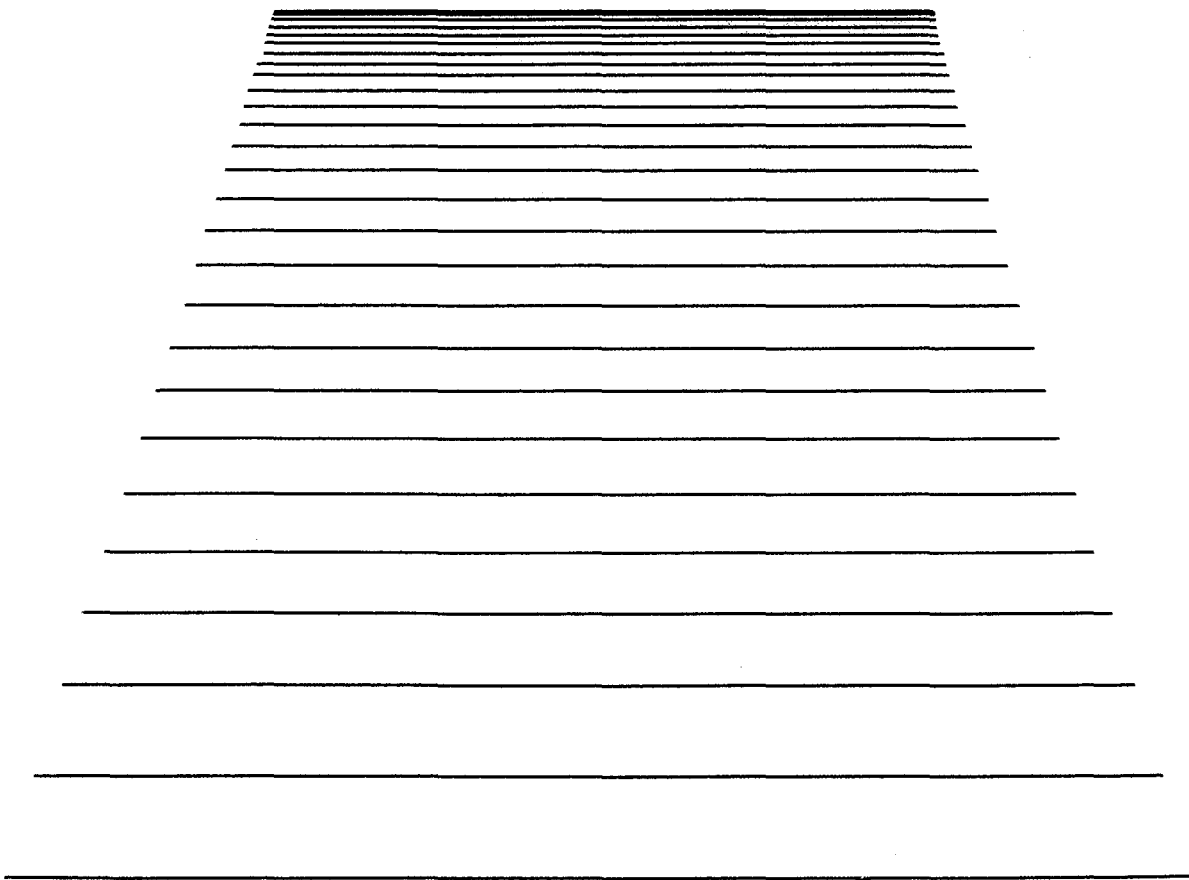


# SCALES - CHORDS - CADENCES



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## SCALES, CHORDS & CADENCES

Every student should spend five minutes playing scales, chords and cadences at the beginning of each practice.

A scale is a series of notes arranged in steps going up or down in pitch. Scale notes are the building blocks of all music we hear and play. Practicing the scales prompts the touch memory so fingers remember where to go in any given key. Those who play scales know the value of correct fingering.

Chords are formed with notes from the scales. A chord is a harmonic prism of tones. These chord tones may sound all at one time or separately as in an arpeggio.\* As with a single note, a chord standing alone has little meaning until it is heard with other chords.

A cadence is a series of chords leading to a harmonic resolution. The final chords of a section or a piece form a cadence.

