

FOREWORD

The following are 48, of 101, pages from Keyboard Accompaniment, BASICS B. For the music concepts to be reinforced & fully effective, the complete book is recommended.

Repeatedly choosing chords, progressions, styles, rhythms and embellishments, both the decision-making and hearing skills are targeted and stimulated to a point where creating accompaniment becomes intuitive.

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 B Mini-Course

Auxiliary (aux.)

Non-harmony note **between two notes with the same name** - generally between two adjacent beats or two strong beats.

♩ Lower auxiliary; ♩ Upper auxiliary
descends 1 or 2 CS ascends 1 or 2 CS
CS: Chromatic Step (pp 2, 85)

REVIEW

D Major Scale

Roman Numerals

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

3rds b/w Hands (p xii)
I(D) unless otherwise indicated

* 3 Upper Auxiliary on 3rd of the chord

upper aux.

lower aux.

5th ↓

Suspensions: sus2 & sus4

3rd of the chord is **replaced** with the 2nd, 4th, or both (sus2/4). Generally, both resolve to the 3rd.

PN ascend ↗ or descend ↘ by step.

Most often between V(7) & I(i)

I(i) & IV(iv)

II(7), ii(7) & V(7)

Steps often omitted & hands generally go opposite ways (unless 3rds b/w Hands)

Variations on a Scale

3rds b/w Hands (unless otherwise indicated)

Accents: > w w

PN are most often between beats or on weaker beats

Chromatic Drop ↓↗

Chord's root, 3rd or 5th preceded by a note 1 CS lower (on the beat)

Coda

root ↓

3rd ↓

rit.

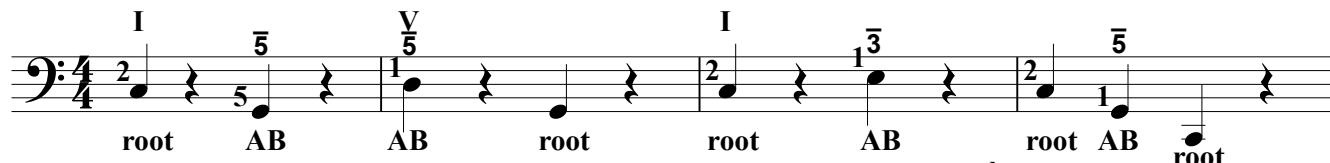
ix

To ensure that the accompaniments and embellishments are well-practiced and understood, **KA BASICS A** should be **completed** before beginning this book.

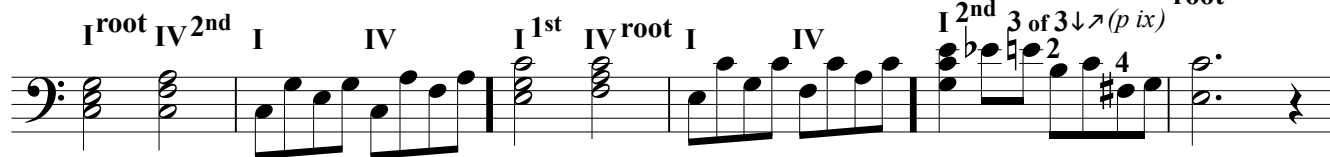
LH Accompaniments in a MAJOR Key

(from KA Basics A)

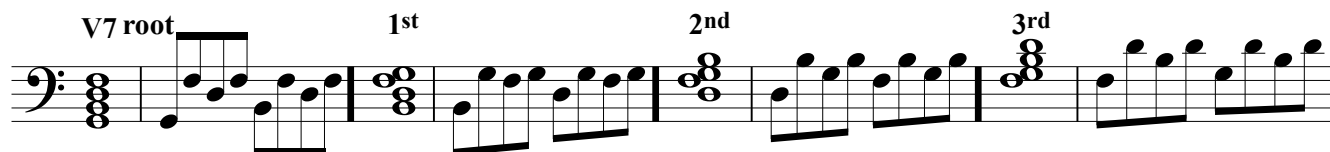
AB Alternating Bass: any note can be an AB. Alternating b/w chord notes is common. Generally b/w root & 5th *or* root & 3rd.



Rot. Rotation Alternates 3 notes of a triad. Stretch is less than an octave.



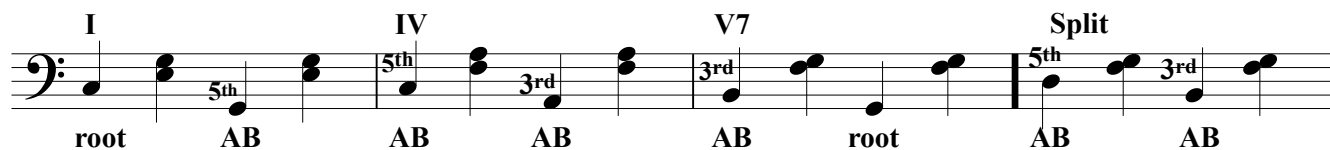
Rot. Rotation 7th chords. Also, 3 notes of the chord with stretches less than an octave.



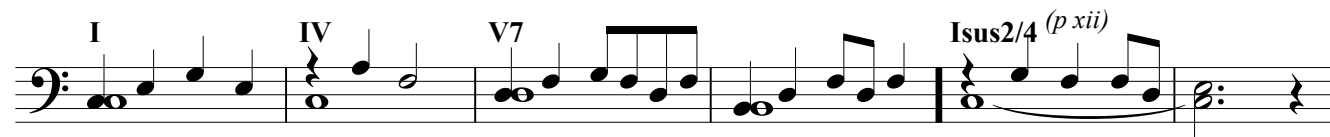
Stretch AB-SN Stretch AB with Single Notes Alternates 2 notes of the chord. Stretch of an octave.



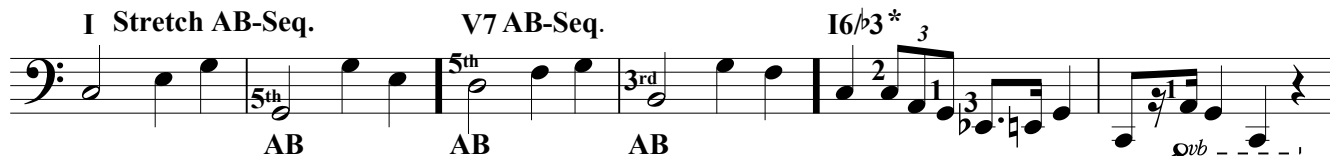
Stretch AB-C Stretch AB with Chords Without the octave stretch, notated 'Split'.



Seq. Sequential Chords played in ascending *or* descending order as single notes. Sequential notes often omitted *or* a variation.



Stretch AB-Seq. Chord in consecutive order with AB notes. Without octave stretch, notated 'AB-Seq.'



Variations: Stretch AB-Seq; Stretch AB-C-Seq. Stretch AB-SN-C; Stretch AB-SN-Seq.

* I6/b3: C E G A & b3 added. Slash means 'Add'.

LH Accompaniments in a MINOR Key

(from KA Basics A)

AB Alternate Bass: any note can be an AB.
Alternating b/w chord notes is common.
Generally, b/w root & 5th or root & 3rd.

Rot. Rotation Alternates 3 notes of a triad.
Stretch is less than an octave.

Rot. Rotation 7th Chords. Also, 3 notes of
the chord with stretches less
than an octave.

