An intricate, symmetrical border of black and white line art. It features a central rectangular frame with rounded corners, surrounded by a wide, decorative border. The border is composed of repeating floral motifs, including stylized flowers, leaves, and scrolling vines, creating a rich, textured appearance.

2021 - 2022

**PROGRESSIVE
SCALE
STUDIES**

FOR
TUBA

BY GUYTANO MARTORANO III

3.0

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RANK- SCALAR MASTER

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RANK- SCALAR GRAND MASTER

(All Studies here should be purchased and memorized)

Level 15, Technical Studies for the Cornet	- Herbert L Clarke
Level 16, Special Studies for the Tuba	- Arnold Jacobs
Level 17, Daily Routine and Warm-Up for Tuba	- William J. Bell

LEVEL 1, TETRACHORDS

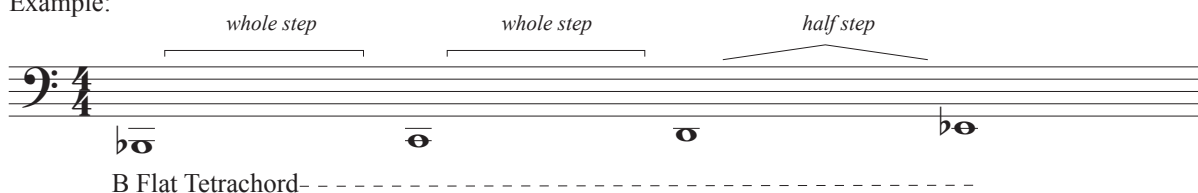
Progressive Scale Study

Music Theory and History

A **Tetrachord** is a group of four notes separated by three intervals
(intervals are the distance between notes).

The name comes from **Tetra** (from Greek—"having four parts") and **Chord** (from Greek chordon—"string" or "note")

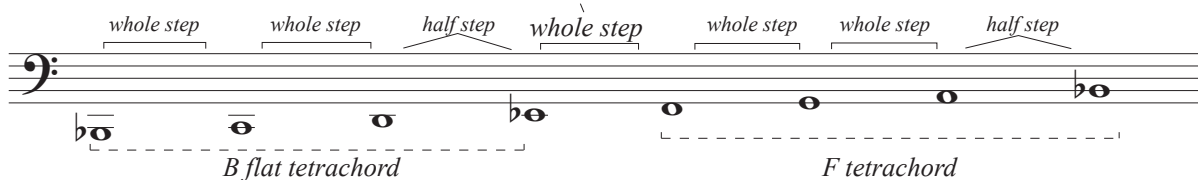
Example:



Tetrachords are the building block of the **Major Scale**.

Combining two **tetrachords** (separated by a whole step) will create a full **major scale**.

Example:



Stage 1: B \flat and C tetrachord Exercises

1 Adagio $\text{♩} = 66-76$

2

3

4

5

6

7

8

date completed: _____

Stage 2: A^b and D^b tetrachord Exercises

9 **Adagio** ♩ = 66-76

10 11 12

13 14 15 16

date completed: _____

Stage 3: G and D tetrachord Exercises

17 **Adagio** ♩ = 66-76

18 19 20

21 22 23 24

date completed: _____

Stage 4: G^b and E^b tetrachord Exercises

25 **Adagio** ♩ = 66-76

26 27 28

29 30 31 32

date completed: _____

Stage 5: F (low and high) tetrachord Exercises

33 **Adagio** ♩ = 66-76

34 35 36

37 38 39 40

date completed: _____

LEVEL 2, MAJOR SCALES IN ONE OCTAVE

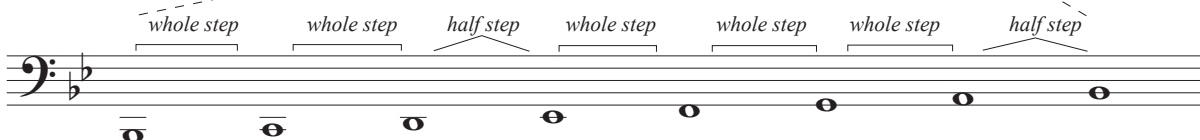
Progressive Scale Study

Music Theory and History

The **Major Scale** is one of the most commonly used musical scales, especially in Western music.

Like many scales, it is made up of eight notes, with the top note being the **Octave** (from Latin "octavus", the eighth).

Example:

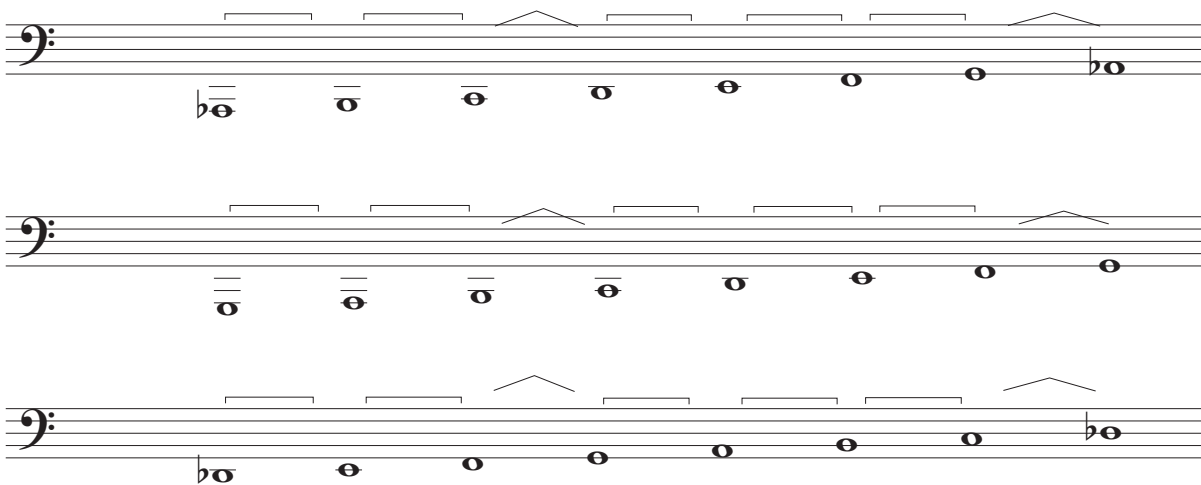


In order to create the major scale interval pattern (*seen above*), some notes need to be altered (with a flat or a sharp).

Rather than being placed next to each note, the flats or sharps are collected in the **Key Signature**.

Let's create a key signature using this interval pattern

Add flats or sharps to the notes between the octaves in order to create a major scale pattern.



Using this technique, you can create all possible key signatures. You will find that the order of flats or sharps created is:

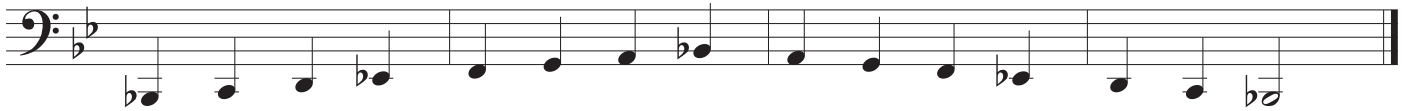
Order of Flats



B E A D G C F



Order of Sharps

Stage 1: B \flat and E \flat Major Scale**Andante** ♩ = 76-108*Key of B flat Major**Key of E flat Major*

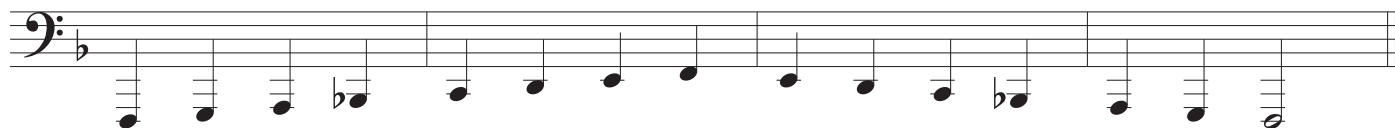
date completed: _____

Stage 2: A \flat and D \flat Major Scale**Andante** ♩ = 76-108*Key of A flat Major**Key of D flat Major*

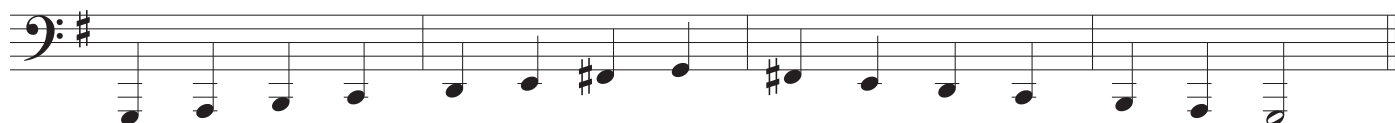
date completed: _____

Stage 3: G \flat and C \flat Major Scale**Andante** ♩ = 76-108*Key of G flat Major**Key of C flat Major*

date completed: _____

Stage 4: F and C Major Scale**Andante** ♩ = 76-108*Key of F Major**Key of C Major*

date completed: _____

Stage 5: G and D Major Scale**Andante** ♩ = 76-108*Key of G Major**Key of D Major*

date completed: _____

Stage 6: A and E Major Scale**Andante** ♩ = 76-108*Key of A Major**Key of E Major*

date completed: _____

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NOTES:

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LEVEL 3, CHROMATIC SCALE IN TRITONES

Progressive Scale Study

Music Theory and History

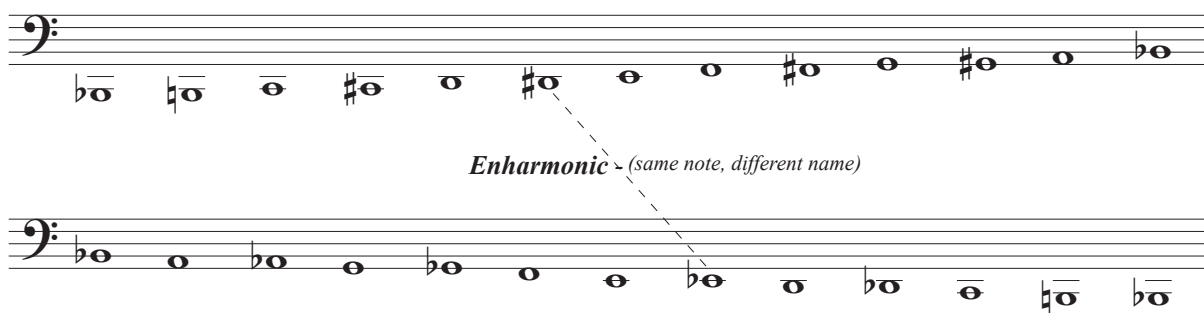
A **Chromatic Scale** is made up entirely of half steps and uses every note between the octave.

The word “chromatic” comes from Latin chromaticus, from Greek khrōmatikos "relating to color, suited for color".

Chromatic Scales are unique for their use of enharmonic spellings of note names.

When a **Chromatic Scale** is ascending, notes are altered with sharps (Top Line).

When a **Chromatic Scale** is descending, notes are altered with flats (Bottom Line).



As Tetrachords are the building blocks for a Major Scale; **Tritones** are the building blocks for a **Chromatic Scales**.

A **Tritone** is the musical interval that divides an octave directly into two equal parts.

