A Modern Method for Keyboard Study

Volume One

A COMPREHENSIVE PROGRAMMED KEYBOARD METHOD

IN FOUR VOLUMES

James Progris

Foreword

The Berklee Keyboard Program provides controlled, progressive instruction in the fundamentals of keyboard technique.

All musical examples are original. They have been composed to achieve specific goals:

1. the ability to read at sight
2. the development of technical facility
3. an awareness of musical structure
4. a knowledge of the principles of harmonic motion, effective chord voicing, and patterns of contemporary chord progression.

The Music Education Supplement, available with each book of this series, includes additional studies in transposition, accompaniment technique, the reading of open score, and the mastery of standard public school repertory. The harmonic materials of the Music Education Supplement are in accordance with the predominately triadic textures of traditional Baroque and Early Classical styles.

The following classifications are used to control the sight-reading materials in Book I of this Program:

GROUP I MATERIALS	GROUP II MATERIALS
1. Time Signatures in $\frac{4}{4}$ only	1. Time signatures in $\frac{2}{4}\ \frac{3}{4}\ \frac{4}{4}$
2. No key signatures - all accidentals interpolated	2. Key signatures used
3. Varied metronome setting as sight-reading stimulus	3. No change in metronome setting
4. Emphasis on variations of original example	4. No variations used
5. All examples concentrate on one keyboard area	5. Combined keyboard areas are used

Table Of Contents

Page

LESSON I 1

Rudimentary pitch and rhythmic notation; posture and hand position; exericses concentrating on white keys within one keyboard area; introduction to modern chord studies

LESSON II 12

Technical studies limited to white keys; sight-reading in two parts, alternating hands; modern chord studies

LESSON III 21

Introduction to black keys hands separately; white keys hands together; sight-reading hands together in simultaneity; introduction to eighth note rhythm; II V I chord studies

LESSON IV 36

Introduction to velocity exercises; use of black keys hands together; interval studies with variations, and melodies two octaves apart; sight-reading in two and three parts; introduction to dotted quarter rhythm; melodization of chord patterns; V 7 of V chord studies

LESSON V 53

Velocity exercises and preparatory thumb exercises for scale study; interval studies utilizing black keys and change of keyboard area; sight-reading in two, three, and four parts; harmonization of melodized chord patterns; V 7 of II chord studies

Page

LESSON VI 75

Use of pedal; C major scale, hands separately, through two octaves; preparation for G major scale; sight-reading in two, three, and four parts; reading of four-part chorale variations with pedaling; accidental alterations of key signature; chord inversion drills

LESSON VII 98

Velocity exercises in the chromatic scale; C major scale, hands together, through two octaves; G major scale, hands separately, and preparation for F major; sight-reading of four-part chorale with variations, and combination of different keyboard areas; interpolation of IIm7 into V7 of V progressions

LESSON VIII 125

Broken interval studies with chromatic alterations; G major scale, hands together and F major scale, hands separately; sight-reading in four parts with emphasis on contemporary devices; sixteenth note rhythms; harmonization of chord tone melodies--half notes only--using all inversions

LESSON IX 151

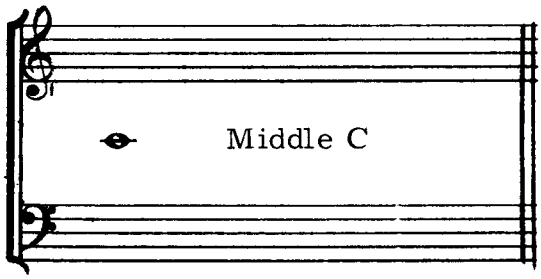
Broken interval studies in different keyboard areas; F major scale, hands together; combination of dotted eighth and sixteenth note rhythm; continued sight-reading of four-part chorales in various keys; harmonization of chord tone melodies using half notes and quarter notes

LESSON I

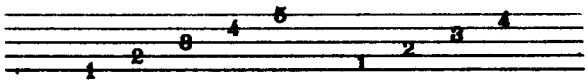
FUNDAMENTALS

THE STAFF

The Grand Staff is composed of two staves and a line between them.

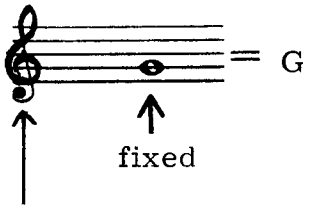


Each stave consists of five parallel horizontal lines and four spaces.

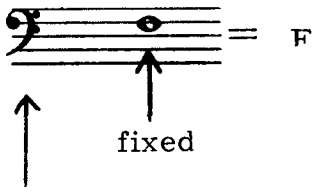


THE CLEF

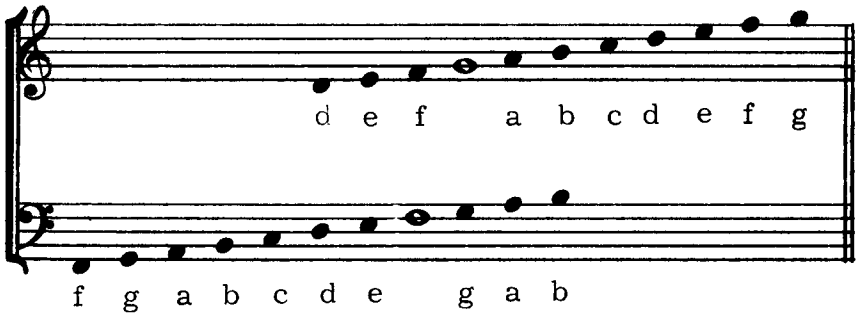
At the beginning of each stave a sign is written which is called a Clef. This sign fixes the position of one tone.



G (Treble) CLEF



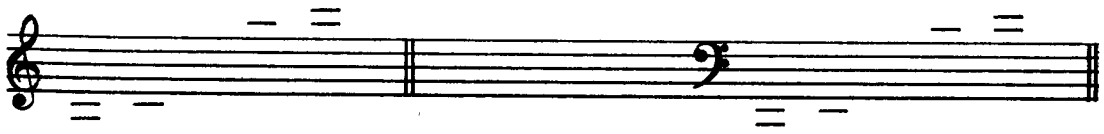
F (Bass) CLEF



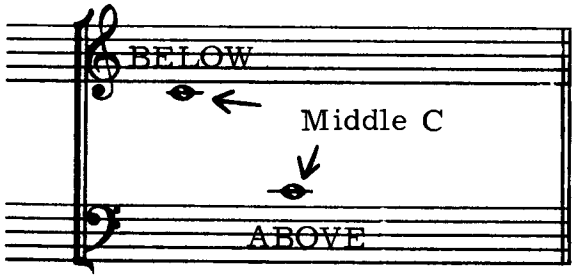
All remaining lines and spaces are named by adding the musical alphabet (ABCDEFG) above or below the fixed tones.

LEDGER LINES

Lines may be added above or below either staff when higher of lower tones are desired. These lines are called ledger lines.

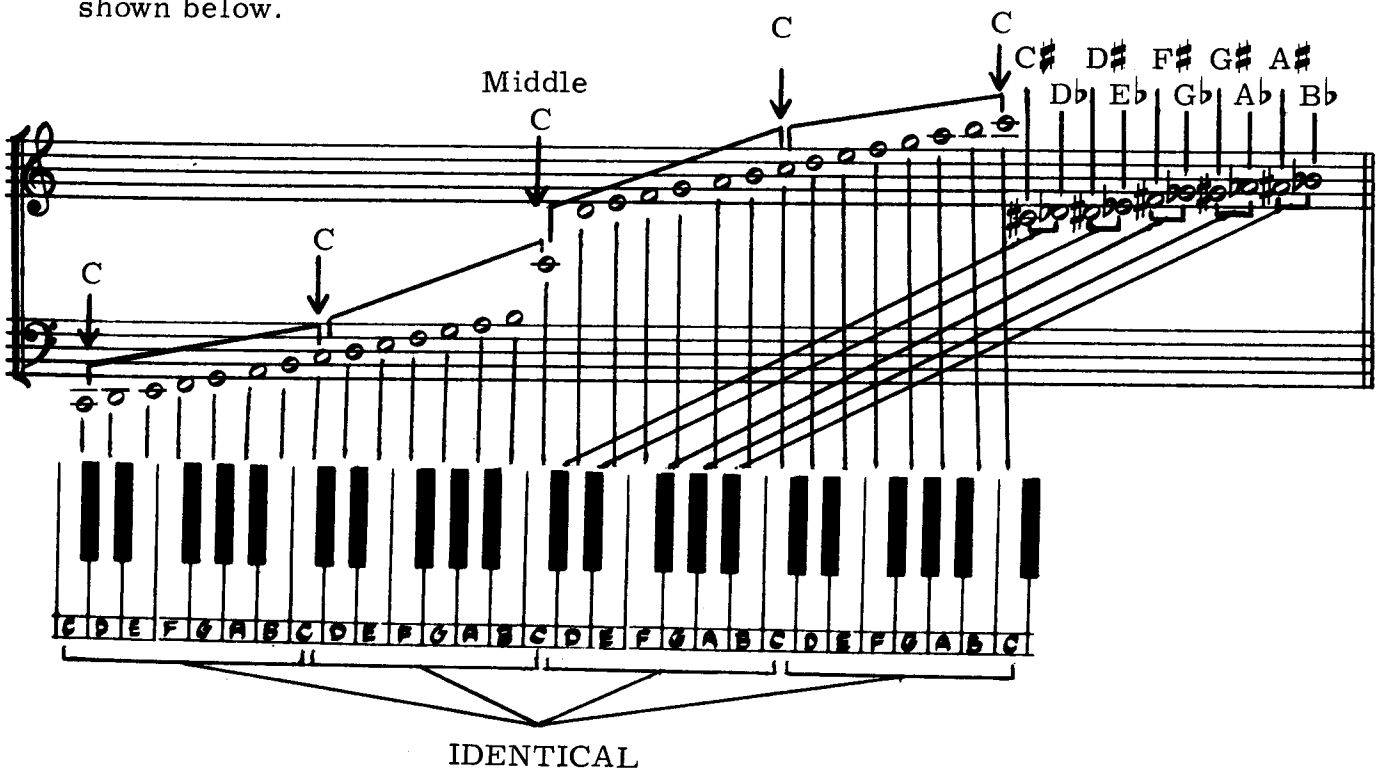


The ledger line on which Middle C is written may be used below the Treble Staff or above the Bass Staff.



KEYBOARD RELATED TO GRAND STAFF

Each Octave of the Keyboard from C to C is identical. Study the example shown below.



TIME SIGNATURES

The time signature indicates the number of beats in a measure and which unit will receive one beat.

$\frac{4}{4}$ Four beats in a measure
A quarter note () receives one beat

$\frac{3}{4}$ Three beats in a measure
A quarter note () receives one beat

$\frac{2}{4}$ Two beats in a measure
A quarter note () receives one beat

$\frac{5}{8}$ Five beats in a measure
An eighth note ( ) receives one beat

[only $\frac{2}{4}$ $\frac{3}{4}$ and $\frac{4}{4}$ will be used in Book I.]

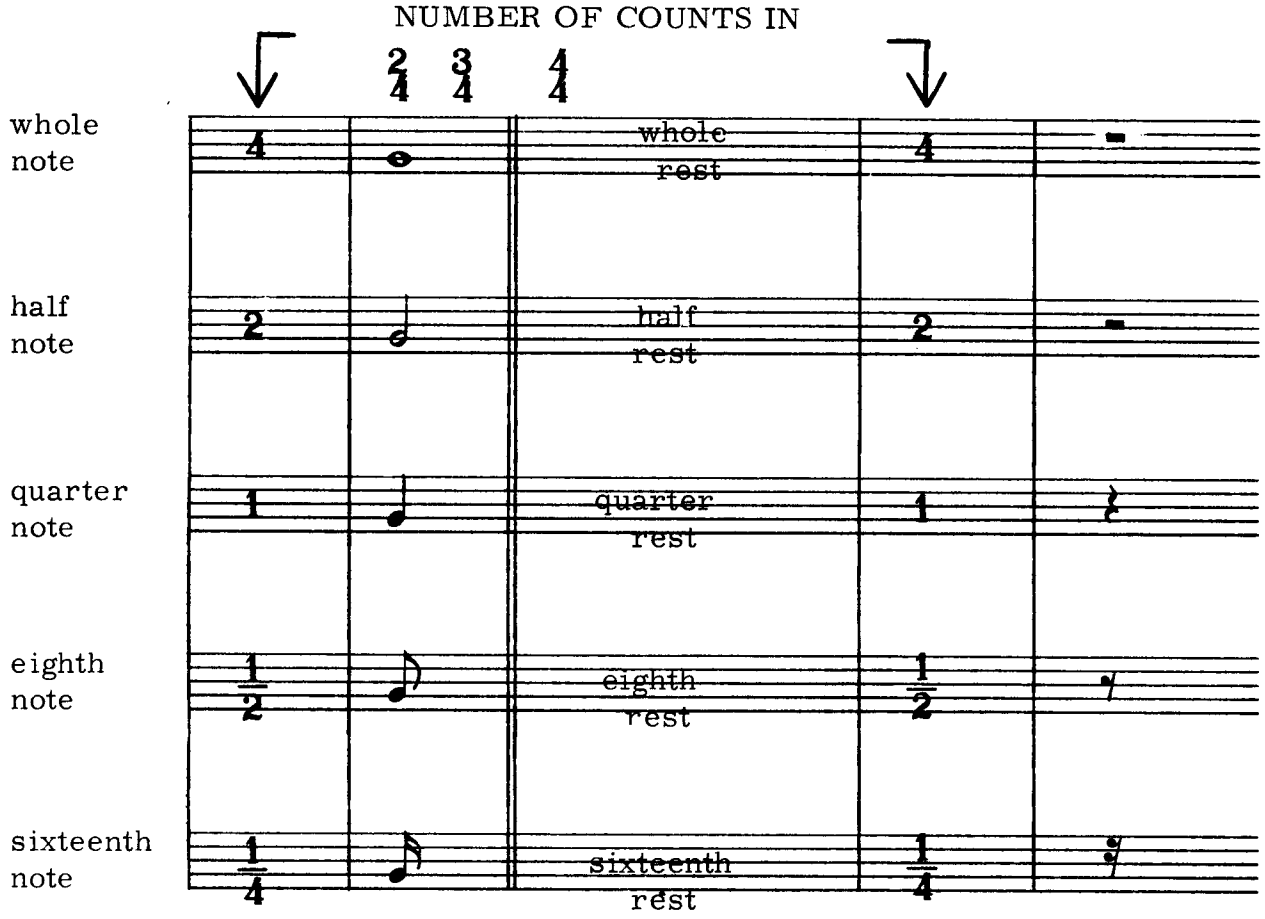
TIME DURATIONS (NOTES and RESTS)

The written symbol for the time - duration of a tone is called a NOTE.

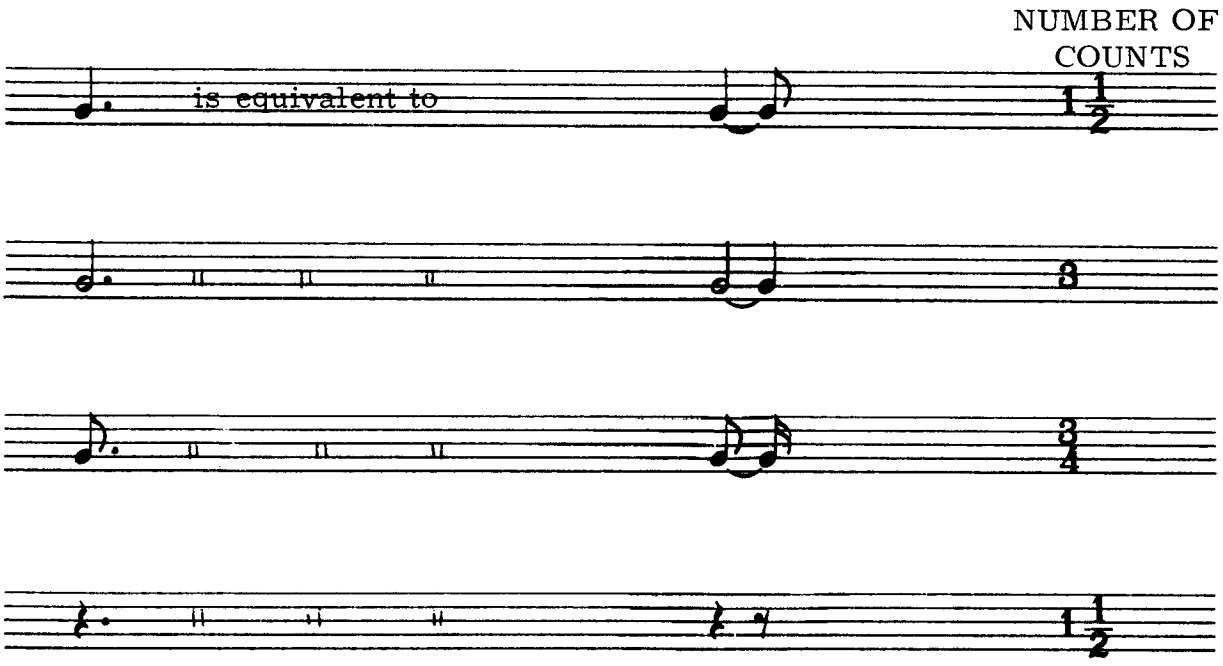
The written symbol for the time - duration during which there is silence is called a REST.

NOTE DURATIONS

REST DURATIONS



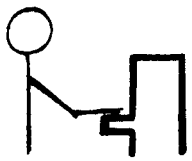
The time - duration of a note or rest followed by a dot is increased by one-half.

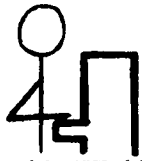


POSTURE

1. Good posture is important.
2. DO NOT SLUMP! Always sit in an upright position. Try to remain relaxed.
3. Keep your feet flat on the floor (side by side, or left foot slightly to rear). When pedaling, the heel of the foot should always remain on the floor.
   NEVER SIT WITH YOUR LEGS CROSSED!
4. Arms should never be outstretched or cramped.

CORRECT (NATURAL)



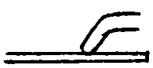


INCORRECT (UNNATURAL)

5. Sit slightly to the left of Middle C.

HAND POSITION - FINGERING

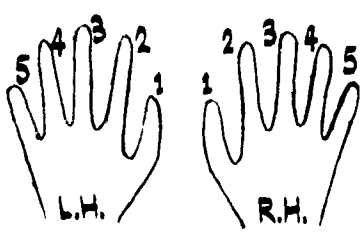
1. The fingers should be rounded. Pretend you are holding an average size orange in your hand.
2. Keep the thumb level with the keyboard.
3. Play on the ball of the finger.



GOOD (BALL)

POOR (TIP)

4. Play close to the black keys.
5. Numbers will be used to designate which fingers should be used. The numbers are written above the notes for the right hand and below for the left hand.



SIGHT READING

1. Before playing a new piece of music, quickly look it over. As you do so, observe the following:
    a. the time signature.
    b. the key signature.
    c. accidentals that are not in the key signature.
    d. any rhythms which may create a problem.
    Often, simply observing these rhythms and thinking about them for a split-second is sufficient to eliminate any problem they may create.
2. Have a definite tempo in mind before you begin playing.
3. Once you begin playing do not stop. Choose a tempo which will enable you to read ahead. Speed is <u>not</u> essential.
4. <u>KEEP YOUR EYES ON THE MUSIC</u>!!!! It is impossible to develop a good feeling for the keyboard when the eyes are always watching the fingers. In addition, it is time consuming to be constantly looking up and down. As a result of this habit, many students, when sight-reading, cannot maintain a steady tempo.
5. Practice sight-reading daily.

NOTE: DO NOT PRACTICE THE READING MATERIAL IN THIS BOOK HANDS ALONE UNLESS IT IS ABSOLUTELY NECESSARY. Vertical as well as horizontal vision is necessary in order to sight-read two staves at once.

If the given M. M. setting causes great difficulty, play the music at half the indicated tempo. For example; if ♩ = 100 and difficulty occurs at this tempo, feel free to try ♩ = 50 All examples in this book must eventually be learned at the given tempos.

PRACTICE ROUTINE

1. Each practice session should include some work on the technical studies, reading material, and chord studies. At least one hour should be devoted to these sessions.

2. Do not skip lessons, or leave any lesson until it is comfortably mastered.

3. Do not repeat any one of the reading examples in a given lesson until all of the examples have been sight-read. You may then start over and read straight through as many times as necessary.

MODERN CHORD STUDIES (FOUR-PART)

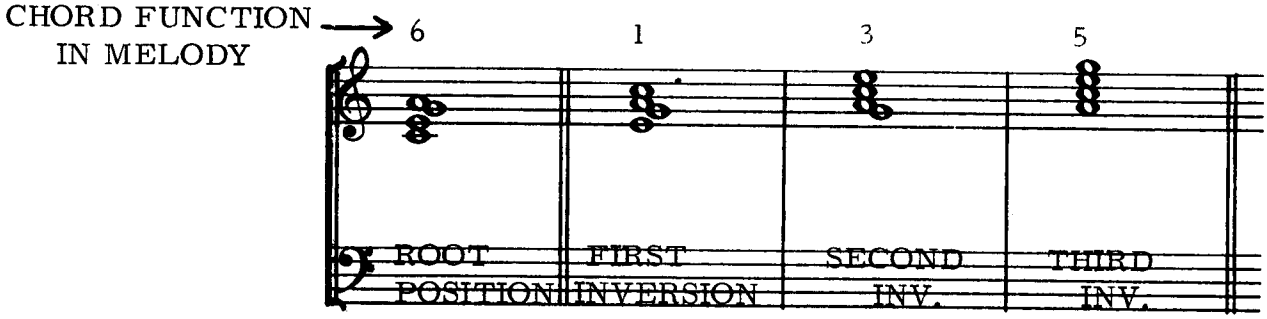
By practicing the exercises in this section the student will:

1. become familiar with all the basic four-part structures used in common practice contemporary harmony.
2. learn the characteristic principles of harmonic motion
3. acquire a practical keyboard technique for the use of these structures and progressions.

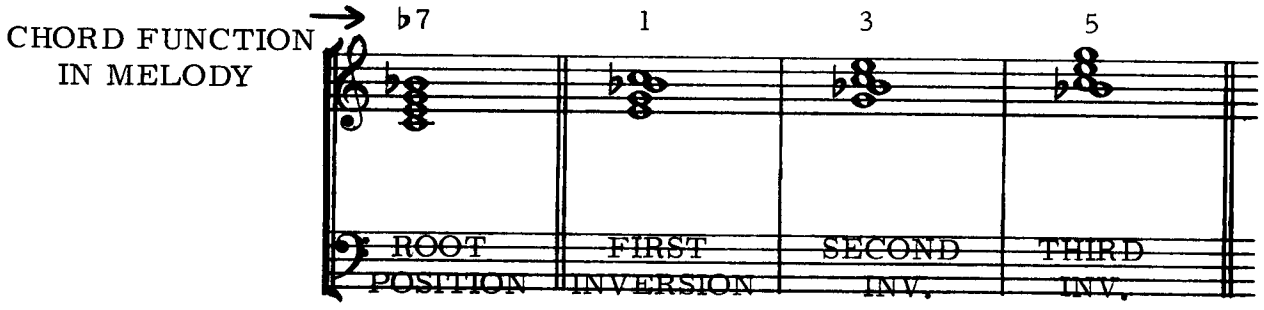
A chart of all basic chord structures used throughout the program is included at the end of this section. In the chart, each chord has been written in root position, but it is essential to be able to play each of the basic chord structures in every inversion and in close position.

EX. 1

CHORD: C6

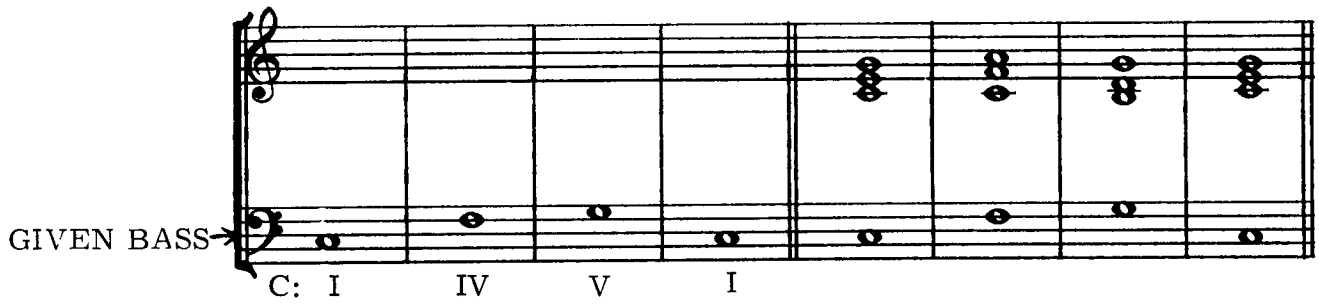


CHORD: C7



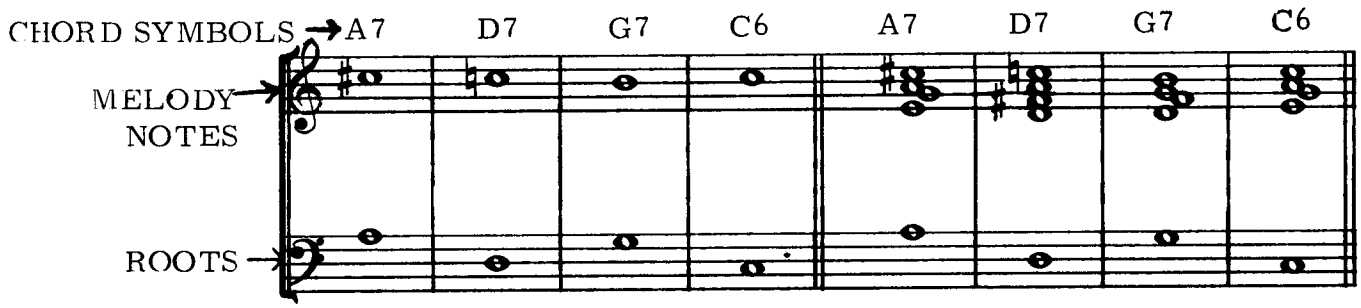
In traditional, triadic harmony chords are often added above a given bass.

EX. 2



In modern four-part chord progression the procedure is often reversed. The student is given a melody note and must add three chord tones below it. Chord symbols, written above the melody, are always included.

EX. 3



Always add the three closest chord tones below the given melody note.

EX. 4

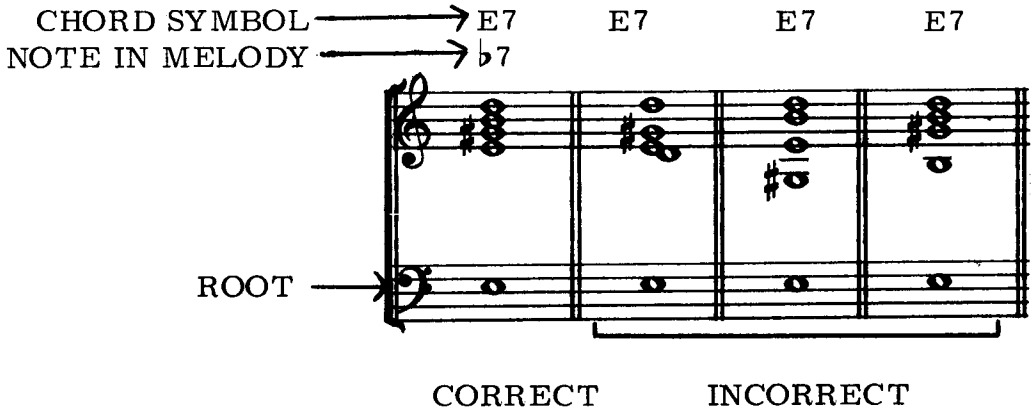
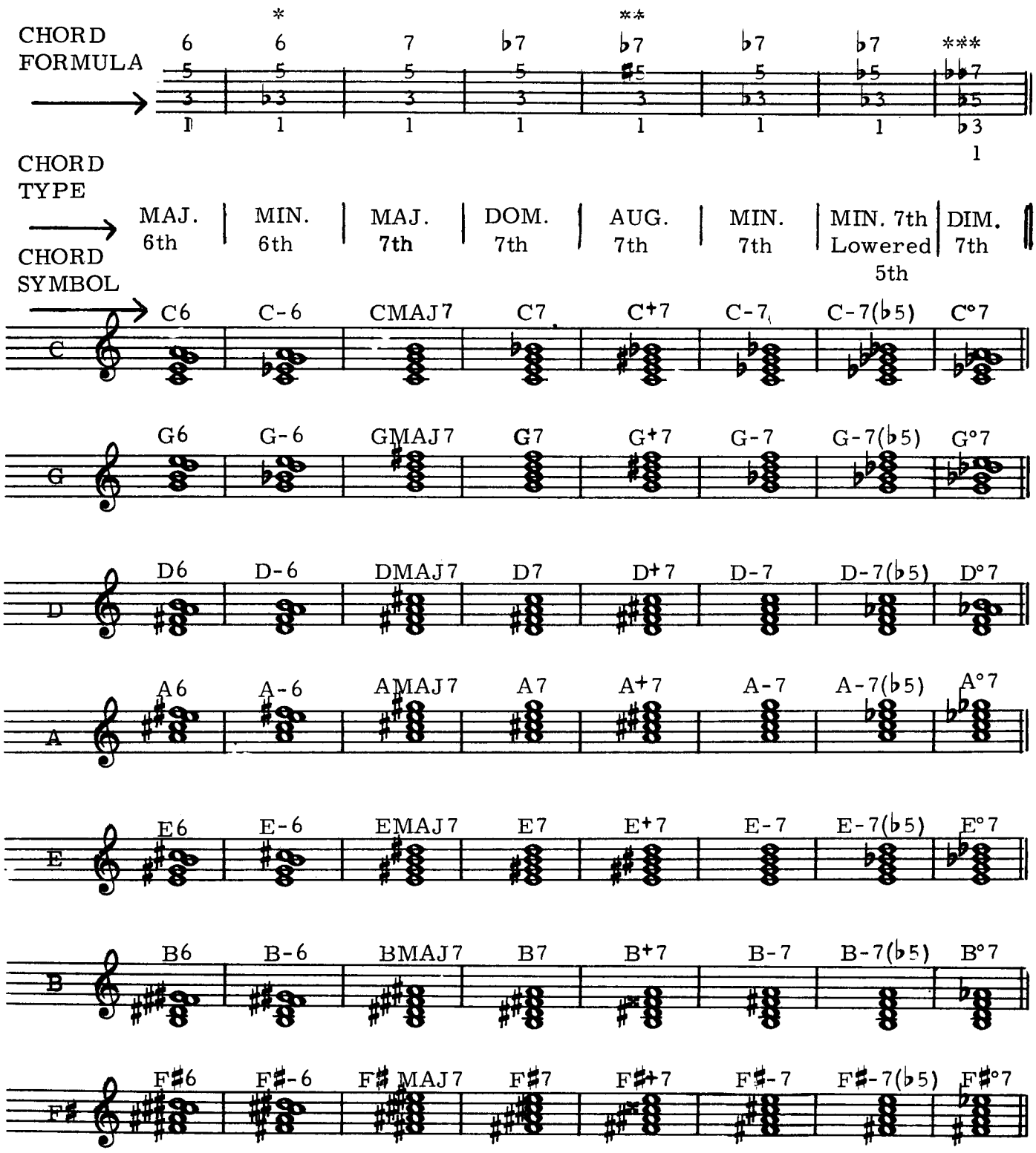
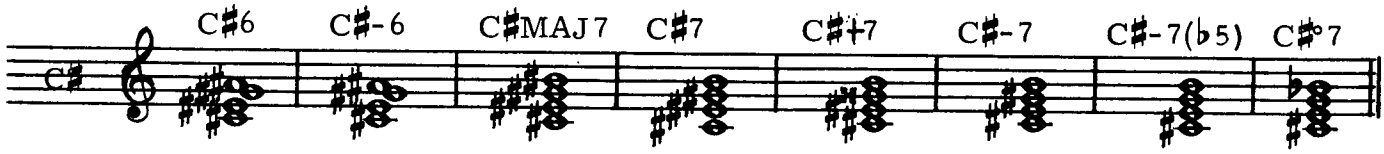


CHART OF BASIC CHORD STRUCTURES

FOR REFERENCE PURPOSES

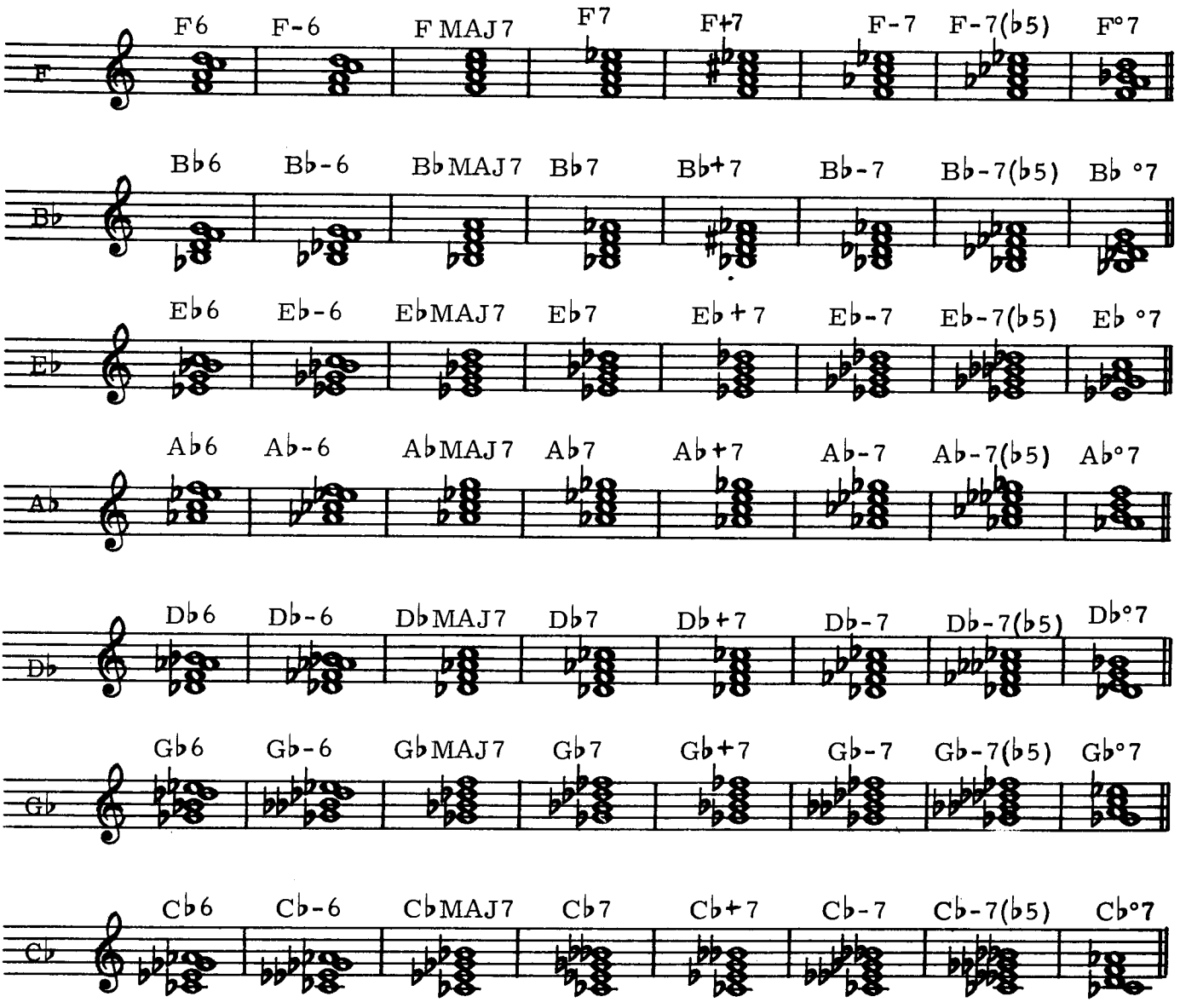




* Verbally: one, lowered three, five, and six

** Verbally: one, three, raised five, and lowered seven.

*** Enharmonic spelling may be used on diminished seventh chords.



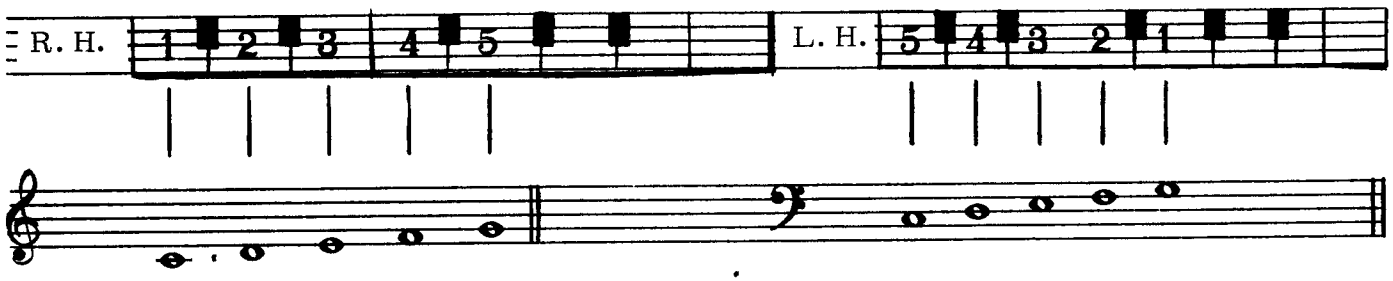
DO NOT PROCEED TO LESSON II UNTIL THE MATERIALS OF THIS LESSON ARE UNDERSTOOD.

LESSON II

TECHNICAL STUDIES

PRACTICE PROCEDURE

1. Rest the five fingers lightly on C, D, E, F, G.



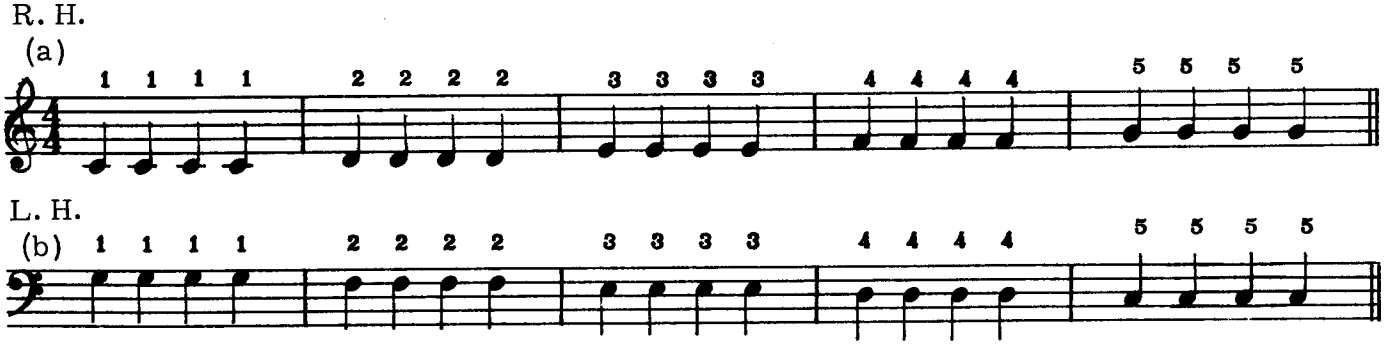
2. Slowly lift finger indicated by the number. The other fingers should continue to rest on the keys. (NOTE: You must lift the fifth finger when using the fourth.)

3. Attack key quickly.

4. Release the key immediately.

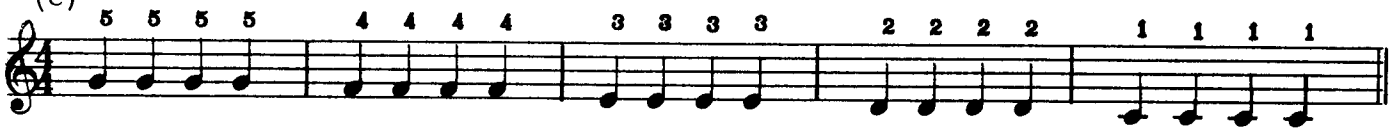
5. Pause - finger rests lightly on the key.

EX. 1 To Be Practiced Three Times. Use Metronome Setting ♩ =40, ♩ =50, ♩ =72



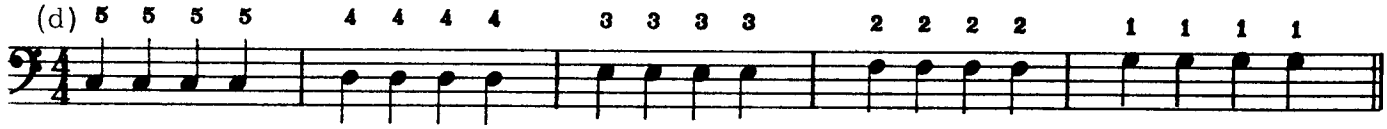
R. H.

(c)



L. H.

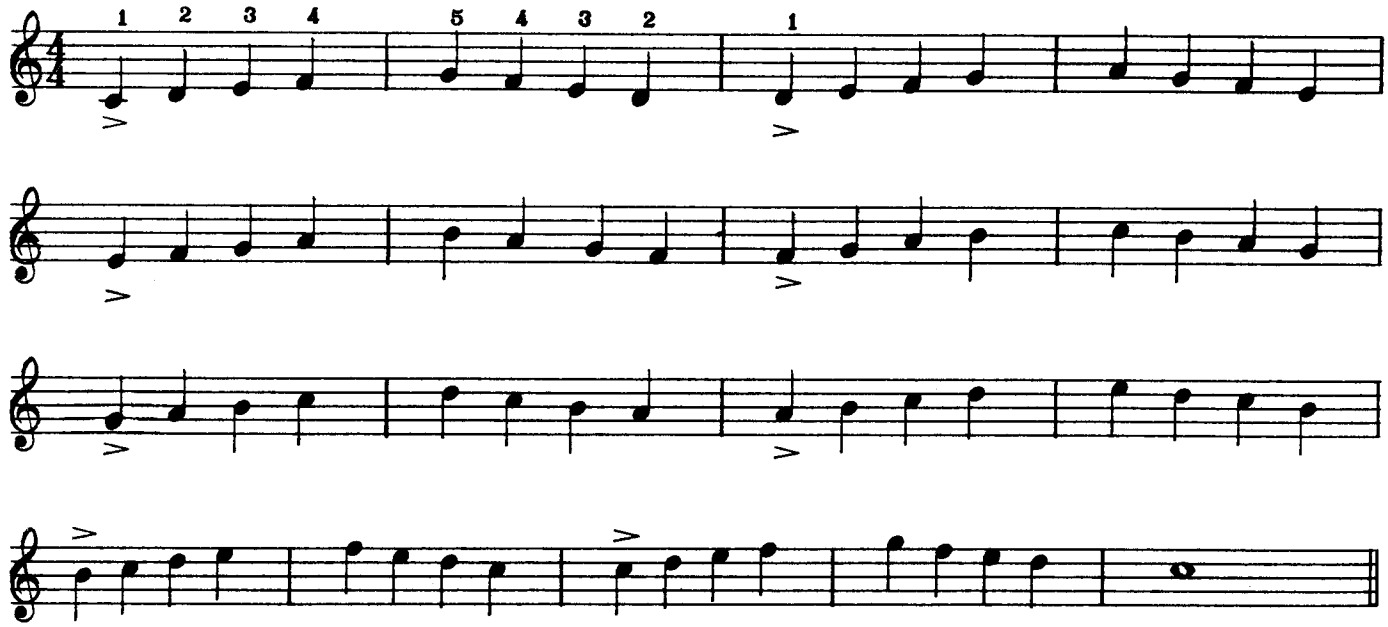
(d)



EX. 2 ♩ = 60 ♩ = 80 ♩ = 100

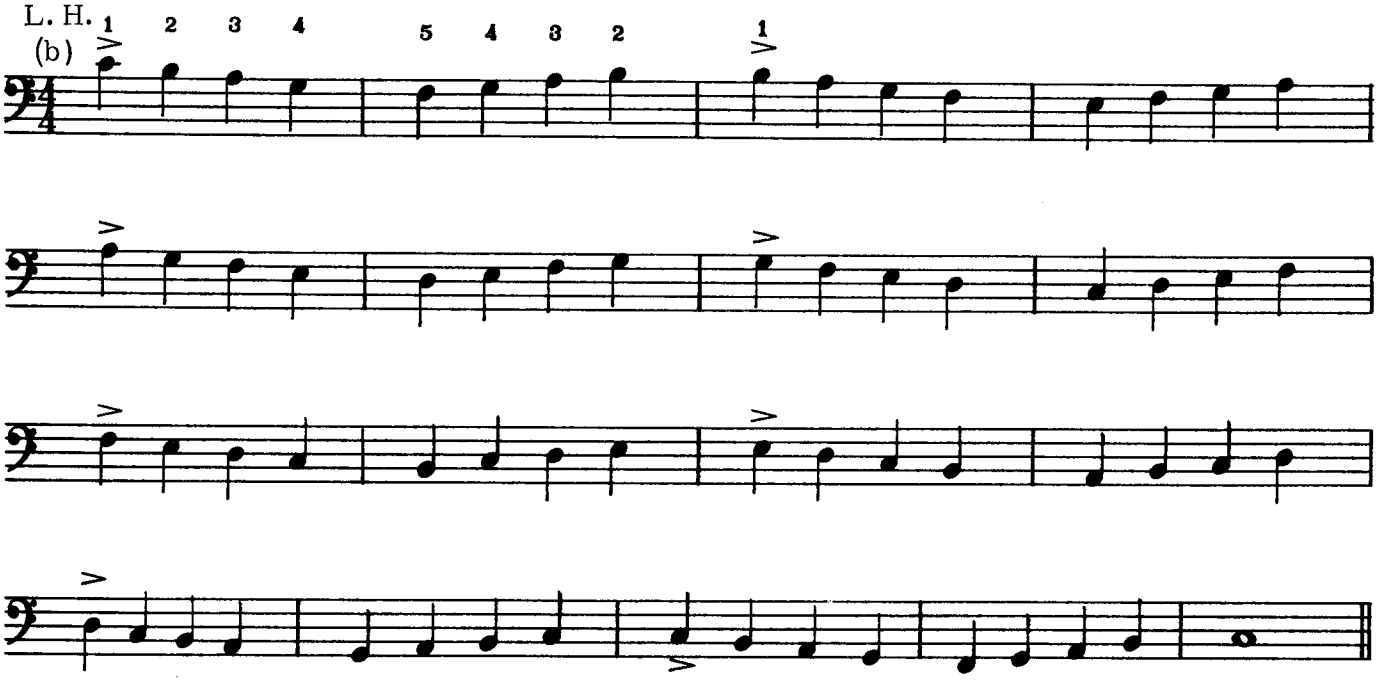
R. H. (a)

NOTE: Pay attention to the individual finger action as learned above.



