

# *Piano Chords Practice*

## *Triads, sevenths & extended chords*

*Inversions*

*Voicings*

*Fingerings*

*Note letters*

PIANOCHORD.ORG EBOOKS

# *Piano Chords Practice*

*Triads, sevenths & extended chords*

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# INTRO

This eBook is a collection of exercises for chord training. The purpose is to increase your harmonic vocabulary at the piano and widen your understanding of how chords can be used.

You are presented of ways to play chords both with one and two hands. You will also see inverted versions of chords, which are widely used not at least since they can decrease the hand movement.

Another big area concerning chords on piano are voicings. Voicings are re-arrangements of chords. Chords with six or seven notes are often inconvenient, but can be played with omitted notes and with some of the notes reordered.

There are many possibilities for voicings of extended chords. There are, for example, closed voicings (often played with one hand) and open voicings (often played with two hands). This eBook just gives just a few examples, but if you want to experiment with voicings some things to have in mind to make it sound great is:

- In major and minor chord voicings, the root, the third, the seventh is often included.
- ... As well as the last note. For example, in a 13<sup>th</sup> chord, the thirteenth should be included, but not necessary the ninth or eleventh.
- In dominant chord, the third is not as necessary as in major and minor chord voicings.
- It often sounds better if the distance from the first note (in the bass) to the next is greater than the last two notes (treble notes).

In the last part you are introduced to arpeggios, which are chords broken into sequences.

\* \* \*

Note letters are in some cases included, which can be helpful in the beginning. No chord diagrams are included in this eBook since it would take up far too much space. For reference purposes, hundreds of diagrams can be found on [Pianochord.org](http://Pianochord.org).

## Left and right hand

In the exercises that only involve a treble clef the notes are only indicated for the right hand. But that doesn't mean you shouldn't practice on the same chords with your left hand.

## Sharps and flats

On some occasions you may observe C<sub>b</sub> (a flat sign before a C note) and F<sub>b</sub> (a flat sign before an F note). C<sub>b</sub> and F<sub>b</sub> does not exist in reality and the notes are played as B and E respectively. The reason for this is that some chords include both a B and a B<sub>b</sub>, for example, and if B wouldn't be placed on the position for C in the note system they would end up on the same place.

A list with names of notes that may confuse you and what they stand for:

- C##: the same as D
- D##: the same as E
- E#: the same as F
- F##: the same as G
- G##: the same as A
- A##: the same as B
- B#: the same as C
- Cb: the same as B
- Dbb: the same as C
- Ebb: the same as D
- Fb: the same as E
- Gbb: the same as F
- Abb: the same as G
- Bbb: the same as A

## Fingerings

Fingerings are included in some of the exercises (because of the lack of room fingerings are excluded in the exercises with two clefs). These are indicated by numbers 1-5:

- 1: thumb
- 2: index finger
- 3: middle finger
- 4: ring finger
- 5: little finger

LH is visible in some occasions and is an abbreviation for left hand.

The fingerings are recommendations, but they must not be the way you prefer to play a chord. What the best fingerings are can depend on the size of the hand and also the situation sometimes. However, you should accept the main rules such as to include the thumb for white keys and avoid playing with the thumbs on black keys if not forced.

# Major triads

1. Major triads with fingerings and note letters.
2. Major triads including inversions with fingerings and note letters.

**1**

Diagram 1 shows two rows of musical notation for major triads. The first row contains C, F, B $\flat$ , E $\flat$ , A $\flat$ , and D $\flat$ . The second row contains F $\sharp$ , B, E, A, D, and G. Each triad is shown on a treble clef staff with notes and fingerings (5, 3, 1) indicated below. Note letters are placed inside the notes.

C F B $\flat$  E $\flat$  A $\flat$  D $\flat$

F $\sharp$  B E A D G

**2**

Diagram 2 shows two rows of musical notation for major triads and inversions. The first row contains C, F/C, B $\flat$ , E $\flat$ /B $\flat$ , A $\flat$ , and D $\flat$ /A $\flat$ . The second row contains F $\sharp$ , B/F $\sharp$ , E, A/E, D, and G/D. Each triad is shown on a treble clef staff with notes and fingerings (5, 3, 1) indicated below. Note letters are placed inside the notes.

C F/C B $\flat$  E $\flat$ /B $\flat$  A $\flat$  D $\flat$ /A $\flat$

F $\sharp$  B/F $\sharp$  E A/E D G/D

# Major triads

1. Major triads with fingerings.
2. Major triads including inversions with fingerings.

1

C F B $\flat$  E $\flat$  A $\flat$  D $\flat$

5 3 1 5 3 1  $\flat$  5 3 1  $\flat$  5 3 1  $\flat$  5 3 1  $\flat$  5 3 1

Detailed description: This block shows the first six major triads in the C major scale: C, F, B $\flat$ , E $\flat$ , A $\flat$ , and D $\flat$ . Each triad is written on a treble clef staff. The notes are grouped in a triad, and the fingerings (5, 3, 1) are indicated below each triad. The accidentals (flats) are placed on the appropriate notes.

F $\sharp$  B E A D G

5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1

Detailed description: This block shows the remaining six major triads in the C major scale: F $\sharp$ , B, E, A, D, and G. Each triad is written on a treble clef staff. The notes are grouped in a triad, and the fingerings (5, 3, 1) are indicated below each triad. The accidentals (sharps) are placed on the appropriate notes.

2

C F/C B $\flat$  E $\flat$ /B $\flat$  A $\flat$  D $\flat$ /A $\flat$

5 3 1 5 3 1  $\flat$  5 3 1  $\flat$  5 3 1  $\flat$  5 3 1  $\flat$  5 3 1

Detailed description: This block shows the first six major triads and their first inversions: C, F/C, B $\flat$ , E $\flat$ /B $\flat$ , A $\flat$ , and D $\flat$ /A $\flat$ . Each triad is written on a treble clef staff. The notes are grouped in a triad, and the fingerings (5, 3, 1) are indicated below each triad. The accidentals (flats) are placed on the appropriate notes.

F $\sharp$  B/F $\sharp$  E A/E D G/D

5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1

Detailed description: This block shows the remaining six major triads and their first inversions: F $\sharp$ , B/F $\sharp$ , E, A/E, D, and G/D. Each triad is written on a treble clef staff. The notes are grouped in a triad, and the fingerings (5, 3, 1) are indicated below each triad. The accidentals (sharps) are placed on the appropriate notes.

# Minor triads

1. Minor triads with fingerings and note letters.
2. Minor triads including inversions with fingerings and note letters.

**1**

Cm Fm Bbm Ebm Abm Dbm

5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1

F#m Bm Em Am Dm Gm

5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1

**2**

Cm Fm/C Bbm Ebm/Bb Abm Dbm/Ab

5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1

F#m Bm/F# Em Am/E Dm Gm/D

5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1



# Minor triads

1. Minor triads with fingerings.
2. Minor triads including inversions with fingerings.

1

Cm Fm Bbm Ebm Abm Dbm

5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1

F#m Bm Em Am Dm Gm

5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1

2

Cm Fm/C Bbm Ebm/Bb Abm Dbm/Ab

5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1

F#m Bm/F# Em Am/E Dm Gm/D

5 3 1 5 3 1 5 3 1 5 3 1 5 3 1 5 3 1

# Major 7th

1. Major sevenths with fingerings and note letters.
2. Major sevenths including voicings with fingerings and note letters.

