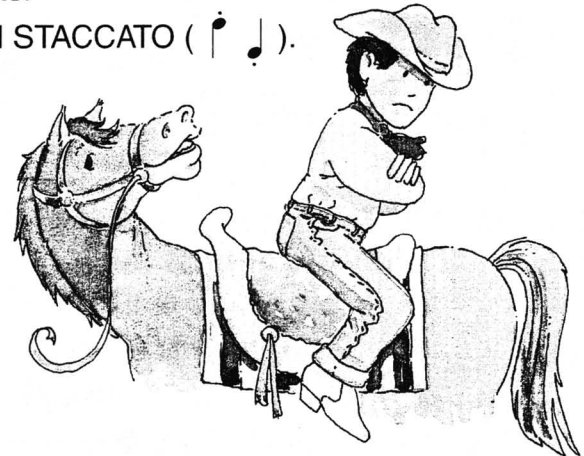


## Review of Unity and Variety

Pieces of music contain elements of UNITY (*musical ideas that are the same or similar*) and elements of VARIETY (*musical ideas that are different*). One of the ways composers create UNITY is through the use of OSTINATO patterns. When the same pattern is played over and over in the bass, regardless of the changes in the treble melody, it is called *basso ostinato* or “obstinate bass.”

*Goodbye, Old Paint*, from Lesson Book 3, uses a *basso ostinato* pattern.

1. Write the correct TIME SIGNATURE under the arrows.
2. Play the LH OSTINATO pattern of *Obstinate Cowboy*.\*
3. Using notes from the G MAJOR SCALE, compose a melody for the RH that blends well with the OSTINATO accompaniment. End on the KEY-NOTE (G).
4. Choose DYNAMIC SIGNS and write *ff*, *f*, *mf*, *mp*, *p*, or *pp* in the appropriate places. You may also add *crescendos*, *diminuendos* and accents.
5. Use the appropriate indications for LEGATO (—) and STACCATO (♩ ♪).
6. Write the TEMPO MARK that best suits your piece (*Allegro*, *Moderato*, *Andante* or *Adagio*) in the box.
7. Play your piece!



## Obstinate Cowboy



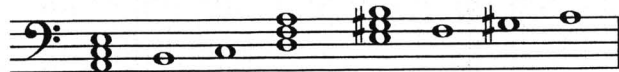
\*You may play the pairs of eighths a bit unevenly, in “Western Style,” if you wish.



**OPTIONAL:** As your teacher repeats the LH part of *Obstinate Cowboy* several times, improvise a melody using notes from the G MAJOR SCALE.

# The Primary Triads in Minor Keys

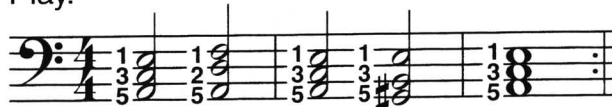
## The Primary Triads in A Minor



1 2 3 4 5 6 7 8  
i iv V  
A MINOR D MINOR E MAJOR

Notice that the i & iv chords are MINOR TRIADS.  
The V chord is a MAJOR TRIAD.  
THIS IS TRUE IN ALL MINOR KEYS!

Play.



i iv i V i  
**V**

1. *A Minor Detail* is in TWO-PART FORM. Write a big "A" above the first measure of **Section A** and a big "B" above the first measure of **Section B**.
2. Play and count the melody of *A Minor Detail*.
3. Using  $\text{♩}$ ,  $\text{♪}$ , and  $\text{♩}$ , harmonize *A Minor Detail* using the PRIMARY CHORDS in A MINOR.
4. Write the appropriate CHORD SYMBOLS (i, iv, and V) in the boxes below each measure.
5. Choose DYNAMIC SIGNS and write them in the appropriate places.
6. Write the TEMPO MARKS that best suits your piece in the appropriate place.
7. Play your piece!

## A Minor Detail

1 3 2 1

With pri - mar-y chords in mi - nor keys, keep this fact in mind: They

5 3 1 3

use the mi - nor i and iv, but they al-ways keep a ma - jor V!

9 4 2 1. 2.

Play it in mi - nor, you will think it's grand. hand!  
Play it in mi - nor, give your - self a