

HOW MY HEART PRACTICES

LOCATE 3RDS:

F#m7 Bm7 Em7 A7 Dmaj7 Gmaj7 C#o7 F#7 Bm

1 CONNECT 3RDS WITH UNT OR 7TH:

OUTLINE No. 1:
CONNECT 3RDS USING DESCENDING SCALE PATTERN
USE 8VA DISPLACEMENT AFTER STRONG BEATS.

OUTLINE No. 1 VARIATION:
USE COMBINATION OF 3-5-7-9 ARPEGGIO & DESCENDING SCALE PATTERN
TO CONNECT 3RDS
THIS PATTERN ALTERNATES BETWEEN ASCENDING 3-5-7-9 ARPEGGIOS &
INVERTED 3-5-7-9 ARPEGGIOS

OUTLINE No. 1 VARIATION:
 USE COMBINATION OF 3-5-7-9 ARPEGGIO &
 DESCENDING SCALE PATTERN TO CONNECT 3RDS
 THIS PATTERN IS THE INVERSION OF THE PREVIOUS EXERCISE
 ALTERNATES BETWEEN INVERTED 3-5-7-9 ARPEGGIOS &
 ASCENDING 3-5-7-9 ARPEGGIOS

40

F#m7 Bm7 Em7 A7

3 5 7 9 3 5 7 9

Dmaj7 Gmaj7 C#o7 F#7 Bm

44

OUTLINE No. 2:
 1-3-5-7 ARPEGGIO RESOLVES 7TH TO 3RD

49

F#m7 Bm7 Em7 A7

Dmaj7 Gmaj7 C#o7 F#7 Bm

53

OUTLINE No. 2:
 1-3-5-7 ARPEGGIO RESOLVES 7TH TO 3RD

58

F#m7 Bm7 Em7 A7

Dmaj7 Gmaj7 C#o7 F#7 Bm

62

OUTLINE No. 3:
DESCENDING 5-3-1-7 ARPEGGIO RESOLVES 7TH TO 3RD
3-5-7-9 ARPEGGIO FOLLOWS

67

F#m7 Bm7 Em7 A7

Dmaj7 Gmaj7 C#7 F#7 Bm

71

OUTLINE No. 3:
3-5-7-9 ARPEGGIO FOLLOWED BY
OUTLINE No. 3 (DESCENDING 5-3-1-7 ARPEGGIO)

76

F#m7 Bm7 Em7 A7

Dmaj7 Gmaj7 C#7 F#7 Bm

80

CHROMATIC APPROACHES & PASSING TONES ADDED TO
OUTLINE No. 1:
MIXTURE OF RHYTHMIC PLACEMENT OF 3RDS

85

F#m7 Bm7 Em7 A7

Dmaj7 Gmaj7 C#7 F#7 Bm

89

CHROMATIC APPROACHES & PASSING TONES ADDED TO OUTLINE No. 2:

94

F#m7 Bm7 Em7 A7

98

Dmaj7 Gmaj7 C#e7 F#7 Bm

CHROMATIC APPROACHES & PASSING TONES ADDED TO OUTLINE No. 3:

103

F#m7 Bm7 Em7 A7

108

Dmaj7 Gmaj7 C#e7 F#7 Bm

3 5 7 9

3 5 7 9

SEQUENCE SIMPLE IDEAS FROM ODD TO EVEN & EVEN TO ODD MEASURES

113

F#m7 Bm7 F#m7 Bm7

117

F#m7 Bm7 F#m7 Bm7

121

F#m7 Bm7 Em7 A7

CHROMATIC APPROACHES TO EVERY 3RD

F#m7 Bm7 Em7 A7

125

Dmaj7 Gmaj7 C#o7 F#7 Bm

130

135

136

137

138

139

140

141

142