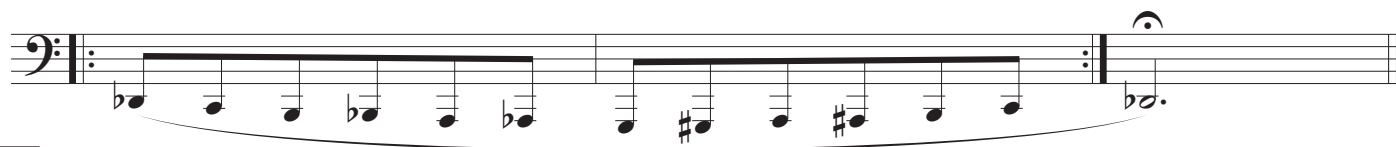
Stage 1: Chromatic Tritones Descending, Bb - Db

1 Andante ♩ = 76-108

date completed: _____

Stage 2: Chromatic Tritones Descending, Db - E

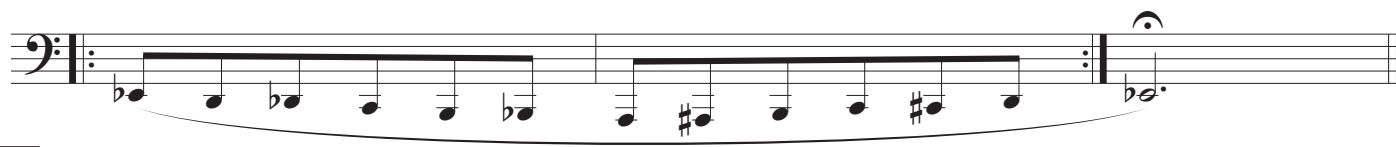
5 Andante ♩ = 76-108



6



7



8



date completed: _____

Stage 3: Chromatic Tritones Ascending, B - D

9 Andante ♩ = 76-108



10



11



12



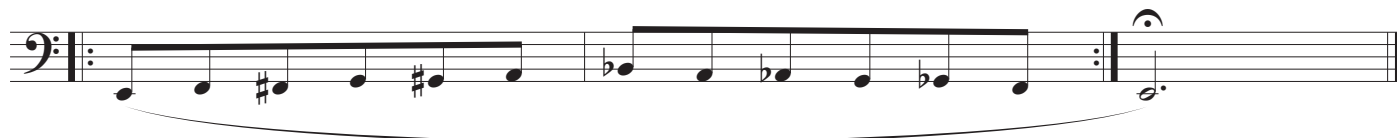
date completed: _____

Stage 4: Chromatic Tritones Ascending, D# - F#

13 Andante ♩ = 76-108



14



15



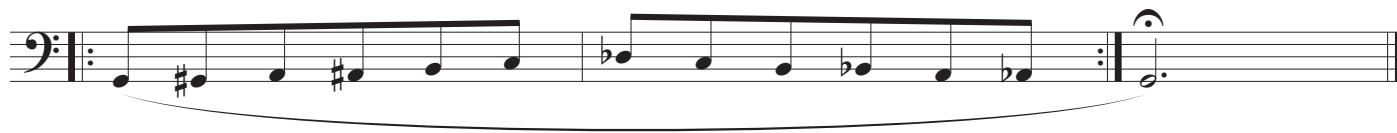
16



date completed: _____

Stage 5: Chromatic Tritones Ascending, G - B

17 Andante ♩ = 76-108



18



19



20



21



date completed: _____

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LEVEL 4, MAJOR SCALES AND SCALAR PATTERNS

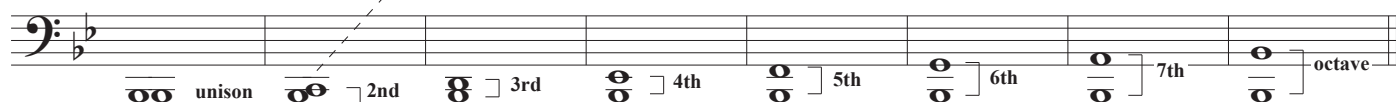
Progressive Scale Study

Music Theory and History

In addition to the eight pitches that make a scale, there are also seven **Intervals**.

In music, the **Interval** is the distance between two pitches (see staff below).

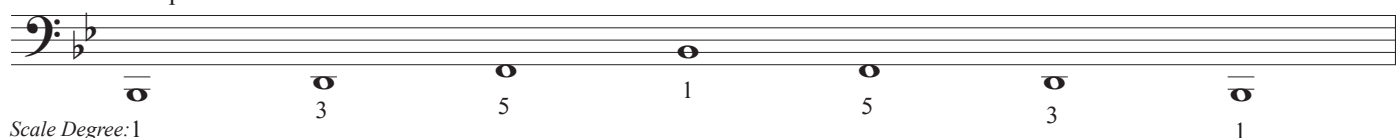
As we said before, the major scale is created using whole steps and half step, which both are classified as the interval of a 2nd.



An **Arpeggio** (from Italian *arpeggio*, literally "harping," from *arpeggiare* "to play upon the harp,") is a type of broken chord, in which the notes are played or sung in a rising or descending order.

Arpeggios are created using intervals greater than a 2nd, primarily using 3rds (seen below).

Example:



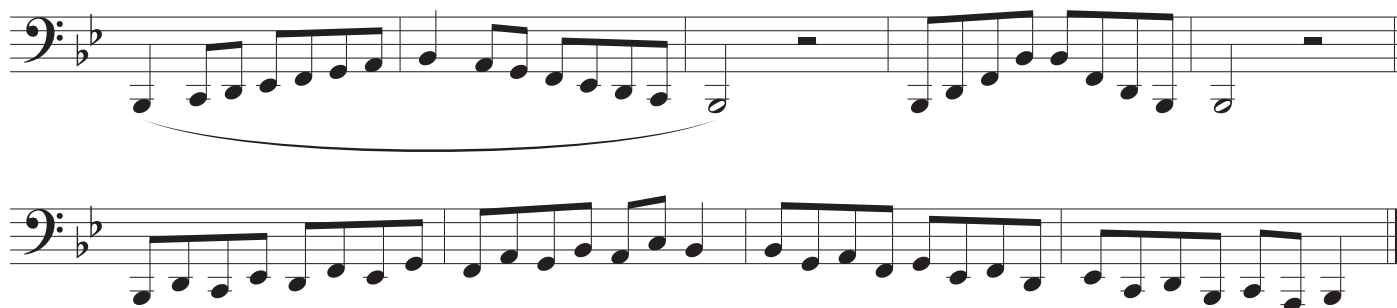
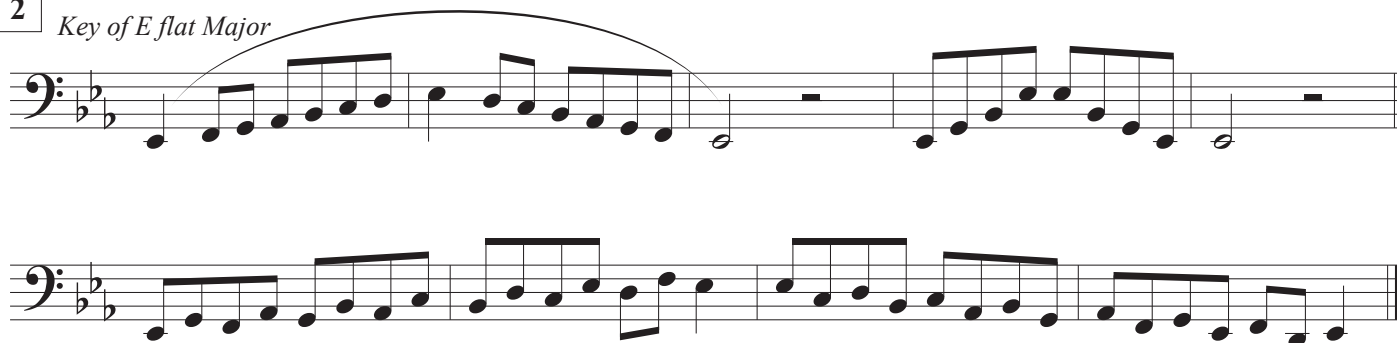
A **Major Arpeggio** (seen above) is built from the 1st, 3rd, and 5th note of the major scale.

Music is made up of many types of scales and scalar patterns (such as the example below).

Practicing & Mastering a variety of patterns will better prepare you for music performance.

Example:

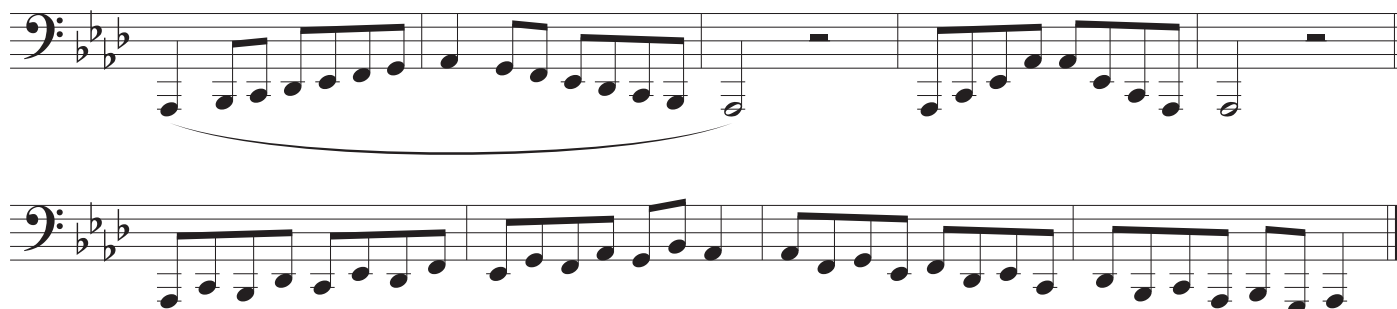


Stage 1: B \flat and E \flat Major Scale and Scalar Patterns**1** Andante ♩ = 76-108*Key of B flat Major***2** *Key of E flat Major*

date completed: _____

Stage 2: A \flat and D \flat Major Scale and Scalar Patterns

Andante ♩ = 76-108

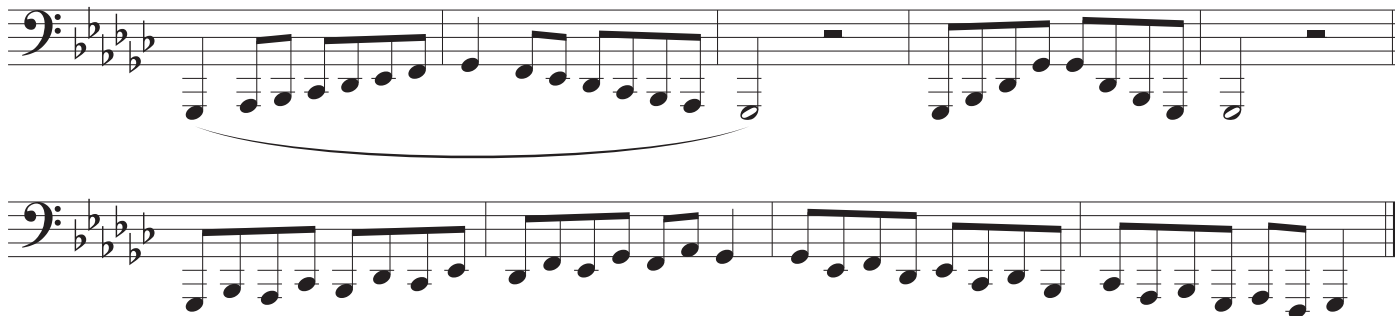
3 *Key of A flat Major***4** *Key of D flat Major*

date completed: _____

Stage 3: G \flat and C \flat Major Scale and Scalar PatternsAndante $\text{♩} = 76-108$

