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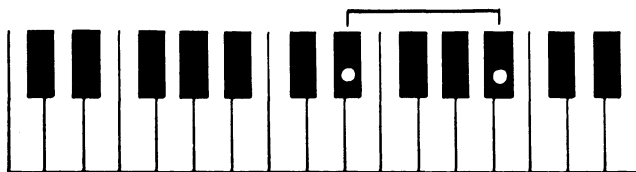
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IMPROVISATION

BLACK KEY IMPROVISATION: drone accompaniment and melody.
A drone is a continuous sound like the lower fixed tones of a bagpipe.

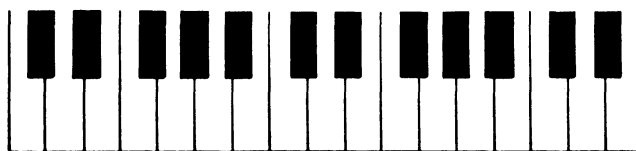
1. Left hand drone, right hand melody.

LEFT HAND: play blocked fifths on these two black keys with fingers 5 and 1.



Make a drone accompaniment by using long note values (whole or half notes).

RIGHT HAND: use *any* black key or keys on the keyboard.



EXPERIMENT with the following:

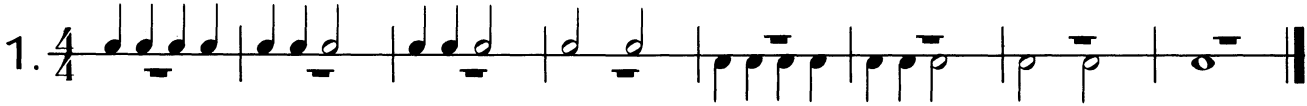
- short and long note values
- high and low pitches
- forte and piano
- single tones or more than one tone at a time

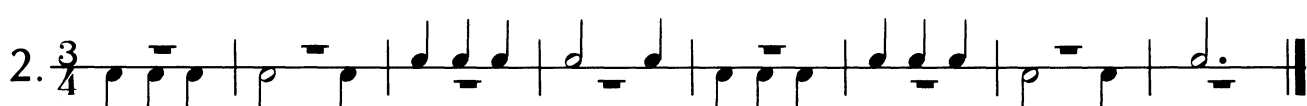
Below is one example of how your improvisation might begin.


RH	$\frac{4}{4}$	
LH	$\frac{4}{4}$	


RHYTHM DRILLS


Tap and count these rhythms: the top line is for the right hand and the bottom line is for the left hand.

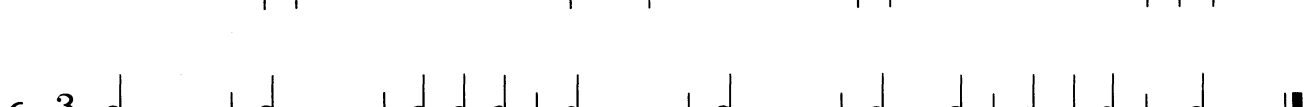
1. $\frac{4}{4}$ 

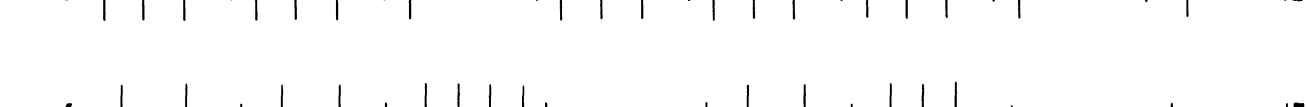
2. $\frac{3}{4}$ 

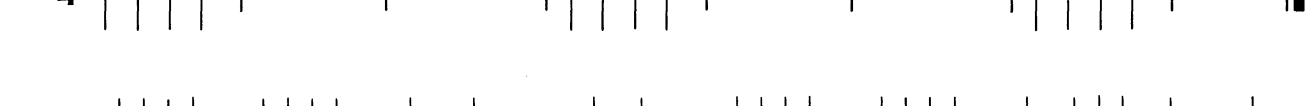
3. $\frac{2}{4}$ 


4. $\frac{3}{4}$ 

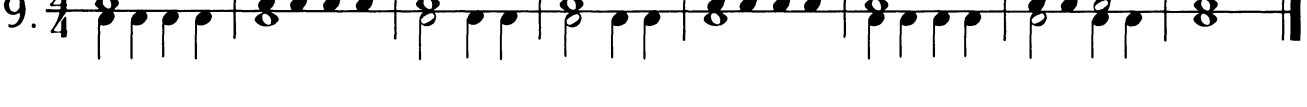
5. $\frac{4}{4}$ 

6. $\frac{3}{4}$ 

7. $\frac{4}{4}$ 

8. $\frac{5}{4}$ 

9. $\frac{4}{4}$ 

10. $\frac{3}{4}$ 

CARNIVAL

Secondo

With enthusiasm
(8va lower with Duet)

p

5

f

p

f *cresc.*

CARNIVAL

Primo

With enthusiasm
(8va higher with Duet)

3

p

1

f

p

f

cresc.

HAPPY WALTZ

Allegretto

Daniel Türk

f

p

A SHORT POLKA

Allegro

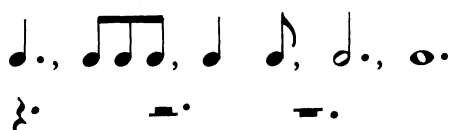
Dmitri Kabalevsky

mf

CHAPTER

V

The following items are presented in this chapter:

RHYTHM: Compound time — 

INTERVAL: 7th, octave

TECHNIC:

Extending the hand position from a five finger position to a 7th and an octave.

Syncopated pedal.


Crossing finger 2 over finger 1; sliding finger 1 under finger 2.

Contracting the hand to a position smaller than a five finger pattern.

HARMONIZING:

Sub-dominant triad — IV, IV₆.

Alternate broken chord bass.⁴

The division of a beat into 3 parts in compound time () should be accomplished with ease because of the close relationship to, and the practice of the triplet in Chapter IV.

The technic of syncopated pedaling takes slow and careful practice. It is suggested that the preparatory exercise on page 176 be reviewed daily to solidify the coordination of hand, foot, and ear.

Crossing over the thumb with another finger in order to change hand positions while playing is a technic common to piano music. A first step in doing this is crossing finger 2 over finger 1, and, sliding finger 1 under finger 2. This needs to be practiced slowly and frequently in order to be played smoothly and comfortably.

In the Reading section the pieces in major may be transposed to any of the 12 major keys; the pieces in minor may be transposed to any of the keys of C, D, E, F, G, and A minor.

Additional accompaniment patterns are included in this chapter. However, it is important that a melody be accompanied by blocked chords with ease before a left hand pattern is used.

HARMONIZING MELODIES WITH THE "TONIC," "DOMINANT," AND "SUB-DOMINANT" CHORDS

In the left hand, use an accompaniment pattern that fits the character of the melody. Choose from a) block chord bass, b) broken chord bass (Chapter IV), c) the alternate broken chord bass (Chapter V), or one of the following accompaniment patterns.

d. Broken chord bass (variation)



e. Broken chord bass ("Alberti" style)



f. Jump bass



Or, try making a pattern of your own, either a variation of one given in the book, or an original one.