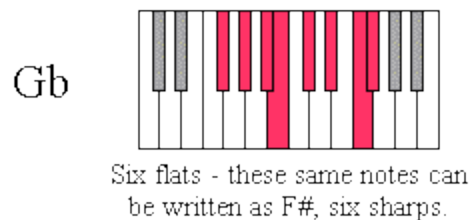
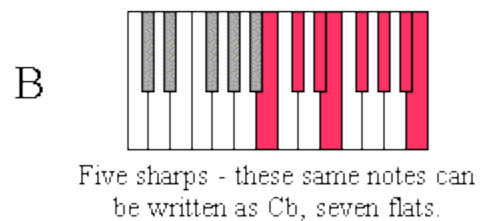
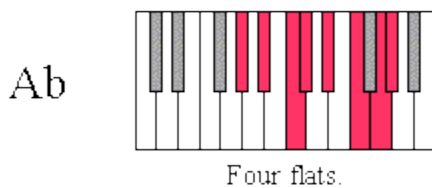
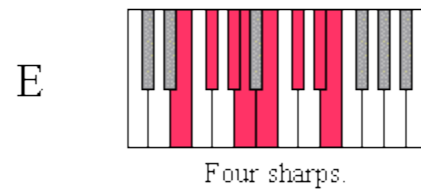
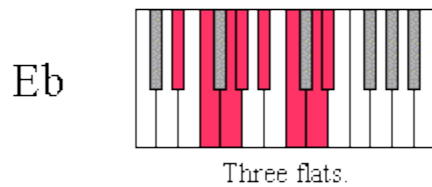
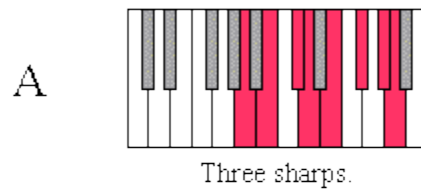
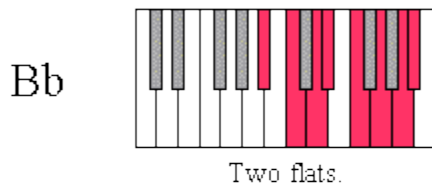
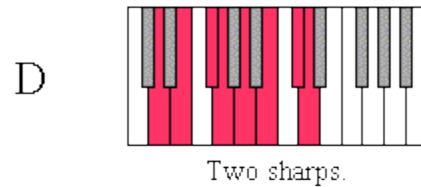
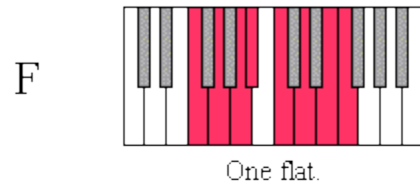
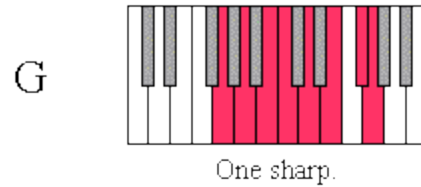
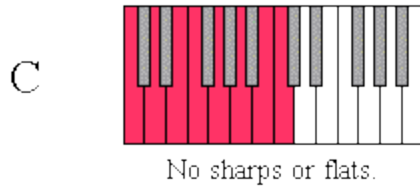


Music Theory Piano

Major Scales:



To figure out the **Natural Minor** scales, just look at equivalent major scale. For example the notes of the scale of C major, when started on A equals the key of A minor. It is said that C's equivalent minor is A, G's equivalent minor is E, F's equivalent minor is D and so on. To find the equivalent minor key, step back two notes from the root note of the major key. In the key of A major the root note is A, step back from A to G#, then to F# which is its relative minor. In C, step back to B, then to A which is its relative minor.

Major Scale Pattern: W = Whole Step, 1/2 = Half Step

A musical staff in 4/4 time showing the major scale pattern. The notes are C, D, E, F, G, A, B, C. Below the staff, blue downward-pointing chevrons indicate the intervals between notes: W, W, 1/2, W, W, W, 1/2.

Natural Minor Scale Pattern:

A musical staff in 4/4 time showing the natural minor scale pattern. The notes are C, D, E-flat, F, G, A, B-flat, C. Below the staff, blue downward-pointing chevrons indicate the intervals between notes: W, 1/2, W, W, 1/2, W, W.

Harmonic Minor Scale Pattern:

Same as the Natural Minor, but without the flattened seventh.

A musical staff in 4/4 time showing the harmonic minor scale pattern. The notes are C, D, E-flat, F, G, A, B, C. Below the staff, blue downward-pointing chevrons indicate the intervals between notes: W, 1/2, W, W, 1/2, W+1/2, 1/2.

Melodic Minor Scale Pattern Ascending and Descending:

The Ascending Melodic Minor scale is basically the major scale with a flattened third.

The Descending Melodic Minor scale is simply the Natural Minor scale.

A musical staff in 4/4 time showing the ascending melodic minor scale pattern. The notes are C, D, E-flat, F, G, A, B, C. Below the staff, blue downward-pointing chevrons indicate the intervals between notes: W, 1/2, W, W, W, W, 1/2.

A musical staff in 4/4 time showing the descending melodic minor scale pattern. The notes are C, B, A, G, F, E-flat, D, C. Below the staff, blue downward-pointing chevrons indicate the intervals between notes: W, W, 1/2, W, W, 1/2, W.

Scale Note Names: (Example C Major)

C	D	E	F	G	A	B
Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading Note
Doh	Ray	Me	Fah	Soh	Lah	Ti

Key Signatures

Musical notation showing the key signatures for major keys. Each key is represented by a treble and bass clef staff with its corresponding key signature (sharps) and the name of the major key: C Major, G Major, D Major, A Major, E Major, B Major, F# Major, and C# Major.

Musical notation showing the key signatures for major keys with flats. Each key is represented by a treble and bass clef staff with its corresponding key signature (flats) and the name of the major key: F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major, and Cb Major.

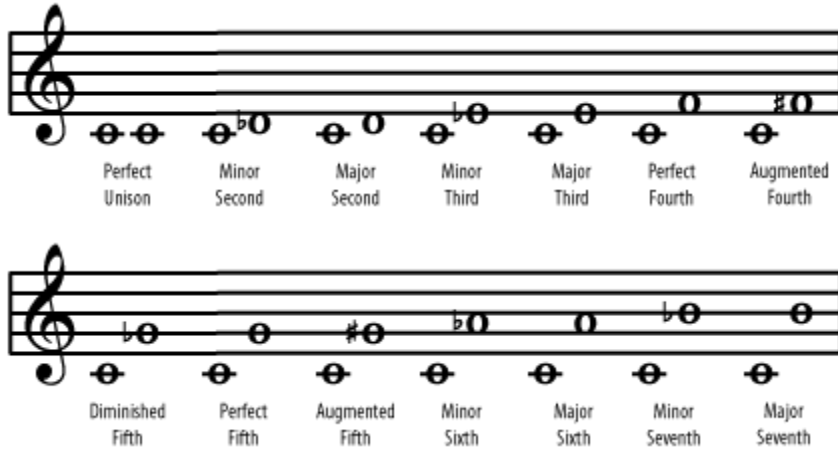
Here you can see the relationship between major and minor keys.

Musical notation showing the key signatures for minor keys. Each key is represented by a treble and bass clef staff with its corresponding key signature (sharps) and the name of the minor key: a minor, e minor, b minor, f# minor, c# minor, g# minor, d# minor, and a# minor.

