Learn How to Play

Piano / Keyboard

SCALES & ARPEGGIOS

In Music Notation & Keyboard View

Martin Woodward

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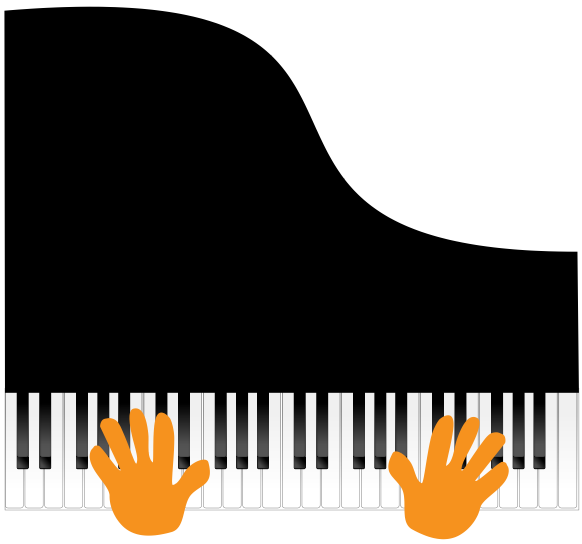
& Keyboard View



Martin Woodward

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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;
- 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: http://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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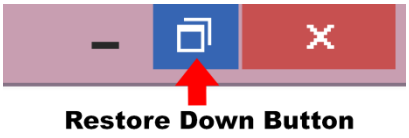
- by using the links throughout the book as they appear in the digital pdf version - *internet connection required.*

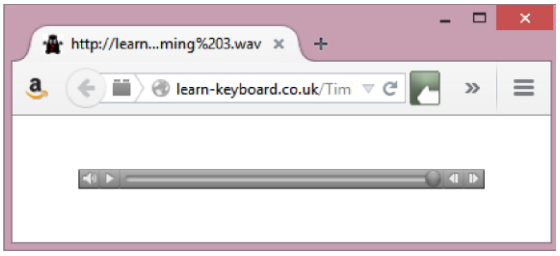
Even if you have the printed version, you may still wish to download the pdf version in order to gain easy access to the links as they appear in the book.

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.

To access the links easily, if you are viewing this on a laptop or PC first of all go to your browser and click the restore down button in order to reduce the view size to something like the image below to the right (by dragging the bottom and sides).





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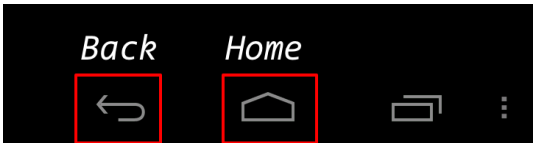
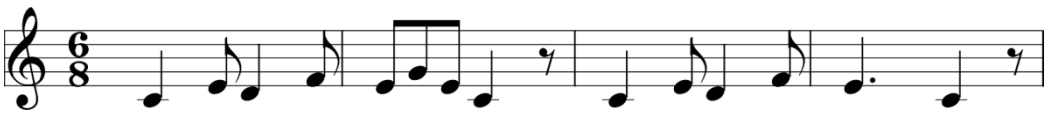


If you want to you can have a trial run now by clicking on the following graphic which actually is *'Pop Goes the Weasel'!*



Note that the links may not work if you are viewing this in a Google or Amazon sample. Please go to http://learn-keyboard.co.uk/scales_arpeggios.html for a free *working* pdf sample.

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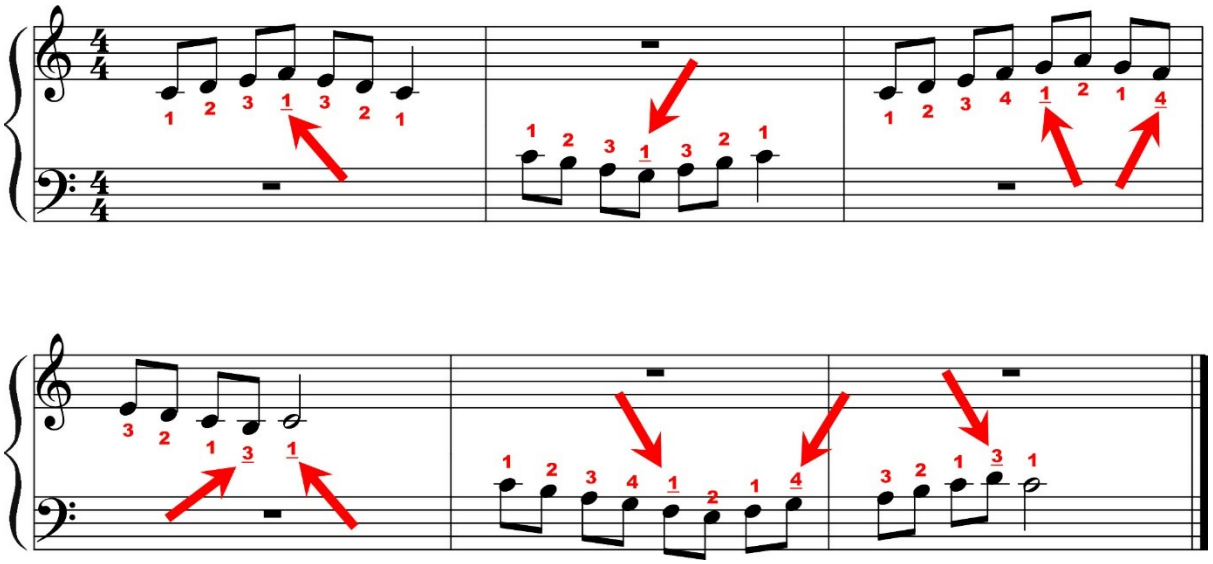
In order to help you learn this technique, I have included this next exercise, but **you must** follow the fingering as stated so that you can practice the finger crossovers.

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

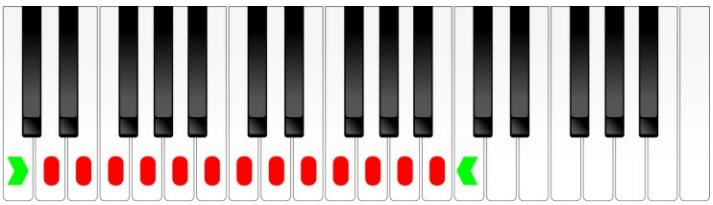
There are 12 major scales, one for each black and white note.

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.

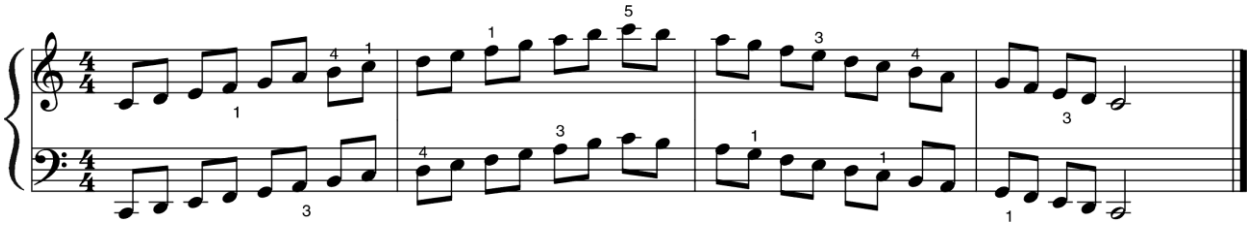
For instance, **C major** in its root mode will start on **C** and **D major** on **D** etc.

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);
2. **D - E** is a tone;
3. **E - F** is a semi-tone;
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.



C Major Scale (2 octaves)



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 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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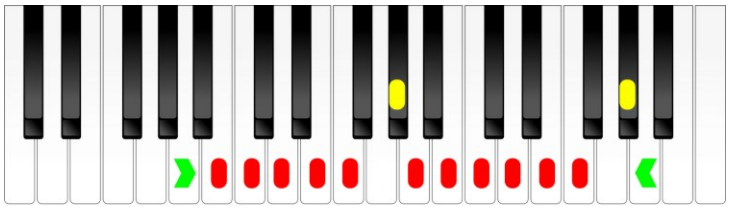
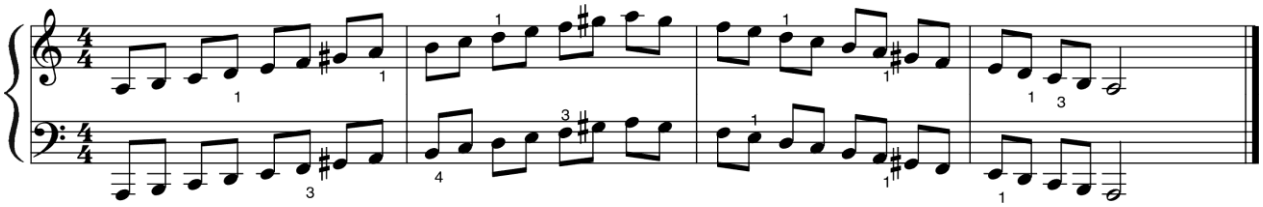
The Harmonic Minor Scale

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)

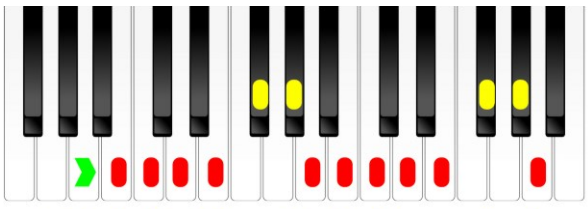


If you compare this sequence to the major scale you'll see that the difference is that both the 3rd and 6th notes are flattened by a semitone.

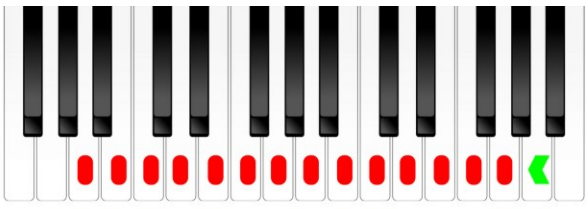
The Melodic Minor Scale

The melodic minor scale has a minor 3rd similar to 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:

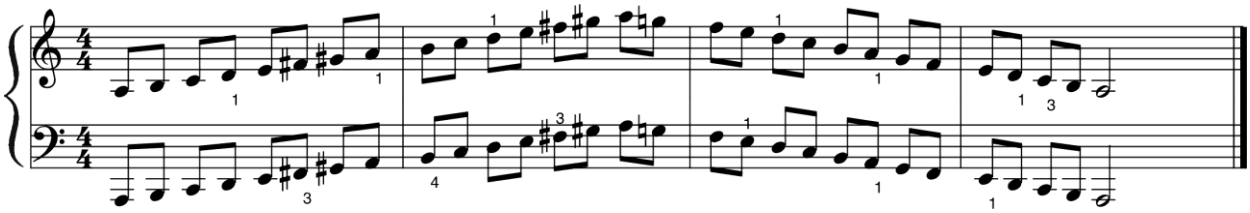
- **2 - 1 - 2 - 2 - 2 - 2 - 1** ascending (from the bottom); and
- **2 - 2 - 1 - 2 - 2 - 1 - 2** descending (from the top), which is exactly the same as the *natural* minor scale shown next.



A Melodic Minor Scale (Ascending)



A Melodic Minor Scale (Descending)



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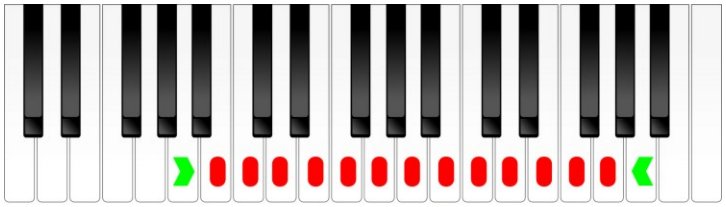
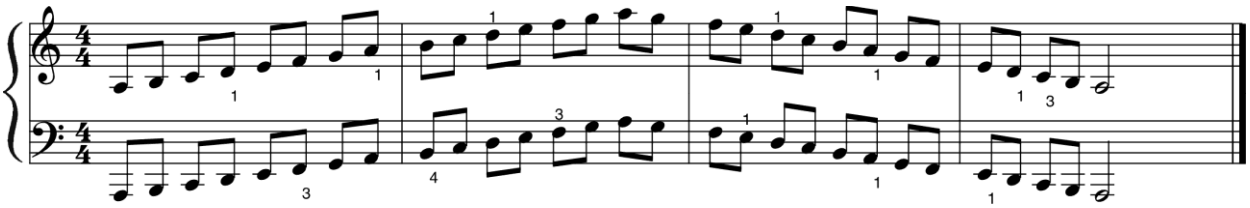
The Natural Minor Scale

As already mentioned, the natural minor scale is exactly 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**.



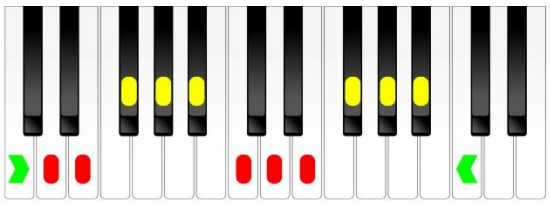
A Minor (Natural) Scale (2 octaves)



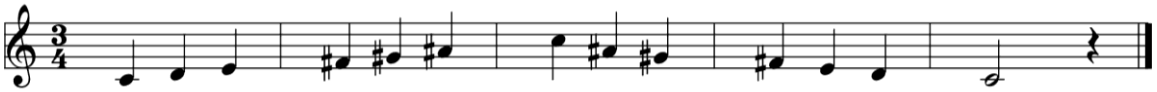
Ideally all of the major and minor scales should be practiced with each hand alone and then together for at least two octaves (four is better) both legato and staccato. Don´t try and practice them too quickly, it´s far better to practice them slowly, smoothly and accurately. Speed will come on its own 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.

The Whole Tone Scale

As its name suggests all the intervals in this scale are a tone 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.



C Whole Tone Scale



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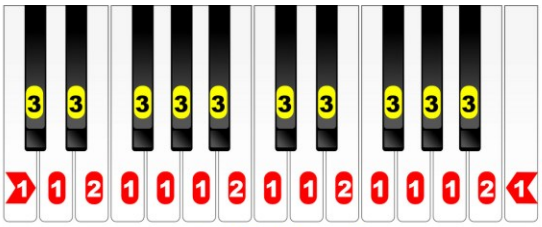
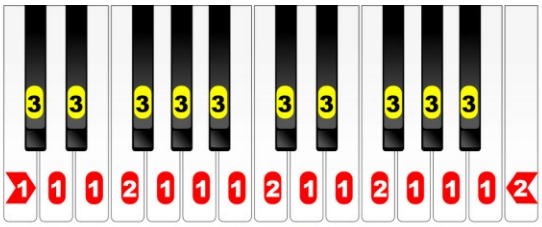
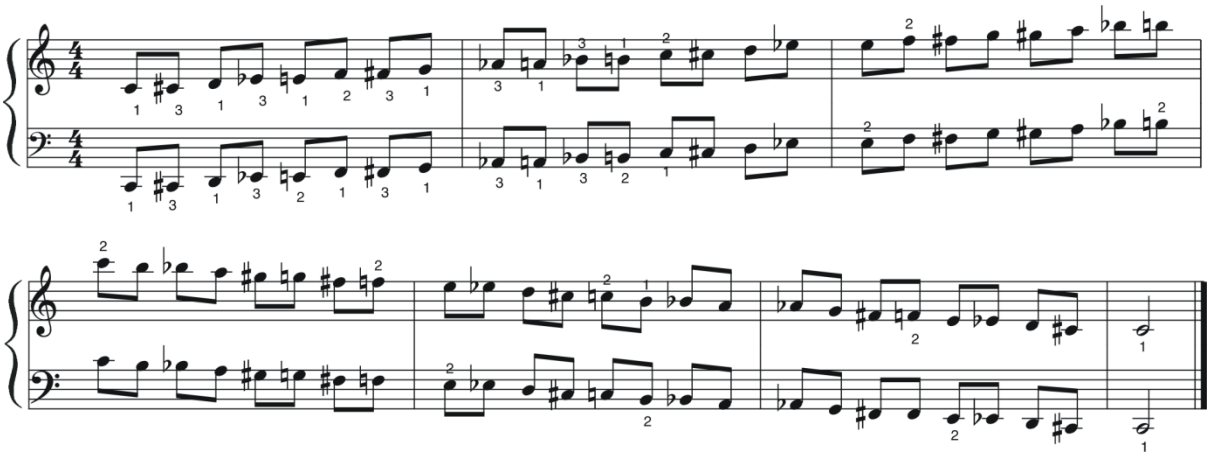
The Chromatic Scale

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.







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!

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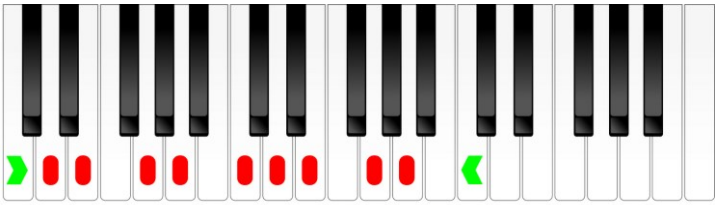
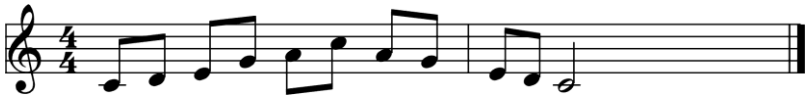
Pentatonic and Blues Scales

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)

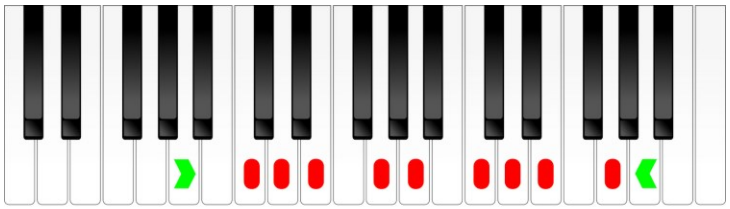


The **C major pentatonic** scale is simply a major triad - **C**, **E** & **G** with an added 6th and 9th - **A** & **D**. These notes form the **C 6/9** chord.

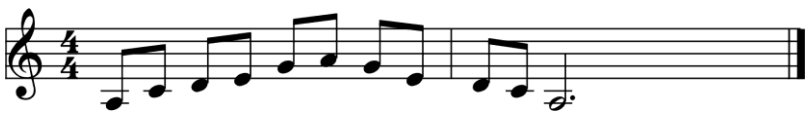
A Minor Pentatonic scale (Am7sus4)

The minor pentatonic scale is exactly 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 **Am7sus4** chord.

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



A Minor Pentatonic Scale (2 octaves)



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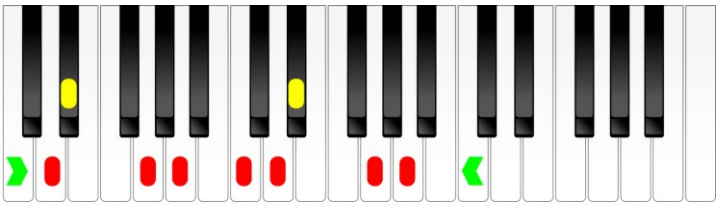
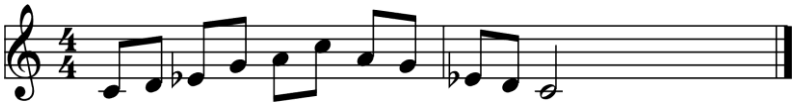
The ♭3rd Pentatonic Scale

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



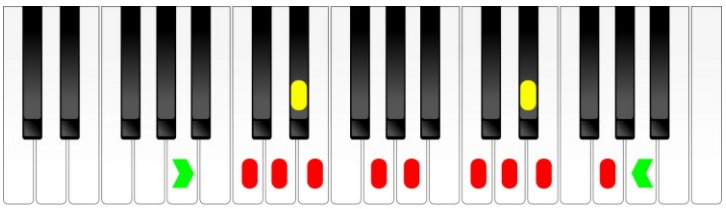
Cb3rd Penatonic Scale (2 octaves)



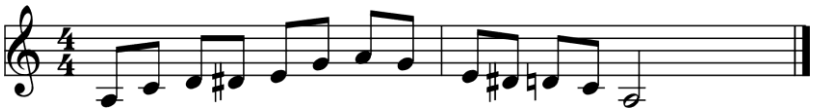
The pentatonic and blues scales are shown in detail shortly in the keys in which they are mainly used.

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)



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

The audio link for this section is: http://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. 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.

Note that the fingering is identical for every scale starting on a white note except for **F major** and all of 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 of the scales starting on black notes for both hands. In all cases make a special note of where the 4th finger goes!

Also 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*.

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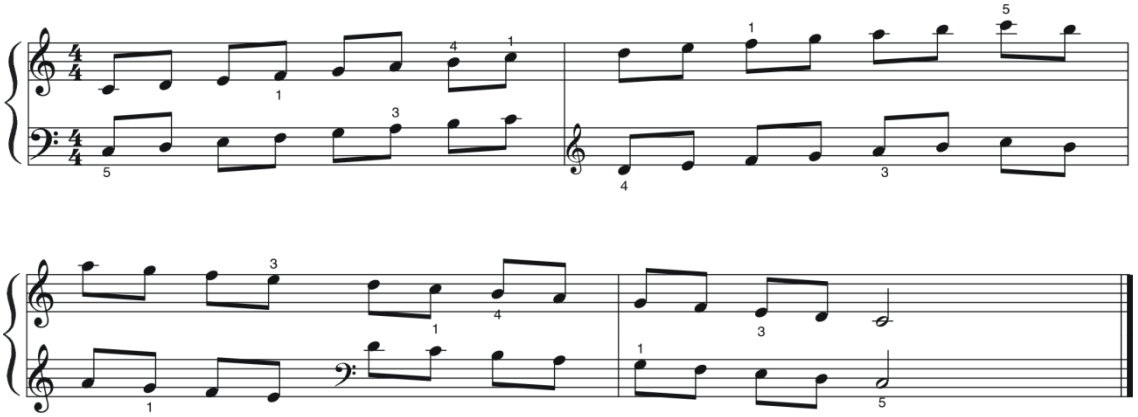
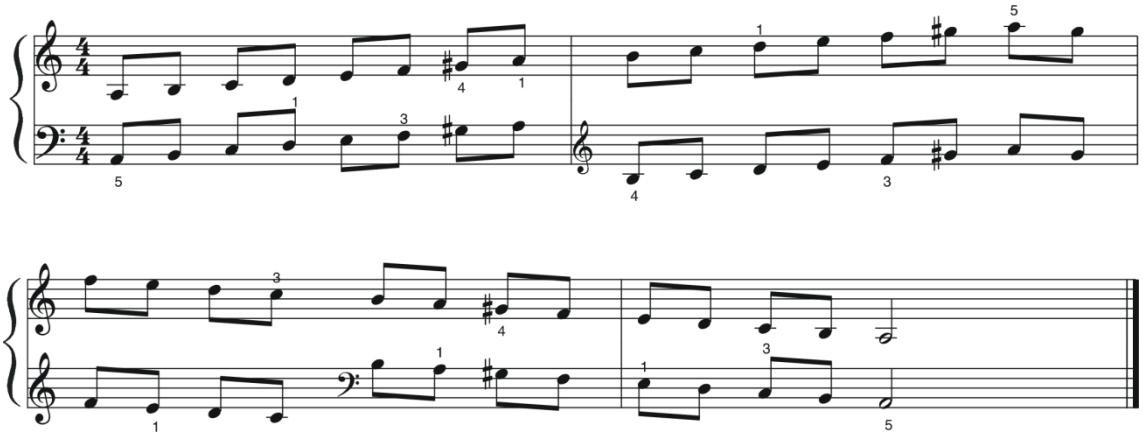
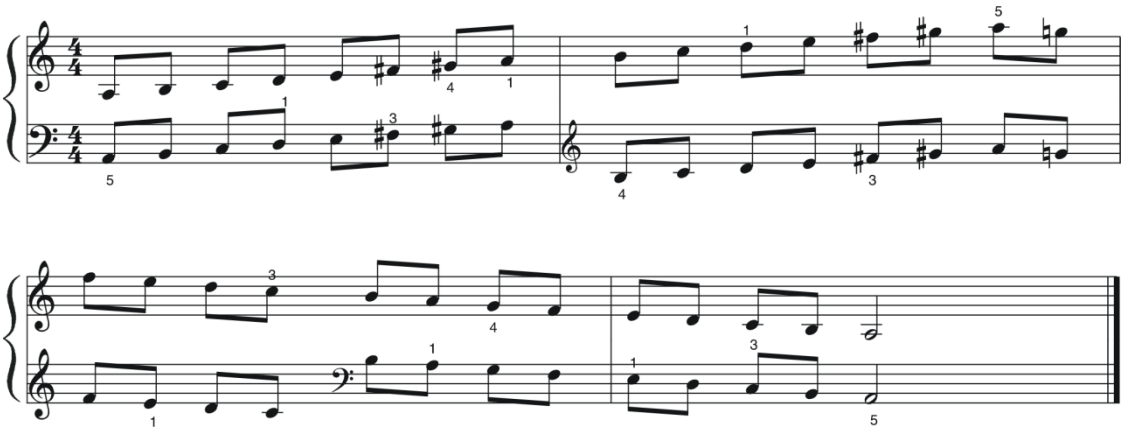
C major Scale



A Harmonic Minor Scale



A Melodic Minor Scale



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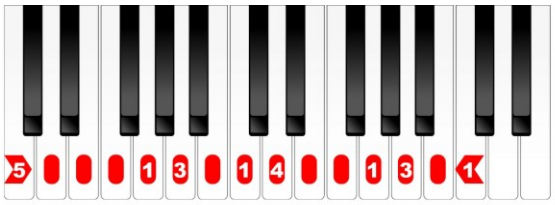
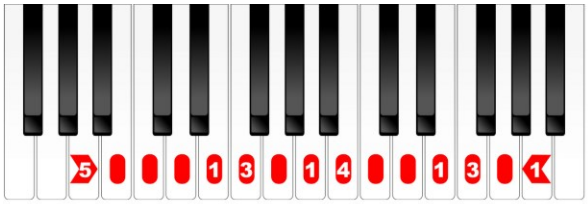
C Major



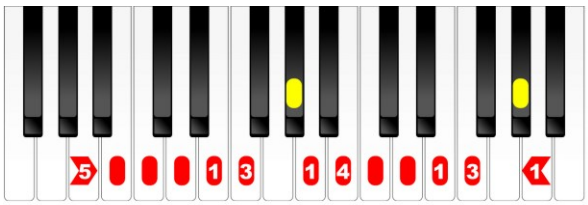
Left Hand | Right Hand

A Natural Minor



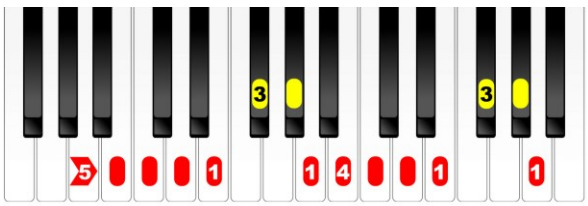
Left Hand | Right Hand

A Harmonic Minor



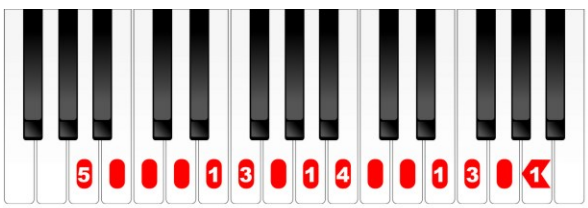
Left Hand | Right Hand

A Melodic Minor (Ascending)



Left Hand | Right Hand

A Melodic Minor (Descending)



Left Hand | Right Hand

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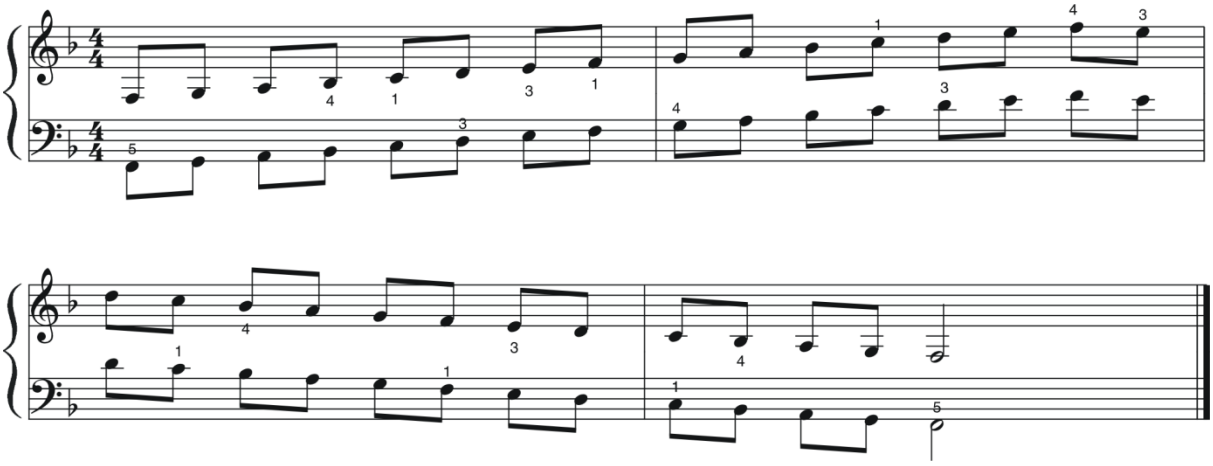
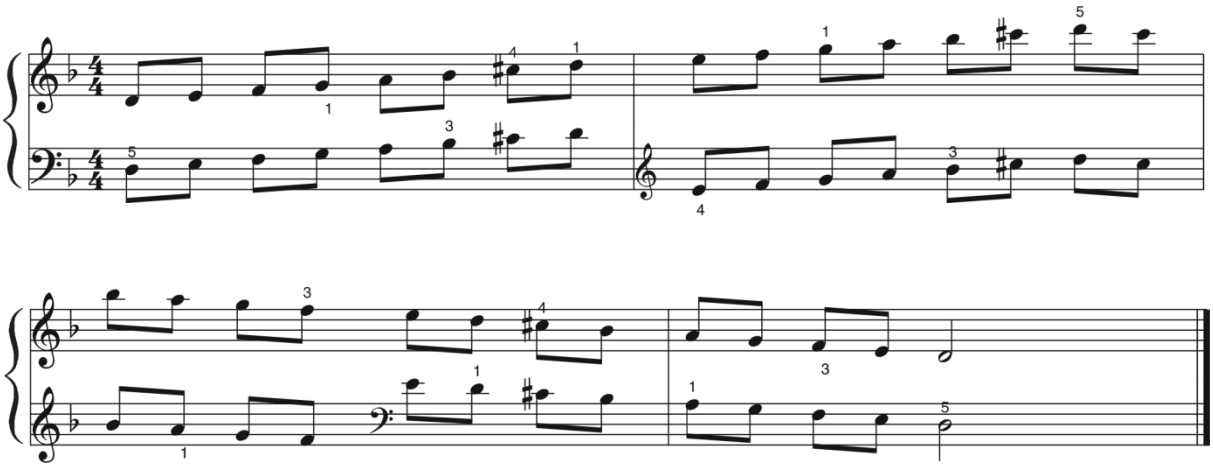
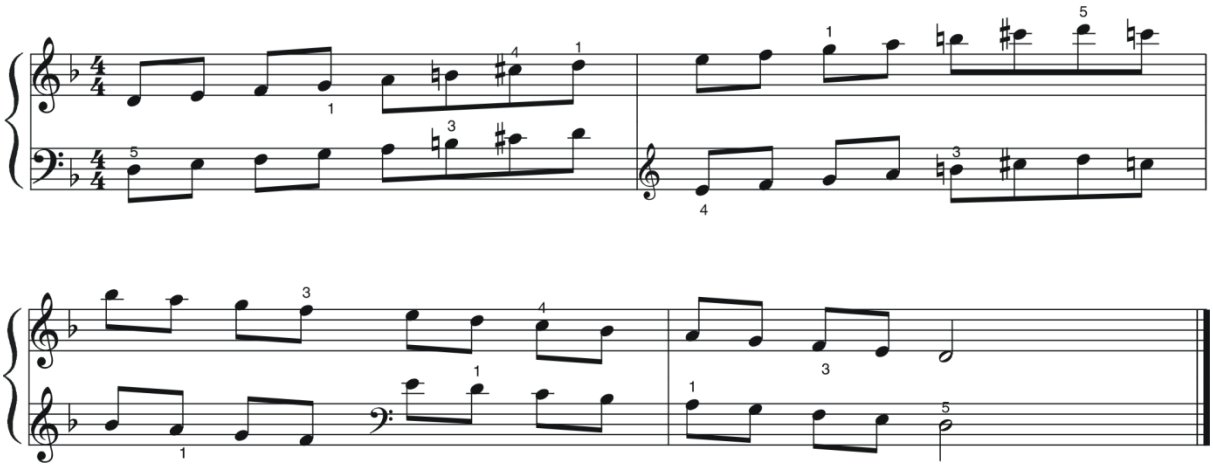
F major Scale



D Harmonic Minor Scale



D Melodic Minor Scale



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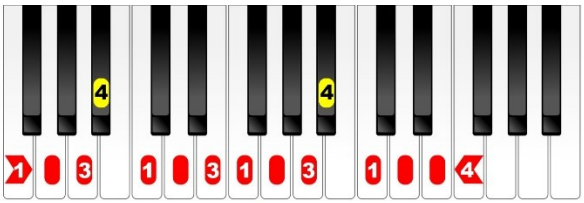
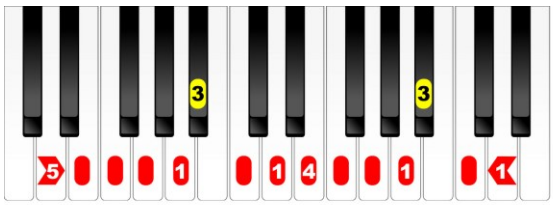
F Major

