



Keyboard Accompaniment Basics

PREPARATORY SAMPLES

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TO TEACHERS: By assigning **two or three new melodies routinely**, students' ability to quickly sense a change of harmony is strengthened. **Repeatedly choosing chords, chord variations, progressions, styles, rhythms & embellishments**, the **decision-making & hearing skills are targeted** - to a point where creating accompaniment for melodies **becomes intuitive**.

MUSIC INSTITUTIONS are recognizing 'Creative Keyboard Accompaniment' (at the keyboard) as a subject to receive marks at all grade levels. To have students prepared, the KA BASICS & MA SERIES challenge students' theoretical & creative skills, at all levels - through 18 keys.

www.quenmar.com

FOREWORD

By creating accompaniment for two or three new melodies routinely, the ability to quickly sense a change of harmony is strengthened. By repeatedly choosing chords, progressions, rhythmic styles and bass patterns, 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 PREPARATORY

RECOMMENDED BOOKS

For VERY BEGINNERS

MELODY ADVENTURES PRIMER A & B

along with this book.








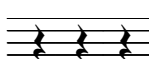
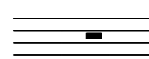

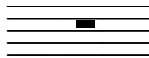
For KEYBOARD ACCOMPANIMENT BEGINNERS

MELODY ADVENTURES BOOKS 1 & 2

along with this book.

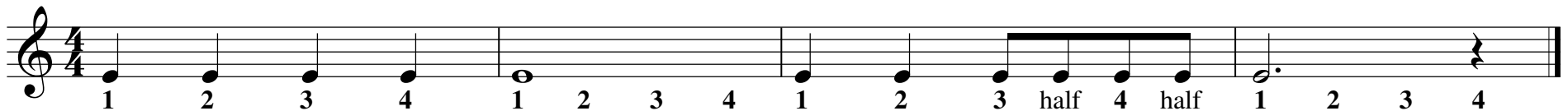
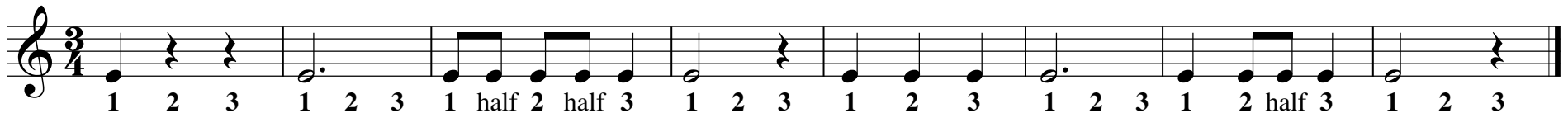
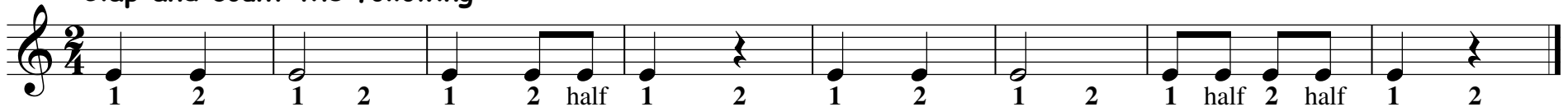
Not only will you recognize many of the melodies from this book,
but the interesting arrangements will provide additional support
for creating your own accompaniment.

Time Values in 2/4, 3/4 & 4/4 Time

 Eighth Note = 1/2 beat		Eighth Rest = 1/2 beat
 Quarter Note = 1 beat		Quarter Rest = 1 beat
 Half Note = 2 beats		Half Rest (<i>sits</i>) = 2 beats
 Dotted Half Note = 3 beats	 or 	Whole Rest (<i>hangs</i>) = 3 beats
 Whole Note = 4 beats		Whole Rest = 4 beats in $\frac{4}{4}$ time, or = 1 measure in any time signature

Clapping and Counting

Clap and count the following:



