

*The*

*Piano Chord*

*Collection*

**CHORD PRACTICE**

EXTRA MATERIAL INCLUDED IN  
THE PIANO CHORD COLLECTION  
BY PIANOCHORD.ORG

# 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 its constituent notes and fingerings (5, 3, 1) indicated below the staff.

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 their first 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 its constituent notes and fingerings (5, 3, 1) indicated below the staff.

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

# 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

# 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

# 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

# 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 fingerings and note letters for dominant 7th chords in the treble clef. The chords are arranged in two rows:

- Row 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>
- Row 2: F<sup>#7</sup>, B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>

Each chord is represented by a treble clef staff with notes circled and labeled with their letter names. Below each staff, the fingerings for the four notes are listed vertically.

2

Diagram 2 shows the fingerings and note letters for dominant 7th chords in the treble clef, including specific voicings. The chords are arranged in two rows:

- Row 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>
- Row 2: F<sup>#7</sup>, B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>

Each chord is represented by a treble clef staff with notes circled and labeled with their letter names. Below each staff, the fingerings for the four notes are listed vertically. Some chords include the label "LH" (Left Hand) below the first finger, indicating a specific voicing.

# Broken chords

1. Broken chords with bass line progression.
2. Arpeggio with inverted chords.

**1**

G D/F# Em Bm/D

C G/B C G

**2**

C G/B

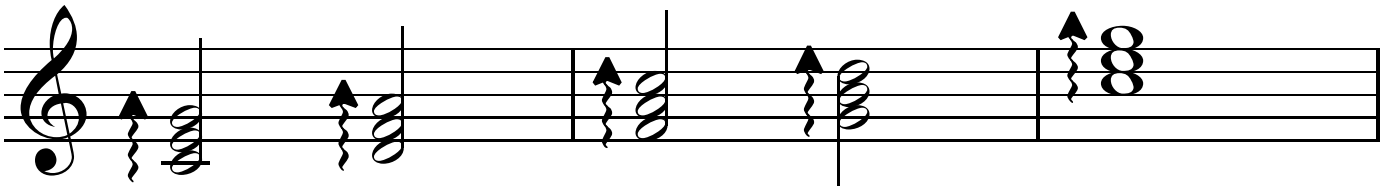
F/A C/G C

# Rolling chords exercises

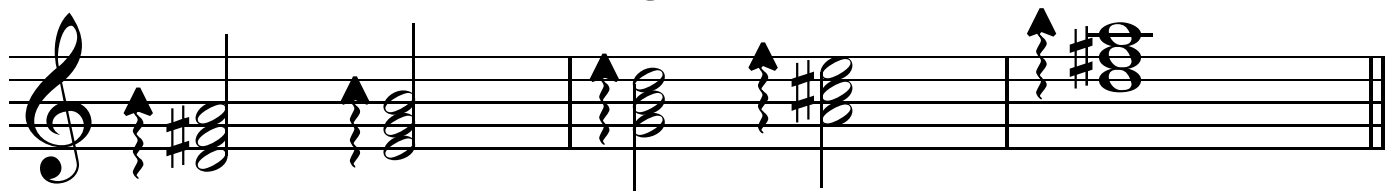
1. Rolling chords in major keys. The wavy vertical line indicates that the chord should be played broken and in a very fast sequence.
2. Rolling chords in minor keys.

