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**  
**EUPHONIUM**

*BY GUYTANO MARTORANO III*

3.0

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*(All Studies here should be purchased and memorized)*

|  |                    |
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| 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

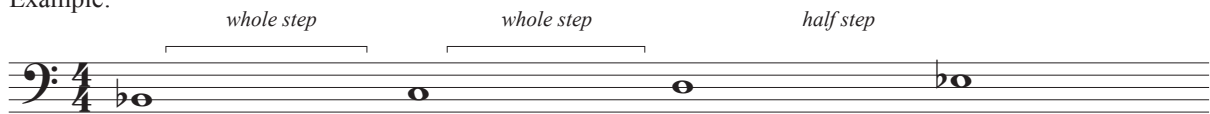
## Progressive Scale Study

### 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:

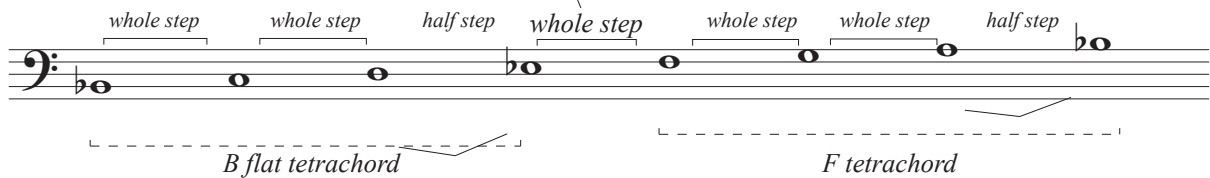


B Flat Tetrachord

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

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

Example:



B flat tetrachord

F tetrachord

### Stage 1: B $\flat$ and C tetrachord Exercises

1 **Adagio** ♩ = 66-76

2

3

4

5

6

7

8

date completed: \_\_\_\_\_

**Stage 2: A<sup>b</sup> and D<sup>b</sup> 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<sup>b</sup> and E<sup>b</sup> 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

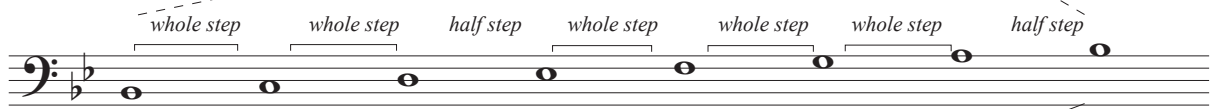
## Progressive Scale Study

### 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:

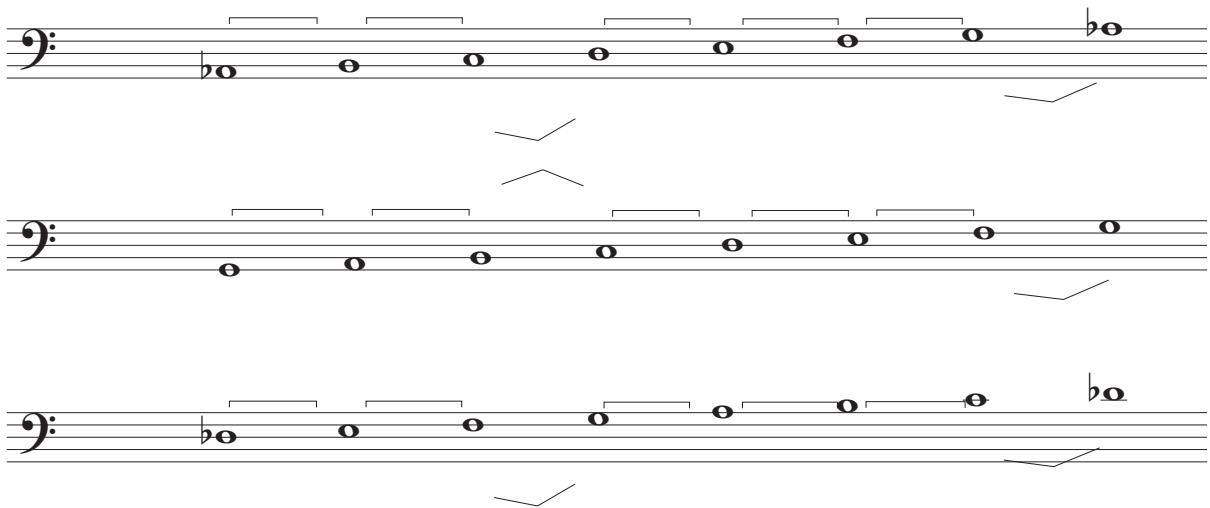


In order to create the major scale interval pattern (*seen above*), some notes need to be altered (with a flat or a sharp).

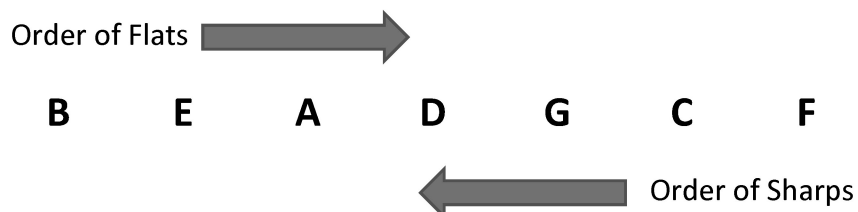
Rather than being placed next to each note, the flats or sharps are collected in the **Key Signature**.

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:



**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*

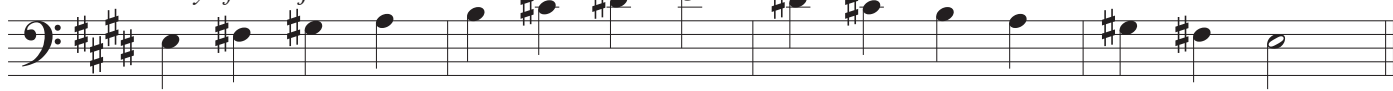
date completed: \_\_\_\_\_

**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

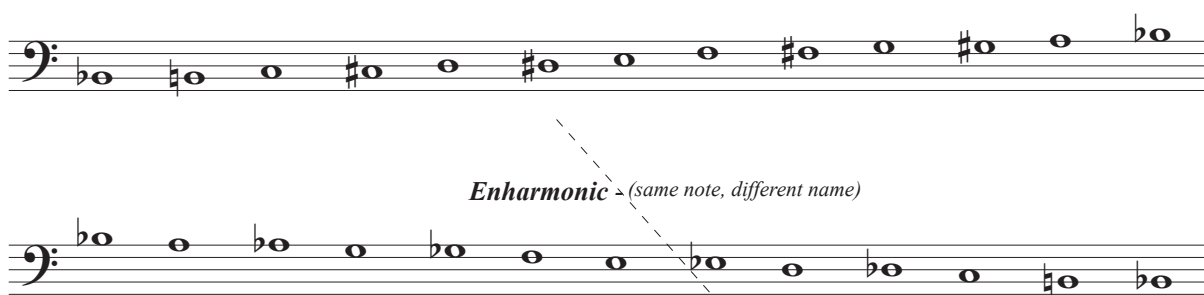
A **Chromatic Scale** is made up entirely of half steps and uses every note between the octave.

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: \_\_\_\_\_

5 **Andante** ♩ = 76-108

Exercise 5 is in bass clef with a key signature of one flat (B-flat). It consists of two measures of eighth notes, followed by a repeat sign, and then a final measure with a half note. A slur covers the first two measures and the final measure. The tempo marking is Andante, with a metronome indication of 76-108.

6

Exercise 6 is a short piece in bass clef, 4/4 time. It consists of two measures. The first measure contains a half note G2, a half note F2, and a half note E2. The second measure contains a half note D2, a half note C2, and a half note B1. A slur connects the end of the first measure to the beginning of the second measure. The piece ends with a double bar line and a repeat sign.

7

Exercise 7: A bass clef musical staff in 2/4 time. The melody consists of two measures of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The second measure has a sharp sign above the staff. The piece ends with a double bar line and a repeat sign.

8

8

date completed: \_\_\_\_\_

9 **Andante** ♩ = 76-108

10

Exercise 10 is a single staff in bass clef with a key signature of one sharp (F#). The exercise consists of a single melodic line with a long slur over it, starting on G2 and ending on G3. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, F#3, E3, D3, C3, B2, A2, G2. The piece ends with a repeat sign and a final G2 note.

11

Exercise 11: Bass clef, 2/4 time. The melody consists of two measures. The first measure contains a half note G2 (one sharp), a quarter note A2, a quarter note B2 (two sharps), and a quarter note C3. The second measure contains a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2 (one flat), and a half note E2. A slur connects the first measure to the second. The piece ends with a double bar line.

