

Playing Diminished Seventh Arpeggios

Practice the diminished seventh arpeggios hands separately.

PIANO ♩

16-1

1. Cdim7

2 3 4 1 2 3 4 1 2 1 2 1 4 3 2

16-2

2. Gdim7

2 3 4 1 2 3 4 1 2 1 2 1 4 3 2

16-3

3. Ddim7

2 3 4 1 2 3 4 1 2 1 2 1 4 3 2

Start on every key

Playing Dominant Seventh Arpeggios

Practice the dominant seventh arpeggios hands separately.

Start on every key

9-30

D7

1.

9-31

A7

2.

9-32

E7

3.

9-33

B7

4.

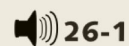
Write your assignments for the week in the space below.

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.

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: Dm⁷ G⁷ Cmaj⁷ Key of Bb: Cm⁷ F⁷

ii⁷ V⁷ I⁷ ii⁷ V⁷

Bbmaj⁷

I⁷

Continue downward by whole steps until...

Key of C: Dm⁷ G⁷ Cmaj⁷

ii⁷ V⁷ I⁷

Both hands 8va lower

**Transposing Instrument:
F Horn**

The F horn sounds a perfect fifth below the written note.

When these instruments play



they sound the concert pitch



Transpose the melodies for F horn to concert pitch.

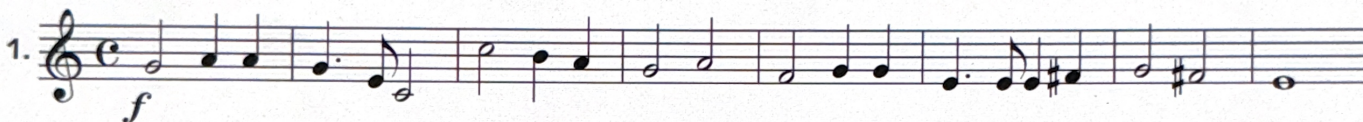
THEME FROM MARCH SLAV

11-18

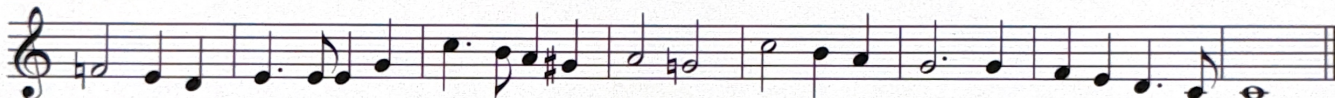
Maestoso

Peter Ilyich Tchaikovsky (1840–1893)

Arr. John O'Reilly and Mark Williams



9



"Theme from March Slav" adapted from YAMAHA TRUMPET STUDENT by John Kinyon and John O'Reilly
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THEME FROM UNFINISHED SYMPHONY

11-19

Moderato

Franz Schubert (1797–1828)

Arr. John O'Reilly and Mark Williams



6



"Theme from Unfinished Symphony" from ACCENT ON ACHIEVEMENT Horn in F Book 2 by John O'Reilly and Mark Williams
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**Choral Score Reading
for Soprano, Alto,
Tenor and Bass (SATB)**

Practice the choral score in the following ways:

1. Soprano (RH) alone.
2. Alto (RH) alone.
3. Soprano (RH) and alto (RH) together.
4. Tenor (RH and LH) alone (one octave lower than written).
5. Bass (LH) alone.
6. Tenor (RH and LH) and bass (LH) together.
7. Soprano (RH), alto (RH) and bass (LH) together.
8. Soprano (RH), alto (RH) and tenor (RH and LH) together.
9. Soprano (RH), alto (RH), tenor (RH and LH), and bass (LH) together.

DIES IRAE

(EXCERPT FROM *REQUIEM*)

Wolfgang Amadeus Mozart
(1756–1791)

24-13

Allegro assai

The first system of the musical score consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The Soprano and Alto parts are written in treble clef, while the Tenor and Bass parts are written in treble and bass clefs respectively. The key signature has one flat (B-flat) and the time signature is common time (C). The dynamic marking *f* (forte) is present at the beginning of each part. The Tenor part includes markings for 'LH' (left hand) and 'RH' (right hand) on different notes. The music begins with a half rest in the Soprano and Alto parts, followed by a series of quarter and eighth notes.

