

GLOSSARY OF HYMN ACCOMPANIMENT AND CHORD PATTERNS

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Note to the pianist or student using this book:

You should be familiar with triads and triad inversions before beginning this book. The "Table of Musical Selections and Improvisational Concepts" on page 2 gives a description of concepts covered in the *Intermediate Hymnplayer*.

It is recommended that you purchase a hymnal containing music used in your church so that you can apply and adapt the accompaniment patterns demonstrated to your favorite hymns and songs. Mark in the hymnal introductions, runs and other helpful information that you learn from this book.

Accompaniment patterns demonstrated below should be used in all of the keys indicated. The quarter note shows the pitch that is played in octaves while the whole notes demonstrate the chord position. The inversions shown are the most commonly used; however, the inversion of the chord may change when used with a melody line that goes below the treble staff.

Hymn style accompaniment will follow the bass line of a hymn. In addition, the bass line may play an alto or tenor line that moves in thirds or sixths with the melody. Add stepwise or broken chord movement whenever possible to the accompaniments below. Such movement often comes between strong counts such as from 1 to 3 or 3 to 1. When possible, always re-establish the root of the chord if there is a chord change within a measure. The right hand will include soprano, alto, and tenor in triads.

Pattern 1 (4/4, 12/8, 4/2, 2/2)

Pattern 2 (3/4, 9/8, 3/2)

Pattern 3 (6/8)

Key of C

Key of F

Key of G

Key of B Flat

Key of D

Key of E Flat

Key of A

Key of A Flat

Key of E