

## CANON PROJECT – MODULE TEN

### MIXED ACCOMPANIMENT PATTERNS

In the last module, you discovered that the same left hand accompaniment pattern doesn't necessarily suit all right hand music. In this module, you train your ear to recognize more 'bald spots' that need fixing, and get more practice on root-fifth-octave-tenth accompaniment patterns – the raw material of most solo accompaniments.

Here is the module audio performance, demonstrating an improved mixed-type accompaniment pattern.

CPA\_M10\_01

#### Earlier treble parts with accompaniment

Rehearse this right hand triad pattern.

D                      A                      Bm                      F#m                      *simile*

G                      D                      G                      A

CPM\_M10\_02

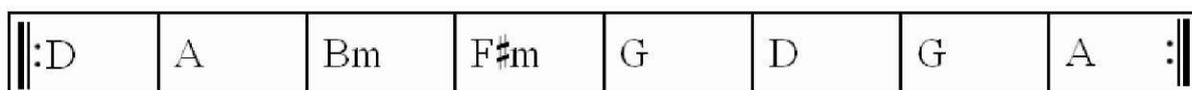
Notice how the fingering changes within the bar to prepare the next chord. The 'simile' marking at the end of the first line – Italian for 'the same' – tells you to continue using the same fingering solution.

At the low D chord, you change direction, so the 'solution' goes into reverse.

Play the right hand pattern over the original R, 5, 8, 10 accompaniment. Use backing track CBT\_02.

D                      A                      Bm                      F#m                      *simile*

Complete the chord sequence.



CPM\_M10\_03

Do you hear any ‘bald spots’ that need fixing?

There are none. We are not kept waiting – listening to ‘bald’ roots, fifths and octaves – to hear a third (the ‘sweet’ chord tone), and the third is not doubled (played in both hands at the same time) either. There is no need to adapt the accompaniment and this variation can go straight into your ‘ready to play’ list.

**More LH–RH combinations**

Revise this Module Five broken chord pattern.

D	A	Bm	F#m
T B M T	T B M T	T B M T	T B M T
5	4	4 1 3 5	4 1 3 5

G	D	G	A
T B M T	T B M T	T B M T	T B M T
4 1 3 5	4 1 2	4	4

CPM\_M10\_04

The audio performance file plays the broken chord pattern over a single-note bass line. (It’s always a good idea to build up to creative music-making by rehearsing and then assembling blocks of simpler material you can easily achieve.)

When you have the pattern secure, play it over the standard left hand accompaniment pattern.

CPM\_M10\_05

Now you hear some glaring bald spots. The right hand plays exactly the same notes for most of the odd-numbered bars. To adjust the accompaniment you will want to play the alternative R, 5, 10, 8 pattern in the odd-numbered bars. We will practice mixing left hand accompaniment patterns on their own first, before playing hands together.

**Mixed-type accompaniment patterns**

The best way to learn mixed accompaniment patterns is to play them with two hands first. These mixed patterns are quite pleasing on their own. Play them with your classical Canon recordings in the background, or as the bass (secondo) part of a duet.

## Mixed Accompaniment Patterns

First, revise the two accompaniment types using hands L, R, R, R.

D A Bm F#m

R 5 8 10 R 5 8 10

L R R R L R R R

G D G A

R 5 8 10

L R R R

CPM\_M10\_06

Here's the second, R, 5, 10, 8 type:

D A Bm F#m

R 5 10 8 R 5 10 8

L R R R L R R R

G D G A

R 5 10 8

L R R R

CPM\_M10\_07

Now play a chorus of the Canon chord sequence starting with the altered R, 5, 10, 8 version in the odd-numbered bars and original R, 5, 8, 10 in the even bars. (Use the altered R, 5, 10, 8 version in bar 8, though. You will see why later.)

