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Memory Trick

Except for the B chords, all the other chords have the root and 5th note on the same coloured key, C chord is C E G, C and G are white. Eb chord is Eb G Bb (Eb and Bb are both black). You just need to gauge how much of a gap between 1st and 5th notes - all the chords have the same gap (except for B)

It is the middle note which determines if the note is major or minor.

C is the root plus a major third (4 semitones), plus a minor 5th (3 semitones) - C E G

Dm is the root plus a minor third (3 semitones), plus a major 5th (4 semitones) - C Eb G

The B chords have the opposite colour for the 1st and 5th

B is B (white) D# F# (black)

Bb is Bb (black) D F (white)

Inversions

Inversions are simply the same notes of a chord, played in a different order.

There are three inversions: root; middle; backwards or (1,2,3)

The trick here is to remember the shape of the chords.

The reason for having inversions is to stop you from bouncing around the keyboard, you can play the inversion of a chord which means you move your fingers the least - this makes for smoother playing.

When you play a chord, it is the lowest note which has the biggest impact on the sound - so if you are playing a middle or backwards inversion, the lowest note is not a C, so you really need to play a C with your left hand.

You will get used to the shape of the chord - always place the root note first, then position other fingers relative to it.

C, Dm, Em, F, G, Am, Bdim

C Chord - root inversion Try C -> F -> G



C Chord - 1st inversion - middle



C Chord - 2nd inversion - backwards



Cm, Fm, Gm

Cm Chord - root inversion Try Cm -> Fm -> Gm



Cm Chord - 1st inversion - middle



Cm Chord - 2nd inversion - backwards



D, E, A

D Chord - root inversion Try A -> D -> E



D Chord - 1st inversion - middle



D Chord - 2nd inversion - backwards

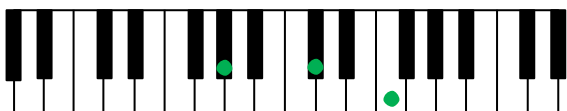


Db, Eb, Ab

Db Chord - root inversion Try Ab -> Db -> Eb



Db Chord - 1st inversion - middle



Db Chord - 2nd inversion - backwards



Inversions (Maj->Min, Maj->Maj7)

Do you remember the little trick of making Am into an A or back, you simply move the middle finger - to the right for major, left for minor. And creating a 7th chord, simply move your first finger down one semitone for a major 7th, and two semitones for a minor 7th? Well that is still the case - but you cannot go by your first or middle finger - because these have now changed. You need to think about the 'root' note or the '3rd' - and keep an eye on which finger that is on.

A -> A7, the root note changes - in this case the first finger

A - root inversion



Amaj7 - root inversion



A7 - root inversion



A -> Am, the 3rd which changes - in this case the middle finger

Am - root inversion



A -> A7, the root note changes - in this case the middle finger

A - 1st inversion - middle



Amaj7 - 1st inversion - middle



A7 - 1st inversion - middle



A -> Am, the 3rd which changes - in this case the 5th finger

Am - 1st inversion - middle



A -> A7, the root note changes - in this case the 5th finger

A - 2nd inversion - backwards



Amaj7 - 2nd inversion - backwards



A7 - 2nd inversion - backwards



A -> Am, the 3rd which changes - in this case the 1st finger

Am - 2nd inversion - backwards



Inversion Practice

Rhythm - Half Beat Bounce (AMAZING GRACE)

G (mid)	G7	C	G (mid)	G	G7	D	D7
G (bkds)	G7	C	G (mid)	G	D7	Am	G

Rhythm - Split chord (SOMETHING - The Beatles)

G (Middle)	Gmaj7	G7	C
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Rhythm - Half Beat Bounce (AULD LANG SANG)

C	Am (Bkds)	Dm	G (mid)	C	C7	F (mid)
C	Am (Bkds)	Dm	E	F (mid)	G (mid)	C

Rhythm - Oom Pah (BLUE RIDGE MOUNTAINS OF VIRGINIA)

G (Middle)	A (Backwards)	D	G (Middle)
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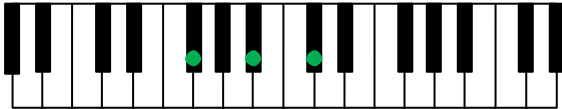
Rhythm - Bossa Nova (ISN'T SHE LOVELY - Stevie Wonder)

Em (middle)	A (Backwards)	C/D	G (middle)
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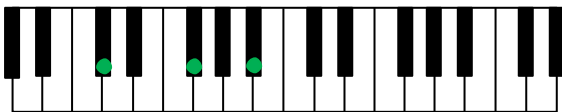
The special case - F#