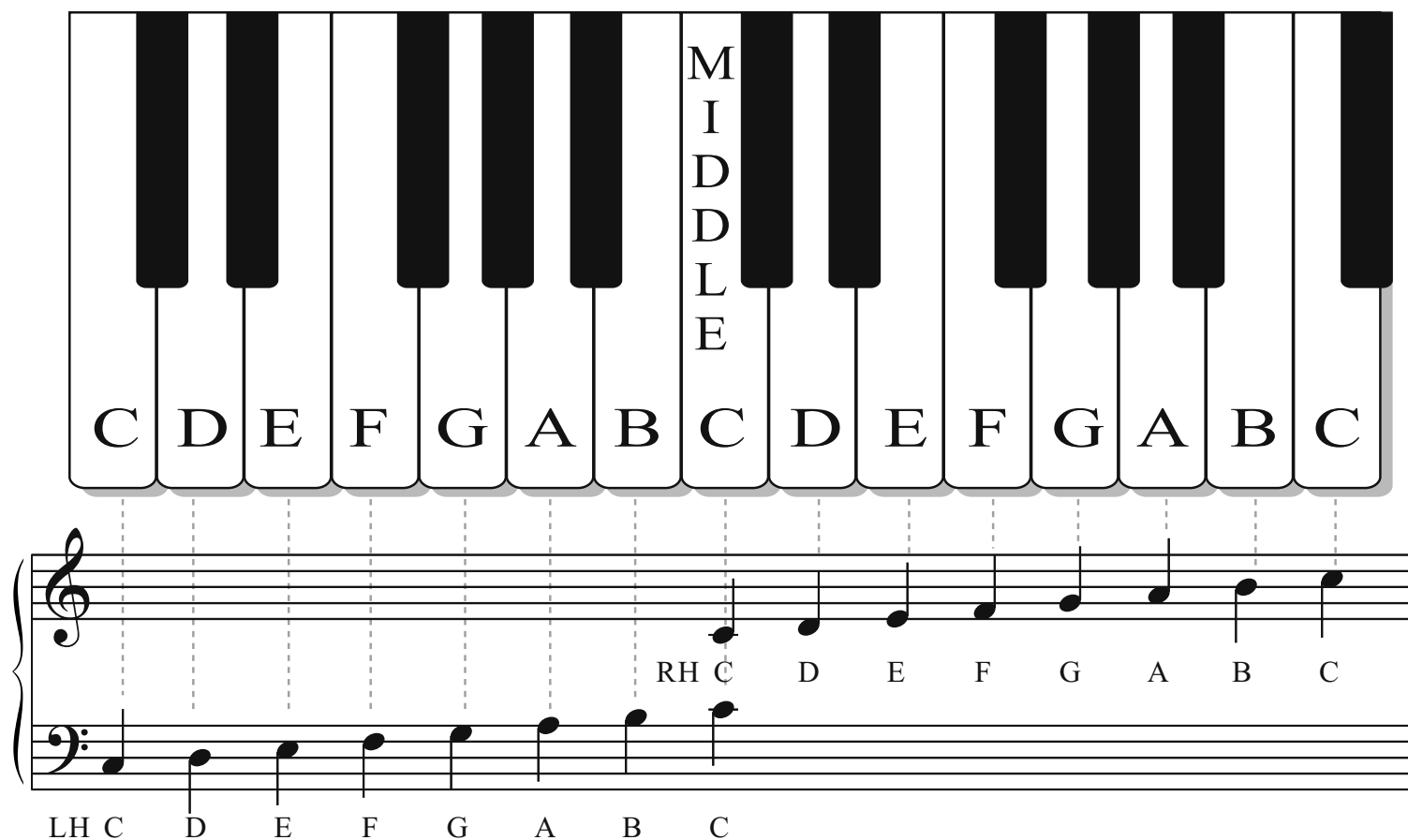
C Major

The Scale

The Scale is the foundation upon which music is written. All melodies are composed of tones* of a scale in various patterns. Most of the melodies in this book are in the key of C Major. This means the notes are generally from the C Major scale (see below) and for finality, end on the keynote or the home tone which is letter named 'C'.

* **Tone:** sound that can be sung, hummed or whistled.

Note: Graphic Symbol representing a tone.




The above C Major scale continues for two octaves. An octave is an interval spanning eight letter names. For example: C to the following C is one octave.

Reminder
Always put in dynamics

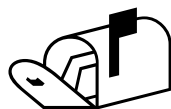
pp very soft *p* soft

mf moderately loud

f loud *ff* very loud

 Gradually louder

 Gradually softer



The difference between try and
triumph is just a little *umph!*
Marvin Phillips



Sailing


LH C1  = 108-120



1 2

Sail - ing on the waves; feel that o - cean breeze.

[5] LH C5 (p 6)

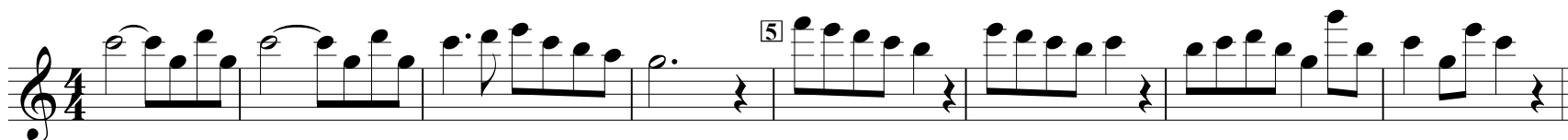


2 1

Tack - ing, jib - ing; so ex - cit - ing. learn - ing this with ease, a - ah!

rit.

DUET/ACCOMPANIMENT

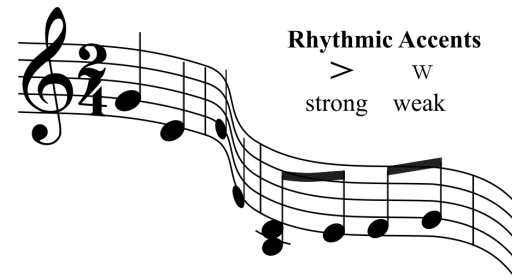


[5]

Time Signature



Indicates a time value of
2 quarter notes (♩ ♩)
within every measure.



Rhythmic Accents

> w
strong weak

Measures with Two

♩ = 100-116

LH C5

Strong, weak, strong, weak; two beats in each bar. One, two, one, two; do - ing fine so far.

Accents $\frac{5}{>}$ w $>$ w 1

Repeat with RH melody 1 octave higher
(an octave is a distance of 8 scale notes, p 4)

A Jolly Tune

♩ = 104-116

\bar{C} \bar{G} Notes named under the line
are the LH Bass Notes (BN).



LH C5

This is such a jol - ly tune.

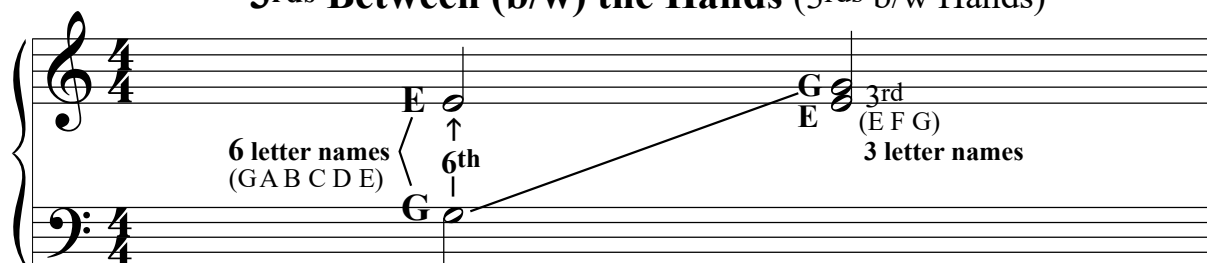
5

continue LH same

\bar{E} \bar{C} LH plays E and C together.
C is the lowest.