Left Hand

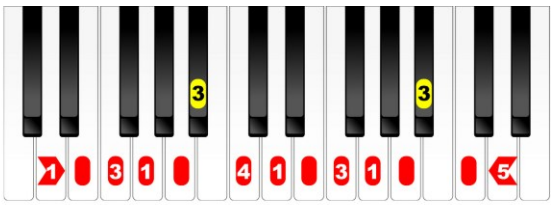


Right Hand

D Natural Minor

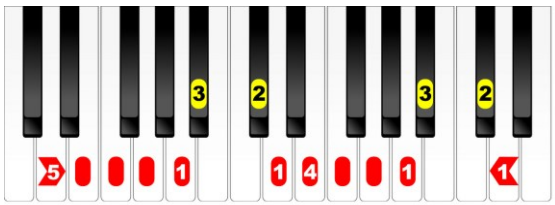


Left Hand

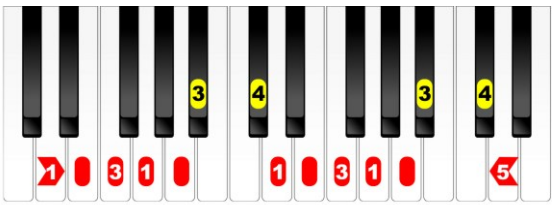


Right Hand

D Harmonic Minor

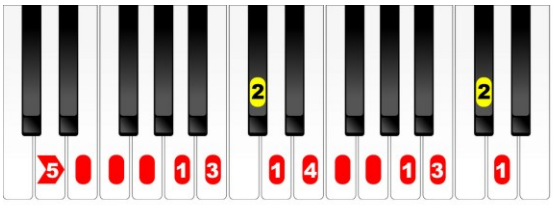


Left Hand

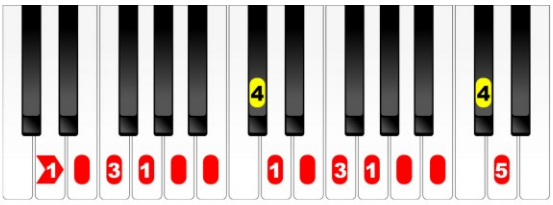


Right Hand

D Melodic Minor (Ascending)

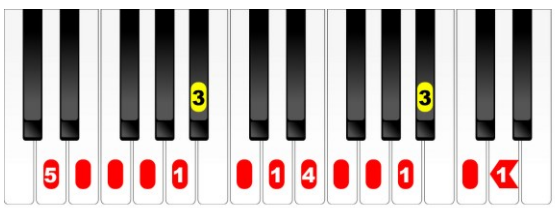


Left Hand

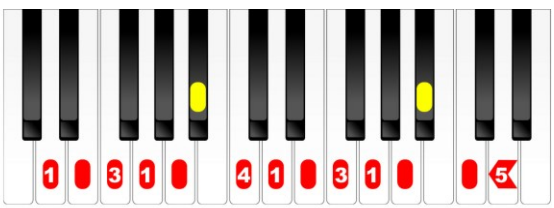


Right Hand

D Melodic Minor (Descending)



Left Hand



Right Hand

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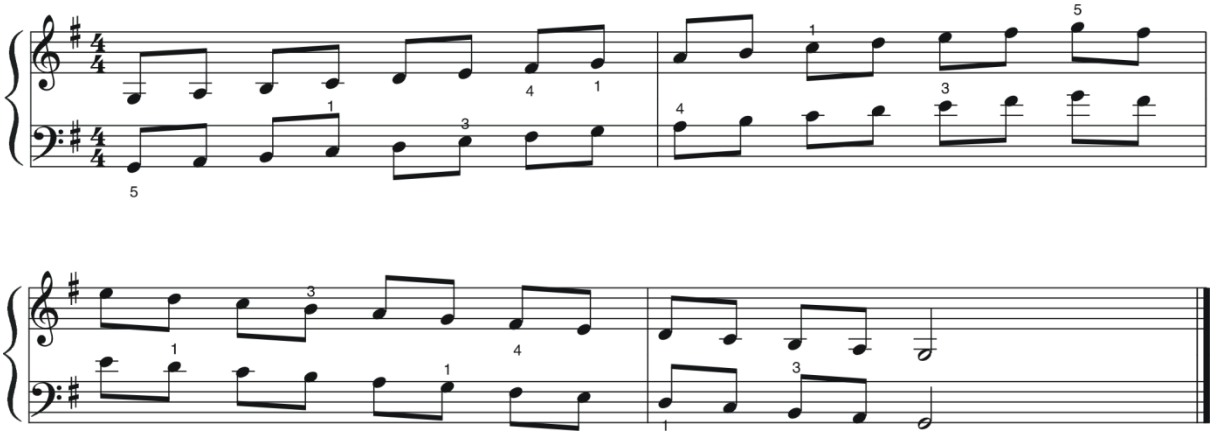
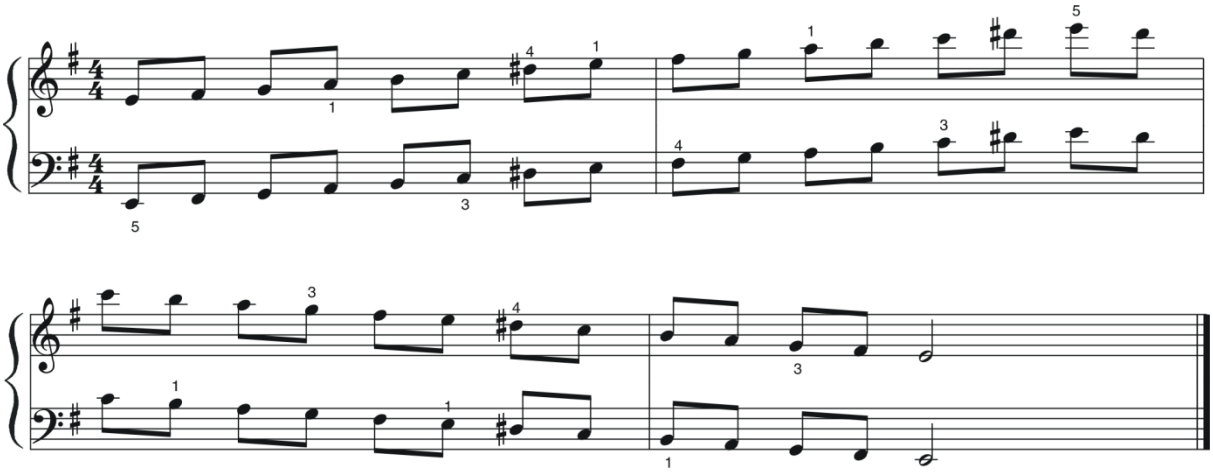
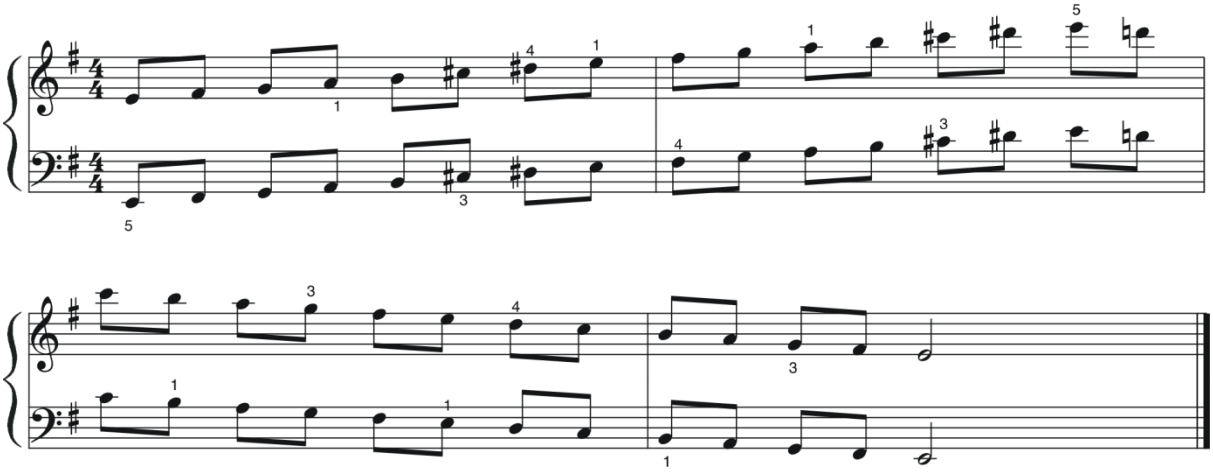
G major Scale



E Harmonic Minor Scale



E Melodic Minor Scale



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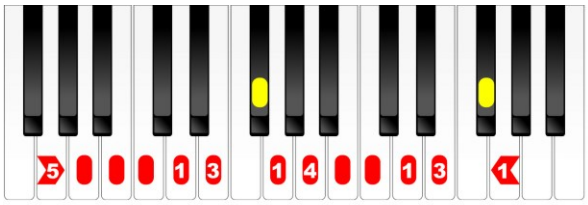
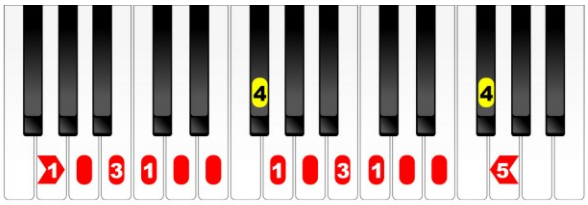
G Major

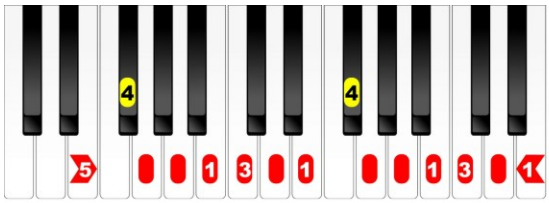


Left Hand

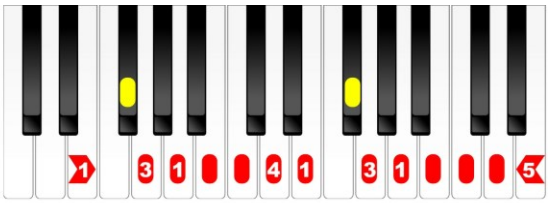


Right Hand

E Natural Minor

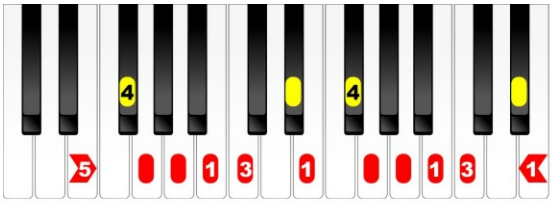


Left Hand

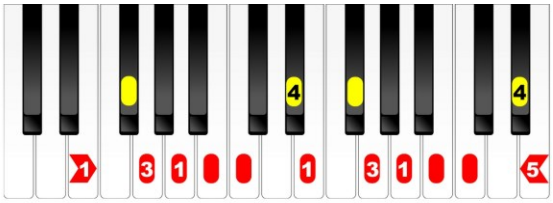


Right Hand

E Harmonic Minor

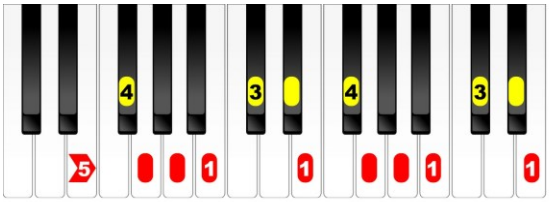


Left Hand

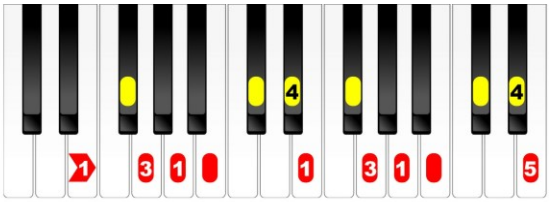


Right Hand

E Melodic Minor (Ascending)

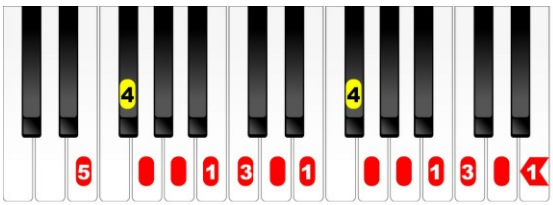


Left Hand

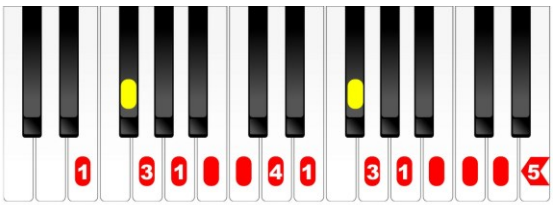


Right Hand

E Melodic Minor (Descending)



Left Hand



Right Hand

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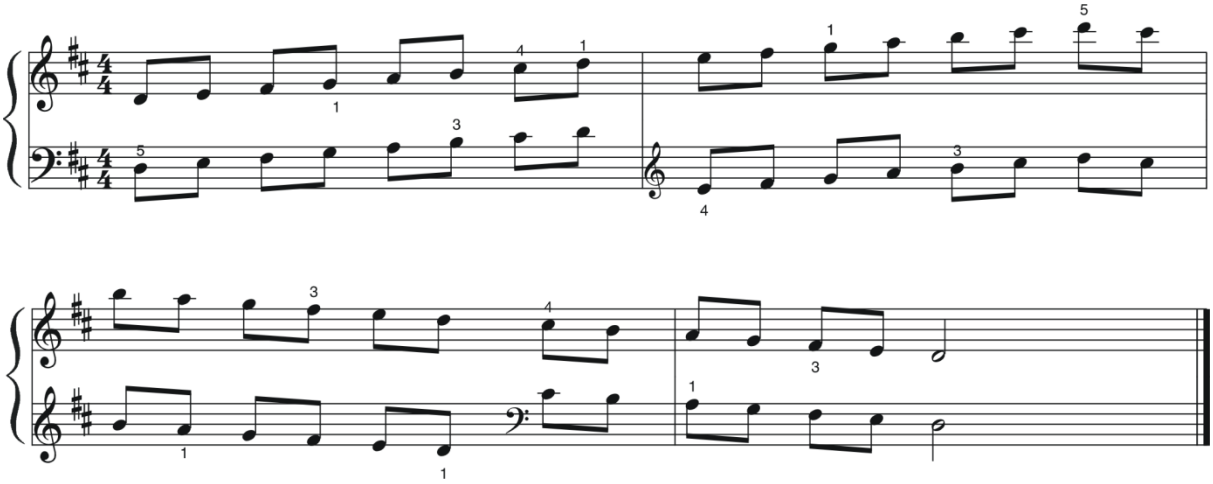
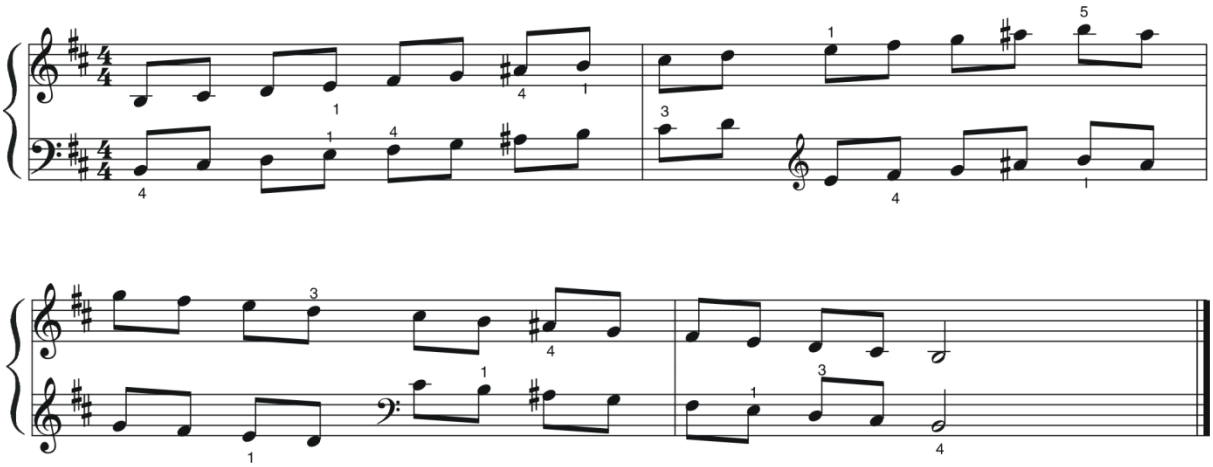
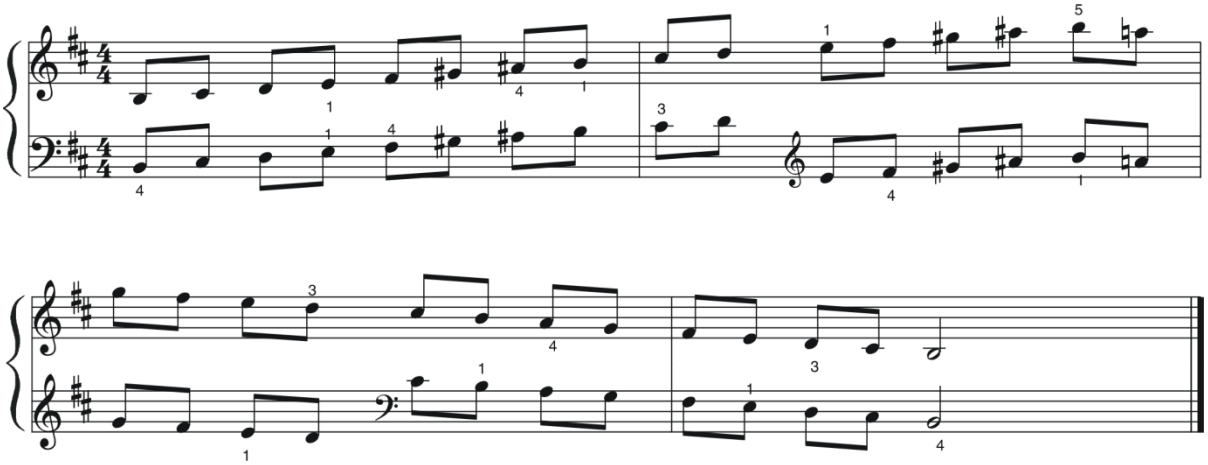
D Major Scale



B Harmonic Minor Scale



B Melodic Minor Scale



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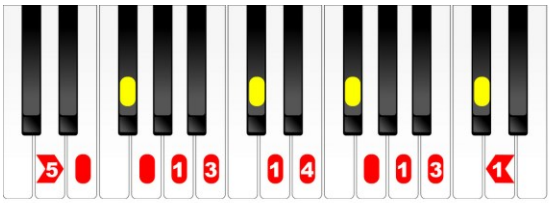
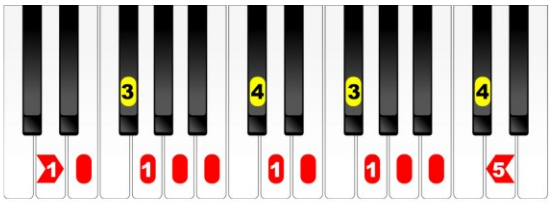
D Major

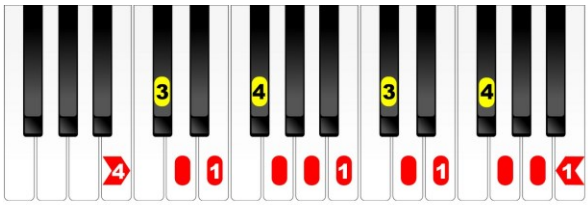


Left Hand

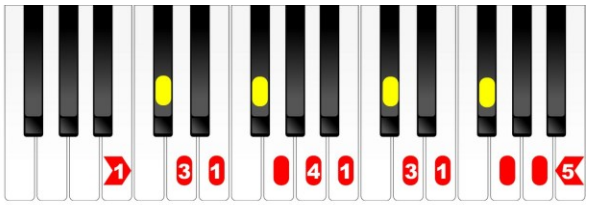


Right Hand

B Natural Minor

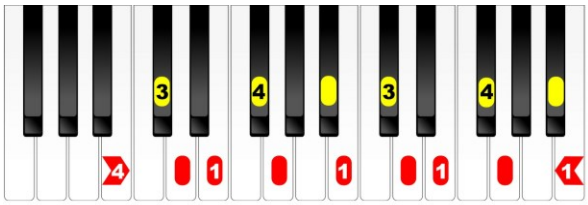


Left Hand

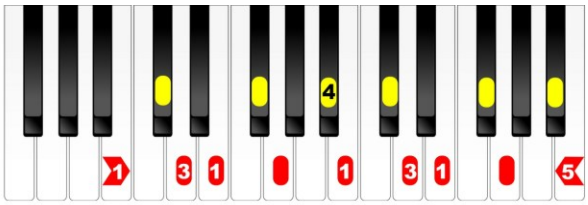


Right Hand

B Harmonic Minor

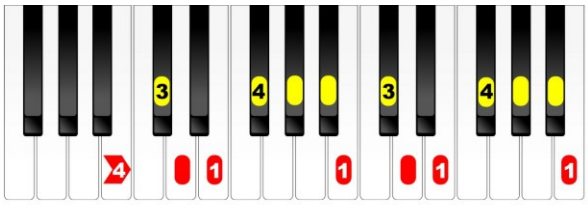


Left Hand

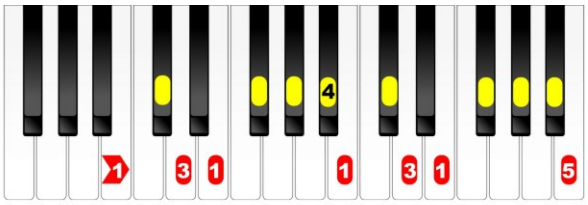


Right Hand

B Melodic Minor (Ascending)

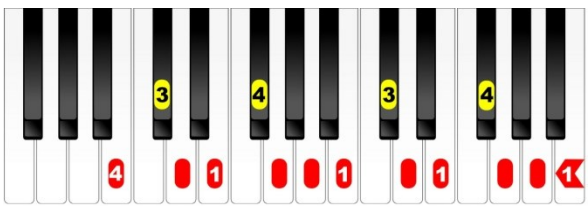


Left Hand

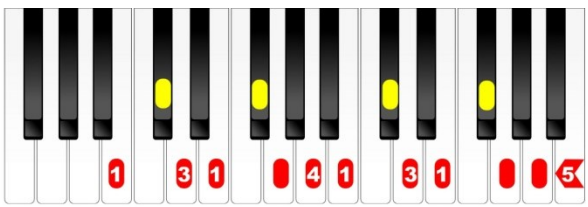


Right Hand

B Melodic Minor (Descending)



Left Hand



Right Hand

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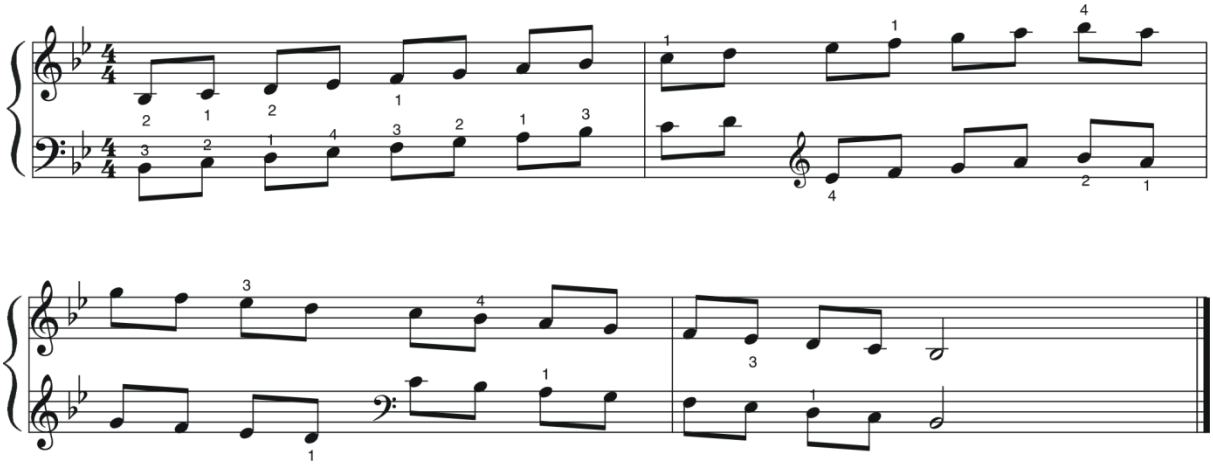
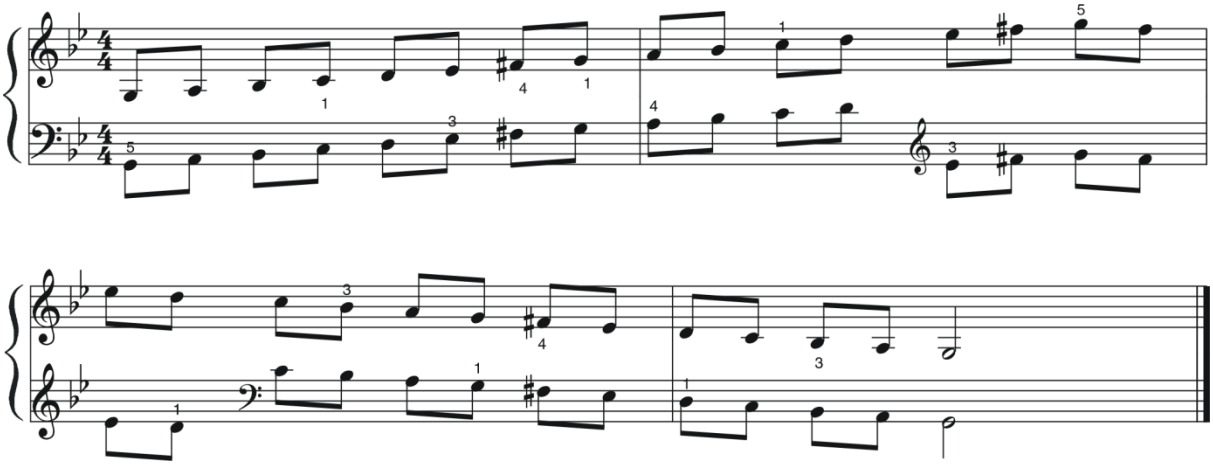
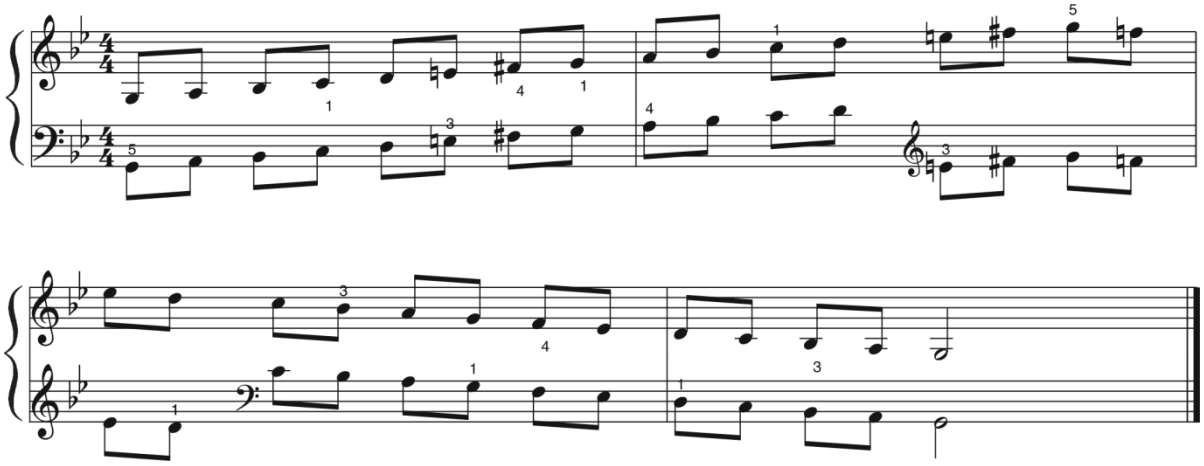
B♭ Major Scales



G Harmonic Minor Scale



G Melodic Minor Scale



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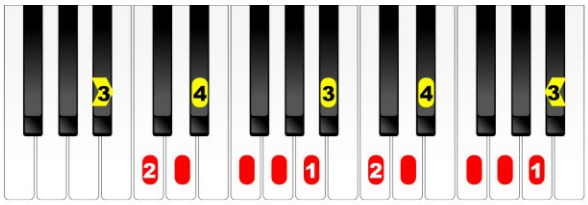
B♭ Major



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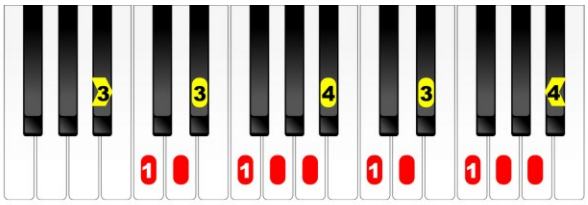
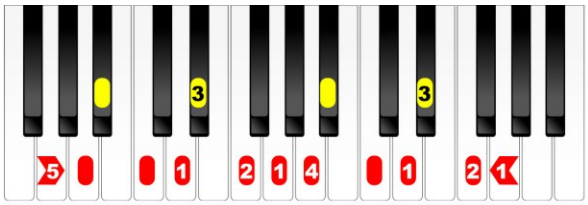


Right Hand

G Natural Minor



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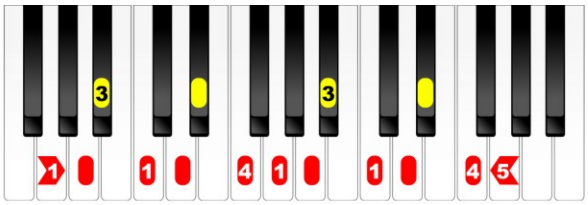
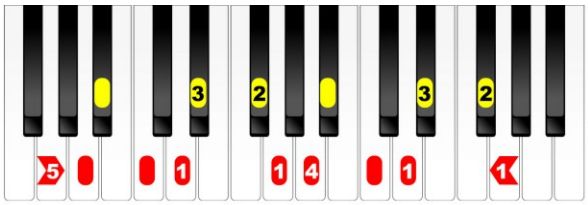


Right Hand

G Harmonic Minor



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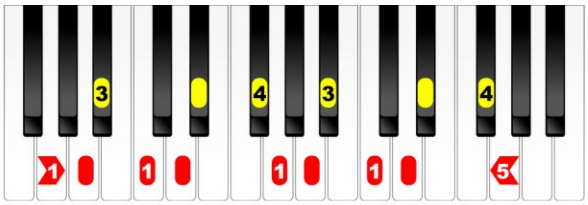
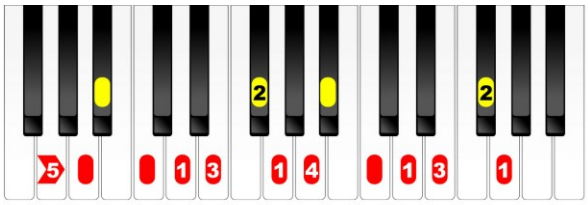


Right Hand

G Melodic Minor (Ascending)



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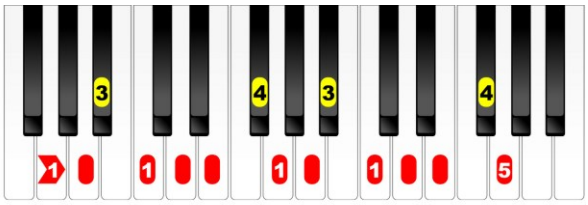
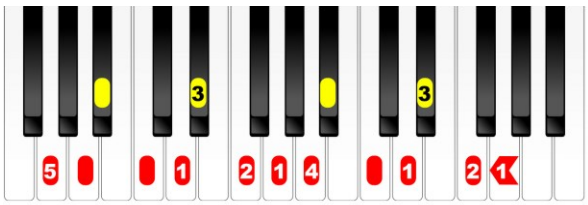


Right Hand

G Melodic Minor (Descending)



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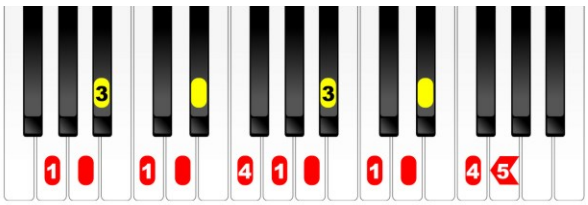

