

FOREWORD

*The following 44, of 100, pages are from Keyboard Accompaniment, BASICS A
For the music concepts to be reinforced, the complete book is recommended.*

Routinely creating accompaniment for two or three new melodies, the ability to quickly sense a change of harmony is strengthened. Repeatedly choosing chords, progressions, rhythmic styles and embellishments, both the decision-making and the hearing skills are targeted and stimulated - to a point where creating an appropriate accompaniment becomes intuitive. To help reach this goal, the Keyboard Accompaniment Series provides a wide variety of melodies for practice and enjoyment.

Developing your own expression, exploring chords and experiencing the joy of creating, can be fascinating and exciting! Listen carefully and have fun!

Musically yours,

Gayle Dunsmoor

Keyboard Accompaniment BASICS A SAMPLES

KEYBOARD ACCOMPANIMENT OBJECTIVES

1. Give the **knowledge and technical skills** to **hear** and/or **look** at a melody, in any key, and **create a great accompaniment**.
2. Teach students to **recognize and anticipate the need for a harmonic change**.
3. Provide many melodies to give students ample **practice choosing appropriate chords**.
4. Provide a **wide variety of styles and rhythms** so students will be flexible and adapt easily to new styles and rhythms.
5. Give **confidence to explore chords and rhythms** other than those suggested by arranged music.
6. Generally improve students' **sense of timing and rhythm** by providing their own accompaniment.
7. Present previously unpublished original works - carefully **graduated** in the areas of **sight-reading and technical** requirements.
8. Train students not only to **anticipate harmonic changes** but to **hear and reproduce intervals**.
9. Facilitate the **understanding of keys and their relationships**.
10. Progressively familiarize students with chord **progressions**.
11. Provide effective tools for **modulation and key changing**.
12. Facilitate **transposition**.
13. Stimulate hearing skills to a point where sensing chord changes and **creating accompaniments becomes intuitive**.
14. Give the encouragement and confidence for students to find their **own individual accompaniment style**.
15. Teach how to **read from a lead sheet**.
16. Increase opportunities for **playing with other musicians**.
17. Give freedom, when desired, to play the piano **without notation**.
18. Develop an approach to learning music that will **complement any other teaching method**.
19. Help students achieve a **well-rounded musical education**.

Auxiliary (aux.)

Between notes with the same name.
Ascends ♪ or descends ♫ 1 or 2 CS*
between adjacent beats *or* strong beats.
* **Chromatic Step** (see below).

REVIEW

C Major Scale

with Auxiliaries

Roman Numerals

Triad I = C, E, G (G often omitted)
Triad V = G, B, D (D often omitted)
Chord V7 = G, B, D, F
(notes other than 7th often omitted)

Lower aux. 3rd of the chord upper aux. lower aux. lower aux.

Passing Notes (PN)

A transition by step from one harmony unit to another.

PN ascend ↗ or descend ↘
b/w V(7) & I or b/w 5th of I & root

Chromatic Step (CS)

Closest distance between 2 keys
on the keyboard (Ex. C to C#).

Variations on a Scale

\bar{E} Under a line is for the LH

3rds b/w Hands (p viii)
I(C) unless otherwise indicated V7(G7) PN

NOTICE: I & V(7) are generally on the beat; PN & Har∞ are most often between beats *or* on weak beats.

I(C) V7(G7) Coda I(C) 3rds b/w Hands (p viii) V7(G7) I V7 V7 I

NOTICE: unless indicated otherwise, RH & LH are '3rds b/w hands'

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Ascending V(7) - I PN Variations

Apply a RH V7 chord acc.

V7 - I rises 4 scale degrees

Three staves of music for Ascending V(7) - I PN Variations. The first staff shows a sequence of V7 and I chords with an ascending line. The second staff shows a variation with a turn and a 58 measure rest. The third staff shows a variation with a 4 measure rest and a 58 measure rest.

* Careful: 3rd of V7 (LN) rising to the 'home tone', with both hands, can clash

PN Variations

Notice: variations **begin** with the root of V(G) and **end** with the root of I(C). In between can have a wide variety of musical arrangements.

Descending V(7) - I PN Variations

Apply a RH V7 chord acc.

V7 - I descends 5 scale degrees

Three staves of music for Descending V(7) - I PN Variations. The first staff shows a sequence of V7 and I chords with a descending line. The second staff shows a variation with a rhythm of 51 and a 58 measure rest. The third staff shows a variation with a 58 measure rest and a 58 measure rest.

The rhythm for the above samples can be as desired

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**KA PREPARATORY and MA
BOOKS 1 & 2 recommended
before beginning this book.**

7-BOOK MELODY ADVENTURES (MA)

The first six books are notated in full and give accompaniment knowledge and support for many of the melodies in the KA series.

KEYBOARD ACCOMPANIMENT (KA) SERIES

These books provide an effective hands-on method that encourages exploration of your ‘own’ creative skills. By routinely **providing accompaniment** for two or three new melodies (at least weekly) a feel for harmonic changes, chord arrangements, styles, rhythms & progressions, gradually develops - **until it is intuitive.**

ADVANTAGE of KA: sight-reading, theoretical knowledge & creative ability progress together.

TEACHERS: Since there is seldom time at the end of a lesson, checking accompaniments and assigning new melodies might be best at the beginning of the lesson. As for chord notation, Letter names prepare students for reading ‘Lead Sheets’ while **Roman numeral names allow students to play songs/melodies in other keys - without changing the chord names/notation.**

OLDER KA BEGINNERS: The Keyboard Accompaniment Series **can be a self-study.**

SECTION 1

Keys of C MAJOR and A MINOR

DUETS: designed to be instructional and remain within the basic chord structure

3/4 Time
 > w w (p vii)
 Strong, weak, weak

Bass Note (BN)
 Lowest chord note.

Leading Note (LN)
 3rd of V(7): generally rises
 1 CS to the 'home tone' - often
 in another octave range.

LH Triads and Inversions (inv.)

Triad I(C) & Inversions

root 1st inv. 2nd inv. root

Triad V(G) & Inversions

root 1st inv. 2nd inv. root

Triad Variations

I(C) LH Solid

root position 1st inv. 2nd inv. 1st inv.

I*(C) LH Split

root 1st inv. 2nd inv. 1st inv.

