

Scales and Arpeggios

For Trumpet and Cornet

2nd Edition

First edition, entitled "The definitive book of scales and arpeggios for trumpet and cornet",
printed in 2005

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For Trumpet and Cornet

2nd Edition

Compiled and edited by **Jon Gorrie**

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Introductory note

Why write a book of scales and arpeggios?

Performance music courses at many conservatoires include at least one, if not several scales and arpeggios examinations each year. This book has been designed as a teaching and study aid for such examinations.

Of course, the playing of scales and arpeggios needn't cease once a student graduates from his or her institution. Many musicians whom have been in the profession for decades can still be heard practising scales and arpeggios. It is therefore my hope that this book can be used as a reference for advanced students, graduates, and professionals alike.

For pre-grade 8 students, I recommend:

Scales and Arpeggios for Trumpet and Brass Band Instruments

Edited by John Wallace and Ian Dingley

ISBN 1-85472-851-2

Not only does this book include all of the scales and arpeggios required for the ABRSM graded examinations, it also contains advice by the editors on issues related to specific scales and arpeggios.

Why practise scales and arpeggios?

It can be argued that all music – be it Bach, Bartok, tonal, atonal, medieval, or avant garde – is made up of parts of scales and arpeggios arranged in different combinations and permutations. Therefore knowledge of a wide variety of scales and arpeggios can help us to learn new music more quickly and efficiently. In the same manner, scales and arpeggios improve sight-reading and transposition ability.

Most of the scales and arpeggios in this book cover the range of a 12th, or 2 full octaves. Playing these scales encourages whole range practice on one embouchure. (i.e. Helps to eliminate the need for an embouchure change when passing between registers).

Articulation is another aspect of playing which can be greatly improved through scale and arpeggio practice.

Various articulations can be practiced within a scale, which can help to further train co-ordination between the tongue and fingers.

Scales and arpeggios are naturally designed to build endurance if you rest as much as you play.

And finally, focussing on the purity of intervals whilst practicing scales and arpeggios greatly helps the ear to tackle intonation issues.

Notes on practise

General notes

There are of course many different ways to approach the practise of scales and arpeggios.

One suggestion is to practice each scale and arpeggio tongued at a forte dynamic, AND slurred at a piano dynamic. Major and minor arpeggios can be practiced at the conclusion of the corresponding major or minor scale, where appropriate. I have emphasised this point by printing these arpeggios directly after their corresponding scales in the first section.

The student should begin by concentrating his or her efforts on Section 1 of this book first, before moving on to the more advanced scales and arpeggios and patterns in Section 2.

If a scale or arpeggio is unfamiliar, it should be studied without the instrument first. This saves a great deal of time, and a great deal of 'lip'. It is also worth mentioning that the student should practice slowly at first, and then gradually increase the tempo, once the scale or arpeggio can be played fluently.

Once fluency has been achieved with Section 1, the more advanced scales and patterns in Section 2 will appear much simpler.

The scales and arpeggios in Section 2 present possibilities for advanced patterns.

For example, it is possible to begin each crabwise scale and arpeggio on each of the 12 notes of the chromatic scale, and to transpose the patterns into all keys.

The major, harmonic minor, and melodic minor scale patterns in 3rds could also be practised in 4ths, 5ths etc. For those who relish further challenges, scales and arpeggios in groups of 3 and 4 can be practiced either crabwise, or in 3rds, or crabwise in 3rds.

For further advancement, and to help emulate 'real-life' situations, it is possible to vary the starting note of each scale and arpeggio. For example, scales can be practised from the top to the bottom and back up again, or perhaps started in the middle, played to the bottom, up to the top, and back to the middle.

Scales and arpeggios can be incorporated into a daily practice routine. By practicing one or two scales and arpeggios each day, the material in this book can be covered fairly quickly.

Once scales and arpeggios are mastered, it is very strongly recommended to perform them from memory.

Articulation and rhythm

As already mentioned, one suggestion for articulation is to play each scale and arpeggio tongued and forte, followed by slurred and piano. For variation, the following tonguing styles may also be employed: T, K, H, TK, TTK, TKT. (alternatively D, G, H, DG, DDG, DGD)

Multiple articulations on each note are also possible.

By employing different rhythm patterns and articulations, such as...



...in combination with the various tonguing styles above, and inventing your own patterns, the number of possible ways to play the scales and arpeggios given in this book becomes almost endless.

Intonation and Tuning

Although a complete discussion of intonation and tuning is beyond the scope of this introductory note, I would like to make the following comments and suggestions:

As a brass player, it is very important to be aware of the two types of intonation that are relevant to us.

a) Natural tuning, and

b) Equal temperament.

Natural tuning is quite simply experiencing intervals as ‘mother-nature intended’. Major 3rds slightly narrow, minor 3rds slightly wide, and so on. (This is discussed in depth in *Becoming an Orchestral Musician* – see following page). Using natural tuning, intervals sound pure, and ‘ring true’.

Equal temperament has come about out of pure necessity. Using equal temperament, as its name suggests, all semi-tones are the same distance apart. This leads to all intervals, except for the octave, being slightly out of tune. The benefit of this is that a melody can be transposed into any key whilst retaining its intervallic tuning structure and character.

Modern pianos are tuned to equal temperament whereas orchestral brass sections play using natural tuning. If you first listen to a natural major third followed by its equal tempered counterpart, the latter ‘major third’ will sound almost painfully sharp, or ‘wide’. When playing in a brass ensemble or brass section, professional brass musicians instinctively use natural tuning. However, it is important to make allowances when playing with a piano or other equally tempered instrument.

An approach for natural tuning intonation practice is to use either a piano or a tone generating device (such as the sound produced by an electronic tuning machine) to sound the **tonic note only** of the scale or arpeggio you are about to practice. (Note: Ensure that the device is calibrated to the pitch standard of your particular country i.e. A=440Hz, A=442Hz etc.) Play the scale or arpeggio one note at a time, only moving on when the interval is ‘ringing true’. This approach encourages acute listening to the various intervals, and emulates the listening required when playing with an ensemble.

For equal tempered intonation practice, perhaps before giving a recital with piano, use the piano itself to gauge your intonation. Check that the piano has been tuned recently!

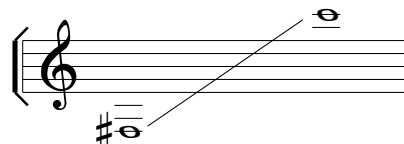
For further information on the subject of tuning and intonation, refer to:

The Trumpet – Its Practice and Performance. A Guide for Students. pgs.129 - 136
Howard Snell
ISBN 0-9511-961-2-X

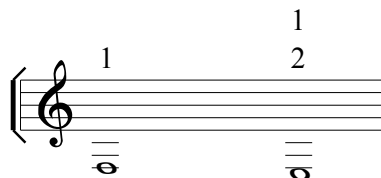
Becoming an Orchestral Musician. A Guide for Aspiring Professionals. pgs.156 - 184
Richard Davis
ISBN 1-900357-23-2

Range

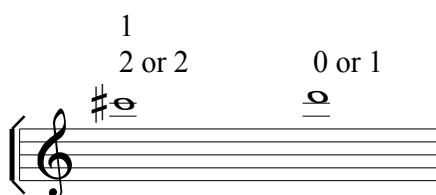
The scales and arpeggios in this book cover a range commonly required by trumpet and cornet players. That is, low F# to high C:



I have purposely included the pedal tones F and E,



as well high C# and D in certain scales where required.



It is of course possible to extend all of the scales given in this book down into the depths of the pedal register and up into the heights of the altissimo register, as desired.

A final note to bear in mind

Treat each scale and arpeggio not just as an exercise, but as a piece of music – play musically!

Acknowledgements

I would like to take this opportunity to acknowledge my former teacher and mentor John F. Lauderdale for his insistence in the regularity of scale and arpeggio practice, his insights on how and when to practice them, and his many, many lessons and advice over the years. I would also like to thank Howard Snell for his intelligent, enlightening lessons at the RNCM. And finally, Rhys Owens, Patrick Addinal, John Miller, John MacMurray, and Murray Greig, for their sound advice and practical knowledge based on a wealth of experience.