Right Hand

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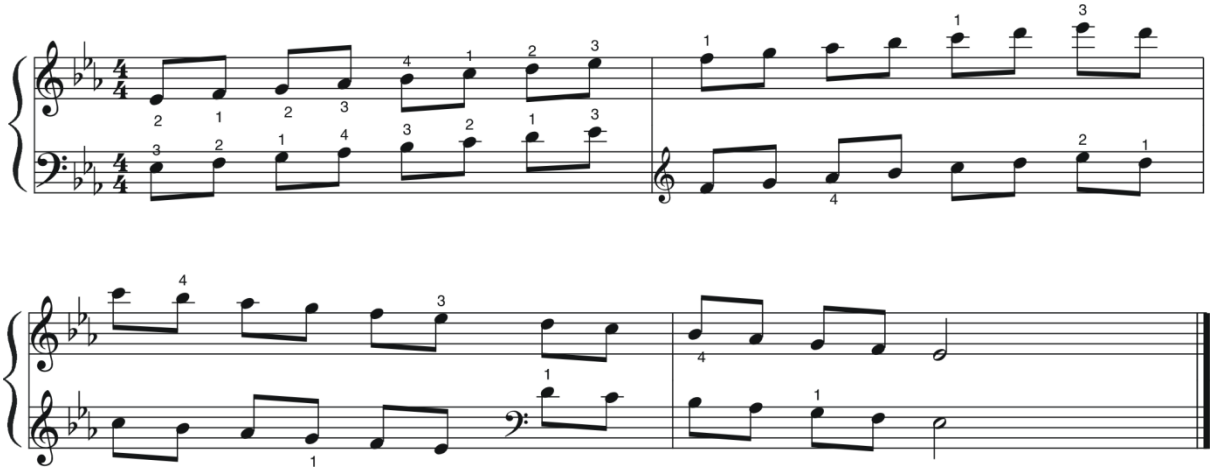
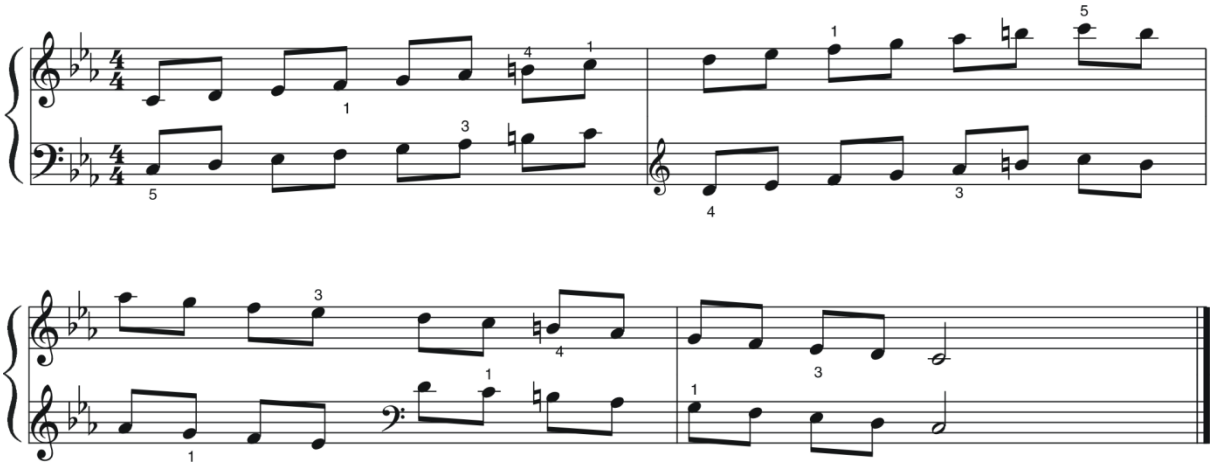
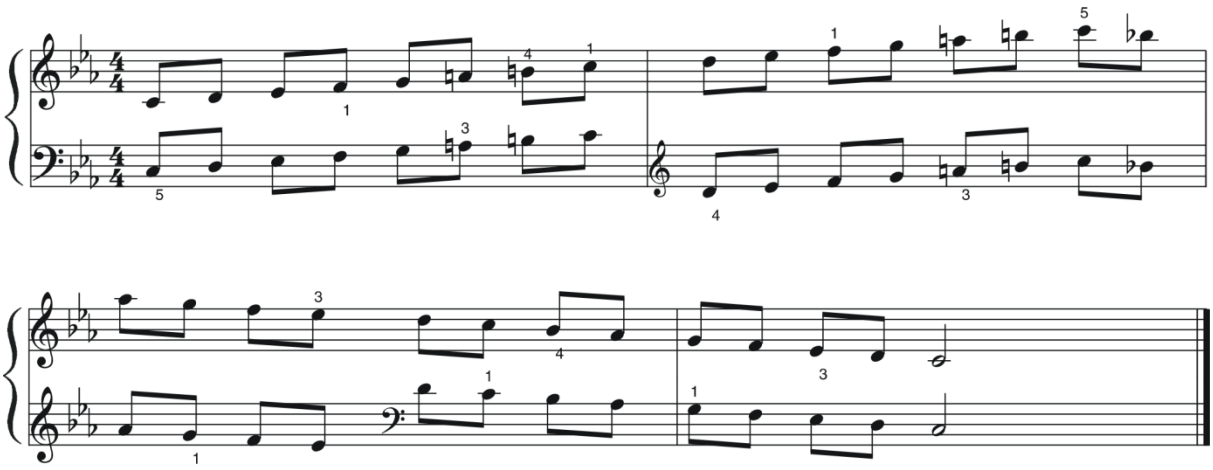
E♭ Major Scales



C Harmonic Minor Scale



C Melodic Minor Scale



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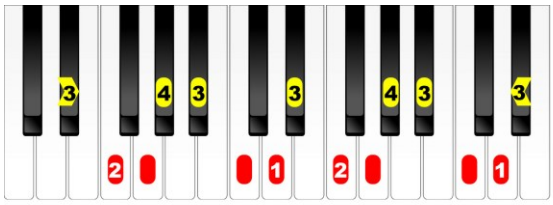
E♭ Major



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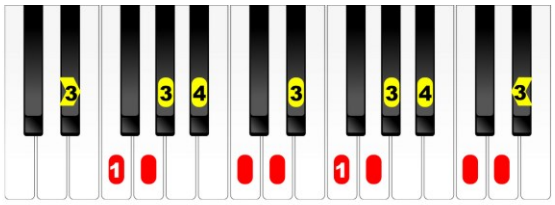
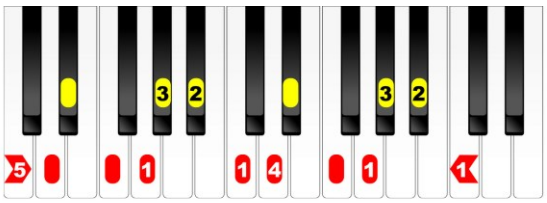


Right Hand

C Natural Minor



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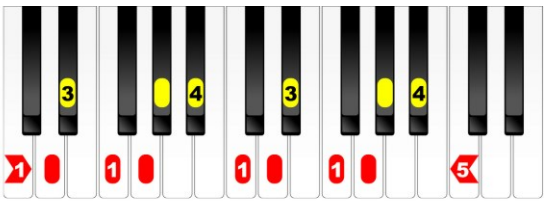
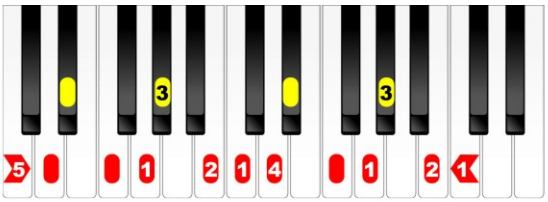


Right Hand

C Harmonic Minor



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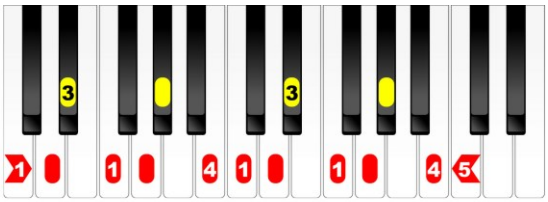
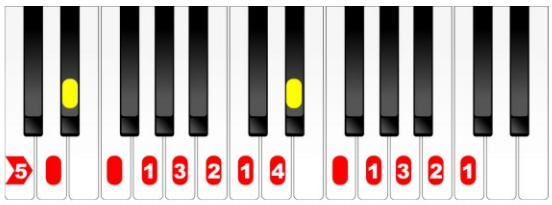


Right Hand

C Melodic Minor (Ascending)



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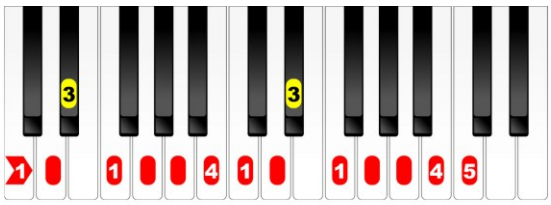
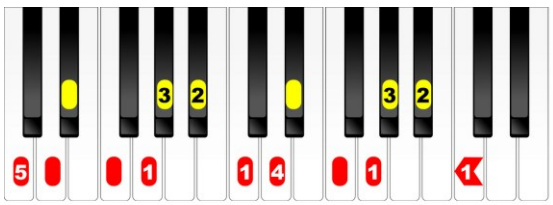


Right Hand

C Melodic Minor (Descending)



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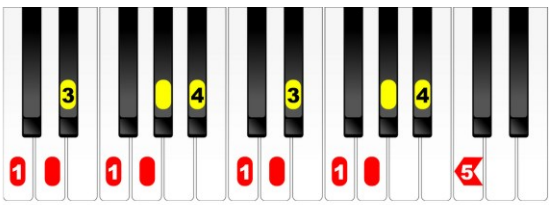

Right Hand

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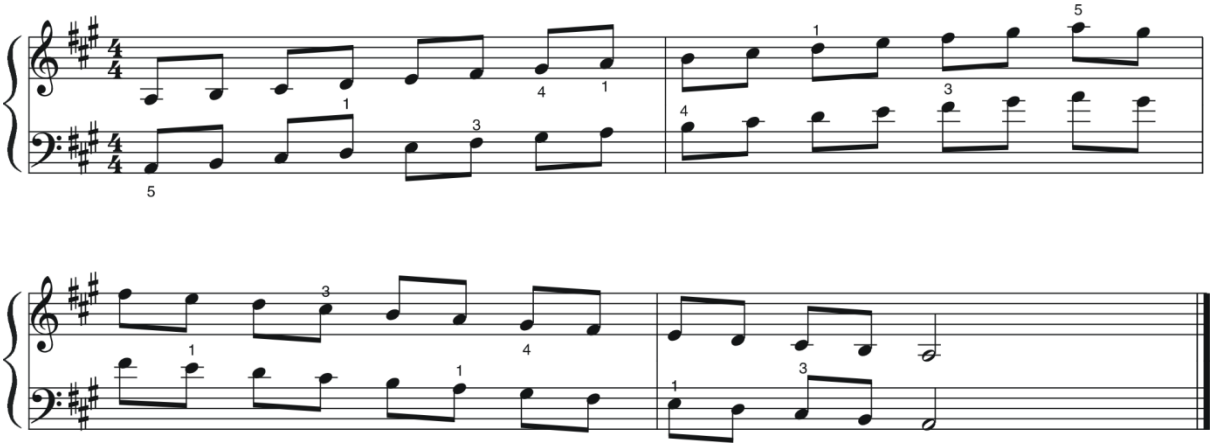
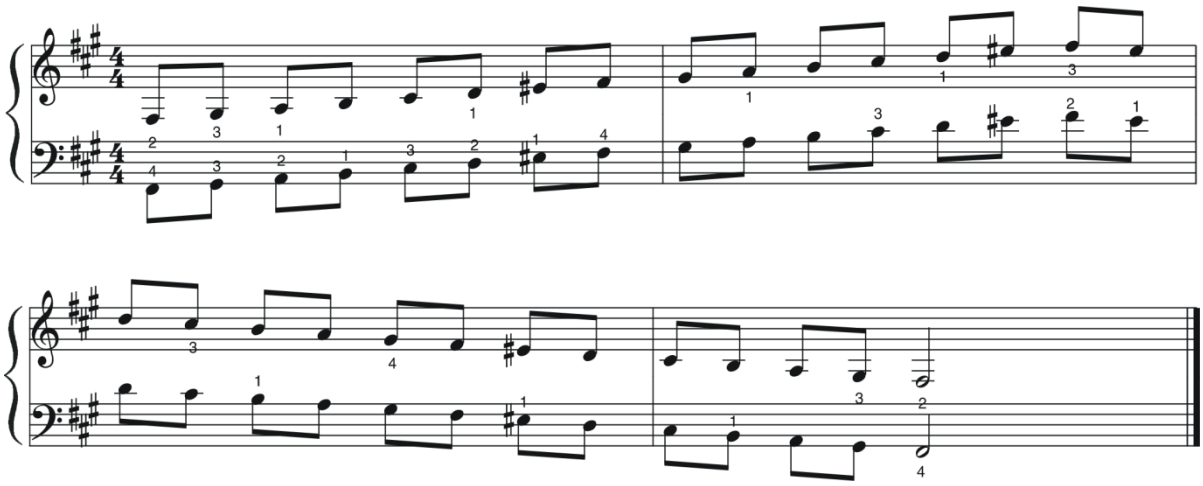
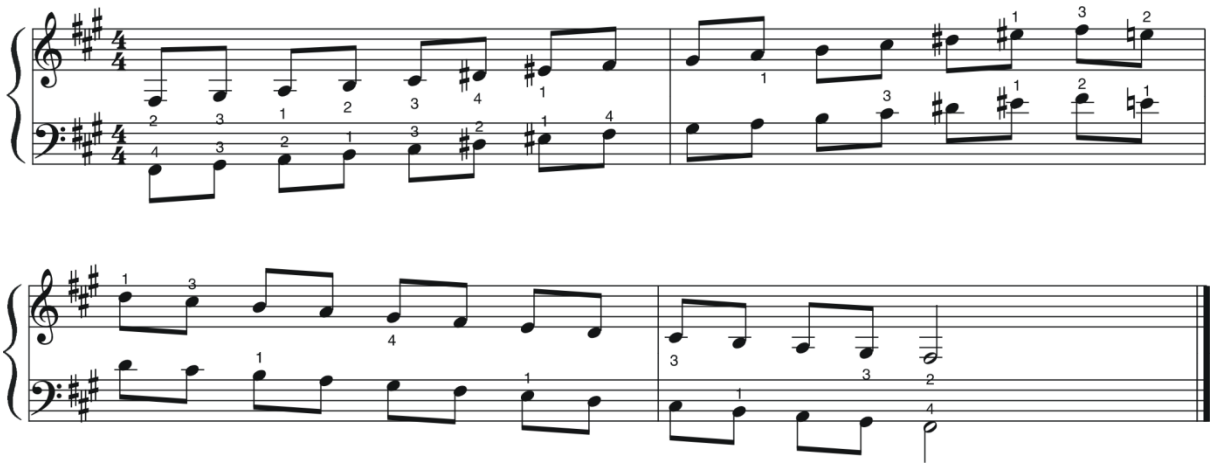
A Major Scales



F# Harmonic Minor Scale



F# Melodic Minor Scale



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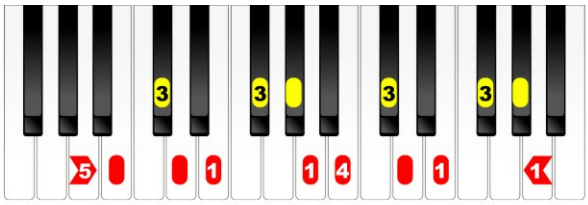
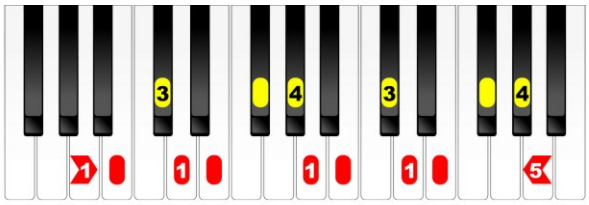
A Major

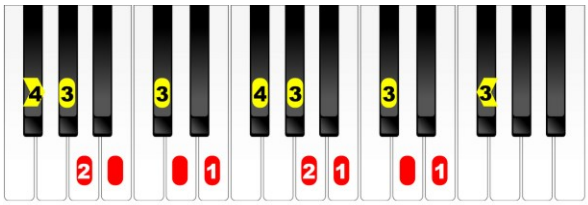


Left Hand



Right Hand

F# Natural Minor



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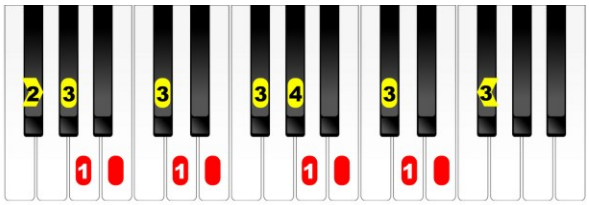
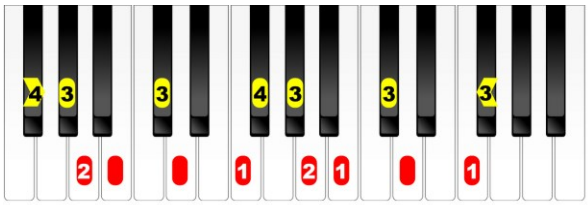
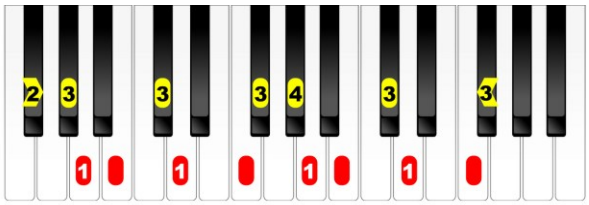


Right Hand

F# Harmonic Minor

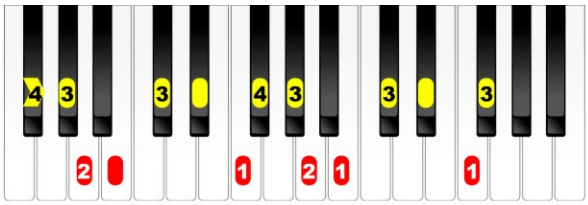


Left Hand



Right Hand

F# Melodic Minor (Ascending)



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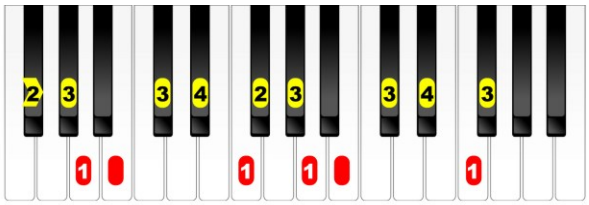
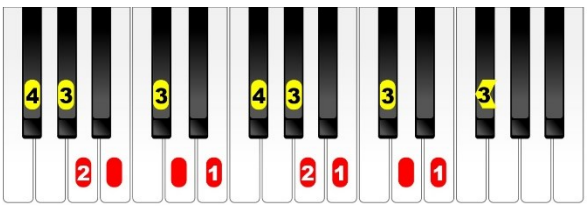
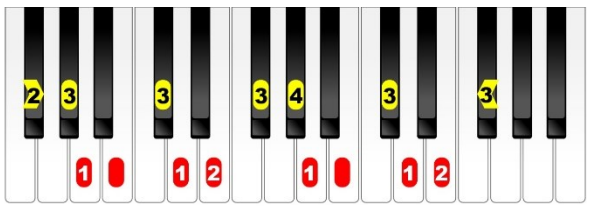


Right Hand

F# Melodic Minor (Descending)



Left Hand



Right Hand

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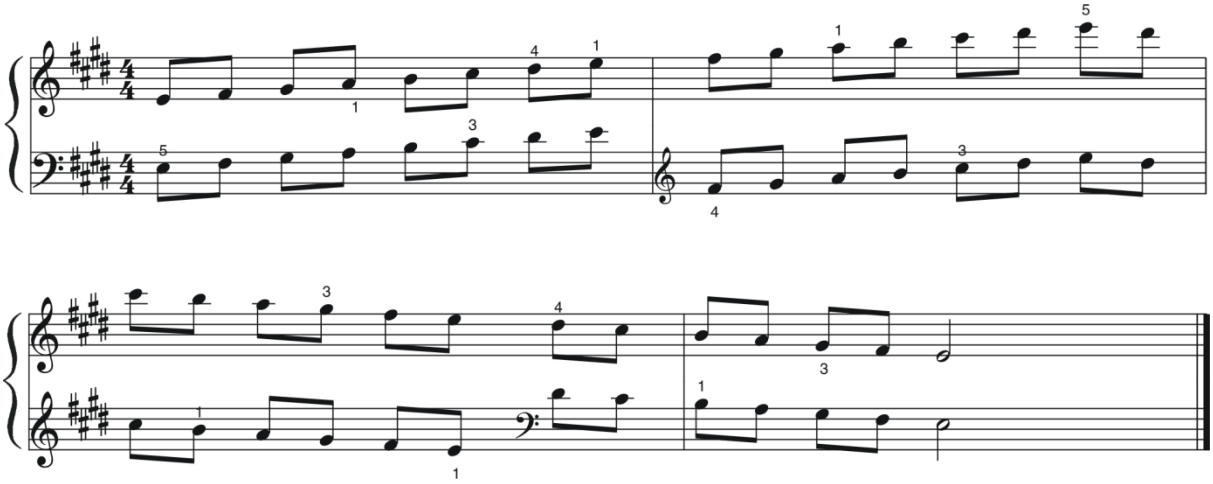
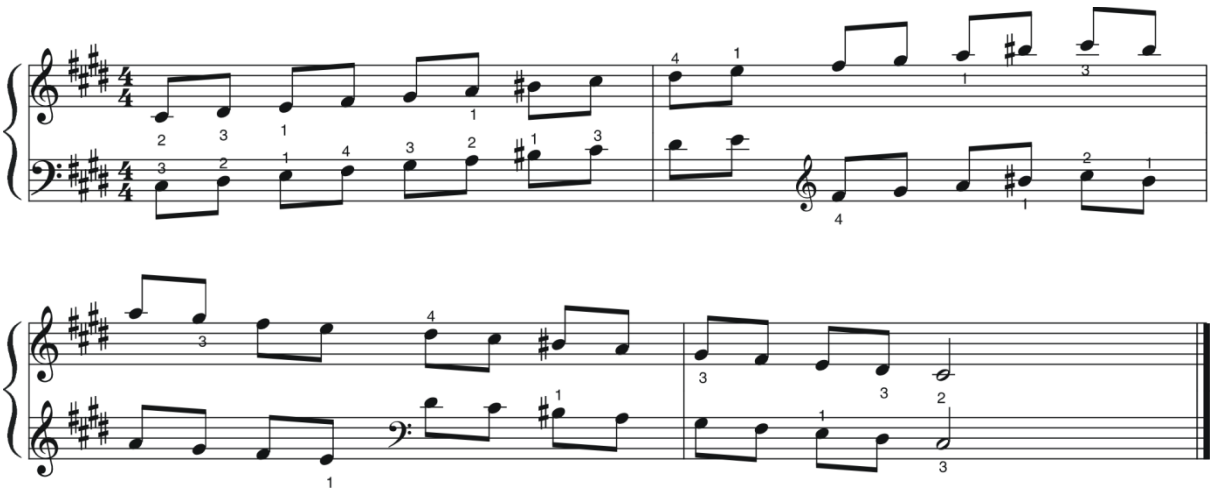
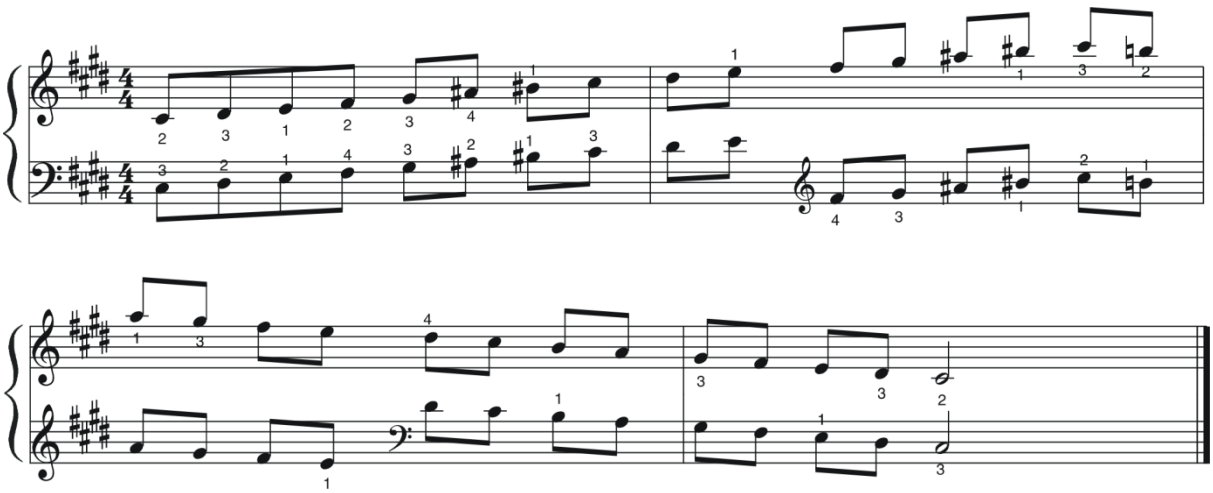
E Major Scales



C# Harmonic Minor Scale



C# Melodic Minor Scale



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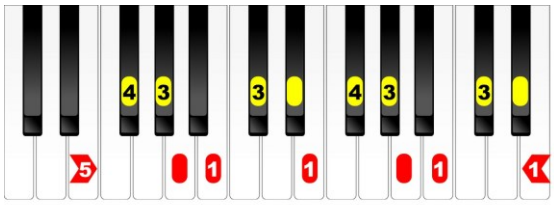
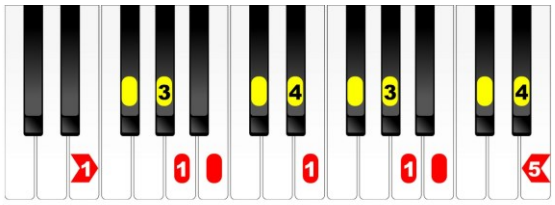
E Major

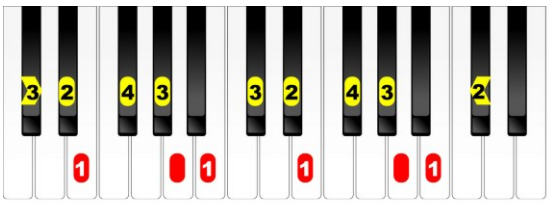


Left Hand

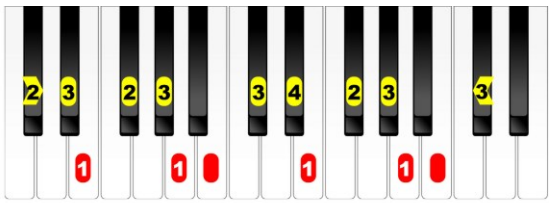


Right Hand

C# Natural Minor

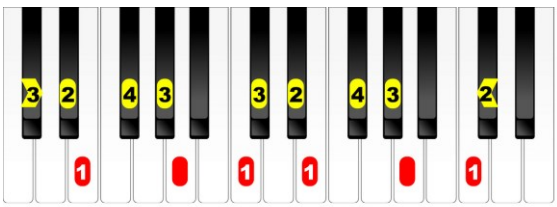


Left Hand

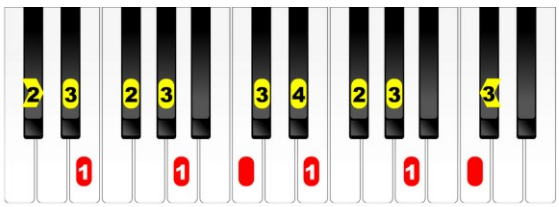


Right Hand

C# Harmonic Minor

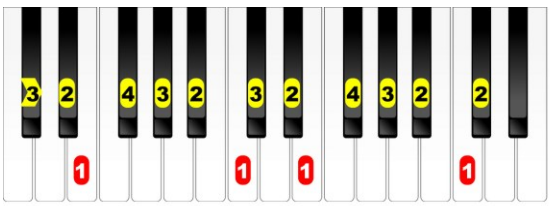


Left Hand

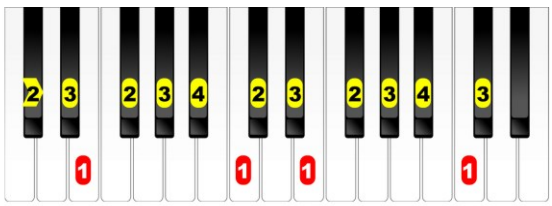


Right Hand

C# Melodic Minor (Ascending)

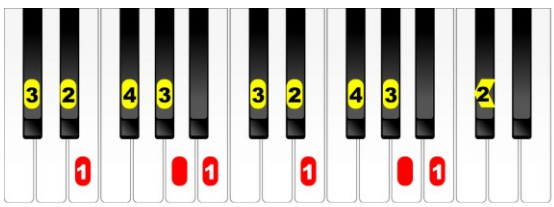


Left Hand

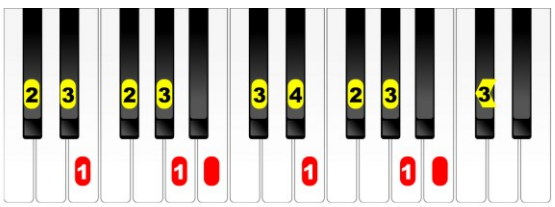


Right Hand

C# Melodic Minor (Descending)



Left Hand



Right Hand

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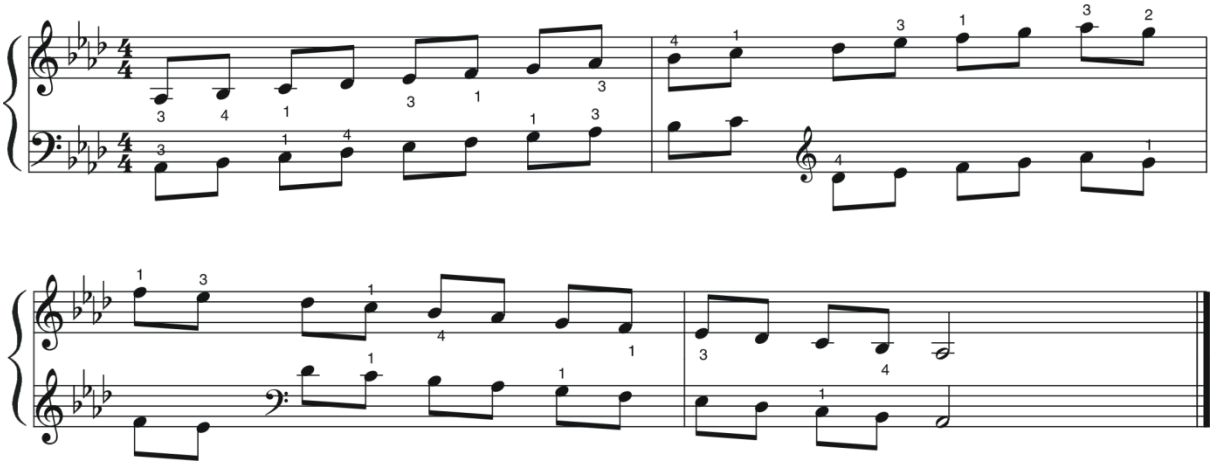
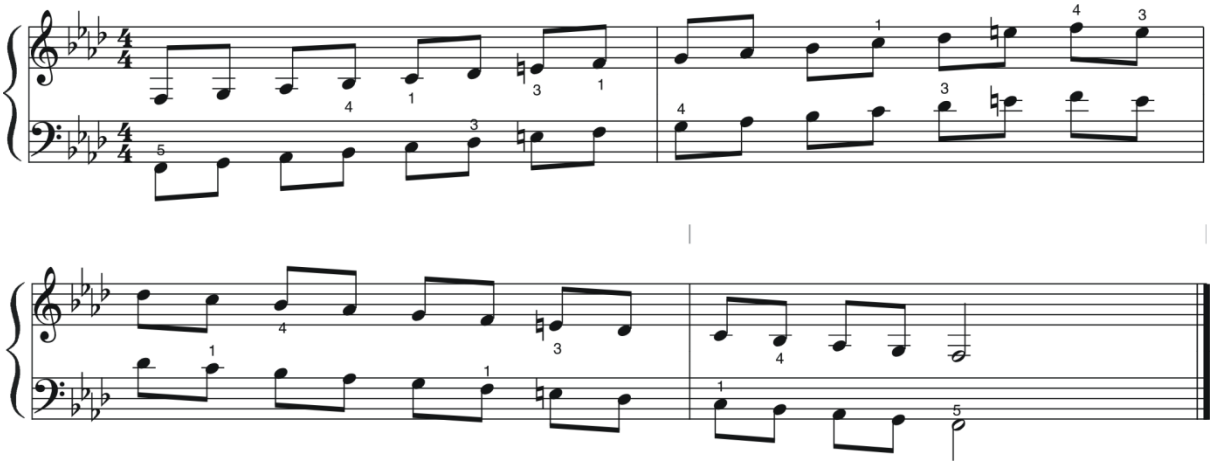
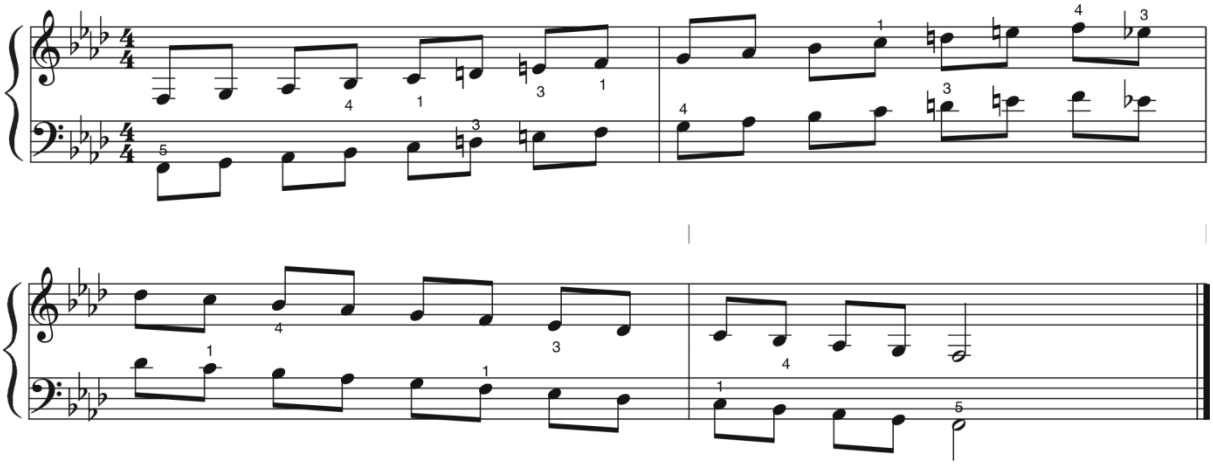
A♭ Major Scales



F Harmonic Minor Scale



F Melodic Minor Scale



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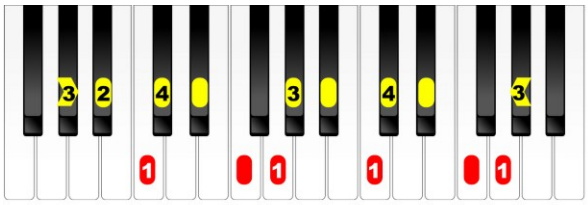
A♭ Major



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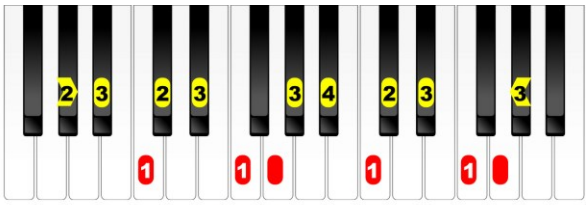
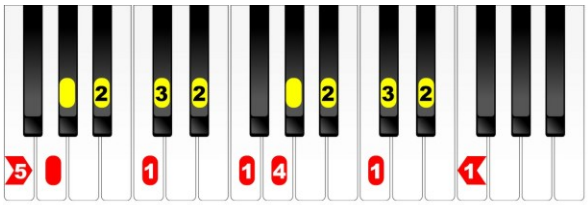


