

Learn How to Play
Piano / Keyboard
CHORDS

Including 9ths & 13ths Etc.
With Charts in Keyboard View



Martin Woodward



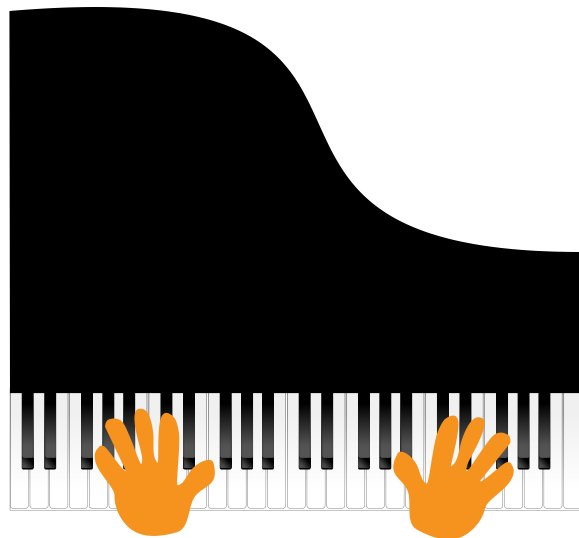
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To my early mentors: Alan Simonds (guitarist / vocalist); big bruv Steve (guitarist) and Mr. Henley (my inspirational music teacher at Warlingham School 1960 - 65).

And to Myriad Software: <http://www.myriad-online.com> for the Melody Assistant music notation software which was used for the production of this book. - Thanks!

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Introduction

Included in this book is the following:

- Chord construction (extensive);
- Chord substitution;
- Inversions;
- Chord fingering;
- Diatonic chords;
- Chord charts in keyboard view showing just about every chord that you will ever need including **7ths**, **9ths**, **augmented**, **diminished** etc. and how to play an effective **13th** chord with just four notes;
- Free music notation and recording software;
- Audio links for the examples;
- Free printable download.

Note that all of this information plus an enormous amount more is also included in my paperback book or printable eBook: [Learn How to Play Electronic Keyboard or Piano In a week!](#)

But if you are just looking for chords then look no further - it's all here!

Get the Best from this Book

Writing a book which is suitable for every different device is nigh on impossible especially when using music graphics; certainly, the ePub and Mobi versions are not ideal for these, although I believe that I have succeeded to a great degree and probably better than most. But obviously I want you to get the very best from this book so with this in mind I recommend that you download the pdf version which can be found towards the end of the book - to get there quickly just click [here](#). This can be printed out (for your own use) as and when required.

There are audio links throughout the book which can be accessed two ways:

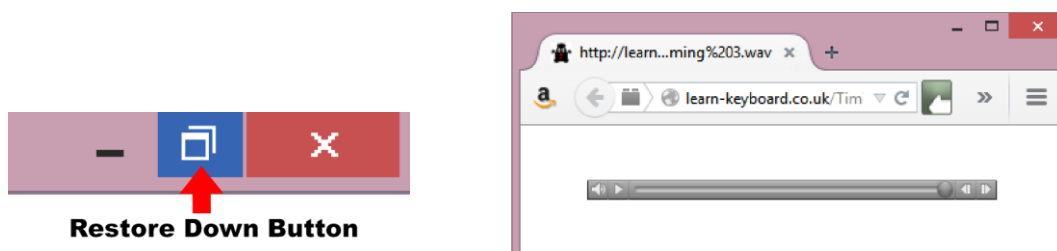
- by using the free external link given at the end of the appropriate chapters which gives access to all the links in the order in which they appear; or
- by using the links throughout the book which will work best in the pdf version.

Even if you have the printed version, you may still wish to download the pdf version in order to gain easy access to the links as they appear in the book.

Using the *in Book Links*

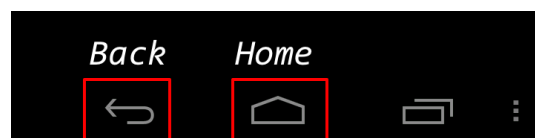
Quite probably you may only need to listen to some of the audio links, but several are included for your convenience.

To access the links easily, if you are viewing this on a laptop or PC first of all go to your browser and click the restore down button in order to reduce the view size to something like the image below to the right (by dragging the bottom and sides).



Then click on the link which should then appear in front of the document enabling you to move it out of the way of anything that you may wish to see at the same time.

If you are viewing this on an Android tablet as soon as you click on the link you will lose the book view until you push the 'Back' button (shown below).



If you want to you can have a trial run now by clicking on the following graphic which actually is 'Pop Goes the Weasel'!



Note that the links may not work if you are viewing this in a Google or Amazon sample. Please go to <http://learn-keyboard.co.uk/chords.html> for a free *working* pdf sample.

Note also that each link will open a new page in your browser, so you will eventually need to cancel them (or just close the browser).

Chord Construction

Every musical piece (in classical, jazz and pop) is formed around a progression of chords, sometimes simple and sometimes very complicated. Either way learning all of the basic chords is absolutely essential and even more so if using auto accompaniment features. Understanding how chords are constructed is essential for correct theoretical understanding - particularly for composition and improvisation.

The basic triad chords are constructed by piling notes of the scale on top of each other a third apart and playing them simultaneously. Using the scale of **C major** and referring to the diagram below you can see that the first and most important chord of the key is made as follows: **C** (root note - the tonic), **E** (3rd note of the scale - the mediant) and **G** (5th note of the scale - the dominant). This is the root position of the **C major** chord.

A musical staff in 4/4 time showing the seven diatonic triads in the key of C major. The chords are: C major (I), D minor (ii), E minor (iii), F major (IV), G major (V), A minor (vi), and B diminished (vii). Each chord is represented by a triad of notes on a five-line staff. The Roman numerals are written below each chord, and the chord names are written above each chord.

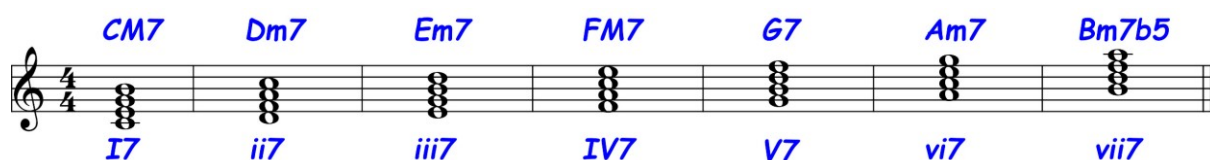
Moving up the scale, starting on **D**, we achieve a **D minor** triad, and then **E minor**, **F major**, **G major**, **A minor** and **B diminished**. These chords are the '*diatonic*' triads in the key of **C major**, which means that they are all *derived* from the notes of the **C major** scale and as such contain white notes only, (as there are no black notes in the **C major** scale).

Practice these with each hand separately and notice how they sound.

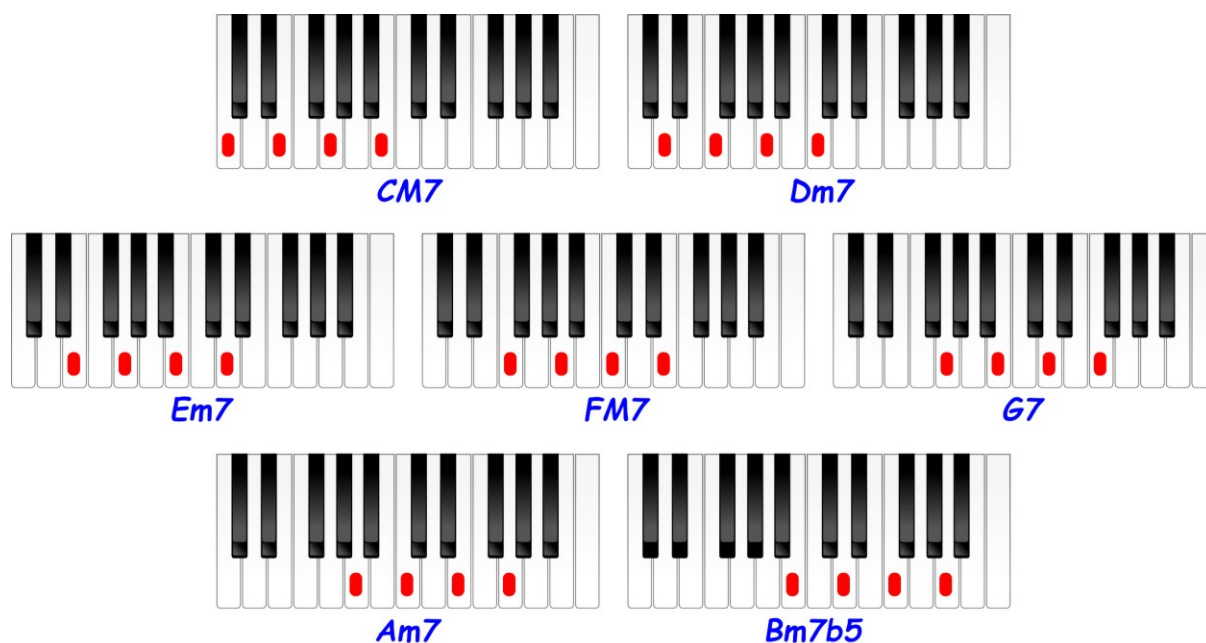
Notice that the difference between a major and minor triad is that the intervals in a *major triad* are a '*major 3rd*' followed by a '*minor 3rd*', whereas the *minor triad* has a '*minor 3rd*' followed by a '*major 3rd*'. The *diminished triad* consists of two '*minor 3rds*' and the *augmented (+5)* triad has two '*major 3rds*'.

The Roman Numerals shown signify the degree of the scale which each chord starts on. In all cases the diatonic chords of a major scale contain *major* chords at the **I**, **IV** and **V** degrees *minor* chords at the **ii**, **iii** and **vi** degrees and *diminished* at the **vii** degree. Usually (but not always) the minor and diminished chords are signified with lower case Roman Numerals (**ii**, **iii**, **vi** & **vii**).

By adding further thirds above each triad, **CM7** is achieved, then **Dm7**, **Em7**, **FM7**, **G7**, **Am7**, **Bm7^b5**. By adding further notes at third intervals more complicated chords like **9ths** and **13ths** etc. will be created; these will be covered shortly.



In the keyboard views below I have only shown the **7th** chords; to see the triads, simply omit the 7ths (the last note of each chord). Please also notice that some of the 7th chords are signified with a capital ‘M’ and others with a lower case ‘m’, this is *vitaly important* and will be explained shortly.



Additional chords can be created from the relative minor scales due to the harmonic and melodic (scales) differences although we are not going to go into these in this book.

Note that it’s important to remember that while many musical compositions will use only the diatonic chords (found naturally in the relevant scale) and no other, it’s by no means necessarily the case. You can use any chord in any key if you can make it work, but the diatonic chords (as found in the scale) are more likely to work!

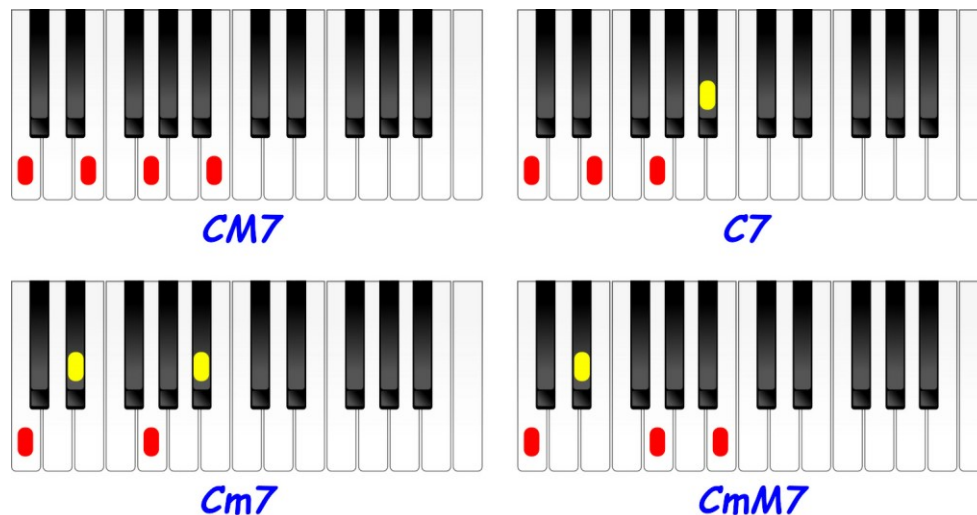
A Few Important points about 7th Chords

Major 7th (M7) chords must not be confused with what is generally called a ‘normal’ **7th** (7) chord (which really should be called a *dominant* 7th but often isn’t). **Major 7th** chords have a major 7th (one semitone down from the octave) whereas the ‘normal’ (dominant) **7th** chords are the same major triad with a minor 7th (2 semitones down from the octave). **Minor 7th** (m7) chords are like the ‘normal’ *dominant* 7th chords but have a minor 3rd. And a **minor chord with a major 7th**,

would be written **(C)mM7** although I have to say that this one is the least common, but it needs mentioning nevertheless.



And again, in keyboard view.



The only 'normal' 7th chord naturally occurring in the major scales (diatonic) is the *dominant 7th* (which is **G7** in the **C major** scale). The *dominant 7th* chord resolving to the tonic chord (**V7 - I**) is the strongest of all progressions and is used repeatedly in all types of music (classical, pop, jazz etc.). Notice the difference in the sounds of these chords and that they are totally different and can **NEVER** be substituted with one another.

The same applies to **9ths**. What is normally known as a **9th**, is a *dominant 7th* (major triad with minor 7th) with an added **9th**, but a **major 9th** is a **major 7th** with the same added 9th and is be written **(C)M9**.

So, to make this completely clear:

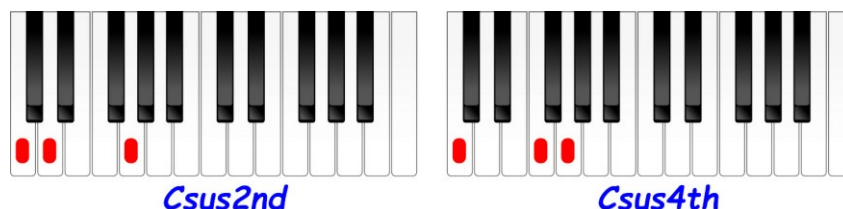
- **C7** is a major chord with a minor 7th;
- **CM7** is a major chord with a major 7th;
- **Cm7** is a minor chord with a minor 7th;
- **CmM7** is a minor chord with a major 7th.

And the only one of the above chords to appear in the notes of the **C major** scale is **CM7** and as such is the only one which is *diatonic* in the key of **C major**.

Play these now and hear the difference.

Suspended 2nd and 4th Chords

The '*suspended 2nd*' (also known as '*sus9*') and '*suspended 4th*' (also known as '*sus*') chords desperately want to resolve to the major chord as shown here. These are used extensively in all types of music, but perhaps more so in country music.

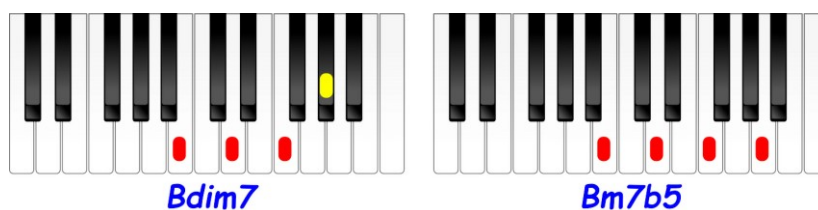
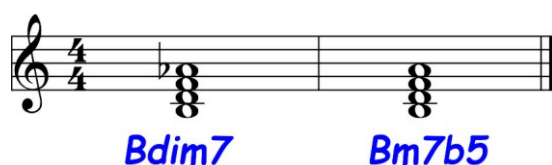


Note that these chords do not have a 3rd and as such are neither major nor minor, but as they *generally* resolve to the major chord, they can perhaps be considered more major than minor, but they could be either.

Diminished 7th Chords

You may be confused about the difference between a true *diminished 7th* chord and what is often called a '*half diminished 7th*', (if not now you probably will be at some point).

Both have the diminished triad which is **B, D & F** (**B diminished**, the only diminished triad in **C major**). You should notice that the triad consists of two *minor 3rd* intervals.



If we add the 7th this will put an '**A**' at the top (which is a major 3rd interval above **F**) and this is often known as **B (half) dim7**. But this chord could also be known as **Bm7^b5** - (**Bm7 flattened 5th**), because that is exactly what it is! Put a **G** at the

bottom of this chord and it would become **G9**, which means that **Bm7^b5** could be used as a substitute for **G9** with no problem.

Now instead of adding the **A** (7th) at the top, if we add **G#** (a minor 3rd interval above **F**) we will end up with a true *diminished 7th* chord. Although **G#** (**A^b**) is not in the **C major** scale, it is in the relative **A minor**, both in the harmonic and melodic scales and is therefore a diatonic degree in the key of **A minor**.

The symbols shown below are often used to signify the *diminished 7th* and the *half diminished 7th* chords.

Diminished 7th Symbols

○	<i>Full Diminished 7th Symbol</i>
◊	<i>Half Diminished 7th Symbol</i>

You may notice that the **B, D, F & G#** *diminished 7* chords are all the same - the only difference being in the bass notes!

A beautiful example of the use of *diminished 7th* chords and arpeggios can be heard in Beethoven's '*Moonlight Sonata*' - a superb timeless piece of music!

Augmented Chords

Augmented chords are often used '*en passant*', i.e. stepping up from **C** - **Am** as shown here or from **C** - **F**.

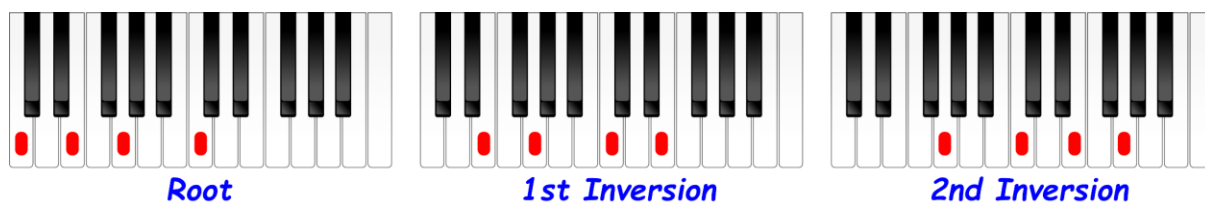
The augmented triad consists of two *major 3rd* intervals.

The image shows a musical staff in 4/4 time with three chords: C, C+, and Am. The C chord is a triad of C, E, G. The C+ chord is a triad of C, E, G#. The Am chord is a triad of A, C, E. Below the staff is a piano keyboard diagram showing the C+ (augmented) chord with the notes C, E, and G# highlighted in red. The G# key is also highlighted in yellow.

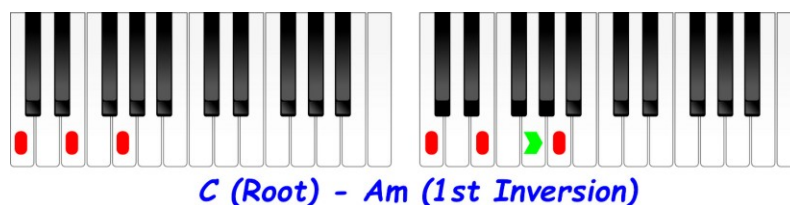
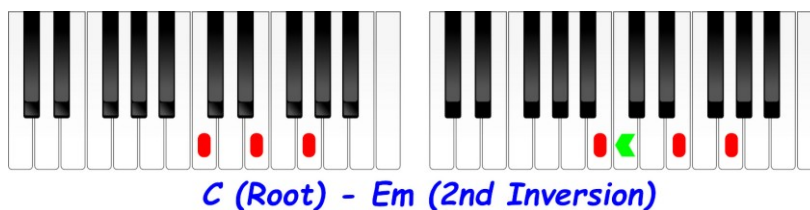
But similar to the diminished chords you may notice that **C, E & G#** augmented are all the same chords, being identified apart only by the bass notes.

