

BOOK 2
SECOND EDITION

ALFRED'S
Group Piano

FOR ADULTS

An Innovative Method Enhanced with
Audio and MIDI Files for Practice and Performance*



E. L. Lancaster • Kenon D. Renfrow

*The MIDI accompaniments were created using the sound set from the Yamaha Clavinova CVP 407. These files were then converted to audio using the USB Audio Recorder function on the CVP 407.

Second Edition

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Foreword

Alfred's Group Piano for Adults, Book 2, is designed for non-keyboard music majors who have successfully completed the first year of group piano study or have previously attained the level of proficiency developed in *Alfred's Group Piano for Adults, Book 1*. It also may serve as a resource for piano majors to further develop functional skills at the keyboard and for independent piano teachers who want to assist adult students with functional skills.

Importance of Piano Study: Most music educators agree that the piano is indispensable for all musicians. Piano study helps students gain a better understanding of music theory as theoretical concepts are applied to the keyboard. Many music majors who have had no previous piano experience find the first piano classes challenging. However, with the proper approach and consistent practice, anyone can grasp the skills necessary to function and perform at the keyboard.

General Features: The text is easy to use. It contains 26 units, each designed to be covered in one week, thus filling two semesters or three quarters of study. Schools that have longer semesters or quarters can use additional weeks for reinforcement, review and testing. Theory, technique, sight reading, repertoire, harmonization, improvisation, score reading, accompanying and ensemble activities are taught thoroughly and consistently throughout the text. Descriptions of other general features follow:

- Each unit contains a balance of new information and materials that reinforce concepts presented in previous units.
- The title page of each unit contains the objectives for the unit and a space to record assignments for the week.
- Measures are numbered in all examples (repertoire, reading, harmonization, improvisation, accompaniments, instrumental and vocal scores) to promote ease of use in the classroom.
- Written review worksheets, designed to be submitted to the teacher for feedback, appear periodically throughout the text.

Reading: Reading exercises are designed to promote movement over the entire keyboard while maintaining the advantages of playing in familiar positions. Reading examples are a mixture of standard repertoire, newly composed pieces and four-part chorales.

Technical Approach: Technique is developed in a systematic way throughout the entire book. Technique examples that reinforce theoretical concepts are included, as well as scales, arpeggios and Hanon exercises. Repertoire, harmonization melodies, technical exercises and sight-reading examples are carefully fingered to aid the student in developing good technique.

Repertoire: Each unit has at least one repertoire piece that may be used for performance or study. A section of supplementary repertoire is contained in the back of the book for those students who need additional music or for teachers who like a wider choice of music for students. The supplementary repertoire was chosen to represent a variety of levels and styles, and can be used throughout the book.

Harmonization: Harmonization skills are developed using single tones, full chords and various accompaniment styles. Harmonization examples use a mixture of Roman numerals, letter symbols and melodies with no symbols given.

Accompaniments and Score Reading: Score-reading exercises are presented in a systematic manner, gradually increasing the number of lines and transposing instruments in the scores. Two-hand accompaniments and multiple-line ensembles further aid in developing skills in accompanying and score reading. Since accompaniments (vocal and instrumental) and score-reading examples are not fingered, students are required to apply fingering principles to these exercises. Included are choral scores, string quartets, instrumental scores and examples with transposing instruments.

Ensembles: Duets and ensembles for multiple pianos are included throughout. In addition, ensembles are created from chord symbols. Band scores, string quartets and choral scores can be used to provide additional practice in ensemble playing.

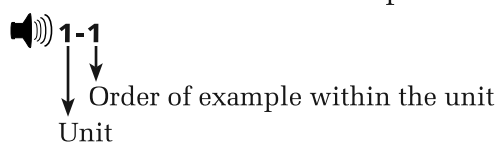
Improvisation: Students are asked to demonstrate their knowledge of concepts by improvising melodies over chord symbols (including modal examples), completing pieces in the style of composers from the four style periods, and improvising over twelve-bar blues progressions.

Features of the Second Edition: The authors wish to thank the numerous individuals who offered suggestions for the second edition. Due to recommendations by these people, the following changes were made:

- Easier reading examples were added to most units.
- The units were reduced from 30 to 26 to allow more time for review and testing.
- Some new repertoire was chosen to more carefully reinforce chapter concepts.
- The study of scales and arpeggios was spread systematically throughout the units with periodic review in groups that use similar fingerings.
- Many improvisation exercises include optional suggestions for rhythm.
- More harmonization and score reading examples were included.
- More vocal and instrumental accompaniments were included.

