

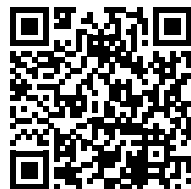
PLAY WHAT YOU FEEL

Practice Workbook

Scale Mapping Practice · Scale Mapping 2 · Scale-Mastery Dojo

Free companion download

fingerprintmethod.com/piano/improv/workbook



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WORKBOOK—PART 1

Scale Mapping 1

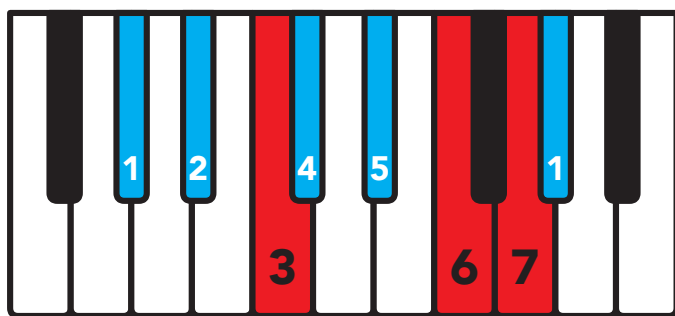
Welcome to Scale Mapping 1! Here, we'll get hands-on experience transposing the scales we've learned to different keys across the keyboard.

We'll work through examples of each scale type, helping you internalize how these patterns move around the keyboard in different keys. For each scale type, I'll work through the first example with you—then the next one is yours to figure out and practice on your own. Answers for all blank charts are in the Answer Key at the end of this section.

Major Scales

Let's start with major scales. Remember, the major scale formula is “1 2 3 4 5 6 7 1”—which we derived from the pattern of the white keys starting from **C**.

Using this formula starting on **A^b** gives us **A^b** major with four black keys—**B^b**, **D^b**, **E^b**, and of course **A^b**.

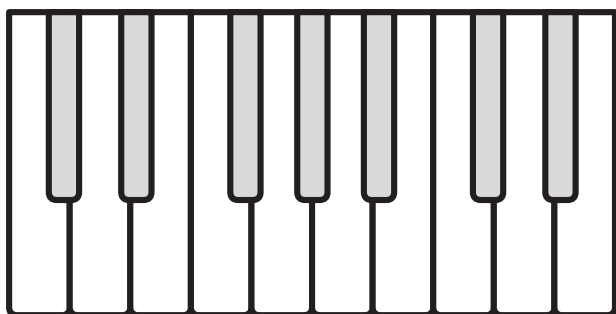


TRY THIS

Play the **A^b** major scale slowly, noticing the adjacent notes where the formula puts “34” and “71” together.

EXERCISE 1

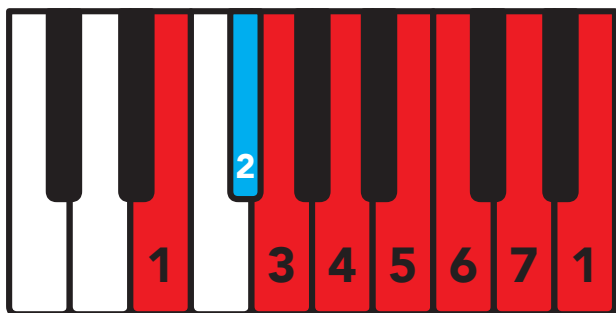
Now **D** major. Follow the same formula starting from **D**. Work out the notes, mark them on the blank keyboard, and play the scale slowly.



Minor Scales

Now for minor scales. The formula is “1 2 3 4 5 6 7 1”—which we got from the white keys starting from **A**.

Applying this formula to **E** gives us **E** minor with one black key—**F**♯.

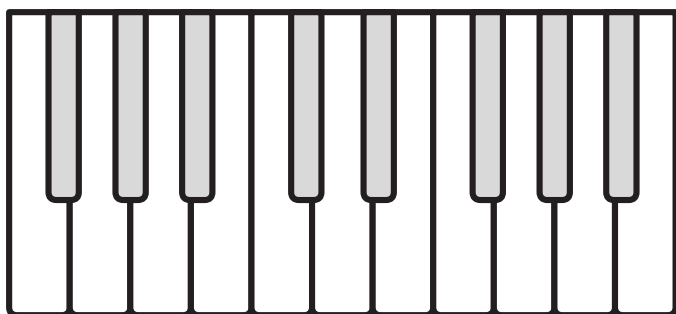


TRY THIS

Play the **E** minor scale slowly, watching for the adjacent pairs at 2–3 and 5–6.

EXERCISE 2

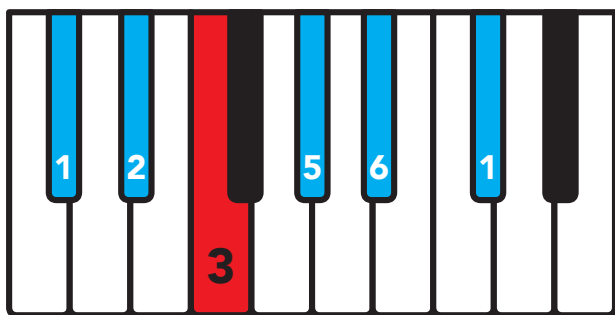
Now **F#** minor. Apply the minor formula from **F#**, work out the notes, and play it slowly. How many black keys does it use?



Pentatonic Scales

Let's explore some pentatonic scales. For major pentatonic, the formula is "1 2 3 5 6 1"—from the black keys with **F#** as home base.

Applying this to **Db** gives us **Db, Eb, F, Ab, Bb**.

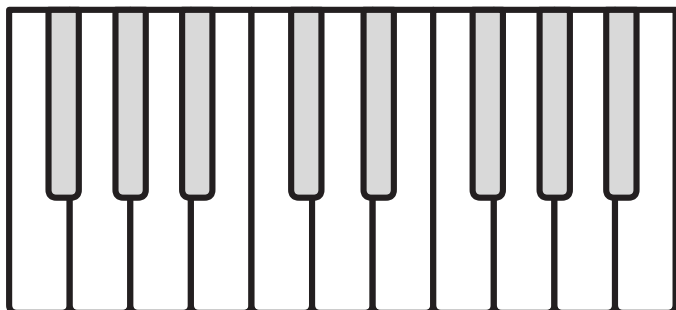


TRY THIS

Play **Db** major pentatonic slowly, feeling the larger gaps.

EXERCISE 3

Now **G** major pentatonic. Follow the formula from **G** and work out the five notes.



We can transform these pentatonic scales into blues scales by adding one extra note—just like we did with the black keys. For major pentatonic, we add a note between scale degrees 2 and 3.

So to make **D^b** major pentatonic into **D^b** major blues, we add **E**—between the 2 (**E^b**) and 3 (**F**).

TRY THIS

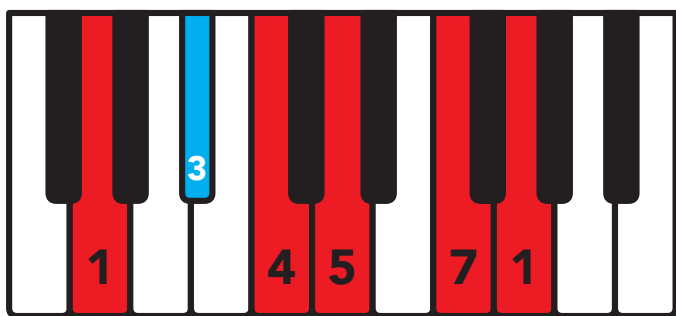
Play **D^b** major pentatonic, then add the **E** for that bluesy color.

EXERCISE 4

Turn **G** major pentatonic into **G** major blues. Which note do you add, and where does it sit?

For minor pentatonic, the formula is “1 3 4 5 7 1”—from the black keys with **E^b** as home base.

Using this formula from **G** gives us **G, B^b, C, D, F**.

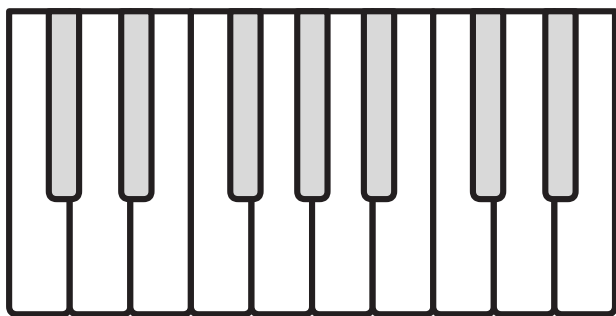


TRY THIS

Play **G** minor pentatonic slowly.

EXERCISE 5

Now **C** minor pentatonic. Work out the five notes from the formula.



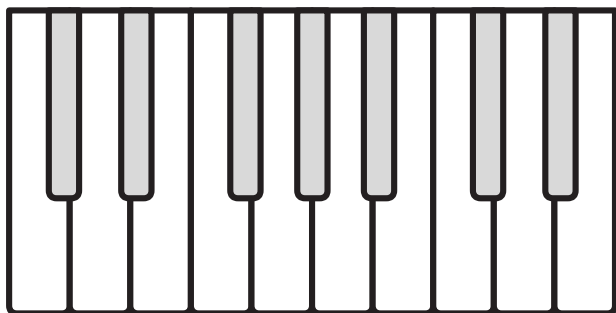
To transform these into minor blues scales, we add a note between scale degrees 4 and 5. For **G** minor pentatonic, we add **D^b**.

TRY THIS

Play **G** minor pentatonic, then add the **D^b**.

EXERCISE 6

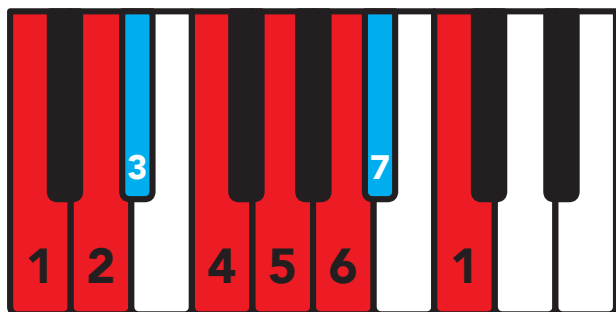
Turn **C** minor pentatonic into **C** minor blues. Which note goes between the 4 and 5?



The Modes

Now for the modes. For Dorian, the formula is “1 2 3 4 5 6 7 1”—which we derived from the white keys starting from **D**.

Applying this formula to **C** gives us **C, D, E $\flat$, F, G, A, B $\flat$, C**.

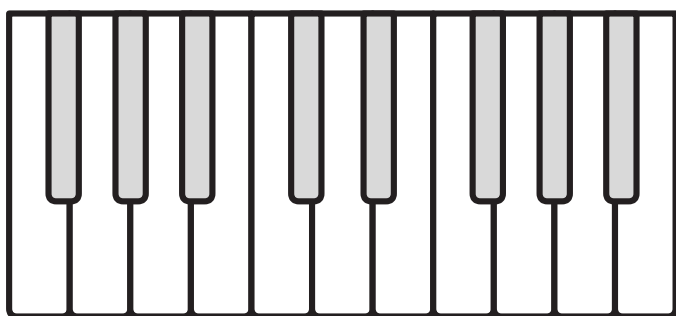


TRY THIS

Play **C** Dorian slowly, following the formula.

