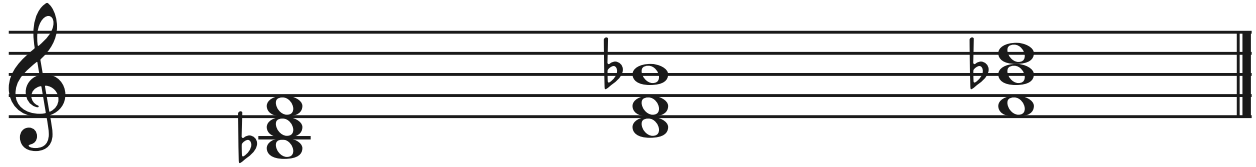


B $\flat$ Major

major triad

root and two inversions

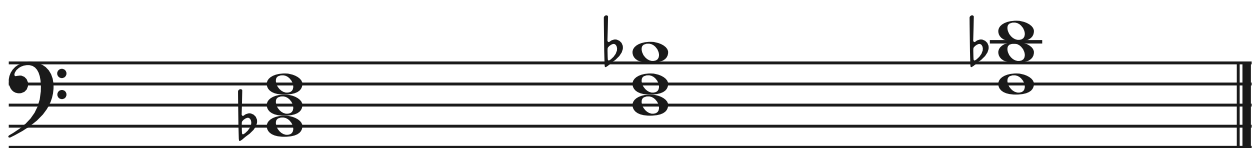
ON THE STAFF

B $\flat$ major · B $\flat$ D F

root position

1st inversion

2nd inversion

The same chord in the bass · B $\flat$ D F

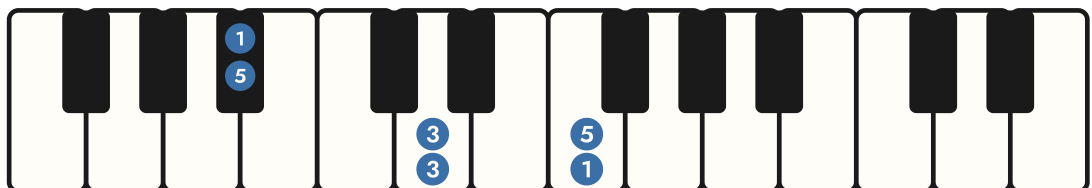
root position

1st inversion

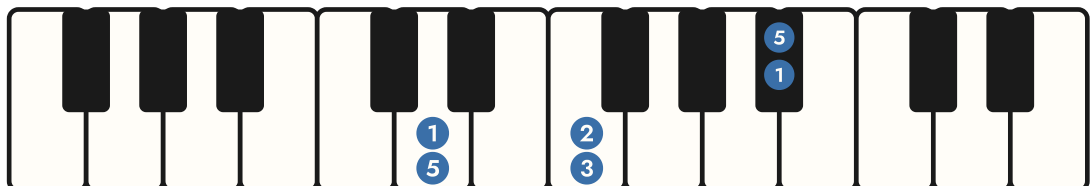
2nd inversion

ON THE KEYS · R.H. 右手 ABOVE, L.H. 左手 BELOW

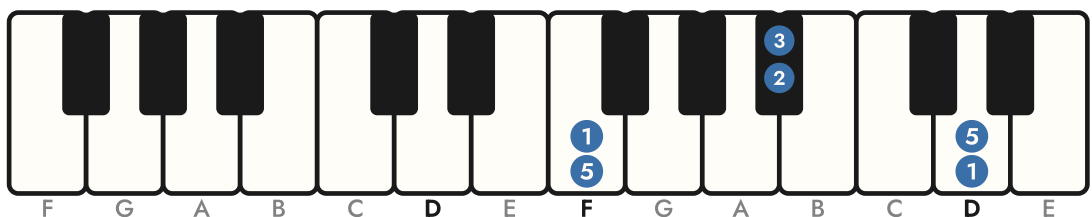
root position



1st inversion



2nd inversion



A major triad is a major third with a minor third stacked on top. Invert it and the notes are the same three; the one that was at the bottom goes an octave up, onto a key it did not use before, and another finger takes it.

