

Minor Pentatonic Technical Exercises

Treble Clef

Exercises for developing technique and maintaining fluency

Introduction

Section 1 – C minor

Section 2 – F minor

Section 3 – Bb minor

Section 4 – Eb minor

Section 5 – Ab minor

Section 6 – C# minor

Section 7 – F# minor

Section 8 – B minor

Section 9 – E minor

Section 10 – A minor

Section 11 – D minor

Section 12 G minor

Section 13 Chord Charts - Suggested harmonies for scale practice

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Introduction

The minor pentatonic, along with the blues scale, are quite likely the most used (and abused) scales in the jazz education lexicon. So why produce a book of exercises intended to develop minor pentatonic facility? It is my contention that the minor pentatonic is not overused but rather is underused effectively. The minor pentatonic is inherently ambiguous in the harmony it sounds having no tritone present and working with minimal clashes over multiple chords. It has a long-standing tradition of use as a blues progression staple. It is an invaluable tool for teaching melodic shape and phrasing. If you think of the minor pentatonic as a high-powered sports car, driven only on Sundays by the proverbial “little old lady” to church, you get the idea. The intent of these exercises is to get that car out on the Autobahn and see what it can really do.

The exercises are arranged by key moving in fourths. You may wish to find your own order for working on them. Practicing a key a day is highly recommended. Key signatures are included as the parallel major to the minor pentatonic. (ex. F minor pentatonic = key signature of F major) This is intentional and relates to how I suggest students learn scales and chord nomenclature. Additionally, I use a Bb minor pentatonic on Bb blues progressions all the time and have never seen a Bb blues with a key signature of five flats. In terms of real world applications, it did not make sense to use minor key signatures.

I highly recommend practicing with somebody if possible. All exercises are repeated. By trading, mistakes will be more likely to be corrected prior to becoming habit.

These exercises are not licks or patterns to be memorized and performed as a part of any solo. They are intended to provide enough technical facility, melodic shape and harmonic awareness to allow a student to better accomplish whatever he or she is hearing.

Exercises 1-18 Preparatory Exercises: These are possibly the most technically demanding of the exercises and can be practiced with any of the chord progressions at the end of the book.

Exercises 19-40 One Bar Phrases (repeated): Short phrases that sound complete are a means to solo development and creating long phrases of substance. Practice these over a medium tempo blues progression, swing hard and work to change them up on the repeat. (dynamics, articulation, etc.)

Exercises 41-54 2 Bar Phrases (repeated): These are a continuation and extension of the previous exercises.

Exercises 55-59 Modal with Chromatic Side-Slip: Practice these exercises with the modal harmony and with the ii-V-I progressions. No articulation is included, accent upper notes in lines.

Exercises 60-67 ii7-V7alt-Imaj7: These exercises apply a chromatic side-slip to create an altered dominant sound on a major ii-V-I. Play a minor pentatonic starting on the 5th of the ii chord, side-slip up a half-step for the V7 (effectively a tritone substitute) and resolve back down a half-step for the tonic chord.

As a general rule, it usually takes six or so months of practice for any new concept or technique to really begin to show in performance. Be patient and diligent!

Be sure to record performances and practice sessions once you begin improvise using this material. If you notice, (or someone else comments...) that it sure sounds like you are playing a lot of pentatonics, reevaluate your approach. Improvisations are melodies. Melodies can certainly contain pentatonic material but should not sound like a pentatonic exercise. Never sacrifice melody for technique.

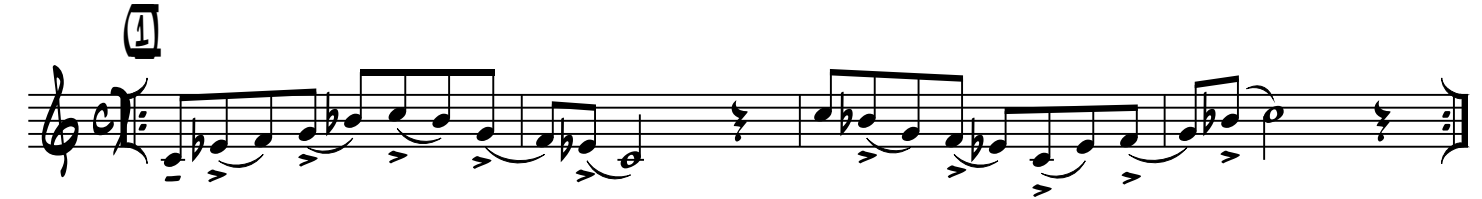
Good luck!

Craig Fraedrich
February, 2010

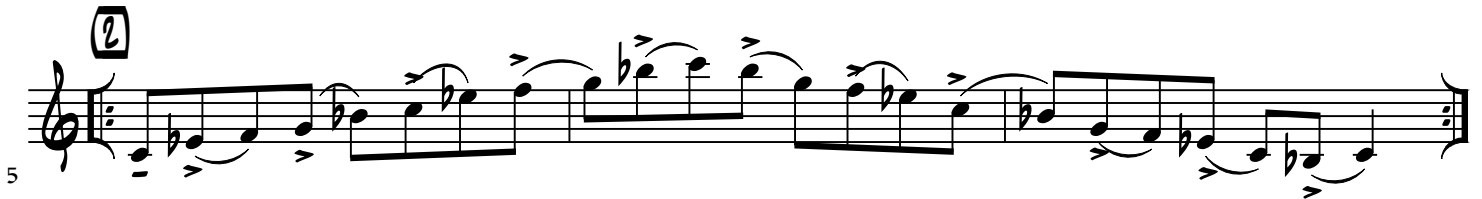
Minor Pentatonic Technical Exercises

Chapter I - C Minor Pentatonic

1



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4



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18



Chapt. I - C Minor ▶

Ex. I-18 Preparatory Exercises

20

Musical staff 6: Exercise 6, measures 20-23. Treble clef, C minor key signature. Starts with a circled number 6. The exercise consists of eighth-note patterns with various slurs and accents.

23

Musical staff 6 continuation: measures 23-24. Treble clef, C minor key signature. Continuation of exercise 6.

25

Musical staff 7: Exercise 7, measures 25-28. Treble clef, C minor key signature. Starts with a circled number 7. The exercise consists of eighth-note patterns with various slurs and accents.

28

Musical staff 7 continuation: measures 28-29. Treble clef, C minor key signature. Continuation of exercise 7.

30

Musical staff 8: Exercise 8, measures 30-32. Treble clef, C minor key signature. Starts with a circled number 8. The exercise consists of eighth-note triplets.

32

Musical staff 8 continuation: measures 32-33. Treble clef, C minor key signature. Continuation of exercise 8.

34

Musical staff 9: Exercise 9, measures 34-37. Treble clef, C minor key signature. Starts with a circled number 9. The exercise consists of eighth-note triplets.

37

Musical staff 9 continuation: measures 37-38. Treble clef, C minor key signature. Continuation of exercise 9.

Chapt. I - C Minor ▶

Ex. I-18 Preparatory Exercises

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39

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43

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67

Chapt. I - C Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

71

(19) (20)

75

(21) (22)

79

(23) (24)

83

(25) (26)

87

(27) (28)

91

(29) (30)

Chapt. I - C Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

95

31 32

99

33 34

103

35 36

107

37 38

111

39 40

Chapt. I - C Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

41

115

42

117

43

119

44

121

45

123

46

125

47

127

Chapt. I - C Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

(48)

129

(49)

131

(50)

133

(51)

135

(52)

137

(53)

139

(54)

141

Chapt. I - C Minor ▶

Ex. 55-59 Modal with Chromatic Side-slip

143

(55)

C#MIN

147

(56)

C#MIN

151

(57)

C#MIN

155

(58)

C#MIN

159

(59)

C#MIN C#MIN C#MIN

Chapt. I - C Minor ▶

Ex. 60-67 ii7-V7alt-I:maj7

60 FMIN7 (CMIN PENTATONIC) Bb7^{#9}/_{#5} (C#MIN PENTATONIC)



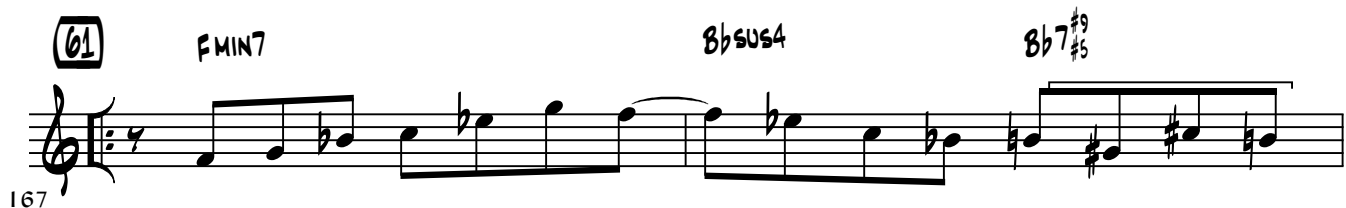
163

EbMA7 (CMIN PENTATONIC)



165

61 FMIN7 Bbsus4 Bb7^{#9}/_{#5}



167

EbMA7



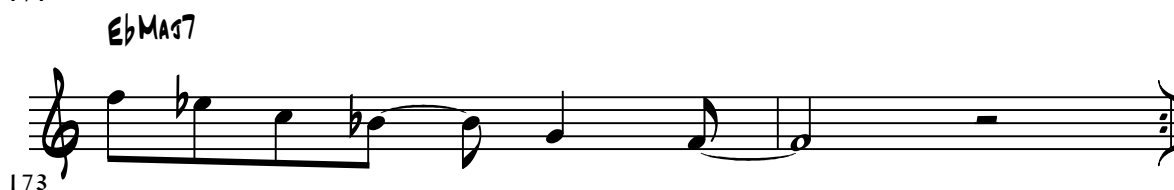
169

62 FMIN7 Bb7^{#9}/_{#5}



171

EbMA7



173

63 FMIN7 Bb7^{#9}/_{#5}



175

EbMA7



177

Chapt. I - C Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

(64) FMIN7 Bb7^{#9}_{#5}

179

EbMA37

181

(65) FMIN7 Bb7^{#9}_{#5}

183

EbMA37

185

(66) FMIN7 Bb7^{#9}_{#5}

187

EbMA37

189

(67) FMIN7 Bb7^{#9}_{#5}

191

EbMA37

193

Minor Pentatonic Technical Exercises

Chapter 2 - F Minor Pentatonic

1

Exercise 1: F minor pentatonic scale, measures 1-4. The scale is written in treble clef with a key signature of one flat (Bb). The notes are F, Ab, Bb, C, and D. The exercise consists of four measures: the first measure contains the first four notes (F, Ab, Bb, C) with upward and downward arrows; the second measure contains the last three notes (Bb, C, D) with upward and downward arrows; the third measure contains the first three notes (F, Ab, Bb) with upward and downward arrows; and the fourth measure contains the last two notes (C, D) with upward and downward arrows. The piece ends with a double bar line and repeat dots.

2

Exercise 2: F minor pentatonic scale, measures 5-8. The scale is written in treble clef with a key signature of one flat (Bb). The notes are F, Ab, Bb, C, and D. The exercise consists of four measures: the first measure contains the first four notes (F, Ab, Bb, C) with upward and downward arrows; the second measure contains the last three notes (Bb, C, D) with upward and downward arrows; the third measure contains the first three notes (F, Ab, Bb) with upward and downward arrows; and the fourth measure contains the last two notes (C, D) with upward and downward arrows. The piece ends with a double bar line and repeat dots.