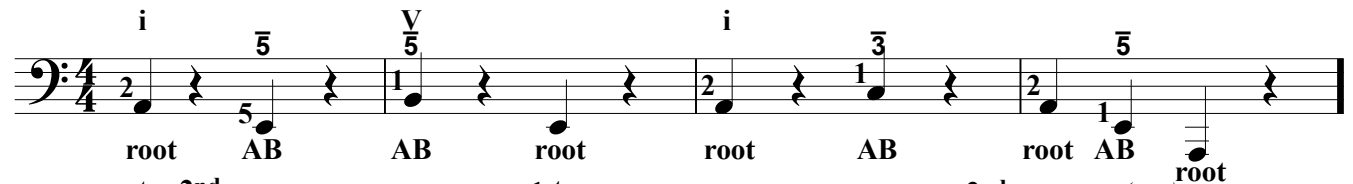
Stretch AB-SN Stretch AB with Single Notes
Alternates 2 notes of the chord.
Stretch of an octave.

Stretch AB-C Stretch AB with Chords
Without the octave stretch,
notated 'Split'.

Seq. Sequential Chords played in ascending
or descending order as single
notes. **Sequential chord notes**
often omitted or a variation.

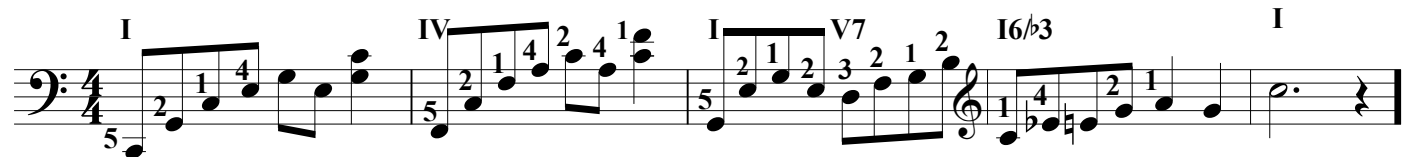
Stretch AB-Seq. Chord in consecutive order
with AB notes. **Without octave**
stretch, notated 'AB-Seq.'

Variations: Stretch AB-Seq; Stretch AB-C-Seq;
Stretch AB-SN-C; Stretch AB-SN-Seq.



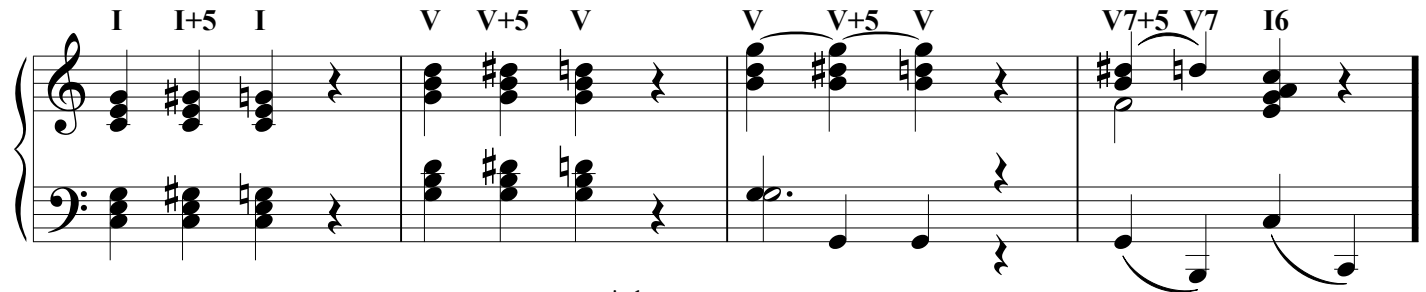
Embellishments (Key of C)

Arp. Arpeggio: sequential chord continues for **more than an octave**. Beginning **lower** than 2nd 'A' below middle C, an interval of a 4th *or* more from 1st to 2nd note avoids a 'muggy sound'.





Aug5 Augmented 5th

5th of chord is **raised** 1 chromatic step (CS).
Possible symbols: **aug, #5, +5, +**



Aux. Auxiliary Notes (*p ix*)

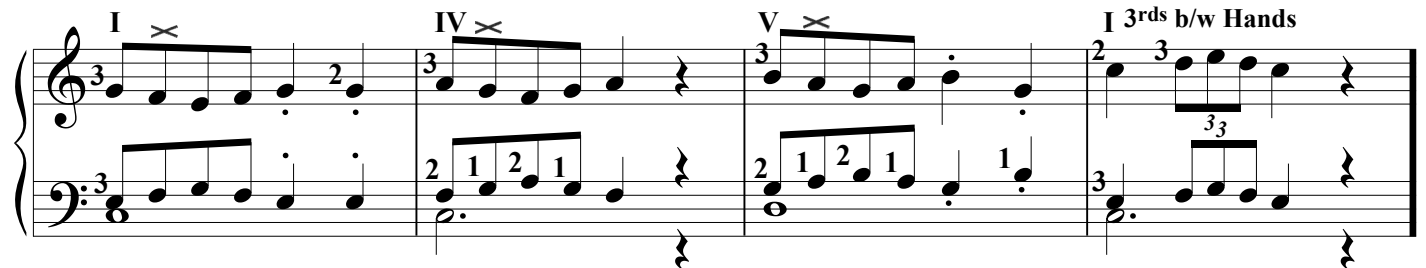
Grace Note  (*smaller size*): shares the beat **with** the principal note(s). **Released instantly** (unless tied). Generally, 1 *or* 2 CS from either side of the principal note.

Prep Note  (*smaller size*) p 44



3rds b/w Hands (3rds Between Hands)

Name given when RH & LH notes, placed as **close as possible** together, form an interval of a 3rd.



Har× Harmony Crossing

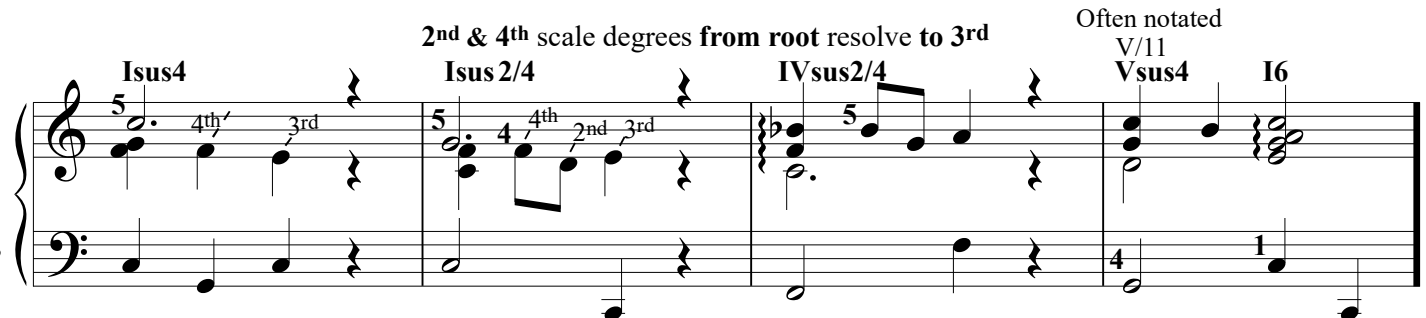
Crossing by step from opposite directions, the RH & LH play keys that share the **same letter name**. Notes on each side of Har× can be reduced to 3^{rds} b/w Hands.

