

Grade 1

Lessons 1 to 3

Scales and arpeggios for Grade 1 in all syllabuses are for one octave only with notes confined to the bottom register. Essential topics covered are:

- Major scales
- Arpeggios
- Minor keys

Lesson 1 Scales of F major and G major

Scale of F major

The instruction is to use the right-hand fingering for bottom F as this simplifies the sequence of finger movements.

Some teachers encourage very young students to use the left-hand fingering for bottom F and second register C (and, consequently, RH E and B) because they are too small to reach the other keys. This is extremely difficult to reverse at a later stage and leaves the player compromised through being faced with awkward left/right finger coordinations at a later stage. Our view is that it is better to wait until the child has grown sufficiently, meanwhile engaging with music through other activities such as singing, recorder playing and developing keyboard skills.

Using the right-hand F/C and the left-hand E/B, generally pressing both keys for E/B, is recognised as orthodox technique which derives from the use of pre-Boehm system instruments which did not have alternative fingerings for these notes.

The lesson contains a brief note explaining transposing instruments.

Scale of G major

Exercise 1 develops the coordination of fingers for B and F[#] for this scale.

Practice Plan 1

This provides a drill of the material covered by this lesson which should be included in each of six practice sessions, preferably over the course of a single week. The student should do exactly as the plan instructs and tick the box marked “Done” on completing each item. Ticking the boxes is essential as this is then a record of what has been completed. If the instruction is to play an item twice, this means twice *correctly*; initially it may take several attempts to get out two correct renditions.

The practice plans will increase in length as new material is covered. Every practice plan will include what has been covered in all the previous lessons. On the page this will soon look very daunting but, if every plan is completed meticulously, it should be possible to get down even long lists in a matter of a very few minutes.

Lesson 2 Arpeggios

An explanation of the relationship between arpeggios and chords is provided. This is also demonstrated on the accompanying tutorial video.

Arpeggio of F major

Again, there is an instruction to use the right-hand fingering for bottom F.

Arpeggio of G major

Exercise 2 helps with the finger movement between G and B and coordinating left and right hands between B and D.

Practice Plan 2

This includes the scales covered in Lesson 1 as well as work on the arpeggios.

Lesson 3 A minor

This lesson provides an explanation of the essential theory behind minor keys and introduces the scale and arpeggio of A minor.

A full understanding of this requires some knowledge of key signatures, the circle of fifths and the structure of the major scale. This is explained on a worksheet entitled **How Key Signatures Work** which can be downloaded free from planzmusic.com.

Only the harmonic minor form is introduced at this stage.

Scale of A minor

Exercise 3 helps to cement in the augmented 2nd step from F \flat to G \sharp .

Arpeggio of A minor

Exercise 4 helps with the achievement of a smooth movement between E and A. This is also demonstrated on the tutorial video.

Practice Plan 3

This includes everything covered so far. Once the practice plan has been completed the student should continue to drill all six items every day until the time comes to move on to Grade 2.

Grade 2

Lessons 4 to 9

For Grade 2, the scales and arpeggio are extended into the second register and include major and minor keys with one sharp or flat in their key signature as well as B \flat major. Essential topics covered are:

- Identification of three registers.
- Patterns of fingering for crossing the break in scales in various keys.
- Scales and arpeggios for a twelfth.
- Fifth finger keys in arpeggios.

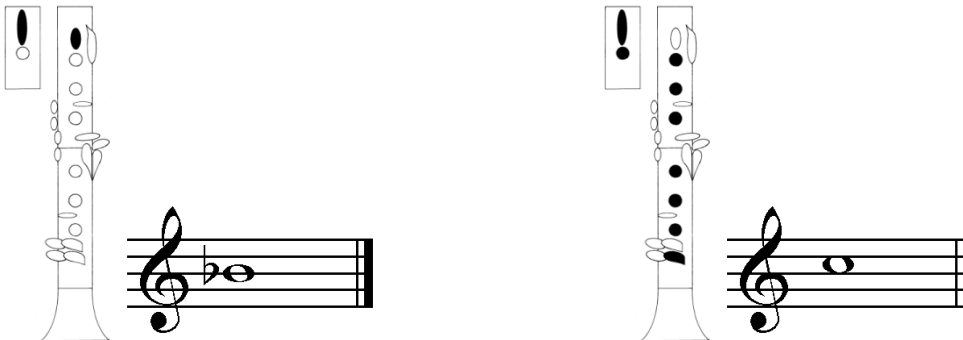
Lesson 4 Crossing the break

The three registers and the throat area of the clarinet are identified, and various technical terms are explained. Crossing the break is a challenge for all students and is compounded by confusion over the choice between left and right-hand alternative fingerings.

The imposition of rules can seem rather rigid and restrictive but, in this instance, strict fingering rules help with the avoidance of confusion. Any experienced player can switch between left and right alternatives without giving the matter any serious thought, but it is unreasonable to expect this of an early learner. The sweetly reasonable approach – “you can do it this way, or you can do it that way. It’s entirely up to you.” – is not really very helpful.

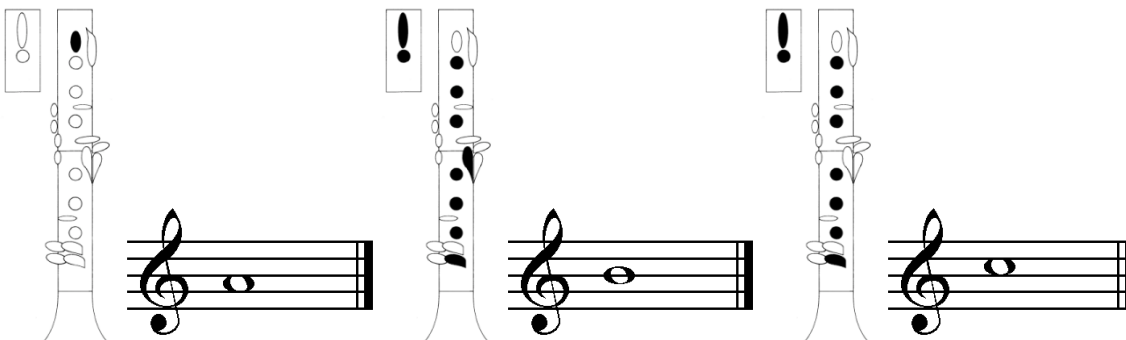
Three main patterns of fingering are established for crossing the break in scales.

1. Flat Pattern: B \flat – right-hand C



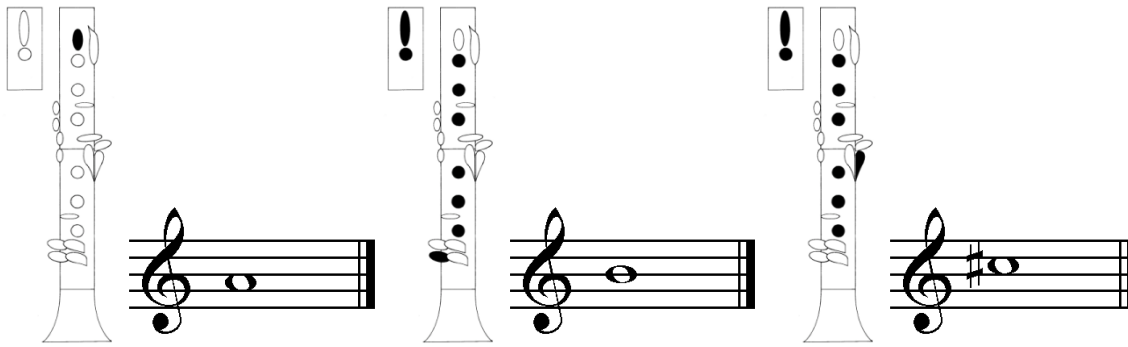
This pattern is applied in F major, B \flat major and G minor.

2. Natural Pattern: A (usually) – left-hand B + right-hand C - to right-hand C



This pattern is applied in C major, A minor and G major.

3. Sharp Pattern: A (usually) – right-hand B – left-hand C#



This pattern is applied in D major and B minor.

Some scales do not follow any of these break fingering patterns. These include D minor and E minor.

The Sharp pattern does not appear until work on Grade 3 and often causes much confusion. Right-hand E and left-hand F# will, however be applied at the bottom of the E minor scale.

Scales of C major and A minor

These two scales are introduced for a twelfth. The interval is explained as an octave plus a fifth.

Exercise 5 is very important as it helps develop the technique for crossing the break via the natural pattern. The instruction to hold down the left-hand B key may seem to cause additional difficulty, but it helps to keep the hand appropriately spread. As in all the exercises it is important to maintain strict rhythmic accuracy and aim for a smooth legato.