3

Exercise 3: F minor pentatonic scale, measures 9-12. The scale is written in treble clef with a key signature of one flat (Bb). The notes are F, Ab, Bb, C, and D. The exercise consists of four measures: the first measure contains the first four notes (F, Ab, Bb, C) with upward and downward arrows; the second measure contains the last three notes (Bb, C, D) with upward and downward arrows; the third measure contains the first three notes (F, Ab, Bb) with upward and downward arrows; and the fourth measure contains the last two notes (C, D) with upward and downward arrows. The piece ends with a double bar line and repeat dots.

4

Exercise 4: F minor pentatonic scale, measures 13-16. The scale is written in treble clef with a key signature of one flat (Bb). The notes are F, Ab, Bb, C, and D. The exercise consists of four measures: the first measure contains the first four notes (F, Ab, Bb, C) with upward and downward arrows; the second measure contains the last three notes (Bb, C, D) with upward and downward arrows; the third measure contains the first three notes (F, Ab, Bb) with upward and downward arrows; and the fourth measure contains the last two notes (C, D) with upward and downward arrows. The piece ends with a double bar line and repeat dots.

5

Exercise 5: F minor pentatonic scale, measures 17-18. The scale is written in treble clef with a key signature of one flat (Bb). The notes are F, Ab, Bb, C, and D. The exercise consists of two measures: the first measure contains the first four notes (F, Ab, Bb, C) with upward and downward arrows; the second measure contains the last two notes (C, D) with upward and downward arrows. The piece ends with a double bar line and repeat dots.

18

Exercise 6: F minor pentatonic scale, measures 19-22. The scale is written in treble clef with a key signature of one flat (Bb). The notes are F, Ab, Bb, C, and D. The exercise consists of four measures: the first measure contains the first four notes (F, Ab, Bb, C) with upward and downward arrows; the second measure contains the last three notes (Bb, C, D) with upward and downward arrows; the third measure contains the first three notes (F, Ab, Bb) with upward and downward arrows; and the fourth measure contains the last two notes (C, D) with upward and downward arrows. The piece ends with a double bar line and repeat dots.

Chapt. 2- F Minor ▶

Ex. 1-18 Preparatory Exercises

20

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Chapt. 2- F Minor ▶

Ex. 1-18 Preparatory Exercises

10

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43

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47

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17

63

18

67

Chapt. 2- F Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

71

(19) (20)

75

(21) (22)

79

(23) (24)

83

(25) (26)

87

(27) (28)

91

(29) (30)

Chapt. 2- F Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

95

31 32

99

33 34

103

35 36

107

37 38

111

39 40

Chapt. 2- F Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

115

41

117

42

119

43

121

44

123

45

125

46

127

47

Chapt. 2- F Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

48

129

49

131

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133

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135

52

137

53

139

54

141

Chapt. 2- F Minor ▶

Ex. 55-59 Modal with Chromatic Side-slip

143

(55)

F#MIN

147

(56)

F#MIN

151

(57)

F#MIN

155

(58)

F#MIN

159

(59)

F#MIN F#MIN F#MIN

Chapt. 2- F Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

60 BbMIN7 (FMIN PENTATONIC) Eb7^{#9}/_{#5} (F#MIN PENTATONIC)

163 AbMA7 (FMIN PENTATONIC)

165

61 BbMIN7 EbSUS4 Eb7^{#9}/_{#5}

167 AbMA7

169

62 BbMIN7 Eb7^{#9}/_{#5}

171 AbMA7

173

63 BbMIN7 Eb7^{#9}/_{#5}

175 AbMA7

177

Chapt. 2- F Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

179

(64) BbMIN7 Eb7^{#9}/_{#5}

181

AbMA7

183

(65) BbMIN7 Eb7^{#9}/_{#5}

185

AbMA7

187

(66) BbMIN7 Eb7^{#9}/_{#5}

189

AbMA7

191

(67) BbMIN7 Eb7^{#9}/_{#5}

193

AbMA7

Minor Pentatonic Technical Exercises

Chapter 3 - Bb Minor Pentatonic

1

Musical notation for exercise 1, showing the first run-up and run-down of the Bb minor pentatonic scale. The notation is in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. The run-up consists of quarter notes: Bb, C, D, Eb, E, F, G, Ab, A, Bb. The run-down consists of quarter notes: Bb, Ab, G, F, E, Eb, D, C, Bb. The exercise ends with a double bar line and repeat dots.

2

Musical notation for exercise 2, showing the second run-up and run-down of the Bb minor pentatonic scale. The run-up consists of quarter notes: Bb, C, D, Eb, E, F, G, Ab, A, Bb. The run-down consists of quarter notes: Bb, Ab, G, F, E, Eb, D, C, Bb. The exercise ends with a double bar line and repeat dots.

3

Musical notation for exercise 3, showing the third run-up and run-down of the Bb minor pentatonic scale. The run-up consists of quarter notes: Bb, C, D, Eb, E, F, G, Ab, A, Bb. The run-down consists of quarter notes: Bb, Ab, G, F, E, Eb, D, C, Bb. The exercise ends with a double bar line and repeat dots.

4

Musical notation for exercise 4, showing the fourth run-up and run-down of the Bb minor pentatonic scale. The run-up consists of quarter notes: Bb, C, D, Eb, E, F, G, Ab, A, Bb. The run-down consists of quarter notes: Bb, Ab, G, F, E, Eb, D, C, Bb. The exercise ends with a double bar line and repeat dots.

5

Musical notation for exercise 5, showing the fifth run-up and run-down of the Bb minor pentatonic scale. The run-up consists of quarter notes: Bb, C, D, Eb, E, F, G, Ab, A, Bb. The run-down consists of quarter notes: Bb, Ab, G, F, E, Eb, D, C, Bb. The exercise ends with a double bar line and repeat dots.

18

Musical notation for exercise 18, showing the eighth run-up and run-down of the Bb minor pentatonic scale. The run-up consists of quarter notes: Bb, C, D, Eb, E, F, G, Ab, A, Bb. The run-down consists of quarter notes: Bb, Ab, G, F, E, Eb, D, C, Bb. The exercise ends with a double bar line and repeat dots.

Chapt. 3 Bb Minor ▶

Ex. 1-18 Preparatory Exercises

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Chapt. 3 Bb Minor ▶

Ex. 1-18 Preparatory Exercises

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43

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16

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17

63

18

67

Chapt. 3 Bb Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

71

(19) (20)

75

(21) (22)

79

(23) (24)

83

(25) (26)

87

(27) (28)

91

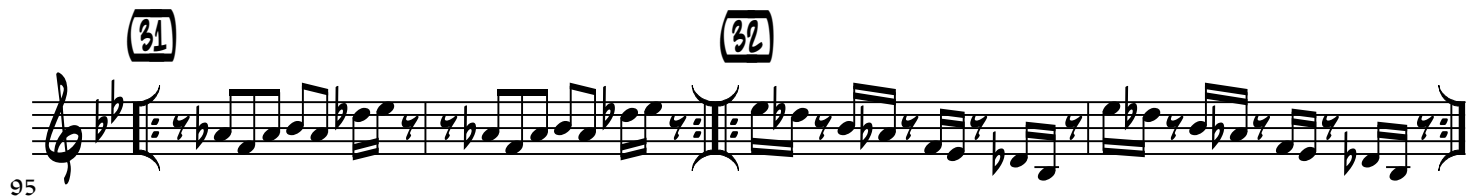
(29) (30)

Chapt. 3 Bb Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

95

(31) (32)



99

(33) (34)



103

(35) (36)



107

(37) (38)



111

(39) (40)



Chapt. 3 Bb Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

41

115

42

117

43

119

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121

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123

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125

47

127

Chapt. 3 Bb Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

48

129

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131

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133

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135

52

137

53

139

54

141

Chapt. 3 Bb Minor ▶

Ex. 55-59 Modal with Chromatic Side-slip

143

(55)

8 MIN

147

(56)

8 MIN

151

(57)

8 MIN

155

(58)

8 MIN

159

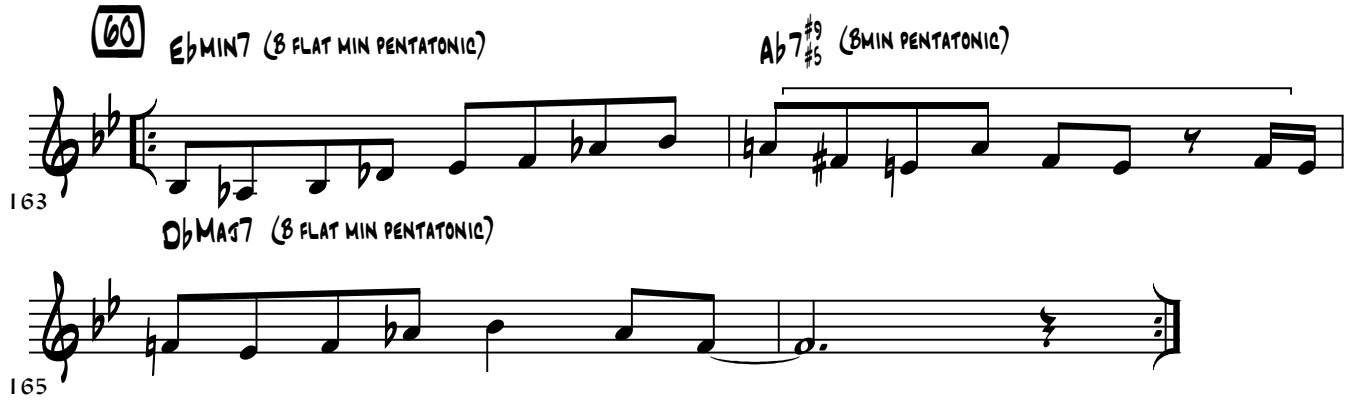
(59)

8 MIN 8 MIN 8 MIN

Chapt. 3 Bb Minor ▶

Ex. 60-67 ii7-V7alt-I:maj7

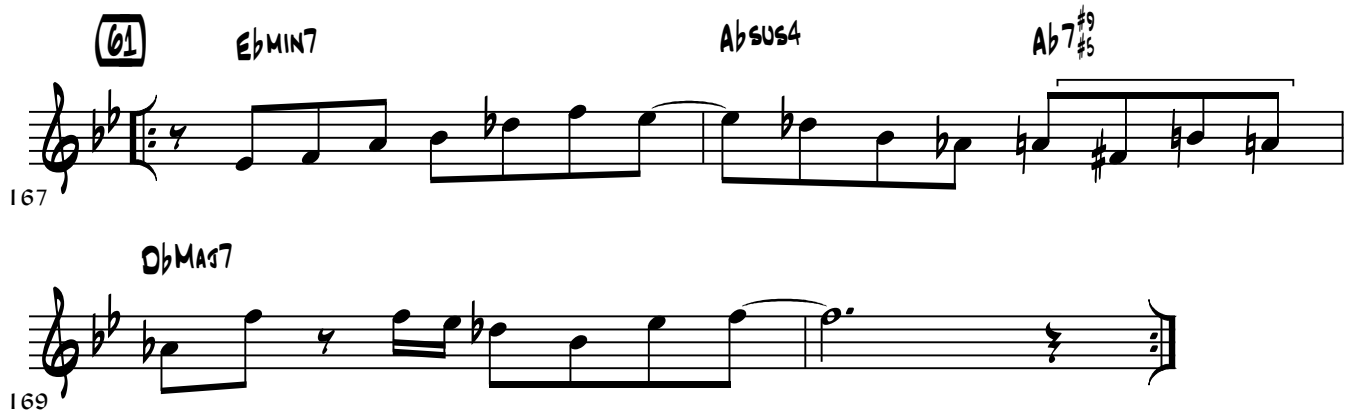
60 EbMIN7 (8 FLAT MIN PENTATONIC) Ab7^{#9}/_{#5} (8MIN PENTATONIC)