Why does it have to end so soon?

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



RH & LH notes that can be reduced to a 3rd (3rds b/w Hands)
generally gives a pleasant harmony.



Mary had a Little Lamb

Exercise

See/hear 6ths/10ths reduced to '3rds':
Cross LH over RH & play LH note
1 octave higher than written.

LH C5 3rds b/w Hands; LH Aux. (an option) (c) (c) (c) Traditional

Ma-ry had a lit-tle lamb, lit-tle lamb, lit-tle lamb. Ma-ry had a

1 2

continue LH 6ths

Write in LH accompaniment

LH C5 , Coda*

lit-tle lamb; its fleece was white as snow. Its fleece was white as snow.

* Coda can be played an octave higher than written.

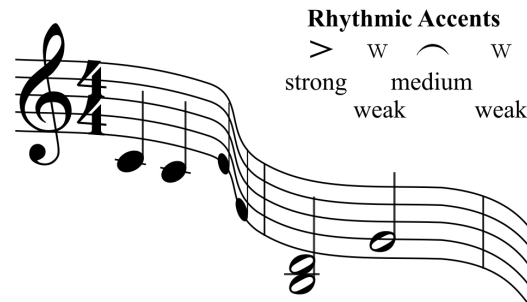
rit.

Time Signature



Indicates a time value of 4 quarters
within every measure

Often written 'C' meaning
Common Time



$\text{♩} = 108-120$

3rds b/w Hands (p 17)

Sixth or Tenth?

LH C5 **6ths** **10ths** **6ths** **10th** **6th & 10th**

Up) with 6ths Down with 10ths and end this phrase on G.

Accents > w (w > w (w

6ths **10ths** **6ths**

Notes scale up. Notes scale down, then head on home to C. (to C)

Write in LH accompaniment to form a 6th or 10th. Auxiliary notes an option

6th or 10th? Hard to choose when both will blend with E. Make a choice; Write it in for ev'-ry-one to see!

Harmony Crossing (Har \times)

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves, Treble and Bass. The Treble staff has a treble clef and a key signature of one flat (B-flat). The Bass staff has a bass clef and a key signature of one flat (B-flat). The music is in 3/4 time. The first measure shows a treble staff with a quarter note G4 (labeled '1') and a bass staff with a quarter note G3 (labeled '3'). An upward arrow between them is labeled '6th'. The second measure shows a treble staff with a quarter note A4 (labeled '2') and a bass staff with a quarter note A2 (labeled '4'). An upward arrow between them is labeled 'octave'. The third measure shows a treble staff with a quarter note C5 (labeled '5') and a bass staff with a quarter note C3 (labeled '5'). An upward arrow between them is labeled '10th'. There is a double bar line after the third measure. The fourth measure shows a treble staff with a quarter note D5 (labeled '5') and a bass staff with a quarter note D3 (labeled '3'). An upward arrow between them is labeled '10th'. The fifth measure shows a treble staff with a quarter note F5 (labeled 'F') and a bass staff with a quarter note F3 (labeled 'F'). An upward arrow between them is labeled 'octave'. The sixth measure shows a treble staff with a quarter note G5 (labeled '6th') and a bass staff with a quarter note G4 (labeled '6th'). An upward arrow between them is labeled '6th'. There is a double bar line after the sixth measure.

Crossing by step from opposite directions, the **RH & LH** play keys with the same letter name.

Notes on each side of a Har \times are a **6th or 10th** apart and **can be reduced to 3rds between the hands** (3rds b/w Hands).

Harmony Crossings (Har \times) are generally **on a weak beat**.

NOTICE

6th/10th generally give a pleasant harmony.

♩ = 108-120

3rds b/w Hands; Har \times

Crossing to Sixths and Tenths

LH C5 octave octave octave
 1 2 3 4 5 3 3
 6th or 10th be - tween the hands ex - cept when name's the same.
 3 4 5 3 3

Indicate any Harmony Crossings with an \times

See if you can find the cross - ings in this joy - ful line.

EXERCISE: repeat pages 6, 7 & 18 and include 'Harmony Crossings' - as well as the 6^{ths} & 10^{ths}

Triads I and V (C & G)

C Major Scale ascending 2 octaves

I C Triad

V G Triad

RH Sequential (Seq.)

LH triad Split

March

Walking in a military way with **knees lifting high** before each step.

♩ = 104-120

Root of Triad I(C) is the 1st scale note
Root of Triad V(G) is the 5th scale note
* 5th of I & V is often omitted

Marching On



RH Melody

I(C) LH Solid V(G)

Apply LH accompaniment

I V V(♩)

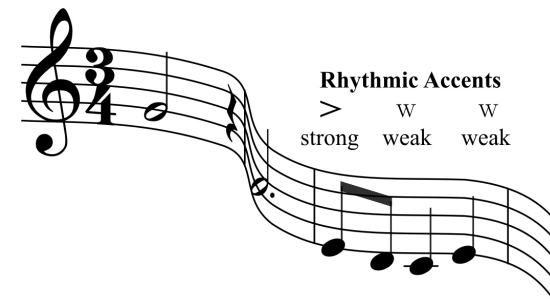
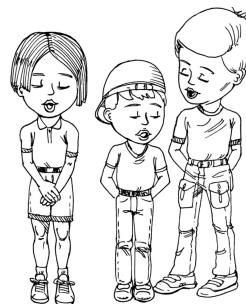
Coda

I V V(♩)

Time Signature



Indicates a time value of
3 quarter notes (♩ ♩ ♩)
within every measure.