Which scales should be practiced? To learn to play in all major and minor keys, beginning and intermediate students are assigned one new scale to play at each lesson. Advancing students need to play scales and cadences *in the keys of their current pieces*. To determine which scale a piece of music is in, match the key signature and final bass note with the matching scale and cadences. Play the scales hands separately and hands together—in one, two three or four octaves—in quarter notes, then in eighth notes. Also try slurring notes in one hand while detaching them with the other. Slowly repeat each cadence—once loud, then soft—until perfect.

Playing the scales and cadences as a warm-up improves note accuracy. If practiced before the lesson, the student is prepared to show his/her best and the lesson time can be better utilized.

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\* HARP-eggio a harp-like strum over the strings, viz. a broken chord.

# C Major Scale and Cadences

Relative Major of A minor

$\text{♩} = 88$  (Two beats per note...then one beat per note.)

Practice each hand separately . . . . and count one — two on each half note.

The major scale in one octave has 8 tones with half steps between 3 and 4 and between 7 and 8.

$\text{♩} = 100$  to start

Play each hand separately and slowly. Follow fingering carefully.

When playing cadences, try repeating each measure...once loud and once soft.

I V I I V<sub>7</sub> I

3 with pedal

I IV I I IV I<sub>4</sub><sup>6</sup> V<sub>7</sub> I

no pedal

I IV V

no pedal

I IV V I I<sup>6</sup> ii<sup>6</sup><sub>5</sub> I

with pedal

# G Major Scale and Cadences

Relative Major of E minor

$\text{♩} = 88$  (Two beats per note...then one beat per note.)

Practice each hand separately . . . . . and count one — two on each half note.

The major scale in one octave has 8 tones with half steps between 3 and 4 and between 7 and 8.

$\text{♩} = 100$  to start

Play each hand separately and slowly. Follow fingering carefully.

with pedal

I IV I I IV I<sup>6</sup> V<sub>7</sub> I

no pedal

with pedal

I IV V I I<sup>6</sup> ii<sup>6</sup> V<sub>7</sub> I

# D Major Scale and Cadences

Relative Major of B minor

$\text{♩} = 88$  (Two beats per note...then one beat per note.)

Practice each hand separately . . . . . and count one — two on each half note.

The major scale in one octave has 8 tones with half steps between 3 and 4 and between 7 and 8.

$\text{♩} = 100$  to start  
Play each hand separately and slowly. Follow fingering carefully.

I V I I V<sub>7</sub>  
with pedal

I IV I I IV I<sub>6</sub> V<sub>7</sub> I

no pedal

I IV V I<sup>6</sup> I ii<sup>6</sup> V<sub>7</sub> I  
with pedal<sup>5</sup>

# A Major Scale and Cadences

Relative Major of F# minor

$\text{♩} = 88$  (Two beats per note...then one beat per note.)

The major scale in one octave has 8 tones with half steps between 3 and 4 and between 7 and 8.

$\text{♩} = 100$  to start

# E Major Scale and Cadences

Relative Major of C# minor

♩ = 88 (Two beats per note...then one beat per note.)

The major scale in one octave has 8 tones with half steps between 3 and 4 and between 7 and 8.

# B Major Scale and Cadences

Relative Major of G# minor

$\text{♩} = 88$  (Two beats per note...then one beat per note.)

Practice each hand separately . . . . . and count one — two on each half note.

The major scale in one octave has 8 tones with half steps between 3 and 4 and between 7 and 8.

$\text{♩} = 100$  to start

Play each hand separately and slowly. Follow fingering carefully.

I V I I V<sub>7</sub> I  
with pedal

I IV I I IV I<sub>4</sub><sup>6</sup> V<sub>7</sub> I

I IV I I IV I  
no pedal

I IV V I I<sup>6</sup> ii<sub>5</sub><sup>6</sup> V<sub>7</sub> I  
with pedal

# F# Major Scale and Cadences

Relative Major of D# minor

$\text{♩} = 88$  (Two beats per note...then one beat per note.)

Practice each hand separately . . . . . and count one — two on each half note.

The major scale in one octave has 8 tones with half steps between 3 and 4 and between 7 and 8.

$\text{♩} = 100$  to start

Play each hand separately and slowly. Follow fingering carefully.

