

## **TECHNIQUE TIPS AND TRICKS**

**A Technique Workbook for Intermediate and Advanced Pianists and Students**

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### **Acknowledgements and Dedication**

A huge “Thank You” to:  
 Marco, Jill, Amy, Mary and Stephen, Christopher  
 and all my students over the past 20 years who served as my Guinea Pigs  
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This workbook is dedicated to my patient and perseverant teachers Gordon, Bill, John  
 and Mabel and Marina.  
 You made this workbook possible

## Introduction

The great singer and teacher Lotte Lehman said, “Sing without head voice at your peril”. My piano teachers could have paraphrased this dictum for pianists, “Finger without fitting the hand at your peril”.

I have taught for over 40 years, and examined and adjudicated in over 60 centres across Canada, as well as conducting workshops and speaking to many teachers. There is a serious problem: students have difficulty with technique, and especially fingering.

Advanced students and pianists enter our studios with tendonitis, repetitive stress injuries and carpal tunnel syndrome. The most common culprits causing these conditions are fingering, hand position, and posture.

Pianists and students need basic fingering skills for use in examinations and common applications in repertoire. They also need alternate fingerings for versatility in some repertoire. This Workbook will help these pianists and students achieve good fingering.

Posture and your approach to your instrument are important. Body Work is essential for useful, free movement and relaxed posture. I highly recommend Iyengar Yoga, Tai Chi, Feldenkreis, the Alexander Method, Trager, Medau Rhythmic Movement, as well as Osteopathy, all of which I have found to be personally beneficial. Many teaching principles such as rotation, hand position and posture are complex and will require a teacher for additional guidance.

My teachers taught Liszt Finger Equalization and Chopin Hand Position. Liszt Finger Equalization makes more use of weak fingers and less use of strong fingers in order to balance and equalize the strength of the fingers and hand. Chopin Hand Position uses mostly long fingers on black keys and short fingers on white keys, that is, a fingering that fits the hand. These two technique systems work together to prevent most injuries.

### Pedagogical Tips

1) Keep it Simple Sweetie (KISS). Always try to use the simplest fingering. A good example is diminished seventh (vii<sup>o</sup>7) arpeggios. There are only three (3) different Diminished Sevenths, and the fingering is therefore self-repeating throughout all twelve keys and their four inversions.

Always try the simplest fingering first and then adapt it to your hand. Everyone’s hands are different, and you may have to develop your own unique fingering for your hand. In addition, as your hand develops, you may want to change your fingerings yet again!

2) Always go from the known to the unknown. For example, start with easier scales, and then proceed to more advanced scales. For this Workbook, I start with C Pattern scales as they are analytically easier to understand. Alternatively, some teachers prefer to teach the black key scales first (C#/Db, F#/Gb, and B majors) as they “Fit the Hand”.

3) If a problem seems insurmountable, try making it harder. After attempting the more difficult version, the original problem seems easier and is no longer insurmountable. Having problems with C Pattern Scales? Try a couple Flat Pattern Scales.

4) Keep reviewing your scale, chord, and arpeggio exercises in this book. We are living, breathing entities, not computers. Our programming is not permanent and our needs change over time. Be flexible and adaptable to your changing technical needs. Have fun and enjoy watching your progress from day to day.

This workbook is written for intermediate and advanced pianists. Since ages and abilities vary, this workbook can be helpful for junior pianists (pedagogy) as well as teaching adults (andragogy). I have attempted to use language that is understandable to both younger and older pianists, while trying to avoid language that is simplistic or patronizing.

I have included as an addendum the basic scales, chords, and arpeggios without any markings so you can add your own finger numbers, and fingering tips. You can use these exercises as your own personalized technique book. ALWAYS write in pencil because next year your needs may be different and you may require different markings!

