

The background of the cover is a blurred image of a musical staff with several lines and notes, tilted at an angle. A red horizontal band is positioned across the middle of the image, containing the title text. Below the red band is a black horizontal band containing the author's name.

SCALES & CHORDS FOR MODERN/JAZZ PIANO

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*Musicalia 2*

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### 3.1. Practice of the Quadriadic system

It is important to practice all the previous chord types, in all their 4 positions, for all 12 possible fundamentals, as chords and as arpeggios, much like what we did with triads in section 2.1.

We have already found some of the most common quadriadic types when we harmonized the major and minor scales, but we should also practice quadriads in *parallel*, that is by keeping the tonic fixed and playing the 14 types of chords.

For example, with C we would play the sequence shown in Fig. 25 and then switch to another fundamental.

It is recommended to start with cycle C4 from Chapter 4, but all the other cycles should eventually be used, each repeated four times, one per each chord position. In case of arpeggios, it is better to cover as much instrumental range as possible, and at least two octaves.

Again, once memorized the order of both fundamentals and chord types, the whole routine should be practiced by heart, without referring any more to this text.

When harmonizing major and minor scales we find the most common types of seventh chords, but virtually all of the fourteen chord types outlined in this chapter are frequently used as *voicing* for some base chord, once we add some tensions. For example, an  $F\#\Delta^{b5}$  is commonly utilized as rendering of an  $A\flat 7/13$ , or a  $B\flat 7^{b5}$  can be used as a  $C7/\flat 13$  voicing, as shown in Fig. 26.

Thus it is extremely useful to practice all the types of seventh chords, both as proper chords and as arpeggios.



FIG 26: EXAMPLE OF HOW A QUADRIAD BECOMES AN INVERSION FOR ANOTHER CHORD (WITH TENSIONS)

SAMPLE PAGE

### THE MAJOR SCALE

Names: Major or mode Ionian<sup>1</sup>

Structure: 2 2 1 2 2 2 1

Type: asymmetric

# of steps/modes: 7

# of implementations:  $12 * 7 = 84^2$

Example in C (Ionian): C D E F G A B (C)

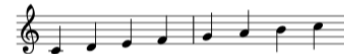


FIG 2: C MAJOR SCALE

STEP	MODE NAME	CHORD	DIATONIC TENSIONS
I	Ionian	Maj7	9 - (11) <sup>3</sup> - 13
II	Dorian	min7	9 - 11 - 13
III	Phrygian	min7	(b9) - 11 - (b13)
IV	Lydian	Maj7	9 - #11 - 13
V	Mixolydian	7	9 - (11) - 13
VI	Aeolian	min7	9 - 11 - (b13)
VII	Locrian	min7b5	(b9) - 11 - (b13)

TABLE 1: MAJOR SCALE MODES AND GENERATED 7H CHORDS

- 1 This scale is #145 in my other book "Complete scale syllabus" available on amazon.com.
- 2 7 modes for each of the possible 12 fundamentals.
- 3 The tensions between parenthesis are the ones that create a b9 with a note of the chord and most of them are usually marked as **unavailable** or **avoid** notes in modern harmony. While this is true in a context of functional harmonization, these tensions are the ones that place the same chord type in different contexts and so they are on the contrary very important to be heard melodically and, if properly placed, harmonically too. For example, the various min7 chords generated from the four scales here harmonized, differentiate themselves only for their unique combinations of tensions.

**SAMPLE PAGE**

FUNDAMENTAL	R.H	L.H
C - D - E - G - A	1231234 (5) <sup>4</sup>	(5) <sup>5</sup> -1 432132
C#/D $\flat$ - A $\flat$	2312341	3214321 (2)
D#/E $\flat$	(2)-3 123412	3214321 (2)
F	1234123 (4)	(5)-1 432132
F#/G $\flat$	2341231	4321321 (2)
B $\flat$	(2)-4 123123	3214321 (2)
B	1231234 (5)	(4)-1 321432

TABLE 2: MAJOR SCALES - PIANO FINGERINGS (IONIAN)

C D- E- F G A- Bdim  
I II III IV V VI VII

FIG 4: TRIADS GENERATED BY A C MAJOR SCALE

CMaj7 D-7 E-7 FMaj7 G7 A-7 B-7 $\flat$ 5  
I II III IV V VI VII

FIG 3: 7TH CHORDS GENERATED BY A C MAJOR SCALE

- 
- 4 Possible alternate fingering for top note before descending.
  - 5 Possible starting finger.