The second system of the musical score continues from the first system. It is marked with a box containing the number '5' at the beginning of the Soprano staff. The four staves (Soprano, Alto, Tenor, Bass) continue with their respective parts. The Tenor part has 'RH' markings above two notes. The system concludes with double bar lines at the end of each staff.

String Quartet

Practice the string quartet in the following ways:

1. Violin I (RH) alone.
2. Violin II (RH) alone.
3. Violin I (RH) and violin II (RH) together.
4. Viola (RH and LH) alone.
5. Cello (LH) alone.
6. Viola (RH and LH) and cello (LH) together.
7. Violin I (RH) and cello (LH) together.
8. Violin I (RH), violin II (RH), viola (RH and LH) and cello (LH) together.

QUARTET No. 17 IN F MAJOR (EXCERPT)

Franz Joseph Haydn (1732-1809)
Op. 3, No. 5

21-24

Scherzando

Musical score for Violin I, Violin II, Viola, and Cello, measures 21-24. The score is in 2/4 time, F major, and marked Scherzando. The dynamics are *p*. The Viola part is divided into LH and RH sections.

Musical score for Violin I, Violin II, Viola, and Cello, measures 25-28. The score is in 2/4 time, F major, and marked Scherzando. The dynamics are *p*. The Viola part is divided into LH and RH sections. A box with the number 5 is placed above the first measure of the Violin I part.

Autumn Leaves

Johnny Mercer

The musical score for "Autumn Leaves" is written in 4/4 time and the key of D major. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes D4, E4, and F#4. A double bar line with repeat dots follows. The second staff continues with a half note G4, quarter notes A4 and B4, quarter notes C5 and B4, quarter notes A4 and G4, and quarter notes F#4 and E4. Above this staff are the chords Am7, D7, Gmaj7, and Cmaj7. The third staff begins with a half note D4, quarter notes E4 and F#4, quarter notes G4 and A4, quarter notes B4 and C5, quarter notes B4 and A4, quarter notes G4 and F#4, quarter notes E4 and D4, and a half note C4. Above this staff are the chords F#m7b5, B7, Em, B7, and Am7. The fourth staff continues with a half note D4, quarter notes E4 and F#4, quarter notes G4 and A4, quarter notes B4 and C5, quarter notes B4 and A4, quarter notes G4 and F#4, quarter notes E4 and D4, and a half note C4. Above this staff are the chords D7, Gmaj7, F#m7b5, and B7. The fifth and final staff begins with a half note D4, quarter notes E4 and F#4, quarter notes G4 and A4, quarter notes B4 and C5, quarter notes B4 and A4, quarter notes G4 and F#4, quarter notes E4 and D4, and a half note C4. Above this staff are the chords Em, Cmaj7, B7, and Em. The score concludes with a double bar line.

Samuel M. Lewis

Just Friends

John Klenner

A $G7$ $C\Delta7$ $C-7$ $F7$

Just friends Lo - vers no more Just

$G\Delta7$ $Bb-7$ $Eb7$

friends But not like be - fore To

B $A-7$ $D7$ $B-7$ $E-7$

think of what we've been And not to kiss a - gain Seems like pre -

$A7$ $A-7$ $D7$ $Db7$

ten - ding It is n't the en - ding Two

A $C\Delta7$ $C-7$ $F7$

friends drif - ting a - part Two

$G\Delta7$ $Bb-7$ $Eb7$

friends but one bro - ken heart We

C $A-7$ $D7$ $B-7$ $E-7$

loved we laughed we cried Then sud - den - ly love died The sto - ry

$A7$ $A-7$ $D7$ $G6$ ($D-7$ $G7$)

ends And we're just friends

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of several systems of music, each with a section letter (A, B, C) and a set of chords. The lyrics are written below the notes. There are several triplet markings (indicated by a '3' over a group of notes) and a repeat sign at the beginning of the first system. The score ends with a double bar line and repeat dots.

