

# Scale/Arpeggio Rule Sheet

## RULE of PINKY (applies to scales/arpeggios beginning on white notes):

- If the highest tonic note of a right-hand scale/arpeggio **should** use a thumb, replace it with the next available finger (usually 5, sometimes 4)
- If the lowest tonic note of a left-hand scale/arpeggio **should** use a thumb, replace it with the next available finger (usually 5, sometimes 4)

## SCALES (all scales/arpeggios are two octaves ascending/descending)

- CAGED: C, c, A, a, G, g, E, e, D, d
  - RH = 123 – 1234 – 123 – 1234 (5)
  - LH = (5) 4321 – 321 – 4321 – 321
  - 3's line up; thumbs line up on middle tonic
- THUMBS: D<sub>b</sub>, e<sub>b</sub>, F, f, G<sub>b</sub>, b<sub>b</sub>, B, b
  - Thumbs line up
- 321: c#, E<sub>b</sub>, A<sub>b</sub>, g#, B<sub>b</sub>
  - LH = 321 – 4321 – 321 – 4321
  - RH thumb of E<sub>b</sub>, A<sub>b</sub>, and B<sub>b</sub> on C and F
- F# minor is not in these categories

## ARPEGGIOS, Tonic

- White-key tonic arpeggios including e<sub>b</sub> and G<sub>b</sub>
  - Use fingers 2 and 3
  - RH = 123 – 123 (5)
  - LH = (5) 321 – 321
- Black-key tonic arpeggios
  - RH = 4 – 124 – 124
  - LH = 21 – 421 – 42
  - Use fingers 2 and 4
  - Place thumbs on white keys
  - B<sub>b</sub> is modified (LH = 321 – 321 – 3); b<sub>b</sub> places thumbs on white keys

## ARPEGGIOS, Dominant 7 (V<sup>7</sup>/x)

- White-key: RH fingering chord = root position; LH fingering chord = first inversion; thumbs share same note
- Black-key: Fingering chords share thumb on white key
  - D<sub>b</sub>7 places thumbs on F; B<sub>b</sub>7 = RH 1<sup>st</sup> inversion, LH 3<sup>rd</sup> inversion

## ARPEGGIOS, Diminished 7 (vii<sup>o7</sup>/x)

- Fingering chord inversions place finger 1 on white, finger 4 on black (both hands)

# Scales: CAGED

- CAGED pattern (aka C major pattern): Works for C, c, A, a, G, g, E, e, D, d (notice 3s line up)

1 2 3 1 2 3 4    1 2 3 1 2 3 4 (5) 4 3 2 1 3 2    1 4 3 2 1 3 2 1

(5) 4 3 2 1 3 2    1 4 3 2 1 3 2    1 2 3 1 2 3 4    1 2 3 1 2 3 4 (5)

# Scales: THUMBS

- In these scales, thumbs of both hands engage at the same time (D<sub>b</sub>, e<sub>b</sub>, F, f, G<sub>b</sub>, b<sub>b</sub>, B, b)
- Practice these eight scales in the following order:

Thumbs on C(♭) and F

Thumbs on B and E

D<sub>b</sub> M    E<sub>b</sub>m    FM    Fm    G<sub>b</sub>M    B<sub>b</sub>m    BM    Bm

- D<sub>b</sub> major scale (thumbs on F and C)

D<sub>b</sub> major

2 3 1 2 3 4 1    2 3 1 2 3 4 1 2    1 4 3 2 1 3 2    1 4 3 2 1 3 2

3 2 1 4 3 2 1    3 2 1 4 3 2 1 3    1 2 3 4 1 2 3    1 2 3 4 1 2 3

➤ **E<sub>b</sub> minor scale (thumbs on F and C<sub>2</sub>)**

E<sub>b</sub> minor

➤ **F major scale (thumbs on F and C)**

F major

➤ **F minor scale (thumbs on F and C)**

F minor (same fingering as F major)

➤ **G<sub>b</sub> major scale (thumbs on C<sub>2</sub> and F)**

G<sub>b</sub> major

➤ **B<sub>♭</sub> minor scale (thumbs on F and C)**

B-flat Minor

➤ **B major scale (thumbs on B and E)**

B major

➤ **B minor scale (thumbs on B and E)**

B minor (same fingering as B major)

# Scales: 321

- **321 scales (B $\flat$ , E $\flat$ , A $\flat$ , c $\sharp$ , and g $\sharp$ ) have the same fingering for the left hand:**
  - 321 – 4321 – 321 – 4321 – 3
- Practice the left hand alone. After solidifying the left hand fingering, find the right hand thumb markers and fill in the next available fingers.
- **B $\flat$  major scale (RH thumb on C and F)**

B $\flat$  major

The image shows the B $\flat$  major scale in piano notation. The right hand (RH) starts with the thumb on C and F. The left hand (LH) uses the 321-4321-321-4321-3 fingering pattern. The scale is written in two staves, with the right hand on the upper staff and the left hand on the lower staff. The key signature has two flats (B $\flat$  and E $\flat$ ).

