Scale and Arpeggio Fingering Sheet

At the beginning and end of each scale, finger numbers indicated in superscript or subscript should be used *instead of* finger numbers immediately following or preceding them. For example, the C scale begins with a 5 instead of a 1 in the left hand, and it ends with a 5 instead of a 1 in the right hand. Underlined numbers indicate finger numbers that land on the tonic note. Colors indicate scales with the same fingering. Darker shading indicates patterns that are helpful to focus on when playing hands together (for example, in the C scale, the 3's always play at the same time). In some scales such as B♭ and E♭, one can also concentrate on the finger numbers that are not shaded dark since they form a second pattern.

The five major flat keys: always start with the right hand 2/3 on D♭/E♭ when starting the D♭ or E♭ scales. Likewise, always start with the right hand 2/3/4 on G♭/A♭/B♭ when starting the G♭, A♭ and B♭ scales. Left hand always starts with 3 on the five major flat keys, except for G♭.

B, D♭ and G♭ scales all have the same finger numbers on the same black keys for both hands.

Practice tip: On the first few days of learning a scale, practice two-handed "clusters" according to the dark shading patterns. For example, practice both hands of the F scale by playing F, then G-A-B♭ all at the same time in each hand as a cluster, then C, then D-E as a cluster, and so on. For keys that don't have clusters (such as C or A♭), simply stop (or accent) each time the 3rd fingers meet.

To learn your first four-octave scale, narrate the following out loud as you play:



Scales: Major

C	r.h.		1	2	3	1	2	3	4	1	2	3	1	2	3	4	1 (5)
	l.h.	(5) 1	4	3	2	1	3	2	1	4	3	2	1	3	2	1	
G	r.h.		1	2	3	1	2	3	4	1	2	3	1	2	3	4	1 (5)
	l.h.	(5) 1	4	3	2	1	3	2	1	4	3	2	1	3	2	1	
D	r.h.		1	2	3	1	2	3	4	1	2	3	1	2	3	4	1 (5)
	l.h.	(5) 1	4	3	2	1	3	2	1	4	3	2	1	3	2	1	
A	r.h.		1	2	3	1	2	3	4	1	2	3	1	2	3	4	1 (5)
	l.h.	(5) 1	4	3	2	1	3	2	1	4	3	2	1	3	2	1	
E	r.h.		1	2	3	1	2	3	4	1	2	3	1	2	3	4	1 (5)
	l.h.	(5) 1	4	3	2	1	3	2	1	4	3	2	1	3	2	1	
B	r.h.		1	2	3	1	2	3	4	1	2	3	1	2	3	4	1 (5)
	l.h.	(4) 1	3	2	1	4	3	2	1	3	2	1	4	3	2	1	
F	r.h.		1	2	3	4	1	2	3	1	2	3	4	1	2	3	1 (4)
	l.h.	(5) 1	4	3	2	1	3	2	1	4	3	2	1	3	2	1	
B♭	r.h.		4	1	2	3	1	2	3	4	1	2	3	1	2	3	4
	l.h.		3	2	1	4	3	2	1	3	2	1	4	3	2	1	3
E♭	r.h.		3	1	2	3	4	1	2	3	1	2	3	4	1	2	3
	l.h.		3	2	1	4	3	2	1	3	2	1	4	3	2	1	3
A♭	r.h.		3	4	1	2	3	1	2	3	4	1	2	3	1	2	3
	l.h.		3	2	1	4	3	2	1	3	2	1	4	3	2	1	3
D♭	r.h.		2	3	1	2	3	4	1	2	3	1	2	3	4	1	2
	l.h.		3	2	1	4	3	2	1	3	2	1	4	3	2	1	3
G♭	r.h.		2	3	4	1	2	3	1	2	3	4	1	2	3	1	2
	l.h.		4	3	2	1	3	2	1	4	3	2	1	3	2	1	4

Scales: minor (harmonic)

c	(same as C major)															
g	(same as G major)															
d	(same as D major)															
a	(same as A major)															
e	(same as E major)															
b	(same as B major)															
f	(same as F major)															
b♭	r.h.		4	1	2	3	1	2	3	4	1	2	3	1	2	3	4
	l.h.		2	1	3	2	1	4	3	2	1	3	2	1	4	3	2
e♭	r.h.		3	1	2	3	4	1	2	3	1	2	3	4	1	2	3
	l.h.		2	1	4	3	2	1	3	2	1	4	3	2	1	3	2
g♯	r.h.	(same as A♭ major)															
	l.h.																
c♯	r.h.		3	4	1	2	3	1	2	3	4	1	2	3	1	2	3
	l.h.		3	2	1	4	3	2	1	3	2	1	4	3	2	1	3
f♯	r.h.		3	4	1	2	3	1	2	3	4	1	2	3	1	2	3
	l.h.		4	3	2	1	3	2	1	4	3	2	1	3	2	1	4

Natural minor: All scale fingerings are the same as harmonic minor except:

g♯	r.h.		3	4	1	2	3	1	2	3	4	1	2	3	1	2	3
	l.h.		3	2	1	3	2	1	4	3	2	1	3	2	1	4	3

Beginning the black key natural minor scales on the third note of each scale and following the fingering as notated results in their relative major scales.

Melodic minor: All scale fingerings are the same as harmonic minor except:

c♯	r.h.	(same as D♭ major)														
	l.h.															
f♯	r.h.		2	3	1	2	3	4	1	2	3	1	2	3	4	1	2 (3)
	l.h.		4	3	2	1	3	2	1	4	3	2	1	3	2	1	4

The right hand descends with same fingering as the f♯ and c♯ harmonic minor scales.

