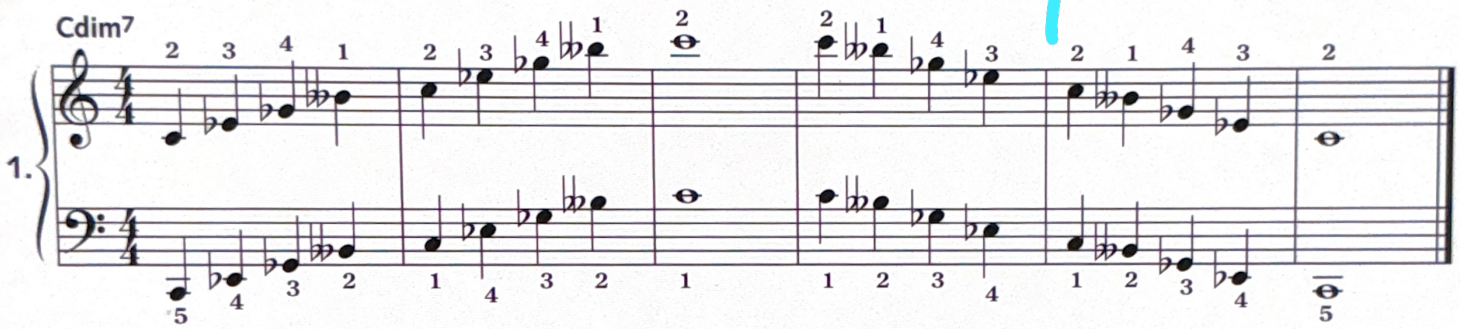
Playing Diminished Seventh Arpeggios

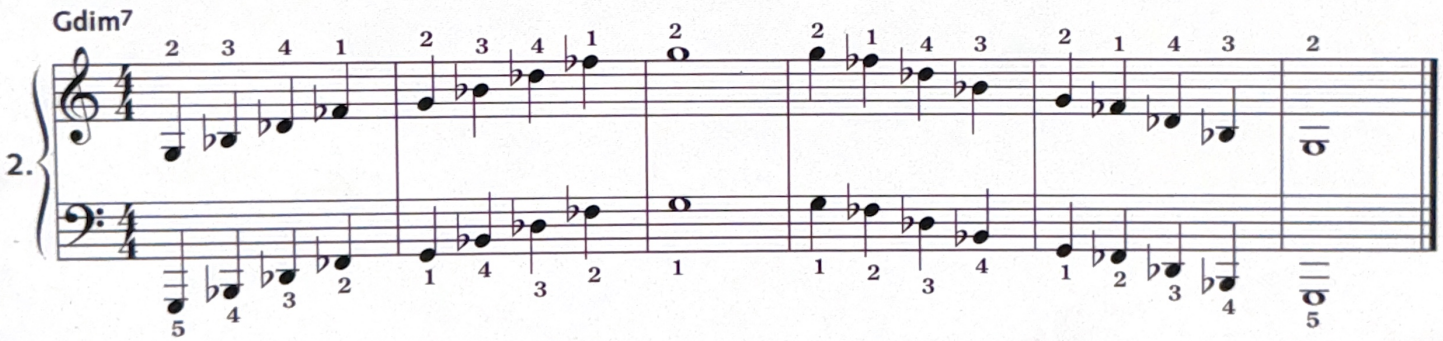
Practice the diminished seventh arpeggios hands separately.

PIANO 4

16-1



16-2



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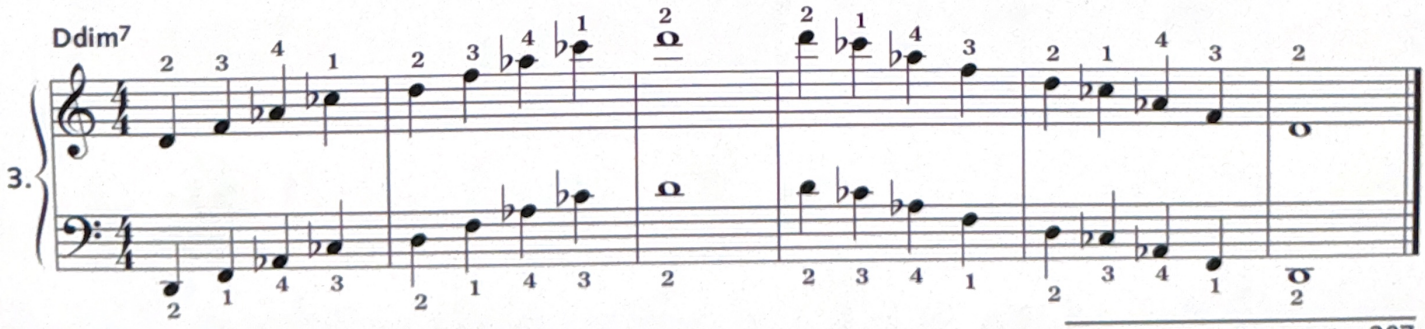


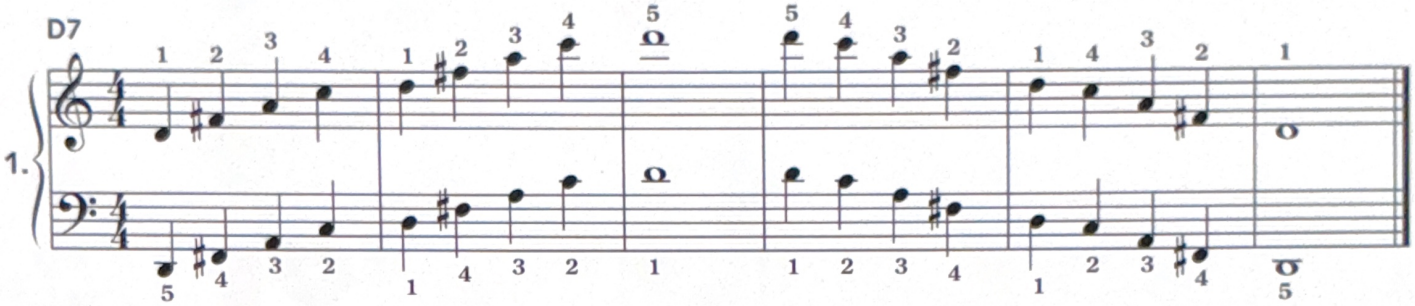
start on every key

Playing Dominant Seventh Arpeggios

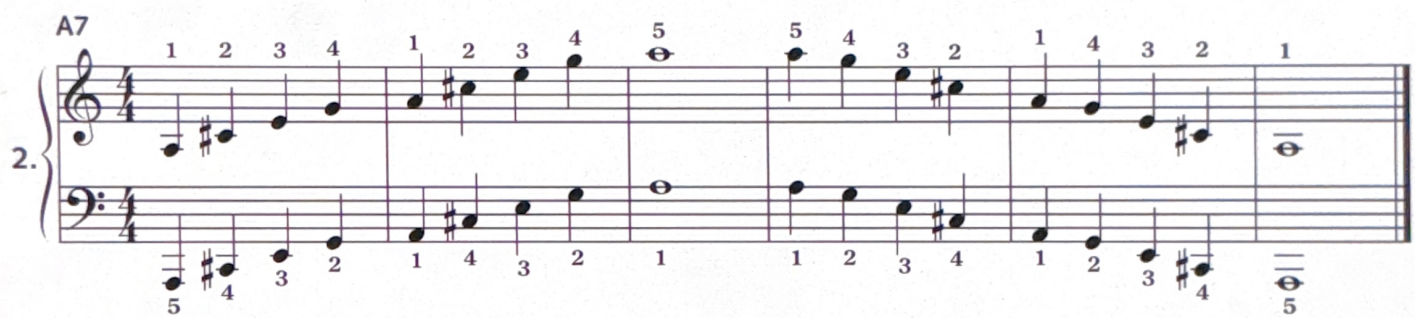
Practice the dominant seventh arpeggios hands separately.

