



Keyboard Accompaniment Basics

SAMPLES

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 and embellishments, both the decision-making and hearing skills are targeted – to a point where creating accompaniment for melodies becomes intuitive.

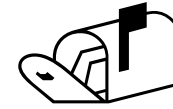
Symbols (a few)

- X** **Harmony Crossing** (har x) **crossing by step** from opposite directions, RH & LH share middle note with same name. Notes on both sides of a har x can be reduced to 3^{rds} between (b/w) the hands
- ∩** **Upper Auxiliary**: b/w two notes with the same name. **Ascends** 1 or 2 Chromatic Steps (CS) & returns
- ∪** **Lower Auxiliary**: b/w two notes with the same name. **Descends** 1 or 2 CS & returns
- ↘** **Descending** Passing Notes (PN) by scale steps b/w chords. Ex.: b/w V & I/i. (can be a variation)
- ↗** **Ascending** PN by scale steps b/w chords. Example: b/w V & I/i. (often steps omitted and/or a variety of rhythms)
- ↙↗** **Chromatic Drop**: Drop of a CS before the principal note(s). Harmonic structure remains unchanged

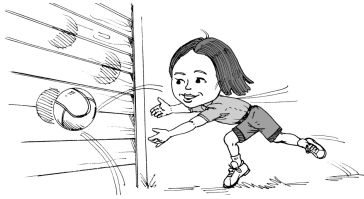
Terms & Abbreviations (a few)

- AB** **Alternating Bass**: any note that alternates with the root of the chord. 5th of the chord is the most common
- BN** **Bass Note** (visual); **BT** **Bass Tone** (sound)
- Aux.** **Auxiliary** (above)
- C** **Chord**
- CS** **Chromatic Step**: closest distance between two keys on the keyboard. Example: C to C#
- KC** **Key Change**: Generally /V7. Slash means KC
- op** **Open Position**: 3rd often omitted from the RH when it is the LH BN (or the reverse)
- PN** **Passing Note(s)**: a transition by step from one harmony unit to another
- Seq.** **Sequential**: Chord notes in seq. order. (seq. chord notes often omitted)
- SN** **Single Note(s)**
- Var.** **Variation**: Stretch AB-SN; Stretch AB-C (-↙↗; -Seq.). 'Stretch' means chord var. has a stretch of an octave in the middle

a tempo Return to the original tempo



To be prepared is half the victory.
Miguel Cervantes



Bouncing the Ball

$\text{♩} = 56-64$

Musical score for the first system of "Bouncing the Ball". It consists of a grand staff with treble and bass clefs. The key signature is one flat (B-flat) and the time signature is 3/4. The melody is in the treble clef, and the bass clef provides accompaniment. The lyrics are: "Bounc-ing and catch-ing the ball Hope that I don't let it fall". Above the treble clef, there are fingering numbers: 2, 1, 2, 5. There are also chord symbols: I(C) LH C2, V(G)*, [5] I(C), and V(G)*. A fermata is placed over the word "ball". A dynamic marking 8^{vb} (p 24) is at the end of the system.

9 Write in LH BN (LH C5 or C2)

a tempo

Musical score for the second system of "Bouncing the Ball". It consists of a grand staff. The key signature is one flat and the time signature is 3/4. The melody is in the treble clef. The lyrics are: "Bounce it real hard a - round the yard, but it bounc-es the best off the wall. (Oh, oh)!". Above the treble clef, there are fingering numbers: 4, 13, and chord symbols: I, V, I, V, I, $\bar{G} \downarrow$, $\bar{C} \downarrow$. A fermata is placed over the word "yard". A dynamic marking $>$ is above the final notes.

rit.

* Auxiliary: between two notes with the same name (p 15). Generally, on a weak beat or between beats. VARIATION: partially in another octave range.

DUET/ACCOMPANIMENT

Musical score for the duet/accompaniment section. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat and the time signature is 3/4. The top staff has a melody with a fermata over a note, and the bottom staff provides accompaniment. Fingering numbers 5 and 9 are present.

Chromatic Step (CS)

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

↓↗ Chromatic Drop: note descends 1 CS & returns.

