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80448381384 41014952496 2579129.1111111 35429820.135135 10258193856 3396938.9310345 39418705.442308 25080621721 126798356148 36591970.939394 103758802532 4609031.9411765

# D Major

One octave in the first position

For the first year of study, use *détaché* in the upper half of the bow

$\text{♩} = 60$

Lower tetrachord      Upper tetrachord

Scale

Source : M.A. Caux, *Scales & Arpeggios for Viola* (2013)

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## Spanish Guitar Chord Progression Loop

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## Tom's Guitar Cheat Sheet

(www.halfhill.com)

Major Key		Relative Minor		1/2 Step		1/2 Step		Tablature Scales					
I	II	III	IV	V	VI	VII	VIII						
<b>A</b> x02320	<b>Bm</b> x24432	<b>C#m</b> x34432	<b>D</b> x02320	<b>E</b> 023200	<b>F#m</b> x24432	<b>G#m7b5</b> x24432	<b>A</b> x02320	2-4-5- 2-3-5	-2-4				
<b>B</b> x17941	<b>C#m</b> x34432	<b>D#m</b> x34432	<b>E</b> 023200	<b>F#</b> x23200	<b>G#m</b> x24432	<b>A#m7b5</b> x24432	<b>B</b> x02320	4-6-7- 4-5-7	-4-6				
<b>C</b> x32000	<b>Dm</b> x02320	<b>Em</b> 023200	<b>F</b> x14211	<b>G</b> 023200	<b>Am</b> x02320	<b>Bm7b5</b> x24432	<b>C</b> x32000	5-7-8- 5-6-8	-5-7				
<b>D</b> x02320	<b>Em</b> 023200	<b>F#m</b> x24432	<b>G</b> 023200	<b>A</b> 023200	<b>Bm</b> x24432	<b>C#m7b5</b> x24432	<b>D</b> x02320	7-9-10- 7-8-10	-7-9				
<b>E</b> 023200	<b>F#m</b> x24432	<b>G#m</b> x24432	<b>A</b> 023200	<b>B</b> x02320	<b>C#m</b> x24432	<b>D#m7b5</b> x24432	<b>E</b> 023200	1-2-4- 2-4-5	-2-4				
<b>F</b> x14211	<b>Gm</b> x24432	<b>Am</b> 023200	<b>Bb</b> x02320	<b>C</b> 023200	<b>Dm</b> 023200	<b>Em7b5</b> x24432	<b>F</b> x14211	3-5-6- 2-3-5	-3-5				
<b>G</b> 023200	<b>Am</b> 023200	<b>Bm</b> x24432	<b>C</b> 023200	<b>D</b> 023200	<b>Em</b> 023200	<b>F#m7b5</b> x24432	<b>G</b> 023200	4-5-7- 5-7-8	-5-7				
<b>Major</b>	<b>Minor</b>	<b>Minor</b>	<b>Major</b>	<b>Major</b>	<b>Minor</b>	<b>Minor7b5</b>	<b>Major</b>						
E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F
B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C
G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab
D	D#/Eb	E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb
A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab	A	A#/Bb
E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F
1	2	3	4	5	6	7	8	9	10	11	12	13	

## Exercise 1

This Arpeggio riff is created using C major 9 [C + D + E + G].

www.progospelkeys.com

# Beginner Single Octave Arpeggios for Viola

First Position, Starting on Open Strings or First finger

Neil Nelson

$\text{♩} = 80$

Pay attention to the fingering for the high note of the arpeggios octave in the following sets.

Bowing and slur patterns.

