



AN ESSENTIAL GUIDEBOOK ON **HOW TO PLAY PIANO**

Tips, Tricks And Lessons For Learning To Play Piano By Hearing

Lesson 54: E♭ Major Triads

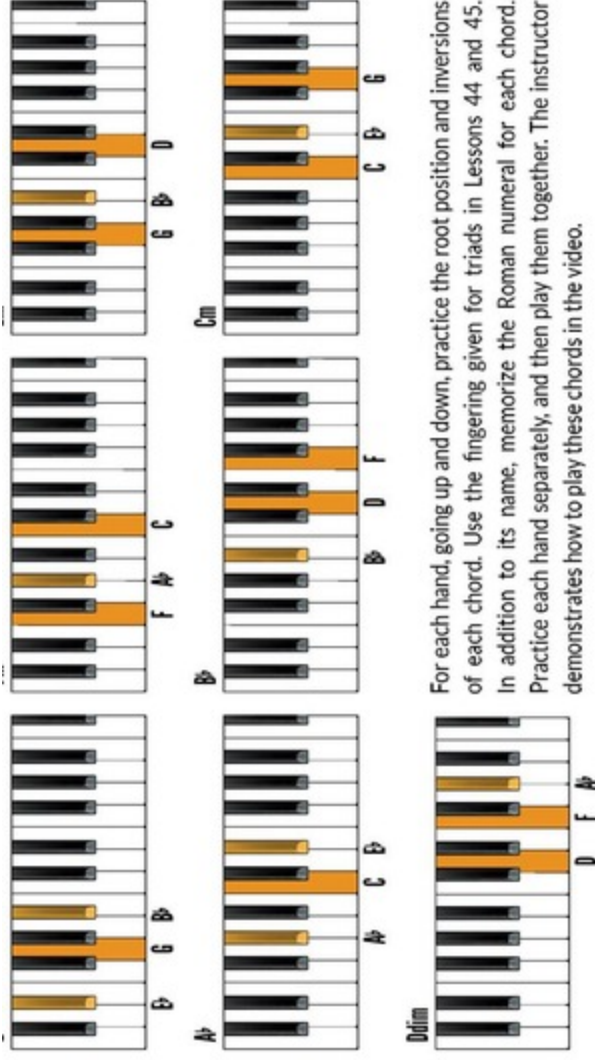
In this lesson, you will learn the E♭ major triads. The chords are:

The image displays the E♭ major triads across seven degrees of the scale. The top part shows a musical staff with a treble clef and a key signature of two flats (B♭ and E♭). The chords are written as triads on the staff, with their names and Roman numerals written below them:

- I**: E♭ major triad (E♭, G, B♭)
- ii**: Fm triad (F, A♭, C)
- iii**: Gm triad (G, B♭, D)
- IV**: A♭ major triad (A♭, C, E♭)
- V**: B♭ major triad (B♭, D, F)
- vi**: Cm triad (C, E♭, G)
- vii°**: D° triad (D, F, A♭)

The bottom part shows three keyboard diagrams illustrating the fingerings for the first three chords:

- E♭ major triad (I)**: Shows the notes E♭ (left hand, 2nd finger), G (right hand, 1st finger), and B♭ (right hand, 2nd finger).
- Fm triad (ii)**: Shows the notes F (left hand, 1st finger), A♭ (left hand, 2nd finger), and C (right hand, 1st finger).
- Gm triad (iii)**: Shows the notes G (left hand, 1st finger), B♭ (left hand, 2nd finger), and D (right hand, 1st finger).



For each hand, going up and down, practice the root position and inversions of each chord. Use the fingering given for triads in Lessons 44 and 45. In addition to its name, memorize the Roman numeral for each chord. Practice each hand separately, and then play them together. The instructor demonstrates how to play these chords in the video.

Related Lessons

- Lesson 23: Eb Major Scale
- Lesson 27: C Minor Scale
- Lesson 58: C Minor Triads
- Lesson 78: Eb Major Seventh
- Lesson 82: C Minor Seventh
- Lesson 99: VI-VII-i - R&B Progression 1
- Lesson 106: I-vi-ii-V - Jazz Chord Shuffle

Eb major is the relative major of C minor.

Ozie Cargile

Chords: Cmaj⁹, Cmaj⁷, Am⁹, Am⁷, Em⁹, Em⁷, Fmaj⁹, Fmaj⁷

Ozie Cargile

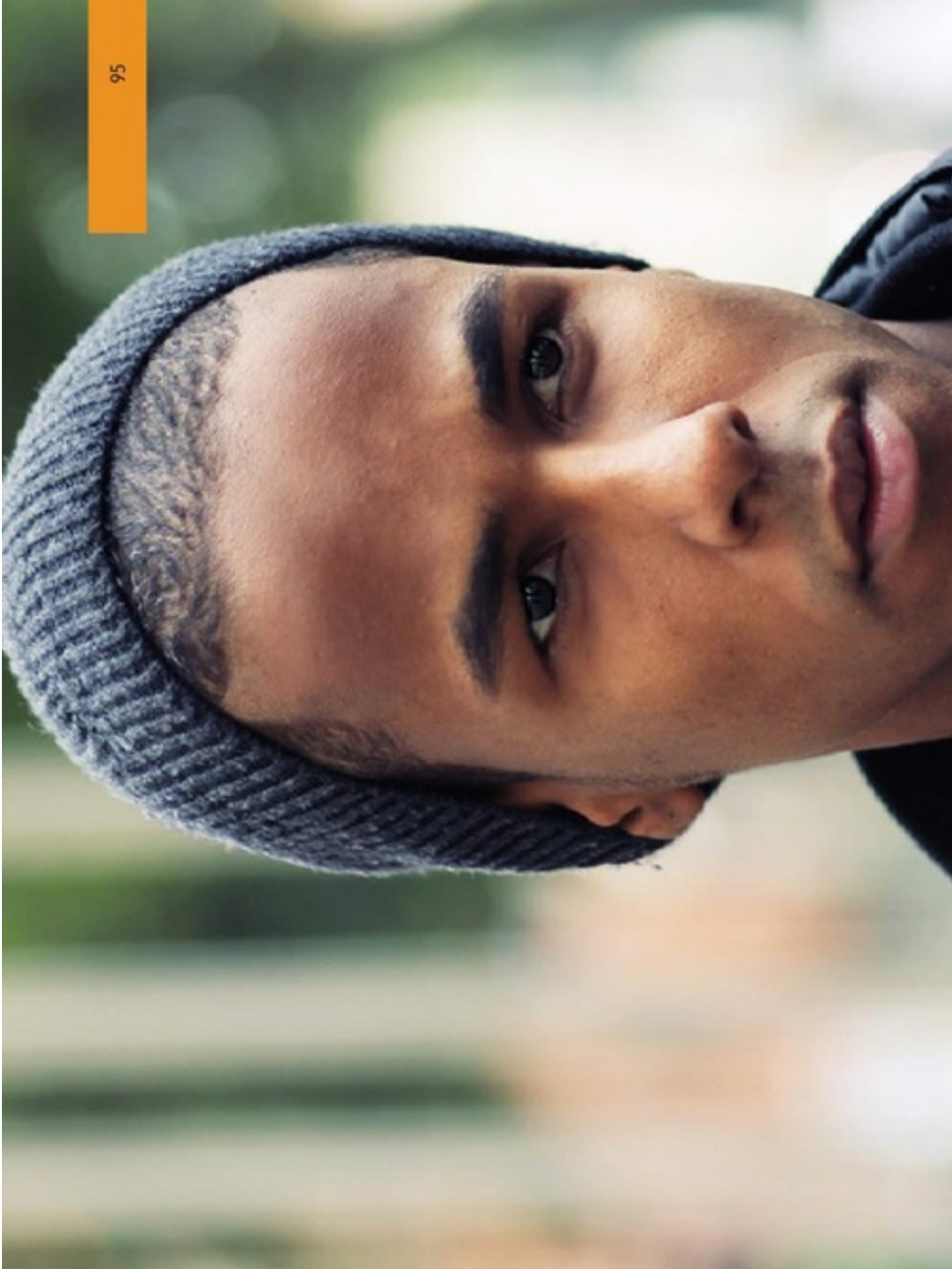
Chords: Dm⁹/F, Dm/F, C⁹/E, C/E, B⁹/D, B⁷/D, Am⁹/C, Am/C

Chord progression: G⁹/B, G/B, F⁹/A, F/A, Em⁹/G, Em/G, Dm⁹/F, Dm/F

Memorize the parallel patterns presented by the diagrams, so that you may play through the exercises with greater ease.

In the Video

In the video, the instructor demonstrates the suspension exercises in this lesson as transcribed above. Notice his use of arpeggios to accentuate the rhythmic flow of the patterns moving down the keyboard. See if you can match the character of his performance with improvisations of your own.

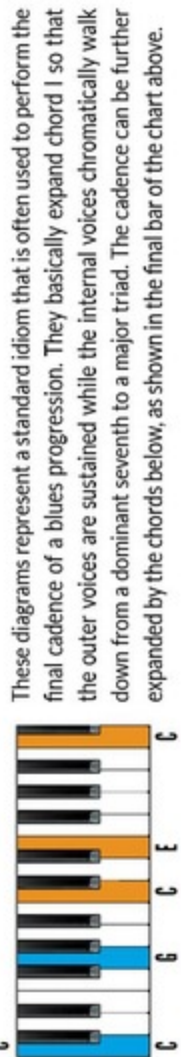
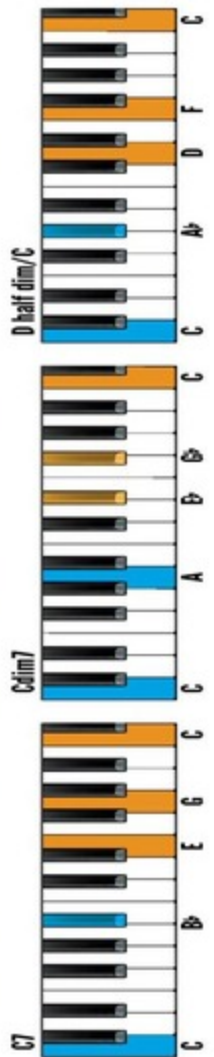
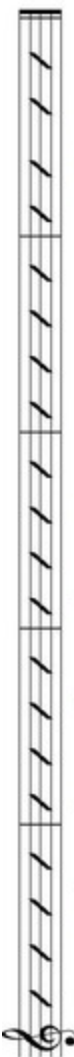




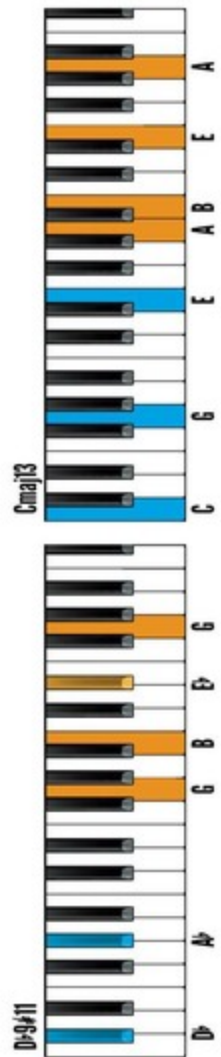
The image displays four staves of musical notation for a Blues Walk-up in C major. Each staff contains a sequence of chords, with some chords marked with Roman numerals. The notation is as follows:

- Staff 1:** C, C⁷/E, F, F[♯]0⁷, C⁶/G, A⁷, Dm⁷, Dm⁷/G
- Staff 2:** I, I⁶, IV, F[♯]iv[°], I⁶, VI⁷, V, C, C⁷/E, F, F[♯]0⁷, C⁶/G, Am⁷, D⁷, Dm⁷/G
- Staff 3:** I, I⁶, IV, F[♯]0⁷, I⁶, vi, II, V, C⁶, C⁷/E, F, F[♯]0⁷, C⁶/G, Am⁷, D⁷, Dm⁷/G, C⁶, C⁶/E
- Staff 4:** I, I⁶, IV, F[♯]iv[°], I⁶, vi, II, V, I, I⁶, F, F[♯]0⁷, C⁶/G, A⁹, D⁷, G⁷, C, C⁷, C⁰⁷, D⁰⁷/C, C, D^{b9}([♯]11), Cmaj13, IV, F[♯]iv[°], I⁶, ii/V, V/V, V, I, bII, I

At the bottom of the page, there is a legend for the notation: **C⁷** and **Cdim7** are shown with a bar line, and **D half dim/C** is shown with a bar line.



These diagrams represent a standard idiom that is often used to perform the final cadence of a blues progression. They basically expand chord I so that the outer voices are sustained while the internal voices chromatically walk down from a dominant seventh to a major triad. The cadence can be further expanded by the chords below, as shown in the final bar of the chart above.

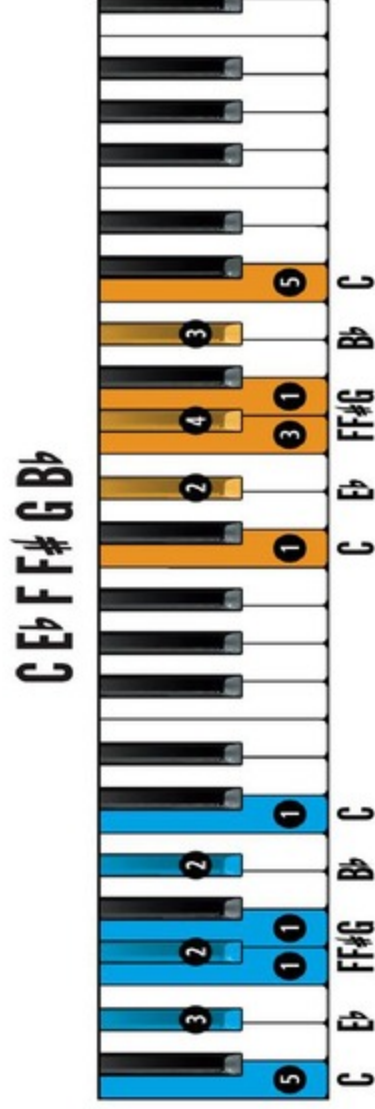


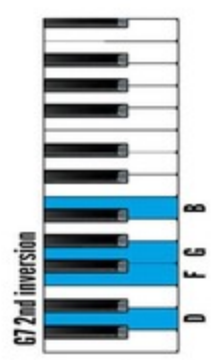
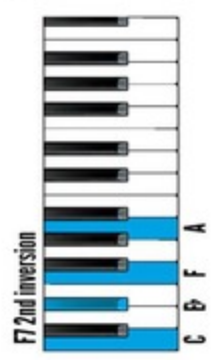
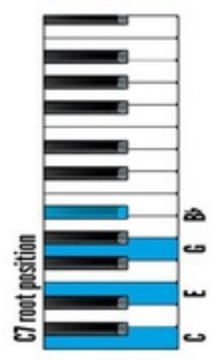
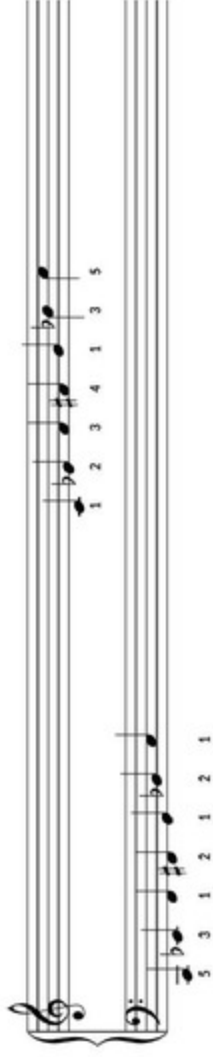
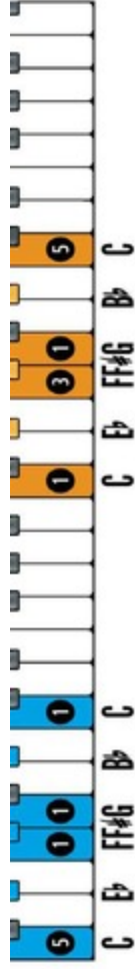
In the Video

In the video, the instructor teaches the blues walk-up as detailed on the first page of this lesson. However, the essence of his improvisation is in the corresponding chart and transcription on the second page, which continues and concludes as charted above and transcribed on the next page.

Lesson 42: Blues Scale

In this lesson, you will learn the blues scale in the keys of C, F, G and B \flat . The notes and fingering for the C blues scale are:





The 12-bar blues is a standard jazz chord progression that you will learn later in this course. The chords highlighted with blue above are the main harmonies used to play this progression in the key of C. The C blues scale is designed for improvisation over these chords.

Notice that their roots, C, F and G, are featured in the scale, spaced by passing tones. For this lesson, you should learn how to play this scale with both hands, and also practice playing these chords with your left, while improvising the scale with your right as demonstrated in the video.