CD-ROM: Included with each textbook is a CD-ROM that contains both audio and MIDI file accompaniments for 584 examples in the book. Accompaniments range from simple rhythm patterns to full orchestrations. These accompaniments add musical interest and motivate students to complete assignments both in the classroom and in the practice room. Anyone who has purchased the book has permission to download the audio files to an MP3 player or burn a CD for personal use. Likewise, MIDI files can be downloaded to play back using a computer or digital keyboard. The files may not be posted online or distributed over the Internet without written consent from the publisher.

Each audio file and MIDI file on the CD-ROM is identified in the book by an icon and two numbers, such as 1-1, 1-2, etc. The first number denotes the unit from which the example was taken; the second number is the order of the example within the unit.



The MIDI accompaniments were created using the sound set from the Yamaha Clavinova CVP 407. These files were then converted to audio files using the USB Audio Recorder function on the CVP 407.

Teacher's Handbook: A Teacher's Handbook for the text can be found at www.grouppiano.com. The handbook serves as an aid in curriculum development and daily lesson planning. The handbook contains suggested daily lesson plans for the entire year, suggested assignments following each lesson plan and teaching tips for each unit.

Upon completion of this book, students will have a strong grasp of keyboard skills, technique and musical styles. The authors wish you continued success in your piano study.

E. L. Lancaster

Kenon D. Renfrow

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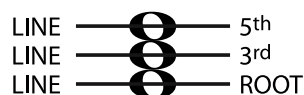
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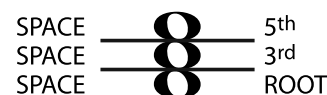
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Triads (Chords)

A **triad** is a three-note chord. The three notes of a triad are the root (1), the third (3), and the fifth (5). The **root** is the note from which the triad gets its name. The root of a C triad is C. Triads in root position (with the root at the bottom) always look like this:

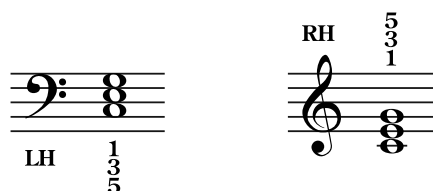


or



Triad Fingering

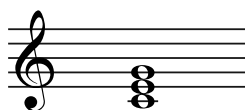
LH chords are fingered 5 3 1. RH chords are fingered 1 3 5.



Triad Types

There are four types of triads.

Major



Augmented (Fifth raised a half step from major)



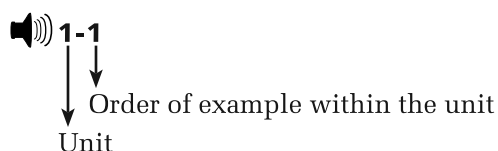
Minor (Third lowered a half step from major)



Diminished (Fifth lowered a half step from minor)



Each example in the text identified by the following icon is fully supported by an audio file and MIDI file on the CD-ROM included with this book. Anyone who has purchased the book has permission to download the audio files to an MP3 player or burn a CD for personal use. Likewise, MIDI files can be downloaded to play back in a computer or digital keyboard. The first number after the icon denotes the unit; the second number is the order of the example within the unit.



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Reading

Identify the key of each example. Use the indicated tempo, dynamics and articulation as you play these exercises.

8-22

Moderato

1. *mf*

5 1 3 5 5 5 5 V^7/V

5

5 5 1 3 5 1 3 5

► Transpose to F major.

JINGLE BELLS (EXCERPT)

8-23

James Pierpont
(1822–1893)

Merrily

2. *f*

5 1 3 5 1 2

6

5 2 5 1 2 V^7/V

► Transpose to C major.