- **E $\flat$  major scale (RH thumb on F and C)**

E $\flat$  major

The image shows the E $\flat$  major scale in piano notation. The right hand (RH) starts with the thumb on F and C. The left hand (LH) uses the 321-4321-321-4321-3 fingering pattern. The scale is written in two staves, with the right hand on the upper staff and the left hand on the lower staff. The key signature has three flats (B $\flat$ , E $\flat$ , and A $\flat$ ).

- **A $\flat$  major scale (RH thumb on C and F)**

A $\flat$  major

The image shows the A $\flat$  major scale in piano notation. The right hand (RH) starts with the thumb on C and F. The left hand (LH) uses the 321-4321-321-4321-3 fingering pattern. The scale is written in two staves, with the right hand on the upper staff and the left hand on the lower staff. The key signature has four flats (B $\flat$ , E $\flat$ , A $\flat$ , and D $\flat$ ).

➤ **C# minor scale (RH thumb on E and A)**

C# minor

➤ **G# minor scale (RH thumb on B and E)**

G# minor

➤ **F# minor does not fit into the three previous categories.**

➤ **F# minor scale**

F# minor

3 4 1 2 3 1 2 3 4 1 2 3 1 2 3 2 1 3 2 1 4 3 2 1 3 2 1 4 3

4 3 2 1 3 2 1 4 3 2 1 3 2 1 4 1 2 3 1 2 3 4 1 2 3 1 2 3 4

❖ **With Track 1 (key sequence: C, B $\flat$ , A $\flat$ , G $\flat$ , E, D, D $\flat$ , B, A, G, F, E $\flat$ , majors)**

- Think of the key sequence as two consecutive descending whole-tone scales (six notes each), one beginning on C and the other beginning on D $\flat$

➤ Quarter = ca. 54; begin practice at 40 until ready for play-along

Etc...

❖ **With Track no. 2 (key sequence: C, B $\flat$ , A $\flat$ , G $\flat$ , E, D, D $\flat$ , B, A, G, F, E $\flat$ , minors)**

- Think of the key sequence as two consecutive descending whole-tone scales (six notes each), one beginning on C and the other beginning on D $\flat$

➤ Quarter = ca. 54; begin practice at 40 until ready for play-along

Etc...

# Tonic Arpeggios

There are two categories of tonic arpeggios: white-key and black-key. White-key tonic arpeggios begin on a white note while black-key tonic arpeggios begin on a black note. There are two major exceptions to the black-key category:  $G_b$  major and  $E_b$  minor. Despite beginning on a black note,  $G_b$  major and  $E_b$  minor tonic arpeggios adopt the white-key fingering.

The white-key tonic arpeggio pattern works for all white-key major and minor arpeggios (plus  $G_b$  major and  $E_b$  minor). Again, notice that the pinky is used only for the right hand's highest tonic and the left hand's lowest tonic.

## ➤ White-key one- and two-octave tonic arpeggio fingering

One-octave tonic arpeggio                      Two-octave tonic arpeggio

Fingering for one-octave: RH 1 2 3 (5) 3 2 1; LH (5) 3 2 1 2 3 (5)

Fingering for two-octave: RH 1 2 3 1 2 3 (5) 3 2 1 3 2 1; LH (5) 3 2 1 3 2 1 2 3 1 2 3 (5)

The black-key pattern works for all remaining keys.

## ➤ Black-key one- and two-octave tonic arpeggio fingering

One-octave tonic arpeggio                      Two-octave tonic arpeggio

Fingering for one-octave: RH 4 1 2 4 2 1 4; LH 2 1 4 2 4 1 2

Fingering for two-octave: RH 4 1 2 4 1 2 4 2 1 4 2 1 4; LH 2 1 4 2 1 4 2 4 1 2 4 1 2



B $\flat$  major/minor are modified black-key tonic arpeggio patterns.

