

# Scales

## Elementary A

IMMT - None

MP - Majors starting on white keys,  
one octave hands separately.

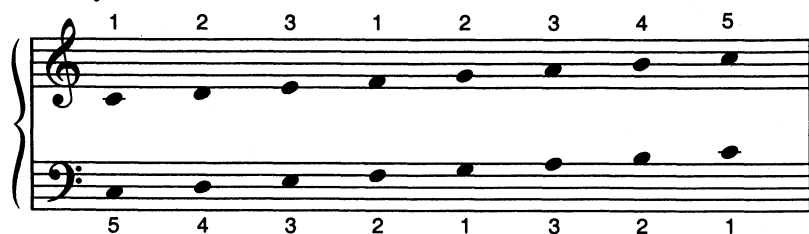
A **major scale** is formed according to this pattern of whole and half steps:

1 1 1/2 1 1 1 1/2

*Notice that these scales are fingered alike with the exception of the left hand of B and the right hand of F.*

• Exercises in this book are notated to avoid leger lines as much as possible, but needn't be played in the octave written.

### C Major



### G Major



### D Major



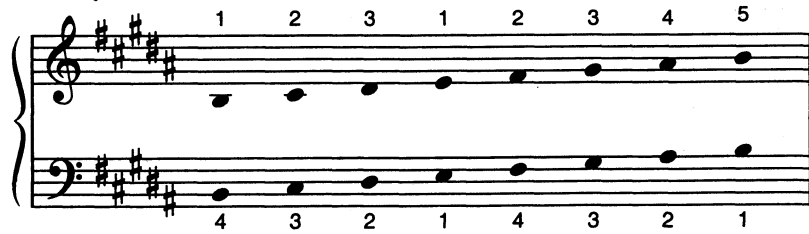
### A Major



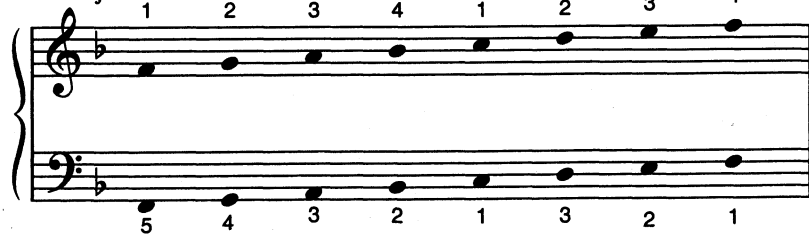
### E Major



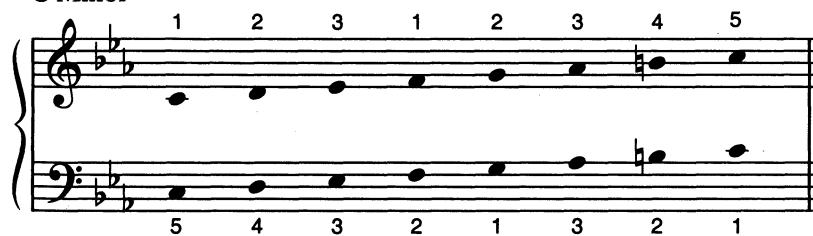
### B Major



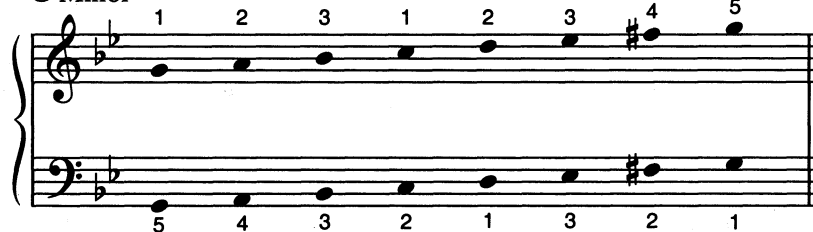
### F Major



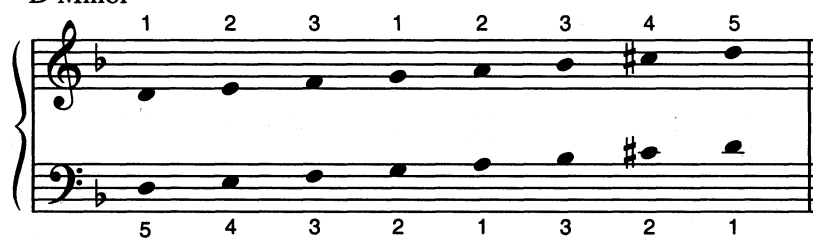
## C Minor



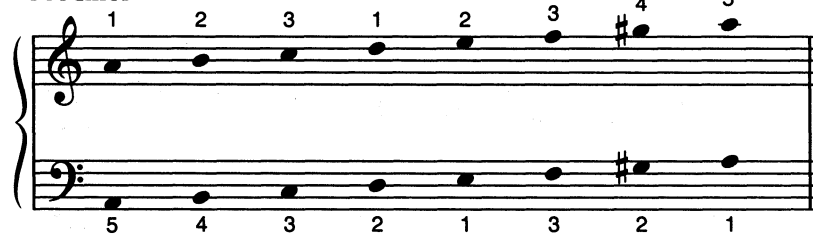
## G Minor



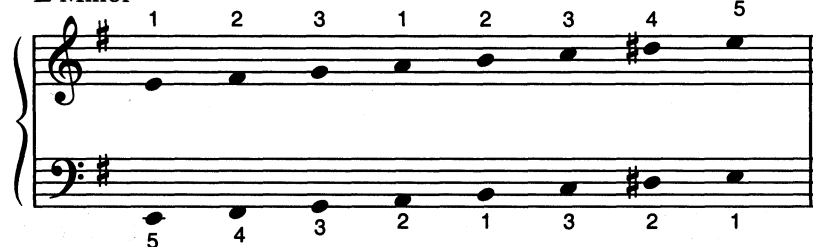
