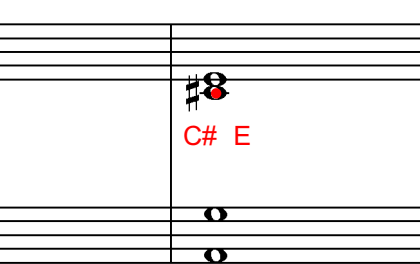
7th CHORDS WORKOUT

D₄

D FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION (The CATERPILLAR)

DM7 (Middle)  A C# D F#	GM7  G B D F#	C#half-dim7 (Middle)  G B C# E	F#m7  F# A C# E
5			
Bm7 (Middle)  F# A B D	Em7  E G B D	A7 (Middle)  E G A C#	DM7  D F# A C#

I - VI - II - V VOICINGS (Right hand can IMPROVISE as well)

DM7  F# A D C#	Bm7  D F# B A	Em7  G B E D	A7  C# E A G
--	---	--	--

No. of times practiced

9-41

BLUES PRACTICE - 3

BASIC BLUES WORKOUT

D₆

Improvise over the left hand chords with CHORD TONES or these scales
The D BLUES Scale can be used throughout

D7

D BLUES Scale

D7 Scale

G7

G BLUES Scale

G7 Scale

A7

A BLUES Scale

A7 Scale

D7	D7	D7	D7	G7	G7
D7	D7	A7	G7	D7	D7 or A7

No. of times practiced

9-43

D₇

Don't worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

9-44

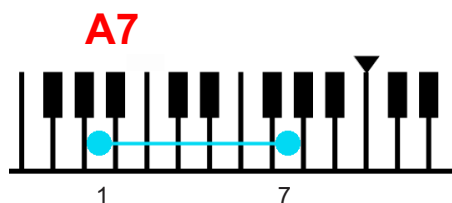
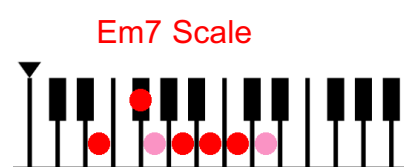
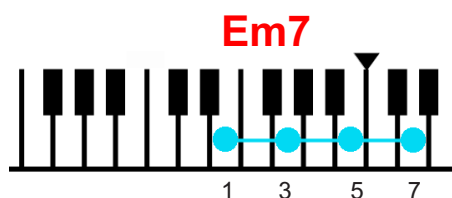
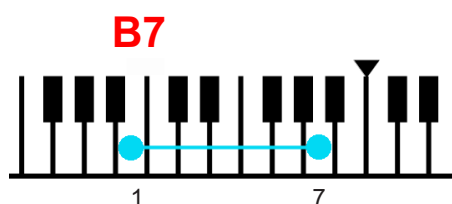
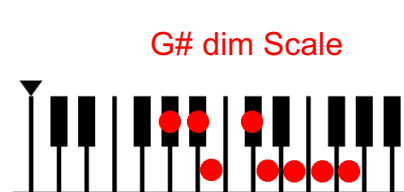
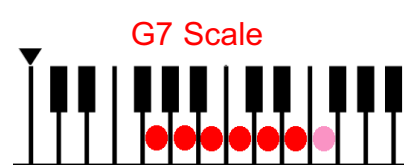
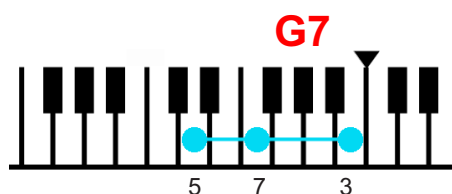
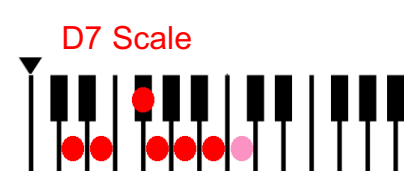
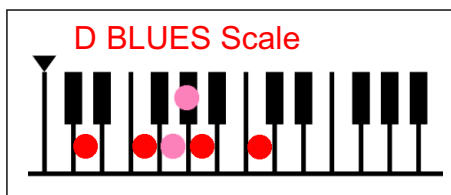
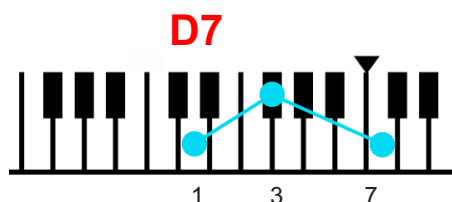
BLUES PRACTICE - 3

TRADITIONAL JAZZ / BLUES PROGRESSION

D₈

D7	G7	D7	D7	G7	G#dim
D7	B7	Em7	A7	D7 B7	Em7 A7

Improvise with CHORD TONES or these scales
(D BLUES scale can be used throughout)

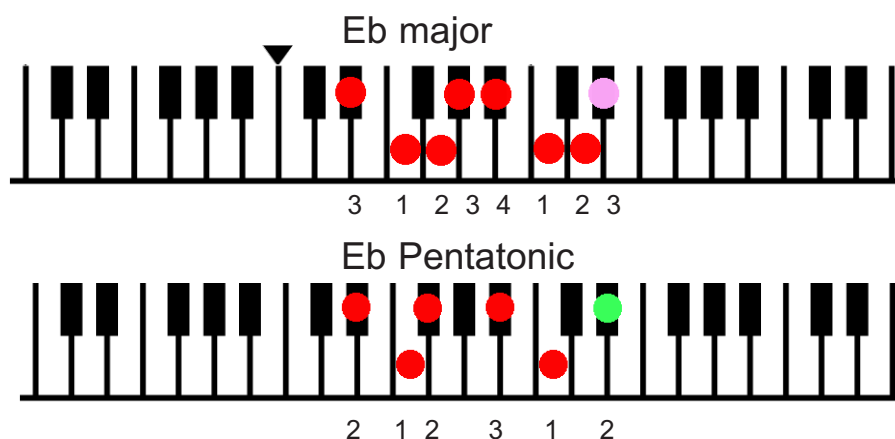


No. of times practiced

THE KEY OF Eb MAJOR

Eb₁

SCALES



CHORD FAMILY FOR Eb MAJOR (Two Octaves)

EbM7		I
Fm7		II
Gm7		III
AbM7		IV
Bb7		V
Cm7		VI
Dø7		VII

Eb₂

E♭ F♯ G♯ A♭ B♭ C♯ Ddim

LEFT HAND workout

GO up and
back down in
both exercises

No. of times practiced

9-47

Eb₃

EbM7 Fm7 Gm7 AbM7 Bb7 Cm7 D_{half-dim}7

4

Eb G Bb D Eb G Bb D Eb D Bb G Eb D Bb G F Ab C Eb F Ab
 EbM7 Fm7 etc

[illegible]

9-48

Eb₄

Diagram 1: Chords for the first system of the exercise.

Chords and Notes:

- E $\flat$ M7 (Middle)**: B $\flat$, D, **E $\flat$** , G
- A $\flat$ M7**: A $\flat$, C, E $\flat$, G
- D half-dim7 (Middle)**: A $\flat$, C, **D**, F
- Gm7**: **G**, B $\flat$, D, F

Diagram illustrating the construction of four major 7th chords (M7) using the 3rd, 6th, and 7th degrees of the Eb major scale:

- EbM7:** Eb (3rd degree), Bb (6th degree), G (7th degree).
- Cm7:** Eb (3rd degree), G (6th degree), C (7th degree).
- Fm7:** Ab (3rd degree), C (6th degree), Eb (7th degree).
- Bb7:** D (3rd degree), F (6th degree), Bb (7th degree).

9-49

Eb₅

For fingering see page 46

The image displays six musical staves, each with a red number above it, representing different rhythmic patterns for the right hand. The patterns are as follows:

- 1**: A sequence of three eighth notes, ascending from G4 to A4 to B4.
- 2**: A sequence of three eighth notes, descending from A4 to G4 to F#4.
- 3**: A sequence of three eighth notes, starting on G4, ascending to A4, and then descending to F#4.
- 4**: A sequence of three eighth notes, starting on G4, descending to F#4, and then ascending to A4.
- 5**: A sequence of three eighth notes, starting on G4, ascending to A4, and then descending to F#4.
- 6**: A sequence of three eighth notes, starting on G4, descending to F#4, and then ascending to A4.

Exercise 1, Part 1: A musical staff in treble clef, common time (C), starting with a red '1'. The melody consists of eighth and sixteenth notes, with several triplet markings (3) over groups of notes.

The image displays six musical staves, each representing a different rhythmic pattern for the number 6. The staves are numbered 1 through 6 in red. Each staff contains three notes: a quarter note, an eighth note, and a sixteenth note, all beamed together. The notes are placed on different lines and spaces of the staff to represent different rhythmic values.

The image shows two staves of musical notation for the 'Three Notes' exercise. The first staff begins with a treble clef and a common time signature. It contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109

9-50

BLUES PRACTICE - 3

BASIC BLUES WORKOUT

E_b6

Improvise over the left hand chords with CHORD TONES or these scales
The E_b BLUES Scale can be used throughout

E_b7

7 3 6

E_b BLUES Scale

E_b7 Scale

A_b7

5 7 3

A_b BLUES Scale

A_b7 Scale

B_b7

1 7

B_b BLUES Scale

B_b7 Scale

E _b 7	E _b 7	E _b 7	E _b 7	A _b 7	A _b 7
E _b 7	E _b 7	B _b 7	A _b 7	E _b 7	E _b 7 or B _b 7

No. of times practiced

9-51

Eb7

Don't worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

9-52

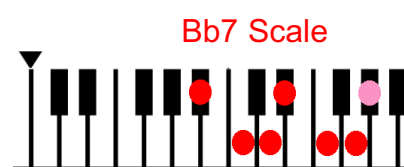
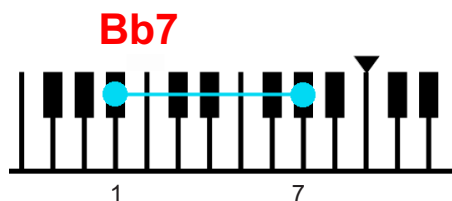
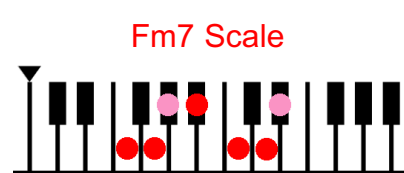
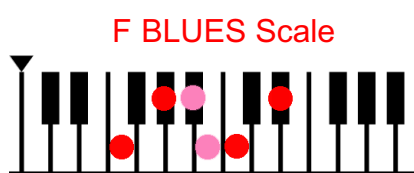
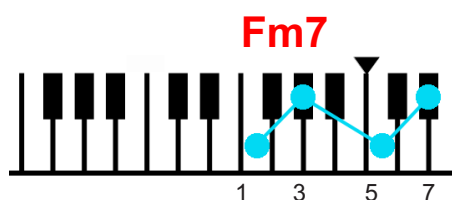
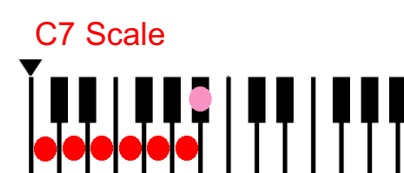
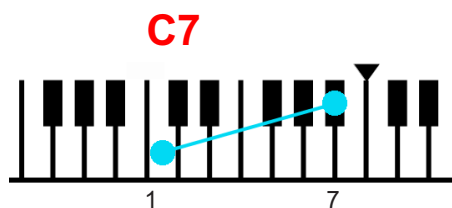
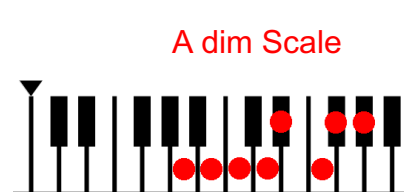
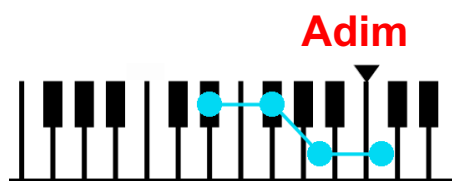
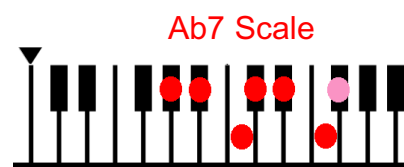
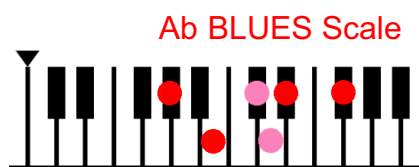
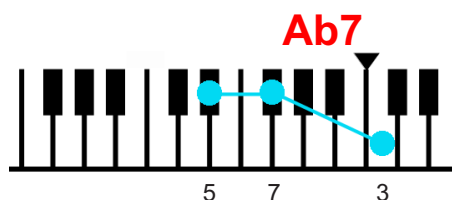
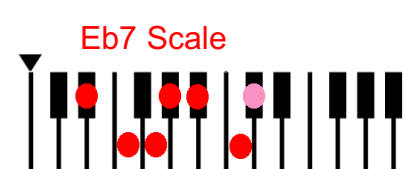
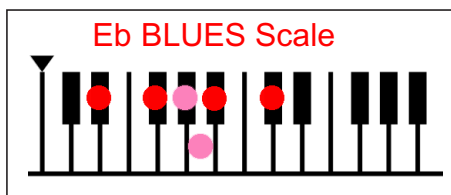
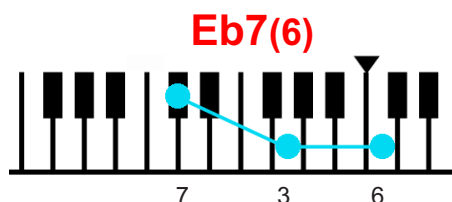
BLUES PRACTICE - 3

TRADITIONAL JAZZ / BLUES PROGRESSION

E_b8

E _b 7	A _b 7	E _b 7	E _b 7	A _b 7	Adim
E _b 7	C7	Fm7	B _b 7	E _b 7 C7	Fm7 B _b 7

Improvise with CHORD TONES or these scales
(E_b BLUES scale can be used throughout)