Measures with Three

LH C5 ♩. = 48-60

I(C) Repeating Root **V(G)** **I(C)**

Strong, weak, weak, one, two, three with a nice loud voice. Strong, weak, weak,

Accents > w w > w w lower aux.

one, two, three sing - ing is my choice. Strong, weak, weak, one, two, three

continue LH

with a nice loud voice. Strong, weak, weak, one, two, three sing - ing is my choice,

MA BOOK 1&2 Sup.

* PN Passing Note(s): Inserted for transition by step from one harmony unit to another.

C Major Scale with Auxiliaries (aux.)

Play RH triad I or V where indicated

Begins 2nd C below Middle C →

Begins 1st C below Middle C →

$8^{va} - - ^\flat$ Note(s) below are played
1 octave higher than written

$8^{vb} - - ^\sharp$ Note(s) above are played
1 octave lower than written

LH Bass Note (BN)

$\overline{G} \downarrow$ 2nd G below middle C

$\overline{C} \downarrow$ 2nd C below middle C

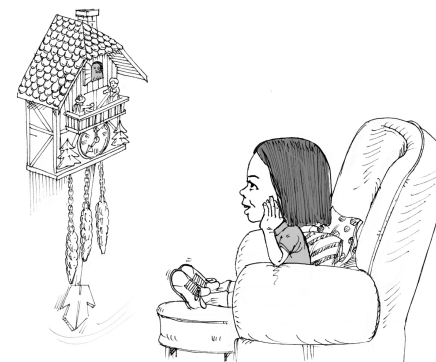
LH C2 Position

2nd finger plays 1st C below Middle C

Thumb plays 1st E or G below Middle C

5th finger plays 2nd G below Middle C

Back and Forth



LH C2 $\text{I}^{(C)} \text{ } \text{V}^{(G)}$ $\text{I}^{(C)}$ $\text{V}^{(G)}$

Watching the pen - du - lum on the clock, swing - ing back and forth

Continue accompaniment with the indicated LH BN

$\text{I}^{(C)}$ $\text{V}^{(G)}$ $\text{I}^{(C)}$ \overline{E} $8^{va} - - - - ^\flat$ $\overline{C} \downarrow$

Won-d'ring if e - ver a bird will ap - pear "cuc - koo, cuc - koo, cuc - koo."



LH Bass Note (BN)

- $\bar{3}$ 3rd of chord is LH BN
- $\bar{5}$ 5th of chord is LH BN
- $\bar{7}$ 7th of V7 is LH BN

Triads/Chords (p 32)

$\text{♩} = 56-64$
LH $\text{C}^1(\text{C})$



Cleaning Day



The biggest room in the world
is the room for improvement.
Unknown

Push-ing the mop a-long; sing-ing a hap-py song, This is the day that I clean

$\text{V}^7(\text{G}^7) \text{p } 32$ $\frac{1}{3}(\text{C})$

Aux. on 3rd of chord

Write in LH accompaniment. Indicate embellishments.

Cor-ners and ev' - ry-where; un-der the bed and chair, This floor's the clean-est it e - ver has been.

I $\text{V}(7)$ I

LH C^2 an octave higher

I $\frac{1}{5}(\text{C})$ $\bar{5}(\bar{\text{G}})$ $\text{V}^7(\text{G}^7)$ $\frac{1}{3}(\text{C})$

$\frac{1}{2} \text{E} \cdot \text{C}$ $\frac{1}{3} \text{F} \cdot \text{B}$

continue LH
 C^5 or C^2

I Choose accompaniment V^7 I

Definition for Chord & Triad

CHORD: combination of notes as a group

TRIAD: 3-notes (or implied) root, 3rd & 5th

BOTH the above can be referred to as chords

LH Bass Note (BN)

Root $\bar{1}$

1st inv. $\bar{3}$

2nd inv. $\bar{5}$

3rd inv. $\bar{7}$

Under a line is for LH

I (C) and INVERSIONS

Diagram showing the four positions of the I (C) chord and its inversions on a grand staff. The Root Position has notes C4, E4, G4. The 1st inversion has notes E4, G4, C5. The 2nd inversion has notes G4, C5, E5. The Root (labeled I*) has notes C5, E5, G5. Bass notes (BN) are indicated below the bass staff: C, E, G, and C.

Root Position

* BN not always indicated when it is the root of the chord

1st inversion (inv.)

2nd inv.

Root

V (G) and INVERSIONS

Diagram showing the four positions of the V (G) chord and its inversions on a grand staff. The Root Position has notes G4, B4, D5. The 1st inversion has notes B4, D5, G5. The 2nd inversion has notes D5, G5, B5. The Root (labeled V) has notes G5, B5, D6. Bass notes (BN) are indicated below the bass staff: G, B, D, and G.

Root Position

1st inv.

2nd inv.

Root

V7 (G7) and INVERSIONS

Diagram showing the five positions of the V7 (G7) chord and its inversions on a grand staff. The Root Position has notes G4, B4, D5, F5. The 1st inversion has notes B4, D5, F5, G5. The 2nd inversion has notes D5, F5, G5, B5. The 3rd inversion has notes F5, G5, B5, D6. The Root (labeled V7) has notes G5, B5, D6, F6. Bass notes (BN) are indicated below the bass staff: G, B, D, F, and G.