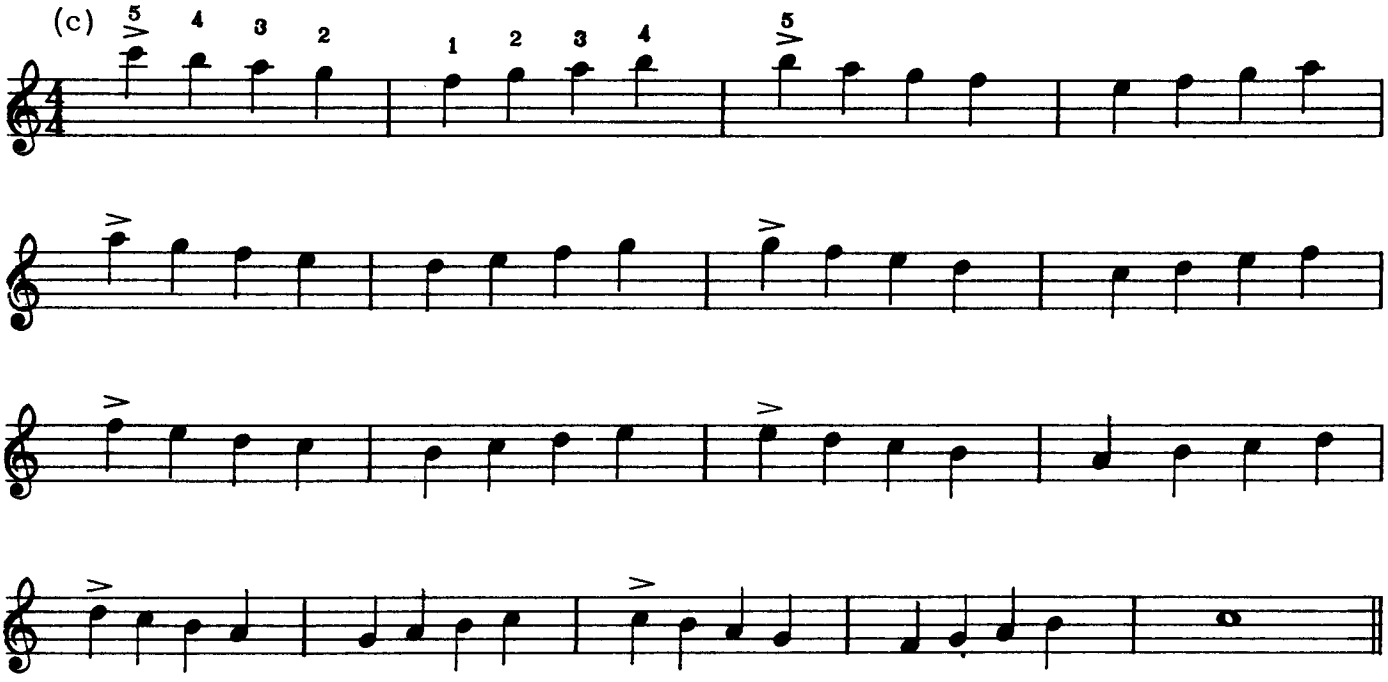
L. H.

(b)



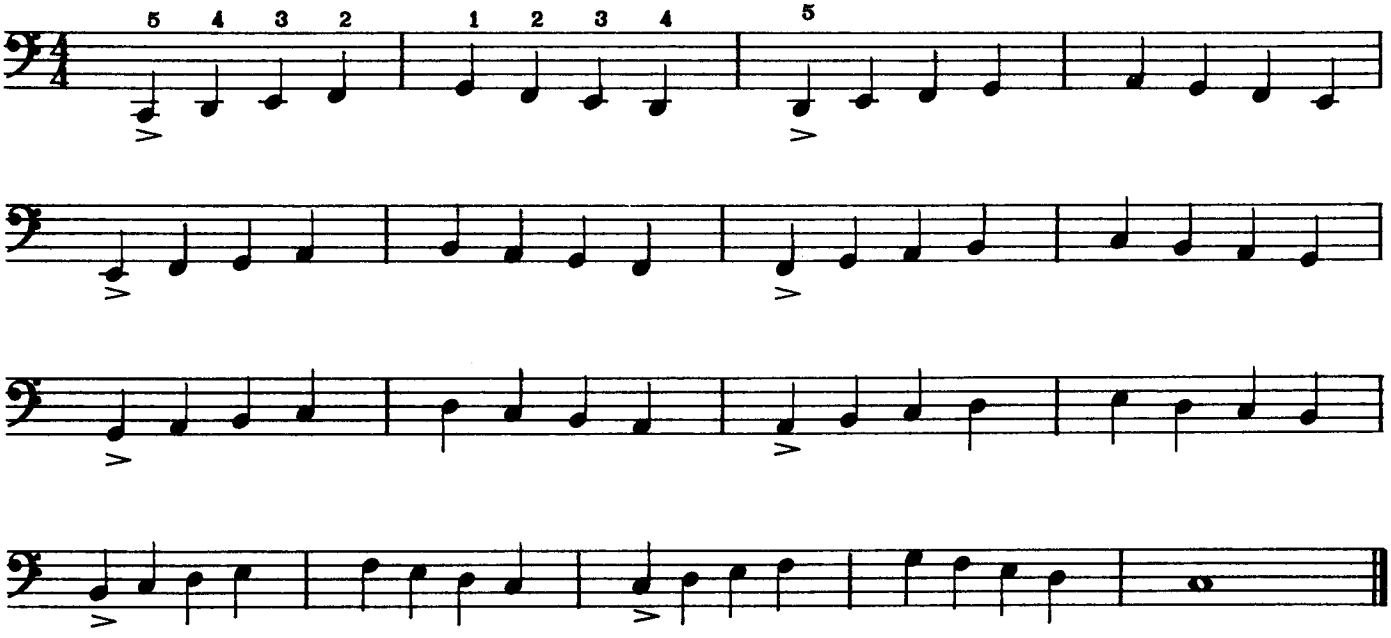
R. H.

(c)



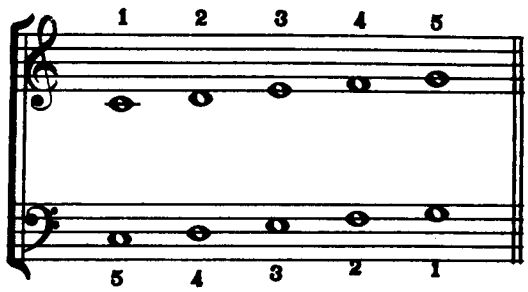
L. H.

(d)



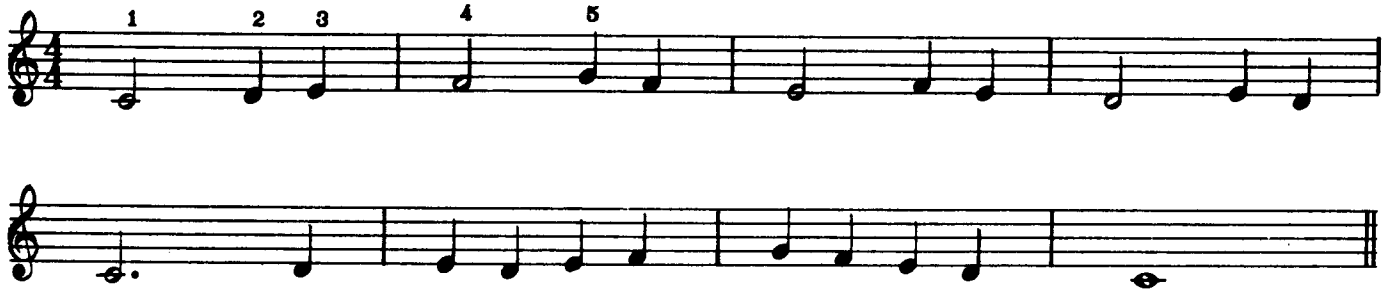
READING MATERIAL
GROUP I

KEYBOARD AREA

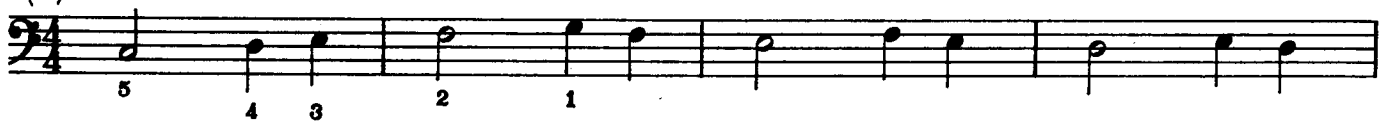


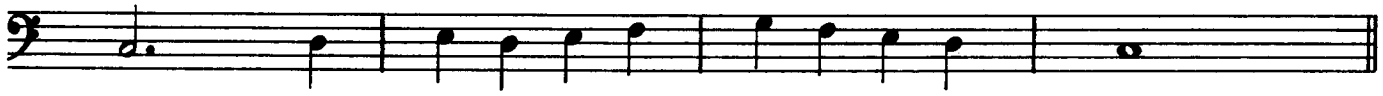
EX. 1 ♩ = 72 ♩ = 92

R. H. (a)



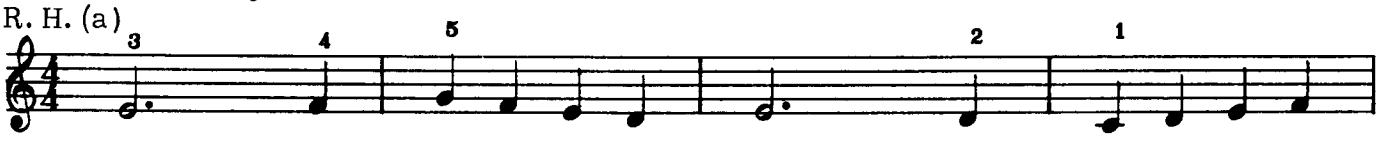
L. H.
(b)

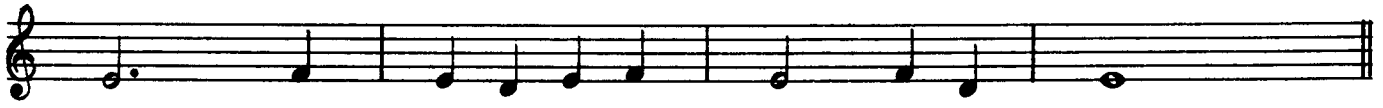




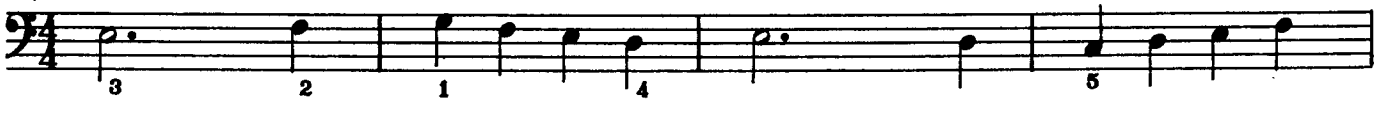
EX. 2 ♩ = 92 ♩ = 108

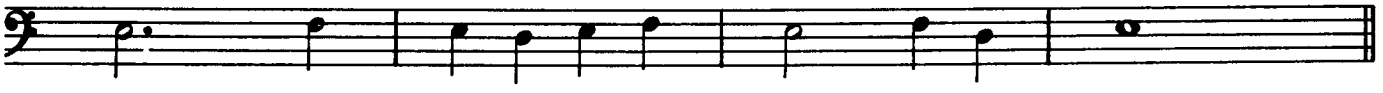
R. H. (a)





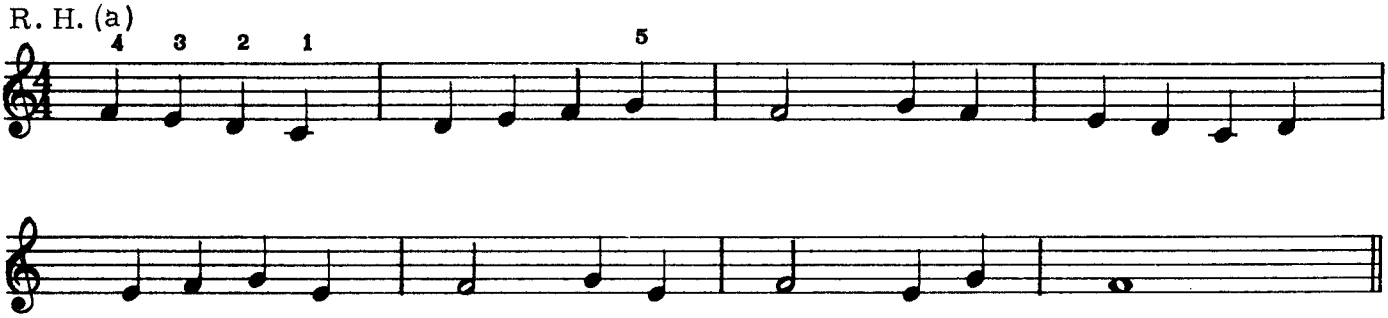
L. H.
(b)



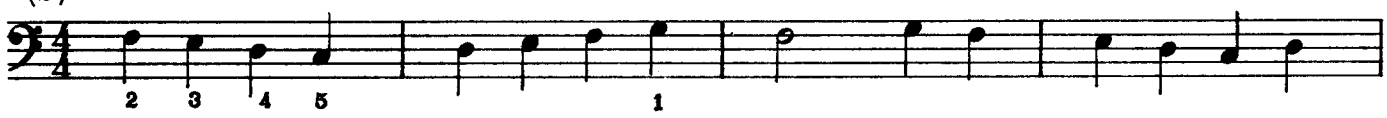


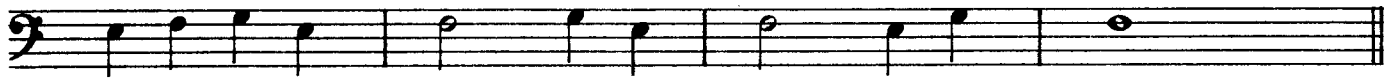
EX. 3 ♩ = 92 ♩ = 108

R. H. (a)



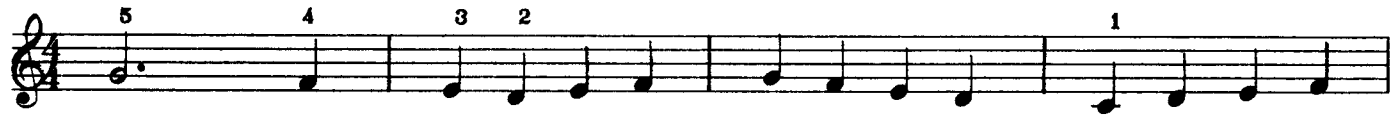
L. H.
(b)

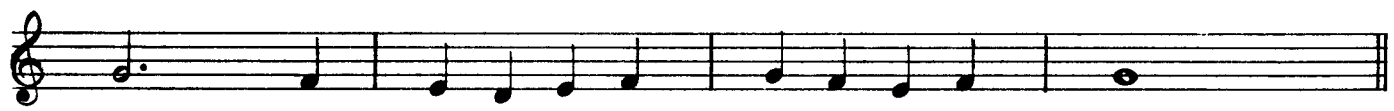




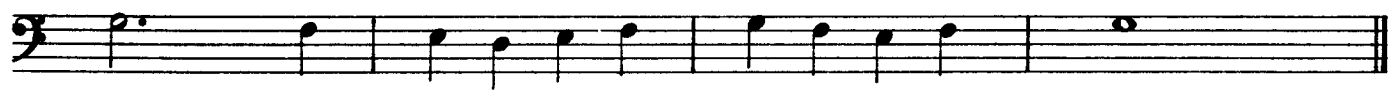
EX. 4 ♩ = 100 ♩ = 120

R. H. (a)



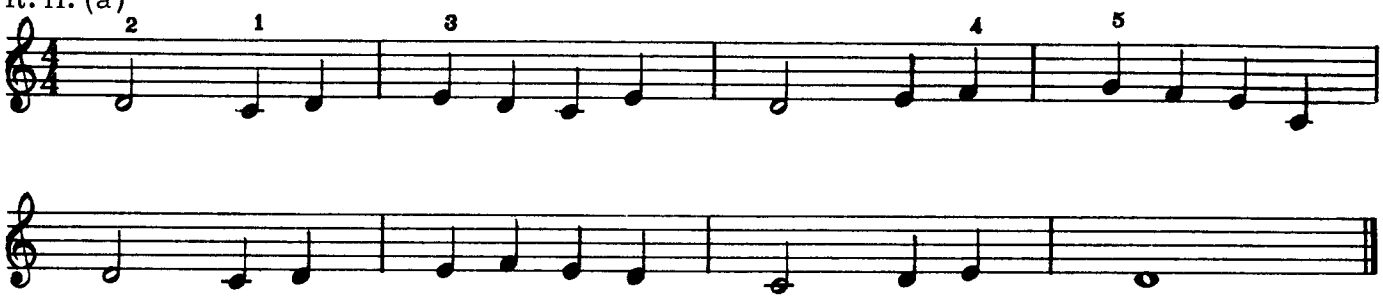


L. H.
(b)

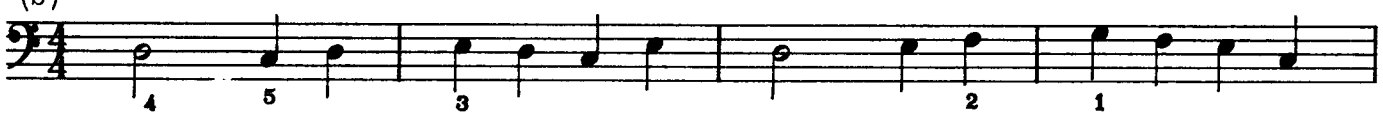


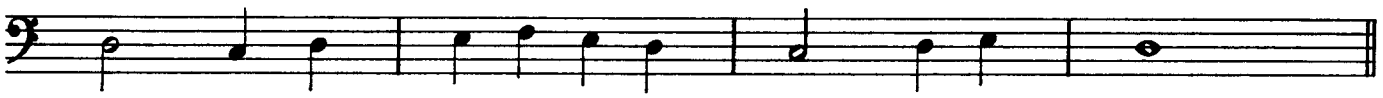
EX. 5 ♩ = 100 ♩ = 120

R. H. (a)



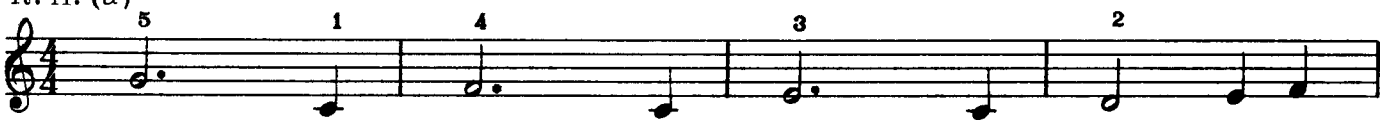
L. H.
(b)

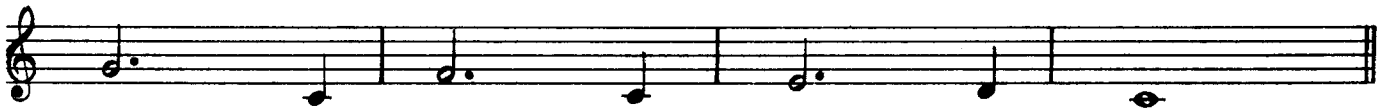




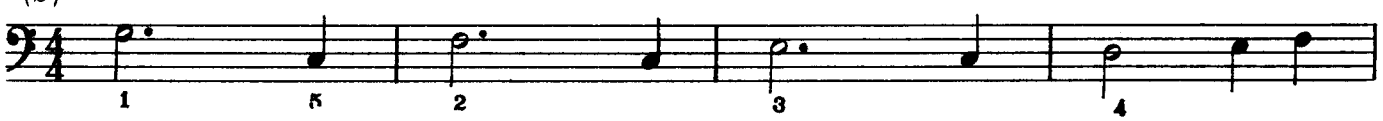
EX. 6 ♩ = 120 ♩ = 132

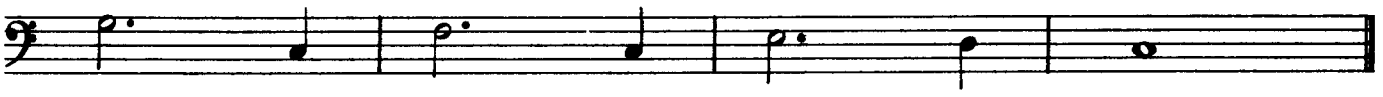
R. H. (a)



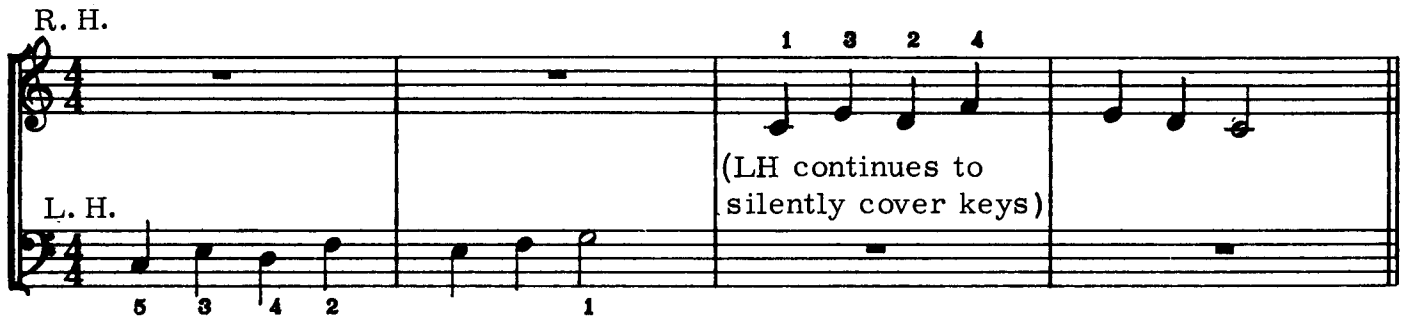


L. H.
(b)

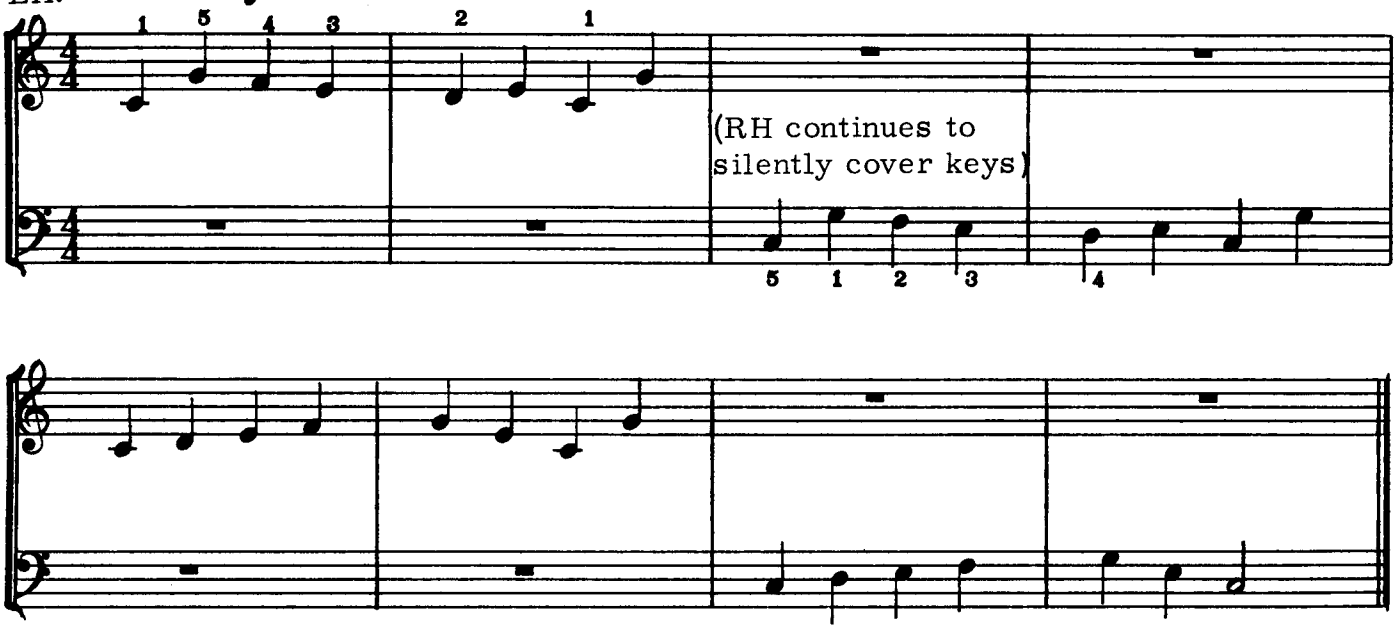




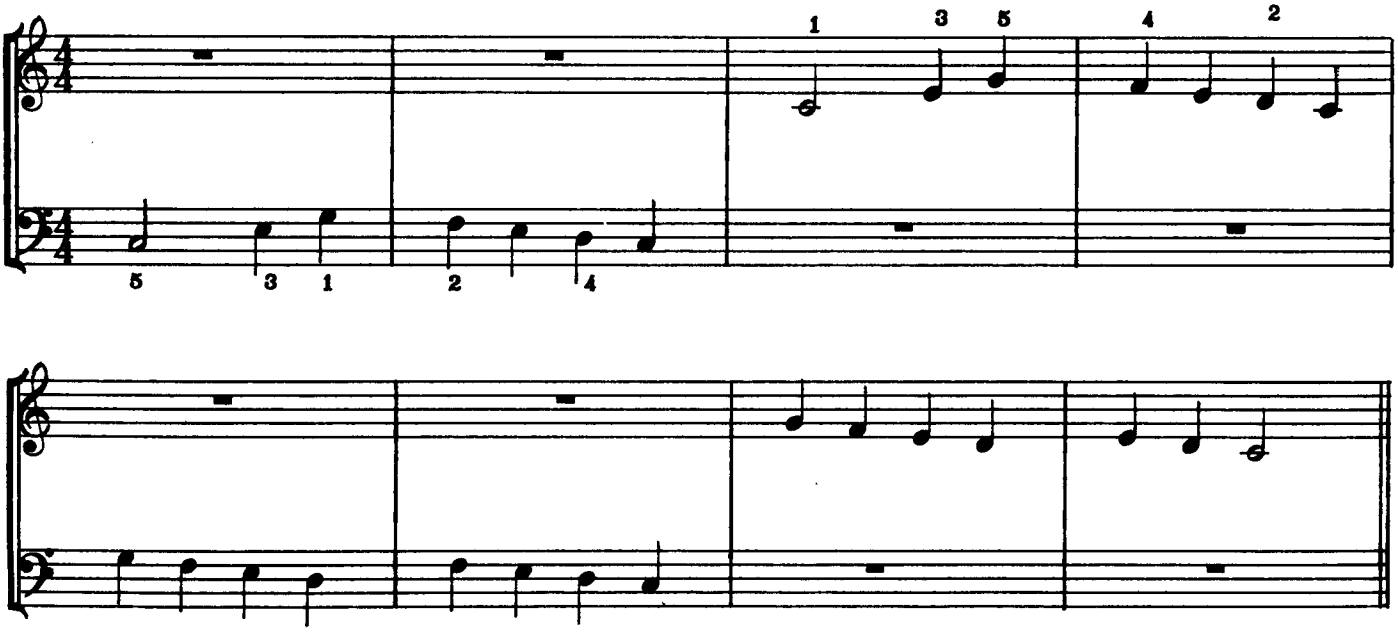
EX. 7 ♩ = 72 ♩ = 100



EX. 8 ♩ = 100 ♩ = 120



EX. 9 ♩ = 100 ♩ = 120



MODERN CHORD STUDIES

1. ‖ IIm7 | I MAJ7 ‖ (small "m", as in IIm7 is synonymous with the dash, as in D-7)

When playing four part chords in the right hand follow these general principles.

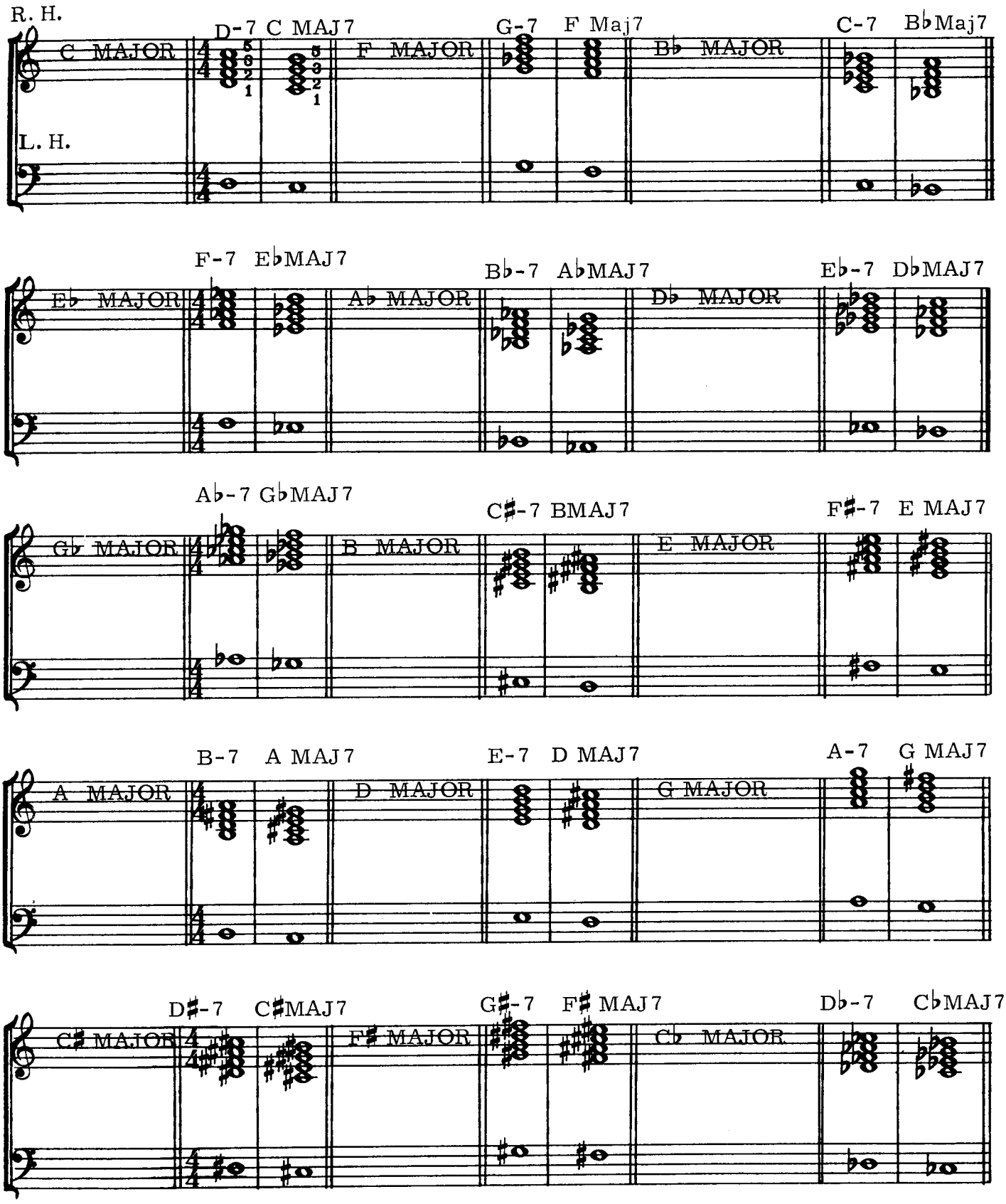
a. The thumb is <u>always</u> used on the lowest note of the chord.

b. The fifth finger is almost always used on the highest note of the chord.

c. The usual fingering from the lowest to the highest note is 1 2 3 5.

d. When the top two notes of the chord form an interval of a second 1 2 3 4 is generally used.

e. When the highest chord tone moves from a white key to a black key, 4 is usually used on the black key.


R. H.
L. H.
C MAJOR
D-7
C MAJ7
F MAJOR
G-7
F Maj7
B♭ MAJOR
C-7
B♭Maj7
E♭ MAJOR
F-7
E♭MAJ7
A♭ MAJOR
B♭-7
A♭MAJ7
D♭ MAJOR
E♭-7
D♭MAJ7
G♭ MAJOR
A♭-7
G♭MAJ7
B MAJOR
C♯-7
BMAJ7
E MAJOR
F♯-7
E MAJ7
A MAJOR
B-7
A MAJ7
D MAJOR
E-7
D MAJ7
G MAJOR
A-7
G MAJ7
C♯ MAJOR
D♯-7
C♯MAJ7
F♯ MAJOR
G♯-7
F♯ MAJ7
C♭ MAJOR
D♭-7
C♭MAJ7

LESSON III

ACCIDENTALS

1. Accidentals are symbols used to raise or lower the pitch of a tone.

2. The three accidentals used most often are the SHARP, FLAT, and NATURAL.

   a. A sharp raises the pitch of a tone by a half-step. (♯)

   b. A flat lowers the pitch of a tone by a half-step. (♭)

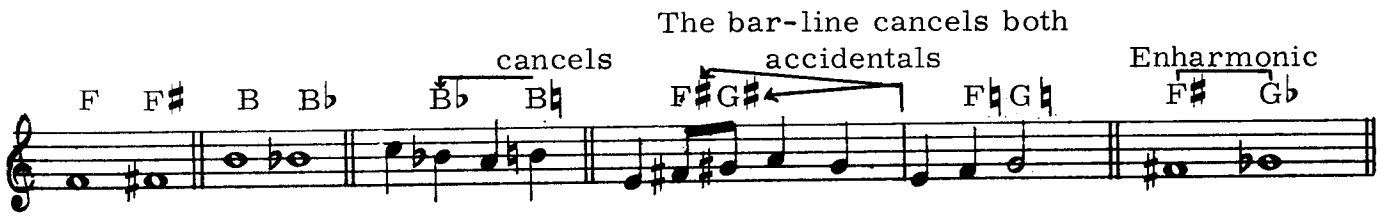
   c. A natural is used to cancel a sharp or flat. (♮)

   On the piano a half-step is the distance from one key to the next.

3. Except for the accidentals in the key signature, an accidental affects only the notes in the measure in which it appears.

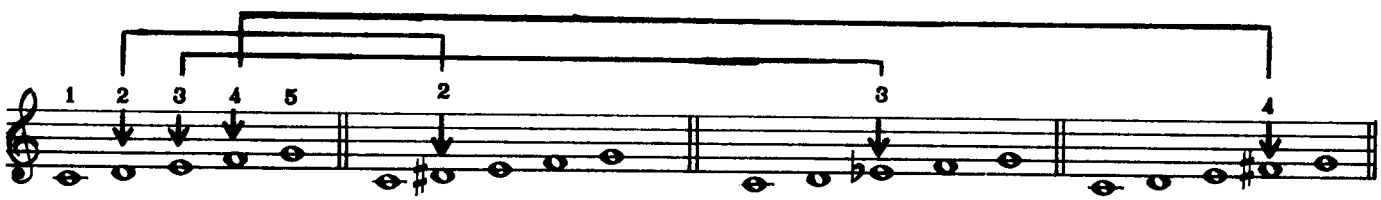
4. The bar line cancels all accidentals which appear in the previous measure.

5. When the same tone is notated two different ways, the two notes are said to be ENHARMONIC with each other. At the keyboard, enharmonic tones are played with the same key (See TECHNICAL STUDIES, Ex. 1, in this lesson).

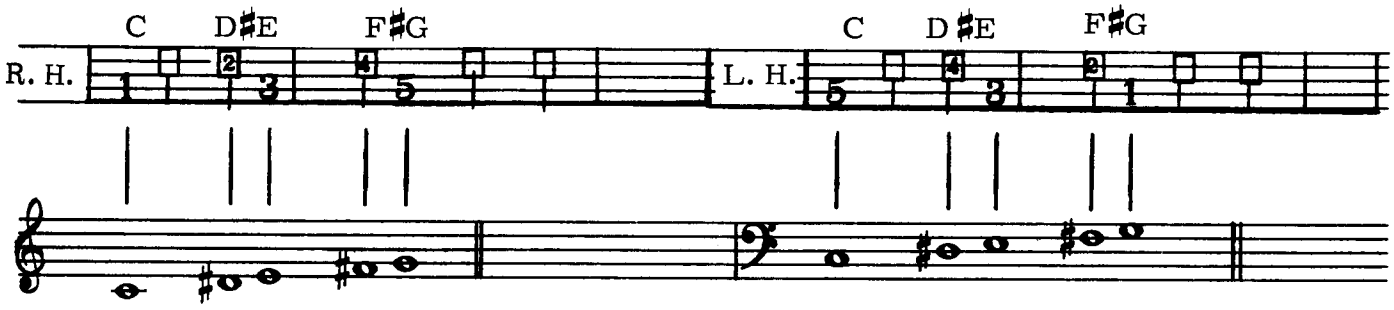


6. Other accidentals less frequently used are the Double Sharp (𝄪) and Double Flat (𝄫). These accidentals alter the pitch of a tone by a whole-step.

7. When a tone is altered chromatically use the same finger on the altered tone as you would use on the unaltered tone. This principle will be adhered to throughout the book.

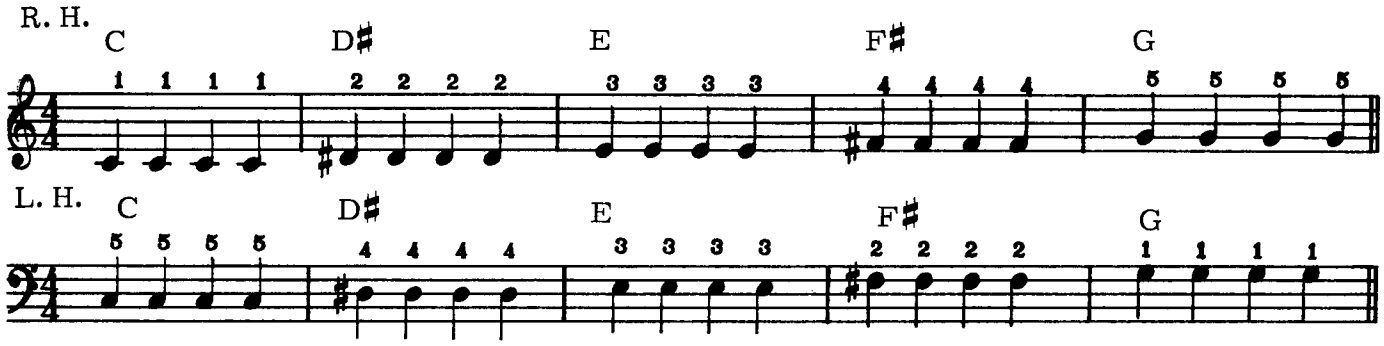


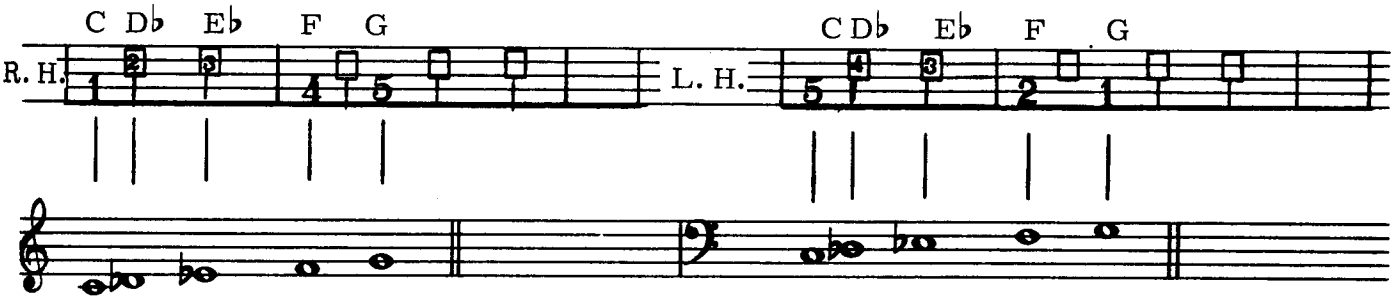
TECHNICAL STUDIES



EX. 1 ♩ = 40 ♩ = 50 ♩ = 72

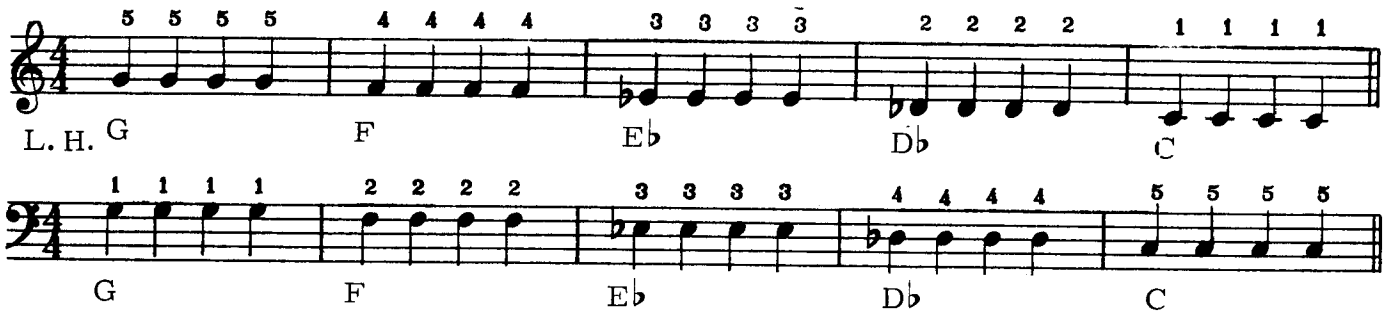
Independent finger action, as in Lesson 2.

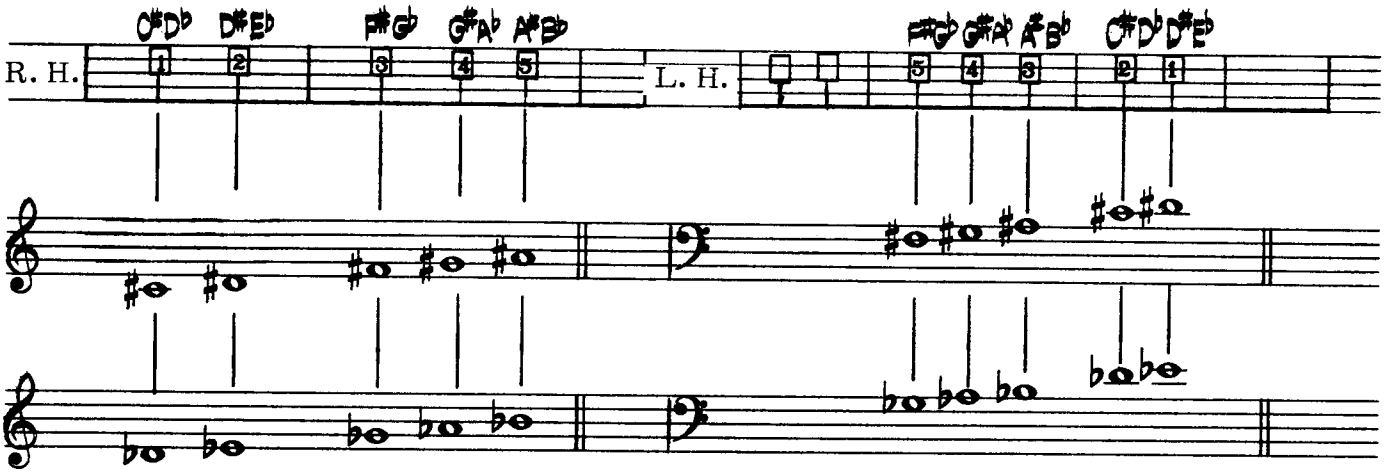




EX. 2 ♩ = 40 ♩ = 50 ♩ = 72

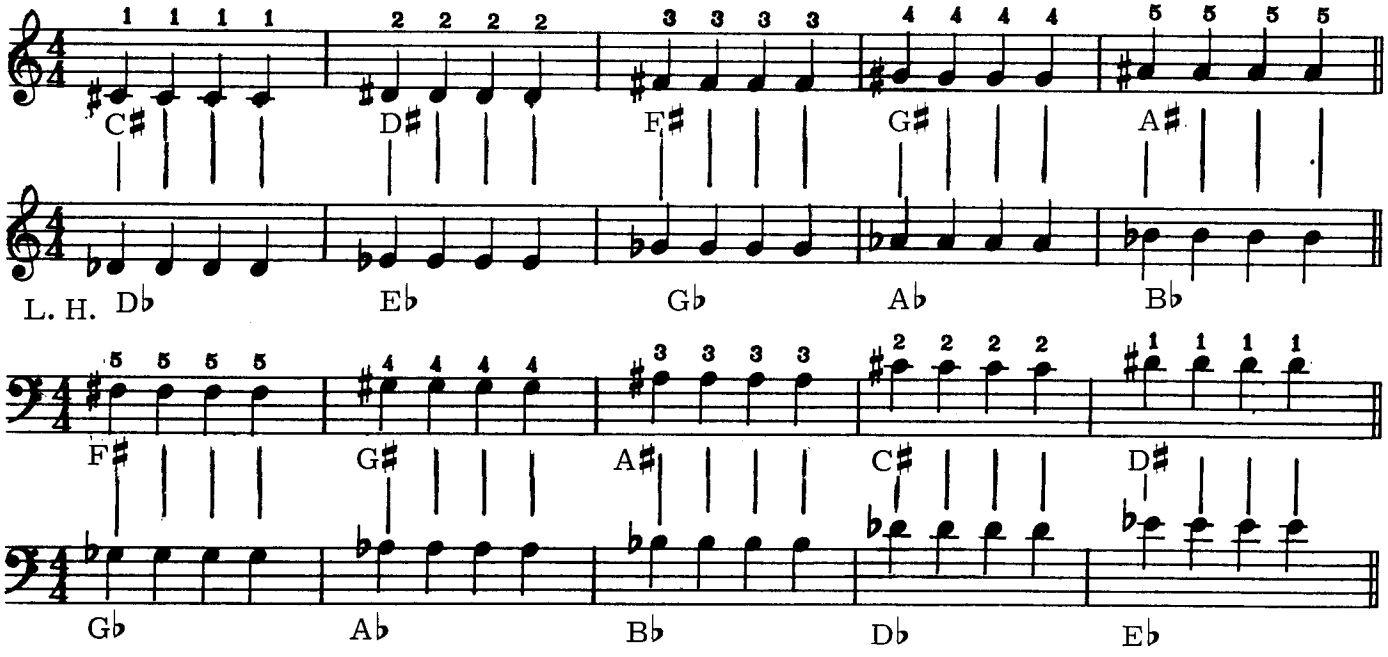
R. H.