Musical notation showing the key signatures for minor keys. Each key is represented by a treble and bass clef staff with its corresponding key signature (flats) and the name of the minor key: d minor, g minor, c minor, f minor, b b minor, e b minor, and a b minor.

Intervals

Intervals are the space between two notes on the keyboard. The intervals are classified by their tonal quality with relation to the tonic note.



Note to Note	Type	Interval	Semitones
C to C	Perfect	Unison	0
C to Db	Minor	2nd	1
C to D	Major	2nd	2
C to Eb	Minor	3rd	3
C to E	Major	3rd	4
C to F	Perfect	4th	5
C to F#	Augmented	4th	6
C to Gb	Diminished	5th	6
C to G	Perfect	5th	7
C to Ab	Augmented	5th	8
C to A	Minor	6th	9
C to A	Diminished	7th	9
C to Bb	Minor	7th	10
C to B	Major	7th	11
C to C	Perfect	8 (Octave)	12

Note: In a major scale an augmented 4th is the tonal equivalent of a diminished 5th. A diminished 7th is the tonal equivalent of a minor 6th.

Note: Scale = Key

Enharmonic Equivalent: An enharmonic equivalent is when a key has more than one name. For example C# is equal to D^b, D# is equal to E^b, F# is equal to G^b, G# is equal to A^b, A# is equal to B^b, B is equal to C^b, B# is equal to C, E# is equal to F, F^b is equal to E

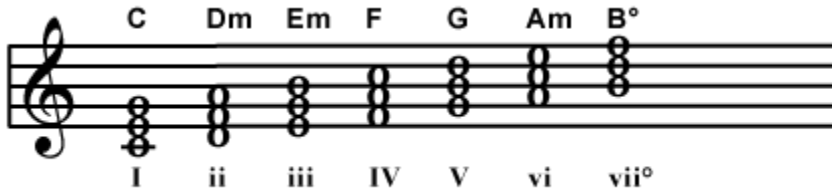
Half Tone = Half Step = Space between two directly adjacent notes. C to C# is a half step, E to F is a half step.

Whole Tone = Whole Step = Two Half Steps = The space between two half tones. C to D is a whole step, C# to D# is a whole step, D to E is a whole step, E to F# is a whole step.

Chords

Chords are a group of two or more notes generally built from the notes in a scale. One of the most common types of chords is called a **triad**. A triad as its name implies is built with three notes. If you use the key of C major and you construct chords of three notes with one note in between each note you will end up with the following triad chords:

C Major Root Position Triads:



Because of the asymmetry of the major scale, i.e. the interval between keys is not symmetrical in that not every interval is the same, there are **whole tone** and **half tone** steps, this causes the flavor of the triads in the key to alternate between **major** and **minor** and end in a **diminished** chord. Diminished chords are often designated with a small circle above and to the right of the chord name, like a degree symbol. In the above example the last chord, lower roman numeral 7 has what looks like a degree sign next to it. This designates it as a diminished chord. **Roman numerals** are used because we can use the lower case to designate minor chords and capital letters designate major chords. Every major key has three major chords and three minor chords and one diminished chord.

The Chords Above:

Roman Numeral	Chord Name	Root	Third	Fifth
I	C Major	C	E	G
ii	D Minor	D	F	A
iii	E Minor	E	G	B
IV	F Major	F	A	C
V	G Major	G	B	D
vi	A Minor	A	C	E
vii°	B Diminished	B	D	F

Often musicians will refer to a song's chord progression by the chords position in the scale. So for example someone might say it's a simple **1 - 4 - 5 progression** in the key of **C major**. This means the chord progression is **C - F - G**. If it was a **1 - 4 - 5** in the key of **A major** the progression would be **A - D - E**. Once you understand that everything is in patterns, everything becomes a lot clearer. It just becomes a process of shifting the pattern up and down the keyboard to the different keys.

Chords Within Scales With Roman Numbering

Notice the changes in the chord flavors for the different scales.

Major Scale

The Major Scale is shown on a treble clef staff with a key signature of one flat (Bb). The scale notes are Bb, C, D, E, F, G, A. The chords are: I (C), ii (Dm), iii (Em), IV (F), V (G), vi (Am), and vii° (B°).

I	ii	iii	IV	V	vi	vii°
C	Dm	Em	F	G	Am	B°

Natural Minor Scale

The Natural Minor Scale is shown on a treble clef staff with a key signature of two flats (Bb, Eb). The scale notes are Bb, C, D, Eb, F, G, A. The chords are: i (Cm), ii° (D°), III (Eb), iv (Fm), v (Gm), VI (Ab), and VII (Bb).

i	ii°	III	iv	v	VI	VII
Cm	D°	E ^b	Fm	Gm	A ^b	B ^b

Harmonic Minor Scale

The Harmonic Minor Scale is shown on a treble clef staff with a key signature of two flats (Bb, Eb). The scale notes are Bb, C, D, Eb, F, G, Ab. The chords are: i (Cm), ii° (D°), III+ (Eb+), iv (Fm), V (G), VI (Ab), and vii° (B°).

i	ii°	III+	iv	V	VI	vii°
Cm	D°	E ^{b+}	Fm	G	A ^b	B°

Melodic Minor Scale

The Melodic Minor Scale is shown on a treble clef staff with a key signature of two flats (Bb, Eb). The scale notes are Bb, C, D, Eb, F, G, Ab. The chords are: i (Cm), ii (Dm), III+ (Eb+), IV (F), V (G), vi° (A°), and vii° (B°).

i	ii	III+	IV	V	vi°	vii°
Cm	Dm	E ^{b+}	F	G	A°	B°

Chord Hierarchy - Major Key

1	I	Tonic	Major	The root note and chord.
2	ii	Supertonic	Minor	
3	iii	Mediant	Minor	
4	IV	Subdominant	Major	
5	V	Dominant	Major	Second most important chord
6	vi	Submediant	Minor	Relative minor key note
7	vii°	Leading Note	Diminished	

Chord Hierarchy - Natural Minor Key

1	i	Submediant	Minor	The root note and chord.
2	ii°	Leading Note	Diminished	
3	III	Tonic	Major	
4	iv	Supertonic	Minor	
5	v	Mediant	Minor	
6	VI	Subdominant	Major	
7	VII	Dominant	Major	

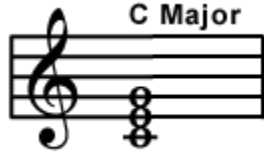
Chord Hierarchy - Harmonic Minor Key

1	i	Submediant	Minor	The root note and chord.
2	ii°	Leading Note	Diminished	
3	III ⁺	Tonic	Augmented	
4	iv	Supertonic	Minor	
5	V	Mediant	Major	Major to create a cadence with V7-i
6	VI	Subdominant	Major	
7	vii°	Dominant	Diminished	Leading note

Chord Hierarchy - Melodic Minor Key

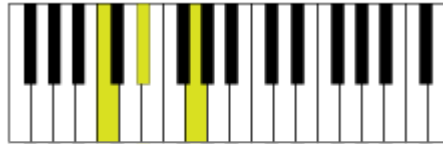
1	i	Submediant	Minor	The root note and chord.
2	ii	Leading Note	Minor	
3	III ⁺	Tonic	Augmented	
4	IV	Supertonic	Major	
5	V	Mediant	Major	Major to create a cadence with V7-i
6	vi°	Subdominant	Diminished	
7	vii°	Dominant	Diminished	Leading note

Triad Types: The following are a list of different types of triad chords:



Major Triad: Built with a major third and a perfect fifth. For the C major triad the notes are C, E and G.