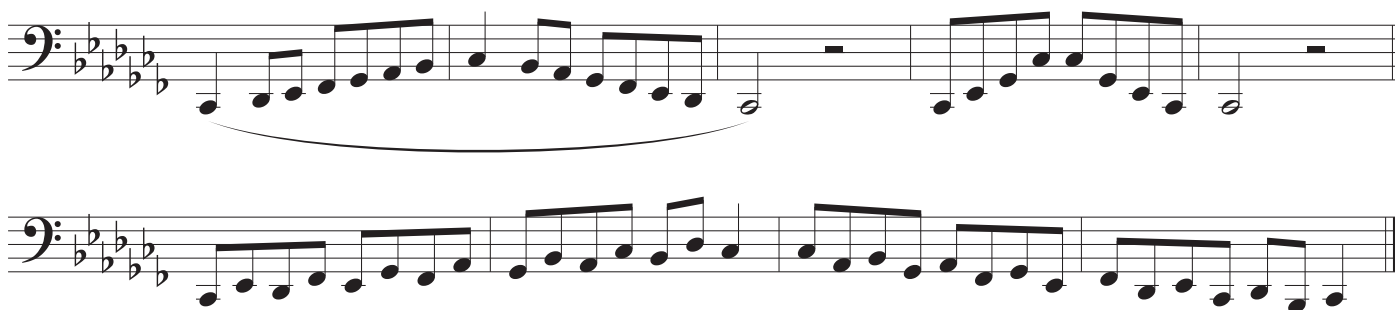
5

Key of G flat Major



6

Key of C flat Major

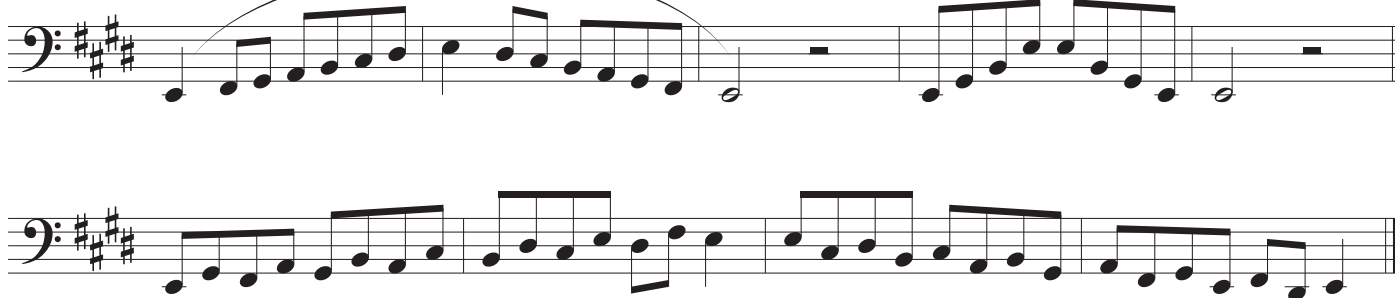


date completed: _____

Stage 4: E and A Major Scale and Scalar PatternsAndante $\text{♩} = 76-108$

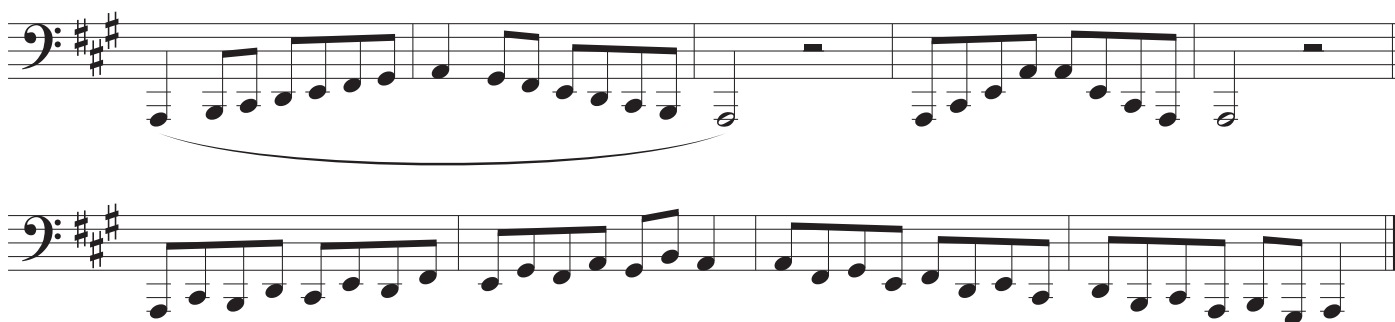
7

Key of E Major

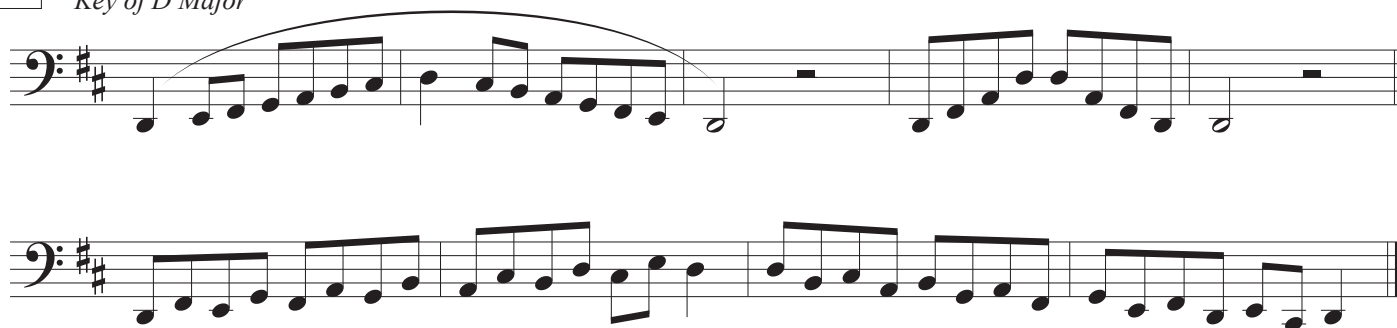
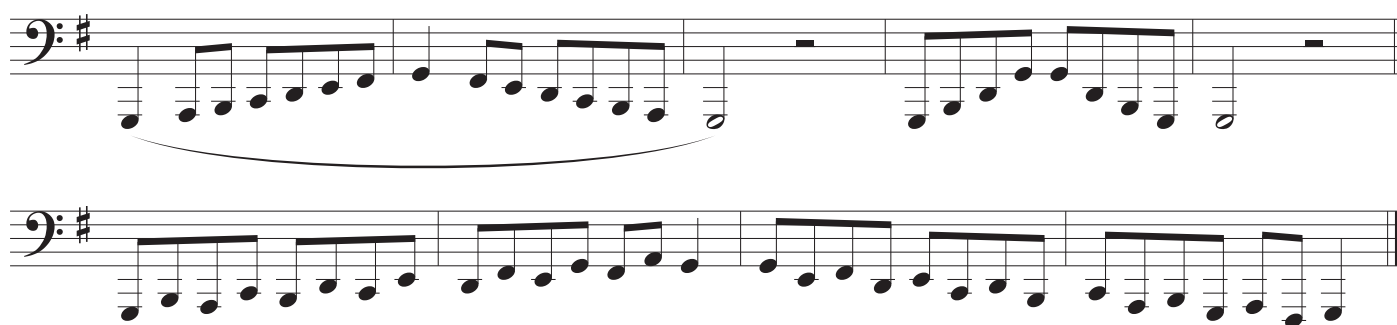


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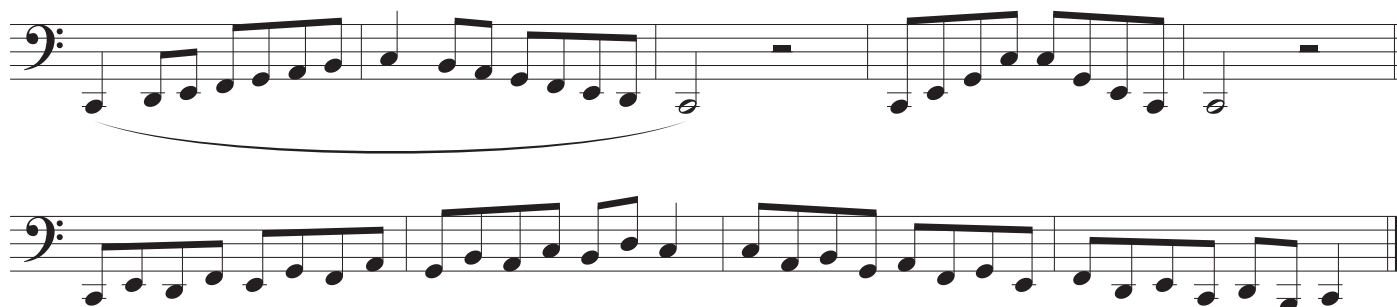
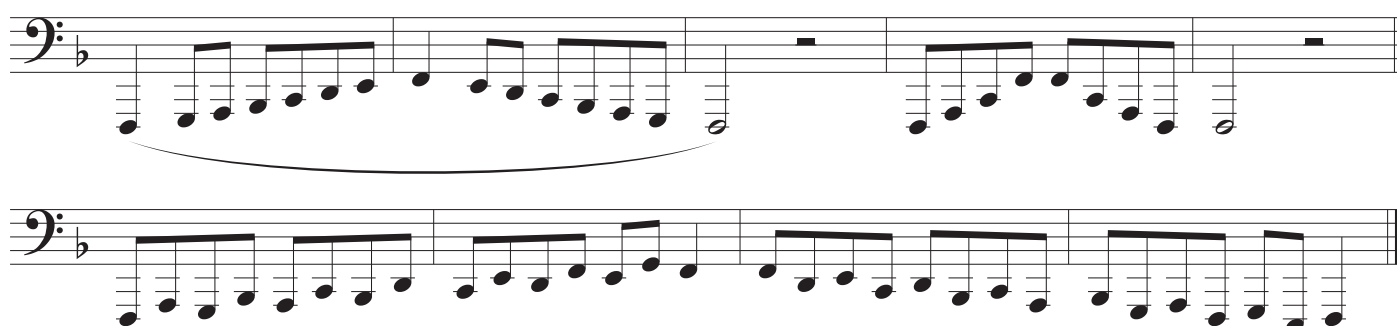
Key of A Major



date completed: _____

Stage 5: D and G Major Scale and Scalar Patterns**Andante** ♩ = 76-108**9***Key of D Major***10***Key of G Major*

date completed: _____

Stage 6: C and F Major Scale and Scalar Patterns**Andante** ♩ = 76-108**11***Key of C Major***12***Key of F Major*

date completed: _____

LEVEL 5, CHROMATIC SCALE IN ONE OCTAVE

Progressive Scale Study

Music Theory and History

A **Chromatic Scale** uses every note between an octave, and often uses **Enharmonic** note name.

Enharmonic- relating to notes that are the same in pitch, though bearing different names.

(For example, the notes F sharp and G flat, although not spelled the same, sound and are played the same.)

Here are a couple examples of **Enharmonic** spellings of the same pitch:

Four examples of enharmonic spellings for the same pitch in bass clef:

- Example 1: F# (finger 23) and Gb (finger 1)
- Example 2: Gb (finger 2) and F# (finger 23)
- Example 3: F# (finger 1) and Gb (finger 0)
- Example 4: Gb (finger 12) and F# (finger 2)

Stage 1: F, G \flat and G Chromatic Scale

Adagio ♩ = 66-76

Three staves of music for Stage 1: F, G \flat and G Chromatic Scale. The tempo is marked Adagio with a quarter note equal to 66-76 beats per minute.

date completed: _____

Stage 2: A \flat , A and B \flat Chromatic Scale

date completed: _____

Stage 3: B, C and D \flat Chromatic Scale

date completed: _____

Stage 4: D, E \flat , and E Chromatic Scale

date completed: _____

Stage 5: F Two Oct Chromatic Scale

LEVEL 6, MINOR SCALES IN ONE OCTAVE

Progressive Scale Study

Music Theory and History

Next to the major scale, The **Minor Scale** is the next most commonly used type musical scale.

Unlike the major scale, the **Minor Scale** comes in three different variations:

(1) Natural minor scale , (2) Harmonic minor scale , (3) Melodic minor scale .

Below is an example of the **Natural Minor Scale**:



"Wait... why is the key signature the same as B flat major?!?", thought the observant student.

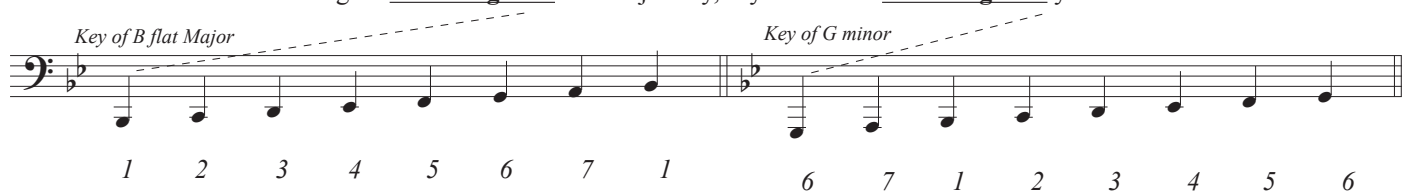
Great question! Both the key of **B flat major** and **G minor** use two flats (B flat and E flat).

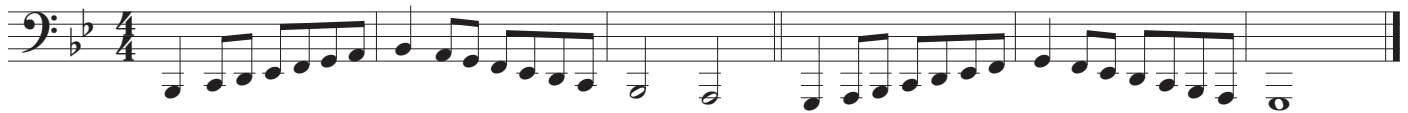
It is the starting/ending note of the scale that now determines what type of tonality you are in.

Major and minor scales that have the same key signatures are called **Relative Keys**.

In Level 3, we briefly seen **Scale Degrees**, which describes a notes relative position in the scale.

Rather than starting on **Scale Degree 1** in a major key, if you start on **Scale Degree 6** you create a minor scale.

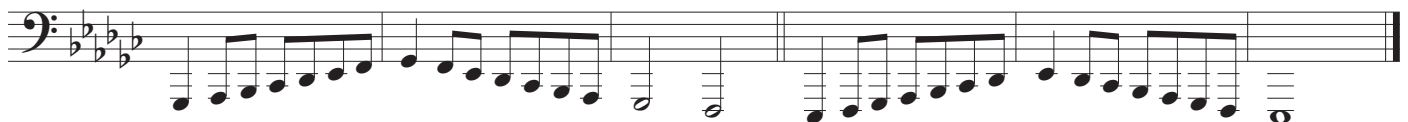


Stage 1: G and C minor Scale**Andante** ♩ = 76-108*Key of B flat Major**Key of G minor**Key of E flat Major**Key of C minor*

date completed: _____

Stage 2: F and B Flat minor Scale**Andante** ♩ = 76-108*Key of A flat Major**Key of F minor**Key of D flat Major**Key of B flat minor*

date completed: _____

Stage 3: E Flat and A Flat minor Scale**Andante** ♩ = 76-108*Key of G flat Major**Key of E flat minor**Key of C flat Major**Key of A flat minor*

date completed: _____

Stage 4: C Sharp and F Sharp minor Scale

Andante ♩ = 76-108
Key of E Major

Key of C sharp minor



Key of A Major

Key of F sharp minor



date completed: _____

Stage 5: B and E minor Scale

Andante ♩ = 76-108
Key of D Major

Key of B minor



Key of G Major

Key of E minor

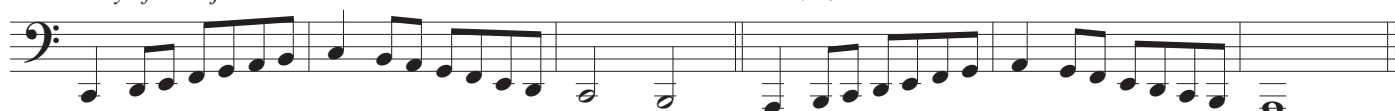


date completed: _____

Stage 6: A and D minor Scale

Andante ♩ = 76-108
Key of C Major

Key of A minor



Key of F Major

Key of D minor



date completed: _____

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LEVEL 7, MAJOR SCALES IN TWO OCTAVES

Progressive Scale Study

Music Theory and History

Performing scales in multiple octaves promotes fluidity and control, especially when practiced in a variety of articulations (*slurred and tongued*).

