MAJOR, MINOR AND CHROMATIC

SCALES

With a New Fingering

EDITED BY

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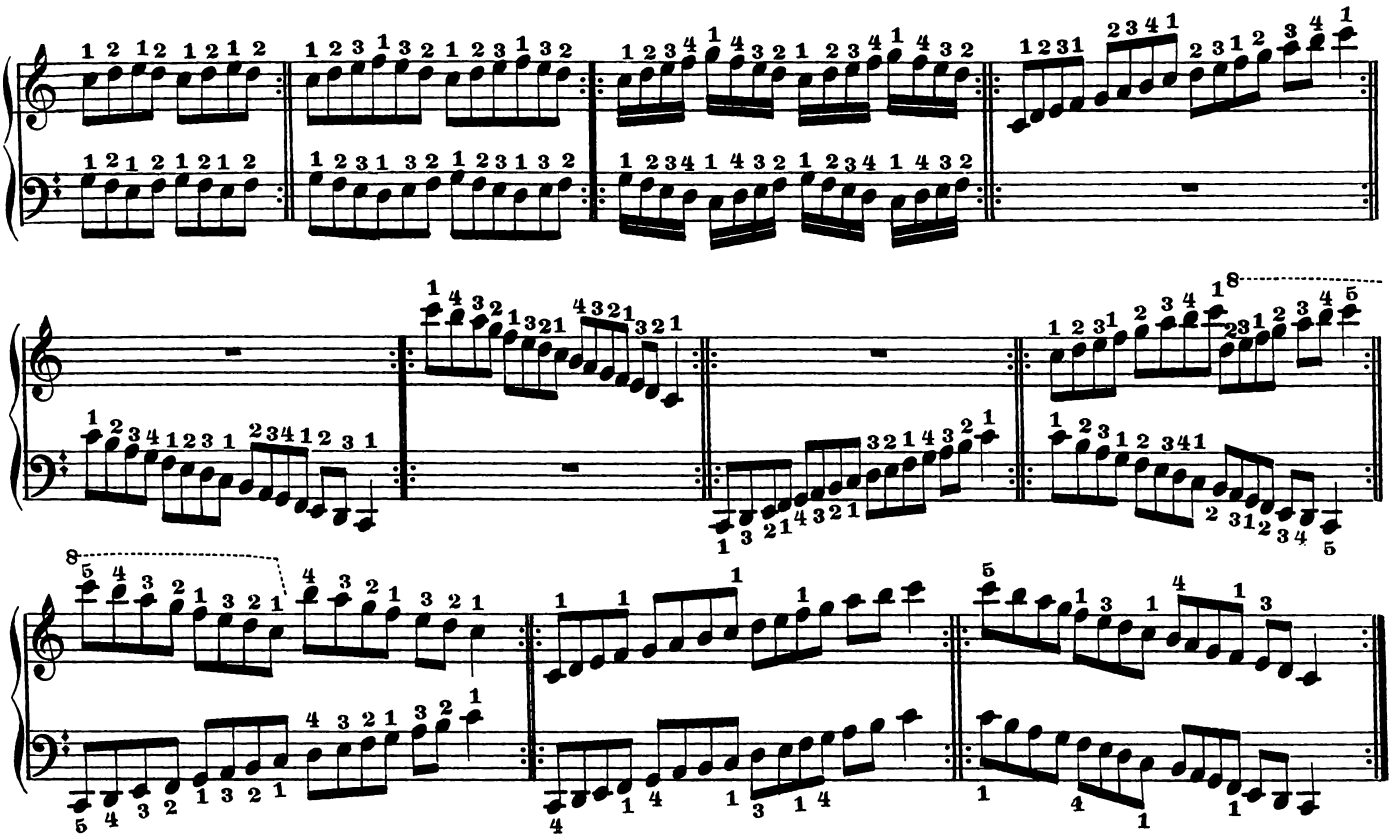
Being, I believe the first time the Scales are published in other than the usual old and approved fingering, I do not think it out of place to make a few remarks, concerning the reasons and a - daptability of this new mode.

All teachers doubtless, have noticed that Pupils learn with greater facility such scales as B major, F sharp major and D flat major, than such as B flat major. The reason for this is because in the former the thumbs of both hands occur on the same notes, while in the latter (B flat major and others) the thumb of the right hand occurs sometimes with the 2d. finger sometimes with the 3d. finger of the left hand. If this method of playing both thumbs together be easier, why not adapt it through all the scales major as well as minor. I have found in my experience as a teacher that the pupils learn the scales in this manner in a shorter time and perform them more evenly

RICH. ZECKWER.

PREPARATORY EXERCISES.

