

60 BPM = JUST STARTING

90 BPM = GETTING IT

120 BPM = CAN MOVE ON

150 BPM = SWINGIN'

180 BPM = KILLIN IT!

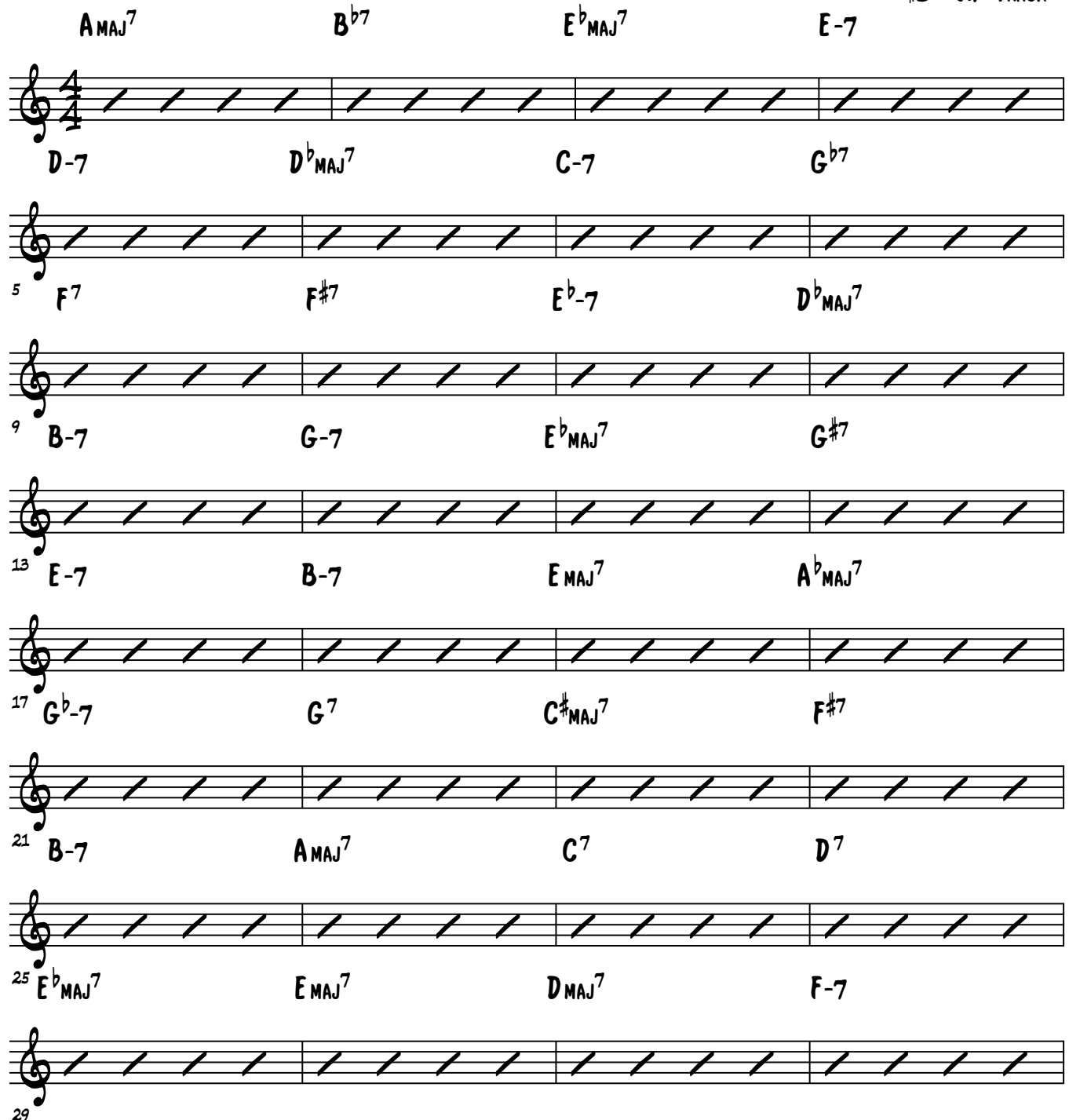
STEP 5 - MISC CHORD CONNECTIONS

PRACTICE IMPROVISING THROUGH THE CHORDS USING CHORD TONES AND MODES FOR ALL THE DIFFERENT CHORDS.
PRACTICE ANY COMBINATION OF MEASURES OR LINES FROM THIS CHART. GO THROUGH AS MUCH AS YOU CAN

#1 - RH ALONE

#2 - RH W/ LH CHORDS

#3 - W/ TRACK



1 A MAJ7 2 B b7 3 E b MAJ7 4 E-7

5 D-7 6 D b MAJ7 7 C-7 8 G b7

9 F7 10 F#7 11 E b-7 12 D b MAJ7

13 B-7 14 G-7 15 E b MAJ7 16 G#7

17 E-7 18 B-7 19 E MAJ7 20 A b MAJ7

21 G b-7 22 G7 23 C# MAJ7 24 F#7

25 B-7 26 A MAJ7 27 C7 28 D7

29 E b MAJ7 30 E MAJ7 31 D MAJ7 32 F-7

2

A^{b7} G^{b7} F^{MAJ7} D^7

33 A^{b-7} B^{b-7} $F-7$ G^{MAJ7}

37 B^7 E^{bMAJ7} $F\sharp-7$ $F-7$

41 $C-7$ $C\sharp^{MAJ7}$ A^7 A^{b7}

45 B^{bMAJ7} D^7 $E-7$ F^{MAJ7}

49 D^{b-7} G^7 E^{b-7} E^7

53 B^{MAJ7} A^{b-7} B^{MAJ7} E^7

57 A^{bMAJ7} G^7 $G\sharp^{MAJ7}$ $C-7$

61 $F-7$ D^{b-7} E^7 G^{b-7}

65 A^{MAJ7} B^{b7} G^{MAJ7} $D-7$

69