

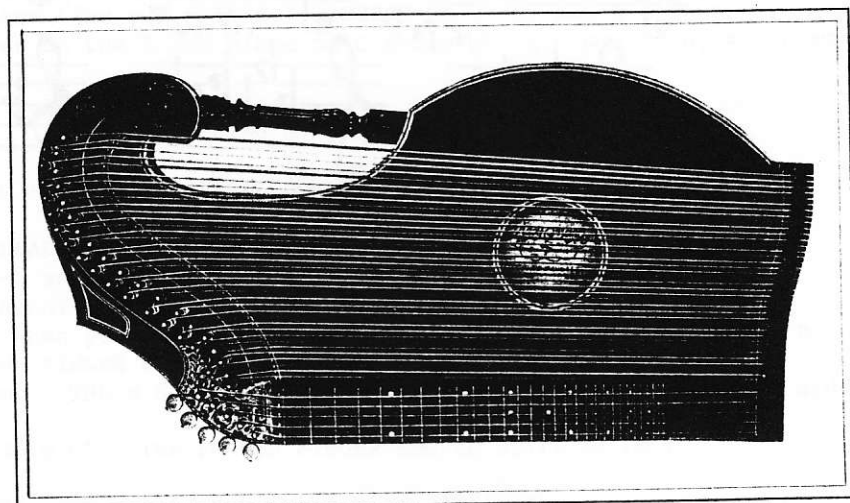


**MASTERING  
THE SCALES  
AND ARPEGGIOS**

# SCALES

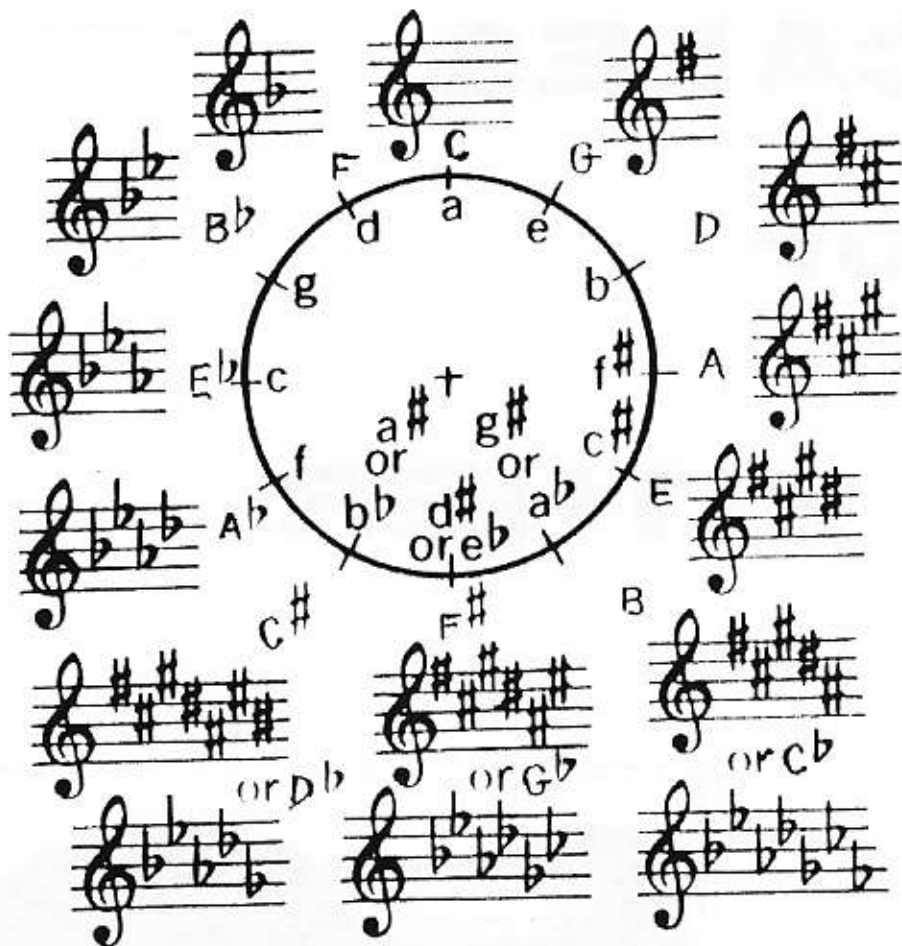
for

# ZITHER



## KING KEYES

CIRCLE OF FIFTHS



**enharmonic keys**

KEYS

## C MAJOR SCALE IN ONE OCTAVE

String: G - D - - - A -  
 Finger: 2 1 4 3 2 1 4 3

Fret: 5 7 2 3 5 7 2 3

### THE ASCENDING C MAJOR SCALE ON THE FINGERBOARD

1. Place the second finger down on the G string at the fifth fret at "middle C". Remember to let the weight of your arm do most of the work.
2. Pick the G string downward and at an angle and let the pick rest against the C string. Don't lift your thumb up in the air: there's nothing up there to pick!
3. Place the thumb down on the note D which is two frets above C. Just drop the thumb - it should fall on its side. DON'T LIFT THE FINGER ON C. Pick, and let the pick rest against the C string.
4. LEAVE THE C AND D FINGERS DOWN, and place the fourth finger on E. Just as you pick it, release the thumb on the note D. THE FINGERS ON C AND E REMAIN DOWN.
5. Place finger on F and pick it. DON'T LIFT THE FINGERS ON C, E, AND F.
6. Place the second finger on G and pick it. THE FINGERS ON E, F, AND G SHOULD ALL REMAIN DOWN.
7. Place the thumb on A at the seventh fret and pick it. THE FINGERS ON E, F, G, AND A SHOULD ALL STAY DOWN.
8. Lift the fourth finger from the E and place it on B on the inside a string, lifting the thumb on A at the same time you pick B. FINGERS ON F, G, AND B SHOULD BE DOWN.
9. Lift the third finger on the F and place on C and pick it. NOW G, B, AND C FINGERS ARE DOWN.

### THE DESCENDING C MAJOR SCALE

1. REMEMBER G, B, AND C FINGERS ARE STILL DOWN.
2. Pick C and lift.
3. Pick B, WHICH IS ALREADY DOWN, AND HOLD DOWN. THE G SHOULD ALSO BE DOWN.
4. Play A with the thumb and lift.
5. Play G, WHICH IS ALREADY DOWN.
6. Lift G and play F. When you play this, lift the B to be ready to play the E.
7. Play E and LEAVE YOUR FINGER DOWN AS A PIVOT.
8. Play D with the thumb. THE E SHOULD STILL BE DOWN. It is dampened by the side of the left thumb.
9. Lift D and play "middle C". THE FOURTH FINGER SHOULD STILL BE ON E.

I realize this all sounds like a lot, but it is more difficult to write it or to read it than it is to play it! And remember, you are not just practicing a C scale, you are learning valuable technic which are used in all scales and in playing pieces as well.

	Fret: 1	2	3	4	5	6	7
C				C	2	D	1
G		E	F	G	2	A	1
D		B	C				
A							
a							

FINGERBOARD



**C MAJOR SCALE IN TWO OCTAVES**

FIRST STAGE

- 1) Hold down!
- 2) Don't play a note unless you're sure it's the right one.
- 3) Play as slow as you have to without making any mistakes.
- 4) Thumb pick should rest on the next lowest string.
- 5) Keep your left thumb over the fingerboard at the 7th fret.
- 6) Listen carefully to each note and play all notes at the same volume.
- 7) Do not use vibrato.
- 8) When you can do all of the above, set your metronome to about 0=66MM playing now in perfect mechanical time. When you can do this for a week, up the time to two notch intervals. Increase speed gradually to 0=208MM. If you start making mistakes, you're trying to progress too rapidly. Slow it down.