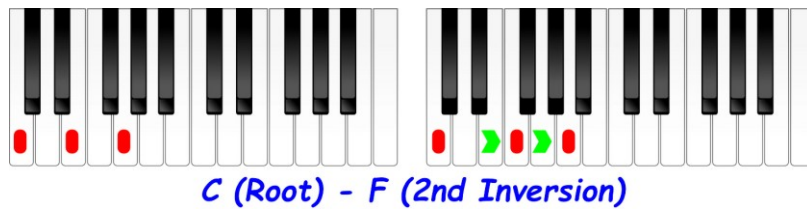
Inversions

By moving the **C** to the top of the first **C major** triad and making the **E** the bottom note, the '1st inversion' is created. Similarly, by moving both the **C** and **E** above, the '2nd inversion' is constructed. This works the same with full four note chords as well as with triads as shown below.



Using inversions can be useful when changing chords with the minimum amount of finger movements. For instance, the **C major** 'root position' can be altered to an **E minor** triad simply by changing the **C** to **B**, or to an **A minor** triad by changing the **G** to **A**. And by moving only two fingers a short distance **C major** can be easily changed to **F major** or **G major** as shown below.





If using auto accompaniment, you'll find that most keyboards will identify the various inversions, but you will almost certainly find that there will also be a function which allows you to choose which note is sounded in the bass which would be the root note by default.

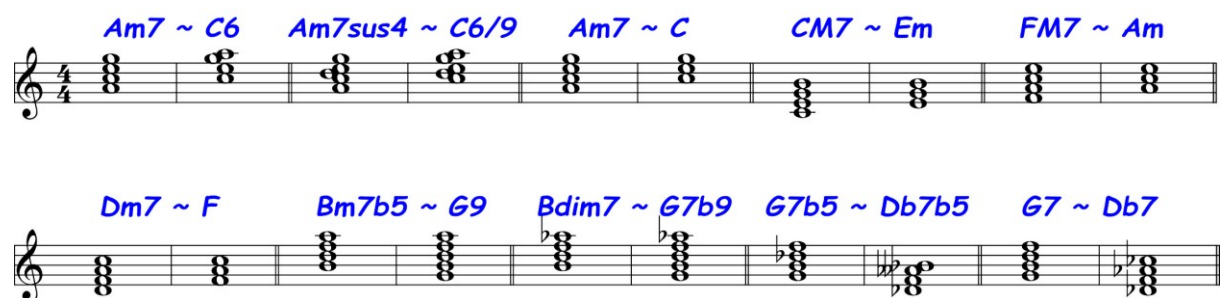
Chord Substitution

As you progress you'll see that many chords are very similar, some even identical and as such can be used as substitutions if required.

For instance, **Am7** and **C6** consist of exactly the same notes - (C, E, G & A) and therefore the only thing that could identify them as being different is which note is used in the bass. It's more common (but not essential) to use the root note in the bass. So, remember that every **major 6th** is identical to the relative **minor 7th**.

Similarly, **Am7sus4** and **C6/9** are totally identical and these are very important chords in relation to improvisation as they form the notes of the pentatonic scales.

As already shown **Bm7b5** can be substituted for **G9** as they are the same chord except for the 'G' as is **Bdim7** and **G7b9**. Just a few other possible substitutions are shown below.



In fact, any two chords which share at least two common notes can often be substituted. As shown in the last example **G7** and **Db7** (above) are in fact harmonically as far apart as it gets, but as they share two common notes - **F** and **B** (or

C_b to be theoretically correct for the **D_b 7**) are often substituted particularly as a blues finale - **D_b 7** - **C**. Note that **G_{7b} 5** and **D_b 7_b 5** are exactly the same (**C_b** is **B** and **A_b b** is **G**). And this applies to all **7_b 5** chords which are a 'tritone' (3 tones) apart.

You will find that many similar substitutions can be made so don't be afraid to experiment, but always remember that a '**M7**' chord can never be substituted for a normal '*dominant*' '**7**' chord as they have no relationship whatsoever. Similarly, a '*minor*' chord could never be substituted for a '*major*' chord (of the same name) for the same reason.

Chord Substitutions as against Chord Alternatives

I feel that I must clarify exactly what I mean by '*substitution*' here, as there is a fear of being misunderstood.

By substitution I mean what you can play *against* what other band members are playing in a way that doesn't clash.

For instance, if the rest of the band (or even your auto accompaniment) was / is playing a **C7** chord and you played a **G minor** - it would work, as most of the **G minor** notes are also in **C7**, the only exception being the '**D**' which would in effect change the **C7** into a **C9** but this wouldn't clash.

But if other band members (or your auto accompaniment) played a **C7** and you tried playing a **CM7** or **Cm7** or **CmM7** etc. against this, it would sound terrible for the following reasons:

- The '**B natural**' in **CM7** and **CmM7** would clash against the '**B_b**' in **C7**;
and
- the '**E_b**' in **Cm7** and **CmM7** against the '**E natural**' in **C7**;

Try it and you'll see what I mean.

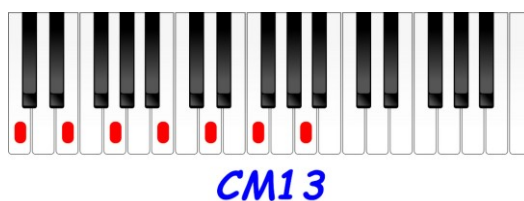
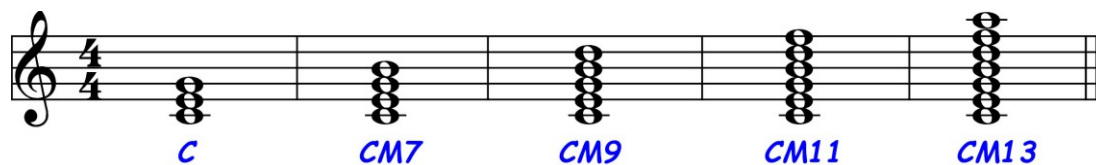
Now on the other hand what I would call an '*alternative chord*', is what you might use if you were playing on your own with no auto accompaniment, (maybe composing or arranging) and perhaps choosing a chord to go with the notes '**C**' and '**G**'. In this instance you would have many potential alternative choices including the four chords that I said previously could never be used as substitutes, i.e. **CM7**, **C7**, **Cm7** and **CmM7**. Any of these *could* work because they all contain the notes '**C**' and '**G**' in their makeup. As do **Am7**, **Gsus4**, **A_b M7** and no doubt many other chords.

Which chord would be best, would be determined by which chord comes before and after and to a certain extent also the key signature (diatonic chords are more likely to fit). Clearly you would need to experiment.

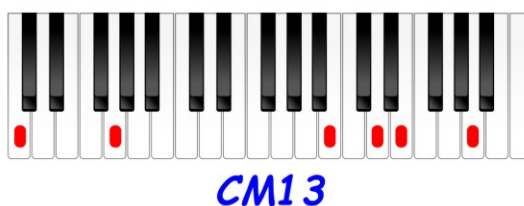
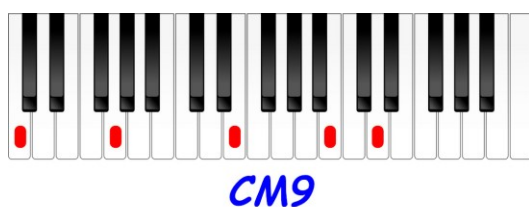
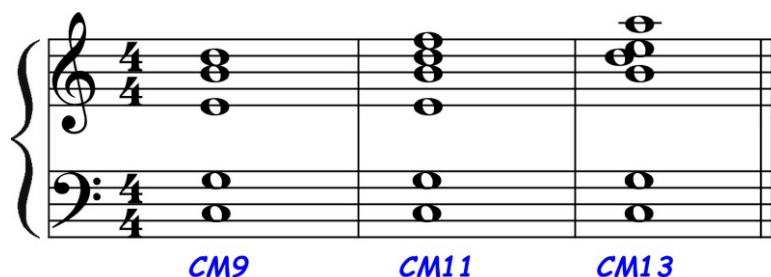
In all cases the chords must fit the melody notes and any substituted chords must be compatible with one another *and* the melody *and* with what any other band member (or auto accompaniment) is playing.

Extensions Beyond the 7ths

Going back to the **M7** chord extension; if we carry on adding notes to this chord at diatonic 3rd intervals above the root chord, the **M9th**, **M11th** and **M13th** chords would be created as shown below:

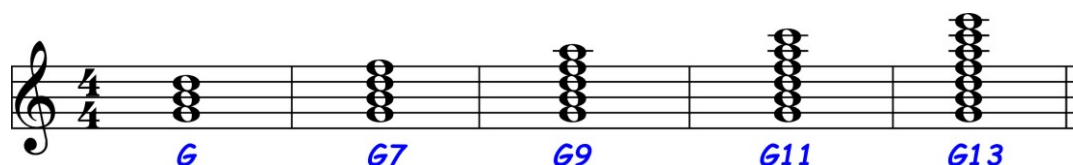


The fact that the **M7th** is used also makes the **9th**, **11th** and **13th** extensions 'Major'!
And here's some playable inversions.



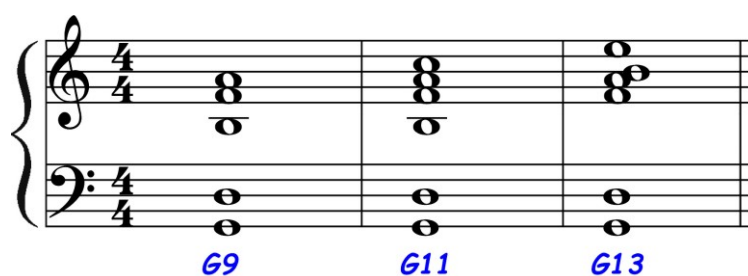
But, I have to say that the **M11th** and **M13th** are very uncommon. The majority of chord extensions are built on the **dominant 7th (V7)** chord which of course is **G7** in

the key of **C major**. And the most common extensions created are the **9th**, **11th** and **13th** as shown next.

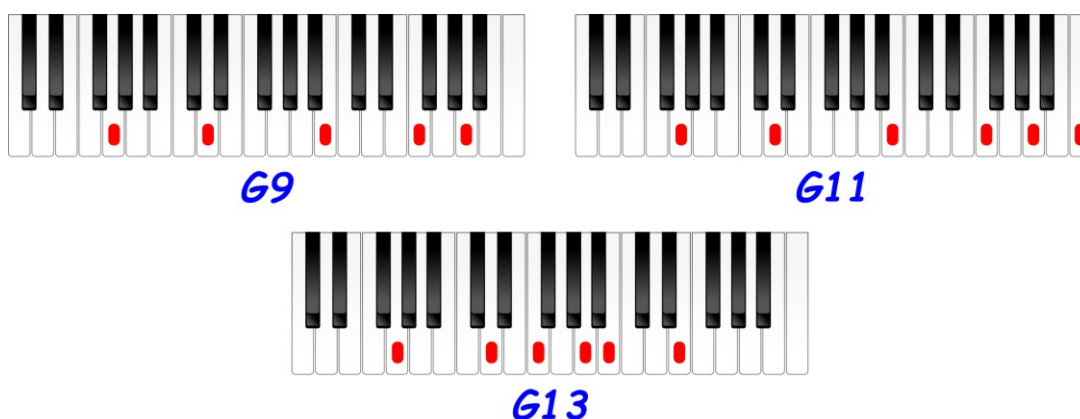


Look carefully and you'll see that **CM13th** and **G13th** are actually different inversions of the same chords and if re-organised are also the notes of the **C major** scale; and as such also contain within them all the other '*diatonic*' triads and chords of **C major** - think about it!

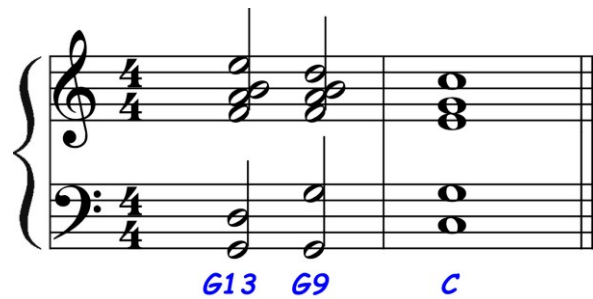
Here's some playable inversions.



If playing with a band, you only need to play the right-hand notes as shown here in the treble clef, which although don't include the tonic or 5th *do* create the sounds of the chords - try them - they work great!



Notice how the **G13 (V13)** followed by **G9 (V9)** resolves beautifully to the tonic **C major (I)**, shown next.



What is the difference between a 6th and a 13th?

Clearly the **13th** is a **6th**. I suppose you could say that a **6th** is a cheap, simple way of playing a **13th** and it works, but the difference is the fact that the **13th** also contains the all-important **7th** and **9th** and is a completely different sounding chord - experiment and hear the difference!

See: http://www.learn-keyboard.co.uk/chord_construction.html for the audio link to this section, or click on the applicable graphics.

Chord Fingering

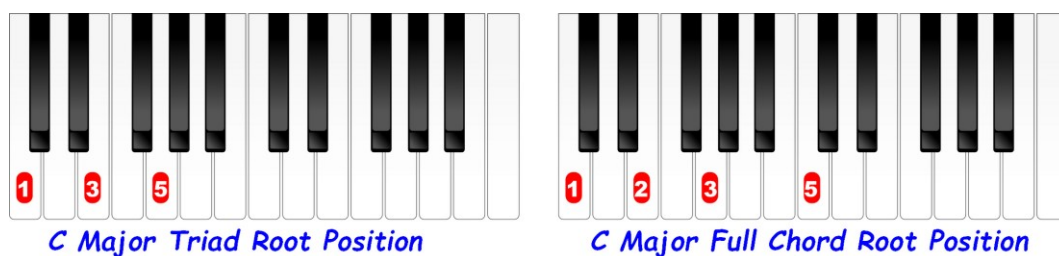
The fingering for the various chords depends very much on whether you are playing triads or full chords and which chord (or passage) is going to follow, and of course to a certain extent it depends on which chord you are playing.

If I was to outline the fingering for each individual chord in every inversion in every circumstance it would bore you senseless apart from taking months to produce.

But what I can do more sensibly is to give you a few valuable *general* examples which work in most instances. But as always, whatever you do - if it works, it's ok.

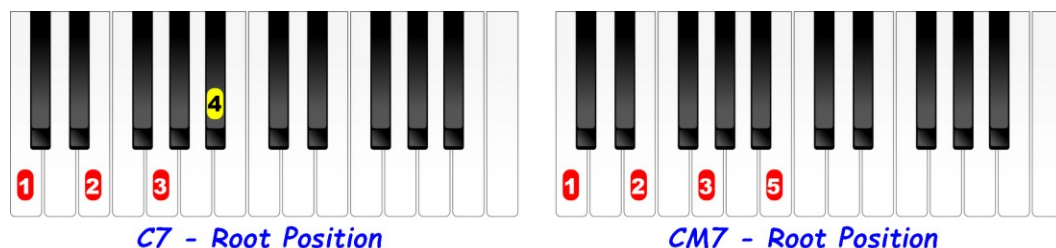
To keep things simple, we'll start with the **C major**.

If I was asked to play a **C major triad** or a **C major full chord** with my right hand, off the top of my head without thinking, the fingerings that I would use are as follows.

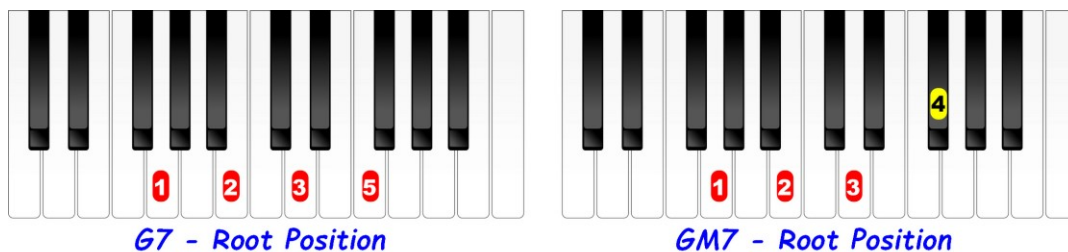


Furthermore, the above fingering would work for every root position major and minor chord. Generally speaking if a scale begins on a black note, you would usually use the 2nd or 3rd finger at the root, but not so with chords - the above fingering would still work for every major and minor root position chord.

Now staying with the root position, as we add the **7ths**, which finger that is used at the top (the 7th) is determined by whether it's a white note or not as shown below.

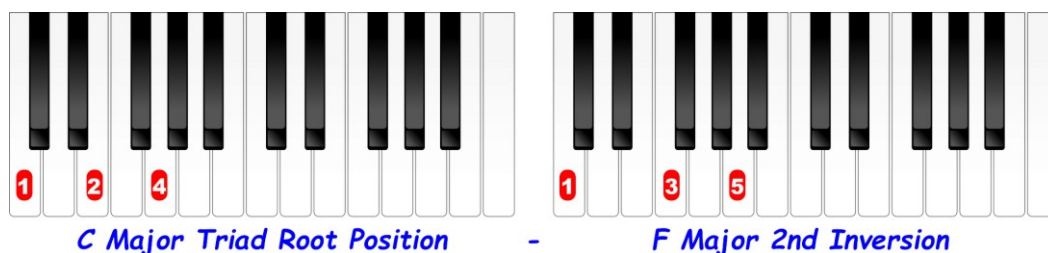


And if we look at **G7** and **GM7** as below, you will see that it's the other way around with the 5th finger being used on the **G7** and the 4th on the **major 7th** as it's a black note.

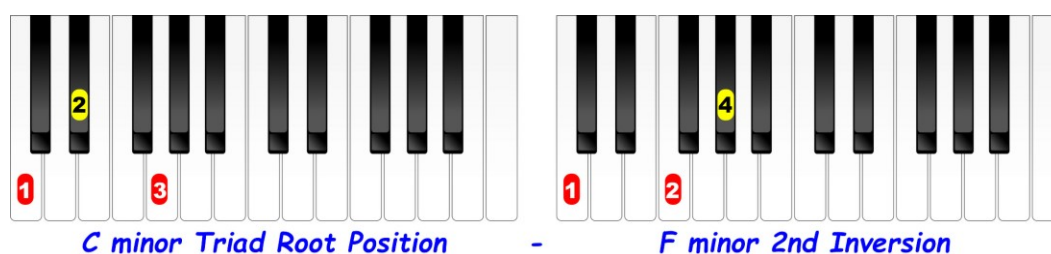


I must stress that these are not ‘rules’, just ‘guidelines’. If you feel more comfortable using your 5th finger on the black 7th keys, then do so. But in all cases when the span is a full octave as in the full (4 note), chords then the 5th finger will *generally* be used at the top on both white and black notes.

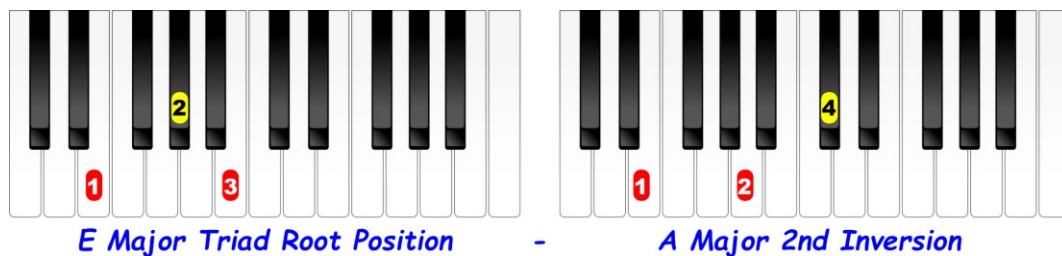
Ok, so now we’ll look at some alternatives which are commonly used when changing to other chords. The example below shows the **C major triad** changing to **F major** - the common **I - IV** progression. By using this fingering, a smooth change can be made, particularly if sustaining the ‘C’ throughout.