Related Lessons

- Lesson 9: The Circle of Fifths
- Lesson 115: Understanding the Tritone
- Lesson 117: The 12-bar Blues

ii E^b bIII G^b vi F V E^bmajor

i E^b ii F I E^bmajor

Fm3 **Cm7**

F **B^b7^b9**

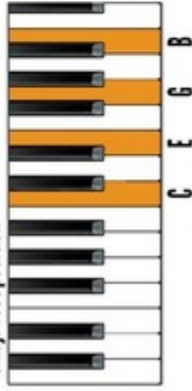
A shuffle is an ostinato that expands a chord through the rhythmic use of intermediary harmonies or passing chords, typically in an idiomatic fashion. As charted here in key of E^b major, the I-vi-ii-V shuffle expands chord I through chords vi, ii, and V, as shown in the keyboard diagrams above. In the chart, notice that the Roman numeral for chord I is circled at the beginning of each 2-bar expansion. Played four times, the shuffle is varied slightly by the alteration or substitution of certain chords until the final cadence on chord I in bar 9.

Related Lessons

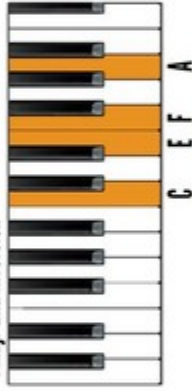
- Lesson 23: E^b Major Scale
- Lesson 54: E^b Major Triads
- Lesson 78: E^b Major Sevenths

Bass Walk Exercise 3

Cmaj7 root position



Fmaj7 2nd inversion



For this exercise, following the chord changes in the chart above, your right hand will play the major 7th chord voicing pattern established by the diagrams here highlighted with orange.

C whole step walk



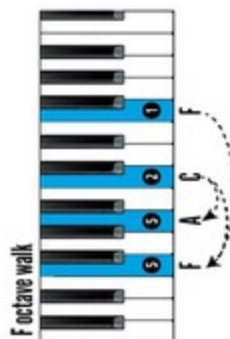
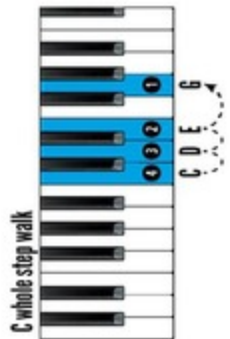
F octave walk



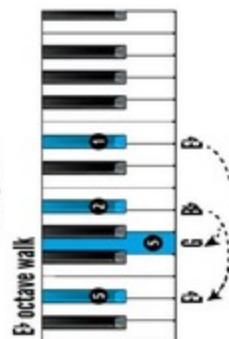
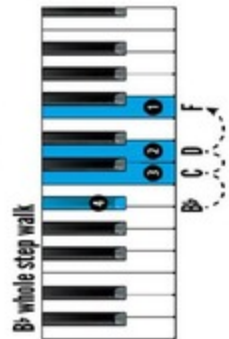
For each chord change, play the walking bassline fingered in the corresponding diagram highlighted

the diagrams here highlighted with orange.

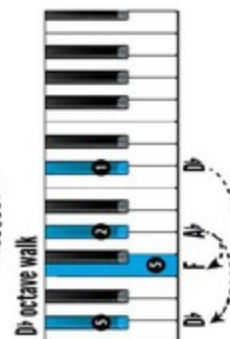
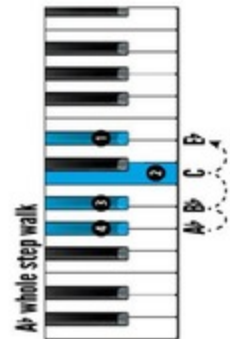
C E G B C E F A



For each chord change, play the walking bassline fingered in the corresponding diagram highlighted with blue. Notice that the fingering begins with a whole step walk up that moves into an octave walk.



The diagrams here correspond to bar 2 and detail the proper fingering for a bass walk up from B^b to E^b and E^b to A^b. Notice that the second diagram leads into the first diagram on the next row.



Each tone in the walking bassline should be played as an eighth note so that two tones are played per beat in 4/4 time. Be sure to walk with a steady rhythm giving each tone the same amount of time and weight.

In the Video

In the video, the instructor demonstrates use of whole step walks.



Lesson 135: The Staff

In this lesson, you will learn how to read music from a staff.

The Staff



Treble Staff



Bass Staff

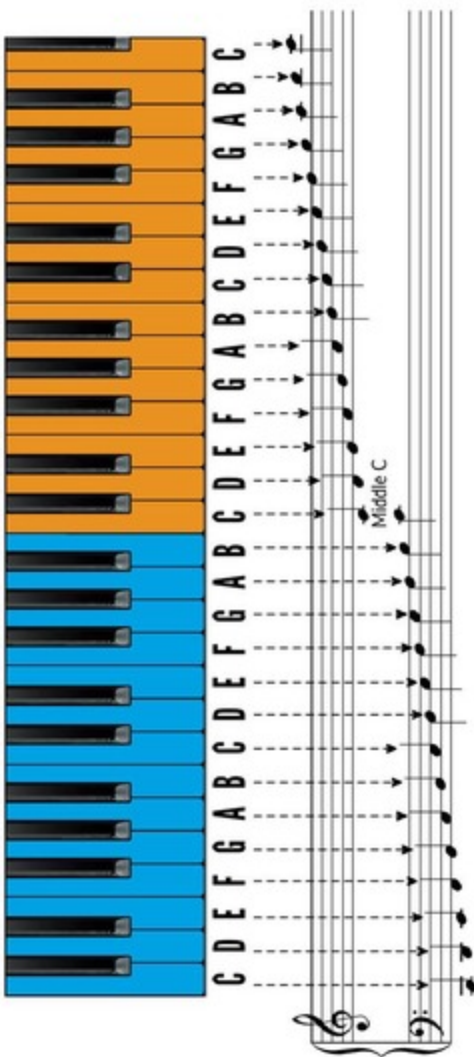


The *staff* is used to notate music. As shown above, it consists of five lines and the four spaces between those lines. Each line and space represents a particular musical pitch and specific key on the piano. Above you can also see the treble and bass clefs that are used to change the relative note names of each line and space on a given staff.

Note Names on the Grand Staff

The staff is used to notate music. As shown above, it consists of five lines and the four spaces between those lines. Each line and space represents a particular musical pitch and specific key on the piano. Above you can also see the treble and bass clefs that are used to change the relative note names of each line and space on a given staff.

Note Names on the Grand Staff



The note name assigned to each line and space is derived from the musical alphabet, which you learned as the first seven letters of the English alphabet, A-B-C-D-E-F-G. As shown by the keyboard diagram above, the treble and bass staves

can be combined to form a grand staff, which can represent most of the keys on a standard 88-key piano. Notice that middle C is shared by both staves, and is written on a ledger line just below or above the treble and bass staves, respectively.

Related Lessons

- Lesson 3: Treble vs. Bass
- Lesson 4: Names of Piano Keys

Lesson 114: I-iv-IV - Hip Hop Chords

In this lesson, you will learn the following hip hop chord progression in the key of C minor:

The image displays a musical progression in C minor, consisting of four chords: Cm, Fm7, IV (F major), and V (C major). The progression is shown on a single staff with a treble clef and a key signature of two flats (Bb and Eb). The notes for each chord are: Cm (C, Eb, G), Fm7 (F, Ab, C, Eb), IV (F, A, C), and V (C, E, G). Below the staff are four keyboard diagrams illustrating the fingerings for each chord. The Cm diagram shows the left hand on C (blue), Eb (black), and G (orange). The Fm7 diagram shows the left hand on F (blue), Ab (black), C (orange), and Eb (black). The IV diagram shows the right hand on F (blue), A (orange), and C (orange). The V diagram shows the right hand on C (blue), E (orange), and G (orange). The labels Cm, Fm7, IV, and V are placed above the staff, and the Roman numerals i, IV, and V are placed below the staff.



Hip hop is an urban genre of American music typified by driven beats, minor chord progressions, prominent basslines, and catchy melodic motifs. Here, you will combine these to play the progression charted above. Begin by using the keyboard diagrams to play through the chart. In the video, the instructor demonstrates this as transcribed below.

♩ = 88

Ozlie Cargile

Related Lessons

- Lesson 27: C Minor Scale
- Lesson 58: C Minor Triads
- Lesson 82: C Minor Sevenths
- Lesson 99: VI-VII-I - R&B Progression 1

The image displays four piano keyboard diagrams, each illustrating the fingerings for a specific chord. The keys are numbered 1 through 5 to indicate finger placement.

- B^b9#11:** The notes B^b, D, F^b, A^b, C, and E are shown. Fingering: 2 (B^b), 1 (D), 3 (F^b), 5 (A^b), 3 (C), 5 (E).
- A^m11:** The notes A, C, G, B, and D are shown. Fingering: 3 (A), 1 (C), 2 (G), 3 (B), 5 (D).
- F⁹#11:** The notes F, A, B^b, G, B, and D are shown. Fingering: 3 (F), 1 (A), 2 (B^b), 3 (G), 5 (B), 5 (D).
- E^m11:** The notes E, G, D, F^b, and A are shown. Fingering: 4 (E), 1 (G), 2 (D), 3 (F^b), 5 (A).

Melody from Quicklessons Theme

The musical notation shows a melody in 2/4 time. The notes are E, D, B, A, A, G, G. The notes E, D, B, and A are quarter notes, while the final A and G are half notes. The melody is written on a single staff with a treble clef.

Melody from Quicklessons Theme

The image shows two staves of musical notation for the Quicklessons Theme. The top staff is in treble clef, 4/4 time, and shows the melody with notes G, A, B, A, G, A, B, A, G. The bottom staff is also in treble clef, 4/4 time, and shows the same melody with notes G, A, B, A, G, A, B, A, G.

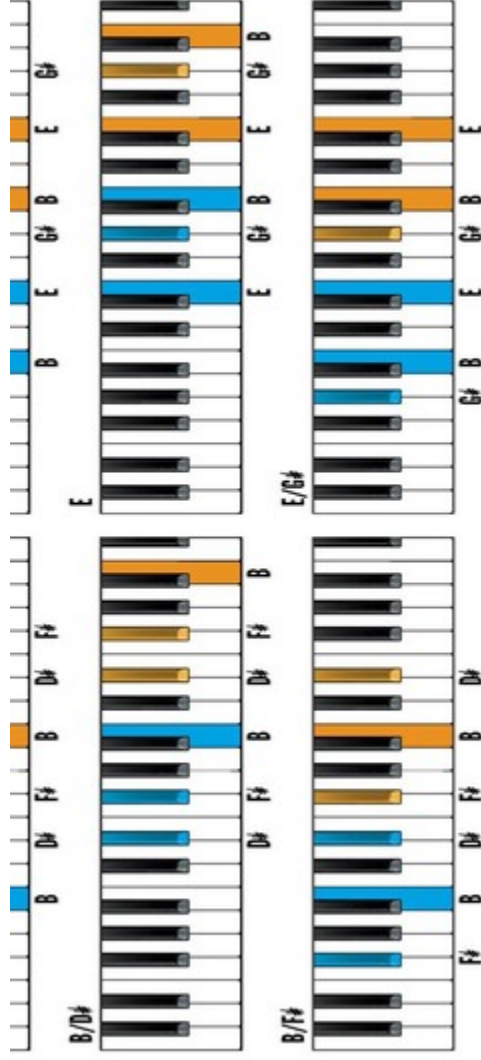
The keyboard diagrams above show some of the harmonies played at the start of the Quicklessons Theme. This is a great example of how a melody can come out of harmony. The melody is heard as the top tone (rightmost) of each harmony. Compare the top tones in the diagrams to the melodic sequence written out on the treble staff above.

Quicklessons Theme by Ozie Cargile

The image shows two keyboard diagrams for the Quicklessons Theme. The top diagram is in 4/4 time and shows the first four measures with chords B \flat 9, Am¹¹, Em¹¹, and F \sharp 9. The bottom diagram shows the last four measures with chords Cmaj⁷, F \sharp 7(sus4), and G¹³.

B E B B/D# E B/D# B/D#
 I IV I I IV I
 B/F# E/G# B E B/D# B/D#

B E/B B/D# E



In the Video

For each rendition of the chord progression, you will play two beats of chord I, followed by two beats of chord IV, and then a complete bar of four beats on chord I.

Using the chart and diagrams above, you will see sheet music transcriptions transpose I-IV-I to the key of B major. In the video, the instructor demonstrates how to play the progression in this key. He also shows you how to play it in other keys featured in this lesson. Afterwards, he creatively combines all three transpositions into a single piece. When you turn the page, you

will see sheet music transcriptions for each of his improvisations. As you listen to him play, follow along with these materials. Then, see if you can match the character of his performance with improvisations of your own.

10 *C*

And the rock - et's red glare, the bombs burst - ing in air, Gave

p

G

15 *C*

proof through the night that our flag was still there. *f* o

C *G* *C/E* *D* *G* *G⁷/F*

19 *C*

o'er the ramparts we watch, as do our country's flag, still and heroic, day by day. *f*

C *F* *Dm* *C/G* *G* *G⁷/F*

19 C C F Dm C/G G G7/F
 say does that... Star - Span - gled Ban - ner... yet... wave... O'er the

23 C/E C/G G C
 land... of the free and the home of the brave.

gmaajormusictheory.org

In the Video

Here two dynamic markings are used: *p* for *piano*, which means "soft" and *f* for *forte*, which means "loud" or "strong".

In the video, the instructor performs the piece as arranged. See if you can match the character of his performance, being sure to observe his use of dynamics. Here two dynamic markings are used: *p* for *piano*, which means "soft" and *f* for *forte*, which means "loud" or "strong". Be sure to play these dynamics as marked in the score.



In the previous module, you learned the contour of the piano through the study of scales. In this module, you'll discover the various chords that come out of these scales.

Practicing chords will train your ears to hear the 3-tone (triad) and 4-tone (seventh) chords that will become the building blocks of your own songs. Undoubtedly, you'll be inspired as you learn the major and minor chords for all 12 keys on the piano, in root position and inversions.



The Quicklessons Theme

1 $\text{♩} = 112$
 $B\flat^9(\sharp 11)$ $A\text{m}^{11}$ $F^9(\sharp 11)$ $E\text{m}^{11}$ $E\flat^9(\sharp 11)$ $D\text{m}^{11}$ G^{13} **Ozlie Cargile**

mf

6 $C\text{maj}7$ $F\text{maj}7$ $F\sharp^7(\text{sus}4)$ **1. B**

2.

10 Am⁷ Em⁷ Am⁷ Em⁷

15 Am⁷ Em⁷ Am⁷ Em⁷

Ultimately, you should think of this lesson as a test to really read the sheet music, using all that you've learned to decipher what's written on the page.

In the Video

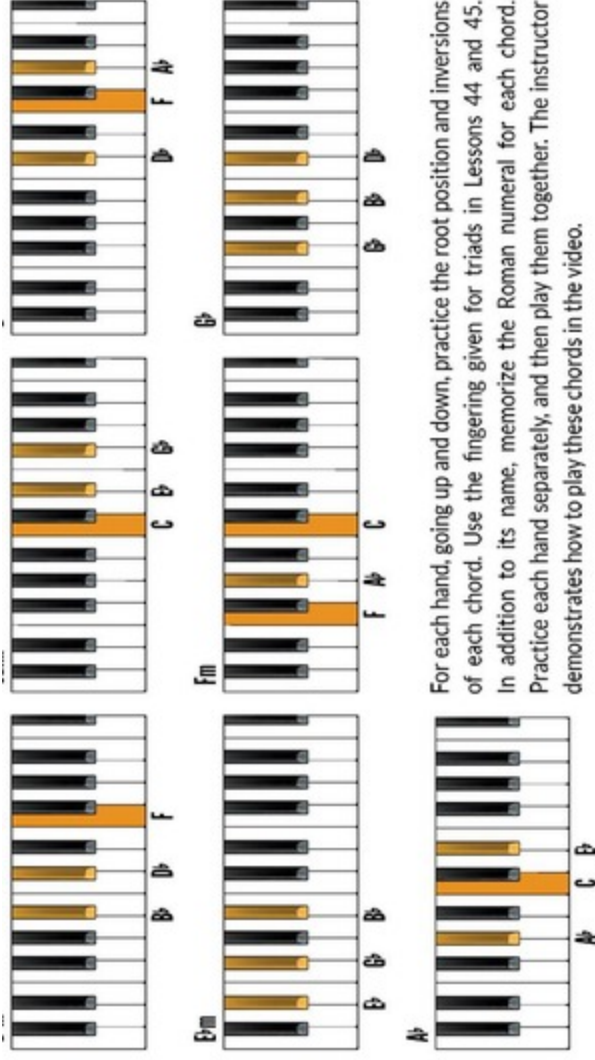
The standard video course does not include a video that demonstrates the entire Quicklessons Theme. However, elements of the theme are played in the introductory videos for numerous modules.

Lesson 69: B \flat Minor Triads

In this lesson, you will learn the B \flat minor triads. The chords are:

The image displays the B \flat minor triad in various positions and on a piano keyboard. At the top, a musical staff shows the triads in root position and first, second, and third inversions, labeled with Roman numerals i through VII. Below this, three keyboard diagrams illustrate the chords: B \flat m (root position), Cdim (first inversion), and D \flat m (second inversion). The notes for each chord are highlighted in orange on the keyboard.