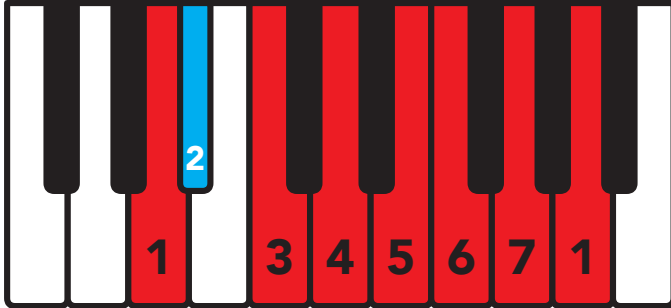
EXERCISE 7

Now **F** Dorian. Work out the notes and play the scale.



For Phrygian, the formula is “1 2 3 4 5 6 7 1”—from the white keys starting from **E**.

From **A**, we get **A, B $\flat$, C, D, E, F, G, A**.

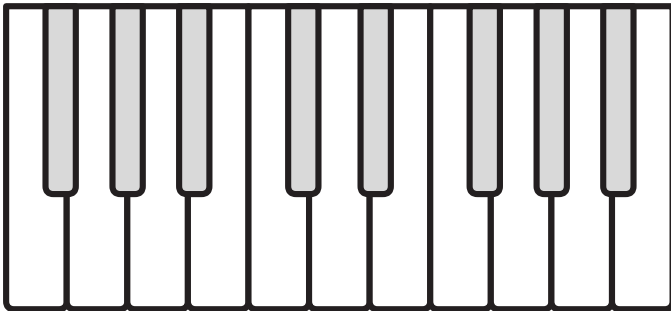


TRY THIS

Play **A** Phrygian slowly—then try a brief improvisation with some Spanish flavor.

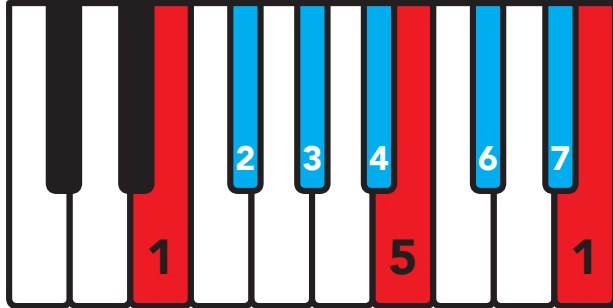
EXERCISE 8

Now **B $\flat$** Phrygian. Work out the notes. (Careful—this one starts on a black key.)



For Lydian, the formula is “1 2 3 4 5 6 7 1”—from the white keys starting from **F**.

Using this formula from **E** gives us **E, F#, G#, A#, B, C#, D#, E**.

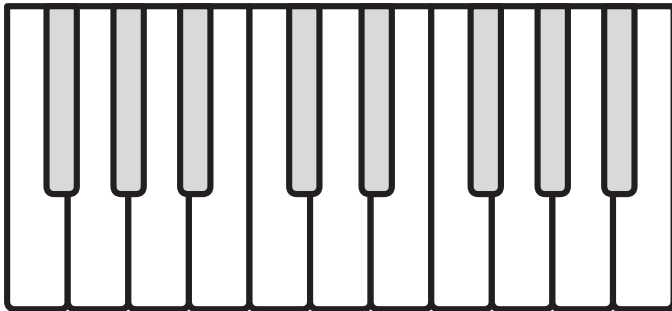


TRY THIS

Play **E** Lydian slowly.

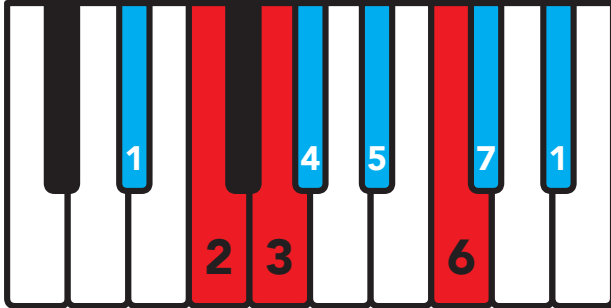
EXERCISE 9

Now **B** Lydian. Work out the notes from the formula.



For Mixolydian, the formula is “1 2 3 4 5 6 7 1”—from the white keys starting from **G**.

Following this formula from **E^b** gives us **E^b, F, G, A^b, B^b, C, D^b, E^b**.

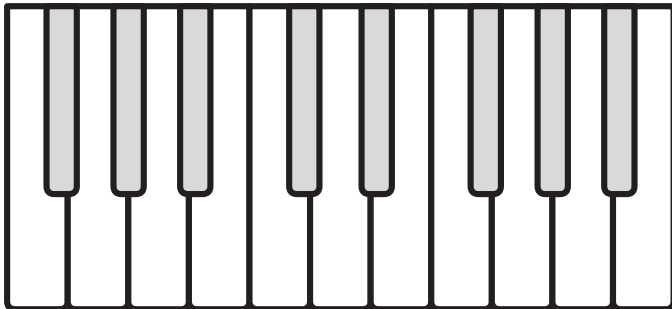


TRY THIS

Play **E^b** Mixolydian slowly.

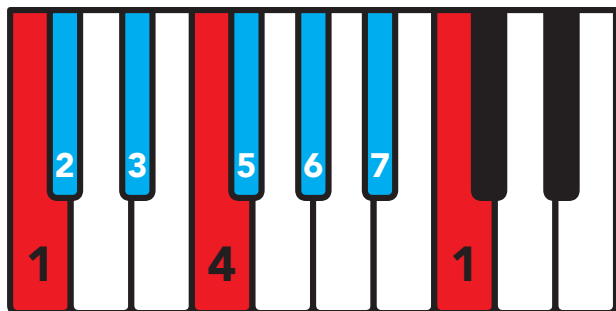
EXERCISE 10

Now **F** Mixolydian. Work out the notes.



Finally, for Locrian, the formula is “1 2 3 4 5 6 7 1”—from the white keys starting from **B**.

From **C**, we get **C, D $\flat$, E $\flat$, F, G $\flat$, A $\flat$, B $\flat$, C**.

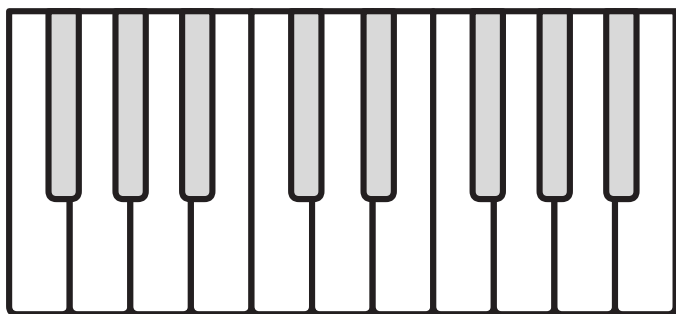


TRY THIS

Play **C** Locrian slowly.

EXERCISE 11

Now **F** Locrian. Work out the notes—the last one for this section.

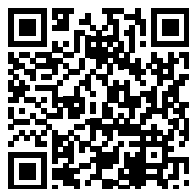


Practice Approaches

Here's a practice approach I recommend: Choose one scale type each day and practice it in three different keys. For example, today you might practice Dorian in **C**, **F**, and **A**.

Another helpful approach is to explore the same key in different scale types. For example, explore **C** major, **C** Dorian, **C** Phrygian, **C** Lydian—and notice how the notes change with each scale type.

As needed, refer to the comprehensive reference chart in Chapter 8 of the book, which gives all of these scales in all 12 keys. The companion page at fingerprintmethod.com/piano/improv/workbook has the same chart as a printable download, along with a library of jam tracks and drones to practice over.

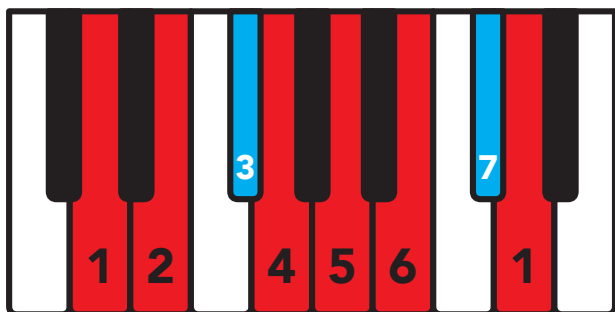


Remember, this is a skill that develops gradually through repetition and practice. Start with a few of your favorite scales in a few comfortable keys, and slowly expand your comfort zone. Before long, moving between different keys will start to feel natural and intuitive.

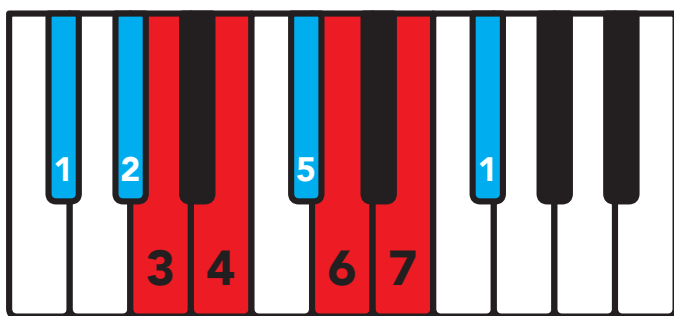
Have fun exploring these scales in different keys!

Answer Key—Scale Mapping

1. **D major**: Following the formula from **D** gives us **D** major with two black keys—**F#** and **C#**. Notes: **D, E, F#, G, A, B, C#, D**.



2. **F# minor** has three black keys—**G#**, **C#**, and of course **F#**. Notes: **F#, G#, A, B, C#, D, E, F#**.

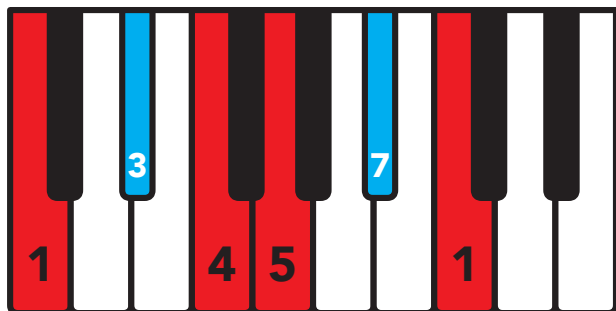


3. **G major pentatonic**: Following the formula from **G** gives us **G, A, B, D, E**. Sort of like **C** major pentatonic, all white notes, but we skip **C** this time instead of **B**.