12

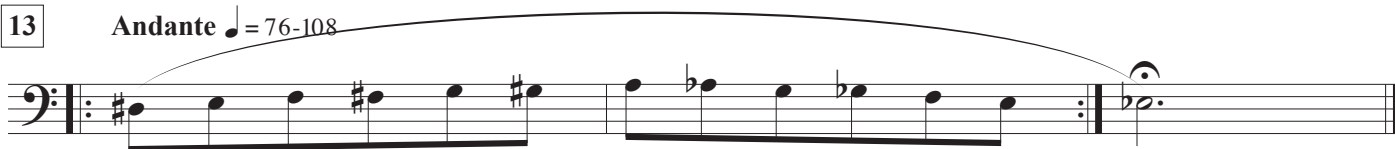
Exercise 12: A bass clef staff in 4/4 time. The melody consists of two measures. The first measure contains a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The second measure contains a half note B2, a quarter note A2, a quarter note G2, and a half note F2. A slur connects the first measure to the second. The exercise ends with a double bar line and a repeat sign.

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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**NOTES:**

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# LEVEL 4, MAJOR SCALES AND SCALAR PATTERNS

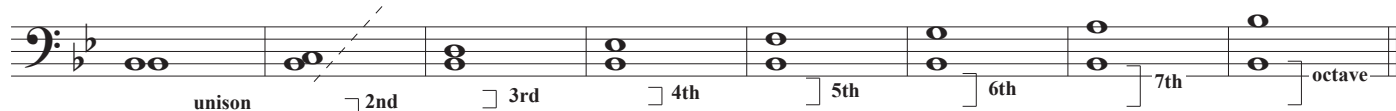
## Progressive Scale Study

### 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).

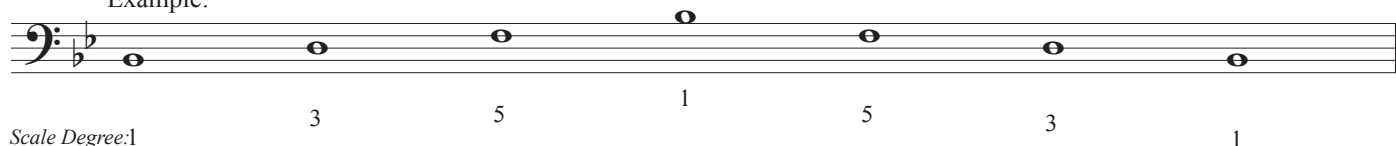
As we said before, the major scale is created using whole steps and half step, which both are classified as the interval of a 2nd.



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:



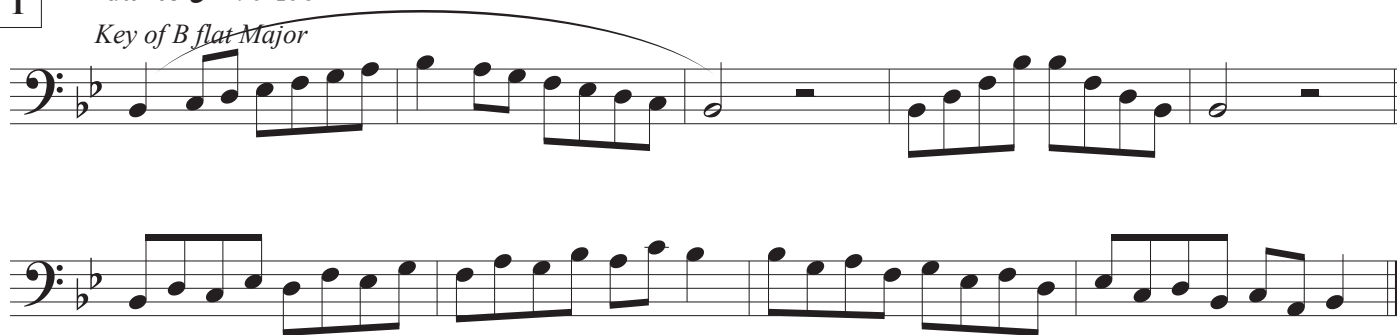
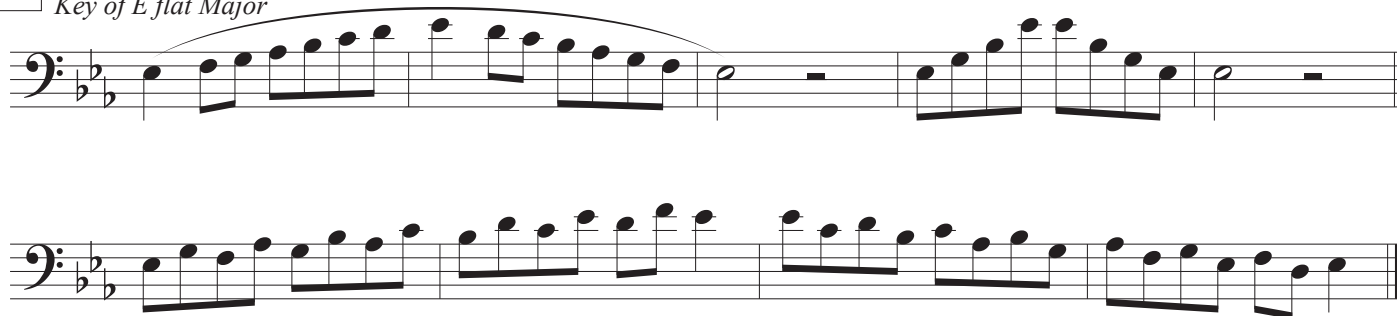
A **Major Arpeggio** (seen above) is built from the 1st, 3rd, and 5th note of the major scale.

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

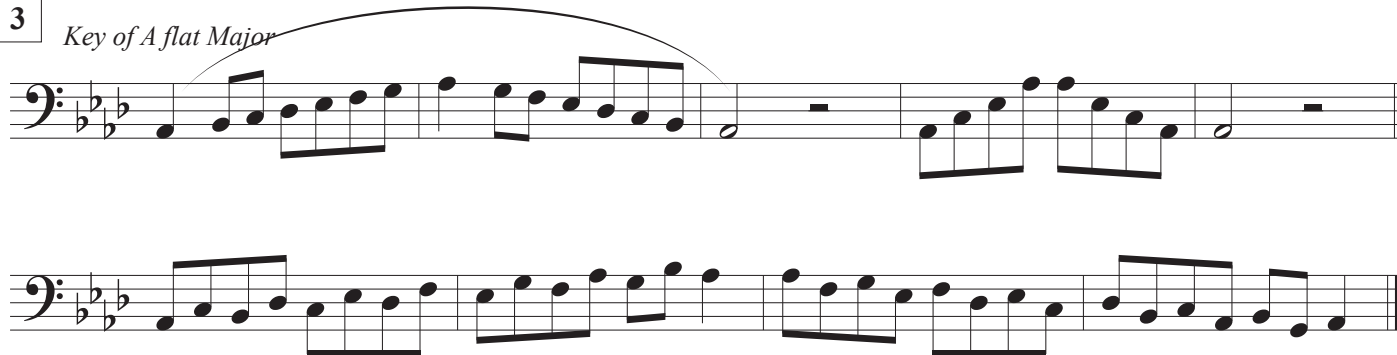
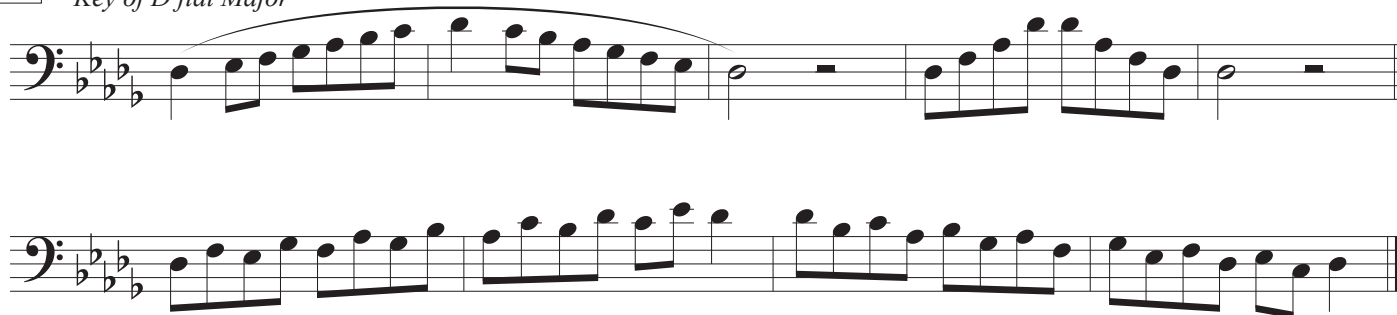
Practicing & Mastering a variety of patterns will better prepare you for music performance.