Some students prefer sharp keys, for example, string players. Some students prefer flat keys, for example, church organists. However, the order most musicians find most beneficial when learning scales, chords, and arpeggios, is theoretical, that is, going from the easiest keys to the more complex keys. Hence the order of my chapters, including enharmonics, is as follows:

- 1      C Pattern Scales  
C+/-, D+/-, E+/-, G+/-, A+/-
- 2      Flat Pattern Scales  
F+/-, Bb+/-, Eb+/-, Ab+/-
- 3      Sharp Pattern Scales  
C#/Db+/-, F#/Gb+/-, B/Cb+/-

Bon Voyage and Enjoy Your Technical Journey! HRN

## TECHNIQUE TIPS AND TRICKS

### Chapter 1, Section I, C Pattern Scales

#### A – C Pattern Scales Similar (Parallel) Motion: C+/-, D+/-, E+/-, G+/-, A+/-

Right Hand (RH) Finger groups, 123 and 1234 alternate

Left Hand (LH) Finger groups, 4321 and 321 alternate

For convenience, LH finger 5 is on the bottom note; RH finger 5 is on the top note

Here is a visual depiction of similar motion fingering in two (2) octaves:

				x
RH	123	1234	123	12345
	+ *	*	+ *	* +
LH	543	2132	143	21321
	x			

Note the following pattern Tips:

LH 4 on Supertonic (ST – 2<sup>nd</sup> degree) marked with x

RH 4 on Leading Tone (LT – 7<sup>th</sup> degree) marked with x

Thumbs match on the Tonic (I – 1<sup>st</sup> and 8<sup>th</sup> degrees) marked with +  
except for bottom note (LH 5) and top note (RH 5)

Fingers 3 ALWAYS match (marked with \*)

#### B - C Pattern Scales 3rds, 6ths and 10ths: Majors only required

##### *C Major in 3rds and 10ths*

Keep fingering as above:

RH 123 1234 123 12345

LH 543 2132 143 21321

This fingering maintains the same patterns and combinations of

Thumbs and Threes matching, although with the LH on different notes on the keyboard

##### *C Major – 6ths*

Keep fingering as above:

RH 123 1234 123 12345

LH 543 2132 143 21321

This fingering will maintain the same patterns and combinations of

Thumbs and Threes matching, although with the RH on different key-notes

*D Major – 3rds and 10ths*

Here is a visual Depiction of the fingering in two (2) octaves

		x		x		x		x		x
RH	3	1234	123	1234	123					
		+		+		+		+		
LH	2	1432	132	1432	132					
		x		x		x		x		

Tip: Long Fingers, 4 and 3, are on the Black Keys (marked with x)  
(ie) Fingering Fits the Hand

Tip: Thumbs always match (marked with +)

*D Major – 6ths*

		x		x		x		x
RH	123	1234	123	1234	5			
		+		+				
LH	432	1321	432	1321	4			
	x	x	x	x	x			

Tip: Long Fingers, 4 and 3, are on the Black Keys (marked with x)  
(ie) Fingering Fits the Hand

Tip: Thumbs match as indicated (marked with +)

*E Major – 3rds and 10ths*

Here is a visual Depiction of the fingering in two (2) octaves

		x		x		x		x
RH	3	1234	123	1234	123			
LH	5	4321	321	4321	321			
		x		x		x		x

Tip: Groups of 4 (1234 and 4321) and Groups of 3 (123 and 321) match

Tip: Long Fingers, 4 and 3, are on the Black Keys (marked with x)  
(ie) Fingering Fits the Hand

*E Major - 6ths*

		x		xx		x		xx
RH	123	1234	123	12345				
				+				+
LH	321	3214	321	32143				
	x	x	x	x	x	x	x	x

Tip: Finger 4 matches in both hands (marked with +)

Tip: Long Fingers, 4 and 3, are on the Black Keys (marked with x)  
(ie) Fingering Fits the Hand

*G Major – 3rds and 10ths*

Here is a visual Depiction of the fingering in two (2) octaves

		x		x	
RH	3	1234	123	1234	123
	+	+	+	+	+
LH	3	2132	143	2132	143
			x		x

Tip: Fingers 3 always match (marked with +)

