

COMBINING LOW-END OPEN TRIADS IN I IV PROGRESSIONS

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①

①a FOLLOW PHRASE

② This one in 3/4

Notice that fingering that had to be used here.

②

LOW-END OPEN TRIADS USING I IV w/ V.L.

9-20-85

① Key of F^b
Pickup chord

② Key of G
Pickup chord

vi for

Contrast.

What do you think? Is it welcome?

ASSIGNMENT:

- ① FILL IN THE MISSING NOTES
- ② PLAY THROUGH THE MATERIAL VERY SLOWLY & CUMULATIVELY, ANALYZING HOW IT'S ALL PUT TOGETHER.
- ③ MEMORIZE AND GET ABOVE TO SING THE SOFTRAND
- ④ GET THE PHRASES TO WHERE THEY FLOW WITHOUT TOO MUCH MENTAL STRAIN. EVERYDAY MAY SOMETIMES SEEM LIKE "STARTING OVER" A LITTLE BIT, BUT GRADUALLY CONTINUITY SETS IN.

LOW-END OPEN TRIADS USING I IV w/ V.L.

9-20-85

① Key of E \flat
Pickup chord

OPTIONAL FOLLOW NOTES

② Key of G
Pickup chord

Assignment:

- 1) Fill in the missing notes
- 2) Play through the material very slowly and cumulatively, analyzing how it's all put together.
- 3) Memorize and be able to sing the soprano
- 4) Get the phrases to where they flow without too much mental strain. Everyday may sometimes seem like "starting over" a little bit, but gradually continuity sets in.

vi for contrast.
What do you think? Is it welcome?

I IV in LOW-END OPEN TRIADS (w/ some ii also)

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① Key of D^{\flat}

D^{\flat}	D^{\flat}	G^{\flat}	D^{\flat}	D^{\flat}	D^{\flat}	G^{\flat}	D^{\flat}
9	11	14	11	1	9	9	9
D^{\flat}	D^{\flat}	E^{\flat}m	D^{\flat}	G^{\flat}	D^{\flat}	G^{\flat}	D^{\flat}
4	4	6	4	4	4	2	4

OPTIONAL SUSTAIN

② Key of A

A	A	D^{\flat}m	A	A	A	D	A
7	12	14	12	5	7	10	7
A	A	D	A	A	D	A	A
2	5	5	5	2	2	2	2

Also try a drop and sustain here

③ Key of F

F	F	B^{\flat}	F	F	F	G^{\flat}m	F
8	13	13	13	3	8	10	8
F	F	B^{\flat}	F	G^{\flat}m	F	F	F
1	3	6	3	5	3	1	1

OR

F	B^{\flat}	F	F
1	1	1	3

ASSIGNMENT:

- ① FILL IN THE MISSING TONES
- ② AS ON PREVIOUS I II page, dig the different subtle shades of IV and ii. Memorize all 3 phrases - again play with the medium slow GOSPEL feel.

I IV in LOW-END OPEN TRIADS (w/ some ii also)

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① Key of D^{\flat}

② Key of A

③ Key of F

Assignment:

- 1) Fill in the missing tones.
- 2) As on previous I-ii page, dig the different subtle shadings of IV and ii.
Memorize all 3 phrases - again, play with the medium-slow gospel 4/4 feel.