

## WITH MAJOR CHORDS

*See before EX. 48*

### EX. 1

The first exercise is a harmonized major scale in triads using six different fingerings. The first form is on the second and first sets of three strings. (See notations below the staff.) The second form of Ex. 1 is played entirely on the second set of three strings. The third form is played on the second and first sets of three strings but varies from the first form because the cross-over is on a different note of the scale. The fourth form is on the third, second and first sets of three strings. The notation in all the forms of the first exercise is the same but the fingerings are different in each one, and should be practiced as separate exercises. You will notice that the first four forms of Ex. 1 are long forms which cover quite a bit of the fingerboard. The fifth form is more condensed and the sixth form is the most condensed form of this harmonized scale. This first exercise is written in whole notes with no division of bars because the notes are of equal value and should be practiced very slowly. Ex. 1 and all its forms should be played in all the keys, made possible by the six different fingerings, as follows:

- 1st form—from C up to F
- 2nd form—from C up to C sharp (D if possible)
- 3rd form—from C up to F
- 4th form—from A flat up to D flat (D if possible).
- 5th form—from A flat up to E
- 6th form—from F sharp up to C sharp

It is necessary to become familiar with all these forms as they will be referred to often.

#### FORM 1

#### FORM 2

#### FORM 3

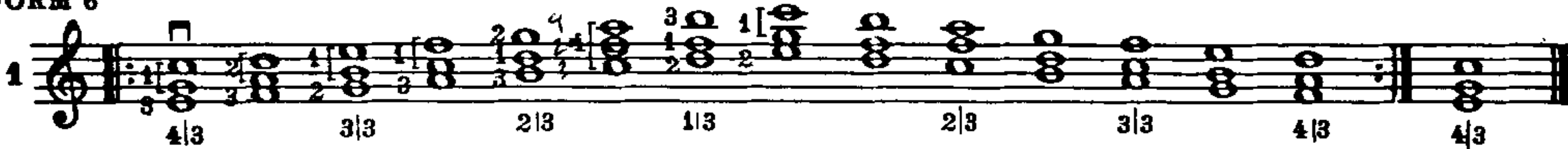
FORM 4



FORM 5

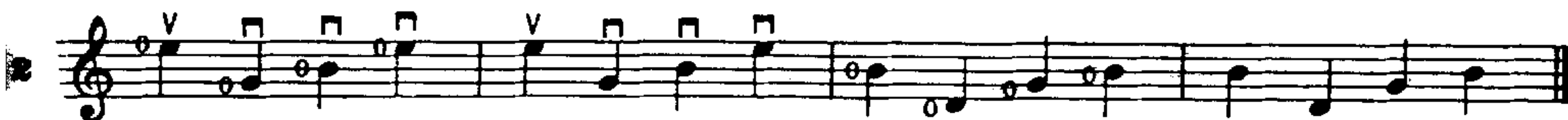


FORM 6



EX. 2

Ex. No. 2 is a preparatory exercise. This form of picking is termed arpeggio picking. To get acquainted with this form for the right hand, it is used on open strings so that you have to concentrate only on the pick and wrist action. It should be developed to sound even dynamically and steady rhythmically. To explain the pick and wrist action in Ex. 2 is difficult as we do not actually pick each string individually. The pick passes over each string and accents it with a slight kick, which is more of a pulsation. The reason for this is that using the pulsation principle you will be able to maintain a steady tempo and you will not strike two strings at once, as you might do if you were just forcibly pushing the pick across the strings. In other words it should have a smooth but deliberate effect. If and when you do strike two strings together, you will know that you're not "pulsating" properly, if at all. In the down strokes, use the next highest string as a pick stop. In the up strokes, you will not need a stop as the pick returns in upward motion.



MAJOR

Scale in first inversion triads taken thru the descending cycle of fifths - 12 keys - full range - triads named for one octave - then they repeat - Upper voice is the tonic of each triad - Numbers above notation denote steps of scale

C

F

Bb

Eb

Ab

Scale in first inversion triads - Cycle of fifths -

**D $\flat$**

Chords: E $\flat$ m, Fm, G $\flat$ , A $\flat$  4/3, B $\flat$ m, Cdim, D $\flat$  3/3, E $\flat$ m 2/3, F 1/3, G 2/3, A 1/3, B 2/3, C 1/3, D 1, E 2, F 3