Tip: Long Fingers 4 always on the Black Key (F #) (marked with x)  
(ie) Fingering Fits the Hand

*G Major – 6ths*

		x		x	
RH	123	1234	123	12345	
	+	+	+	+	
LH	432	1432	132	14321	
		x		x	

Tip: Thumbs match ALWAYS (except RH top) (marked with +)

Tip: RH and LH Fingers 4 always on Black Key F# (except bottom LH) (marked x)  
(ie) Fingering Fits the Hand

*A Major – 3rds and 10ths*

Here is a visual Depiction of the fingering in two (2) octaves

	x	xx	x	xx	x
RH	3	1234	123	1234	123
LH	5	4321	432	1321	432
		xx	xx	x	xx

Tip: Long Fingers, 4 and 3, are on the Black Keys (marked with x)  
(ie) Fingering Fits the Hand

*A Major – 6ths*

	x	xx	x	xx	
RH	123	1234	123	12345	
LH	321	4321	321	43213	
	x	xx	x	xx	x

Tip: Long Fingers 4 and 3 are on the Black Keys (marked with x)  
(ie) Fingering Fits the Hand

Tip: Groups of RH 123 Match LH 321  
Groups of RH 1234 match LH 4321



## C - Contrary Motion Scales

RH Finger groups, 123 and 1234 alternate; LH Finger groups, 4321 and 321 alternate  
(For convenience, LH finger 5 is on the bottom note; RH finger 5 is on the top note)

Here is a visual depiction of contrary motion fingerling in two (2) octaves

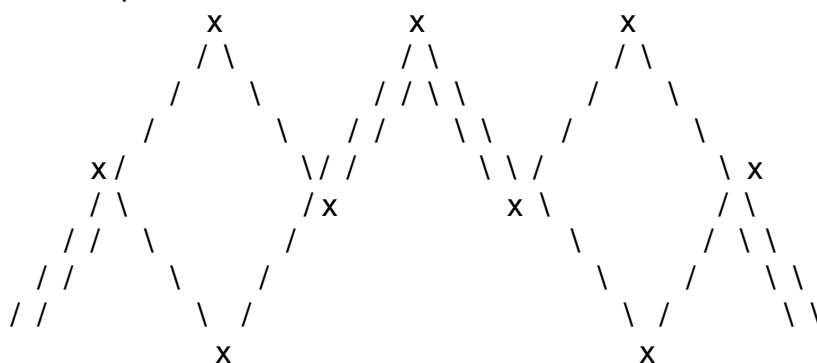
RH 123 1234 123 12345  
LH 123 1234 123 12345

Note that ALL fingers match

## D – Formula Pattern Scales

Formula Pattern Scales combine Similar and Contrary Motion Scales; therefore, fluent execution of Similar Motion and Contrary Motion Scales are necessary prerequisites of Formula Pattern Scales

Visual Depiction



The pattern:

Similar ascending 2 octaves

Contrary 2 octaves and back 2 octaves

Similar ascending 2 octaves and back 2 octaves

Contrary 2 octaves and back 2 octaves

Similar descending 2 octaves

Note: Every two (2) octaves has at least one (1) change in direction (marked with x)

## **E - Scales Exercise Tricks**

### *Exercise 1*

Eighth Notes in Duplets, two (2) octaves

Eighth Notes in Triplets, three (3) Octaves

Sixteenth Notes in Quadruplets, four (4) octaves

Start slowly, practicing individual rhythms with Metronome until fluent

Then play all three (3) rhythms, non-stop, with Metronome until fluent

Gradually increase Metronome speed until comfortable at MM = quarter note 200

This exercise trains for clarity and evenness, especially to hear and avoid finger pedalling, as you progressively achieve more rapidity in your fingers

### *Exercise 2*

Four octaves up and down

Hold tonic note for 3 beats

Then rapidly speed up the next six notes of the scale in a sextuplet

Repeat for octaves 2,3 and 4

Initially the “fioratura” notes will be lumpy, bumpy and smudged. Don’t worry. With repeated practice it will smooth out and you will have found a fun way to gain rapidity in your fingers.