Root Position

1st inv.

2nd inv.

3rd inv.

Root

Roman Numerals

Triad I = C, E, G (**G** often omitted)

Triad V = G, B, D, (**D** often omitted)

Chord V7 = G, B, D, F (other than 7th often omitted)

Sur le Pont d'Avignon

On the Avignon Bridge

Auxiliary on the 7th

7 ♪ Upper auxiliary

7 ♪ Lower auxiliary

LH C5 $\text{I } \frac{1}{3}(\text{E})$ **3rds b/w Hands** unless otherwise indicated $\text{V7 } \frac{7}{7}(\text{F})$ $\text{I } \frac{1}{5}(\text{G})$ $\text{V7 } \times$ $\text{I } \frac{1}{3}(\text{E})$ V7 root (G) $\frac{7}{7}(\text{F})$ **France**

Sur le pont d'A - vi - gnon, l'on y dan - se, l'on y dan - se.

In brackets, write in Letter BN name

5 I root () $\frac{3}{3}$ $\text{V7 } \frac{7}{7}(\text{)}$ $\frac{7}{7}$ $\text{I } \frac{1}{5}(\text{)}$ $\text{V7 } \times$ $\text{I } \frac{1}{3}(\text{)}$ $\text{V7 } \frac{7}{7}(\text{)}$ $\frac{5}{5}(\text{)}$ $\text{I } \frac{1}{3}(\text{)}$

Sur le pont d'A - vi - gnon, l'on y dan - se tous en rond.

to page 35

DUET/ACCOMPANIMENT: Play as written while "Sur le Pont d'Avignon" is performed 1 octave higher

1 5

to page 35

Sur le Pont d'Avignon, Cont'd

Write in accompaniment

9 I V7 I V7 I 13

Les mes - sieurs font comm' ca, et puis en - cor' comm' ca; Sur le pont

8

Apply Accompaniment. Indicate embellishments.

V7 I V7 I V7 17 I V7

d'A - vi - gnon, l'on y dan - se l'on y dan - se. Sur le pont d'A - vi - gnon,

I V7 I V7 I Coda

l'on y dan - se tous en rond.

rit.

Final two measures are one octave higher

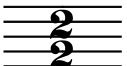
Duet Accompaniment, Cont'd

9

13 17

4 1. 2. Coda

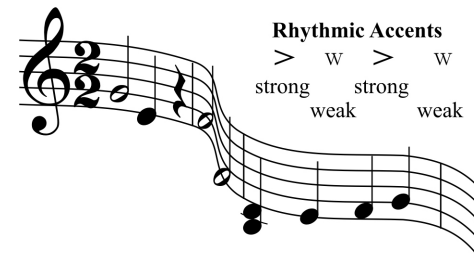
3

Time Signature 

2 strong beats every measure
 > w > w
 w = weak



Rhythmic Accents
 > w > w
 strong weak strong weak



Two-Two Encore

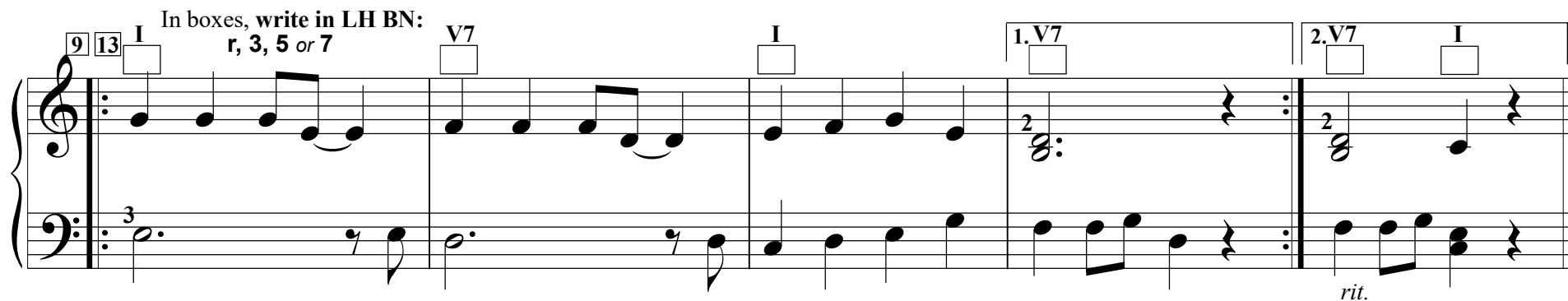
LH C5 $\text{♩} = 56-68$

1 5 $\frac{1}{3}(\underline{C})$ 3rds b/w Hands $\frac{V7}{7}(\underline{F})$ $\frac{1}{5}(\underline{G})$ 1. V7($\underline{G7}$) PN p 37 2. V7($\underline{G7}$) I(C)



