Learn How to Play

Piano / Keyboard

SCALES & ARPEGGIOS

In Music Notation & Keyboard View

Martin Woodward

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To all the fantastic musicians who I've had the privilege of working with back in the 1960s / 70s including: Pip Williams (guitarist / record producer); Tex Marsh (drums); Roger Flavell (bassist / singer / songwriter); Kevan Fogarty (guitarist); Tommy Hunt (singer); Ron Thomas (bassist); Martin Johnstone (bassist / vocals); Geno Washington (singer); UK No. 1 singer / songwriter Emile Ford; U.K. top 10 artists: *'The Fantastics'* - John Cheatdom, Jerome Ramos, Donald Haywoode and Richard Pitts.

To the other members of *'Aquila'* - Ralph Denyer (singer / songwriter); Phil Childs (bassist); Jim Smith (drums); George Lee (saxophonist).

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Aquila album cover design by Keith Besford - *Thanks Keith, I still Love it!*

A Couple of my many memorable 'Aquila' gigs in 1970

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⬅ Introduction ➡

Included in this book is the following:

- An introduction to finger crossovers
- Every major and minor scale (melodic and harmonic) in both music notation and keyboard view
- Major and minor pentatonic scales in the most used keys in both music notation and keyboard view
- Blues scales in the most used keys in both music notation and keyboard view
- Scale modes in the most used keys
- An explanation of arpeggios and broken chords
- Major and minor arpeggios in every key in both music notation and keyboard view
- Broken chords in the most used keys
- Audio links for each type of scale, arpeggio and broken chord
- Plus more

All in all, this is probably the most extensive scale / arpeggio book available.

Get the Best from this Book

This book has been written to be read as a paperback and / or a digital eBook. If you have the paperback version - *great,* - without doubt this is the best version for flipping backwards and forwards to where you want to be. However, if you wish to hear the audio examples included, you may find it convenient to also have the digital version in pdf format which can be read on any PC, laptop or tablet. You may also find it useful to print out certain pages, perhaps to make notes on, or maybe because of inconvenient page turns etc. This you can do easily with the digital version.

If you have purchased the paperback version, the digital version is *freely* available to you *for your own use only*. This can be found under the download link heading at the end of the book. Be sure to copy the link exactly as written including the hyphen and the underscore between the words.

The audio links throughout the book can be accessed two ways:

- by using the free external link: https://learn-keyboard.co.uk/book_links_scales.html which gives access to all the links in the order in which they appear in each chapter; or

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- by using the links throughout the book as they appear in the digital pdf version - *internet connection required*

Even if you have the printed version, you may still wish to download the pdf version in order to gain easy access to the links as they appear in the book.

Using the *in Book* Links

Quite probably you may only need to listen to some of the audio links, but several are included for your convenience.

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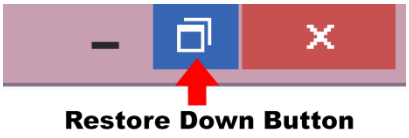

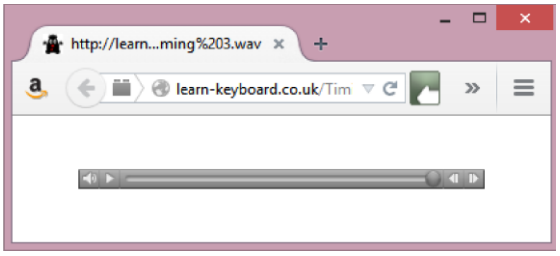

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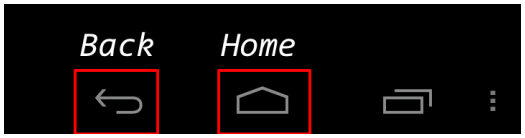

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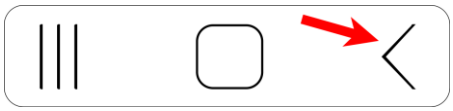

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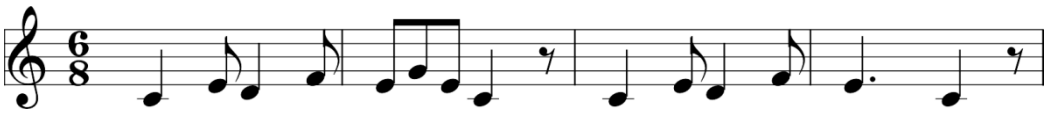

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Note also that each link will open a new page in your browser, so you will eventually need to cancel them - *or just close the browser!*

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In addition to the external links, there are also numerous internal links to help you navigate to certain reference points in the book and return, including the arrows either side of the chapter headings. Clicking the green right-hand arrow will take you instantly to the next chapter and the red left-hand arrow to the beginning of the last chapter.

If you want to navigate to another chapter quickly, simply click on the '≤' icon which is in the footer of every page (including this one). This will take you instantly to the *'Contents'* page where you can then click and go to any chapter you wish - *so you can basically whizz through the document at lightning speed!*

⬅ Your First Scales ➡

In order to progress to a reasonable level of skill and theoretical understanding, it's absolutely essential that you know all of the major and minor scales. Running through all of the scales on a daily basis is a superb warm up exercise and only takes a few minutes when you have learnt them.

A Pre Scale Exercise

In order to play scales effectively, finger crossovers are essential.

The most common crossovers are achieved by passing the thumb under the third or fourth fingers ascending and passing the third or fourth fingers over the thumb when descending, as shown in the following photos.

Passing the Thumb under (ascending)

Passing the 3rd Finger over (descending)

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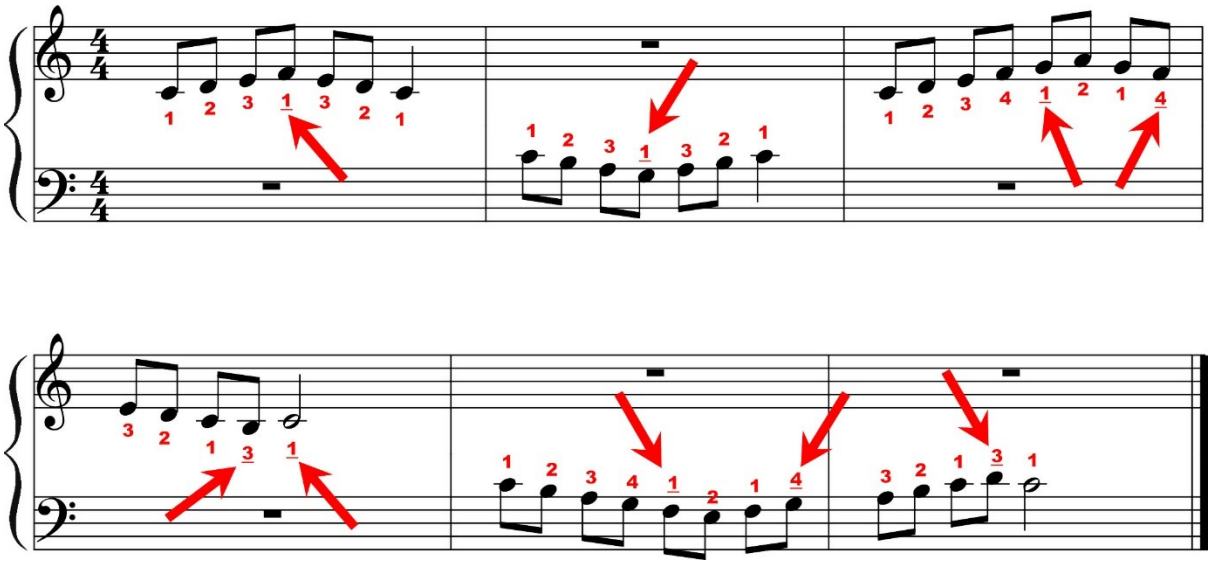
In order to help you learn this technique, I have included this next exercise, but **you must** follow the fingering as stated so that you can practice the finger crossovers.

Practice this slowly and evenly.



But what exactly is a scale?

A scale is a series of notes played in order usually ascending and then descending for one or more octaves.

There are different types of scales including:

- Major
- Minor (harmonic and melodic and natural)
- Whole tone
- Chromatic
- Pentatonic (major and minor)
- Blues Scale

What differentiates various types of scales is the intervals used in their makeup. In this book we will be dealing with every major and minor scale in every key in keyboard and music notation view as well as the pentatonic and blues scales in the most used keys and more.

To explain further we'll firstly look at the **major** scale.

Click on any of the graphics to hear the audio examples.

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The Major Scale

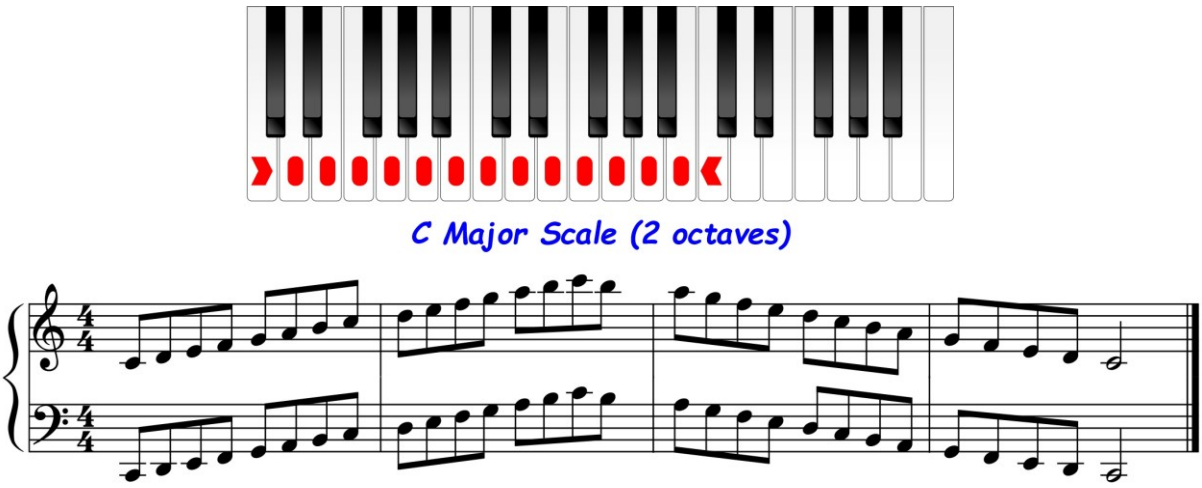
There are 12 major scales, one for each black and white note.

The one thing that every scale has in common is that they all follow the same pattern of intervals according to the type of scale. So, every major scale has identical intervals. The only thing that makes them different is that they start on different notes and consequently are *'pitched'* differently.

For instance, **C major** in its root mode will start on **C** and **D major** on **D** etc.

Look carefully at the following diagram of the **C major** scale you'll see that the intervals are as follows:

1. **C - D** is a tone - *2 semitones or 1 whole step US*
2. **D - E** is a tone
3. **E - F** is a semi-tone - *half step US*
4. **F - G** is a tone
5. **G - A** is a tone
6. **A - B** is a tone
7. **B - C** is a semi-tone



Or to put it another way it's: **2 - 2 - 1 - 2 - 2 - 2 - 1** for a one octave span, which is the interval sequence for every major scale.

So, with a bit of mathematical knowledge you could easily work out every major scale. But to save your brain they're all included herein.

In the next chapter you'll see every major scale in every key shown both in keyboard and notation view. In all cases I've included the *important* fingering. Where no fingering is included, it simply follows consecutively.

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The degrees of the major and minor scales are named as follows:

- Root - Tonic
- 2nd - Supertonic
- 3rd - Mediant
- 4th - Sub Dominant
- 5th - Dominant
- 6th - Sub Mediant
- 7th - Leading Note or Sub Tonic
- 8th - Octave (Tonic)

The most important ones to remember are the *'tonic'* and *'dominant'*.

Minor Scales

Each major key has a relative minor which shares the same key signature as the major key. The relative minor can always be found by counting three semitones - *3 half steps US* - down from the first note (the tonic) of the major scale. For instance, three semitones down from **C** is **A**, therefore:

- **A minor** is the relative to **C major**
- **E minor** is the relative to **G major**
- **B minor** is the relative to **D major**
- **D minor** is the relative to **F major** etc., etc.

Although the minor keys share the same key signature as their relative major keys, each minor key has one or more additional sharp(s) and these are always shown as accidentals as and when they occur (but never in the key signature). In the harmonic minor scale, there will only ever be one (extra) sharp, which is always the leading note - one semitone down from the tonic (the first and last note of the scale).

So, what is the difference between a major scale and a minor scale?

The difference is caused because of the different intervals. If you've been paying attention, you should know that the interval sequence for all major scales is: **2 - 2 - 1 - 2 - 2 - 2 - 1**.

There are two conventional minor scales, the *'harmonic'* and the *'melodic',* both of which have different interval sequences. The *'natural'* minor scale is simply the major scale beginning and ending on the relative minor, but even this will also have different intervals (to the major scale) due to its different starting position. This is also known as the *'Aeolian' mode* starting on **A** - in the case of the **A minor natural** scale.

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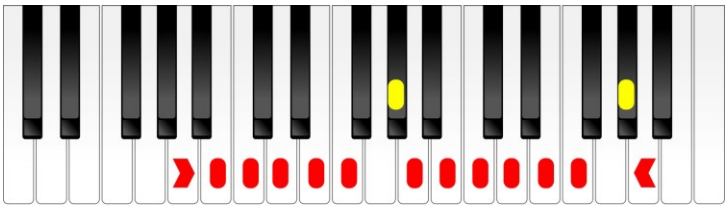
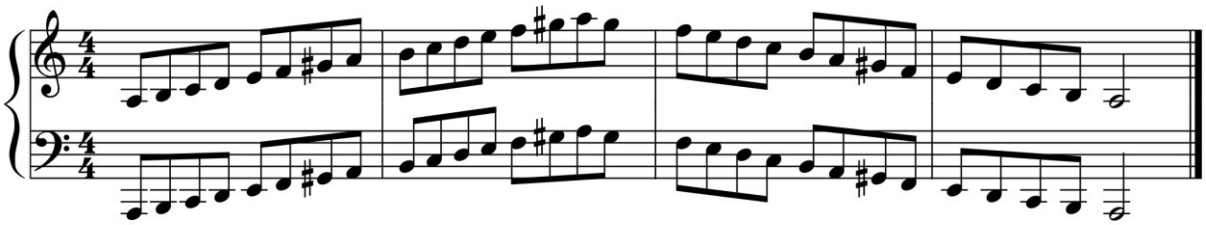
The Harmonic Minor Scale

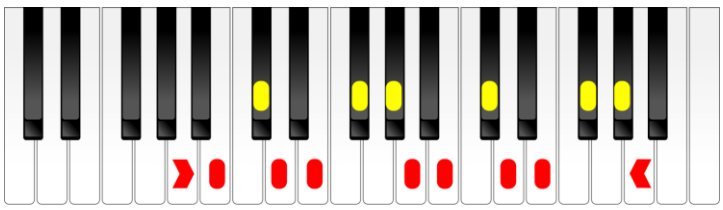
If you look carefully at the next keyboard diagram showing the **A Harmonic minor** scale you will see that the intervals are: **2 - 1 - 2 - 2 - 1 - 3 - 1**.



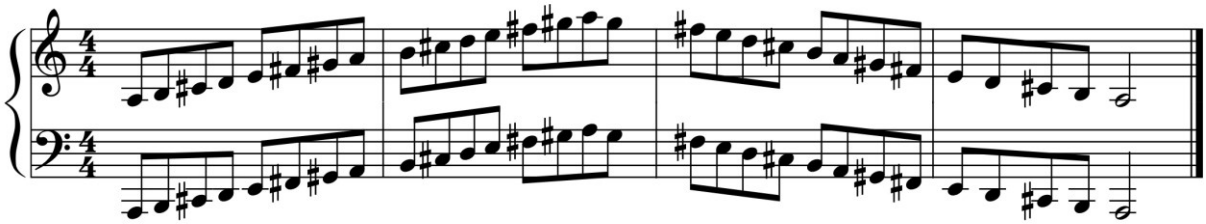
A Harmonic Minor Scale (2 octaves)



If you compare this sequence to the **A major** scale, you'll see that the difference is that both the 3rd and 6th notes are flattened by a semitone - *half step US.*



A Major Scale (2 octaves)



Here the **A major** scale has been written with no key signature so that you can easily see the difference!

Also note the similarities and differences between the **A major** scale and the **A melodic minor** scale shown next. When ascending the only difference is in the 3rd. But there are greater differences when descending.

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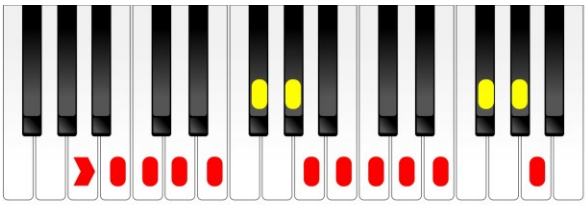
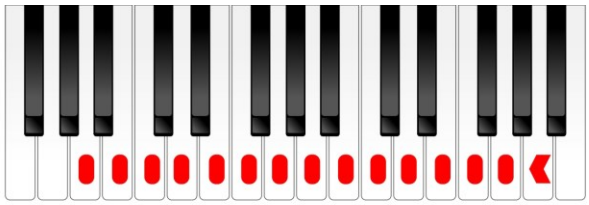
The Melodic Minor Scale

The melodic minor scale has a minor 3rd like the harmonic scale, but then ascends with a *sharpened* 6th and 7th (**F#** and **G#** in **A minor**), but then descends with a *natural* 6th and 7th (**F** and **G** natural in **A minor**). So, it's just a bit more complicated, but well worth the effort to learn. So, the intervals are:

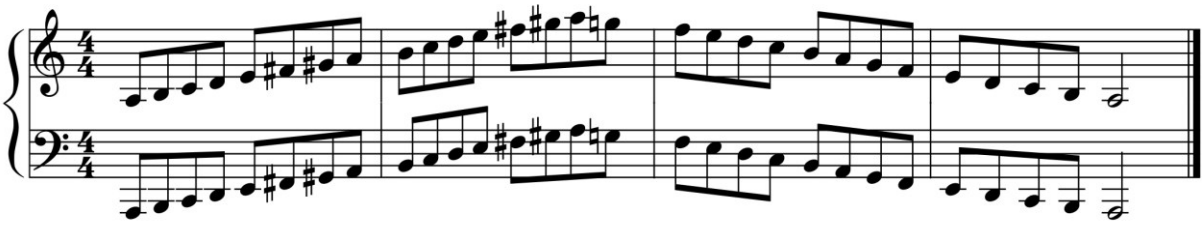
- **2 - 1 - 2 - 2 - 2 - 2 - 1** ascending (from the bottom); and
- **2 - 2 - 1 - 2 - 2 - 1 - 2** descending (from the top), which is exactly the same as the *natural* minor scale shown next



A Melodic Minor Scale (Ascending)

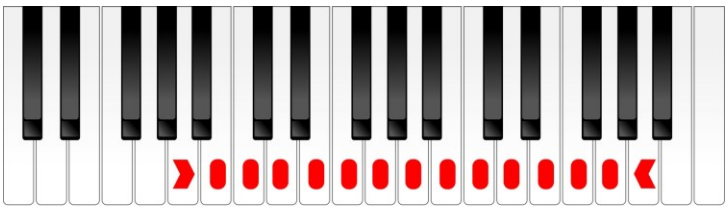


A Melodic Minor Scale (Descending)

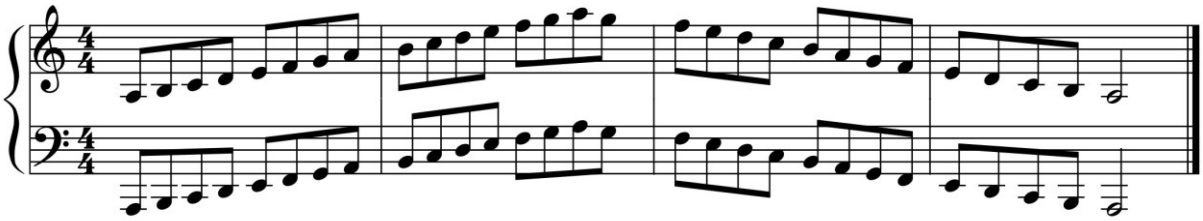


The Natural Minor Scale

As already mentioned, the natural minor scale is the same as the relative major starting on the 6th note, also known as the *'Aeolian' mode*. All the modes of the major scale will be shown later. The intervals for this scale are: **2 - 1 - 2 - 2 - 1 - 2 - 2**.



A Minor (Natural) Scale (2 octaves)



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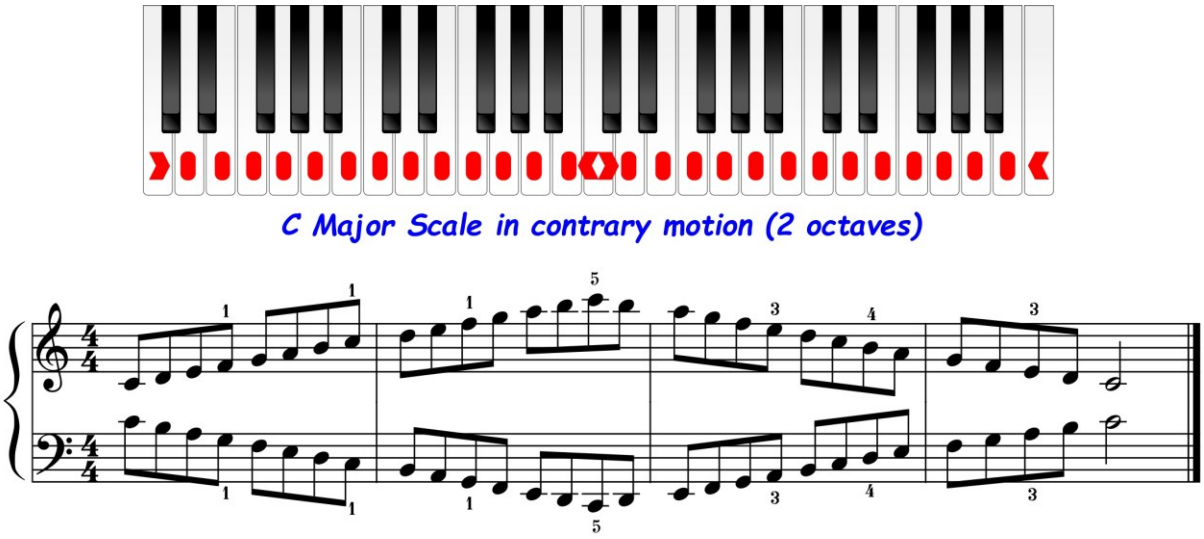
Ideally all of the major and minor scales should be practiced with each hand alone and then together for at least two octaves (four is better) both legato and staccato. Don´t try and practice them too quickly, it´s far better to practice them slowly, smoothly, and accurately. Speed will come on its own later. All are shown in the next chapter in the order that they should be learnt. Once you are familiar with them, they can be practiced in any order.

Contrary Motion

All the scales shown herein are shown in *'similar motion'*. Once you have become well acquainted with these it's also a good idea to learn them in *'contrary motion'* as shown below (in **C major**). This will teach your hands greater *'independence'*. In all cases the fingering used is the same as the similar motion scales which will be shown shortly.

I can honestly say that you will never truly understand the scales until you practice them this way - *in addition to similar motion!*



C Major Scale in contrary motion (2 octaves)

If you initially practice the left hand going from *'top to bottom to top'*, then add the right hand, these become much easier to learn. These are *fairly* easy in the early keys but do become more difficult when beginning and ending on the black keys.

Both major and harmonic minor contrary motion scales are required in the ABRSM classical exams - *not the melodic minors*.

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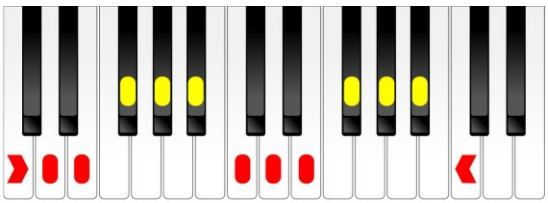
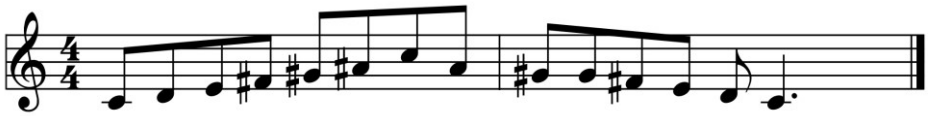
The Whole Tone Scale

As its name suggests all the intervals in this scale are a tone - *whole step US* - apart. Using this scale can create an *'eerie theme'* although it would become boring after a short while. I wouldn't say that that this is a scale that you particularly need to practice, but needs mentioning, nevertheless and it is required in the ABRSM exam (grade 8).

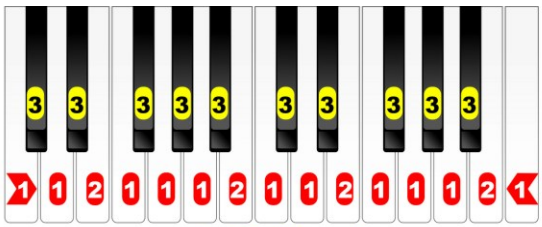


C Whole Tone Scale

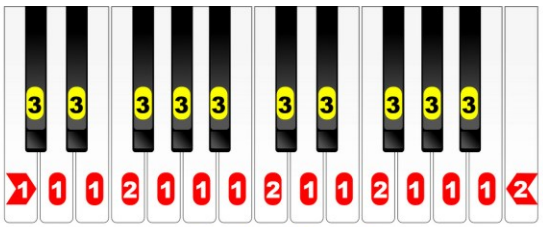


The Chromatic Scale

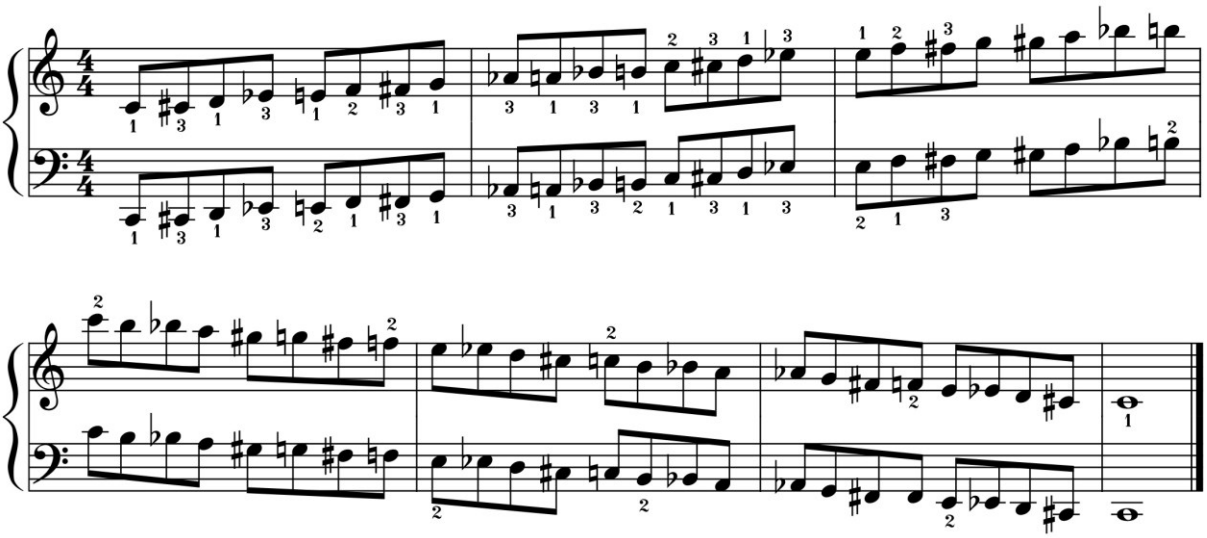
The chromatic scale is one on its own as it hits every note (black and white) in order. It's shown here starting and finishing on **C** for two octaves with left-hand and right-hand fingering. The intervals between each note ascending and descending is a semitone - *half step US.*



Left Hand



Right Hand



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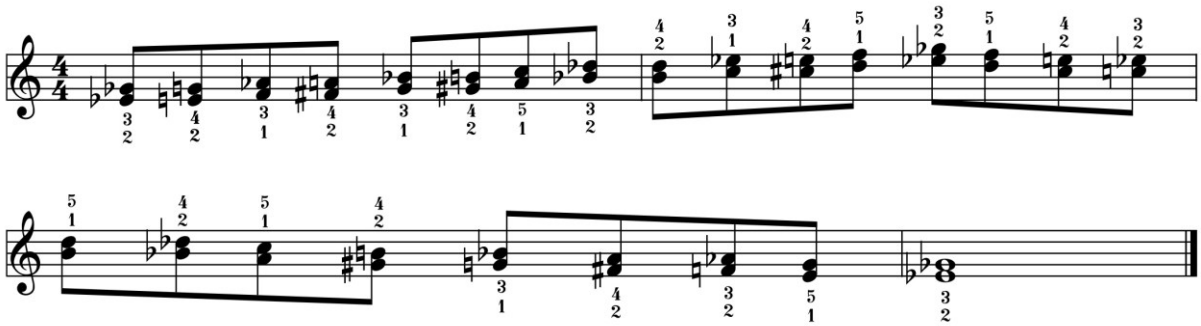
Ideally this scale should be practiced for two or more octaves both staccato and legato starting and finishing on various notes. The fingering remains the same regardless of which note you start on.

The trick to learning this scale easily is to remember where the **2nd** fingers go - **F** and **C** in the right hand and **E** and **B** in the left hand!

This scale is required in most of the ABRSM exams for up to four octaves, but on the final grade (8) is also required in thirds. I'll be honest, this is difficult, but if you use the fingering as shown below it's possible by mortals.

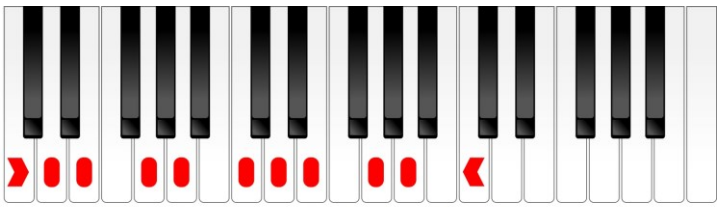


Notice that the 2nd finger *slides* from the **E flat** to the **E natural** and again from the **B flat** to **B natural** when ascending and the **F sharp** to **F natural** and **C sharp** to **C natural** when descending. *Practice this slowly and you'll get it!*

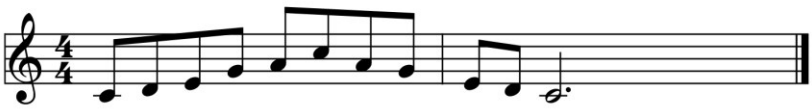
Pentatonic and Blues Scales

The pentatonic and blues scales are commonly used in pop, blues and jazz improvisations. If this is your intention, then the following scales will be vitally important to you.

C Major Pentatonic scale (C6/9)



C Major Pentatonic Scale (2 octaves)



The **C major pentatonic** scale is simply a major triad - **C**, **E** & **G** with an added 6th and 9th - **A** & **D**. These notes form the **C6/9** chord.

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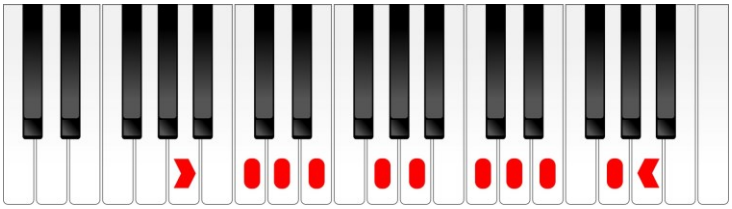
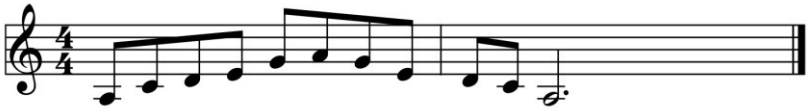
A Minor Pentatonic scale (Am7add4)

The minor pentatonic scale is the same as the relative major pentatonic scale (as it has the same notes), but simply starts on the relative minor. The **A minor pentatonic** is constructed using the minor triad - **A**, **C** & **E** and then adding the 4th & 7th - **D** & **G**. These notes form the **Am7add4** chord, which is simply a different inversion of the **C6/9** chord.

Notice that there are no semitones in the major / minor pentatonic scales - only minor 3rds and tones.

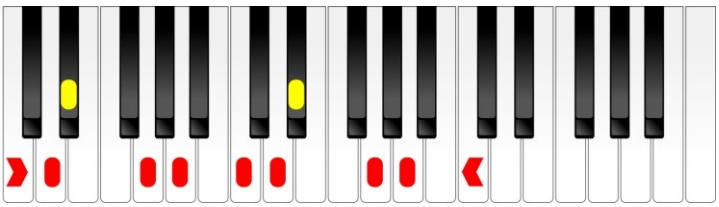


A Minor Pentatonic Scale (2 octaves)

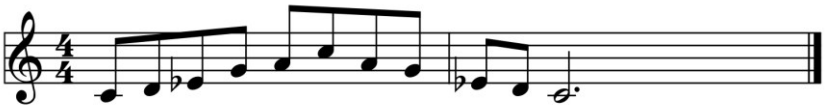


The ♭3rd Pentatonic Scale

This scale is exactly the same as the major pentatonic with the exception that the 3rd is flattened.



Cb3rd Penatonic Scale (2 octaves)



The pentatonic and blues scales are shown in detail shortly in the keys in which they are mainly used.

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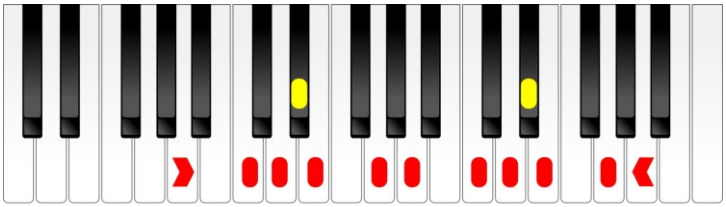
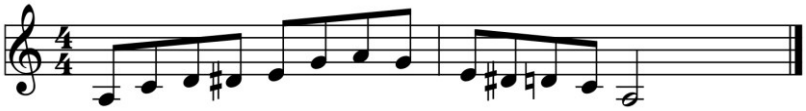
The Blues Scale

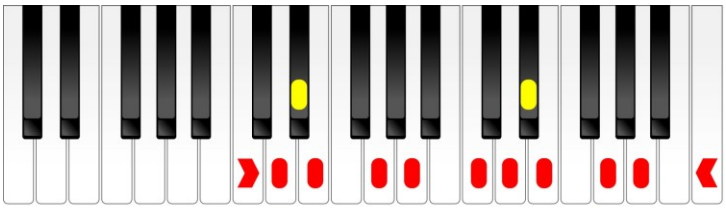
Notice the similarity between the **A Blues** scale and the **Am Pentatonic** scale. Both would work perfectly alright across an **A minor** chord. But interestingly the **'A' blues** scale is also often used in the major key (**A major**) which has no relationship to **A minor** or **C major** at all!



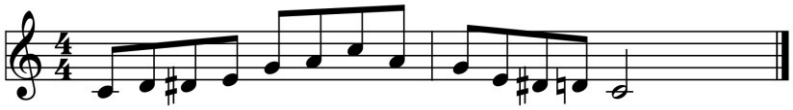
A Blues Scale (2 octaves)



Important - what I (and many others) refer to as the *'blues scale'* is sometimes referred to as the *'minor blues scale'*. This school of thought has also created a relative *'major blues scale'* as shown below.



C major Blues Scale (2 octaves)



But they are the same! - The only difference is that the **'A'** has been taken off the bottom and a **'C'** added to the top, in the same way as the major scale is like the natural minor scale - *same notes! Take a close look!* Also notice the similarity between this and the flattened 3rd pentatonic scale - *it's the same less the natural 3rd* - and the major pentatonic - *it's the same with an added flattened 3rd!*

So, to recap and hopefully make this perfectly clear - the major and relative minor pentatonic scales are the same as one another except that they start on different notes. The blues scale as I and many others define it, is the same as the minor pentatonic with an added flattened 5th passing note!

The audio link for this section is: https://learn-keyboard.co.uk/scales_2.html

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⬅ Scale Exercises major / minor ➡

The next few pages show all the major and relative minor scales in the order in which they should be learnt. They are written here in two octaves, one octave apart, but can also be played for four octaves. Ideally these should be practiced with each hand separately and both hands together staccato and legato paying attention to accuracy and timing. Also make sure that each note is played with an equal pressure. Gradually increase the speed according to your ability. Using a metronome is ideal. When you are familiar with them, they can be practiced in any order.

If you have the eBook version, you can of course print out the pages that you require. Or if you have the printed version, you can download the digital version in order to hear the examples.

The natural minor scales are only shown in keyboard view but remember that they are the same as the harmonic minor but with a minor 7th which is also the same as the melodic minor descending.

The audio links have already been given, for the **C major** / **A minor** scales and as the other major and minor scales sound the same but at different pitches, I see no point in giving more audio links for these.

The fingering is identical for every scale starting on a white note except for **F major** and all the **F minors** where the *right hand* uses the 4th finger on **B flat** and **B major** and all of the **B minors** where the *left hand* starts with the 4th finger on the tonic (**B**).

There are significant fingering variations to all the scales starting on black notes for both hands. In all cases make a special note of where the 4th finger goes!

Note that the fingering for **F#** and **C# melodic minors** is different *ascending* and *descending* in the *right hand*, as is the **G# melodic minor** in the *left hand*.

Also be aware of the *'double sharps'* in **G# minor** (harmonic and melodic).

