

BASIC RULES FOR FINGERING SCALES AND ARPEGGIOS

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When a student must be prepared with all scales and arpeggios at once, as for an examination or a competition, help him organize them into fingering groups for practice. This is a great help in remembering correct fingerings and saves practice time.

FINGER-GROUPINGS for SCALES

MAJORS

Group I-----C, G, D, A, E

Rule: 4th fingers next to the key note.

R.H.--1 2 3 1 2 3 4 1

L.H.--5 4 3 2 1 3 2 1

Group II----B, F#, C#, C^b, G^b, D^b

Rule: R. H. and L. H.--2nd and 3rd fingers on the two black keys

--2nd, 3rd and 4th on the three black keys

--thumbs on the white keys

Exception: Start B major with the 4th finger in L. H.

Group III---F, B^b, E^b, A^b

Rule: R. H.--4th finger on B^b

F--1 2 3 4 1 2 3 1

B^b--3 1 2 3 1 2 3 4

E^b--3 1 2 3 4 1 2 3

A^b--3 4 1 2 3 1 2 3

Rule: L. H.--4th finger on the 4th note of the scale.

3 2 1 4 3 2 1 3

Exception: L. H. of F is in Group I fingering.

MINORS

Minor Scales are fingered just like the major ones beginning on the same note, with the few exceptions listed on the next page:

BASIC RULES FOR FINGERING (continued)

Exceptions:

R.H. ---f# and c# minors --3 4 1 2 3 1 2 3 4 1

(In melodic scales of f# and c#, the 4th finger note changes ascending, but is as above descending. Skip a finger at top of scale to make this alteration).

L.H. ---b^b and e^b minors are Group II fingering.

---g# minor ---3 2 1 4 3 2 1 3

(In melodic minor of g#, the 4th finger note is as above ascending, but changes descending).

FINGER GROUPINGS FOR ARPEGGIOS

Group I -- all white keys, or all black keys

C, G, F, G^b, F# Major and a, e, d, e^b, d# minor:

Root position	1st Inversion	2nd Inversion
R.H. - 1 2 3 1	1 2 4 1	1 2 4*1
L.H. - 5 4*2 1	5 4 2 1	5 3 2 1
* use 3 in G ^b major (F#)		*use 3 in e ^b minor(d#)

Group II - one black key

D, A, and E Major :

Root Position	1st inversion	2nd inversion
R.H. - 1 2 3 1	2 1 2 4	1 2 4 1
L.H. - 5 3 2 1	3 2 1 3	5 3 2 1

c, f, and g minor:

R.H. 1 2 3 1	2 1 2 3	1 2 3 1
L.H. - 5 4 2 1	4 2 1 4	5 3 2 1

B^b major:

R.H. - 2 1 2 4	1 2 4 1	1 2 4 1
L.H. - 3 2 1 3	5 4 2 1	5 3 2 1

Group II (cont.)

b minor:

Root position	1st inversion	2nd inversion
R.H. - 1 2 3 1	1 2 4 1	2 1 2 3
L.H. - 5 4 2 1	5 4 2 1	4 2 1 4

Group III--two black keys

C[#], D^b, E^b, A^b major and c[#], f[#], g[#], a^b minor:

R.H. - 2 1 2 4	1 2 4 1	2 4 1 2
L.H. - 2 1 4 2	5 4 2 1	4 2 1 4

B major, C^bMajor:

R.H. - 1 2 3 1	2 3 1 2	3 1 2 3
L.H. - 5 3 2 1	3 2 1 3	2 1 3 2

b^b minor, a[#] minor:

R.H. - 2 3 1 2	3 1 2 3	1 2 3 1
L.H. - 3 2 1 3	2 1 3 2	5 3 2 1

The following rules will fit the fingering of all seventh chord arpeggios, dominant or diminished, Root position or any inversion:

- (1) Always cross over with the 4th finger and use all four fingers in succession.
- (2) When the arpeggio starts on a white key, begin with the 5th finger in the L. H. and the thumb in the R. H. (thumbs always fall together).
- (3) When the arpeggio starts on a black key, place R.H. thumb on the first white note available in the chord and L. H. thumb on the last white note available. Using fingers in succession, count back to starting note.