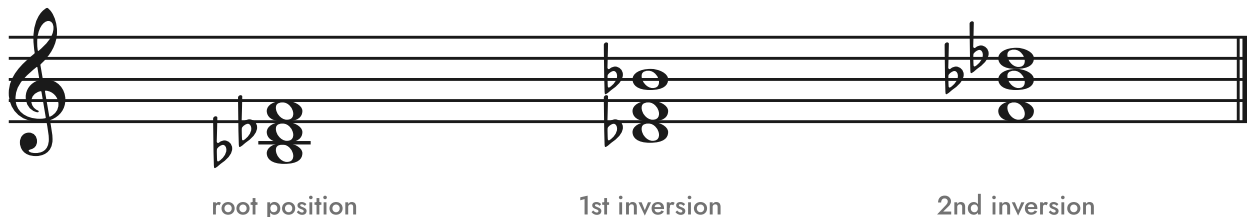
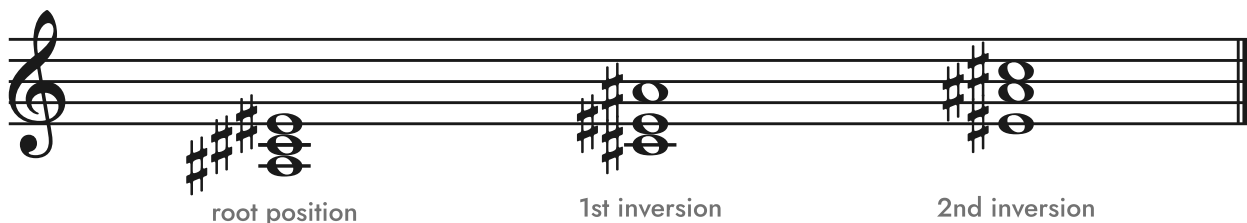
大三和弦由大三度加小三度叠置而成。转位后各音不变，只是最低音依次上移；原最低音升高八度，另换手指。

B $\flat$ / A $\sharp$ Minor

minor triad

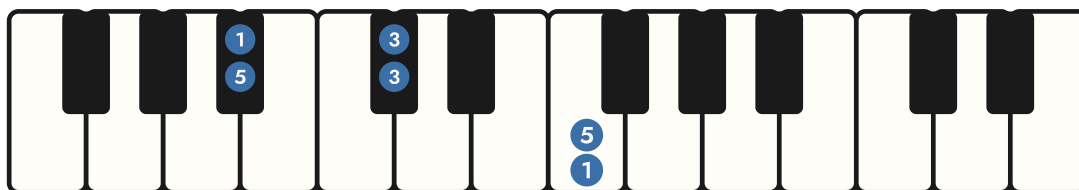
root and two inversions

ON THE STAFF

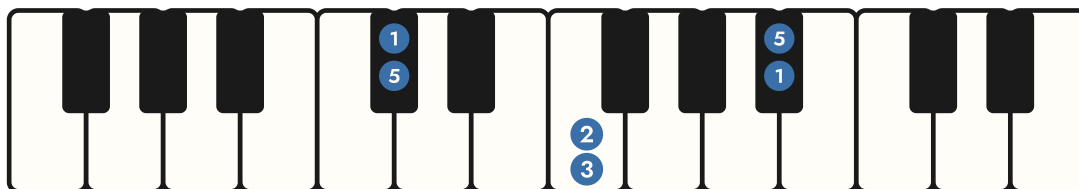
B $\flat$ minor · B $\flat$ D $\flat$ FA $\sharp$ minor · A $\sharp$ C $\sharp$ E $\sharp$ 

ON THE KEYS · R.H. 右手 ABOVE, L.H. 左手 BELOW

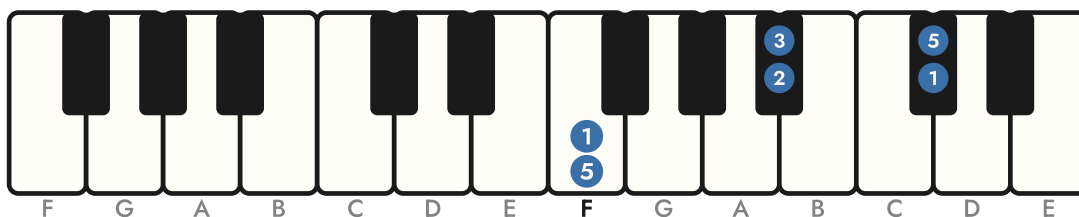
root position



1st inversion



2nd inversion



A minor triad is a minor third with a major third stacked on top. Invert it and the notes are the same three; the one that was at the bottom goes an octave up, onto a key it did not use before, and another finger takes it. B $\flat$ and A $\sharp$ are one sound written two ways.

