SCALERAIL

Lessons with SCALERAIL Ideas for Teachers 9
Arpeggios of the Dominant 7th

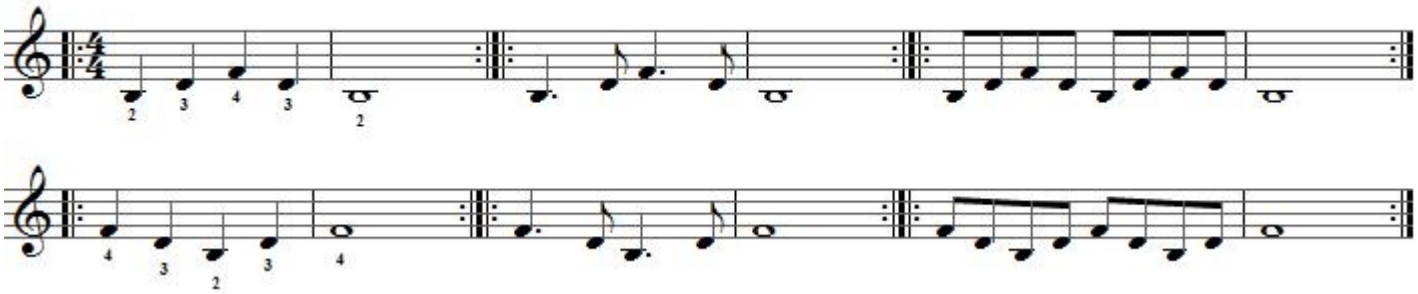
The following exercises are designed to be used with SCALERAIL when learning to play dominant 7th arpeggios.

The process of acquiring the necessary technique for playing fluent (and eventually rapid) dominant 7th arpeggios should not be hurried – but it can begin at quite an early stage in the student's development.

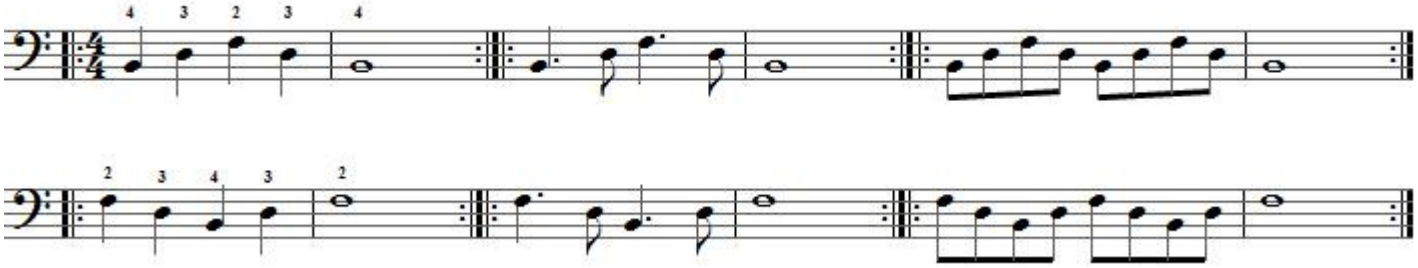
Using SCALERAIL (under the teacher's instruction and supervision) when learning and practising these exercises will help the student to acquire the *correct* technique for the task – forward-facing position of the hands – smooth lateral movement up and down the keyboard – no jerking outwards of the elbows.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

A good starting point is the first two bars of Exercise 1 – this can be introduced as soon as the second, third and fourth fingers are able to sustain the three-note chord B, D, F, and will help the young student develop the necessary strength and independence of these three fingers to begin playing dominant 7th arpeggios.

