

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.

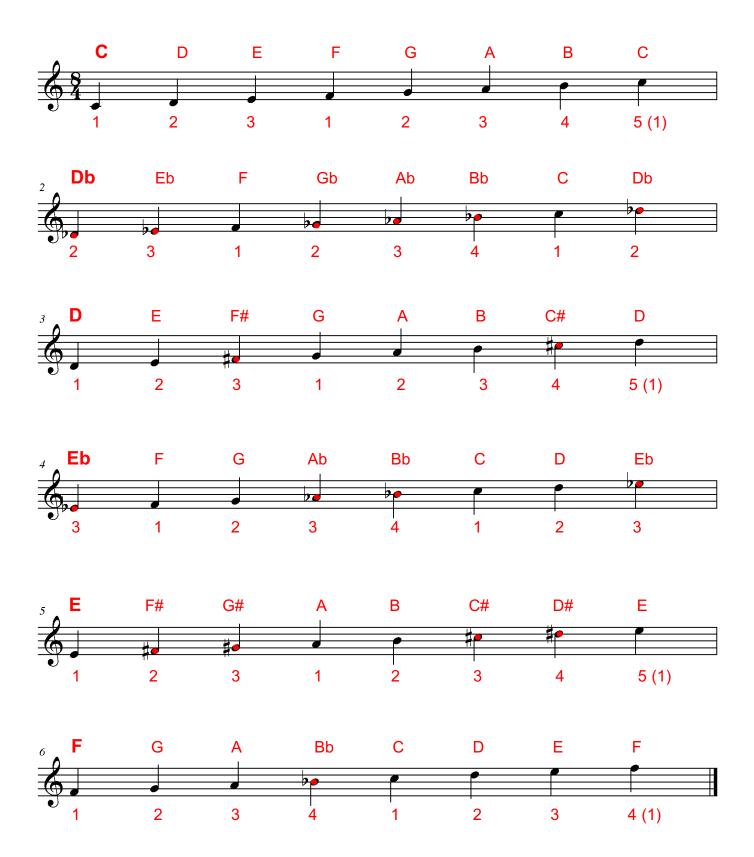
SPEND ONE WEEK WITH EACH KEY

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.

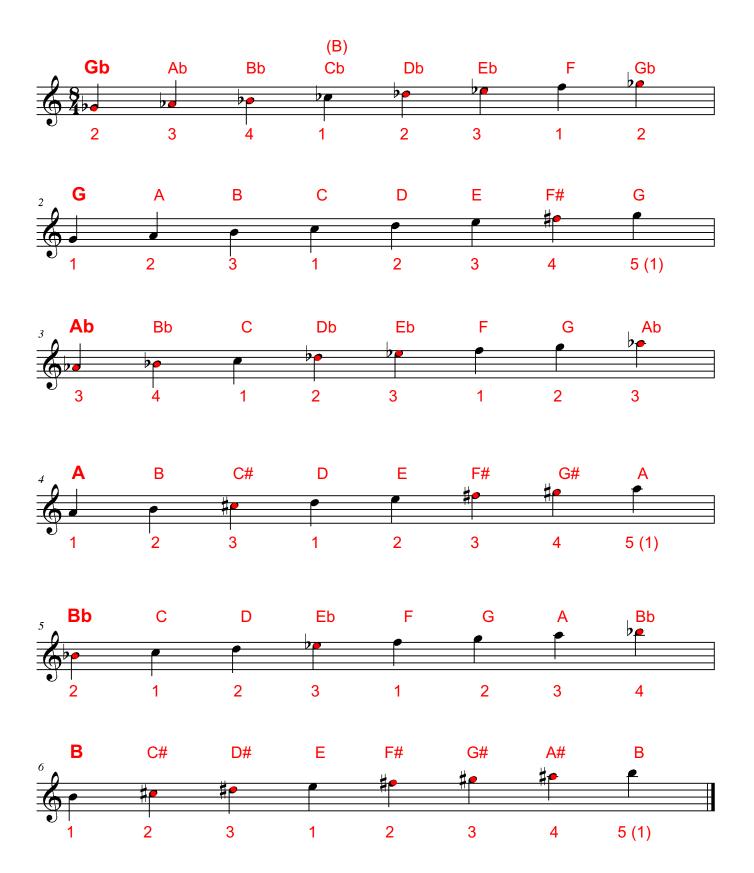
Good luck!

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.



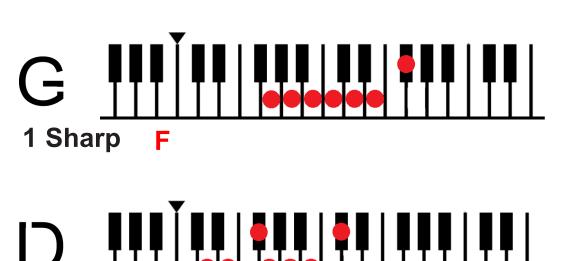
MAJOR SCALES Gb to B (Right Hand)



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.



2 Sharps F C (Football Club)





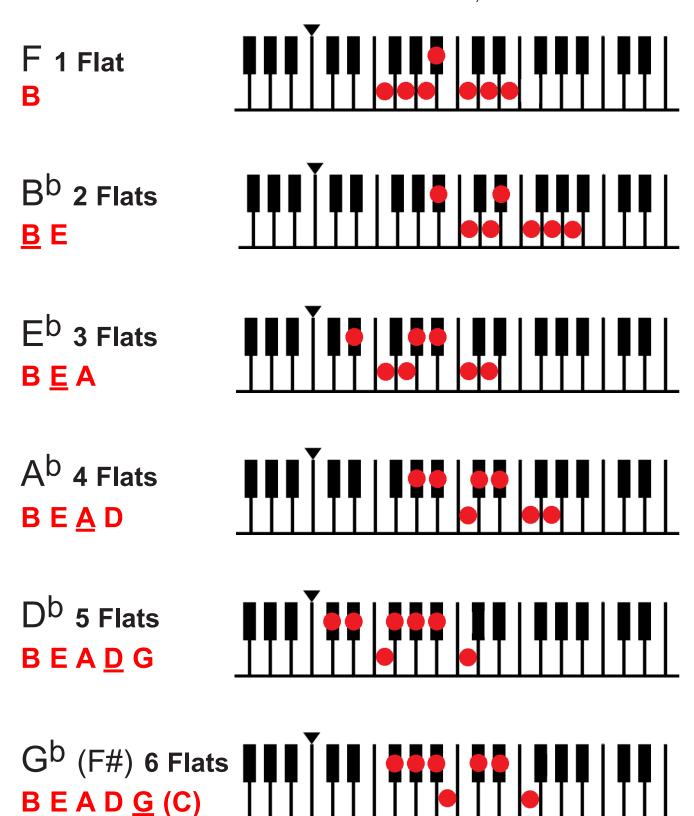


MEMORY TRICKS FOR ALL THE SCALES

THE SCALES WITH FLAT NOTES

Notice the word ${\bf B} \ {\bf E} \ {\bf A} \ {\bf D}$ 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

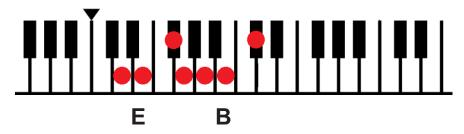


MEMORY TRICKS FOR ALL THE SCALES

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

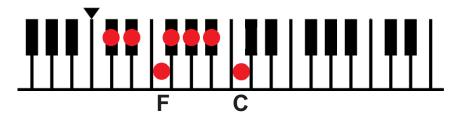
Notice that when you are playing scales that have **SHARPS** you will ALWAYS play the WHITE notes B and E which are on the RIGHT hand side of the two sets of black keys

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

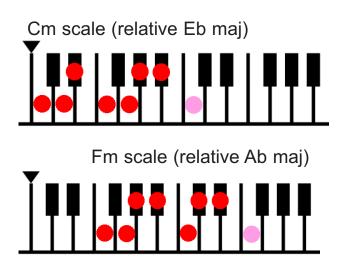
A natural minor is used if a piece is in an overall MINOR KEY. So if a piece was in the key of Cminor you could use the scale of Cminor (natural) over many of the chord changes.

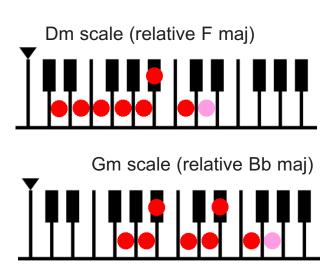
The trick to memorising natural minor scales is to notice that they 'share' the same notes as major scales that are built on the flattened third of the minor scale.

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

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.

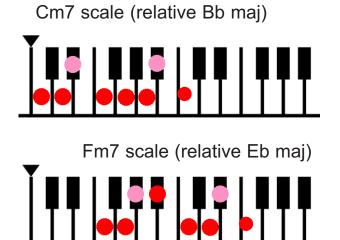
a. One way is to imagine a MAJOR scale with the 3rd and 7th FLATTENED

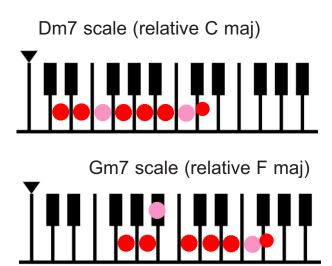
b. The other way is to remember that a MINOR SEVEN scale is a RELATION of the MAJOR scale TWO TONES TO THE LEFT

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

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.





OTHER SCALES

DIMINISHED SCALES

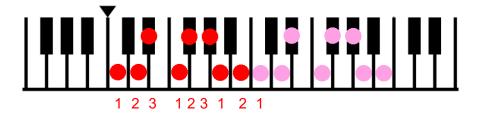
Diminished scales are used with diminished chords.

They are unusual in their configuration.

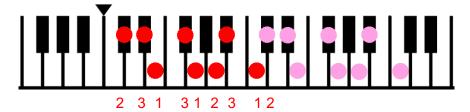
They are constructed using a mixture of consecutive whole tones and half tones. Just as there are three distinctive diminished chord shapes (see book 3 pg xx) so there are only three diminished scale configurations.

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

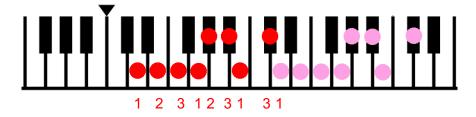
This pattern covers the diminished scales of Co, Ebo, Gbo and Ao



This pattern covers the diminished scales of Dbo, Eo, Go and Co



This pattern covers the diminished scales of Do, Fo, Abo and Bo



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.

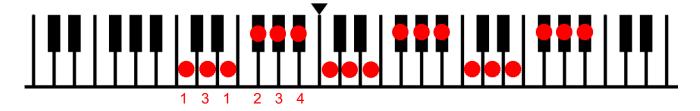
OTHER SCALES

WHOLE TONE SCALES

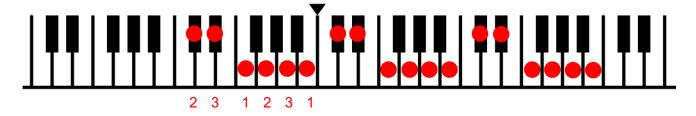
Whole Tone scales are used over dominant seventh chords whose 5th is altered (either sharpened or flattened) For instance C7+5 or C7b5.

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)



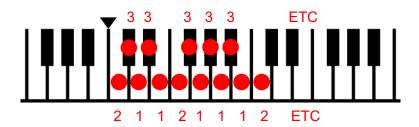
This pattern covers the whole tone scales of Db, Eb, F, G, A and B



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)

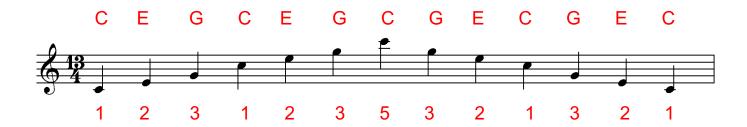
Arpeggio practice is very important because you get to know your chords a lot better and it enables you to improvise with greater confidence.

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

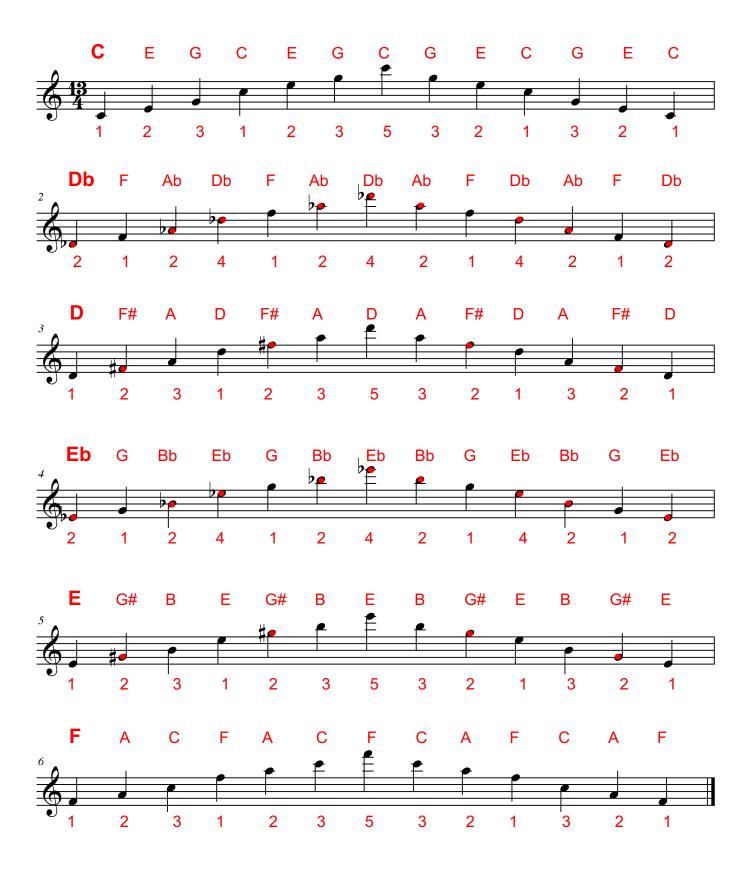
The correct fingering is the key to success.

Try the chord of C to begin with.

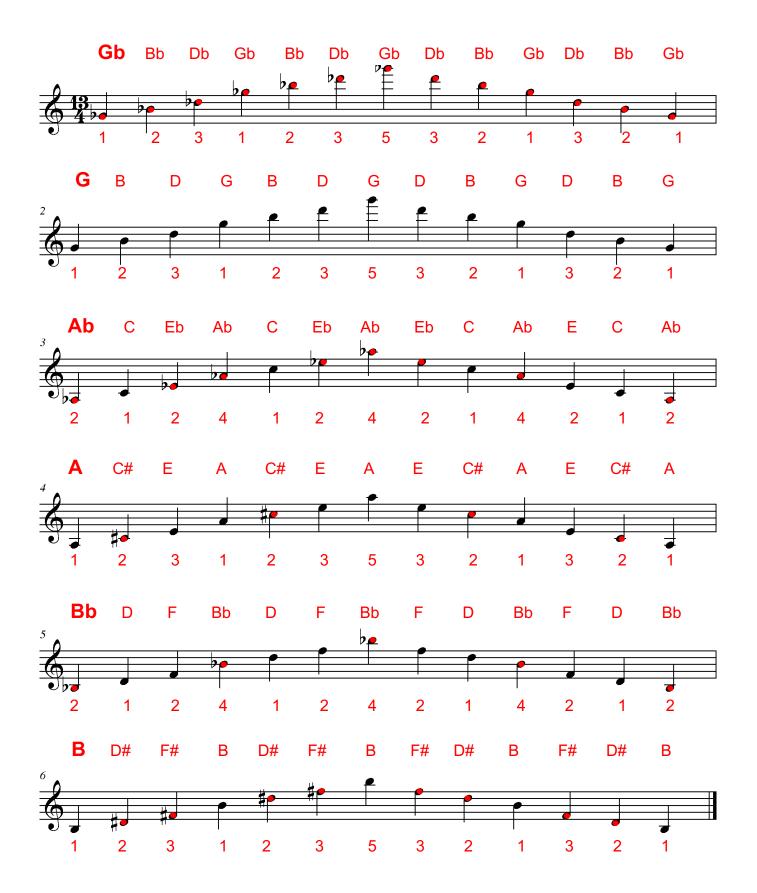




MAJOR ARPEGGIO PRACTISE C to F (Correct Fingering)



MAJOR ARPEGGIO PRACTISE Gb to B (Correct Fingering)



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.

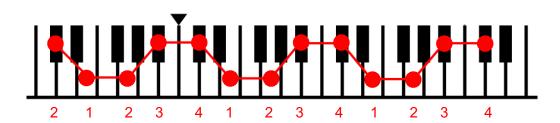
DIMINISHED ARPEGGIOS

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.

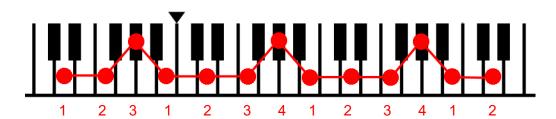












A WORD ABOUT FINGERING

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..

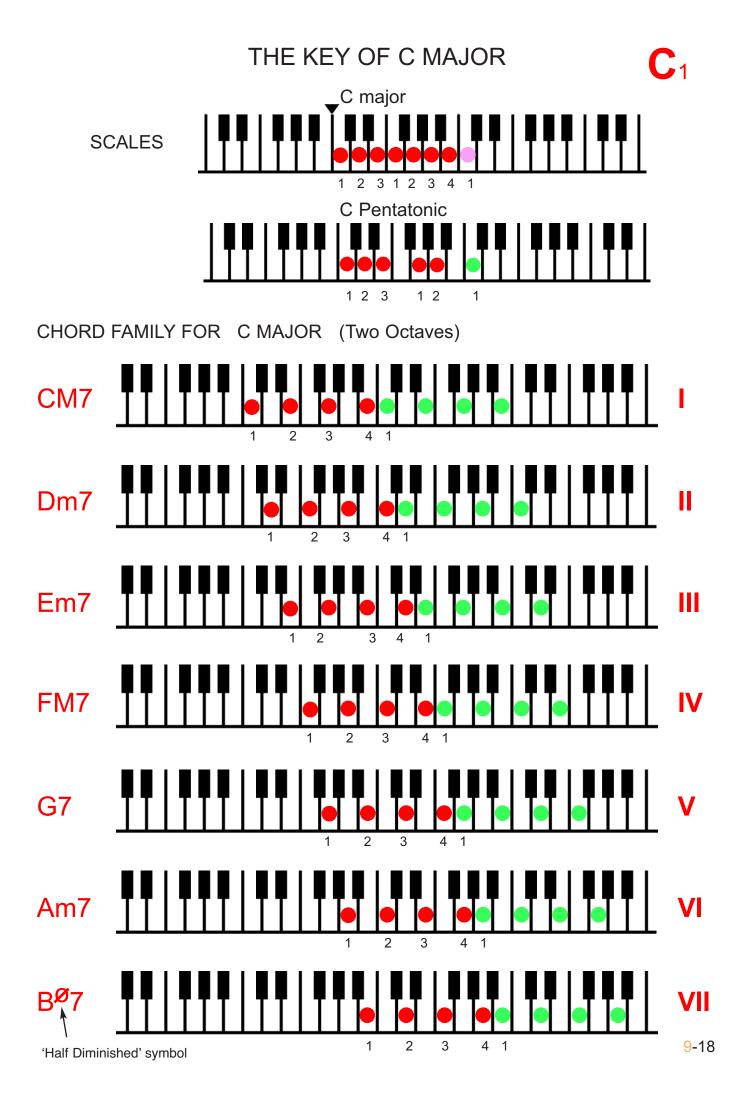
- · Use the same fingering in every octave
- · Use the same fingering in both directions
- Never use the same finger for consecutive notes
- · Avoid placing the thumb on a black note

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



C MAJOR BASIC TRIAD WORKOUT - 1



'TRIADS' are the basic three note chords that you learned in books 1 to 3.