# Canon Project Module Ten

D R 5 10 8 A R 5 8 10 Bm 10 8 F#m 8 10

L R R R L R R R

G R 5 10 8 D 8 10 G 10 8 A 10 8

L R R R

CPM\_M10\_08

Next, play the 'mixed type' accompaniment with the left hand alone, with simple triads in the treble

CPM\_M10\_09

D A Bm F#m

R 5 10 8 R 5 8 10 10 8 8 10

G D G A

R 5 10 8 8 10 10 8 10 8



## Canon Project Module Ten

### Selecting mixed-type accompaniments yourself

Selecting what accompaniment goes best with a right hand pattern involves listening closely and exercising your artistic judgement – it is an introduction to musical ‘arrangement’.

Here are some treble patterns from earlier modules. Practice them first, then decide whether they require R, 5, 8, 10 or R, 5, 10, 8 or mixed-type accompaniment.

D                      A                      Bm                      F#m

G                      D                      G                      A

CPM\_M10\_11

Suppose you had a slight variation of this pattern in the next chorus:

D                      A                      Bm                      F#m

G                      D                      G                      A

CPM\_M10\_12

What accompaniment would best suit that right hand part? Join the two choruses together and play with your chosen accompaniment types. You can find the music and the audio and MIDI performance file references in the ‘[Answers](#)’ section at the back of the workbook.

What left hand pattern or combination of patterns suits the following right hand material best?

CPM\_M10\_13

What do you think the best accompaniment pattern for the following broken chord pattern (using the usual right hand triads) would be?

| T M B T | T M B T :|

Find the suggested solutions in the ‘Answers’ section.

**More ‘mixed-type’ accompaniments**

Here is a table version of another mixed-type two-handed accompaniment.

Chord	D	A	Bm	F#m	G	D
Hands	L R R R	L R R R	(always L R R R)			
Chord-tone	R 10 5 8	R 5 8 10	R 10 5 8	R 5 8 10	(two-bar repeating)	

Note the two-bar chord-tone pattern: R, 10, 5, 8 | R, 5, 8, 10. Complete the chord sequence using the same two-bar pattern.

:D	A	Bm	F#m	G	D	G	A :
----	---	----	-----	---	---	---	-----

This pattern sounds very pleasant just on its own, and would also be useful as the lower part of a duet (the ‘secondo’). Try playing it from the table, then check your performance below.

**Answers: Audio challenge**

Here is the written-out music and performance file reference for the Module Ten audio challenge performance with the added ‘in-between notes’ in the even-numbered bars.

Complete the chord sequence using the suggested accompaniment pattern.

# Canon Project Module Ten

D                      A  
T B M T    T B M T    Bm                      F#m

R 5 10 8    R 5 8 10                      10 8                      8 10

CPM\_M10\_10

## Mixed-type accompaniments challenge

Your challenge was to select what accompaniment goes best with given right hand patterns. Here are some suggestions.

The two-chorus example:

D                      A                      Bm                      F#m

R 5 10 8    R 5 10 8

G                      D                      G                      A

D                      A                      Bm                      F#m

R 5 10 8    R 5 8 10    R 5 10 8    R 5 6 10

Mixed Accompaniment Patterns

G D G A

CPM\_M10\_14

Here's a suggestion for the next example:

D A Bm F#m

R 5 10 8 R 5 8 10 (*simile - two-bar pattern, repeating*)

G D G A

R 5 8 10 R 5 8 10

CPM\_M10\_15

For the T M B T | T M B T broken chord pattern, try R, 5, 10, 8 right the way through ('*simile*').

D A Bm F#m

T M B T T M B T T M B T T M B T

R 5 10 8 R 5 10 8 (*simile*)

# Canon Project Module Ten

G                      D                      G                      A  
 T M B T    T M B T    T M B T    T M B T

R 5 10 8

CPM\_M10\_16

## Accompaniment table challenge

Here is the written-out music of the Module Ten mixed-type two-handed accompaniment in the table

CPM\_M10\_17

Chord	D	A	Bm	F#m	G	D
Hands	L R R R	L R R R	(always L R R R)			
Chord-tone	R 10 5 8	R 5 8 10	R 10 5 8	R 5 8 10	(two-bar repeating)	

D                      A                      Bm                      F#m  
 L R R R    L R R R

R 5 10 8    R 5 8 10    10 8    3 8 10

G                      D                      G                      A  
 L R R R

R 5 10 8    5 8 10    3 10 8    2 10 8