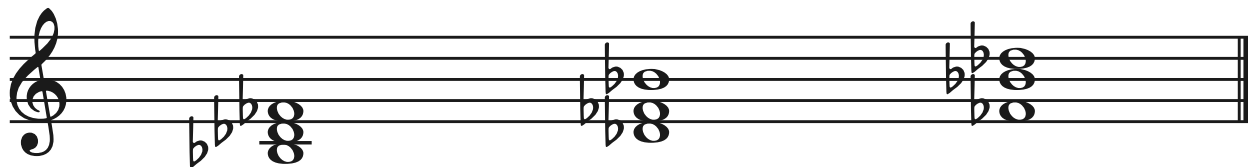
小三和弦由小三度加大三度叠置而成。转位后各音不变，只是最低音依次上移；原最低音升高八度，另换手指。降B与升A为同音异名，故同页。

B $\flat$ / A $\sharp$ Diminished

diminished triad

root and two inversions

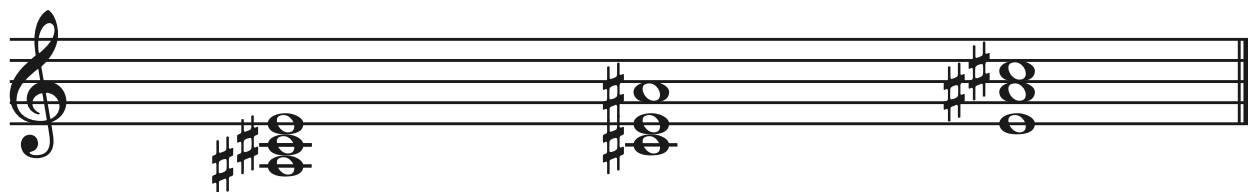
ON THE STAFF

B $\flat$ $^\circ$ · B $\flat$ D $\flat$ F $\flat$ 

root position

1st inversion

2nd inversion

A $\sharp$ $^\circ$ · A $\sharp$ C $\sharp$ E

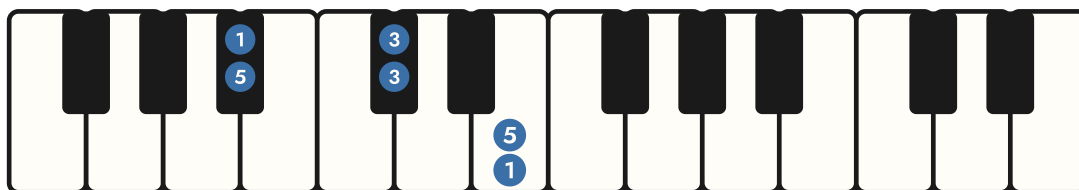
root position

1st inversion

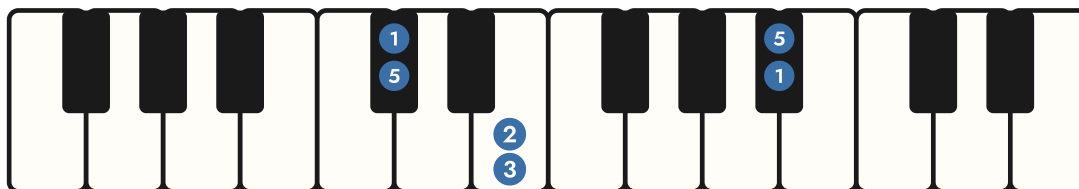
2nd inversion

ON THE KEYS · R.H. 右手 ABOVE, L.H. 左手 BELOW

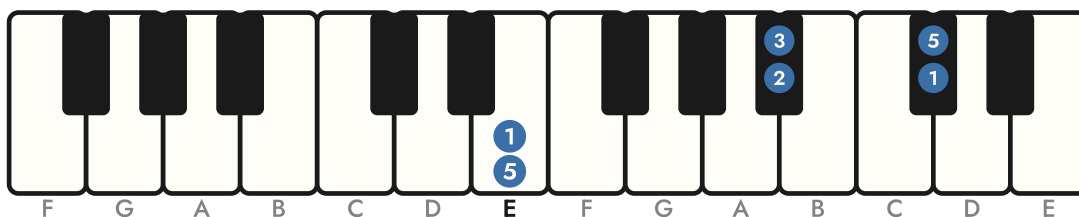
root position



1st inversion



2nd inversion



A diminished triad is two minor thirds stacked, which puts a tritone between its outer notes and is what makes it want to move.