**G $\flat$**

Chords: E $\flat$ m, Fdim, G $\flat$ , A $\flat$ m 3/3, B $\flat$ m, C $\flat$ , D $\flat$  2/3, E $\flat$ m 1/3, F 1/3, G 2/3, A 2/3, B 3/3, C 3/3, D 3/3, E 3/3, F 3/3, G 3/3

**B**

Chords: D $\sharp$ m, E, F $\sharp$ , G $\sharp$ m 4/3, A $\sharp$  dim 3/3, B, C $\sharp$ m, D $\sharp$ m 2/3, E 1/3, F 1/3, G 2/3, A 2/3, B 3/3, C 3/3, D 3/3, E 3/3, F 3/3, G 3/3, A 3/3, B 3/3

**E**

Chords: D $\sharp$ dim, E, F $\sharp$ m, G $\sharp$ m 4/3, A, B, C $\sharp$ m 3/3, D $\sharp$ dim 2/3, E 1/3, F 1/3, G 2/3, A 2/3, B 3/3, C 3/3, D 3/3, E 3/3, F 3/3, G 3/3, A 3/3, B 3/3

**A**

Chords: D, E, F $\sharp$ m, G $\sharp$ dim 3/3, A, Bm, C $\sharp$ m, D 2/3, E 1/3, F 1/3, G 2/3, A 2/3, B 3/3, C 3/3, D 3/3, E 3/3, F 3/3, G 3/3, A 3/3, B 3/3

D

G

These Examples explain the reason for using 3 fingers on triads (open or closed voicing) that can be played with 1 or 2 fingers - this type mechanism is a very necessary part of good harmonic technique - A moving voice can not go below barred sustained notes

The voice can move lower when the barre is not employed - as in bars = A-B-

The moving voice in bar "C" cant go below "G" because the 1st finger is barring it - in "D" and "E" the voices can continue down because of not using the small barre - (double stop)

### HARMONIC MINOR

Scale in first inversion triads taken thru the descending cycle of fifths-12 keys - full range - only the ascension is shown; descend using same notation

Am

All G's #

Dm

All C's #

Gm

All F's #

**Cm**  
All B's♭

E♭aug Fm G 4/3 A♭ Bdim Cm 3/3 2/3 Ddim E♭aug etc.

Detailed description: This staff shows a sequence of chords in the C minor mode. The chords are E♭aug, Fm, G (with a 4/3 interval), A♭, Bdim, Cm, Ddim, E♭aug, and etc. The time signatures are 3/3 and 2/3. Fingerings are indicated by numbers 1-4 above the notes. A circled chord is shown with a 1/3 time signature.

**Fm**  
All E's♭

Edim Fm Gdim A♭aug B♭m C D♭ 3/3 2/3 1/3 Edim etc.

Detailed description: This staff shows a sequence of chords in the F minor mode. The chords are Edim, Fm, Gdim, A♭aug, B♭m, C, D♭, Edim, etc. The time signatures are 3/3, 2/3, and 1/3. Fingerings are indicated by numbers 1-4 above the notes. A circled chord is shown with a 1/3 time signature.

**B♭m**  
All A's♭

E♭m F G♭ Adim B♭m Cdim D♭aug E♭m etc. 2/3 1/3

Detailed description: This staff shows a sequence of chords in the B♭ minor mode. The chords are E♭m, F, G♭, Adim, B♭m, Cdim, D♭aug, E♭m, etc. The time signatures are 2/3 and 1/3. Fingerings are indicated by numbers 1-5 above the notes. A circled chord is shown with a 1/3 time signature.

**E♭m**  
All D's♭

E♭m Fdim G♭aug A♭m B♭ C♭ Ddim 2/3 E♭m etc. 1/3

Detailed description: This staff shows a sequence of chords in the E♭ minor mode. The chords are E♭m, Fdim, G♭aug, A♭m, B♭, C♭, Ddim, E♭m, etc. The time signatures are 2/3 and 1/3. Fingerings are indicated by numbers 1-5 above the notes. A circled chord is shown with a 1/3 time signature.

**G♯m**  
All F's♯  
Double ♯  
=x

D♯ E F♯dim G♯m A♯dim B aug C♯m D♯ etc. 2/3 1/3

Detailed description: This staff shows a sequence of chords in the G♯ minor mode. The chords are D♯, E, F♯dim, G♯m, A♯dim, B aug, C♯m, D♯, etc. The time signatures are 2/3 and 1/3. Fingerings are indicated by numbers 1-6 above the notes. A circled chord is shown with a 1/3 time signature.