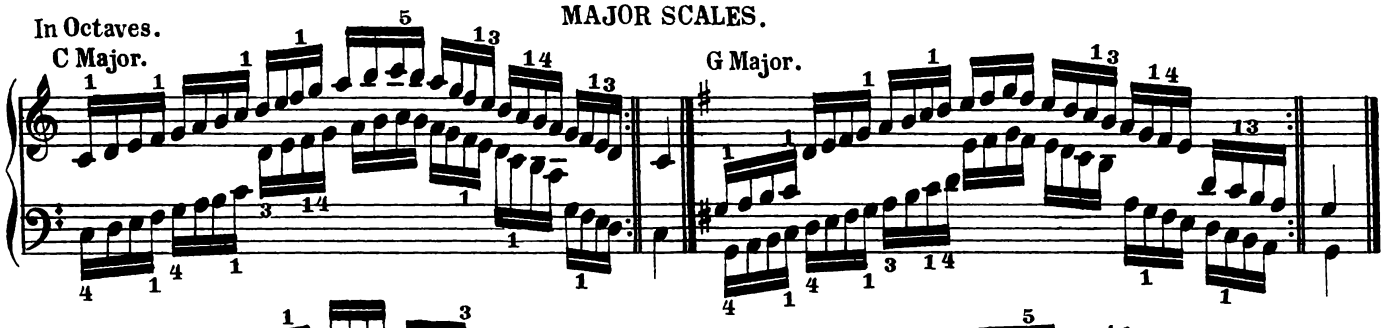


MAJOR SCALES.

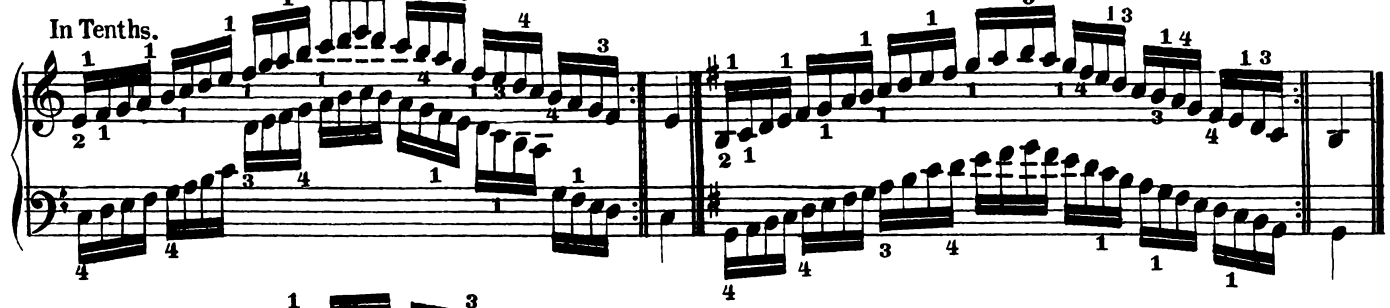
In Octaves.

C Major.

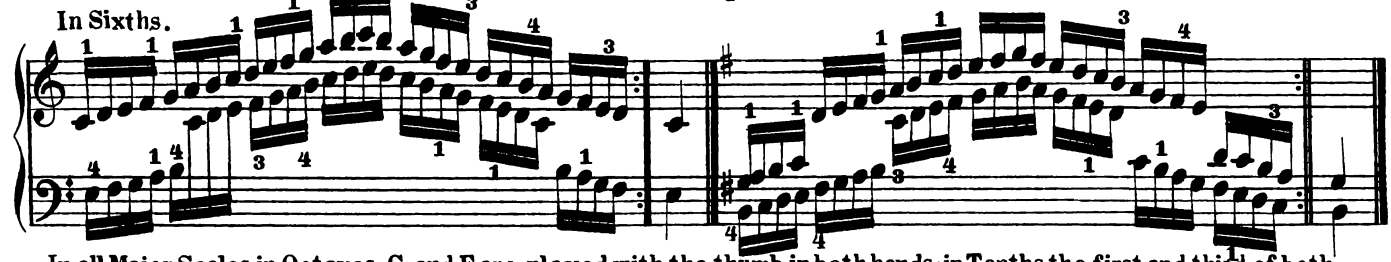
G Major.