C Major



Minor Triad: Built with a minor third and a perfect fifth. For the C minor triad the notes are C, E flat and G.

C Minor



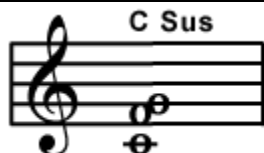
Diminished Triad: Built with a minor third and a diminished fifth. For the C diminished triad the notes are C, E flat and G flat.

C Diminished



Augmented Triad: Built with a major third and an augmented fifth. For the C augmented triad the notes are C, E and G sharp.

C Augmented



Suspended Fourth Triad: Built with a perfect fourth and a perfect fifth. For the C suspended triad the notes are C, F and G.

C Sus4



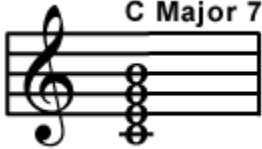







Suspended Second: This is not actually a triad, although it is often played as one by eliminating the third. The notes for the C2 chord are C, D, E (Optional) and G.

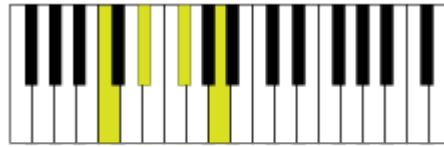
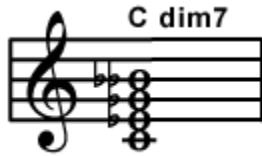
C Sus2

Seventh Chords

Seventh chords are used a lot in blues and jazz. The seventh chord comes in six basic flavors, the most common are the **dominant seventh**, the **major seventh** and the **minor seventh**. More often than not a dominant seventh is just referred to as a seventh. So if I write **C7**, it is implied to be a **Dominant 7th**. If it is a major 7th it will be written **CM7** with a capital "M" or it might be written **Cmaj7** or **CMaj7** or it could be written with a **delta sign "Δ"** as such: **CΔ7**, just be aware that these all designate a major seventh.

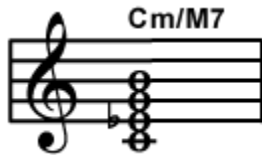
Seventh Chord Types:

 <p>C Major 7</p>		<p>Major Seventh: Built with a major third, a perfect fifth and a major seventh. For the C major seventh chord the notes are C, E, G and B.</p>
 <p>C7</p>		<p>Dominant Seventh: Built with a major third, a perfect fifth and a minor seventh. For the C dominant seventh chord the notes are C, E, G and B-flat.</p>
 <p>Cm7</p>		<p>Minor Seventh: Built with a minor third, a perfect fifth and a minor seventh. For the C minor seventh chord the notes are C, E-flat, G and B-flat.</p>
 <p>C m7b5</p>	 <p>Cm7^b5 C Minor 7th Flattened 5th</p>	<p>Minor Seventh Flattened Fifth: Built with a minor third, a diminished fifth and a minor seventh. For the C minor seventh flattened fifth chord the notes are C, E-flat, G-flat and B-flat.</p>



C Diminished 7th

Diminished Seventh: Built with a minor third, a diminished fifth and a diminished seventh. For the C diminished seventh chord the notes are C, E-flat, G-flat and A. (Note: A = B^{bb})



C Minor / Major 7th

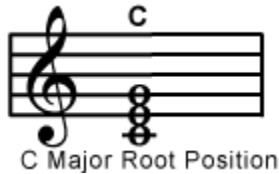
Minor With Major Seventh: Built with a minor third, a perfect fifth and a major seventh. For the C minor with major seventh chord the notes are C, E-flat, G and B.

Dominant Seventh - V7

A dominant seventh has a quality that makes it feel unresolved and it wants to pull to a chord a perfect fourth above it. The reason for this is has to do with the position of the third and seventh notes of the chord. The third is the leading note and it wants to resolve to the tonic a half step up. The seventh forms a dissonance with the third and wants to contract to a half step below it. The resolution of the **V7** to I is called a **cadence**. This resolution is why they are used so often for chord changes. For example if I play a G7 it wants to resolve to C. If I play a C7 it wants to resolve to F. If I play an F7 it wants to go to Bb. There is a pattern behind this that repeats itself that is known as the "**Circle of Fifths**". We'll get to that after I go over chord inversions.

Inversions:

If you take a chord and instead of playing its root note in the bass, you play one of the chord's other notes. For example with a C triad chord which consists of the three notes C, E and G, there is the root position and two inversions. The root position has the C in the bass. The first inversion has the E in the bass and the second inversion has the G in the bass.



C Major Triad Root Position

Root Position

The root note is in the bass.



C Major Triad 1st Inversion E in Bass

1st Inversion

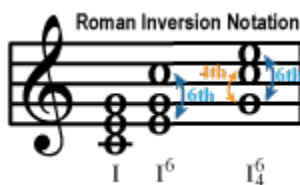
The 3rd note of the chord is in the bass and the root note is at the top.



C Major Triad 2nd Inversion G in Bass

2nd Inversion

The 5th note of the chord is in the bass and the 3rd is at the top.

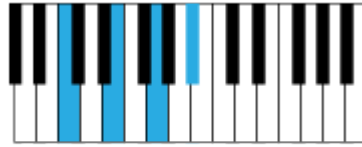
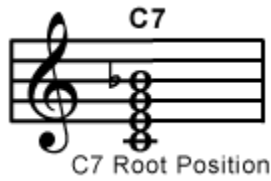


Roman Inversion Notation is done with roman numerals that indicate the chord position in the scale. Capital letters represent major chords, lowercase are for minor chords. Diminished are lowercase with a degree sign. Augmented are uppercase with a plus sign next to them. A number six by itself represents a 1st inversion. A six with a four below represents a 2nd inversion.

Learn Inversions

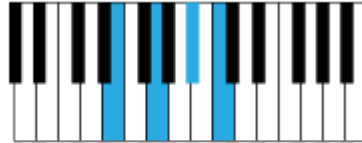
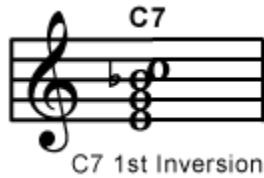
You should learn all the inversions for every chord and you should be able to smoothly go from one to the other. A good way to get good at this is to start out with a simple song and work your way through all the inversions with each chord change.

Dominant Seventh Chord Inversions



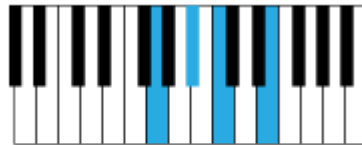
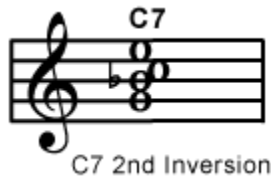
Root note as bass

C7 - Root Position



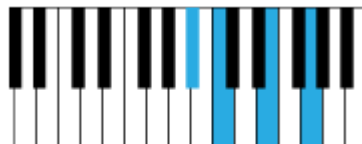
E as bass note

C7 - 1st Inversion Position



G as bass note

C7 - 2nd Inversion Position



B^b as bass note

C7 - 3rd Inversion Position

What Inversions Are Good For

Moving Chord : Inversions are great to make music feel much fuller by working your way through different inversions.