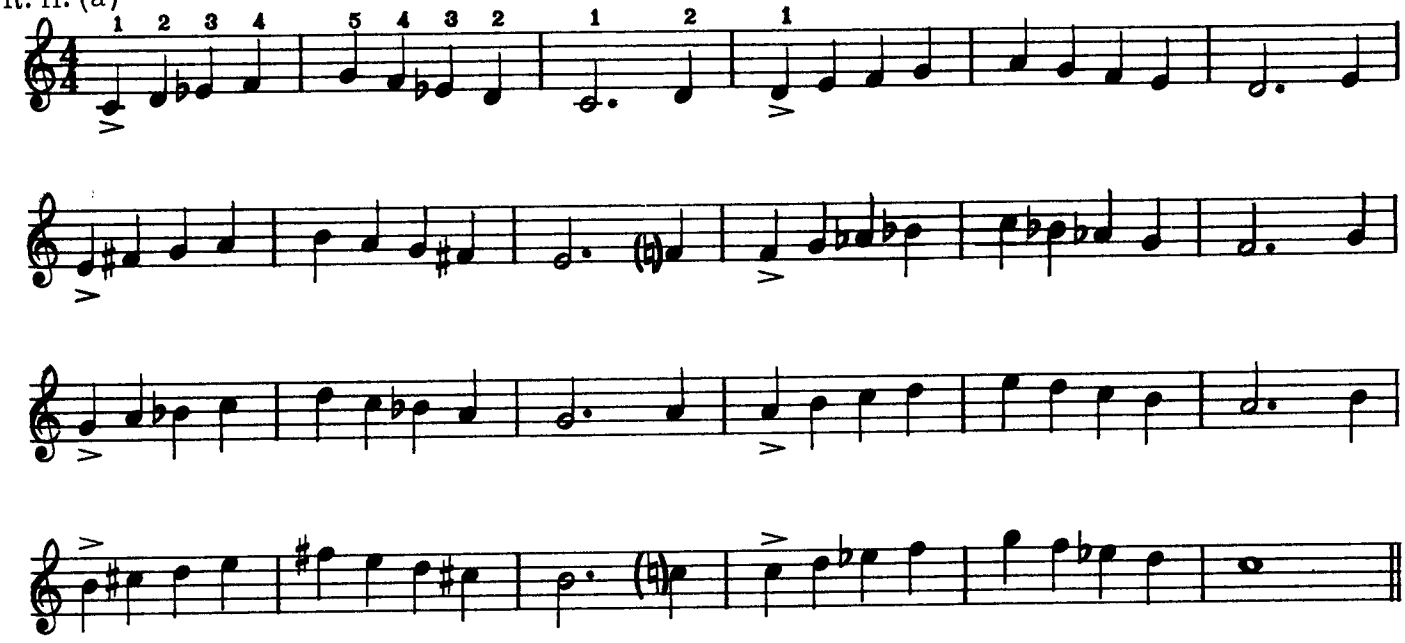
EX. 3 ♩ = 40 ♩ = 50 ♩ = 72

R. H.



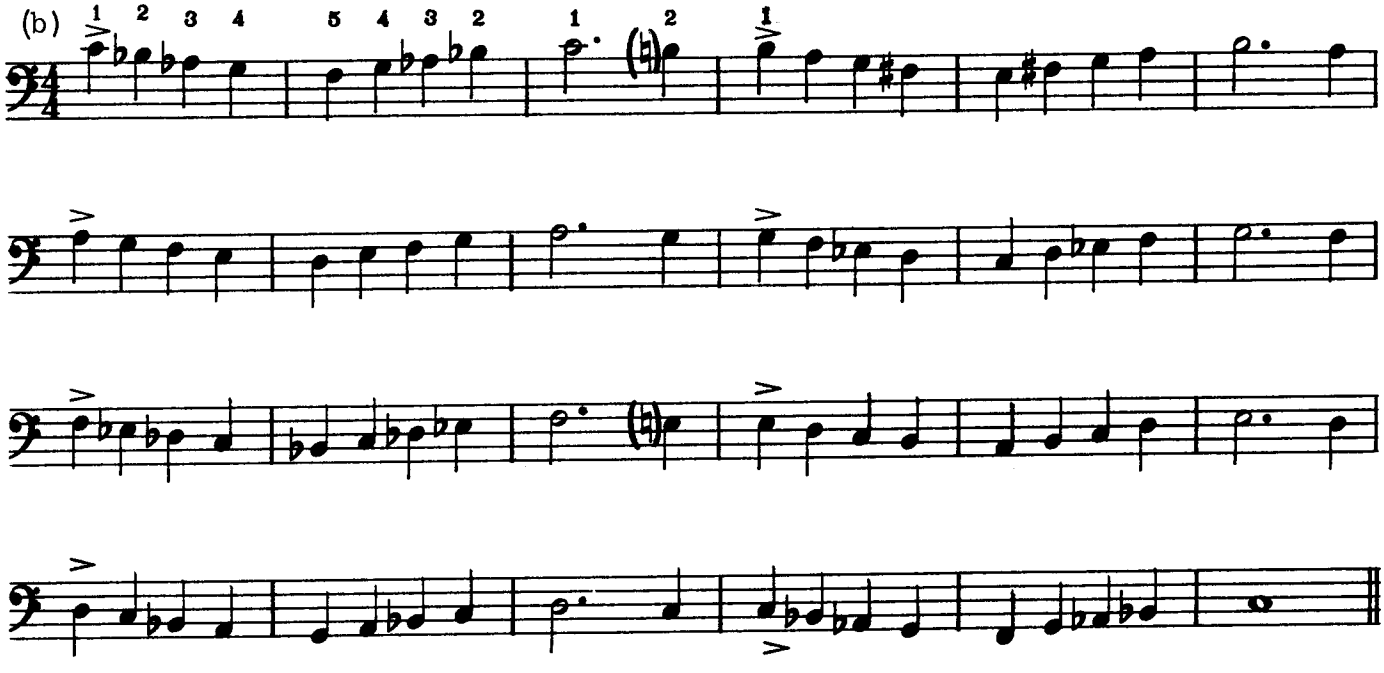
EX. 4 ♩ = 80 ♩ = 100 ♩ = 120

R. H. (a)



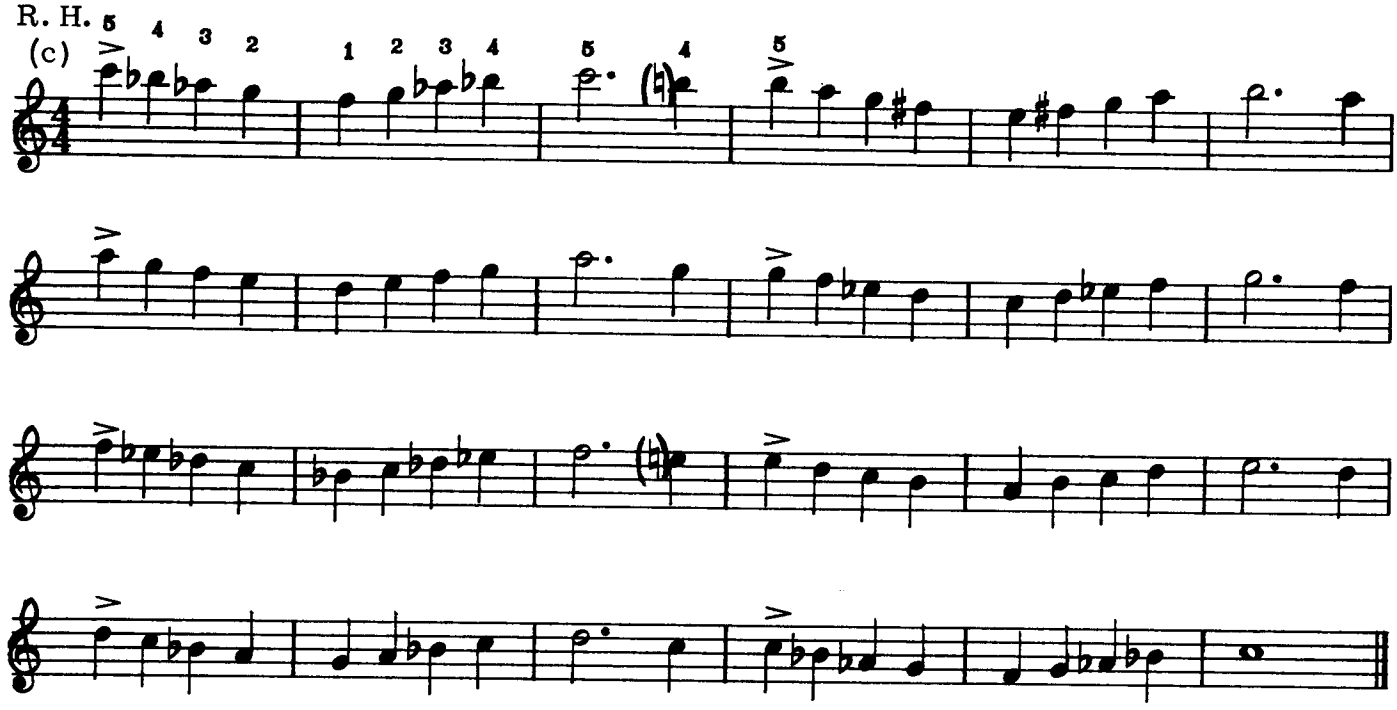
L. H.

(b)



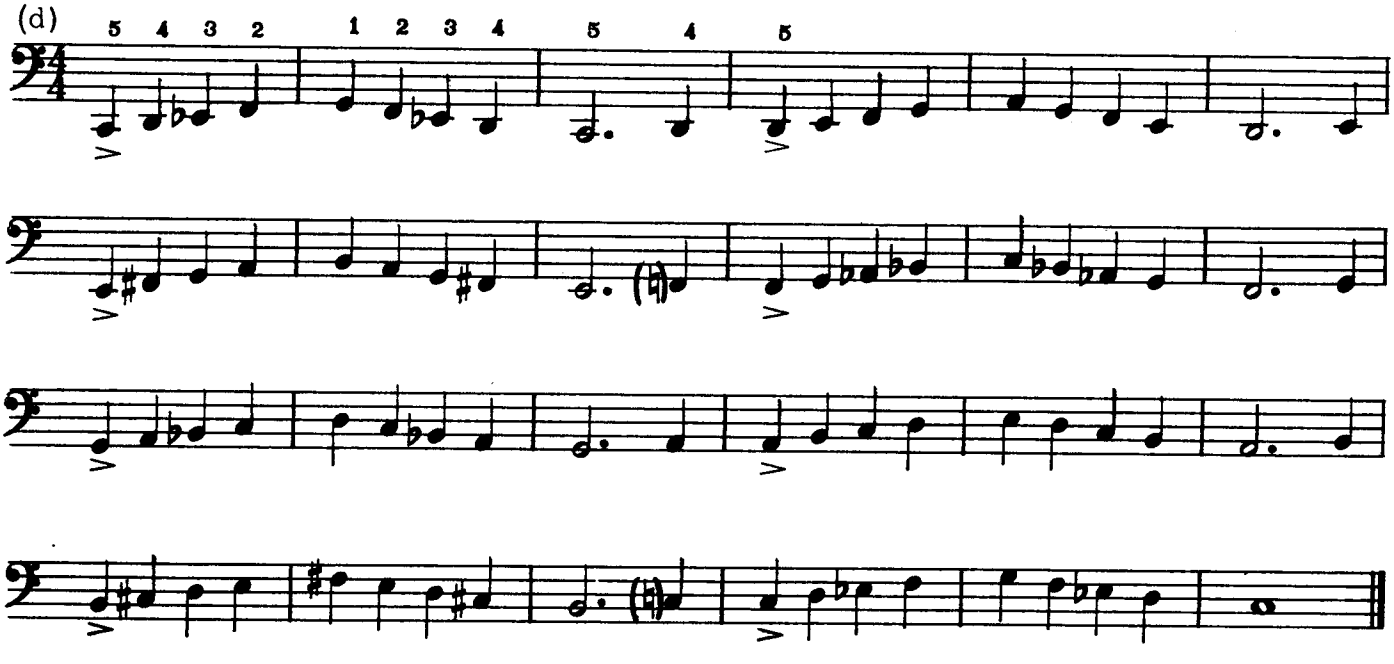
R. H.

(c)

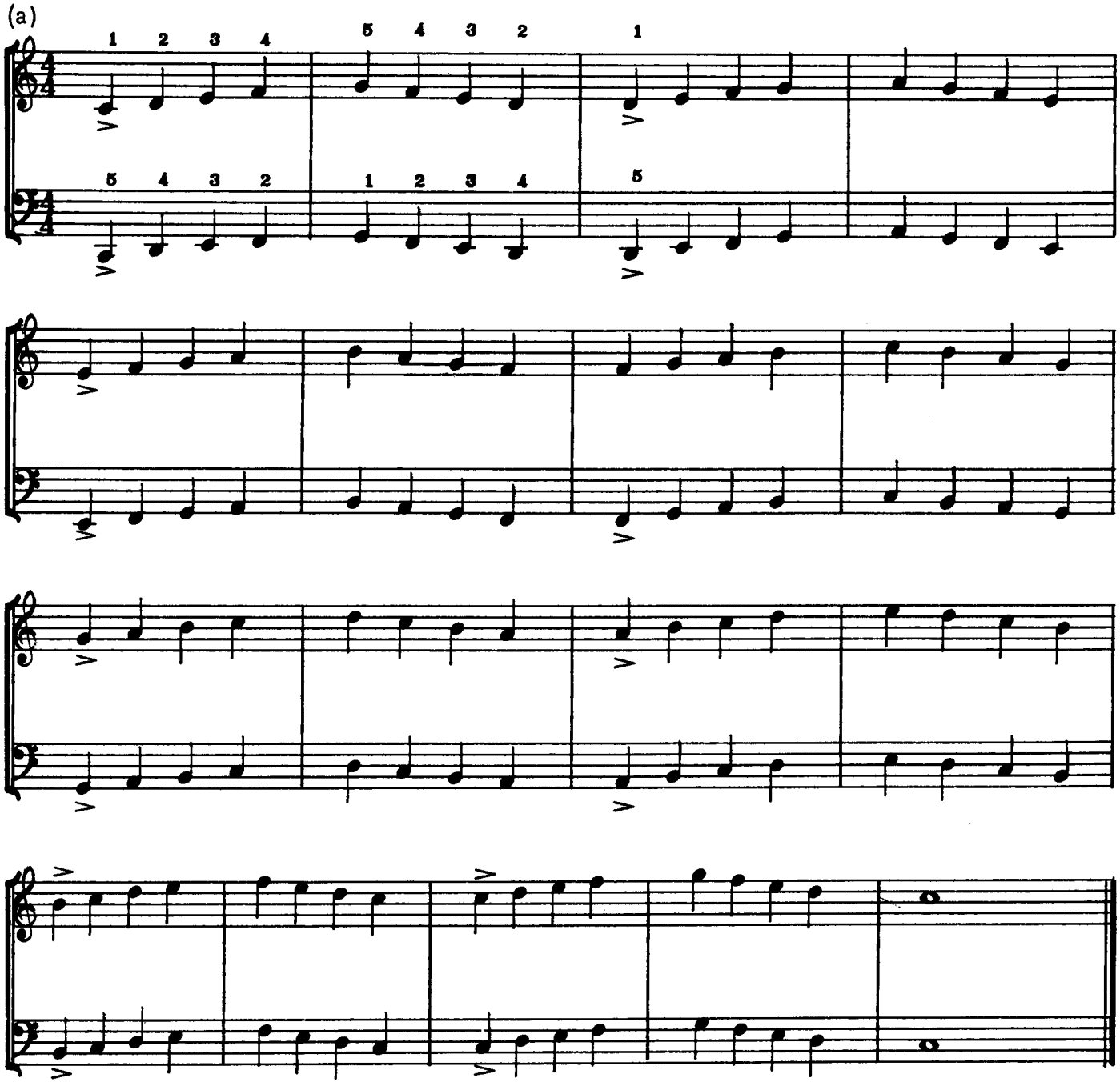


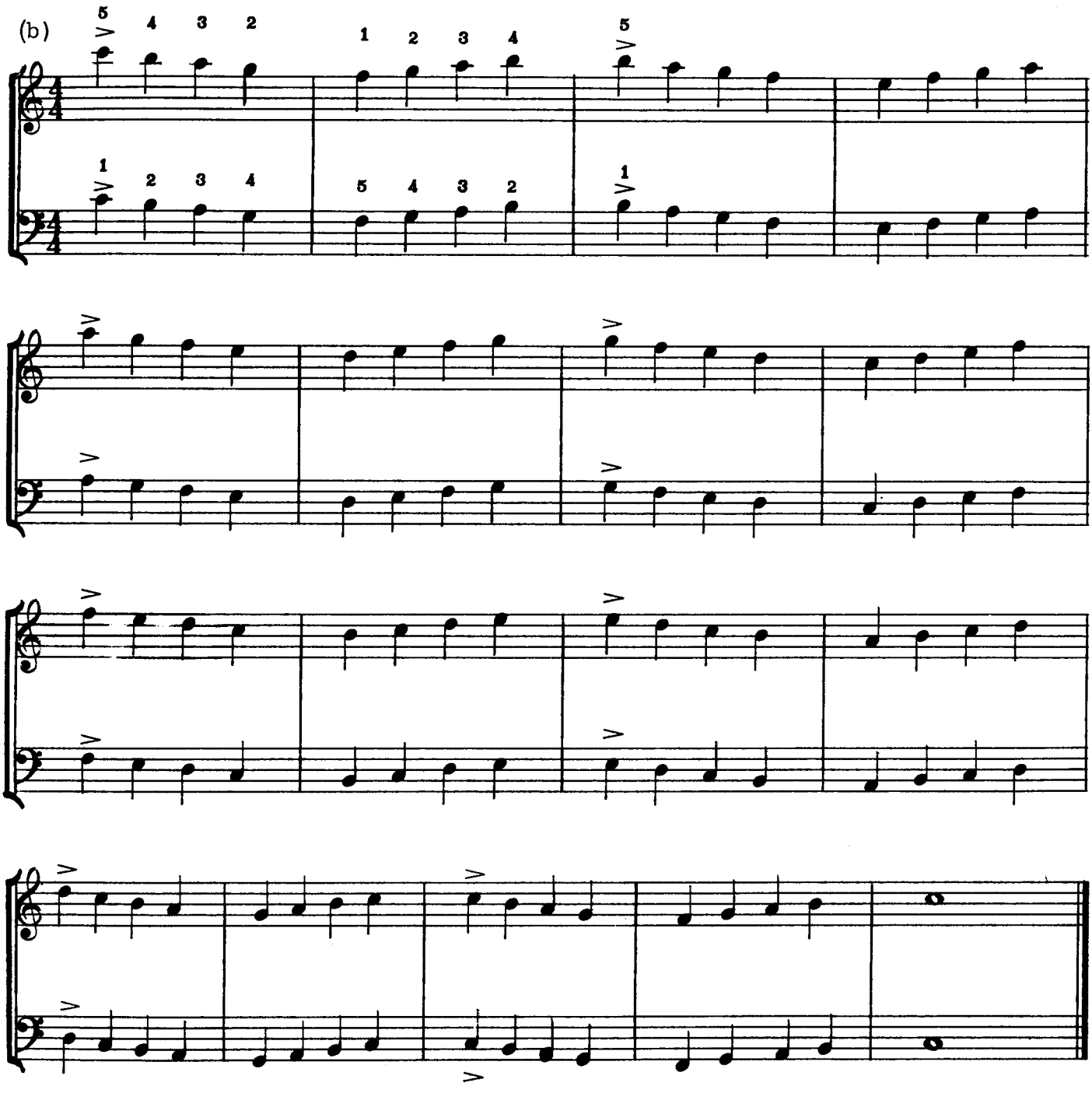
L. H.

(d)



Ex. 5 ♩ = 80 ♩ = 100 ♩ = 120 ♩ = 182

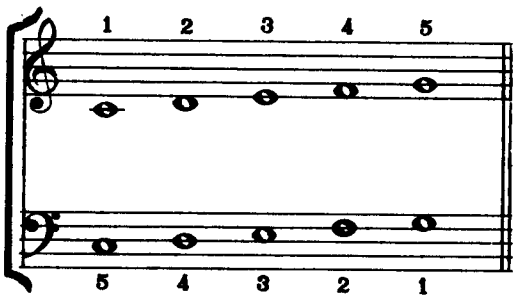



(b)

READING MATERIAL

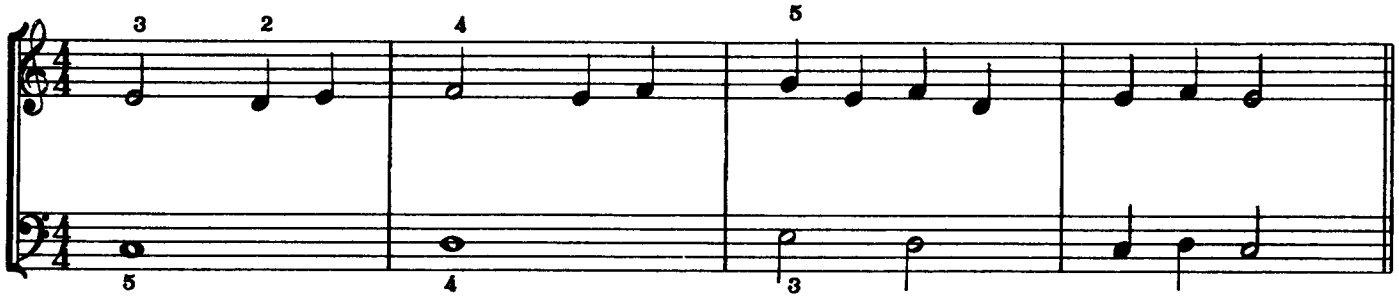
GROUP I

KEYBOARD AREA

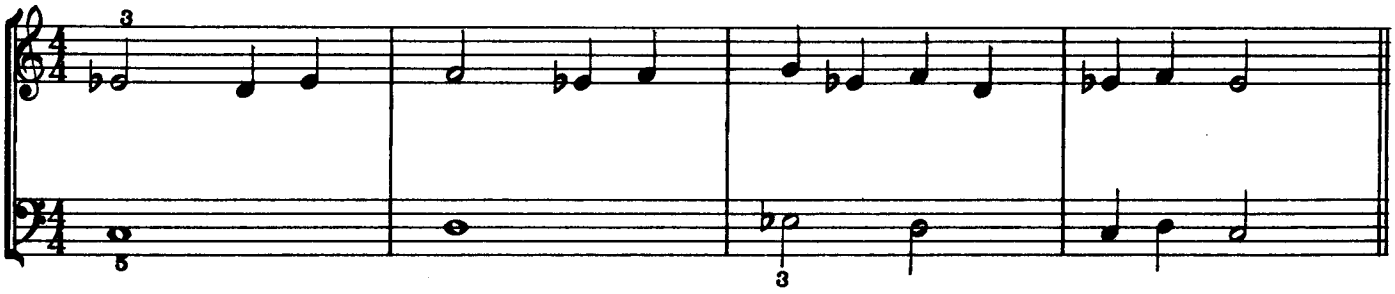


EX. 1 ♩ = 80 ♩ = 100

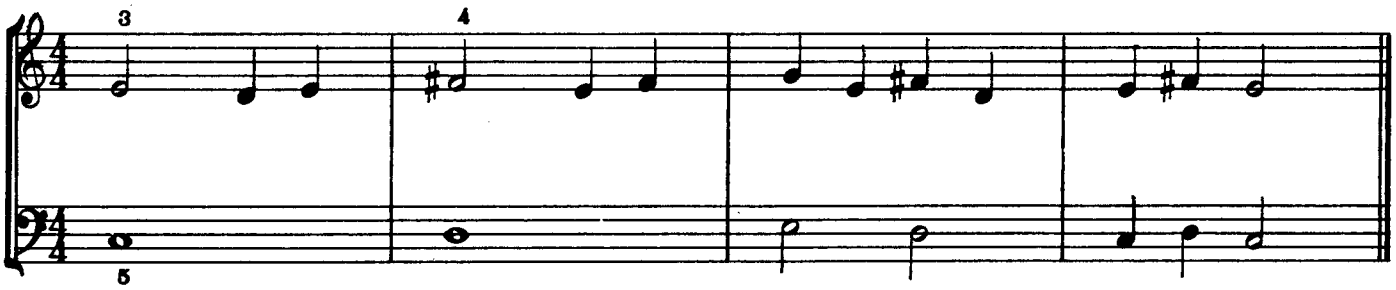
MODEL



(var. a)

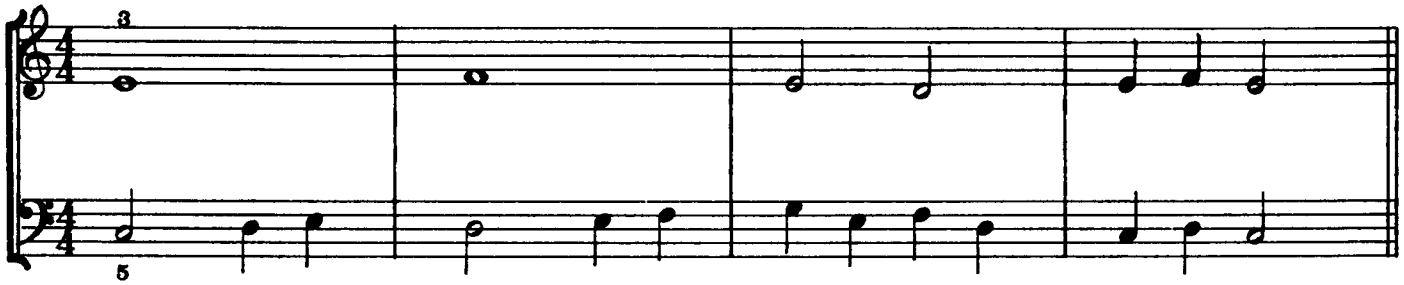


(var. b)

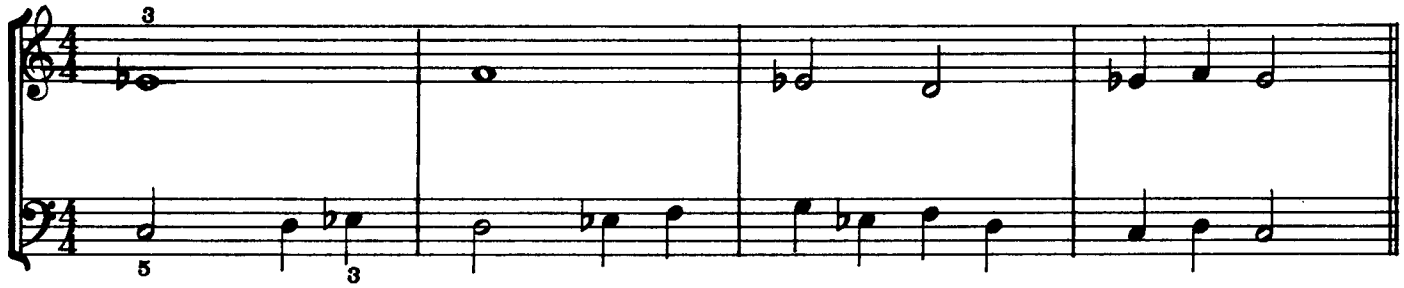


EX. 2 ♩ = 80 ♩ = 100

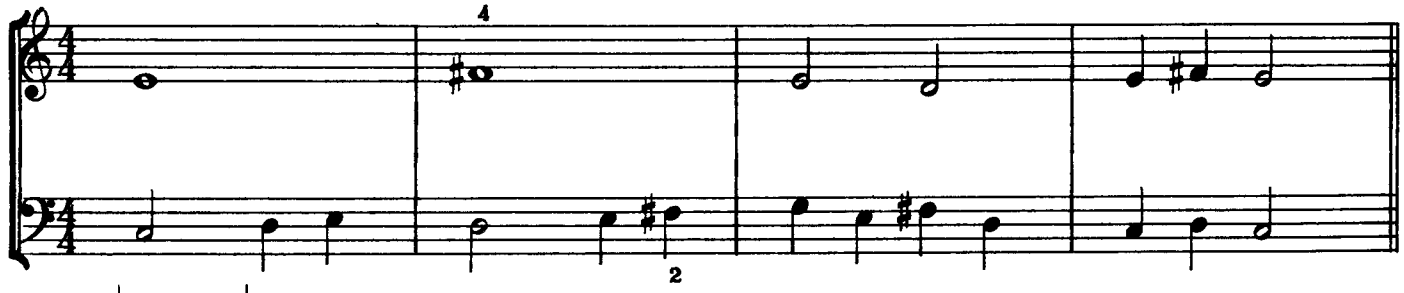
MODEL



(var. a)

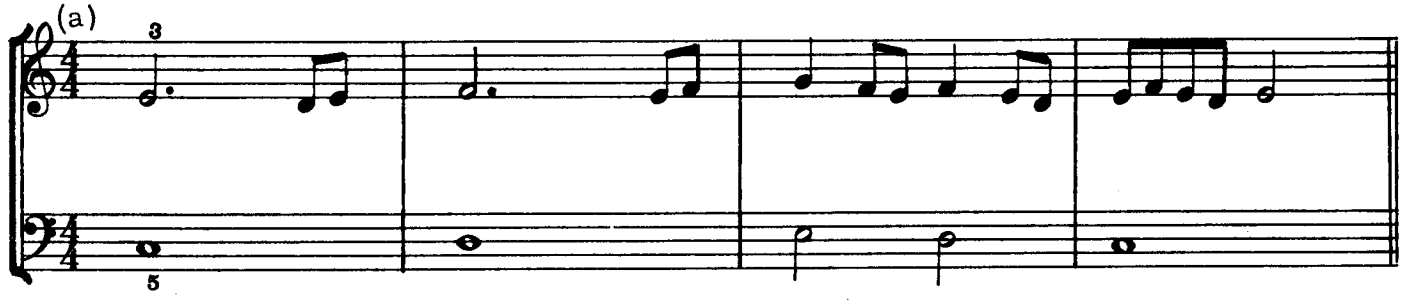


(var. b)

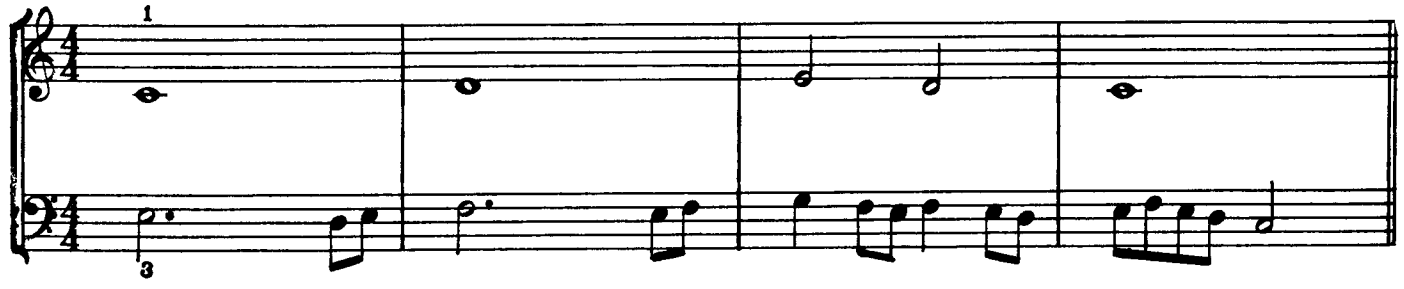


EX. 3 ♩ = 80 ♩ = 100

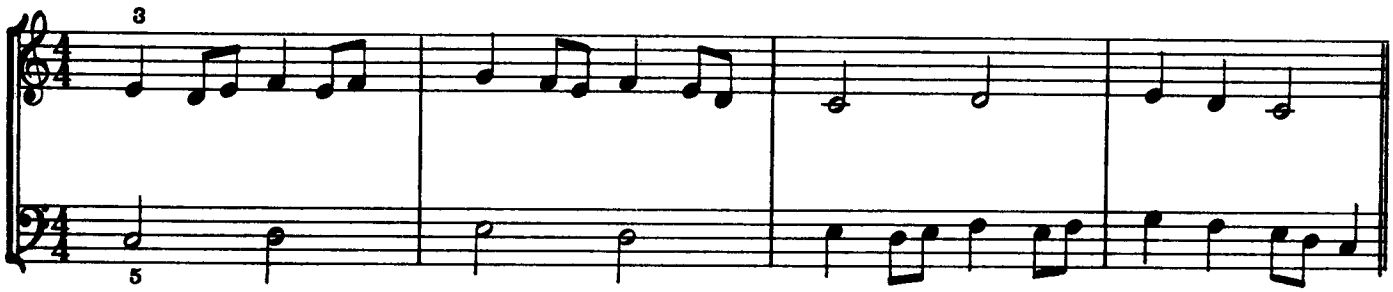
(a)



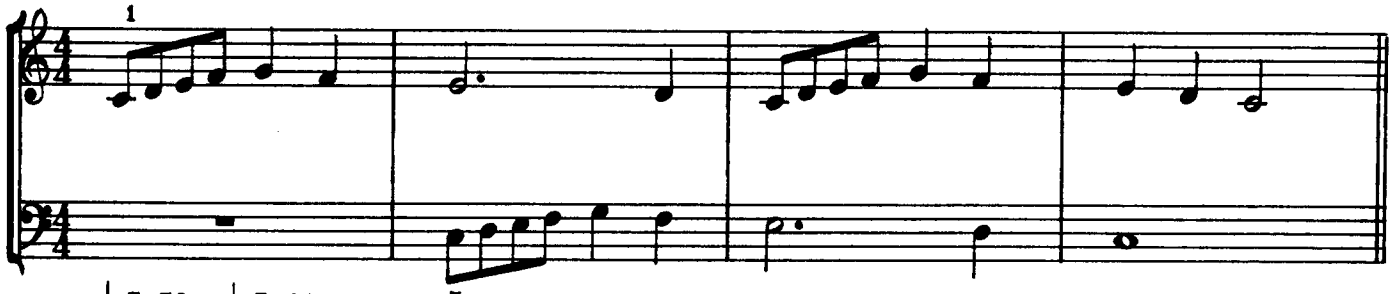
(b)