Right Hand

F Natural Minor



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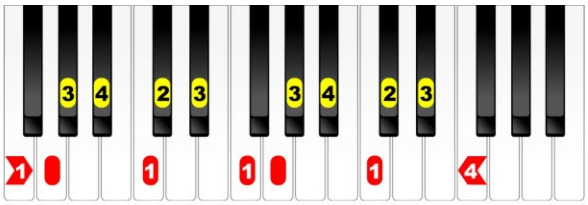
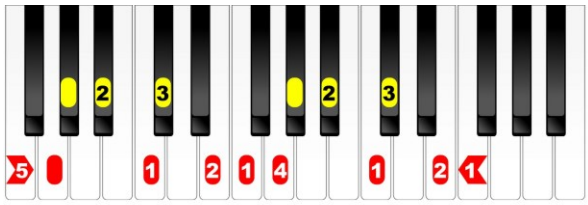


Right Hand

F Harmonic Minor



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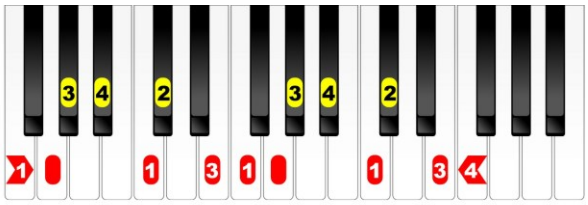
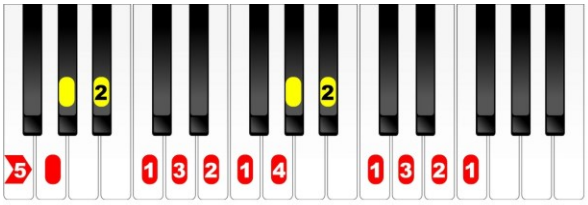


Right Hand

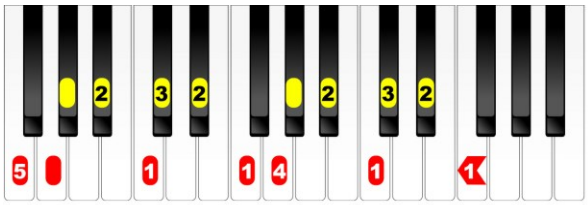
F Melodic Minor (Ascending)



Left Hand

Right Hand

F Melodic Minor (Descending)



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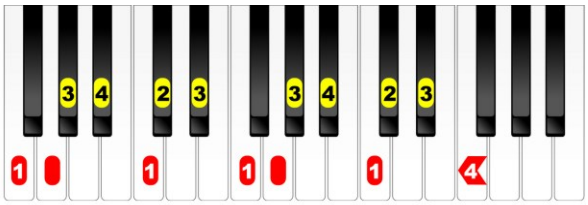

Right Hand

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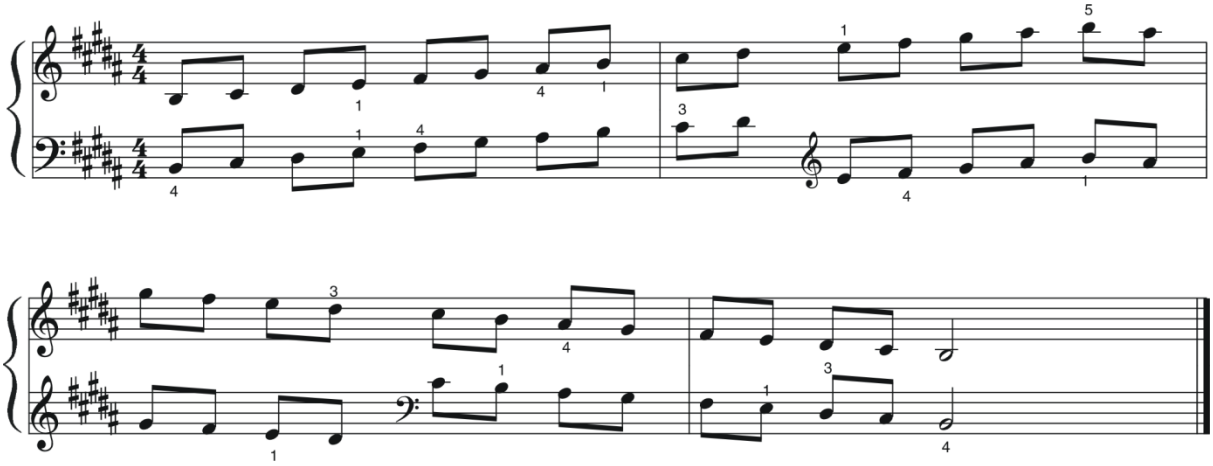
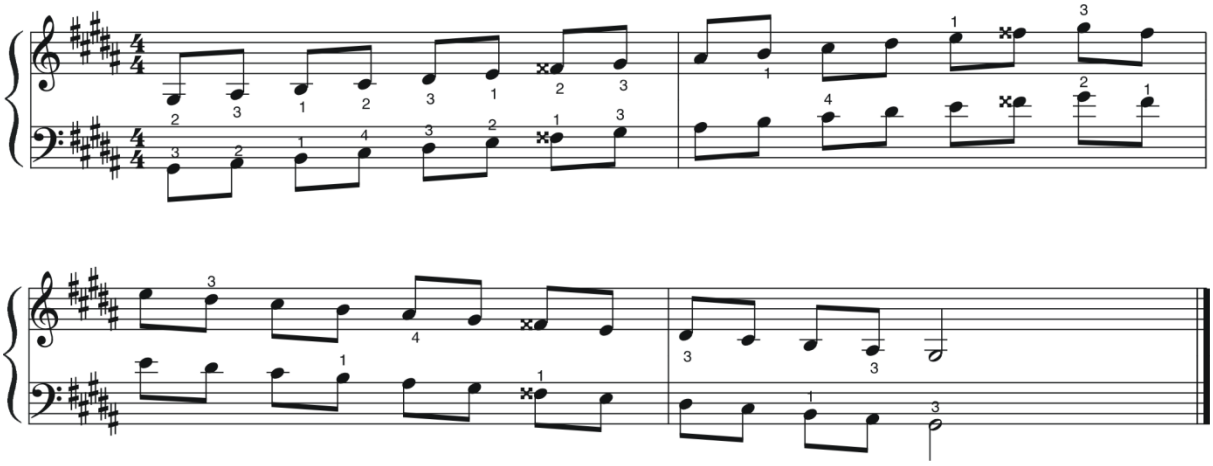
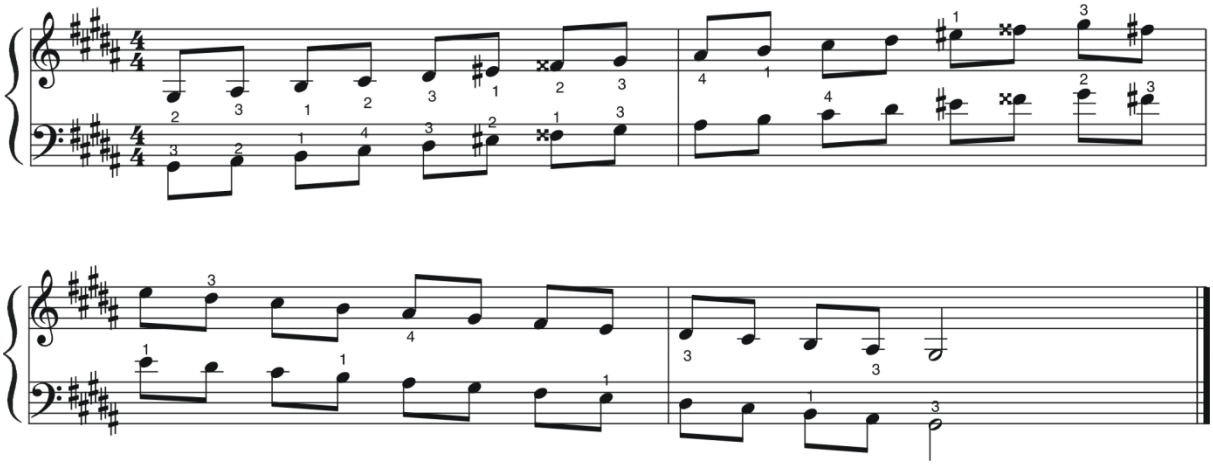
B Major Scales



G# Harmonic Minor Scale



G# Melodic Minor Scale



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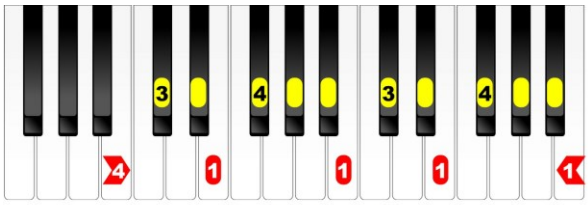
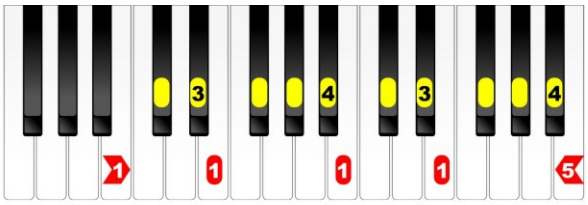
B Major

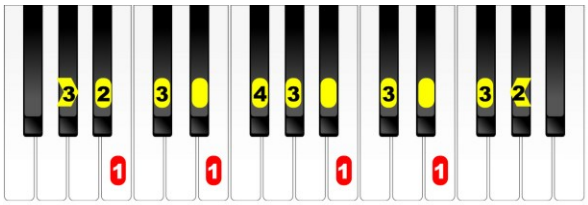


Left Hand

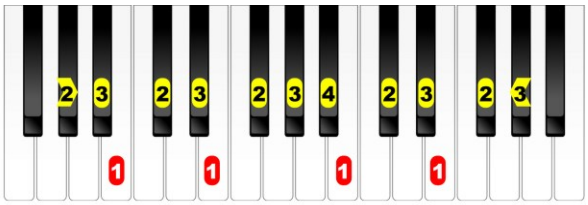


Right Hand

G# Natural Minor

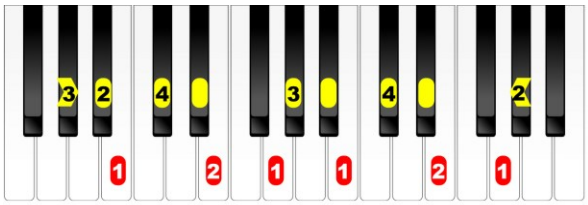


Left Hand



Right Hand

G# Harmonic Minor



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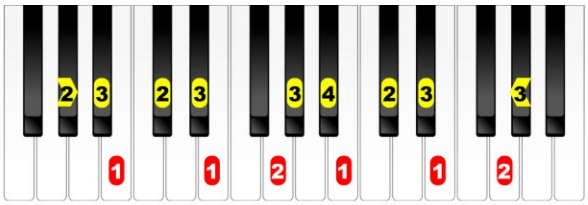
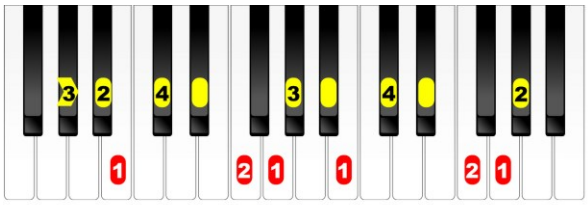
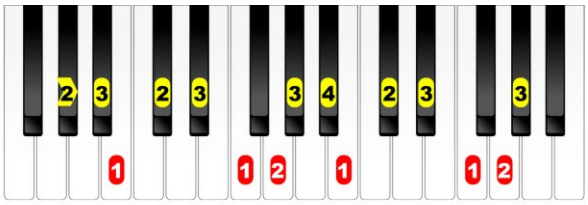


Right Hand

G# Melodic Minor (Ascending)

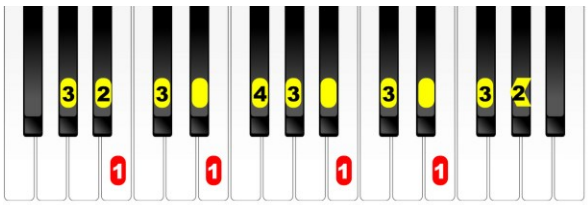


Left Hand

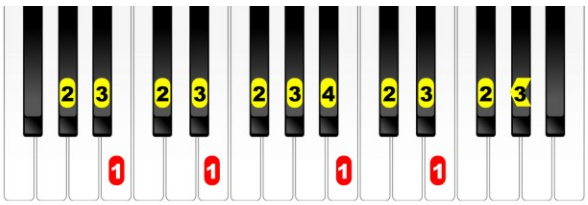


Right Hand

G# Melodic Minor (Descending)



Left Hand



Right Hand

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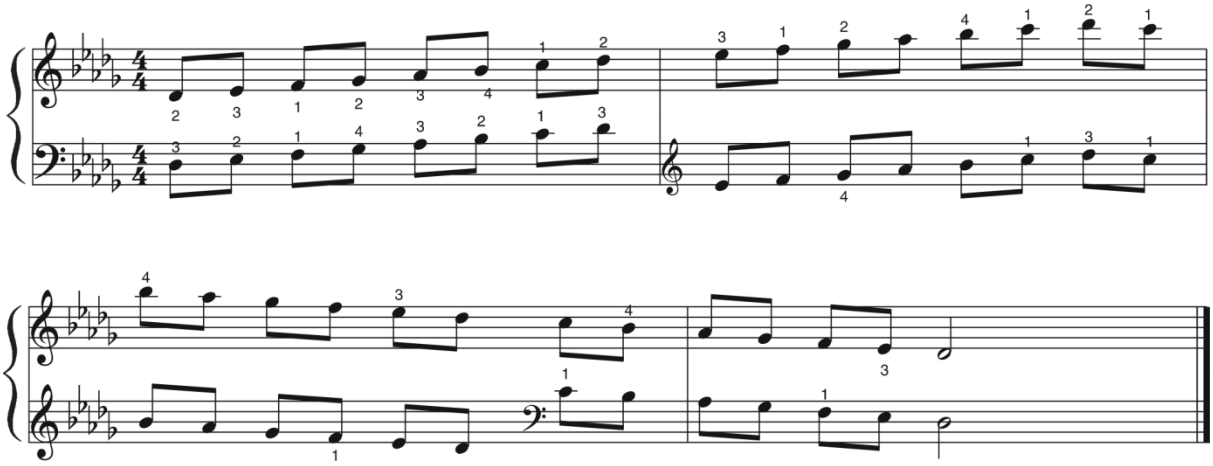
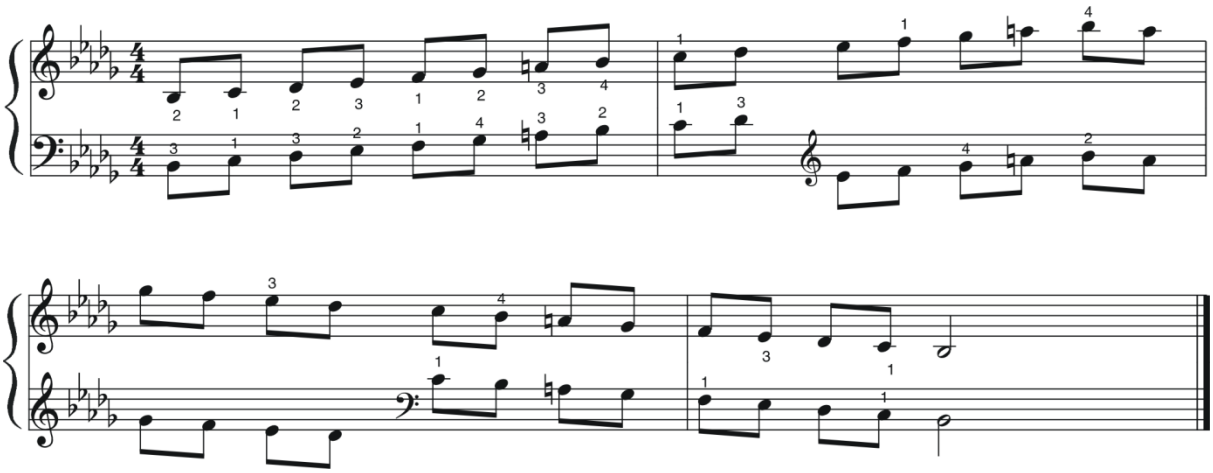
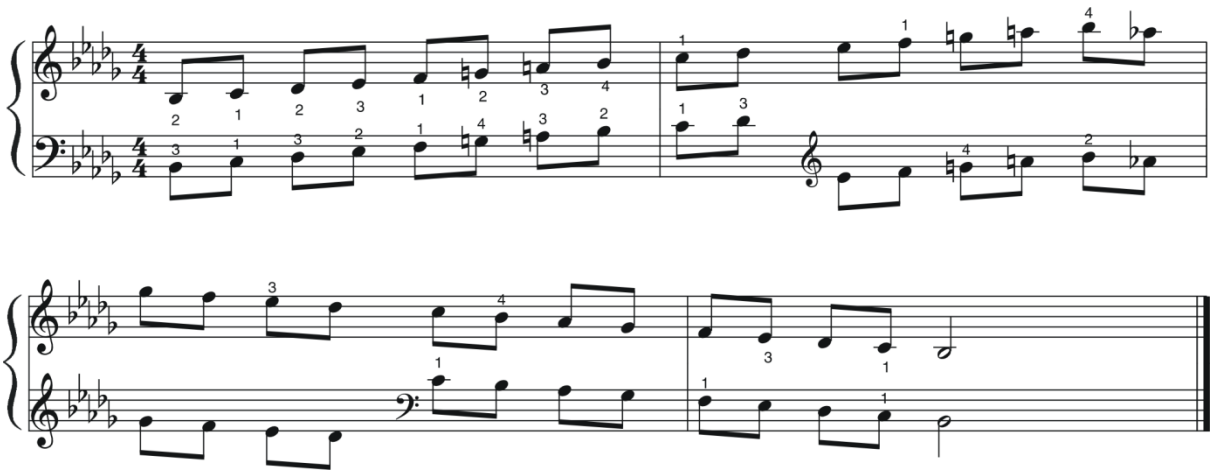
D♭ Major Scales



B♭ Harmonic Minor Scale



B♭ Melodic Minor Scale



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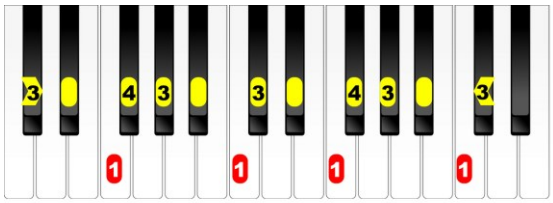
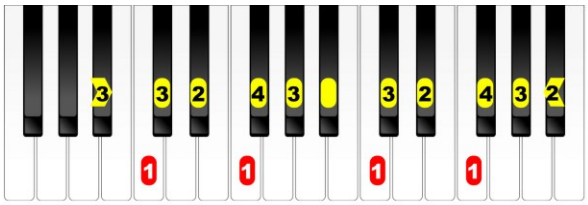
D♭ Major



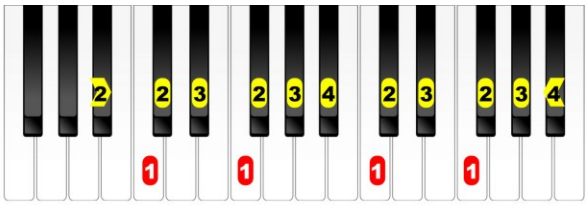
Left Hand

Right Hand

B♭ Natural Minor

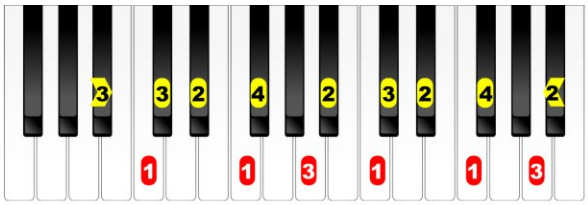


Left Hand

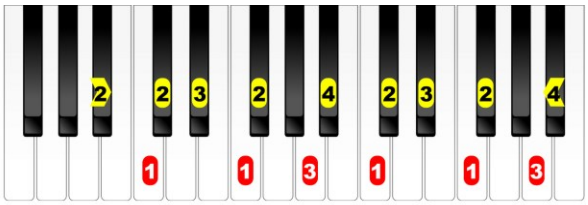


Right Hand

B♭ Harmonic Minor

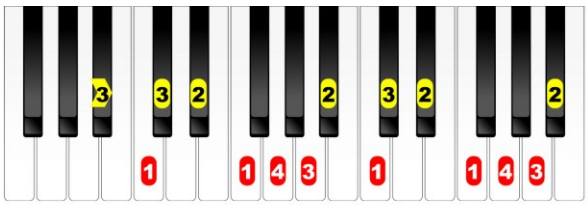


Left Hand

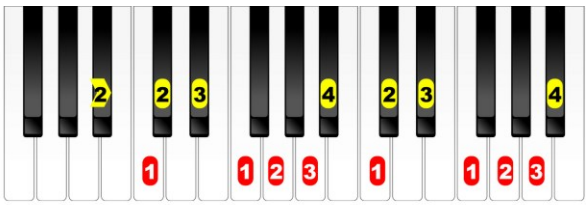


Right Hand

B♭ Melodic Minor (Ascending)

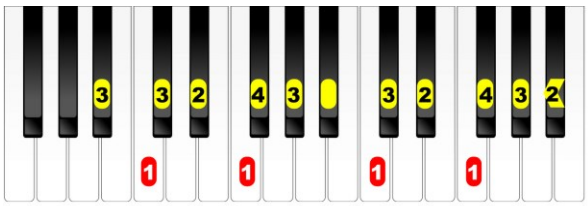


Left Hand

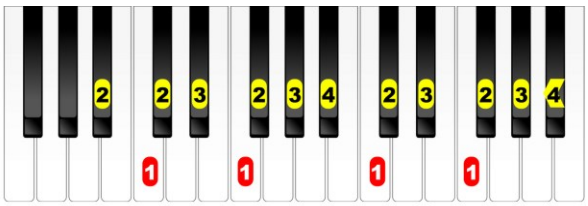


Right Hand

B♭ Melodic Minor (Descending)



Left Hand



Right Hand

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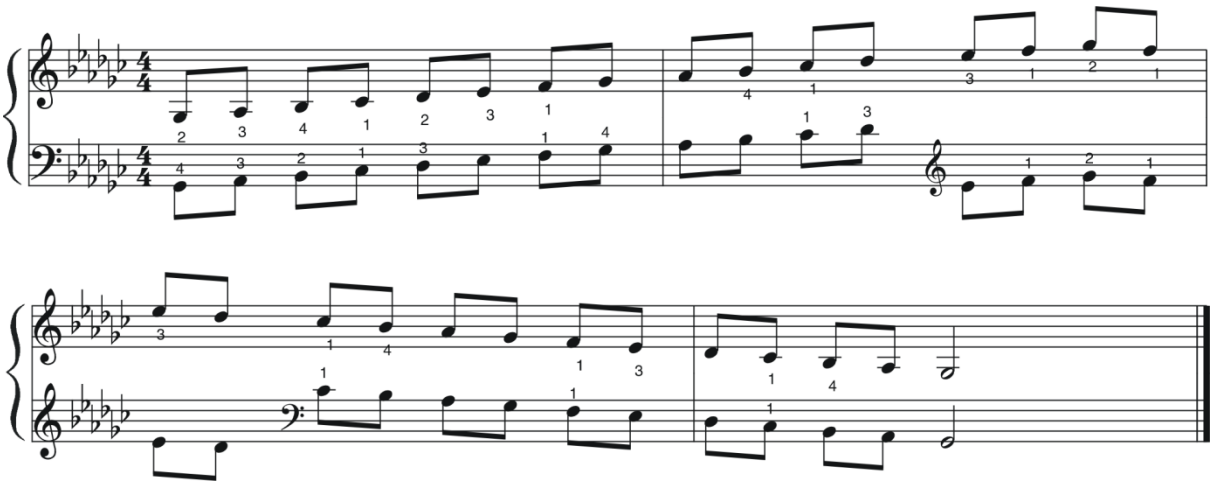
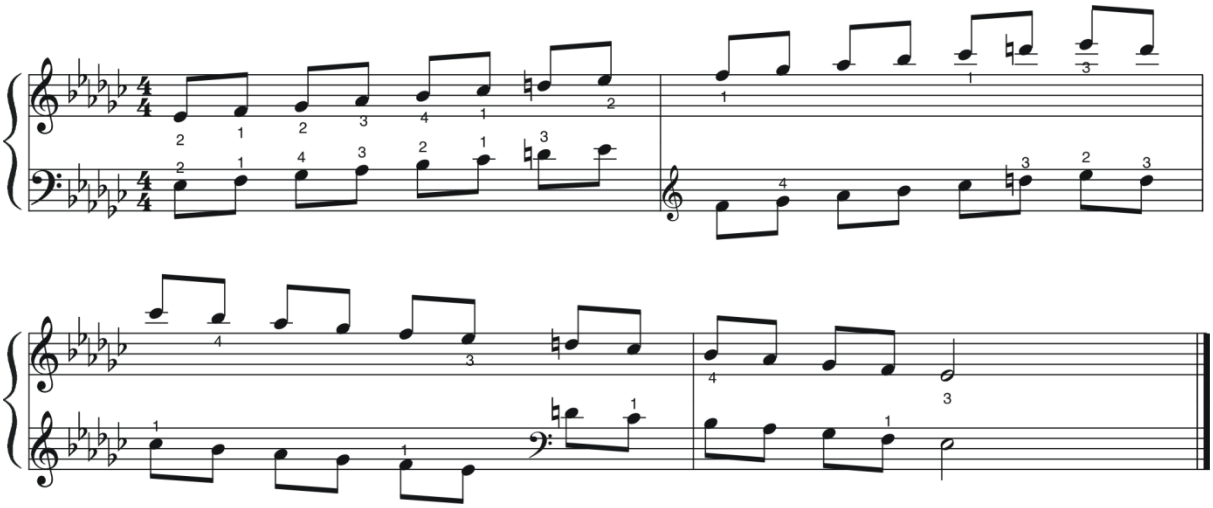
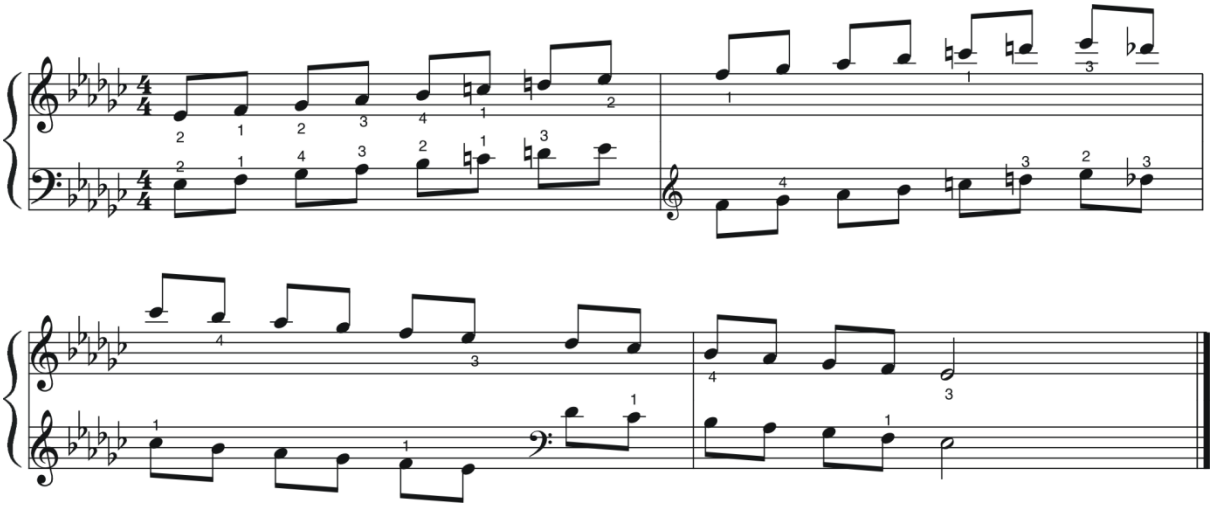
G♭ Major Scales



E♭ Harmonic Minor Scale



E♭ Melodic Minor Scale



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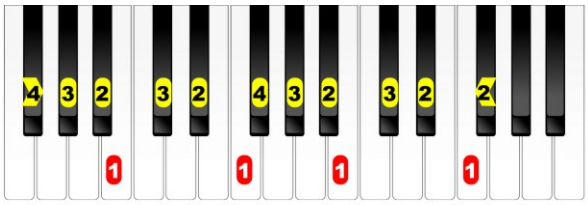
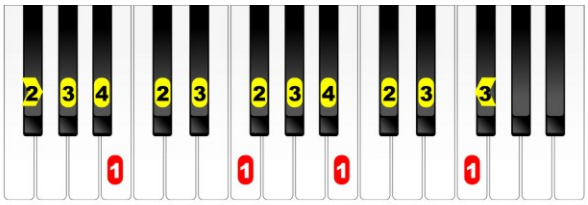
G♭ Major

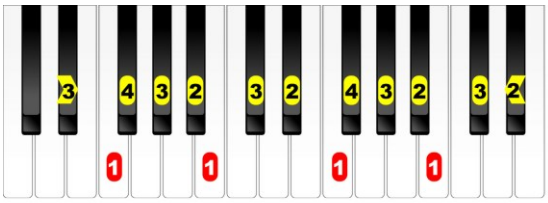


Left Hand



Right Hand

E♭ Natural Minor



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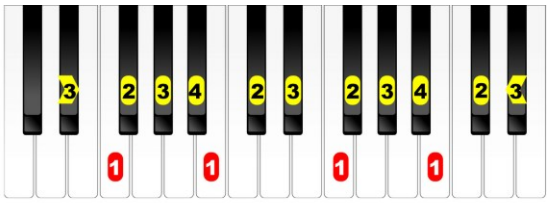


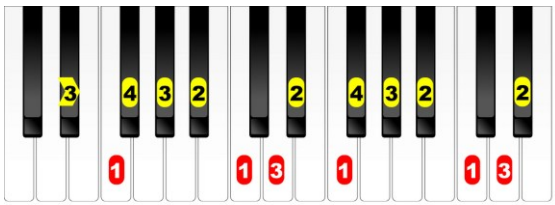
Right Hand

E♭ Harmonic Minor

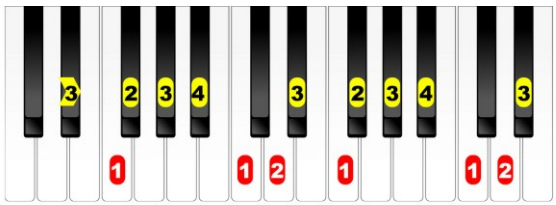
Left Hand

Right Hand

E♭ Melodic Minor (Ascending)



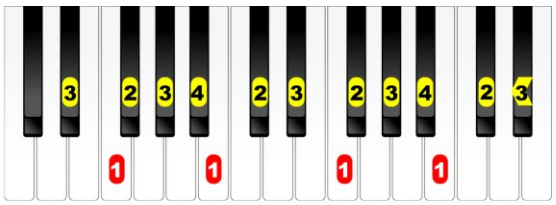
Left Hand



Right Hand

E♭ Melodic Minor (Descending)

Left Hand



Right Hand

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⬅ Pentatonic & Blues Scales in the most used keys ➡

These scales are used extensively in jazz, blues and pop improvisation. The fingering given here is for a guide only as there are many possible alternatives - 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 7sus4** 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 pentatonic scales but note that the blues scale is neither major nor minor.

Using variations on these scales alone can produce some really inventive improvisations. But add broken chords, arpeggios and the major scales starting on various notes (modes) and you will have it all!