Invert it and the notes are the same three; the one that was at the bottom goes an octave up, onto a key it did not use before, and another finger takes it. B $\flat$ and A $\sharp$ are one sound written two ways.

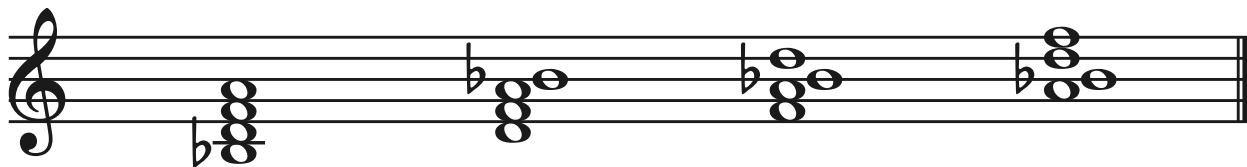
减三和弦由两个小三度叠置而成，根音与五音成三全音，故有倾向性。转位后各音不变，只是最低音依次上移；原最低音升高八度，另换手指。降B与升A为同音异名，故同页。

B $\flat$ maj7

major seventh

root and three inversions

ON THE STAFF

B $\flat$ maj7 · B $\flat$ D F A

root position

1st inversion

2nd inversion

3rd inversion

The same chord in the bass · B $\flat$ D F A

root position

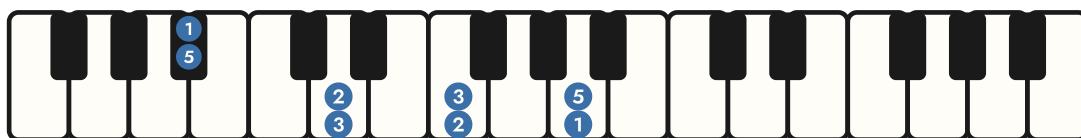
1st inversion

2nd inversion

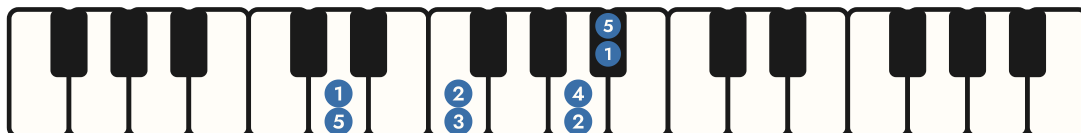
3rd inversion

ON THE KEYS · R.H. 右手 ABOVE, L.H. 左手 BELOW

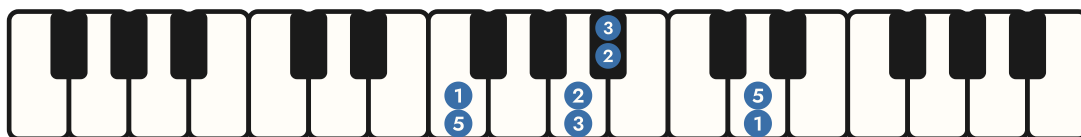
root position



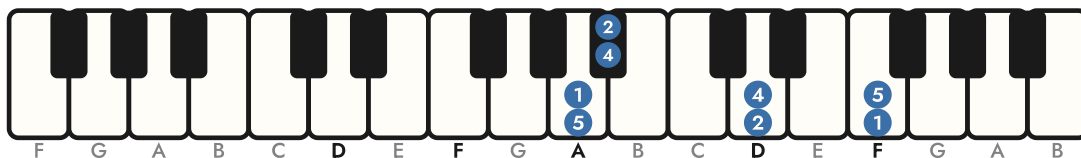
1st inversion



2nd inversion



3rd inversion



A major seventh is a major triad with a major seventh on top — the note a semitone under the octave, which is the whole colour of it. Invert it and the notes are the same four; the one that was at the bottom goes an octave up, onto a key it did not use before, and another finger takes it.