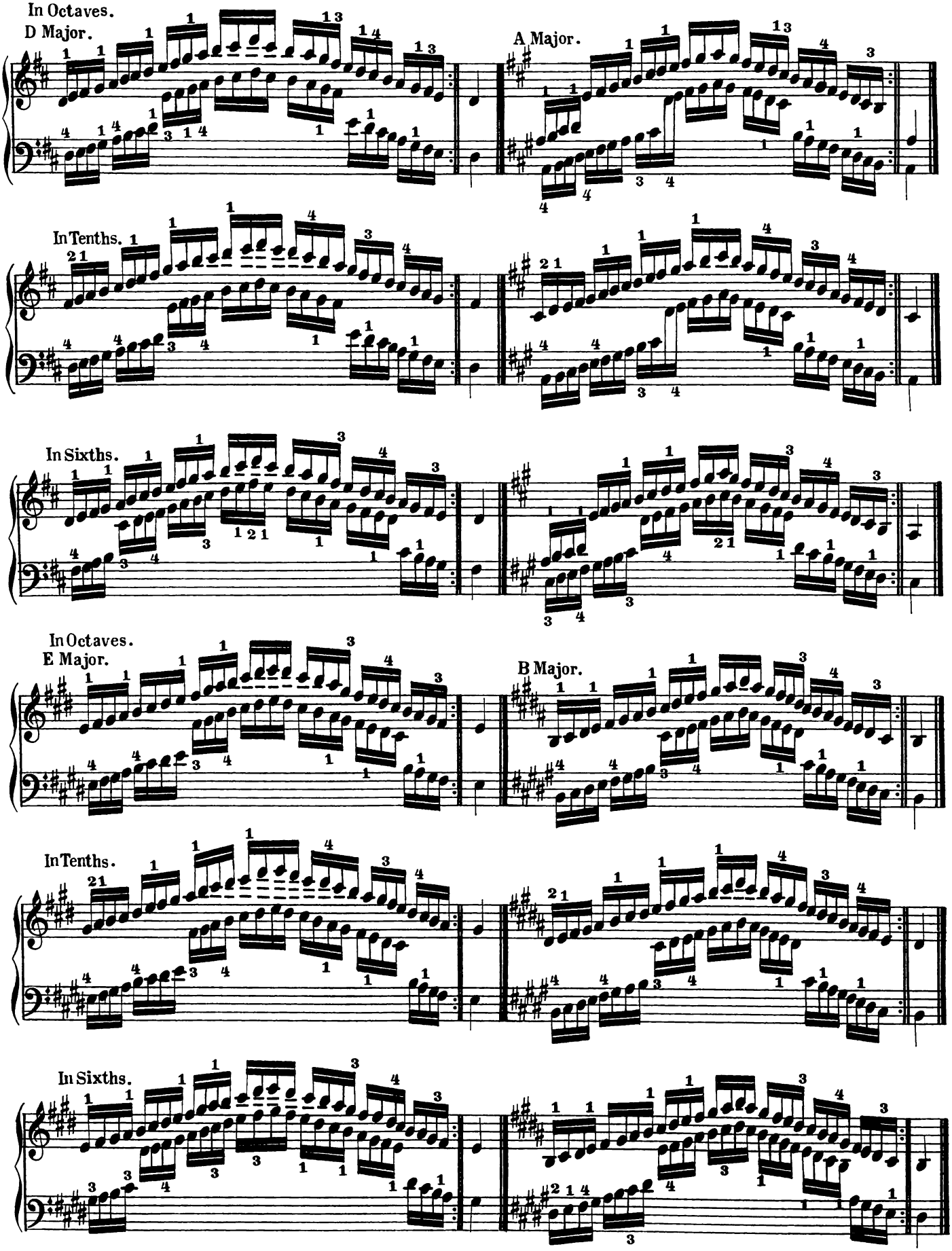
In Tenths.