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

r 3 5 7

r continue same

LH C2

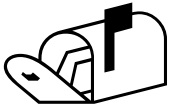
LH C5

1 of 3 ↓↗

to page 45

* Triad notes (root, 3rd, 5th) are often effective lowered 1 CS on the beat - 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.

Musical notation for the first system of "A Walk in the Park, Cont'd". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with notes and fingerings (1, 3, 4, 2, 5, 2) and rests. Above the treble staff are chord symbols: V7, I, V7, and I. An arrow points to the second V7 chord with the instruction "Write in accompaniment." The bass staff contains a bass line with notes and rests.

Musical notation for the second system of "A Walk in the Park, Cont'd". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with notes and fingerings (5, 4, 5, 2) and rests. Above the treble staff are chord symbols: I, V7, I, and V7. The bass staff contains a bass line with notes and rests.

Musical notation for the third system of "A Walk in the Park, Cont'd". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with notes and fingerings (4, 3, 4) and rests. Above the treble staff are chord symbols: I, V7, I, V7, and I. The bass staff contains a bass line with notes and rests. To the right of the system, the text "Coda Opt.: final 2 measures 1 octave higher" is written.

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

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

Write in accompaniment

(IV) Apply accompaniment

Coda

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

Taking the Challenge!



Create Your Own Accompaniment
for Folk Songs

Each of the following melodies can be repeated with different accompaniments.

(Option: change accompaniments within the melody)

Following each melody: Circle the number that represents the **hand positions/accompaniments (acc.) tried**.

Circle the number that best represents **how smoothly the hand positions/acc. changed**.

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

EMBELLISHMENTS: Auxiliary Note pp 21, 23-27, 34; **Harmony Crossing** pp 18-52; **Passing Note(s)** pp 26, 37; **Intros** pp 38-40, 49, 51

ACCOMPANIMENTS: 3rds b/w hands pp 17-20, 23, 30, 34, 36, 41-47, 52

RIGHT HAND: C1 pp 6-52; D1 pp 42-48, 52; **Solid Chords** pp 21, 23-28, 32-33, 35, 37, 49, 66

LEFT HAND: C5 pp 6-7, 11, 14-21, 23, 25, 27-52; C1 pp 8-10, 12-13, 47; C2 (with & without solid chords) pp 24-27, 35, 41, 50-51

Alternating Bass pp 50-51; **Solid Chords** pp 32-33, 38-40, 66; **Split** \sim or \sim pp 40-45, 50

This Old Man

Introduction England

1. This old man; he played one,
2. This old man; he played two,

(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

This old man came roll - ing home. This old man came *rit.* 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
5 max.

I'm a Little Teapot

Introduction

1. I'm a lit - tle tea - pot, short and stout;
 2. I'm a spe - cial tea - pot, it is true.

Here is my han - dle, here is my spout. When I get all steamed up, then I shout, "Just
 Here, let me show you what I can do. I can change my han - dle and my spout, "Just

tip me o - ver and pour me out!"
 tip me o - ver and pour me out!"

Hand positions/acc. 1 2 _____
 Smooth changes 1 _____
 Overall impression 1 2 3 _____
 (includes embellishments)

Total 6 max.

Are You Sleeping?

France

Are you sleep - ing? Are you sleep - ing? Broth - er John, Broth - er John. Morn - ing bells are ring - ing,

Morn - ing bells are ring - ing: ding, dong, ding! Ding, dong, ding!

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

Total 4 max.