0=60 to 208MM

C                    G                    D                    A                    D                    G                    C

0 4 3 2 1 4 3 2 1 4 3 2 1 4 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 0

**TEMPO - (TIME)**

PRESTISSIMO.....	208	- very, very fast
	200	
PRESTO .....	200	- very fast
	168	
ALLEGRO .....	168	- fast
	120	
MODERATO .....	120	- moderate
	108	
ANDANTE .....	108	- moderately slow
	76	
ADAGIO .....	76	- slow
	66	
LARGHETTO .....	66	- very slow
	60	
LARGO .....	60	- very, very slow
	40	

When you reach this level, you should be able to play a C scale perfectly. But you are not yet playing a scale musically: music is not mechanical. But to play with feeling, you must first be able to play, and hear the difference between fast and slow tempos.

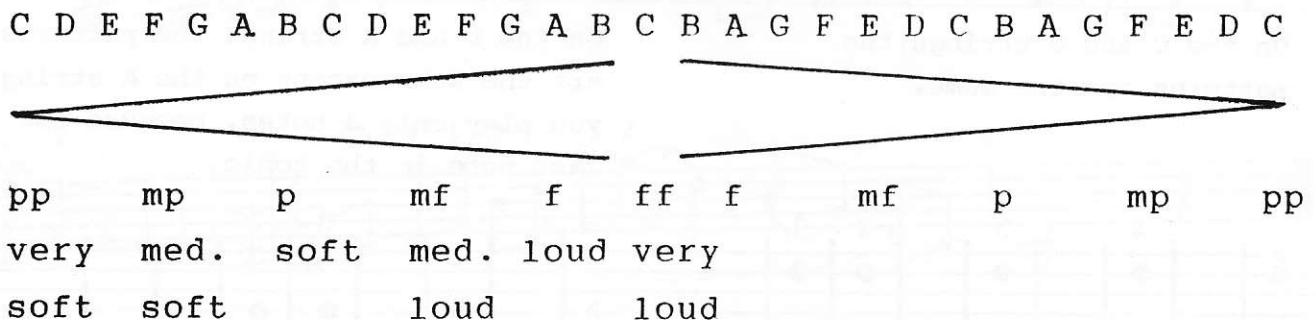
## SECOND STAGE

After you have mastered the FIRST STAGE, you can now add color to your scales by increasing your volume (crescendo)  $\langle$ , and decreasing your volume (diminuendo)  $\rangle$ .

As a general rule, ascending passages in music get louder and descending passages get softer. To emphasize this, we will now play the two octave C major scale starting very soft (pp) and ending with the top C played very loud (ff). Coming down, the top C will be played ff and the bottom C will be played pp. The middle C will be played at exactly half the volume of the two extremes (p). All notes played will be just slightly louder or softer than their neighbors -- listen carefully to your playing.

### ASCENDING

### DESCENDING



First practice without the metronome, then with it. Start at about  $\text{o}=60\text{MM}$  and gradually, by two notch increments, increase to circa  $\text{o}=208\text{MM}$ . Notice the dynamics (gradations in volume of sound) markings and try to remember their appropriate volumes.

## THIRD STAGE

It's very important to make haste slowly. I strongly urge you not to enter this stage until you've perfected stages one and two.

I think it might be in order now to recapitulate what we have accomplished so far.

1) First, we learned how to play a two octave C major scale, ascending and descending, using proper fingering and holding the fingers down. Then we added the metronome; first playing very slow and increasing the tempo to very fast.

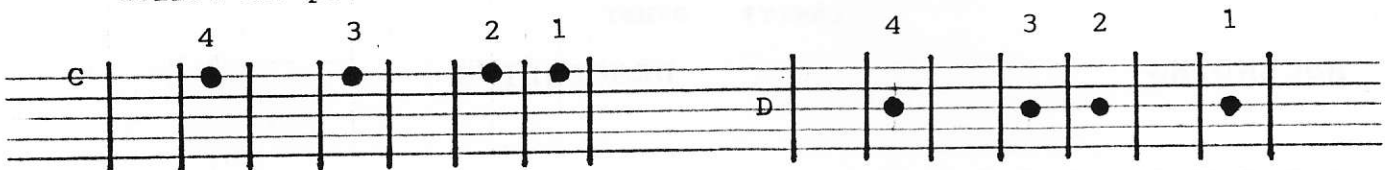
2) In the second stage, we added DYNAMICS, and learned to hear the many differences between pp and ff. Again, we played very slow to very fast using, by now our friend, the metronome.

In this third and final stage we will learn to speed up (accelerando) and to slow down (ritardando). We will only use the metronome to establish in our memories the slowest (d=60MM) and fastest (d=208) speeds. Generally, as we ascend a passage of music we get faster and descending we get slower.

Now, the ultimate -- we add our dynamics again and we're playing real music!

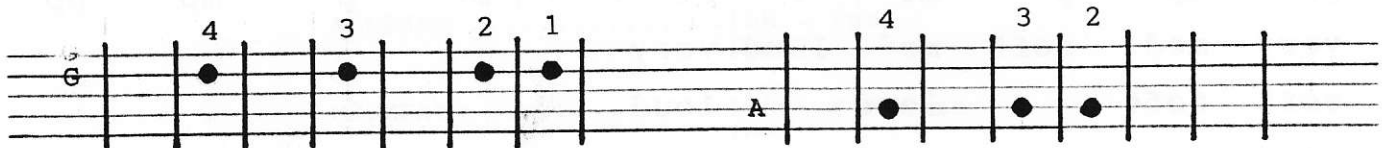
SCALES BY PATTERNS ON THE FINGERBOARD

Play the tonic (1st note of the scale) with the 4th finger and follow the patterns below.



On the C and G strings the patterns are the same.

On the D and A strings the patterns are the same except on the A string you play only 3 notes, because the last note is the tonic.



(The outside A string is not used in these scales.)

**"I BELIEVE THIS MATTER OF INSISTING UPON A THOROUGH TECHNICAL KNOWLEDGE, PARTICULARLY SCALE PLAYING, IS A VERY VITAL ONE. THE MERE ABILITY TO PLAY A FEW PIECES DOES NOT CONSTITUTE MUSICAL PROFICIENCY." S. RACHMANINOFF**

### HOW TO PLAY SCALES BY PATTERNS

1. Notice the 1st, 3rd, and 4th fingers always play at the same fret; the second finger plays at two different frets.
2. Be sure you're sitting properly in front of your instrument before you start to play, and the 4th and 1st fingers are over the scale notes. Then you simply drop the correct fingers to play the scales.
3. When you play a scale always hold the 4th finger down on the string while playing the 3rd finger, and hold 4th and 3rd fingers down while playing the second finger, and all three fingers down while playing the thumb. Then, when you start on the next highest string, hold the thumb down on the lower string until you've played the 4th finger on the new string.
4. Now play the G major scale which follows. At the asterisk where you use the thumb, hold the 2nd finger against the thumb and make the vibrato with the 2nd finger.
5. In measure 5, be sure to hold fingers down as indicated. This enables you to play over the pairs of 2 strings in measure 6 when descending.
6. Name each note of the scale aloud while playing.

#### G MAJOR SCALE IN TWO OCTAVES



$\text{♩} = 80+?$

Following, are the twelve major scales, using the patterns I have just given. A metronome can be used to advantage here. Start at around  $\text{♩} = 80$ , or slower if you're hitting too many klinkers. And be sure, especially in measure 5, to hold down fingers: measures 5 and 6 should be very legato.

C# major

First system of musical notation for C# major. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth notes, and the bass line consists of chords. A '3' is written above the staff in the middle of the system.

Second system of musical notation for C# major. It continues the melody and bass line from the first system. A '3' is written above the staff in the middle of the system.

D major

First system of musical notation for D major. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth notes, and the bass line consists of chords.

Second system of musical notation for D major. It continues the melody and bass line from the first system. A '3' is written above the staff in the middle of the system.

Eb major

First system of musical notation for Eb major. It consists of a treble clef staff with a key signature of three flats (Bb, Eb, and Ab) and a 4/4 time signature. The melody is written in eighth notes, and the bass line consists of chords.

Second system of musical notation for Eb major. It continues the melody and bass line from the first system. A '3' is written above the staff in the middle of the system.

E major

First system of musical notation for E major. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes, and the bass line consists of chords.

Second system of musical notation for E major. It continues the melody and bass line from the first system. A '3' is written above the staff in the middle of the system.