➤ **B $\flat$  major one- and two-octave tonic arpeggio pattern**

One-octave tonic arpeggio                      Two-octave tonic arpeggio

➤ **B $\flat$  minor one- and two-octave tonic arpeggio pattern**

❖ **With Track no. 1: Major Tonic Arpeggios**

❖ With track 2, Minor Tonic Arpeggios

## Dominant 7 Arpeggios

There are two categories of dominant 7 arpeggios: white-key and black-key. White-key dominant 7 arpeggios begin on a white note while black-key dominant 7 arpeggios begin on a black note. The following example shows an F7 chord, its fingering, and the resulting fingering of the arpeggio based upon that chord.

➤ Right-hand F7 fingering chord and arpeggio

E $\flat$  = 4  
 C = 3  
 A = 2  
 F = 1

On the piano proficiency, arpeggios will always begin on the root (F7 begins on F, F#7 begins on F#, B-flat tonic arpeggio begins on B-flat, etc.). However, the fingering chord associated with the arpeggio may not necessarily be in root position. The fingering chord is based upon the shape of the hand and how it fits the keyboard.

The following example shows the fingering for an F#7 arpeggio chord. Notice that the fingering chord is not in root position, it's in 3<sup>rd</sup> inversion. Again, fingering chords do not dictate upon which note the arpeggio necessarily begins, it simply dictates which fingers are assigned to which notes. All of this is in an effort to keep thumbs on white keys at all cost (for scales and arpeggios).

➤ **Right-hand F#7 fingering chord and arpeggio**

C# = 4  
A# = 3  
F# = 2  
E = 1

White-key dominant 7 arpeggios are based upon right-hand chords in root position and left-hand chords in first inversion. **The thumbs in all white-key and black-key fingering chords (except B<sub>b</sub><sup>7</sup>) will share the same note.**

➤ **G7 arpeggio fingering chords (Thumbs on G)**

➤ **Two-octave ascending/descending G7 arpeggio (Thumbs on G)**

Fingering chords

1 2 3 4 1 2 3 4 (5) 4 3 2 1 4 3 2 1

(5) 4 3 2 1 4 3 2 1 2 3 4 1 2 3 4 (5)

➤ **D7 arpeggio fingering chords (Thumbs on D)**

Root 4 3 2 1

1st inversion 1 2 3 4

➤ **Two-octave ascending/descending D7 arpeggio (Thumbs on D)**

Fingering chords

1 2 3 4 1 2 3 4 (5) 4 3 2 1 4 3 2 1

(5) 4 3 2 1 4 3 2 1 2 3 4 1 2 3 4 (5)

➤ **A7 arpeggio fingering chords (Thumbs on A)**

4  
3  
2  
1  
Root

1  
2  
3  
4  
1st inversion

➤ **Two-octave ascending/descending A7 arpeggio (Thumbs on A)**

Fingering chords

4  
3  
2  
1

1 2 3 4 1 2 3 4 (5) 4 3 2 1 4 3 2 1

1  
2  
3  
4

(5) 4 3 2 1 4 3 2 1 2 3 4 1 2 3 4 (5)

➤ **E7 arpeggio fingering chords (Thumbs on E)**

4  
3  
2  
1  
Root

1  
2  
3  
4  
1st inversion

➤ **Two-octave ascending/descending E7 arpeggio (Thumbs on E)**

Fingering chords

1 2 3 4 1 2 3 4 (5) 4 3 2 1 4 3 2 1

4 3 2 1

1 2 3 4

(5) 4 3 2 1 4 3 2 1 2 3 4 1 2 3 4 (5)

➤ **B7 arpeggio fingering chords (Thumbs on B)**

Root

4 3 2 1

1st inversion

1 2 3 4

➤ **Two-octave ascending/descending B7 arpeggio (Thumbs on B)**

Fingering chords

1 2 3 4 1 2 3 4 (5) 4 3 2 1 4 3 2 1

4 3 2 1

1 2 3 4

(5) 4 3 2 1 4 3 2 1 2 3 4 1 2 3 4 (5)

➤ **F7 arpeggio fingering chords (Thumbs on F)**

Root

1st inversion

4  
3  
2  
1

1  
2  
3  
4

➤ **Two-octave ascending/descending F7 arpeggio (Thumbs on F)**

Fingering chords

1 2 3 4 1 2 3 4 (5) 4 3 2 1 4 3 2 1

(5) 4 3 2 1 4 3 2 1 2 3 4 1 2 3 4 (5)

**Black-key dominant 7 arpeggios:** The chord inversions are not universal like the white-key dominant 7 arpeggios. The black-key fingering chords arrange themselves so that finger 1 is on a white note and finger 4 is on a black note. Again, the thumb is shared (not in B $\flat$ 7).