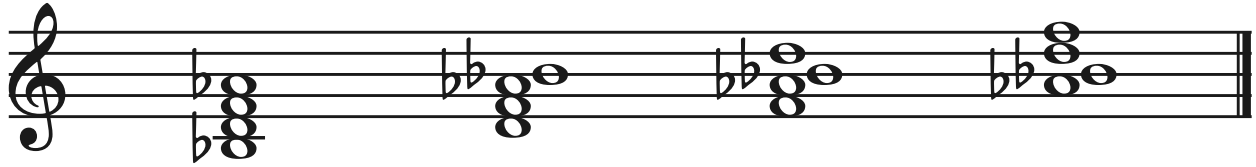
大七和弦由大三和弦加大七度构成，七音仅比八度低半音，色彩即在于此。转位后各音不变，只是最低音依次上移；原最低音升高八度，另换手指。

B $\flat$ 7

dominant seventh

root and three inversions

ON THE STAFF

B $\flat$ 7 · B $\flat$ D F A $\flat$ 

root position

1st inversion

2nd inversion

3rd inversion

The same chord in the bass · B $\flat$ D F A $\flat$ 

root position

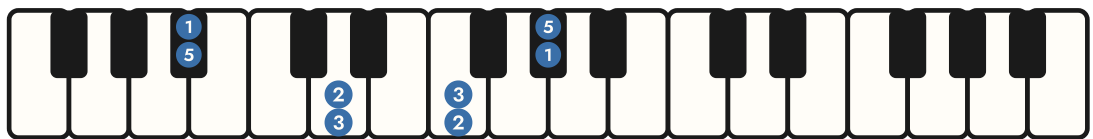
1st inversion

2nd inversion

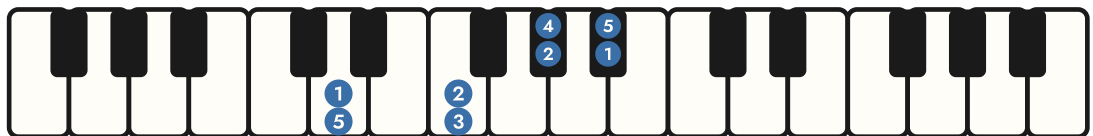
3rd inversion

ON THE KEYS · R.H. 右手 ABOVE, L.H. 左手 BELOW

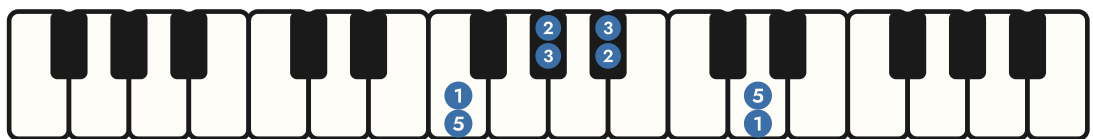
root position



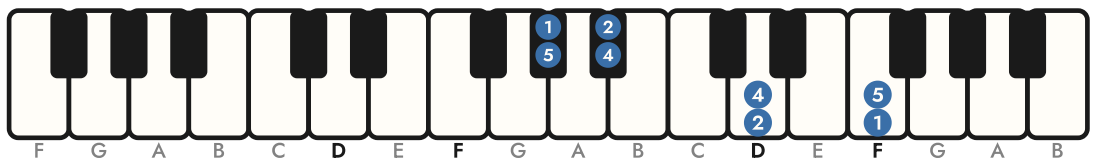
1st inversion



2nd inversion



3rd inversion



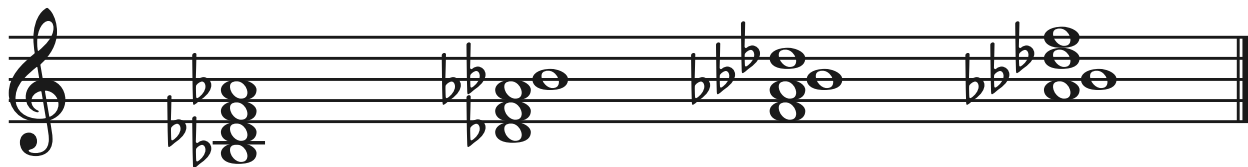
A dominant seventh is a major triad with a minor seventh on top, and its third and seventh make a tritone. Invert it and the notes are the same four; the one that was at the bottom goes an octave up, onto a key it did not use before, and another finger takes it. 属七和弦由大三和弦加小七度构成，三音与七音成三全音，倾向性最强。转位后各音不变，只是最低音依次上移；原最低音升高八度，另换手指。