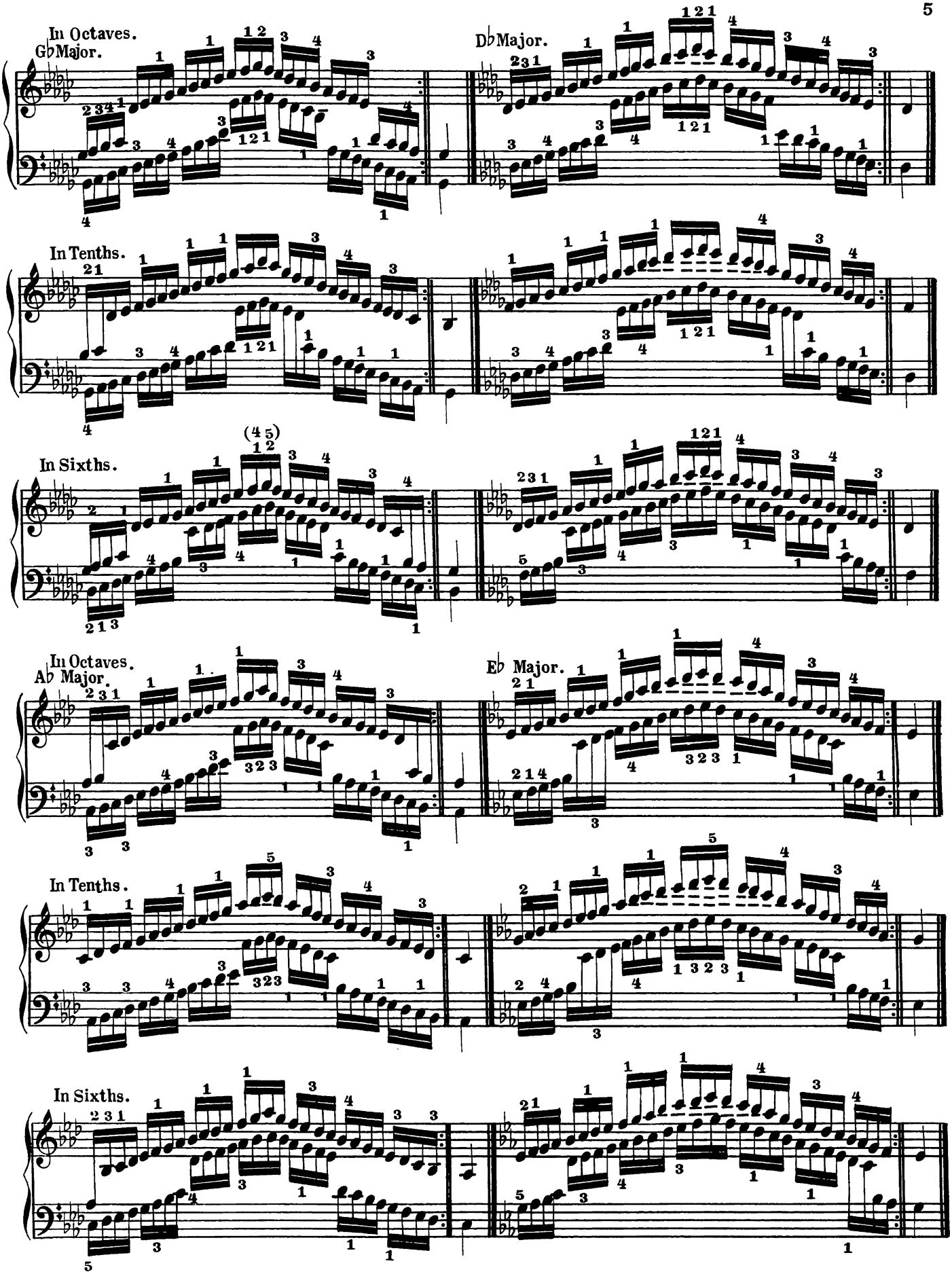


In Sixths.



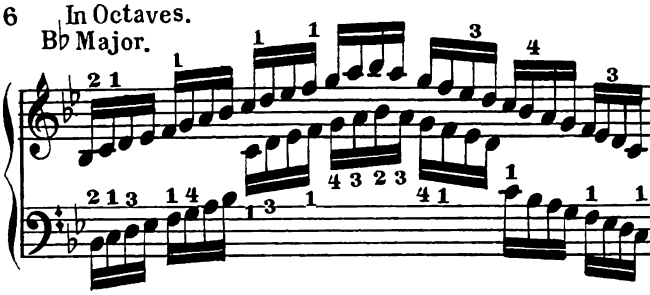
In all Major Scales in Octaves C and F are played with the thumb in both hands; in Tenths the first and third of both hands are played together.


In Octaves.
D Major.
A Major.
In Tenths.
In Sixths.
In Octaves.
E Major.
B Major.
In Tenths.
In Sixths.

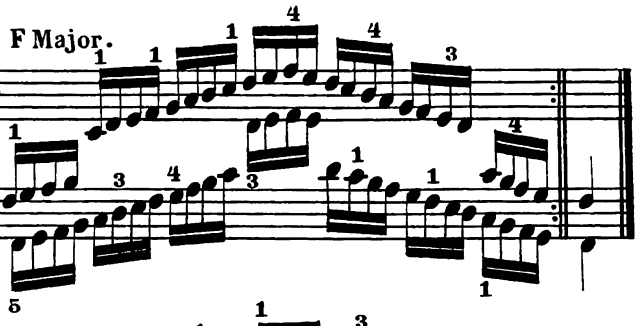

In Octaves.
G♭ Major.
D♭ Major.
In Tenths.
In Sixths.
In Octaves.
A♭ Major.
E♭ Major.
In Tenths.
In Sixths.

In Octaves.

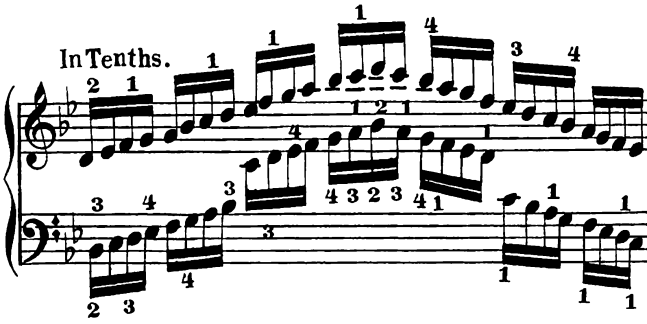
B♭ Major.

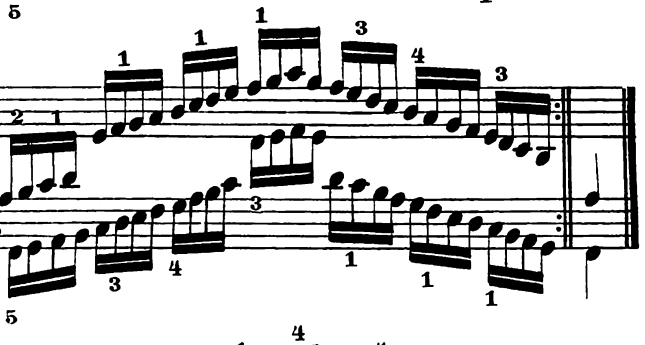


F Major.