On previous editions I've been criticised for not showing **F# major** as I showed **G flat major** instead. Well, here I've shown **F# major** and *NOT* **G flat major** *but remember they are the same!*

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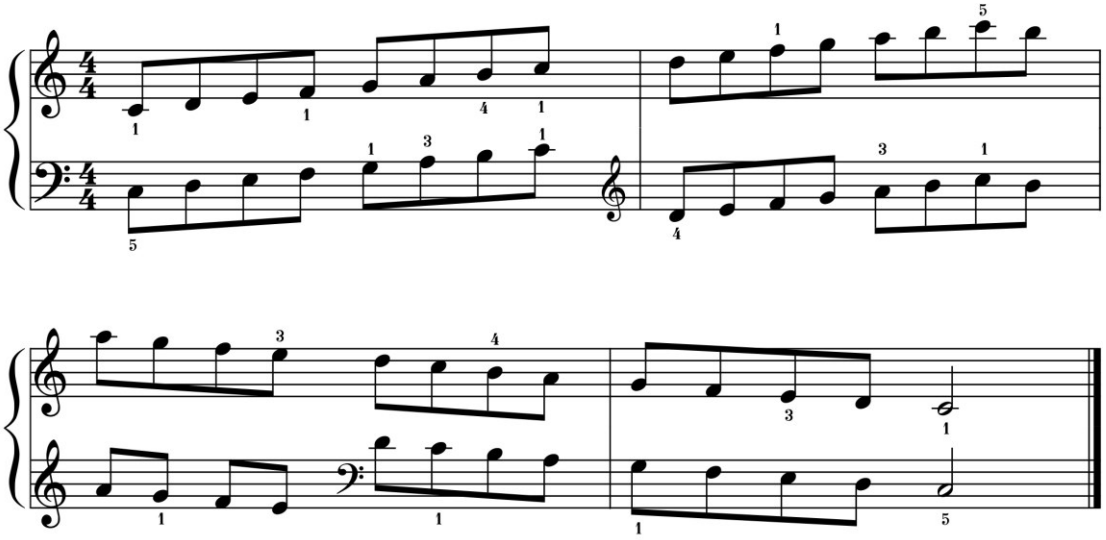
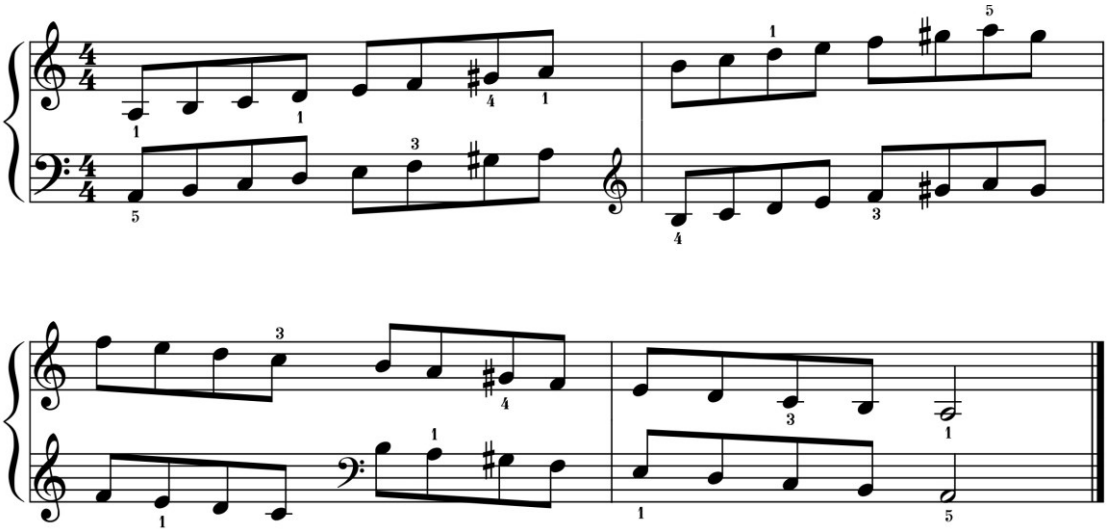
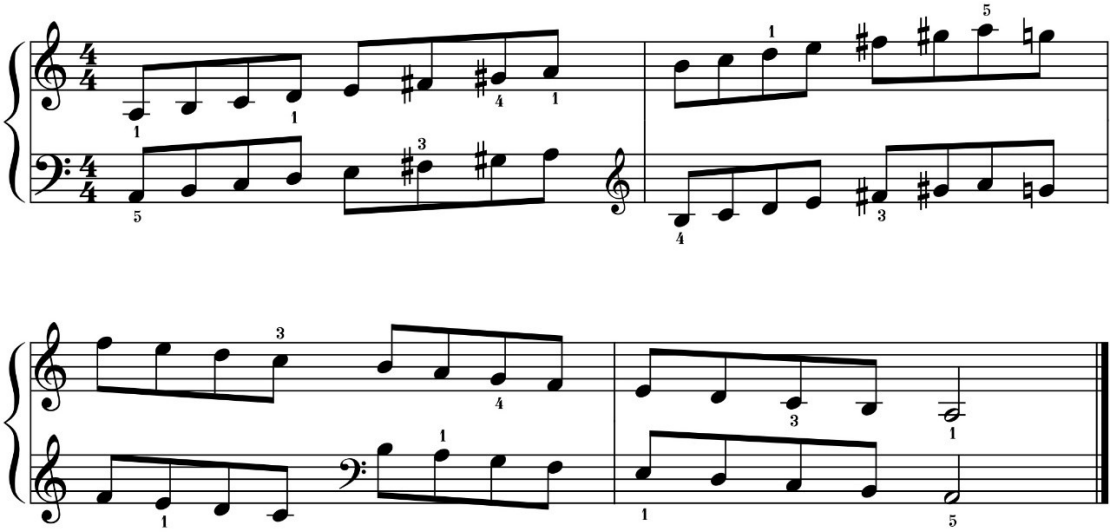
C major Scale



A Harmonic Minor Scale



A Melodic Minor Scale



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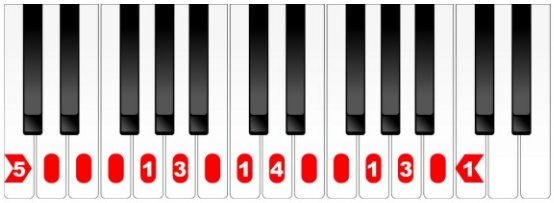
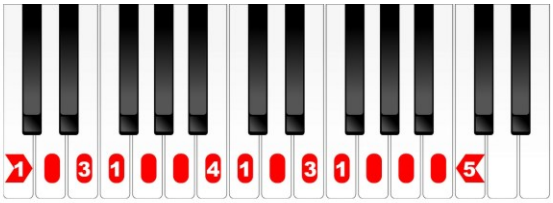
C Major

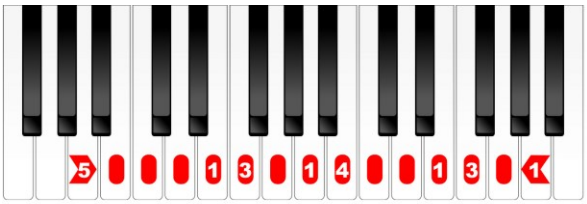


Left Hand

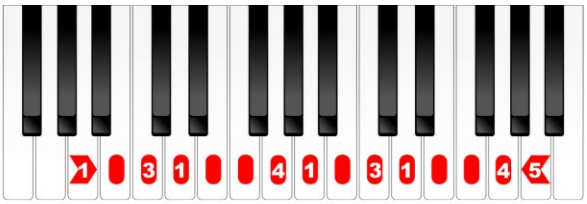


Right Hand

A Natural Minor

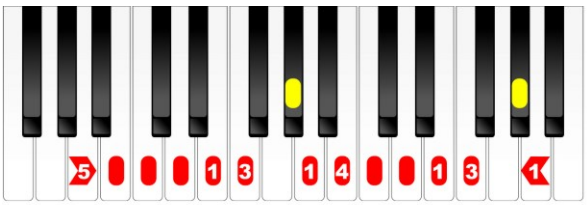


Left Hand

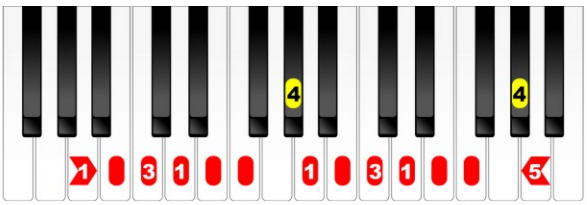


Right Hand

A Harmonic Minor

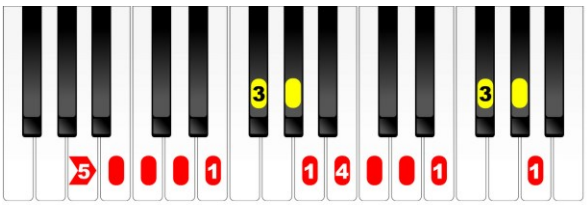


Left Hand

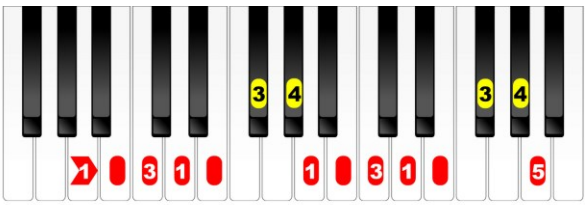


Right Hand

A Melodic Minor (Ascending)

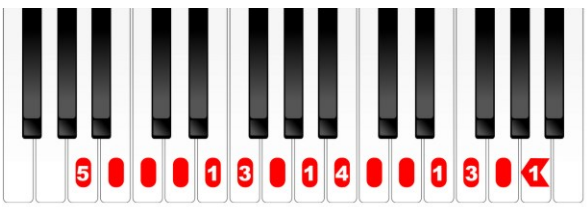


Left Hand

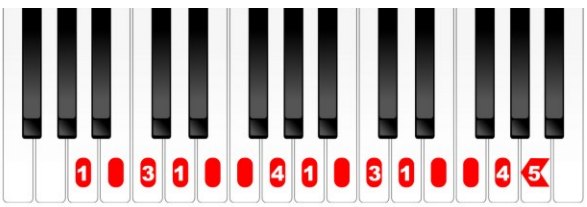


Right Hand

A Melodic Minor (Descending)



Left Hand



Right Hand

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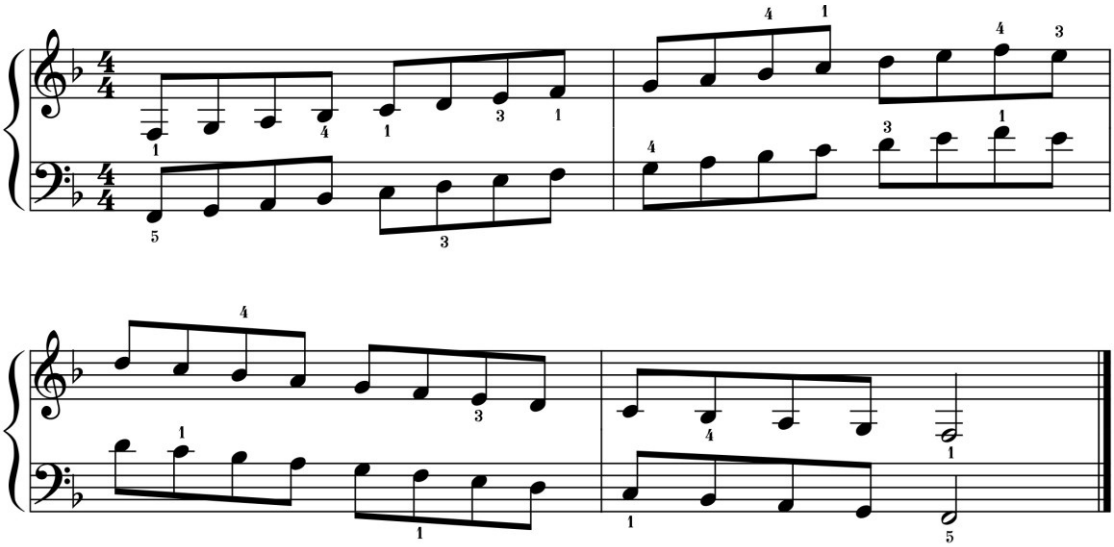
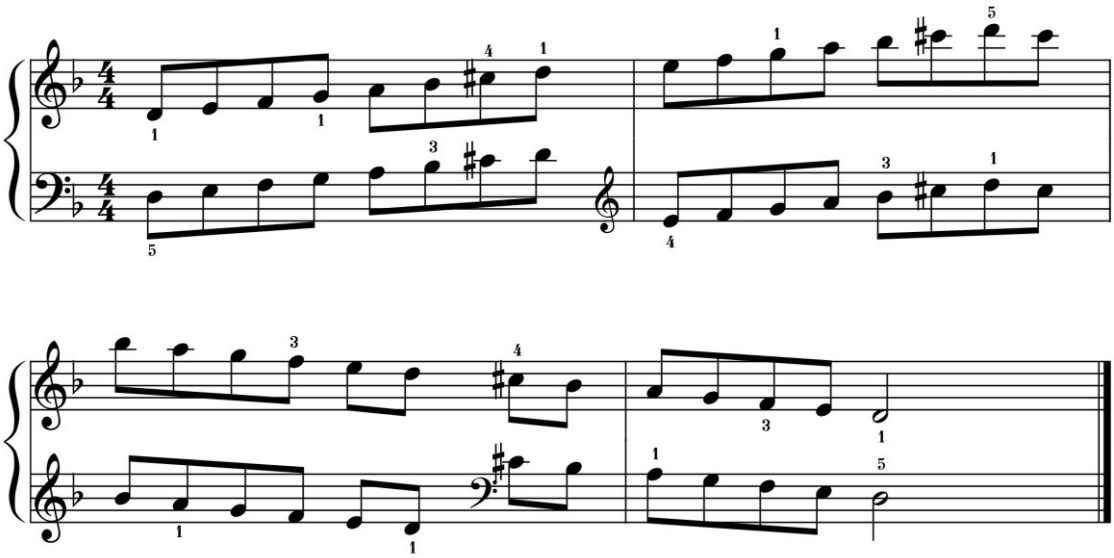
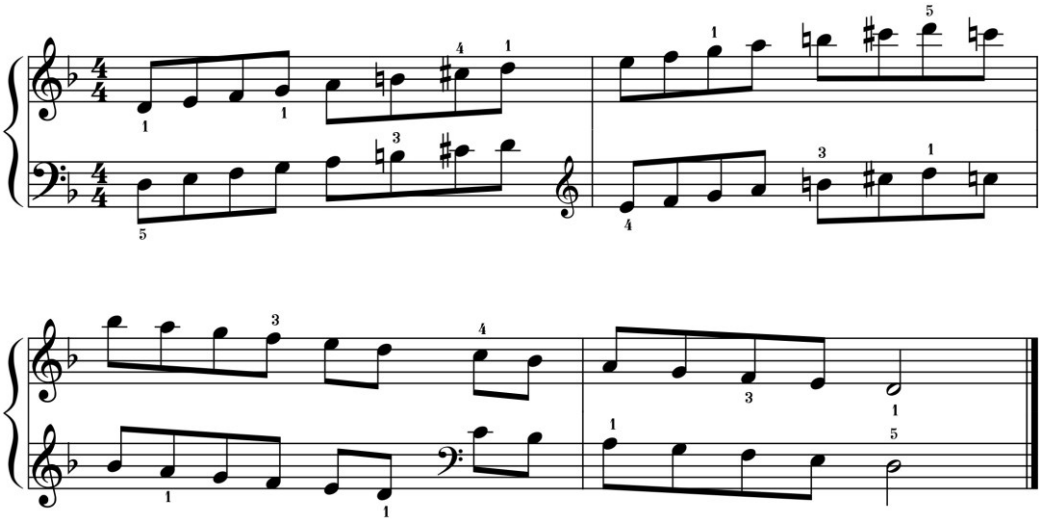
F major Scale



D Harmonic Minor Scale



D Melodic Minor Scale



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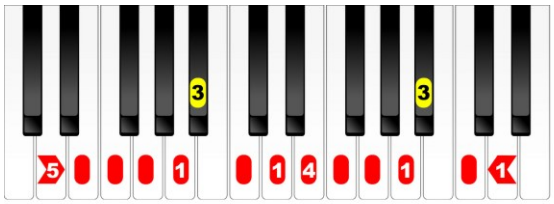
F Major

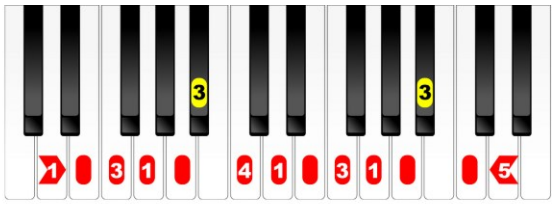
Left Hand

Right Hand

D Natural Minor

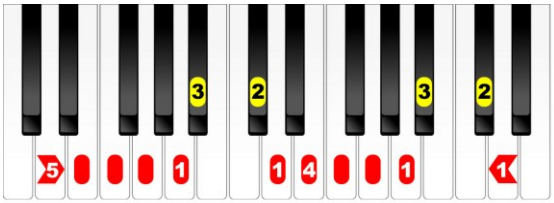


Left Hand

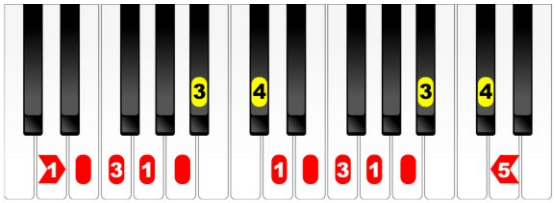


Right Hand

D Harmonic Minor



Left Hand



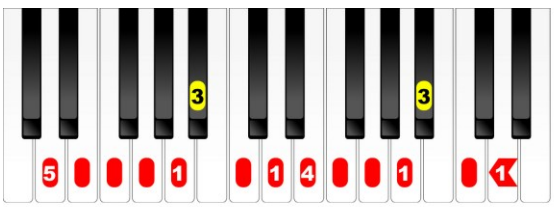
Right Hand

D Melodic Minor (Ascending)

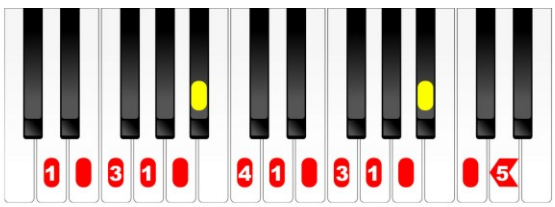
Left Hand

Right Hand

D Melodic Minor (Descending)



Left Hand



Right Hand

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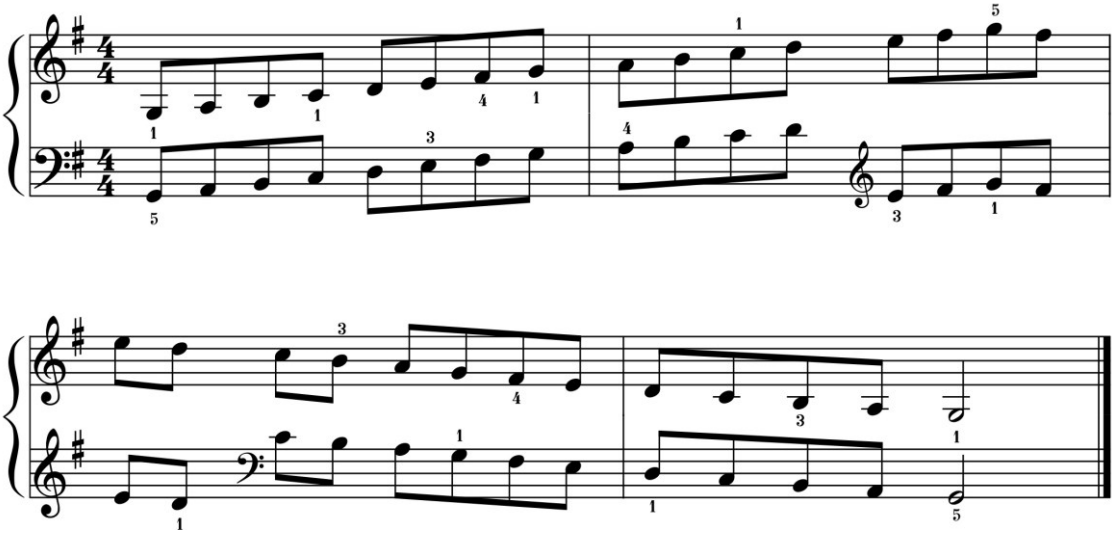
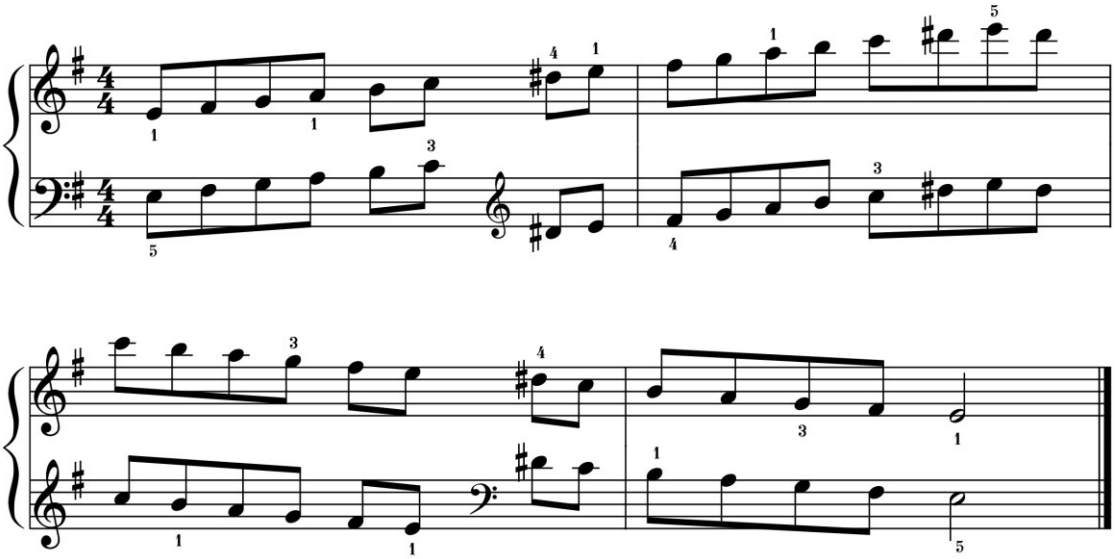
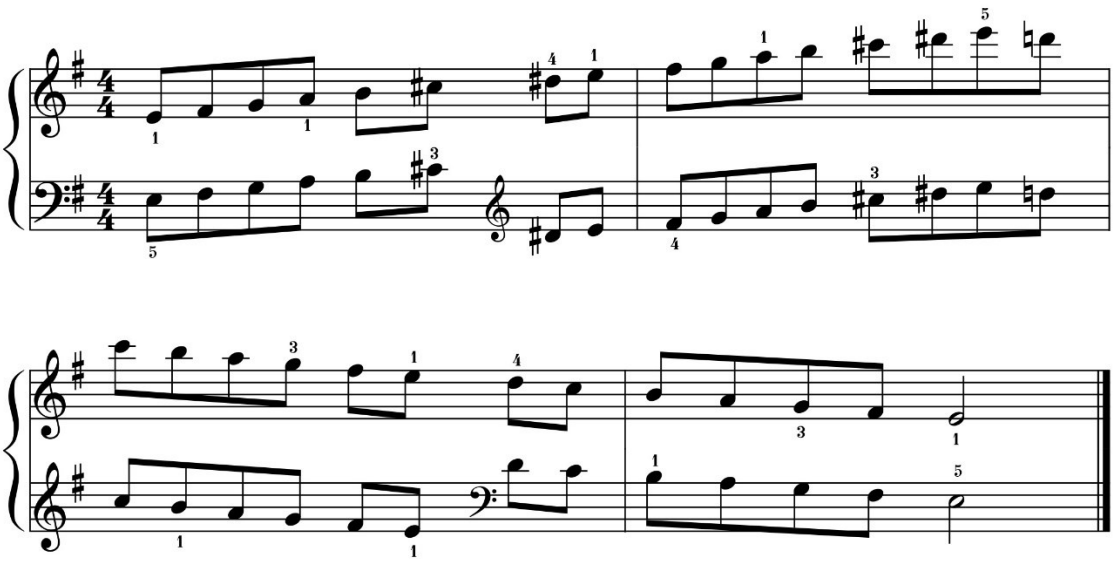
G major Scale



E Harmonic Minor Scale



E Melodic Minor Scale



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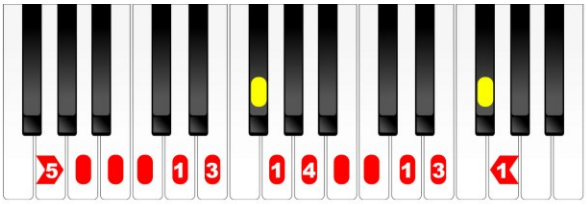
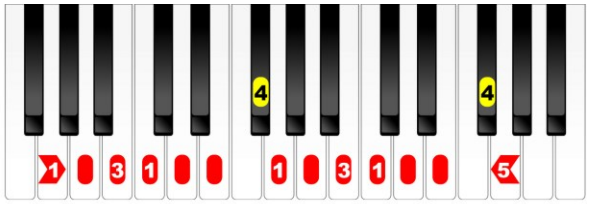
G Major

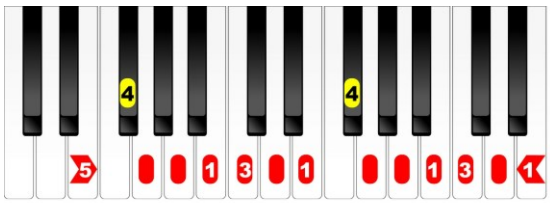


Left Hand

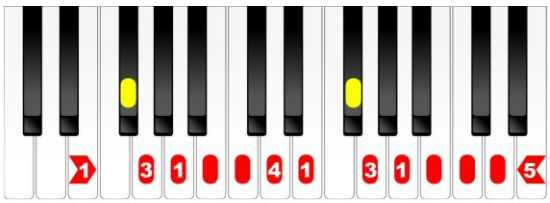


Right Hand

E Natural Minor

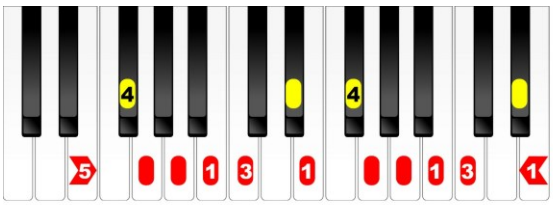


Left Hand

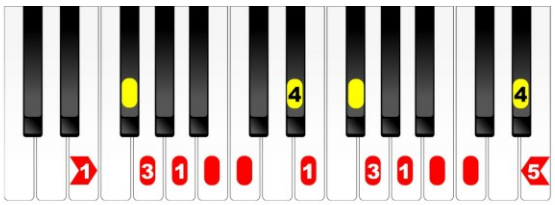


Right Hand

E Harmonic Minor

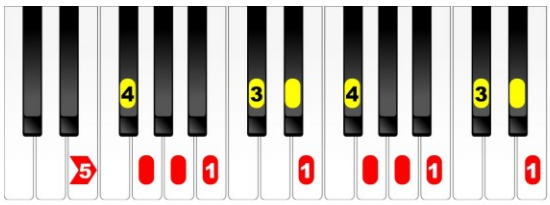


Left Hand

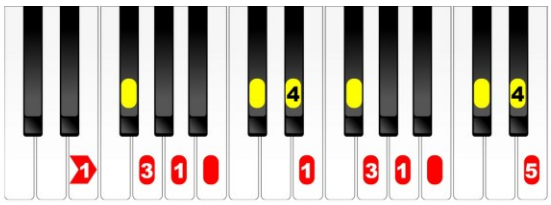


Right Hand

E Melodic Minor (Ascending)

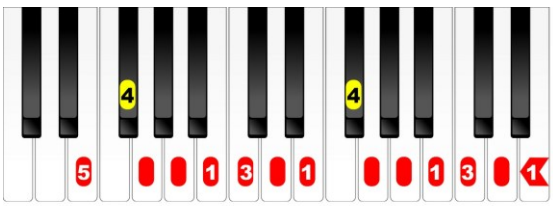


Left Hand

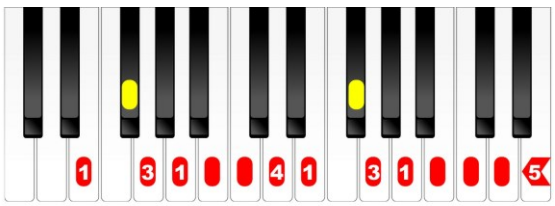


Right Hand

E Melodic Minor (Descending)



Left Hand



Right Hand

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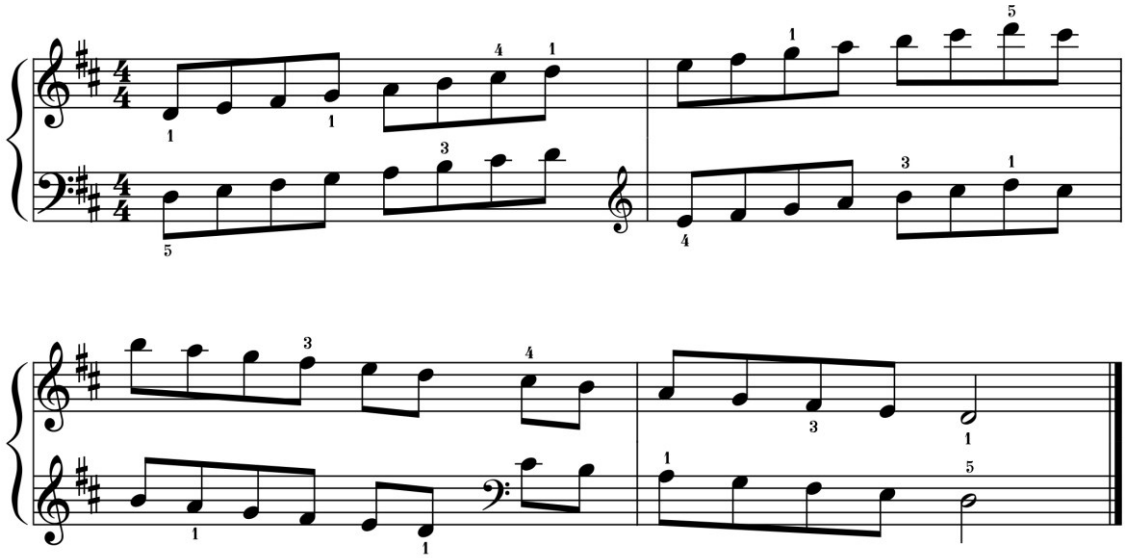
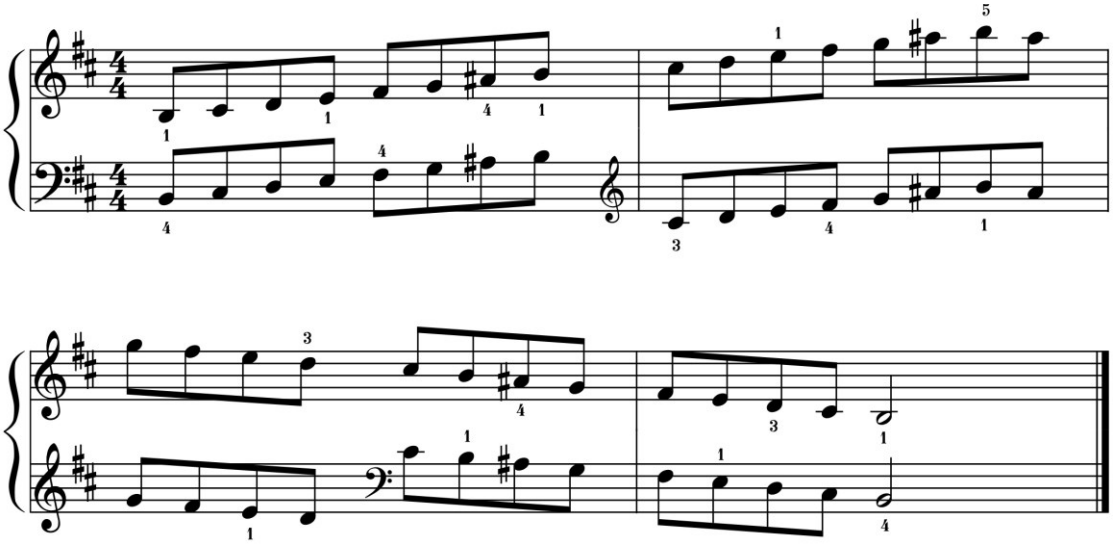
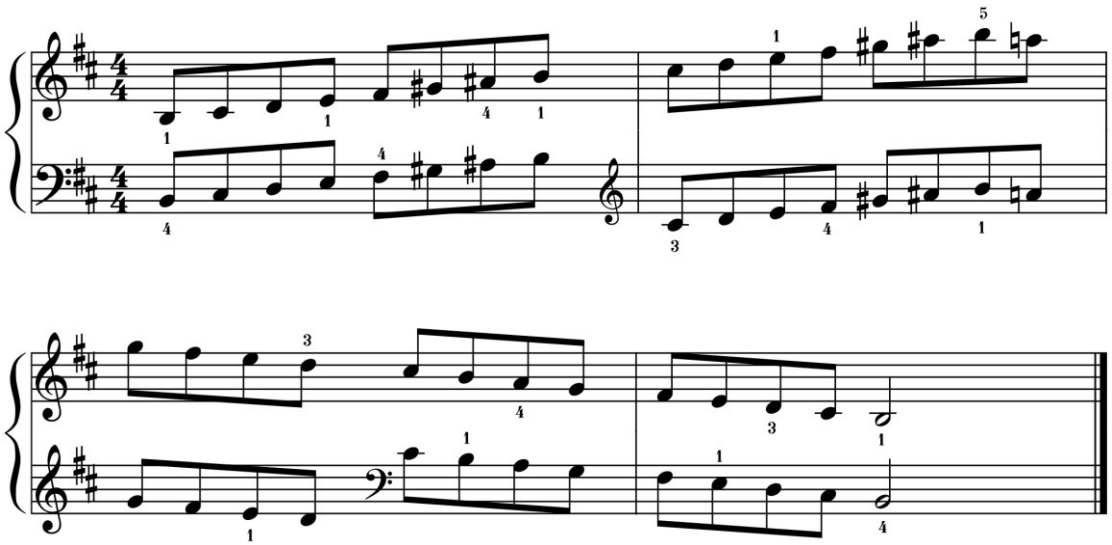
D Major Scale



B Harmonic Minor Scale



B Melodic Minor Scale



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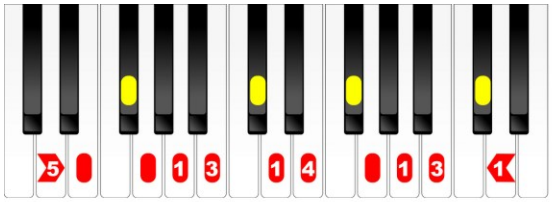
D Major



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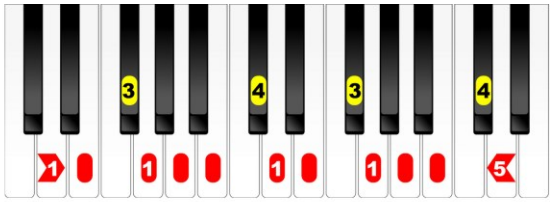
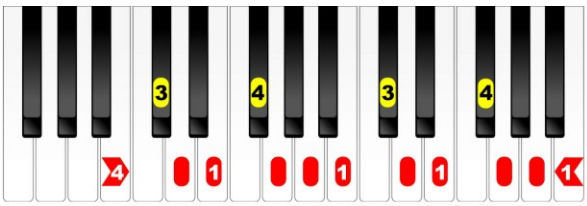
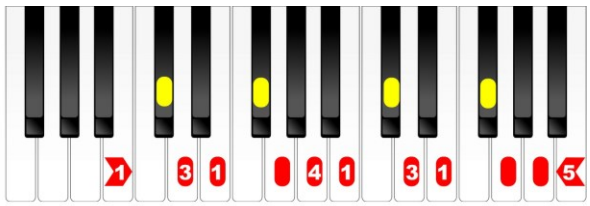


Right Hand

B Natural Minor

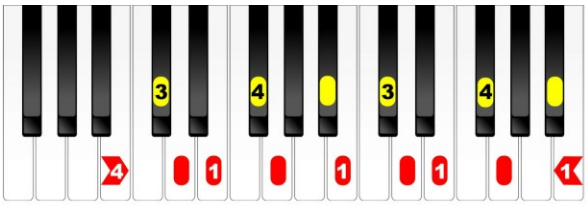


Left Hand

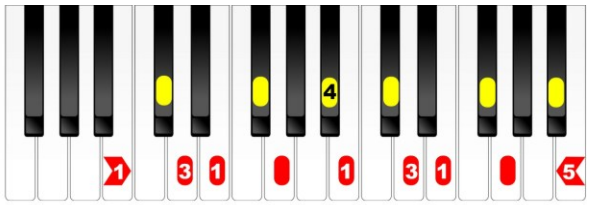


Right Hand

B Harmonic Minor

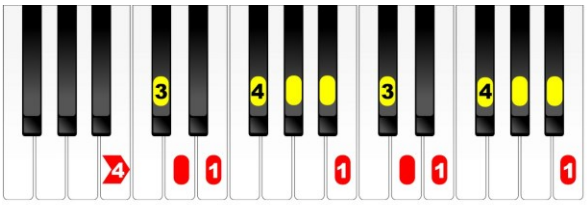


Left Hand

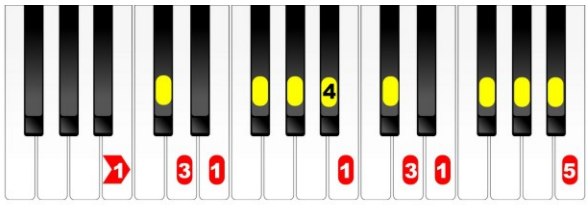


Right Hand

B Melodic Minor (Ascending)