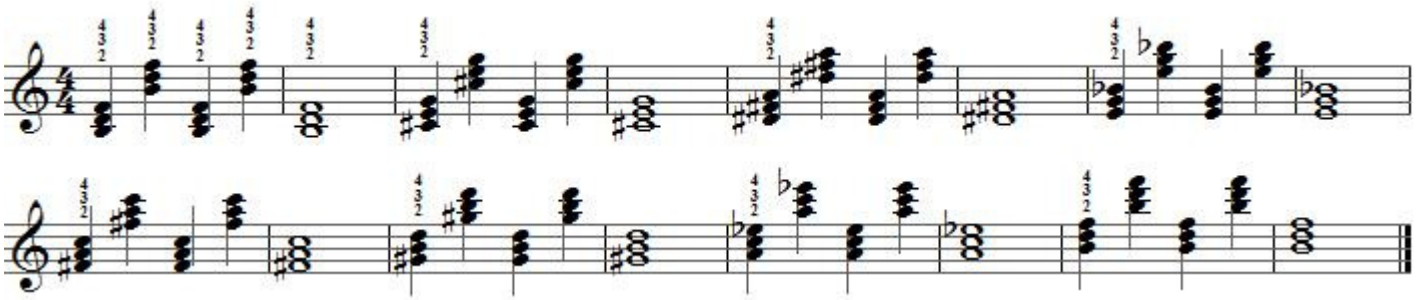
Exercise 1 RH



Exercise 1 LH



Exercise 2 RH



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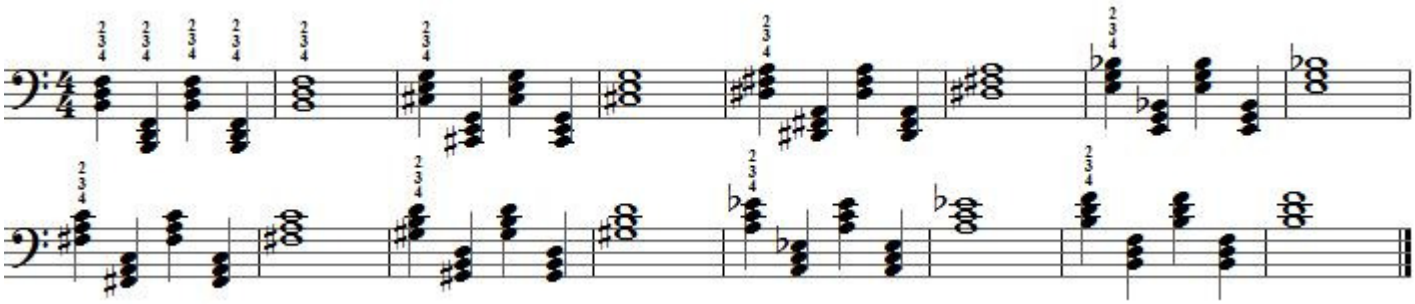
Exercise 2 LH



When the first two bars of Exercise 1 can be played confidently with each hand, the student can learn the first two bars of Exercise 2, where the three notes are played as a chord.

Each chord that appears in Exercise 2 should then be practiced using the broken chord pattern from Exercise 1 until both exercises can be played through confidently and accurately all the way through. Exercise 1 should be played through following the same sequence of keys as seen in Exercises 2.

This whole process should not be rushed – the student should be able to move with ease and accuracy between each chord of Exercise 2 before any of the further exercises (3, 4, 5 and 6) are attempted.

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, 5 and 6 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.

To this end the student should begin with the Dominant 7th Arpeggio in C and the associated exercise – that is the *first three bars* of Exercise 3, below. 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, the Dominant 7th Arpeggios of D, E, F, G, A and B flat 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.

