–8

ABRSM

Flute

Scales & Arpeggios

ABRSM Grades 1–8

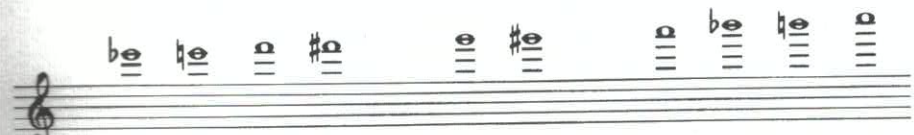


Fingering chart

This comprehensive fingering chart applies to the standard flute with C as the lowest note. It lists the basic fingerings, as well as one or two of the more usual and acceptable alternatives. It does not pretend to be exhaustive.



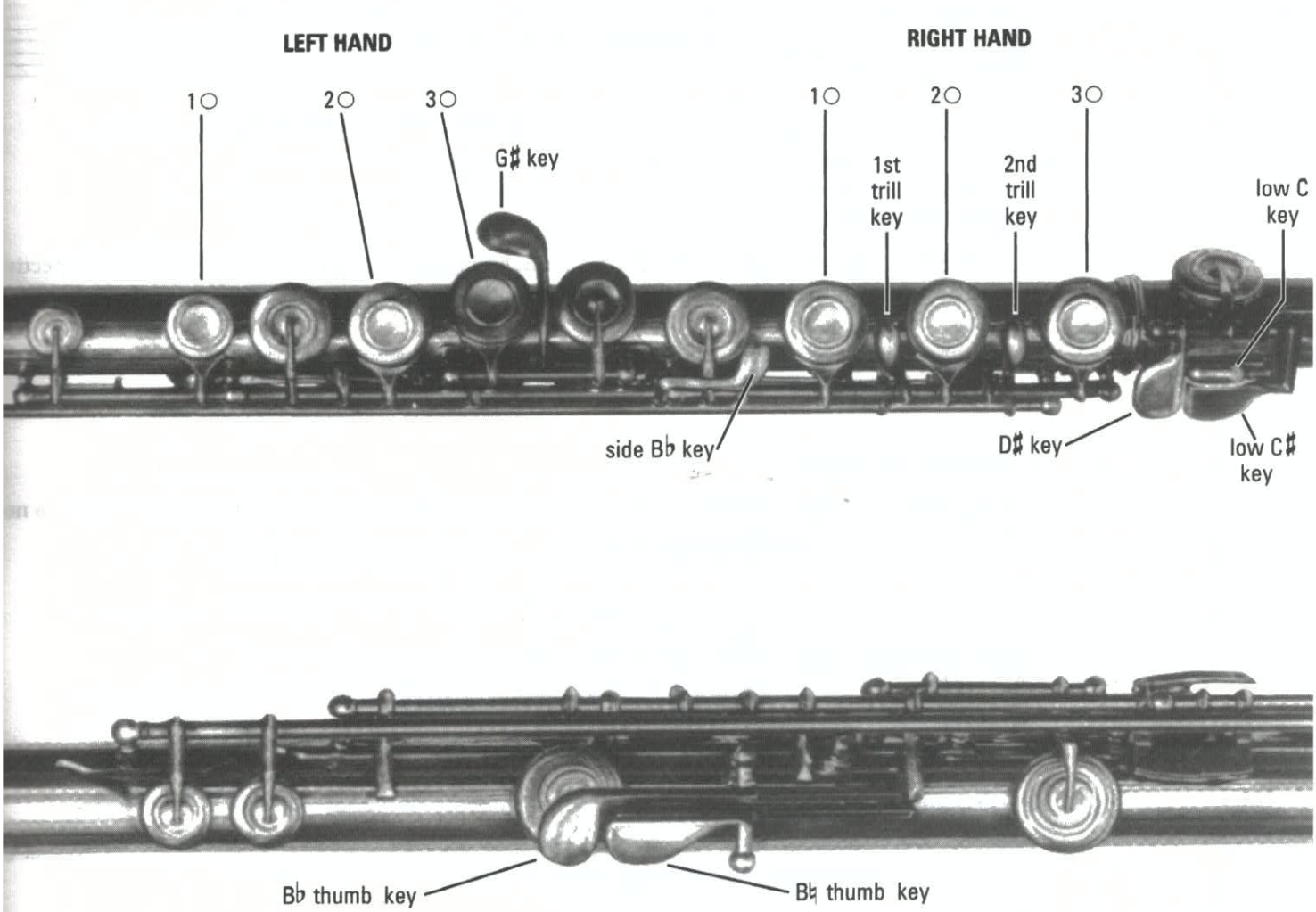
	C	C♯	D	E♭	E	F	F♯	G	G♯	A	B♭		B	C	C♯	D	E♭	D
EFT HAND Thumb	Th	Th	Th	Th	Th	Th	Th	Th	Th	Th	B♭ Th	Th	Th	Th			Th	Th	Th
1	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	○	○	○	○
2	●	●	●	●	●	●	●	●	●	●	○	○	○	○	○	○	●	●	●
3	●	●	●	●	●	●	●	●	●	○	○	○	○	○	○	○	●	●	●
4									G♯										
IGHT HAND 1	●	●	●	●	●	●	○	○	○	○	○	●	* ○	○	○	○	●	●	○
2	●	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	●	●	○
3	●	●	●	●	○	○	●	○	○	○	○	○	○	○	○	○	●	●	○
4	C	C♯		D♯	D♯	D♯	D♯	D♯	D♯	D♯	D♯	D♯	D♯	D♯	D♯	D♯		D♯	D♯



	E♭	E	F	F♯		G	G♯		A	B♭	B	C
EFT HAND Thumb	Th	Th	Th	Th	Th				Th	Th	Th	
1	●	●	●	●	●	●	○	○	○	○	●	●
2	●	●	○	○	○	●	●	●	●	○	○	●
3	●	○	●	●	●	●	●	●	○	○	●	●
4	G♯						G♯	G♯				G♯
IGHT HAND 1	●	●	●	○	○	○	○	○	●	● 1TK	○	●
2	●	●	○	○	●	○	○	●	○	○	○ 2TK	○
3	●	○	○	●	○	○	○	●	○	○	○	○
4	D♯	D♯	D♯	D♯	D♯	D♯	D♯	D♯	D♯			

© 1995 by The Associated Board of the Royal Schools of Music

The following illustrations label the flute's key-work and show how it will be referred to in this manual.



