

Playing Scales and Arpeggios

C Major

RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5

LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

1-3

RH: 1 2 3 1 2 3 5

LH: 5 4 2 1 4 2 1

1-4

Note: A dot (•) above a fingering indicates a black key.

C Harmonic Minor

RH: 1 2 3̣ 1 2 3̣ 4 1 2 3̣ 1 2 3̣ 4 5

LH: 5 4 3̣ 2 1 3 2 1 4 3 2 1 3 2 1

1-5

RH: 1 2 3 1 2 3 5

LH: 5 4 2 1 4 2 1

1-6

Playing Triads of the Key

Triads may be built on any note of any scale. The sharps or flats in the key signature must be used when playing these triads. Triads of the key are identified by Roman numerals. These triads built on each scale degree are called **diatonic**.

Major Keys

Play triads of the key in C major. Note the quality of each chord.

1. **RH** 1-7

I ii iii IV V vi vii° I

Major Tonic Minor Supertonic Minor Mediant Major Subdominant Major Dominant Minor Submediant Diminished Leading tone Major Tonic

2. **LH** 1-7

I ii iii etc.

► Transpose to G, D and B♭ major.

Harmonic Minor Keys

Play triads of the key in A harmonic minor. Note the quality of each chord.

3. **RH** 1-8

i ii° III+ iv V VI vii° i

Minor Tonic Diminished Supertonic Augmented Mediant Minor Subdominant Major Dominant Major Submediant Diminished Leading tone Minor Tonic

4. **LH** 1-8

I ii etc.

► Transpose to E, B and G harmonic minor.

Playing the I-IV-I-V7-I Chord Progression in Major Keys

Play the I-IV-I-V7-I chord progression exercise.



Key of C Major

Key of D \flat Major

I IV₆ I V₅ I I IV₆ I V₅ I I

Key of C Major

Continue upward by half steps until...

I IV₆ I V₅ I

Playing the i-iv-i-V7-i Chord Progression in Harmonic Minor Keys

Play the i-iv-i-V7-i chord progression exercise.



Key of A Harmonic Minor

Key of B \flat Harmonic Minor

Chord symbols for the first system (A Harmonic Minor): i, iv $\frac{6}{4}$, i, V $\frac{6}{5}$, i

Chord symbols for the second system (B \flat Harmonic Minor): i, iv $\frac{6}{4}$, i, V $\frac{6}{5}$, i

Key of A Harmonic Minor

Continue upward
by half steps
until...

Chord symbols for the continuation: i, iv $\frac{6}{4}$, i, V $\frac{6}{5}$, i

Playing Triads and Inversions in Major Keys

Play these diatonic triads and inversions in the key of C major with the RH. Then play one octave lower with the LH.

2-2

Musical notation for C major triads and inversions. RH: C (1-3-5), C/E (1-2-5), C/G (1-3-5), C (1-3-5). LH: I (5-3-1), I₆ (5-3-1), I₄ (5-2-1), I (5-3-1).

Musical notation for D minor triads and inversions. RH: Dm (1-3-5), Dm/F (1-2-5), Dm/A (1-3-5), Dm (1-3-5). LH: ii (5-3-1), ii₆ (5-3-1), ii₄ (5-2-1), ii (5-3-1).

Continue upward diatonically until...

Musical notation for B diminished triads and inversions. RH: B[°] (1-3-5), B[°]/D (1-2-5), B[°]/F (1-3-5), B[°] (1-3-5). LH: vii[°] (5-3-1), vii[°]₆ (5-3-1), vii[°]₄ (5-2-1), vii[°] (5-3-1).

► Transpose to D and B^b major.

Playing Triads and Inversions in Harmonic Minor Keys

Play these diatonic triads and inversions in the key of A harmonic minor with the RH. Then play one octave lower with the LH.

2-3

Musical notation for A harmonic minor triads and inversions. RH: Am (1-3-5), Am/C (1-2-5), Am/E (1-3-5), Am (1-3-5). LH: i (5-3-1), i₆ (5-3-1), i₄ (5-2-1), i (5-3-1).