➤ **D<sub>b</sub>7 arpeggio fingering chords (Thumbs on F)**

1st inversion

4  
3  
2  
1

2nd inversion

1  
2  
3  
4

The image shows two systems of musical notation for D<sub>b</sub>7 arpeggio chords. The first system shows the 1st inversion with fingerings 4, 3, 2, 1 for the four notes. The second system shows the 2nd inversion with fingerings 1, 2, 3, 4 for the four notes. Each system includes a treble and bass clef staff with chord symbols and fingerings indicated by numbers 1-4.

➤ **D<sub>b</sub>7 arpeggio fingering chords (Thumbs on F)**

Fingering chords

4 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 4

4  
3  
2  
1

1  
2  
3  
4

2 1 4 3 2 1 4 3 2 3 4 1 2 3 4 1 2

The image shows a musical exercise for D<sub>b</sub>7 arpeggio chords. It includes a treble and bass clef staff with chord symbols and fingerings indicated by numbers 1-4. The exercise is divided into two parts: the first part shows the 1st and 2nd inversions with fingerings 4, 3, 2, 1 and 1, 2, 3, 4 respectively. The second part shows a sequence of arpeggios with fingerings 4 1 2 3, 4 1 2 3, 4 3 2 1, and 4 3 2 1 4. Below the bass staff, there are additional fingering patterns: 2 1 4 3, 2 1 4 3, 2 3 4 1, 2 3 4 1, 2.

➤ **E<sub>b</sub>7 arpeggio fingering chords (Thumbs on G)**

1st inversion

4  
3  
2  
1

2nd inversion

1  
2  
3  
4

The image shows two systems of musical notation for E<sub>b</sub>7 arpeggio chords. The first system shows the 1st inversion with fingerings 4, 3, 2, 1 for the four notes. The second system shows the 2nd inversion with fingerings 1, 2, 3, 4 for the four notes. Each system includes a treble and bass clef staff with chord symbols and fingerings indicated by numbers 1-4.



➤ **Two-octave ascending/descending E<sub>b</sub>7 arpeggio (Thumbs on G)**

Fingering chords

4 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 4

2 1 4 3 2 1 4 3 2 3 4 1 2 3 4 1 2

➤ **F#7 arpeggio fingering chords (Thumbs on E)**

3rd inversion

4  
3  
2  
1

1  
2  
3  
4

➤ **Two-octave ascending/descending F#7 arpeggio (Thumbs on E)**

Fingering chords

2 3 4 1 2 3 4 1 2 1 4 3 2 1 4 3 2

4 3 2 1 4 3 2 1 4 1 2 3 4 1 2 3 4

➤ **A<sub>7</sub> arpeggio fingering chords (thumbs on C)**

1st inversion 4  
3  
2  
1

2nd inversion 1  
2  
3  
4

➤ **Two-octave ascending/descending A<sub>7</sub> arpeggio (thumbs on C)**

Fingering chords

4 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 4

2 1 4 3 2 1 4 3 2 3 4 1 2 3 4 1 2

➤ **B<sub>7</sub> arpeggio fingering chords (RH thumb on D, LH thumb on F)**

1st inversion 4  
3  
2  
1

3rd inversion 1  
2  
3  
4

➤ **Two-octave ascending/descending B<sub>b</sub>7 arpeggio**

Fingering chords

4 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 4

1 2 3 4 3 2 1 4 3 4 1 2 3 4 1 2 3

✓ **IMPORTANT:** You will be asked to play a dominant 7 arpeggio in theoretical context (V<sup>7</sup>/x). If asked for a dominant 7 arpeggio in the key of C, you would play a G<sup>7</sup> arpeggio because G is the dominant (based on 5<sup>th</sup> scale degree) of the C major/harmonic minor scales

❖ **With Track 3 (Descending circle of 5<sup>th</sup>s from key of F)**

➤ Dominant 7 arpeggios (quarter = ca. 60)