Each key has a 'FAMILY' of chords. In C they are- C - Dm - Em - F - G - Am - Bdim

You can practice these as 'BROKEN CHORD' patterns (play one note at a time) This helps you learn the chords and teaches you some interesting melodic patterns

Practice the patterns in both hands (or hands TOGETHER if you are brave enough)

RIGHT HAND workout



LEFT HAND workout



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C MAJOR BASIC TRIAD WORKOUT - 2

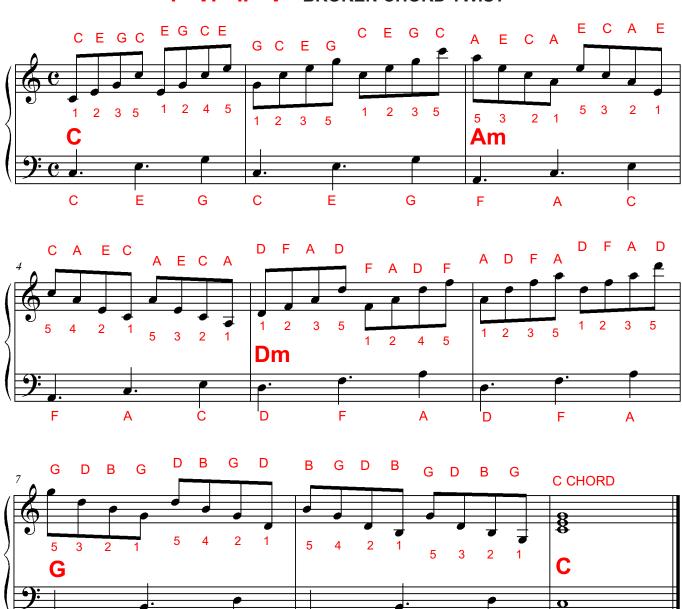


The following exercise extends the broken three note chords into a really fun 4 - note right hand pattern over a left hand 'TWIST' rhythm.

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

Practice the RIGHT HAND on it's own until you can play it with ease

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.

C

G

ivo. of times prac	cticea		
			9-20

7th CHORDS WORKOUT - 1

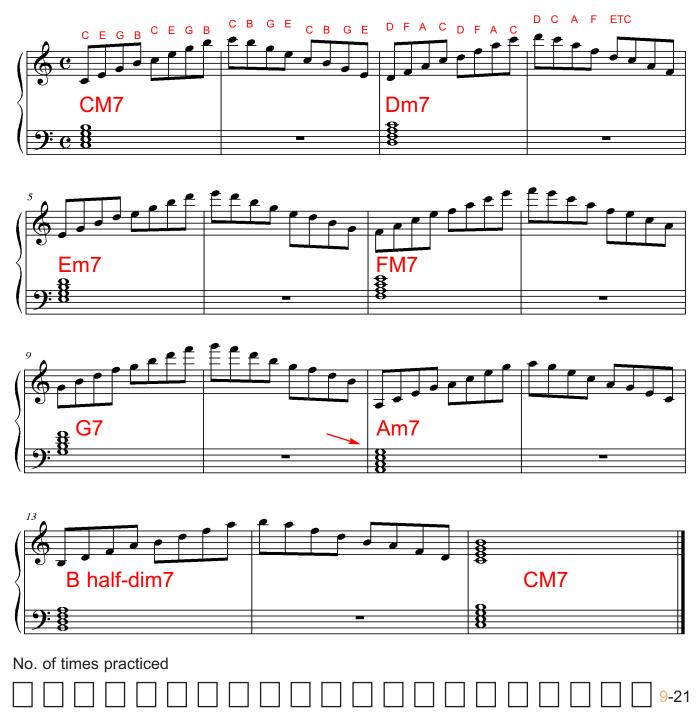


Play the C Family 7th chords with your left hand



Now try the following exercise. The right hand plays broken (7th) chords 2 octaves each chord - up and down. See page xx for the fingering. Notice that when the chords are going too high you shift them down an octave

BROKEN 7th CHORDS WORKOUT



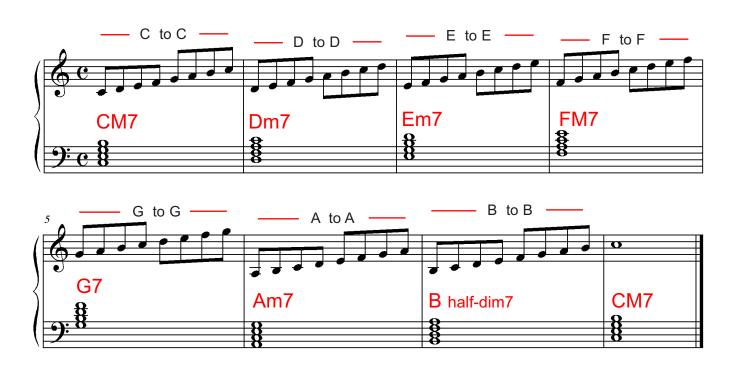
7th CHORDS WORKOUT - 2





Play the C Family 7th chords with your left hand again but this time play the scale of C MAJOR in your right hand. When you change chords move the STARTING point of the C scale to MATCH the root note of the chord.

C MAJOR SCALE WORKOUT



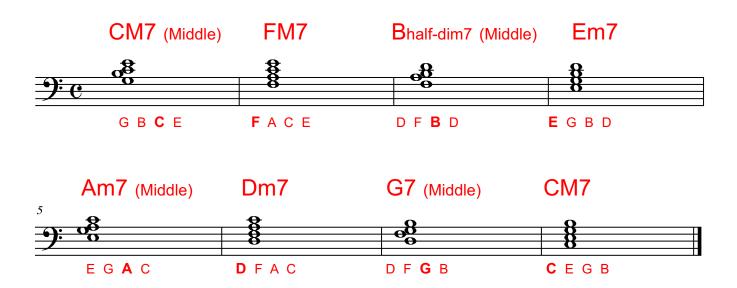
Now start from the top and work your way back down (Keep the scales running from left to right)

No	. of ti	mes	pra	ctice	d									
														9-22



C FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION (The CATERPILLAR)

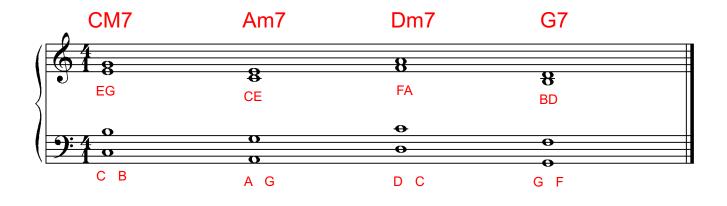
Remember the cool chord progression from book 6 that 'walked' down the keys like a 'Caterpillar'? Play this again and improvise in the Right Hand with the C major scale.



I - VI - II - V VOICINGS

It's a good idea to practice VOICINGS in every key. A 'voicing' is when you split the chord notes between both hands or when you leave some chord notes out so that the chord SOUNDS lighter or sweeter. The voicing we will use is Root and 7th in the left hand and the 3rd and 5th in the right hand. (see book 6)

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

Twelve Three Note Patterns

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



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



Now try patterns 3, 4, 5 and 6

SCALE-WISE



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



Now try patterns 3, 4, 5 and 6

MELODIC PATTERNS - 2

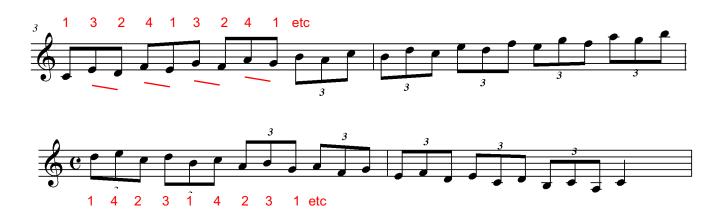




The following is a mixture of two of the patterns on the previous page.

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 t	ime	s p	ract	tice	d												
] [] [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!

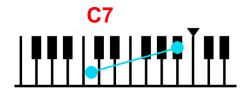
Begin by improvising your scales over your three standard blues chords. You can either stick to using the C BLUES SCALE over all three chords or you can also use the relevant blues scale or 'flattened' seventh scale for each chord. This helps develop the ability to use particular scales for particular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

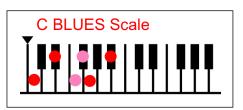
BLUES SCALE

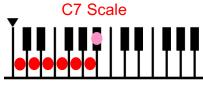
Find the notes of the MINOR SEVENTH chord then add the 4th and flat 5th of the major scale

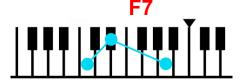
FLATTENED SEVENTH SCALE ('Dominant' Seventh scale) Same as Major scale but the seventh is FLAT

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







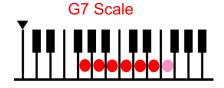












MINOR BLUES WORKOUT

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

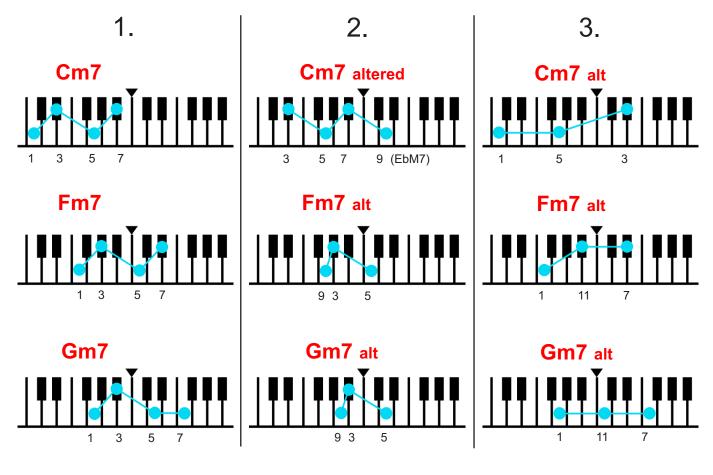
Remember the formula - To make a natural minor - go to the flattened 3rd of the chord and use the MAJOR scale built on that note.

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



BLUES PRACTICE - 3

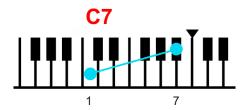
C

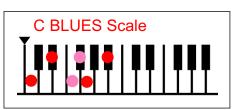
Traditional Jazz / Blues Progression

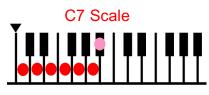
C7	F7	C7	C7	F7	F#dim
C7	A7	Dm7	G7	C7 A7	Dm7 G7

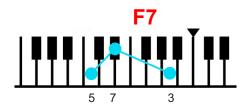
See Book 6

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



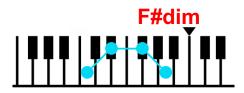


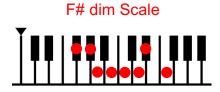




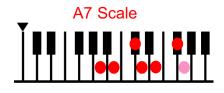


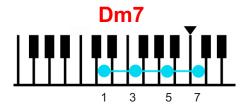


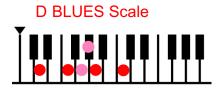






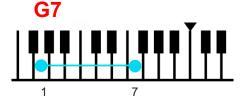


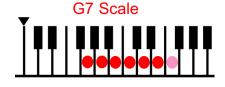




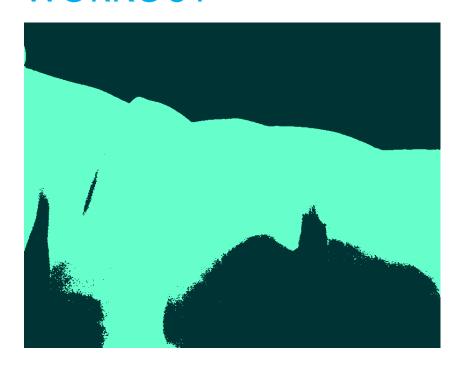


Dm7 Scale

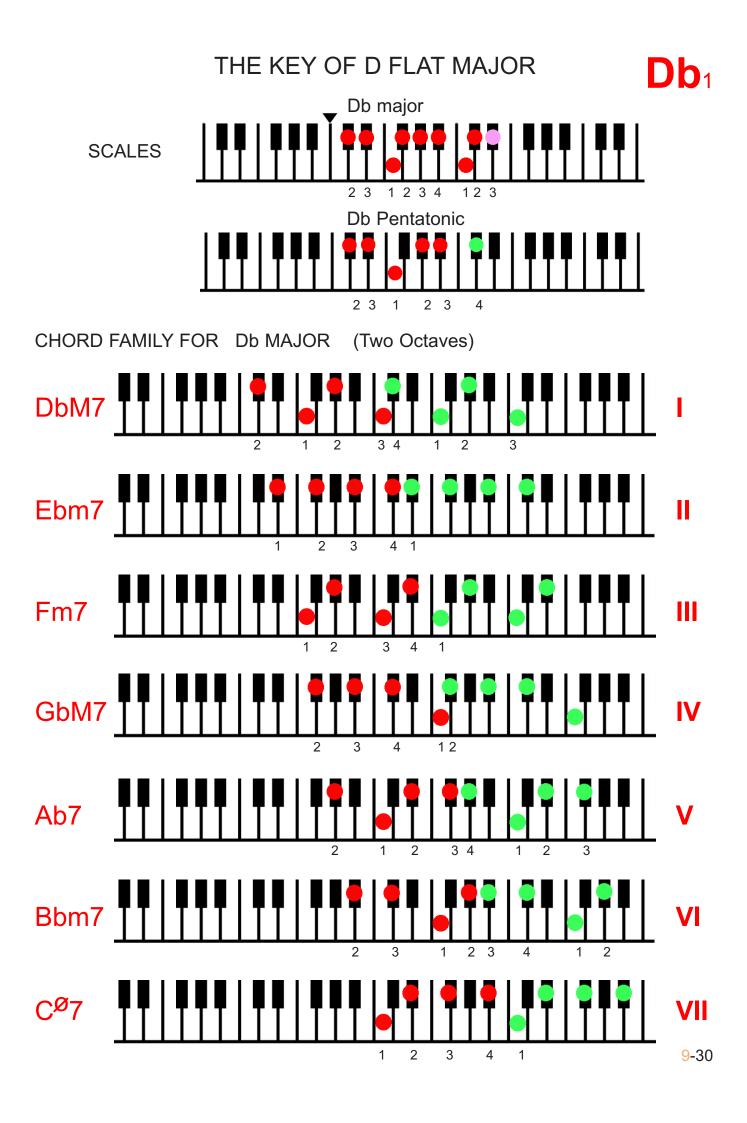




CHORD & SCALE WORKOUT



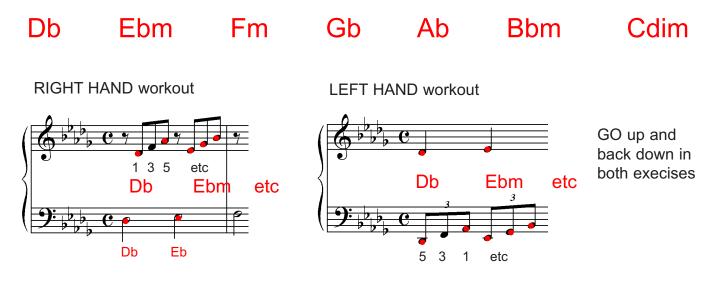
IN ALL OTHER KEYS



Db MAJOR BASIC TRIAD WORKOUT

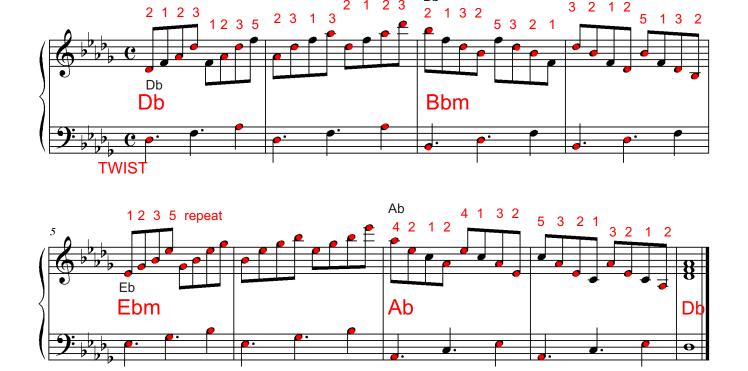


Db FAMILY CHORDS



BROKEN CHORD TWIST

I - VI - II - V Progression



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

No.	of t	ime	s pra	actice	bŧ								
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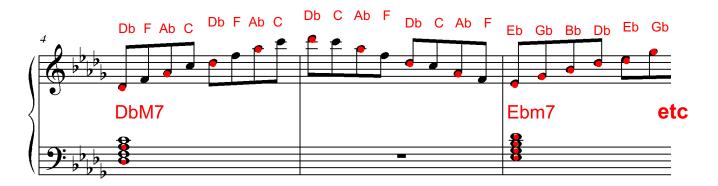
7th CHORDS WORKOUT



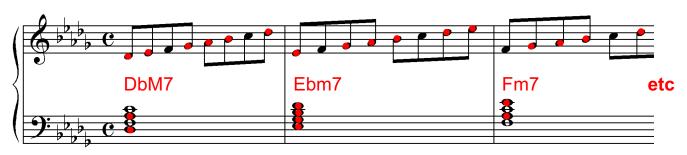
Db FAMILY CHORDS - Left Hand



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



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



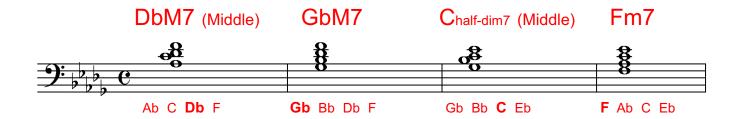
Db Family 7 chords

No.	of ti	ime	s pr	actic	ed									
														9-32

7th CHORDS WORKOUT

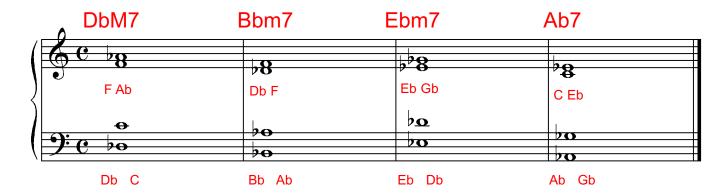


Db FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION (The CATERPILLAR)





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



No.	of t	imes	s pra	ctice	d								
													9-33

TWELVE THREE NOTE MELODIC PATTERNS



TRANSPOSE the following patterns to the key of Db For fingering see page 30

CHORDAL



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



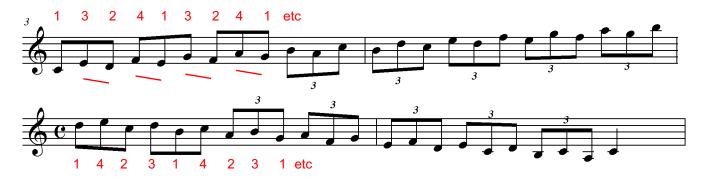
SCALE-WISE



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



The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.