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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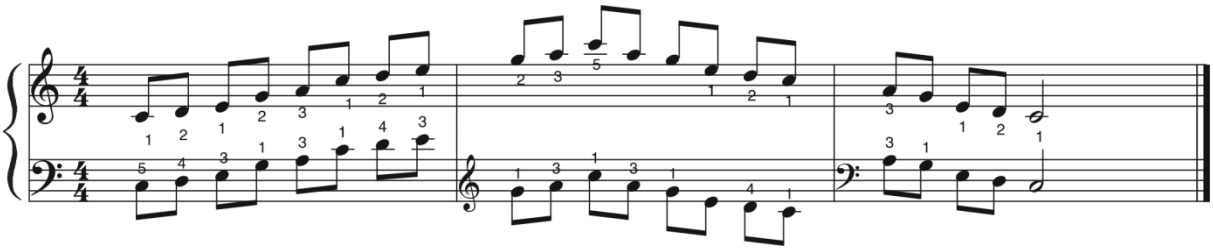
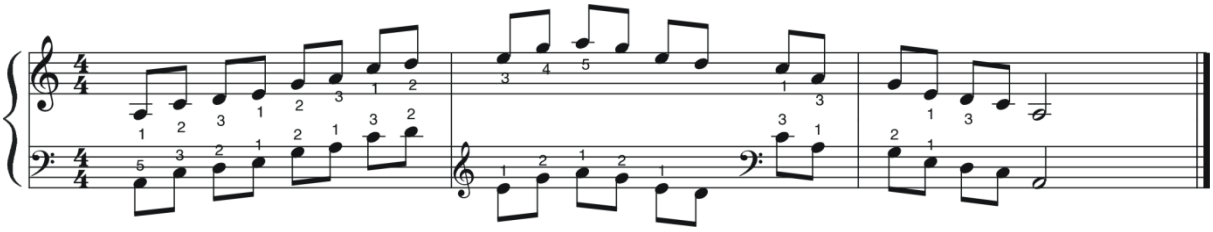
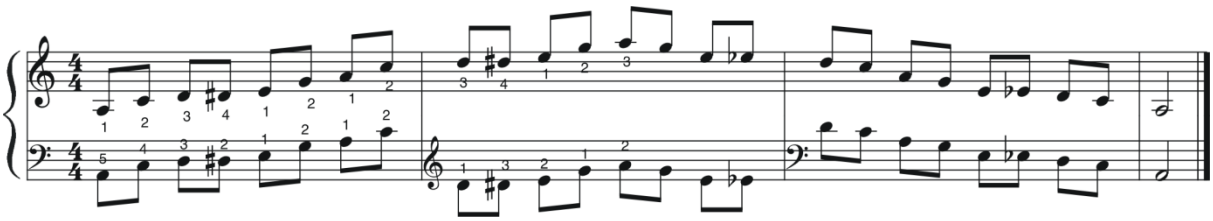
C Major Pentatonic Scale



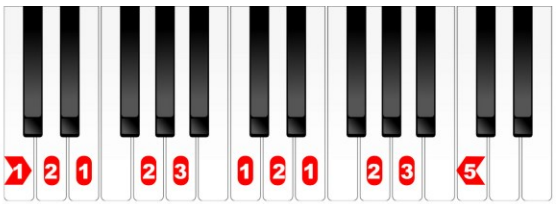
A minor Pentatonic Scale



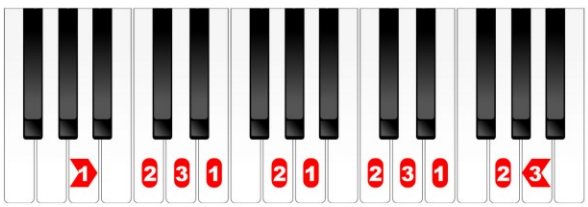
A Blues Scale



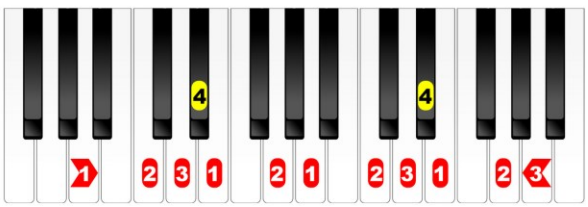
Keyboard View (Right Hand Fingering Only)



C Major Pentatonic



A Minor Pentatonic



A Blues Scale

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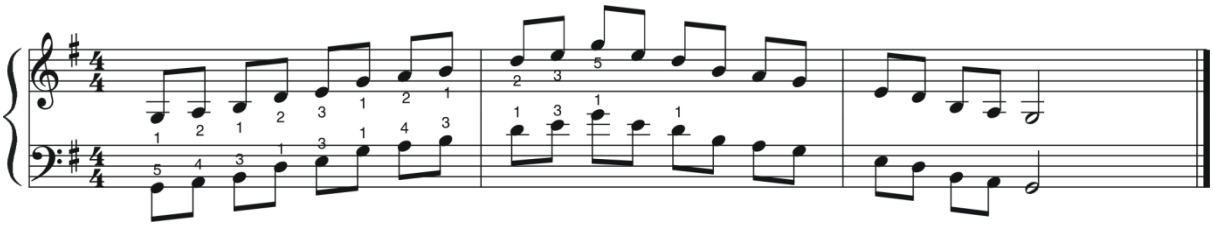
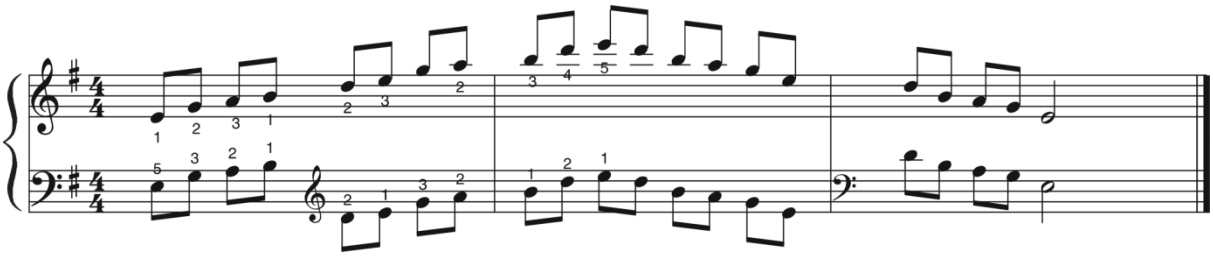
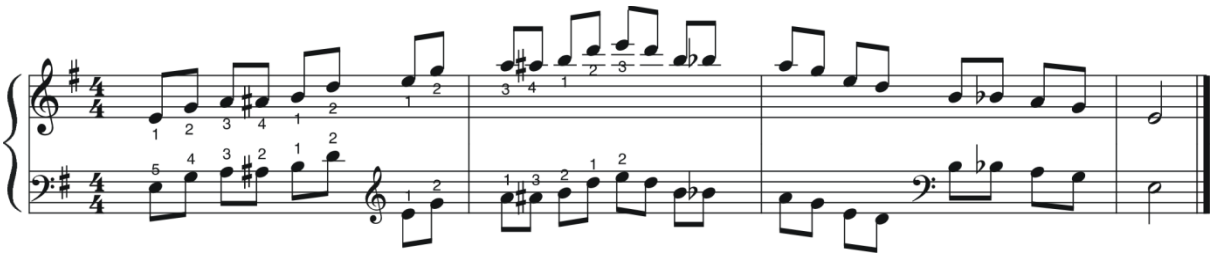
G Major Pentatonic Scale



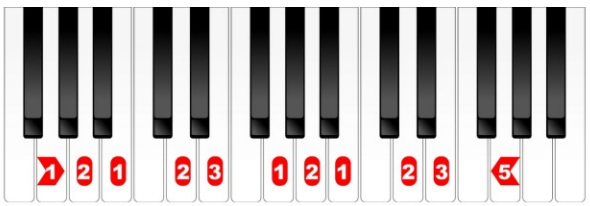
E minor Pentatonic Scale



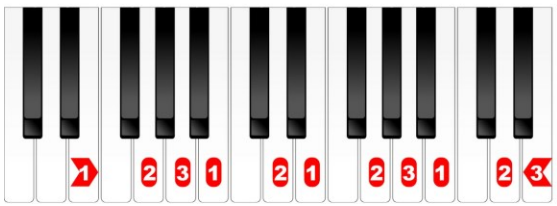
E Blues Scale



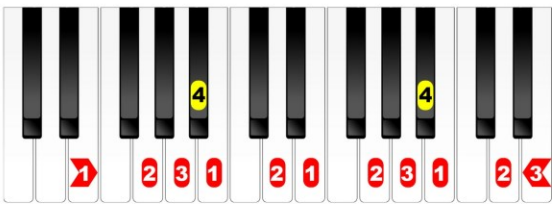
Keyboard View (Right Hand Fingering Only)



G Major Pentatonic



E Minor Pentatonic



E Blues Scale

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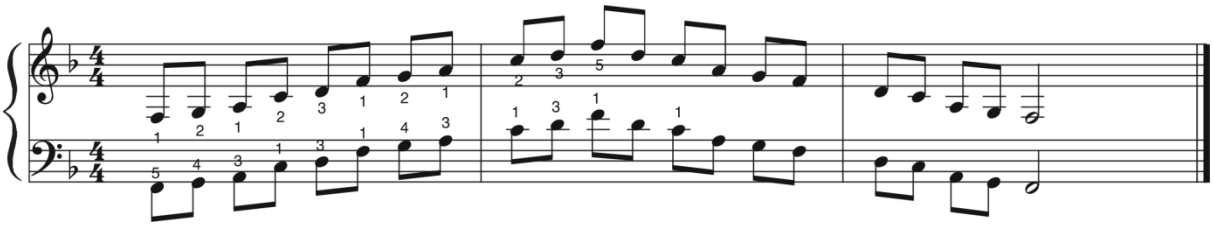
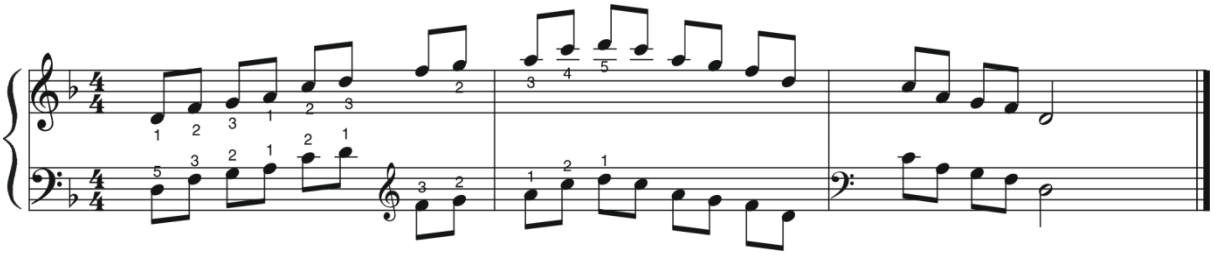
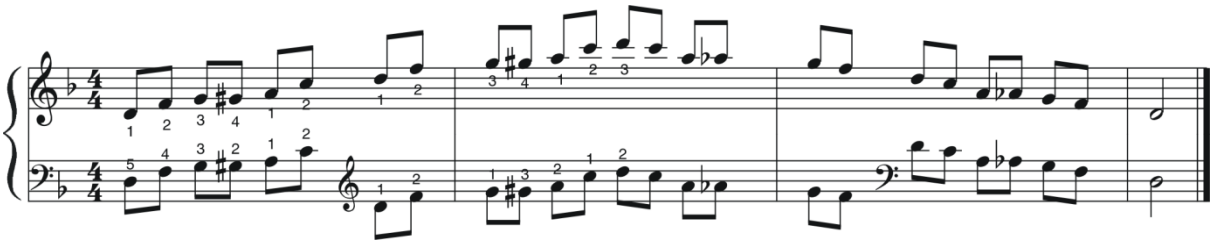
F Major Pentatonic Scale



D minor Pentatonic Scale



D Blues Scale



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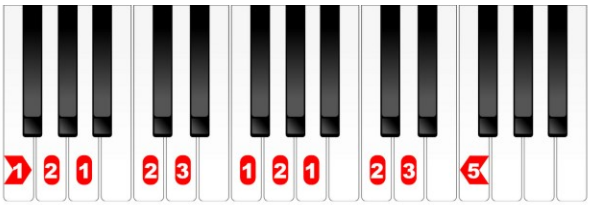
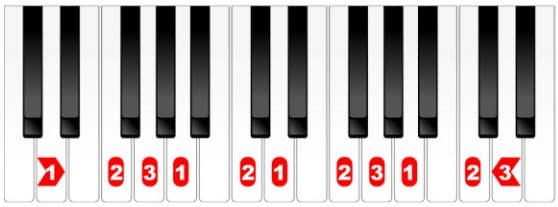
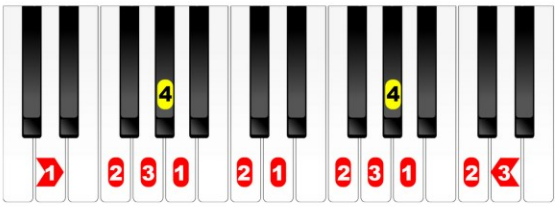


F Major Pentatonic



D Minor Pentatonic



D Blues Scale

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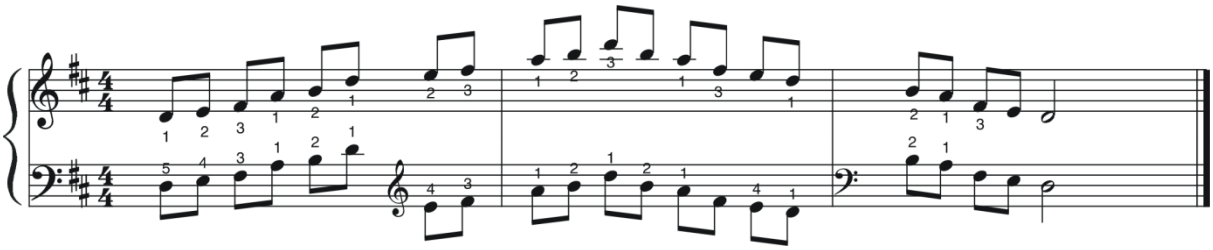
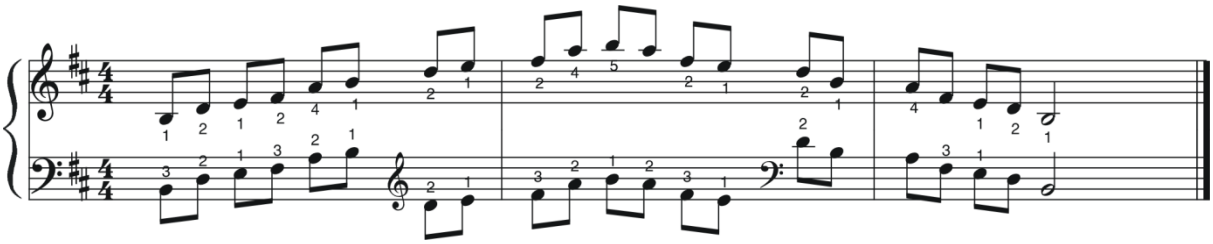
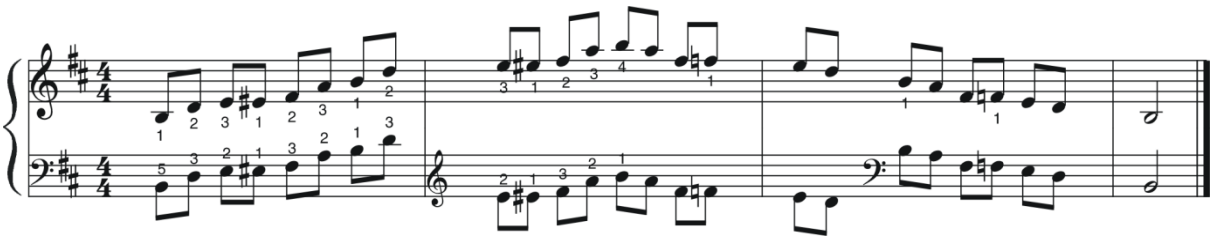
D Major Pentatonic Scale



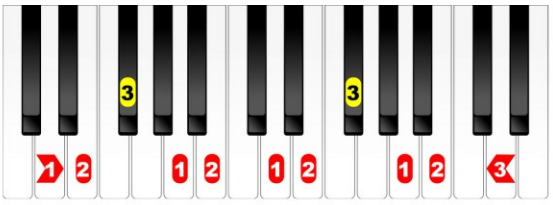
B minor Pentatonic Scale



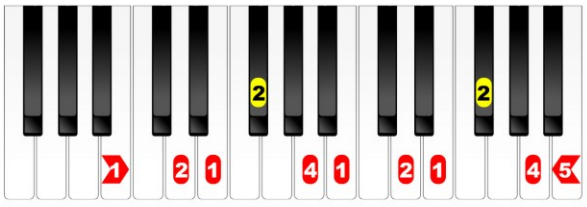
B Blues Scale



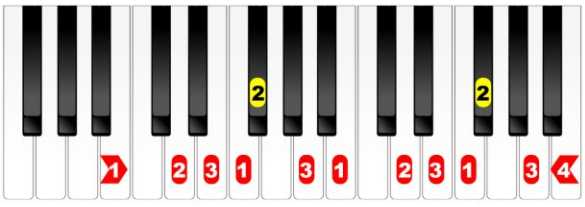
Keyboard View (Right Hand Fingering Only)



D Major Pentatonic



B Minor Pentatonic



B Blues Scale

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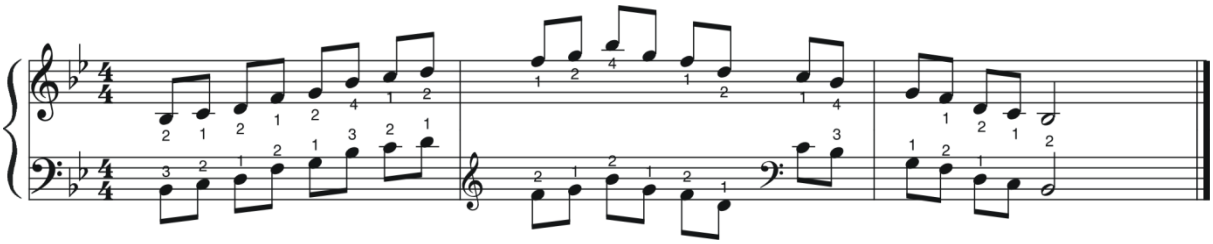
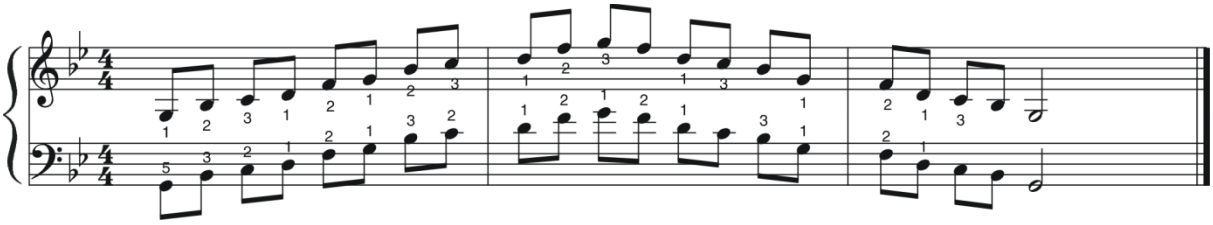
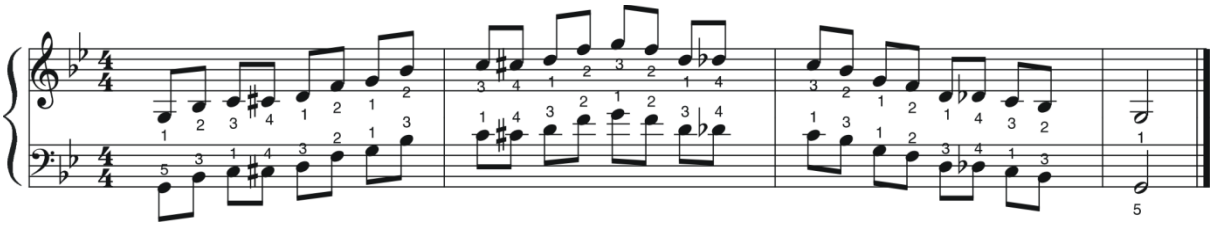
B♭ Major Pentatonic Scale



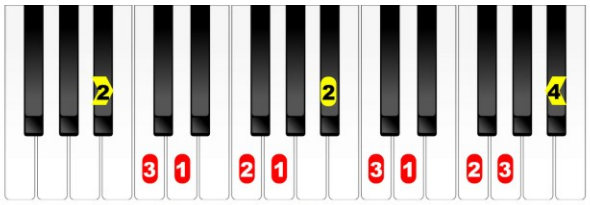
G minor Pentatonic Scale



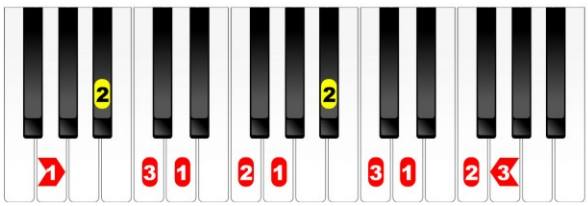
G Blues Scale



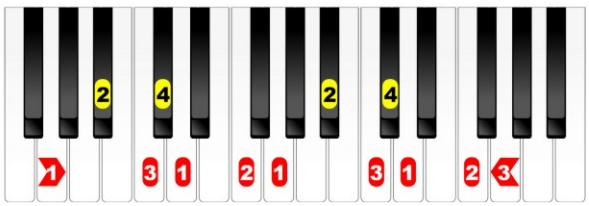
Keyboard View (Right Hand Fingering Only)



Bb Major Pentatonic



G Minor Pentatonic



G Blues Scale

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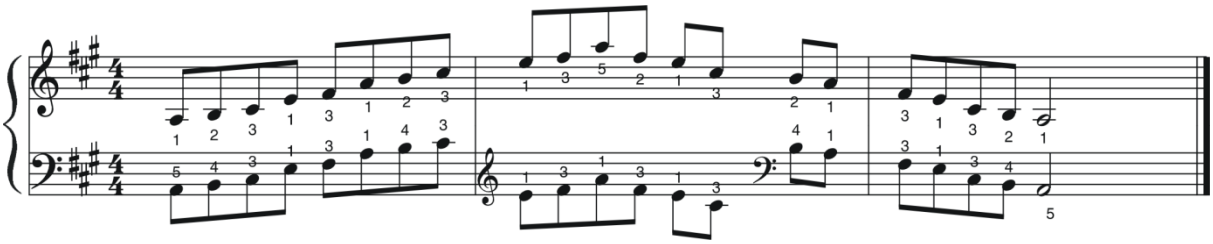
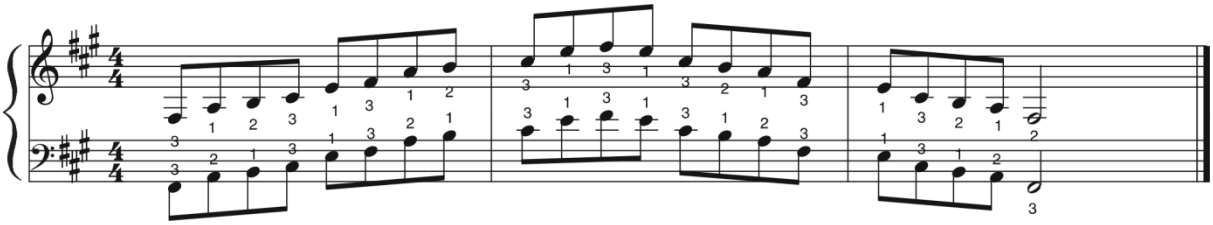
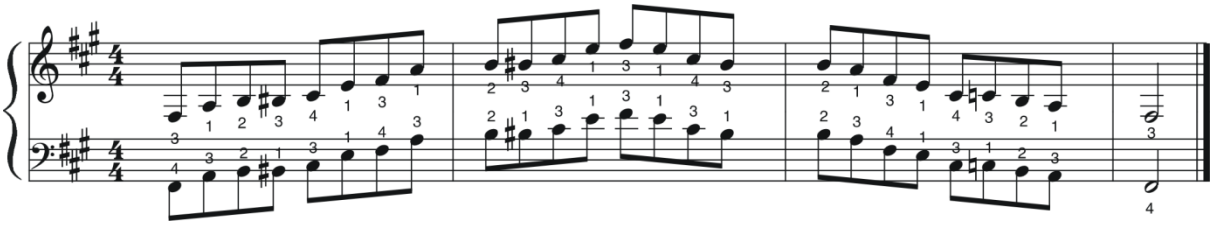
A Major Pentatonic Scale



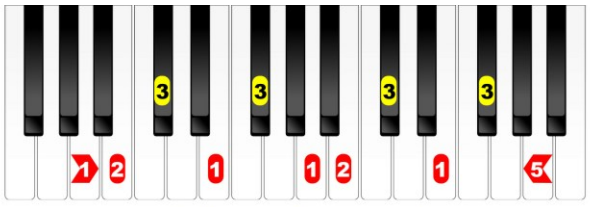
F# minor Pentatonic Scale



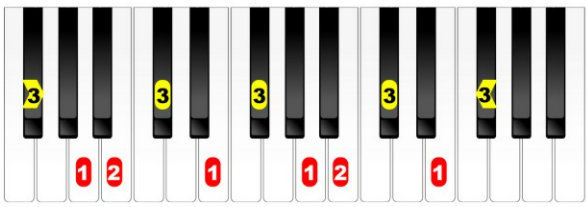
F# Blues Scale



Keyboard View (Right Hand Fingering Only)



A Major Pentatonic



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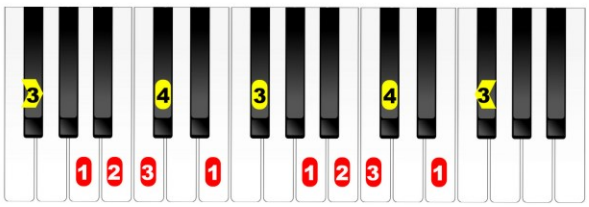

F# Blues Scale

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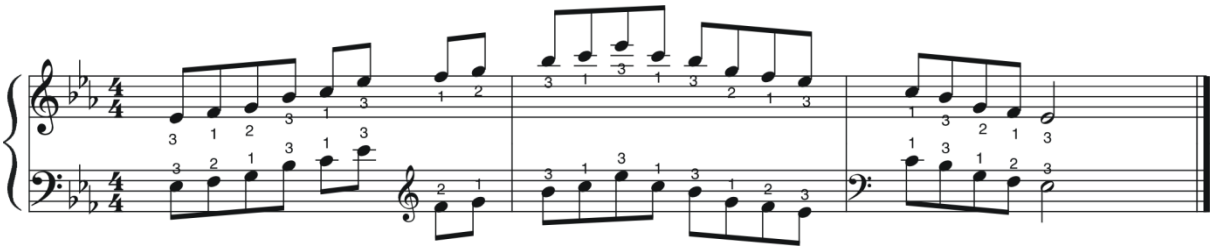
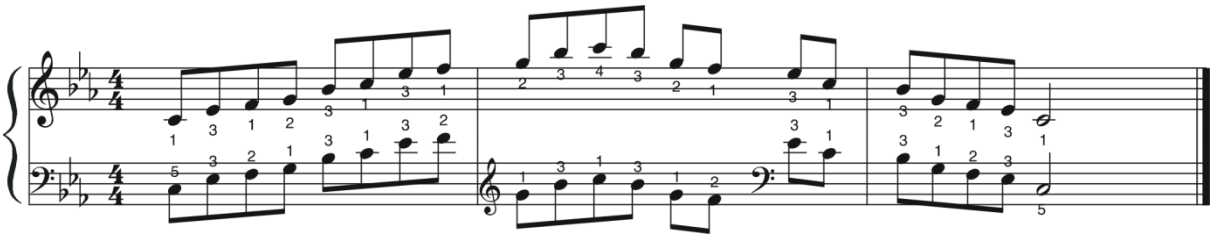
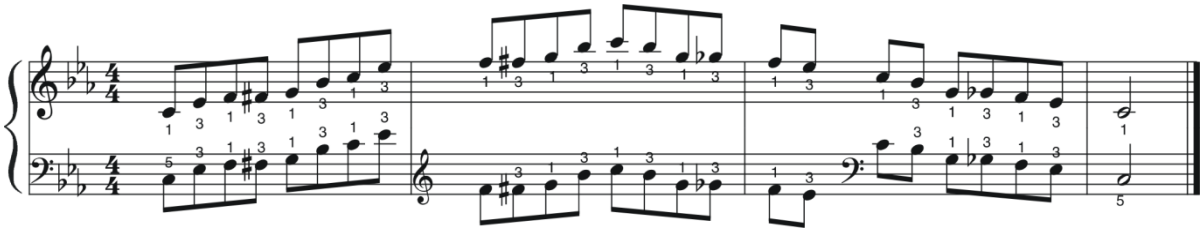
E♭ Major Pentatonic Scale



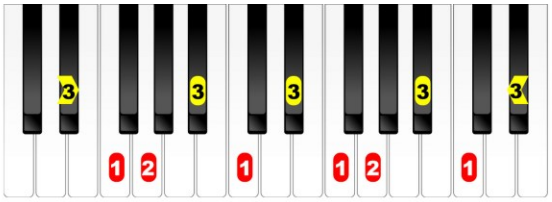
C minor Pentatonic Scale



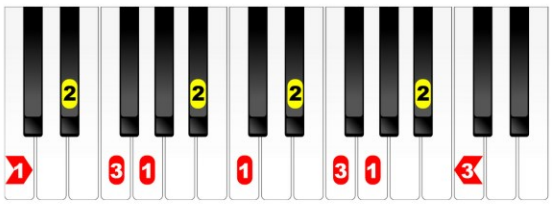
C Blues Scale



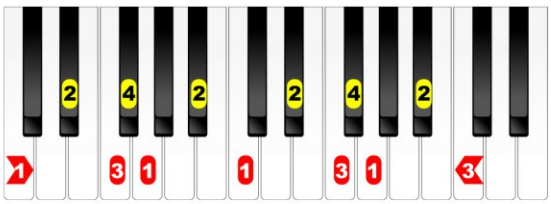
Keyboard View (Right Hand Fingering Only)



Eb Major Pentatonic



C Minor Pentatonic



C Blues Scale

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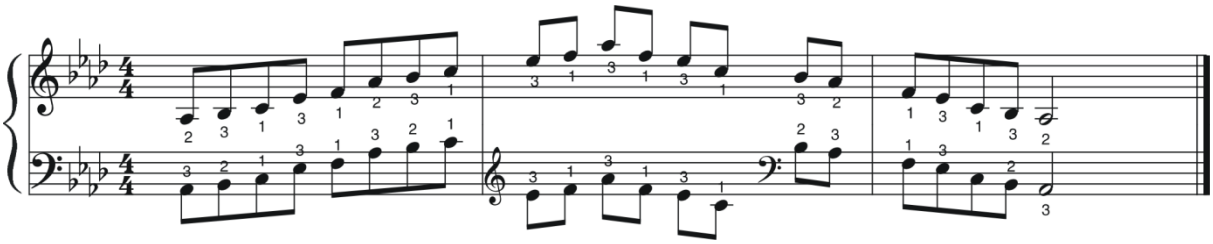
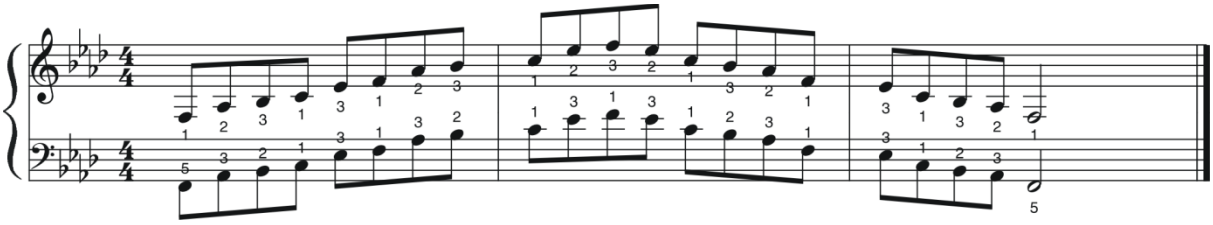
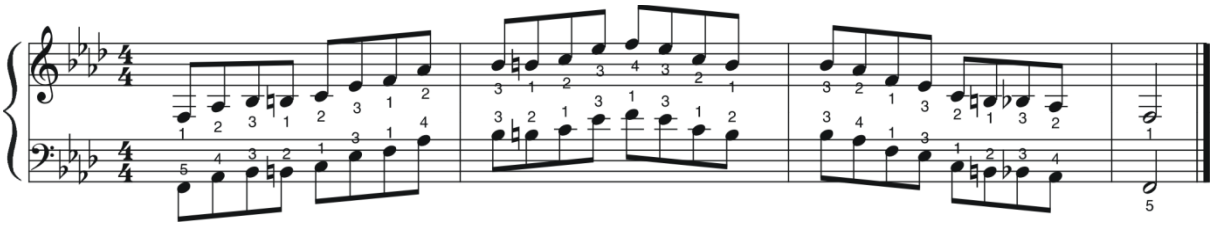
A♭ Major Pentatonic Scale



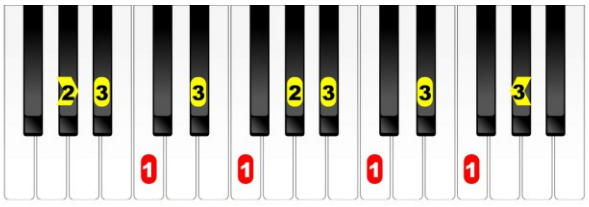
F minor Pentatonic Scale



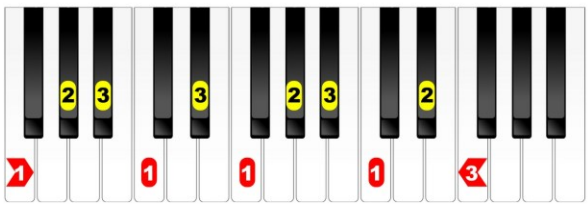
F Blues Scale



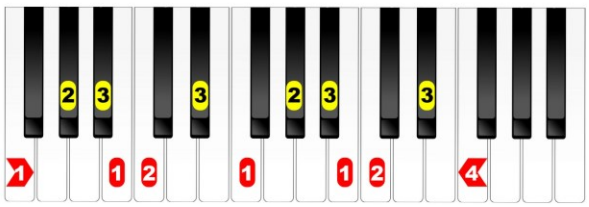
Keyboard View (Right Hand Fingering Only)



Ab Major Pentatonic



F Minor Pentatonic



F Blues Scale

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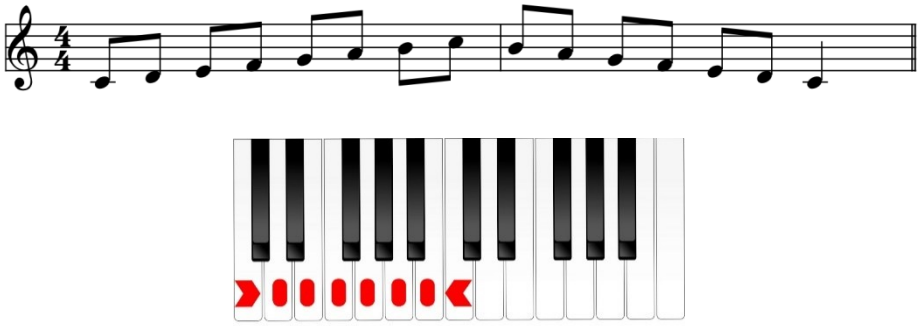
Scale Modes Explanation

As previously mentioned, all scales follow the same pattern of intervals. The intervals for the major scale starting on the tonic is 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.

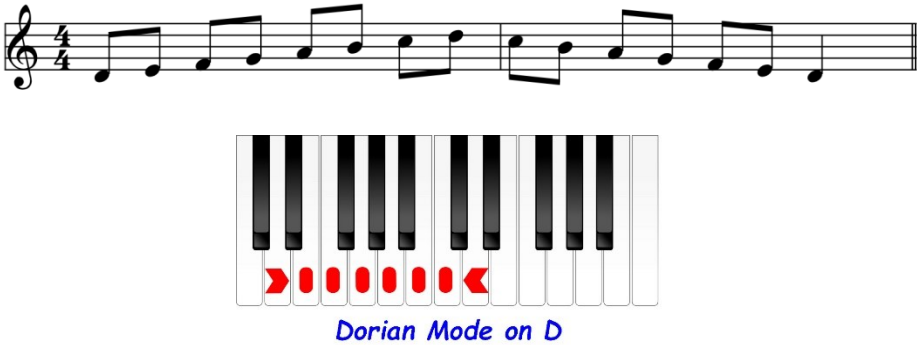
Ionian Mode



Ioninan 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**.