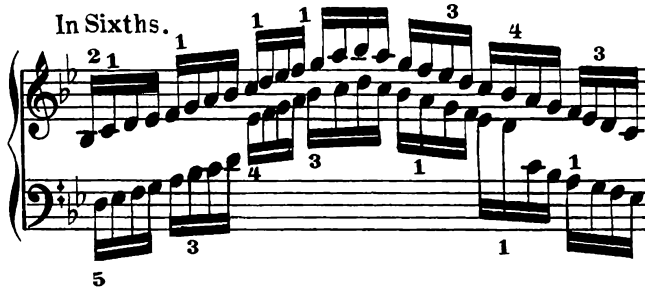


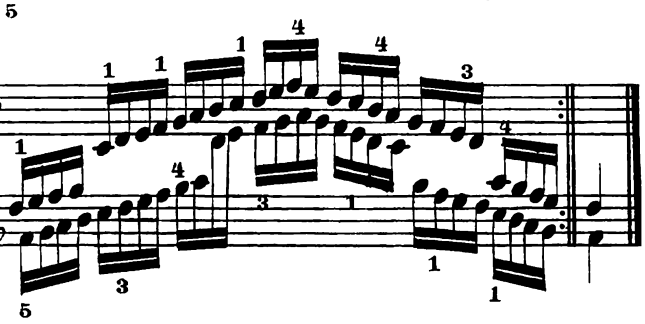
In Tenths.





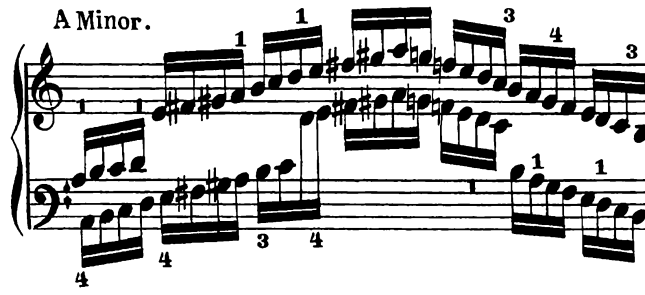
In Sixths.



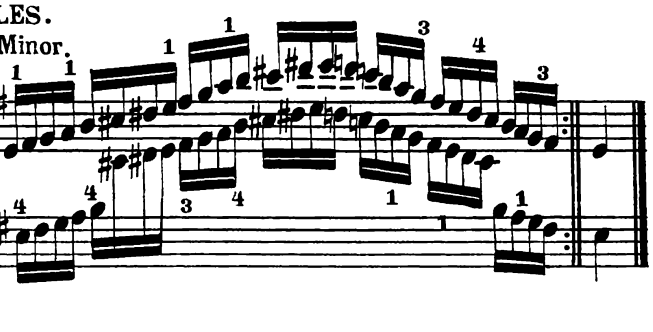


MINOR SCALES.

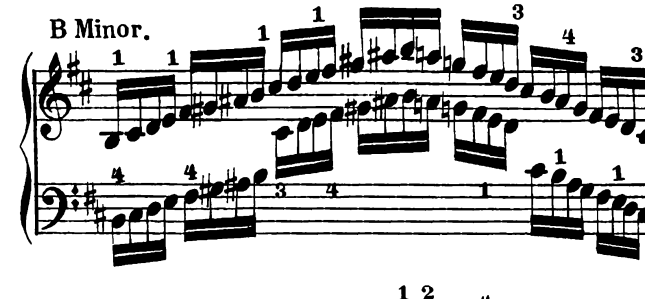
A Minor.



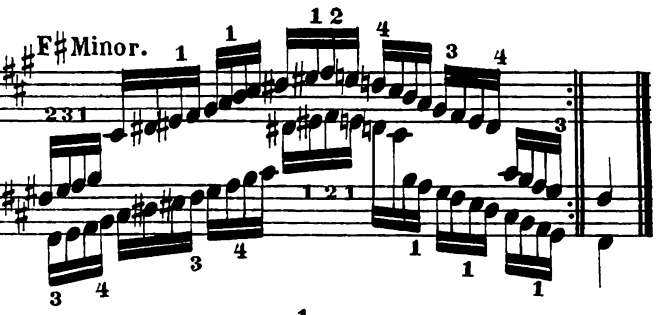
E Minor.



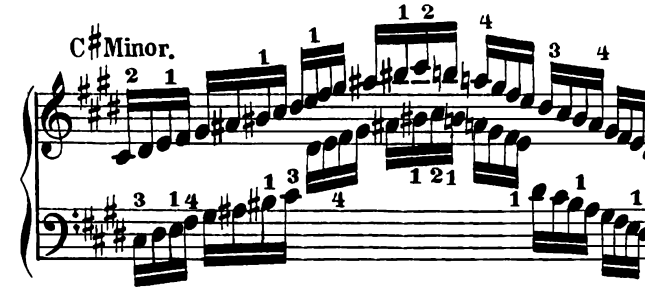
B Minor.



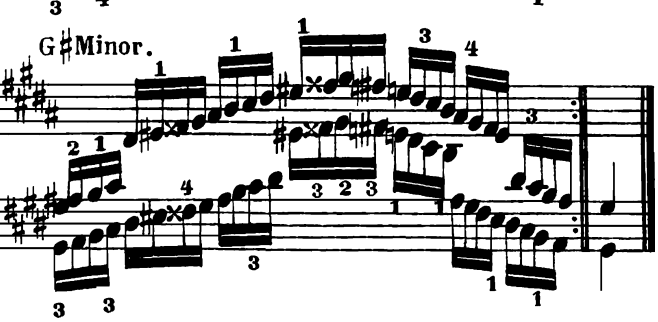
F♯ Minor.