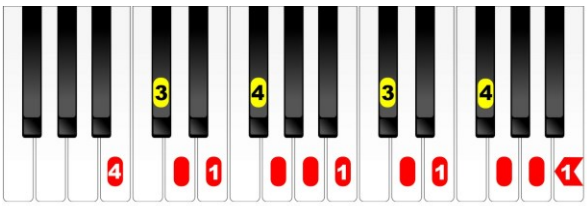


Left Hand



Right Hand

B Melodic Minor (Descending)



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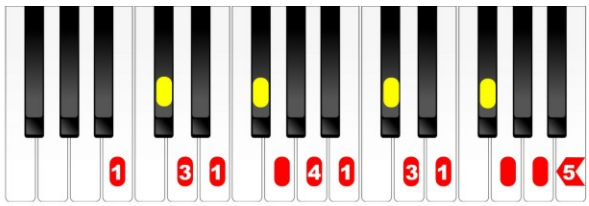

Right Hand

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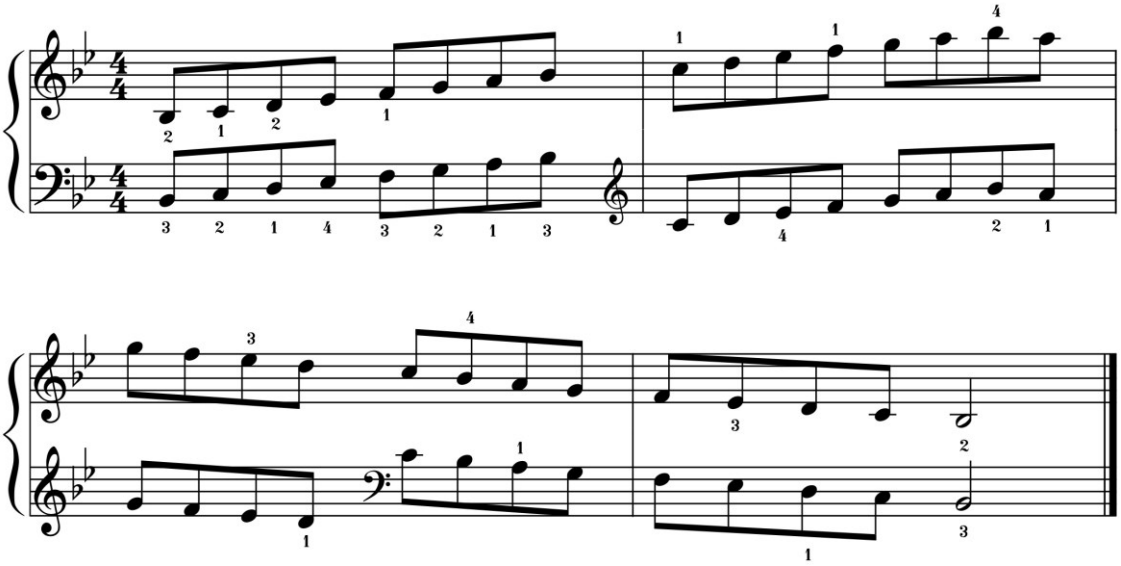
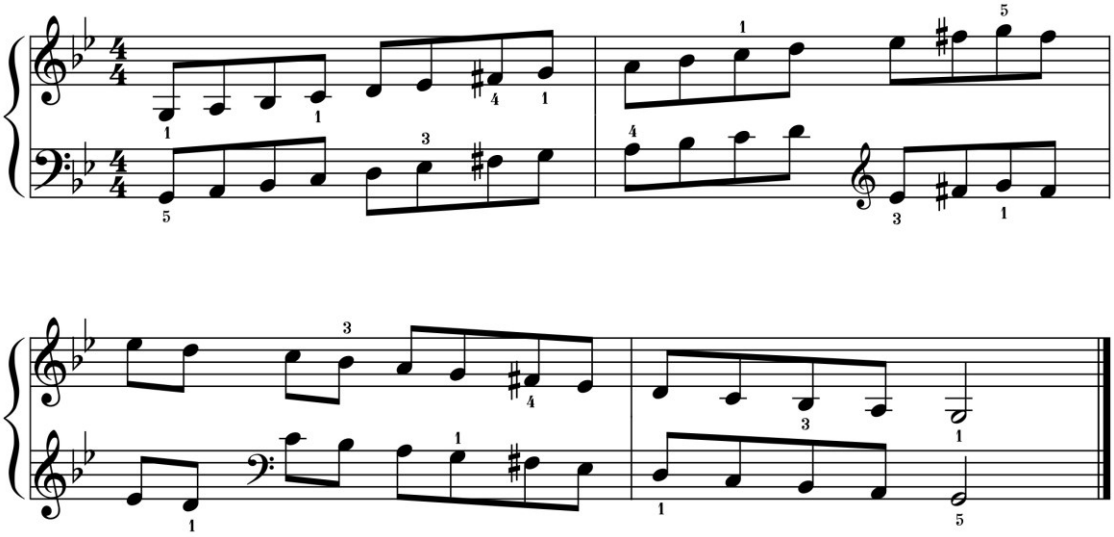
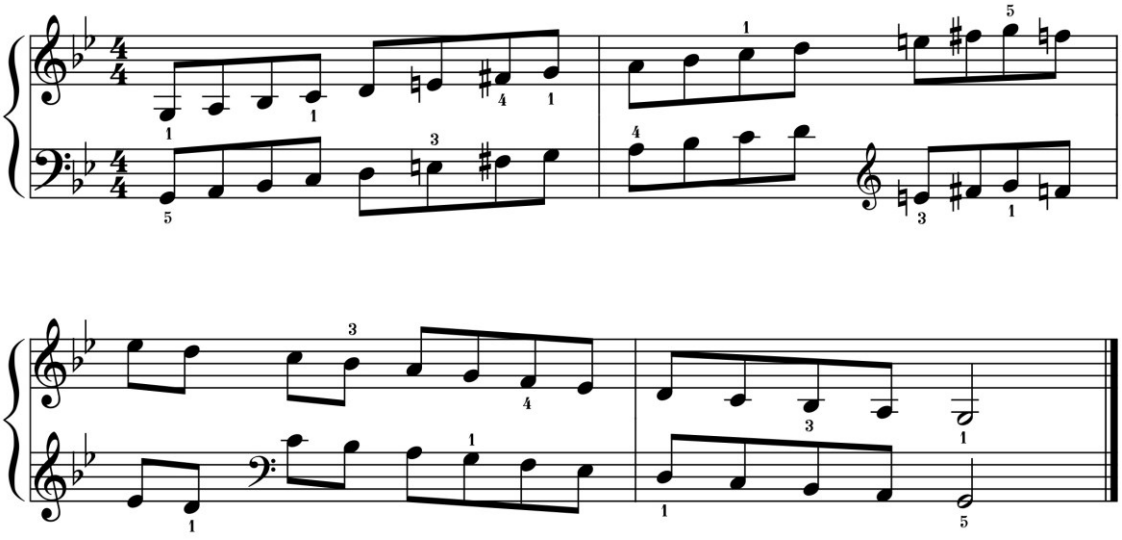
B♭ Major Scales



G Harmonic Minor Scale



G Melodic Minor Scale



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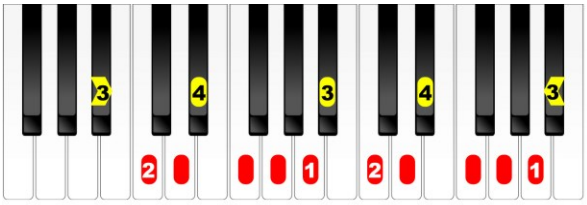
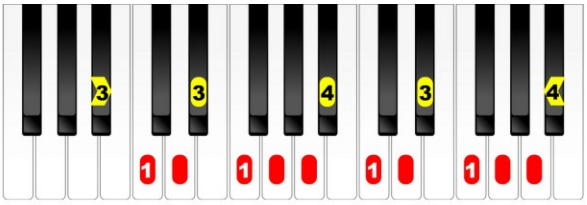
B♭ Major

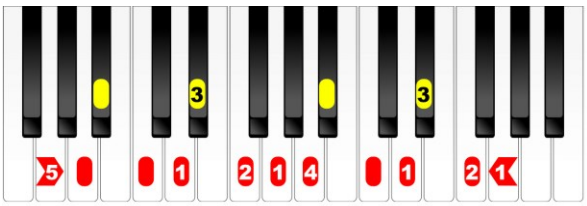


Left Hand

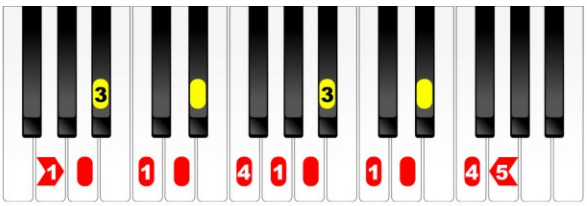


Right Hand

G Natural Minor

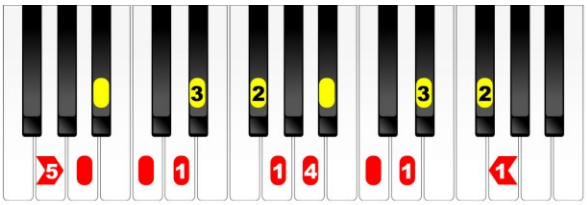


Left Hand

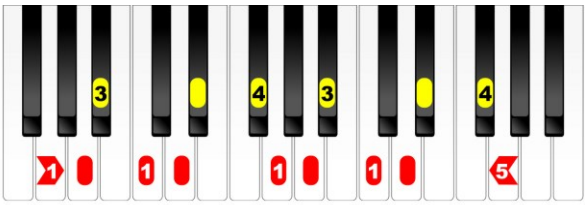


Right Hand

G Harmonic Minor

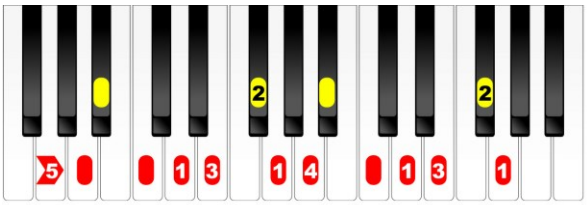


Left Hand

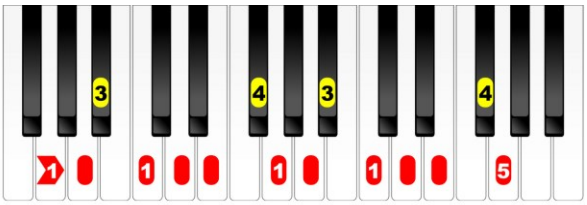


Right Hand

G Melodic Minor (Ascending)

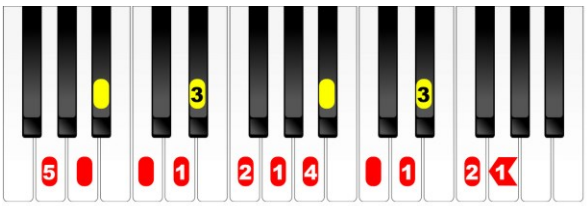


Left Hand



Right Hand

G Melodic Minor (Descending)



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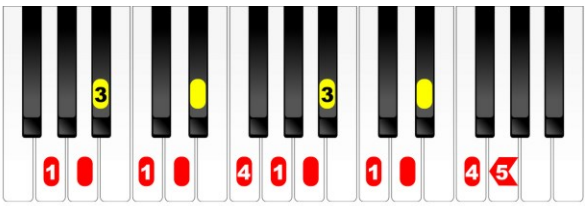

Right Hand

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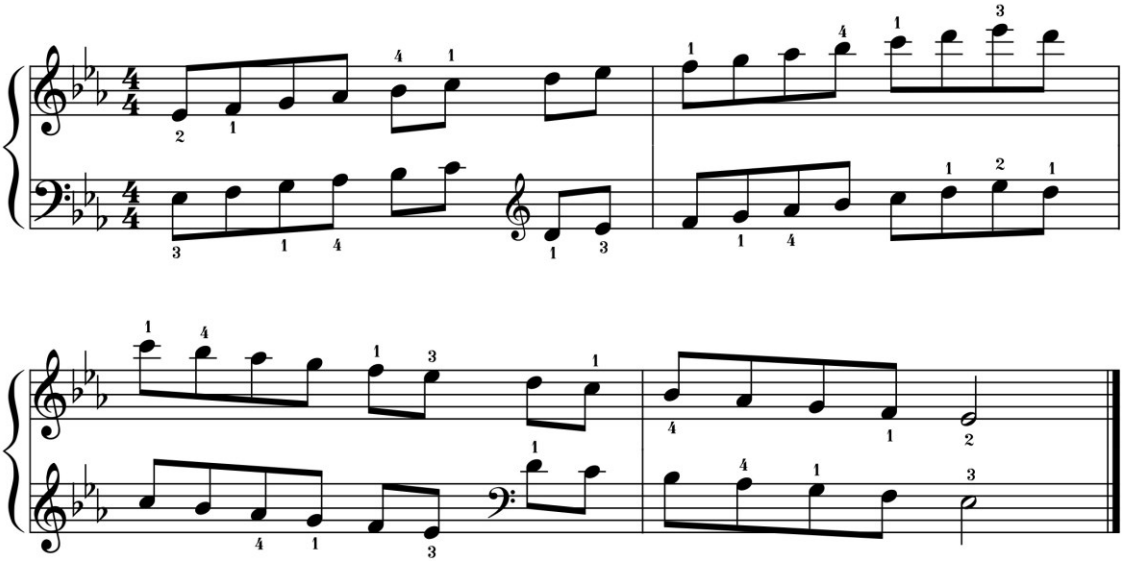
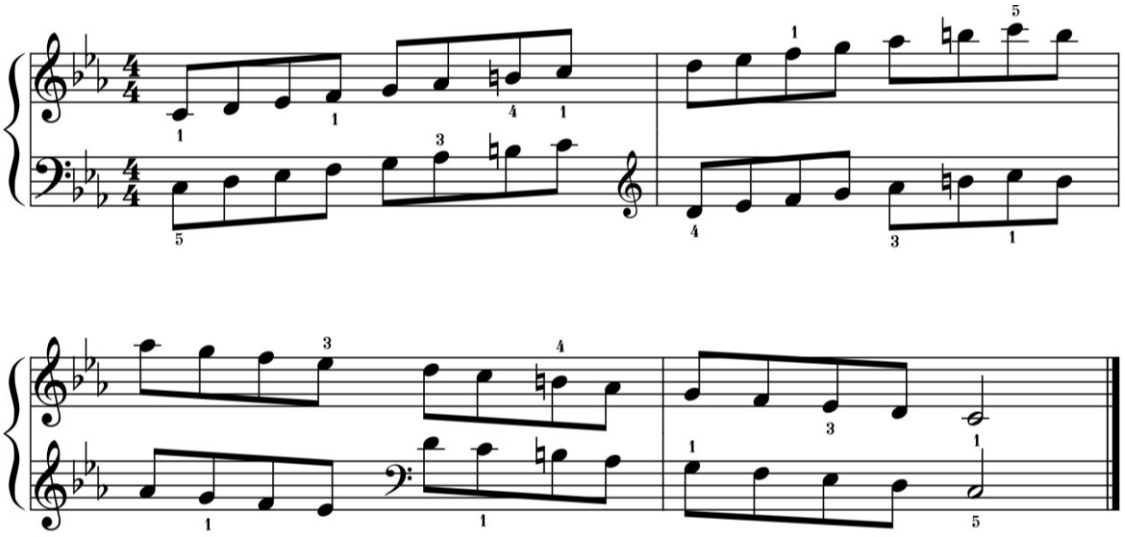
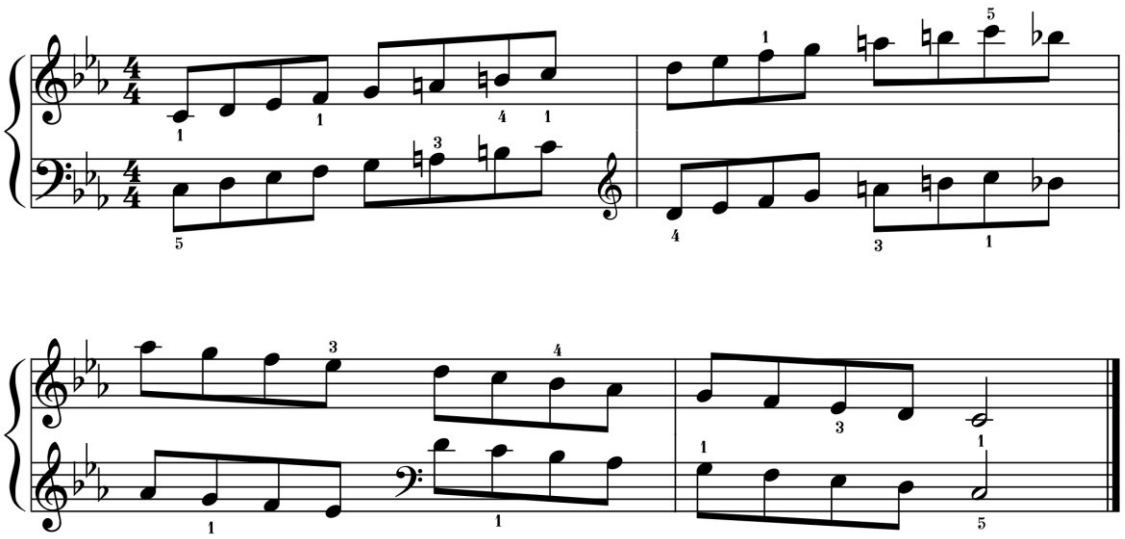
E♭ Major Scales



C Harmonic Minor Scale



C Melodic Minor Scale



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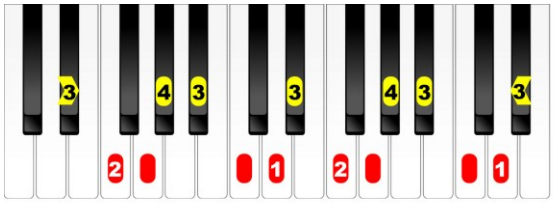
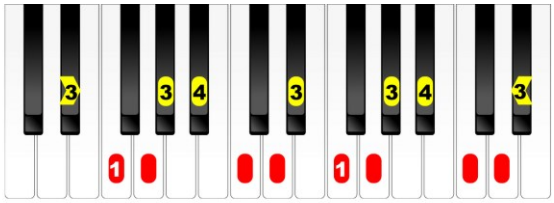
E♭ Major

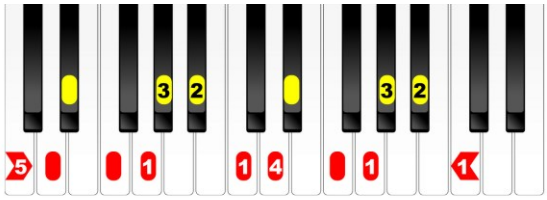


Left Hand



Right Hand

C Natural Minor



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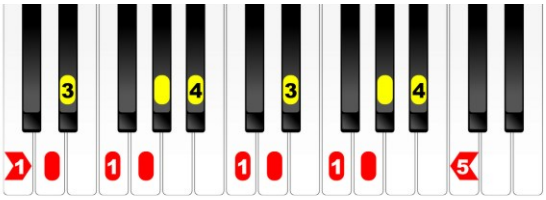
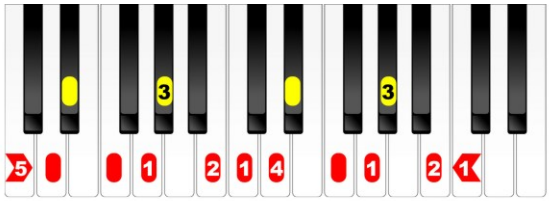
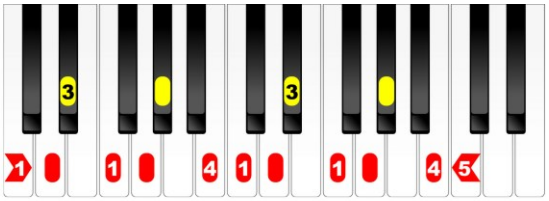


Right Hand

C Harmonic Minor

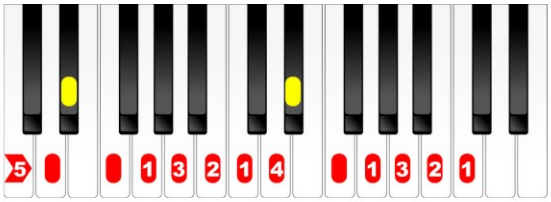


Left Hand

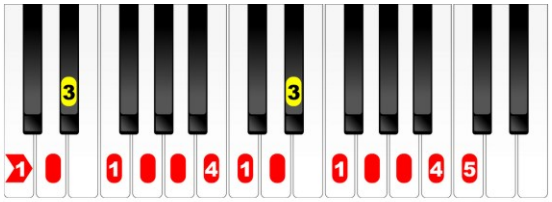


Right Hand

C Melodic Minor (Ascending)

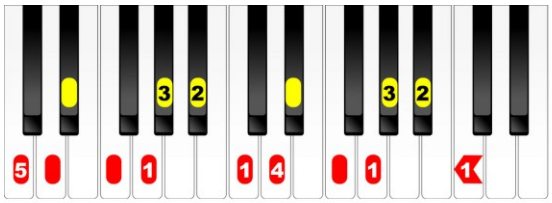


Left Hand



Right Hand

C Melodic Minor (Descending)



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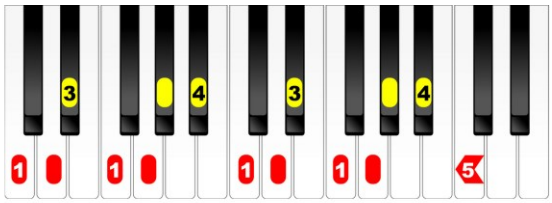

Right Hand

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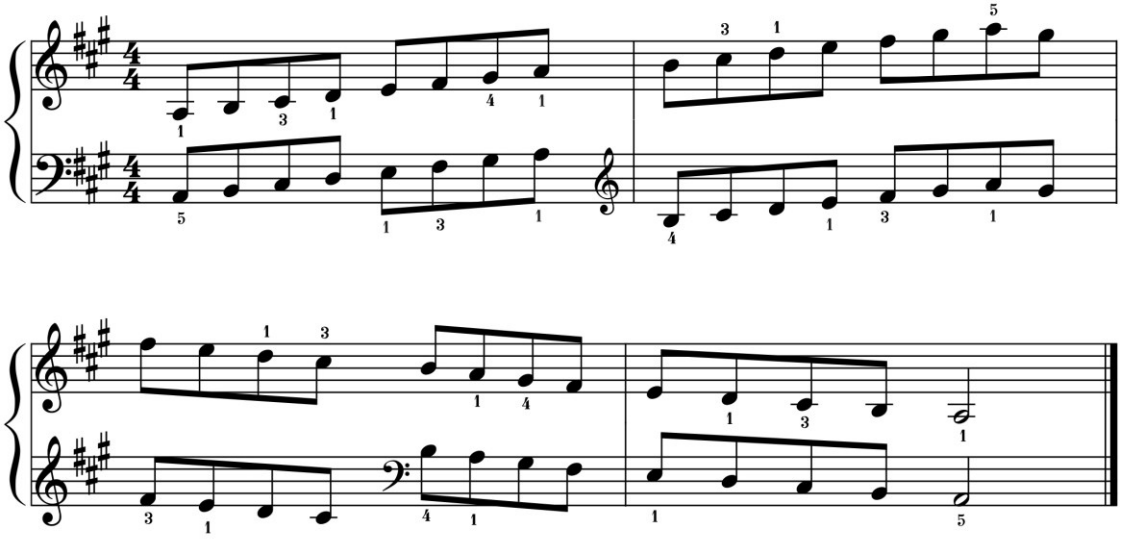
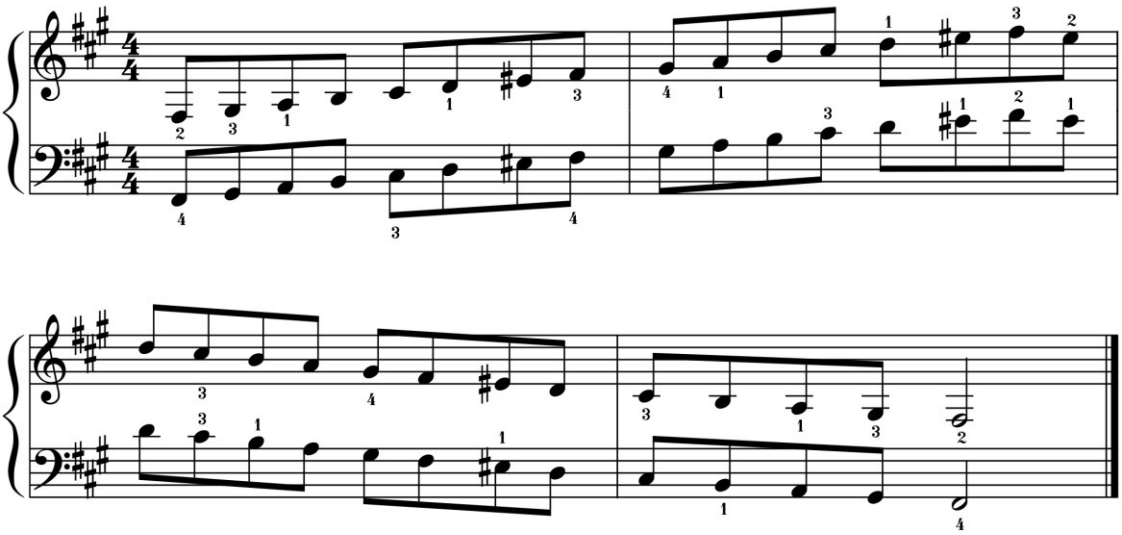
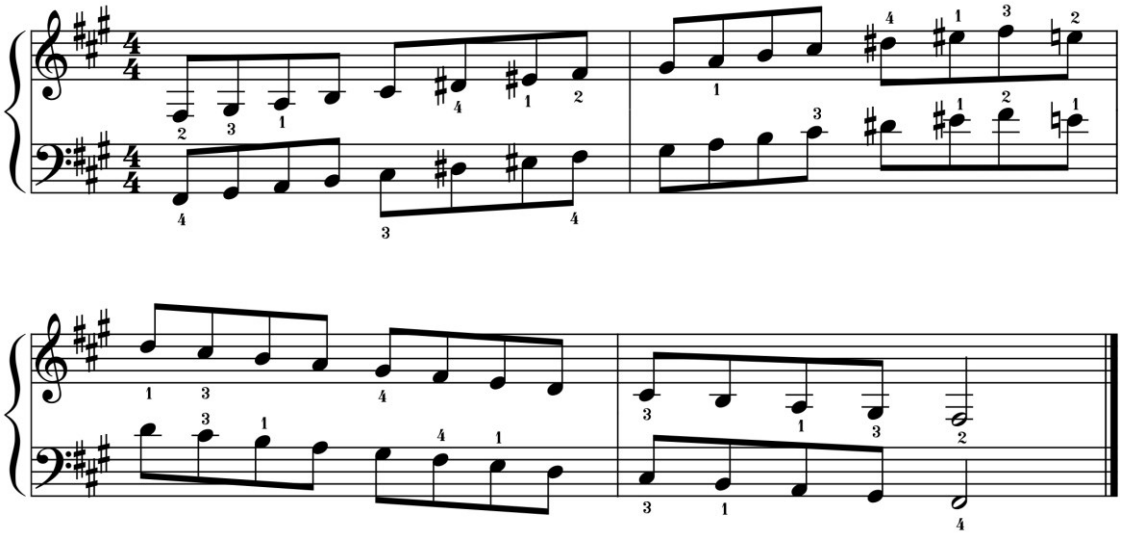
A Major Scales



F# Harmonic Minor Scale



F# Melodic Minor Scale



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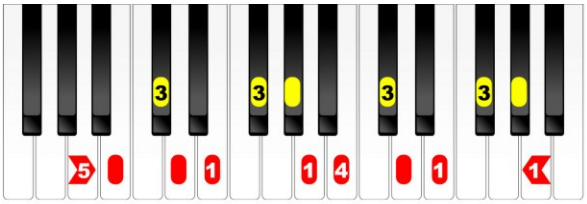
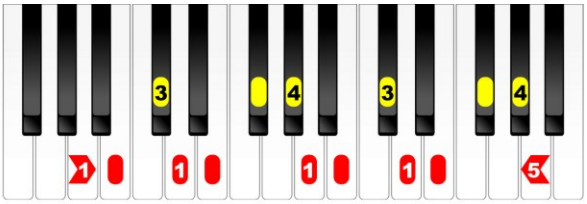
A Major

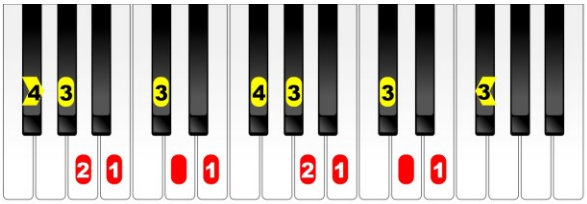


Left Hand

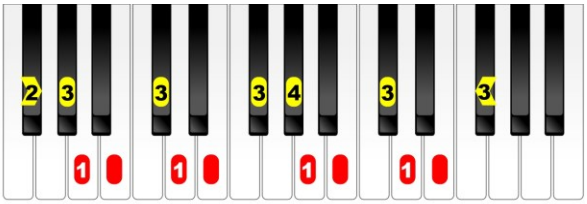


Right Hand

F# Natural Minor

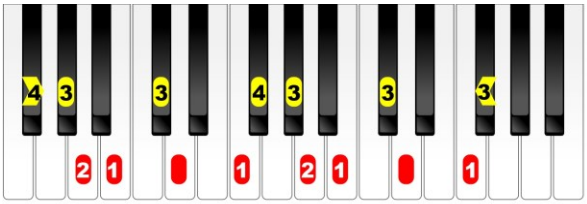


Left Hand

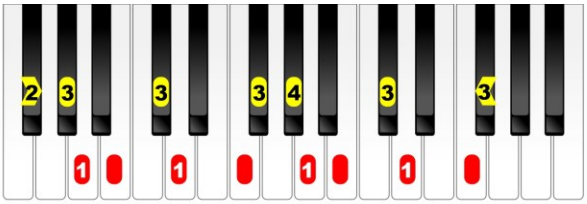


Right Hand

F# Harmonic Minor

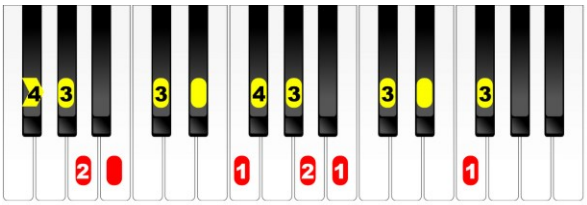


Left Hand

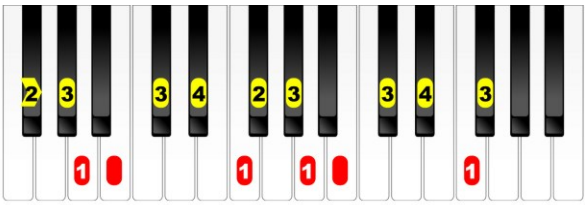


Right Hand

F# Melodic Minor (Ascending)

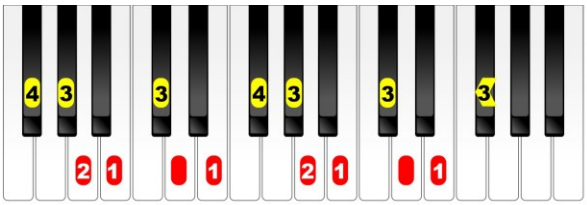


Left Hand

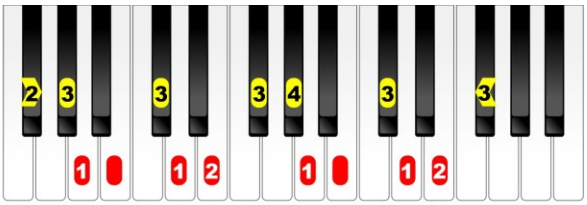


Right Hand

F# Melodic Minor (Descending)



Left Hand



Right Hand

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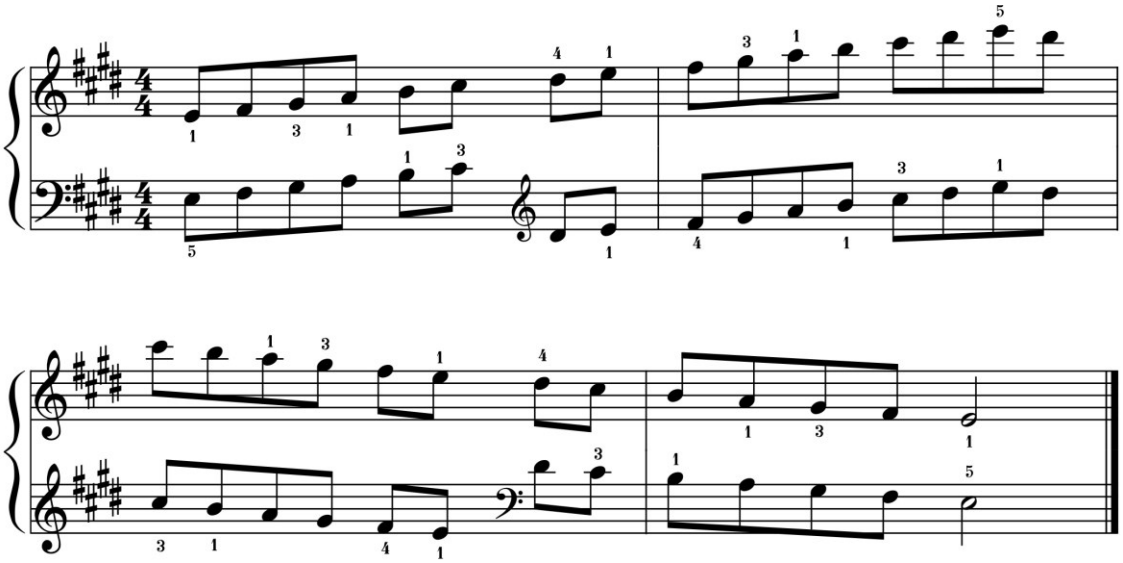
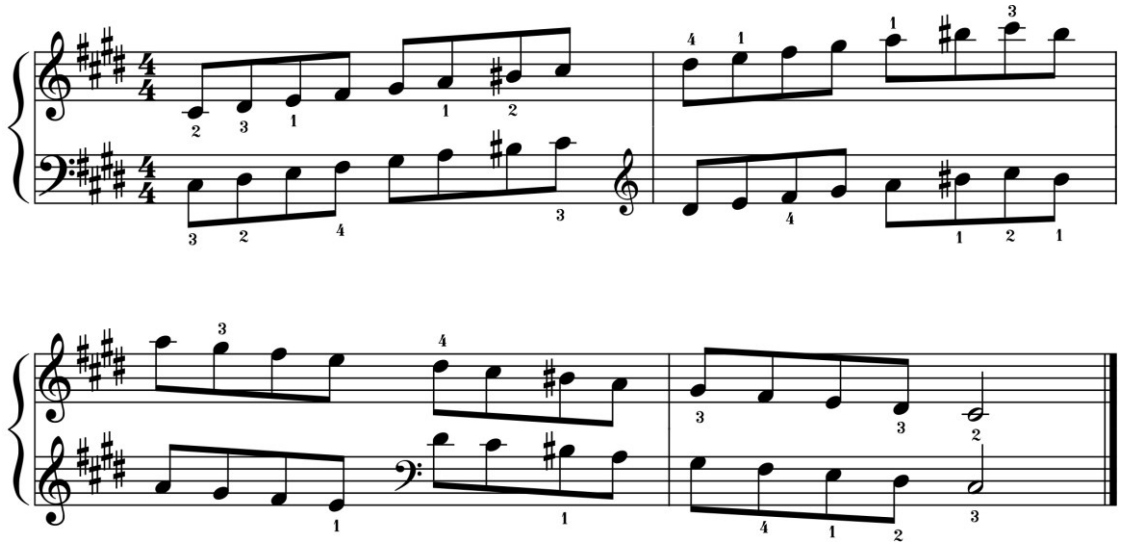
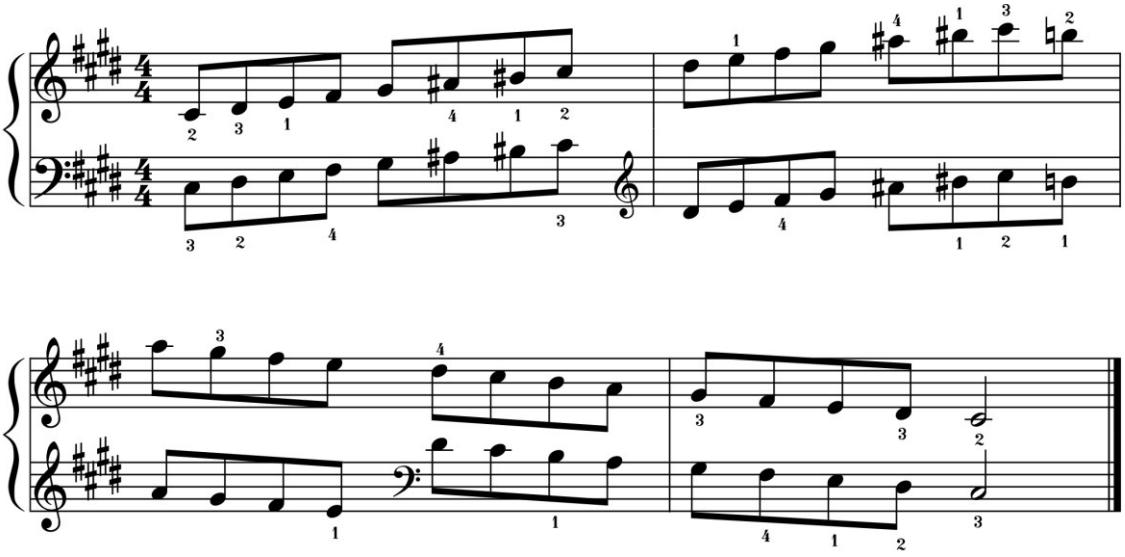
E Major Scales



