

Complete
Scales AND
Arpeggios
for piano

Faber Music Bloomsbury House 74-77 Great Russell Street London WC1B 3DA
in association with Trinity College London

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Pentatonic and blues scales by Simon Purcell

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Foreword

Whether you view your work on scales and arpeggios as a necessary evil or a wonderful opportunity to explore the intricacies of piano technique, you will need a reliable and authoritative resource book. *Complete Scales and Arpeggios for Piano* distills the best of current practice into a publication which is easy to read and is laid out in a clear and logical way. The contents have been thoroughly researched and the whole has been brought together under the expert guidance of John York.

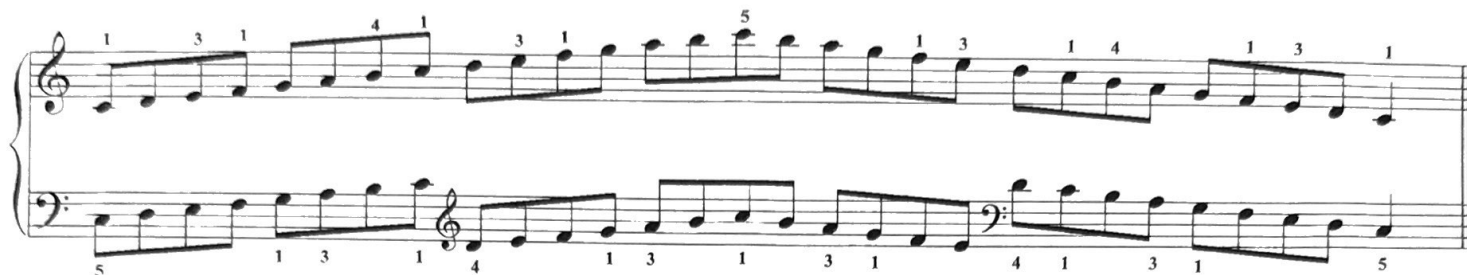
In addition to the scales and arpeggios themselves, John York has provided comprehensive and helpful notes to help pupils get the best out of their scale practice. There is important advice which will ensure that the effects of scale and arpeggio practice are wholly positive, avoiding the aches, pains or more serious injuries that can befall the young pianist!

One final plea to piano students: in order for scale and arpeggio practice to be useful and to protect your own health and safety, it must be a consistent part of your practice – not something you cram in just before the exam. With this book you have the opportunity to discover just what a short-cut to musical and technical progress your work on scales and arpeggios can be. We hope you enjoy working with it.

C major

The relative minor of C major is A minor.

Similar motion in octaves

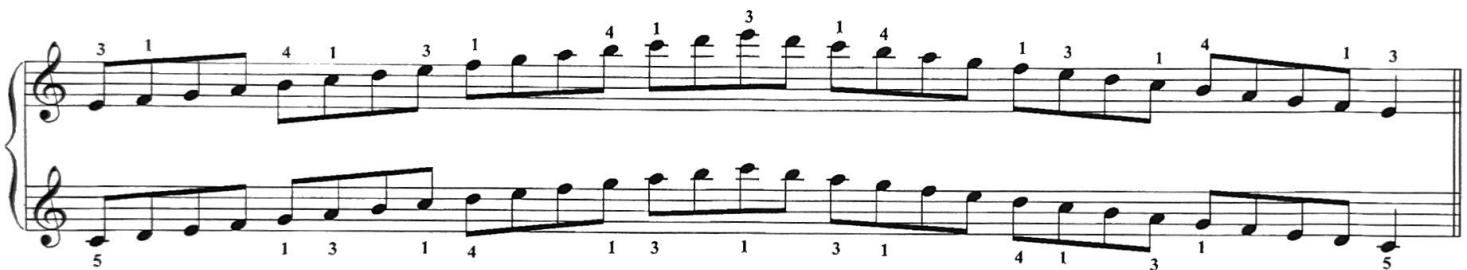


C major is certainly not the easiest of scales. To achieve even touch without any black notes is a challenge at any level.

Contrary motion



Third or tenth apart

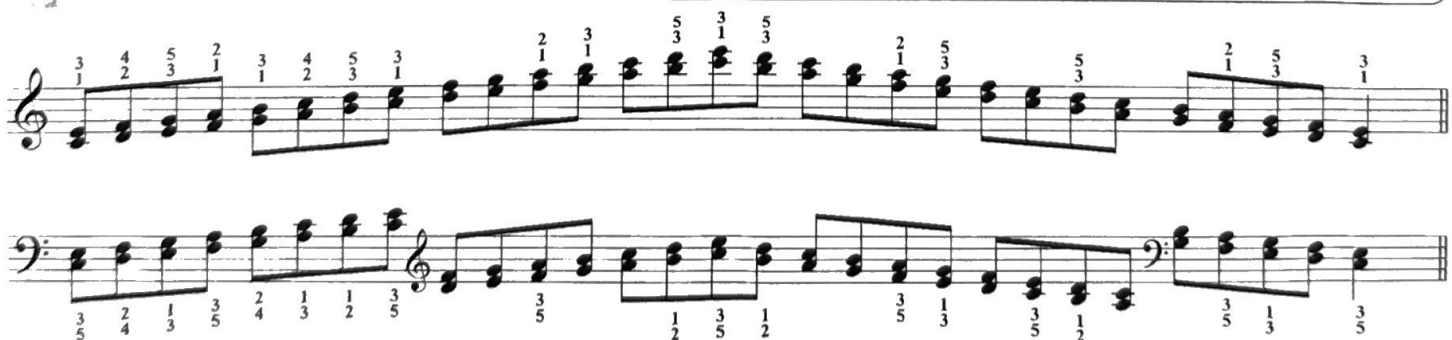


Sixth apart



Double thirds

Double thirds and sixths are usually played hands separately.



C major arpeggio

☐ Root position



☐ First inversion

☐ Second inversion



Dominant and diminished sevenths

☐ Dominant seventh in C

☐ Diminished seventh on C



Hints and tips

- Scales in double thirds can be fingered in many ways; the system adopted here is the 'two group' fingering. Each octave is divided into a 3-note and 4-note group, the longer group using the gliding thumb.
- As well as practising using different variations of touch, tone, rhythm and range, you could try playing scales and arpeggios in keys related to C major: the relative minor (A minor), the dominant (G major), the subdominant (F major) and the tonic minor (C minor).
- Using the 3rd finger where 4th is stipulated in arpeggios is accepted by some pianists, but it is better to train the weaker 4th finger from the earliest lessons to encourage proper, systematic hand shape development.

C minor

The relative major of C minor is E \flat major.
Watch out for the raised seventh in C minor: B \natural .

Harmonic

Similar motion in octaves



Contrary motion



Third or tenth apart



Sixth apart

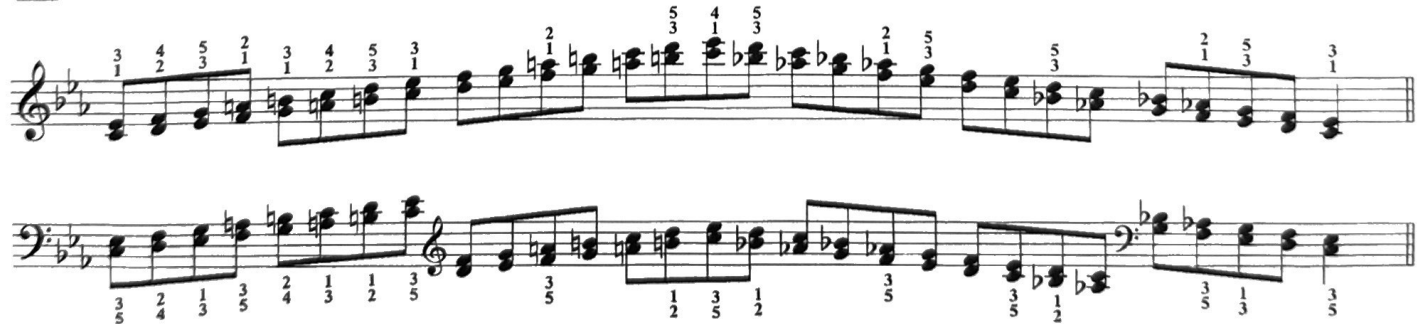
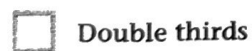
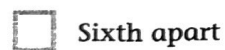
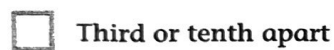


Double thirds

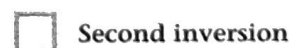
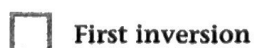
Double thirds and sixths are usually played hands separately.



□ Similar motion in octaves



☐ Root position



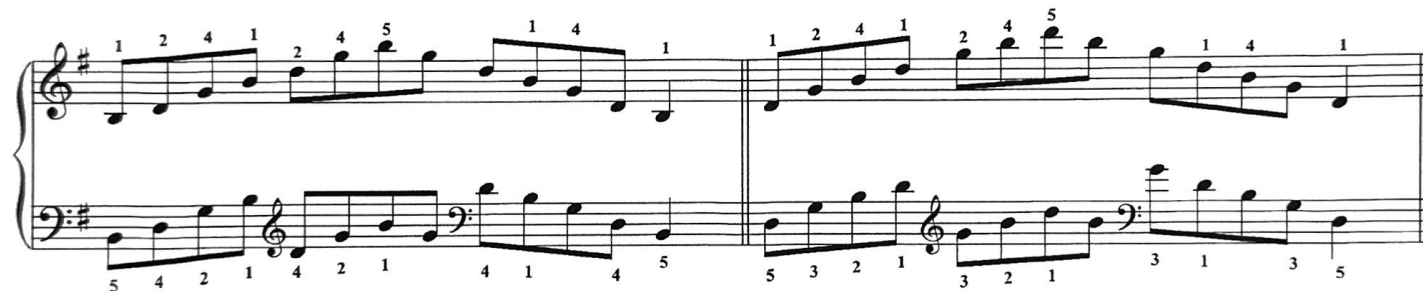
G major arpeggio

☐ Root position



☐ First inversion

☐ Second inversion



Dominant and diminished sevenths

☐ Dominant seventh in G

☐ Diminished seventh on G



Hints and tips

- Scales in double thirds can be fingered in many ways; the system adopted here is the 'two group' fingering. Each octave is divided into a 3-note and 4-note group, the longer group using the gliding thumb.
- As well as practising using different variations of touch, tone, rhythm and range, you could try playing scales and arpeggios in keys related to G major: the relative minor (E minor), the dominant (D major), the subdominant (C major) and the tonic minor (G minor).
- Using the 3rd finger where 4th is stipulated in arpeggios is accepted by some pianists, but it is better to train the weaker 4th finger from the earliest lessons to encourage proper, systematic hand shape development.