Practice Plan 4

As well as Exercise 5 this contains the following seven items to be drilled each day.

- C major scale for a 12th
- A minor scale for a 12th
- A minor arpeggio for 1 8ve
- F major scale 1 8ve
- F major arpeggio 1 8ve
- G major scale 1 8ve
- G major arpeggio 1 8ve

Lesson 5 G major and E minor

Scale of G major

G major is now extended to two octaves.

A common confusion between the fingering for B \flat /F \sharp and B \natural /F \sharp is addressed.

Scale of E minor

Reference is made here to the sharp break fingering pattern as the right-hand fingering is used for bottom E and the left-hand fingering for F#. The right-hand fingering for B should be used in the second register as this will be required when extending the scale. Exercise 6 covers use of these fingerings.

Exercise 7 is for inclusion of the right-hand side-key fingering for D[#].

The scale is written out with left and right-hand fingerings indicated.

Practice Plan 5

This includes the exercises and the following scales

G major scale 2 8ves

E minor scale for a 12th

C major scale for a 12th

C major arpeggio 1 8ve

A minor scale for a 12th

A minor arpeggio 1 8ve

F major scale 1 8ve

F major arpeggio 1 8ve

Lesson 6 F major and D minor

Scale of F major

The scale of F major is extended to two octaves.

Exercise 8 is to develop the flat break fingering pattern.

Scale of D minor

As Grade 2 scales and arpeggios are confined to the chalumeau and clarion registers, D minor is presented for a twelfth at this stage.

Either fingering can be used for C[#] in the second register and some players would prefer to use the right-hand fingering. The left-hand fingering is recommended here for reasons of consistency and to avoid confusion. Exercise 9 is for use of this fingering and for crossing the break between B^b and C[#].

Practice Plan 6

This consists of exercises 8 and 9 and the following items:

F major scale 2 8ves

F major arpeggio 1 8ve

D minor scale for a 12th

C major scale for a 12th

A minor scale for a 12th

A minor arpeggio 1 8ve

G major scale 2 8ves

E minor scale for a 12th

Lesson 7 Arpeggios

Lesson 7 consists of the arpeggios of all the scales learnt so far.

An important principle of fingering is established: wherever possible the right-hand option should be chosen for fifth finger keys. There are some scales, such as E major, where this is not possible, but it can be applied in all the arpeggios in this lesson.

The format of arpeggios for a twelfth is explained.

Many scale books present scales and arpeggios without time signatures or barlines. Our view is that these items should be played with a clear sense of pulse and metre just as any other piece of music. The options for different rhythms and metres are discussed at a much later stage in this process. The given format for arpeggios for a twelfth enables the player to land on a strong beat.

Practice Plan 7

C major arpeggio for a 12th
A minor arpeggio for a 12th
G major arpeggio 2 8ves
E minor arpeggio for a 12th
F major arpeggio 2 8ves
D minor arpeggio for a 12th
F major scale 2 8ves
D minor scale for a 12th
C major scale for a 12th
A minor scale for a 12th
G major scale 2 8ves
E minor scale for a 12th

Lesson 8 C major and A minor for two octaves

Scale and arpeggios of C major

Comparison is made between the fingerings for the bottom octave of F major and the upper octave of C major.

The scale and arpeggios are written out with left and right fingerings indicated.

Scale and arpeggios of A minor

Exercise 10 is for G[#] in the second register.

Practice Plan 8

Exercise 10
C major scale 2 8ves
C major arpeggio 2 8ves
A minor scale 2 8ves
A minor arpeggio 2 8ves
F major scale 2 8ves
F major arpeggio 2 8ves
D minor scale for a 12th
D minor arpeggio for a 12th
G major scale 2 8ves
G major arpeggio 2 8ves
E minor scale for a 12th
E minor arpeggio for a 12th

Lesson 9 B \flat major

Scale of B \flat major

B \flat major is presented for two octaves.

The recommended fingering for E \flat in the chalumeau register, and B \flat in the clarion register is using the right-hand side key. This is illustrated along with the fingering for E \flat in the clarion register. Exercise 11 develops use of these fingerings.

Arpeggio of B \flat major

The alternative, long B \flat fingering is illustrated as an option for the top of the B \flat major arpeggio and the advantages and disadvantages of using this are discussed. Exercise 12 is to help with the arpeggio whichever fingering is chosen.

Practice Plan 9

Exercises 11 and 12

B \flat major scale 2 8ves

B \flat major arpeggio 2 8ves

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 2 8ves

A minor arpeggio 2 8ves

F major scale 2 8ves

F major arpeggio 2 8ves

D minor scale for a 12th

D minor arpeggio for a 12th

G major scale 2 8ves

G major arpeggio 2 8ves

E minor scale for a 12th

E minor arpeggio for a 12th

Grade 3

Lessons 10 to 16

Grade 3 covers major and minor scales and arpeggios with key signatures of up to two sharps and flats plus A major and the chromatic scale. Some important fingering rules are established, and the third register is introduced. Essential topics covered are:

- The sharp break fingering pattern in scales.
- The technical names of the steps of the scale.
- Enharmonic equivalence.
- Alternative fingerings for chromatic scales.
- The third (altissimo) register.
- The C[#] Rule.

Lesson 10 G minor

G minor is presented for two octaves.

Exercise 13 exercises the augmented 2nd step from E^b to F[#] in both octaves.

The alternative, left-hand fingering for E^b in the chalumeau register is illustrated, but its use is not recommended in this course as there are many contexts in music where it cannot be used.

Practice Plan 10

Exercise 13

G minor scale 2 8ves

G minor arpeggio 2 8ves

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 2 8ves

A minor arpeggio 2 8ves

F major scale 2 8ves

F major arpeggio 2 8ves

D minor scale for a 12th

D minor arpeggio for a 12th

G major scale 2 8ves

G major arpeggio 2 8ves

E minor scale for a 12th

E minor arpeggio for a 12th

B^b major scale 2 8ves

B^b major arpeggio 2 8ves

Lesson 11 D major

Scale of D major

D major is a sharp scale pattern scale. The right-hand fingering for B and the left-hand fingering for C[#] are illustrated.

Exercise 14 is presented to drill in a very important and frequently occurring finger action.

D major is presented for a twelfth, with left and right-hand fingerings labelled.

Arpeggio of D major

The inclusion of F[♯] and A in this arpeggio can cause some awkwardness when crossing the break. Exercise 15 helps to achieve a smooth action.

Practice plan 11

Exercises 14 and 15

D major scale for a 12th

D major arpeggio for a 12th

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 2 8ves

A minor arpeggio 2 8ves

F major scale 2 8ves

F major arpeggio 2 8ves

D minor scale for a 12th

D minor arpeggio for a 12th

G major scale 2 8ves

G major arpeggio 2 8ves

E minor scale for a 12th

E minor arpeggio for a 12th

B[♭] major scale 2 8ves

B[♭] major arpeggio 2 8ves

G minor scale 2 8ves

G minor arpeggio 2 8ves

Lesson 12 B minor

The technical names for the steps of the scale (tonic, supertonic, mediant etc.) are introduced with some explanation about use of these terms. There is also an explanation of enharmonic equivalence. From this point onwards this terminology is used throughout this course.

Scale of B minor

Fingering in both registers for A[♯] are illustrated to avoid any confusion about this being the enharmonic equivalent of B[♭].

Exercise 16 addresses the augmented 2nd step between G[♭] and A[♯]. There is also a reminder that this is a sharp pattern scale and left and right-hand fingerings are labelled in the exercise and in the notated scale.

Arpeggio of B minor

The right-hand fingering for B should be chosen in the arpeggio.

Practice Plan 12

Exercise 16

B minor scale 2 8ves

B minor arpeggio 2 8ves

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 2 8ves

A minor arpeggio 2 8ves

F major scale 2 8ves

F major arpeggio 2 8ves

D minor scale for a 12th

D minor arpeggio for a 12th

G major scale 2 8ves

G major arpeggio 2 8ves

E minor scale for a 12th

E minor arpeggio for a 12th

B[♭] major scale 2 8ves

B[♭] major arpeggio 2 8ves

G minor scale 2 8ves

G minor arpeggio 2 8ves

D major scale for a 12th

D major arpeggio for a 12th

Lesson 13 Chromatic scale starting on G

This is the first non-diatonic item to be introduced in this course. The octave is divided into three sections for practice:

1. G to B

The alternative fingering for B in the chalumeau register is recommended for the avoidance of a cross-fingering between B \flat and B \natural . Exercise 17 provides work on this section of the scale.

2. B to D \sharp

The right-hand, side key fingering for E \flat is recommended and illustrated, but there is the option of using the left-hand fingering which is also illustrated. Exercise 18 covers this section of the scale.