I*(C) LH Sequential (Seq.)

root 1st inv. 2nd inv. 1st inv.

* Without a BN indication, the chord's root can be applied

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Dotted Quarter Note (♩.)

♩. ♩ (same as ♩ ♩)
 ↑
 1st note is longer by 1/2 its value



Reminder

3rd of the chord as a single note
 with both hands **can clash**
(unless approached by step)

The Upbeat

This melody begins on the
 3rd beat. Referred to as the
 'upbeat', it precedes the first
 full measure.

*Notice that the last measure
 has the two missing beats..*

A Waltz in Time*

♩ = 108 - 120

Introduction

Write in acc.

In boxes, write in the LH BN: **r** (root) **3** **5** or **5**

Apply acc.

* Waltz: a dance in $\frac{3}{4}$ time with a slight accent on the 1st beat

Definition for Chord & Triad

Chord: a combination of notes played as a group

Triad: a 3-note chord consisting of its root, 3rd & 5th

Notes are often omitted - full triad/chord is implied



Hard work spotlights one's character;
some turn up their sleeves,
some turn up their noses, and
some don't turn up at all.

Sam Ewig

Both chords & triads can be referred to as chords.

Play the following ascending & descending **Chord V7 and Inversions (inv.)**

Solid V7(G7)

root 1st inv. 2nd inv. 3rd inv. root

LH Split

root 1st inv. 2nd inv. 3rd inv. root

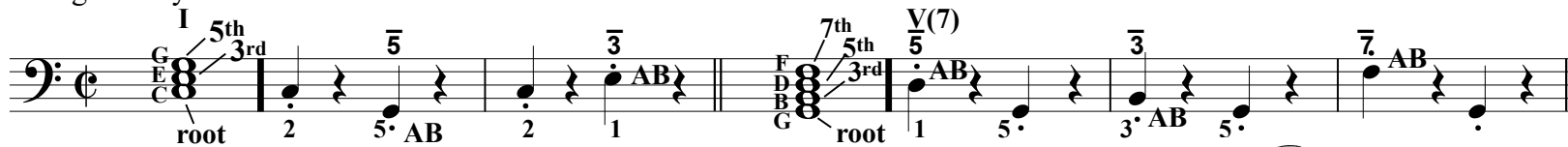
* 5th of the chord is often omitted

LH Sequential (Seq.)

root 1st 2nd 3rd root

LH Alternating Bass (AB)

Root generally alternates with a chord note. The **most common** is the **5th**.



Passing Notes (PN)

PN ascend ↗ 4 scale degrees V - I

PN descend \rightarrow **5 scale degrees V - I**

Steps often omitted. (PN, $pp\ ix, x$)

High Stepping March*

Remember

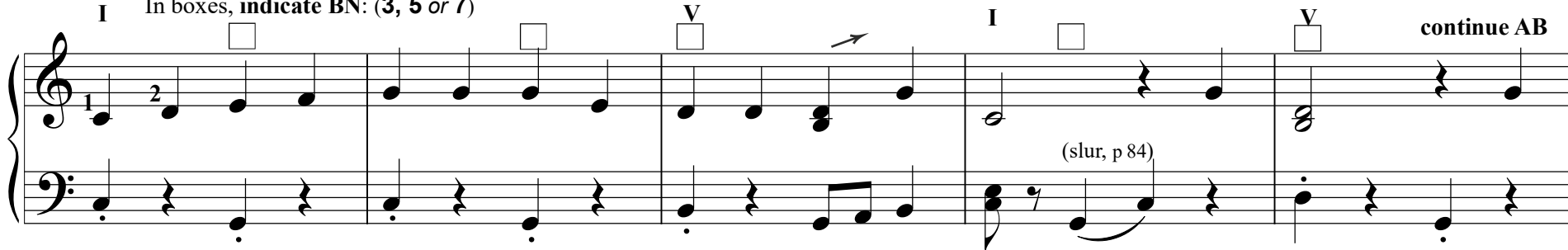
Always put in
dynamics (*p vi*)



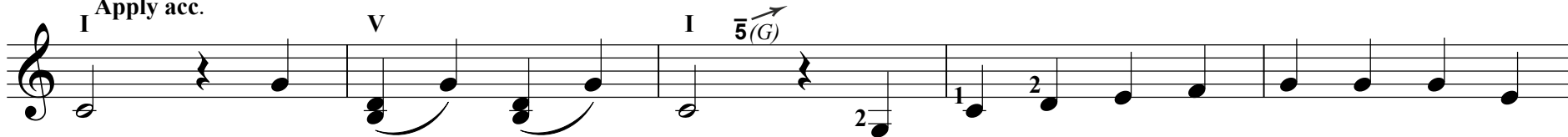
♪ = 64-76



In boxes, indicate BN: (3, 5 or 7)



Apply acc.



morendo (dying away)

Stretch Alternating Bass with Chords (Stretch AB-C)

Many notes can be the AB with the root. 5th & 3rd are the most common.

Stretch AB-C

Ending A C Seq.

Ending B

Stretch AB-C: Stretch of an octave. Without the octave stretch, it is a 'Split' chord or 'Split AB'

Chopsticks



2 of 3 ↓ ↗
2 of a possible 3 triad notes
(root, 3rd, 5th) are lowered
1 CS on the beat.
Often 1 of 3 or 3 of 3

* CS Chromatic Step, *p ix*

♩. = 52-60

G7 LH Stretch AB-C

C

G7/B

England

continue LH with indicated embellishments

Step omitted

G → F D

C

G (p ix)

G7

Write in chord names

LH: Ending A or B above;
1. or 2. below

3

2

5 3 E C

to page 17

Chromatic Drops for Fills and Endings

(see above)

1. 2 of 3 ↓ ↗

2. 2 of 3 ↓ ↗

3. 2 of 3 ↓ ↗

3rd ↓

5th ↓


5th ↓

3rd ↓

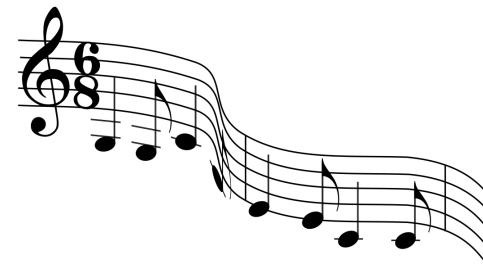
root ↓

5th ↓

6 TIME

Indicates a value of
6 eighth notes ()
in every measure

6 8 Time





Accents: > w w ^ w w > w w ^ w w > w w ^ w w > w w ^ w w

Counts: 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

strong weak, weak **medium** weak, weak

Principal beats are ONE (>) and FOUR (^)

Notice: without a BN indication, the
root of the chord can be applied.