Similar motion in octaves

Contrary motion

Third or tenth apart

Sixth apart

Double thirds

Double thirds and sixths are usually played hands separately.

G minor

The relative major of G minor is B♭ major.
Watch out for the raised seventh in G minor: F♯.

Harmonic

Similar motion in octaves



Contrary motion



Third or tenth apart



Sixth apart



Double thirds

Double thirds and sixths are usually played hands separately.



Melodic

☐ Similar motion in octaves



☐ Third or tenth apart



☐ Sixth apart



☐ Double thirds



G minor arpeggio

☐ Root position

☐ First inversion

☐ Second inversion



D major arpeggio

☐ Root position

☐ First inversion

☐ Second inversion


Dominant and diminished sevenths

☐ Dominant seventh in D

☐ Diminished seventh on D

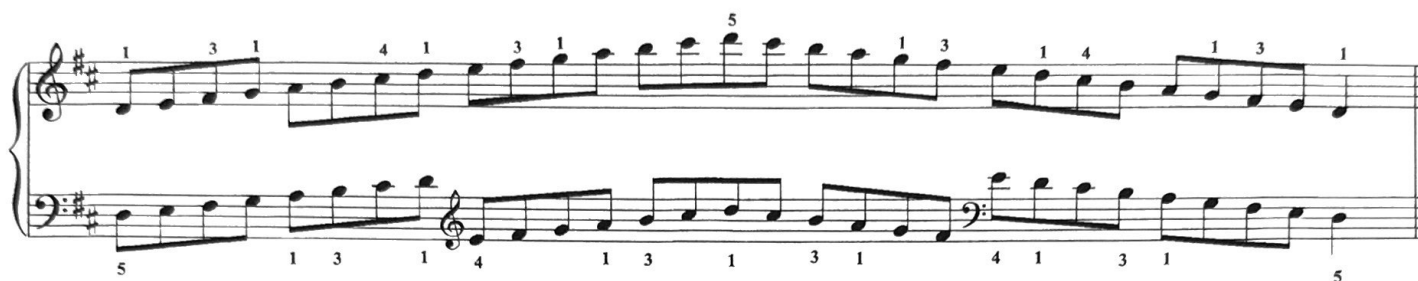

Hints and tips

- Scales in double thirds can be fingered in many ways; the system adopted here is the 'two group' fingering. Each octave is divided into a 3-note and 4-note group, the longer group using the gliding thumb.
- As well as practising using different variations of touch, tone, rhythm and range, you could try playing scales and arpeggios in keys related to D major: the relative minor (B minor), the dominant (A major), the subdominant (G major) and the tonic minor (D minor).
- Using the 3rd finger where 4th is stipulated in arpeggios is accepted by some pianists, but it is better to train the weaker 4th finger from the earliest lessons to encourage proper, systematic hand shape development.

D major

The relative minor of D major is B minor.

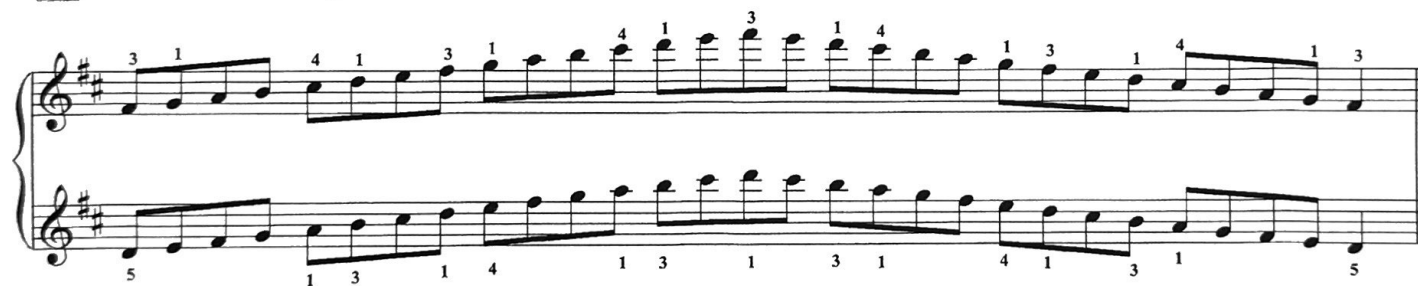
☐ Similar motion in octaves



☐ Contrary motion



☐ Third or a tenth apart

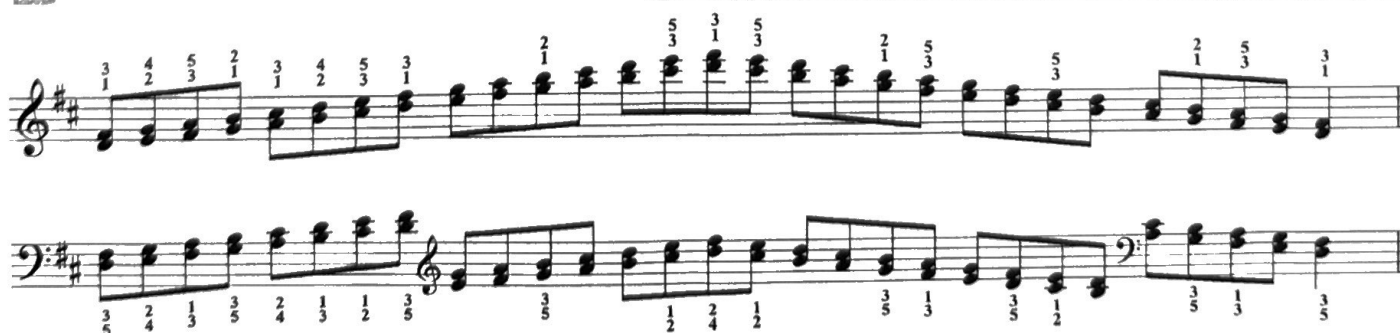


☐ Sixth apart



☐ Double thirds

Double thirds and sixths are usually played hands separately.



D major

The relative minor of D major is B minor.

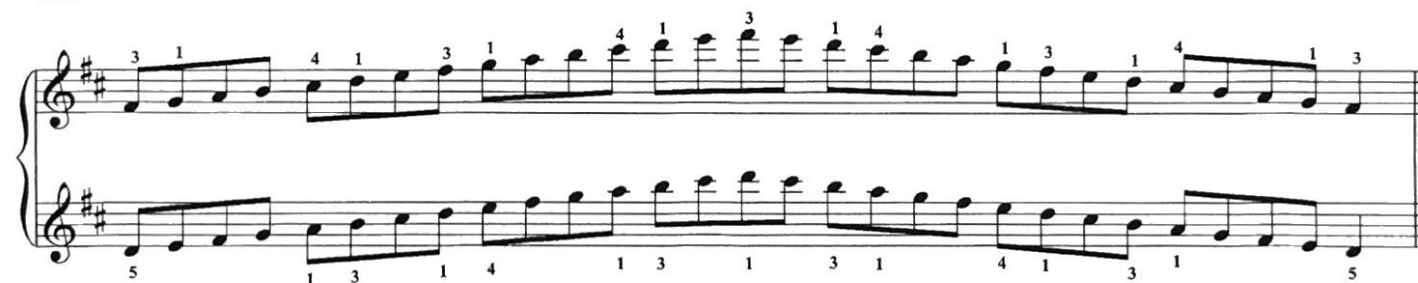
☐ Similar motion in octaves



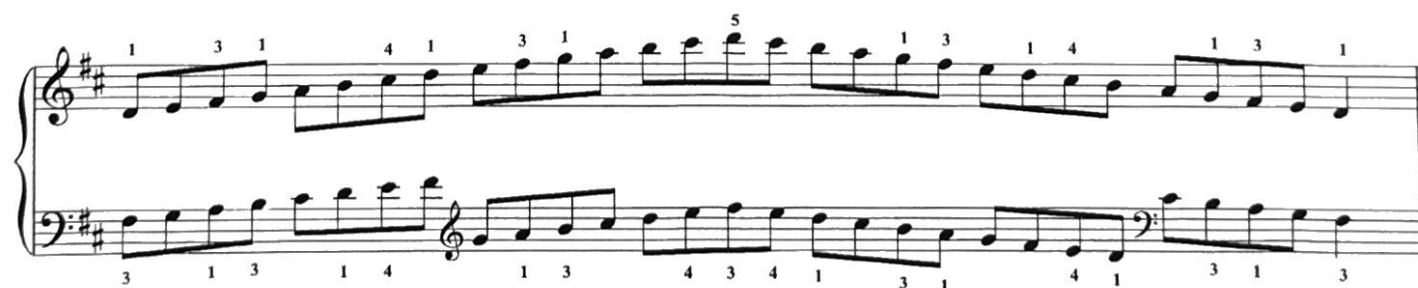
☐ Contrary motion



☐ Third or a tenth apart



☐ Sixth apart



☐ Double thirds

Double thirds and sixths are usually played hands separately.



D minor

The relative major of D minor is F major.
Watch out for the raised seventh in D minor: C#.


Harmonic

Similar motion in octaves

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff for the melody and a bass staff for the accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in a simple, folk-like style with eighth and quarter notes. The accompaniment provides a steady rhythm with eighth and quarter notes. The score includes fingerings (1-5) and breath marks (indicated by a small 'v' symbol) for the melody, and fingering (1-5) for the bass line. The piece ends with a final double bar line.

 Contrary motion

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a harmonic accompaniment with a similar rhythmic pattern. The score includes fingerings (1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1) and a final measure with a 5-fingered note. The title 'The Rose Tree' is written in a decorative font at the bottom.