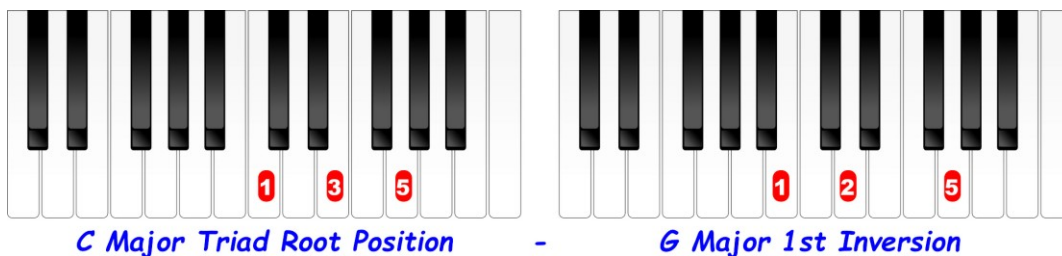
But for **C minor** to **F minor**, the fingering would alter as shown next. This is *not* because the chords are minor rather than major, but simply because of the way the black notes fall.



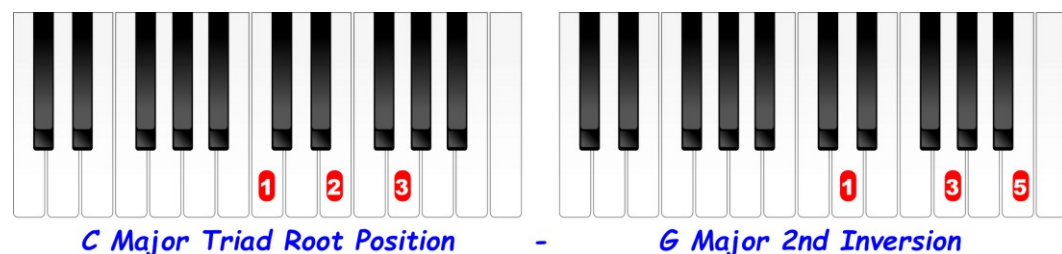
Notice that the fingering for **E major** to **A major** is exactly the same due to the black notes falling in the same relative positions - remember it’s nothing to do with the major / minor difference!



Another most common progression is the **I - V** as shown below using **C major** 'root position' to **G major** '1st inversion'.



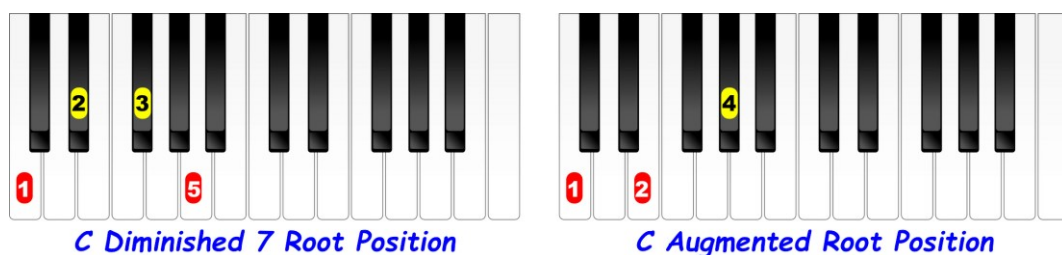
If progressing to the '2nd inversion' as shown next, notice that using a different fingering on the first triad is more suitable.



In all the progression examples given, note that at least one of the notes between the two chords remains the same, which assists a smooth transition. Obviously, this is not always possible, but whenever it is, it's a good idea.

Another way of ensuring a smooth transition is to 'place' unused fingers over one or more notes of the next chord in preparation. For instance, the 5th finger could be hovering over the 'B' in the last example which means only the 1st finger has to do any movement!

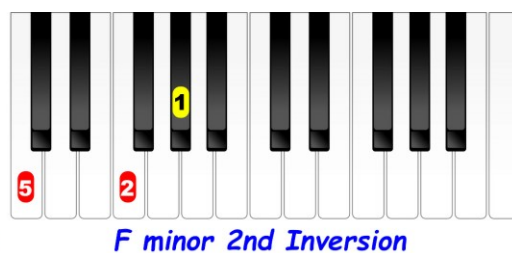
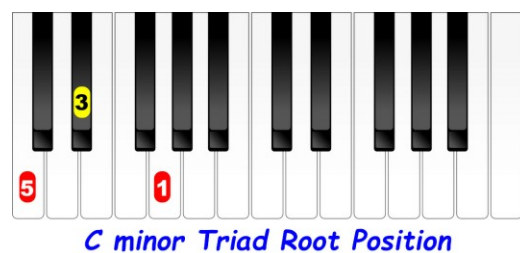
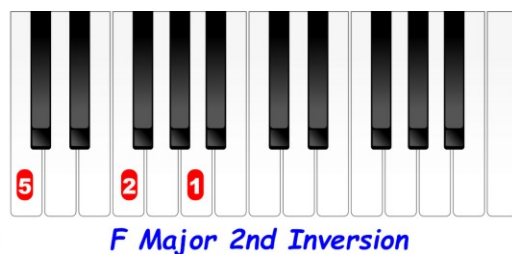
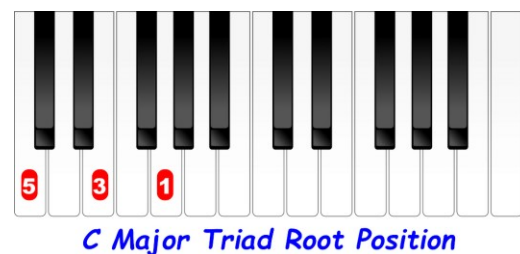
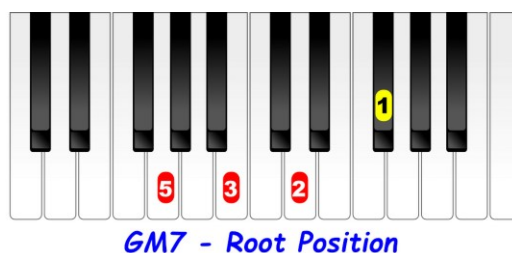
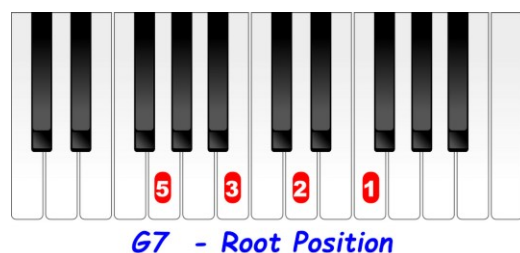
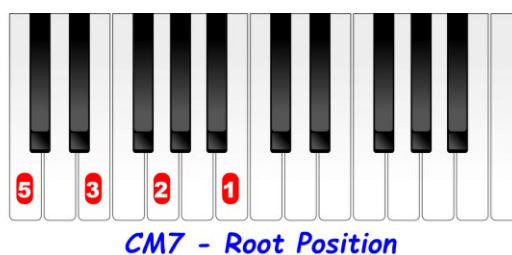
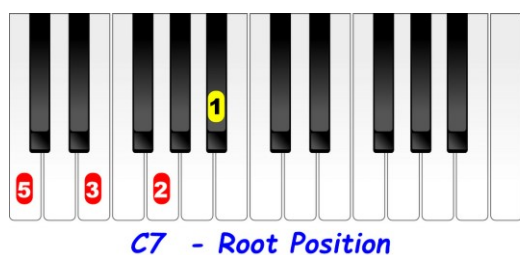
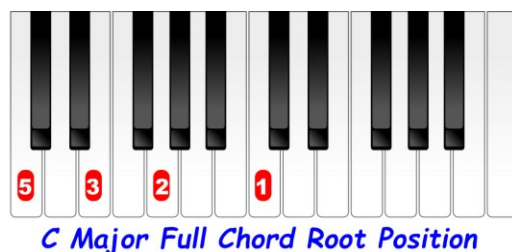
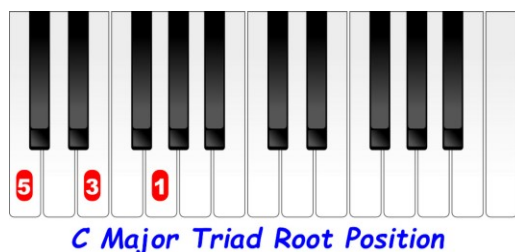
And finally, the root positions of the **C diminished 7th** and **C augmented triad**.

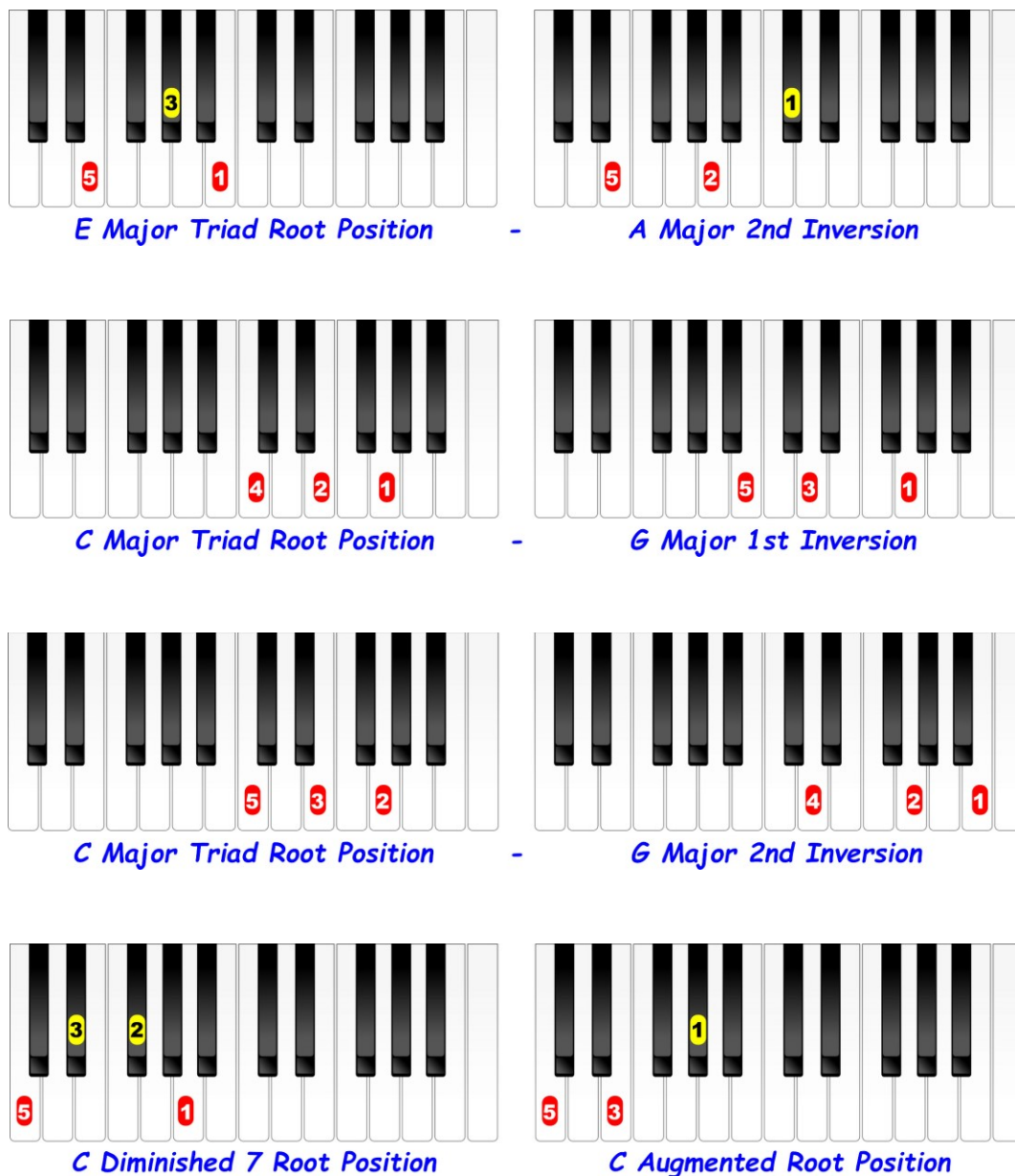


Left-Hand Chord Fingering

Now obviously your left-hand is going to be completely different. The same sort of variations will apply - but differently. You might think that the fingering is simply 'mirrored', but it's not, as although your hands are mirrored, the keyboard is not!

Here's the same chords and progressions but with suggested **left-hand** fingering.





If you've been paying attention, you will have noticed that there are not so many variations with the left-hand fingerings as with the right hand. This is something that surprised me, and that I was not consciously aware of until I wrote this section.

Anyway, so hopefully now you've got the idea and can now relate all this information to other chords. But remember it's not written in blood, these fingerings work well for me, but to be honest I've seen other really good musicians who use what appears (to me) to be crazy fingering, but it works for them.

There are no audio files for this chapter.

Chord Sequences

As already mentioned every musical piece is constructed around a sequence of chords which may be extremely complex or very simple consisting of as few as two or three chords. But do remember that just because a piece may be complex with many chords this would certainly not necessarily make it more pleasing to listen to. In fact, very often simple is best! Even some of the greatest classical compositions are based around only a few chords.

You've no doubt heard the term '*three chord wonders*' referring to songs with only three chords, and if this is the case you can more or less guess that they will be the **tonic (I)**, the **subdominant (IV)** and the **dominant (V)** - C, F and G in the key of **C major**.

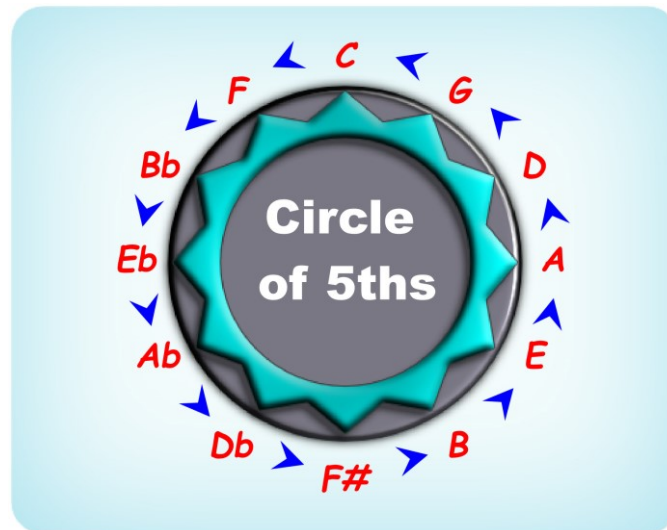
The most common sequence using these three chords is the '*12 Bar Blues*' which is shown below, but note that there are many variations of this.

The image shows two staves of musical notation for a 12-bar blues progression in C major. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. Above each measure, the chord symbol is written in blue: C, F7, C, C, F, F in the first staff; and C, C, G, F7, C, C in the second staff. Below each measure, the Roman numeral for the chord is written in blue: I, IV7, I, I, IV, IV in the first staff; and I, I, V, IV7, I, I in the second staff. The notes are represented by black dots on the staff lines.

Whether you are aware of it or not you will have heard this sequence thousands of times.

As previously mentioned the strongest of all progressions is **V7 - I** (**G7 - C** in **C major**) and the second strongest is **IV - I** (**F - C**), hence the reason that these three chords are used so often. Now if you think about it, **I - IV** (**C - F** in **C major**) is also a **V - I** progression in the key of **F major**. Or to put it another way the progression is the interval of a perfect 5th descending or a perfect 4th ascending, which amounts to the same thing.

If after making this progression (**G - C**), we continue with this interval again, we'd get **C - F**, then **F - B flat** etc. Carry on doing this and it will take you through the '*chromatic circle of 5ths*' as shown below. And this takes us through the full spectrum of major chords and keys and eventually returns to **C major**.



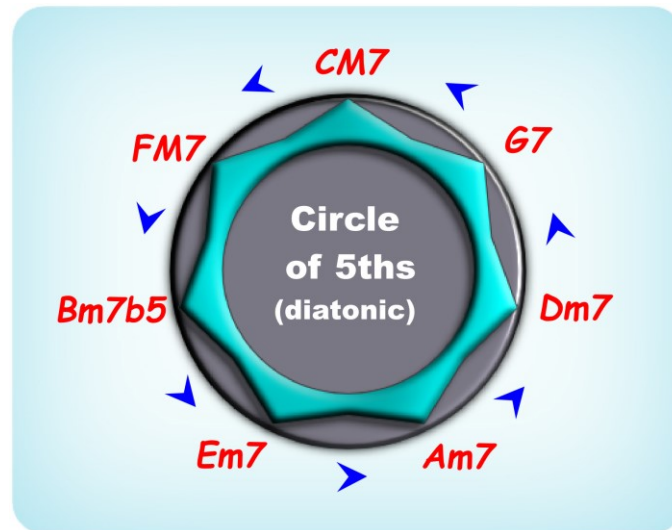
Portions of the circle of 5ths are used in numerous compositions due to the strength of the resolutions. But as the full circle goes through every key, it's doubtful that the *full* circle would be used.

Below is the circle of 5ths again in music notation form, although in every case I've added the dominant 7th before each resolution (which makes the resolutions stronger). Listen to this and you should not fail to notice that each dominant 7th chord *wants* to resolve to the next chord in the circle (a 5th below).

To see all of these chords in keyboard view, please see the charts further on.

Now, by making a very small modification to the circle and using chords only found in the scale we end up with the following *diatonic* resolutions which you'll hear extensively either in total or partially in all types of music from classical to pop.

The next two examples are in **C major / A minor** and the slight modification incidentally is that the interval from **F - B** is a **diminished** (or flattened) **5th**. All the others are **perfect 5ths**. Also, we've used the minor and diminished chords as they appear in the scale, shown previously in the chord construction chapter.



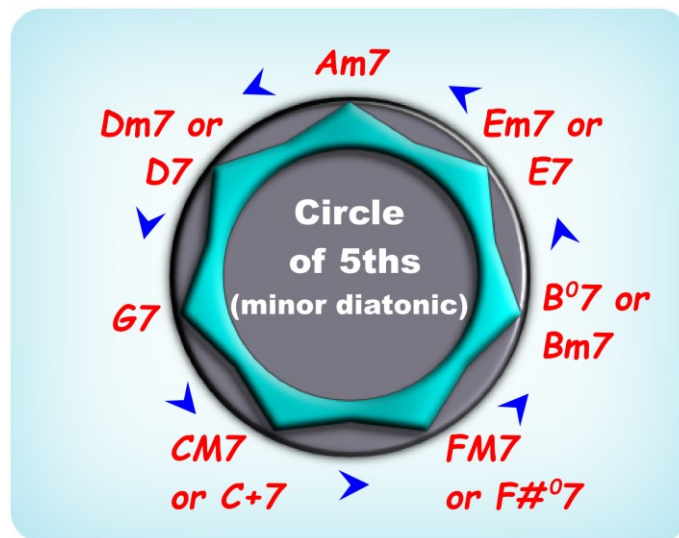
Three musical staves in 4/4 time showing chord progressions. Each staff has a treble clef and a key signature of one flat (Bb).

Staff 1: C, CM7, F, FM7, Bdim, Bm7b5

Staff 2: Em, Em7, Am, Am7, Dm

Staff 3: Dm, Dm7, G, G7, C

The extra (alternative) chords in the '*minor*' circle below, are due to the differences in the melodic / harmonic scales. Again, these were shown in the chord construction chapter.



The notation example below shows just one of the several possible variations.

Other very common sequences (shown below) are **Dm7 - G7 - C - (ii7, V, I)** and **C - Am - Dm7 (or F major) - G7 - (I, vi, ii7, V)**, both of which incorporate a portion of the circle of 5ths which is why these sequences are so strong. Try and notice how often part of the circle is used in other compositions - it's very common.