F major

Two staves of musical notation for F major. The first staff shows a treble clef, a 4/4 time signature, and a melodic line starting on F4. The second staff shows a bass clef and a bass line starting on F3. The melody consists of eighth and quarter notes, ending with a double bar line.

F# major

Two staves of musical notation for F# major. The first staff shows a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody starts on F#4. The second staff shows a bass clef and a bass line starting on F#3. The melody consists of eighth and quarter notes, ending with a double bar line.

G major

Two staves of musical notation for G major. The first staff shows a treble clef, a 4/4 time signature, and a key signature of two sharps (F# and C#). The melody starts on G4. The second staff shows a bass clef and a bass line starting on G3. The melody consists of eighth and quarter notes, ending with a double bar line.

Ab major

Two staves of musical notation for Ab major. The first staff shows a treble clef, a 4/4 time signature, and a key signature of two flats (Bb and Eb). The melody starts on Ab4. The second staff shows a bass clef and a bass line starting on Ab3. The melody consists of eighth and quarter notes, ending with a double bar line.



A major

First staff of music for A major, 4/4 time signature. The melody starts on A4 and moves up stepwise to E5, then descends to A4. The bass line starts on A2 and moves up stepwise to E3, then descends to A2.

Second staff of music for A major, 3/4 time signature. The melody continues from the first staff, moving up to E5 and then descending to A4. The bass line continues from the first staff, moving up to E3 and then descending to A2.

Bb major

First staff of music for Bb major, 4/4 time signature. The melody starts on Bb4 and moves up stepwise to F5, then descends to Bb4. The bass line starts on Bb2 and moves up stepwise to F3, then descends to Bb2.

Second staff of music for Bb major, 3/4 time signature. The melody continues from the first staff, moving up to F5 and then descending to Bb4. The bass line continues from the first staff, moving up to F3 and then descending to Bb2.

B major

First staff of music for B major, 4/4 time signature. The melody starts on B4 and moves up stepwise to F#5, then descends to B4. The bass line starts on B2 and moves up stepwise to F#3, then descends to B2.

Second staff of music for B major, 3/4 time signature. The melody continues from the first staff, moving up to F#5 and then descending to B4. The bass line continues from the first staff, moving up to F#3 and then descending to B2.

C major

First staff of music for C major, 4/4 time signature. The melody starts on C4 and moves up stepwise to G4, then descends to C4. The bass line starts on C2 and moves up stepwise to G2, then descends to C2.

Second staff of music for C major, 3/4 time signature. The melody continues from the first staff, moving up to G4 and then descending to C4. The bass line continues from the first staff, moving up to G2 and then descending to C2.



**"MAKING MISTAKES IN PRACTICE IS IN MOST CASES AN ENTIRELY AVOIDABLE HABIT, OFTEN RESULTING FROM NOT CHECKING THE MATTER AT THE VERY START." OLGA SAMAROFF**

This double C scale is in the seventh position. It is designed with shifting accents; notes which are usually not accented. First get the fingering right and memorize it if possible. Then start real slow and count out loud while watching your fingers. Add the metronome and increase the tempo by two notch increments to a tempo which is comfortable for you.

C                    G                    D                    A  
 4   3 2 1 4 3 2 1 1   4 3 2 1 4 3   2

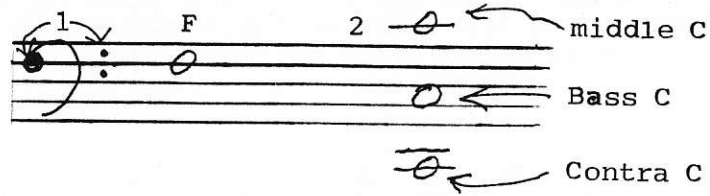
The musical score consists of seven staves of music, each representing a different fingering and accent pattern for the double C scale in the seventh position. The notes are written on a single treble clef staff in 4/4 time. The patterns are as follows:

- Staff 1: Fingering 4 3 2 1 4 3 2 1 1, with accents on the 1st, 5th, 9th, and 13th notes.
- Staff 2: Fingering 1 7, with accents on the 1st, 5th, 9th, and 13th notes.
- Staff 3: Fingering 1 + 2, with accents on the 1st, 5th, 9th, and 13th notes.
- Staff 4: Fingering 1 + 2 + 3, with accents on the 1st, 5th, 9th, and 13th notes.
- Staff 5: Fingering 1 + 2 + 3 + 4, with accents on the 1st, 5th, 9th, and 13th notes.
- Staff 6: Fingering 1 + 2 + 3 + 4, with accents on the 1st, 5th, 9th, and 13th notes.
- Staff 7: Fingering 1 + 2 + 3 + 4, with accents on the 1st, 5th, 9th, and 13th notes.

### THE BASS CLEF

I know a lot of you prefer to read the open strings in the treble clef, and that's O.K. But I prefer the bass clef for the free strings. We should all know both since approximately 50% of the zither music we read is in the bass clef. I know this because I went through 400 pieces of published zither music to find out.

Bass clef readers can also read the treble clef, but treble clef readers don't always read bass clef. For this reason, I have included a mini-lesson on the bass clef.



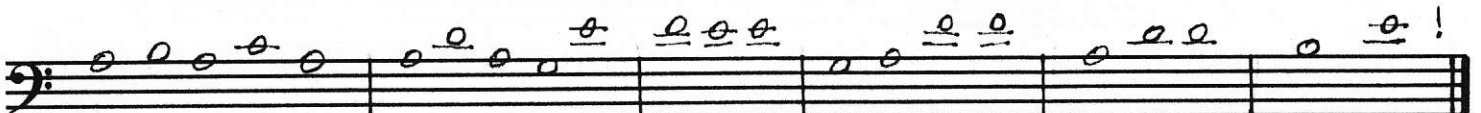
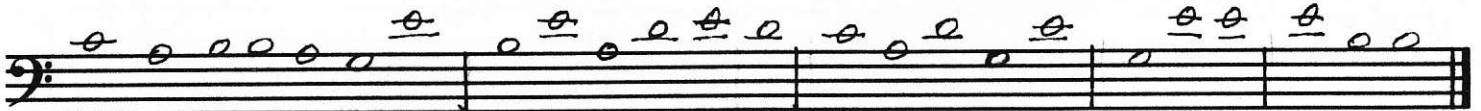
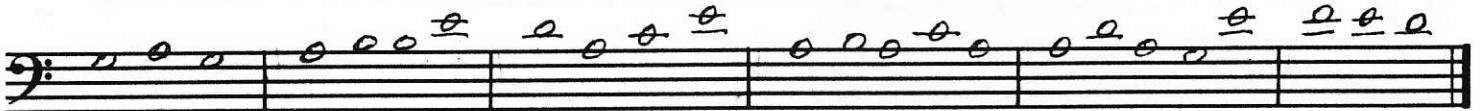
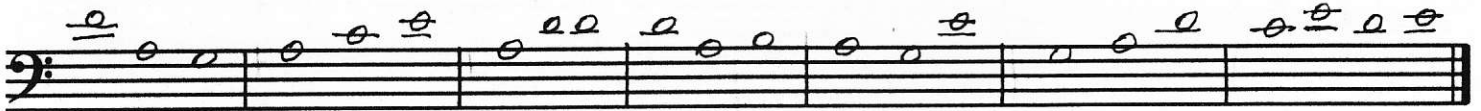
To start, we simply start with some point or note.

1. First the bass clef is also called the F clef. The large circle is on the line F, and the two small dots surround this line.
2. Know your C's: 1) one line above the staff is middle C, 2) two spaces up from the bottom of the staff is bass C. 3) two lines below the bass staff is contra bass C.