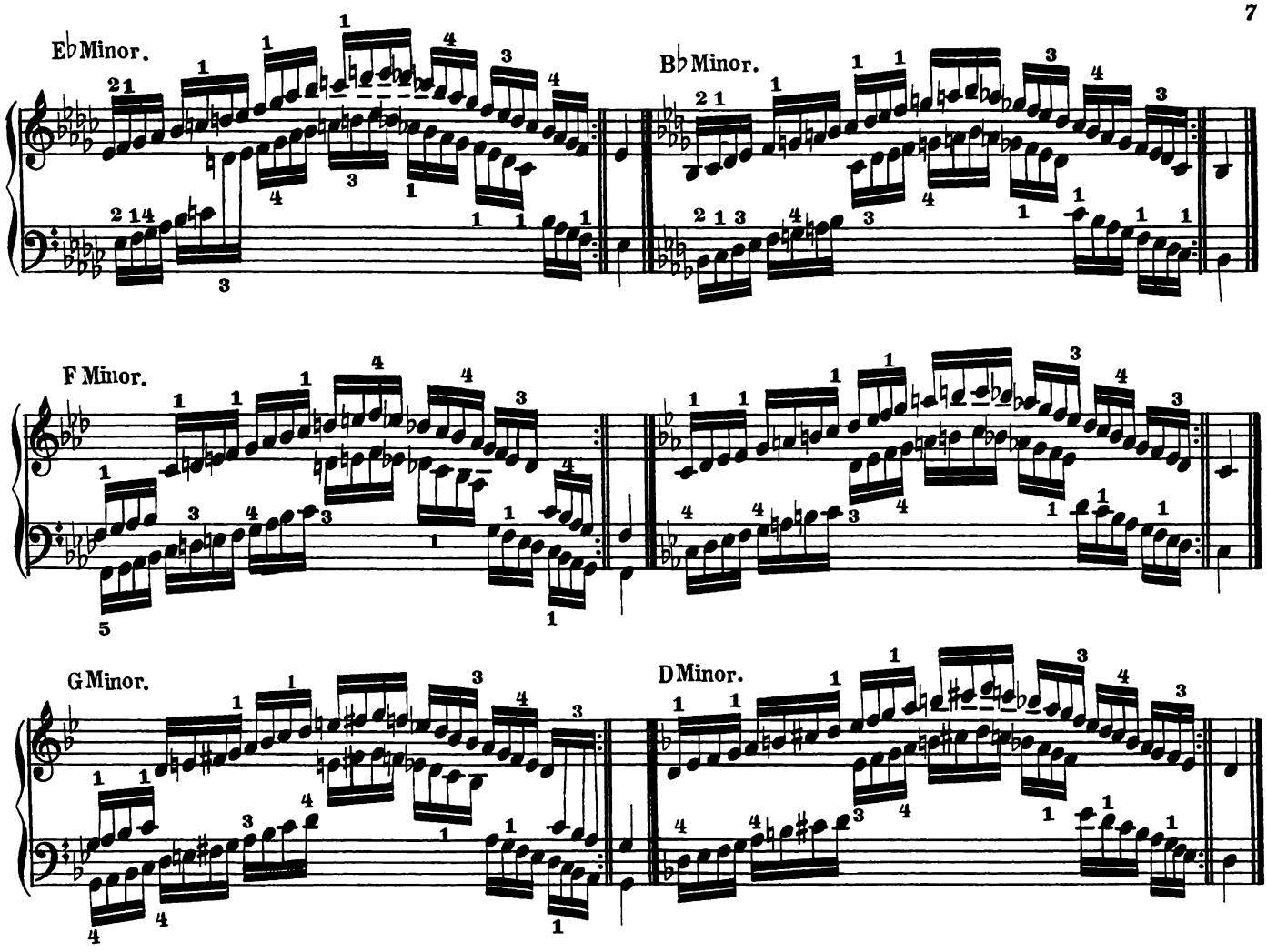


C♯ Minor.



G♯ Minor.



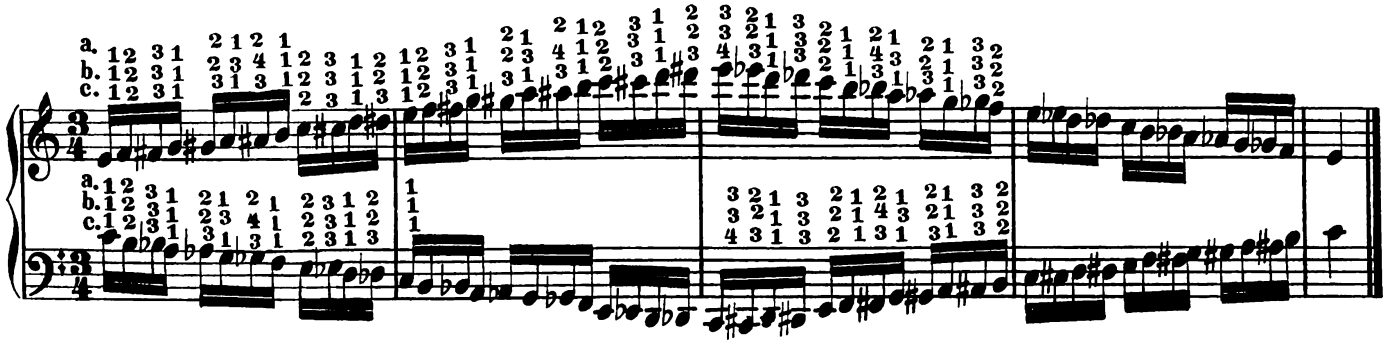


CHROMATIC SCALES.