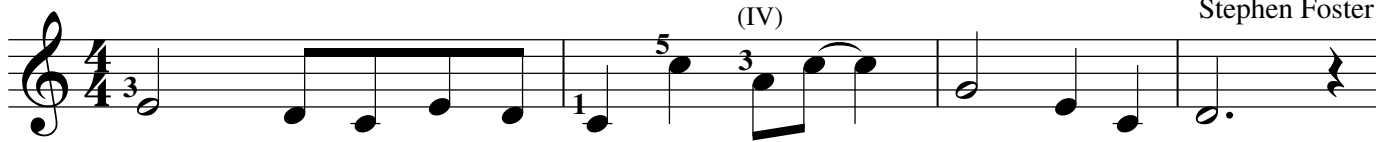
Old Folks at Home

Stephen Foster

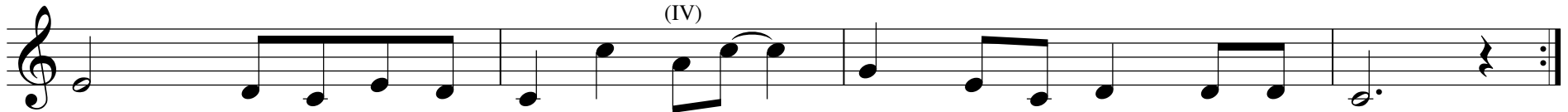
1826 - 1864

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

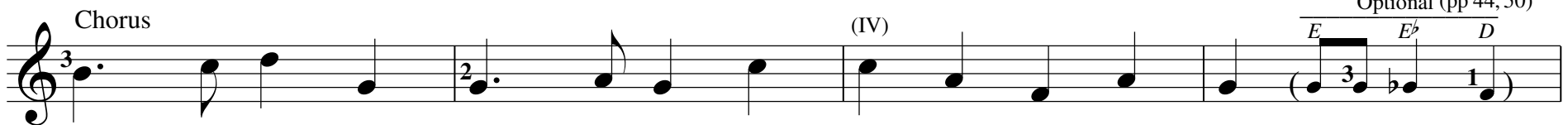
America
Stephen Foster



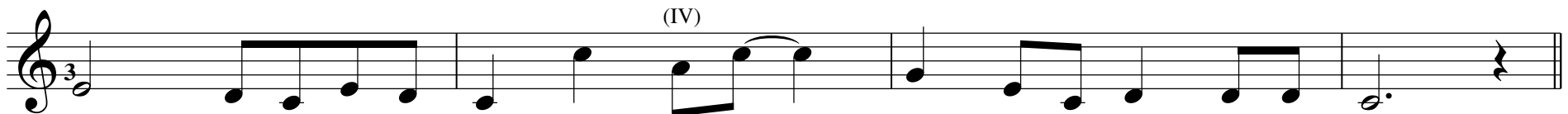
1. Way down u - pon the Swa - nee Ri - ver, Far, far a - way,
2. All up and down the whole cre - a - tion, Sad - ly I roam.



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 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.

ADDING IT UP

Page	Title	Maximum	Your Mark
54	This Old Man	5	
55	Humpty Dumpty	5	
55	Pop! Goes the Weasel	5	
56	Go Tell Aunt Rhody	6	
56	Hot Cross Buns	4	
57	Boys and Girls Come Out	6	
58	The Old Gray Mare	9	
59	I'm a Little Teapot	6	
59	Are You Sleeping?	4	
60	Merrily We Roll Along	10	
61	Skip to My Lou	6	
62	White Coral Bells	6	
62	Fais Dodo	6	
63	Lavender's Blue	6	
63	Baa, Baa, Black Sheep	6	
64	Old Folks at Home	10	
	Total	100	

If you scored 80 – 100 CONGRATULATIONS!

Before continuing to Keyboard Accompaniment Basics A,
a score of 75 or more is recommended.

ENJOY CONTINUED SUCCESS & MANY, MANY 'MUSIC ADVENTURES'

KA BASICS A

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 → 5 scale degrees V - I
 Steps often omitted. (PN, *p ix*)

High Stepping March*

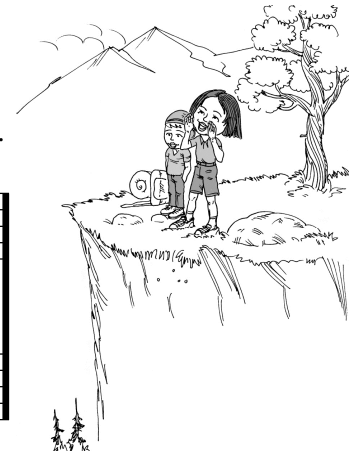


Remember
 Always put in dynamics (*p vi*)

♩ = 76-88

Apply AB accompaniment. Indicate embellishments.

Sound of an Echo



V7 Intro. C/E G/D C/E G C/E $\text{G7}/\text{F}$ C $\text{G7}/\text{F}$ E **Coda Opt. Fine**

$\text{♩} = 60-68$

3rds b/w Hands

Apply LH accompaniment.