**1**

Cmaj7    Fmaj7    B $\flat$ maj7    E $\flat$ maj7    A $\flat$ maj7    D $\flat$ maj7

5 3 2 1    5 3 2 1    5 3 2 1    5 3 2 1    5 3 2 1    5 3 2 1

F $\sharp$ maj7    Bmaj7    Emaj7    Amaj7    Dmaj7    Gmaj7

5 3 2 1    5 3 2 1    5 3 2 1    5 3 2 1    5 3 2 1    5 3 2 1

**2**

Cmaj7    Fmaj7    B $\flat$ maj7    E $\flat$ maj7    A $\flat$ maj7    D $\flat$ maj7

5 2 1 LH    5 3 2 1    5 2 1 LH    5 3 2 1    5 2 1 LH    5 3 2 1

F $\sharp$ maj7    Bmaj7    Emaj7    Amaj7    Dmaj7    Gmaj7

5 2 1 LH    5 3 2 1    5 2 1 LH    5 3 2 1    5 2 1 LH    5 3 2 1

# Major 7th

1. Major sevenths with fingerings.
2. Major sevenths including voicings with fingerings.

**1**

Cmaj7   Fmaj7   B $\flat$ maj7   E $\flat$ maj7   A $\flat$ maj7   D $\flat$ maj7

5  
3  
2  
1

5  
3  
2  
1

5  
3  
2  
1

5  
3  
2  
1

5  
3  
2  
1

5  
3  
2  
1

F $\sharp$ maj7   Bmaj7   Emaj7   Amaj7   Dmaj7   Gmaj7

5  
3  
2  
1

5  
3  
2  
1

5  
3  
2  
1

5  
3  
2  
1

5  
3  
2  
1

5  
3  
2  
1

**2**

Cmaj7   Fmaj7   B $\flat$ maj7   E $\flat$ maj7   A $\flat$ maj7   D $\flat$ maj7

5  
2  
1  
LH

5  
3  
2  
1

5  
2  
1  
LH

5  
3  
2  
1

5  
2  
1  
LH

5  
3  
2  
1

F $\sharp$ maj7   Bmaj7   Emaj7   Amaj7   Dmaj7   Gmaj7

5  
2  
1  
LH

5  
3  
2  
1

5  
2  
1  
LH

5  
3  
2  
1

5  
2  
1  
LH

5  
3  
2  
1

# Minor 7th

1. Minor sevenths with fingerings and note letters.
2. Minor sevenths including voicings with fingerings and note letters.

**1**

Cm<sup>7</sup> Fm<sup>7</sup> Bbm<sup>7</sup> Ebm<sup>7</sup> Abm<sup>7</sup> Dbm<sup>7</sup>

5 3 2 1 | 5 3 2 1 | 5 3 2 1 | 5 3 2 1 | 5 3 2 1 | 5 3 2 1

F#m<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup>

5 3 2 1 | 5 3 2 1 | 5 3 2 1 | 5 3 2 1 | 5 3 2 1 | 5 3 2 1

**2**

Cm<sup>7</sup> Fm<sup>7</sup> Bbm<sup>7</sup> Ebm<sup>7</sup> Abm<sup>7</sup> Dbm<sup>7</sup>

5 2 1 LH | 5 3 2 1 | 5 2 1 LH | 5 3 2 1 | 5 2 1 LH | 5 3 2 1

F#m<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup>

5 2 1 LH | 5 3 2 1 | 5 2 1 LH | 5 3 2 1 | 5 2 1 LH | 5 3 2 1

# Minor 7th

1. Minor sevenths with fingerings.
2. Minor sevenths including voicings with fingerings.

**1**

Cm<sup>7</sup> Fm<sup>7</sup> Bbm<sup>7</sup> Ebm<sup>7</sup> Abm<sup>7</sup> Dbm<sup>7</sup>

5 3 2 1    5 3 2 1    5 3 2 1    5 3 2 1    5 3 2 1    5 3 2 1

F#m<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup>

5 3 2 1    5 3 2 1    5 3 2 1    5 3 2 1    5 3 2 1    5 3 2 1

**2**

Cm<sup>7</sup> Fm<sup>7</sup> Bbm<sup>7</sup> Ebm<sup>7</sup> Abm<sup>7</sup> Dbm<sup>7</sup>

5 2 1 LH    5 3 2 1    5 2 1 LH    5 3 2 1    5 2 1 LH    5 3 2 1

F#m<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup>

5 2 1 LH    5 3 2 1    5 2 1 LH    5 3 2 1    5 2 1 LH    5 3 2 1

# Dominant 7th

1. Dominant sevenths with fingerings and note letters.
2. Dominant sevenths including voicings with fingerings and note letters.

1

Diagram 1 shows the first six dominant 7th chords: C7, F7, Bb7, Eb7, Ab7, and Db7. Each chord is represented by a treble clef staff with notes and fingerings. The notes are: C7 (C, E, G, Bb), F7 (F, Ab, C, Eb), Bb7 (Bb, Db, F, Ab), Eb7 (Eb, Gb, Bb, Db), Ab7 (Ab, Cb, Eb, Gb), and Db7 (Db, Fb, Ab, Cb). The fingerings are: C7 (5, 3, 2, 1), F7 (5, 3, 2, 1), Bb7 (5, 3, 2, 1), Eb7 (5, 3, 2, 1), Ab7 (5, 3, 2, 1), and Db7 (5, 3, 2, 1). The next six chords are F#7, B7, E7, A7, D7, and G7. The notes are: F#7 (F#, A#, C#, E#), B7 (B, D#, F#, A#), E7 (E, G#, B#, D#), A7 (A, C#, E#, G#), D7 (D, F#, A#, C#), and G7 (G, B, D, F). The fingerings are: F#7 (5, 3, 2, 1), B7 (5, 3, 2, 1), E7 (5, 3, 2, 1), A7 (5, 3, 2, 1), D7 (5, 3, 2, 1), and G7 (5, 3, 2, 1).

2

Diagram 2 shows the same six dominant 7th chords as Diagram 1, but with voicings. The notes and fingerings are: C7 (E, Bb, G, C; 5, 2, 1 LH), F7 (Eb, C, Ab, F; 5, 3, 2, 1), Bb7 (D, Ab, F, Bb; 5, 2, 1 LH), Eb7 (Db, Bb, G, Eb; 5, 3, 2, 1), Ab7 (Cb, Ab, Eb, C; 5, 2, 1 LH), and Db7 (Cb, Ab, F, Db; 5, 3, 2, 1). The next six chords are F#7, B7, E7, A7, D7, and G7. The notes and fingerings are: F#7 (A#, C#, E#, F#; 5, 2, 1 LH), B7 (A, D#, F#, B; 5, 3, 2, 1), E7 (D#, F#, A#, B; 5, 2, 1 LH), A7 (C#, E#, G#, A; 5, 3, 2, 1), D7 (F#, A#, C#, D; 5, 2, 1 LH), and G7 (B, D, F, G; 5, 3, 2, 1).

# Dominant 7th

1. Dominant sevenths with fingerings.
2. Dominant sevenths including voicings with fingerings.

1

Exercise 1 shows two rows of dominant seventh chords in treble clef. The first row contains C7, F7, Bb7, Eb7, Ab7, and Db7. The second row contains F#7, B7, E7, A7, D7, and G7. Each chord is represented by a vertical line with notes on a staff and a set of numbers (1-5) below it indicating the fingering for the right hand.

Chord	Fingering
C7	5, 3, 2, 1
F7	5, 3, 2, 1
Bb7	5, 3, 2, 1
Eb7	5, 3, 2, 1
Ab7	5, 3, 2, 1
Db7	5, 3, 2, 1
F#7	5, 3, 2, 1
B7	5, 3, 2, 1
E7	5, 3, 2, 1
A7	5, 3, 2, 1
D7	5, 3, 2, 1
G7	5, 3, 2, 1

2

Exercise 2 shows two rows of dominant seventh chords in treble clef. The first row contains C7, F7, Bb7, Eb7, Ab7, and Db7. The second row contains F#7, B7, E7, A7, D7, and G7. Each chord is represented by a vertical line with notes on a staff and a set of numbers (1-5) below it indicating the fingering for the left hand (LH). The notes are arranged in a specific voicing for each chord.

