



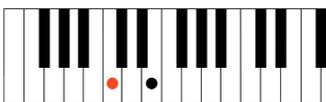
Part 2: In response to some encouraging feedback following the AI article in our last issue, Glyn Madden offers some further tips for those wishing to use this chord fingering system.

"I have a CVP-809. and your article about using the AI Chord Fingering System makes sense but when I go to trigger the slash chord it changes the root chord to a M7th or a 7th. I trigger the root chord with either 3 notes or this new (to me) root and 3rd and that works fine. However if we take the first chord as an example, when I go to make the F/E by pressing F and E it gives me FM7/E. The same happens with Dm but just a 7th and Bb gives a M7. I get Dm7/C or BbM7/A. My technical knowledge of music isn't great and so you may tell me it is fine but it is different to how described in the article. Am I doing something wrong?"

Richard Toll (Suffolk)

It doesn't sound as though you're doing anything wrong at all Richard... and you raise some interesting points that I didn't cover last time, simply because I felt the explanation would muddy, rather than make clearer, what I was trying to show.

C (C major - root position)



As today's example is in the key of C major, let's take a C major chord (in place of the F chord you mentioned as an example). To play a C major chord using the AI chord fingering system you need only press two keys... C and E. The lower note 'C' tells the instrument that you wish to play a C chord whilst the note 'E' (played above the C) determines that this will be a major chord.

Note: This can get quite complicated and is a good example why Gill Eccles articles on scales, intervals and other music theory are so important. I'll try to make it as straight forward as I can.

Most basic chords are made up of three notes. The spacing between the notes is quite important. The C major chord is made up of the notes C, E and G... C is the root note of the C major scale. The note E is the third note of the C major scale (and is known as the 'major 3rd'). Finally, the note G is the fifth note of the C major scale (and is known as the 'perfect 5th').

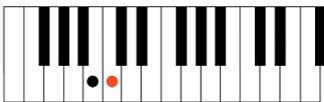
In a C minor chord the note C remains as the root note. For the minor scale, however, the third note E (major 3rd) is lowered (flattened) by a semitone, turning the note into 'Eb' (now called a minor 3rd). The perfect 5th, G is unchanged as the third note in the chord.

You'll see from the above that the only note that changes between a major and a minor chord is the E. This 'major 3rd' becomes a 'minor 3rd' - and creates the difference in the sound of the chord as it changes from major to minor. This means that, in the instrument's AI logical brain, the lowest note sets the name of the chord (C, D, E or F etc.) whilst the middle note of the chord sets its type (major or minor). The upper note of the 3-note chord makes no difference at all as it is included in both major and minor variations of the chord. The instrument's AI logic, therefore, doesn't need this note to be played in order to detect the name and type of chord required. So... we only need the first and third notes of a scale to inform the system of the chord we want (as long as it's either a major or a minor).

I guess you can see why I left this out last time. If you don't have an understanding of how music works all the talk of intervals, perfect fifths etc. etc. can be daunting to say the least.

To answer Richard's question though there's more... Once you've understood the reasoning behind the creation of simple major/minor chords it's not a huge step to work out the rest.

C/B (C major on B bass)



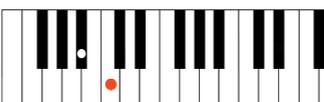
Having played a C major chord, all you have to do to create a C major chord over a note B in the bass is to hold the note C and play the note B immediately below it.

This is where Richard's getting some mixed messages. The AI system has already logged the fact that we're playing a C major chord and has obligingly produced the notes C, E and G for us.

Now, though, we have added another note to the chord... the note B. This creates a new chord because C, E, G and B make a CM7 (Cmajor7th) chord. Because we've forced the note B to the bottom of the chord (to be played by the bass voice), the keyboard's screen, in the HOME window, quite correctly describes this as 'CM7/B'.

Often written music scores will show the chord, as I do, simply as 'C/B' because the chord symbol takes up less room and is easier to read. The B note is played by the bass at the root of the chord. If I were to play the same chord - with C as the root note and E, G and B above it - the keyboard's chord display would simply show 'CM7'. My apologies to Richard, and anyone else struggling with the same inconsistency, for the confusion.

C/Bb (C major on Bb bass)



A further inconsistency occurs when the bass moves down to the Bb. When Bb is added to C, E and G, the chord becomes C7. So, according to the logic displayed above, it might follow that the keyboard's display should show the new chord as 'C7/Bb' but it doesn't... showing C/Bb instead.

DON'T LET ALL THIS PUT YOU OFF!