Chord	Notes	Position
B \flat m	B \flat , D \flat , F	Root Position
Cdim	D \flat , F, A \flat	First Inversion
D \flat m	F, A \flat , B \flat	Second Inversion



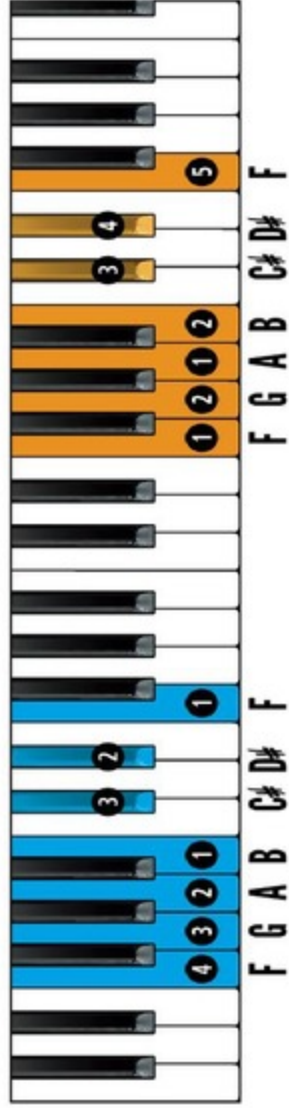
For each hand, going up and down, practice the root position and inversions of each chord. Use the fingering given for triads in Lessons 44 and 45. In addition to its name, memorize the Roman numeral for each chord. Practice each hand separately, and then play them together. The instructor demonstrates how to play these chords in the video.

Related Lessons

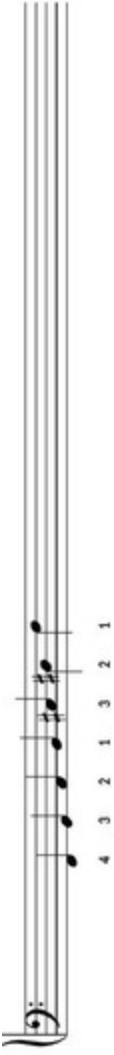
- Lesson 22: D \flat Major Scale
- Lesson 38: B \flat Minor Scale
- Lesson 53: D \flat Major Triads
- Lesson 77: D \flat Major Sevenths
- Lesson 93: B \flat Minor Sevenths
- Lesson 113: Urban Pop Walk-down

B \flat minor is the relative minor of D \flat major.

FGABC#D#



F G A B C D E F



See if you can play through both renditions of the scale; explore the color of each through improvisation.

In the Video

In the video, the instructor demonstrates both renditions of a whole tone scale: the first as presented on the previous page, and the second as given in the scale diagram above. To play the second rendition, for the right hand going up, play up to your second finger and then cross under with the thumb. Complete the scale with the remaining fingers. Going down, reverse the pattern crossing over your thumb with the second finger. For the left hand going up, start with your fourth finger and play up to the thumb. Cross over with the third finger and complete the scale with the remaining fingers. Going down, reverse the pattern crossing under your third finger with the thumb.

Try This

The whole tone scale consists entirely of whole steps.

The whole tone scale is a 6-tone series with a very unique sound. See if you can play through both renditions of the scale; explore the color of each through improvisation.

A musical staff in treble clef showing a chord progression. The notes are: A:m (A, C, E), i (C, E, G), Fb(9) (Bb, D, F, Ab, Cb), Gb (Gb, Bb, D, F), VII (A, C, E), Db(9) (Cb, Eb, Gb, Bb, Db), and IV (F, A, C). The notes are written on a five-line staff with a key signature of two flats.

Four piano keyboard diagrams showing chord fingerings for the first four chords of the progression. The first diagram shows A:m (A, C, E) with blue and orange highlights. The second shows i (C, E, G) with blue highlights. The third shows Fb(9) (Bb, D, F, Ab, Cb) with blue and orange highlights. The fourth shows Gb (Gb, Bb, D, F) with orange highlights.

Two piano keyboard diagrams showing chord fingerings for the remaining two chords. The first diagram shows Fb(9) (Bb, D, F, Ab, Cb) with blue and orange highlights. The second diagram shows Db(9) (Cb, Eb, Gb, Bb, Db) with blue and orange highlights.

♩ = 108

Ozvie Cargile



♩ = 108
A♭m

Ozlie Cargile

mf

F♯(9) G♭ D♭(9)

A♭m(add♭)

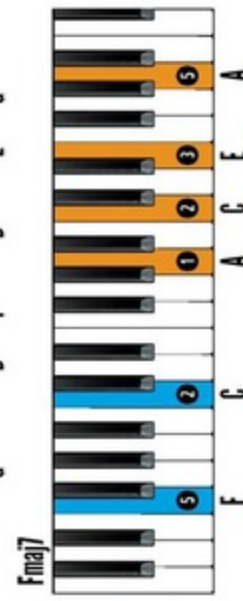
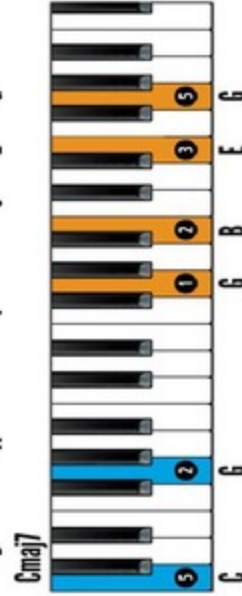
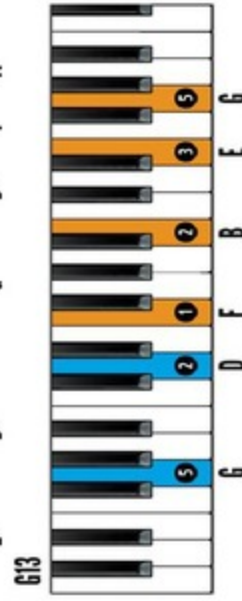
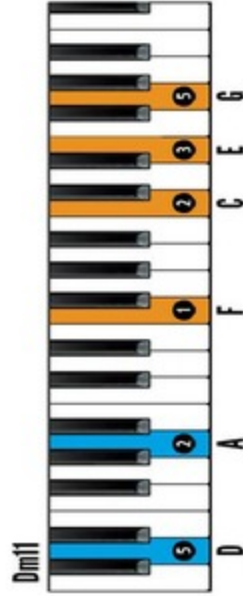
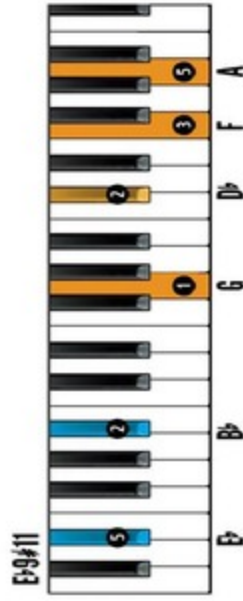
F♯maj7 G♭maj♭ D♭(9)

Use the keyboard diagrams to play the chord for each symbol in the charts. Most of the diagrams feature the use of left-hand power chords, which are harmonies that outline the interval of a 5th, often doubling the root played up an octave with the thumb.

In the video, the instructor performs this contemplative progression, using the same rhythmic ostinato taught in Lesson 98, as well as the colorful addition of 9ths and suspended intervals that you learned in Lesson 99. Use these techniques to match his performance.

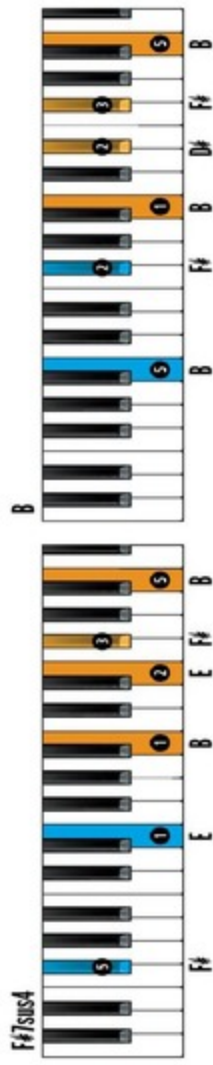
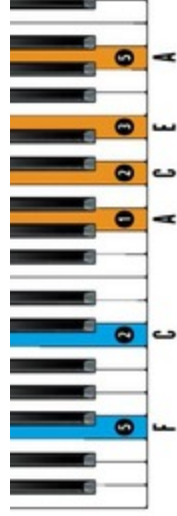
Related Lessons

- Lesson 66: E♭ Minor Triads
- Lesson 68: A♭ Minor Triads



The chromaticism concludes here and the progression straightway moves into a turnaround through the Circle of Fifths that leads back to the top. With this in mind, use the diagrams to play the chord for each symbol in the sheet music, being sure to observe the fingering.

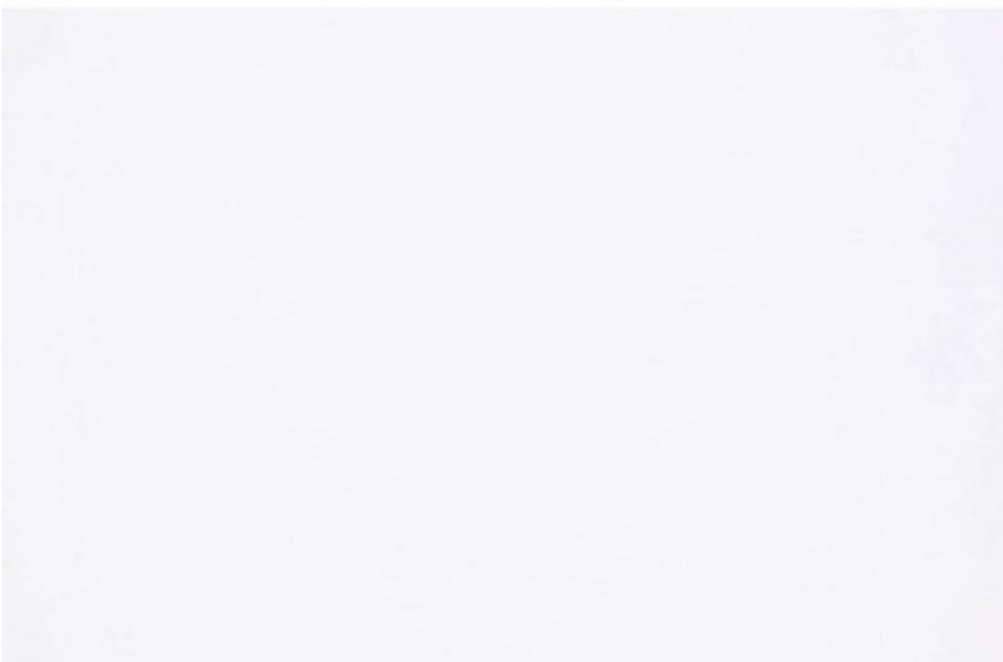
THE INTRODUCTION CONTAINS FIVE AND THE PROGRESSION STRAIGHTWAY MOVES INTO A TURNAROUND THROUGH THE CIRCLE OF FIFTHS THAT LEADS BACK TO THE TOP. WITH THIS IN MIND, USE THE DIAGRAMS TO PLAY THE CHORD FOR EACH SYMBOL IN THE SHEET MUSIC, BEING SURE TO OBSERVE THE FINGERING.



Composed in 2009 by Ozie Cargile, the *Quicklessons Theme* is an arrangement of Beethoven's *Für Elise*, and serves as the official theme for this course. The sheet music for the entire piece is provided on the subsequent pages of this lesson. After the introduction, the body of the work mainly consists of the same melodic ideas found in the Beethoven classic. However, the meter is converted from 3/8 to 2/4. This stretches the two-hand arpeggios, ultimately giving the piece a syncopated rhythmic feel.

Related Lessons

- Lesson 9: The Circle of Fifths
- Lesson 32: A Minor Scale
- Lesson 63: A Minor Triads
- Lesson 87: A Minor Seventh
- Lesson 103: ii-V-I - Great turn-around chords
- Lesson 112: Berry VI to IV
- Lesson 139: Beethoven's Für Elise

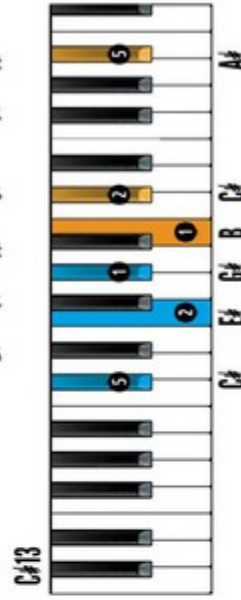
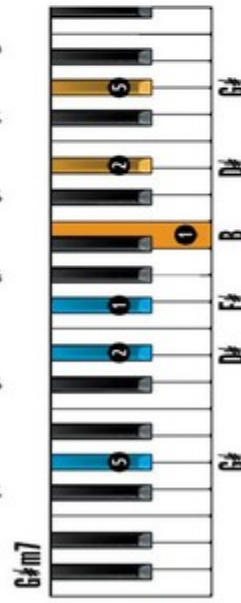
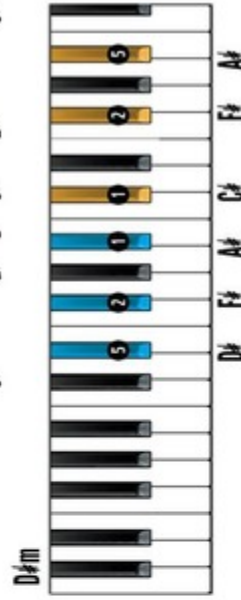
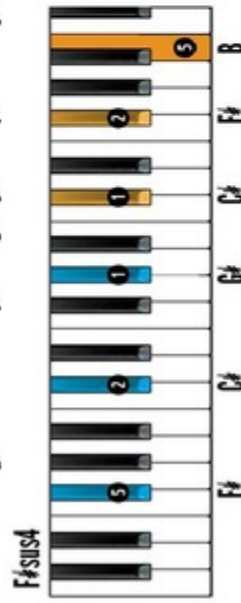
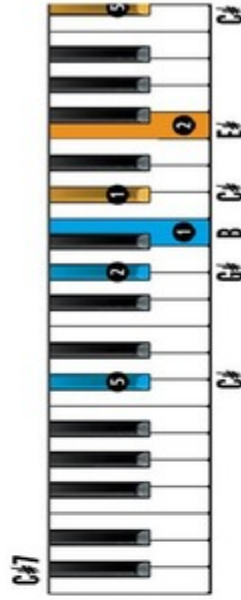
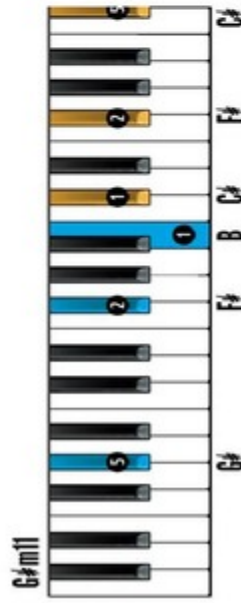


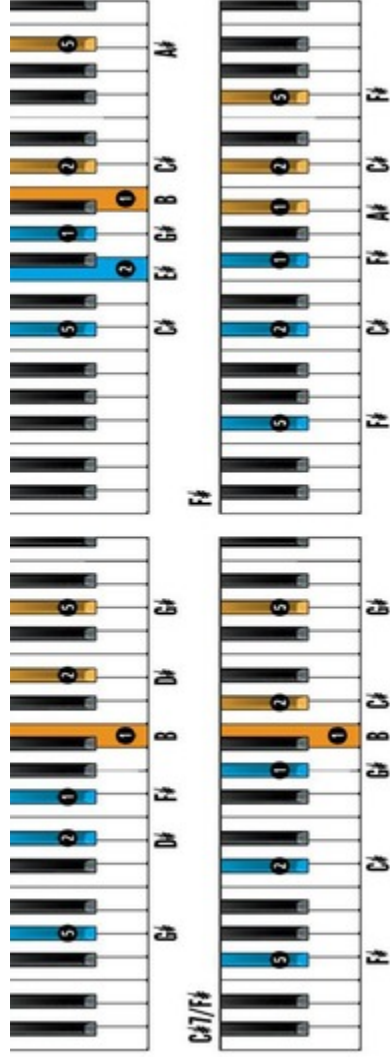
Here's where the magic really begins!

In this module, you'll learn 27 standard chord progressions used across various genres including rock, pop, R&B, hip hop, classical, gospel and jazz. You'll recognize many hit songs that use these progressions, and adding them to your repertoire will equip you to compose hit songs of your own.

In this module, you'll learn more than just how to play each chord progression. You'll learn to chart them, which will help you transpose them to different keys on the piano. Mixing and matching these progressions is sure to bolster your creativity and help you develop your own voice at the piano. By far, this is the most empowering module in the *Quicklessons Piano Course*: one that will greatly enhance the way you hear and play.







Listen to the instructor's performance multiple times, and follow the sheet music with your eyes. This may reveal the instructor's use of arpeggiation between both hands, and empower you to match the character of his performance with improvised arpeggios of your own.

