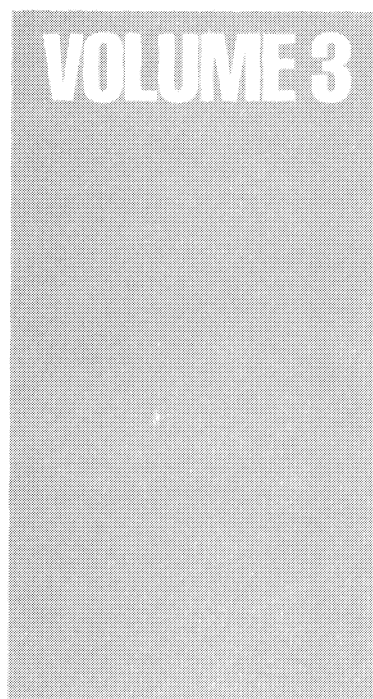
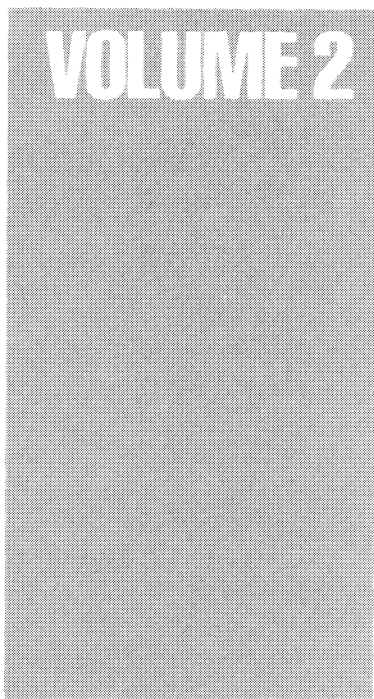
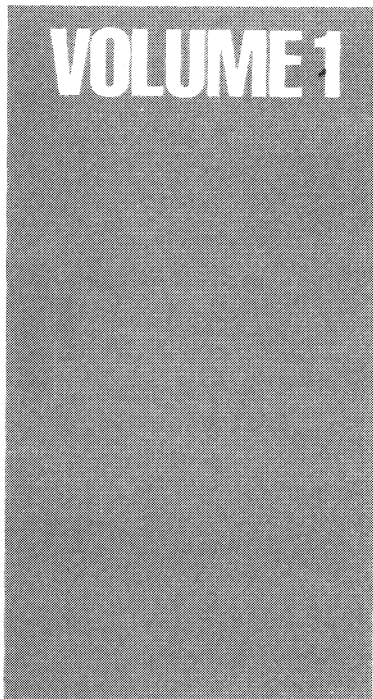


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IMPROVISATION ON MAJOR TRIADS

Many bass patterns may be evolved from any chord. Let us explore several based on the Major Triad. This is the simplest form of left hand improvisation.

Broken Chord in $\frac{2}{4}$

Our first bass pattern is the Broken Chord which consists of the single note *root* followed by the *third* and *fifth* of the chord played simultaneously.

Examples:

C Triad C (Broken Chord) D Triad D (Broken Chord)

etc.

Using the Broken Chord pattern, play PUT ON YOUR OLD GREY BONNET as shown on page 4. (The third measure from the end, which has two chords, should be played "block style," i. e., holding the chords, inasmuch as two chords occur in this measure.) Play the ending as given.

Alberti Bass in $\frac{2}{4}$

A second bass pattern consists of single notes played in the following order: *root*, *fifth*, *third*, *fifth*. This is called Alberti Bass, having been invented by Alberti, an early Italian composer.

Example:

C F

etc.