I V I  
I V7 I  
with pedal

I IV I  
I IV I<sup>6</sup> V7 I  
no pedal

I IV V  
I I<sup>6</sup> ii<sup>5</sup> V7 I  
no pedal

I IV V  
I I<sup>6</sup> ii<sup>5</sup> V7 I  
with pedal

# F Major Scale and Cadences

Relative Major of D minor

$\text{♩} = 88$  (Two beats per note...then one beat per note.)

Practice each hand separately . . . . . and count one — two on each half note.

The major scale in one octave has 8 tones with half steps between 3 and 4 and between 7 and 8.

$\text{♩} = 100$  to start

Play each hand separately and slowly. Follow fingering carefully.

with

no pedal

with pedal

with pedal

# B $\flat$ Major Scale and Cadences

Relative Major of G minor

$\text{♩} = 88$  (Two beats per note...then one beat per note.)

Practice each hand separately . . . . . and count one — two on each half note.

The major scale in one octave has 8 tones with half steps between 3 and 4 and between 7 and 8.

$\text{♩} = 100$  to start

Play each hand separately and slowly. Follow fingering carefully.

I V I I V7 I

I IV I I IV I<sup>6</sup> V7 I

no pedal

I IV V I I<sup>6</sup> ii<sup>6</sup> V7 I

# E<sub>b</sub> Major Scale and Cadences

Relative Major of C minor

$\text{♩} = 88$  (Two beats per note...then one beat per note.)

Practice each hand separately . . . . . and count one — two on each half note.

The major scale in one octave has 8 tones with half steps between 3 and 4 and between 7 and 8.

$\text{♩} = 100$  to start

Play each hand separately and slowly. Follow fingering carefully.

with pedal

no pedal

with pedal

# A<sub>b</sub> Major Scale and Cadences

Relative Major of F minor

$\text{♩} = 88$  (Two beats per note...then one beat per note.)

Practice each hand separately . . . . . and count one — two on each half note.

The major scale in one octave has 8 tones with half steps between 3 and 4 and between 7 and 8.

$\text{♩} = 100$  to start

Play each hand separately and slowly. Follow fingering carefully.

with pedal

I IV I I IV I<sup>6</sup> V<sub>7</sub> I

no pedal

with pedal

# Db Major Scale and Cadences

Relative Major of Bb minor

$\text{♩} = 88$  (Two beats per note...then one beat per note.)

Practice each hand separately . . . . . and count one — two on each half note.

The major scale in one octave has 8 tones with half steps between 3 and 4 and between 7 and 8.

$\text{♩} = 100$  to start

Play each hand separately and slowly. Follow fingering carefully.

I V I I V7 I  
with pedal

I IV I I IV I<sup>6</sup> V7 I  
no pedal

I IV V I I<sup>6</sup> ii<sup>6</sup> V7 I  
with pedal

I IV V I I<sup>6</sup> ii<sup>6</sup> V7 I  
with pedal

# Gb Major Scale and Cadences

Relative Major of Eb minor

$\text{♩} = 88$  (Two beats per note...then one beat per note.)

Practice each hand separately . . . . . and count one — two on each half note.

The major scale in one octave has 8 tones with half steps between 3 and 4 and between 7 and 8.

$\text{♩} = 100$  to start

Play each hand separately and slowly. Follow fingering carefully.

with pedal

no pedal

with pedal

# A Minor Scales and Cadences

Relative minor of C Major

Natural Minor—Same ascending and descending. Harmonic Minor— Same ascending and descending.

This block shows the first two systems of the A minor scale. The first system covers the Natural Minor scale, and the second system covers the Harmonic Minor scale. Both are presented in treble and bass clefs with fingerings (1-5) and articulation marks.

Melodic Minor—Like the Major Scale ascending except for a lowered third. Descends like the Natural Minor.

This block shows the Melodic Minor scale in both directions. The ascending scale has a lowered third (B-flat) and a lowered sixth (E-flat). The descending scale is identical to the Natural Minor scale. Fingerings and articulation are provided.

with pedal

This block illustrates A minor cadences with a pedal point. The first system shows the i-V-i cadence, and the second system shows the i-V7-i cadence. The bass line features a sustained pedal point on the tonic (A) while the treble line moves through the chords. Circled dots indicate the pedal.

no pedal

This block shows A minor cadences without a pedal point. The first system shows the i-iv-i cadence, and the second system shows the i-iv-i6-V7-i cadence. The bass line moves with the chords.

no pedal

This block continues with A minor cadences. The first system shows the i-iv-i cadence with a circled dot indicating a pedal. The second system shows the i-iv-i6-V7-i cadence without a pedal.

with pedal

This block shows A minor cadences with a pedal point. The first system shows the i-iv-V cadence, and the second system shows the i-i6-ii6-V7-I cadence. The bass line features a sustained pedal point on the tonic (A) while the treble line moves through the chords. Circled dots indicate the pedal.