In the Video

In the video, the instructor plays the piano improvisation that is transcribed as sheet music on the next page. The chord symbols above the treble staff there correspond to the same chord symbols paired with the keyboard diagrams above. Later in this course, when you are ready, see if you can play through these chords, and match them to the music notated in the transcription. You may even want to listen to the instructor's performance multiple times, and follow the sheet music with your eyes. This may reveal the instructor's use of arpeggiation between both hands, and empower you to match the character of his performance with improvised arpeggios of your own. Notice also how he emphasizes the top tone of each harmony so that it sings as the melody. See if you can add melody to your improvisation.

Lesson 113: Urban Pop Walk-down

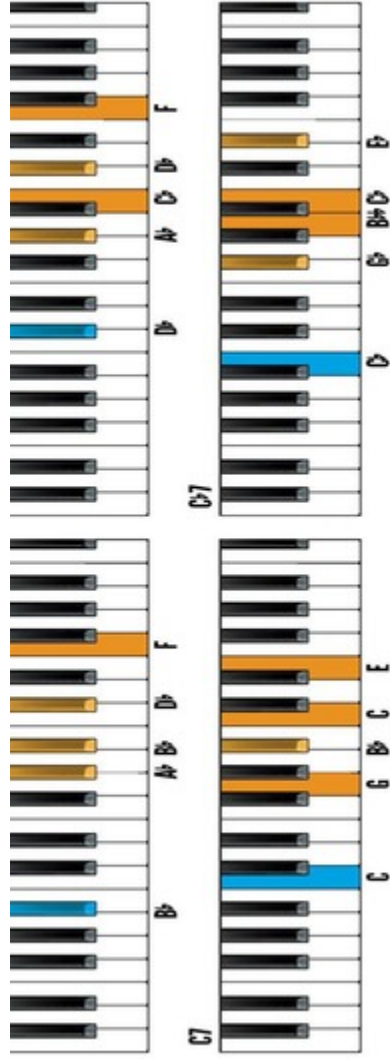
In this lesson, you will learn the following pop music chord progression:

The image displays a musical progression in B-flat major, 4/4 time. It consists of a staff with a treble clef and a key signature of two flats (B-flat and E-flat). The progression is as follows:

- Chord 1:** B \flat m7 (i⁷)
- Chord 2:** D \flat 7 (III⁷)
- Chord 3:** C7 (ii⁷)
- Chord 4:** C \flat 7 (bII⁷)

Below the staff are two keyboard diagrams illustrating the chord voicings:

- Diagram 1 (B \flat m7):** Shows the B \flat 7 chord (B \flat , D \flat , F, A \flat) in blue and the B \flat minor 7 chord (B \flat , D \flat , F, A \flat) in orange.
- Diagram 2 (D \flat 7):** Shows the D \flat 7 chord (D \flat , F, A \flat , B \flat) in blue and the D \flat minor 7 chord (D \flat , F, A \flat , B \flat) in orange.



♩ = 144
B \flat m7

Ozlie Cargile

C \flat 7 D \flat 7 C \flat 7 C \flat 7

As presented in the chart and keyboard diagrams above, this progression is basically an expansion of chord i in the key of B \flat minor. Notice how it begins on chord i, which is expanded by dominant seventh chords that chromatically descend back to the tonic through a repeat of the 4-bar phrase. Keep this in mind as you play through the chart.

Related Lessons

- Lesson 38: B \flat Minor Scale
- Lesson 69: B \flat Minor Triads
- Lesson 93: B \flat Minor Sevenths
- Lesson 124: Rolling Bassline
- Lesson 131: Constructing a Melody

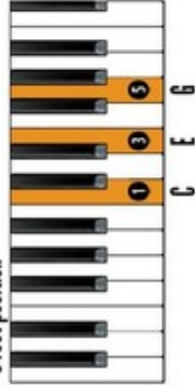
As you listen to his performance in the video, follow the sheet music with your eyes and see if you can identify his rhythmic use of repetition in the creation of a melody from the top tones of the expanded chord voicings.

Try This

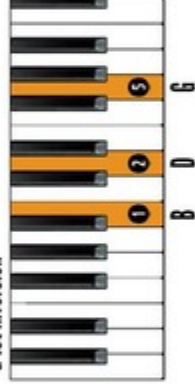
On the previous pages of this lesson, you can identify his rhythmic use of the i-iv-v progression is arranged in two different charts: one as would be used for the introduction or verse of an R&B song, and the other as would be used for the chorus.

Above you can see a transcription of the instructor's improvisation of the chorus. The keyboard diagrams and chart for these are provided on the previous page. As you listen to his performance in the video, follow the sheet music with your eyes and see if

C root position

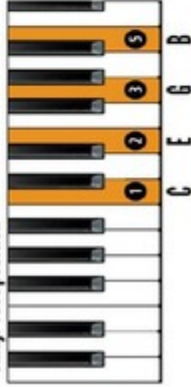


G 1st inversion

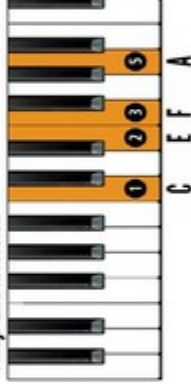


To experience the advantage of playing inversions, play the two chords here, one after the other. Notice how the C major triad in root position smoothly connects with the G major triad in first inversion.

Cmaj7 root position



Fmaj7 2nd inversion



Likewise, a C major seventh in root position can fluidly move to F major 7th in 2nd inversion, with minimal adjustments to your hand position, thanks to the use of inversions.

$\text{♩} = 152$
Cmaj7



Ozie Cargile

J = 152

Cmaj7

Ozie Cargile

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with quarter and eighth notes. The key signature is one flat (Bb) and the time signature is 4/4. The piece is in the key of C major (Cmaj7).

The second system of musical notation continues the piece. It features the same two-staff format. The upper staff continues the melodic line, and the lower staff continues the bass line. The notation includes various rhythmic values and rests, maintaining the 4/4 time signature.

Try This

Knowing how to play inversions will give you the advantage of not having to jump around a lot, as you would if you had to play every chord in root position.

In the video, the instructor performs the piano improvisation transcribed above in the key of C. For each bar of the sheet music, a different arpeggiated inversion of the C major 7th chord is used. Recall that these are presented on the previous page. Notice how the instructor plays the interval of a fifth with his left hand, while playing arpeggiated seventh chords up and down the keyboard with his right. See if you can improvise the same on your own.

G⁷(b⁹) F[#]7(b⁹) E⁷(b⁹) D⁷(b⁹) C[#]7(b⁹)
 B⁷(b⁹) A⁷(b⁹) G⁷(b⁹) F[#]7(b⁹) E⁷(b⁹) D⁷(b⁹) C[#]7(b⁹)

These chords work out to be a chromatic progression that slides through all 12 keys on the piano.

In the Video

In the video, the instructor plays each chord as a dominant seventh with a 9th, sharpened 11th and 13th on top. Experiment with these voicings whenever you use a dominant seventh chord, particularly for jazz chord progressions.

Notice that the bass staff features cue-sized notes which represent the root of each

The image displays a musical score for a song, consisting of two systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The first system of music contains the lyrics: "Twin - kle, twin - kle lit - tle - star." The second system contains the lyrics: "time for you to go ve - ry far." The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord symbols are placed above the vocal line: F#7, Bmaj7, and E9. The first system begins with a dynamic marking of *mf* (mezzo-forte).

time for you to go ve - ry far,

up a - bove the world so high,

F#7 Bmaj7 E9

like a dia - mond in the sky,

F#7(9) E9(9)/G# B(9) F#7(9) E9 F#7(9)

1 2 3 4 3 4 1 2 1 2

Play the music above, sustaining each note for the proper number of beats. The 4/4 time signature dictates that there are four beats in each bar and that each quarter note will receive one beat. The boxed count indicates that the whole note should be sustained for four beats, and each half note sustained for two, as demonstrated in the video.

1 & 2 & 3 & 4 & 1 2 & 3 4 1 e & a 2 e & a 3 e & a 4 e & a

Now play through and count the rhythms above, which include eighth notes and sixteenths. As demonstrated in the video, the "&" symbol should be pronounced "and" when counting beats that have been subdivided into eighths, just as the interim syllables "e" and "a" are added when counting beats that are subdivided into sixteenths.

1 2 3 4

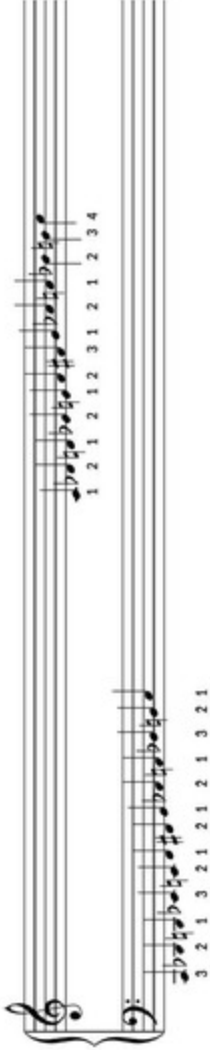
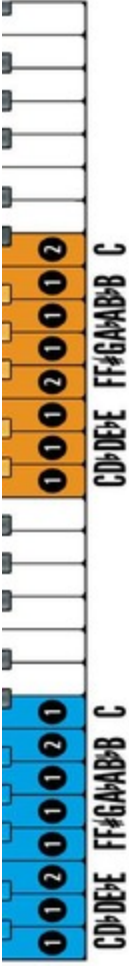
Lesson 39: Chromatic Scale

In this lesson, you will learn the chromatic scale, which consists entirely of half steps. The notes and fingering for the scale are:

C D \flat D E \flat E F \sharp F \sharp G A \flat A B \flat B

C D \flat D E \flat E F \sharp F \sharp G A \flat A B \flat B

C D \flat D E \flat E F \sharp F \sharp G A \flat A B \flat B C



In music, the word *chromatic* means "colorful", and generally refers to any sequence of tones indicated or demonstrated to move at half step intervals within a given passage of music.

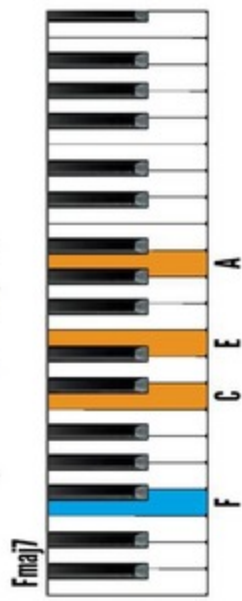
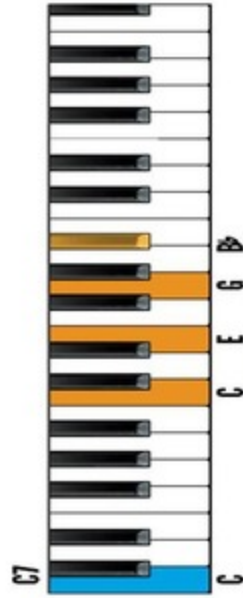
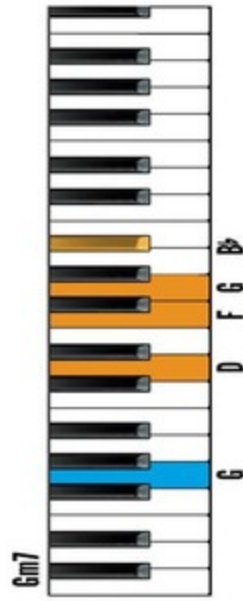
With this in mind, you are introduced to the chromatic scale. It includes all 12 tones on the piano, each a colorful half step apart. Also called the *12-tone scale*, the chromatic scale can be derived from any root tone that is subsequently followed by 12 half steps in either direction. In this, the *tonality* or tonal center of the scale is determined by the

predominant root tone heard as it is played, along with any harmonies that may accompany the performance.

For both hands, the fingering for the chromatic scale consists of repeated crossings between the first and second fingers, as shown in the scale diagram above. This pattern of two-finger clusters is spaced by three-finger clusters wherever two consecutive white keys must be played. See if you can identify this finger pattern in the scale diagram. In the video, the instructor will demonstrate it for you.

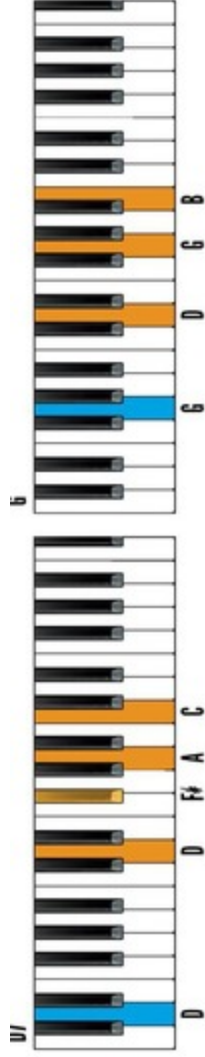
Related Lessons

- Lesson 40: Whole Tone Scale
- Lesson 41: Octatonic Scale
- Lesson 42: Blues Scale
- Lesson 115: Understanding the Tritone



Here as charted in bar 3, the ii-V-I turnaround is used to lead into Fmaj7, using Gm7 and C7, chords ii and V of the F major scale. In the video, the instructor demonstrates all the turnarounds featured in this lesson as transcribed in the sheet music below.





Ozlie Cargile

$\text{♩} = 100$ Played an octave down

mf

Chord progression: Dm⁷ G⁷ C^{major7} Bm⁷ E⁷ Am⁷ Gm⁷ C⁷ F^{major7} Am⁷ D⁷ G

Chord progression: Dm⁷ G⁷ C^{major7} Bm⁷ E⁷ Am⁷ Gm⁷ C⁷ F^{major7} Am⁷ D⁷ G

Related Lessons

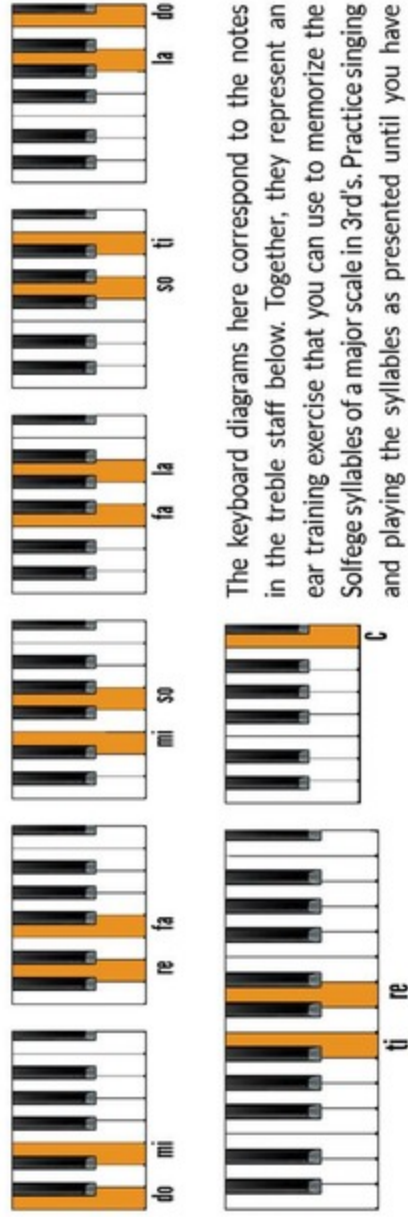
- Lesson 9: The Circle of Fifths
- Lesson 15: C Major Scale
- Lesson 70: C Major Seventh
- Lesson 73: F Major Seventh
- Lesson 74: G Major Seventh
- Lesson 87: A Minor Seventh
- Lesson 98: I-vi-IV-V - Contemporary Rock Chords



If you're looking to grasp the fundamentals of improvisation and expand your musical ideas, this is the module for you.

By the time you reach this part of the course, you will have had plenty of hands-on experience at the piano and achieved an understanding of music theory. This module will teach you how to build upon this foundation and bring your chord progressions to life! You'll learn to "ebb and flow" at the piano with arpeggios, chordal suspensions, walking basslines, rolling basslines, and dynamic pedal tones.





The keyboard diagrams here correspond to the notes in the treble staff below. Together, they represent an ear training exercise that you can use to memorize the Solfege syllables of a major scale in 3rd's. Practice singing and playing the syllables as presented until you have them memorized and can sing them without the piano.

