Scales and arpeggios · one term

Ten weeks

NAME _____ INSTRUMENT _____ TERM _____

· played it / played it in time ✓ from memory, in time ★ up to speed, no mistakes

SCALE OR ARPEGGIO	1	2	3	4	5	6	7	8	9	10
MAJOR SCALES										
C major										
G major										
D major										
F major										
B♭ major										
E♭ major										
A major										
E major										
A♭ major										
MINOR SCALES · CIRCLE H OR M FOR THE FORM										
A minor										
E minor										
D minor										
G minor										
B minor										
C minor										
ARPEGGIOS										
C major										
G major										
D major										
F major										
B♭ major										
A minor										
D minor										
E minor										
YOUR OWN · EXAM LIST, CHROMATIC, WHATEVER YOUR TEACHER SETS										

Getting something out of scales

Scales are the part of practice most easily faked. You can play through fifteen of them in six minutes, tick them all, and be no better at any of them. The grid is designed to make that difficult.

HOW THE MARKS WORK

ONLY EVER MOVE UP ONE STEP A WEEK

- **A dot** means you played it, with the music, at whatever speed. That is where everything starts and it is worth nothing on its own.
- **A slash** means you played it in time with a metronome, evenly, at a speed you chose. Slow and even beats fast and lumpy every week of the year.
- **A tick** means from memory, in time, no stumbles. This is the mark that matters — a scale you have to read is not yet a scale you know.
- **A star** means at the tempo your exam or your teacher asks for, accurate, twice in a row. Stars are rare. That is the point of them.

A TEN-MINUTE ROUTINE

BETTER THAN THIRTY MINUTES OF RUNNING THROUGH

Two minutes · the one you avoid. Pick the row with the fewest marks. Hands or fingers alone, no metronome, slower than feels sensible. Find where it actually goes wrong — it is nearly always the same two notes.

Four minutes · three at tempo. Metronome on. Three scales you already have ticks for, one notch faster than last week. Stop at the first mistake and start again rather than playing through it.

Two minutes · arpeggios. The same key as the scales you have just done, so the key signature stays under your fingers. Say the three notes of the chord aloud before you play it.

Two minutes · make it music. One scale played with a shape: quiet up and loud down, or slurred, or in a rhythm. This is what turns a drill into something an examiner enjoys hearing.

THINGS WORTH KNOWING

FIX THESE ONCE AND EVERY SCALE IMPROVES

- Learn the key signature before the notes. If you can say "three sharps, F C G" without thinking, half the work is done.
- The turn at the top is where most scales fall apart. Practise the top four notes on their own, up and down, until the turn is invisible.
- Play minors in both forms. Harmonic has the raised seventh going both ways; melodic raises the sixth and seventh going up and drops them coming down.
- Never speed up until it is even. Unevenness practised at speed becomes permanent.

END OF TERM

FILL THIS IN ON THE LAST WEEK

SCALES I CAN NOW DO FROM MEMORY _____

THE ONE STILL GIVING ME TROUBLE _____

NEXT TERM I WILL START WITH _____