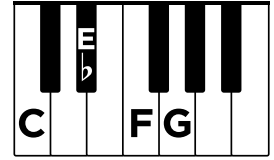


Improvisation



RH 1 3 4 5

In the last improvisation, you used **C**, **E<sup>b</sup>**, and **F**. Now you'll add a **G**.

**Warm-Ups**

Play three times each.

1.

2.

**PRO TIP** In the warm-ups, notice that some rhythm patterns were *repeated*, but with different notes. When you improvise, be sure to use repeating rhythm patterns!

- ✓ Choose one note from the keyboard diagram at the top, and play all the rhythm patterns below. Start counting out loud before playing.

**Rhythm Patterns (all in 4/4)**


- ✓ Then, choose two notes from the keyboard diagram. Play the rhythm patterns again switching between the two notes. You may switch between these two notes any way you like!
- ✓ Repeat the same steps using all 4 notes from the diagram.

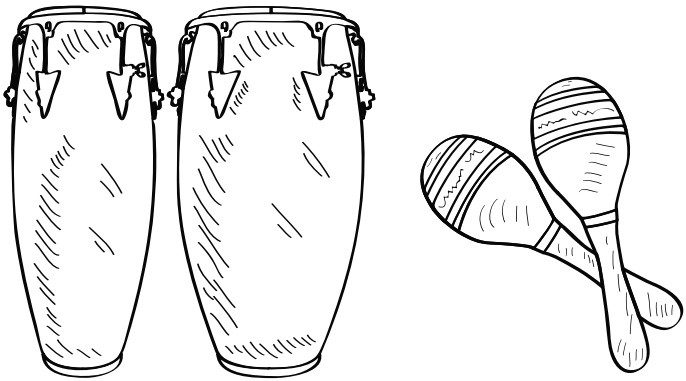
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(Student part, continued)

### Improvise!

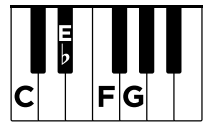
Use some of the rhythm patterns you were given, and feel free to add some of your own ideas! As your teacher starts playing the accompaniment, *feel the beat of the music*. Start playing whenever you're ready!

**Hint:** Start with only one note, and when you feel comfortable, slowly add in more notes.



## Latin Beat Improv

Teacher Duet



RH 1 3 4 5  
 (Student notes)

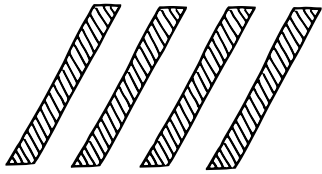
**Teacher Duet** (Student plays *higher than the teacher*.)

Moderately fast (even 8ths)

**C13 sus** **C13**

**3** **B $\flat$ 13 sus** **B $\flat$ 13** *repeat ad lib.*

# Chord Charts



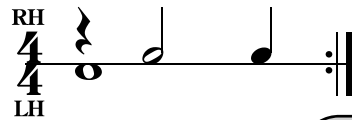
carol matz's  
**inter@active**  
piano method®

**LEVEL**  
**3**

**Pro Piano Skills**  
**Unit 6**  
Page 1 of 2 (left page)

Purchased from **carolmatzpiano.com**  
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✓ Tap this rhythm with both hands, and repeat it several times without stopping.



✓ Play that rhythm pattern with a RH D major triad and a LH single-note D.

✓ Use this rhythm pattern in each measure of the chord chart below. Change the chords and LH notes at each new chord symbol.



**Inversions**

**E<sup>1</sup>** = G# B E

**G<sup>1</sup>** = B D G

## You're a Grand Old Flag

Traditional

**Moderately fast**

**Singer/Teacher:** 4/4 D | | | | | | | |

You're a grand old flag, you're a high - fly - ing flag, and for -

| | A | | | A/C# | | |

ev - er in peace may you wave. You're the em - blem of the

D | | E<sup>1</sup> | E<sup>1</sup>/G# | A | | | |

land I love, the home of the free and the brave. Ev - 'ry

D | | | | | | | |

heart beats true 'neath the red, white, and blue, where there's

B | | G<sup>1</sup>/E | A | D | | | |

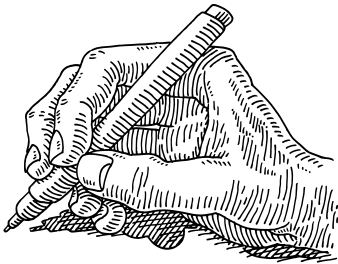
nev - er a boast or brag; but should auld ac - quain - tance

A | | E<sup>1</sup> | A | D | | | |

be for - got, keep your eye on the grand old flag!

**Play hands together and hold for two beats.**

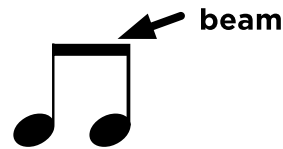




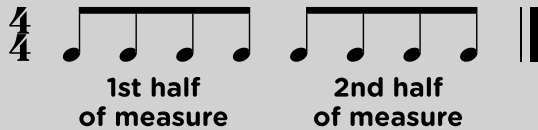
# Notation

# Beaming 8th Notes

Single 8th notes have **FLAGS**, while multiple 8th notes can be joined together with **BEAMS**.



In  $\frac{4}{4}$ , **four 8th notes** can be beamed together if they are in the *first half* or *second half* of the measure.



In  $\frac{3}{4}$  or  $\frac{2}{4}$ , 8th notes are usually beamed *in pairs*.



1. Put an X through the measures with *incorrect* beaming.



2. Add stems and beams to the 8th notes.



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