163 DbMA7 (8 FLAT MIN PENTATONIC)

165

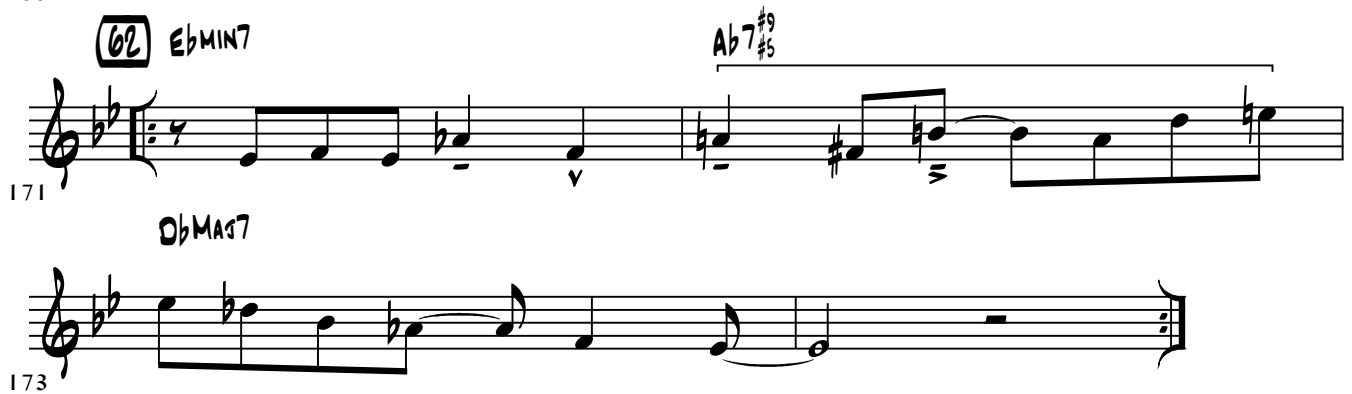
61 EbMIN7 AbSUS4 Ab7^{#9}/_{#5}



167 DbMA7

169

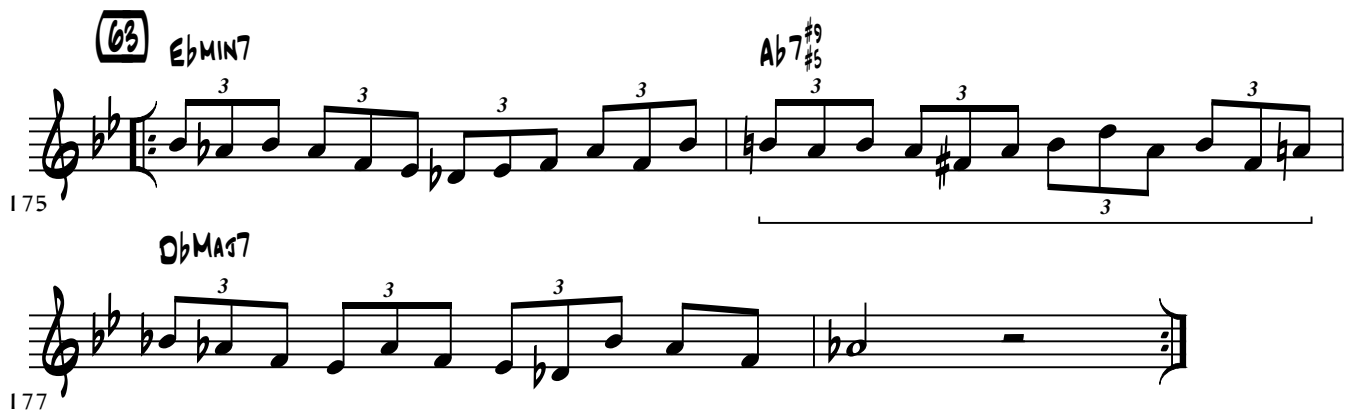
62 EbMIN7 Ab7^{#9}/_{#5}



171 DbMA7

173

63 EbMIN7 Ab7^{#9}/_{#5}



175 DbMA7

177

Chapt. 3 Bb Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

(64) EbMIN7 Ab7^{#9}_{#5}

179

DbMA7

181

(65) EbMIN7 Ab7^{#9}_{#5}

183

DbMA7

185

(66) EbMIN7 Ab7^{#9}_{#5}

187

DbMA7

189

(67) EbMIN7 Ab7^{#9}_{#5}

191

DbMA7

193

Minor Pentatonic Technical Exercises

Chapter 4 - Eb Minor Pentatonic

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6



Chapt. 4 - Eb Minor ▶

Ex. 1-18 Preparatory Exercises

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Chapt. 4 - Eb Minor ▶

Ex. 1-18 Preparatory Exercises

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67

Chapt. 4 - Eb Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

71

(19) (20)

75

(21) (22)

79

(23) (24)

83

(25) (26)

87

(27) (28)

91

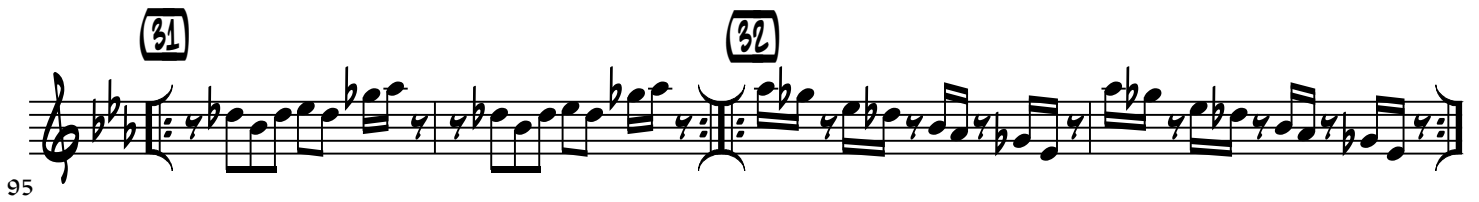
(29) (30)

Chapt. 4 - Eb Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

95

(31) (32)



99

(33) (34)



103

(35) (36)



107

(37) (38)



111

(39) (40)



Chapt. 4 - Eb Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

115 **(41)**

Musical notation for exercise 41, two-bar phrase in Eb minor. It starts with a repeat sign and a 7/8 time signature. The first bar contains a dotted quarter note G4, an eighth note F4, and a quarter note E4. The second bar contains an eighth note D4, a quarter note C4, an eighth note B3, and a quarter note A3. The phrase ends with a repeat sign.

117 **(42)**

Musical notation for exercise 42, two-bar phrase in Eb minor. It starts with a repeat sign and a 7/8 time signature. The first bar contains a dotted quarter note G4, an eighth note F4, and a quarter note E4. The second bar contains an eighth note D4, a quarter note C4, an eighth note B3, and a quarter note A3. The phrase ends with a repeat sign.

119 **(43)**

Musical notation for exercise 43, two-bar phrase in Eb minor. It starts with a repeat sign and a 7/8 time signature. The first bar contains a dotted quarter note G4, an eighth note F4, and a quarter note E4. The second bar contains an eighth note D4, a quarter note C4, an eighth note B3, and a quarter note A3. The phrase ends with a repeat sign.

121 **(44)**

Musical notation for exercise 44, two-bar phrase in Eb minor. It starts with a repeat sign and a 7/8 time signature. The first bar contains a dotted quarter note G4, an eighth note F4, and a quarter note E4. The second bar contains an eighth note D4, a quarter note C4, an eighth note B3, and a quarter note A3. The phrase ends with a repeat sign.

123 **(45)**

Musical notation for exercise 45, two-bar phrase in Eb minor. It starts with a repeat sign and a 7/8 time signature. The first bar contains a dotted quarter note G4, an eighth note F4, and a quarter note E4. The second bar contains an eighth note D4, a quarter note C4, an eighth note B3, and a quarter note A3. The phrase ends with a repeat sign.

125 **(46)**

Musical notation for exercise 46, two-bar phrase in Eb minor. It starts with a repeat sign and a 7/8 time signature. The first bar contains a dotted quarter note G4, an eighth note F4, and a quarter note E4. The second bar contains an eighth note D4, a quarter note C4, an eighth note B3, and a quarter note A3. The phrase ends with a repeat sign.

127 **(47)**

Musical notation for exercise 47, two-bar phrase in Eb minor. It starts with a repeat sign and a 7/8 time signature. The first bar contains a dotted quarter note G4, an eighth note F4, and a quarter note E4. The second bar contains an eighth note D4, a quarter note C4, an eighth note B3, and a quarter note A3. The phrase ends with a repeat sign.

Chapt. 4 - Eb Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

129 **(48)**

3 3 3 3

131 **(49)**

v v v v

133 **(50)**

3 3 3 3 3 3

135 **(51)**

v v v v

137 **(52)**

v v v v

139 **(53)**

3

141 **(54)**

3 3 3

Chapt. 4 - Eb Minor ▶

Ex. 55-59 Modal with Chromatic Side-slip

143

(55)

E MIN

147

(56)

E MIN

151

(57)

E MIN

155

(58)

E MIN

159

(59)

E MIN

E MIN

E MIN

Chapt. 4 - Eb Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

(60) AbMIN7 (E FLAT MIN PENTATONIC) Db7^{#9}/_{#5} (E MIN PENTATONIC)

163 GbMA57 (E FLAT MIN PENTATONIC)

165

(61) AbMIN7 DbSUS4 Db7^{#9}/_{#5}

167 GbMA57

169

(62) AbMIN7 Db7^{#9}/_{#5}

171 GbMA57

173

(63) AbMIN7 Db7^{#9}/_{#5}

175 GbMA57

177

Chapt. 4 - Eb Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

(64) AbMIN7 Db7^{#9}/_{#5}

179

GbMA7

181

(65) AbMIN7 Db7^{#9}/_{#5}

183

GbMA7

185

(66) AbMIN7 Db7^{#9}/_{#5}

187

GbMA7

189

(67) AbMIN7 Db7^{#9}/_{#5}

191

GbMA7

193

Minor Pentatonic Technical Exercises

Chapter 5 - Ab Minor Pentatonic

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18

Chapt. 5 - Ab Minor ▶

Ex. 1-18 Preparatory Exercises

6

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28

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32

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37

Chapt. 5 - Ab Minor ▶

Ex. 1-18 Preparatory Exercises

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54

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58

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18

67

Chapt. 5 - Ab Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

71

(19) (20)

75

(21) (22)

79

(23) (24)

83

(25) (26)

87

(27) (28)

91

(29) (30)

Chapt. 5 - Ab Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

95

(31) (32)

Exercise 31: Two measures of eighth-note patterns in Ab minor. The first measure contains a sequence of eighth notes: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab. The second measure contains a sequence of eighth notes: Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb.

Exercise 32: Two measures of eighth-note patterns in Ab minor. The first measure contains a sequence of eighth notes: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab. The second measure contains a sequence of eighth notes: Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, with a triplet of eighth notes (Ab, Bb, Cb) at the end.

99

(33) (34)

Exercise 33: Two measures of eighth-note patterns in Ab minor. The first measure contains a sequence of eighth notes: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab. The second measure contains a sequence of eighth notes: Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb.