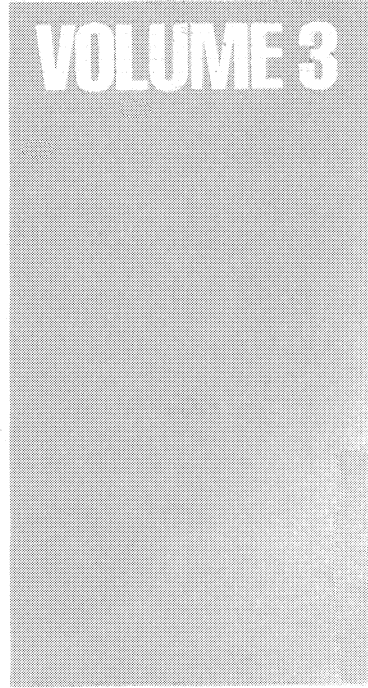
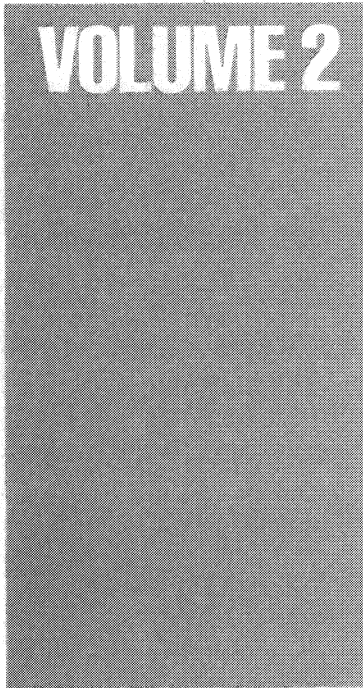
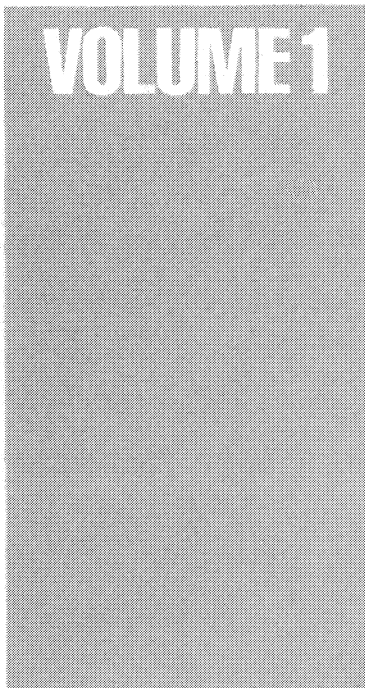
Using the Alberti Bass for PUT ON YOUR OLD GREY BONNET, it would appear as follows:

Put On Your Old Grey Bon-net with the blue rib-bon on it, While I

etc.

Now using the Alberti Bass play PUT ON YOUR OLD GREY BONNET as shown on page 5, again playing "block style" at the "D G" measure.

