

# MOVING WITH INVERSIONS

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THEORY WORK SHEETS

BROCK CHART

# MOVING WITH INVERSIONS

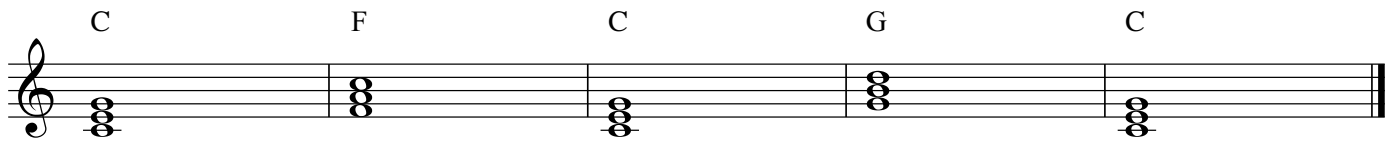
Inversions are an essential part of playing pop piano.

They can make a standard chord progression sound effortless, smooth and are easier to play.

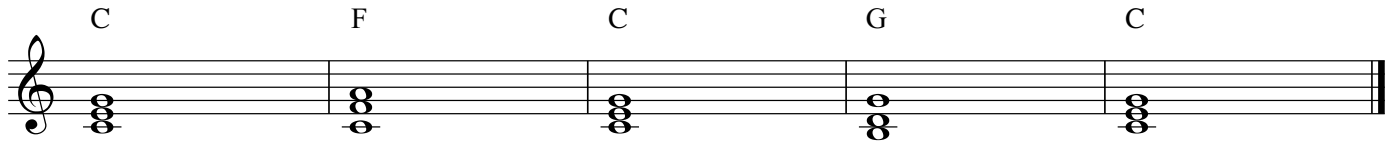
The two examples below have the same chord progression. The first example only uses root position triads while the other example uses inversions.

Play through each example and decide for yourself which sounds and feels better:

## Root Position Triads



## Triads With Inversions



After playing through each example, hopefully you've found that the second example is not only easier to play, but the inversions give the progression a smoother sound.

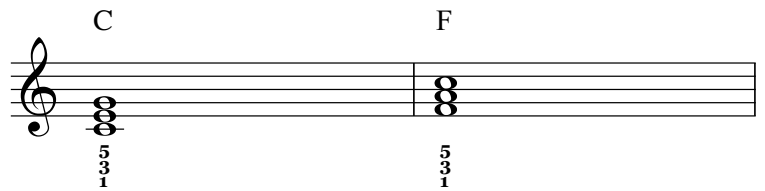
Now that we have a good understanding about Root Position, First Inversion and Second Inversion chords, let's discuss exactly how, and when to use them in practice.

# MOVING WITH INVERSIONS

The key to using inversions is through **common tones**.

**Common tones** are notes that are shared between two different chords.

Look at the two chords below:



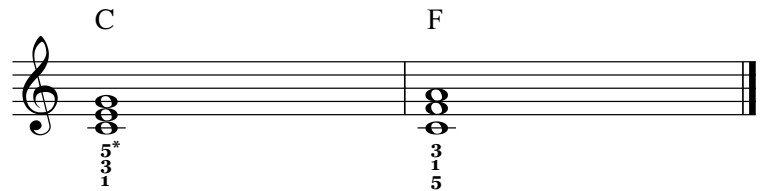
Both of these Root position triads share one note in common, the C.

Generally, I prefer to keep the **common tone** where it is and move the other two notes.

This creates a pivot point for our chord to move, which results in a smoother sound without changing hand positions.

Look at the examples below:

\*Remember these numbers are **scale degrees**, not fingerings.



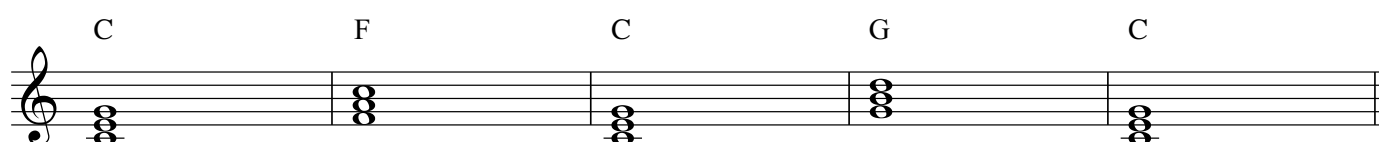
Since the C is the **common tone** between these chords, it stays on the bottom of the second chord.

With the C on the bottom acting as our pivot point, we fill in the rest of the F triad above it with F and A.