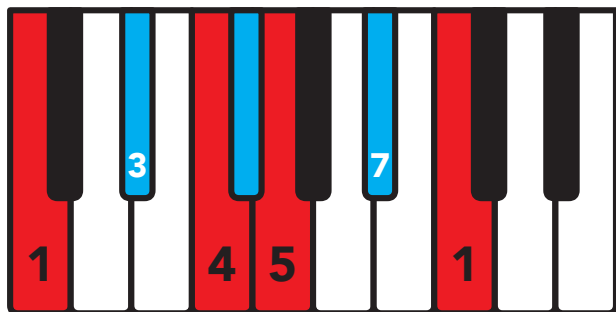


4. To turn **G** major pentatonic into **G** major blues, we add **B $\flat$** —between the 2 (**A**) and 3 (**B**).

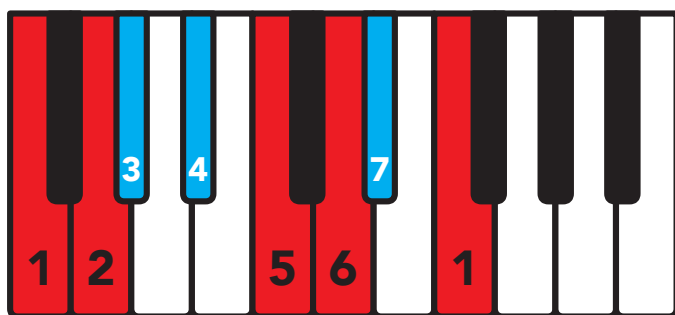
5. **C** minor pentatonic: From **C**, we get **C, E $\flat$, F, G, B $\flat$** .



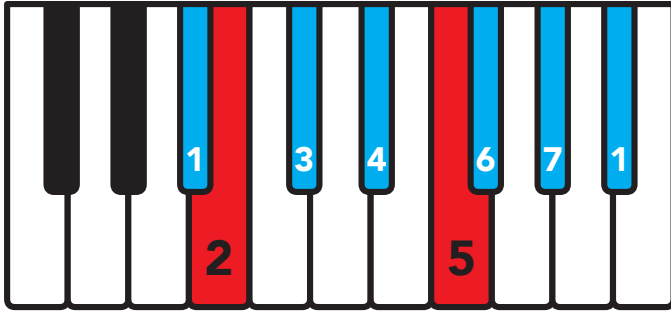
6. To make **C** minor pentatonic into **C** minor blues, we add **G $\flat$** —between the 4 (**F**) and 5 (**G**).



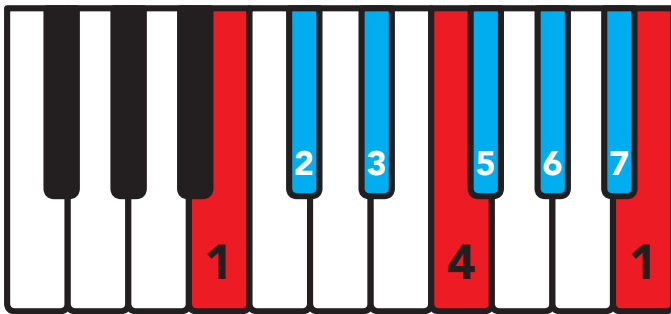
7. **F** Dorian: **F, G, A $\flat$, B $\flat$, C, D, E $\flat$, F**.



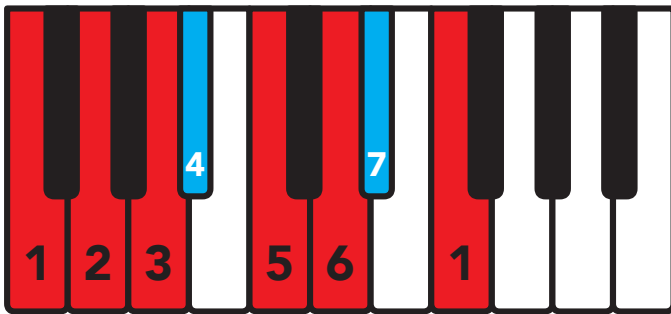
8. **B $\flat$ Phrygian: B $\flat$, B, D $\flat$, E $\flat$, F, G $\flat$, A $\flat$, B $\flat$.**



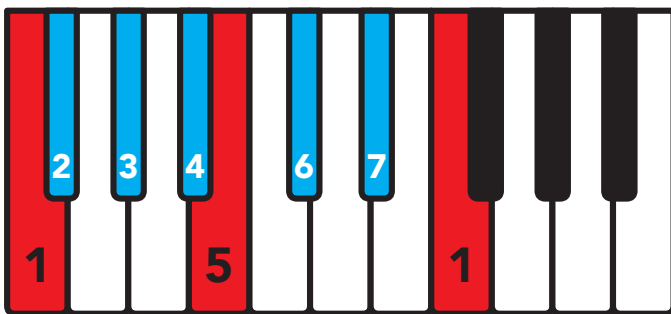
9. **B Lydian: B, C $\sharp$, D $\sharp$, F, F $\sharp$, G $\sharp$, A $\sharp$, B.**



10. **F Mixolydian: F, G, A, B $\flat$, C, D, E $\flat$, F.**



11. **F Locrian: F, G $\flat$, A $\flat$, B $\flat$, B, D $\flat$, E $\flat$, F.**



WORKBOOK—PART 2

Scale Mapping 2: Mastering the 12-Degree Grid

Welcome to our second Scale Mapping section! In our first mapping session, we practiced applying scale patterns in different keys using interval formulas that show the spacing between notes. Now that we've learned the 12 scale degrees system, we're going to use this new approach to further internalize these patterns.

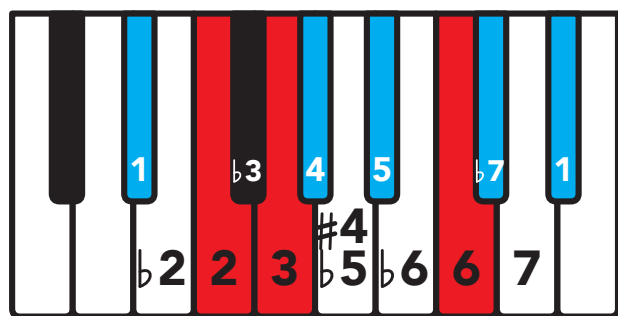
This is where the real magic happens in developing advanced musical ability. It's easy to get stuck in music theory purgatory—understanding concepts but never internalizing the patterns into your hands. What transforms theoretical knowledge into freedom of musical expression is repetition of patterns—putting these scales into action over and over until they become second nature.

We'll practice applying scales in different keys using our 12-degree system. The goal is to internalize these patterns so you can access them intuitively. As you practice, first identify the notes using the scale formula, then learn to recognize the visual pattern of the scale on the keyboard, and finally develop the ability to play it without thinking about the theory.

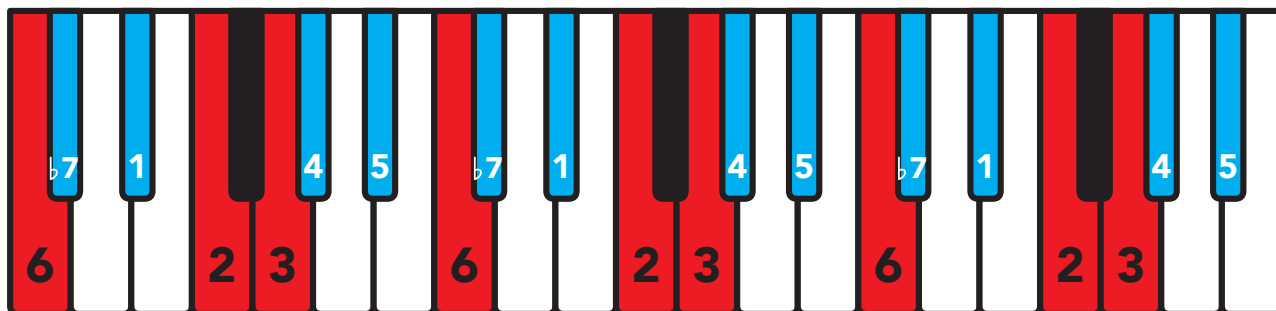
As in the first mapping section, I'll work the first example of each scale type with you—the second is yours, with answers in the key at the end. Some of these scales and exercises are the same ones you met in Part 1. That repetition is deliberate—the notes never change, only the lens you find them through.

Mixolydian Mode

Let's start with the Mixolydian mode. Remember, its formula is 1 2 3 4 5 6 $\flat$ 7. We'll use **E $\flat$** Mixolydian again here. You mapped it from the interval formula in Part 1—meeting the same scale a second way, through the 12 degrees, is the point.



Then we map it out visually—the pattern for any scale breaks into two alternating parts if we focus on the groups of 2 and 3 black notes, so we have this one on 3, white white black black, and this one on 2, white black black. This can make it a lot easier to keep track of.

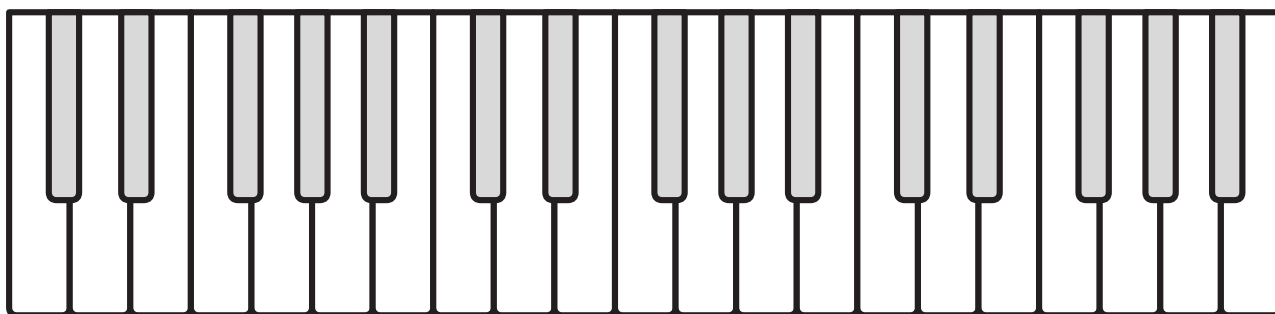
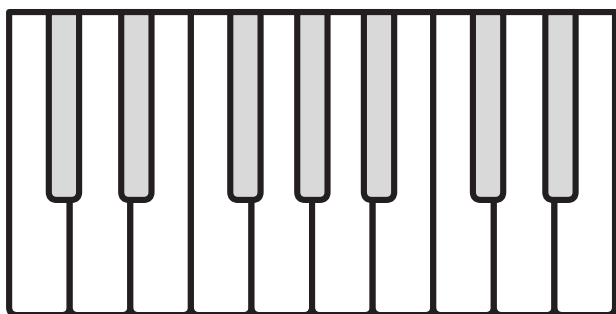


TRY THIS

Play the **E^b** Mixolydian scale slowly, then an improvisational phrase in it.