### *Exercise 3*

Two (2) octaves up, one (1) down; repeat until you achieve a four octave span

Then

Two (2) octaves down, one (1) up; repeat until you reach your original position

This exercise helps you negotiate the treacherous turnaround/change in direction where most pianist fall apart on their scales

## TECHNIQUE TIPS AND TRICKS

### Chapter 1 Section II - C Pattern Chords in Common Chord 4 Note Pattern

#### A The C Pattern Chords: are the same keys as C Pattern Scales: C+/-, D+/-, E+/-, G+/-, A+/-

Note: F+/- is also included here as it follows the same configurations

There are two (2) configurations of C Pattern Chords

All White Keys: C+, D-, E-, F+, G+, A-

White-Black-White Pattern: C-, D+, E+, F-, G-, A+

Here is a visual depiction of the fingering:

	Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	Root Position
	x			x
RH	1235	1245	1245	1235
LH	5421	5421	5321	5421
			x	

Note: Use the same fingering for solid and broken form  
(shown one octave, play two (2) octaves)

Note: Use RH finger 3 on Root Position and LH finger 3 in 2<sup>nd</sup> Inversion (marked with x)  
Fingers RH 125 and LH 521 are constant for all positions

TIP: Avoid using finger 3 on other positions/inversions if possible

The 4<sup>th</sup> finger needs to develop strength;

The 4<sup>th</sup> finger knuckle may atrophy when not used properly

(Small hands may have to substitute finger 3 on some positions)

#### B Solid Chord Practice Tricks

1 Say aloud “Right, None, Left, Right” to indicate when to use the 3<sup>rd</sup> finger

2 Say aloud “Prepare – Play; Prepare – Play; Prepare – Play”; etc  
“Prepare” as quarter rest, and “Play” as quarter note  
Use rhythmic precision

#### *Broken Chord Practice Tricks*

1 Three times contrary motion rotation pattern

Ascending, starting with thumbs, in sixteenth notes, quarter rests between inversions

Descending, starting with fingers five, sixteenth notes, quarter rests between inversions

2 Three times similar motion rotation pattern

Ascending, starting with LH 5 and RH 1, rhythm as above

Descending, starting with LH 1 and RH 5, rhythm as above

3 Broken Chord Alternate Practice

Three (3) times contrary motion rotation pattern, as above

Three (3) times similar motion rotation pattern, as above

Work these exercises with increasing tempi, until AFAP (as fast as possible)

## C Dominant Seventh Chords (V7) – all keys

All patterns use the same fingering on solid and broken form  
(Shown one octave, play two (2) octaves)

	Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	3 <sup>rd</sup> Inversion
RH	1245	1245	X 1235	1245
LH	5421	5421	5321 X	5421

Note: RH 125 and LH 521 are constant in all positions  
Use fingers 3 ONLY on 2<sup>nd</sup> inversion (marked with x)

TIP: Avoid using finger 3 on other positions/inversions  
The 4<sup>th</sup> finger needs to develop strength  
The 4<sup>th</sup> finger knuckle may atrophy when not used properly  
(Usually no special fingering is necessary for small hands  
These chords fit well under the hand)

## D Solid Chord Practice Tricks

- 1 Say aloud “Four, Four, Three, Four” to indicate fingering
- 2 Say aloud “Prepare-Play; Prepare-Play; Prepare-Play; etc  
“Prepare” as quarter rest, and “Play” as quarter note  
Use rhythmic precision

### *Broken Chord Practice Tricks*

- 1 Three times contrary motion rotation pattern  
Ascending, starting with thumbs, in sixteenth notes, quarter rests between inversions  
Descending, starting with fingers five, sixteenth notes, quarter rests between inversions