The audio link for this section is: http://learn-keyboard.co.uk/chord_sequences.html

Diatonic Chords

The next few pages show the diatonic chords in the most used keys.

I know I've said this before, but to make it perfectly clear: - '*diatonic chords*' are chords which are derived from the notes of the relevant scale and as such all diatonic chords are related - think of them as '*families*' of chords.

Due to the *relationship*, it's likely that many compositions will use *only* diatonic chords, but this is not necessarily the case!

Here I have listed the major and relative minor chords on the same page.

Note that there are more diatonic chords in the minor keys due to the ascending / descending difference in the melodic scale. They are listed here in the order in which they are recommended to be practised / understood.


Only the basic, **Major 7th**, **Dominant 7th**, **diminished** and **augmented** chords are listed (as well as the **6ths** and **6/9ths**) progressing up the scale to show how they come into being. But please note that more complicated chords can also be created by adding further extensions. For instance, all of the notes of the **C major** scale can be rearranged to form **G13th** and as such this is also a diatonic chord in the key of **C major**.

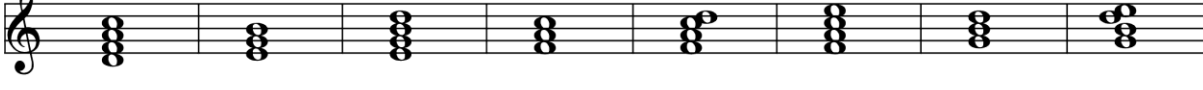
The following pages also form a good starting base for composition, i.e. knowing which chords are most likely to fit together - but remember there are always exceptions and anything is ok if it sounds ok!

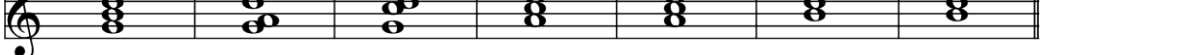
As this section as is simply for reference, no audio links are included.

All of these chords can be seen in keyboard view in the next section.

C Major Diatonic Chords

C CM7 C6 C6/9 Csus9 Csus4 Dm Dm6


 Dm7 Em Em7 F F6 FM7 G G6


 G7 Gsus9 Gsus4 Am Am7 Bdim Bm7b5


A Minor Diatonic Chords

Note that the relative major diatonic chords listed above are also diatonic chords of the minor scale below.

Am Am7 AmM7 Bdim Bdim7 Bm7b5 Bm Bm7


 C C6 C6/9 Csus9 Csus4 CM7 C+ Dm



 Dm6 Dm7 Ddim Ddim7 Dm7b5 D D6 D7

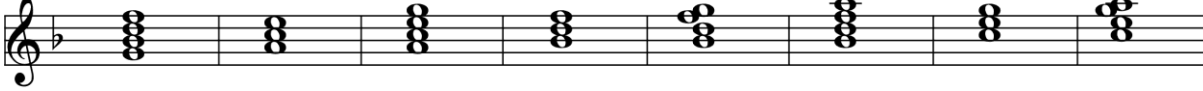

 Em Em7 E E7 F F6 FM7 Fm



 FmM7 Fdim Fdim7 F#dim F#m7b5 G G6 Gsus9


 Gsus4 G7 GM7 G#dim G#dim7


F Major Diatonic Chords


F FM7 F6 F6/9 Fsus9 Fsus4 Gm Gm6



Gm7 Am Am7 Bb Bb6 BbM7 C C6



C7 Csus9 Csus4 Dm Dm7 Edim Em7b5



D Minor Diatonic Chords


Note that the relative major diatonic chords listed above are also diatonic chords of the minor scale below.


Dm Dm7 DmM7 Edim Edim7 Em7b5 Em


Em7 F F6 F6/9 Fsus9 Fsus4 FM7 F


Gm Gm6 Gm7 Gdim Gdim7 Gm7b5 G G6


G7 Am Am7 A A7 Bb Bb6 BbM7


Bbm BbmM7 Bbdim Bbdim7 Bdim Bm7b5 C C6


Csus9 Csus4 C7 CM7 C#dim C#dim7


G Major Diatonic Chords

G GM7 G6 G6/9 Gsus9 Gsus4 Am Am6
 Am7 Bm Bm7 C C6 CM7 D D6
 D7 Dsus9 Dsus4 Em Em7 F#dim F#m7b5

E Minor Diatonic Chords

Note that the relative major diatonic chords listed above are also diatonic chords of the minor scale below.

Em Em7 EmM7 F#dim F#dim7 F#m7b5 F#m
 F#m7 G G6 G6/9 Gsus9 Gsus4 GM7 G
 Am Am6 Am7 Adim Adim7 Am7b5 A A6
 A7 Bm Bm7 B B7 C C6 CM7
 Cm CmM7 Cdim Cdim7 C#dim C#m7b5 D D6
 Dsus9 Dsus4 D7 DM7 Ebdim Ebdim7

B \flat Major Diatonic Chords

Diagram showing the B \flat Major Diatonic Chords in 4/4 time. The chords are arranged in three rows of seven chords each, with their names written above the notes. The notes are represented by chord symbols on a five-line staff.

Row 1: B \flat , B \flat M7, B \flat 6, B \flat 6/9, Bbsus9, Bbsus4, Cm, Cm6

Row 2: Cm7, Dm, Dm7, Eb, Eb6, EbM7, F, F6

Row 3: F7, Fsus9, Fsus4, Gm, Gm7, Adim, Am7b5

G Minor Diatonic Chords

Note that the relative major diatonic chords listed above are also diatonic chords of the minor scale below.

Diagram showing the G Minor Diatonic Chords in 4/4 time. The chords are arranged in six rows of eight chords each, with their names written above the notes. The notes are represented by chord symbols on a five-line staff.

Row 1: Gm, Gm7, GmM7, Adim, Adim7, Am7b5, Am

Row 2: Am7, B \flat , B \flat 6, B \flat 6/9, Bbsus9, Bbsus4, B \flat M7, B \flat

Row 3: Cm, Cm6, Cm7, Cdim, Cdim7, Cm7b5, C, C6

Row 4: C7, Dm, Dm7, D, D7, Eb, Eb6, EbM7

Row 5: Ebm, EbmM7, Ebdim, Ebdim7, Edim, Em7b5, F, F6

Row 6: Fsus9, Fsus4, F7, FM7, F \sharp dim, F \sharp dim7

D Major Diatonic Chords

D DM7 D6 D6/9 Dsus9 Dsus4 Em Em6

Em7 F#m F#m7 G G6 GM7 A A6

A7 Asus9 Asus4 Bm Bm7 C#dim C#m7b5

B Minor Diatonic Chords

Note that the relative major diatonic chords listed above are also diatonic chords of the minor scale below.

Bm Bm7 BmM7 C#dim C#dim7 C#m7b5 C#m

C#m7 D D6 D6/9 Dsus9 Dsus4 DM7 D

Em Em6 Em7 Edim Edim7 Em7b5 E E6

E7 F#m F#m7 F# F#7 G G6 GM7

Gm GmM7 Gdim Gdim7 G#dim G#m7b5 A A6

Asus9 Asus4 A7 AM7 Bbdim Bbdim7

E \flat Major Diatonic Chords

Eb EbM7 Eb6 Eb6/9 Ebsus9 Ebsus4 Fm Fm6
 Fm7 Gm Gm7 Ab Ab6 AbM7 Bb Bb6
 Bb7 Bbsus9 Bbsus4 Cm Cm7 Ddim Dm7b5

C Minor Diatonic Chords

Note that the relative major diatonic chords listed above are also diatonic chords of the minor scale below.

Cm Cm7 CmM7 Ddim Ddim7 Dm7b5 Dm
 Dm7 Eb Eb6 Eb6/9 Ebsus9 Ebsus4 EbM7 Eb
 Fm Fm6 Fm7 Fdim Fdim7 Fm7b5 F F6
 F7 Gm Gm7 G G7 Ab Ab6 AbM7
 Abm AbmM7 Abdim Abdim7 Adim Am7b5 Bb Bb6
 Bbsus9 Bbsus4 Bb7 BbM7 Bdim Bdim7

A Major Diatonic Chords

A Major diatonic chords in treble clef, 4/4 time:

- A
- AM7
- A6
- A6/9
- Asus9
- Asus4
- Bm
- Bm6
- Bm7
- C#m
- C#m7
- D
- D6
- DM7
- E
- E6
- E7
- Esus9
- Esus4
- F#m
- F#m7
- G#dim
- G#m7b5

F# Minor Diatonic Chords

Note that the relative major diatonic chords listed above are also diatonic chords of the minor scale below.

F# Minor diatonic chords in treble clef, 4/4 time:

- F#m
- F#m7
- F#mM7
- G#dim
- G#dim7
- G#m7b5
- G#m
- G#m7
- A
- A6
- A6/9
- Asus9
- Asus4
- AM7
- A
- Bm
- Bm6
- Bm7
- Bdim
- Bdim7
- Bm7b5
- B
- B6
- B7
- C#m
- C#m7
- C#
- C#7
- D
- D6
- DM7
- Dm
- DmM7
- Ddim
- Ddim7
- Ebdim
- Ebm7b5
- E
- E6
- Esus9
- Esus4
- E7
- EM7
- Fdim
- Fdim7

A^b Major Diatonic Chords

Ab AbM7 Ab6 Ab6/9 Absus9 Absus4 Bbm

Bbm6 Bbm7 Cm Cm7 Db Db6 DbM7 Eb

Eb6 Eb7 Ebsus9 Ebsus4 Fm Fm7 Gdim Gm7b5

F Minor Diatonic Chords

Note that the relative major diatonic chords listed above are also diatonic chords of the minor scale below.

Fm Fm7 FmM7 Gdim Gdim7 Gm7b5 Gm

Gm7 Ab Ab6 Ab6/9 Absus9 Absus4 AbM7 Ab

Bbm Bbm6 Bbm7 Bbdim Bbdim7 Bbm7b5 Bb Bb6

Bb7 Cm Cm7 C C7 Db Db6 DbM7

Dbm DbmM7 Dbdim Dbdim7 Ddim Dm7b5 Eb Eb6

Ebsus9 Ebsus4 Eb7 EbM7 Edim Edim7

A Simple Chord / Arpeggio Composition

The next example is a composition comprised *'entirely'* of arpeggios (and *no* passing notes). Putting it another way, every single note in the piece is part of the chord itemised above the staff.

I know I've said previously that most compositions are based around diatonic chords (found naturally in the scale) which is true, but to prove that this is not always the case the following example entitled *'Flo'* contains one *non*-diatonic chord - **B flat major**, which is repeated regularly, demonstrating that non-diatonic chords *can* work very effectively even though theoretically perhaps they shouldn't. All the other chords are diatonic chords in the key of **A minor** (see page 29).

Just listen to the next example or play it if you can - it's not as difficult as it looks; then try and create some of your own in a similar way - just using arpeggios changing direction at any time you choose.

If using auto accompaniment with the example, use **B dim7** instead of the **E7b9** as this is more likely to be recognised. Also, **D7** and **E7** can be used instead of the **F# dim** and **G# dim** if you prefer.

Just click on the music notation to get the audio link.

Flo

The piano score for 'Flo' is written in 3/4 time and consists of five systems of music. Each system includes a treble and bass clef staff. The chords and dynamics are as follows:

- System 1:** Treble clef has a whole rest. Bass clef has a descending eighth-note line. Chords: Am, Am. Dynamics: Red., * Red., * Red., *
- System 2:** Treble clef has a dotted quarter note followed by an eighth note. Bass clef has a descending eighth-note line. Chords: D, Am, Am. Dynamics: Red., * Red., * Red., *
- System 3:** Treble clef has a dotted quarter note followed by an eighth note. Bass clef has a descending eighth-note line. Chords: D, Am, B^b. Dynamics: Red., * Red., * Red., *
- System 4:** Treble clef has a dotted quarter note followed by an eighth note. Bass clef has a descending eighth-note line. Chords: Am, B^b, Am. Dynamics: Red., * Red., * Red., *
- System 5:** Treble clef has a dotted quarter note followed by an eighth note. Bass clef has a descending eighth-note line. Chords: B^b, Am, E, F^{#dim}, G^{#dim}, Am. Dynamics: Red., * Red., * Red., * Red., * Red., *

Am Am G#+

Ped. * Ped. * Ped. *

C F#m7b5 FM7

Ped. * Ped. * Ped. *

FM7 E7 E7b9

Ped. * Ped. *

Am D Am

Ped. * Ped. * Ped. *

Am D Am

Ped. * Ped. * Ped. * Ped. *

Am B^b Am

Red. * Red. * Red. *

B^b Am B^b Am

Red. * Red. * Red. * Red. *

E F#dim G#dim Am E F#dim G#dim

Red. Red. * Red. * Red. * Red. * Red. * Red. *

Am E F#dim G#dim Am

Retard....

Red. * Red. * Red. * Red. *

Chord Charts in Keyboard View

The next few pages show the following chords in keyboard view in each of the twelve keys:

- Major (including **6th**, **7th** and **M7th**);
- Minor (including **6th**, **7th**, **mM7th** and **m7^b 5th**);
- Diminished (including **7th**);
- Augmented (including **7th**);
- Suspended **4th** (also called just '**sus**');
- Suspended **9th** (**2nd**).

These form a good starting point and all of them should be recognised by auto accompaniment features. So, if you intend using these features, knowing all these chords will be extremely useful.

More complicated extensions such as **9ths**, **11ths** and **13ths** etc. are often not correctly recognised by auto accompaniment and these are shown in the next section

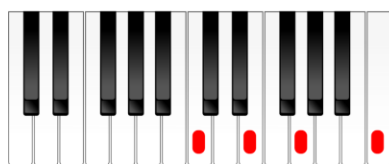
Why do I need to learn chords?

As I've said before, all music is based around chords, so you will be playing them in a roundabout way whether you like it or not. But if you *understand* which chords you are playing, it makes the whole process easier. Furthermore, if you intend using auto accompaniment or playing from a '*fake book*', they are essential.

When I first took classical lessons, I was never taught anything about chords, even though I was playing them, - maybe I was too young. But I actually learnt much more about chords as a '*pop*' musician.

As this chapter is for reference only, there are no hyperlinks.

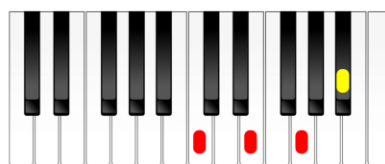
C Chords



C



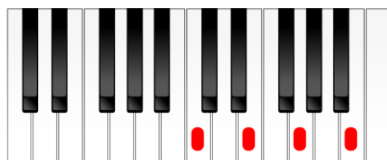
Cm



C7



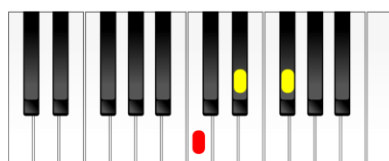
Cm7



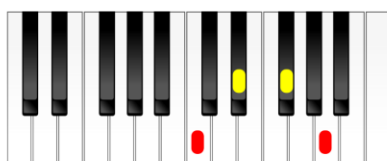
CM7



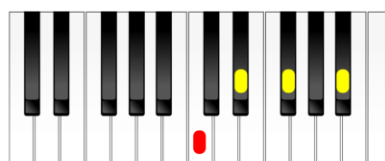
CmM7



Cdim



Cdim7



Cm7b5



C+



C+7



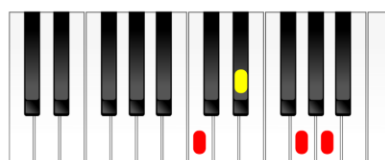
Csus4



Csus9



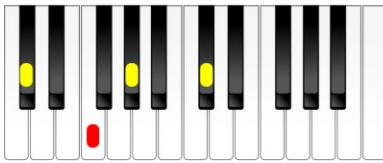
C6



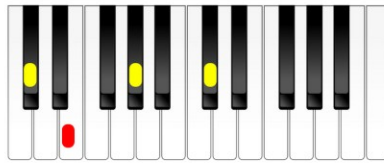
Cm6

All chords shown are in Root position only. To find the 1st inversions simply move the bottom note of each chord to the top. Repeat for the 2nd and (where applicable) 3rd inversions.

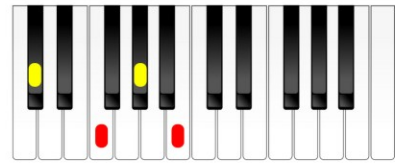
C# Chords



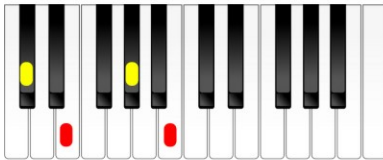
C#



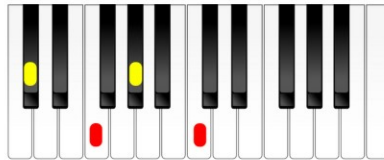
C#m



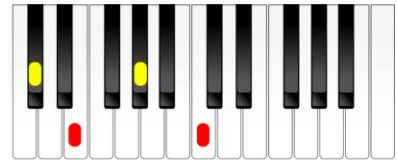
C#7



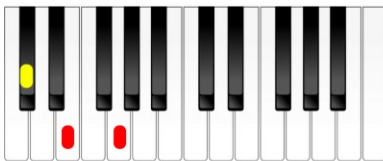
C#m7



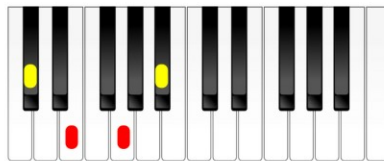
C#M7



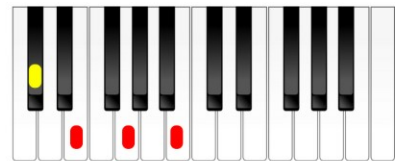
C#mM7



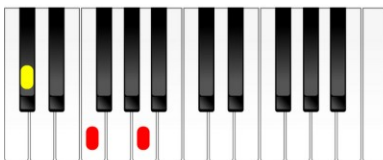
C#dim



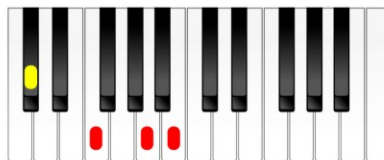
C#dim7



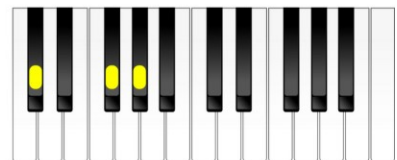
C#m7b5



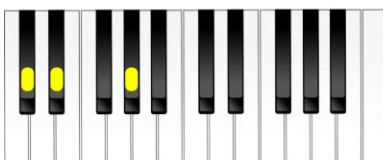
C#+



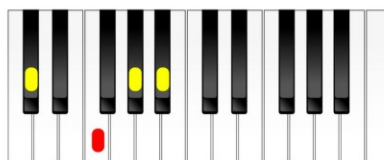
C#+7



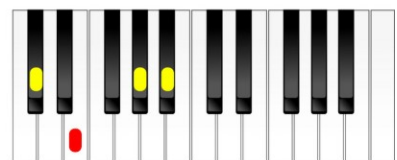
C#sus4



C#sus9



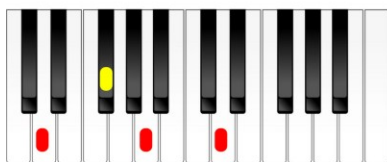
C#6



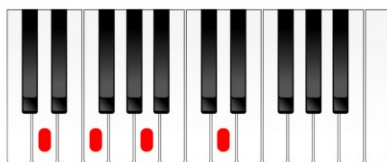
C#m6

All chords shown are in Root position only. To find the 1st inversions simply move the bottom note of each chord to the top. Repeat for the 2nd and (where applicable) 3rd inversions.