DIATONIC (TWO note pattern) Use the fingering you use for the major scale



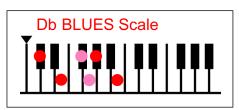
			$oldsymbol{ol}}}}}}}}}}}} oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{ol}oldsymbol{oldsymbol{oldsymbol{ol{ol}}}}}}}}}}}}}}}}}}}$	$\sqcup \sqcup \sqcup \sqcup$	$oldsymbol{\sqcup} oldsymbol{\sqcup} oldsymbol{\sqcup} oldsymbol{\sqcup}$	$\sqcup \sqcup \sqcup \sqcup$	$oldsymbol{ol}}}}}}}} oldsymbol{ol}}}}}}}}}}}} oldsimbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{ol{oldsymbol{ol{ol}}}}}}}}}}}}}} oldsimbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{oldsymbol{ol{ol}}}}}}}}}}}}}}}}} $		9-34
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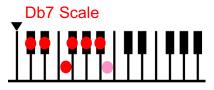
BLUES PRACTICE - 3 BASIC BLUES WORKOUT

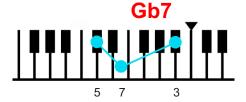


Improvise over the left hand chords with CHORD TONES or these scales The Db BLUES Scale can be used throughout



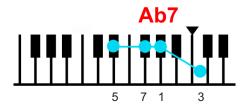




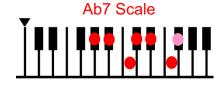












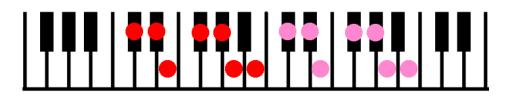
Db7	Db7	Db7	Db7	Gb7	Gb7
Db7	Db7	Ab7	Gb7	Db7	Db7 or Ab7

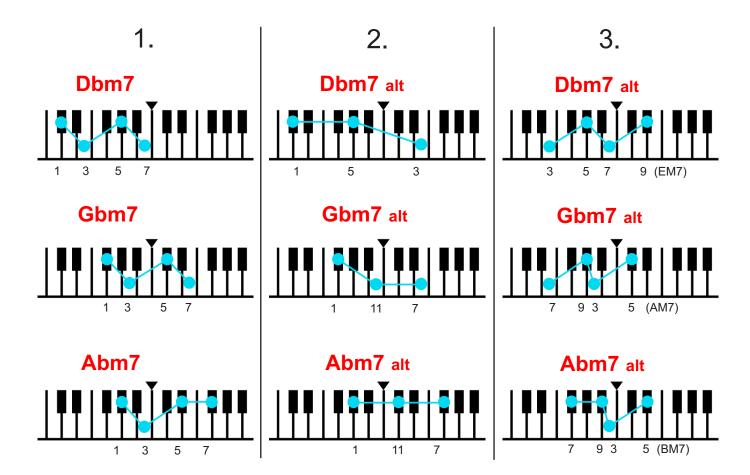
No.	of ti	mes	prac	ctice	d								
													9-35

MINOR BLUES WORKOUT



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





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.

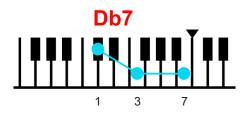
Ν	0.	of	tir	nes	s p	rac	ctic	ed																
Γ]				Г] [] [] []] [Γ			7]]		9-3	36

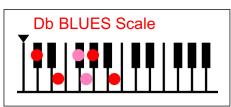
BLUES PRACTICE - 3 TRADITIONAL JAZZ / BLUES PROGRESSION

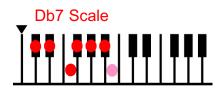


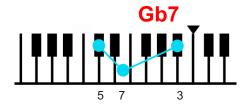
Db7	Gb7	Db7	Db7	Gb7	Gdim
Db7	Bb7	Ebm7	Ab7	Db7 Bb7	Ebm7 Ab7

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

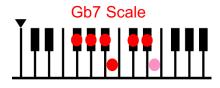


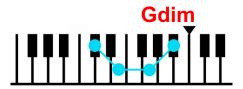


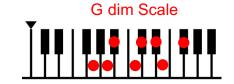


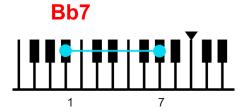


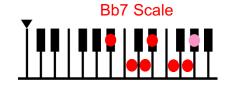


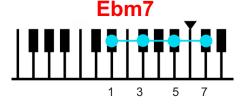


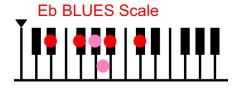


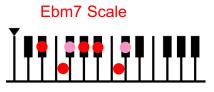


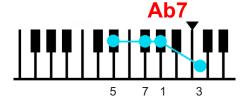




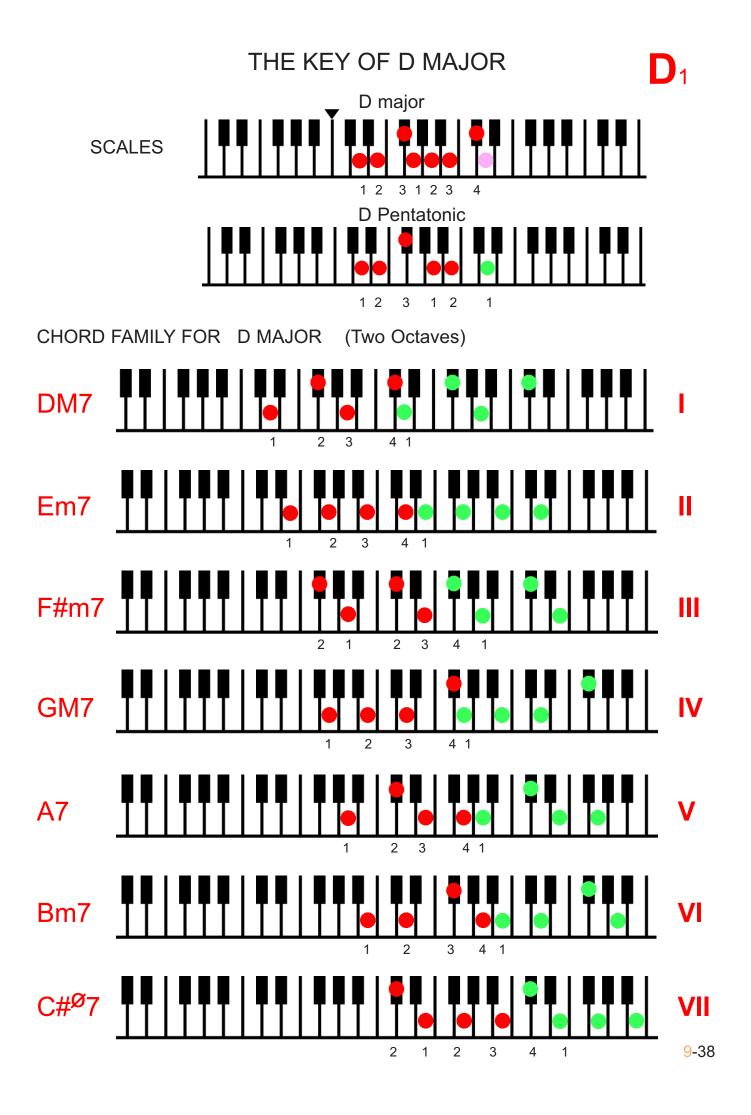












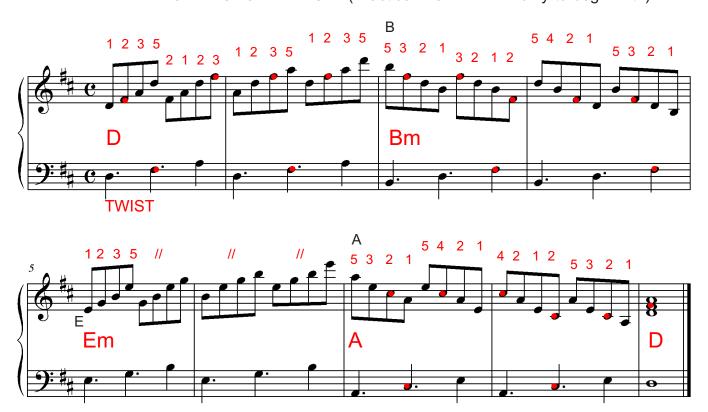
D MAJOR BASIC TRIAD WORKOUT



Db FAMILY CHORDS



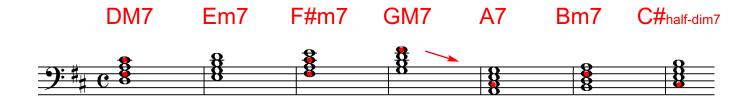
I - VI - II - V BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)



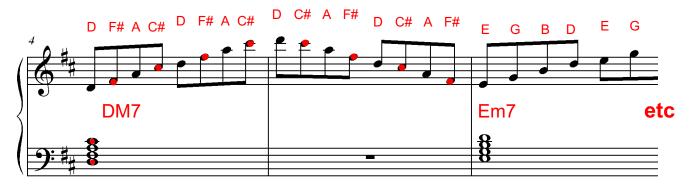
Play the above again but this time change the order of ascending and descending ie Start on a high D and descend then go up a Bm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

No. (of time	s prac	cticed						
									<mark>9</mark> -39

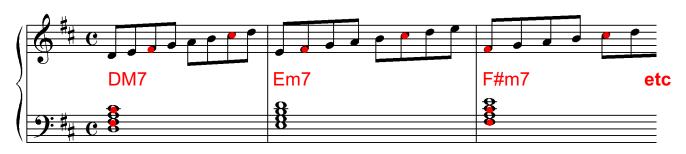
D FAMILY CHORDS - Left Hand



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



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



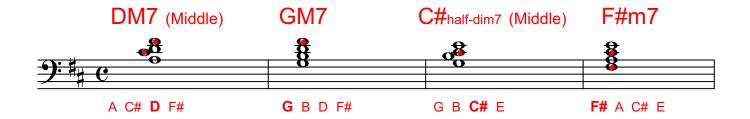
D Family 7 chords

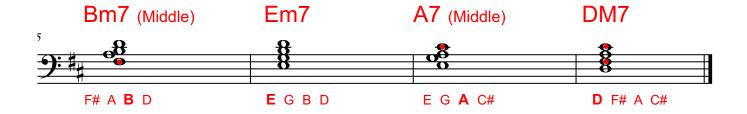
No.	of t	time	s p	rac	tice	d									
															9-40

7th chords workout

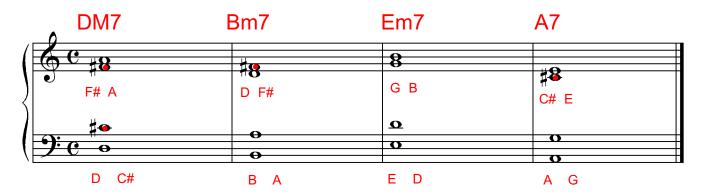


D FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION (The CATERPILLAR)





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



INO. C	ווו וכ	nes	prac	lice	u								
													9-4

TWELVE THREE NOTE MELODIC PATTERNS



TRANSPOSE the following patterns to the key of D
For fingering see page 38

CHORDAL



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



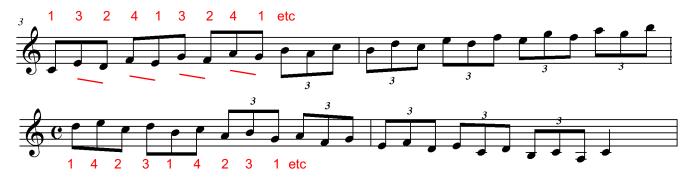
SCALE-WISE



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



The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.



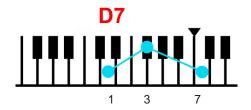
DIATONIC (TWO note pattern) Use the fingering you use for the major scale

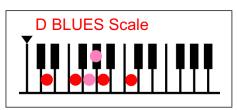


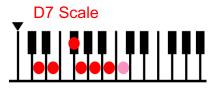
]																																					9-	42
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BLUES PRACTICE - 3 BASIC BLUES WORKOUT

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



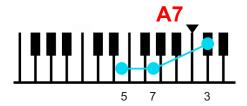












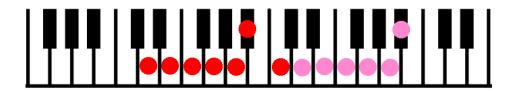


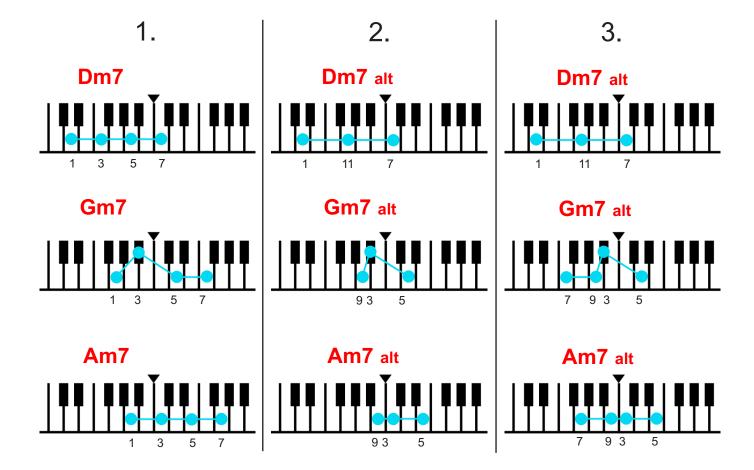


D7	D7	D7	D7	G7	G7
D7	D7	A7	G7	D7	D7 or A7

No	. 0	t ti	me	s pr	ac	tice	d													
	Γ				7			1 [] [Г	7	Γ] [1 Г	9-43

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





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.

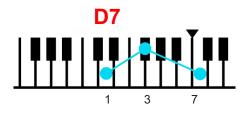
No). (of t	tin	nes	s p	ora	ctio	ce	d																	
]] [Г			1		Γ	7	7]		Γ]						9-4	ļ2

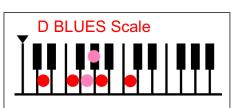
BLUES PRACTICE - 3 TRADITIONAL JAZZ / BLUES PROGRESSION

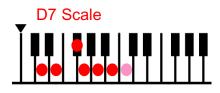
 D_8

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)



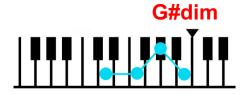




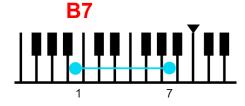


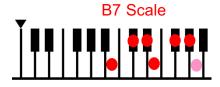


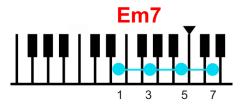






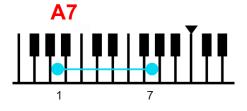




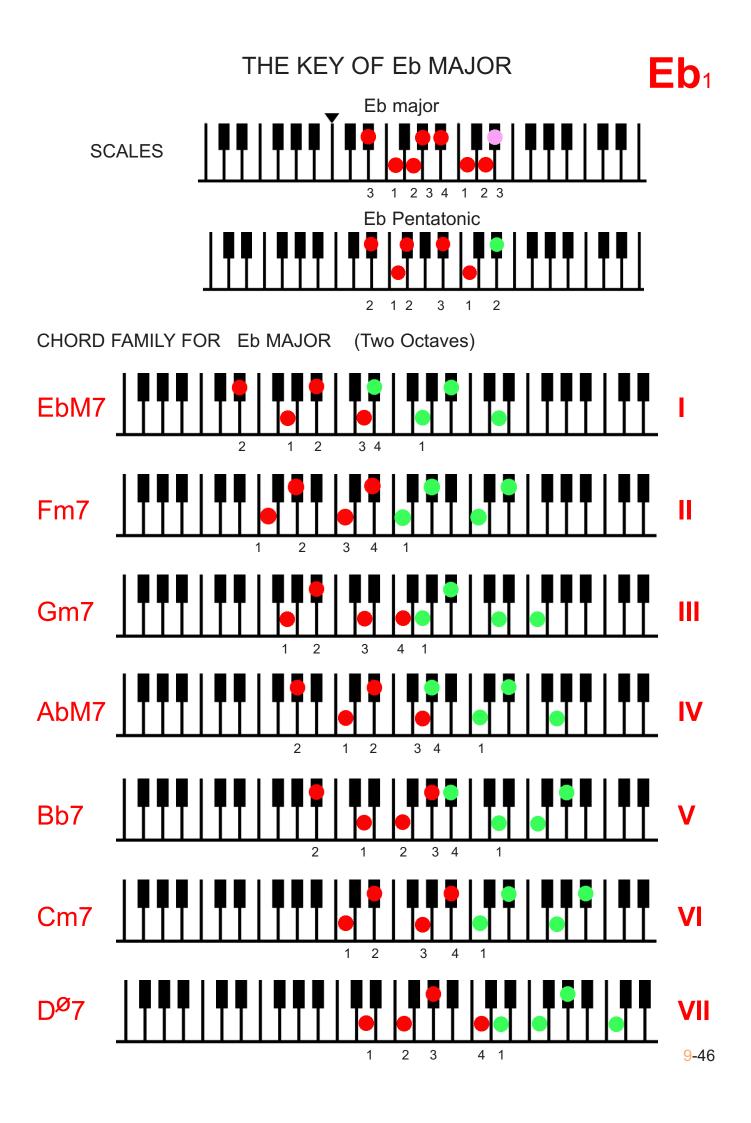








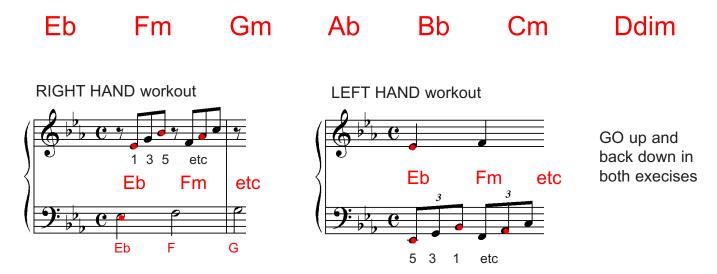




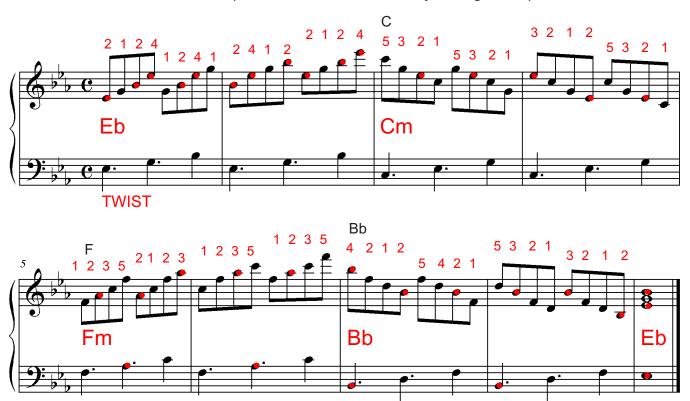
E FLAT MAJOR BASIC TRIAD WORKOUT



Eb FAMILY CHORDS



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



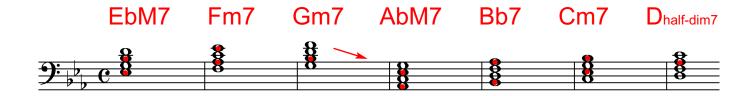
Play the above again but this time change the order of ascending and descending ie Start on a high Eb and descend then go up a Cm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

No.	of time	es prac	cticed					
				$] \square [$				9-47

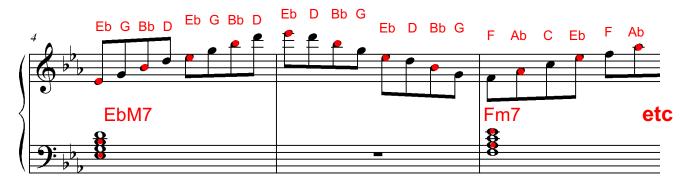
7th CHORDS WORKOUT



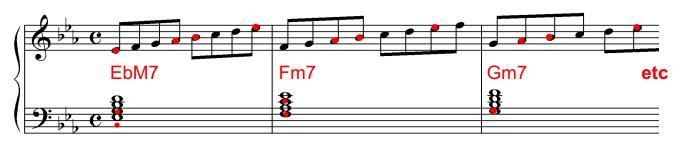
Eb FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 46 for fingering)



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



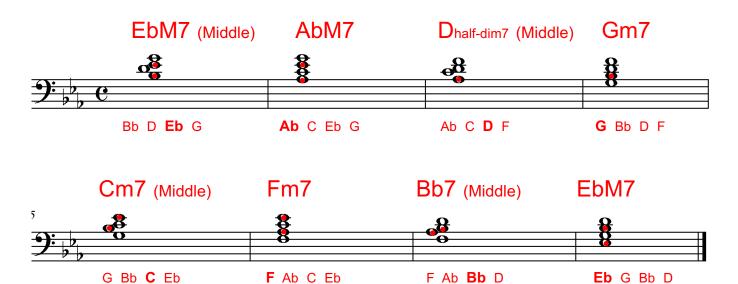
Eb Family 7 chords

No.	of t	ime	s p	rac	tice	b								
														9-48

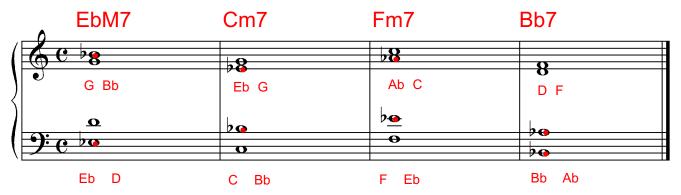
7th CHORDS WORKOUT



Eb FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION (The CATERPILLAR)



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



ivo. or times prac	cucea		
			9-49

TWELVE THREE NOTE MELODIC PATTERNS



TRANSPOSE the following patterns to the key of Eb For fingering see page 46

CHORDAL



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



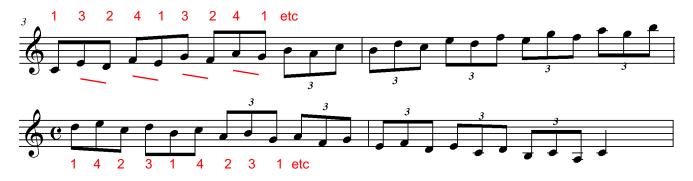
SCALE-WISE



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



The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.