**1**

C Dm F G C




D Em G A D

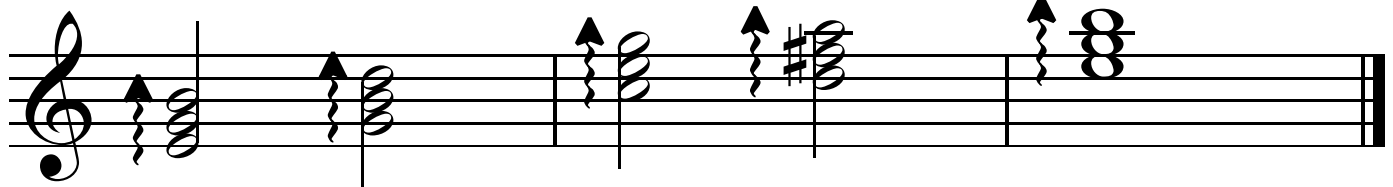


**2**

Dm F Bb C Dm



Em G C D Em





# 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 $\flat$

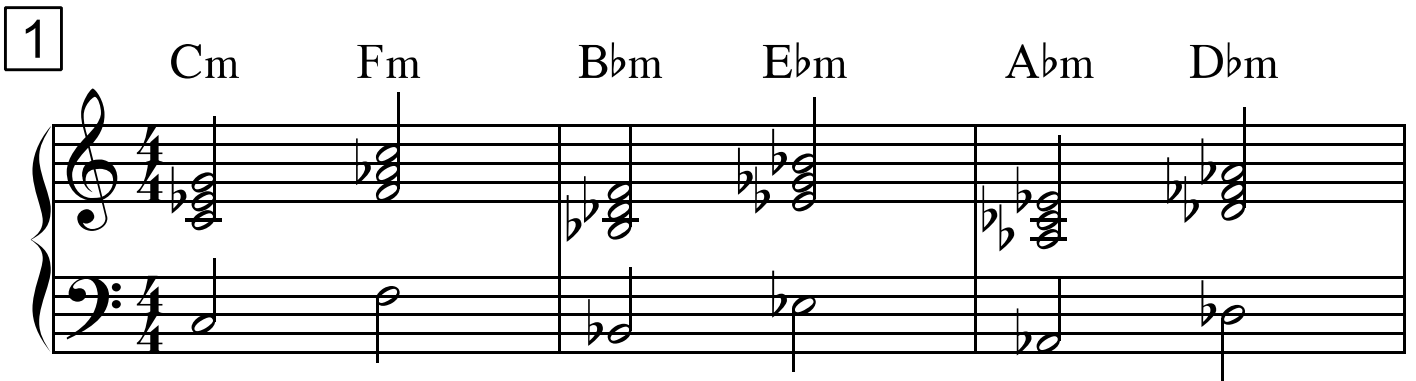
F $\sharp$  B E A D G

# Triad-over-root voicings

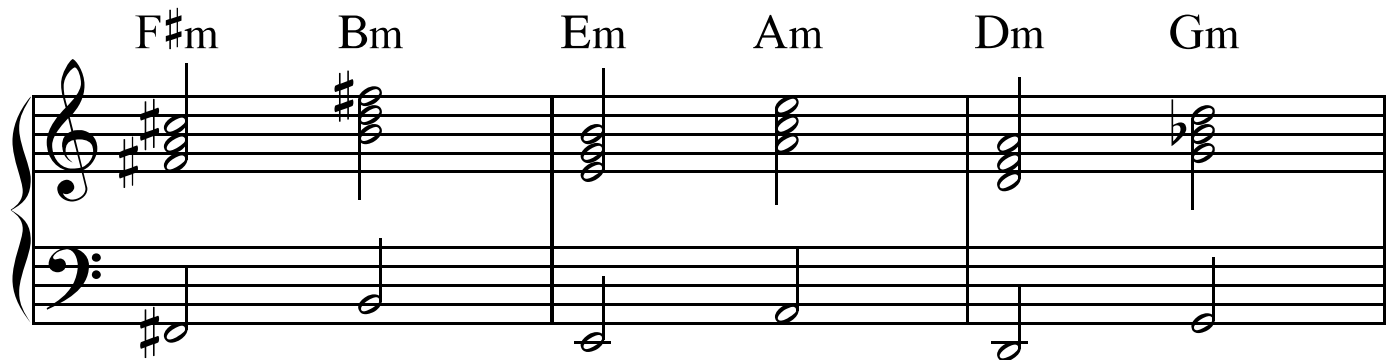
1. Minor triads played in two parts with both hands.
2. Minor triads played in two parts with both hands including inversions.