Start on every key

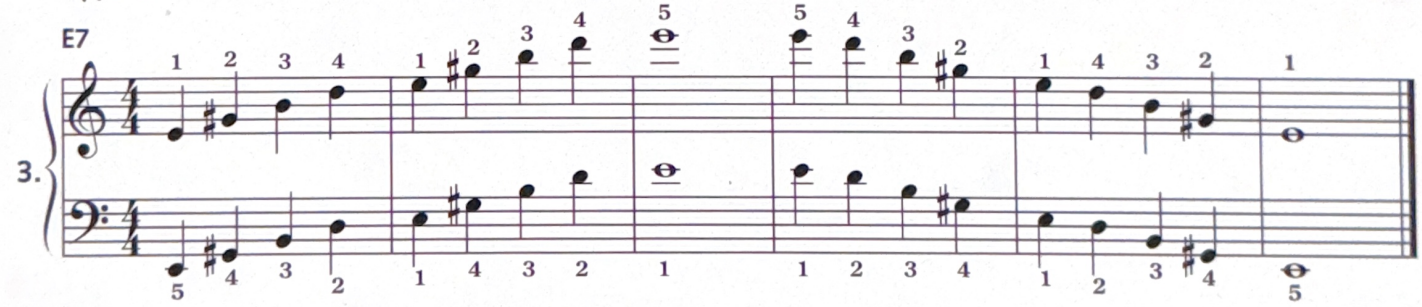
9-30



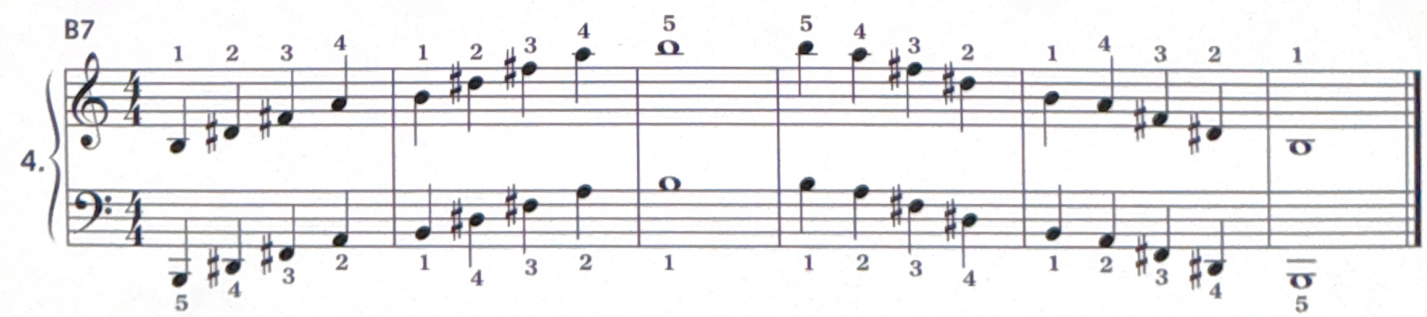
9-31



9-32



9-33



Write your assignments for the week in the space below.

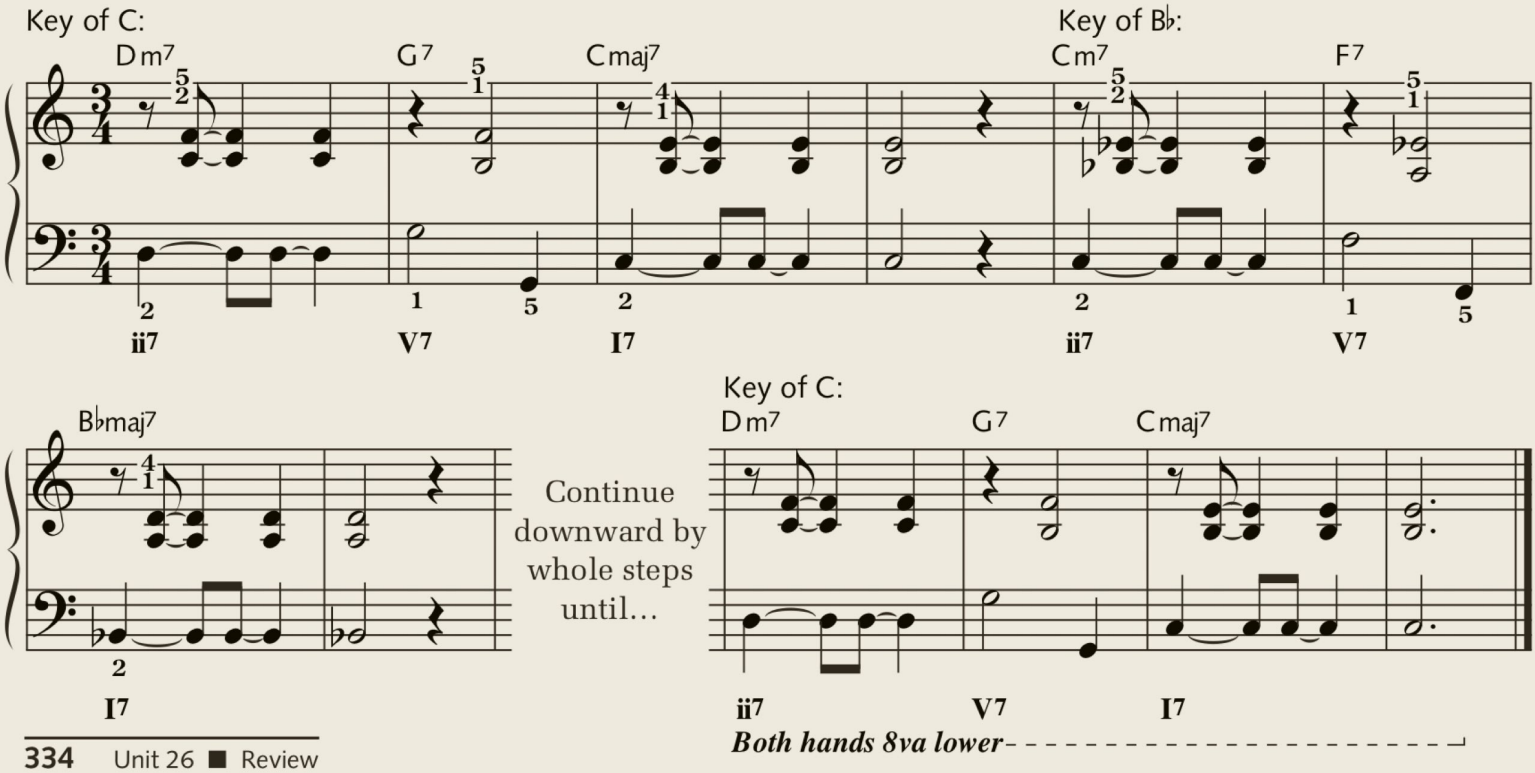
Upon completion of the student will be able to:

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.