PN Passing Note(s) *pp ix*

Sequential Chord ({)

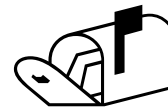
Chord in **sequential order** - lowest to highest. Keys **release together**.

Sus4 Suspended 4th: 3rd of the chord is **replaced with the 4th**. Major key, the 4th resolves 1 CS to 3rd. Minor key, 4th resolves 2 CS to 3rd (p 20)



Turns

- ∞ Revolves **UP** (1 or 2 CS) and around the principal note/tone.
 - ∞ Revolves **DOWN** (generally, 1 CS) and around the principal note/tone.
- Turns, most often, circle around root or 5th*



The whole purpose of education
is to turn mirrors into windows.

Sydney J. Harris

Turns and PN Variations

C MAJOR SCALE

Grey notes in brackets are an option

Musical score for the C Major Scale in 3/4 time. The score is written for piano (treble and bass clefs). It features various turns and principal notes (PN) for each degree of the scale. The turns are labeled as follows:

- C(I): FULL Turn, 3 principal notes
- F(IV): 3/4 Turn, 2 principal notes
- G7(V7): 1/2 Turn, 1 principal note
- C(I): 3/4 Turn, 2 principal notes
- F(IV): 1/2 Turn, 1 principal note
- C(I): 3/4 Turn, 2 principal notes
- G7(V7): 1/2 Turn, 1 principal note
- C(I): 3/4 Turn, 2 principal notes

Grey notes in brackets are an option. The score includes fingerings (1, 2, 3) and a 'rit.' (ritardando) marking at the end.

Musical score for the C Major Scale in 4/4 time. The score is written for piano (treble and bass clefs). It features various turns and principal notes (PN) for each degree of the scale. The turns are labeled as follows:

- C(I): FULL Turn, 3 principal notes
- F(IV): 3/4 Turn, 2 principal notes
- G7(V7): 1/2 Turn, 1 principal note
- C(I): 3/4 Turn, 2 principal notes
- F(IV): 1/2 Turn, 1 principal note
- C(I): 3/4 Turn, 2 principal notes
- G7(V7): 1/2 Turn, 1 principal note
- C(9(I/9): 1/2 Turn, 1 principal note

Grey notes in brackets are an option. The score includes fingerings (1, 2, 3, 4) and a 'rit.' (ritardando) marking at the end.

* Auxiliaries and Turns often have the first principal note omitted. It may be part of the chord for the other hand *or* simply implied.

SUMMARY Common

Abbreviations

AB	Alternating Bass:	two notes alternate - most often, notes from the chord
Arp.	Arpeggio:	Seq. chord notes continue for more than an octave. Seq. note(s) often omitted
Aux.	Auxiliary Note(s)	1 or 2 CS up or down, b/w beats & b/w two notes with the same name
b/w	Between	'b/w' is an abbreviation for 'between'. Ex. 3 ^{rds} b/w hands
CS	Chromatic Step:	closest distance b/w two keys on the keyboard. Ex. E to closest F
Har x	Harmony Crossing	crossing by step from opposite directions, middle notes have the same names
KC	Key Change:	ex. KC from key of C to key of F - tonal centre (home tone) changes from C to F
PN	Passing Note(s):	transition from one chord to another. 'Steps' are often omitted <i>or</i> a variation
Rot.	Rotation:	notes often rotate inside an octave. Extended rotation can include an octave stretch
Seq.	Sequential:	chord notes ↑ <i>or</i> ↓ in order. Seq. chord notes often omitted
Step	Scale Steps:	steps are 1 <i>or</i> 2 CS. Exception: harmonic minor 6 th - 7 th scale degree (3 CS)
Sus4	Suspended 4th:	4 th scale note up from root of chord replaces the 3 rd . Generally, returns to 3 rd
Sus2/4	Suspended 2 & 4:	2 nd <i>and/or</i> 4 th replace the 3 rd . Most often, they resolve to 3 rd
Var	Variation:	often b/w harmonic changes - can include turns, aux, PN.

Remember

Always put in dynamics (*p vi*)

B Minor Scale - MELODIC Form

6th 7th (raised) 7th 6th (lowered)

Melodic Form

Ascending, the 6th & 7th notes are **raised** 1 CS.

Descending, the 7th & 6th notes are **lowered** 1 CS.

The Three Diminished (o) Sets

Set 1. Includes the **Leading Note** (LN)

2. Includes the **Home Tone** (Tonic)

3. Includes **Home Tone raised** 1 CS

Diminished 7 Sets with Inversions, pp 82 & 83

♩ . = 80-92

Through the Marsh (b)

Intro. LH Solid; Split; Stretch AB-C/SN (*p xi*)

F#-G#-A# i Indicate Inv./BN

LH Split Chords

Reminder

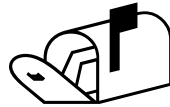
V^b9 - 7th included

V/^b9 - NOT included

Without a V root note, chord is (o) diminished (7th an option).

*o(7): 3 CS b/w each note (*p xvi*)*

D.S. al Fine $\text{\textcircled{S}}$
Return to the sign
and continue to *Fine*
D.C. al Fine
Return to the beginning
and continue to *Fine*



Nothing great was ever achieved
without enthusiasm.
Samuel Taylor Coleridge

Climbing Inversions $\text{Inv. } x^x$
Solid chord & inversions (inv.) ascend.
Generally, ends with the root on top.
Often, 2-note chords climbing

Left to Right (b)

$\text{♩} = 48-56$

RH Solid
LH Melody $i(b)$

$\text{V}_5(F\#)$ $i(b)$ $\text{V}_5(F\#)$ $i(b)$ $\text{V}_7(F\#)$ $i(b)$ $\text{Inv. } x^x$

In brackets, write in Roman numeral chord name & BN (r, 3, 5 or 7)

$\text{\textcircled{S}}$ () () () () () () $\text{Inv. } x^x$ () 5 $\text{\textcircled{S}}$ *Fine*

() LH Split AB () $\text{Inv. } x^x$ () Stretch AB-C () $\text{\textcircled{S}}$ *(return to \text{\textcircled{S}})* $\text{\textcircled{S}}$ *D.S. al Fine*

$\text{\textcircled{S}}$ *LN*

rit.

LH Solid Split **B MINOR** *

root root 1st root



THEY CAN

because they **THINK THEY CAN.**

Virgil

* Rectangle indicates 'key of '

** Piv. = Pivot

Slash (/) indicates
key change (KC)

D MAJOR

root 2nd 3rd 2nd root

Chord III7 is $\uparrow 4$ CS from the 'home tone'. It often becomes /V7 (KC) to the related minor key

Catching Up (b, D, b)

$\text{♩} = 92-104$

i LH Split; Solid

root 1st root root

V7 i

1st root root 1st root

Apply acc.

V7 i V7 i

1st root root 1st root

Direct KC
Key of D

Catching Up, Cont'd (D, b)

The musical score is for the song "The Rose Tree" in D major. It consists of three systems of piano and voice parts. The piano part is written in treble and bass clefs, and the voice part is in treble clef. The score includes harmonic analysis for the piano part, with Roman numerals and chord symbols indicating the underlying harmony.

System 1:

- Piano:** Treble clef. Chords: I D MAJOR (related major), V7, I, V7, I. Fingerings: 1, 2, 3, 1, 2. Bass clef: Chords: root, 2nd, root, 1st, root. Fingerings: 5, 2, 1, 2, 1.
- Voice:** Treble clef. Chords: I, V7, I, V7, I. Fingerings: 1, 2, 3, 1, 2.