C<sup>7</sup>

5 F<sup>7</sup>

# Diminished 7 Arpeggios

Like dominant 7 arpeggios, diminished 7 arpeggios stem from fingering chords. All 12 diminished 7 arpeggios come from the following three fingering chords. Despite beginning on different notes, **don't change the inversions.**

➤ **The three diminished 7 fingering chords**

4 3 2 1	4 3 2 1	4 3 2 1
Provides fingering for C <sup>o7</sup> , E <sup>b</sup> o7, F# <sup>o7</sup> , and A <sup>o7</sup>	Provides fingering for C# <sup>o7</sup> , E <sup>o7</sup> , G <sup>o7</sup> , and B <sup>b</sup> o7	Provides fingering for D <sup>o7</sup> , F <sup>o7</sup> , G# <sup>o7</sup> , and B <sup>o7</sup>
1 2 3 4	1 2 3 4	1 2 3 4

For example, C<sup>o7</sup>, E-flat<sup>o7</sup>, F#<sup>o7</sup>, and A<sup>o7</sup> arpeggios all contain the same notes, and therefore stem from the same fingering chord.

➤ **Right-hand fingering for the four diminished 7 arpeggios stemming from the first fingering chord.**

✓ **IMPORTANT:** You will be asked to play a diminished 7 arpeggio in theoretical context (vii<sup>o7</sup>/x). If asked for a diminished 7 arpeggio in the key of C minor, you would play a B<sup>o7</sup> arpeggio because B is the leading tone (7<sup>th</sup> scale degree) of the C harmonic minor scale.

➤ **A<sup>o7</sup> arpeggio**

Musical notation for the A<sup>o7</sup> arpeggio. The piece is in G major (one sharp) and 3/4 time. The right hand starts with a chord of G4, B4, D5, and F#5, with fingering 4, 3, 2, 1. The left hand starts with a chord of G2, B2, D3, and F#3, with fingering 1, 2, 3, 4. Both hands play a descending eighth-note arpeggio: G-B-D-F#-G-B-D-F#-G-B-D-F#-G. The right hand's fingering is 1-2-3-4-1-2-3-4-1-2-3-4. The left hand's fingering is 2-1-4-3-2-1-4-3-2-1-4-3.

➤ **C<sup>o7</sup> arpeggio**

Musical notation for the C<sup>o7</sup> arpeggio. The piece is in G major (one sharp) and 3/4 time. The right hand starts with a chord of C4, E4, G4, and Bb4, with fingering 4, 3, 2, 1. The left hand starts with a chord of C2, E2, G2, and Bb2, with fingering 1, 2, 3, 4. Both hands play a descending eighth-note arpeggio: C-E-G-Bb-C-E-G-Bb-C-E-G-Bb-C. The right hand's fingering is 2-3-4-1-2-3-4-1-2-3-4-1. The left hand's fingering is 1-4-3-2-1-4-3-2-1-4-3-2.

➤ **E<sub>b</sub><sup>o7</sup> arpeggio**

Musical notation for the E<sub>b</sub><sup>o7</sup> arpeggio. The piece is in G major (one sharp) and 3/4 time. The right hand starts with a chord of E4, G4, Bb4, and D5, with fingering 4, 3, 2, 1. The left hand starts with a chord of E2, G2, Bb2, and D3, with fingering 1, 2, 3, 4. Both hands play a descending eighth-note arpeggio: E-G-Bb-D-E-G-Bb-D-E-G-Bb-D-E. The right hand's fingering is 1-2-3-4-1-2-3-4-1-2-3-4. The left hand's fingering is 2-1-4-3-2-1-4-3-2-1-4-3.

➤ **F#<sup>o7</sup> arpeggio**

Musical notation for the F#<sup>o7</sup> arpeggio. The piece is in G major (one sharp) and 3/4 time. The right hand starts with a chord of F#4, A4, C5, and E5, with fingering 4, 3, 2, 1. The left hand starts with a chord of F#2, A2, C3, and E3, with fingering 1, 2, 3, 4. Both hands play a descending eighth-note arpeggio: F#-A-C-E-F#-A-C-E-F#-A-C-E-F#-A-C-E. The right hand's fingering is 4-1-2-3-4-1-2-3-4-1-2-3. The left hand's fingering is 3-2-1-4-3-2-1-4-3-2-1-4.

