
















**Key**  **board**      

Level

**I**

**H**  **a**  **r**  **m**   **o**  **n**  **y** 

Course Materials

by

Sebastian Huydts

Dennis Luxion

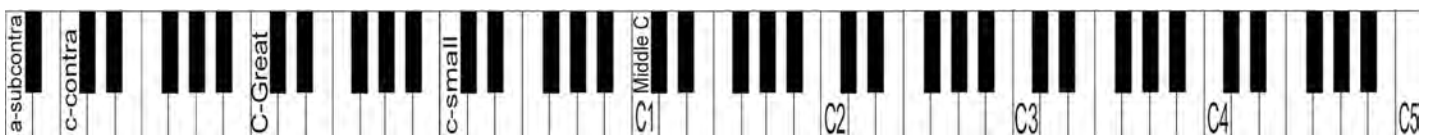
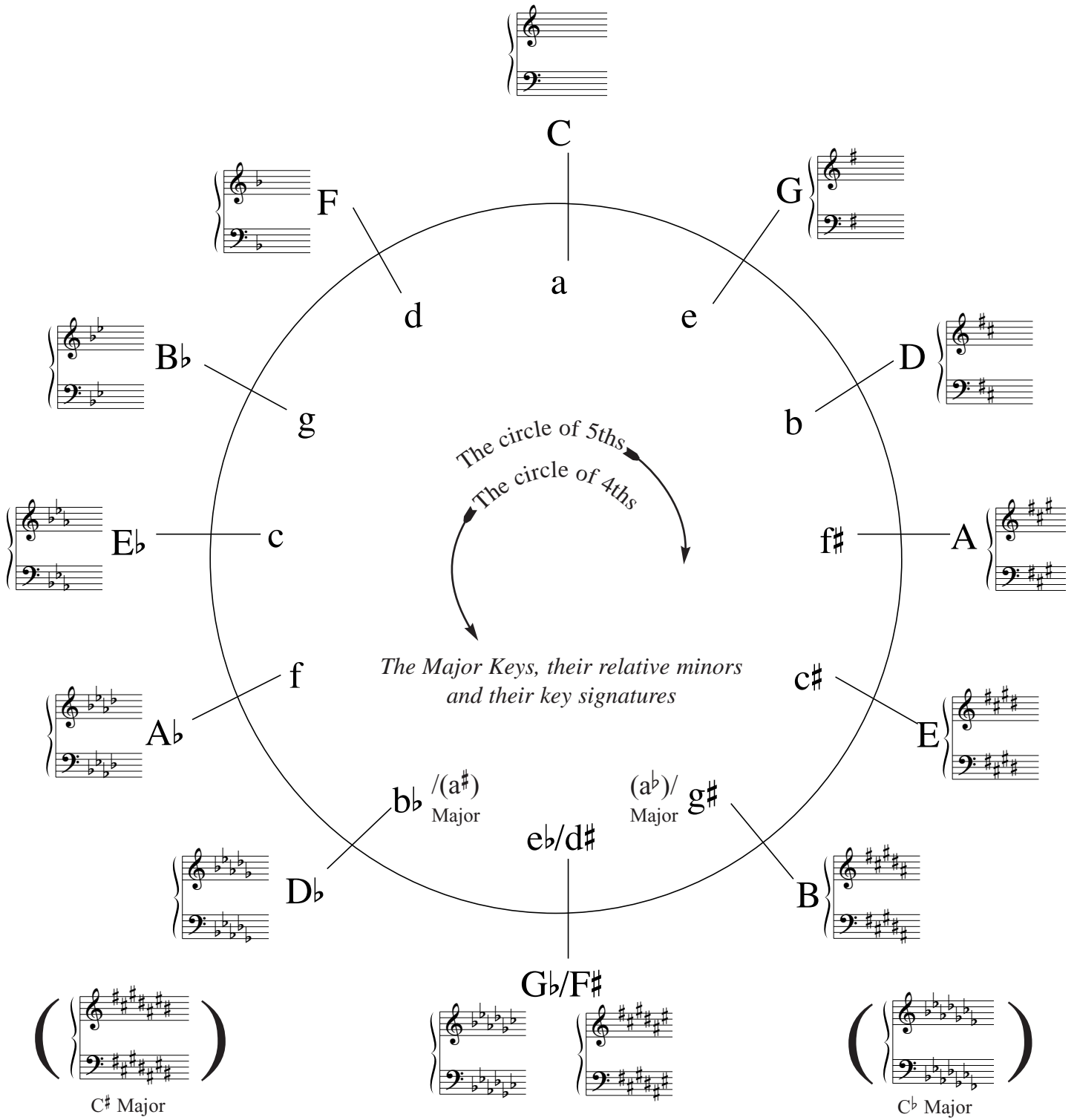
**IV**

**V**


2012 Edition (AY'16-17)






32 - 2133

This syllabus belongs to: \_\_\_\_\_



*The European naming system for the registers of the keyboard. We discourage its use.*



**Key**  **board**    

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*2012 Edition (AY'16-17)*



Columbia College Chicago Music

*To the students and instructors of Keyboard Harmony I;*

It pleases the authors to present you with this newly revised syllabus containing essential course materials for the Keyboard Harmony I class. Additionally, these materials enforce concepts taught in other classes in the Columbia College Music Core Curriculum, but needless repetition has been avoided.

In this compilation, adaptations from the standard repertoire and newly composed exercises present and illustrate harmonic concepts in a playful way while always emphasizing a sensible approach to creating and performing harmony at the keyboard. Great care has been given to ensure that all exercises and illustrations are at a technical level that may be expected after successful completion of the prerequisite keyboard classes.

Course materials are rarely definitive. Therefore, the authors welcome all comments and suggestions for future editions.

Wishing you an inspiring semester exploring the wonderful world of harmony,

Sebastian Huydts — Dennis Luxion, Summer 2012.

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*Dennis Luxion has toured and recorded with Chet Baker (appearing on two CDs and documented in the recent James Gavin book), played with Toots Thielemans, Lee Konitz, Woody Shaw and Tony Scott, and taught at the Royal Conservatory of Music in Liege, Belgium. Upon returning to Chicago, Dennis has also recorded and/or played with many artists in and coming through Chicago including Von Freeman, Slide Hampton, Sheila Jordan, Gunther Schuller, among others.*

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## What is keyboard harmony?

### 1. General definition of keyboard harmony

Keyboard harmony is the application of harmonic studies to keyboard instruments. Unlike piano studies, which emphasize performance, keyboard harmony classes focus on skills that will allow you to apply and expand your knowledge of (tonal) harmony. The study of keyboard harmony will enable you to effectively harmonize melodies, understand and hear harmonic progressions, modulate and transpose music, interpret figured bass and lead sheets and play more easily from scores.

### 2. General practice of keyboard harmony

Example 1.1 shows **traditional SATB (=four part) style harmony** where the soprano and alto voices are notated on the treble cleff staff and the tenor and bass voices are on the bass cleff staff.

Example 1.1: Traditional SATB style harmonization

Example 1.2: Keyboard harmony style voicing

Example 1.2 shows **Keyboard harmony style** voicing. The *upper* three voices are played in close position in the right hand, and a single bass line is played in the left hand. Therefore the tenor voice has to be played by the right hand, as notated—as in mm.1-2 of example 1.2. When that is physically impossible, the tenor is transposed up an octave and played as the middle voice of the right hand chords—as in m.3 of example 1.2. This style adapts the four part SATB texture to the human hand in order to facilitate playing the progressions in tempo while maintaining good voice leading

However, Not all melodies lend themselves to keyboard harmony style. There are times where a simple **block chord accompaniment**, as learned in Keyboard 1 and 2, is more effective, or simply easier to play. For block chord accompaniment, we reverse the keyboard harmony style idea; the left hand plays the chords, while the right hand performs the melody. Watch out when using this style:

- Chords in close position tend to sound muddy in the lower register, which impedes harmonic clarity.
- Maintaining good voice leading and avoiding parallels may be more difficult, as example 1.3 shows.

Example 1.3: Block chord harmony style voicing

AHA!

Keyboard harmony uses mostly single-stem notation for the chords in either the right or left hand.

In this class we use mainly **keyboard harmony style** (=chord in the RH with single bass notes in the LH.) Examples and many exercises use and focus on mastering this technique.

However, depending on the situation, a combination of both keyboard harmonization styles can often successfully be applied and lead to very pleasing results.

## Cadence Chords

- In the previous keyboard classes the following cadence chords were taught:

*The cadence chords in major*

*The cadence chords in minor*

- In week 9 of Keyboard 2 we introduced a keyboard harmony style cadence:

### Cadence with ii<sup>6</sup> in Major

### Cadence with ii<sup>6</sup> in minor

- In the first half of the keyboard harmony course we will continue practicing pentachords, scales and basic I-IV-V exercises as shown on page 3 and 4 in order to become comfortable with all keys.

**In class assignment:** Play the circle of 4th and the scale/triad exercises in major, starting in C and, ending in \_\_\_\_\_. Then repeat the exercises in the minor version, starting in A minor (harmonic.) If you are unsure about the fingering of the scales, refer to appendix five.

*Every week we will focus on just one major key and it's harmonic minor relative. However, the exercises on page 3 and 4 are to be studied every day this semester in order to get you fluent in all keys.*

#1: Pentachord / Circle of 4th exercise with I-IV-V

Study Tempo: ♩ = ca. 52→120

a) Major

*mf legato*

*simile* etc.

5 2 1 5 1 2 3 4

b) minor

*mf legato*

#2: Scale / Circle of 4th exercise #1 with I-IV-V

Study Tempo: ♩ = ca. 60→120

a) Major

b) minor

#3: Scale / Circle of 4th exercise #2 with I-IV-V

Study Tempo: ♩ = ca. 60→120

a) Major

The Major section consists of two systems of musical notation. Each system includes a scale exercise and a triad exercise. The scale exercise is written in 4/4 time with a key signature of one flat (B-flat). The first system is in C major (one flat), and the second system is in B-flat major (two flats). The scale runs are shown in both treble and bass clefs with fingering numbers (1-5) and slurs. The triad exercises are shown in both clefs, with fingering numbers and slurs. The first system's triad exercise includes a final measure with a 3/3 time signature change.

b) minor

The Minor section consists of two systems of musical notation. Each system includes a scale exercise and a triad exercise. The scale exercise is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The first system is in C minor (two flats), and the second system is in B-flat minor (three flats). The scale runs are shown in both treble and bass clefs with fingering numbers (1-5) and slurs. The triad exercises are shown in both clefs, with fingering numbers and slurs. The first system's triad exercise includes a final measure with a 3/3 time signature change.



## Week 1 progression: I–IV–V–I , i–iv–V(v)–i

The study of keyboard harmony includes learning commonly used progressions with which to harmonize melodies, play standard songs, and anticipate score reading. In order to facilitate learning these progressions, each week during the semester a specific progression will be introduced to be used as cadence chords. The progression will be expanded in a study piece. Your instructor may ask you to transpose progressions and the studies to some other keys as well (per haps even all twelve keys.)

One could easily say that the triads built on the Tonic, Subdominant and Dominant form an essential trinity, in which each chordal function is needed to confirm the tonality of the composition in question. Therefore we shall focus this week on the most pure I-IV-V progressions, leaving out sevenths or any substitutions (such as ii<sup>6</sup>) that surfaced in Keyboard 1 and 2 and in the pp.5-6 exercises of this course.

I            IV        V        I            i            iv        V        i

**In class assignment:** Transpose this progression to \_\_\_ major and \_\_\_ minor.

## Performance

1. Perform pp.5/6 exercises from C major to \_\_\_ major and from A minor to \_\_\_ minor.
2. Studies 1A and 1B are based on this week's progression. After you have studied and memorized the progression, play these studies in the original and the keys of \_\_\_ and \_\_\_ and \_\_\_.

### Study #1A

Moderato (♩. = ca.69)

Sebastian Huydts

### Study #1B

Moderato (♩. = ca.69)

# Harmonization

Like Keyboard 1 and 2, this class too will have a harmonization component. The weekly harmonizations will ask you to apply parts of the harmonic progressions that have been discussed, in combination with the techniques you already learned in Keyboard 1 and 2. However, the practice of writing on a three staff grand staff will no longer be used in this class.

## Written Assignment for week 2A.

On a grand staff, harmonize melodies 1a and 1b in **keyboard harmony style**. Use **only roots** in the bass, and observe the following voice leading rules: No parallel fifths or octaves allowed anywhere.

### Harmonization 1a

*The melody has to remain the top voice!* ← 



### Harmonization 1b ("Berend Botje ging op reis... (Bernie Littlebone went on a trip...))

Dutch

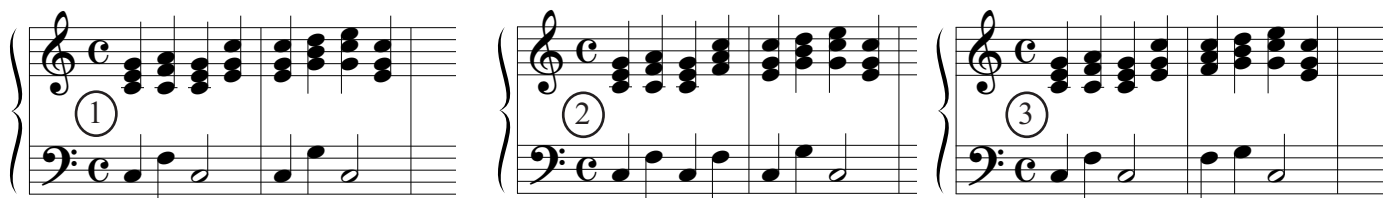


To help you get started, example 1.4 shows you three possibilities of the beginning of harmonization 1a. Notice how the melody stays on top and that the bass does not always repeats. Using a longer note value makes the arrangement less active.

Now take another careful look at the three possibilities given in example 1.4: Which one of these three is the best possibility? \_\_\_\_ Is there a problem with the other two?

**Example 1.4: Keyboard harmony style voicing in root position**

### Harmonization 1a



## Assignments for wk 1b

1. . . . **Practice** pp.3-4: Daily exercises #1 #2 #3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. . . . **Practice** p.5: Wk.1 progression in assigned keys.
3. . . . **Practice** p.5: *Study 1A or B* in the keys of \_\_\_\_\_.
4. . . . **Review and learn** pp.1-2 all terminology and concepts.
5. . . . **Written work** (due Week 2A) See **Harmonization above**.



**In class assignment:** Study 2B shows that any of the V in Study #2A can be substituted for IV (iv). On staff paper, write a variation that mixes up IV (iv) and V in these studies.

### Study #2B ("8 measure sub")

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**Maestoso** ♩ 8

*f non legato*

*Huh?*

## Analysis

Add a Roman Numeral analysis below the bass of the following piece. What type of voicing is used? Of one harmonic function all inversions are used in the right hand: Which function is that?

### La reveille

Jean-Nicolas Geoffroy  
(1633-1694)  
*adapted*

**Stately** (♩ = ca.126)

*f*

*p*

*D.C. al Fine*

## Assignments for wk 2a

1. . . . **Practice** pp.3-4: Daily exercises □#1 □#2 □#3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. . . . **Practice** the I-V, I-IV, i-V, i-v and i-iv progressions, as well as the lesson 1 progression.
3. . . . **Practice** Practice Studies 1A/B in assigned keys, Study #2 in the keys of \_\_\_\_\_
4. . . . **Written work** (due Tuesday Wk.2) see lesson 1A.
5. . . . **Review** the syllabus and all theory of lesson 1. If anything is unclear to you, prepare your questions.

Lesson 2 progressions: I - IV - V<sup>7</sup> and i - iv - V<sup>7</sup>

Many musicians and composers find that the dominant has a stronger effect when the seventh is added to the chord. We shall focus in this lesson on the **I-IV-V<sup>7</sup>** progressions, adding the seventh to the **V** chords. Notice that with we can safely leave out the 5<sup>th</sup> of the dominant chord. However, in the two redistributions with the tonic and the mediant in the melody there are two alternative possibilities.

The image shows two musical staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in G major (one sharp). The top staff shows the progression I - IV - V<sup>7</sup> - I etc. The bottom staff shows the progression i - iv - V<sup>7</sup> - i etc. The V<sup>7</sup> chord is shown with two alternative voicings: (alternative to m.3) and (alternative to m.2).

**Performance**

1. Perform pp.3-4: Daily exercises □#1 □#2 □#3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. Review p.119: Inversions of triads and fingering.
3. Perform pp.\_\_\_\_: studies #1A/B and #2 in choice of keys \_\_\_\_\_.
4. Study #3 is based on this week’s progression. After you have studied and memorized the progression, play this study in the original and to the keys of \_\_\_ and \_\_\_ and \_\_\_. *In addition, transpose the study to its relative minor. Play that version also in the r elative minors of the other keys.*

**Study #3 ("Gently rolling down")**

The image shows the musical score for Study #3, "Gently rolling down". It is in G major, 6/8 time, Andante tempo (♩. = ca.52). The score shows a descending melodic line in the right hand and a simple bass line in the left hand. Fingerings are indicated above the notes.

6. **(Advanced)** Study #4 focuses on the redistribution of chord tones and requires you to rapidly change chord positions. Play rhythmically free, try a bit of swing here.

**Study #4 ("An E-C excursion")**

Laid back (♩ = ca.108)

Sebastian Huydts

7. (Advanced) Study #5 shows you this week's progressions in a two-voice style. It focuses on filling up the intervals of the chords with neatly stepwise ascending and descending runs.

*Play this study in the original and all sharp keys (up to 6 sharps.) In addition, transpose the study to its relative minor (you will need a mixture of melodic and harmonic minor here!) Play that version also in all sharp keys.*

**Study #5 ("Monteverdi")**

Allegro (♩ = ca.88)

Sebastian Huydts

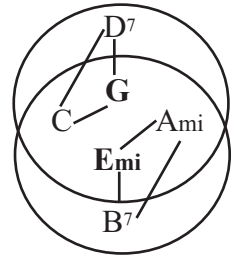
# Harmonization

*Harmonizations 1a and 1b are due*

## 1. Mixing relatives.

As you know, relative keys share a key signature, virtually the same pitches, and therefore most diatonic triads. Example 2.1 shows you how the diatonic triads of G major and E minor overlap. The resulting acoustic kinship has made many composers, such as Frédéric Chopin (1810-1849), consider relative keys one and the same diatonic environment. By mixing their respective functions and applying them to common tones, a greater variety in harmony is possible without giving the impression of leaving the original key. We are going to explore this idea in our harmonizations. Let's first look at some examples.

Example 2.1: Overlap



2. Harmonizations 1 and 2 use the exact same melody. Harmonization #1 uses only I-IV-V of G major, whereas #2 also uses, where possible, i-iv-V of E minor, its relative. Listen to or play the result.

Andante (♩ = ca.90) Traditional

Andante (♩ = ca.90) Traditional

You surely know that in harmonic analysis the chords **Ami** and **Emi** are labeled **ii** and **vi** of G major. However, these chords fall outside of the Tonic-(sub-)Dominant chords we limit ourselves to. Thus, the trick of considering relative keys as one and the same adds *variety* without the need for new names.

3. **Homework assignment:** Work out harmonization 2a in keyboard style. Use I-IV-V of G major **and** i-iv-V of E minor where possible, but make sure to start and end in G major.

### Harmonization 2a

## Assignments for wk 2b:

- ...Practice pp.3-4: Daily exercises #1 #2 #3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
- ...Practice pp.\_\_\_\_ 2: Studies #3 and #\_\_\_\_\_ in \_\_\_\_\_. Review Studies #1 and #2.
- ...**Written work:** (due Week 3A) **See Harmonization at section 3 above..**







## Analysis

1. Discuss Week1 harmonization assignment.
2. Looking at examples, you will notice that there many different ways possible to bring some life to the tried and proven I-IV-V sequence. A case in point is the opening of the lively Sonatina in F by J.B.Wanhall, shown below (*adapted for our purposes, and transposed to this week's key.*)
  - a) Add a Roman Numeral analysis below the bass of the piece.
  - b) What type of voicing is used?
  - c) Why would keyboard style harmonization have been impractical in the first 5 measures?
  - d) Why are there two voices in the bass in the first three measures?
  - e) What type of accompaniment would you call the first three measures?
  - f) How are the chords in the right hand treated in mm.7-8?
  - g) Explain the last measure: Is it keyboard style or block chord style voicing.

**From a Sonatina** (*originally F major*) Johann Baptist Wanhall  
(1739-1813)  
*adapted*

**Allegro** (♩ = ca.132)

## Assignments for wk 3a:

1. . . . **Practice** pp.3-4: Daily exercises □#1 □#2 □#3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. . . . **Practice** Studies #1, #2, #3 and # \_\_\_\_\_ in all assigned keys.
3. . . . **Practice harmonizing at sight** exercises B, C and D on page13.
4. . . . **Review and learn** all vocabulary and concepts from week 1 and week 2.
5. . . . **Written work (Due Tuesday Week 3):** see Harmony Wk. 2A

### *Additional assignments*

Lesson 3 progression: I–IV–Cad $\frac{6}{4}$ –V $^7$ –I , i–iv–Cad $\frac{6}{4}$ –V $^7$ –i

Many chords exist that can be inserted in between the three functions of the standard I–IV–V progression. Doing so adds harmonic variety and excitement, and prevents the formula from becoming all too stale. In the weeks ahead, we will take the I–IV–V progression and explore inserting diatonic and chromatic chords.

The cadential  $\frac{6}{4}$  is most commonly used preceding the last dominant before the closing tonic. As such, it signals the end of a phrase or piece, and stronger so than if the phrase/piece were to close with just a V–I progression. Because of the tendency to be heard as conclusive, the cadential  $\frac{6}{4}$  should be used with caution in other places in a harmonic progression. However, as example 3.1 shows, the use of I $\frac{6}{4}$  is of course perfectly possible if used correctly.

I    IV    Cad $\frac{6}{4}$     V $^7$     I                    i    iv    Cad $\frac{6}{4}$     V $^7$     i

- In class assignment 1:** Write out the cadences with the remaining redistributions of the right hand.
- In class assignment 2:** Transpose the above to the keys of C & G major and their relative minor keys.

Example 3.1: The use of the cadential  $\frac{6}{4}$

I $\frac{6}{4}$  and Cad $\frac{6}{4}$  compared

Sebastian Huydts

Moderato (♩ = ca.56)

## Performance

1. pp.3-4: Daily exercises □#1 □#2 □#3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. Perform Studies #’s \_\_\_\_\_ in the keys of \_\_\_\_\_.
3. Study #6 is based on this week’s progression. After you have studied and memorized the progression, play this study in the original and the keys of C, G and \_\_\_\_\_.

### Study #6A

### Study #6B

4. (In class) Harmonize A—B using a progression that involves the cadential  $\frac{6}{4}$ .

## Harmonization

*Harmonization 2a is due*

Finish Harmonization 3 in keyboard style, mixing I-IV-V of D major and i-iv-V of B minor wherever possible. Use the cadential  $\frac{6}{4}$  at the end of the phrase. Use the roots in the bass, except for Cad $\frac{6}{4}$ .