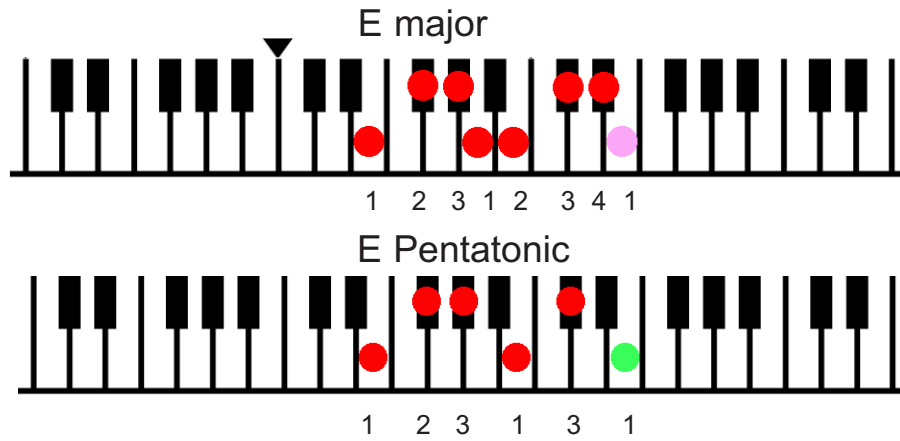


No. of times practiced

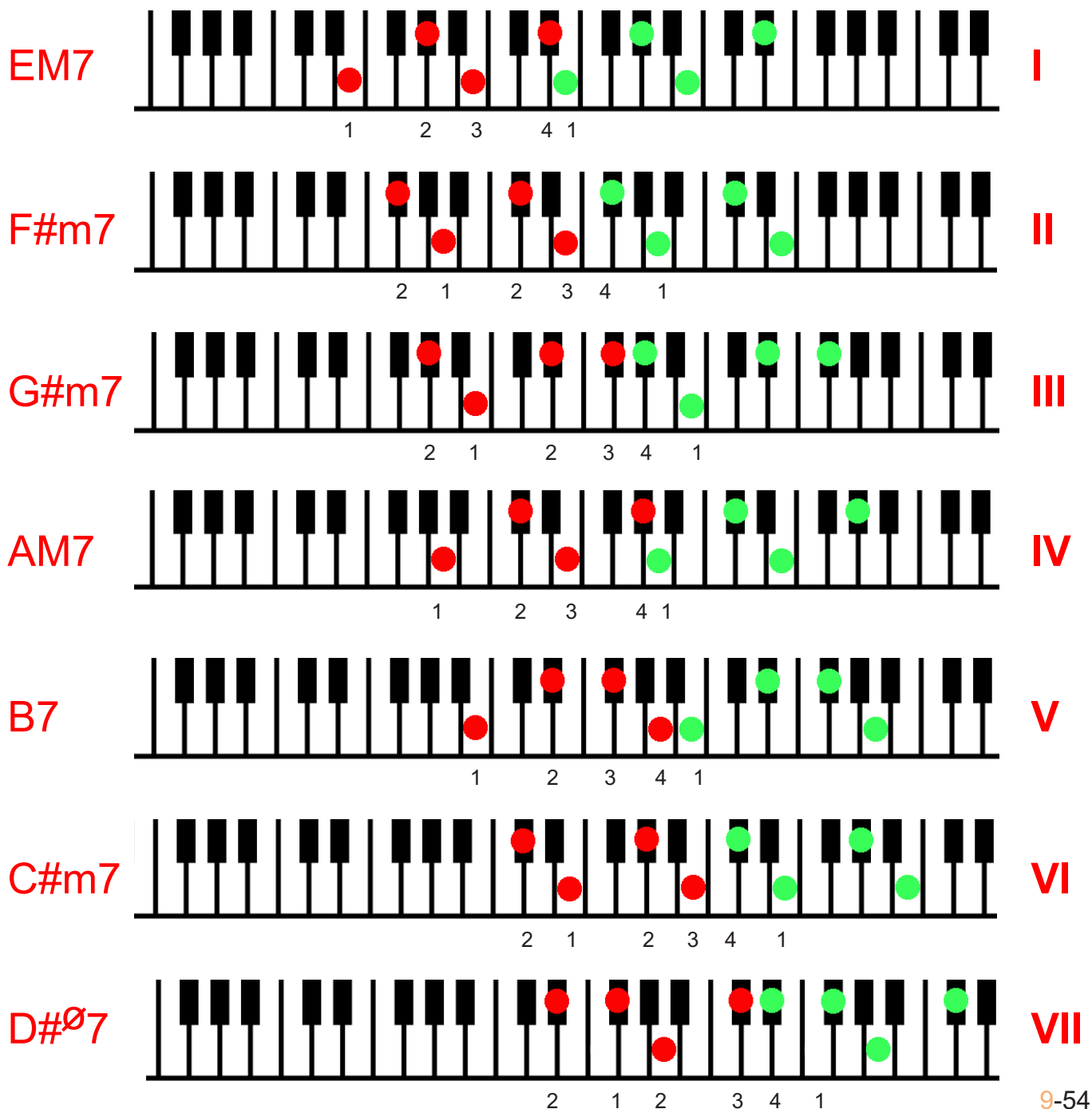
THE KEY OF E MAJOR

E₁

SCALES



CHORD FAMILY FOR E MAJOR (Two Octaves)



E MAJOR BASIC TRIAD WORKOUT

E₂

E FAMILY CHORDS

E F#m G#m A B C#m D#dim

RIGHT HAND workout

RIGHT HAND workout musical notation. Treble clef, key signature of three sharps (F#, C#, G#), common time. The exercise consists of two measures. The first measure contains an E major triad (E, G#, B) with fingerings 1, 3, 5 and the label 'etc'. The second measure contains an F#m triad (F#, A, C#) with the label 'etc'. The bass line shows the notes E, F#, and G#.

LEFT HAND workout

LEFT HAND workout musical notation. Treble clef, key signature of three sharps (F#, C#, G#), common time. The exercise consists of two measures. The first measure contains an E major triad (E, G#, B) with the label 'etc'. The second measure contains an F#m triad (F#, A, C#) with the label 'etc'. The bass line shows the notes E, F#, and G#.

GO up and back down in both exercises

BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)

BROKEN CHORD TWIST musical notation. Treble clef, key signature of three sharps (F#, C#, G#), common time. The exercise consists of two systems of four measures each. The first system starts with an E major triad (E, G#, B) and a C#m triad (C#, E, G#). The second system starts with an F#m triad (F#, A, C#) and a B major triad (B, D, F#). The exercise ends with an E major triad (E, G#, B). Fingerings are indicated above the notes: 1 2 3 5, 2 1 2 3, 1 2 3 5, 1 2 3 5, 4 2 1 2, 4 1 4 2, 5 4 2 1, 4 2 1 2, 4 1 2 4, 1 2 4 5, 2 4 1 4, 2 1 2 4, 5 3 2 1, 3 2 1 2, 3 1 3 2, 5 3 2 1.

Play the above again but this time change the order of ascending and descending ie Start on a high D and descend then go up an Bm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

No. of times practiced

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

7th CHORDS WORKOUT

E₃

E FAMILY CHORDS - Left Hand

EM7 F#m7 G#m7 AM7 B7 C#m7 D#half-dim7

BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 54 for fingering)

E G# B D# E G# B D# E D# B G# E D# B G# F# A C# E F# A

EM7 F#m7 etc

E MAJOR SCALE WORKOUT Scale of E (starting on each chord note)

EM7 F#m7 G#m7 etc

E Family 7 chords

No. of times practiced

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

E₄

EM7 (Middle)	AM7	D[#]half-dim7 (Middle)	G[#]m7
B D# E G#	A C# E G#	A C# D# F#	G# B D# F#

C[#]m7 (Middle)	F[#]m7	B7 (Middle)	EM7
G# B C# E	F# A C# E	F# A B D#	E G# B D#

9-57

BLUES PRACTICE - 3

BASIC BLUES WORKOUT

E₆

Improvise over the left hand chords with CHORD TONES or these scales
The E BLUES Scale can be used throughout

E7

E BLUES Scale

E7 Scale

A7

A BLUES Scale

A7 Scale

B7

B BLUES Scale

B7 Scale

E7	E7	E7	E7	A7	A7
E7	E7	B7	A7	E7	E7 or B7

No. of times practiced

9-59

E₇

Don't worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

9-60

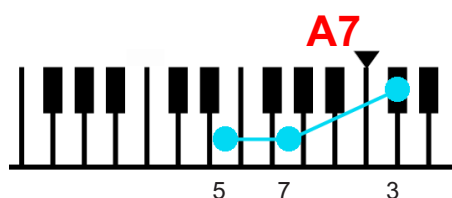
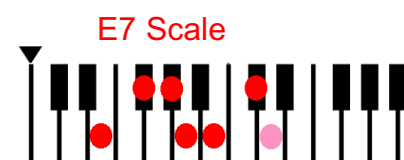
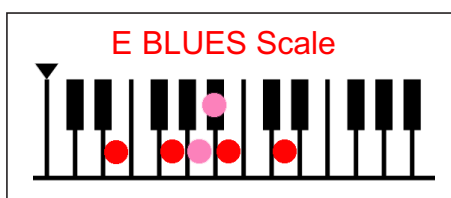
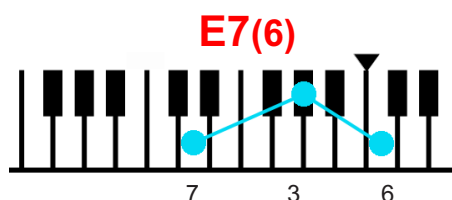
BLUES PRACTICE - 3

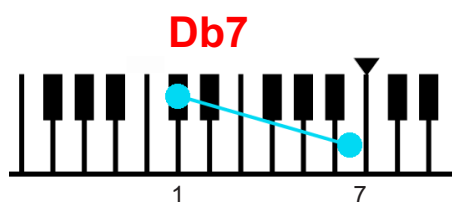
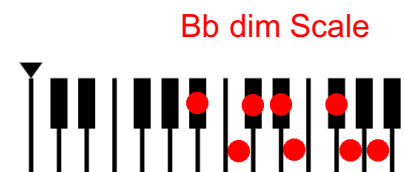
TRADITIONAL JAZZ / BLUES PROGRESSION

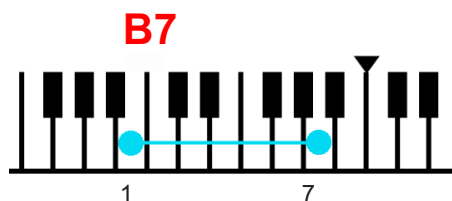
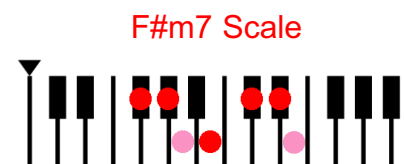
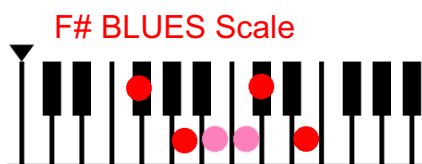
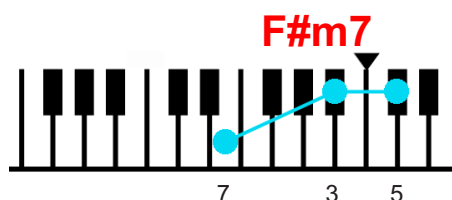
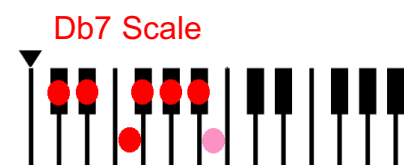
E₈

E7	A7	E7	E7	A7	Bbdim
E7	Db7	F#m7	B7	E7 Db7	F#m7 B7

Improvise with CHORD TONES or these scales
(E BLUES scale can be used throughout)









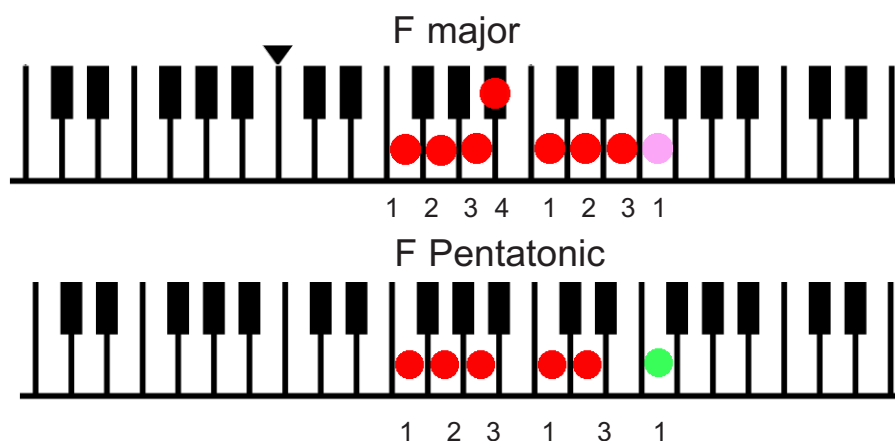
No. of times practiced

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

THE KEY OF F MAJOR

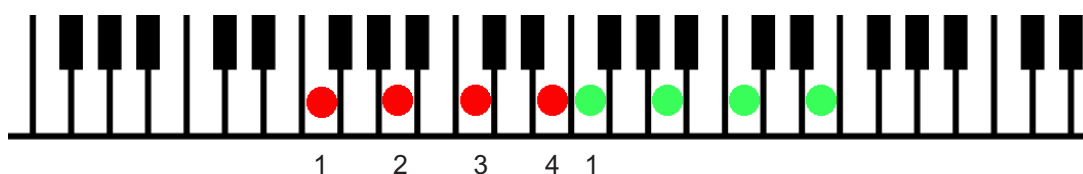
F₁

SCALES



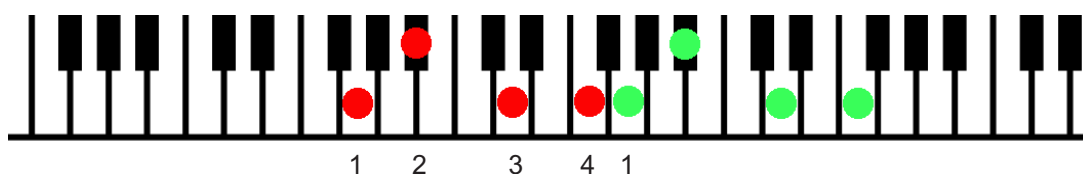
CHORD FAMILY FOR F MAJOR (Two Octaves)

FM7



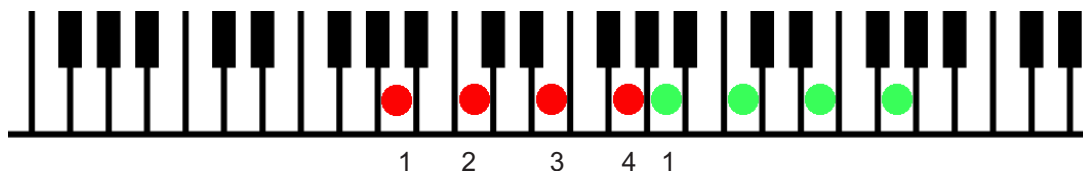
I

Gm7



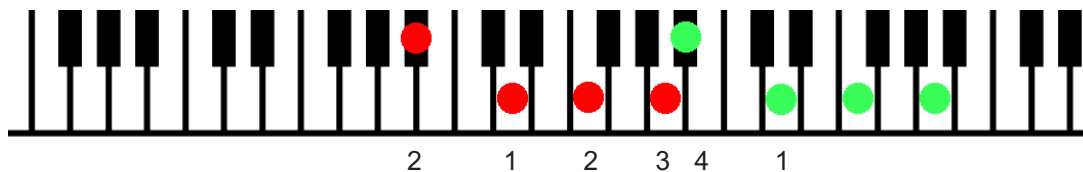
II

Am7



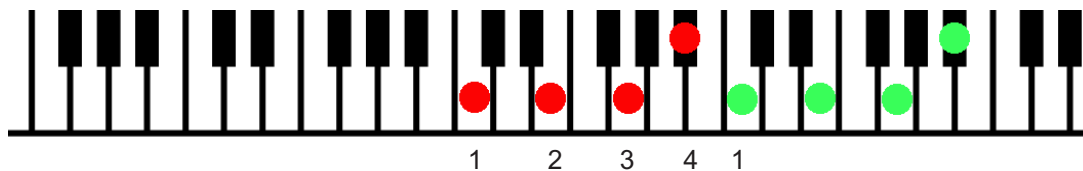
III

BbM7



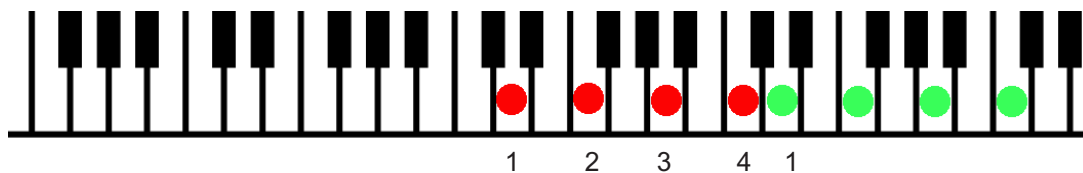
IV

C7



V

Dm7



VI

E^ø7



VII

F MAJOR BASIC TRIAD WORKOUT

F₂

F FAMILY CHORDS

F Gm Am Bb C Dm Edim

RIGHT HAND workout

RIGHT HAND workout musical notation. Treble clef, C major key signature. The exercise consists of two measures. The first measure contains a quarter note F (finger 1), a quarter note G (finger 3), and a quarter note A (finger 5). The second measure contains a quarter note G (finger 5), a quarter note F (finger 3), and a quarter note E (finger 1). The notes are marked with red dots. Below the staff, the notes are labeled F, G, and A in red.