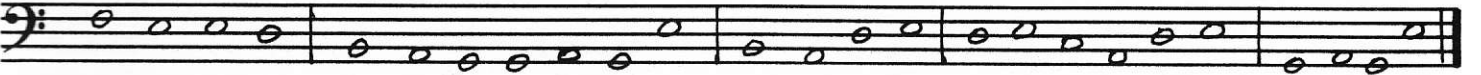
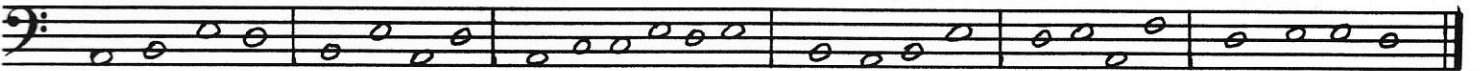
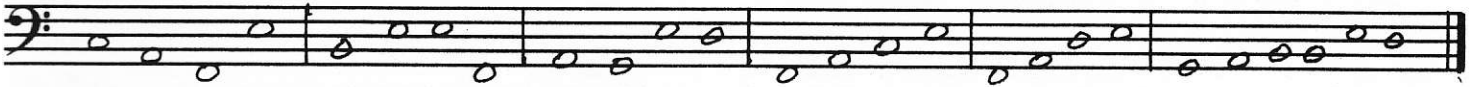
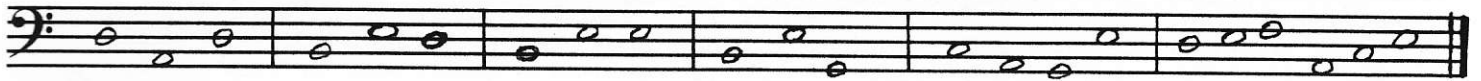
Now have fun with the accompaniment and bass strings. Each measure spells out a word.

### SPELL WORDS

#### ACCOMPANIMENT STRINGS (1-12)



## BASS STRINGS (13-24)

HALF SCALE RUNS IN EIGHT MAJOR KEYS

The first three scales are especially helpful in strengthening the little finger: and the fingering is the same. Just remember, if your little finger gets sore, you're making progress!



"HE WHO SETS LIMITS TO HIMSELF WILL ALWAYS BE EXPECTED TO REMAIN WITHIN THEM." SCHUMANN

Eb major 4 5 3 4 2 4 3 5 Eb



F major 4 2 3 2 2 2 3 2 F



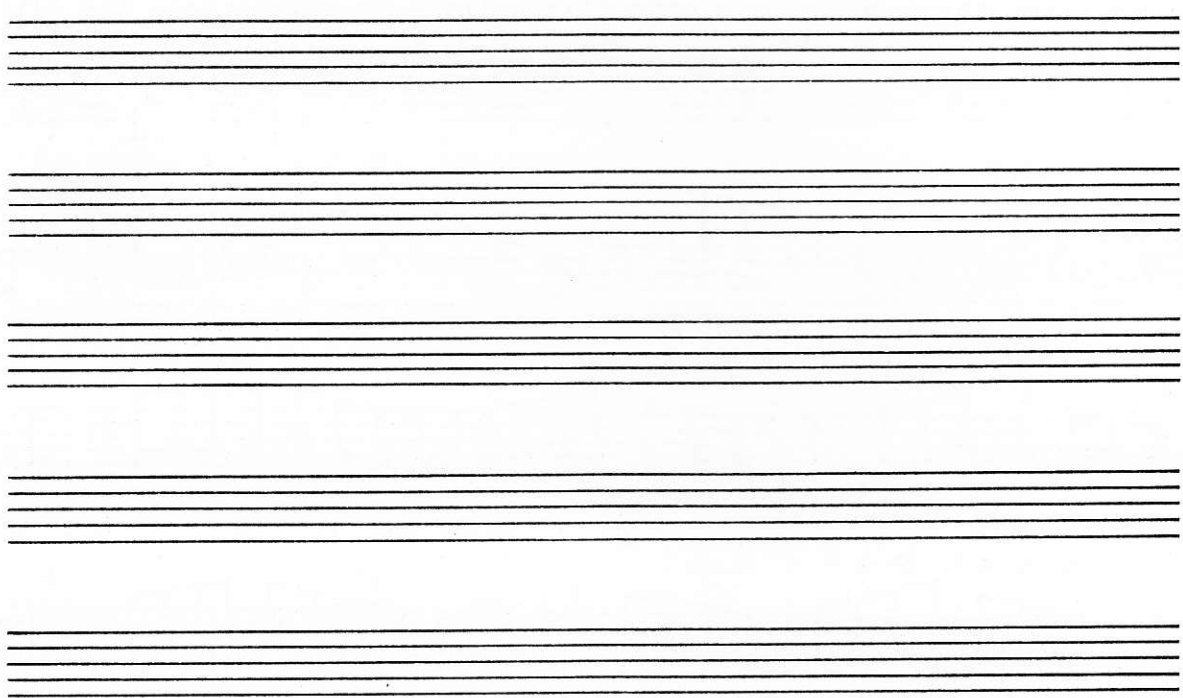
C major 4 5 5 4 2 4 5 5 C



D major 4 5 3 2 2 2 3 5 D



E major 4 2 3 2 3 2 3 2 E



GREEK MODAL SCALES

These ancient scales came from ancient Greek tribes. Only two of them have withstood the test of time. The IONIAN scale, which we are all familiar with, and the AEOLIAN scale, the natural minor scale. The others are interesting and we hear them occasionally for background mood music for T.V. and motion pictures.

IONIAN

4 5 5 4 2 3 3 2

C

DORIAN

5 5 4 2 3 3 2 2

Dm

PHRYGIAN

5 4 2 3 3 2 2 3

Em

LYDIAN

4 2 3 3 2 2 3 2

F

MIXOLYDIAN

4 5 5 4 5 5 4 2

G

AEOLIAN

5 5 4 5 5 4 2 3

Am

LOCRIAN

5 4 5 5 4 2 3 3

B<sup>o</sup>

"DURING THE FIRST FIVE YEARS THE BACKBONE OF ALL THE DAILY WORK IN RUSSIAN MUSIC SCHOOLS IS SCALES AND ARPEGGIOS. THE PUPIL WHO ATTEMPTED COMPLICATED PIECES WITHOUT THIS PRELIMINARY DRILL WOULD BE LAUGHED AT IN RUSSIA." JOSEPH LHEVINNE



BROKEN CHORDS IN NINE MAJOR KEYS

Eb major

4 3 2 2

Eb

Detailed description: This block shows the first exercise for Eb major. It consists of a single staff in bass clef with a key signature of two flats. The melody is a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The numbers 4, 3, 2, 2 are placed below the first four notes. The exercise ends with a whole note chord Eb major.

Bb major

4 5 4 2

Bb

Detailed description: This block shows the second exercise for Bb major. It consists of a single staff in bass clef with a key signature of two flats. The melody is a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The numbers 4, 5, 4, 2 are placed below the first four notes. The exercise ends with a whole note chord Bb major.

F major

4 3 2 2

F

Detailed description: This block shows the third exercise for F major. It consists of a single staff in bass clef with a key signature of one flat. The melody is a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The numbers 4, 3, 2, 2 are placed below the first four notes. The exercise ends with a whole note chord F major.

C major

4 5 2 2

C

Detailed description: This block shows the fourth exercise for C major. It consists of a single staff in bass clef with no sharps or flats. The melody is a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The numbers 4, 5, 2, 2 are placed below the first four notes. The exercise ends with a whole note chord C major.

G major

4 5 4 2

G

Detailed description: This block shows the fifth exercise for G major. It consists of a single staff in bass clef with one sharp (F#). The melody is a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The numbers 4, 5, 4, 2 are placed below the first four notes. The exercise ends with a whole note chord G major.

D major

4 3 2 2

D

Detailed description: This block shows the sixth exercise for D major. It consists of a single staff in bass clef with two sharps (F#, C#). The melody is a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The numbers 4, 3, 2, 2 are placed below the first four notes. The exercise ends with a whole note chord D major.

A major

4 5 4 2

A

Detailed description: This block shows the seventh exercise for A major. It consists of a single staff in bass clef with three sharps (F#, C#, G#). The melody is a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The numbers 4, 5, 4, 2 are placed below the first four notes. The exercise ends with a whole note chord A major.

E major

4 3 2 2

E

Detailed description: This block shows the eighth exercise for E major. It consists of a single staff in bass clef with four sharps (F#, C#, G#, D#). The melody is a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The numbers 4, 3, 2, 2 are placed below the first four notes. The exercise ends with a whole note chord E major.