Exercise 34: Two measures of eighth-note patterns in Ab minor. The first measure contains a sequence of eighth notes: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab. The second measure contains a sequence of eighth notes: Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, with a triplet of eighth notes (Ab, Bb, Cb) at the end.

103

(35) (36)

Exercise 35: Two measures of eighth-note patterns in Ab minor. The first measure contains a sequence of eighth notes: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, with a triplet of eighth notes (Ab, Bb, Cb) at the end. The second measure contains a sequence of eighth notes: Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, with a triplet of eighth notes (Ab, Bb, Cb) at the end.

Exercise 36: Two measures of eighth-note patterns in Ab minor. The first measure contains a sequence of eighth notes: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, with a triplet of eighth notes (Ab, Bb, Cb) at the end. The second measure contains a sequence of eighth notes: Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, with a triplet of eighth notes (Ab, Bb, Cb) at the end.

107

(37) (38)

Exercise 37: Two measures of eighth-note patterns in Ab minor. The first measure contains a sequence of eighth notes: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab. The second measure contains a sequence of eighth notes: Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb.

Exercise 38: Two measures of eighth-note patterns in Ab minor. The first measure contains a sequence of eighth notes: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab. The second measure contains a sequence of eighth notes: Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb.

111

(39) (40)

Exercise 39: Two measures of eighth-note patterns in Ab minor. The first measure contains a sequence of eighth notes: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab, with a triplet of eighth notes (Ab, Bb, Cb) at the end. The second measure contains a sequence of eighth notes: Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb, with a triplet of eighth notes (Ab, Bb, Cb) at the end.

Exercise 40: Two measures of eighth-note patterns in Ab minor. The first measure contains a sequence of eighth notes: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab. The second measure contains a sequence of eighth notes: Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb.

Chapt. 5 - Ab Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

41

115

42

117

43

119

44

121

45

123

46

125

47

127

Chapt. 5 - Ab Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

48

129

49

131

50

133

51

135

52

137

53

139

54

141

Chapt. 5 - Ab Minor ▶

Ex. 55-59 Modal with Chromatic Side-slip

143

(55)

A MIN

147

(56)

A MIN

151

(57)

A MIN

155

(58)

A MIN

159

(59)

A MIN

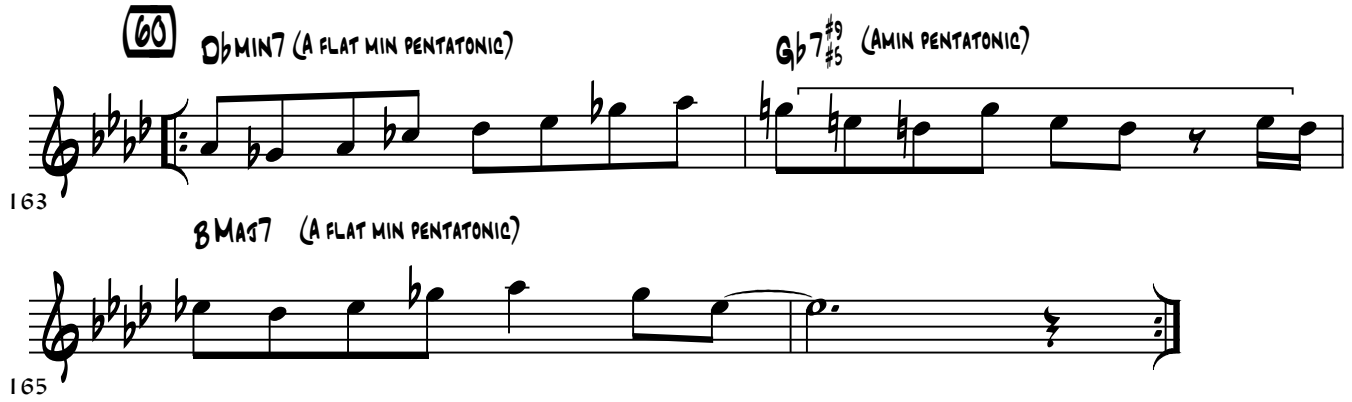
A MIN

A MIN

Chapt. 5 - Ab Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

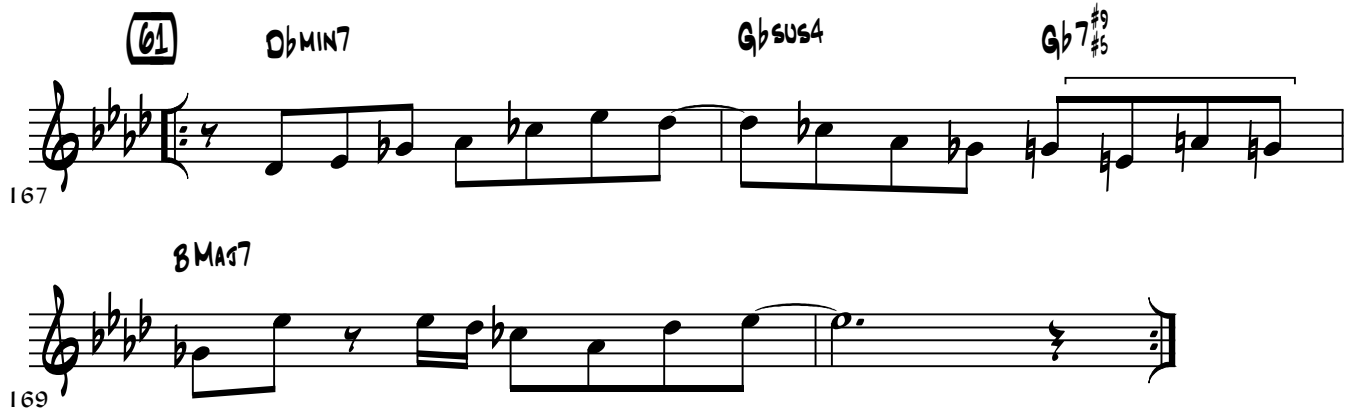
60 DbMIN7 (A FLAT MIN PENTATONIC) Gb7^{#9}/_{#5} (AMIN PENTATONIC)



163

165

61 DbMIN7 GbsUS4 Gb7^{#9}/_{#5}



167

169

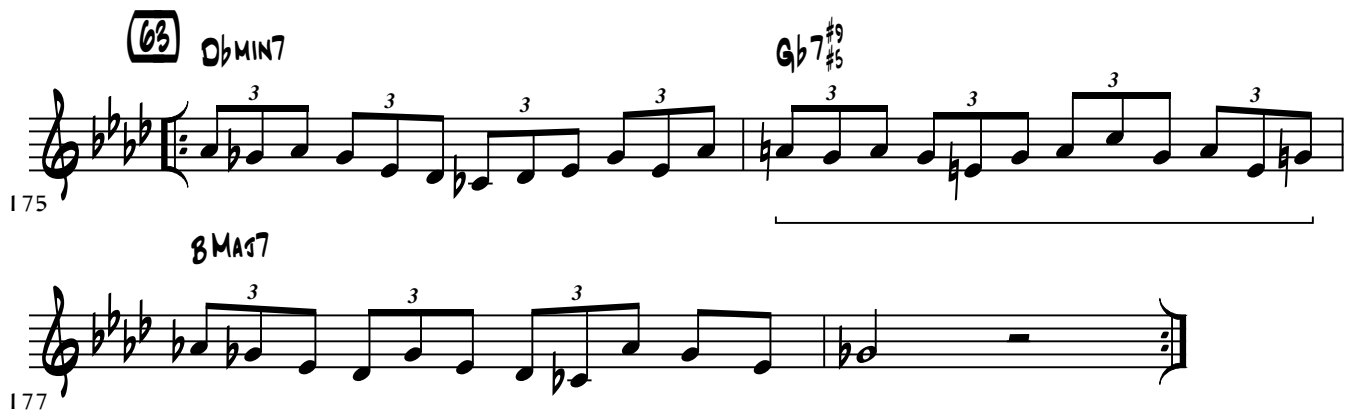
62 DbMIN7 Gb7^{#9}/_{#5}



171

173

63 DbMIN7 Gb7^{#9}/_{#5}



175

177

Chapt. 5 - Ab Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

(64) DbMIN7 Gb7^{#9}_{#5}

179

BMA57

181

(65) DbMIN7 Gb7^{#9}_{#5}

183

BMA57

185

(66) DbMIN7 Gb7^{#9}_{#5}

187

BMA57

189

(67) DbMIN7 Gb7^{#9}_{#5}

191

BMA57

193

Minor Pentatonic Technical Exercises

Chapter 6 - C# Minor Pentatonic

1

1

2

5

3

8

4

11

5

15

18

Chapt. 6 - C# Minor ▶

Ex. 1-18 Preparatory Exercises

20

6

23

25

7

28

30

8

32

34

9

37

Chapt. 6 - C# Minor ▶

Ex. 1-18 Preparatory Exercises

10

39

11

43

12

47

13

51

14

54

16

58

17

63

18

67

Chapt. 6 - C# Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

71

(19) (20)

75

(21) (22)

79

(23) (24)

83

(25) (26)

87

(27) (28)

91

(29) (30)

Chapt. 6 - C# Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

95

31 32

99

33 34

103

35 36

107

37 38

111

39 40

Chapt. 6 - C# Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

115

41

117

42

119

43

121

44

123

45

125

46

127

47

Chapt. 6 - C# Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

48

129

49

131

50

133

51

135

52

137

53

139

54

141

Chapt. 6 - C# Minor ▶

Ex. 55-59 Modal with Chromatic Side-slip

143

(55)

omin

147

(56)

omin

151

(57)

omin

155

(58)

omin

159

(59)

omin

omin

omin

Chapt. 6 - C# Minor ▶

Ex. 60-67 ii7-V7alt-I maj7

60 F#MIN7 (C#MIN PENTATONIC) B7^{#9}/_{#5} (DMIN PENTATONIC)

163 E MA7 (C#MIN PENTATONIC)

165

61 F#MIN7 B9sus4 B7^{#9}/_{#5}

167 E MA7

169

62 F#MIN7 B7^{#9}/_{#5}

171 E MA7

173

63 F#MIN7 B7^{#9}/_{#5}

175

177

Chapt. 6 - C# Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

(64) F#MIN7 B7^{#9}/_{#5}

179

E MAJ7

181

(65) F#MIN7 B7^{#9}/_{#5}

183

E MAJ7

185

(66) F#MIN7 B7^{#9}/_{#5}

187

E MAJ7

189

(67) F#MIN7 B7^{#9}/_{#5}

191

E MAJ7

193

Minor Pentatonic Technical Exercises

Chapter 7 - F# Minor Pentatonic

1

2

3

4

5

18

Chapt. 7 - F# Minor ▶

Ex. 1-18 Preparatory Exercises

20

Exercise 6, measures 20-22. Treble clef, F# minor key signature. Measure 20 starts with a circled '6'. The exercise consists of eighth-note patterns with slurs and accents.

23

Exercise 6, measures 23-24. Treble clef, F# minor key signature. Measure 23 starts with a circled '7'. The exercise continues with eighth-note patterns.

25

Exercise 7, measures 25-27. Treble clef, F# minor key signature. Measure 25 starts with a circled '7'. The exercise consists of eighth-note patterns with slurs and accents.

28

Exercise 7, measures 28-29. Treble clef, F# minor key signature. Measure 28 starts with a circled '8'. The exercise continues with eighth-note patterns.