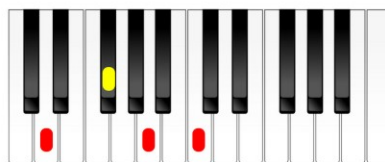
D Chords



D



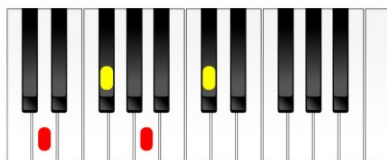
Dm



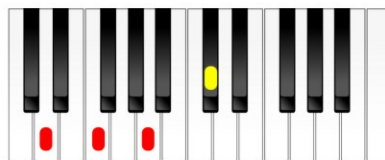
D7



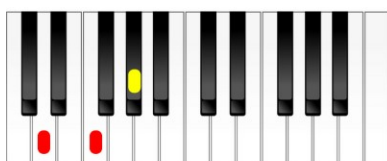
Dm7



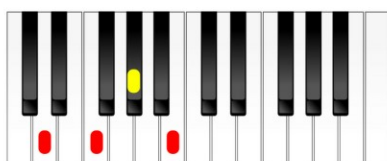
DM7



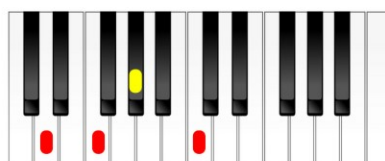
DmM7



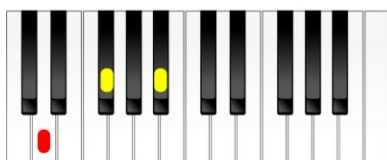
Ddim



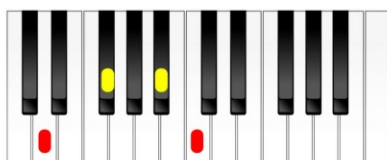
Ddim7



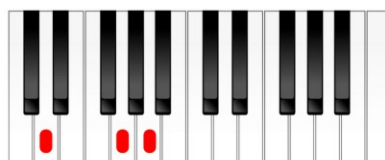
Dm7b5



D+



D+7



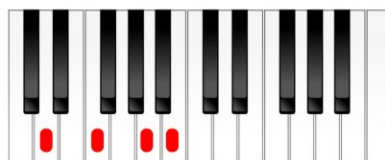
Dsus4



Dsus9



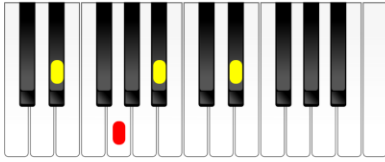
D6



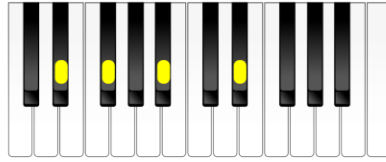
Dm6

All chords shown are in Root position only. To find the 1st inversions simply move the bottom note of each chord to the top. Repeat for the 2nd and (where applicable) 3rd inversions.

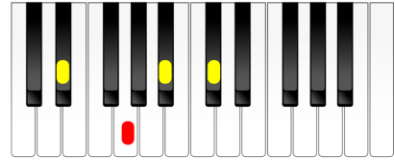
E^b Chords



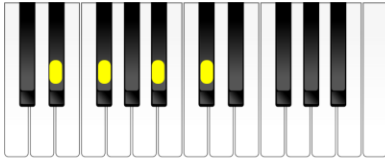
E^b



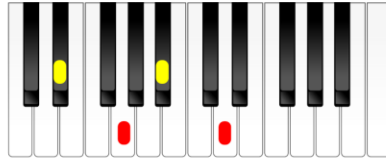
E^bm



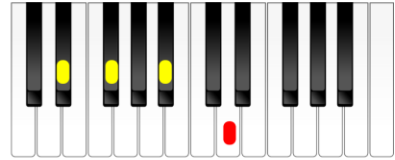
E^b7



E^bm7



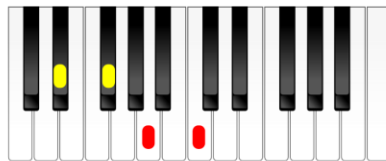
E^bM7



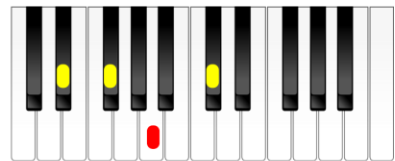
E^bmM7



E^bdim



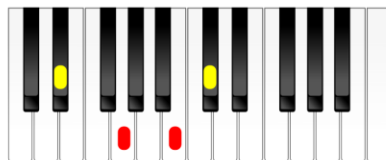
E^bdim7



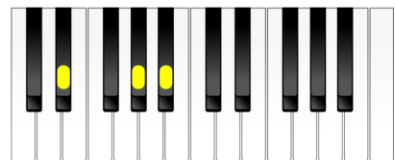
E^bm7^b5



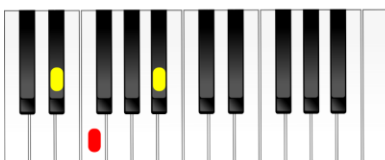
E^b⁺



E^b⁺7



E^bsus⁴



E^bsus⁹



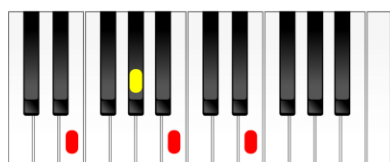
E^b6



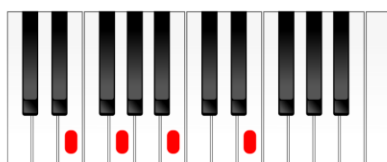
E^bm6

All chords shown are in Root position only. To find the 1st inversions simply move the bottom note of each chord to the top. Repeat for the 2nd and (where applicable) 3rd inversions.

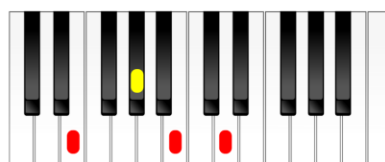
E Chords



E



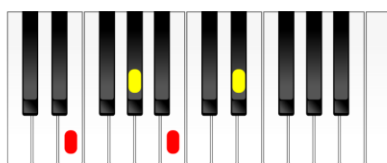
Em



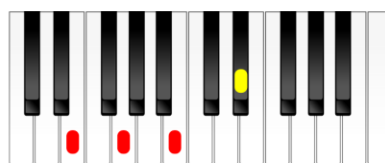
E7



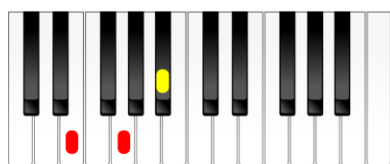
Em7



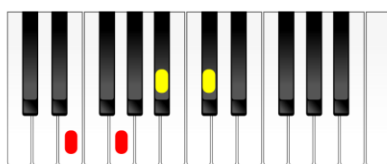
EM7



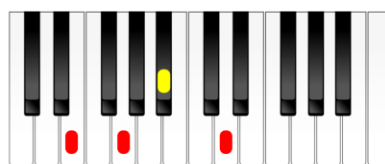
EmM7



Edim



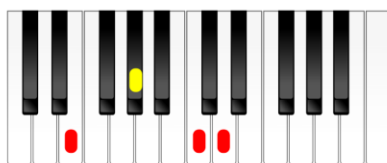
Edim7



Em7b5



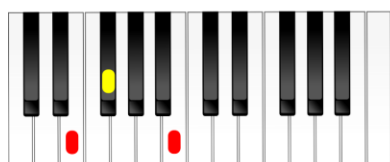
E+



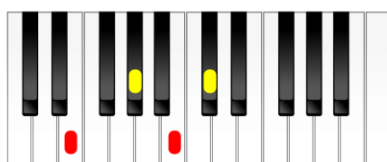
E+7



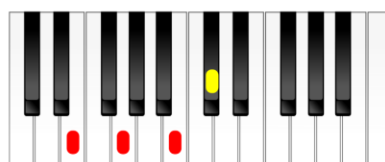
Esus4



Esus9



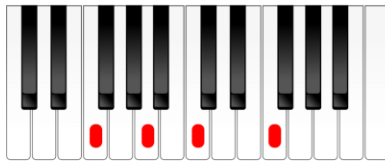
E6



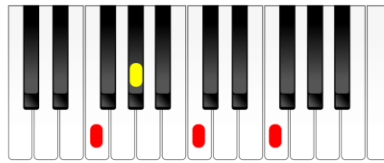
Em6

All chords shown are in Root position only. To find the 1st inversions simply move the bottom note of each chord to the top. Repeat for the 2nd and (where applicable) 3rd inversions.

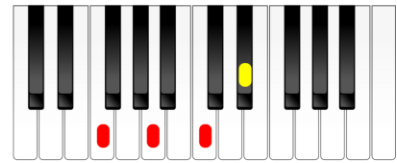
F Chords



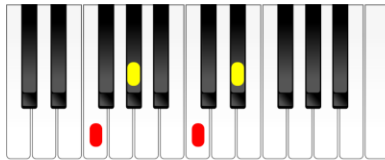
F



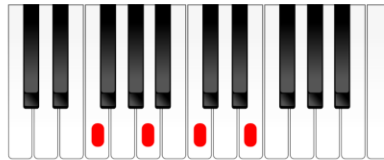
Fm



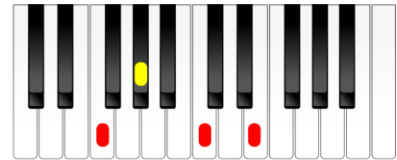
F7



Fm7



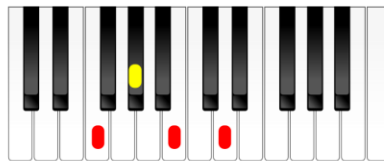
FM7



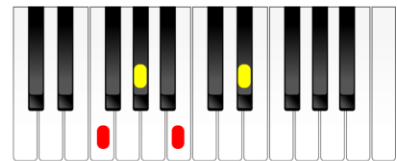
FmM7



Fdim



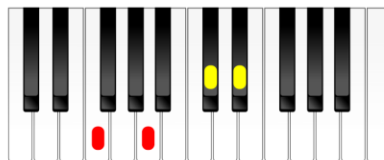
Fdim7



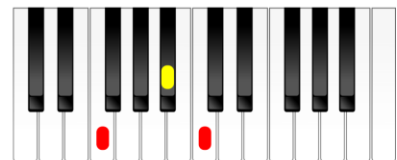
Fm7b5



F+



F+7



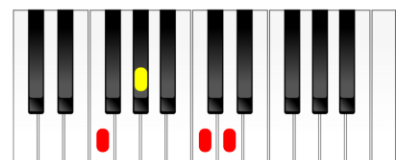
Fsus4



Fsus9



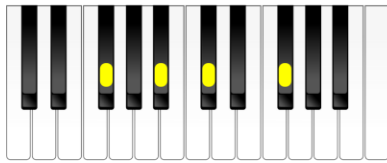
F6



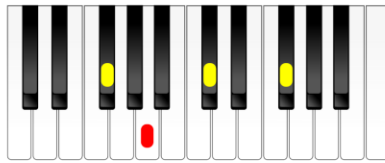
Fm6

All chords shown are in Root position only. To find the 1st inversions simply move the bottom note of each chord to the top. Repeat for the 2nd and (where applicable) 3rd inversions.

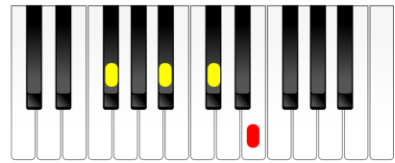
F# Chords



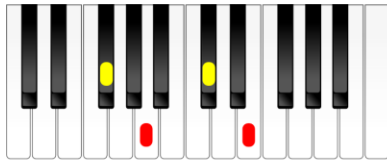
F#



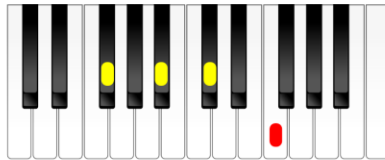
F#m



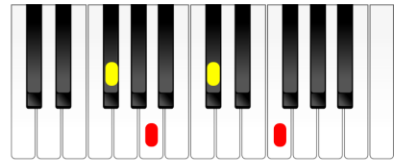
F#7



F#m7



F#M7



F#mM7



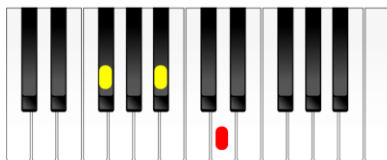
F#dim



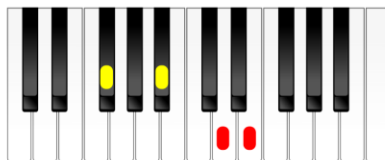
F#dim7



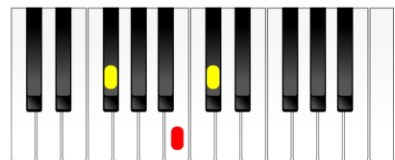
F#m7b5



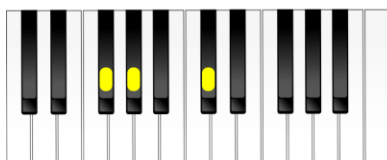
F#+



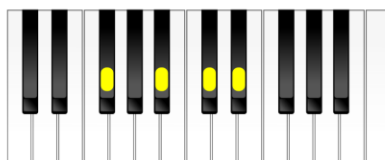
F#+7



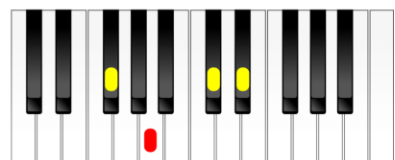
F#sus4



F#sus9



F#6



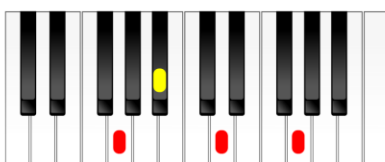
F#m6

All chords shown are in Root position only. To find the 1st inversions simply move the bottom note of each chord to the top. Repeat for the 2nd and (where applicable) 3rd inversions.

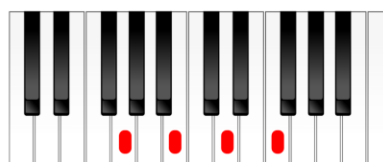
G Chords



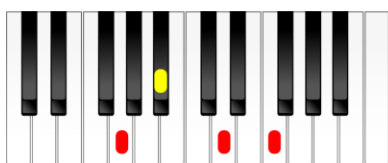
G



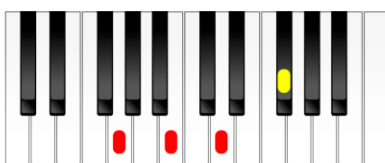
Gm



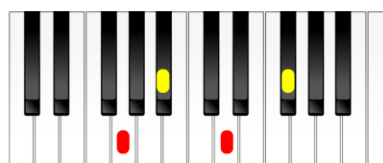
G7



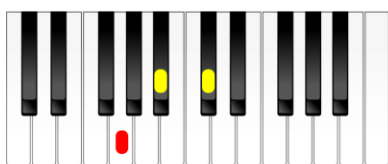
Gm7



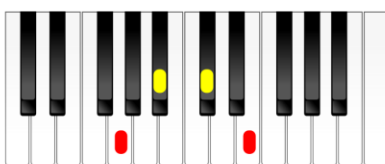
GM7



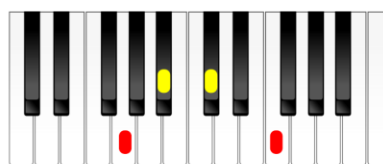
GmM7



Gdim



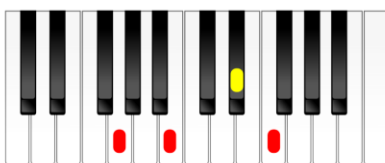
Gdim7



Gm7b5



G+



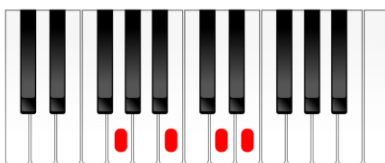
G+7



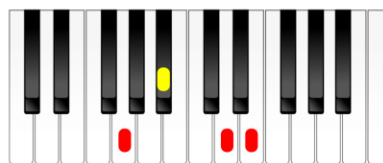
Gsus4



Gsus9



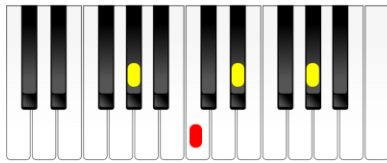
G6



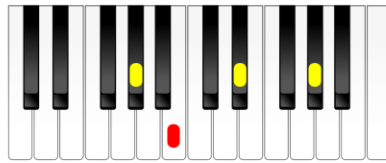
Gm6

All chords shown are in Root position only. To find the 1st inversions simply move the bottom note of each chord to the top. Repeat for the 2nd and (where applicable) 3rd inversions.

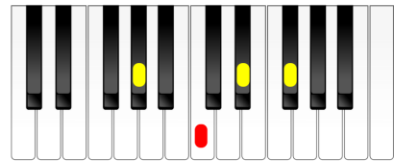
A^b Chords



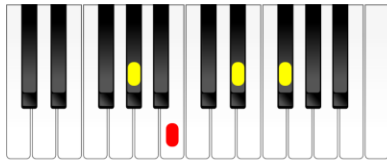
Ab



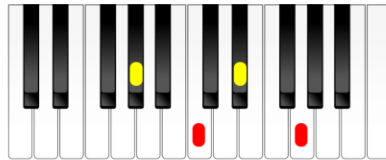
Abm



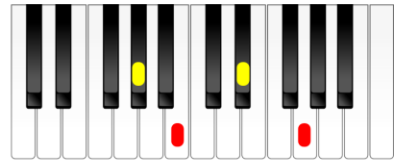
Ab7



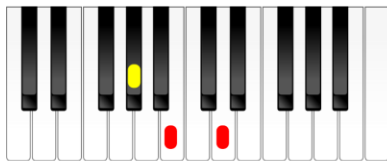
Abm7



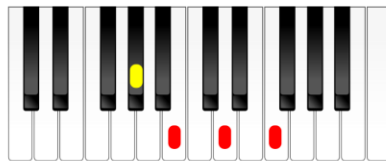
AbM7



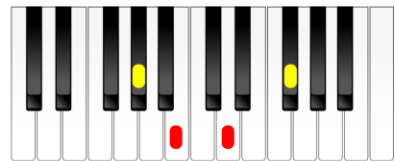
AbmM7



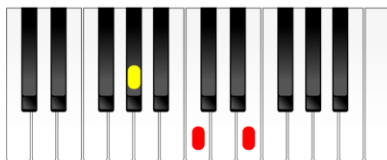
Abdim



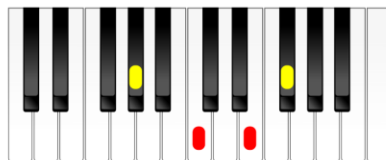
Abdim7



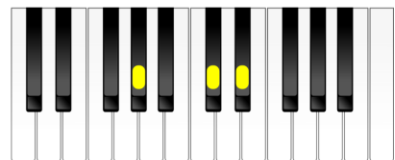
Abm7b5



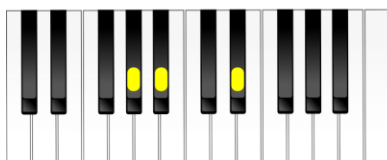
Ab+



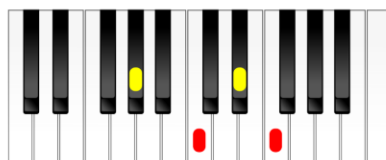
Ab+7



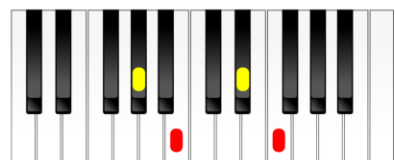
Absus4



Absus9



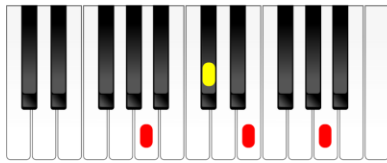
Ab6



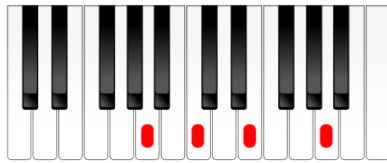
Abm6

All chords shown are in Root position only. To find the 1st inversions simply move the bottom note of each chord to the top. Repeat for the 2nd and (where applicable) 3rd inversions.