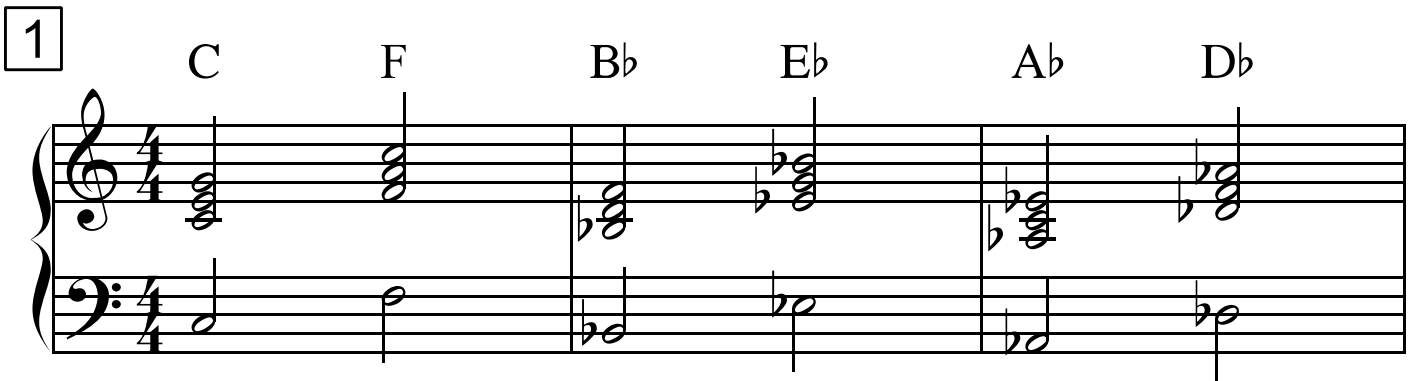
Chord	Fingering
C7	5, 2, 1 LH
F7	5, 3, 2, 1
Bb7	5, 2, 1 LH
Eb7	5, 3, 2, 1
Ab7	5, 2, 1 LH
Db7	5, 3, 2, 1
F#7	5, 2, 1 LH
B7	5, 3, 2, 1
E7	5, 2, 1 LH
A7	5, 3, 2, 1
D7	5, 2, 1 LH
G7	5, 3, 2, 1

# Triad-over-root voicings

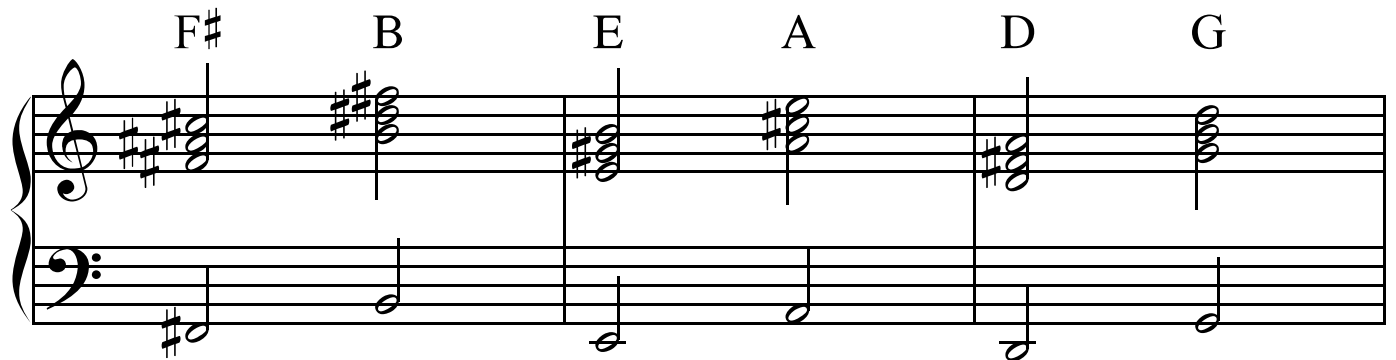
1. Major triads played in two parts with both hands.
2. Major triads played in two parts with both hands including inversions.