1

Cm Fm Bbm Ebm Abm Dbm

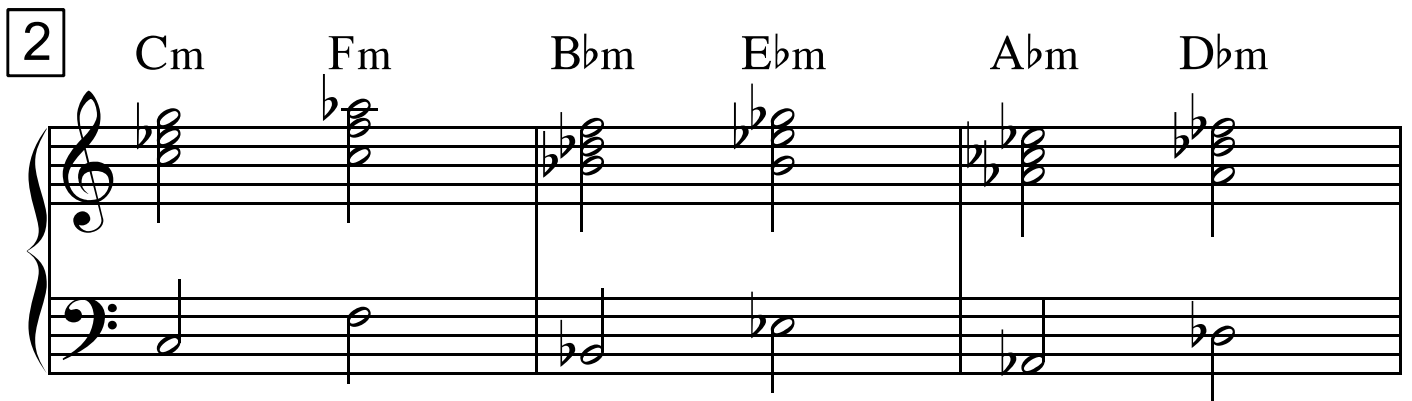


F#m Bm Em Am Dm Gm

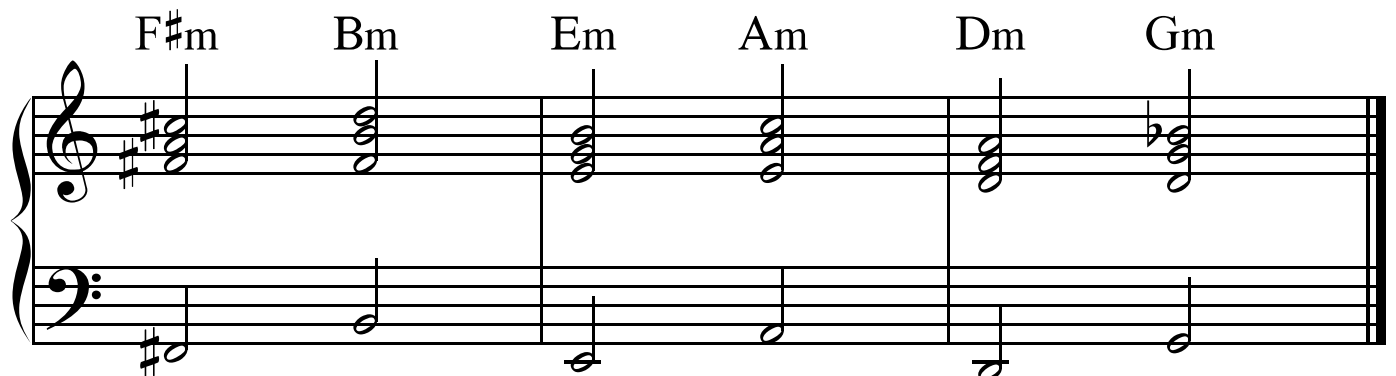


2

Cm Fm Bbm Ebm Abm Dbm



F#m Bm Em Am Dm Gm