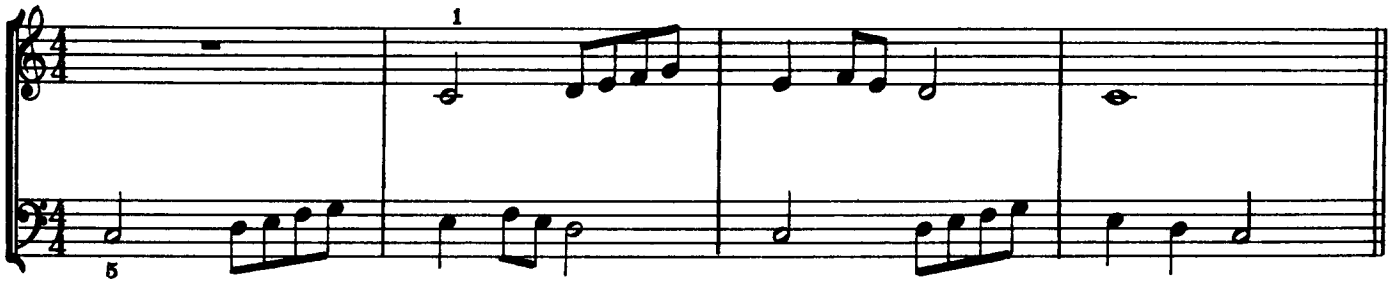
EX. 4 ♩ = 72 ♩ = 92



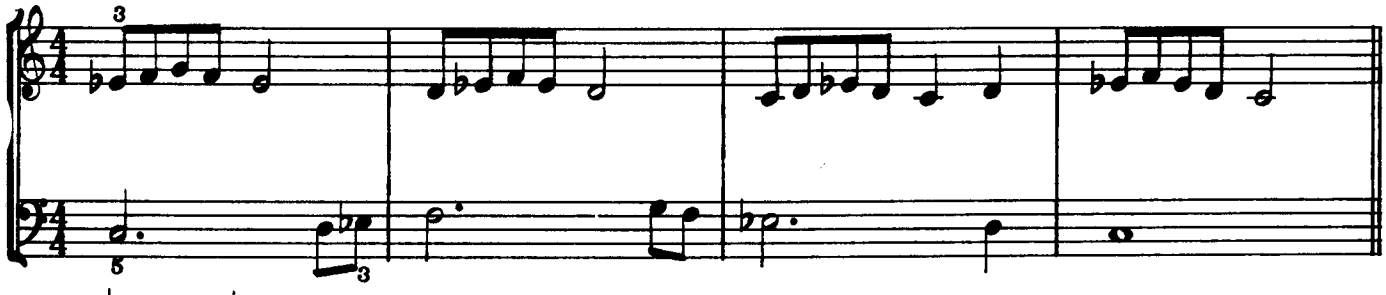
EX. 5 ♩ = 72 ♩ = 92



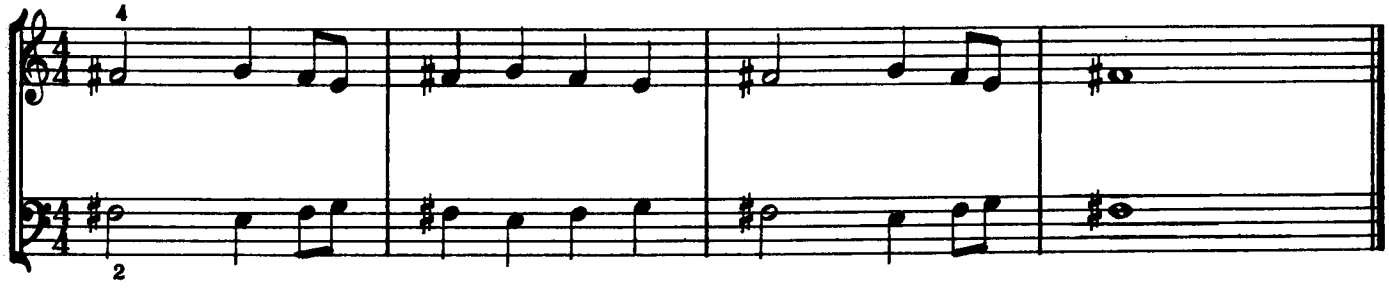
EX. 6 ♩ = 72 ♩ = 92



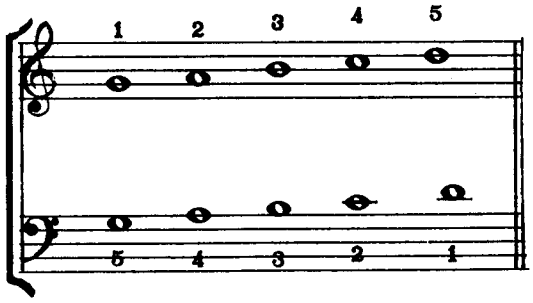
EX. 7 ♩ =72 ♩ =92



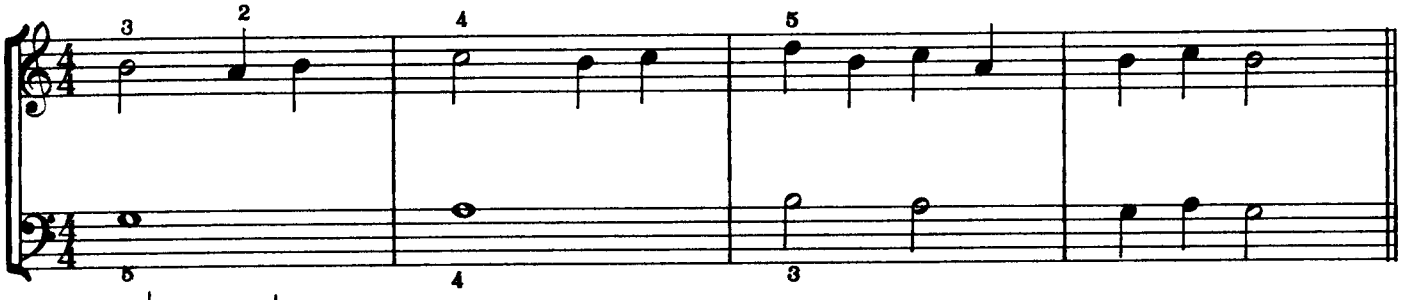
EX. 8 ♩ = 80 ♩ = 100



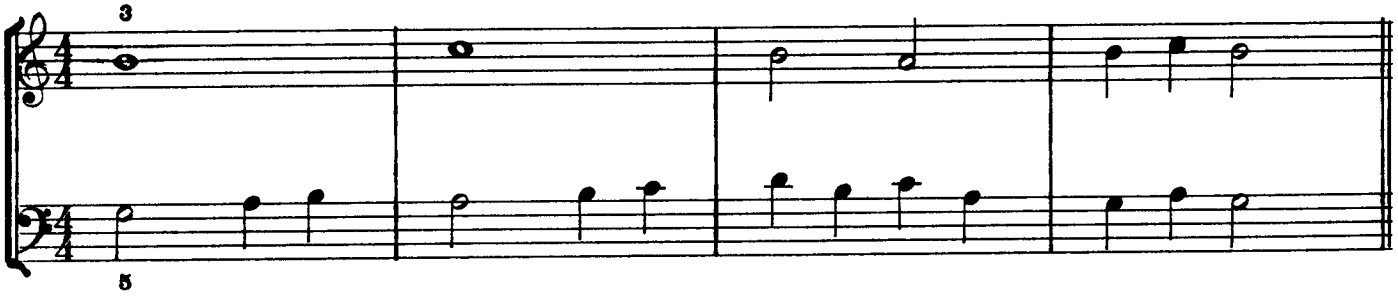
KEYBOARD AREA



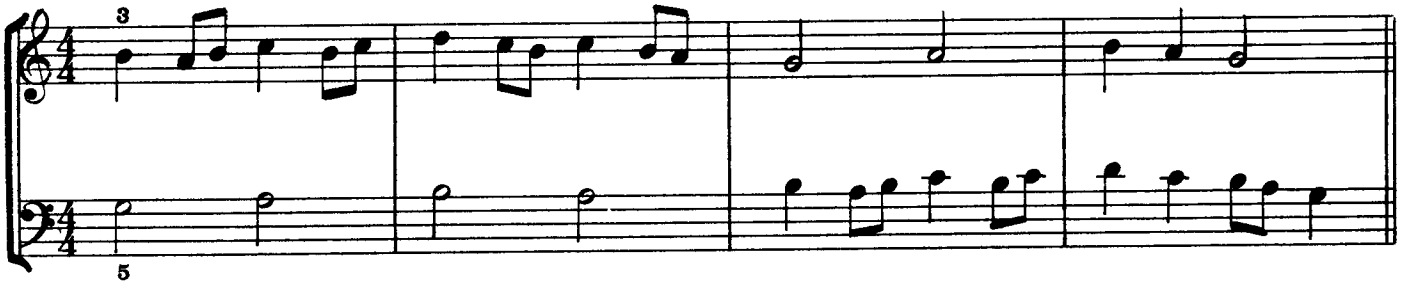
EX. 9 ♩ = 80 ♩ = 100



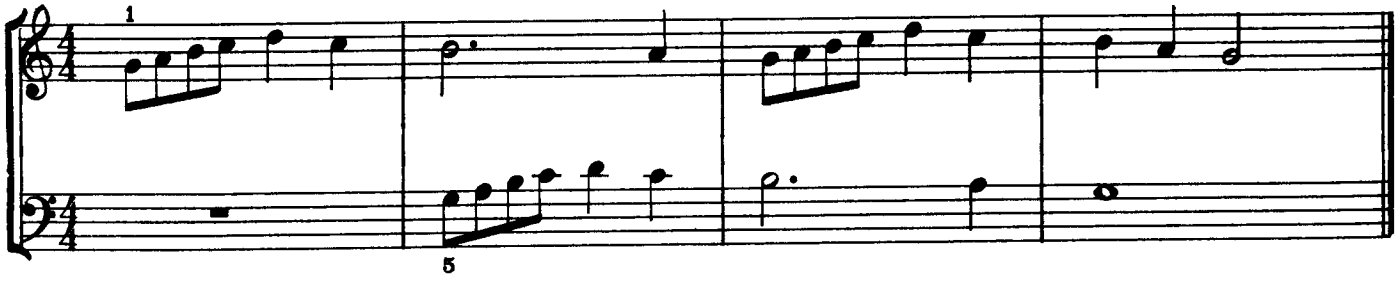
EX. 10 ♩ = 80 ♩ = 100



EX. 11 ♩ = 72 ♩ = 92

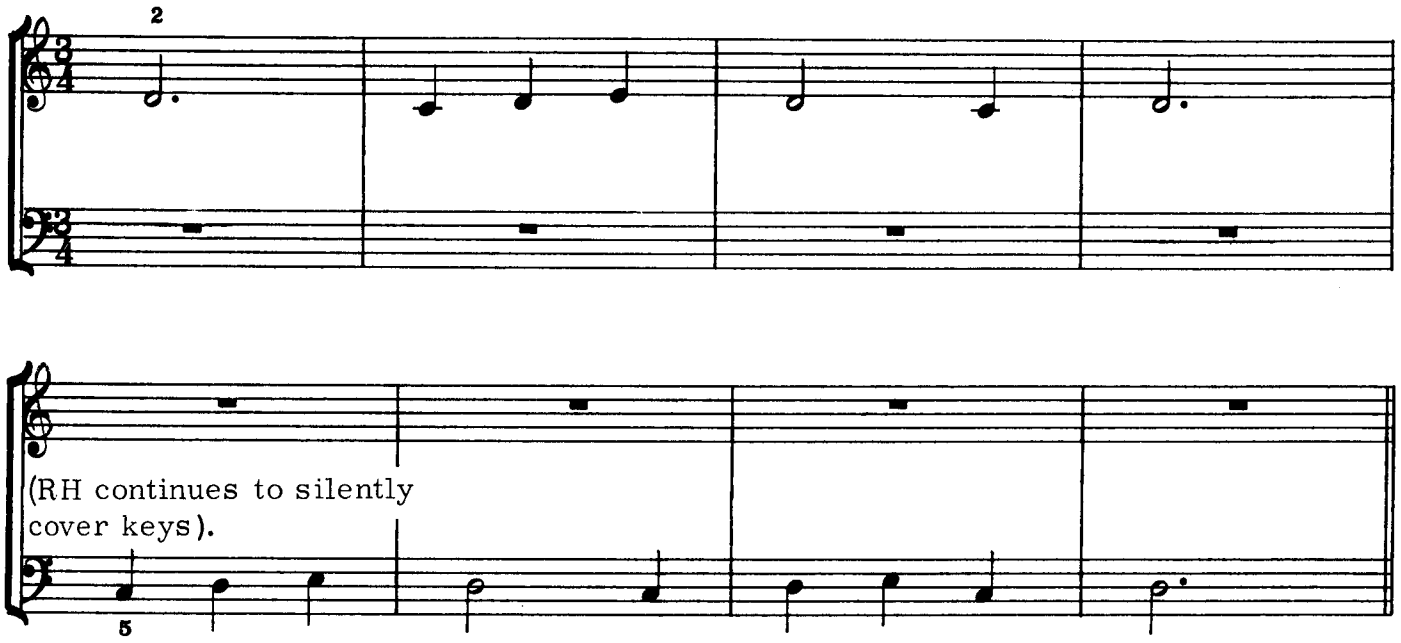


EX. 12 ♩ = 72 ♩ = 92

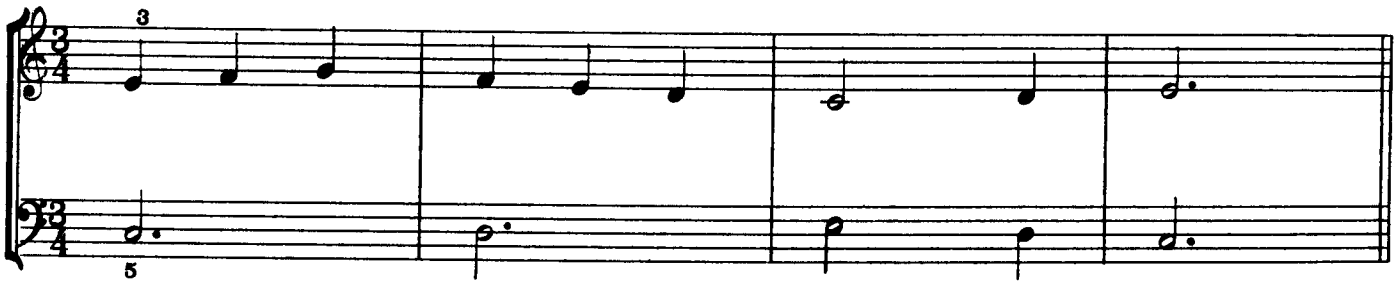


GROUP II

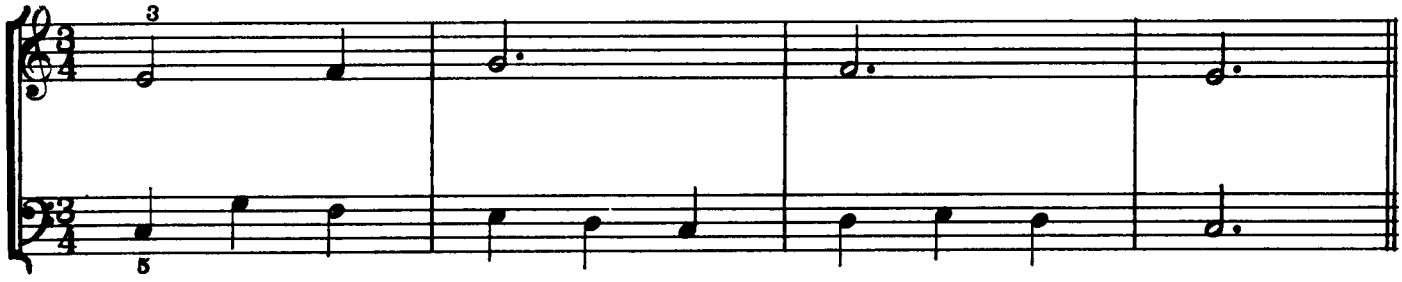
EX. 1 ♩ = 112



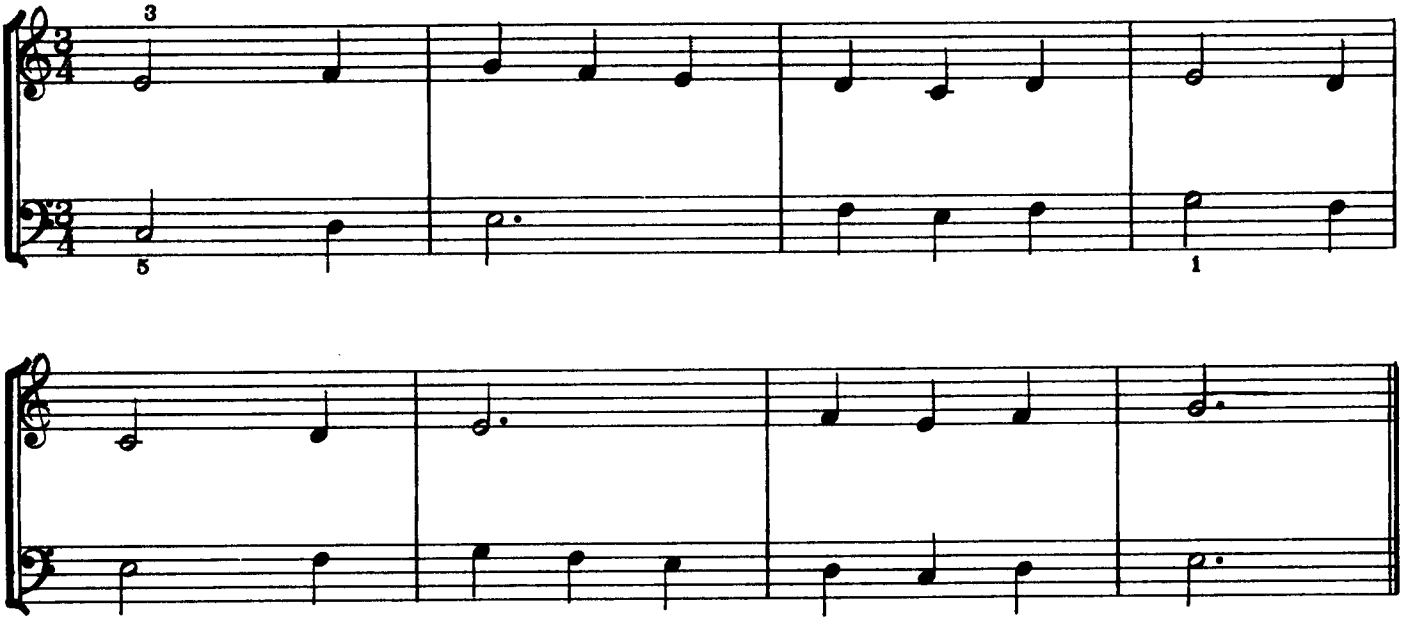
EX. 2 ♩ = 100



EX. 3 ♩ = 92



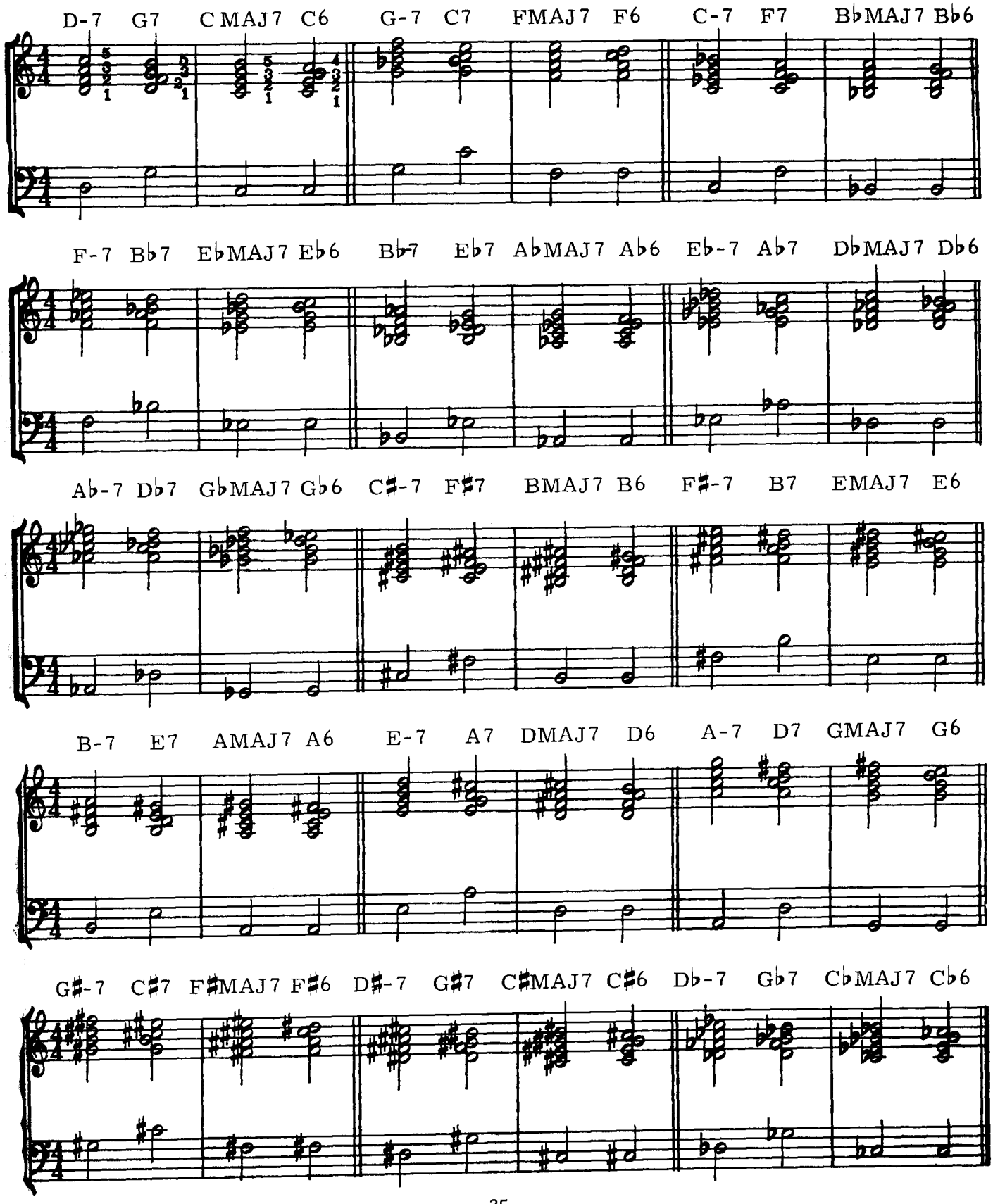
EX. 4 ♩ = 92



MODERN CHORD STUDIES

IIm7 V7 IMaj7 I6 PROGRESSION (Arrow indicates dominant function)

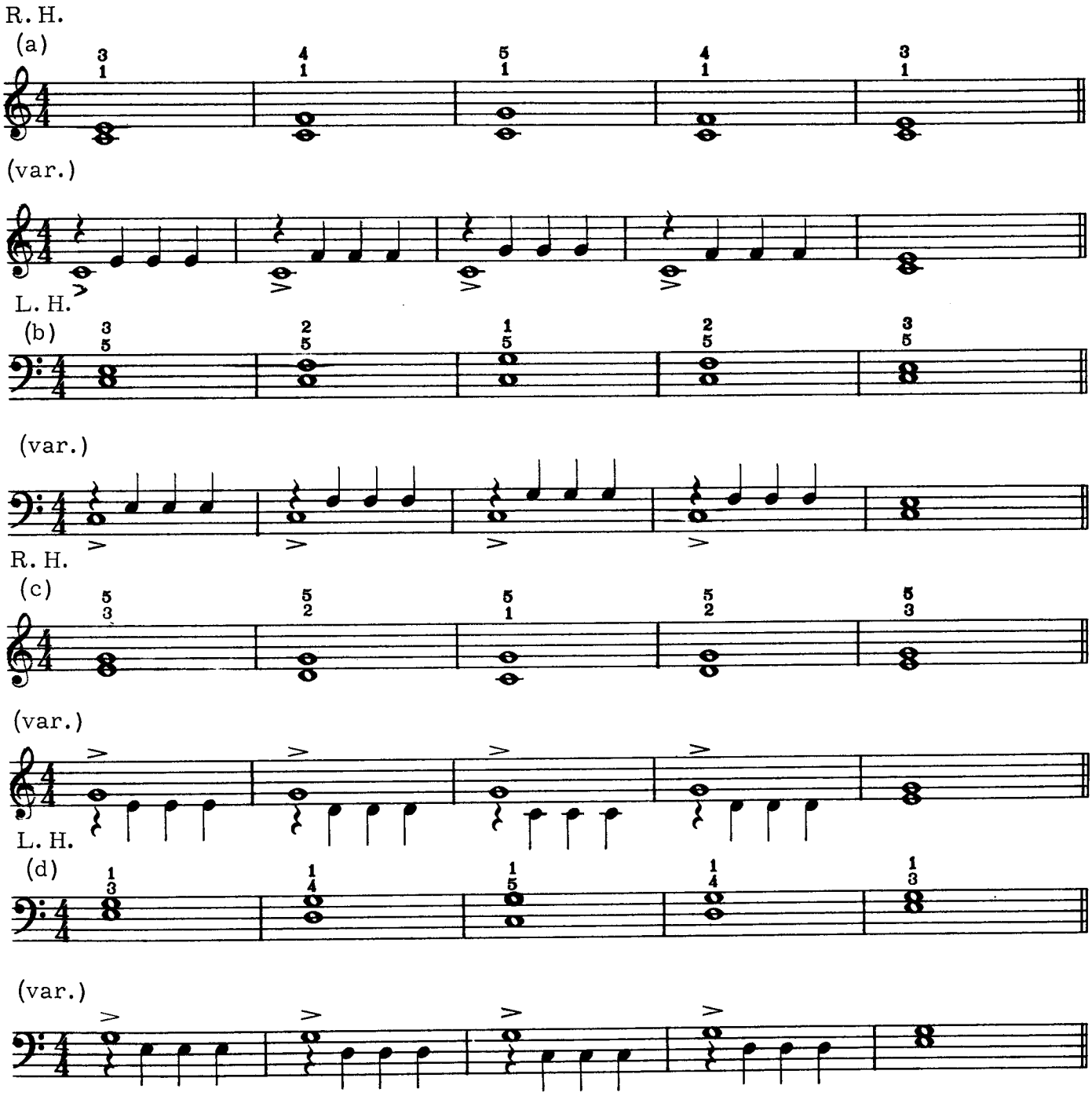
♩= 60 (Minimum tempo to be mastered)



LESSON IV

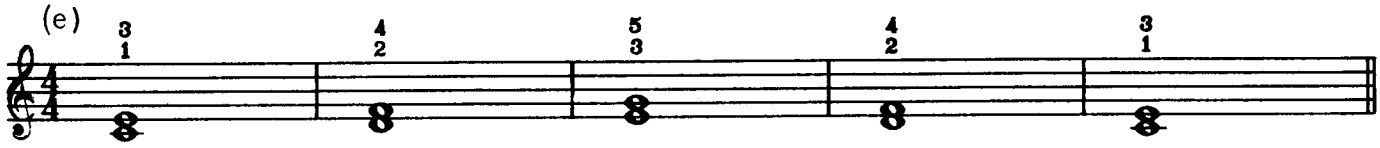
TECHNICAL STUDIES

EX. 1 ♩ = 50 ♩ = 72

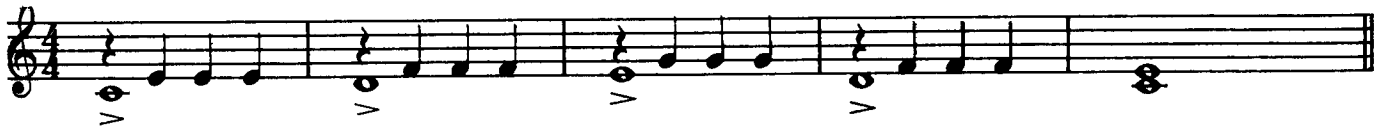


R. H.

(e)

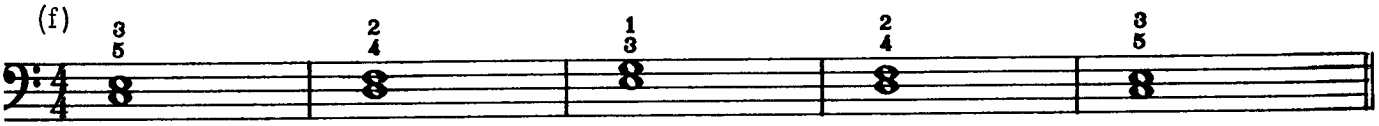


(var.)

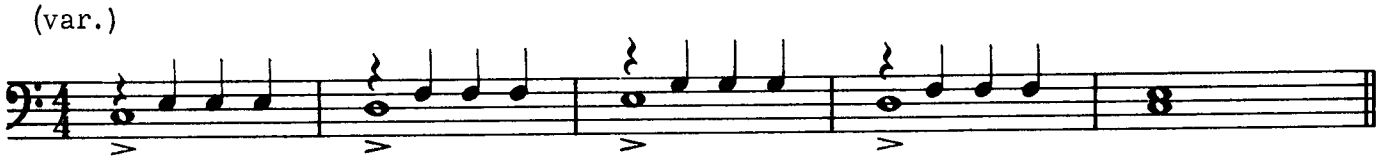


L. H.

(f)

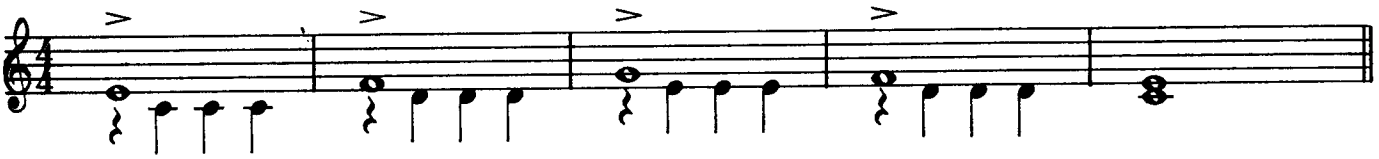


(var.)



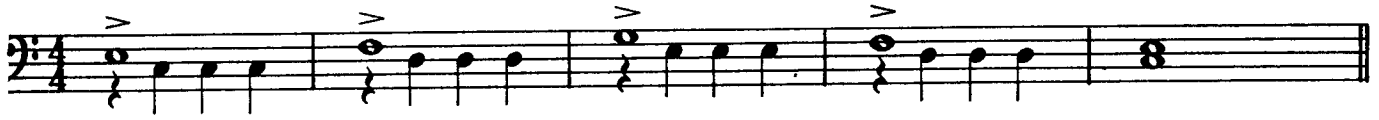
R. H.

(g)



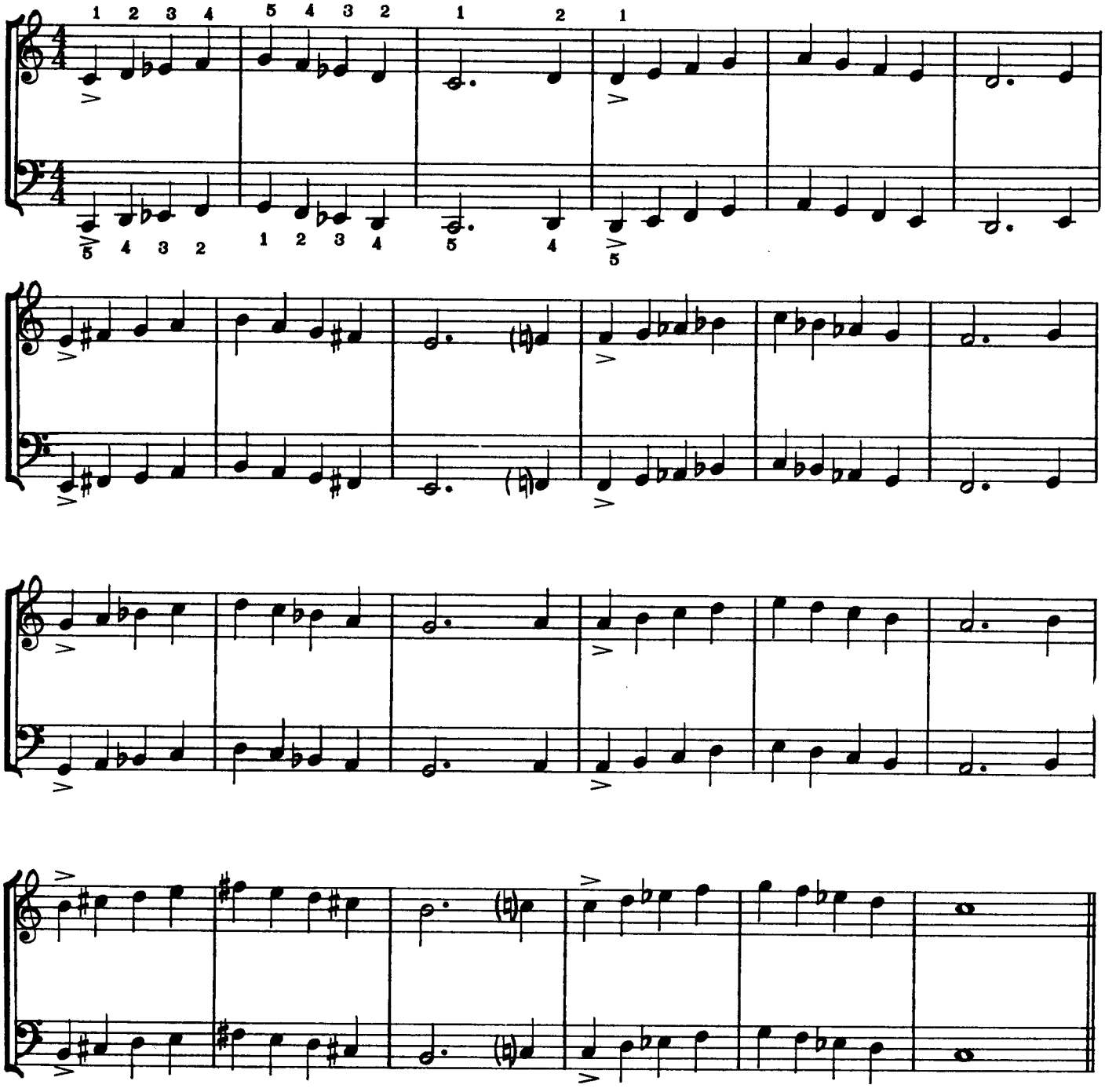
L. H.

(h)

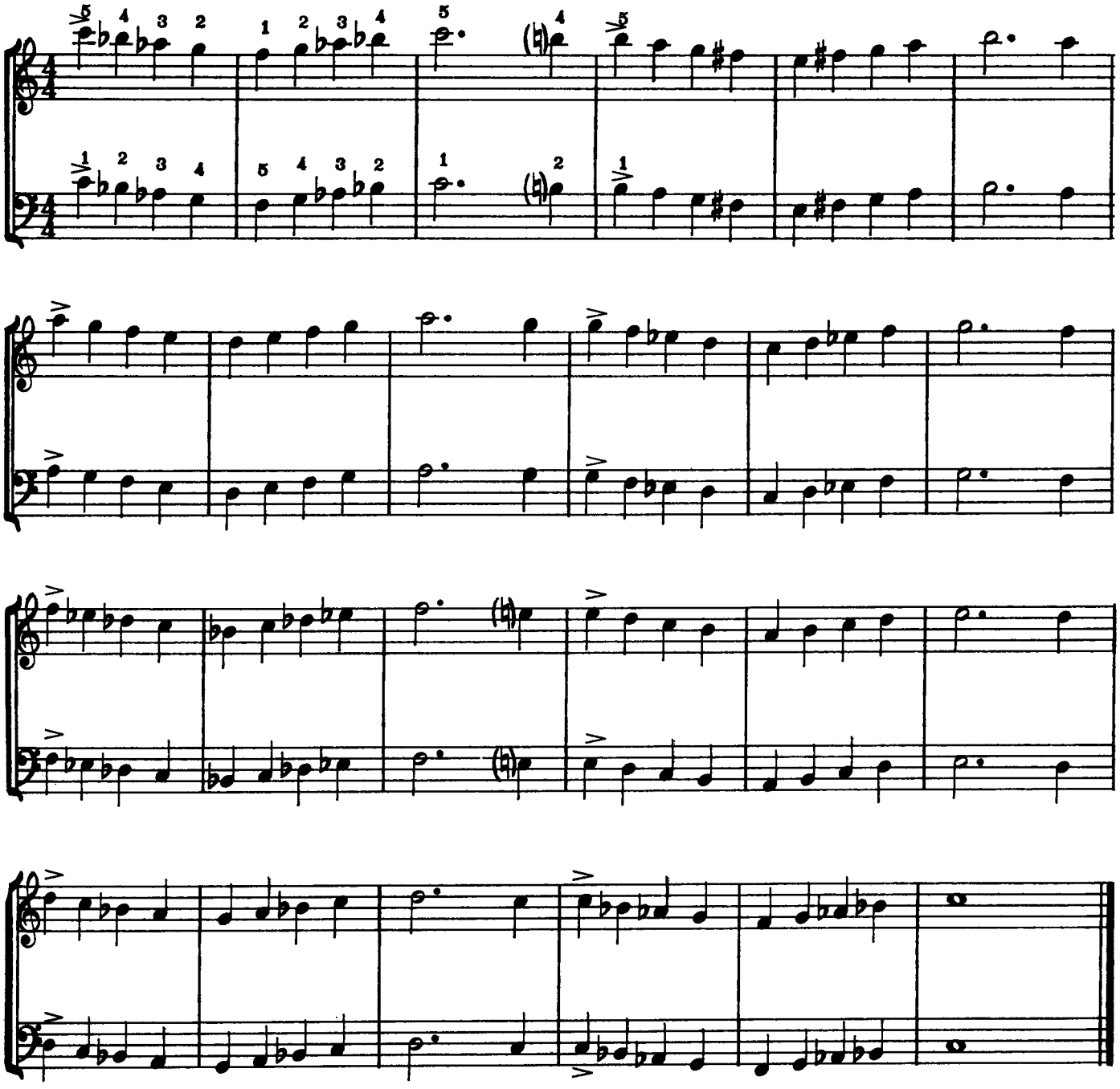


EX. 2 ♩ = 80 ♩ = 100 ♩ = 120 ♩ = 132

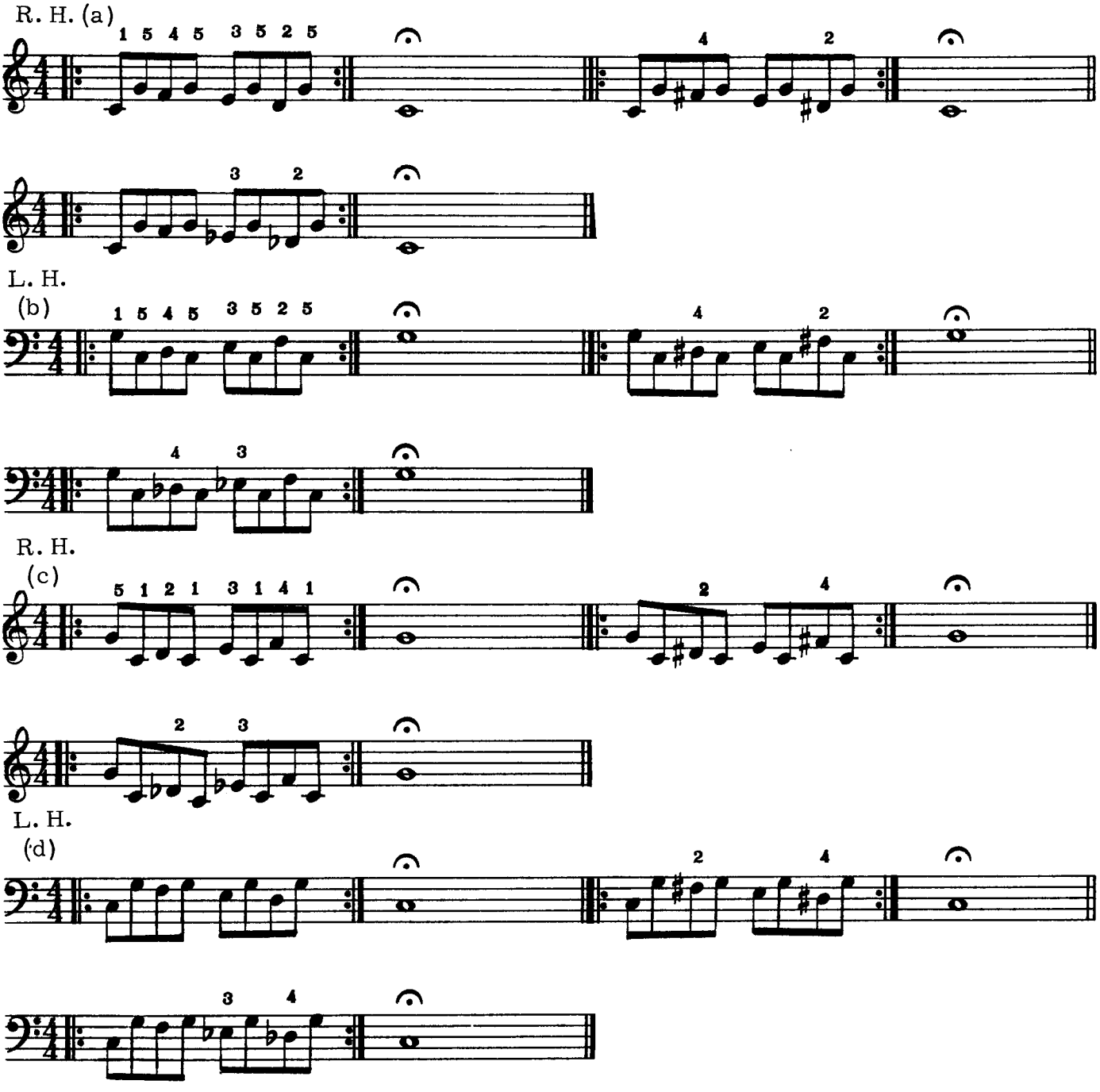
(a)



(b)



EX. 3 ♩ = 72 ♩ = 92 ♩ = 104



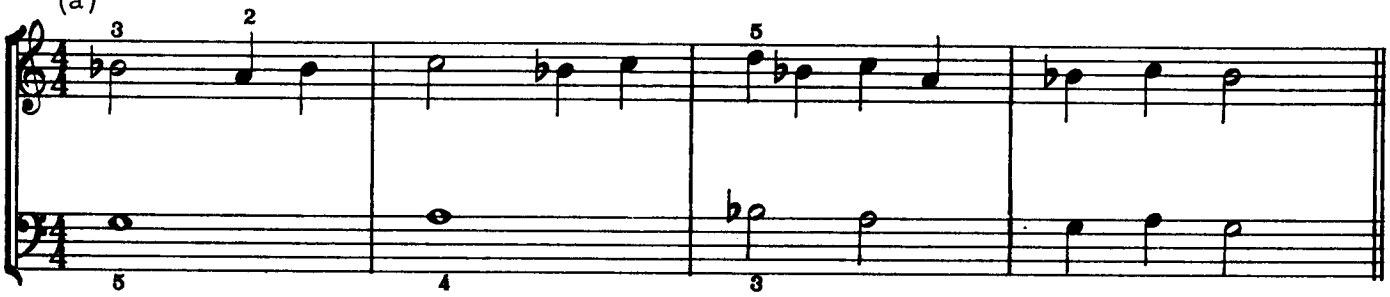
NOTE: Play each measure at least 8 times.

READING MATERIAL

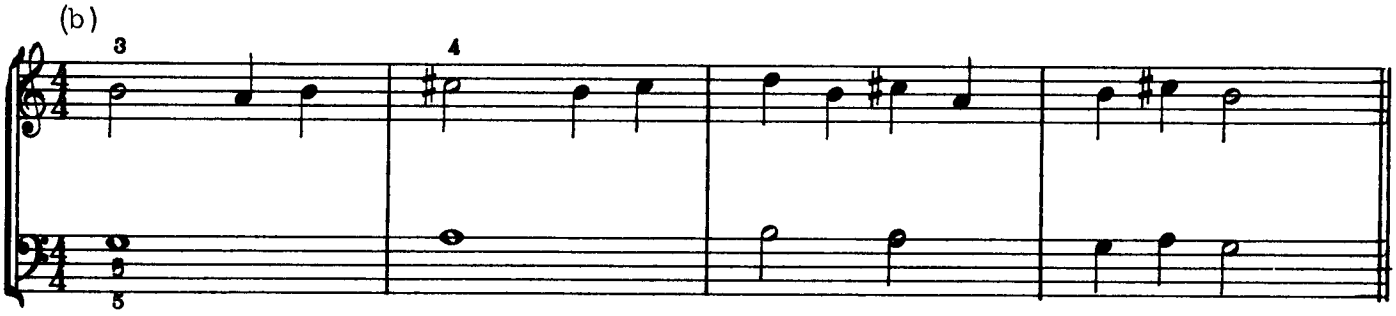
GROUP I

EX. 1 ♩ = 80 ♩ = 100

(a)

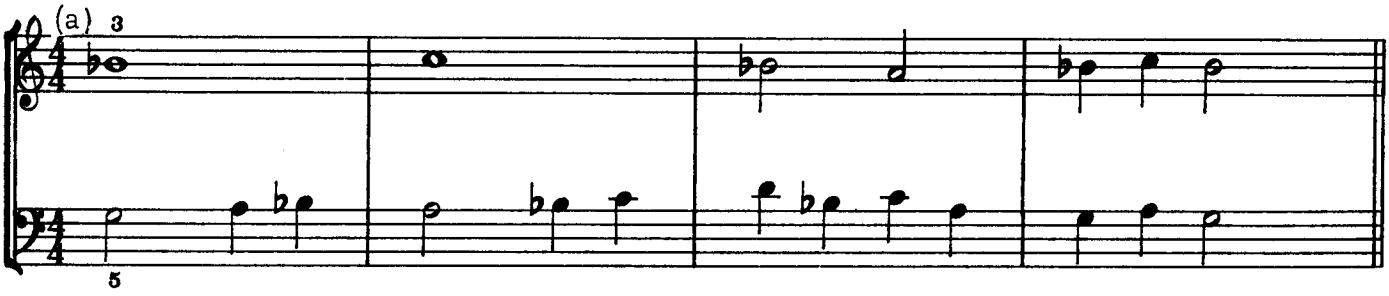


(b)

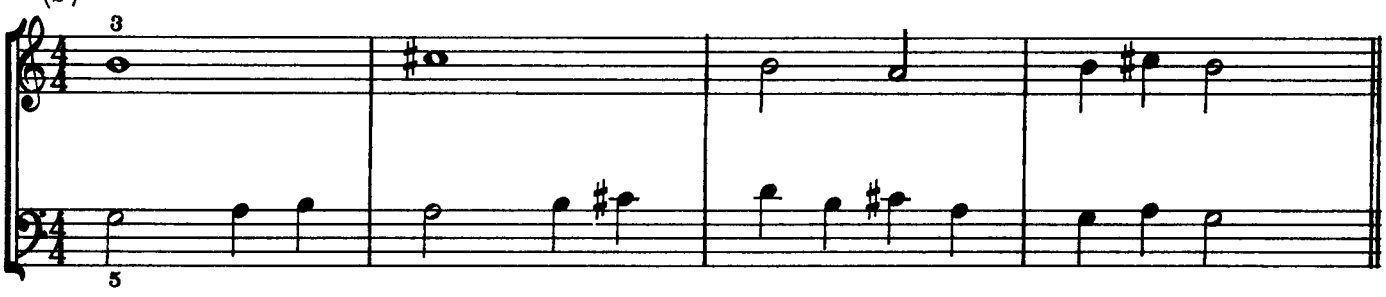


EX. 2 ♩ = 80 ♩ = 100

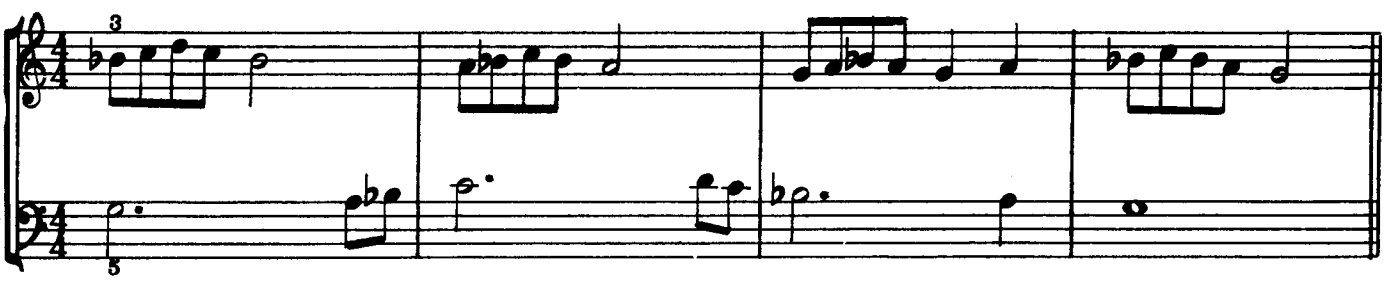
(a)



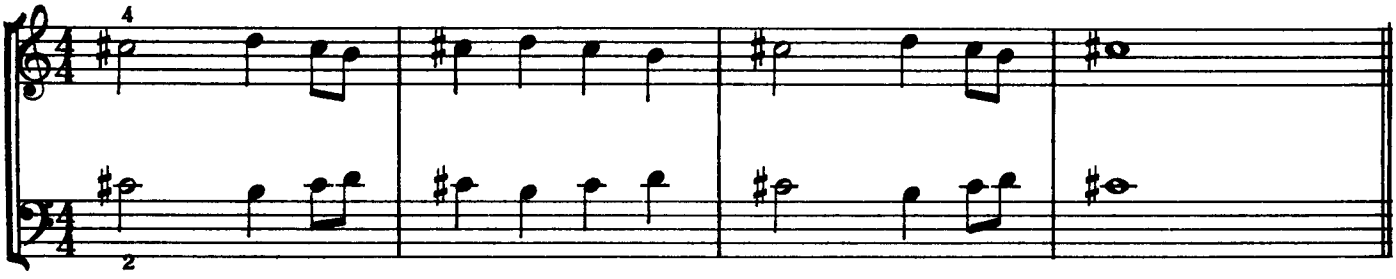
(b)



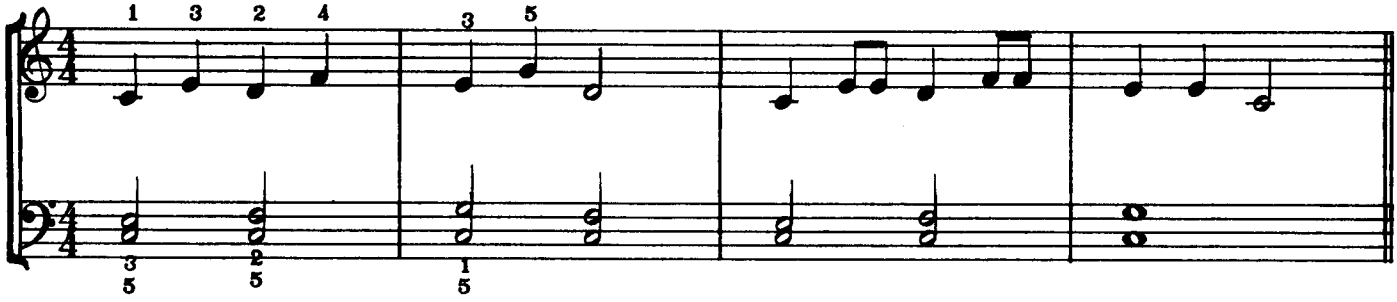
EX. 3 ♩ = 72 ♩ = 92



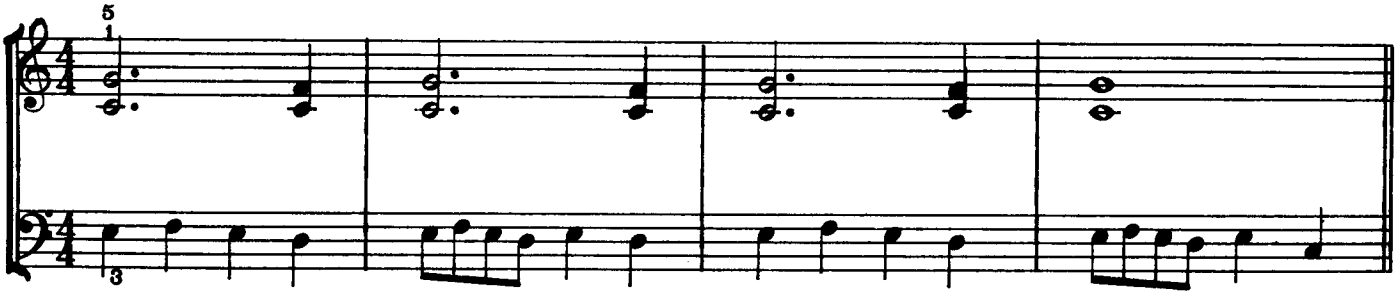
EX. 4 ♩ = 80 ♩ = 100



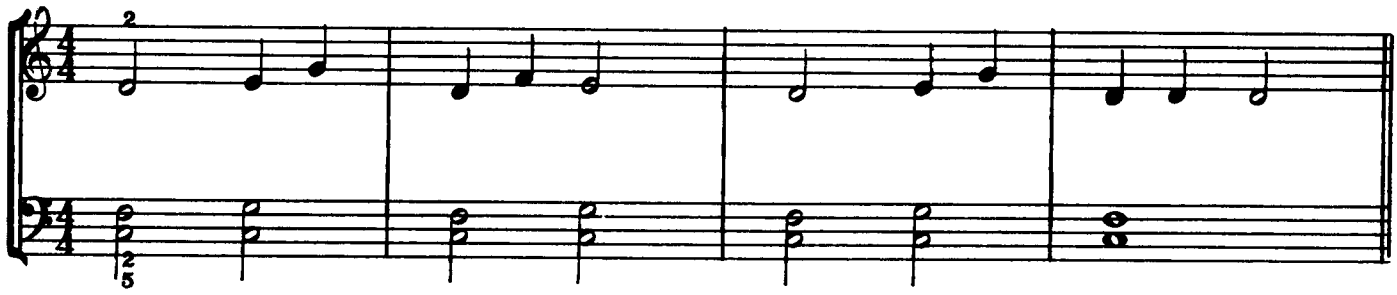
EX. 5 ♩ = 60 ♩ = 72 ♩ = 84 ♩ = 96



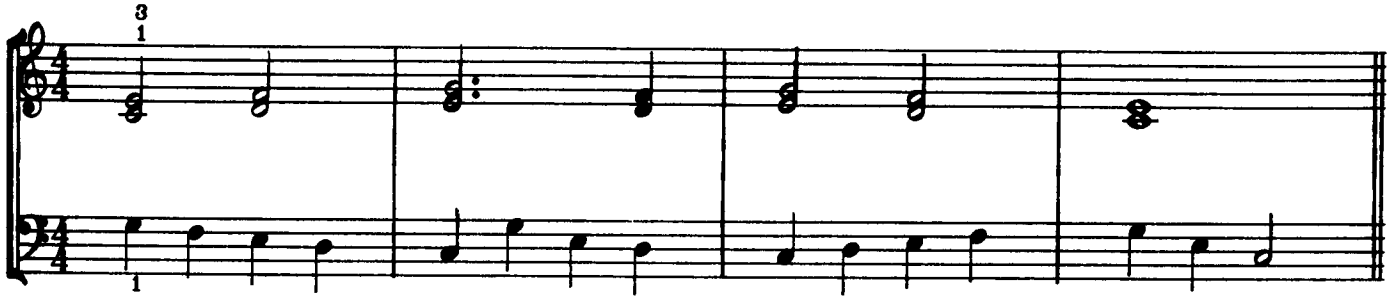
EX. 6 ♩ = 60 ♩ = 72 ♩ = 84 ♩ = 96



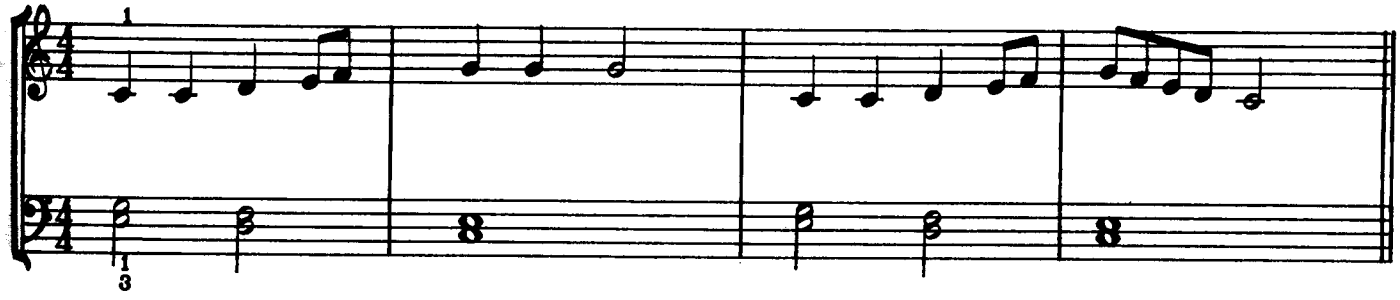
EX. 7 ♩ = 84 ♩ = 96



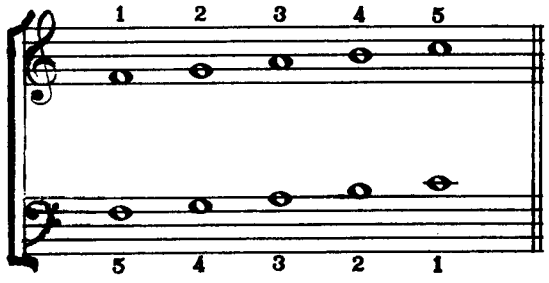
EX. 8 . ♩ = 84 ♩ = 96



EX. 9 𝅗𝅥 = 84 ♩ = 96

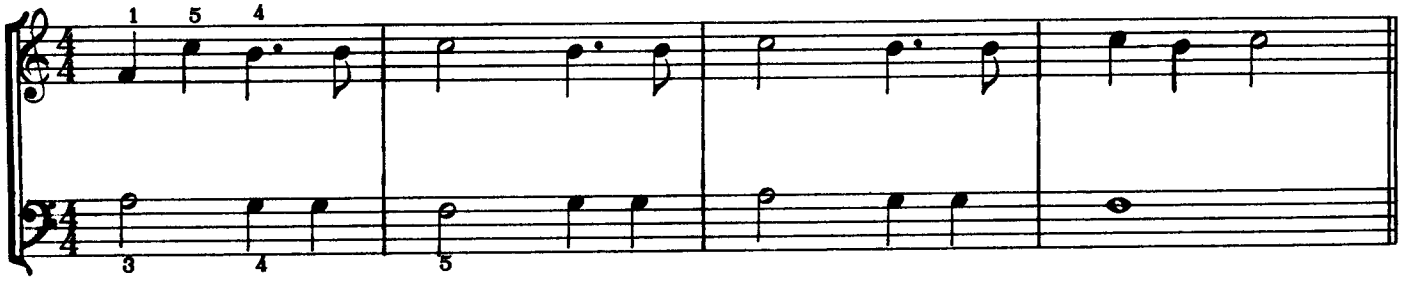


KEYBOARD AREA

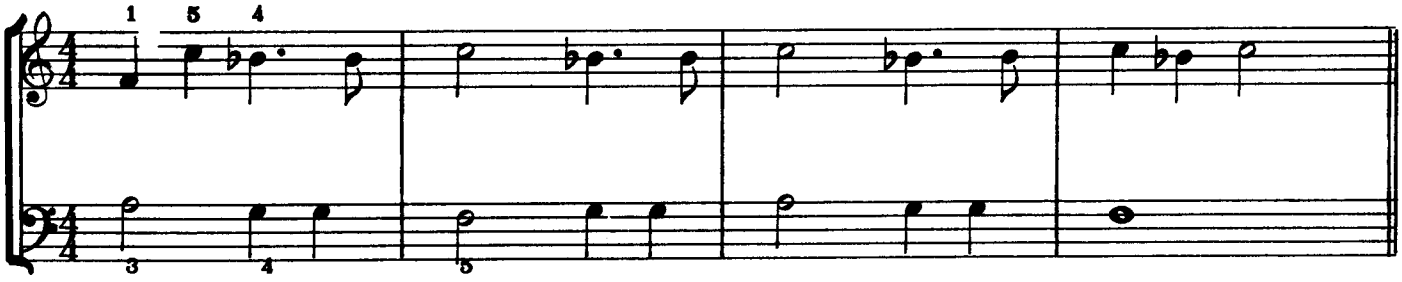


EX. 10 ♩ = 84 ♩ = 96

MODEL

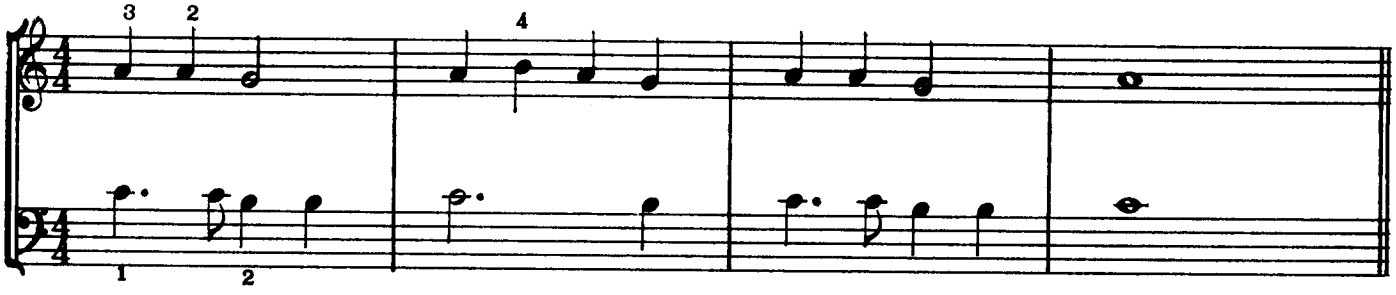


(var.)

