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HOW TO USE THIS BOOK



The Keyboard Picture Chord Encyclopedia is a contemporary and complete chord dictionary that is easy to use. Chords are listed alphabetically and chromatically for quick reference. On each page, the chord variations are arranged in a logical order with inversions and more complicated extensions following simple triads.

Each chord is shown in standard music notation, an illustrated keyboard diagram with fingerings and note names, and a clear photo to show exactly how the chord should look when you play it. The scale degrees are also placed above each chord.

Chord symbol → C
Scale degrees → 1, 3, 5



Finger numbers → 1 3 5
Note names → C E G

A section on Chord Theory makes it easy to understand intervals and how chords are constructed. Theory on triads, seventh chords, extended chords, altered chords and other chord types are covered.

The chords are only part of what you learn with this book. Once you are comfortable with the chords, you can refer to the Inversions and Advanced Voicing sections where you will learn about inversions, voicings and voice leading to allow you to get the sound you want when playing chords. Once you understand voicings, you can take the chords in the book and use them to fit any performance situation. Try shell voicings, clusters, spread voicings and even quartal voicings.

Using this book will provide the basis for an ever-growing chord vocabulary, an understanding of chord theory, and a comprehensive knowledge of the use of chords in various musical styles.

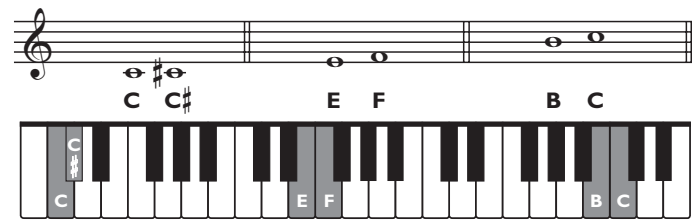
Have fun!

Intervals

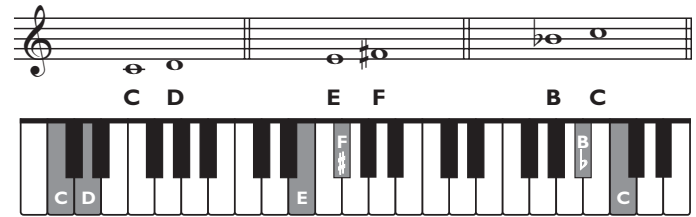
BASIC INTERVALS AND TRIADS

Chords are made up of three or more notes, and each note is a certain distance apart. We measure the distance between notes with *intervals* of a whole or half step.

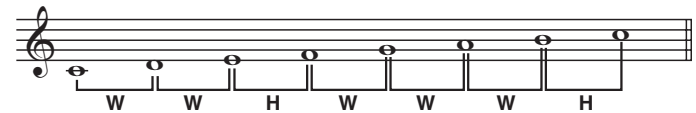
A *half step* is the distance between any note and the closest black or white note on the keyboard either up or down. For example the distance from C to C[#] is a half step. Similarly the distance from E to F is a half step, and B to C is a half step.



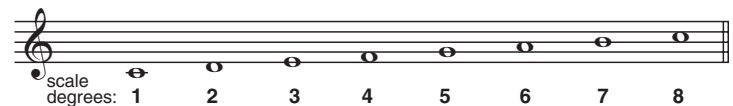
A *whole step* is the distance from any note to the closest note two half steps either up or down. For example C to D is a whole step. Similarly E to F[#] and B^b to C are whole steps.



When you play a *scale* you are playing intervals ordered in a specific way. A scale is simply an organization of whole steps and half steps. By understanding scales you can easily create different chords. To create a major scale we use the formula of Whole, Whole, Half, Whole, Whole, Whole, Half. A C Major scale uses C, D, E, F, G, A, B and C.



Each note of the scale represents a different scale degree. To determine the scale degree, you number each note of the scale in order with the first note being 1 and continuing the numbers until you reach the last note which is 8 or the *octave*.



The distance from C to D is a second (C–D, 1–2), C to E is a third (C–D–E, 1–2–3), C to F is a fourth (C–D–E–F, 1–2–3–4), and so on.

Intervals are not only labeled by the distance between scale degrees, but by the quality of the interval. An interval's quality is determined by counting the number of whole steps and half steps between the two notes of an interval. For example: C to E is a 3rd. C to E is also a major third because there are 2 whole steps between C and E. Likewise, C to E^b is a 3rd. C to E^b is also a minor third because there are 1½ steps between C and E^b.

There are five qualities used to describe intervals: major, minor, perfect, diminished and augmented. Fifths and octaves are called *perfect intervals*. When a minor third or perfect fifth are lowered by a half step, they are called *diminished*. When a perfect interval is raised a half step, it is called *augmented*.

M = Major m = Minor P = Perfect o = Diminished (dim) + = Augmented (aug)

ALTERED CHORDS

Raising or lowering a note in a chord by using an *accidental* (sharp, flat or natural) is called making an *alteration*. We don't use this term for changing one basic triad into another type (e.g. lowering the 3rd of a major chord to create a minor chord). Rather, an altered chord is an extended chord where the 5th or 9th is raised or lowered with an accidental. Doing this adds a non-diatonic note to the chord and thus creates a lot of tension, which is the whole point. Major, minor and dominant chords may be altered, but altered dominant chords are definitely the most common.