B $\flat$ m7 / A $\sharp$ m7

minor seventh

root and three inversions

ON THE STAFF

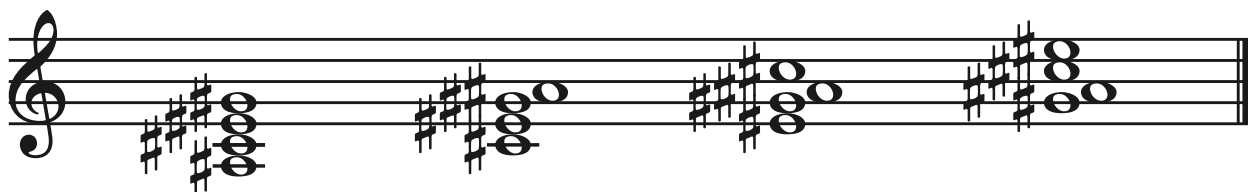
B $\flat$ m7 · B $\flat$ D $\flat$ F A $\flat$ 

root position

1st inversion

2nd inversion

3rd inversion

A $\sharp$ m7 · A $\sharp$ C $\sharp$ E $\sharp$ G $\sharp$ 

root position

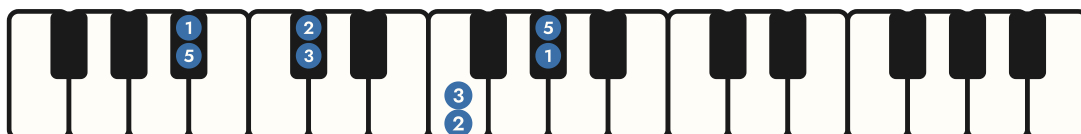
1st inversion

2nd inversion

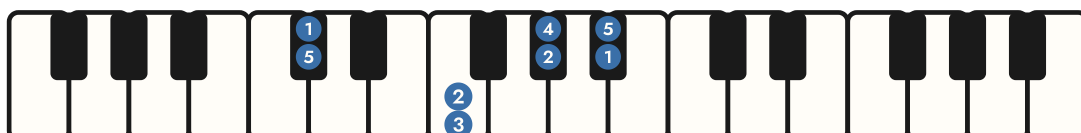
3rd inversion

ON THE KEYS · R.H. 右手 ABOVE, L.H. 左手 BELOW

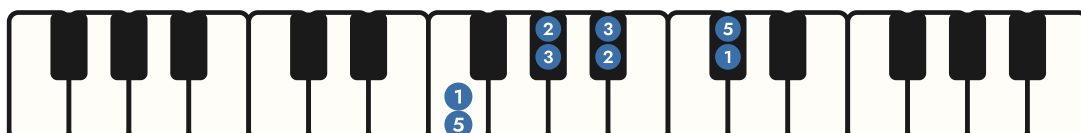
root position



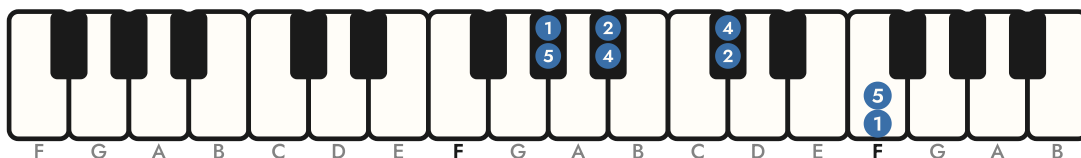
1st inversion



2nd inversion



3rd inversion



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

A minor seventh is a minor triad with a minor seventh on top, and no tritone anywhere in it to pull it somewhere else. Invert it and the notes are the same four; the one that was at the bottom goes an octave up, onto a key it did not use before, and another finger takes it. B $\flat$ and A $\sharp$ are one sound written two ways.