The Basics

Major scales and arpeggios

Harmonic minor scales and arpeggios

Melodic minor scales and arpeggios

Diminished arpeggios

Augmented arpeggios

Dominant 7th arpeggios

Whole tone scales

Added 6th arpeggios

Added 7th arpeggios

Chromatic scales

Whole-tone, semi-tone scales

F#

F# Major Scale



F# Major Arpeggio



F# Harmonic Minor Scale



F# Minor Arpeggio



F# Melodic Minor Scale



F# Minor Arpeggio



Diminished Arpeggio starting on F#



Augmented Arpeggio starting on F#



Dominant 7th arpeggio starting on F#



Whole-Tone scale starting on F#



Added 6th arpeggio starting on F#



Added 7th arpeggio starting on F#



Chromatic scale starting on F#

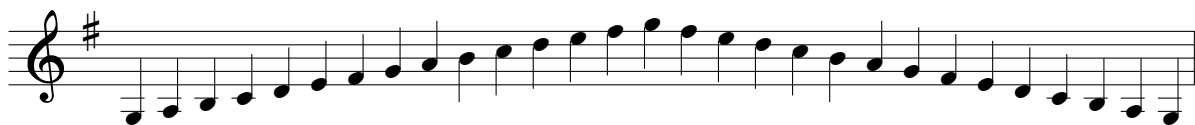


W.T. - S.T. starting on F#



G

G Major Scale



G Major Arpeggio



G Harmonic Minor Scale



G Minor Arpeggio



G Melodic Minor Scale



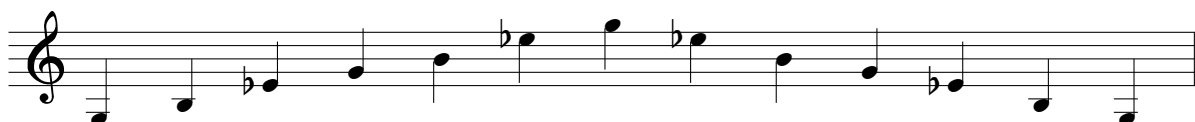
G Minor Arpeggio



Diminished Arpeggio starting on G



Augmented Arpeggio starting on G



Dominant 7th arpeggio starting on G



Whole-Tone scale starting on G



Added 6th arpeggio starting on G



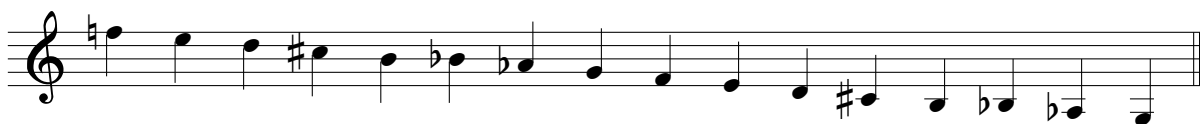
Added 7th arpeggio starting on G



Chromatic scale starting on G



W.T. - S.T. starting on G

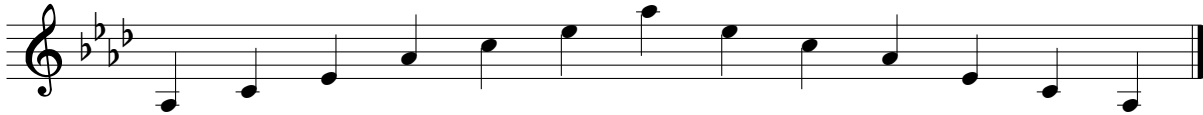


G[#]/A^b

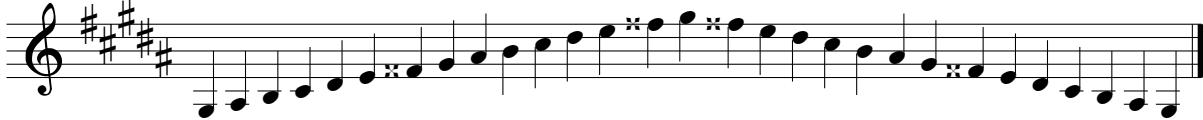
A^b Major Scale



A^b Major Arpeggio



G[#] Harmonic Minor Scale



G[#] Minor Arpeggio



G[#] Melodic Minor Scale



G[#] Minor Arpeggio



Diminished Arpeggio starting on A^b



Augmented Arpeggio starting on A^b



[illegible]

Added 7th arpeggio starting on A:

[illegible]

A

A Major Scale



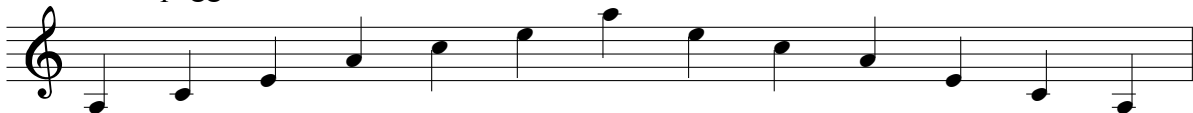
A Major Arpeggio



A Harmonic Minor Scale



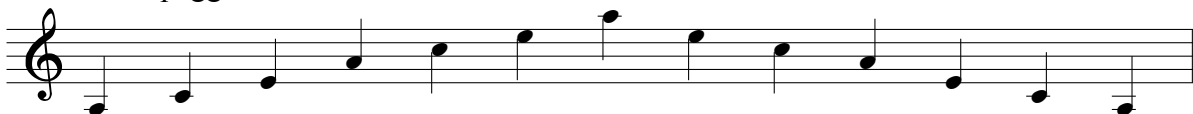
A Minor Arpeggio



A Melodic Minor Scale



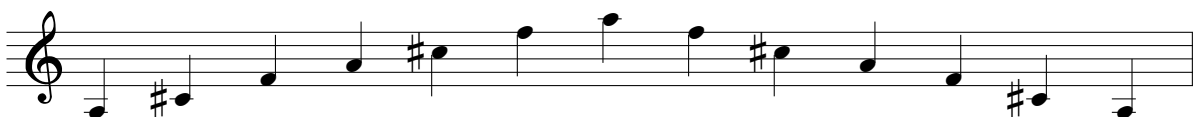
A Minor Arpeggio

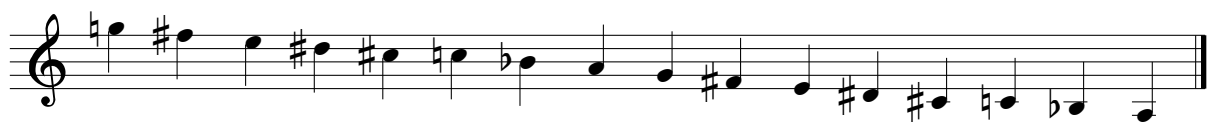


Diminished Arpeggio starting on A



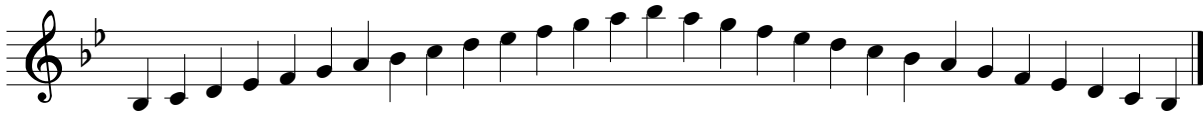
Augmented Arpeggio starting on A



[illegible][illegible][illegible]

Bb

Bb Major Scale



Bb Major Arpeggio



Bb Harmonic Minor Scale



Bb Minor Arpeggio



Bb Melodic Minor Scale



Bb Minor Arpeggio



Diminished Arpeggio starting on Bb



Augmented Arpeggio starting on Bb



Dominant 7th arpeggio starting on B \flat

A musical staff in treble clef showing a dominant 7th arpeggio starting on B-flat. The notes are B-flat, D, F, and A, repeated twice. The first repetition has a flat over the A note. The second repetition has flats over both the F and A notes. The piece ends with a double bar line.

Whole-Tone scale starting on Bb

Added our alpeggio starting on B \flat

A musical staff in treble clef showing a sequence of notes: B \flat , C, D, E, F, G, A, B \flat , C, D, E, F, G, A, B \flat . The notes are connected by stems, indicating a continuous melodic line.

Added 7th alpeggio starting on B \flat

A musical staff in treble clef showing a sequence of eighth notes. The notes are: B \flat , C, D, E, F, G, A, B \flat , A, G, F, E, D, C, B \flat . There is a double bar line at the end.

[illegible][illegible]

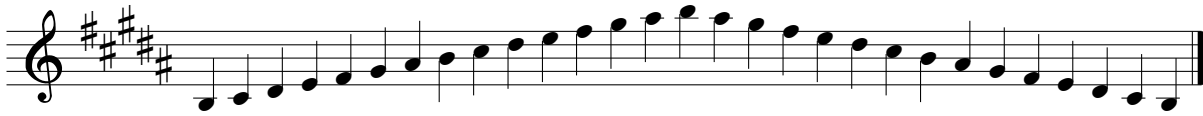
W.F. - S.F. starting on D \flat

A musical staff in treble clef showing a sequence of notes: B-flat, C, D-sharp, E-sharp, F, G-sharp, A, B-flat, C, D-sharp, E-sharp, F, G-sharp, A, B-sharp, C, D, E-flat.