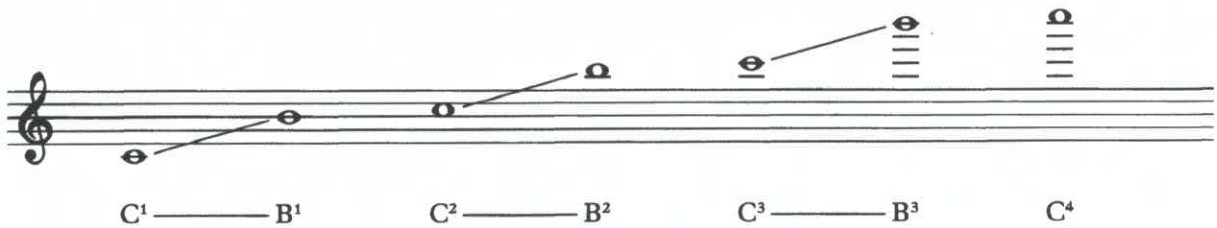
Key to symbols

LH	left hand	RH	right hand
●	press key down	O	leave key open
Th	use B♮ (ordinary) thumb-key	B♭ Th	use B♭ thumb-key
D♯	press D♯ key	G♯	press G♯ key
C	press low C key	C♯	press low C♯ key
1TK	press 1st trill key	2TK	press 2nd trill key
*	press side B♭ key		

NB: the fingering chart uses Thumb-1-2-3-4, unlike keyboard fingering (1-2-3-4-5)

Guide to fingering

For reference purposes, where notes are indicated throughout the manual with a small superscript number (e.g. C^1, $E\flat^2$, $G\sharp^3$, etc.), this refers to their position within the flute's range:



Finger positions

It is essential in the development of really fluent fingering that the fingers stay close to their respective keys as they lift. Particular attention should be given to seamless crossing at the octave, for example C^2 to D^2.

It is vital to basic technique that scales and arpeggios are practised with the range of normal fingering on the flute. Note also the following points.

Left-hand 1st finger

Leaving LH/1 on when it should be off is a common fault. In the manual, a small circle ○ above a note indicates that the LH 1st finger must be *off*:



Right-hand 4th finger

Similarly, it is a common, basic fault to leave RH/4 off the D♯ key when it should be on. Its correct use is essential. In the manual, the following outline is used:



All notes within the bracket must have the D♯ key (RH/4) *on*.

B flat

Flute teachers are fairly equally divided between advocating thumb B♭ or the so-called 'long' B♭. This manual does not insist on either as this is a matter for the teacher. However, where the use of the 'long' B♭ is essential, the symbol + is used:

either: Th ● ○ ○ / ● ○ ○ D♯

or: Th ● ○ ○ / ○ ○ ○ D♯
*



(according to context)

F sharp

The correct fingering for low and middle F♯ (RH/3) is essential in the study of scales and arpeggios. RH/2 may occasionally be used for top F♯, where this note is sharp on a particular instrument, but its use for low and middle F♯ cannot be justified in learning scales and arpeggios.

Left-hand thumb

It should be noted that where 'Th' is indicated on the fingering chart, either thumb-key may be used, with the exceptions of B♮ in all octaves and top F♯/G♭, all of which must be played with the B♮ (ordinary) thumb-key. (See also remarks on 'B flat' above.)

Enharmonic note-names

Two or three notes having the same sound but different names are called *enharmonics*; for example, E♭ is the enharmonic of D♯. A full table is given below to guide students in the fingering of those notes in certain scales and arpeggios which may be unfamiliarly notated.

C	=	B♯	=	D𝄫	E	=	F♭	=	D𝄪	G♯	=	A♭		
C♯	=	D♭	=	B𝄪	F	=	E♯	=	G𝄫	A	=	G𝄪	=	B𝄫
D	=	C𝄪	=	E𝄫	F♯	=	G♭	=	E𝄪	B♭	=	A♯	=	C𝄫
E♭	=	D♯	=	F𝄫	G	=	F𝄪	=	A𝄫	B	=	C♭	=	A𝄪

Notes on the requirements

Reference must always be made to the syllabus for the year in which the examination is to be taken, in case any changes have been made to the requirements.

In the examination, all scales and arpeggios must be played from memory.

Candidates should aim to play their scales and arpeggios at a pace that allows accuracy, with a uniform tone across all registers and a rhythmic flow without undue accentuation, as well as with even tonguing and good intonation. Recommended speeds are given on page 7.

In Grades 1 and 2 candidates may choose the melodic *or* the harmonic *or* the natural form of the minor scale; in Grades 3-5 they may choose *either* the melodic *or* the harmonic form; in Grades 6-8 they are required to play *both* the melodic *and* the harmonic forms.

The choice of breathing place is left to the candidate's discretion, but taking a breath must not be allowed to disturb the flow of the scale or arpeggio. If a breath is taken during the course of a slurred scale or arpeggio, a *soft* tongue attack should be made on the note following the breath.

It is essential that students do not use a breath as a means of negotiating the break or octave.

Articulation

It is very important for the foundation of good articulation that players use the *tongue* to articulate, rather than just the breath, which is a common error at the elementary level. The sound must be well-supported from the diaphragm throughout all forms of articulation, so that the tone does not lose substance (usually with attendant intonation problems) or become brittle, especially when tonguing *staccato*.

Four different forms of articulation are found in the scale and arpeggio requirements: slurred, tongued, *legato*-tongued and *staccato*. In Grades 1-6 candidates are required to play scales and arpeggios both slurred and tongued; in Grades 7 and 8 candidates are required to play scales and arpeggios slurred, *legato*-tongued and *staccato*.

