UVU Group Piano III Proficiency Exam Packet

1. Two-Handed Accompaniment Patterns

2. Alto and Tenor Clef Exercises

3. Modulation Examples

Pop ballad accompaniment (contd)

In the previous Fig. 11.18., in measure 1 on the <u>G</u> chord we have a root position '<u>9 to 1</u>' resolution within the basic <u>1-3-5</u> upper structure, beginning on beat 2 and resolving on the '& of 2'. (Refer to Fig. 8.2. as necessary). In measure 2 on the <u>Bmi7</u> chord we have a 2nd inversion '<u>9 to 1</u>' resolution within the <u>b3-5-b7</u> (D major triad) upper structure (see Fig. 8.14.), used in a rhythmically similar manner to measure 1.

The next variations have some arpeggiation of the upper structures in the right hand, against the same arpeggiated left hand. Some care is necessary in this approach, as both hands arpeggiating continuously can be monotonous and distracting. Arpeggiated non-continuous embellishments in the right hand however, can be effective (with an arpeggiated left hand) if used sparingly. Here's an example with eighth notes in the right hand:-



In measure 1 on the <u>G</u> chord we have a <u>3-1-5-3</u> pattern (i.e. the 3rd, root, 5th & 3rd in sequence) of the basic <u>1-3-5</u> triad upper structure in the right hand, across beats 1 and 2. In measure 2 on the **Bmi7** chord we have a <u>1-5-3-1</u> pattern (i.e. the root, 5th, 3rd and root in sequence) of a D major triad in the right hand, which is in turn the <u>b3-5-b7</u> upper structure of the overall Bmi7 chord. The roots, 3rds and 5ths of these upper structure triads can be freely mixed and combined together for these arpeggiated right hand embellishments. (The later Pop Ballad comping pattern **#3** and variations, feature more right hand arpeggiation). Now we have an example with some 16th-note arpeggiation in the right hand:-



Figure 11.20. Pop ballad comping pattern #2 variation #6 (right hand 16th-note arpeggios) (CASSETTE TAPE EXAMPLE 257)

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Pop ballad accompaniment (contd)

In the previous Fig. 11.20., in measure 1 on the <u>G</u> chord we have a <u>5-1-3-5</u> pattern (within the basic <u>1-3-5 triad</u> upper structure) in the right hand, using 16th-note subdivisions of beat 2. In measure 2 on the <u>Bmi7</u> chord we have a <u>3-5-1-3</u> pattern within a D major triad in the right hand, which again is in turn the <u>b3-5-b7</u> upper structure of the overall Bmi7 chord. Again we are using 16th-note subdivisions throughout beat 2 of the measure. Previous comments regarding the use of 16th-note subdivisions on pop ballads also apply here - refer as necessary to the introduction and text accompanying Fig. 11.10. in this chapter.

Finally in this section introducing left-hand arpeggiation, we will look at another 8-measure progression example. This progression features a number of inversions in the bass voice i.e. the left hand arpeggio will sometimes be landing on the 3rd, 5th or 7th of the chord at the points of chord change. This device is widely used in pop ballad styles to achieve a more melodic or 'scalewise' bass line movement - refer to inverted left hand inverted arpeggio examples in **Figs. 11.11.** and **11.12.** as necessary. Notice we have also used some right hand single-note embellishments or 'fills' between the various upper structures, as follows:-







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Modulation using Pivot Chords

Tonic-Dominant

- 1. Identify common chords
- 2. Construct chord progression
- 3. Also see pg. 160 in Alfred Group Piano Book



2. V7/V pivot chord



3. V6/5 pivot chord



4. iii pivot chord



Major to Relative Minor

1. vi pivot chord