1 1 2 3 5 1 5

Hands together as written

RH8 LH 4 8: 8: 4 8: 8: *rit.* *D.C. al Fine*

* V7 Intro: lower aux. & PN descend from the root of V(G)

** Coda (echo): Repeat final measures 2 octaves higher

DUET/ACCOMPANIMENT: "Up the Mountain Slope" (p 14) as written, while the soloist performs 1 octave higher.

Introduction

1 2 7 5 4 3 2 1 9 7 4 3 2 1 2 1 4 3 2 1

rit. *rit.*

Stretch Alternating Bass with Chords (Stretch AB-C)

G^7
 D Stretch AB-C
 C
 G^7
 B
Ending 1.
 C Seq.
Ending 2.

4 (AB) 5 5 (AB) 5 (AB) 5

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

Stretch AB-C: AB followed by solid chord notes.
Stretch of an octave.



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

Chopsticks

$\text{♩} = 52-60$

G^7 LH Stretch AB-C C G^7
 B England

Write in chord names

G F D (*p ix*) 3

Step omitted LH: Ending 1. or 2. above;
1. or 2. below 5 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 ↓ ↗

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

3rd ↓ 5th ↓ 5th ↓ 3rd ↓ root ↓ 5th ↓

Taking the Challenge!

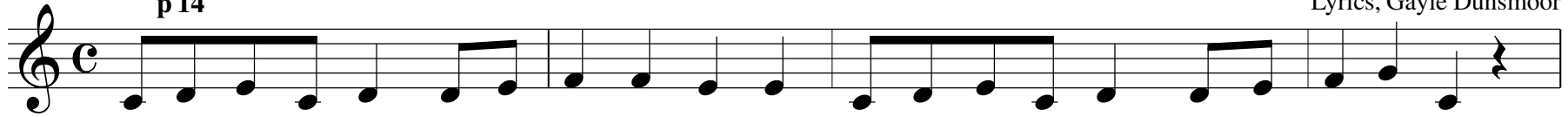


Create Your Own Accompaniment
for Folk Songs

Up the Mountain Slope (C)

Melody, France
Lyrics, Gayle Dunsmoor

p 14



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

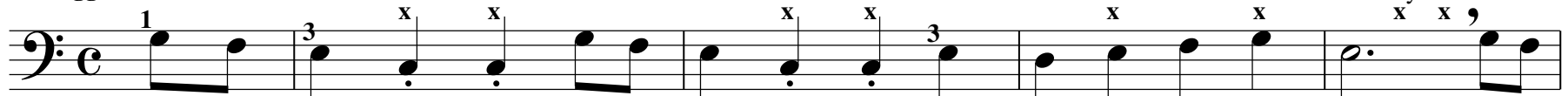
Accompaniments tried	1	2	3	_____
Smooth changes	1	2	3	_____
Overall impression <i>(includes embellishments)</i>	1	2	3	4 _____
Total				<input type="text"/>
				10 max.

Syncopation, p 13

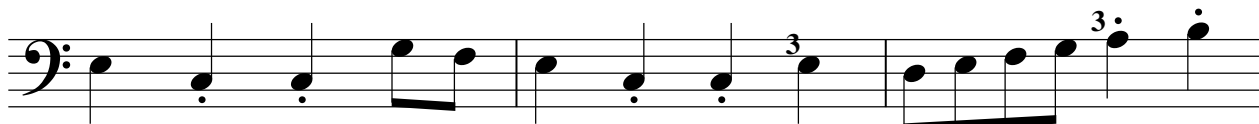
Suggested Acc.: RH Solid (where an x)

The Ice Cream Man (C)