In boxes, write in LH BN:
 r, 3, 5 or 7

9 13 I V7 I 1. V7 2. V7 I

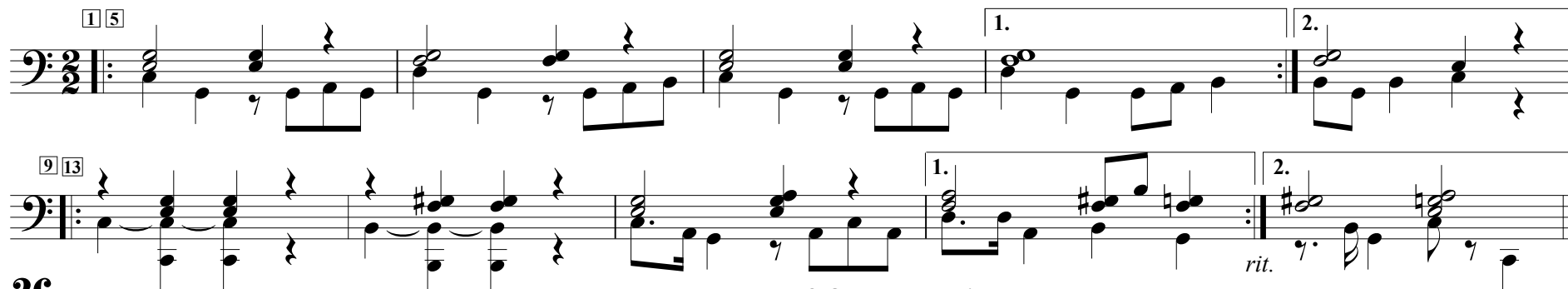


rit.

DUET/ACCOMPANIMENT: Play as written while "Two-Two Encore" is performed 1 octave higher

1 5 1. 2.

9 13 1. 2.



rit.

Passing Notes (PN)

Inserted for **transition by step** from **one harmony unit to another.**

➔ Passing Notes ascend *or* descend ➔ by scale steps from V(7) - I. **Step often omitted.**

Hands generally move in opposite directions

Exception: moving together 3rds b/w Hands



What's the preferred time signature of the prison pianist?

♩ Cut Time!

$\frac{2}{2}$ Time
Often notated ♩
Cut Time

Cutting Time

Handwritten musical score for Cutting Time. The piece is in 2/2 time, indicated by a common time signature with a vertical line through it. The tempo is marked as 56-72. The key signature is C major. The score consists of two staves. The first staff has a treble clef and the second staff has a bass clef. The first measure is labeled I(C) C5. The second measure is labeled I(C) C2. The third measure is labeled V7(G7). The fourth measure is labeled I(C). The score includes various musical notations such as notes, rests, and dynamic markings like > and w.

Handwritten musical score for Cutting Time. The piece is in 2/2 time. The key signature is C major. The score consists of two staves. The first staff has a treble clef and the second staff has a bass clef. The first measure is labeled I C5. The second measure is labeled V7. The third measure is labeled I. The score includes various musical notations such as notes, rests, and dynamic markings like > and w. The text "step omitted" and "continue LH" are written below the second staff.

Apply a LH G BN with rhythm as desired

Handwritten musical score for Cutting Time. The piece is in 2/2 time. The key signature is C major. The score consists of two staves. The first staff has a treble clef and the second staff has a bass clef. The first measure is labeled V. The second measure is labeled G. The third measure is labeled C5. The score includes various musical notations such as notes, rests, and dynamic markings like > and w. The text "a tempo" and "rit." are written above the second staff.

Handwritten musical score for Cutting Time. The piece is in 2/2 time. The key signature is C major. The score consists of two staves. The first staff has a treble clef and the second staff has a bass clef. The first measure is labeled V7. The second measure is labeled G. The third measure is labeled F. The fourth measure is labeled I E C. The score includes various musical notations such as notes, rests, and dynamic markings like > and w. The text "descends 3rds b/w hands" and "Coda" are written above the second staff. The text "rit." is written below the second staff.



A Wish for Cats and Dogs

$\text{♩} = 56-72$

Introduction

I(C) LH Solid **$\text{V}^7(\text{G}^7)/\text{F}$** **V** **I(C)** **$\text{V}^7(\text{G}^7)/\text{B}$** **I**

Here's a wish for cats and dogs: "Why can't you just

rit.

Notes with a line are held until the following chord is played

3rds b/w Hands

$\text{I}/5$ $\text{V}^7/7$ I **$\text{V}^7/7$ $\text{I}/5$, I** **$\text{V}^7/7$ I**

get a - long?" Kit - ty — pur - ring oh so near, Not for long though, Guess who is here?

continue LH

Solo Break

In boxes, write in LH BN
r, 3, 5 or 7

I **V^7** **I** **V^7** **I**

V^7 **I** **V^7** **I** *a tempo* **V^7** **I**

rit. Hap - pens so fast; She's out of sight! No more pur - ring; this is not right!



The Long Jump

Life is 10 percent what happens to you
and 90 percent how you react to it.
Coach Lou Holtz

$\text{♩} = 52-64$

Introduction

V7 **I(C)** **LH Solid, Split** **V7(G7)** **I(C)** **V7(G7)**

rit. **Solid** **Split** **Solid** **Split**

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

In brackets, write in Letter names for chords & BN

I() **V7()** **I()** **V7()** **I()** **Fine**

1 3 1 5 1 2 4 3 2 1

MA BOOK 3

Write in accompaniment. Indicate Har \times

V7() **I()** **V7()** **I()** **V7()**

2 3 2 3 2 3 2 3

Apply accompaniment

I **V7** **I** **V7** **D.C. al Fine**

2 3 2 3 2 3 2 3

rit.

The Can-Can: French in origin and traditionally performed by a chorus line of **female dancers** wearing long skirts, petticoats and black stockings. It is a very **energetic dance** characterized by **high lifting and kicking of the legs**.

Split (↘) (③) p 50
Single Bass Note (↘) **ascending**
to 2 or more chord notes (↘)

♩ = 88-96
In boxes, write in LH BN (r, 3, 5 or 7)
Introduction



The Can-Can

France
J. Offenbach
1819-1880

Split (see above)

Write in accompaniment & chord name

Split ② p 50

2 or more notes of the chord ()
descending to a single BN ()



Motivation comes from within.

