

GLOSSARY OF HYMN ACCOMPANIMENT AND CHORD PATTERNS

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Note to the pianist, teacher, or student using this book:

You should be familiar with chords and chord inversions before beginning this book. The "Table of Musical Selections and Improvisational Concepts" on page 2 gives a description of concepts covered in the *Primary 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 can be used in all of the keys indicated. The quarter notes show the root of the chord pattern while the whole notes demonstrate the chord position. The inversions demonstrated are the ones closest to middle C; however, a different inversion may be used when the melody goes below the treble clef staff.

The bass line usually indicates the chord to be used; however, all four vocal parts of a hymn must be considered to determine which chord to use. Add stepwise or broken chord movement whenever possible to the accompaniments below. Such movement often comes between strong counts, such as from count 1 to 3 or count 3 to 1.

Some students may need to write the accompaniments in the music. The goal is to be able to play accompaniments by memorizing the accompaniment patterns and applying them. Some students may need to write out melody lines when transposing. The goal is to look at the written melody and visualize the notes a second above or below the written notes. Either way, the student will learn that music has patterns and that music can be transposed to other keys.

Pattern 1, 3/4

Pattern 2, 3/4

Pattern 3, 4/4

Pattern 4, 3/4

Pattern 5, 6/8

Pattern 6, 4/4

Pattern 7, 9/8

Pattern 8, 4/4

CHORDS IN KEYS USED IN THIS BOOK