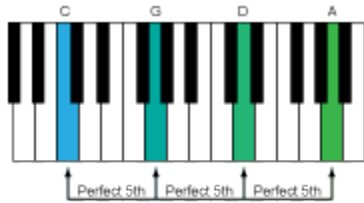
Moving Towards Non-Adjacent Chord: They can be used to lead into a chord that is not relatively adjacent to the current chord. The inversion may be much closer to where you need to go.

Leading Chord Change: They are also great for leading into chord changes. They can be great for a chord change where the next chord is a note in the current chord. By changing the chord to an inversion that moves the next key into the bass position can make for a smooth transition.

Melodic Harmonization: They can be used to harmonize with melodic notes that fall within the chord but are not the root note.

The Circle Of Fifths

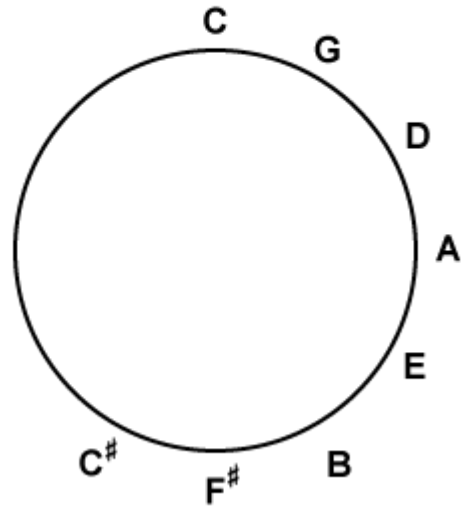
Here's how it works. If I construct a circle like a clock and I start at the top with C and moving clockwise I set the numbers of the clock with the key that is a perfect fifth (A perfect fifth being 3 whole tones and a half tone apart or 7 half tones apart) above the previous note until I get to C#. I will get the following diagram:



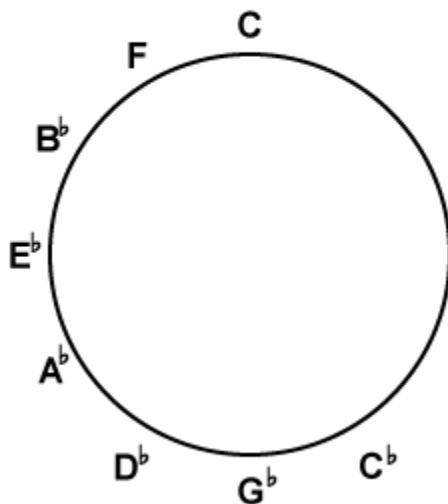
Series of perfect fifths

The above illustration shows how to build the circle from C to A. If you continue on you will get the diagram at the right:

The Circle of 5ths

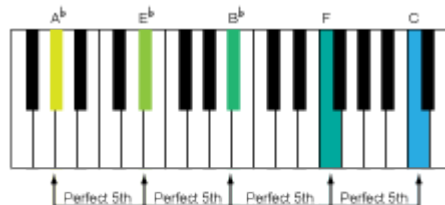


The Circle of 5ths



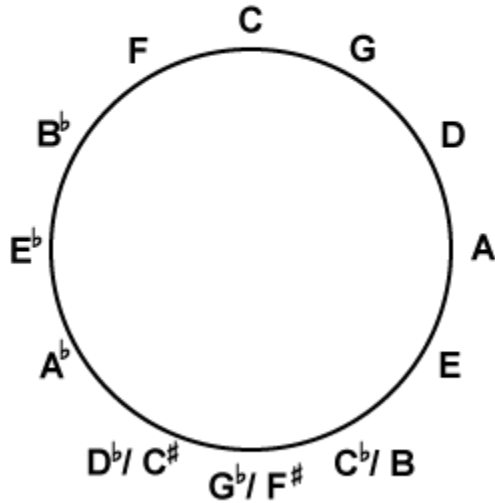
Next I go back to the top of the clock and I work my way down the other side counter-clockwise moving a perfect fifth in the other direction until I reach C-flat.

Note: I have removed what was done in the previous step for clarity. In the next step you will see the whole diagram as it should look.



Series of perfect fifths

The Circle of 5ths

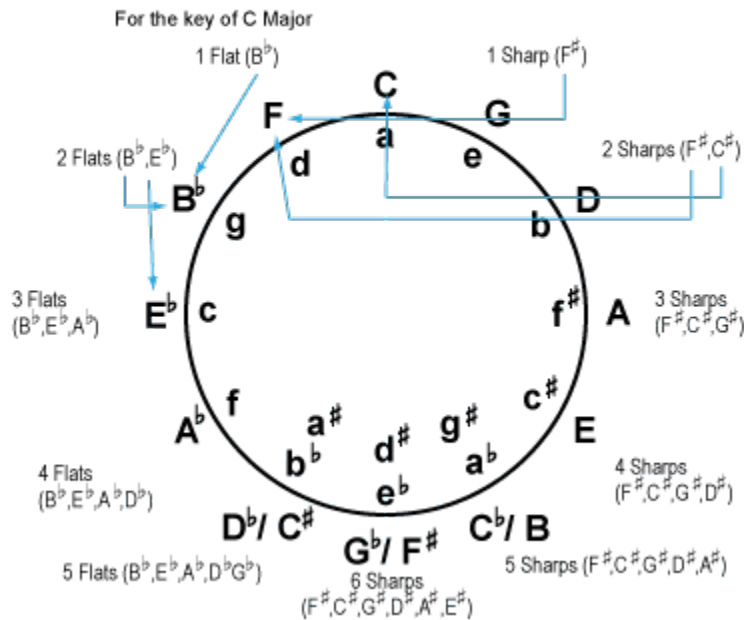


From this diagram you can determine:

- Key signatures and which notes are modified
- All the chords in the key and their type
- Chord progressions
- Relative Keys

Key Signatures

The Circle of 5ths



Notice going right that each key has one more sharp than the previous. For example G has 1 sharp, D has 2, A has 3, E has 4, B has 5, F-sharp has 6 and although it doesn't show it C# has 7 sharps. Going the other direction it does the same thing, but with flats. F has one flat, B^b has 2 flats, E^b has three flats

and so on. Also note that the first key with a sharp which is G and has an F[#]. The next key "D" has two sharps, F[#] and C[#]. If you look at the arrows they point out that the sequence of sharps follows the letters on the wheel starting with F. Also notice that once a sharp is introduced it is in all subsequent keys. For example everything to the right of C has an F[#] in it. Everything to the right of D has a C[#] in it and so on. Going to the left of C it is the same pattern for the number of flats as there is on the right for sharps. F has one flat, B^b has two, E^b has three and so on. The difference between the two side regarding what gets flattened is a little different. Instead of starting at F and moving clockwise, The flat sides flattened notes start on the other side of F and move counter-clockwise. So F has B^b, B^b has B^b and E^b. E^b has B^b and E^b and A^b.