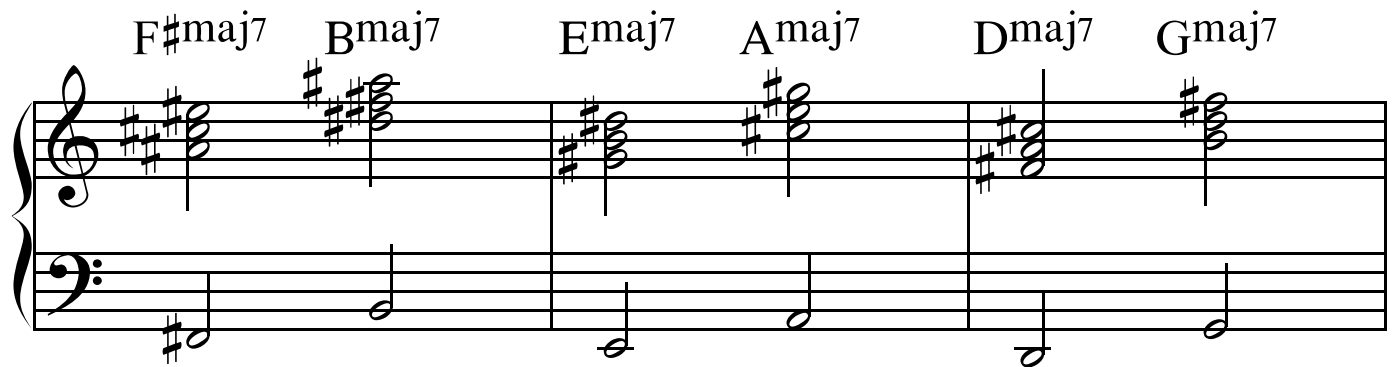
# Part-over-root voicings

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



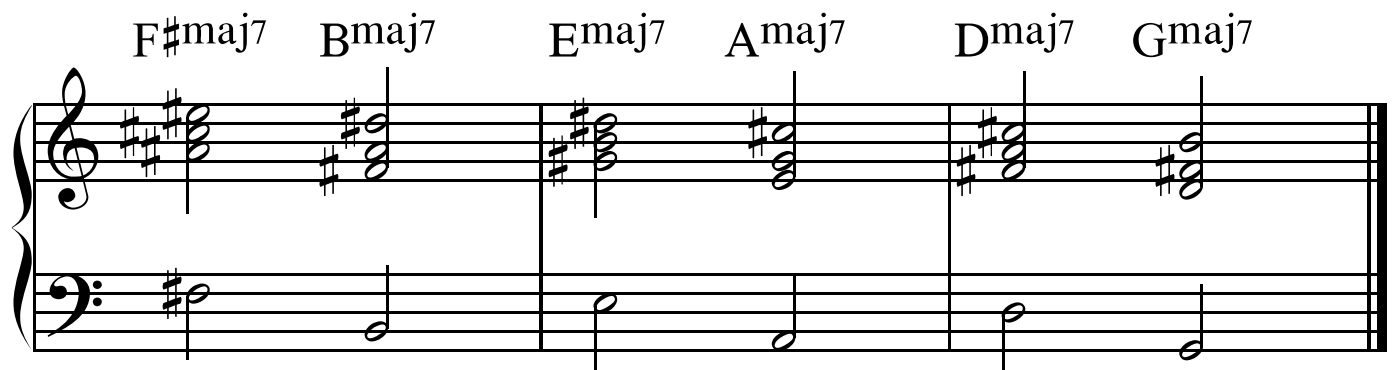
F $\sharp$ maj7 Bmaj7 Emaj7 Amaj7 Dmaj7 Gmaj7



