

Playing Major Scales and Diatonic Seventh Chords of the Key

Play the following exercises that use major scales and diatonic seventh chords.

PIANO 3

In all major keys (no minors)

10-1

Moderato

1. *Cmaj7* *Dm7* *Em7* *Fmaj7*

5 *G7* *Am7* *Bm7(b5)* *Cmaj7*

Please also prepare scales for PIANO 1 and 2

10-2

Moderato

Both hands 8va higher throughout

2. *Cmaj7* *Bm7(b5)* *Am7* *G7*

5 *Fmaj7* *Em7* *Dm7* *Cmaj7*

Playing Five Types of Seventh Chords

Play the following seventh chord exercise hands separately. Use fingers 1 2 3 5 for the RH and fingers 5 3 2 1 for the LH. Then, play this exercise starting on other keys.

10-3

1.

Exercise 10-3 is a piano exercise in 4/4 time, featuring five measures of C major seventh chords. The first measure is Cmaj7, the second is C7, the third is Cm7, the fourth is Cm7(b5), and the fifth is C°7. Each measure shows the chord voicing in both the treble and bass staves. Fingerings are indicated: the right hand uses fingers 1, 2, 3, 5 and the left hand uses fingers 5, 3, 2, 1. The notes for each chord are: Cmaj7 (C, E, G, B), C7 (C, E, G, Bb), Cm7 (C, Eb, G, Bb), Cm7(b5) (C, Eb, Gb, Bb), and C°7 (C, Eb, Gb, Bbb).

10-4

2.

Exercise 10-4 is a piano exercise in 4/4 time, featuring five measures of B major seventh chords. The first measure is Bmaj7, the second is B7, the third is Bm7, the fourth is Bm7(b5), and the fifth is B°7. Each measure shows the chord voicing in both the treble and bass staves. Fingerings are indicated: the right hand uses fingers 1, 2, 3, 5 and the left hand uses fingers 5, 3, 2, 1. The notes for each chord are: Bmaj7 (B, D#, F#, A), B7 (B, D#, F, A), Bm7 (B, D, F, A), Bm7(b5) (B, D, Fb, A), and B°7 (B, D, Fb, Ab).

Playing the I-vi-IV-ii₆-I₆-V⁷-I Chord Progression

Play the I-vi-IV-ii₆-I₆-V⁷-I chord progression exercise:

6-22

Key of C Major

Key of F Major

1 3 5 2 1 5 | 1 3 5 2 1 5
I vi IV ii₆ I₆ V⁷ I | I vi IV ii₆ I₆ V⁷ I

Key of G Major

Key of C Major

1 3 5 2 1 5 | 1 3 5 2 1 5
I vi IV ii₆ I₆ V⁷ I | I vi IV ii₆ I₆ V⁷ I

Practice the above exercise in the following keys:

6-23 1. D G A D major

6-24 2. E A B E major

6-25 3. D^b G^b A^b D^b major

6-26 4. E^b A^b B^b E^b major

6-27 5. A D E A harmonic minor

6-28 6. B E F[#] B harmonic minor

6-29 7. C F G C harmonic minor

6-30 8. B^b E^b F B^b harmonic minor

6-31 9. C[#] F[#] G[#] C[#] harmonic minor

Transposing Instrument:
B \flat Clarinet

The B \flat clarinet sounds a major second below the written note (see page 37).

Transpose the melody for B \flat clarinet to concert pitch.

COLONEL BOGEY

Kenneth Alford (1881–1945)
Arr. John O'Reilly and Mark Williams

8-31

Allegro

Musical notation for the first staff of "Colonel Bogey". It is in 4/4 time, starting with a treble clef and a key signature of one flat (B \flat). The melody begins with a forte (*f*) dynamic. The staff contains several measures of music, including a measure marked "to Coda" with a Coda symbol.

Musical notation for the second staff of "Colonel Bogey". It begins with a boxed number "5" in the top left corner. The staff continues the melody with various dynamics and articulations, ending with a measure marked "D.C. al Coda".

Musical notation for the Coda section of "Colonel Bogey". It begins with a Coda symbol and a treble clef, followed by several measures of music.

"Colonel Bogey" from ACCENT ON ACHIEVEMENT B \flat Clarinet Book 2 by John O'Reilly and Mark Williams
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Score Reading and Transposing Instruments

1. Transpose the line for E \flat alto saxophone to concert pitch.
2. Play the line for E \flat alto saxophone in concert pitch with the line for flute, which is notated in concert pitch.