### Harmonization 3

## Assignments for wk 3b:

1. . . . **Practice** pp.3-4: Daily exercises □#1 □#2 □#3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. . . . **Practice** Studies #1–3 and # \_\_\_\_\_ and #6 in assigned keys.
3. . . . **Written work:** (due Week 4A) *See Harmonization above.*



## Analysis

1. Discuss week 2 harmonization assignment.
2. **Accompaniment patterns** are used to prolong harmonies at the keyboard while providing a rhythmic pattern as well. After all, the piano cannot sustain notes very long, so repetition is needed to keep the harmony active; sustained notes cannot provide rhythm (other than its attack), necessitating repetition. Many accompaniments are a variation on the so called Um-pah concept.

a) Describe the accompaniment in piano II of the four hand version. What style is used?

### Combination march - four hand version

Scott Joplin  
1868-1917)  
*adapted*

**Tempo di marcia**  
8va

b) In the excerpt below, you see a very typical waltz accompaniment. On which beat do you find the lowest notes? Can you explain why? How does the accompaniment compare to that of the Joplin excerpt?

### From a waltz (originally in A minor)

Frédéric Chopin  
(1810-1849)  
*adapted*

**Allegretto** (♩ = ca.112)

c) Can you say for sure what key this piece is written in? Which key appears most likely?

## Assignments for wk 4a:

1. . . .pp.3-4: Daily exercises □#1 □#2 □#3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. . . .Practice Studies #1–3 and # \_\_\_\_\_ and #6 in assigned keys.
3. . . .Work out and practice exercises \_\_\_\_\_ from page 21.
4. . . .Study the analysis from week 2B and 3B, review all concepts from weeks 1–3
5. . . .Written work (Due week 4A): See week 3A

Lesson 4 progression: I–vi–IV–V<sup>7</sup>–I, i–VI–iv–V<sup>7</sup>–i

In progressions from I to IV, we can make an “in-between” step, playing a vi harmony. The vi harmony is of course the relative minor of the major key, vi has two common tones with I which makes the two chords sound very similar. In fact, so much so, that iv can substitute I successfully. That partially explains the “key confusion” that we have talked about since the harmony section of week 2A.

I          vi          IV    V<sup>7</sup>    I          i          VI          iv    V<sup>7</sup>    i

**In class assignment 1:** Write out the redistributions in the original key and in the keys of \_\_\_\_\_.

**In class assignment 2:** Combine the first two measures above with the first redistribution of the minor cadence (the first right hand triad is first inversion.) What do you notice?

### Performance

1. pp.3-4: Daily exercises □#1 □#2 □#3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. Perform Studies # \_\_\_\_\_ in assigned keys.
3. Study #7 is based on this week’s progression. After you have studied and memorized the progression, play this study in the original key and in the keys of \_\_\_\_\_ *Advanced students (optional), transpose the study to its relative minor. As a result the major and minor sections switch. In addition, you may not be able to use the harmonic minor scale all the time!*

### Study #7 ("Longing for La-la-Land")

Sebastian Huydts

**Grazioso** (♩ = ca.80)

## Harmonization

**Harmonizations 3a and 3b are due**

**“Block chord” style harmonization—Melody in the right hand, chords in the left hand.**

We left **block chord** accompaniment (as was used in the previous keyboard courses) aside for a while. One reason is that we have been focusing on **root position** harmonic functions. Avoiding parallels becomes impossible when using block chord accompaniment in root position. Yet, if used as accompaniment, parallel harmonies can sound quite good. They are often used effectively, especially in beginner’s literature. We will use this week’s progression to explore block chord accompaniment and show a typical keyboard technique; melody in the right hand accompanied by broken chords in the left hand.

### 1. Accompaniment styles: block chord and open position voicing of the Um-pa (pa) bass.

Compare the left hand of example 4.1 and 4.2. The open position oom-pa-pa provides for a much richer sound, and takes the attention away from the parallel harmonies. This is a typical way of voicing the waltz accompaniment for the piano, one that prolongs the harmony, and provides the waltz rhythm.

#### Example 4.1: Block chord voicing

(excerpt from "Lavender's blue", British traditional)

#### Example 4.2: Open position voicing

2. Work out Harmonization 4 in three stages using the triads of I (i) - IV (iv) and V and the Cad $\frac{4}{4}$ 
  - a) Use block chords in the left hand, use root positions only (use T-SD-D of both relative keys if possible.) You will get parallels. Use no more than two chords per measure, in half and whole notes.
  - b) Make a quarter note **Um-pa** accompaniment as in example 4.1 (mind the 4/4 time!)
  - c) Change the Um-pa from b) to open position voicing, but avoid large position changes.

### Harmonization 4

Russian traditional

## Assignments for wk 4b:

1. . . . **Practice** pp.3-4: Daily exercises #1 #2 #3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. . . . **Practice** p.22: Study #7 in keys of \_\_\_\_\_. Review Studies #1, #2, #3, \_\_\_\_\_ and #6.
3. . . . **Written work:** (due Week 5A) See **Harmonization at section 3 above.**



We continue with harmonizing at sight. Follow the preparation and performance instructions as explained on page 12. Also review the sight reading principles for harmonic shorthand as explained on page 17. All sight-reading exercises assume Keyboard Style harmony (see lesson 1).

1. Harmonize the excerpts below at sight.

**A**                      **B**                      **C**                      **D**

2. Interpret the beat-charts given below. Choose the right hand inversions so that you keep the hand as much as possible in the same position.

**A**

E<sup>b</sup>      C<sub>Mi</sub>      E<sup>b</sup>      G<sub>Mi</sub>      A<sup>b</sup>      F<sub>Mi</sub>      B<sup>b</sup>7      E<sup>b</sup>

**B**

G<sub>Mi</sub>      C<sup>7</sup>      F      D<sub>Mi</sub>      B<sup>b</sup>      G<sub>Mi</sub>      C<sup>7</sup>      F

## Performance

1. pp.3-4: Daily exercises #1 #2 #3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. Perform Study #7 in keys of \_\_\_\_\_. Review Studies #1, #2, #3, \_\_\_\_\_ and #6.

## Analysis *Examples from the literature*

1. Discuss wk.3 harmonization assignment.
2. Listen to the two pieces on the next page.
  - a) Make a quick harmonic analysis of both.
  - b) What do the two pieces have in common in the way that harmony is treated?
  - c) What type of accompaniment does Beethoven use?
  - d) What type of accompaniment does Türk use?
  - e) Explain why the harmonic treatment and the accompaniments are appropriate for both pieces.

**Ländler**

Allegro giocoso (♩. = ca.63)

Ludwig van Beethoven  
(1770-1827)

The musical score for 'Ländler' is presented in three systems. Each system consists of a treble and bass clef staff. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a piano (*p*) section. The third system features a crescendo (*cresc.*) and a forte (*f*) section.

**Musette**

Allegretto (♩. = ca.74)

Daniel Gottlob Türk  
(1750-1813)  
*adapted*

The musical score for 'Musette' is presented in one system, consisting of a treble and bass clef staff. The dynamic is mezzo-piano (*mp*).

**Assignments for wk 5a:**

1. . . . Practice pp.3-4: Daily exercises #1 #2 #3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. . . . Practice Studies Study #7 in keys of \_\_\_\_\_. Review Studies #1, #2, #3, \_\_\_\_\_ and #6.
3. . . . Work out and practice Figured Bass exercises \_\_\_\_\_.
4. . . . Review theory, concepts and vocabulary from weeks 1-4
5. . . . **Written work (Due week 5A):** see week 4A.

## Lesson 5: The use of ii<sup>(6)</sup> in Major and minor

- In the progression from IV to V, we can also make an “in-between” step by playing a ii harmony in root position. ii may be followed by a cadential  $\hat{4}$ , although this is not essential. The minor version of this progression has a peculiarity in that the doubling of the root doesn’t sound particularly pleasing. Instead of doubling the root, we play the tonic, thereby creating a half-diminished (tetra-)chord. The arrow indicates the pitch in question.

I vi IV ii Cad<sup>4</sup> V<sup>7</sup> I i VI iv ii<sup>o</sup> Cad<sup>4</sup> V<sup>7</sup> i

- Inversions of the functions; changing the bass of ii (II).**

In Keyboard 2 we introduced an ending cadence that for the sake of ease of playing contained ii<sup>6</sup> (see also p.6.) In this class, for the sake of ease of theory, we have concentrated on root versions of the Tonic, Sub-Dominant and Dominant functions. In the next two weeks we will study inversions of some of the functions discussed so far. We start with ii (II).

- ii<sup>6</sup> substitutes IV.** When used in first inversion (when  $\hat{4}$  is in the bass), ii resembles IV so strongly (with two common tones), that it can substitute IV altogether. Just play the I-ii<sup>6</sup>- Cad<sup>4</sup> - V - I cadence and judge for yourself.

The excerpt from Kuhlau in example 5.1 shows how ii<sup>6</sup> can also provide a more exciting harmony for melody notes, like  $\hat{2}$  in this case, that ordinarily would be harmonized with V. To hear how this works, play or listen to example 5.2, and then compare that to the original below. In addition, notice that I is also used in first inversion in mm.1 and 5 (disregarding the pick-up measure.)

To show that ii<sup>6</sup> works equally well in minor, example 5.3 shows the Kuhlau excerpt transposed to the relative of this week’s key.

### Example 5.1: ii as alternative to the Dominant

**Theme** (Excerpt, originally G major)

Friedrich Kuhlau  
(1786-1832)  
adapted

Allegretto (♩. = ca.76)

Example 5.2: Only V and I lessens tension, not particularly good in this case

Example 5.3: ii6 functions similarly in minor

- b) **The Neapolitan six.** In the minor key,  $ii^{6}$  is at times substituted by a chromatically altered version. By lowering  $\hat{2}$  a half step,  $ii^{6}$  becomes  $\flat II^6$ . Many composers have found that the resultant chord heightens the dramatic effect within the cadence; Beethoven, for instance, used that particular chord often. In theory, it has become known most commonly under the name **Neapolitan Sixth** (origin of name unknown) or simply  $\flat II^6$  sometimes the term **Phrygian II** is used. It is used mostly in the minor mode, although it can just as easily be employed in the major mode. In the cadence it substitutes  $ii^{6}$  or  $iv^6$  (or  $ii^6$  or  $IV^6$  in major.) Later this semester we will learn about more possibilities of this chord. Example 5.4 shows how  $\flat II^6$ , replaces  $ii^{6}$  at the end of the phrase in the minor version of the Kuhlau excerpt.

i VI iv  $\flat II^6$  Cad<sup>4</sup> V<sup>7</sup> i

Example 5.4: The Neapolitan 6 substituting ii6 in minor

## Performance

- pp.3-4: Daily exercises  $\square\#1$   $\square\#2$   $\square\#3$  in keys from \_\_\_\_\_ to \_\_\_\_\_.
- Perform Study #7 in keys of \_\_\_\_\_. Review Studies #1, #2, #3, \_\_\_\_\_ and #6
- Studies #8 and #9 are based on this week's progression. After you have studied and memorized the progression, play this studies in the original key and in the keys of \_\_\_\_\_ *Advanced students add keys of \_\_\_\_\_.*

## Study #8 ("Evoking Elly")

Sebastian Huydts

1 **Steady** ♩ = 88

mf

5 5 3 4 5 3 2 1 2

9 **f** *Repeat 3 times* **mf** **p rit.**

3 1 4 1 5 3 5 1

## Study #9 ("Searching for Scarlatti")

Sebastian Huydts

1 **Allegro** ♩ = 104

*mp leggiero*

1 5

9 13

## Assignments for wk 5b:

**Harmonization 4 is due**

1. . . . **Practice** pp.3-4: Daily exercises #1 #2 #3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. . . . **Practice** progression from wk. 1–5 in all major and minor keys.
3. . . . **Practice** Study #8 in all (assigned) keys and/or p. \_\_\_\_ : Study # \_\_\_\_\_
4. . . . **Written work (Due week 6A):** Write out **two** versions of sight-reading exercises 1C and 1D, and a single version of exercises 2A and 2B on page 21 (lesson 5A).

# Harmonization at sight

Follow the preparation and performance instructions as explained on page 12. Also review the sight reading principles for harmonic shorthand as explained on page 17.

All sight-reading exercises assume *Keyboard Style harmony* (see lesson 1).

1. Harmonize the excerpts below at sight.

**A**                      **B**                      **C**                      **D**

2. Interpret the beat-charts given below. Choose the right hand inversions so that you keep the hand as much as possible in the same position.

**A**

B<sup>b</sup>      G<sup>Mi</sup>      B<sup>b</sup>      D<sup>Mi</sup>      E<sup>b</sup>      C<sup>Mi</sup>      F<sup>7</sup>      B<sup>b</sup>

**B**

B<sup>Mi</sup>      E      A      F<sup>#Mi</sup>      D      B<sup>Mi</sup>      E      A<sup>7</sup>      D

3. **Lead sheet notation** is very similar to slash notation; it also provides the bass-line and it also requires you to improvise your own rhythm pattern using the harmony described by the chord symbol given above the staff. However, you have to combine the chord symbols with the melody note indicated, which limits your choice of voicing. Example 5.5 shows what we call the *lead sheet*, followed by a very simple interpretation.

**Example 5.5: A lead-sheet example with interpretation**

**A** *written:*                      *Interpreted:*

C   G   F   A<sup>Mi</sup>   D<sup>Mi</sup>   F   G   G<sup>7</sup>      C   G   F   A<sup>Mi</sup>   D<sup>Mi</sup>   F   G   G<sup>7</sup>

Following the example given above, interpret the lead sheet given below (letter B). Use the simplest interpretation possible (if you can, go fancier on the rhythm):

**B**

G      D      A<sup>Mi</sup>      E<sup>Mi</sup>      C      D<sup>7(OMIT5)</sup>      G

# Performance

1. pp.3-4: Daily exercises □#1 □#2 □#3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. Perform Study #8 and/or 9 in keys of \_\_\_\_\_. Review Studies # \_\_\_\_\_.

## In Church (originally in E minor)

Peter Ilich Tchaikovsky, Op.39, #24  
(1840-1893)  
*adapted*

**Largo** (♩ = ca.56)

5

9

13

17

21

25

29

33

37

*p*

*mf*

*pp*

*pp*

*pp*

*pp*

*perdendosi*

*ppp*

**From "la Folia"****Presto** (♩. = ca.63)Alessandro Scarlatti  
(1660-1725)  
*adapted*
**Analysis** *Examples from the literature*

1. Discuss wk.4 harmonization assignment.
2. Paly/listen to the two pieces on pp.28/29.
  - a) Make a harmonic analysis of both.
  - b) What type of voicing do both pieces favor predominantly?
  - c) Compare the harmonic structure of both pieces. What do the pieces have in common in the first phrase (you need to determine how long the first phrase is for this.)
  - e) As of measure 21, the Tchaikovsky excerpt features harmonies that we haven't discussed in this class yet. However, things are not as complicated as they may seem if you disregard the bass. What does the bass do starting in m.21?
  - f) What are the main three harmonies that mm.21–end of the Tchaikovsky excerpt utilizes?
  - g) How do you explain all the chromatic alterations that take place in the aforementioned excerpt?

*notes***Assignments for wk 6a:**

1. . . . **Practice** pp.3-4: Daily exercises □#1 □#2 □#3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. . . . **Practice** Studies #1, #2, #3, #6, #7, #8 and #9 in all (assigned) keys.
3. . . . **Preview** and analyze p.35: Culmination study.
4. . . . **Review** theory, concepts and vocabulary from weeks 1–5.
5. . . . **Written work (Due week 6A):** Write out **two** versions of sight-reading exercises 1C and 1D, and a single version of exercises 2A and 2B on page 21 (lesson 5A).



## Lesson 6: The use of iii/III in Major and minor

In the progression from week 5, we can substitute the “in-between” vi (VI) for a iii (III). We have to be a bit more careful though to avoid parallels between IV and the Cad<sup>4</sup> (hence the jump in chord position from IV to ii, other solutions are possible too). The rest of the progression remains the same (including the half diminished quality in ii minor.) In major, iii is sometimes used to substitute the dominant. This does not work in the minor mode.

I    iii    IV    ii    Cad<sup>4</sup>    V<sup>7</sup>    I    i    III    iv    ii<sup>°</sup>    Cad<sup>4</sup>    V<sup>7</sup>    i

**In class assignment 1:** Explain why III doesn't successfully function as a substitute for the dominant in the minor mode.

**In class assignment 2:** Write out the redistributions in the original key and in the keys of \_\_\_\_\_.

### Study #10 ("B-fuddled")

*Allegro moderato* (♩ = ca.126)

Sebastian Huydts

### Study #11 ("It better be flat!")

*Semplice* (♩ = ca.80)

Sebastian Huydts

**Study #12 ("Minor transgression")**

Allegro moderato (♩ = ca.126)

Sebastian Huydts

**Performance**

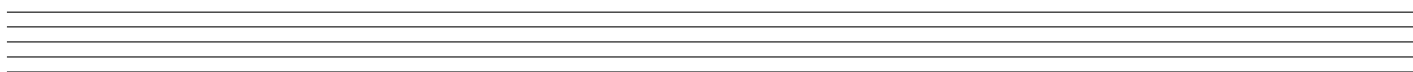
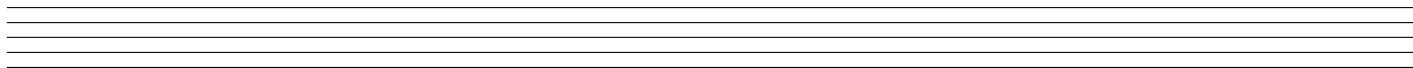
1. pp.3-4: Daily exercises □#1 □#2 □#3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. Introduce Studies # 10, 11 and/or 12.
3. Perform Studies \_\_\_\_\_ in the keys of \_\_\_\_\_.

**Harmonization**

1. Review of harmonization / accompaniment styles, use of functions in root position.
2. a) Write out the following progression in E<sup>b</sup> major, using **keyboard style** harmony:

E<sup>b</sup>: I - IV - ii - V - iii - vi - ii - V<sup>7</sup> - I . Write the appropriate chord symbols above the staff.

b) Create a simple keyboard style version of the song “We wish you a merry X-mas”, set in the key of E<sup>b</sup> major. All functions discussed in assignment 3a) have to be used at least once, in root position only. Do not harmonize every note; instead, harmonize only the notes that fall on the strong beats. Practice your version.

**Assignments for wk 6b:**

1. . . . **Practice** pp.3-4: Daily exercises □#1 □#2 □#3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. . . . **Practice** Studies # \_\_\_\_\_ in the keys of \_\_\_\_\_.
3. . . . **Review** midterm requirements and prepare your questions.
4. . . . **Written work (Due week 7A):** see 2a/b of Harmonization.



## Performance

1. pp.3-4: Daily exercises □#1 □#2 □#3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. Perform Studies # \_\_\_\_\_ in keys of \_\_\_\_\_.
3. **Optional** (for the pianists!) Introduce the Week 6 Culmination Study.

## Analysis

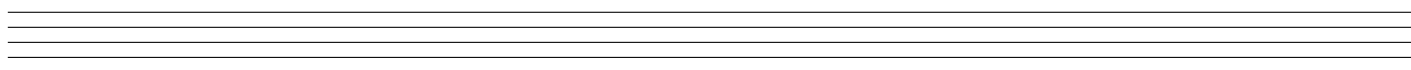
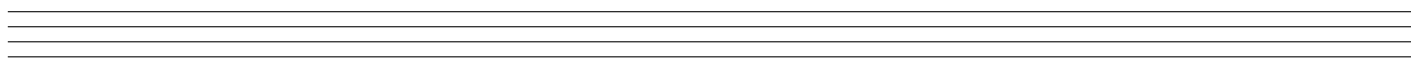
1. Discuss wk.5 harmonization assignment.
2. Play/listen to the piece below.

### Sarabande (orig. D minor)

Lento (♩ = ca.60)

Georg Frederic Haendel  
(1685-1759)  
*adapted*

- a) Make a quick harmonic analysis by writing chord symbols above the top staff, and Roman Numerals below the bass staff. Then re-write the entire piece as a simple chord progression below. Leave out all direct repetitions.



## Assignments for wk 7a:

1. . . . **Practice** pp.3-4: Daily exercises □#1 □#2 □#3 in keys from \_\_\_\_\_ to \_\_\_\_\_.
2. . . . **Practice** Studies # \_\_\_\_\_ in keys of \_\_\_\_\_.
3. . . . **Written work (Due week 7A):** see 2a/b of Harmonization.

### Week 6 Culmination Study ("Grand Cata-Cloppe")

Sebastian Huydts

1 **Molto vivace** ♩ = 156

*mp* *leggiero*

5 *mf*

9 *mp*

13 *mf* (You thief!) *8va* *8va pp*

The musical score for 'Grand Cata-Cloppe' is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of piano accompaniment. The first system (measures 1-4) is marked 'Molto vivace' with a tempo of ♩ = 156, 'mp', and 'leggiero'. The second system (measures 5-8) is marked 'mf'. The third system (measures 9-12) is marked 'mp'. The fourth system (measures 13-16) is marked 'mf' and includes the instruction '(You thief!)'. It features an 8va (octave) marking for the right hand in measures 14-15 and an 8va pp (pianissimo) marking for the right hand in measure 16. The bass line is primarily composed of quarter and eighth notes.

### Suggested preparation for "Grand Cata-Cloppe"

1 3 7

9 11 15 *8va*

The suggested preparation consists of two systems of piano accompaniment. The first system (measures 1-7) features a right hand with chords and a bass line with quarter notes. The second system (measures 9-15) continues with similar textures. An 8va marking is present for the right hand in measures 14-15. The piece concludes with a final chord in measure 15.

## Lesson 7: Putting it all together...

### Midterm (test 2) requirements:

1. The Scale / Circle of 4<sup>th</sup> Exercise on page 3 in major from \_\_\_ to \_\_\_, in minor from \_\_\_ to \_\_\_.
2. Week 1—6 progressions separate in all keys mentioned above.
3. Studies # \_\_\_\_\_ in the keys of \_\_\_\_\_.
4. Harmonization at sight similar to exercises done so far.

*To receive full credit, all scales, progressions, exercises and studies need to be performed at a steady tempo without interruptions.*

5. In-class assignment: You will do harmonization assignments in-class at the keyboard. You will be quizzed on all harmonization concepts discussed during this semester, including figured bass and chord symbol reading. You may be asked to explain concepts.

### ***Performance (keyboard skills) self-test:***

*Allow yourself no more than 10 minutes to complete the following:*

#### **1) Scale / Circle of 4<sup>th</sup> Exercise: 20% (each progression 10 points)**

(Keys ranging from \_\_\_ to \_\_\_ (major) and \_\_\_ to \_\_\_ (minor))

- a. Circle of 4th study: From \_\_\_ to \_\_\_ major and/or minor.
- b. Scale and Triad exercise: From \_\_\_ to \_\_\_ major and/or minor.