Example:



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

date completed: \_\_\_\_\_

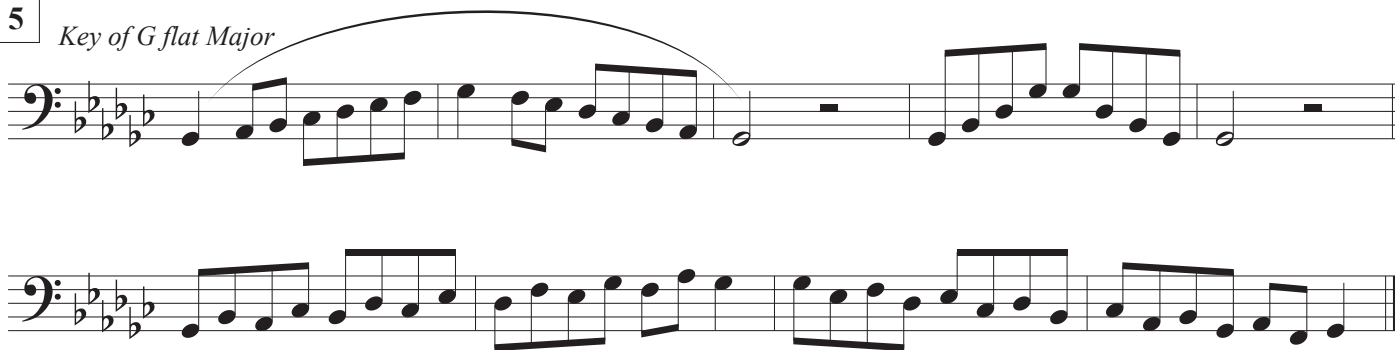
**Stage 2: A $\flat$  and D $\flat$  Major Scale and Scalar Patterns****3** Andante  $\text{♩} = 76-108$ *Key of A flat Major***4** *Key of D flat Major*

date completed: \_\_\_\_\_

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

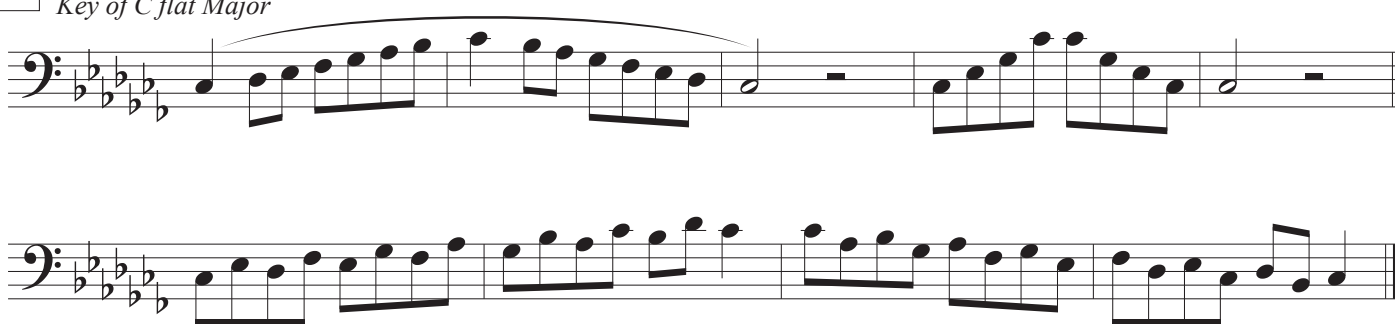
5

Key of G flat Major



6

Key of C flat Major



date completed: \_\_\_\_\_

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

7

Key of E Major



8

Key of A Major



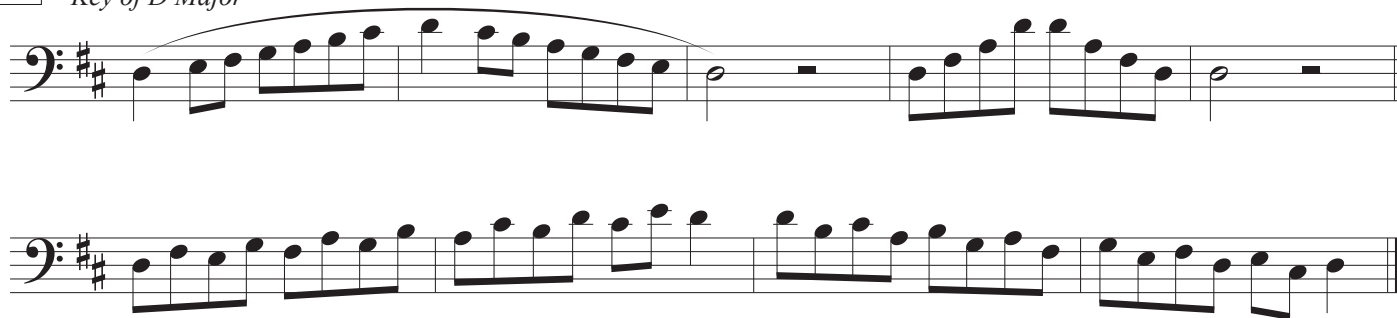
date completed: \_\_\_\_\_



**Stage 5: D and G Major Scale and Scalar Patterns**

Andante ♩ = 76-108

9

*Key of D Major*

10

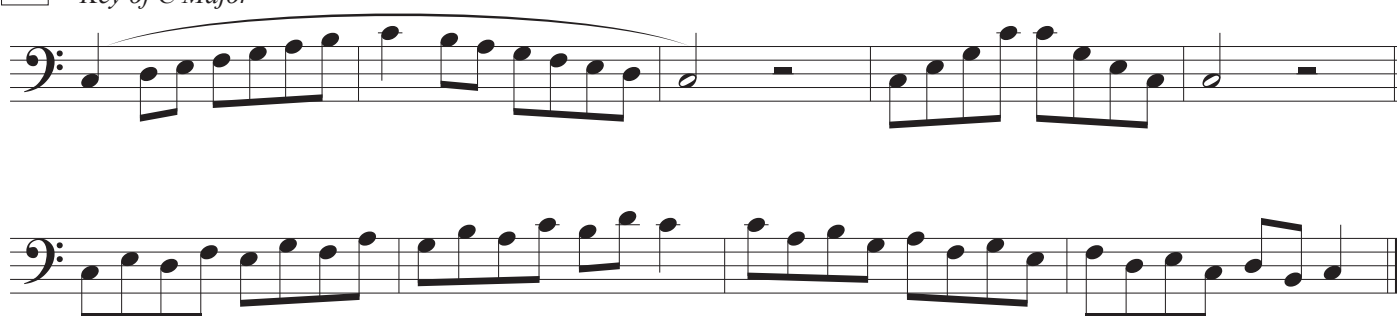
*Key of G Major*

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:

The image displays five staves of musical notation in bass clef, illustrating enharmonic spellings of the same pitch. Each staff shows two notes: F# and Gb. The first staff shows the notes without fingerings. The second staff shows F# with fingering 23 and Gb with fingering 1. The third staff shows F# with fingering 2 and Gb with fingering 23. The fourth staff shows F# with fingering 1 and Gb with fingering 0. The fifth staff shows F# with fingering 12 and Gb with fingering 2.

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

The image shows three staves of musical notation in bass clef, 3/4 time, and Adagio tempo. The notation is for a chromatic scale. The first staff starts on F and goes up to G. The second staff starts on G $\flat$  and goes up to G. The third staff starts on G and goes up to A. Each staff has a slur over the notes.

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

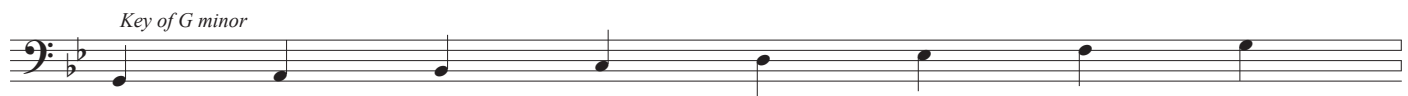
### Music Theory and History

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.