System 2:

- Piano:** Treble clef. Chords: V7, I, V7, I, V7, I. Fingerings: 1, 2, 3, 4, 1, 2. Bass clef: Chords: root, 2nd, root, 1st, root. Fingerings: 5, 2, 1, 2, 1.
- Voice:** Treble clef. Chords: I, V7, I, V7, I. Fingerings: 1, 2, 3, 4, 1, 2.

System 3:

- Piano:** Treble clef. Chords: i, V7, i, V7, i, V7. Fingerings: 1, 2, 3, 1, 2, 3. Bass clef: Chords: root, 2nd, root, 1st, root. Fingerings: 5, 2, 1, 2, 1.
- Voice:** Treble clef. Chords: i, V7, i, V7, i, V7. Fingerings: 1, 2, 3, 1, 2, 3.

The score includes a "rit." (ritardando) marking at the end of the second system. The final system includes a "Melodic Form" marking at the end of the piano part.

Coda

RH Lower auxiliaries (c): ↓ 1 CS between repeated notes.

Opt; LH Arp.

RH Lower auxiliaries (♭): ↓ 1 CS between repeated notes.
Opt_i LH Arp.

Diagram illustrating the RH Lower auxiliaries (♭) and LH Arpeggios (Arp.) for the V7 chord. The RH part shows a sequence of notes: G4 (root), A4 (1st inv.), B4 (2nd inv.), C5 (root), and D5 (2nd inv.). The LH part shows a sequence of notes: G4 (root), A4 (1st inv.), B4 (2nd inv.), C5 (root), and D5 (2nd inv.). The notes are connected by a slur, indicating a continuous arpeggiated motion.

LH chord acc.: solid *or* split

MA BOOK 3

KC: MAJOR to Related MINOR

In the **Key of D**, the root of chord **III7/F#7** is **up 4 CS** from the 'home tone'. Changing the **name to /V7**, it becomes a **Pivot (Piv)** to the **Key of B minor**.

B Minor Scale with Arpeggio (Arp.)

* LN: Leading Note - 3rd of V leads ↑ 1CS to the Tonic (Home Tone)

Notice how many of the chord extension notes are the melody
(+5, /b9, b9, /9, 6^{ths}, 7^{ths})

Orche Tchornia(b) Dark Eyes

Coda

iv6 & iv7

- * iv6 includes 6th (2 CS↑ from 5th)
- ** iv7 includes 7th (2 CS↓ from root)

Key of E Minor

Key signature remains the same as the related major (key of G).

In the 'harmonic form', the 7th scale degree is raised 1 CS.

Tierce de Picardie (T. de Pic.)

Melody in a minor key ends on the tonic major. Ex. melody in the 'key of e' ends on E major chord (see below)

Key of E Minor

E Minor Scale - HARMONIC Form

Roman Numeral: i (lower case for minor chords)

Key Signature

5 scale notes up

The following should be SECURE ascending and descending:

Tonic (i) & Inversions

minor chords: 3 CS (root up to 3rd)

Subdominant (iv) & Inversions

Dominant 7th (V7) & Inversions

major chords: 4 CS (root up to 3rd)

5 scale notes

Pivot to 10th Pivot 6th to 8th Pivot 8th to 10th

i V₃ 3̄ i Piv6-8 V₅ Piv6-8 i Piv8-10 i/9[↑]Arp. (p 12) Opt. i/9+5

5 10th root 2 10th 1st inv. 2 10th 2 6th 8th root 2 6th 8th 2nd inv. 2 8th 10th root

NOTICE: Pivot is with 2nd finger

Down Came the Beanstalk (e)

♩ = 60-72 Introduction LH Piv.

i 5 5 5 5 V₃

Piv10 Piv8-10 Piv10 Piv8-10 Piv10 5# Piv8-10

3̄ 5̄ (2nd inv. avoids a doubled 3rd and a 'blunt sound') 3̄ i 2 of 3 ↓ ↗ (pp xi, 13) 5

1 2 3 4 2 1 2 4 5 2 5 Piv10

Write in acc. & embellishments

V

Down Came the Beanstalk, Cont'd (e)

NOTICE: to avoid a 'thick sound', sequential notes beginning lower than 2nd 'A' below middle C are best separated by more than a 3rd (1st - 2nd note). Most common: root to 5th or octave.

The first system of musical notation is for the right hand (treble clef) in the key of D major. It consists of five measures. The first measure contains a sequence of eighth notes: D4 (finger 1), E4 (finger 3), F#4 (finger 1), G4 (finger 2), A4 (finger 3), B4 (finger 5), and C5 (finger 5). The second measure has a dotted quarter note D4 (finger i) followed by a quarter rest. The third measure has a dotted quarter note D4 (finger i), an eighth note C4 (finger i), and a quarter rest. The fourth measure has a dotted quarter note D4 (finger i), an eighth note B3 (finger i), and a quarter rest. The fifth measure has a dotted quarter note D4 (finger i), an eighth note C4 (finger i), and a quarter rest.

The second system of musical notation is for the right hand (treble clef) in the key of D major. It consists of five measures. The first measure has a dotted quarter note D4 (finger 5), an eighth note C4 (finger 2), and a quarter rest. The second measure has a dotted quarter note D4 (finger 5), an eighth note C4 (finger 4), and a quarter rest. The third measure has a dotted quarter note D4 (finger 5), an eighth note C4 (finger 3), and a quarter rest. The fourth measure has a dotted quarter note D4 (finger 5), an eighth note C4 (finger 1), and a quarter rest. The fifth measure has a dotted quarter note D4 (finger i) followed by a quarter rest.

The third system of musical notation is for the right hand (treble clef) in the key of D major. It consists of five measures. The first measure has a dotted quarter note D4 (finger i), an eighth note C4 (finger i), and a quarter rest. The second measure has a dotted quarter note D4 (finger i), an eighth note B3 (finger i), and a quarter rest. The third measure has a dotted quarter note D4 (finger i), an eighth note A3 (finger 4), and a quarter rest. The fourth measure has a dotted quarter note D4 (finger i), an eighth note G3 (finger 4), and a quarter rest. The fifth measure has a dotted quarter note D4 (finger i), an eighth note F#3 (finger 4), and a quarter rest.

The fourth system of musical notation is for the right hand (treble clef) in the key of D major. It consists of five measures. The first measure has a dotted quarter note D4 (finger 2), an eighth note C4 (finger 2), and a quarter rest. The second measure has a dotted quarter note D4 (finger 2), an eighth note B3 (finger 3), and a quarter rest. The third measure has a dotted quarter note D4 (finger i) followed by a quarter rest. The fourth measure has a dotted quarter note D4 (finger 5), an eighth note C4 (finger 2), and a quarter rest. The fifth measure has a dotted quarter note D4 (finger 5), an eighth note B3 (finger 2), and a quarter rest. The system ends with a double bar line.

E Minor Scale - Melodic

Notice: i & iv share one note the same

5th↓ 3rd↓ 5th↓ root↓

Suspensions

Sus4: 4th replaces 3rd; resolves to 3rd
Sus2: 2nd replaces 3rd; resolves to 3rd

* At times, referred to as V/11

Tumbalalaika (e)

♩. = 48-56

Introduction (Waltz Style) LH Split; Seq; AB; Stretch AB-C

RH: notes under the melody (an option)
LH: indicate BN & embellishments

melody notes 7th & 6th of iv

Tumbalalaika, Cont'd. (e)

Two staves of music in G major. The first staff contains a sequence of notes with fingerings 1, 2, 1, 2, 3 and chords labeled *i*, *iv7*, *iv6*, and *i*. The second staff continues the sequence with chords *ivsus4*, *V7*, *i*, *Coda*, *ivsus4*, *V7*, *i*, *iv5*, and *i*. The piece concludes with a *rit.* (ritardando) marking and the text "MA BOOK 3".