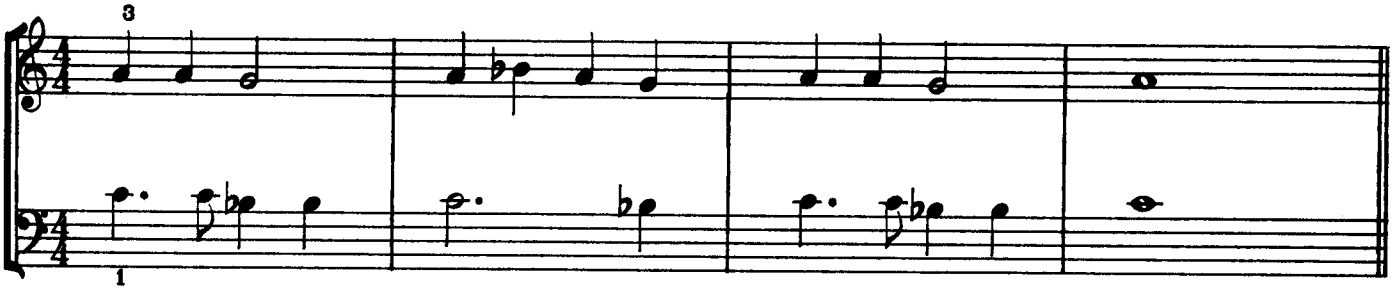


EX. 11 ♩ = 84 ♩ = 96

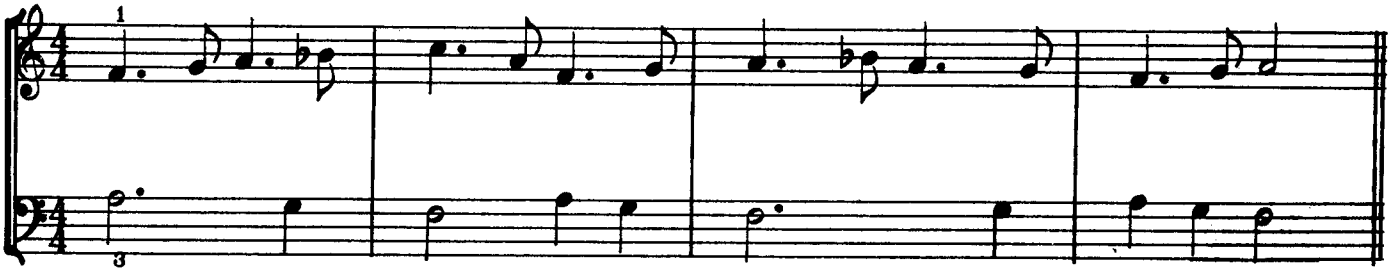
MODEL



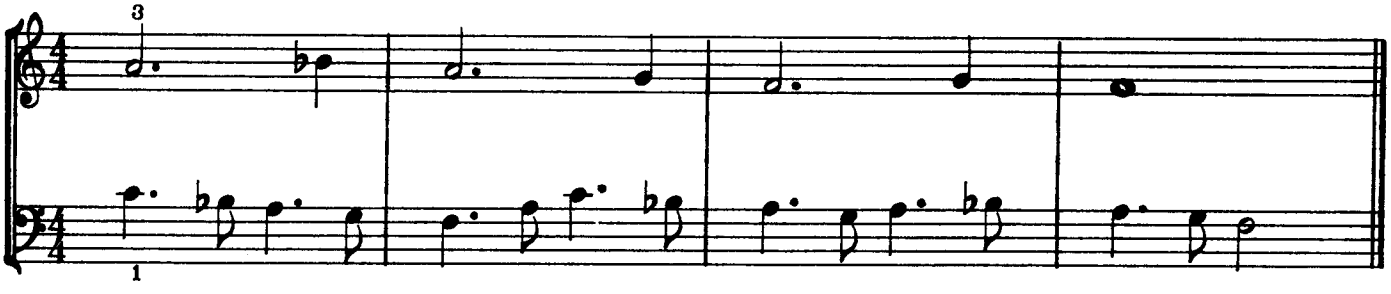
(var.)



EX. 12 ♩ = 74 ♩ = 84 ♩ = 96

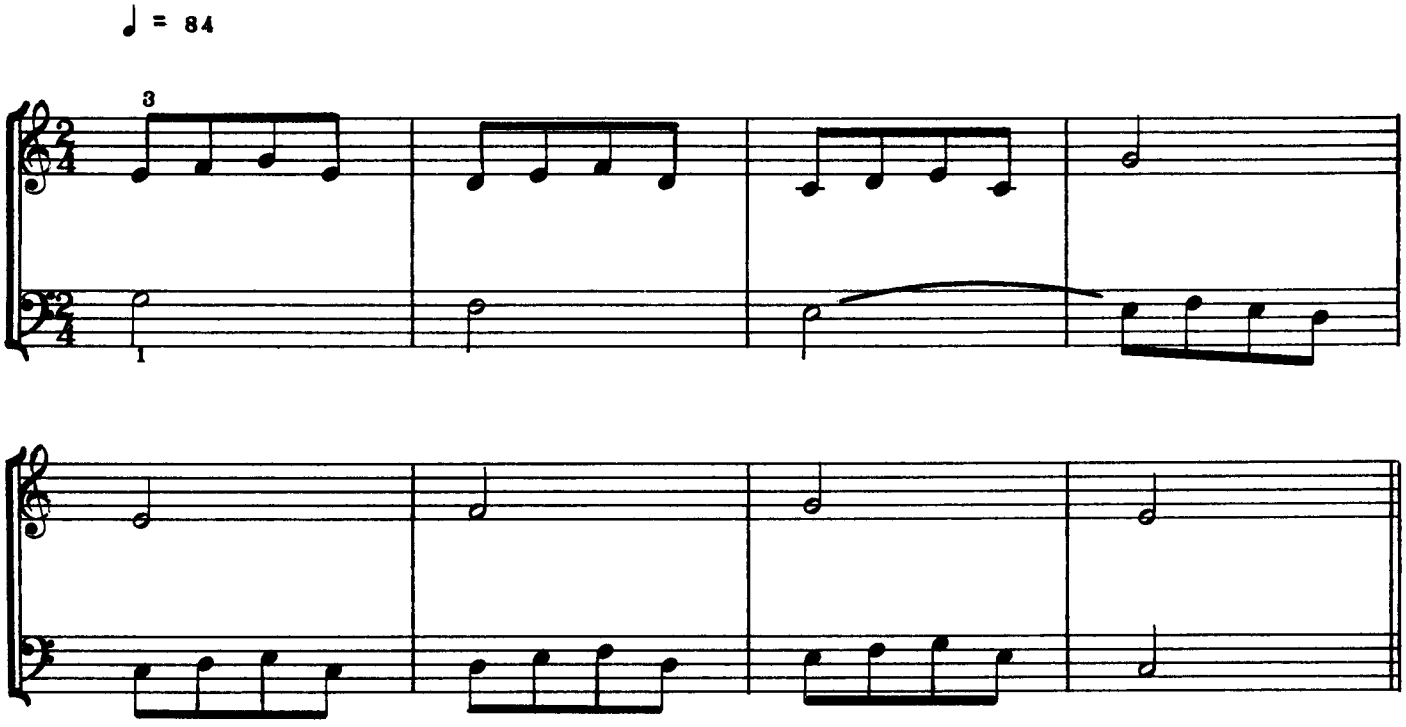


EX. 13 ♩ = 72 ♩ = 84 ♩ = 96

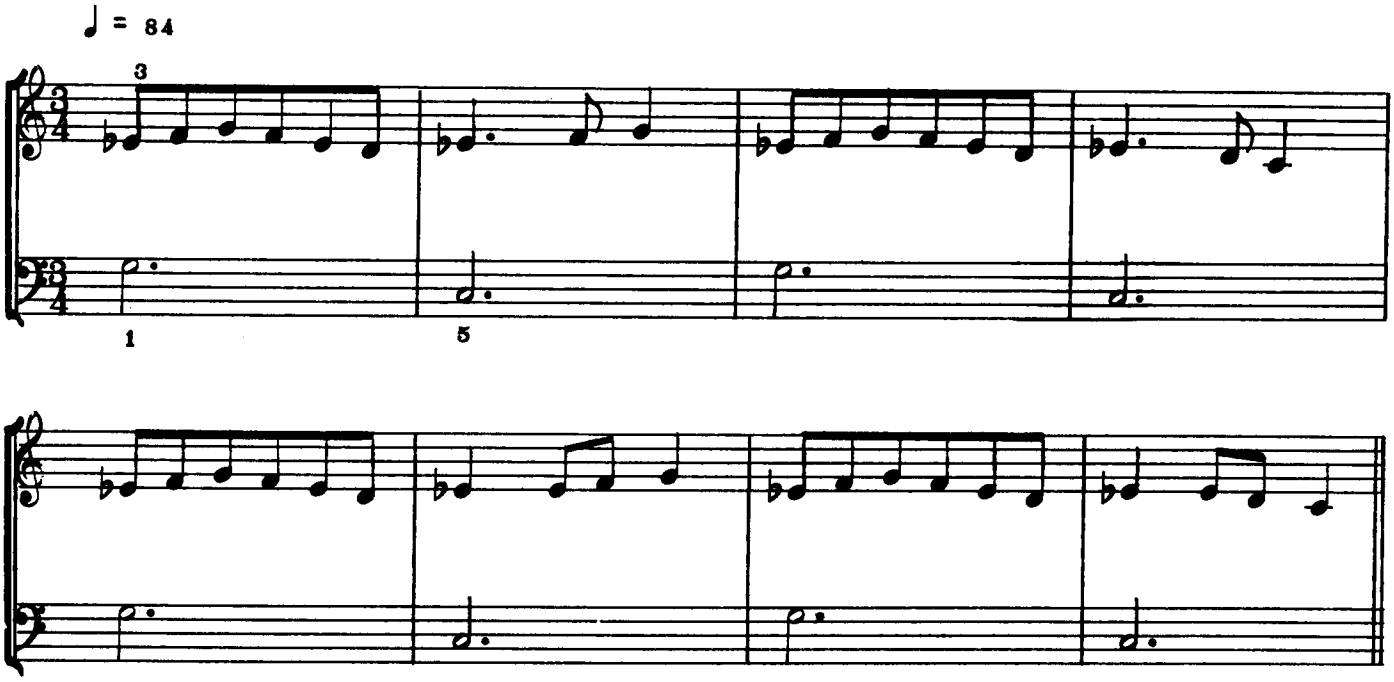


GROUP II

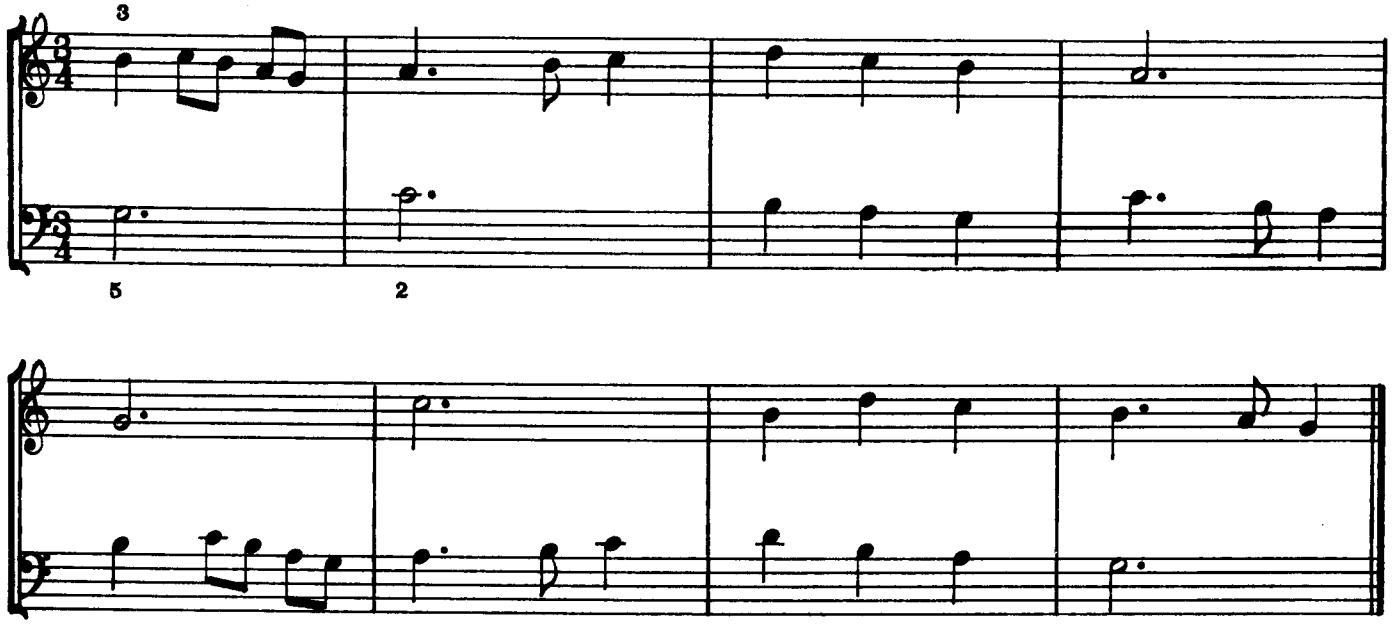
EX. 1



EX. 2



EX. 3 ♩ = 92



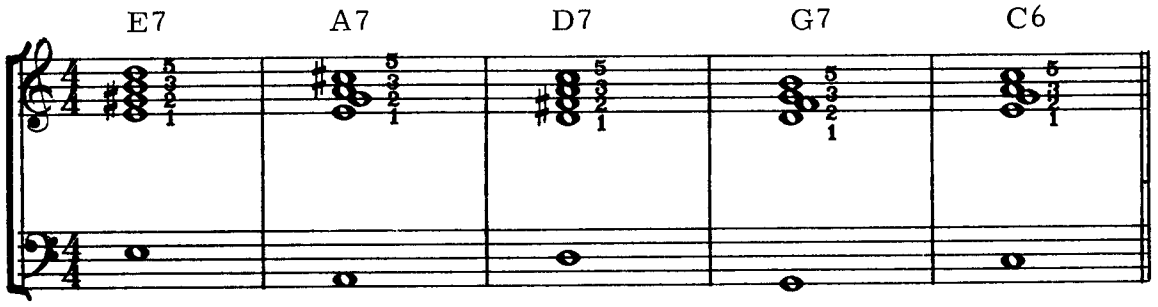
MODERN CHORD STUDIES

PROGRESSION

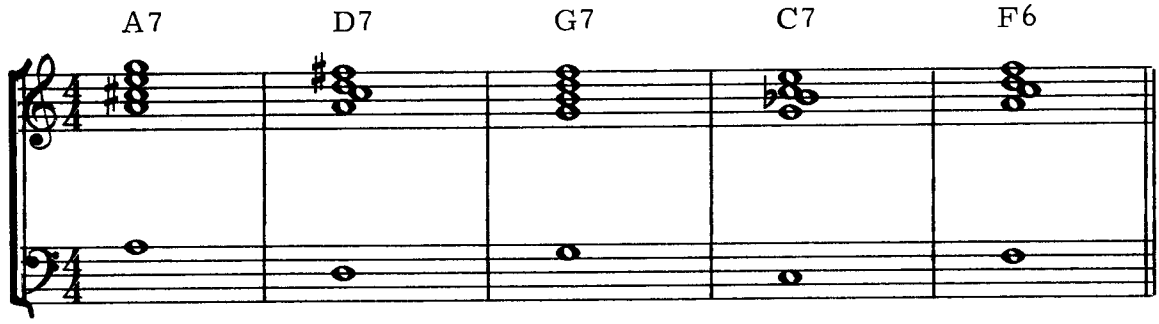
In the first three examples (C, F, and G major) the complete harmonization has been included. In the remaining exercises you must fill in the other three chord tones. Try to do this at the keyboard. If necessary write in the remaining chord tones. (This procedure will be used throughout the Book).

♩ = 60 (Minimum tempo to be mastered)

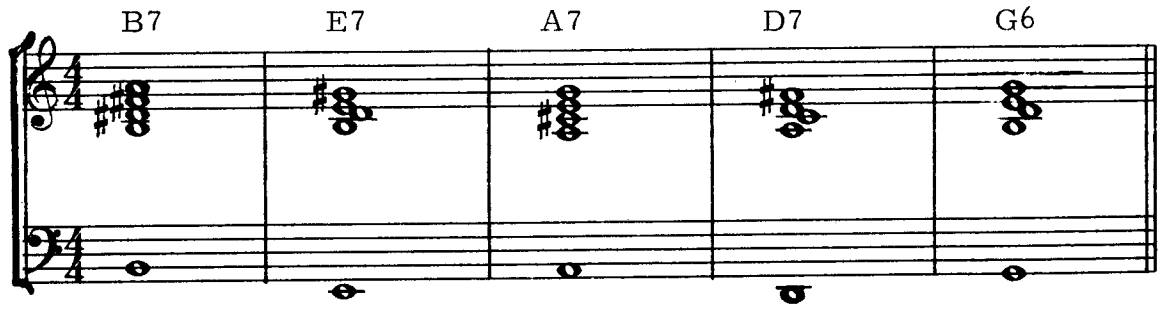
C MAJOR



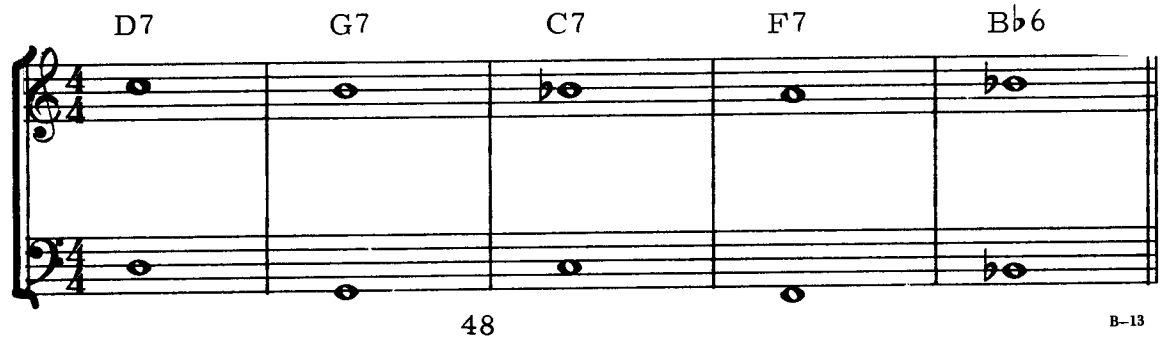
F MAJOR

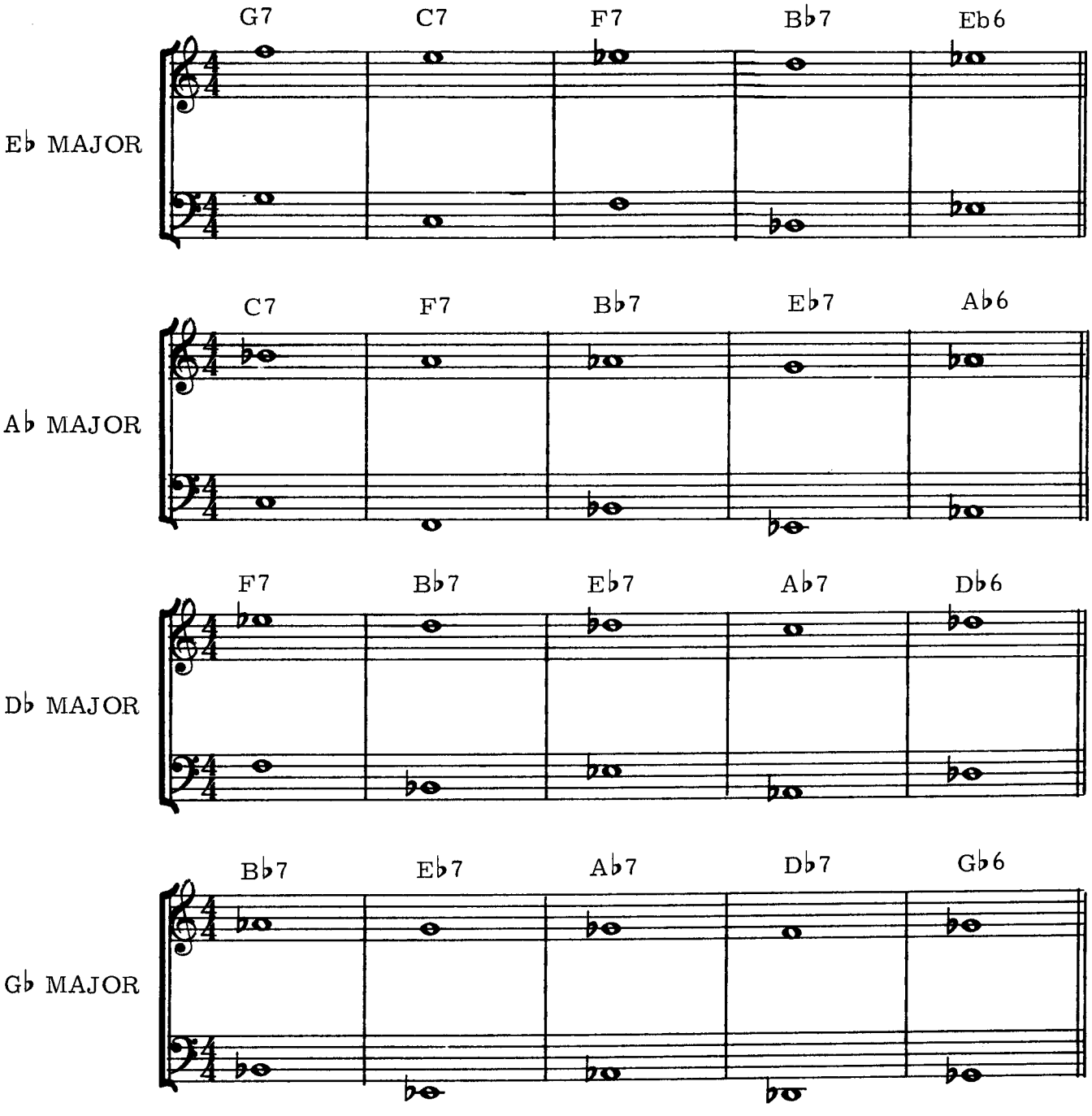


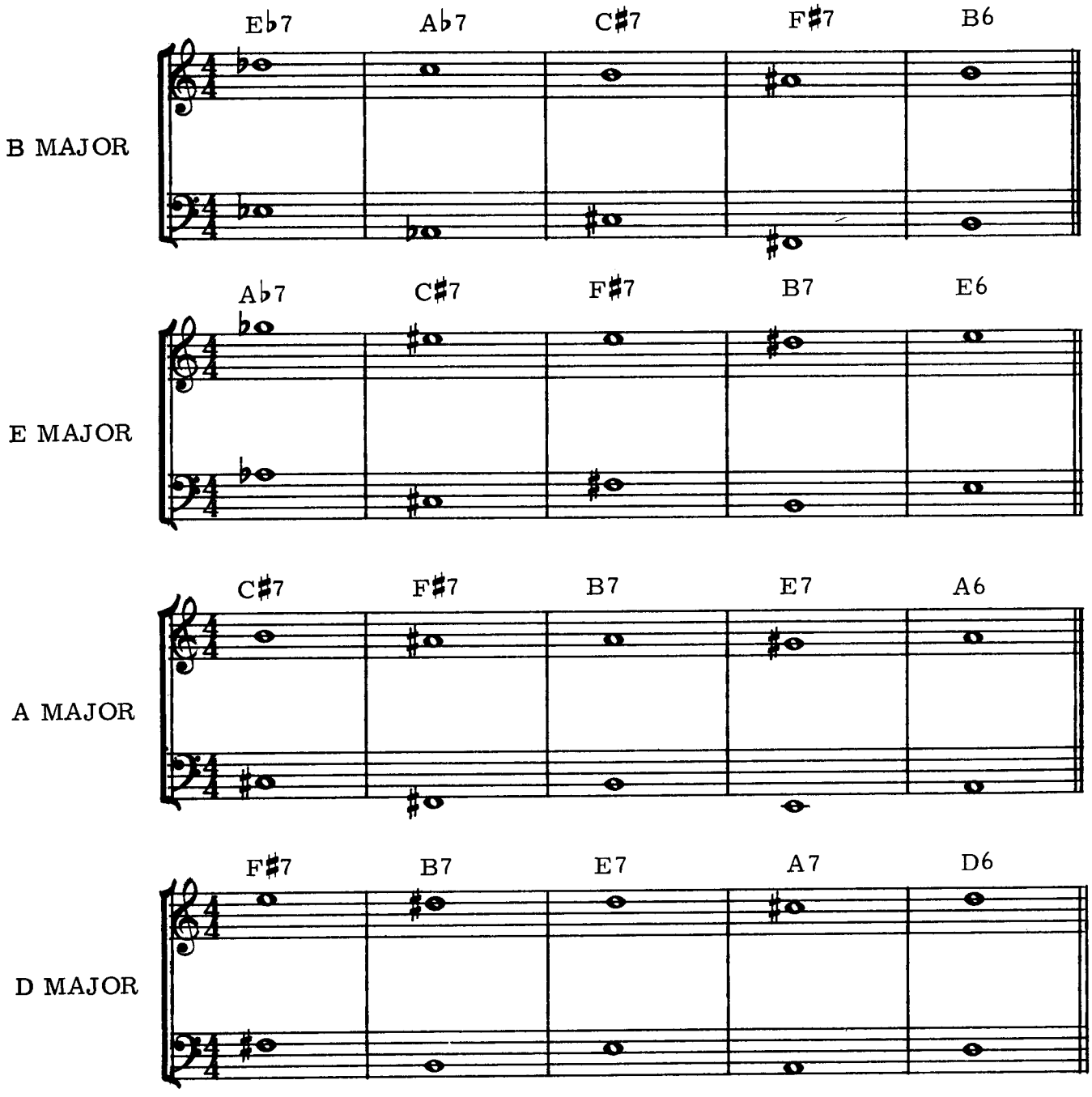
G MAJOR



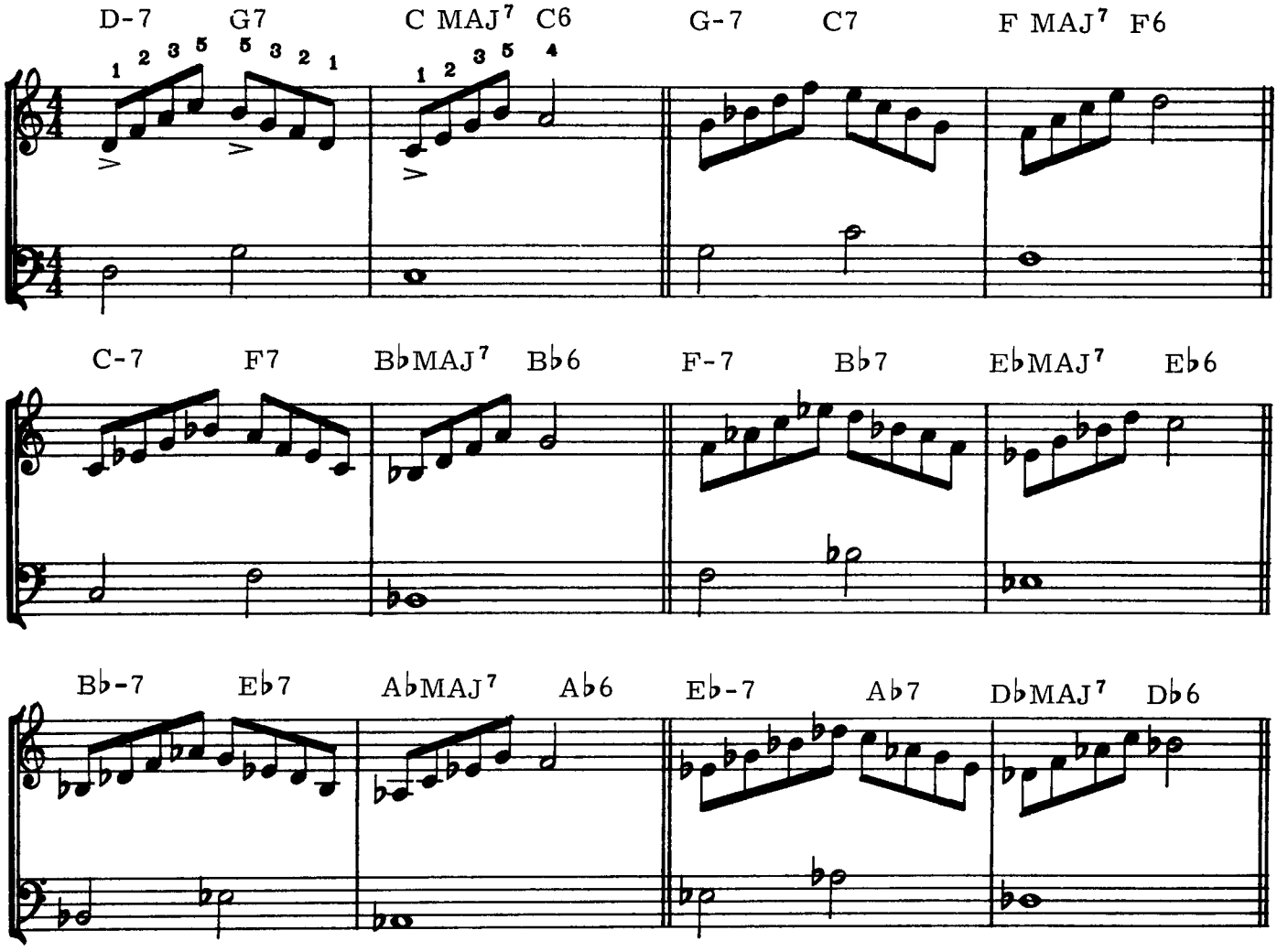
B♭ MAJOR

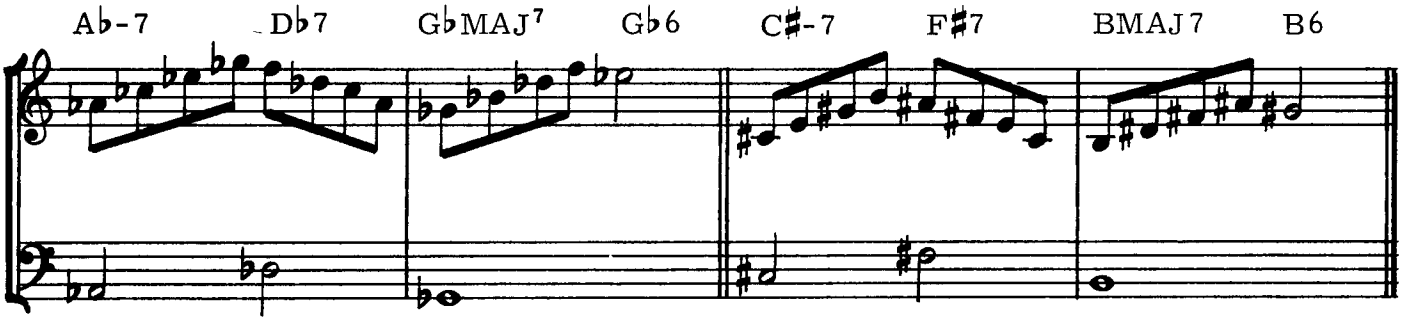


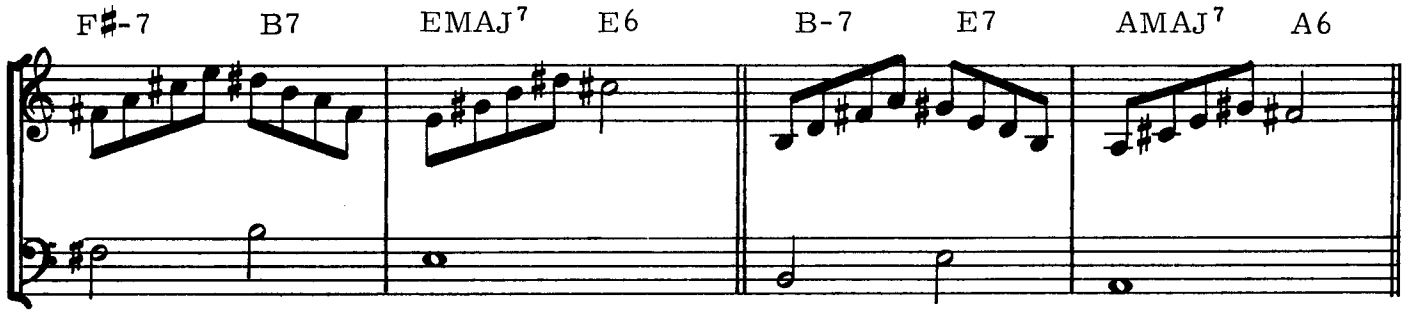

G7
C7
F7
B♭7
E♭6
E♭ MAJOR
C7
F7
B♭7
E♭7
A♭6
A♭ MAJOR
F7
B♭7
E♭7
A♭7
D♭6
D♭ MAJOR
B♭7
E♭7
A♭7
D♭7
G♭6
G♭ MAJOR

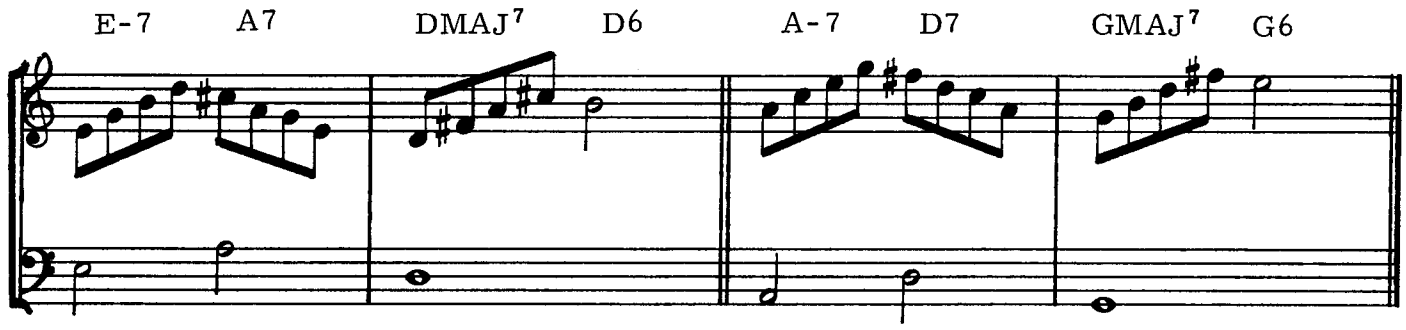

B MAJOR
E♭7
A♭7
C♯7
F♯7
B6
E MAJOR
A♭7
C♯7
F♯7
B7
E6
A MAJOR
C♯7
F♯7
B7
E7
A6
D MAJOR
F♯7
B7
E7
A7
D6

MELODIC VARIATION ON ‖ IIm7 V7 Imaj7 I6 ‖ PROGRESSION




Ab-7
Db7
GbMAJ7
Gb6
C#-7
F#7
BMAJ7
B6


F#-7
B7
EMAJ7
E6
B-7
E7
AMAJ7
A6


E-7
A7
DMAJ7
D6
A-7
D7
GMAJ7
G6

LESSON V

TECHNICAL STUDIES

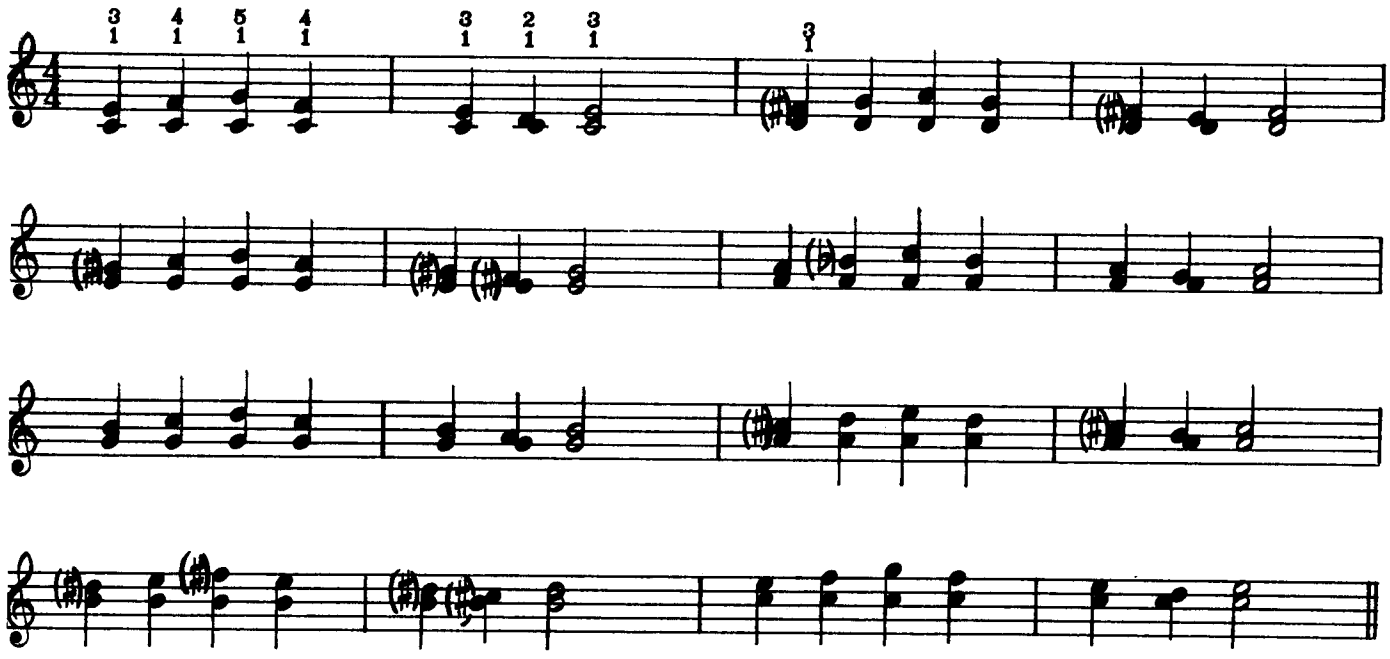
These Exercises Should Be Practiced Two Ways

1. diatonically

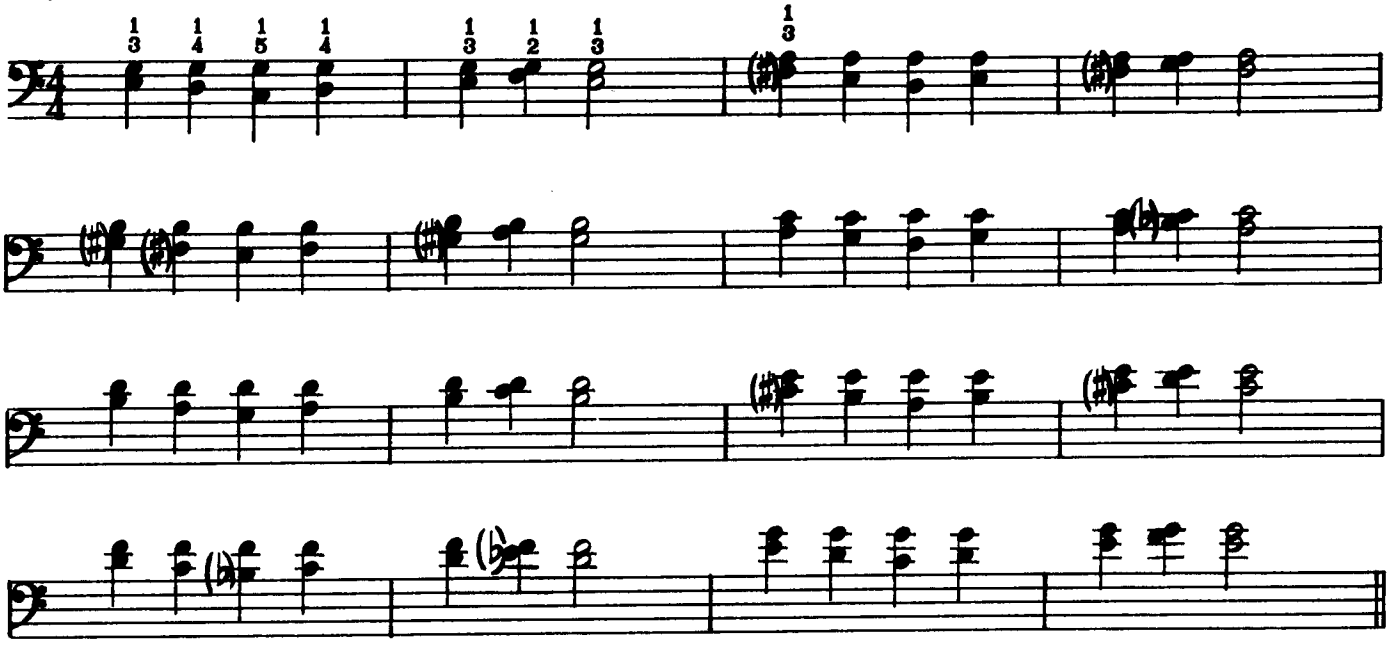
2. using accidentals written in parentheses