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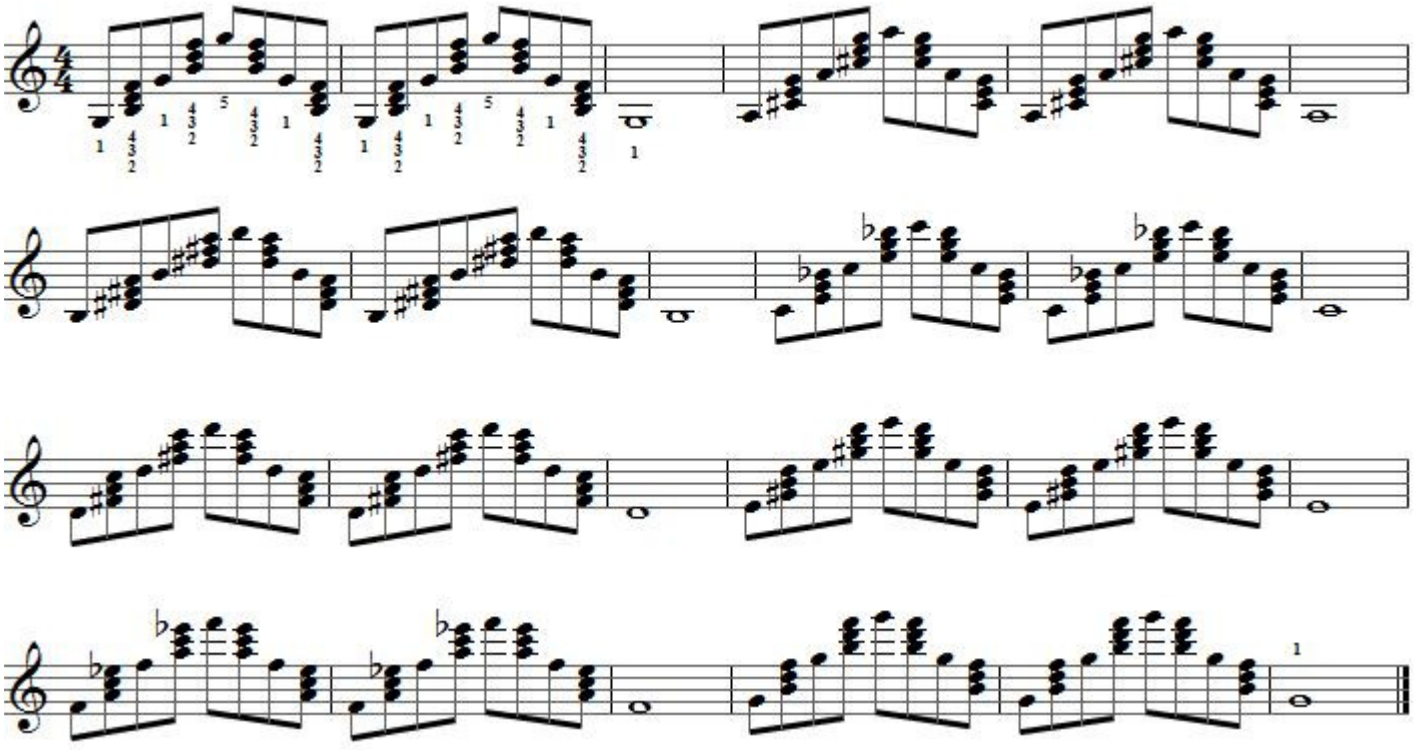
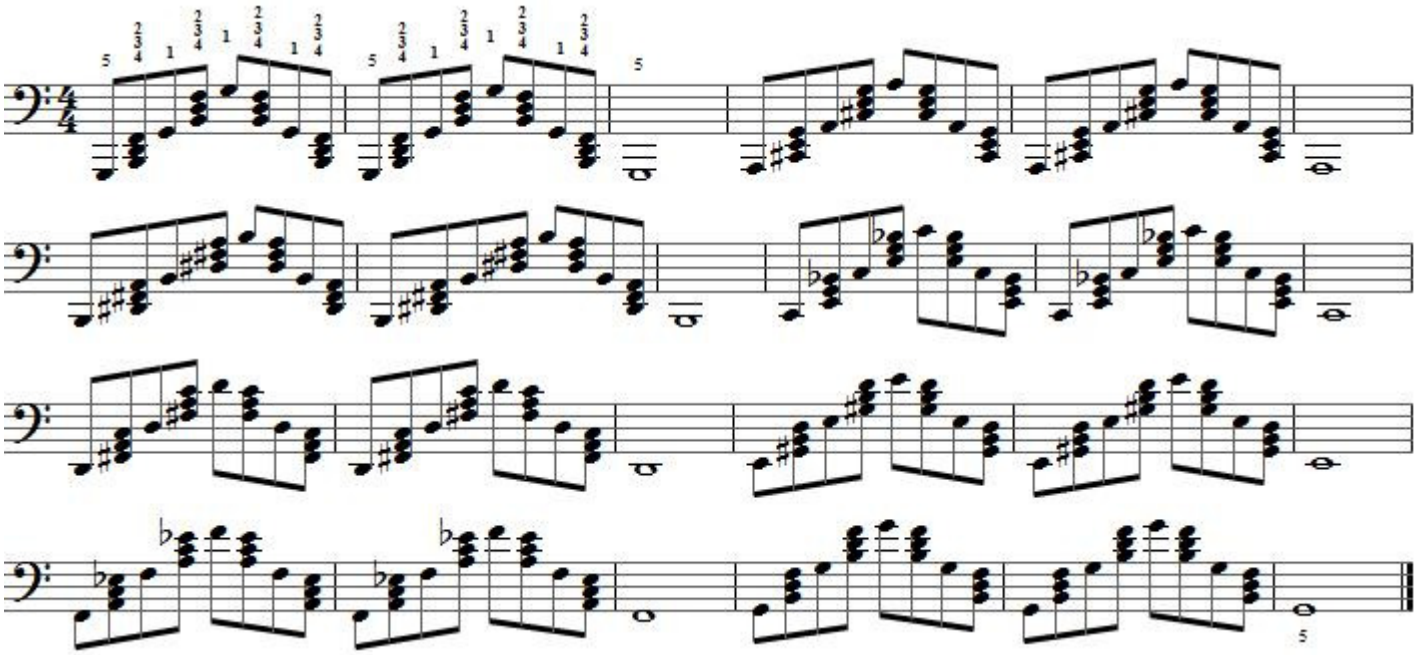
Exercise 3 RH Root Position (The fingering of the first three bars is repeated for each new key)