 Third or tenth apart

[illegible]

Sixth apart

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 16 measures. The melody features various fingerings (1, 3, 1, 4, 1, 3, 1, 5, 1, 3, 1, 4, 1, 3, 1) and includes a key signature change to F major (two flats) in the final measure. The accompaniment features various fingerings (3, 1, 3, 1, 4, 1, 3, 4, 3, 4, 1, 3, 1, 4, 1, 3, 1, 3) and includes a key signature change to F major in the final measure.

Double thirds

Double thirds and sixths are usually played hands separately.

The musical score for 'The Rose Tree' is presented in two systems. The top system contains the vocal melody in treble clef, and the bottom system contains the piano accompaniment in bass clef. Both parts are in the key of D major (one sharp) and 3/4 time. The melody is a simple, folk-like tune, and the accompaniment provides a steady harmonic support with chords and single notes. The score is written for a single voice and piano.

Melodic

☐ Similar motion in octaves

☐ Third or tenth apart

☐ Sixth apart

☐ Double thirds

D minor arpeggio

☐ Root position

☐ First inversion

☐ Second inversion

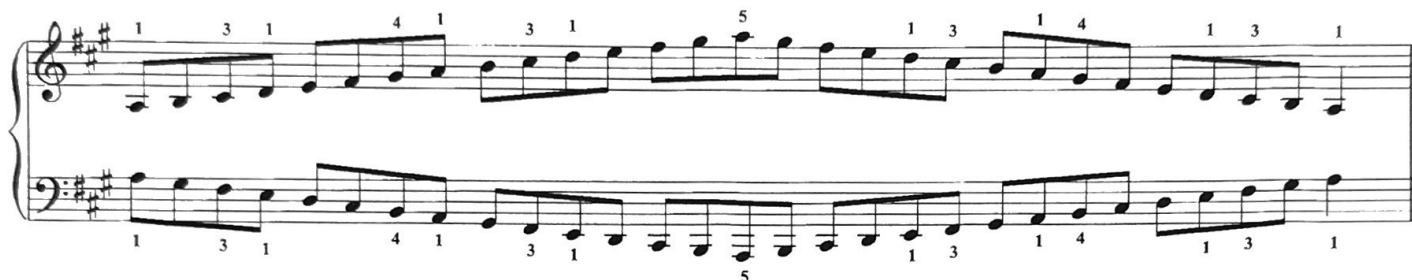
A major

The relative minor of A major is F# minor.

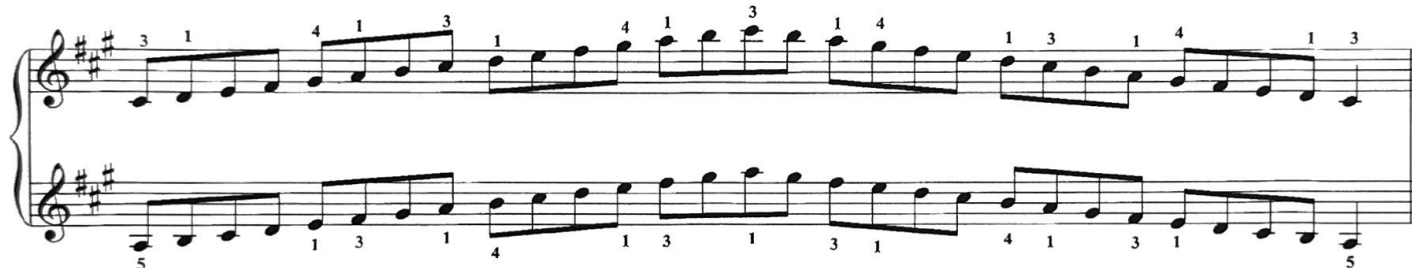
Similar motion in octaves



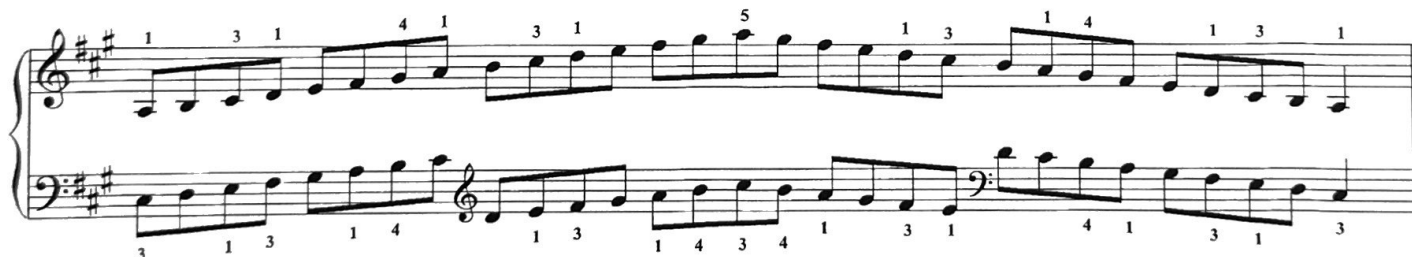
☐ Contrary motion



☐ Third or tenth apart



☐ Sixth apart

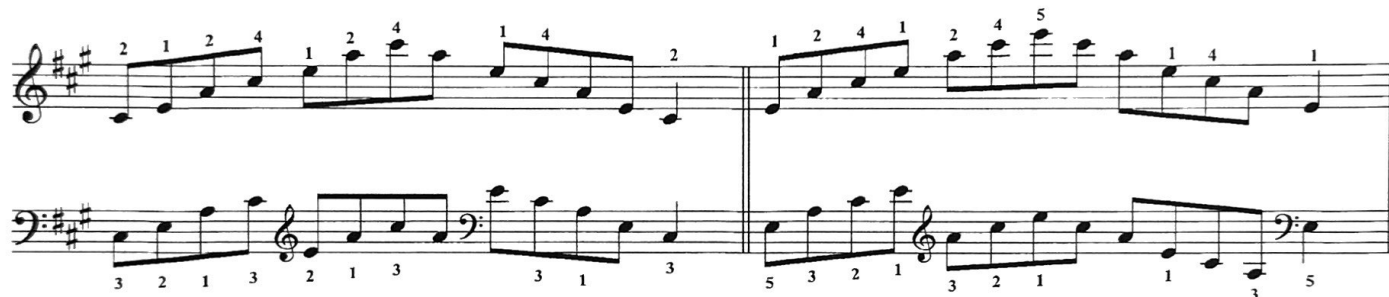


☐ Double thirds

Double thirds and sixths are usually played hands separately.



A major arpeggio

☐ Root position☐ First inversion☐ Second inversion

Dominant and diminished sevenths

☐ Dominant seventh in A☐ Diminished seventh on A

Hints and tips

- Scales in double thirds can be fingered in many ways; the system adopted here is the 'two group' fingering. Each octave is divided into a 3-note and 4-note group, the longer group using the gliding thumb.
- As well as practising using different variations of touch, tone, rhythm and range, you could try playing scales and arpeggios in keys related to A major: the relative minor (F# minor), the dominant (E major), the subdominant (D major) and the tonic minor (A minor).
- Using the 3rd finger where 4th is stipulated in arpeggios is accepted by some pianists, but it is better to train the weaker 4th finger from the earliest lessons to encourage proper, systematic hand shape development.

A minor

The relative major of A minor is C major.
Watch out for the raised seventh in A minor: G \sharp .

Harmonic

Similar motion in octaves



Contrary motion



Third or tenth apart



Sixth apart



Double thirds

Double thirds and sixths are usually played hands separately.



Melodic

☐ Similar motion in octaves☐ Third or tenth apart☐ Sixth apart☐ Double thirds

A minor arpeggio

☐ Root position☐ First inversion☐ Second inversion

E major

The relative minor of E major is C \natural minor.

Similar motion in octaves

Two staves of music in E major (three sharps). The exercise consists of a series of eighth notes moving in parallel motion between the two staves, with the right hand an octave higher than the left hand. Fingering numbers (1-5) are written above the notes.

Contrary motion

Two staves of music in E major. The exercise consists of a series of eighth notes moving in opposite directions (one up, one down) between the two staves. Fingering numbers (1-5) are written above the notes.

Third or tenth apart

Two staves of music in E major. The exercise consists of a series of eighth notes moving in parallel motion, with the right hand a third or tenth higher than the left hand. Fingering numbers (1-5) are written above the notes.

Sixth apart

Two staves of music in E major. The exercise consists of a series of eighth notes moving in parallel motion, with the right hand a sixth higher than the left hand. Fingering numbers (1-5) are written above the notes.

Double thirds

Double thirds and sixths are usually played hands separately.

Two staves of music in E major. The exercise consists of a series of chords, each a double third, moving in parallel motion between the two staves. Fingering numbers (1-5) are written above the notes.

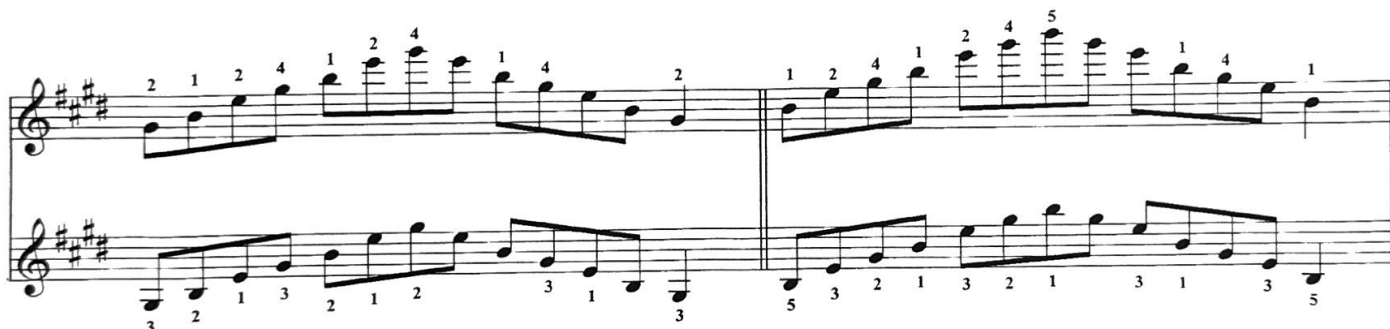
E major arpeggio

☐ Root position



☐ First inversion

☐ Second inversion



Dominant and diminished sevenths

☐ Dominant seventh in E

☐ Diminished seventh on E



Hints and tips

- Scales in double thirds can be fingered in many ways; the system adopted here is the 'two group' fingering. Each octave is divided into a 3-note and 4-note group, the longer group using the gliding thumb.
- As well as practising using different variations of touch, tone, rhythm and range, you could try playing scales and arpeggios in keys related to E major: the relative minor (C# minor), the dominant (B major), the subdominant (A major) and the tonic minor (E minor).
- Using the 3rd finger where 4th is stipulated in arpeggios is accepted by some pianists, but it is better to train the weaker 4th finger from the earliest lessons to encourage proper, systematic hand shape development.