♩. = 60-72

Measures With Six



I Repeating Single BN **5** **2** **V** **3rds b/w Hands** **I**

Jump - y skip - py you will find is char-ac - ter - is - tic of 6 8 time. Two strong beats that

2 5 5 4 3 2

Write in acc. Indicate embellishments

V(7) **I** **Coda 5 V(7)** **4** **I** **4** **5**

set a pace and make us hap - py at work and play. Make us hap - py at work and play.

Grace Notes (smaller size)

Played **with** the principal note and released instantly

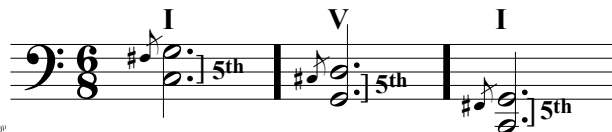
or

slightly before the principal note and released instantly.



Life is not measured by the
breaths we take but
by the number of moments
that take our breath away.
Unknown

Grace Note with 5ths



Simulates the sound of bagpipes

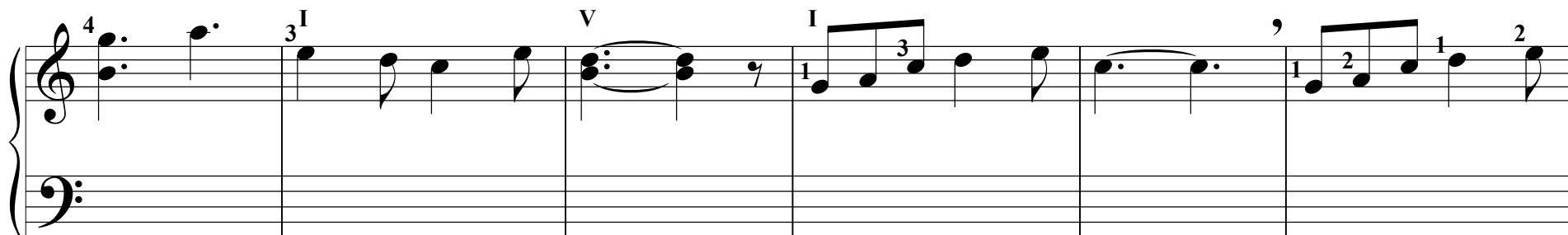


$\text{♩} = 76-88$

Pipes on the Moor



Write in acc.



morendo (dying away)

Letter & Roman numeral chord names are written **lower case** if the **chord is minor**

Ex. I minor or Im is **i**

A minor or Am is **a**

KEY of A MINOR

CS Chromatic Step

Closest distance between 2 keys on the keyboard.

A Minor Scale HARMONIC Form

7th scale note **raised**
1CS ascending and descending

Tonic 5 scale notes up Dominant

Notice
minor chords: 3 CS root to 3rd
major chords: 4 CS

A MINOR & C MAJOR share the **same key signature**. They are related.

i(a) minor 3 CS root(a) **V7(E7)** Major 4 CS root(E)

Solid Split Solid Split

A Minor Scale MELODIC Form

6th & 7th raised 1CS ascending by step 7th & 6th lowered 1CS descending by step

Harmonic & Melodic scales should be **secure** with **both hands** ascending & descending **2 octaves**

Ascending Passing Notes (PN)

V(E) 2 1 3 **i(a)** **V7(E7)** 2 1 3 **i(a)**

LH PN by step: root of V to → root of → **i** LH PN Variation

melodic 6th & 7th raised melodic

Remember
Always put in
dynamics, p vi

1 *i(a)* LH Split *V7(E7)* *i(a)*

5 5

5 (melodic form) 5

[illegible]

Coda

Option:
hands in unison
(1 octave apart)

p 7

MA BOOK 3 21

KEY of A MINOR

Diagram illustrating the chord structure for the KEY of A MINOR in bass clef:

- Chord 1: $i(a)$ (2nd), $V(E)$ (root)
- Chord 2: $i(a)$ (2nd), $V7(E7)$ (root)

KC: Key Change
KC from minor keys to related major keys are common

KEY of C MAJOR

Diagram illustrating the chord structure for the KEY of C MAJOR in bass clef:

- Chord 1: $I(C)$ (2nd), $V(G)$ (root)
- Chord 2: $I(C)$ (2nd), $V7(G7)$ (root)
- Chord 3: $I(C)$ (1st), $KC/V7(E7)$ (root) **Key of 'a'**

/V7 Slash (/) indicates KC - V7 leads to the **following** key

$\text{♩} = 96-112$
6/8 Time pp 18 & 19

With Energy



Tarantella (a)

First system of the Tarantella (a) piece, showing the initial key change from A minor to C major.

Chord progression: i (root), $V7$ (1st), i (root), $V7$ (2nd), i (root), $V7$ (2nd), i (root), $V7$ (2nd).

Write in acc.

Second system of the Tarantella (a) piece, showing the continuation of the key change.

Chord progression: i (root), $V7$ (1st), i (root), $V7$ (2nd), i (root), $V7$ (2nd), i (root), $V7$ (2nd).

Apply LH acc.

Third system of the Tarantella (a) piece, showing the final key change to C major.

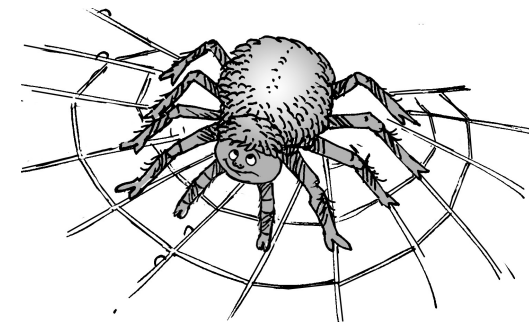
Chord progression: i (root), $V7$ (1st), i (root), $V7$ (2nd), i (root), $V7$ (2nd), i (root), $V7$ (2nd).