Exercise 3 LH Root Position (The fingering of the first three bars is repeated for each new key)



Once the seven root position arpeggios have been mastered the 1st, 2nd and 3rd inversions can be introduced one at a time, and one key at a time. As with Exercise 3 each exercise can be broken up into three-bar sections (one for each key) and studied alongside the relevant arpeggio.

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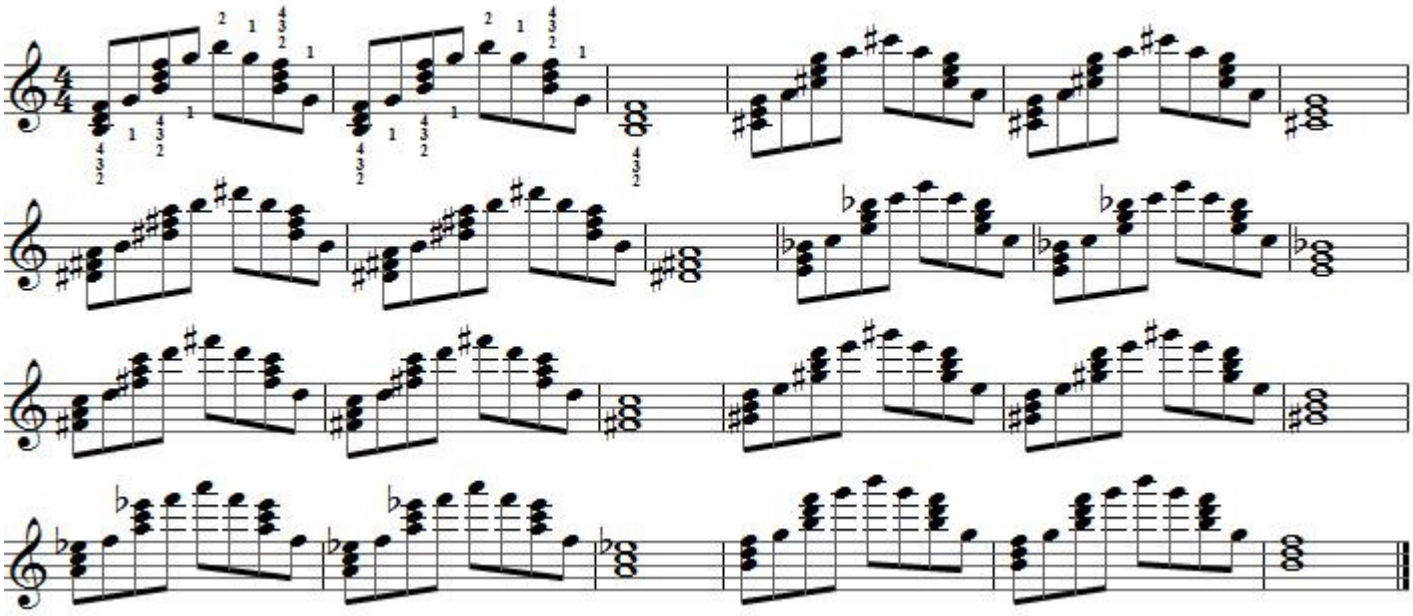
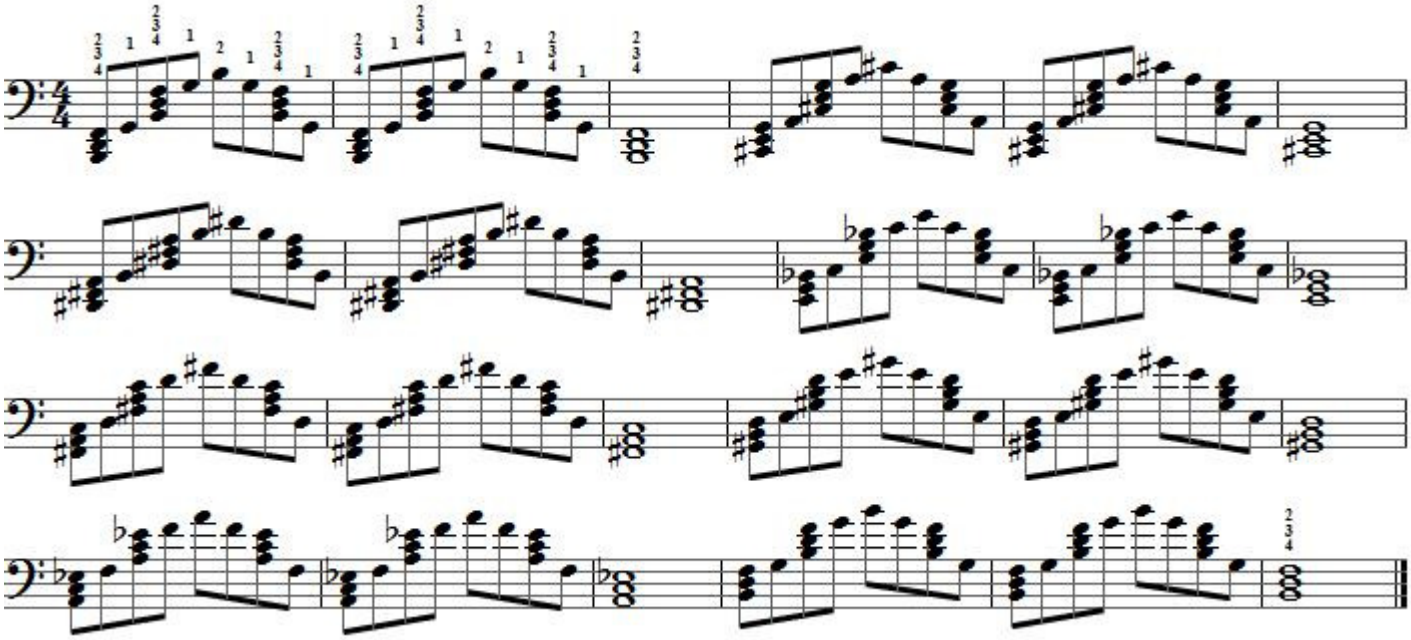
Exercise 4 RH 1st Inversion (The fingering of the first three bars is repeated for each new key)



Exercise 4 LH 1st Inversion (The fingering of the first three bars is repeated for each new key)