Harmonic

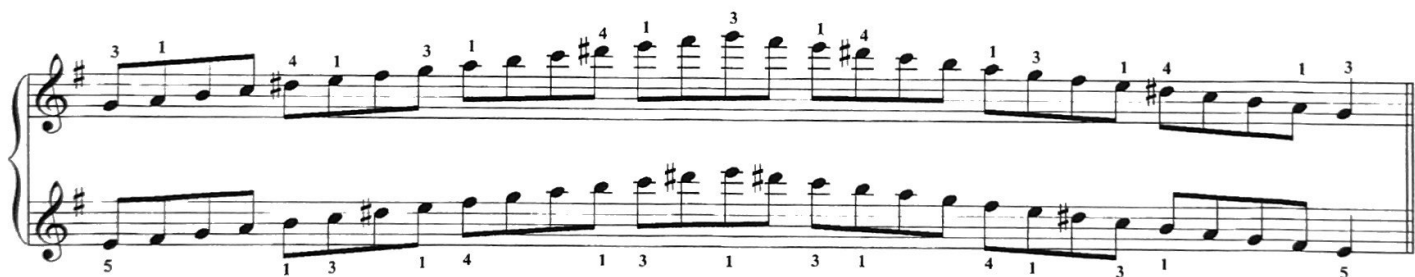
☐ Similar motion in octaves



☐ Contrary motion



☐ Third or tenth apart



☐ Sixth apart



☐ Double thirds

Double thirds and sixths are usually played hands separately.



Melodic

☐ Similar motion in octaves

Two staves of music in E major. The top staff shows a melodic line with fingerings 1, 3, 1, 4, 1, 3, 1, 5, 1, 3, 1, 4, 1, 3, 1, 5. The bottom staff shows a similar melodic line with fingerings 5, 1, 3, 1, 4, 1, 3, 1, 5, 1, 3, 1, 4, 1, 3, 1, 5. The motion is similar in octaves.

☐ Third or tenth apart

Two staves of music in E major. The top staff shows a melodic line with fingerings 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3. The bottom staff shows a similar melodic line with fingerings 5, 1, 3, 1, 4, 1, 3, 1, 5, 1, 3, 1, 4, 1, 3, 1, 5. The motion is third or tenth apart.

☐ Sixth apart

Two staves of music in E major. The top staff shows a melodic line with fingerings 1, 3, 1, 4, 1, 3, 1, 5, 1, 3, 1, 4, 1, 3, 1, 5. The bottom staff shows a similar melodic line with fingerings 3, 1, 3, 1, 4, 1, 3, 1, 5, 1, 3, 1, 4, 1, 3, 1, 5. The motion is sixth apart.

☐ Double thirds

Two staves of music in E major. The top staff shows a melodic line with fingerings 1, 2, 3, 1, 4, 1, 3, 1, 5, 1, 3, 1, 4, 1, 3, 1, 5. The bottom staff shows a similar melodic line with fingerings 3, 1, 3, 1, 4, 1, 3, 1, 5, 1, 3, 1, 4, 1, 3, 1, 5. The motion is double thirds.

E minor arpeggio

☐ Root position

Two staves of music in E minor. The top staff shows a melodic line with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The bottom staff shows a similar melodic line with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. The motion is root position.

☐ First inversion

Two staves of music in E minor. The top staff shows a melodic line with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. The bottom staff shows a similar melodic line with fingerings 5, 4, 2, 1, 4, 2, 1, 5, 4, 2, 1, 4, 2, 1, 5, 4, 2, 1. The motion is first inversion.

☐ Second inversion

Two staves of music in E minor. The top staff shows a melodic line with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. The bottom staff shows a similar melodic line with fingerings 5, 4, 2, 1, 4, 2, 1, 5, 4, 2, 1, 4, 2, 1, 5, 4, 2, 1. The motion is second inversion.

Similar motion in octaves

Contrary motion

Third or tenth apart

Sixth apart

Double thirds

Double thirds and sixths are usually played hands separately.

B major arpeggio

☐ Root position



☐ First inversion

☐ Second inversion



Dominant and diminished sevenths

☐ Dominant seventh in B

☐ Diminished seventh on B



Hints and tips

- Scales in double thirds can be fingered in many ways; the system adopted here is the 'two group' fingering. Each octave is divided into a 3-note and 4-note group, the longer group using the gliding thumb.
- As well as practising using different variations of touch, tone, rhythm and range, you could try playing scales and arpeggios in keys related to B major: the relative minor (G# minor), the dominant (F# major), the subdominant (E major) and the tonic minor (B minor).
- Using the 3rd finger where 4th is stipulated in arpeggios is accepted by some pianists, but it is better to train the weaker 4th finger from the earliest lessons to encourage proper, systematic hand shape development.

Harmonic

Similar motion in octaves



Contrary motion



Third or tenth apart



Sixth apart



Double thirds

Double thirds and sixths are usually played hands separately.



[illegible]

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is in 3/4 time. The melody features several triplets and slurs. The bass staff accompaniment includes a variety of note values and rests, with some notes beamed together. The score is presented in a clean, black-and-white format with standard musical notation.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with some triplets. The accompaniment consists of a steady eighth-note pattern in the left hand, with some triplets. The score is divided into two systems, each with a repeat sign at the end. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The score is written in a clear, legible font, with fingerings and articulations indicated by numbers and symbols.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. Each line consists of a treble and a bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in the treble staff, and the bass line is in the bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final double bar line.

☐

100

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. Both staves contain a melody with various intervals and rests, accompanied by fingerings (1-5) and slurs. The second system continues the melody on the same two staves, maintaining the treble and bass clefs and the one-sharp key signature. The notation includes eighth and sixteenth notes, as well as rests, with fingerings and slurs indicating the intended performance style.

Similar motion in octaves

Contrary motion

Third or tenth apart

Sixth apart

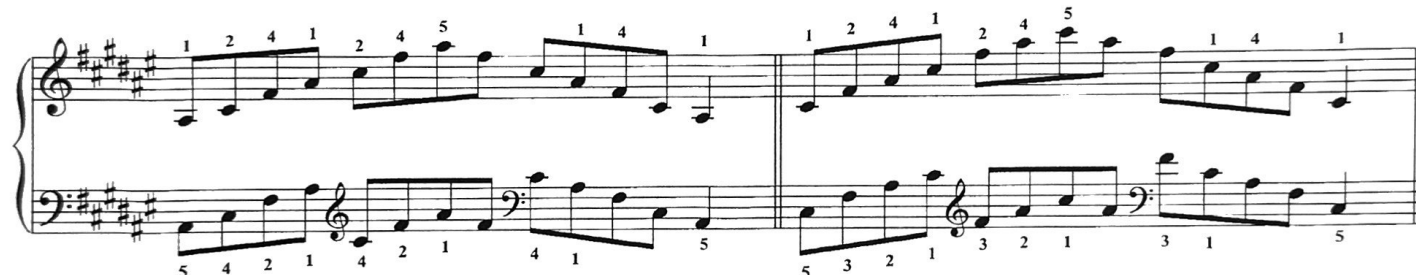
Double thirds

Double thirds and sixths are usually played hands separately.

F# major arpeggio

☐ Root position

☐ First inversion

☐ Second inversion


Dominant and diminished sevenths

☐ Dominant seventh in F#

☐ Diminished seventh on F#


Hints and tips

- Scales in double thirds can be fingered in many ways; the system adopted here is the 'two group' fingering. Each octave is divided into a 3-note and 4-note group, the longer group using the gliding thumb.
- As well as practising using different variations of touch, tone, rhythm and range, you could try playing scales and arpeggios in keys related to F# major: the relative minor (D# minor), the dominant (C#/D♭ major), the subdominant (B major) and the tonic minor (F# minor).
- Using the 3rd finger where 4th is stipulated in arpeggios is accepted by some pianists, but it is better to train the weaker 4th finger from the earliest lessons to encourage proper, systematic hand shape development.

F# minor

The relative major of F# minor is A major.
Watch out for the raised seventh in F# minor: E#.

Harmonic

Similar motion in octaves

Contrary motion

Third or tenth apart

Sixth apart

Double thirds

Double thirds and sixths are usually played hands separately.

Similar motion in octaves

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

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

Third or tenth apart

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two lines of the melody and the first line of the piano accompaniment. The second system contains the next two lines of the melody and the second line of the piano accompaniment. The melody is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The piano accompaniment is written in treble clef with the same key signature and time signature. Fingerings are indicated by numbers 1-5 above or below notes. The melody features a mix of eighth and sixteenth notes, while the accompaniment consists of a steady eighth-note pattern.

Sixth apart

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

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

Double thirds

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff and a bass staff, both in the key of D major (two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The second system continues the piece, featuring a treble staff with a key signature change to D minor (two sharps) and a bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and bar lines, along with fingerings and articulation marks.

 Root position

First inversion

Second inversion

[illegible]

Similar motion in octaves

Contrary motion

Third or tenth apart

Sixth apart

Double thirds

Double thirds and sixths are usually played hands separately.

