

# Seventh-Chords/Inversions: Exercise 3a

(Simple melodic pattern from the root of each chord-scale)

JImO

Fmaj7      Bbmaj7      Em7b5      Am7

(Hint: The chord change names the ROOT of the chord-scale)

5      Dm7      Gm7      C7      Fmaj7

9      Bbmaj7      Ebmaj7      Am7b5      Dm7

13      Gm7      Cm7      F7      Bbmaj7

Now, continue the patterns through all the keys. LO: Locate chord-scale roots above 7th chords.

17      Ebmaj7      Abmaj7      Dm7b5      Gm7

(Here are the root-tones)

21      Cm7      Fm7      Bb7      Ebmaj7

2 Now, you're on your own. Good luck!!!!

25 Abmaj7 Dbmaj7 Gm7b5 Cm7

Musical notation for measures 25-28. Treble clef is empty. Bass clef contains chords: Abmaj7, Dbmaj7, Gm7b5, Cm7.

29 Fm7 Bbm7 Eb7 Abmaj7

Musical notation for measures 29-32. Treble clef is empty. Bass clef contains chords: Fm7, Bbm7, Eb7, Abmaj7. Measure 32 ends with a double bar line.

33 Dbmaj7 Gbmaj7 Cm7b5 Fm7

Musical notation for measures 33-36. Treble clef is empty. Bass clef contains chords: Dbmaj7, Gbmaj7, Cm7b5, Fm7.

37 Bbm7 Ebm7 Ab7 Dbmaj7

Musical notation for measures 37-40. Treble clef is empty. Bass clef contains chords: Bbm7, Ebm7, Ab7, Dbmaj7. Measure 40 ends with a double bar line.

41 Gbmaj7 Cbmaj7 Fm7b5 Bbm7

Musical notation for measures 41-44. Treble clef is empty. Bass clef contains chords: Gbmaj7, Cbmaj7, Fm7b5, Bbm7.

45 Ebm7 Abm7 Db7 Gbmaj7

Musical notation for measures 45-48. Treble clef is empty. Bass clef contains chords: Ebm7, Abm7, Db7, Gbmaj7. Measure 48 ends with a double bar line.

49 Gmaj7 Cmaj7 F#m7b5 Bm7

Musical notation for measures 49-52. Treble clef contains a sharp sign. Bass clef contains chords: Gmaj7, Cmaj7, F#m7b5, Bm7. Measure 52 ends with a double bar line.

53 Em7 Am7 D7 Gmaj7

57 Dmaj7 Gmaj7 C#m7b5 F#m7b5

61 Bm7 Em7 A7 Dmaj7

65 Amaj7 Dmaj7 G#m7b5 C#m7

69 F#m7 Bm7 E7 Amaj7

73 Emaj7 Amaj7 D#m7b5 G#m7

77 C#m7 F#m7 B7 Emaj7

81 Bmaj7 Emaj7 A#m7b5 D#m7

85 G#m7 C#m7 F#7 Bmaj7

**PRACTICE TIPS:** This is the Diatonic Circle of Fifths exercise from my first book, **Improvising and Arranging on the Keyboard** (Prentice-Hall, 1981). Each 8-measure section displays the seven 7th chords for the key named in the first measure. The chord changes give you the chord-tones (Passive) for each measure. Improvise a melodic line using those tones and other scale-tones (Active) in your melodic improvs. Play your own melodic material at different rhythms and starting points in the measures. As you can see, the HARMONIC RHYTHM of the chord changes is straight whole notes. It should be fairly easy to create riffs and melodies with contrasting rhythms.

**LEARNING POINTS:**

- Develop smooth voice-leading in left-hand 7th chords.
- Memorize the voicings. They are standard modern voicings
- Develop an "ear-sense" for appropriate melodic notes over the chords using PASSIVE (chord-tone) and ACTIVE (Non chord-tone) melodic choices.

**FINAL THOUGHT:** VIP!!! This kind of improvising will start you on a path to learn skills that literally "can't be taught!" They can be LEARNED. Hopefully, creative practice with this exercise can be helpful on that journey.  
JimO, 2022