LEFT HAND workout

LEFT HAND workout musical notation. Bass clef, C major key signature. The exercise consists of two measures. The first measure contains a quarter note F (finger 5), a quarter note G (finger 3), and a quarter note A (finger 1). The second measure contains a quarter note G (finger 3), a quarter note F (finger 5), and a quarter note E (finger 1). The notes are marked with red dots. Below the staff, the notes are labeled F, G, and A in red.

GO up and
back down in
both exercises

BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)

BROKEN CHORD TWIST musical notation (first system). Treble clef, C major key signature. The exercise consists of four measures. The first measure contains a quarter note F (finger 1), a quarter note G (finger 2), a quarter note A (finger 3), and a quarter note B (finger 5). The second measure contains a quarter note G (finger 1), a quarter note A (finger 2), a quarter note B (finger 3), and a quarter note C (finger 5). The third measure contains a quarter note F (finger 5), a quarter note G (finger 4), a quarter note A (finger 3), and a quarter note B (finger 2). The fourth measure contains a quarter note G (finger 5), a quarter note A (finger 4), a quarter note B (finger 3), and a quarter note C (finger 2). The notes are marked with red dots. Below the staff, the notes are labeled F and Dm in red.

TWIST

BROKEN CHORD TWIST musical notation (second system). Treble clef, C major key signature. The exercise consists of four measures. The first measure contains a quarter note G (finger 1), a quarter note A (finger 2), a quarter note B (finger 3), and a quarter note C (finger 5). The second measure contains a quarter note F (finger 5), a quarter note G (finger 4), a quarter note A (finger 3), and a quarter note B (finger 2). The third measure contains a quarter note G (finger 5), a quarter note A (finger 4), a quarter note B (finger 3), and a quarter note C (finger 2). The fourth measure contains a quarter note F (finger 5), a quarter note G (finger 4), a quarter note A (finger 3), and a quarter note B (finger 2). The notes are marked with red dots. Below the staff, the notes are labeled Gm, C, and F in red.

Play the above again but this time change the order of ascending and descending
ie Start on a high D and descend then go up an Bm and so on. See if you can work out the
fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

No. of times practiced

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

F₃

FM7 Gm7 Am7 BbM7 C7 Dm7 E_{half-dim}7

4

F A C E F A C E F E C A F E C A G Bb D F G Bb

FM7 Gm7 etc

9-64

F₄

5

A C **D** F **G** B $\flat$ D F G B $\flat$ **C** E **F** A C E

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves: a treble staff and a bass staff. The key signature is one flat (Bb) and the time signature is common time (C). The melody is written in the treble staff, and the bass line is in the bass staff. The first measure of the melody is a whole note G4. The bass line consists of a whole note chord F2-A2-C3. The second measure of the melody is a whole note A4. The bass line consists of a whole note chord D2-F2-A2. The third measure of the melody is a whole note Bb4. The bass line consists of a whole note chord G2-Bb2-D2. The fourth measure of the melody is a whole note C5. The bass line consists of a whole note chord C2-E2-G2. The system ends with a double bar line.

9-65

BLUES PRACTICE - 3

BASIC BLUES WORKOUT

F₆

Improvise over the left hand chords with CHORD TONES or these scales
The F BLUES Scale can be used throughout

F7

F BLUES Scale

F7 Scale

Bb7

Bb BLUES Scale

Bb7 Scale

C7

C BLUES Scale

C7 Scale

F7	F7	F7	F7	Bb7	Bb7
F7	F7	C7	Bb7	F7	F7 or C7

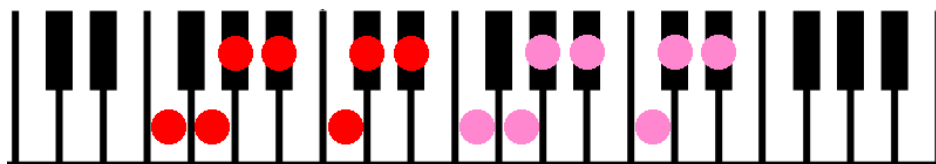
No. of times practiced

9-67

MINOR BLUES WORKOUT

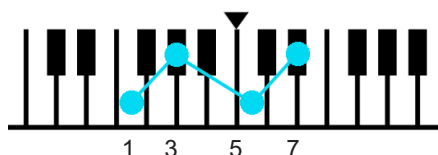
F₇

F MINOR (Natural) SCALE / same notes as Ab major



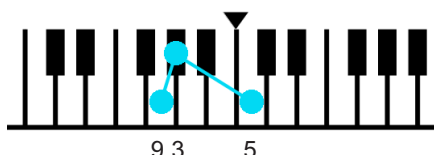
1.

Fm7



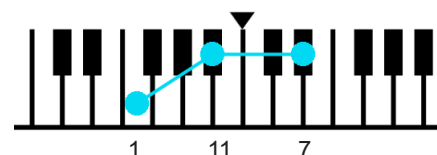
2.

Fm7 alt

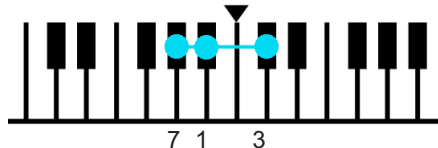


3.

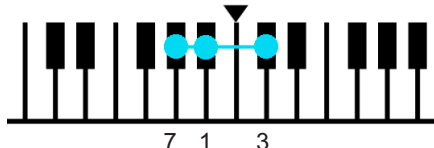
Fm7 alt



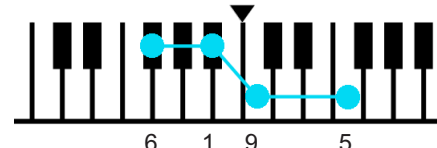
Bbm7



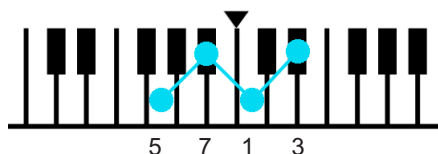
Bbm7



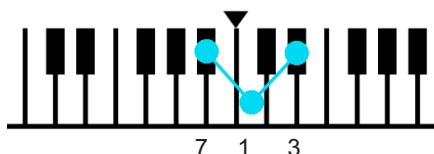
Bbm7 alt



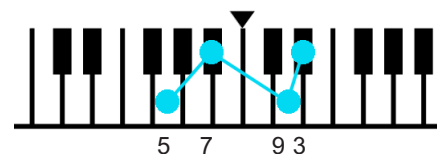
Cm7



Cm7



Cm7 alt



Don't worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

No. of times practiced

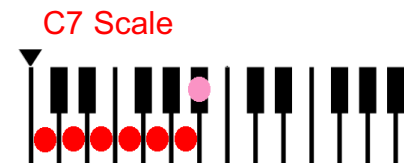
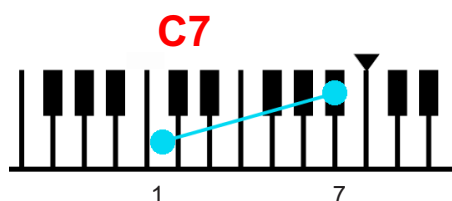
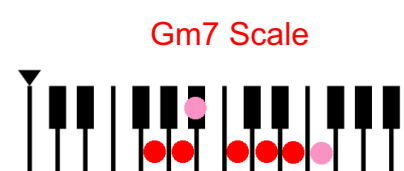
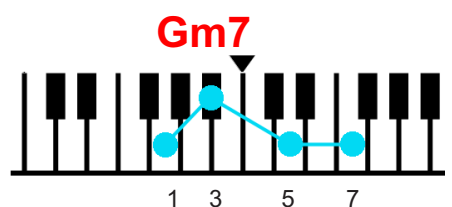
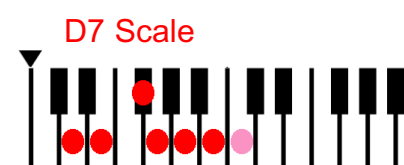
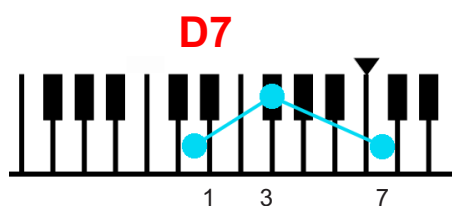
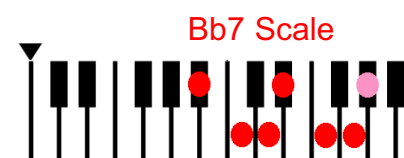
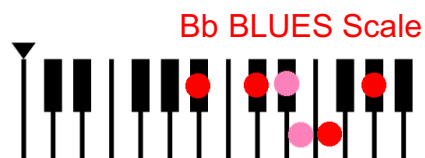
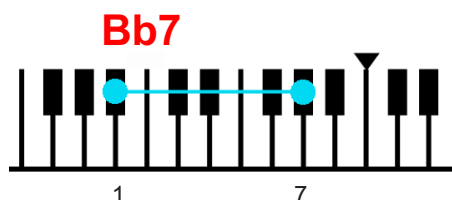
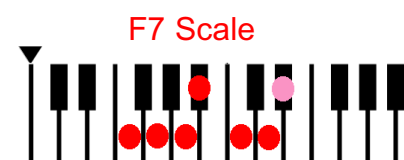
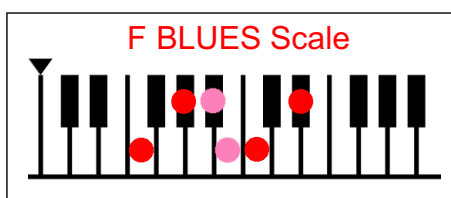
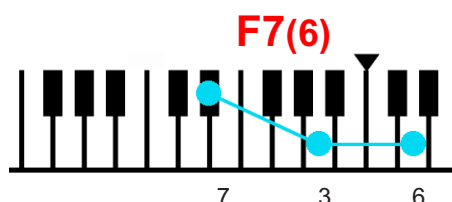
BLUES PRACTICE - 3

TRADITIONAL JAZZ / BLUES PROGRESSION

F₈

F7	Bb7	F7	F7	Bb7	Bdim
F7	D7	Gm7	C7	F7 D7	Gm7 C7

Improvise with CHORD TONES or these scales
(F BLUES scale can be used throughout)

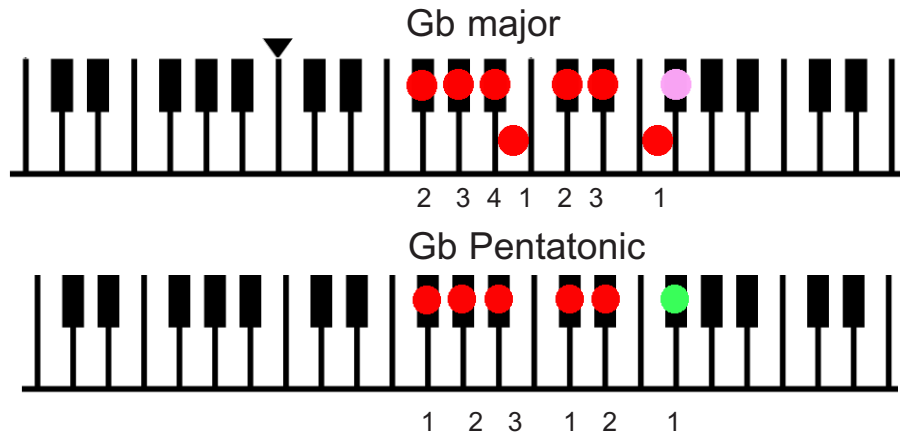


No. of times practiced

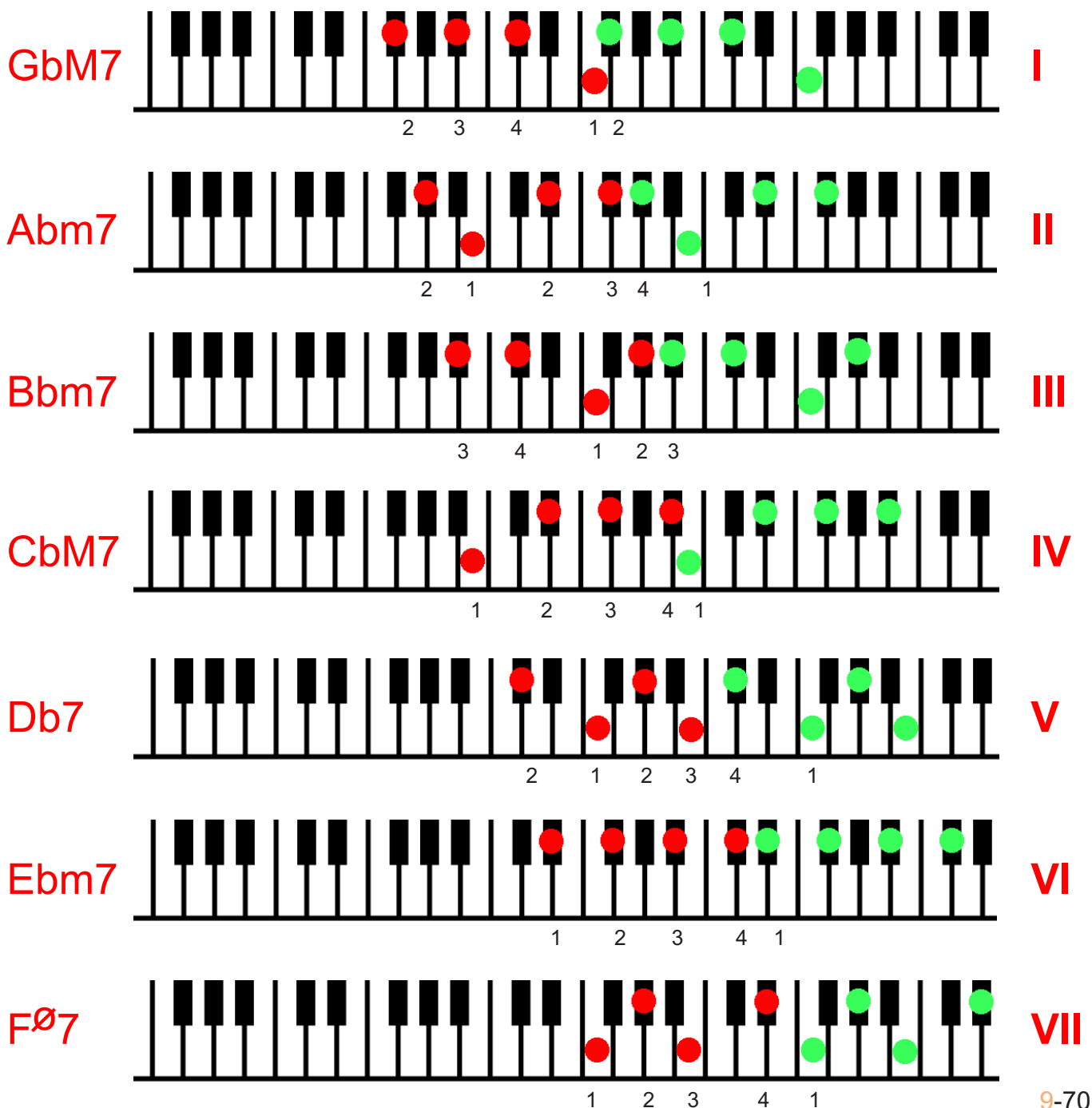
THE KEY OF Gb MAJOR

Gb₁

SCALES



CHORD FAMILY FOR Gb MAJOR (Two Octaves)



Gb₂

Gb Abm Bbm Cb Db Ebm Fdim

RIGHT HAND workout

GO up and
back down in
both exercises

The piano accompaniment is written for a grand piano (treble and bass clefs) in 4/4 time. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the treble clef is marked with red fingerings (1-5) above the notes. The bass clef part consists of a simple harmonic accompaniment. The piece is divided into two main sections: the first section is marked 'Gb' (G-flat) and the second section is marked 'Eb' (E-flat). The notation includes various musical symbols such as clefs, time signature, key signature, and fingerings.

