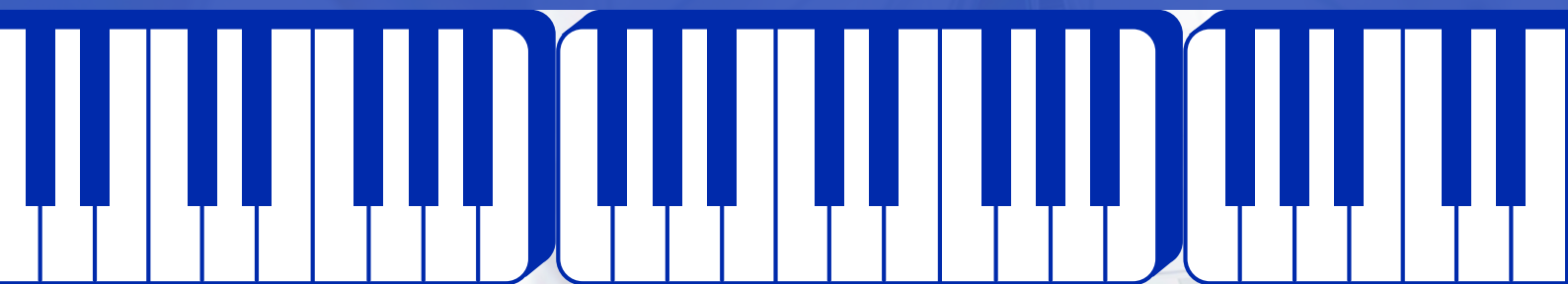




ARPEGGIOS



 **EWA TELEGA**
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Arpeggios



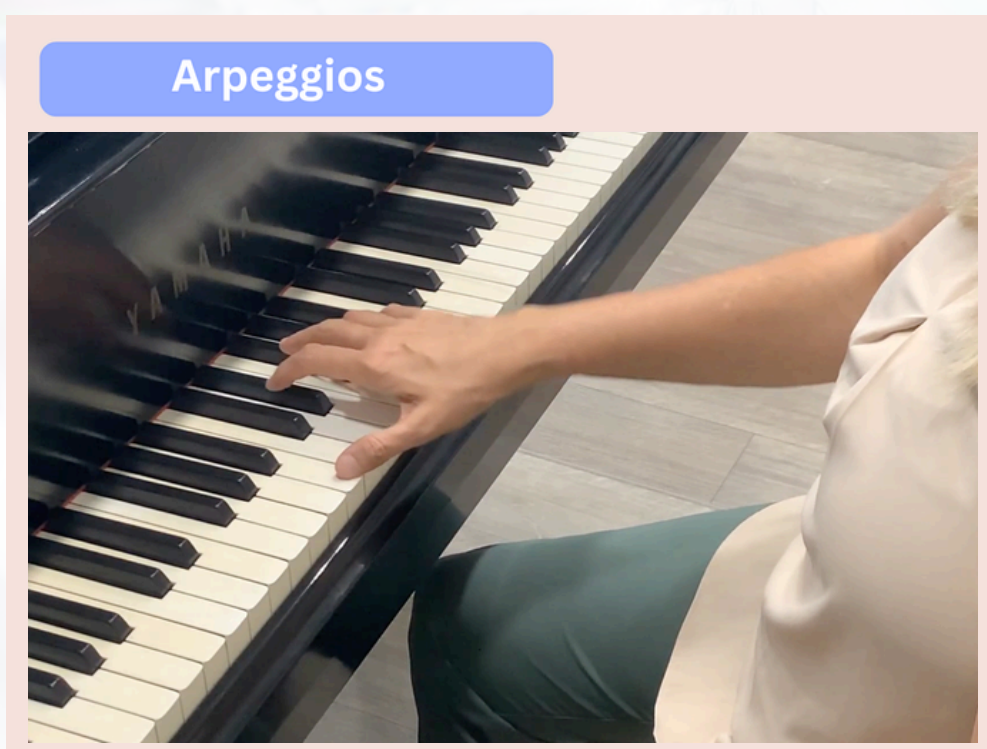
Arpeggios should sound like a smooth, connected melodic line without unnecessary movements, accents, or pushes, especially during thumb crossings.

Thumb crossings in arpeggios are more challenging than in scales because the thumb often reaches keys a third or fourth away. This requires even more flexibility and plasticity. dexterity.

We'll begin with smaller three-note positions, usually over two octaves, before learning the full pattern. Focus on a natural opening and closing of the hand: when you relax, the hand closes, and the thumb prepares for the next note.

Gradually, we'll reduce the pauses, develop smoother pivots, and connected legato sound as your hand gains flexibility and strength. Remember to stay relaxed, allowing the hand to naturally open and close without keeping the hand stretched. Avoid unnecessary movements, especially moving the elbows in and out.

Watch Video: *V8 - Arpeggios*



Arpeggios with Inversions



Arpeggios with Inversions



Illusion of Legato



For students with smaller hands, arpeggios can be challenging because of the stretching involved. To avoid tension, make sure your hand returns to a relaxed, closed position after each stretch.

A slight horizontal wrist movement in the direction of the melodic line, similar to a violinist's bow, can help with smooth thumb crossings.

If your hand is small but flexible, a slight separation between notes is acceptable. When the thumb cannot fully connect every note, a faster tempo can create the natural illusion of a continuous legato line.

Watch Video: [V9 - Illusion of Legato in Arpeggios](#)

Illusion of Legato



Thumb Crossing



Avoid moving the entire arm when crossing the thumb. This creates unnecessary movements and can quickly lead to tension and fatigue.

Thumb Crossing



WRONG

Exercises for Arpeggios



Here are some helpful exercises for arpeggios.

Watch Video: *V10 - Exercises for Arpeggios -Part 1*



And another one:

Watch Video: *V11 - Exercises for Arpeggios -Part 2*



Exercises for Arpeggios



A couple more:

Watch Video: *V12 - Exercises for Arpeggios -Part 3*





All black keys - same
fingering as for
white keys arpeggios



Exception

B flat major LH

Starting on black keys
with white keys in
between - the thumb
goes on the 1st white key



Although arpeggio fingering is simple and very similar to four-note broken chords, it is easy to make mistakes. The most common mistake is replacing the fourth finger with the third finger, so it is important to memorize the correct location of the fourth finger.

When an arpeggio starts on a white key, or when it contains only black keys, use the same fingering as in four-note broken chords.

When an arpeggio starts on a black key but includes white keys, place the thumb on the first white key. The exception is B-flat major in the left hand.