Only 5ths or 9ths can be altered. Altering any other note can be interpreted as an altered 5th or 9th. The following chart shows how any chord alteration can be interpreted as altering the 5th or 9th. Enharmonic relationships are important to these interpretations.

ALTERED SCALE TONE	ALTERATION
Raising the root	= $\flat 9$
Lowering the 2 nd or 9 th	= $\flat 9$
Raising the 2 nd or 9 th	= $\sharp 9$
Lowering the 3 rd	= $\sharp 9$
Raising the 3 rd	= 4 th or 11 th , not an alteration
Lowering the 4 th or 11 th	= 3 rd , not an alteration
Raising the 4 th or 11 th	= $\flat 5$
Lowering the 5 th	= $\flat 5$
Raising the 5 th	= $\sharp 5$
Lowering the 6 th or 13 th	= $\sharp 5$
Raising the 6 th or 13 th	= $\flat 7$, essential dominant chord tone, not an alteration
Lowering the 7 th	= $\flat 7$, essential dominant chord tone, not an alteration
Raising the 7 th	= root

Altered Dominant Chords

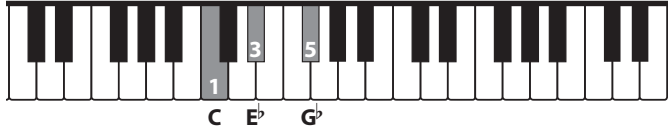
Here are the four basic altered dominant chords, and four ways to alter both the 5th and 9th in a dominant chord:

The image shows a musical staff with a treble clef and a key signature of one flat (Bb). Eight chords are written as vertical stacks of notes, each with a label above it. The chords are: C7 \flat 5, C7 \sharp 5, C7 \flat 9, C7 \sharp 9, C7 \flat 5 \flat 9, C7 \sharp 5 \sharp 9, C7 \flat 5 \sharp 9, and C7 \sharp 5 \flat 9.

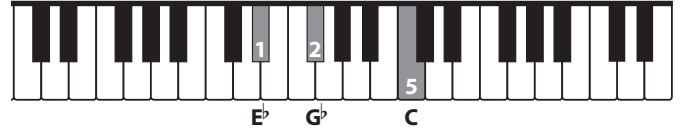
C

C

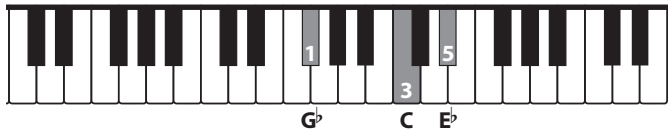
C°
1, b3, b5



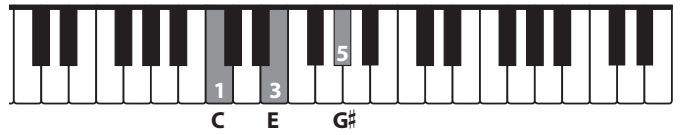
C° (1ST INVERSION)
b3, b5, 1



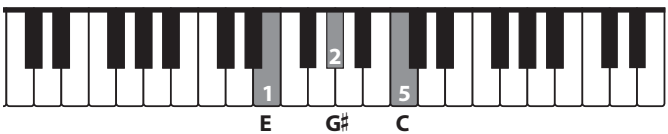
C° (2ND INVERSION)
b5, 1, b3



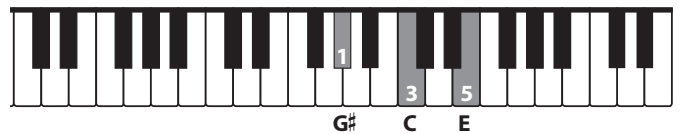
C+
1, 3, #5



C+ (1ST INVERSION)
3, #5, 1

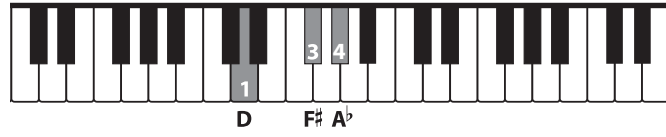


C+ (2ND INVERSION)
#5, 1, 3

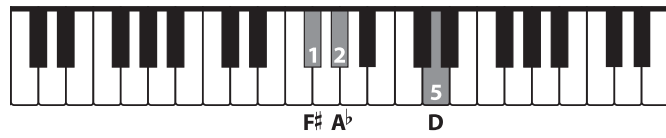


D

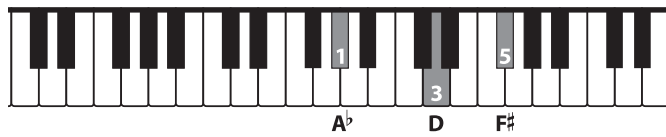
D(b5)
1, 3, b5



D(b5) (1ST INVERSION)
3, b5, 1



D(b5) (2ND INVERSION)
b5, 1, 3



D