The image shows a musical score for the song "The Rose Tree" in G-flat major. It includes a piano introduction and a melody with fingerings. The score is written for piano (p) and features a key signature of two flats (B-flat and E-flat). The melody is written in treble clef, and the piano introduction is in bass clef. The score is divided into measures, with fingerings indicated by numbers 1 through 5 above the notes. The piano introduction is marked with a red "Abm" and the melody with a red "Db". The key signature is G-flat major, indicated by a red "Gb" at the end of the score.

No. of times practiced

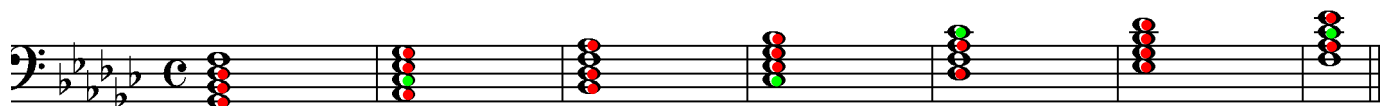
9-71

7th CHORDS WORKOUT

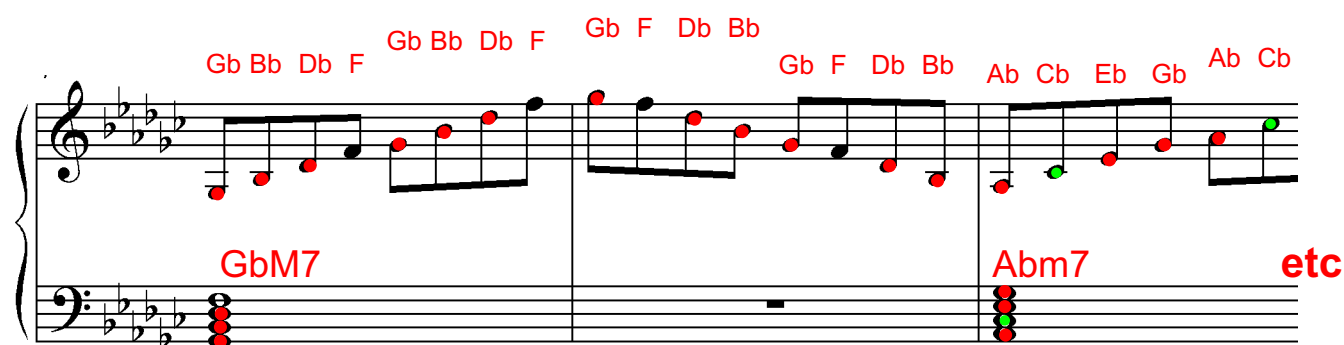
G_b3

G_b FAMILY CHORDS - Left Hand

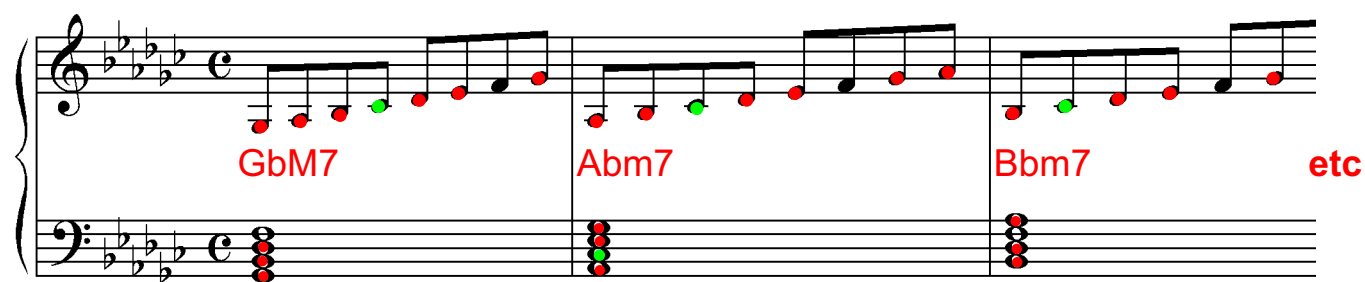
G_bM7 A_bm7 B_bm7 C_bM7 D_b7 E_bm7 F_{half-dim}7



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 70 for fingering)



G_b MAJOR SCALE WORKOUT Scale of G_b (starting on each chord note)



G_b Family 7 chords

No. of times practiced

Gb

5

5

Ebm7 **Abm7 (Middle)** **Db7** **GbM7 (Middle)**

Eb Gb Bb Db Eb Gb **Ab** (B) **Db** F Ab (B) Db F **Gb** Ab

Gbm7 Ebm7 Abm7 Db7
 Gb Bb Db F Eb Gb Ab Db

9-73

Gb₅

For fingering see page 70

The image displays six musical staves, each with a red number above it, representing different rhythmic patterns for an exercise. The staves are arranged horizontally. Each staff contains three notes: a quarter note, an eighth note, and a quarter note. The notes are placed on different lines and spaces of the staff to represent various rhythmic values and intervals. The patterns are as follows:

- 1**: Quarter note on G4, eighth note on A4, quarter note on B4.
- 2**: Quarter note on F4, eighth note on E4, quarter note on D4.
- 3**: Quarter note on E4, eighth note on F4, quarter note on G4.
- 4**: Quarter note on D4, eighth note on C4, quarter note on B3.
- 5**: Quarter note on C4, eighth note on D4, quarter note on E4.
- 6**: Quarter note on B3, eighth note on A3, quarter note on G3.

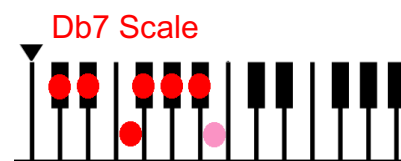
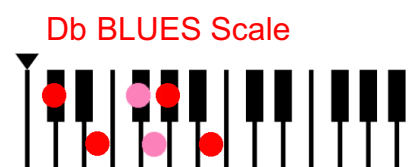
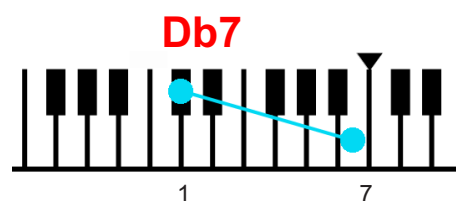
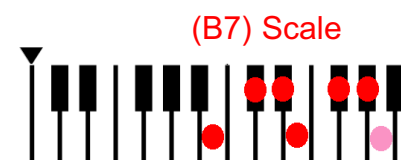
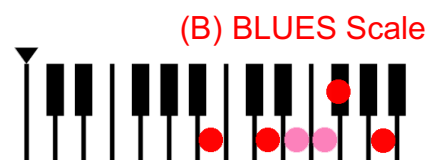
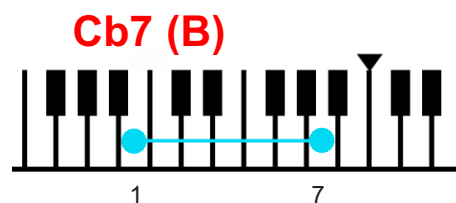
[illegible]

The image displays six musical staves, each labeled with a red number from 1 to 6. Each staff contains a sequence of notes representing a specific rhythmic pattern. The notes are placed on a five-line staff, with the bottom line representing the lowest pitch and the top line representing the highest pitch. The patterns are as follows:

- 1:** Three eighth notes, ascending from the bottom line to the first space.
- 2:** Three eighth notes, ascending from the bottom line to the second space.
- 3:** Three eighth notes, ascending from the bottom line to the third space.
- 4:** Three eighth notes, ascending from the bottom line to the fourth space.
- 5:** Three eighth notes, ascending from the bottom line to the fifth space.
- 6:** Three eighth notes, ascending from the bottom line to the top line.

9-74

Gb₆



Gb₇

Don't worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

9-76

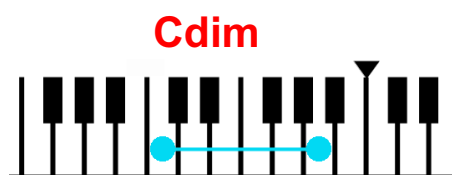
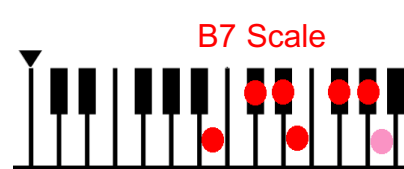
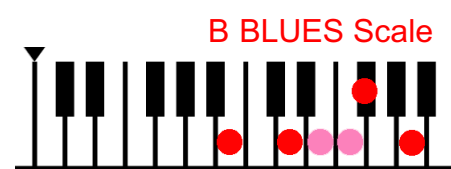
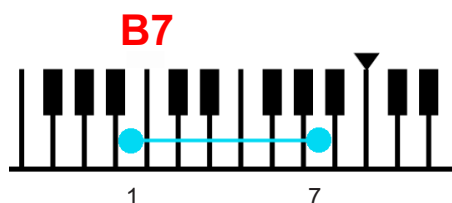
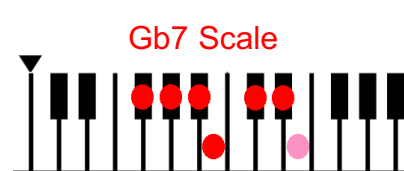
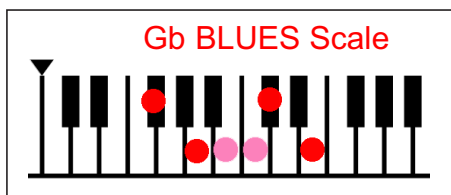
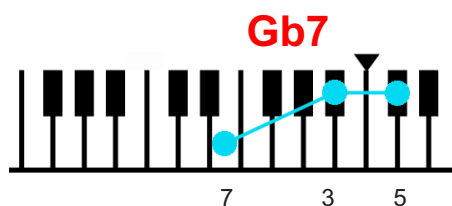
BLUES PRACTICE - 3

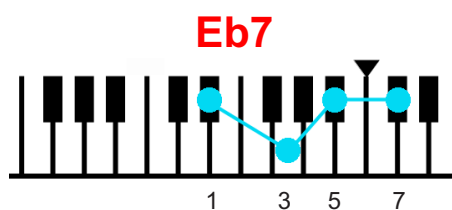
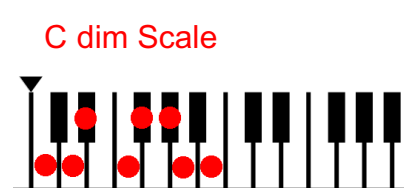
TRADITIONAL JAZZ / BLUES PROGRESSION

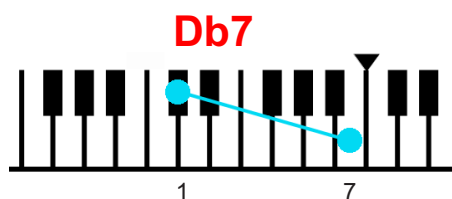
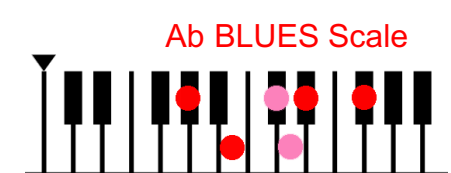
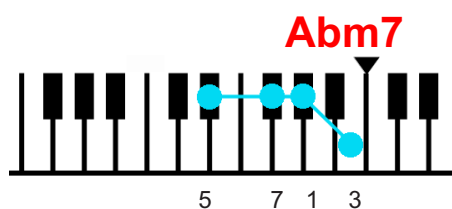
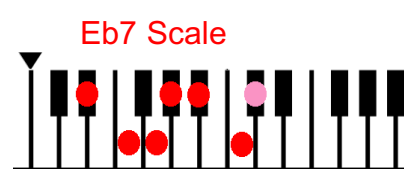
G_b8

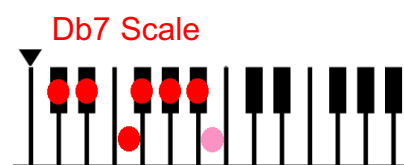
G _b 7	B7	G _b 7	G _b 7	B7	Cdim
G _b 7	E _b 7	A _b m7	D _b 7	G _b 7 E _b 7	A _b m7 D _b 7

Improvise with CHORD TONES or these scales
(G_b BLUES scale can be used throughout)