[illegible]

B

B Major Scale



B Major Arpeggio



B Harmonic Minor Scale



B Minor Arpeggio



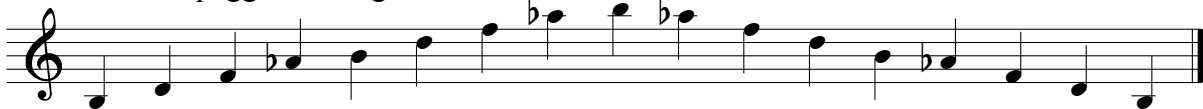
B Melodic Minor Scale



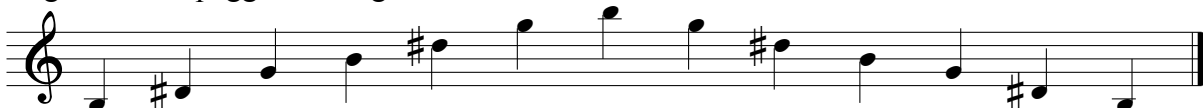
B Minor Arpeggio



Diminished Arpeggio starting on B



Augmented Arpeggio starting on B



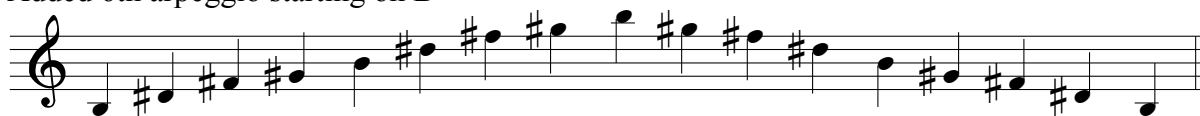
Dominant 7th arpeggio starting on B



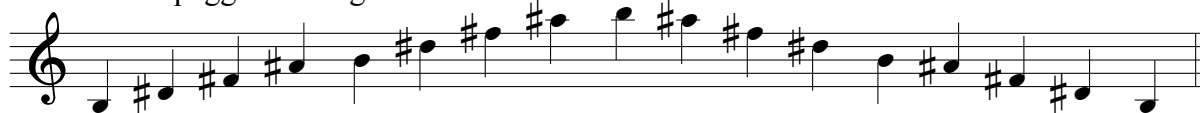
Whole-Tone scale starting on B



Added 6th arpeggio starting on B



Added 7th arpeggio starting on B



Chromatic scale starting on B



W.T. - S.T. starting on B

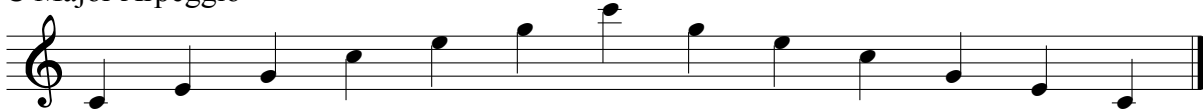


C

C Major Scale



C Major Arpeggio



C Harmonic Minor Scale



C Minor Arpeggio



C Melodic Minor Scale



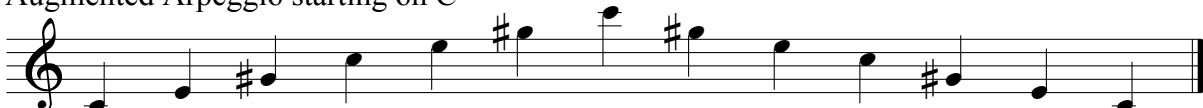
C Minor Arpeggio



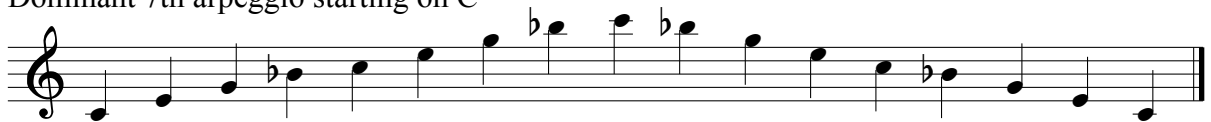
Diminished Arpeggio starting on C



Augmented Arpeggio starting on C



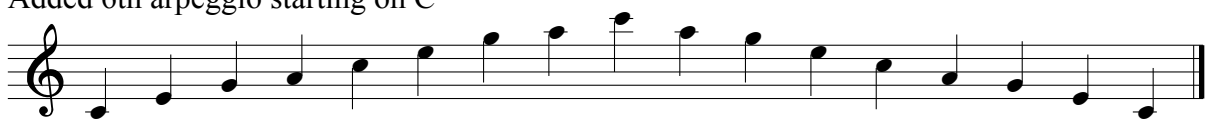
Dominant 7th arpeggio starting on C



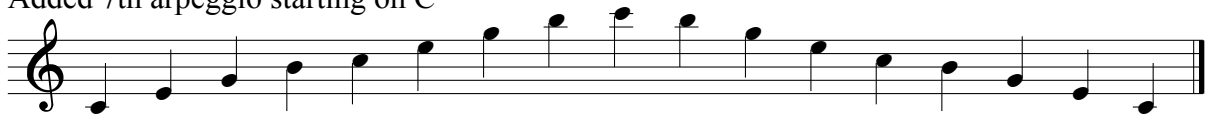
Whole-Tone scale starting on C



Added 6th arpeggio starting on C



Added 7th arpeggio starting on C



Chromatic scale starting on C



W.T. - S.T. starting on C



C#/D \flat

Db Major Scale



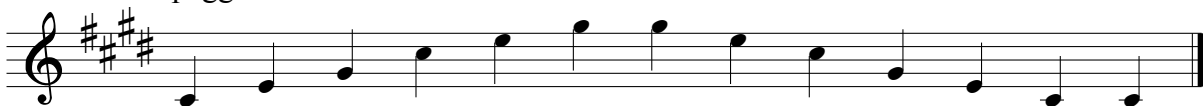
Db Major Arpeggio



C# Harmonic Minor Scale



C# Minor Arpeggio



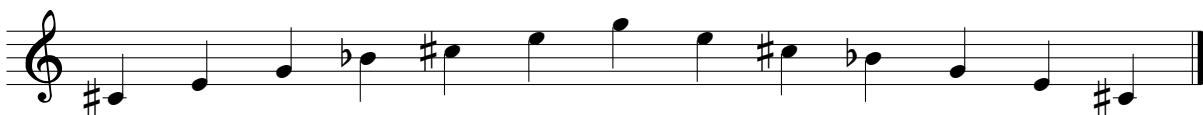
C# Melodic Minor Scale



C# Minor Arpeggio



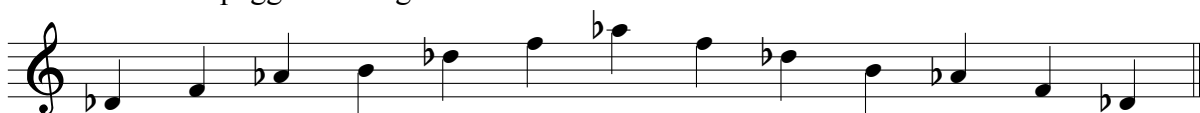
Diminished Arpeggio starting on C#



Augmented Arpeggio starting on Db



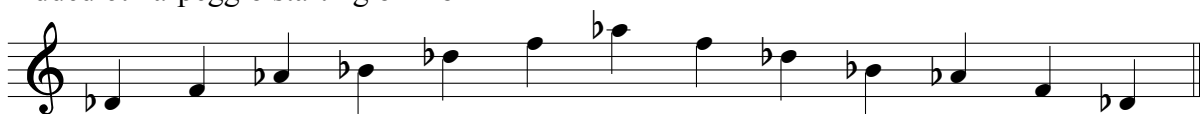
Dominant 7th arpeggio starting on Db



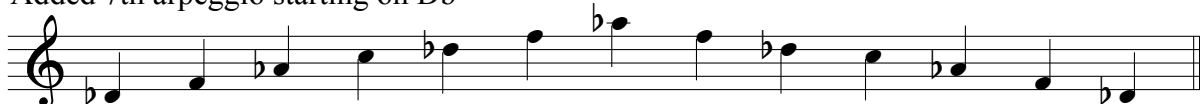
Whole-Tone scale starting on Db



Added 6th arpeggio starting on Db



Added 7th arpeggio starting on Db



Chromatic scale starting on C#



W.T. - S.T. starting on C#



D

D Major Scale



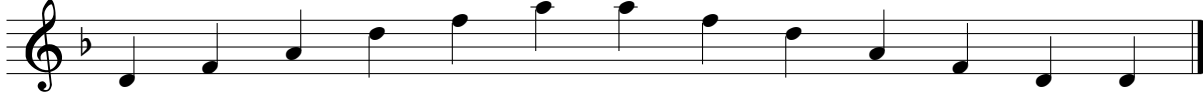
D Major Arpeggio



D Harmonic Minor Scale



D Minor Arpeggio



D Melodic Minor Scale



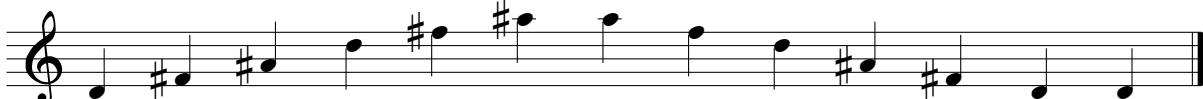
D Minor Arpeggio



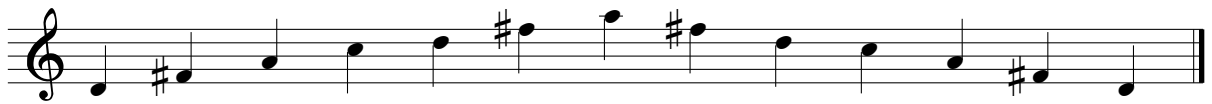