Musical notation for B[°] triads and inversions in A harmonic minor. RH: B[°] (1-3-5), B[°]/D (1-2-5), B[°]/F (1-3-5), B[°] (1-3-5). LH: ii[°] (5-3-1), ii[°]₆ (5-3-1), ii[°]₄ (5-2-1), ii[°] (5-3-1).

Continue upward diatonically until...

Musical notation for G[#] triads and inversions in A harmonic minor. RH: G[#] (1-3-5), G[#]/B (1-2-5), G[#]/D (1-3-5), G[#] (1-3-5). LH: vii[°] (5-3-1), vii[°]₆ (5-3-1), vii[°]₄ (5-2-1), vii[°] (5-3-1).

► Transpose to E and G harmonic minor.

Playing Dominant Seventh Arpeggios

Practice the dominant seventh arpeggios hands separately.

8-13
C7

1.

8-14
F7

2.

8-15
G7

3.

Technique

8-16
Lively

1.

mp

9

► Transpose to A harmonic minor.

8-16
Lively

2.

mf

9

► Transpose to A harmonic minor.

Playing Dominant Seventh Arpeggios

Practice the dominant seventh arpeggios hands separately.

1. **11-11**
D \flat 7

4 1 2 3 4 1 \flat 2 \flat 3 \flat 4 \flat 4 \flat 3 \flat 2 1 4 3 2 1 4

2. **11-12**
A \flat 7

4 1 2 3 4 1 \flat 2 \flat 3 \flat 4 \flat 4 \flat 3 \flat 2 1 4 3 2 1 4

3. **11-13**
E \flat 7

4 1 2 3 4 1 \flat 2 \flat 3 \flat 4 \flat 4 \flat 3 \flat 2 1 4 3 2 1 4

Playing Diminished Seventh Arpeggios

Practice the diminished seventh arpeggios hands separately.

16-1

Cdim7

Exercise 16-1 is a Cdim7 arpeggio in 4/4 time. It consists of two staves, treble and bass clef. The treble clef staff starts on middle C (C4) and the bass clef staff starts on C3. The notes are C, Bb, Ab, Gb, forming a diminished seventh chord. The exercise is played in four measures. The first measure contains the notes C, Bb, Ab, Gb. The second measure contains Bb, Ab, Gb, F. The third measure contains Ab, Gb, F, Eb. The fourth measure contains Gb, F, Eb, D. Fingering numbers are provided above and below the notes. The first measure has fingering 2, 3, 4, 1 in the treble and 5, 4, 3, 2 in the bass. The second measure has 2, 3, 4, 1 in the treble and 1, 4, 3, 2 in the bass. The third measure has 2, 1, 4, 3 in the treble and 1, 2, 3, 4 in the bass. The fourth measure has 2 in the treble and 5 in the bass. The final note in the fourth measure is a whole note chord Cdim7.

16-2

Gdim7

Exercise 16-2 is a Gdim7 arpeggio in 4/4 time. It consists of two staves, treble and bass clef. The treble clef staff starts on G4 and the bass clef staff starts on G3. The notes are G, F, Eb, D, forming a diminished seventh chord. The exercise is played in four measures. The first measure contains the notes G, F, Eb, D. The second measure contains F, Eb, D, C. The third measure contains Eb, D, C, Bb. The fourth measure contains D, C, Bb, Ab. Fingering numbers are provided above and below the notes. The first measure has fingering 2, 3, 4, 1 in the treble and 5, 4, 3, 2 in the bass. The second measure has 2, 3, 4, 1 in the treble and 1, 4, 3, 2 in the bass. The third measure has 2, 1, 4, 3 in the treble and 1, 2, 3, 4 in the bass. The fourth measure has 2 in the treble and 5 in the bass. The final note in the fourth measure is a whole note chord Gdim7.