In slurred scales and arpeggios there is no gap between the notes, whereas the gap is large when playing *staccato*. In *legato*-tonguing the effect is almost slurred, but there is the smallest separation achieved by a very soft tongue attack.

The articulations may be visualized like this:

slurred ———————————

tongued — — — —

legato-tongued ——— ——— ——— ———

staccato – – – –

Legato-tonguing, perhaps the least familiar of the articulation forms required, may usefully be notated as follows:



Current requirements for Grades 1-8

This table lists scales and arpeggios required for each grade; numbers refer to those printed alongside the scales and arpeggios in the following pages.

Note 1: all requirements on B commence from the note on the middle line of the treble clef; candidates playing on instruments with a low B foot-joint do not have the option of starting on their lowest note.

Note 2: natural minor scales (new option from 2012, at Grades 1 and 2): downloadable examples are available at www.abrsm.org/naturalminorexamples

Grade 1 7, 10, 27 *or* 28, 70, 73, 85

Grade 2 4, 7, 10, 27 *or* 28, 39 *or* 40, 67, 70, 73, 85, 91

Grade 3 4, 8, 11, 14, 23 *or* 24, 29 *or* 30, 35 *or* 36, 41 *or* 42, 56, 67, 71, 74, 77, 83, 86, 89, 92

Grade 4 1, 4, 5, 13, 14, 17 *or* 18, 23 *or* 24, 33 *or* 34, 35 *or* 36, 47 *or* 48, 53, 57, 64, 67, 68, 76, 77, 80, 83, 88, 89, 95, 105

Grade 5 1, 5, 6, 11, 12, 13, 14, 17 *or* 18, 21 *or* 22, 31 *or* 32, 33 *or* 34, 43 *or* 44, 47 *or* 48, 54, 55, 64, 68, 69, 74, 75, 76, 77, 80, 82, 87, 88, 93, 95, 97, 102, 108, 115

Grade 6 1, 3, 9, 12, 13, 15, 16, 21, 22, 25, 26, 29, 30, 37, 38, 45, 46, 49, 50, 51, 52, 53, 58, 64, 66, 72, 75, 76, 78, 79, 82, 84, 86, 90, 94, 96, 99, 101, 108, 114, 116

Grade 7 1, 3, 4, 5, 6, 8, 9, 11, 12, 13, 15, 16, 17, 18, 21, 22, 23, 24, 25, 26, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 43, 44, 45, 46, 49, 50, (Chromatic scale requirements: see note to No.59), 64, 66, 67, 68, 69, 71, 72, 74, 75, 76, 78, 79, 80, 82, 83, 84, 86, 87, 88, 89, 90, 93, 94, 96, 97, 100, 102, 104, 107, 108, 110, 112, 113

Grade 8 ALL NUMBERS MUST BE LEARNED, with the following exceptions:
1, 7, 10, 14, 17, 18, 27, 28, 39, 40, 41, 42, 47, 48, 64, 70, 73, 77, 80, 85, 91, 92, 95, 102, 110

(Chromatic scale requirements: see note to No.59)

Recommended speeds

The following recommended *minimum* speeds are given as a general guide. It is essential that scales and arpeggios are played at a speed steady enough to allow a well-focused sound with good intonation across the range, yet rapid enough to allow well-organized breathing without impairing fingering and tonal clarity.

	major and minor scales, chromatic scales, scales in thirds, whole-tone scales, dominant and diminished sevenths	*major and minor arpeggios*
Grade 1	♩ = 50	♪ = 72
Grade 2	♩ = 56	♪ = 80
Grade 3	♩ = 66	♪ = 92
Grade 4	♩ = 72	♪ = 100
Grade 5	♩ = 80	♪ = 112
Grade 6	♩ = 104	♩. = 56
Grade 7	♩ = 116	♩. = 66
Grade 8	♩ = 132	♩. = 76

Major Scales

MAJOR 2 Octaves



1 and **2**: make sure that RH/4 goes down on the D♯ key *immediately* for both E^1 and E^2.

MAJOR 3 Octaves



♭ MAJOR 2 Octaves



3: take care when sliding RH/4 from low D♭ to low E♭ (and vice versa), not to catch the trill keys with the side of the fingers.

MAJOR 2 Octaves



♭ MAJOR 2 Octaves



5 and **6**: remember to lift LH/1 for middle E♭/D♯.

MAJOR 2 Octaves



MAJOR 1 Octave



8 F MAJOR 2 Octaves



9 F♯ MAJOR 2 Octaves



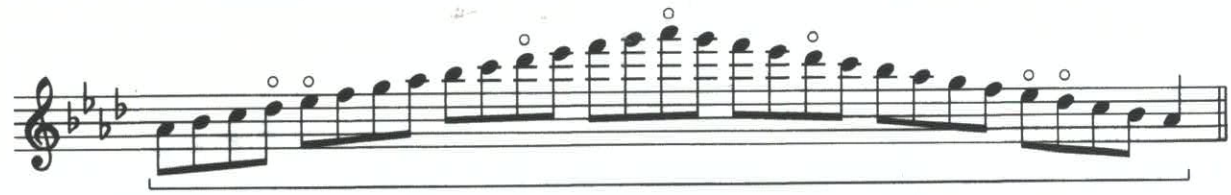
10 G MAJOR 1 Octave



11 G MAJOR 2 Octaves

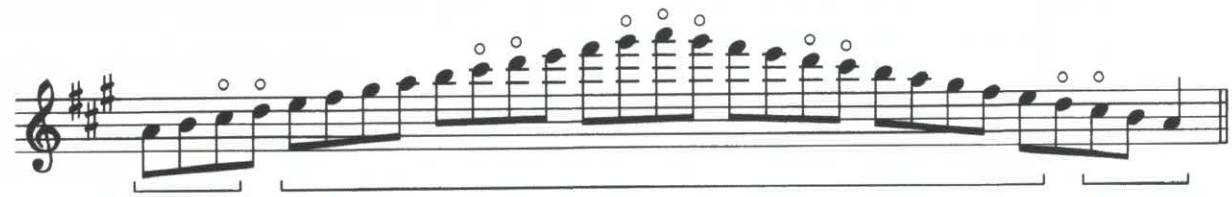


12 A♭ MAJOR 2 Octaves



12–16: take special care to lift LH/1 where indicated.