Unknown

Pretty Flowers

LH C5 $\text{♩} = 48-56$

$\frac{1}{3}(\frac{C}{E})$ 3rds b/w Hands $\frac{V7}{5}(\frac{G7}{D})$

I

V7

I

$\frac{V7}{5}(\frac{G7}{D})$

Ro - ses are pret - ty but vio - lets are too. Mix 'em to - geth - er; it's —

ea - sy to do. Ro - ses are pret - ty but vio - lets are too.

Split (see above)

Apply accompaniment

I picked some flow - ers and put - 'em in a vase for you.



Chromatic Step (CS)

Closest distance between two keys
on the keyboard. Example, C to C#.

The Upbeat

This melody begins on the 4th beat.
It precedes the first full measure.
(3 missing beats in the final measure)

A Walk in the Park

LH C5 ♩ = 100-108

Below each line write in the
BN: root, 3rd, 5th, or 7th

Chord symbols: I, V7, I, V7

Annotations: (p 19), (PN), continue same

LH C2

Chord symbols: I, V7, I, V7, I

LH C5
V7

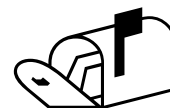
Chord symbols: I, V7, I

Annotation: ↓*

to page 45

* Triad notes (root, 3rd, 5th) are often effective lowered 1 CS on the beat (Symbol ↓*) KA BASICS A.

Reminder
Always put in
dynamics (p 10)



*Yesterday is history; tomorrow is a
mystery. Today is a gift. That's why
we call it "the present".*

B. Olatunji

A Walk in the Park, Cont'd

Write in accompaniment

*Coda Opt.: final 2 measures
1 octave higher*

Triad IV (F, A, C)
 Root (F) is 4 scale degrees up from C
 Notice: both C & F triad have a C

Twinkle, Twinkle Little Star

Lyrics, England
 Melody, France

$\text{♩} = 56-64$

RH C1 & D1

I 3rds b/w Hands
 unless otherwise indicated

see above

Twinkle, Twinkle Little Star

Twinkle, Twinkle Little Star; How I wonder what you are. Up above the

Chords: I, 3rds b/w Hands, IV₅(F/C), I, IV₃(F/A), I₅, V₇, I₃, [5] 3, IV

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

clouds so high, Like a diamond in the sky. Twinkle, Twinkle Little Star;

Chords: I, V₇, I, IV, I, V₇, I, Write in accompaniment, IV, I

(IV) Apply accompaniment

Coda

How I wonder what you are. How I wonder what you are!

Chords: V₇, I, V₇, I, Coda IV, I₅, V₇ (p 37), I

DUET/ACCOMPANIMENT: Play as written while "Twinkle, Twinkle Little Star" is performed 1 octave higher.

Fine D.C. al Fine

rit.

Taking the Challenge!



Create Your Own Accompaniment
for Folk Songs

(Option: change accompaniments within the melody)

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

ACCOMPANIMENTS: 3rds b/w hands pp 17-20, 23, 30, 34, 36, 41-47, 54

Alternating Bass pp 50-51; **Solid Chords** pp 32-33, 38-40, 52, 68; **Split** \diagup or \diagdown pp 40-45, 50

$\text{♩} = \underline{\hspace{1cm}}$
write tempo

England

[illegible]

(IV, p 52)

He played knick - knack on my drum with a knick - knack pad - dy wack give a dog a bone.
He played knick - knack on my shoe with a knick - knack pad - dy wack give a dog a bone.

Coda

5

5

rit.

This old man came roll-ing home. This old man came roll-ing home.

This old man came roll-ing home.

Hand positions/acc.	1	2	_____
Smooth changes	1		_____
Overall impression	1	2	_____
<i>(includes embellishments)</i>			
Total			<div style="border: 1px solid black; width: 50px; height: 50px; display: flex; align-items: center; justify-content: center;"> </div>
			5 max.

Humpty Dumpty

$\text{♩} = \text{-----}$
write tempo

England

Hump - ty Dump - ty sat on a wall; Hump - ty

Dump - ty had a great fall. All the king's hors - es and all the king's

men could - n't put Hump - ty to - geth - er a - gain.

(IV, p 52)

Hand positions/acc. 1 2 _____
Smooth changes 1 _____
Overall impression 1 2 _____
(includes embellishments)
Total 5 max.

Pop! Goes the Weasel

$\text{♩} = \text{-----}$
write tempo

England

All a - round the cob - bler's bench, the mon - key

chased the wea - sel. The mon - key thought 'twas all in

fun, Pop! Goes the wea - sel.

(LH OVER RH)

Hand positions/acc. 1 2 _____
Smooth changes 1 _____
Overall impression 1 2 _____
(includes embellishments)
Total 5 max.

The Old Gray Mare

$\text{♩} = \text{write tempo}$

Rhythmically Relaxed

America

The Old Gray Mare, she ain't what she used to be. Ain't what she used to be,

Ain't what she used to be. The Old Gray Mare, she ain't what she used to be man-y long years a -

go. Man - y long years a - go, Man - y long years a - go, Oh! The

Old Gray Mare, she ain't what she used to be

man - y long years a - go.

Hand positions/acc.	1	2	3	_____
Smooth changes	1	2	3	_____
Overall impression (includes embellishments)	1	2	3	_____
Total				<div style="border: 1px solid black; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center;">9 max.</div>

* **Option:** change F A C to F A^b C (minor chord, KA BASICS A)

Lavender's Blue

$\text{♩} = \text{write tempo}$

(IV)

England

Lav - en - der's blue, dil - ly, dil - ly lav - en - der's green. When I am

Coda

king dil - ly, dil - ly you shall be queen. You shall be queen.