Diminished Arpeggio starting on D



Augmented Arpeggio starting on D



Dominant 7th arpeggio starting on D



Whole-Tone scale starting on D



Added 6th arpeggio starting on D



Added 7th arpeggio starting on D



Chromatic scale starting on D



W.T. - S.T. starting on D



E_b

Eb Major Scale



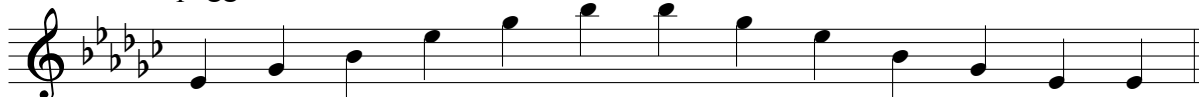
Eb Major Arpeggio



Eb Harmonic Minor Scale



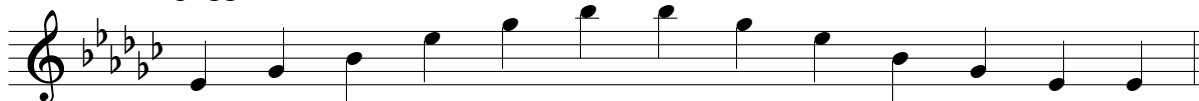
Eb Minor Arpeggio



Eb Melodic Minor Scale



Eb Minor Arpeggio



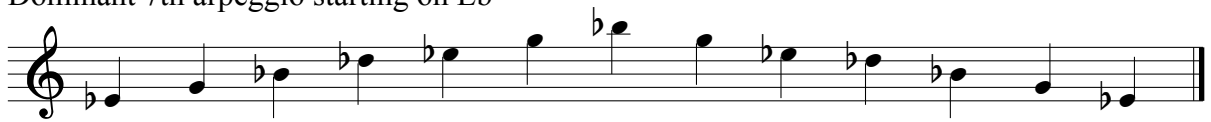
Diminished Arpeggio starting on Eb



Augmented Arpeggio starting on Eb



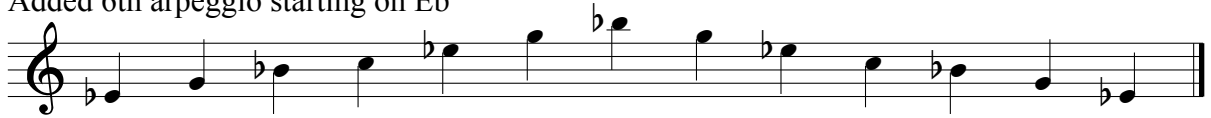
Dominant 7th arpeggio starting on Eb



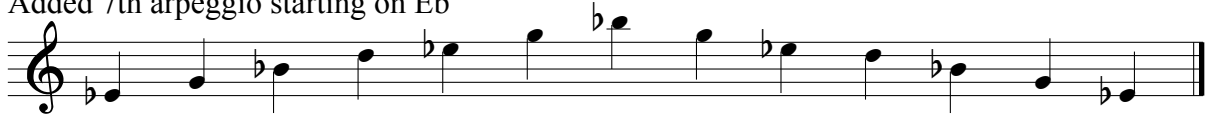
Whole-Tone scale starting on Eb



Added 6th arpeggio starting on Eb



Added 7th arpeggio starting on Eb



Chromatic scale starting on D#



W.T. - S.T. starting on Eb

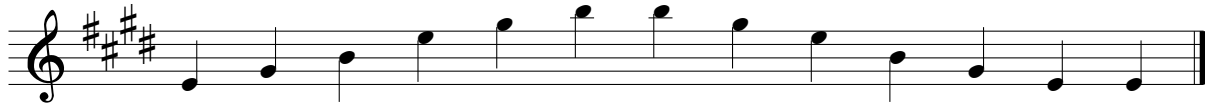


E

E Major Scale



E Major Arpeggio



E Harmonic Minor Scale



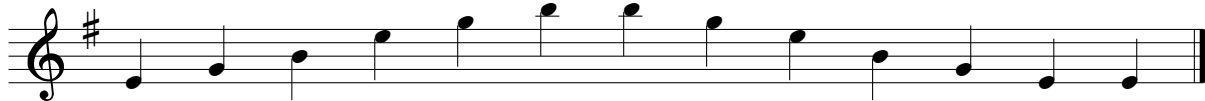
E Minor Arpeggio



E Melodic Minor Scale



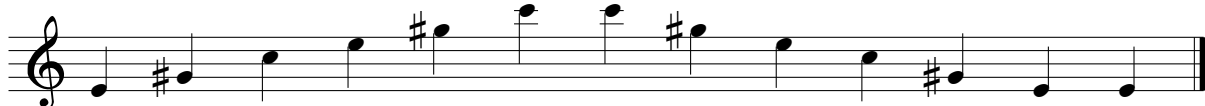
E Minor Arpeggio



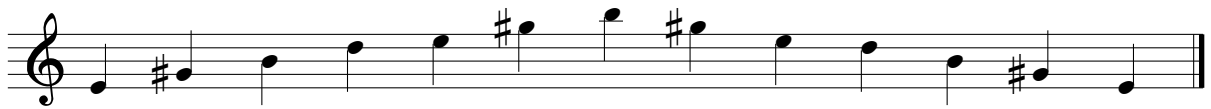
Diminished Arpeggio starting on E



Augmented Arpeggio starting on E



Dominant 7th arpeggio starting on E



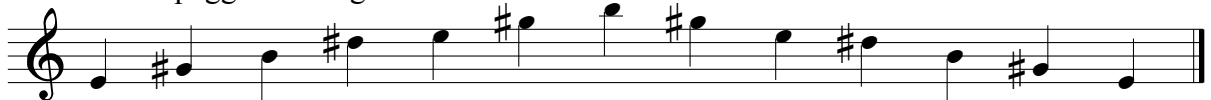
Whole-Tone scale starting on E



Added 6th arpeggio starting on E



Added 7th arpeggio starting on E



Chromatic scale starting on E



W.T. - S.T. starting on E

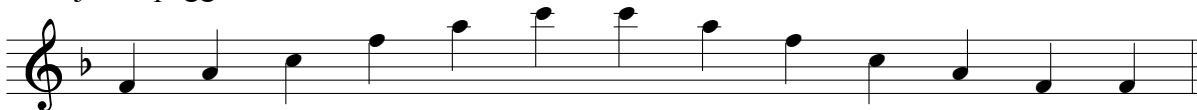


F

F Major Scale



F Major Arpeggio



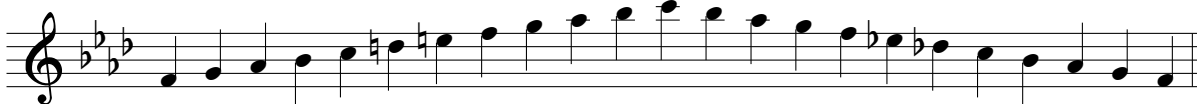
F Harmonic Minor Scale



F Minor Arpeggio



F Melodic Minor Scale



F Minor Arpeggio



Diminished Arpeggio starting on F



Augmented Arpeggio starting on F



The first staff of music is written on a five-line treble clef. It contains a sequence of 12 eighth notes, starting on G4 and ascending stepwise to G5, followed by a final G4. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, G4. The piece concludes with a double bar line.

[illegible][illegible][illegible]