C# Harmonic Minor Scale



C# Melodic Minor Scale



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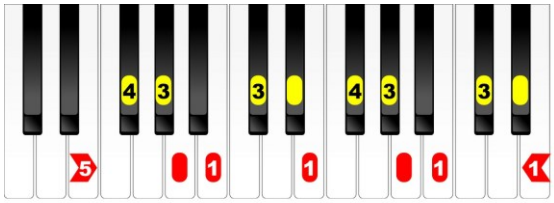
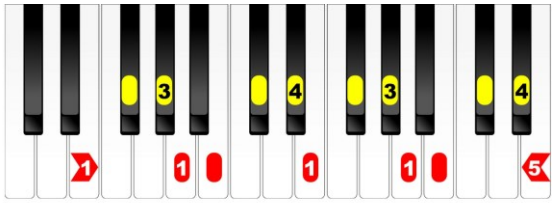
E Major

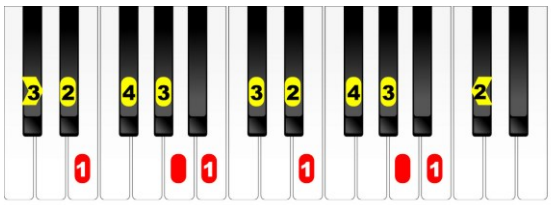


Left Hand

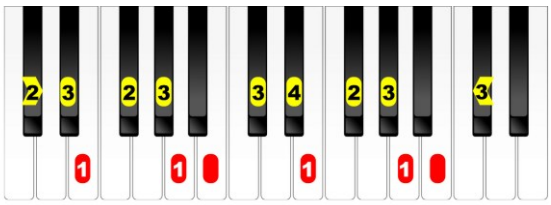


Right Hand

C# Natural Minor

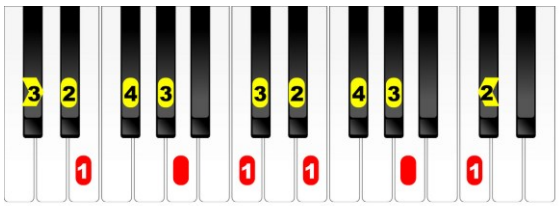


Left Hand

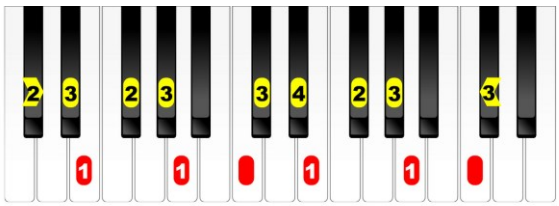


Right Hand

C# Harmonic Minor

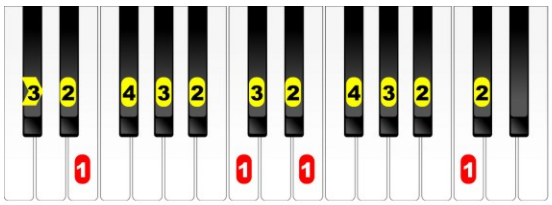


Left Hand



Right Hand

C# Melodic Minor (Ascending)



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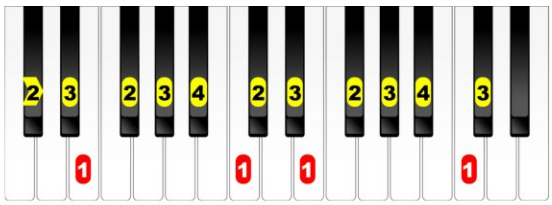
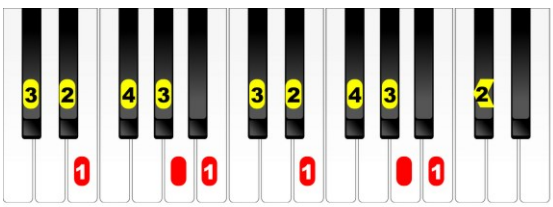
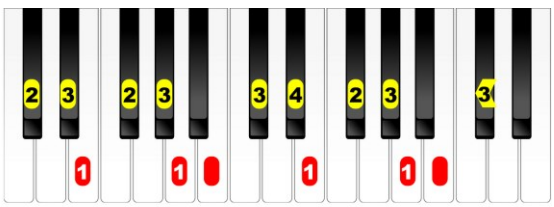


Right Hand

C# Melodic Minor (Descending)



Left Hand



Right Hand

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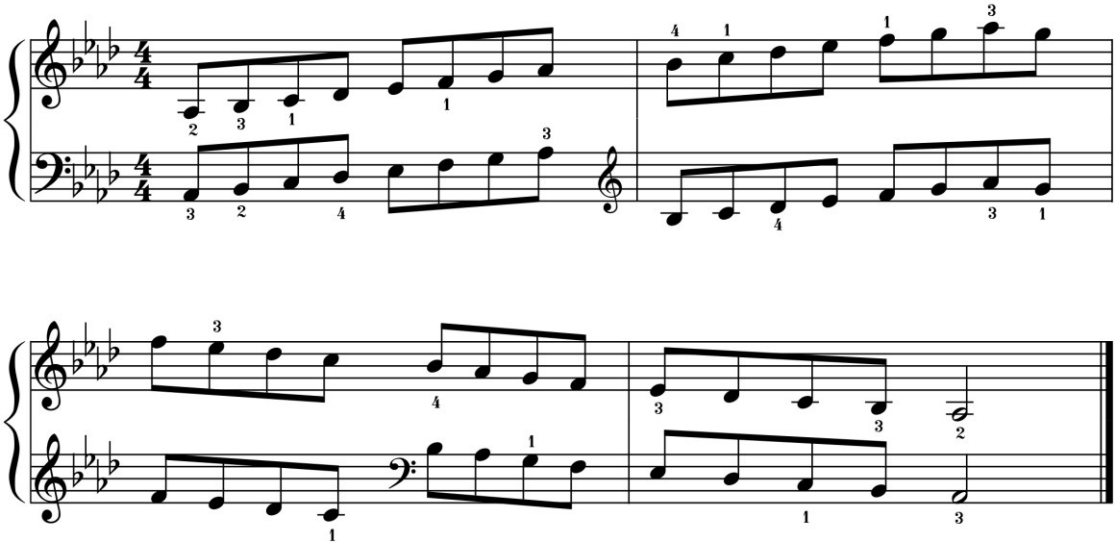
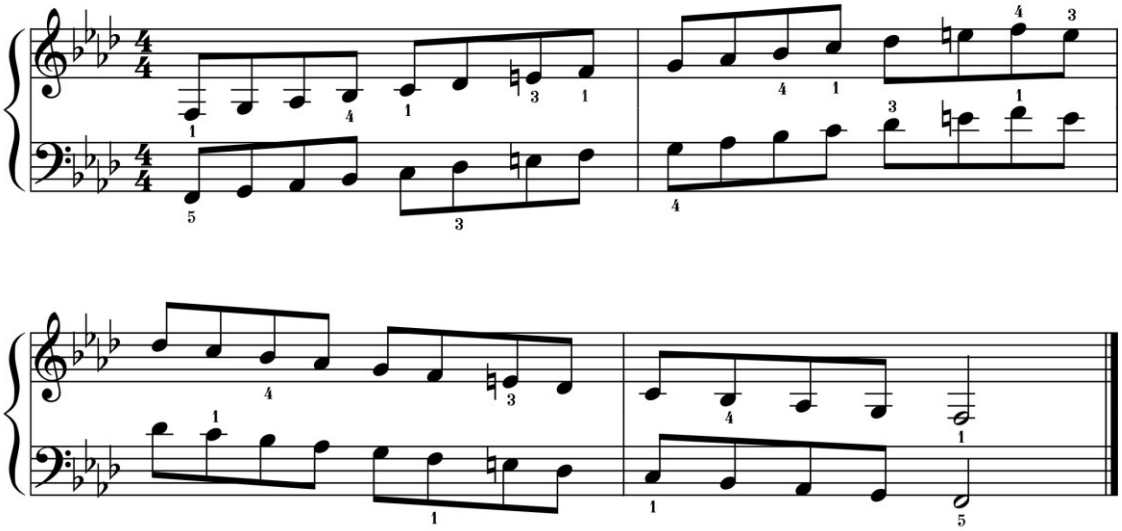
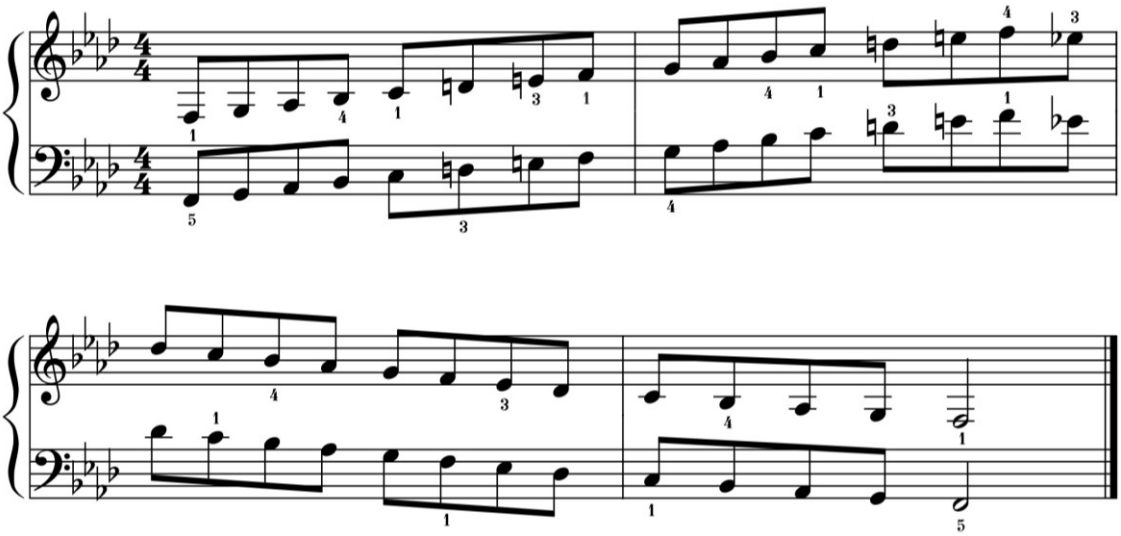
A♭ Major Scales



F Harmonic Minor Scale



F Melodic Minor Scale



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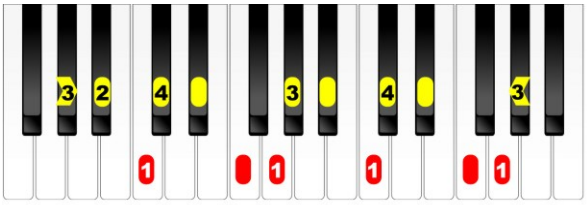
A♭ Major



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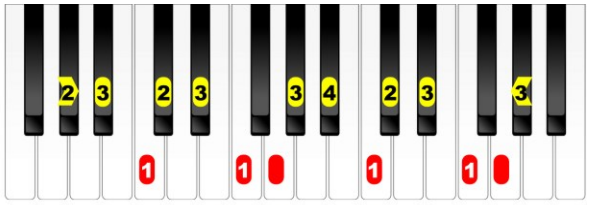
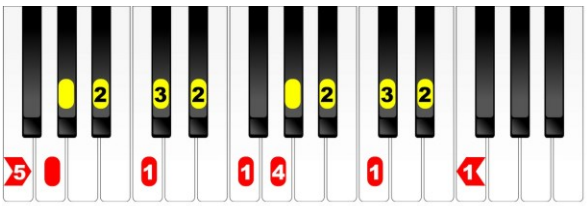
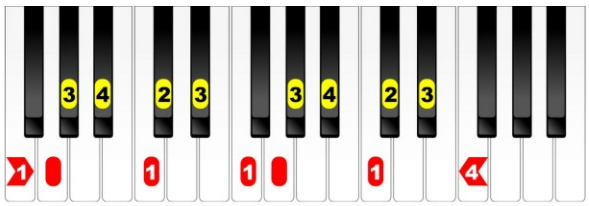


Right Hand

F Natural Minor

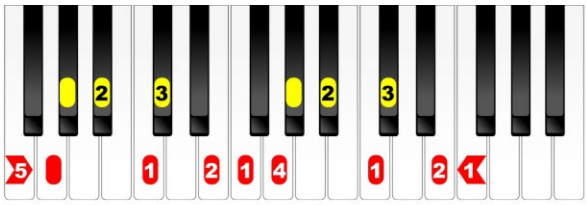


Left Hand

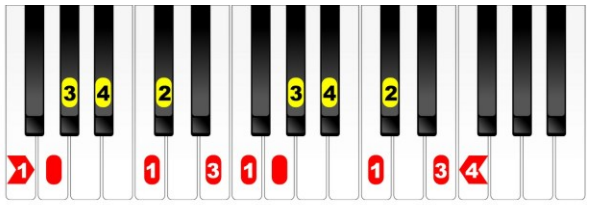


Right Hand

F Harmonic Minor

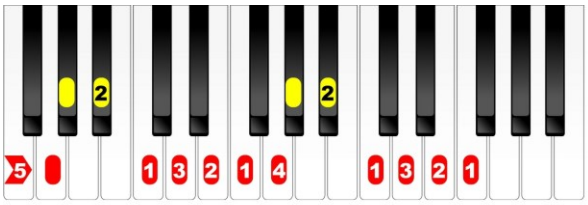


Left Hand

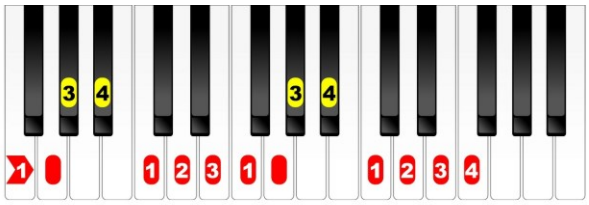


Right Hand

F Melodic Minor (Ascending)

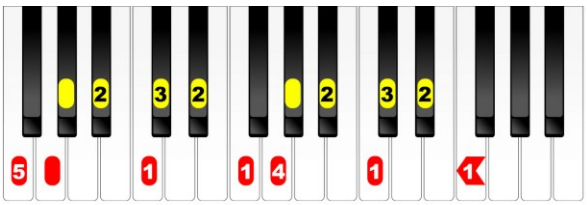


Left Hand

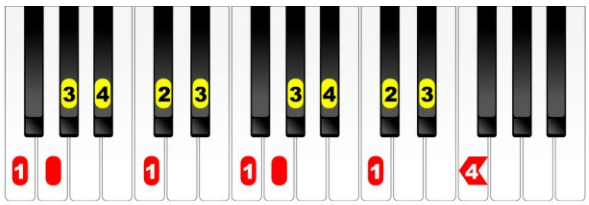


Right Hand

F Melodic Minor (Descending)



Left Hand



Right Hand

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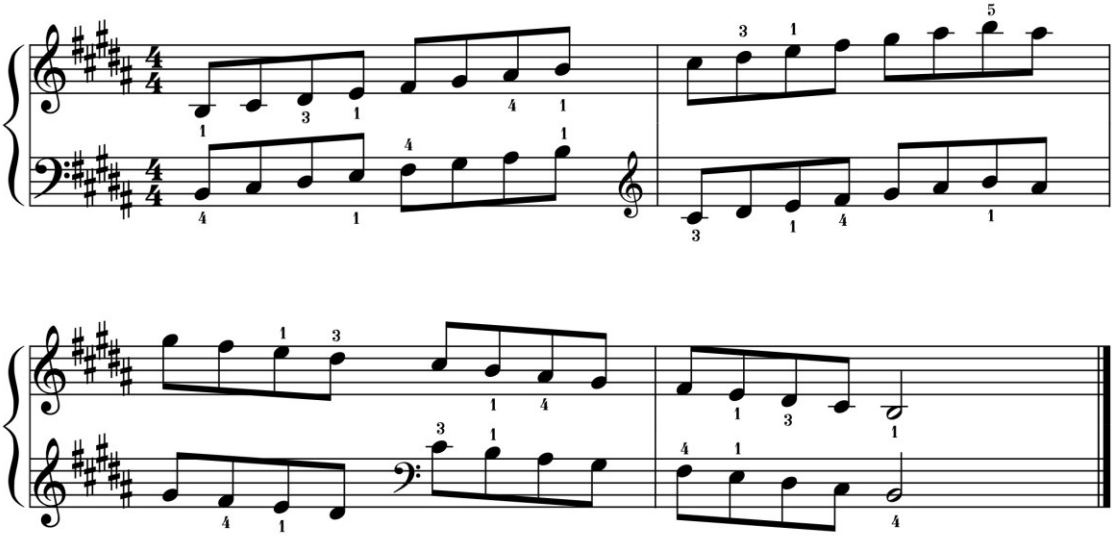
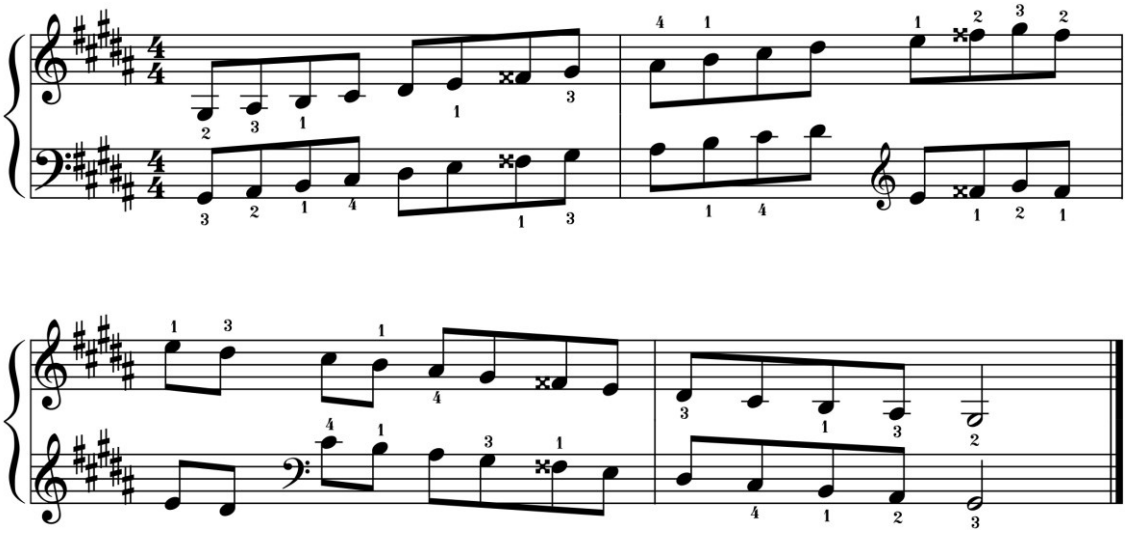
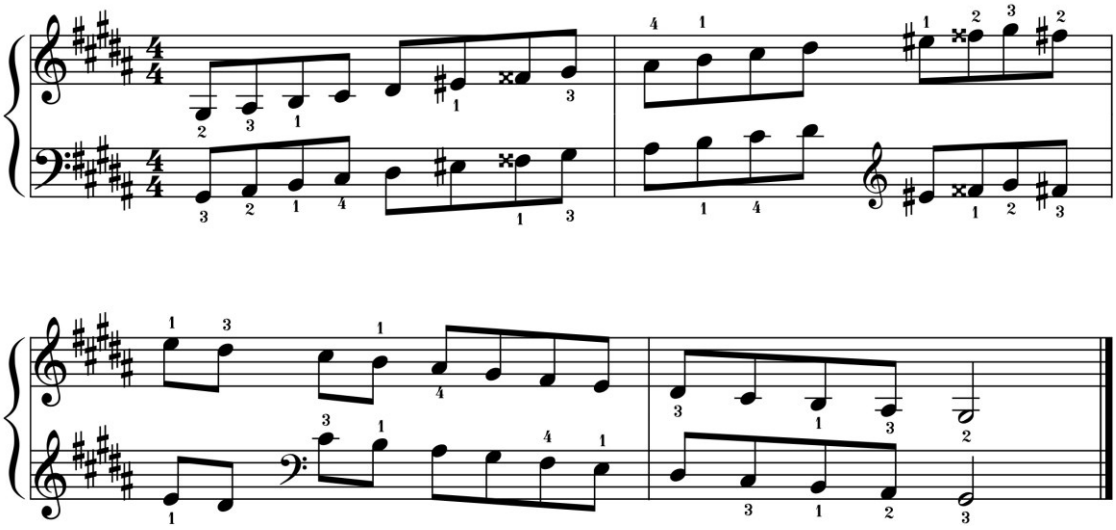
B Major Scales



G# Harmonic Minor Scale



G# Melodic Minor Scale



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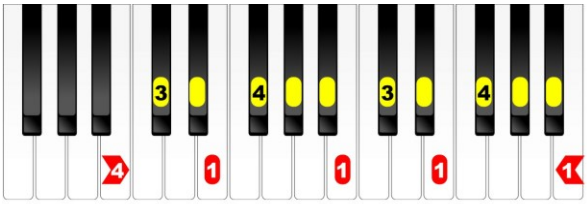
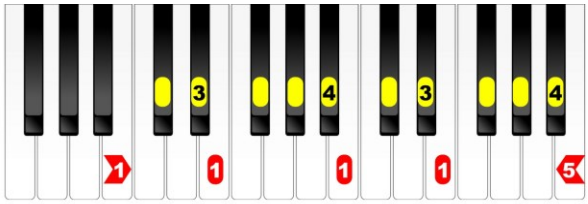
B Major

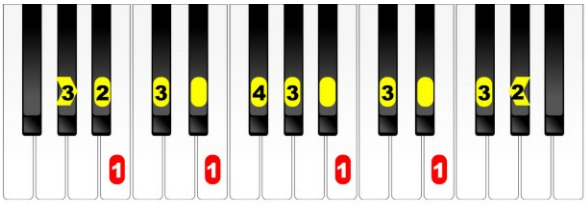


Left Hand

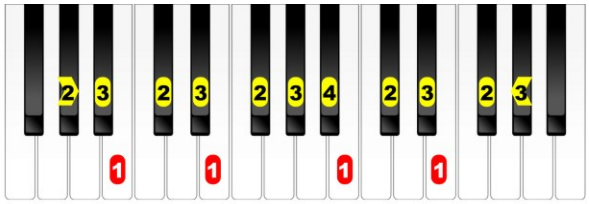


Right Hand

G# Natural Minor

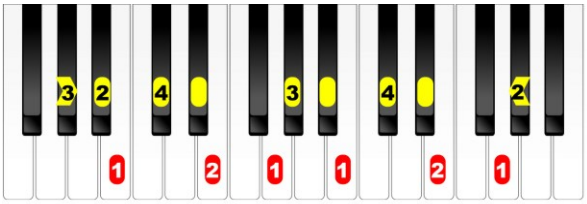


Left Hand

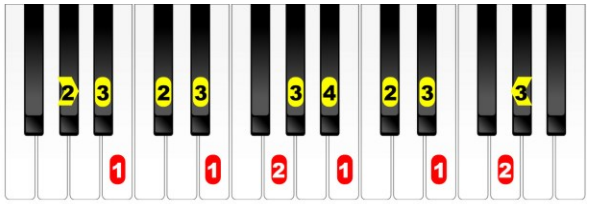


Right Hand

G# Harmonic Minor

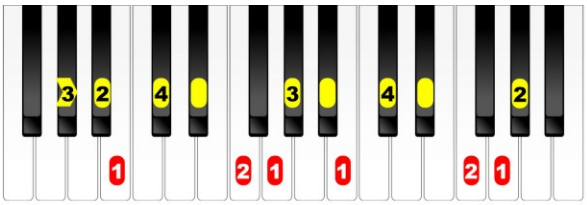


Left Hand

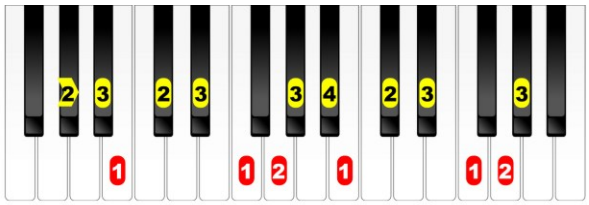


Right Hand

G# Melodic Minor (Ascending)

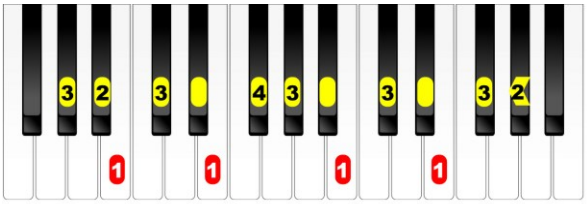


Left Hand

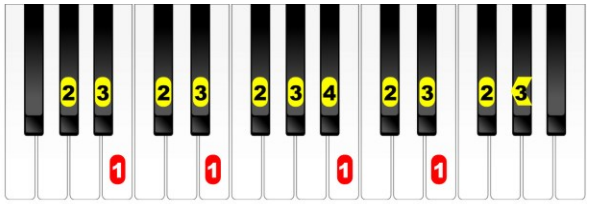


Right Hand

G# Melodic Minor (Descending)



Left Hand



Right Hand

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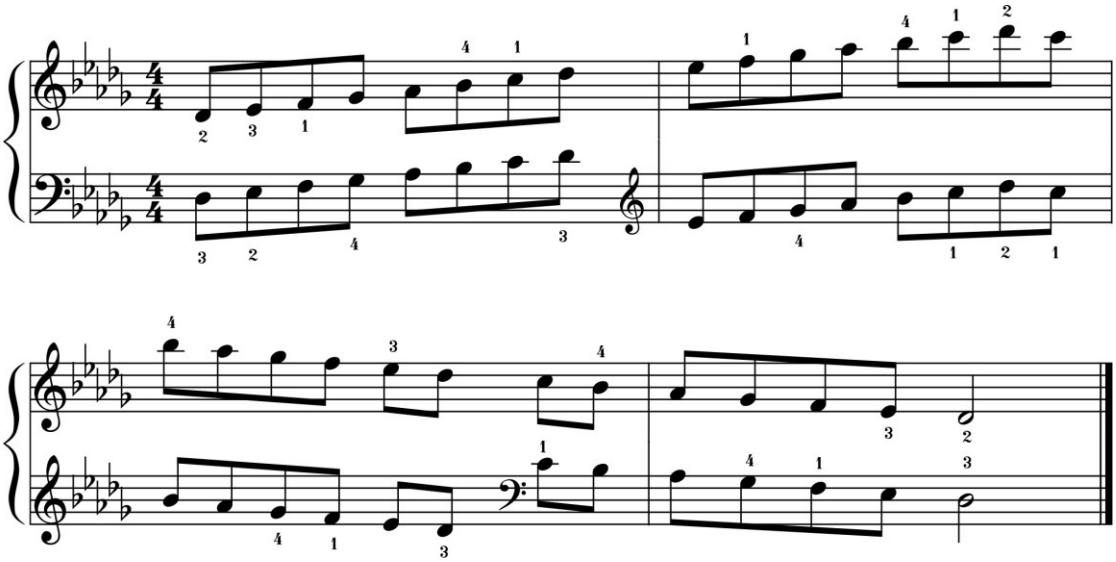
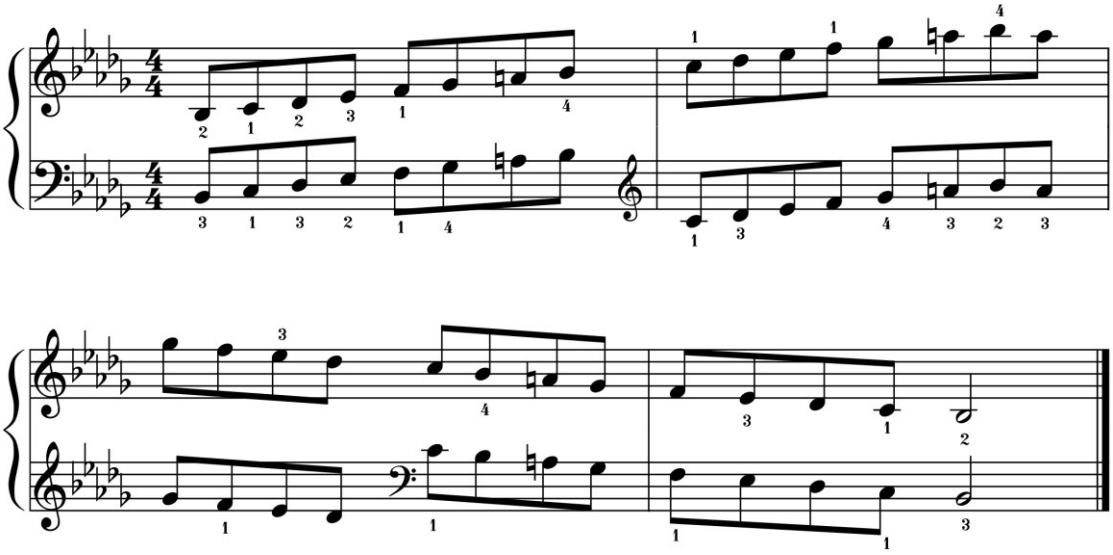
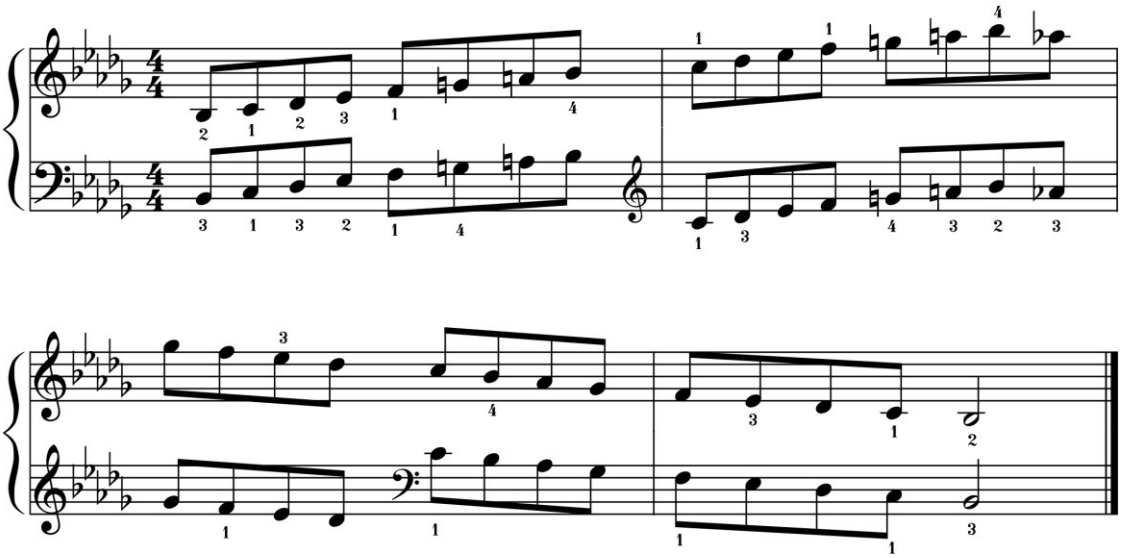
D♭ Major Scales



B♭ Harmonic Minor Scale



B♭ Melodic Minor Scale



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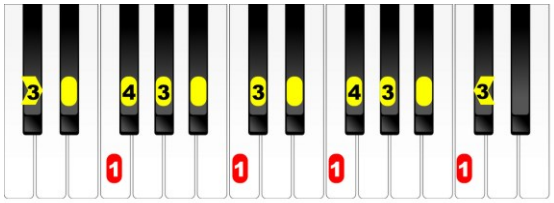
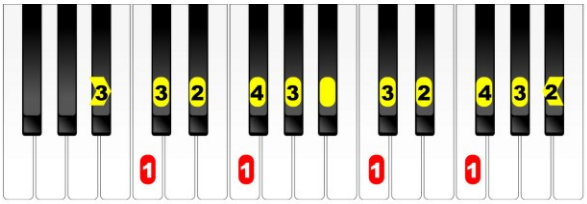
D♭ Major



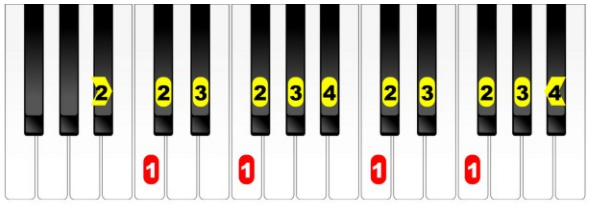
Left Hand

Right Hand

B♭ Natural Minor

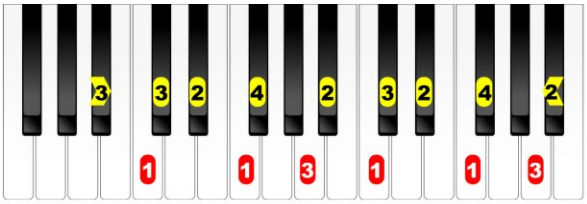


Left Hand

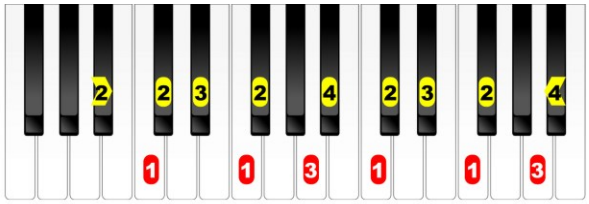


Right Hand

B♭ Harmonic Minor

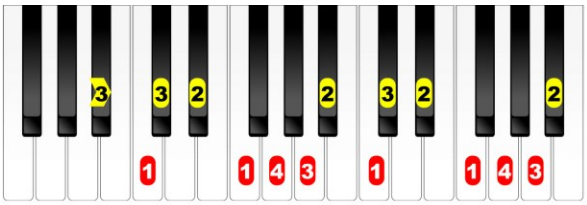


Left Hand

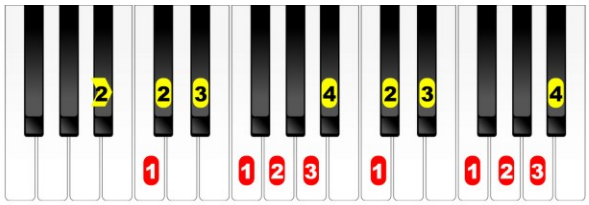


Right Hand

B♭ Melodic Minor (Ascending)

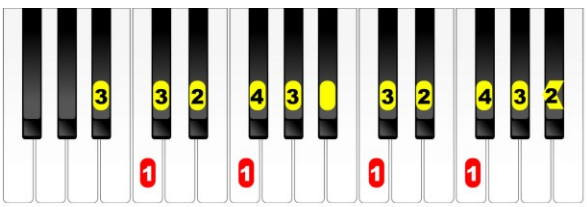


Left Hand

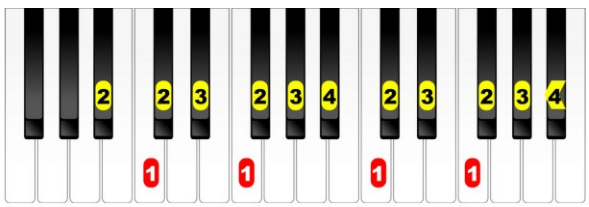


Right Hand

B♭ Melodic Minor (Descending)