**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>

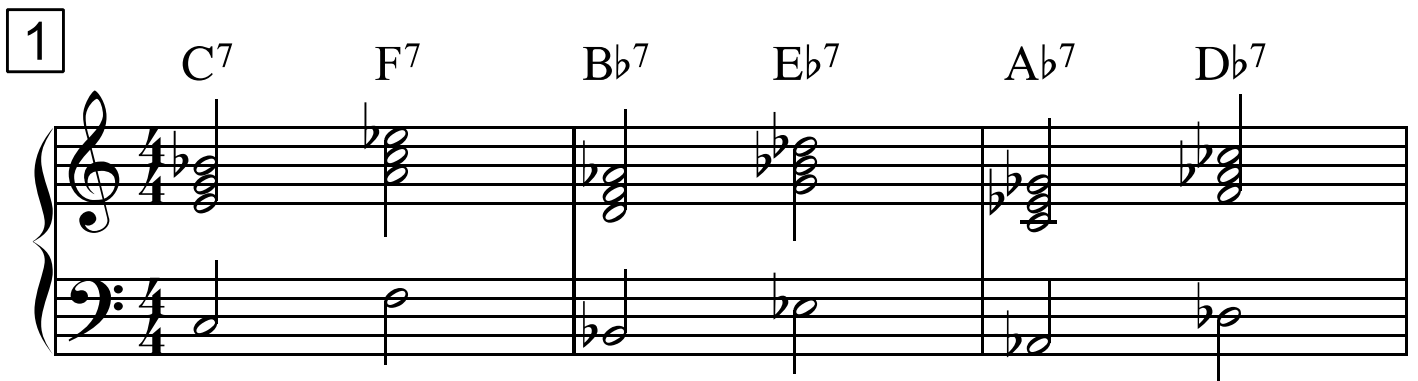
F#m<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup>

# Part-over-root voicings

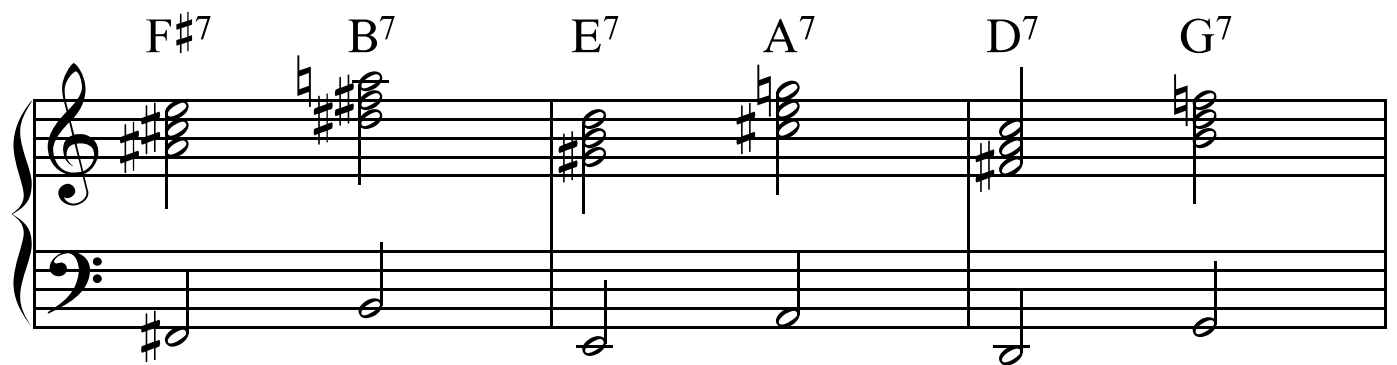
1. Dominant 7th chords played in two parts with both hands.
2. Dominant 7th chords played in two parts with both hands including inversions.