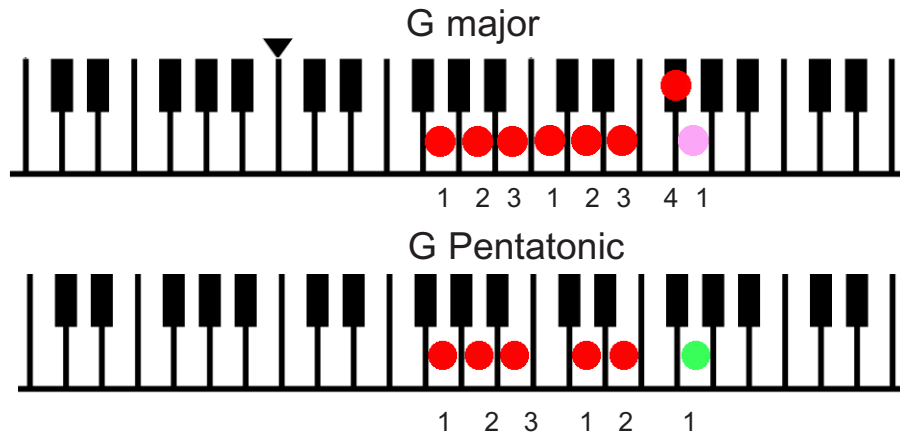


No. of times practiced

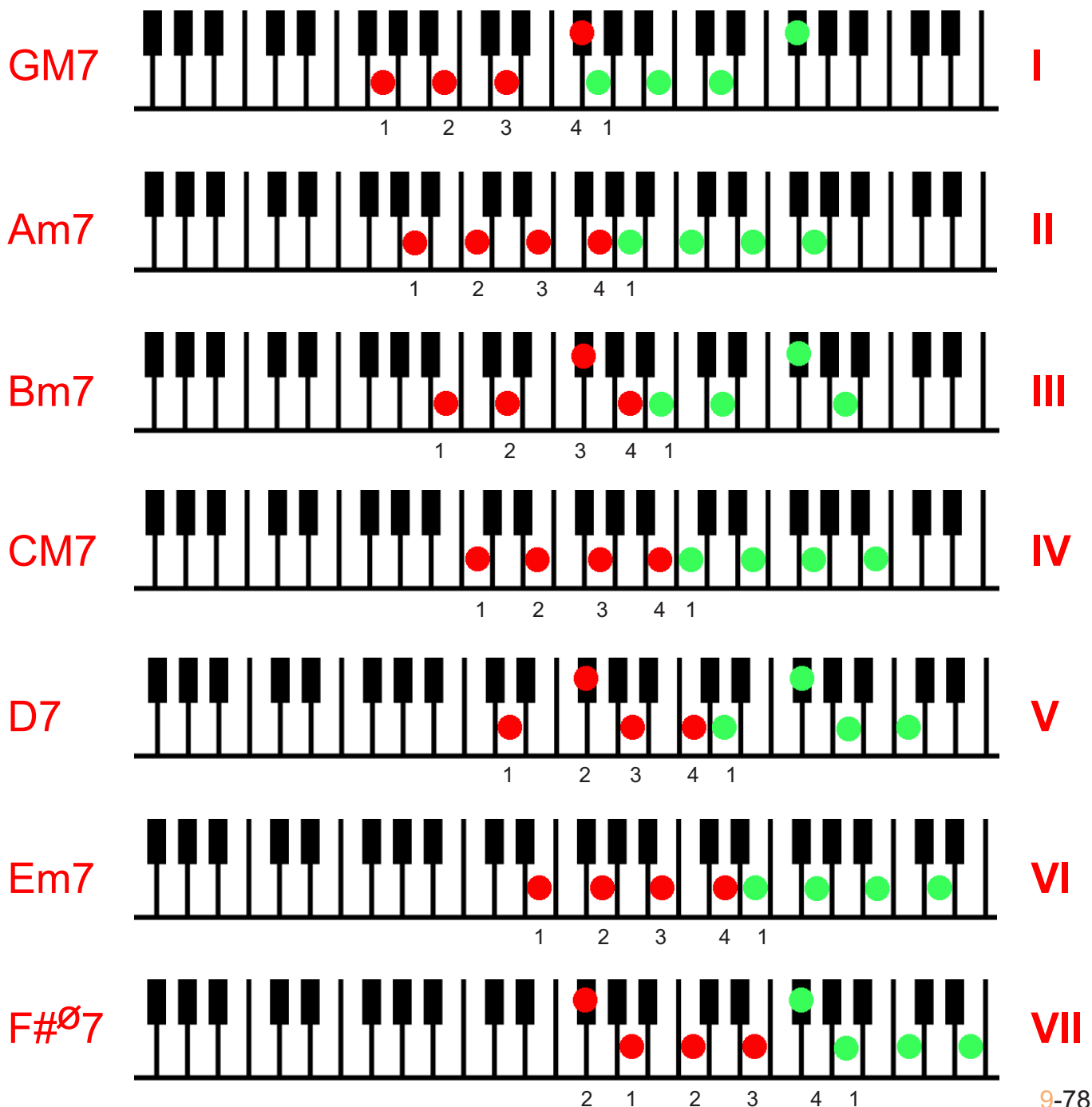
THE KEY OF G MAJOR

G₁

SCALES



CHORD FAMILY FOR G MAJOR (Two Octaves)



G₂

G Am Bm C D Em F#dim

LEFT HAND workout

GO up and
back down in
both exercises

1 2 3 5 1 2 4 5 1 2 3 5 1 2 3 5 5 3 5 4 5 4 5 3

G Em

TWIST

No. of times practiced

9-79

G₃

GM7 Am7 Bm7 CM7 D7 Em7 F#half-dim7

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is common time (C). The melody consists of seven measures, each containing a single note with a stem and a flag. The notes are: G2 (first measure), F#2 (second measure), E2 (third measure), D2 (fourth measure), C2 (fifth measure), B1 (sixth measure), and A1 (seventh measure). The notes are written on a five-line staff, with the first measure starting on the first line and the last measure ending on the first space.

A musical score for a piano exercise in G major. The score is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The exercise is divided into measures by vertical bar lines. Above the treble staff, the notes of the chords are written in red: G B D F# for GM7, G B D F# for Am7, and G F# D B for etc. Below the bass staff, the chord names are written in red: GM7, Am7, and etc. The exercise is a sequence of chords: GM7, Am7, and etc.

The image shows a musical score for a descending chromatic scale in G major. The treble clef staff contains a series of eighth notes descending from G4 to G3. The bass clef staff contains a series of eighth notes ascending from G3 to G4. The chords are labeled in red text below the bass staff: GM7, Am7, Bm7, and etc.

9-80

G₄

5

Diagram showing the fretboard for the 5th fret on the bass staff. The chords and their notes are:

- GM7**: G B D F#
- CM7 (Middle)**: G B C E
- F#half-dim7**: F# A C E
- Bm7 (Middle)**: F# A B D
- Em7**: E G B D
- Am7 (Middle)**: E G A C
- D7**: D F# A C
- GM7 (Middle)**: D F# G B

GM7 Em7 Am7 D7

B D F#

B D E G

C E G

F# A

G F#

E

A G

D C

9-81

BLUES PRACTICE - 3

BASIC BLUES WORKOUT

G₆

Improvise over the left hand chords with CHORD TONES or these scales
The G BLUES Scale can be used throughout

G7

G BLUES Scale

G7 Scale

C7

C BLUES Scale

C7 Scale

D7

D BLUES Scale

D7 Scale

G7	G7	G7	G7	C7	C7
G7	G7	D7	C7	G7	G7 or D7

No. of times practiced

9-83

MINOR BLUES WORKOUT

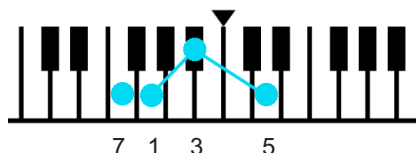
G₇

G MINOR (Natural) SCALE / same notes as Bb major

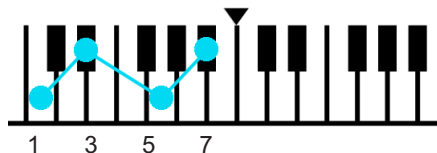


1.

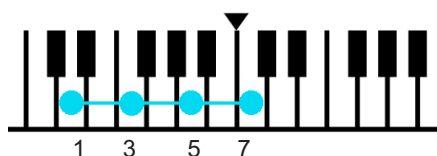
Gm7



Cm7

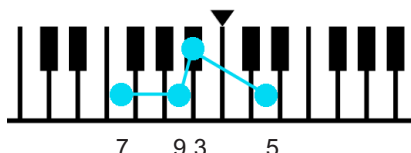


Dm7

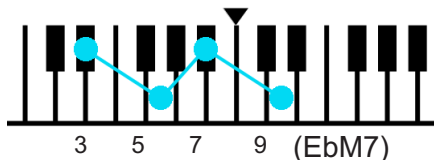


2.

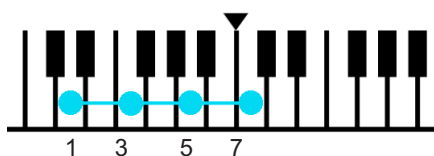
Gm7 alt



Cm7 alt

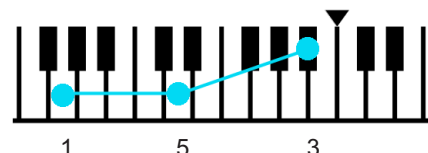


Dm7 alt

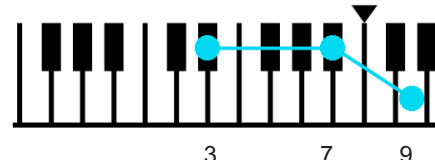


3.

Gm7 alt



Cm7 alt



Dm7 alt



Don't worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

No. of times practiced

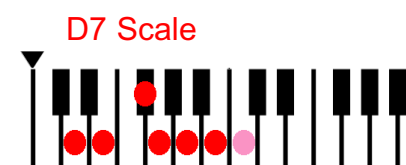
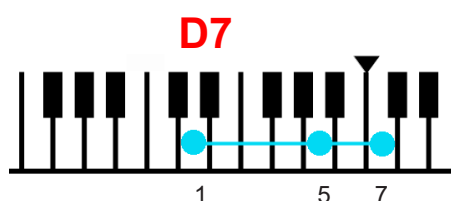
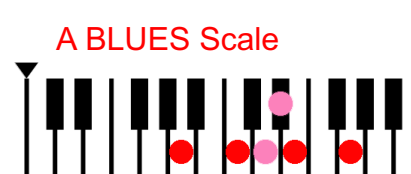
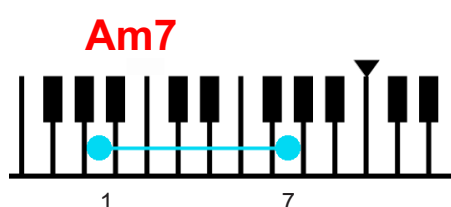
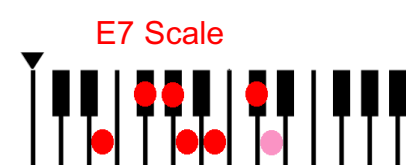
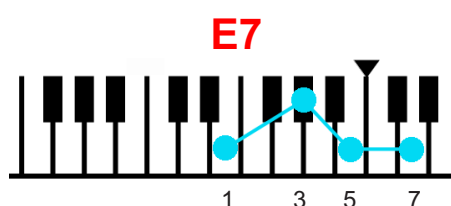
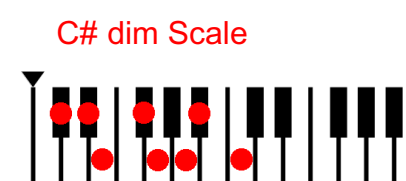
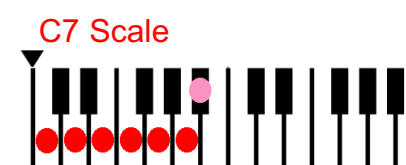
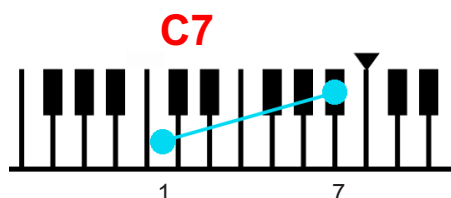
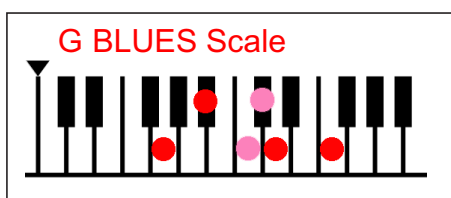
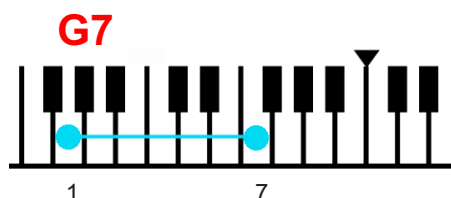
BLUES PRACTICE - 3

TRADITIONAL JAZZ / BLUES PROGRESSION

G₈

G7	C7	G7	G7	C7	C#dim
G7	E7	Am7	D7	G7 E7	Am7 D7

Improvise with CHORD TONES or these scales
(G BLUES scale can be used throughout)

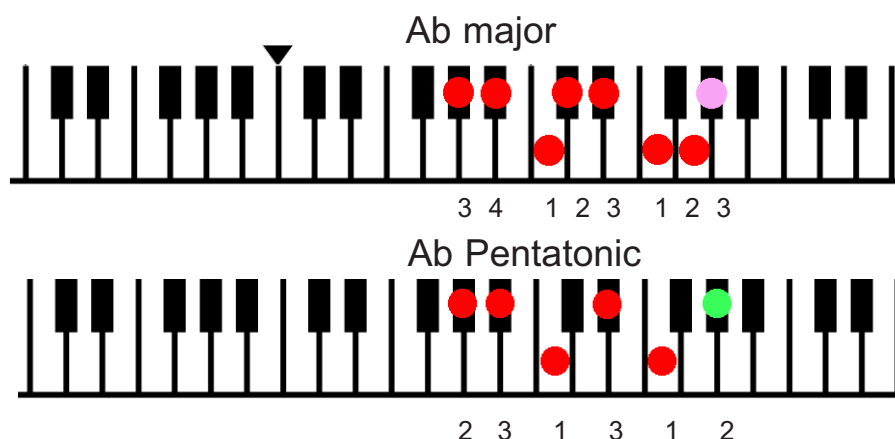


No. of times practiced

THE KEY OF Ab MAJOR

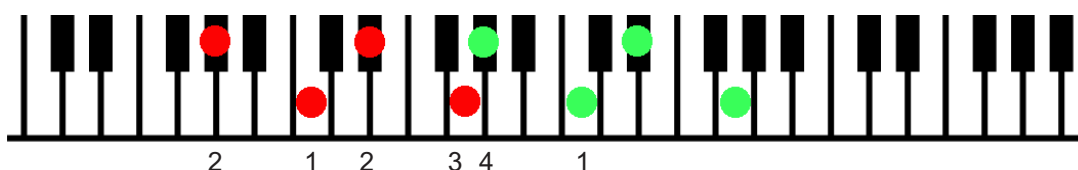
Ab₁

SCALES



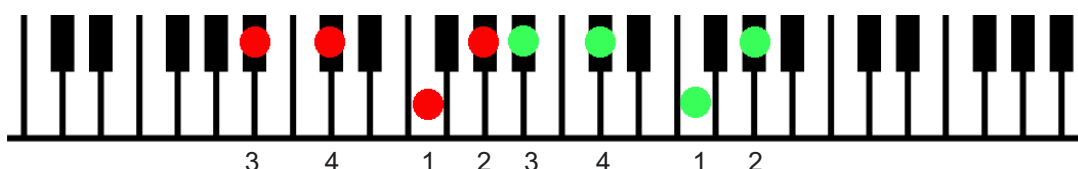
CHORD FAMILY FOR Ab MAJOR (Two Octaves)

AbM7



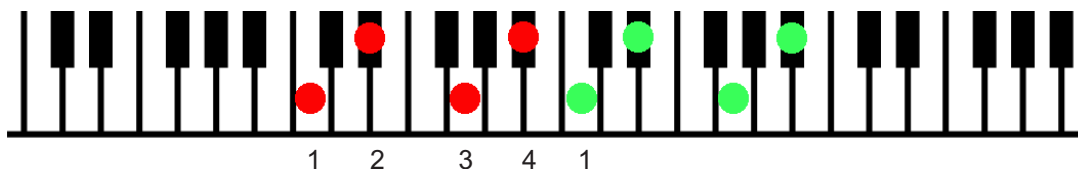
I

Bbm7



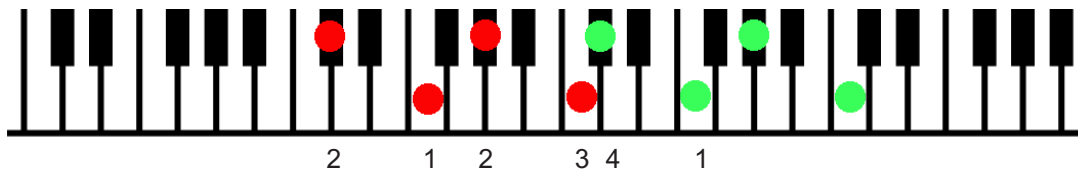
II

Cm7



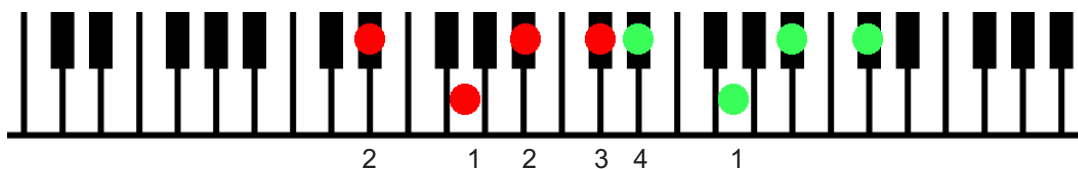
III

DbM7



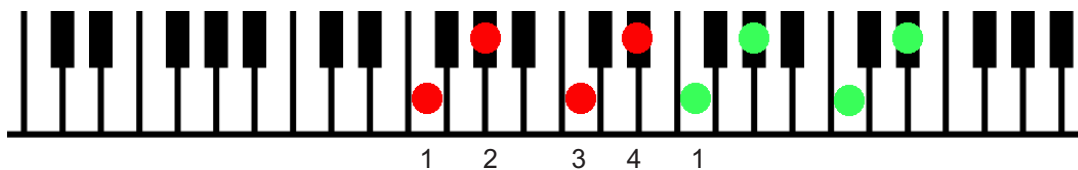
IV

Eb7



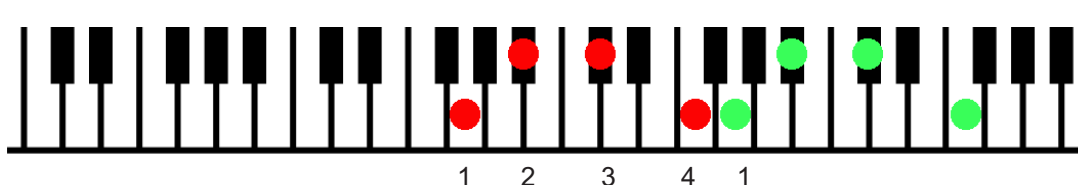
V

Fm7



VI

G^ø7



VII

Ab₂

Ab Bbm Cm Db Eb Fm Gdim

LEFT HAND workout

GO up and
back down in
both exercises

BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)