Left Hand



Right Hand

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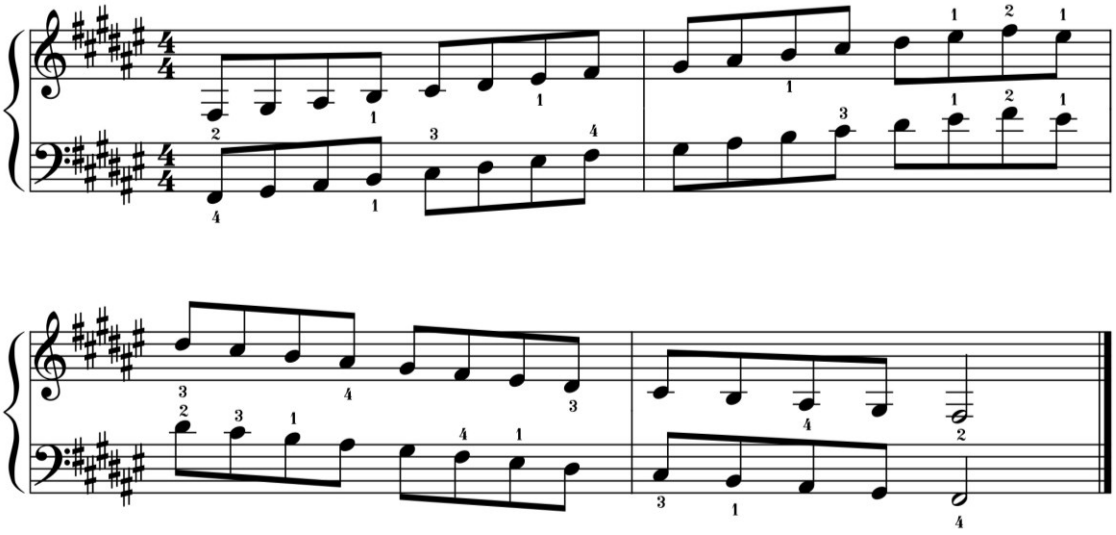
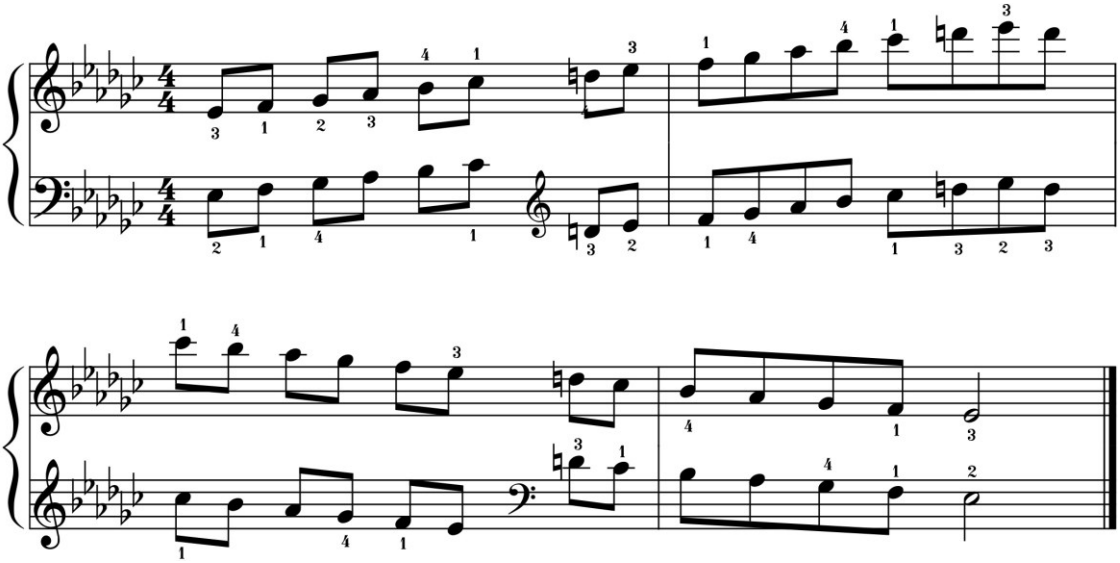
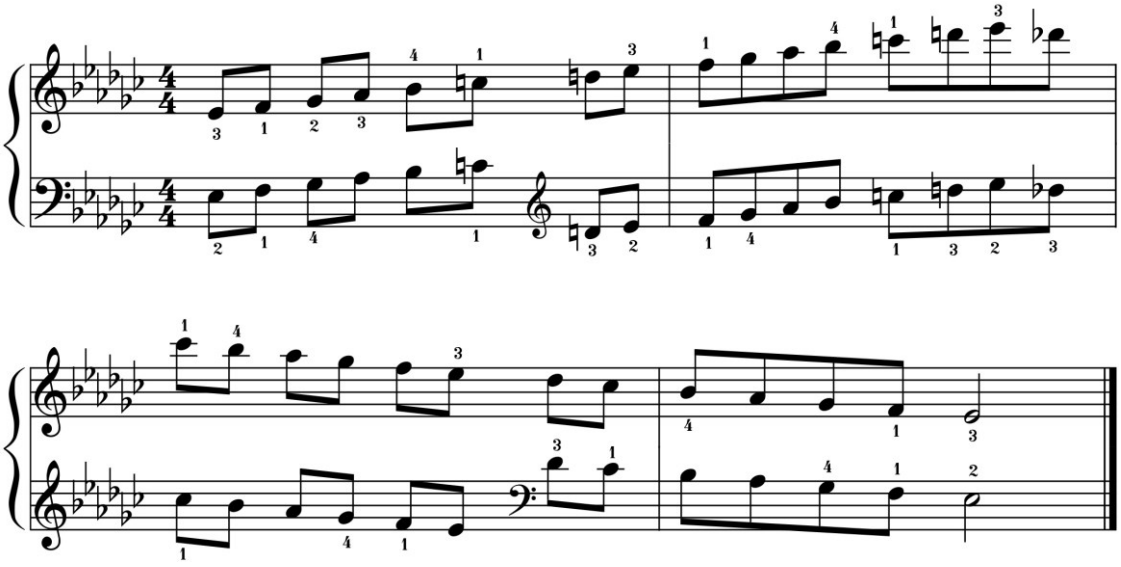
F# (G♭) Major Scales



E♭ (D#) Harmonic Minor Scale



E♭ (D#) Melodic Minor Scale



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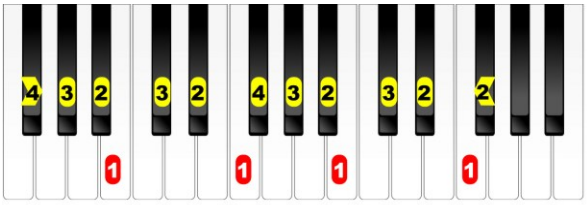
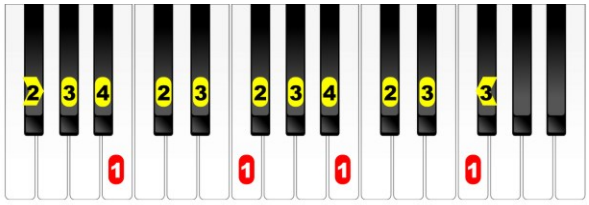
F# (G♭) Major

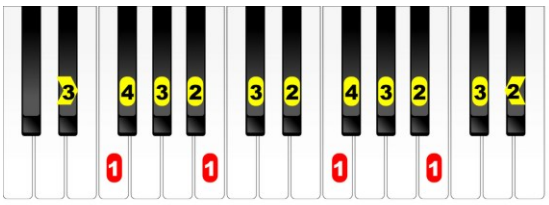


Left Hand

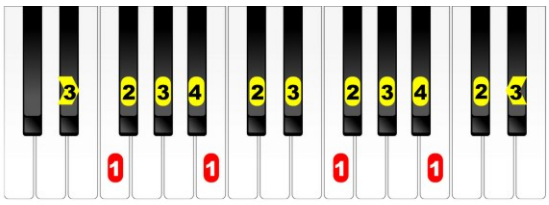


Right Hand

E♭ (D#) Natural Minor



Left Hand



Right Hand

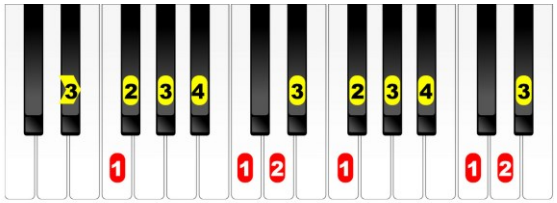
E♭ (D#) Harmonic Minor

Left Hand

Right Hand

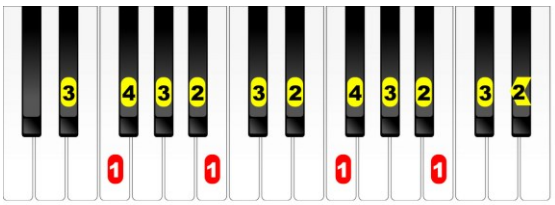
E♭ (D#) Melodic Minor (Ascending)

Left Hand

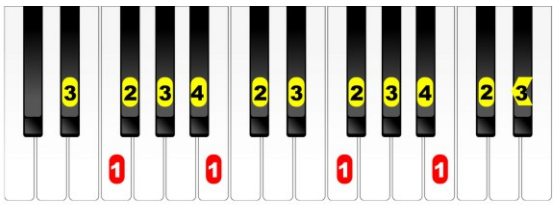


Right Hand

E♭ (D#) Melodic Minor (Descending)



Left Hand



Right Hand

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⬅ Pentatonic & Blues Scales in the most used keys ➡

These scales are used extensively in jazz, blues and pop improvisation. The fingerings given here are for a guide only as there are many possible alternatives. In fact, I have sometimes shown different fingerings in the notation / keyboard views, which is not a mistake - *if it works it's correct!*

Note that the major pentatonic scales are always the same as the relative minor but start on different notes. The major pentatonic being based around the **major 6/9** chord and the minor based round the **minor 7add4** chord - which are the same chords. *Know these chords and you will automatically know these scales!*

Note also that the blues scale is almost identical to the minor pentatonic - the only difference being the added flattened fifth. The blues scales listed here are all written in the same key as the minor pentatonic scales.

And remember what I said earlier about the *'major'* and *'minor'* blues scales which are the same but starting / finishing on different notes. But when using all these scales in improvisations you would often start / finish on different notes! The up / down scales are great *'tools'* for technique building only. In practice you would often *'bounce'* around these scales in different directions, and often repeating certain notes or omitting some, or even adding notes from other scales - the *aeolian* and *dorian* modes often work great with the pentatonic and blues scales.

In all cases in this section the major pentatonic scale is listed first, then the minor pentatonic and finally the blues scale that relates closest to the minor pentatonic.

And notice that the treble clef is occasionally used in the left hand.

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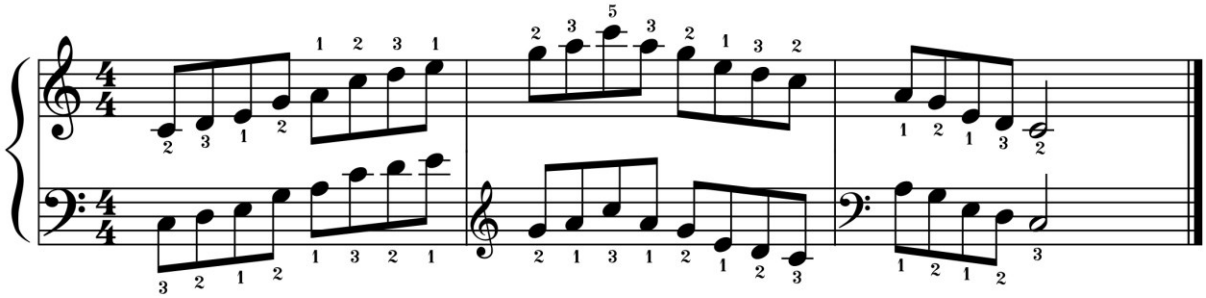
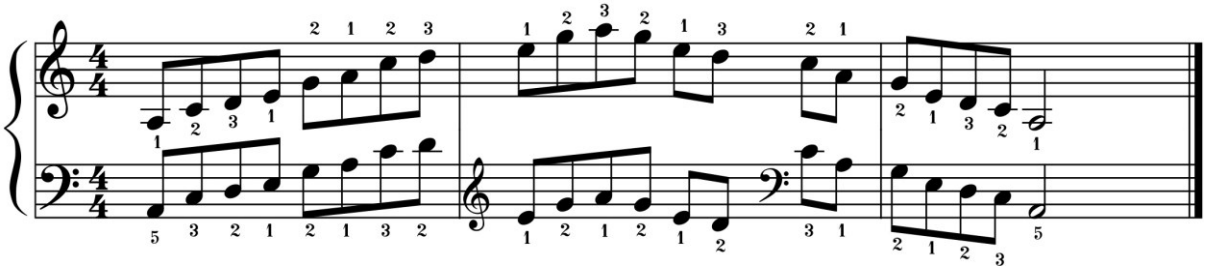
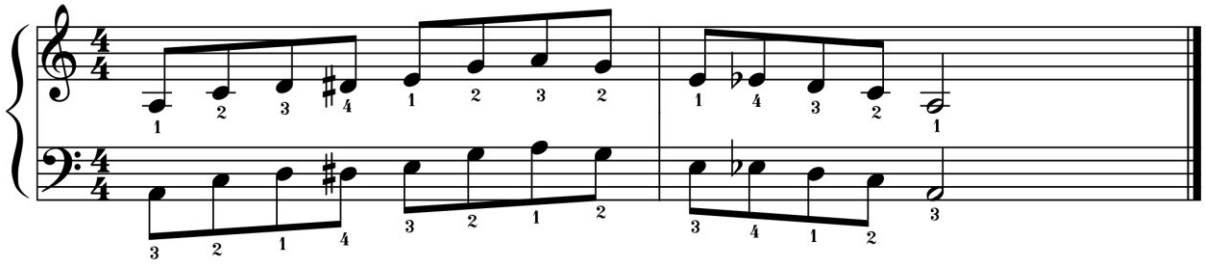
C Major Pentatonic Scale



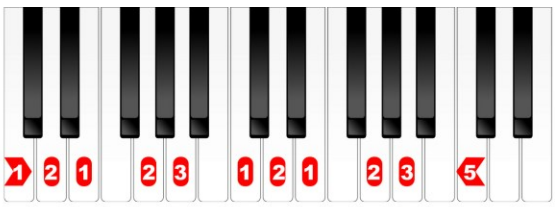
A minor Pentatonic Scale



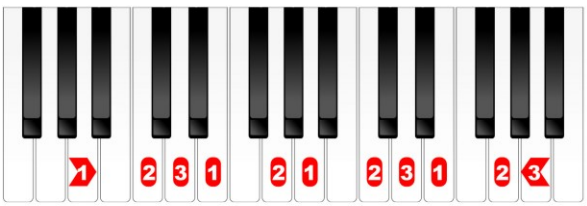
A Blues Scale



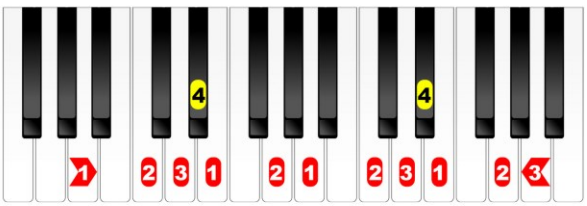
Keyboard View (Right Hand Fingering Only)



C Major Pentatonic



A Minor Pentatonic



A Blues Scale

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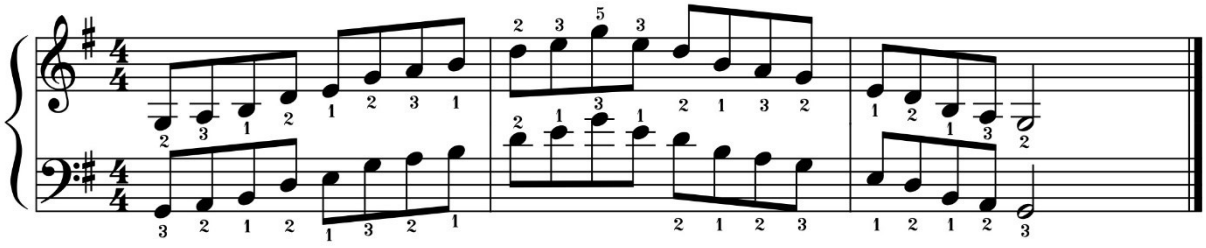
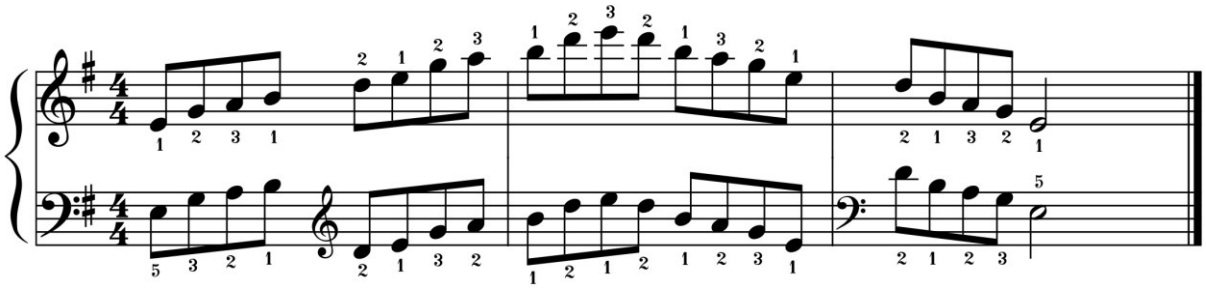
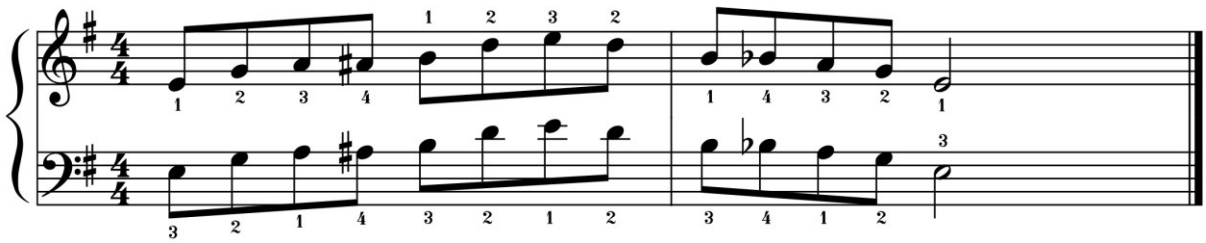
G Major Pentatonic Scale



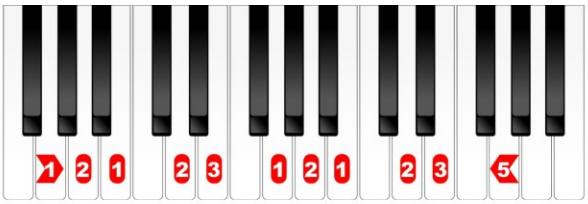
E minor Pentatonic Scale



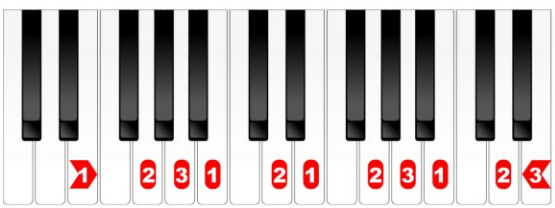
E Blues Scale



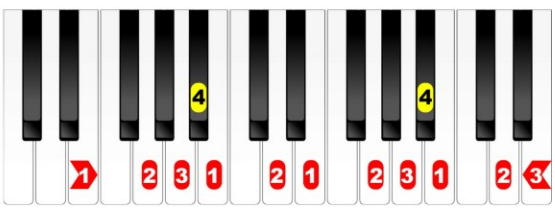
Keyboard View (Right Hand Fingering Only)



G Major Pentatonic



E Minor Pentatonic



E Blues Scale

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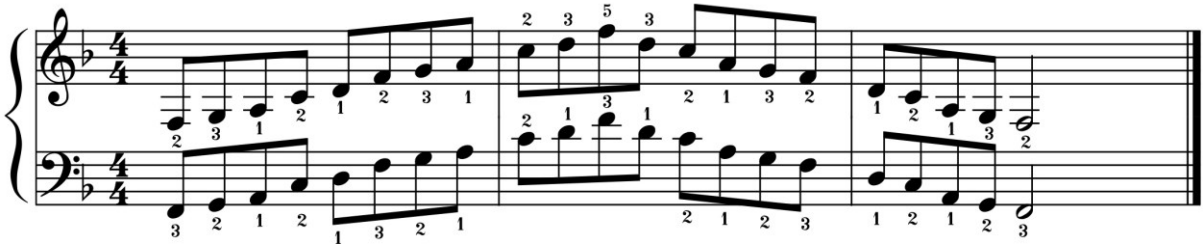
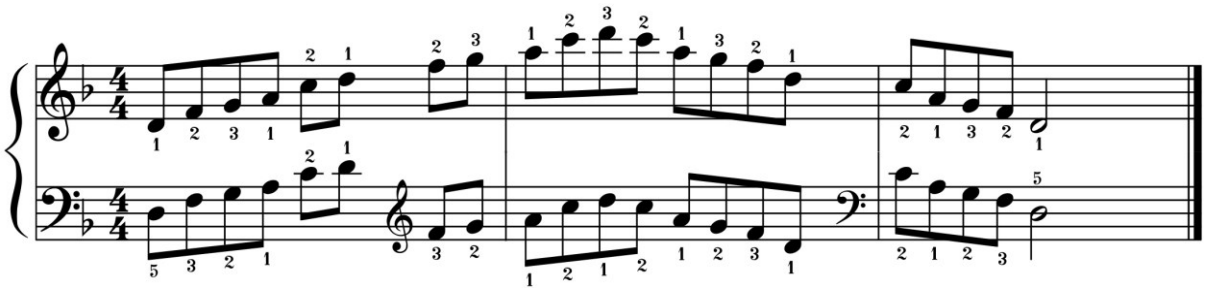
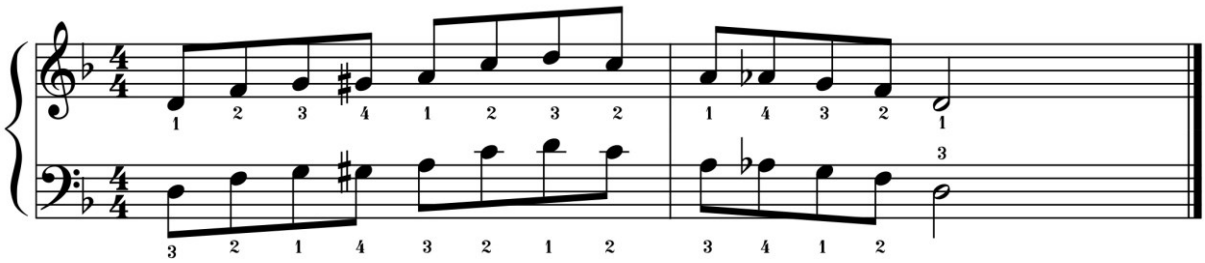
F Major Pentatonic Scale



D minor Pentatonic Scale

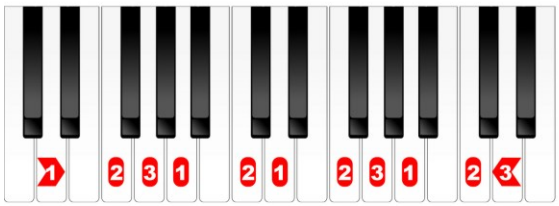


D Blues Scale

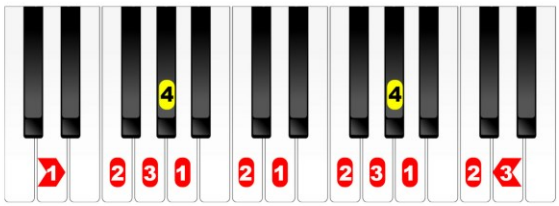


Keyboard View (Right Hand Fingering Only)

F Major Pentatonic



D Minor Pentatonic



D Blues Scale

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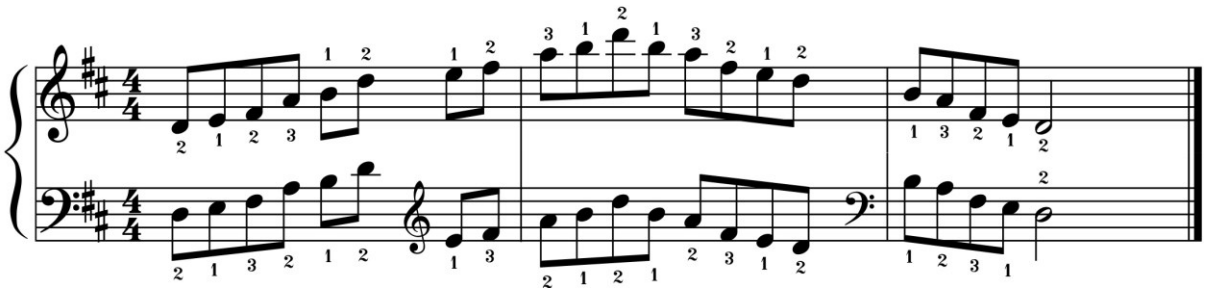
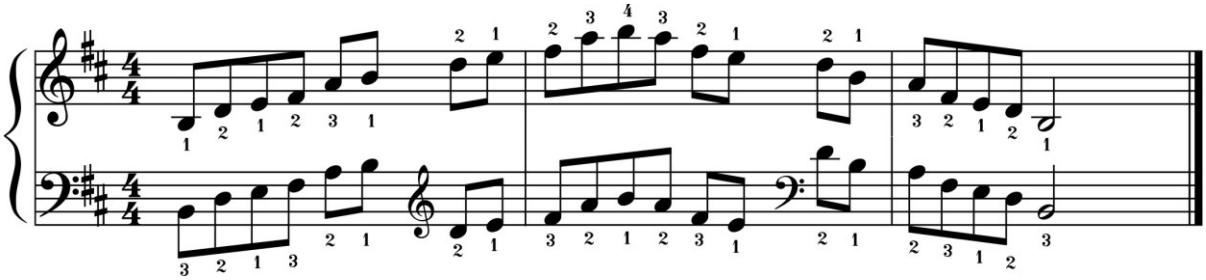
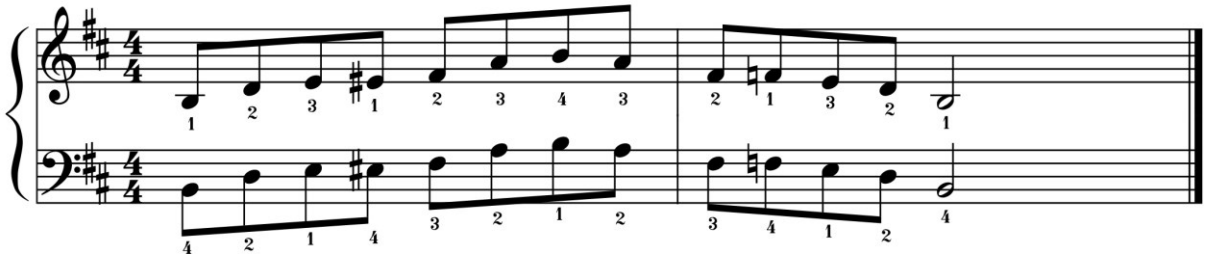
D Major Pentatonic Scale



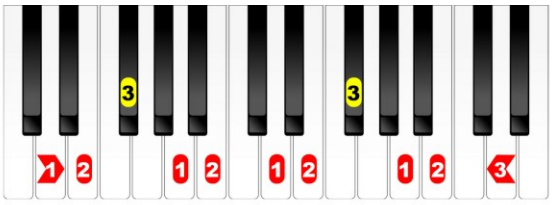
B minor Pentatonic Scale



B Blues Scale

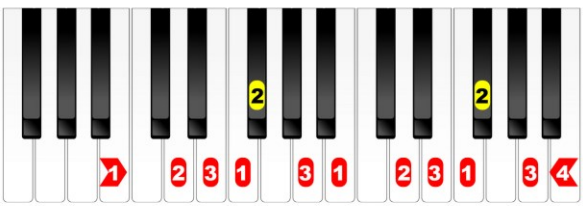


Keyboard View (Right Hand Fingering Only)



D Major Pentatonic

B Minor Pentatonic



B Blues Scale

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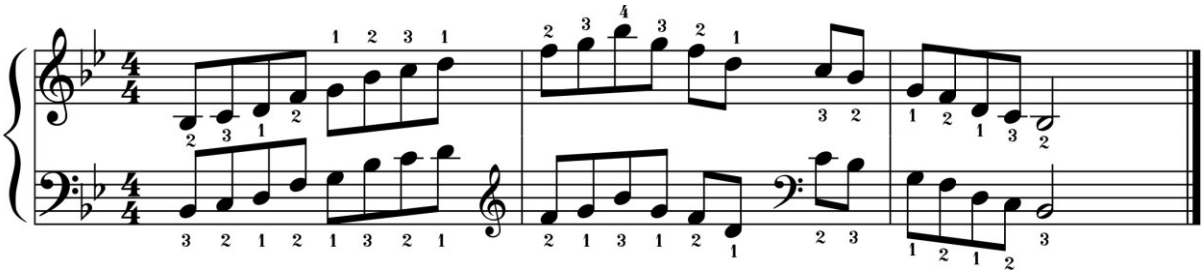
B♭ Major Pentatonic Scale



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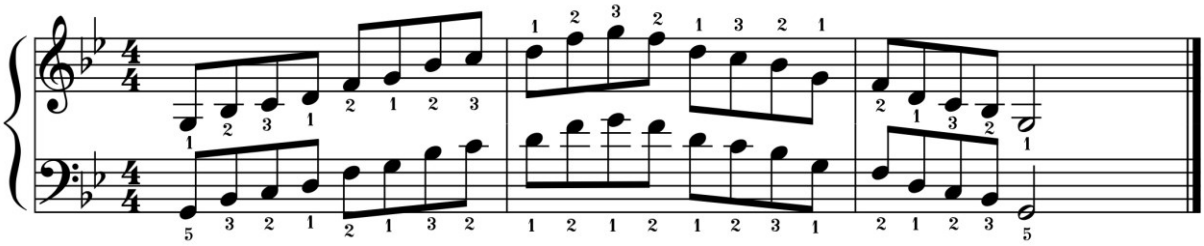
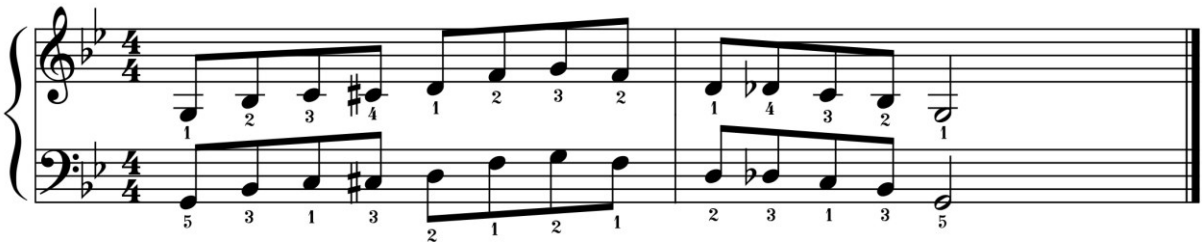


G Blues Scale



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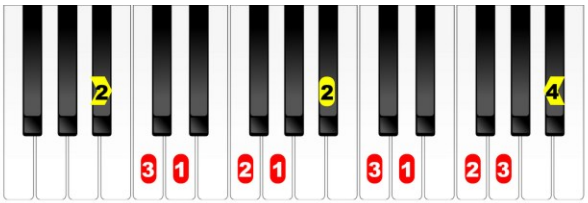
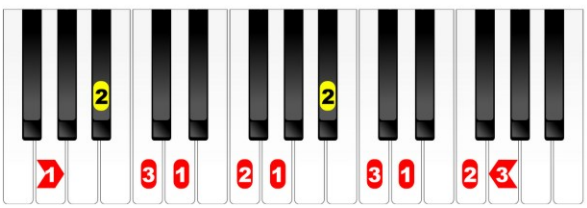
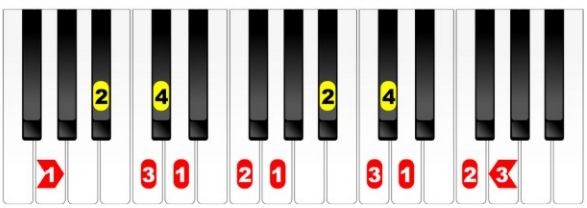


Bb Major Pentatonic



G Minor Pentatonic



G Blues Scale

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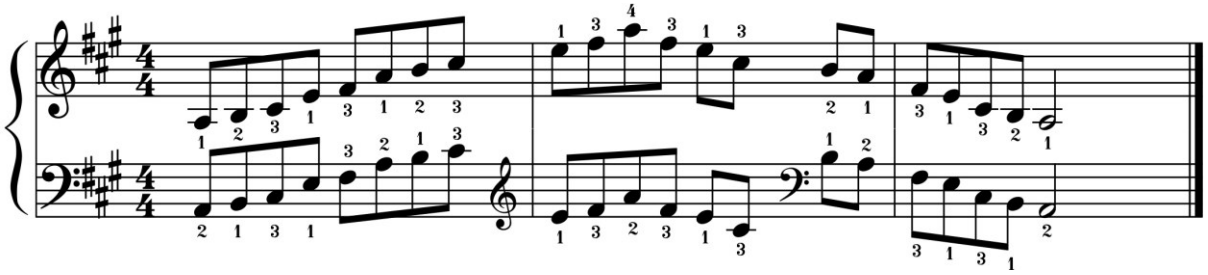
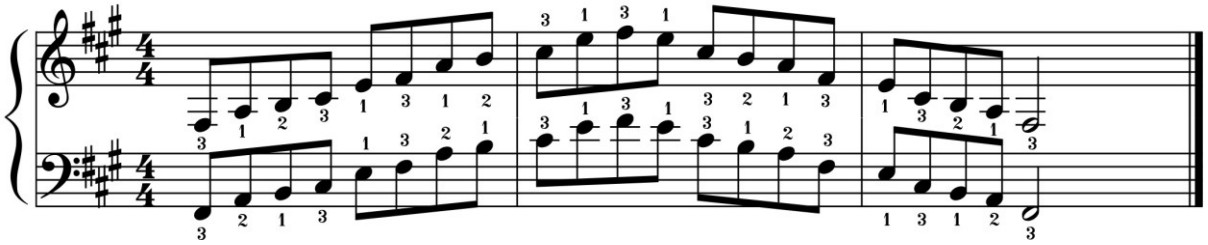
A Major Pentatonic Scale



F# minor Pentatonic Scale



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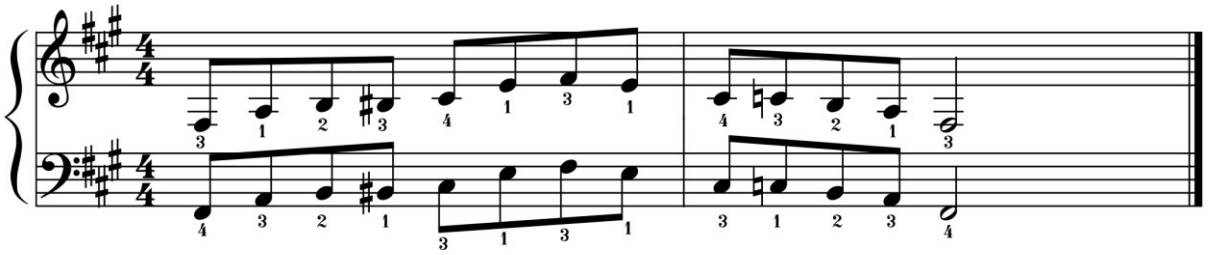
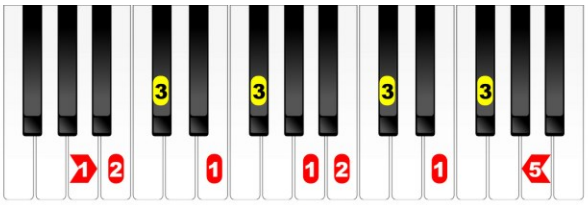
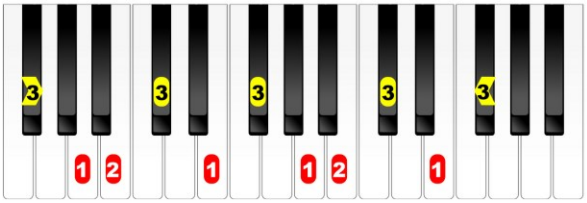


Keyboard View (Right Hand Fingering Only)



A Major Pentatonic



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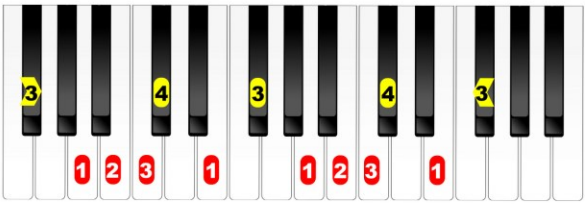

F# Blues Scale

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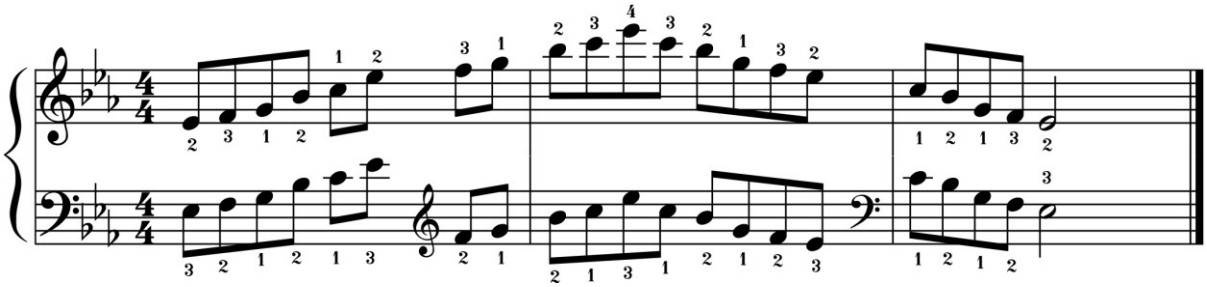
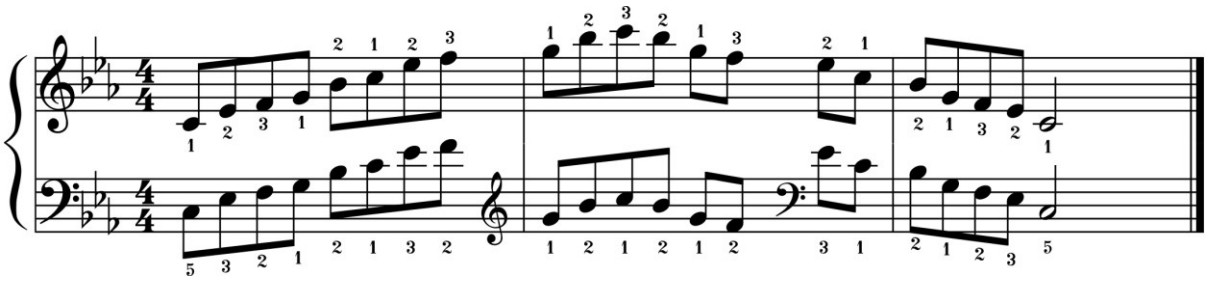
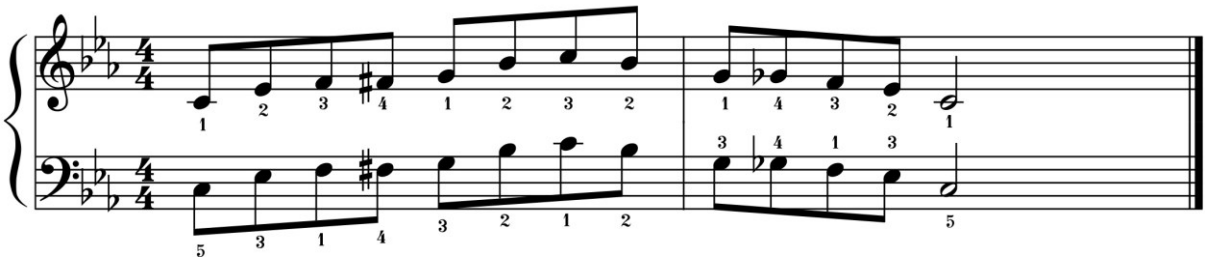
E♭ Major Pentatonic Scale