DIATONIC (TWO note pattern) Use the fingering you use for the major scale



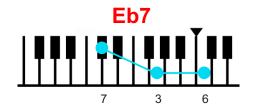
No. o	of tir	nes p	racticed
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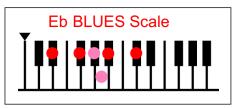
						l L			L	╛						╽		L												9) -5	0
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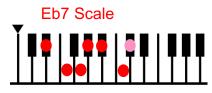
BLUES PRACTICE - 3 BASIC BLUES WORKOUT

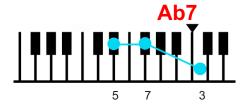


Improvise over the left hand chords with CHORD TONES or these scales The Eb BLUES Scale can be used throughout

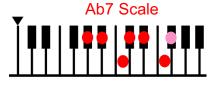


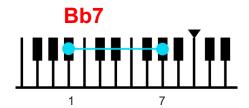


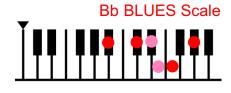


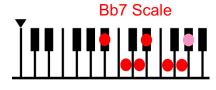










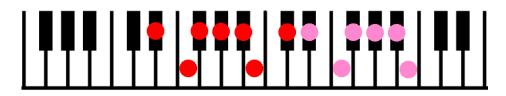


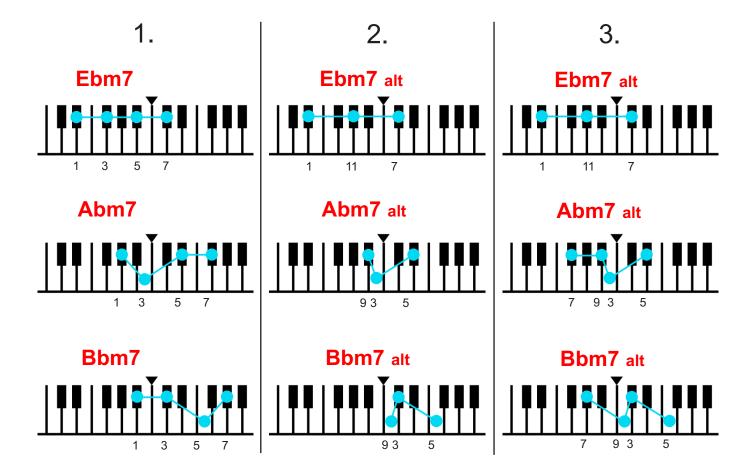
Eb7	Eb7	Eb7	Eb7	Ab7	Ab7
Eb7	Eb7	Bb7	Ab7	Eb7	Eb7 or Bb7

No.	of	tin	nes	pra	ctice	ed										
] [П		1 [1 [1 [7 [П	9-51



Eb MINOR (Natural) SCALE / same notes as Gb major





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.

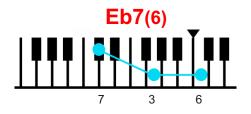
Nc). (of t	tin	ne	s	ora	act	ice	∍d																	
] []] [7]]		Γ		Γ	Γ] [9-	52

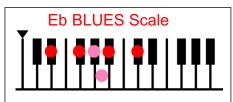
BLUES PRACTICE - 3 TRADITIONAL JAZZ / BLUES PROGRESSION

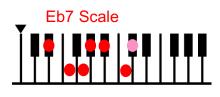


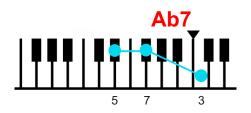
Eb7	Ab7	Eb7	Eb7	Ab7	Adim	
Eb7	C7	Fm7	Bb7	Eb7 C7	Fm7 E	3b7

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

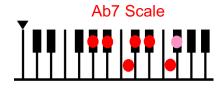


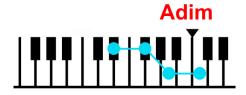




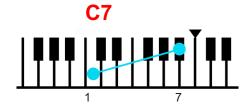


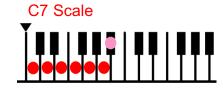


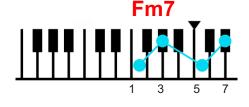




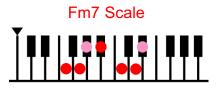


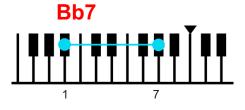




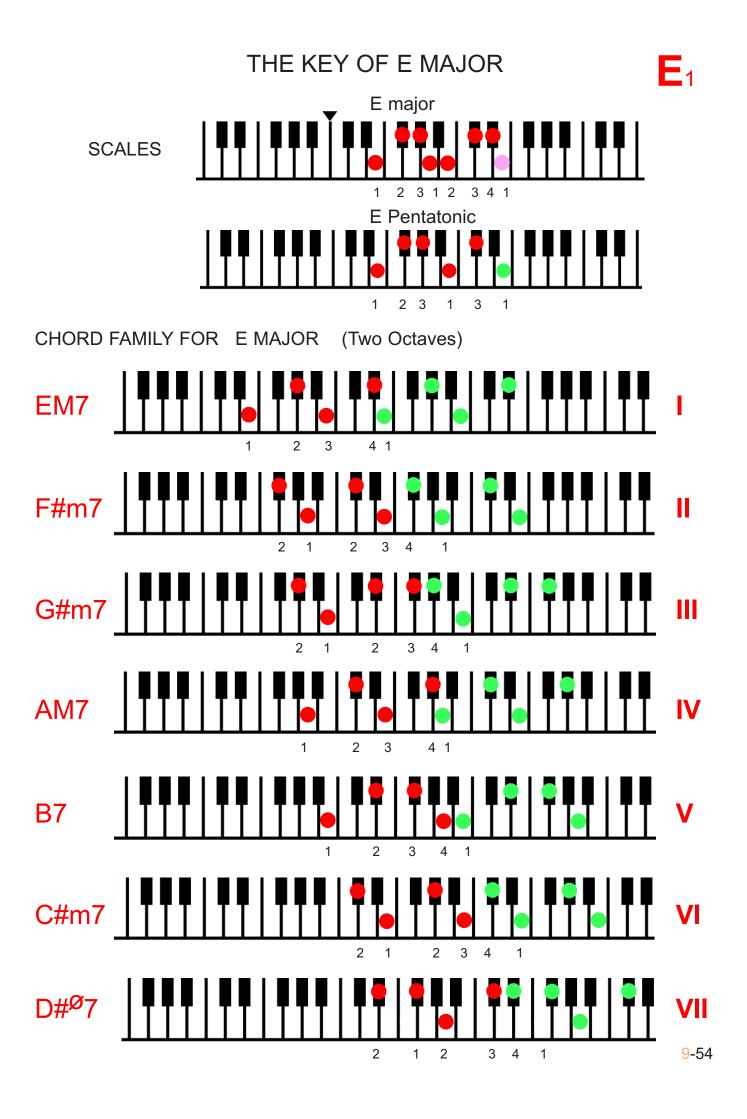




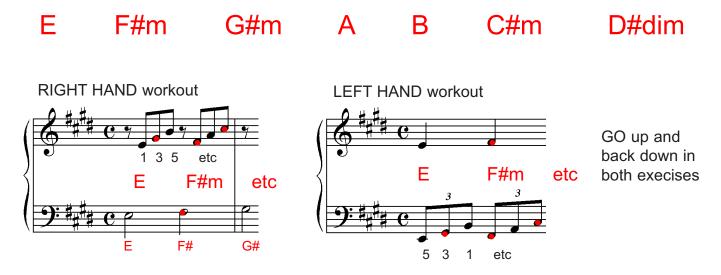




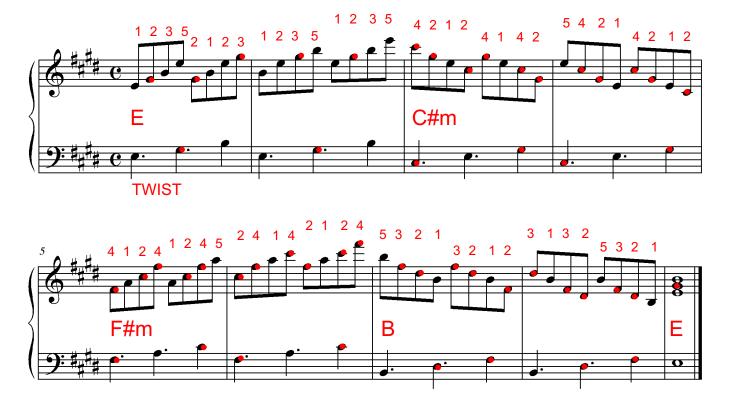




E FAMILY CHORDS



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



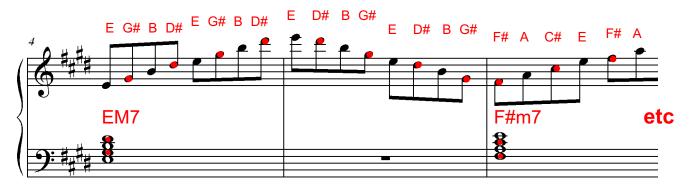
Play the above again but this time change the order of ascending and descending ie Start on a high D and descend then go up an Bm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

No.	of tim	nes pr	actice	d								
												9-55

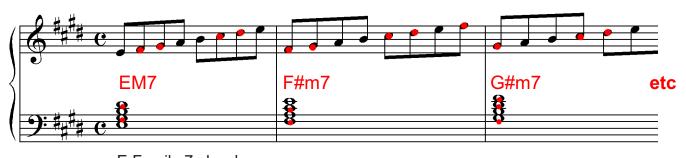
E FAMILY CHORDS - Left Hand



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



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



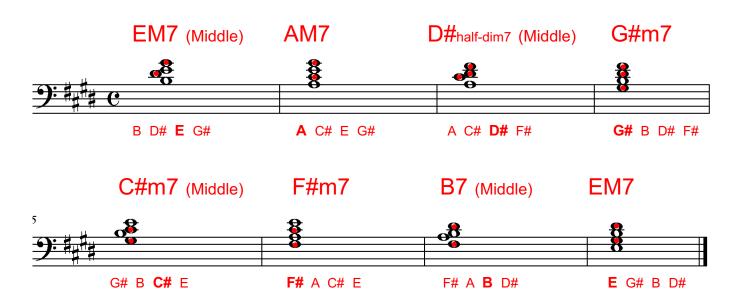
E Family 7 chords

No. o	f time:	s prac	cticed							
										9-56

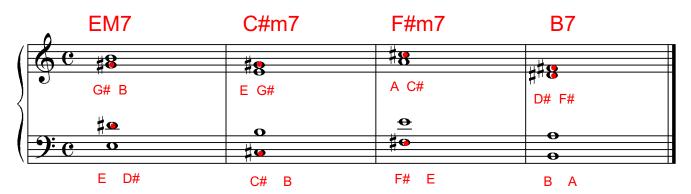
7th CHORDS WORKOUT



E FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION (The CATERPILLAR)



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



ino, of times pra	icticea		
			9-57

TWELVE THREE NOTE MELODIC PATTERNS



TRANSPOSE the following patterns to the key of E
For fingering see page 54

CHORDAL



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



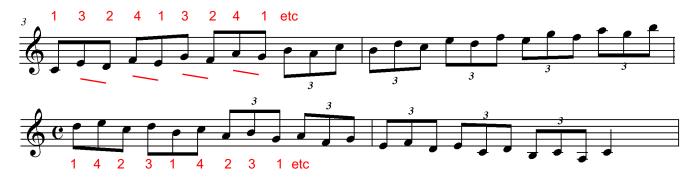
SCALE-WISE



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



The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.



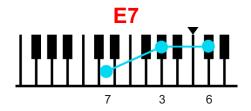
DIATONIC (TWO note pattern) Use the fingering you use for the major scale

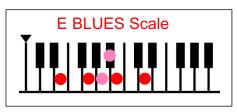


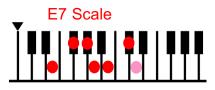
	$\bigsqcup oldsymbol{f L}$	IJШL			ullet ullet ullet ullet ullet ullet ullet ullet ullet	$\sqcup \sqcup \sqcup \sqcup$	$\sqcup \sqcup \sqcup \sqcup \sqcup$	9-58
--	----------------------------	------	--	--	---	-------------------------------	--------------------------------------	------

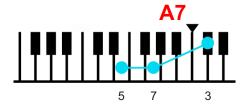
BLUES PRACTICE - 3 BASIC BLUES WORKOUT

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

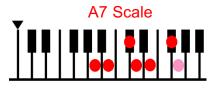


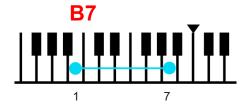


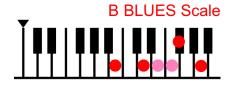


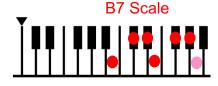






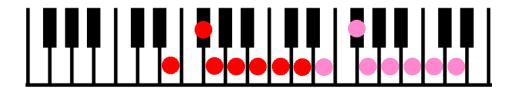


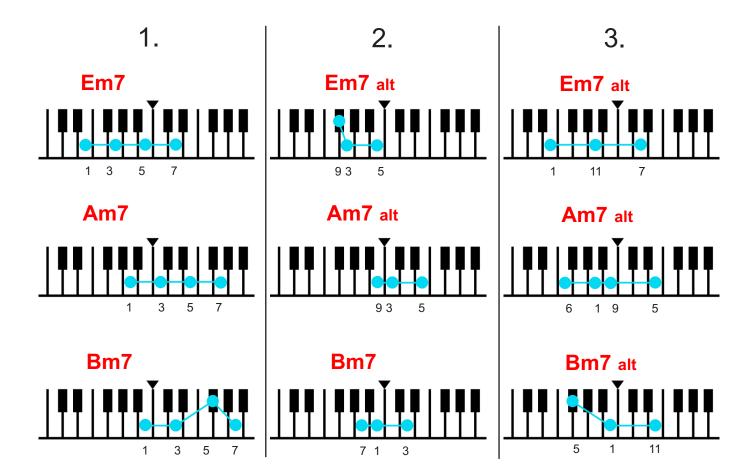




E7	E7	E7	E7	A7	A7
E7	E7	B7	A7	E7	E7 or B7

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





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.