Before playing:

- Tap the rhythm hands together.
- Practice hands separately, observing the contractions and expansions in the fingering.

While playing:

- Lift hands for rests.
- Listen carefully for slurs and staccato notes.

SONATINA IN C MAJOR
(FIRST MOVEMENT)

Muzio Clementi (1753–1832)
Op. 36, No. 1

5-6

Allegro

Exposition
1st theme (tonic)

20

f

1 2 1 2 1

24

Recapitulation
1st theme (tonic)

p

2 4 2 1 2 5 1 3 4 5

2 1

28

cresc.

f

2 1 2 4 2 1 2 3 5 3 4 3 4 2 1 1

2 1 2 3 5 3 4 3 4 2 1 1

32

2nd theme (tonic)

1 5 1 1 5

5 4

35

poco rit.

1 2 3 5 5 1 4 1 4 2 3 1 4 2 3 1

5 4

Vocal Accompaniment

1. Play the vocal line.
2. Play the accompaniment while the teacher or another class member sings or plays the vocal line.

ICH GROLLE NICHT (EXCERPT FROM DIE DICHTERLIEBE)

25-15

Robert Schumann (1810-1856)
Op. 48, No. 7

Nicht zu schnell (Not too fast)

mf

Ich grol - le nicht, und wenn das Herz _____ auch

mf

This system contains the first three measures of the piece. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

4

bricht. e - wig ver - lor' - nes Lieb,

This system contains measures 4 through 6. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern.

7

e - wig ver - lor' - nes Lieb! _____ ich grol - - - le

This system contains measures 7 through 9. The vocal line concludes with a long note on 'Lieb!' followed by a breath mark and the final phrase. The piano accompaniment ends with a sustained chord in the right hand and a long note in the left hand.

10

nicht, ich gro- - - - le nicht. Wie du auch

13

strahlst in Di - a - man - ten - pracht, es fällt kein Strahl in dei - nes

16

Her - zens Nacht, das weiss ich längst. _____

ritard. *f*

Play the band score in the following ways:

1. Each single line transposing the B \flat clarinet, E \flat alto saxophone, B \flat cornet and F horn to concert pitch.
2. Combinations of two parts as follows:
 - a. Flute/oboe and B \flat clarinet.
 - b. Flute/oboe and E \flat alto saxophone.
 - c. B \flat cornet and low brass & woodwinds.
 - d. F horn and low brass & woodwinds.
3. Combinations of three parts as follows:
 - a. Flute/oboe, B \flat clarinet and E \flat alto saxophone.
 - b. B \flat cornet, 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.

COUNTRY GARDENS

(EXCERPT)

26-3

England
Arr. John O'Reilly

Allegro moderato

The musical score consists of eight staves. The top seven staves are for the band instruments: Flute/Oboe, B \flat Clarinet, E \flat Alto Saxophone, B \flat Cornet, F Horn, Low Brass & Woodwinds, and Woodblock/Tambourine. The eighth staff is for Piano Accompaniment. The tempo is marked *Allegro moderato*. The key signature has one flat (B \flat). The piano accompaniment includes a series of chords: B \flat , E \flat , Dm, F7, B \flat , B \flat 7, Cm, E \flat m, B \flat , F7, B \flat . The dynamic marking *mf* is used throughout.

"Country Gardens" from TWO ENGLISH DANCES (ALFRED'S YAMAHA BAND SERIES) arranged by John O'Reilly
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5

Fl.
Ob.

Cl.

A. Sax.

Cor.

Hn.

Low Br
& W.W.

W.B.
Tamb.

Pno.
Accomp.

The musical score is arranged in a standard orchestral layout. The top staff is for Flute and Oboe, followed by Clarinet, Alto Saxophone, Cor Anglais, Horn, Low Brass and Woodwinds, W.B. Tambourine, and Piano Accompaniment. The piano part features a series of chords: Bb, Eb, Dm, F7, Bb, Bb7, Cm, Ebm, Bb, F7, Bb. The music is in a 4/4 time signature and a key signature of two flats (Bb and Eb).