Direct KC to C MAJOR

to page 27

Tarantella, Cont'd

Key of C (related major)



Coda Opt.: Solid Chords on Counts 1 & 3.

TARENTELLA

Rapid Dance in 6/8. In Italy (1600), a sickness from the bite of the tarantula spider was thought to be cured by the use of this lively dance, hence called the "Tarantella".

Taking the Challenge!



Create Your Own Accompaniment
for Folksongs

Create Your Own Accompaniment

Following each melody: Circle the number that represents the **accompaniments** tried.

Circle the number that best represents **how smoothly the accompaniments changed.**

Circle the number that best represents the **overall impression** (dynamics, timing, embellishments, presentation, etc.)

ACCOMPANIMENT OPTIONS: AB pp 10-11; **5^{ths}** pp 19, 28; **Repeating BN** p 18; **Seq.** pp 4, 6, 12; **Solid** pp 4, 9, 6, 22, 26; **Split** pp 4-9, 21; **Stretch AB-C** pp 16-17; **Stretch AB-SN** pp 24-25; **Syncopation** p 13; **3^{rds} b/w Hands** pp *viii-ix*, 2-3, 8-9, 15


EMBELLISHMENTS: Auxiliary pp *ix*, 3, 17; Chromatic Drop pp 16, 17; Coda pp 10, 11; Grace Note(s) p 19; Harmony Crossing pp *viii*, *ix*; Introduction pp 5, 10, 11; Passing Note(s) pp *ix*, 10, 11, 20, 24; Suspended 4th p 12

Write in the metronome tempo for each of the following melodies/songs:

The Wheels on the Bus (C)

Suggested Accompaniment (acc.)

LH Solid; 3rds b/w Hands; Har ∞; AB; Stretch AB-SN

 = _____
write tempo

Introduction

Traditional

[illegible]

round and round, round and round. The wheels on the bus go round and round and

Accompaniments tried	1	2	_____
Smooth changes	1		_____
Overall impression	1	2	_____
<i>(includes embellishments)</i>			

Repeat Option:
RH with melody 1 octave **higher**

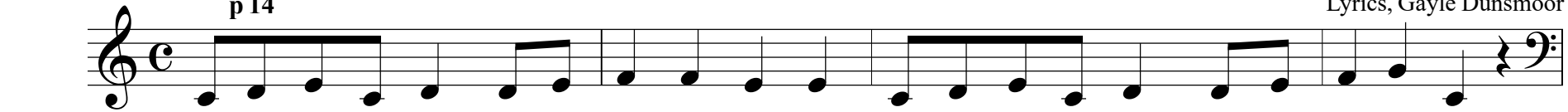
Total	
	5 max

Up A Mountain Slope (C)

$\text{♩} = \text{-----}$
write tempo

p 14

Melody, France
Lyrics, Gayle Dunsmoor



Up the moun-tain slope with our drinks and back-pack. We came well pre-pared should we get off track.



La, la, la, just you and me. Part of the scen - ic har - mo - ny Up a moun-tain slope to new



heights with na - ture. Such a love - ly day bright-ens hearts for sure!

MA BOOK 1

Accompaniments tried	1	2	3	_____
Smooth changes	1	2	3	_____
Overall impression	1	2	3	4 _____
(includes embellishments)				
Total				<input type="text"/>
				10 max.

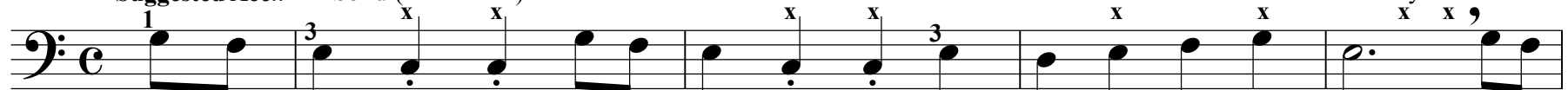
$\text{♩} = \text{-----}$
write tempo

Syncopation, p 13

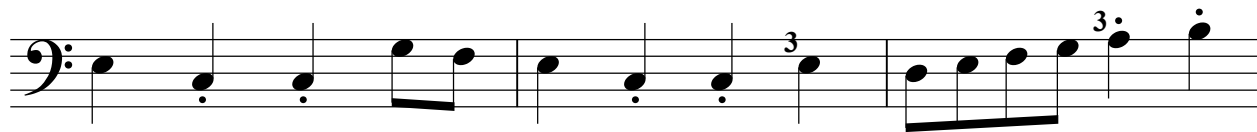
Suggested Acc.: RH Solid (where an x)

The Ice Cream Man (C)

Canada
Gayle Dunsmoor
x x ,



It's the ice - cream man with the best ice - cream. Let's try and catch the truck. It's so



good ice - cream; you will want some too. we'll have it if we hur - ry

Repeat melody with RH
(octave higher & LH acc.)