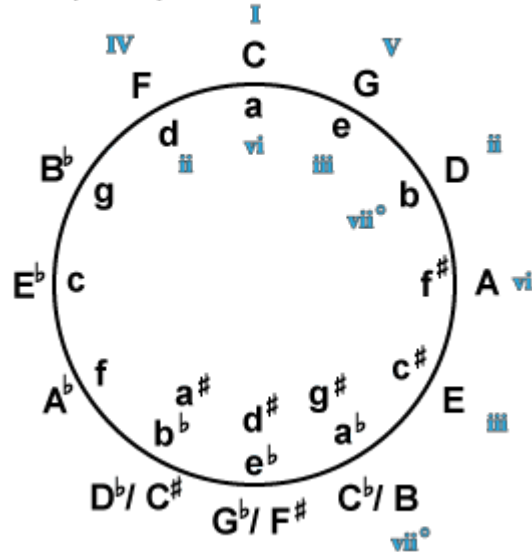
Chords In The Key

One of the coolest things about the circle of fifths diagram is you can instantly tell what every chord is in every key just by looking at its relationship to the tonic note.

Here I have highlighted the chords for the key of C major. Sometimes the relative minor keys are written on the inside of the circle, but if you notice you can just as easily find the minor keys by looking at the outside circle. I have indicated each chord inside and out with its corresponding roman numeral within the scale. This pattern repeats around the wheel, so all you have to do is find the key and then locate by position all of the relative chords.

The Circle of 5ths

For the key of C Major



Chord Location

Chord	Position On Wheel Relative To Root
I = Root = Tonic	Starting point
ii = Supertonic	Two to the right (Right = clockwise)
iii = Mediant	Four to the right
IV = Subdominant	One to the left
V = Dominant	One to the right
vi = Submediant	Three to the right
vii° = Leading Note	Five to the right

So for the key of A: A is the root, Bm is the Supertonic, C#m is the Mediant, D is the Subdominant, E is the dominant, F#m is the Submediant and A-flat = G#dim is the Leading Note chord.

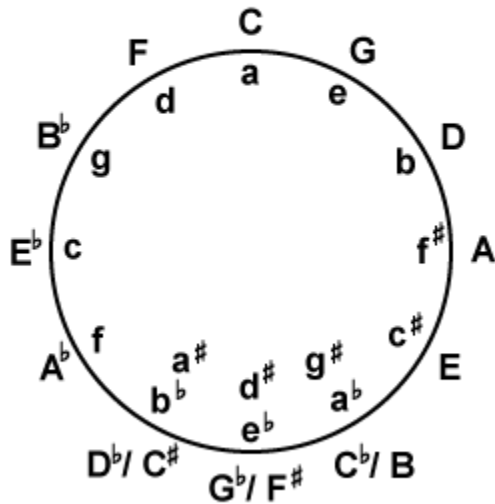
Chord Progressions From The Circle Of 5ths

First you can develop chord progressions from within the key. Also you can take advantage of the fact that each note going right (clockwise) is a perfect fifth apart and going left (counter clockwise) is a perfect fourth. Knowing that the dominant seventh wants to resolve to a fourth below you can just work your way around the wheel going from dominant seventh to dominant seventh until you reach your destination. For example if I am in the key of A and I want to change to the key of C, I can create a dominant seventh progression to get me there. A7 wants to resolve to D, D7 wants to resolve to G, G7 wants to resolve to C and we've reached our destination.

Relative Keys From The Circle Of 5ths

One thing to note is that the keys surrounding a key are very close to the selected key. For example if you look at the key of C. The keys directly to the left and right are only off by one note from the key of C. C has no sharps or flats. G has one sharp, F has one flat. The same holds true around the wheel. Any selected key will differ by one note relative to the adjacent keys to the left and the right of it.

The Circle of 5ths



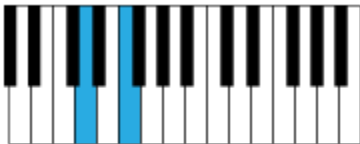
Parallel Thirds

Parallel thirds are played by placing your hand in a triad position with every finger and thumb above an adjacent note, then playing two parallel notes that are a third apart. Here is an example starting at C and moving up the keyboard. Note: In this example we are moving up the keyboard, but we can also do the same thing moving down, or you can even alternate them going bottom, to top, to middle.



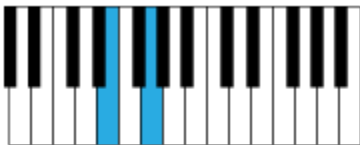
Parallel Thirds - 1st

First position for this example. Basically what you do is play two notes, within the scale, where you skip a note.



Parallel Thirds - 2nd

Second position. The motion between each of these should be fluid.



Parallel Thirds - 3rd

Third Position

Note: Try this going both directions and also try playing it in different sequences such as 1-3-2, 2-1-3, 3-1-2

Parallel thirds are used a lot in western music. They are a nice way to walk up or down the keyboard. Elton John uses them a lot in his music.

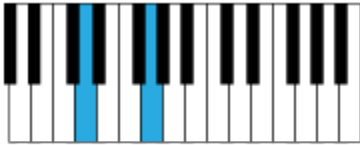
Note: When I say Western music, I don't mean country western, I mean western as in European, American as opposed to Middle Eastern or Indian or Asian, etc... Those other types of music use different scales than Western music. All the theory in this document is for Western music.

Country Thirds

A country third is not really a third, but a transition of a 2nd & 5th to a 3rd & 5th. I've heard many musicians call this a country third. You hear it a lot in country music. It's meant to mimic the bending sound of a lap steel guitar. If you listen to the old song from the early sixties "**Last Date**" by **Floyd Cramer** you can hear the sound of country thirds. Floyd also played as a session player for Elvis Presley, Patsy Cline, Roy Orbison and the Everly Brothers, among others, so you can hear that same distinctive sound in a lot of their music during the mid 50s to mid 60s.

A Country Third must be played on a major chord. So in the key of C major, if you are staying in key, you could play it on C, F or G. Each note is not played the same. There is a bounce to the rhythm that they are played with.

The following is an example of playing a basic Country Third backing up a C major.



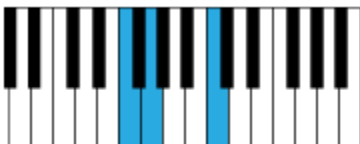
Country Thirds - 1st



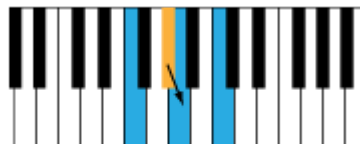
Country Thirds - 2nd

So if you play a C in the bass (left hand) or an C octave and play the above in your right hand, you can hear that distinctive country sound.

Advanced Country Third With Crush Note



Country Thirds Adv Part 1



Country Thirds Adv Part 2

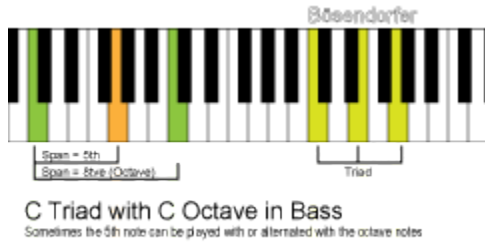
You start off playing a suspended second

Next while still holding down the F and C notes, you hit the G# and slide off it down to the A note.

The more advanced way of playing a country third is with the addition of a **Crush Note**. A crush note is sort of like a grace note or acciaccatura, but it's played more like a slide and usually with just one finger hitting a black key sliding down on to a white key.

Parallel Octaves

A parallel octave is when you play the same note an octave apart. It's most often that it is played in the bass with one hand, but you should be able to play a parallel octave with both hands.



Often in rock music the left hand will simply play the bass note as a parallel octave. Sometimes the octave is alternated by the fifth note.

This example shows a C major triad in root position backed up with a C octave in the bass.