26-1



Transposing Instrument: F Horn

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

When these instruments play

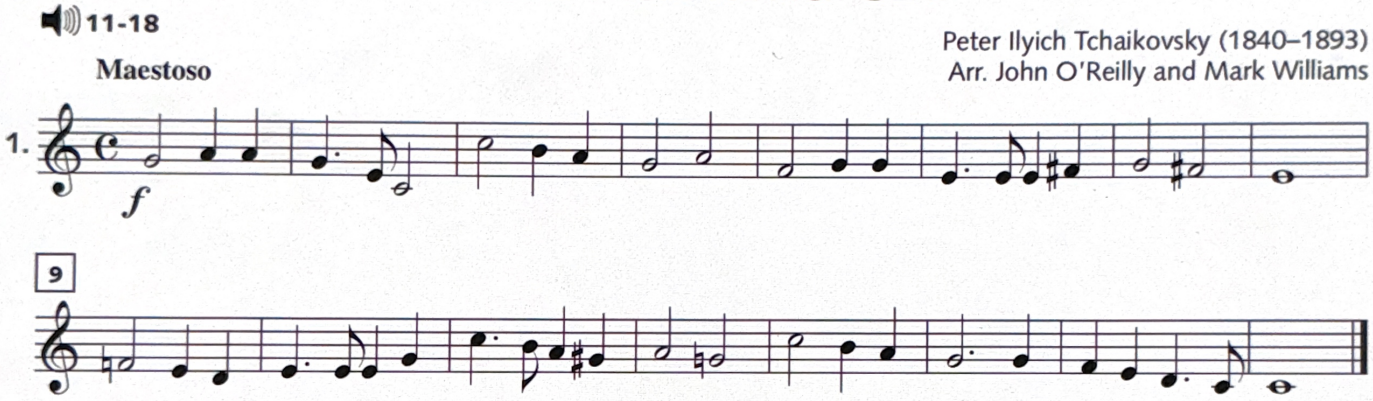
they sound the concert pitch

Transpose the melodies for F horn to concert pitch.

Theme from March Slav

11-18

Peter Ilyich Tchaikovsky (1840–1893)
Arr. John O'Reilly and Mark Williams



"Theme from March Slav" adapted from YAMAHA TRUMPET STUDENT by John Kinyon and John O'Reilly
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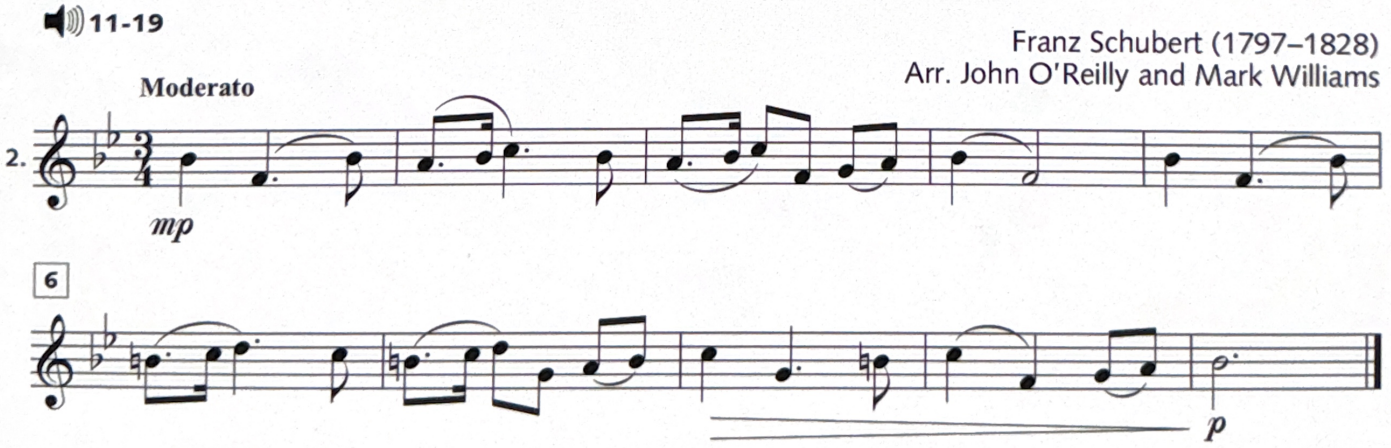
Theme from Unfinished Symphony

11-19

Franz Schubert (1797–1828)
Arr. John O'Reilly and Mark Williams



"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)

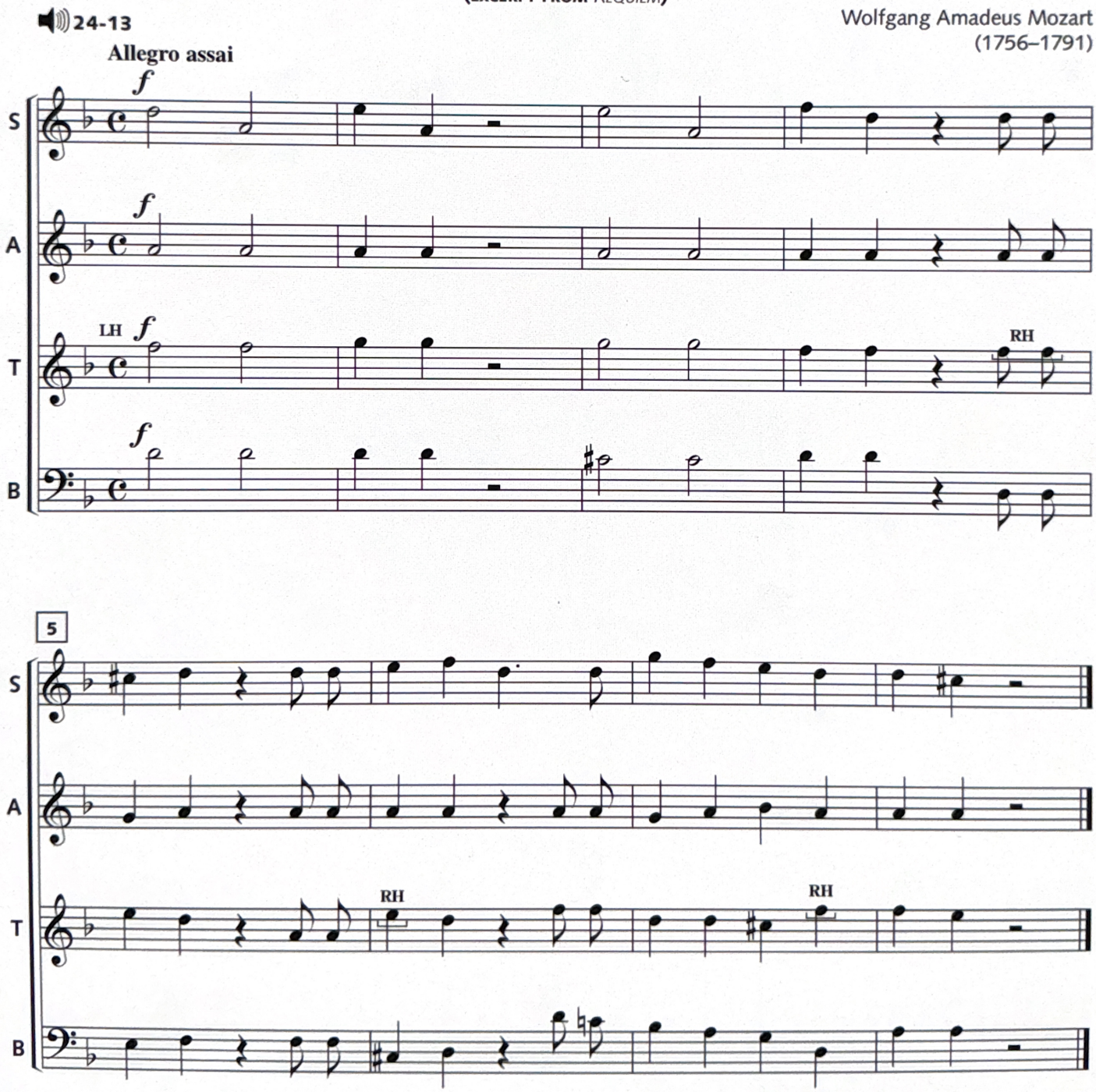
Practice the choral score in the following ways:

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*)

24-13

Wolfgang Amadeus Mozart
(1756–1791)



String Quartet

Practice the string quartet in the following ways:

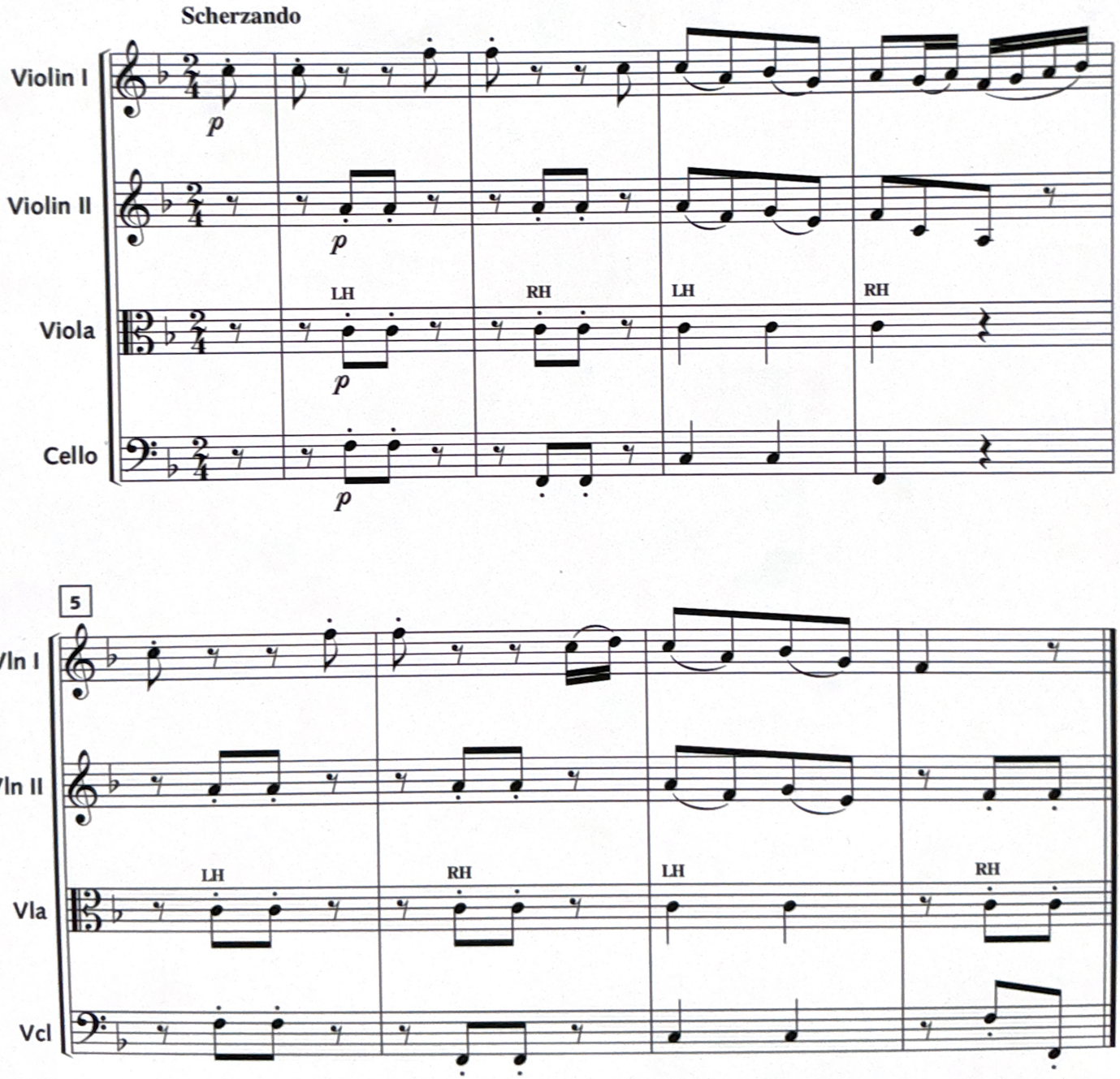
1. Violin I (RH) alone.
2. Violin II (RH) alone.
3. Violin I (RH) and violin II (RH) together.
4. Viola (RH and LH) alone.
5. Cello (LH) alone.
6. Viola (RH and LH) and cello (LH) together.
7. Violin I (RH) and cello (LH) together.
8. Violin I (RH), violin II (RH), viola (RH and LH) and cello (LH) together.

Quartet No. 17 in F Major

(excerpt)