➤ E<sup>07</sup> arpeggio

Musical notation for the E<sup>07</sup> arpeggio. The piece is in E minor (three flats) and 4/4 time. The right hand starts with a chord of E<sup>07</sup> (E, G, B, D) and then plays a descending eighth-note arpeggio: E4, G4, B4, D5, B4, G4, E4. The left hand starts with a chord of E<sup>07</sup> (E, G, B, D) and then plays an ascending eighth-note arpeggio: E3, G3, B3, D4, B3, G3, E3.

➤ G<sup>07</sup> arpeggio

Musical notation for the G<sup>07</sup> arpeggio. The piece is in E minor (three flats) and 4/4 time. The right hand starts with a chord of G<sup>07</sup> (G, B, D, F) and then plays a descending eighth-note arpeggio: G4, B4, D5, F5, D5, B4, G4. The left hand starts with a chord of G<sup>07</sup> (G, B, D, F) and then plays an ascending eighth-note arpeggio: G3, B3, D4, F4, D4, B3, G3.

➤ B<sub>b</sub><sup>07</sup> arpeggio

Musical notation for the B<sub>b</sub><sup>07</sup> arpeggio. The piece is in E minor (three flats) and 4/4 time. The right hand starts with a chord of B<sub>b</sub><sup>07</sup> (B<sub>b</sub>, D, F, A) and then plays a descending eighth-note arpeggio: B<sub>b</sub>4, D5, F5, A5, F5, D5, B<sub>b</sub>4. The left hand starts with a chord of B<sub>b</sub><sup>07</sup> (B<sub>b</sub>, D, F, A) and then plays an ascending eighth-note arpeggio: B<sub>b</sub>3, D4, F4, A4, F4, D4, B<sub>b</sub>3.

➤ C<sup>#07</sup> arpeggio

Musical notation for the C<sup>#07</sup> arpeggio. The piece is in E minor (three flats) and 4/4 time. The right hand starts with a chord of C<sup>#07</sup> (C<sup>#</sup>, E, G, B) and then plays a descending eighth-note arpeggio: C<sup>#</sup>4, E4, G4, B4, G4, E4, C<sup>#</sup>4. The left hand starts with a chord of C<sup>#07</sup> (C<sup>#</sup>, E, G, B) and then plays an ascending eighth-note arpeggio: C<sup>#</sup>3, E3, G3, B3, G3, E3, C<sup>#</sup>3.

➤ **B<sup>07</sup> arpeggio**

Musical notation for the B<sup>07</sup> arpeggio. The piece is in 4/4 time and the key signature has two sharps (F# and C#). The right hand starts with a B major triad (B, D#, F#) and then plays an ascending eighth-note arpeggio: B, D#, F#, G, A, B, C, D, E, F, G, A, B. The left hand starts with a B7 triad (B, D#, F#, G) and then plays a descending eighth-note arpeggio: B, G, F#, E, D, C, B, A, G, F#, E, D, B.

➤ **D<sup>07</sup> arpeggio**

Musical notation for the D<sup>07</sup> arpeggio. The piece is in 4/4 time and the key signature has two sharps (F# and C#). The right hand starts with a D major triad (D, F#, A) and then plays an ascending eighth-note arpeggio: D, F#, A, B, C, D, E, F, G, A, B, C, D. The left hand starts with a D7 triad (D, F#, A, G) and then plays a descending eighth-note arpeggio: D, G, F#, E, D, C, B, A, G, F#, E, D, D.

➤ **F<sup>07</sup> arpeggio**

Musical notation for the F<sup>07</sup> arpeggio. The piece is in 4/4 time and the key signature has two sharps (F# and C#). The right hand starts with an F major triad (F, A, C) and then plays an ascending eighth-note arpeggio: F, A, C, D, E, F, G, A, B, C, D, E, F. The left hand starts with an F7 triad (F, A, C, B) and then plays a descending eighth-note arpeggio: F, B, A, G, F, E, D, C, B, A, G, F, F.

➤ **G#<sup>07</sup> arpeggio**

Musical notation for the G#<sup>07</sup> arpeggio. The piece is in 4/4 time and the key signature has two sharps (F# and C#). The right hand starts with a G# major triad (G#, B, D) and then plays an ascending eighth-note arpeggio: G#, B, D, E, F, G, A, B, C, D, E, F, G#. The left hand starts with a G#7 triad (G#, B, D, C) and then plays a descending eighth-note arpeggio: G#, C, B, A, G, F, E, D, C, B, A, G#, G#.