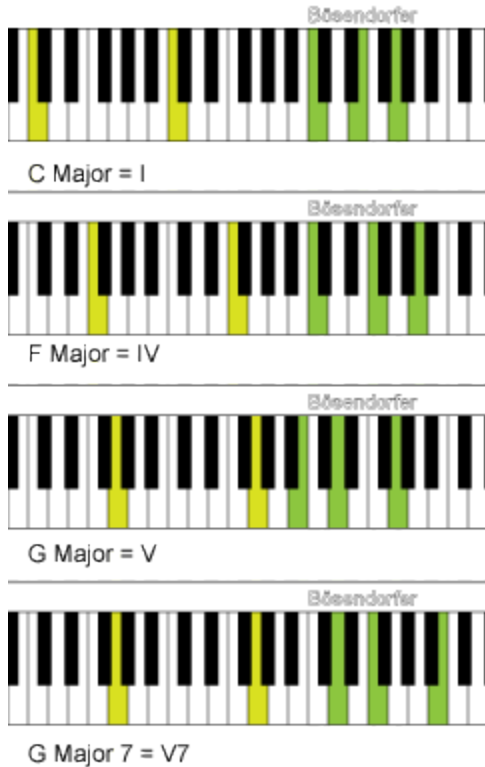
You may not be able to make the stretch at first, but your hand will become more and more limber with practice, You should be able to stretch both hands a full octave. You will use this a lot in your left hand.

Chord Positions & Wash Out

Chords played on the keyboard will sound best in the mid to mid-high ranges of the keyboard. On the lower and higher end you tend to experience wash out where it becomes hard to hear the layers of notes harmonizing with each other. Often in the left hand, instead of playing the whole chord, you may play a single note or a note doubled up in an octave, or sometimes the root and one of the higher notes in the chord like the fifth or the seventh. Even though you may use more octaves in your left and more chords in your right, it is still good to practice forming chords, forming their respective inversions and playing octaves with both hands. Chords also sound fuller when they are spread out giving lots of space between the notes allowing their individual frequencies to be clearly heard.

Chord Progressions:

Most songs in modern western music consist of several chords within a key. The sequence that the chords are played in the song is called the chord progression. Keeping the chords within the key is a general guideline, not a rule. It's often the breaking of this guideline that can make music interesting. In its simplest terms a song can be said to consist of a chord progression with an overlying melody. The chords make up the harmony of the song and consist of layers of different notes that support the melody. The melody consists of a sequence of single notes and is linear. So when you are playing your guitar or ukulele and singing, the instruments are used as the harmony to the melody of your voice.



The I - IV - V Progression

This is by far the most popular progression in modern western music. It is the basis for blues, jazz, gospel, rock, pop, etc...

This is an example of a I - IV - V progression in C major. This 1st chord in C major is C, the 4th chord in C major is F and the 5th chord in C major is G.

A G7 is added to the end. This will lead back to the root chord.

Note: This is just one possible voicing for a 1-4-5 progression in C major. There are many other possibilities.

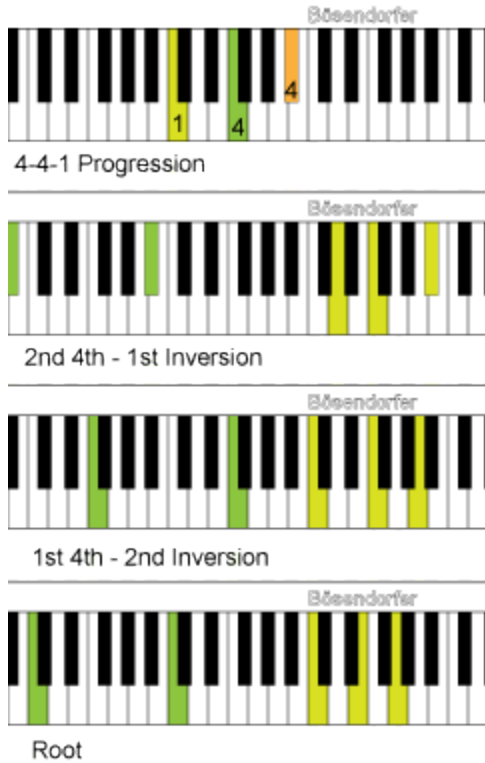
If you notice the names of the notes and the roman numerals assigned to the chords show a type of hierarchy. The root or tonic has the most significance, then next most important chord is the 5th or Dominant, the next most important is the 4th or Subdominant. Since the 5th chord formed as a dominant 7th will pull back to the root, it makes sense that the I-IV-V7 would be such a popular progression.

Those three chords are the basis for so many songs. Since it is used so much it can become too predictable to be interesting sometimes. Often what a musician will do to make it interesting is to flavor the chords with additional notes like adding seconds, or sixths or ninths to the chord.

The 1-6-2-5-1 Progression

This is another real popular progression. Notice how it has the **V7 - I** at the end. The **V7 - I** progression is used to end a lot of progressions. The resolution is so strong between the dominant seventh and a perfect fourth above. In the key of C major the 1-6-2-5-1 progression is the following chords:

C - Am - Dm - G7 - C



4-4-1 or 7^b-4-1 Progression

This progression is based upon the interval of a perfect 4th from the root, then another perfect 4th from that position. This results in a **1-4-7^b** progression.

It is played starting with the **7^b** chord which in the key of **C major** is **B^b**. The **B^b** is played in the 1st inversion position.

Next drop the **D** to **C** and the **B^b** to **A** to form an **F major** in the second inversion position.

Finally resolve to the root chord by dropping the **F** to **E** and the **A** to **G**.

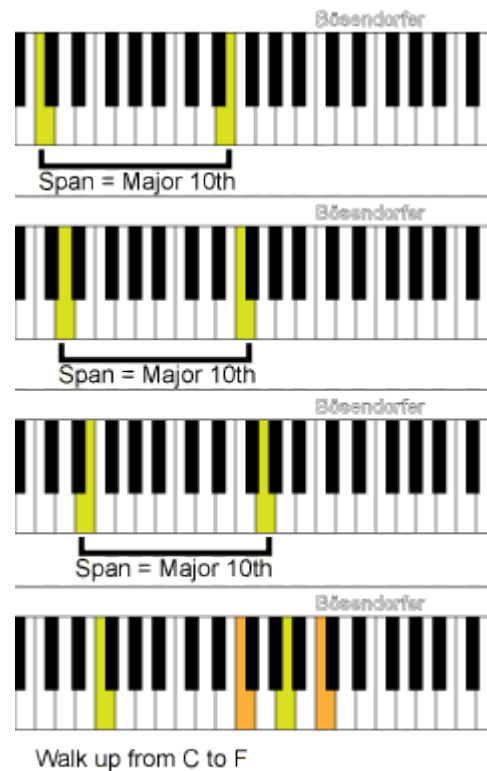
All the while playing octaves in the left hand supporting the root of the chord being played.

