All **MAJOR** and **MINOR SCALES** are called **DIATONIC SCALES**, which means proceeding by degrees in a certain order of steps and half steps in contradistinction to the **Chromatic Scale**.

The **Chromatic Scale** proceeds by half steps only.

**NOTE:** That in this book each of the **major scales** is followed by its relative minor scale.

**SCALE OF C MAJOR.**

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**THE ELVES.**

*Allegretto*

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For supplementary music about same grade, see foot of this and following pages—Starlight Thoughts, Cadmus 40º.
CHORDS.

All the notes composing a chord must be struck simultaneously with the fundamental or lowest tone. Let there be a free movement of the wrist in passing from one chord to another.

HENRI BERTINI

Arpeggios (or broken chords) for both hands.

Arpeggios (or broken chords) should be considered as chords, and fingered accordingly.

Gondolier's Serenade, Lafferty 50¢
CYPRESS VINE.

Tempo di Valse

HENRI LEMOINE

2001 - 64

Silverhair Redowa, Engelmann 30¢
SCALE OF A MINOR (MELODIC)

104 Major and Minor Modes Explained

In modern music two "MODES" are recognized and used, namely, MAJOR and MINOR.
In reality "MODE" means "SCALE". Therefore we have two kinds of Scales—two families, as it were—the MAJOR and the MINOR, and the difference between them structurally lies in the arrangement of the degrees of the Scale.

In the Major Mode the third tone is two whole steps above the Tonic or Key-note; thus, in C Major we write the first three notes of the scale.

\[ C \rightarrow \text{Whole step} \rightarrow D \rightarrow \text{Whole step} \rightarrow E \]

And in A Major we write:

\[ A \rightarrow \text{Whole step} \rightarrow B \rightarrow \text{Whole step} \rightarrow C^\# \]

Here C\# must be used as C natural is only a half-step above B. (We say nothing about the upper degree notes of the Scale, because it is the third degree that always indicates the Mode.)

The Minor Scale differs from the Major in that its third degree is only a step and a half-step (instead of two whole steps) above the Tonic or Key-note; thus, in C Minor we write the first three notes of the scale.

\[ C \rightarrow \text{Whole step} \rightarrow D \rightarrow \text{Half step} \rightarrow E^b \]

And in A Minor we write:

\[ A \rightarrow \text{Whole step} \rightarrow B \rightarrow \text{Half step} \rightarrow C \]

Now, unfortunately for young students, the Minor Scale may be written several ways as to the upper part of the Scale, by altering the 6th and 7th degrees variously, and these different forms of the Minor Scale have always been more or less of a puzzle to the aforesaid young students, and older ones, too, for that matter.

We shall give examples showing the several forms of the Minor Scale, but it will help students to remember that, after all, the dominating characteristic of the Minor Mode is the Minor third—that is, where the third degree of the Scale is only a step and a half-step above the tonic or Key-note. There are three forms of the Minor Scale as follows:
NATURAL MINOR SCALE

MELODIC MINOR SCALE

HARMONIC MINOR SCALE

Only the last (Harmonic) form is used in making chords; but in the melody of pieces you will find sometimes one, sometimes another and occasionally a mixture of these forms.

To the ear, the Minor Mode differs from the Major as follows: Slow Minor music will sound mournful, sad, plaintive, weird, yearning, questioning; quick Minor music, though cheerful and piquant, will still be tinged with a peculiar quaintness, eccentricity and queerness.

THE KANGAROO.

Allegretto

HENRI BERTINI.

In A Minor

The hand should be extended, so as to reach the octave without changing its position.

Little Corporal March, or Two-Step, Sudds 40¢
THE SPANISH DANCER.
In A Minor

Allegretto

J.W. LERMAN.
SCALE OF G MAJOR.

IN THE GONDOLA.

J.W. LERMAN.

Sparkle Mazurka, Cadmus 35£
OPERATIC AIR.

Allegro moderato

ROSSINI.

2001-09

Twilight Thoughts, E flat, Lafferty 50¢
SCALE OF E MINOR (MELODIC)

HARLEQUIN DANCE.

In E Minor

J.W. LERMAN.

Allegro

Il basso marcatc.
The Bass Accented

Harlequin Polka, Apple 30¢
LITTLE STUDY.
In E Minor

SWINGING.
In E Minor
Tempo di valze

J. W. Lerman.

Jewell Caprice, Cadmus 35c
SCALE OF F MAJOR.

VACATION REVERIES.

Allegro

HENRI BERTINI.

Sempre Legato, Always connected.

Play these three notes with left hand.

Poco rall. Gradually a little slower.

Pansy Reverie, Meacham 25¢
VENA MAZURKA.

Delicato

CHRISTINE MILLER.

Left hand crosses over right hand.
SCALE OF D MINOR (MELODIC)

PRELUDE IN D MINOR.

PICNIC PARTY.
In D Minor

Ten.
(Tenuto)
Hold for full
value.

Strong accent

Nonus Gavotte, Cadmus 40¢
SCALE OF D MAJOR.

BOAT SONG.

Allegro vivo

J. CONCONE.

Linnet Waltz, Freeman 35¢
VILLAGERS' DANCE.

Allegro non troppo

C. T. BRUNNER.

Ric Rac Galop, Apple 40¢
SCALE OF B MINOR (MELODIC)

THE SWAN.

In B Minor

Moderato e grazioso

J.W. LERMAN.

Gracefully.

Sempre legato.
Continuously smooth.

Loving Friends Gavotte, Williams 40¢
WITH COURTLY GRACE.

In B Minor

J.W. LERMAN.