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**.

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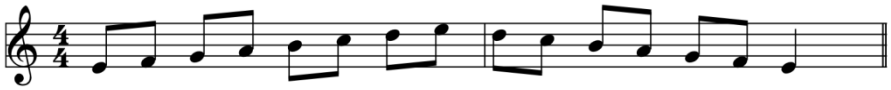
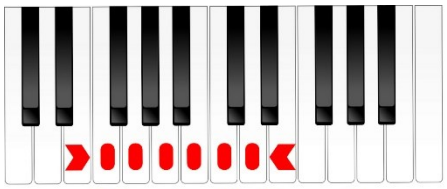
Phrygian Mode

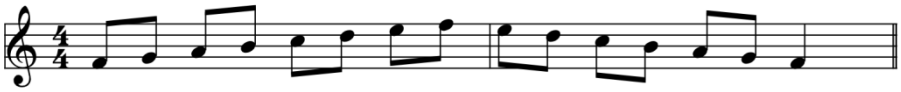


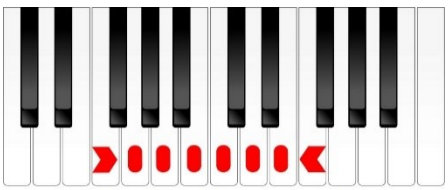


Phrygian Mode on E

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

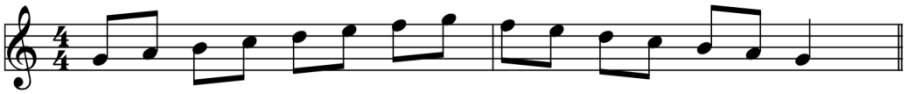


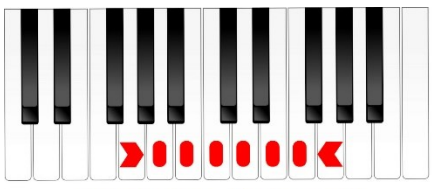


Lydian Mode on F

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**.

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**.

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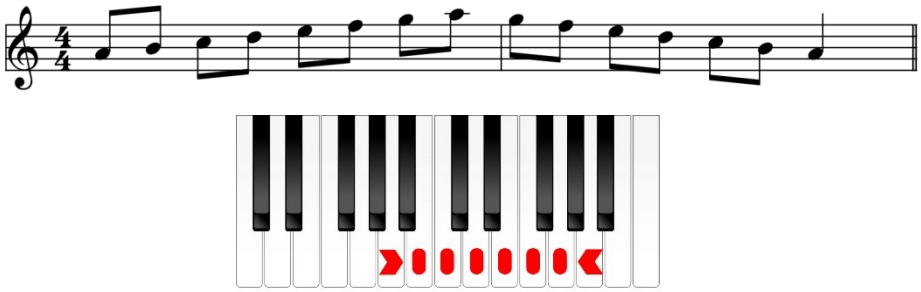
Aeolian Mode

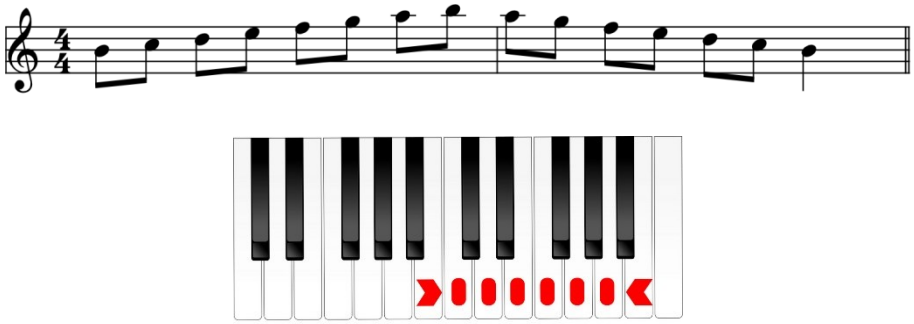


Aeolian Mode on A

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.

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**.

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

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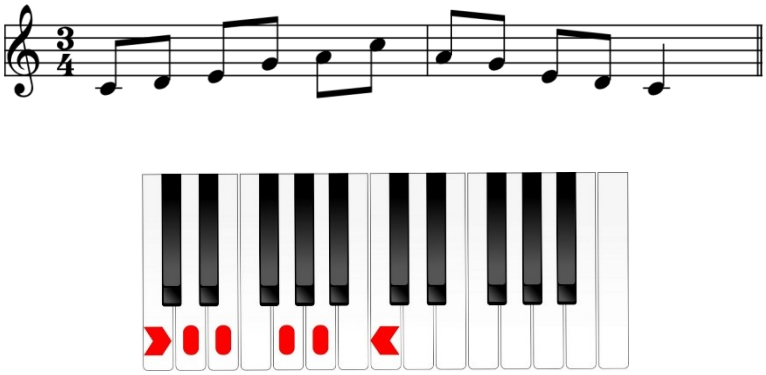
Modes of the Pentatonic Scales

It makes no difference whether we use the **major** or **minor** pentatonic scales as they contain exactly the same notes as shown previously and which will be made very clear shortly. But we'll start with the **C major pentatonic** scale in its root position as shown below.

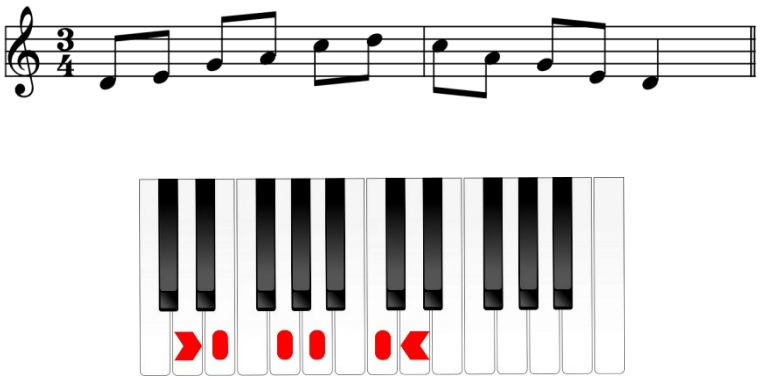
Note that in all modes of this scale there are no semitone intervals - they are always tones (2) or minor 3rd (3) intervals as shown.

Mode 1



In this first mode (above) the intervals are **2 - 2 - 3 - 2 - 3**. In the key of **C major / A minor** (as shown here) the notes are: **C - D - E - G - A - C**.

Mode 2



In this mode the intervals are **2 - 3 - 2 - 3 - 2**. In the key of **C major / A minor** (as shown here) the notes are: **D - E - G - A - C - D**.

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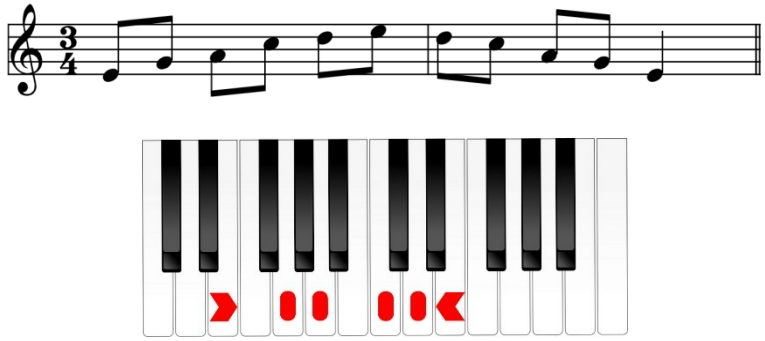
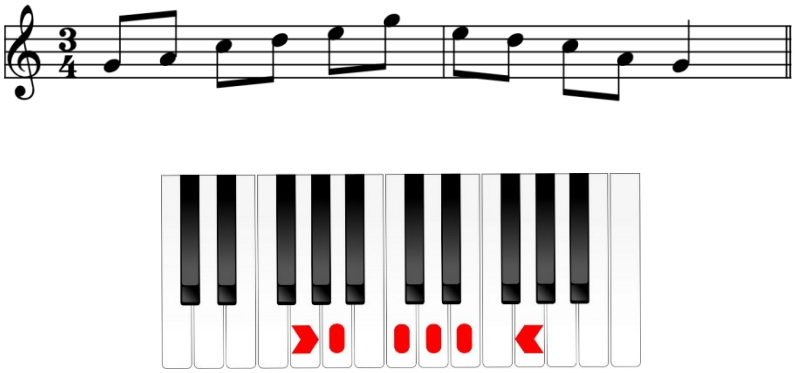
Mode 3



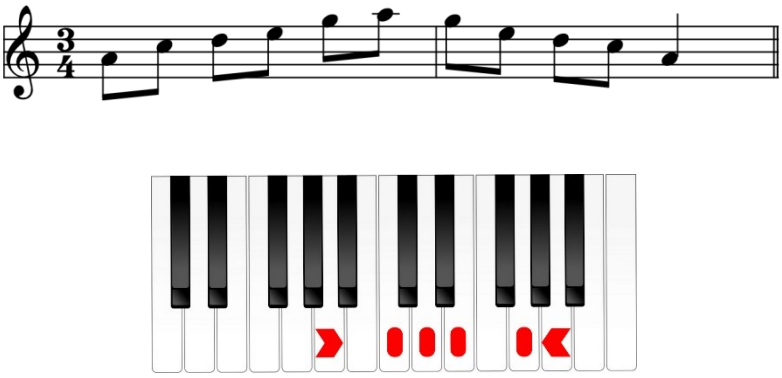
In this mode the intervals are **3 - 2 - 3 - 2 - 2**. In the key of **C major / A minor** (as shown here) the notes are: **E - G - A - C - D - E**.

Mode 4



In this mode the intervals are **2 - 3 - 2 - 2 - 3**. In the key of **C major / A minor** (as shown here) the notes are: **G - A - C - D - E - G**.

Mode 5



In this mode the intervals are **3 - 2 - 2 - 3 - 2**. In the key of **C major / A minor** (as shown here) the notes are: **A - C - D - E - G - A**.

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This last mode is the root position (mode) of the **Am pentatonic** scale. Never forget that the major pentatonic and the relative minor pentatonic are different modes of the **same scale** and are the notes of the **major 6/9** and **minor 7sus4** chords!

The audio link for this section is: http://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 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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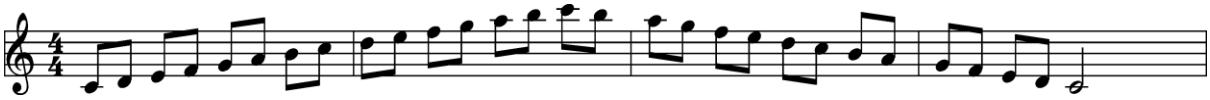
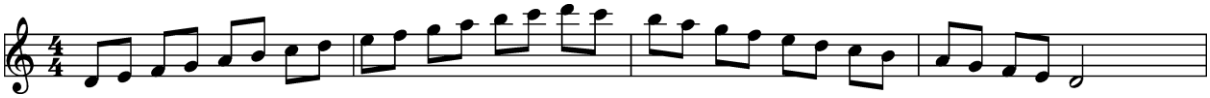
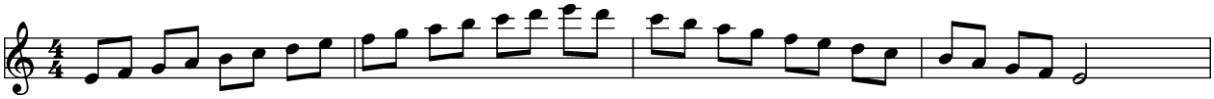
Ionian on C (C major scale root position)



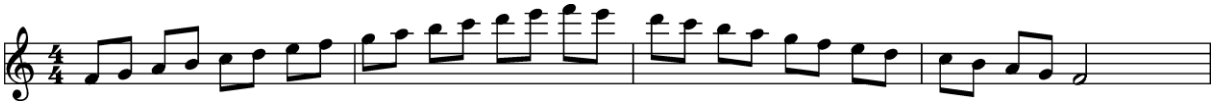
Dorian on D (C major)



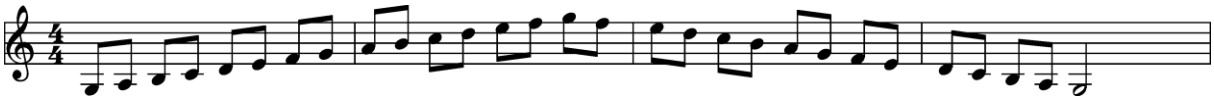
Phrygian on E (C major)



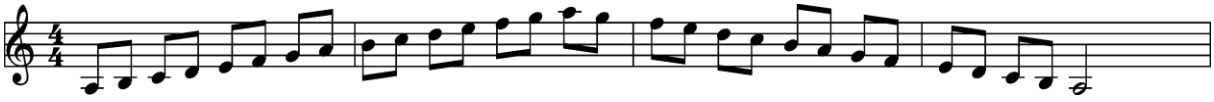
Lydian on F (C major)



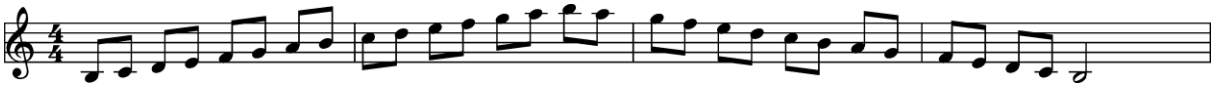
Mixolydian on G (C major)



Aeolian on A (Natural A minor scale)



Locrian on B (C major)



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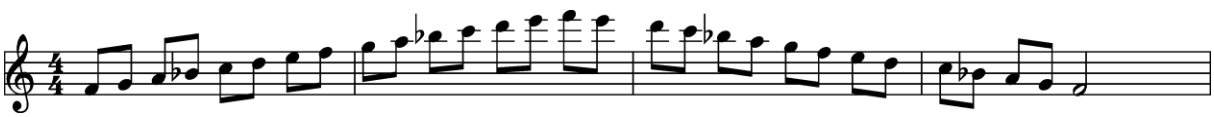
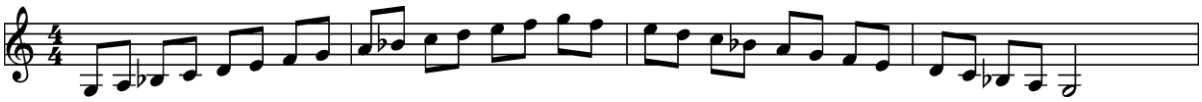
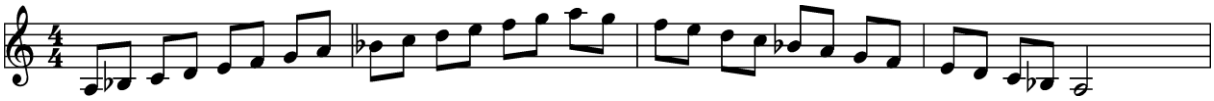
Ionian on F (F major scale root position)



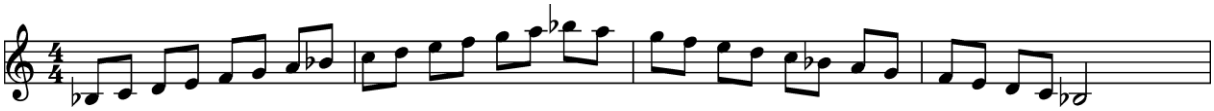
Dorian on G (F major)



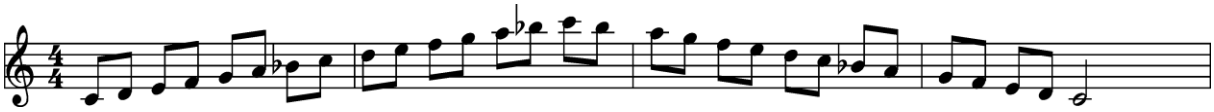
Phrygian on A (F major)



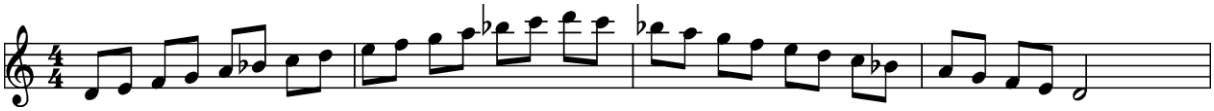
Lydian on B♭ (F major)



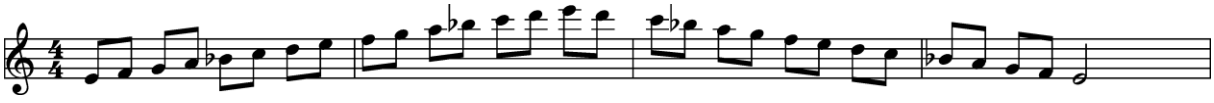
Mixolydian on C (F major)



Aeolian on D (Natural D minor scale)



Locrian on E (F major)



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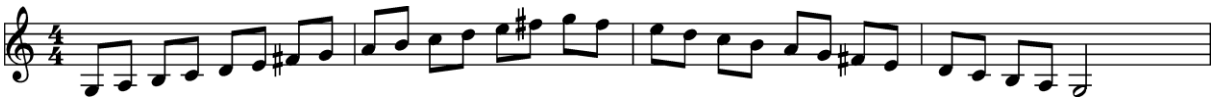
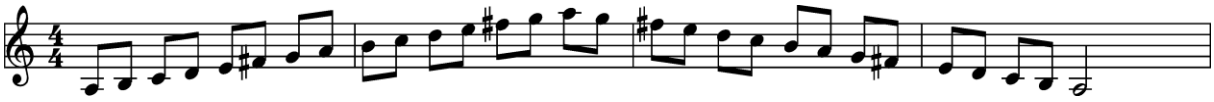
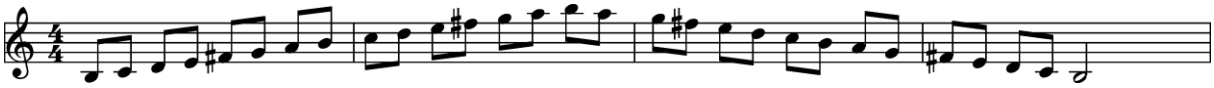
Ionian on G (G major scale root position)



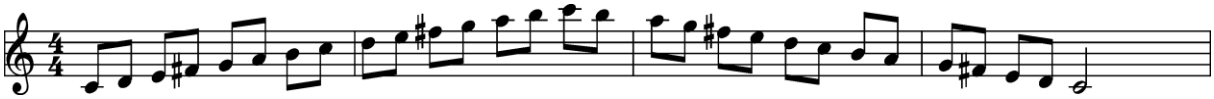
Dorian on A (G major)



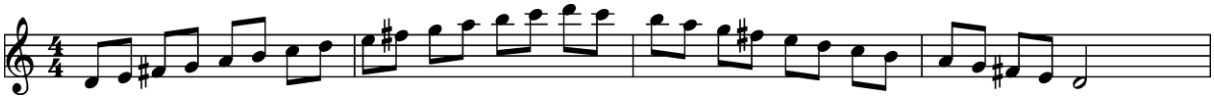
Phrygian on B (G major)



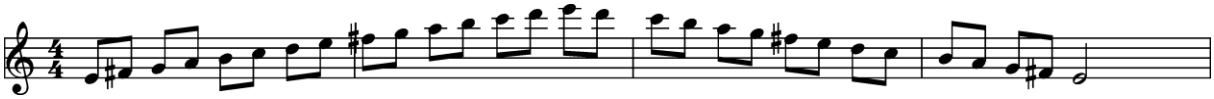
Lydian on C (G major)



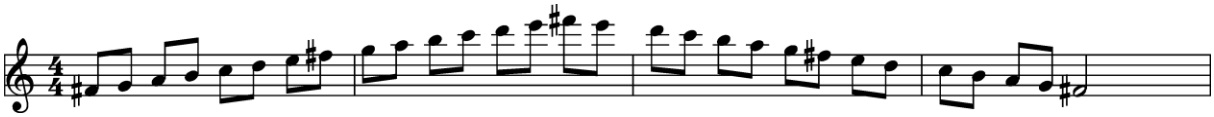
Mixolydian on D (G major)



Aeolian on E (Natural E minor scale)



Locrian on F# (G major)



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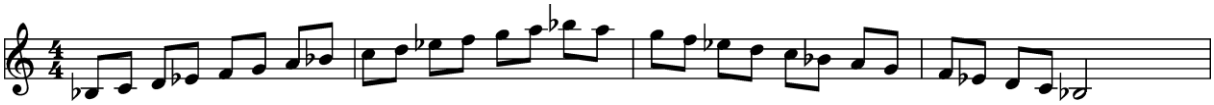
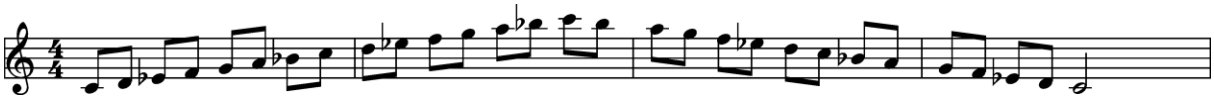
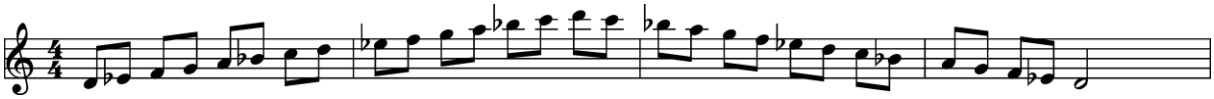
Ionian on B♭ (B♭ major scale root position)



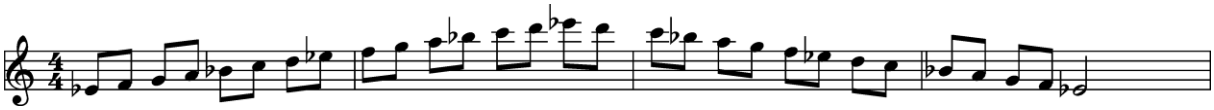
Dorian on C (B♭ major)



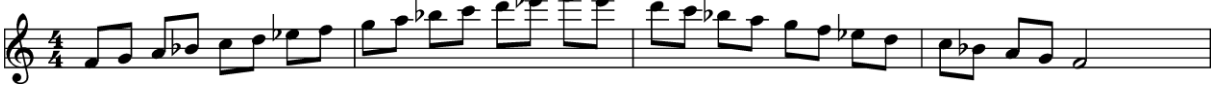
Phrygian on D (B♭ major)



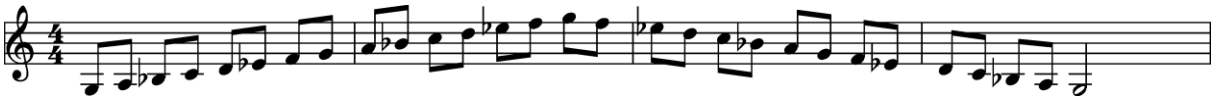
Lydian on E♭ (B♭ major)



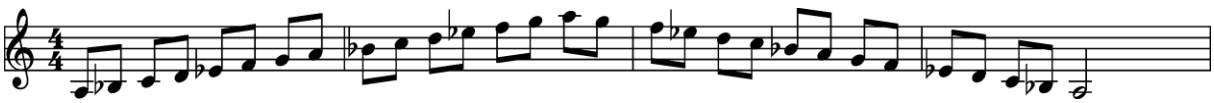
Mixolydian on F (B♭ major)



Aeolian on G (Natural G minor scale)



Locrian on A (B♭ major)



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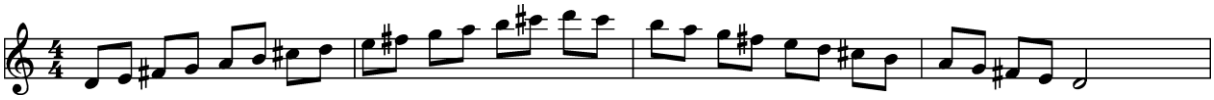
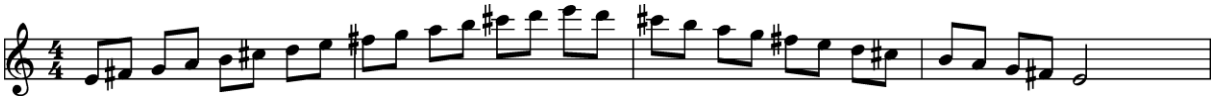
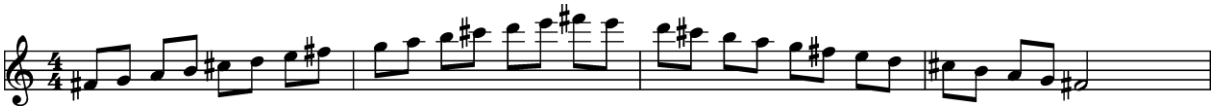
Ionian on D (D major scale root position)



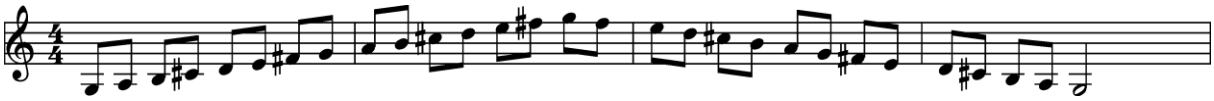
Dorian on E (D major)



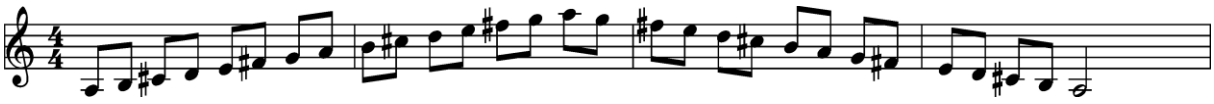
Phrygian on F# (D major)



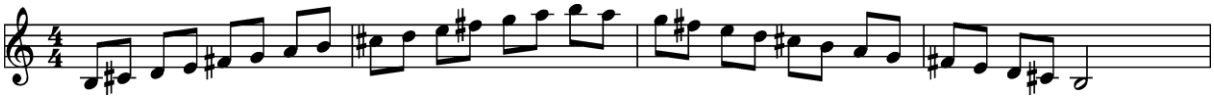
Lydian on G (D major)



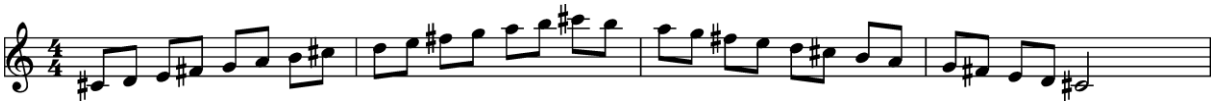
Mixolydian on A (D major)



Aeolian on B (Natural B minor scale)



Locrian on C# (D major)



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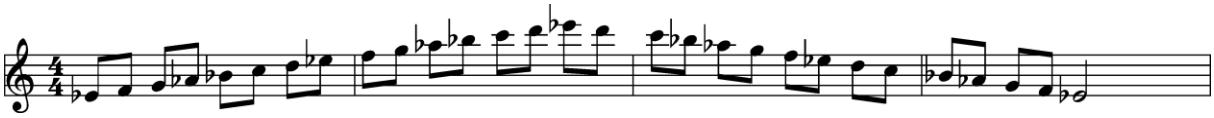
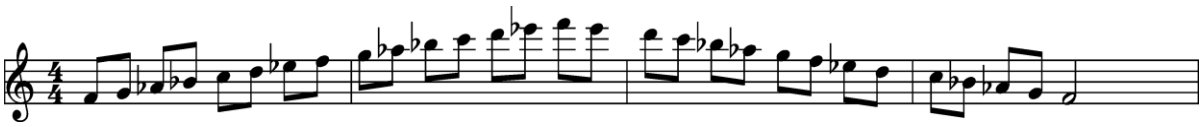
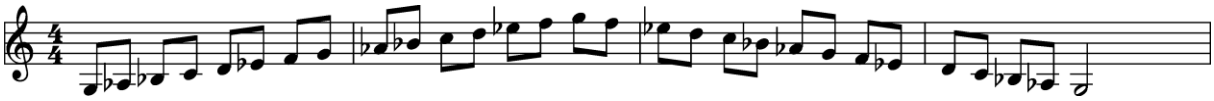
Ionian on E♭ (E♭ major scale root position)



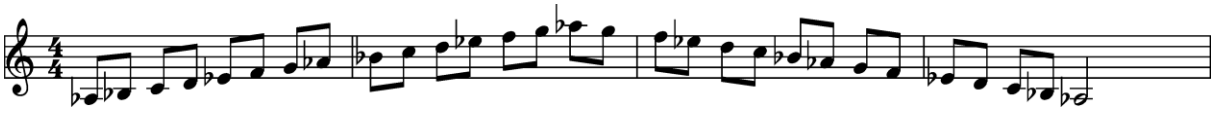
Dorian on F (E♭ major)



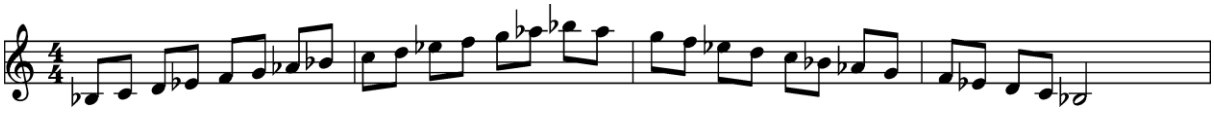
Phrygian on G (E♭ major)



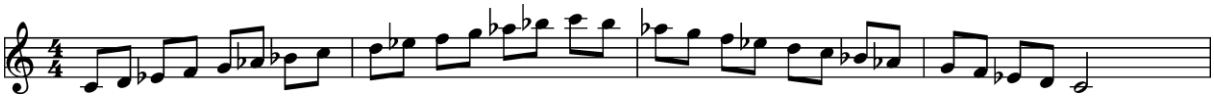
Lydian on A♭ (E♭ major)



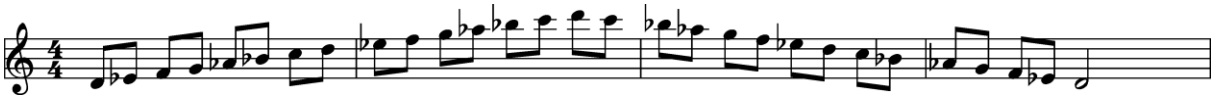
Mixolydian on B♭ (E♭ major)



Aeolian on C (Natural C minor scale)



Locrian on D (E♭ major)



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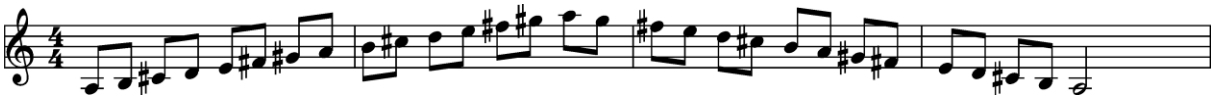
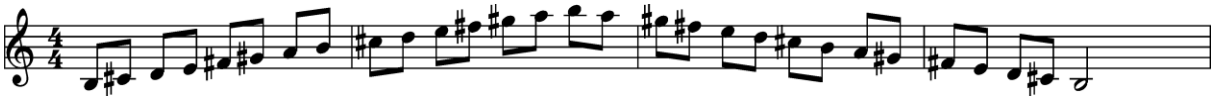
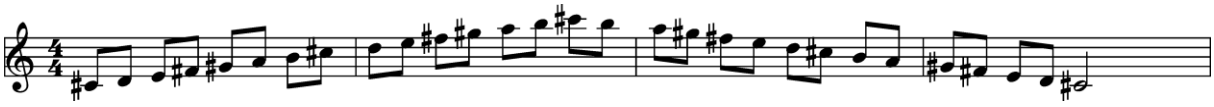
Ionian on A (A major scale root position)



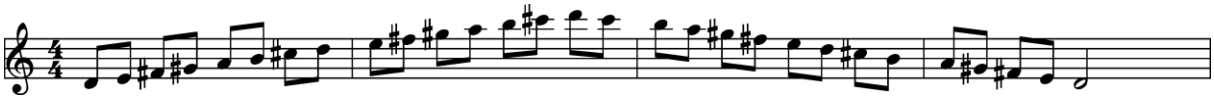
Dorian on B (A major)



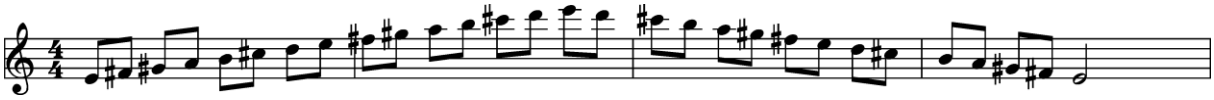
Phrygian on C# (A major)



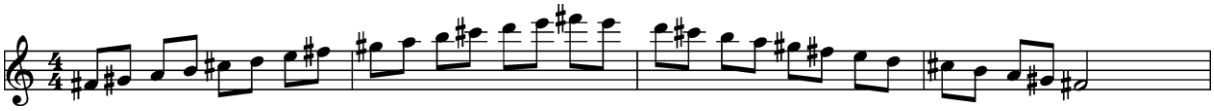
Lydian on D (A major)



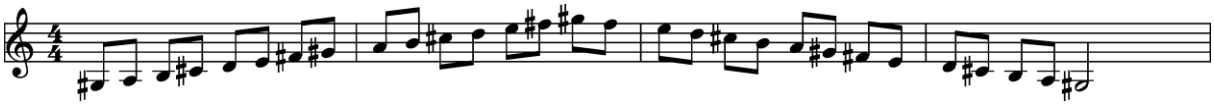
Mixolydian on E (A major)



Aeolian on F# (Natural F# minor scale)



Locrian on G# (A major)