Major 10th Walk Up/Down

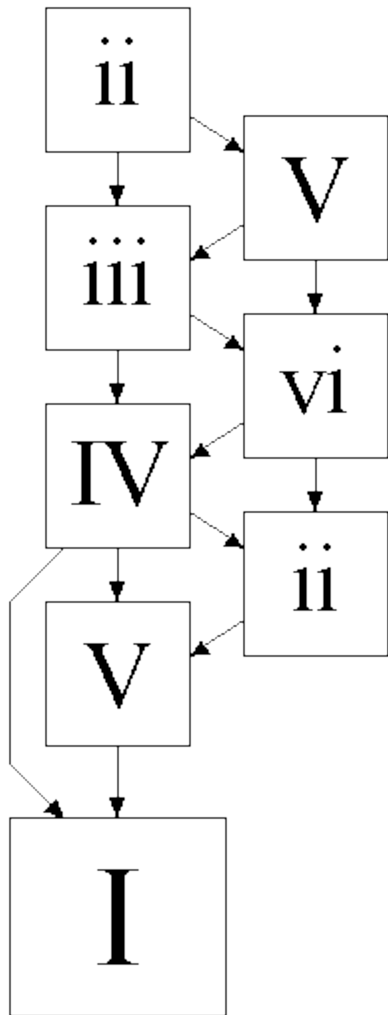
A real simple way to walk from one chord to another is by using a Major 10th parallel walk up or walk down.

In the example it shows a simple major 10th walk up from C to F.

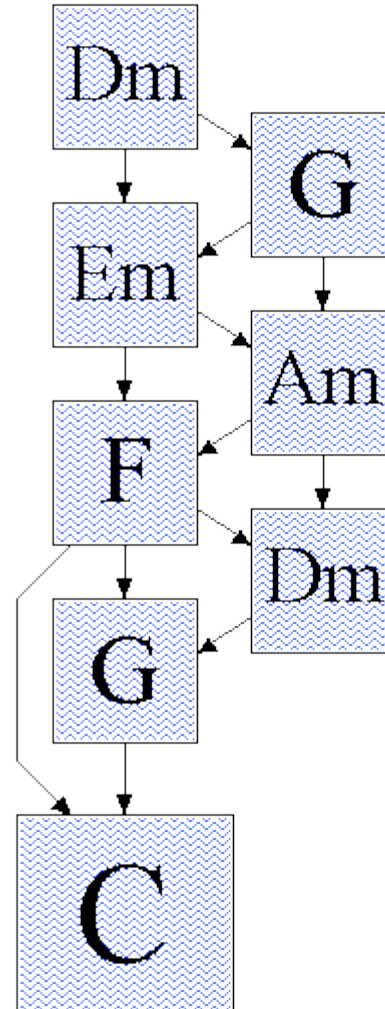
The span of a major tenth which is constructed of an octave plus a major third is far too wide for most to be able to span it with just one hand, so it must be played with two hands.



The Simple Map



A Map For C



Major Key Progression Map

The two maps above are progression maps. The first is a general map that is based upon the roman numerals of chords in a major key. The second is constructed off of the first map for the key of C major.

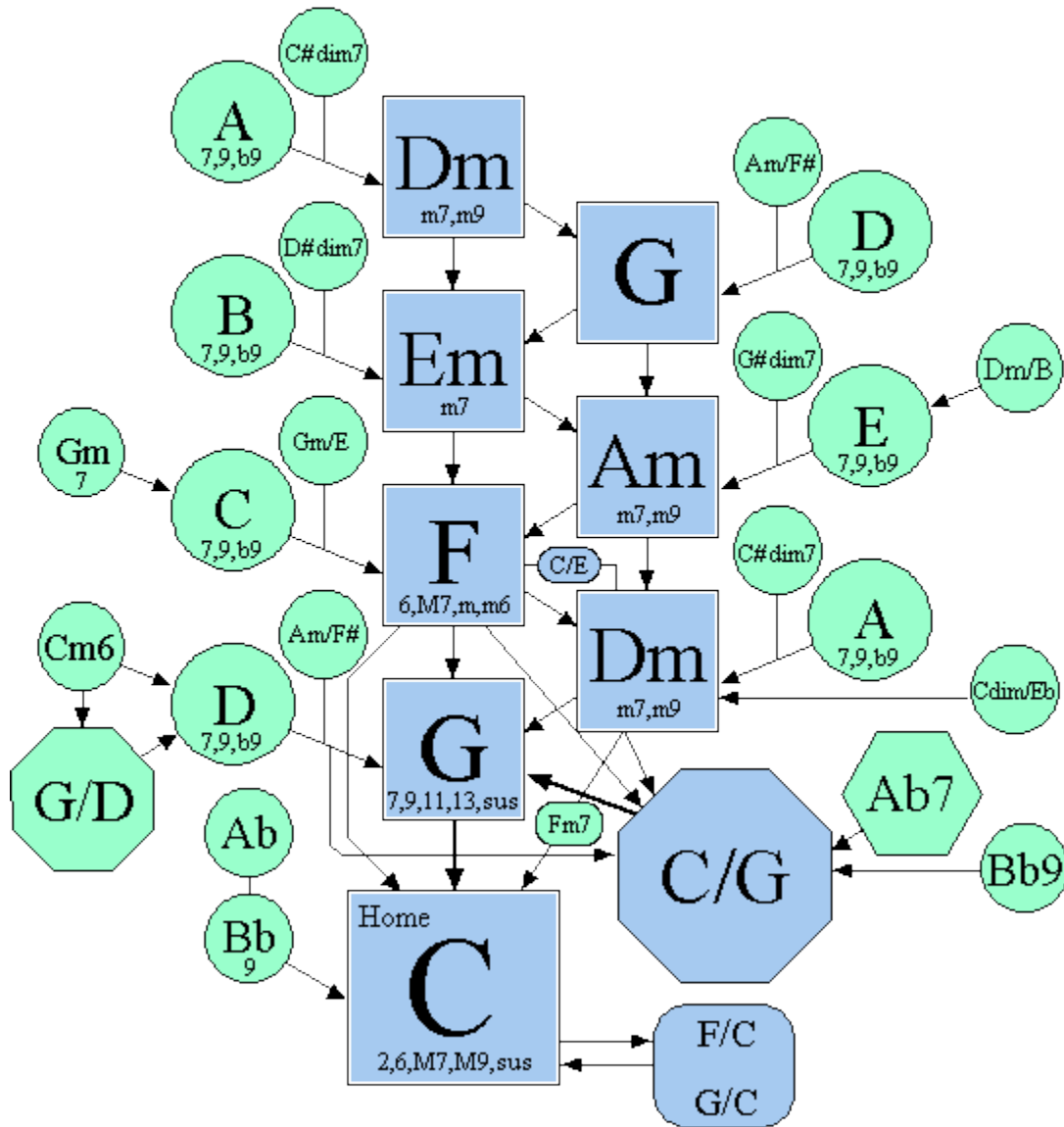
How It Works

Starting from the root note you can jump to any other square. From that square you may only jump to an adjacent square or to an adjacent square to a like named square. For example I can go from C to Dm, then since there are two Dm squares I can jump to any squares Dm points to. In this case my choices are Dm to Em or G. If I decide to go to G then my next chord option is any chord a G square points to which is Em, Am or C. **Note:** This is just a loose guideline not a set of rules.

The following is a much more detailed progression map that includes transition chords.

A Progression Map For C

(The expression X/Y means play chord X with bass note Y)



Transition Chords

A transition chord is a chord that is played in the transition between one chord and another. It can be to set a mood or as an embellishment or just to fill up space.