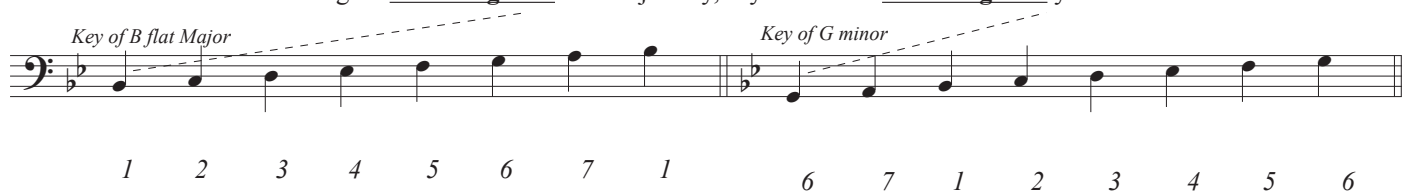
Great question! Both the key of **B flat major** and **G minor** use two flats (B flat and E flat).

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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**NOTES:**

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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*).



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,

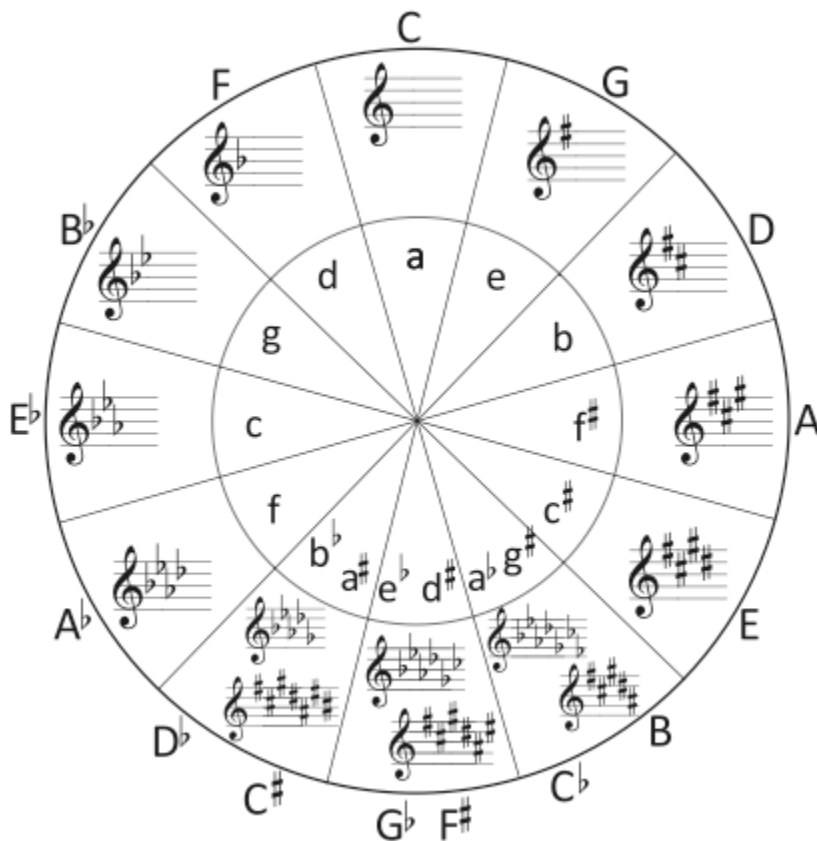
(allowing more consistent repetitions from key to key.)

**Circle of 5ths** uses the interval of an ascending

5<sup>th</sup> (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.)

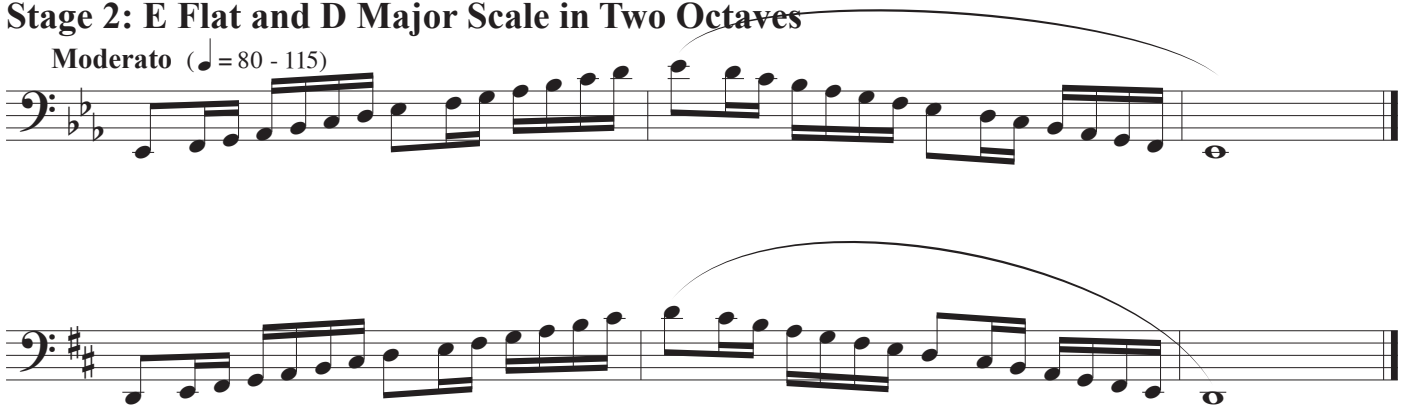


Notice: this same patter also works for minor keys as well.