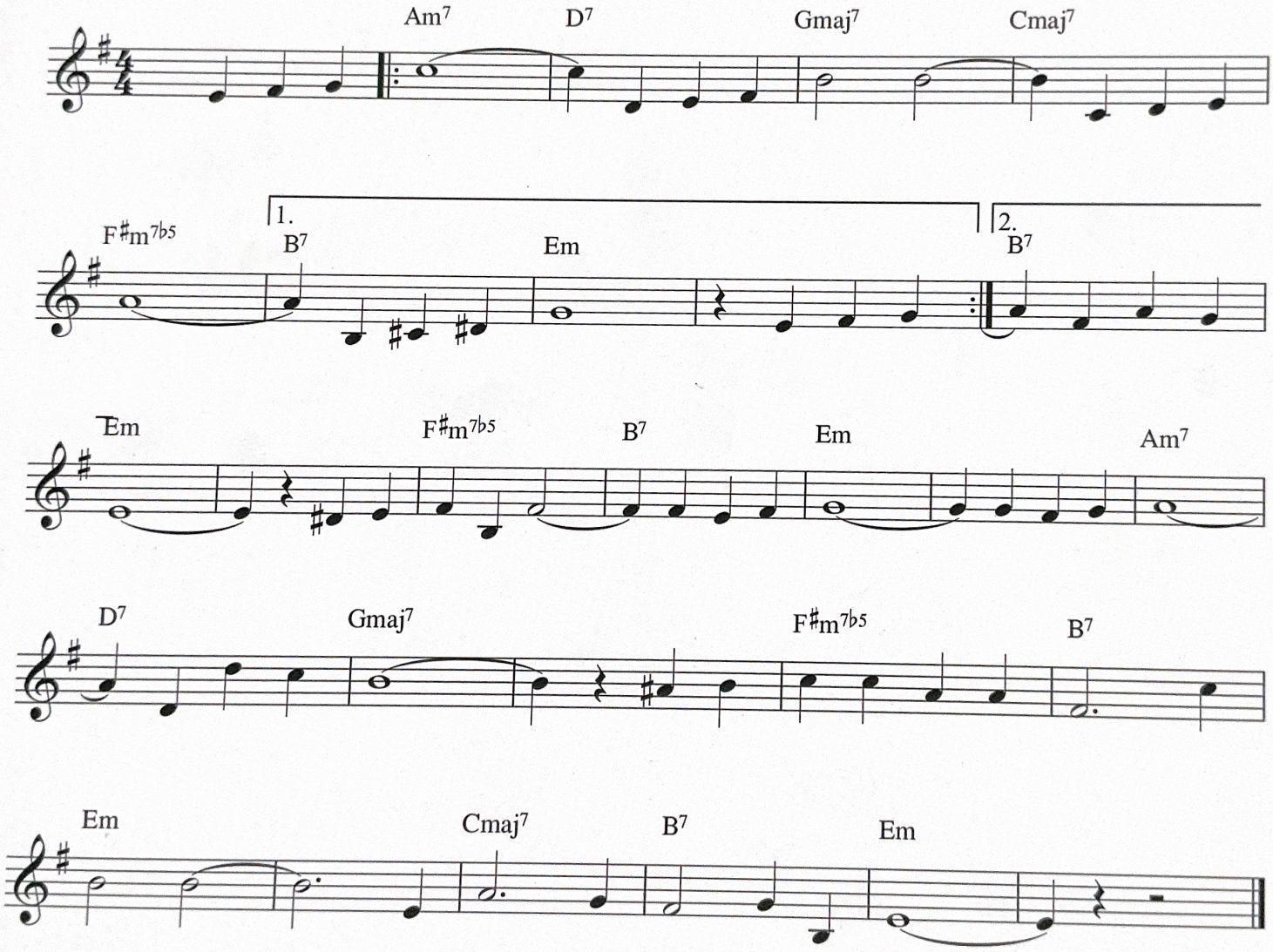
21-24

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



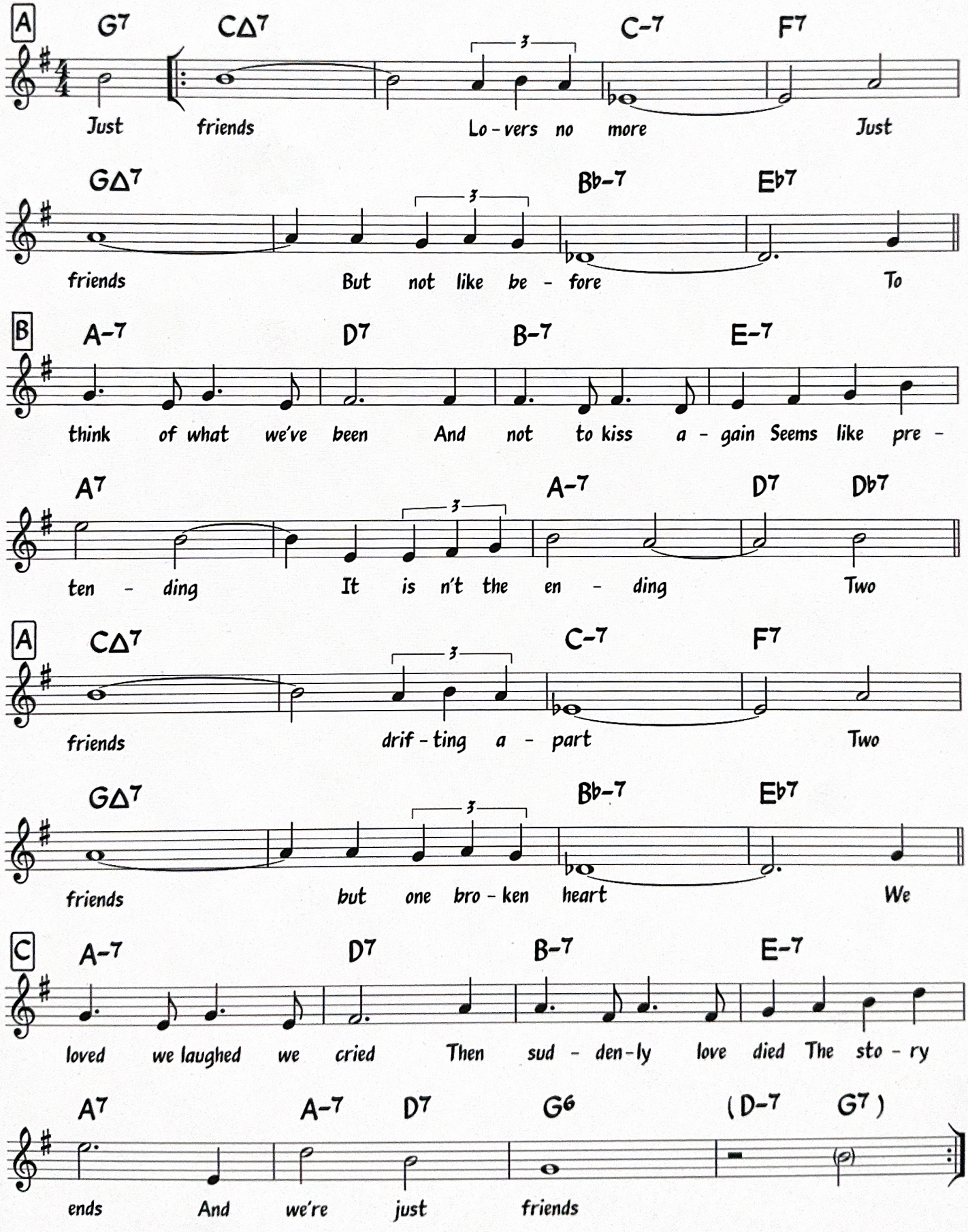
Autumn Leaves

Johnny Mercer



Just Friends

Samuel M. Lewis — John Klenner



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.

S-6

Sonatina in C Major

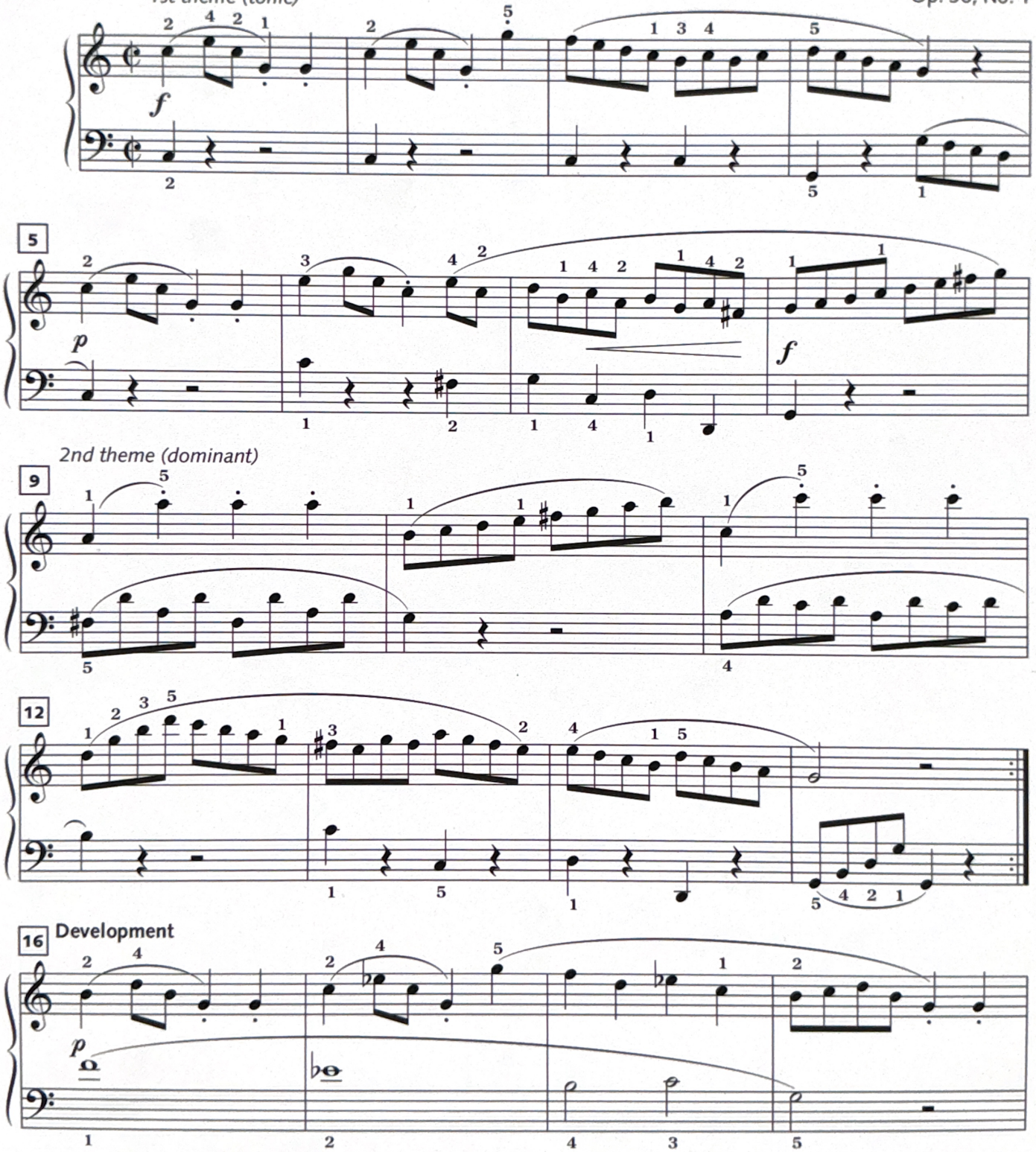
(First Movement)