Coda
8va -----



up. We'll have some if we hur - ry up. MA PRIMER B

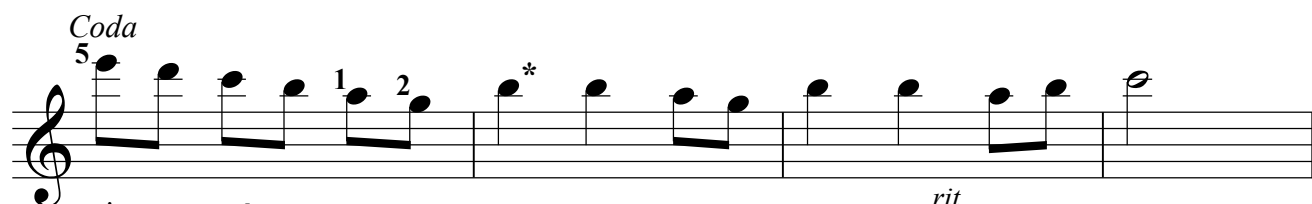
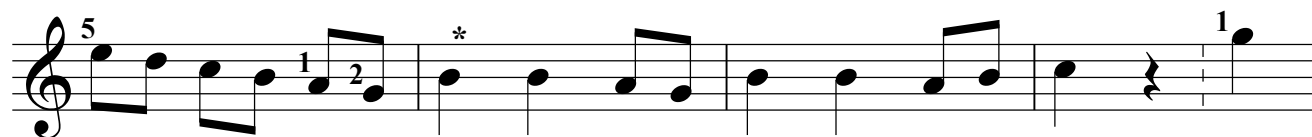
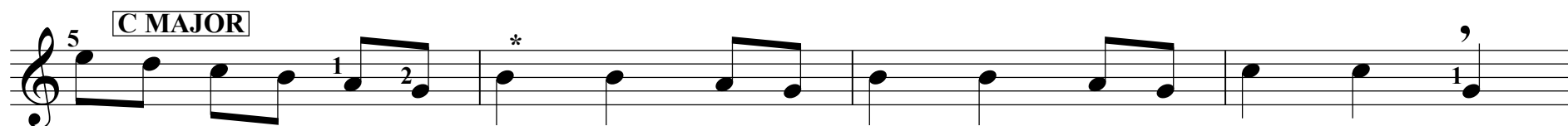
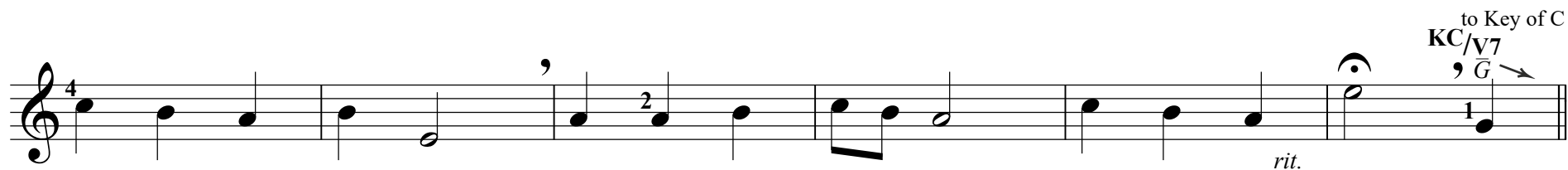
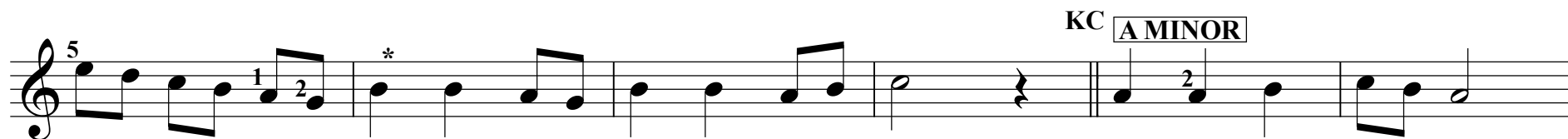
Accompaniments tried	1	2	_____
Smooth changes	1	2	_____
Overall impression	1	2	3 _____
(includes embellishments)			
Total			<input type="text"/>
			7 max.

Rectangle means 'Key of'
Ex. C MAJOR Key of C Major

Maddalena (C, a)

♩. = _____ Suggested Acc.: LH Split; Seq.; Solid; Stretch AB-C
write tempo

Traditional



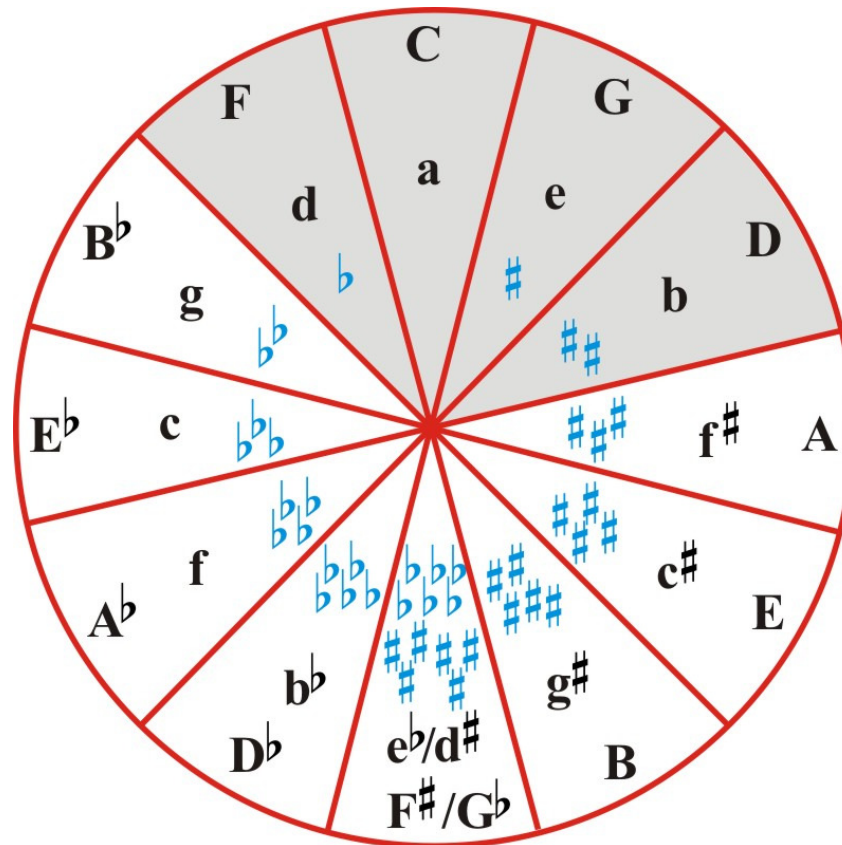
* Careful, 3rd of the chord with **both** hands can produce a 'blunt' sound.

Accompaniments tried	1	2	3	_____
Smooth changes	1	2	3	_____
Overall impression (includes embellishments)	1	2	3	4 _____
Total				<div style="border: 1px solid black; width: 40px; height: 30px; display: inline-block;"></div>
				10 max.

SECTION 2

Keys of: D, G, C and F Major

"Circle of Keys"



↖
Circling Counter-clockwise (ccw)
5 scale notes **DOWN** the keyboard
or
4 scale notes **UP** the keyboard
EXERCISE page 38

The remainder of this book has key changing counter-clockwise between major keys in the above shaded area

I6 & IV6
At times, I & IV include the 6th -
2 CS up from 5th of the chord.

REFERENCE PAGE

Fills & Endings with IV

NOTICE
I & IV share one
note the same.