#### **2) Progressions in Keyboard Style: 30% (each progression 10 points)**

- a. I-IV-V-I:                      Key\_\_\_\_\_ major                      &/or                      Key\_\_\_\_\_ minor
- b. I-vi-IV-ii<sup>6</sup>-I<sub>4</sub><sup>6</sup>-V-I:      Key\_\_\_\_\_ major                      &/or                      Key\_\_\_\_\_ minor
- c. I-iii-IV-ii<sup>6</sup>-I<sub>4</sub><sup>6</sup>-V<sup>7</sup>-I:      Key\_\_\_\_\_ major                      &/or                      Key\_\_\_\_\_ minor

#### **3) Studies: 20% (each study 10 points if played without hesitation)**

- a. Study #\_\_\_ in \_\_\_\_\_
- b. Study #\_\_\_ in \_\_\_\_\_



## Lesson 8: an introduction to jazz seventh chords

### The Identification and Construction of Jazz Seventh Chords

Below are the seventh chords built respectively on each scale degree of a C major scale, a C natural minor scale, a C harmonic minor scale and a C melodic minor scale (ascending part only). Each chord is constructed in thirds using only the notes of its particular scale.

#### MAJOR SCALE SEVENTH CHORDS

Musical notation showing seven seventh chords built on the degrees of a C major scale. The chords are labeled I through VII. Each chord is constructed in thirds using only the notes of the C major scale.

#### NATURAL MINOR SCALE SEVENTH CHORDS

Musical notation showing seven seventh chords built on the degrees of a C natural minor scale. The chords are labeled I through VII. Each chord is constructed in thirds using only the notes of the C natural minor scale.

#### HARMONIC MINOR SCALE SEVENTH CHORDS

Musical notation showing seven seventh chords built on the degrees of a C harmonic minor scale. The chords are labeled I through VII. Each chord is constructed in thirds using only the notes of the C harmonic minor scale.

#### (ASCENDING) MELODIC MINOR SCALE SEVENTH CHORDS

Musical notation showing seven seventh chords built on the degrees of an ascending C melodic minor scale. The chords are labeled I through VII. Each chord is constructed in thirds using only the notes of the ascending C melodic minor scale.

We will identify seventh chords by their third and seventh combination with fifths considered as non-essential chord tones. If we take a survey of the seventh chords in the four scales above, we find only five different combinations of third and seventh. These distinctive third and seventh pairs identify what we will call the **five main chord types**.

The **five main chord types** are listed below with their identifying 3rd/7th pair and their common chord symbols.

CHORD NAME		THIRD/SEVENTH	CHORD SYMBOL
Major Seventh Chord	=	Major 3rd + Major 7th	C <sup>MA7</sup> or C <sup>Δ7</sup>
Minor Seventh Chord	=	Minor 3rd + Minor 7th	C <sup>mi7</sup> or C <sup>-7</sup>
Dominant Seventh Chord	=	Major 3rd + Minor 7th	C <sup>7</sup>
Minor Major Seventh Chord	=	Minor 3rd + Major 7th	C <sup>miMA7</sup> or C <sup>-Δ7</sup>
Diminished Seventh Chord	=	Minor 3rd + Diminished 7th	C <sup>dim7</sup> or C <sup>o7</sup>



**In class activity:** identify the major, natural minor, harmonic minor and melodic minor scale seventh chords above.

Procedure:

- 1) assume that the bass note is the root and write it down [e.g., C] above the staff as a capital letter;
- 2) identify the third and seventh and write down the appropriate chord symbol [e.g., Cmi7];
- 3) check the fifth: if it is perfect, do nothing; if it is altered, add that to the chord name [e.g., Cmi7b5], except for diminished seventh chords where the fifth by definition is lowered.

### Constructing Seventh Chords

Besides learning to play and analyze written progressions and pieces, we will be harmonizing melodies and realizing chord symbols. For this we need a simple and practical way of constructing seventh chords both on paper and at the keyboard.

As we have seen, the root plus the third and seventh of a chord at minimum are needed to be able to identify it. *We will build chords with these three notes on the bottom and add a melody note on top.* This will give us a four part texture that we will play in chorale (SATB) style, i.e. with two notes in each hand. The left hand harmonies that we will see in this and subsequent lessons are **shell voicings**: two-note chords consisting of either the root and third or the root and seventh. We will need to complete our basic chords by adding the missing chord tone (either the third or seventh) plus the melody in the right hand. ***N.B., in all circumstances, the bottom three chord tones will consist of root plus third and seventh.*** For each chord there are two possible shell voicings: root/3rd or root/7th. Therefore each four-note chord also has two possible forms.

In order to build any seventh chord without a given melody, follow these steps:

- 1) play a **shell voicing**,
- 2) double the top left hand note one octave higher in the right hand (this note will serve as the melody in this instance),
- 3) add the missing 3rd or 7th in the right hand as the “alto” voice.

1 play a shell voicing
2 double top l.h. note in r.h.
3 fill in missing note (3rd or 7th)

It is important to learn to quickly construct chords in this manner and to recognize them when they are written out. All **five main chord types** should be practiced in all keys (i.e. with all twelve possible bass notes) following the above procedure!!

In class activity: practice constructing some of the following seventh chords.

### Performance

1. *Progression #1* gives us the diatonic seventh chords of a major scale moving by step. The chords are constructed in the above manner. There are two versions of the progression, each with its own shell voicing type. Practice this progression in the keys of \_\_\_\_\_. Write in the chord names.

### Progression #1: Stepwise Diatonic Seventh Chords

[See Appendix Two for alternative rhythms]

2. Introduce *Strutting With Some Stretto*. Analyze the progression. Write in the chord names. Play in the keys of \_\_\_\_\_.

## Strutting With Some Stretto

Medium Swing (♩ = ca. 120)

Dennis Luxion

Musical score for 'Strutting With Some Stretto' in 4/4 time, key of B-flat major. The score is for piano and includes dynamics: *mp*, *cresc. al fine*, and *f*. The piece features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

3. Introduce *Parallel Lines*. Analyze the progression. Play in the keys of \_\_\_\_\_.

## Parallel Lines

Very smooth and even (♩ = ca. 144)

Dennis Luxion

Musical score for 'Parallel Lines' in 2/4 time, key of B-flat major. The score is for piano and includes the dynamic *mf*. The piece features a steady bass line in the left hand and a melody in the right hand consisting of parallel lines of chords.

## Analysis

Chord construction and the appropriate use of harmonic progressions are important elements of our study of keyboard harmony, but other elements also merit attention. Texture and chord placement are very important items. Notice how differently chords are used in *Strutting With Some Stretto* and *Parallel Lines*. In the latter piece every note is harmonized in parallel fashion while in *Strutting With Some Stretto* chords are placed judiciously for rhythmic effect and some chords appear in a more horizontal (linear) than vertical form. In subsequent lessons, notice how chords are used not just which chords are used.

## Assignments for lesson 8b:

1. . . .**Write** in the chord names for all the major scale, natural minor scale, harmonic minor scale, and melodic minor scale seventh chords.
2. . . .**Practice** playing both versions of each of the five main chord types in all keys, i.e. with any bass note.
3. . . .**Practice** *Progression #1* in the following keys \_\_\_\_\_.
4. . . .**Practice** *Two Ways About It*. Also write in the chord names for this piece. Be prepared to discuss the form of the piece as it relates to its harmonic progression. Is there any use or implication of functional harmony?

## Twinkle, Twinkle, Little Star

♩=104

*p*

*cresc. poco a poco*

*mf*

*mp*

*mf*

*dim.*

*rit.*

*p*

### Analysis

In order to identify all of the chords in the above harmonization of *Twinkle, Twinkle, Little Star*, you will need to know **three common seventh chord variants**. The **major sixth chord** is a variant of the major seventh chord in which the major seventh is replaced by a major sixth. The **minor sixth chord** is a variant of the minor major seventh chord in which the major seventh is replaced by a major sixth. And lastly, the **suspended fourth chord** is a variant of either a dominant seventh chord or a minor seventh chord in which the third is replaced by a perfect fourth.

CHORD NAME		“THIRD/SEVENTH”	CHORD SYMBOL
Major Sixth Chord	=	Major 3rd + Major 6th	C <sup>6</sup>
Minor Sixth Chord	=	Minor 3rd + Major 6th	Cmi <sup>6</sup> or C <sup>-6</sup>
Suspended Fourth Chord	=	Perfect 4th + Minor 7th	C <sup>7</sup> sus4 or

**In class:** identify the chords in *Twinkle* and write the correct chord symbol above each of them. C<sub>4</sub><sup>7</sup>

N.B.: 1) all chords are in root position; 2) all chords have the root/3rd/7th as the lowest three notes.

Advanced students should identify the non-essential chord tones (i.e., 5ths, 9ths, 11ths, and 13ths) which are in the top voice. Assume that the spelling of all chords is theoretically correct (i.e., there is no use of enharmonic spelling).

Observe that the **three common variants** are used above in the following way: each is next to the chord from which it is derived. Major and minor sixth chords follow (i.e. “resolve”) major and minor major seventh chords respectively. Suspended fourth chords precede (i.e. “prepare”) dominant seventh chords.

# Performance

1. Practice constructing the three common variants in the manner that you have been practicing the five main seventh chord types. Again, there are two forms of each chord. Both forms of each chord should be constructed in all keys (i.e. on all twelve possible bass notes).

The diagram shows three chord types, each with two forms:

- maj 6th:**
  - Form 1: Triad (Root, Major 3rd, Major 6th)
  - Form 2: Dyad (Root, Major 6th)
- min 6th:**
  - Form 1: Triad (Root, Minor 3rd, Major 6th)
  - Form 2: Dyad (Root, Major 6th)
- sus 4:**
  - Form 1: Triad (Root, Perfect 4th, Major 6th)
  - Form 2: Dyad (Root, Major 6th)

2. Introduce *Bossa Nova Fácil I*. Analyze the progression. Write in the chord names. Note that the harmonies are clear even though there are usually only three notes per chord. This piece combines stepwise harmonic motion with a bossa nova rhythm in the left hand. Practice the hands separately; the left hand first and then the right hand. Only when each hand can be played proficiently should you try to play them together.

## Bossa Nova Fácil I

Quietly rhythmic (♩ = ca. 144)

Dennis Luxion

The score is in G minor (two flats) and 3/4 time. It features a bossa nova rhythm in the left hand and a melodic line in the right hand. The first system starts with a *mp* dynamic and includes a triplet in the right hand. The second system has a first ending (1) and a second ending (2). The third system starts with a *mf* dynamic. The fourth system also has first and second endings, ending with a *f* dynamic.

**EXERCISES**

Play the following progressions.

I $\Delta^7$  – II $mi^7$  – III $mi^7$  – IV $\Delta^7$  – V $^7$  – VI $mi^7$  – VII $\emptyset^7$  – I $\Delta^7$

I $\Delta^7$  – VII $\emptyset^7$  – VI $mi^7$  – V $^7$  – IV $\Delta^7$  – III $mi^7$  – II $mi^7$  – I $\Delta^7$

**CHORDS WITH RHYTHMS**

1 *A<sup>MA7</sup> G<sup>#mi7b5</sup> F<sup>#mi7</sup> E<sup>7</sup> D<sup>MA7</sup> C<sup>#mi7</sup> B<sup>mi7</sup> A<sup>MA7</sup>*

2 *C<sup>MA7</sup> D<sup>mi7</sup> E<sup>mi7</sup> F<sup>MA7</sup> E<sup>mi7</sup> D<sup>mi7</sup> C<sup>MA7</sup>*

3 *Slowly B<sup>bMA7</sup> A<sup>mi7b5</sup> G<sup>mi7</sup> F<sup>7</sup> E<sup>bMA7</sup> F<sup>7</sup> E<sup>b $\Delta^7$</sup>  D<sup>-7</sup> C<sup>-7</sup> D<sup>-7</sup> C<sup>-7</sup> B<sup>b $\Delta^7$</sup>  C<sup>mi7</sup> B<sup>b $\Delta^7$</sup>*

4 *Swing F<sup>mi7</sup> G<sup>mi7</sup> A<sup>bMA7</sup> B<sup>b7</sup> A<sup>bMA7</sup> G<sup>mi7</sup> F<sup>mi7</sup> E<sup>bMA7</sup>*

5 *D <sup>$\Delta^7$</sup>  E<sup>-7</sup> F<sup>#-7</sup> G <sup>$\Delta^7$</sup>  F<sup>#-7</sup> E<sup>-7</sup> F<sup>#-7</sup> G <sup>$\Delta^7$</sup>  A<sup>7</sup> B<sup>-7</sup> C<sup># $\emptyset^7$</sup>  B<sup>-7</sup> C<sup># $\emptyset^7$</sup>  D <sup>$\Delta^7$</sup>*

**MELODIES WITH CHORDS**

6 *B<sup>bMA7</sup> A<sup>mi7b5</sup> G<sup>mi7</sup> F<sup>7</sup> E<sup>bMA7</sup> D<sup>mi7</sup> C<sup>mi7</sup> B<sup>bMA7</sup>*

7 *G<sup>mi7</sup> F<sup>MA7</sup> E<sup>mi7b5</sup> D<sup>mi7</sup> C<sup>7</sup> D<sup>mi7</sup> E<sup>mi7b5</sup> F<sup>MA7</sup>*

8 *C <sup>$\Delta^7$</sup>  D<sup>-7</sup> E<sup>-7</sup> D<sup>mi7</sup> C <sup>$\Delta^7$</sup>  B <sup>$\emptyset^7$</sup>  A<sup>-7</sup> B <sup>$\emptyset^7$</sup>  C <sup>$\Delta^7$</sup>*

9 *A <sup>$\Delta^7$</sup>  B<sup>mi7</sup> C<sup>#mi7</sup> D<sup>MA7</sup> E<sup>mi7</sup> F<sup>#mi7</sup> G<sup>#mi7b5</sup> A<sup>MA7</sup>*

10 *Swing B<sup>b $\Delta^7$</sup>  C<sup>-7</sup> D<sup>bMA7</sup> E<sup>bmi7</sup> F<sup>mi7</sup> G<sup>mi7b5</sup> A<sup>mi7b5</sup> B<sup>bMA7</sup>*

## MELODIES



## Notes on the Harmonization Exercises

- Each lesson will include an exercise section with material to be assigned as homework and/or in class activities and to use for self-study and test preparation. All examples, whether on paper or at the keyboard, should be worked out in the four voice chorale style described above. Occasionally only three voices may be needed to give the necessary harmony.
- Parallel octaves and fifths are allowed in this style; note the extended example of their use in measures two through four of *Twinkle*. Also, note the voice-leading in *Twinkle*: roots move to roots, 3rds and 7ths move as a pair to the next closest 3rd/7th pair, the melody occupies the top voice and may double one of the bottom three chord tones or add a new chord tone. **The lower three notes of all of the chords in *Twinkle* are root-3rd-7th (or root-7th-3rd) no matter what the melody is.**
- Melodies without chord symbols (exercises 11-15) should, of course, be harmonized using exclusively or in part the progression studied in that lesson. For the exercises in this lesson, that means stepwise motion.

**BE PREPARED TO PLAY YOUR COMPLETED HOMEWORK!!****Assignments for lesson 9a:**

1. . . . **Practice** playing both versions of each of the five main chord types in all keys, i.e. with any bass note, as well as their three common variants.
2. . . . **Practice** *Two Ways About It* and/or *Bossa Nova Fácil I*.
3. . . . **Practice** Progression #1 in the following major keys: \_\_\_\_\_.
4. . . . **Write** in the names for all of the chords in *Twinkle*, *Twinkle*, *Little Star*. For all subsequent lessons, this should be done for any assigned piece.
5. . . . **Written work:** write out EXERCISES # \_\_\_\_\_ . Be careful to use 1) the correct chords, 2) the suggested chord construction and 3) smooth voiceleading of the thirds and sevenths. This is due at the beginning of next class (lesson 9A).

# Lesson 9: circle of fifths progressions

## Progression #2: Diatonic Circle of Fifths in Major

[See Appendix Two for alternative rhythms]

The most dynamic relationship in functional harmony is the dominant-tonic relationship, V-I. The diatonic circle of fifths extends this movement by descending fifth to all scale degrees. The bass in the above example starts on the fourth degree of the scale and proceeds through all of the scale degrees before arriving at the tonic: i.e. IV-VII-III-VI-II-V-I. All of the descending fifths in the bass in this progression are perfect except for the movement from IV to VII. In that instance, the descending fifth is diminished. This progression could start elsewhere and still be a complete diatonic circle of fifths: II-V-I-IV-VII-III-VI, for example.

N.B., the final tonic chord in this and subsequent progression examples, as well as in many pieces, is represented by a major seventh chord that resolves to a major sixth. Either chord is acceptable as the tonic. An interval of a major seventh is more dissonant than that of a major sixth and the movement from a tonic major seventh chord to a major sixth chord can be heard as a resolution of this dissonance.

### Performance

1. Play *Progression #2* in the keys of \_\_\_\_\_.
2. Review *Progression #1*, *Strutting With Some Stretto*, *Parallel Lines*, and/or *Bossa Nova Fácil I*.
3. Review seventh chord construction. Play each of the following chords two ways: 1) with a root/third shell voicing or 2) with a root/seventh shell voicing.

4. Introduce *Bossa Nova Fácil II*. *Bossa Nova Fácil I & II* illustrate the relationship between diatonic and circle of fifths progressions. In *Bossa Nova Fácil I*, the bass descends by scale degree from the tonic to the tonic an octave lower. Throughout *Bossa Nova Fácil II*, this stepwise bass movement is transformed into circle of fifths movement by the interpolation of chords. For example, the IV-III-II-I progression in the second half of *Bossa Nova Fácil I* becomes IV-VII-III-VI-II-V-I in *Bossa Nova Fácil II* by the insertion of the three underlined chords. Write in the chord names!



## Bossa Nova Fácil II

Quietly rhythmic (♩ = ca. 144)

Dennis Luxion

## Notes on Roman Numeral Notation

Roman numerals are used to describe chord progressions. The system of notation that we will use differs from what is generally used in the analysis of Western Art Music. We will use roman numerals as generic replacements for letters in chord symbol notation in order to highlight the relationships between chords and facilitate transposition. Unlike some systems of notation where uppercase indicates major and lowercase indicates minor, all chord letter names and roman numerals will be given in uppercase. Minor chords will be indicated by the addition of a chord suffix (mi or -), not by changing to lowercase. For example, the diatonic seventh chords of a C major scale are:

$C^{MA7}$ ,  $Dmi^7$ ,  $E\flat mi^7$ ,  $F^{MA7}$ ,  $G^7$ ,  $A\flat mi^7$ ,  $B\flat mi^7$ .

According to the system used here, this progression in roman numeral notation would be given as

C:  $I^{MA7}$ ,  $II\flat mi^7$ ,  $III\flat mi^7$ ,  $IV^{MA7}$ ,  $V^7$ ,  $VI\flat mi^7$ ,  $VII\flat mi^7$ .

Each roman numeral only refers to the root note of the chord and is assumed to be a major or perfect interval up from the tonic unless modified by a flat or sharp (in other words, a member of the major scale built from the tonic). All chord suffixes must be included to avoid any ambiguity. These rules apply to both major and minor keys. Thus, the diatonic seventh chords of an A natural minor scale:

$A_{mi}^7$ ,  $B_{mi}^{7b5}$ ,  $C^{MA7}$ ,  $D_{mi}^7$ ,  $E_{mi}^7$ ,  $F^{MA7}$  and  $G^7$

would be given as

$A_{mi}$ :  $I_{mi}^7$ ,  $II_{mi}^{7b5}$ ,  $bIII^{MA7}$ ,  $IV_{mi}^7$ ,  $V_{mi}^7$ ,  $bVI^{MA7}$  and  $bVII^7$ .

The flat symbol before the roman numeral indicates that the root of that chord has been lowered a half step from the assumed pitch: e.g.,  $bIII$  is a minor third not major third above the tonic. This might be easier to understand if C natural minor is taken as an example, since in this scale the flatted roman numerals correspond to black keys:

$C_{mi}^7$ ,  $D_{mi}^{7b5}$ ,  $E_b^{MA7}$ ,  $F_{mi}^7$ ,  $G_{mi}^7$ ,  $A_b^{MA7}$  and  $B_b^7$ .

Using these guidelines, the roman numerals for the basic seventh chords of all major, natural minor, harmonic minor, and melodic minor scales are as follows.

#### MAJOR SCALE SEVENTH CHORDS

A musical staff in treble clef showing seven major scale seventh chords. The chords are: I<sup>MA7</sup>, II<sup>mi7</sup>, III<sup>mi7</sup>, IV<sup>MA7</sup>, V<sup>7</sup>, VI<sup>mi7</sup>, and VII<sup>mi<sup>7b5</sup></sup>.

#### NATURAL MINOR SCALE SEVENTH CHORDS

A musical staff in treble clef with a key signature of one flat (B-flat). It shows seven natural minor scale seventh chords: I<sup>mi7</sup>, II<sup>mi<sup>7b5</sup></sup>,  $bIII^{MA7}$ , IV<sup>mi7</sup>, V<sup>mi7</sup>,  $bVI^{MA7}$ , and  $bVII^7$ .

#### HARMONIC MINOR SCALE SEVENTH CHORDS

A musical staff in treble clef with a key signature of one flat (B-flat). It shows seven harmonic minor scale seventh chords: I<sup>mi<sup>MA7</sup></sup>, II<sup>mi<sup>7b5</sup></sup>,  $bIII^{MA7\#5}$ , IV<sup>mi7</sup>, V<sup>7</sup>,  $bVI^{MA7}$ , and VII<sup>dim7</sup>.

#### (ASCENDING) MELODIC MINOR SCALE SEVENTH CHORDS

A musical staff in treble clef with a key signature of one flat (B-flat). It shows seven ascending melodic minor scale seventh chords: I<sup>mi<sup>MA7</sup></sup>, II<sup>mi7</sup>,  $bIII^{MA7\#5}$ , IV<sup>7</sup>, V<sup>7</sup>, VI<sup>mi<sup>7b5</sup></sup>, and VII<sup>mi<sup>7b5</sup></sup>.

**In class activity:** write in the roman numerals for *Bossa Nova Fácil II* and/or \_\_\_\_\_.

While writing in roman numerals in this manner might seem unwieldy, it has the benefit of being unambiguous even with chromatic chords.

## Assignments for lesson 9b:

1. . . . **Practice** playing both versions of each of the **five main chord types** and their **three common variants** in all keys, i.e. with any bass note.
2. . . . **Practice** *Strutting With Some Stretto*, *Parallel Lines*, and/or *Bossa Nova Fácil II*.
3. . . . **Review** *Progression #1* in the following major keys: \_\_\_\_\_.
4. . . . **Practice** *Progression #2* in the following major keys: \_\_\_\_\_.
5. . . . **Write** in the roman numerals for *Progressions #1* and *#2*.