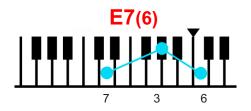
No	. (of '	tin	ne	S	pra	ac	tice	ed																		
]]				Г	7] [] [] [ſ	Γ		Γ			Γ] 9	9-60)

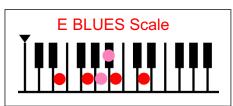
BLUES PRACTICE - 3 TRADITIONAL JAZZ / BLUES PROGRESSION

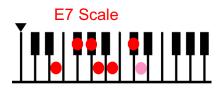


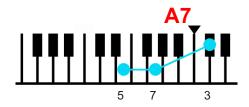
E7	A7	E7	E7	Bbdim			
E7	Db7	F#m7	B7	E7	Db7	F#m7	B7

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

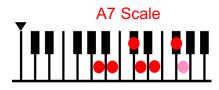


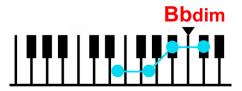


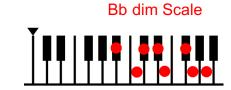


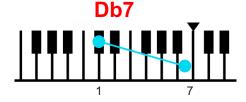


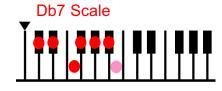


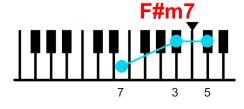




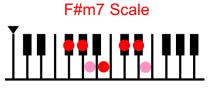


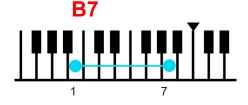


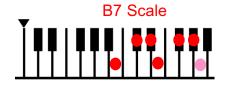




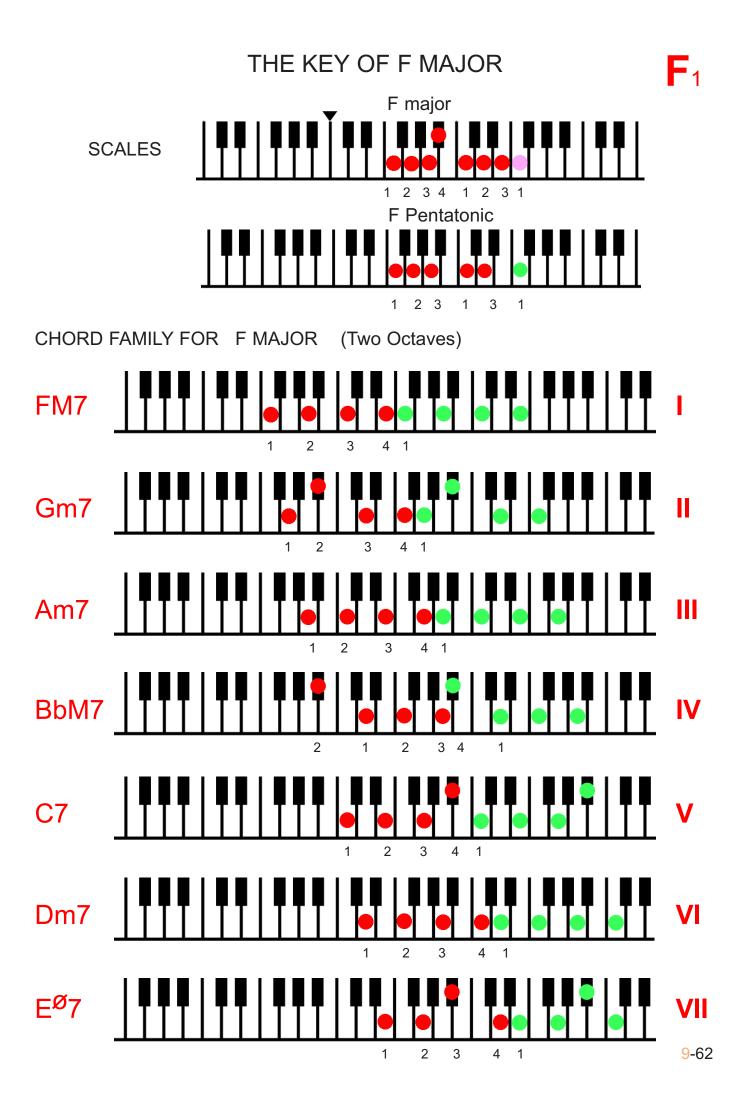




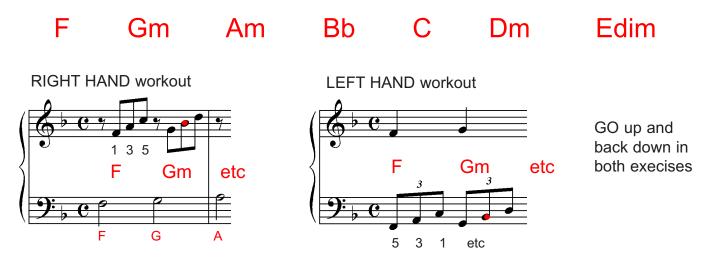




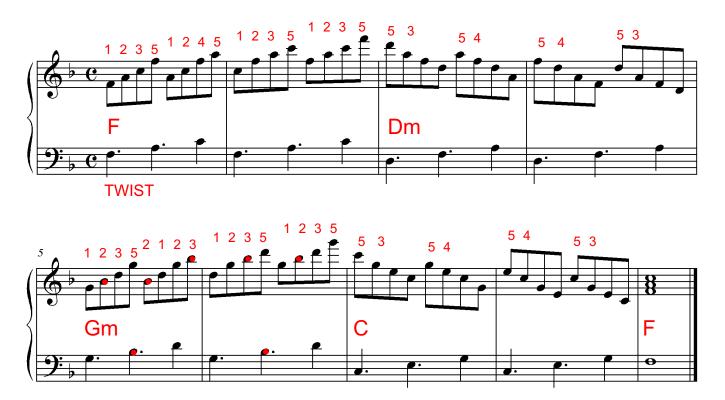




F FAMILY CHORDS



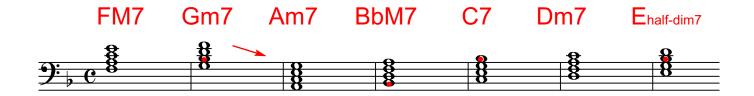
BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)



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 tim	es pra	cticed							
										9-63

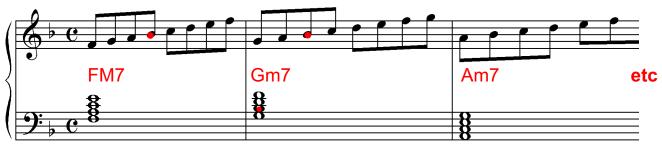
F FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 62 for fingering)



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

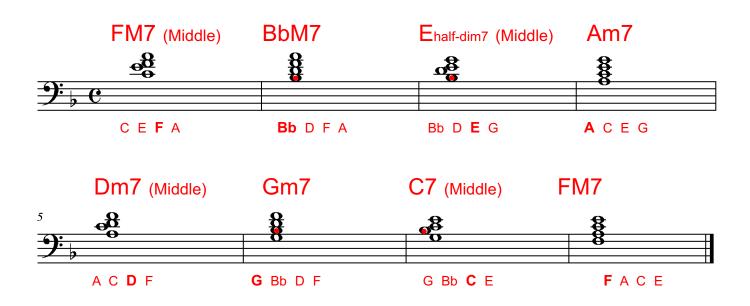


F Family 7 chords

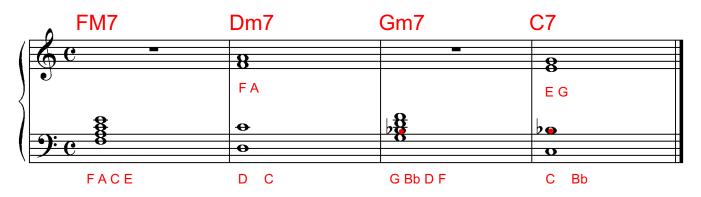
No. of tim	nes pra	cticed				
						9-6

7th CHORDS WORKOUT

F FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION (The CATERPILLAR)



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



ivo. or times prac	Cliced		
			9-65

TWELVE THREE NOTE MELODIC PATTERNS



TRANSPOSE the following patterns to the key of F
For fingering see page 62

CHORDAL



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



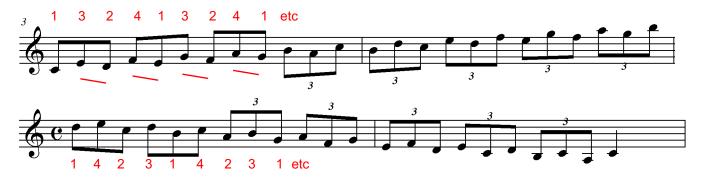
SCALE-WISE



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



The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.



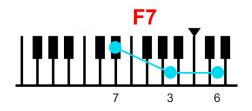
DIATONIC (TWO note pattern) Use the fingering you use for the major scale

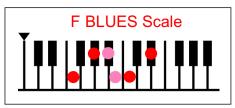


							Ш														9-66
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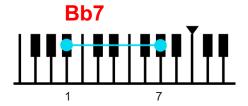
BLUES PRACTICE - 3 BASIC BLUES WORKOUT

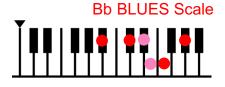
Improvise over the left hand chords with CHORD TONES or these scales The F BLUES Scale can be used throughout



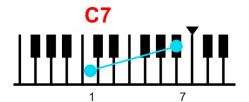


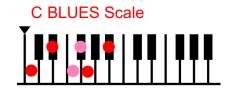


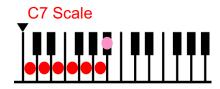






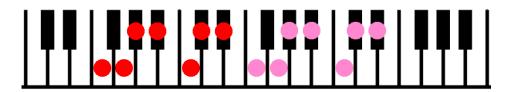


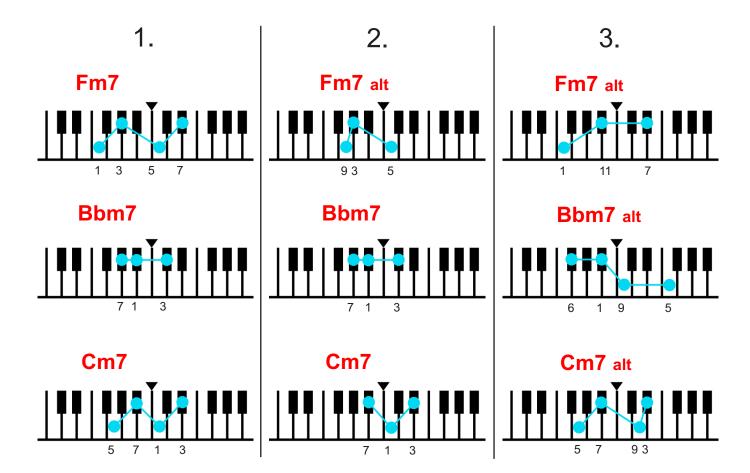




F7	F7	F7	F7	Bb7	Bb7
F7	F7	C7	Bb7	F7	F7 or C7

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





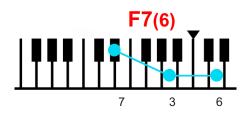
Don't worry about following a chord progression - just change chords when you feel like it.

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.

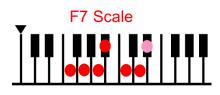
BLUES PRACTICE - 3 TRADITIONAL JAZZ / BLUES PROGRESSION

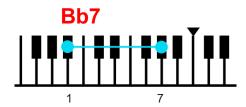
F7	Bb7	F7	F7	Bdim			
F7	D7	Gm7	C7	F7 D7	Gm7 C7		

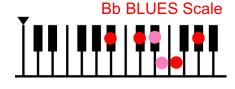
Improvise with CHORD TONES or these scales (F BLUES scale can be used throughout)



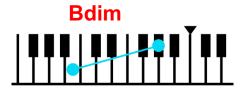


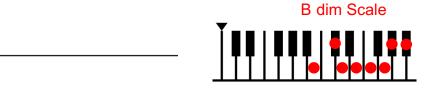




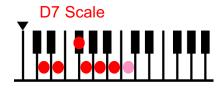


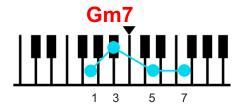




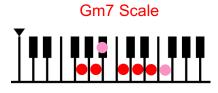


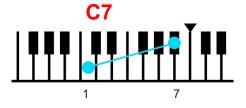


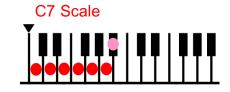


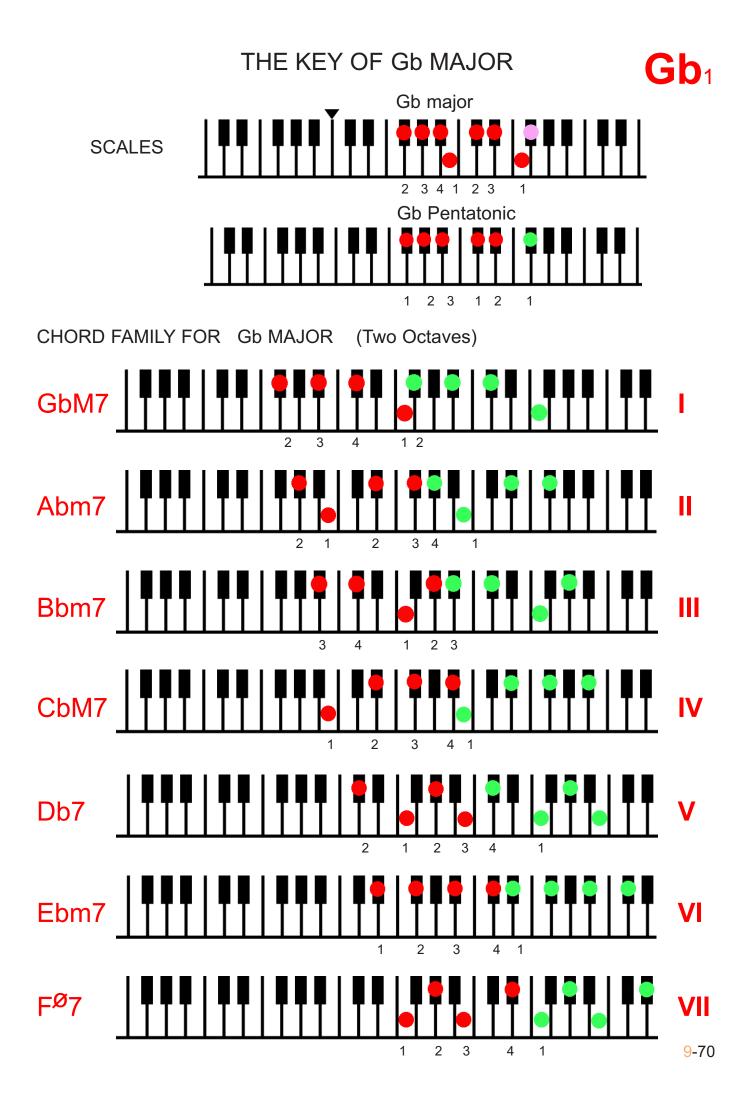












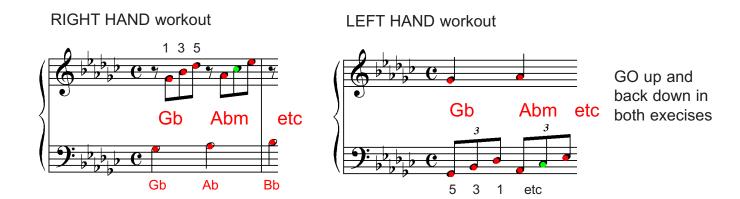
G FLAT MAJOR BASIC TRIAD WORKOUT



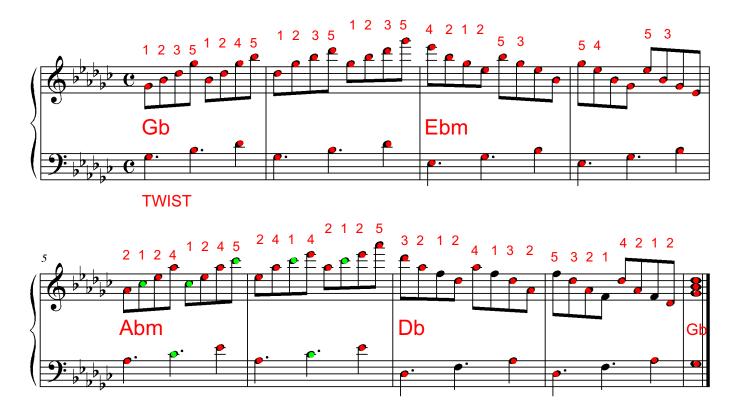
Gb FAMILY CHORDS

Gb Abm Bbm Cb Db Ebm Fdim

Watch out for the note - 'Cb' (marked in green) which is actually the WHITE key - 'B'



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



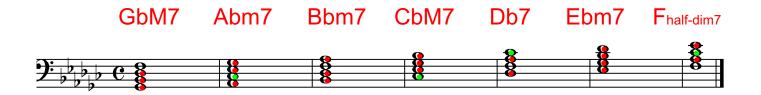
Play the above again but this time change the order of ascending and descending ie Start on a high Gb and descend then go up an Ebm and so on. See if you can work out the fingering. You will have no choice but to use your thumb on certain black keys in this exercise.

ino, of times pra	icticea		
			9-71

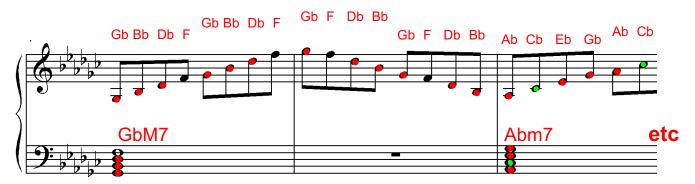
7th CHORDS WORKOUT



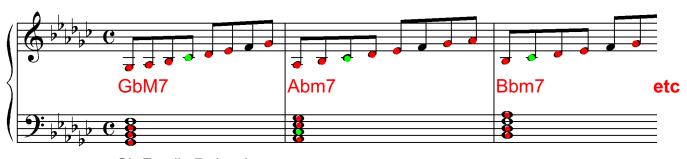
Gb FAMILY CHORDS - Left Hand



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



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



Gb Family 7 chords

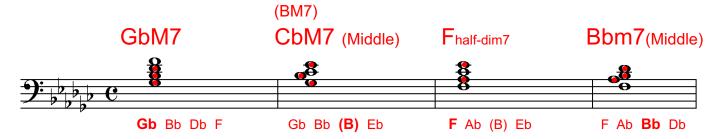
No.	of t	im	es	pra	ctice	∌d									
															9-72

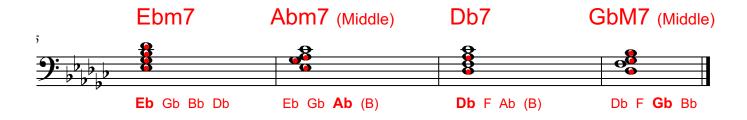
7th CHORDS WORKOUT



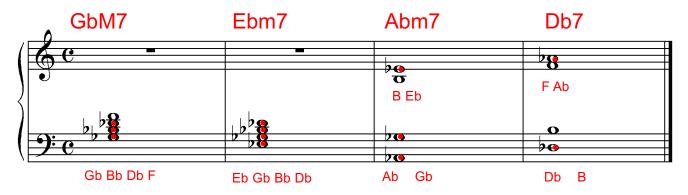
Gb FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION

(The CATERPILLAR)





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



No.	of t	imes	s pra	ctice	d									
														<mark>9-73</mark>

TWELVE THREE NOTE MELODIC PATTERNS



TRANSPOSE the following patterns to the key of Gb For fingering see page 70

CHORDAL



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



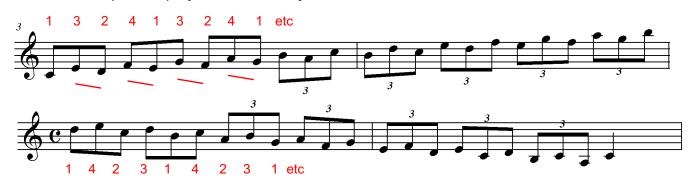
SCALE-WISE



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



The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.