3. D \sharp to G

The side-key fingering for F \sharp in the throat area of the instrument is illustrated and marked in Exercise 19 to avoid cross-fingering between F \natural and F \sharp .

Dividing the octave into three sections makes it easier to learn. Applying a sense of metre reduces the likelihood of getting lost or missing notes out. All the alternative fingerings are labelled when the chromatic scale is written out.

Practice Plan 13

Exercises 17, 18 and 19

G chromatic scale 1 8ves

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 2 8ves

A minor arpeggio 2 8ves

F major scale 2 8ves

F major arpeggio 2 8ves

D minor scale for a 12th

D minor arpeggio for a 12th

G major scale 2 8ves

G major arpeggio 2 8ves

E minor scale for a 12th

E minor arpeggio for a 12th

B \flat major scale 2 8ves

B \flat major arpeggio 2 8ves

G minor scale 2 8ves

G minor arpeggio 2 8ves

D major scale for a 12th

D major arpeggio for a 12th

B minor scale 2 8ves

B minor arpeggio 2 8ves

Lesson 14 D major for two octaves

The third register

Accessing the third register by lifting the left-hand index finger is explained with fingerings for top C \sharp and D illustrated. Using the right-hand fifth finger on the A \flat /E \flat key to help with the tuning of top D is explained and recommended.

Scale and arpeggio of D major

Exercise 20 helps with the awkward finger movements required to navigate the top of the scale and arpeggio of D major. This exercise involves some cross-fingerings and needs perseverance to develop ease of movement. The scale and arpeggio are written out with left and right-hand fingerings labelled as a reminder to use the sharp break pattern.

Practice Plan 14

Exercise 20

D major scale 2 8ves

D major arpeggio 2 8ves

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 2 8ves

A minor arpeggio 2 8ves

F major scale 2 8ves

F major arpeggio 2 8ves

D minor scale for a 12th

D minor arpeggio for a 12th

G major scale 2 8ves

G major arpeggio 2 8ves

E minor scale for a 12th

E minor arpeggio for a 12th

B \flat major scale 2 8vesB \flat major arpeggio 2 8ves

G minor scale 2 8ves

G minor arpeggio 2 8ves

B minor scale 2 8ves

B minor arpeggio 2 8ves

G chromatic scale 1 8ve

Lesson 15 D minor for two octaves

Lesson 15 continues work on C \sharp and D in the third register. D minor is made more difficult by the fact that the note just below C \sharp is B \flat which must be played with the right-hand side key. Exercise 21 provides work to develop all the cross-fingerings required for the top of this scale and arpeggio, but particularly for the movement between B \flat and C \sharp .

Scale and arpeggio of D minor

D minor does not follow any of the three break fingering patterns, but there is a reminder to use the left-hand fingering for C \sharp when crossing the break from the bottom to the second register.

Practice Plan 15

Exercise 21

D minor scale 2 8ves

D minor arpeggio 2 8ves

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 2 8ves

A minor arpeggio 2 8ves

F major scale 2 8ves

F major arpeggio 2 8ves

G major scale 2 8ves

G major arpeggio 2 8ves

E minor scale for a 12th

E minor arpeggio for a 12th

B \flat major scale 2 8vesB \flat major arpeggio 2 8ves

G minor scale 2 8ves

G minor arpeggio 2 8ves

D major scale 2 8ves

D major arpeggio 2 8ves

B minor scale 2 8ves

B minor arpeggio 2 8ves

G chromatic scale 1 8ve

Lesson 16 A major for two octaves

Scale of A major

The left-hand fifth finger key used for C[#] in the bottom register and G[#] in the second register, illustrated at the beginning of this lesson, can give rise to some difficulties of coordination. Exercise 22 provides work for this. The scale of A major is written out with left and right-hand fingerings labelled as a reminder that this, again, follows the sharp break fingering pattern.

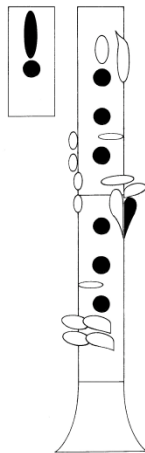
Arpeggio of A major

The F[#], C[#], D^b Rule is presented for the first time in this course. This is such an important rule that it is set out in large, bold font in a heavily bordered box, and will reappear several times through the next few lessons. It is shown here in full but appears in Lesson 16 as simply the C[#] Rule:

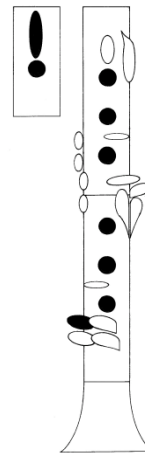
The F[#], C[#], D^b Rule

There are two fingerings for each of these notes*:

Left-hand



Right-hand



*The speaker key is not pressed for bottom F[#]

In scales you should always use the left-hand fingering

In arpeggios you should always use the right-hand fingering

THERE ARE NO EXCEPTIONS TO THIS RULE!

Important note about the choice of C[#] fingerings

Many players do not follow the C[#] rule but will have had to overcome the confusion caused by having alternative fingerings in some other way. Any competent professional player can swap fingering systems effortlessly and with very little thought: that is to be expected as they play the instrument all day, every day. The rule is applied here to simplify the learning process. While the enforcement of rules may seem rigid and authoritarian, it avoids confusion.

This system is also technically efficient as both the A major scale and the A major arpeggio cross over the break on to a right-hand fingering. The right hand can be locating the required key, lining up to press it, while the left hand is busy attending to the awkward throat notes below the break.

Practice Plan 16

Exercises 22 and 23

A major scale 2 8ves

A major arpeggio 2 8ves

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 2 8ves

A minor arpeggio 2 8ves

F major scale 2 8ves

F major arpeggio 2 8ves

D minor scale 2 8ves

D minor arpeggio 2 8ves

G major scale 2 8ves

G major arpeggio 2 8ves

E minor scale for a 12th

E minor arpeggio for a 12th

B \flat major scale 2 8ves

B \flat major arpeggio 2 8ves

G minor scale 2 8ves

G minor arpeggio 2 8ves

D major scale 2 8ves

D major arpeggio 2 8ves

B minor scale 2 8ves

B minor arpeggio 2 8ves

G chromatic scale 1 8ve

Grade 4

Lessons 17 to 22

Grade 4 includes all scales and arpeggios with key signatures of up to three sharps and flats. Fingering patterns and rules continue to be reinforced throughout. The chromatic scale is extended into the clarion register and seventh arpeggios are introduced. Essential topics covered are:

- The C \sharp Rule presented as the F \sharp Rule.
- Use of left-hand C in the scale of E minor and the arpeggio of C minor.
- Fingerings for top E \flat .
- The dominant seventh.

Lesson 17 F \sharp minor

Scale of F \sharp minor

The alternative, chromatic fingerings for F \sharp in both registers are illustrated and recommended for use in this scale to avoid cross fingering between E \sharp and F \sharp . Exercise 24 helps with the inclusion of these fingerings in the scale. Fingerings are labelled throughout.

The C \sharp Rule (see Lesson 16) reappears here as the F \sharp Rule. This determines the fingerings for F \sharp and C \sharp in this scale and arpeggio.

The scale of F \sharp minor is presented with fingerings labelled.

Arpeggio of F \sharp minor

After a reminder to revert to the regular fingerings for F \sharp the arpeggio is presented with right-hand F \sharp and C \sharp fingerings indicated.

Practice Plan 17

Exercise 24

F \sharp minor scale 2 8ves

F \sharp minor arpeggio 2 8ves

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 2 8ves

A minor arpeggio 2 8ves

F major scale 2 8ves

F major arpeggio 2 8ves

D minor scale 2 8ves

D minor arpeggio 2 8ves

G major scale 2 8ves

G major arpeggio 2 8ves

E minor scale for a 12th

E minor arpeggio for a 12th

B \flat major scale 2 8ves

B \flat major arpeggio 2 8ves

G minor scale 2 8ves

G minor arpeggio 2 8ves

D major scale 2 8ves

D major arpeggio 2 8ves

B minor scale 2 8ves

B minor arpeggio 2 8ves

G chromatic scale 1 8ve

Lesson 18 E minor for two octaves

Scale of E minor

E minor was first introduced for a twelfth in Lesson 5, which included an instruction to use the right-hand fingering for B at the bottom of the clarion register. It is essential to use this fingering when extending the scale to two octaves. The left-hand fingering for C and the fingering for D[#] are illustrated. Exercise 25 deals with the sequence of fingerings for crossing the break which is unique to this scale.

There is a reminder to use the right-hand fingering for bottom E and the left-hand fingering for F[#] - the same fingerings as are found in the sharp break fingering pattern.

