

# **UVU Group Piano IV Proficiency Exam Packet**

**1. Melody and Accompaniment Patterns**

**2. Chord Chart Examples**

## Pop ballad melody (contd)

these two attacks, namely on the '& of 1' and on beat 2. In both of these places an arpeggiated tone was added, derived from the basic 1-3-5 triad inverted below melody. Similarly on beats 3 & 4 of the measure, there are melodic attacks, so the 'open' eighth-note subdivisions are on the '& of 3' and the '& of 4'. Again a supporting tone (this time G from the upper G triad) has been added in these rhythmic spaces. These extra notes can be chosen arbitrarily from the upper triad placed below melody - in Fig. 11.40., where there was room for two consecutive supporting tones (downward stems in right hand), they ascended within the triad i.e. G up to C within a C triad in measure 1 - however this could also have been done in a descending manner. Again for this to work properly, the supporting tones must be at a lower dynamic level than the melody, and as with most pop ballad styles you will need to depress the sustain pedal for the duration of each chord. The left hand in the previous example was playing a simple dotted quarter-eighth-half note pattern using the roots of the chords - when first using this 'arpeggio under melody' concept in the right hand, it's easier to combine it with a more basic left hand pattern to get started. However, this right hand idea can also be used with an arpeggiated left hand, as follows:-

**Figure 11.41. Pop ballad melody version #11 (arpeggios below melody, and in left hand)**  
(CASSETTE TAPE EXAMPLE 276)

1

2

3

4

5

6

(CONTD-->)

17

**Pop ballad melody (contd)**

**Figure 11.41. (contd)**

Musical score for Figure 11.41 (contd). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4. The bass staff contains an arpeggiated accompaniment. Above the treble staff, the chords F, G7sus, and C are indicated. Above the bass staff, the numbers 7 and 8 are written, indicating the fret positions for the bass notes.

In this example the right hand 'arpeggio under melody' technique is the same as the previous pattern (Fig. 11.40.), however the left hand is now arpeggiating open triads as first shown in Fig. 11.33. This creates a very saturated, rhythmically subdivided sound - again you have to ensure pianistically that all the arpeggiation doesn't 'bury' the melody!

Now in the next section we are adapting the accompaniment device first shown in Fig. 11.3. (a 'rocking' back-and-forth motion in the right hand, using the top notes of a triad on downbeats and the bottom note of the triad on the upbeats) to support the melody. This motion will occur **within the upper structure triad inverted below melody**. In the first setting, only one other tone is being added below the melody on the downbeats. In the second (more challenging) setting, both remaining tones of the upper triad are placed below the melody on the downbeats, leaving the thumb to double the melody note (or play the nearest available triad tone) an octave below, on the upbeats. This requires some rapid hand position changes, and again will normally involve the use of the sustain pedal to achieve a smooth effect. Let's look at the first of these settings:-

**Figure 11.42. Pop ballad melody version #12 (alternating right hand motion below melody. #1)**  
(CASSETTE TAPE EXAMPLE 277)

Musical score for Figure 11.42. It consists of two systems of two staves each (treble and bass clef). The first system has chords C, G/B, Ami7, and C/E. The second system has chords F, G7sus, E/G#, and Ami7. The bass staff shows a 'rocking' motion with notes on downbeats and upbeats. The numbers 1, 2, 3, and 4 are written below the bass staff to indicate measures.

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# Lead-Sheet Harmonization

Harmonize "Blowin' in the Wind" with a block-chord accompaniment.  
 Play a chord on beats 1 and 3 of each measure unless you see N.C. (No Chord).

## Blowin' in the Wind

Words and Music by Bob Dylan

Moderately, with a steady beat

The musical score is written in 4/4 time and consists of seven staves of music. Each staff includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The lyrics are written below the notes, and chord symbols are placed above the staff. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Measure numbers 5, 10, 15, 20, 25, and 29 are boxed on the left side of the score.

How man - y roads must a man walk down be -  
*mp* fore you call him a man? Yes, 'n' how man - y  
 seas must the white dove sail be - fore she sleeps in the  
 sand? Yes 'n' how man - y times must the can - non - balls  
 fly be - fore they're for - ev - er banned? *The mf*  
 an - swer, my friend, is blow - in' in the wind. The  
 an - swer is blow - in' in the wind.