Advanced Patterns

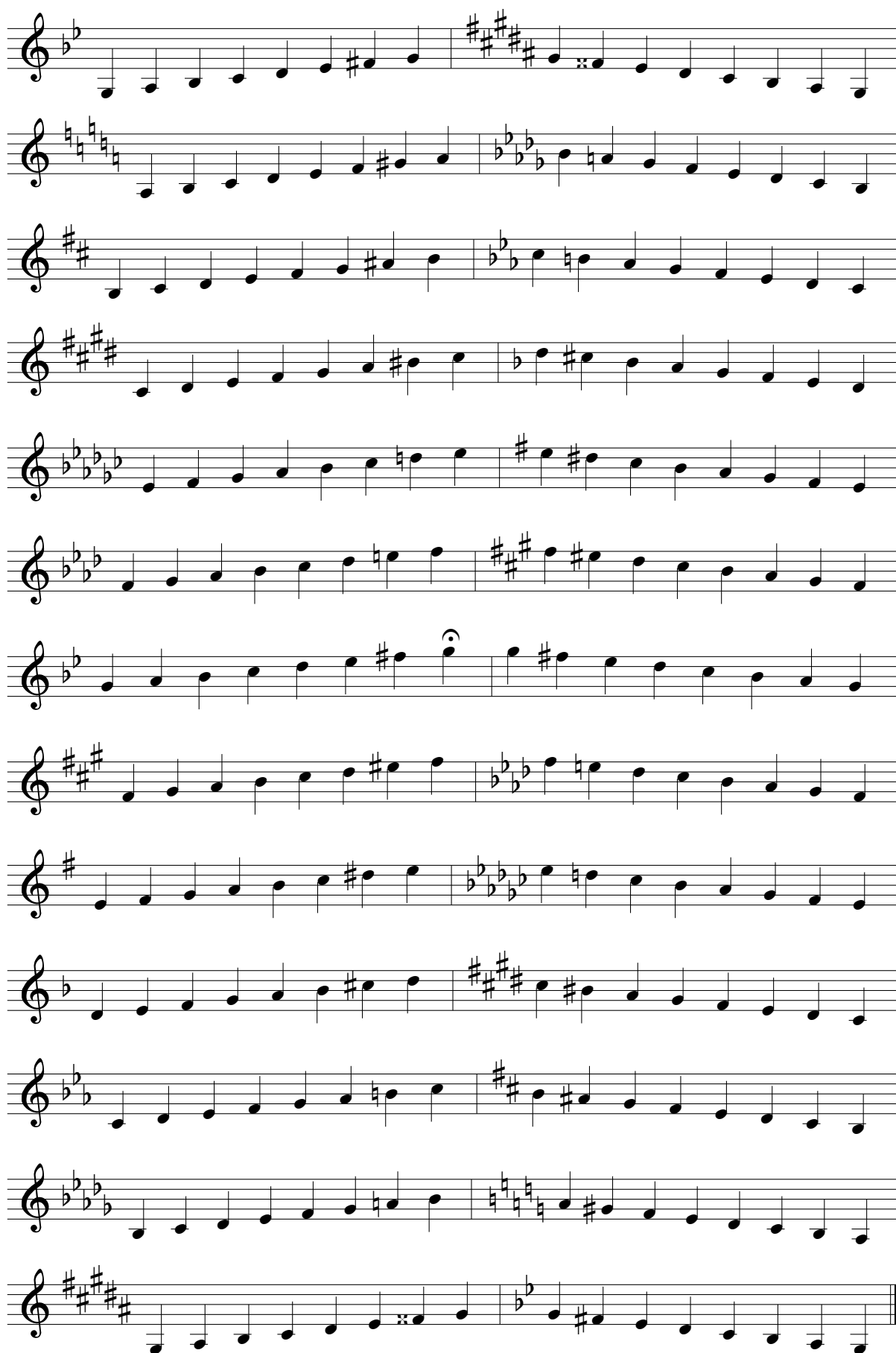
- Crabwise major scales starting on F#
- Crabwise harmonic minor scales starting on G
- Crabwise melodic minor scales starting on G#
- Crabwise major arpeggios starting on A
- Crabwise minor arpeggios starting on Bb
- Crabwise whole tone scales starting on B
- Major scales in 3rds and broken major arpeggios
- Harmonic minor scales in 3rds and broken minor arpeggios
- Melodic minor scales in 3rds and broken minor arpeggios
- Diminished broken arpeggios
- Whole tone scales in 3rds
- Up W.T., down S.T.; Down W.T., up S.T.
- Augmented broken arpeggios
- Dominant 7th broken arpeggios
- Scales and arpeggios in groups of 3
- Scales and arpeggios in groups of 4
- Modes

Crabwise major scales starting on F#

The image displays twelve musical staves, each representing a crabwise major scale starting on F#. The scales are arranged in a 4-measure format, with the first two measures ascending and the last two measures descending. The keys are as follows:

- Staff 1: F# major (4 sharps)
- Staff 2: F# minor (3 flats)
- Staff 3: F# harmonic minor (3 flats, 4 sharps)
- Staff 4: F# melodic minor (4 sharps, 3 flats)
- Staff 5: F# major (2 sharps)
- Staff 6: F# minor (1 flat)
- Staff 7: F# harmonic minor (1 flat, 4 sharps)
- Staff 8: F# melodic minor (4 sharps, 1 flat)
- Staff 9: F# major (1 sharp)
- Staff 10: F# minor (no sharps or flats)
- Staff 11: F# harmonic minor (no sharps or flats, 4 sharps)
- Staff 12: F# melodic minor (4 sharps, no flats)

Crabwise harmonic minor scales starting on G



Crabwise melodic minor scales starting on G#

The image displays twelve musical staves, each representing a crabwise melodic minor scale starting on G#. The scales are arranged in two groups of six, with the first group ascending and the second group descending. Each staff begins with a treble clef and a key signature of one sharp (F#). The scales are as follows:

- Staff 1: Ascending scale starting on G# (F#4), passing through A (F#5), B (F#6), C (F#7), D (F#8), E (F#9), F# (F#10), G# (F#11), A (F#12), B (F#13), C (F#14), D (F#15), E (F#16), F# (F#17), G# (F#18).
- Staff 2: Descending scale starting on G# (F#4), passing through F# (F#3), E (F#2), D (F#1), C (F#0), B (F#11), A (F#10), G# (F#9), F# (F#8), E (F#7), D (F#6), C (F#5), B (F#4), A (F#3), G# (F#2).
- Staff 3: Ascending scale starting on G# (F#4), passing through A (F#5), B (F#6), C (F#7), D (F#8), E (F#9), F# (F#10), G# (F#11), A (F#12), B (F#13), C (F#14), D (F#15), E (F#16), F# (F#17), G# (F#18).
- Staff 4: Descending scale starting on G# (F#4), passing through F# (F#3), E (F#2), D (F#1), C (F#0), B (F#11), A (F#10), G# (F#9), F# (F#8), E (F#7), D (F#6), C (F#5), B (F#4), A (F#3), G# (F#2).
- Staff 5: Ascending scale starting on G# (F#4), passing through A (F#5), B (F#6), C (F#7), D (F#8), E (F#9), F# (F#10), G# (F#11), A (F#12), B (F#13), C (F#14), D (F#15), E (F#16), F# (F#17), G# (F#18).
- Staff 6: Descending scale starting on G# (F#4), passing through F# (F#3), E (F#2), D (F#1), C (F#0), B (F#11), A (F#10), G# (F#9), F# (F#8), E (F#7), D (F#6), C (F#5), B (F#4), A (F#3), G# (F#2).
- Staff 7: Ascending scale starting on G# (F#4), passing through A (F#5), B (F#6), C (F#7), D (F#8), E (F#9), F# (F#10), G# (F#11), A (F#12), B (F#13), C (F#14), D (F#15), E (F#16), F# (F#17), G# (F#18).
- Staff 8: Descending scale starting on G# (F#4), passing through F# (F#3), E (F#2), D (F#1), C (F#0), B (F#11), A (F#10), G# (F#9), F# (F#8), E (F#7), D (F#6), C (F#5), B (F#4), A (F#3), G# (F#2).
- Staff 9: Ascending scale starting on G# (F#4), passing through A (F#5), B (F#6), C (F#7), D (F#8), E (F#9), F# (F#10), G# (F#11), A (F#12), B (F#13), C (F#14), D (F#15), E (F#16), F# (F#17), G# (F#18).
- Staff 10: Descending scale starting on G# (F#4), passing through F# (F#3), E (F#2), D (F#1), C (F#0), B (F#11), A (F#10), G# (F#9), F# (F#8), E (F#7), D (F#6), C (F#5), B (F#4), A (F#3), G# (F#2).
- Staff 11: Ascending scale starting on G# (F#4), passing through A (F#5), B (F#6), C (F#7), D (F#8), E (F#9), F# (F#10), G# (F#11), A (F#12), B (F#13), C (F#14), D (F#15), E (F#16), F# (F#17), G# (F#18).
- Staff 12: Descending scale starting on G# (F#4), passing through F# (F#3), E (F#2), D (F#1), C (F#0), B (F#11), A (F#10), G# (F#9), F# (F#8), E (F#7), D (F#6), C (F#5), B (F#4), A (F#3), G# (F#2).