Although the written line is tongued ascending and slurred descending, you are encouraged to use a variety of patterns (*such as slurred up, tongued down*).

Examples:



Scales in this chapter are not presented like in previous chapters.

Rather than being organized by the number of flats/sharps (**Circle of Fifths**), these scales are presented chromatically (moving between keys by half step).

Circle of 5th

This is to mitigate the leaps in pitch range,

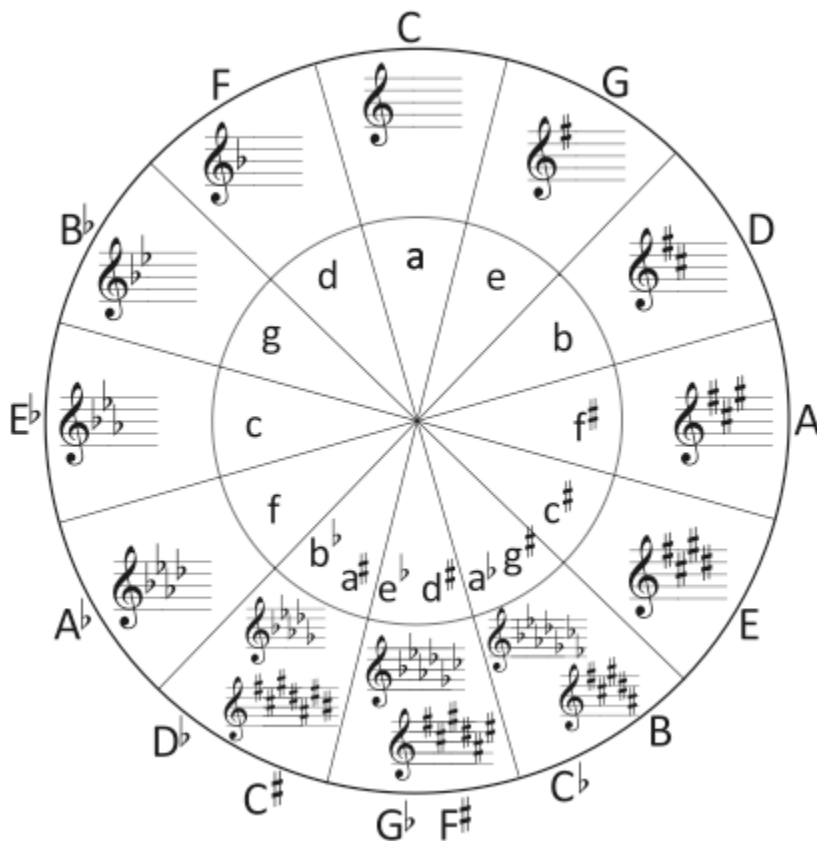
(allowing more consistent repetitions from key to key.)

Circle of 5ths uses the interval of an ascending

5th (refer to chapter 3) to move between keys.

When done for all 12 major keys, this creates

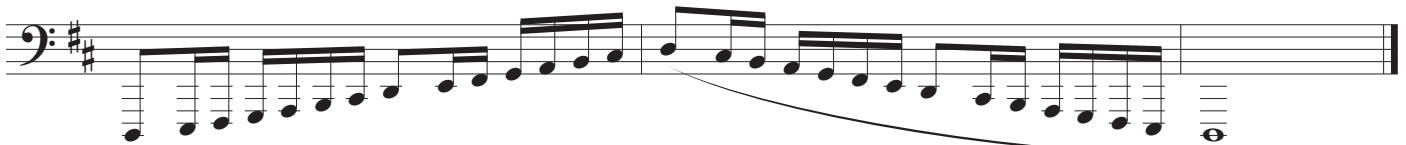
an unending loop of key relations. (key of C-G-D-etc.)



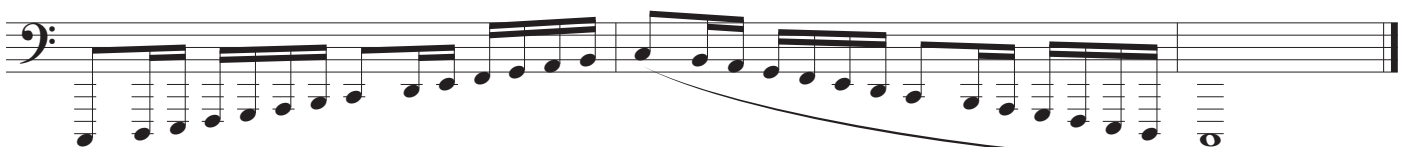
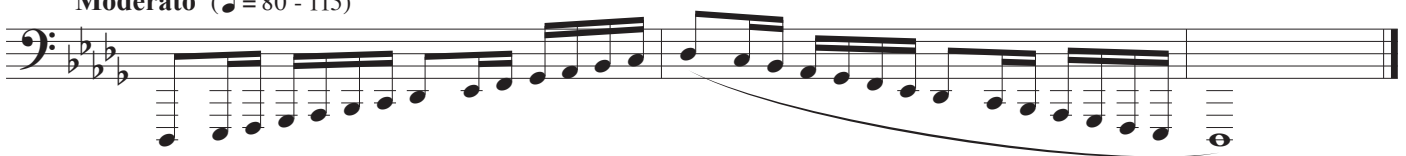
Notice: this same patter also works for minor keys as well.

Stage 1: F and E Major Scale in Two Octaves**Moderato** (♩ = 80 - 115)

date completed: _____

Stage 2: E Flat and D Major Scale in Two Octaves**Moderato** (♩ = 80 - 115)

date completed: _____

Stage 3: D Flat and C Major Scale in Two Octaves**Moderato** (♩ = 80 - 115)

date completed: _____

Stage 4: G Flat and G Major Scale in Two Octaves

Moderato (♩ = 80 - 115)



date completed: _____

Stage 5: A Flat and A Major Scale in Two Octaves

Moderato (♩ = 80 - 115)



date completed: _____

Stage 6: B Flat , B , and C Major Scale in Two Octaves

Moderato (♩ = 80 - 115)



date completed: _____

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LEVEL 8, HARMONIC AND MELODIC MINOR

Progressive Scale Study

Music Theory and History

As mentioned in Chapter 6, the **Minor Scale** comes in three different variations:

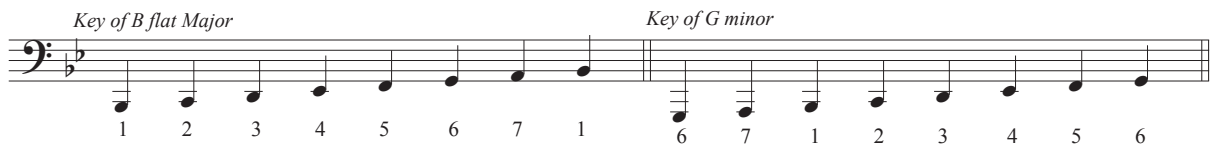
(1) Natural minor scale , (2) Harmonic minor scale , (3) Melodic minor scale

Example:



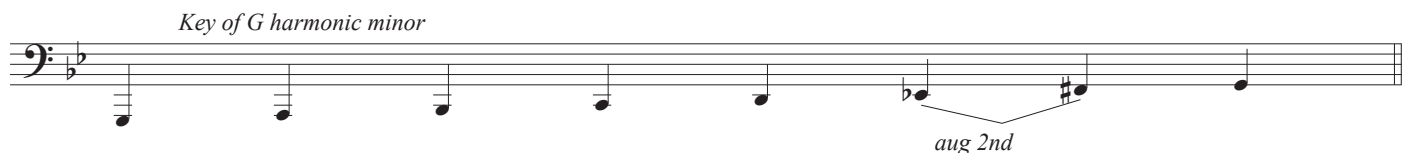
The **Natural Minor Scale** (or Aeolian mode) is the scale that is built by starting on the 6th degree of its relative major scale.

For instance, the G natural minor scale can be built by starting on the 6th degree of the B flat major scale:



The **Harmonic Minor Scale** has the same notes as the natural minor, except that the seventh degree is raised by one half step.

This creates an augmented second (three half steps) between the sixth and seventh degrees.



While some composers have used this interval (aug 2nd) to advantage in melodic composition, others felt it to be an awkward leap and preferred smooth melody writing.

To eliminate this, these composers raised the 6th/7th in the ascending form of the scale, while lowering 6th/7th in the descending form of the scale.



This creates laste version of the minor scale, the **Melodic Minor Scale**.

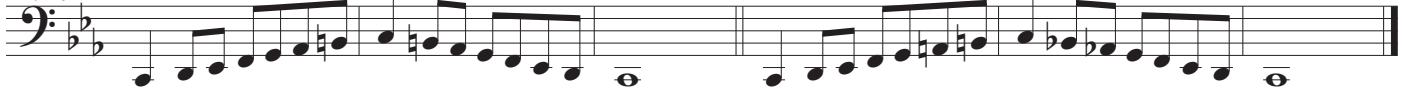
Stage 1: G and C Harmonic and Melodic minor Scales

Andante ♩ = 76-108

Key of G minor



Key of C minor

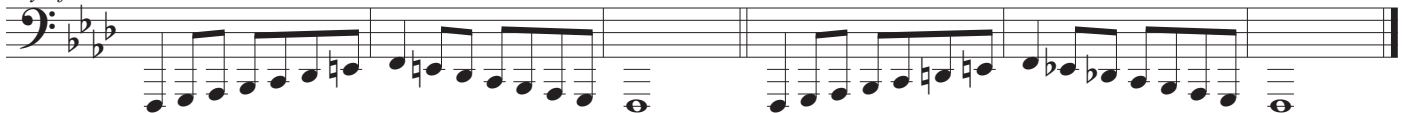


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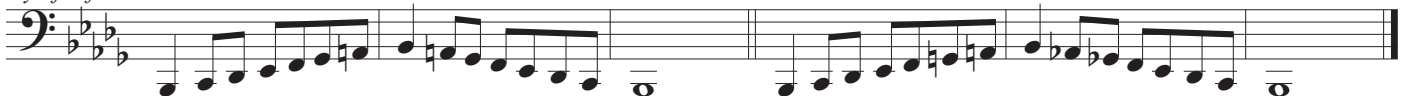
Stage 2: F and B Flat Harmonic and Melodic minor Scales

Andante ♩ = 76-108

Key of F minor



Key of B flat minor



date completed: _____

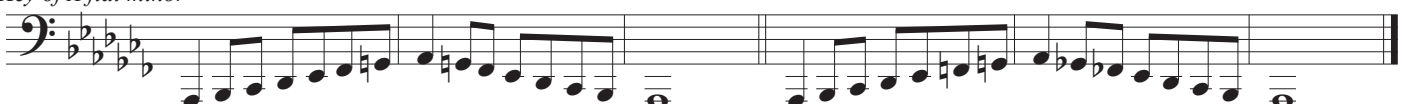
Stage 3: E Flat and A Flat Harmonic and Melodic minor Scales

Andante ♩ = 76-108

Key of E flat minor



Key of A flat minor

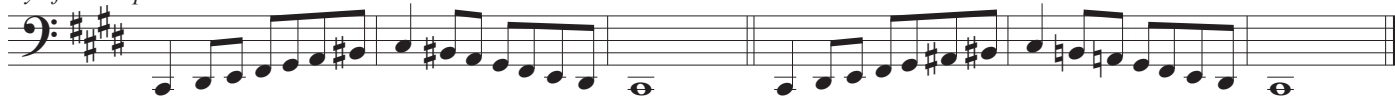


date completed: _____

Stage 4: C Sharp and F Sharp Harmonic and Melodic minor Scales

Andante ♩ = 76-108

Key of C sharp minor



Key of F sharp minor

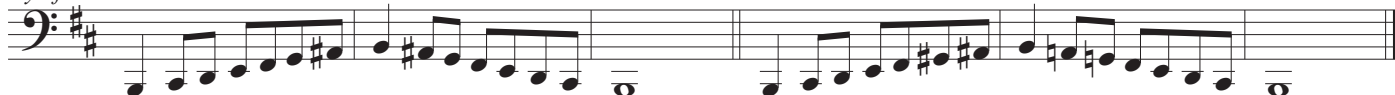


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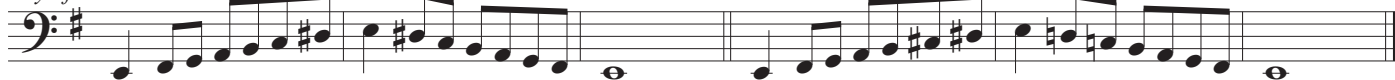
Stage 5: B and E Harmonic and Melodic minor Scales