1

# Lead-Sheet Harmonization

Harmonize "Weekend in New England" with a broken-chord accompaniment.

C Em etc.

## Weekend in New England

Words and Music by Randy Edelman

Moderately slow

C Em F G  
1 3  
Last night I waved good-bye, now it seems years. I'm  
*mp*

5 C Em F G  
1 2  
back in the city, where nothing is clear, but

9 F C/E Dm G  
1 2  
thoughts of me hold-in' you, bring-in' us near. And tell me,  
*mf*

13 C F/C C F/C  
1  
when will our eyes meet? When can I touch you?

17 C F/C Am D  
2 1 4 2  
When will this strong year-in' end? And

21 Dm G C  
1 4  
when will I hold you a-gain?

# Lead-Sheet Harmonization

Harmonize "Fly Me to the Moon" with a broken-chord accompaniment. For 7th chords, play the root of the chord on beat 1 followed by the 5th and 7th on beat 2.

Am7

etc.

Handwritten chord diagrams for Am7, B7, A7, G7, and F7. Each diagram shows the root on beat 1 and the 5th and 7th on beat 2.

## Fly Me to the Moon

Words and Music by Bart Howard

**Moderately slow**

*mf* Fly me to the moon, and let me play a-mong the stars.

Let me see what spring is like on Ju-pi-ter and Mars.

oth-er words, hold my hand! In

oth-er words, dar-ling, kiss me!

*mf* Fill my heart with song, and let me sing for-ev-er more; you are all I

long for, all I wor-ship and a-dore. In oth-er words, please be

In oth-er words, I love you!

③

# Lead-Sheet Harmonization

Harmonize "Misty" with a block-chord accompaniment. Play the right hand an octave higher to avoid collisions between the hands.

Play all 7th chords in root position (omitting the 5th of the chord). Play only the root and 3rd of the F major triad.

## Misty

Words by Johnny Burke  
Music by Erroll Garner

Slowly, with expression

Look at me, I'm as help-less as a kit-ten up a  
*mp*

tree, and I feel like I'm cling-ing to a cloud. I can't un-der stand, I get  
*mf*

mist-y just hold-ing your hand. On my  
*mf*

own, would I wan-der through this won-der-land a-lone, nev-er know-ing my

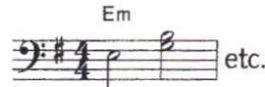
right foot from my left, my hat from my glove, I'm too

mist-y and too much in love.

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# Lead-Sheet Harmonization

Harmonize "The Ballad of Gilligan's Island" with this broken-chord accompaniment in measures with only one chord.



Use block chords in measures with two chords.

## The Ballad of Gilligan's Island (from Gilligan's Island)

Words and Music by  
Sherwood Schwartz and George Wyle

Moderately fast

Em D Em

5 2 1 2 5

*mf* Just sit right back and you'll hear a tale, a tale of a fate - ful  
mate was a might - y sail - in' man, the skip - per brave and

4 D Em D C D

5 4 3 1 3

trip sure. that start - ed from this trop - ic port a - board this ti - ny  
Five pas - sen - gers set sail that day for a three hour

8 1. Em 2. Em C D Em

5 4 1

ship. The tour, a three hour tour. The

12 D *f* Em D *mf*

2 5 2 5

ship's a - ground on the shore of this un - chart - ed des - ert isle, with

16 Em D Em

2 5 3 4 1 2 5

Gil - li - gan, the skip - per too, the mil - lion - aire

21 D Em D *f*

and his wife, the mov - ie star the pro -

26 Em D C D Em

4 2 3

fes - sor and Mar - y Ann, here on Gil - li - gan's Isle!

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## Lead-Sheet Harmonization

Harmonize "Try to Remember" with a broken-chord accompaniment by:

- Playing the root of each triad on beat 1 followed by the 3rd and 5th of the triad on beat 2.
- Playing the root of each 7th chord on beat 1 followed by the 5th and 7th on beat 2.