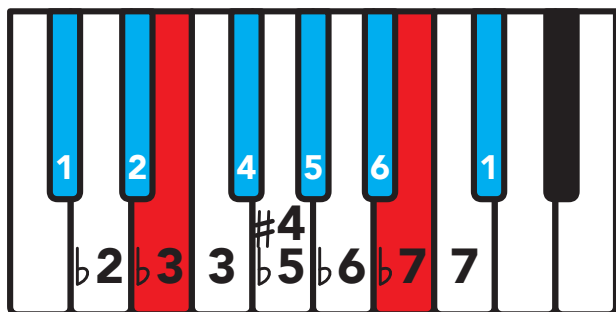
EXERCISE 1

Now **D** Mixolydian. Walk the 12 degrees from **D**, work out the notes, then find the visual shortcut.

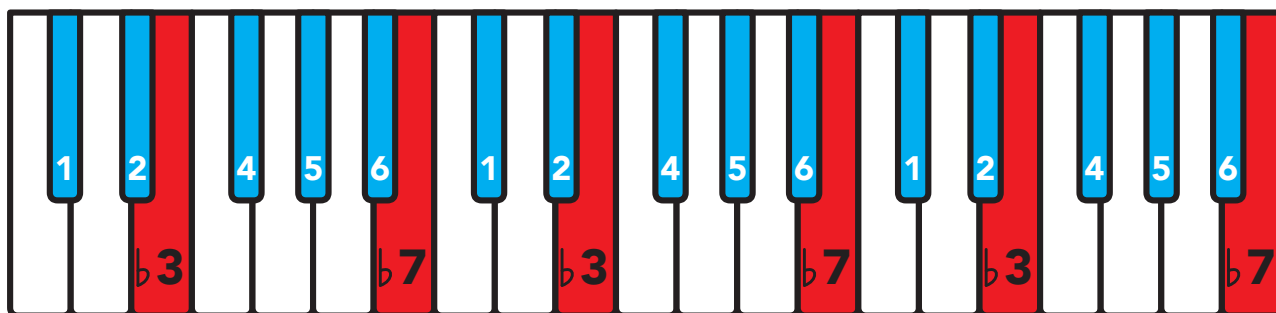


Dorian Mode

Let's move to Dorian. The formula for Dorian is $1\ 2\ \flat 3\ 4\ 5\ 6\ \flat 7$. Unlike a normal minor scale, we have that natural 6 instead of the $\flat 6$. We've seen **C** Dorian, so let's try **C#** Dorian.



Then we map it out visually—again we can break it into two alternating parts, so we have this one on the group of 2, black black white, and this one on the group of 3, black black black white.

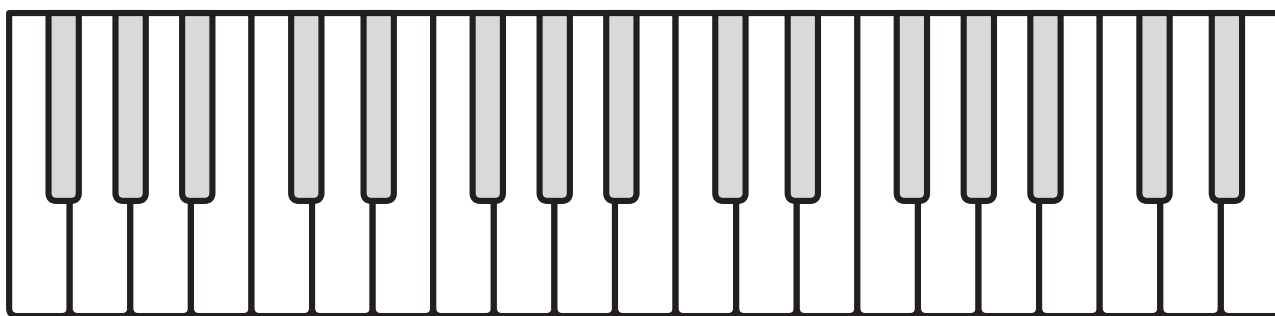
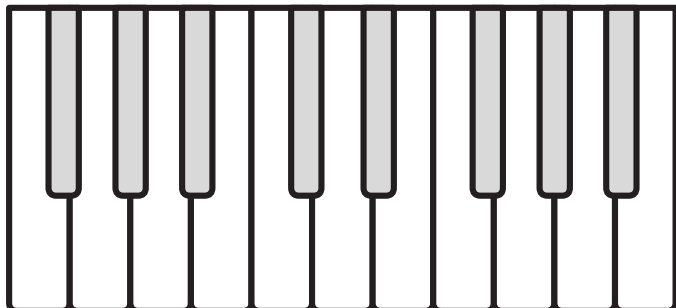


TRY THIS

Play **C#** Dorian slowly, then improvise a phrase in it.

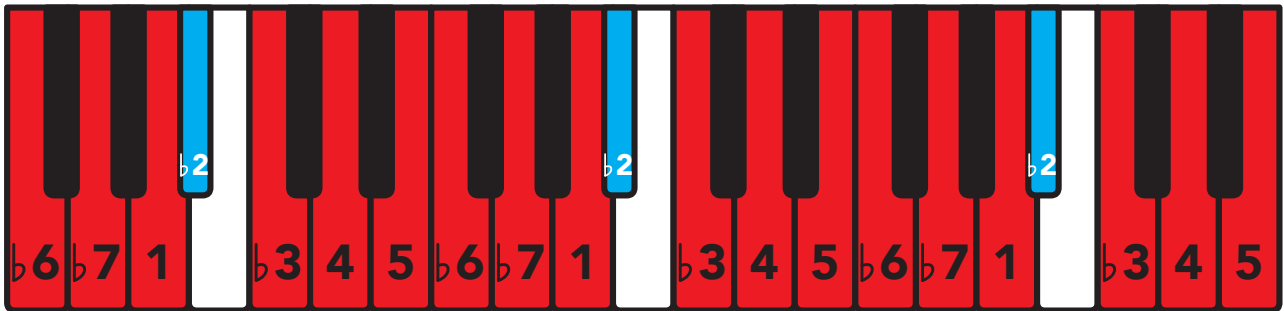
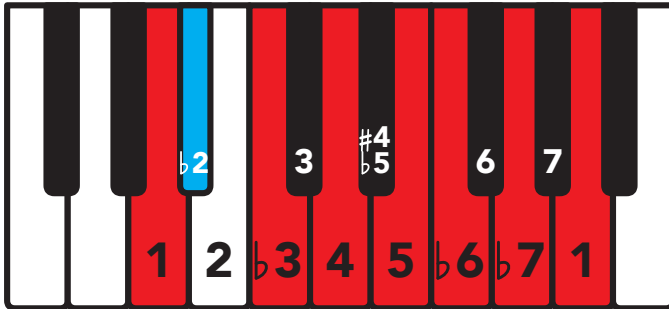
EXERCISE 2

Now **F** Dorian. Walk the degrees from **F**, then work out the visual map around the black-key groups.



Phrygian Mode

Moving to Phrygian. The formula is $1 \flat 2 \flat 3 4 5 \flat 6 \flat 7$. Let's try **A** Phrygian.



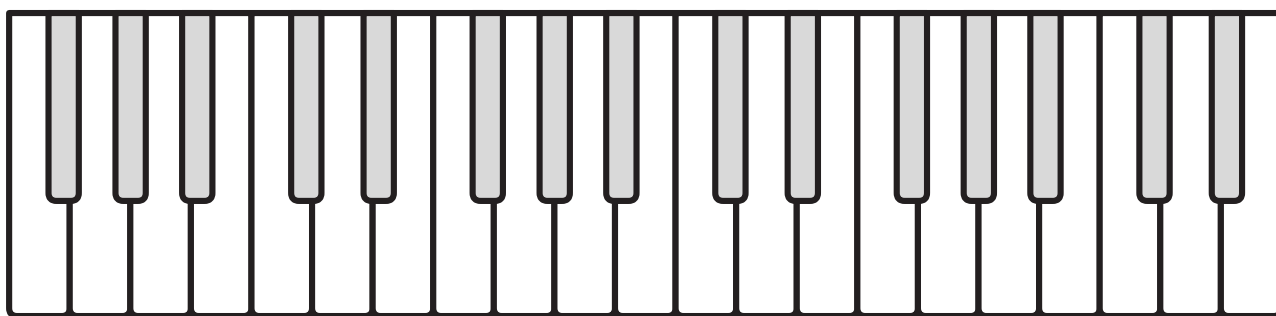
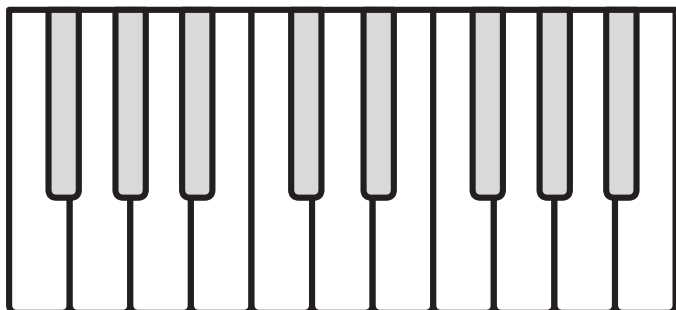
To visualize this, of course just focus on the one black note on **Bb**, and note that we don't play **B**.

TRY THIS

Play **A** Phrygian slowly, then an improvisational phrase with Spanish flavor.

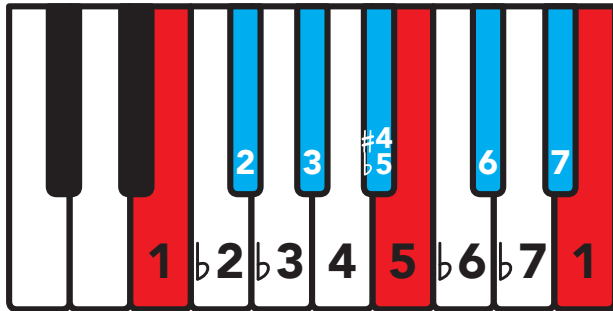
EXERCISE 3

Now **B $\flat$** Phrygian. Walk the degrees from **B $\flat$** , then find the visual map.

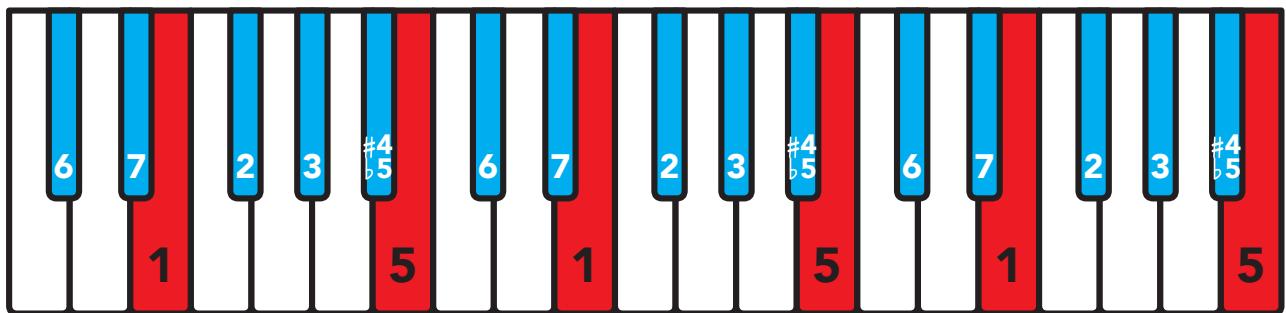


Lydian Mode

Now let's explore Lydian. The formula is 1 2 3 #4 5 6 7. Just like a major scale with a #4. Let's try **E** Lydian.