5

2 3 1 4 2 1 2 4 1 2 3 5 2 3 1 5 3 2 1 2 3 1 3 2 5 3 2 1 3 2 1 2

Bbm Eb Ab

Play the above again but this time change the order of ascending and descending ie Start on a high Ab and descend then go up an Fm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

No. of times practiced

9-87

Ab₃

AbM7 Bbm7 Cm7 DbM7 Eb7 Fm7 G_{half-dim}7

4

Ab C Eb G Ab C Eb G Ab G Eb C Ab G Eb C Bb Db F Ab Bb Db

AbM7 Bbm7 etc

The first system of the musical score for 'The Sound of Silence' is shown. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a time signature of 4/4. The first measure contains a whole note chord of Ab, C, Eb, and G. The second measure contains a whole note chord of Ab, C, Eb, and G. The third measure contains a whole note chord of Ab, G, Eb, and C. The fourth measure contains a whole note chord of Ab, G, Eb, and C. The fifth measure contains a whole note chord of Bb, Db, F, and Ab. The sixth measure contains a whole note chord of Bb, Db, and F. The seventh measure contains a whole note chord of Bb, Db, and F. The eighth measure contains a whole note chord of Bb, Db, and F. The bass staff begins with a bass clef and a key signature of two flats (Bb and Eb). The first measure contains a whole note chord of Ab, C, Eb, and G. The second measure contains a whole note chord of Ab, C, Eb, and G. The third measure contains a whole note chord of Ab, G, Eb, and C. The fourth measure contains a whole note chord of Ab, G, Eb, and C. The fifth measure contains a whole note chord of Bb, Db, F, and Ab. The sixth measure contains a whole note chord of Bb, Db, and F. The seventh measure contains a whole note chord of Bb, Db, and F. The eighth measure contains a whole note chord of Bb, Db, and F. The notes are written in black ink, and the chord names are written in red ink below the staff.

A musical score for piano in E-flat major, 4/4 time. The right hand plays a sequence of chords: AbM7, Bbm7, Cm7, and etc. The left hand plays a sequence of chords: AbM7, Bbm7, Cm7, and etc. The chords are written in red text below the notes.

9-88

Ab₄

AbM7 DbM7 (Middle) G_{half-dim7} Cm7 (Middle)

Ab C Eb G Ab C Db F G Bb Db F G Bb C Eb

The image displays the musical notation for four chords: AbM7, Fm7, Bbm7, and Eb7. Each chord is represented in a two-staff system (treble and bass clef) with notes and chord labels.

- AbM7:** Treble clef: Ab (4th line), Eb (3rd space), G (2nd space). Bass clef: Ab (2nd space), G (1st space).
- Fm7:** Treble clef: C (3rd space), Eb (3rd space), Ab (4th line). Bass clef: F (1st space), Eb (1st space).
- Bbm7:** Treble clef: Db (3rd space), F (4th line). Bass clef: Bb (2nd space), Ab (1st space).
- Eb7:** Treble clef: Eb (3rd space), G (4th line). Bass clef: Eb (2nd space), Db (1st space).

9-89

Ab₅

For fingering see page 86

The image displays six musical staves, each with a red number above it, representing different rhythmic patterns for the right hand. The staves are arranged horizontally. Each staff contains three notes: a quarter note, an eighth note, and a quarter note. The notes are placed on different lines and spaces of the five-line staff, creating various rhythmic and melodic sequences. The notes are black with stems, and the staves are empty except for the notes and their stems.

The image displays six musical staves, each labeled with a red number from 1 to 6. Each staff contains a sequence of notes representing a specific rhythmic pattern for the number 6. The notes are placed on a five-line staff, with the bottom line representing the first beat and the top line representing the sixth beat. The patterns are as follows:

- 1:** A single note on the bottom line.
- 2:** Two notes: one on the bottom line and one on the second line.
- 3:** Three notes: one on the bottom line, one on the second line, and one on the third line.
- 4:** Four notes: one on the bottom line, one on the second line, one on the third line, and one on the fourth line.
- 5:** Five notes: one on the bottom line, one on the second line, one on the third line, one on the fourth line, and one on the top line.
- 6:** Six notes: one on the bottom line, one on the second line, one on the third line, one on the fourth line, one on the top line, and one on the bottom line.

3 1 3 2 4 1 3 2 4 1 etc

3 1 4 2 3 1 4 2 3 1 etc

9-90

BLUES PRACTICE - 3

BASIC BLUES WORKOUT

Ab₆

Improvise over the left hand chords with CHORD TONES or these scales
The Ab BLUES Scale can be used throughout

Ab7

Ab BLUES Scale

Ab7 Scale

Db7

Db BLUES Scale

Db7 Scale

Eb7

Eb BLUES Scale

Eb7 Scale

Ab7	Ab7	Ab7	Ab7	Db7	Db7
Ab7	Ab7	Eb7	Db7	Ab7	Ab7 or Eb7

No. of times practiced

9-91

Ab7

A diagram of a 12-key piano keyboard. The keys are represented by vertical lines. The notes are placed on the following keys (from left to right): C4 (black), C4 (black), D4 (white), E4 (red), F4 (black), F4 (black), G4 (red), A4 (black), A4 (black), B4 (red), C5 (white), C5 (white), D5 (pink), E5 (black), E5 (black), F5 (pink), G5 (black), G5 (black), A5 (pink), B5 (black), B5 (black), C6 (black).

Don't worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

9-92

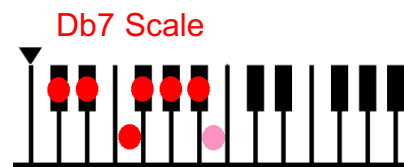
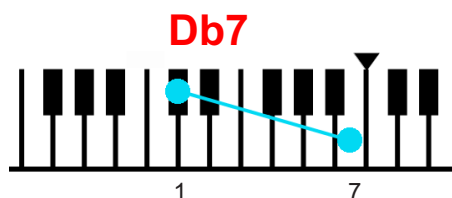
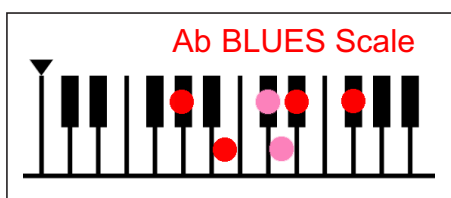
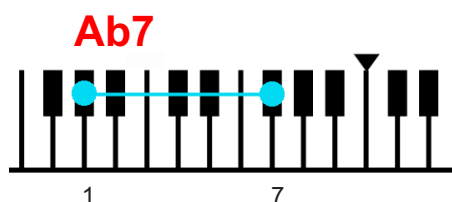
BLUES PRACTICE - 3

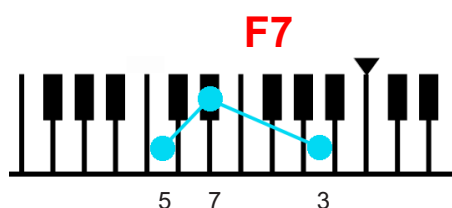
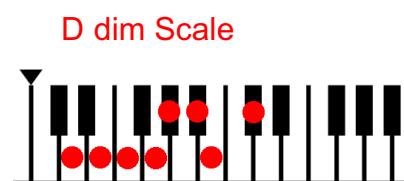
TRADITIONAL JAZZ / BLUES PROGRESSION

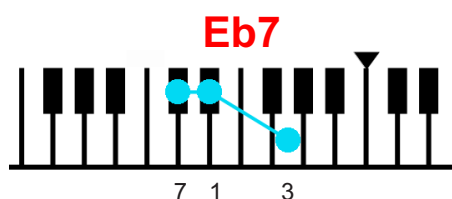
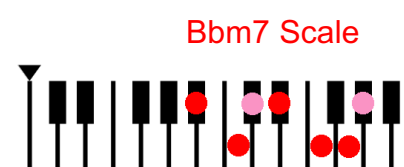
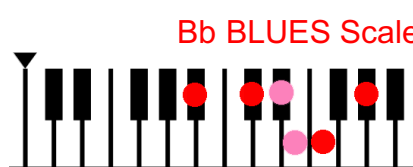
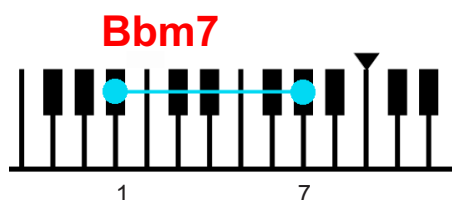
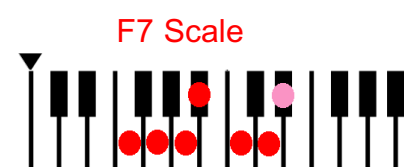
Ab₈

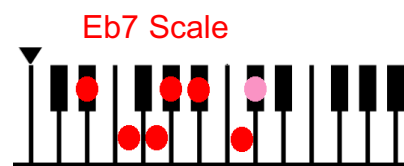
Ab7	Db7	Ab7	Ab7	Db7	Ddim
Ab7	F7	Bbm7	Eb7	Ab7 F7	Bbm7 Eb7

Improvise with CHORD TONES or these scales
(Ab BLUES scale can be used throughout)







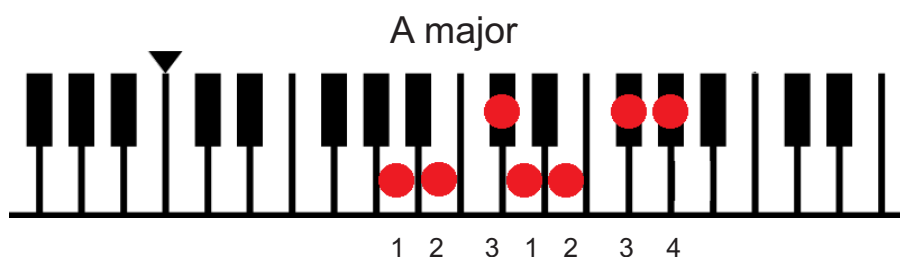


No. of times practiced

THE KEY OF A MAJOR

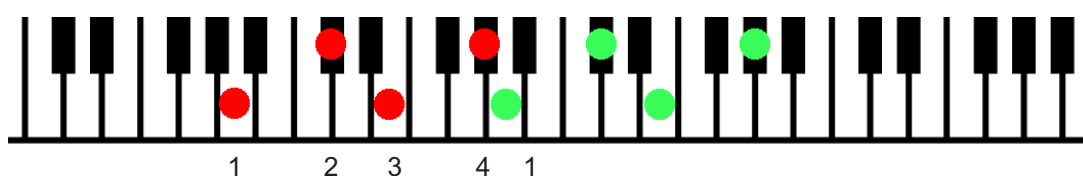
A₁

SCALES



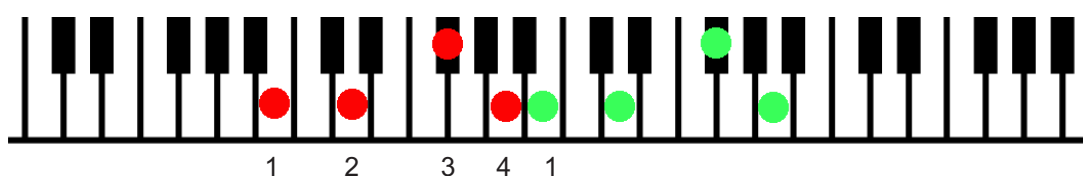
CHORD FAMILY FOR A MAJOR (Two Octaves)

AM7



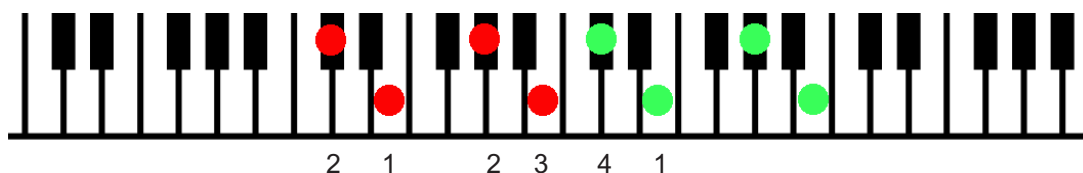
I

Bm7



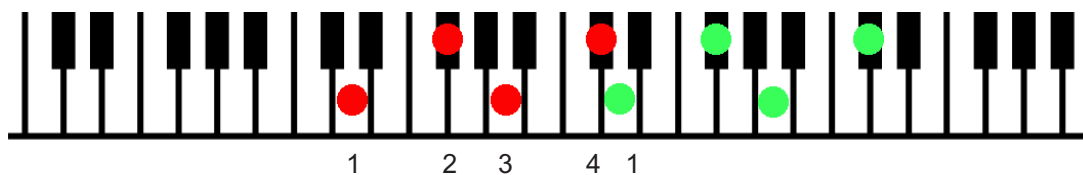
II

C#m7



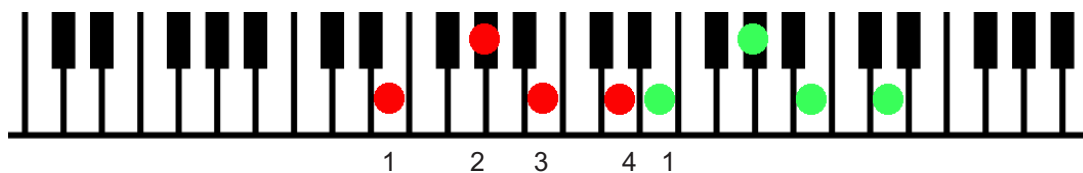
III

DM7



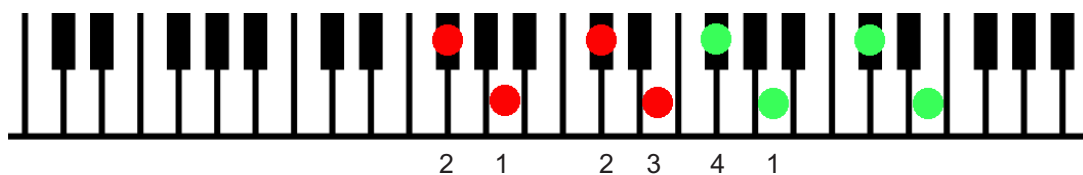
IV

E7



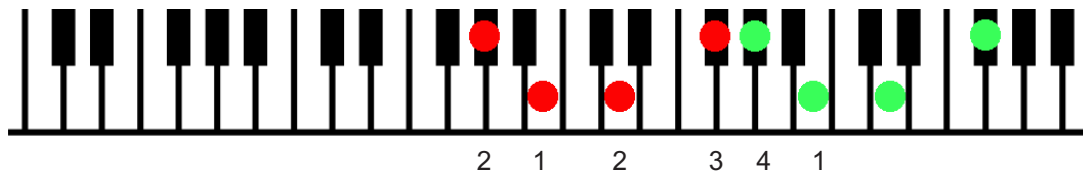
V

F#m7



VI

G#^ø7



VII

A₂

A Bm C#m D E F#m G#dim

LEFT HAND workout

GO up and
back down in
both exercises

BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)