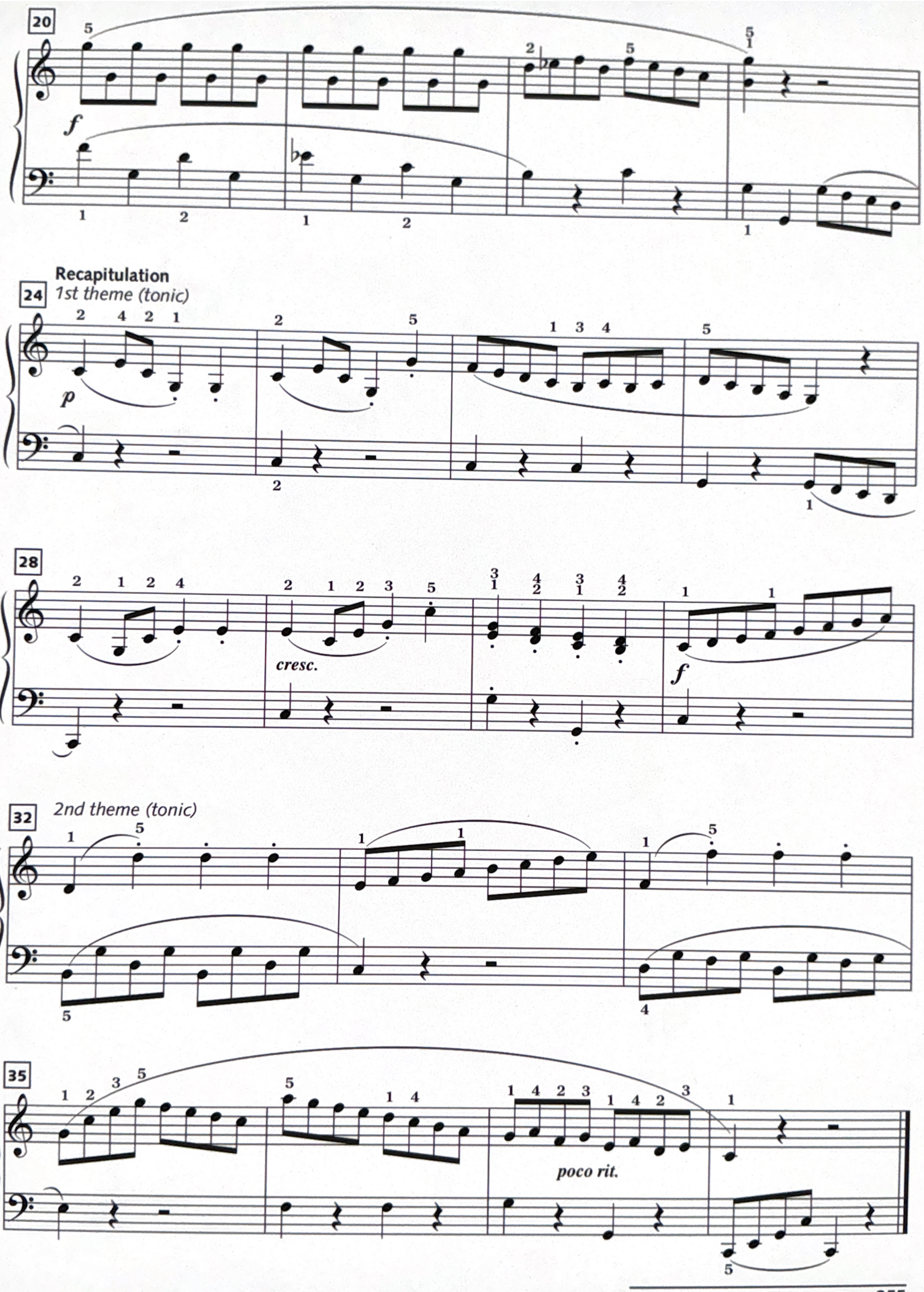
Muzio Clementi (1753–1832)
Op. 36, No. 1

Allegro

Exposition

1st theme (tonic)




20
f
Recapitulation
24
1st theme (tonic)
p
28
cresc.
f
32
2nd theme (tonic)
35
poco rit.