1

C F B $\flat$  E $\flat$  A $\flat$  D $\flat$

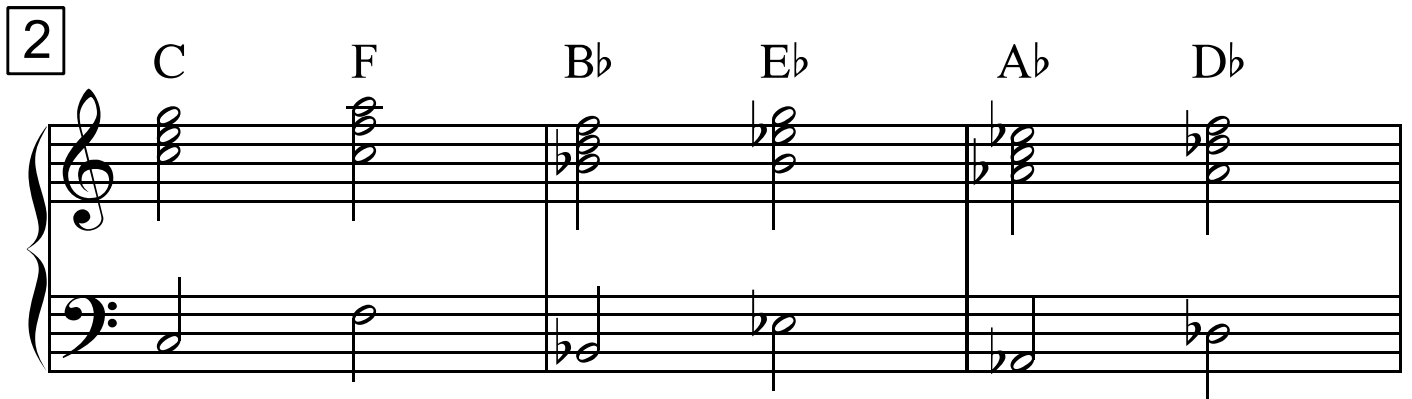


F $\sharp$  B E A D G

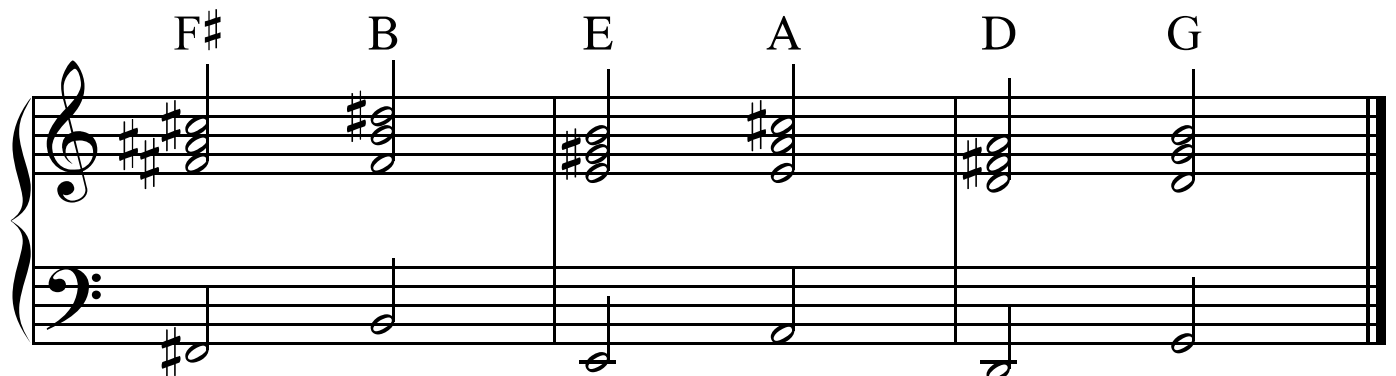


2

C F B $\flat$  E $\flat$  A $\flat$  D $\flat$



F $\sharp$  B E A D G



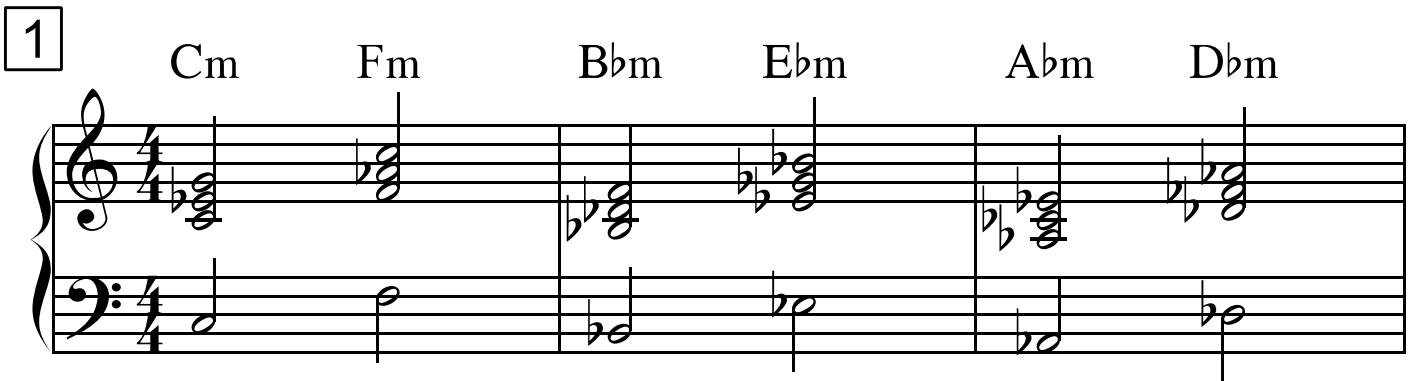


# Triad-over-root voicings

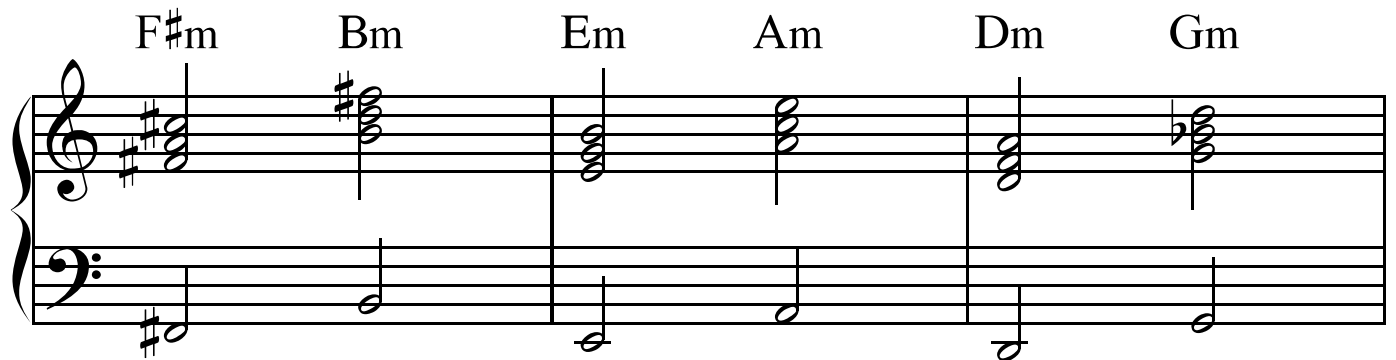
1. Minor triads played in two parts with both hands.
2. Minor triads played in two parts with both hands including inversions.

1

Cm Fm Bbm Ebm Abm Dbm

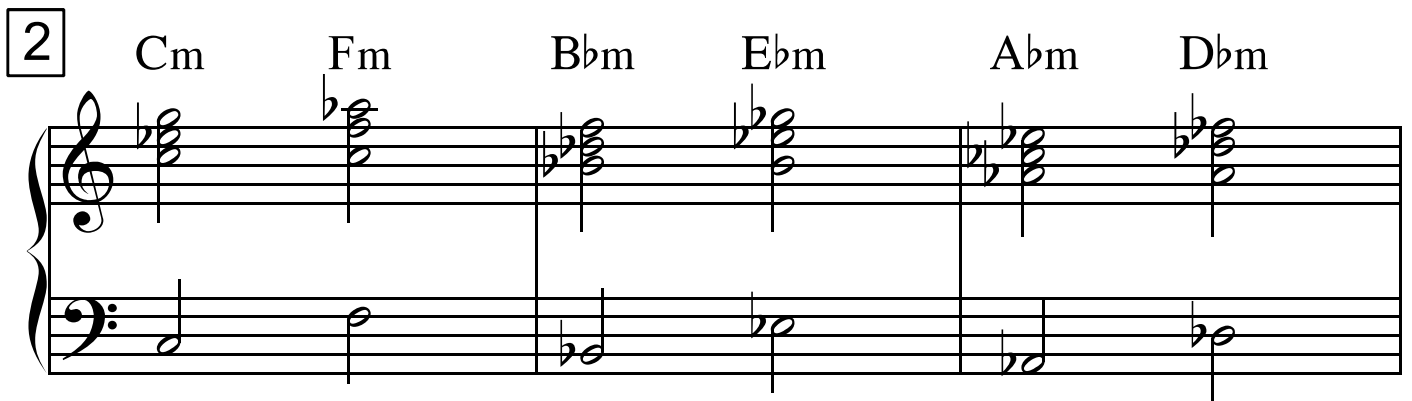


F#m Bm Em Am Dm Gm

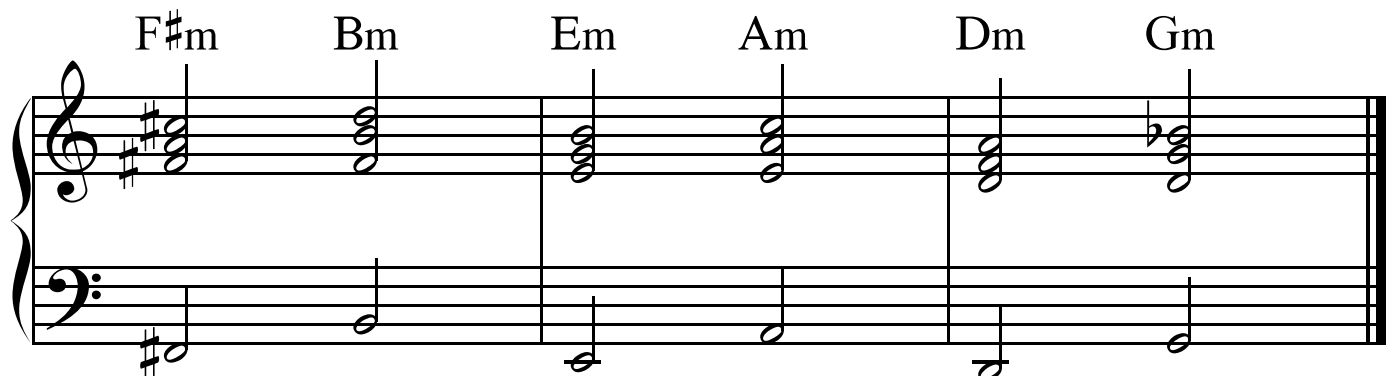


2

Cm Fm Bbm Ebm Abm Dbm



F#m Bm Em Am Dm Gm



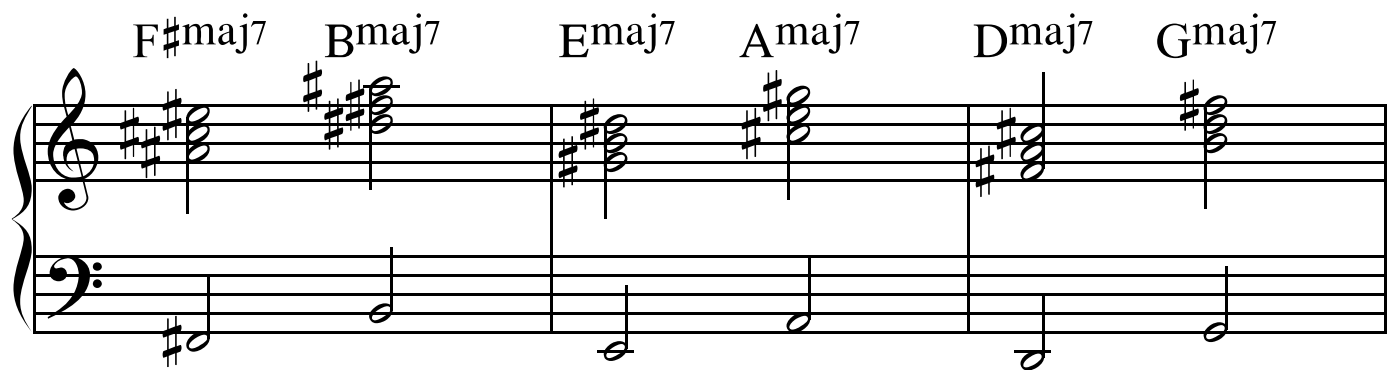
# Part-over-root voicings

1. Major 7th chords played in two parts with both hands.
2. Major 7th chords played in two parts with both hands including inversions.