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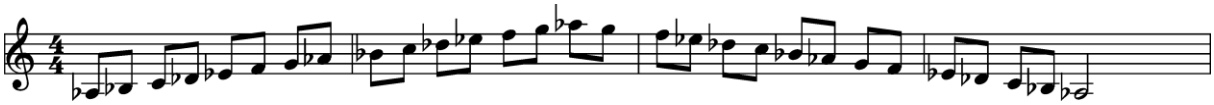
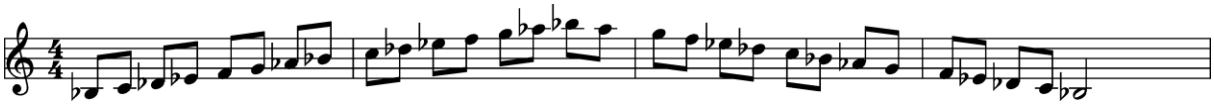
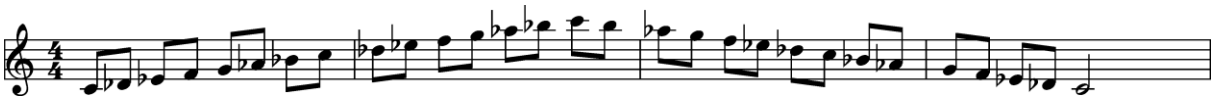
Ionian on A♭ (A♭ major scale root position)



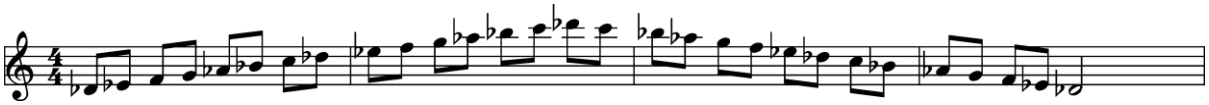
Dorian on B♭ (A♭ major)



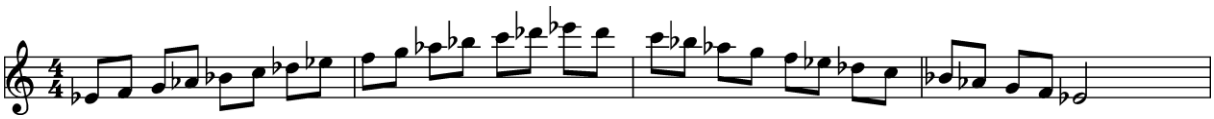
Phrygian on C (A♭ major)



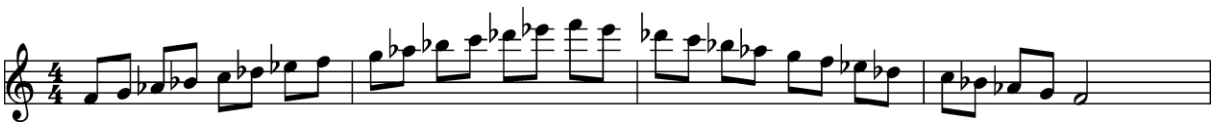
Lydian on D♭ (A♭ major)



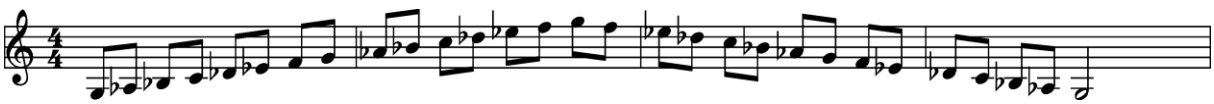
Mixolydian on E♭ (A♭ major)



Aeolian on F (Natural F minor scale)



Locrian on G (A♭ major)



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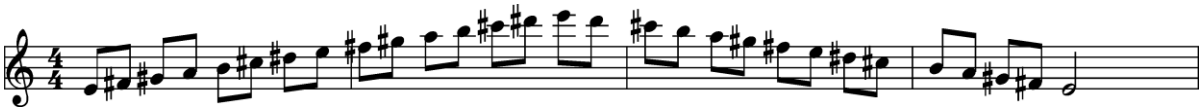
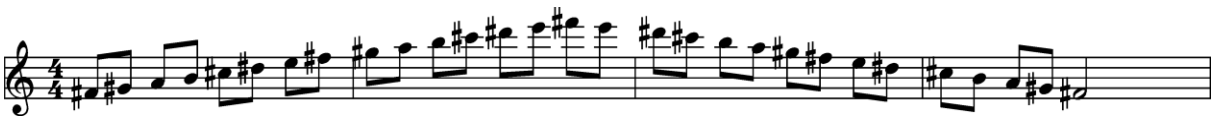
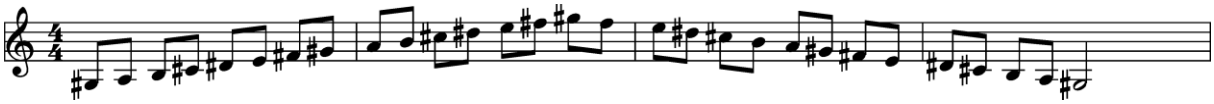
Ionian on E (E major scale root position)



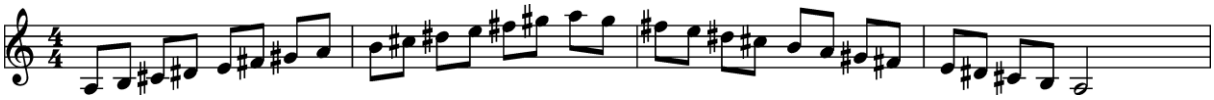
Dorian on F# (E major)



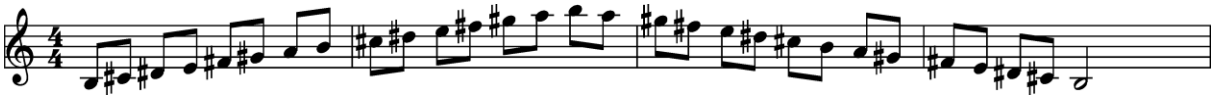
Phrygian on G# (E major)



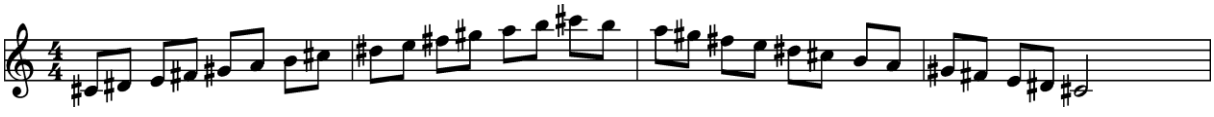
Lydian on A (E major)



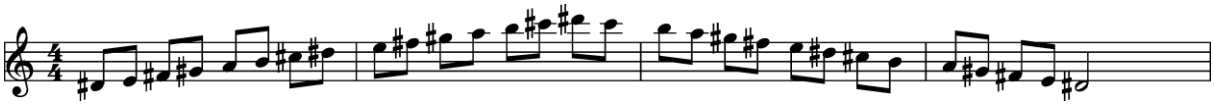
Mixolydian on B (E major)



Aeolian on C# (Natural C# minor scale)



Locrian on D# (E major)



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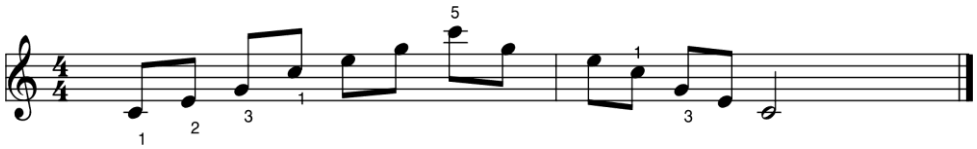
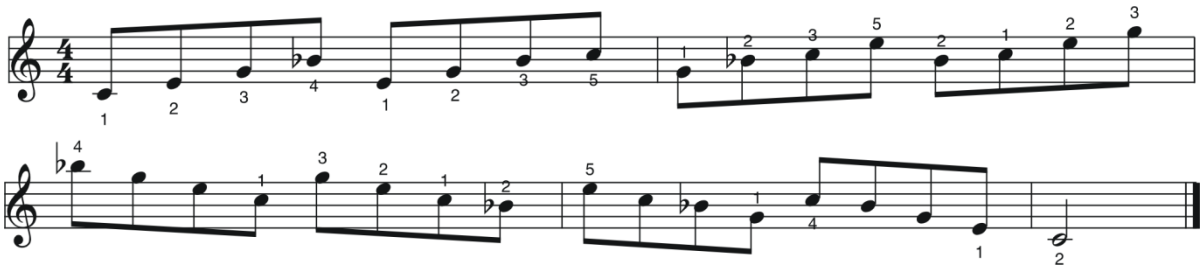
Arpeggios & Broken Chords

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).



6

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.

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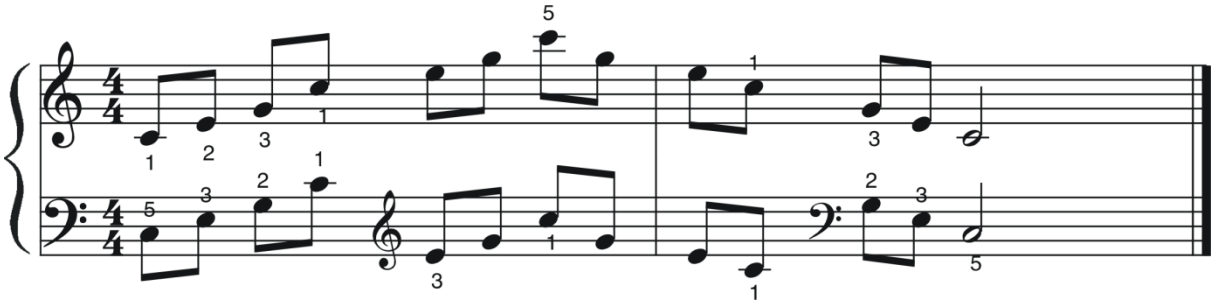
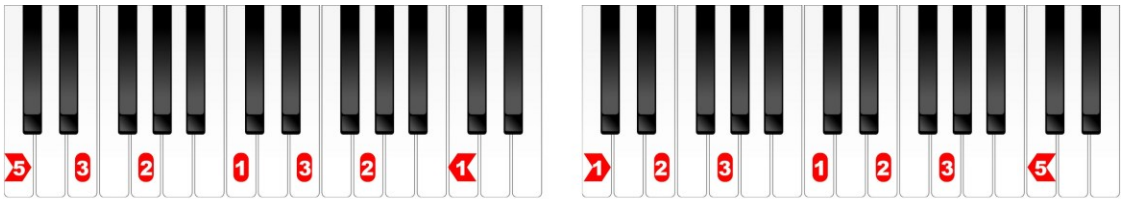
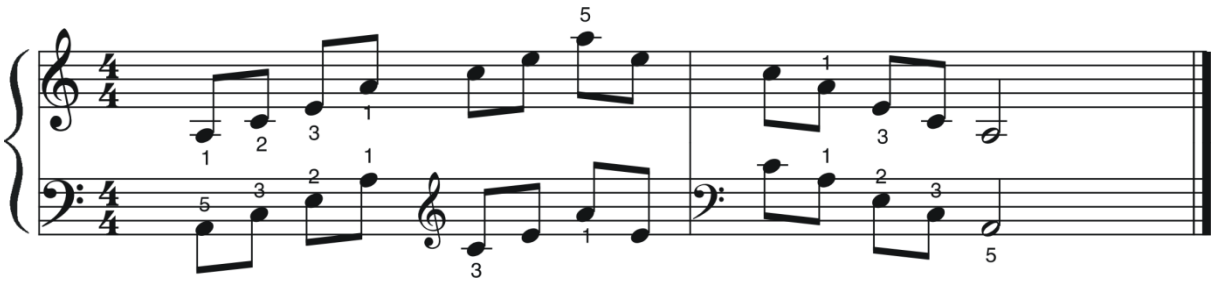
C Major Arpeggio

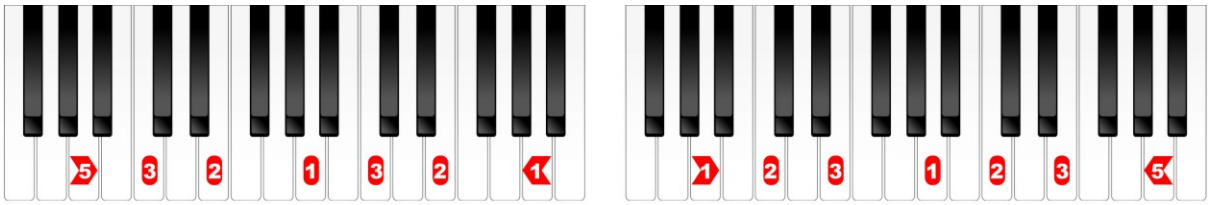




Left Hand Right Hand

A Minor Arpeggio





Left Hand Right Hand

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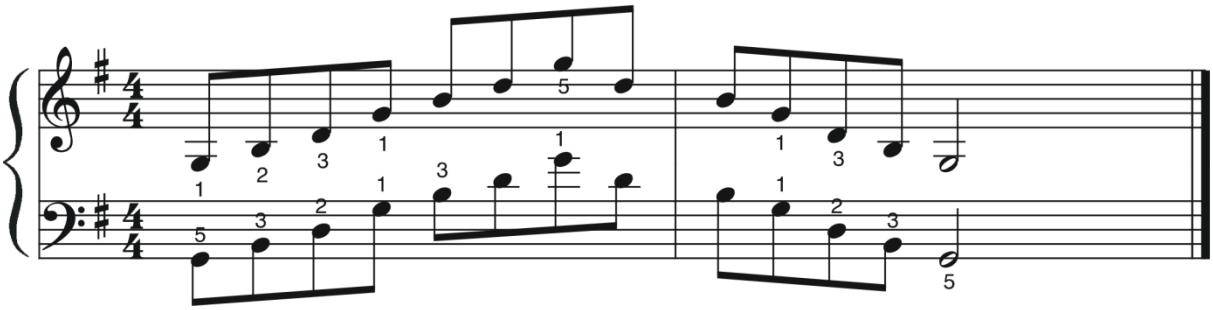
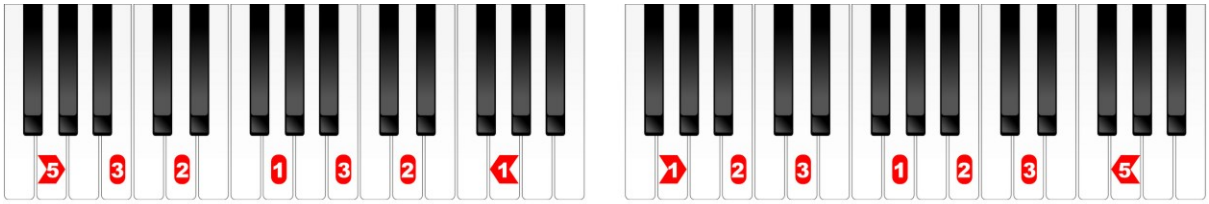
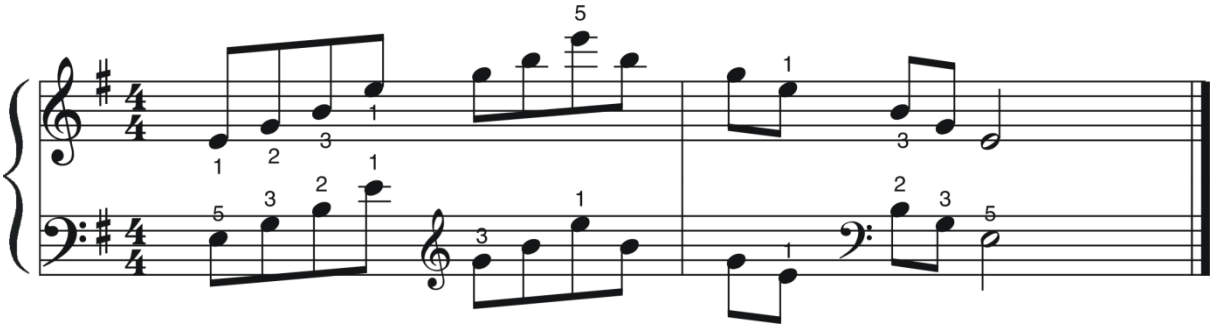
G Major Arpeggio

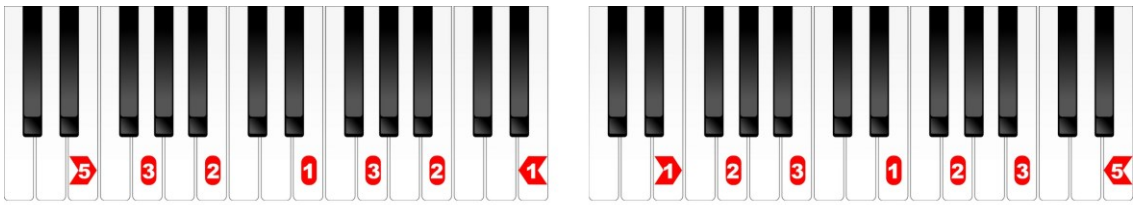




Left Hand Right Hand

E Minor Arpeggio





Left Hand Right Hand

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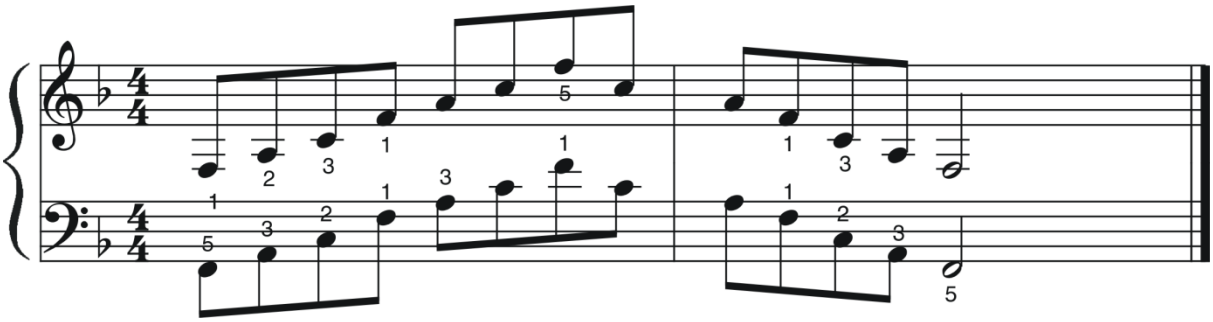
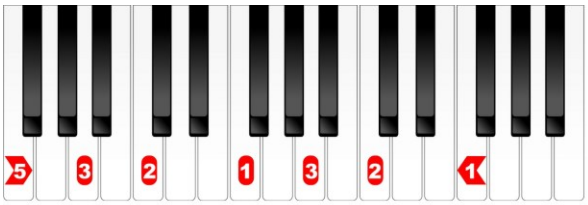
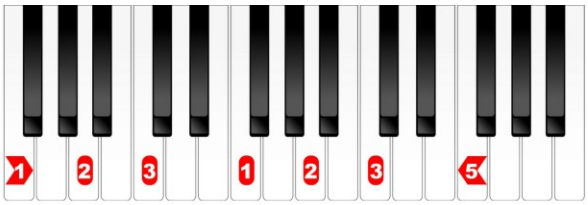
F Major Arpeggio



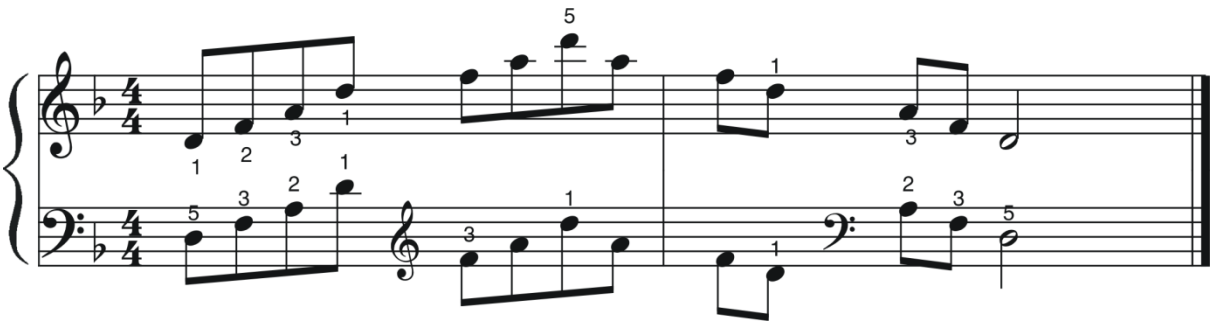


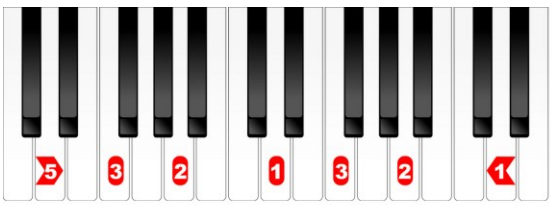
Left Hand



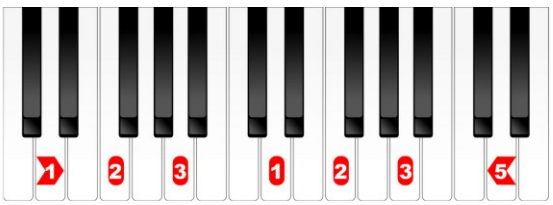
Right Hand

D Minor Arpeggio





Left Hand



Right Hand

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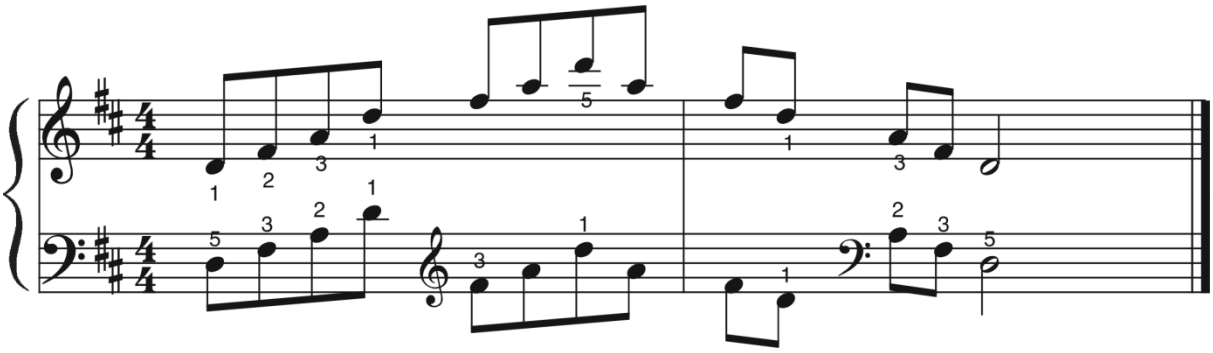
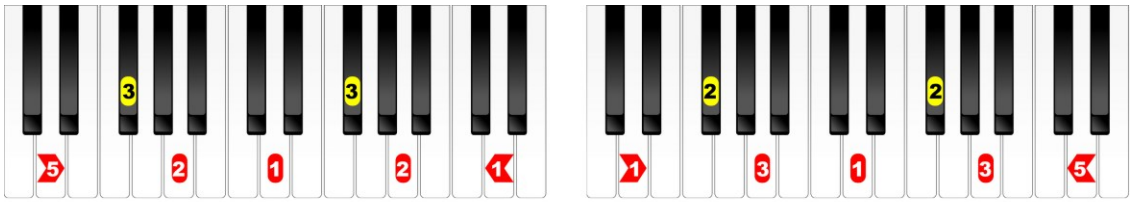
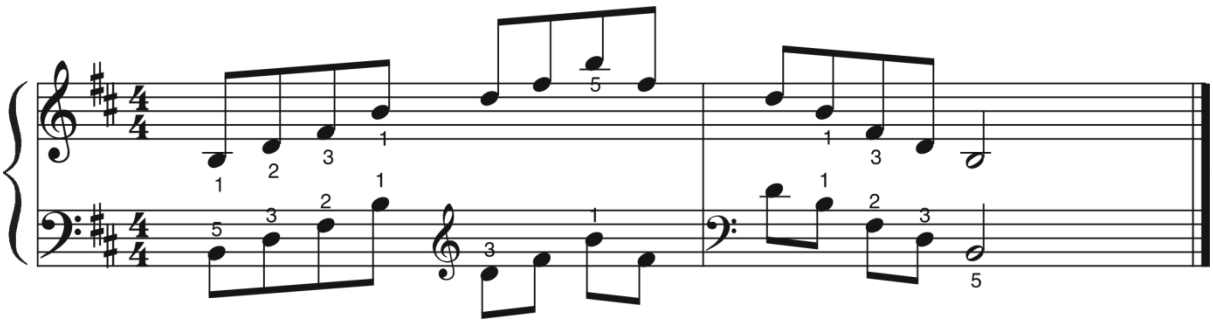
D Major Arpeggio

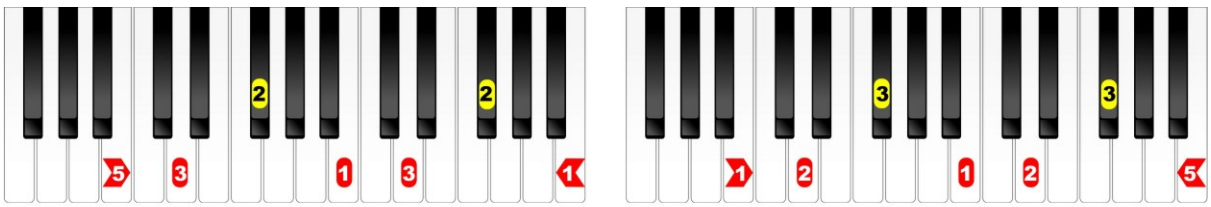




Left Hand Right Hand

B Minor Arpeggio





Left Hand Right Hand

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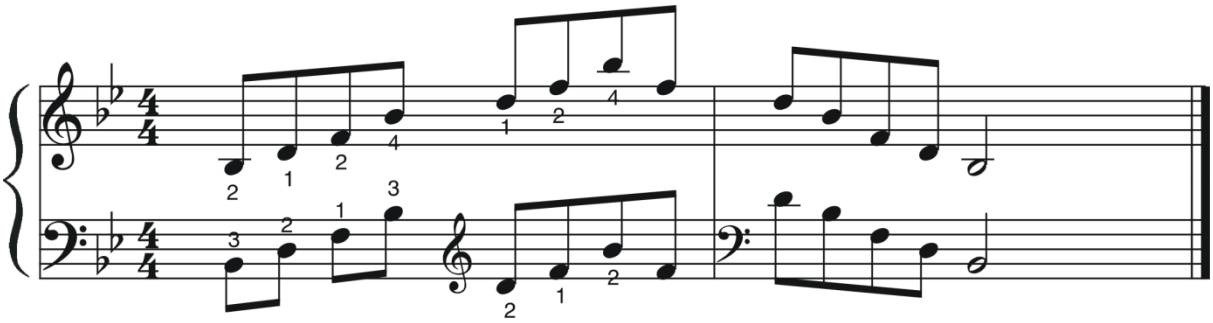
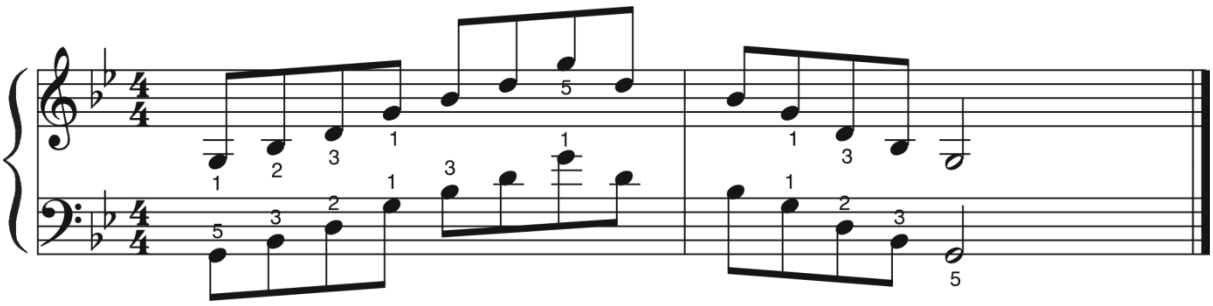
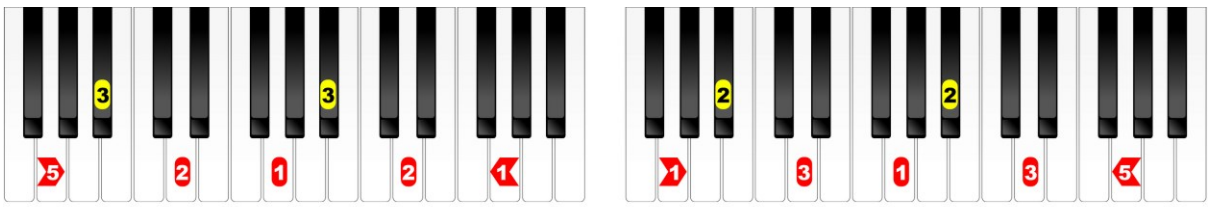
B♭ Major Arpeggio



Left Hand Right Hand

G Minor Arpeggio





Left Hand Right Hand

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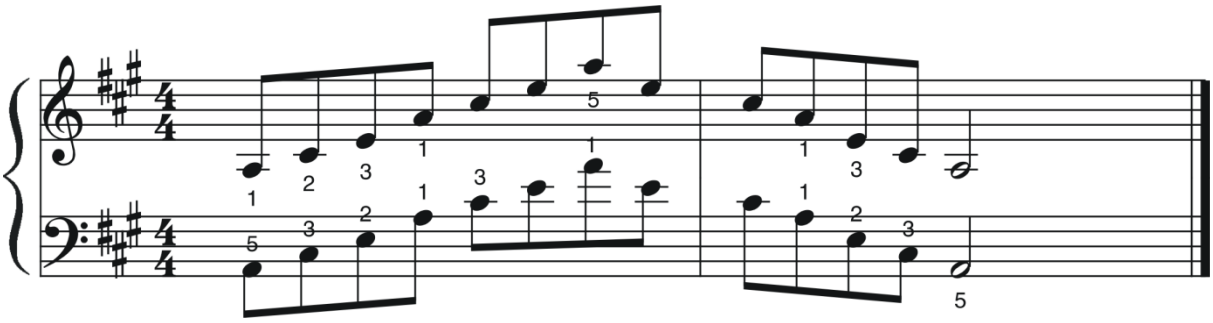
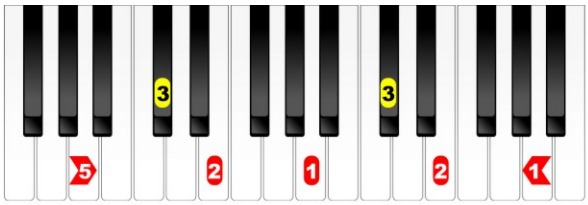
A Major Arpeggio

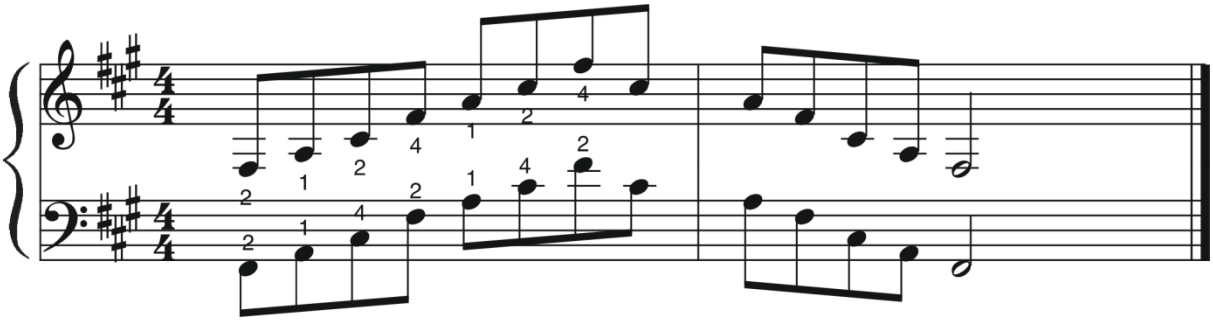


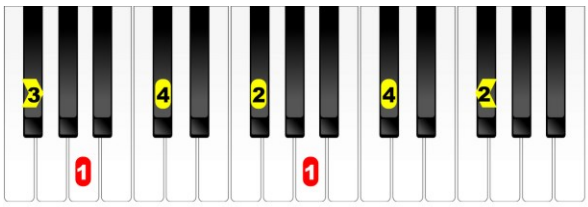


Left Hand

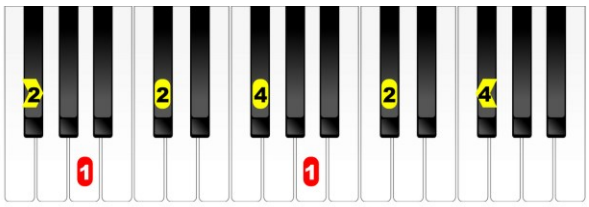
Right Hand

F# Minor Arpeggio





Left Hand



Right Hand

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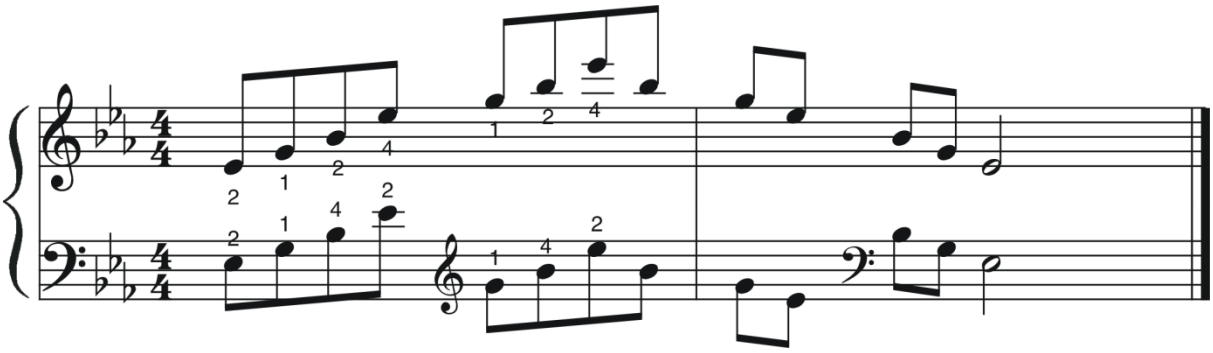
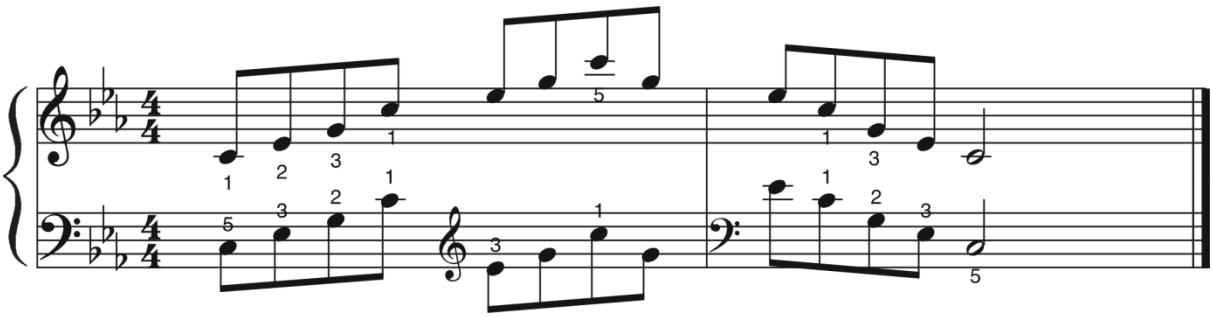
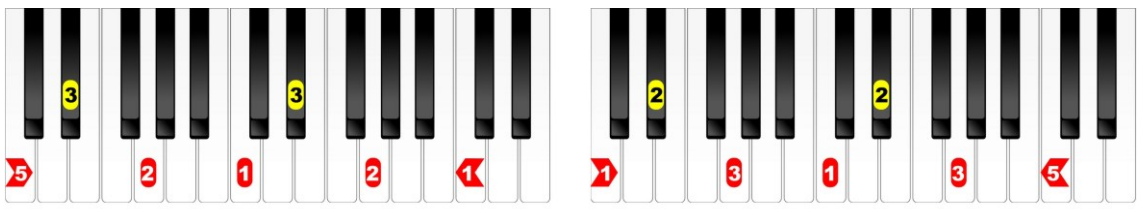
E♭ Major Arpeggio