30

Exercise 8, measures 30-31. Treble clef, F# minor key signature. Measure 30 starts with a circled '8'. The exercise features triplet eighth-note patterns.

32

Exercise 8, measures 32-33. Treble clef, F# minor key signature. Measure 32 starts with a circled '9'. The exercise continues with triplet eighth-note patterns.

34

Exercise 9, measures 34-36. Treble clef, F# minor key signature. Measure 34 starts with a circled '9'. The exercise continues with triplet eighth-note patterns.

37

Exercise 9, measures 37-38. Treble clef, F# minor key signature. Measure 37 starts with a circled '9'. The exercise concludes with triplet eighth-note patterns.

Chapt. 7 - F# Minor ▶

Ex. I-18 Preparatory Exercises

10

39

11

43

12

47

13

51

14

54

16

58

17

63

18

67

Chapt. 7 - F# Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

71

(19) (20)

75

(21) (22)

79

(23) (24)

83

(25) (26)

87

(27) (28)

91

(29) (30)

Chapt. 7 - F# Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

95

31 32

99

33 34

103

35 36

107

37 38

111

39 40

Chapt. 7 - F# Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

115

117

119

121

123

125

127

Chapt. 7 - F# Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

129 **(48)**

129

131 **(49)**

131

133 **(50)**

133

135 **(51)**

135

137 **(52)**

137

139 **(53)**

139

141 **(54)**

141

Chapt. 7 - F# Minor ▶

Ex. 55-59 Modal with Chromatic Side-slip

143

(55)

G MIN

147

(56)

G MIN

151

(57)

G MIN

155

(58)

G MIN

159

(59)

G MIN

G MIN

G MIN

Chapt. 7 - F# Minor ▶

Ex. 60-67 ii7-V7alt-I:maj7

60 B MIN7 (F#MIN PENTATONIC) E7^{#9}/_{#5} (GMIN PENTATONIC)

163

A MA7 (F#MIN PENTATONIC)

165

61 B MIN7 E SUS4 E7^{#9}/_{#5}

167

A MA7

169

62 B MIN7 E7^{#9}/_{#5}

171

A MA7

173

63 B MIN7 E7^{#9}/_{#5}

175

A MA7

177

Chapt. 7 - F# Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

179

64 B MIN7 E7^{#9}/_{#5}

181

A MA7

183

65 B MIN7 E7^{#9}/_{#5}

185

A MA7

187

66 B MIN7 E7^{#9}/_{#5}

189

A MA7

191

67 B MIN7 E7^{#9}/_{#5}

193

A MA7

Minor Pentatonic Technical Exercises

Chapter 8 - B Minor Pentatonic

1

1

2

5

3

8

4

11

5

15

18

18

Chapt. 8 - B Minor ▶

Ex. 1-18 Preparatory Exercises

20

6

23

25

7

28

30

8

32

3

34

9

37

3

Chapt. 8 - B Minor ▶

Ex. 1-18 Preparatory Exercises

10

39

11

43

12

47

13

51

14

54

16

58

17

63

18

67

Chapt. 8 - B Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

71

(19) (20)

75

(21) (22)

79

(23) (24)

83

(25) (26)

87

(27) (28)

91

(29) (30)

Chapt. 8 - B Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

95

(31) (32)

Exercise 31: Two measures of eighth-note patterns in B minor. The first measure contains the notes B4, C5, D5, E5, F5, G5, A5, B5. The second measure contains the notes B4, A4, G4, F4, E4, D4, C4, B3.

Exercise 32: Two measures of eighth-note patterns in B minor, each with a repeat sign. The first measure contains the notes B4, C5, D5, E5, F5, G5, A5, B5. The second measure contains the notes B4, A4, G4, F4, E4, D4, C4, B3.

99

(33) (34)

Exercise 33: Two measures of eighth-note patterns in B minor. The first measure contains the notes B4, C5, D5, E5, F5, G5, A5, B5. The second measure contains the notes B4, A4, G4, F4, E4, D4, C4, B3.

Exercise 34: Two measures of eighth-note patterns in B minor. The first measure contains the notes B4, C5, D5, E5, F5, G5, A5, B5. The second measure contains the notes B4, A4, G4, F4, E4, D4, C4, B3, with triplets indicated by a '3' over the notes.

103

(35) (36)

Exercise 35: Two measures of eighth-note patterns in B minor. The first measure contains the notes B4, C5, D5, E5, F5, G5, A5, B5. The second measure contains the notes B4, A4, G4, F4, E4, D4, C4, B3, with triplets indicated by a '3' over the notes.

Exercise 36: Two measures of eighth-note patterns in B minor. The first measure contains the notes B4, C5, D5, E5, F5, G5, A5, B5. The second measure contains the notes B4, A4, G4, F4, E4, D4, C4, B3, with triplets indicated by a '3' over the notes.

107

(37) (38)

Exercise 37: Two measures of eighth-note patterns in B minor. The first measure contains the notes B4, C5, D5, E5, F5, G5, A5, B5. The second measure contains the notes B4, A4, G4, F4, E4, D4, C4, B3.

Exercise 38: Two measures of eighth-note patterns in B minor. The first measure contains the notes B4, C5, D5, E5, F5, G5, A5, B5. The second measure contains the notes B4, A4, G4, F4, E4, D4, C4, B3.

111

(39) (40)

Exercise 39: Two measures of eighth-note patterns in B minor. The first measure contains the notes B4, C5, D5, E5, F5, G5, A5, B5. The second measure contains the notes B4, A4, G4, F4, E4, D4, C4, B3, with triplets indicated by a '3' over the notes.

Exercise 40: Two measures of eighth-note patterns in B minor. The first measure contains the notes B4, C5, D5, E5, F5, G5, A5, B5. The second measure contains the notes B4, A4, G4, F4, E4, D4, C4, B3.

Chapt. 8 - B Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

41

115

42

117

43

119

44

121

45

123

46

125

47

127

Chapt. 8 - B Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

48

129

49

131

50

133

51

135

52

137

53

139

54

141

Chapt. 8 - B Minor ▶

Ex. 55-59 Modal with Chromatic Side-slip

143

(55)

C MIN

147

(56)

C MIN

151

(57)

C MIN

155

(58)

C MIN

159

(59)

C MIN C MIN C MIN

Chapt. 8 - B Minor ▶

Ex. 60-67 ii7-V7alt-I:maj7

60 E MIN7 (BMIN PENTATONIC) A7^{#9}/_{#5} (CMIN PENTATONIC)

163

D MA7 (BMIN PENTATONIC)

165

61 E MIN7 A SUS4 A7^{#9}/_{#5}

167

D MA7

169

62 E MIN7 A7^{#9}/_{#5}

171

D MA7

173

63 E MIN7 A7^{#9}/_{#5}

175

D MA7

177

Chapt. 8 - B Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

The musical score consists of six systems, each representing an exercise from 60 to 67. Each system contains two staves of music in B minor (three sharps: F#, C#, G#). The first staff of each system is the right hand, and the second is the left hand. The exercises are as follows:

- Exercise 64:** Right hand starts with **E MIN7** and left hand with **A7#9#5**. Both hands play eighth-note patterns.
- Exercise 65:** Right hand starts with **E MIN7** and left hand with **A7#9#5**. Both hands play eighth-note patterns.
- Exercise 66:** Right hand starts with **E MIN7** and left hand with **A7#9#5**. Both hands play eighth-note patterns.
- Exercise 67:** Right hand starts with **E MIN7** and left hand with **A7#9#5**. Both hands play eighth-note patterns with triplets.

Measure numbers are indicated at the start of each system: 179, 181, 183, 185, 187, 189, 191, and 193.

Minor Pentatonic Technical Exercises

Chapter 9 - E Minor Pentatonic

1



2



3



4



5



18



Chapt. 9 - E Minor ▶

Ex. 1-18 Preparatory Exercises

20

6

23

25

7

28

30

8

32

34

9

37

Chapt. 9 - E Minor ▶

Ex. 1-18 Preparatory Exercises

10

39

11

43

12

47

13

51

14

54

16

58

17

63

18

67

Chapt. 9 - E Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

71

(19) (20)

75

(21) (22)

79

(23) (24)

83

(25) (26)

87

(27) (28)

91

(29) (30)

Chapt. 9 - E Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

95

31 32

99

33 34

103

35 36

107

37 38

111

39 40

Chapt. 9 - E Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

115



Exercise 41: A two-bar phrase in E minor. The first bar contains a quarter rest, a dotted quarter note G4 with a tenuto mark, an eighth note F#4, and an eighth note E4. The second bar contains a quarter rest, an eighth note D4 with an accent (^), an eighth note C4 with a tenuto mark, and a triplet of eighth notes B3, A3, and G3.

117




Exercise 42: A two-bar phrase in E minor. The first bar contains a quarter rest, an eighth note G4, an eighth note F#4, an eighth note E4, and a quarter note D4. The second bar contains a quarter rest, an eighth note C4 with an accent (^), an eighth note B3, an eighth note A3, and a quarter note G3.

119



Exercise 43: A two-bar phrase in E minor. The first bar contains a quarter rest, an eighth note G4 with an accent (^), an eighth note F#4, an eighth note E4, and a quarter note D4. The second bar contains a quarter rest, an eighth note C4 with an accent (^), an eighth note B3, an eighth note A3, and a quarter note G3.

121




Exercise 44: A two-bar phrase in E minor. The first bar contains a quarter rest, a triplet of eighth notes G4, F#4, and E4, an eighth note D4, and a quarter note C4. The second bar contains a quarter rest, an eighth note B3, an eighth note A3, and a triplet of eighth notes G3, F#3, and E3.

123



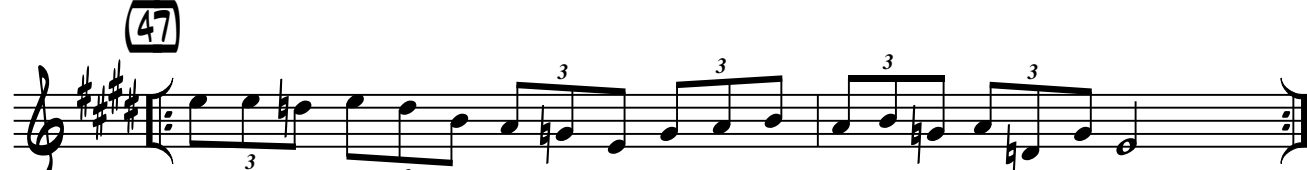
Exercise 45: A two-bar phrase in E minor. The first bar contains a quarter rest, an eighth note G4, an eighth note F#4, an eighth note E4, and a quarter note D4. The second bar contains a quarter rest, an eighth note C4, an eighth note B3, an eighth note A3, and a triplet of eighth notes G3, F#3, and E3.

125



Exercise 46: A two-bar phrase in E minor. The first bar contains a quarter rest, an eighth note G4 with an accent (^), an eighth note F#4, an eighth note E4, and a quarter note D4. The second bar contains a quarter rest, an eighth note C4, an eighth note B3, an eighth note A3, and a triplet of eighth notes G3, F#3, and E3.

127



Exercise 47: A two-bar phrase in E minor. The first bar contains a quarter rest, a triplet of eighth notes G4, F#4, and E4, an eighth note D4, and a quarter note C4. The second bar contains a quarter rest, an eighth note B3, an eighth note A3, and a triplet of eighth notes G3, F#3, and E3.