Canada
Gayle Dunsmoor
x x 9



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
8^{va}



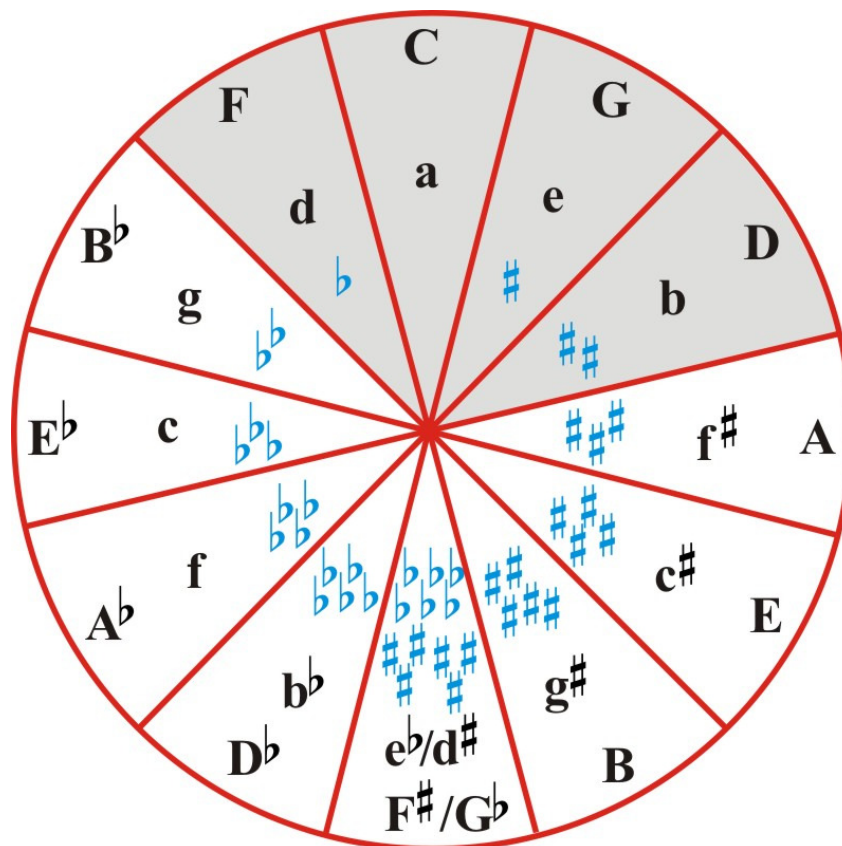
up. We'll have some if we hur - ry up. MA PRIMER B

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

SECTION 2

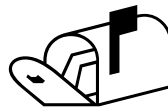
Keys of: D, G, C and F Major

"Circle of Keys"



↖
Circling Counter-clockwise (ccw)
5 scale notes **DOWN** the keyboard
or
4 scale notes **UP** the keyboard
(EXERCISE pp 38 & 39)

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



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

Basil S. Walsh

Sleigh Ride (D)

♩ = 120-132

LH Split; Stretch AB-C; 3rds b/w Hands; Seq. Gayle Dunsmoor
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 Stretch AB-C 4 Split 5 3 Seq.; 3rds b/w hands 4

Write in the accompaniment indicated

(pp 12, 41, 52) Solo Break

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

5 Stretch AB-C V7 Split 3rds b/w hands Isus4 9 5 Stretch AB-C V7 Rot. (p 46) 4

Apply accompaniment. Indicate embellishments

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

V7 I V7 I 13 V7 I

I6/b3 Chord
 Chord I6 with the $\flat 3$ (minor 3rd) added.
 Slash means 'Add'

Sleigh Ride (D), Cont'd

17 V7 Apply accompaniment 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

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 33 V7 I Opt. (below) I6 Opt. added measure(s)

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

Rhythm & order of notes are flexible.
 The following can be mixed/combined:

Fills & Ending Variations

I6 I6/b3 (above) I6/b3 I (p16)

3rd minor added 3rd minor 3rd minor 5th & 3rd

2 of 3 ↓ ↗

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

Sleigh Bells

Coda No Duet

9 No Duet

1 25 5 29 17 21

The More We Get Together (G)

Melody, Germany
Lyrics, England

Introduction *V(7)* **LH Waltz accompaniment pp 5, 21, 67**

The more we get to - ge - ther, to - ge - ther, to - ge - ther. The

RH solid chords where desired

more we get to - ge - ther the hap - pier we'll be. For your friends are my friends and

my friends are your friends. the more we get to - ge - ther the hap - pier we'll be. The

LH Waltz acc.

more we get to - ge - ther, to - ge - ther, to - ge - ther. The more we get to - ge - ther the

hap - pier we'll be. For your friends are my friends and my friends are your friends. The more we get to -

Coda

ge - ther the hap - pier we'll be. The hap - pier we'll be.