### *2 Three times similar motion rotation pattern*

- Ascending, starting with LH 5 and FH 1, rhythm as above  
Descending, starting with LH 1 and RH 5, rhythm as above

### *3 Broken Chord Alternate Practice Tricks*

- Three (3) times contrary motion rotation pattern, as above  
Three (3) times similar motion rotation pattern, as above

Work these exercises with increasing tempi, until AFAP (as fast as possible)

## E Diminished Seventh Chords – All keys

All patterns use the same fingering on solid and broken form  
(Shown one octave, play two (2) octaves)

	Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	3 <sup>rd</sup> Inversion
RH	1245	1245	1245	1245
LH	5421	5421	5421	5421

Tip: Avoid using finger 3 on any positions/inversions  
The 4<sup>th</sup> finger needs to develop strength  
The 4<sup>th</sup> finger knuckle may atrophy is not used properly  
(No special fingering necessary for small hands, as these chords fit well under the hand)

## F Solid Chord Practice Tricks

- 1 Say aloud “Prepare-Play; Prepare-Play; Prepare-Play; etc  
“Prepare” as quarter rest, and “Play” as quarter note  
Use rhythmic precision

### *Broken Chord Practice Tricks*

- 1 Three times contrary motion rotation pattern  
Ascending, starting with thumbs, in sixteenth notes, quarter rests between inversions  
Descending, starting with fives, in sixteenth notes, quarter rests between inversions
- 2 Three times similar motion rotation pattern  
Ascending, starting with LH 5 and FH 1, rhythm as above  
Descending, starting with LH 1 and RH 5, rhythm as above
- 3 Broken Chord Alternate Practice Tricks  
Three (3) times contrary motion rotation pattern, as above  
Three (3) times similar motion rotation pattern, as above

Work these exercises with increasing tempi, until AFAP (as fast as possible)

## TECHNIQUE TIPS AND TRICKS

### Chapter 1 Section III - C Pattern Arpeggios, 4 note common chords

#### A Four Note Common Arpeggio Configuration 1 – All white keys (C, D min, E min, F, G, A min)

	Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	Root Position
	x			x
RH	1235	1245	1245	1235
LH	5421	5421	5321	5421
			x	

Tip: Fingering is the same as 4 note common chords  
(ie) Use RH 3 on Root Position  
Use LH 3 on 2<sup>nd</sup> Inversion

Tip: Small hands usually do not need an alternate fingering if Rotation is used.  
This rotation is a horizontal figure eight or infinity pattern  
Consult your teacher for clarification

#### Four Note Common Arpeggio Configuration 2 - White – Black – White (C min, D, E, F min, G min, A)

	Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	Root Position
RH	123(5)	4124	1241	123(5)
LH	5421	4214	5321	5421

Tip: Fingering is the same as 4 notes chords white keys, except 1<sup>st</sup> Inversion  
First Inversion – Use fingers 4 on the single black key  
Long fingers are on black keys  
(ie) Fingering Fits the Hand