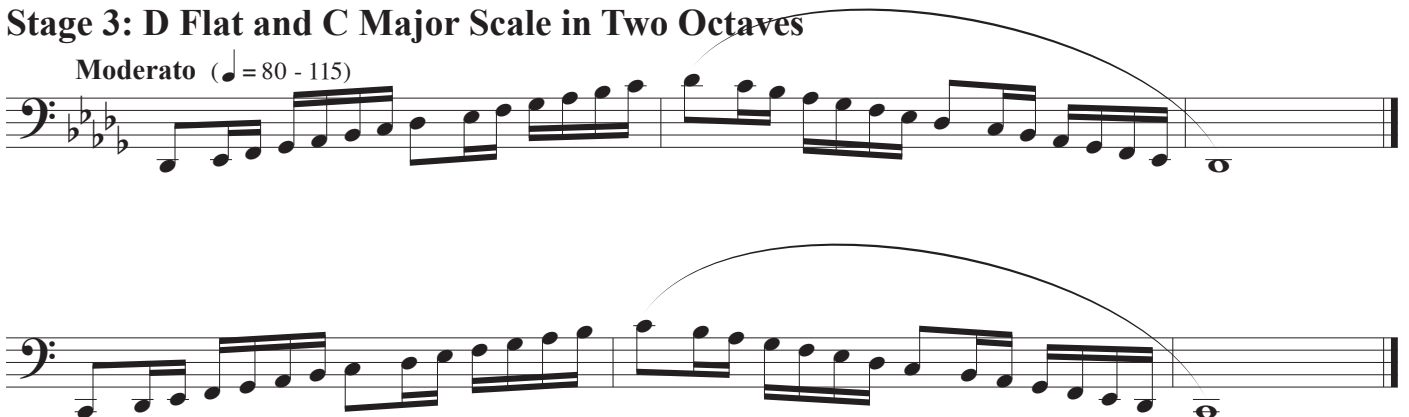


**Stage 1: F and E Major Scale in Two Octaves****Moderato** (♩ = 80 - 115)

date completed: \_\_\_\_\_

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

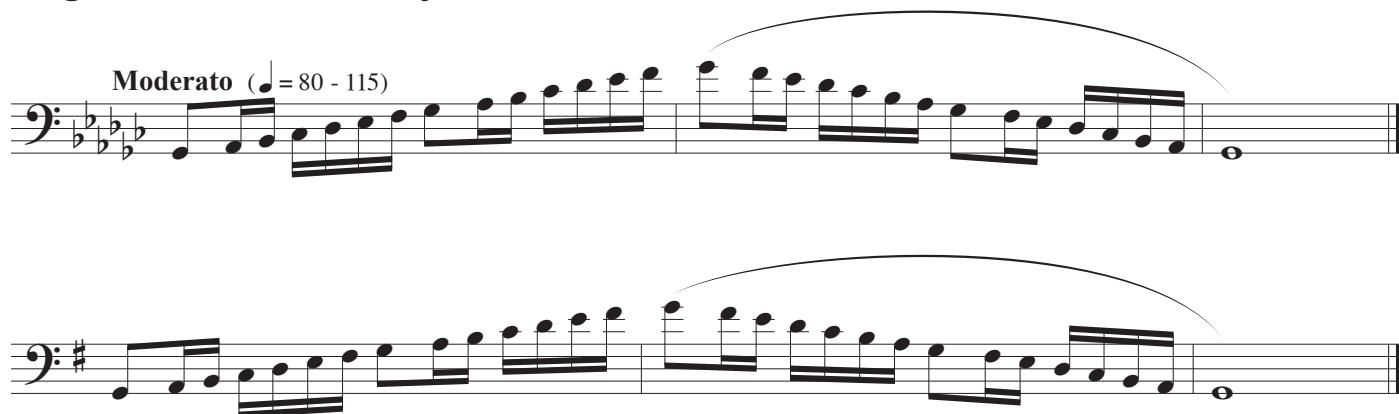
date completed: \_\_\_\_\_

**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**

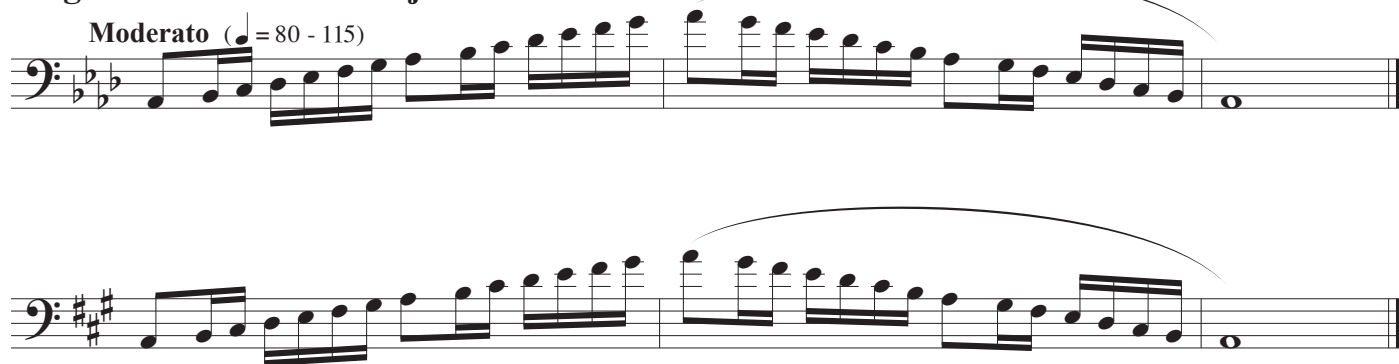
**Moderato** (♩ = 80 - 115)



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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**NOTES:**

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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:

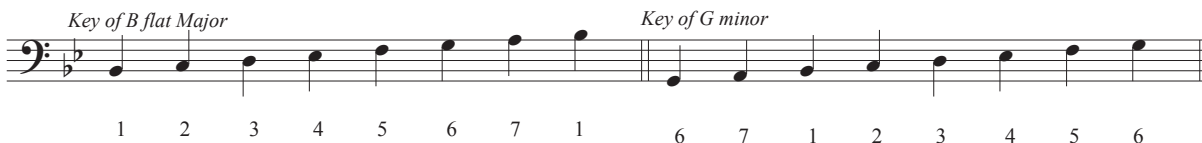
- (1) Natural minor scale , (2) Harmonic minor scale , (3) Melodic minor scale

Example:



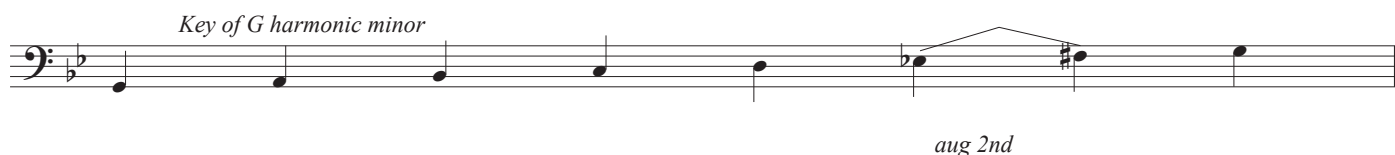
The **Natural Minor Scale** (or Aeolian mode) is the scale that is built by starting on the 6th degree of its relative major scale.

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

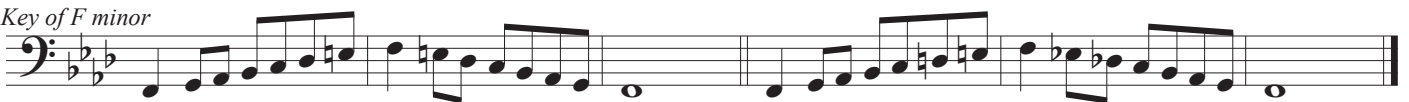


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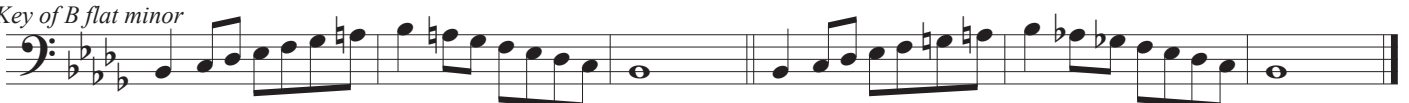
### Stage 2: F and B Flat Harmonic and Melodic minor Scales

Andante ♩ = 76-108

Key of F minor



Key of B flat minor



date completed: \_\_\_\_\_

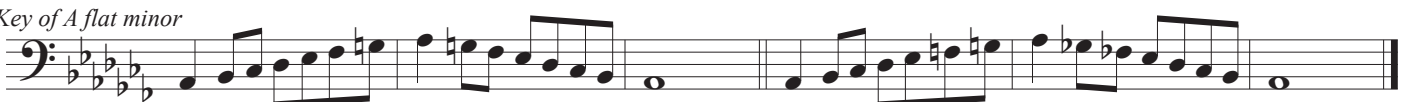
### Stage 3: E Flat and A Flat Harmonic and Melodic minor Scales

Andante ♩ = 76-108

Key of E flat minor



Key of A flat minor



date completed: \_\_\_\_\_

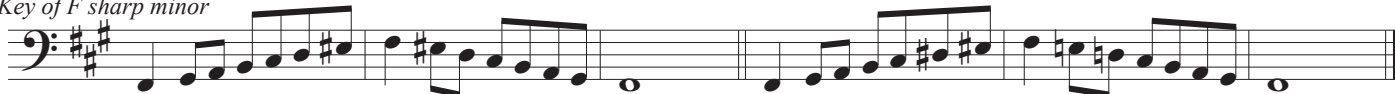
**Stage 4: C Sharp and F Sharp Harmonic and Melodic minor Scales**

Andante ♩ = 76-108

Key of C sharp minor



Key of F sharp minor



date completed: \_\_\_\_\_

**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

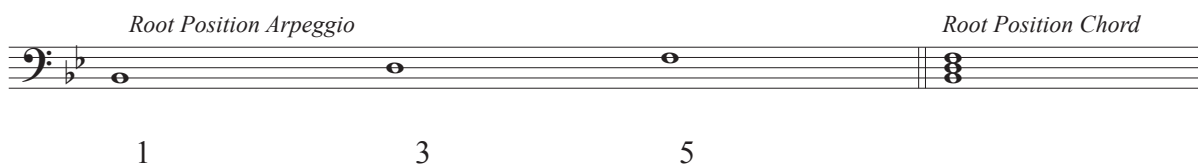
### Music Theory and History

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.

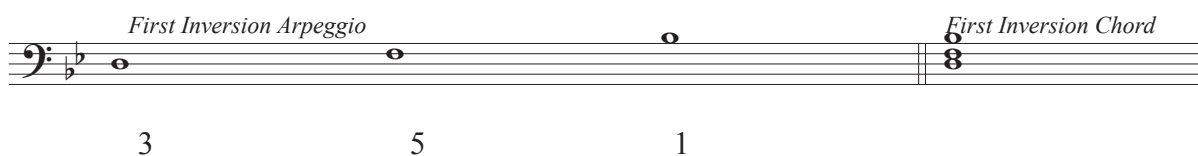


Notice that in both the arpeggio and the chord, B flat is the lowest sounding note.

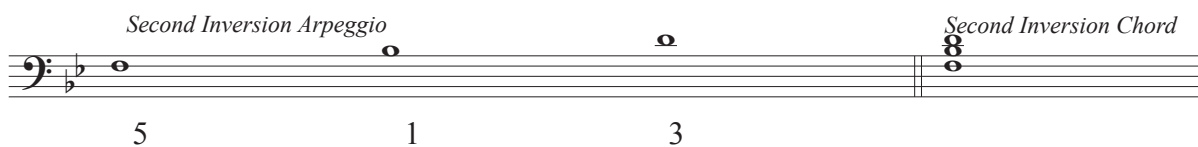
As this is the note that the chord was built off of (scale degree 1), The inversion presented here is called **Root Position**.