You can also maintain this pattern whilst substituting the minims with crotchets

12 main scales and chord groups for piano: free and printable download. Scales of an eighth and two octaves, accords I, IV and V, investments of tonic chords and arpeggios, all in a sheet for each key! Scroll down on the page to get free PDF download links: as a child, I had no idea how long you should have taken the exercises to write "for all those keys!" - But even then, I appreciated and enjoyed playing these patterns. It seemed somewhat magical and comforting in this routine: to play a pattern in a key and then repeat it in another key, necessarily adjusting the position of the hand and using different fingering options, obtaining the same general sound, but with a sudden freshness. My piano teacher wrote the 12 main scales, chord progressions, cadences, chord investments and arpeggios for me when I was a girl. But she did it by hand! There were no copy machines back then... how spoiled we've become. I always begin to assign the 12 main scales and chords with the "C key" sheet. This will not be until my piano students can read the chord notes in the first measure (number 1), or until they need to be able to play chord investments and the eighth scale, in which case I will give them the basic chord and scale sheet, with notes with letters. We don't move quickly: on your homework sheet, I'll write "Clave of sheet C, #1" until you can do it quickly without any indications. Soon, your mapping sheet will say, "Wheel C, #2, #3, #4." Eventually, they will remove the easiest numbers from their task and collect the toughest techniques, such as chord and arpeggios investments: My students are always eager to start regular full octave scales, perhaps because I don't present them early, but I spend a lot of time on pentatonic scales. .olelarap .olelarap ed ragul ne oirartnoc otnemivom ne otnemivom ne sonam sal noc .ojepse amrof ed savatco 2 ed salacse sal oitrcse eh ©Auq rop etnugerp es using matching fingering "1-2-3, 1-2-3-4, (tuck under) 1-2-3 etc." is a very easy way to learn a hands-together C scale initially. (And the page didn't look as nice with crowded fingering when I initially laid it out with parallel scales!) With the 1-octave scale, this is how I first approach hands together, so they can have the fun of achieving speed and coordination over the "big stretch" even in the initial stages of learning where to tuck under and cross over. Please scroll down the page for the download links. Of course, this becomes much harder in the later scales, when black notes enter the picture! In fact, once piano students have mastered parallel scales in one key, it becomes much easier to accomplish them in all 12 major scales, and we just go straight to parallel scales. The concept of the I, IV and V chords seems obvious to piano teachers who've been thinking that way for years, but the connections aren't at all apparent to some young students. I try to keep reinforcing their grasp of the theory by coming at it from different angles, such as playing "Louie Louie", but using major chords only (the real version has one minor chord)... When they have memorized it, then we start it again in a different key! (Same thing with Twinkle, (A) Mary Had a Little Lamb, and others... My favorite way to talk about "The Three Main Chords" (A) is to play the regular scale slowly with a left-hand finger while making matching chords in the right hand. Both hands move up the octave as I say, "The one chord, the two chord, three chord, four chord..." etc. Then I ask them to do it. (And usually I say nothing about the chord on the seventh step of the scale and how it is different from all the rest: that would be too much information at this time!) And my favorite way to actually drum the 3 main chords (A) into their fingers (and brains) is to use an energetic song. (A) Louie Louie Wannabe (A) is my current favorite. (A) I make them (with self!) (A) setnatropmi sedroca y salacse ed sajoj 21 satse serneucne euq orepse (E) .etneredif ogla sereiuq is oded le ozurc em ol (A) S. "azilitu es soded ©Auq atropmi on ,sodom (A) cni soiggepra nos ronim B y rojam B :aton a±Aeuqep anu ol (A) S" .neused euq oded rieuqlauc rasu nedeup .zirtcerid ase nagis setnaidutse sol sartneim :etnemevas esrevom ebbed onam al y acig (A) I res ebbed euq se soded sol ed acisi (A) b alger al (A) m arap (P) .onam us noc rojem ajacne soded ©Auq rartnocne arap netnemirepxe setnaidutse sim euq otimrep erpmei (S) " .re3 nu noc azalpmeer ol y ojaved oded re1 le arig odnauc ot4 nu raznacna animile otsE .oded 1 ed ragul ne ahcered onam al ne oded od2 noc acnalb aton ed soiggepra I sodot raznemoc etnetmi (I) .ahcered onam al ne ocnalb odot aton ed soiggepra ageu es odnauc 2 oded le noc :razepme ereigis (A) (A) danc ne .hitudj .alger al a n (A) icpece al oredisnoc ol orep .adreuqzi onam al ed otgepce le arap "1, 2, 4, 5" rigele elbadnemocer se euq ne sotnemom yah etnetmatre (C) .etnemlanosrep osu si (A) m euq sol ©Aje (D) .alacse soded o soiggepra sim ed onu adac noc odreuca ed ratse edeup on detu (U) .sadaiporpa naczerap euq atсах n (A) rarsopse soiggepra y sedroca ed senoisrevni sal .evatco-owT (C) salacse sal ed atelpmoc anig (A) p al odanimret nayah euq ed setna salcoet sartto sal a n (A) rarasap setnaidutse sol .otneimae (A) pmoca le ne senoisrevni sase razilitu y .evalc ase arap sotrauc 3 ed aicnedac al rartnocne nebed (I) otirovaf us se etse yf seconotE (s)aton 3 (H) ratelpmoc adairt anu noc HL ocin (A) ojab ed aton anu odip seconotE .cte .R.L.R.L .ahcere (D) onaM .adreuqzi onaM .sotreibs sedroca nageuj oromir (P) .sedroca ne sojel "odneimos" solve y .otnup le ne ejalluqam ed (A) dolem anu ne ogimnoc .etor rop .odip (A) r o (A) d nu somatuceje ogeuL .jaduya us noc .anames adac n (A) iccel ed ajoh us ne - !solle rop o - (A) m rop onam a odajubid .sht5 ed olucr (A) C nu ed rodederla etnetmatne! somajabart (a) ad led evalc al arap sedroca sol nos ©Auq raugireva n (A) iccel al ed opmeit le etnarud .aicnetsisa your musical studio! 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In my opinion & AMP; Flashcards Experience Vocabulary for Piano Giant Flashcards Vocabulary for Louie I Games, IV, V Chords - A fun way of cementing the relations of the 3 main chords in the mind and fingers of the students, also! NOTE -NAMP WORKSHIPS - MYSICA WITH NOTES NAMES TO HELP NOTE -REEK WORKSHIPS - GRISHING WITH THE NOTES PLACED IN PERSONNEL & AMP; the great staff, with & AMP; No letters in the notes! 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You can find out more about me and the reason for this website at my About Me page.

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