

# Lessons with SCALERAIL Ideas for Teachers 10 **Arpeggios of the Diminished 7th**

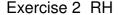
The following exercises are designed to be used with SCALERAIL when learning to play diminished 7<sup>th</sup> arpeggios.

Just as with arpeggios of the dominant 7<sup>th</sup> the process of acquiring the necessary technique for playing fluent (and eventually rapid) diminished 7<sup>th</sup> arpeggios should not be hurried – but once again it can begin at quite an early stage in the student's development.

Using SCALERAIL (under the teacher's instruction and supervision) when learning and practising these exercises will help the student to acquire the *correct* technique for the task – forward-facing position of the hands - smooth lateral movement up and down the keyboard - no jerking outwards of the elbows. (For more detailed explanation of how to use SCALERAIL effectively, refer to the SCALERAIL Handbook).

When the student is ready to begin, Exercises 1 and 2 should be studied first. Introduce one chord at a time allowing the hands to become thoroughly familiar with each chord position. Do not hurry this process – it is very important that this work is done thoroughly before any of the other exercises are attempted.







#### Exercise 2 LH



Once again, with young students it can help to make up words to fit with the rhythm of the exercises. This can add interest to practice time and helps develop a sense of rhythm. Counting aloud is also a very useful and important way to help develop a good rhythmic sense.

Use similar ideas to those given for dominant 7<sup>th</sup> arpeggios, and work with the student to develop practice ideas of their own.

When the above exercises have been learned and the student has had a period of time in which to increase confidence and fluency, Exercises 3, 4 and 5 can be introduced. It cannot be stressed enough at this point that, especially with young students, this work must be introduced only at the pace at which the student can assimilate it thoroughly, and when the hands and fingers are capable of negotiating the stretches that these arpeggios demand.

Start with the diminished 7<sup>th</sup> arpeggio that begins on G sharp, and the associated exercise (the first 3 bars of Exercise 3). Use SCALERAIL to teach an easy, lateral movement up and down the keyboard with the hand remaining in its forward-facing position in both the arpeggio and the exercise. The smooth lateral motion eliminates the urge to turn the elbow outwards when the thumb moves to the next hand position. All movement should be easy and relaxed.

At a pace that is suited to the individual student, and under the teacher's guidance, each arpeggio should be studied in turn. Each three-bar section of Exercise 1 can be used with the appropriate arpeggio until the whole exercise can be played through from start to finish, similarly with Exercises 4 and 5 so that all twelve diminished 7<sup>th</sup> arpeggios have been studied.

Both the arpeggios and the exercises should be incorporated into the student's regular practice along with dominant 7<sup>th</sup> arpeggios and arpeggios with their inversions in all major and minor keys.

Exercise 3 RH



Exercise 3 LH



### Exercise 4 RH



# Exercise 4 LH



### Exercise 5 RH



# Exercise 5 LH