**C♯m**  
All B's♯

D♯dim E aug F♯m G♯ 4/3 A B♯dim C♯m D♯dim etc. 3/3 2/3 1/3

Detailed description: This staff shows a sequence of chords in the C♯ minor mode. The chords are D♯dim, E aug, F♯m, G♯ (with a 4/3 interval), A, B♯dim, C♯m, D♯dim, etc. The time signatures are 3/3, 2/3, and 1/3. Fingerings are indicated by numbers 1-3 above the notes. A circled chord is shown with a 1/3 time signature.

**F♯m**  
All E's♯

D E♯dim F♯m G♯dim A aug Bm C♯ D etc. 2/3 1/3

Detailed description: This staff shows a sequence of chords in the F♯ minor mode. The chords are D, E♯dim, F♯m, G♯dim, A aug, Bm, C♯, D, etc. The time signatures are 2/3 and 1/3. Fingerings are indicated by numbers 1-7 above the notes. A circled chord is shown with a 1/3 time signature.

**Bm**  
All A's♯

D aug Em F♯ G 4/3 A♯dim Bm C♯dim 3/3 2/3 1/3 Daug etc.

Detailed description: This staff shows a sequence of chords in the B minor mode. The chords are D aug, Em, F♯, G (with a 4/3 interval), A♯dim, Bm, C♯dim, D aug, etc. The time signatures are 3/3, 2/3, and 1/3. Fingerings are indicated by numbers 1-4 above the notes. A circled chord is shown with a 1/3 time signature.

**Em**  
All D's♯

D♯dim Em F♯dim G aug Am B C D♯dim etc. 3/3 2/3 1/3

Detailed description: This staff shows a sequence of chords in the E minor mode. The chords are D♯dim, Em, F♯dim, G aug, Am, B, C, D♯dim, etc. The time signatures are 3/3, 2/3, and 1/3. Fingerings are indicated by numbers 1-7 above the notes. A circled chord is shown with a 1/3 time signature.

# MELODIC MINOR

Scale in all 12 keys - taken thru the descending cycle of fifths - 12 keys - full range - descensions are in relative major keys - employ major scale fingering

Am F# G#

D E F#dim G#dim 4/3 Am Bm Caug D 2/3 1/3 2 3 4 5

Returns in C major

Dm Bb C

Dm Em F aug G 4/3 A Bdim C#dim 3/3 Dm 2/3 1/3 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7

Returns in F major

Gm F# Eb

D Edim F#dim Gm 4/3 Am Bb aug C 3/3 D 2/3 1/3 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6

Returns in Bb major

Cm Ab Bb

Dm Eb dim F G 4/3 Adim Bdim 3/3 Cm Dm 2/3 1/3 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3

Returns in Eb major

Fm Eb Db

Edim Fm Gm 4/3 Ab aug Bb 3/3 C Ddim Edim 2/3 1/3 2/3 1/3 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1

Returns in Ab major

Scale in first inversion triads - cycle of fifths

MELODIC MINOR

Chords: Eb, F, Gdim, Adim 4/3, Bbm, Cm 3/3, Db aug, Eb, 2/3, 5, 6, 7, 1/3, 1, 2, 3, 4, 5

Returns in Db major

Chords: Ebm, Fdim, Gb aug, Ab 4/3, Bb, Cdim 3/3, Ddim 2/3, Ebm, 1/3, 1, 2, 3, 4, 5, 6, 7, 1, 2

Returns in Gb major

Chords: D#, E#dim, F#dim, G#m 3/3, A#m, B aug, C#, D# 2/3, 1/3, 1, 2, 3, 4, 5, 6

Returns in B major

Chords: D#m, E aug, F#, G# 4/3, A#dim 3/3, B#dim, C#m 2/3, D#m, 1/3, 1, 2, 3, 4, 5, 6, 7

Returns in Emajor

Chords: D#dim, E#dim, F#m, G#m 4/3, A aug 3/3, B, C#, D#dim 2/3, 1/3, 1, 2, 3, 4, 5, 6, 7

Returns in A major



# MELODIC MINOR

Scale in first inversion triads - cycle of fifths

Chord symbols: D aug, E, F#, G#dim 4/3, A#dim 3/3, Bm, C#m, D aug, 2/3, 1/3, 1, 2, 3, 4. Returns in D major.

Chord symbols: D#dim, Em, F#m, G aug 4/3, A 3/3, B, C#dim, D#dim, 2/3, 1/3, 6, 7, 1. Returns in G major.