Tempo di Gavotte

Gavotte. An old time slately dance.

after 2nd time play Trio

Fine

Trio.
The third theme of a piece.

il basso marc.

D.C. al Trio

D.C. al Fine

Souvenir Antique, Lerman 50¢
A MOUNTAIN SCENE.

In B Minor

J.W. LERMAN.

Poco rit. Gradually a little slower.
SCALE OF B FLAT MAJOR.

AIR FROM DON JUAN.

Allegretto moderato

MOZART-CZERNY.

Village Groom Mazurka, Engelmann 250
PINWHEELS.

Moderato

J. CONCONE.

Fairydale Schottische, Freeman 35¢
MONKEY SHINES POLKA.

DUET.

PRIMO.  J. W. LERMAN.

Harum-Scarum Galop, Duet, Lerman 50¢
SCALE OF G MINOR (MELODIC)

A SHADY NOOK.
In G Minor

G.A. LOESCHHORN.

Andante

Piu cresc.
Increased crescendo

Mesto
Mournfully

True Friendship, Lange. Simp. by Lerman 25c
SNAP-SHOTS.
In G Minor

J. CONCONE.

Allegretto con spirito

Con Spirito
With Spirit

Silver Keys Valse, Cadmus 40c
DREAM OF BYGONE DAYS.
In G Minor

Allegretto moderato

CARL CZERNY

Au Revoir, Smith, Simp. by Lerman 35¢
WITH MY PETS.

HENRI LEMOINE.

Andantino

Grassioso
Legato.
Graceful.
Smooth.
Flowing.

In Joyous Vein, Phippen 25¢
SCALE OF F SHARP MINOR (MELODIC)

THE KING'S JESTER.
In F sharp Minor

Allegretto

J.W. LERMAN.

Highland Lassie (Idyl) Meacham 40c
GRASSHOPPER DANCE.
In F sharp Minor  J. W. LERMAN.

Vivace

Fine

D.C.
at Fine

The Gallop, Cadmus 40¢
SCAMPERING MICE TARANTELLE.
In F sharp minor.
DUET.
SECONDO.

J.W. LERMAN.

Marion Gavotte, Duet. Booth 25c
SCAMPERING MICE TARANTELLE.
In F sharp minor.
Duet.
PRIMO.

Presto

\[ \text{Music notation} \]

Very quick.

Agawam Quickstep, Duet, Haskell, Arr. by Freeman 40¢
SCALE OF E FLAT MAJOR.

LES SYLPHES VALSE.
(First Theme.)

Allegro

G. BACHMANN.

Awakening of Flowers, Campiglio 504
THE BUTTERFLIES.

Allegretto

HENRI LEMOINE.

Esperance (Hope) Campiglio 50¢
SCALE OF C MINOR (MELODIC)

BEETLES' DANCE.

Allegro In C Minor HENRI BERTINI.

Ben marcatto. Time well marked.

Sonatina No. 2, Clementi 40c
SOUNDS FROM THE SANCTUARY.

In C Minor

HENRI BERTINI.

Andante

Simile.
In the same manner.

Da Capo al Fine. 
Play from beginning to Fine.

Onward Christian Soldiers, Duet, Sullivan, Arr. by Lerman 50¢
THE SHEPHERD AND HIS SHEEP.

In C Minor

HENRI BERTINI.

The bracket shows that the upper note of the bass is to be taken by the right hand. Three measures like this.
CHROMATIC SCALE.

The most usual fingering: Considered by the author the best because of its uniformity and the equal force it gives to each of the three fingers employed.

HENRI BERTINI.

LOIN DU BAL.

Echoes from the ball room.

E. GILLET.

Simplified by J.W. Lerman.

Tempo di Valse

Spick and Span March, Lerman 40¢
March of the Nations, Schmidt 509
ROBIN ADAIR.
With Easy Variations.
CAROLINE KEPPEL, 1750
Arr. by J.W. Lerman.

What's this dull town to me
What made this semblance shine
But now thou'rt cold to me
Wished to see
Made town a heav'n on earth
What made my heart so sore
Still in my heart shall dwell

Robin's not near
Rob-in's not near
Rob-in A-dair
Rob-in A-dair
Robin was there
What when the play was o'er
They are fled with thee
It was part-ing with
I can never forget

What wasn't I
What made the
But now thou'rt
Where's all the joy and mirth
Yet him I loved so well
Robin A-dair
Robin A-dair
Robin A-dair

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VARIATION 1.

Rocked in the Cradle of the Deep, (with words ad lib.) Arr. by Lerman, 40¢
VARIATION 2.
March of the Juniors, Meacham 40¢
Ting-a-ling Polka (imitation of a Music Box), Lerman 50th
SEXTETTE.
From "Lucia di Lammermoor"
G. DONIZETTI.
Trans. by J.W. Lerman.

When practical, we suggest the use of piano trios (three performers on one piano) *see next page.*
A merely casual glance at the diagram above might lead the pupil to suppose that, having gotten into the key at C (to the right hand,) he could get no further, and also that a similar fate would await him if he unfortunately got into the key of C (on the left hand.) It is quite clear that 60 new keys can be formed on the right hand or left hand of the series, but, if he will examine it more closely, he will find that the third key from the left (D♭) is practically the same as C (seven sharps; and also that the third key from the right-hand side (B♭ is practically C seven flats; hence it happens that, by merely altering the names of the notes, the key of seven sharps can be reached through the flat keys on the left of C, and similarly the key of seven flats can be reached through the sharp keys on the right of C.

Whether he should proceed to the left by fifths downwards, or to the right by fifths upwards, the key from which he has started, C, will be again reached.