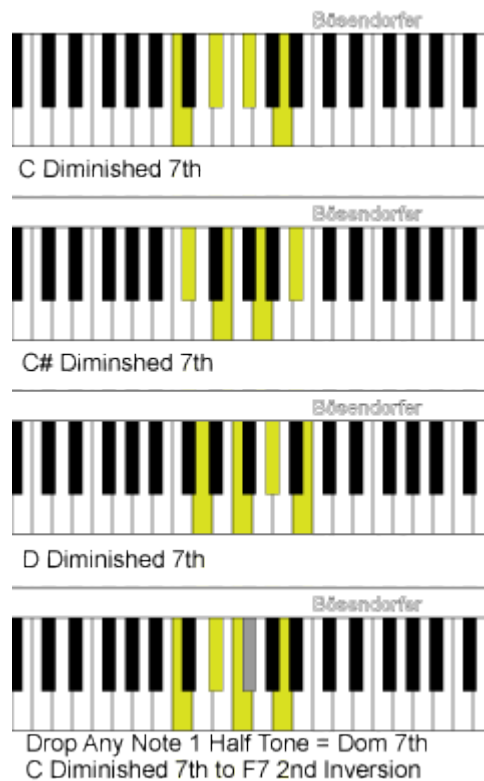
Diminished 7ths

A diminished seventh chord is formed by a root note, a minor third, a diminished fifth and a diminished seventh. Diminished seventh chords are unique and interesting in their structure in relation to the keyboard. Each note in the chord is a minor third apart. You cannot really invert the chord because each inversion is another diminished seventh chord. Because of this, note-wise, there are only really three diminished seventh chords. If you learn the three chords and their inversions you have learned them all.

There is another interesting fact about diminished seventh chords. If you lower any single note by a half tone, the chord becomes a dominant seventh in the new tone.





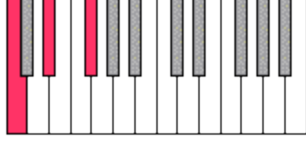


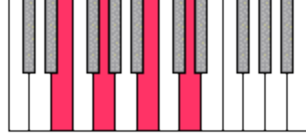


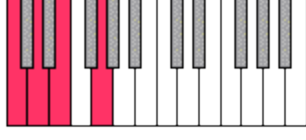

Illustrated is all of the diminished seventh chords in a single arbitrary root position. The fourth example shows how to turn a diminished seventh chord into a dominant seventh chord. In the example we are turning a C diminished seventh into a F dominant seventh. From there the next place it wants to go because of the dominant seventh pull is to B^b

The great thing about this type of chord is it makes it real easy to transition to a number of chords. If you think about it, each diminished seventh can transition to four different dominant sevenths which can then lead to another tone a perfect fourth above.



Diminished Seventh - Dominant Seventh - Root Transitions

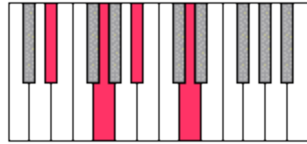
Diminished 7th	Transition 1	Transition 2	Transition 3	Transition 4
C dim7	Cdim7 - B7 - E	Cdim7 - D7 - G	Cdim7 - F7 - B ^b	Cdim7 - Ab7 - D ^b
C [#] dim7	C [#] dim7 - C7 - F	C [#] dim7 - D [#] 7 - G [#]	C [#] dim7 - F [#] 7 - B	C [#] dim7 - A7 - D
Ddim7	Ddim7 - C [#] 7 - F [#]	Ddim7 - E7 - A	Ddim7 - G7 - C	Ddim7 - B ^b 7 - E ^b

<p>C</p>  <p>Major chord from which the others are derived.</p>	<p>C6</p>  <p>Major 6 - adds note 6.</p>
<p>Cm</p>  <p>Minor - note 3 is flat.</p>	<p>Cm6</p>  <p>Minor 6 - note 3 flat, add 6.</p>
<p>Cdim</p>  <p>Diminished - notes 3 and 5 are flat.</p>	<p>CM7</p>  <p>Major 7 - add note 7.</p>
<p>Caug</p>  <p>Augmented - note 5 is sharp.</p>	<p>CM9</p>  <p>Major 9 - Note 1 is omitted. Left hand plays it in the bass.</p>
<p>Csus</p>  <p>Suspended - note 3 is replaced by note 4.</p>	<p>C7</p>  <p>Dominant 7 - called 7 for short. The 7th note of the scale is flat.</p>
<p>C2</p>  <p>Add 2.</p>	<p>Cm7</p>  <p>Minor 7 - minor chord with flat 7 added.</p>

This is a list of chords with C as their root. From this chart and the following chart you should be able to create any chord. Just start in the root and compare with this chart and the intervals between notes to build the chord. Note: Some chords have so many notes that you cannot finger them with one hand. At least I can't. For example the chord C Major 9th (CM9) requires me to play the root note in my left hand.

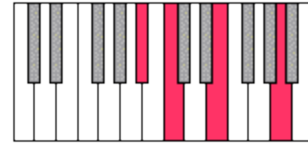
Try playing all of these chords to see what they sound like.

Cm9



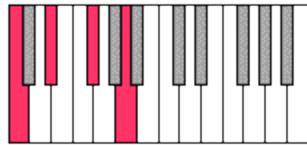
Minor 9 - play note 1 in bass.

C13



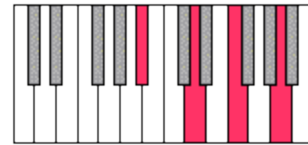
Thirteen - when a flat 7 is in the chord, note 6 is called 13.

Cdim7



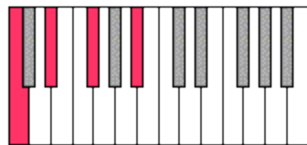
Diminished 7 - the note that looks like 6 is actually a double flatted 7.

C13



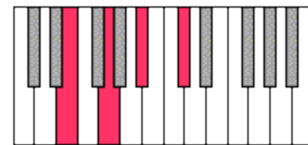
Thirteen - this variation has a flat 7, a 9, and an 11.

Cm7b5



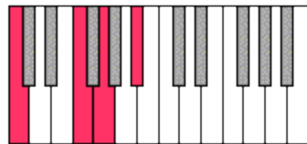
Minor 7 Flat 5 - this has also been called half-diminished 7.

C7b9



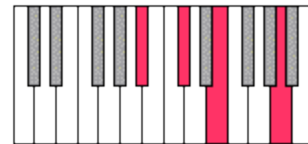
Flat 9 - interesting chord - adds tension and color.

C7sus



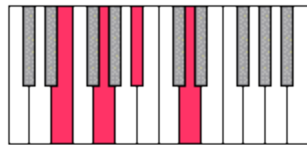
7 Suspended - flat 7, with note 3 replaced by note 4.

C13b9



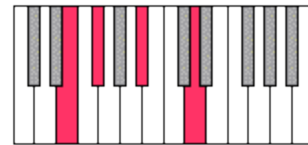
Thirteen Flat 9 - adds the flat nine.

C9



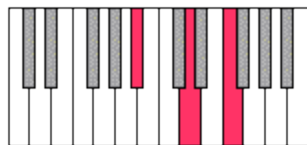
Nine - has a flat 7 in it. Note 1 is in the bass.

C9b5



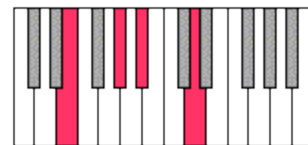
Nine Flat 5 - seventh chord with a 9 and a flat 5.

C11



Eleven - note 1 in bass.

C9#5



Nine Sharp 5 - seventh chord with a 9 and a sharp 5.