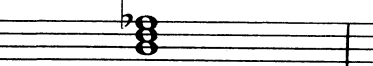
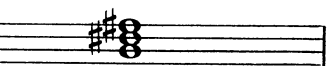
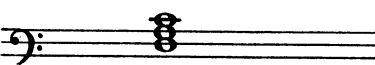
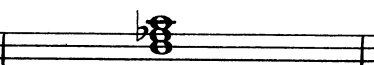
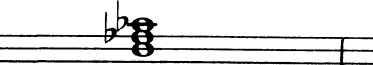
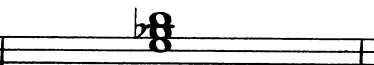
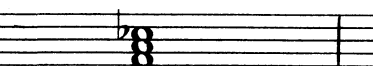
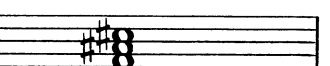
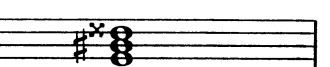
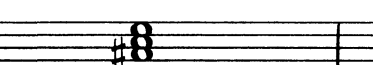
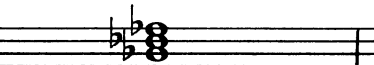
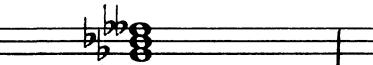
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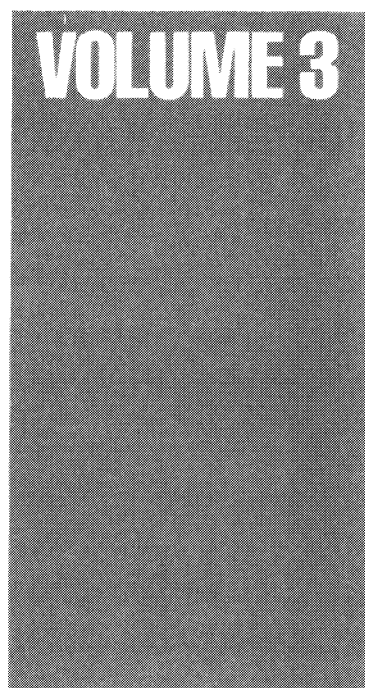
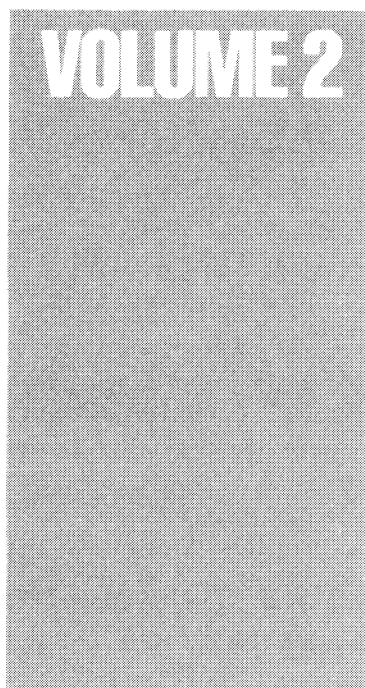
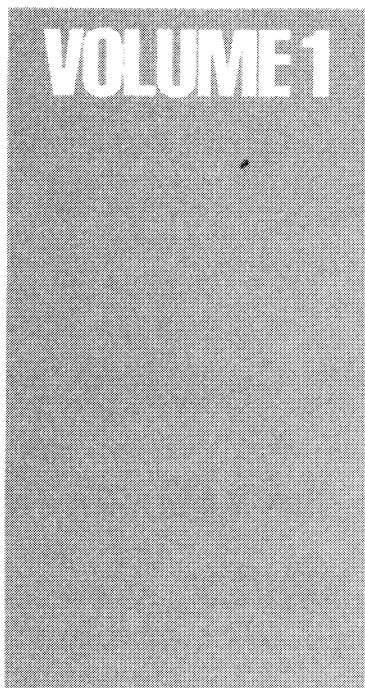
SUMMARY OF CHORDS

TRIADS

In Book I of this course all triads and changes in quality were shown and explored. Also presented were chords of the Added Sixth (both Major and Minor) and the Dominant Seventh. For quick reference there follows a summary of all chords learned up to this point. All are shown in the Root Position, and the proper chord symbol is given under each chord.

MAJOR	MINOR	DIMINISHED	AUGMENTED
 C	 Cm	 C ^o (Cdim)	 C+ (C aug)
 D	 Dm	 D ^o	 D+
 E	 Em	 E ^o	 E+
 F	 Fm	 F ^o	 F+
 G	 Gm	 G ^o	 G+
 A	 Am	 A ^o	 A+
 B	 Bm	 B ^o	 B+
 C#	 C#m	 C# ^o	 C#+
 Db	 Dbm	 Db ^o	 Db+
 Eb	 Eb m	 Eb ^o	 Eb+

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"Body and Soul" is presented as a complete arrangement and improvisation in parts; any altered or advanced chord spelling is analyzed and in several places substitute chords are used.

Study the chord alterations so that your own future arrangements may utilize this technique. Notice that the melodic improvisation often relies on the 9th, 11th and many times the 13th of the chord.

BODY AND SOUL

Words by
EDWARD HEYMAN, ROBERT SOUR
and FRANK EATON

Music by
JOHN GREEN

Slowly, with expression

The musical score is presented in four systems, each with a vocal line and a piano accompaniment line. Chord symbols are placed above the vocal line, and fingering numbers are placed above the piano line. The lyrics are written below the vocal line.

System 1: Chords: Dm6, Dm9, Dm7, Db13(+11), Cmaj7, Db13(+11). Lyrics: "My heart is sad and lone - ly For you I sigh for".

System 2: Chords: C, Cdim, Dm7, G9, E7-9. Lyrics: "you dear on - ly, Why ' have-n't you seen it?".

System 3: Chords: Am, Dm7, G7, C, A13 run, Dm6. Lyrics: "I'm all for you bod - y and soul! I spend my days in".

System 4: Chords: Dm9, Dm7, Db11, Cmaj7, G7+, C, Cdim. Lyrics: "long - ing, And won-d'ring why it's me you're wrong - ing,".