### Progression #3: Diatonic Circle of Fifths in Minor

[See Appendix Two for alternative rhythms]

Whereas a diatonic circle of fifths in major involves the chords of only one scale, a diatonic circle of fifths in minor borrows chords from three scales: natural, harmonic and melodic minor. The natural minor scale is harmonically unsatisfying because it is missing a dominant seventh chord on the fifth degree of the scale. Raising the leading tone of the scale corrects this problem and at the same time creates the “harmonic minor” scale. This scale has its own problem of having an augmented second between scale degrees six and seven. Raising the sixth degree of the harmonic minor scale one half step yields the (ascending) melodic minor scale and eliminates the unwanted augmented interval.

A satisfying diatonic circle of fifths progression in minor borrows from each of these minor scales as needed. For the most part the chords are borrowed from the natural minor scale. In *Progression #3*, the first five chords (scale degrees IV-VII-III-VI-II) have their origins in that scale. The sixth chord, V<sup>7</sup>, is borrowed from the harmonic minor scale for the reason noted above. The I chords (Im<sup>MA7</sup> and Im<sup>6</sup>) are borrowed from the melodic minor scale in order to have the desired sixth and seventh degrees.

The main reason for using the natural minor scale for most of the chords lies in the bass line. Below are the major scale and minor scales arranged in a diatonic circle of fifths (fourths).

MAJOR SCALE ARRANGED IN A CIRCLE OF FIFTHS

NATURAL MINOR SCALE ARRANGED IN A CIRCLE OF FIFTHS

HARMONIC MINOR SCALE ARRANGED IN A CIRCLE OF FIFTHS

MELODIC MINOR SCALE ARRANGED IN A CIRCLE OF FIFTHS

Note how a major scale so arranged has only one imperfect interval. This is also true for a natural minor scale, since it has an identical interval content. A similar arrangement of a harmonic minor or melodic minor scale includes three imperfect intervals. Since the most harmonically satisfying circle of fifths is the one with the most perfect intervals, the natural minor scale is used as the basis for this progression.

# Performance

1. Play *Progression #3* in the keys of \_\_\_\_\_. Write in the roman numerals.
2. Review *Progression #2* and *Bossa Nova Fácil II*.
3. Introduce *Major/Minor Mix I* and/or *Fantasia Cubana*. Analyze their progressions. Write in the chord names. Play in the keys of \_\_\_\_\_.

## Major/Minor Mix I

(♩ = ca. 160)

Dennis Luxion

Musical score for Major/Minor Mix I. It consists of two systems of piano accompaniment. The first system is in C major, 4/4 time, with a mezzo-piano (mp) dynamic. The second system is in B minor, 4/4 time, with a mezzo-forte (mf) dynamic. The score includes fingering numbers (1, 3, 1, 2, 5, 4, 3, 2, 1) and articulation marks like slurs and accents.

## Fantasia Cubana

(♩ = ca. 100)

Dennis Luxion

Musical score for Fantasia Cubana. It consists of two systems of piano accompaniment. The first system is in B minor, 4/4 time, with a fortissimo (ff) dynamic. The second system is in B minor, 4/4 time, with a mezzo-forte (mf) dynamic and a decrescendo (decresc.) marking. The score includes triplets, slurs, and fingering numbers (1, 2, 1, 1, 2).

## Analysis

**In class activity:** analyze *Odd Idea* and/or *Gentle Waltz*.

1. Write in the chord names and roman numerals.
2. Discuss the following:
  - a. How are the basic chords (root/third/seventh) used to generate rhythm in *Gentle Waltz*? in *Odd Idea*?
  - b. Locate the minor circle of fifths progressions in *Gentle Waltz* and *Odd Idea*. What other chord progressions are there in *Odd Idea*?
  - c. *Progressions #1-3* are presented as four voice chords moving as blocks. How does that texture compare to what is happening in *Gentle Waltz* and *Odd Idea*?

### Gentle Waltz

(♩ = ca. 88)

Dennis Luxion

The score for *Gentle Waltz* is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two systems of piano accompaniment. The first system features a melody in the right hand with triplet markings (3) and a bass line in the left hand with a mezzo-piano (*mp*) dynamic. The second system continues the melody and bass line, ending with a fermata and a final chord marked with a > symbol.

### Odd Idea

Medium Swing (♩ = ca. 144)

Dennis Luxion

The score for *Odd Idea* is in 5/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two systems of piano accompaniment. The first system features a melody in the right hand with fingering numbers (1, 2, 4, 5) and a bass line in the left hand with a piano (*p*) dynamic. The second system continues the melody and bass line, including a mezzo-forte (*mf*) dynamic, a *rit.* (ritardando) marking, and a final chord with a fermata.

**EXERCISES**

Write and/or play the following exercises as specified by the instructor.

IV $\Delta^7$  – VII $\phi^7$  – III $mi^7$  – VI $mi^7$  – II $mi^7$  – V $^7$  – I $\Delta^7$  – I $^6$  in these major keys: \_\_\_\_\_

IV $mi^7$  –  $b$ VII $^7$  –  $b$ III $\Delta^7$  –  $b$ VI $\Delta^7$  – II $\phi^7$  – V $^7$  – I $mi^7$  – I $mi^6$  in these minor keys: \_\_\_\_\_

**CHORDS WITH RHYTHMS**

1  $Bb^{MA7}$   $E_{mi}^{7b5}$   $A_{mi}^7$   $D_{mi}^7$   $G_{mi}^7$   $C^7$   $F^{MA7}$   $F^6$

2  $G^{\Delta7}$   $C\#^{\phi7}$   $F\#^{-7}$   $B^{-7}$   $E^{-7}$   $A^7$   $D^{\Delta7}$   $D^6$

3 Swing  $C_{mi}^7$   $F^7$   $Bb^{MA7}$   $E_{b}^{MA7}$   $A_{mi}^{7b5}$   $D^7$   $G_{mi}^{MA7}$   $G_{mi}^6$

4  $A^{-7}$   $D^7$   $G^{\Delta7}$   $C^{\Delta7}$   $F\#^{\phi7}$   $B^7$   $E^{-\Delta7}$   $E^{-6}$

5  $F^{\Delta7}$   $B^{\phi7}$   $E^{-7}$   $A^{-7}$   $D^{-7}$   $G^7$   $C^{MA7}$   $C^6$

6 Slowly  $F_{mi}^7$   $Bb^{7sus4}$   $Bb^7$   $E_{b}^{MA7}$   $A_{b}^{MA7}$   $D_{mi}^{7b5}$   $G^{7sus4}$   $G^7$   $C_{mi}^{MA7}$   $C_{mi}^6$

**MELODIES WITH CHORDS**

7  $C^{MA7}$   $F\#_{mi}^{7b5}$   $B_{mi}^7$   $E_{mi}^7$   $A_{mi}^7$   $D^7$   $G^6$

8  $A_{mi}^7$   $D^7$   $G^{MA7}$   $C^{MA7}$   $F\#_{mi}^{7b5}$   $B^7$   $E_{mi}^6$

9  $D^{\Delta7}$   $G\#^{\phi7}$   $C\#^{-7}$   $F\#^{-7}$   $B_{mi}^7$   $E^7$   $A^{MA7}$   $A^6$

10  $C_{mi}^7$   $F^7$   $B\flat^{MA7}$   $E\flat^{MA7}$   $A_{mi}^7\flat^5$   $D^7$   $G_{mi}^{MA7}$   $G_{mi}^6$

11  $B\flat^{\Delta7}$   $E^{\phi7}$   $A^{-7}$   $D^{-7}$   $G_{mi}^7$   $C^7$   $F^{\Delta7}$   $F^6$

12  $G_{mi}^7$   $C^7$   $F^{MA7}$   $B\flat^{MA7}$   $E_{mi}^7\flat^5$   $A^7$   $D_{mi}^{MA7}$   $D_{mi}^6$

MELODIES

13

14

15

16

17

18

**Assignments for lesson 10a:**

1. ....Practice *Fantasia Cubana* and/or *Major/Minor Mix* and/or \_\_\_\_\_.
2. ....Practice *Progression #3* in the following keys: \_\_\_\_\_.
3. ....Review *Progressions #* \_\_\_\_\_ in the following keys: \_\_\_\_\_.
4. ....Review the following pieces: \_\_\_\_\_.
5. ....At the keyboard: work out and be able to perform EXERCISES # \_\_\_\_\_.
6. ....Written work: write out EXERCISES # \_\_\_\_\_.

This is due next class (10A).

## Lesson 10: II-V-I

**Progression #4: II-V-I**

[See Appendix Two for alternative rhythms]

The II-V-I progression represents the basic cadential formula for jazz and can be described as predominant-dominant-tonic. This progression is, of course, nothing but the last three chords of a diatonic circle of fifths in either major or minor.

*Progression #4* presents  $\text{IImi}^7\text{-V}^7\text{-I}^{\text{MA}7}\text{-I}^6$  in major followed by  $\text{IImi}^{7b5}\text{-V}^7\text{-Imi}^{\text{MA}7}\text{-Imi}^6$  in the relative minor. Notice the similarities between *Progression #4* and *Progression #3*.

In the performance pieces for this lesson, the progression appears either as II-V-I or as I-II-V. Also, II-V can be used as an independent unit.

**Performance**

1. Play *Progression #4* in the keys of \_\_\_\_\_. Write in the roman numerals.
2. Introduce *II-V-I Pattern A* or *II-V-I Pattern B*. *Patterns A* and *B* present II-V-I progressions descending by step (whole step in *A* and half step in *B*) and traversing all twelve major keys. Note that for *Pattern A* to cover all twelve keys it must be played twice, the second time transposed up a half step.

**II-V- I Pattern A: Descending by Whole Steps**

$\text{Dmi}^7$	$\text{G}^7$	$\text{C}^{\text{MA}7}$	$\text{Cmi}^7$	$\text{F}^7$	$\text{Bb}^{\text{MA}7}$	$\text{Bbmi}^7$	$\text{Eb}^7$	$\text{Ab}^{\text{MA}7}$	$\text{Abmi}^7$	$\text{Db}^7$
$\text{Gb}^{\text{MA}7}$	$\text{F\#mi}^7$	$\text{B}^7$	$\text{E}^{\text{MA}7}$	$\text{Emi}^7$	$\text{A}^7$	$\text{D}^{\text{MA}7}$	$\text{Dmi}^7$	$\text{G}^7$	$\text{C}^{\text{MA}7}$	
$\text{Ebmi}^7$	$\text{Ab}^7$	$\text{Db}^{\text{MA}7}$	$\text{C\#mi}^7$	$\text{F\#}^7$	$\text{B}^{\text{MA}7}$	$\text{Bmi}^7$	$\text{E}^7$	$\text{A}^{\text{MA}7}$	$\text{Ami}^7$	$\text{D}^7$
$\text{G}^{\text{MA}7}$	$\text{Gmi}^7$	$\text{C}^7$	$\text{F}^{\text{MA}7}$	$\text{Fmi}^7$	$\text{Bb}^7$	$\text{Eb}^{\text{MA}7}$	$\text{Ebmi}^7$	$\text{Ab}^7$	$\text{Db}^{\text{MA}7}$	



### II-V- I Pattern B: Descending by Half Steps

Dmi<sup>7</sup> G<sup>7</sup> C<sup>MA7</sup>      C<sup>#</sup>mi<sup>7</sup> F<sup>#</sup><sup>7</sup> B<sup>MA7</sup>      Cmi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup>      Bmi<sup>7</sup> E<sup>7</sup>  
 A<sup>MA7</sup>      B<sup>b</sup>mi<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup>MA<sup>7</sup>      Ami<sup>7</sup> D<sup>7</sup> G<sup>MA7</sup>      A<sup>b</sup>mi<sup>7</sup> D<sup>b</sup><sup>7</sup> G<sup>b</sup>MA<sup>7</sup>  
 Gmi<sup>7</sup> C<sup>7</sup> F<sup>MA7</sup>      F<sup>#</sup>mi<sup>7</sup> B<sup>7</sup> E<sup>MA7</sup>      Fmi<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup>MA<sup>7</sup>  
 E<sup>mi</sup><sup>7</sup> A<sup>7</sup> D<sup>MA7</sup>      E<sup>b</sup>mi<sup>7</sup> A<sup>b</sup><sup>7</sup> D<sup>b</sup>MA<sup>7</sup>      Dmi<sup>7</sup> G<sup>7</sup> C<sup>MA7</sup>

3. Introduce *Balladette*. Write in the chord names and roman numerals. Analyze the progression in terms of it being a succession of changing key centers. How are these key centers related?

### Balladette

(♩ = ca. 160)

Dennis Luxion

## Analysis

Introduce *Meanders*. Write in the chord names and roman numerals. As in *Balladette*, analyze the progression in terms of it being a succession of changing key centers. Differentiate between the main structural key centers and other key centers of lesser importance. How are the main key centers related? Discuss partwriting in *Meanders* and how it is intertwined with rhythm and harmony.

### Meanders

(♩ = ca. 180)

Dennis Luxion

### Assignments for lesson 10b:

1. . . . **Practice Progressions #4** in the keys of \_\_\_\_\_.
2. . . . **Review Progressions #** \_\_\_\_\_ in the keys of \_\_\_\_\_.
3. . . . **Practice II-V-I Pattern A** or **II-V-I Pattern B**.
4. . . . **Practice Balladette, Bossa Nova Fácil II, Major/Minor Mix I** and/or **Fantasia Cubana**.  
Write in the chord names and roman numerals for the assigned pieces.
5. . . . **Review** the following pieces: \_\_\_\_\_.

## Review for Lesson 11A/B test:

1. **Review** *Progression #1* in the following keys: \_\_\_\_\_.  
*Progression #2* in the following keys: \_\_\_\_\_.  
*Progression #3* in the following keys: \_\_\_\_\_.  
*Progression #4* in the following keys: \_\_\_\_\_.
2. **Review** *Strutting With Some Stretto, Parallel Lines, Bossa Nova Fácil II, Major/Minor Mix I* ,  
*Fantasia Cubana, Balladette*, and/or \_\_\_\_\_.
3. **Review** *II-V-I Pattern A* or *II-V-I Pattern B*.
4. **Study** the EXERCISE section of lessons 8-10. Be prepared to do this work either at the keyboard or on paper.
5. **Analysis:** be prepared to analyze a short piece by correctly writing in the chord names and roman numerals. Use the following piece, *A Wiggly Jig*, for practice.

### A Wiggly Jig

Dynamic and expressive (♩. = ca. 120)

Dennis Luxion

The musical score for "A Wiggly Jig" is presented in four systems of piano accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The second system features a dynamic marking of *mf*. The third system includes the instruction *decresc. poco a poco*. The fourth system concludes with a double bar line and a key signature change to one sharp (F#). Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a final chord in the key of F#.

**EXERCISES**

Write and/or play the following exercises as specified by the instructor.

$\text{II mi}^7 - \text{V}^7 - \text{I}^{\Delta 7} - \text{I}^6$  or  $\text{I}^{\Delta 7} - \text{I}^6 - \text{II mi}^7 - \text{V}^7$  in these major keys: \_\_\_\_\_

$\text{II}^{\phi 7} - \text{V}^7 - \text{Imi}^{\Delta 7} - \text{Imi}^6$  or  $\text{Imi}^{\Delta 7} - \text{Imi}^6 - \text{II}^{\phi 7} - \text{V}^7$  in these minor keys: \_\_\_\_\_

**CHORDS WITH RHYTHMS**

1  $\text{C mi}^7$   $\text{F}^7$   $\text{Bb}^{\text{MA}7}$   $\text{Bb mi}^7$   $\text{Eb}^7$   $\text{Ab}^{\text{MA}7}$   $\text{Ab mi}^7$   $\text{Db}^7$   $\text{Gb}^{\text{MA}7}$   $\text{C mi}^7$   $\text{F}^7$   $\text{Bb}^{\text{MA}7}$

2  $\text{C mi}^{\text{MA}7}$   $\text{D mi}^{\text{b}5}$   $\text{G}^7$   $\text{C mi}^{\text{MA}7}$   $\text{G mi}^{\text{b}5}$   $\text{C}^7$   $\text{F mi}^{\text{MA}7}$   $\text{D mi}^{\text{b}5}$   $\text{G}^7$   $\text{C mi}^{\text{MA}7}$

3  $\text{G}^{\Delta 7}$   $\text{G}^6$   $\text{A}^{-7}$   $\text{D}^7$   $\text{Bb}^{\Delta 7}$   $\text{Bb}^6$   $\text{C}^{-7}$   $\text{F}^7$   $\text{Bb}^{\Delta 7}$   $\text{Bb}^6$   $\text{A}^{-7}$   $\text{D}^7$   $\text{G}^{\Delta 7}$   $\text{G}^6$

4  $\text{B}^{\phi 7}$   $\text{E}^7$   $\text{A}^{-\Delta 7}$   $\text{A}^{-6}$   $\text{D}^{-7}$   $\text{G}^7$   $\text{C}^{\Delta 7}$   $\text{C}^6$   $\text{C}^{\#-7}$   $\text{F}^{\#7}$   $\text{B}^{\Delta 7}$   $\text{B}^6$   $\text{B}^{\phi 7}$   $\text{E}^7$   $\text{A}^{-\Delta 7}$   $\text{A}^{-6}$

5 Swing  $\text{Emi}^7$   $\text{A}^7$   $\text{Emi}^7$   $\text{A}^7$   $\text{D}^{\text{MA}7}$   $\text{D}^6$   $\text{D}^{\text{MA}7}$   $\text{D}^6$

6  $\text{F}^{-\Delta 7}$   $\text{F}^{-6}$   $\text{G}^{\phi 7}$   $\text{C}^7$   $\text{G}^{\phi 7}$   $\text{C}^7$   $\text{F}^{-\Delta 7}$   $\text{F}^{-6}$

**MELODIES WITH CHORDS**

7  $\text{G}^{\text{MA}7}$   $\text{G}^6$   $\text{Ami}^7$   $\text{D}^7$   $\text{Ami}^7$   $\text{D}^7$   $\text{G}^{\text{MA}7}$   $\text{G}^6$

8  $\text{F}^{\#-\Delta 7}$   $\text{F}^{\#-6}$   $\text{G}^{\# \phi 7}$   $\text{C}^{\#7}$   $\text{G}^{\# \phi 7}$   $\text{C}^{\#7}$   $\text{F}^{\#-\Delta 7}$   $\text{F}^{\#-6}$   $\text{G}^{\# \phi 7}$   $\text{C}^{\#7}$   $\text{G}^{\# \phi 7}$   $\text{C}^{\#7}$   $\text{F}^{\#-\Delta 7}$   $\text{F}^{\#-6}$

9  $\text{D}^{-7}$   $\text{G}^7$   $\text{C}^{\Delta 7}$   $\text{C}^6$   $\text{F}^{\# \phi 7}$   $\text{B}^7$   $\text{E}^{-\Delta 7}$   $\text{E}^{-6}$   $\text{E}^{\phi 7}$   $\text{A}^7$   $\text{D}^{-\Delta 7}$   $\text{D}^{-6}$   $\text{D}^{\phi 7}$   $\text{G}^7$   $\text{C}^{-\Delta 7}$   $\text{C}^{-6}$

B<sup>ø7</sup> E<sup>7</sup> A<sup>-Δ7</sup> A<sup>-6</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>Δ7</sup> F<sup>6</sup> D<sup>-7</sup> G<sub>4</sub><sup>7</sup> G<sup>7</sup> C<sup>Δ7</sup> C<sup>6</sup>

Swing F<sup>MA7</sup> E<sup>mi</sup><sup>7b5</sup> A<sup>7</sup> D<sup>mi</sup><sup>6</sup> <sup>1</sup>E<sup>bmi</sup><sup>7</sup> A<sup>b7</sup> D<sup>bMA7</sup>

B<sup>bmi</sup><sup>7</sup> E<sup>b7</sup> <sup>2</sup>A<sup>bmi</sup><sup>7</sup> D<sup>b7</sup> G<sup>bMA7</sup> G<sup>mi</sup><sup>7</sup> C<sup>7</sup> F<sup>6</sup>

**MELODIES**

11

12

13

14

15

Swing

16

**Assignments for lesson 11a:**

1. . . . **Review** for test.
2. . . . **Written work:** write out EXERCISES # \_\_\_\_\_.  
This is due next class (11A).

## Lesson 11: test

### Performance

1. **Play** *Progression #1* in the following keys: \_\_\_\_\_.  
*Progression #2* in the following keys: \_\_\_\_\_.  
*Progression #3* in the following keys: \_\_\_\_\_.  
*Progression #4* in the following keys: \_\_\_\_\_.
2. **Play** *II-V-I Pattern A* or *II-V-I Pattern B*.
3. **Play** *Strutting With Some Stretto, Parallel Lines, Bossa Nova Fácil II, Major/Minor Mix I, Fantasia Cubana, Balladette* and/or \_\_\_\_\_.

### Analysis

Be prepared to analyze any piece or example in lessons 8-10. If the test piece is from outside the lesson material, it will be similar in nature.

### Harmonization Exercises

Be prepared to find satisfactory solutions to harmonization exercises similar to those found at the end of lessons 8-10. This work will be done in part on paper and in part at the keyboard.

## Assignment for Lesson 12A:

### Working with Fakebooks and Leadsheets

**Fakebooks** are compilations of songs in a do-it-yourself format. Melodies are written out in full while harmonies are given in chord symbol format. The accompaniment has to be made up (faked) from the chord symbols. A piece written out in this format is called a **leadsheet** since only the lead line (melody) is given. Fakebooks exist for all genres of music. Ones can be found that contain jazz, pop, classical or various ethnic pieces. They are used where rehearsal time is minimal and improvisational skills are assumed.

In Appendix Three, a number of jazz standards are given that illustrate *Progressions #1-12*. In preparation for Lesson 12A, look at the following leadsheets in Appendix Three:

*Another Star*  
*I'm Old-Fashioned*  
*Take Five*  
*Autumn Leaves*  
*Lady Bird*  
*Cherokee*

In these six songs are examples of each of the progressions that we have looked at. *Progression #1* is not to be found in its entirety, but passages of stepwise motion do exist.

Try to find some examples of *Progressions #1-4* and come prepared to play them with the correct harmonies using the chord building method that we have studied and used for the harmonization exercises.

## Lesson 12: turnaround progressions

### Progression #5: I-VI-II-V (Turnaround)

[See Appendix Two for alternative rhythms]

Musical notation for Progression #5: I-VI-II-V (Turnaround) in C major, measures 1-4. The notation shows a grand staff with treble and bass clefs. The first four measures are: I (C major), VI (F major), II (D minor), and V (G major). The bass line consists of quarter notes: C2, F2, Bb2, G2, F2, C2.

Musical notation for Progression #5: I-VI-II-V (Turnaround) in C major, measures 5-8. The notation shows a grand staff with treble and bass clefs. The last four measures are: VI (F major), II (D minor), V (G major), and I (C major). The bass line consists of quarter notes: F2, Bb2, G2, F2, C2, F2, Bb2, G2.

