Chord Play™4

Chord Play™4 is a resource of various harmonic sounding chords. These chords that step outside the key for a moment to create surprise endings.

Chord Play™5

Chord Play™5 explores various techniques as steps to create surprise endings.

Surprise Feelings

This book shows the diminished chords, the root of the diminished 7 chord, and augmented chords. The diminished 7th chord plays a role similar to the role played by secondary dominant chords.

Chromatic Bass Lines

This book explores diminished chords, two kinds of diminished 7th chord, and augmented chords. These diminished 7th chords, play a role similar to the role played by secondary dominant chords.

The Art of Arranging at the Piano

Do You Wish You Could?

- Create artistic arrangements of your favorite songs and themes
- Read “fake books” and know how to style all the chords
- Improve new melodies over your arrangements
- Create accompaniments for singers or for your own voice
- Know the classics, hymns, and classical themes that comprise part of our musical heritage
- Develop a repertoire to play at various events
- Be able to play by ear and have a good aural memory
- Memorize any piece more securely and reduce performance anxiety

You Can!

You and your students can learn to do all these things with the new Chord Play™ series by Forrest Kinney, author of the acclaimed Pattern Play™ books on improvisation. Chord Play™ offers an exploratory and intuitive approach to the art of making spontaneous arrangements at the piano. This series is designed to complement both traditional piano lessons and the Pattern Play™ series.

About the Chord Play™ Series

There are now five books in the series. Each book has 64 pages and is filled with approximately 20 Explorations. By creating at the piano, you can learn to play in a style that is common today in a variety of styles. Each new chord becomes a friend to create with rather than merely a theoretical abstraction to memorize.

You explore in three main ways: by playing sample arrangements, by reading lead sheets and filling in the missing chord in the style, and also by playing and transposing by ear. This three-way approach cultivates knowledge and skill in an intuitive, “hands on” way. For this to be an art, intuition must be a key player!

Chord Play™ works best when used in conjunction with “fake books” containing your favorite songs, hymns, and classical themes. Apply the ideas from this series to make arrangements of your favorite music.

About the Author

Forrest Kinney, NCTM, is a music educator who is dedicated to helping others learn the “four arms” of music: interpreting, composing, improvising, and arranging. He is the author and composer of 19 books on music and creativity. This includes the Pattern Play™ series on improvisation, the Chord Play™ series on arranging, and World Songs, two collections of original song range. He is also the author of Creativity—Beyond Compose, a book that explores misperceptions about creativity. He has taught music for 35 years, and has worked as a professional pianist for over 25 years.

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Chord Play™

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Enjoy creating!
Chord Play™ 1

The act of arranging begins with a familiar tune or theme. The student then learns some popular themes arranged by ear, and adds simple chords to the tunes, being guided by the chord symbols on a lead sheet. In this example, the first few chords are provided for the student.

The student progresses by playing sample arrangements and adding more voicing chords in the same style as the sample provided.

By the final pages of the book, the student has learned that, by combining arranging techniques, even simple tunes can become something special. Thus, Jump Bass, Chord Substitution, and Added Seconds are used in this final exploration. Throughout the book, the student is encouraged to improvise new melodies above the accompaniment.

Chord Play™ 2

This book explores inversions of triads and styles that can be created with them. In the first Exploration, the student learns that inversions can be used to create bass lines that move stepwise.

The third main arranging technique is “substituting”— adding additional tones to chords. Here, the student adds seconds to minor chords to make them sound more “minor” and to major chords to make them sound more “major.”

In Exploration 5, the student learns to play inverted triads with the right hand in the middle of the piano to provide accompaniments for singers.

Exploration 16 explores right-hand inversions in gospel style.

Exploration 12 takes the ideas in the previous Explorations into a different style: ragtime.

In Exploration 5, the student learns to invert 7th chords and omit the 5th of the chord to create “chord fragments.”

Exploration 13 focuses on Jump Bass styles. This leads into an exploration of arpeggios in Exploration 14.

Chord Play™ 3

After exploring ways to make full sounds by playing chords with both hands simultaneously, this book dives into 7th chords. On this page, the student plays Greensleeves with both hands. Here, 7th chords are played with both hands. The left hand plays the root and seventh of the chord.

In Exploration 11, the student explores ways to play both inversions and broken chords with the right hand.

The second main arranging technique is “substituting.” On this page, the student learns how to substitute minor chords for the usual major chords to create an amusing arrangement.

