

Chord and Scale Workout

Improvisation Studies

By: Carlos Campos
www.CamposMusic.com

CHORD & SCALE WORKOUT

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1) Right hand plays the scale from the root (asc./desc.), left hand play the chord in root position.

CMA⁷

The exercise is written for piano in common time (C). The right hand (treble clef) plays the C major scale starting on middle C (C4), ascending and then descending. The left hand (bass clef) plays the C major 7th chord (CMA⁷) in root position, consisting of the notes C, E, G, and B, repeated every two measures.

2) Right hand plays the scale from the root (desc./asc), left hand play the chord in root position.

CMA⁷

The exercise is written for piano in common time (C). The right hand (treble clef) plays the C major scale starting on middle C (C4), descending and then ascending. The left hand (bass clef) plays the C major 7th chord (CMA⁷) in root position, consisting of the notes C, E, G, and B, repeated every two measures.

3) Right hand plays the scale from the 3rd (asc./desc.), left hand play the chord in 1st. inversion.

CMA⁷

The exercise is written for piano in common time (C). The right hand (treble clef) plays the C major scale starting on the third degree (E4), ascending and then descending. The left hand (bass clef) plays the C major 7th chord (CMA⁷) in first inversion, consisting of the notes E, G, B, and C, repeated every two measures.

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4) Right hand plays the scale from the 3rd (desc./asc.), left hand play the chord in 1st. inversion.

CMA⁷



The exercise consists of four measures. The right hand plays a descending C major scale starting on F4 (F-A-G-F-E-D-C-B-A-G-F-E-D-C-B-A) in the first measure, followed by an ascending scale in the second measure (C-B-A-G-F-E-D-C-B-A-G-F-E-D-C-B-A). The left hand plays the C major 7th chord in first inversion (F, C, G, C) in the bass clef, with the root F on the second line and the 7th C on the second space.

5) Right hand plays the scale from the 5th (asc./desc.), left hand play the chord in 2nd. inversion.


CMA⁷



The exercise consists of four measures. The right hand plays an ascending C major scale starting on G4 (G-A-B-A-G-F-E-D-C-B-A-G) in the first measure, followed by a descending scale in the second measure (C-B-A-G-F-E-D-C-B-A-G-F-E-D-C-B-A). The left hand plays the C major 7th chord in second inversion (G, C, F, C) in the bass clef, with the root G on the second space and the 7th C on the second space.

6) Right hand plays the scale from the 5th (desc./asc.), left hand play the chord in 2nd. inversion.


CMA⁷



The exercise consists of four measures. The right hand plays a descending C major scale starting on G4 (G-A-B-A-G-F-E-D-C-B-A-G) in the first measure, followed by an ascending scale in the second measure (C-B-A-G-F-E-D-C-B-A-G-F-E-D-C-B-A). The left hand plays the C major 7th chord in second inversion (G, C, F, C) in the bass clef, with the root G on the second space and the 7th C on the second space.

7) Right hand plays the scale from the 7th (asc./desc.), left hand play the chord in 3rd. inversion.

CMA⁷



The exercise consists of four measures. The right hand plays an ascending C major scale starting on B4 (B-C-B-A-G-F-E-D-C-B-A) in the first measure, followed by a descending scale in the second measure (C-B-A-G-F-E-D-C-B-A-G-F-E-D-C-B-A). The left hand plays the C major 7th chord in third inversion (B, C, F, C) in the bass clef, with the root B on the second space and the 7th C on the second space.

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8) Right hand plays the scale from the 7th (desc./asc.), left hand play the chord in 3rd. inversion.

CMA⁷

The musical notation shows a piano exercise for the CMA⁷ chord. The right hand (treble clef) plays a descending scale starting on G4 (the 7th degree of the C major scale) and ending on C4. The left hand (bass clef) plays the CMA⁷ chord in 3rd inversion (G, C, E, A) in a sequence of four measures. The first measure has a whole note chord, the second and third have half notes, and the fourth has a whole note chord. The exercise concludes with a double bar line.

* TIPS FOR PRACTICE:

- Work in all chord and scale combinations.
ex.: C7 with lydian $\flat 7$, Cm7 with Dorian, Cm7 $\flat 5$ with Locrian $\sharp 2$, etc.
- Practice in all keys using different cycles.
- If you are ready, use tension substitution voicings for the left hand instead of using only chord tones.
ex.: T9 for root and T13 for the 5th in a Dominant 7th cord.
- Notice that the left hand always plays the root (or root and 5th) in beat 1, the chord voicing in beat 3 is the one that changes position.
- Play the root and 5th with the left hand (beat 1) unless the chord uses a diminished or augmented fifth. In that case just play the root.