To descend in the relative major key merely cancel the accidentals but not the key signature

## NOTE

Every 7th step is a diminished chord - they are also dominant 7ths of the keys

## VARIATION

A very interesting "Mixed" minor scale is: ascend using the melodic notation - descend using the harmonic notation - example below

Chord symbols: Cm, Dm, Eaug, F, G, Adim, Bdim, Cm, Bdim, Ab, G, Fm, Eaug, Ddim, Cm. Labels: Melodic minor, Harmonic minor.

Also, ascend using harmonic notation - descend using ascending melodic minor notation - just reverse the above

The examples below show various plucking orders for all 3 note chords - employ each one separately full range - apply them to the 2nd inversion and root position triads also - apply to open voicings also 1st inversion - 1st station

Handwritten plucking order: (v) n v v n. Circled '8)'.

MAJOR

Scale in Second Inversion Triads - Cycle of fifths key by key -- 12 keys - full range-middle voice is tonic of each triad

**C**

Bdim C Dm Em 4/3 F G Am 3/3 Bdim 2/3

**F**

Bb C Dm Edim 4/3 F Gm 3/3 Am Bb 2/3

**Bb**

Bb Cm Dm Eb 4/3 F 3/3 Gm Adim Bb 2/3

**Eb**

Bb Cm Ddim Eb Fm 4/3 Gm Ab 3/3 Bb 2/3

**Ab**

Cm Db Eb 4/3 Fm Gdim Ab Bbm 3/3 Cm 2/3

**Db**

Cdim Db Ebm Fm 4/3 Gb Ab Bbm 3/3 Cdim 2/3

**Gb**

Not using 4th Finger

Cb Db Ebm Fdim 4/3 Gb Abm Bbm 3/3 Cb 2/3

**B**

Not using 1st Finger

B C#m D#m E 4/3 F# G#m A#dim 3/3

MAJOR

Scale in Second Inversion Triads

E

B C#m D#dim E 4/3 F#m G#m A 3/3 B 2/3 1/3

A

Bm C#m D E 4/3 F#m G#dim A 3/3 Bm 2/3 1/3

D

Bm C#dim D Em 3/3 F#m 2/3 A Bm 1/3

G

Bm C D Em 4/3 F#dim G Am 3/3 Bm 2/3 1/3

HARMONIC MINOR

Scale in Second Inversion Triads - Cycle of fifths - 12 keys - full range-middle voice is tonic

Am G#

Bdim C aug Dm E 4/3 F G#dim 3/3 Am Bdim 2/3 1/3

Dm C#

Bb C#dim Dm Edim 4/3 F aug Gm A Bb 3/3 2/3 1/3

Gm F#

Bbaug Cm D Eb 4/3 F#dim 3/3 Adim Bbaug 2/3 1/3

Cm Bb

Bdim Cm Ddim Eb aug 4/3 Fm G 3/3 Ab Bdim 2/3 1/3

HARMONIC MINOR

Scale in Second Inversion Triads

Scale in Second Inversion Triads

Staff 1: Fm Eb (C, Db, Edim, Fm 4/3, Gdim, Abaug 3/3, Bbm, C 2/3)

Staff 2: Bbm Ab (Cdim, Db aug, Ebm, F 4/3, Gb 3/3, Adim, Bbm 2/3, Cdim)

Staff 3: Ebm D# (Bb, Cb, Ddim, Ebm, Fdim 3/3, Gb aug, Abm, Bb 2/3)

Staff 4: G#m F## (B aug, C#m, D# 4/3, E, F# dim 3/3, G#m, A# dim, B aug 2/3)

Staff 5: C#m B# (B#dim, C#m, D#dim, Eaug 4/3, F#m, G# 3/3, A, B#dim 2/3)

Staff 6: F#m E# (Bm, C# 3/3, D, E#dim 4/3, F#m 3/3, G#dim, A aug, Bm 2/3)

Staff 7: Bm A# (Bm, C#dim, D aug 4/3, Em 3/3, F# 3/3, G, A#dim, Bm 2/3)

Staff 8: Em D# (B, C, D#dim 4/3, Em 3/3, F#dim, G aug, Am 3/3, B 2/3)

double sharp=x

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# MELODIC MINOR

Scale in Second Inversion Triads - cycle of fifths - 12 keys - full range-middle voice is tonic-Descend in relative major keys

The image displays 12 staves of music, each representing a different key in the cycle of fifths. Each staff shows a sequence of second inversion triads for the melodic minor scale. The keys and their corresponding triads are as follows:

- Staff 1 (A minor):** Bm, Caug, D, E (4/3), F#dim, G#dim (3/3), Am, Bm, 2/3, 1, 2, 3, 4, 5, 6, 7, 1/3, 1, 2, 3.
- Staff 2 (D minor):** Bdim, C#dim, Dm, Em (4/3), Faug, G (3/3), A, Bdim, 2/3, 1, 2, 3, 4, 5, 6, 7, 1/3, 1, 2, 3, 4.
- Staff 3 (G minor):** Bbaug, C, D, Edim (4/3), F#dim, Gm (3/3), Am, Bbaug, 2/3, 1, 2, 3, 4, 5, 6, 7, 1/3, 1, 2, 3, 4.
- Staff 4 (C minor):** Bdim, Cm, Dm, Ebaug (4/3), F, G, Adim (3/3), Bdim, 2/3, 1, 2, 3, 4, 5, 6, 7, 1/3, 1, 2, 3, 4.
- Staff 5 (F minor):** Bb, C, Ddim (4/3), Edim, Fm (3/3), Abaug, Bb, 2/3, 1, 2, 3, 4, 5, 6, 7, 1/3, 1, 2, 3, 4, 5.
- Staff 6 (Bb minor):** Cm, Dbaug (4/3), Eb, F, Gdim (3/3), Adim, Bbm (3/3), Cm, 2/3, 1, 2, 3, 4, 5, 6, 7, 1/3, 1, 2, 3.
- Staff 7 (Eb minor):** Bb, Cdim (4/3), Ddim, Ebm, Fm (3/3), Gbaug (3/3), Ab, 2/3, 3/3, 2/3, 1, 2, 3, 4, 5, 6, 7, 1/3, 1, 2, 3, 4.
- Staff 8 (G# minor):** Baug (4/3), C#, D# (4/3), E#dim, F#dim (3/3), G#m (3/3), A#m, Baug, 2/3, 1, 2, 3, 4, 5, 6, 7, 1/3, 1, 2, 3, 4.

Each staff includes a treble clef and a key signature. The middle voice (the second line of the staff) is shown with fingerings (1-5) for each note. The chords are labeled above the staff, and some include inversion numbers (e.g., 4/3, 3/3, 2/3, 1/3).

# MELODIC MINOR

Scale in Second Inversion Triads -

C#m B#dim C#m D#m Eaug F# G# A#dim B#dim

F#m B C# D#dim E#dim F#m G#m Aaug B

4th finger is omitted - reverse by omitting the first finger - this is good practise-apply it to all of the scales - It is very necessary for voice motion, as in the super & sub series

Bm C#m Daug E F# G#dim A#dim Bm

B C#dim D#dim Em F#m Gaug A B

First finger is omitted

Scale in Root triads - cycle of fifths - 12 keys - full range-lower voice is the tonic

# MAJOR

G Am Bdim C Dm Em F G

Gm Am Bb C Dm Edim F Gm

Gm Adim Bb Cm Dm Eb F Gm

Gm Ab Bb Cm Ddim Eb Fm Gm

Scale in Root triads

MAJOR

Ab

Ab Bbm Cm Db 4/3 Eb Fm 3/3 Gdim 7 Ab 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2

Db

Ab Bbm Cdim D 3/3 Ebm 2/3 Fm 3/3 Gb 3/3 Ab 2/3 3/3 2/3 1 2 3 4 5 6 7 1 2 3 4 5 6

Gb

Abm Bbm Cb Db 4/3 Ebm 3/3 Fdim 3/3 Gb 2/3 Abm 2/3 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3

B

G#m A#dim B C#m 4/3 D#m E F# 3/3 G#m 2/3 3/3 2/3 1 2 3 4 5 6 7 1 2 3 4 5 6 7

E

G#m A B C#m 4/3 D#dim 3/3 E 3/3 F#m 2/3 G#m 2/3 3/3 2/3 1/3 1 2 3 4 5 6 7 1 2 3 4

A

G#dim A Bm C#m 4/3 D 3/3 E F#m 2/3 G#dim 2/3 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1

D

G A Bm C#dim 3/3 D Em F#m G 2/3 3/3 2/3 1/3 1 2 3 4 5 6 7 1 2 3 4 5

G

G Am Bm C 3/3 D 4/3 Em 3/3 F#dim 7 G 2/3 3/3 2/3 1/3 1 2 3 4 5 6 7 1 2