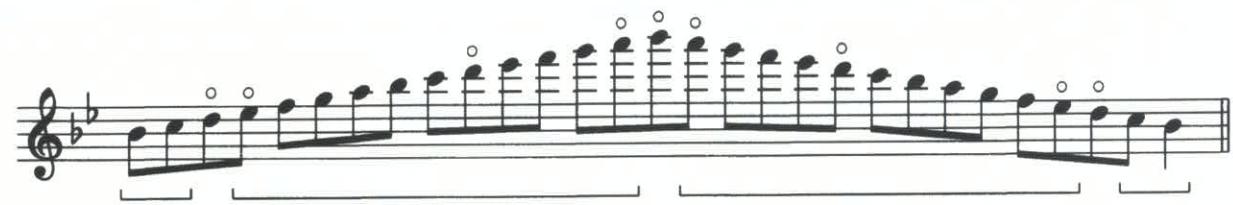
13 A MAJOR 2 Octaves



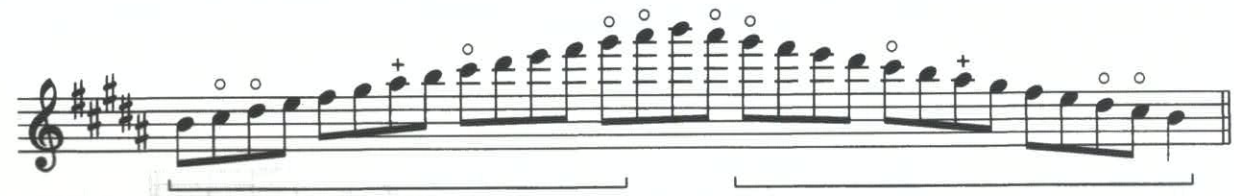
14 B♭ MAJOR a Twelfth



15 B♭ MAJOR 2 Octaves



16 B MAJOR 2 Octaves

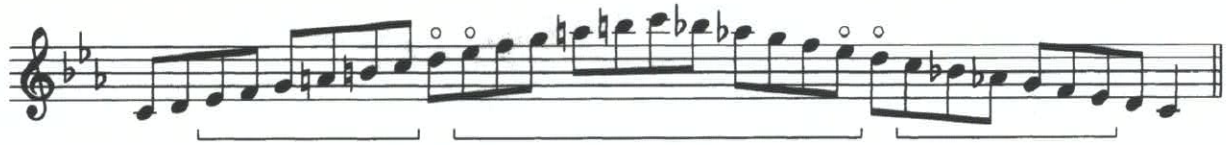


16: take care with finger co-ordination and balancing the flute at the top of this scale.

Minor Scales

Natural minor option (Grades 1 and 2): downloadable examples are available at www.abrsm.org/naturalminorexamples

C MINOR melodic
2 Octaves



C MINOR harmonic
2 Octaves



C MINOR melodic
3 Octaves



19 and **20**: take care with finger co-ordination and balancing the flute at the top of these scales.

C MINOR harmonic
3 Octaves



C♯ MINOR melodic
2 Octaves



21 and **22**: take care when sliding RH/4 from low C♯ to low D♯ (and vice versa), not to catch the trill keys with the side of the fingers.

C♯ MINOR harmonic
2 Octaves



23 D MINOR melodic
2 Octaves



24 D MINOR harmonic
2 Octaves



25 E♭ MINOR melodic
2 Octaves



26 E♭ MINOR harmonic
2 Octaves



27 E MINOR melodic
1 Octave



28 E MINOR harmonic
1 Octave



29 E MINOR melodic
2 Octaves



30 E MINOR harmonic
2 Octaves



31 F MINOR melodic
2 Octaves



32 F MINOR harmonic
2 Octaves



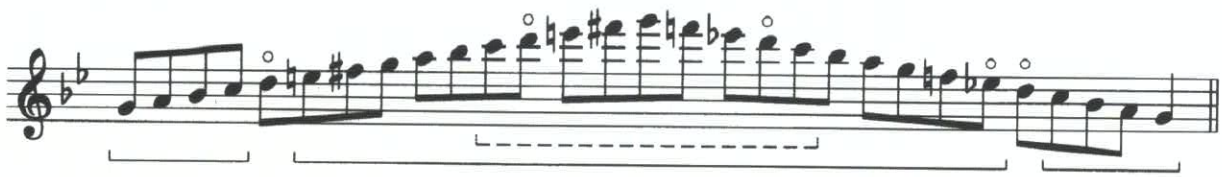
F♯ MINOR **melodic**
2 Octaves



F♯ MINOR **harmonic**
2 Octaves



G MINOR **melodic**
2 Octaves



35 and **36**: even though you may begin the scales using the B♭ thumb-key, you *must* change to the B♮ (ordinary) thumb-key within the dotted brackets. F♯³ is spoiled when fingered with the B♭ thumb-key.

G MINOR **harmonic**
2 Octaves



G♯ MINOR **melodic**
2 Octaves



37–42: take special care to lift LH/1 where indicated.

G♯ MINOR **harmonic**
2 Octaves



MINOR **melodic**
1 Octave



MINOR **harmonic**
1 Octave



MINOR **melodic**
a Twelfth



MINOR **harmonic**
a Twelfth



43 A MINOR melodic
2 Octaves



43 and **44**: take special care to lift LH/1 where indicated.