NOW THE DAY IS OVER

Spiritual
Arr. John Kinyon and John O'Reilly

8-32

Andante

Musical notation for the first system of "Now the Day Is Over". It features two staves: Flute (Fl.) and Alto Saxophone (A. Sx.). The key signature is two flats (B \flat , E \flat) and the time signature is common time (C). The tempo is marked "Andante". The dynamics are marked *p* (piano) for both instruments.

Musical notation for the second system of "Now the Day Is Over". It begins with a boxed number "5" in the top left corner. The Flute (Fl.) and Alto Saxophone (A. Sx.) parts continue. The Flute part has a dynamic marking of *mf* (mezzo-forte) and the Alto Saxophone part has a dynamic marking of *mf*. The system concludes with a *p* (piano) dynamic marking for both instruments.

"Now the Day Is Over" adapted from YAMAHA SAXOPHONE STUDENT by John Kinyon and John O'Reilly
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**Choral Score Reading
for Soprano 1,
Soprano 2 and Alto
(SSA)**

Practice the choral score in the following ways:

1. Soprano 1 (RH) alone.
2. Soprano 2 (RH) alone.
3. Soprano 1 (RH) and soprano 2 (RH) together.
4. Alto (LH) alone.
5. Soprano 1 (RH) and alto (LH) together.
6. Soprano 2 (RH) and alto (LH) together.
7. Soprano 1 (RH), soprano 2 (RH) and alto (LH) together.

DANNY BOY
(EXCERPT)

8-33

Old Irish Air
Arr. Julie Knowles

Expressively
mp \curvearrowright *mf*

S1
S2
A

5 *rit.*

S1
S2
A

"Danny Boy" arranged by Julie Knowles from ALFRED CHORAL DESIGNS
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2. Harmonize with a broken chord accompaniment.

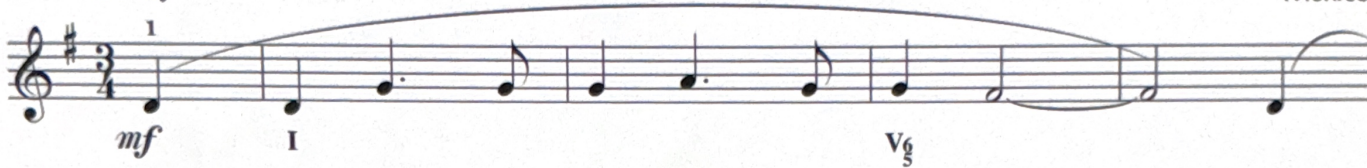
Broken Chord Accompaniment



8-26

Lively

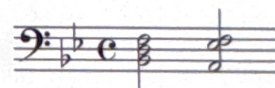
Mexico



► Transpose to E major.

3. Using I, V7, IV and V7/IV chords, 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



RED RIVER VALLEY

8-27

Allegro

United States



► Transpose to C major.

Solo Repertoire

Before playing:

- Practice the RH alone, observing the contractions and expansions in the fingering.
- Name the chords in the LH.

While playing:

- Clearly define the phrase structure in your performance.
- Play the RH a little louder than the LH.

BAGATELLE IN A MINOR

22-15

Ludwig van Beethoven (1770–1827)

Op. 119, No. 9

Vivace moderato

5 1 3 5 1 2 5

5 1 3 5 1 2 5

5 1 3 5 1 2 5

5 1 3 5 1 2 5

5 1 3 5 1 2 5

**Harmonization
with Two-Hand
Accompaniment**

Using the indicated chords, create a two-hand accompaniment for the following melody by continuing the pattern given in the first two measures.

11-17

TAKE ME OUT TO THE BALL GAME

Albert von Tilzer
(1878-1956)

Lively

Chords: C, C/G, G7/D, G7, C, C/G, G7/D, G7

Measures 9-16. Treble clef melody continues with notes D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. Chords: A7, Dm, Dm/A, D7, G7. Bass clef accompaniment continues with notes C4, G4, A4, B4, C5, B4, A4, G4. Dynamics include mf.

Measures 17-24. Treble clef melody continues with notes F4, G4, A4, B4, C5, B4, A4, G4. Chords: V7/ii, C, C/G, G7/D, G7, C, C7, F. Bass clef accompaniment continues with notes C4, G4, A4, B4, C5, B4, A4, G4. Dynamics include mf.

Measures 25-32. Treble clef melody continues with notes E4, D4, C4, B3, A3, G3, F3, E3. Chords: F#°, C/G, A7, D7, G7, C. Bass clef accompaniment continues with notes C4, G4, A4, B4, C5, B4, A4, G4. Dynamics include mf.