B major

4 3 2 2

B

Detailed description: This block shows the ninth exercise for B major. It consists of a single staff in bass clef with five sharps (F#, C#, G#, D#, A#). The melody is a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The numbers 4, 3, 2, 2 are placed below the first four notes. The exercise ends with a whole note chord B major.

## FUN IN THE BASEMENT

#1 C

#2 G D G C G Em D Em D Em G C G D G

#3 G D G C G Em D Em

Em D Em G C G D G

#4 C Bm Em Am D G<sup>7</sup> C

#5 G Am Bm C G Em D Em

Em D Em G C Bm Am D<sup>7</sup> G

"ONE HOUR OF CONCENTRATED PRACTICE WITH THE MIND FRESH AND THE BODY RESTED IS BETTER THAN FOUR HOURS OF DISSIPATED PRACTICE WITH THE MIND STALE AND THE BODY TIRED.: EMIL SAUER

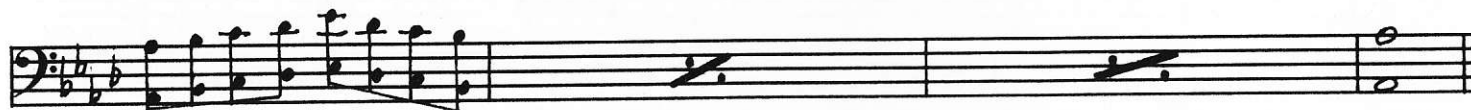


## OCTAVES

We often see octaves written for the fingerboard and it is a nice change. But we don't often see them written for the free strings.

We can take accompaniment runs and, if the music is slow enough, play them in octaves--they make a delightful change.

I know some teachers use complicated fingering for octaves, but I find the fourth and second fingers work well. Just learn to hold these fingers stiff moving from one octave to another.



## AMERICA

Henry Carey



BROKEN CHORDS ON MAJOR TRIADS

To me, there are few things more irritating than broxen chords played badly. Keep the "and" beats very light. These "and" counts are almost always played on a single string. Furthermore, these notes are usually members of the harmony which lend the least amount of importance. In the key of C, for example, the note G, the 5th of the Tonic chord, is played on the "and" counts, and when we change to the V' chord (G7), the "and" counts are still G, which is now the root of the chord.

Because of the repetition of this note in the I chord and the V<sup>7</sup> chord, if it is not played softly it begins to grate on the nerves.

These same considerations also hold true in the minor keys which are introduced on page 18.

The image contains eight musical staves, each representing a different major triad. Each staff shows a sequence of chords in 4/4 time, with fingerings (2, 3, 2, 3) and a '5' indicating the fifth of the chord. The chords are broken up across the measures, with the fifth note often appearing on the 'and' counts.

- Staff 1:** Eb major 4 2 3
- Staff 2:** Bb major 4 2 3 2
- Staff 3:** F major 4 2 3
- Staff 4:** C major 4 2 3 2
- Staff 5:** G major 4 2 3 2
- Staff 6:** D major 4 2 3
- Staff 7:** A major 4 2 3 2
- Staff 8:** E major 4 2 3

## BROKEN CHORDS ON MINOR TRIADS

The image displays eight staves of musical notation, each representing a different minor triad. The chords are: Cm, Gm, Dm, Am, Em, Bm, F#m, and C#m. Each staff begins with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation shows a sequence of notes with fingerings (3, 2, 3) and a starting note (5). The notes are: Cm (C, Bb, Ab), Gm (G, F, Eb), Dm (D, C, Bb), Am (A, G, F), Em (E, D, C), Bm (B, A, G), F#m (F#, E, D), and C#m (C#, B, A). The notes are written in a sequence that moves up and then down, with fingerings indicated above the notes.

"THE PLAYER SHOULD KNOW HOW TO LISTEN PROPERLY TO HIMSELF,  
AND TO JUDGE OF HIS OWN PERFORMANCE WITH ACCURACY." CZERNY

## BROKEN DOMINANT SEVENTH CHORDS

(Don't forget to keep the "ands" pp!)

B7 4 2 3 2 3 E 4 2 3 2 3 B7 E

E7 4 2 3 2 3 A 4 2 3 2 3 E7 A

A7 4 2 3 2 3 D 4 2 3 2 3 A7 D

D7 4 2 3 2 3 G 4 2 3 2 3 D7 G

G7 4 2 3 2 3 C 4 2 3 2 3 G7 C

C7 4 2 3 2 3 F 4 2 3 2 3 C7 F

F7 4 2 3 2 3 Bb 4 2 3 2 3 F7 Bb

"WHEN AN ARTIST HAS BEEN ABLE TO SAY, "I CAME, I SAW, I CONQUERED," IT HAS BEEN AT THE END OF PATIENT PRACTICE."  
GEORGE ELIOT

ARPEGGIOS ON THE MAJOR TRIADS (4+3)

Eb major

G 4 2 D 4 2 A 3 2 a 1

Bb major

G 4 2 D 4 2 A 4 2 a 1

F major

G 4 2 D 4 2 A 3 2 a 1

C major

G 4 2 D 4 2 A 4 2 a 1

"YOU SHOULD NO MORE PLAY WITHOUT PHRASING THAN SPEAK WITHOUT INFLECTION AND GRAMMATICAL PAUSES." CHARLES LANDON



G major

C G D A a  
2 4 2 4 2 4 1

D major

G D A a  
4 2 4 2 3 2 1

A major

G D A a  
4 2 4 2 4 2 1

E major

G D A a  
2 4 2 4 3 2 1

"NO PASSAGE THAT HAS BEEN BADLY PLAYED SHOULD BE CONSIDERED AS SUFFICIENTLY PRACTICED WHEN DONE ONCE OR TWICE RIGHT: SIX SUCCESSIVE TIMES, WITHOUT ERROR, IS THE LEAST THAT CAN BE DEPENDED ON." BURROWES

MAJOR ADDED SIXTH ARPEGGIOS (4+3+2)

C<sup>6</sup>

G4 2 D4 3 2 A4 3 2 a1

Detailed description: This block shows the C6 major added sixth arpeggio in treble clef, 4/4 time. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The fingering is 2, 3, 2, 1, 3, 2, 1, 4. The first four notes (G4-A4-B4-C5) are grouped with a slur and a '4' below them. The next three notes (D5-E5-F5) are grouped with a slur and a '3' below them. The final two notes (G5-A5) are grouped with a slur and a '2' below them. The final note is a half note G6.

D<sup>6</sup>

G4 2 D4 3 2 A4 3 2 a1

Detailed description: This block shows the D6 major added sixth arpeggio in treble clef, 4/4 time. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The fingering is 2, 3, 2, 1, 3, 2, 1, 4. The first four notes (G4-A4-B4-C5) are grouped with a slur and a '4' below them. The next three notes (D5-E5-F5) are grouped with a slur and a '3' below them. The final two notes (G5-A5) are grouped with a slur and a '2' below them. The final note is a half note G6.

E<sup>b</sup>6

G4 2 D4 3 2 A4 3 2 a1

Detailed description: This block shows the Eb6 major added sixth arpeggio in treble clef, 4/4 time. The notes are G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6. The fingering is 2, 3, 2, 1, 3, 2, 1, 4. The first four notes (G4-Ab4-Bb4-C5) are grouped with a slur and a '4' below them. The next three notes (D5-Eb5-F5) are grouped with a slur and a '3' below them. The final two notes (G5-Ab5) are grouped with a slur and a '2' below them. The final note is a half note G6.

E<sup>6</sup>

G4 2 D4 3 2 A4 3 2 a1

Detailed description: This block shows the E6 major added sixth arpeggio in treble clef, 4/4 time. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The fingering is 2, 3, 2, 1, 3, 2, 1, 4. The first four notes (G4-A4-B4-C5) are grouped with a slur and a '4' below them. The next three notes (D5-E5-F5) are grouped with a slur and a '3' below them. The final two notes (G5-A5) are grouped with a slur and a '2' below them. The final note is a half note G6.