D \flat major arpeggio

☐ Root position



☐ First inversion

☐ Second inversion



Dominant and diminished sevenths

☐ Dominant seventh in D \flat

☐ Diminished seventh on C \sharp



Hints and tips

- Scales in double thirds can be fingered in many ways; the system adopted here is the 'two group' fingering. Each octave is divided into a 3-note and 4-note group, the longer group using the gliding thumb.
- As well as practising using different variations of touch, tone, rhythm and range, you could try playing scales and arpeggios in keys related to D \flat major: the relative minor (B \flat minor), the dominant (A \flat major), the subdominant (G \flat /F \sharp major) and the tonic minor (D \flat /C \sharp minor).
- Using the 3rd finger where 4th is stipulated in arpeggios is accepted by some pianists, but it is better to train the weaker 4th finger from the earliest lessons to encourage proper, systematic hand shape development.

C# minor

The relative major of C# minor is E major.
Watch out for the raised seventh in C# minor: B#.

Harmonic

☐ Similar motion in octaves

☐ Contrary motion

☐ Third or tenth apart

☐ Sixth apart

☐ Double thirds

Double thirds and sixths are usually played hands separately.

A♭ major

The relative minor of A♭ major is F minor.

☐ Similar motion in octaves

☐ Contrary motion

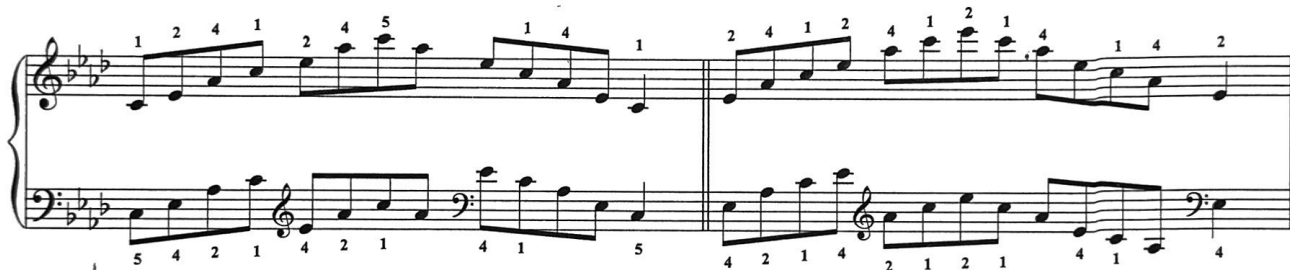
☐ Third or tenth apart

☐ Sixth apart

☐ Double thirds

Double thirds and sixths are usually played hands separately.

A♭ major arpeggio

☐ Root position☐ First inversion☐ Second inversion

Dominant and diminished sevenths

☐ Dominant seventh in A♭☐ Diminished seventh on A♭

Hints and tips

- Scales in double thirds can be fingered in many ways; the system adopted here is the 'two group' fingering. Each octave is divided into a 3-note and 4-note group, the longer group using the gliding thumb.
- As well as practising using different variations of touch, tone, rhythm and range, you could try playing scales and arpeggios in keys related to A♭ major: the relative minor (F minor), the dominant (E♭ major), the subdominant (D♭ major) and the tonic minor (A♭/G♯ minor).
- Using the 3rd finger where 4th is stipulated in arpeggios is accepted by some pianists, but it is better to train the weaker 4th finger from the earliest lessons to encourage proper, systematic hand shape development.

gis mol

G# minor

The relative major of G# minor is B major.
Watch out for the raised seventh in G# minor: F#.

Harmonic

☐ Similar motion in octaves

☐ Contrary motion

☐ Third or tenth apart

☐ Sixth apart

☐ Double thirds

Double thirds and sixths are usually played hands separately.

gis mol

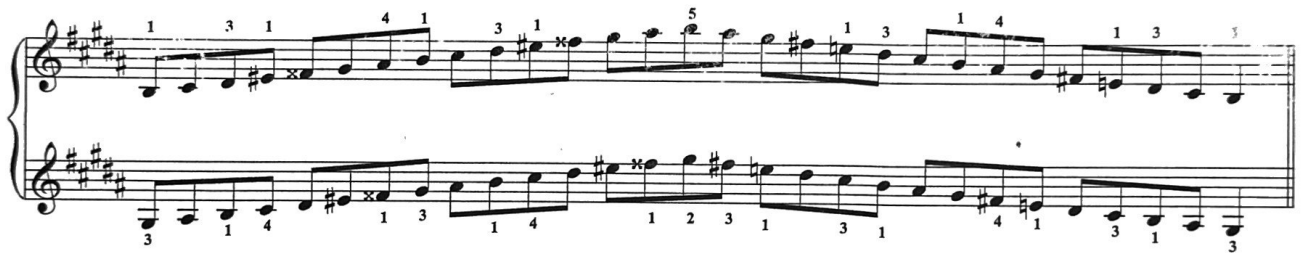
G# minor

Melodic

☐ Similar motion in octaves



☐ Third or tenth apart



☐ Sixth apart



☐ Double thirds



G# minor arpeggio

☐ Root position

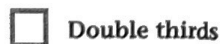
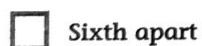
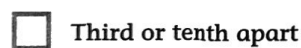
☐ First inversion

☐ Second inversion



E♭ major

Similar motion in octaves



The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written in eighth notes, with various fingerings indicated by numbers 1-5 above the notes. The second system consists of two staves: the top staff has a treble clef and the bottom staff has a bass clef, both in the same key signature and time signature. The melody continues across both staves, with fingerings indicated below the notes. The piece concludes with a final chord in the bass staff.

E♭ major arpeggio

☐ Root position☐ First inversion☐ Second inversion

Dominant and diminished sevenths

☐ Dominant seventh in E♭☐ Diminished seventh on E♭

Hints and tips

- Scales in double thirds can be fingered in many ways; the system adopted here is the 'two group' fingering. Each octave is divided into a 3-note and 4-note group, the longer group using the gliding thumb.
- As well as practising using different variations of touch, tone, rhythm and range, you could try playing scales and arpeggios in keys related to E♭ major: the relative minor (C minor), the dominant (B♭ major), the subdominant (A♭ major) and the tonic minor (E♭ minor).
- Using the 3rd finger where 4th is stipulated in arpeggios is accepted by some pianists, but it is better to train the weaker 4th finger from the earliest lessons to encourage proper, systematic hand shape development.

E♭ minor

The relative major of E♭ minor is G♭ (enharmonic F♯) major.
Watch out for the raised seventh in E♭ minor: D♮.

Harmonic

☐ Similar motion in octaves



☐ Contrary motion



☐ Third or tenth apart

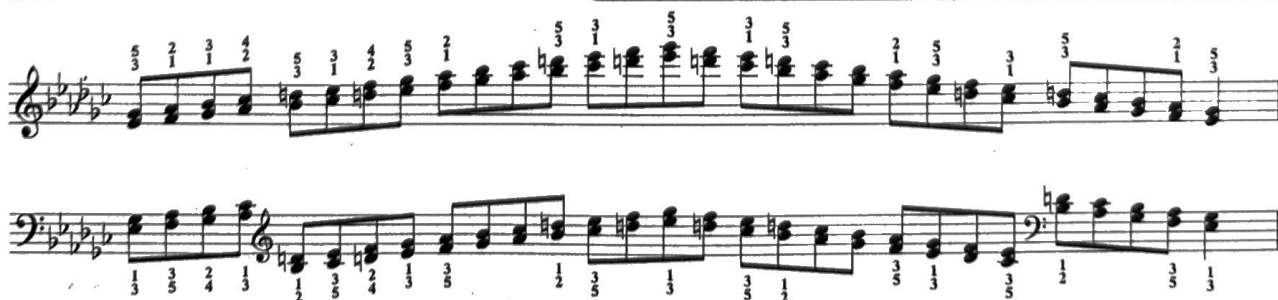


☐ Sixth apart

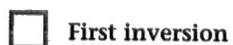
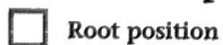
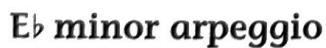
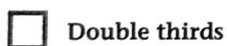
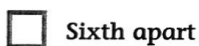
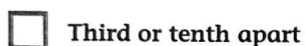


☐ Double thirds

Double thirds and sixths are usually played hands separately.



□ Similar motion in octaves



B dur

B♭ major

The relative minor of B♭ major is G minor.

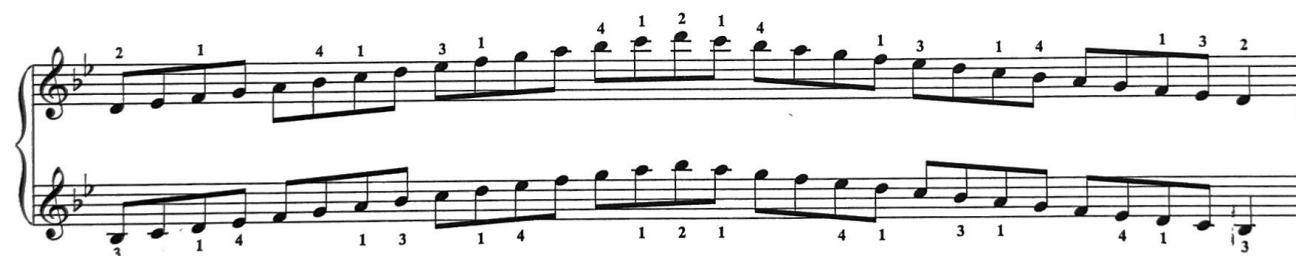
☐ Similar motion in octaves



☐ Contrary motion



☐ Third or tenth apart



☐ Sixth apart



☐ Double thirds

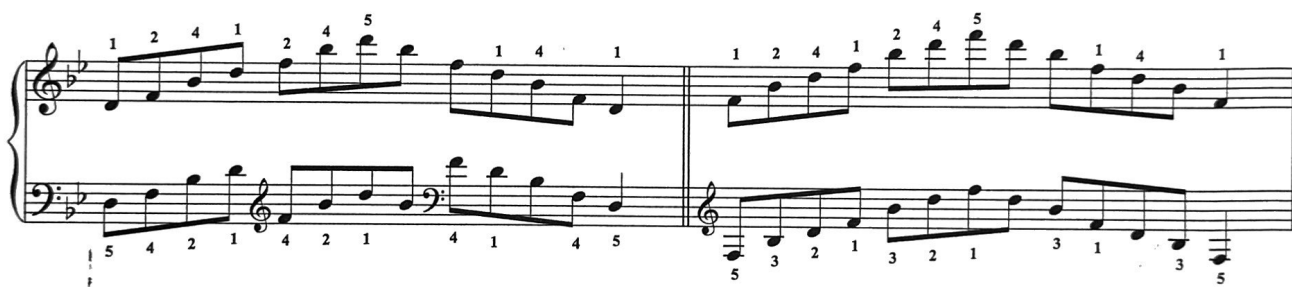
Double thirds and sixths are usually played hands separately.