1 2 3 5 2 1 2 3 1 2 3 5 1 2 3 5 4 2 1 2 4 1 4 2 5 4 2 1 4 2 1 2

A F#m

TWIST

5

1 2 3 5 1 2 4 5 2 1 2 4 1 2 3 5 2 1 3 1 5 3 2 1 3 2 1 2 5 3 2 1

Bm E A

Play the above again but this time change the order of ascending and descending ie Start on a high A and descend then go up an F#m and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

No. of times practiced

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ 9-95

A₃

AM7 Bm7 C#m7 DM7 E7 F#m7 G#half-dim7

BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 94 for fingering)

A MAJOR SCALE WORKOUT

A Family 7 chords

9-96

7th CHORDS WORKOUT

A₄

A FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION (The CATERPILLAR)

AM7 A C# E G#	DM7 (Middle) A C# D F#	G#half-dim7 G# B D F#	C#m7 G# B C# E
5			
F#m7 F# A C# E	Bm7 (Middle) F# A B D	E7 E G# B D	AM7 (Middle) E G# A C#

I - VI - II - V VOICINGS (Right hand can IMPROVISE as well)

AM7 C# E A G#	F#m7 A C# E F# E	Bm7 D F# B A	E7 B D G# E E
------------------------------------	---------------------------------------	-----------------------------------	------------------------------------

No. of times practiced

9-97

A₆

The image displays a 3x3 grid of piano keyboard diagrams. The first row shows the A7 chord (A, C#, G) and its corresponding A Blues Scale (A, Bb, C, C#, D, E) and A7 Scale (A, B, C, C#, D, E, F). The second row shows the D7 chord (D, F, C) and its corresponding D Blues Scale (D, Eb, E, F, F#, G) and D7 Scale (D, E, F, G, A, B). The third row shows the E7 chord (E, G, B) and its corresponding E Blues Scale (E, F, F#, G, G#, A) and E7 Scale (E, F, G, A, B, C#). Each diagram includes fingerings: 5, 7, 3 for A7; 1, 3, 7 for D7; and 7, 3, 5 for E7. The A7 chord and its scales are highlighted with a red box.

A7	A7	A7	A7	D7	D7
A7	A7	E7	D7	A7	A7 or E7

9-99

A₇

Don't worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

9-100

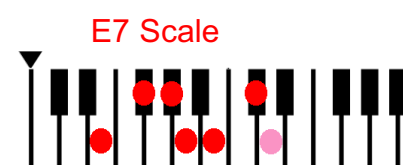
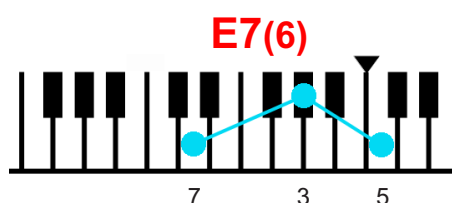
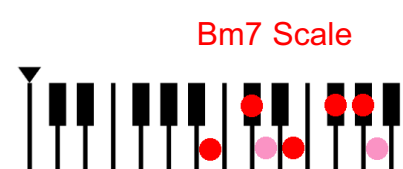
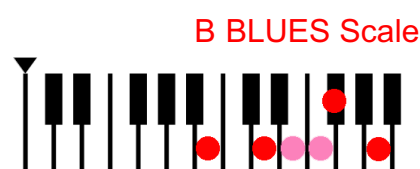
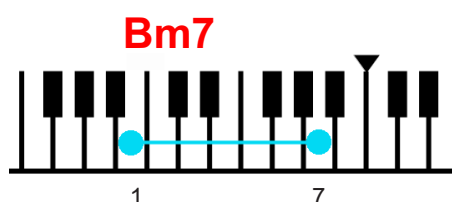
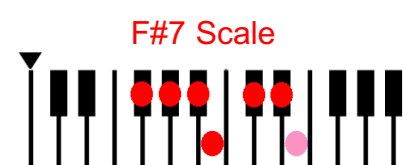
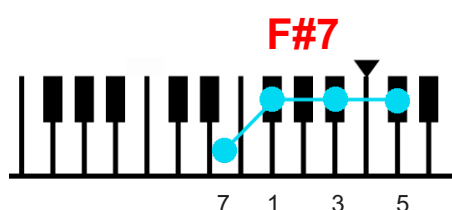
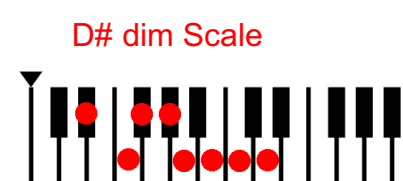
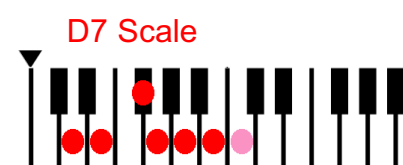
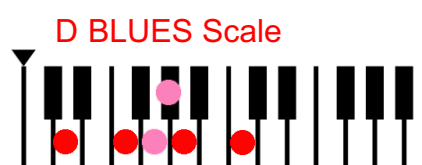
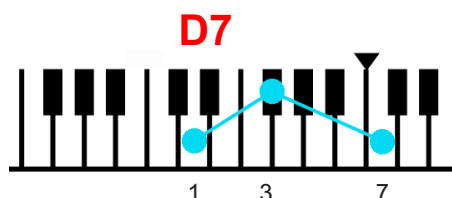
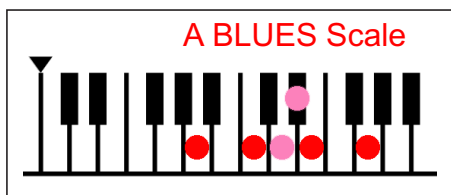
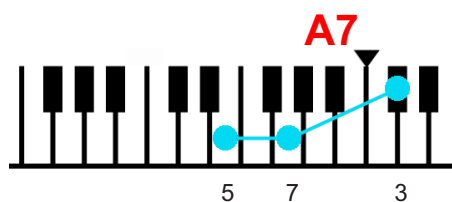
BLUES PRACTICE - 3

TRADITIONAL JAZZ / BLUES PROGRESSION

A₈

A7	D7	A7	A7	D7	D#dim
A7	F#7	Bm7	E7	A7 F#7	Bm7 E7

Improvise with CHORD TONES or these scales
(A BLUES scale can be used throughout)

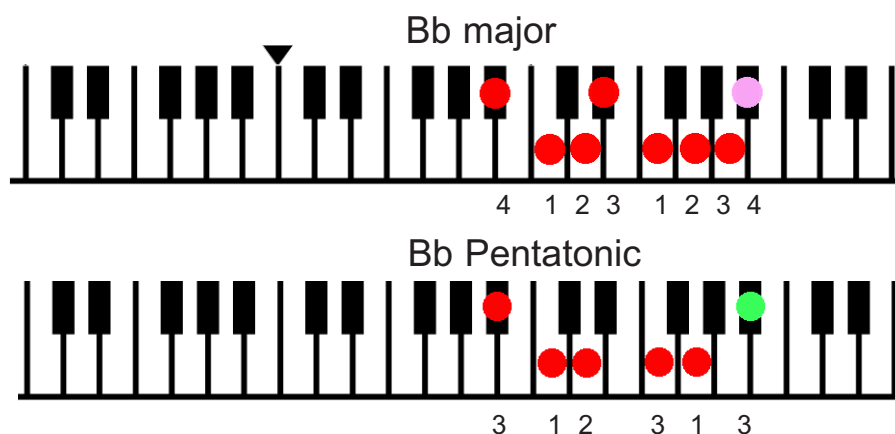


No. of times practiced

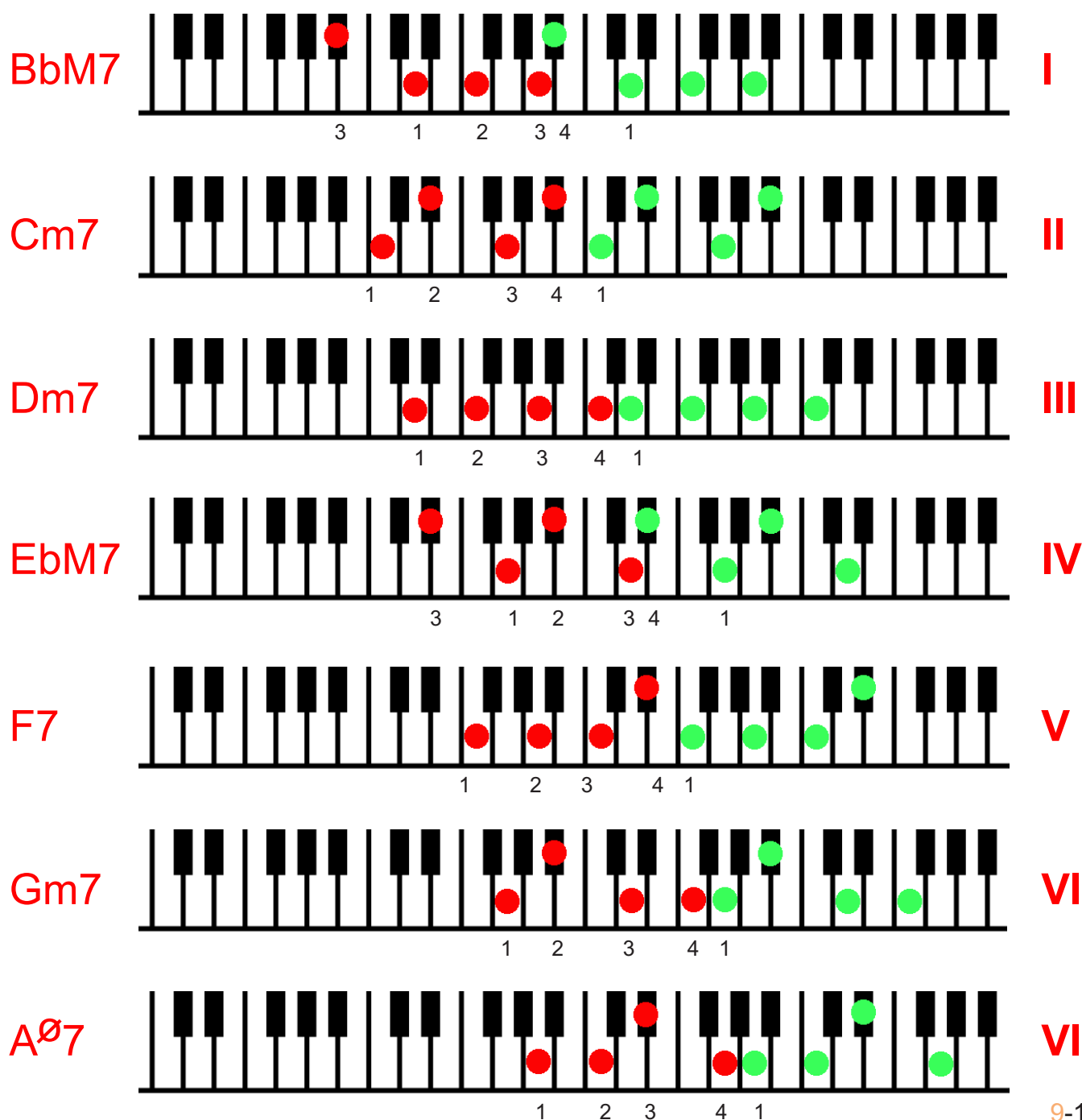
THE KEY OF Bb MAJOR

Bb₁

SCALES



CHORD FAMILY FOR Bb MAJOR (Two Octaves)



Bb₂

Bb Cm Dm Eb F Gm Adim

LEFT HAND workout

GO up and
back down in
both exercises

5

2 3 1 4 2 1 2 3 1 2 3 5 1 2 3 5 2 1 2 1 5 4 5 4 2 5 3

Cm F Bb

No. of times practiced

9-103

Bb₃

BbM7 Cm7 Dm7 EbM7 F7 Gm7 A_{half-dim7}

[illegible]

4 Bb D F A Bb D F A Bb A F D Bb A F D C Eb G Bb C Eb

BbM7 Cm7 etc

BbM7 Cm7 Dm7 etc

No. of times practiced

9-104

Bb₄

5

BbM7 (Middle)	Ebm7	A^{half-dim7} (Middle)	Dm7
F A Bb D	Eb G Bb D	Eb G A C	D F A C

The image shows the musical notation for four chords: Bbm7, Gm7, Cm7, and F7. Each chord is represented in a two-staff system (treble and bass clef) with notes and their names labeled in red.

- Bbm7:** Treble clef has notes D (middle line) and F (first space). Bass clef has notes Bb (second space) and A (first space).
- Gm7:** Treble clef has notes Bb (first space) and D (second line). Bass clef has notes G (second space) and F (first space).
- Cm7:** Treble clef has notes C (first space), Eb (first space), and G (second line). Bass clef has notes C (second space) and Bb (first space).
- F7:** Treble clef has notes A (first space) and C (second line). Bass clef has notes F (first space) and Eb (first space).

9-105

Bb₅

For fingering see page 102

Exercise 1, Part 1: A musical staff in treble clef, common time (C), starting with a red '1'. The melody consists of eighth and sixteenth notes, with several triplet markings (3) over groups of notes.

[illegible]

The image shows two staves of musical notation for the 'Three Little Fishes' exercise. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a sequence of eighth and sixteenth notes, with triplets indicated by a '3' and a bracket. Red numbers 1, 3, 2, 4, 1, 3, 2, 4, 1 are written above the first nine notes, and 'etc' follows. Red lines are drawn under the first four eighth notes and the first triplet. The second staff begins with a treble clef and a common time signature 'C'. It contains a sequence of eighth and sixteenth notes, with triplets indicated by a '3' and a bracket. Red numbers 1, 4, 2, 3, 1, 4, 2, 3, 1 are written below the first nine notes, and 'etc' follows. Red lines are drawn under the first four eighth notes and the first triplet.

9-106

BLUES PRACTICE - 3

BASIC BLUES WORKOUT

Bb₆

Improvise over the left hand chords with CHORD TONES or these scales
The Bb BLUES Scale can be used throughout

Bb7

Bb BLUES Scale

Bb7 Scale

Eb7

Eb BLUES Scale

Eb7 Scale

F7

F BLUES Scale

F7 Scale

Bb7	Bb7	Bb7	Bb7	Eb7	Eb7
Bb7	Bb7	F7	Eb7	Bb7	Bb7 or F7

No. of times practiced

9-107

Bb₇

3.