F<sup>6</sup>

G4 2 D4 3 2 A4 3 2 a1

Detailed description: This block shows the F6 major added sixth arpeggio in treble clef, 4/4 time. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The fingering is 2, 3, 2, 1, 3, 2, 1, 4. The first four notes (G4-A4-B4-C5) are grouped with a slur and a '4' below them. The next three notes (D5-E5-F5) are grouped with a slur and a '3' below them. The final two notes (G5-A5) are grouped with a slur and a '2' below them. The final note is a half note G6.

G<sup>6</sup>

C2 G4 3 2 D4 2 A4 3 a1

Detailed description: This block shows the G6 major added sixth arpeggio in treble clef, 4/4 time. The notes are C2, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The fingering is 3, 2, 1, 2, 3, 2, 1, 4. The first four notes (C2-G4-A4-B4) are grouped with a slur and a '4' below them. The next three notes (C5-D5-E5) are grouped with a slur and a '3' below them. The final two notes (F5-G5) are grouped with a slur and a '2' below them. The final note is a half note G6.

A<sup>6</sup>

C4 2 D4 3 2 A4 3 2 a1

Detailed description: This block shows the A6 major added sixth arpeggio in treble clef, 4/4 time. The notes are C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The fingering is 2, 3, 2, 1, 3, 2, 1, 4. The first four notes (C4-D4-E4-F4) are grouped with a slur and a '4' below them. The next three notes (G4-A4-B4) are grouped with a slur and a '3' below them. The final two notes (C5-D5) are grouped with a slur and a '2' below them. The final note is a half note G6.

DOMINANT SEVENTH ARPEGGIOS (4+3+3)

C<sup>7</sup>

C 3 2 4 3 2 4 3 2 a1

Detailed description: This block shows the C7 dominant seventh arpeggio in treble clef, 4/4 time. The notes are C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The fingering is 3, 2, 1, 2, 3, 2, 1, 4. The first four notes (C4-D4-E4-F4) are grouped with a slur and a '4' below them. The next three notes (G4-A4-B4) are grouped with a slur and a '3' below them. The final three notes (C5-D5-E5) are grouped with a slur and a '3' below them. The final note is a half note G6.

D<sup>7</sup>

C 4 2 4 3 2 4 3 2 a1

Detailed description: This block shows the D7 dominant seventh arpeggio in treble clef, 4/4 time. The notes are C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The fingering is 4, 2, 1, 2, 3, 2, 1, 4. The first four notes (C4-D4-E4-F4) are grouped with a slur and a '4' below them. The next three notes (G4-A4-B4) are grouped with a slur and a '3' below them. The final three notes (C5-D5-E5) are grouped with a slur and a '3' below them. The final note is a half note G6.



Four staves of guitar music, each in a different key signature (E7, F7, G7, A7). Each staff shows a sequence of notes with chord names (C, G, D, A) and fret numbers (4, 2, 4, 3, 2) above them. Fingering numbers (1, 4, 3, 2) are placed below the notes. The notes are grouped into four-measure phrases, with a final note marked 'a'.

DIMINISHED SEVENTH QUATRADS (3+3+3)

C<sup>o</sup>7-E<sup>b</sup>7-F<sup>#</sup>7-A<sup>o</sup>7

Musical staff for the progression C<sup>o</sup>7-E<sup>b</sup>7-F<sup>#</sup>7-A<sup>o</sup>7. It features a sequence of notes with fret numbers (0, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2) and fingering (1, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 0) above them.

C<sup>#</sup>7-E7-G7-B<sup>b</sup>7

Musical staff for the progression C<sup>#</sup>7-E7-G7-B<sup>b</sup>7. It features a sequence of notes with fret numbers (4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2) and fingering (1, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 0) above them.

D<sup>o</sup>7-F<sup>o</sup>7-G<sup>#</sup>7-B<sup>o</sup>7

Musical staff for the progression D<sup>o</sup>7-F<sup>o</sup>7-G<sup>#</sup>7-B<sup>o</sup>7. It features a sequence of notes with fret numbers (4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2) and fingering (1, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4) above them.

## MAJOR ARPEGGIOS (4+3)

C

C 4 2 4 2 4 2 A 4 2 a 1

D

C 4 2 4 2 4 2 A 4 3 2 a 1

E<sub>b</sub>

E

F

G

A<sub>b</sub>

A

B<sub>b</sub>

The lines drawn over the bass notes in all of these exercises indicate you're to play every other string going in the same direction.

Practice the treble and bass separately--then together.

You'll notice I've used only whole notes in these exercises. This means take your time. Later you can put your own rhythm to it.

**MAJOR SCALES IN OCTAVES**

Eb maj.      D      A      a      Eb

4 3 2 1 4 3 2 1

4 5 3 4 2 3 3 2

Bb maj.      G      D      Bb

4 3 2 1 4 3 2 1

4 5 5 4 5 2 3 2

F maj.      D      A      a      F

4 3 2 1 4 3 2 1

4 2 3 2 2 3 3 2

C maj.      G      D      A      C

2 1 4 3 2 1 4 3

4 5 5 4 2 3 3 2

G maj. C G D G

1 4 3 2 1 4 3 2

D maj. G D A D

1 4 3 2 1 4 3 2

A maj. G D A

4 3 2 1 4 3 2 1

E maj. D A a E

4 3 2 1 4 3 2 1

"FEW ARTISTS REALIZE THE BEAUTY OF A PERFECTLY PLAYED SCALE AND TOO FEW TEACHERS INSIST UPON IT.: S. STOJOWSKI

MAJOR SCALES IN SIXTHS

E $\flat$  maj.      G      D      A

2 1 4 3 2 1 4 3

E $\flat$ <sup>6</sup>

B $\flat$  maj.      C      G      D

1 4 3 2 1 4 3 2

B $\flat$ <sup>6</sup>

4 5 5 4 5 2 3 2

F maj.      G      D      A

1 4 3 2 1 4 3 2

F<sup>6</sup>

4 2 3 2 2 3 3 2

C maj.      G      D

4 3 2 1 4 3 2 1

C<sup>6</sup>

4 5 5 4 2 3 3 2

G maj.      C      G      D

3 2 1 4 3 2 1 4

G<sup>6</sup>

4 5 5 4 5 5 3 2



D maj.    G    2    1    D    3    2    1    A    4    D<sup>6</sup>

4    5    3    2    2    3    3    2

A maj.    C    2    1    G    4    3    2    1    D    4    3    A<sup>6</sup>

4    5    5    4    5    3    3    2

E maj.    G    2    1    D    4    3    2    1    A    4    3    E<sup>6</sup>

4    2    3    2    3    3    2    3

**MAJOR SCALES IN TENTHS**

E<sup>b</sup> maj.    D    4    3    2    1    A    4    3    2    a    1    E<sup>b</sup>

4    5    3    4    2    3    3    2

G  
Bb maj. 2 1 4 3 2 1 4 3 Bb

4 5 5 4 5 2 3 2

D  
F maj. 4 3 2 1 A 4 3 2 a F

4 2 3 2 2 3 3 2

D  
C maj. 4 3 2 1 A 4 3 2 a C

4 5 5 4 2 3 3 2

G  
G maj. 3 2 1 4 3 2 1 4 G

4 5 5 4 5 5 3 2

D  
D maj. 4 3 2 1 A 4 3 2 a D

4 5 3 2 2 3 3 2



A maj.      G      D      A

2   1   4   3   2   1   4   3      A

4   5   5   4   5   3   3   2

E maj.      D      A      a      E

4   3   2   1   4   3   2   1

4   2   3   2   3   3   2   3

MAJOR SCALES IN CONTRARY MOTION

E<sup>b</sup> maj.      D      A      a

4   3   2   1   4   3   2   1

2   3   3   2   4   3   5   4

B<sup>b</sup> maj.      G      D

4   3   2   1   4   3   2   1

2   3   2   5   4   5   5   4

"ONE FAULT WHICH CANNOT BE TOO STRONGLY GUARDED AGAINST IS TO PLAY THE EASY PASSAGES OF A WORK AS FREQUENTLY AS THE DIFFICULT ONES: THIS IS NOT ONLY A WASTE OF TIME, BUT PREJUDICIAL TO TRUE MUSICAL DEVELOPMENT." LOUIS PLAIDY

