

# **HARMONIES TO ACCOMPANY SCALES and ARPEGGIOS**

- **For teachers, to provide a useful and enjoyable backing for their pupils**
- **For advanced players, to increase fluency in all keys**

<b>MAJOR SCALES</b>	<b>page 1 &amp; 2</b>
<b>HARMONIC MINOR SCALES</b>	<b>page 3 &amp; 4</b>
<b>MELODIC MINOR SCALES</b>	<b>page 5 &amp; 6</b>
<b>CHROMATIC SCALES</b>	<b>page 6</b>
<b>MAJOR ARPEGGIOS</b>	<b>page 7</b>
<b>MINOR ARPEGGIOS</b>	<b>page 8</b>
<b>BLUES SCALES</b>	<b>page 9 &amp; 10</b>
<b>PENTATONIC SCALES</b>	<b>page 10</b>

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## HARMONIES TO ACCOMPANY SCALES, major

For the teacher: choose a Ballad in 4/4 time, or something like Big Band Swing for swung scales. The tempo should build up to around 100 by grade 5, possibly a little slower if staccato. When the pupil is playing the scale with hands an octave apart the teacher will need to use another keyboard (or a piano). Separate hand scales can be accompanied on the same keyboard.

Encourage pupils to use the rhythmic groove when practising at home, gradually increasing the speed, as it develops an even, rhythmic style.

The format below is the same for every major key: 1 / 1V / ii / V/1/1V / ii7 / V7 / 1

It will also work with contrary motion scales. 7ths can be omitted if wished.

C F Dm G C F Dm<sup>7</sup> G<sup>7</sup> C

D<sup>b</sup> G<sup>b</sup> E<sup>b</sup>m A<sup>b</sup> D<sup>b</sup> G<sup>b</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>


D G Em A D G Em<sup>7</sup> A<sup>7</sup> D

E<sup>b</sup> A<sup>b</sup> Fm B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>


E A F<sup>#</sup>m B E A F<sup>#</sup>m<sup>7</sup> B<sup>7</sup> E

F B<sup>b</sup> Gm C F B<sup>b</sup> Gm<sup>7</sup> C<sup>7</sup> F


F# B G#m C#/Db F# B G#m7 C#/Db7 F#



G C Am D G C Am7 D7 G




Ab Db Bbm Eb Ab Db Bbm7 Eb7 Ab




A D Bm E A D Bm7 E7 A



Bb Eb Cm F Bb Eb Cm7 F7 Bb



B E C#m F# B E C#m7 F#7 B



## HARMONIES TO ACCOMPANY SCALES, minor harmonic

The harmonies are in the same order as for the major scales:

i / iv / ii / V/i/iv / ii7 / V7 / i  
7ths can be omitted if wished.

Am Dm Bdim E Am Dm Bm<sup>7b5</sup> E<sup>7</sup> Am

B<sup>b</sup>m E<sup>b</sup>m Cdim F B<sup>b</sup>m E<sup>b</sup>m Cm<sup>7b5</sup> F<sup>7</sup> B<sup>b</sup>m

Bm Em C<sup>#</sup>dim F<sup>#</sup> Bm Em C<sup>#</sup>m<sup>7b5</sup> F<sup>#7</sup> Bm

Cm Fm Ddim G Cm Fm Dm<sup>7b5</sup> G<sup>7</sup> Cm

C<sup>#</sup>m F<sup>#</sup>m D<sup>#</sup>/E<sup>b</sup>dim G<sup>#</sup>/A<sup>b</sup> C<sup>#</sup>m F<sup>#</sup>m D<sup>#</sup>/E<sup>b</sup>m<sup>7b5</sup> G<sup>#</sup>/A<sup>b7</sup> C<sup>#</sup>m

Dm Gm Edim A Dm Gm Em<sup>7b5</sup> A<sup>7</sup> Dm

E<sup>b</sup>m G<sup>#</sup>m Fdim B<sup>b</sup> E<sup>b</sup>m G<sup>#</sup>m Fm<sup>7b5</sup> B<sup>b</sup>7 E<sup>b</sup>m