DIATONIC (TWO note pattern) Use the fingering you use for the major scale

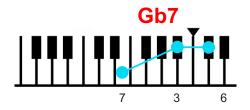


		Ш										l L	⅃┖	$oxed{ig }$							9-74
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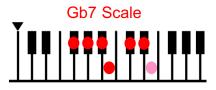
BLUES PRACTICE - 3 BASIC BLUES WORKOUT

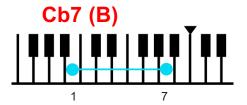


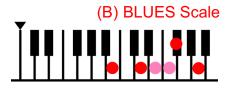
Improvise over the left hand chords with CHORD TONES or these scales The C BLUES Scale can be used throughout

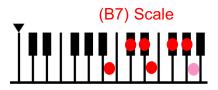


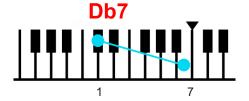


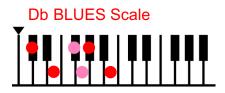


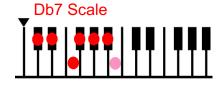












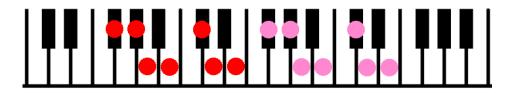
Gb7	Gb7	Gb7	Gb7	Cb7	Cb7
Gb7	Gb7	Db7	Cb7	Gb7	Gb7 or Db7

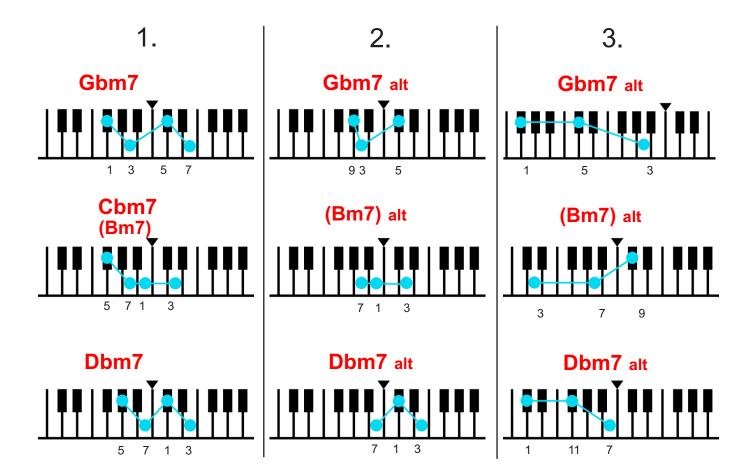
No.	of t	imes	s pra	ctice	d											
		П	П	П		П			1 [7				1 [9-75

MINOR BLUES WORKOUT



Gb MINOR (Natural) SCALE / same notes as A major





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 '	tin	ne	S	pra	act	ice	ed																	
]]]				7] [Γ	Г			7]]]	9-7	76

BLUES PRACTICE - 3 TRADITIONAL JAZZ / BLUES PROGRESSION

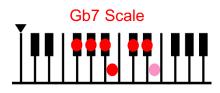


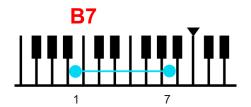
Gb7	B7	Gb7	Gb7	B7		Cdim	
Gb7	Eb7	Abm7	Db7	Gb7	Eb7	Abm7	Db7

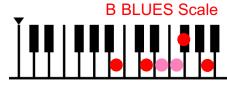
Improvise with CHORD TONES or these scales (Gb BLUES scale can be used throughout)

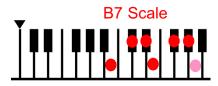


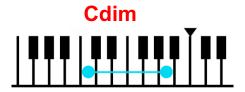








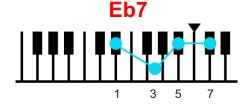


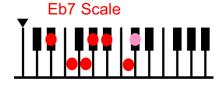


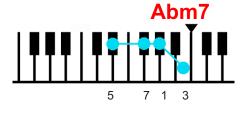




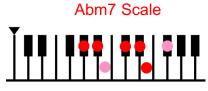
C dim Scale

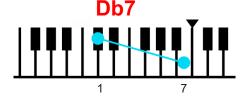


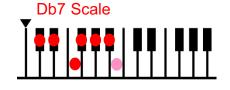


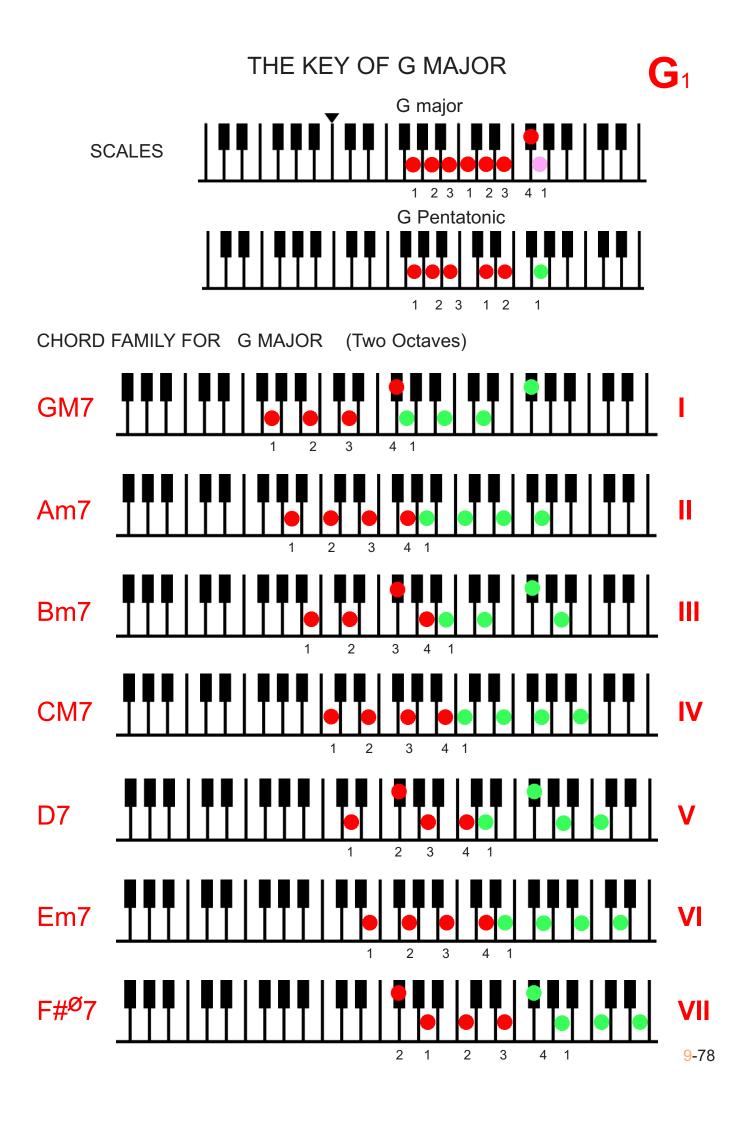








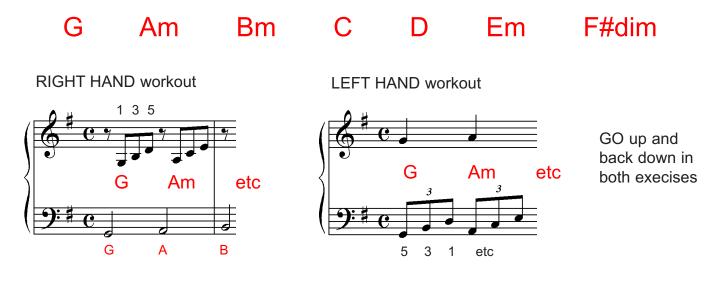




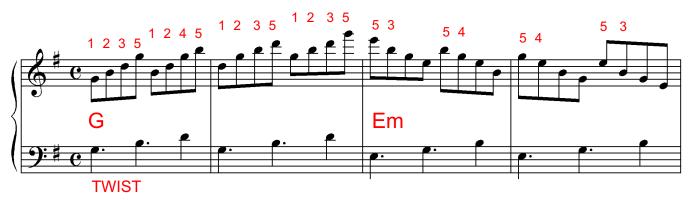
G MAJOR BASIC TRIAD WORKOUT

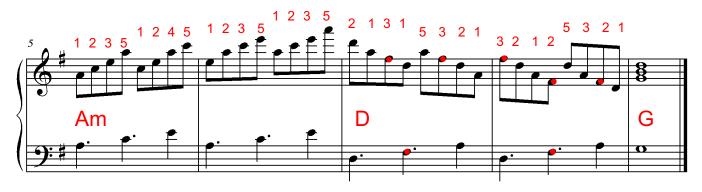


G FAMILY CHORDS



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





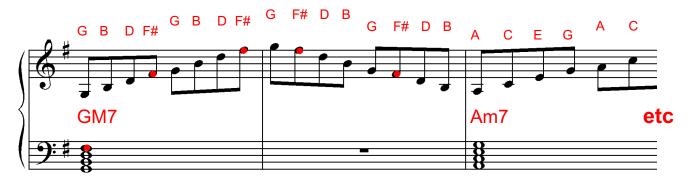
Play the above again but this time change the order of ascending and descending ie Start on a high D and descend then go up an Bm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

No. of t	imes pr	acticed				
						9-79

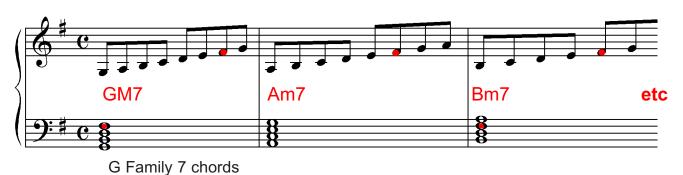
G FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 78 for fingering)



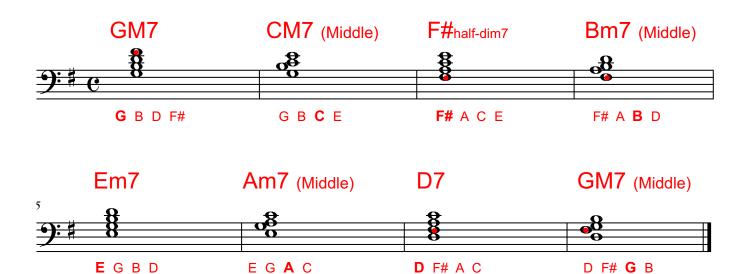
G MAJOR SCALE WORKOUT Scale of G (starting on each chord note)



7th CHORDS WORKOUT



G FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION (The CATERPILLAR)



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

GM7	Em7	Am7	D7	
	00	8	#8	
B D F#	BDEG	CEG	F# A	
		0	•	
9: e	O	0	О	
G F#	Е	A G	D C	

ivo. or unles pra	acticed		
			9-81

TWELVE THREE NOTE MELODIC PATTERNS



TRANSPOSE the following patterns to the key of G For fingering see page 78

CHORDAL



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



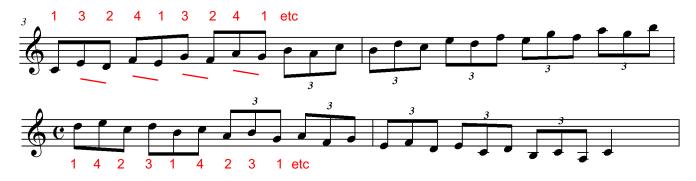
SCALE-WISE



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



The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.



DIATONIC (TWO note pattern) Use the fingering you use for the major scale

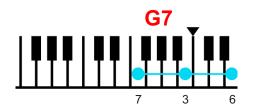


			\sqcap							ППГ	9-82
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BLUES PRACTICE - 3 BASIC BLUES WORKOUT

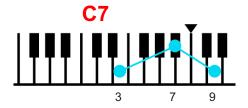


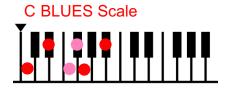
Improvise over the left hand chords with CHORD TONES or these scales The G BLUES Scale can be used throughout

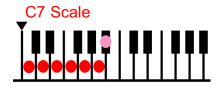


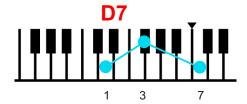


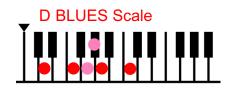


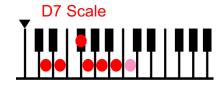








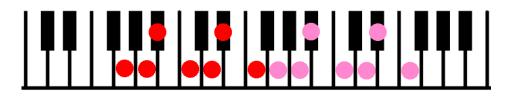


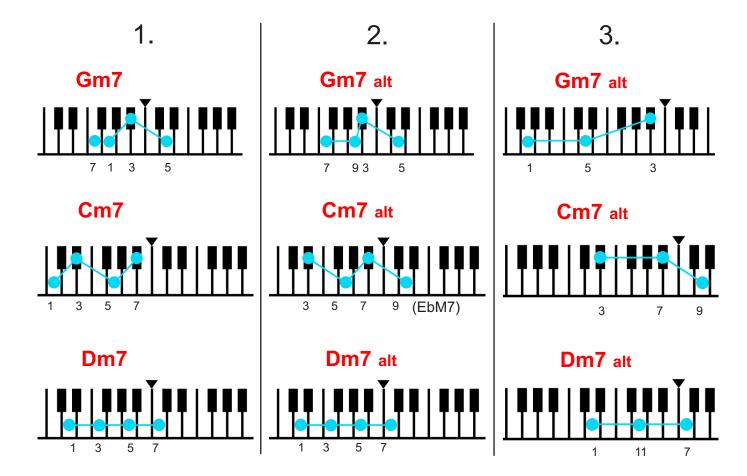


G7	G7	G7	G7	C7	C7
G7	G7	D7	C7	G7	G7 or D7

No. of times p	racticed		
			9-83

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





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.

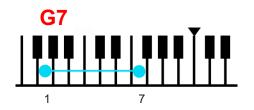
No). (of t	tin	nes	s p	ora	act	ice	∌d																	
] [] []	Γ	Γ	Г	Γ		1		Γ			Γ	Γ	Γ	9-8	34

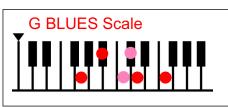
BLUES PRACTICE - 3 TRADITIONAL JAZZ / BLUES PROGRESSION

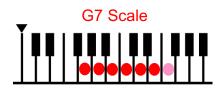


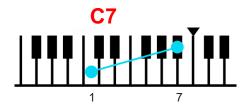
G7	C7	G7	G7	C7	C#dim
G7	E7	Am7	D7	G7 E7	Am7 D7

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

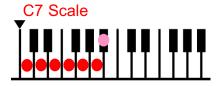


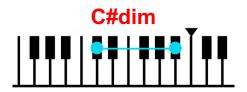


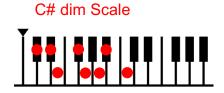


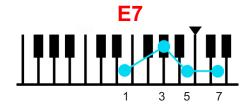


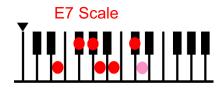


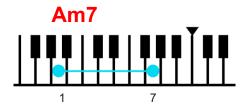


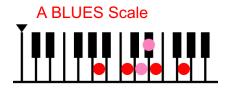


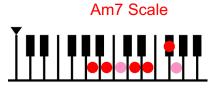




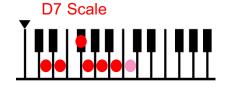


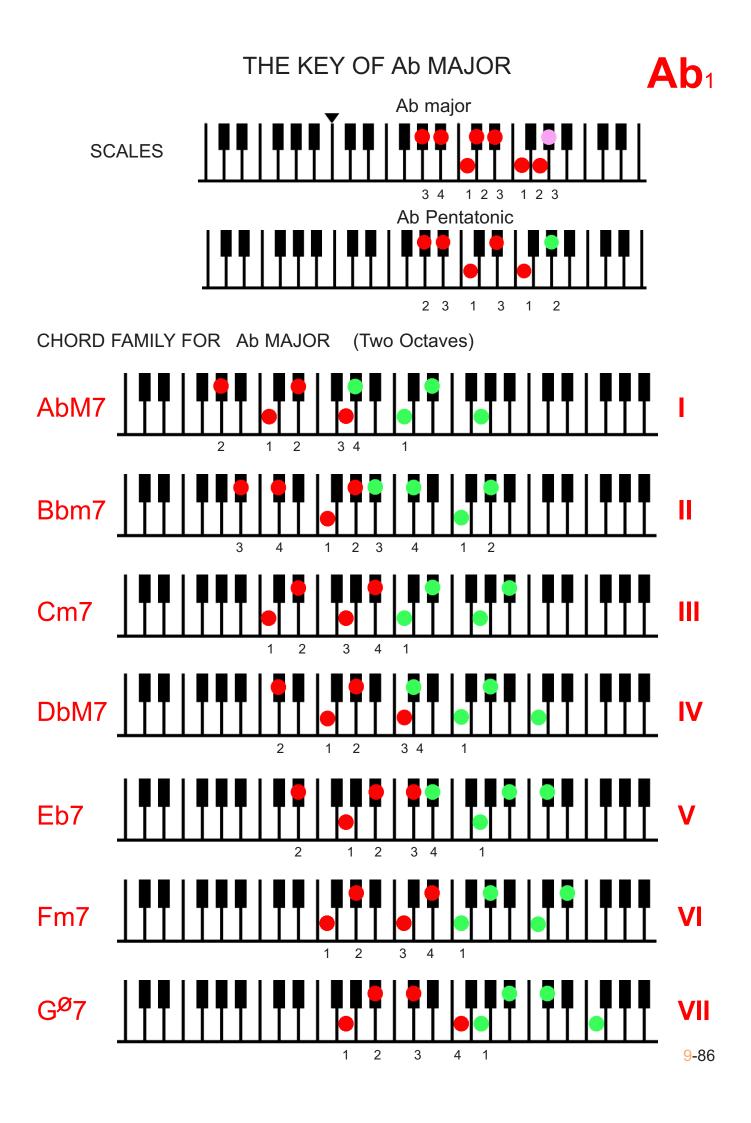








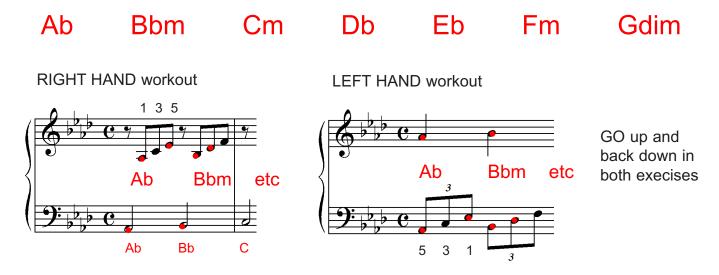




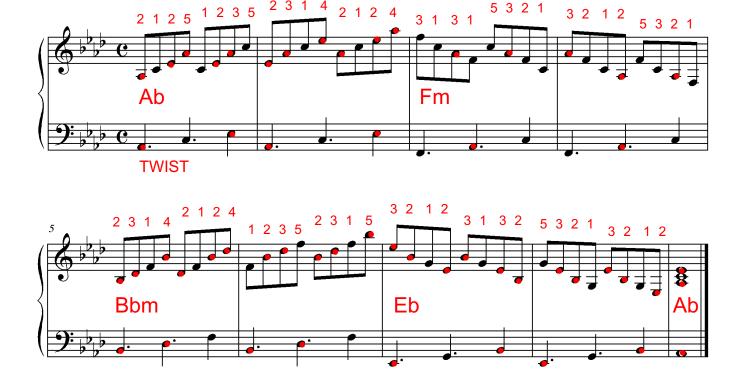
A FLAT MAJOR BASIC TRIAD WORKOUT



Ab FAMILY CHORDS



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 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 tin	nes pra	actice	d						
										<mark>9</mark> -87

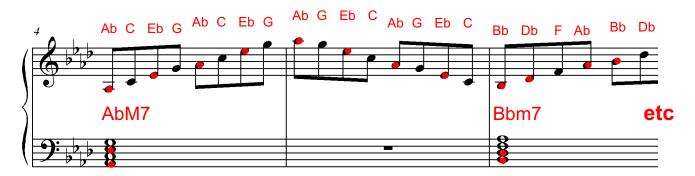
7th chords workout



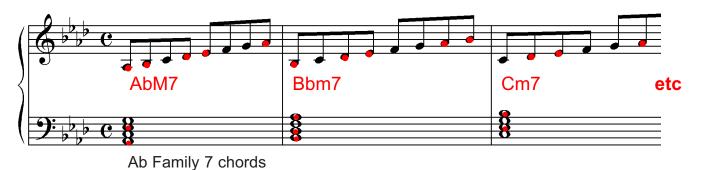
Ab FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 86 for fingering)



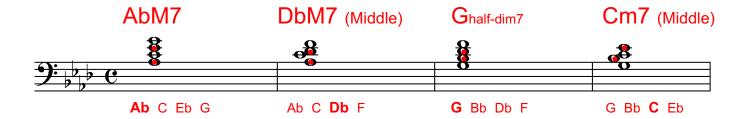
Ab MAJOR SCALE WORKOUT Scale of Ab (starting on each chord note)



7th CHORDS WORKOUT

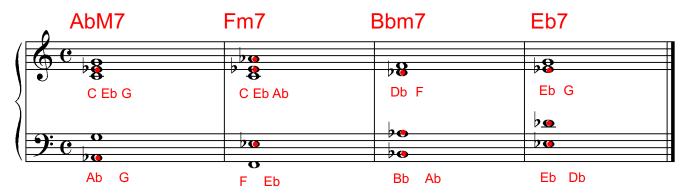


Ab FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION (The CATERPILLAR)





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



No.	of ti	mes	prac	tice	d								
													9-89

TWELVE THREE NOTE MELODIC PATTERNS



TRANSPOSE the following patterns to the key of Ab For fingering see page 86

CHORDAL



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



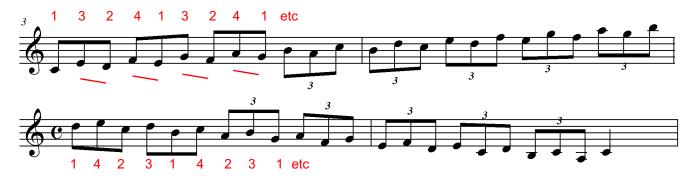
SCALE-WISE



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



The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.