D Major

I IV I I IV₅ I I IV₅ KC I/V7 → to Key of G

G Major

I IV I I IV₅ I I IV₅ KC I/V7 → to Key of C

C Major

I IV I I IV₅ I I IV₅ KC I/V7 → to Key of F

F Major

I IV I I IV₅ I I IV₅⁶ I

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Key of D Major

The 'home tone' is D and unless otherwise indicated, there are 2 sharps - F# & C# (see Key Signature)

Key of D Major

The following scale should be secure, ascending & descending, two octaves:

Technical names: Tonic
Roman numeral: I
Letter name: D

Key Signature: D scale

Dominant V A

Tonic I D

5 scale notes up

OPTION: Repeat the above scale, hands together, with Har× and 3rds b/w Hands (p viii)

Triad (I) & Inversions

root 1st inv. 2nd inv. root

Triad (V) & Inversions

root 1st inv. 2nd inv. root

The following should be SECURE ascending & descending solid & sequential.

Dominant 7th Chord & Inversions

7th: 2 CS down from 'A' root 1st 2nd 3rd root 4 scale notes root Piv6 rit. to page 41

CS Chromatic Step: closest distance between 2 keys on the keyboard. Notice: 5th of chords often omitted - full chord is implied.

Joining to the Closest Inversion

Best to limber up.

Fingers indicated with the line hold the key down and join (no gap).



$\text{♩} = 64-76$

In boxes, write in the inversion (root, 1st, 2nd or 3rd)

Working Out! (D, G)

Chord IV
Built on the 4th scale degree.
Key of D: G, B, D

Apply acc. Choose inversions



Lightly Row (D, G)

Melody, Germany
Lyrics, Jim Dunsmoor
Canada

$\text{♩} = 64-72$ I LH Seq.; Solid; 3rds V7 $\bar{7}$ $\frac{1}{3}$

Light - ly row, through the tide, O'er the gen - tle

Solid 3rds b/w hands

$\bar{3}$ $\frac{1}{3}$ V7 $\frac{1}{3}$ V $\frac{1}{5}$ $\bar{3}$

waves we glide. Let's ex - plore; pull those oars. Wind is on our side.

Solid Seq. (3rds)

[9] V7 $\frac{1}{7}$ I

Not too jerk - y; keep it smooth. Find your rhy - thm; catch the groove.

[13] Apply acc. Choose inversion I V7 I V7 Isus4^(p46) KC/V7 $\frac{1}{D}$ to Key of G

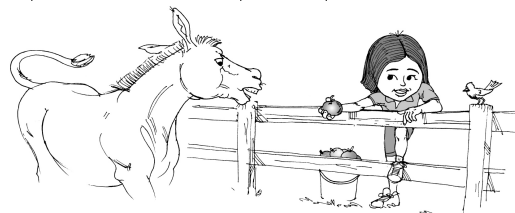
Light - ly row, light - ly row. Now we're on the move!

to page 45

Rotation: 3 single, chord notes rotate.
Stretches are less than an octave

Rotation (Rot.)

The Donkey (D,G)



$\text{♩} = 64-72$

I LH Rot. (with variations)

V7 **I** **5** **5** **I** **3** **5** **England**

Sweet-ly sings the don - key at the break of day. If you do not feed him,

Rot. Split Rot. Stretch AB-SN Rot.

(PN)

In boxes, indicate the BN: r, 3, 5 or 7

V7 **I** **V7** **I** **3rds b/w Hands** **KC/V7** **Key of G** (p 38)

this is what he'll say: "hee - haw, hee - haw, hee - haw, hee - haw, hee - haw.

rit. LH

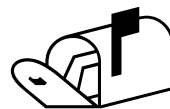
to page 47

DUET/ACCOMPANIMENT: Play as written

Introduction

KC Key of G

to page 47



If you don't know where you are going,
how can you expect to get there?

Basil S. Walsh

Sleigh Ride (D)

♩ = 120-132

V7 **Isus2/4** **V7** **I V7 I**

O - ver ice and snow we go. In our sleigh it's not so cold.

1 **1 2 1** *rit.* **5** **5** **4** **5** **3** **4** **3**

LH Split; Stretch AB-C; 3rds b/w Hands; Seq. **Stretch AB-C** **Split** **Seq.; 3rds b/w hands**

Write in the indicated acc.

[5] Stretch AB-C **V7 Split** **3rds b/w hands** **Isus4** **[9] Stretch AB-C** **V7 Rot. (p 46)**

Jin - gle, jin - gle all the way, on this per - fect day! _____

Apply acc. Indicate embellishments

OPTIONS: Solid; Rot., AB; Split; Stretch AB-SN or C; 3rds b/w hands; Seq. (fill variations, p 57)

V7 **I** **IV^(p 39)** **I** **[13]** **V7** **I**

1 **2** **3** **4** **1** **2** **3**

Sleigh Ride (D), Cont'd

1 Full Turn **Turn Variation**

3 Principal Notes (3 Ds) 2 Principal Notes (2 Ds)

Reminder
Always put in
dynamics (vi)

17 **V7** **Apply acc.** **Opt. LH** **I** **IV** **I** **V7** **I** **V7** **21** **I**

friends and class - mates at my side, sing - ing, laugh - ing as we ride. Not a wor - ry, not to - day for

5 **V7** **I** **V7** **I** **25** **V7** **I** **V7** **I**

Dap - ple Gray seems to know the way! O - ver ice and snow we go. In our sleigh it's not so cold.

29 **V7** **I** **above** **33** **V7** **I** **Opt. add measure(s)**

Jin - gle, jin - gle all the way, on this per - fect day. On this per - fect day!

Fills & Ending Variations

I6 with $b3$ (minor 3rd) added. Slash means 'Add'

I6 **I6/ $b3$** **I6/ $b3$**

3rd minor added 3rd minor

I 3 of 3 **LH**

Duet: "Sleigh Ride" Sleigh Bells (measures 7 & 8) can be an option at any time

1 **25** **5** **29** **Opt. Sleigh Bells** **9** **No Duet**

17 **21**

Turns

- ∞ Revolves (1 or 2 CS) **Up** and around the principal note
- ∞ Revolves (1 or 2 CS) **Down** and around the principal note



Syncopation

a music event occurs on a normally **weak** beat
or
nothing happens on a normally **accented** beat.

Mexico Way (D)

♩ = 116-128

Introduction

Gayle Dunsmoor

Count: 1 h 2 h 3 h a 4 1 h 2 h 3 h a 4 (p 51)

LH Split

Seq.