Left Hand Right Hand

C Minor Arpeggio





Left Hand Right Hand

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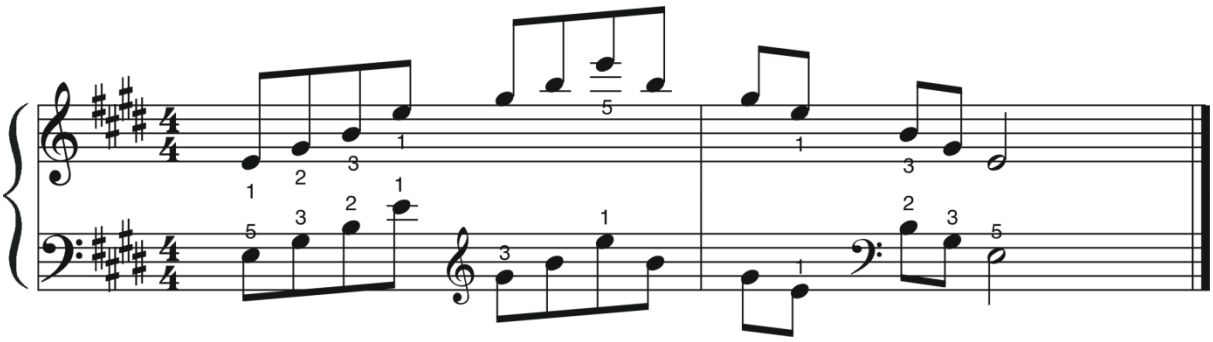
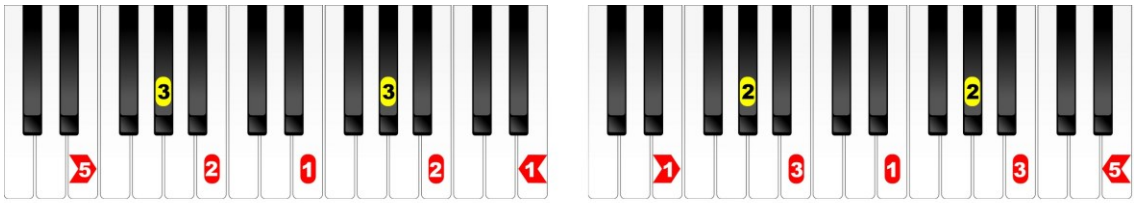
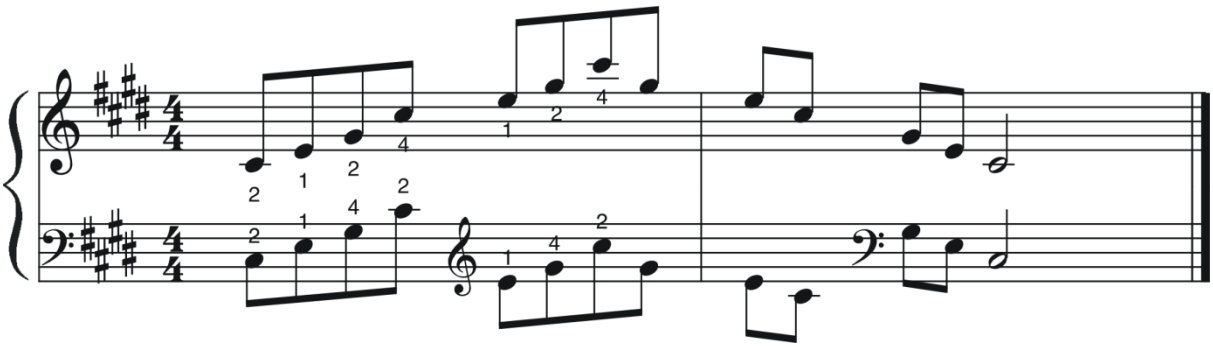
E Major Arpeggio

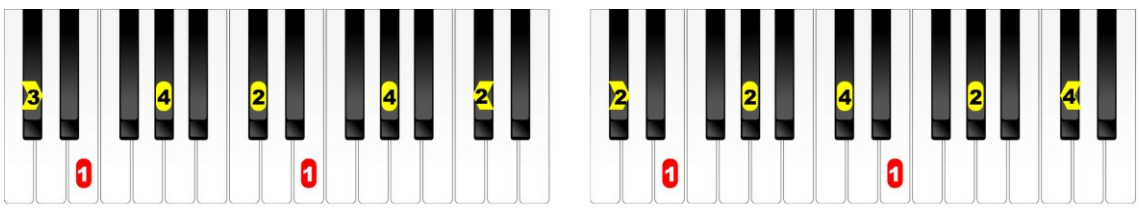




Left Hand Right Hand

C# Minor Arpeggio





Left Hand Right Hand

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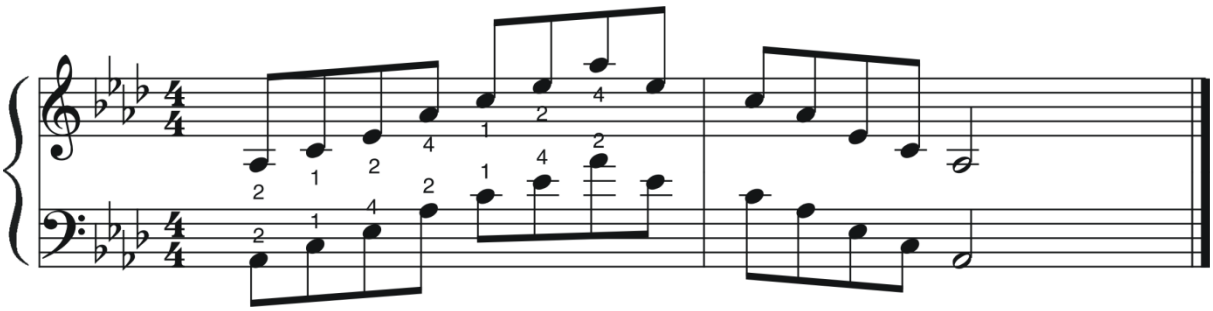
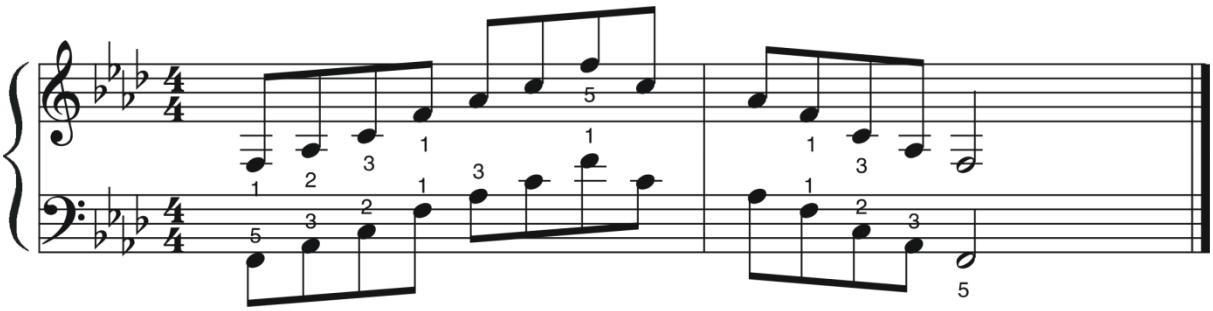
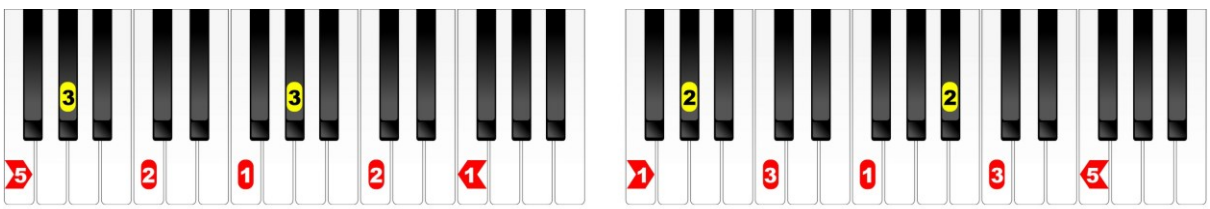
A♭ Major Arpeggio



Left Hand Right Hand

F Minor Arpeggio





Left Hand Right Hand

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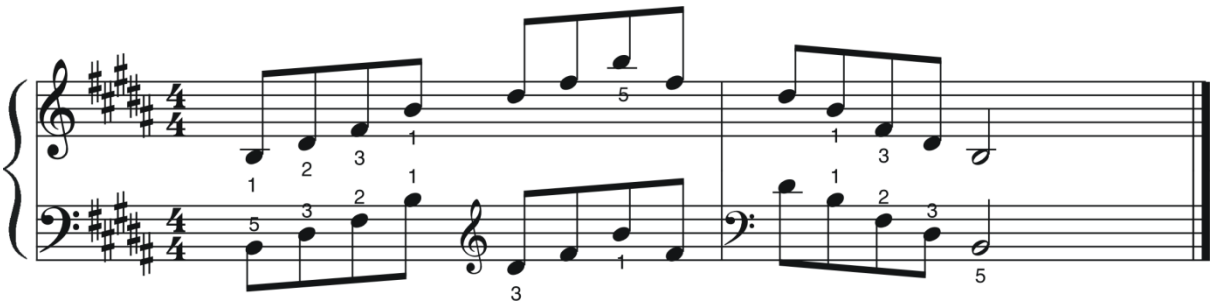
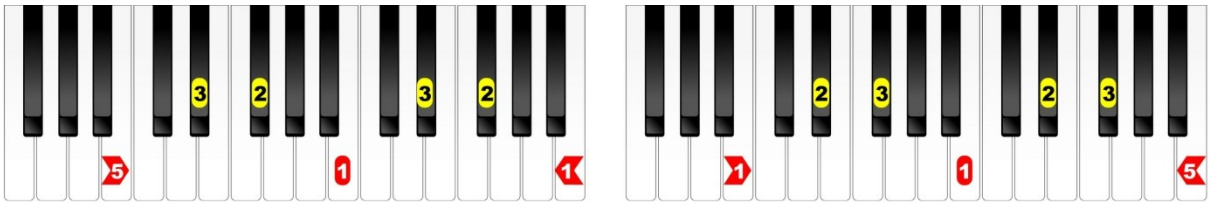
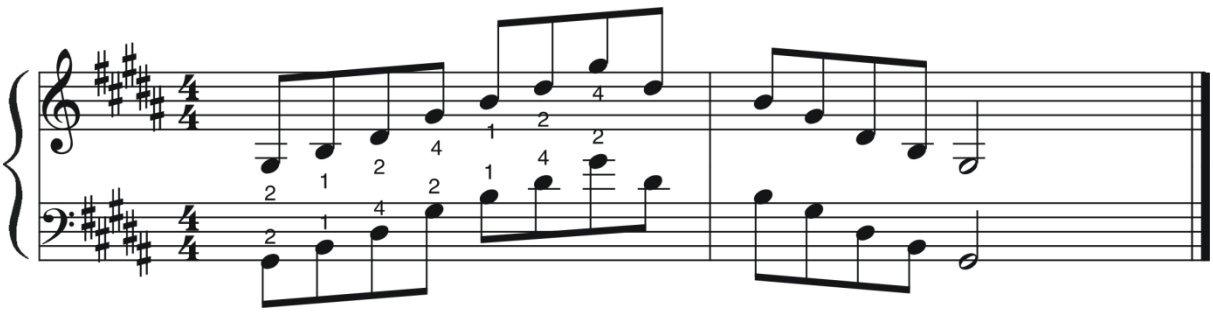
B Major Arpeggio





Left Hand Right Hand

G# Minor Arpeggio



Left Hand Right Hand

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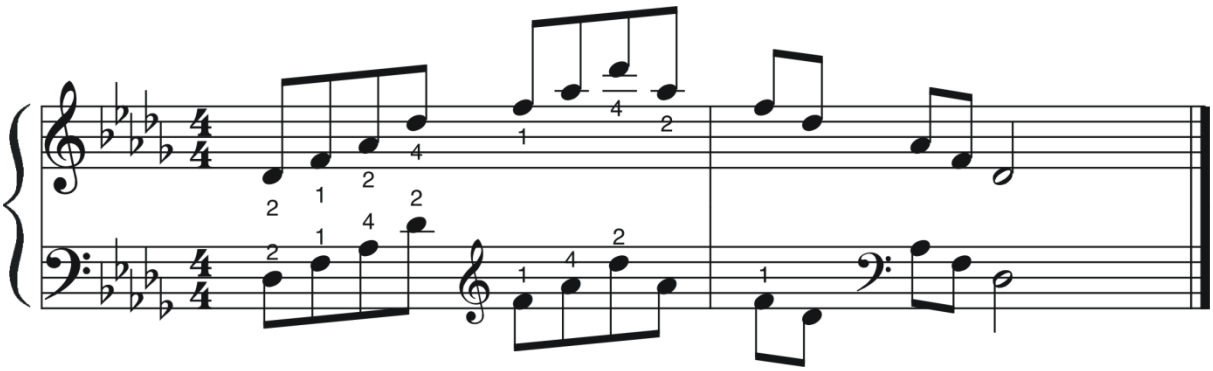
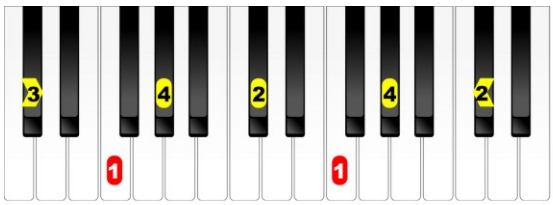
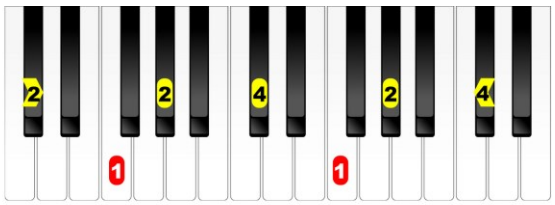
D♭ Major Arpeggio



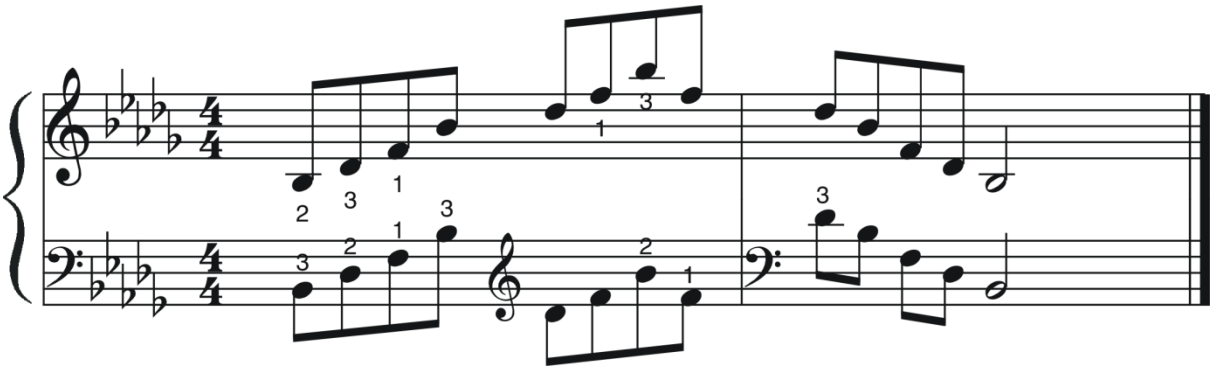


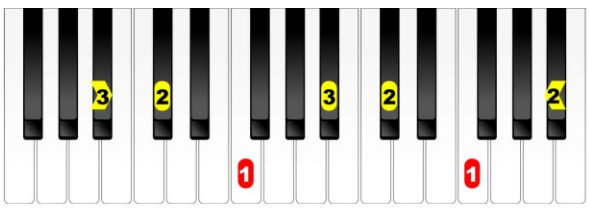
Left Hand



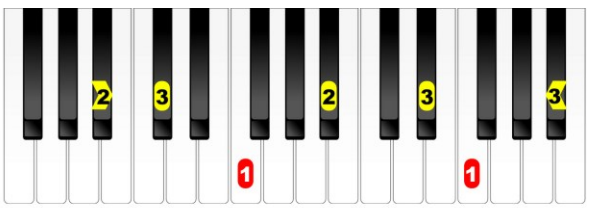
Right Hand

B♭ Minor Arpeggio





Left Hand



Right Hand

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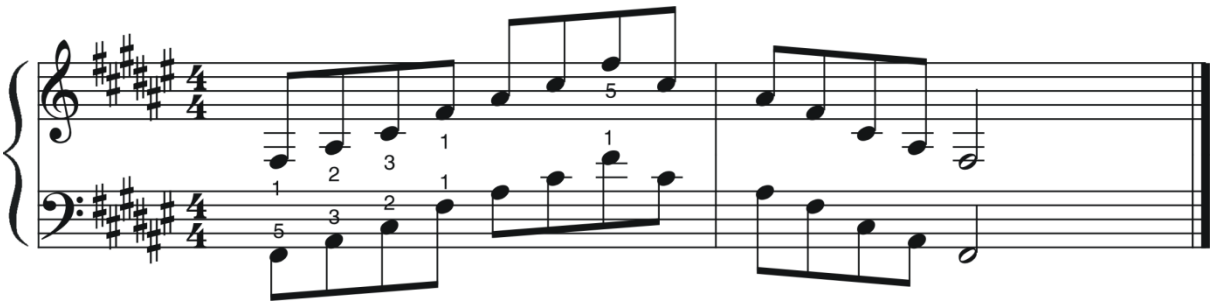
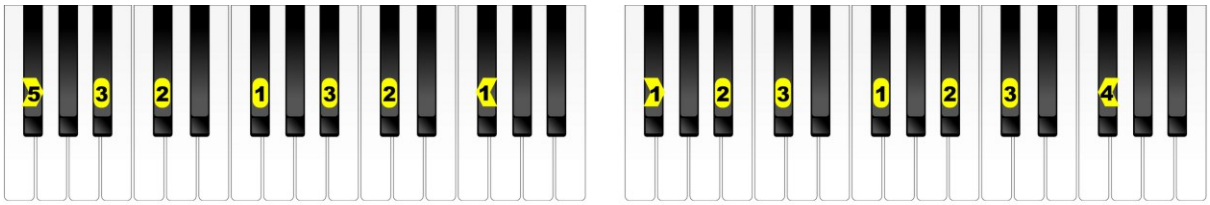
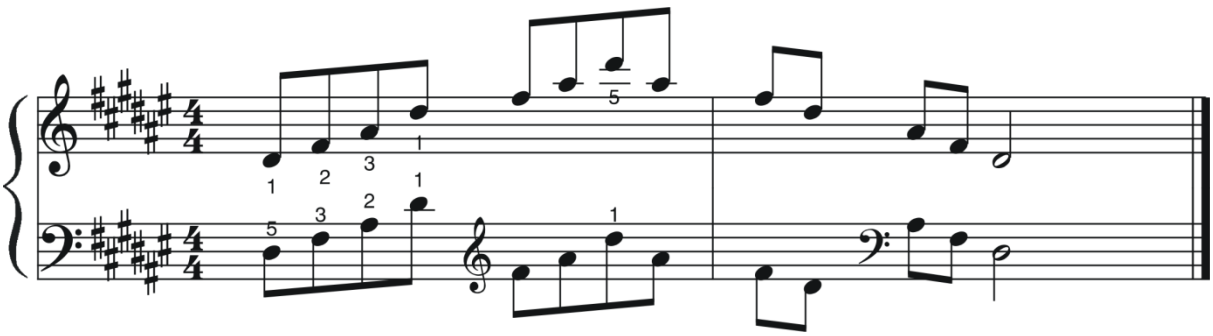
F# Major Arpeggio

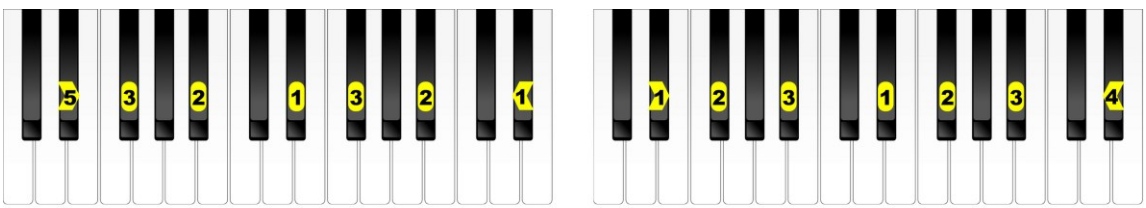




Left Hand Right Hand

D# Minor Arpeggio





Left Hand Right Hand

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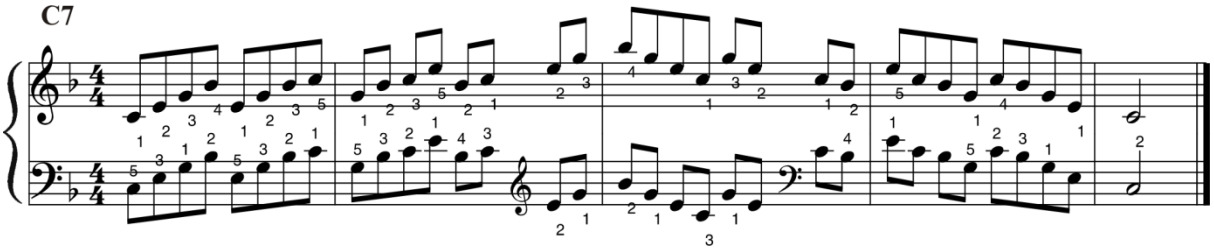
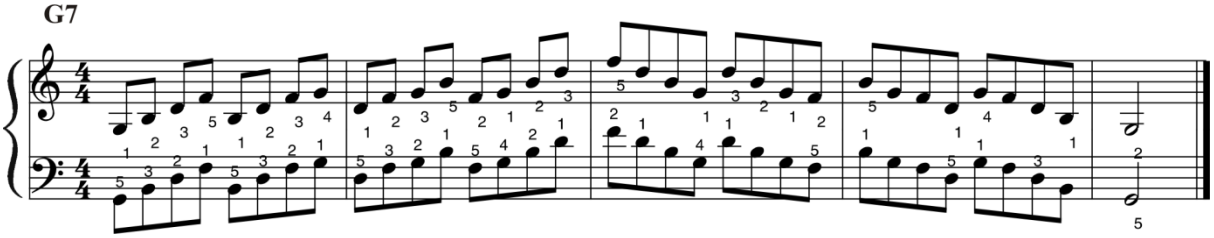
Broken Chords in the most used keys

C7



G7



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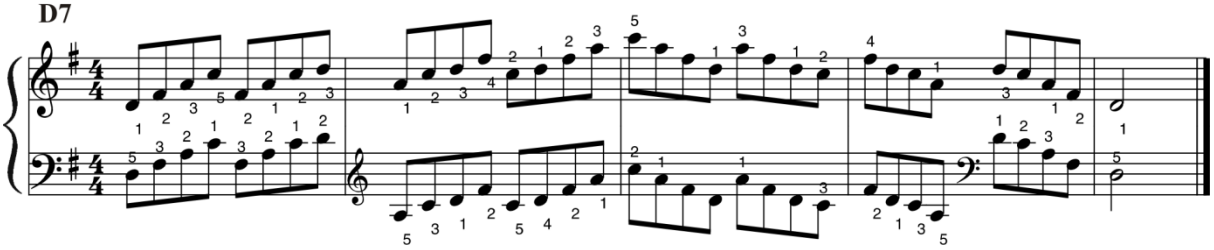

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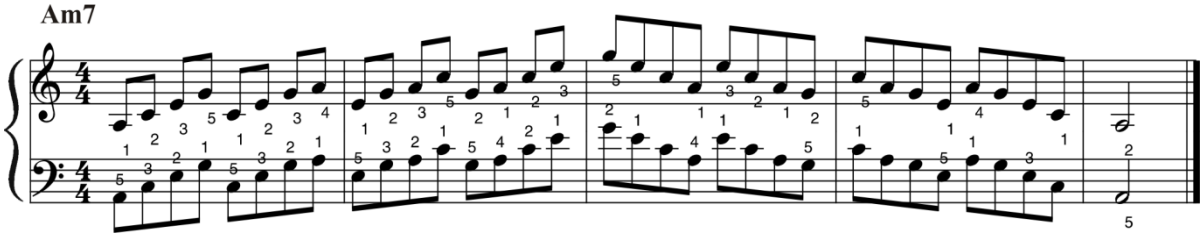
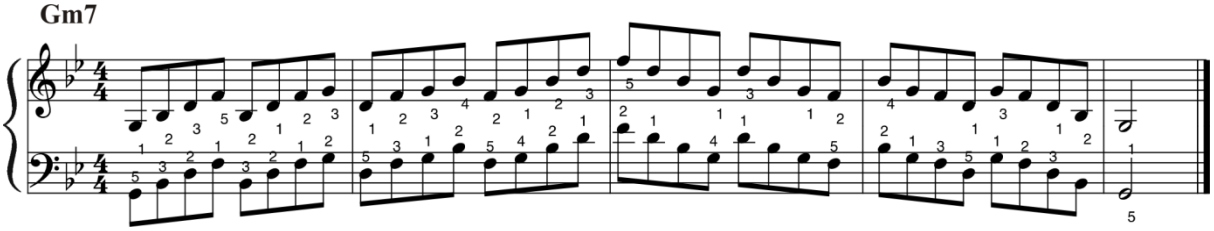


Gm7



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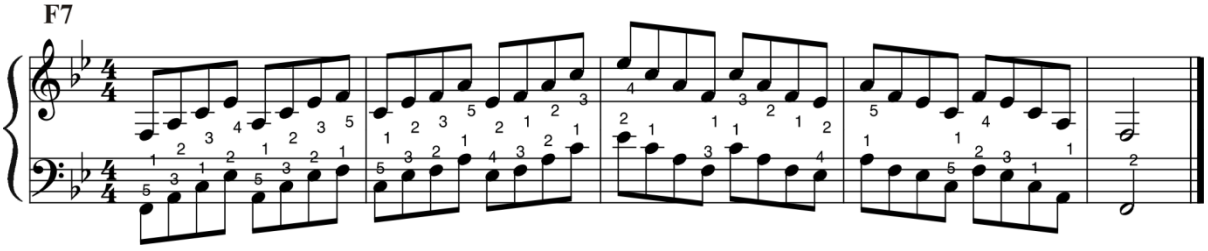
F7



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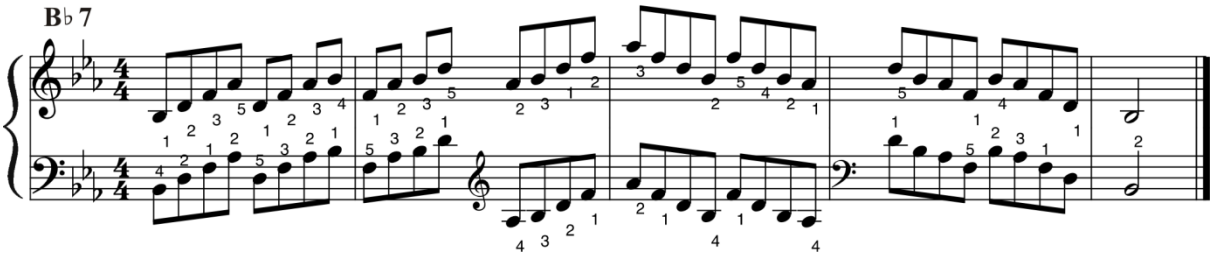

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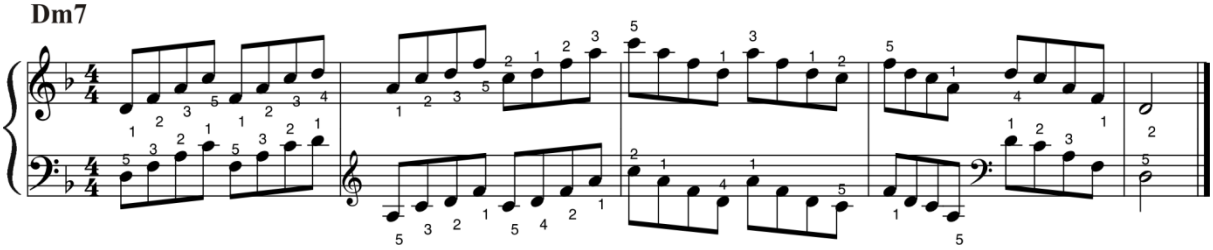
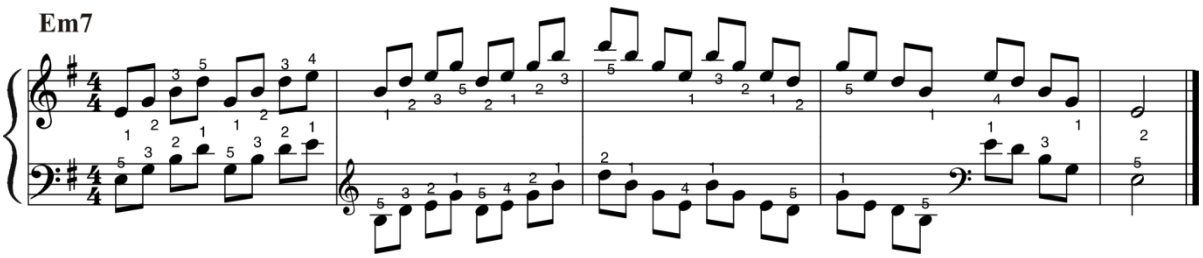


Em7



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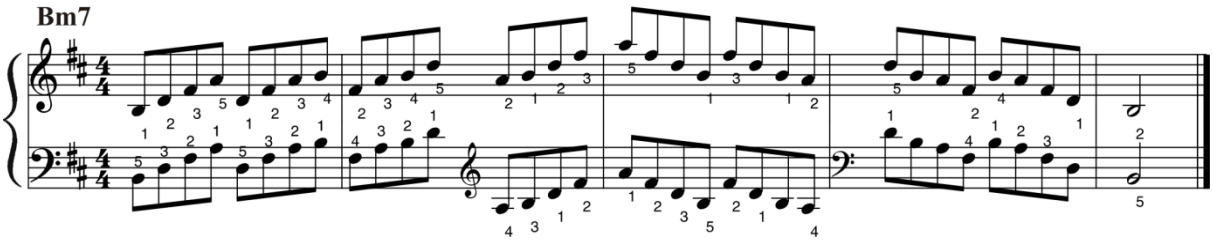

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⬅ Thank You

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, Nook, Kobo or Lulu etc.) would be very much appreciated, thanks.

Please feel free to contact me at http://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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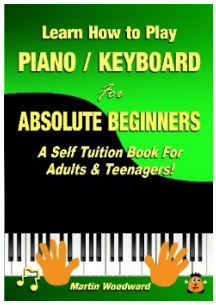
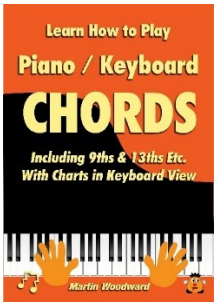
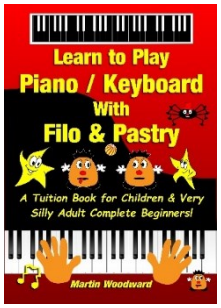
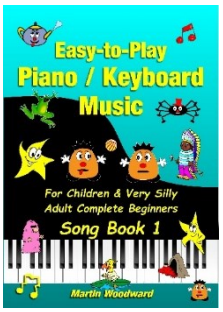
Further Reading

There's plenty of information here regarding scales etc., but if you'd like much more information, you may also perhaps be interested in some of the following books, the details for which can all be seen on my websites at http://gonkmusic.com and http://learn-keyboard.co.uk .









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

- *'Tranquillity'* - Phil Coulter;
- *'Jazz from Scratch'* - Charles Beale;
- *'Hanon the Virtuoso Pianist in 60 Exercises'* - Allan Small;
- *'Boogie Woogie Hanon' / 'Blues Hanon' / 'Jazz Hanon'* - Leo Alfassy.

Please also see my website at https://learn-keyboard.co.uk/keyboard_reviews.html for unbiased reviews of new keyboards as well as *free* DAW and music notation software.

With Gratitude and Sincerest Best Wishes,

Martin

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