Arpeggio of E minor

Throughout this course the advice is to use right-hand fifth finger keys wherever possible in arpeggios. The arpeggio of E minor is written out with right-hand fingerings labelled for bottom E and second register B.

Practice Plan 18

Exercise 25

E minor scale

E minor arpeggio

C major scale

C major arpeggio

A minor scale

A minor arpeggio

F major scale

F major arpeggio

D minor scale

D minor arpeggio

G major scale

G major arpeggio

B^b major scale

B^b major arpeggio

G minor scale

G minor arpeggio

D major scale

D major arpeggio

B minor scale

B minor arpeggio

A major scale

A major arpeggio

F[#] minor scale

F[#] minor arpeggio

G chromatic scale 1 8ve

Lesson 19 c minor

The scale and arpeggio of C minor are introduced before the relative major, E^b major, as the major scale will necessitate overcoming the technical demands of venturing further into the third register.

Scale of C minor

Lesson 19 explains that the raised leading note in the scale of C harmonic minor is B^b. Crossing the break via the natural break fingering pattern can be somewhat unexpected, especially as the note below the break is A^b. Confusion can be further compounded by many students instinctively thinking of this note as G[#]. The fingerings for A^b in both octaves of this scale are illustrated. Exercise 26 concentrates on the top part of each octave in the scale, reinforcing use of the natural break fingering pattern and drawing attention to the augmented 2nd step from the submediant to the leading note.

Arpeggio of C minor

As C is followed by E \flat in the arpeggio, there is an instruction to use the left-hand fingering for C at the bottom of the clarion register, and this is illustrated. Exercise 27 deals with using this key and is followed by the scale written out with the left-hand C fingerings labelled.

Practice Plan 19

Exercises 26 and 27

C minor scale

C minor arpeggio

C major scale

C major arpeggio

A minor scale

A minor arpeggio

F major scale

F major arpeggio

D minor scale

D minor arpeggio

G major scale

G major arpeggio

B \flat major scaleB \flat major arpeggio

G minor scale

G minor arpeggio

E minor scale

E minor arpeggio

D major scale

D major arpeggio

B minor scale

B minor arpeggio

A major scale

A major arpeggio

F \sharp minor scaleF \sharp minor arpeggio

G chromatic scale 1 8ve

Lesson 20 E \flat major**Scale of E \flat major**

The fingerings for A \flat are illustrated as a reminder. Exercise 28 helps with the inclusion of A \flat in this scale which can cause some difficulty in the clarion register when juxtaposed with the side key fingering for B \flat .

The fingering for top E \flat is illustrated and Exercise 29 helps with the inclusion of this note in the scale.

An extended note explains that top E \flat cannot be played with the middle finger of the right hand as this is unacceptable flat. This can give rise to some difficulty in many musical passages, so an alternative fingering is available, which makes possible passages such as those illustrated here from works by Weber and Brahms.

Weber Concerto in E \flat , Opus 74: Romanze

Brahms Sonata in F minor, Opus 120, no. 1



This alternative fingering for top E \flat (or D \sharp) is not recommended for use in scale and arpeggio work.

Arpeggio of E \flat major

Exercise 30 helps to develop the technique for a smooth movement between B \flat in the clarion register and top E \flat . This involves some awkward coordination of movement between the two hands.

Practice Plan 20

Exercises 28, 29 and 30

E \flat major scale

E \flat major arpeggio

C major scale

C major arpeggio

A minor scale

A minor arpeggio

G major scale

G major arpeggio

E minor scale

E minor arpeggio

D major scale

D major arpeggio

B minor scale

B minor arpeggio

A major scale

A major arpeggio

F \sharp minor scale

F \sharp minor arpeggio

F major scale

F major arpeggio

D minor scale

D minor arpeggio

B \flat major scale

B \flat major arpeggio

G minor scale

G minor arpeggio

C minor scale

C minor arpeggio

G chromatic scale

Lesson 21 Chromatic scales

Chromatic scale starting on C

The same method for learning is applied here as was introduced in Lesson 13 for the chromatic scale starting on G. Each octave is divided into three sections for practice:

1. C to E

The right-hand, side key fingering for E \flat is recommended and illustrated, but there is the option of using the left-hand fingering which is also illustrated. Exercise 31 covers this section of the scale.

2. E to G \sharp

The side-key fingering for F \sharp in the throat area of the instrument is illustrated and marked in Exercise 32 to avoid cross-fingering between F \natural and F \sharp .

3. G \sharp to C

The chromatic scale is, effectively, a natural break pattern scale, crossing the break to left-hand B plus right-hand C followed by right-hand C as in the C major scale. Exercise 33 covers this.

4. Clarion register C to E

C[#] should be fingered with the left hand and the right-hand C key can remain depressed for this note so that both fifth fingers are lifted simultaneously when moving to D in exercise 34.

5. Clarion register E to G[#]

The alternative fingering for F[#] in the chalumeau register is recommended for the avoidance of a cross-fingering between F and F[#]. Exercise 35 provides work on this section of the scale.

6. Clarion register G[#] to C

The right-hand, side key fingering for B^b is recommended and illustrated, but there is the option of using the left-hand fingering which is also illustrated. Exercise 36 covers this section of the scale.

Dividing the octave into three sections makes it easier to learn. Applying a sense of metre reduces the likelihood of getting lost or missing notes out. A note explains that, while chromatic scales here are presented as three groups of four notes to the octave, they can be thought of as triplets in quadruple time – four groups of three to the octave.

Chromatic scale starting on F

Exercise 37 is, essentially, a condensed version of exercises 31 to 36, and sets out an exercise routine that can be applied to the learning of any chromatic scale. It is important to practise chromatic scales starting on different notes as, whichever metre you choose, the strong beats will start on different notes.

Throughout Lesson 21, the appropriate fingerings have been labelled in all the exercises and written out scales and should be applied meticulously.

Practice Plan 21

Exercises 31 to 37

C chromatic scale

F chromatic scale

C major scale

C major arpeggio

A minor scale

A minor arpeggio

G major scale

G major arpeggio

E minor scale

E minor arpeggio

D major scale

D major arpeggio

B minor scale

B minor arpeggio

A major scale

A major arpeggio

F[#] minor scaleF[#] minor arpeggio

F major scale

F major arpeggio

D minor scale

D minor arpeggio

B^b major scaleB^b major arpeggio

G minor scale

G minor arpeggio

E^b major scaleE^b major arpeggio

C minor scale

C minor arpeggio

Lesson 22 Dominant sevenths

Dominant seventh in the key of C

A note explains that the key of C can mean C major or C minor. The theoretical background of the dominant seventh chord is explained, establishing that it is constructed by the addition of a minor seventh to the major triad.

The right-hand fingering for B should be used in the clarion register, in line with fingering guidance for all arpeggios.

Dominant seventh in the key of D

This is based on the arpeggio of A major in which the C[#] Rule, requiring the right-hand fingering for C[#], should be applied.

A note explains that, while the C[#] rule applies to all scales and arpeggios, it does not necessarily apply to all dominant sevenths, but it certainly does here.

Dominant seventh in the key of B^b

As the seventh is E^b, C in the clarion register will need to be played with the left-hand fingering. It is a little more difficult to cross the break on to this fingering, so Exercise 38 helps to develop a secure movement.

Practice Plan 22

Exercise 38

Dom 7th in C

Dom 7th in D

Dom 7th in B^b

C major scale

C major arpeggio

A minor scale

A minor arpeggio

F[#] minor scale

F[#] minor arpeggio

G major scale

G major arpeggio

E minor scale

E minor arpeggio

D major scale

D major arpeggio

B minor scale

B minor arpeggio

A major scale

A major arpeggio

F major scale

F major arpeggio

D minor scale

D minor arpeggio

B^b major scale

B^b major arpeggio

G minor scale

G minor arpeggio

E^b major scale

E^b major arpeggio

C minor scale

C minor arpeggio

C chromatic scale

F chromatic scale

Grade 5

Lessons 23 to 27

For Grade 5 the diminished seventh is introduced and major and minor scales and arpeggios are extended to key signatures of four sharps and flats. Essential topics covered are:

- The different types of seventh arpeggio.
- Construction of the diminished seventh.
- Further application of break fingering patterns in scales leading to right, left, right fingerings.

Lesson 23 Diminished 7th arpeggios

The lesson provides a detailed explanation of seventh chords and five different types of seventh chord are illustrated. The structure of this non-diatonic chord is explained.

Diminished 7th starting on G

The F[#]/C[#]/D^b rule is applied to diminished 7th arpeggios. As with other arpeggios, C[#] in the second register should be fingered with the right hand. Exercise 39 contains much repetition of short sections of this diminished 7th to aid learning.

