

# HOW MY HEART PRACTICES

LOCATE 3RDS:

Em7 Am7 Dm7 G7 Cmaj7 Fmaj7 Bø7 E7 Am



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

Em7 Am7 Dm7 G7

3 5 7 9 3 5 7 9

Cmaj7 Fmaj7 Bø7 E7 Am

44

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

49

Em7 Am7 Dm7 G7

Cmaj7 Fmaj7 Bø7 E7 Am

53

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

58

Em7 Am7 Dm7 G7

Cmaj7 Fmaj7 Bø7 E7 Am

62

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

Em7 Am7 Dm7 G7

67 71

Cmaj7 Fmaj7 Bø7 E7 Am

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

Em7 Am7 Dm7 G7

76 80

Cmaj7 Fmaj7 Bø7 E7 Am

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

Em7 Am7 Dm7 G7

85 89

Cmaj7 Fmaj7 Bø7 E7 Am

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

94

Em7 Am7 Dm7 G7

98

Cmaj7 Fmaj7 Bø7 E7 Am

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

103

Em7 Am7 Dm7 G7

108

Cmaj7 Fmaj7 Bø7 E7 Am

3 5 7 9 3 5 7 9 3 5 7 9 3 5 7 9

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

113

Em7 Am7 Em7 Am7

117

Em7 Am7 Em7 Am7

121

Em7 Am7 Dm7 G7

CHROMATIC APPROACHES TO EVERY 3RD

Em7 Am7 Dm7 G7

125

Detailed description: This staff contains five measures of music. Measure 125 starts with a treble clef and a key signature of one sharp (F#). The notes are G4, A4, B4, and C5. Measure 126 has a whole rest followed by a quarter note G4, then eighth notes F#4 and G4. Measure 127 has a whole rest followed by a quarter note F#4, then eighth notes E4 and F#4. Measure 128 has a whole rest followed by a quarter note E4, then eighth notes D4 and E4. Measure 129 has a whole rest followed by a quarter note D4, then eighth notes C4 and D4. Chords Em7, Am7, Dm7, and G7 are written above the staff.

Cmaj7 Fmaj7 Bø7 E7 Am

130

Detailed description: This staff contains five measures of music. Measure 130 has a whole rest followed by a quarter note G4, then eighth notes F#4 and G4. Measure 131 has a whole rest followed by a quarter note F#4, then eighth notes E4 and F#4. Measure 132 has a whole rest followed by a quarter note E4, then eighth notes D4 and E4. Measure 133 has a whole rest followed by a quarter note D4, then eighth notes C4 and D4. Measure 134 has a whole rest followed by a quarter note C4, then eighth notes B3 and C4. Chords Cmaj7, Fmaj7, Bø7, E7, and Am are written above the staff.

135

Detailed description: An empty musical staff with a treble clef and a key signature of one sharp (F#).

136

Detailed description: An empty musical staff with a treble clef and a key signature of one sharp (F#).

137

Detailed description: An empty musical staff with a treble clef and a key signature of one sharp (F#).

138

Detailed description: An empty musical staff with a treble clef and a key signature of one sharp (F#).

139

Detailed description: An empty musical staff with a treble clef and a key signature of one sharp (F#).

140

Detailed description: An empty musical staff with a treble clef and a key signature of one sharp (F#).

141

Detailed description: An empty musical staff with a treble clef and a key signature of one sharp (F#).

142

Detailed description: An empty musical staff with a treble clef and a key signature of one sharp (F#).