# E Minor Scales and Cadences

Relative minor of G Major

Natural Minor—Same ascending and descending. Harmonic Minor— Same ascending and descending.

5 3 4 3 1 3

5 3 4 1 3

Detailed description: This block shows the first two systems of the E minor scale. The first system contains the Natural Minor scale, which is identical in both ascending and descending directions. The second system contains the Harmonic Minor scale, which has a lowered third (Bb) in both directions. Fingerings are indicated by numbers 1-5 above the notes. Pedal points are shown as '5' below the bass line notes.

Melodic Minor—Like the Major Scale ascending except for a lowered third. Descends like the Natural Minor.

5 3 4 3 1 1 1 1 3

Detailed description: This block shows the Melodic Minor scale. The ascending version is like the major scale but with a lowered third (Bb). The descending version is identical to the natural minor scale. Fingerings are indicated by numbers 1-5 above the notes. Pedal points are shown as '5' below the bass line notes.

with pedal

i V i i V7 i

3 2 2 3

Detailed description: This block shows a cadence for the E minor scale with a pedal. The right hand plays chords i, V, i, i, V7, i. The left hand plays chords i, iv, i, i, iv, V7, i. Pedal points are indicated by a circled '5' below the bass line notes.

no pedal

i iv i i iv i6 V7 i

3 3 3 3

Detailed description: This block shows a cadence for the E minor scale without a pedal. The right hand plays chords i, iv, i, i, iv, i6, V7, i. The left hand plays chords i, iv, i, i, iv, V7, i. Pedal points are indicated by a circled '5' below the bass line notes.

with pedal

i iv V i i6 ii6 V7 I

1 1 5 3

Detailed description: This block shows a cadence for the E minor scale with a pedal. The right hand plays chords i, iv, V, i, i6, ii6, V7, I. The left hand plays chords i, iv, V, i, i6, ii6, V7, I. Pedal points are indicated by a circled '5' below the bass line notes.

# B Minor Scales and Cadences

Relative minor of D Major

Natural Minor—Same ascending and descending. Harmonic Minor— Same ascending and descending.

This system shows the first two systems of the B minor scale. The first system covers the Natural Minor scale, and the second system covers the Harmonic Minor scale. Both are shown in treble and bass clefs with fingering numbers (1-4) and articulation marks.

Melodic Minor—Like the Major Scale ascending except for a lowered third. Descends like the Natural Minor.

This system shows the Melodic Minor scale in both directions. The ascending scale has a lowered third (F natural) and a lowered seventh (D natural). The descending scale is identical to the Natural Minor scale. Fingering and articulation are provided.

*i* *V* *i* *i* *V*<sup>7</sup> *i*

<sup>3</sup> with pedal

This system illustrates the i-V-i cadence with a pedal point. The bass clef shows sustained chords for the tonic (i) and dominant (V) while the treble clef plays the melodic line. The final tonic chord is marked with a fermata.

*i* *iv* *i* *i* *iv* *i*<sup>6</sup> *V*<sup>7</sup> *i*

This system illustrates the i-iv-i cadence with a pedal point. The bass clef shows sustained chords for the tonic (i) and subdominant (iv). The final tonic chord is marked with a fermata.

*i* *iv* *i* *i* *V*<sup>7</sup> *i*

no pedal

This system illustrates the i-iv-i cadence without a pedal point. The bass clef shows the chords moving normally. The final tonic chord is marked with a fermata.

*i* *iv* *V* *i* *i*<sup>6</sup> *ii*<sup>6</sup> *V*<sup>7</sup> *I*

<sup>1</sup> with pedal <sup>5</sup>

This system illustrates the i-iv-V-i cadence with a pedal point. The bass clef shows sustained chords for the tonic (i) and dominant (V). The final tonic chord is marked with a fermata.