Practice Plan 23

Exercise 39

Dim 7th on G

C major scale

C major arpeggio

A minor scale

A minor arpeggio

F[#] minor scale

F[#] minor arpeggio

G major scale

G major arpeggio

E minor scale

E minor arpeggio

D major scale

D major arpeggio

B minor scale

B minor arpeggio

A major scale

A major arpeggio

F major scale

F major arpeggio

D minor scale

D minor arpeggio

B^b major scale

B^b major arpeggio

G minor scale

G minor arpeggio

E^b major scale

E^b major arpeggio

C minor scale

C minor arpeggio

C chromatic scale

F chromatic scale

Lesson 24 E major

Scale of E major

With four sharps in its key signature, E major can seem at first to be rather a complicated scale; however, the fifth fingers follow the same pattern in both registers.

The other fingering sequence needing care is the movement between C \sharp and D \sharp in the chalumeau register. Exercise 40 helps with this.

The scale of E major is written out with appropriate fingerings labelled.

Arpeggio of E major

Because of the presence of G \sharp , while the scale of E major must begin on the right-hand fingering for E, the arpeggio must begin on the left-hand fingering. B in the clarion register can still be played with the right-hand fingering, following the guidelines for fingerings already established. Exercise 41 helps to establish these fingerings.

Practice Plan 24

Exercises 40 and 41

E major scale

E major arpeggio

C major scale

C major arpeggio

A minor scale

A minor arpeggio

G major scale

G major arpeggio

E minor scale

E minor arpeggio

D major scale

D major arpeggio

B minor scale

B minor arpeggio

A major scale

A major arpeggio

F \sharp minor scale

F \sharp minor arpeggio

F major scale

F major arpeggio

D minor scale

D minor arpeggio

B \flat major scale

B \flat major arpeggio

G minor scale

G minor arpeggio

E \flat major scale

E \flat major arpeggio

C minor scale

C minor arpeggio

C chromatic scale

F chromatic scale

Dom 7th in C

Dom 7th in D

Lesson 25 c# minor

Scale of C# minor

Having learnt the scale of E major, the student should find the first part of the C# minor scale easy as the first six notes are the same as in the relative major. Care is needed when crossing the break as the sharpened leading note is B#, fingered with the right hand. The notes above the break otherwise follow the same sequence of fingerings as E major. The correct fingerings are illustrated in Lesson 25. Exercise 42 deals with the fingerings just below and above the break.

The second octave is mainly fingered the same way as the bottom octave of F# minor, but, at the top, B# is followed by third C# in the third register. Exercise 43 deals with the top of this scale.

Arpeggio of C# minor

The C# Rule should be followed with clarion register C# fingered with the right hand. Exercise 44 is for the arpeggio of C# minor.

Practice Plan 25

Exercises 42, 43 and 44

C# minor scale

C# minor arpeggio

C major scale

C major arpeggio

A minor scale

A minor arpeggio

G major scale

G major arpeggio

E minor scale

E minor arpeggio

D major scale

D major arpeggio

B minor scale

B minor arpeggio

A major scale

A major arpeggio

F# minor scale

F# minor arpeggio

E major scale

E major arpeggio

F major scale

F major arpeggio

D minor scale

D minor arpeggio

Bb major scale

Bb major arpeggio

G minor scale

G minor arpeggio

Eb major scale

Eb major arpeggio

C minor scale

C minor arpeggio

C chromatic scale

F chromatic scale

Dom 7th in C

Dom 7th in D

Dom 7th in Bb

Dim 7th on G

Lesson 26 $A\flat$ major

Scale of $A\flat$ major

Once again, reference can be made to a scale already learnt to help with the fingerings for $A\flat$ major. The first six notes of this scale are fingered the same way as the first six notes of the upper octave of $E\flat$ major. As in E major and $C\sharp$ minor, the fifth finger sequence above the break is right, left, right. The fingerings for these notes, C, $D\flat$, $E\flat$ are illustrated. The familiar $C\sharp$ Rule is reiterated in Lesson 26 as the $D\flat$ Rule.

Exercise 45 deals with crossing the break in this scale.

A note points out the similarities as well as the important differences between the fingering of this scale and $C\sharp$ minor. Students easily become confused when playing one of these scales after the other.

Arpeggio of $A\flat$ major

C is followed by $E\flat$ in this arpeggio, necessitating the left-hand fingering for C in the clarion register. This makes the arpeggio of $A\flat$ major quite difficult to play smoothly. Exercise 46 helps to develop the technique for this.

Practice Plan 26

Exercises 45 and 46

$A\flat$ major scale

$A\flat$ major arpeggio

C major scale

C major arpeggio

A minor scale

A minor arpeggio

G major scale

G major arpeggio

E minor scale

E minor arpeggio

D major scale

D major arpeggio

B minor scale

B minor arpeggio

A major scale

A major arpeggio

$F\sharp$ minor scale

$F\sharp$ minor arpeggio

E major scale

E major arpeggio

$C\sharp$ minor scale

$C\sharp$ minor arpeggio

F major scale

F major arpeggio

D minor scale

D minor arpeggio

$B\flat$ major scale

$B\flat$ major arpeggio

G minor scale

G minor arpeggio

$E\flat$ major scale

$E\flat$ major arpeggio

C minor scale

C minor arpeggio

C chromatic scale

F chromatic scale

Dom 7th in C

Dom 7th in D

Dom 7th in $B\flat$

Dim 7th on G

Lesson 27 F minor

Scale of F minor

This scale is made considerably easier to learn because the bottom octave is fingered the same way as the upper octave of C minor.

There are valid arguments for playing C in the clarion register with the left hand and D \flat with the right hand; however, this is not recommended as learning is much easier if fingering rules are applied consistently. Exercise 47 deals with crossing the break in this scale.

Arpeggio of F minor

The arpeggio must start with the left-hand fingering for F as it is followed by A \flat . Again, the bottom octave is easy as it is fingered the same way as the second octave of C minor. C in the clarion register can be played with the right-hand fingering.

Practice Plan 27

Exercise 47

F minor scale

F minor arpeggio

C major scale

C major arpeggio

A minor scale

A minor arpeggio

G major scale

G major arpeggio

E minor scale

E minor arpeggio

D major scale

D major arpeggio

B minor scale

B minor arpeggio

A major scale

A major arpeggio

F \sharp minor scale

F \sharp minor arpeggio

E major scale

E major arpeggio

C \sharp minor scale

C \sharp minor arpeggio

F major scale

F major arpeggio

D minor scale

D minor arpeggio

B \flat major scale

B \flat major arpeggio

G minor scale

G minor arpeggio

E \flat major scale

E \flat major arpeggio

C minor scale

C minor arpeggio

A \flat major scale

A \flat major arpeggio

C chromatic scale

F chromatic scale

Dom 7th in C

Dom 7th in D

Dom 7th in B \flat

Dim 7th on G

Grade 6

Lessons 28 to 35

From this point it is necessary to learn minor scales on both forms. There is much emphasis in the following lessons on taking an aural rather than theoretical approach, though the theory should also be understood. Nine minor keys are covered alongside their tonic (rather than relative) major keys. The range is extended to top F. Essential topics covered are:

- The theoretical background of minor keys.
- The method of learning scales and arpeggios in tonic-based sequences.
- Extending the third register to top F.
- Transposing instruments and their function in the orchestra.
- Adjustment of the correspondence mechanism.

Lesson 28 Melodic minor scales, the A sequence

The melodic minor

The student should, by this stage, have a rudimentary knowledge of music theory, including an understanding of the two minor modes. A full explanation is provided in Lesson 28, setting out the difference between the harmonic and melodic minor modes and the reason for the existence of these two scales.

The lesson also provides an explanation of the natural minor or aeolian mode, the minor pentatonic scale and the blues scale.

For the remainder of this process it is necessary to learn the harmonic *and* melodic forms of the minor scale. An understanding of music theory establishes that there is a clear harmonic relationship between the minor key and its relative major. It is, however, more practical to learn the two minor modes by making comparisons with the tonic major: for instance, A minor will be presented in conjunction with A major. The bundle that consists of A major, A harmonic minor, A melodic minor, the A major arpeggio and the A minor arpeggio is referred to in this series as the “A sequence”.

Converting A major to A minor

The student should already be very familiar with the scales and arpeggios of A major and A harmonic minor. The reason for giving so much attention to these items here is to illustrate the process by which all the sequences will be learnt.

Beginning with the scale and arpeggio of A major, we convert the arpeggio to an A minor arpeggio. This provides a skeleton on which to build both forms of minor scale. The second and fourth steps are added to complete the first five notes of the minor scale.