The **turnaround** progression, I-VI-II-V, is used for many different purposes. It is often used at the end of a song to lead back to the beginning (see the end of *I'm Old Fashioned*, *Blame It On My Youth* or *My Romance* in Appendix Three). It is also used for introductions or open-ended vamps. Additionally, it can serve as the harmonic underpinning of a phrase of a song, or, as in the case of *Blue Moon* (Appendix Three), be the sole harmonic progression in a complete section of a song. The progression may appear as I-VI-II-V or as II-V-I-VI (compare the A section of *Blue Moon* with the B section).

It is important to note that it is standard in the minor turnaround progression to use the VI chord borrowed from melodic minor,  $\text{VI}^{\text{mi}7\flat5}$  (not  $\flat\text{VI}^{\text{MA}7}$  from natural minor).

A  $\text{I}^{\text{MA}7}\text{-I}^{\flat6}\text{-II}^{\text{mi}7}\text{-V}^7\text{-I}^{\text{MA}7}$  progression is very similar to the turnaround progression  $\text{I}^{\text{MA}7}\text{-VI}^{\text{mi}7}\text{-II}^{\text{mi}7}\text{-V}^7\text{-I}^{\text{MA}7}$ . Reasons for using the VI chord include regularizing or otherwise changing the harmonic rhythm, altering the bass line, or adding a new harmonic color.

### Analysis

1. Locate examples of *Progressions #1-4* in the following songs in Appendix Three: *I'm Old-Fashioned*, *Another Star*, *Take Five*, *Autumn Leaves*, *Lady Bird*, and *Cherokee*.
2. Besides finding examples of *Progression #5* in *Blue Moon*, look for them in *I'm Old Fashioned* and *Easy Living* (Appendix Three).
3. Compare the first two measures of *Progression #5* with measures 3 and 4. How are the  $\text{VI}^{\text{mi}7}$  chord and  $\text{I}^{\flat6}$  related? Why and when might they be interchangeable?

### Performance

1. Play *Progression #5* in the keys of \_\_\_\_\_. Write in the roman numerals.
2. Introduce *Major/Minor Mix II* and/or *Melancholy Air*. Analyze their progressions. Write in chord names and roman numerals.



### Major/Minor Mix II

(♩ = ca. 160)

Dennis Luxion

Musical score for Major/Minor Mix II, composed by Dennis Luxion. The piece is in common time (C) and features a piano accompaniment. The first system shows the right hand with a melody starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The left hand provides a harmonic accompaniment with chords. The second system continues the melody with quarter notes B4, A4, G4, and F4, followed by a half note E4. The left hand accompaniment includes chords and a bass line. The score includes dynamic markings of *mp* and *p*, and fingering numbers 1, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1.

### Melancholy Air

(♩ = ca. 80)

Dennis Luxion

Musical score for Melancholy Air, composed by Dennis Luxion. The piece is in common time (C) and features a piano accompaniment. The first system shows the right hand with a melody starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The left hand provides a harmonic accompaniment with chords. The second system continues the melody with quarter notes B4, A4, G4, and F4, followed by a half note E4. The left hand accompaniment includes chords and a bass line. The score includes dynamic markings of *mp* and *p*, and fingering numbers 4, 3, 2, 1.

### Assignments for lesson 12b:

1. . . . Practice Progression #5 in the keys of \_\_\_\_\_.
2. . . . Review Progressions # \_\_\_\_\_ in the keys of \_\_\_\_\_.
3. . . . Practice Major/Minor Mix II and/or Melancholy Air.

### Progression #6: III-VI-II-V (Alternate Turnaround)

[See Appendix Two for alternative rhythms]

In a turnaround progression, III can often substitute for I. In situations where the progression is repeated, this helps to relieve the monotony or predictability. For an example see *Peri's Scope* (Appendix Three). In minor, if this substitution is made, then the VI chord should be borrowed from harmonic minor,  $\flat VI^{MA7}$ , making the progression  $\flat III^{MA7} - \flat VI^{MA7} - II_{mi}^{7\flat 5} - V^7 - I_{mi}^{MA7}$ .

### Performance

1. Play *Progression #6* in the keys of \_\_\_\_\_. Write in the roman numerals.
2. Play *Five Finger Exercise* and *Five Finger Exercise in Minor* in Appendix One. These are seventh chord reharmonizations of the studies found at the beginning of Keyboard I. Analyze their progressions. Play them in the following keys: \_\_\_\_\_.
3. Introduce *Left Hand Tune* and/or *Stepping Up*. Write in the chord names and roman numerals. Analyze their progressions. Does *Stepping Up* include the progression III-VI-II-V or only a series of II-V progressions?

### Left Hand Tune

(♩ = ca. 88) Pop ballad

Dennis Luxion

*mf* bring out left hand melody

# Stepping Up

(♩ = ca. 108)

Dennis Luxion

Musical score for 'Stepping Up' in G major, 2/4 time. The score consists of two systems of piano accompaniment. The first system starts with a mezzo-piano (*mp*) dynamic and includes fingering numbers 2, 1, 3, 1, 3, 1, 5, 3, 1. The second system begins with a mezzo-forte (*mf*) dynamic, includes a *cresc.* marking, and reaches a forte (*f*) dynamic. It features a hairpin crescendo and concludes with a decrescendo and fingering numbers 5, 3, 1.

## Analysis

Analyze and discuss the harmonies of *Ballade à Quatre*. Write in chord names and roman numerals.

# Ballade à Quatre

(♩ = ca. 160) Chantant librement

Dennis Luxion

Musical score for 'Ballade à Quatre' in B-flat major, 4/4 time. The score is divided into four systems of piano accompaniment. The first system starts with a piano (*p*) dynamic. The second system begins with a mezzo-forte (*mf*) dynamic. The third system starts with a piano (*p*) dynamic and includes a mezzo-piano (*mp*) dynamic. The fourth system begins with a mezzo-forte (*mf*) dynamic and concludes with a *rit.* (ritardando) marking and a mezzo-piano (*mp*) dynamic.

**EXERCISES**

Write and/or play the following exercises as specified by the instructor.

II $\text{mi}^7$  – V $^7$  – I $\Delta^7$  – VI $\text{mi}^7$  or I $\Delta^7$  – VI $\text{mi}^7$  – II $\text{mi}^7$  – V $^7$  in these major keys: \_\_\_\_\_

II $\phi^7$  – V $^7$  – I $\text{mi}^{\Delta^7}$  – VI $\phi^7$  or I $\text{mi}^{\Delta^7}$  – VI $\phi^7$  – II $\phi^7$  – V $^7$  in these minor keys: \_\_\_\_\_

**CHORDS WITH RHYTHMS**

1  $\text{Bmi}^7$   $\text{E}^7$   $\text{C\#mi}^7$   $\text{F\#mi}^7$   $\text{Bmi}^7$   $\text{E}^7$   $\text{A}^{\text{MA}7}$   $\text{A}^6$

2  $\text{Bb}^{\Delta 7}$   $\text{G}^{-7}$   $\text{C}^{-7}$   $\text{F}^7$   $\text{Bb}^{\Delta 7}$   $\text{Bb}^6$   $\text{A}^{\phi 7}$   $\text{D}^7$   $\text{G}^{-\Delta 7}$   $\text{E}^{\phi 7}$   $\text{A}^{\phi 7}$   $\text{D}^7$   $\text{G}^{-\Delta 7}$   $\text{G}^{-6}$

3  $\text{E}^{\text{mi}^{\text{MA}7}}$   $\text{C\#mi}^{\text{7b}5}$   $\text{F\#mi}^{\text{7b}5}$   $\text{B}^7$   $\text{F\#mi}^{\text{7b}5}$   $\text{B}^7$   $\text{E}^{\text{mi}^{\text{MA}7}}$   $\text{E}^{\text{mi}^6}$

4  $\text{C}^{\text{MA}7}$   $\text{A}^{\text{mi}^7}$   $\text{D}^{\text{mi}^7}$   $\text{G}^7$   $\text{E}^{\text{mi}^7}$   $\text{A}^{\text{mi}^7}$   $\text{D}^{\text{mi}^7}$   $\text{G}^7$   $\text{C}^6$

5  $\text{F\#mi}^7$   $\text{Bmi}^7$   $\text{E}^{\text{mi}^7}$   $\text{A}^7$   $\text{E}^{\text{bmi}^7}$   $\text{A}^{\text{b}7}$   $\text{D}^{\text{bMA}7}$   $\text{E}^{\text{mi}^7}$   $\text{A}^7$   $\text{D}^{\text{MA}7}$

6 Swing  $\text{Fmi}^7$   $\text{Bb}^7$   $\text{Eb}^{\text{MA}7}$   $\text{Cmi}^7$   $\text{C\#mi}^7$   $\text{F\#}^7$   $\text{B}^{\text{MA}7}$   $\text{G\#mi}^7$   $\text{Fmi}^7$   $\text{Bb}^7$   $\text{Eb}^{\text{MA}7}$

**MELODIES WITH CHORDS**

7  $\text{Dmi}^7$   $\text{G}^7$   $\text{E}^{\text{mi}^7}$   $\text{A}^{\text{mi}^7}$   $\text{Dmi}^7$   $\text{G}^7$   $\text{C}^{\text{MA}7}$   $\text{C}^6$

8  $\text{Fmi}^{\text{MA}7}$   $\text{Dmi}^{\text{7b}5}$   $\text{Gmi}^{\text{7b}5}$   $\text{C}^7$   $\text{Fmi}^{\text{MA}7}$   $\text{Gmi}^{\text{7b}5}$   $\text{C}^7$   $\text{Fmi}^{\text{MA}7}$   $\text{Fmi}^6$

9  $\text{Fmi}^7$   $\text{Bb}^7$   $\text{Gmi}^7$   $\text{Cmi}^7$   $\text{Fmi}^7$   $\text{Bb}^7$   $\text{Eb}^{\text{MA}7}$   $\text{Eb}^6$



## Lesson 13: extended turnaround progressions

**Progression #7: I-II-III-VI-II-V (Extended Turnaround)**

[See Appendix Two for alternative rhythms]

This progression, I-II-III-VI-II-V-I, combines stepwise movement with the circle of fifths movement of the turnaround progression III-VI-II-V-I. This creates a longer harmonic phrase and introduces the concept of using passing chords (in this case, the II chord which is used to connect I and III).

The progressions illustrated in this text are based on functional harmony: the establishing of tonal centers through the use of cadences, and the relationships between the chords used for that purpose. While certain progressions, such as II-V-I, have important roles in the establishment of tonal centers, other progressions or chords may be purely decorative or elaborative. One progression that was a favorite of Bill Evans is II-III-IV-V. Used in place of II-V, this is an example of the use of stepwise movement to decorate a simple functional progression. The progression II-III-IV-V may be found at the end of Bill Evans' tune *Peri's Scope* (Appendix Three).

**Performance**

1. Play *Progression #7* in the keys of \_\_\_\_\_. Write in the roman numerals.
2. Review *Progressions #5-6* in the keys of \_\_\_\_\_.
3. Review *Major/Minor Mix II*, *Melancholy Air*, *Stepping Up* and/or *Left Hand Tune*.
4. Introduce *A Sad Tale* and/or *The Long And Short Of It*. Analyze the progressions and write in the chord names and roman numerals. Explain why there are two different chords on degree VI in *A Sad Tale*.

**A Sad Tale**

(♩ = ca. 144)

Dennis Luxion

## The Long And Short Of It

Quietly expressive (♩ = ca. 200)

Dennis Luxion

Musical score for 'The Long And Short Of It' in G major, 7/8 time. The piece is marked 'Quietly expressive' with a tempo of approximately 200 beats per minute. The score consists of two staves: a treble staff with a melodic line and a bass staff with a piano accompaniment. The piano part begins with a piano (*p*) dynamic. The melody features a prominent eighth-note pattern with a fermata over the first two measures.

## Analysis

Analyze *Calyptic*. Locate all examples of the progression I-II-III-VI-II-V. How has this progression been modified by 1) the addition of chords and 2) the replacement of some chords with others?

## Calyptic

(♩ = ca. 112)

Dennis Luxion

Musical score for 'Calyptic' in G major, common time. The piece is marked 'mf' (mezzo-forte). The score consists of two staves: a treble staff with a melodic line and a bass staff with a piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic. The melody features a prominent eighth-note pattern with a fermata over the first two measures. The score is divided into three systems, each with two staves. The final measure of the third system is marked with a forte (*f*) dynamic and a fermata.

## Assignments for lesson 13b:

1. . . . Practice Progression #7 in the keys of \_\_\_\_\_.
2. . . . Review Progressions #5-6 in the keys of \_\_\_\_\_.
3. . . . Practice *A Sad Tale* and/or *The Long And Short Of It*.
4. . . . Review *Major/Minor Mix II*, *Melancholy Air*, *Stepping Up* and/or *Left Hand Tune*.

**Progression #8: I-IV-III-VI-II-V (major only)**

[See Appendix Two for alternative rhythms]

This progression is just a slight variation of the last one. Since the progression opens I-IV-III, rather than I-II-III, it is more based on the circle of fifths than on stepwise motion.

**Performance**

1. Play *Progression #8* in the keys of \_\_\_\_\_. Write in the roman numerals.
2. Review *Progressions #5-7* in the keys of \_\_\_\_\_.
3. Review *Major/Minor Mix II*, *Melancholy Air*, *Stepping Up*, *Left Hand Tune*, *A Sad Tale* and/or *The Long And Short Of It*.
4. Introduce *It's An Easy Waltz*. Discuss the form and harmonies. Write in the chord names and roman numerals.

**It's An Easy Waltz**

Swing (♩ = ca. 120)

Dennis Luxion



## Analysis

1. Analyze *Blame It On My Youth* and *My Romance* in Appendix Three. Locate any uses of *Progressions #7-8*. Show how these progressions have been modified to fit the melodies of the songs.
2. Analyze *Brasiliانا*. Locate all examples of *Progressions #7-8*. What other progressions are used that we have studied? Discuss the progression in the second ending and how it works.

The harmonic rhythm changes in the piece. Discuss the effect of that change and its relation to form.

## Brasiliانا

(♩ = ca. 180)

Dennis Luxio

The musical score for "Brasiliانا" is written for piano in G major and common time. It consists of five systems of music. The first system begins with a half rest in the right hand and a bass line. Dynamics include *mp* and *mf*. The second system continues the bass line with *p* dynamics. The third system features a forte (*f*) dynamic. The fourth system includes first and second endings. The fifth system shows a crescendo from *p* to *f*, with a 5/2 time signature change indicated above the staff.

**EXERCISES**

Write and/or play the following exercises as specified by the instructor.

I $\Delta^7$  – II $mi^7$  – III $mi^7$  – VI $mi^7$  – II $mi^7$  – V $^7$  – I $\Delta^7$  – I $^6$  in these major keys: \_\_\_\_\_

Imi $\Delta^7$  – II $\emptyset^7$  –  $\flat$ III $\Delta^7$  –  $\flat$ VI $\Delta^7$  – II $\emptyset^7$  – V $^7$  – Imi $\Delta^7$  – Imi $^6$  in these minor keys: \_\_\_\_\_

**CHORDS WITH RHYTHMS**

1 F $^{MA7}$  G $mi^7$  A $mi^7$  D $mi^7$  G $mi^7$  C $^7$  F $^{MA7}$  F $^6$

2 B $mi^{MA7}$  C $\sharp mi^{\flat 5}$  D $^{MA7}$  G $^{MA7}$  C $\sharp mi^{\flat 5}$  F $\sharp^7$  B $mi^{MA7}$  B $mi^6$

3 B $\flat^{MA7}$  E $\flat^{MA7}$  D $mi^7$  G $mi^7$  C $mi^7$  F $^7$  B $\flat^{MA7}$  B $\flat^6$

4 E $^{MA7}$  F $\sharp mi^7$  G $\sharp mi^7$  F $\sharp mi^7$  E $^{MA7}$  F $\sharp mi^7$  G $\sharp mi^7$  C $\sharp mi^7$  F $\sharp mi^7$  B $^7$  E $^{MA7}$

5 B $\flat^{-\Delta 7}$  C $\emptyset^7$  D $\flat^{\Delta 7}$  G $\flat^{\Delta 7}$  C $\emptyset^7$  F $^7$  B $\flat^{-\Delta 7}$  B $\flat^{-7}B\flat^{-6}$

6 Swing C $^{MA7}$  F $^{MA7}$  E $mi^7$  A $mi^7$  E $\flat mi^7$  A $\flat^7$  D $mi^7$  G $^7$  C $^{MA7}$

**MELODIES WITH CHORDS**

7 E $\flat^{MA7}$  F $mi^7$  G $mi^7$  C $mi^7$  F $mi^7$  B $\flat^7$  E $\flat^{MA7}$  E $\flat^6$

8 A $mi^{MA7}$  B $mi^{\flat 5}$  C $^{MA7}$  F $^{MA7}$  B $mi^{\flat 5}$  E $^7$  A $mi^{MA7}$  A $mi^6$

9 C $mi^{MA7}$  D $mi^{\flat 5}$  E $\flat^{MA7}$  A $\flat^{MA7}$  D $mi^{\flat 5}$  G $^7$  C $mi^{MA7}$  C $mi^6$

10  $A^{MA7}$   $B_{mi}^7$   $C\sharp_{mi}^7$   $F\sharp_{mi}^7$   $B_{mi}^7$   $E^7$   $A^{MA7}$   $A^6$

11  $G^{MA7}$   $C^{MA7}$   $B_{mi}^7$   $E_{mi}^7$   $A_{mi}^7$   $D^7$   $Gdim^7$   $G^{MA7}$

12 *N.C.*  $C^{MA7}$   $A_{mi}^7$   $D_{mi}^7$   $G^7$   $C^{MA7}$  *N.C.*  $F^{MA7}$   $E_{mi}^7$   $A_{mi}^7$   $D_{mi}^7$   $G^7$   $C^{MA7}$

**MELODIES**

13

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**Assignments for lesson 14a:**

1. . . . **Practice** *It's An Easy Waltz*.
2. . . . **Review** *Major/Minor Mix II, Melancholy Air, Stepping Up, Left Hand Tune, A Sad Tale and/or The Long And Short Of It*.
3. . . . **Practice** *Progression #8* in the keys of \_\_\_\_\_.
4. . . . **Review** *Progressions #5-#7* in the keys of \_\_\_\_\_.
5. . . . **At the keyboard:** work out and be able to perform EXERCISES # \_\_\_\_\_.
6. . . . **Written work:** write out EXERCISES # \_\_\_\_\_.

This is due next class (14A).

## Lesson 14: chromatic progressions

### Progression #9: Chromatic Walkdown

[See Appendix Two for alternative rhythms]

Up to this point, the chord progression examples have used purely diatonic harmonies. These two chord progressions illustrate the use of some types of chromaticism. In *Progression #9*, the bass walks down chromatically from #IV to I. Because of similarities with the extended turnaround and the diatonic circle of fifths, the “chromatic walkdown” can sometimes be used in their stead (see *Down and Around* below or *Let’s Go Fishing* in Appendix One). Show what these similarities are.

For other examples of this progression, see *That’s All* in Appendix Three and *Carnaval Eterno* below.

### Progression #10: Chain of Dominants

[See Appendix Two for alternative rhythms]

In *Progression #10*, the chromaticism appears in the top two voices. Note that the third/seventh pair is moving down chromatically while the bass is moving around the circle of fifths. This progression is a chain of dominant sevenths. For an examples of this progression, see *Rosetta* (Appendix Three), *Mountaineer* (Appendix One), and *Count Me In!* and *Shout It Out!* in lesson 14B.

#### Tritone Substitutions

Since dominant chords a tritone apart share the same third and seventh, they are often used interchangeably. A dominant seventh that replaces its counterpart at the tritone is called a **tritone substitution**. In *Progression #9*, note the use of a tritone substitution for the dominant and its enharmonic spelling. What chord is used and how should it be spelled? Is there any reason for the enharmonic spelling?

Because *Progression #10* is a chain of dominant seventh chords, it is open to much tritone substitution. In the song *Rosetta*, is there any chord that could rightfully be considered a tritone substitution?

Dominant chords, or their tritone substitutions, may also be introduced into the progressions previously studied as **secondary dominants** (i.e., dominants of scale degrees other than I). These secondary dominants could either replace chords of the progression or be added to them. In the case of a II-V-I, we could have II<sup>7</sup>-V<sup>7</sup>-I<sup>MA7</sup> (replacement) or II<sup>7</sup>-II<sup>mi7</sup>-V<sup>7</sup>-I<sup>MA7</sup> (addition) or II<sup>mi7</sup>-♭VI<sup>7</sup>-V<sup>7</sup>-I<sup>MA7</sup> (addition/tritone substitution).

## Performance

1. Play *Progressions #9-10* in the keys of \_\_\_\_\_. Write in the roman numerals.
2. Introduce *Carnaval Eterno* and *Down And Around*. Analyze and discuss their chord progressions. Write in chord names and roman numerals. In *Down And Around*, note how virtually the same melody is harmonized in two different ways. Discuss.

### Carnaval Eterno

(♩ = ca. 96) Joyously

Dennis Luxion

Musical score for *Carnaval Eterno*. The score is in 2/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system starts with a piano (*p*) dynamic and a crescendo (*cresc. poco a poco*). The second system includes a first ending marked "1-3 repeat 3X or until euphoric" and a second ending marked "4 to end". Dynamics range from *f* to *ff*.

### Down And Around

(♩ = ca. 108)

Dennis Luxion

Musical score for *Down And Around*. The score is in 2/4 time and D major. It consists of two systems of piano accompaniment. The first system starts with a mezzo-piano (*mp*) dynamic. The melody in the right hand features fingerings 1, 4, 2, 1. The score ends with a double bar line.

## Assignments for lesson 14b:

1. . . . **Practice** *Progressions #9-10* in the keys of \_\_\_\_\_.
2. . . . **Review** *Progressions #5-8* in the keys of \_\_\_\_\_.
3. . . . **Practice** *Carnaval Eterno* and/or *Down And Around*.
4. . . . **Review** *Major/Minor Mix II*, *Melancholy Air*, *Stepping Up*, *Left Hand Tune*, *A Sad Tale*, *The Long And Short Of It* and/or *It's An Easy Waltz*.

### Progression #11: Diminished Seventh Turnaround (major only)

[See Appendix Two for alternative rhythms]

### Progression #12: IV-#IV-I (major only)

[See Appendix Two for alternative rhythms]

These two short chord progressions illustrate some uses of diminished seventh chords. In *Progression #11*, diminished sevenths are used as secondary dominants.  $\#I^{07}$  and  $\#II^{07}$  resolve to  $II^{mi7}$  and  $III^{mi7}$  respectively, each of the diminished chords functioning as the  $VII^{07}$  of the target chord. Although they are root position chords, the diminished sevenths create the same bass line that first inversion dominant sevenths would. Note the similarity between this progression and I-VI-II-V-III (*Progressions #5-6*). For examples of this progression see *Easy Living* (Appendix Three) and *Penguins* (Appendix One).