I(D) V7 (A7) 7 (G) 5 (E) (p 59) V9 1/3 (D#) 5 (E) V7 (A7) 5 (E)

clap, clap

Clap hands for hol - i - days. Sum-mer with time to play. Mus - ic that's real-ly cool.

Stretch AB-C-SN

(2 principal notes)

V7 I V7 I

I know just the place, oh - yeah! We'll head for Mex-i - co, and wear a som-bre - ro. Bur-

(complete turn)

3rds b/w hands

Stretch AB-C

Split

Stretch AB-C

to page 59

9th Chords

V/9: includes 9th scale degree up from root
slash means 'add' (V triad add 9)

V9: without slash, 7th is included

More About 9th Chords

Unless the 9th & root are well separated,
they can clash in the solid form.

(reason 9ths are not a 2nd)

Sequential order avoids a clash.



No culture, so far discovered,
lacks music.

Anthony Storr

Mexico Way (D), Cont'd

Write in acc. Indicate embellishments

Chord symbols: V7, V/9, V7, D, E, C#, D

ri - tos for a treat, sift - ing sand with our bare feet. Clap hands for hol - i -

Opt. V7 clap, clap

days. Sum-mer with time to play. Mus-ic that's real - ly cool.

Opt. V7 clap, clap

Coda

I know just the place, oh - yeah! Yes, I know just the place, oh - yeah, oh-yeah!

* Same as aux. & ↓↗, turns are generally on the root, 3rd or 5th of the chord.

rit.














African-American Spiritual

♩ = 100-112

I Rhythmically Free

= 100-112

I Rhythmically Free

Rock-a-my soul in the bos-om of A__ bra-ham, Rock-a-my soul in the bos-om of A__ bra-ham,

3rds b/w Hands AB 3rds b/w Hands

to page 61

DUET/ACCOMPANIMENT: (as written). Other than Solo Break & Coda, student performs 1 octave higher than written

60

The Rose Tree

© Open Music

Introduction

5

9 4 measure performer solo

13

17

Coda (performer, p 61)

Rock-a-My Soul, Cont'd

5

Rock-a-my soul in the bos-om of A-bra-ham, Oh, rock-a-my soul.

3rds b/w Hands AB 3rds b/w Hands

9 Solo Break

LH & RH ↓ (p 16) rit.

RH Lower Aux.

13

Rock-a-my soul in the bos-om of A-bra-ham, Rock-a-my soul in the bos-om of A-bra-ham, Rock-a-my soul in the

3rds b/w Hands Rot. AB 3rds b/w Hands

Coda

bos-om of A-bra-ham. Oh, rock-a-my soul.

Rot. AB 3rds b/w Hands

MA BOOK 3

The Dodo Bird (C,F)

Melody, America -
Polly, Wolly, Doodle
Lyrics, Jim Dunsmoor

♩ = 60-68

I 3rds b/w Hands **IV iv I V7** **(p 48)**

1. Well they lived in style on Mau - ri - tius Isle, Those flight-less Do - do birds. They were

V7 **7** **V7 (p 58)** **I sus4 (p 12)** **Chorus**

fat and round, o - ver fif - ty pounds and their beaks looked quite ab - surd. They for -

2 RH Solid (where an x)
LH Melody

x x x x x x V/9 V V7 V

got how to fly; Do-dos had no na - tur'l foes. Fed on fruit and seeds of the

5 3 2

Apply acc. **I sus4 V7 I KC/17(C7) to Key of F a tempo**

Cal - var' tree and spread 'em all a - round to grow, to grow Well the

The Dodo Bird (F), Cont'd



F MAJOR

1 2. Well the peo - ple came, (They're the ones to blame), for they

3

The difference between what we do
and what we are capable of doing
would solve most of the world's
problems.

Mahatma Gandhi

IV (I) V7 V/9 V , Write in chord names & acc.

ate those Do - do birds. No-one stopp'd to think they'd be - come ex - tinct and they feast - ed un - det -

1 2

Where an x, apply a solid chord

Chorus x x x x x x Opt. IV6-V7 V9-V7 x x ,

ter'd. They for - got; how to fly. Do-dos had no na - tur'l foes. Fed on fruit and seeds of the

1

Indicated embellishments optional

Coda

sus4

3

RH ↓ ↗

Cal-var' tree and spread'em all a-round to grow, And spread'em all a-round to grow.

1 2

PATTERNS

Rotation: 3 single, chord notes.

Stretches less than an octave

Rotation (Rot.)

Stretch AB-SN: 2 single, chord notes.

Stretch of an octave

Stretch Alternating Bass (AB) with Single Notes (SN)

Stretch AB-C: AB followed by a solid chord (C)

Stretch of an octave

Variations

Stretch AB-C-Rot. Stretch AB-C-Seq. Stretch AB-Seq.

DUET/ACCOMPANIMENT as written, while the soloist for "Tiesta" (p 71) performs 1 octave higher than written

Fiesta (C)

$\text{♩} = 52-64$

Intro. Rhythmically free ♩ often ♩

1 17 V I V7 5 I6 5 21 I V7 5

Rot. Stretch AB-SN. Stretch AB-Seq. Seq. $\downarrow \nearrow$ Rot. Stretch AB-SN.

(1 of 3 $\downarrow \nearrow$)

V7 5 I to Coda ♩ 9 V7 I V7

Stretch AB-SN Split Rot.

Apply acc. Indicate embellishments.

