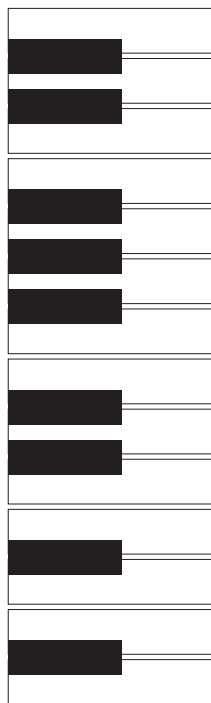


Complete Scale Book

MUSIC FOR LIFE



Forward

In recent years, standards for keyboard technique have risen dramatically — in fact, brilliant virtuosity is now almost commonplace. More than ever before, the aspiring pianist needs a careful practice program of daily scale and arpeggio exercises. The **Complete Scale Book** provides a comprehensive program of scales, arpeggios, triads and inversions, and cadence chords; as well as instructional pages on the structure of scales, chromatic scale fingerings, pentatonic and whole-tone scales, and modes.

To the Teacher:

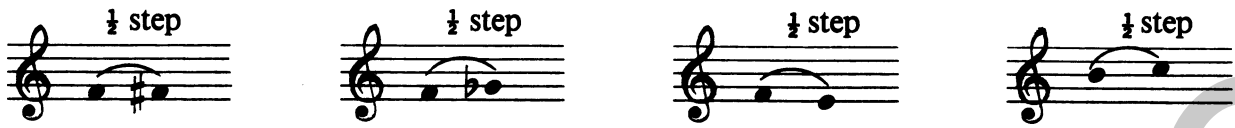
This book can be used by all students from beginner to advanced. For beginners both major and minor scales are presented in quarter notes. This and other features, such as the unusually clear explanations of scale and modal structures, makes this book extremely versatile for use in your studio. Especially useful is the check-off box which is recommended for use in assigning scales for practice and in marking their mastery by the student.

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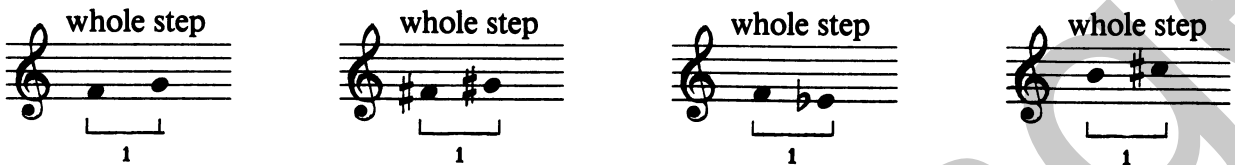
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HALF STEPS and WHOLE STEPS

A **half step** is the closest key to the right or left of a key on the piano:



A **whole step** is made up of two half steps:

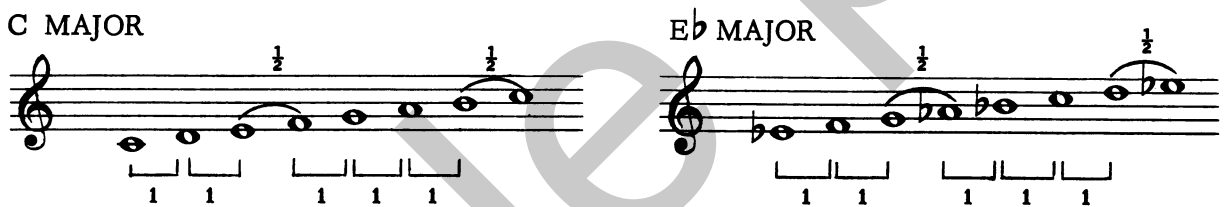


THE MAJOR SCALE

A major scale is built from half steps and whole steps in the following order:

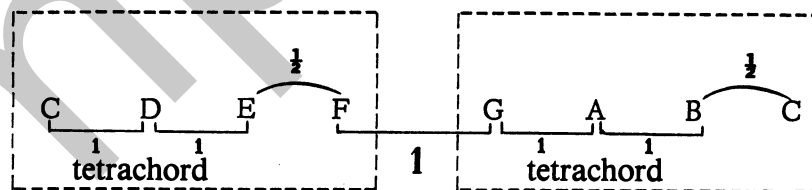
1 1 $\frac{1}{2}$ 1 1 1 $\frac{1}{2}$

This pattern is the same for **all** major scales.



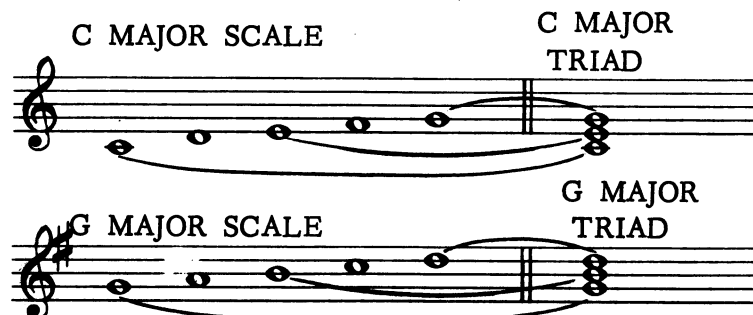
TETRACHORDS

The major scale pattern may be divided into two similar groups separated by a whole step. These groups are called **tetrachords**.



WHY A MAJOR SCALE SOUNDS “MAJOR”

A major scale sounds “major” because the first five notes of the scale contain a **major triad**.



C MAJOR

 QUARTERS

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

 EIGHTHS

1 3 1 4 1 3 1 5 1 3 1 4 1 3 1

5 1 3 1 4 1 3 1 3 1 4 1 3 1 5

 CONTRARY MOTION

1 3 1 4 1 3 1 4 5 1 3 1 4 1 3 1

1 3 1 4 1 3 1 4 5 1 3 1 4 1 3 1

 THIRDS

1 1 1 4 1 3 1

3 1 3 4 3 1 1 1 3 5

 SIXTHS

1 1 1 1 5 3 4 3 1

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

ARPEGGIOS

Root Position

1st Inversion

2nd Inversion

NATURAL MINOR

E MINOR
(Relative of G Major)

Quarters

Eighths

HARMONIC MINOR