Chapt. 9 - E Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

48

129

49

131

50

133

51

135

52

137

53

139

54

141

Chapt. 9 - E Minor ▶

Ex. 55-59 Modal with Chromatic Side-slip

143

(55)

FMIN

147

(56)

FMIN

151

(57)

FMIN

155

(58)

FMIN

159

(59)

FMIN

FMIN

FMIN

Chapt. 9 - E Minor ▶

Ex. 60-67 ii7-V7alt-I:maj7

60 A MIN7 (E MIN PENTATONIC) D7^{#9}/_{#5} (F MIN PENTATONIC)

163

G MA7 (E MIN PENTATONIC)

165

61 A MIN7 D SUS4 D7^{#9}/_{#5}

167

G MA7

169

62 A MIN7 D7^{#9}/_{#5}

171

G MA7

173

63 A MIN7 D7^{#9}/_{#5}

175

G MA7

177

Chapt. 9 - E Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

64 A MIN7 $D7^{\#9}_{\#5}$

179

G MA7

181

65 A MIN7 $D7^{\#9}_{\#5}$

183

G MA7

185

66 A MIN7 $D7^{\#9}_{\#5}$

187

G MA7

189

67 A MIN7 $D7^{\#9}_{\#5}$

191

G MA7

193

Minor Pentatonic Technical Exercises

Chapter 10 - A Minor Pentatonic

1

Musical staff 1: A minor pentatonic scale exercise starting on G4. The scale is G4-A4-B4-C5-D5, with descending notes marked with accents and slurs. The exercise is marked with a circled '1'.

2

5

Musical staff 2: A minor pentatonic scale exercise starting on A4. The scale is A4-B4-C5-D5-E5, with descending notes marked with accents and slurs. The exercise is marked with a circled '2'. The measure number '5' is written at the beginning of the staff.

3

8

Musical staff 3: A minor pentatonic scale exercise starting on B4. The scale is B4-C5-D5-E5-F#5, with descending notes marked with accents and slurs. The exercise is marked with a circled '3'. The measure number '8' is written at the beginning of the staff.

4

11

Musical staff 4: A minor pentatonic scale exercise starting on C5. The scale is C5-D5-E5-F#5-G6, with descending notes marked with accents and slurs. The exercise is marked with a circled '4'. The measure number '11' is written at the beginning of the staff.

5

15

Musical staff 5: A minor pentatonic scale exercise starting on D5. The scale is D5-E5-F#5-G6-A6, with descending notes marked with accents and slurs. The exercise is marked with a circled '5'. The measure number '15' is written at the beginning of the staff.

18

Musical staff 6: A minor pentatonic scale exercise starting on E5. The scale is E5-F#5-G6-A6-B6, with descending notes marked with accents and slurs. The exercise is marked with a circled '6'. The measure number '18' is written at the beginning of the staff.

Chapt. 10 - A Minor ▶

Ex. 1-18 Preparatory Exercises

20 **6**

23

25 **7**

28

30 **8**

32

34 **9**

37

Chapt. 10 - A Minor ▶

Ex. 1-18 Preparatory Exercises

10

39

11

43

12

47

13

51

14

54

16

58

17

63

18

67

Chapt. 10 - A Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

71

(19) (20)

75

(21) (22)

79

(23) (24)

83

(25) (26)

87

(27) (28)

91

(29) (30)

Chapt. 10 - A Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

95

(31) (32)

99

(33) (34)

103

(35) (36)

107

(37) (38)

111

(39) (40)

Chapt. 10 - A Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

115 **41**

115

117 **42**

117

119 **43**

119

121 **44**

121

123 **45**

123

125 **46**

125

127 **47**

127

Chapt. 10 - A Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

48

129

49

131

50

133

51

135

52

137

53

139

54

141

Chapt. 10 - A Minor ▶

Ex. 55-59 Modal with Chromatic Side-slip

143

55

B \flat MIN

147

56

B \flat MIN

151

57

B \flat MIN

155

58

B \flat MIN

159

59

B \flat MIN

B \flat MIN

B \flat MIN

Chapt. 10 - A Minor ▶

Ex. 60-67 ii7-V7alt-I:maj7

60 D MIN7 (AMIN PENTATONIC) G7^{#9}/_{#5} (B FLAT MIN PENTATONIC)

163

C MAJ7 (AMIN PENTATONIC)

165

61 D MIN7 G SUS4 G7^{#9}/_{#5}

167

C MAJ7

169

62 D MIN7 G7^{#9}/_{#5}

171

C MAJ7

173

63 D MIN7 G7^{#9}/_{#5}

175

C MAJ7

177

Chapt. 10 - A Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

64 DMIN7 G7^{#9}_{#5}

179

CMA7

181

65 DMIN7 G7^{#9}_{#5}

183

CMA7

185

66 DMIN7 G7^{#9}_{#5}

187

CMA7

189

67 DMIN7 G7^{#9}_{#5}

191

CMA7

193

Minor Pentatonic Technical Exercises

Chapter 11 - D Minor Pentatonic

1

Exercise 1: Treble clef, D minor pentatonic scale (D, E, F, G, A, Bb). Measures 1-4.

2

Exercise 2: Treble clef, D minor pentatonic scale with slurs and accents. Measures 5-8.

3

Exercise 3: Treble clef, D minor pentatonic scale with slurs and accents. Measures 9-12.

4

Exercise 4: Treble clef, D minor pentatonic scale with slurs and accents. Measures 13-16.

5

Exercise 5: Treble clef, D minor pentatonic scale with slurs and accents. Measures 17-18.

18

Exercise 6: Treble clef, D minor pentatonic scale with slurs and accents. Measures 19-22.

Chapt. 1 | D - Minor ▶

Ex. 1-18 Preparatory Exercises

20

6

23

25

7

28

30

8

32

34

9

37

Chapt. 1 | D - Minor ▶

Ex. 1-18 Preparatory Exercises

10

39

11

43

12

47

13

51

14

54

16

58

17

63

18

67

Chapt. 1 | D - Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

71

(19) (20)

75

(21) (22)

79

(23) (24)

83

(25) (26)

87

(27) (28)

91

(29) (30)

Chapt. 11 D - Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

95

(31) (32)

99

(33) (34)

103

(35) (36)

107

(37) (38)

111

(39) (40)

Chapt. 11 D - Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

115 **41**

117 **42**

119 **43**

121 **44**

123 **45**

125 **46**

127 **47**

Chapt. 11 D - Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

48

129

49

131

50

133

51

135

52

137

53

139

54

141

Chapt. 1 | D - Minor ▶

Ex. 55-59 Modal with Chromatic Side-slip

143

(55)

E^bMIN

147

(56)

E^bMIN

151

(57)

E^bMIN

155

(58)

E^bMIN

159

(59)

E^bMIN

E^bMIN

E^bMIN

Chapt. I I D - Minor ▶

Ex. 60-67 ii7-V7alt-I:maj7

60 G MIN7 (D MIN PENTATONIC) C7^{#9}/_{#5} (E FLAT MIN PENTATONIC)

163
165

61 G MIN7 C SUS4 C7^{#9}/_{#5}

167
169

62 G MIN7 C7^{#9}/_{#5}

171
173

63 G MIN7 C7^{#9}/_{#5}

175
177

Chapt. 11 D - Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

64 G MIN7 C7^{#9}_{#5}

179

F MA7

181

65 G MIN7 C7^{#9}_{#5}

183

F MA7

185

66 G MIN7 C7^{#9}_{#5}

187

F MA7

189

67 G MIN7 C7^{#9}_{#5}

191

F MA7

193

Minor Pentatonic Technical Exercises

Chapter 12 - G Minor Pentatonic

1

Exercise 1: G minor pentatonic scale, measures 1-4. The scale is written in treble clef with a key signature of one sharp (F#). The notes are G, A, Bb, C, D. The exercise consists of four measures: the first measure contains the first four notes (G, A, Bb, C) with slurs and accents; the second measure contains the last three notes (Bb, C, D) with slurs and accents; the third measure contains the first three notes (G, A, Bb) with slurs and accents; the fourth measure contains the last two notes (C, D) with slurs and accents.

2

Exercise 2: G minor pentatonic scale, measures 5-8. The scale is written in treble clef with a key signature of one sharp (F#). The notes are G, A, Bb, C, D. The exercise consists of four measures: the first measure contains the first four notes (G, A, Bb, C) with slurs and accents; the second measure contains the last three notes (Bb, C, D) with slurs and accents; the third measure contains the first three notes (G, A, Bb) with slurs and accents; the fourth measure contains the last two notes (C, D) with slurs and accents.

3

Exercise 3: G minor pentatonic scale, measures 9-12. The scale is written in treble clef with a key signature of one sharp (F#). The notes are G, A, Bb, C, D. The exercise consists of four measures: the first measure contains the first four notes (G, A, Bb, C) with slurs and accents; the second measure contains the last three notes (Bb, C, D) with slurs and accents; the third measure contains the first three notes (G, A, Bb) with slurs and accents; the fourth measure contains the last two notes (C, D) with slurs and accents.

4

Exercise 4: G minor pentatonic scale, measures 13-16. The scale is written in treble clef with a key signature of one sharp (F#). The notes are G, A, Bb, C, D. The exercise consists of four measures: the first measure contains the first four notes (G, A, Bb, C) with slurs and accents; the second measure contains the last three notes (Bb, C, D) with slurs and accents; the third measure contains the first three notes (G, A, Bb) with slurs and accents; the fourth measure contains the last two notes (C, D) with slurs and accents.

5

Exercise 5: G minor pentatonic scale, measures 17-20. The scale is written in treble clef with a key signature of one sharp (F#). The notes are G, A, Bb, C, D. The exercise consists of four measures: the first measure contains the first four notes (G, A, Bb, C) with slurs and accents; the second measure contains the last three notes (Bb, C, D) with slurs and accents; the third measure contains the first three notes (G, A, Bb) with slurs and accents; the fourth measure contains the last two notes (C, D) with slurs and accents.

18

Exercise 6: G minor pentatonic scale, measures 21-24. The scale is written in treble clef with a key signature of one sharp (F#). The notes are G, A, Bb, C, D. The exercise consists of four measures: the first measure contains the first four notes (G, A, Bb, C) with slurs and accents; the second measure contains the last three notes (Bb, C, D) with slurs and accents; the third measure contains the first three notes (G, A, Bb) with slurs and accents; the fourth measure contains the last two notes (C, D) with slurs and accents.

Chapt. 12- G Minor ▶

Ex. 1-18 Preparatory Exercises

20

Exercise 6, measures 20-22. Treble clef, G minor key signature. Measure 20 starts with a circled '6'. The exercise consists of eighth-note patterns with slurs and accents.

23

Exercise 6, measures 23-24. Treble clef, G minor key signature. Measure 23 starts with a circled '6'. The exercise consists of eighth-note patterns with slurs and accents.

25

Exercise 7, measures 25-27. Treble clef, G minor key signature. Measure 25 starts with a circled '7'. The exercise consists of eighth-note patterns with slurs and accents.

28

Exercise 7, measures 28-29. Treble clef, G minor key signature. Measure 28 starts with a circled '7'. The exercise consists of eighth-note patterns with slurs and accents.

30

Exercise 8, measures 30-31. Treble clef, G minor key signature. Measure 30 starts with a circled '8'. The exercise features triplets of eighth notes with slurs and accents.

32

Exercise 8, measures 32-33. Treble clef, G minor key signature. Measure 32 starts with a circled '8'. The exercise features triplets of eighth notes with slurs and accents.

34

Exercise 9, measures 34-36. Treble clef, G minor key signature. Measure 34 starts with a circled '9'. The exercise features triplets of eighth notes with slurs and accents.

