

MAJOR, MINOR AND CHROMATIC

SCALES

With a New Fingering

EDITED BY

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Published by the
PHILADELPHIA MUSICAL ACADEMY.

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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 .

In Octaves.
D Major.

A Major.

In Tenths.

In Sixths.

In Octaves.
E Major.

B Major.

In Tenths.

In Sixths.

In Octaves. Gb Major. Db Major.

In Tenths.

In Sixths.

In Octaves. Ab Major. Eb Major.

In Tenths.

In Sixths.

6 In Octaves.
Bb Major.

Musical notation for 'In Octaves' in Bb Major. The first system shows two systems of piano accompaniment. The right hand plays a melody with fingerings 2 1, 1, 1, 3, 4, 3, 1, 1, 1. The left hand plays a bass line with fingerings 2 1 3, 1 4, 3, 1, 4 3 2 3, 4 1, 1, 1. The second system is in F Major and shows similar patterns with fingerings 1, 1, 1, 4, 4, 3, 1, 1, 1 and 1, 3, 4, 3, 1, 1, 1, 1.

In Tenths.

Musical notation for 'In Tenths' in Bb Major. The first system shows two systems of piano accompaniment. The right hand plays a melody with fingerings 2 1, 1, 1, 4, 3, 4, 1, 1, 1. The left hand plays a bass line with fingerings 3 4, 3, 4 3 2 3, 4 1, 1, 1. The second system is in F Major and shows similar patterns with fingerings 1, 1, 1, 3, 4, 3, 1, 1, 1 and 1, 3, 4, 1, 1, 1, 1.

In Sixths.

Musical notation for 'In Sixths' in Bb Major. The first system shows two systems of piano accompaniment. The right hand plays a melody with fingerings 2 1, 1, 1, 3, 4, 3, 1, 1, 1. The left hand plays a bass line with fingerings 5, 3, 1, 1, 1. The second system is in F Major and shows similar patterns with fingerings 1, 1, 1, 4, 4, 3, 1, 1, 1 and 5, 3, 1, 1, 1.

MINOR SCALES.

A Minor.

Musical notation for A Minor scale. The first system shows two systems of piano accompaniment. The right hand plays a melody with fingerings 1, 1, 3, 4, 3, 1, 1, 1. The left hand plays a bass line with fingerings 4, 4, 3, 4, 1, 1, 1. The second system is for E Minor and shows similar patterns with fingerings 1, 1, 1, 3, 4, 3, 1, 1, 1 and 4, 4, 3, 4, 1, 1, 1.

E Minor.

B Minor.

Musical notation for B Minor scale. The first system shows two systems of piano accompaniment. The right hand plays a melody with fingerings 1, 1, 3, 4, 3, 1, 1, 1. The left hand plays a bass line with fingerings 4, 4, 3, 4, 1, 1, 1. The second system is for F# Minor and shows similar patterns with fingerings 1, 1, 1, 2, 4, 3, 4, 1, 1, 1 and 2 3 1, 3, 4, 1, 1, 1, 1.

F# Minor.

C# Minor.

Musical notation for C# Minor scale. The first system shows two systems of piano accompaniment. The right hand plays a melody with fingerings 2 1, 1, 1, 4, 3, 4, 1, 1, 1. The left hand plays a bass line with fingerings 3 1 4, 1 3, 1 2 1, 1, 1, 1. The second system is for G# Minor and shows similar patterns with fingerings 1, 1, 1, 3, 4, 1, 1, 1 and 2 1, 3, 2 3, 1, 1, 1.

G# Minor.

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

Musical exercise for chromatic scales in 3/4 time, featuring double notes. The exercise is divided into two systems, each with four measures. The first system is marked with a circled '4' above the first measure. The second system is also marked with a circled '4' above the first measure. Fingerings are indicated by numbers 1, 2, and 3 above or below the notes.

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

Musical exercise for chromatic scales in 3/4 time, featuring parallel motion. The exercise is divided into two systems, each with four measures. Fingerings are indicated by numbers 1, 2, and 3 above or below the notes.

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

Musical exercise for fingering in 3/4 time, divided into two systems. The first system has four measures with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 1, 2, 3, 2, 1, 5, 5, 1, 2, 1, 5, 5. The second system has four measures with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 1, 3, 5, 2, 1, 5, 5.

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:

$$C \quad D \quad E \quad F \quad G \quad A \quad B \quad C$$

$$1 \quad 1 \quad \frac{1}{2} \quad 1 \quad 1 \quad 1 \quad \frac{1}{2}$$

We have 12 major scales. One can form major scales with 12 #s and 12 bs, but from the 7th # it is preferred to put b and also from the 7th b 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. then 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 b) 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#
Dbb	Abb	Ebb	Bbb	Fb	Cb	Gb	Db	Ab	Eb	Bb	F	C
12	11	10	9	8	7	6	5	4	3	2	1	0

the keys with # and those with b together for comparison we find that:

Dbb with 12 b is the same as C major	B# with 12 # is the same as C major
Abb .. 11b G .. with 1#	E# .. 11# F .. with 1b
Ebb .. 10b D 2# also that	A# .. 10# Bb 2b
Bbb .. 9b A 3#	D# .. 9# Eb 3b
Fb .. 8 E 4#	G# .. 8 Ab 4b
Cb .. 7 B 5#	C# .. 7 Db 5b

All these compared keys are only enharmonic changes
2 Minor Scales

The steps of the minor scales are

$$A \quad B \quad C \quad D \quad E \quad F \quad G \quad A \quad \text{going down} \quad A \quad G \quad F \quad E \quad D \quad C \quad B \quad A$$

$$1 \quad 1 \quad \frac{1}{2} \quad 1 \quad 1 \quad 1 \quad \frac{1}{2} \quad 1 \quad 1 \quad 1 \quad \frac{1}{2} \quad 1 \quad 1 \quad 1 \quad \frac{1}{2} \quad 1$$

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.

