

# 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

Exercise A shows a sequence of chords: C7, F7, Bb7, Eb7, Ab7, Db7, F#7, B7, E7, A7, D7, G7. The bass line consists of eighth notes, with accidentals indicating the specific notes for each chord.

3 7 3 7 ETC.

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

Exercise B shows a sequence of chords: C7, F7, Bb7, Eb7, Ab7, Db7, F#7, B7, E7, A7, D7, G7. The bass line consists of eighth notes, with accidentals indicating the specific notes for each chord.

4 7 3 7 3 ETC.

## HALF STEP FROM ABOVE THE 3RD OF THE CHORD APPROACH

**C** C7 F7 Bb7 Eb7 Ab7 Db7

Exercise C shows a half-step approach from above the 3rd of the chord for the sequence: C7, F7, Bb7, Eb7, Ab7, Db7. The bass line features dotted half notes.

7

F#7 B7 E7 A7 D7 G7

Continuation of exercise C showing a half-step approach from above the 3rd of the chord for the sequence: F#7, B7, E7, A7, D7, G7. The bass line features dotted half notes.

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## HALF STEP FROM BELOW THE 3RD OF THE CHORD APPROACH

**D** C7 F7 Bb7 Eb7 Ab7 Etc.

Exercise D shows a half-step approach from below the 3rd of the chord for the sequence: C7, F7, Bb7, Eb7, Ab7, Etc. The bass line features dotted half notes.

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

**E** C7 F7 Bb7 Eb7 Ab7 Etc.

Exercise E shows a two-half-step approach from below the 3rd of the chord for the sequence: C7, F7, Bb7, Eb7, Ab7, Etc. The bass line features dotted half notes.

26

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

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

32

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

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

38

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

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

44

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.