

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

Just as with arpeggios of the dominant 7th the process of acquiring the necessary technique for playing fluent (and eventually rapid) diminished 7th 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 1 RH



Exercise 1 RH is a right-hand exercise in 4/4 time, featuring three staves of music. The first staff contains a sequence of diminished 7th arpeggios with fingerings: 2-3-4-3-2, 2-3-4-3-2, 2-3-4-3-2, and 2-3-4-3-2. The second and third staves continue the exercise with various rhythmic patterns and articulations, including slurs and accents, leading to a double bar line at the end of the third staff.

Exercise 1 LH



Exercise 1 LH is a left-hand exercise in 4/4 time, featuring three staves of music. The first staff contains a sequence of diminished 7th arpeggios with fingerings: 4-3-2-3-4, 4-3-2-3-4, 4-3-2-3-4, and 4-3-2-3-4. The second and third staves continue the exercise with various rhythmic patterns and articulations, including slurs and accents, leading to a double bar line at the end of the third staff.

Exercise 2 RH



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 7th 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 7th 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 7th arpeggios have been studied.

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

Exercise 3 RH

Exercise 3 RH is a guitar exercise in treble clef, 4/4 time. It consists of four staves of music. The first staff begins with a double bar line and a 2 on the first string. The second staff ends with a 1 on the first string. The third staff ends with a 1 on the first string. The fourth staff ends with a 2 on the first string. The notation includes various fret numbers (1, 2, 4) and string numbers (1-4) to indicate fingerings and positions.

Exercise 3 LH

Exercise 3 LH is a guitar exercise in bass clef, 4/4 time. It consists of four staves of music. The first staff begins with a double bar line and a 2 on the first string. The second staff ends with a 1 on the first string. The third staff ends with a 4 on the first string. The fourth staff ends with a 2 on the first string. The notation includes various fret numbers (1, 2, 4) and string numbers (1-4) to indicate fingerings and positions.

Exercise 4 RH

Exercise 4 RH is a four-staff musical exercise in treble clef, 4/4 time. The key signature has one sharp (F#). The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp. The melody consists of eighth and quarter notes, with fingerings (1, 2, 3, 4) and slurs. The second staff continues the melody, featuring a key signature change to one flat (Bb) in the final measure. The third staff continues with a key signature change to two flats (Bb, Eb) in the final measure. The fourth staff concludes the exercise with a key signature change to two sharps (F#, C#) in the final measure. The piece ends with a double bar line.

Exercise 4 LH

Exercise 4 LH is a four-staff musical exercise in bass clef, 4/4 time. The key signature has one sharp (F#). The first staff begins with a bass clef, a 4/4 time signature, and a key signature of one sharp. The melody consists of eighth and quarter notes, with fingerings (1, 2, 3, 4) and slurs. The second staff continues the melody, featuring a key signature change to one flat (Bb) in the final measure. The third staff continues with a key signature change to two flats (Bb, Eb) in the final measure. The fourth staff concludes the exercise with a key signature change to two sharps (F#, C#) in the final measure. The piece ends with a double bar line.

Exercise 5 RH

Exercise 5 RH is a four-staff piece in 4/4 time, written for the right hand in treble clef. The key signature has one flat (Bb). The first staff begins with a 3/2 fingering on the first two notes, followed by a 1 2 3 4 sequence. The second staff starts with a 3 1 2 3 4 sequence. The third staff begins with a 1 4 2 3 4 sequence. The fourth staff starts with a 1 2 3 4 sequence. The piece concludes with a final chord and a 1 2 3 4 fingering.

Exercise 5 LH

Exercise 5 LH is a four-staff piece in 4/4 time, written for the left hand in bass clef. The key signature has one flat (Bb). The first staff begins with a 2 3 4 sequence. The second staff starts with a 2 1 2 3 4 sequence. The third staff begins with a 1 2 3 4 sequence. The fourth staff starts with a 2 3 4 sequence. The piece concludes with a final chord and a 2 3 4 fingering.