44 A MINOR harmonic
2 Octaves



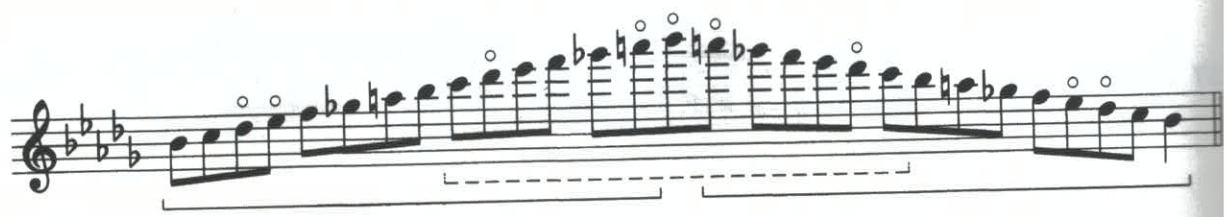
45–50: take special care to lift LH/1 where indicated.

45 B♭ MINOR melodic
2 Octaves



45 and **46**: even though you may begin the scales using the B♭ thumb-key, you *must* change to the B♮ (ordinary) thumb-key within the dotted brackets. $G\flat^3$ is spoiled when fingered with the B♭ thumb-key.

46 B♭ MINOR harmonic
2 Octaves



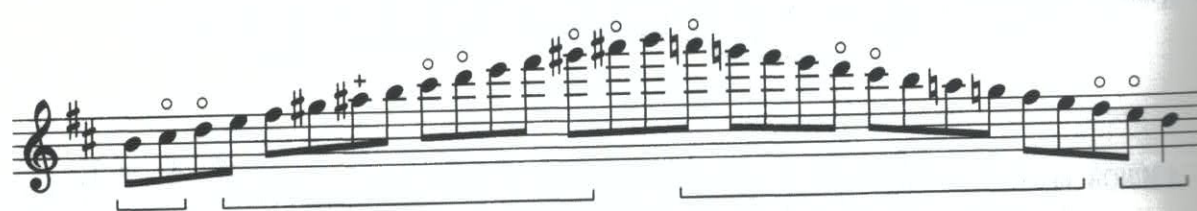
47 B MINOR melodic
a Twelfth



48 B MINOR harmonic
a Twelfth

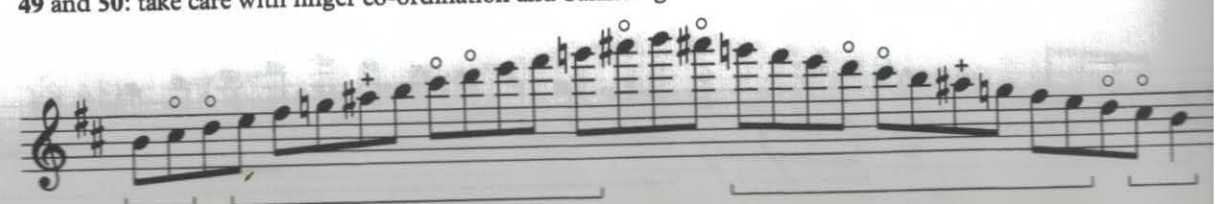


49 B MINOR melodic
2 Octaves



49 and **50**: take care with finger co-ordination and balancing the flute at the top of these scales.

50 B MINOR harmonic
2 Octaves



Chromatic Scales

on C 2 Octaves



on C♯ 2 Octaves



on D 2 Octaves



on E♭ 2 Octaves



on E 2 Octaves



56 on F 1 Octave



57 on F 2 Octaves



58 on A 2 Octaves



59 on C 3 Octaves



The chromatic scale requirements for Grades 7 and 8 can be taken from No.59 above:

Grade 7 On any note – 2 octaves

Grade 8 On C – 3 octaves (No.59 in its entirety)
On any other note – 2 octaves

Scales in Thirds

F MAJOR 2 Octaves



G MAJOR 2 Octaves





Whole-Tone Scales

on C 2 Octaves



on C♯ 2 Octaves



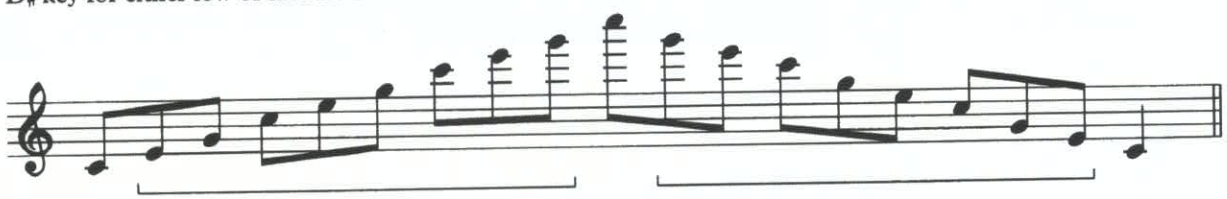
Major Arpeggios

64 C MAJOR 2 Octaves



64 and **65**: make sure that you *slide* RH/4 between low C and E. *Do not* leave RH/4 off the D♯ key for either low or middle E.

65 C MAJOR 3 Octaves

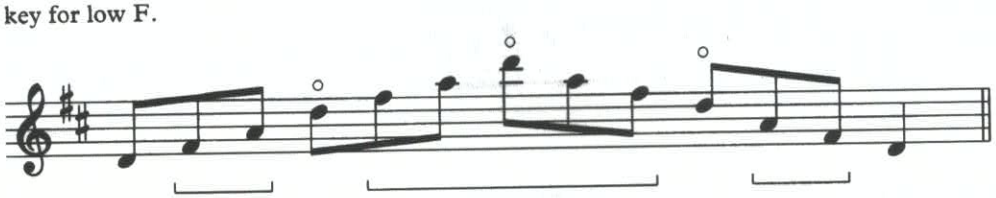


66 D♭ MAJOR 2 Octaves



66: make sure that you *slide* RH/4 between low D♭ and F. *Do not* leave RH/4 off the D♯ key for low F.