F#

F# Chord - root inversion



F# Chord - 1st inversion - middle



F# Chord - 2nd inversion - backwards



More Chords-Practice Cm, Fm, Gm, Db, Eb, Ab

Practice Progressions - Cm, Fm, Gm, Db, Eb, Ab

Rhythm- Twist 2 (PRETTY WOMAN - Roy Orbison)

G	Em	G	Em	C	C	D	D
D	D	Cm	F7	Bb	Gm	Cm	F
Bb							

Rhythm- Slow Half Beat Bounce 1 (I AM SAILING - Rod Stewart)

Fbks	Dm	Bb Bkds	F	G7	Dm	Gm	F
C7							

Rhythm - Half Beat Bounce (AULD LANG SANG)

Bb	Gm	Cm	F	Bb	Bb7	Eb		Bb	Gm	Cm	D
Eb	F	Bb		Bb	Gm	Cm	F	Bb	Bb7	Eb	
Bb	Gm	Cm	D	Eb	F	Bb					

Rhythm - Split Chord (GOODBYE TO LOVE The Carpenters)

Eb		Ab	Bb	Eb	Ebmaj7	Ab	Bb	Dm	Cm	Eb	Ab
Eb	G	Cm	F7								

Rhythm - Half beat Bounce 1 (ROCKET MAN - Elton John)

Gm	Gm7	Bb/C	C7	Gm	Gm7	Bb/C	C7	Eb	Bb/D	Cm	Cm/Bb
F/A											

Note the Slash chords and the bass run from the Eb

All the Bs



Practice Progressions - Bb, Bbm, B, Bm

Rhythm - Half Beat Bounce (DESPERADO - The Eagles)

F	F7	Bb	Bbm	F	Dm7	G	C7
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Rhythm - Twist 2 (CROCODILE ROCK - Elton John)

G	G	Bm	Bm	C	C
D	D				

Rhythm- Bossa Nova Bounce (SITTIN ON THE DOCK OF THE BAY - Otis Redding)

G (bkwds)	B	C	A	Repeat			
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Rhythm - Twist 2 (POETRY IN MOTION)

D	Bm	Em	A	Keep repeating
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Rhythm - Bossa Nova (SILLY LOVE SONGS - Paul McCartney)

G Bkwds	Bm	Cmaj7	Cmaj7	Keep repeating
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Practice Progressions - Bb, Bbm, B, Bm

Rhythm - Bossa Nova (EASY LIKE SUNDAY MORNING - Lionel Richie)

G Bkws	Bm	Am	Am/D	Repeat
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Rhythm - Half Beat Bounce (OUT ON THE WEEKEND - Neil Young)

A	Bm Bm7	E E7	A	Repeat
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Rhythm - Twist 2 (I HEAR YOU KNOCKIN' / 12 bar Blues - Dave Edmunds)

E Bkws	E	E	E	A	A
E	E	A	A	B	B

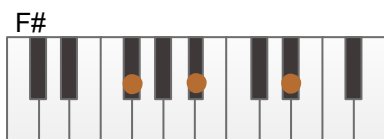
Rhythm - Half Beat Bounce (CRAZY LOVE - Van Morrison)

G	Bm	C	G	Repeat	
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Rhythm- Oom Pah (TOP OF THE WORLD - The Carpenters)

G Bkws	D	G	G	Bm	Am	G	G
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All the black - F# / F#m, The Rest Db, Eb, Ab



Practice Progressions - F#, F#m

Rhythm - Half Beat Bounce (NOBODY DOES IT BETTER - Paul McCartney)

G(middle)	Gm	D	D7	G	Gm	D	D7
G	Gm	F#	Bm	Em	Em/A	D	

Rhythm- 3 Beat Bounce (SHE'S ALWAYS A WOMAN TO ME - Billy Joel)

A (Bkws)	D	A	D	D	G
Bm	G	A	D	A	F#
Bm	Bm/A	G	A	D	

Rhythm - Twist 2 (LET'S TWIST AGAIN)

F# (bkws)	F#	Ebm	Ebm	B	B
Db	Db				

Rhythm - Half beat bounce (BLUE MOON)

A (bkds)	F#m (mid)	Bm	E (mid)	Repeat
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Rhythm - Bossa Nova (UPTOWN GIRL - Billy Joel)

E (mid)	F#m (mid)	E (mid)	A (bkds)	Repeat
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Practicing using Circle of 5ths



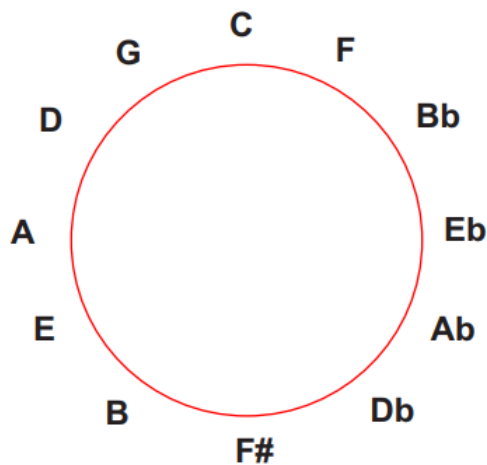
Piano4All - 3. Chord Magic

The circle of 5ths is just a circle where each adjacent letter is 5th away.
Remember a 5th is 7 semitones away (major 3rd(4) + minor 3rd (3)).