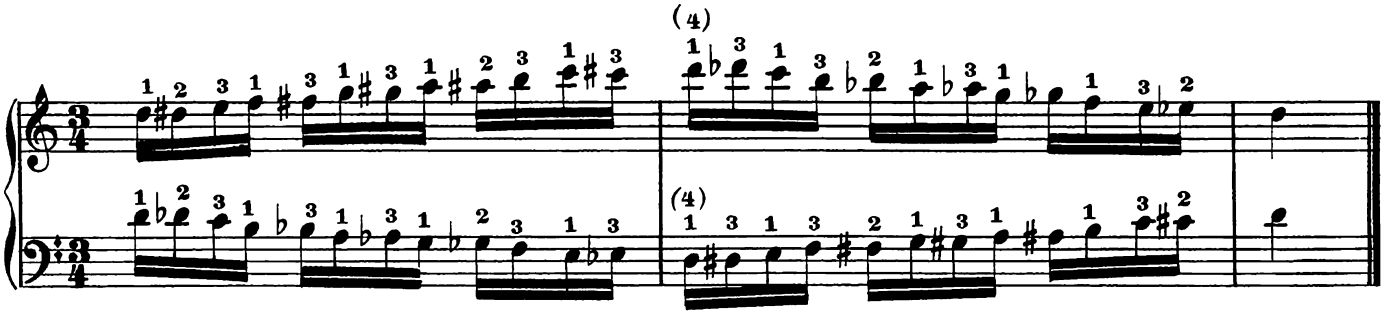
1. The fingering marked a, is called the French.

2. That marked b, is called English.

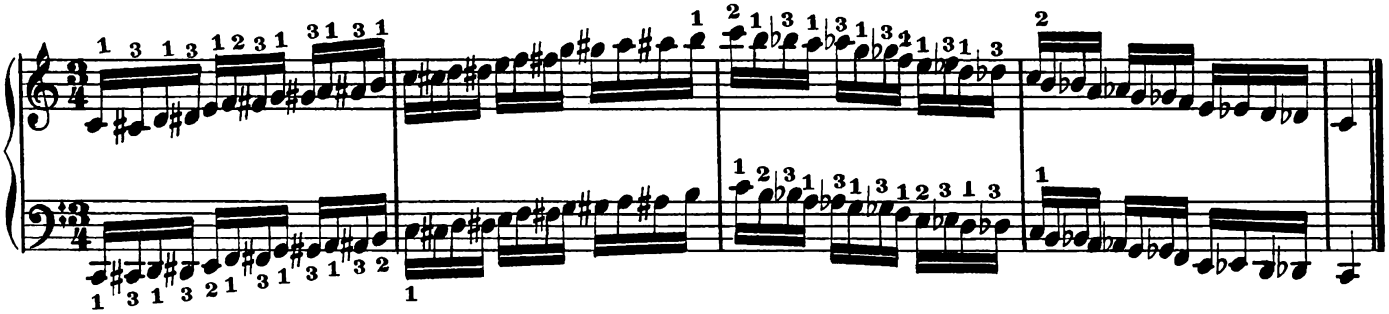
3. That marked c, is the German.



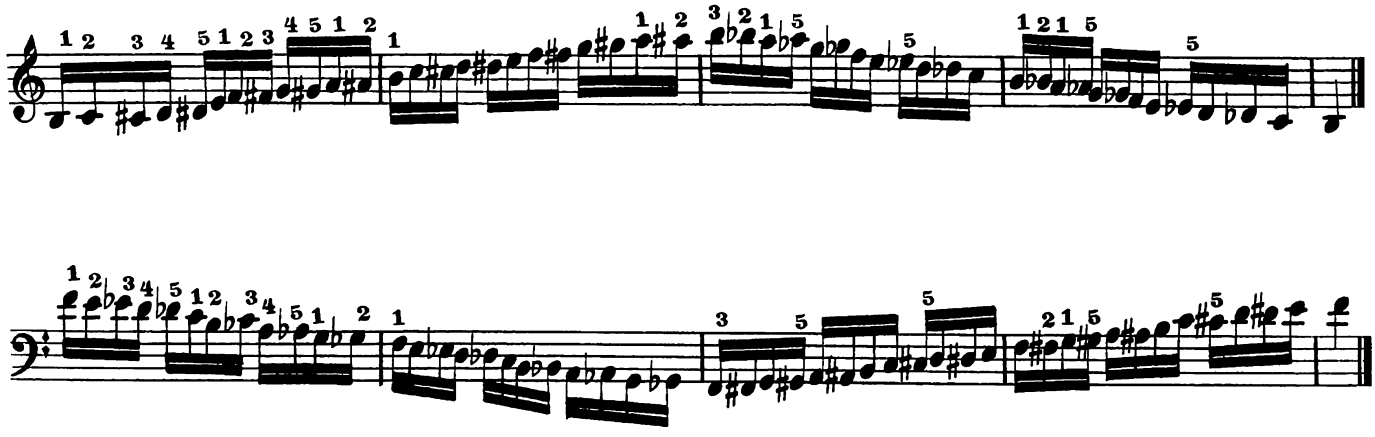
The following method is only to be used when the Chromatic Scales occur in conjunction with double notes .