Improvisation from Chord Symbols

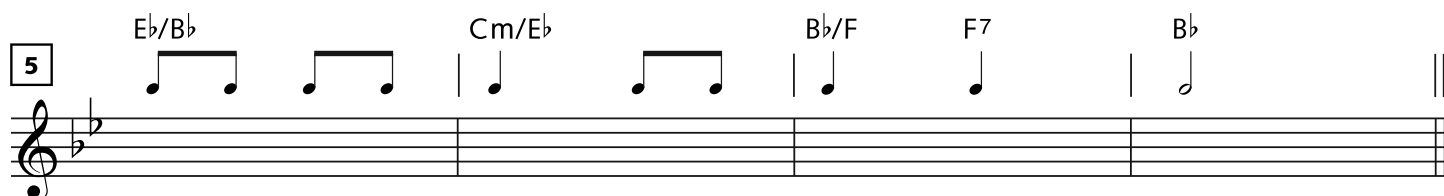
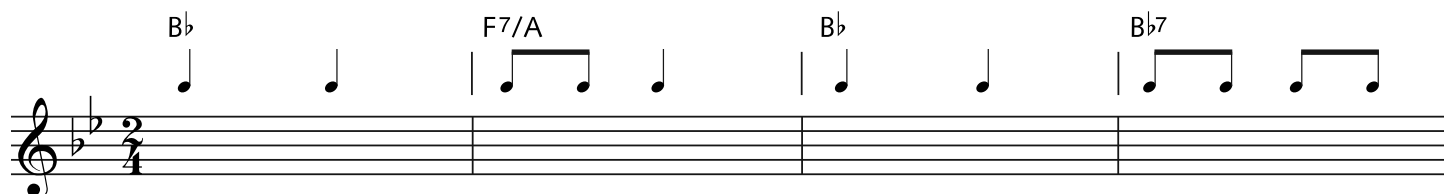
Using the chord progressions below, improvise RH melodies while the LH plays the suggested accompaniment style. (First play the LH chord progressions using the suggested accompaniment style and observing the indicated meter.) You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment. Notate your favorite improvisation.

1. Block Chord Accompaniment



8-29

Key of B \flat Major

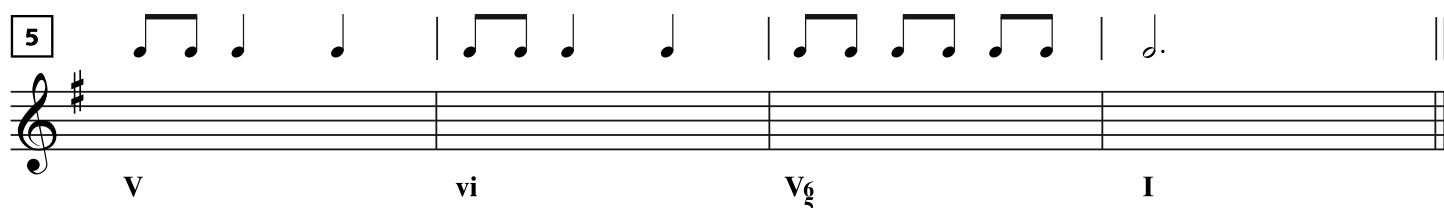
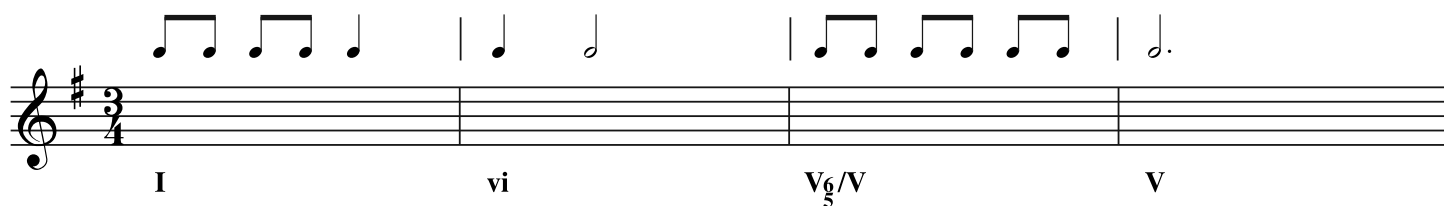


2. Waltz Style Accompaniment



8-30

Key of G Major



Technique

18-15

Allegretto

1. *mp*

Continue upward on white keys until...

18-15

2. Repeat #1 one octave lower with the LH, using the fingering below the staff.

18-16

Moderato

3. *f*

18-17

Moderato

4. *f*

18-18

Andante

5. *mf*

Continue downward on white keys until...