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)

date completed: \_\_\_\_\_

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

date completed: \_\_\_\_\_

**Stage 3: Arpeggios in G $\flat$  Major, E $\flat$  minor, C $\flat$  Major, and A $\flat$  minor**

Moderato ( $\text{♩} = 80 - 115$ )

Four staves of music, each containing four measures of arpeggiated eighth notes. The first staff is in G-flat major (three flats), the second in E-flat minor (three flats), the third in C-flat major (four flats), and the fourth in A-flat minor (four flats). Each staff ends with a whole note chord representing the final triad of the key.

date completed: \_\_\_\_\_

**Stage 4: Arpeggios in E Major, C $\sharp$  minor, A Major, and F $\sharp$  minor**

Moderato ( $\text{♩} = 80 - 115$ )

Four staves of music, each containing four measures of arpeggiated eighth notes. The first staff is in E major (three sharps), the second in C-sharp minor (three sharps), the third in A major (three sharps), and the fourth in F-sharp minor (three sharps). Each staff ends with a whole note chord representing the final triad of the key.

date completed: \_\_\_\_\_

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

date completed: \_\_\_\_\_

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

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



date completed: \_\_\_\_\_

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

Andante ♩ = 76-108

3

Exercise 3 consists of two staves. The top staff shows the C major two-octave chromatic scale (C4 to C6) with sharps for F# and C# and naturals for all other notes. The bottom staff shows the C minor two-octave chromatic scale (C4 to C6) with flats for F and C and naturals for all other notes. Both scales are played in a steady, flowing motion.

4

Exercise 4 consists of two staves. The top staff shows the D major two-octave chromatic scale (D4 to D6) with sharps for F# and C# and naturals for all other notes. The bottom staff shows the D minor two-octave chromatic scale (D4 to D6) with flats for F and C and naturals for all other notes. Both scales are played in a steady, flowing motion.

5

Exercise 5 consists of two staves. The top staff shows the E major two-octave chromatic scale (E4 to E6) with sharps for F# and C# and naturals for all other notes. The bottom staff shows the E minor two-octave chromatic scale (E4 to E6) with flats for F and C and naturals for all other notes. Both scales are played in a steady, flowing motion.

6

Exercise 6 consists of two staves. The top staff shows the F major two-octave chromatic scale (F4 to F6) with naturals for all notes. The bottom staff shows the F minor two-octave chromatic scale (F4 to F6) with flats for C and G and naturals for all other notes. Both scales are played in a steady, flowing motion.

7

Exercise 7 consists of two staves. The top staff shows the G major two-octave chromatic scale (G4 to G6) with naturals for all notes. The bottom staff shows the G minor two-octave chromatic scale (G4 to G6) with flats for C and F and naturals for all other notes. Both scales are played in a steady, flowing motion.

date completed: \_\_\_\_\_

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

Andante ♩ = 76-108

8

9

10

11

12

date completed: \_\_\_\_\_

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

Andante ♩ = 76-108

13

14

15

16

17

Each exercise consists of two staves. The top staff shows the ascending chromatic scale, and the bottom staff shows the descending chromatic scale. The scales are written in bass clef. Exercises 13-17 cover the major scales from E to C.

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:

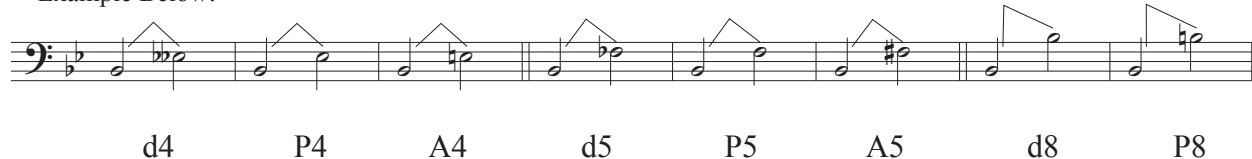


Notice that all the **Major Intervals** are regular members of the major scale. This is an easy shorthand to helping you remember its quality: If it is in group 1, is the upper note in the major key of the lower note? If it is then it is a **Major Interval** (marked by a M).

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:

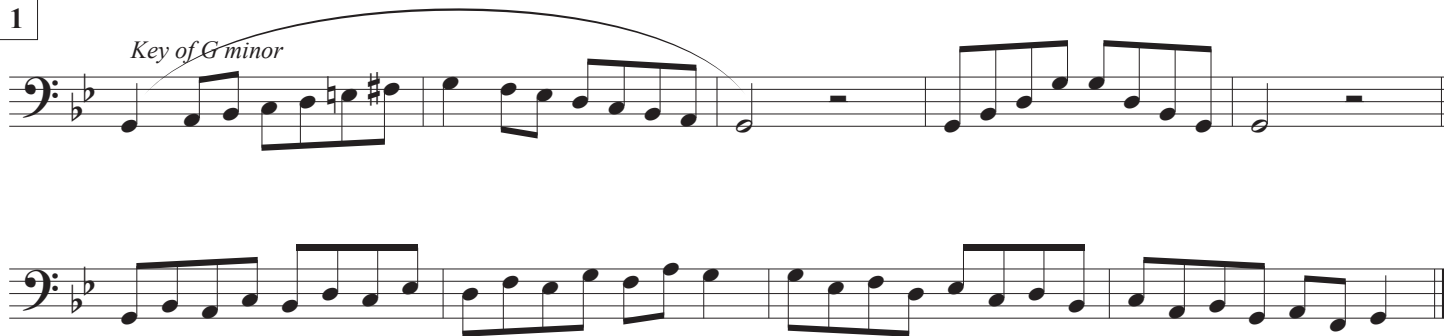
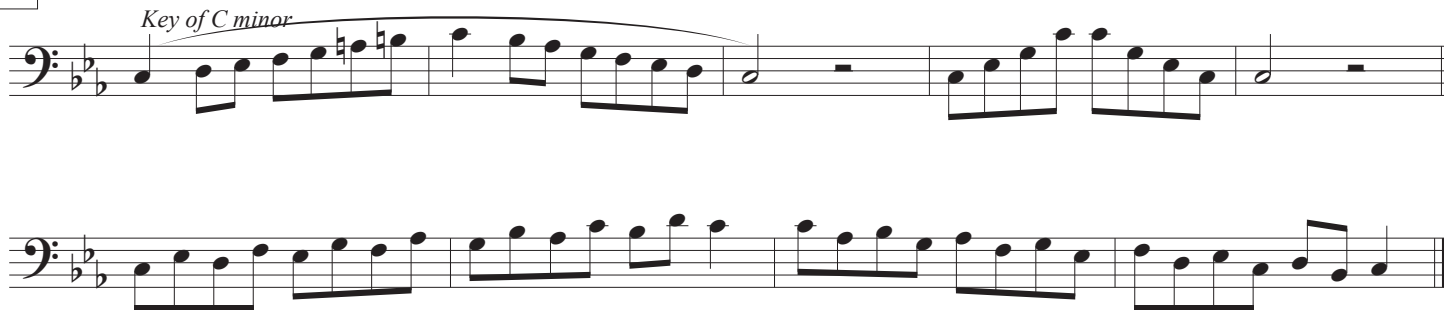


**Perfect Intervals** (marked by P) are special because they appear in both major/minor keys. If it is in group 2, and the upper note is in the major/minor key of the lower note, then it is a **Perfect interval**.