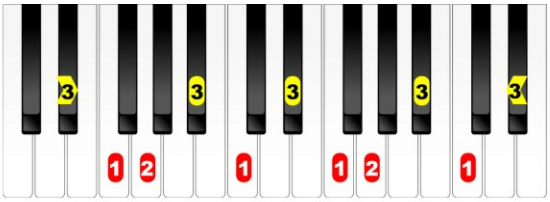
C minor Pentatonic Scale



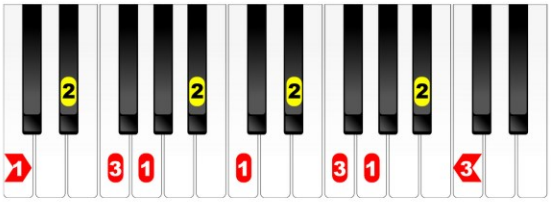
C Blues Scale



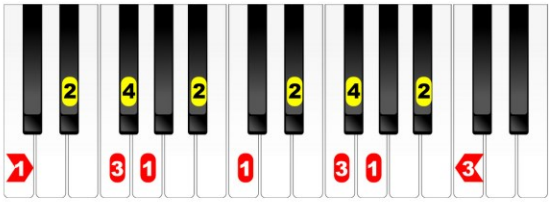
Keyboard View (Right Hand Fingering Only)



Eb Major Pentatonic



C Minor Pentatonic



C Blues Scale

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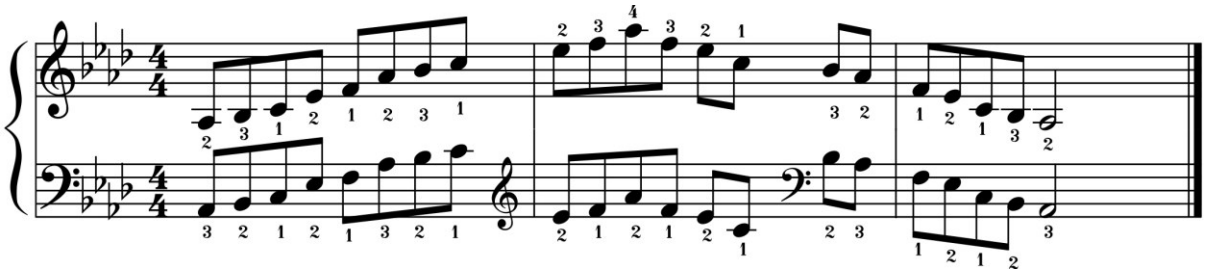
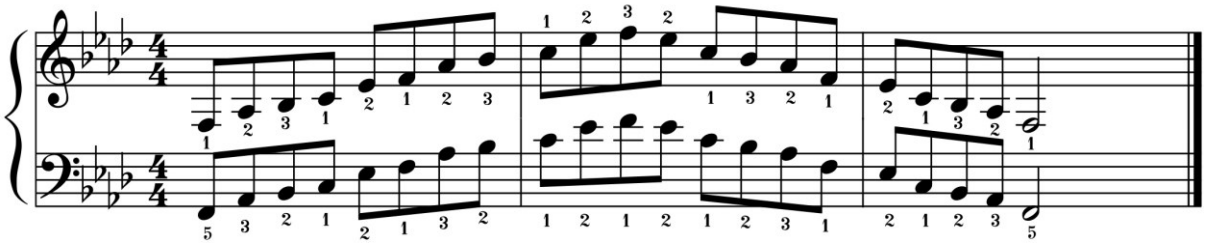
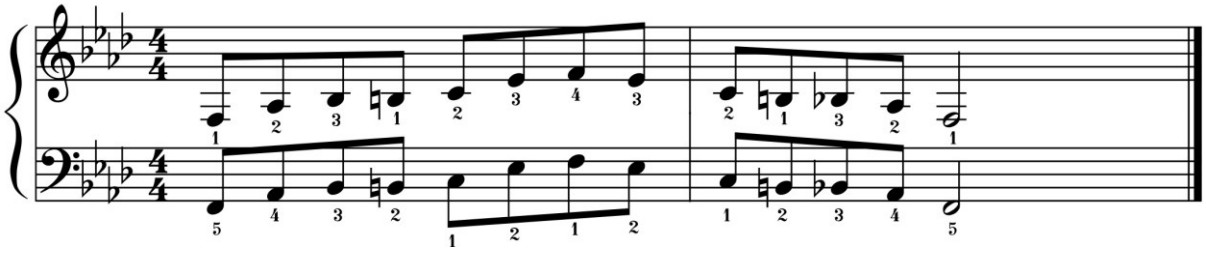
A♭ Major Pentatonic Scale



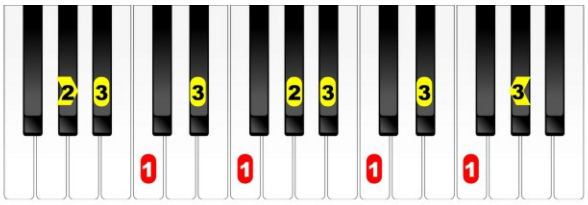
F minor Pentatonic Scale



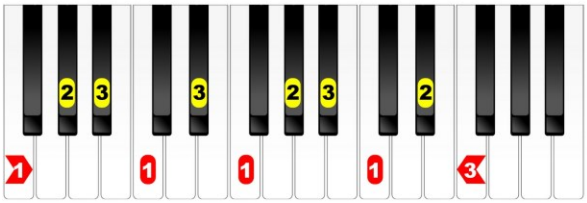
F Blues Scale



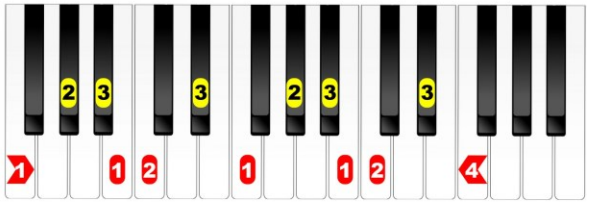
Keyboard View (Right Hand Fingering Only)



Ab Major Pentatonic



F Minor Pentatonic



F Blues Scale

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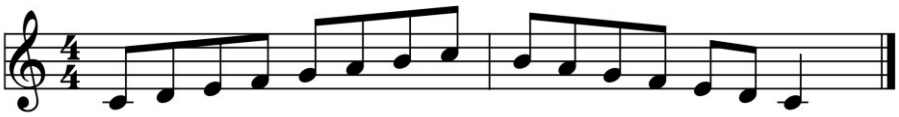
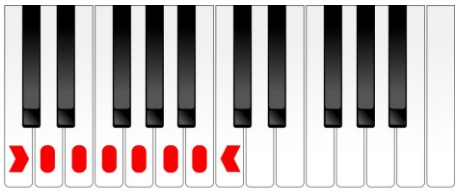
Scale Modes Explanation

As previously mentioned, all scales follow the same pattern of intervals. The intervals for the major scale starting on the tonic are 2 tones followed by a semitone, then 3 tones and a semitone: **2 - 2 - 1 - 2 - 2 - 2 - 1** - (sometimes written: **T - T - s - T - T - T - s**). By starting the scale on a different degree, the intervals will be different thereby creating a different sound - these are called modes.

The modes of the **C major** scale are shown for one octave below. Click on the graphics to hear them if you want to.

Ionian Mode

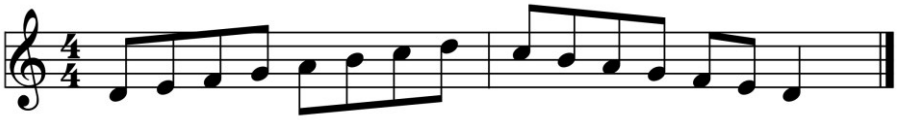


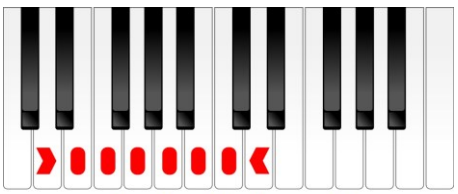


Ionian Mode on C

The *'Ionian'* mode is the *'normal root position mode'* starting on the tonic and the intervals are **2 - 2 - 1 - 2 - 2 - 2 - 1**. In the key of **C major** the notes are: **C - D - E - F - G - A - B – C** as previously shown - *the normal **C major** scale!*

Dorian Mode





Dorian Mode on D

The *'Dorian'* mode begins on the 2nd degree (supertonic) of the major scale and the intervals are **2 - 1 - 2 - 2 - 2 - 1 - 2**. In the key of **C major** the notes are: **D - E - F - G - A - B - C - D**. This mode is often used in jazz / blues improvisation.

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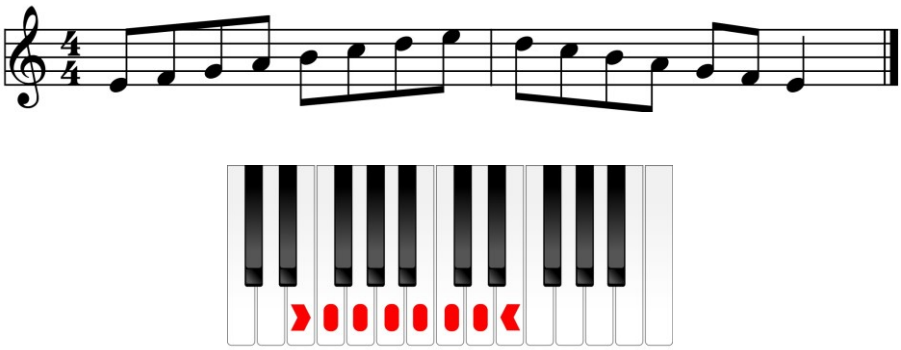
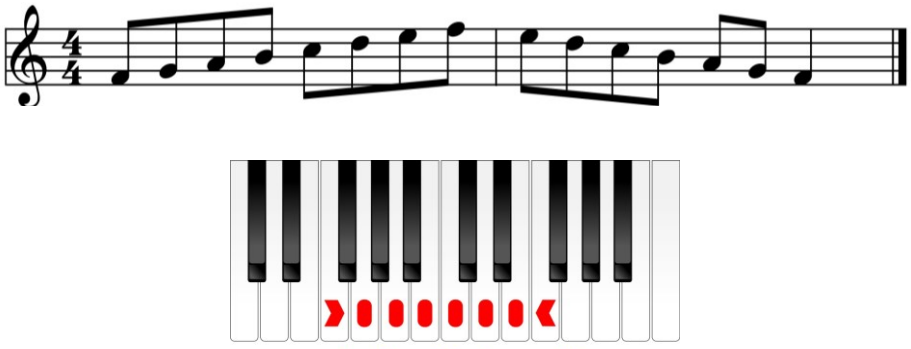
Phrygian Mode



Phrygian Mode on E

The *'Phrygian'* mode begins on the 3rd degree (the mediant) of the major scale and the intervals are **1 - 2 - 2 - 2 - 1 - 2 - 2**. In the key of **C major** this begins / ends on **E**.

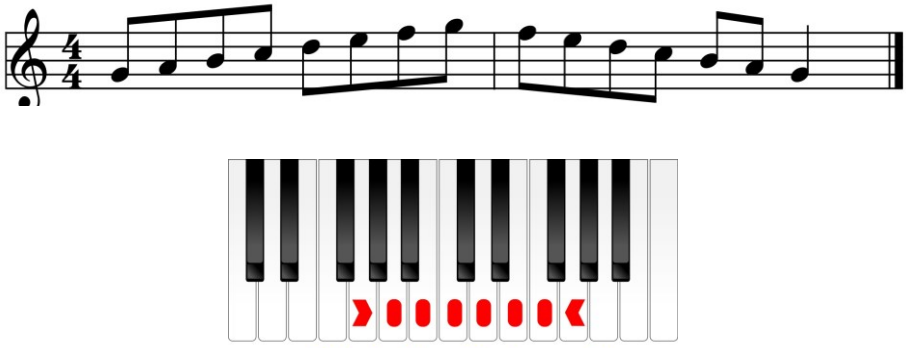
Lydian Mode



Lydian Mode on F

The *'Lydian'* mode begins on the 4th degree (sub-dominant) of the major scale and the intervals are **2 - 2 - 2 - 1 - 2 - 2 - 1**. In the key of **C major** this begins / ends on **F**. This mode is often used in jazz improvisation.

Mixolydian Mode



Mixolydian Mode on G

The *'Mixolydian'* mode begins on the 5th degree (dominant) of the major scale and the intervals are **2 - 2 - 1 - 2 - 2 - 1 - 2**. In the key of **C major** this begins / ends on **G**. This mode is often used in jazz / blues improvisation.

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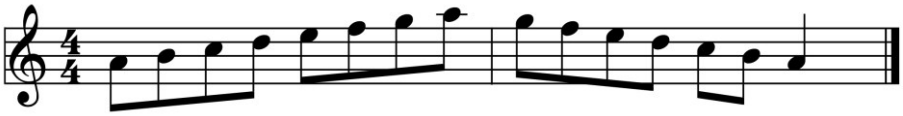
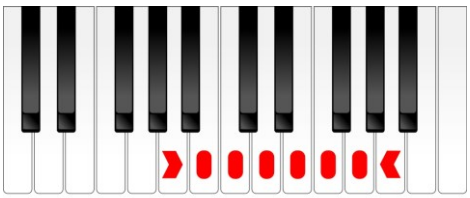
Aeolian Mode



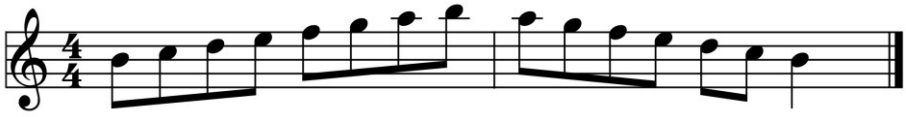


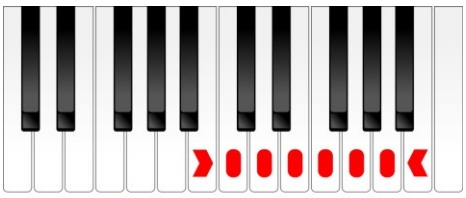
Aeolian Mode on A

The *'Aeolian'* mode begins on the 6th degree (sub-mediant) of the major scale and the intervals are **2 - 1 - 2 - 2 - 1 - 2 - 2**. In the key of **C major** this begins / ends on **A**.

This mode is also the *'natural'* minor scale, in the fact that it starts on the relative minor, but *without* the added sharps in the *'harmonic'* and *'melodic'* scales. This mode is particularly important for improvising in all genres.

Locrian Mode





Locrian Mode on B

The *'Locrian'* mode begins on the 7th degree (leading note) of the major scale and the intervals are **1 - 2 - 2 - 1 - 2 - 2 - 2**. In the key of **C major** this begins / ends on **B**. This is probably the least used mode, *but who knows in the future?*

I wouldn't suggest practicing these until you are thoroughly confident with the various scales in the root (Ionian) mode, but ultimately, they are very important although it doesn't matter whether you remember the names or not!

When you're ready just practice the most important major scales starting on different degrees and you've got it! Two octave examples in the most used keys are shown in the next chapter in notation view only; but remember that the keyboard view for all the major scales has already been shown and it's only a matter of starting these scales on different notes.

The audio link for this section is: https://learn-keyboard.co.uk/modes_2.html .

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⬅ Scale Modes in Most Keys ➡

The next few pages show the various modes to the major scales in the most used keys for 2 octaves right-hand only. No key signatures have been included here, just the flats or sharps as they appear. As this section is mainly for jazz, feel free to bypass this if it confuses you!

As the intervals are different in each mode, they will all have their own individual sounds (similar to the difference between a major and minor scale), try to recognise these.

I've not included any fingering guides as there will be many variations, but once you've learnt all the major and minor scales thoroughly, fingering should not be a problem.

Whether you learn any of the names or not, is immaterial unless you want to take any of the Associated Board's jazz exams in which case you need to know the *Ionian; Dorian; Lydian* and *Mixolydian* in the most used keys for two octaves using *both* hands.

But if you learn all the major scales starting and finishing on any note, then you've got it!

I've not included these in keyboard view as I feel that once you've become thoroughly familiar with the major scales (which have been shown in keyboard view) this will simply be unnecessary.

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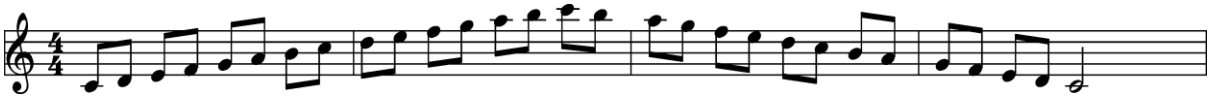
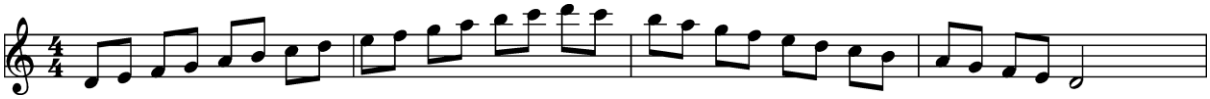
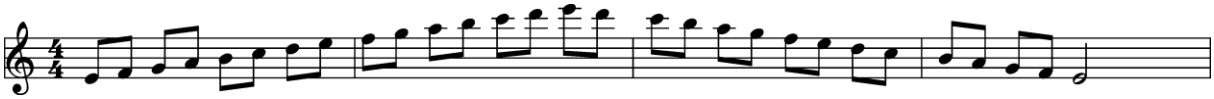
Ionian on C (C major scale root position)



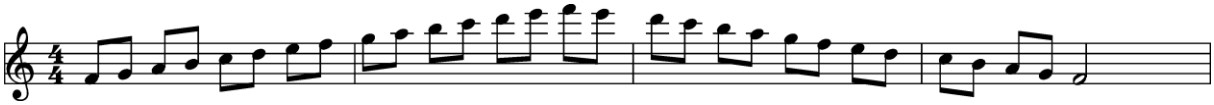
Dorian on D (C major)



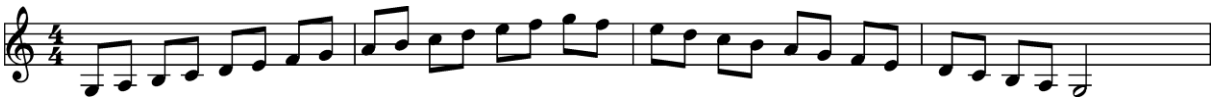
Phrygian on E (C major)



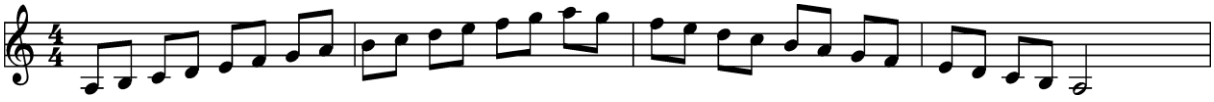
Lydian on F (C major)



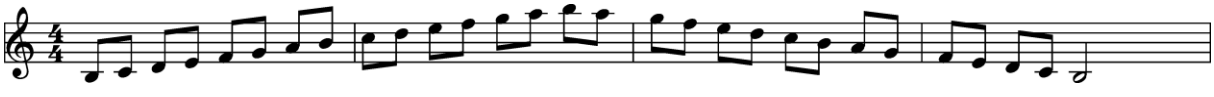
Mixolydian on G (C major)



Aeolian on A (Natural A minor scale)



Locrian on B (C major)



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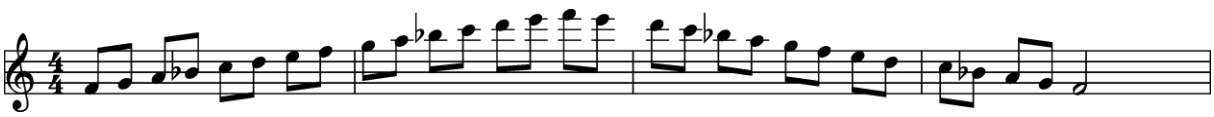
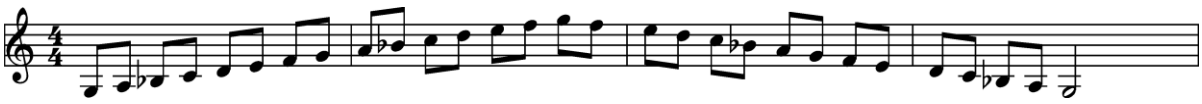
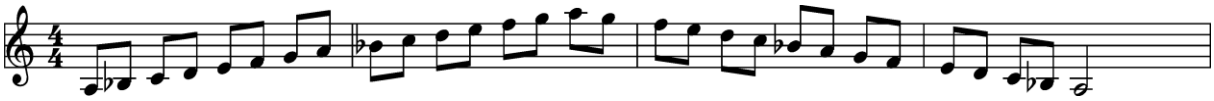
Ionian on F (F major scale root position)



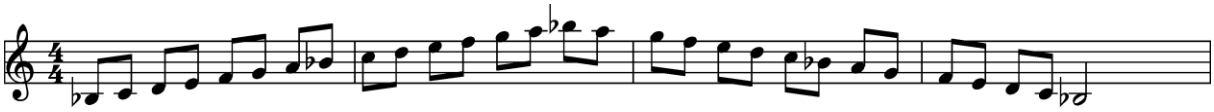
Dorian on G (F major)



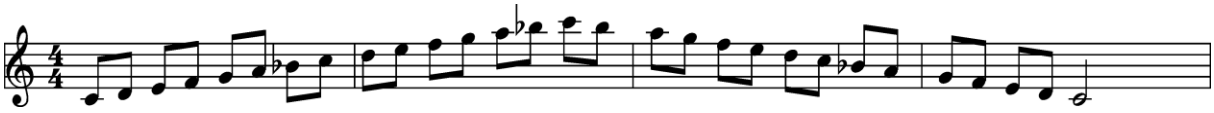
Phrygian on A (F major)



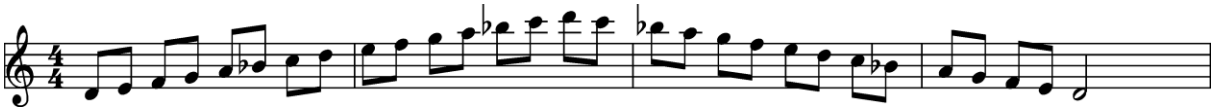
Lydian on B♭ (F major)



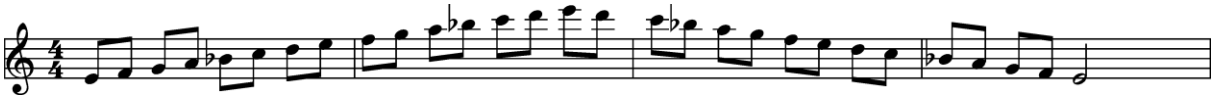
Mixolydian on C (F major)



Aeolian on D (Natural D minor scale)



Locrian on E (F major)



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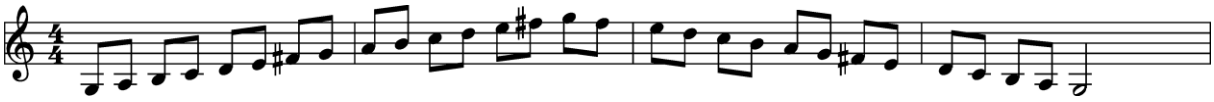
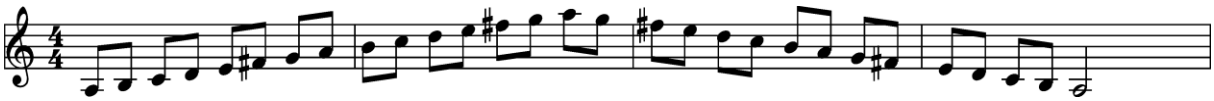
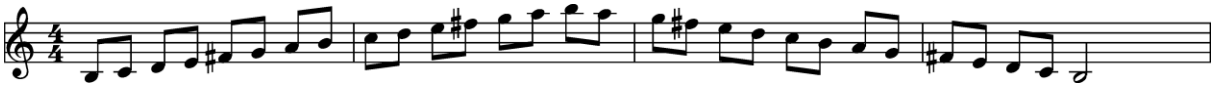
Ionian on G (G major scale root position)



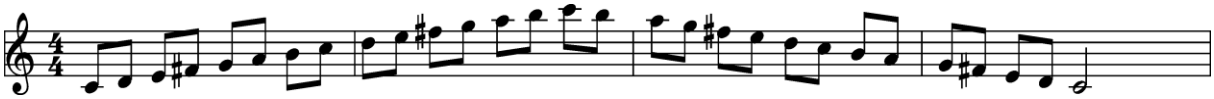
Dorian on A (G major)



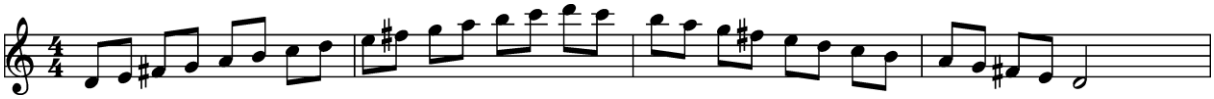
Phrygian on B (G major)



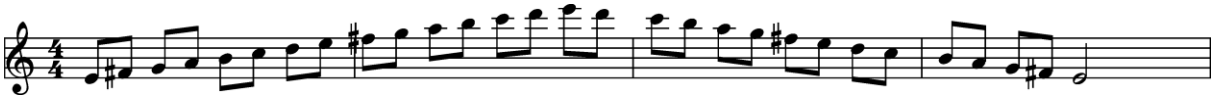
Lydian on C (G major)



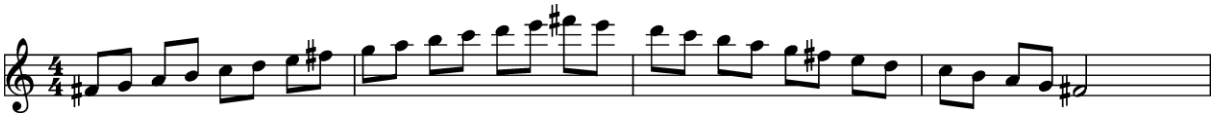
Mixolydian on D (G major)



Aeolian on E (Natural E minor scale)



Locrian on F# (G major)



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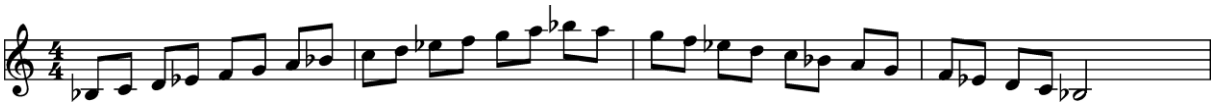
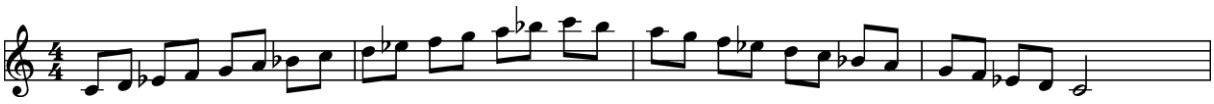
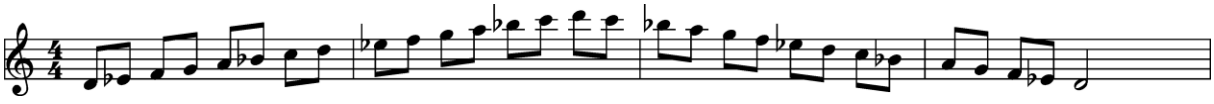
Ionian on B♭ (B♭ major scale root position)



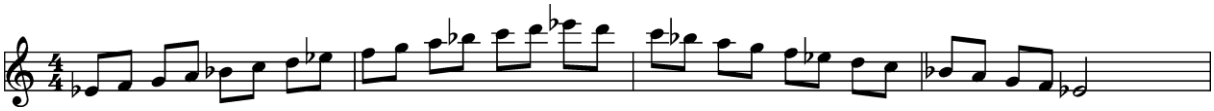
Dorian on C (B♭ major)



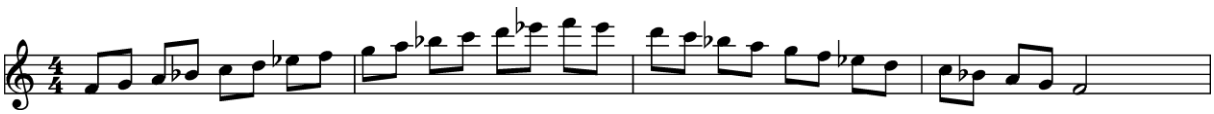
Phrygian on D (B♭ major)



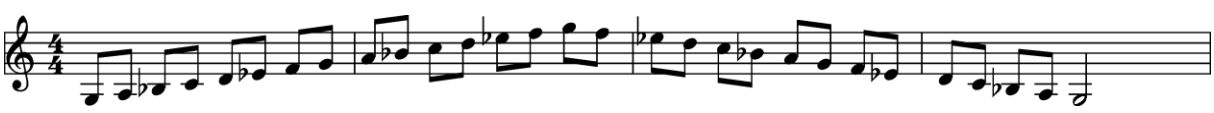
Lydian on E♭ (B♭ major)



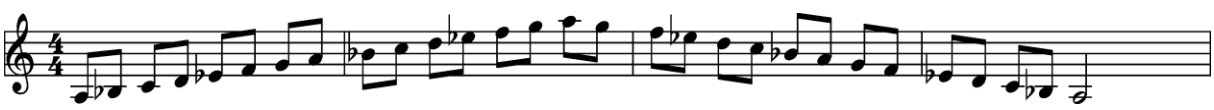
Mixolydian on F (B♭ major)



Aeolian on G (Natural G minor scale)



Locrian on A (B♭ major)



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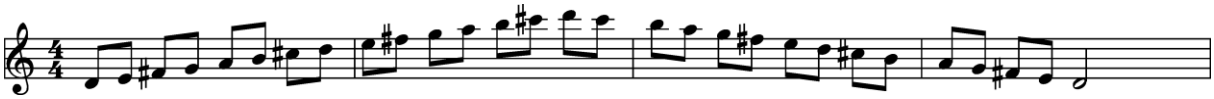
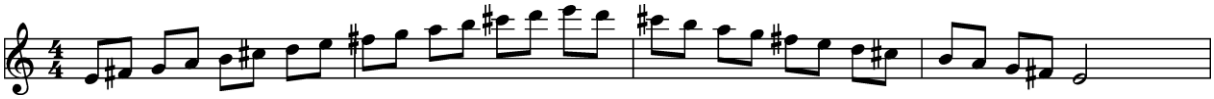
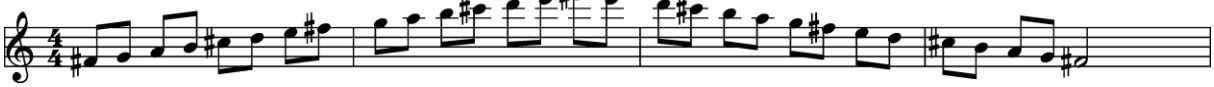
Ionian on D (D major scale root position)



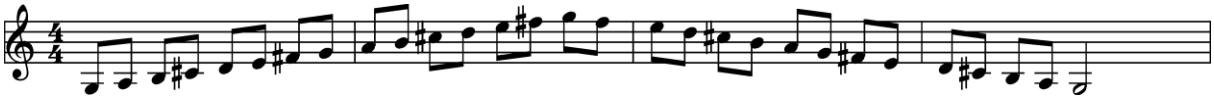
Dorian on E (D major)



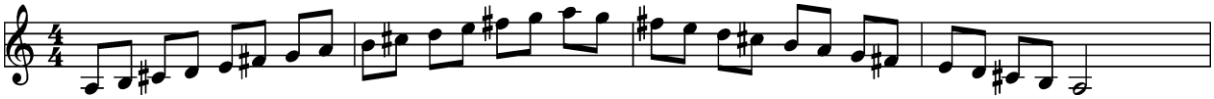
Phrygian on F# (D major)



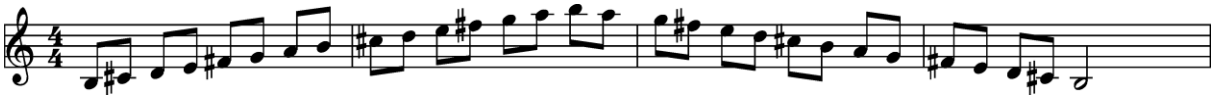
Lydian on G (D major)



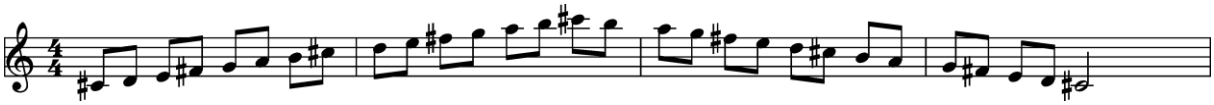
Mixolydian on A (D major)



Aeolian on B (Natural B minor scale)



Locrian on C# (D major)



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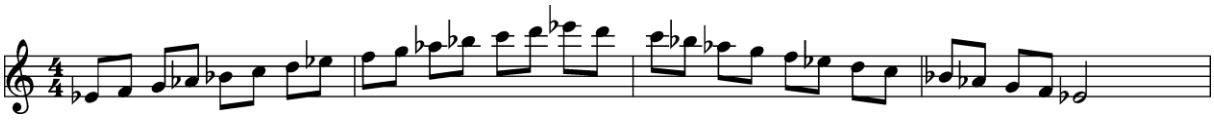
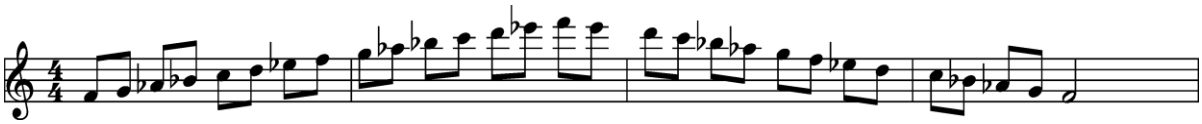
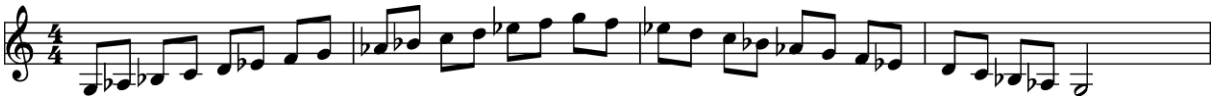
Ionian on E♭ (E♭ major scale root position)



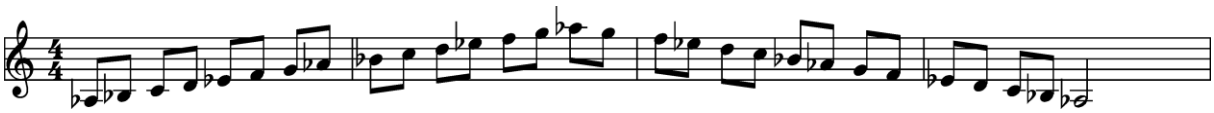
Dorian on F (E♭ major)



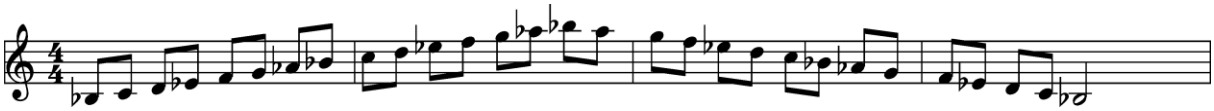
Phrygian on G (E♭ major)



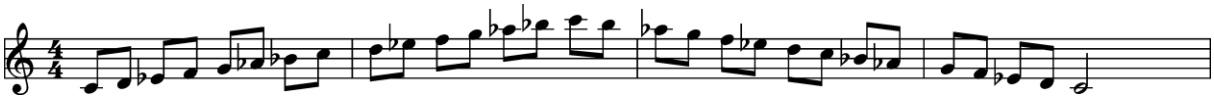
Lydian on A♭ (E♭ major)



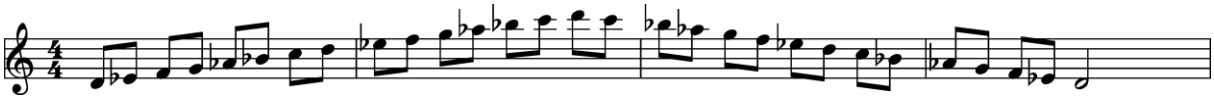
Mixolydian on B♭ (E♭ major)