CHORD	SCALE	FUNCTION
Cmaj7	Ionian/Major Scale	Imaj7
Cmaj7	Lydian	IVmaj7, ^b IIImaj7, ^b IIIImaj7, ^b Vmaj7, ^b VIImaj7, ^b VIIImaj7
C6	Ionian/Major Scale	Tonic (I chord)
C6	Lydian	IV, ^b IIImaj7, ^b IIIImaj7, ^b Vmaj7, ^b VIImaj7, ^b VIIImaj7
C7	Mixolydian	V7, I7, IV7 (Blues)
C7(#11)	Lydian ^b 7	SubV7/I, /II, /III, /IV, /V, /VI
C7(^b 13, ^b 9)	Altered	V7/IIIm, /IIIIm, /VIIm, /Im, /IVm, /Vm
C7(^b 13,#9)	Altered	V7/IIIm, /IIIIm, /VIIm, /Im, /IVm, /Vm
C7(13, ^b 9)	Symmetrical Dominant	V7/IIIm, /IIIIm, /VIIm, /Im, /IVm, /Vm
C7(13,#9)	Symmetrical Dominant	V7/IIIm, /IIIIm, /VIIm, /Im, /IVm, /Vm
C+7	Whole Tone	V7, I7, IV7
C7 ^b 5	Whole Tone	V7, I7, IV7
C7sus4	Mixolydian	V7sus, I7sus, IV7sus
C7sus (^b 9)	Dorian ^b 2 (Phrygian #6)	V7sus(^b 9)
Cm7	Dorian	IIIm7, Im7, IVm7, Vm7, any relative IIIm7
Cm7	Aeolian	VIIm7, Im7
Cm7	Phrygian	Im7 (phrygian)
Cm6	Melodic	Im6, IVm6
Cmi(^{ma} 7)	Harmonic, Melodic	Imj(^{ma} 7)
Cm7 ^b 5	Locrian, Locrian #2	VIIIm7 ^b 5, IIIm7 ^b 5, #IVm7 ^b 5, VIIm7 ^b 5, any relative IIIm7 ^b 5
C°7	Symmetrical Diminished	VII°7, I°7, ^b II°7, ^b III°7, ^b V°7, ^b VI°7, VII°7/II, VII°7/III, VII°7/IV, VII°7/V, VII°7/VI
C°(^{ma} 7)	Symmetrical Diminished	VII°7, I°7, ^b II°7, ^b III°7, ^b V°7, ^b VI°7, VII°7/II, VII°7/III, VII°7/IV, VII°7/V, VII°7/VI
Cmaj7#5	Lydian #5	^b IIIImaj7#5, Imaj7#5, ^b VIImaj7#5, ^b IIImaj7#5, ^b VIIImaj7#5
C ^{add} 9	Ionian and Lydian	same as for Ionian and Lydian
Cmi ^{add} 9	Melodic and Aeolian	same as for Melodic and Aeolian

* this Chart doesn't cover all the possibilities but is a very good start.

"HOW TO USE CHORD SCALES" CHART

IONIAN:	I ^{ma7} , (IV ^{ma7} only in Country & Western)		
DORIAN:	II-7, I-7, IV-7, V-7		
	rel. II-7 of V7/IV	rel. II-7 of V7/V	rel. II-7 of V7/bII
	rel. II-7 of V7/bIII	rel. II-7 of V7/bVI	rel. II-7 of V7/bVII
	rel. II-7 of Sub V7/I	rel. II-7 of Sub V7/III	rel. II-7 of Sub V7/III
	rel. II-7 of Sub V7/IV	rel. II-7 of Sub V7/V	rel. II-7 of Sub V7/VI
PHRYGIAN:	III-7, I-7 (phrygian),	rel. II-7 of V7/III	
LYDIAN:	IV ^{ma7} , bII ^{ma7} , bIII ^{ma7} bV ^{ma7} , bVI ^{ma7} , bVII ^{ma7}		
MIXOLYDIAN:	V7, V7/IV, V7/V, (Blues: I7, IV7, V7), V7/bII, V7/bIII, V7/bVI, V7/bVII V7sus4, V7sus4/IV, V7sus4/V, V7sus4/bII, V7sus4/bIII, V7sus4/bVI, V7sus4/bVII		
AEOLIAN:	VI-7, I-7, rel. II-7 of V7/V		
LOCRIAN:	VII-7 ^{b5} , II-7 ^{b5} , VI-7 ^{b5} , #IV-7 ^{b5} , rel. II-7 ^{b5} of V7/III & of V7/III & of V7/VI VII-7 ^{b5} /II, VII-7 ^{b5} /III, VII-7 ^{b5} /IV, VII-7 ^{b5} /V, VII-7 ^{b5} /VI		
MELODIC:	I-6, I ^{mi} (^{ma7}), IV-6, IV ^{mi} (^{ma7})		
LOCRIAN T9:	same as "Locrian" (<i>stronger modal interchange flavor</i>)		
LYDIAN b7:	Sub V7/I, Sub V7/III, Sub V7/III, Sub V7/IV, Sub V7/V, Sub V7/VI V7/bII, V7/bIII, V7/bVI, V7/bVII		
ALTERED:	V7/II, V7/III, V7/VI, V7/Im, V7/IVm, V7/Vm		
SYM. DOMINANT:	V7/II, V7/III, V7/VI, V7/Im, V7/IVm, V7/Vm		
SYM. DIMINISHED:	VII ^{o7} , I ^{o7} , bII ^{o7} , bIII ^{o7} , bV ^{o7} , bVI ^{o7} , VII ^{o7} /II, VII ^{o7} /III, VII ^{o7} /IV, VII ^{o7} /V, VII ^{o7} /VI		
WHOLE TONE:	V+7, V+7/III, V+7/III, V+7/IV, V+7/V, V+7/VI, V7 ^{b5} , (V7 ^{b5} /II, V7 ^{b5} /III, etc.)		
BLUES SCALE:	I7, IV7, V7	DORIAN^{b2}: V7 ^{b9} sus4	LYDIAN^{#5}: bIII ^{maj7} #5

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