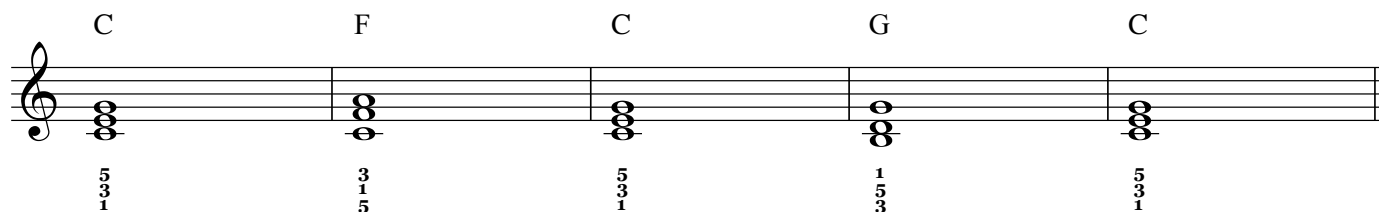
# MOVING WITH INVERSIONS

Now let's look back at the first example in the beginning of this chapter:

## Root Position Triads



## Triads With Inversions



Notice the **common tones** between each chord:

C is the **common tone** between C Major and F Major chords.

We have a different **common tone** between the C Major and the G Major in measures 3-4, the G.

Like we did on the last page, we will keep the **common tone** where it is. In this case, on top of the chord.

Since the G is on top, we move the other two notes below it to fill in the G triad, D and B.

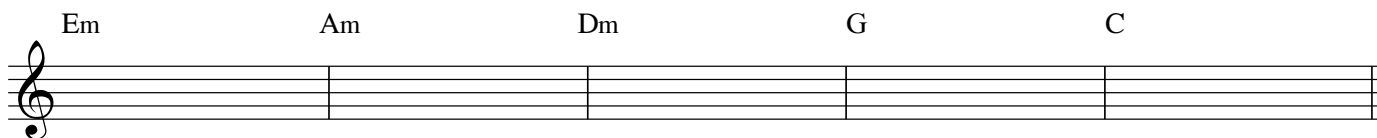
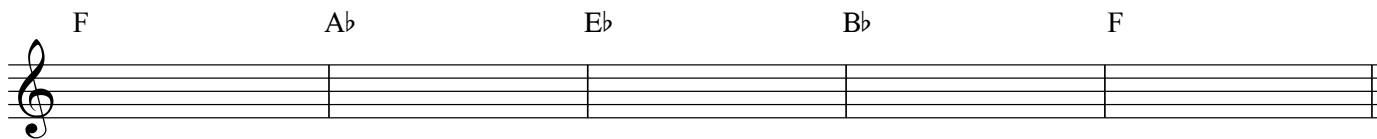
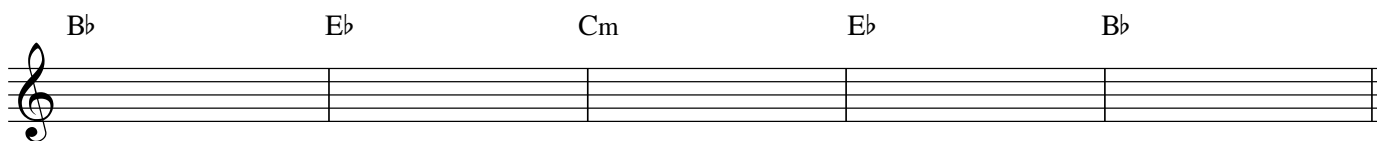
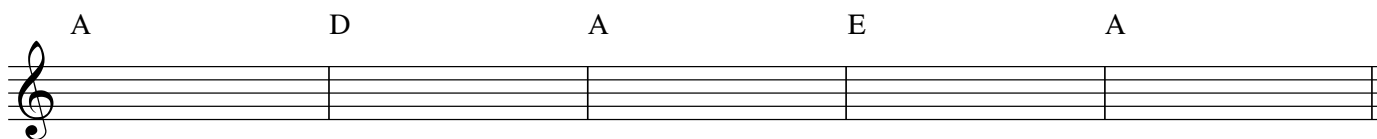
Moving back to the C Major chord in measures 4-5, we'll use the same method by keeping our **common tone**, G, on top and moving the other two notes below it to fill in the C Major triad.

# MOVING WITH INVERSIONS PRACTICE

Starting each progression with a Root Position triad, write out the notes for each chord.

Use inversions when possible to create the smoothest solution.

Remember to use **common tones** as pivot points when changing chords.



# MOVING WITH INVERSIONS

## ANSWERS

Starting each progression with a Root Position triad, write out the notes for each chord.

Use inversions when possible to create the smoothest solution.

Remember to use **common tones** as pivot points when changing chords.