**1** Cmaj7 Fmaj7 B $\flat$ maj7 E $\flat$ maj7 A $\flat$ maj7 D $\flat$ maj7



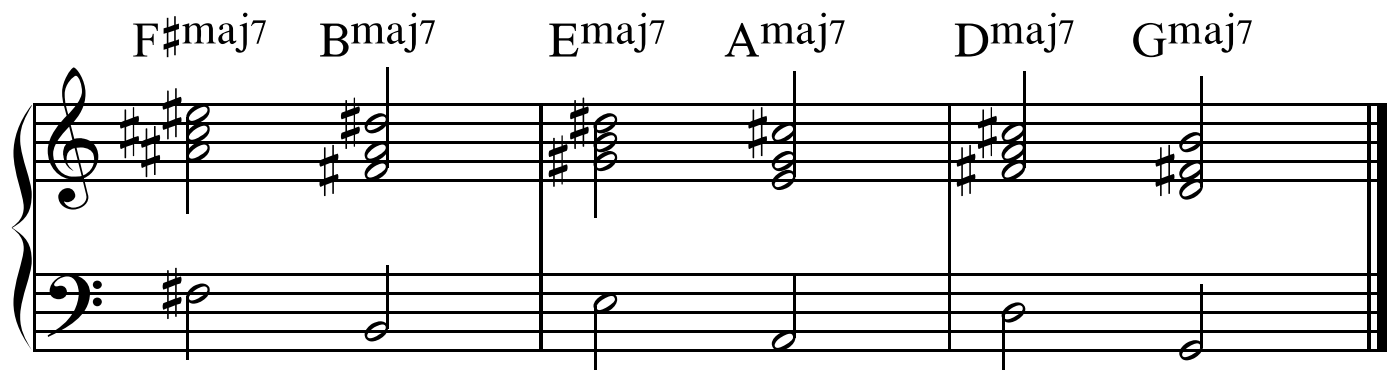
F $\sharp$ maj7 Bmaj7 Emaj7 Amaj7 Dmaj7 Gmaj7



**2** Cmaj7 Fmaj7 B $\flat$ maj7 E $\flat$ maj7 A $\flat$ maj7 D $\flat$ maj7



F $\sharp$ maj7 Bmaj7 Emaj7 Amaj7 Dmaj7 Gmaj7

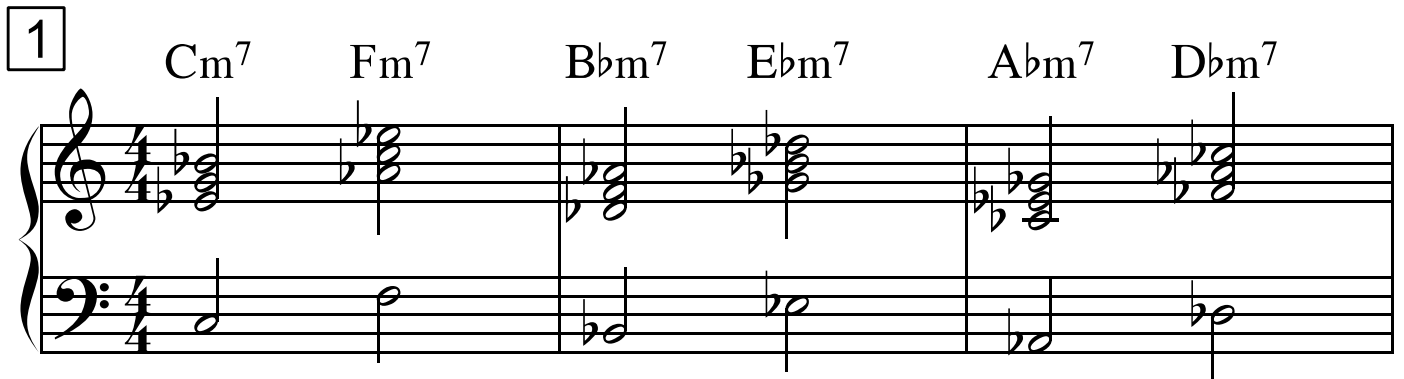


# Part-over-root voicings

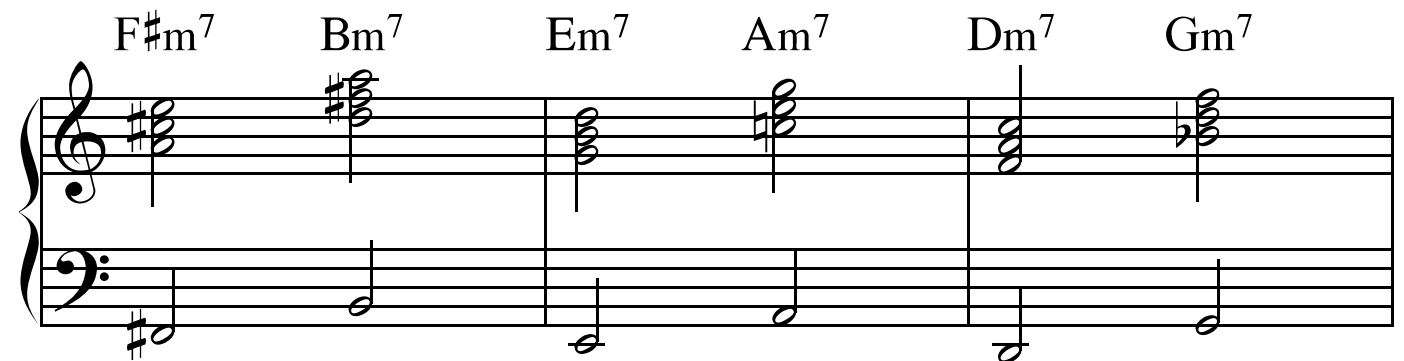
1. Minor 7th chords played in two parts with both hands.
2. Minor 7th chords played in two parts with both hands including inversions.

**1**

Cm<sup>7</sup> Fm<sup>7</sup> Bbm<sup>7</sup> Ebm<sup>7</sup> Abm<sup>7</sup> Dbm<sup>7</sup>