Two staves of musical notation showing the major scale in 3rds. The first staff is in 4/4 time and the second staff is in 3/4 time. The notes are: do, mi, re, fa, mi, so, fa, la, so, ti, la, do, ti, re, do.

do mi re fa mi so fa la so ti la do ti re do

do la ti so la fa so mi fa re mi do do re ti do

do me re fa me so fa la so

re fa

me so

fa la

so te

le do

The keyboard diagrams in treble staff here also represent an ear training exercise: this time for 3rd's of the minor scale. Practice singing and playing the syllables as presented until you have them memorized and can sing them without the piano. Notice the difference in relative sound contrasted to the major.

re fa

me so

fa la

so te

te re

do me re fa me so fa le so te le do te re do

do le te so le fa so me fa re me do do re te do

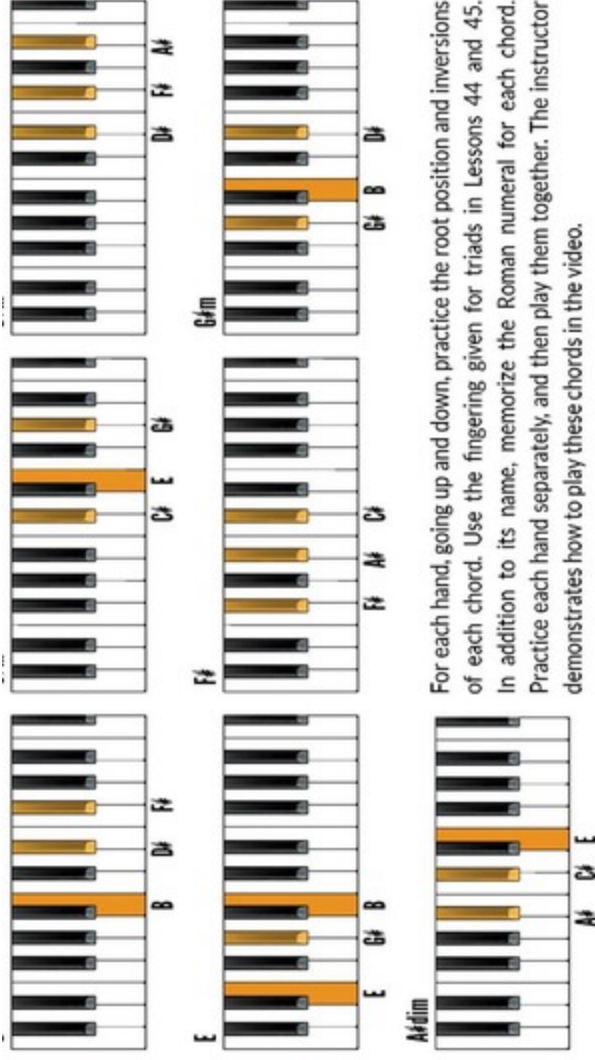
Lesson 52: B Major Triads

In this lesson, you will learn the B major triads. The chords are:

The image displays the B major triads in both musical notation and keyboard diagrams. The musical notation shows the chords on a treble clef staff with a key signature of two sharps (F# and C#). The chords are labeled with Roman numerals i through vii° and their corresponding letter names: B, C#m, D#m, E, F#, G#m, and A#°.

The keyboard diagrams show the fingerings for each chord, with the notes of the triad highlighted in orange:

- B:** B2, D#3, F#4
- C#m:** C#3, E3, G#3
- D#m:** D#3, F#3, A3
- E:** E3, G#3, B3
- F#:** F#3, A3, C#4
- G#m:** G#3, B3, D#4
- A#°:** A#3, C#4, E4

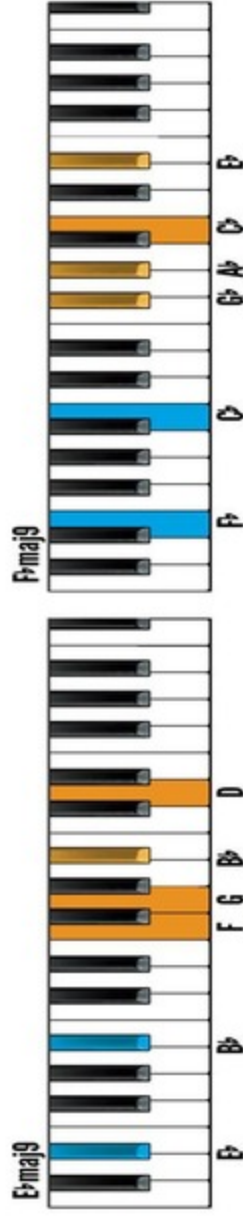


For each hand, going up and down, practice the root position and inversions of each chord. Use the fingering given for triads in Lessons 44 and 45. In addition to its name, memorize the Roman numeral for each chord. Practice each hand separately, and then play them together. The instructor demonstrates how to play these chords in the video.

Related Lessons

- Lesson 21: B Major Scale
- Lesson 37: A^b Minor Scale
- Lesson 68: A^b Minor Triads
- Lesson 76: B Major Seventh
- Lesson 92: A^b Minor Seventh
- Lesson 96: I-IV-I - Basic Chords Used in Many Songs
- Lesson 104: i-VI-VII-IV - Contemplative Rock Chords

B major is the relative major of A^b minor.



As shown in the chart, the i-ii-V progression works out to be a 2-bar phrase repeated three times, for a total of 6 bars. In the last two bars, it ends with a surprise departure on an E♭maj9, which is chromatically raised to an F♭maj9 that resolves back down to the E♭maj9 chord. Meanwhile, the bassline concludes its groove, as transcribed below.

Ozie Cargile

$\text{♩} = 100$

E♭m9 F♭7 B♭7(b9) E♭m9 F♭7 B♭7(b9)

E-flat major 9 F major 9 B-flat major 9 E-flat major 9 E-flat major 9
 E-flat major 9

For this lesson you should not rely on the right hand to create the overall rhythmic feel of the piece, but use the left instead as demonstrated by the instructor.

In the video, you will see the instructor's complete improvisation of the progression. As suggested, for this lesson you should not rely on the right hand to create the overall rhythmic feel of the piece, but use the left instead as demonstrated by the instructor. As you listen to his improvisation, follow the music with your eyes and use your ears to match the character of his performance with groovy bassline improvisations of your own.

Related Lessons

- Lesson 35: E-flat Minor Scale
- Lesson 66: E-flat Minor Triads
- Lesson 90: E-flat Minor Seventh
- Lesson 102: I-IV7 - Funky Groove
- Lesson 104: i-VI-VII-IV - Contemplative Rock Chords
- Lesson 105: i-iv-v-iv - R&B Progression 3

The image displays three systems of musical notation for piano accompaniment, each consisting of a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The first system features a chord progression of Bbm7, D♭7, C7, and C♭7. The second system features a chord progression of Bbm7, D♭7, C7, and C♭7. The third system features a chord progression of Bbm7, D♭7, C7, and C♭7. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with some notes marked with a 'y' for grace notes.

In the Video

In the video, the instructor begins his improvisation of the progression by the right hand over an urban bassline played with the left, as transcribed on the previous page.

In the video, the instructor begins his improvisation of the progression by sustaining chords with the right hand over an urban bassline played with the left, as transcribed on the previous page. The instructor continues his performance as transcribed above, with a catchy melody that comes directly out of the contour of the

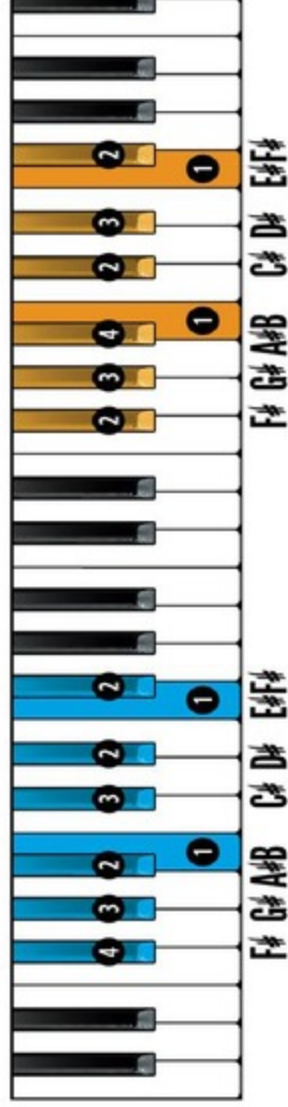




Lesson 24: F# Major Scale

In this lesson, you will learn the F# major scale. The instructor demonstrates it in the video. The notes and fingering for this scale are:

F# G# A# B C# D# E#





4 3 2 1 3 2 1 2

2 3 4 1 2 3 1 2

F# major key signature

Above you can see the key signature for the F# major scale. The accidentals are: F#, C#, G#, D#, A#, and E#.

For the right hand going up, start with your second finger and play up to the fourth, then cross under with the thumb. Play up to the third finger and cross under with the thumb again. Complete the scale with the second finger. Going down, reverse the pattern.

For the left hand going up, start with your fourth finger and play up to the thumb. Cross over with the third finger and play up to the thumb again. Cross over with the second finger to complete the scale. Going down, reverse the pattern.

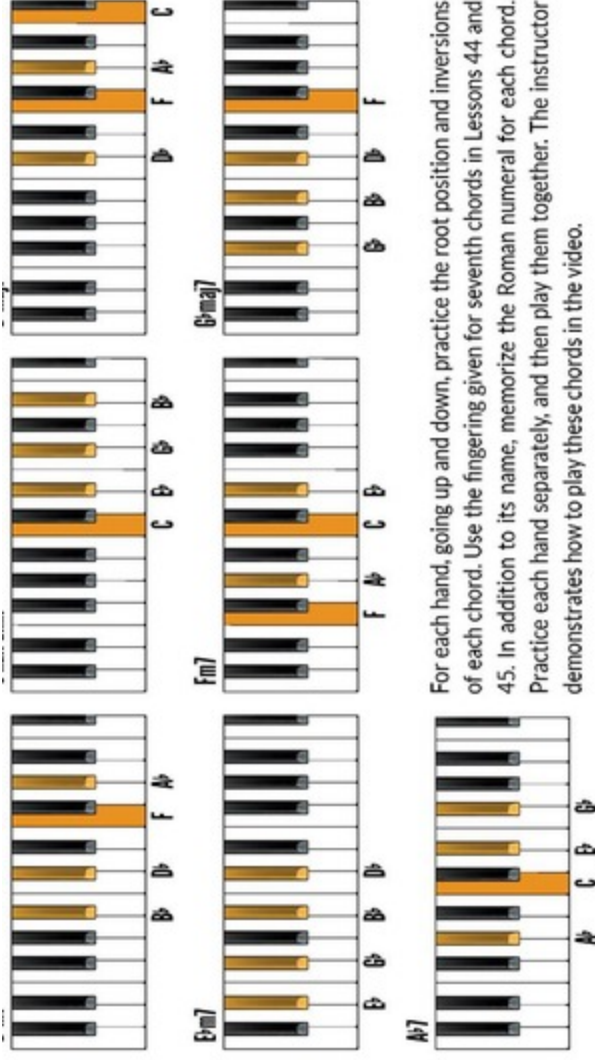
Related Lessons

- Lesson 36: F# Minor Scale
- Lesson 55: F# Major Triads
- Lesson 67: F# Minor Triads
- Lesson 79: F# Major Sevenths
- Lesson 91: F# Minor Sevenths
- Lesson 97: I-IV-I64-V - African Folk Progression
- Lesson 138: Tips for Lyricists

Lesson 93: B♭ Minor Seventh

In this lesson, you will learn the B♭ minor seventh. The chords are:

The image displays the B♭ minor seventh chord in various positions and keyboard diagrams. At the top, a musical staff in G-clef shows the chord structure across seven positions, labeled with Roman numerals i through VII. The notes for each position are: i (B♭, D, F, A♭), ii (C, E♭, G, B♭), III (D, F, A♭, C), iv (E♭, G, B♭, D), v (F, A♭, C, E♭), VI (G, B♭, D, F), and VII (A♭, C, E♭, G). Below the staff are three keyboard diagrams: 1) B♭m7 (B♭, D, F, A♭) with notes B♭, D, F, and A♭ highlighted in orange; 2) C half dim7 (C, E♭, G, B♭) with notes C, E♭, G, and B♭ highlighted in orange; 3) D♭maj7 (D♭, F, A♭, C) with notes D♭, F, A♭, and C highlighted in orange.



For each hand, going up and down, practice the root position and inversions of each chord. Use the fingering given for seventh chords in Lessons 44 and 45. In addition to its name, memorize the Roman numeral for each chord. Practice each hand separately, and then play them together. The instructor demonstrates how to play these chords in the video.

Related Lessons

- Lesson 22: D^b Major Scale
- Lesson 38: B^b Minor Scale
- Lesson 53: D^b Major Triads
- Lesson 69: B^b Minor Triads
- Lesson 77: D^b Major Sevenths
- Lesson 113: Urban Pop Walk-down

B^b minor is the relative minor of D^b major.

Am11: A C G B D

D7(b9): D F# Bb C

Gm11: G Bb F A C

C7(b9): C Eb A# C

$\text{♩} = 152$ Swing $\text{♩} = \text{♩}$

Fm11 Bb7(b13) Ebm11 A9(b13)

Ozize Cargile

Ozie Cargile

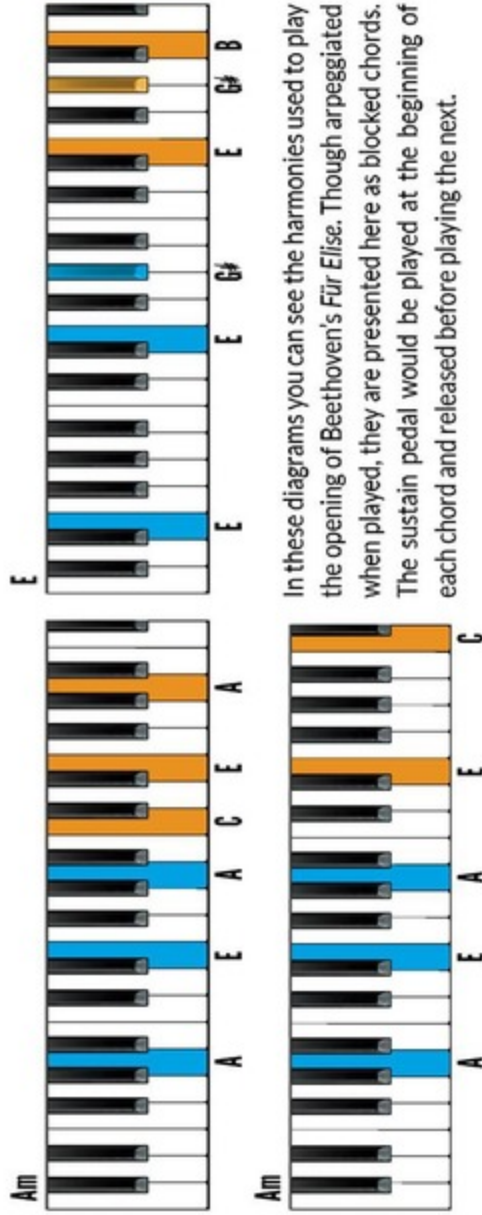
♩ = 152 Swing

Chords and Fingerings:

- System 1: Fm¹¹ (5 4 3 2), Eb⁷(b13) (1 2 3), E^bm¹¹ (1 2 3), A⁵7(b13) (1 2 3)
- System 2: D⁹m¹¹ (4 3 2 1), F⁷(b13) (4 3 2 1), B^m¹¹ (1 2 3), E⁷(b13) (1 2 3)
- System 3: A^m¹¹ (4 3 2 1), D⁷(b13) (1 2 3), G^m¹¹ (1 2 3 4), C⁷(b13) (1 2 3)

In the Video

In the video, the instructor demonstrates the Berry vi to IV in the keys of A⁵ and B⁵. However, you will explore the essence of it in all 12 keys. This will be accomplished by transposing its principle minor 11th and dominant flattened 13th voicings through the Circle of Fifths, as shown in the chart and keyboard diagrams on this and the previous page. The sheet music for these above features a walking bassline, a technique taught in Lesson 127.



In these diagrams you can see the harmonies used to play the opening of Beethoven's *Für Elise*. Though arpeggiated when played, they are presented here as blocked chords. The sustain pedal would be played at the beginning of each chord and released before playing the next.



Fur Elise by Beethoven

The image displays two systems of musical notation for the piece 'Für Elise' by Beethoven. Each system consists of a treble clef staff (piano) and a bass clef staff (bass). The first system includes a treble clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The second system includes a bass clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The notation includes various notes, rests, and dynamic markings. Sustain pedal markings are indicated by a symbol (a triangle with a vertical line) above the staff, followed by a horizontal line with a wedge at the end. Chord symbols (Am, E) are placed above the treble staff. The first system has Am above the first measure, E above the second measure, and Am above the third measure. The second system has Am above the first measure, E above the second measure, and Am above the third measure.

Try This

The general rule for using the sustain pedal is that you should lift and press the pedal whenever the underlying harmonies of the music change.

Experiment with the sustain pedal staff. The abbreviation "Ped" stands for "pedal" and is extended under pedal is pressed. Notice how it affects the resonance of each tone. In the video, the instructor gives you some do's and don'ts to consider when using the sustain pedal, as it is important not to overdo it. In the sheet music above, you can see pedal markings below the bass

staff. The abbreviation "Ped" stands for "pedal" and is extended under all notes that should be sustained together. Above the treble staff, the harmonic changes A minor (Am) and E minor (Em) are given as chord symbols. However, even if these were not there, the pedal markings would let you know where the pedal should be pressed and released.





