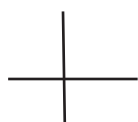
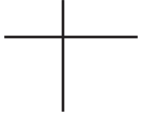


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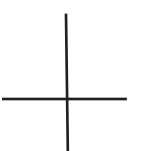
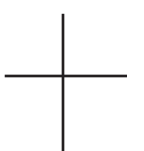
## Forward

Technique is perhaps the most important area of study for serious music students. All good performance is dependant on the ability to execute the task at hand. It is always so impressive when watching a great player, to see how easy they make it look. The phrase “no sweat chops” is a common adjective used to describe a musician demonstrating clean and accurate technique. I can assure you that it took a great deal of sweat to develop those masterful chops.

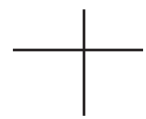
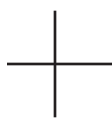
Over the years, I have heard many excuses as to why it not necessary to practice fundamental technique on the instrument. One common excuse is, “I only need enough chops to play the things I want to play.” In reality, the opposite is true. The things that you want to play never grow beyond your ability to execute them. The lack of good facility on the instrument then becomes the limiting factor in your creative output. When confronted with the previous statement, some people will site the great players who have limited chops, like Thelonious Monk, Charlie Haden, and B.B. King. These masters of their craft are not the norm. The statement of “I don’t need a lot of chops” is most often an excuse for not practicing. The truth is, if you really want to become fluent in any style of improvisation, you must master your instrument. Of course you can improvise without possessing any basic technique on your instrument. Just make sounds. There are no music police, and one is free to make music no matter how bad it may sound. However, most professionals understand the concept of freedom through discipline.

In classical music, all musicians strive for technical mastery over their instruments. This goal is assumed when one decides to work to become a professional. The more physical control you have, the better able you are to interpret and reproduce a given piece of music. By freeing yourself from the constraints of thinking about your execution, you can then begin to express the beauty of the music. As technical command increases, so does your ability to focus on dynamics, articulations, phrasing, listening, sound quality, and synergy.

I have seen many talented young students who never reached the higher levels of music-making simply because they would not put forth the time and energy to master their instruments. These students were not lacking in natural gifts. They had abundant talent, inspiration, and creativity. They simply did not sound good when required to perform outside their comfort level. Often their excuses were of the variety, “I just play the music I like,” or “I really just want to develop my own style.” These are easy philosophies to adopt because once stated, they require no further work or development.







# E Minor 3

♩ = 138

1

5

9

13

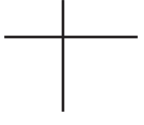
17

21

25

The musical score consists of seven staves of music in bass clef, 4/4 time, with a key signature of one sharp (F#). The tempo is marked as quarter note = 138. The score is divided into measures 1 through 27. A large, semi-transparent watermark 'STINNETT MUSIC' is overlaid across the center of the page.





# B minor 2

$\text{♩} = 240$

1

5

9

13

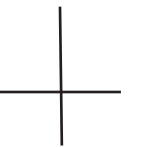
17

21

25

29

The musical score consists of two staves: a bass staff (bottom) and a treble staff (top). The key signature is B minor (two sharps: F# and C#). The time signature is 4/4. The tempo is marked as quarter note = 240. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 indicated at the start of their respective staves. A large, semi-transparent watermark reading 'STINNETT MUSIC' is overlaid across the center of the page.





# C # minor 3

♩ = 300

1

5

9

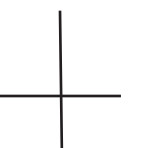
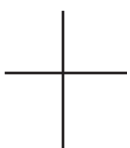
13

17

21

25

29





# Ab major 2

♩ = 168

1

5

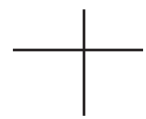
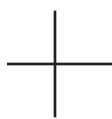
9

13

17

21





# Bb minor 3

♩ = 110

1

5

9

13

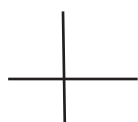
17

21

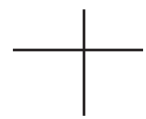
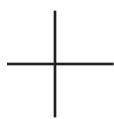
25

29

The musical score consists of eight staves of music in bass clef, 4/4 time, and Bb minor. The tempo is marked as quarter note = 110. The score is divided into measures 1 through 29. A large, semi-transparent watermark 'STINNETT MUSIC' is overlaid across the center of the page.







# Gb major 2

♩=160

1

5

9

13

17

21





## Conclusion

Your physical technique is at the core of your ability to communicate musical ideas. Keep pushing the boundaries of your mastery over your instrument. After you have learned all of the etudes, go back and enjoy the ease of performance and fluency of execution. Your technical command will now make learning and performing all new music much easier. Remember, keep your chops up with daily practice of good technique.

Be patient and persistent. Have patience with yourself and the time it takes to truly develop good habits. You must be persistent in your daily practice. Only through consistent study over time will you see tangible benefits. This book should provide you with some good practice material for a long time.

I really enjoyed writing this music. My students and I have had a wonderful time together in our pursuit of excellence. While it can be tedious and demanding learning the etudes, I hope you will appreciate and enjoy your journey towards mastery. All things of value take time to acquire. The question is, "What better thing do you have to do besides master your instrument?" Let's GO!

**Practice CDs for all seventy-eight *12 Keys To Success* etudes are available for purchase at: [www.jimstinnett.com](http://www.jimstinnett.com)**

Practice CDs are intended for use as an aural support for your practicing. To practice along with sound is most important. The recordings themselves are sequenced and very simple. They are not intended to be representations of real musicians playing music but rather an effective tool for you to use while practicing.

On the CDs each etude is played at three tempos, slow, medium, and fast. The slower tempos and clarity of the music on these CDs will allow you to play-along quite easily.