#### Arpeggio Exercise Trick - Isolated Inversions on a Given Note

Note: All keys are given to expedite understanding of finger patterns

C maj Rt, C min Rt; Ab maj 1<sup>st</sup>, A min 1<sup>st</sup>; F maj 2<sup>nd</sup>, F min 2<sup>nd</sup>  
 D maj Rt, D min Rt; Bb maj 1<sup>st</sup>, B min 1<sup>st</sup>; G maj 2<sup>nd</sup>, G min 2<sup>nd</sup>  
 E maj Rt, E min Rt; C maj 1<sup>st</sup>, C# min 1<sup>st</sup>; A maj 2<sup>nd</sup>, A min 2<sup>nd</sup>  
 F maj Rt, F min Rt; Db maj 1<sup>st</sup>, D min 1<sup>st</sup>; Bb maj 2<sup>nd</sup>, Bb min 2<sup>nd</sup>  
 G maj Rt, G min Rt; Eb maj 1<sup>st</sup>, E min 1<sup>st</sup>; C maj 2<sup>nd</sup>, C min 2<sup>nd</sup>  
 A maj Rt, A min Rt; F maj 1<sup>st</sup>, F# min 1<sup>st</sup>; D maj 2<sup>nd</sup>, D min 2<sup>nd</sup>  
 B maj Rt, B min Rt; G maj 1<sup>st</sup>, G# min 1<sup>st</sup>; E maj 2<sup>nd</sup>, E min 2<sup>nd</sup>  
 Db/C# maj Rt, Db/C# min Rt; A maj 1<sup>st</sup>, Bb/A# min 1<sup>st</sup>; F#/Gb maj 2<sup>nd</sup>, F# min 2<sup>nd</sup>  
 Eb maj Rt, Eb/D# min Rt; B/Cb maj 1<sup>st</sup>, C min 1<sup>st</sup>; Ab/G# maj 2<sup>nd</sup>, Ab/G# min 2<sup>nd</sup>  
 F#/Gb maj Rt, F# min Rt; D maj 1<sup>st</sup>, D#/Eb min 1<sup>st</sup>; B maj 2<sup>nd</sup>, B min 2<sup>nd</sup>  
 G#/Ab maj Rt, G#/Ab min Rt; E maj 1<sup>st</sup>, F min 1<sup>st</sup>; C#/Db maj 2<sup>nd</sup>, C# min 2<sup>nd</sup>  
 Bb/A# maj Rt, Bb/A# min Rt, Gb/F# maj 1<sup>st</sup>, Gb/F# min 1<sup>st</sup>; Eb maj 2<sup>nd</sup>, Eb/D# min 2<sup>nd</sup>

## B Dominant Seventh Arpeggios Configuration 1: All white keys (G7)

	Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	3 <sup>rd</sup> Inversion
RH	1234 (5)	1234(5)	1234(5)	1234(5)
LH	(5)4321	(5)4321	(5)4321	(5)4321

Tip: Begin all inversion with LH 5, RH 1

Tip: 3<sup>rd</sup> Inversion you may substitute RH 41234 and LH 21432 with thumbs matching if short fingers render the first option uncomfortable

### *Dominant Seventh Arpeggios Configuration 2: White – Black – White – White (A7, D7, E7)*

	Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	3 <sup>rd</sup> Inversion
RH	1234(5)	41234 x +++x	1234(5)	1234(5)
LH	(5)4321	43214	(5)4321	(5)4321

Tip: All positions except 1<sup>st</sup> Inversion, start RH finger 1 and LH 5

Tip: 1<sup>st</sup> Inversion fingers 4 match (marked x)  
RH 123 and LH 321 groups match (marked +)

Tip: Long fingers on Black keys  
(ie) fits the hand

Tip: 3<sup>rd</sup> Inversion substitute RH 2341  
if short fingers render the first option uncomfortable

### *Dominant Seventh Arpeggios Configuration 3: White – Black – Black – White (B7)*

	Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	3 <sup>rd</sup> Inversion
RH	1234(5)	3412 xx	4123 x x	1234(5)
LH	(5)432	4321	3214	(5)432

Tip: With a White Key Start, Begin RH 1 and LH 5  
With a Black Key Start match RH 34 with LH 43 (marked x)