Scale Variation & Key Change (KC)

This section illustrates a key change from A minor to D minor. It begins with an **A MINOR** section featuring an *Intro.* and a *V7* chord. The melody is marked *melodic* with fingerings 1, 5, 2, 1, 3, 2, 1. A pivot point is marked *Piv. 17 KC/V7* with the instruction *to Key of d*. The **D MINOR** section follows, with a *minor ending becomes major* annotation. The melody continues with fingerings 1, 5, 2, 1, 3, 2, 1. A *5 scale notes* bracket is shown. The section concludes with an *Opt. Coda* suggestion. A box on the right provides the **Coda Suggestion**: "3 of 3 ↓↗ Seq. or Arp. d e f g# a c#|d ↓↗ on or between beats".



Slur: Release previous key(s). Drop on 1st key.
2nd key played softly while lifting the wrist.

A Miner (a, d)

$\text{♩} = 52-60$

Lyrics, Gayle Dunsmoor

1. It's or 4 klicks un-der ground. That's where I work all the time. Can't hear rain and the

Annotations: i(a) LH Root BN, V7(E7), i(a), V7(E7) i(a), 5, (p xiv)

In brackets, write in Letter chord names

Sing out the RH melody (↑ stems) & soften RH acc. (↓ stems)

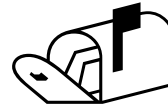
sun don't shine in that dark and drear - y mine. I'm a miner; not a whiner. But don't

Annotations: V7(), i(), V7(), i(), Chorus V7(), i(), 8vb 1 octave lower

ask me if it's night or day, That's o-kay because I have to say: "The mon-ey suits me fine!" 2. It's

Annotations: V7, i, V7, i, V7, i, iv, V7, i, Piv. 17 Key of d KC/V7 (/A7), rit. to page 23

* Grace Note, pp xii, 45



Life tends to respond to our outlook and
shape itself to meet our expectations.

Rich DeVos

A Miner, Cont'd (d)

D MINOR

down, down, down and then I dig; Makes my mus-cles grow real big. Thoughts can stray and I'll

In brackets, write in Letter names & BN.

Opt. sus4 - with i root held

Chorus

dream a - way in the deep, deep, deep, coal mine. I'm a min - er, not a whin - er, but don't

ask me if it's night or day. That's o-kay be-cause I have to say "The mon - ey suits me fine!"

* To enable a softer RH acc., the acc. notes (downward stems) can be played staccato.

rit.

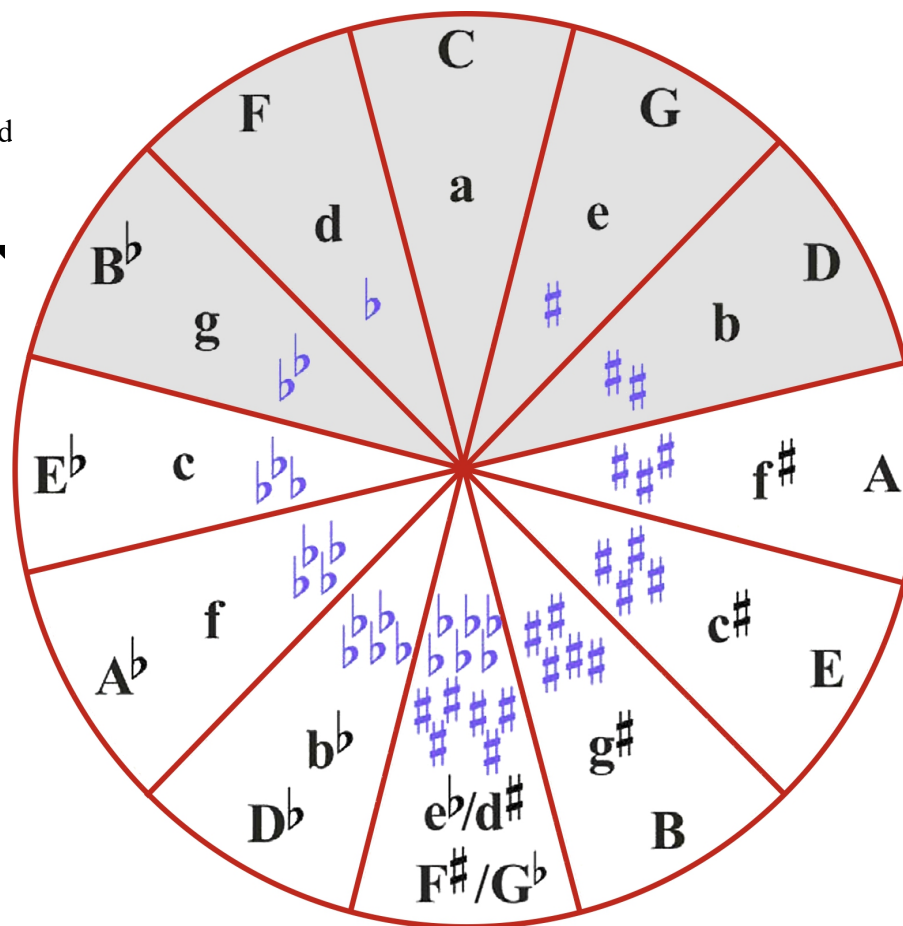
SECTION 4

MAJOR KEYS - to 2 Sharps & 2 Flats

"Circle of Keys"

Circling Clockwise (cw) ↗
4 scale degrees **DOWN** the keyboard
or
5 scale degrees **UP** the keyboard

II7/V7 **cw** ↗
(pp 36 & 55)



↖ **Circling Counter-clockwise (ccw)**
5 scale degrees **DOWN** the keyboard
or
4 scale degrees **UP** the keyboard

↖ I7/V7 **ccw**
(p 32)

In this section, key changes are clockwise (cw) and counter-clockwise (ccw)

Key Change with I7

I7 is a KC (Key Change). If the KC is short, it is generally not mentioned & the chord remains I7 - IV/iv.

Scales Ascending the Keyboard (ccw on the circle)

/V7: Slash indicates V7 is a KC.

LN Leading Note:

1 CS below the 'Tonic' ('Home Tone') for the following key.

D Major
I → I7 IV ↻ V7 → Piv. I7 KC/V7 →
Short KC ↓5 scale notes to Key of G

G Major
I → I7 IV ↻ V7 → Piv. I7 KC/V7 →
Short KC ↓5 scale notes to Key of C

C Major
I → I7 IV ↻ V7 → Piv. I7 KC/V7 →
Short KC ↓5 scale notes to Key of F

F Major
I → I7 IV ↻ V7 → Piv. I7 KC/V7 →
Short KC ↓5 scale notes to Key of B^b

B^b Major
I → I7 IV ↻ V7 → I
Short KC

A Summary

I7 leads to IV (same as V7 leads to I). It is a KC ("Circle" p 31).
Short key changes are not mentioned.
PN → or ↘ Often between I(7) & IV. Often a variation.
PN also effective between ii(7) or II(7) to V/V7, pp 80 & 81

Scale with Embellishments

Embellishment Options



In the treble clef, write in the indicated chords for each measure

In empty bass clef measures, write in a LH root *or* 5th BN followed by an embellishment (choose from above options)

Chord progression: I IV V7 I (17)* ~~IV~~₅ ~~I~~₅

Chord progression: V7 I I I7 IV V(7) I (17)

Chord progression: ~~IV~~₅ Set 2.p 83 (io7) ~~I~~₅ V7 I(sus2/4)

* chords in brackets optional

Repeat C Scale with the RH.
Apply embellishments and
LH solid chords.

