

Scales, arpeggios and broken chords

Stage 1

- Scales of C, G, D, A, E major, two octaves, hands separately. Quaver = 60. (*Speeds are the minimum recommended for each stage. All material is reckoned in semiquavers.*)
- Four note broken chords of F, C, G major, one octave, hands separately. Quaver = 52.
Players with small hands should play these chords in a three note pattern or share them between the hands.

Stage 2

- Scales of C, G, D, A, E major and harmonic minor, two octaves, hands separately. Quaver = 72.
- Four note broken chords of F, C, G major and D, A, E minor, one octave, hands separately. Quaver = 72.

Stage 3

- Scales of C, G, D, A, E major and harmonic minor, two octaves, hands separately and together. Crotchet = 60.
- Chromatic scales, hands separately, two octaves, starting on any note. Crotchet = 60.
- Four note broken chords of F, C, G major and F, C, G, D, A, E minor, one octave, hands separately. Quaver = 80.

Stage 4

- Scales: four octaves, hands separately and together. Crotchet = 72.
C, G, D, A, E major and harmonic minor,
B, F Sharp, C Sharp major.
- Chromatic scales, hands separately, two octaves, starting on any note. Crotchet = 72.
- Arpeggios of F, C, G major and D, A, E minor, two octaves, hands separately. Quaver = 72.
- Four note broken chords of F, C, G, D, A, E major and minor, two octaves and a third, hands separately. Quaver = 100.

Stage 5

- Scales: four octaves, hands separately and together. Crotchet = 88.
C, G, D, A, E major and harmonic minor,
F and B major and harmonic minor,
F Sharp and C Sharp major,
Bb and Eb harmonic minor.
- Chromatic scales, hands separately and together, two octaves. Crotchet = 88.
- Arpeggios of F, C, G, D, A, E major and minor, four octaves (in fours), hands separately. Crotchet = 60.
- Dominant seventh arpeggio of Ab, three octaves (in triplets), hands separately. Dotted quaver = 80.
- Four note broken chords of F, C, G, D, A, E major and minor, hands separately and together, two octaves and a third. Crotchet = 69

Stage 6

- Scales: four octaves, hands separately and together. Crotchet = 96.
C, G, D, A, E major and harmonic minor,
A Flat major, G Sharp harmonic minor and C Sharp harmonic minor,
F and B major and harmonic minor,
F Sharp and C Sharp major,
B Flat and E Flat harmonic minor.
- Chromatic scales, four octaves, hands separately and together. Crotchet = 96.
- Arpeggios of F, C, G, D, A, E major and minor, four octaves, hands separately and together. Crotchet = 60.
- Dominant seventh arpeggios of A Flat and D Flat, three octaves (in triplets), hands separately and together. Dotted quaver = 80.
- Diminished seventh arpeggios, right hand alone on A, left hand alone on G, three octaves (in triplets). Dotted quaver = 80.
- Four note broken chords of E Flat, A Flat, D Flat major and F Sharp, C Sharp, G Sharp minor, two octaves and a third, hands separately and together. Crotchet = 76.
- Five note dominant seventh broken chord, one octave and a seventh (in fives), of A Flat, hands separately. Quintuplet = 50.
(Stage 6 continued)
Players should only attempt the five note dominant seventh broken chords if they are comfortable stretching a major third, black to white note, between the 3rd and 4th fingers. Others should play these broken chords in a four note pattern.

Stage 7

- Scales: four octaves, hands separately and together. Crotchet = 104.
F, C, G, D, A, E, B, C Sharp, A Flat major and harmonic minor,
F Sharp major,
B Flat and E Flat harmonic minor,
E Flat major and F Sharp harmonic minor.
- Arpeggios: four octaves, hands separately and together. Crotchet = 69.
F, C, G, D, A, E major and minor,
A Flat, E Flat, D Flat major and F Sharp, C Sharp, G Sharp minor.
- Dominant seventh arpeggios: three octaves (in triplets). Dotted quaver = 92.
of A Flat and D Flat, hands separately and together.
of B Flat, F, C, right hand alone,
of G, D, A, E, left hand alone.
- Diminished seventh arpeggios on A, E, B, for RH alone; G, C, F, for LH alone, three octaves (in triplets). Dotted quaver = 92.
- Four note broken chords: two octaves and a third, hands separately and together. Crotchet = 84.
B and B Flat major and minor,
F Sharp major and Eb minor.
- Five note dominant seventh broken chords, one octave and a seventh (in fives), of A Flat and D Flat, hands separately and together. Quintuplet = 54. (*But see note above.*)

