

Keyboard Skills II

Week 12 : Repertoire; "Jingle-Bell" (section A) and "Mary had a Little Lamb"; right hand plays melody
& left hand plays vary styles and transpose to key F & G.

BROKEN-CHORD ACCOMPANIMENT PATTERNS

Practice the following broken-chord accompaniment patterns and substitute them in some of the pieces on pages 339–343. Choose previous pieces to use with these patterns from Units 1–9. The patterns use I, IV $\frac{6}{4}$, and V $\frac{6}{5}$ chords and are in a variety of meters. For simplicity, all are notated in the key of F. Transpose to other keys as necessary.

First, the basic pattern is shown in block-chord form:



WALTZ PATTERN

The next two pieces, *Du, du liegst mir im Herzen* and *My Hat, It Has Three Corners*, use the waltz pattern, a broken-chord accompaniment in which the first beat is stressed and the second and third beats are played staccato. Think of playing *down* on the key for beat 1, and playing *up* on the keys for the other two beats (oom-pah-pah).



3/4 Patterns



4/4 Patterns



6/8 Patterns



ARPEGGIO ACCOMPANIMENT PATTERNS

An arpeggio is a chord in which every note is played separately, one after the other. Practice the following arpeggio patterns in the same way as described on page 337 for broken-chord patterns.

Play some of the earlier pieces studied in Units 1–5 as well as some of the melodies in Unit 12, using various arpeggio accompaniments as given on this and the next page.

$\frac{2}{4}$ Patterns

Two musical staves for $\frac{2}{4}$ time. The top staff shows five measures of arpeggio patterns with fingerings (5, 3, 1, 3) and (5, 2, 1, 2) and chord labels I, IV₄, I, V₅, I. The bottom staff shows five measures of arpeggio patterns with fingerings (5, 1, 3, 1) and (5, 1, 2, 1) and chord labels (F), (B \flat ₄), (F), (C₅), (F).

$\frac{3}{4}$ Patterns

Two musical staves for $\frac{3}{4}$ time. The top staff shows five measures of arpeggio patterns with fingerings (5, 3, 1) and (5, 2, 1) and chord labels I, IV₄, I, V₅, I. The bottom staff shows five measures of arpeggio patterns with fingerings (5, 3, 1, 3, 1, 3) and (5, 2, 1, 2, 1, 2) and chord labels I, IV₄, I, V₅, I.

$\frac{4}{4}$ Patterns

Two musical staves for $\frac{4}{4}$ time. The top staff shows five measures of arpeggio patterns with fingerings (5, 3, 1, 3), (5, 2, 1, 2), (5, 2, 1, 2), and I. The bottom staff shows five measures of arpeggio patterns with fingerings (5, 1, 3, 1), (5, 1, 2, 1), and (5, 1, 2, 1).

$\frac{6}{8}$ Patterns

Two musical staves for $\frac{6}{8}$ time. The top staff shows five measures of arpeggio patterns with fingerings (5, 3, 1), (5, 2, 1), (5, 2, 1), and I. The bottom staff shows five measures of arpeggio patterns with fingerings (5, 3, 1, 3), (5, 2, 1, 2), and (5, 2, 1, 2).

Example : Accompanied for other voices

Lively
mf

The Camp-town la - dies sing this song Doo - dah!
come down day with my hat caved in Doo - dah!

Piano
mf

[4]

doo - dah! The Camp - town race - track five miles long
doo - dah! I go back home with a pocket full of tin

LETTER-NAME CHORD CHART

The following chart lists every chord discussed in this unit in all major and minor keys. It will help you to quickly form the chords you will need to improvise accompaniments.

Key	Major Triad	Minor Triad	Diminished Triad	Augmented Triad	Major 7th	Minor 7th	Major 7th Flat 9th
C	C	Cm	C°	C+	C ⁷	Cm ⁷	CM ⁷
D	D	Dm	D°	D+	D ⁷	Dm ⁷	DM ⁷
E	E	Em	E°	E+	E ⁷	Em ⁷	EM ⁷
F	F	Fm	F°	F+	F ⁷	Fm ⁷	FM ⁷
G	G	Gm	G°	G+	G ⁷	Gm ⁷	GM ⁷
A	A	Am	A°	A+	A ⁷	Am ⁷	AM ⁷
B	B	Bm	B°	B+	B ⁷	Bm ⁷	BM ⁷