DIATONIC (TWO note pattern) Use the fingering you use for the major scale

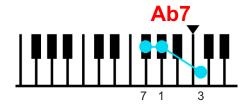


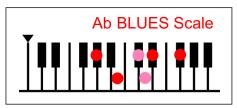
						Ш															9-90
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BLUES PRACTICE - 3 BASIC BLUES WORKOUT

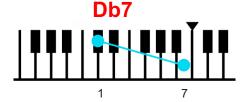


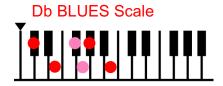
Improvise over the left hand chords with CHORD TONES or these scales The Ab BLUES Scale can be used throughout

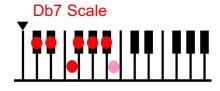


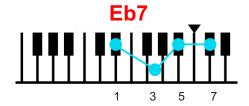


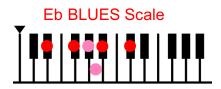


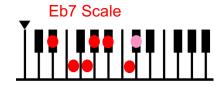












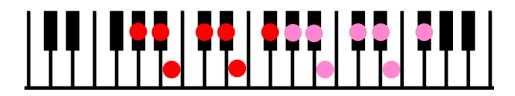
Ab7	Ab7	Ab7	Ab7	Db7	Db7
Ab7	Ab7	Eb7	Db7	Ab7	Ab7 or Eb7

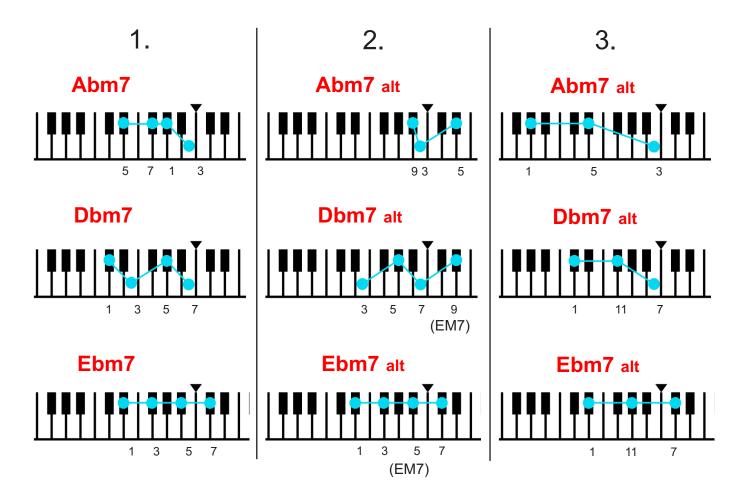
No.	ot :	times	s pra	ctice	d												
						П	П	П		7 [П		7 [9-9

MINOR BLUES WORKOUT



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





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.

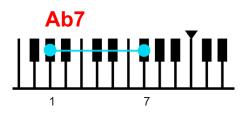
ı	۷o.	of	tin	nes	s pr	ac	tice	ed																	
		Г]		Г	7			7	Г			Г]] [Γ] [7	1		9-9	92

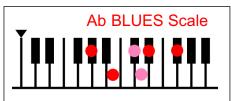
BLUES PRACTICE - 3 TRADITIONAL JAZZ / BLUES PROGRESSION

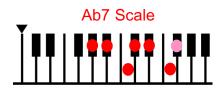


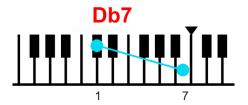
Ab7	Db7	Ab7	Ab7	Db7	Ddim
Ab7	F7	Bbm7	Eb7	Ab7 F7	Bbm7 Eb7

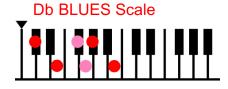
Improvise with CHORD TONES or these scales (Ab BLUES scale can be used throughout)

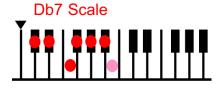




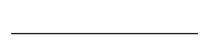






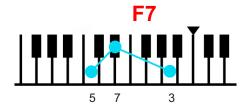


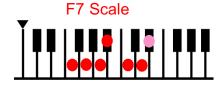


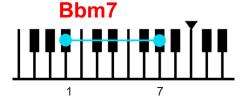




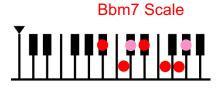
D dim Scale

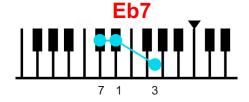


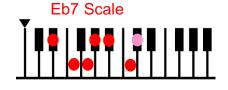


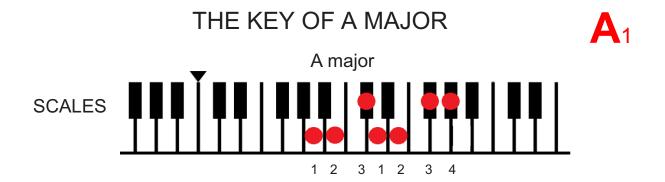


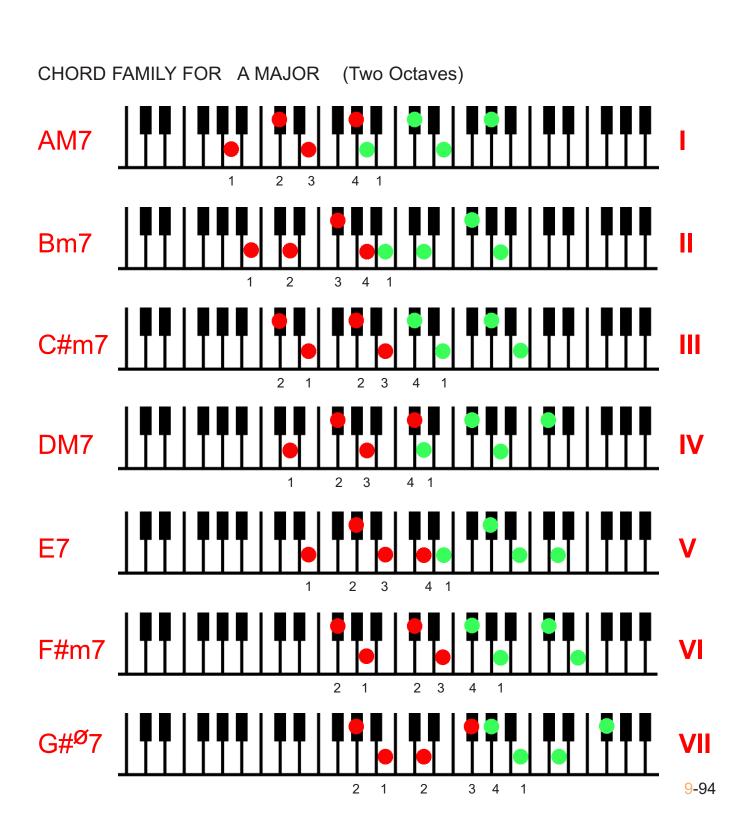








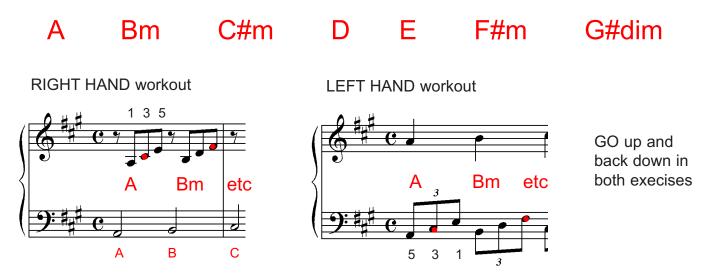




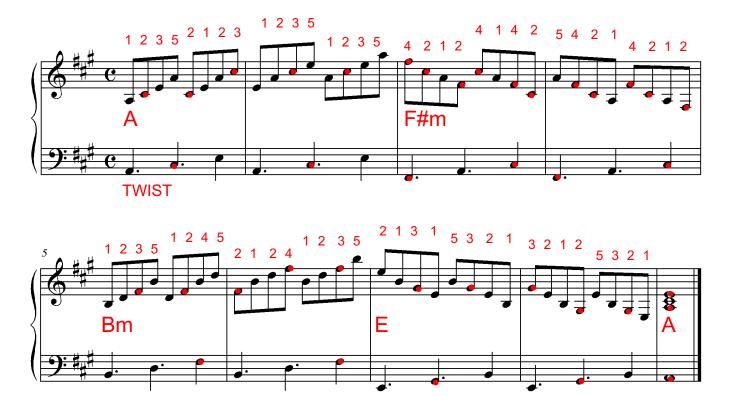
A MAJOR BASIC TRIAD WORKOUT



A FAMILY CHORDS



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 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	
9-9	} 5

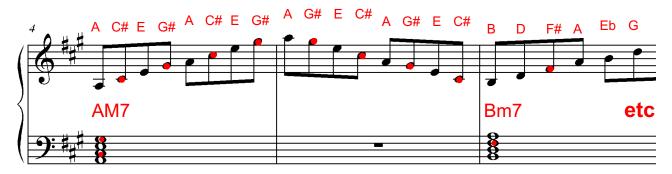
7th CHORDS WORKOUT



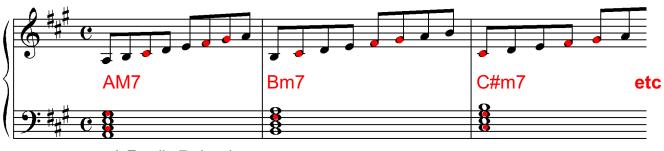
A FAMILY CHORDS - Left Hand



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



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



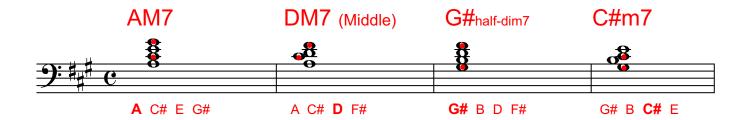
A Family 7 chords

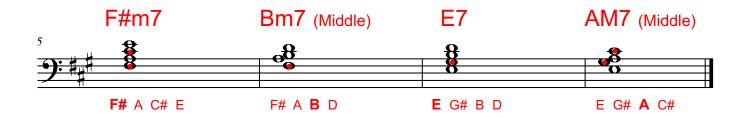
No. o	f tim	nes	prac	ctice	:d									
														9-96

7th CHORDS WORKOUT

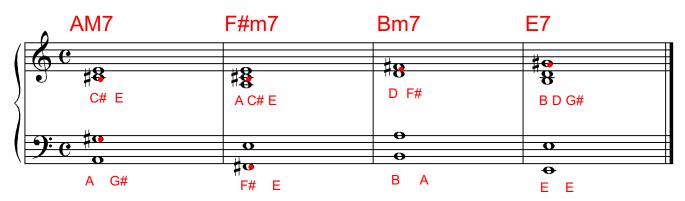


A FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION (The CATERPILLAR)





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



No. of times pra	cticea		
			9-97

TWELVE THREE NOTE MELODIC PATTERNS



TRANSPOSE the following patterns to the key of A For fingering see page 94

CHORDAL



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



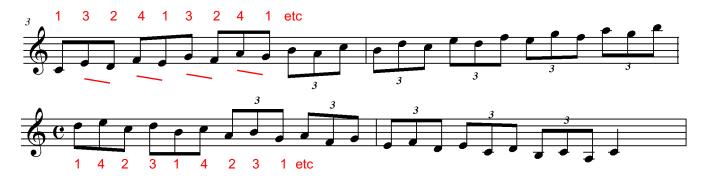
SCALE-WISE



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



The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.



DIATONIC (TWO note pattern) Use the fingering you use for the major scale



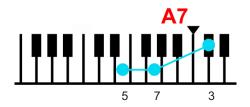
110. Of tilles blacticet	No.	of	times	practiced
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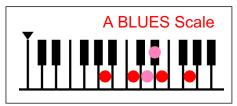
													$oxed{oxed}$								9-98
--	--	--	--	--	--	--	--	--	--	--	--	--	--------------	--	--	--	--	--	--	--	------

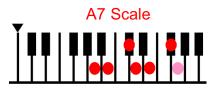
BLUES PRACTICE - 3 BASIC BLUES WORKOUT

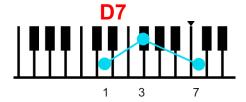


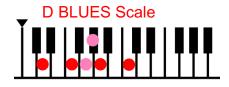
Improvise over the left hand chords with CHORD TONES or these scales The A BLUES Scale can be used throughout

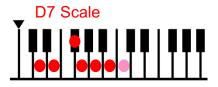


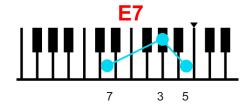




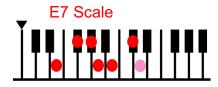












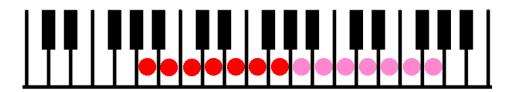
A7	A7	A7	A7	D7	D7
A7	A7	E7	D7	A7	A7 or E7

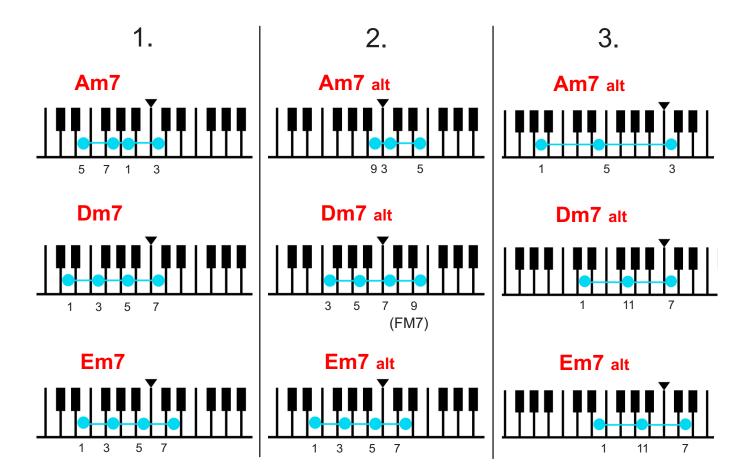
I/	10.	OT	tın	nes	pra	act	ice	a															
Γ			11] [1 [7	П	Γ	Г] [Г]	Γ			9_	90

MINOR BLUES WORKOUT



A MINOR (Natural) SCALE / same notes as C major





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.

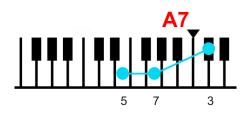
No	. О	of ti	ime	sp	orac	ctice	∌d												
	Γ			7 [1 [1 [] [Г	7 [] [7		9-100

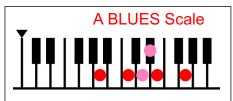
BLUES PRACTICE - 3 TRADITIONAL JAZZ / BLUES PROGRESSION

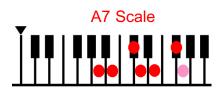


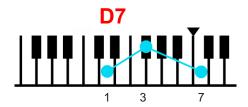
A7	D7	A7	A7	D7	D#dim
A7	F#7	Bm7	E7	A7 F#7	Bm7 E7

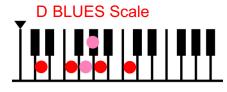
Improvise with CHORD TONES or these scales (A BLUES scale can be used throughout)

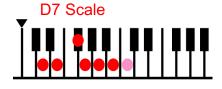




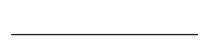






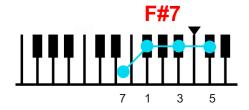


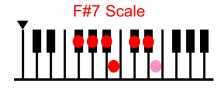


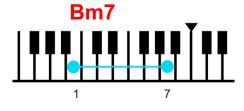


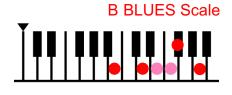


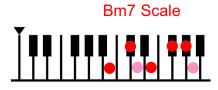
D# dim Scale

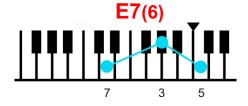


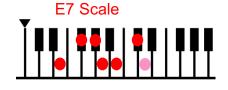




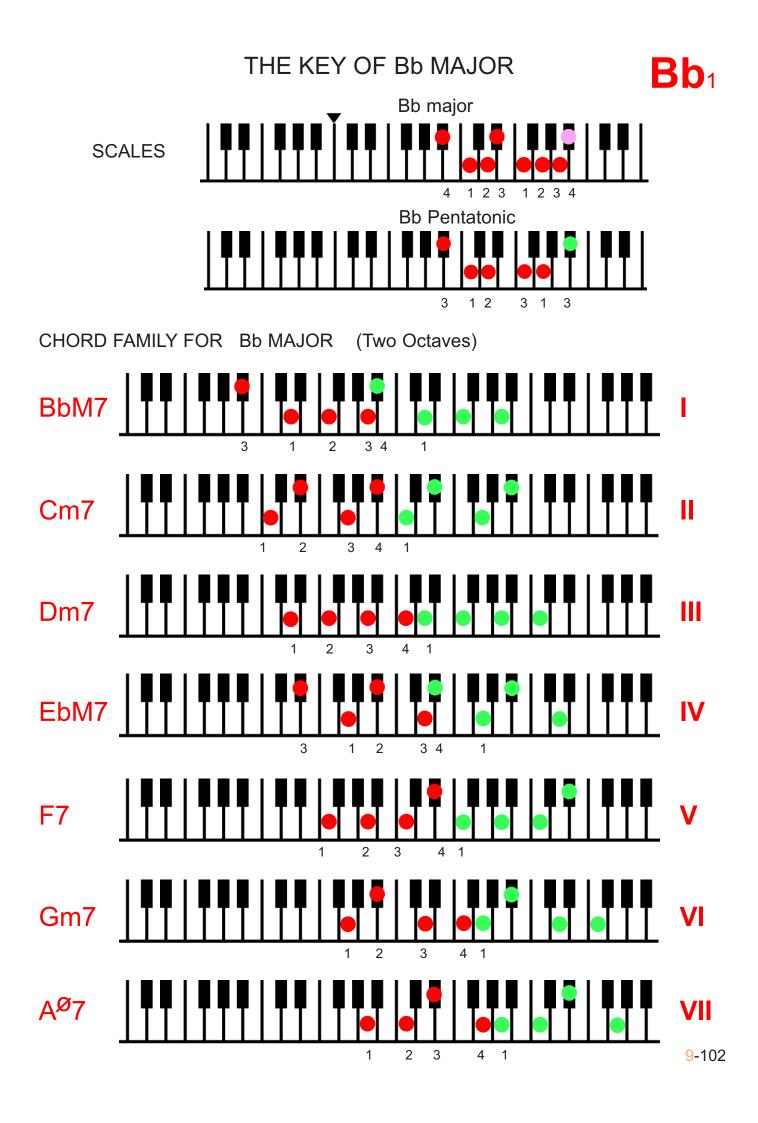








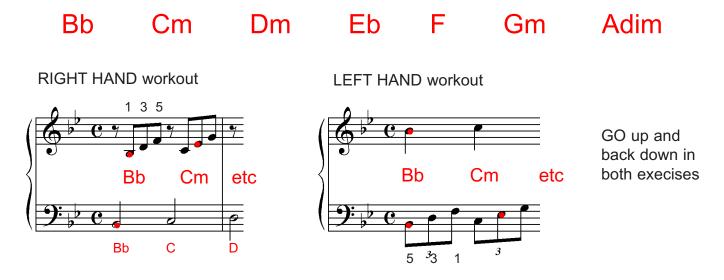




B FLAT MAJOR BASIC TRIAD WORKOUT



Bb FAMILY CHORDS



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

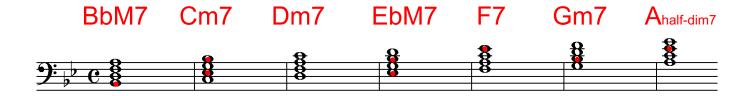


Play the above again but this time change the order of ascending and descending ie Start on a high Bb and descend then go up a Gm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