Tip: Long fingers on Black keys  
(ie) fits the hand

### *V7 Arpeggio Exercise Trick – Isolated Inversion on a Given Note (All keys given)*

C7 Rt, Ab7 1 <sup>st</sup> , F7 2 <sup>nd</sup> , D7 3 <sup>rd</sup>	D7 Rt, Bb7 1 <sup>st</sup> , G7 2 <sup>nd</sup> , E7 3 <sup>rd</sup>
E7 Rt, C7 1 <sup>st</sup> , A7 2 <sup>nd</sup> , F#7 3 <sup>rd</sup>	F7 Rt, Db7 1 <sup>st</sup> , Bb7 2 <sup>nd</sup> , G7 3 <sup>rd</sup>
G7 Rt, Eb7 1 <sup>st</sup> , C7 2 <sup>nd</sup> , A7 3 <sup>rd</sup>	A7 Rt, F7 1 <sup>st</sup> , D7 2 <sup>nd</sup> , B7 3 <sup>rd</sup>
B7 Rt, G7 1 <sup>st</sup> , E7 2 <sup>nd</sup> , C#7 3 <sup>rd</sup>	Db7/C#7 Rt, A7 1 <sup>st</sup> , Gb7/F#7 1 <sup>st</sup> , D#7/Eb7 3 <sup>rd</sup>
D#7/Eb7 Rt, B7 1 <sup>st</sup> , Ab7 2 <sup>nd</sup> , F7 3 <sup>rd</sup>	F#7/Gb7 Rt, D7 1 <sup>st</sup> , B7 2 <sup>nd</sup> , G#7/Ab7 3 <sup>rd</sup>
G#7/Ab7 Rt, E7 1 <sup>st</sup> , Db7 2 <sup>nd</sup> , Bb7 3 <sup>rd</sup>	Bb7/A#7 Rt, F#7/Gb7 1 <sup>st</sup> , Eb7 2 <sup>nd</sup> , C7 3 <sup>rd</sup>

**C Diminished Seventh Arpeggios Configuration 1: White-White-White-Black  
B dim 7, D dim 7, F dim 7, A flat dim 7 (G# dim 7)**

	Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	3 <sup>rd</sup> Inversion
RH	1234 (5)	1234 (5)	1234(5)	4123
				x
LH	5432(1)	5432(1)	5432(1)	4321

Tip: White Key Start – Use RH 1 and LH 5

Tip: 3<sup>rd</sup> Inversion – Observe both fingers 4 match on the black keys  
(ie) long fingers on Black Keys fits the hand

Tip: 3<sup>rd</sup> Inversion – LH 321 matches RH 123

*Diminished Seventh Arpeggios Configuration 2: Black – White – White – Black  
C# dim 7 (D Flat dim 7), E dim 7, G dim 7, B flat dim 7(A# dim 7)*

	Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	3 <sup>rd</sup> Inversion
RH	4123	1234(5)	1234(5)	3412
	x x			xx++
LH	3214	5432(1)	5432(1)	4321

Tip: RH 34 and LH 43 match on Black Keys in Root Position and 3<sup>rd</sup> Inversion

Tip: RH 12 and LH 21 match on White Keys in Root Position and 3<sup>rd</sup> Inversion  
(ie) Long fingers on Black Keys and Short Fingers on White Keys Fits the Hand

Tip: White Key Start – Use RH 1 and LH 5 on 1<sup>st</sup> and 2<sup>nd</sup> Inversions

*Diminished Seventh Arpeggios Configuration 3: Black – Black – White – White  
D# dim 7 (E flat dim 7), F# dim 7 (G flat dim 7), A dim 7, C dim 7*

	Root Position	1 <sup>st</sup> Inversion	2 <sup>nd</sup> Inversion	3 <sup>rd</sup> Inversion
RH	3412	4123	1234(5)	1234(5)
	xx	+ +		
LH	4321	3214	(5)4321	(5)4321

Tip: RH 34 and LH 43 match on Root Position (marked x)

(ie) Long fingers on Black Keys and Short Fingers on White Keys Fits the Hand

Tip: RH 4 and LH 3 match on 2<sup>nd</sup> Inversion (marked +)

(ie) Long fingers on Black Keys and Short Fingers on White Keys Fits the Hand

Tip: White Key Start – Use RH 1 and LH 5 on 2<sup>nd</sup> and 3<sup>rd</sup> Inversions

Tip: There are only three (3) different configurations for ALL Diminished Sevenths  
Therefore all are included in this chapter