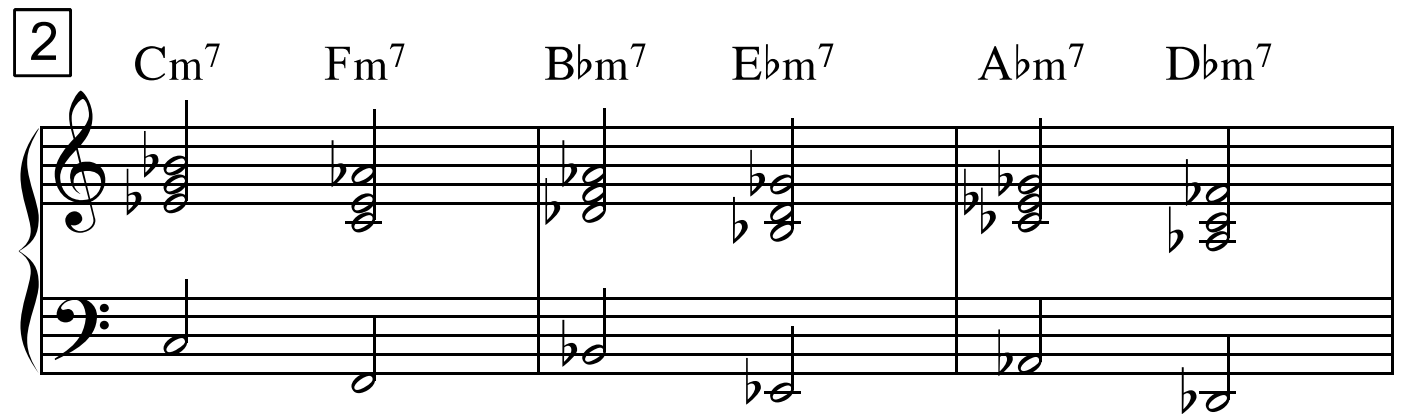


F#m<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup>

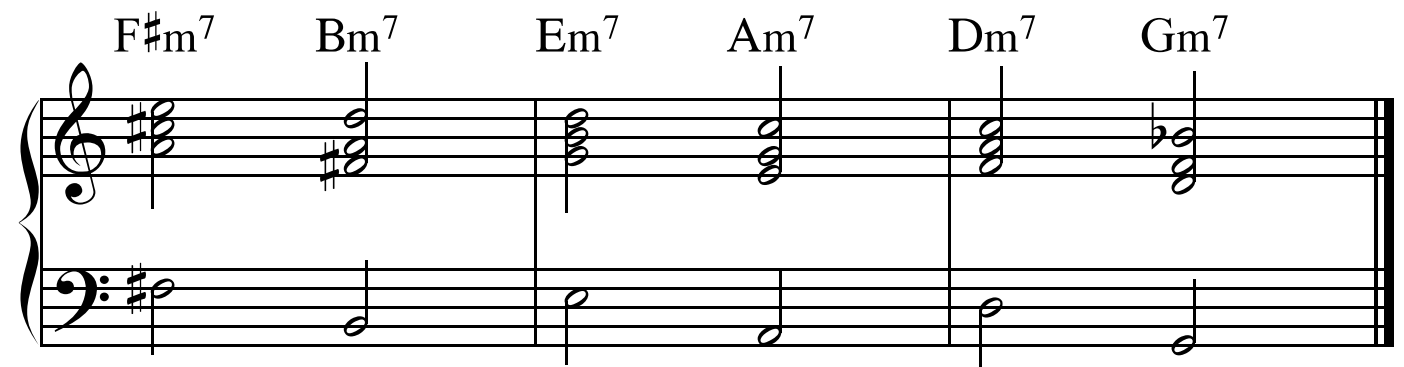


**2**

Cm<sup>7</sup> Fm<sup>7</sup> Bbm<sup>7</sup> Ebm<sup>7</sup> Abm<sup>7</sup> Dbm<sup>7</sup>



F#m<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup>

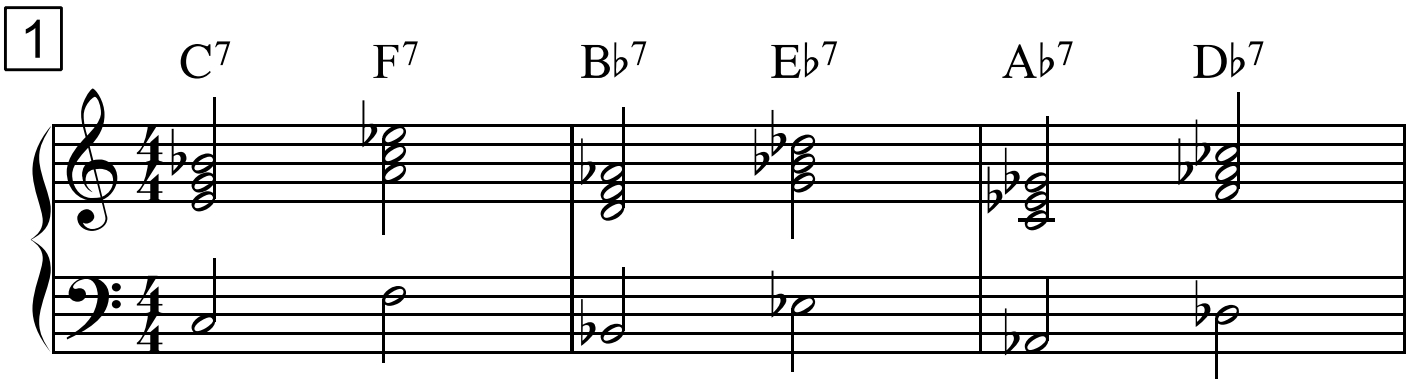


# Part-over-root voicings

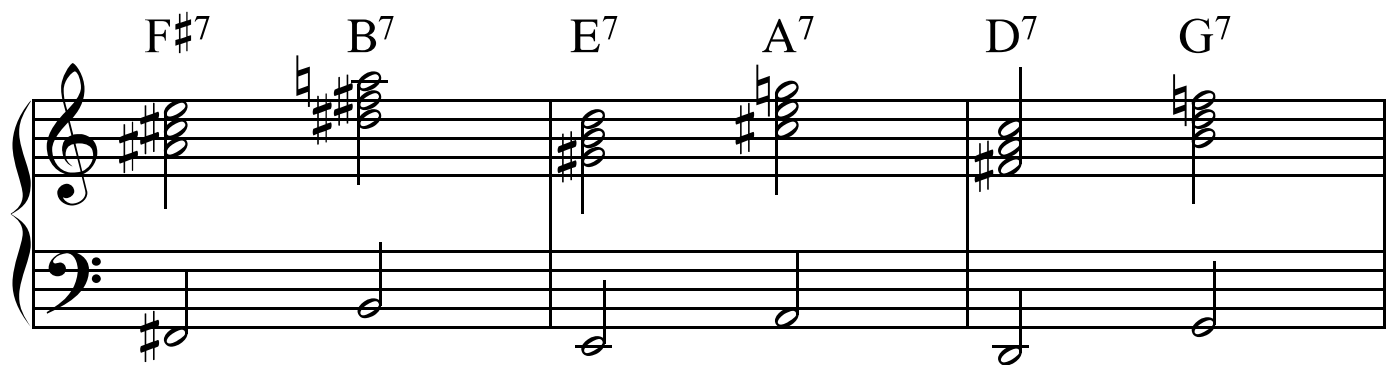
1. Dominant 7th chords played in two parts with both hands.
2. Dominant 7th chords played in two parts with both hands including inversions.