Stage 8

- Scales in all keys major and harmonic minor, (add B Flat major), four octaves, hands

- Arpeggios in all keys, major and minor (Add B Flat and B major and minor, F Sharp major and E Flat minor), four octaves, hands separately and together. Crotchet = 80.
- Dominant seventh arpeggios of B Flat, F, C, G, D, A, E, A Flat, D Flat, three octaves (in triplets), hands separately and together. Dotted quaver = 104.
- Diminished seventh arpeggios, three octaves (in triplets). Dotted quaver = 104, on: [A, F Sharp, E Flat] [E, C Sharp, B Flat] [B, G Sharp], for RH alone, [G, B Flat, C Sharp] [C, E Flat, F Sharp] [F, A Flat], for LH alone.
- Four note broken chords in all keys, major and minor, two octaves and a third, hands separately and together. Crotchet = 92.
- Five note dominant seventh broken chords, one octave and a seventh (in fifes), of A Flat, D Flat, B Flat, F, C, hands separately and together. Quintuplet = 58.
- Five note diminished seventh broken chords, one octave and a sixth (in fives), on C, E Flat, F Sharp, A, hands separately. Quintuplet = 58.

Stage 9

- Scales in all keys major and harmonic minor, four octaves, hands separately and together. Crotchet = 120.
- Arpeggios in all keys, major and minor, four octaves, hands separately and together. Crotchet = 92.
- Dominant seventh arpeggios of all keys (add G Flat and E Flat), three octaves (in triplets), hands separately and together. Dotted quaver = 116.
- Diminished seventh arpeggios on all notes, three octaves (in triplets), hands separately. Dotted quaver = 116.
- Four note broken chords in all keys, major and minor, two octaves and a third, hands separately and together. Crotchet = 100.
- Five note dominant seventh broken chords of A Flat, D Flat, B Flat, F, C, G, D, A, E, one octave and a seventh (in fives), hands separately and together. Quintuplet = 63.
- Five note diminished seventh broken chords, on [C, E Flat, F Sharp, A] [C Sharp, E, G, B Flat] one octave and a sixth (in fives), hands separately and together. Quintuplet = 63.

Stage 10

- Scales in all keys, major and minor, including all **melodic** minors, four octaves, hands separately and together. Crotchet = 126.
- Arpeggios in all keys, major and minor, four octaves, hands separately and together. Crotchet = 104.
- Dominant seventh arpeggios of all keys, three octaves (in triplets), hands separately and together. Dotted quaver = 132.
- Diminished seventh arpeggios on all notes, three octaves (in triplets), hands separately and together. Dotted quaver = 132.
- Four note major and minor broken chords in all keys, two octaves and a third, hands separately and together. Crotchet = 108.
- Five note dominant seventh broken chords of all keys (add B, G Flat, E Flat), one octave and a seventh (in fives), hands separately and together. Quintuplet = 69.
- Five note diminished seventh broken chords, on all notes (add D, F, G Sharp, B), one octave and a sixth (in fives), hands separately and together. Quintuplet = 69.

Chromatic scales are not referred to in the above after Stage 6, as they are not especially difficult; but pupils should continue to practise them from time to time.

More advanced technical forms

The above technical syllabus ensures only that the basic scales, broken chords and arpeggios are known in all keys. Besides this the teacher should introduce, when appropriate – and as is compatible with hand size etc. – the following:

- Inversions of arpeggios.
- Contrary motion scales and arpeggios.
- Scales at all intervals: 3rd, 4th, 5th, 6th, 7th, 9th and 10th.
- Scales in double thirds and double 6ths.
- For Moszkowski's brilliant fingering for chromatic double minor thirds, go to: http://www.musicanhealth.co.uk/scales_examples/thirds_example.html. It is a highly recommended fingering for AB Grade 8 students.
- PDF download of fingering for all major and harmonic minor double third scales at: <http://www.musicanhealth.co.uk/Resources/Doublethirds1.pdf>
- PDF download of fingering for all major and minor (melodic and harmonic) scales in double sixths at: <http://www.musicanhealth.co.uk/Resources/sixths.pdf>
- Scales, arpeggios and broken chords in octaves and chords.

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