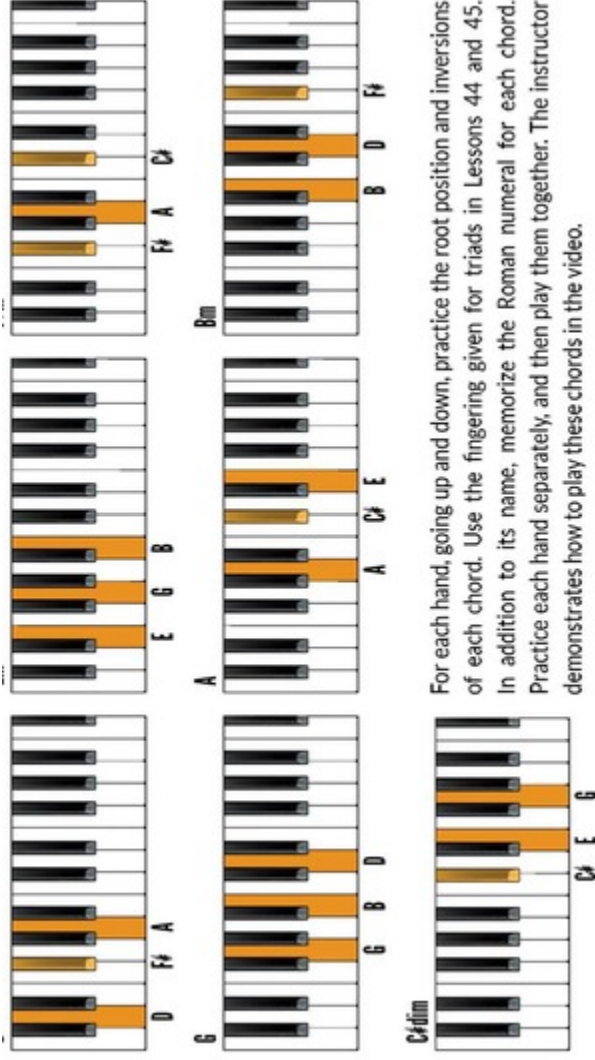
Module 3: Learning Chords

Lesson 47: D Major Triads

In this lesson, you will learn the D major triads. The chords are:

The image displays the D major triads in a treble clef, D major key. The notation shows the chords on a five-line staff, with the root note D on the second line. The chords are labeled with Roman numerals I through VII^o and their corresponding letter names: D, Em, F#m, G, A, Bm, and C#o. Below the staff are three keyboard diagrams illustrating the fingerings for the first three chords: D (root), Em (minor second), and F#m (minor third). The notes are highlighted in orange on the keyboard.

Chord	Notes
D	D, F#, A
Em	E, G, B
F#m	F#, A, C#



For each hand, going up and down, practice the root position and inversions of each chord. Use the fingering given for triads in Lessons 44 and 45. In addition to its name, memorize the Roman numeral for each chord. Practice each hand separately, and then play them together. The instructor demonstrates how to play these chords in the video.

Related Lessons

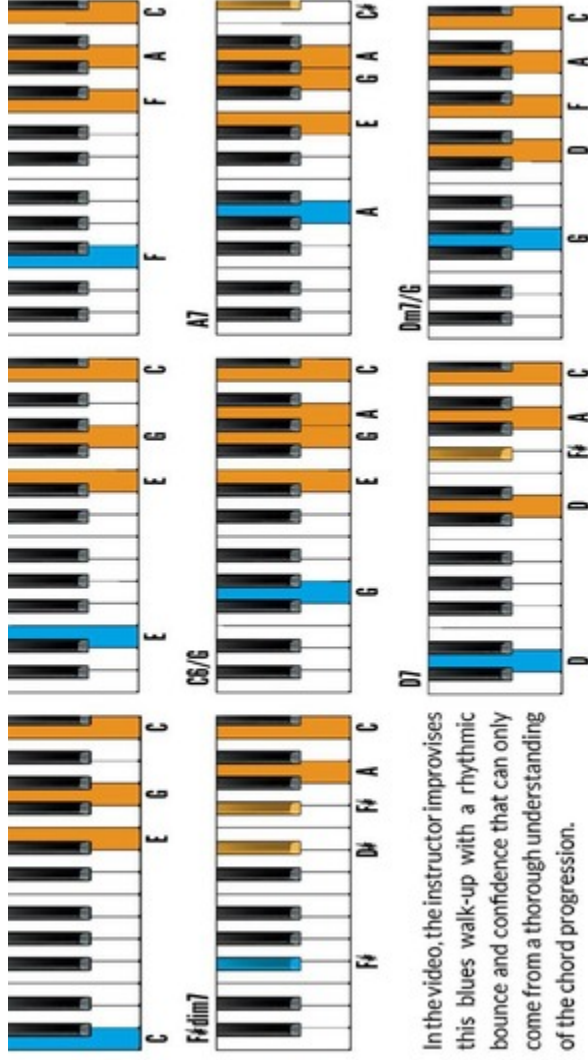
- Lesson 16: D Major Scale
- Lesson 33: B Minor Scale
- Lesson 64: B Minor Triads
- Lesson 71: D Major Seventh
- Lesson 88: B Minor Seventh
- Lesson 98: I-vi-IV-V - Contemporary Rock Chords
- Lesson 108: Pachelbel's Canon

D major is the relative major of B minor.

Lesson 116: Blues Walk-up in C

In this lesson, you will learn the following chord progression in the key of C:

The image displays a musical progression in C major, consisting of a staff of music and three keyboard diagrams. The staff shows the following chords and their Roman numerals: C (I), C⁷/E (I⁶), F (IV), F[♯]0⁷ (♯iv[°]), C⁶/G (I⁶), A⁷ (VI), D⁷ (II), and Dm⁷/G (V). The keyboard diagrams illustrate the fingerings for each chord: C (C4, E4, G4), C⁷/E (E4, G4, Bb4, C5), F (F4, A4, C5), F[♯]0⁷ (F4, Ab4, C5, Eb5), C⁶/G (C4, E4, G4, Bb4), A⁷ (A4, C5, E5, G5), D⁷ (D4, F4, A4, C5), and Dm⁷/G (D4, F4, Ab4, C5). The diagrams use color-coding: blue for the bass note, orange for the other notes, and black for the remaining keys.



In the video, the instructor improvises this blues walk-up with a rhythmic bounce and confidence that can only come from a thorough understanding of the chord progression.

Muscle memory is the secret here. For this reason, it is very important that you practice the progression until you have it memorized. Understand that you'll use this standard walk-up as a component of many blues progressions. Other musicians will likely expect you to know it during impromptu jam sessions.

Use the keyboard diagrams to follow the chart above. Notice that the chord changes happen on every 2 beats of the repeated 4-bar phrase. The walk-up starts with a chromatic ascension from chord I to I^b, then completes a dominant seventh chord turnaround through the Circle of Fifths, returning back to chord I through the repeat.

Related Lessons

- Lesson 15: C Major Scale
- Lesson 42: Blues Scale
- Lesson 46: C Major Triads
- Lesson 70: C Major Sevenths
- Lesson 117: The 12-bar Blues

Lesson 120: I-vi-VII-IV - Inspirational Progression 2

In this lesson, you will learn the following chord progression in E major:

The image displays the I-vi-VII-IV chord progression in E major across two systems of musical notation and a keyboard diagram.

System 1 (Treble Clef, 4/4 time):

- Measure 1: Chord E (I)
- Measure 2: Chord C#m (vi)
- Measure 3: Chord D(9) (bVII)
- Measure 4: Chord A(9) (IV)

System 2 (Treble Clef, 4/4 time):

- Measure 1: Chord E(9) (I)
- Measure 2: Chord C#m(9) (vi)
- Measure 3: Chord Dmaj7 (bVII)
- Measure 4: Chord A(9) (IV)

Keyboard Diagram:

The keyboard diagram shows the E major scale (E, F#, G, A, B, C#, D) with the notes of the chords highlighted in blue. The starting chord is E (I), and the progression ends with C#m (vi).

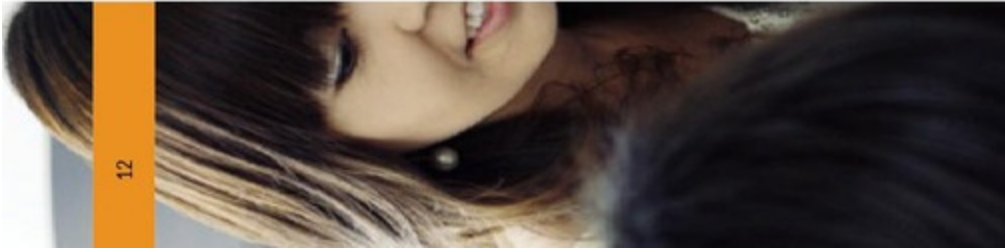
The image displays a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains an 8-bar period with the following chord symbols: I (E), vi (B, E), >VII (C#), and IV (C#). Below the staff are four keyboard diagrams illustrating the voicings for these chords. The first diagram shows E (Dadd9) with blue highlights on D, E, and B. The second diagram shows B (Dadd9) with blue highlights on B, E, and D. The third diagram shows E (Dadd9) with blue highlights on E, B, and D. The fourth diagram shows B (Dadd9) with blue highlights on B, E, and D. The fifth diagram shows C#m (Aadd9) with blue highlights on C#, E, and B. The sixth diagram shows C# (Aadd9) with blue highlights on C#, E, and B. The seventh diagram shows C#m (Aadd9) with blue highlights on C#, E, and B. The eighth diagram shows C# (Aadd9) with blue highlights on C#, E, and B.

Presented here as an 8-bar period in 4/4 time, this progression basically moves from chord I to IV using intermediary chords vi and >VII. Following the chart, play through the four chords of the progression twice: first, using the voicings in the keyboard diagram above to play bars 1 through 4; and second, using the voicings in the diagrams on the next page for bars 5 through 8. In the video, the instructor energetically

improvises the progression, arpeggiating the voicings in both hands as transcribed on the next page. This inspirational progression actually uses the same chords as the previous one, expanding them with a rare departure to chord VII, as a flattened, major sonority. Memorize this departure and the way that it is voiced as you transpose the progression to other keys.

Related Lessons

- Lesson 17: E Major Scale
- Lesson 48: E Major Triads
- Lesson 72: E Major Sevenths
- Lesson 96: I-IV-I - Basic Chords Used in Many Songs
- Lesson 119: I-vi-IV - Inspirational Progression 1



Lesson 1: Introduction to the Piano

In this lesson, you will be introduced to the piano. It is arguably the most popular instrument in the world—not only for its sound, but also for its distinctive look: the black and white keys, which have become a symbol of music.

The full name of the piano is the *pianoforte*. *Piano* is an Italian word that means “soft.” *Forté* is an Italian word that means “loud.” Historically, the piano is distinct among keyboard instruments because it was the first that could play both soft and loud. Hence the name, *pianoforte*. How beautiful that soft-and-loud has been ever since!

octaves (61 keys)—or, at the bare minimum, four octaves (49 keys). Any keyboard with less than that will not give you enough keys to properly practice.

You will also want to get a keyboard with *weighted keys*. This literally means keys with weight. Unlike the *flatkey* on many electronic keyboards (that you can stick your fingers



Historically, the piano is distinct among keyboard instruments because it was the first that could play both soft and loud. Hence the name, pianoforte. How beautiful that soft-and-loud has been ever since!

If you have access to an acoustic piano, that's great. However, most students will be using electronic keyboards. If you are such a student, the following guidelines will help you select the best electronic instrument.

A standard acoustic piano has 88 keys. Therefore, when selecting your electronic keyboard, ideally you would want to get one with that many keys. If you can't, then you will want an instrument with at least five

to properly practice.

You will also want to get a keyboard with weighted keys. This literally means keys with weight. Unlike the flat keys on many electronic keyboards (that you can stick your fingers under), weighted keys have body to them and provide some resistance to your fingers as you play them. This is very important for building strength in your fingers so that when you move to an acoustic instrument you'll be able to handle it with ease. If you can't get weighted keys, unweighted keys will work, but do know that weighted keys are best.

Also, for an electronic keyboard, be sure that yours comes with a sustain pedal.

Related Lessons

- Lesson 2: Practice Makes Improvement
- Lesson 10: Pedaling Technique

Historically, the piano has been distinct among keyboard instruments because it was the first that could play both soft and loud. Hence the name, pianoforte.





The image displays two systems of musical notation, each consisting of a vocal line and a piano accompaniment. The first system is for the lyrics "Twin - kle, twin - kle, lit - tle - star...". The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment starts with a bass clef and the same key signature. The second system is for the lyrics "how I won - der what you - are...". It continues with the same key signature and features a vocal line with a treble clef and a piano accompaniment with a bass clef. Chord symbols are placed above the piano parts: F#7, Bmaj7, and E9 for the first system, and F#7, Bmaj7, and E9 for the second system. The lyrics are written below the vocal lines, with hyphens indicating syllables that span across notes.

how I won - der what you are. —

Hol - ding up — the world so high, —

F#7 *Bmaj7* *E9*

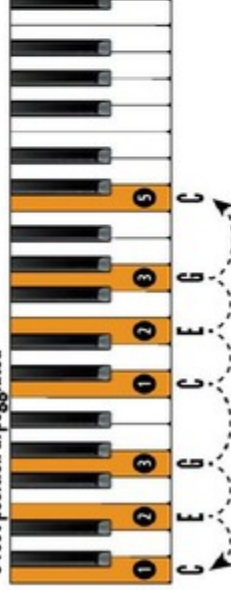
why are you down — here, not in the sky? —

F#7(9) *E(9)/G#* *F#7(9)/A#* *B(9)* *E9*

Lesson 123: What is Arpeggiation?

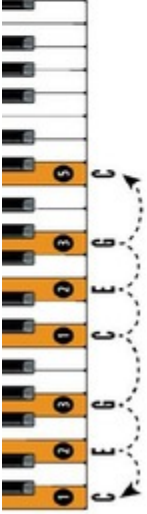
The term *arpeggio* comes from the Italian word “arpeggiare”, which means to play an instrument “like a harp”. In this, an arpeggio occurs whenever the tones of a chord are played in sequence, rather than simultaneously. The act of playing an arpeggio is called *arpeggiation*. In this lesson, you will learn how to accomplish this musical technique on the piano in a variety of ways.

C root position arpeggiated



Begin now by following the keyboard diagrams and sheet music on this page to arpeggiate a C major triad with your right hand, in root position and inversions.

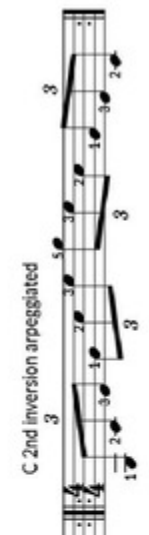
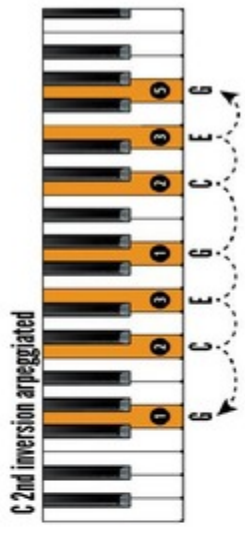
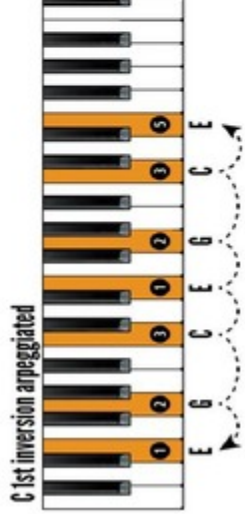
Notice how the arpeggios are notated in the diagrams as dotted lines guided by directional arrows. As shown in the music, these should be played up and down the keyboard over two octaves, and repeated as necessary to



right hand, in root position and inversions.

Notice how the arpeggios are notated in the diagrams as dotted lines guided by directional arrows. As shown in the music, these should be played up and down the keyboard over two octaves, and repeated as necessary to build fluidity and muscle memory in the hand.

For each arpeggio, play the chord tones in sequence, one after the other from the lowest to the highest, and back down again.



Arpeggios are notated in the diagrams as dotted lines guided by directional arrows.

Notice how the fingering for multiple octaves is accomplished by repositioning the thumb to play the initial tone of the hand position whenever a new octave is reached.

Related Lessons

- Lesson 124: Rolling Bassline

Lesson 101: IV-VII-I - R&B Progression 2

In this lesson, you will learn the following chord progression in the key of C:

The image displays the IV-VII-I R&B progression in the key of C. It consists of two staves of music and a keyboard diagram below.

Staff 1: Shows the progression Fmaj9, Bbmaj9, and C(9). The notes are F, A, C, E, G, Bb, C.

Staff 2: Shows the progression IV, bVII, and I. The notes are F, Ab, C, Eb, G, Bb, C.

Staff 3: Shows the progression IV, bVII, and I. The notes are F, Ab, C, Eb, G, Bb, C.

Keyboard Diagram: Shows the piano keyboard with the notes F, Ab, C, Eb, G, Bb, C highlighted in blue and orange to represent the chords Fmaj9, Bbmaj9, and C(9).