**1**

C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> D<sup>b7</sup>

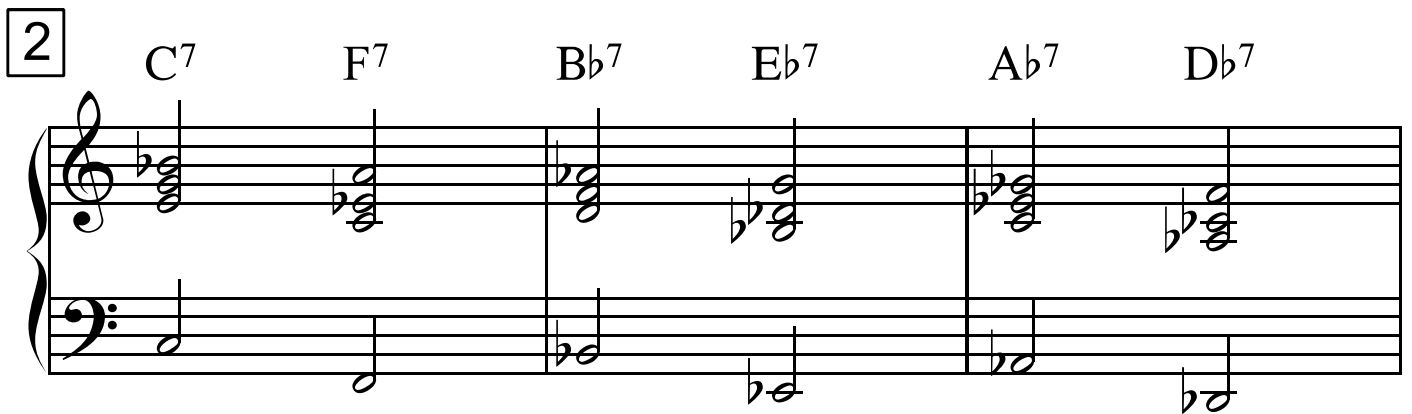


F<sup>#7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

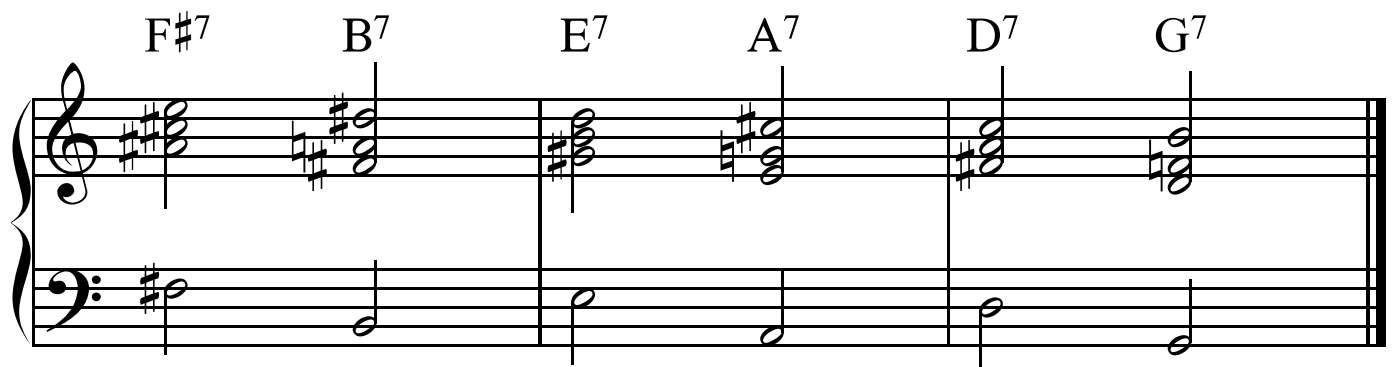


**2**

C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> D<sup>b7</sup>



F<sup>#7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>



# Part-over-root voicings

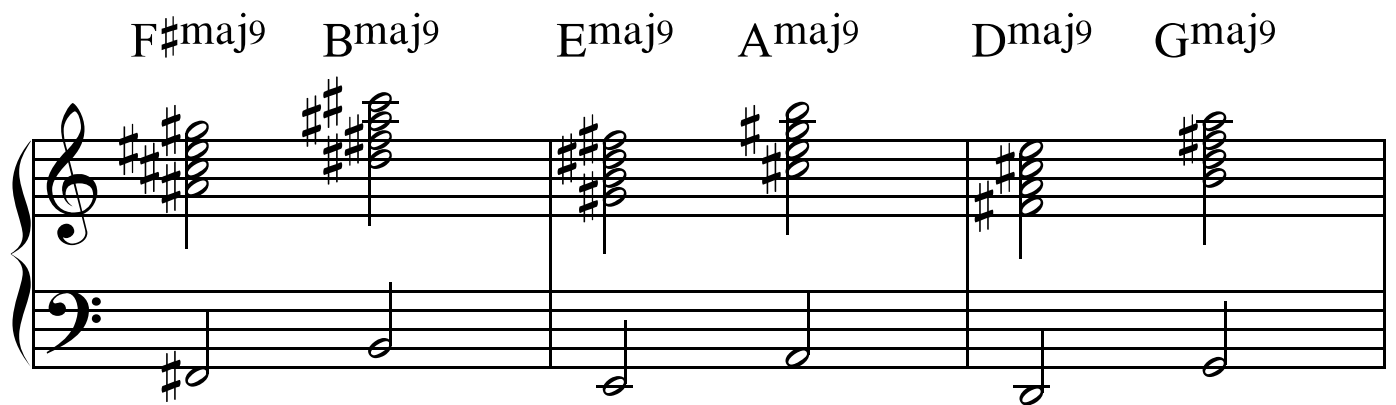
1. Major 9th chords played in two parts with both hands.
2. Major 9th chords played in two parts with both hands including inversions.

1

Cmaj<sup>9</sup> Fmaj<sup>9</sup> B<sup>b</sup>maj<sup>9</sup> E<sup>b</sup>maj<sup>9</sup> A<sup>b</sup>maj<sup>9</sup> D<sup>b</sup>maj<sup>9</sup>



F<sup>#</sup>maj<sup>9</sup> Bmaj<sup>9</sup> Emaj<sup>9</sup> Amaj<sup>9</sup> Dmaj<sup>9</sup> Gmaj<sup>9</sup>

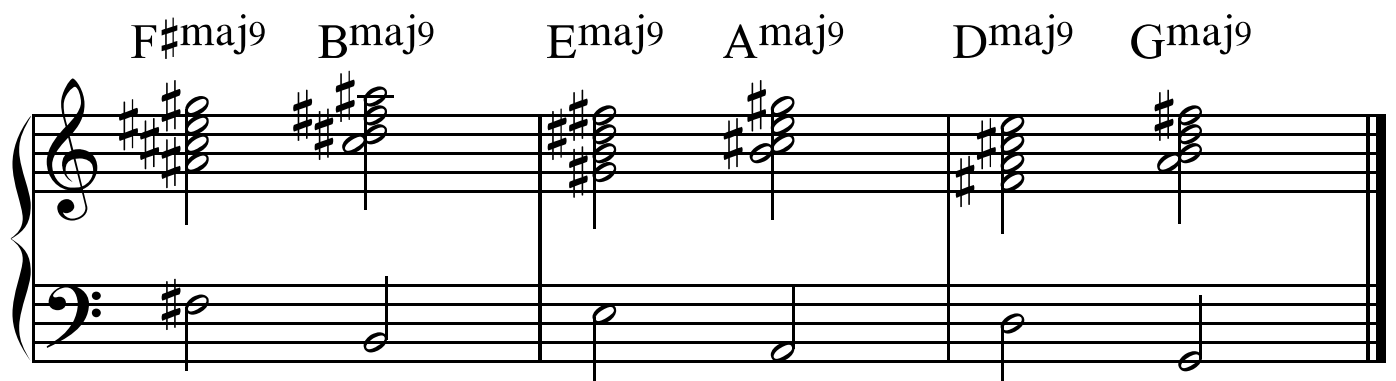


2

Cmaj<sup>9</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>9</sup> E<sup>b</sup>maj<sup>9</sup> A<sup>b</sup>maj<sup>9</sup> D<sup>b</sup>maj<sup>9</sup>



F<sup>#</sup>maj<sup>9</sup> Bmaj<sup>9</sup> Emaj<sup>9</sup> Amaj<sup>9</sup> Dmaj<sup>9</sup> Gmaj<sup>9</sup>



# Part-over-root voicings

1. Minor 9th chords played in two parts with both hands.
2. Minor 9th chords played in two parts with both hands including inversions.

1

Cm<sup>9</sup> Fm<sup>9</sup> Bbm<sup>9</sup> Ebm<sup>9</sup> Abm<sup>9</sup> Dbm<sup>9</sup>

F#m<sup>9</sup> Bm<sup>9</sup> Em<sup>9</sup> Am<sup>9</sup> Dm<sup>9</sup> Gm<sup>9</sup>

2

Cm<sup>9</sup> Fm<sup>9</sup> Bbm<sup>9</sup> Ebm<sup>9</sup> Abm<sup>9</sup> Dbm<sup>9</sup>

F#m<sup>9</sup> Bm<sup>9</sup> Em<sup>9</sup> Am<sup>9</sup> Dm<sup>9</sup> Gm<sup>9</sup>

# Part-over-root voicings

1. Dominant 9th chords played in two parts with both hands.
2. Dominant 9th chords played in two parts with both hands including inversions.

**1**

C<sup>9</sup> F<sup>9</sup> B<sup>b</sup>9 E<sup>b</sup>9 A<sup>b</sup>9 D<sup>b</sup>9

F<sup>#</sup>9 B<sup>9</sup> E<sup>9</sup> A<sup>9</sup> D<sup>9</sup> G<sup>9</sup>

**2**

C<sup>9</sup> F<sup>7</sup> B<sup>b</sup>9 E<sup>b</sup>7 A<sup>b</sup>9 D<sup>b</sup>9

F<sup>#</sup>9 B<sup>9</sup> E<sup>9</sup> A<sup>9</sup> D<sup>9</sup> G<sup>9</sup>

# Part-over-root voicings

1. Dominant 11th chords played in two parts with both hands.

2. Dominant 11th chords played in two parts with both hands including inversions.

**1**

C<sup>11</sup> F<sup>11</sup> B<sup>b11</sup> E<sup>b11</sup> A<sup>b11</sup> D<sup>b11</sup>

F<sup>#11</sup> B<sup>11</sup> E<sup>11</sup> A<sup>11</sup> D<sup>11</sup> G<sup>11</sup>

**2**

C<sup>11</sup> F<sup>11</sup> B<sup>b11</sup> E<sup>b11</sup> A<sup>b11</sup> D<sup>b11</sup>

F<sup>#11</sup> B<sup>11</sup> E<sup>11</sup> A<sup>11</sup> D<sup>11</sup> G<sup>11</sup>



# Part-over-root voicings

1. Dominant 13th chords played in two parts with both hands including inversions.
2. Major 13th chords played in two parts with both hands including inversions.