NOTICE:

Inversion indications
will often be omitted.

Galloping Home (F)

Remember
Always put in
dynamics, *p* *vi*

$\text{♩} = 84-100$
RH Seq.
LH Seq.

Chords and Inversions

Chords and Inversions

Chord I6/b3 (p x)

root 1st 2nd 3rd 1st root 2nd 1st 1st 1st 2nd 3rd root 2nd 1st root 1st

5 2 1 3 4 3 2 1 5 8^{vb} - - - - -

Chords & inversions should be secure two octaves ascending & descending

Chord I7

In the same manner that V7 leads to I, I7 can lead to IV. It is a key change but the duration is often so short that it is not mentioned.

I6 and IV6

6th is 2 CS up from the 5th of the chord

Key of F { I6: F, A, C, D
IV6: B^b, D, F, G

Chord V9 and V/9

V9: V7 with the 9th scale degree
(2 CS up from root)

V/9: V triad with the 9th added
(slash means 'Add')

Doh-Te-Lah-Soh Song (F)

♩. = 92-100

Introduction V7(C7) Seq. 3rds V9(C9) V7(C7)

LH Solid; 3rds b/w hands; Seq.

Gayle Dunsmoor

rit.

In brackets, write in Letter chord name & BN
see above

I() 4 I7() 1 2 IV() 2 V7() 1 I() 4 I7() 1 2

Doh, doh - te - lah - soh just let it flow Doh, doh - te - lah - soh we'll

IV₃ IV/9 V9 V7 **Write in acc.** I ii7 V7 ii7 (Major) II9 V7 I Opt. V9 I6 I

climb the scale to doh, doh - te - lah - soh, fal - ling to doh._____

Coda I I7 IV melody is 9th IV/9 V9 Opt. viio7* - I6 I/b3 Arp.

Doh, doh-ray-me - fah, soh, lah, te, doh

rit.

* viio7: V7 root ↑ 1 CS (p 82)

2-Hand Accompaniment

Play the following while humming, singing or whistling the "Doh-Te-Lah-Soh Song"

I V7 I V7 I I7 IV V7

I I7 IV V7 I IV I IV6 I V7 Isus2/4

rit.

The following melody is a **Latin, or South American Style**.

"Strum, strum": refers to **guitar strums**.

"Shay, shay": sound of **shaking maracas**.

(dried gourd shells filled with beans or beads)

IV Chord IV with
V a dominant BN (V)

Latin American Carnival(F)

$\text{♩} = 60-68$ Syncopation, p 22

I LH AB-O (octaves)

V7

I Jim & Gayle Dunsmoor

1. What's the most 'lo - ca' place to play, If you want dance de nights a way?

V7

I

IV

I

Coo - ba is great or Puer - to Ree - co; I go to Ri - o day j' nay - ro.

Write in chord names

Chorus

Gui - tars, mar - a - cas strum, shay, shay, strum, shay, shay, strum, strum, strum,

Apply LH acc.

Sing - ers and danc - ers sing, shake, shake. Shake it at a Car - ni - val.

to page 43

Latin American Carnival (F) Cont'd

LH Leap — (p 41)

2. I love de mus - ic, La - tin beat; Sal - sa or Sam - ba, use your feet.

Dey dance la Bom - ba, May-hee - co; Rum - ba y Cum - bi - a, go, go, — go.

I V7 I V7 I6 (p 44)

Chorus

Apply the 2-hand accompaniment (Melody can be sung or played by another instrument).

Melody

Gui - tars, mar - a - cas strum, shay, shay, strum, shay, shay, strum, strum, strum,

2-hand acc.

Melody

Sing - ers and danc - ers sing, shake, shake. Shake it at a — Car ni - val

2-hand acc.

V9 I6



When someone does something good, applaud!

You will make two people happy.

Samuel Goldwyn

The following has a **syncopated rhythm**
(Syncopation, page 24).

LH Split

I **IV** **V7** **I Prep Note** **Stretch AB-C** **V7** **I Prep note**

Inv. x x (p 6) **rit.**

I6 & IV6
6th is 2 CS up from the 5th of the chord.
Key of F { I6 notes: F, A, C, D
IV6 notes: B^b, D, F, G

Prep Note (smaller size)
A single note from the chord precedes the other chord notes & shares the beat.
It is either tied *or* released instantly.

Jamaican Sounds(F)

♩ = 100-116

I LH Stretch AB-C **V7 Split (syncopation)** **3** **I** **Set 2 (p45)**

I6 **i07** **I**

Choose acc./inv. Indicate Letter chord name in the brackets

V7 () **melody the 9th** **V9* () I ()** **choose, p 41** **I () sus** **V7 ()** **I ()**

to page 45

* V9: without the slash, 7th is included

Diminished Triad: dim or o
Diminished 7 Chord: dim7 or o7
Notes separated by minor 3rds - 3 CS.

Set 2, Diminished 7th & Inversions

Includes 'Home Tone'

Chords & Inversions

Set 2 Chord Names

At times, the BN (bass note) gives the name.
 Ex.: Key of F: io7(*fo*7); vio7(*do*7).

There are 3 sets of diminished7 chords (pp 82 & 83)
 Set 2 includes the 'Home Tone' (Tonic).

Any chord note/tone missing and it becomes a diminished triad (o)

bvo7 & #ivo7 - same notes/tones.
 Since bvo7 generally follows IV
 with BN rising 2 CS from IV to V
 (or to I, 2nd inv.) rising chord names
 may be preferred (IV- #ivo7-V7).

Jamaican Sounds, Cont'd

Grace Note (*smaller size*)
 Most often, 1 or 2 CS below or above the
 root, 3rd or 5th of the chord - on the beat.
 They can be with, or slightly before, the
 principal note (*p xii*)

Chords and Inversions

B^b MAJOR

Chords and Inversions for B^b MAJOR:

- I (B^b)
- I⁷ (B^b7)
- IV (E^b)
- II (C)
- II⁷ (C7)
- V
- Isus4
- I*
- IV
- I

- * NOTICE how I-IV-I differs from Isus4:
1. 3rd generally a part of the 1st chord
 2. LH ascends 6 scale notes (instead of 5)

The Boatman (B^b)

♩. = 44-52 LH Single BN
With a Rocking Feel

Apply acc.

Diminished 7th (io7) and Inversions

Contains 'Home Tone' (B \flat)

Choose Ending (A) (B) or (C) below

Set 2. p 83
io7(b \flat o7)

Endings

(A) 4th & 2nd resolve to 3rd

(B) I sus4 IV IV6 I

(C) I IV iv I

sus2/4

2nd 4th 3rd

5th 6th Piv.6

bVo7 & #ivo7

Same notes - different names

Often between IV & V7 or IV & I (2nd inv.)