The visual map for this looks like black black white on the group of 2, black black black white on the group of 3.

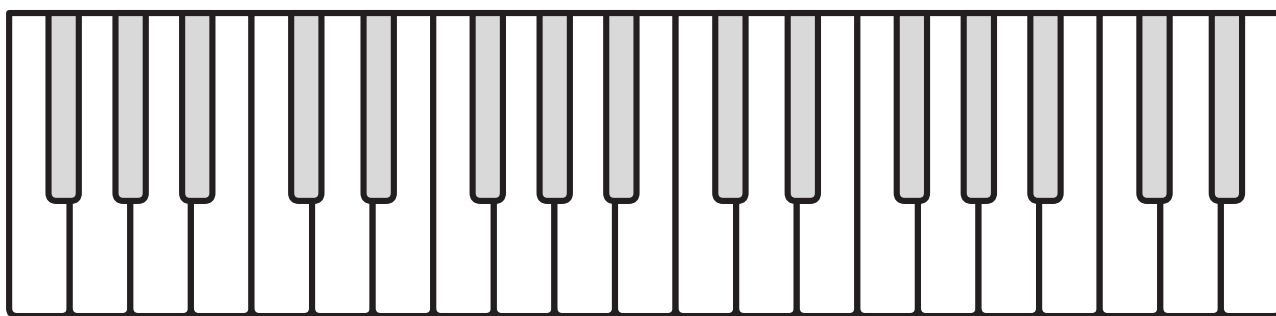
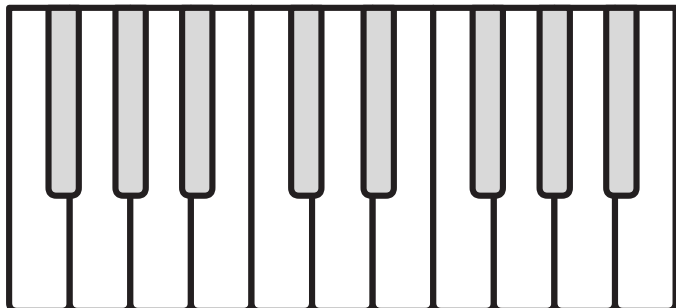


TRY THIS

Play **E** Lydian slowly, then improvise a phrase with a dreamy quality.

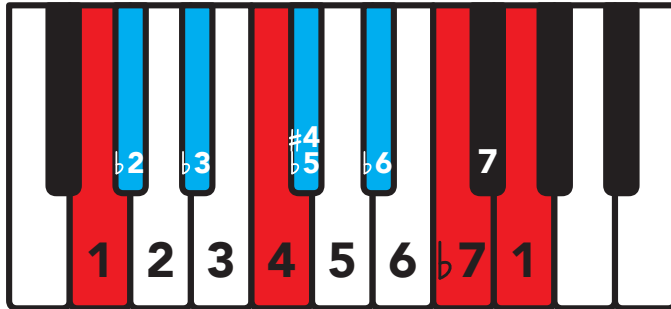
EXERCISE 4

Now **A^b** Lydian. Walk the degrees from **A^b**, then find the visual map.

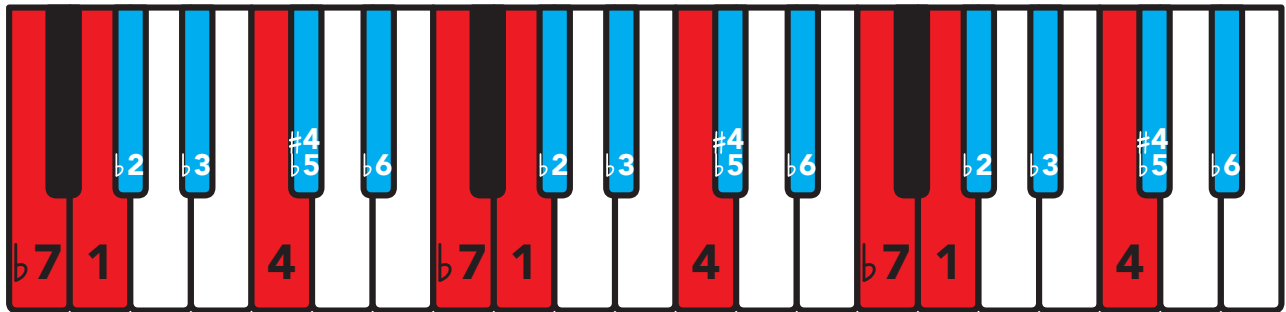


Locrian Mode

Let's explore Locrian. The formula is $1 \flat 2 \flat 3 4 \flat 5 \flat 6 \flat 7$. Let's try **G** Locrian.



We get a map with white white black black and white black black.

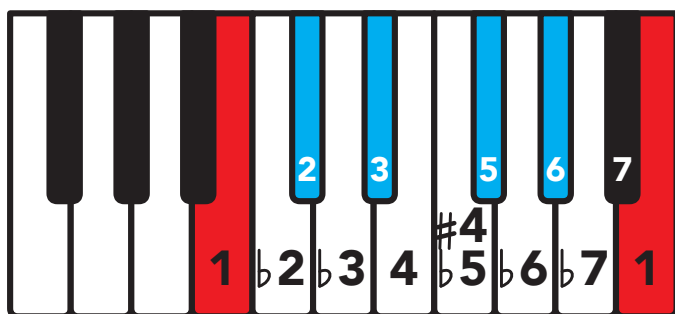


TRY THIS

Play **G** Locrian slowly, then a dark, tense improvisational phrase in it.

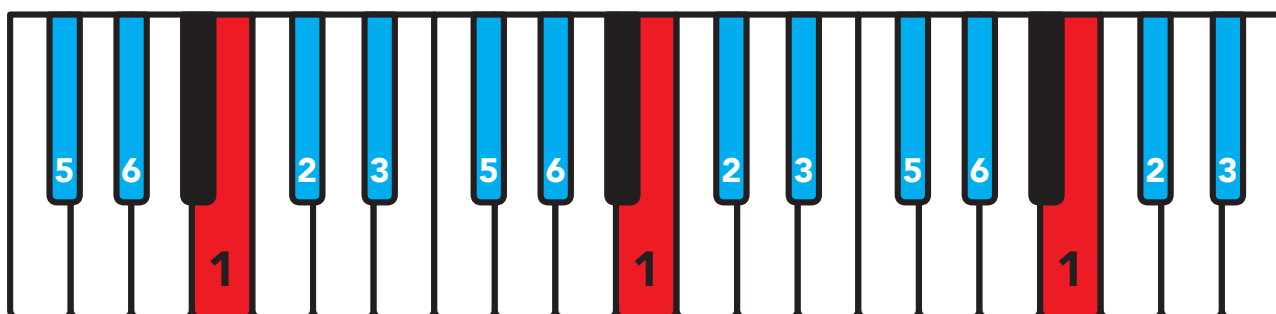
Pentatonic and Blues Scales

Now let's practice with pentatonic scales. For major pentatonic, the formula is 1 2 3 5 6. Let's try **B** major pentatonic.



This creates a bright, vibrant pentatonic sound centered on **B**.

Visually—and remember pentatonics have bigger gaps and two fewer notes overall—both notes of the group of 2 are in, and on the group of 3 you take the first two and skip the last. The white note between the groups is your 1. That's the repeating pattern, and the skipped notes are where the bigger gaps fall.



TRY THIS

Play **B** major pentatonic, then a flowing improvisational phrase in it.

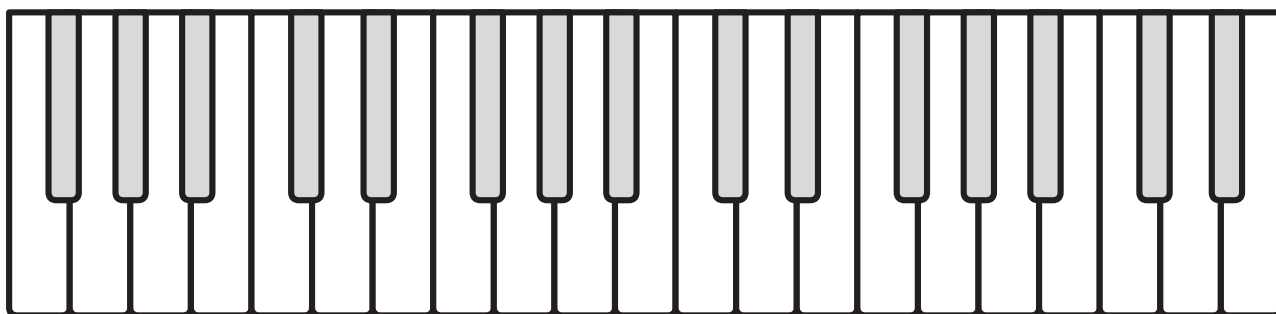
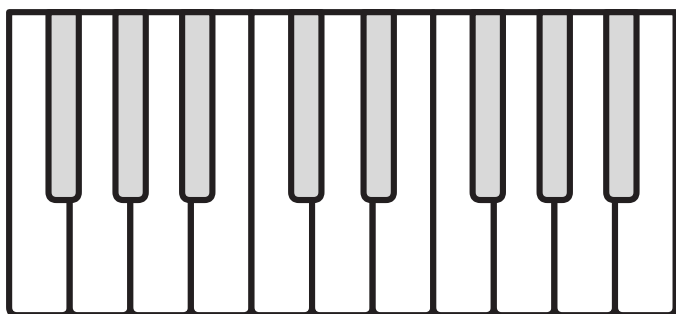
And let's add the blue note to create **B** major blues. For major blues, we add the $\flat 3$ —in this case, **D**.

TRY THIS

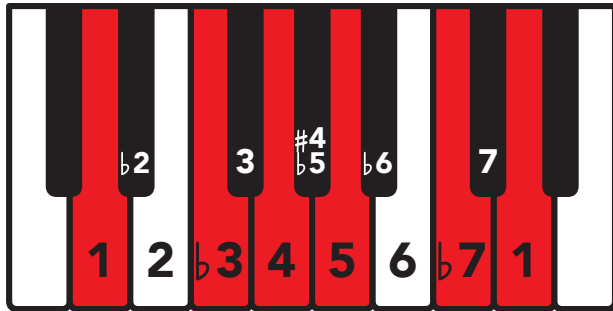
Play a bluesy phrase in **B** major blues.

