

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

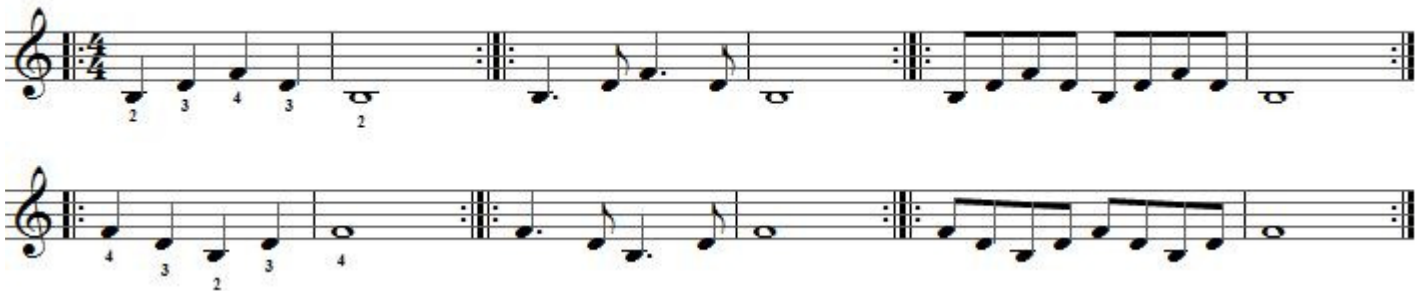
The following exercises are designed to be used with SCALERAIL when learning to play dominant 7th arpeggios.

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 RH musical notation. It consists of two staves in 4/4 time. The first staff starts with a treble clef and a key signature of one flat (B-flat). The first two bars are: B4 (quarter), D4 (quarter), F4 (quarter), B3 (half). Fingering: 2, 3, 4, 3, 2. The next two bars are: B4 (quarter), D4 (quarter), F4 (quarter), B3 (half). The final two bars are: B4 (quarter), D4 (quarter), F4 (quarter), B3 (half). The notation includes repeat signs and first/second endings.

Exercise 1 LH



Exercise 1 LH musical notation. It consists of two staves in 4/4 time. The first staff starts with a bass clef and a key signature of one flat (B-flat). The first two bars are: B3 (quarter), D3 (quarter), F3 (quarter), B2 (half). Fingering: 4, 3, 2, 3, 4. The next two bars are: B3 (quarter), D3 (quarter), F3 (quarter), B2 (half). The final two bars are: B3 (quarter), D3 (quarter), F3 (quarter), B2 (half). The notation includes repeat signs and first/second endings.

Exercise 2 RH



Exercise 2 RH musical notation. It consists of two staves in 4/4 time. The first staff starts with a treble clef and a key signature of one flat (B-flat). The first two bars are: B4 (quarter), D4 (quarter), F4 (quarter), B3 (half). Fingering: 2, 3, 4, 3, 2. The next two bars are: B4 (quarter), D4 (quarter), F4 (quarter), B3 (half). The final two bars are: B4 (quarter), D4 (quarter), F4 (quarter), B3 (half). The notation includes repeat signs and first/second endings.

Exercise 2 LH

The image shows two staves of musical notation for Exercise 2 LH. The top staff begins with a treble clef and a 4/4 time signature. It contains 12 measures of music. The first six measures show chords with fingerings (4, 3, 2) above the notes. The next six measures show broken chords with fingerings (4, 3, 2) above the notes. The bottom staff also begins with a treble clef and a 4/4 time signature. It contains 12 measures of music, mirroring the structure of the top staff. The first six measures show chords with fingerings (4, 3, 2) above the notes. The next six measures show broken chords with fingerings (4, 3, 2) above the notes. The notation is in black ink on a white background.

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.

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

Musical notation for Exercise 3 RH Root Position in treble clef, 4/4 time. It consists of four staves of music. The first three bars of each staff show a sequence of arpeggiated chords with fingerings: 1 2 4 2, 1 2 4 2, 5 1 2 4 2, 1 2 4 2. The fourth bar of each staff shows a single chord with a '1' fingering. The keys are C major, G major, D major, and A major, indicated by natural and sharp signs.

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

Musical notation for Exercise 3 LH Root Position in bass clef, 4/4 time. It consists of four staves of music. The first three bars of each staff show a sequence of arpeggiated chords with fingerings: 5 4 2 1, 5 4 2 1, 5 4 2 1, 5 4 2 1. The fourth bar of each staff shows a single chord with a '5' fingering. The keys are C major, G major, D major, and A major, indicated by natural and sharp signs.

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.

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

The image displays four staves of musical notation for Exercise 4 RH 1st Inversion. The music is written in treble clef with a 4/4 time signature. The first three bars of each staff are repeated for each of the four key signatures: C major, G major, D major, and A major. The first three bars of each staff feature a sequence of chords and notes with fingerings indicated by numbers 1, 2, and 4. The remaining bars of each staff show the same sequence in the respective key signature, with accidentals (sharps and flats) used to indicate the correct notes for each key. The exercise concludes with a double bar line.

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

The image displays four staves of musical notation for Exercise 4 LH 1st Inversion. The music is written in bass clef with a 4/4 time signature. The first three bars of each staff are repeated for each of the four key signatures: C major, G major, D major, and A major. The first three bars of each staff feature a sequence of chords and notes with fingerings indicated by numbers 1, 2, 4, and 3. The remaining bars of each staff show the same sequence in the respective key signature, with accidentals (sharps and flats) used to indicate the correct notes for each key. The exercise concludes with a double bar line.

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

Musical score for Exercise 5 RH 2nd Inversion, right hand, 4/4 time signature. It consists of four staves of music in treble clef, showing a sequence of chords in 2nd inversion across four keys: C major, G major, D major, and A major. The first three bars of each key are repeated. Fingering numbers (1-4) are shown above the notes in the first three bars of each key. The final bar of the A major section is marked with a double bar line and the number 4 above it.

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

Musical score for Exercise 5 LH 2nd Inversion, left hand, 4/4 time signature. It consists of four staves of music in bass clef, showing a sequence of chords in 2nd inversion across four keys: C major, G major, D major, and A major. The first three bars of each key are repeated. Fingering numbers (1-4) are shown below the notes in the first three bars of each key. The final bar of the A major section is marked with a double bar line and the number 2 above it.

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

The image shows a musical score for Exercise 6, Right Hand (RH) 3rd Inversion. It consists of four staves of music, each representing a different key signature. The first three bars of each staff are repeated for each new key. The first staff is in C major, the second in G major, the third in D major, and the fourth in A major. The music is written in 4/4 time and features a sequence of chords and notes with specific fingerings indicated by numbers 1, 2, 3, and 4. The fourth staff includes a key signature change to one flat (F major) and ends with a double bar line.

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

The image shows a musical score for Exercise 6, Left Hand (LH) 3rd Inversion. It consists of four staves of music, each representing a different key signature. The first three bars of each staff are repeated for each new key. The first staff is in C major, the second in G major, the third in D major, and the fourth in A major. The music is written in 4/4 time and features a sequence of chords and notes with specific fingerings indicated by numbers 1, 2, 3, and 4. The fourth staff includes a key signature change to one flat (F major) and ends with a double bar line.