Em Am F<sup>#</sup>dim B Em Am F<sup>#</sup>m<sup>7b5</sup> B<sup>7</sup> Em



Fm B<sup>b</sup>m Gdim C Fm B<sup>b</sup>m Gm<sup>7b5</sup> C<sup>7</sup> Fm



F<sup>#</sup>m Bm G<sup>#</sup>dim C<sup>#</sup>/D<sup>b</sup> F<sup>#</sup>m Bm G<sup>#</sup>m<sup>7b5</sup> C<sup>#</sup>/D<sup>b</sup>7 F<sup>#</sup>m



Gm Cm Adim D Gm Cm Am<sup>7b5</sup> D<sup>7</sup> Gm



G<sup>#</sup>m C<sup>#</sup>m A<sup>#</sup>/B<sup>b</sup>dim D<sup>#</sup>/E<sup>b</sup> G<sup>#</sup>m C<sup>#</sup>m A<sup>#</sup>/B<sup>b</sup>m<sup>7b5</sup> D<sup>#</sup>/E<sup>b</sup>7 G<sup>#</sup>m



## HARMONIES TO ACCOMPANY SCALES, minor melodic

The descending harmonies are the same as those for the harmonic minors, but not the ascending ones;  
 so the format is i /// iv / V/i/iv / ii7 / V7 / i  
 7ths may be omitted if wished.

Am Dm E Am Dm Bm<sup>7b5</sup> E<sup>7</sup> Am

B<sup>b</sup>m E<sup>b</sup>m F B<sup>b</sup>m E<sup>b</sup>m Cm<sup>7b5</sup> F<sup>7</sup> B<sup>b</sup>m

Bm Em F<sup>#</sup> Bm Em C<sup>#</sup>m<sup>7b5</sup> F<sup>#7</sup> Bm

Cm Fm G Cm Fm Dm<sup>7b5</sup> G<sup>7</sup> Cm

C<sup>#</sup>m F<sup>#</sup>m G<sup>#/A<sup>b</sup></sup> C<sup>#</sup>m F<sup>#</sup>m D<sup>#/E<sup>b</sup>m<sup>7b5</sup></sup> G<sup>#/A<sup>b7</sup></sup> C<sup>#</sup>m

Dm Gm A Dm Gm Em<sup>7b5</sup> A<sup>7</sup> Dm

E<sup>b</sup>m A<sup>b</sup>/G<sup>#</sup>m B<sup>b</sup> E<sup>b</sup>m A<sup>b</sup>/G<sup>#</sup>m Fm<sup>7b5</sup> B<sup>b7</sup> E<sup>b</sup>m

Em Am B Em Am F<sup>#</sup>m<sup>7b5</sup> B<sup>7</sup> Em

Fm B<sup>b</sup>m C Fm B<sup>b</sup>m Gm<sup>7b5</sup> C<sup>7</sup> Fm

F<sup>#</sup>m Bm C<sup>#</sup>/D<sup>b</sup> F<sup>#</sup>m Bm G<sup>#</sup>m<sup>7b5</sup> C<sup>#</sup>/D<sup>b7</sup> F<sup>#</sup>m

Gm Cm D Gm Cm Am<sup>7b5</sup> D<sup>7</sup> Gm

G<sup>#</sup>m C<sup>#</sup>m D<sup>#</sup>/E<sup>b</sup> G<sup>#</sup>m C<sup>#</sup>m A<sup>#</sup>/B<sup>b</sup>m<sup>7b5</sup> D<sup>#</sup>/E<sup>b7</sup> G<sup>#</sup>m

HARMONIES TO ACCOMPANY SCALES, chromatic

These sound good in a minor key with the following three chords:

i /// iv /// V7 /// i /// iv /// V7 /// i

Aim for an eventual tempo of 120

Cm Fm G<sup>7</sup>

Cm Fm G<sup>7</sup> Cm

## HARMONIES TO ACCOMPANY ARPEGGIOS, major

These sound best accompanied by mostly primary triads:  
1 / vi / IV/V/I

Aim for an eventual tempo of 80

C Am F G C D<sup>b</sup> B<sup>b</sup>m G<sup>b</sup> A<sup>b</sup> D<sup>b</sup>

D Bm G A D E<sup>b</sup> Cm A<sup>b</sup> B<sup>b</sup> E<sup>b</sup>

E C<sup>#</sup>m A B E F Dm B<sup>b</sup> C F

F<sup>#</sup> D<sup>#</sup>/E<sup>b</sup>m B C<sup>#</sup>/D<sup>b</sup> F<sup>#</sup> G Em C D G

A<sup>b</sup> Fm D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> A F<sup>#</sup>m D E A

B<sup>b</sup> Gm E<sup>b</sup> F B<sup>b</sup> B G<sup>#</sup>m E F<sup>#</sup> B

Arpeggios in 3/4 time do not sound quite as good, but can still be done with the same harmonies.