Aeolian on C (Natural C minor scale)



Locrian on D (E♭ major)



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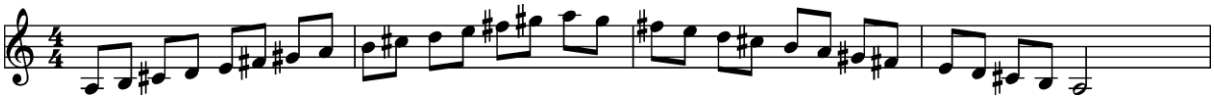
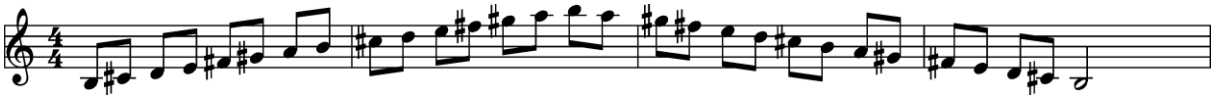
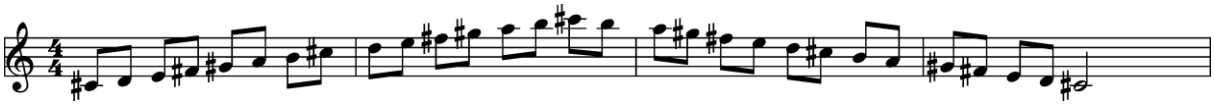
Ionian on A (A major scale root position)



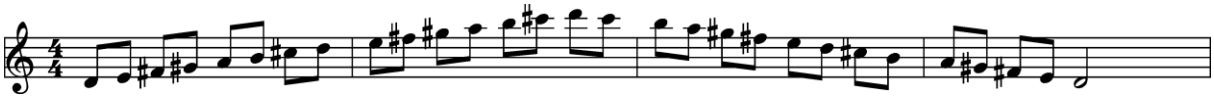
Dorian on B (A major)



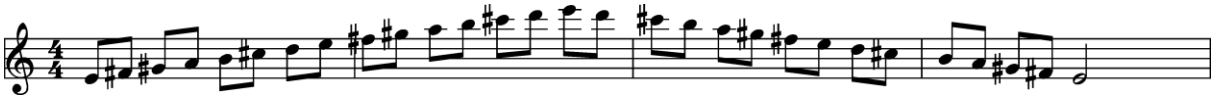
Phrygian on C# (A major)



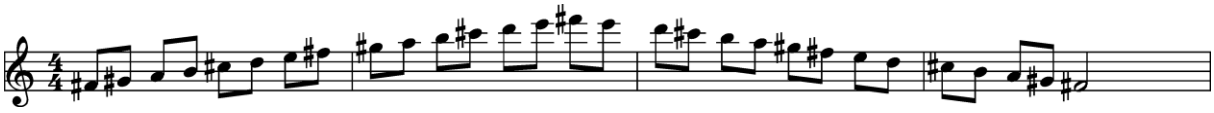
Lydian on D (A major)



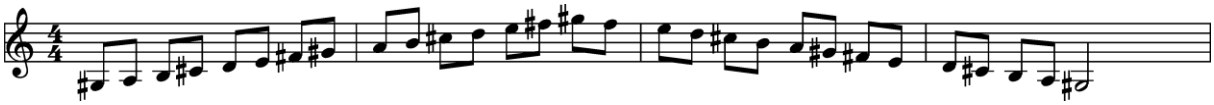
Mixolydian on E (A major)



Aeolian on F# (Natural F# minor scale)



Locrian on G# (A major)



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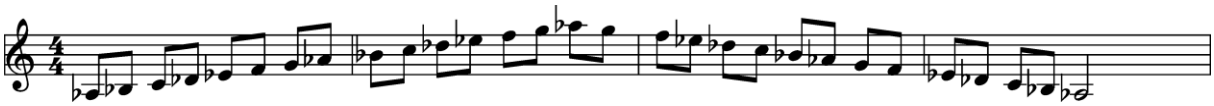
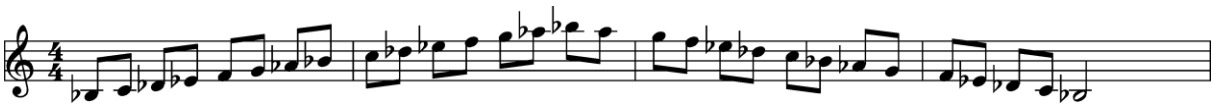
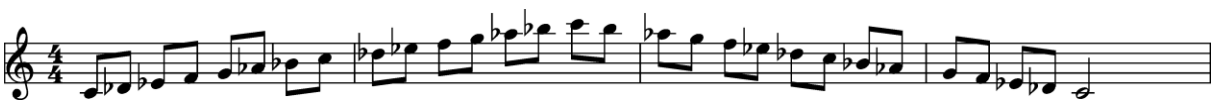
Ionian on A♭ (A♭ major scale root position)



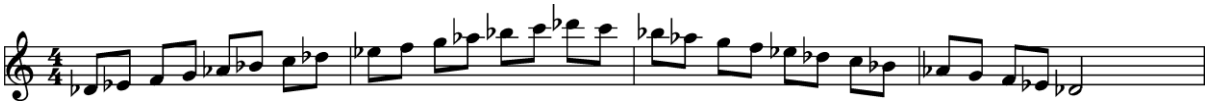
Dorian on B♭ (A♭ major)



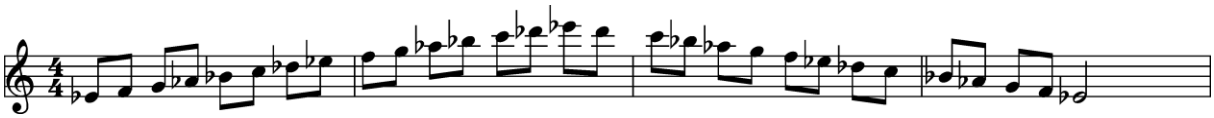
Phrygian on C (A♭ major)



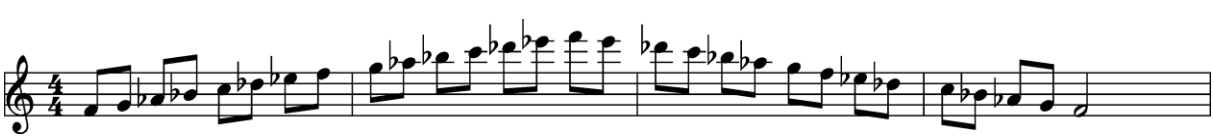
Lydian on D♭ (A♭ major)



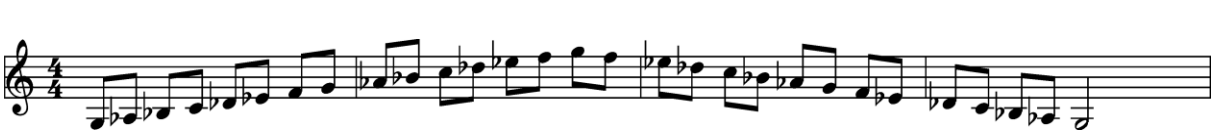
Mixolydian on E♭ (A♭ major)



Aeolian on F (Natural F minor scale)



Locrian on G (A♭ major)



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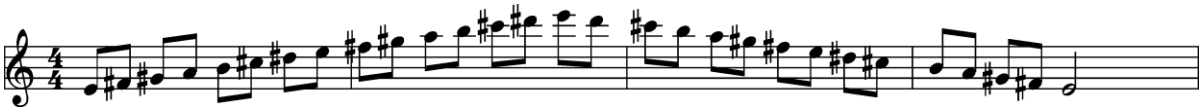
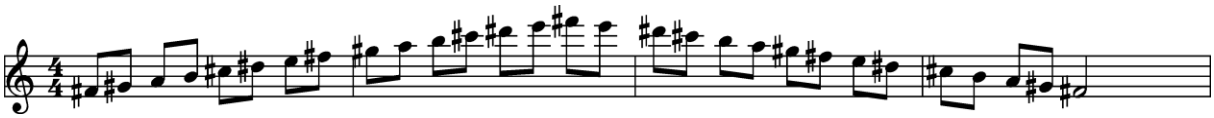
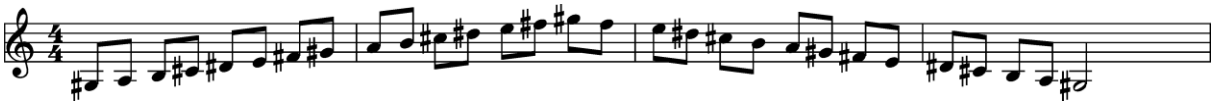
Ionian on E (E major scale root position)



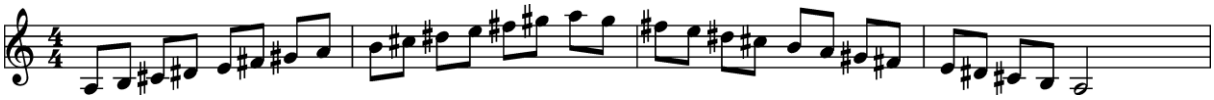
Dorian on F# (E major)



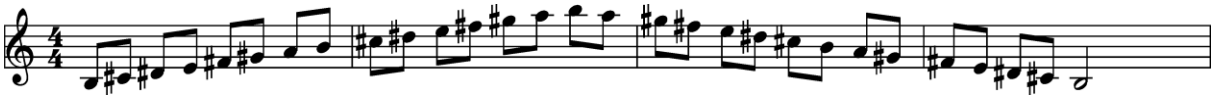
Phrygian on G# (E major)



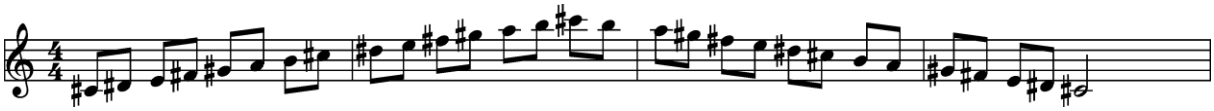
Lydian on A (E major)



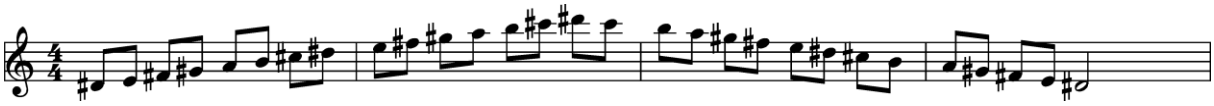
Mixolydian on B (E major)



Aeolian on C# (Natural C# minor scale)



Locrian on D# (E major)



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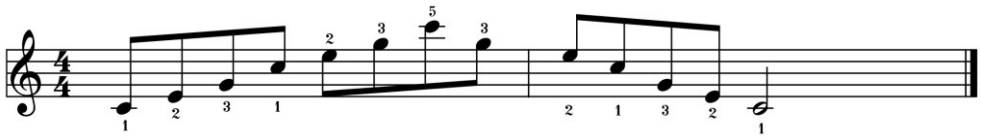
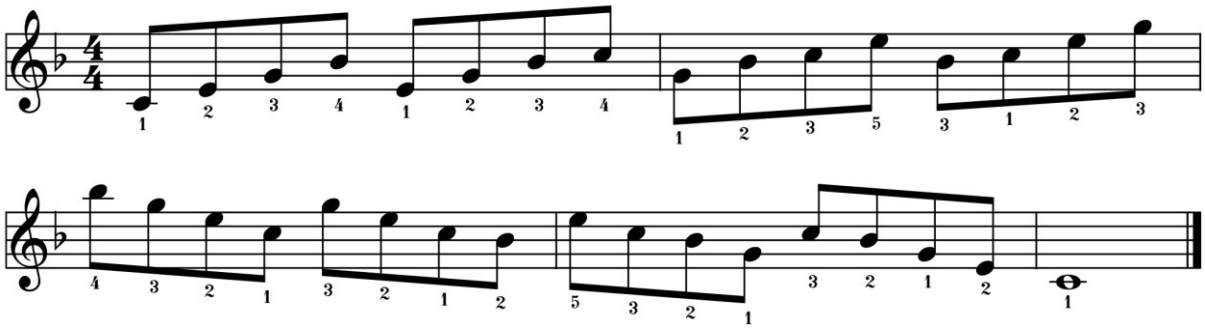
Arpeggios & Broken Chords

An *'arpeggio'* is simply a *'broken chord',* although the Royal College of Music describes these differently, an *'arpeggio'* being as shown below (**C major** - 2 octaves).



And a *'broken chord'* as shown in the next diagram (**C7** - 2 octaves).



Both of these they are especially important for a number of reasons:

a) They are often used (in different ways) in the left hand (classical and modern)

b) They are often used in bass patterns

c) They are excellent finger exercises

d) They are an extremely important tool to help with composition and improvisation

It's well worth the effort to practice every arpeggio in every key major and minor with both hands together and separately, remembering as always that speed is not important, but accuracy and fluency is! At first the finger crossovers are far more difficult than the scales as they span for much greater intervals. But in all cases avoid using the sustain pedal when practicing these as doing so will give you a false impression of fluency.

The next few pages show every major and minor arpeggio in every key both in keyboard and notation view with fingering for both hands. Note that there is no difference between the *harmonic*, *melodic* and *natural* minor arpeggios as the 6th and 7th degrees of the scales are not included.

Broken chords are then shown in the most used keys with left / right-hand fingering in notation view only. The broken chords are required for the ABRSM jazz exams.

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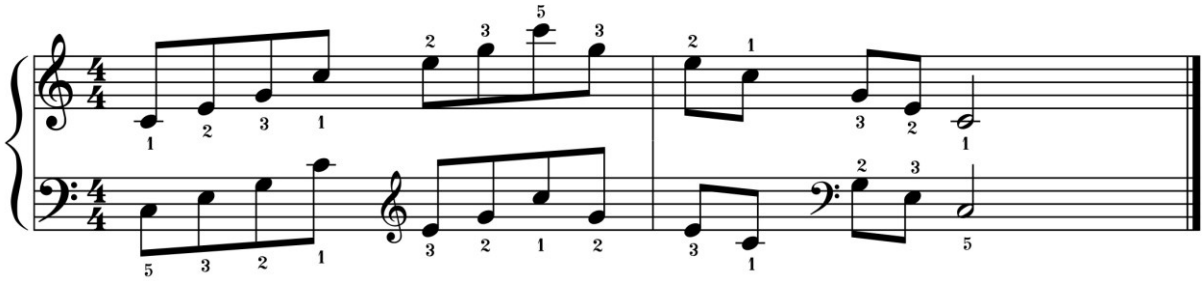
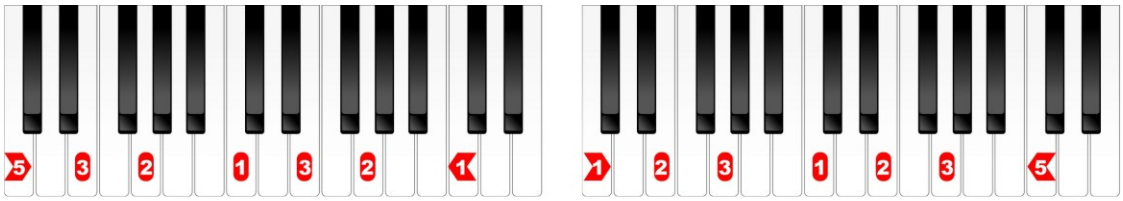
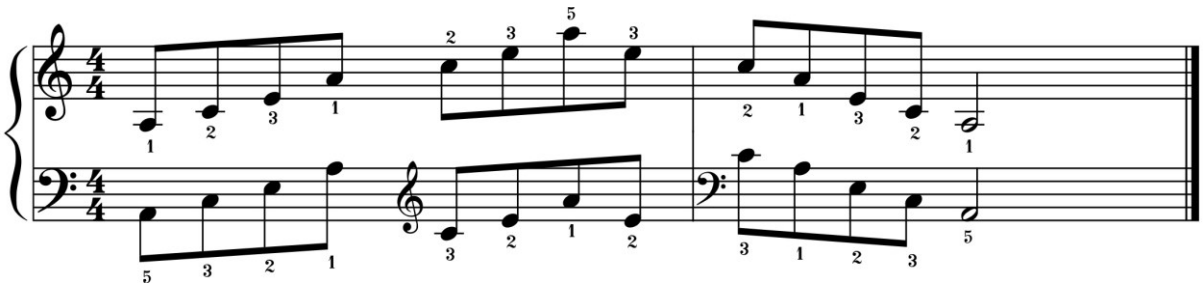
C Major Arpeggio

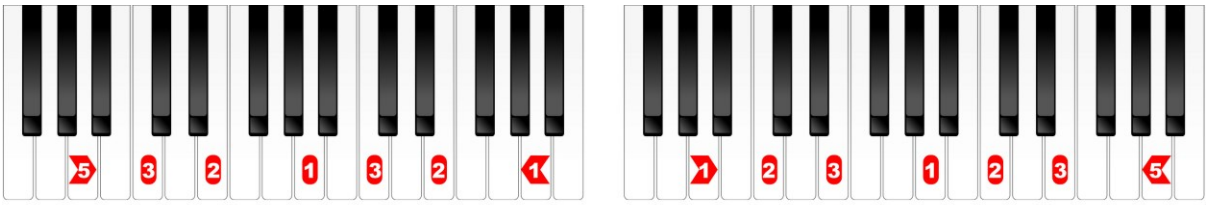




Left Hand Right Hand

A Minor Arpeggio





Left Hand Right Hand

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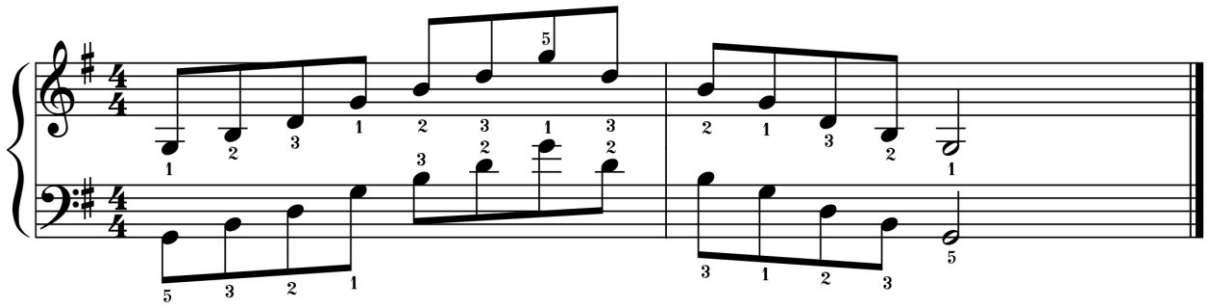
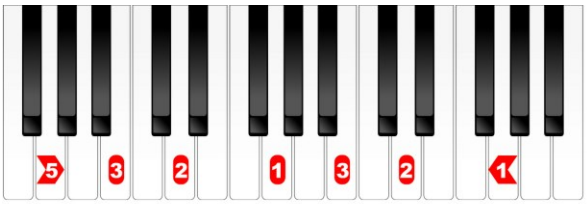
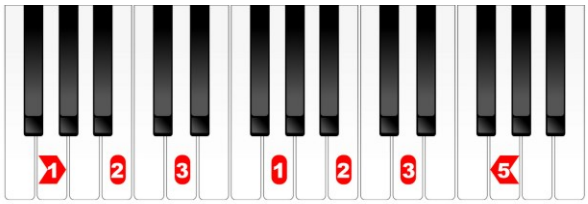
G Major Arpeggio



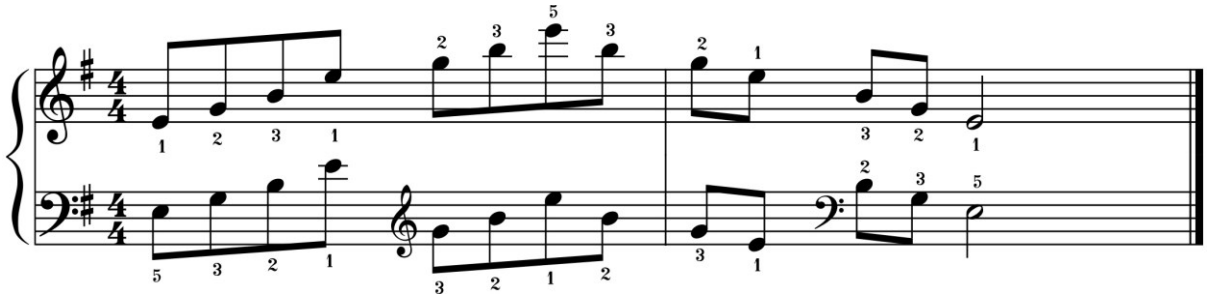


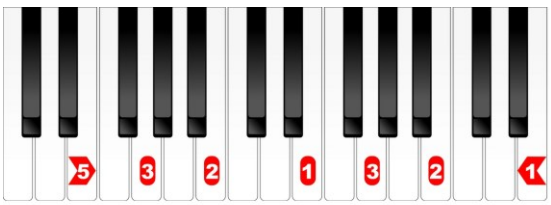
Left Hand



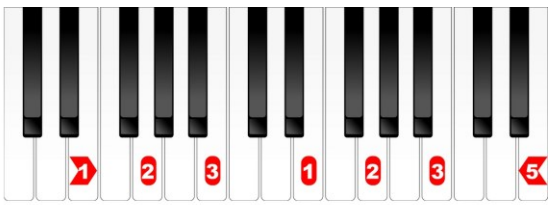
Right Hand

E Minor Arpeggio





Left Hand



Right Hand

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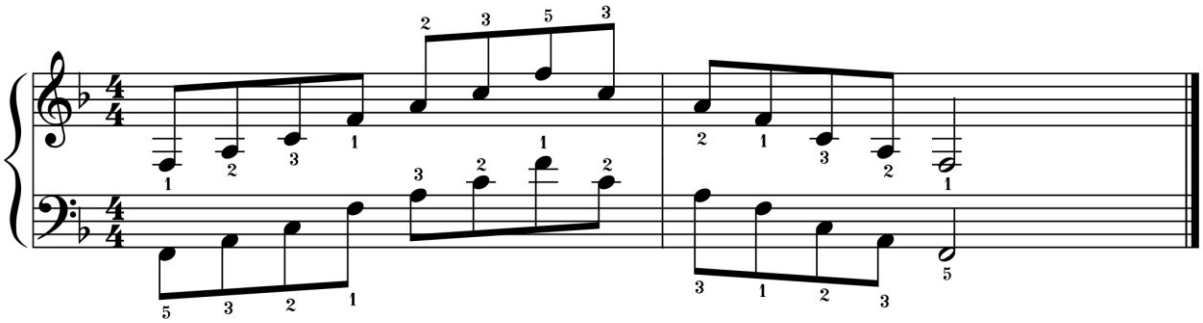
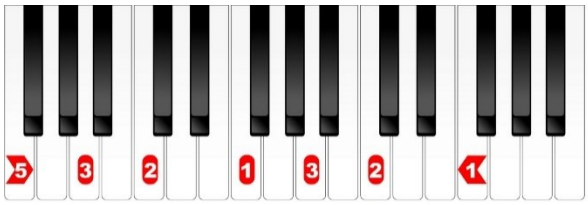
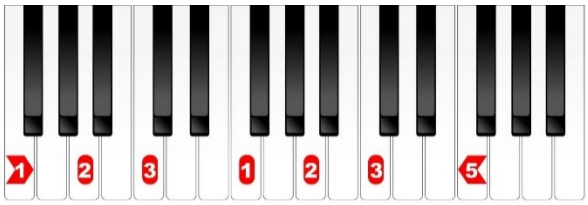
F Major Arpeggio



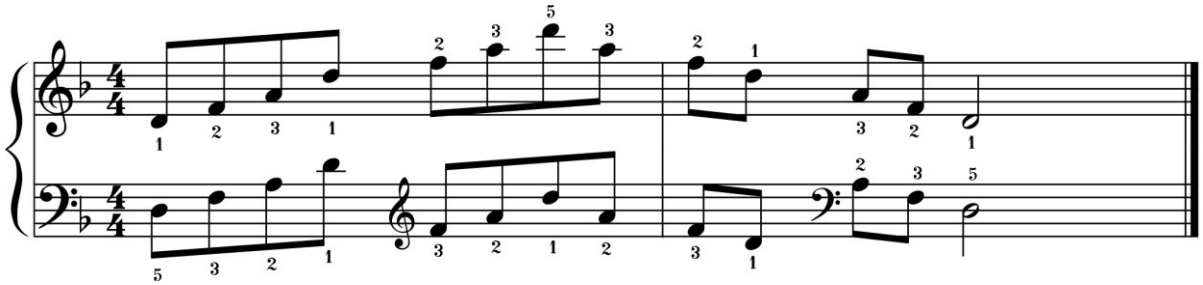


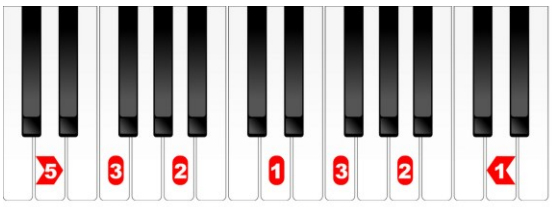
Left Hand



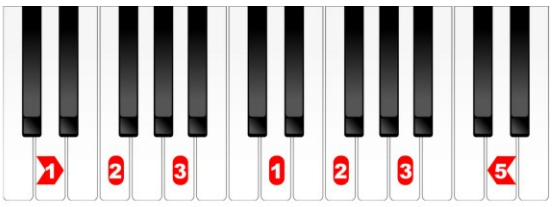
Right Hand

D Minor Arpeggio





Left Hand



Right Hand

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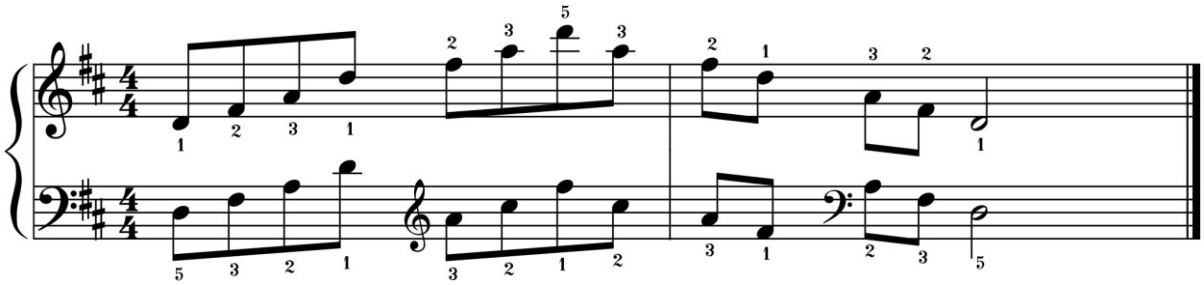
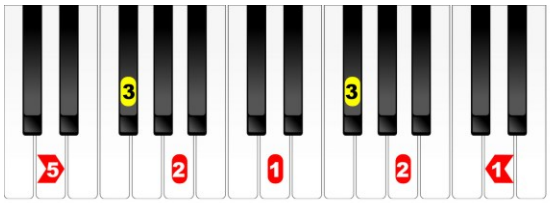
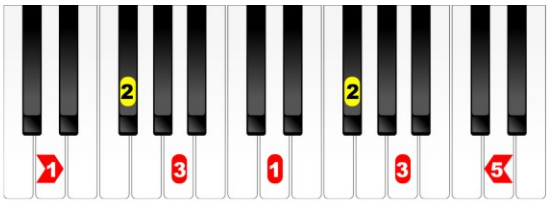
D Major Arpeggio



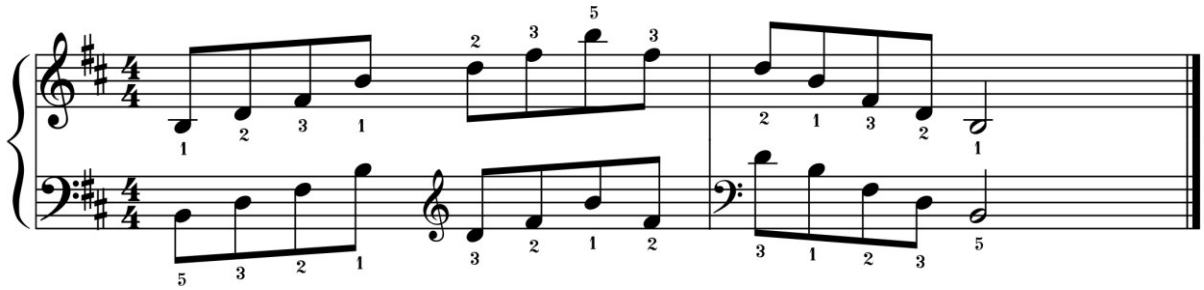


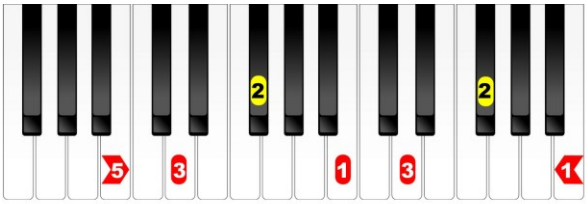
Left Hand



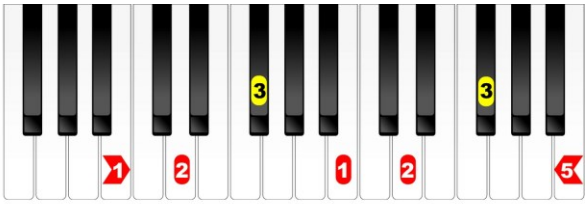
Right Hand

B Minor Arpeggio





Left Hand



Right Hand

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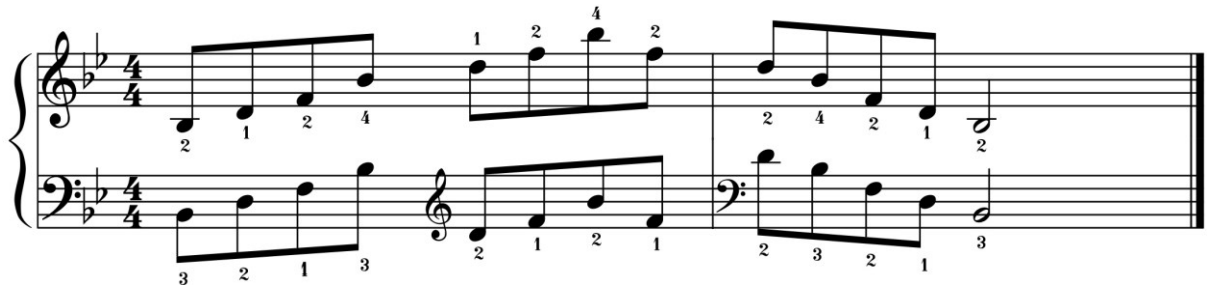
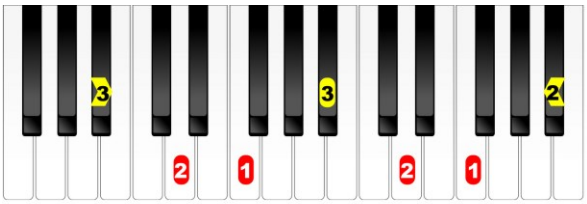
B♭ Major Arpeggio

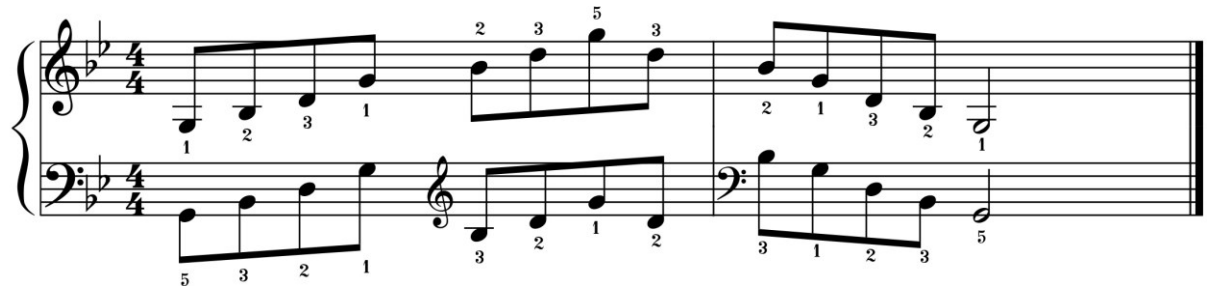


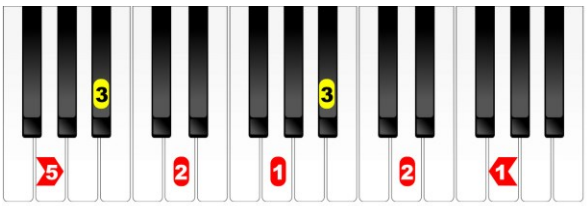


Left Hand

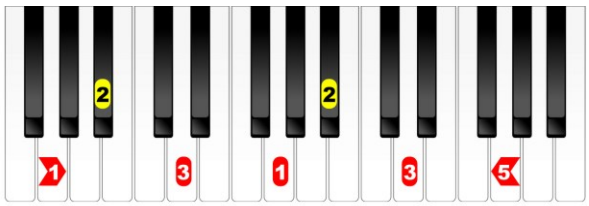
Right Hand

G Minor Arpeggio





Left Hand



Right Hand

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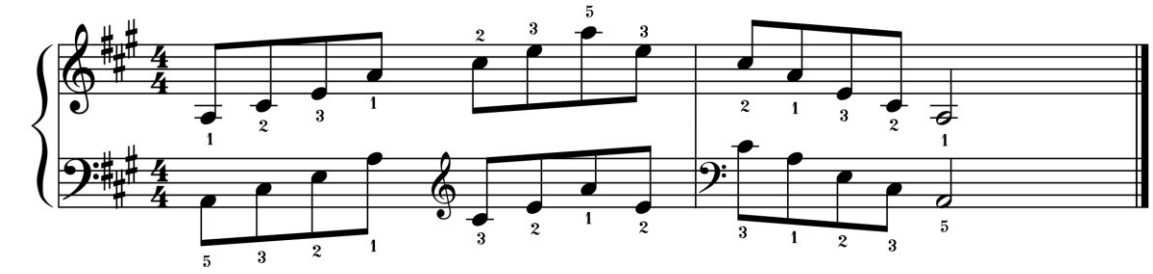
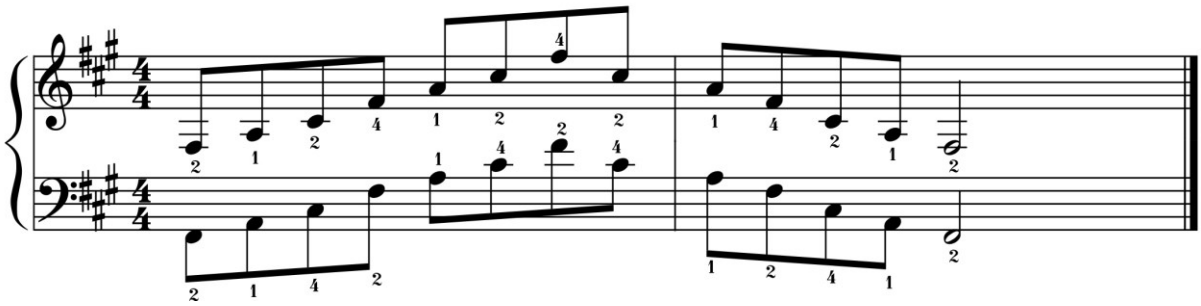
A Major Arpeggio

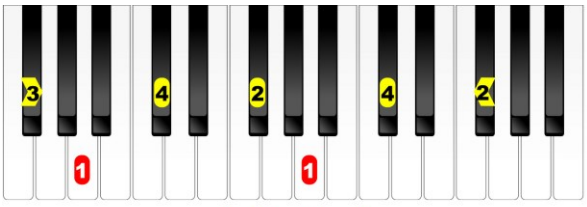


Left Hand

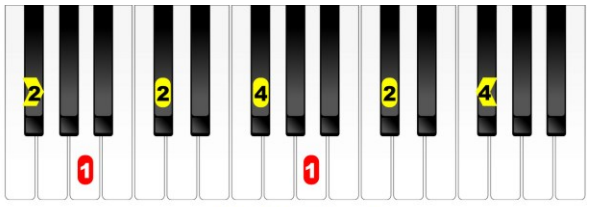
Right Hand

F# Minor Arpeggio





Left Hand



Right Hand

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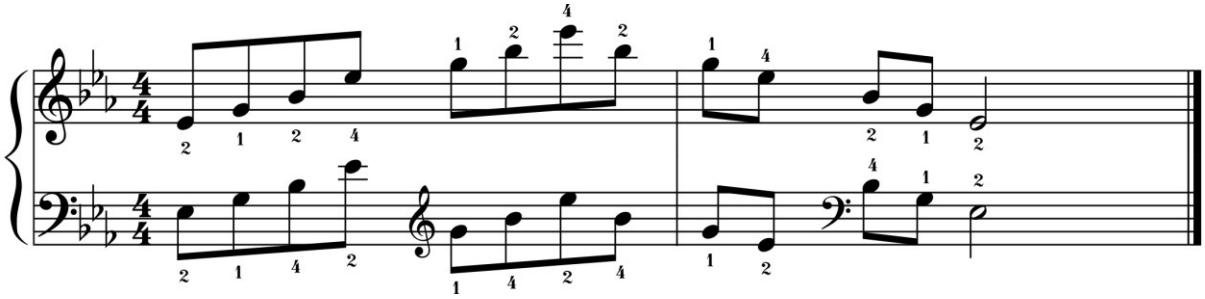
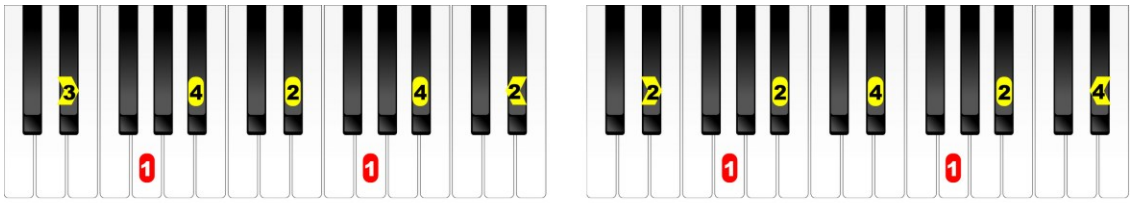
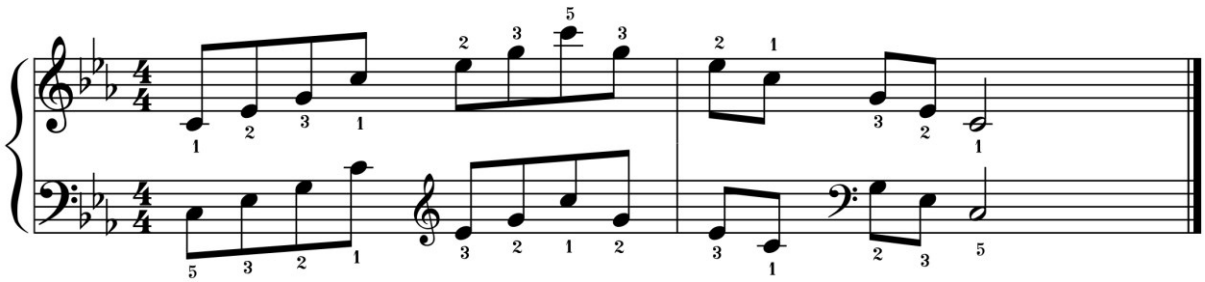
E♭ Major Arpeggio