Scale Variation with Diminished 7th

I IV [#ivo7 p 45 bVo7 → V7] I

IV 5/5 io7 (above) I 5/5 V7 I IV iv I

sus2/4

Apply acc. Indicate embellishments

Choose from 'Endings' (above)

I IV [#ivo7 bVo7 → I] V7 I IV 5/5 io7 I 5/5 V7

A Worker's Lament (B \flat)

$\text{♩} = 104-116$

Introduction

Lyrics, Jim Dunsmoor

The Voy - a - geur bus is now leav - ing the

Write in LH acc. as indicated

town. And Moun - tain Pa - ci - fic is high in the sky. My

RH Chords (where an x)

I LH Melody

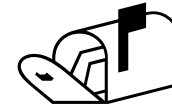
job's been just fine but I've put in my time. And

Apply acc.

count - ing the days un - til I say good - bye. 'til I say *rit.* "Good - bye."

KC with II & II7

Built on the 2nd scale degree, II & II7 are a key change (KC). Short KC are not indicated, & generally lead to V(7).



G to D Key Change (KC)

Everything is hard
before it is easy.

Johann Wolfgang von Goethe

G MAJOR I I7 IV II(A) V7 → 4 LN I Piv. II7 KC/V7 to Key of D var. **D MAJOR** I V7 I IV II7 → V7 → 4 LN I

Short KC to C Short KC to D Short KC to G Short KC to A Short KC to D

NOTICE: established keys can have many **short KC** that are generally **not mentioned**

Chords and Inversions

G MAJOR I I7 IV II II7 V V7 I IV6 I Fine Piv. II7 KC/V7 to Key of D var. rit. 3

D MAJOR I I7 IV II II7 V V7 I IV I V7 I Piv. I7 KC/V7 to Key of G var. D.C. al Fine

NOTICE: 2nd finger is the pivot

Pivots

Arp. Exercise: I/9, IV/9 & V/9 ascending from the 2nd octave range below 'middle C': root, 5th, root, 9th, 3rd, 5th, root.

Arpeggio (Arp.)

Sequential chord for more than an octave.
To avoid a 'muggy sound' in a lower range,
the 2nd sequential note is often omitted.

Higher Than an Eagle (D)

Higher Than an Eagle (D) Cont'd

IV Write in LH acc. $\frac{1}{5}$ V(7) Opt. I/9 Arp. I

Apply LH acc. Opt. IV/9 Arp.

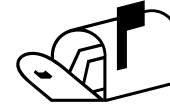
V(7) V(7) I I

4 2 5 5

Opt. IV/9 Arp.

First line of musical notation (measures 1-8) in D major. The key signature has two sharps (F# and C#). The notation includes:

- Measure 1: Quarter note D4, labeled with a Roman numeral IV and a finger number 5.
- Measure 2: Quarter note E4.
- Measure 3: Half note F#4.
- Measure 4: Quarter rest.
- Measure 5: Quarter note G4, labeled with a Roman numeral I.
- Measure 6: Quarter note A4.
- Measure 7: Quarter note B4, labeled with a finger number 2.
- Measure 8: Quarter note C#5, labeled with a finger number 3.



You've got to be in a position for luck
to happen. Luck doesn't go around
looking for a stumblebum
Darrell Royal

Scale Workout (D, G, D)

♩ = 100-112

Chord progression: I V7 I IV I IV I II V7, I V7

Chord progression: I IV I IV ^{#iv}0 _{v0} V7 I Fine

Piv. I7 KC/V7↓Seq. **G MAJOR**

Write in RH acc. where an x

Chord progression: I x V7 x I x IV x

continue RH chords where desired

Chord progression: I IV I II7 V7 I V7 I IV (Set 2) io7 I IV II7 V7

Opt. * (p 82) viio7-1(6) I Piv. II7 KC/V7 **D MAJOR** D.C. al Fine

Short Phrase

Functions as a Breath Mark (♫). The key before the phrase is released and a new phrase begins with a slight accent.



Talents are best nurtured in solitude;
character is best formed in the
stormy billows of the world.

Goethe

More Scale Training (G, D, G)

$\text{♩} = 44-52$

I $\frac{V}{5}$ $\frac{I}{3}$ **IV** $\frac{V7}{4}$ **I** $\frac{V7}{3}$

continue acc.

V9 **V7** **I** $\frac{V7}{3}$ $\frac{I7}{7(F\sharp)}$ $\frac{IV\uparrow \text{Seq.}}{E\ G\ C\ E}$ choose BN $\frac{io7 \text{ Seq. (var.)}}{rit.}$

Opt. add $\flat 9$
13th the melody
 $\frac{V/13}{*}$ **I** **I** **V7** **I** **V7** **I** $\frac{V7}{5}$

$\frac{I}{45}$ *a tempo* **V7** **I** **I** **V7** **I** $\frac{V7}{5}$

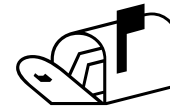
I $\frac{II7 \text{ Pivot}}{KC/V7}$ to Key of D **D MAJOR** **I** **V7** $\frac{Piv. I7}{I KC/V7 (var.)}$ In boxes, write in BN (r, 3, 5 or 7). **G MAJOR** **V7**

$\frac{I7}{1}$ $\frac{IV}{\uparrow \text{Seq.}}$ $\frac{io7}{\uparrow \text{Seq.}}$ **I** *a tempo* $\frac{V7}{\text{Opt. no 3rd}}$ $\frac{ii7}{II7}$ **V7** **I** *Opt. Add measures*

rit.

* 13th: 6 major scale degrees up from root of the chord (V6 - same)

© QuenMar Music



If it is to be,
it is up to me.
Anon

An Ending

Chord progression: I IV $\frac{1}{5}$ IV iv I Isus2/4 (p 41)

rall.

$\text{♩} = 52-60$

RH Solid (where an x)
LH Melody

Alpine Trek (G)

Lyrics, Jim Dunsmoor

Chord progression: I x V7 x V9 x x x

Let's go hike the Mat - ter - horn. We'll be back home by

Chord progression: I6 I $\overset{8va}{I6}$ I , IV x Set 2. $\overset{8va}{io7}$ x I x $\overset{8va}{I6}$ x I

Mon - day morn. You may need your Al - pen stocks

Alpine Trek (G) Cont'd

RH Split; Seq. (played softly under the melody)
LH Single BN, AB (Single or Oct.); choose acc.

V7 x x x **I** {**I/9** **I** Write in LH acc.

climb - ing up and down rocks. We can cross an

rit.

V7 **I** **I6** **I**

an - cient bridge; may - be as - cend to Horn - li Ridge. But

IV **I** **V7**

just in case our legs don't hold, there's a

V9 **I** **IV** **I** **IV iv I** **Isus 2/4**

Opt. Ending, p 62

chair - lift, I'm told!

rall.

KC & Ending Suggestions

x X; ↓ ↗; Piv.; Turn; Aux.; RH sus4 & LH Arp.



Laughter is the shortest distance
between two people.

Victor Borge

A Fun Time (G, D, G)

♩ = 68-76

Intro. V → I 4 5 V7 4. 1 of 3 ↓ ↗ 9

Write in acc.

1. Isus2/4 to 3rd stave 2. Isus4 Coda Fine

Apply acc.

rit. V I V7 I V7 I I7

3rd stave, p 81

KC/Ending Suggestions above

Piv. II7 KC/V7(/A7)

D MAJOR (↗)

In boxes, write BN (r, 3, 5 or 7)

rit. I V7 I V7 I V7 I

I IV I V7 I Piv. I7 G MAJOR KC/V7(/D7)

Taking the Challenge!