EXERCISE 5

Now **A** major pentatonic. Walk the degrees from **A** and work out the five notes plus the visual map. Then turn it into **A** major blues—which note do you add?



For minor pentatonic, the formula is 1 $\flat$ 3 4 5 $\flat$ 7. Let's try **D** minor pentatonic.



For **D** minor pentatonic, the map is all white but with 2 left out—both of the white notes just above a group of black keys are left out.



TRY THIS

Play **D** minor pentatonic slowly.

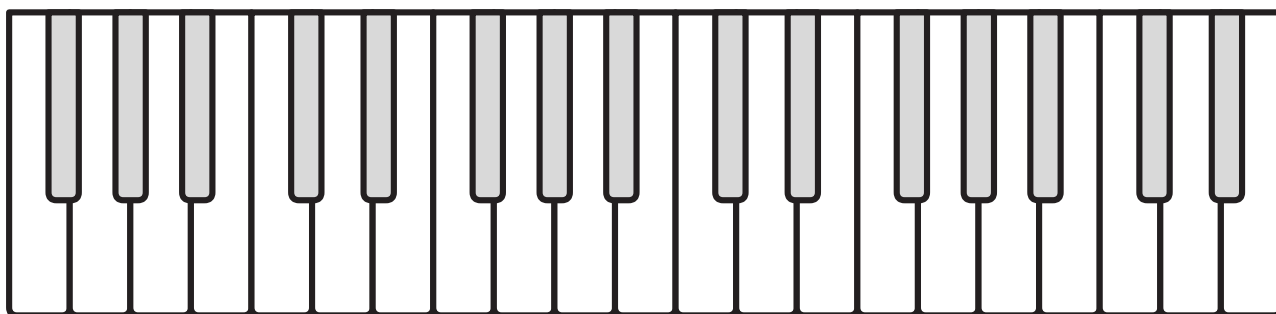
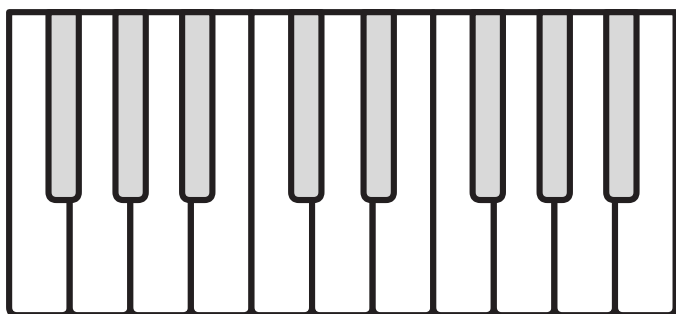
And for minor blues, we add the $\flat 5$ —in this case, $\mathbf{A}^{\flat}$.

TRY THIS

Play a soulful minor blues phrase in **D** minor blues.

EXERCISE 6

Finally, **B** minor pentatonic and **B** minor blues. Walk the degrees from **B**, find the visual map, then add the blue note.



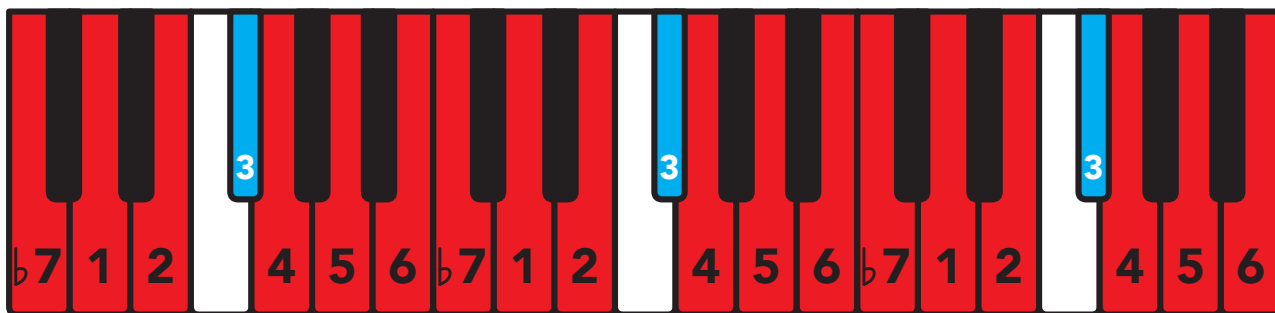
Practice Recommendations

For practice, start with the scales that resonate with you emotionally, in keys that feel comfortable under your fingers. As you practice, keep these steps in mind: First, figure out the notes using the scale formula. Then notice the visual pattern on the keyboard. Then play the scale ascending and descending. And most importantly, use the scale to improvise! Feel free to use the backing tracks on the companion page at fingerprintmethod.com/piano/improv/workbook.

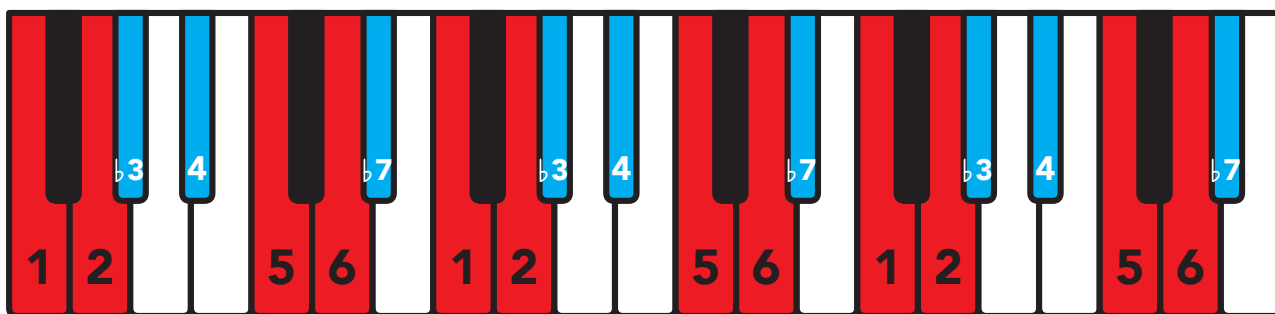
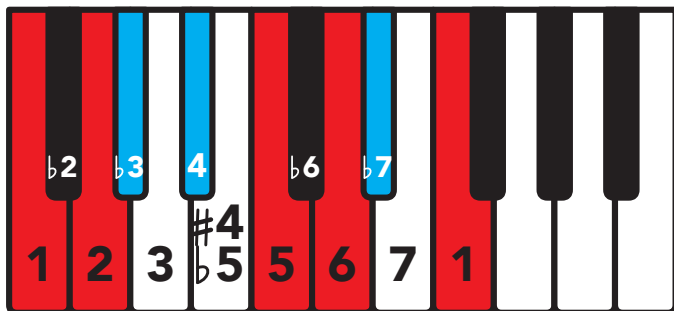


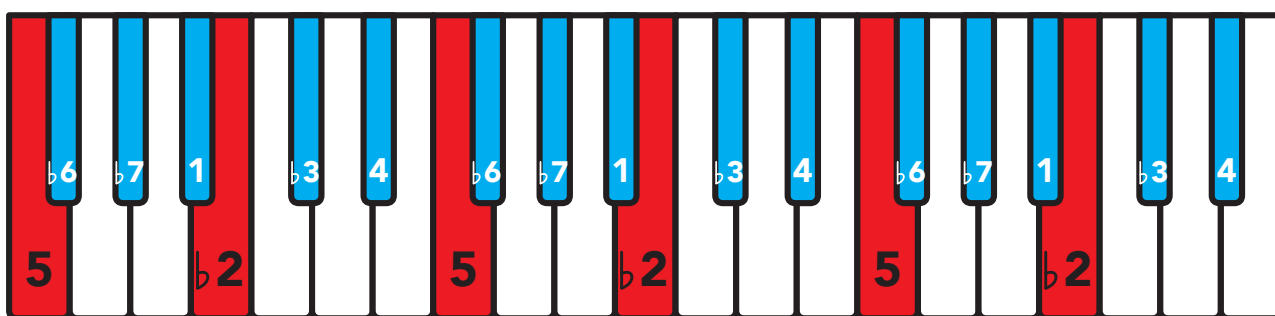
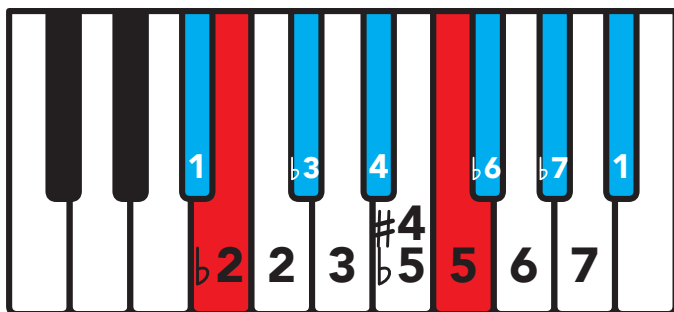
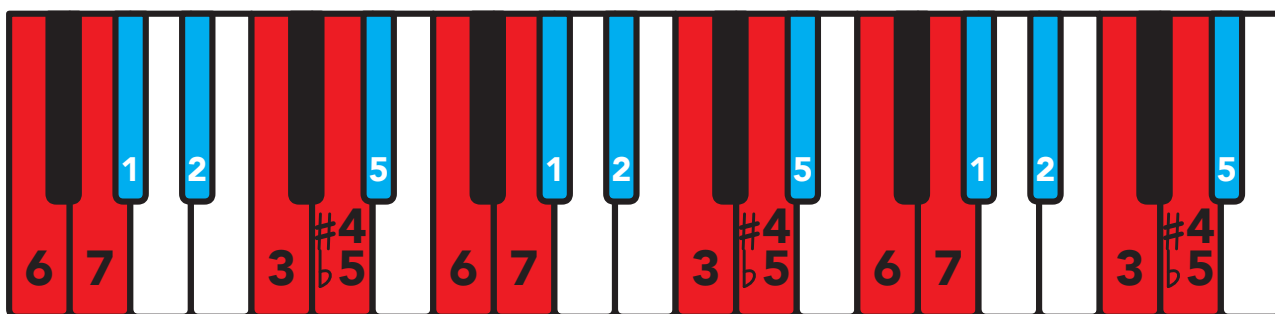
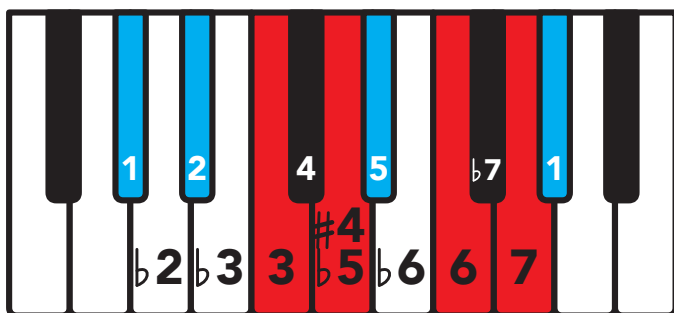
Answer Key—Scale Mapping 2