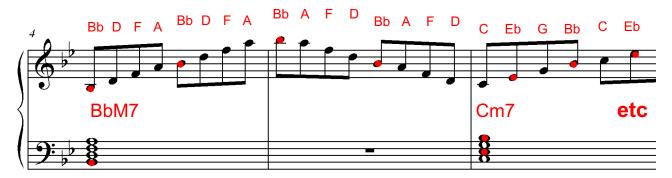
No. of times practiced		
		9-103



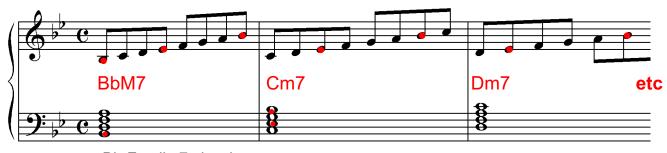
Bb FAMILY CHORDS - Left Hand



BROKEN 7th CHORDS WORKOUT 2 octaves / up and down (see page 102 for fingering)



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



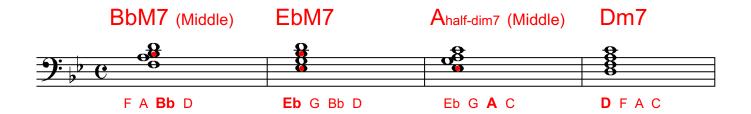
Bb Family 7 chords

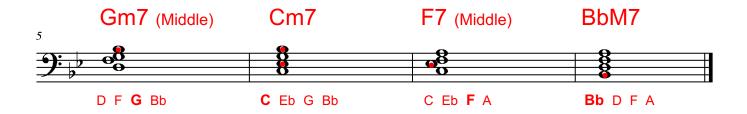
No. of times	practice	d				
						9-104

7th CHORDS WORKOUT



Bb FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION (The CATERPILLAR)





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

BbM7	Gm7	Cm7	F7	
C B D F	₽ 8	8	8	
	Bb D	C Eb G	AC	
y c	0	0	bQ	
Bb A	G F	C Bb	F Eb	

No.	of tir	nes	prac	ctice	b											
																9-105

TWELVE THREE NOTE MELODIC PATTERNS



TRANSPOSE the following patterns to the key of Bb For fingering see page 102

CHORDAL



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



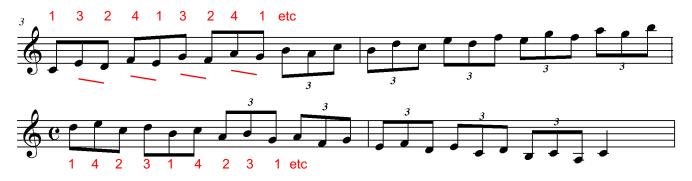
SCALE-WISE



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



The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.



DIATONIC (TWO note pattern) Use the fingering you use for the major scale



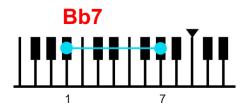
No. of times prac	cticed
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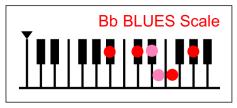
|--|

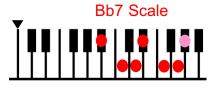
BLUES PRACTICE - 3 BASIC BLUES WORKOUT

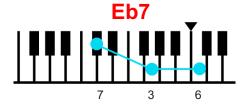


Improvise over the left hand chords with CHORD TONES or these scales The Bb BLUES Scale can be used throughout

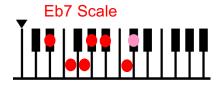


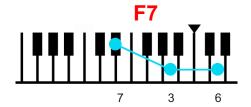




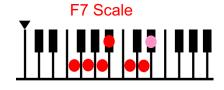












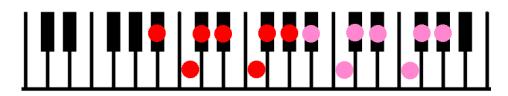
Bb7	Bb7	Bb7	Bb7	Eb7	Eb7
Bb7	Bb7	F7	Eb7	Bb7	Bb7 or F7

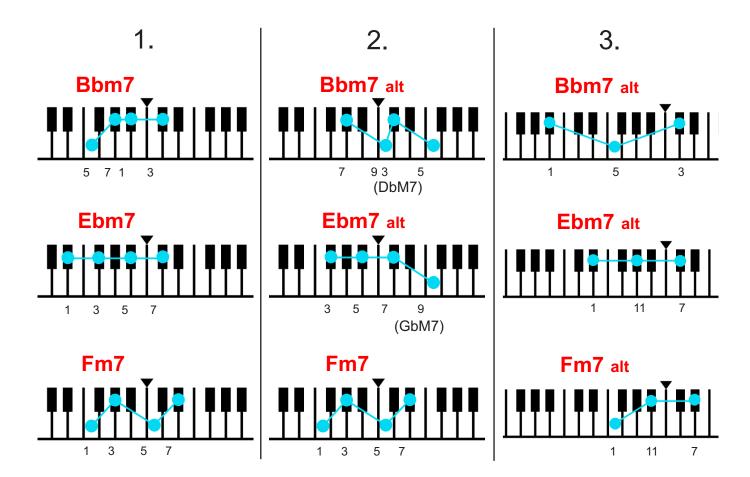
No.	of ti	mes	prac	ctice	d									
				П		П					П		П	9-107

MINOR BLUES WORKOUT



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





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.

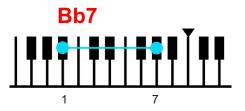
No.	of ti	mes	pra	ctice	ed											
		\Box			П] [1 [7 [1 [7		9-108

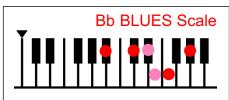
BLUES PRACTICE - 3 TRADITIONAL JAZZ / BLUES PROGRESSION

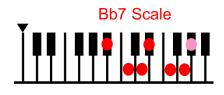


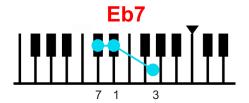
Bb7	Eb7	Bb7	Bb7	Eb7	Edim
Bb7	G7	Cm7	F7	Bb7 G7	Cm7 F7

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

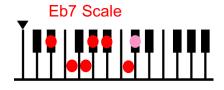


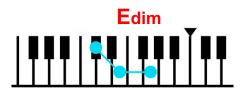


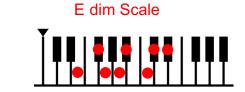






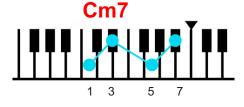


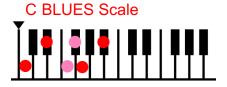


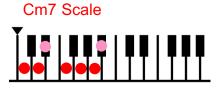


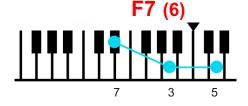






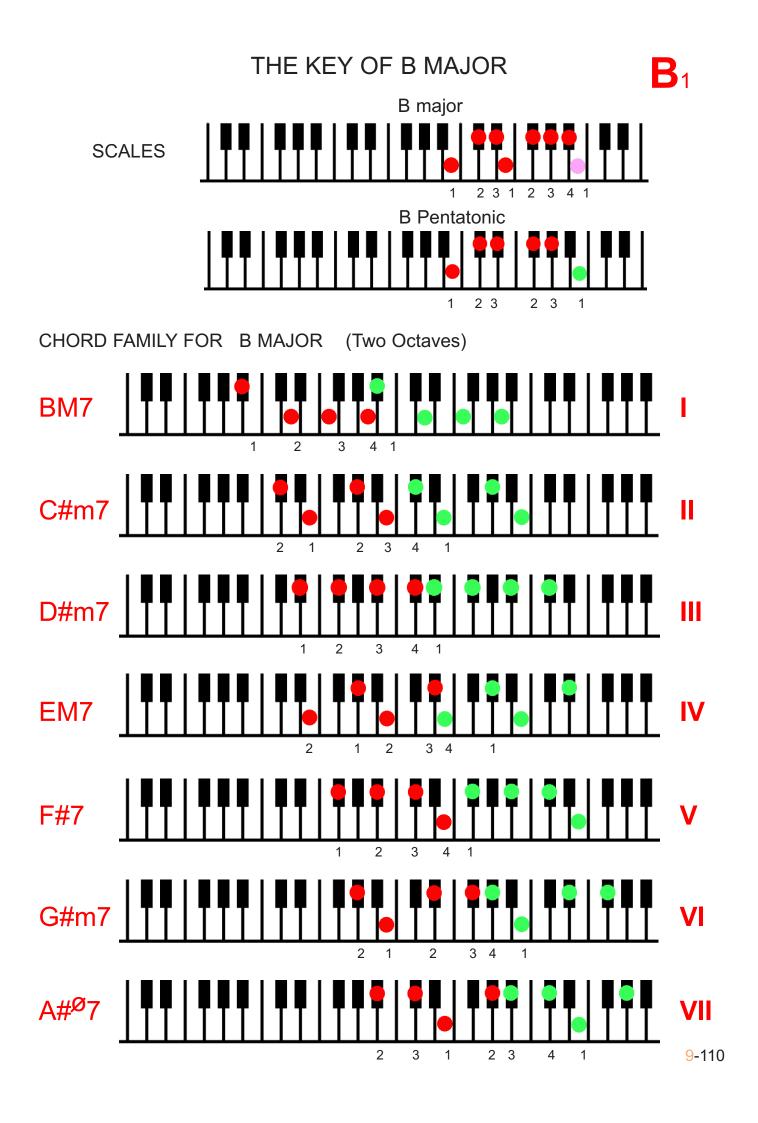








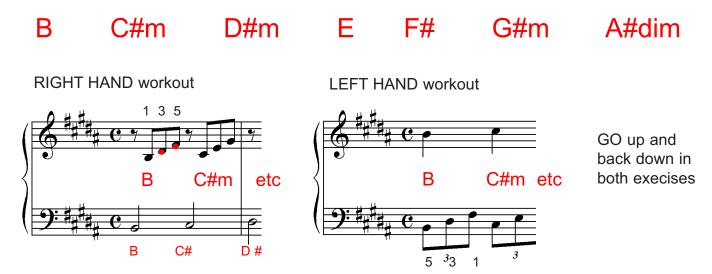
9-109



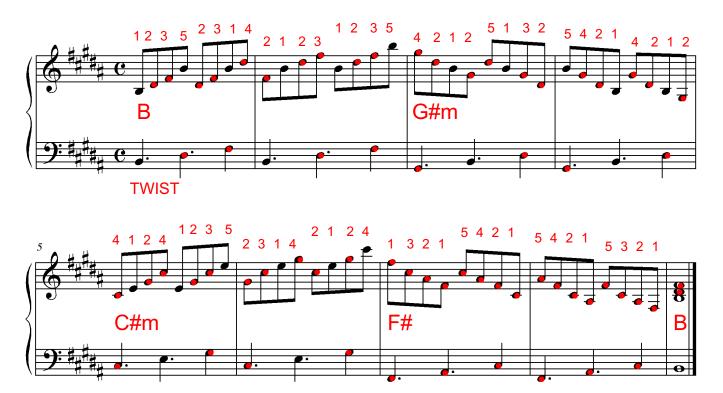
B MAJOR BASIC TRIAD WORKOUT

 B_2

B FAMILY CHORDS



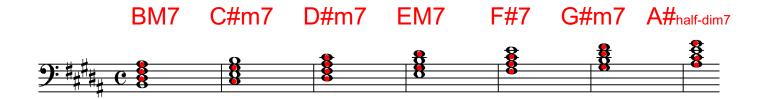
BROKEN CHORD TWIST (Practice RIGHT HAND only to begin with)



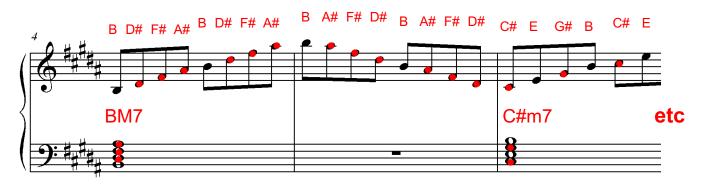
Play the above again but this time change the order of ascending and descending ie Start on a high D and descend then go up an Bm and so on. See if you can work out the fingering. Try to keep your THUMB off the black keys IF POSSIBLE.

No.	of tir	nes	prac	ctice	d										
]			9-111

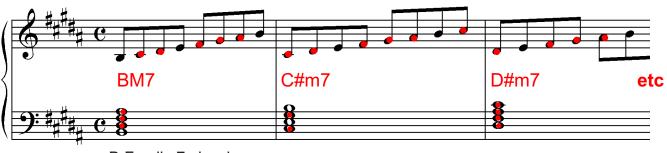
B FAMILY CHORDS - Left Hand



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)



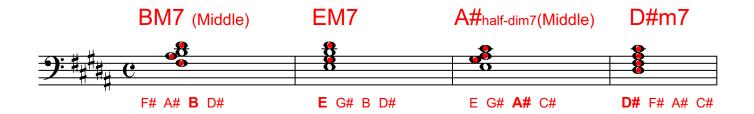
B Family 7 chords

	'			
				9-112

7th CHORDS WORKOUT

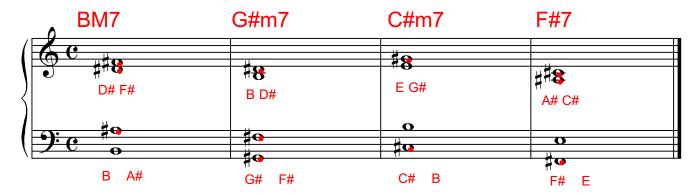


B FAMILY CHORDS CYCLE OF FIFTHS PROGRESSION (The CATERPILLAR)





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



No.	of ti	mes	pra	ctice	ed .											
										7 [7 [\neg		7	1 [9-113

TWELVE THREE NOTE MELODIC PATTERNS

TRANSPOSE the following patterns to the key of B
For fingering see page 110

CHORDAL



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



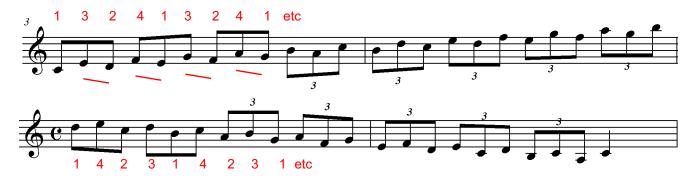
SCALE-WISE



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



The following is a mixture of two of the above patterns. If you look closely it is like a two note pattern played in thirds. Try it - it's easier than it looks.



DIATONIC (TWO note pattern) Use the fingering you use for the major scale

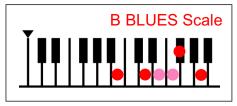


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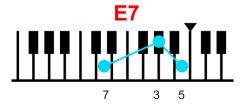
BLUES PRACTICE - 3 BASIC BLUES WORKOUT

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

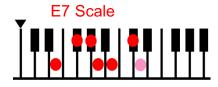


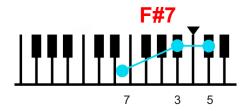


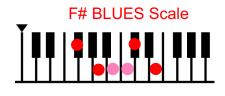


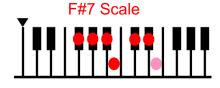






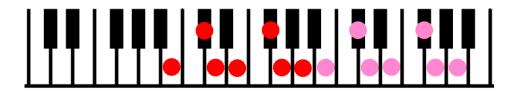


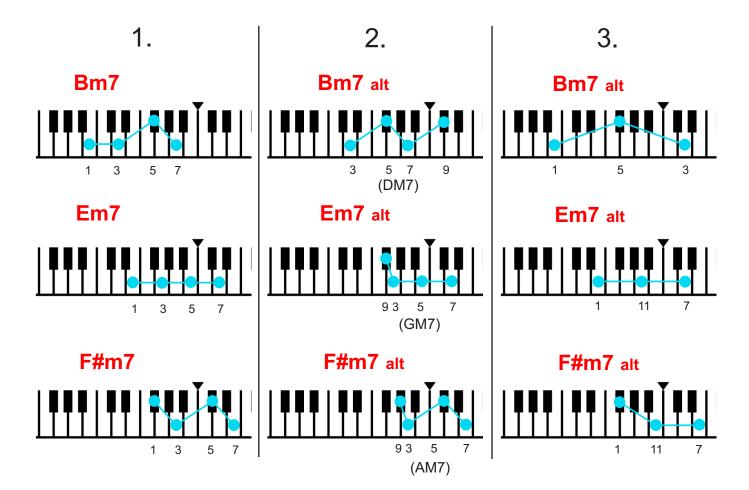




B7	B7	B7	B7	E7	E7
B7	B7	F#7	E7	B7	B7 or F#7

B MINOR (Natural) SCALE / same notes as D major





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.

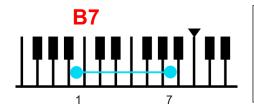
No.	of times	prac	ticed								
			ПГ		П				П	П	9-116

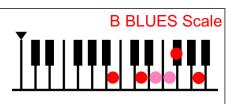
BLUES PRACTICE - 3 TRADITIONAL JAZZ / BLUES PROGRESSION

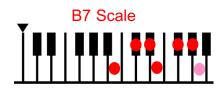
	_
	Q
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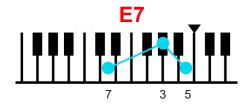
B7	E7	B7	B7	E7		Fdim	
B7	G#7	C#m7	F#7	B7	G#7	C#m7	F#7

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

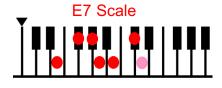




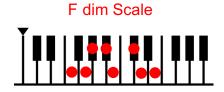




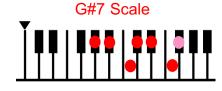


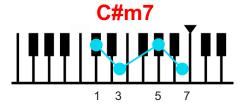


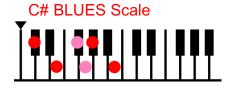


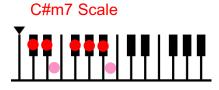


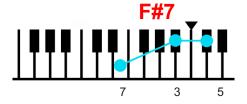
















TO BE CONTINUED...

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!