Andante ♩ = 76-108

Key of B minor



Key of E minor



date completed: _____

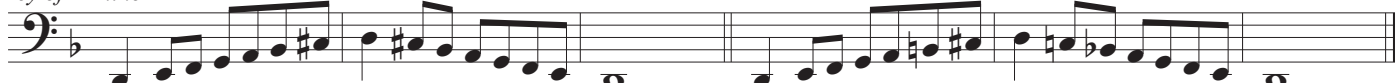
Stage 6: A and D Harmonic and Melodic minor Scales

Andante ♩ = 76-108

Key of A minor



Key of D minor



date completed: _____

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NOTES:

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LEVEL 9, MAJOR AND MINOR ARPEGGIOS

Progressive Scale Study

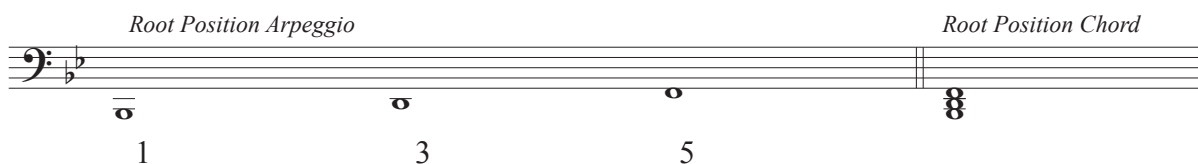
Music Theory and History

An **Arpeggio** is a type of broken chord, in which the notes are played in a rising/descending order.

Arpeggios/chords can be arranged in a variety of different orders, called **Inversions**.

The term **Inversion** describes the relationship of its lowest note to the other notes in the chord.

For instance, let's look at the B flat major arpeggio/chord, which contains the pitches B flat, D , and F.

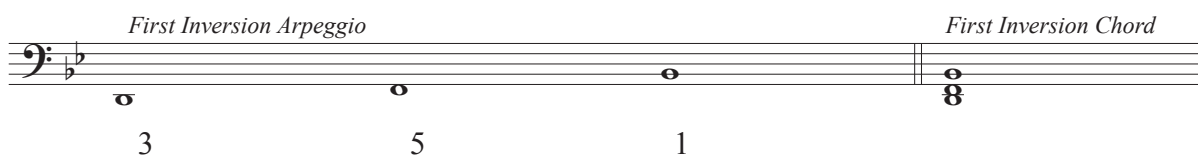


Notice that in both the arpeggio and the chord, B flat is the lowest sounding note.

As this is the note that the chord was built off of (scale degree 1), The inversion presented here is called **Root Position**.

With a three note chord/arpeggio, there are two other types of inversions (seen below).

First Inversion chords/arpeggios is when the 3rd scale degree is the lowest sounding note.



Second Inversion chords/arpeggios is when the 5th scale degree is the lowest sounding note.



Stage 1: Arpeggios in B \flat Major, G minor, E \flat Major, and C minor**Moderato** (♩ = 80 - 115)

Four staves of arpeggio exercises for Stage 1. Each staff contains four measures of music, each measure consisting of an eighth-note arpeggio. The first staff is in B \flat Major (two flats), the second in G minor (two flats), the third in E \flat Major (three flats), and the fourth in C minor (three flats). Each staff ends with a double bar line and a common time signature 'C'.

date completed: _____

Stage 2: Arpeggios in A \flat Major, F minor, D \flat Major, and B \flat minor**Moderato** (♩ = 80 - 115)

Four staves of arpeggio exercises for Stage 2. Each staff contains four measures of music, each measure consisting of an eighth-note arpeggio. The first staff is in A \flat Major (three flats), the second in F minor (three flats), the third in D \flat Major (four flats), and the fourth in B \flat minor (three flats). Each staff ends with a double bar line and a common time signature 'C'.

date completed: _____

Stage 3: Arpeggios in G \flat Major, E \flat minor, C \flat Major, and A \flat minor**Moderato** (♩ = 80 - 115)

Four staves of arpeggio exercises for Stage 3. Each staff contains four measures of music. The first two measures of each staff are ascending arpeggios, and the last two measures are descending arpeggios. The key signatures are G \flat Major, E \flat minor, C \flat Major, and A \flat minor. The tempo is Moderato (♩ = 80 - 115).

date completed: _____

Stage 4: Arpeggios in E Major, C \sharp minor, A Major, and F \sharp minor**Moderato** (♩ = 80 - 115)

Four staves of arpeggio exercises for Stage 4. Each staff contains four measures of music. The first two measures of each staff are ascending arpeggios, and the last two measures are descending arpeggios. The key signatures are E Major, C \sharp minor, A Major, and F \sharp minor. The tempo is Moderato (♩ = 80 - 115).

date completed: _____

Stage 5: Arpeggios in D Major, B minor, G Major, and E minor**Moderato** (♩ = 80 - 115)

Four staves of arpeggio exercises for Stage 5. Each staff contains four measures of music. The first two measures of each staff are ascending arpeggios, and the last two measures are descending arpeggios. The key signatures are D major (two sharps), B minor (two sharps), G major (one sharp), and E minor (no sharps or flats). The exercises are written in bass clef.

date completed: _____

Stage 6: Arpeggios in C Major, A minor, F Major, and D minor**Moderato** (♩ = 80 - 115)

Four staves of arpeggio exercises for Stage 6. Each staff contains four measures of music. The first two measures of each staff are ascending arpeggios, and the last two measures are descending arpeggios. The key signatures are C major (no sharps or flats), A minor (no sharps or flats), F major (one flat), and D minor (two flats). The exercises are written in bass clef.

date completed: _____

LEVEL 10, CHROMATIC SCALES IN TWO OCTAVES

Progressive Scale Study

Music Theory and History

Just like in Level 7, performing the chromatic scale in multiple octaves promotes fluidity and control.

In addition to altering the written articulation, changing the rhythm can also add a layer of fundamental practice.

Although the written line is in sixteenth notes, two octave chromatic scales also work with triplet eight notes or triplet sixteenth notes patterns.

Examples:

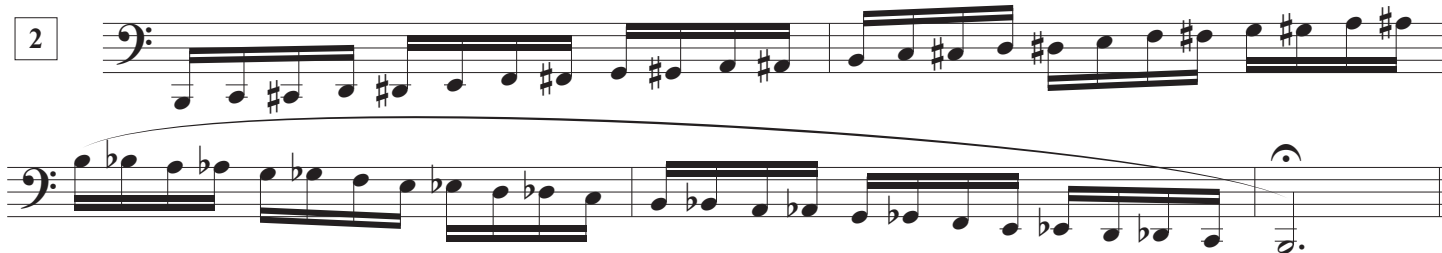


Stage 1: B \flat Two Octave & B Two Octave Chromatic Scales

Andante ♩ = 76-108



Andante ♩ = 76-108



date completed: _____

Stage 2: C Two Octave through E Two Octave Chromatic Scales

3

4

5

6

7

date completed: _____

Stage 3: A Two Octave through F Two Octave Chromatic Scales


8



9



10



11



12



date completed: _____

Stage 4: E Two Octave through 4 Two Octave Chromatic Scales

13

Exercise 13: E major scale. The first staff shows the ascending scale from E4 to E5. The second staff shows the descending scale from E5 to E4. The key signature has one sharp (F#).

14

Exercise 14: E minor scale. The first staff shows the ascending scale from E4 to E5. The second staff shows the descending scale from E5 to E4. The key signature has two flats (Bb, Eb).

15

Exercise 15: E major scale. The first staff shows the ascending scale from E4 to E5. The second staff shows the descending scale from E5 to E4. The key signature has one sharp (F#).

16

Exercise 16: E minor scale. The first staff shows the ascending scale from E4 to E5. The second staff shows the descending scale from E5 to E4. The key signature has two flats (Bb, Eb).

17

Exercise 17: E major scale. The first staff shows the ascending scale from E4 to E5. The second staff shows the descending scale from E5 to E4. The key signature has one sharp (F#).

date completed: _____

LEVEL 11, MINOR SCALES AND SCALAR PATTERNS

Progressive Scale Study

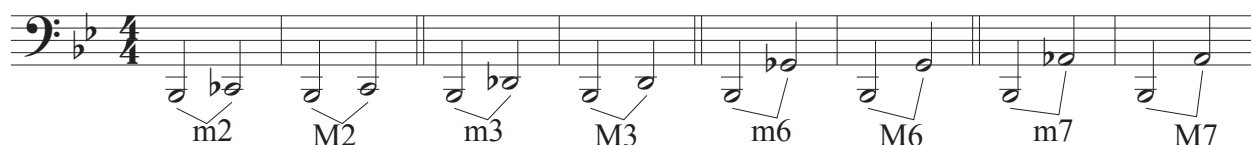
Music Theory and History

As we discussed in Level 4, musical **Intervals** are the distances between two pitches. In that level, we used general terms of 2nd, 3rd, 4th, 5th, 6th, 7th, and octave (8th). These **Interval** markings only tell how far apart the two note names are. Here we will discuss a more exact way to discuss musical intervals:

Let's break this into two groups; (1) 2nd, 3rd, 6th, 7th and (2) 4th, 5th, and octaves:

Group 1 (2nd, 3rd, 6th, 7th) generally have two different types (or **Qualities**): Major (M) or minor (m).

Example Below:

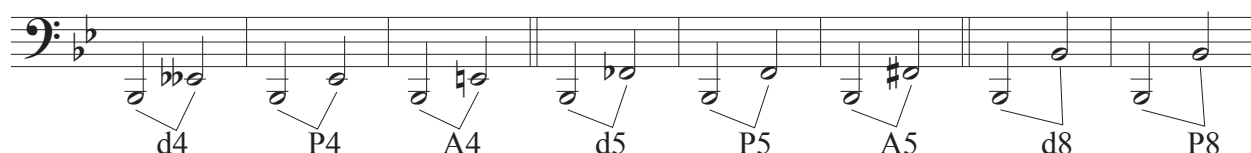


Notice that all the **Major Intervals** are regular members of the major scale. This is an easy shorthand to helping you remember its quality: If it is in group 1, is the upper note in the major key of the lower note? If it is then it is a **Major Interval** (marked by a M).

Oddly enough, the **minor intervals** are not all part of the minor scale. Although m3, m6, and m7 are all part of the minor scale, m2 is not. You can think of **minor intervals** (marked by a m) as being a half step lower than their **Major Interval** counterparts.

Group 2 (4th, 5th, and 8th) have three different types (or Qualities): Diminished (d), Augmented (A), or Perfect (P).