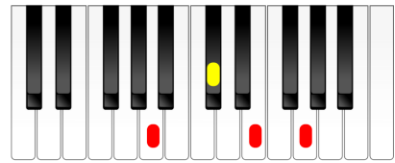
A Chords



A



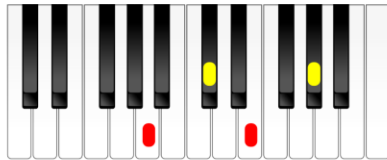
Am



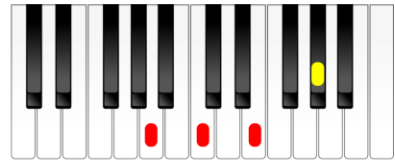
A7



Am7



AM7



AmM7



Adim



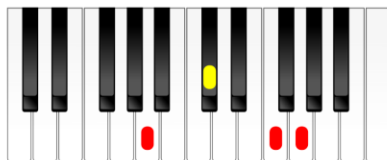
Adim7



Am7b5



A+



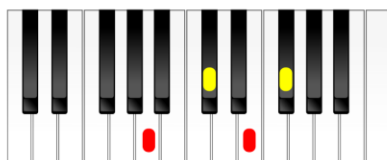
A+7



Asus4



Asus9



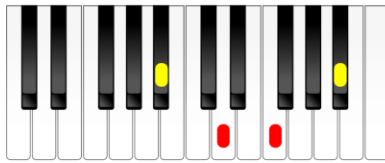
A6



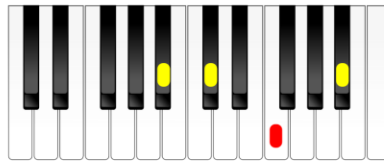
Am6

All chords shown are in Root position only. To find the 1st inversions simply move the bottom note of each chord to the top. Repeat for the 2nd and (where applicable) 3rd inversions.

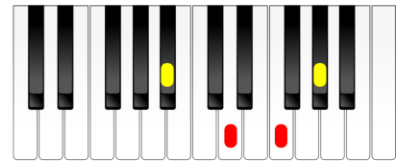
B^b Chords



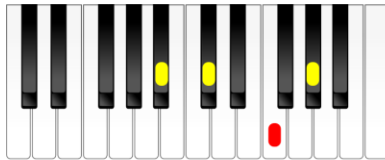
B^b



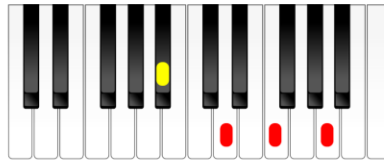
B^bm



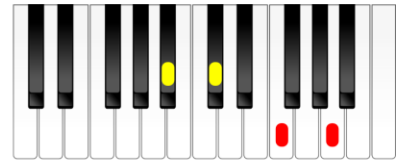
B^b7



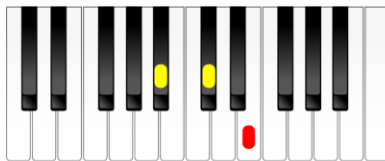
B^bm7



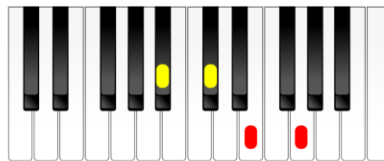
B^bM7



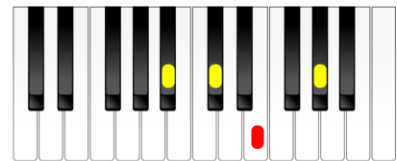
B^bmM7



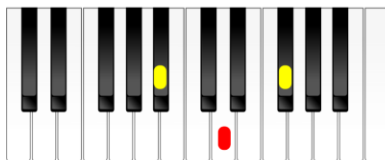
B^bdim



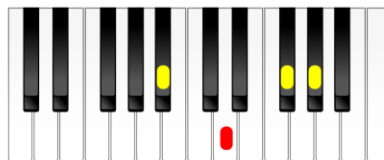
B^bdim7



B^bm7^b5



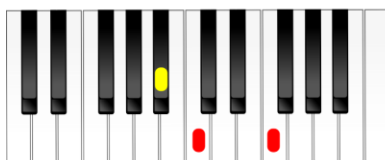
B^b+



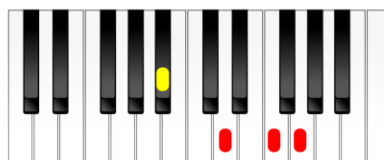
B^b+7



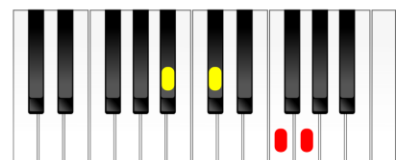
B^bsus4



B^bsus9



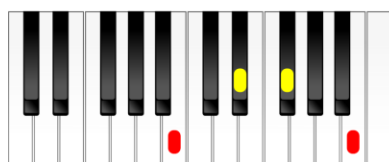
B^b6



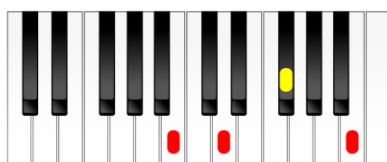
B^bm6

All chords shown are in Root position only. To find the 1st inversions simply move the bottom note of each chord to the top. Repeat for the 2nd and (where applicable) 3rd inversions.

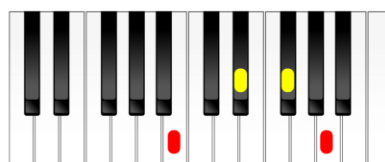
B Chords



B



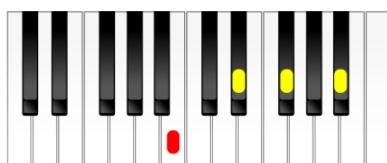
Bm



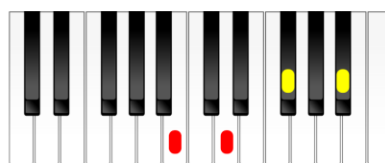
B7



Bm7



BM7



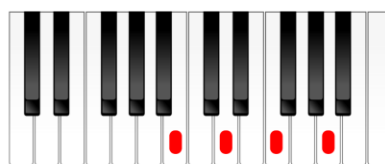
BmM7



Bdim



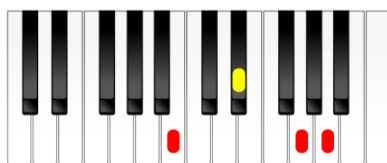
Bdim7



Bm7b5



B+



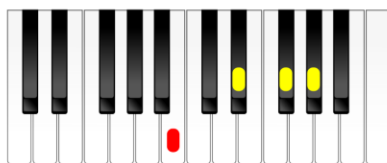
B+7



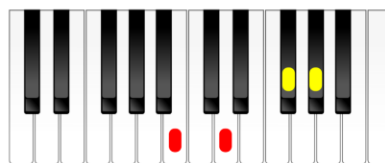
Bsus4



Bsus9



B6



Bm6

All chords shown are in Root position only. To find the 1st inversions simply move the bottom note of each chord to the top. Repeat for the 2nd and (where applicable) 3rd inversions.

Extended Chords in Keyboard View

The next twelve pages show the following chords in keyboard view in each of the twelve keys:

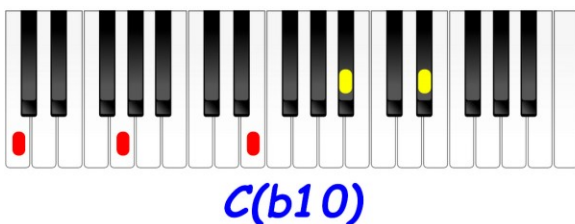
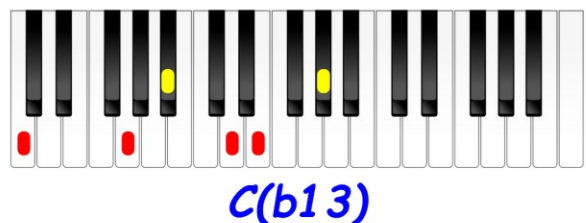
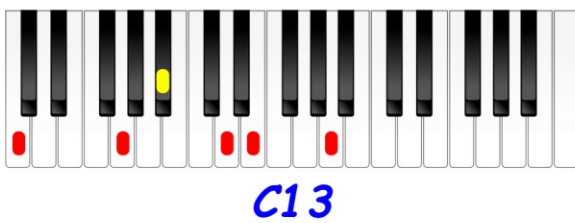
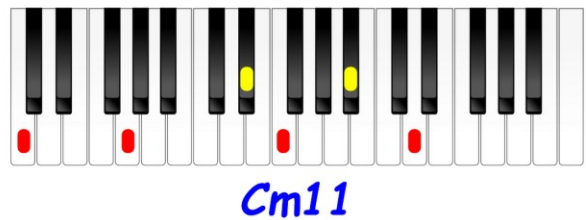
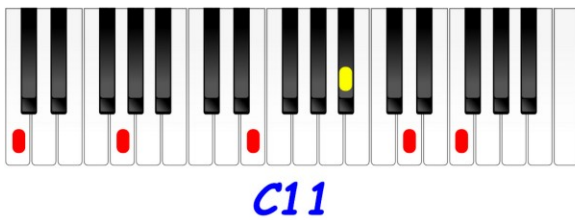
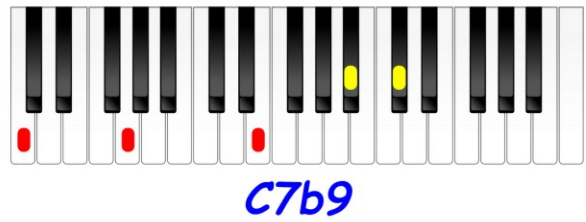
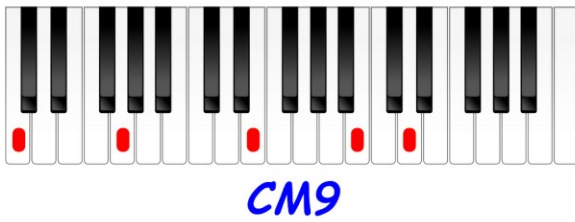
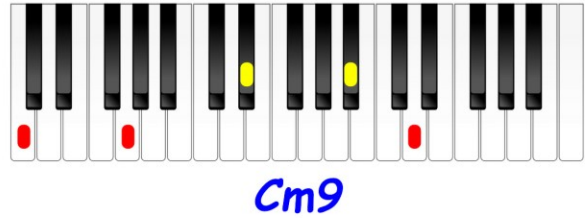
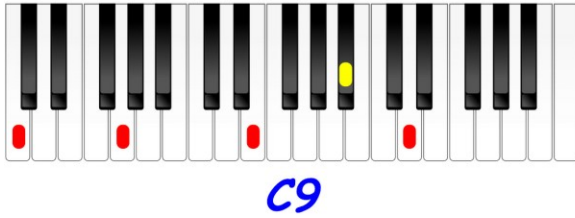
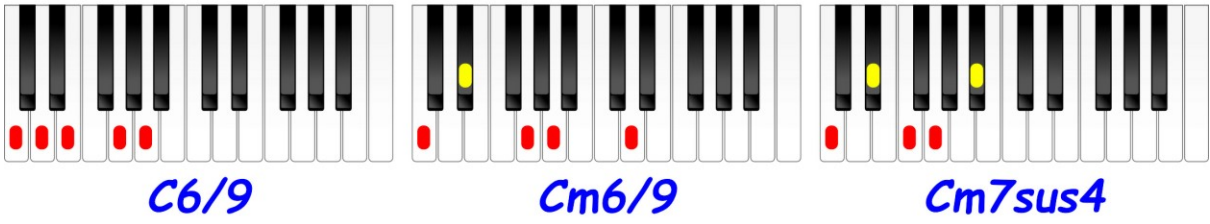
- **6/9th, m6/9th, m7sus4th;**
- **9th, m9th, M9th & 7^b 9th;**
- **11th & m11th;**
- **13th, ^b 13th & 13^b 9th;**
- **^b 10th.**

With the exception of the first three chords of each page, the two lowest notes (the root and 5th) are to be played with the left hand.

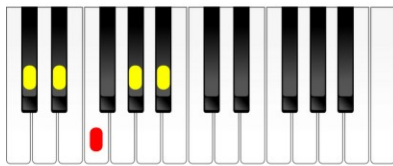
Note that if playing the short (right-hand) version of these chords, it's doubtful, that they would be recognised by auto accompaniment. In this event, just play the relevant major (or minor if applicable) chord with your left hand and the more complicated extension (as shown) with your right hand. It will work - try it! But also note that the chords shown are my suggestions which have served me well, but there are of course others - the possibilities are endless! As you get to understand how chords are constructed, you will be able to figure out different inversions.

If playing with a band, you would only need to play the right-hand parts, omitting the tonic and 5th which will be dealt with by the bass player.

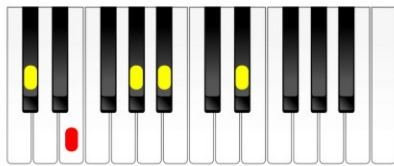
C Extended Chords



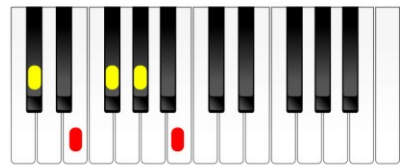
C# Extended Chords



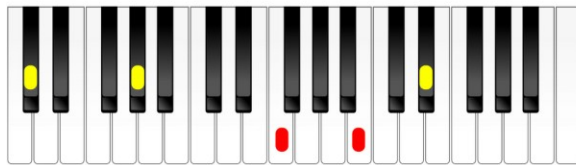
C#6/9



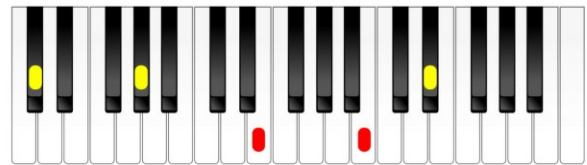
C#m6/9



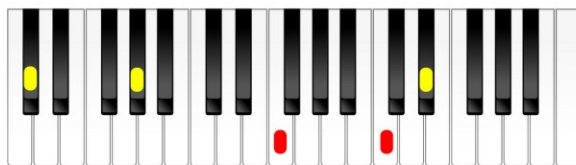
C#m7sus4



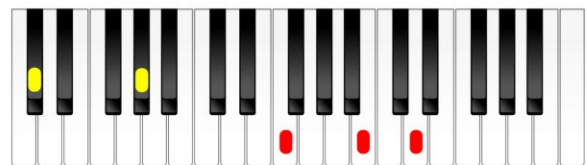
C#9



C#m9



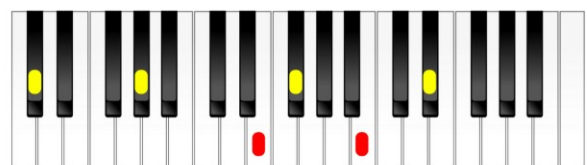
C#M9



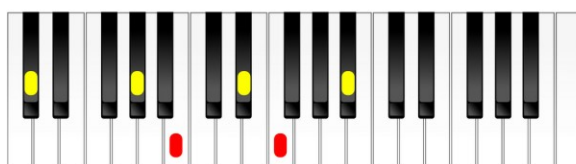
C#7b9



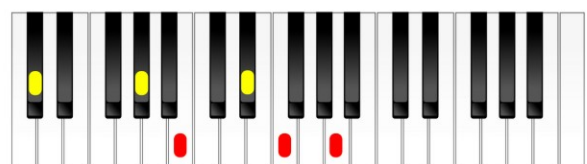
C#11



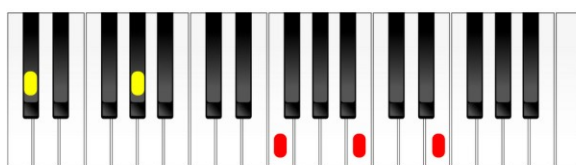
C#m11



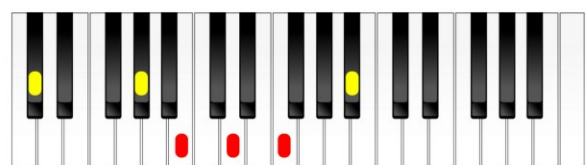
C#13



C#(b13)



C#(b10)



C#13b9

D Extended Chords



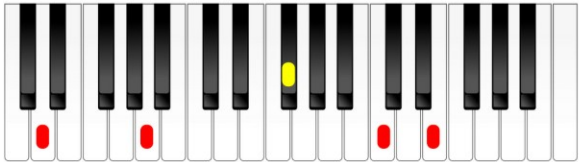
D6/9



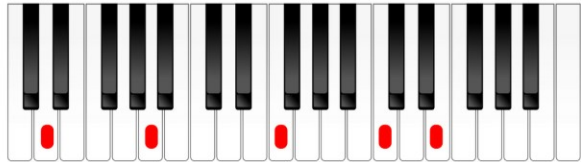
Dm6/9



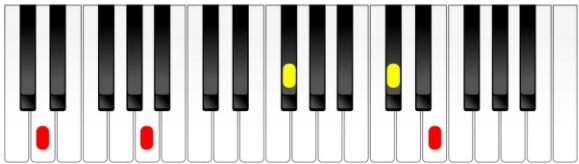
Dm7sus4



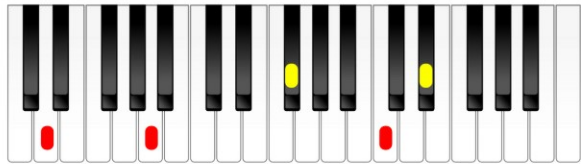
D9



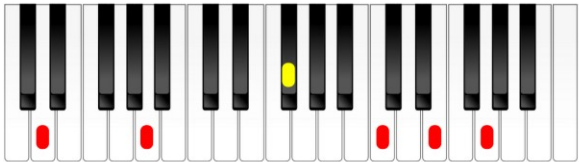
Dm9



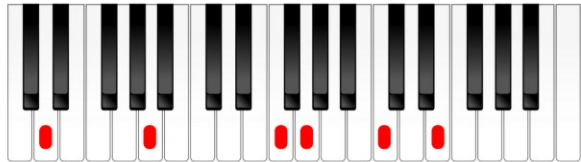
DM9



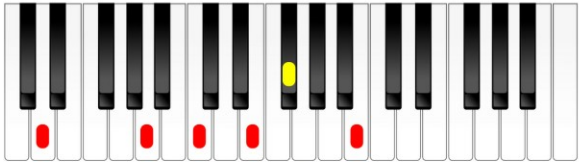
D7b9



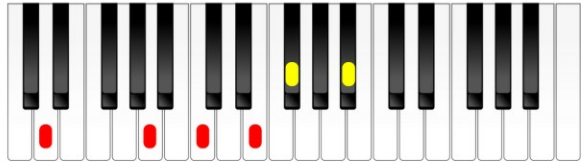
D11



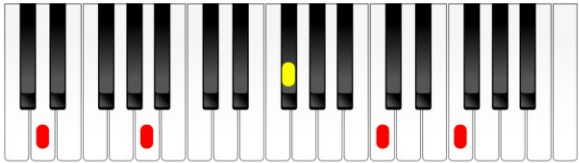
Dm11



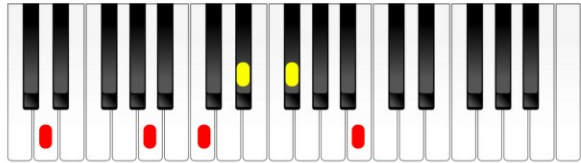
D13



D(b13)