EX. 1 ♩ = 72 ♩ = 84 ♩ = 96

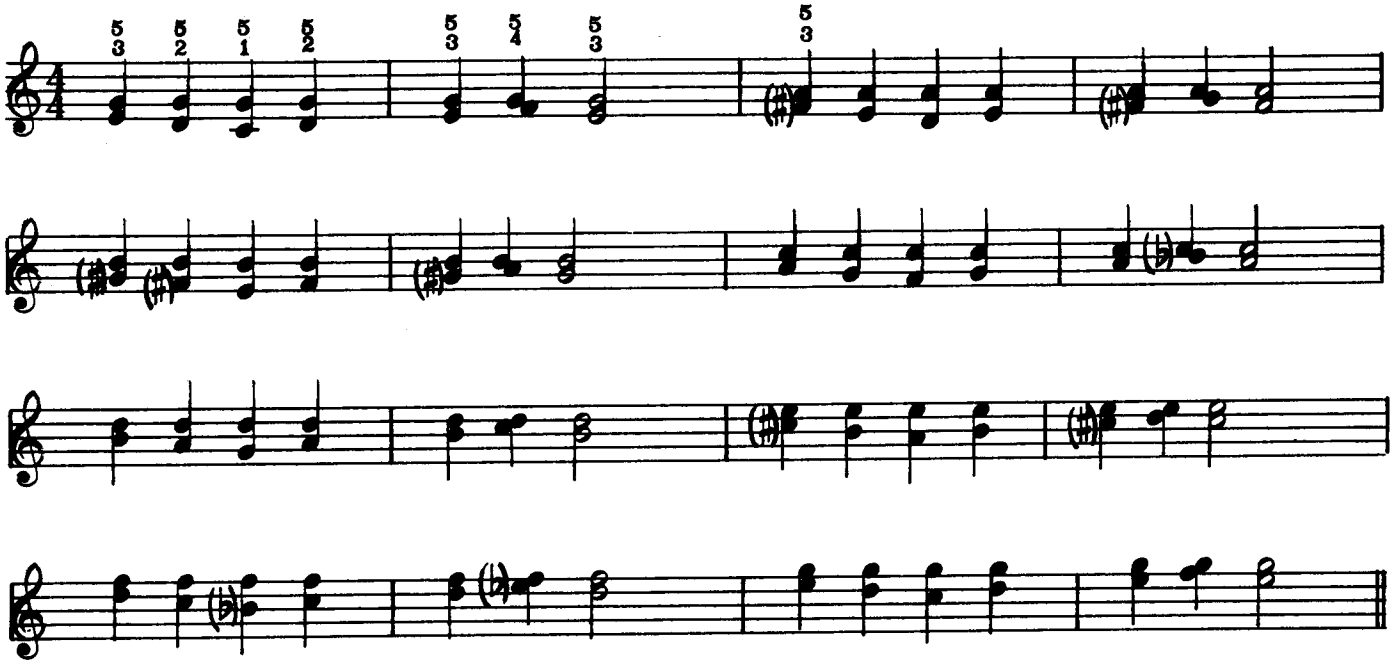
R. H.
(a)

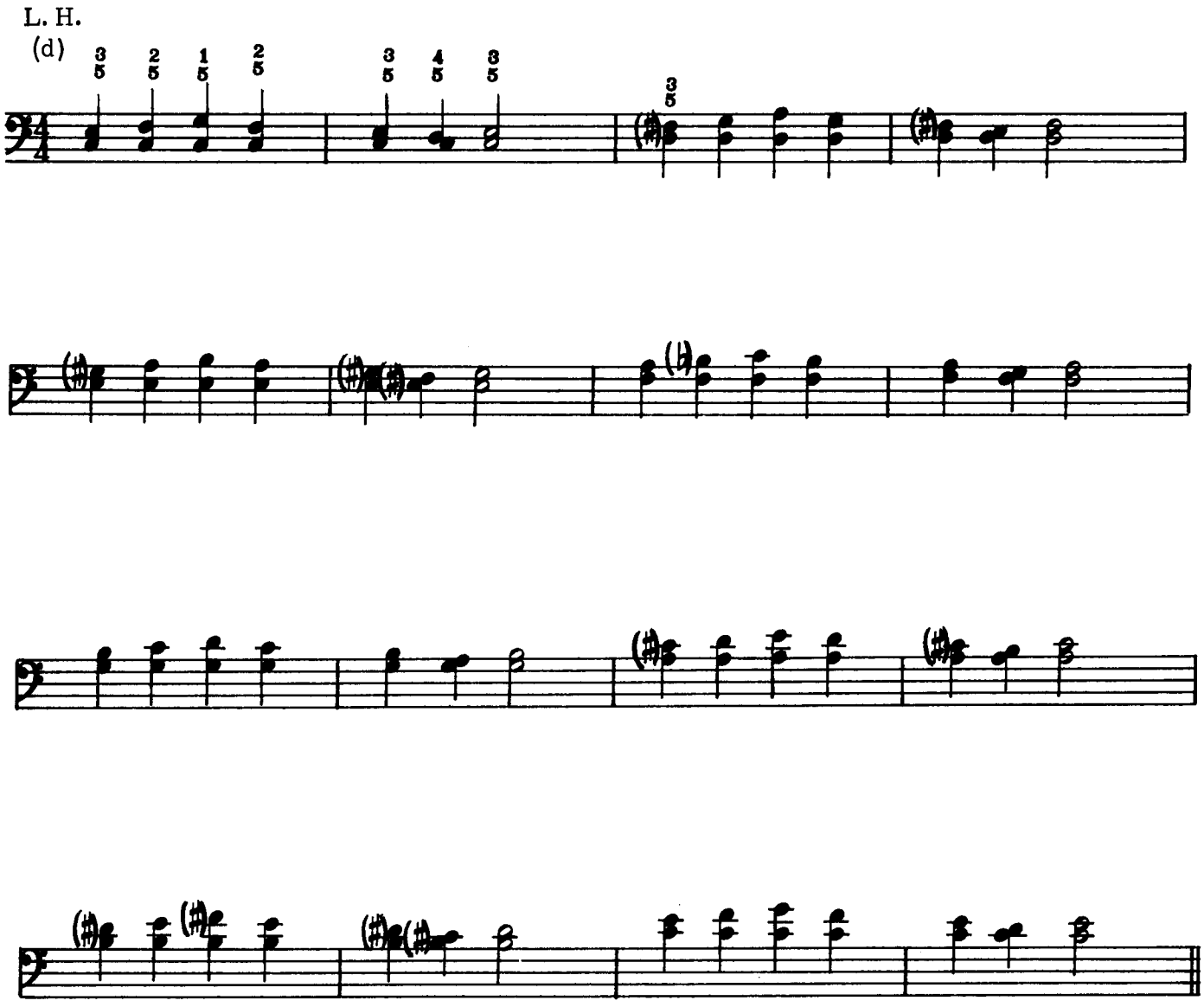


L. H.
(b)

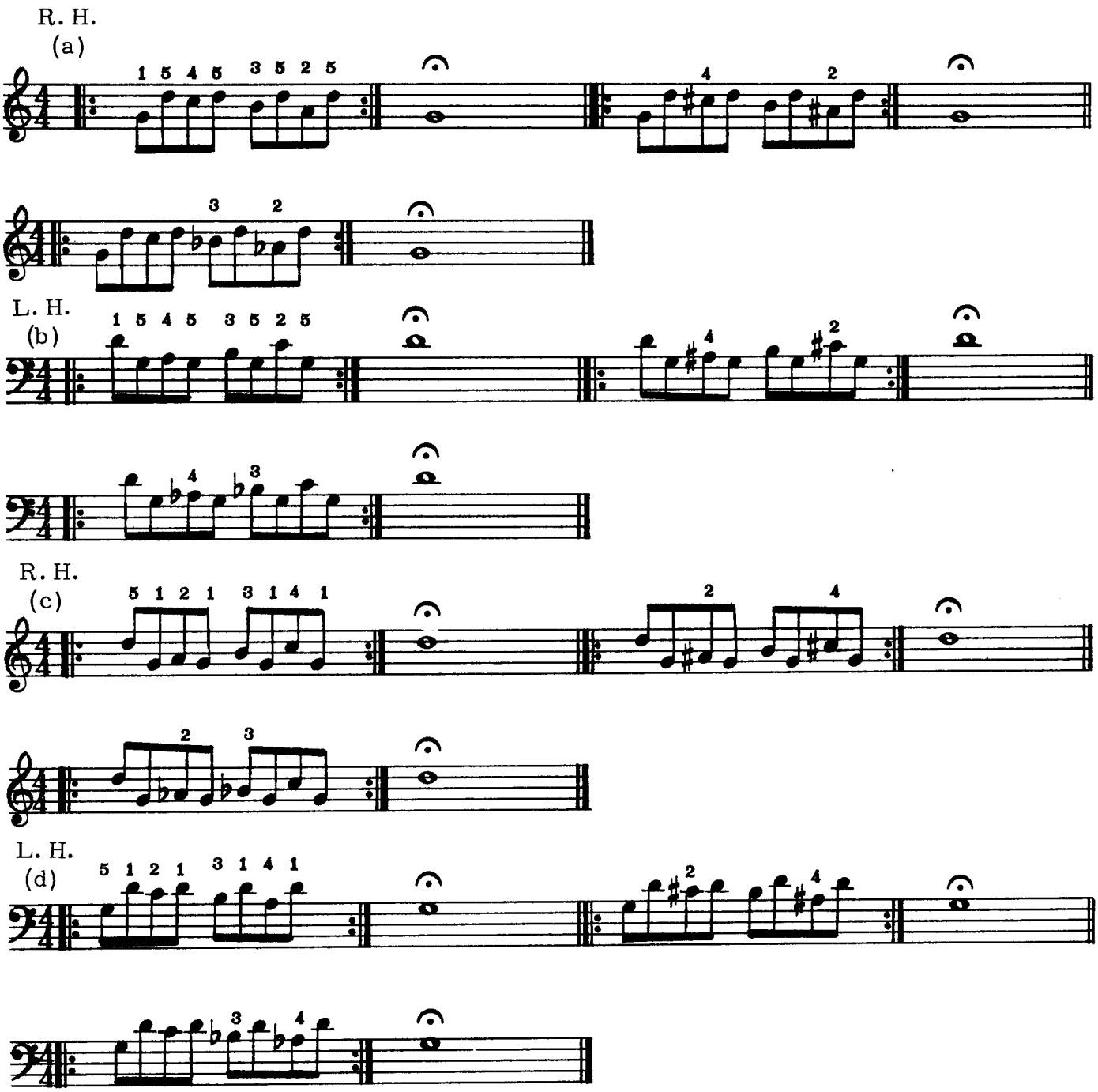


R. H.
(c)




L. H.
(d)

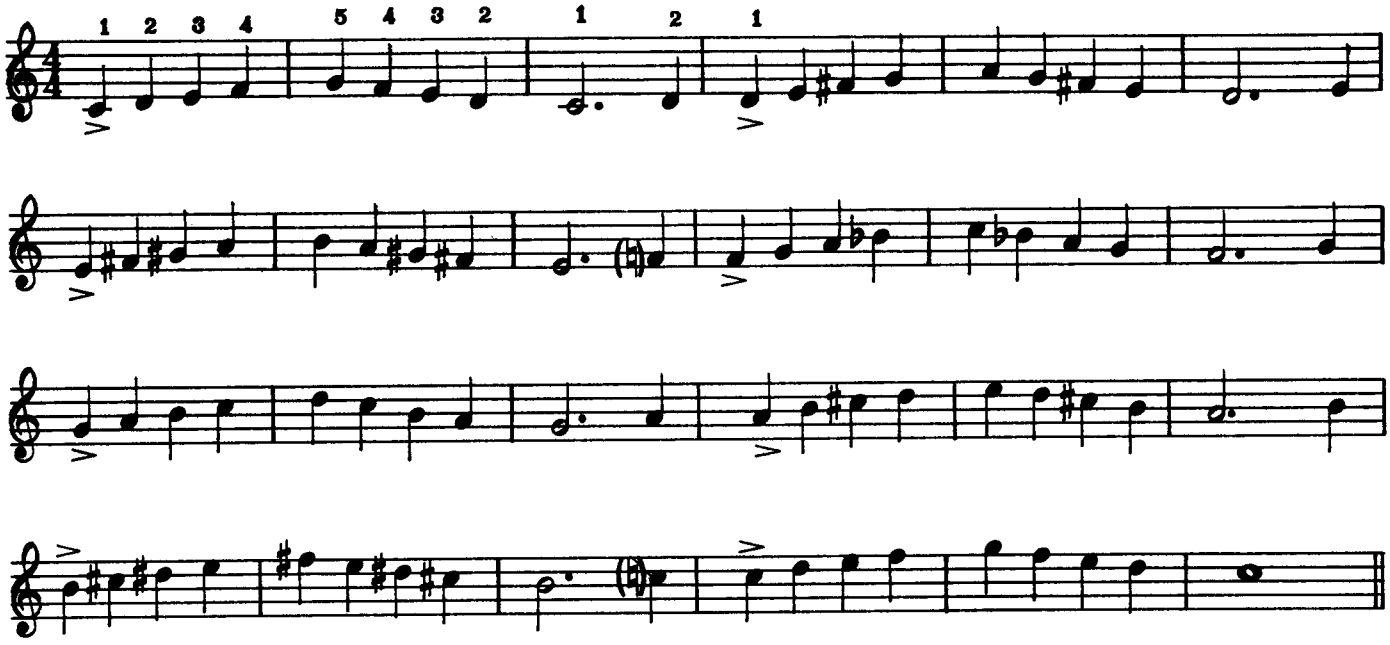
EX. 2 ♩ = 72 ♩ = 92 ♩ = 104



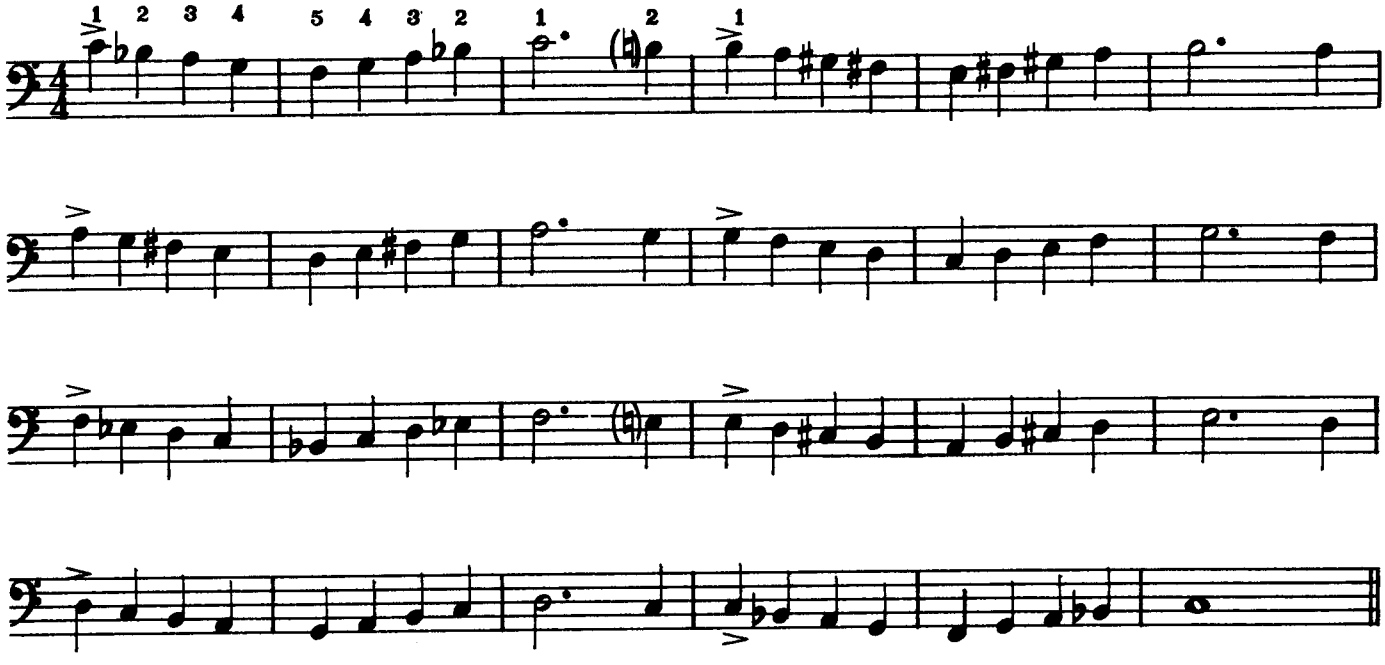
NOTE: Play each measure at least 8 times.

EX. 3 ♩ = 80 ♩ = 100 ♩ = 120

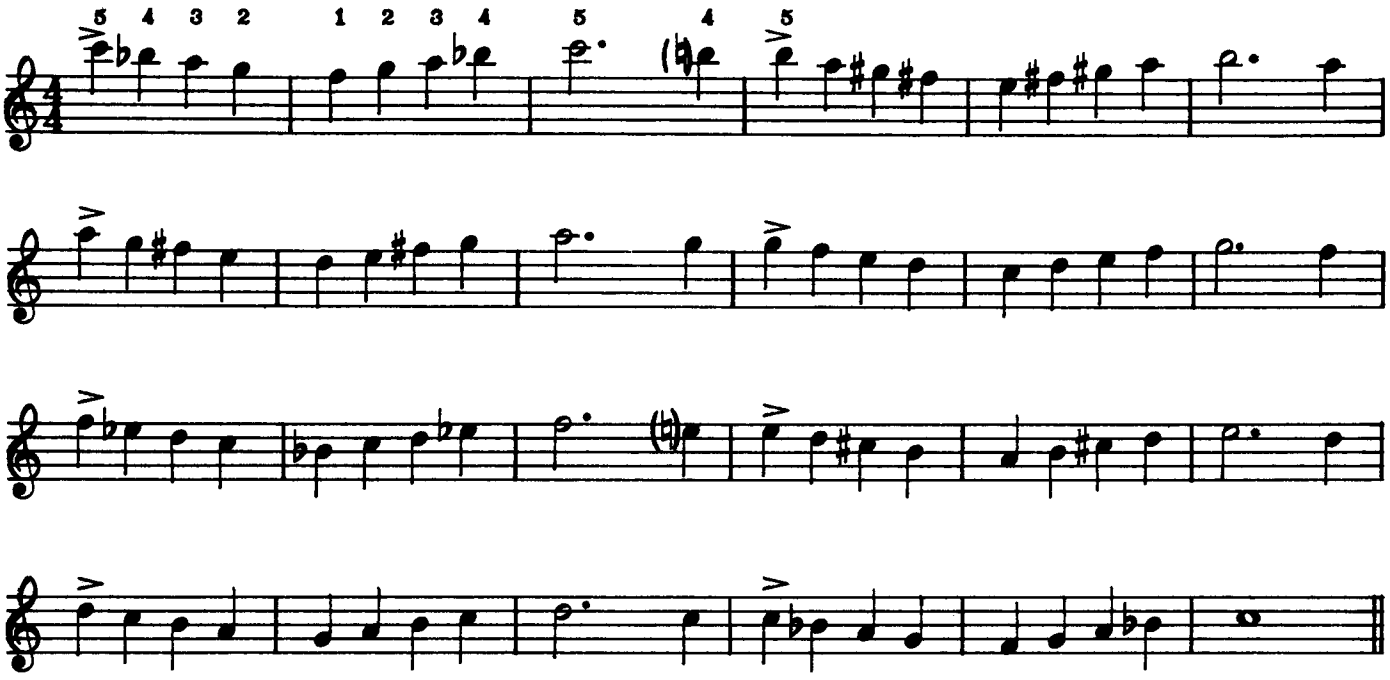
R. H.
(a)



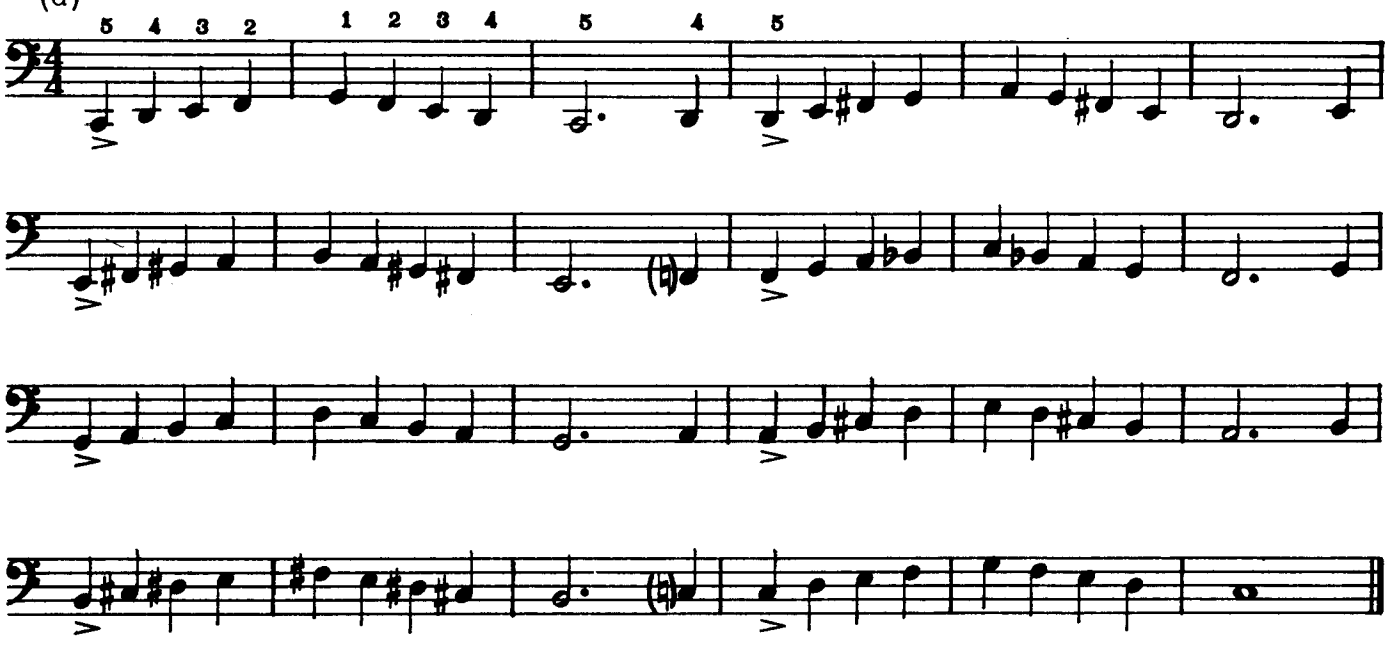
L. H.
(b)



R. H.
(c)



L. H.
(d)

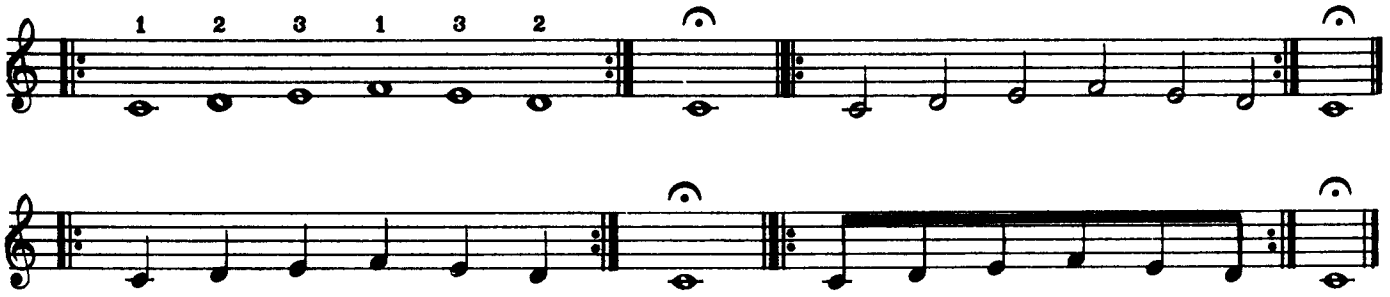


EX. 4 ♩ = 72 ♩ = 84 ♩ = 92

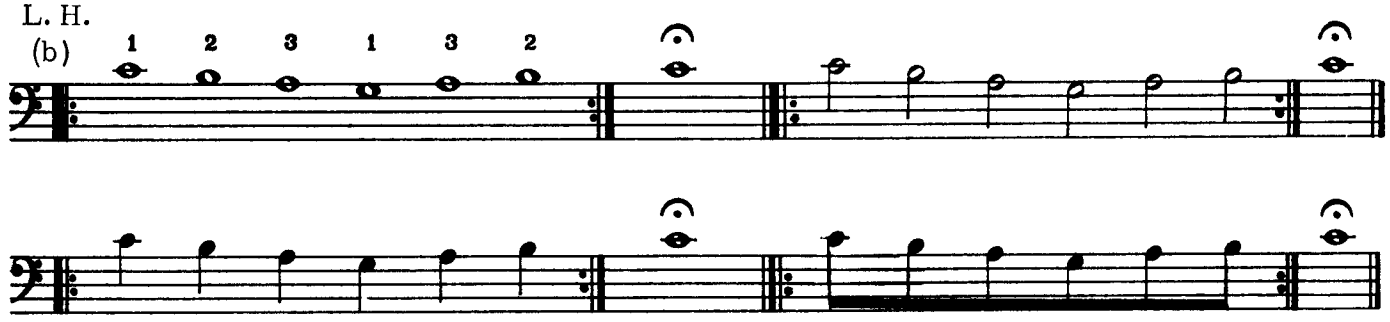
a. When passing the thumb under the other fingers, it should be bent and tucked under the hand as soon as the second finger strikes.

b. Allow wrist to precede hand.

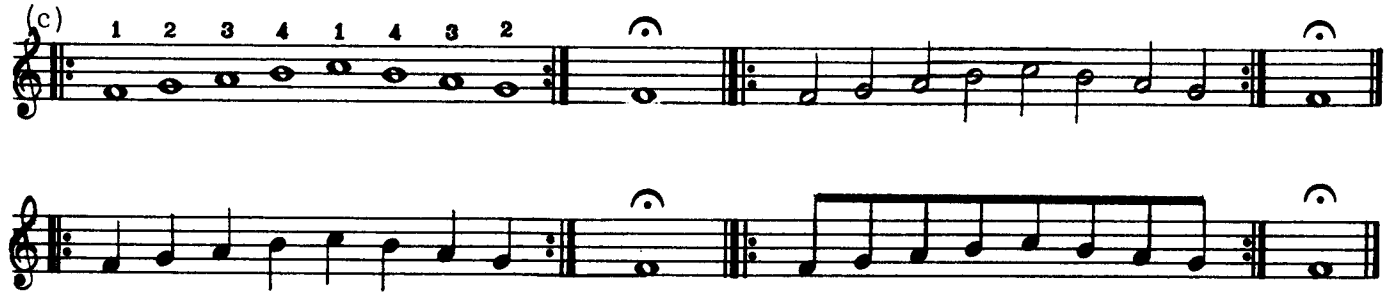
R. H.
(a)



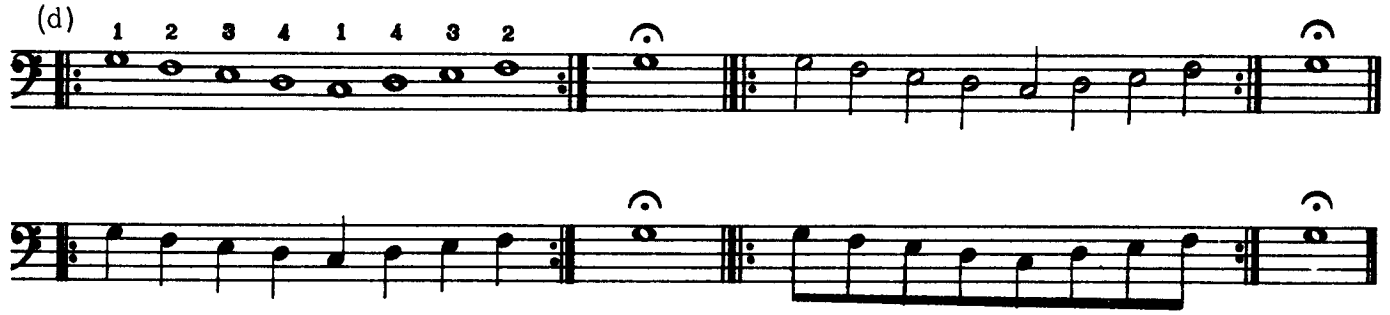
L. H.
(b)



R. H.
(c)



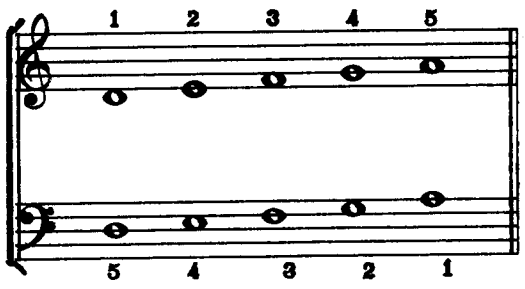
L. H.
(d)



READING MATERIAL

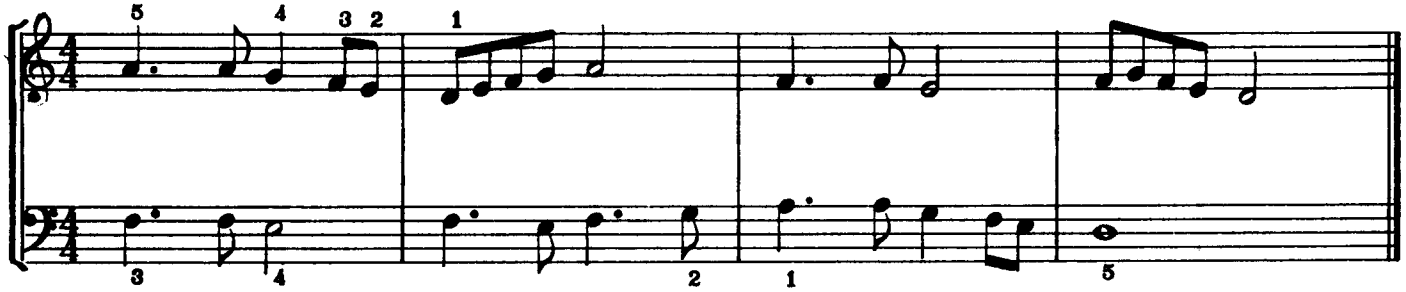
GROUP I

KEYBOARD AREA

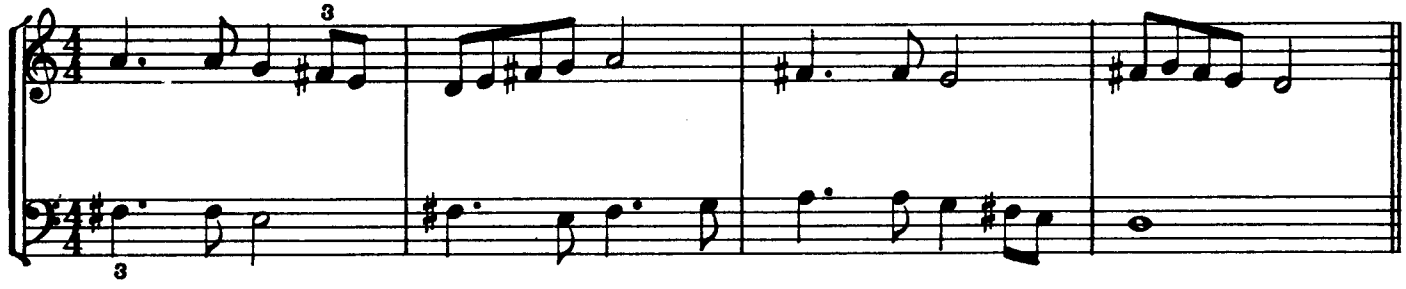


EX. 1 ♩ = 60 ♩ = 72 ♩ = 84

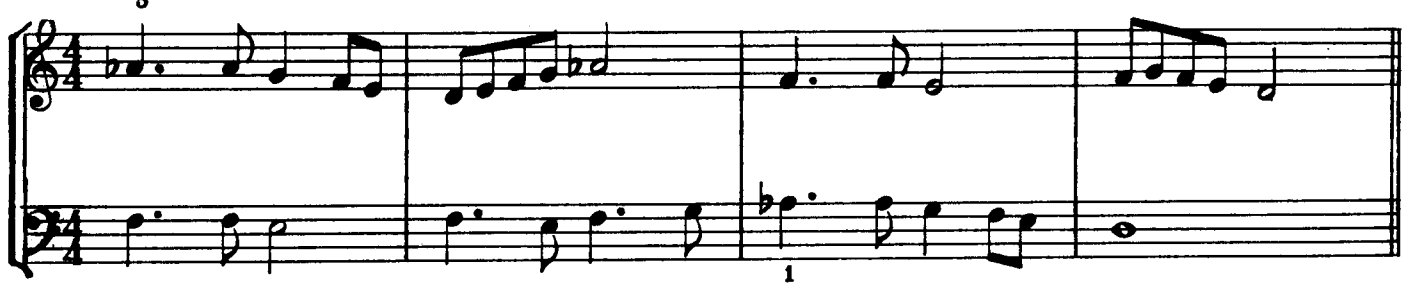
MODEL



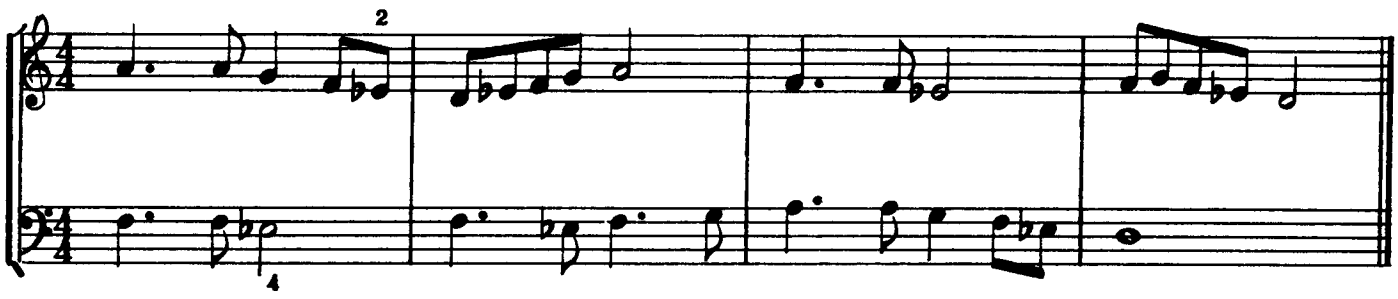
(var. a)



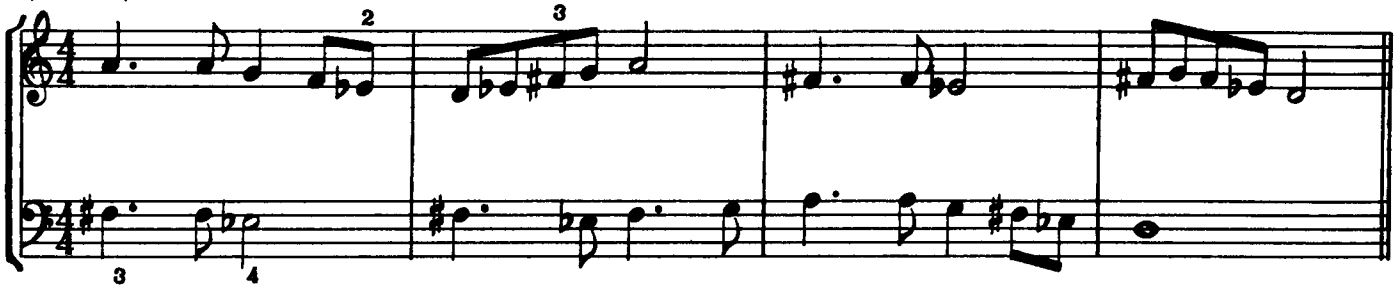
(var. b)



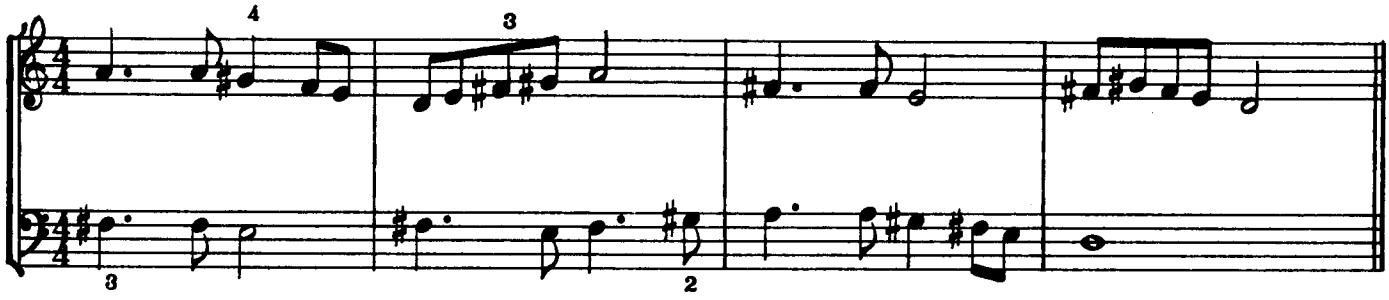
(var. c)



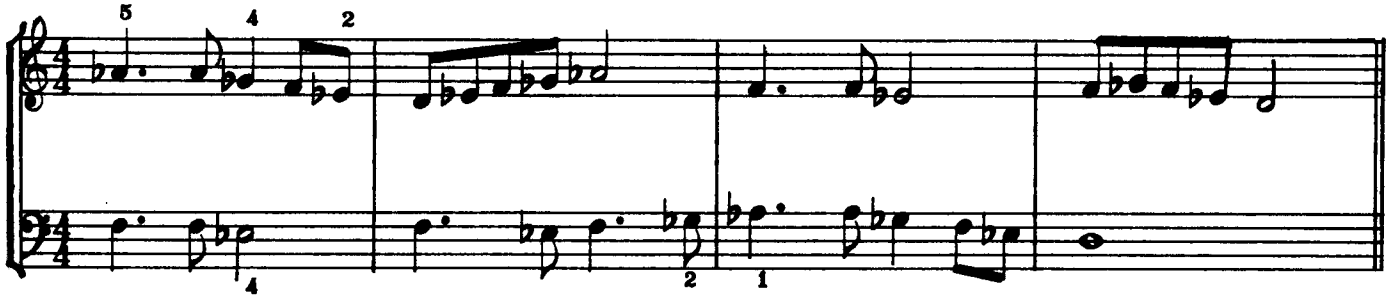
(var. d)



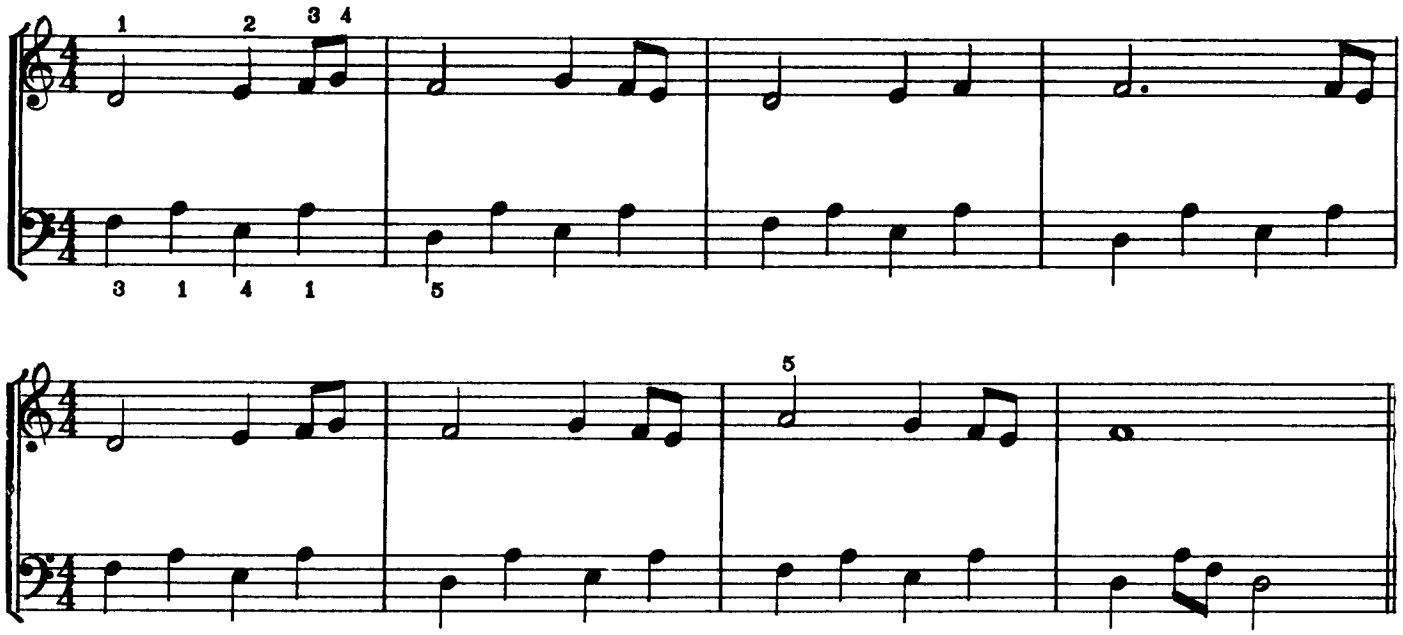
(var. e)



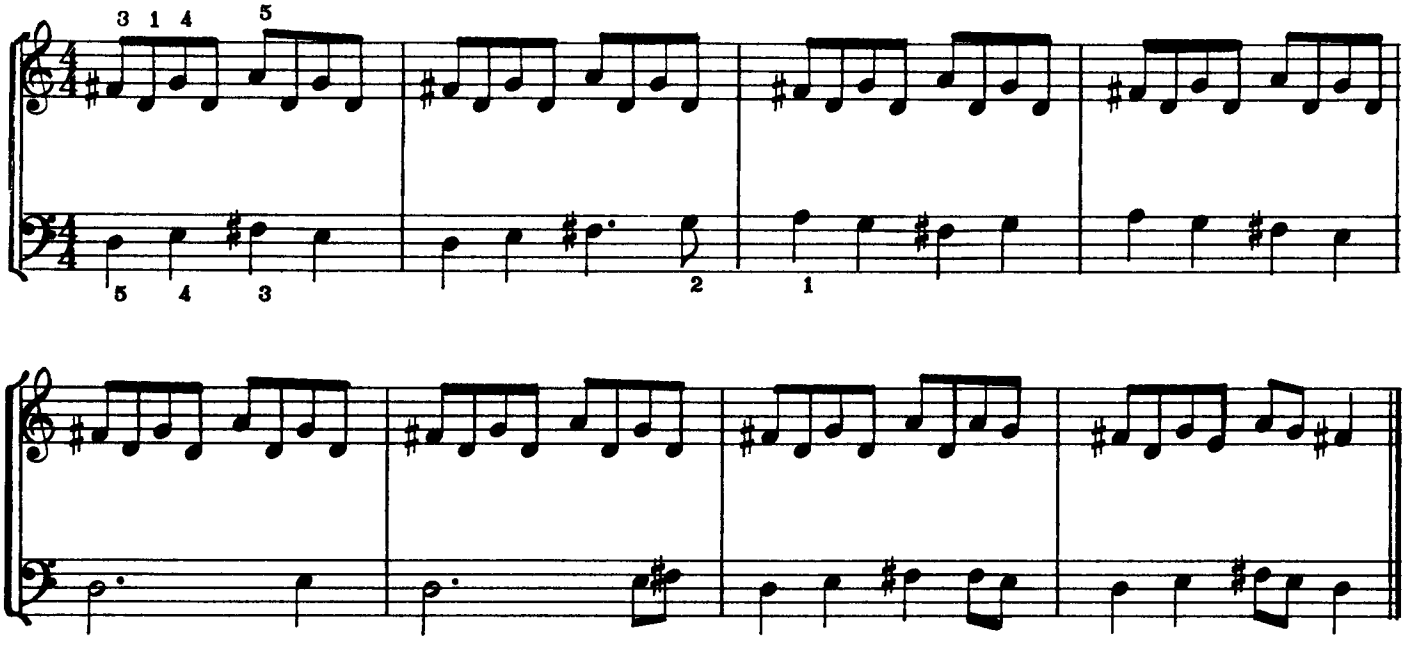
(var. f)



EX. 2 ♩ = 72 ♩ = 84 ♩ = 96

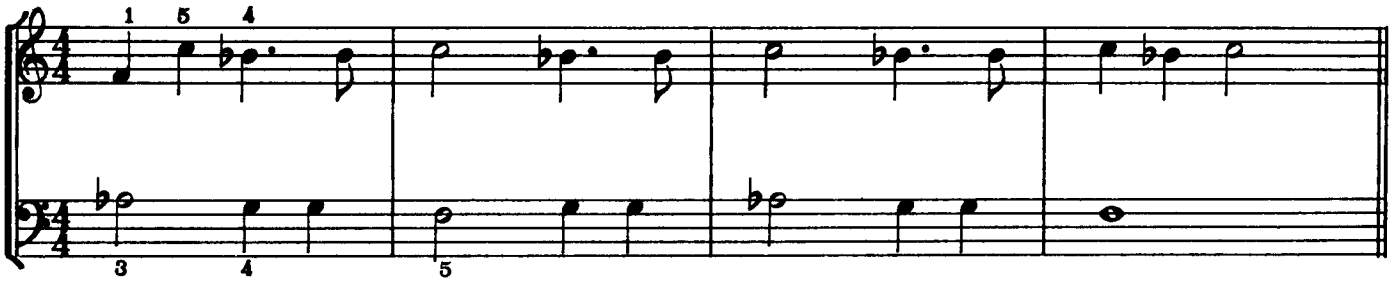


EX. 3 ♩ = 60 ♩ = 72 ♩ = 84

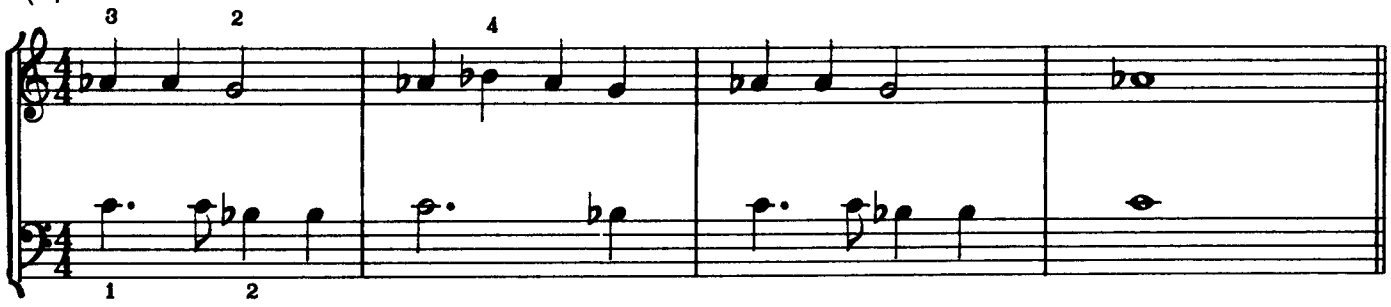


EX. 4

(a) ♩ = 84 ♩ = 96

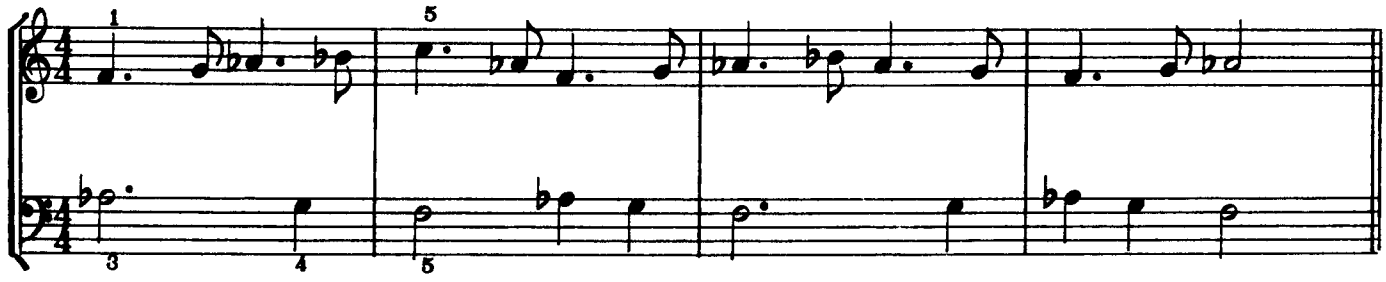


(b)