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*

date completed: \_\_\_\_\_

**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*

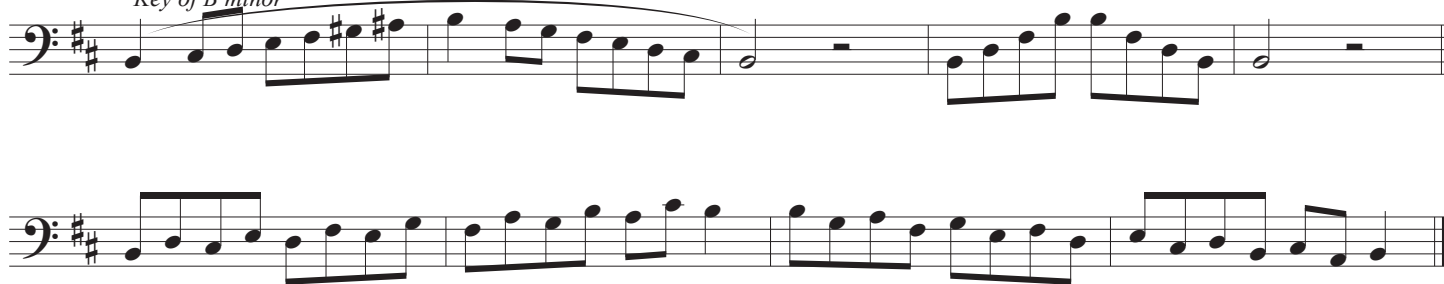
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**Stage 3: E<sup>b</sup> and A<sup>b</sup> minor Scales and Scalar Patterns****Moderato** (♩ = 100-120)**5***Key of E flat minor***6***Key of A flat minor*

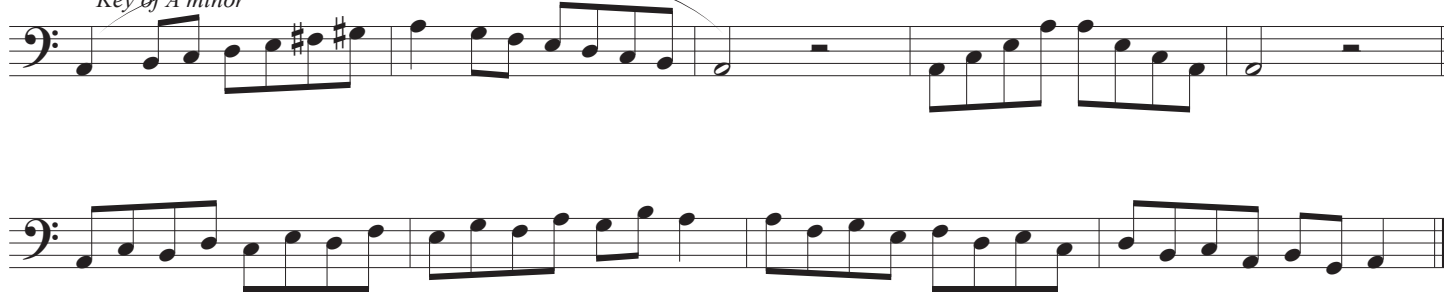
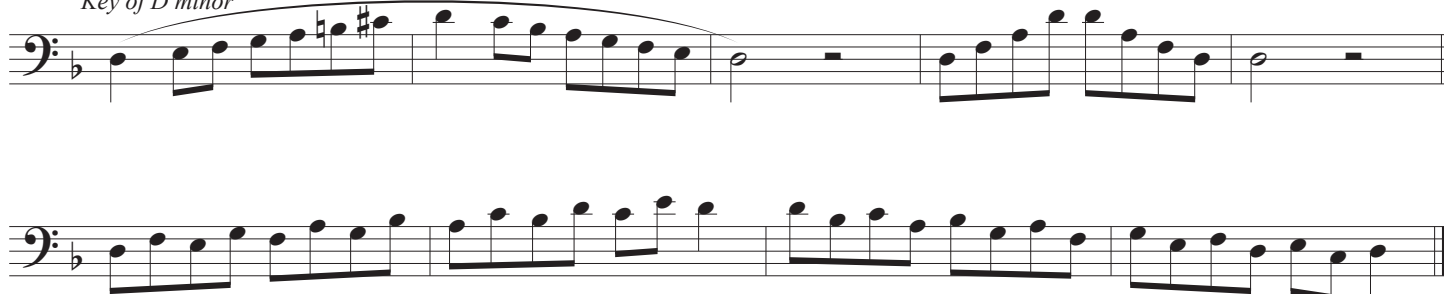
date completed: \_\_\_\_\_

**Stage 4: C<sup>#</sup> and F<sup>#</sup> 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:

The image shows three musical staves in bass clef, each representing a different type of arpeggio. The first staff is labeled 'Augmented' and shows a triad of notes: G2, B2, and D#3. The second staff is labeled 'Diminished' and shows a triad of notes: G2, Bb2, and Db3. The third staff is labeled 'Major 7th' and shows a triad of notes: G2, B2, and F#3. Below each staff, the intervals between the notes are indicated: 'M3 M3' for Augmented, 'm3 m3' for Diminished, and 'M3 m3 m3' for Major 7th.

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 Fb. 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: Bb, D, F, and now Ab. 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:

The image shows two rows of musical staves in bass clef, each representing a different type of chord. The first row contains four staves: 'Major' (triad G2, B2, D3), 'minor' (triad G2, Bb2, Db3), 'Half diminished 7th' (tetrad G2, Bb2, Db3, Eb3), and 'Fully diminished 7th' (tetrad G2, Bb2, Db3, Eb3). The second row contains three staves: 'Major-Major 7th' (tetrad G2, B2, D3, F#3), 'minor-minor 7th' (tetrad G2, Bb2, Db3, Eb3), and 'Major 9th' (tetrad G2, B2, D3, F#3). Below each staff, the intervals between the notes are indicated: 'M3 m3' for Major, 'm3 M3' for minor, 'm3 m3 M3' for Half diminished 7th, 'm3 m3 m3' for Fully diminished 7th, 'M3 m3 M3' for Major-Major 7th, 'm3 M3 m3' for minor-minor 7th, and 'M3 m3 m3 M3' for Major 9th.

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

13

*Augmented* *Diminished* *Major 7th*

14

*Augmented* *Diminished* *Major 7th*

15

*Augmented* *Diminished* *Major 7th*

16

*Augmented* *Diminished* *Major 7th*

Exercise 13: Augmented (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ), Diminished (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ), Major 7th (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ).

Exercise 14: Augmented (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ), Diminished (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ), Major 7th (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ).

Exercise 15: Augmented (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ), Diminished (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ), Major 7th (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ).

Exercise 16: Augmented (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ), Diminished (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ), Major 7th (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ).

date completed: \_\_\_\_\_

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

17

*Augmented* *Diminished* *Major 7th*

18

*Augmented* *Diminished* *Major 7th*

19

*Augmented* *Diminished* *Major 7th*

20

*Augmented* *Diminished* *Major 7th*

Exercise 17: Augmented (G $\flat$ , C $\flat$ , E, A), Diminished (G $\flat$ , C $\flat$ , E, A), Major 7th (G $\flat$ , C $\flat$ , E, A).

Exercise 18: Augmented (G $\flat$ , C $\flat$ , E, A), Diminished (G $\flat$ , C $\flat$ , E, A), Major 7th (G $\flat$ , C $\flat$ , E, A).

Exercise 19: Augmented (G $\flat$ , C $\flat$ , E, A), Diminished (G $\flat$ , C $\flat$ , E, A), Major 7th (G $\flat$ , C $\flat$ , E, A).

Exercise 20: Augmented (G $\flat$ , C $\flat$ , E, A), Diminished (G $\flat$ , C $\flat$ , E, A), Major 7th (G $\flat$ , C $\flat$ , E, A).

date completed: \_\_\_\_\_

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

21



22



23

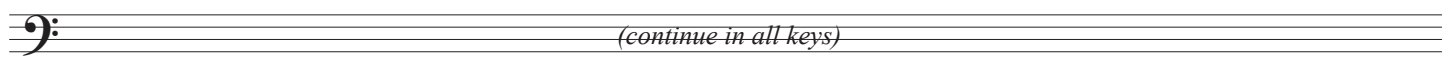
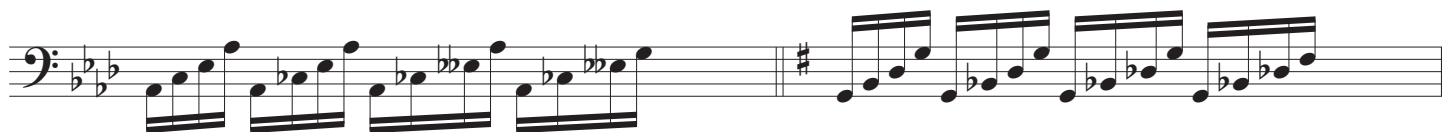


24



date completed: \_\_\_\_\_

### Bonus Stage!!!!



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**NOTES:**

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# LEVEL 13, INTERVAL STUDY

## Progressive Scale Study

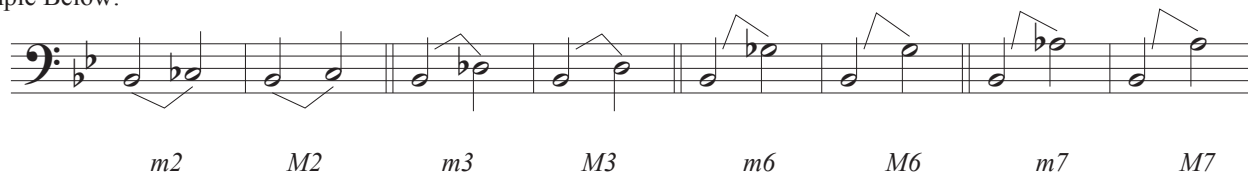
### Music Theory and History

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:

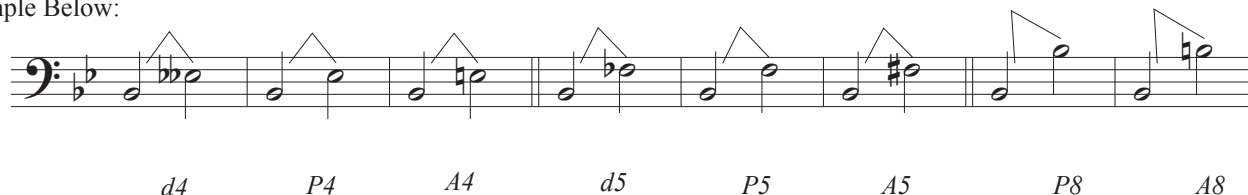


Notice that all the **Major Intervals** are regular members of the major scale. This is an easy shorthand to helping you remember its quality: If it is in group 1, is the upper note in the major key of the lower note? If it is then it is a **Major Interval** (marked by a M).