Vocal Accompaniment

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

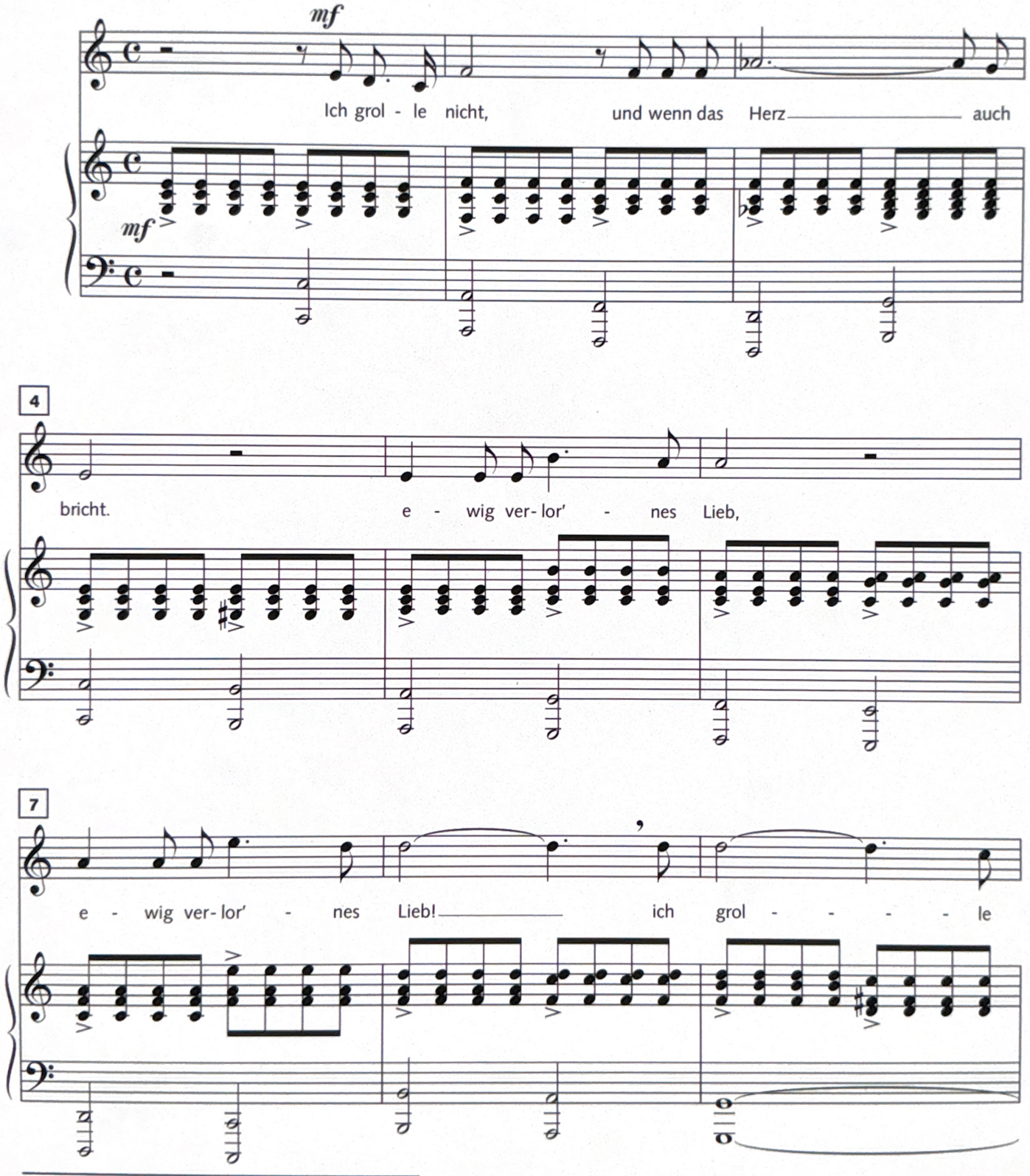
ICH GROLLE NICHT

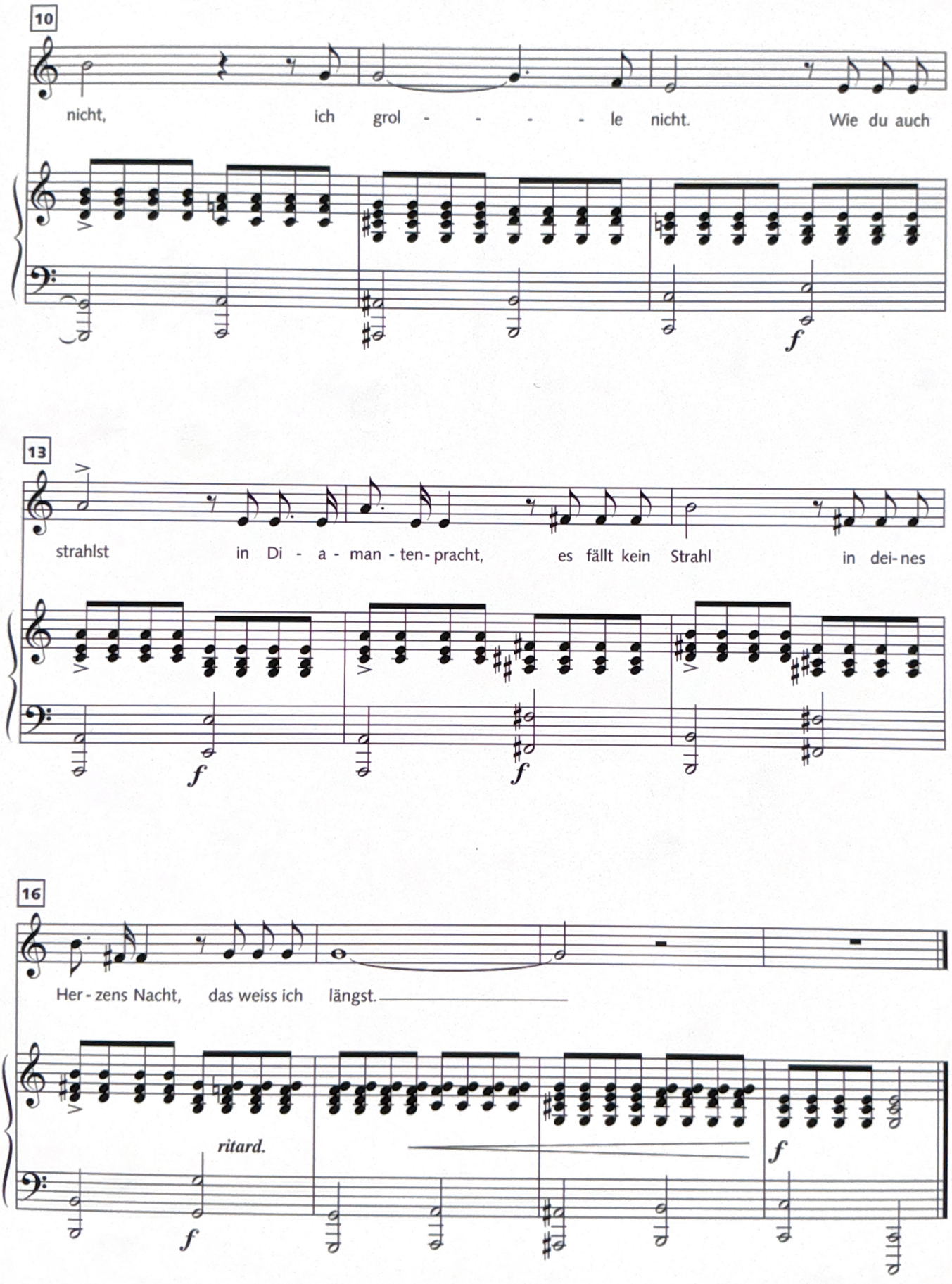
(EXCERPT FROM *DIE DICHTERLIEBE*)

25-15

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

Nicht zu schnell (Not too fast)




10
nicht, ich grol - - - - le nicht. Wie du auch
f
13
strahlst in Di - a - man - ten - pracht, es fällt kein Strahl in dei - nes
f
f
16
Her - zens Nacht, das weiss ich längst.
ritard.
f
f