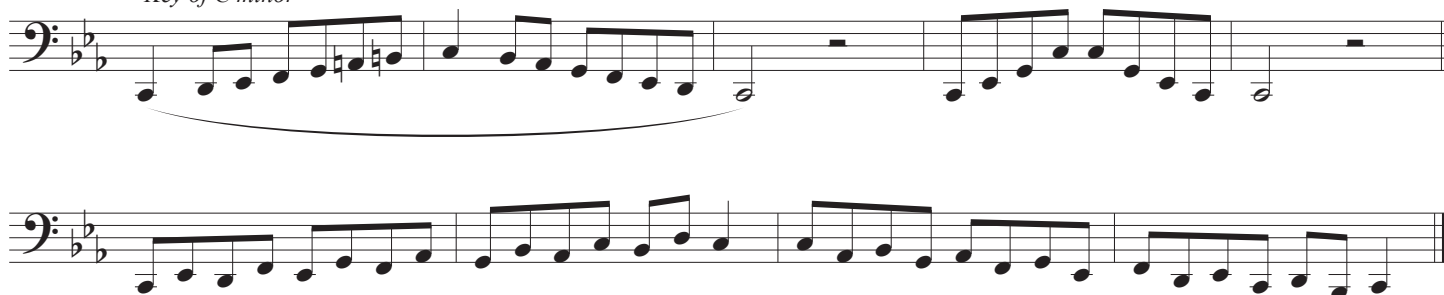
Example Below:



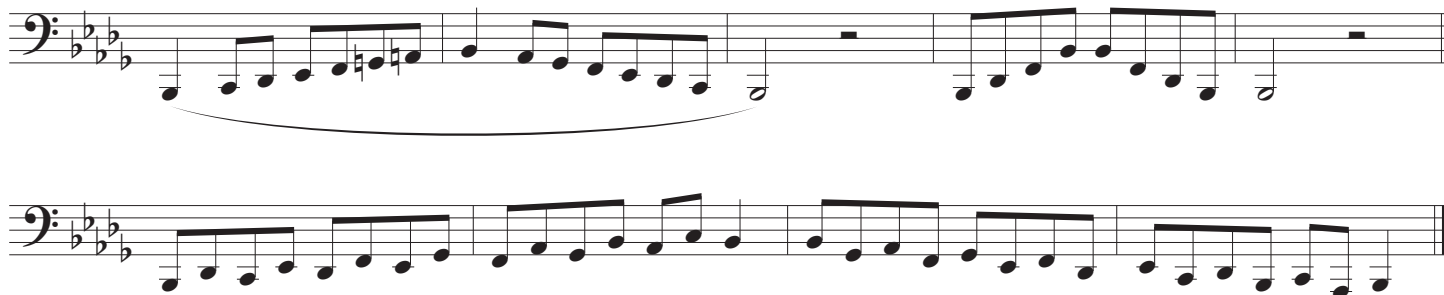
Perfect Intervals (marked by P) are special because they appear in both major/minor keys. If it is in group 2, and the upper note is in the major/minor key of the lower note, then it is a **Perfect interval**.

The diminished and Augmented intervals are a deviation of this perfect interval. If it is a half step lower than an Perfect Interval, then it is a **diminished interval** (d). If it is a half step higher, then it is a **Augmented Interval** (A).

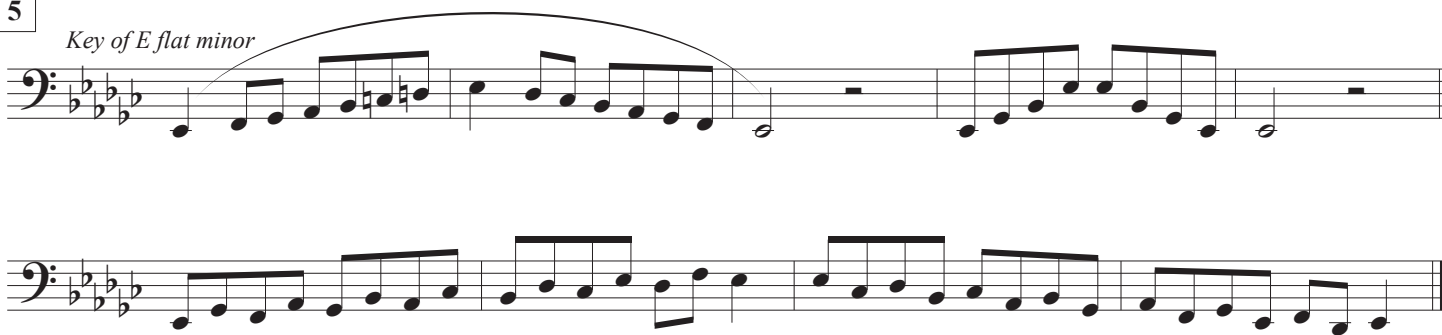
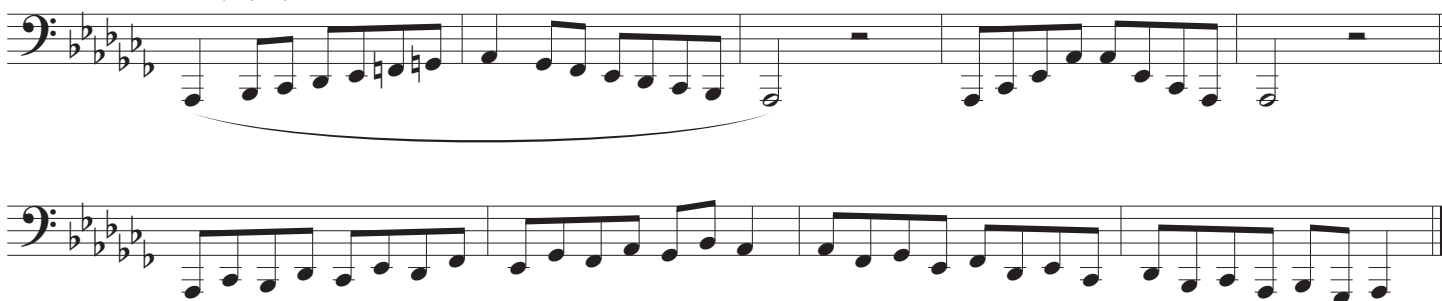
It is possible to have a Diminished or Augmented Quality in group one, but these generally overlap enharmonically with simpler intervals (and are thus more uncommonly used).

Stage 1: G and C minor Scales and Scalar Patterns**Moderato** (♩ = 100-120)**1***Key of G minor***2***Key of C minor*

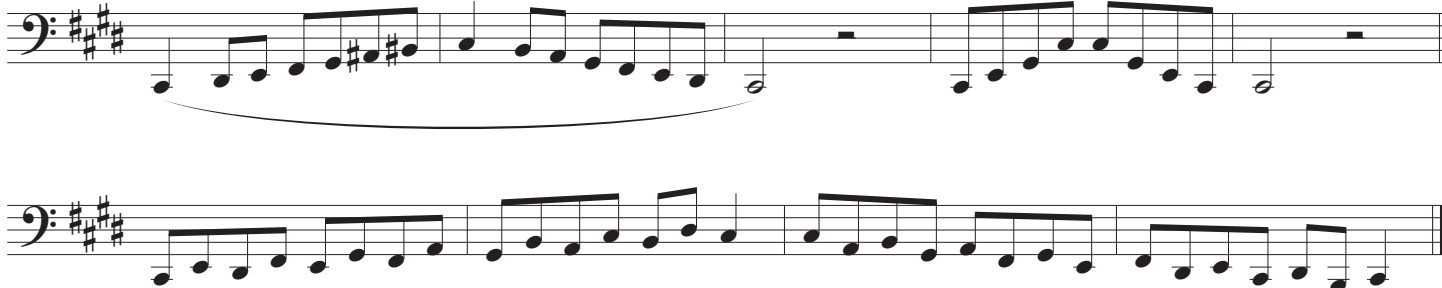
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Stage 2: F and B \flat minor Scales and Scalar Patterns**Moderato** (♩ = 100-120)**3***Key of F minor***4***Key of B flat minor*

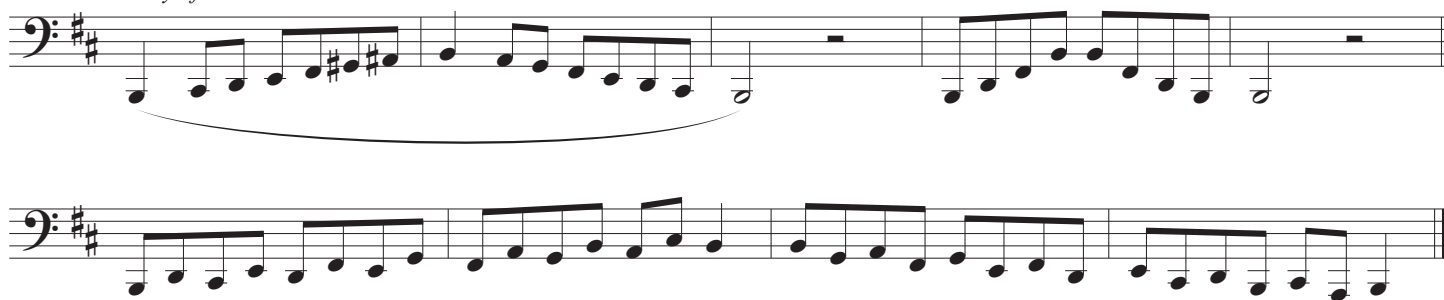
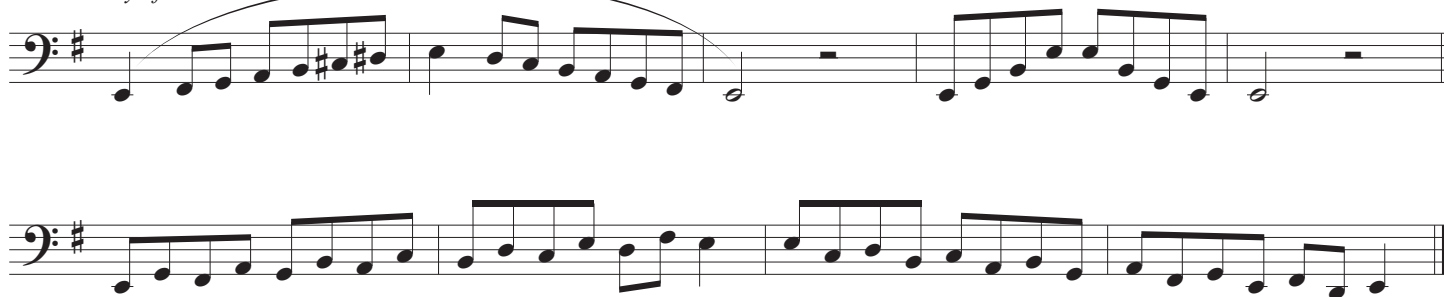
date completed: _____

Stage 3: E^b and A^b minor Scales and Scalar Patterns**Moderato** (♩ = 100-120)**5***Key of E flat minor***6***Key of A flat minor*

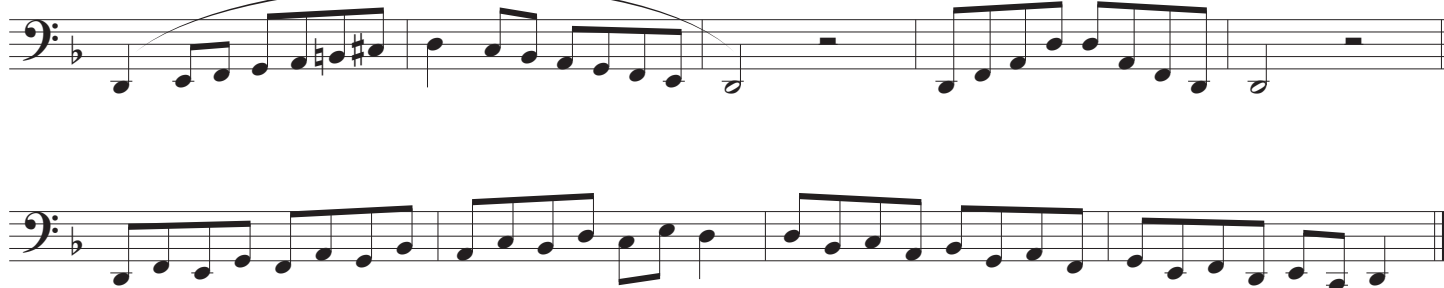
date completed: _____

Stage 4: C[#] and F[#] minor Scales and Scalar Patterns**Moderato** (♩ = 100-120)**7***Key of C sharp minor***8***Key of F sharp minor*

date completed: _____

Stage 5: B and E minor Scales and Scalar Patterns**Moderato** (♩ = 100-120)**9***Key of B minor***10***Key of E minor*

date completed: _____

Stage 6: A and D minor Scales and Scalar Patterns**Moderato** (♩ = 100-120)**11***Key of A minor***12***Key of D minor*

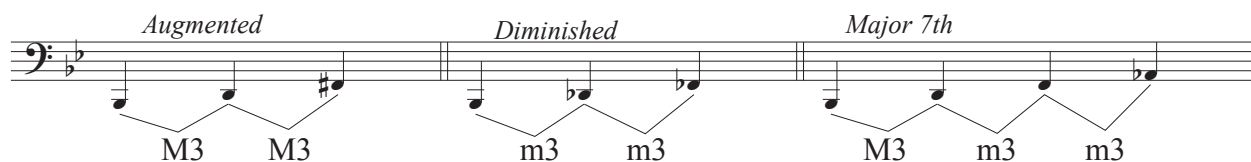
date completed: _____

LEVEL 12, AUGMENTED/DIMINISHED/MAJOR 7TH ARPEGGIOS

Progressive Scale Study

Music Theory and History

Chord/Arpeggios Come in a vast array of combination and variations. Thus far we have covered the major arpeggio and the minor arpeggio. Both are created from scale degrees one, three, and five of their corresponding scale. The following chords are a sample of other harmonies possible through both major/minor scales:



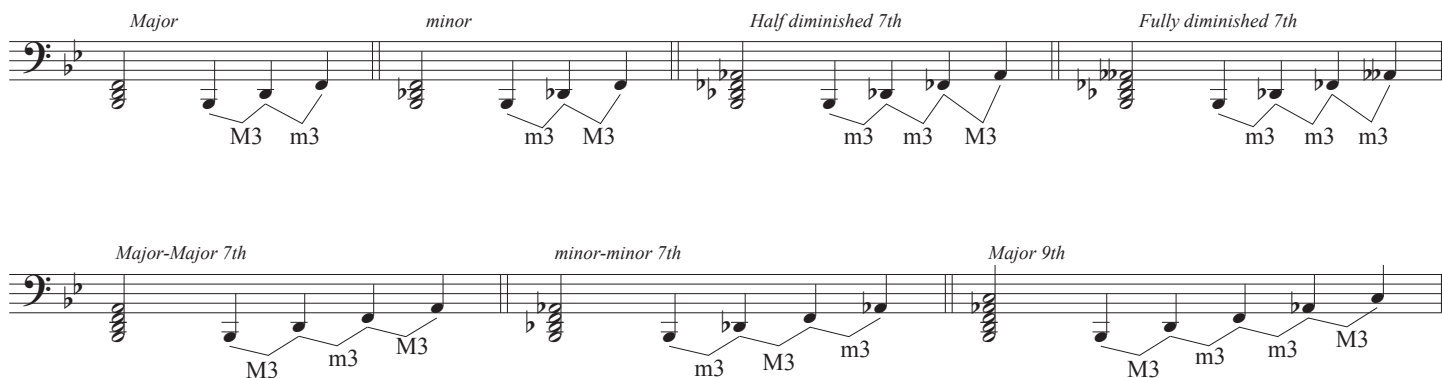
Here is an easy shorthand to help you create these chords/arpeggios:

Augmented arpeggio- Notice that the only difference between this and a major arpeggio is that the 5th of the chord, F, is raised to F#. This is the shortcut for you to create this chord mentally: *"Augmented arpeggios are major arpeggios with a raised 5th."*

Diminished arpeggio- Notice that the only difference between this and a minor arpeggio is that the 5th of the chord, F, is now lowered to F♭. This is the shortcut for you to create this chord mentally: *"Diminished arpeggios are minor arpeggios with a lowered 5th."*

Major 7th- More commonly referred to as a Dominant 7th chord; Notice we now have four unique notes making up the scale: B♭, D, F, and now A♭. This arpeggio comes from a category of chords call 7th chords (where we are adding the 7th scale degree). This is shortcut you can use to create this chord mentally: *"Major 7th arpeggios are major arpeggios with an added lowered 7th."*

Here is a brief list of other possible chords/arpeggios:



Stage 1: B \flat , E \flat , A \flat , and D \flat Augmented/Diminished/Major 7th Arpeggios

1

Augmented *Diminished* *Major 7th*

2

Augmented *Diminished* *Major 7th*

3

Augmented *Diminished* *Major 7th*

4

Augmented *Diminished* *Major 7th*

date completed: _____

Stage 2: G \flat , C \flat , E, and A Augmented/Diminished/Major 7th Arpeggios

5

Augmented *Diminished* *Major 7th*

6

Augmented *Diminished* *Major 7th*

7

Augmented *Diminished* *Major 7th*

8

Augmented *Diminished* *Major 7th*

date completed: _____

Stage 3: D, G, C, and F Augmented/Diminished/Major 7th Arpeggios

9



10



11

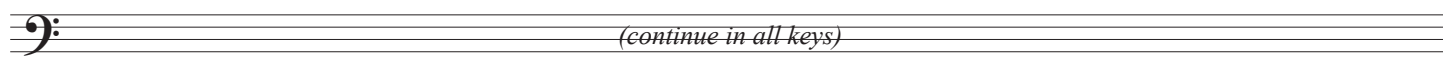
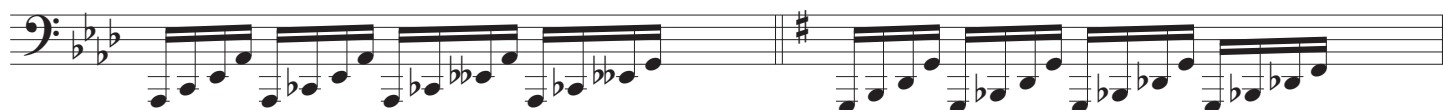


12



date completed: _____

Bonus Stage!!!!



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NOTES:

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LEVEL 13, INTERVAL STUDY

Progressive Scale Study

Music Theory and History

As we discussed in Level 4, musical **Intervals** are the distances between two pitches. In that level, we used general terms of 2nd, 3rd, 4th, 5th, 6th, 7th, and octave (8th). These **Interval** markings only tell how far apart the two note names are. Here we will discuss a more exact way to discuss musical intervals:

Let's break this into two groups; (1) 2nd, 3rd, 6th, 7th and (2) 4th, 5th, and octaves:

Group 1 (2nd, 3rd, 6th, 7th) generally have two different types (or **Qualities**): Major (M) or minor (m).

Example Below:

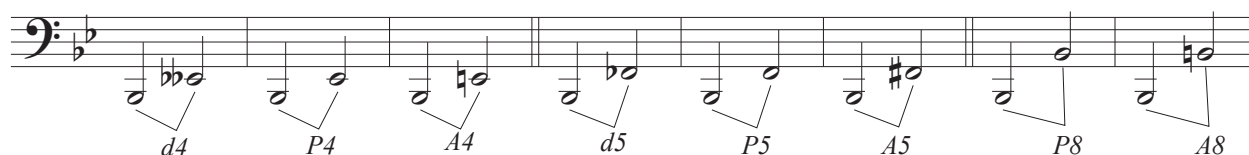


Notice that all the **Major Intervals** are regular members of the major scale. This is an easy shorthand to helping you remember its quality: If it is in group 1, is the upper note in the major key of the lower note? If it is then it is a **Major Interval** (marked by a M).

Oddly enough, the **minor intervals** are not all part of the minor scale. Although m3, m6, and m7 are all part of the minor scale, m2 is not. You can think of **minor intervals** (marked by a m) as being a half step lower than their **Major Interval** counterparts.

Group 2 (4th, 5th, and 8th) have three different types (or Qualities): Diminished (d), Augmented (A), or Perfect (P).

Example Below:



Perfect Intervals (marked by P) are special because they appear in both major/minor keys. If it is in group 2, and the upper note is in the major/minor key of the lower note, then it is a **Perfect interval**.

The diminished and Augmented intervals are a deviation of this perfect interval. If it is a half step lower than an Perfect Interval, then it is a **diminished interval** (d). If it is a half step higher, then it is a **Augmented Interval** (A).

It is possible to have a Diminished or Augmented Quality in group one, but these generally overlap enharmonically with simpler intervals (and are thus more uncommonly used).

Stage 1: Interval Study in B \flat and E \flat Major

1 Allegro (♩ = 100-120)



2



date completed: _____

Stage 2: Interval Study in A \flat and D \flat Major

3 Allegro (♩ = 100-120)



4



date completed: _____

Stage 3: Interval Study in G \flat and C \flat Major

5 Allegro (♩ = 100-120)



6



date completed: _____

Stage 4: Interval Study in E and A Major

7

Allegro (♩ = 100-120)

8



date completed: _____

Stage 5: Interval Study in D and G Major

9

Allegro (♩ = 100-120)

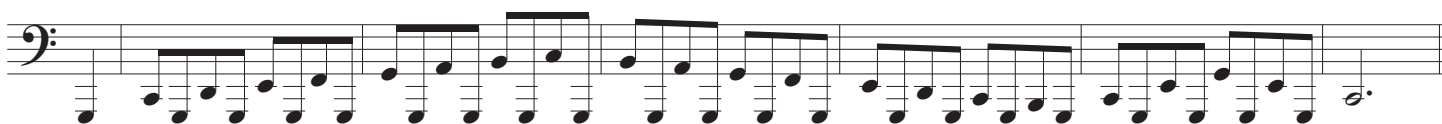
10



date completed: _____

Stage 6: Interval Study in C and F Major

11

Allegro (♩ = 100-120)

12



date completed: _____

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NOTES:

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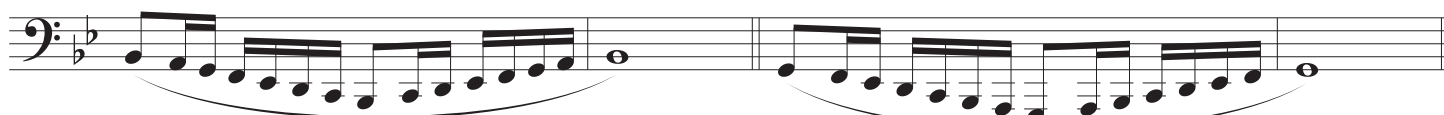
LEVEL 14, FULL KEY MASTERY

Progressive Scale Study

Stage 1: Key of B flat Major

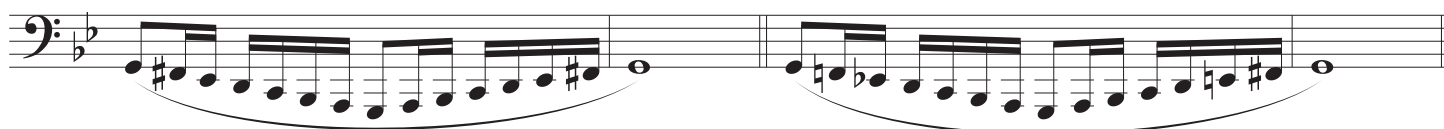
Major Scale

Natural Minor Scale



Harmonic Minor Scale

Melodic Minor Scale



Chromatic Scale



Major Arpeggio (Tonic)

Major Arpeggio (Predominant)

Dominant 7th Arpeggio



Fully Diminished 7th Arpeggio

Minor Arpeggio

Augmented Arpeggio



Major Scale in 3rds



Minor Scale in 3rds



Fanfare



Stage 2: Key of E flat Major

Major Scale

Natural Minor Scale

Harmonic Minor Scale

Melodic Minor Scale

Chromatic Scale

Major Arpeggio (Tonic)

Major Arpeggio (Predominant)

Dominant 7th Arpeggio

Fully Diminished 7th Arpeggio

Minor Arpeggio

Augmented Arpeggio

Major Scale in 3rds

Minor Scale in 3rds

Fanfare

Stage 3: Key of A flat Major

Major Scale

Natural Minor Scale



Harmonic Minor Scale

Melodic Minor Scale



Chromatic Scale



Major Arpeggio (Tonic)

Major Arpeggio (Predominant)

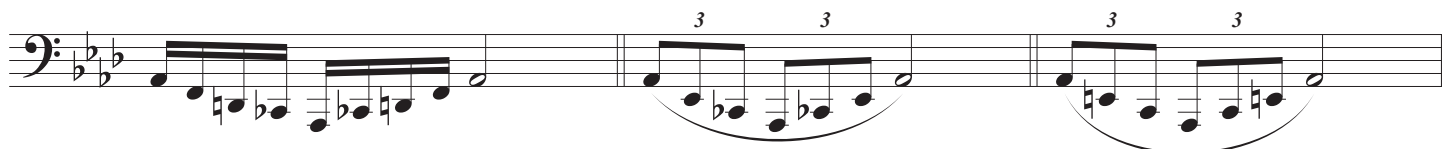
Dominant 7th Arpeggio



Fully Diminished 7th Arpeggio

Minor Arpeggio

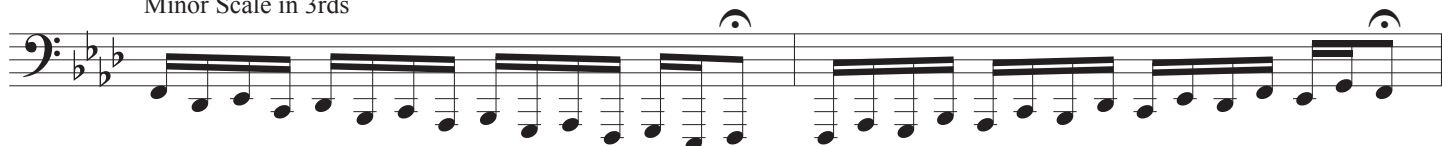
Augmented Arpeggio



Major Scale in 3rds



Minor Scale in 3rds



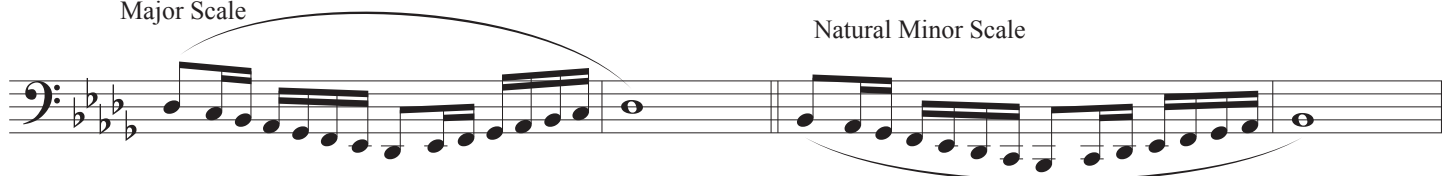
Fanfare



Stage 4: Key of D flat Major

Major Scale

Natural Minor Scale



Harmonic Minor Scale

Melodic Minor Scale



Chromatic Scale



Major Arpeggio (Tonic)