*Progression #12* is a very common harmonic sequence:  $IV^6-\#IV^{07}-I^6/V$ . This progression not only includes an inversion,  $I^6/V$ , but for voiceleading reasons, this chord consists of the fifth plus the third and sixth of the chord - no root. Show how this progression is similar to  $II^7-\#II^{07}-III^7$ . For an example of this progression see *Solitude* (Appendix Three).

## Performance

1. Play *Progressions #11-12* in the keys of \_\_\_\_\_. Write in the roman numerals.
2. Introduce *Count Me In!* and *Shout It Out!*. Analyze and discuss their chord progressions. Write in chord names and roman numerals.

### Shout It Out!

(♩ = ca. 92) Swing

Dennis Luxion

# Count Me In!

(♩ = ca. 160) Swing

Dennis Luxion

The musical score for 'Count Me In!' is presented in two systems. The first system consists of two staves (treble and bass clef) with a 4/4 time signature. The melody in the treble clef starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The bass clef accompaniment begins with a half rest, followed by a series of chords and eighth notes. Dynamics include *mf* and *p*. The second system continues the piece, featuring a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to the beginning, while the second ending concludes the piece with a final chord and a fermata.

## Analysis

### Varying Dominant Seventh Chords

As we have seen, a dominant seventh may occasionally be replaced by another dominant seventh which shares the same third and seventh (tritone substitution). There are other ways in which dominant chords may be varied. II-V progressions may be thought of as a unit which may be replaced by the V chord alone. Likewise a V chord may be replaced by a II-V.

In a similar manner the predominant function of II could be taken up by a suspended fourth version of the V<sup>7</sup> chord. Note that a IImi<sup>7</sup>-V<sup>7</sup>-I<sup>MA7</sup> progression varies from a V<sup>7</sup>sus4-V<sup>7</sup>-I<sup>MA7</sup> progression only in the bass note of the first chord.

A chord progression diagram showing two systems of chords. The first system consists of six chords: Dmi<sup>7</sup>, G<sup>7</sup>, C<sup>MA7</sup>, G<sup>7</sup><sub>sus4</sub>, G<sup>7</sup>, and C<sup>MA7</sup>. The second system consists of six chords: IImi<sup>7</sup>, V<sup>7</sup>, IMA<sup>7</sup>, V<sup>7</sup><sub>sus4</sub>, V<sup>7</sup>, and IMA<sup>7</sup>. The chords are shown in both treble and bass clefs, illustrating the relationship between the two progressions.

As a case study, let us begin with a basic turnaround progression, I-VI-II-V-(I). In purely diatonic harmonies this progression would be I<sup>MA7</sup>-VIImi<sup>7</sup>-IImi<sup>7</sup>-V<sup>7</sup>-(I<sup>MA7</sup>). In a frequently used variation of this progression secondary dominants (V<sup>7</sup>/II and V<sup>7</sup>/V) replace the VI and II chords.

A chord progression diagram showing two systems of chords. The first system consists of eight chords: C<sup>MA7</sup>, Ami<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, C<sup>MA7</sup>, A<sup>7</sup>, D<sup>7</sup>, and G<sup>7</sup>. The second system consists of eight chords: IMA<sup>7</sup>, VIImi<sup>7</sup>, IImi<sup>7</sup>, V<sup>7</sup>, IMA<sup>7</sup>, VI<sup>7</sup>, II<sup>7</sup>, and V<sup>7</sup>. The chords are shown in both treble and bass clefs, illustrating the use of secondary dominants in a turnaround progression.

This new turnaround progression, I<sup>MA7</sup>-VI<sup>7</sup>-II<sup>7</sup>-V<sup>7</sup>-(I<sup>MA7</sup>) can be varied in a number of ways.

- 1) the dominant seventh chords could be replaced by II-V's.
- 2) the dominant seventh chords could be prefaced by suspended fourth chords.
- 3) tritone substitutions could be made. Explain how B<sup>mi7</sup>-E<sup>b7</sup> could replace A<sup>7</sup>.

$C^{MA7}$   $E^{mi7}A^7$   $A^{mi7}D^7$   $D^{mi7}G^7$  |  $C^{MA7}$   $A_4^7$   $A^7$   $D_4^7$   $D^7$   $G_4^7$   $G^7$  |  $C^{MA7}$   $E^b7$   $A^b7$   $D^b7$

IMA7  $III^{mi7}7$  VI7  $V^{mi7}7$  II7  $IImi7$  V7 | IMA7  $VI7_4$  VI7  $II7_4$  II7  $V7_4$  V7 | IMA7  $bIII7$   $bVI7$   $bII7$

### Culmination Study: *Cascades*

The following piece, *Cascades*, includes most of the progressions that we have studied. Discuss the form. How do harmony and form interact. Write in the chord names and roman numerals. Look for examples of the following progressions: #2 and/or #3, #4 and/or *II-V-I Pattern A*, #5 and/or #6, #7 and/or #8, #9,

## Cascades

(♩ = ca. 152)

Dennis Luxion



The first system of musical notation for 'Cascades' consists of two staves. The right-hand staff (treble clef) features a melodic line with eighth notes and quarter notes, including accidentals such as flats and naturals. The left-hand staff (bass clef) provides a rhythmic accompaniment with eighth notes and quarter notes.

The second system continues the piece. The right-hand staff has a melodic line with a dynamic marking of *mf* (mezzo-forte) and includes a sharp sign. The left-hand staff continues with eighth and quarter notes.

The third system includes a dynamic marking of *mp* (mezzo-piano) in the left hand. The right-hand staff has a melodic line with a dynamic marking of *poco f* (poco fortissimo) and a *rit.* (ritardando) instruction. The left-hand staff continues with eighth and quarter notes.

The fourth system begins with the instruction *a tempo*. The right-hand staff has a melodic line with a flat and a sharp. The left-hand staff continues with eighth and quarter notes.

The fifth system features a dynamic marking of *mf* (mezzo-forte) in the left hand. The right-hand staff has a melodic line with a sharp and a flat. The left-hand staff continues with eighth and quarter notes.

The sixth system includes the instruction *dim. al fine* (diminuendo to the end) in the left hand. The right-hand staff has a melodic line with a flat. The left-hand staff continues with eighth and quarter notes.

The seventh system includes a dynamic marking of *p* (piano) in the left hand and a *rit.* (ritardando) instruction. The right-hand staff has a melodic line with a sharp and a flat. The left-hand staff continues with eighth and quarter notes.

**EXERCISES**

Write and/or play the following exercises as specified by the instructor.

#IV $\emptyset^7$  – IVmi $^6$  – III $\text{mi}^7$  –  $\flat$ III $\text{dim}^7$  – II $\text{mi}^7$  –  $\flat$ II $^7\flat 5$  – I $\Delta^7$  – I $^6$  in these keys: \_\_\_\_\_

I $\Delta^7$  – #I $\text{dim}^7$  – II $\text{mi}^7$  – #II $\text{dim}^7$  – III $\text{mi}^7$  – VI $^7$  – II $^7$  – V $^7$  – I $\Delta^7$  – I $^6$  in these keys: \_\_\_\_\_

**CHORDS WITH RHYTHMS**

Exercise 1: Treble clef, 3/4 time signature. Chords: Ab $^6$ , A $\text{dim}^7$ , B $\flat$ mi $^7$ , B $\text{dim}^7$ , Cmi $^7$ , Eb $^7$ , Ab $\text{MA}^7$ , Ab $^6$ .

Exercise 2: Treble clef, common time signature. Chords: D $\text{MA}^7$ , Bmi $^7$ , E $\text{mi}^7$ , E $\sharp$  $\text{dim}^7$ , F $\sharp$ mi $^7$ , B $^7$ , E $^7$ , A $^7$ , D $\text{MA}^7$ , D $^6$ .

Exercise 3: Treble clef, 6/8 time signature. Chords: G $\text{MA}^7$ , A $^-7$ , B $^-7$ , C $\sharp$  $\emptyset^7$ , C $^-6$ , B $^-7$ , B $\flat$  $\emptyset^7$ , A $^-7$ , Ab $^7\flat 5$ , G $\text{MA}^7$ , G $^6$ .

Exercise 4: Treble clef, common time signature, Swing feel. Chords: C $\text{MA}^7$ , F $^7$ , B $\flat^7$ , Eb $^7$ , Ab $^7$ , Db $^7$ , C $^6$ .

Exercise 5: Treble clef, common time signature. Chords: E $\emptyset^7$ , Eb $^-6$ , D $^-7$ , Db $\emptyset^7$ , Cmi $^7$ , C $\flat$  $^7\flat 5$ , B $\flat$  $\text{MA}^7$ , B $\flat^6$ .

Exercise 6: Treble clef, common time signature, Swing feel. Chords: C $\text{MA}^7$ , Dmi $^7$ , E $\text{mi}^7$ , F $\sharp$ mi $^7\flat 5$ , B $^7$ , E $^7\flat 5$ , A $^7$ , D $^7\flat 5$ , G $^7$ , C $\text{MA}^7\flat 5$ .

**MELODIES WITH CHORDS**

Exercise 7: Treble clef, 3/4 time signature. Chords: A $\emptyset^7$ , Abmi $^6$ , G $^-7$ , F $\sharp$  $\emptyset^7$ , Fmi $^7$ , E $^7$ , Eb $\Delta^7$ , Eb $^6$ .

Exercise 8: Treble clef, common time signature. Chords: B $\flat$  $\text{MA}^7$ , B $\text{dim}^7$ , Cmi $^7$ , C $\sharp$  $\text{dim}^7$ , Dmi $^7$ , G $^7$ , C $^7$ , F $^7$ , B $\flat$  $\text{MA}^7$ , B $\flat^6$ .

Exercise 9: Treble clef, common time signature. Chords: C $\text{MA}^7$ , C $\sharp$  $\text{dim}^7$ , Dmi $^7$ , D $\sharp$  $\text{dim}^7$ , E $\text{mi}^7$ , A $^7$ , Dmi $^7$ , G $^7$ , C $\text{MA}^7$ , C $^6$ .

10 *N.C.*  $A\flat^6$   $A\dim^7$   $E\flat^6/B\flat$   $C\text{mi}^7$   $F^7$   $B\flat^7$   $E\flat^{\text{MA}7}$   $E\flat^6$

Swing  $F\sharp^7$   $B^7$   $E^7$   $A^7$   $D^7$   $G^7$   $D\flat^7 C^{\text{MA}7}$   $C^6$

11  $G\sharp\text{mi}^7$   $G\text{mi}^6$   $F\sharp\text{mi}^7$   $F\dim^7$   $E\text{mi}^{\flat 5}$   $E\flat^7$   $D^{\text{MA}7}$   $D^6$

12

MELODIES

13

14

15

16

Swing

17

18

**Assignments for lesson 15a (review for final):**

1. . . . **Practice** *Shout It Out!* and/or *Count Me In!*.
  2. . . . **Review** *Major/Minor Mix II*, *Melancholy Air*, *Stepping Up*, *Left Hand Tune*, *A Sad Tale*, *The Long And Short Of It*, *An Easy Waltz*, *Carnaval Eterno* and/or *Down And Around*.
  3. . . . **Practice** *Progressions #11-12* in the keys of \_\_\_\_\_.
  4. . . . **Review** *Progressions #5-#10* in the keys of \_\_\_\_\_.
  5. . . . **At the keyboard:** work out and be able to perform EXERCISES # \_\_\_\_\_.
  6. . . . **Written work:** write out EXERCISES # \_\_\_\_\_.
- This is due next class (15A).

## Lesson 15: final exam

### Performance

1. **Play** *Progression #5* in the keys of \_\_\_\_\_.  
*Progression #6* in the keys of \_\_\_\_\_.  
*Progression #7* in the keys of \_\_\_\_\_.  
*Progression #8* in the keys of \_\_\_\_\_.  
*Progression #9* in the keys of \_\_\_\_\_.  
*Progression #10* in the keys of \_\_\_\_\_.  
*Progression #11* in the keys of \_\_\_\_\_.  
*Progression #12* in the keys of \_\_\_\_\_.
2. **Play** *Five Finger Exercise* in the keys of \_\_\_\_\_.  
*Five Finger Exercise in Minor* in the keys of \_\_\_\_\_.
3. **Play** *Major/Minor Mix II, Melancholy Air, Stepping Up, Left Hand Tune, A Sad Tale, The Long And Short Of It, An Easy Waltz, Carnival Eterno, Down And Around, Shout It Out!, Count Me In!* and/or \_\_\_\_\_.

### Analysis

Be prepared to analyze any piece or example in lessons 12-14. If the test piece is from outside the lesson material, it will be similar in nature.

### Harmonization Exercises

Be prepared to find satisfactory solutions to harmonization exercises similar to those found at the end of lessons 12-14. This work will be done in part on paper and in part at the keyboard.



Appendix One: selected reharmonizations from Kybd I & II

Five Finger Exercise

Musical score for Five Finger Exercise in C major, common time. The piece is marked *mf*. The right hand plays a five-finger scale (C-D-E-F-G-A-B-A-G-F-E-D-C) with a half note per finger. The left hand provides a simple harmonic accompaniment with chords: C major, F major, C major, F major, C major, F major, C major, and a final C major chord.

Five Finger Exercise in minor

Musical score for Five Finger Exercise in C minor, common time. The piece is marked *mf*. The right hand plays a five-finger scale (C-B-A-G-F-E-D-E-F-G-A-B-A-G-F-E-D-C) with a half note per finger. The left hand provides a simple harmonic accompaniment with chords: C minor, F major, C minor, F major, C minor, F major, C minor, and a final C minor chord.

Sleeping Beauty

Musical score for Sleeping Beauty in 2/4 time. The right hand features a melodic line with fingerings: 4, 5, 3, 2, 1, 2. The left hand provides a harmonic accompaniment with chords: C major, F major, C major, F major, C major, F major, C major, and a final C major chord.

Virtuosity

Musical score for Virtuosity in C major, common time. The piece is marked *f*. The right hand plays a complex melodic line with fingerings: 1, 3. The left hand provides a harmonic accompaniment with chords: C major, F major, C major, F major, C major, F major, C major, and a final C major chord. The piece includes a *rit. molto* section and ends with a double bar line.

Dance of the Marionettes

Musical score for "Dance of the Marionettes" in 3/4 time, key of B-flat major. The score consists of four systems of piano accompaniment. The first system includes fingerings 3, 4, 5, 1 and a dynamic marking of *p*. The second system ends with a *fine* marking. The third system includes a dynamic marking of *mf*. The fourth system includes a dynamic marking of *mp*, a *f* marking, and a *D.C. al fine* instruction. The right hand features a melodic line with various intervals and a final flourish.

Zum, Zum, Zum!

Musical score for "Zum, Zum, Zum!" in common time, key of D major. The score consists of three systems of piano accompaniment. The first system includes a triplet marking of 3. The second system includes a triplet marking of 2. The third system includes a triplet marking of 3. The right hand features a simple melodic line with a triplet of eighth notes.

**Practice Harmonization**

Musical score for "Practice Harmonization" in G major, common time. The score consists of two systems of piano accompaniment. The first system has four measures with fingerings: 1, 2, 3, 5, 2 in the first measure; 3, 2 in the second; 4, 5, 1 in the third; and no fingerings in the fourth. The second system has four measures with fingerings: 5, 2 in the first; 5, 2 in the second; and no fingerings in the third and fourth. The bass line consists of chords in the left hand.

**It's Green, Green, Green ...**

Musical score for "It's Green, Green, Green ..." in G major, common time. The score consists of two systems of piano accompaniment. The first system has four measures with a triplet of eighth notes (1, 3) in the final measure of the treble staff. The second system has four measures of piano accompaniment.

**Penguins**

Musical score for "Penguins" in G major, common time. The score consists of two systems of piano accompaniment. The first system has four measures with a forte (f) dynamic marking in the first measure. The second system has four measures of piano accompaniment.

**Let's Go Fishing**

Musical score for "Let's Go Fishing" in G major, common time. The score consists of two systems of piano accompaniment. The first system has four measures of piano accompaniment. The second system has four measures of piano accompaniment.



rit.

Musical notation for a piece marked "rit.". It consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

Warm-up Exercise

*mf*

Musical notation for a "Warm-up Exercise" marked "mf". It features a grand staff with a treble clef and a bass clef. The treble staff has a sequence of chords and intervals, while the bass staff provides a steady accompaniment. The key signature changes to three flats (B-flat major) at the end.

Musical notation for a piece with a key signature change. It consists of a grand staff with a treble clef and a bass clef. The treble staff has a sequence of chords and intervals, while the bass staff provides a steady accompaniment. The key signature changes from three flats to two flats (B-flat major) in the second measure.

Mountaineer

*p*

Musical notation for "Mountaineer" marked "p". It features a grand staff with a treble clef and a bass clef. The treble staff has a melodic line with eighth and quarter notes, while the bass staff provides a steady accompaniment with chords and single notes.

*mp*

Musical notation for a piece marked "mp". It consists of a grand staff with a treble clef and a bass clef. The treble staff has a melodic line with eighth and quarter notes, while the bass staff provides a steady accompaniment with chords and single notes.

*mf*

Musical notation for a piece marked "mf". It consists of a grand staff with a treble clef and a bass clef. The treble staff has a melodic line with eighth and quarter notes, while the bass staff provides a steady accompaniment with chords and single notes.

*f*

Musical notation for a piece marked "f". It consists of a grand staff with a treble clef and a bass clef. The treble staff has a melodic line with eighth and quarter notes, while the bass staff provides a steady accompaniment with chords and single notes. Fingerings are indicated above the treble staff: 4, 3, 1, 2, 1.

Appendix Two: alternative rhythms for seventh chord progressions

Swing Rhythm I

First system of musical notation for Swing Rhythm I. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The notation shows a sequence of chords and melodic lines across four measures, with repeat signs at the beginning and end.

Second system of musical notation for Swing Rhythm I, continuing the sequence from the first system.

Swing Rhythm II

First system of musical notation for Swing Rhythm II. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The notation shows a sequence of chords and melodic lines across four measures, with repeat signs at the beginning and end.

Second system of musical notation for Swing Rhythm II, continuing the sequence from the first system.

Swing Rhythm III

First system of musical notation for Swing Rhythm III. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The notation shows a sequence of chords and melodic lines across four measures, with repeat signs at the beginning and end.

Second system of musical notation for Swing Rhythm III, continuing the sequence from the first system.

Swing Rhythm IV

First system of musical notation for Swing Rhythm IV. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The notation shows a sequence of chords and melodic lines across four measures, with repeat signs at the beginning and end.

Second system of musical notation for Swing Rhythm IV, continuing the sequence from the first system.

Swing Rhythm V

First system of musical notation for Swing Rhythm V. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The notation includes eighth and quarter notes in the treble staff and chords and eighth notes in the bass staff.

Second system of musical notation for Swing Rhythm V, continuing the piece from the first system.

Swing Rhythm VI

First system of musical notation for Swing Rhythm VI. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The notation includes eighth and quarter notes in the treble staff and chords and eighth notes in the bass staff.

Second system of musical notation for Swing Rhythm VI, continuing the piece from the first system.

Swing Rhythm VII

First system of musical notation for Swing Rhythm VII. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The notation includes eighth and quarter notes in the treble staff and chords and eighth notes in the bass staff.

Second system of musical notation for Swing Rhythm VII, continuing the piece from the first system.

Swing Rhythm VIII

First system of musical notation for Swing Rhythm VIII. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The notation includes eighth and quarter notes in the treble staff and chords and eighth notes in the bass staff.

Second system of musical notation for Swing Rhythm VIII, continuing the piece from the first system.

Swing Rhythm IX

First system of musical notation for Swing Rhythm IX, featuring a treble and bass clef with a common time signature. The melody in the treble clef consists of quarter notes and eighth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for Swing Rhythm IX, continuing the melody and accompaniment from the first system.

Swing Rhythm X

First system of musical notation for Swing Rhythm X, featuring a treble and bass clef with a common time signature. The melody in the treble clef is primarily composed of quarter notes, and the bass clef accompaniment uses chords and eighth notes.

Second system of musical notation for Swing Rhythm X, continuing the melody and accompaniment.

Jazz Waltz Rhythm

First system of musical notation for Jazz Waltz Rhythm, featuring a treble and bass clef with a 3/4 time signature. The melody in the treble clef has a waltz-like feel with quarter notes and rests, while the bass clef accompaniment consists of eighth notes.

Swing 5/4 Rhythm

First system of musical notation for Swing 5/4 Rhythm, featuring a treble and bass clef with a 5/4 time signature. The melody in the treble clef uses quarter notes and rests, and the bass clef accompaniment uses eighth notes.

3-2 Son Clave

First system of musical notation for 3-2 Son Clave, featuring a treble and bass clef with a common time signature. The melody in the treble clef is based on the 3-2 son clave rhythm, and the bass clef accompaniment uses chords and eighth notes.

2-3 Son Clave

First system of musical notation for 2-3 Son Clave, featuring a treble and bass clef with a common time signature. The melody in the treble clef is based on the 2-3 son clave rhythm, and the bass clef accompaniment uses chords and eighth notes.

3-2 Rhumba Clave

Musical notation for 3-2 Rhumba Clave. The piece is in common time (C). The right hand features a melody of eighth notes with rests, while the left hand provides a bass line with chords and eighth notes.

2-3 Rhumba Clave

Musical notation for 2-3 Rhumba Clave. The piece is in common time (C). The right hand features a melody of eighth notes with rests, while the left hand provides a bass line with chords and eighth notes.

Cha-Cha Rhythm

Musical notation for Cha-Cha Rhythm. The piece is in common time (C). The right hand features a melody of eighth notes with rests, while the left hand provides a bass line with chords and eighth notes.

Latin 3/4

Musical notation for Latin 3/4. The piece is in 3/4 time. The right hand features a melody of eighth notes, while the left hand provides a bass line with chords and eighth notes.

Latin 6/8

Musical notation for Latin 6/8. The piece is in 6/8 time. The right hand features a melody of eighth notes, while the left hand provides a bass line with chords and eighth notes.

Bossa Nova Rhythm

Musical notation for Bossa Nova Rhythm. The piece is in common time (C). The right hand features a melody of eighth notes with rests, while the left hand provides a bass line with chords and eighth notes.

Samba Rhythm

Musical notation for Samba Rhythm. The piece is in common time (C). The right hand features a melody of eighth notes with rests, while the left hand provides a bass line with chords and eighth notes.

Partido Alto Rhythm

Musical notation for Partido Alto Rhythm. The piece is in common time (C). The right hand features a melody of eighth notes with rests, while the left hand provides a bass line with chords and eighth notes.

Appendix Three: leadsheets

# Another Star

Med. Samba

$\text{♩} = 120$

NC (Intro)

Stevie Wonder

(F#MI<sup>9</sup>) (E<sup>13</sup>) (DMA<sup>7</sup>) (C#MI<sup>7</sup>)  
(pn., w/ 8va b.)

NC (BMI<sup>7</sup>) (C#7(#9)) (F#MI<sup>9</sup>) C#7  
(pn.)

