Piano Chords Practice
Triads, sevenths & extended chords

Inversions
Voicings
Fingerings
Note letters
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 13th 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.

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 Cb (a flat sign before a C note) and Fb (a flat sign before an F note). Cb and Fb 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 Bb, 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
- Db: the same as C
- Eb: the same as D
- Fb: the same as E
- Gb: the same as F
- Ab: the same as G
- Bb: 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.
Major triads

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

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

1. Minor triads with fingerings.
2. Minor triads including inversions with fingerings.
Major 7th

1. Major sevenths with fingerings and note letters.
2. Major sevenths including voicings with fingerings and note letters.
Major 7th

1. Major sevenths with fingerings.
2. Major sevenths including voicings with fingerings.
Minor 7th

1. Minor sevenths with fingerings and note letters.
2. Minor sevenths including voicings with fingerings and note letters.
Minor 7th

1. Minor sevenths with fingerings.
2. Minor sevenths including voicings with fingerings.
Dominant 7th

1. Dominant sevenths with fingerings and note letters.
2. Dominant sevenths including voicings with fingerings and note letters.
Dominant 7th

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

[Music notation image]

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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.
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.
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.
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.
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.
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.
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.
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.
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.
Major triad arpeggios

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

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Minor triad arpeggios

1. Minor triads ascending arpeggios with fingerings.
2. Minor triads descending arpeggios with fingerings.
Major triad arpeggios, two octaves

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

1. Minor triad arpeggios over two octaves, part I.
2. Minor triad arpeggios over two octaves, part II.
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[Image of the book cover]

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