F maj.    D                    A                    a  
 4   3   2   1   4   3   2   1

2   3   3   2   2   3   2   4

C maj.    G                    D                    A  
 2   1   4   3   2   1   4   3

2   3   3   2   4   5   5   4

G maj.    C                    G                    D  
 1   4   3   2   1   4   3   2

2   3   5   5   4   5   5   4

D maj.    G                    D                    A  
 1   4   3   2   1   4   3   2

2   3   3   2   2   3   5   4

A maj.    G                    D                    G  
 4   3   2   1   4   3   2   1

2   3   3   5   4   5   5   4

E maj.      D                      A                      a  
 4   3   2   1      4   3   2   1

3   2   3   3   2   3   2   4

"PRACTICE SCALES EVERY DAY OF YOUR LIFE." WM SHERWOOD

NATURAL MINOR SCALES IN OCTAVES

A min.      G                      D    Amin.  
 4   3   2   1      4   3   2   1

5   5   4   5   5   4   2   3

E min.      D                      A                      a    Emin.  
 4   3   2   1      4   3   2   1

5   3   2   3   3   2   2   3

B min.      G                      D    Bmin.  
 4   3   2   1      4   3   2   1

5   5   4   5   3   2   2   3

F# min.      C      G      D      F#min.

2   1   4   3   2   1   4   3

5   5   4   5   5   4   5   3

D min.      G      D      A      Dmin.

1   4   3   2   1   4   3   2

5   5   4   2   3   2   2   3

G min.      C      G      D      Gmin.

1   4   3   2   1   4   3   2

5   5   4   5   5   4   5   3

C min.      G      D      A      Cmin.

2   1   4   3   2   1   4   3

5   5   4   5   3   4   2   3

"WE MUST EVER STRIVE AFTER THE HIGHEST, AND NEVER WEARY  
BECAUSE OTHERS HAVE EARLIER ATTAINED THE GOOD TO WHICH WE  
ASPIRE." MENDELSSOHN

## NATURAL MINOR SCALES IN SIXTHS

A min.      C            G                            D                            Amin.

                 2    1        4        3        2        1        4        5

5    5    4    5    5    4    2    3

E min.      G            D                            A                            Emin.

                 2    1        4        3        2        1        4        3

5    3    2    3    3    2    2    3

B min.      C            G                            D                            Bmin.

                 1    4        3        2        1        4        3        2

5    5    4    5    3    2    2    3

F# min.      C            G                            F#min.

                 4    3        2        1        4        3        2        1

5    5    4    5    5    4    5    3

D min.      G            D                            Dmin.

                 4    3        2        1        4        3        2        1

5    5    4    2    3    2    2    3



G min. C 4 3 2 1 G 4 3 2 1 Gmin.

5 5 4 5 5 4 5 3

C min. C 4 3 2 1 G 4 3 2 1 Cmin.

5 5 4 5 3 4 2 3

"DO YOU ASK ME HOW GOOD A PLAYER YOU MAY BECOME? THEN TELL BE HOW MUCH YOU PRACTICE THE SCALES." CARL CZERNY

NATURAL MINOR SCALES IN TENTHS

A min. G 2 1 D 4 3 2 1 A 4 3 Amin.

5 5 4 5 5 4 2 3

E min. D 4 3 2 1 A 4 3 a 1 Emin.

5 3 2 2 3 2 2 3

B min.      G      D                      A                      Bmin.

1      4      3      2      1      4      3      2

5      5      4      5      3      2      2      3

F# min.      G                      D                      F#min.

4      3      2      1      4      3      2      1

5      5      4      5      5      4      5      3

D min.      D      3      2      1      A      3      2      a                      Dmin.

4      3      2      1      4      3      2      1

5      5      4      2      3      2      2      3

G min      G                      D                      Gmin.

4      3      2      1      4      3      2      1

5      5      4      5      5      4      5      3

C min.      D      3      2      1      A      3      2      a                      Cmin.

4      3      2      1      4      3      2      1

5      5      4      5      2      4      2      3

NATURAL MINOR SCALES IN CONTRARY MOTION

A min.      G                      D  
            4    3    2    1    4    3    2    1

3    2    4    5    5    4    5    5

E min.      D                      A                      a  
            4    3    2    1    4    3    2    1

3    2    2    3    2    2    4    5

B min.      G                      D  
            4    3    2    1    4    3    2    1

3    2    2    4    5    4    5    5

F# min.      C                      G                      D  
            2    1    4    3    2    1    4    3

3    5    4    5    5    4    5    5

D min.      G    D                      A                      a  
            1    4    3    2    1    4    3    1

3    2    2    3    2    4    5    5

G min. C 2 1 G 4 3 2 1 D 4 3

C min. G 2 1 D 4 3 2 1 A 4 3

HARMONIC MINOR SCALES IN OCTAVES

A min. G 4 3 2 1 D 4 3 2 1 Amin.

E min. D 4 3 2 1 A 4 3 2 1 Emin.

B min. G 4 3 2 1 D 4 3 2 1 Bmin.

F# min.    C    G    D    F#min.

2    1    4    3    2    1    3    2

5    5    4    5    5    4    3    2

D min.    G    D    A    a    Dmin.

1    4    3    2    1    4    2    1

5    5    4    2    3    2    3    2

G min.    C    G    D    Gmin.

1    4    3    2    1    4    3    2

5    5    4    5    5    4    3    2

C min.    G    D    A    Cmin.

2    1    4    3    2    1    4    3

5    5    4    5    3    4    3    2

"I PLAY ALL THE SCALES IN DIFFERENT FORMS IN ALL KEYS ONCE A DAY." PEPITO ARRIOLA



HARMONIC MINOR SCALES IN SIXTHS

A min.    C            G                    D  
 2    1    4 $\sharp$     3    2    1    4    3                    Amin.

5    5    4    5    5    4    3    2

E min.    G            D                    A  
 2    1    4    3    2    1    4    3                    Emin.

5    3    2    2    3    2    2    3

B min.    C            G                    D  
 1    4    3    2    1    4    3    2                    B min.

5    5    4    5    3    2    2    3

F# min.    C            G  
 4    2    1    4    3    2    1    1                    F#min.

5    5    4    5    5    4    3    2

"EVERY DIFFICULTY SLURRED OVER WILL BE A GHOST TO DISTURB  
 YOUR REPOSE LATER ON." CHOPIN

D min. C 4 3 2 1 G 4 3 2 1 Dmin.

Musical notation for the D minor scale in tenths. The piece is in 2/4 time with a key signature of two flats (Bb and Eb). The right hand (treble clef) plays the notes D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6. The left hand (bass clef) plays the notes D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5. The piece concludes with a D minor triad (D, F, A) in both hands.

5 5 4 2 3 2 3 2

G min. C 4 2 1 G 4 3 2 1 D Gmin.

Musical notation for the G minor scale in tenths. The piece is in 2/4 time with a key signature of two flats (Bb and Eb). The right hand (treble clef) plays the notes G4, A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6. The left hand (bass clef) plays the notes G3, A3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5. The piece concludes with a G minor triad (G, Bb, D) in both hands.

5 5 4 5 5 4 3 2

C min. G 4 3 2 1 D 4 3 2 1 Cmin.

Musical notation for the C minor scale in tenths. The piece is in 2/4 time with a key signature of three flats (Bb, Eb, and Ab). The right hand (treble clef) plays the notes C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, Db5, Eb5, F5, G5, Ab5, Bb5, C6. The left hand (bass clef) plays the notes C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, Db4, Eb4, F4, G4, Ab4, Bb4, C5. The piece concludes with a C minor triad (C, Eb, G) in both hands.

5 5 4 5 3 4 3 2

HARMONIC MINOR SCALES IN TENTHS

A min. G 2 1 D 4 3 2 1 A 4 3 Amin.