Find a waltz and aim for a tempo above 150

C Am F G C

## HARMONIES TO ACCOMPANY ARPEGGIOS, minor

Minors are almost the same format, just sounding better with a 7th on the penultimate chord:  
i / V1 / iv/V7/i

Am F Dm E7 Am B<sup>b</sup>m G<sup>b</sup>/F<sup>#</sup> E<sup>b</sup>m F7 B<sup>b</sup>m

Bm G Em F<sup>#</sup>7 Bm Cm A<sup>b</sup> Fm G7 Cm

C<sup>#</sup>m A F<sup>#</sup>m G<sup>#</sup>/A<sup>b</sup>7 C<sup>#</sup>m Dm B<sup>b</sup> Gm A7 Dm

E<sup>b</sup>m C<sup>b</sup> A<sup>b</sup>/G<sup>#</sup>m B<sup>b</sup>7 E<sup>b</sup>m Em C Am B7 Em

Fm D<sup>b</sup> B<sup>b</sup>m C7 Fm F<sup>#</sup>m D Bm C<sup>#</sup>/D<sup>b</sup>7 F<sup>#</sup>m

Gm E<sup>b</sup> Cm D7 Gm G<sup>#</sup>m E C<sup>#</sup>m D<sup>#</sup>/E<sup>b</sup>7 G<sup>#</sup>m

Arpeggios in 3/4 time do not sound quite as good, but can still be done with the same harmonies.  
Find a waltz and aim for a tempo above 150

Am F Dm E7 Am

## HARMONIES TO ACCOMPANY BLUES SCALES

Here is just one of many ways of accompanying a Blues scale:

V17 / V7 / 17 / 1V7 / V17 / V7 / i

Use a 4/4 Blues or a Jazz Ballad

A<sup>b7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> C<sup>m</sup>

A<sup>7</sup> A<sup>b</sup>/G<sup>#7</sup> D<sup>b</sup>/C<sup>#7</sup> F<sup>#7</sup> A<sup>7</sup> A<sup>b</sup>/G<sup>#7</sup> C<sup>#m</sup>

B<sup>b7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> D<sup>m</sup>

B<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> B<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>m

C<sup>7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> C<sup>7</sup> B<sup>7</sup> E<sup>m</sup>

D<sup>b7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> D<sup>b7</sup> C<sup>7</sup> F<sup>m</sup>

D<sup>7</sup> D<sup>b</sup>/C<sup>#7</sup> F<sup>#7</sup> B<sup>7</sup> D<sup>7</sup> D<sup>b</sup>/C<sup>#7</sup> F<sup>#m</sup>

E<sup>b7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> E<sup>b7</sup> D<sup>7</sup> G<sup>m</sup>

E<sup>7</sup> E<sup>b</sup>/D<sup>#7</sup> A<sup>b</sup>/G<sup>#7</sup> C<sup>#7</sup> E<sup>7</sup> E<sup>b</sup>/D<sup>#7</sup> G<sup>#</sup>/A<sup>b</sup>m

F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> F<sup>7</sup> E<sup>7</sup> Am

F<sup>#7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> F<sup>#7</sup> F<sup>7</sup> B<sup>b</sup>m

G<sup>7</sup> F<sup>#7</sup> B<sup>7</sup> E<sup>7</sup> G<sup>7</sup> F<sup>#7</sup> Bm

HARMONIES TO ACCOMPANY PENTATONIC SCALES  
 This is a suggestion for accompanying a major pentatonic scale:  
 1 / vi / ii / V7 / 1

A gentle Ballad would probably be the best style.

G Em Am D<sup>7</sup> G