

# JOHN MCNEIL EXERCISES

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CONNECTING CHORDS 3-7 AND 7-3

**A** C7 F7 Bb7 Eb7 Ab7 Db7 F#7 B7 E7 A7 D7 G7

3 7 3 7 ETC.

**B** C7 F7 Bb7 Eb7 Ab7 Db7 F#7 B7 E7 A7 D7 G7

4 7 3 7 3 ETC.

HALF STEP FROM ABOVE THE 3RD OF THE CHORD APPROACH

**C** C7 F7 Bb7 Eb7 Ab7 Db7

F#7 B7 E7 A7 D7 G7

14

HALF STEP FROM BELOW THE 3RD OF THE CHORD APPROACH

**D** C7 F7 Bb7 Eb7 Ab7

ETC.

20

TWO HALF STEPS FROM BELOW THE 3RD OF THE CHORD APPROACH

**E** C7 F7 Bb7 Eb7 Ab7

ETC.

26

ORISING.

**TWO HALF STEPS FROM ABOVE THE 3RD OF THE CHORD APPROACH**

**F**                      **C7**                      **F7**                      **Bb7**                      **Eb7**                      **Ab7**                      ETC.



**3 HALF STEPS FROM BELOW THE 3RD OF THE CHORD APPROACH**

**G**                      **C7**                      **F7**                      **Bb7**                      **Eb7**                      **Ab7**                      ETC.



**3 HALF STEPS FROM ABOVE THE 3RD OF THE CHORD APPROACH**

**H**                      **C7**                      **F7**                      **Bb7**                      **Eb7**                      **Ab7**                      ETC.



THEN, MIX AND MATCH...2 FROM ABOVE, 1 FROM BELOW; 2 FROM BELOW, 1 FROM ABOVE; 1 FROM ABOVE, 2 FROM BELOW; 1 FROM BELOW, 2 FROM ABOVE.

THEN, APPLY TO OTHER MEMBERS OF THE CHORD...7TH, ROOT, 5TH, 9TH AND REPEAT THE PROCESS.

THEN, APPLY TO OTHER CHORD TYPES, AND REPEAT THE PROCESS.

THEN, APPLY TO A BLUES PROGRESSION...SIMPLE TO COMPLEX...ADD CHORDS.

THEN, CHANGE THE APPROACH BASED ON THE QUALITY OF THE CHORD. (EX. 2 FROM BELOW IF MA3RD, 2 FROM ABOVE IF MI3RD, ETC.)

THEN, CHANGE DESTINATIONS AS WELL AS APPROACHES BASED ON SOME PRE-CONCEIVED PARAMETERS.

GO AS FAR AS 3 NOTE APPROACHES, ANY COMBINATION. THIS WILL GENERATE A CONSTANT FLOW OF 1/8TH NOTES IN MEASURES WITH 2 CHORDS.

EXERCISE CHOICE IN YOUR PRACTICE.