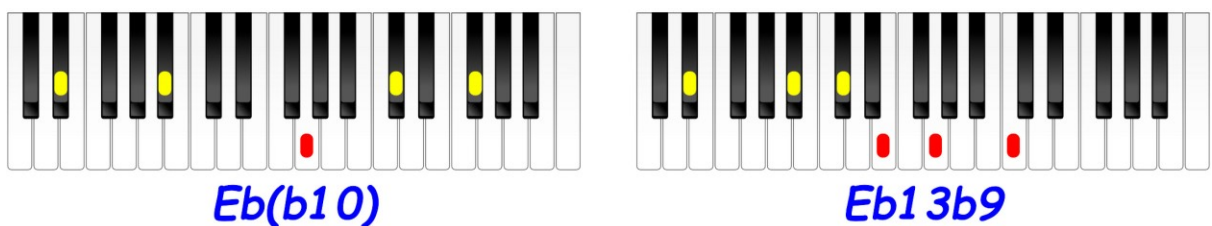
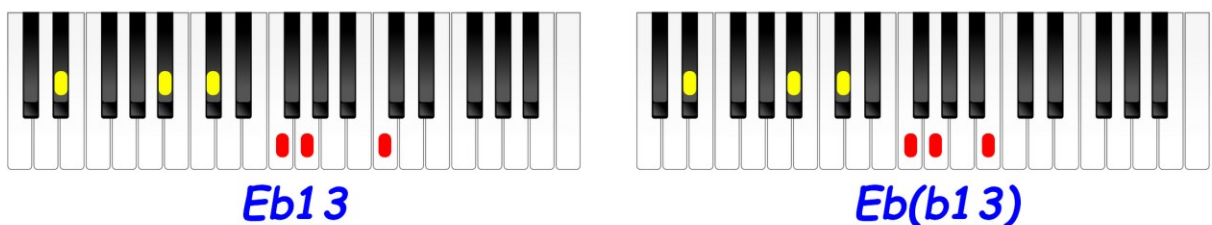
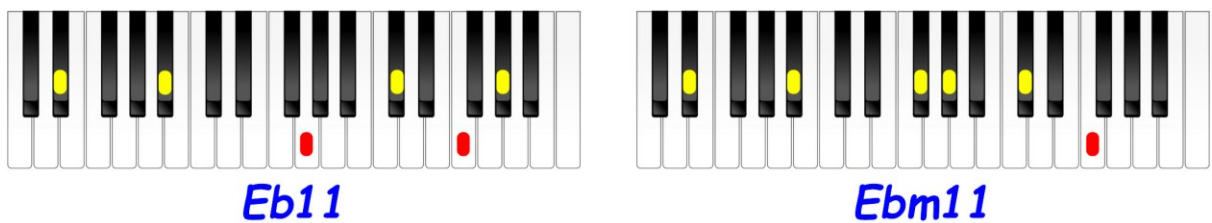
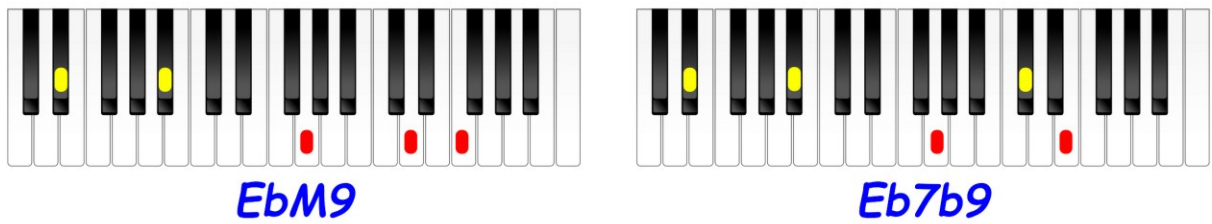
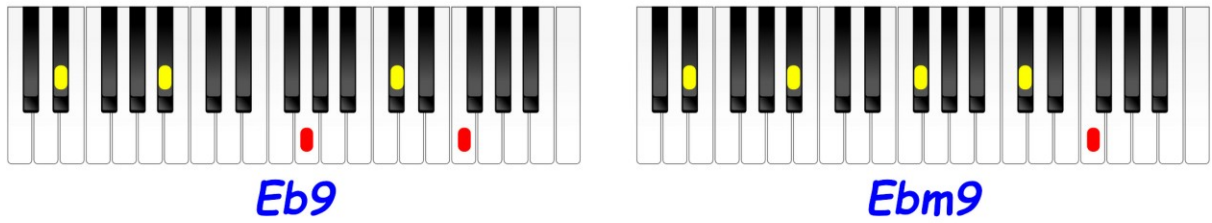
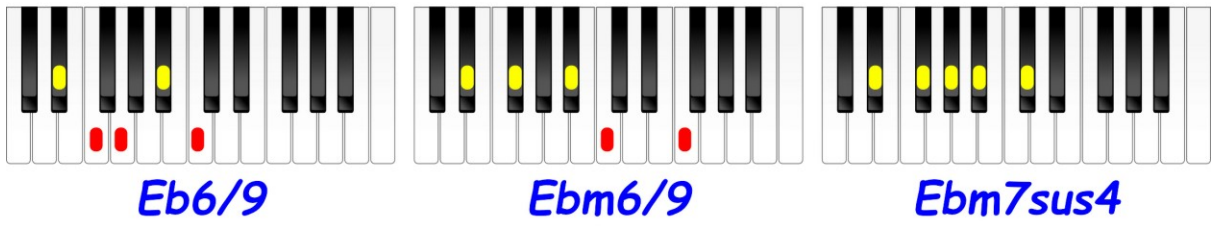


D(b10)

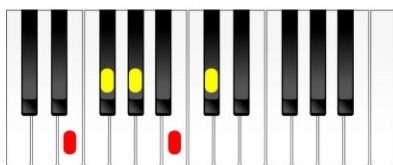


D13b9

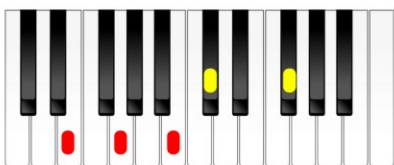
E^b Extended Chords



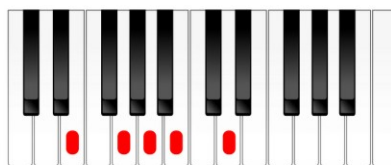
E Extended Chords



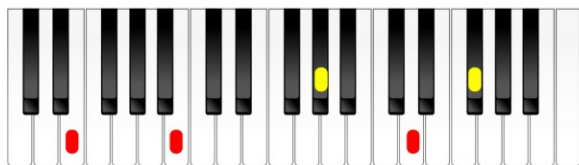
E6/9



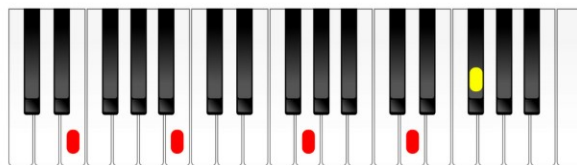
Em6/9



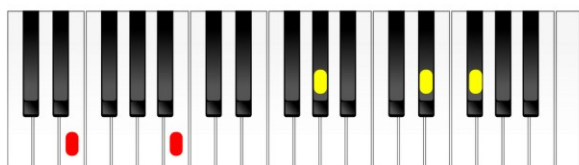
Em7sus4



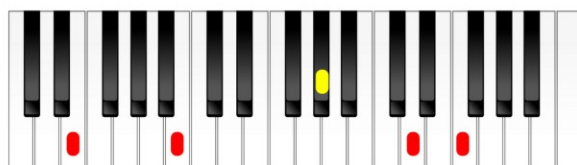
E9



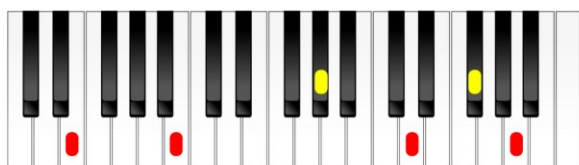
Em9



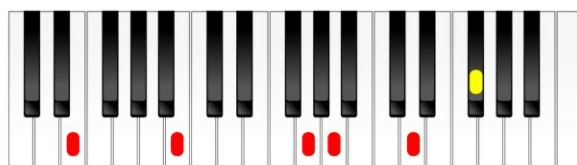
EM9



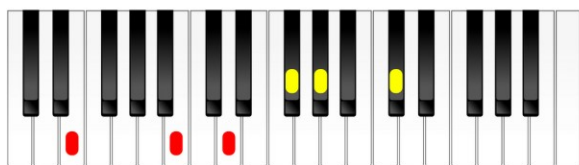
E7b9



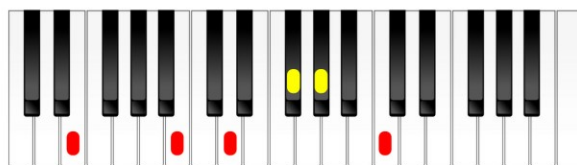
E11



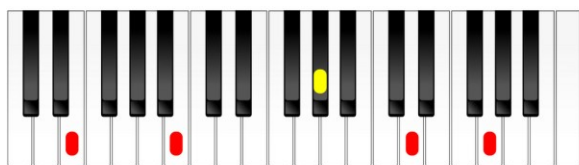
Em11



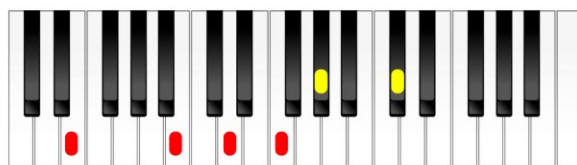
E13



E(b13)

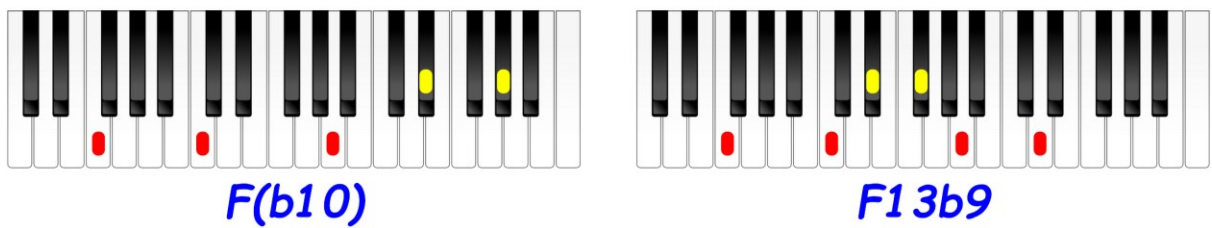
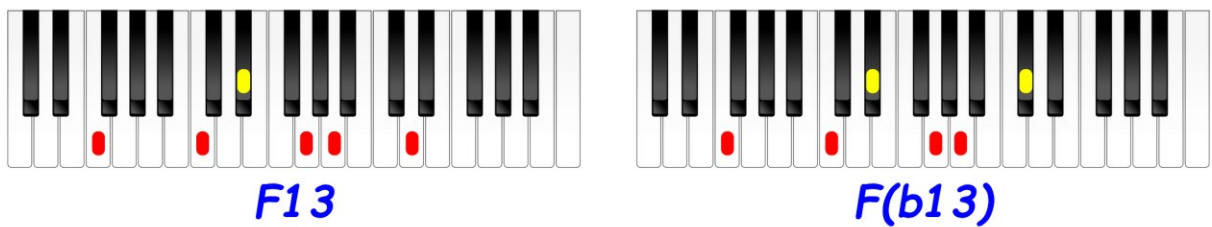
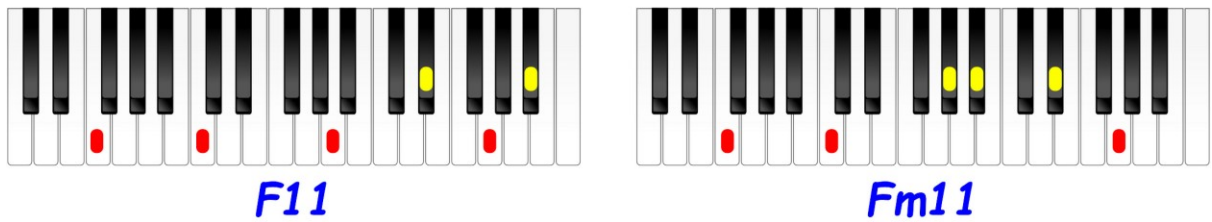
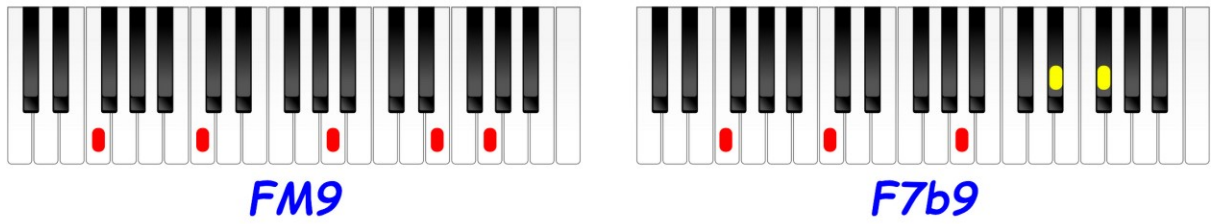
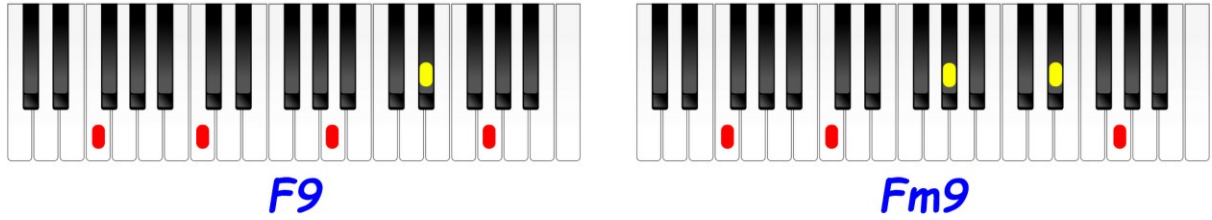


E(b10)

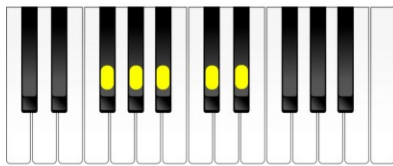


E13b9

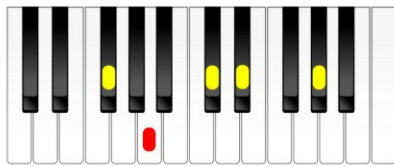
F Extended Chords



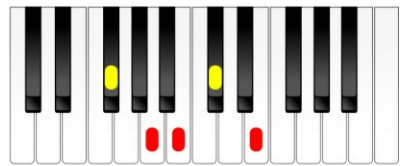
F# Extended Chords



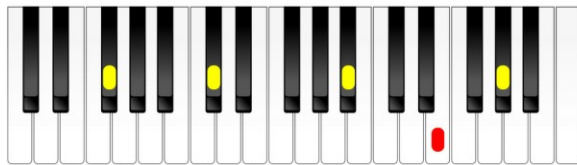
F#6/9



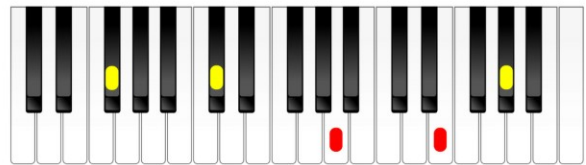
F#m6/9



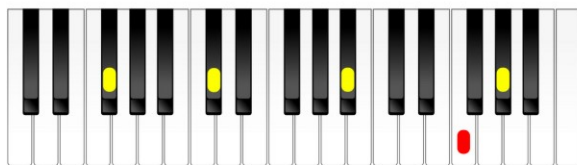
F#m7sus4



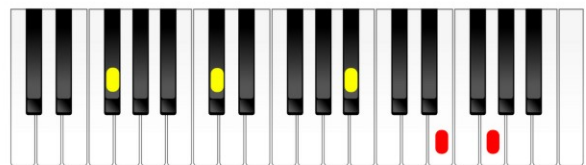
F#9



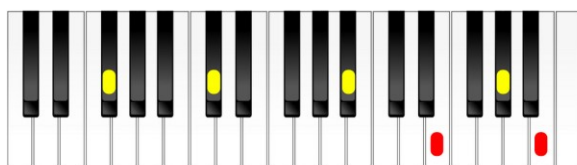
F#m9



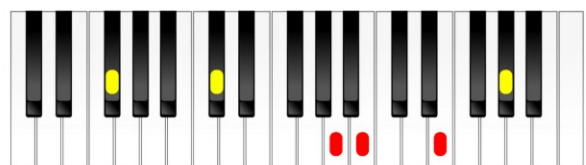
F#M9



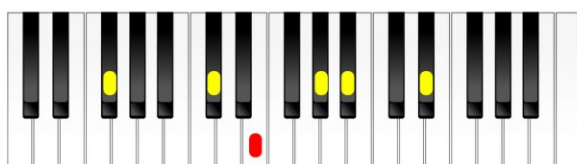
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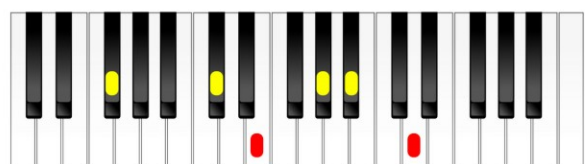
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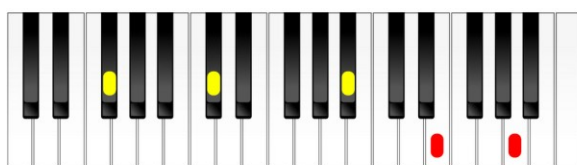
F#m11



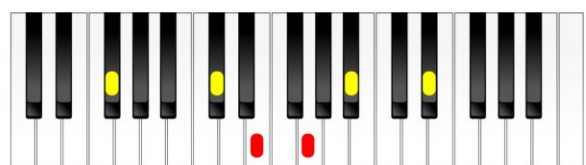
F#13



F#(b13)

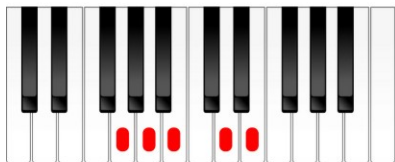


F#(b10)