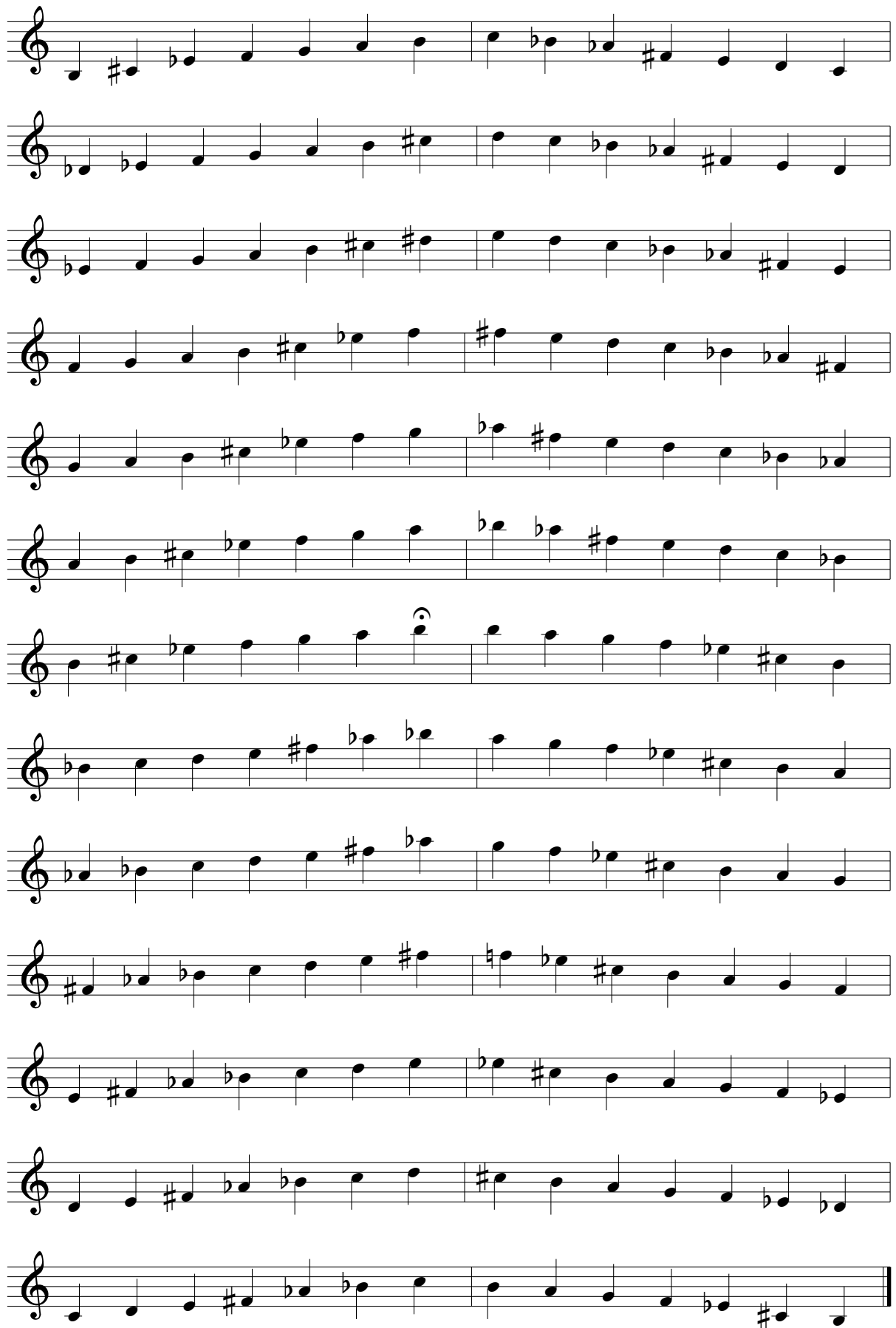
Crabwise major arpeggios starting on A



Crabwise minor arpeggios starting on B \flat

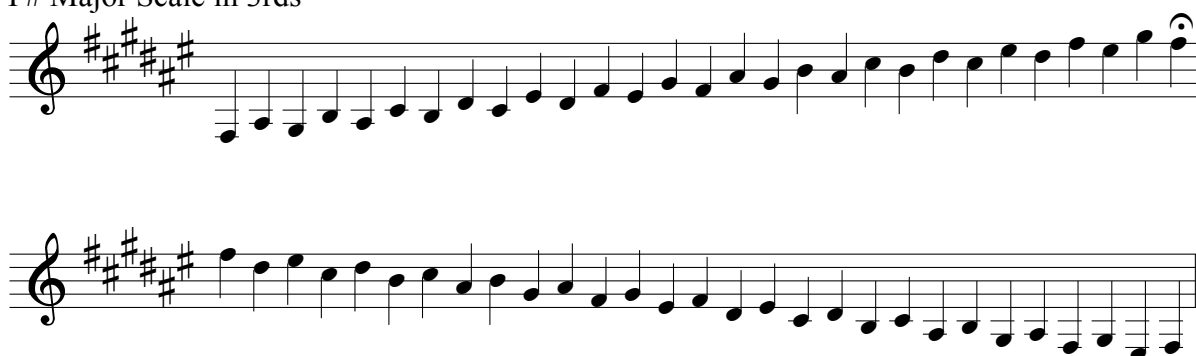


Crabwise Whole Tone scales starting on B



Major Scales in 3rds and Broken Major Arpeggios

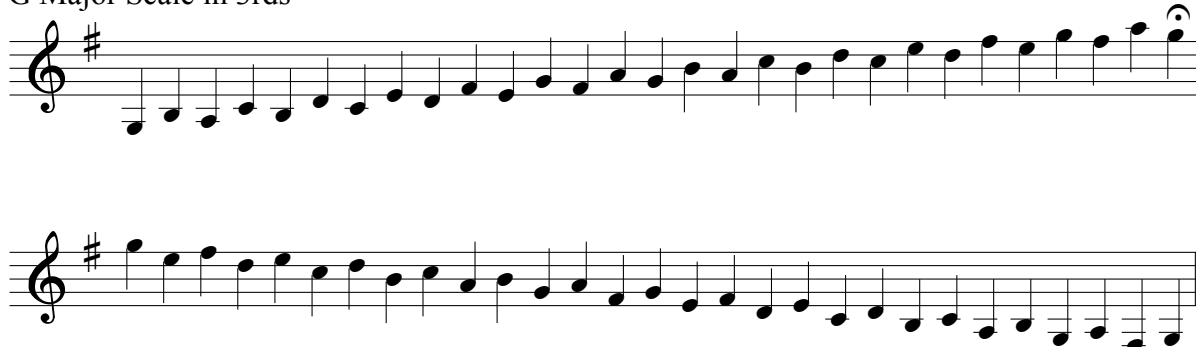
F# Major Scale in 3rds



F# Major Broken Arpeggio



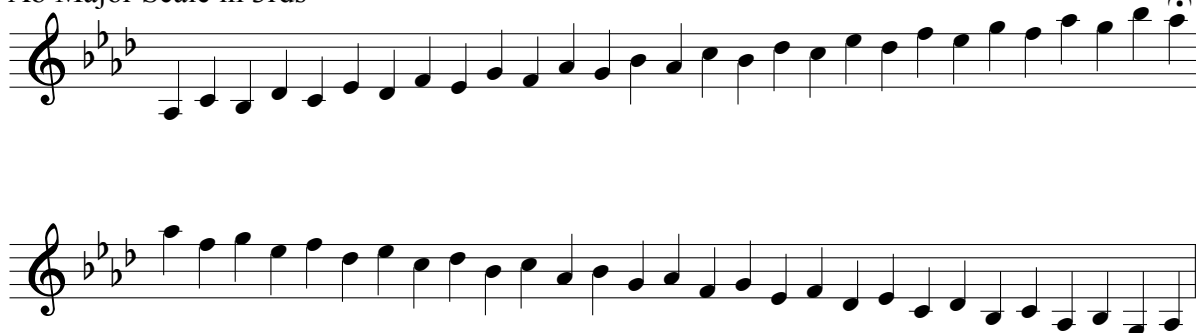
G Major Scale in 3rds



G Major Broken Arpeggio



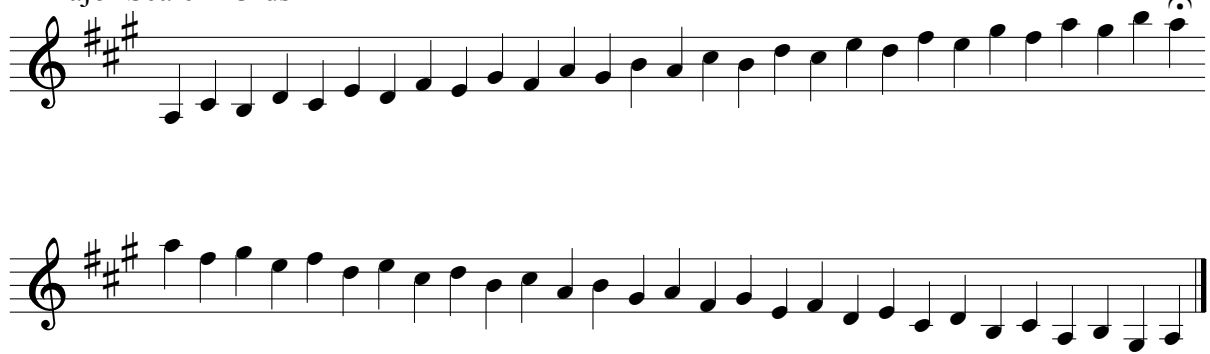
Ab Major Scale in 3rds



Ab Major Broken Arpeggio



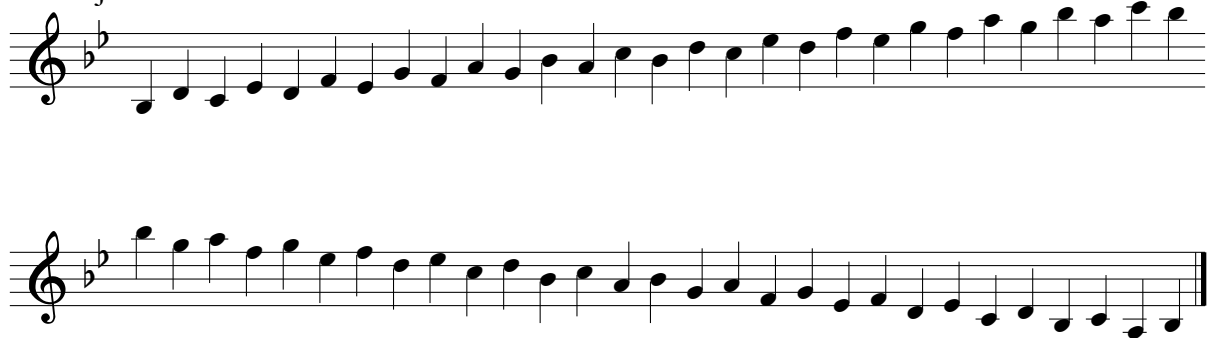
A Major Scale in 3rds



A Major Broken Arpeggio



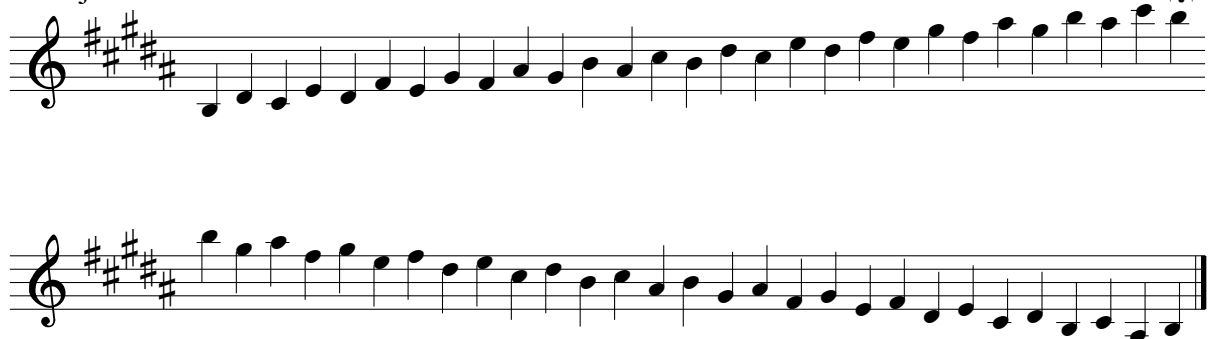
Bb Major Scale in 3rds



Bb Major Broken Arpeggio



B Major Scale in 3rds



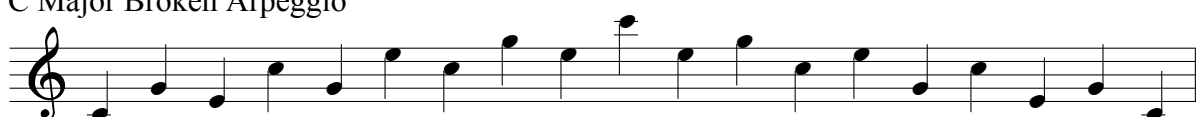
B Major Broken Arpeggio



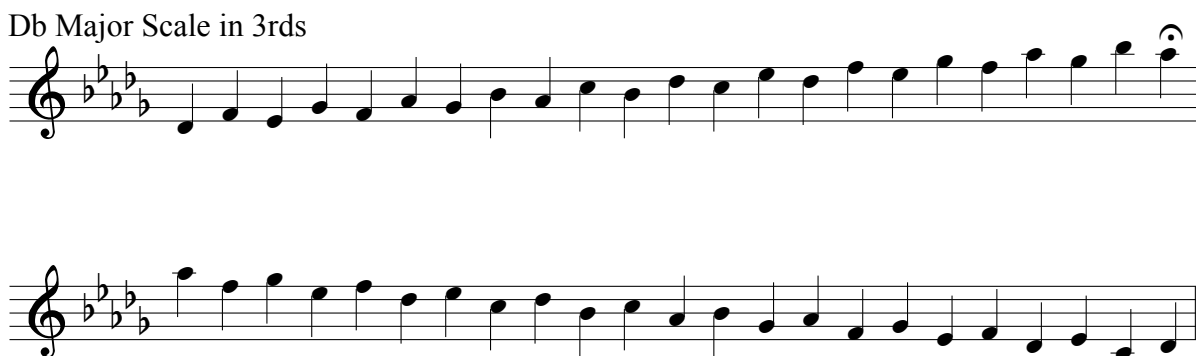
C Major Scale in 3rds



C Major Broken Arpeggio



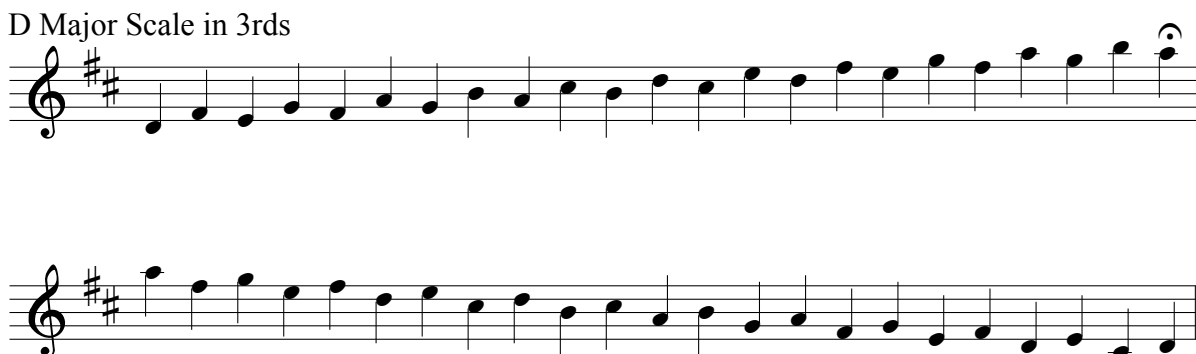
Db Major Scale in 3rds



Db Major Broken Arpeggio



D Major Scale in 3rds

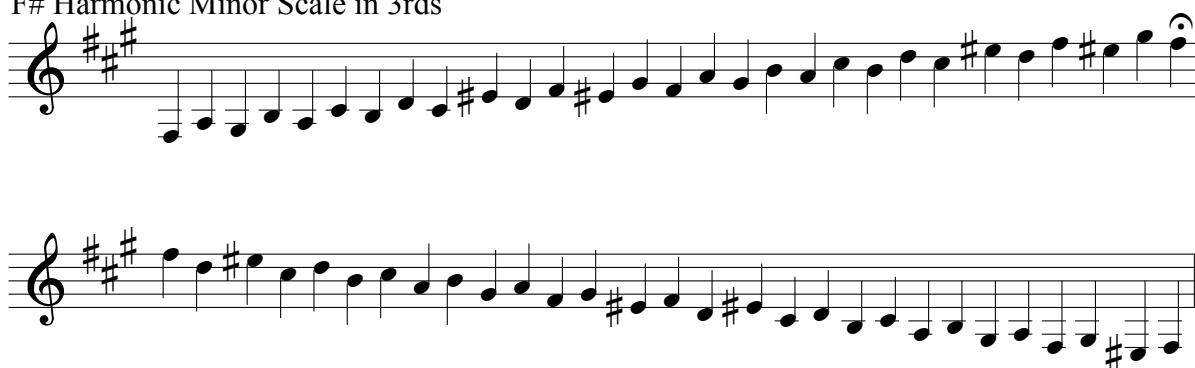


D Major Broken Arpeggio



Harmonic Minor Scales in 3rds and Broken Minor Arpeggios

F# Harmonic Minor Scale in 3rds



F# Minor Broken Arpeggio



G Harmonic Minor Scale in 3rds