MA PRIMER B

Hand positions/acc.	1	2	_____
Smooth changes	1	2	_____
Overall impression (includes embellishments)	1	2	_____

Total 6 max.

Baa, Baa, Black Sheep

$\text{♩} = \text{write tempo}$

(IV)

Baa, baa, black sheep, have you a - ny wool? Yes sir, yes sir,

Fine

MA BOOK 1

three bags full. One for my mas - ter and one for my dame.

D.C. al Fine

One for the lit - tle boy who holds out his hand!

Hand positions/acc.	1	2	_____
Smooth changes	1	2	_____
Overall impression (includes embellishments)	1	2	_____


Total 6 max.

Old Folks at Home

Stephen Foster

1826 - 1864

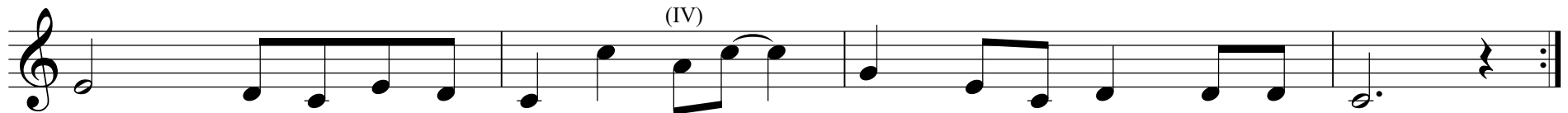
He wrote over 200 songs. Many of the songs were inspired by the southern United States and they have remained popular.

 = -----
write tempo

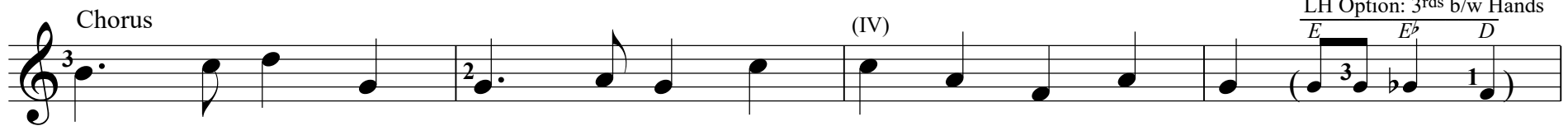
America
Stephen Foster



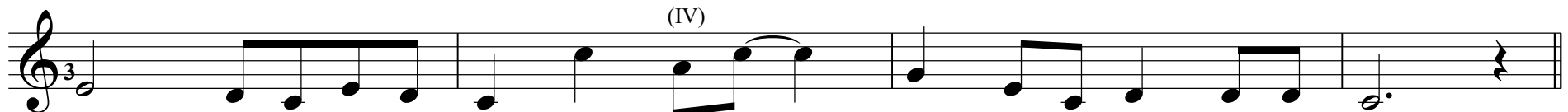
1. Way down u - pon the Swa - nee Ri - ver, Far, far a - way,
2. All up and down the whole cre - a - tion, Sad - ly I roam.



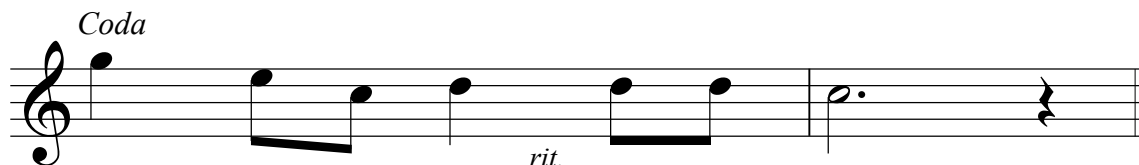
That's where my heart is turn - ing e - ver, That's where the old folks stay.
Still long - ing for the old plan - ta - tion, And for the old folks at home.



All the world is sad and drear - y ev - ry - where I roam



Oh dark - ies how my heart grows wear - y Far from the old folks at home.



Far from the old *rit.* folks at home.

Hand positions/acc. 1 2 3
Smooth changes 1 2 3
Overall Impression 1 2 3 4
(Includes embellishments)

Total
10 max.

Note Helpers

'Note Helpers' are suggestions.
You could find your own helpers!

Spaces

A musical staff with a treble clef and a bass clef. The treble clef staff has four whole notes on the spaces: F (first space), A (second space), C (third space), and E (fourth space). Below these notes are the letters F, A, C, and E, with the text "(Spells 'Face')". The bass clef staff has four whole notes on the spaces: A (first space), C (second space), E (third space), and G (fourth space). Below these notes are the words All, Cows, Eat, and Grass.

Lines

A musical staff with a treble clef and a bass clef. The treble clef staff has six whole notes on the lines: E (first line), G (second line), B (third line), D (fourth line), F (fifth line), and A (first line of the next octave). Below these notes are the words Every, Good, Boy, Does, Fine, and Always. The bass clef staff has six whole notes on the lines: G (first line), B (second line), D (third line), F (fourth line), A (fifth line), and C (first line of the next octave). Below these notes are the words Go, Big, Dog, Find, Abby, and Cat.

Help Needed!

Write note name on the line below

A musical staff with a treble clef and a bass clef. The treble clef staff has five whole notes on the lines: E (first line), G (second line), B (third line), D (fourth line), and F (fifth line). Below these notes are the words "Who put". The bass clef staff has three whole notes on the spaces: A (first space), C (second space), and E (third space). Below these notes are the words "in my". There are blank lines for writing note names below the staff, and a question mark at the end.

FROM THE AUTHOR



Gayle MacAulay Dunsmoor

BRAVO! You have completed KA PREPARATORY
and are well on your way to creating
GREAT ACCOMPANIMENTS