**A**  
S (voices) La la la la la la la la la  
F#MI<sup>9</sup> E<sup>13</sup> DMA<sup>7</sup>  
(horns, 2nd x)

La la la la la la la la la  
C#MI<sup>7</sup> BMI<sup>7</sup> C#7(#9)

1. 2.  
F#MI<sup>9</sup> F#MI<sup>9</sup> 1. For  
use on D.S.

**B**

you, there might be a bright - er star, but through my eyes -

the light of you is all I see. For

you, there might be an - oth - er song, but all my heart -

can hear is your mel - o - dy. So

3rd x:  
D.S., vamp & fade  
on letter **A**

**C**

long a - go, my heart with - out de - mand - ing, in -

formed me that no oth - er love could do. But lis -

ten did I not, though un - der - stand - ing, (I) fell in love with

one who would break my heart in two. 2. For

Horns and background vocals at letter B are like letter A each time (horns on bars 9-16 only).

Second & Third Verses

- |  |   |
|--|---|
| 2. For you, love might be a toast of wine,<br>But with each sparkle know the best for you<br>I pray.<br>For you, love might be for you to find,<br>But I will celebrate our love of yesterday. | 3. For you, there might be another star,<br>But through my eyes the light of love is all<br>I see.<br>For you, there might be another song,<br>But in my heart your melody will stay with me. |
|--|---|

Sample bass line at letters **A** & **B**:

(with pn. L.H.) (etc.)

# I'm Old Fashioned

Music by Jerome Kern  
Lyric by Johnny Mercer

Med. Swing

**A**  $F^6$   $D_{MI}^7$   $G_{MI}^7$   $C^7$   $F_{MA}^7$   $D_{MI}^7$   $G_{MI}^7$   $C^7$

I'm old fash - ioned, I love the moon - light, I

$B^b6$   $F$   $F_{MA}^7$   $E_{MI}^7(b5)$   $A^7$

love the old fash - ioned things: The

$D_{MI}^7$   $G^{13}$   $D_{MI}^7$   $(D^9)$   $G^{13}$

sound of rain up - on a win - dow pane, the

$G_{MI}^7$   $A^b07$   $G_{MI}^7$   $C^7$

star - ry song that A - pril sings.

**B**  $F^6$   $D_{MI}^7$   $G_{MI}^7$   $C^7$   $F_{MA}^7$   $D_{MI}^7$   $B_{MI}^7$   $E^7$

This year's fan - cies are pass - ing fan - cies, But

$A_{MA}^7$   $B_{MI}^7$   $C^{\#MI}7$   $D^7$   $E^7$   $F^{\#07}$   $G_{MI}^7$   $C^7$

sigh - ing sighs, hold - ing hands, These my heart un - der - stands.

**C**  $F^6$   $D_{MI}^7$   $G_{MI}^7$   $C^7$   $F_{MA}^7$   $D_{MI}^7$   $G_{MI}^7$   $C^7$

I'm old fash - ioned, but I don't mind it, That's

$C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b9(\#11)$   $A_{MI}^7$   $D_{MI}^7$   $D_{MI}^7/C$   $B_{MI}^7(b5)$   $B^b_{MI}^6$

how I want to be, As long as you a - gree to

$A_{MI}^7$   $D_{MI}^7$   $G_{MI}^7$   $C^7$   $F^6$   $(D_{MI}^7$   $G_{MI}^7$   $C^7)$

stay old fash - ioned with me.

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# Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma  
English Lyric by Johnny Mercer

Med. Swing

**A**

The fall - ing leaves \_\_\_\_\_ drift by my win - dow, \_\_\_\_\_ The au - tumn

leaves \_\_\_\_\_ of red and gold; I see your

lips, \_\_\_\_\_ the sum - mer kiss - es, \_\_\_\_\_ The sun - burned

hands \_\_\_\_\_ I used to hold. Since you

**B**

went a - way \_\_\_\_\_ the days grow long, \_\_\_\_\_ And soon I'll

hear \_\_\_\_\_ old win - ter's song, \_\_\_\_\_ But I

miss you most of all, my dar - ling, \_\_\_\_\_ When

au - tumn leaves start to fall.

Melody is freely interpreted rhythmically.

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# Lady Bird

Tadd Dameron

(As played by Miles Davis)

Fast Swing

**A**  $\text{♩} = 254$   $CMA^7$   $Fmi^7$   $Bb^7$

(trp. w/ ten. 8<sup>va</sup> b.)

$CMA^7$   $Bbmi^7$   $Eb^7$

$A^bMA^7$   $Ami^7$   $D^7$

$Dmi^7$   $G^7$  (on repeat)  $(Bbmi^7)$   $CMA^7$   $Eb^7$   $A^bMA^7$   $G^7(\#5)$

Solo on form (A);  
After solos, D.C. al Coda  
(play head twice)

$CMA^7$

(trp. ten.)

(sample fills)

'shout' played on first 8 bars  
of form (solo over second 8):

$CMA^7$   $Fmi^7$   $Bb^7$

(trp. w/ ten. 8<sup>va</sup> b.)

$CMA^7$   $Bbmi^7$   $Eb^7$   $A^bMA^7$

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# Cherokee

Ray Noble

Fast Swing

**A**  $Bb^6$   $Bb^7$   $E^bMA^7$

$E^bMA^7$   $A^b9$   $Bb^6$   $(D^MI^7 G^7)$

$C^9$   $C^MI^7$   $G^{7(b9)}$   $C^MI^7$   $F^{7(\#5)}$

$C^MI^7$   $F^7$   $Bb^6$

**B**  $C^{\#}MI^7$   $F^{\#7}$   $BMA^7$   $BMI^7$   $E^7$

$AMA^7$   $AMI^7$   $D^7$   $GMA^7$

$GMI^7$   $C^7$   $C^MI^7$   $F^{7(\#5)}$

**C**  $Bb^6$   $Bb^7$   $E^bMA^7$

$E^bMA^7$   $A^b9$   $Bb^6$   $(D^MI^7 G^7)$

$C^9$   $C^MI^7$   $F^7$   $Bb^6$   $(C^MI^7 F^7)$

solo break

$C^MI^7$  break

$Bb^6$   $Bb^{13(\#11)}$

(bass, walks) (trp. ten.)

Chords in parentheses are optional



# Blue Moon

Medium (or Ballad)

Lyric: Lorenz Hart  
Music: Richard Rodgers

(B<sup>b7</sup>) **A** E<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup>  
 Blue moon, you saw me stand - ing a - lone  
 FMI<sup>7</sup> B<sup>b7</sup> (D<sup>b9</sup>(#11) C<sup>7</sup>(#9) B<sup>9</sup> B<sup>b7</sup>(#9) A<sup>7</sup>(#5) A<sup>b</sup>MI<sup>7</sup>)  
 with - out a dream in my heart, with - out a love of my own.  
 (G<sup>b7</sup> E<sup>MA</sup>) FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup>  
 Blue moon, you knew just what I was there for.  
 FMI<sup>7</sup> B<sup>b7</sup> (D<sup>b9</sup>(#11) C<sup>7</sup>(#9) B<sup>9</sup> B<sup>b7</sup>(#9) B<sup>b9</sup>SUS)  
 You heard me say - ing a pray'r for some - one I real - ly could care  
 (A<sup>7</sup>(#5) A<sup>b</sup>MI<sup>7</sup> G<sup>b7</sup>(#5) C<sup>7</sup>(#11)) E<sup>b6</sup> (CMI<sup>7</sup>) **B** FMI<sup>7</sup> B<sup>b7</sup> E<sup>b6</sup> CMI<sup>7</sup>  
 for. And then there sud - den - ly ap - peared be - fore me the on - ly  
 FMI<sup>7</sup> B<sup>b7</sup> E<sup>b6</sup> (A<sup>9</sup>(#11)) A<sup>b</sup>MI<sup>7</sup> D<sup>b7</sup>  
 one my arms could ev - er hold. I heard some - bod - y whis - per, "Please a -  
 (CMI<sup>9</sup>) G<sup>b</sup>MA<sup>7</sup> G<sup>b6</sup> B<sup>b</sup> F F<sup>7</sup> (FMI<sup>11</sup>) B<sup>b7</sup>SUS B<sup>b7</sup>  
 dore me," and when I looked, the moon had turned to gold! Blue

The musical score consists of three staves. The first staff begins with a key signature of one flat (Bb) and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics "moon, now I'm no long - er a - lone,\_" are written below the notes. Above the staff are the chords: EbMA7, CMI7, FMI7, Bb7, EbMA7, and CMI7. The second staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The lyrics "with - out a dream in my heart,\_" are written below. Above the staff are the chords: FMI7, Bb7, EbMA7 (with an alternate chord (Db9(#11)) above it), CMI7 (with an alternate chord (C7(#9)) above it), FMI7 (with an alternate chord (B9) above it), and Bb7sus (with an alternate chord (Bb7(+9)) above it). The third staff shows a double bar line and a whole rest on the bass line. Above the staff are the alternate chords: (A7(b5)), Eb6, AbMI7, Gb7, (FMI7), and E(MA7) Bb7.

Alternate chords are as played by Art Blakey.

# Blame It On My Youth

Med. Ballad

Music by Oscar Levant  
Lyric by Edward Heyman

**A**

If I ex-pect-ed love — when first we kissed, Blame it on my youth;—

If on-ly just for you — I did ex - ist. Blame it on my youth. —

I — be- lieved in ev - 'ry- thing, Like a child of three;

You — meant more than an - y- thing, All the world to me.

**B**

If you were on my mind — all night and day, Blame it on my youth; —

If I for- got to eat — and sleep and pray, Blame it on my youth. —

If — I cried a lit - tle bit when first I learned the truth,

Don't blame it on my heart, — Blame it on my youth. —



Med. Swing

## My Romance

Music by Richard Rodgers  
Lyric by Lorenz Hart

**A**  $C_{MA}^7(F_{MA}^7)$   $E_{MI}^7$   $E_{b^{\circ}7}^7$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $E^7(\#5)$

My ro - mance does - n't have to have a moon in the sky, My ro -

$A_{MI}$   $E^7(\#5)$   $A_{MI}^7$   $A^7(\#5)$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $C^7$

mance does - n't need a blue la - goon stand - ing by; No

$F_{MA}^7(B^{\flat}9)$   $C_{MA}^7$   $C^7$   $F_{MA}^7(B^{\flat}9)$   $C_{MA}^7$

month of May, no twink - ling stars, No

$F_{\#MI}^7(b5)$   $B^7$   $E_{MI}^7$   $B^{\flat}13$   $A_{MI}^9$   $D^{13}$   $D_{MI}^7$   $G^7$

hide - a - way, no soft gui - tars. My ro -

**B**  $C_{MA}^7(F_{MA}^7)$   $E_{MI}^7$   $E_{b^{\circ}7}^7$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $E^7(\#5)$

mance does - n't need a cas - tle ris - ing in Spain, Nor a

$A_{MI}$   $E^7(\#5)$   $A_{MI}$   $A^7(\#5)$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $C^7$

dance to a con - stant - ly sur - pris - ing re - frain. Wide a

$F_{MA}^7$   $A^7(\#5)$   $D_{MI}^7$   $D_{MI}^7/C$   $B_{MI}^7(b5)$   $E^7$   $A_{MI}$   $A^{\flat}7$

wake I can make my most fan - tas - tic dreams come true; My ro -

$C_{MA}^7/G$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $C^6$   $(A_{MI}^7 D_{MI}^7 G^7)$

mance does - n't need a thing but you.

# THAT'S ALL

ALAN BRANDT  
BOB HAYMES

Ballad

$B\flat\Delta 7$   $Cm 7$   $Dm 7$   $Cm 7$   $B\flat\Delta 7$   $E\flat\Delta 7\#11$   
 $Dm 7$   $G 7$   $E m 7\flat 5$   $E\flat m 6$   $Dm 7$   $D\flat\circ 7$  1.  $Dm 7$   $G 7$   
 $Cm 7$   $F 7$  2.  $Cm 7$   $F 7$   $B\flat 9$   $Fm 7$   $B\flat 7\flat 9$   
 $E\flat\Delta 7$   $C 7\flat 9$   $Fm 7$   $B\flat 7\flat 9$   $E\flat\Delta 7$   $A\flat 7$   $Gm 7$   $C 7\flat 9$   
 $F\Delta 7$   $D 7\flat 9$   $Gm 7$   $C 7\flat 9$   $Cm 7$   $F 7$   
 $B\flat\Delta 7$   $Cm 7$   $Dm 7$   $Cm 7$   $B\flat\Delta 7$   $E\flat\Delta 7\#11$   $Dm 7$   $G 7$   
 $E m 7\flat 5$   $E\flat m 6$   $Dm 7$   $D\flat\circ 7$   $Cm 7$   $F 7$   $B\flat 9$

## Rosetta

Words and Music by  
Earl Hines and Henri Wood

Medium-Up Swing

**A**  $F^6$   $E^7$   $E^b7$   $D^7$

Ro - set - ta, My Ro - set - ta, In my

$G^7$   $C^7$   $A_{MI}^7$   $D^7$   $G_{MI}^7$   $C^7$

heart, dear, there's no one but you. You

$F^6$   $E^7$   $E^b7$   $D^7$

told me that you loved me. Nev - er

$G^7$   $C^7$   $F^6$   $B_{MI}^{7(b5)}$   $E^7$

leave me for some - bod - y new.

**B**  $A_{MI}$   $B_{MI}^{7(b5)}$   $E^7$   $A_{MI}$   $(D_{MI}^{7(b5)})$   $D_{MI}^7$   $G^7$

You've made my whole life a dream;

$C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $G_{MI}^7$   $C^7$

I pray you'll make it come true. Ro -

**C**  $F^6$   $E^7$   $E^b7$   $D^7$

set - ta, My Ro - se - ta, Please say

$G^7$   $C^7$   $F^6$   $(G_{MI}^7 C^7)$

I'm just the one, dear, for you.

**EASY LIVING** - ROBIN / RINGER

(MED.)

Chords and notation for the first staff:  
 Fmaj7 F#o7 G-7 G#o7 Fmaj7/A C-7 F7

Chords and notation for the second staff:  
 Bbmaj7 Eb7 Fmaj7 D-7 1. G-7 C7 A+7 D9

Chords and notation for the third staff:  
 G+7 C9 2. G-7 C7b9 F Bb7 Eb-7 Ab7

Chords and notation for the fourth staff:  
 Dbmaj7 Bb-7 Eb-7 Ab7 (Ab7/Gb) F-7 Bb7 Eb-7 Ab7

Chords and notation for the fifth staff:  
 Dbmaj7 D7/C Bb-7 Bb-7/Ab G-7b5 C7

Chords and notation for the sixth staff:  
 Fmaj7 F#o7 G-7 G#o7 Fmaj7/A C-7 F7 Bbmaj7 Eb7

Chords and notation for the seventh staff:  
 Fmaj7 D-7 G-7 C7b9 F (Ab7 Bbmaj7 C7)

CLIFFORD BROWN - "BROWNIE EYES"

BILL EVANS - "NEW JAZZ CONCEPTIONS"

# Solitude

Lyric: Eddie de Lange  
& Irving Mills  
Music: Duke Ellington

Medium Ballad

**B<sup>b7(#5)</sup>** **A** **E<sup>b</sup>MA<sup>7</sup>** **(C<sup>M</sup>I<sup>7</sup> E<sup>b</sup><sup>7</sup> F<sup>9</sup><sub>SUS</sub> A<sup>b</sup>MA<sup>7</sup> F<sup>9</sup> (D<sup>b</sup>9(#11) C<sup>7</sup>)**  
 In my sol - i - tude you haunt me with  
**F<sup>M</sup>I<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup>MA<sup>7</sup> (F<sup>M</sup>I<sup>7</sup>) B<sup>b</sup><sup>7</sup>(#5)**  
 re - ver - ies of days gone by. In my  
**E<sup>b</sup>MA<sup>7</sup> (C<sup>M</sup>I<sup>7</sup> E<sup>b</sup><sup>7</sup> F<sup>9</sup><sub>SUS</sub> A<sup>b</sup>MA<sup>7</sup> F<sup>9</sup> (D<sup>b</sup>9(#11) C<sup>7</sup>)**  
 sol - i - tude you taunt me with  
**F<sup>M</sup>I<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup>MA<sup>7</sup> E<sup>b</sup><sup>7</sup>**  
 mem - o - ries that nev - er die. I  
**B** **A<sup>b</sup>6** **A<sup>o</sup>7**  
 sit in my chair, I'm filled with des - pair. There's  
**E<sup>b</sup>6 B<sup>b</sup> B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>6**  
 no - one could be so sad. With gloom ev - 'ry - where, I  
**A<sup>o</sup>7 E<sup>b</sup>6 B<sup>b</sup> G<sup>M</sup>I<sup>7</sup> G<sup>b</sup>o<sup>7</sup> F<sup>M</sup>I<sup>7</sup> B<sup>b</sup><sup>7</sup>(#5)**  
 sit and I stare. know that I'll soon go mad. In my  
**C** **E<sup>b</sup>MA<sup>7</sup> (C<sup>M</sup>I<sup>7</sup> E<sup>b</sup><sup>7</sup> F<sup>9</sup><sub>SUS</sub> A<sup>b</sup>MA<sup>7</sup> F<sup>9</sup> (D<sup>b</sup>9(#11) C<sup>7</sup>)**  
 sol - i - tude I'm pray - ing, "Dear  
**F<sup>M</sup>I<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup>MA<sup>7</sup> (E<sup>o</sup>7 F<sup>M</sup>I<sup>7</sup> B<sup>b</sup><sup>7</sup>)**  
 Lord a - bove, send back my love."

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### 1. Overview of progressions based on I–IV–V and their variations.

The basis for tonal harmony is the Tonic–Pre- (or Sub-)Dominant–Dominant relationship. The dynamic that this trinity creates is the driving force behind all harmonic progressions at all levels in the tonal idiom. The table below presents an initial selection of possible combinations, substitutions and variations within the typical order of the standard progression. In practice one can mix and match freely, provided proper voice-leading practice is observed, i.e., avoidance of parallel octaves and fifths between the outer voices in keyboard harmony style. All progressions can be transposed to minor.

TONIC				Pre-Dominant				Dominant	TONIC
I				IV				V	I
I		I <sup>6</sup>		IV		IV <sup>6</sup>	Cad <sup>4</sup>	V <sup>7</sup>	I
I				ii <sup>6</sup>			Cad <sup>4</sup>	V <sup>7</sup>	I
I		vi		IV			Cad <sup>4</sup>	V <sup>7</sup>	I
I		vi		IV		ii <sup>6</sup>	Cad <sup>4</sup>	V <sup>7</sup>	I
I		iii		IV			Cad <sup>4</sup>	V <sup>7</sup>	I
I		iii		IV		ii <sup>6</sup>	Cad <sup>4</sup>	V <sup>7</sup>	I
I	vii <sup>o6</sup>	I <sup>6</sup>	vi	ii <sup>6</sup>			Cad <sup>4</sup>	V <sup>7</sup>	I
I				IV		ii <sup>6</sup>	Cad <sup>4</sup>	V <sup>7</sup>	I
I		V <sub>/IV</sub>		IV		V <sub>/V</sub>	Cad <sup>4</sup>	V <sup>7</sup>	I
I				bII <sup>6</sup>			Cad <sup>4</sup>	V <sup>7</sup>	I
I				IV	IV <sup>6</sup>	It <sup>+6</sup>	(Cad <sup>4</sup> )	V <sup>7</sup>	I
I				IV	IV <sup>6</sup>	Gr <sup>+6</sup>	Cad <sup>4</sup>	V <sup>7</sup>	I
						<i>must use combination</i>			
I				IV	IV <sup>6</sup>	Fr <sup>+6</sup>	(Cad <sup>4</sup> )	V <sup>7</sup>	I
				ii <sup>7</sup>				V <sup>7</sup>	I <sup>7</sup>

2. **Inversions of triads and 7th chords.** In order to smoothly connect one function to another, we use inversions. The notion that the hands should move as little as possible (to create a smooth transition) means that you have to look for the inversion that is most closely positioned to the chord you are coming from. (Note however that avoiding undesirable parallels takes precedence over finding the closest inversion.)

a. The use of I<sup>6</sup> and IV<sup>6</sup> (in major and in minor)

I I<sup>6</sup> IV IV<sup>6</sup> Cad<sup>4</sup> V<sup>7</sup> I      i i<sup>6</sup> iv iv<sup>6</sup> Cad<sup>4</sup> V<sup>7</sup> i

Study #14 ("Soft and simple")

Adagio (♩ = ca.69)

Sebastian Huydts

Study #15 ("Thumb-Trot")

Allegretto (♩ = ca.63)

Sebastian Huydts

**b. The use of  $ii^6$  and  $vii^{o6}$  (in major and in minor)**

I  $ii^6$  Cad<sup>4</sup> V<sup>7</sup> I I I  $ii^6$  Cad<sup>4</sup> V<sup>7</sup> I

i  $ii^{o6}$  Cad<sup>4</sup> V<sup>7</sup> i i  $ii^{o6}$  Cad<sup>4</sup> V<sup>7</sup> i

**c. The use of  $V^6$  (in major and in minor)**

(God save the Queen)

I V<sup>6</sup> I  $vii^{o6}$  I<sup>6</sup> vi  $ii^6$  Cad<sup>4</sup> V<sup>7</sup> I i V<sup>6</sup> i  $vii^{o6}$  i<sup>6</sup> VI  $ii^{o6}$  Cad<sup>4</sup> V<sup>7</sup> I

**Study #16 ("Harmonic royalties")**

Unfortunately not by Sebastian Huydts  
(except the harmonization, that he did do)

**Maestoso**



**d. Inversions of the dominant and other 7<sup>th</sup> chords.**

1. 7<sup>th</sup> chord inversions function similar to the inversions of **I**, **ii**, **IV** and **V**.
  - a) They make it possible to approach the different harmonic functions within a key by diatonic step-wise motion in the bass.
  - b) They provide added harmonic variety. Although an inversion is technically the same chord as its root position (after all, the pitches are the same), the lowest note is crucial in it's harmonic perception.
2. The root position and the 3 inversions of the **dominant 7<sup>th</sup>** chord fulfill a specific function. We will highlight and illustrate their main tendencies (=within the key, we are not yet dealing with chromatic alterations or modulation at this time) and diatonic alternatives with a few examples.
  - a) **The root position** strongly suggests resolution to **I**, but can just as easily be followed by (among others) **I<sup>6</sup>**, **vi**, or other inversions of itself, such as **V<sup>6</sup><sub>3</sub>** and **V<sup>6</sup><sub>2</sub>** depending on the ultimate goal.
  - b) **V<sup>6</sup><sub>3</sub>** strongly suggests resolving to **I**, but may be followed (a.o.) by its root position, or by **IV<sup>6</sup>** or **ii<sup>4</sup><sub>3</sub>**.
  - c) **V<sup>6</sup><sub>2</sub>** strongly suggests resolving to **I**, but may be followed (a.o.) by **I<sup>6</sup>**, or by **IV<sup>4</sup><sub>2</sub>** or **ii<sup>7</sup>**.
  - d) **V<sup>6</sup><sub>1</sub>** strongly suggests resolving to **I<sup>6</sup>**, but may be followed (a.o.) by **IV** or **ii<sup>6</sup>**.