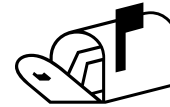
Accompaniments tried	1	2	3	_____
Smooth changes	1	2	3	_____
Overall impression	1	2	3	4 _____

Total

10 max.

KEYBOARD ACCOMPANIMENT OBJECTIVES

1. Give the **knowledge and technical skills** necessary 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**.



A well spent day brings
happy sleep.

Leonardo da Vinci

Lullaby and Goodnight

Johannes Brahms
1833-1897

Lyrics: Gayle Dunsmoor

♩ = 88-100

I LH Climbing; Split; Seq.

io7^(p 50) V9

V7

Lul - la - by and good - night, In the sky stars are bri - ght. With a love that's al - ways

Write in RH & LH accompaniment (embellishments & inversions are suggestions, only)

near, you will ne - ver need to fear. Close your eyes now and rest, May these hou - rs be

Opt. I6/b3^(p 47)
I6/9 Arp.

bl - essed. Close your eyes now and rest, May these hou - rs be blessed.

rall.

Happy Birthday! (F)

LH Single BN; [5 (5ths); Solid; Split; Piv.8-10

(CT p 5) Traditional

Musical notation for the left hand of 'Happy Birthday! (F)'. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The piece includes an introduction with a V9 chord and fingerings 1 and 2. The main melody starts with a V9 chord and fingerings 1 and 2. The notation includes various chords (I6, V9) and fingerings (1, 2, 4, 5). The piece concludes with a MA Basics B label.

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

Musical notation for the right hand of 'For He's a Jolly Good Fellow (F)'. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The piece includes lyrics: 'For he's a jol - ly good fel - low, For he's a jol - ly good fel - low, For he's a jol - ly good fel - low Which no - bo - dy can de - ny For ny'. The notation includes various chords, fingerings, and performance instructions like '1.', '2.', 'Fine', and 'D.C. al Fine'. The piece concludes with a MA Book 1 label.

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

KA BASICS C

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

Additional CHORDS: +5 pp 6, 36; I(7) pp 2; I/9 pp 51; IMaj7 p 63; iMaj7 p 27; i6 p 14; I6/b3 p 60; i/9 p 37; II(7) pp 4, 12; ii7 p 67; iy p 18; iv6 pp xiii, 14, 67; IV7 p 39; IV7(9) pp 61-65; IVMaj7 p 63; V/b9, Vb9, V/9, V9 p 15; V7/11 p 51; V7/b13 pp 64, 67; V7/13 pp 55, 60; VI7 p 20; vi7 p 59; Dim: viio7, io7 (incl. #ivo7), #io7 pp 3, 22, 30, 39, 55; Half Dim pp 33, 37, 43

Recognizable STYLES: Blues pp 63-65; Hawaiian p 68; Hymn p 25; Jig pp 66-67; Latin pp 52-54; March p 32; Mazurka pp 58-59; Polka p 51; Spiritual pp 20-21; Tarantella pp 56-57; Waltz pp 10, 31, 74, 78; Western Cowboy pp 61-62

OPTION: Link each song with a Pivot KC
 (at times, Arp. & next tune's Intro. can be linked)

B Minor Scale Variation (b)

B Minor Scale, p 2

Accompaniments tried	1	2	3	_____
Smooth changes	1	2	3	_____
Overall impression	1	2	3	4 _____
<i>Includes embellishments</i>				
Total				<input style="width: 40px; height: 20px;" type="text"/>

10 max.

D Minor Scale, p 31

For You (d)

Gayle Dunsmoor

p 36

The musical score consists of six staves. The first two staves are in bass clef, and the last four are in treble clef. The key signature has one flat (B-flat), and the time signature is common time (C). The piece includes various musical notations such as eighth notes, quarter notes, and rests. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. There are also some accidentals, including a sharp sign (#) on a note in the fourth staff.

Arp.

An empty musical staff in bass clef with a B-flat key signature, intended for arpeggios.

Accompaniments tried 1 2 3 4

Smooth changes 1 2 3 4

Overall impression 1 2 3 4

Includes embellishments

Total

12 max.