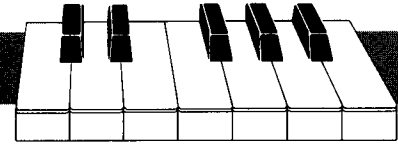


Foreword



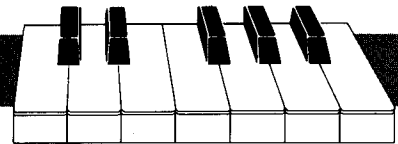
“When I do get started at the piano, I play scales, slowly,” Van Cliburn, one of the greatest and most famous pianists of this century, said. “I’ve done this all my life. Listen to the sounds you make. The sound of each tone will generate a response in you.”

Scales and arpeggios directly influence the keyboardist’s ability to perform. They should be practiced every day, carefully and with great accuracy. It is better to play them slowly and

evenly then fast and sloppy—they are the foundation of good playing. Scales and arpeggios are also the foundation for writing songs, composing melodies and improvising. Best of all they can be fun, especially when practiced with the great-sounding play-along CD.

In the words of 18th Century composer and teacher of Beethoven, Carl Czerny: “Do you ask me how good a player you may become? Then tell me how much you practice the scales.”

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A Major Triads Root position

Primary Chords

A Bm C#m D E F#m G#dim A A D E or E7

tonic supertonic mediant subdominant dominant submediant leading tone tonic

A Major Cadences Three Positions

A Major Arpeggios Two-octave arpeggios

root position 1st inversion 2nd inversion

Dominant Seventh Arpeggios Two-octave arpeggios

root position 1st inversion 2nd inversion 3rd inversion