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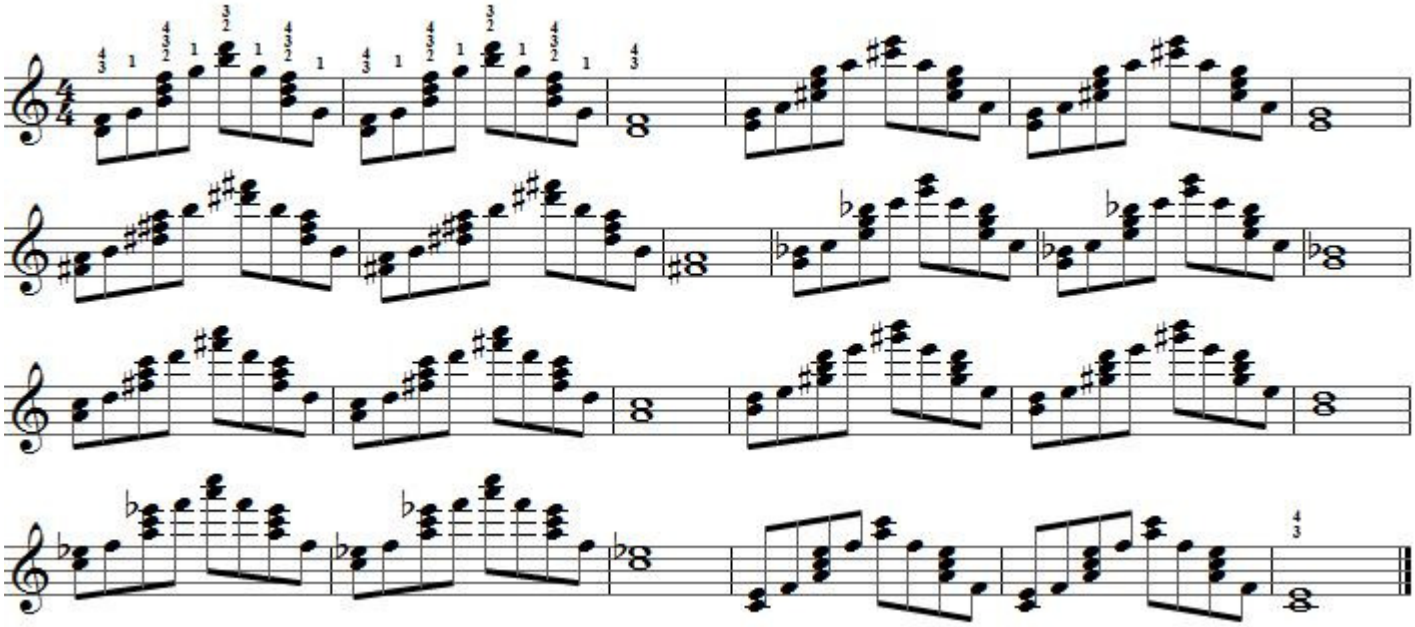
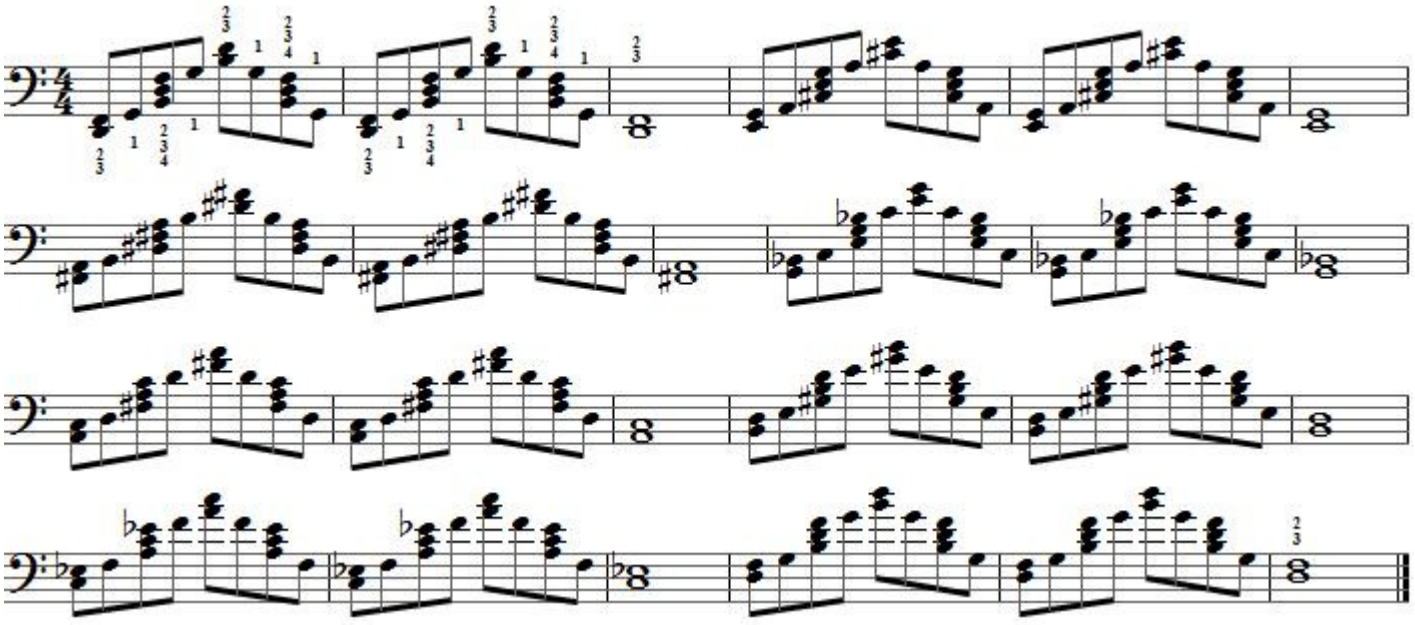
Exercise 5 RH 2nd Inversion (The fingering of the first three bars is repeated for each new key)