16-3

Ddim7

Exercise 16-3 is a Ddim7 arpeggio in 4/4 time. It consists of two staves, treble and bass clef. The treble clef staff starts on D4 and the bass clef staff starts on D3. The notes are D, C, Bb, Ab, forming a diminished seventh chord. The exercise is played in four measures. The first measure contains the notes D, C, Bb, Ab. The second measure contains C, Bb, Ab, Gb. The third measure contains Bb, Ab, Gb, F. The fourth measure contains Ab, Gb, F, Eb. Fingering numbers are provided above and below the notes. The first measure has fingering 2, 3, 4, 1 in the treble and 2, 1, 4, 3 in the bass. The second measure has 2, 3, 4, 1 in the treble and 2, 1, 4, 3 in the bass. The third measure has 2, 1, 4, 3 in the treble and 2, 3, 4, 1 in the bass. The fourth measure has 2 in the treble and 2 in the bass. The final note in the fourth measure is a whole note chord Ddim7.

Transposing Instrument:
B \flat Clarinet

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

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

COLONEL BOGEY

Kenneth Alford (1881–1945)

Arr. John O'Reilly and Mark Williams

8-31

Allegro

Musical notation for the first system of 'Colonel Bogey'. It features a treble clef, a 4/4 time signature, and a dynamic marking of *f*. The melody consists of eighth and quarter notes with slurs and accents. The system ends with a 'to Coda' symbol.

5

D.C. al Coda

Musical notation for the second system of 'Colonel Bogey'. It continues the melody with a dynamic marking of *f*. The system ends with a 'D.C. al Coda' instruction.

Coda

Musical notation for the Coda section of 'Colonel Bogey'. It features a Coda symbol at the beginning and a final cadence.

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

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

NOW THE DAY IS OVER

Spiritual

Arr. John Kinyon and John O'Reilly

8-32

Andante

Musical notation for the first system of 'Now the Day Is Over'. It features two staves: Flute (Fl.) and Alto Saxophone (A. Sx.). The Flute staff is in B \flat major and the Alto Saxophone staff is in E \flat major. The tempo is *Andante* and the dynamic is *p*.

5

Musical notation for the second system of 'Now the Day Is Over'. It continues the piece with a dynamic marking of *mf* for the Flute and *p* for the Alto Saxophone. The system ends with a final cadence.

“Now the Day Is Over” adapted from YAMAHA SAXOPHONE STUDENT by John Kinyon and John O'Reilly
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Band Score

Play the band score in the following ways:

1. Each single line transposing the B \flat clarinet, E \flat alto saxophone, B \flat cornet and F horn to concert pitch.
2. Combinations of two parts as follows:
 - a. Flute/oboe and B \flat clarinet.
 - b. Flute/oboe and E \flat alto saxophone.
 - c. B \flat cornet and low brass & woodwinds.
 - d. F horn and low brass & woodwinds.
3. Combinations of three parts as follows:
 - a. Flute/oboe, B \flat clarinet and E \flat alto saxophone.
 - b. B \flat cornet, F horn and low brass & woodwinds.
4. The piano accompaniment.
5. As a multiple piano ensemble with class members playing one, two or three parts each.

MOZART SERENADE AND DANCE (EXCERPT)

Wolfgang Amadeus Mozart (1756–1791)
Arr. John O'Reilly

 13-5

Andante

The musical score is arranged for a band and piano. It features the following parts:

- Flute/Oboe: Treble clef, 4/4 time, *mp*.
- B \flat Clarinet: Treble clef, 4/4 time, *mp*.
- E \flat Alto Saxophone: Treble clef, 4/4 time, *mp*.
- B \flat Cornet: Treble clef, 4/4 time, *mp*.
- F Horn: Treble clef, 4/4 time, *mp*.
- Low Brass & Woodwinds: Bass clef, 4/4 time, *mp*.
- Snare Drum/Bass Drum: Percussion staves, 4/4 time.
- Piano Accompaniment: Grand staff, 4/4 time, *mp*. Chords are indicated above the staff: B \flat , Cm, F7, B \flat , Gm, F.