**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>

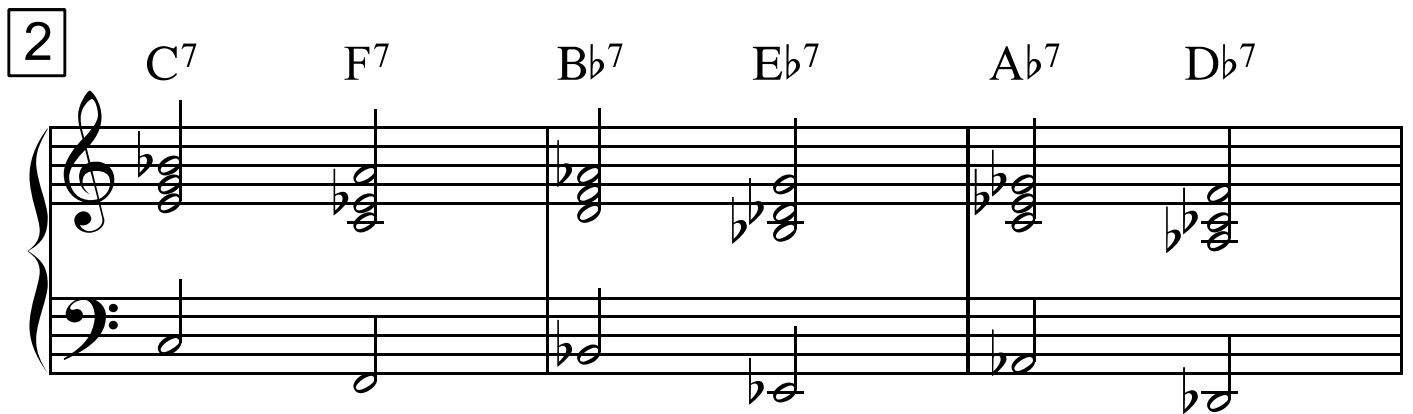


F<sup>#7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

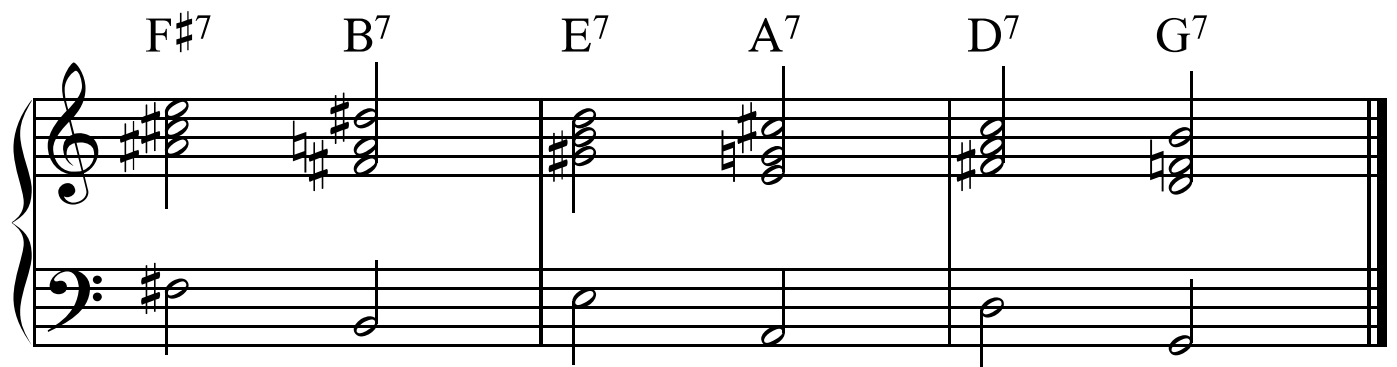


**2**

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

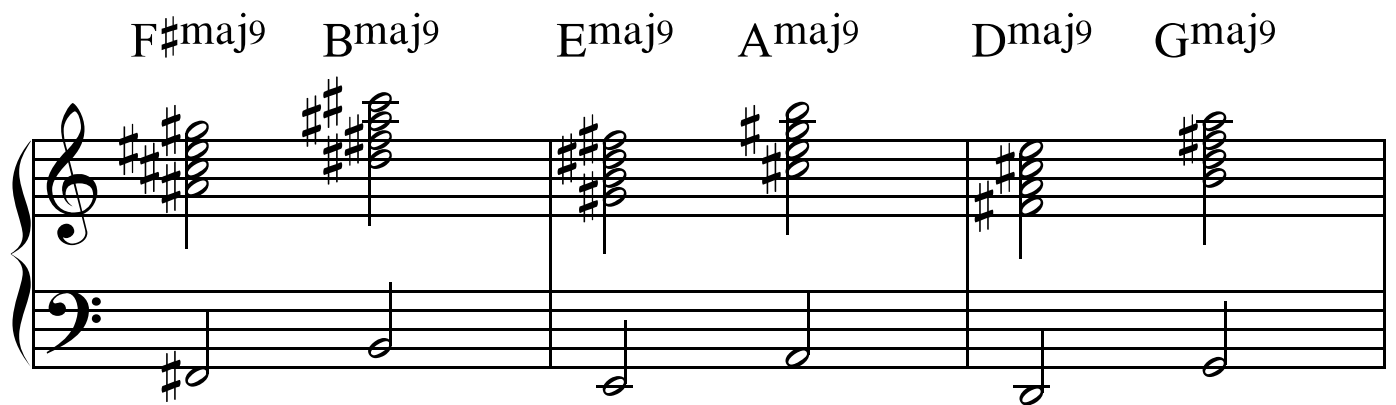
1. Major 9th chords played in two parts with both hands.
2. Major 9th chords played in two parts with both hands including inversions.