The Chromatic Scales in parallel motion may be practiced, beginning with different notes.



The following fingering may be found a very useful exercise; each hand to be played separately.



There are two keys 1st. the Major 2nd. the Minor keys

1st. the Major Scales.

The major scales are divided in two halves. The first part in C major is composed of C, D, E, F, the other of G. A. B. C. Every major scale closes with a half tone. The steps in the major scales are:

$$C_1 D_1 E_{\frac{1}{2}} F_1 G_1 A_1 B_{\frac{1}{2}} C$$

We have 12 major scales. One can form major scales with 12 ♯s and 12 ♭s, but from the 7th ♯ it is prefered to put ♭ and also from the 7th ♭ to put ♯ on account of its easier reading. To imagine a key or to form one, means, to learn, which steps in the scale are to be raised or lowered. We begin with C, sign it as the beginning and write a cipher above it, as a sign, that no tone is raised or lowered. than we write after C the Fifth and so on every Fifth from the last tone. From C the Fifth in G, G has 1♯. The following key with 2♯s is formed, in taking the Fifth of G (that is D) and so on. Now we find that in every key formed after C one tone is raised and every raised tone remains sharp. In G major is one tone raised in D major remains the same one and another is added; in A major remain both and a third is added etc. This representation of the keys is called Fifth Circle. The keys with too many changes(♯ or ♭) are dispensable. If we put here

0	1	2	3	4	5	6	7	8	9	10	11	12
C	G	D	A	E	B	F♯	C♯	G♯	D♯	A♯	E♯	B♯
D♭♭	A♭♭	E♭♭	B♭♭	F♭	C♭	G♭	D♭	A♭	E♭	B♭	F	C
12	11	10	9	8	7	6	5	4	3	2	1	0

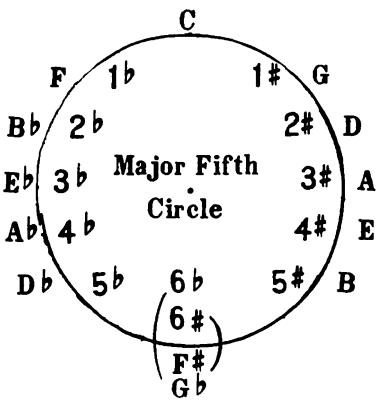
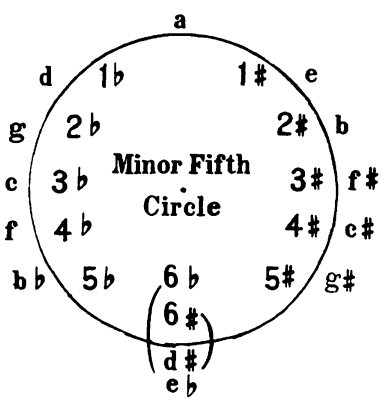
the keys with ♯ and those with ♭ together for comparison we find that:

D♭♭ with 12 ♭ is the same as C major				B♯ with 12 ♯ is the same as C major			
A♭♭ .. 11♭	G ..	with 1♯		E♯ .. 11♯	.. F ..	with 1♭	
E♭♭ .. 10♭	.. D ..	.. 2♯	also that	A♯ .. 10♯	.. B♭ ..	.. 2♭	
B♭♭ .. 9♭	.. A ..	.. 3♯		D♯ .. 9♯	.. E♭ ..	.. 3♭	
F♭ .. 8	.. E ..	.. 4♯		G♯ .. 8 ..	.. A♭ ..	.. 4♭	
C♭ .. 7	.. B ..	.. 5♯		C♯ .. 7	.. D♭	.. 5♭	

All these compared keys are only enharmonic changes

2 Minor Scales

The steps of the minor scales are

$$A_1 B_{\frac{1}{2}} C_1 D_1 E_1 F\sharp_1 G\sharp_{\frac{1}{2}} A \quad \text{going down} \quad A_1 G_1 F_{\frac{1}{2}} E_1 D_1 C_{\frac{1}{2}} B_1 A$$

which is called the melodic, in contrary to the harmonic minor scales. Every minor key lies a minor third below its relative major key, The formation of the minor scale is as follows: A minor is played ascending like A major with the exception that the third is lowered a semitone; descending it is like its relative major scale, that is like C major.