Objectives

Upon completion of this unit the student will be able to:

1. Play I-vi-IV-ii₆-I₆-V₇-I chord progressions in all major keys.
2. Perform solo repertoire that uses scale patterns and primary and secondary chords.
3. Sight-read and transpose music that uses primary and secondary chords.
4. Harmonize and transpose melodies with primary, secondary and seventh chords.
5. Create two-hand accompaniments from chord symbols.
6. Improvise melodies over primary, secondary and seventh chords.

Assignments

Write your assignments for the week in the space below.

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

**TECHNIQUE** PLAY CHORD SEQUENCE IN ALL 12 MAJOR KEYS

Key of C Major

Key of D♭ Major

Continue upward by half steps until...
Solo Repertoire

Before playing:
- Practice each chromatic scale passage with the correct fingering.
- Analyze and block the LH chords.
- Map the piece using D.C. al Fine, first ending, repeat, and second ending.

While playing:
- Be careful not to play fast.
- Observe the 8va in the RH of measures 9–16.
- Listen for steady eighth notes throughout.

CHROMATIC RAG

Not fast!

Willard A. Palmer
Morton Manus
Amanda Vick Lethco

"Chromatic Rag" from Alfred's Basic Piano Library FUN BOOK, Level 3, by Willard Palmer, Morton Manus and Amanda Vick Lethco
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- Using the bottom note of each indicated seventh chord.
- Using the indicated root-position seventh chords.

Harmonization with Two-Hand Accompaniment

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

HARMONIZE IN Eb & D

STILL, STILL, STILL

Moderately slow

Austria

Transposing to D major.
Harmonize each melody below in two ways:
- Using the bottom note of each indicated triad and inversion.
- Using the indicated triads and inversions.

**SHENANDOAH**

**ANGELS WE HAVE HEARD ON HIGH**
Improvisation from Chord Symbols

Choose one

1. Broken Chord Accompaniment

Key of G major

G Gmaj7 G7 C

2. Block Chord Accompaniment

Key of C major

C Cmaj7 Dm7 G7

Em7 Am7 Dm7 G7 Cmaj7

Using the chord progressions below, improvise RH melodies while the LH plays the suggested accompaniment style. (First play the LH chord progressions using the suggested accompanying style and observing the indicated meter.) You can use the suggested rhythm for your improvisation or create your own rhythm to complement the accompaniment. Notate your favorite improvisation.

Rules for Improvisation:
1. Use mostly chord tones and passing tones in the melody.
2. Most improvisations begin and end on tonic.
3. The ear should always be the final guide in determining which melody notes to play.