B♭ major arpeggio

☐ Root position

☐ First inversion

☐ Second inversion


Dominant and diminished sevenths

☐ Dominant seventh in B♭

☐ Diminished seventh on B♭


Hints and tips

- Scales in double thirds can be fingered in many ways; the system adopted here is the 'two group' fingering. Each octave is divided into a 3-note and 4-note group, the longer group using the gliding thumb.
- As well as practising using different variations of touch, tone, rhythm and range, you could try playing scales and arpeggios in keys related to B♭ major: the relative minor (G minor), the dominant (F major), the subdominant (E♭ major) and the tonic minor (B♭ minor).
- Using the 3rd finger where 4th is stipulated in arpeggios is accepted by some pianists, but it is better to train the weaker 4th finger from the earliest lessons to encourage proper, systematic hand shape development.

B♭ minor

The relative major of B♭ minor is D♭ major.
Watch out for the raised seventh in B♭ minor: A♯.

Harmonic

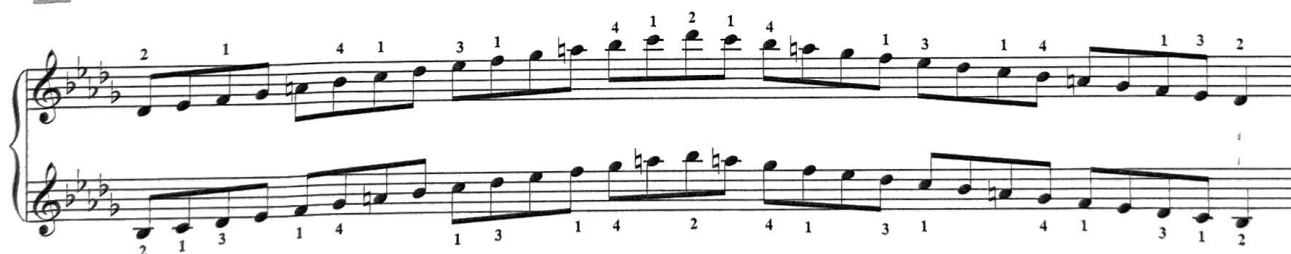
☐ Similar motion in octaves



☐ Contrary motion



☐ Third or tenth apart



☐ Sixth apart



☐ Double thirds

Double thirds and sixths are usually played hands separately.




Melodic

 Similar motion in octaves

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a treble and bass staff joined by a brace on the left. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody in the treble staff begins with a quarter rest followed by a quarter note G4, then a half note A4-Bb4, and continues with eighth and quarter notes. The bass staff provides a harmonic accompaniment with eighth and quarter notes. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. The second system continues the piece, ending with a final quarter note G4 in the treble staff and a quarter note F4 in the bass staff.

 Third or tenth apart

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody includes various intervals and rests, with fingerings indicated by numbers 1-4 above the notes. The accompaniment provides a harmonic foundation with chords and single notes, also including fingerings. The piece concludes with a final chord in the bass staff.

 Sixth apart

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a melody with various intervals and rests, marked with fingerings (1, 2, 3, 4) and a (4) above the final measure. The bass staff provides a harmonic accompaniment, also with fingerings. The second system continues the melody in the treble staff and the accompaniment in the bass staff, maintaining the same key signature and time signature. The melody concludes with a final note and a (2) above it, indicating a second ending or a specific fingering.

Double thirds

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The second system consists of a bass clef staff with the same key signature and time signature. The bass line is also written in a simple, folk-like style with eighth and quarter notes. The score is a single-voice setting of the song, with the melody and bass line providing a harmonic foundation.

B \flat minor arpeggio

☐ Root position

First inversion

□ Second inversion

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the bass line is in the Bass staff. The piece consists of three measures. The first measure has a treble staff with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, and a bass staff with notes G2, F#2, E2, D2, C2, B1, A1, G1. The second measure has a treble staff with notes D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, and a bass staff with notes D2, E2, F#2, G2, A2, B2, A2, G2, F#2, E2. The third measure has a treble staff with notes C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, and a bass staff with notes C2, D2, E2, F#2, G2, A2, B2, A2, G2, F#2, E2. The piece ends with a double bar line. There are some handwritten annotations and corrections in the original image, such as '2 3 1 2' above the first measure of the treble staff and '3 2 1 3' below the first measure of the bass staff.

F major

The relative minor of F major is D minor.

☐ Similar motion in octaves



☐ Contrary motion



☐ Third or tenth apart



☐ Sixth apart



☐ Double thirds

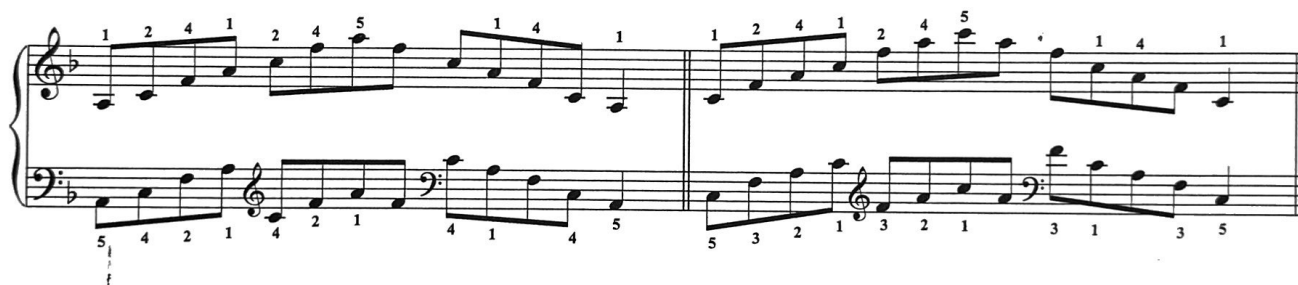
Double thirds and sixths are usually played hands separately.



F major arpeggio

☐ Root position

☐ First inversion

☐ Second inversion


Dominant and diminished sevenths

☐ Dominant seventh in F

☐ Diminished seventh on F


Hints and tips

- Scales in double thirds can be fingered in many ways; the system adopted here is the 'two group' fingering. Each octave is divided into a 3-note and 4-note group, the longer group using the gliding thumb.
- As well as practising using different variations of touch, tone, rhythm and range, you could try playing scales and arpeggios in keys related to F major: the relative minor (D minor), the dominant (C major), the subdominant (Bb major) and the tonic minor (F minor).
- Using the 3rd finger where 4th is stipulated in arpeggios is accepted by some pianists, but it is better to train the weaker 4th finger from the earliest lessons to encourage proper, systematic hand shape development.

F minor

The relative major of F minor is Ab major.
Watch out for the raised seventh in F minor: Eb.

Harmonic

☐ Similar motion in octaves

Exercise 1: Similar motion in octaves. The exercise is written for piano in F minor (three flats). It consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a corresponding series of eighth notes, with fingers indicated by numbers 1-4. The exercise demonstrates similar motion in octaves.

☐ Contrary motion

Exercise 2: Contrary motion. The exercise is written for piano in F minor. It consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a corresponding series of eighth notes, with fingers indicated by numbers 1-4. The exercise demonstrates contrary motion.

☐ Third or a tenth apart

Exercise 3: Third or a tenth apart. The exercise is written for piano in F minor. It consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a corresponding series of eighth notes, with fingers indicated by numbers 1-4. The exercise demonstrates third or a tenth apart motion.

☐ Sixth apart

Exercise 4: Sixth apart. The exercise is written for piano in F minor. It consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a corresponding series of eighth notes, with fingers indicated by numbers 1-4. The exercise demonstrates sixth apart motion.

☐ Double thirds

Double thirds and sixths are usually played hands separately.

Exercise 5: Double thirds. The exercise is written for piano in F minor. It consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a corresponding series of eighth notes, with fingers indicated by numbers 1-5. The exercise demonstrates double thirds.

Melodic

☐ Similar motion in octaves

Exercise 1: Similar motion in octaves. The exercise is written for piano in F minor (three flats). It consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a corresponding series of eighth notes, with some notes marked with fingerings (1, 2, 3, 4, 5) to indicate specific fingerings for the octaves.

☐ Third or tenth apart

Exercise 2: Third or tenth apart. The exercise is written for piano in F minor. It consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a corresponding series of eighth notes, with some notes marked with fingerings (1, 2, 3, 4, 5) to indicate specific fingerings for the thirds or tenths.

☐ Sixth apart

Exercise 3: Sixth apart. The exercise is written for piano in F minor. It consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a corresponding series of eighth notes, with some notes marked with fingerings (1, 2, 3, 4, 5) to indicate specific fingerings for the sixths.

☐ Double thirds

Exercise 4: Double thirds. The exercise is written for piano in F minor. It consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a corresponding series of eighth notes, with some notes marked with fingerings (1, 2, 3, 4, 5) to indicate specific fingerings for the double thirds.

F minor arpeggio

☐ Root position

☐ First inversion

☐ Second inversion

Exercise 5: F minor arpeggio. The exercise is written for piano in F minor. It consists of two staves. The right hand plays a series of eighth notes, and the left hand plays a corresponding series of eighth notes, with some notes marked with fingerings (1, 2, 3, 4, 5) to indicate specific fingerings for the arpeggio.

A whole-tone scale is formed by taking every other note of the chromatic scale. Only two whole-tone scales are therefore possible.

Whole-tone scales

☐ Starting on C

Ascending: C4, C#4, D4, D#4, E4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. Fingering: 1, 2, 1, 2, 3, 4, 1, 2, 1, b, b, b, b, 5, b, b, b, b, 1, 2, 1, 4, 1, 2, 1.