Musical notation for the A minor scale in tenths. The piece is in 2/4 time with a key signature of no sharps or flats. The right hand (treble clef) plays the notes A4, B4, C5, D5, Eb5, F5, G5, A5, B5, C6, D6, Eb6, F6, G6, A6. The left hand (bass clef) plays the notes A3, B3, C4, D4, Eb4, F4, G4, A4, B4, C5, D5, Eb5, F5, G5, A5. The piece concludes with an A minor triad (A, C, E) in both hands.

5 5 4 5 5 4 3 2

E min. <sup>D</sup> 4 3 2 1 <sup>A</sup> 4 3 2 <sup>a</sup> 1 Emin.

5 3 2 2 3 2 2 3

B min. <sup>G</sup> 1 4 3 2 1 <sup>A</sup> 4 3 2 Bmin.

5 5 4 5 3 2 2 3

F# min. <sup>G</sup> 4 3 2 1 <sup>D</sup> 4 3 2 1 F#min.

5 5 4 5 5 4 3 2

D min. <sup>D</sup> 4 3 2 1 <sup>A</sup> 4 3 2 <sup>a</sup> 1 Dmin.

5 5 4 2 3 2 3 2

"STRIVE TO PLAY EASY PIECES WELL AND BEAUTIFULLY: IT IS BETTER THAN TO RENDER HARDER PIECES ONLY INDIFFERENTLY WELL." SCHUMANN

G min.      G                      D                      Gmin.

4   3   2   1   4   3   2   1

5   5   4   5   5   4   3   2

C min.      D                      A                      a                      Cmin.

4   3   2   1   4   3   2   1

5   5   4   5   3   4   3   2

**HARMONIC MINOR SCALES IN CONTRARY MOTION**

A min.      G                      D                      Amin.

4   3   2   1   4   3   2   1

2   3   4   5   5   4   5   5

E min.      D                      A                      a                      Emin.

4   3   2   1   4   3   2   1

3   2   2   3   3   2   3   5

B min.      G                      D                      Bmin.

4   3   2   1                      4   3   2   1

3   2   2   3   5   4   5   5

F# min.      C                      G                      F#min.

4   3   2   1                      4   3   2   1

2   3   4   5   5   4   5   5

D min.      G      D                      A      a                      Dmin.

1   4   3   2   1                      4   2   1

2   3   2   3   2   4   5   5

G min.      G                      D                      Gmin.

0   4   3   2   1                      4   2   1

2   3   4   5   4   4   5   5

C min.      G                      D                      A                      Cmin.

2   1   4   3   2   1                      4   3

2   3   4   2   5   4   5   5



MELODIC MINOR SCALES IN OCTAVES

A minor <sup>C</sup> 4 3 2 1 <sup>D</sup> 4 3 2 1 Amin.

5 5 4 5 5 2 3 2

E minor <sup>D</sup> 4 3 2 1 <sup>A</sup> 4 3 2 1 Emin.

5 3 2 2 3 3 2 3

B minor <sup>G</sup> 4 3 2 1 <sup>D</sup> 4 3 2 1 Bmin.

5 5 4 5 3 3 2 3

F# minor <sup>C</sup> 2 1 <sup>G</sup> 4 3 2 1 <sup>D</sup> 3 2 F#min.

5 5 4 5 5 3 3 2

D minor <sup>G</sup> 1 <sup>D</sup> 4 3 2 1 <sup>A</sup> 4 2 1 Dmin.

5 5 4 2 2 3 3 2

G minor C G D Gmin.

1 4 3 2 1 4 3 2

5 5 4 5 5 5 3 2

C minor G D A Cmin.

2 1 4 3 2 1 4 3

5 5 4 5 2 3 3 2

"THINK MORE OF YOUR OWN PROGRESS THAN OF THE OPINION OF OTHERS." MENDELSSOHN

MELODIC MINOR SCALES IN SIXTHS

A minor C G D Amin.

2 1 4 3 2 1 4 3

5 5 4 5 5 2 3 2

E minor G D A Emin.

2 1 4 3 2 1 4 3

5 3 2 2 3 3 2 3

B minor C G D  
1 4 3 2 1 4 3 2

Musical notation for B minor exercise. The piece is in B minor (two sharps: F# and C#). The right hand plays a descending scale: B4, A4, G4, F#4, E4, D4, C#4, B3. The left hand plays a corresponding ascending scale: B3, C#4, D4, E4, F#4, G4, A4, B4. The exercise concludes with a final chord in B minor.

5 5 4 5 3 3 2 3

F# minor C G  
4 3 2 1 4 3 2 1

F#min.

Musical notation for F# minor exercise. The piece is in F# minor (three sharps: F#, C#, G#). The right hand plays a descending scale: F#4, E4, D4, C#4, B3, A3, G#3, F#3. The left hand plays a corresponding ascending scale: F#3, G#3, A3, B3, C#4, D4, E4, F#4. The exercise concludes with a final chord in F# minor.

5 5 4 5 5 3 3 2

D minor C G  
4 3 2 1 4 3 2 1

Dmin.

Musical notation for D minor exercise. The piece is in D minor (one flat: Bb). The right hand plays a descending scale: D4, C4, B3, Ab3, G3, F3, Eb3, D3. The left hand plays a corresponding ascending scale: D3, Eb3, F3, G3, Ab3, B3, C4, D4. The exercise concludes with a final chord in D minor.

5 5 4 2 2 3 3 2

G minor C G  
4 3 2 1 4 3 2 1

Gmin.

Musical notation for G minor exercise. The piece is in G minor (two flats: Bb, Eb). The right hand plays a descending scale: G4, F4, Eb4, D4, C4, Bb3, Ab3, G3. The left hand plays a corresponding ascending scale: G3, Ab3, Bb3, C4, D4, Eb4, F4, G4. The exercise concludes with a final chord in G minor.

5 5 4 5 5 5 3 2

C minor G D  
4 3 2 1 4 3 2 1

Cmin.

Musical notation for C minor exercise. The piece is in C minor (three flats: Bb, Eb, Ab). The right hand plays a descending scale: C4, Bb3, Ab3, G3, F3, Eb3, D3, C3. The left hand plays a corresponding ascending scale: C3, D3, Eb3, F3, G3, Ab3, Bb3, C4. The exercise concludes with a final chord in C minor.

5 5 4 5 2 3 3 2

MELODIC MINOR SCALES IN TENTHS

A minor      G      D      A      Amin.  
 2      1      4      3      2      1      4      3

E minor      D      A      Emin.  
 4      3      2      1      4      3      2      1

B minor      G      D      A      a      Emin.  
 1      4      3      2      1      4      3      1

F# minor      G      D      F#min.  
 4      3      2      1      4      3      2      1

"KEEP TIME. HOW SOUR SWEET MUSIC IS WHEN TIME IS BROKE AND  
 NO PROPORTION KEPT." SHAKESPEARE.

D minor 4 3 2 1 A 4 3 2 a 1 Dmin.

5 5 4 2 2 3 3 2

G minor 4 3 2 1 D 4 3 2 1 Gmin.

5 5 4 5 5 5 3 2

C minor 4 3 2 1 A 4 3 2 a 1 Cmin.

5 5 4 5 2 3 3 2

**MELODIC MINOR SCALES IN CONTRARY MOTION**

A minor 4 3 2 1 D 4 3 2 1 Amin.

2 2 4 5 5 4 5 5 5 4 5 5 2 3 2

E minor 4 3 2 1 A 4 3 2 a 1 Emin.

3 2 2 3 2 2 3 5 3 2 2 3 3 2 3



G minor C G D Gmin.

1 4 3 2 1 4 3 2

2 4 4 5 5 4 5 5 5 4 5 5 5 3 2

C minor G D A Cmin.

2 1 4 3 2 1 4 3

2 2 4 2 5 4 5 5 5 4 5 2 2 3 2

B minor G D Bmin.

4 3 2 1 4 3 2 1

3 2 2 3 5 4 5 5 5 4 5 3 2 2 3

F# minor C G D F#min.

2 1 4 3 2 1 3 2

2 5 4 5 5 4 5 5 5 4 5 5 3 3 2

D minor G D A a Dmin.

1 4 3 2 1 4 3 1

2 2 2 3 2 4 5 5 5 4 2 2 3 3 2