This smooth $\text{F}\rightarrow\text{C}\rightarrow\text{Bb}\rightarrow\text{F}$ progression moves between three chords: Fmaj_9 , Cmaj_9 , and Cadd_9 . As shown by the two-hand keyboard diagrams above, each chord is colored with a 9th, which works out to be the lower octave equivalent of a 2nd played by the right hand, just above the root of each chord. This type of chord voicing is commonly used throughout the course. The term voicing refers to the arrangement of

chord tones between the right and left hand. You will learn more about voicing chords in Lesson 133.

Use the diagrams to play through the chart above. Notice that the progression is a 4-bar phrase, played twice to make an 8-bar period. A period combines two musical phrases. Here each phrase ends with a rendition of the C chord: Cadd_9 for the half cadence in bar 4, and Cmaj_7 for the final cadence in bar 8.

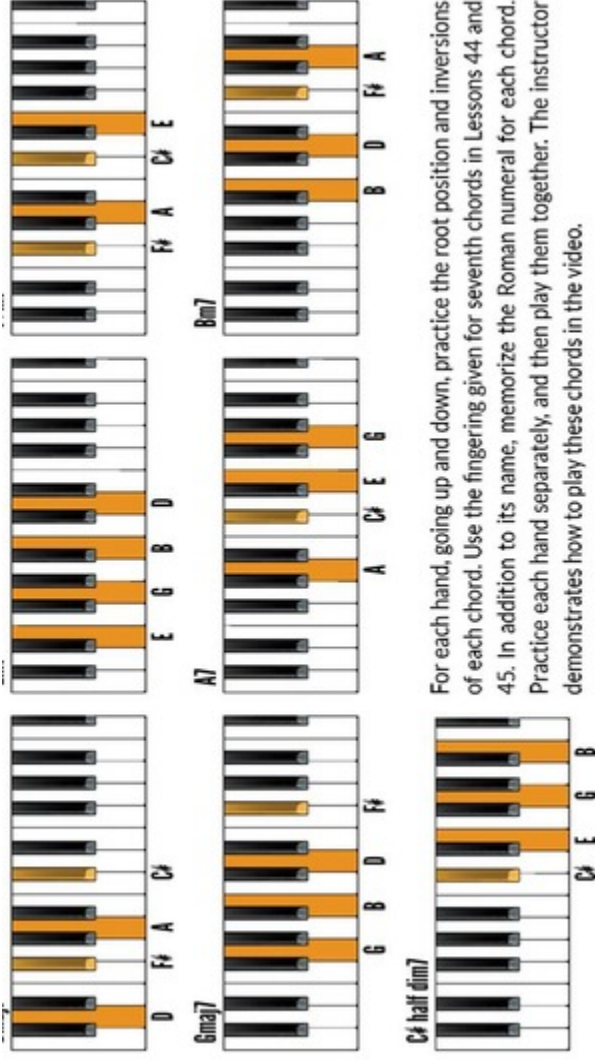
Related Lessons

- Lesson 15: C Major Scale
- Lesson 46: C Major Triads
- Lesson 70: C Major Sevenths
- Lesson 96: I-IV-I - Basic Chords Used in Many Songs
- Lesson 133: Pay Attention to Voicing

Lesson 71: D Major Seventh

In this lesson, you will learn the D major seventh. The chords are:

The image displays the D major seventh chord in various forms. At the top, a musical staff in G-clef and D major key shows the chord structure across seven degrees: I (Dmaj7), ii (Em7), iii (F#m7), IV (Gmaj7), V7 (A7), vi (Bm7), and vii° (C#o7). Below this, three keyboard diagrams illustrate the chord voicings. The first diagram, labeled Dmaj7, shows the notes D, F#, A, and C# on the piano. The second diagram, labeled Em7, shows the notes E, G, B, and D. The third diagram, labeled F#m7, shows the notes F#, A, C#, and E.



For each hand, going up and down, practice the root position and inversions of each chord. Use the fingering given for seventh chords in Lessons 44 and 45. In addition to its name, memorize the Roman numeral for each chord. Practice each hand separately, and then play them together. The instructor demonstrates how to play these chords in the video.

Related Lessons

- Lesson 16: D Major Scale
- Lesson 33: B Minor Scale
- Lesson 47: D Major Triads
- Lesson 64: B Minor Triads
- Lesson 88: B Minor Sevenths
- Lesson 108: Pachelbel's Canon
- Lesson 119: I-vi-IV - Inspirational Progression 1

D major is the relative major of B minor.

C#m7

C# E G# B

D# half dim7

D# F# A C#

Ema7

E G# B D#

F#m7

F# A C# E

G#m7

G# B D# F#

Ama7

A C# E G#

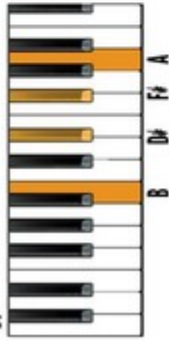
B7

B D# F# A

For each hand, bring up and down practice the root position and inversions



B7



For each hand, going up and down, practice the root position and inversions of each chord. Use the fingering given for seventh chords in Lessons 44 and 45. In addition to its name, memorize the Roman numeral for each chord. Practice each hand separately, and then play them together. The instructor demonstrates how to play these chords in the video.

As with the triads, the D \flat minor seventh chords are presented above in the enharmonic key of C \sharp minor.

In the Video

As with the triads, the D \flat minor seventh chords are presented above in the enharmonic key of C \sharp minor. In the video, the instructor demonstrates the fingering for these seventh chords in root position and inversions.

- major.** The interval of a 3rd spanning four half steps; a scale whose tones are arranged in the following pattern of whole steps (W) and half steps (H) starting from its root (R): R, W, W, H, W, W, H; the root chord derived from a major scale; the Ionian mode.
- measure.** A bar.
- melody.** A sequence of tones played over time.
- metronome.** \ˈme-trə-nōm\ A mechanical or digital device that indicates the exact tempo of a piece of music by producing a clicking sound.
- mezzo forte.** \,med-()zō-, -ˈfōr-tē\ Meaning "medium loud" in Italian
- Mixolydian mode.** \ˈmiks-ō-li-dē-ən\
The seventh scale of the diatonic modes whose tones are arranged in the following pattern of whole steps (W) and half steps (H) starting from its root (R): R, W, W, H, W, W, H, W, mode. A scale.
- motif.** \mō-ˈtēf\
A short melodic or rhythmic idea out of which longer passages are developed.
- muscle memory.** The resultant performance of a physical task learned through repetition so that it is performed subconsciously or without much thought on the part of the performer.
- music.** The art of organized sound.
- note head.** In rhythmic notation, the oval-shaped part of a note, which may be hollow or shaded.
- octatonic scale.** \,äk-tə-ˈtä-nik\
An 8-tone scale. The term octatonic combines the prefix *octa-*, which means "eight", and the word *tonic*, which means "tone."
- octave.** \ˈäk-tiv\
The interval of an 8th, which is 12 half steps.
- octave equivalent.** Any instance of different intervals that may be represented by the same note name or enharmonic equivalent.
- ostinato.** \,äs-tə-ˈnä-()tō\
A short, repeating musical idea.
- parallel motion.** Any instance of

indicates the exact tempo of a piece of music by producing a clicking sound.

mezzo forte. _med-(\)zō-, -'fōr-tē\
Meaning "medium loud" in Italian combining the words *mezzo* and *forte*, which mean "medium" and "loud", respectively; a dynamic marking that indicates music to be played at a medium loud volume, typically abbreviated as the symbol *mf*.

middle C. The centermost C on a keyboard; the 40th key on a standard 88-key keyboard.

minor. The interval of a 3rd spanning three half steps; a scale whose tones are arranged in the following pattern of whole steps (W) and half steps (H) starting from its root (R): R, W, H, W, W, H, W, W; the root chord derived from a minor scale; the Aeolian mode.

it is performed subconsciously or without much thought on the part of the performer.

music. The art of organized sound.
musical alphabet. The first seven letters of the English alphabet used to name the seven natural tones of the diatonic modes: A, B, C, D, E, F, G.
natural. In music, a tone that is neither sharp nor flat; a notation which dictates that an accidental should be cancelled within a given bar, if the accidental was implied by a key signature, or subsequently, if the accidental was applied within the bar. A natural is most commonly represented by the natural sign (♮).

note. In music, a notation that indicates a particular tone or how a pitched or unpitched sound should be rhythmically performed. A note may be written as a letter of the musical alphabet, which may be qualified by an accidental after the letter name, or as a rhythmic notation, which may be qualified by an accidental before the note, if it is written on a staff.

or enharmonic equivalent.
ostinato. _ās-tā-'nā-(\)kō\
A short, repeating musical idea.

parallel motion. Any instance of tones or chords moving in the same direction; parallel voicing.
passing chord. A chord that is played between the principal harmonies of an explicit or implied chord progression; an intermediary harmony.

passing tone. A tone that is played between the arrival points of a melody.

pentatonic scale. _pen-tā-'tā-nik\
A 5-tone scale. The term pentatonic combines the prefix *pentā-*, which means "five", and the word *tonic*, which means "tone."

period. The combination of two musical phrases.

phrase. A passage of music that ends with a cadence.

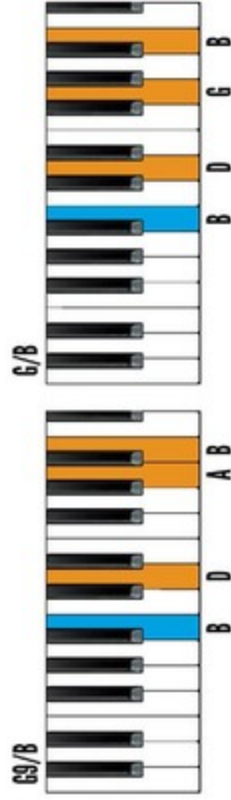
Phrygian mode. _fri-jē-(\)ən\
The fifth scale of the diatonic modes whose tones are arranged in the following



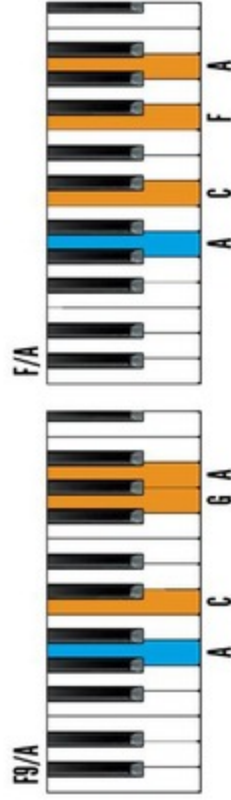
Practicing scales is vital to your success as a pianist. It will build strength in your fingers while teaching you the contour of the piano. It will also train your ears to hear the melodic ideas that you'll use to create and improvise great music later.

In this module, you'll learn what makes a scale as well as the major and minor scales for all 12 keys on the piano.





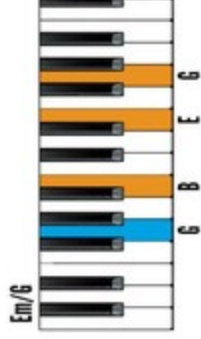
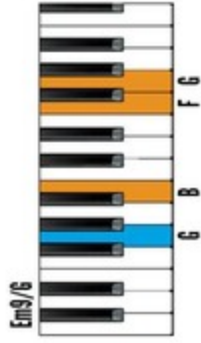
Next, play the 7-6 suspension within a G chord, resolving the A, a 7th above the bass tone B, down to G, an 8th or octave above the bass.



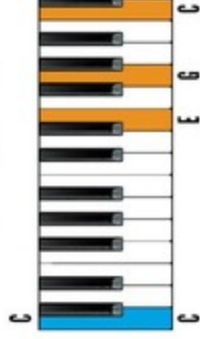
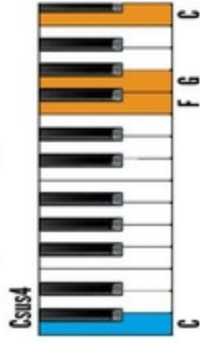
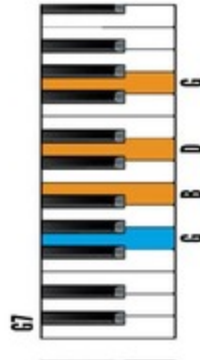
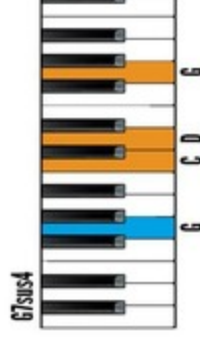
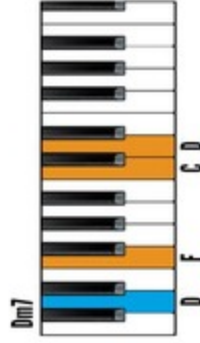
Then, play the 7-6 suspension within an F chord as shown by the diagrams here, resolving the G down to F.



And here within an Em chord as the suspended F resolves down to E. This moves parallel down to the Dm chord below.



And here within an Em chord as the suspended F resolves down to E. This moves parallel down to the Dm chord below.



Finally, the progression ends with 4-3 suspensions within the G and C major sonorities shown by the keyboard diagrams here.

In contrast to the previous exercise for 9-8 suspensions, notice that the 7-6 suspension exercise is notated in 2/4 time as opposed to 4/4 time. In this, you will play the suspension on the downbeat of each bar, and the resolution on the second beat, as opposed to spreading these out

over four beats as in the previous example. For both exercises, memorize the parallel patterns presented by the diagrams, so that you may play through the exercises with greater ease. Also see if you can use this pattern to transpose the exercise to other keys.

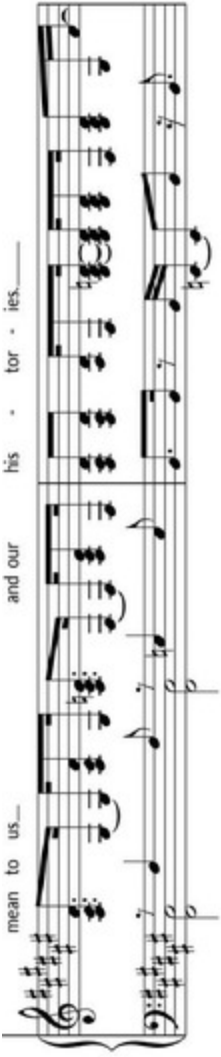
Related Lessons

- Lesson 126: Daugherty 7-6 Suspension

F#7 Bmaj7 E9
 You shine so bright - ly, but... the world... can't see... just how much you

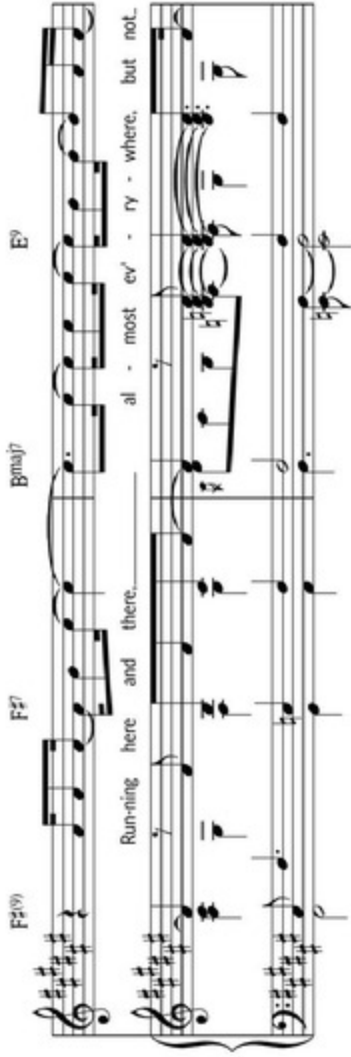
F#7 Bmaj7 E9
 mean to us... and our his - tor - ies...

mean to us... and our his - tor - ies...



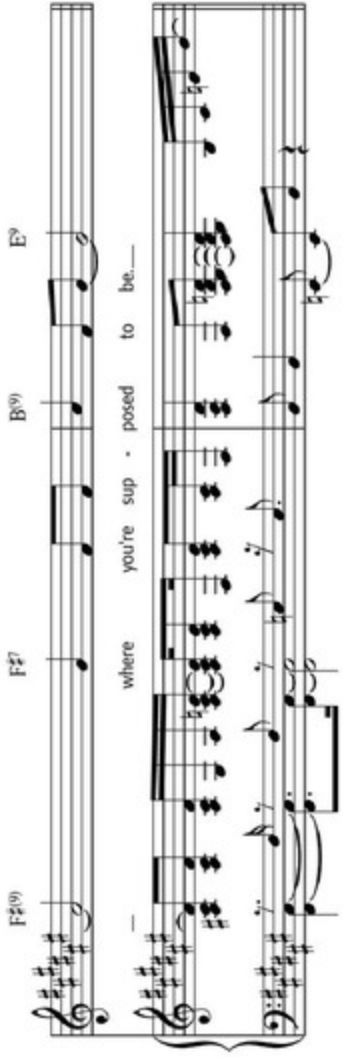
Run-ning here and there... al - most ev' - ry - where, but not.