37

Exercise 9, measures 37-38. Treble clef, G minor key signature. Measure 37 starts with a circled '9'. The exercise features triplets of eighth notes with slurs and accents.

Chapt. 12- G Minor ▶

Ex. 1-18 Preparatory Exercises

10

39

11

43

12

47

13

51

14

54

16

58

17

63

18

67

Chapt. 12- G Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

71

(19) (20)

75

(21) (22)

79

(23) (24)

83

(25) (26)

87

(27) (28)

91

(29) (30)

Chapt. 12- G Minor ▶

Ex. 19-40 One Bar Phrases (repeated)

95

31 32

99

33 34

103

35 36

107

37 38

111

39 40

Chapt. 12- G Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

115

41

117

42

119

43

121

44

123

45

125

46

127

47

Chapt. 12- G Minor ▶

Ex. 41-54 Two Bar Phrases (repeated)

129 **(48)**

131 **(49)**

133 **(50)**

135 **(51)**

137 **(52)**

139 **(53)**

141 **(54)**

Chapt. 12- G Minor ▶

Ex. 55-59 Modal with Chromatic Side-slip

143

55

AbMIN

147

56

AbMIN

151

57

AbMIN

155

58

AbMIN

159

59

AbMIN

AbMIN

AbMIN

Chapt. 12- G Minor ▶

Ex. 60-67 ii7-V7alt-I maj7

(60) C MIN7 (G MIN PENTATONIC) F7^{#9}/_{#5} (A FLAT MIN PENTATONIC)

163

Bb MA7 (G MIN PENTATONIC)

165

(61) C MIN7 F5US4 F7^{#9}/_{#5}

167

Bb MA7

169

(62) C MIN7 F7^{#9}/_{#5}

171

Bb MA7

173

(63) C MIN7 F7^{#9}/_{#5}

175

Bb MA7

177

Chapt. 12- G Minor ▶

Ex. 60-67 ii7-V7alt-Imaj7

The image displays a series of musical exercises in G minor, numbered 64 through 67. Each exercise is presented on a single staff in treble clef with a key signature of one sharp (F#). Exercise 64 (measures 179-180) features a C minor 7 chord and an F7#9#5 chord. Exercise 65 (measures 181-182) features a Bb major 7 chord and an F7#9#5 chord. Exercise 66 (measures 183-184) features a C minor 7 chord and an F7#9#5 chord. Exercise 67 (measures 185-193) features a C minor 7 chord and a Bb major 7 chord, with several triplet markings. The exercises consist of various melodic lines, including eighth and sixteenth notes, and rests.

Minor Pentatonic Technical Exercises

Suggest Chord Changes for Practice

① MODAL (WORKS FOR ALL, BEST FOR 1-18)

Musical notation for the Modal exercise, consisting of three staves of music. Each staff contains four measures of rhythmic notation (diagonal slashes). The first staff is labeled with CMIN7 above the first measure and FMIN7 above the fifth measure. The second staff is labeled with GMIN7 above the first measure and AbMA7 above the fifth measure. The third staff is labeled with F7sus4 above the first measure and Bb7sus4 above the fifth measure. A double bar line with repeat dots is placed at the end of each staff.

② BLUES (WORKS FOR ALL, BEST FOR EX. 19-54)

Musical notation for the Blues exercise, consisting of three staves of music. Each staff contains four measures of rhythmic notation (diagonal slashes). The first staff is labeled with C7 above the first measure, F7 above the second measure, C7 above the third measure, GMIN7 above the fourth measure, and C7 above the fifth measure. The second staff is labeled with F7 above the first measure, C7 above the third measure, and A7#9 above the fourth measure. The third staff is labeled with DMIN7 above the first measure, G7 above the second measure, C7 above the third measure, DMIN7 above the fourth measure, and G7 above the fifth measure. A double bar line with repeat dots is placed at the end of each staff.

③ II-V-I (EX. 55-67)

Musical notation for the II-V-I exercise, consisting of one staff of music with four measures of rhythmic notation (diagonal slashes). The first measure is labeled with FMIN7 above it, the second with Bb7#9 above it, and the third with EbMA7 above it. A double bar line with repeat dots is placed at the end of the staff.

④ II-V7sus-I (EX. 1-54)

Musical notation for the II-V7sus-I exercise, consisting of one staff of music with four measures of rhythmic notation (diagonal slashes). The first measure is labeled with FMIN7 above it, the second with Bb7sus4 above it, and the third with EbMA7 above it. A double bar line with repeat dots is placed at the end of the staff.

Minor Pentatonic Technical Exercises

Suggest Chord Changes for Practice

1 MODAL (WORKS FOR ALL, BEST FOR 1-18)

Musical notation for exercise 1, modal section, measures 45-61. The notation is in F minor (one flat) and consists of three staves. Each staff contains two measures of rhythmic patterns (diagonal slashes) with repeat signs at the end. Chord changes are indicated above the staves: F MIN7 (measures 45-52), Bb MIN7 (measures 53-60), C MIN7 (measures 45-52), Db MA7 (measures 53-60), Bb 7sus4 (measures 45-52), and Eb 7sus4 (measures 53-60).

2 BLUES (WORKS FOR ALL, BEST FOR EX. 19-54)

Musical notation for exercise 2, blues section, measures 69-77. The notation is in F minor and consists of three staves. Each staff contains four measures of rhythmic patterns (diagonal slashes) with repeat signs at the end. Chord changes are indicated above the staves: F7 (measures 69-72), Bb7 (measures 73-76), F7 (measures 69-72), C MIN7 (measures 73-76), F7 (measures 69-72), Bb7 (measures 73-76), D7#9 (measures 73-76), G MIN7 (measures 69-72), C7 (measures 73-76), F7 (measures 69-72), G MIN7 (measures 73-76), and C7 (measures 69-72).

3 II-V-I (EX. 55-67)

Musical notation for exercise 3, II-V-I section, measures 81-84. The notation is in F minor and consists of one staff with four measures of rhythmic patterns (diagonal slashes) with repeat signs at the end. Chord changes are indicated above the staff: Bb MIN7 (measures 81-82), Eb7#9 (measures 83-84), and Ab MA7 (measures 81-84).

4 II-V7sus-I (EX. 1-54)

Musical notation for exercise 4, II-V7sus-I section, measures 85-88. The notation is in F minor and consists of one staff with four measures of rhythmic patterns (diagonal slashes) with repeat signs at the end. Chord changes are indicated above the staff: Bb MIN7 (measures 85-86), Eb 7sus4 (measures 87-88), and Ab MA7 (measures 85-88).

Minor Pentatonic Technical Exercises

Suggest Chord Changes for Practice

① MODAL (WORKS FOR ALL, BEST FOR 1-18)

Musical notation for exercise 1, modal style, measures 1-18. The exercise is written in Bb minor (two flats) and consists of three staves of rhythmic patterns. The first staff (measures 1-8) has a double bar line at measure 8. The second staff (measures 9-16) has a double bar line at measure 16. The third staff (measures 17-18) has a double bar line at measure 18. Chord changes are indicated above the staves: BbMIN7 (measures 1-8), EbMIN7 (measures 9-16), FMIN7 (measures 17-18), GbMA7 (measures 17-18), Eb7sus4 (measures 17-18), and Ab7sus4 (measures 17-18).

② BLUES (WORKS FOR ALL, BEST FOR EX. 19-54)

Musical notation for exercise 2, blues style, measures 19-36. The exercise is written in Bb minor and consists of three staves of rhythmic patterns. The first staff (measures 19-24) has a double bar line at measure 24. The second staff (measures 25-30) has a double bar line at measure 30. The third staff (measures 31-36) has a double bar line at measure 36. Chord changes are indicated above the staves: Bb7 (measures 19-24), Eb7 (measures 25-30), Bb7 (measures 31-36), FMIN7 (measures 31-36), Bb7 (measures 31-36), Eb7 (measures 31-36), Bb7 (measures 31-36), G7#9 (measures 31-36), CMIN7 (measures 31-36), F7 (measures 31-36), Bb7 (measures 31-36), CMIN7 (measures 31-36), and F7 (measures 31-36).

③ II-V-I (EX. 55-67)

Musical notation for exercise 3, II-V-I progression, measures 37-40. The exercise is written in Bb minor and consists of one staff of rhythmic patterns. The staff has a double bar line at measure 40. Chord changes are indicated above the staff: EbMIN7 (measures 37-40), Ab7#9/5 (measures 37-40), and DbMA7 (measures 37-40).

④ II-V7sus-I (EX. 1-54)

Musical notation for exercise 4, II-V7sus-I progression, measures 41-44. The exercise is written in Bb minor and consists of one staff of rhythmic patterns. The staff has a double bar line at measure 44. Chord changes are indicated above the staff: EbMIN7 (measures 41-44), Ab7sus4 (measures 41-44), and DbMA7 (measures 41-44).

Minor Pentatonic Technical Exercises

Suggest Chord Changes for Practice

1 MODAL (WORKS FOR ALL, BEST FOR 1-18)

45 E_bMIN7 A_bMIN7

53 B_bMIN7 $BMA7$

61 A_b7sus4 D_b7sus4

Detailed description: This section contains three staves of musical notation in Eb minor. Each staff consists of two measures of eighth-note chords. The first staff shows EbMIN7 and AbMIN7. The second staff shows BbMIN7 and BMA7. The third staff shows Ab7sus4 and Db7sus4. The notation includes a treble clef, a key signature of three flats, and repeat signs at the end of each measure.

2 BLUES (WORKS FOR ALL, BEST FOR EX. 19-54)

69 E_b7 A_b7 E_b7 B_bMIN7 E_b7

73 A_b7 E_b7 $C7\#9$

77 $FMIN7$ B_b7 E_b7 $FMIN7$ B_b7

Detailed description: This section contains three staves of musical notation in Eb minor. Each staff consists of two measures of eighth-note chords. The first staff shows Eb7, Ab7, Eb7, BbMIN7, and Eb7. The second staff shows Ab7, Eb7, and C7#9. The third staff shows FMIN7, Bb7, Eb7, FMIN7, and Bb7. The notation includes a treble clef, a key signature of three flats, and repeat signs at the end of each measure.

3 II-V-I (EX. 55-67)

81 A_bMIN7 $D_b7\#9/\#5$ G_bMA7

Detailed description: This section contains one staff of musical notation in Eb minor. It consists of four measures of eighth-note chords. The first measure is AbMIN7, the second is Db7#9/#5, and the third is GbMA7. The notation includes a treble clef, a key signature of three flats, and repeat signs at the end of each measure.

4 II-V7sus-I (EX. 1-54)

85 A_bMIN7 D_b7sus4 G_bMA7

Detailed description: This section contains one staff of musical notation in Eb minor. It consists of four measures of eighth-note chords. The first measure is AbMIN7, the second is Db7sus4, and the third is GbMA7. The notation includes a treble clef, a key signature of three flats, and repeat signs at the end of each measure.

Minor Pentatonic Technical Exercises

Suggest Chord Changes for Practice

① MODAL (WORKS FOR ALL, BEST FOR 1-18)

Musical notation for exercise 1, modal style, measures 1-18. The notation is in treble clef with a key signature of three flats (Ab minor). The exercise is divided into three systems of six measures each. The first system has chords AbMIN7 and DbMIN7. The second system has EbMIN7 and EMA7. The third system has Db7sus4 and Gb7sus4.