So a C chord is C + E + G
E is 3rd note in the scale
G is the 5th note in the scale

A lot of chord progressions go down in 5ths...

C -> Am -> Dm -> G -> C
C to Am down a 5th to Dm down a 5th to G down a 5th to C



**NOTE - You will normally see this circle written in reverse to how you see it here. I made it run this way because we tend to read in a 'clock-wise' direction so it will be easier to remember the sequence B E A D G C F etc which is the most common movement of chords*

If you think of the word '**BEAD**' that occurs TWICE in the cycle it will help you remember it

B E A D G C F B^b E^b A^b D^b F[#]

So - to practice - just pick 4 chords and cycle through them, but remember the key you are in so if you are in the key of C, then you would use

Am -> Dm -> G -> C

You would use Am instead of A, because Am is in the key of C.

In the key of Eb Major

Scale: Eb, F, G, Ab, Bb, C, D

Chords: Eb, Fm, Gm, Ab, Bb, Cm, Ddim

So starting at Eb and going anti-clockwise

Eb -> Bb -> Fm -> C

This is a great way of practicing your chords and also inversions

Scales - Major



Piano4All - 3. Chord Magic

A scale is just a series of intervals which sound nice together.

There were 8 original notes: A thru G, making an octave. The piano has 4 and 8 octaves, going from C1 -> C8. Then later it was found that there are other notes in between - making 12 notes per octave. The frequency doubles or halves with each increase/decrease in octave. There are different standards where pitch are concerned, the most popular one is A440 (Scheibler). This means that A4 (A above middle C is 440hz). A5 is 880hz, A3 is 220hz. All the notes in between A4 and A5 are equally divided into 12ths.

Major Scale: T T s T T T s
eg C^TD^TE^sF^TG^TA^TB^s, G^TA^TB^sC^TD^TE^TF^{#s}

Each of the steps has a name (lowlighted are not part of major scale):

- Root perfect unison, P1
- Minor 2nd m2, 1 st from root
- Major 2nd M2, 2 st from root
- Minor 3rd m3, 3 st from root
- Major 3rd M3, 4 st from root
- Perfect 4th P4, 5 st from root
- Tritone, 6 st from root
- Perfect 5th P5, 7 st from root
- Minor 6th m6, 8 st from root
- Major 6th M6, 9 st from root
- Minor 7th m7, 10 st from root
- Major 7th M7, 11 st from root

Major Chord (C): root, M3, P5, eg. C / E / G

Inverses (slashed chords):

back: root/P5, C/G
middle: root/M3, C/E

6th (Cmaj6, C6): root, M3, P5, M6, eg. C / E / G / A

Maj7th (Cmaj7): root, M3, P5, M7, eg. C / E / G / B

Chords in the scale: M m m M M m dim
C / Dm / Em / F / G / Am / Bdim

Generally you always have each letter, A -> G, it is just whether it is major or minor
If you have the scenario where you want a B and a Bb, then normally you either use Cb for the B or A# for the Bb

Am is the relative minor scale to C

Scales - Minor



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This is a variation on the Major scale, it has the same intervals, just shifted a minor 3rd down.

Minor Scale: T s T T s T T
eg A^TB^sC^TD^TE^sF^TG^T

Each of the steps has a name (lowlighted are not part of major scale):

- Root perfect unison, P1
- Minor 2nd m2, 1 st from root
- Major 2nd M2, 2 st from root
- Minor 3rd m3, 3 st from root
- Major 3rd M3, 4 st from root
- Perfect 4th P4, 5 st from root
- Tritone, 6 st from root
- Perfect 5th P5, 7 st from root
- Minor 6th m6, 8 st from root
- Major 6th M6, 9 st from root
- Minor 7th m7, 10 st from root
- Major 7th M7, 11 st from root

Minor Chord (C): root, m3, P5 eg. A / C / E

Inverses (slashed chords):

back:	root/P5	A/E
middle:	root/m3	A/C

7th (C7, Cmin7, Cdom7): root, m3, P5, m7 eg. A / C / E / G

Chords in the scale: m dim M m m M M

Am / Bdim / C / Dm / Em / F / G

same chords as in C Major - but starting at A

C is the relative major scale to Am