67 D MAJOR 2 Octaves



68 E♭ MAJOR 2 Octaves



69 E MAJOR 2 Octaves



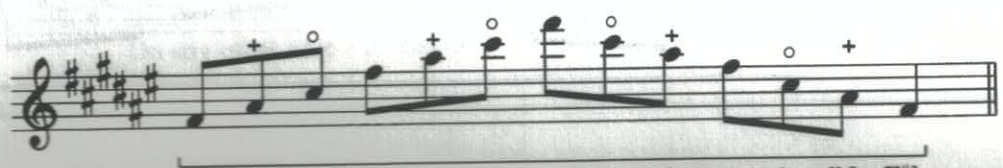
70 F MAJOR 1 Octave



71 F MAJOR 2 Octaves



72 F♯ MAJOR 2 Octaves



72: although it is possible to use the B♭ thumb-key for the A♯s, it must be *off* for F♯[3].

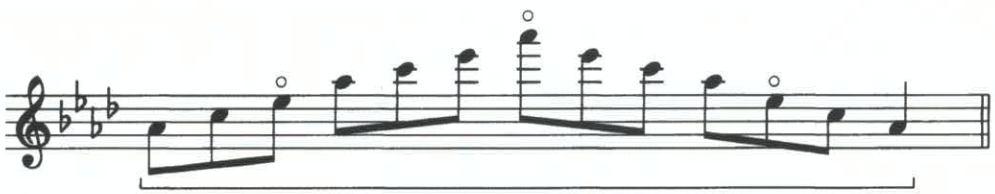
G MAJOR 1 Octave



G MAJOR 2 Octaves

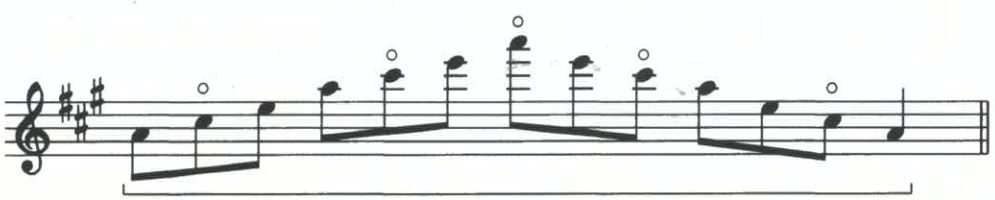


A♭ MAJOR 2 Octaves



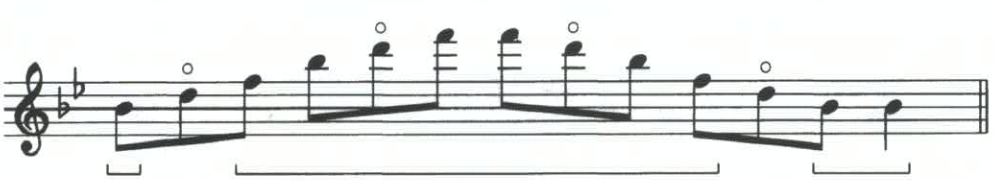
75: take care not to leave the G♯ key down for more notes than necessary.

A MAJOR 2 Octaves

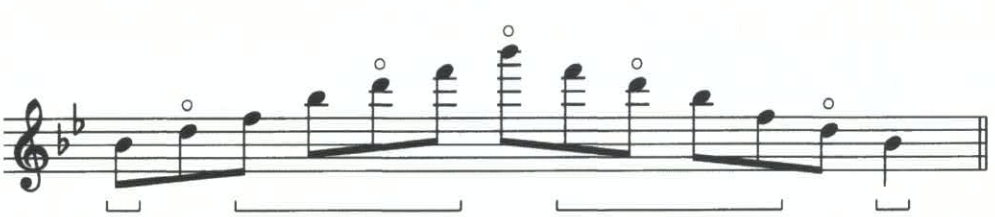


76: take special care when negotiating top E to top A and back, when slurred.

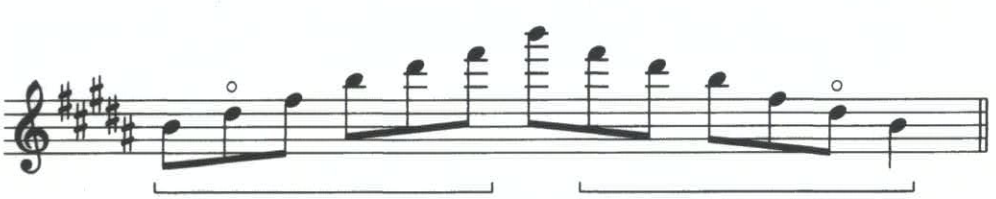
B♭ MAJOR a Twelfth



B♭ MAJOR 2 Octaves



B MAJOR 2 Octaves



79: if you use the regular fingering for top F♯, use RH/2 on the 2nd trill key for top B, rather than RH/3. Take special care when negotiating top F♯ to top B and back, when slurred.

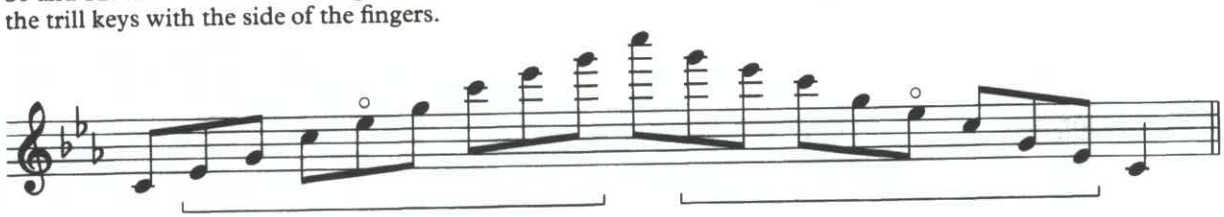
Minor Arpeggios

80 C MINOR 2 Octaves



80 and **81**: take care when sliding RH/4 from low C to low E♭ (and vice versa) not to catch the trill keys with the side of the fingers.

81 C MINOR 3 Octaves



82 C♯ MINOR 2 Octaves



82: make sure that you *slide* between low C♯ and E. *Do not* leave RH/4 off the D♯ key for low E.