**"A Diligent Dominant"**

*(Different resolutions of the Dominant 7<sup>th</sup> and its inversions, and how this creates useful prolongation)*

**Study #17 ("Lyrical lullaby")**

*Lirico, molto tranquillo*

Sebastian Huydts

**Study #18 ("Autumn leaves")****Molto espressivo** (♩. = ca.66)

Sebastian Huydts

**3. Secondary dominants and pre-dominants.**

**a) Secondary dominants in root position.** In order to hear a key other than the home key as a tonic (be it temporary or permanent), one needs the same harmonic dynamic that defines the home key. In other words, one needs dominants and pre-dominants around the alternative key. To avoid confusion between the (pre-) dominant proper and the (pre-) dominant of a chord different from the tonic chord, we use the term *secondary* (pre-) dominant for the latter. E.g., in the key of C major,  $G^7$  is the dominant proper, but  $A^7$  is a *secondary* dominant for ii (a D minor triad),  $B^7$  is a *secondary* dominant for iii (an E minor triad) and so forth.

I   V<sup>7</sup>/IV   IV   V<sup>7</sup>/V   Cad<sup>4</sup>   V<sup>7</sup>   I   i   V<sup>7</sup>/iv   iv   V<sup>7</sup>/V   Cad<sup>4</sup>   V<sup>7</sup>   i

In practice, the applications of secondary functions is quite simple if one considers every tonicization of a scale degree other than the tonic a key in its own right. T-SD-D relationships function the same for any key, both Major or minor. Following that logic, tonicizations and/or modulations simply become a concatenation of the same progression, where the pitch level changes, but the intervallic relationships remains identical.

**b) Secondary dominants in inversions.** The use of inversions allows for smoother bass lines.

c) **Secondary dominants of ii, iii & vi.** Secondary dominants are used for any of the chords diatonically related to the original key, i.e. that are found in the key (for now with the exception of vii°).

These progressions can easily be rewritten to accommodate inversions or other melody notes:

### Study #19 ("Secondary Happiness")

*Scherzando* (♩ = ca.144)

Sebastian Huydts

4. **Tonicization and modulation.** Essentially, both terms are similar in that they define the process of moving to a key different from the original. The distinction between one or the other is mostly one of perception/duration. If the life span of the new key is relatively brief (a few measures), and the original key is still present in the mind and will be returned to soon, then we speak of tonicization. If the original key has been permanently left, and the progression has destroyed the notion of the previous tonic, then it is a modulation. In addition, modulations frequently carry a change of key signature (although this is certainly not a prerequisite.)

**Example 1: Direct modulation.**

Moderato (♩ = ca.69)

*mf* Fine D.C. al Fine

**Example 2: Pivot modulation.**

Moderato (♩ = ca.69)

*mf* Fine P D.C. al Fine

**Example 3: Chromatic modulation.**

Moderato (♩ = ca.69)

*mf* Fine D.C. al Fine

**To a wild rose**

With tenderness (♩ = ca.72)

Edward MacDowell  
(1861-1908)

*p* *pp* *mp* *pp*

## Study #20 ("Arpeggio")

Sebastian Huydts

*Allegretto* ♩ = 132

The musical score for Study #20, "Arpeggio", is written for keyboard in 6/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked *Allegretto* with a quarter note equal to 132 beats per minute. The score consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The third system includes a decrescendo (*dim.*) and dynamic markings of *p* and *mf*. The fourth system starts with a piano (*p*) dynamic. The fifth system concludes the piece with a final cadence.

5. **Chromatic alteration** changes the sound of a diatonic chord by increasing its dissonance within the key. As such it focuses attention on the passage in which it occurs, and may confuse the function of the chord it substitutes. Chromatically altered chords are therefore often used in chromatic modulation. We will provide two prime examples:

- a) The **Neapolitan Sixth** or  $\flat\text{II}^6$  occurs mostly in the minor mode, although it can just as easily be used in the major mode. In the cadence it substitutes  $\text{ii}^{\circ 6}$  or  $\text{iv}^6$  (or  $\text{ii}^6$  or  $\text{IV}^6$  in major.) The resultant chord can be cadenced on, as a result of which you end up on a key that is a half step up from the original.  $\flat\text{II}^6$  can be used as a chromatic pivot chord to modulate to other remotely related keys as well.
- b) The **Augmented Sixth** chord comes in three versions: The *Italian*, *German* and *French* Augmented Sixth. It substitutes  $\text{IV}$  or  $\text{iv}$ . The resultant chord (especially the  $\text{Gr}^+6$ ) is very effective to be used as a chromatic pivot chord to modulate to remotely related keys. This stands to reason; in the case of the  $\text{It}^+6$  and the  $\text{Gr}^+6$  the sound is identical to a (not “the”!) dominant 7 sonority.

*Cadence with Neapolitan 6:*

*Modulation with Neapolitan 6:*

Harmonic progression:  $i \quad \flat II^6 \quad \text{Cad}^6_4 \quad V^7 \quad i$  |  $i \quad \flat II^6 \xrightarrow{\text{B}_k} V^6/IV \quad IV \quad V^7 \quad I$

*Cadence with It. +6:*

*Cadence with It. +6:*

*Cadence with Ger. +6:*

*Modulation with Ger. +6:*

*Cadence combining Gr+6 and bII6:*

*Modulation from A minor to G minor:*

Harmonic progression:  $i \quad \text{Gr}^{+6} \rightarrow V^7/\flat II \quad \flat II^6 \quad V^7 \quad i$  |  $i \quad \text{Gr}^{+6} \rightarrow V^7/iv \quad V^6_5 \quad IV^6_4 \quad ii^{\#6}_5 \quad V^7 \quad i$   
 Gmi:

**Study #21 ("A pretty wrong note")**

Very expressive, flowing

Sebastian Huydts

*mp*  
*con Séd.*

*mf*  
*pp*

**Study #21b ("Cosmopolitan Thoughts")**

Sebastian Huydts

**6. Overview of modes, altered modes and artificial scales.**

The Dorian, Phrygian, Lydian and Mixolydian modes can be found by playing the major scale starting on scale degrees other than  $\hat{1}$ ,  $\hat{6}$  or  $\hat{7}$ . The T-SD-D functions work, but not as convincingly as in the major or minor scales.

**1 - Heptatonic or 7-note modes (a.k.a. "Church modes")**

Altered modes add chromatics to the scale for which our keysignature system has not developed a notational standard (yet?). Examples are the Turkish mode, combinations of the modes that result in extra needed accidentals (think of a combination like Phrygian/Lydian/Dorian (H-W-1 $\frac{1}{2}$ -H-W-H-W))

The artificial scales (such as whole-tone, octatonic and nonatonic scales) are formulaic scales of limited transposition. In addition, the symmetric nature of these scales makes that T-SD-D functions cannot convincingly exist. Key signatures are seldom used for these scales (Bártók does so in *Mikrokosmos*).

**2 - Other scales/modes**

### Week 14 Culmination Study ("Marche de ma Mère l'Oie")

Sebastian Huydts

*Alla marcia* (♩ = ca.120)

*tr*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a melody in the treble clef and a harmonic accompaniment in the bass clef. The dynamic marking *mp* is placed above the first measure. The piece concludes with a trill in the treble clef, indicated by the *tr* marking.

*L.H. light staccato*

1. Continue at  $\S$ , on repeat, skip to 2nd ending.

The second system of musical notation continues the piece. It features a first ending bracketed section followed by a second ending. The dynamic markings *cresc.* and *f* are present. The system concludes with the instruction *f Fine*.

The third system of musical notation begins with a section marked with the symbol  $\S$ . The dynamic marking *mf* is placed above the first measure. The system continues with a melody and accompaniment.

The fourth system of musical notation continues the piece. It includes a *cresc.* marking and a *f* dynamic marking. The system ends with a fermata over the final note.

The fifth system of musical notation continues the piece. The dynamic marking *mp* is placed above the first measure. The system concludes with a final chord.

The sixth system of musical notation concludes the piece. It features a *cresc.* marking, a *mf* dynamic marking, and a *dim.* marking. The system ends with the instruction *D.C. al Fine*.



Use 2ndary Dominants and It.+6

A musical exercise in G major, 4/4 time. The treble clef staff contains a sequence of notes: G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff is empty.

Create a sequence

A musical exercise in G major, 3/4 time. The treble clef staff contains a sequence of notes: G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff is empty.

Fill in middle voice below soprano (arpeggiated)

A musical exercise in G major, 3/4 time. The treble clef staff contains a sequence of notes: G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff contains a sequence of notes: G2, A2, B2, C#3, B2, A2, G2, F#2, E2, D2, C2, B2, A2, G2, F#2, E2, D2, C2, B2, A2, G2, F#2, E2, D2, C2.

Use It+6

A musical exercise in G major, 4/4 time. The treble clef staff contains a sequence of notes: G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff is empty.

Fill in middle voice below soprano (arpeggiated)

A musical exercise in G major, 6/8 time. The treble clef staff contains a sequence of notes: G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff contains a sequence of notes: G2, A2, B2, C#3, B2, A2, G2, F#2, E2, D2, C2, B2, A2, G2, F#2, E2, D2, C2, B2, A2, G2, F#2, E2, D2, C2.

Use Neapolitan 6

A musical exercise in G major, 3/4 time. The treble clef staff contains a sequence of notes: G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff contains a sequence of notes: G2, A2, B2, C#3, B2, A2, G2, F#2, E2, D2, C2, B2, A2, G2, F#2, E2, D2, C2, B2, A2, G2, F#2, E2, D2, C2.

Use bII and Ger.+6

A musical exercise in G major, 4/4 time. The treble clef staff contains a sequence of notes: G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff contains a sequence of notes: G2, A2, B2, C#3, B2, A2, G2, F#2, E2, D2, C2, B2, A2, G2, F#2, E2, D2, C2, B2, A2, G2, F#2, E2, D2, C2.

A **tempo scale** is a collection of tempi arranged in order from lowest to highest. The following Italian tempo indications are the most commonly found and used:

Largo.....	<i>broad, very slow.</i>
Lento.....	<i>slow.</i>
Adagio.....	<i>fairly slow. (literally: "At ease")</i>
Andante.....	<i>moderate walking pace.</i>
Moderato.....	<i>at a moderate pace. Also used as adjective ("Andante moderato" etc.)</i>
Allegro.....	<i>fairly fast, lively and brisk. (literally: "lively, happy, gay")</i>
Vivace.....	<i>similar to "Allegro", generally used for more lighthearted moods.</i>
Presto.....	<i>very fast.</i>

These indications are often modified with adjectives. Common examples include:

Adagio molto.....	<i>fairly slow, really; take your time. (literally: "much at ease")</i>
Andante semplice.....	<i>at a moderate walking pace, keep it simple, no hurry.</i>
Andante con moto.....	<i>at walking pace, keep it moving (i.e., don't drag!)</i>
Allegro agitato.....	<i>nervously fast, agitated.</i>
Allegro appassionato.....	<i>fast with great passion.</i>
Allegro assai.....	<i>energetically fast, lively and brisk. (literally: "very lively, happy, gay")</i>
Allegro con fuoco.....	<i>burning fast, with great excitement.</i>
Allegro con moto.....	<i>fast, keep it moving forward. Often simply: "Con moto" with metronome marking.</i>
Allegro deciso.....	<i>fast and decisive.</i>
Allegro ma non troppo.....	<i>not too fast, lively or brisk. (literally: "lively, happy, gay, but not too much")</i>
Allegro marcato.....	<i>fast with emphasis, accented and marked.</i>
Allegro precipitato.....	<i>fast and hurried (some rushing allowed for phrasing purposes).</i>
Allegro vivace.....	<i>lightheartedly fast, vivacious.</i>
Presto volante.....	<i>fast like the wind.</i>

These indications are also often modified by diminutives and augmentatives:














Larghetto.....	<i>less than "Largo", therefore; a little bit <b>faster</b> than "Largo".</i>
Adagissimo.....	<i>same as "Adagio molto".</i>
Andantino.....	<i>less than "Andante", therefore; a little bit <b>faster</b> than "Andante".*</i>
Allegroissimo.....	<i>more than "Allegro", therefore; faster.</i>
Prestissimo.....	<i>extremely fast, often as fast as acoustically practical or physically possible.</i>

\* The meaning of Andantino is disputed, and remains unresolved. A metronome marking is needed.

### The Metronome Scale

In 1815, Johann Nepomuk Maelzel patented a mechanical device that he called the "metronome" that could be used to indicate various musical tempi. Tempi could be specified in terms of some number of beats per minute. For this device, Maelzel established a scale of tempi that has been the most common numerical scale by which musical tempi are specified. Maelzel provided a metronome and hearing aids to Beethoven, who became an avid user of both.

(beats per minute)		58		92		138	
			60		96		144
	40		63		100		152
	42		66		104		160
	44		69		108		168
	46		72		112		176
	48		76		116		184
	50		80		120		192
	52		84		126		200
	54		88		132		208
	56						

<i>Notes usually receiving one metronome beat</i>	<i>Metronome Setting</i>	
	<i>Largo</i>	<i>Lento</i>
2/2 	 = 42 to 66	 = 50 to 66
	 = 48 to 92	 = 50 to 69
2/4  , 		 = 52 to 108
3/4  , 	<i>Adagio</i>	<i>Andante</i>
	 = 50 to 76	 = 40 to 72
	 = 58 to 96	 = 56 to 88
4/4  , 		 = 80 to 126
3/8 	<i>Moderato</i>	<i>Allegro</i>
	 = 60 to 80	 = 63 to 96
6/8 	 = 66 to 126	 = 69 to 112
		 = 72 to 132
		 = 84 to 144
	<i>Vivace</i>	<i>Presto</i>
	 = 60 to 84	 = 69 to 120
	 = 72 to 92	 = 88 to 132
	 = 76 to 112	 = 96 to 144
	 = 80 to 160	 = 100 to 152

Metronome settings guideline for Italian tempo indications as provided by the Franz Metronome Company. These speeds are subjective, although considered fairly accurate.

The *presto* speed for the quarter note value is often taken higher.

***Some practical advice:***

- 1) As you can see from the list above, the tempo indications themselves are by no means precise. Therefore, always add a (realistic!) metronome marking; doing so considerably speeds up understanding the “feel” of the piece and avoids unnecessary confusion or discussion when time is of essence.
- 2) Unless your tempo needs to be absolutely precise (for film cues etc.) use Maelzel’s scale for metronome markings. That is; do not use absurdly precise values like ♩ = 101 or similar. Use ♩ = 100 or 104. Putting the abbreviation “ca.” (= circa, approximately) after the equal sign indicates a sense of realism on your part. For further discussion as to why, we refer you to “Tempo Scales in Polytempo Music” by John Greschak at <http://www.greschak.com/polytempo/ptts.htm>.
- 3) If you are a contemporary American composer, and Italian is not your mother tongue, use descriptive English vocabulary in order to get the result you desire across. Crockpot Italian only confuses musicians, and indicates a dilettante approach to music.

## Standardized Chord Symbol Notation (Brandt/Roemer)

CHORD SYMBOLS	DO NOT USE THESE OR VARIANTS OF THEM. EDIT WHEN THEY OCCUR ON SCORES. .					
G	GMA	GMAJ	Gma	Gmaj	Gmj	
G <sup>6</sup>	G <sup>6TH</sup>	G(ADDE)	G(E)	GMA <sup>6</sup>	G <sup>6</sup>	
G <sup>7</sup>	G <sup>7TH</sup>	G(ADDF#)	G(F)	G <sup>7H</sup>	G(+7)	
GMI	G <sup>-</sup>	GM	Gm	Gmi	Gmin	
GMI <sup>7</sup>	G <sup>-7</sup>	GM <sup>7</sup>	Gm <sup>7</sup>	Gmi <sup>7</sup>	Gmin <sup>7</sup>	
GMA <sup>7</sup>	G <sup>7</sup>	GM <sup>7</sup>	Gmj <sup>7</sup>	G <sup>7H</sup>	G <sup>Δ</sup>	G <sup>7#</sup> G <sup>7+</sup>
GMA <sup>9</sup>	GMA <sup>7(9)</sup>	GMA <sup>7(ADDA)</sup>	G <sup>7(9)</sup>	G <sup>9(7)</sup>	G <sup>9</sup>	G <sup>9</sup>
G <sup>+7</sup>	G <sup>+7</sup>	G <sup>AUG 7</sup>	G <sup>7+</sup>	G <sup>7(#5)</sup>	G <sup>7+5</sup>	
G <sup>+9</sup>	G <sup>9+</sup>	G <sup>7+(9)</sup>	G <sup>9(#5)</sup>	G <sup>+7(9)</sup>	G <sup>9(5+)</sup>	
G <sup>13</sup>	G <sup>9(13)</sup>	G <sup>7(13)</sup>	G <sup>9(ADDE)</sup>	G <sup>9(+E)</sup>	G <sup>9(+6)</sup>	
G <sup>0</sup>	G <sup>DIM</sup>	G <sup>07</sup>	G <sup>-</sup>	G <sup>70</sup>	G <sup>dim</sup>	
G <sup>6/9</sup>	G <sup>6(ADD 9)</sup>	G <sup>6(ADD A)</sup>	G <sup>2/6</sup>	G <sup>13(NO 7)</sup>	G <sup>69</sup>	
G <sup>7(b5)</sup>	G <sup>7-5</sup>	G <sup>7(5b)</sup>	G <sup>7(5-)</sup>	G <sup>7(#4)</sup>	G <sup>7-5</sup>	
GMI <sup>7(b5)</sup>	G <sup>Δ</sup>	G <sup>7</sup>	GMI <sup>7-5</sup>	GMI <sup>7 5b</sup>	GMI <sup>7 5<sup>b</sup></sup>	
G <sup>7(b9)</sup>	G <sup>7(-9)</sup>	G <sup>7(ADD Ab)</sup>	G <sup>9b</sup>	G <sup>b9</sup>	G <sup>9-</sup>	
GMI <sup>(MA7)</sup>	GMI <sup>(ADDF#)</sup>	GMI <sup>7</sup>	Gmi <sup>m)7</sup>	G <sup>-7</sup>	G <sup>M7</sup>	
G <sup>7(#9)</sup>	G <sup>7(+9)</sup>	G(+9)	G <sup>+9</sup>	G <sup>7(b3)</sup>	G <sup>9+</sup>	
G <sup>7sus</sup>	G <sup>7(sus 4)</sup>	G <sup>7(ADD C)</sup>	G <sup>7(ALT 4TH)</sup>	G <sup>7(+4)</sup>	G <sup>7(#3)</sup>	
G <sup>9(#11)</sup>	G <sup>+11</sup>	G <sup>11+</sup>	G <sup>11#</sup>	G <sup>9+11</sup>	G <sup>9(b12)</sup>	

Notes:

- 1) Never use lower case letters: They can easily be misread.
- 2) Never use [—] to indicate minor (as in  $G^-$ ).  $GMI$  is the only acceptable indication of g-minor.
- 3) Never use **MA** by itself: Use it always in combination with **7** or **9** as in **MA7** or **MA9**.  
For instance:  $G$  by itself indicates G-major clearly and without doubt.
- 4) Only use **7** to indicate seven. The Germanic **7** is not used.

CHORD SYMBOLS

The chord symbols used in this book follow (with some exceptions) the system outlined in "Standard Chord Symbol Notation" by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spellings:

- 1) The full range of chords normally encountered, given with a C root, and
- 2) Some more unusual chords, all of which appear in tunes in this book. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords).

(No Chord)

N.C. C bass C C<sup>6</sup> C<sup>6/9</sup> C(add 9)

CMA<sup>7</sup> CMA<sup>7</sup>(add 13) CMA<sup>9</sup> CMA<sup>13</sup> C<sup>7</sup> C<sup>9</sup> C<sup>13</sup>

C<sub>Mi</sub> C<sub>Mi</sub><sup>6</sup> C<sub>Mi</sub><sup>6/9</sup> C<sub>Mi</sub>(add 9) C<sub>Mi</sub><sup>7</sup> C<sub>Mi</sub><sup>7</sup>(add 11) C<sub>Mi</sub><sup>7</sup>(add 13)

C<sub>Mi</sub><sup>9</sup> C<sub>Mi</sub><sup>11</sup> C<sub>Mi</sub><sup>13</sup> C<sub>Mi</sub>(MA<sup>7</sup>) C<sub>Mi</sub><sup>9</sup>(MA<sup>7</sup>) C<sub>Mi</sub><sup>7</sup>(b5) C<sub>Mi</sub><sup>9</sup>(b5) C<sub>Mi</sub><sup>11</sup>(b5)

C<sup>dim.</sup> C<sup>o7</sup> C<sup>o7</sup>(add MA<sup>7</sup>) C<sup>+</sup> C<sup>SUS</sup> C<sup>SUS</sup> C<sup>9</sup><sub>SUS</sub> C<sup>13</sup><sub>SUS</sub> C<sup>7</sup><sub>SUS</sub>4-3

CMA<sup>7</sup>(b5) CMA<sup>7</sup>(#5) CMA<sup>7</sup>(#11) CMA<sup>9</sup>(#11) CMA<sup>13</sup>(#11) C<sup>7</sup>(b5) C<sup>9</sup>(b5)

C<sup>7</sup>(#5) C<sup>9</sup>(#5) C<sup>7</sup>(b9) C<sup>7</sup>(#9) C<sup>7</sup>(b9) C<sup>7</sup>(#9) C<sup>7</sup>(b9)

C<sup>7</sup>(#11) C<sup>9</sup>(#11) C<sup>7</sup>(b9) C<sup>7</sup>(#11) C<sup>13</sup>(b5) C<sup>13</sup>(b9) C<sup>13</sup>(#11) C<sup>7</sup><sub>SUS</sub>(b9) C<sup>13</sup><sub>SUS</sub>(b9)

C/E C/G E/C B<sup>b</sup>/C C<sup>7</sup>(add 9)/E C<sup>7</sup>(omit 3) C<sup>7</sup>(omit 3) C<sub>Mi</sub><sup>7</sup>(omit 5)

C<sup>#</sup>MA<sup>7</sup><sub>SUS</sub>(b5) F<sup>#</sup><sup>7</sup><sub>SUS</sub>(add 3) B<sup>b</sup>(add b13) A<sup>+</sup>(add #9) G<sup>#</sup><sub>Mi</sub><sup>7</sup>(add 11)

F/F<sup>#</sup> E<sup>+</sup>/G G<sup>7</sup><sub>SUS</sub>/A GMA<sup>7</sup>(#5)/F<sup>#</sup> E<sup>b</sup>MA<sup>7</sup>(#5)/F BMA<sup>7</sup><sub>SUS</sub>/F<sup>#</sup>