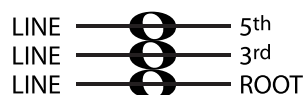
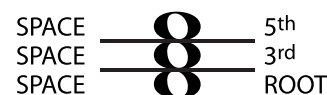


Triads (Chords)

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:

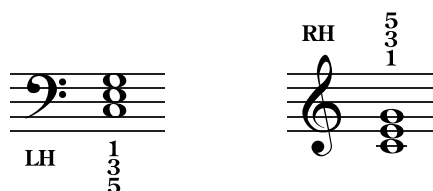


or



Triad Fingering

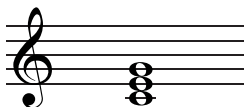
LH chords are fingered 5 3 1. RH chords are fingered 1 3 5.



Triad Types

There are four types of triads.

Major



Augmented (Fifth raised a half step from major)



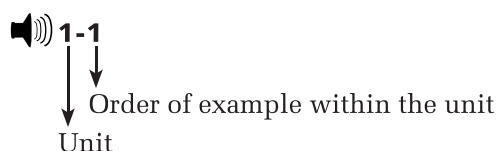
Minor (Third lowered a half step from major)



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.



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.

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 5 5 5 5 5 1 2

6

5 2 5 1 2 V^7/V

► Transpose to C major.

Improvisation from Chord Symbols

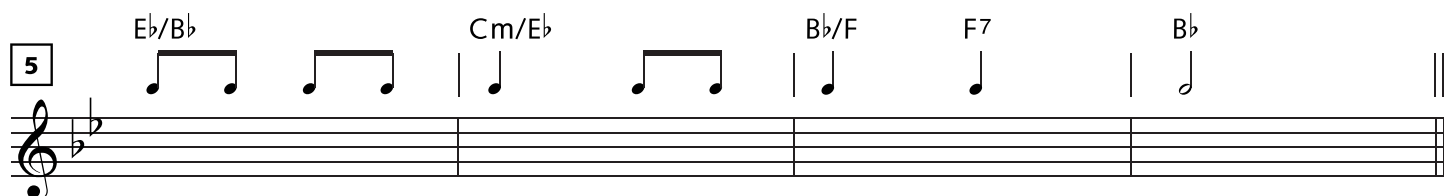
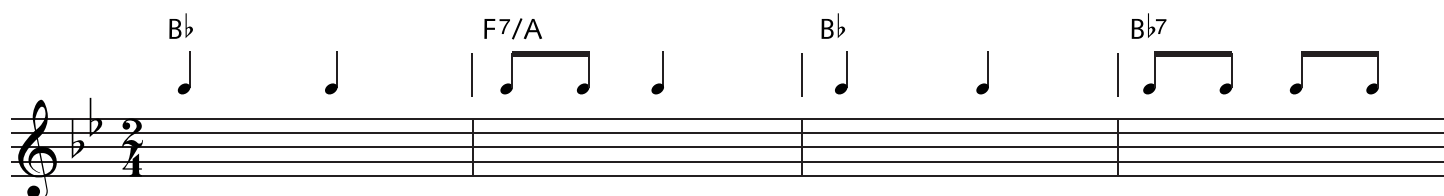
Using the chord progressions below, improvise RH melodies while the LH plays the suggested accompaniment style. (First play the LH chord progressions using the suggested accompaniment style and observing the indicated meter.) You can use the suggested rhythm for your improvisation or create your own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

1. Block Chord Accompaniment



8-29

Key of B \flat Major

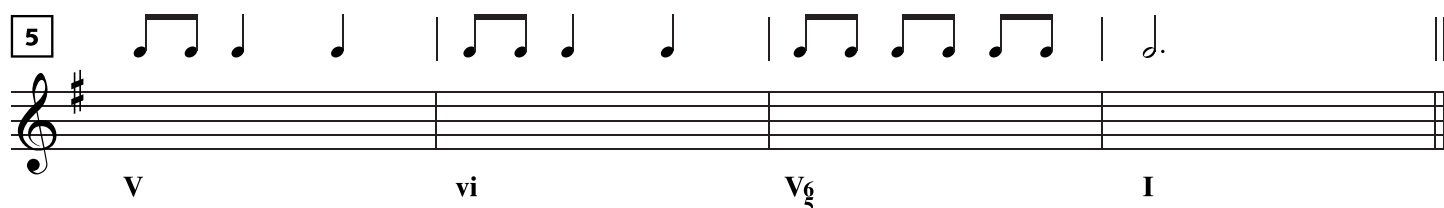
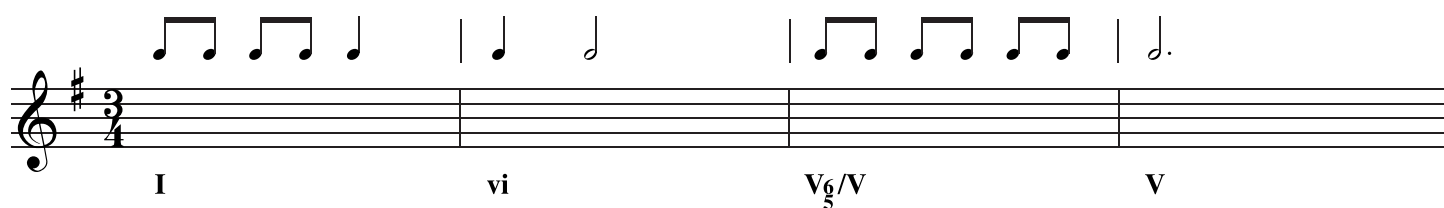


2. Waltz Style Accompaniment



8-30

Key of G Major



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

12-13

Gayle Kowalchyk
E. L. Lancaster

9

2

mf

mp

1 5

1 5

13

2

p

rit.