83 D MINOR 2 Octaves



84 E♭ MINOR 2 Octaves



85 E MINOR 1 Octave



86 E MINOR 2 Octaves



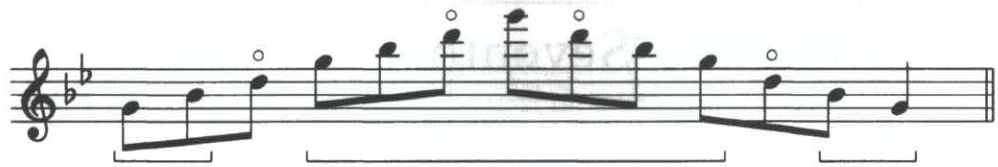
87 F MINOR 2 Octaves



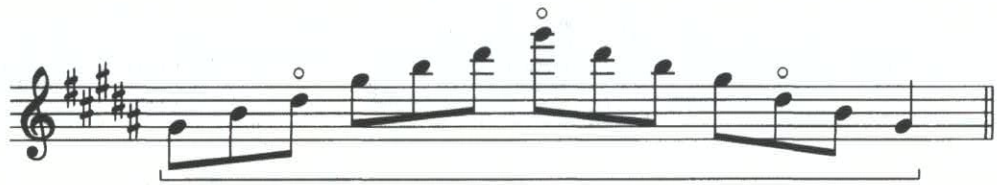
88 F♯ MINOR 2 Octaves



G MINOR 2 Octaves



G♯ MINOR 2 Octaves



90: take care not to leave the G♯ key down for more notes than necessary.

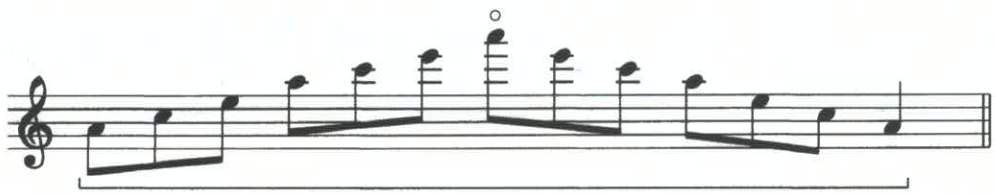
A MINOR 1 Octave



A MINOR a Twelfth

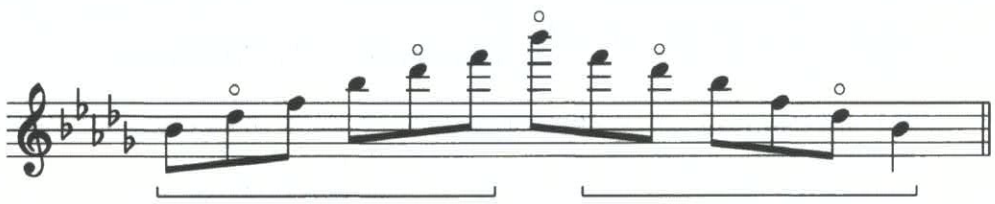


A MINOR 2 Octaves

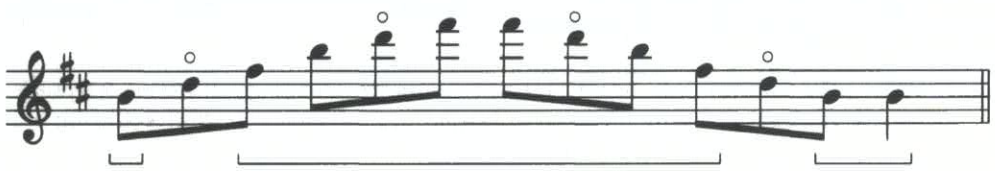


93: take special care when negotiating top E to top A and back, when slurred.

B♭ MINOR 2 Octaves



B MINOR a Twelfth



B MINOR 2 Octaves



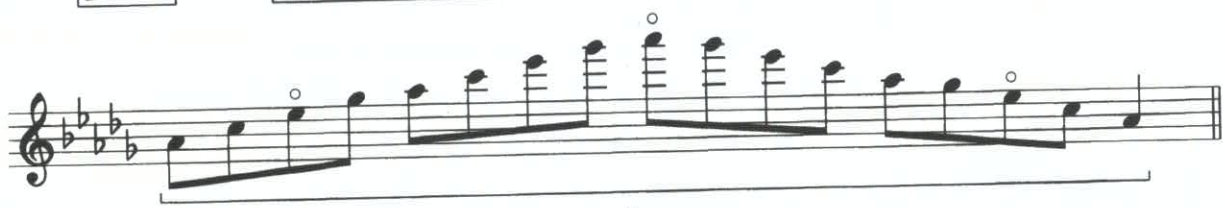
96: if you use the regular fingering for top F♯, use RH/2 on the 2nd trill key for top B, rather than RH/3. Take special care when negotiating top F♯ to top B and back, when slurred.