Descending: C5, B#4, B4, A#4, A4, G#4, G4, F#4, F4, E4, D#4, D4, C#4, C4, B#3, B3, A#3, A3, G#3, G3, F#3, F3, E3, D#3, D3, C#3, C3, B#2, B2, A#2, A2, G#2, G2, F#2, F2, E2, D#2, D2, C#2, C2, B#1, B1, A#1, A1, G#1, G1, F#1, F1, E1, D#1, D1, C#1, C1, B#0, B0, A#0, A0, G#0, G0, F#0, F0, E0, D#0, D0, C#0, C0, B#-1, B-1, A#-1, A-1, G#-1, G-1, F#-1, F-1, E-1, D#-1, D-1, C#-1, C-1, B#-2, B-2, A#-2, A-2, G#-2, G-2, F#-2, F-2, E-2, D#-2, D-2, C#-2, C-2, B#-3, B-3, A#-3, A-3, G#-3, G-3, F#-3, F-3, E-3, D#-3, D-3, C#-3, C-3, B#-4, B-4, A#-4, A-4, G#-4, G-4, F#-4, F-4, E-4, D#-4, D-4, C#-4, C-4, B#-5, B-5, A#-5, A-5, G#-5, G-5, F#-5, F-5, E-5, D#-5, D-5, C#-5, C-5, B#-6, B-6, A#-6, A-6, G#-6, G-6, F#-6, F-6, E-6, D#-6, D-6, C#-6, C-6, B#-7, B-7, A#-7, A-7, G#-7, G-7, F#-7, F-7, E-7, D#-7, D-7, C#-7, C-7, B#-8, B-8, A#-8, A-8, G#-8, G-8, F#-8, F-8, E-8, D#-8, D-8, C#-8, C-8, B#-9, B-9, A#-9, A-9, G#-9, G-9, F#-9, F-9, E-9, D#-9, D-9, C#-9, C-9, B#-10, B-10, A#-10, A-10, G#-10, G-10, F#-10, F-10, E-10, D#-10, D-10, C#-10, C-10, B#-11, B-11, A#-11, A-11, G#-11, G-11, F#-11, F-11, E-11, D#-11, D-11, C#-11, C-11, B#-12, B-12, A#-12, A-12, G#-12, G-12, F#-12, F-12, E-12, D#-12, D-12, C#-12, C-12, B#-13, B-13, A#-13, A-13, G#-13, G-13, F#-13, F-13, E-13, D#-13, D-13, C#-13, C-13, B#-14, B-14, A#-14, A-14, G#-14, G-14, F#-14, F-14, E-14, D#-14, D-14, C#-14, C-14, B#-15, B-15, A#-15, A-15, G#-15, G-15, F#-15, F-15, E-15, D#-15, D-15, C#-15, C-15, B#-16, B-16, A#-16, A-16, G#-16, G-16, F#-16, F-16, E-16, D#-16, D-16, C#-16, C-16, B#-17, B-17, A#-17, A-17, G#-17, G-17, F#-17, F-17, E-17, D#-17, D-17, C#-17, C-17, B#-18, B-18, A#-18, A-18, G#-18, G-18, F#-18, F-18, E-18, D#-18, D-18, C#-18, C-18, B#-19, B-19, A#-19, A-19, G#-19, G-19, F#-19, F-19, E-19, D#-19, D-19, C#-19, C-19, B#-20, B-20, A#-20, A-20, G#-20, G-20, F#-20, F-20, E-20, D#-20, D-20, C#-20, C-20, B#-21, B-21, A#-21, A-21, G#-21, G-21, F#-21, F-21, E-21, D#-21, D-21, C#-21, C-21, B#-22, B-22, A#-22, A-22, G#-22, G-22, 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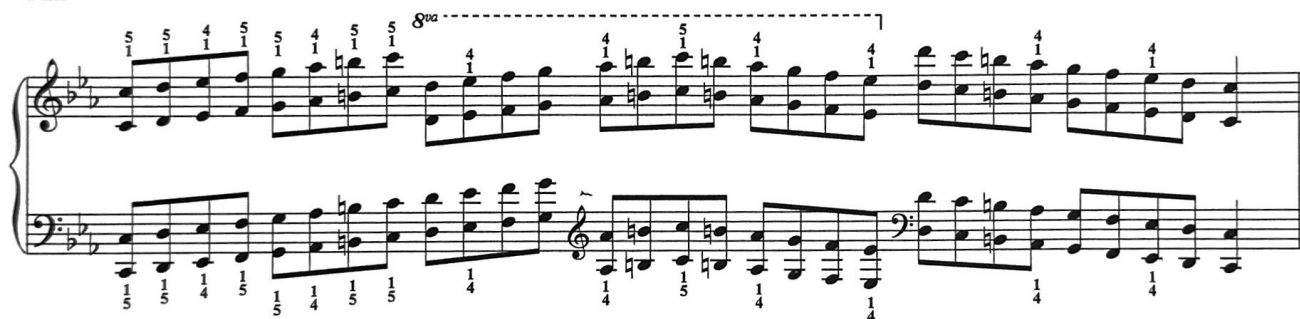
Double octaves

Only three examples are given here as all double octave scales follow the same pattern: 4th finger on black notes which follow a white note (not on black notes following black notes). The fingering pattern can therefore change descending. The result can then be *quasi-legato* or *bravura detaché*, as required.

☐ C major



☐ C harmonic minor



☐ Chromatic on C

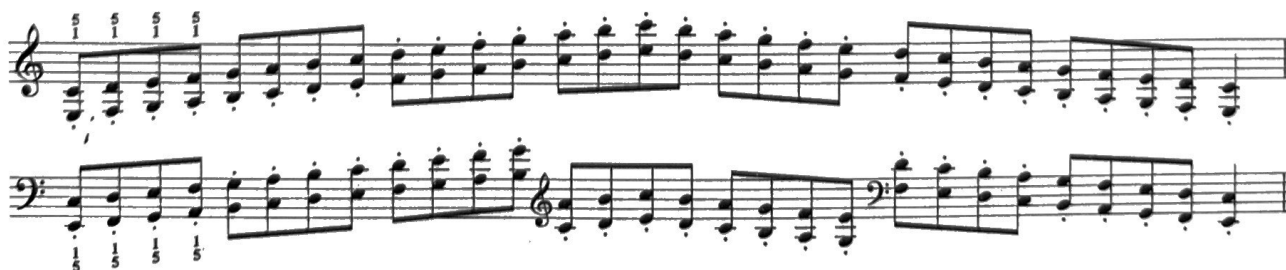


As an alternative, octave scales may be played 1-5 throughout. This is especially useful for hands too small to play 1-4.

Double sixths

☐ C major

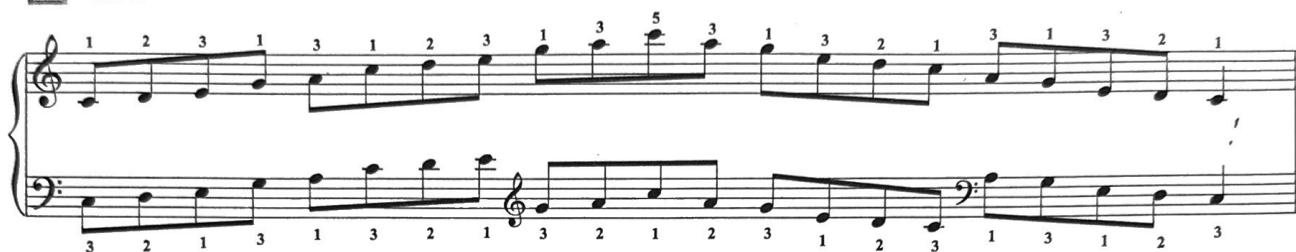
Usually required *staccato*, hands separately, using the same finger pattern for all scales.



A pentatonic scale is made up of five notes. The following pattern is known as the 'major' pentatonic and uses notes 1, 2, 3, 5 and 6 of the major scale.

Pentatonic scales

☐ On C



☐ On D \flat



☐ On D



☐ On E \flat



☐ On E

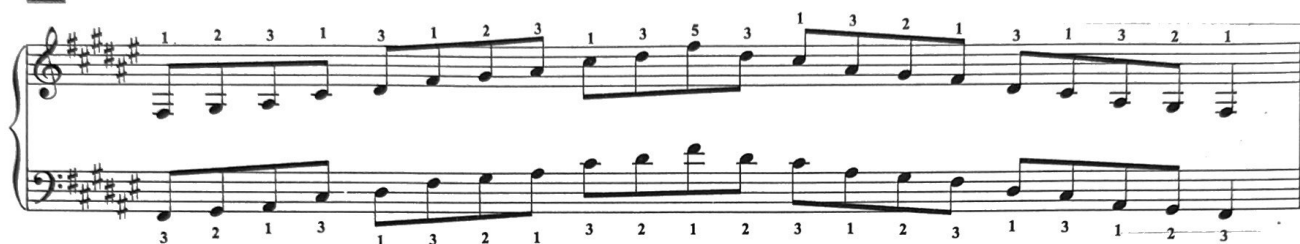


☐ On F

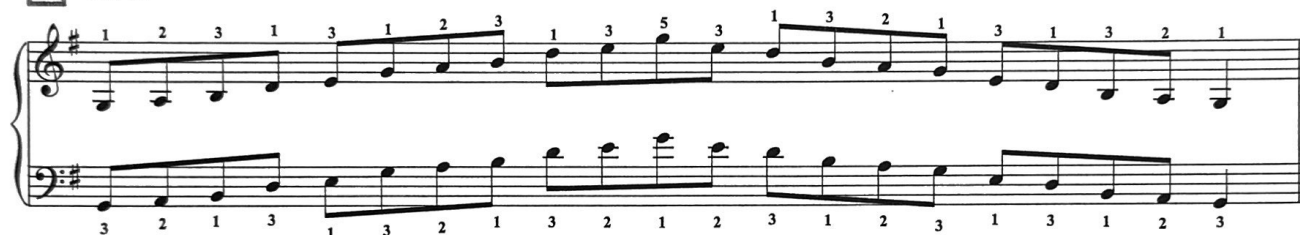


Pentatonic scales

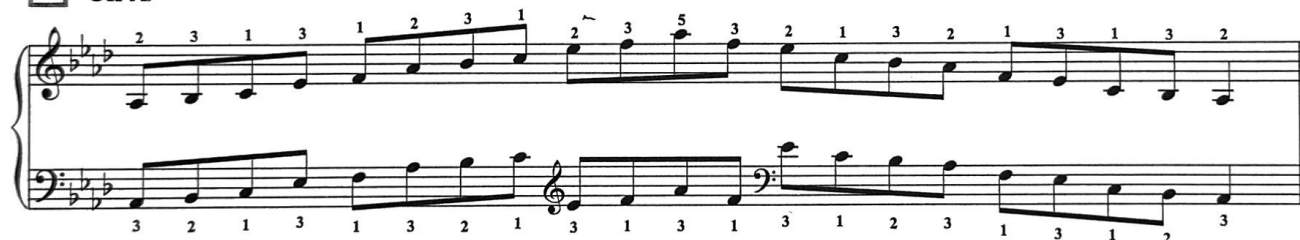
☐ On F#



☐ On G



☐ On Ab



☐ On A



☐ On Bb



☐ On B



These blues scales can be used as a resource for improvisation. The fingering is designed to give fluency over two octaves; it can be varied within shorter melodic cells.