## D Minor



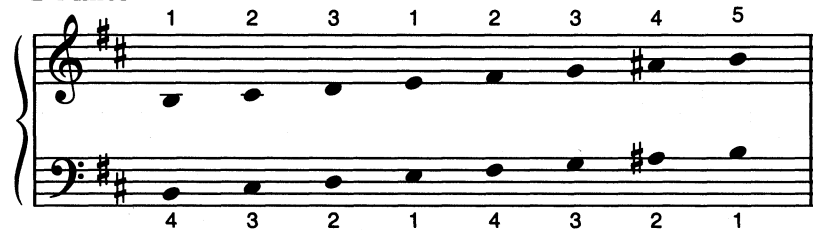
## A Minor



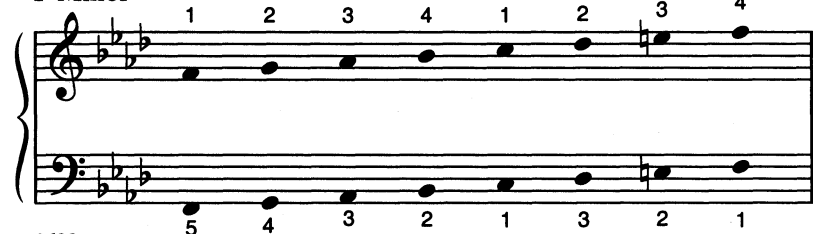
## E Minor



## B Minor



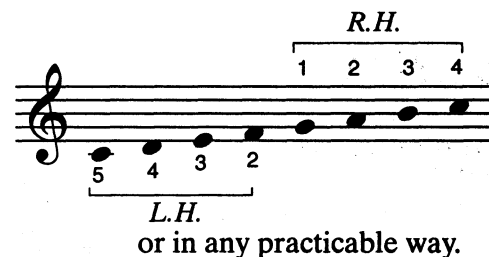
## F Minor



## Scales

## Elementary B and C

IMMT - Scales divided between the hands, thus:



## Elementary D

IMMT - Right hand alone, one octave ascending and descending, followed by the left hand doing the same.

## Elementary C and D

MP - Harmonic minors (relative or parallel) starting on white keys in addition to majors on page 2, one octave hands together

The **natural minor** scale is formed by lowering the 3rd, 6th, and 7th tones a half step of its parallel major (on the same tone). The resulting signature is the same as that of its **relative major** (three half steps up). In the **harmonic minor** the 7th tone is raised a half step by an accidental.

*Notice that the fingering of the minor scale is the same as that of the major on the same tone.*