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>

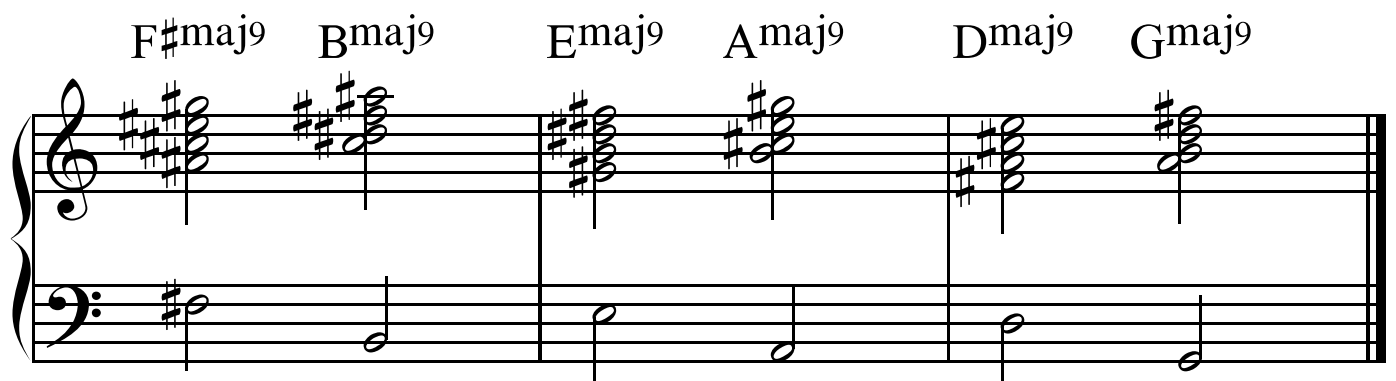


2

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><sub>9</sub> E<sup>b</sup><sub>9</sub> A<sup>b</sup><sub>9</sub> D<sup>b</sup><sub>9</sub>

F<sup>#</sup><sub>9</sub> 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><sub>9</sub> E<sup>b</sup><sub>7</sub> A<sup>b</sup><sub>9</sub> D<sup>b</sup><sub>9</sub>

F<sup>#</sup><sub>9</sub> 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>