Introduction to Chapter 3

The scales and arpeggios included in this chapter should be practised systematically; i.e., if the student desires to prepare himself technically for the execution of a composition written in the Key of C, he should practise in this sequence:—

\[
\begin{align*}
\text{Major Scales of C} \\
\text{Harmonic and Melodic Minor Scales of C} \\
\{ & \text{Major Common Chord of C} \\
& \text{Minor Common Chord of C} \\
\text{Arpeggios of} & \text{Dominant 7th of C} \\
& \text{Diminished 7th of C}
\end{align*}
\]

A similar sequence should be adopted in preparation for playing compositions in any other Key.

There is no greater aid to Right Hand Keyboard efficiency on the Piano Accordion than regular and systematic practice of Scales, Exercises and Arpeggios.

The student must also bear in mind that a certain technique must be acquired on the Right Hand Keyboard before any serious study is made of the Bass Keyboard. The explanation for this lies in the fact that the wind pressure necessary for playing on the two Keyboards combined is very considerable and also that greater wind pressure is required for playing on the Bass Keyboard than on the Right Hand Keyboard. Obviously then, the line of least resistance, with regard to wind pressure, is the Right Hand Keyboard.

The figures above the notes denote the fingering. This is a carefully planned system of fingering for the Right Hand Keyboard and is devised to ensure even, flowing scale and arpeggio playing, and at the same time to overcome any awkwardness. These fingerings should be strictly adhered to.

The student will occasionally see two different figures above a note. This denotes a choice of finger, and he must therefore use his own discretion as to which will suit him best.

All scales and arpeggios should be practised slowly at first. Correct playing should always be considered in preference to speed.

It is difficult to advise the student on the manipulation of the bellows as this function depends entirely on the speed of playing. Nevertheless the bellows should be used freely and evenly without stinting or jerkiness.
Scales of C

MAJOR
4th finger on B

HARMONIC MINOR
4th finger on B♭

MELODIC MINOR
4th finger on B♭ ascending and B♭ descending

Arpeggios of C

MAJOR

MINOR

DOMINANT 7th

DIMINISHED 7th
Exercises in Key of C

Count 4 in each bar

Count 3 in each bar

Count 2 in each bar

Recreation in Key of C
OLD FOLKS AT HOME

Count 4 to each bar

Scales of G

MAJOR

HARMONIC MINOR

MELODIC MINOR
Arpeggios of G

MAJOR

MINOR

DOMINANT 7th

DIMINISHED 7th

Exercises in Key of G

Count 4 in each bar

Count 3 in each bar

Count 2 in each bar

Recreation in Key of G

COMIN' THRO' THE RYE

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Scales of D

(TWO #1= F & C)

MAJOR
4th finger on C♯

HARMONIC MINOR
4th finger on C♯

MELODIC MINOR
4th finger on C♯ ascending and C♯ descending

Arpeggios of D

MAJOR

MINOR

DOMINANT 7th

DIMINISHED 7th
Exercises in Key of D

Count 4 in each bar

Count 3 in each bar

MINOR
Count 2 in each bar

Recreation in Key of D
FAIRY DANCE

Count 2 in each bar
Allegro
Scales and Arpeggios of B

(FIVE #s=F, C, G, D & A)

MAJOR
4th finger on A#

HARMONIC MINOR
4th finger on A#

MELODIC MINOR
4th finger on A# ascending and A# descending
THE FLAT KEYS
Scales and Arpeggios of F

MAJOR
4th finger on B♭

HARMONIC MINOR
4th finger on B♭

MELODIC MINOR
4th finger on B♭-ascending and descending

MAJOR

MINOR

DOMINANT 7th

DIMINISHED 7th
Exercises in Key of F

Count 4 in each bar

Count 3 in each bar

MINOR
Count 2 in each bar

Recreation in Key of F
Variation on HOME, SWEET HOME

The accented notes form the melody

Count 4 in each bar

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Scales and Arpeggios of B flat

(TWO Keys=F & B)

MAJOR
Commence 2nd finger

HARMONIC MINOR
Commence 2nd finger

MELODIC MINOR
Commence 2nd finger

MAJOR

MINOR

DOMINANT 7th

DIMINISHED 7th

Exercises in Key of B flat

Count 4 in each bar

Count 3 in each bar

Count 2 in each bar

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Recreation in Key of B flat
THE CAMPBELLS ARE COMING
Count 2 in each bar
Allegro

Scales and Arpeggios of E flat

(THREE B♭s-B, B & A)

MAJOR
4th finger on B♭

HARMONIC MINOR
4th finger on B♭

MELODIC MINOR
4th finger on B♭ ascending and descending

MAJOR

MINOR

DOMINANT 7th

DIMINISHED 7th

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Scales and Arpeggios of A Flat

(FOUR 7's-B, E, A & D)

**MAJOR**
Commence 2nd finger

**HARMONIC MINOR**
Commence 2nd finger

**MELODIC MINOR**
Commence 2nd finger

**MAJOR**

**MINOR**

**DOMINANT 7th**

**DIMINISHED 7th**

Scales and Arpeggios of D Flat

(FIVE 7's-B, E, A, D & G)

**MAJOR**
4th finger on Bb

**MAJOR**

**DOMINANT 7th**

**DIMINISHED 7th**

(Enharmonic C Sharp)
Scales and Arpeggios of G flat

(Enharmonic F Sharp)

MAJOR
4th finger on B♭

Scales and Arpeggios of C flat

(Enharmonic B major)

MAJOR
4th finger on B♭

K. P. & Co., Ltd. 1901
A Short Study in Scale Playing

GEORGE SCOTT-WOOD

This study, although written in the Key of C, should be practised and played in every Key, in order to become thoroughly acquainted with each and every scale.

N.B. The fingering of the above is only suitable when the Study is played in the Key of C, but if the student has systematically practised the orthodox fingerings as shown in the preceding scales, the fingers will automatically fall into correct position.