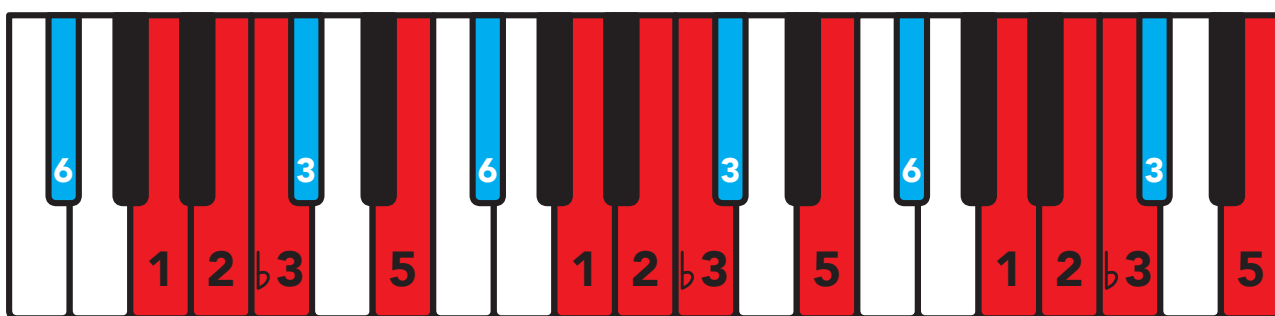
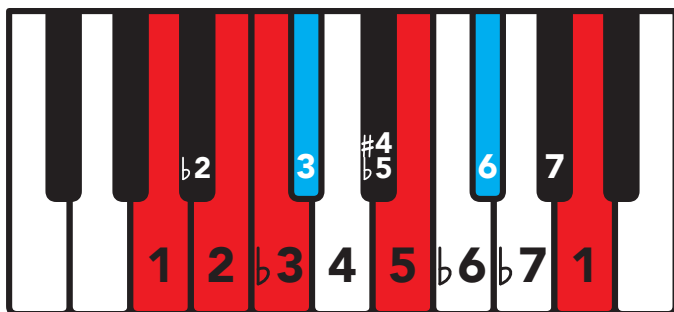
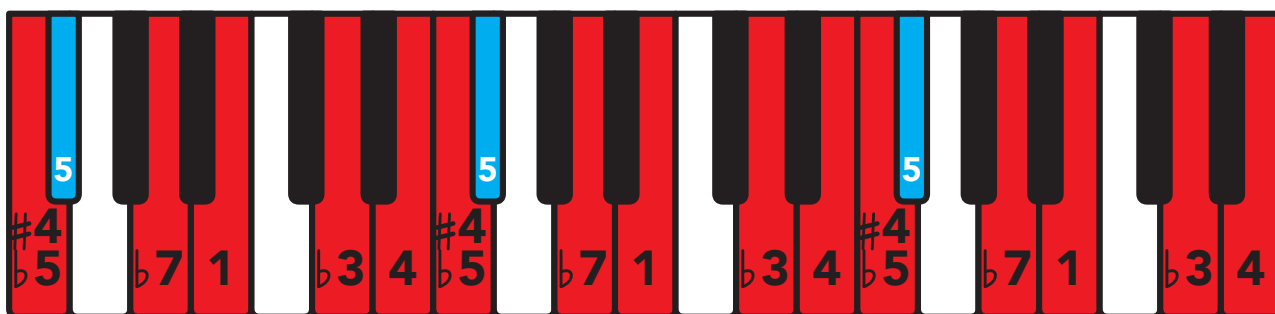
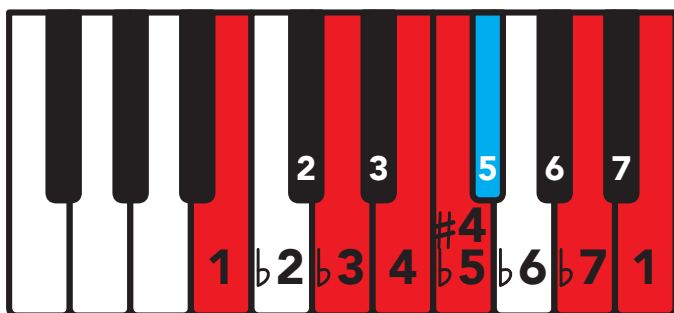
1. D Mixolydian:



2. F Dorian:



3. **B $\flat$** Phrygian:4. **A $\flat$** Lydian:

5. **A** major pentatonic & **A** major blues:6. **B** minor pentatonic & **B** minor blues:

WORKBOOK—PART 3

Scale-Mastery Dojo

Welcome to the Scale-Mastery Dojo! This is where we transform your scale knowledge from theoretical understanding into fluent, automatic physical skill. Think of this as your musical gym—we're going to drill these patterns until they become second nature.

If you've been following the main course path, you now know many different scales and can find them in different keys. But there's a difference between knowing how to figure out a scale and being able to play it fluently without thinking. This section bridges that gap through systematic practice.

The Dojo Philosophy

Musical skill develops through two essential aspects: form and feeling. Form is building technical fluency—internalizing the physical patterns of your instrument. Feeling is breathing musical life into those patterns—using your technical vocabulary to channel your emotions and ideas.

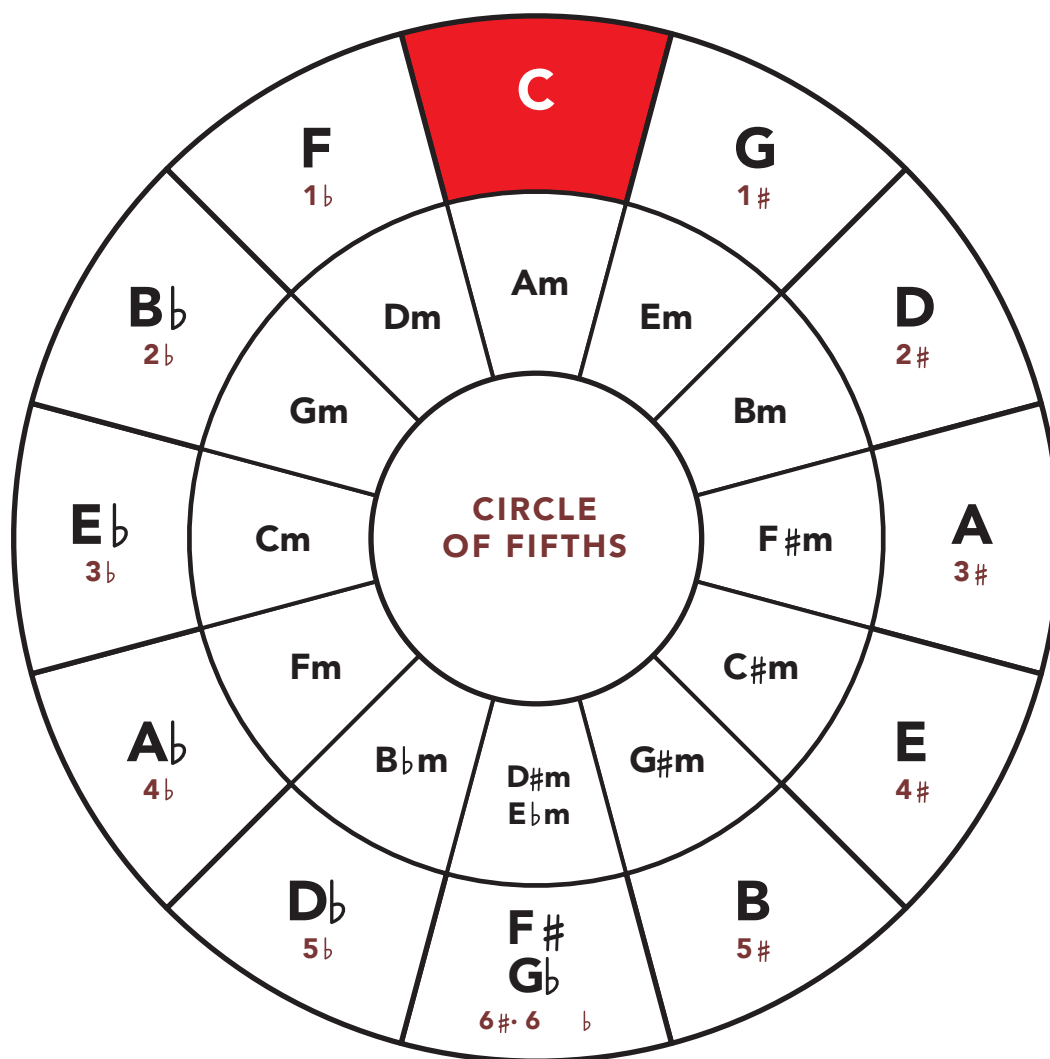
Both are essential, and you'll find your own balance between them. Some practice sessions you might focus on building technical patterns. Others might be pure creative exploration using the scales you already know.

This section focuses on form—developing the scale shapes and muscle memory that make playing feel natural and automatic. This is what we're doing when we drill scales—building physical fluency so your hands know exactly where to go without having to think about it.

The kind of systematic practice we're about to explore builds that technical foundation that ultimately frees your mind to focus on musical ideas and feelings rather than trying to remember which notes to play. That's when technical skill truly serves musical expression.

The Circle of Fifths: Your Roadmap

The foundation of our dojo practice is the Circle of Fifths. This isn't just music theory—it's the most efficient way to practice scales in all 12 keys because of how it organizes them.



The Circle of Fifths gets its name because if you go all the way around clockwise, each note is the 5th note of the previous scale. But what makes it incredibly useful for practice is simpler: it's organized so that going clockwise from the top, or counterclockwise from the top, each new scale adds just one black note to the previous scale.

Major Scale Circle of Fifths

Starting from **C** major—which has no black keys—we go clockwise: **C, G, D, A, E, B, F[♯]**.
Going clockwise, each new key adds one more black key until you're using all 5 black keys.

TRY THIS

Play each scale briefly around the clockwise side: **C** major has no black keys... **G** major has 1 black key... **D** major adds another... **A** major has 3... **E** major has 4... **B** major has 5... then **F[♯]** major still uses all 5 black notes, but different white notes.

Then we go the other direction from **C**—counterclockwise—to get: **F, B[♭], E[♭], A[♭], D[♭]**, then **G[♭]**.
Going counterclockwise, each new key adds one more black key until you're using all 5 black keys.

TRY THIS

Play the counterclockwise side: **F** major adds one black note... **B[♭]** major has 2, including the home base on **B[♭]**... **E[♭]** major has 3... **A[♭]** major has 4... **D[♭]** major has 5... and again **F[♯]** or **G[♭]** still has 5.

What's brilliant about this sequence is that you're building systematically rather than jumping randomly between keys. Each step changes the pattern by just one note, so it creates a great framework for getting through all the scales and for helping to memorize them. Plus, playing in this order has a nice sound to it.