**1** C<sup>13</sup> F<sup>13</sup> B<sup>b13</sup> E<sup>b13</sup> A<sup>b13</sup> D<sup>b13</sup>

F<sup>#13</sup> B<sup>13</sup> E<sup>13</sup> A<sup>13</sup> D<sup>13</sup> G<sup>13</sup>

**2** C<sup>maj13</sup> F<sup>maj13</sup> B<sup>bmaj13</sup> E<sup>bmaj13</sup> A<sup>bmaj13</sup> D<sup>bmaj13</sup>

F<sup>#maj13</sup> B<sup>maj13</sup> E<sup>maj13</sup> A<sup>maj13</sup> D<sup>maj13</sup> G<sup>maj13</sup>

# Major triad arpeggios

1. Major triads ascending arpeggios with fingerings.
2. Major triads descending arpeggios with fingerings.

**1**

C F

1 2 3 1 2 3 1 2 3 1 2 3

Detailed description: This block shows the first exercise, labeled '1'. It consists of two staves of music in 6/8 time. The first staff contains two measures: the first measure is for a C major triad (C4, E4, G4) and the second is for an F major triad (F4, A4, C5). Each triad is arpeggiated in an ascending pattern. Fingerings are indicated below the notes: 1-2-3 for the first three notes of each triad, and 1-2-3 for the last three notes of each triad.

G C

1 2 3 1 2 3 1 2 3 1 2 3 5

Detailed description: This block shows the continuation of the first exercise. The first staff contains two measures: the first measure is for a G major triad (G4, B4, D5) and the second is for a C major triad (C4, E4, G4). Each triad is arpeggiated in an ascending pattern. Fingerings are indicated below the notes: 1-2-3 for the first three notes of each triad, and 1-2-3 for the last three notes of the G triad, and 1-2-3-5 for the last four notes of the C triad. The piece ends with a double bar line and a 6/8 time signature.

**2**

C F

5 3 2 1 3 2 1 3 2 1 3 2 1

Detailed description: This block shows the second exercise, labeled '2'. It consists of two staves of music in 6/8 time. The first staff contains two measures: the first measure is for a C major triad (C4, E4, G4) and the second is for an F major triad (F4, A4, C5). Each triad is arpeggiated in a descending pattern. Fingerings are indicated below the notes: 5-3-2-1 for the first four notes of each triad, and 3-2-1 for the last three notes of each triad.

G C

3 2 1 3 2 1 3 2 1 3 2 1

Detailed description: This block shows the continuation of the second exercise. The first staff contains two measures: the first measure is for a G major triad (G4, B4, D5) and the second is for a C major triad (C4, E4, G4). Each triad is arpeggiated in a descending pattern. Fingerings are indicated below the notes: 3-2-1 for the first three notes of each triad, and 3-2-1 for the last three notes of each triad. The piece ends with a double bar line.

# Minor triad arpeggios

1. Minor triads ascending arpeggios with fingerings.
2. Minor triads descending arpeggios with fingerings.

**1**

Am Em

1 2 3 1 2 3 1 2 3 1 2 3

G Am

1 2 3 1 2 3 1 2 3 5

**2**

Am Em

5 3 2 1 3 2 1 3 2 1 3 2 1

G Am

3 2 1 3 2 1 3 2 1 3 2 1

# Major triad arpeggios, two octaves

1. Major triad arpeggios over two octaves, part I.
2. Major triad arpeggios over two octaves, part II.

**1**

C F

1 2 3 1 2 3 5 3 2 1 3 2 1 2 3 1 2 3 5 3 2 1 3 2

G C

1 2 3 1 2 3 5 3 2 1 3 2 1 2 3 1 2 3 5

**2**

A D

1 2 3 1 2 3 5 3 2 1 3 2 1 2 3 1 2 3 5 3 2 1 3 2

E A

1 2 3 1 2 3 5 3 2 1 3 2 1 2 3 1 2 3 5

# Minor triad arpeggios, two octaves

1. Minor triad arpeggios over two octaves, part I.
2. Minor triad arpeggios over two octaves, part II.

**1** Am Dm

1 2 3 1 2 3 5 3 2 1 3 2 1 2 3 1 2 3 5 3 2 1 3 2

Em Am

1 2 3 1 2 3 5 3 2 1 3 2 1 2 3 1 2 3 5

**2** Em Am

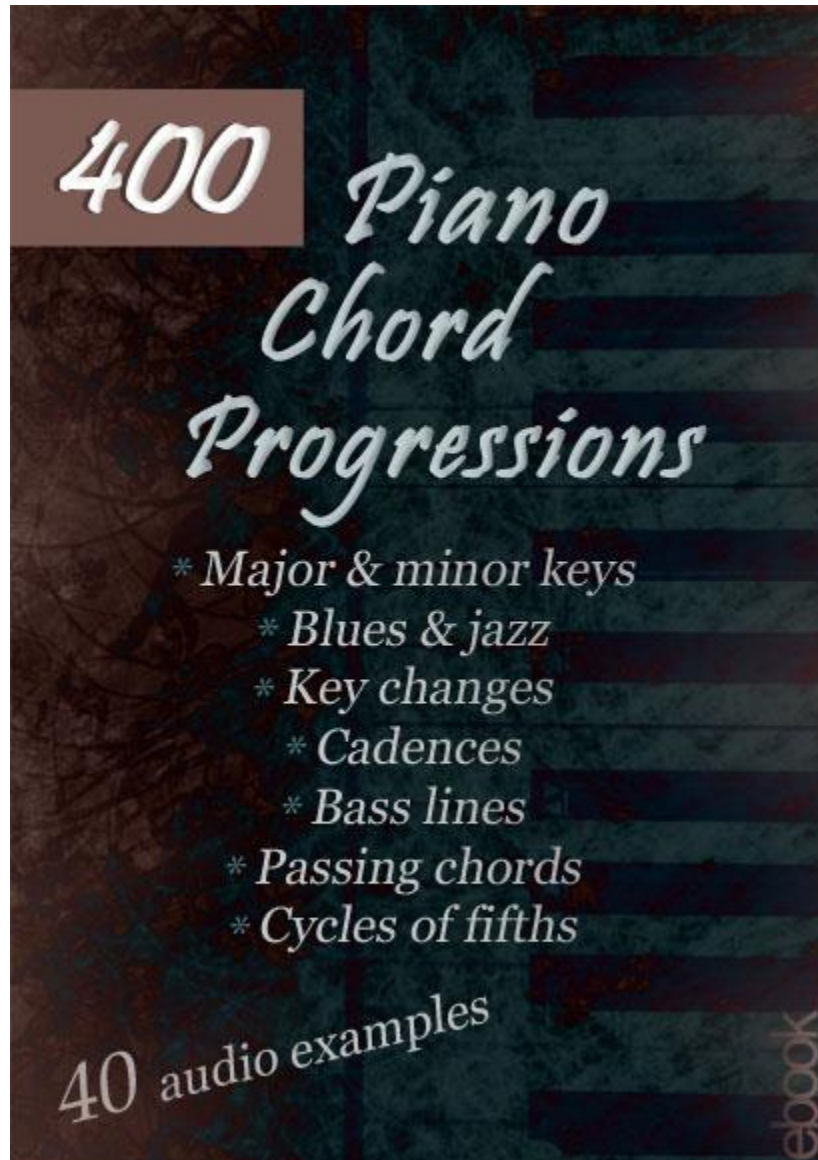
1 2 3 1 2 3 5 3 2 1 3 2 1 2 3 1 2 3 5 3 2 1 3 2

Bm Em

1 2 3 1 2 3 5 3 2 1 3 2 1 2 3 1 2 3 5

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