The third main arranging technique is “coloring”— adding additional tones to chords. Here, the student adds seconds to minor chords to make them sound more “minor” and to major chords to make them sound more “major.”

Throughout the book, the student is encouraged to improvise new melodies above the accompaniment.

Chord Play™ 2 introduces inversions with the right hand in the middle of the piano to provide accompaniments for singers.

In Exploration 8, the student explores ways to play triads and inversions with the right hand in the middle of the piano to provide accompaniments for singers.

In Exploration 14, the student explores ways to play both inversions and broken chords with the right hand.

Greensleeves is transformed into “Chord Play” with major and minor chords.

In Exploration 15, the student explores ways to play both inversions and broken chords with the right hand.

In Exploration 7, the student learns to invert 7th chords with the right hand. Here, the left hand plays a walking bass.

The student then learns to play 7th chords with the right hand. Here, the left hand plays a walking bass.


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The student then learns to play 7th chords with the right hand. Here, the left hand plays a walking bass.

Chord Play™ 1

The art of arranging begins with a familiar tune or theme. The student first learns some popular tunes either by reading or by ear, then adds simple chords to the tunes, being guided by the chord symbols on a lead sheet. In this example, the first few chords are provided for the student.

By the final pages of the book, the student has learned that, by combining arrangements to create a new style or to create something special, there are many more possibilities. This essentially leads into an exploration of arrangements in Exploration 8.

The second main arranging technique is “substituting.” On this page, the student learns how to substitute minor chords for the usual major chords to create an amusing arrangement.

The third main arranging technique is “coloring” — adding additional tones to chords. Here, the student adds seconds to minor chords to make them sound more “minory” and to major chords to make them sound more “majory.”

Exploration 5 introduces ways to play triads and inversions with the right hand in the middle of the piano to provide accompaniments for singers.

Exploration 16 explores right-hand inversions in gospel style.

The student then learns to invert 7th chords and omit the fifth of the chord to create chord “fragments.” Exploration 13 focuses on Jump Bass styles. This leads into an exploration of arpeggios in Exploration 14.

In Exploration 14, the student learns to invert 7th chords with the right hand. Here, the left hand plays a walking bass.

Chord Play™ 2

In Exploration 2, the book explores inversions of triads and styles that can be created with them. In the first Exploration, the student learns that inversions can be used to create bass lines that move stepwise.

In Exploration 13, the student learns to invert 7th chords and omit the fifth of the chord to create chord “fragments.”

In Exploration 14, the student learns to invert 7th chords with the right hand. Here, the left hand plays a walking bass.

Chord Play™ 3

In Exploration 11, the student explores ways to play 7th chords simultaneously with both hands. Here, 7th chords are played with both hands. The left hand plays the root and seventh of the chord.

In Exploration 12, the student explores ways to play both inversions and broken chords with the right hand.

In Exploration 3, the student learns to play inverted triads with the right hand in the middle of the piano to provide accompaniments for singers.

In Exploration 9, the student explores ways to play triads and inversions with the right hand in the middle of the piano to provide accompaniments for singers.

In Exploration 10, the student explores ways to play both inversions and broken chords with the right hand.

Chord Play™ 4

This book explores inversions of triads and styles that can be created with them. In the first Exploration, the student learns that inversions can be used to create bass lines that move stepwise.

In Exploration 13, the student learns to invert 7th chords and omit the fifth of the chord to create chord “fragments.”

Exploration 11 explores right-hand inversions in gospel style.

Exploration 12 explores right-hand inversions in gospel style.

Exploration 9 introduces ways to play triads and inversions with the right hand in the middle of the piano to provide accompaniments for singers.

Exploration 16 explores right-hand inversions in gospel style.

The student then learns to invert 7th chords with the right hand. Here, the left hand plays a walking bass.

Chord Play™ 5

This book explores inversions of triads and styles that can be created with them. In the first Exploration, the student learns that inversions can be used to create bass lines that move stepwise.

In Exploration 13, the student learns to invert 7th chords and omit the fifth of the chord to create chord “fragments.”

Exploration 11 explores right-hand inversions in gospel style.

In Exploration 12, the student explores ways to play both inversions and broken chords with the right hand.

In Exploration 3, the student learns to play inverted triads with the right hand in the middle of the piano to provide accompaniments for singers.

In Exploration 9, the student explores ways to play triads and inversions with the right hand in the middle of the piano to provide accompaniments for singers.

In Exploration 10, the student explores ways to play both inversions and broken chords with the right hand.

