

Open 1st inversions Major and Minor

D^b
 1 2 3 4 2D/3 2 4 4 2D/3 1D/3 2 4 3 4 4

Harmonic C[#]m
 1 3 4 3 4 4 3 2 3 4 3 2 4 3 2 3 4
Enharmonic D^b B[#]
 1 1 1 1 2 1 1 1 1 1 1 1 1 2

G^b
 1 3 4 3 4 3 4 2 2 2 2 1D/3 4 4 3 2 4

Harmonic F[#]m
 1 3 4 3 4 2 3 3 2 3 4 3 4 3 4
Enharmonic G^b E[#]
 1 1 1 1 1 1 1 1 1 1 1 1 1 2

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

Melodic Bm
 4 3 4 3 4 3 4 3 4 1 3 2 2 2 4
G[#]
 1 1 1 1 1 1 1 1 1 1 1 1 1 1
A[#]

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

Melodic Em
 1 3 4 3 4 4 3 2 2 2 4 3 3 4 3 4
C[#]
 1 1 1 1 2 2 1 1 1 1 1 1 1 2
D[#]

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

Melodic Am
 2 4 3 4 4 3 4 3 2 3 3 4 4 4 3
F[#]
 1 1 1 1 2 2 1 1 1 1 1 1 1 2
G[#]

A Reminder...

Chords containing voice motion usually require a different type of fingering than those without motion --

For this reason many varied fingerings and positions are shown - some are awkward some are smooth - they all have a purpose.

The fingerings for voice motion when applied to block harmony are sometimes quite awkward -- And the smooth fingerings for block chords apply only occasionally (certain stations) for voice motion - becoming familiar with mixtures of both is very necessary ---

Practise the difficult, and the easy almost takes care of itself --

Scale in open 1st inversion triads - Major and Minor - *Continued*

D

Melodic
Dm
Bb
C#

G

Melodic
Gm
Eb
F#

The examples below show a little bit of the vast potential of the past studies - they also explain the reasons for some of the different fingerings employed - each fingering has a purpose

G Scales were chosen only because of being last - place in all keys

G

Harmonic
Gm