1
5

8va

“A Little Blues” from BOOGIE ‘N’ BLUES, Book 2, by Gayle Kowalchyk and E. L. Lancaster
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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



CHARLIE IS MY DARLING

23-25

Moderato

England

Chord progression for "Charlie Is My Darling":

Cm Fm/C Cm

5 Cm/G G7 Cm

9 G7/B Cm G7/B Cm

13 A \flat E \flat Fm Cm G7/B

Dynamic: *mp*

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

► Transpose to B minor.

2. Using **I**, **V⁷**, **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



O CHRISTMAS TREE

23-26

Moderato

Traditional

Chord progression for "O Christmas Tree":

5

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)

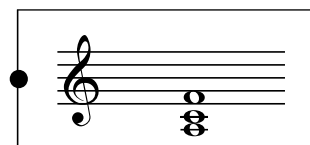
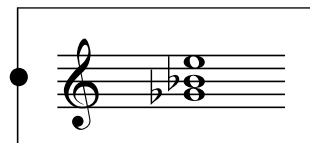
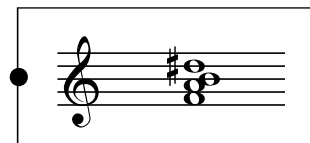
$\text{iv}_{\frac{6\sharp}{3}}$ in the key of F major
(German sixth)

$\text{iv}_{6\sharp}$ 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)

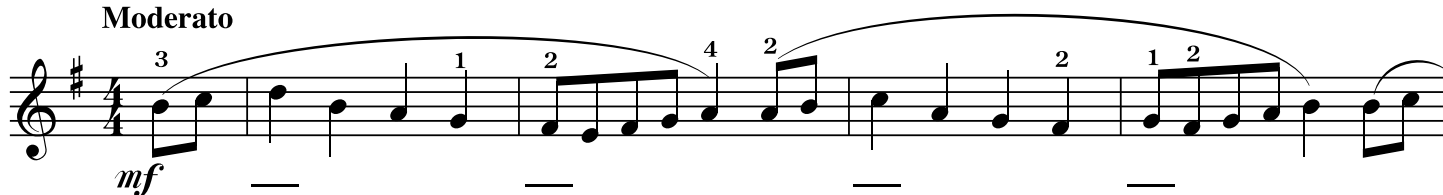
2. Using **I**, **V⁷** and **ii**, harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment

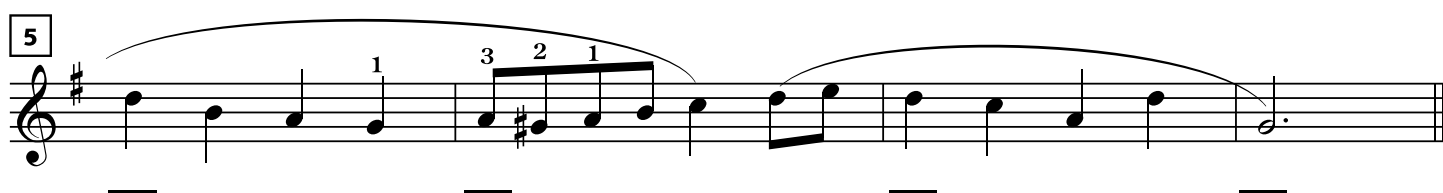


24-8

Moderato



5



►Transpose to A major.

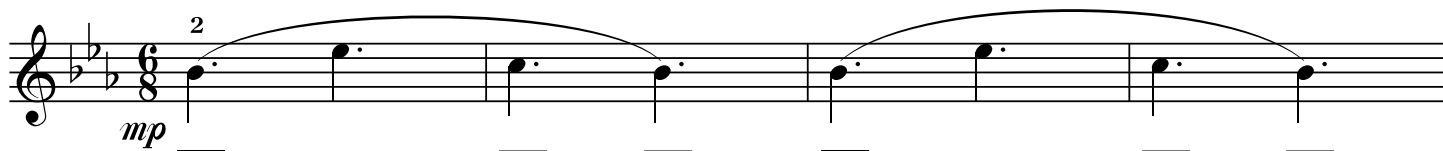
3. Using **I**, **V⁷**, **IV**, **ii** and **V⁷/IV**, harmonize with a broken chord accompaniment. Use inversions to improve sound and for ease in performance. Write the Roman numeral name of each chord on the line below the staff.

Broken Chord Accompaniment

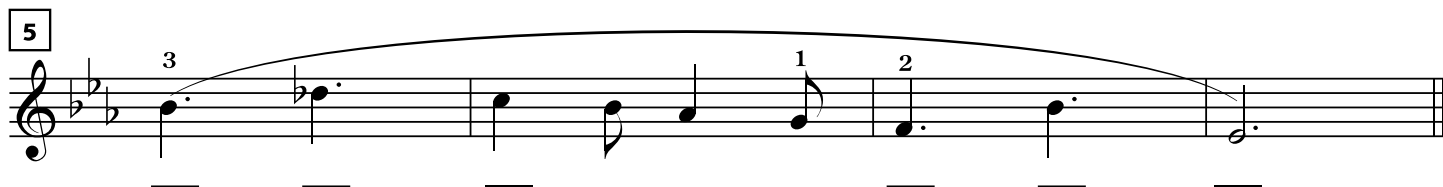


24-9

Allegretto



5



►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

Write your assignments for the week

Week of _____

Write your assignments for the week in the space below.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There is no handwriting or other markings on the paper.

Playing the ii⁷-V⁷-I⁷ Chord Progression

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



Key of C:


[illegible]

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.*

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

f *rit.*

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