Major Arpeggio (Predominant)

Dominant 7th Arpeggio



Fully Diminished 7th Arpeggio

Minor Arpeggio

Augmented Arpeggio



Major Scale in 3rds



Minor Scale in 3rds



Fanfare



Stage 5: Key of G flat Major

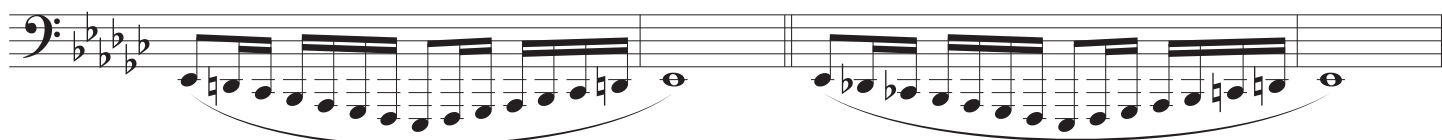
Major Scale

Natural Minor Scale



Harmonic Minor Scale

Melodic Minor Scale



Chromatic Scale



Major Arpeggio (Tonic)

Major Arpeggio (Predominant)

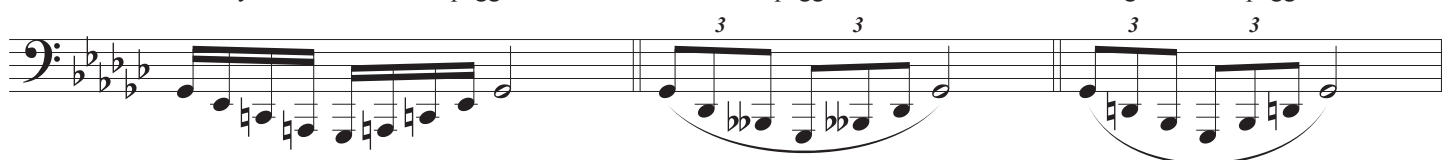
Dominant 7th Arpeggio



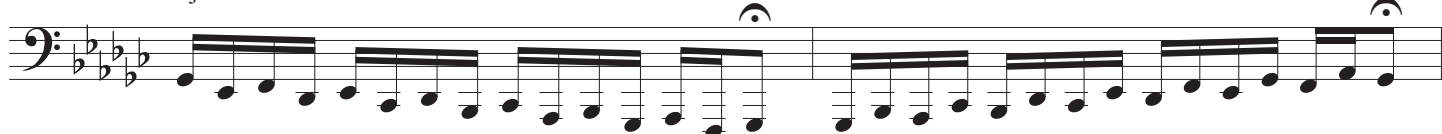
Fully Diminished 7th Arpeggio

Minor Arpeggio

Augmented Arpeggio



Major Scale in 3rds



Minor Scale in 3rds



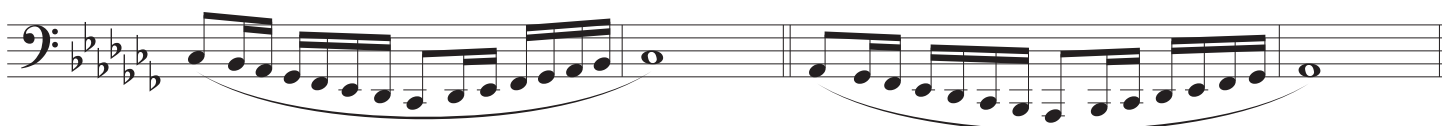
Fanfare



Stage 6: Key of C flat Major

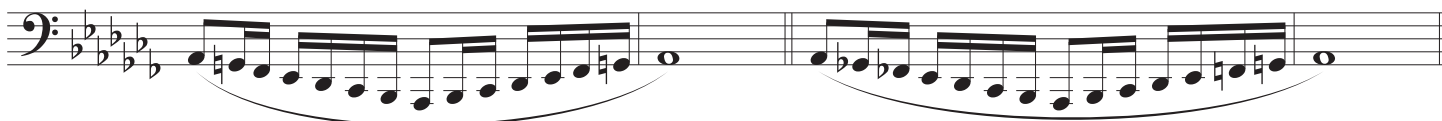
Major Scale

Natural Minor Scale



Harmonic Minor Scale

Melodic Minor Scale



Chromatic Scale



Major Arpeggio (Tonic)

Major Arpeggio (Predominant)

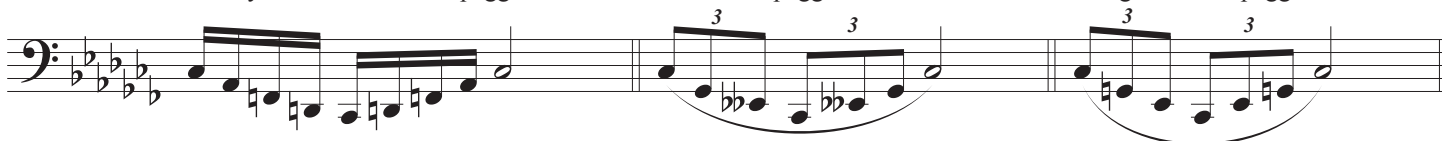
Dominant 7th Arpeggio



Fully Diminished 7th Arpeggio

Minor Arpeggio

Augmented Arpeggio



Major Scale in 3rds



Minor Scale in 3rds



Fanfare



Stage 7: Key of E Major

Major Scale

Natural Minor Scale

Harmonic Minor Scale

Melodic Minor Scale

Chromatic Scale

Major Arpeggio (Tonic)

Major Arpeggio (Predominant)

Dominant 7th Arpeggio

Fully Diminished 7th Arpeggio

Minor Arpeggio

Augmented Arpeggio

Major Scale in 3rds

Minor Scale in 3rds

Fanfare

Stage 8: Key of A Major

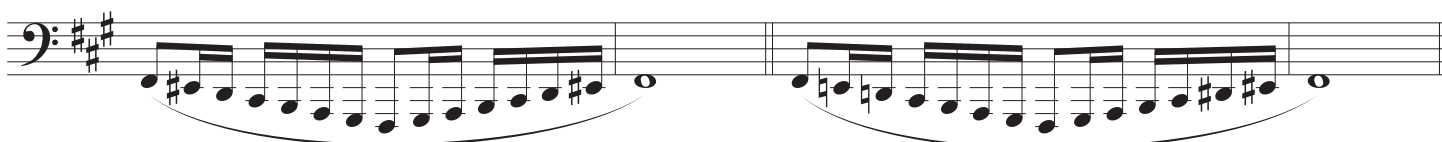
Major Scale

Natural Minor Scale



Harmonic Minor Scale

Melodic Minor Scale



Chromatic Scale



Major Arpeggio (Tonic)

Major Arpeggio (Predominant)

Dominant 7th Arpeggio



Fully Diminished 7th Arpeggio

Minor Arpeggio

Augmented Arpeggio



Major Scale in 3rds



Minor Scale in 3rds



Fanfare



Stage 9: Key of D Major

Major Scale

Natural Minor Scale

Harmonic Minor Scale

Melodic Minor Scale

Chromatic Scale

Major Arpeggio (Tonic)

Major Arpeggio (Predominant)

Dominant 7th Arpeggio

Fully Diminished 7th Arpeggio

Minor Arpeggio

Augmented Arpeggio

Major Scale in 3rds

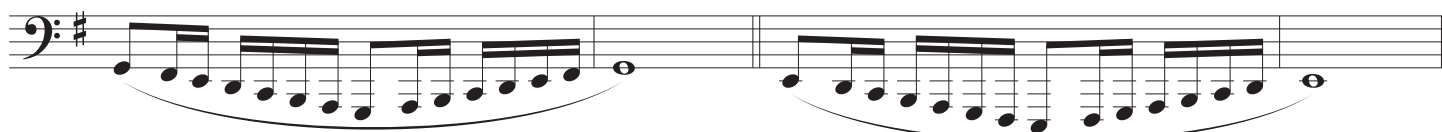
Minor Scale in 3rds

Fanfare

Stage 10: Key of G Major

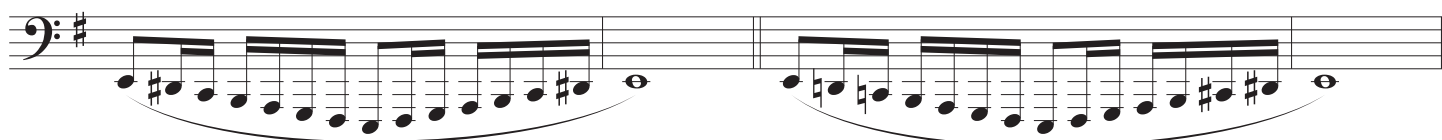
Major Scale

Natural Minor Scale



Harmonic Minor Scale

Melodic Minor Scale



Chromatic Scale



Major Arpeggio (Tonic)

Major Arpeggio (Predominant)

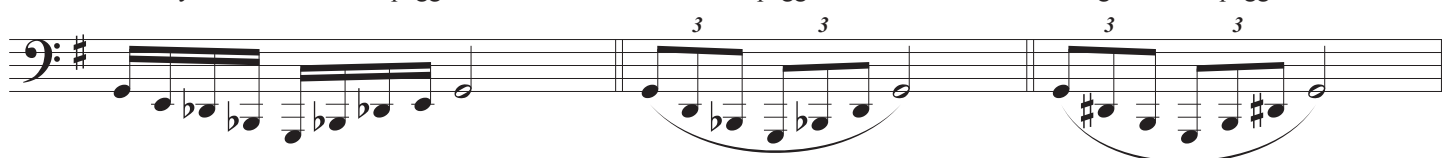
Dominant 7th Arpeggio



Fully Diminished 7th Arpeggio

Minor Arpeggio

Augmented Arpeggio



Major Scale in 3rds



Minor Scale in 3rds



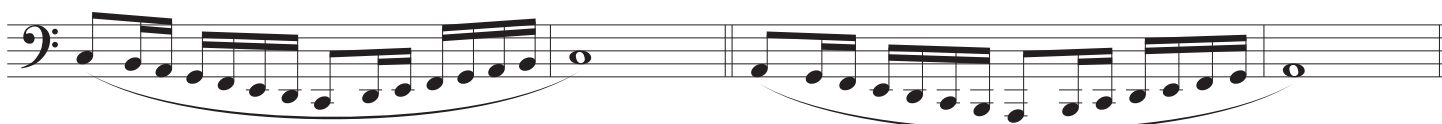
Fanfare



Stage 11: Key of C Major

Major Scale

Natural Minor Scale



Harmonic Minor Scale

Melodic Minor Scale



Chromatic Scale



Major Arpeggio (Tonic)

Major Arpeggio (Predominant)

Dominant 7th Arpeggio



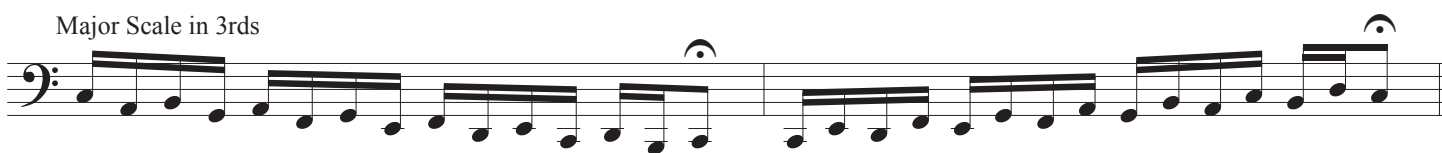
Fully Diminished 7th Arpeggio

Minor Arpeggio

Augmented Arpeggio



Major Scale in 3rds



Minor Scale in 3rds



Fanfare



Stage 12: Key of F Major

Major Scale

Natural Minor Scale



Harmonic Minor Scale

Melodic Minor Scale



Chromatic Scale



Major Arpeggio (Tonic)

Major Arpeggio (Predominant)

Dominant 7th Arpeggio



Fully Diminished 7th Arpeggio

Minor Arpeggio

Augmented Arpeggio



Major Scale in 3rds



Minor Scale in 3rds



Fanfare



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NOTES:

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