G Minor Broken Arpeggio



G# Harmonic Minor Scale in 3rds



G# Minor Broken Arpeggio



C Harmonic Minor Scale in 3rds



C Minor Broken Arpeggio



C# Harmonic Minor Scale in 3rds



C# Minor Broken Arpeggio



D Harmonic Minor Scale in 3rds



D Minor Broken Arpeggio



Melodic Minor Scales in 3rds and Broken Minor Arpeggios

F# Melodic Minor Scale in 3rds



F# Minor Broken Arpeggio



G Melodic Minor Scale in 3rds



G Minor Broken Arpeggio



G# Melodic Minor Scale in 3rds



G# Minor Broken Arpeggio



A Melodic Minor Scale in 3rds



A Minor Broken Arpeggio



Bb Melodic Minor Scale in 3rds



Bb Minor Broken Arpeggio



B Melodic Minor Scale in 3rds



B Minor Broken Arpeggio



C Melodic Minor Scale in 3rds



C Minor Broken Arpeggio



C# Melodic Minor Scale in 3rds



C# Minor Broken Arpeggio



D Melodic Minor Scale in 3rds



D Minor Broken Arpeggio



Eb Melodic Minor Scale in 3rds



Eb Minor Broken Arpeggio



E Melodic Minor Scale in 3rds



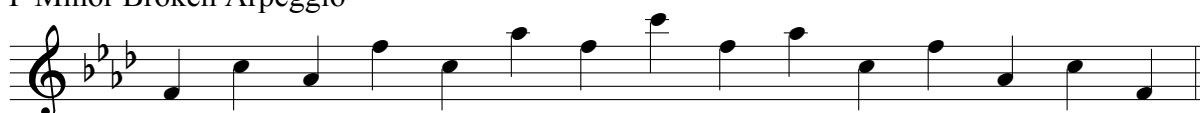
E Minor Broken Arpeggio



F Melodic Minor Scale in 3rds



F Minor Broken Arpeggio



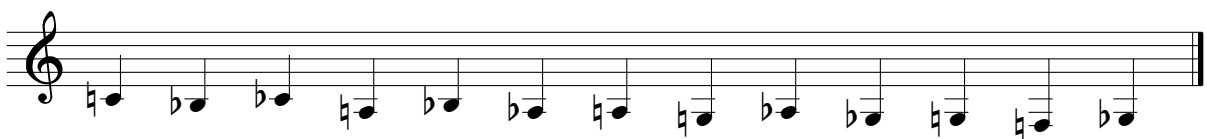
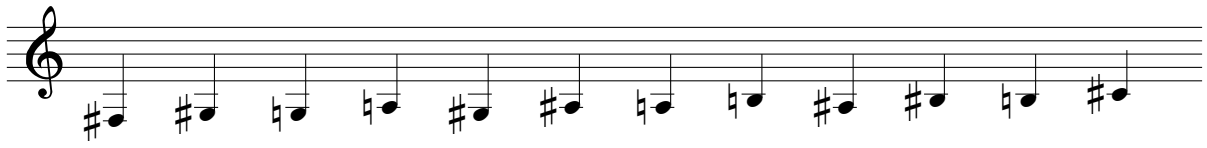
Diminished Broken Arpeggios



Whole Tone Scales in 3rds



Up W.T. down S.T.; Down W.T. up S.T.



