## Guide to Playing Diminished Seventh Arpeggios

for ABRSM Grade 8 Piano - © Fergus Black 2011

Start with Hanon's exercise for diminished sevenths - No. 42 - page 69 in the Schirmer edition. The main difficulty for most pianists seems to be using all four fingers in an arpeggio, keeping the hand extension needed - all the Hanon diminished sevenths start on white notes, and have the following fingering pattern, with the thumbs together on the first quaver of each group of four.

As with all scales and arpeggios, play legato - for the pianist that means joining the bottoms of the notes together.

= 66 in the recommended minimum speed for ABRSM Grade 8.



The following diminished sevenths all fall into the same category: they start on black notes, and the thumbs of the two hands are on different white notes.

N.B. I have shown the fingering pattern for multiple octaves. You can substitute a more convenient finger for the opening black notes of the right hand, using the 2nd finger instead of the 4th in the c# arpeggio, for example.

For the diminished seventh arpeggio starting on c#, remember that 3rd and 4th fingers are on bb and c#. This is also the case for the dim 7th staring on bb: they are essentially the same arpeggio, after all, it's just that they start on different notes.



For the diminished seventh arpeggio starting on eb, remember that 3rd and 4th fingers are on eb and on f#. Also for the dim 7th starting on f#.



For the diminished seventh arpeggios starting on ab, keep the 4th fingers of both hands together on ab.

