

LESSON 6: D-flat Major, Minor and 7th Chords

Keyboard Exercise: The first line below shows how the D-flat major triad is formed along with the D-flat minor and D-flat 7th chords.

The 2nd line shows several accompaniment patterns for the D-flat major chord. (These patterns can also be used with any other chord.) Practice both lines at least five times per day until they can be played easily and accurately.

Directions: Experiment by playing several different accompaniment patterns for the first two lines of “Blow the Man Down”. Write the one you think best fits in both lines. Do the same for the last two lines but choose another pattern. Then learn to play the entire piece.

BLOW THE MAN DOWN

LESSON 13: Fitting Accompaniment With Melody

Accompaniments can be given added variety by fitting the rhythm of the chord pattern with the rhythm of the melody using these guidelines:

1. Always play an accompaniment note on the 1st count of every measure (except where the accompaniment is omitted entirely, see page 10).
2. Play an accompaniment note where the treble clef melody has a rest or is sustained by a long note (half note or longer) or by a tied note.

The arrows printed in each measure point out the counts which require playing an accompaniment note (because of a sustained long note).

Keyboard Exercise: The line below illustrates several different chord rhythms plus chord changes. Practice this line at least five times per day until it can be played easily and accurately.



Directions: The bass notes in “Blue Bells of Scotland” illustrate rhythmic fitting. Write an accompaniment for the remainder of this piece using the fitting guidelines above. A new ending pattern is printed in the last measure. Then learn to play the entire piece.

BLUE BELLS OF SCOTLAND

Allegretto

*Organ Note: Use pedal alone for this final note of the ending pattern.