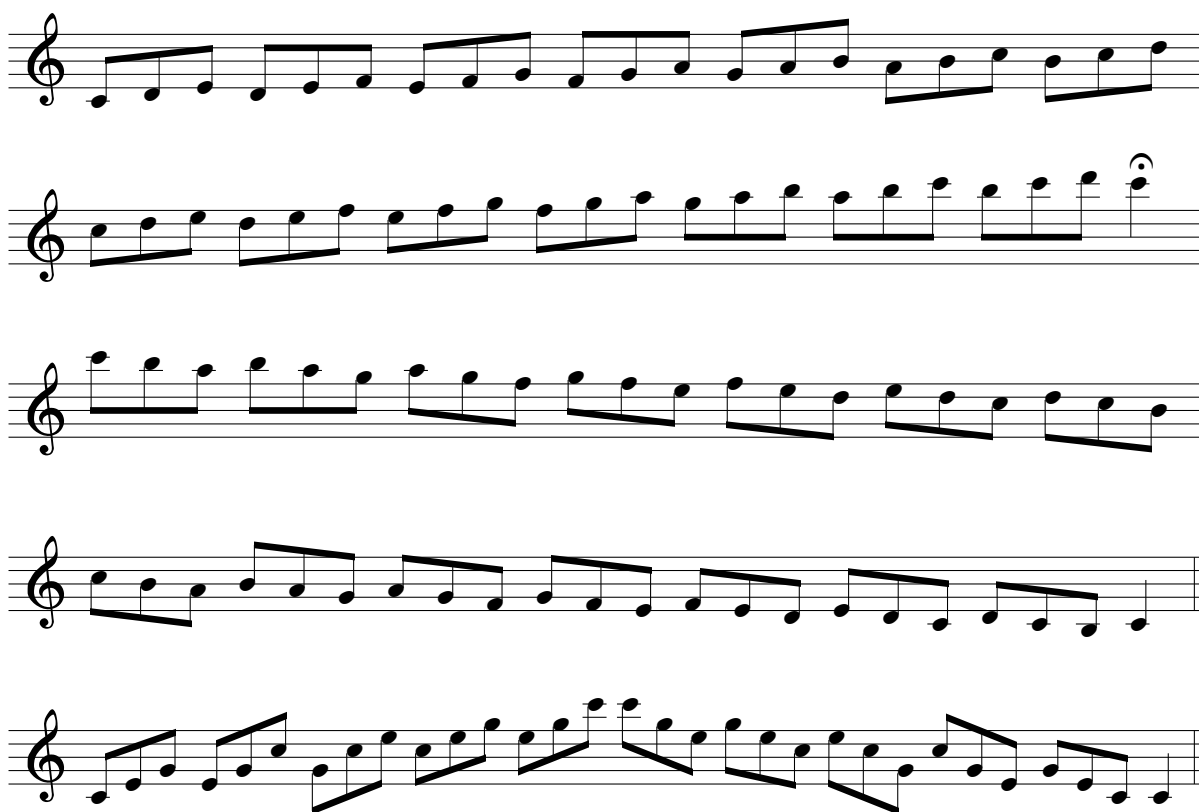
Augmented Broken Arpeggios



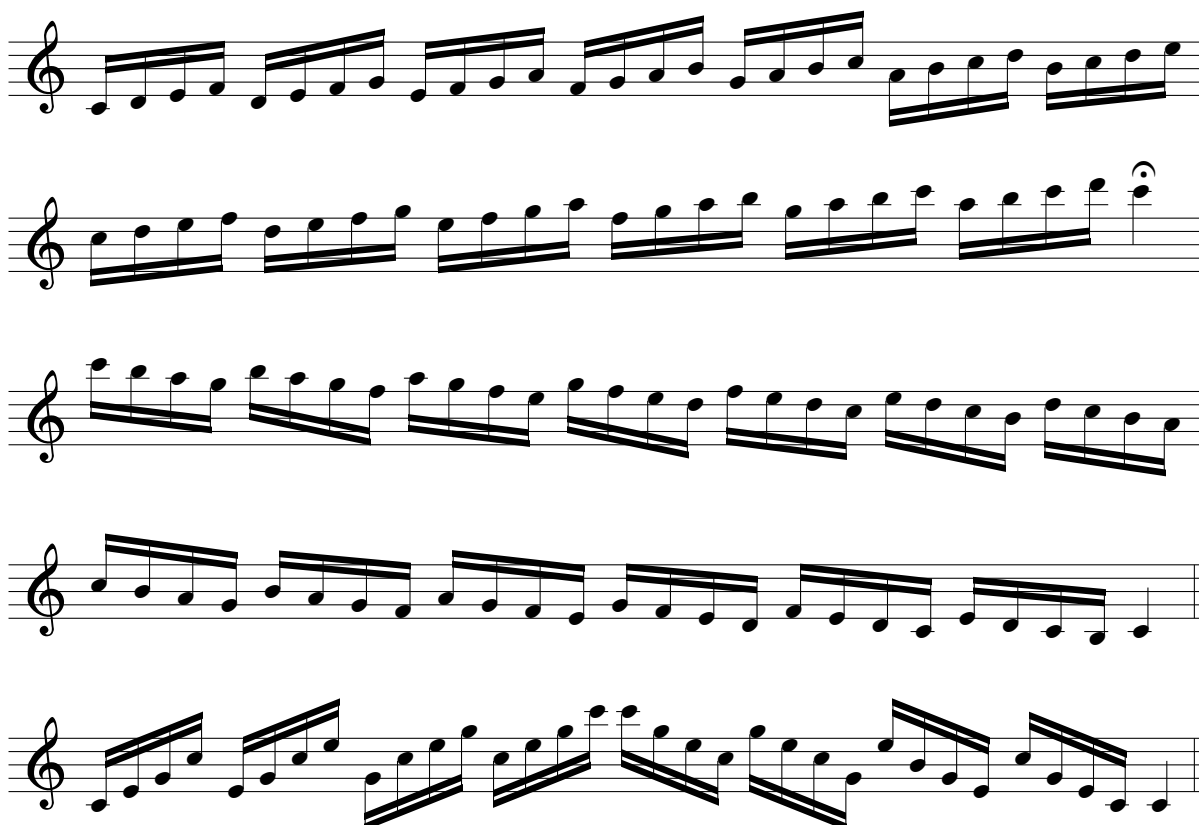
Dominant 7th Broken Arpeggios

The image displays twelve staves of musical notation, each representing a dominant 7th broken arpeggio in a different key. The keys are: 1. C major (no sharps or flats), 2. D major (two sharps: F# and C#), 3. E major (three sharps: F#, C#, and G#), 4. F major (one flat: Bb), 5. G major (one sharp: F#), 6. A major (three sharps: F#, C#, and G#), 7. Bb major (two flats: Fb and Cb), 8. C minor (no sharps or flats), 9. D minor (two flats: Fb and Cb), 10. E minor (three flats: Fb, Cb, and Gb), 11. F# major (three sharps: F#, C#, and G#), and 12. G# major (four sharps: F#, C#, G#, and D#). Each staff begins with a treble clef and a key signature indicating the specific key. The notation consists of a sequence of eighth notes, with some notes beamed together, creating a broken arpeggio pattern for each chord.

Scales and Arpeggios in Groups of 3



Scales and Arpeggios in Groups of 4



Modes

Dorian



Phrygian



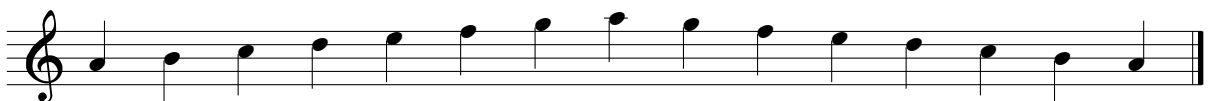
Lydian



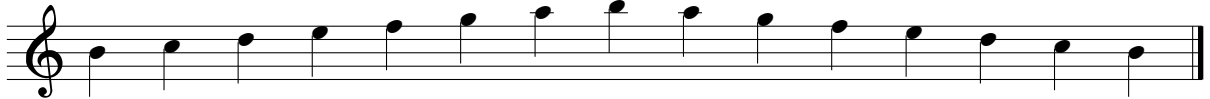
Mixolydian



Aeolian (Natural Minor)



Locrian



Ionian



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