Harmonization

1. Harmonize with a broken chord accompaniment.

Broken Chord Accompaniment



23-25

CHARLIE IS MY DARLING

Moderato

England

Chord progression for "Charlie Is My Darling":

Cm Fm/C Cm

Chord progression for "Charlie Is My Darling" (continued):

Cm/G G7 Cm

Chord progression for "Charlie Is My Darling" (continued):

G7/B Cm G7/B Cm

Chord progression for "Charlie Is My Darling" (continued):

A \flat E \flat Fm Cm G7/B

Dynamic: *mp*

Performance markings: *Fine*, *D. C. al Fine*

► Transpose to B minor.

2. Using **I**, **V**⁷, **IV** and **ii**, harmonize with a block chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Block Chord Accompaniment



23-26

O CHRISTMAS TREE

Moderato

Traditional

Chord progression for "O Christmas Tree":

Chord progression for "O Christmas Tree" (continued):

Chord progression for "O Christmas Tree" (continued):

Chord progression for "O Christmas Tree" (continued):

Dynamic: *f*

Performance markings: *Fine*, *D. C. al Fine*

► Transpose to G major.

Name _____

Date _____

1. Draw a line to match each description on the left with the appropriate chord on the right.

$\text{iv}_{\frac{6\sharp}{3}}$ in the key of C major
(German sixth)

$\text{iv}_{6\sharp}$ in the key of B \flat major
(Italian sixth)

$\text{II}_{\frac{6\sharp}{4}}$ in the key of A major
(French sixth)

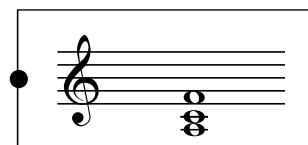
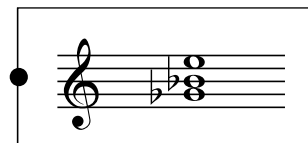
$\text{iv}_{\frac{6\sharp}{3}}$ in the key of F major
(German sixth)

$\text{iv}_{6\sharp}$ in the key of D major
(Italian sixth)

N_6 in the key of G major
(Neapolitan sixth)

$\text{II}_{\frac{6\sharp}{4}}$ in the key of G major
(French sixth)

N_6 in the key of E major
(Neapolitan sixth)



Harmonization (continued)

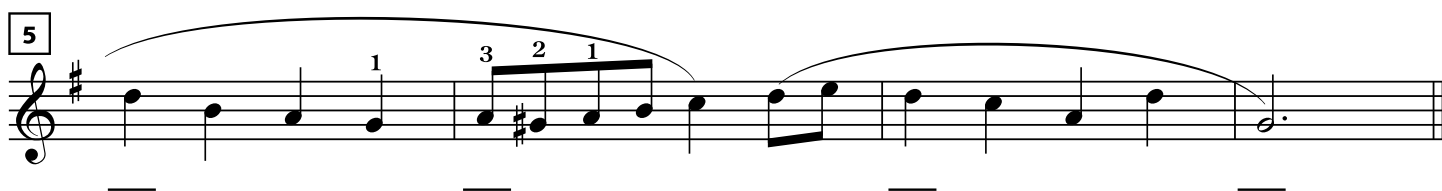
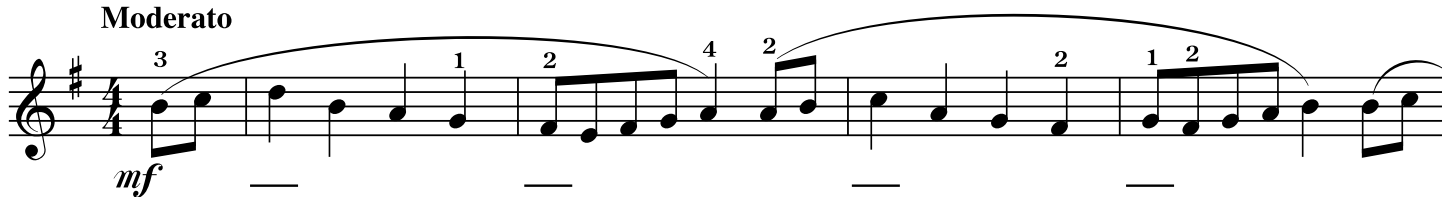
2. Using **I**, **V⁷** and **ii**, harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment



24-8

Moderato



►Transpose to A major.