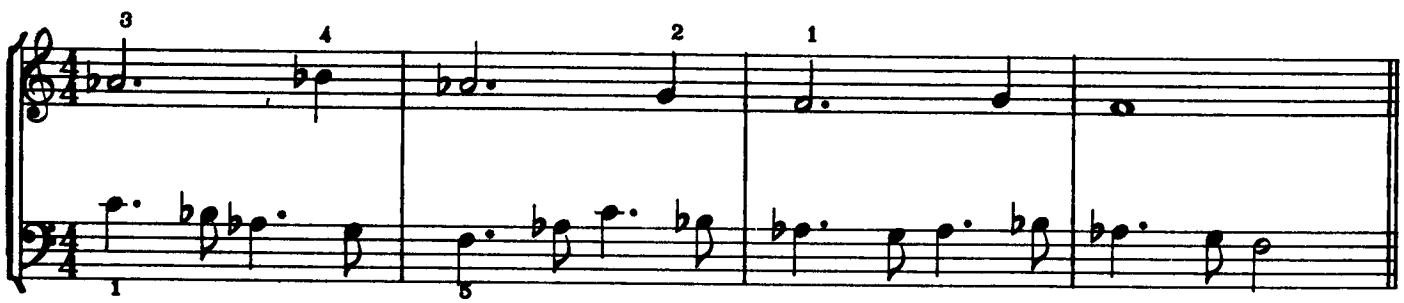


EX. 5

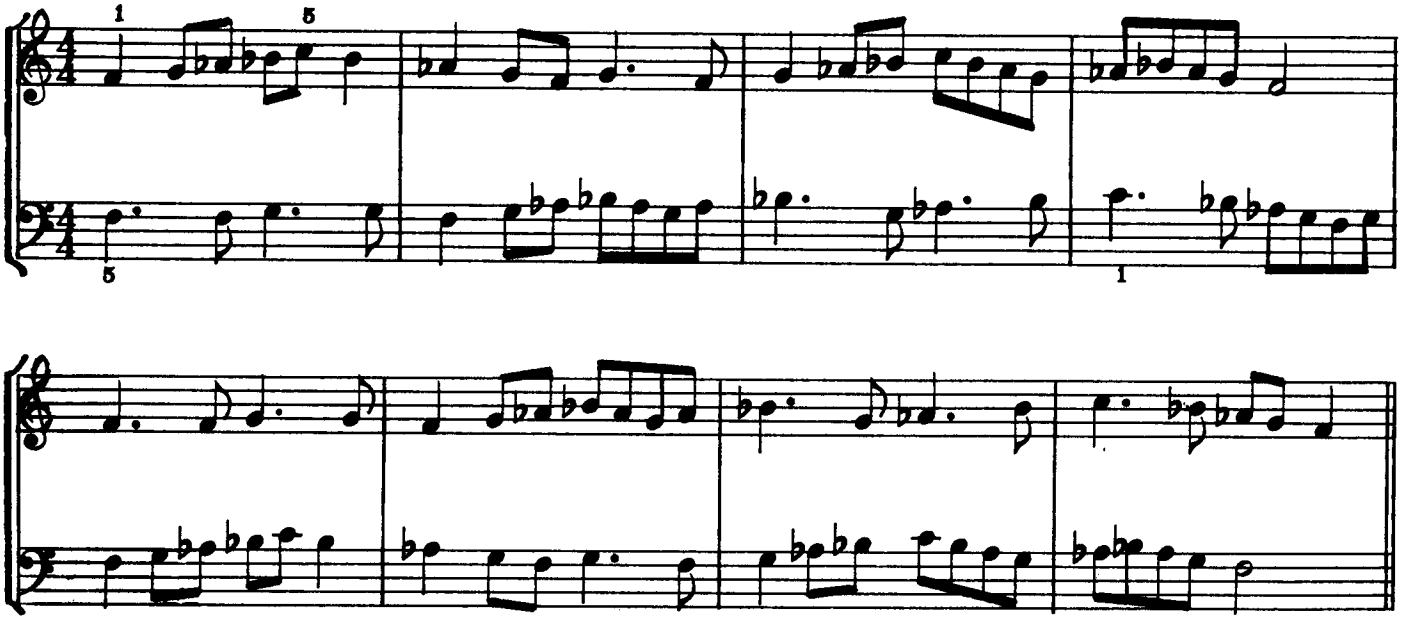
♩ = 72 ♩ = 84 ♩ = 96



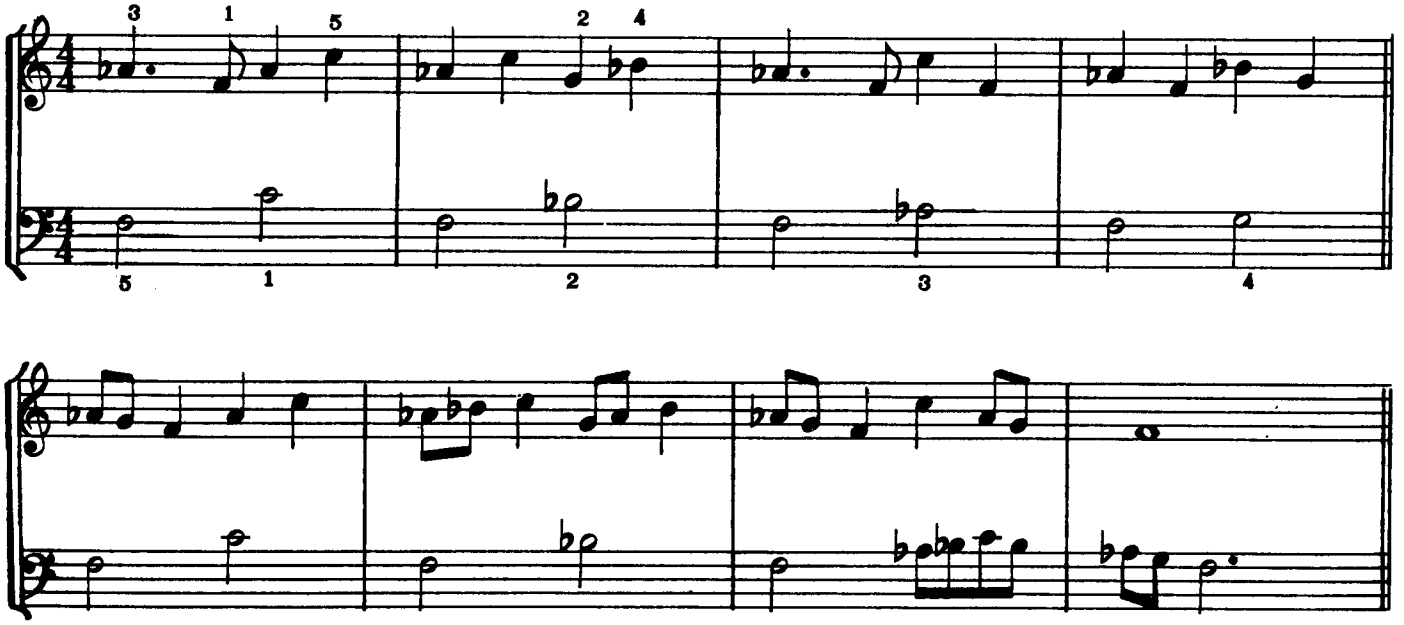
EX. 6 ♩ = 72 ♩ = 84 ♩ = 96



EX. 7 ♩ = 60 ♩ = 72 ♩ = 84

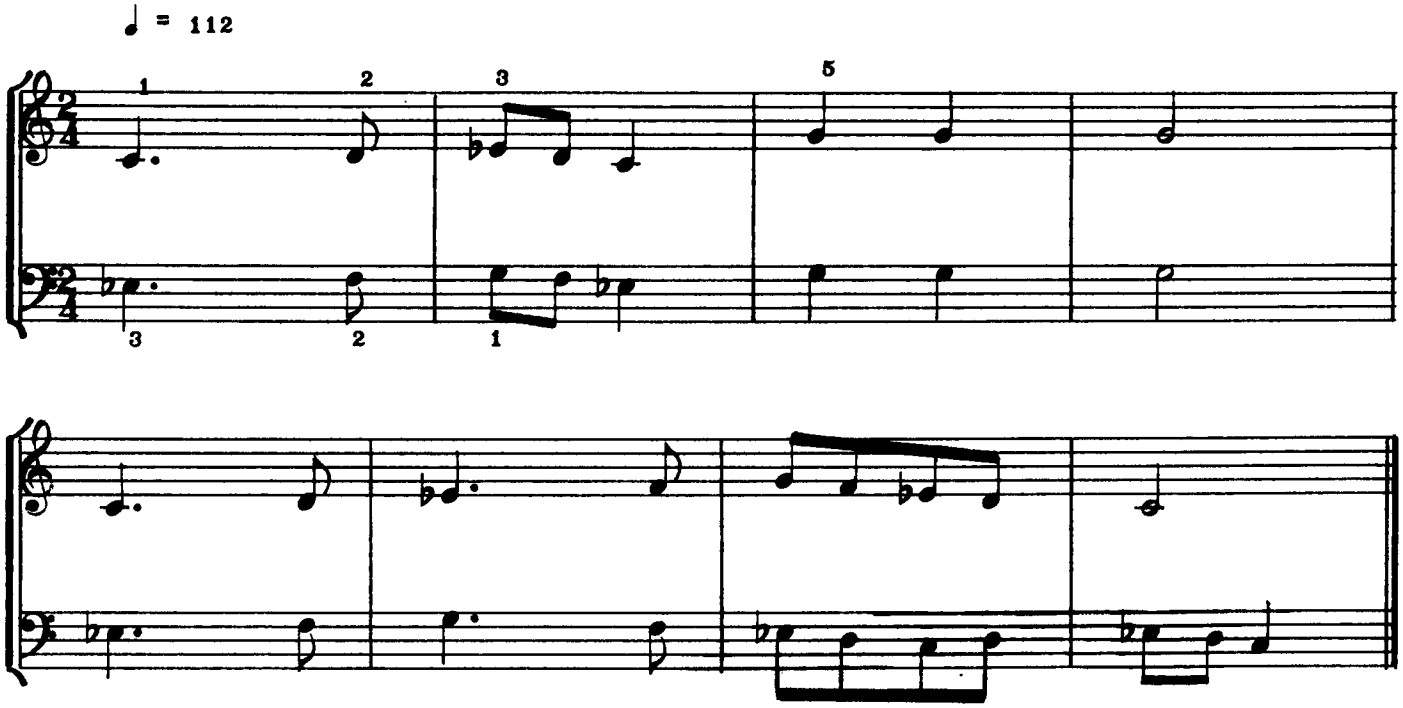


EX. 8 ♩ = 84 ♩ = 96 ♩ = 104

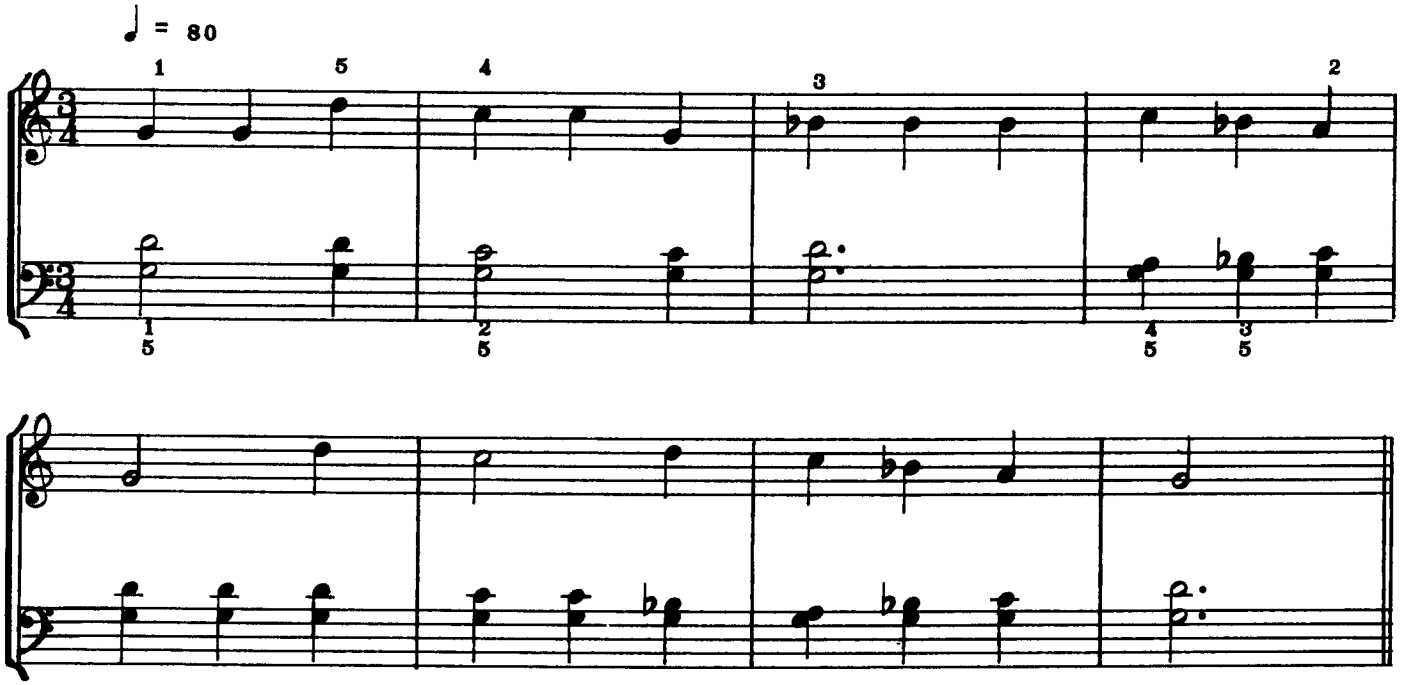


GROUP II

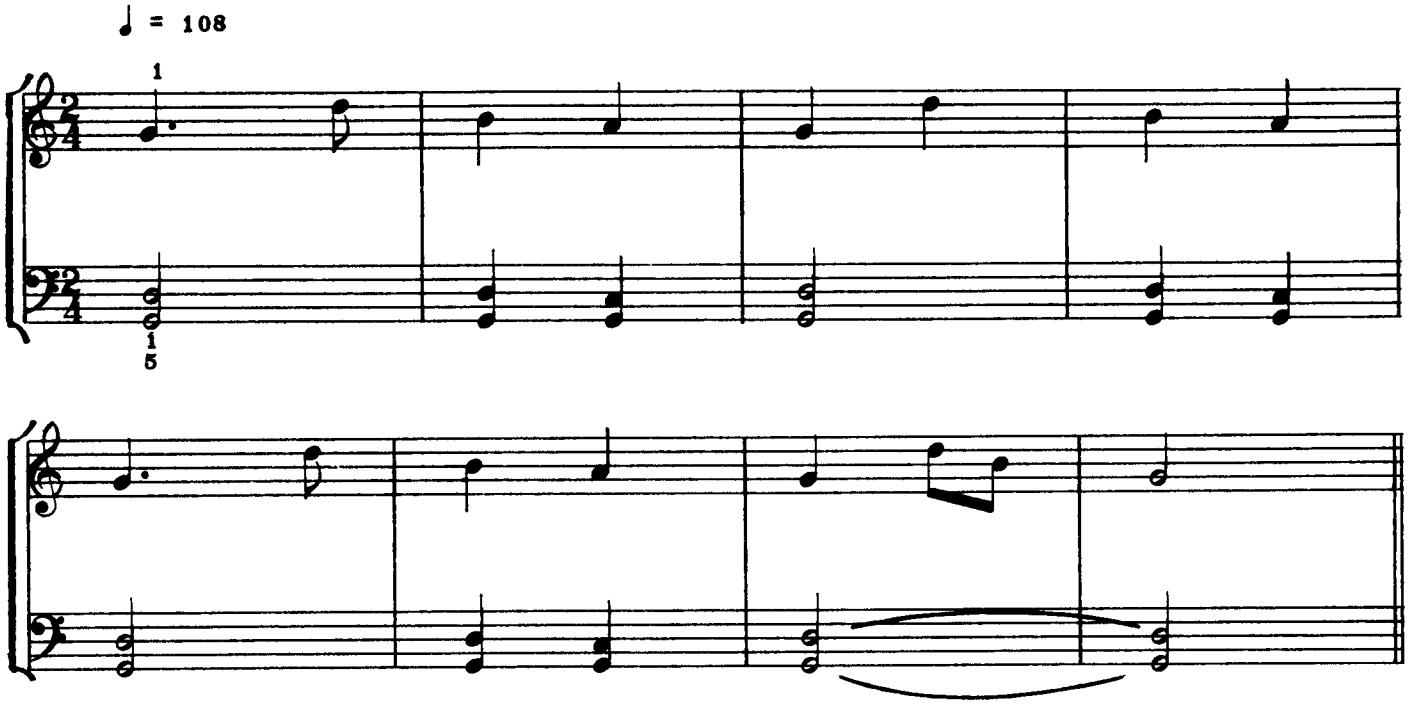
EX. 1



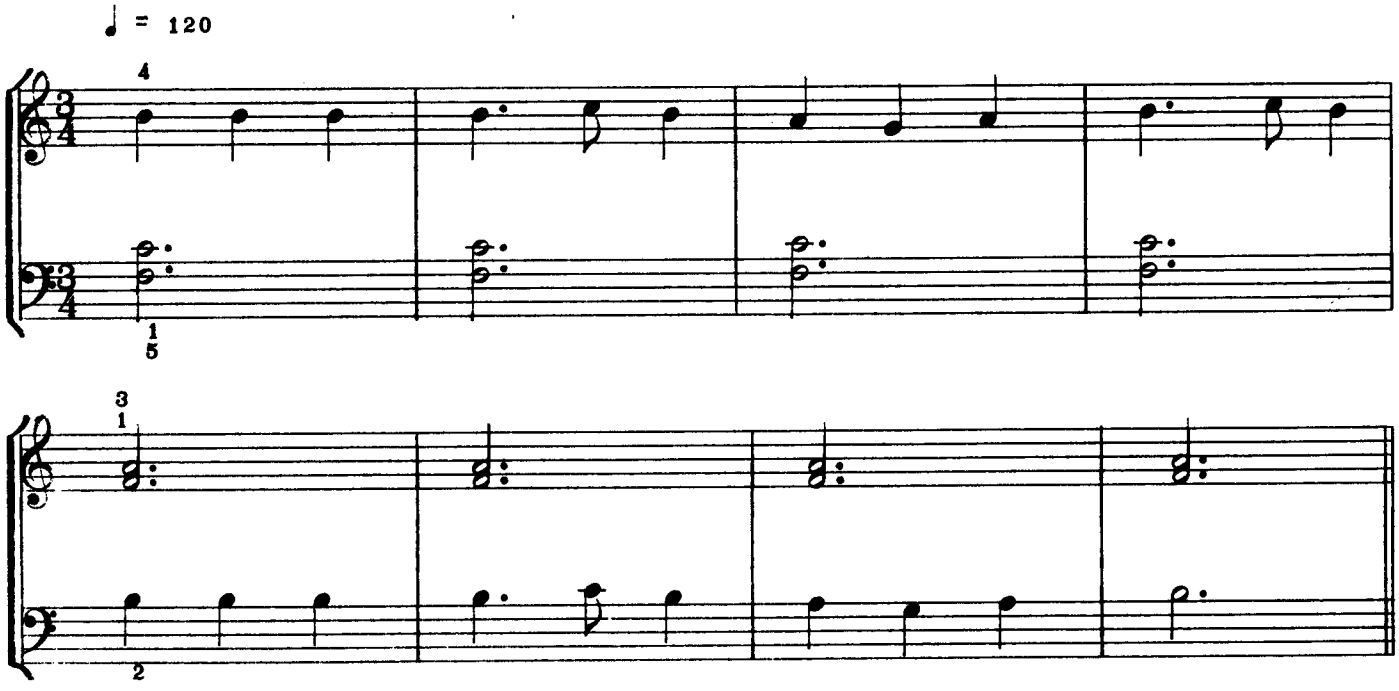
EX. 2



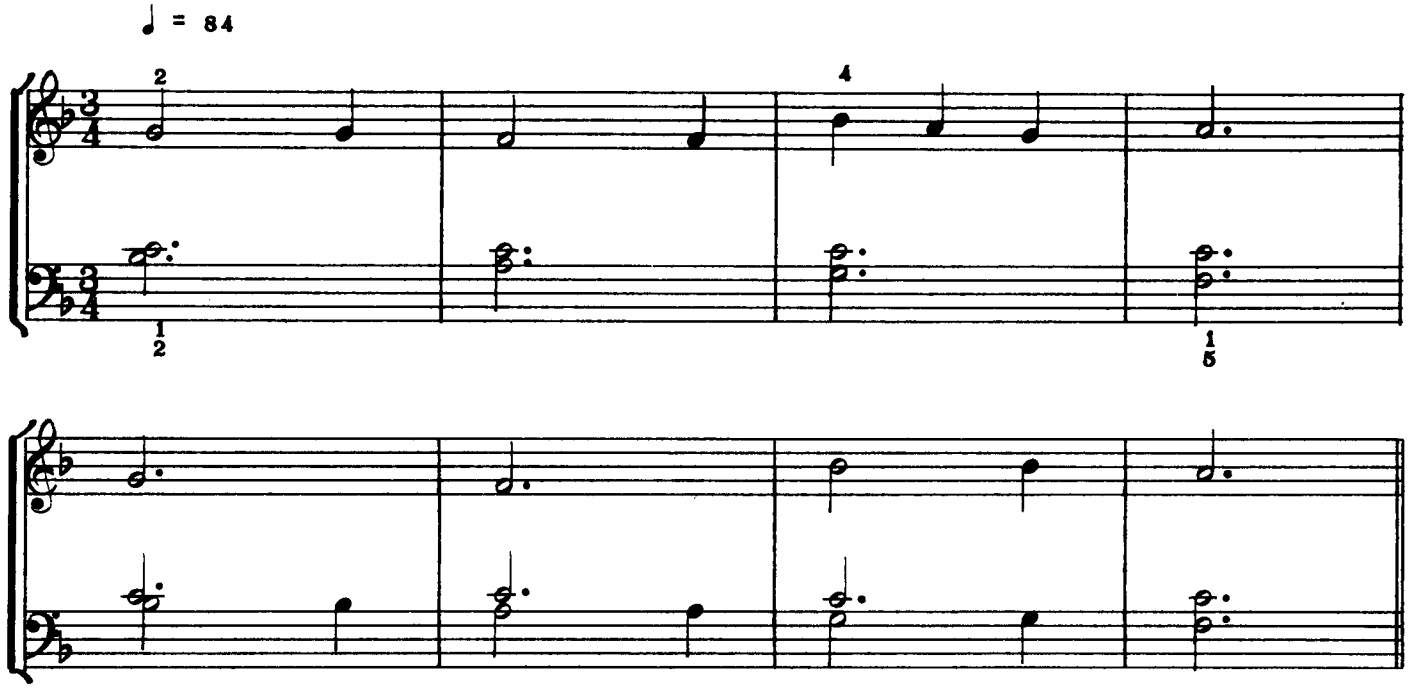
EX. 3



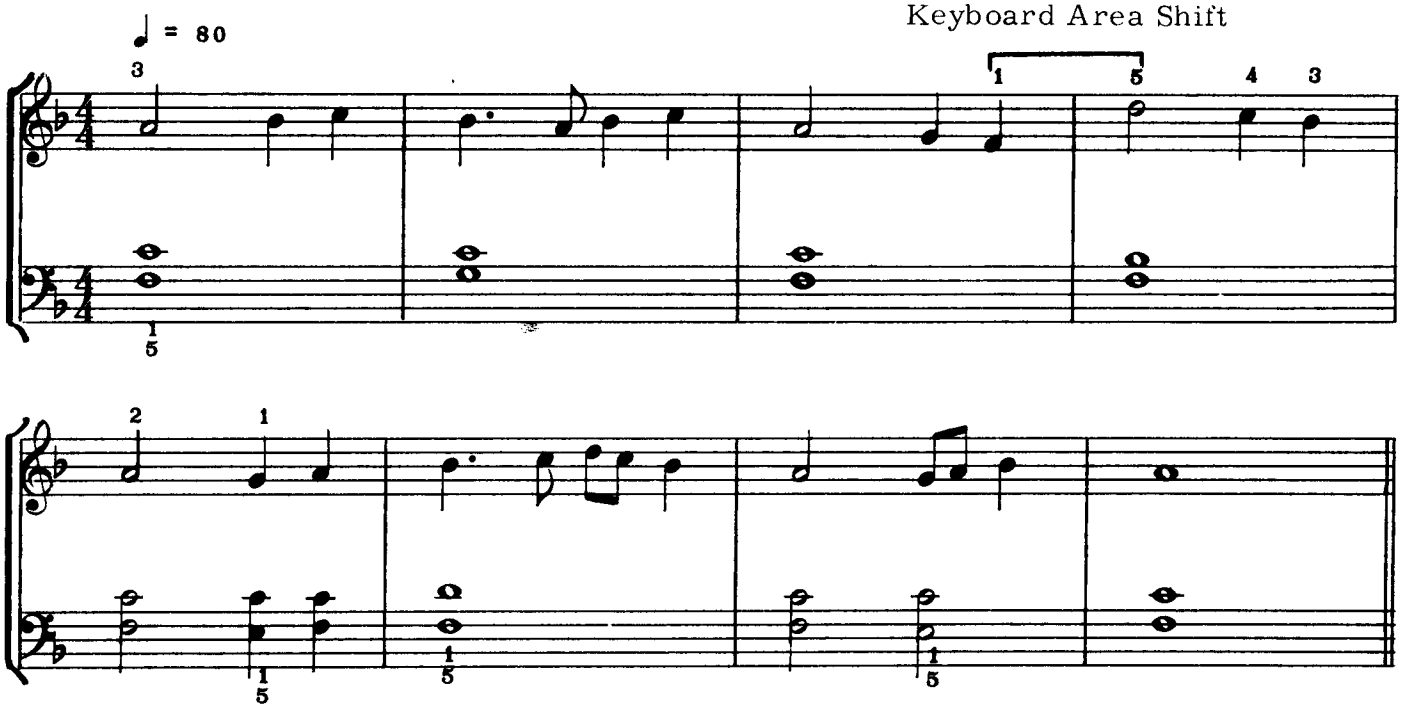
EX. 4



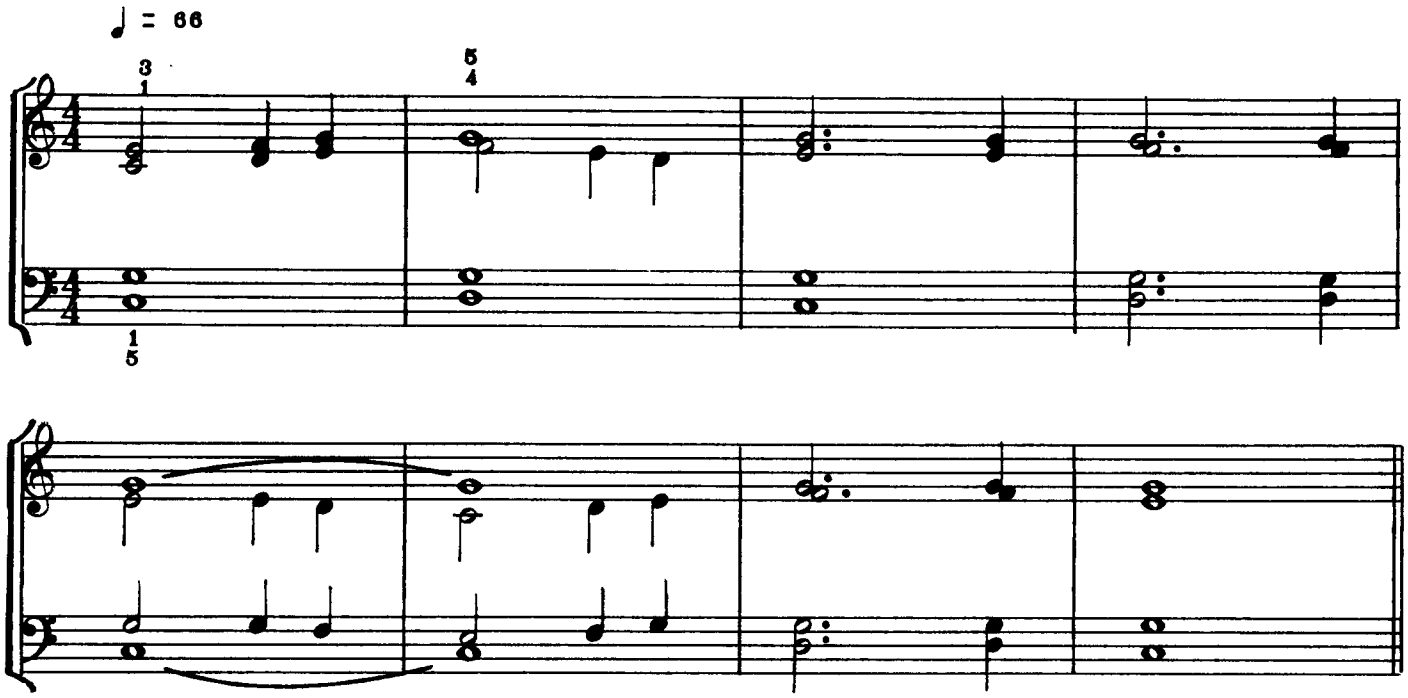
EX. 5



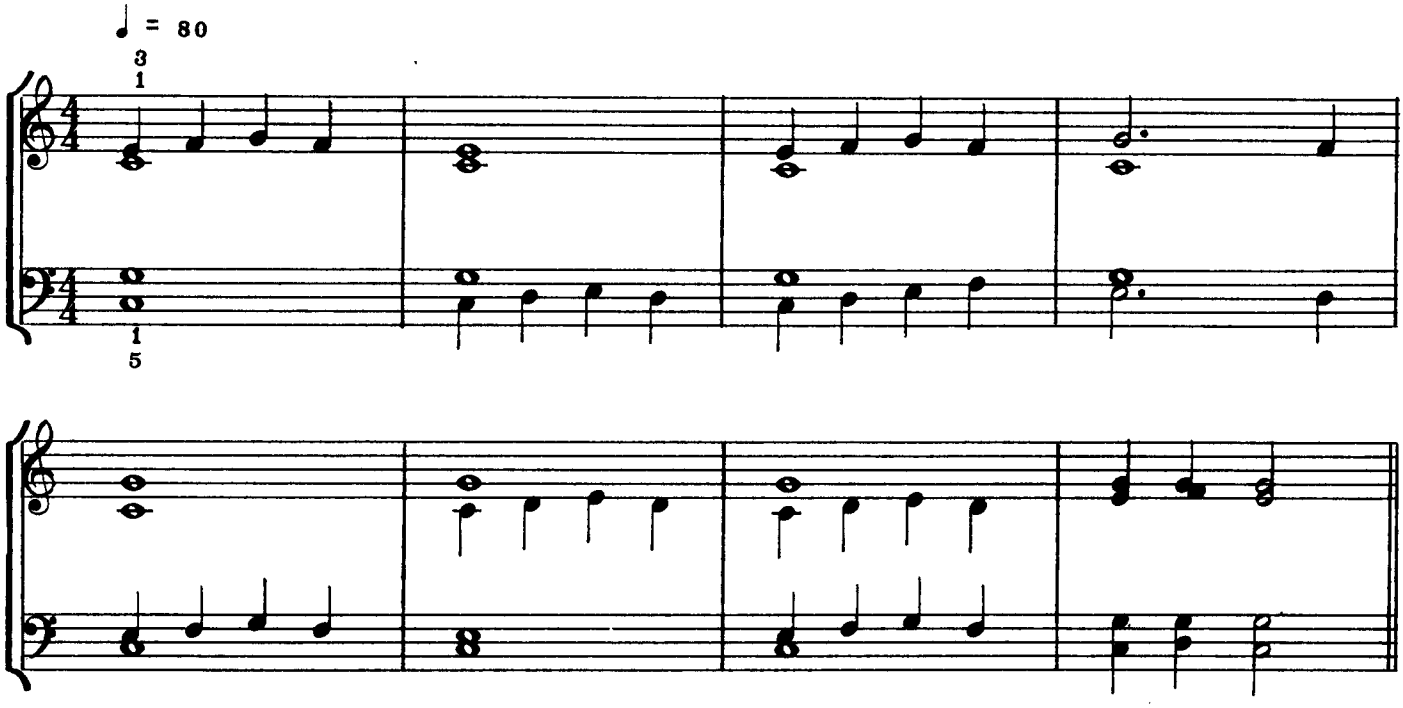
EX. 6



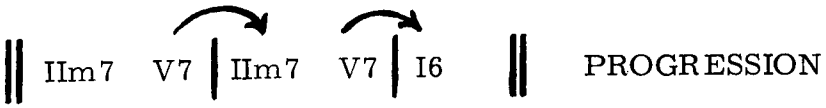
EX. 7

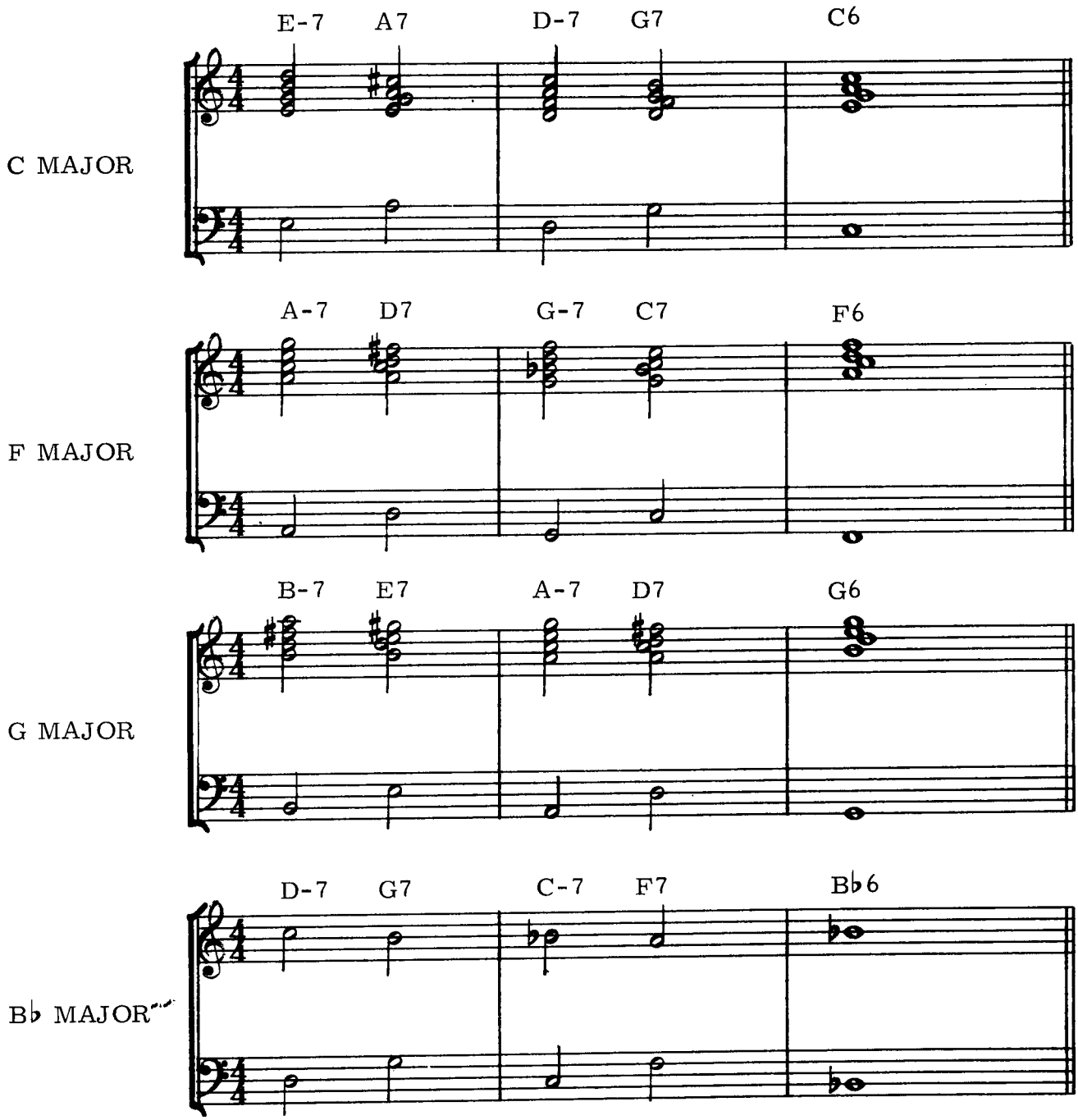


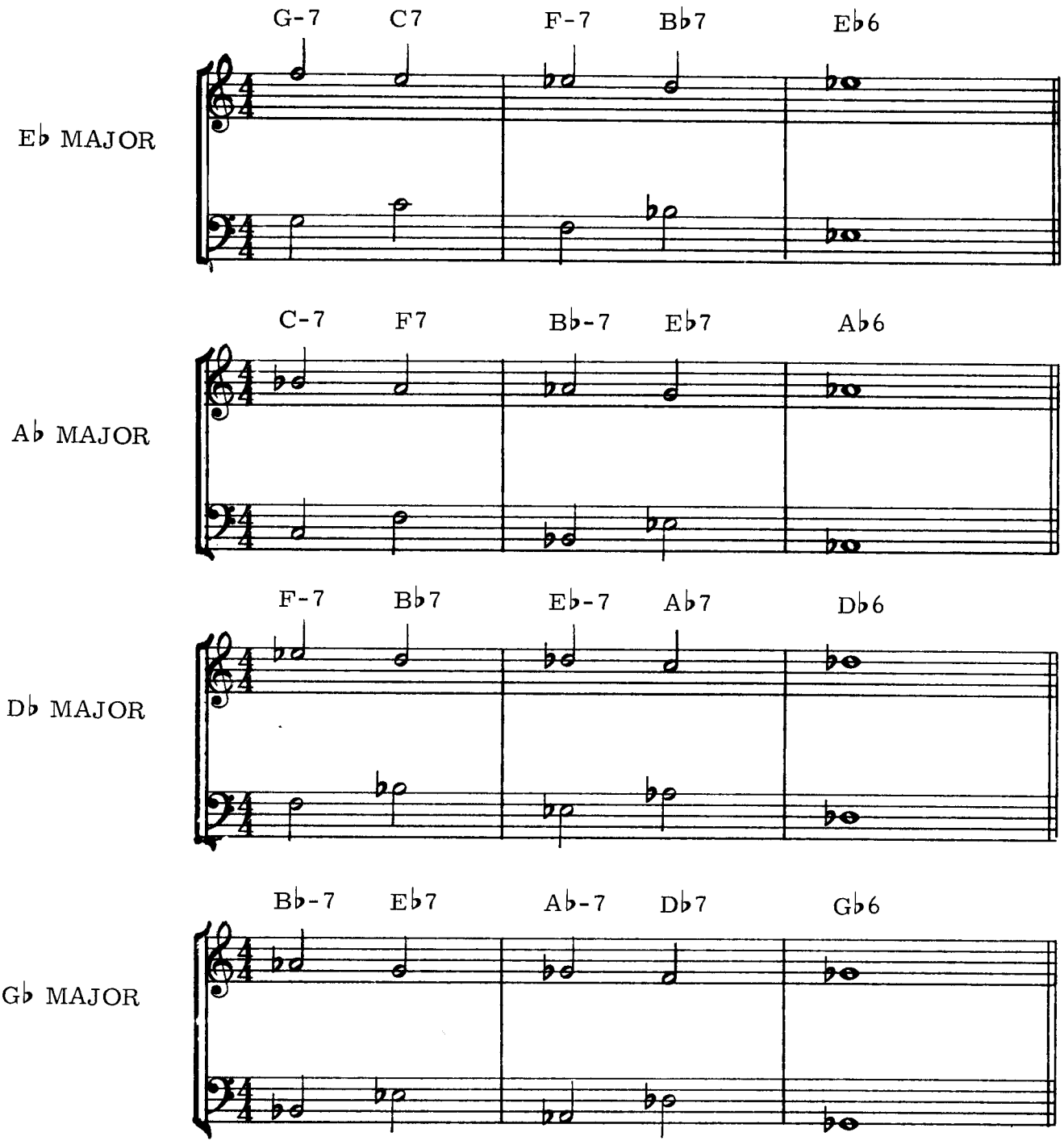
EX. 8



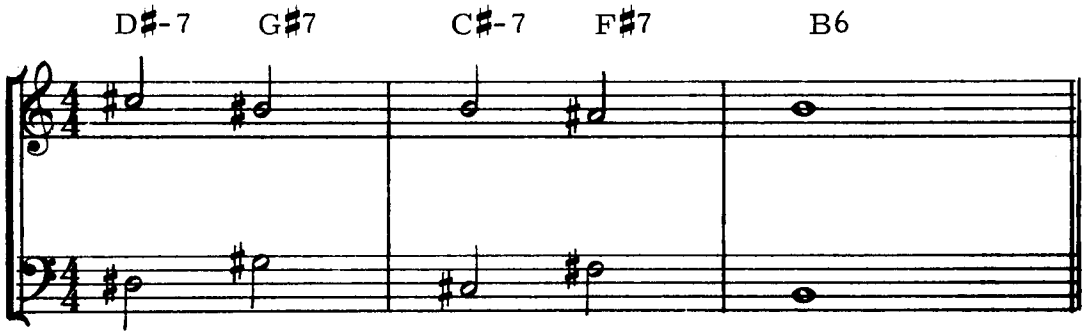
MODERN CHORD STUDIES



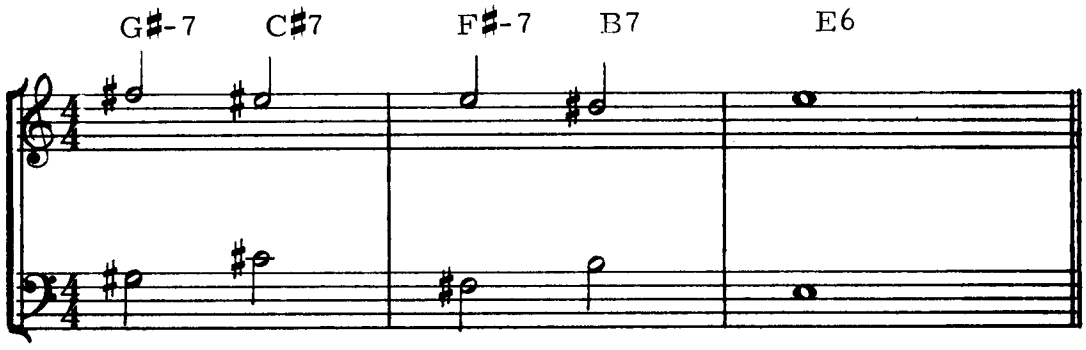



G-7 C7 F-7 B♭7 E♭6
E♭ MAJOR
C-7 F7 B♭-7 E♭7 A♭6
A♭ MAJOR
F-7 B♭7 E♭-7 A♭7 D♭6
D♭ MAJOR
B♭-7 E♭7 A♭-7 D♭7 G♭6
G♭ MAJOR

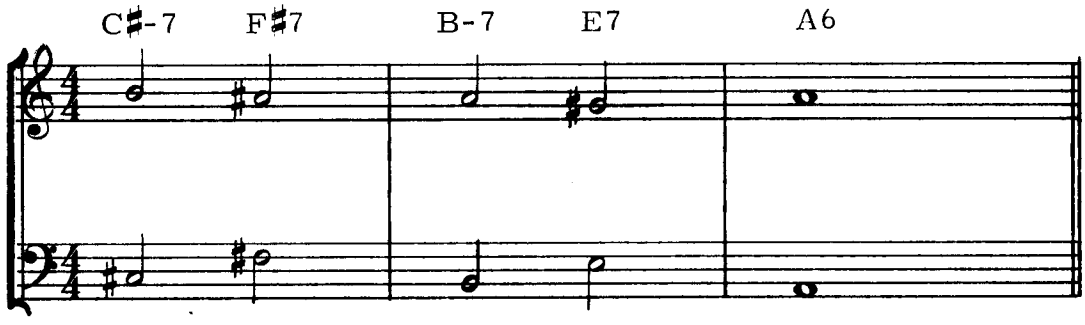
B MAJOR



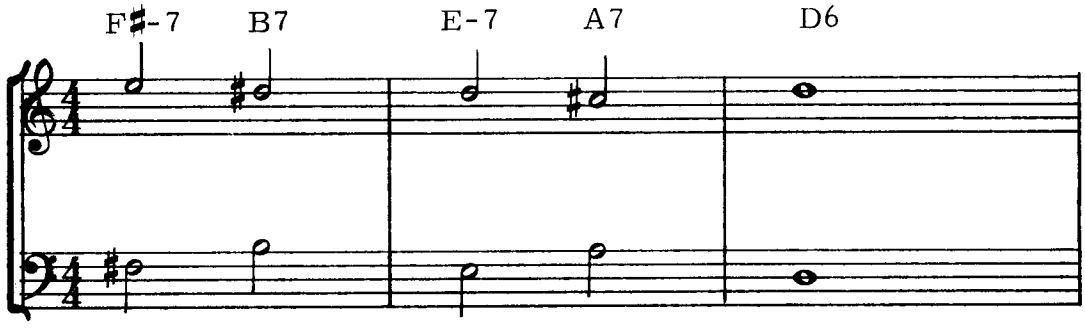
E MAJOR



A MAJOR

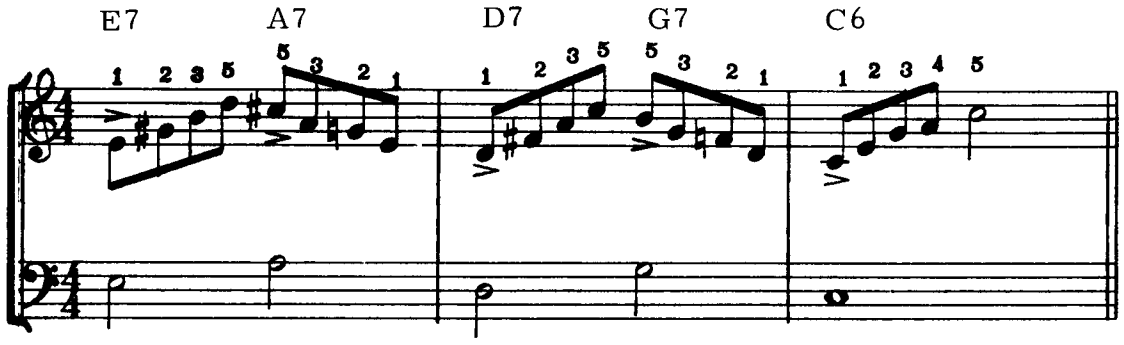


D MAJOR

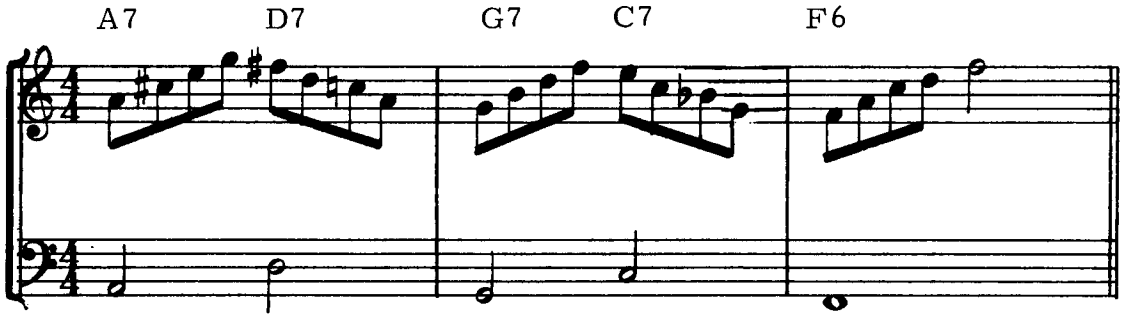


MELODIC VARIATION ON ‖ V7 V7 | V7 V7 | I6 ‖ PROGRESSION

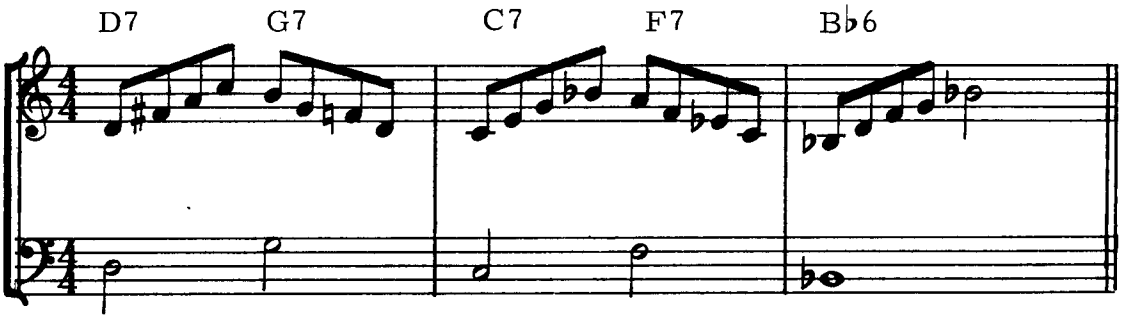
C MAJOR



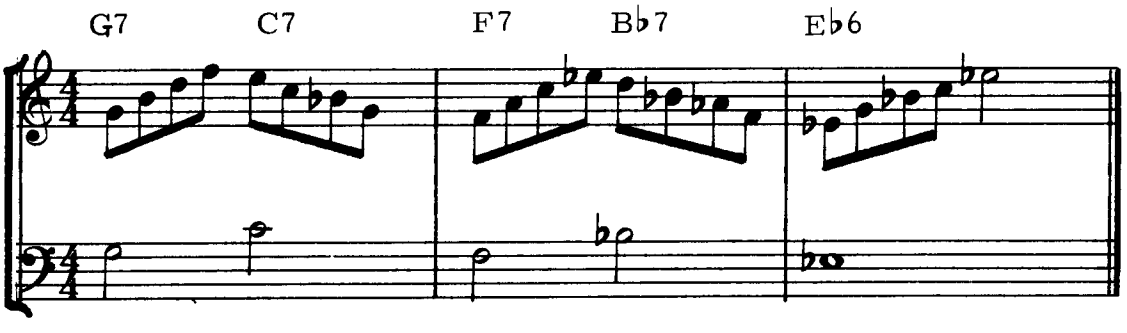
F MAJOR

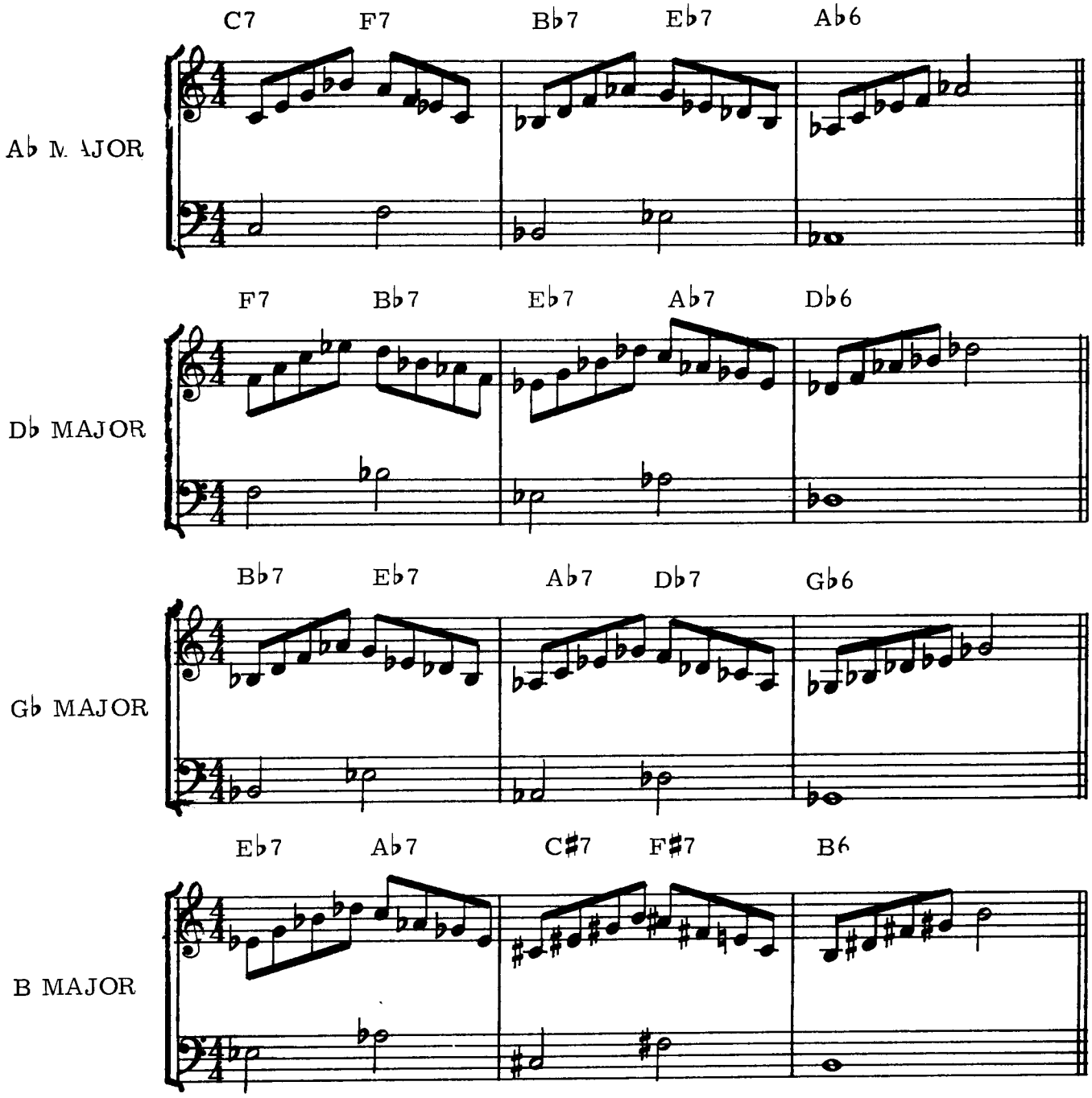


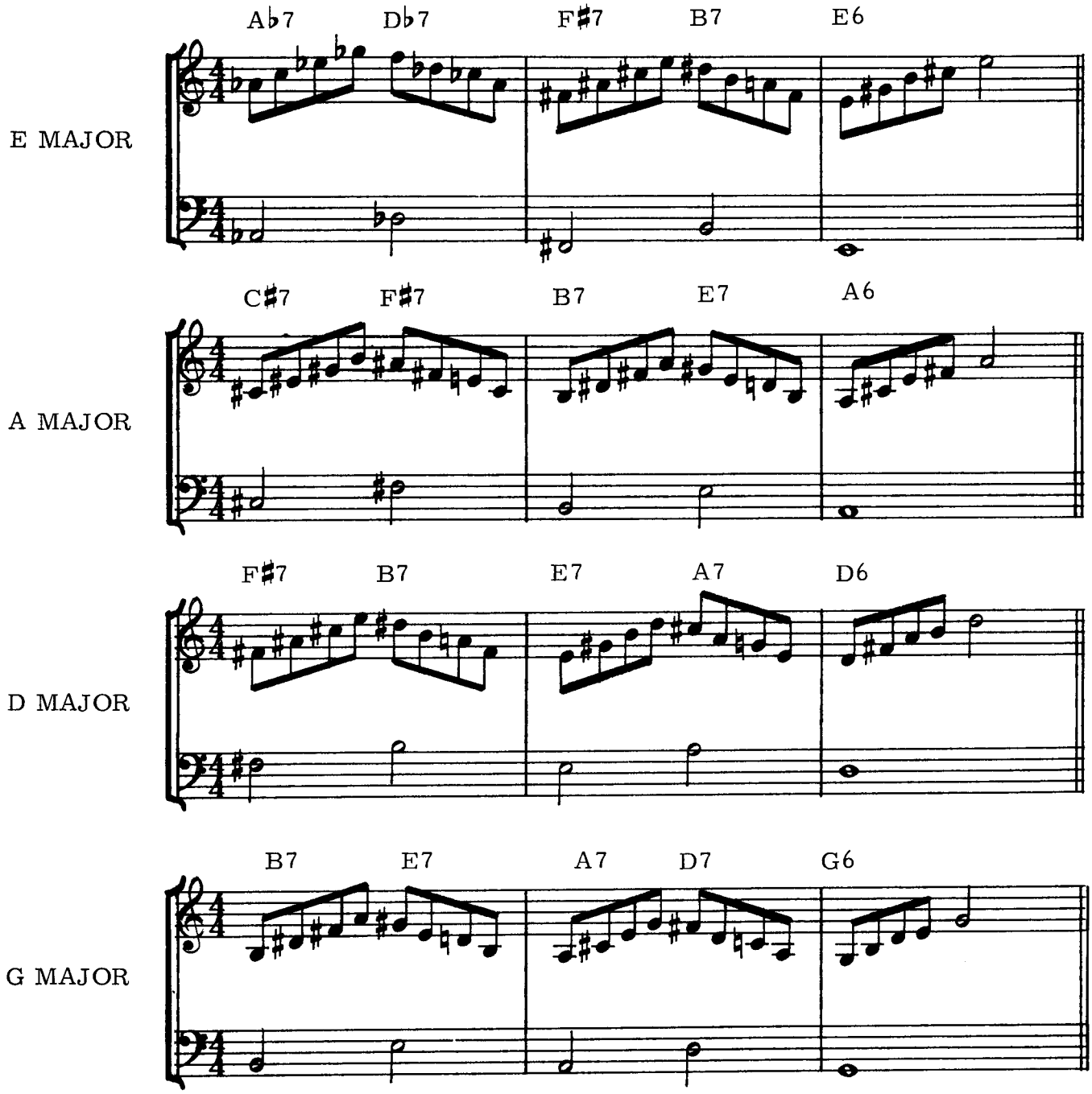
B♭ MAJOR



E♭ MAJOR



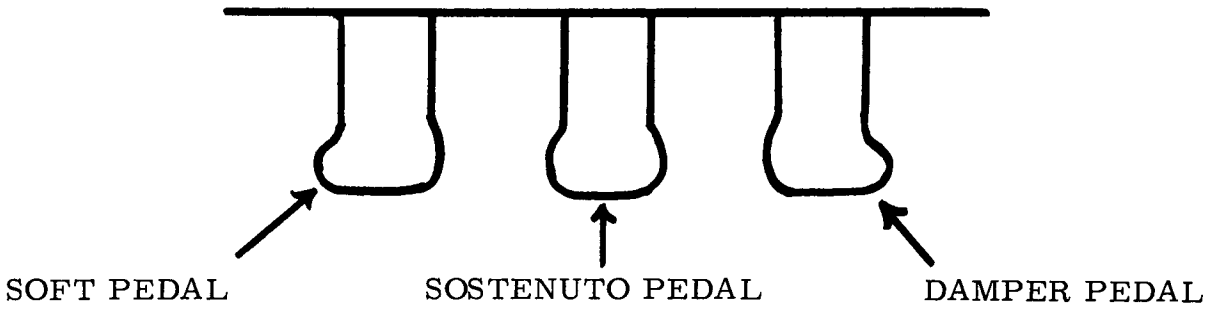

C7 F7 Bb7 Eb7 Ab6
Ab MAJOR
F7 Bb7 Eb7 Ab7 Db6
Db MAJOR
Bb7 Eb7 Ab7 Db7 Gb6
Gb MAJOR
Eb7 Ab7 C#7 F#7 B6
B MAJOR


E MAJOR
Ab7 Db7 F#7 B7 E6
A MAJOR
C#7 F#7 B7 E7 A6
D MAJOR
F#7 B7 E7 A7 D6
G MAJOR
B7 E7 A7 D7 G6

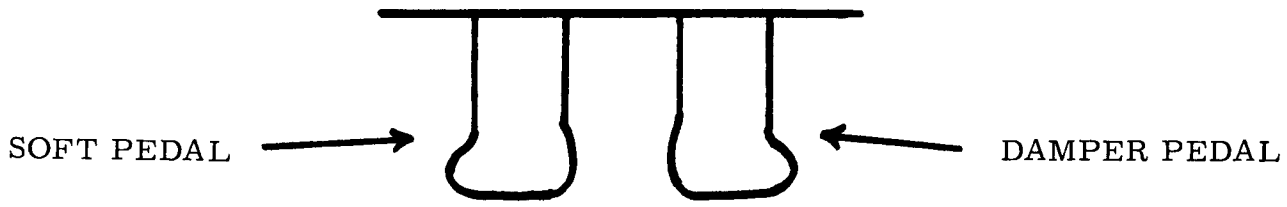
LESSON VI

THE PEDALS

The grand piano has three pedals.



Many uprights and spinets have only two pedals.



Each pedal has a specific function:

THE DAMPER PEDAL

The most frequently used pedal is the Damper Pedal. It is always depressed with the right foot. Mechanically, it's function is to raise the dampers away from the strings. The strings will then continue to vibrate until the pedal is released. The tone does not become louder when this pedal is used.