Exercise 5 LH 2nd Inversion (The fingering of the first three bars is repeated for each new key)



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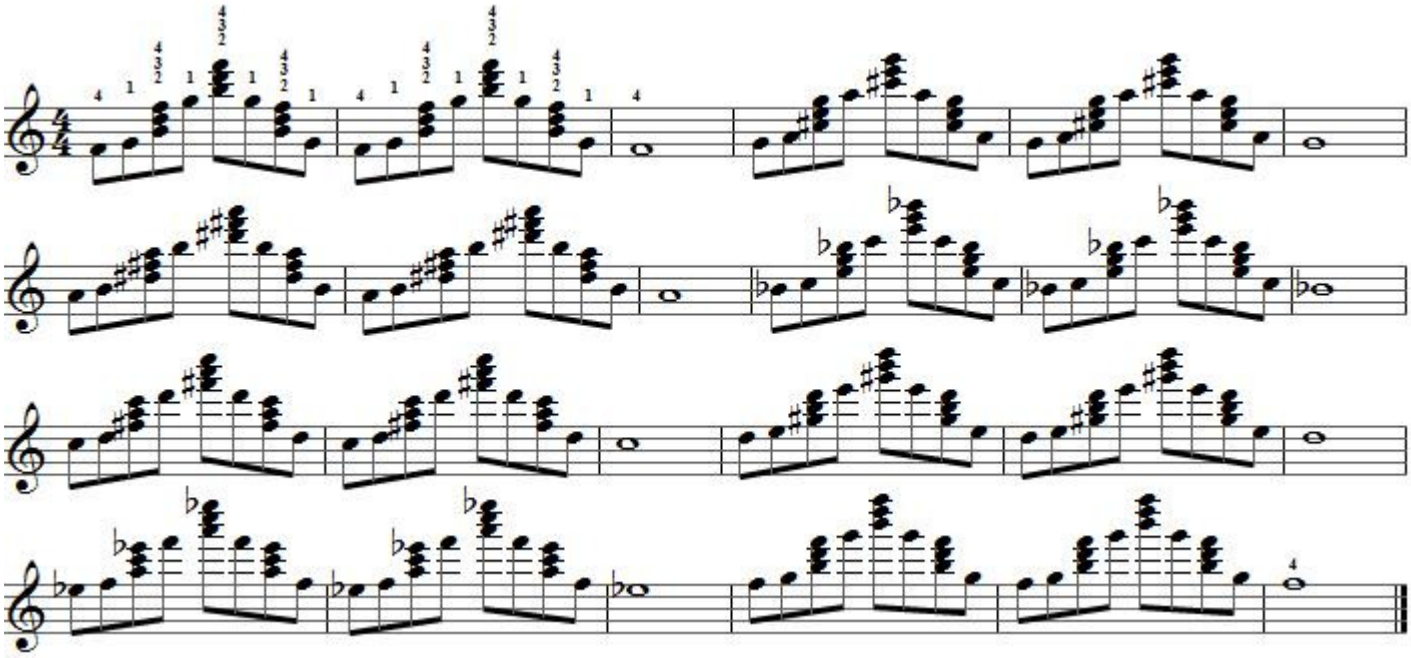
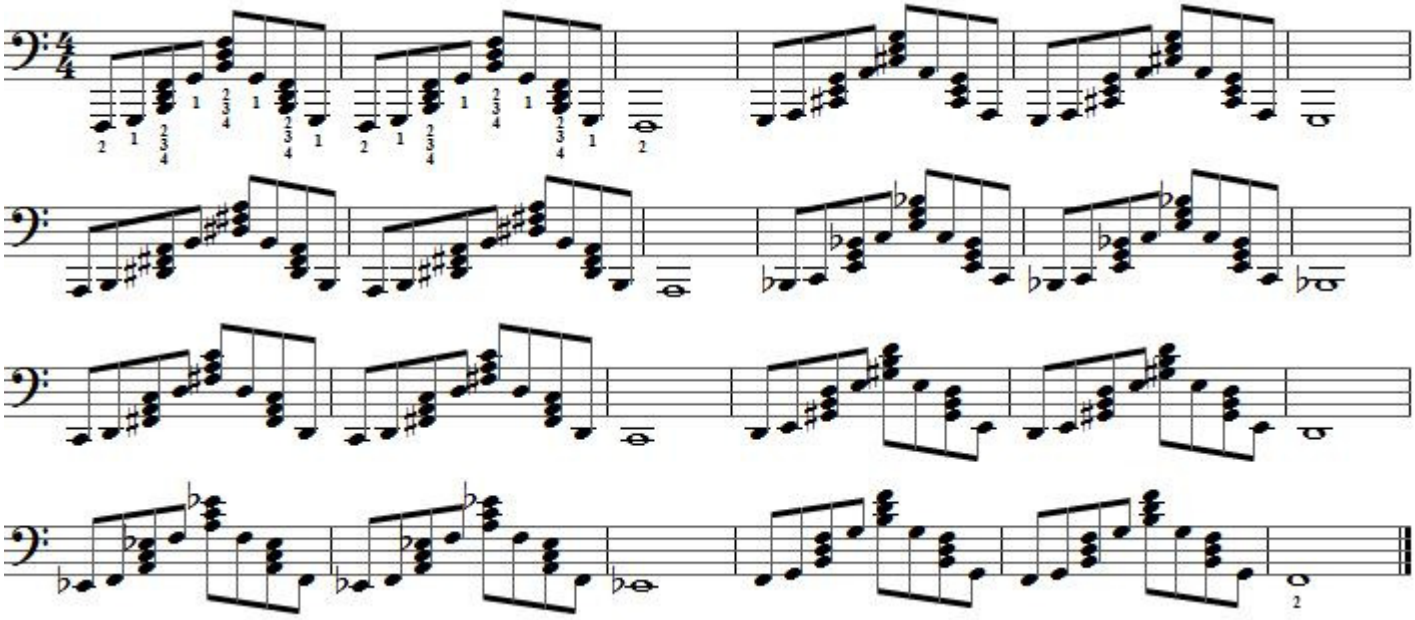
Exercise 6 RH 3rd Inversion (The fingering of the first three bars is repeated for each new key)



Exercise 6 LH 3rd Inversion (The fingering of the first three bars is repeated for each new key)



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