### Try to Remember (from *The Fantasticks*)

Lyrics by Tom Jones  
Music by Harvey Schmidt

Slowly, with tenderness

*mf* Try to re - mem - ber the kind of Sep - tem - ber when life was

slow and oh, so mel - low. Try to re - mem - ber the

kind of Sep - tem - ber when grass was green and grain was yel - low.

Try to re - mem - ber the kind of Sep - tem - ber when you were a

ten - der and cal - low fel - low. Try to re - mem - ber and

if you re - mem - ber, then fol - low. Fol - low, fol - low,

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of seven staves of music. Above each staff are guitar chords and some have fingerings indicated. The chords are: G (5), Em, Am7, D, Bm7, Em, C, D7, G (5), Em, Am7, D, Bm7, Em, C, D7, Bm7(b5) (5), E7, Am7, D7, Gmaj7, C, F (1, 4), D7 (3), G (5), Em, Am7, D (2), G (1), Am7, D7, G. Fingerings are shown as numbers 1-5 on the notes. The lyrics are written below the notes.

## Lead-Sheet Harmonization

Harmonize "You Raise Me Up" with the single-tone bottom note of each chord. Using your ear as a musical guide, play again using only two notes from the chords (intervals of 3rds, 5ths, 6ths, or 7ths) to create a more "open" sound.

### You Raise Me Up

Words and Music by  
Rolf Lovland and Brendan Graham

**Adagio**

When I am down and oh, my soul, so wea - ry, when trou - bles

*mp*

3 F/A B $\flat$  C B $\flat$

come and my heart bur - dened be, then I am still and wait here in the

6 F/A B $\flat$  F/C C7 F

si - lence un - til you come and sit a - while with me. You raise me

*mf*

9 Dm B $\flat$  F C/E Dm B $\flat$

up so I can stand on moun - tains. You raise me up to walk on storm - y

12 F/A C F B $\flat$  F/A B $\flat$

seas. I am strong when I am on your shoul - ders. You raise me

15 F/C C7 F

up to more than I can be.

## Lead-Sheet Harmonization

Harmonize "Love Story" with a broken-chord accompaniment. Play the right hand an octave higher to avoid collisions between the hands.

Play the bottom note of the chord on beat 1 and the remaining members of the chord on beat 3.

### Love Story (Where Do I Begin)

Lyrics by Carl Sigman  
Music by Francis Lai

Slowly, with expression

Am <sup>5</sup> E7/G#

Where do I be-gin to tell the sto-ry of how great a love can be,

*mf*

4 Am F

the sweet love sto-ry that is old-er than the sea, the sim-ple truth a-bout the

7 E N.C. Am

love she brings to me? Where do I start?

11 E7/G#

How long does it last? Can love be mea-sured by the hours in a day?

*mp*

14 Am F

I have no an-swers now, but this much I can say. I know I'll need her till the

17 E N.C. Am

stars all burn a-way and she'll be there.

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# Lead-Sheet Harmonization

Harmonize "Star Dust" with the indicated chords and inversions as block chords. Omit the 5th in all 7th chords. Play a chord on beats 1 and 3 of each measure. In measures 27-28, use only the bottom note of each triad and inversion.

## Star Dust

Music by Hoagy Carmichael  
Words by Mitchell Parish

Moderately slow

The musical score is written in 4/4 time and consists of nine staves of music. Each staff includes a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The lyrics are written below the notes, and chord symbols with fingering numbers are placed above the notes. The score is divided into measures, with measure numbers 4, 8, 12, 16, 20, 24, and 29 marked in boxes. The lyrics are: "Some-times I won-der why I spend the lone-ly night dream-ing of a song. The mel-o-dy haunts my rev-er-ie, and I am once a-gain with you, when our love was new, and each kiss an in-spir-a-tion. But that was long a-go; now my con-so-la-tion is in the star-dust of a song. Be-side a gar-den wall, when stars are bright. You are in my arms. The night-in-gale tells his fair-y tale of par-a-dise where ros-es grew. Though I dream in vain, in my heart it will re-main my star-dust mel-o-dy, the mem-o-ry of love's re-frain."

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