I 13 V7 I D.C. al Coda 5

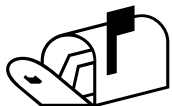
♩ Coda

25 V7 I V7 I

29 I V7 I > > >

Cha-Cha-Cha





Keep your fears to yourself but
share your courage with others.
Robert Louis Stevenson

Sequential in a Boogie Style



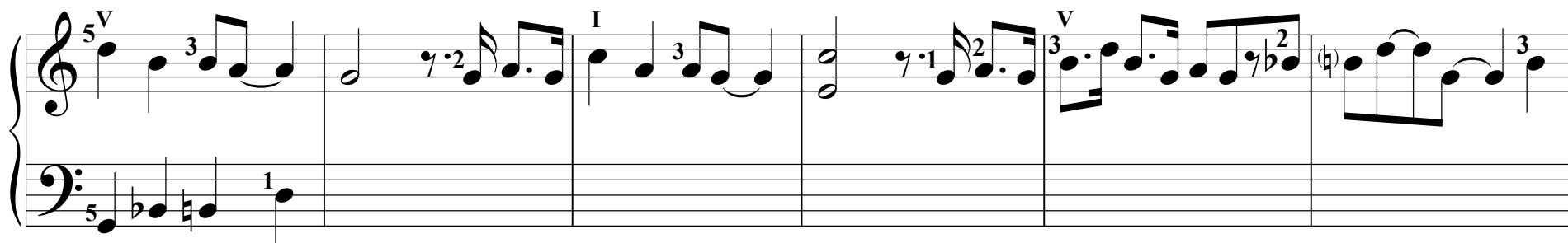
$\text{♩} = 56-68$

Lively with contrasting dynamics

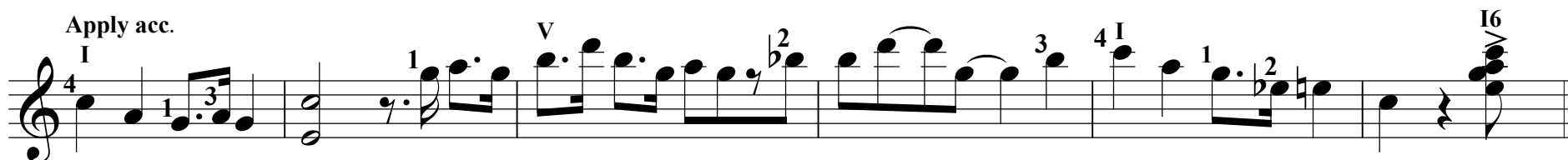
The Boogie Man (C)



Write in LH boogie acc.



Apply acc.



Taking the Challenge!



Create Your Own Accompaniment
for
Folksongs and Dances

Create Your Own Accompaniment

Following each melody: Circle the number that represents the **accompaniments tried**.

Circle the number that best represents **how smoothly the accompaniments changed**.

Circle the number that best represents the **overall impression** (dynamics, timing, embellishments, presentation).

EMBELLISHMENTS: Auxiliaries p *ix*; Chromatic Drop pp 16, 48, 70, 71; Grace Notes pp 19, 50; Harmony Crossing p *viii*; Passing Notes pp *ix*, 10, 24; Sequential Chord p 52; Sus4 pp 11, 12, 52; Sus2/4 pp 52, 56; Turns p 58

ACCOMPANIMENTS: 3rds b/w Hands pp *viii-ix*; 2-3; 44-47, 55-59, 62-64 2-Hand Accompaniment p 52

LEFT HAND: AB pp 10-11, 52-54; AB-C & AB-Seq. pp 68-71; 5ths pp 19, 28; Repeating Single BN p 18; Rot. pp 46-48, 70; Seq. pp 2, 6, 12, 49-50, 68-70, 72; Solid pp 4, 6, 9, 22, 26, 40-44, 62; Split pp 5-9, 21, 45-47, 58, 66; Stretch AB-C pp 16-17, 56-59, 68-71; Stretch AB-SN pp 24, 47, 54, 70; Variations: Stretch AB-SN; Stretch AB-C-Seq.; Stretch AB-SN-Seq.; Stretch AB↓↗ pp 70, 71

RIGHT HAND: Solid pp 6, 8, 12-14, 22, 40-43, 62-65; Split p 13

write tempo

Shepherd's Hey! (G, C, F)

Morris Dance
England

G MAJOR

Introduction

rit.

(x) (x) (x)

(IV) (IV)

(S) KC/V7 to Key of C

C MAJOR

Shepherd's Hey! Cont'd

The musical score is written for a single melodic line on a treble clef staff. It begins in the key of D major (one sharp). The first staff contains measures 1-4, with a fermata over the fourth measure. The second staff contains measures 5-8, featuring a key change from D major to F major (two flats) indicated by a double bar line and the text 'KC/V7 to Key of F'. The third staff contains measures 9-12, continuing in F major. The fourth staff contains measures 13-16, ending with a double bar line and the word 'Coda'. The fifth staff contains measures 17-20, starting with a bass clef and a 'rit.' (ritardando) marking, followed by a 'a tempo' marking. The score includes various musical notations such as eighth notes, quarter notes, and rests.

MA BOOK 3

Accompaniments tried	1	2	3	4	5	_____
Smooth changes	1	2	3	4	5	_____
Overall impression (includes embellishments)	1	2	3	4	5	_____
Total						<div style="border: 1px solid black; width: 40px; height: 30px; display: flex; align-items: center; justify-content: center;"> </div>
						15 max.

Melody, Traditional
Lyrics, Gayle Dunsmoor
Canada

Accompaniments tried	1	2	3	4	5	_____
Smooth changes	1	2	3	4	5	_____
Overall impression <i>(includes embellishments)</i>	1	2	3	4	5	_____
					Total	

Oh, Dear! What Can the Matter Be? Cont'd

V7/13

tie up my bon - nie brown hair.
tie up my bon - nie brown hair.

Accompaniments tried	1	2	3	4	5	_____
Smooth changes	1	2	3	4	5	_____
Overall impression <i>(includes embellishments)</i>	1	2	3	4	5	_____
Total						<div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center;">15 max.</div>

Tiritomba (D)

$\text{♩} =$ _____
write tempo

Italy

Se - ra gio-ca se-ra gio-ca a la mar-i-na, Pe-tra va na am - or - at - a. Gian-na

Ro - sa, Gian-na Ro - sa ag-graz - zia - ta, Fat-to pro-prio per amo - re. Ti-ri tom - ba Ti-ri

tom - ba, ne lu ver - ra se o no? Ti-ri tom - ba, Ti-ri tom - ba, all' a

Coda

n a - va, all' a ri - a - a - va. *rit.*

Accompaniments tried	1	2	3	_____	
Smooth changes	1	2	3	_____	
Overall impression <i>(includes embellishments)</i>	1	2	3	4	_____
Total					<div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center;">10 max.</div>

FROM THE AUTHOR



Gayle MacAulay Dunsmoor

BRAVO! You have completed KA BASICS A
and created accompaniments in
MAJOR & MINOR keys.

You are becoming a **FINE MUSICIAN**