F#7(9) E7 B(maj)7 E7



where you're sup - posed to be...

F#7(9) B(maj)7 E7



A musical staff in 4/4 time showing a sequence of four chords: C, Am, Em, and F. Below the staff, Roman numerals I, vi, III, and IV are aligned with each chord respectively.

C arpeggiated bass

A piano keyboard diagram showing the notes of a C major triad (C, E, G) highlighted in blue. The notes are numbered 1, 2, and 3 from top to bottom. A dashed arrow indicates the sequence of notes from C to E to G.

Am arpeggiated bass

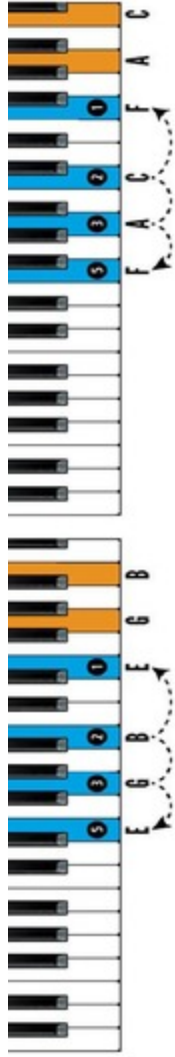
A piano keyboard diagram showing the notes of an Am triad (A, C, E) highlighted in blue. The notes are numbered 1, 2, and 3 from top to bottom. A dashed arrow indicates the sequence of notes from A to C to E.

Em arpeggiated bass

A piano keyboard diagram showing the notes of an Em triad (E, G, B) highlighted in blue. The notes are numbered 1, 2, and 3 from top to bottom. A dashed arrow indicates the sequence of notes from E to G to B.

F arpeggiated bass

A piano keyboard diagram showing the notes of an F major triad (F, A, C) highlighted in blue. The notes are numbered 1, 2, and 3 from top to bottom. A dashed arrow indicates the sequence of notes from F to A to C.



Ozlie Cargile

♩ = 88

C

Am

Am

F

Try This

So far, you've arpeggiated chords with the right hand. However, it naturally follows that this can also be accomplished with the left. Using the chart, diagrams, and music above, arpeggiate the left-hand chords as highlighted with blue. You may also accompany these with blocked chords played with the right as highlighted with orange. This exercise is demonstrated in the video. You will also explore arpeggiating chords with the left hand in greater detail in the next lesson.

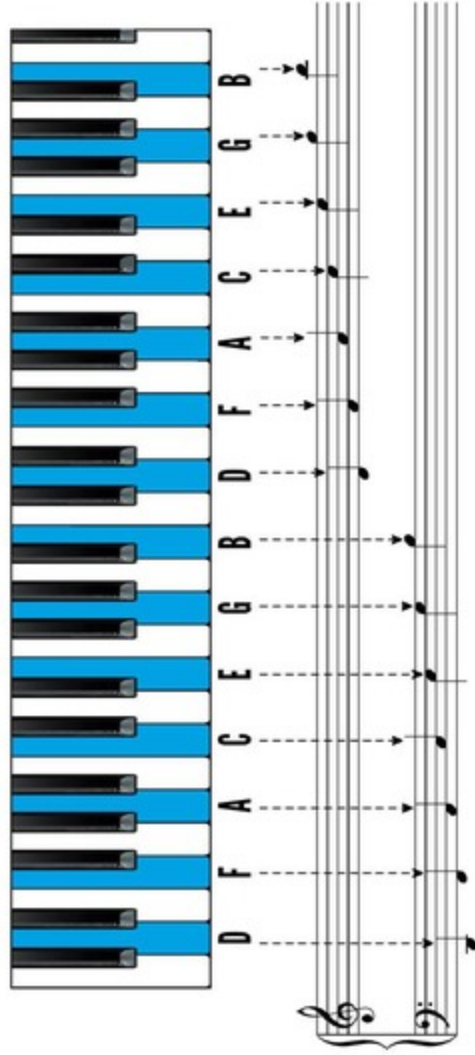
Grand Staff Lines

The diagram illustrates the correspondence between piano keys and musical notation on a grand staff. A piano keyboard is shown at the top, with white keys labeled C, D, E, F, G, A, and B, and black keys labeled C, D, E, F, G, A, and B. Below the keyboard, a grand staff is shown with a treble clef on the upper staff and a bass clef on the lower staff. The notes C, D, E, F, G, A, and B are written on the grand staff, with dashed lines connecting them to the corresponding piano keys. The notes C, D, E, F, G, and A are on the treble staff, and the notes B and C are on the bass staff.

Grand Staff Spaces



Grand Staff Spaces



Each line and space represents a different musical tone and specific key on the piano.

In the Video

In the video, the instructor will introduce you to the lines and spaces of the treble and bass staves as detailed in the diagrams for this lesson.

C B \flat A \flat G

I bVII bVI V

C bass roll

C E G

C bass roll expansion

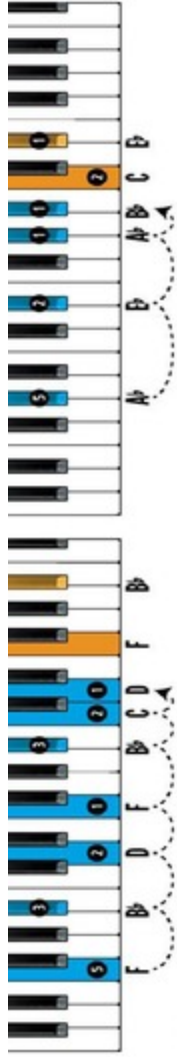
C E G

B \flat add9/F augmented bass

F B \flat C D F B \flat

A \flat add9 two-hand bass roll

A \flat B \flat C B \flat A \flat



G finger cross bass roll

Following the previous example, use the keyboard diagrams here to improvise rolling basslines for each harmony in the chart above. This is demonstrated by the instructor at the beginning of the video, as transcribed in the sheet music below. Notice how he uses a triplet rhythm in the left as opposed to an eighth-note pattern.

Oziz Cargile

$\text{♩} = 80$

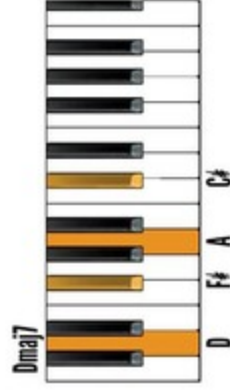
C

mf

B \flat

A \flat

G



Where placed on a staff, a *time signature* dictates how many beats will be in each subsequent bar and what type of note represents a single beat. In the time signature shown as 4/4 on the grand staves below, the top 4 dictates that there will be four beats per bar, while the bottom 4 dictates that the *quarter note* should receive one beat. Notice how the Dmaj7 in the diagram is notated as an arpeggiated chord composed of four quarter notes.

4/4 time signature



With quarter notes

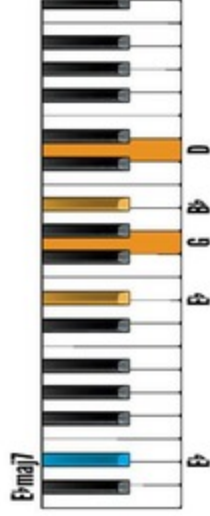


With key signature



Also notice how the F# and C# quarter notes on beats 2 and 4 have a sharp symbol in front of them. However, where the D major *key signature* is placed on the staff, consisting of an F# and C#, every subsequent F and C is understood to be sharped so that it is not necessary to add the sharp symbol in front of them.

Also notice how the F \sharp and C \sharp quarter notes on beats 2 and 4 have a sharp symbol in front of them. However, where the D major key signature is placed on the staff, consisting of an F \sharp and C \sharp , every subsequent F and C is understood to be sharpened so that it is not necessary to add the sharp symbol in front of them.



The whole note is the standard unit for measuring the subdivided beats of a given bar. Since there are four quarters in a whole, the bottom 4 in a 4/4 time signature represents the quarter note. The E \flat maj7 chord in the diagram here is notated as a whole note in the first bar of the grand staff below.

Notice how the 4-count is subsequently divided into halves, quarters, and eighths in the remaining bars. See if you can play the chord as rhythmically notated, being sure to count the beats as annotated between the staves. Where divisions of the count are boxed together, the chord should be sustained for that many beats.

In the Video

In the video, the instructor will guide you through his methods for memorizing the lines and spaces of the treble and bass staves. He will also go over concepts taught in this lesson, including time signatures, key signatures, and an introduction to rhythmic notation. You will learn more about counting rhythms in the next lesson.

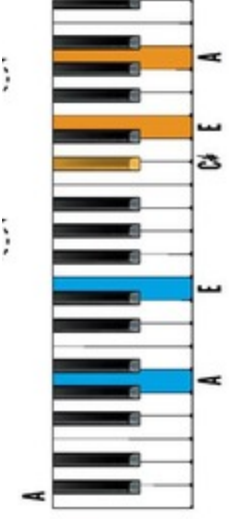
Bm7

Bm6

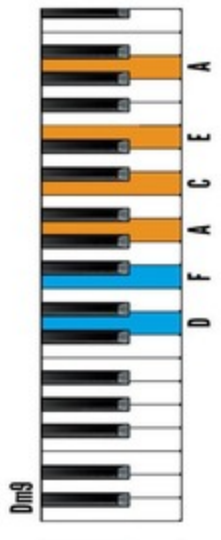
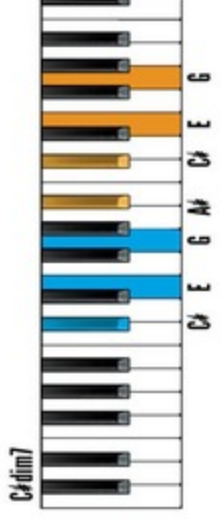
Bmaj7

A

Also notice that the lower neighboring tone moves up to the 7th, which resolves down to the 6th. Again, be sure to anchor your left hand on the bass tone and your right hand on the octave 3rd, moving only the internal voices



Also notice that the lower neighboring tone moves up to the 7th, which resolves down to the 6th. Again, be sure to anchor your left hand on the bass tone and your right hand on the octave 3rd, moving only the internal voices to bring melodic attention to them.



The last three diagrams on this page, namely A major, C#dim7 and Dm9, do not show a suspension, but rather the last three chord voicings in the chart.

Double neighboring tones are a pair of tones that surround a particular tone in between them.

In the Video

In the video, the instructor demonstrates the concept of double neighboring tones and how it is implemented in the chart for this lesson, as transcribed on the next page.







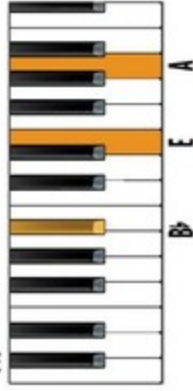


Bass Walk Exercise 1

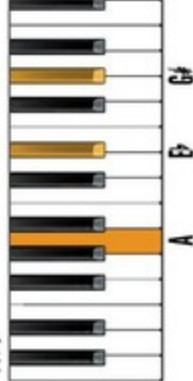
Chord symbols for the first staff: C¹³, F⁷(♯9), B♭¹³, E♭⁷(♯9), A♭¹³, D♭⁷(♯9).

Chord symbols for the second staff: F♯¹³, B⁷(♯9), E¹³, A⁷(♯9), D¹³, G⁷(♯9).

C¹³



F⁷/9



C octave walk



F octave walk

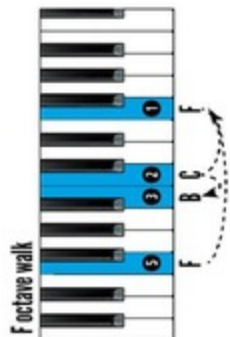
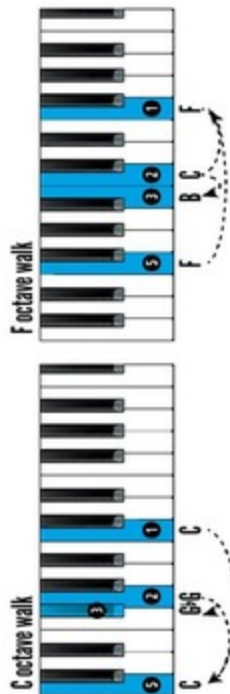


For this exercise, following the chord changes in the chart above, your right hand will chromatically slide down the keyboard using the chord voicing pattern established by the diagrams here highlighted with orange.

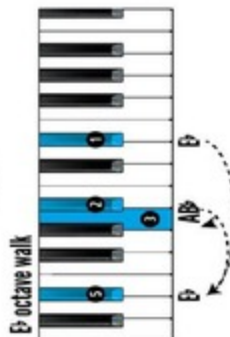
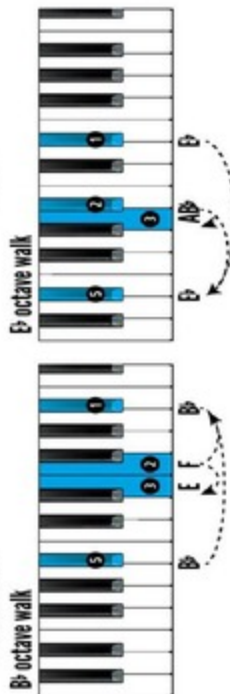
For each chord change, play the walking bassline fingered in the corresponding diagram highlighted

pattern established by the diagrams here highlighted with orange.

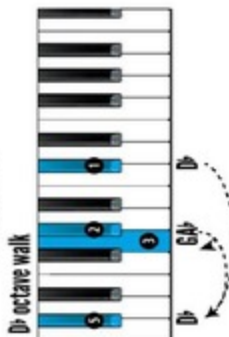
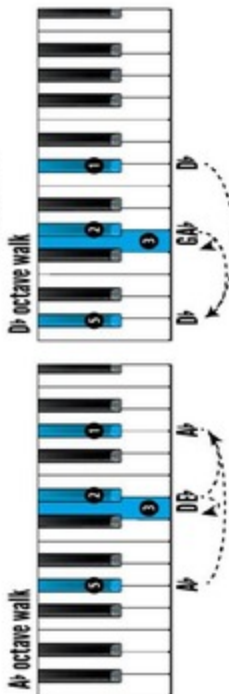
B \flat E A A A B \flat B \sharp



For each chord change, play the walking bassline fingered in the corresponding diagram highlighted with blue. Notice the fingering is the same that you learned for the octave leap in the preliminary exercise.



The diagrams here correspond to bar 2 and detail the proper fingering for a bass walk up from B \flat to E \flat and E \flat to A \flat . Notice that the second diagram leads into the first diagram on the next row.



Each tone in the walking bassline should be played as an eighth note so that two tones are played per beat in 4/4 time. Be sure to walk with a steady rhythm giving each tone the same amount of time and weight.

In the Video

At the beginning of the video, the instructor demonstrates this exercise implementing the chromatic slide in the right hand while walking the bass with the left using octave leaps and chromatic passing tones.

There is an important difference between paying homage to an artist that has influenced you and being dishonest about the original nature of your work. Never steal someone else's music. Always give credit where credit is due.

important difference between paying homage to an artist that has influenced you and being dishonest about the original nature of your work. Never steal someone else's music. Always give credit where credit is due. Unless your ideas are significantly distinguishable from the source of their inspiration, acknowledge your influences, even if that simply means crediting



work. Never steal someone else's music. Always give credit where credit is due. Unless your ideas are significantly distinguishable from the source of their inspiration, acknowledge your influences, even if that simply means crediting yourself as the arranger of a work, as opposed to the original composer or songwriter. Moreover, if the source of your musical inspiration is not within the public domain, be sure to obtain the proper permissions or licenses for public performance and commercial use.

For example, while you are free to use any of the chord voicings and progressions generally taught in this course for your own original works, you should credit the instructor, Ozie Cargile, if you directly incorporate any of his piano performances or compositions as transcribed in the sheet music throughout this course.

In conclusion, listening to music, studying the craft, and assimilating artistic influences are all things that will help you come up with new ideas. And if these don't work for you, reconsider your goals and the source of your inspiration. We won't all achieve the same things in music. However, as you become more comfortable with who you are on your musical journey, you may just discover that there are plenty of ideas within yourself that you can explore.



The image displays a musical score for 'Für Elise' in C major, 3/8 time. It is divided into two systems. The top system shows the original notation with a treble clef and a bass clef. Above the treble clef, the original chords are labeled: C, G, Am, and E. Above the bass clef, the original chords are labeled: C major:I, V G, vi Am, and V/vi E. The bottom system shows an expanded version of the same piece, also in C major, 3/8 time. Above the treble clef, the expanded chords are labeled: Cmaj7, G, Am7, and Em7. Above the bass clef, the expanded chords are labeled: C major:I, V, vi, and iii. The expanded version features a more complex melodic line in the right hand and a more active bass line in the left hand.

Above you can see the development section of the main idea in Beethoven's *Für Elise*, which temporarily modulates to the key of C major. Cargile's arrangement of it is given below. Notice how he improvises the melodic pattern set by Beethoven all the way down the scale, expanding the original phrase and making it twice as long.