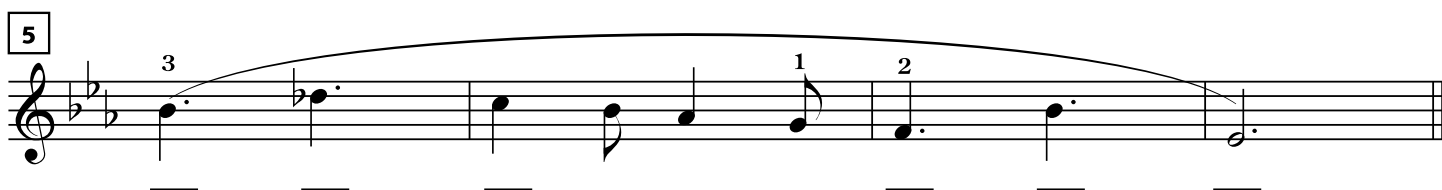
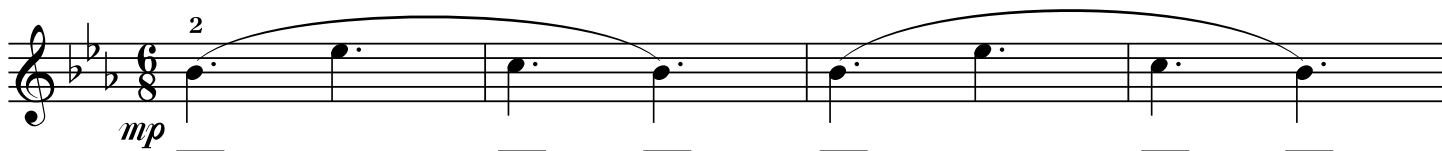
3. Using **I**, **V⁷**, **IV**, **ii** and **V⁷/IV**, harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment



24-9

Allegretto



►Transpose to D major.

Objectives

**Upon completion of this unit
the student will be able to:**

1. Play ii⁷–V⁷–I⁷ chord progressions in selected major keys.
2. Perform a solo from intermediate piano repertoire.
3. Play various combinations of instrumental parts from a band score and perform it as a multiple piano ensemble.
4. Play harmonic minor scales and arpeggios in Group 3 keys, using traditional fingerings.
5. Play F[#]dim⁷, C[#]dim⁷ and G[#]dim⁷ arpeggios.
6. Sight-read and transpose music from easy piano repertoire.
7. Harmonize music with ii, vi, V⁷/V and V⁷/IV chords.

Assignments

Week of _____

Write your assignments for the week in the space below.

[illegible]

Playing the ii⁷-V⁷-I⁷ Chord Progression

Play the following exercise that uses the **ii⁷-V⁷-I⁷** chord progression.



Key of C:

Key of C: Key of Bb:

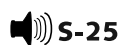
ii7 V7 I7 ii7 V7

Band Score

Practice the band score in the following ways:

1. Each single line transposing the B \flat clarinets, E \flat alto saxophone, B \flat trumpets and F horn to concert pitch.
2. Combinations of two parts as follows:
 - a. Flute/oboe and B \flat clarinets.
 - b. Flute/oboe and E \flat alto saxophone.
 - c. B \flat trumpets and low brass & woodwinds.
 - d. F horn and low brass & woodwinds.
3. Combinations of three parts as follows:
 - a. Flute/oboe, B \flat clarinets and E \flat alto saxophone.
 - b. B \flat trumpets, F horn and low brass & woodwinds.
4. The piano accompaniment.
5. As a multiple piano ensemble with class members playing one, two or three parts each.

WOODLAND OVERTURE (EXCERPT)



S-25

Maestoso

John O'Reilly

Flute
Oboe

B \flat Clarinets 1 2

E \flat Alto
Saxophone

B \flat Trumpets 1 2

F Horn

Low Brass &
Woodwinds

Percussion
(Tambourine,
Bass Drum)

Piano
Accompaniment

f *rit.* *f* *rit.* *f* *rit.* *f* *rit.*

B \flat Dm E \flat F7 Gm E \flat Cm F

"Woodland Overture" from ALFRED'S YAMAHA BAND SERIES by John O'Reilly
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