Create Your Own Accompaniment


Following each melody: Circle the number that best represents the **number of accompaniments** that you provided.
 Circle the number that best represents **how smoothly you changed** accompaniments.
 Circle the number that best represents the **overall impression** (dynamics, timing, embellishments, presentation, etc.)

QUICK REFERENCE, *pp ix-xiv*

Additional **ACCOMPANIMENTS**: **AB-O** p 42; **Climbing** x^x pp 6, 44, 52; **Leap** < ~ p 41; **Pivot** pp 18, 58; **Split** (AB) pp 6, 16; **Stretch AB-Seq.** pp 10, 28

Additional **EMBELLISHMENTS**: **Arpeggios** pp *xii*, 11-12, 17, 58, 82; **Augmented 5th** pp 7, 29; **Auxiliary on 5th** p 62; **Chromatic Drop** pp *ix-xi*, 4, 13, 47
Grace Note p 45; **Roll** p 66; **Suspended 2nd/4th** pp *xii*, 20, 41, 50; **Tremolo** p 66; **Turns** pp *xiv*, 21

Indicate your metronome tempo
for all the following melodies.

 = _____
write tempo

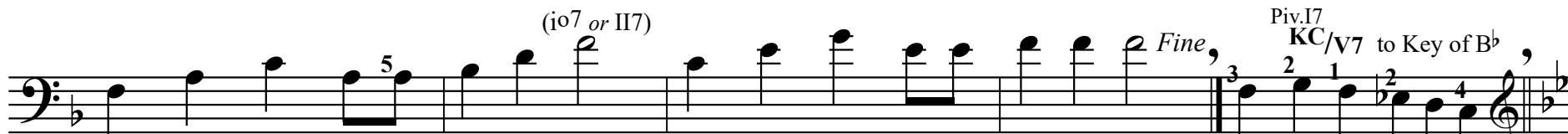
With These Three or Four! (F, B^b, F)

Gayle Dunsmoor

F MAJOR pp 56 & 57



One or one se-ven leads to IV; Four or five se-ven brings you back.



With these three you will *rit.* not go wrong, They are found in most ev'-ry song.

B^b MAJOR



One or one se ven leads to IV; Four or five se ven brings you back. With these three you can



rit. play a-round, Make new sounds with the chords you've found. *rit.* D.C. al Fine

Accompaniments tried	1	2	3	_____
Smooth changes	1	2		_____
Overall impression (includes embellishments)	1	2	3	_____

Total
8 max.

The following 'Review Melodies' are **not** presented
in this book. Accompaniments are suggested.

Oh Susanna! (C)

Stephen Foster
1826 - 1864

LH Solid; Rot; AB; Split; Stretch AB (- C/Seq.)

II7

I came from A - la - ba - ma with my ban - jo on my knee. I'm goin' to Loui - si

Chorus RH Options: Solid, Split; Seq.
LH Options: AB; AB-O; Solid; Split; Stretch AB-C; Pivots

an - a, my true love for to see. Oh, Su - san - na. Oh, don't you cry for

me. For I've come from A - la - ba - ma with my ban - jo on my knee. It rained all night the

II7

day I left. the weath-er it was dry. The sun so hot I froze to death, Su - san - na don't you cry!

Chorus Sing or hum the melody while providing 2-hand acc. (pp 39, 43)

Oh, Su - san - na, Oh, don't you cry for me. For I've come from A - la - ba - ma with my

(I 5)

ban - jo on my knee.

Accompaniments tried	1	2	3	4	
Smooth changes	1	2			
Overall impression	1	2	3	4	
(includes embellishments)					

Total

10 max.

Happy Birthday! (F)

LH Single BN; [5 (5ths); Solid; Seq; Split; Piv8-10

(p 5) Traditional

MA Book 4

Accompaniments tried 1 2
 Smooth changes 1
 Overall impression 1 2
 (includes embellishments)

Total

5 max.

For He's a Jolly Good Fellow (F)

RH Solid
 LH Solid; Split; Seq.; Piv8-10
 Leap / \ ; Stretch AB-C (AB-Seq.)

England

MA Book 3

Accompaniments tried 1 2
 Smooth changes 1 2
 Overall impression 1 2
 (includes embellishments)

Total

6 max.

REFERENCE

ii(7), ii/9, ii9 Leading to V(7)

ii V7 Isus2/4 Opt. II/9 ii/9 V7 I IV I ii9 Set 2. V7 V I6/b3 I

Piv6th

ii/9 & ii9
Unless in sequential order,
root & 9ths are generally
separated - avoids a clash.

RETURN to Pages 34, 36, 51, 53, 65, 78
Insert indicated ii or II chord before V(7)

ii7 same notes IV6

LH 2nd scale note

LH 4th scale note

ii7
In this series, **inversions** of ii7
are generally **notated IV6**. If a
chord is **named ii7**, the **root** of
ii7 is the LH BN.

C MAJOR

Excerpts with ii(7), ii/9, ii9

"Roots" p 34 (1st measures)

I IV [ii to V]

continue "Roots"

"Roots" p 34 (2nd stave, last measure)

IV6 I₅ IV6 [ii7 to V7] I

continue "Roots" to final measures

"Roots" p 34 (final measures)

IV I [ii/9 to V7] I to p 81 F Major

Diminished7 Chords in the Key of C

Set 1. vii^o7 (b^o7)	Contains the Leading Note (b) <i>Chord V7 with root raised 1 CS</i>	Notes: b, d, f, a^b
Set 2. i^o7 (c^o7)	Contains the 'Home Tone' (c)	Notes: c, e^b, g^b, a
Set 3. #i^o7 (c[#]o7)	Contains 'Home Tone' ↑ 1 CS (c[#])	Notes: c[#], e, g, b^b

The above three sets contain all the twelve notes on the keyboard. To continue to d^o7 would repeat the same notes, in another order - d, f, a^b, b. (This order can be Set 1. in the key of E^b)

Set 1. (contains LN)

vii^o7 (b^o7) & Inversions

* LN: Leading Note - 7th scale degree. LN generally leads up 1 CS to the Tonic (Home Tone)

EXERCISE: mix the above chords with single notes, a variety of rhythms & a coda.

Set 2. (contains 'Home Tone')

io7(co7) & Inversions
 c°7 e°7 g°7 a°7

ii7*(d7) Set 1. vii°7(do7)
 V7 root ↑ 1 CS

I6(b3) 3 I6

*ii7 & IV6: same notes

Set 3. (contains 'Home Tone' ↑ 1 CS)

#io7(#co7) & Inversions
 c#°7 e°7 g°7 b°7

iv6(f6) Set 1. vii°7(do7)
 LN

I6/b3 I

Key Changing (KC) From Diminished

Set 1. vii°7(b°7)
 4 LN
 Key of C to A

Set 2. io7(co7)
 4 LN
 Key of C to G

Set 3. #io7(c#°7)
 4 LN
 Key of C to D

2 of 3 ↓ ↗

NOTICE: repeat any note from a diminished7 chord and it can lead to the key ↑ 1 CS

FROM THE AUTHOR



Gayle MacAulay Dunsmoor

BRAVO! You have completed KA BASICS B
and keys
up to 2 SHARPS & 2 FLATS

MAJOR ACCOMPLISHMENT