Bbm7 alt

Ebm7 alt

Fm7 alt

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

9-108

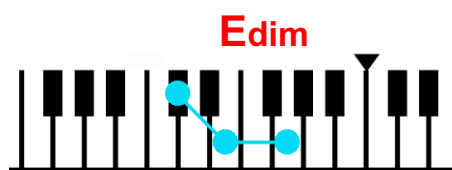
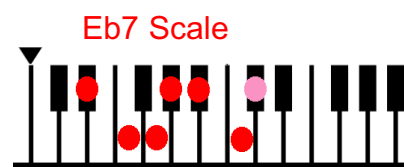
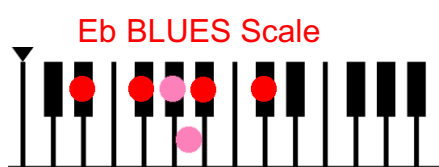
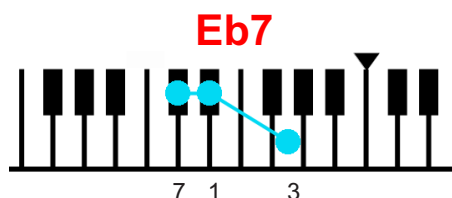
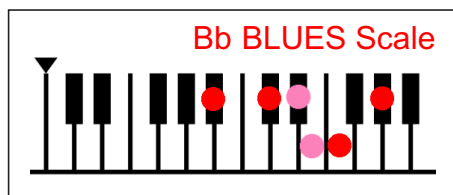
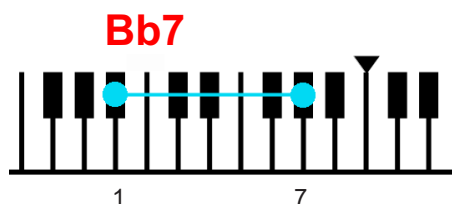
BLUES PRACTICE - 3

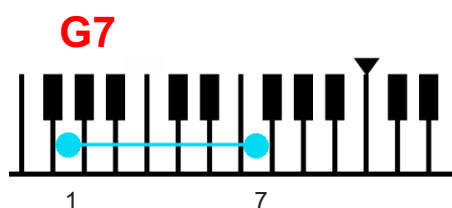
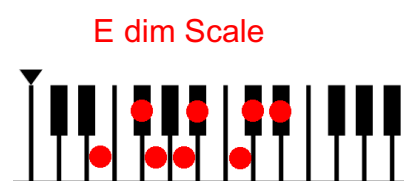
TRADITIONAL JAZZ / BLUES PROGRESSION

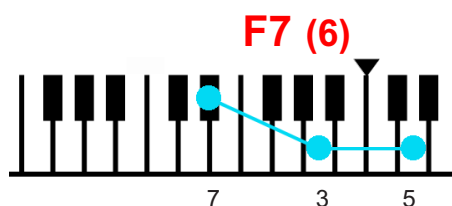
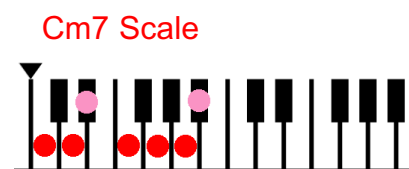
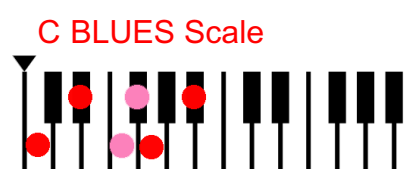
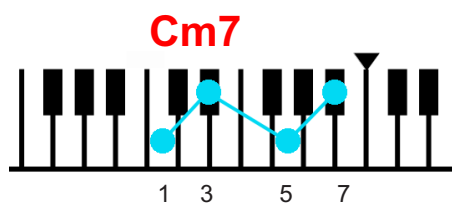
Bb₈

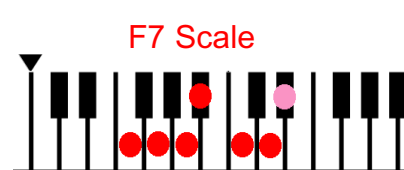
Bb7	Eb7	Bb7	Bb7	Eb7	Edim
Bb7	G7	Cm7	F7	Bb7 G7	Cm7 F7

Improvise with CHORD TONES or these scales
(Bb BLUES scale can be used throughout)









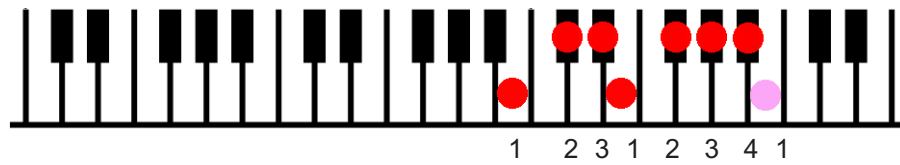
No. of times practiced

THE KEY OF B MAJOR

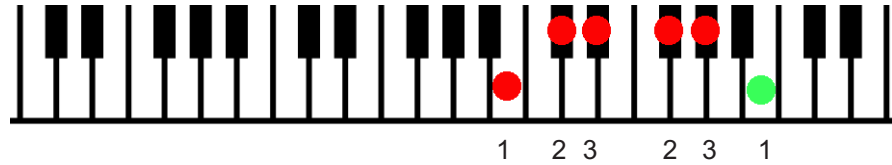
B₁

SCALES

B major

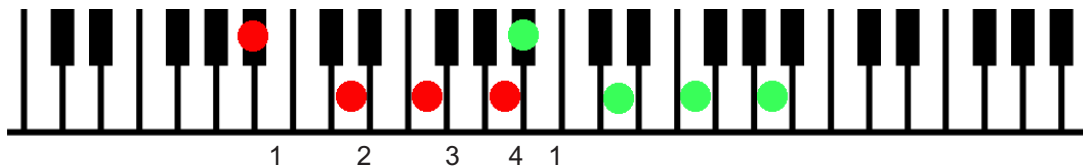


B Pentatonic



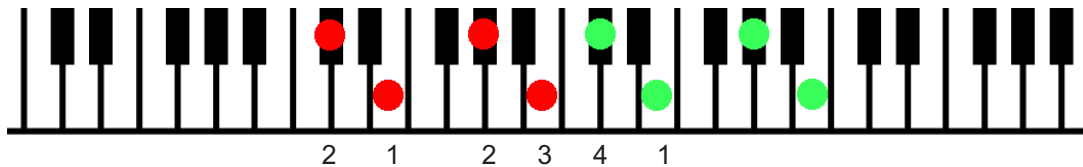
CHORD FAMILY FOR B MAJOR (Two Octaves)

BM7



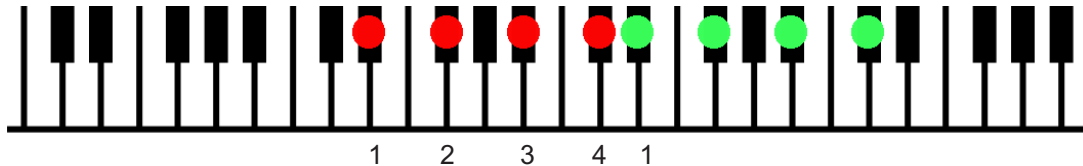
I

C#m7



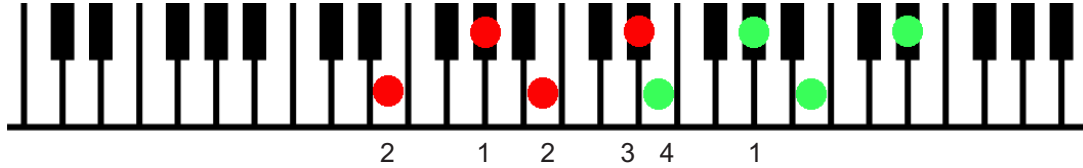
II

D#m7



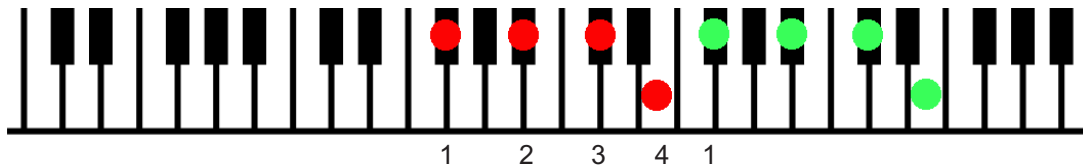
III

EM7



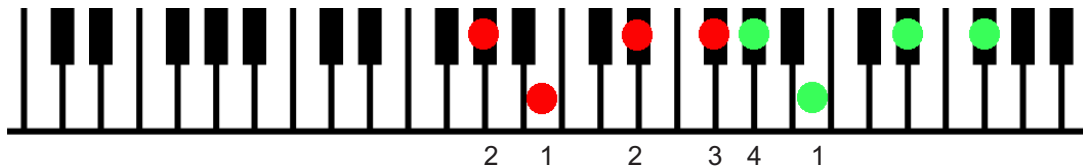
IV

F#7



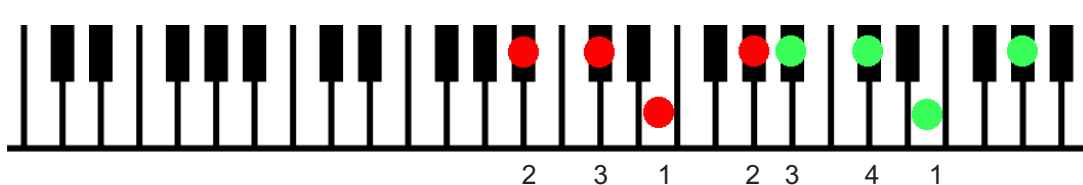
V

G#m7



VI

A#^ø7



VII

B MAJOR BASIC TRIAD WORKOUT

B₂

B FAMILY CHORDS

B C#m D#m E F# G#m A#dim

RIGHT HAND workout

LEFT HAND workout

GO up and
back down in
both exercises

BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)

Play the above again but this time change the order of ascending and descending
ie Start on a high D and descend then go up an Bm and so on. See if you can work out the
fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

No. of times practiced

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

7th CHORDS WORKOUT

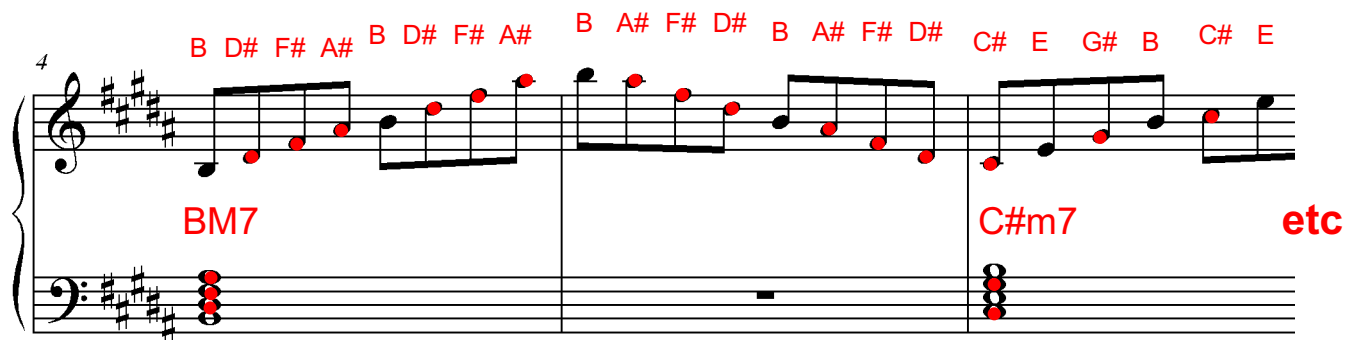
B₃

B FAMILY CHORDS - Left Hand

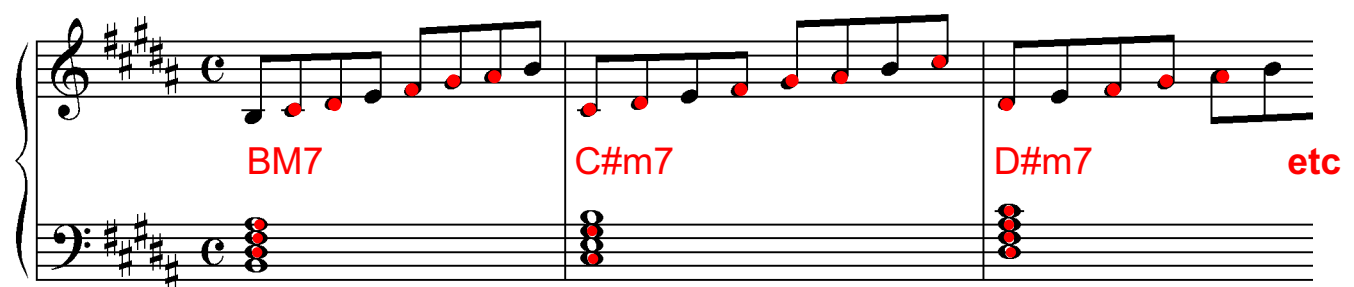
BM7 C#m7 D#m7 EM7 F#7 G#m7 A#half-dim7



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 110 for fingering)



B MAJOR SCALE WORKOUT Scale of B (starting on each chord note)



B Family 7 chords

No. of times practiced

B₄

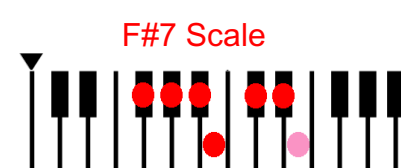
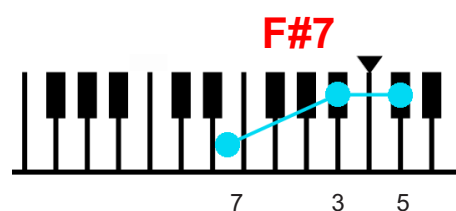
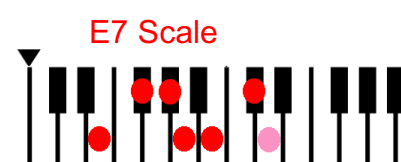
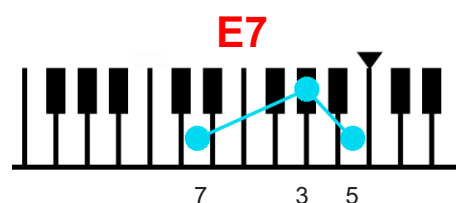
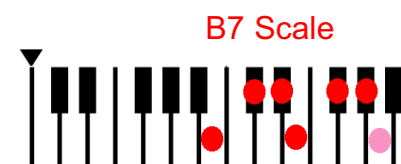
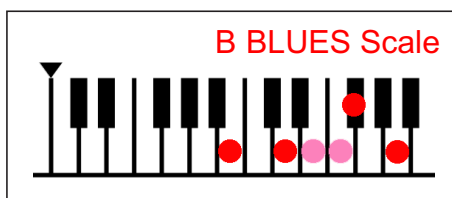
5

BM7 (Middle)	EM7	A[#]half-dim7 (Middle)	D[#]m7
F# A# B D#	E G# B D#	E G# A# C#	D# F# A# C#

G[#]m7 (Middle)	C[#]m7	F[#]7 (Middle)	BM7
D# F# G# B	C# E G# B	C# E F# A#	B D# F# A#

9-113

B₆



B7	B7	B7	B7	E7	E7
B7	B7	F#7	E7	B7	B7 or F#7

9-115

B₇

Don't worry about following a chord progression - just change chords when you feel like it.

Improvise using chord tones and scale patterns - experiment - the altered chords are very dissonant so you will be able to make mistakes and still sound good.

9-116

TO BE
CONTINUED...

HOW TO PRACTICE

The golden rule of practice is -

**Practice what you CAN'T play
not what you CAN play!**

To be more accurate, you need a balance. Too many scales and tricky passages and you get fed up. Too many familiar safe pieces and you don't move forward. They say you are most alert when you FIRST sit down at the piano so you should try the difficult stuff then. THEN you can reward yourself with playing the easy, fun stuff. Makes sense!