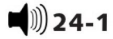
“Mozart Serenade and Dance” from ALFRED’S YAMAHA BAND SERIES arranged by John O’Reilly
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The ii-V7-I Chord Progression

The **ii-V7-I** chord progression occurs frequently in both classical and popular music. In this context, the supertonic (**ii** chord) serves as a substitute for the subdominant (**IV** chord). In jazz, the seventh is often added to all three chords of the progression (**ii7-V7-I7**).

Playing the ii7-V7-I7 Chord Progression

Play the following exercise that uses the **ii7-V7-I7** chord progression.



Key of C:

Key of Ab:

Key of C:

Continue downward by whole steps until...

Playing Diminished Seventh Arpeggios

Using the fingering below, practice diminished seventh arpeggios ($E^b\dim^7$, $B^b\dim^7$, $F\dim^7$) hands separately. See page 249.

$E^b\dim^7$	RH:	$\overset{\bullet}{3} \overset{\bullet}{4} 1 2$	$\overset{\bullet}{3} \overset{\bullet}{4} 1 2 \overset{\bullet}{3}$
	LH:	$4 \overset{\bullet}{3} 2 1$	$4 \overset{\bullet}{3} 2 1 4$
$B^b\dim^7$	RH:	$\overset{\bullet}{3} \overset{\bullet}{4} 1 2$	$\overset{\bullet}{3} \overset{\bullet}{4} 1 2 \overset{\bullet}{3}$
	LH:	$4 \overset{\bullet}{3} 2 1$	$4 \overset{\bullet}{3} 2 1 4$
$F\dim^7$	RH:	$3 \overset{\bullet}{4} 1 2$	$3 \overset{\bullet}{4} 1 2 3$
	LH:	$5 \overset{\bullet}{4} 3 2$	$1 4 3 2 1$

Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)

Practice the choral score in the following ways:

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

CREDO (EXCERPT FROM *MASS IN G*)

25-16

Franz Schubert (1797–1828)

D. 167

Allegro moderato

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 1-10. The score is in G major (one sharp) and 4/4 time. The tempo is Allegro moderato. The dynamics are marked *pp* (pianissimo). The Tenor part includes markings for Right Hand (RH) and Left Hand (LH) parts.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 11-20. The score is in G major (one sharp) and 4/4 time. The dynamics are marked *pp* (pianissimo). The Tenor part includes markings for Right Hand (RH) and Left Hand (LH) parts. A box containing the number 11 is located above the Soprano staff at the beginning of this section.

Vocal Accompaniment

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

ICH GROLLE NICHT (EXCERPT FROM *DIE DICHTERLIEBE*)

25-15

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

Nicht zu schnell (Not too fast)

mf

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

mf

4

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

7

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

10

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

13

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

16

Her - zens Nacht, das weiss ich längst. _____

1. Transpose the line for Horn in F to concert pitch.
2. Work out appropriate fingerings for the accompaniment.
3. Play the accompaniment while the teacher or other class member plays the Horn in F transposed to concert pitch.

WHEN JOHNNY COMES MARCHING HOME

S-19

Traditional

Arr. John O'Reilly and Mark Williams

Allegro

F Horn

mf

Gm F Eb D7 Gm

Piano

mf

7

Bb Gm Bb D7

13

f

Gm F Gm D7 Gm F Eb D

“When Johnny Comes Marching Home” from ACCENT ON ACHIEVEMENT Horn in F Book 2 by John O'Reilly and Mark Williams
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19

Musical score for measures 19-24. The system includes a vocal line and a piano accompaniment. The piano part features a Gm chord and a dynamic marking of *mf*.

25

Musical score for measures 25-30. The system includes a vocal line and a piano accompaniment. The piano part features chords B \flat , Gm, B \flat , and D, and a dynamic marking of *mf*.

31

Musical score for measures 31-36. The system includes a vocal line and a piano accompaniment. The piano part features chords Gm, F, E \flat , D, Gm, and F, and dynamic markings of *f* and *ff*.

37

Musical score for measures 37-42. The system includes a vocal line and a piano accompaniment. The piano part features chords E \flat maj7, D7, and Gm.