Dominant Sevenths

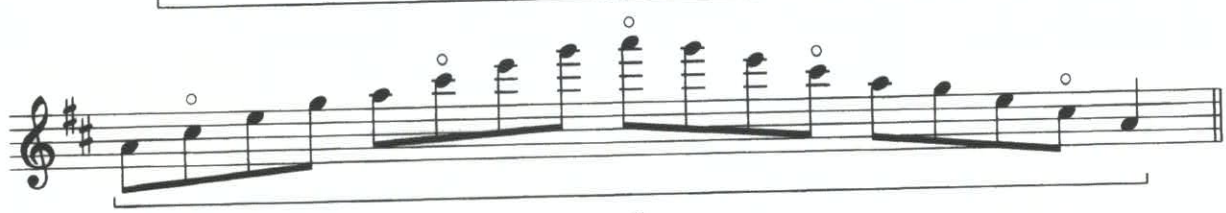
97 in C 2 Octaves



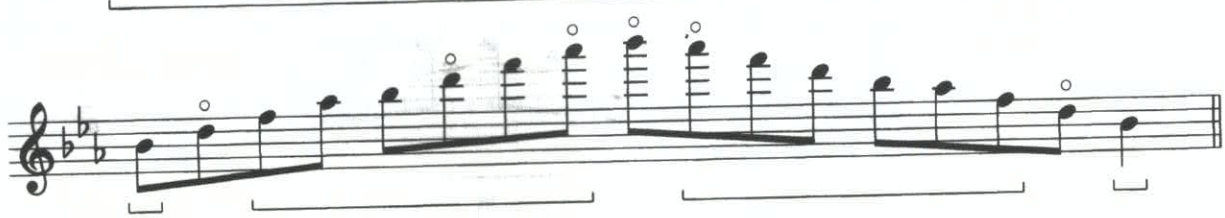
98 in D♭ 2 Octaves



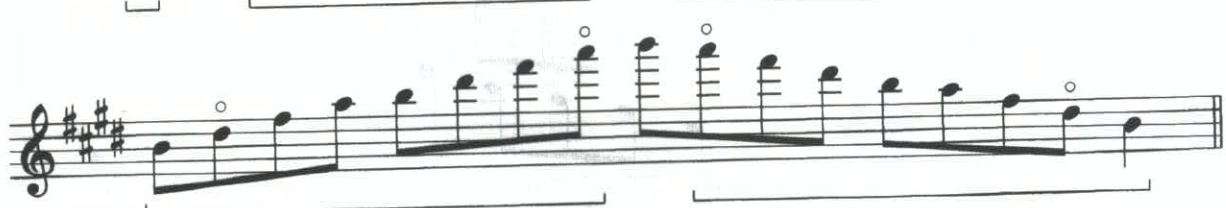
99 in D 2 Octaves



100 in E♭ 2 Octaves



101 in E 2 Octaves



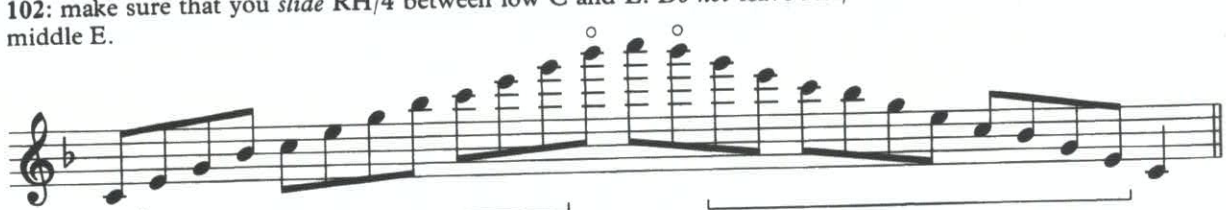
101: take care with finger co-ordination and balancing the flute at the top of this scale.

102 in F 2 Octaves



102: make sure that you *slide* RH/4 between low C and E. *Do not* leave RH/4 off the D♯ key for either low or middle E.

103 in F 3 Octaves



103: make sure that you *slide* RH/4 between low E and C. *Do not* leave RH/4 off the D♯ key for either low or middle E. Take care with finger co-ordination and balancing the flute at the top of this scale.

104 in F♯ 2 Octaves



104: make sure that you *slide* RH/4 between low C♯ and E♯. *Do not* leave RH/4 off the D♯ key for low E♯.

105 in G 2 Octaves



in A♭ 2 Octaves



in A 2 Octaves



in B♭ 2 Octaves



in B 2 Octaves



109: although it is possible to use the B♭ thumb-key for the A♯s, it must be *off* for F♯³.

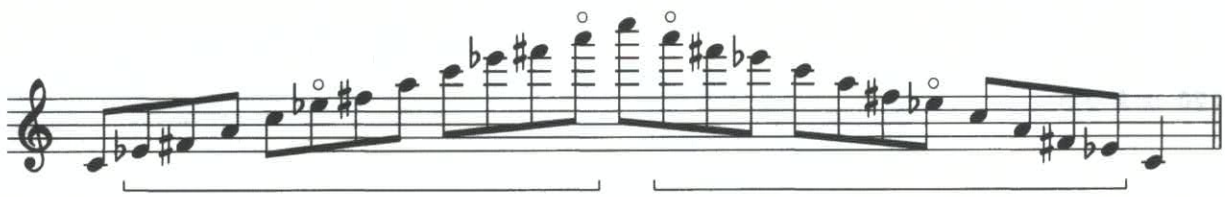
Diminished Sevenths

on C 2 Octaves



110: take care when sliding RH/4 from low C to low E♭ (and vice versa) not to catch the trill keys with the side of the fingers.

on C 3 Octaves



111: take care when sliding RH/4 from low C to low E♭ (and vice versa) not to catch the trill keys with the side of the fingers. Take care with finger co-ordination and balancing the flute at the top of this scale.

on C♯ 2 Octaves

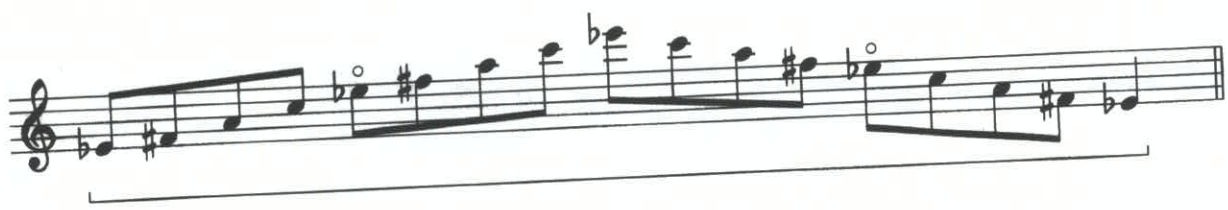


112: make sure that you *slide* between low C♯ and E. *Do not* leave RH/4 off the D♯ key for low E.

on D 2 Octaves



114 on E♭ 2 Octaves



115 on E 2 Octaves



116 on F 2 Octaves



117 on F♯ 2 Octaves



118 on G 2 Octaves



119 on A♭ 2 Octaves



120 on A 2 Octaves



121 on B♭ 2 Octaves



122 on B 2 Octaves