A harmonic minor

The positions of the two semitone steps between the fifth and the octave are established. Work on minor scales at this stage is very much an aural exercise in which it is necessary to listen carefully for the minor third, the minor sixth and the places where the scale moves by the step of a semitone. Exercise 48 breaks the scale down into sections emphasising the structure of the scale. Part of this exercise is in 7/16 time, relating the scale more closely to its arpeggio.

A melodic minor

As the melodic minor scale ascends by one route and descends by another, it is advisable to learn it in two parts.

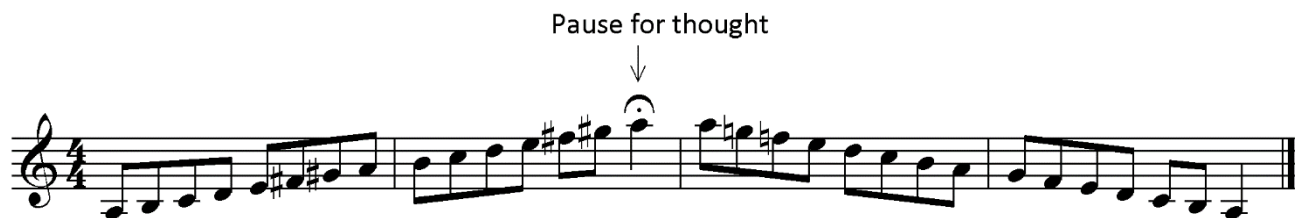
Ascending:

Again, it is important to listen for specific intervals: comparison is made with the tonic major.

Descending:

Attention is drawn to the two steps of a tone descending from the tonic, followed by a step of a semitone on to the fifth. Comparison between A melodic minor and C major is presented here.

When playing the melodic minor scale, many students will instinctively try to descend the same way they came up. To begin with, it is advisable to pause on the top note and think carefully before descending.



Exercise 49 deals with the top section of each octave in the scale of A melodic minor, emphasising the change of notes between the ascending scale and the descending scale. Again, there is a section in 7/16 time.

The A sequence

The learning process is summarised and the A sequence, consisting of the scales of A major, A harmonic minor, A melodic minor and the arpeggios of A major and a minor are set out in full.

Practice Plan 28

Exercises 48 and 49

Scale of A major

Arpeggio of A major

Arpeggio of A minor

Scale of A harmonic minor

Scale of A melodic minor

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

Dom 7th in C

Dom 7th in D

Dom 7th in B \flat

Dim 7th on G

C chromatic scale

F chromatic scale

Lesson 29 C, G and D melodic minors

These three melodic minor scales will be learnt through the same process as outlined in Lesson 28 for A minor.

The C sequence

Use of the left-hand C in the arpeggio of C minor is revised. The change in break fingering pattern between the ascending and the descending melodic minor is discussed. In Exercise 50 the scale is broken down into its component sections for separate attention. Once again, there is a section in 7/16 time, relating the scale more closely to the arpeggio.

The C sequence is set out in full, though it is important to practise every item from memory as early as possible.

The G sequence

Work for G melodic minor is set out in exactly the same way as for C minor and covered in Exercise 51. The G sequence is also presented in full.

The D sequence

D melodic minor ascends and descends via different break fingering patterns. The correct fingerings are labelled in Exercise 52. The D sequence is also presented in full.

Practice Plan 29

Exercises 50, 51 and 52

C major scale

C major arpeggio

C minor arpeggio

C harmonic minor scale

C melodic minor scale

G major scale

G major arpeggio

G minor arpeggio

G harmonic minor scale

G melodic minor scale

D major scale

D major arpeggio

D minor arpeggio

D harmonic minor scale

D melodic minor scale

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

Dom 7th in C

Dom 7th in D

Dom 7th in B \flat

Dim 7th on G

C chromatic scale

F chromatic scale

Lesson 30 E major, extending the range to top E

Lesson 30 presents some revision of third (altissimo) register fingerings. There is a note in Lesson 30 about the fingerings for top D[#], which is, effectively, revision of the same material presented in Lesson 20 for E^b major.

The finger movement between C[#] and D[#] in the third register can cause some technical difficulty. This is exercised in Exercise 53.

The rhythmic structure of three-octave scales is discussed in Lesson 30.

Practice Plan 30

Exercise 53

E major scale 3 8ves

E major arpeggio 3 8ves

C sequence

G sequence

D sequence

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

Dom 7th in C

Dom 7th in D

Dom 7th in B^b

Dim 7th on G

C chromatic scale

F chromatic scale

Lesson 31 The E sequence

The choice of left and right-hand fingerings in E major is revised.

Exercise 54 is for the scale of E harmonic minor. It is important to use the left-hand fingering for C at the bottom of the clarion register throughout this exercise, even when it does not seem appropriate or necessary, as this fingering must be used in the scale.

The melodic minor scale is constructed by the usual process and Exercise 55 deals with the top part of each octave of the scale. E melodic minor ascends and descends via different break fingering patterns.

The E sequence is presented in full in semiquavers (16th notes) throughout.

Practice Plan 31

Exercises 54 and 55

E major scale 3 8ves

E major arpeggio 3 8ves

E minor arpeggio 3 8ves

E harmonic minor scale 3 8ves

E melodic minor scale 3 8ves

C sequence

G sequence

D sequence

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

Dom 7th in C

Dom 7th in D

Dom 7th in B \flat

Dim 7th on G

C chromatic scale

F chromatic scale

Lesson 32 The B sequence

Attention is drawn to the similarities between the fingerings for E major and B major. Exercise 56 is for the scale of B major.

Exercise 57 is for B harmonic minor and Exercise 58 is for B melodic minor.

The B sequence is presented in full.

Practice Plan 32

Exercises 57 and 58

B major scale

B major arpeggio

B minor arpeggio

B harmonic minor scale

B melodic minor scale

E sequence

C sequence

G sequence

D sequence

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

Dom 7th in C

Dom 7th in D

Dom 7th in B \flat

Dim 7th on G

C chromatic scale

F chromatic scale

Lesson 33 Extending the range, the F sequence

The fingering for top F is explained in the context of the third register.

A note about transposition and orchestral playing deals with some issues which are frequently misunderstood and is reproduced here in full.

For historical reasons a high proportion of wind music is in the key of E \flat major. The most commonly used member of the clarinet family is the B \flat clarinet for which, if the music is in E \flat major, parts have to be written a tone higher, in F major. For this reason, F major is the easiest key to play in: the clarinet has been built around this key. This harks back to the clarinet's origins as a military band instrument; trumpets and trombones were also transposing instruments, pitched in B \flat . As these instruments progressed into the symphony orchestra, in the late eighteenth century, life became a little more complicated. The orchestral string instruments sound best in sharp keys such as D major and A major. In such a situation, the clarinettist would have to cope with E major and B major – both possible, but rather harder to manage smoothly and expressively. For this reason, all orchestral clarinettists also have an instrument pitched in A on which D major and A major become F major and C major respectively. The trombone has also adapted, from its origins as a B \flat instrument, becoming a concert pitch instrument written in bass clef; trombonists moving from military bands to the symphony orchestra have to adapt their reading to this day.

The symphony orchestra tunes to the note A, which is provided by the oboe. All the string players have an open A string which they tune first before tuning the other strings to this. A is not necessarily the best note for wind players to tune to but tuning up is a more approximate business for them as their pitch will change constantly with changes of temperature. The standard procedure for wind orchestras is to tune to a concert B \flat (C for the clarinet, the dominant of our favourite key).

The long F fingering is illustrated. Some players may choose to use this in the F major and F minor arpeggios, but it is not recommended for use in scales.

The student is reminded to begin the arpeggio of F minor with the left-hand fingering for F as it is followed by A \flat .

Exercise 59 is for F harmonic minor and Exercise 60 is for F melodic minor.

The F sequence is presented in full.