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Arpeggios: Major

C	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 4 2 1
G	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 4 2 1
D	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 3 2 1
A	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 3 2 1
E	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 3 2 1
B	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 3 2 1

F	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 4 2 1
B^{b}	r.h.	4 1 2 4
	l.h.	3 2 1 3
E^{b}	r.h.	4 1 2 4
	l.h.	2 1 4 2
A^{b}	r.h.	4 1 2 4
	l.h.	2 1 4 2
D^{b}	r.h.	4 1 2 4
	l.h.	2 1 4 2
G^{b}	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 3 2 1

Arpeggios: minor

c	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 4 2 1
g	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 4 2 1
d	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 4 2 1
a	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 4 2 1
e	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 4 2 1
b	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 4 2 1

f	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 4 2 1
b^{b}	r.h.	2 3 1 2
	l.h.	3 2 1 3
e^{b}	r.h.	1 2 3 1 (5)
	l.h.	(5) 1 4 2 1
$g^{\#}$	r.h.	4 1 2 4
	l.h.	2 1 4 2
$c^{\#}$	r.h.	4 1 2 4
	l.h.	2 1 4 2
$f^{\#}$	r.h.	4 1 2 4
	l.h.	2 1 4 2

Arpeggios: Dominant 7th

C^{7}	r.h.	1 2 3 4 1 (5)
	l.h.	(5) 1 4 3 2 1
G^{7}	r.h.	1 2 3 4 1 (5)
	l.h.	(5) 1 4 3 2 1
D^{7}	r.h.	1 2 3 4 1 (5)
	l.h.	(5) 1 4 3 2 1
A^{7}	r.h.	1 2 3 4 1 (5)
	l.h.	(5) 1 4 3 2 1
E^{7}	r.h.	1 2 3 4 1 (5)
	l.h.	(5) 1 4 3 2 1
B^{7}	r.h.	1 2 3 4 1 (5)
	l.h.	(5) 1 4 3 2 1

F^{7}	r.h.	1 2 3 4 1 (5)
	l.h.	(5) 1 4 3 2 1
B^{b7}	r.h.	4 1 2 3 4
	l.h.	3 2 1 4 3
E^{b7}	r.h.	4 1 2 3 4
	l.h.	2 1 4 3 2
A^{b7}	r.h.	4 1 2 3 4
	l.h.	2 1 4 3 2
D^{b7}	r.h.	4 1 2 3 4
	l.h.	2 1 4 3 2
G^{b7}	r.h.	2 3 4 1 2
	l.h.	4 3 2 1 4

Alternately, the D^{b7} arpeggio can be fingered:

D^{b7}	r.h.	2 3 4 1 2
	l.h.	4 3 2 1 4

Arpeggios: Diminished 7th

$a^{\circ 7}$	r.h.	1 2 3 4 1 (5)
	l.h.	(5) 1 4 3 2 1
$e^{\circ 7}$	r.h.	1 2 3 4 1 (5)
	l.h.	(5) 1 4 3 2 1
$c^{\circ 7}$	r.h.	1 2 3 4 1 (5)
	l.h.	(5) 1 4 3 2 1
$g^{\circ 7}$	r.h.	1 2 3 4 1 (5)
	l.h.	(5) 1 4 3 2 1

$b^{\circ 7}$	r.h.	1 2 3 4 1 (5)
	l.h.	(5) 1 4 3 2 1
$d^{\circ 7}$	r.h.	1 2 3 4 1 (5)
	l.h.	(5) 1 4 3 2 1
$f^{\circ 7}$	r.h.	1 2 3 4 1 (5)
	l.h.	(5) 1 4 3 2 1

Chromatic minor thirds

The scales below are shown in contrary motion in a "mirrored" fashion. Ascending scale fingerings start with the bottom finger on F, and descending scale fingerings start with the top finger on B. Hands together in parallel motion is not necessary since it rarely happens in standard repertoire.

Sliding 2 fingering

r.h. ascending (F) or l.h. descending (B)	3	4	3	4	5	3	4	3	4	5	3	4	3
	1	2	1	2	1	**2**	**2**	1	2	1	**2**	**2**	1
r.h. descending (B) or l.h. ascending (F)	4	3	4	3	4	3	5	4	3	4	3	5	4
	2	1	**2**	**2**	1	2	1	**2**	**2**	1	2	1	2

Double thumb fingering

r.h. ascending (F) or l.h. descending (B)	3	4	3	4	5	3	4	3	4	5	3	4	3
	1	2	1	2	1	2	**1**	**1**	2	1	2	**1**	**1**
r.h. descending (B) or l.h. ascending (F)	4	3	4	3	4	3	5	4	3	4	3	5	4
	2	1	2	**1**	**1**	2	1	2	**1**	**1**	2	1	2

Chromatic Scale

The starting note of each scale is indicated in parentheses. The alternate fingerings are harder to learn but have higher speed potential.

Standard fingering

r.h. (E)	1	2	3	1	3	1	3	1	2	3	1	3	1
l.h. (E)	2	1	3	1	3	1	3	2	1	3	1	3	2

Alternate fingerings

r.h. ascending (B, E or A) or l.h. descending (F, C or G)	1	2	3	4	5	1	2	3	1	2	3	4	1
r.h. ascending (C, G, or D) or l.h. descending (E, A or D)	1	2	3	4	5	1	2	3	4	1	2	3	1

Another alternate fingering employs the 4th finger but not the 5th. Unfortunately, this results in a pattern that repeats every *two* octaves:

r.h. ascending (C) or l.h. descending (E)	1	2	3	4	1	2	3	1	2	3	4	1
(continued)	2	3	1	2	3	1	2	3	4	1	2	3

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