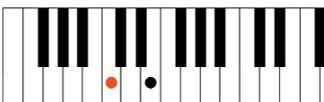
Even if you don't grasp all of the theory behind the working of the system (and I have struggled at times!) you will pick up what you need simply by using the system regularly.

The exercise I've set today is a little less ambitious than the last one, although from the messages I've received it seems that there's quite a lot of interest. Today I've chosen an old American folk tune called The Little Brown Jug to illustrate the workshop. I've written it out with the 'on bass' note shown in the bass clef as last time.

I set up a simple working registration consisting of a piano for the right hand and the BigBandMedium style in the accompaniment. Plus, of course, the AI Fingered chord option as set up in the last magazine. Adjust the tempo to suit because you'll probably need to begin slowly and build up the speed as you feel more comfortable with the chord structure. You might even find it easier to begin with the rhythm switched off - offering fewer distractions.

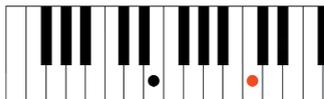
Let's work through the music, chord by chord, as we did before. We're aiming to create a climbing bass line through the first three bars of each line (as in the Glenn Miller arrangement of the tune).

C (C major - root position)



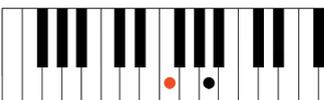
The first chord in bar 1 is a simple C major chord. You can use either two or three notes to trigger the chord but, in the spirit of AI, I've given you a diagram of the two note version. As you play it the keyboard's chord display (in the Home screen) will show 'C'.

C/E (C major on E bass)



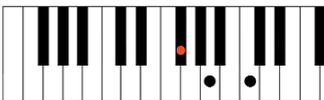
It's quite a jump to move from the first chord to the second because the note E has to move to a new position below the root note (C) where it will direct the bass line to play the note E. The keyboard's chord display will show 'C/E'.

F (F major - root position)



Bar 2 starts with an F major chord - triggered by moving the lower note of the previous chord up a semitone to F whilst lowering the upper note to A. The notes F and A are the root and major 3rd notes of the F major scale, so this produces the F major chord we need. The keyboard's chord display shows 'F'.

F#dim (F# diminished)



Here's a new one. Diminished chords require three notes to be played. They are formed by combining the root with the flattened 3rd and flattened 5th of the scale.

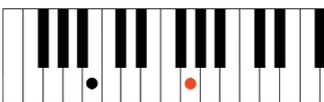
As an example, the notes in the scale of C major are C, D, E, F, G, A and B. To make a C diminished chord you'd take the root note (C) and add the flattened 3rd note (Eb) and the flattened fifth note (Gb).

G (G major - root position)



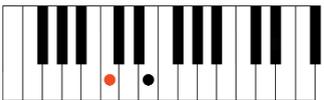
Bar 3 sees us back in familiar territory with a G major chord - played with G in root position and the third note of the G major scale, B, above it. If you play just these two notes the fifth note of the scale (D) will be added automatically. The keyboard's chord display shows 'G'.

G/B (G major on B bass)



With the split point set in its normal position between F# and G you'll need to play the note B an octave lower than in the previous chord in order to force the bass to that note. The keyboard's chord display shows 'G/B'.

C (C major - root position)



At bar 4 we're back at the C major chord... for just a couple of beats though. The keyboard's chord display shows 'C'.

G7 (G7 - root position)



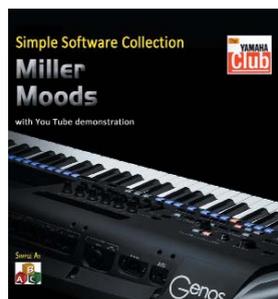
Unlike a Gmaj7 (GM7) where the seventh note of the G major scale (F#) is added to the three basic notes of the G major chord, here the seventh note of the scale is flattened by one semitone to make the G7 chord - so the notes are G, B, D and F. You can play this on the keyboard as shown - omitting the note B (which begs more questions... but not now!)

That takes us through the first four bars of 'The Little Brown Jug'. The next four bars are more-or-less a repeat of the first. An abridged but reasonably good easy-play arrangement of the Glenn Miller version is provided in the 'Easy Keyboard Library - Glenn Miller' music book (available from Musicroom.com) should you want to finish the piece and maybe work out the remaining chords. Don't panic though, just remember that even when the AI chord fingering mode is selected the keyboard will respond to all 'normal' chords in the usual way.



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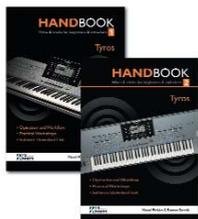
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