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:

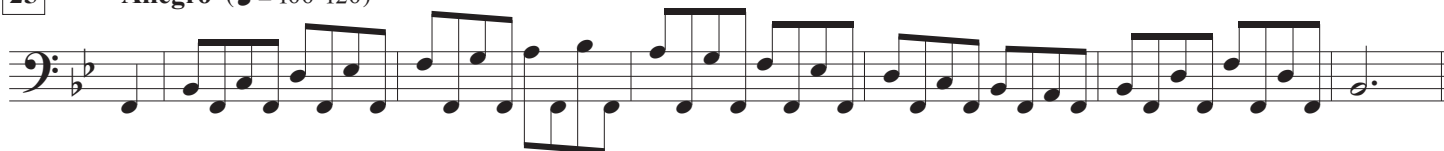
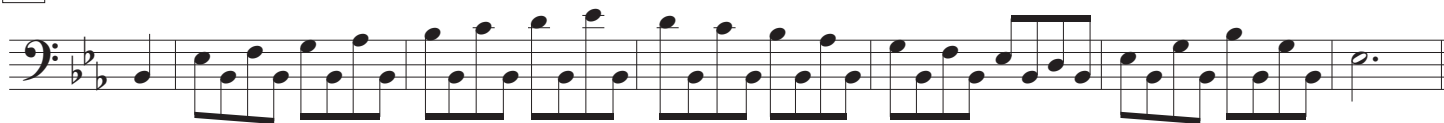


**Perfect Intervals** (marked by P) are special because they appear in both major/minor keys. If it is in group 2, and the upper note is in the major/minor key of the lower note, then it is a **Perfect interval**.

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, than 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).

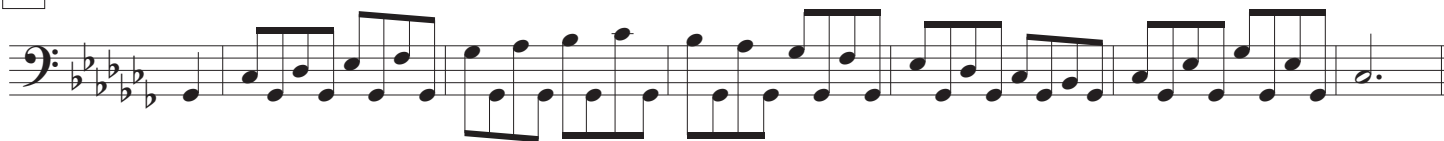


**Stage 1: Interval Study in B $\flat$  and E $\flat$  Major****25** Allegro (♩ = 100-120)**26**

date completed: \_\_\_\_\_

**Stage 2: Interval Study in A $\flat$  and D $\flat$  Major****27** Allegro (♩ = 100-120)**28**

date completed: \_\_\_\_\_

**Stage 3: Interval Study in G $\flat$  and C $\flat$  Major****29** Allegro (♩ = 100-120)**30**

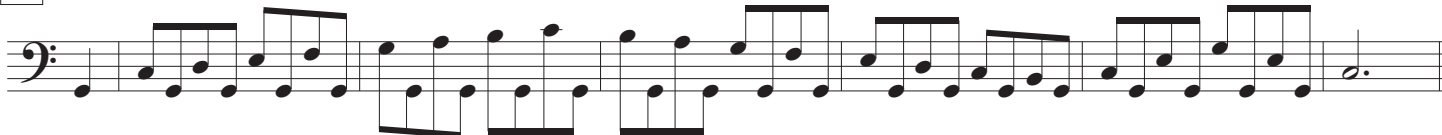
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**Stage 4: Interval Study in E and A Major****31** Allegro (♩ = 100-120)**32**

date completed: \_\_\_\_\_

**Stage 5: Interval Study in D and G Major****33** Allegro (♩ = 100-120)**34**

date completed: \_\_\_\_\_

**Stage 6: Interval Study in C and F Major****35** Allegro (♩ = 100-120)**36**

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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

The image displays a series of musical exercises for the key of E flat Major, organized into nine rows. Each row contains a single staff of music in bass clef with a key signature of two flats (Bb and Eb). The exercises are as follows:

- Major Scale:** An ascending scale starting on E-flat, marked with a slur and a fermata at the end.
- Natural Minor Scale:** A descending scale starting on E-flat, marked with a slur and a fermata at the end.
- Harmonic Minor Scale:** An ascending scale starting on E-flat, with a natural sign over the F-sharp, marked with a slur and a fermata at the end.
- Melodic Minor Scale:** An ascending scale starting on E-flat, with a natural sign over the F-sharp and a flat over the G-flat, marked with a slur and a fermata at the end.
- Chromatic Scale:** A chromatic scale ascending and then descending, with triplets indicated by a '3' below the notes.
- Major Arpeggio (Tonic):** An ascending major triad (E-flat, G-flat, Bb) marked with a slur and a fermata.
- Major Arpeggio (Predominant):** An ascending major triad (F, Ab, Cb) marked with a slur and a fermata.
- Dominant 7th Arpeggio:** An ascending dominant seventh chord (G, Bb, Db, F) marked with a slur and a fermata.
- Fully Diminished 7th Arpeggio:** An ascending fully diminished seventh chord (Ab, Cb, Eb, F) marked with a slur and a fermata.
- Minor Arpeggio:** An ascending minor triad (F, Ab, Cb) marked with a slur and a fermata.
- Augmented Arpeggio:** An ascending augmented triad (F, Ab, Cb) marked with a slur and a fermata.
- Major Scale in 3rds:** An ascending scale in thirds, marked with a slur and a fermata at the end.
- Minor Scale in 3rds:** A descending scale in thirds, marked with a slur and a fermata at the end.
- Fanfare:** A short, rhythmic fanfare consisting of several eighth and sixteenth notes.

## 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

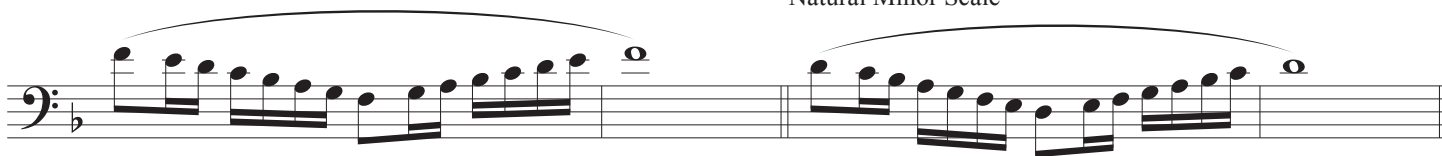
Minor Scale in 3rds

Fanfare

## Stage 12: Key of F Major

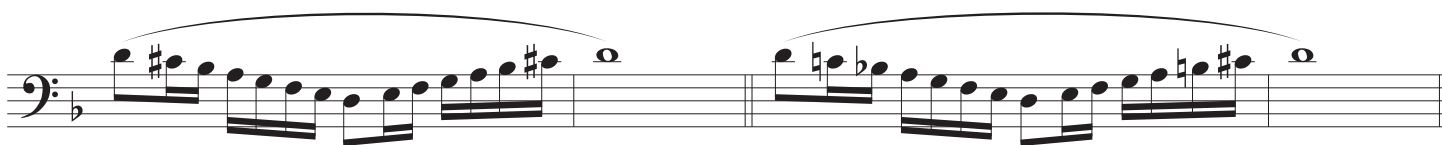
Major Scale

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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