Blues scales

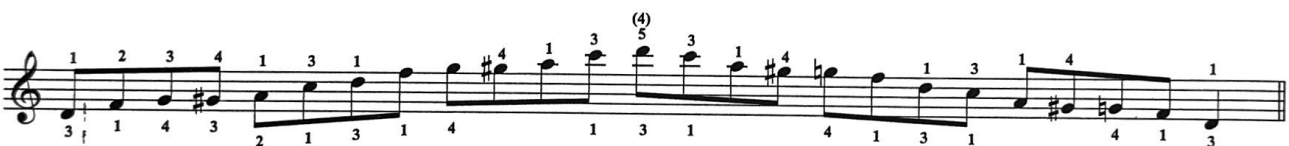
☐ On C



☐ On D♭



☐ On D



☐ On E♭



☐ On E



☐ On F



Blues scales

☐ On F#



☐ On G



☐ On G#



☐ On A



☐ On Bb



☐ On B



Practising scales and arpeggios

Using variations to practise

Once fingering and notes are fluent, with a good, even, *legato cantabile* tone, any scale or arpeggio can be usefully subjected to variations of touch, tone, rhythm and range. There is no need to be bored by scale practice! Try experimenting with the following areas:

- dynamic colour
- *crescendo/diminuendo*
- differing degrees of *staccato*
- dotted rhythms
- irregular rhythmic groups (e.g. triplets, quintuplets)
- uneven repeated rhythms
- combining duplets in one hand with triplets in the other
- alternating contrary motion with similar motion
- starting very slow and accelerating
- beginning a scale on the dominant

Any of these variations will add interest and the range is limitless. See page 63 for some specific ideas to get you started.

How to group scales and arpeggios for practice

Apart from the keys required for any particular grade examination, it is always more interesting musically to understand scales and arpeggios in related key-groups, so that the 12 majors and 24 minors don't simply loom threateningly, just out of reach. Here are some ideas of different ways you could group keys for practice:

- According to key signature: for example linking keys with three sharps with those with three flats.
- Connecting relative major/minor (so with the same key signature).
- Moving through the cycle of fifths, up through the sharps or down through the flats (see page 64).
- By linking keys with the same arpeggio pattern: D, E and A majors are all the same; C, F and G minors are another group; C, F and G majors with D, E and A minors are another group, while A flat, D flat and E flat majors are yet another group pattern.
- By the keys of the pieces currently being studied – an absolute must!

Any of the above systems encourages awareness of key-relationship and difference in a musically positive way. Don't just work at the minimum requirements for a grade examination. Every key has a near relative worth a visit. Try the dominant key (i.e. one more sharp or one less flat), subdominant (i.e. one less sharp or one more flat), relative major/minor, or tonic major/minor (i.e. the opposite mode but with the same letter name). All of these have the added advantage of familiarising the player with some of music's technical terms and tonal grounding.

Incorporating scales and arpeggios in your practice time

It is a good habit to begin each practice session with a warm-up involving some slow scales and arpeggios to stretch the hands and fingers and get the ears alert to tonal evenness. Then go further, taking one key and working it thoroughly through, varying dynamics, speeds and touches. Don't let your mind wander off. Tell yourself that the music you will soon be playing will gain from these brief minutes of self discipline and that you will be in better shape for it. Never forget that music, for most of the last 400 years, has been key-centred and that the keyboard, by its nature, feels different in each key.

Scales and arpeggios in examinations

Scales and arpeggios do not exist in an examination context only! Of course they figure in that system and probably always will, but not because the exam boards are mean-spirited. The percentage of marks allocated to them reflects their relative importance alongside pieces, sight-reading, aural tests and so on. Reasons for examining scales and arpeggios include:

- To encourage a properly organised and structured development of technical and musical understanding, encompassing speed, tone, fluency, evenness and so on.
- To extend the player's familiarity with the keyboard beyond the middle registers inhabited by so much of the more elementary repertoire.
- To prepare a player for the 'nuts and bolts' of all music.
- To ensure good habits right from the start – and habits are only gained through repetition.

Within an examination context, scales and arpeggios are a useful gauge of the level of expertise achieved but are not to be feared, nor should they assume an overbearing status. The question of how fast they should be played in the exam is open to debate: aim for fluency and consistent evenness of tone. Better to play fluent but slowish scales and arpeggios than quick but faulty ones.

Health and safety issues

Any pain or discomfort that arises during practice can be a result of poor posture, muscle tiredness and associated mis-use of muscles or insufficient warming up. It is important to recognise early on the difference between mere fatigue, easily remedied with a break, and more serious potential damage. The following points are important to bear in mind:

- Any pain or discomfort must be addressed immediately and, if necessary, advice sought from a professional.
- Never lift the shoulders: their vital role is in tone production and they need to be free.
- Forearms should be on a level with the keyboard or slightly downhill to the keyboard – a matter of personal comfort and efficient use of arm weight.
- There should be at all times a feeling of relaxation in the arms, heaviness in the forearms and flexibility in the wrists.
- Any strong muscle movement should be balanced immediately by a release of tension: action and reaction.
- *Legato* playing is less strenuous than *staccato* but must not be confused with dull-toned, colourless playing.
- As you move to the extremities of the keyboard, don't adopt an awkward posture. It is fine to lean over (without losing your balance) and to move to the right or left on the stool.

Short, productive and frequent practice sessions are infinitely better than last-minute marathon sessions with the danger of muscle pain and exhaustion. Older players will usually have more stamina, but all players should take a short break if necessary before continuing an enjoyable practice session.

A note about *staccato*

Playing *staccato* is often a cause of tension leading to muscle strain, aches and pains.

- *Staccato from the finger only* (articulating only from the knuckle) is good for light, soft, fast playing; but don't forget to relax the 'unused' wrist and forearm.
- *Staccato from the hand* (articulating from the wrist) requires the hand to be well curved and relaxed, not flapping flatly, so that the fingers are braced and the fingertips are available to strike the keys. Generally it works at slower speeds than finger *staccato*.
- *Staccato from the forearm* (articulating from the elbow) is a more advanced technique, an

Learning scales and arpeggios

Scales

All major and minor scales have the same fingering but with different starting points, depending on the distribution of black keys. A scale consists of alternating three-finger and four-finger groups, the thumb passing under the third or the fourth finger and the third or fourth finger passing over the thumb. That's the whole picture – easily learnt, readily repeated and extended – and not complicated!

It follows that it is best to think of each scale as a repeating group pattern, as short series of notes following on logically and repetitively, rather than a selection of random notes. In this way, the thumb-passing and finger-over-the-thumb movements become more meaningful, fluent, forward-looking and more musically generated.

Arpeggios

Arpeggios, too, should be understood as musical building blocks. Their point is to develop good hand shape, extension, fluency about the keyboard and strong chord playing, as well as to instil and train the essential 'feel' that each key has under the hand.

Learning scales

Here's one way (and there are many more) of learning scales easily and confidently.

- Choose any scale and locate the two thumb notes in each octave.
- Play the first thumb note and, with a perfect *legato*, add the two- or three-note group (2, 3 or 2, 3, 4) as a chord above it (RH) or below it (LH).
- Hold the chord, to learn its distinctive shape combining black and white keys, and release the thumb.
- With a well-poised, relaxed and curved (bridged) hand pass the thumb through and under the held chord to the next thumb note. As you play this, release the chord just played and reposition the hand quickly for the next group, again playing it as a chord.

These chords may sound dissonant, but the hand will learn the feel of the key, the spacing and the group-fingering! Familiarity leads to fluency, strength and confidence.

Learning arpeggios

This 'grouping system' does not work for arpeggios with young players because the spacing is too big. However, the sooner the player realises that the fingering of all arpeggios and inversions depends on the shape of the whole octave chord the better the result and effect. Just compare the chords of C minor with D major (left hand), or D flat major with E flat minor (right hand) to appreciate immediately when to use 3 and when to use 4.

- Thumb passing is more problematic in arpeggios than in scales but it should initially be done as *legato* as possible. (More advanced players will 'adapt' the *legato* as required by context and speed.)
- Ideally, the hand should be allowed to 'close in' naturally as it moves through the arpeggio, and not be left stranded and stretched out.
- A good practice trick is to play the thumb note and add first one note above and one below (with the correct fingers of course), then two notes, swinging round and over the thumb as *legato* and relaxed as possible but with a strong tone. Avoid the temptation to let the elbows kick out!
- Allow no lazy, unproductive use of the third where the fourth is better! We need all the fingers to do equal service and any neglect of four will only have to be rectified later.
- Dominant and diminished sevenths should only be tackled by more advanced players whose hands can cope with their demands. But as with ordinary arpeggios, allowing the hand to relax and close naturally after extension is essential if pains and stress are to be avoided.