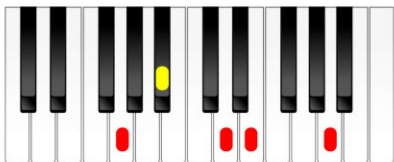


F#13b9

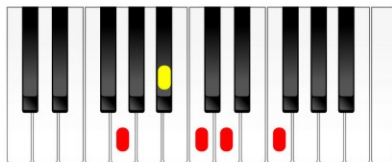
G Extended Chords



G6/9



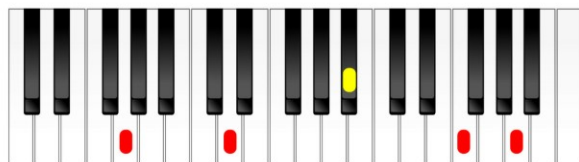
Gm6/9



Gm7sus4



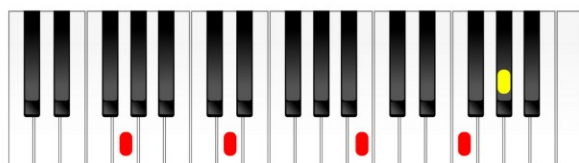
G9



Gm9



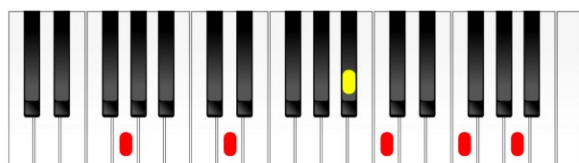
GM9



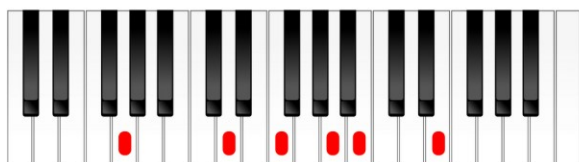
G7b9



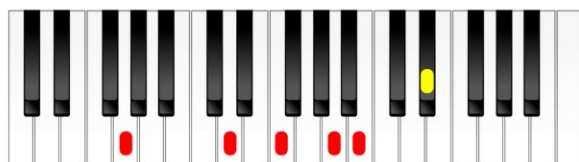
G11



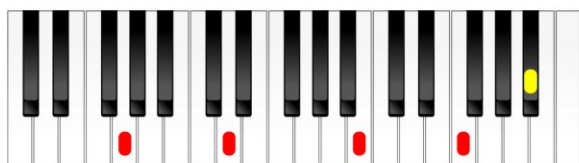
Gm11



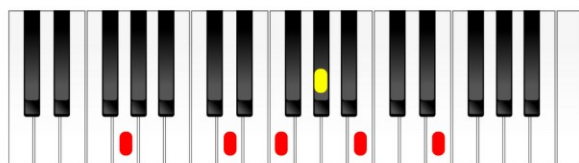
G13



G(b13)

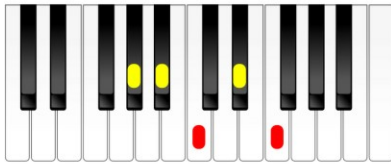


G(b10)

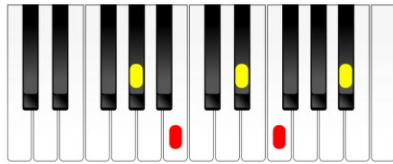


G13b9

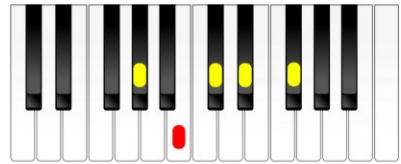
A^b Extended Chords



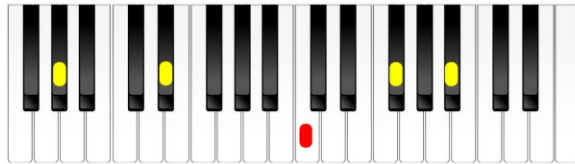
Ab6/9



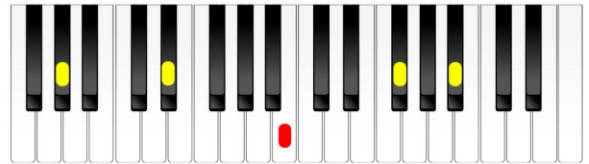
Abm6/9



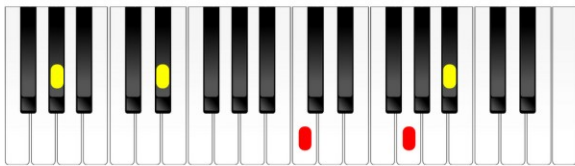
Abm7sus4



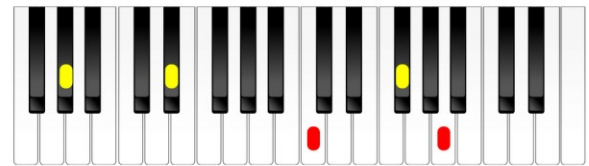
Ab9



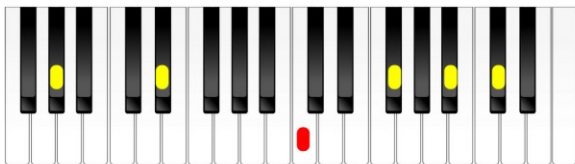
Abm9



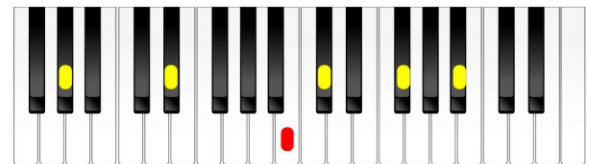
AbM9



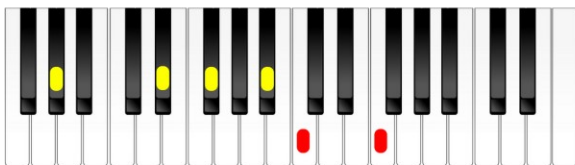
Ab7b9



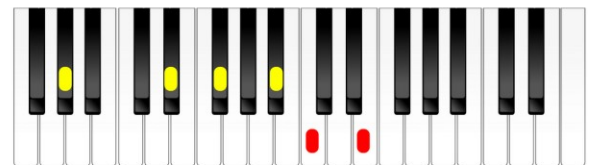
Ab11



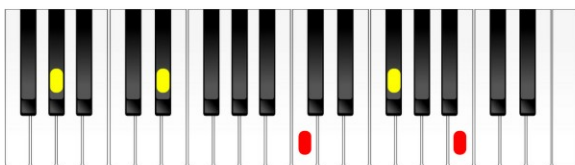
Abm11



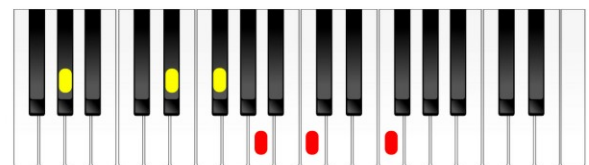
Ab13



Ab(b13)

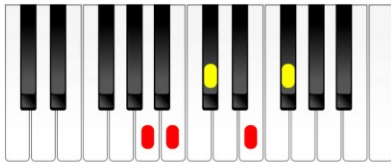


Ab(b10)

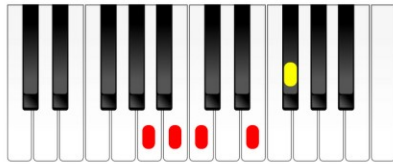


Ab13b9

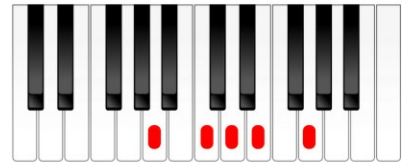
A Extended Chords



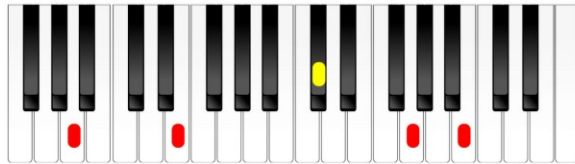
A6/9



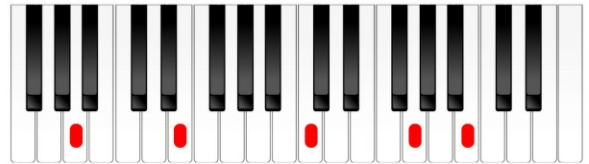
Am6/9



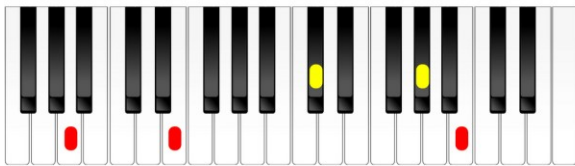
Am7sus4



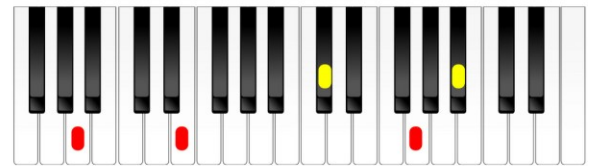
A9



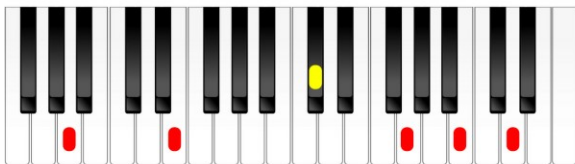
Am9



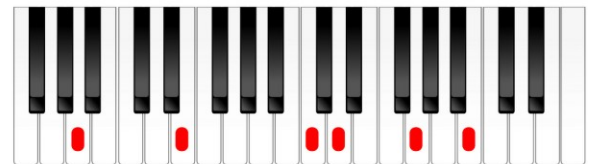
AM9



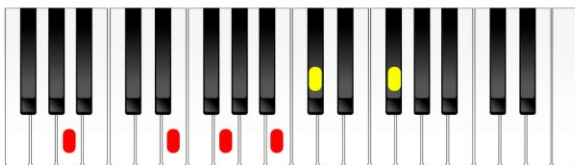
A7b9



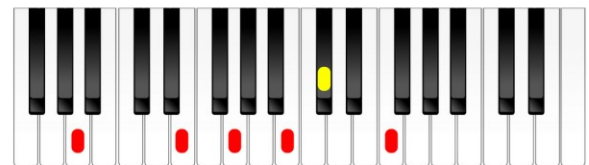
A11



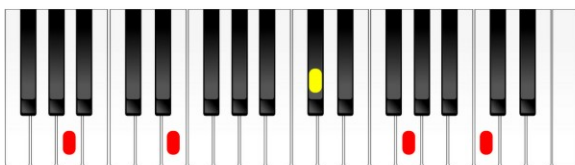
Am11



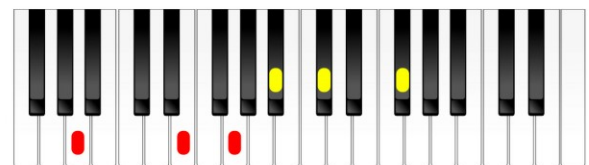
A13



A(b13)

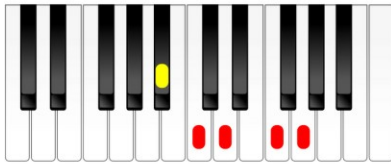


A(b10)

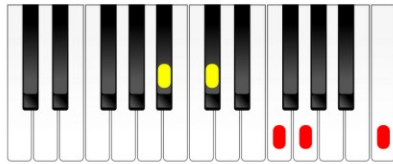


A13b9

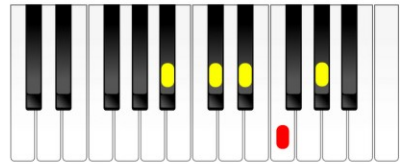
B^b Extended Chords



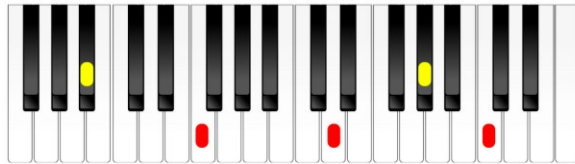
Bb6/9



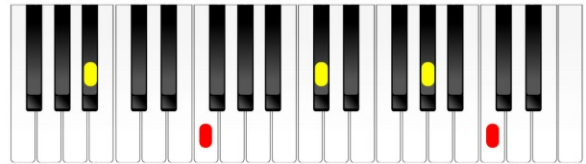
Bbm6/9



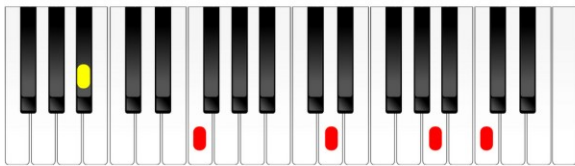
Bbm7sus4



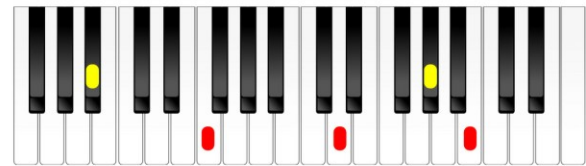
Bb9



Bbm9



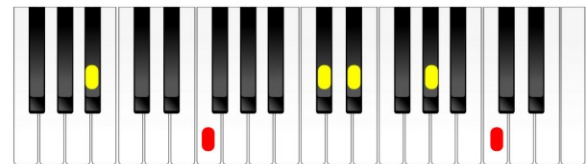
BbM9



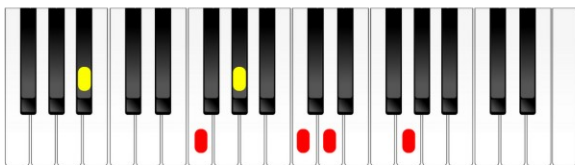
Bb7b9



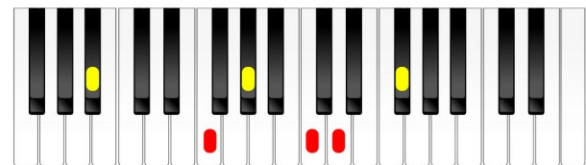
Bb11



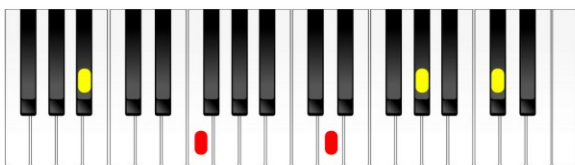
Bbm11



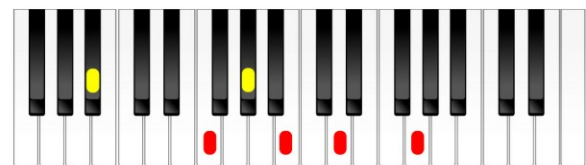
Bb13



Bb(b13)

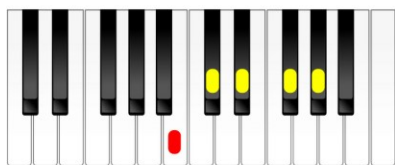


Bb(b10)

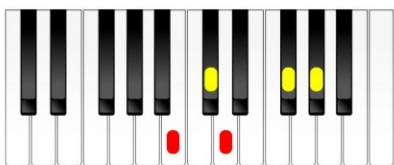


Bb13b9

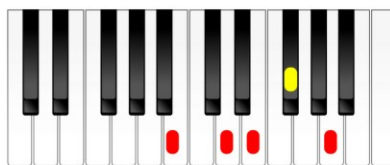
B Extended Chords



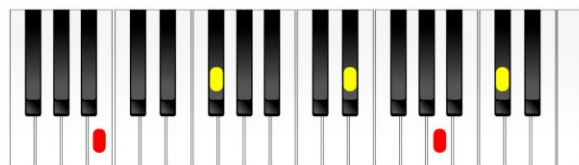
B6/9



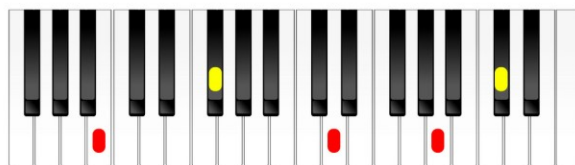
Bm6/9



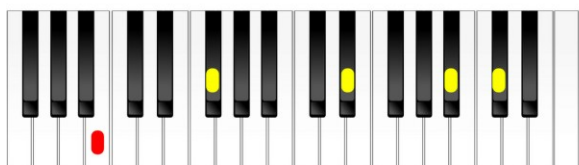
Bm7sus4



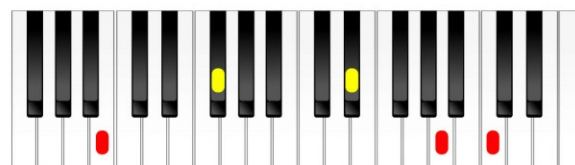
B9



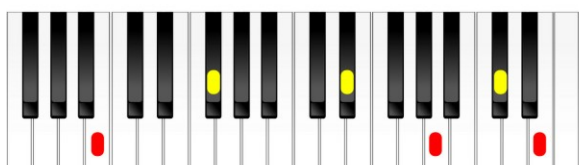
Bm9



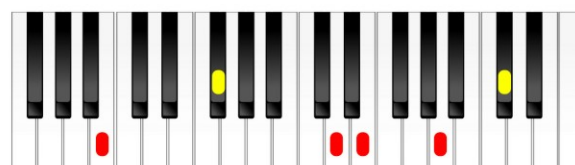
BM9



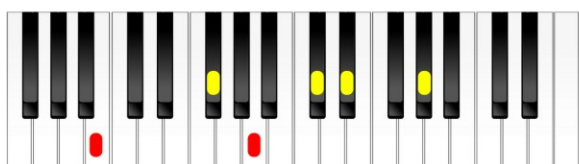
B7b9



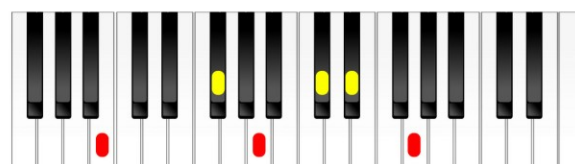
B11



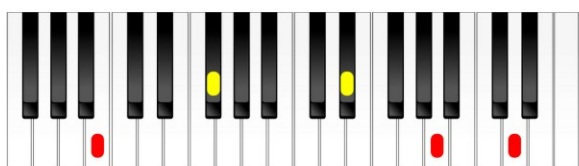
Bm11



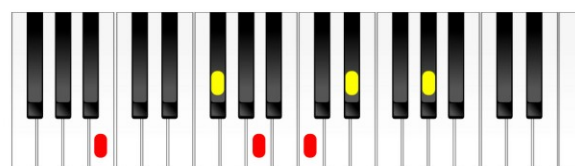
B13



B(b13)



B(b10)



B13b9

Finally

Thank you sincerely for reading this. I hope that you've enjoyed it and have found it good value for money which has been my main aim; if so **your positive feedback would be very much appreciated!** [Click here for Amazon.co.uk](http://www.amazon.co.uk), or [here for Amazon.com](http://www.amazon.com).

And remember that I am a real live person who you can contact (via the website contacts page) if you have any problems that you think I can help with.

Download Links

The download link for the pdf printable version of this book is: <http://gonkmusic.com/chords.html>, but please honour my copyright and the hard work I've put into this by using this for your own use only. Thank you!

[Quick return link to introduction page](#). If you have any trouble with the download link, I'll be happy to assist.

Further Reading

There's plenty of information here regarding chords etc., but if you'd like much more information I recommend the following books all of which are easy to read:

- Learn How to Play Electronic Keyboard or Piano *In a week!* - Yours Truly
http://www.gonkmusic.com/learn_in_a_week.html
- Learn to Play Piano / Keyboard for Absolute Beginners - Yours Truly
http://learn-keyboard.co.uk/absolute_beginners.html
- Learn How to Play Piano / Keyboard BY EAR! Without Reading Music - *Everything Shown in Keyboard View - Chords - Scales - Arpeggios etc.*
http://learn-keyboard.co.uk/learn_by_ear.html
- Learn How to Play Piano / Keyboard Scales & Arpeggios - In Music Notation & Keyboard View - Yours Truly
http://learn-keyboard.co.uk/scales_arpeggios.html
- Learn to Play Piano / Keyboard with Filo & Pastry - A Beginners Book For Children & Very Silly Adults - Yours Truly
http://www.gonkmusic.com/filos_music.html
- New Easy Original Piano / Keyboard Music - Yours Truly
http://learn-keyboard.co.uk/sheet_music.html
- Jazz from Scratch - Charles Beale
- Hanon the Virtuoso Pianist in 60 Exercises - Allan Small

- Boogie Woogie Hanon, Blues Hanon & Jazz Hanon - Leo Alfassy

Free Software

I've messed with loads of music notation software, much of which is expensive and very complicated. But '*Melody Assistant*' is neither of these and the basic version is free. This guide was produced using Melody Assistant.

Another excellent piece of free software is '*Anvil Studio*' which is good for both recording and music notation. Again, the basic version is free.

And for recording only and also free is '*Audacity*'.

- Melody Assistant - <http://www.myriad-online.com/en/index.htm>
- Anvil Studio - <http://www.anvilstudio.com>
- Audacity - <http://audacity.sourceforge.net/download/windows>

Have Fun and thanks again.

Best Regards - Martin