# F# Minor Scales and Cadences

Relative minor of A Major

Natural Minor—Same ascending and descending.

Harmonic Minor— Same ascending and descending.

This system shows the first two systems of scales. The first system contains the Natural Minor scale, and the second system contains the Harmonic Minor scale. Both are written in treble and bass clefs with fingerings and articulation marks.

Melodic Minor—Like the Major Scale ascending except for a lowered third. Descends like the Natural Minor.

This system shows the Melodic Minor scale, which has a lowered third both ascending and descending. It is written in treble and bass clefs with fingerings and articulation marks.

with pedal

This system shows a cadence with a pedal point. The bass line has a sustained note (pedal) while the treble line plays chords. The chords are labeled with Roman numerals: i, iv, i, V7, i.

no pedal

This system shows a cadence without a pedal point. The bass line moves between chords. The chords are labeled with Roman numerals: i, iv, i, V7, i.

with pedal

This system shows a cadence with a pedal point. The bass line has a sustained note (pedal) while the treble line plays chords. The chords are labeled with Roman numerals: i, iv, V, i6, i7, ii, V7, I.



# G# Minor Scales and Cadences

Relative minor of B Major

Natural Minor—Same ascending and descending. Harmonic Minor— Same ascending and descending.

This system shows the first two systems of the G# minor scale. The first system covers the Natural Minor scale, and the second system covers the Harmonic Minor scale. Both are presented in treble and bass clefs with fingering and articulation marks.

Melodic Minor—Like the Major Scale ascending except for a lowered third. Descends like the Natural Minor.

This system shows the Melodic Minor scale in both directions. The ascending scale has a lowered third (F#), and the descending scale is identical to the Natural Minor scale.

with pedal

This system illustrates a cadence with a pedal point. The bass line holds a constant note (the tonic, G#) while the treble line moves through various chords and intervals.

no pedal

This system illustrates a cadence without a pedal point. The bass line moves through chords and intervals, ending on the tonic.

with pedal

This system illustrates another cadence with a pedal point, showing different harmonic progressions in the treble and bass.

with pedal

This system illustrates a final cadence with a pedal point, featuring a variety of chords and intervals.

# D# Minor Scales and Cadences

Relative minor of F# Major

Natural Minor—Same ascending and descending Harmonic Minor— Same ascending and descending.

2 1 4 3 4 3 2 2 1 4 3 4 3 2

Melodic Minor—Like the Major Scale ascending except for a lowered third. Descends like the Natural Minor.

2 1 4 3 4 3 2 2 3 1 1 1 2 3 4

i V i i V7 i

with pedal

i iv i6 V7 i

i iv V i

no pedal

i iv V i i6 ii5 V7 I

with pedal





# C Minor Scales and Cadences

Relative minor of Eb Major

Natural Minor—Same ascending and descending.

Harmonic Minor— Same ascending and descending.

5 3 4 3 5 3 4 3

Melodic Minor—Like the Major Scale ascending except for a lowered third. Descends like the Natural Minor.

5 3 4 3 1 1 (b) (b) 3 4 3 1 1 (b) (b)

i V i i V7 i

3 with pedal 2

i iv i i iv i<sup>6</sup> i

2 3 3 2<sup>V7</sup> 3 3

no pedal

3 1 1 3

i iv V i i<sup>6</sup> ii<sup>6</sup> V7 I

1 1 5 with pedal







# Other Scales

## Chromatic Scale

Chrome = color. The Chromatic Scale has 12 tones and uses every note (color) in the octave. Each note is a half step from the next. Although this scale begins and ends on C, the Chromatic Scale can begin on any note and the fingering is unchanged.

Black Key Pentatonic      Major Pentatonic      Hirajoshi Pentatonic      Pelog Pentatonic

Kumoi Pentatonic      Lydian Flat Seven      Super Locrian      Lydian Minor

Locrian Major      Neapolitan Major      Neapolitan Minor      Hungarian Major

Hungarian Minor      Oriental      Double Harmonic      Enigmatic

Whole Tone #1      Whole Tone #2      Ionian (Major) Mode

Dorian Mode      Phrygian Mode      Lydian Mode

Mixolydian Mode      Aeolian (Natural Minor) Mode      Locrian Mode