In Exploration 5, the student learns to play inverted triads with the right hand in the middle of the piano to provide accompaniments for singers.

In Exploration 4, the student explores ways to play both inversions and broken chords with the right hand.

In Exploration 3, the student learns to play inverted triads with the right hand in the middle of the piano to provide accompaniments for singers.

In Exploration 9, the student explores ways to play triads and inversions with the right hand in the middle of the piano to provide accompaniments for singers.

In Exploration 10, the student explores ways to play both inversions and broken chords with the right hand.

In Exploration 5, the student learns to play inverted triads with the right hand in the middle of the piano to provide accompaniments for singers.
Chord Play™ 1

The art of arranging begins with a familiar tune or theme. The student learns to play triads in various styles: ragtime, boogie, jump bass, and in the style of Mozart and Chopin.

Exploration 1 introduces ways to play triads and inversions with the right hand in the middle of the piano to provide accompaniments for singers.

Exploration 12 takes the ideas in the previous Explorations into a different style: ragtime.

Exploration 16 explores right-hand inversions in gospel style.

Chord Play™ 2

This book explores inversions of triads and styles that can be created with them. In the first Explorations, the student learns that inversions can be used to create bass lines that move stepwise.

In Exploration 4, the student explores ways to combine inversions with the technique of chord substitution.

In Exploration 6, the student explores ways to combine inversions with the technique of chord substitution.

Chord Play™ 3

After exploring ways to make full sounds by playing chords with both hands simultaneously, this book dives into 7th chords. On this page, the student plays Greensleeves with triads, then with 7th chords to hear the difference a seventh makes.

In Exploration 8, the student learns to play inverted triads with the Chopin Voicing introduced in Chord Play™ 1. This eventually leads into an exploration of arpeggios in Exploration 8.

In Exploration 13, the student learns to invert 7th chords and enter the 6th chord to create chord “fragments.”


Chord Play™ 4

The third main arranging technique is “coloring” — adding additional tones to chords. Here, the student adds seconds to minor chords to make them sound more “minory” and to major chords to make them sound more “majory.”

By the final pages of the book, the student has learned that, by combining arranging techniques, even simple tunes can become something special.
Chord Play™ 4

The third page of the book explores various techniques as a step to create surprise endings.

**Acoustic Effect**

Thirteenth and Eleventh Chords

Armstrong likes to use them as substitute chords in the root position.

This book then explores diminished triads, two kinds of diminished 7th chord, and augmented triads. These diminished 7th chords play a role similar to the role played by secondary dominant chords.

Chord Play™ 5

**Acoustic Effect**

Thirteenth and Eleventh Chords

Armstrong likes to use them as substitute chords in the root position.

This book then explores diminished triads, two kinds of diminished 7th chord, and augmented triads. These diminished 7th chords play a role similar to the role played by secondary dominant chords.

Chord Play™ 5

**Chromatic Base Lines**

The final pages of the book explore various techniques as a step to create surprise endings.

About the Chord Play™ Series

There are now new books in the series. Each book has 64 pages and is filled with approximately 20 Explorations. By creating at the piano, you can learn to play in a manner of our own and today in a variety of styles. Each new chord becomes a friend to create with rather than merely a theoretical abstraction to memorize.

You explore in these various ways by playing sample arrangements, by reading lead sheets and filling in the missing chords, in the style, and also by playing and transposing by ear. This way of approach cultivates knowledge and skill in an intuitive, “hands on” way. For this to be an art, intuition must be a key player!!

Chord Play™ works best when used in conjunction with "fake books" containing your favorite songs, hymns, and classical themes. Apply the ideas from this series to make arrangements of your favorite music.

About the Author

Forrest Kinney, NCTM, is a music educator who is dedicated to helping others learn the “four arts” of music: interpreting, composing, improvising, and arranging. He is the author and composer of 19 books on music and creativity. This includes the Pattern Play” series on improvisation, the Chord Play™ series on arranging, and World Songs, two collections of original arm range. He is also the author of Creativity—Beyond Compare, a book that explores misinterpretations about creativity. He has been music for 35 years, and has worked as a professional pianist for over 25 years.

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In 7th chords, and augmented triads. Here, diminished 7th chords
arrangement.

By substituting minor triads or minor 7th chords for the usual major triads, I was able to find a place
amazing grace

G

Play

At the River

This chord usually sounds best when the right hand is played around middle
step above the root)

“Splitting the root”

Chord Play™4

Chord Play™5

Chord Play™

The Frederick Harris Music Co., Limited
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