Practice Plan 33

Exercises 59 and 60

F major scale 3 8ves

F major arpeggio 3 8ves

F minor arpeggio 3 8ves

F harmonic minor scale 3 8ves

F melodic minor scale 3 8ves

B sequence

E sequence

C sequence

G sequence

D sequence

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

Dom 7th in C

Dom 7th in D

Dom 7th in B \flat

Dim 7th on G

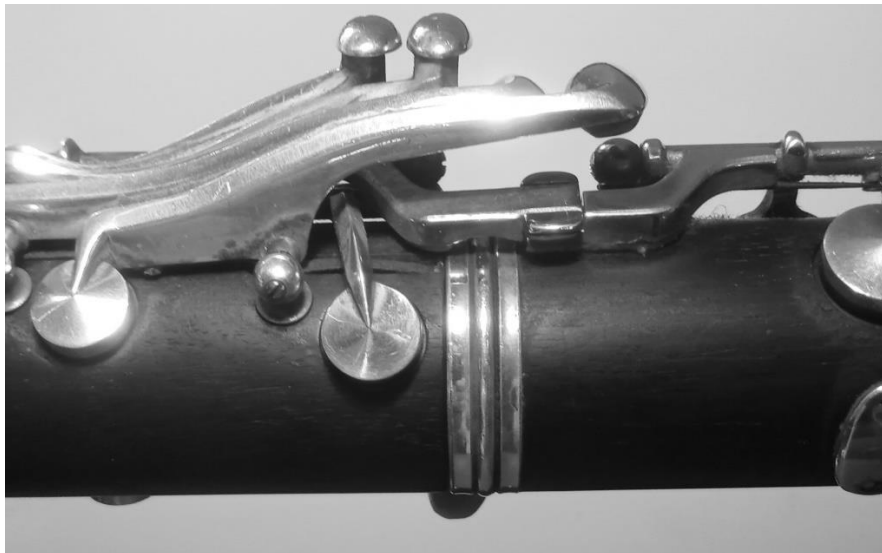
C chromatic scale

F chromatic scale

Lesson 34 The B \flat sequence

Whilst the B \flat major should be very familiar by now, B \flat minor is a new key with five flats.

The long B \flat fingering can be used in the arpeggios of B \flat and B \flat minor. This B \flat will not work if the correspondence mechanism linking the two keyed joints is not properly adjusted.



The C \sharp Rule is presented once again as the D \flat Rule and the two scales of B \flat minor are constructed in the usual way. Where G \flat is adjacent to F the alternative chromatic fingering should be used. In Exercises 61 and 62 these fingerings are labelled with "S" in the chalumeau register and "X" in the clarion register.

The B \flat sequence is set out in full.

Practice Plan 34

Exercises 61 and 62

B \flat major scale once

B \flat major arpeggio once

B \flat minor arpeggio 3 times

B \flat harmonic minor scale 3 times

B \flat melodic minor scale 3 times

F sequence

B sequence

E sequence

C sequence

G sequence

D sequence

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

Dom 7th in C

Dom 7th in D

Dom 7th in B \flat

Dim 7th on G

C chromatic scale

F chromatic scale

Lesson 35 The A \flat /G \sharp sequence

The lesson begins with some revision of the scale and arpeggio of A \flat major. The arpeggio is converted from major to minor the usual way.

Learning this sequence is made a little more complicated by the necessity of going through an enharmonic change when moving from the major to its tonic minor. A note explains that the key of A \flat minor is rarely seen. If a strictly aural approach is adhered to the names of notes is, anyway, of little importance.

The necessity for the alternative, chromatic fingering for B In the scale of G \sharp minor is explained.

The A \flat major scale crosses the break to a right-hand C as the player should expect in a flat scale. G \sharp minor scale crosses to a right-hand B as should be expected in a sharp scale. Confusion can be avoided by remembering this important distinction.

Exercise 64 is for G \sharp harmonic minor and Exercise 65 is for G \sharp melodic minor.

Practice Plan 35

Exercises 64 and 65

A \flat major scale

A \flat major arpeggio

G \sharp minor arpeggio

G \sharp harmonic minor scale

G \sharp melodic minor scale

B \flat sequence

C sequence

G sequence

D sequence

A sequence

F sequence

B sequence

E sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

Dom 7th in C

Dom 7th in D

Dom 7th in B \flat

Dim 7th on G

C chromatic scale

F chromatic scale

Grade 7

Lessons 36 to 41

For Grade 7 the final three major/minor sequences are covered, introducing the new keys of D \flat major, F \sharp major and D \sharp minor. Chromatic scales starting on every note, all dominant and diminished sevenths and whole tone scales are presented in full. Essential topics covered are:

- Further emphasis on developing aural awareness.
- Categorising chromatic scales by rhythmic structure.
- Principles of fingering in dominant sevenths.
- The three categories of diminished seventh.

Lesson 36 The D \flat /C \sharp sequence

D \flat major is a new key, though its relative minor, B \flat minor was covered in Lesson 34.

The alternative, chromatic fingerings for G \flat in both registers are illustrated for use as this note is preceded by F. Exercise 66 helps with the use of this fingering.

Once again, the C \sharp Rule is presented as it will apply in the scales and arpeggios of D \flat major and C \sharp minor.

The usual steps are applied to convert the major scale to its two forms of tonic minor which, once more, will require going through an enharmonic change.

The need for an aural approach is emphasised here:

As you become more familiar with the sound of the different types of scale and arpeggio, what the notes are actually called becomes less important to the process of learning them. You should, by now, feel able to build the major scale and two forms of minor scale by ear, listening to landmark notes like the 3rd, which determines whether the scale is major or minor. You will also, by now, be paying careful attention to the 6th and 7th steps as these vary and define the type of scale you are playing.

Traditionally, music in major keys is thought of as happy music while music in minor keys is thought of as sad. This is something of a simplification as music, in all its infinitely rich diversity, can convey countless subtle shades of emotion: music is as complex and unfathomable as the people who compose and perform it. Nevertheless, most listeners can relate to this basic idea. The major 3rd and major 6th in the major scale have an optimistic air, while the minor 3rd and minor 6th of the minor scale introduce a mood of anxiety or depression. The melodic minor scale tells a little story (melodies provide the narrative aspect of music): the minor 3rd establishes the tragic mood, but the major 6th in the ascending scale introduces a note of optimism: "perhaps things are not that bad after all!". The descending melodic minor scale, with its minor 6th confirms that, in fact, things are rather worse than we had hoped!

It is important to grasp the theoretical background of scales and arpeggios but, in order to develop an effectively instinctive knowledge of them, you will need to do as much of your learning as possible by ear and without reference to written music.

Exercise 67 is for C \sharp harmonic minor.

C# melodic minor ascends through the flat break fingering pattern, though the break is crossed from A# to B# (rather than Bb to C). This can cause some confusion but, a few steps below the break is E \flat which should help remind the player that this is a sharp key. The scale descends via the sharp break fingering pattern. Exercise 68 is for C# melodic minor.

Practice Plan 36

Exercises 67 and 68

D \flat major scale

D \flat major arpeggio

C# minor arpeggio

C# harmonic minor scale

C# melodic minor scale

A \flat /G# sequence

C sequence

G sequence

D sequence

A sequence

B \flat sequence

F sequence

B sequence

E sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

Dom 7th in C

Dom 7th in D

Dom 7th in B \flat

Dim 7th on G

C chromatic scale

F chromatic scale

Lesson 37 The F# sequence

F# major is the last major scale to learn. A note explains that we can go to seven sharps and flats, but we rarely do as the enharmonic equivalent, with five sharp and five flats, is so much easier to deal with.

B is preceded by A# and F# is preceded by E#, so the alternative, chromatic fingerings for these notes should be used. These are labelled in all the exercises with “X” for the right-hand fingering, “S” for the right-hand fingering and “I” (for index) when reverting to the regular F# fingering below the break.

Exercise 69 is for F# major.

The F#, C#, D \flat Rule appears in full and (mercifully) for the last time.

Exercise 70 is for F# melodic minor.

Practice Plan 37

Exercises 69 and 70

F# major scale

F# major arpeggio

F# minor arpeggio

F# harmonic minor scale

F# melodic minor scale

D \flat /C# sequence

C sequence

G sequence

D sequence

A sequence

A \flat /G# sequenceB \flat sequence

F sequence

B sequence

E sequence

E \flat major scaleE \flat major arpeggio

C chromatic scale

F chromatic scale

Dom 7th in C

Dom 7th in D

Dom 7th in B \flat

Dim 7th on G

Lesson 38 The E \flat /D# sequence

The two forms of D# minor are constructed through converting the scale and arpeggio of E \flat major in the usual way. The minor can equally be referred to as E \flat minor and exam boards will often specify this. We have chosen to refer to it a D# minor as its relative major has already been covered as F# major. Once again, the enharmonic change should not be unduly confusing as the most important thing is to listen to the melody of the scale.

In D# minor F# is preceded by E# so the alternative chromatic fingering for F# should be used.

Exercise 71 is for D# harmonic minor.

The change of break fingering pattern between ascending and descending in D# melodic minor is discussed:

Whilst this process will persist in providing written material as D# minor, some might make a case for thinking of the ascending scale as E \flat minor and the descending scale as D# minor, written thus:



Others might feel that way madness lies...

Exercise 72 is for D# melodic minor.