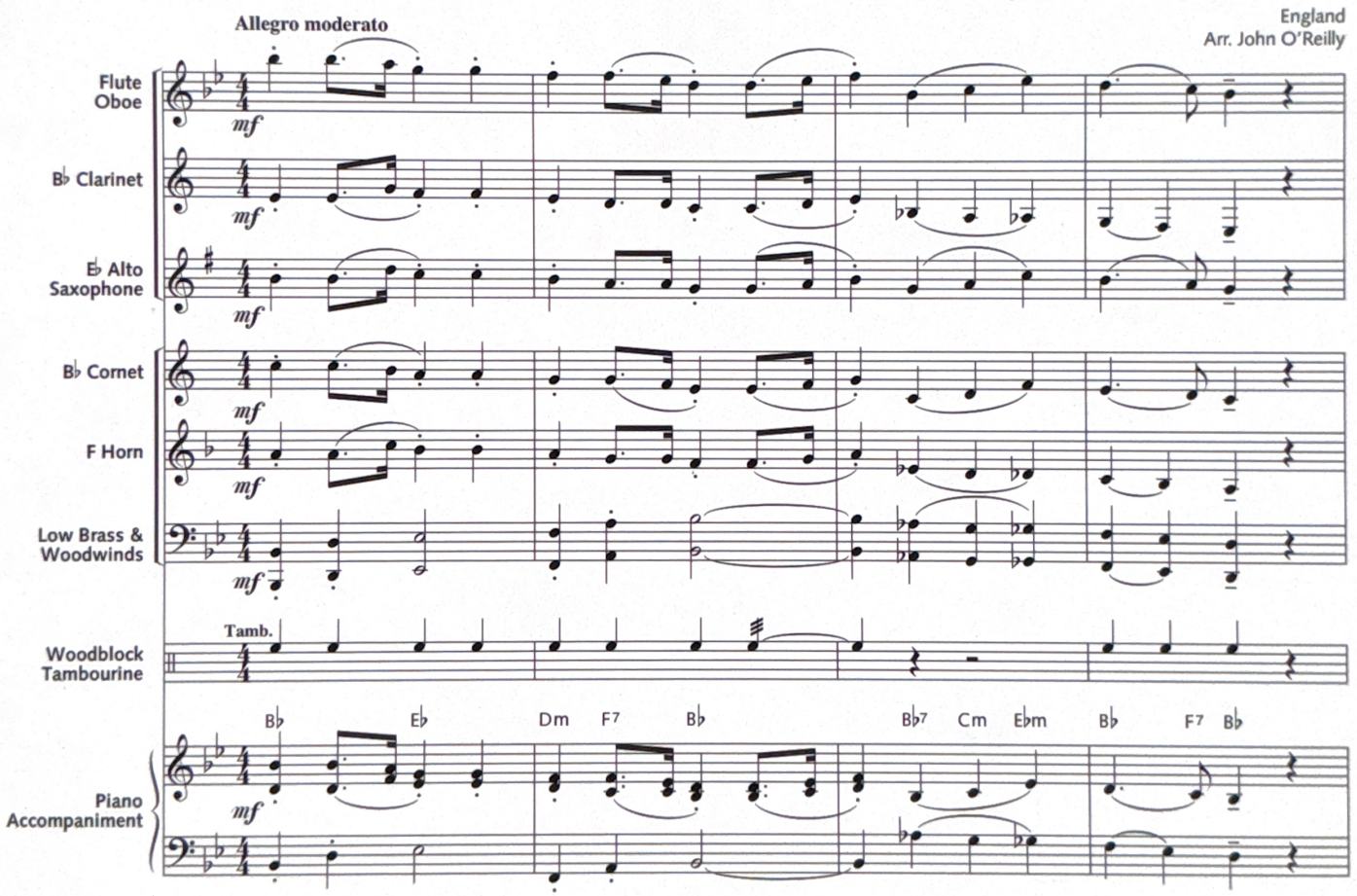
Band Score

Play the band score in the following ways:

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



"Country Gardens" from TWO ENGLISH DANCES (ALFRED'S YAMAHA BAND SERIES) arranged by John O'Reilly
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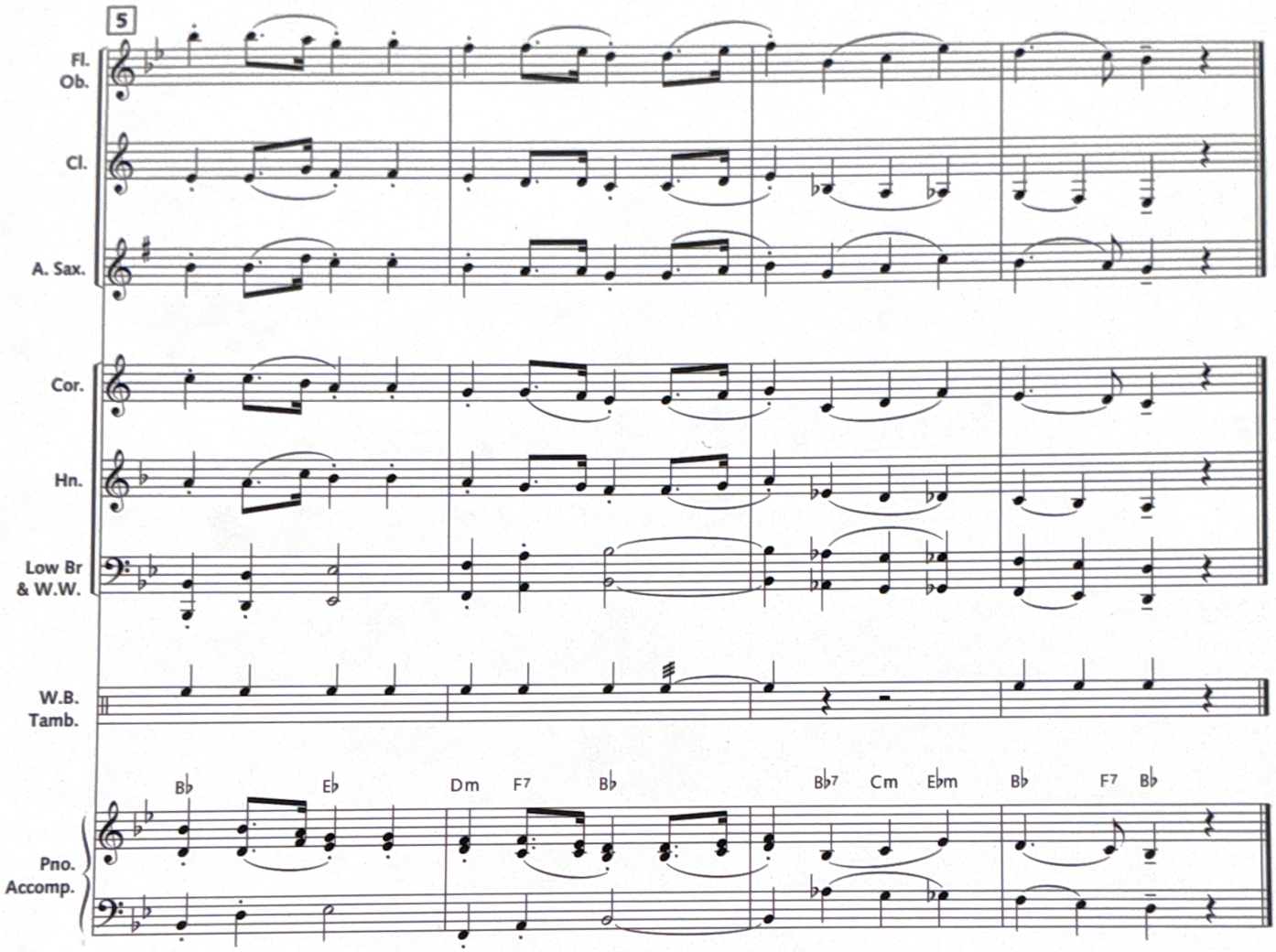
5
Fl.
Ob.
Cl.
A. Sax.
Cor.
Hn.
Low Br
& W.W.
W.B.
Tamb.
Pno.
Accomp.
B♭
E♭
Dm
F7
B♭
B♭7
Cm
E♭m
B♭
F7
B♭