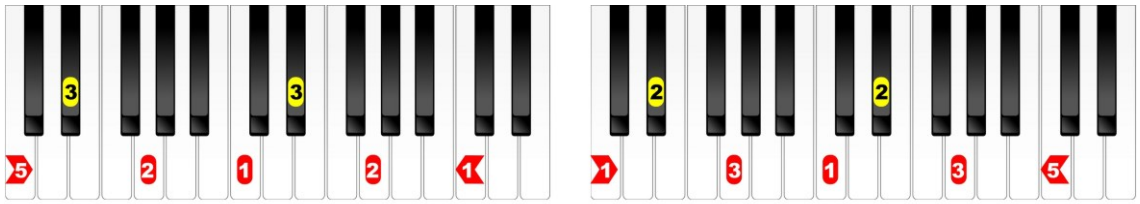




Left Hand Right Hand

C Minor Arpeggio





Left Hand Right Hand

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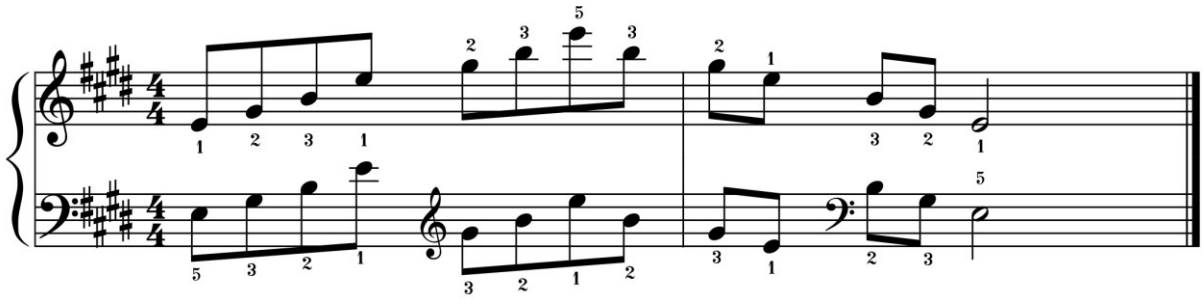
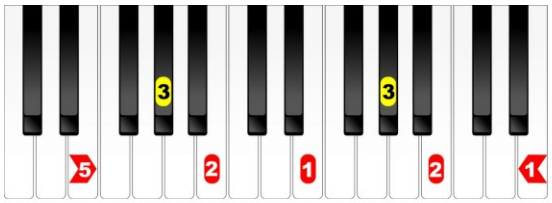
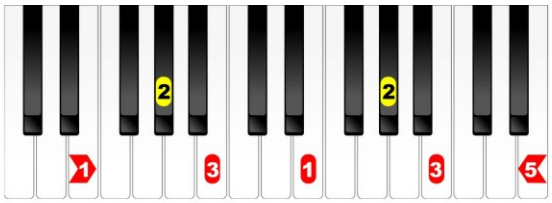
E Major Arpeggio



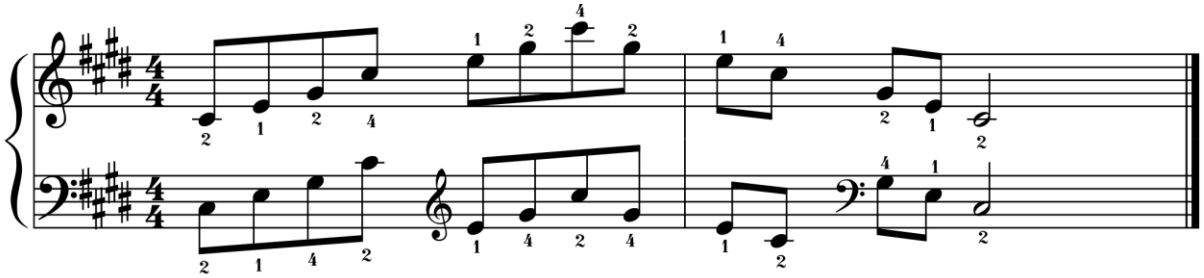


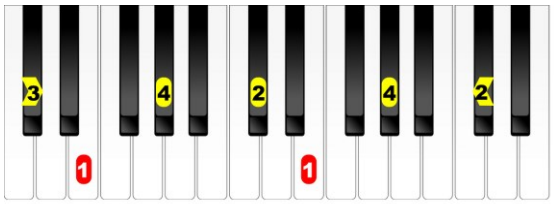
Left Hand



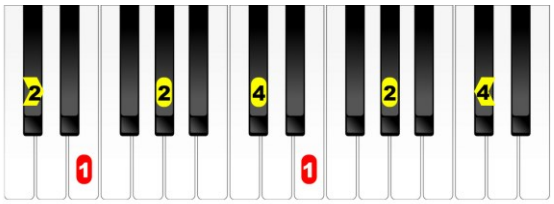
Right Hand

C# Minor Arpeggio





Left Hand



Right Hand

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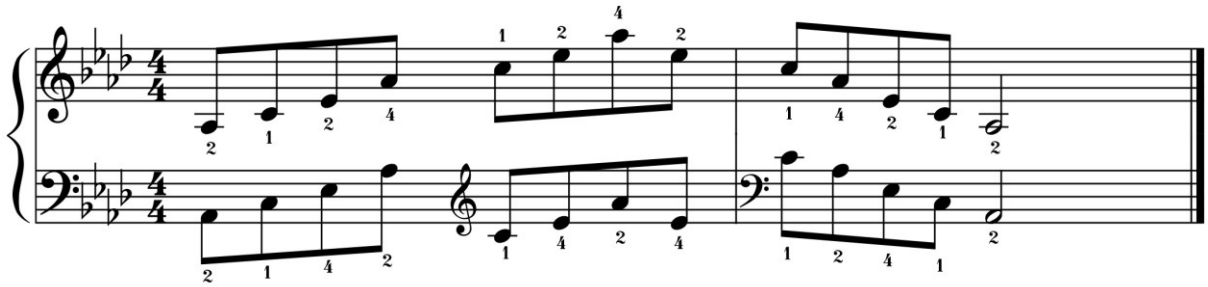
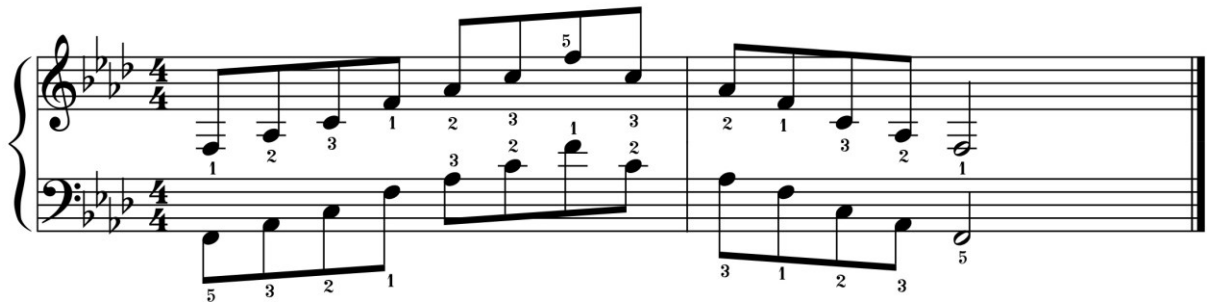
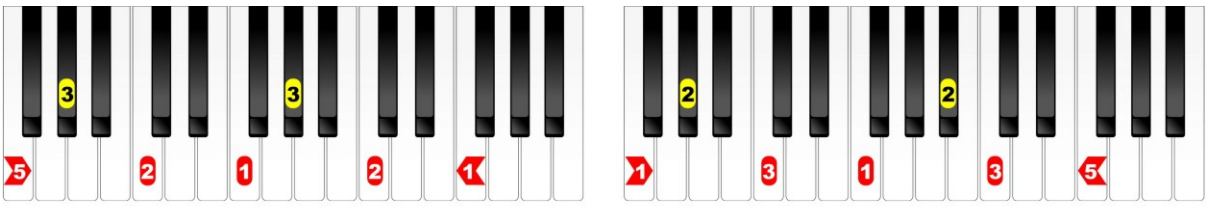
A♭ Major Arpeggio



Left Hand Right Hand

F Minor Arpeggio





Left Hand Right Hand

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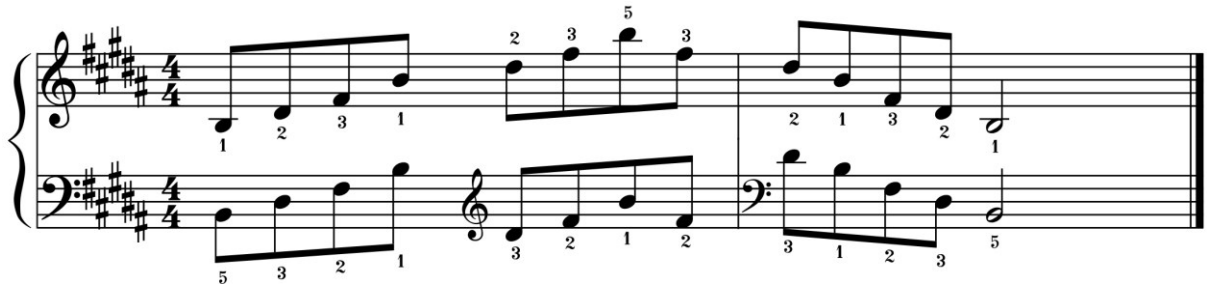
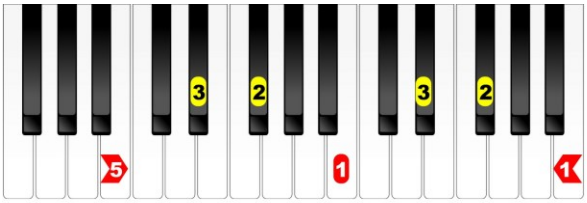
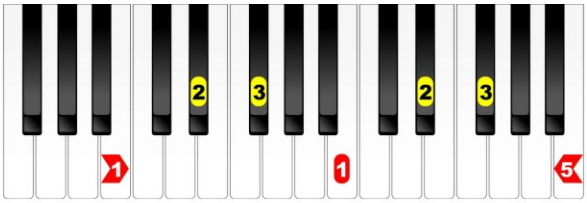
B Major Arpeggio



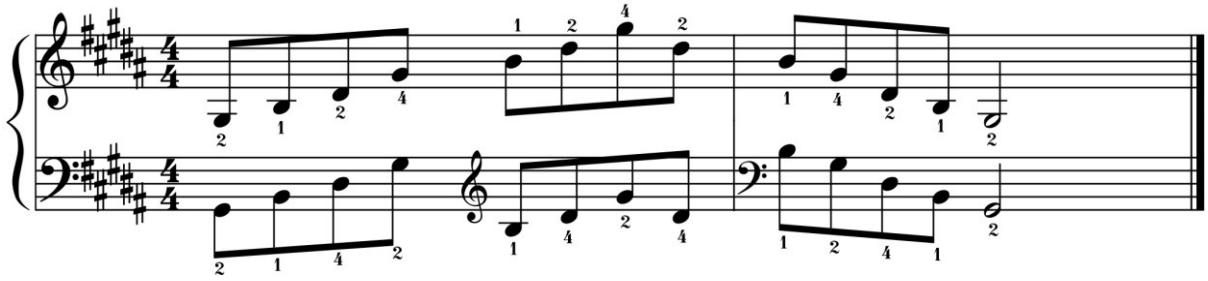


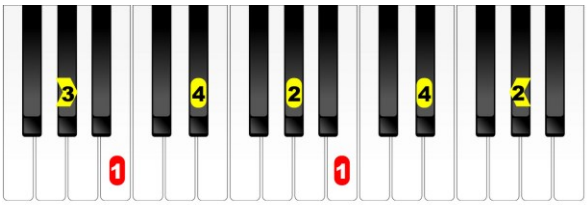
Left Hand



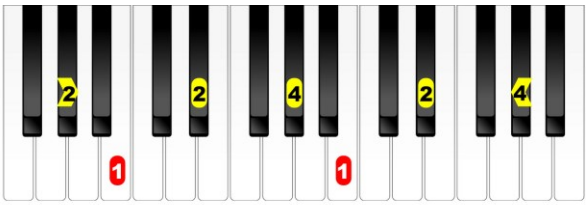
Right Hand

G# Minor Arpeggio





Left Hand



Right Hand

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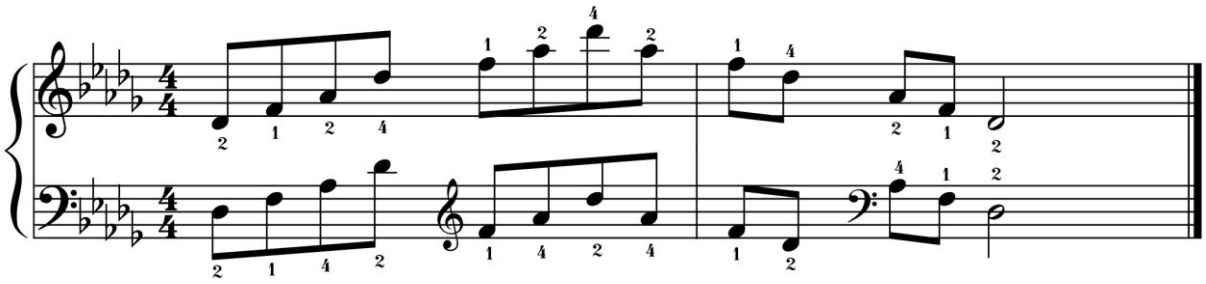
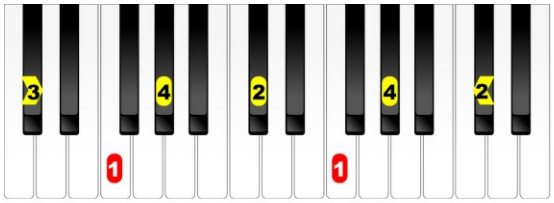
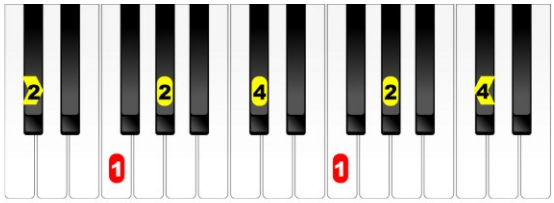
D♭ Major Arpeggio



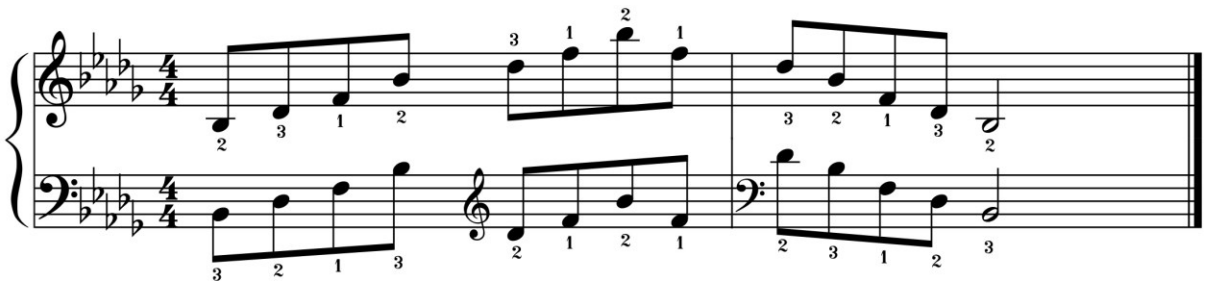


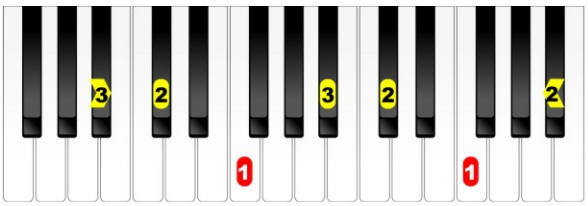
Left Hand



Right Hand

B♭ Minor Arpeggio





Left Hand

Right Hand

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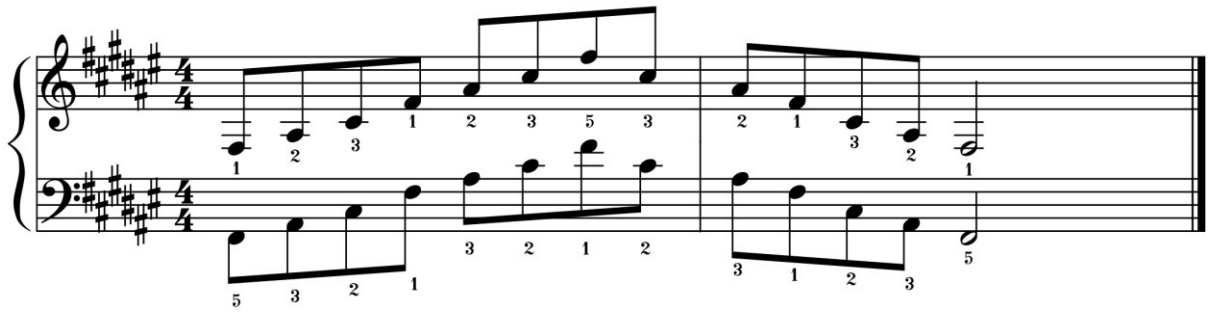
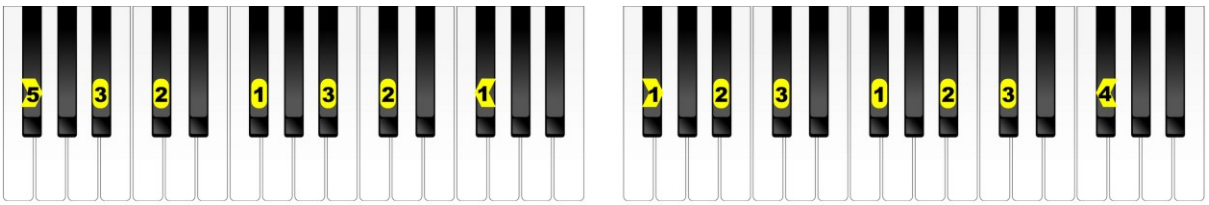
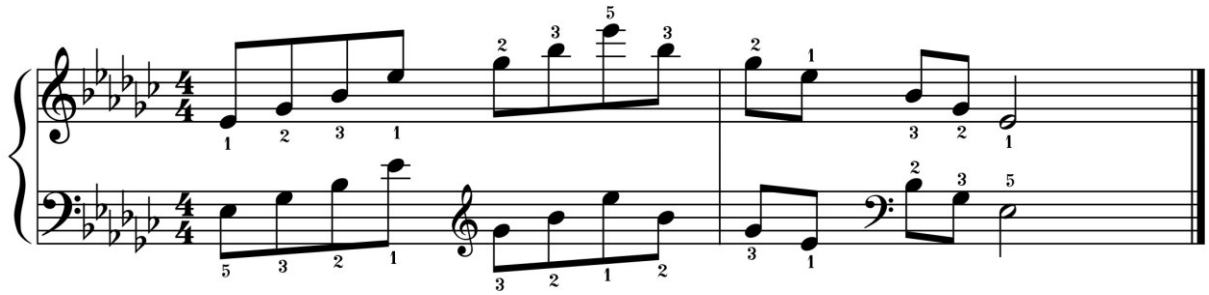
F# (G♭) Major Arpeggio

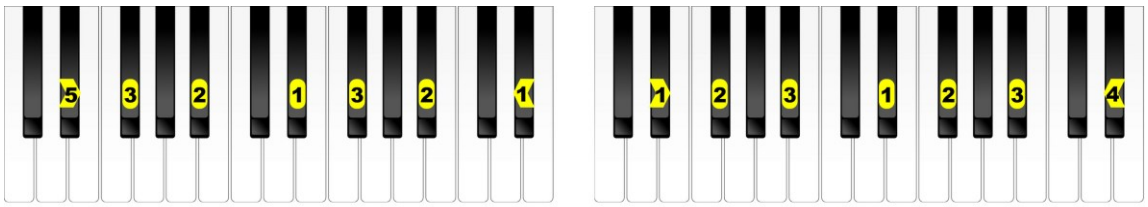




Left Hand Right Hand

E♭ (D#) Minor Arpeggio





Left Hand Right Hand

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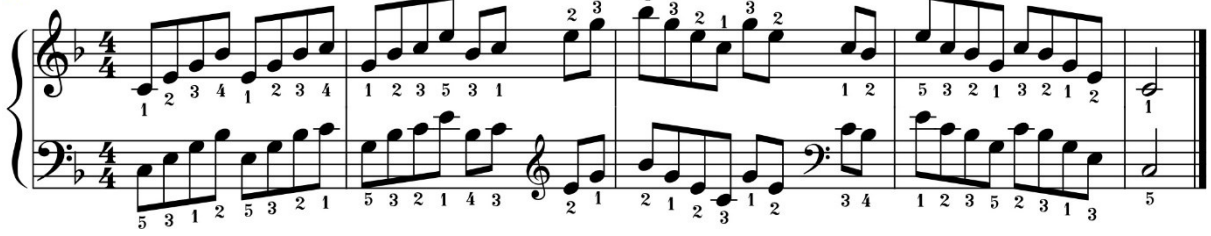
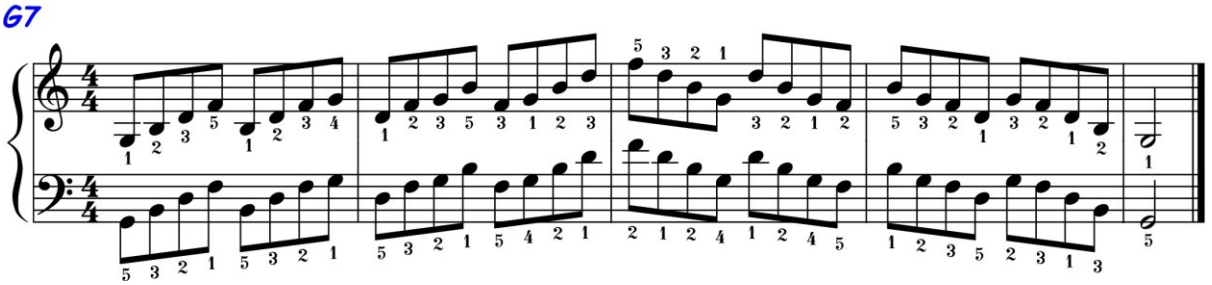
Broken Chords in the most used keys

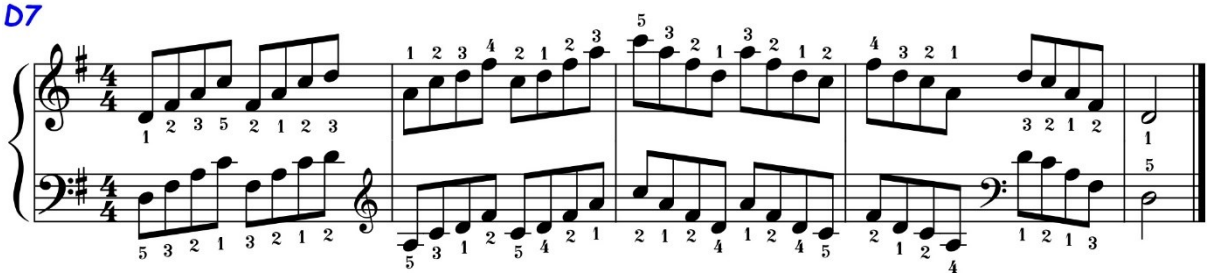
C7



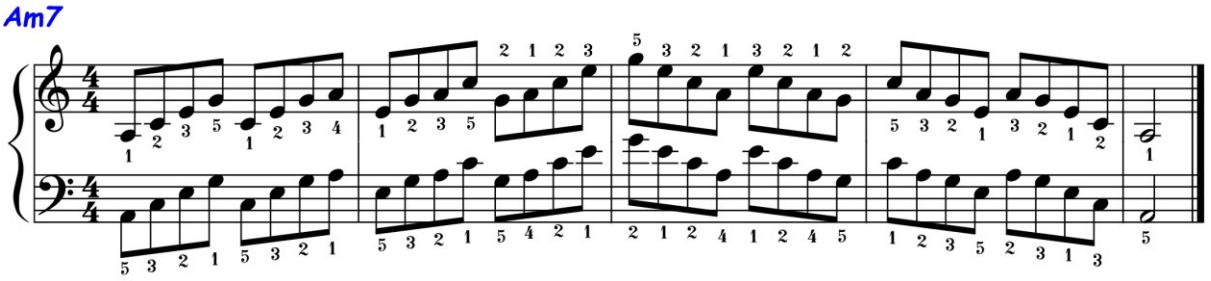
G7



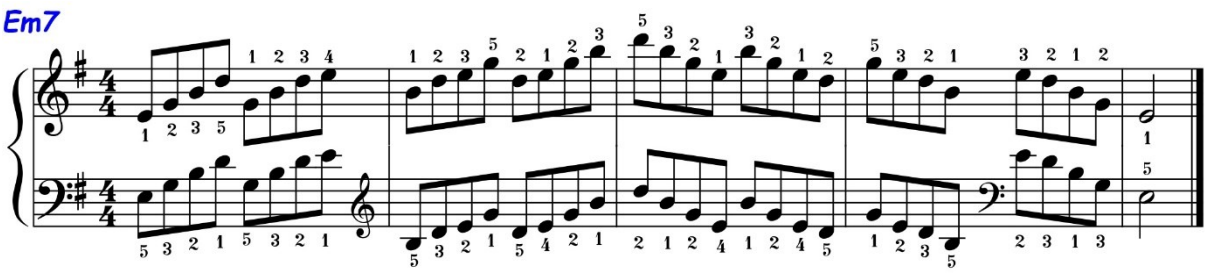
D7



Am7



Em7



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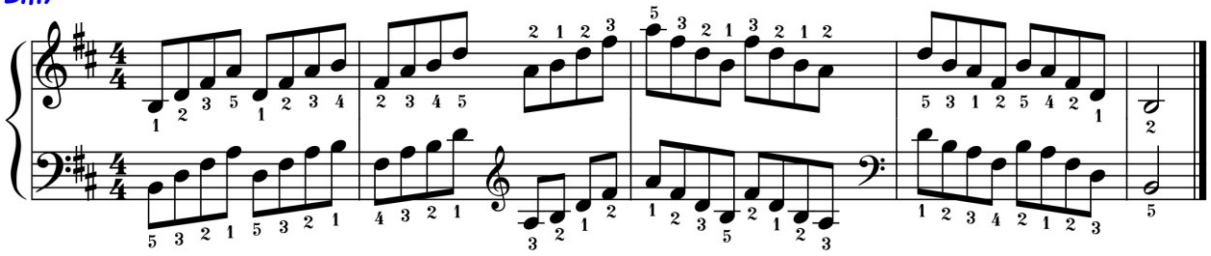
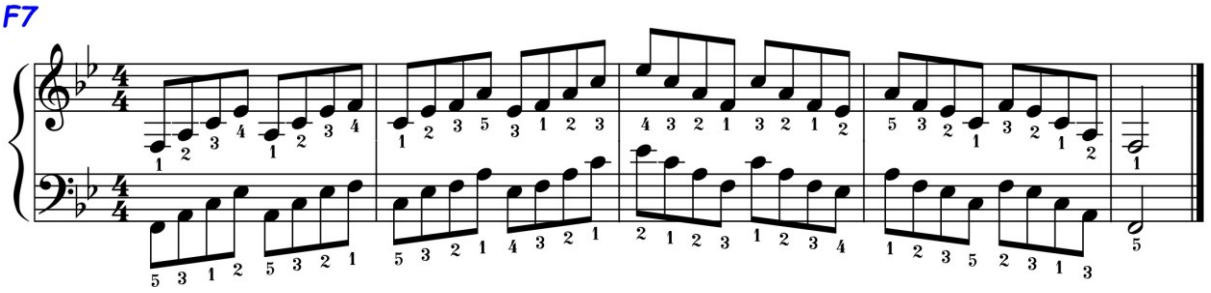
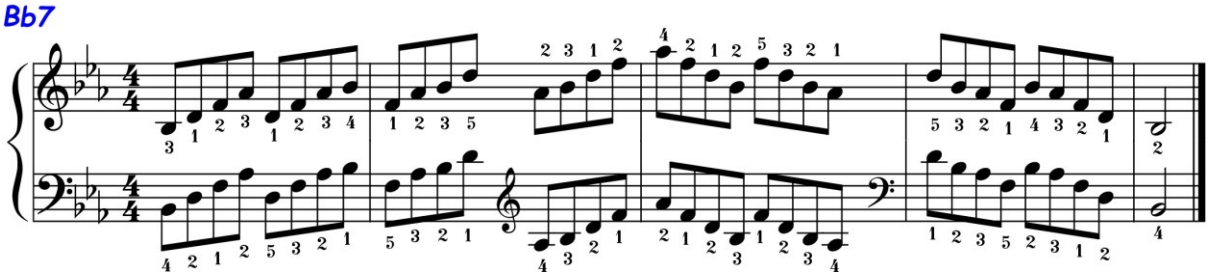
Bm7



F7



Bb7



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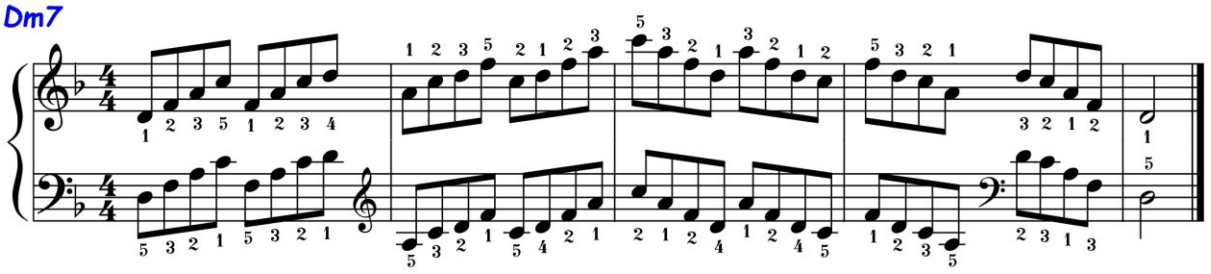

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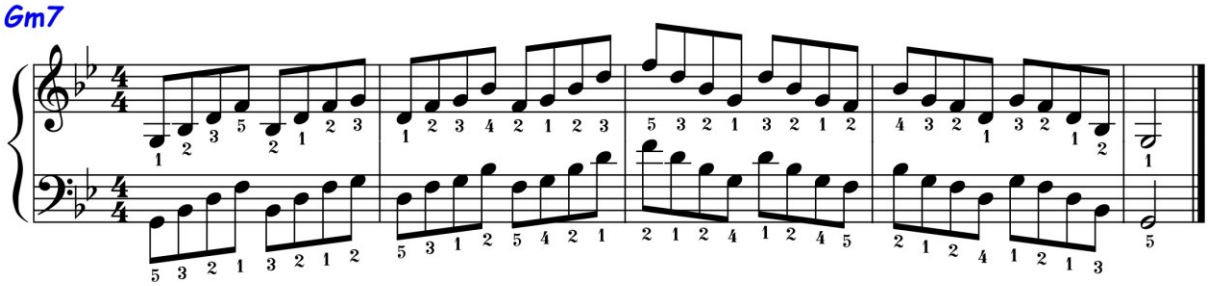

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⬅ Thank You

Well, that's it folks, but finally and most importantly, I'd like to thank you kindly for buying this book. It's been my sincere desire to give excellent value for money with this and all my books. I've worked long and hard to achieve this and hope that you think I've succeeded.

If you've enjoyed this, your positive feedback (on Amazon, Etsy, SMP or Lulu etc.) would be very much appreciated, thanks.

Please feel free to contact me at https://learn-keyboard.co.uk/contact_us.html if you have any queries. I'd be pleased to hear from you and I will always answer (unless I've snuffed it), but please check your spam box just in case my reply goes amiss.

Download Link

The download link for the pdf printable version of this book is: https://learn-keyboard.co.uk/scales_dl.html, but please honour my copyright and the hard work I've put into this by using this for your own use only. Thank you!

Quick return link to introduction page.

If you have any trouble with the download link, I'll be happy to assist.

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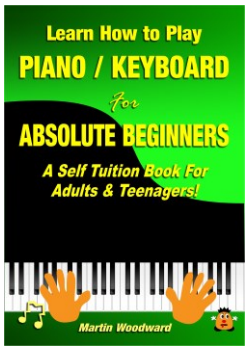
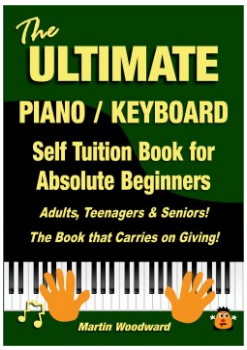
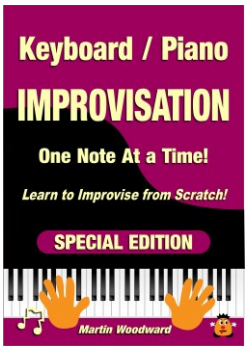
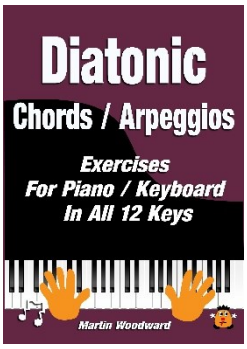
Further Reading

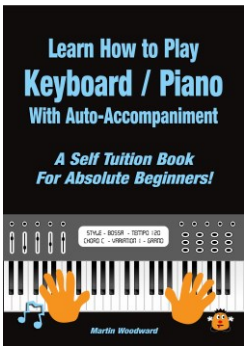
Please see my websites at http://gonkmusic.com and https://learn-keyboard.co.uk for details of the following books and more.

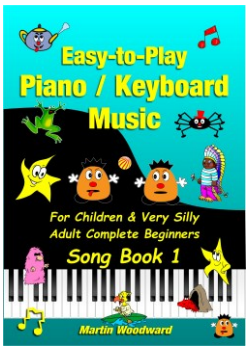


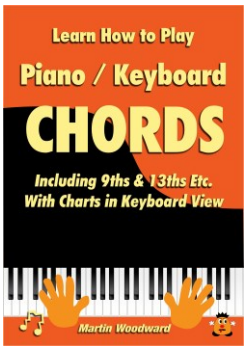


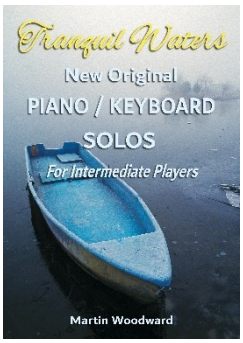


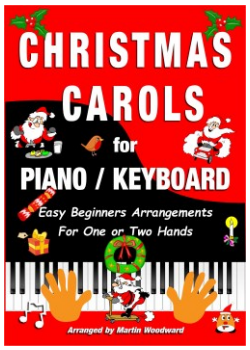


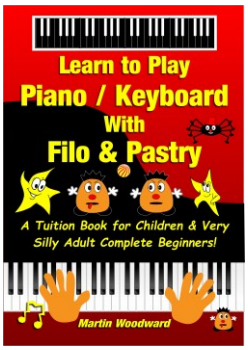


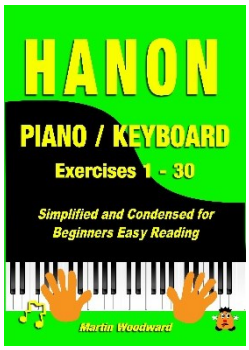












Beyond the books that I've written myself I can thoroughly recommend the following:

- *'Tranquillity'* - Phil Coulter
- *'Jazz from Scratch'* - Charles Beale
- *'Boogie Woogie Hanon' / 'Blues Hanon' / 'Jazz Hanon'* - Leo Alfassy

With Gratitude and Sincerest Best Wishes,

Martin

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