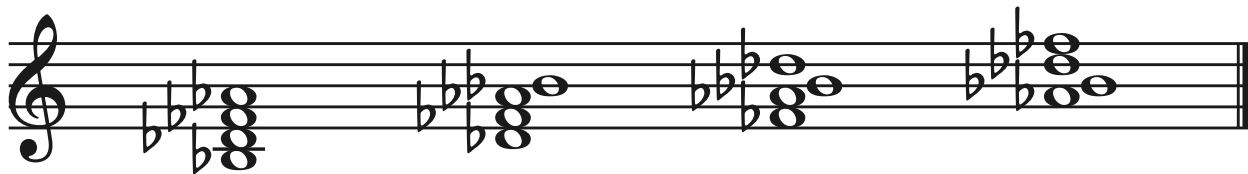
小七和弦由小三和弦加小七度构成，其中没有三全音，故无倾向性。转位后各音不变，只是最低音依次上移；原最低音升高八度，另换手指。降B与升A为同音异名，故同页。

B $\flat$ ø7 / A $\sharp$ ø7

half-diminished seventh

root and three inversions

ON THE STAFF

B $\flat$ ø7 · B $\flat$ D $\flat$ F $\flat$ A $\flat$ 

root position

1st inversion

2nd inversion

3rd inversion

A $\sharp$ ø7 · A $\sharp$ C $\sharp$ E G $\sharp$ 

root position

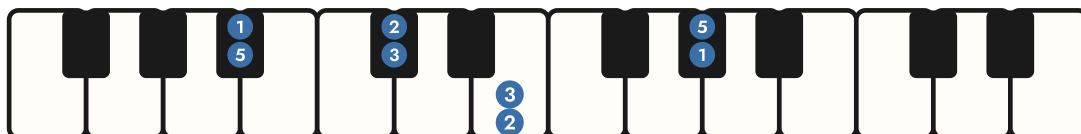
1st inversion

2nd inversion

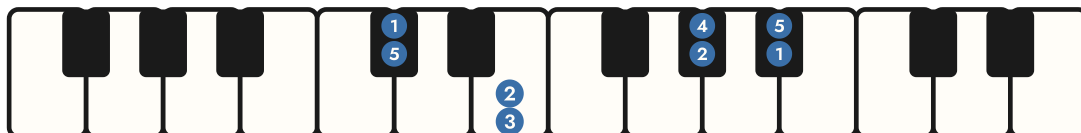
3rd inversion

ON THE KEYS · R.H. 右手 ABOVE, L.H. 左手 BELOW

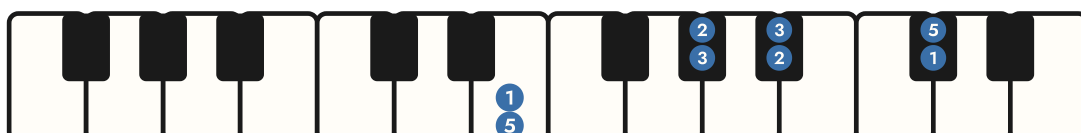
root position



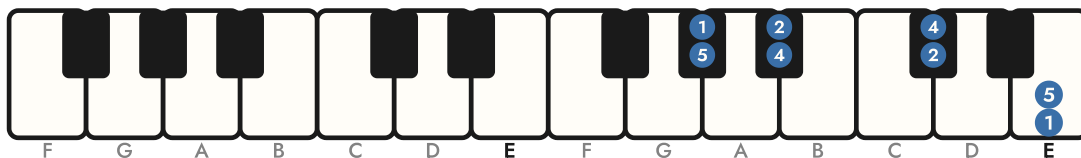
1st inversion



2nd inversion



3rd inversion



A half-diminished seventh is a diminished triad with a minor seventh on top, and the one tritone in it lies between the root and the fifth. Invert it and the notes are the same four; the one that was at the bottom goes an octave up, onto a key it did not use before, and another finger takes it. B $\flat$ and A $\sharp$ are one sound written two ways.