Minor Scale Circle of Fifths

For minor scales, we use the same organizational principle, but we start with **A** minor since that's the all-white-notes minor scale. Notice the minor scales indicated inside the circle.

Clockwise from **A** minor: **A, E, B, F[♯], C[♯], G[♯], D[♯]**. Each step adds one sharp. Then counterclockwise from **A**: **D, G, C, F, B[♭]**. Each step adds one flat.

TRY THIS

Play a few: **A** minor has no black keys... **E** minor adds one... **B** minor has 2... and so on.

Same systematic building pattern—in fact the same scales, really, from a different starting note, but still worth practicing on their own.

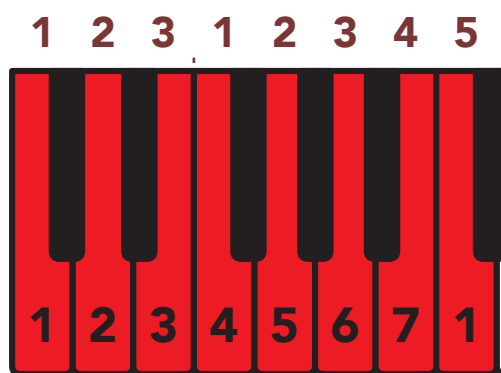
This organization makes practicing all 12 keys feel logical and manageable rather than overwhelming.

Daily Scale Drills—Level 1: Major Scales

We'll start with major scales using the Circle of Fifths sequence.

Before we dive in, a quick note about how to use your fingers to play scales smoothly. There are detailed fingering charts at the end of this workbook, but there's a common pattern that works with quite a few of these scales that you can start with right away.

The first several major scales in our Circle of Fifths—**C, G, D, A, E, and B**—can all use the same right-hand fingering pattern: 1-2-3, 1-2-3-4-5. That's thumb, index, middle, then thumb cross, then index, middle, ring, pinky.



TRY THIS

Play **C** major slowly with this fingering: thumb on **C**, 2 on **D**, 3 on **E**, then thumb crosses under to **F**, 2 on **G**, 3 on **A**, 4 on **B**, 5 on **C**.

The key technique that makes scale fingering work is the thumb cross—where your thumb crosses under your other fingers to reach the next note. This is the foundation of smooth scale playing.

Your thumb should dive under your palm while your hand stays in a natural position. The hand doesn't twist or turn dramatically—the thumb does the work.

Once you get to the left side of the Circle of Fifths—like **F**, **B $\flat$** , **E $\flat$** , **A $\flat$** , **D $\flat$** —the fingering changes completely. These scales have totally different fingering patterns from the right side. For scales that start on black notes, we typically start with finger 2 instead of the thumb, because using the thumb on black keys isn't as comfortable since it's shorter.

TRY THIS

Play **G** major with the exact same fingering pattern as **C**, just starting on **G**.

Now let's practice these systematically. Start with **C** major. Play it ascending and descending, focusing on evenness—every note should have the same weight and timing.

When you play **G** major, notice the same thing—the 3 and 4 are still right next to each other, following the major scale formula you already know. The 7 and 1 as well, on **F $\sharp$** and **G**.

TRY THIS

Move clockwise around the circle: **C**, **G**, **D**, **A**, **E**, **B**, **F $\sharp$** . Then counterclockwise: **F**, **B $\flat$** , **E $\flat$** , **A $\flat$** , **D $\flat$** . Start by playing them with your right hand only while you're building initial memorization of the scale patterns, and when you're comfortable, try them with your left hand too.

The goal isn't speed—it's consistency and accuracy. Better to play slowly and correctly than fast and sloppy.

Expanding to Multiple Octaves

Once you're comfortable with one octave, you can expand to two or more octaves. This gives you greater range and helps you think of scales as spanning the entire keyboard.

Instead of ending on your pinky, continue by starting over with your thumb. So for **C** major: 1-2-3, 1-2-3-4-, then 1-2-3, 1-2-3-4- again, only ending on your pinky for the final octave.

TRY THIS

Play **C** major over two or three octaves with this continuous fingering. For scales that start on black notes, just make sure to start each new octave with the same finger you started on.

This creates a smooth, flowing motion across the entire range of the keyboard.

Level 2: Minor Scales

Once you're comfortable with major scales, add minor scales using their own Circle of Fifths sequence.

TRY THIS

Start with **A** minor—all white keys. Now **E** minor. Then keep moving clockwise: **B, F[♯], C[♯], G[♯], D[♯]**. Then counterclockwise from the top: **D, G, C, F, B[♭]**.

You can practice these on alternating days with the majors, or focus more on one if you know you want to make mostly happy or mostly darker music.

Level 3: Pentatonic Scales

Once your major and minor scales are solid, a good next step is to add pentatonic scales to your daily routine.

Now, pentatonic scales present a unique challenge for fingering when you're playing the scale up and down like this. Because of the larger skips between notes in pentatonic scales, the thumb cross becomes more difficult—you have to reach further, which makes smooth fingering tricky.

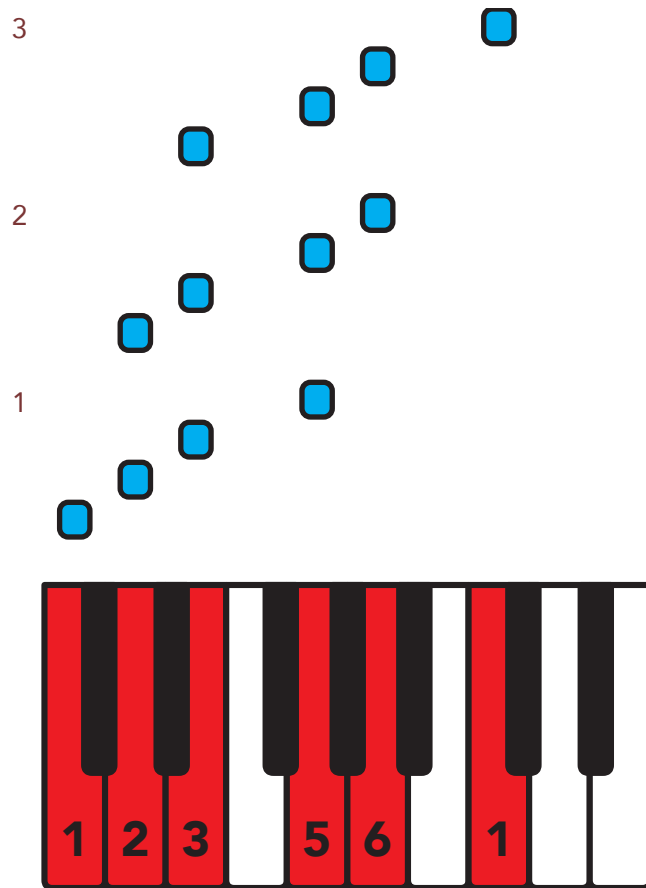
TRY THIS

Try playing **C** major pentatonic straight up and down. You can do it, but it likely sounds a little choppy at the gaps.

Instead, common practice is to use different patterns within the scale. One effective approach is to play four notes at a time, moving up one note each time.

TRY THIS

Try the pattern in **C** major pentatonic: **C, D, E, G...** then starting on **D**: **D, E, G, A...** then starting on **E**: **E, G, A, C...** and so on.



This creates a flowing, musical way to practice pentatonic scales that tends to sound smoother and more natural.

TRY THIS

Use the same Circle of Fifths sequences. **C** major pentatonic... **G** major pentatonic... and so on for major. **A** minor pentatonic... **E** minor pentatonic... and so on for minor.

Level 4: Modal Scales

Level 4 adds the modes we've learned. I suggest focusing on the most widely used modes first—here's a suggested order: Mixolydian, Dorian, both very common; Lydian, Phrygian, more unique sounds, not quite as common; then optionally Locrian if you're interested in creating music that's particularly chaotic or disturbing.

TRY THIS

Pick your favorite mode and practice it through all 12 keys using the Circle of Fifths. **C** Mixolydian, **G** Mixolydian, **D** Mixolydian, and so on.

Practice Structure and Time Management

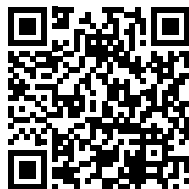
The key to dojo practice is consistency, not necessarily marathon sessions. You'll get better results from practicing 15-20 minutes almost every day than three hours once a month.

Focus on major scales, minor scales, pentatonic scales, and one mode in all 12 keys. Start slower than you think you need to. The goal is to build clean muscle memory, which results in effortless speed over time. If you try to rush it and let yourself play sloppy, that actually makes it harder to play fast. To play fast, practice slow.

Troubleshooting Common Issues

Let's address some common challenges you might face in dojo practice.

Uneven timing: If your scales sound choppy or uneven, slow down and consider using a metronome or a drum beat—there are drum beats to play along with on the companion page at fingerprintmethod.com/piano/improv/workbook.



Perfect timing at a slow tempo is much better for skill development than sloppy playing at a fast tempo.

Fingering confusion: It's very helpful to use consistent fingering patterns. The reference charts below give fingerings for all 12 major and all 12 minor scales. Once you learn these fingerings, you'll start to understand how fingering patterns work and can apply that to the other scales. Practice with consistent fingering until it becomes automatic.

RIGHT HAND • MAJOR

C	123 12345
G	123 12345
D	123 12345
A	123 12345
E	123 12345
B	123 12345
F#	234 123 12

F	1234 1234
B$\flat$	2 123 1234
E$\flat$	3 1234 123
A$\flat$	34 123 123
D$\flat$	23 1234 12

LEFT HAND • MAJOR

C	54321 321
G	54321 321
D	54321 321
A	54321 321
E	54321 321
B	4321 4321
F#	4321 321 4

F	54321 321
B$\flat$	321 4321 3
E$\flat$	321 4321 3
A$\flat$	321 4321 3
D$\flat$	321 4321 3

RIGHT HAND · MINOR

C	123 12345
G	123 12345
D	123 12345
A	123 12345
E	123 12345
B	123 12345
F#	34 123 123

F	1234 1234
Bb	4 123 1234
Eb/D#	2 1234 123
Ab/G#	34 123 123
Db/C#	34 123 123

LEFT HAND · MINOR

C	54321 321
G	54321 321
D	54321 321
A	54321 321
E	54321 321
B	4321 4321
F#	4321 321 4

F	54321 321
Bb	21 321 432
Eb/D#	21 4321 32
Ab/G#	321 321 43
Db/C#	321 4321 3

Mental fatigue: If you start making more and more mistakes, it might be time to just stop and take a break. Mental fatigue leads to practicing mistakes, which become habits. Better to practice less but with full focus.

Finding Your Balance Between Form and Feeling

And remember the two modes of practice we discussed—form and feeling. The dojo work we've explored is primarily form work, building technical fluency and internalizing the contours of your instrument. But whenever you tire of that, feel free to shift into creative, expressive mode, and improvise freely, leading with feeling.

When technical fluency serves musical feeling, that's where the magic happens. The scales become more of a language for creativity rather than an end in themselves.