Practice Plan 38

Exercises 71 and 72

E \flat major scaleE \flat major arpeggioD \sharp minor arpeggioD \sharp harmonic minor scaleD \sharp Melodic minor scaleF \sharp sequenceD \flat /C \sharp sequence

C sequence

G sequence

D sequence

A sequence

A \flat /G \sharp sequenceB \flat sequence

F sequence

B sequence

E sequence

C chromatic scale

F chromatic scale

Dim 7th on G

Dom 7th in C

Dom 7th in D

Dom 7th in B \flat **Lesson 39 Chromatic Scales**

Again, chromatic scales are presented in 3/4 time in semiquavers (16th notes). As the strong beats will fall on different notes depending on the starting note, the twelve chromatic scales are organised into four categories.

Category 1 chromatic scales are those starting on C, E and G \sharp . Exercise 73 breaks the scale down into sections along the same lines as seen in Lesson 21.

Category 2 chromatic scales are those starting on C \sharp , F and A, presented here with Exercise 74.

Category 3 chromatic scales, starting on D, F \sharp and B \flat , are presented with Exercise 75.

Category 4 chromatic scales, starting on E \flat , G and B, are presented with Exercise 76.

Practice Plan 39

Exercises 73 to 76

All 12 sequences with the chromatic scale included in each

Dom 7th in CDom 7th in DDom 7th in B \flat

Dim 7th on G

Lesson 40 Dominant sevenths

From Lesson 40 the dominant sevenths will be referred to by their chord symbol rather than by their key: for example, the dominant seventh in the key of C is G^7 . As with the chromatic scale, the dominant sevenths should be included in each sequence once Practice Plan 40 has been completed. This will be determined by the root of the chord so that G^7 is part of the G sequence.

All the dominant sevenths are presented in Lesson 40 with guidance about fingerings. With the exception of F^7 , which requires the left-hand C fingering, the root, third and fifth of the seventh arpeggio are fingered the same way as in the major arpeggio starting on that note. The step from the seventh to the root is a major 2nd, a scale movement rather than an arpeggio movement, so it is sometimes less clear which part of the $F^\sharp/C^\sharp/D^\flat$ Rule should be applied. Guidance is provided in this note:

While the $F^\sharp/C^\sharp/D^\flat$ Rule applies to all major and minor scales and arpeggios, this is not always applicable in dominant 7th arpeggios. This is because the step from the 7th to the tonic is a major second and, therefore, a scale step rather than an arpeggio step. For example, the dominant 7th in the key of F^\sharp should be played as shown:



B to C^\sharp is a scale movement, though it is not fingered according to the rule because C^\sharp to E^\sharp is an arpeggio movement.

In the dominant 7th in the key of A^\flat the D^\flat must be played with the left-hand fingering:



Practice Plan 40

All 12 dominant sevenths

All 12 sequences including chromatic scales

Dim 7th on G

Lesson 41 Diminished sevenths

Because they are non-diatonic, diminished sevenths can be organised into three categories according to which notes they comprise.

Wherever possible, the right-hand option should be chosen for fifth finger keys; however, it should be noted that bottom F and clarion register C will need to be played with the right-hand fingering.

The diminished sevenths are referred to in Lesson 41 by their chord symbol: the chord symbol for the diminished seventh starting on E is E^{07} .

Category 1 diminished sevenths: E⁰⁷, G⁰⁷, B^{b07}, C^{#07}

Category 2 diminished sevenths: F⁰⁷, G^{#07}, B⁰⁷, D⁰⁷

Category 3 diminished sevenths: F^{#07}, A⁰⁷, C⁰⁷, E^{b07}

Each sequence should, from this point, include the chromatic scale, the dominant seventh and the diminished seventh starting on the relevant note.

Practice Plan 41

All 12 sequences

Grade 8

Lessons 42 to 47

All major and minor scales and arpeggios have now been covered along with chromatics and seventh arpeggios. Grade 8 consists almost entirely of work to extend the F \sharp and G sequences to three octaves. This is complex and challenging as there are many different fingerings for top F \sharp and G, and various factors, such as the nature of the instrument, the physique of the player, mouthpiece and reed etc., need to be taken into consideration when choosing which to use. Essential topics covered are:

- Fingerings for top F \sharp .
- Fingerings for top G to combine with the F \sharp fingerings.
- The division of whole tone scales into two categories according to break fingering pattern.
- Further areas for development in scale playing for the advanced student.

Lesson 42 Extending the range to F \sharp and G

Lessons 42 to 46 provide guidance to extending the range to top G. This is a complex area of study as there are many alternative fingerings and which to use is very much a matter of personal choice. The aim of these five lessons is enable the student to find combinations of fingerings for F \sharp and G that can be applied to the F \sharp and G sequences for three octaves.

Nine fingerings for top F \sharp are illustrated in Lesson 42 and four options are presented along with suitable fingerings for top G to combine with them. Exercises 77 to 79 are provided to enable to test these fingerings, applying a variety of articulations and dynamics.

All the above options should be tested through practising the exercises carefully alongside the regular drill of the sequences. Other fingerings are available in the fingering charts accompanying this series, and further experimentation may be required to find personal solutions. The advice is to try not to use too many different fingerings but to aim to find one or two that will work for all the scales and arpeggios. It is important to aim not to spend more than a week deciding how these notes are to be played as valuable time will be needed to practise and consolidate these fingerings.

Practice Plan 42

Exercise 77: Options 1 and 2

Exercise 78: Option 3

Exercise 79: Option 4

All 12 sequences including F \sharp for two octaves

The aim is to eliminate unsuitable options and concentrate on the favoured option as the week goes by. If necessary, a second week can be devoted to this work. Once the fingerings for the F \sharp sequence have been chosen and drilled it is important to avoid further experimentation as this may necessitate starting Lesson 42 again from the beginning.

Lesson 43 F# sequence – top octave

Lesson 43 consists of Exercise 80, a single, extended exercise in which to apply the chosen fingerings for F# in the top octave of the whole F# sequence. It may be helpful to apply different articulations and dynamic levels to ensure the chosen fingerings are suitable in a variety of contexts.

Practice Plan 43

Exercise 80

All 12 sequences including F# sequence for two octaves

Lesson 44 Top G

Various possibilities for top G are offered to combine with each of the F# options set out in Lesson 42. It may be necessary to adopt more than one fingering for G, in the same way that it may have been necessary for F#, but the advice is to keep the number of adopted fingerings to a minimum.

Exercise 81 is provided to test these fingerings, but it is important to concentrate on only the fingerings that can be combined with the F# fingering option already chosen. Again, there are various articulations and dynamics to test the response of chosen fingerings in different contexts.

Practice Plan 44

Exercise 81

All 12 sequences including F# and G sequences for two octaves

No new fingerings for F# should be introduced at this stage. The aim, when repeating Exercise 81 through the week, is to gradually eliminate unsuitable G fingerings.

Lesson 45 G sequence – top octave

Lesson 45 consists of Exercise 82, a single, extended exercise in which to apply the chosen fingerings for G in the top octave of the whole G sequence. It may be helpful to apply different articulations and dynamic levels to ensure the chosen fingerings are suitable in a variety of contexts.

Practice Plan 45

Exercise 82

All 12 sequences including F# and G sequences for two octaves

Lesson 46 F# and G sequences for three octaves

Lesson 46 consists of the F# and G sequences written out in full, including chromatic scales, diminished and dominant sevenths.

Practice Plan 46

All 12 sequences including F# and G sequences for three octaves.

Lesson 47 whole tone scales

Whole tone scales are non-diatonic. There are only two in all of music, but it is important to be able to begin them on any note. They have been placed in two separate categories here according to the fingering pattern by which they cross the break.

Flat pattern whole tone scales

These are the whole tone scales starting, from the very bottom of the instrument, on E, F[#], G[#], B^b, C and D. Like the flat pattern major and minor scales, they cross the break from B^b to right-hand C.

Sharp pattern whole tone scales

These are the whole tone scales starting, from the bottom of the instrument, on F, G, A, B, C[#] and E^b. Like the sharp pattern major and minor scales, they cross the break from A to right-hand B, followed by left hand C[#].

Suitable fingerings are labelled throughout.

Practice Plan 47

All 12 sequences with the relevant whole tone scale included in each.

Lesson 48 Further development

Lesson 48 presents a range of suggestions about how further development in scale playing may be pursued, and is based on the premise that, from this point, learning will be largely self-directed.

Suggestions offered here are:

Scales in thirds

Extended scales

Inversions of arpeggios and dominant sevenths

Climbing higher – 125 fingerings for notes from top G[#] to the A just over an octave above it.

Varying metre

The secret of whizz-kid finger technique

Varying rhythmic patterns

Using different articulations

Varying tempo and dynamics