② BLUES (WORKS FOR ALL, BEST FOR EX. 19-54)

Musical notation for exercise 2, blues style, measures 19-36. The notation is in treble clef with a key signature of three flats (Ab minor). The exercise is divided into three systems of four measures each. The first system has chords Ab7, Db7, Ab7, EbMIN7, and Ab7. The second system has Db7, Ab7, and F7#9. The third system has BbMIN7, Eb7, Ab7, BbMIN7, and Eb7.

③ II-V-I (EX. 55-67)

Musical notation for exercise 3, II-V-I progression, measures 37-40. The notation is in treble clef with a key signature of three flats (Ab minor). The exercise consists of four measures with chords DbMIN7, Gb7#9/5, and BMA7.

④ II-V7sus-I (EX. 1-54)

Musical notation for exercise 4, II-V7sus-I progression, measures 41-44. The notation is in treble clef with a key signature of three flats (Ab minor). The exercise consists of four measures with chords DbMIN7, Gb7sus4, and BMA7, followed by a melodic phrase in the final measure.

Minor Pentatonic Technical Exercises

Suggest Chord Changes for Practice

① MODAL (WORKS FOR ALL, BEST FOR 1-18)

45 C#MIN7 F#MIN7

53 G#MIN7 AMA7

61 F#7sus4 B7sus4

Detailed description: This section contains three staves of musical notation in C# minor. Each staff consists of four measures of rhythmic patterns (diagonal lines) with repeat signs at the beginning and end. The first staff is labeled with C#MIN7 above the first measure and F#MIN7 above the fifth measure. The second staff is labeled with G#MIN7 above the first measure and AMA7 above the fifth measure. The third staff is labeled with F#7sus4 above the first measure and B7sus4 above the fifth measure.

② BLUES (WORKS FOR ALL, BEST FOR EX. 19-54)

69 C#7 F#7 C#7 G#MIN7 C#7

73 F#7 C#7 A#7#9

77 D#MIN7 G#7 C#7 D#MIN7 G#7

Detailed description: This section contains three staves of musical notation in C# minor. Each staff consists of four measures of rhythmic patterns (diagonal lines) with repeat signs at the beginning and end. The first staff is labeled with C#7 above the first measure, F#7 above the second, C#7 above the third, G#MIN7 above the fourth, and C#7 above the fifth. The second staff is labeled with F#7 above the first measure, C#7 above the third, and A#7#9 above the fourth. The third staff is labeled with D#MIN7 above the first measure, G#7 above the second, C#7 above the third, D#MIN7 above the fourth, and G#7 above the fifth.

③ II-V-I (EX. 55-67)

81 F#MIN7 B7#9#5 EMA7

Detailed description: This section contains one staff of musical notation in C# minor. It consists of four measures of rhythmic patterns (diagonal lines) with repeat signs at the beginning and end. The first measure is labeled with F#MIN7 above it, the second with B7#9#5 above it, and the third with EMA7 above it.

④ II-V7sus-I (EX. 1-54)

85 F#MIN7 B7sus4 EMA7

Detailed description: This section contains one staff of musical notation in C# minor. It consists of four measures of rhythmic patterns (diagonal lines) with repeat signs at the beginning and end. The first measure is labeled with F#MIN7 above it, the second with B7sus4 above it, and the third with EMA7 above it.

Minor Pentatonic Technical Exercises

Suggest Chord Changes for Practice

① MODAL (WORKS FOR ALL, BEST FOR 1-18)

Exercise 1: Modal (Works for all, best for 1-18). The exercise consists of three staves of music in F# minor, each with a double bar line and repeat sign. The chord changes are as follows:

- Staff 1: F#MIN7 (measures 1-4), B MIN7 (measures 5-8)
- Staff 2: C#MIN7 (measures 1-4), D MA7 (measures 5-8)
- Staff 3: B 7sus4 (measures 1-4), E 7sus4 (measures 5-8)

② BLUES (WORKS FOR ALL, BEST FOR EX. 19-54)

Exercise 2: Blues (Works for all, best for ex. 19-54). The exercise consists of three staves of music in F# minor, each with a double bar line and repeat sign. The chord changes are as follows:

- Staff 1: F#7 (measures 1-4), B7 (measures 5-8), F#7 (measures 9-12), C#MIN7 (measures 13-16), F#7 (measures 17-20)
- Staff 2: B7 (measures 1-4), F#7 (measures 5-8), D#7#9 (measures 9-12)
- Staff 3: G#MIN7 (measures 1-4), C#7 (measures 5-8), F#7 (measures 9-12), G#MIN7 (measures 13-16), C#7 (measures 17-20)

③ II-V-I (EX. 55-67)

Exercise 3: II-V-I (Ex. 55-67). The exercise consists of one staff of music in F# minor with a double bar line and repeat sign. The chord changes are as follows:

- B MIN7 (measures 1-4), E 7#9 (measures 5-8), A MA7 (measures 9-12)

④ II-V7sus-I (EX. 1-54)

Exercise 4: II-V7sus-I (Ex. 1-54). The exercise consists of one staff of music in F# minor with a double bar line and repeat sign. The chord changes are as follows:

- B MIN7 (measures 1-4), E 7sus4 (measures 5-8), A MA7 (measures 9-12)

Minor Pentatonic Technical Exercises

Suggest Chord Changes for Practice

① MODAL (WORKS FOR ALL, BEST FOR 1-18)

45 **B^{MIN7}** **E^{MIN7}**

53 **F^{#MIN7}** **G^{MA7}**

61 **E^{7sus4}** **A^{7sus4}**

Detailed description: This section contains three staves of musical notation in B minor (three sharps). Each staff consists of two measures of eighth-note chords. The first staff shows B minor 7 and E minor 7. The second staff shows F# minor 7 and G major 7. The third staff shows E 7sus4 and A 7sus4. The notation includes a treble clef, a key signature of three sharps, and repeat signs at the end of each measure.

② BLUES (WORKS FOR ALL, BEST FOR EX. 19-54)

69 **B⁷** **E⁷** **B⁷** **F^{#MIN7}** **B⁷**

73 **E⁷** **B⁷** **G^{#7#9}**

77 **C^{#MIN7}** **F^{#7}** **B⁷** **C^{#MIN7}** **F^{#7}**

Detailed description: This section contains three staves of musical notation in B minor. Each staff consists of two measures of eighth-note chords. The first staff shows B7, E7, B7, F# minor 7, and B7. The second staff shows E7, B7, and G#7#9. The third staff shows C# minor 7, F#7, B7, C# minor 7, and F#7. The notation includes a treble clef, a key signature of three sharps, and repeat signs at the end of each measure.

③ II-V-I (EX. 55-67)

81 **E^{MIN7}** **A^{7#9#5}** **D^{MA7}**

Detailed description: This section contains one staff of musical notation in B minor, consisting of two measures of eighth-note chords. The first measure contains E minor 7 and A 7#9#5. The second measure contains D major 7. The notation includes a treble clef, a key signature of three sharps, and repeat signs at the end of each measure.

④ II-V7sus-I (EX. 1-54)

85 **E^{MIN7}** **A^{7sus4}** **D^{MA7}**

Detailed description: This section contains one staff of musical notation in B minor, consisting of two measures of eighth-note chords. The first measure contains E minor 7 and A 7sus4. The second measure contains D major 7. The notation includes a treble clef, a key signature of three sharps, and repeat signs at the end of each measure.

Minor Pentatonic Technical Exercises

Suggest Chord Changes for Practice

① MODAL (WORKS FOR ALL, BEST FOR 1-18)

9

17

② BLUES (WORKS FOR ALL, BEST FOR EX. 19-54)

25

29

33

③ II-V-I (EX. 55-67)

37

④ II-V7SUS4-I (EX. 1-54)

41

Minor Pentatonic Technical Exercises

Suggest Chord Changes for Practice

① MODAL (WORKS FOR ALL, BEST FOR 1-18)

45

A MIN7

D MIN7

53

E MIN7

F MA7

61

D 7sus4

G 7sus4

② BLUES (WORKS FOR ALL, BEST FOR EX. 19-54)

69

A 7

D 7

A 7

E MIN7

A 7

73

D 7

A 7

F #7 #9

77

B MIN7

E 7

A 7

B MIN7

E 7

③ II-V-I (EX. 55-67)

81

D MIN7

G 7 #9

C MA7

④ II-V7sus-I (EX. 1-54)

85

D MIN7

G 7sus4

C MA7

Minor Pentatonic Technical Exercises

Suggest Chord Changes for Practice

1 MODAL (WORKS FOR ALL, BEST FOR 1-18)

17

D MIN7 G MIN7

A MIN7 B^bMA^b7

G 7sus4 C 7sus4

2 BLUES (WORKS FOR ALL, BEST FOR EX. 19-54)

25

D7 G7 D7 A MIN7 D7

G7 D7 B7#9

E MIN7 A7 D7 E MIN7 A7

33

3 II-V-I (EX. 55-67)

37

G MIN7 C7^{#9}/_{#5} FMA^b7

4 II-V7sus-I (EX. 1-54)

41

G MIN7 C 7sus4 FMA^b7

Minor Pentatonic Technical Exercises

Suggest Chord Changes for Practice

① MODAL (WORKS FOR ALL, BEST FOR 1-18)

45 **G^{MIN}7** **C^{MIN}7**

53 **D^{MIN}7** **E^bMA⁷**

61 **C⁷SUS⁴** **F⁷SUS⁴**

Detailed description: This section contains three staves of musical notation in G minor. Each staff consists of four measures of rhythmic patterns (diagonal slashes) with repeat signs at the beginning and end. The first staff (measures 45-52) has a G^{MIN}7 chord for the first two measures and a C^{MIN}7 chord for the last two. The second staff (measures 53-60) has a D^{MIN}7 chord for the first two measures and an E^bMA⁷ chord for the last two. The third staff (measures 61-68) has a C⁷SUS⁴ chord for the first two measures and an F⁷SUS⁴ chord for the last two.

② BLUES (WORKS FOR ALL, BEST FOR EX. 19-54)

69 **G⁷** **C⁷** **G⁷** **D^{MIN}7** **G⁷**

73 **C⁷** **G⁷** **E⁷#⁹**

77 **A^{MIN}7** **D⁷** **G⁷** **A^{MIN}7** **D⁷**

Detailed description: This section contains three staves of musical notation in G minor. Each staff consists of four measures of rhythmic patterns (diagonal slashes) with repeat signs at the beginning and end. The first staff (measures 69-72) has chords G⁷, C⁷, G⁷, D^{MIN}7, and G⁷. The second staff (measures 73-76) has chords C⁷, G⁷, and E⁷#⁹. The third staff (measures 77-80) has chords A^{MIN}7, D⁷, G⁷, A^{MIN}7, and D⁷.

③ II-V-I (EX. 55-67)

81 **C^{MIN}7** **F⁷#⁹/_{#5}** **B^bMA⁷**

Detailed description: This section contains one staff of musical notation in G minor, consisting of four measures of rhythmic patterns (diagonal slashes) with repeat signs at the beginning and end. The chords are C^{MIN}7, F⁷#⁹/_{#5}, and B^bMA⁷.

④ II-V⁷SUS-I (EX. 1-54)

85 **C^{MIN}7** **F⁷SUS⁴** **B^bMA⁷**

Detailed description: This section contains one staff of musical notation in G minor, consisting of four measures of rhythmic patterns (diagonal slashes) with repeat signs at the beginning and end. The chords are C^{MIN}7, F⁷SUS⁴, and B^bMA⁷.