半减七和弦由减三和弦加小七度构成，其中的三全音在根音与五音之间。转位后各音不变，只是最低音依次上移；原最低音升高八度，另换手指。降B与升A为同音异名，故同页。

B $\flat$ $^{\circ}$ 7 / A $^{\#}$ $^{\circ}$ 7

diminished seventh

root and three inversions

ON THE STAFF

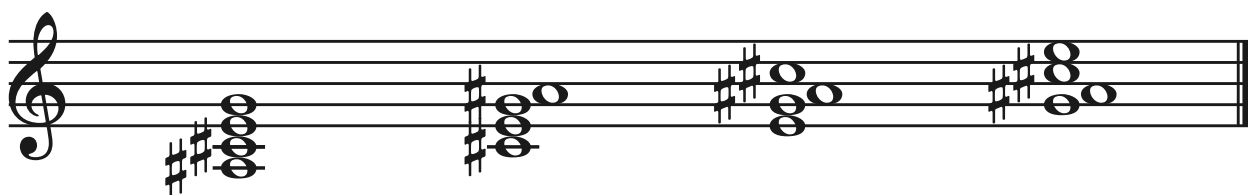
B $\flat$ $^{\circ}$ 7 · B $\flat$ D $\flat$ F $\flat$ A $\flat\flat$ 

root position

1st inversion

2nd inversion

3rd inversion

A $^{\#}$ $^{\circ}$ 7 · A $^{\#}$ C $^{\#}$ E G

root position

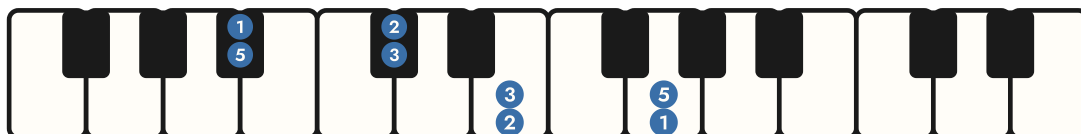
1st inversion

2nd inversion

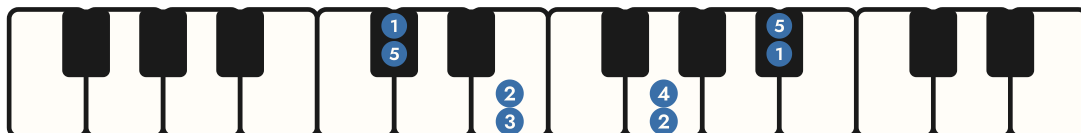
3rd inversion

ON THE KEYS · R.H. 右手 ABOVE, L.H. 左手 BELOW

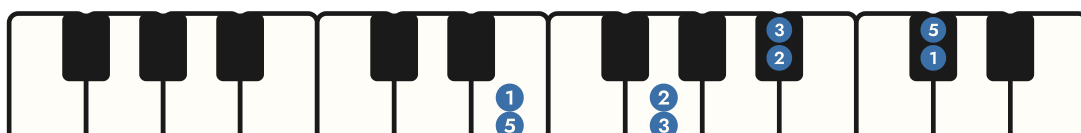
root position



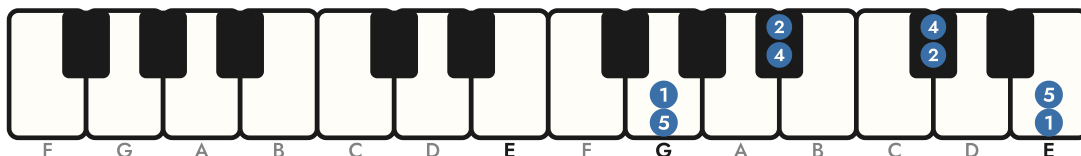
1st inversion



2nd inversion



3rd inversion



A diminished seventh is three minor thirds stacked, which divides the octave evenly and leaves the chord with four roots and four names — each inversion below is another of them in root position. Invert it and the notes are the same four; the one that was at the bottom goes an octave up, onto a key it did not use before, and another finger takes it. B $\flat$ and A $^{\#}$ are one sound written two ways.

减七和弦由三个小三度叠置而成，均分八度，故一个和弦有四个根音、四个名称；下方各转位即其余三个的原位。转位后各音不变，只是最低音依次上移；原最低音升高八度，另换手指。降B与升A为同音异名，故同页。