THE SOFT PEDAL

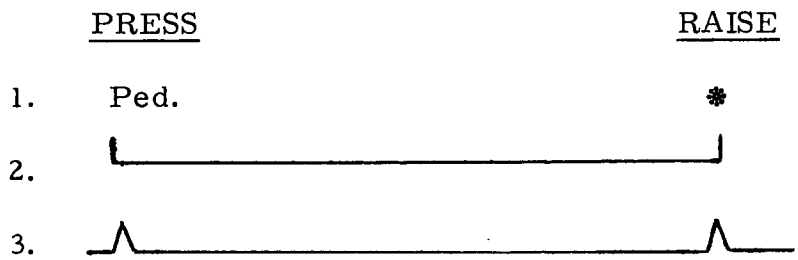
The Soft Pedal is used when a softer tone quality is desired. It is always depressed with the left foot. Normally the hammers of the piano strike two or three strings depending on the keyboard register. When the Soft Pedal is depressed the hammers strike one string less than the usual number.

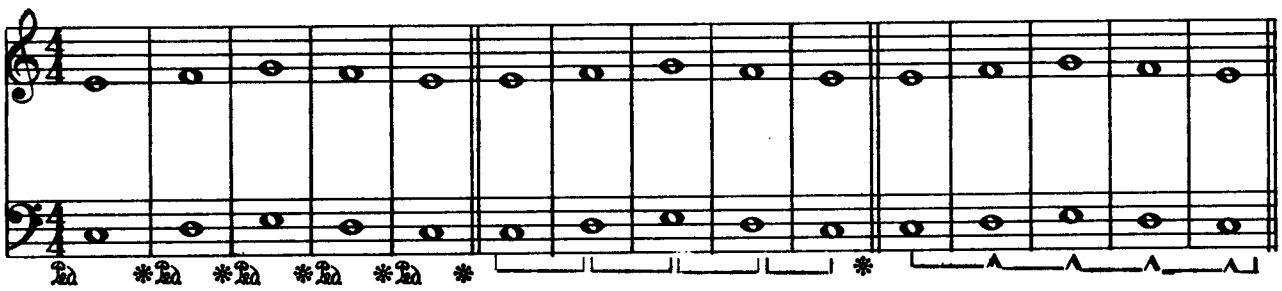
THE SOSTENUTO PEDAL

Used only in advanced piano playing. This pedal is used to sustain individual tones.

MARKINGS PERTAINING TO THE DAMPER PEDAL

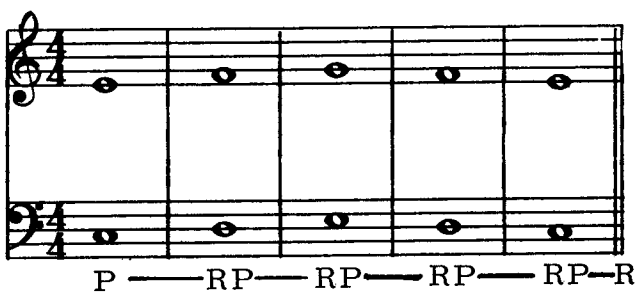
The three most common methods for indicating how the Damper Pedal is to be used are shown below.





In this program another method will be employed.

P = Press
R = Raise



Only the Damper Pedal will be used in this book.

USE OF THE DAMPER PEDAL

a. To sustain tones within the same harmony.

b. To connect harmonies or melody notes together smoothly when this cannot be accomplished through finger technique alone.

c. The pedal can be depressed on the beat or immediately after the beat. When playing a succession of harmonies, the second method is usually used. The pedal is raised when a new harmony is sounded. It is then immediately lowered. NEVER SUSTAIN THE PEDAL THROUGH A CHANGE OF HARMONY.

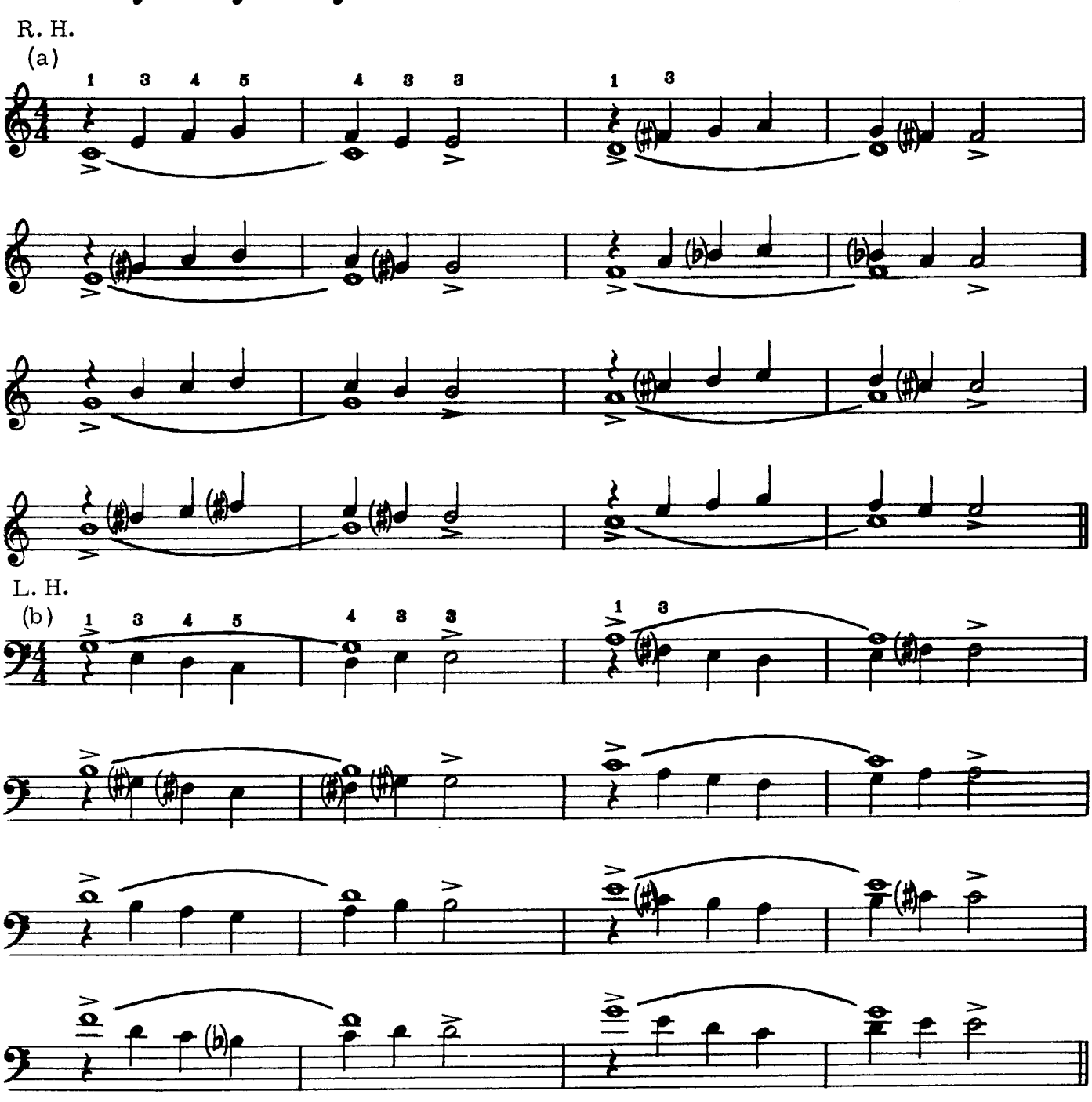
d. The heel of the foot should always remain on the floor. The pedal should be raised and depressed quickly in order to obtain maximum clarity.

TECHNICAL STUDIES

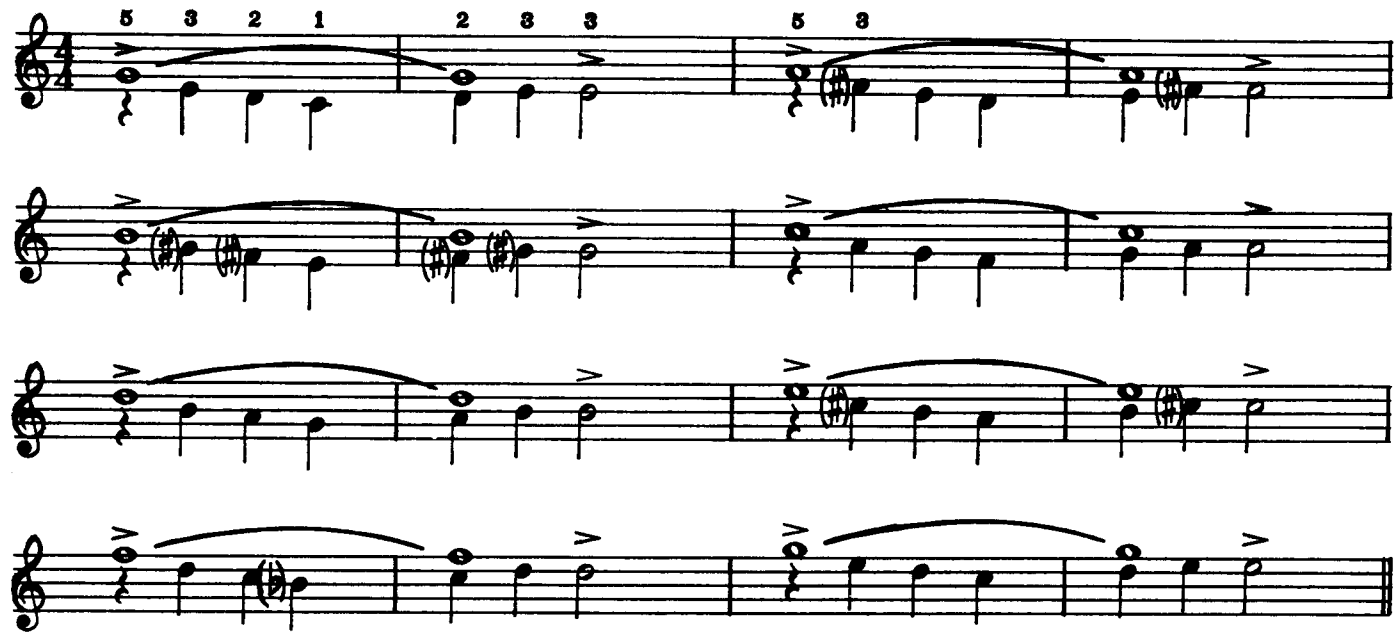
These Exercises Should Be Practiced Two Ways

1. diatonically
2. using accidentals in parentheses

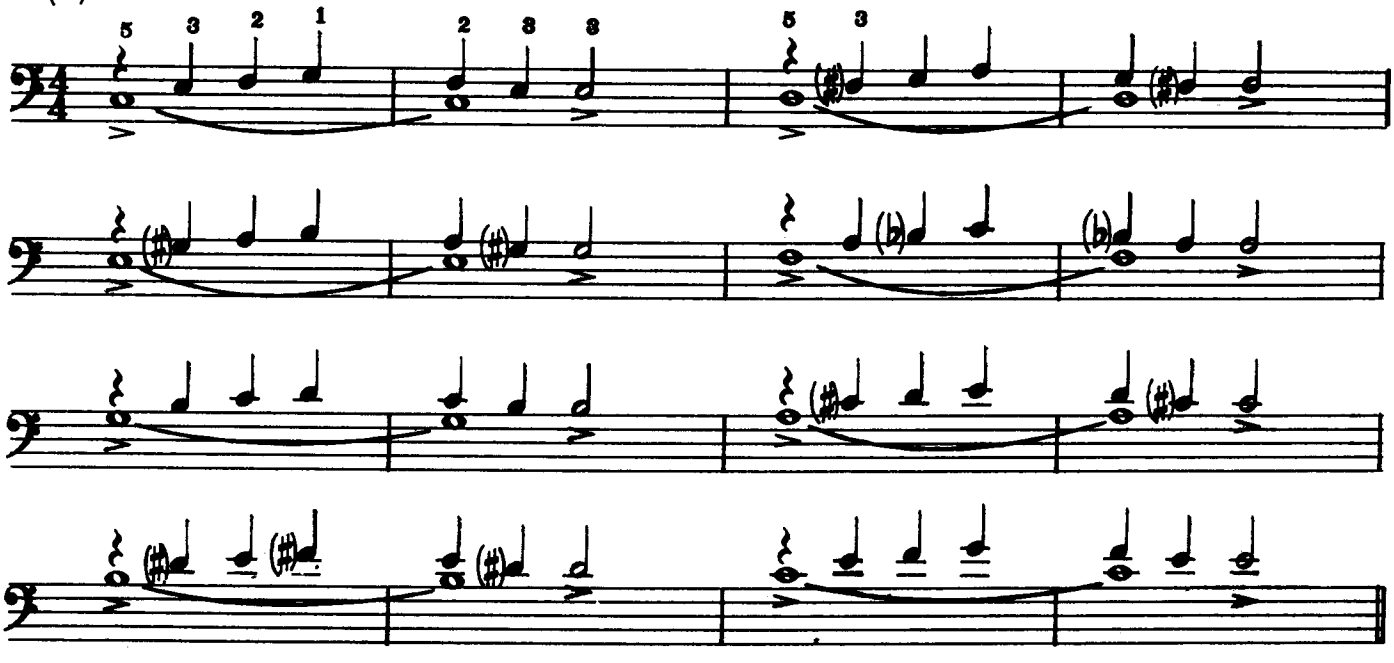
EX. 1 ♩ = 72 ♩ = 84 ♩ = 96



R. H.
(c)

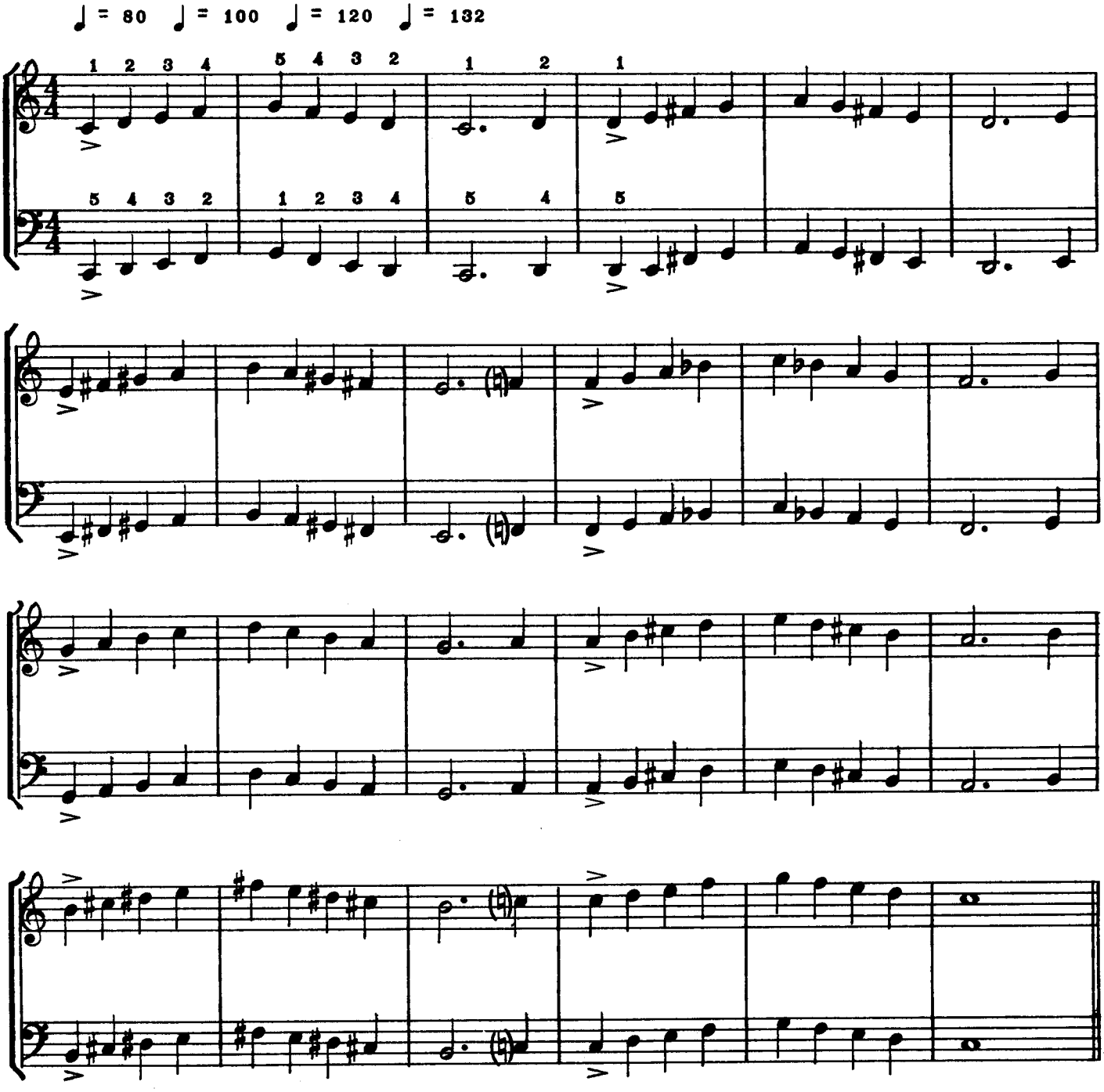


L. H.
(d)

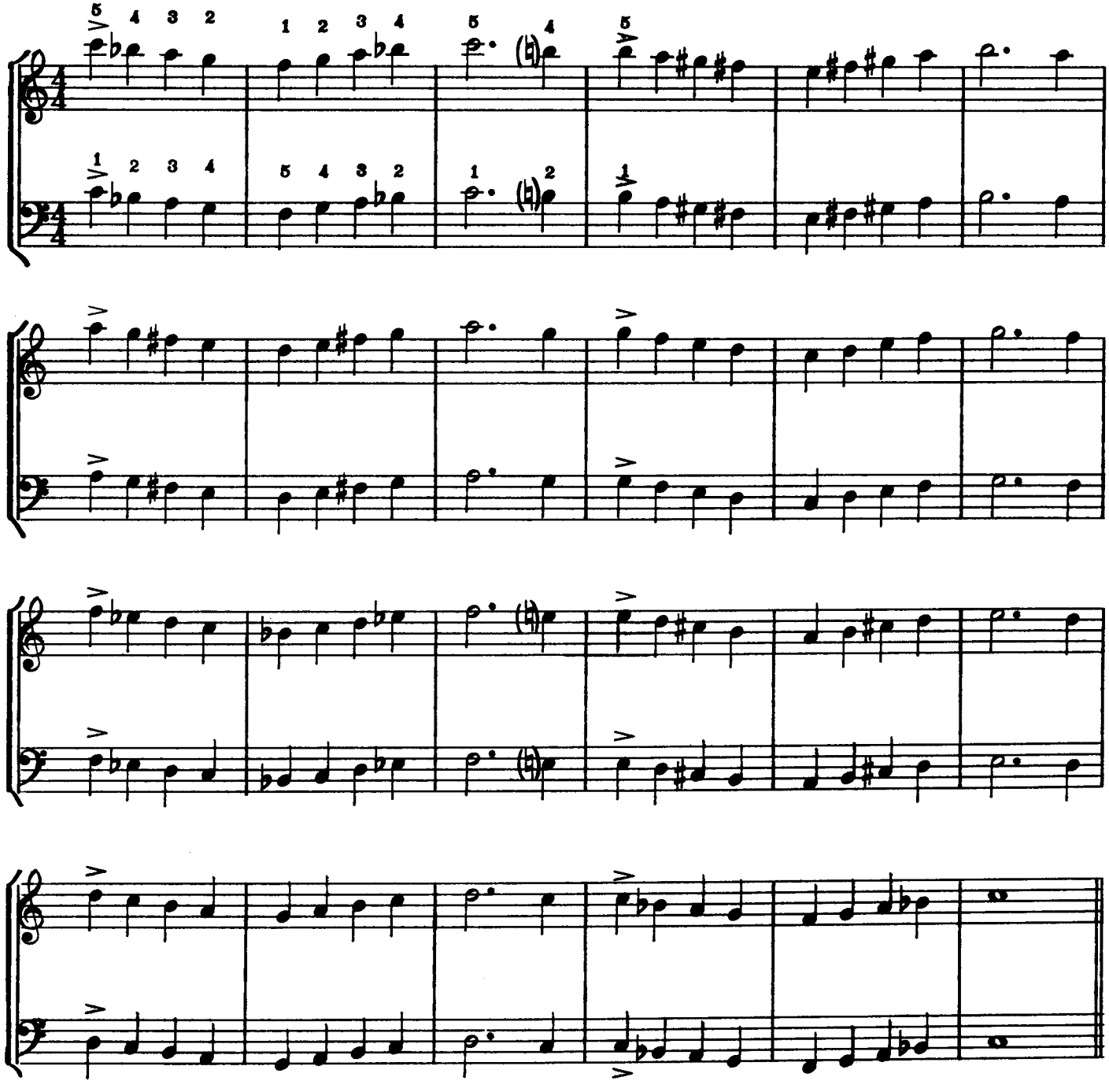


EX. 2

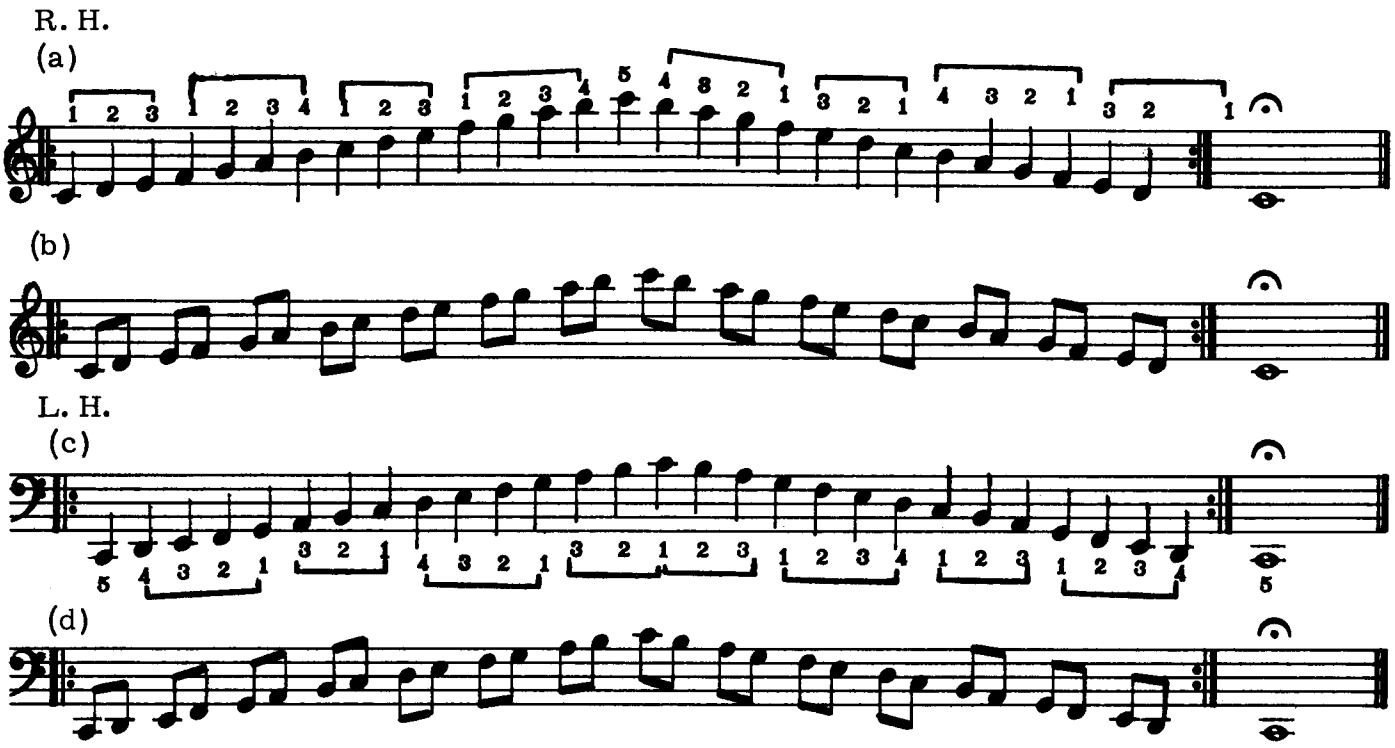
(a)



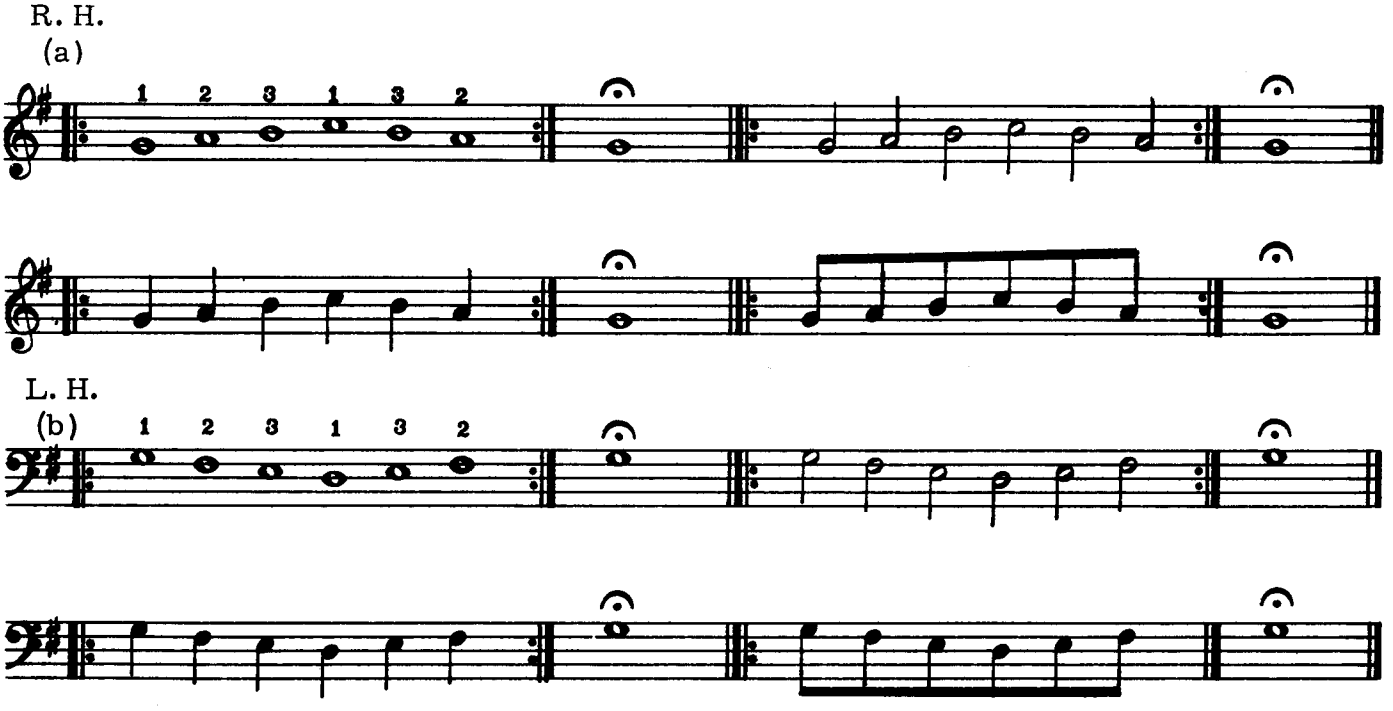
(b)



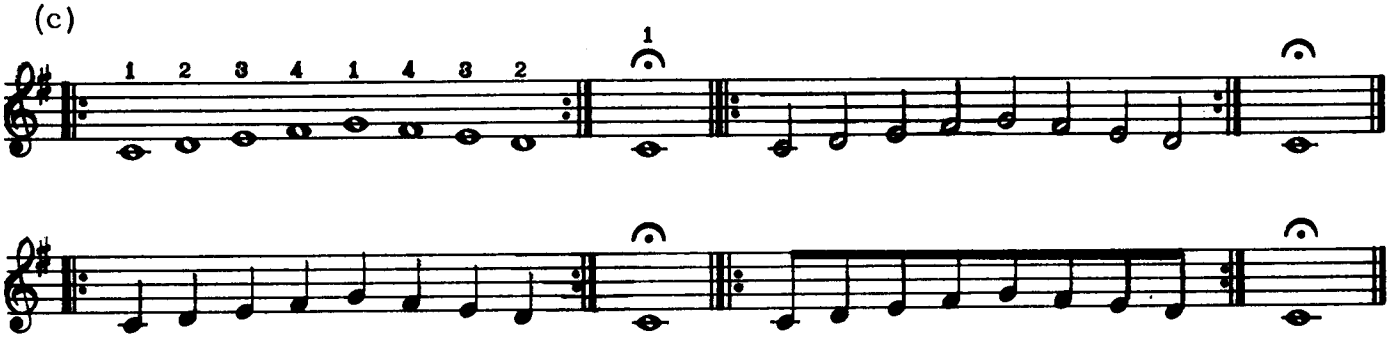
EX. 3 ♩ = 72 ♩ = 84 ♩ = 92



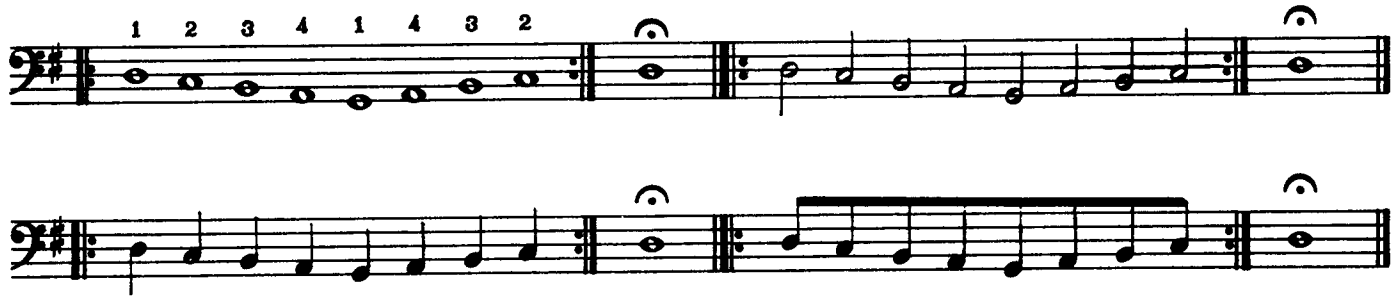
EX. 4 ♩ = 72 ♩ = 84 ♩ = 92



R. H.
(c)



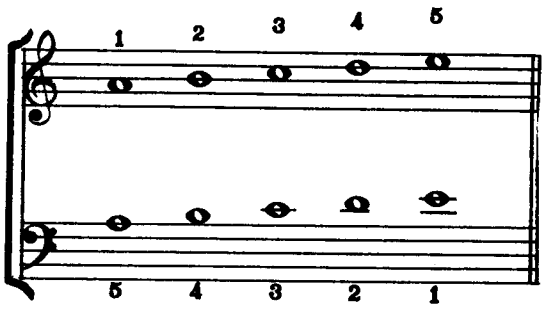
L. H.
(d)



READING MATERIAL

GROUP I

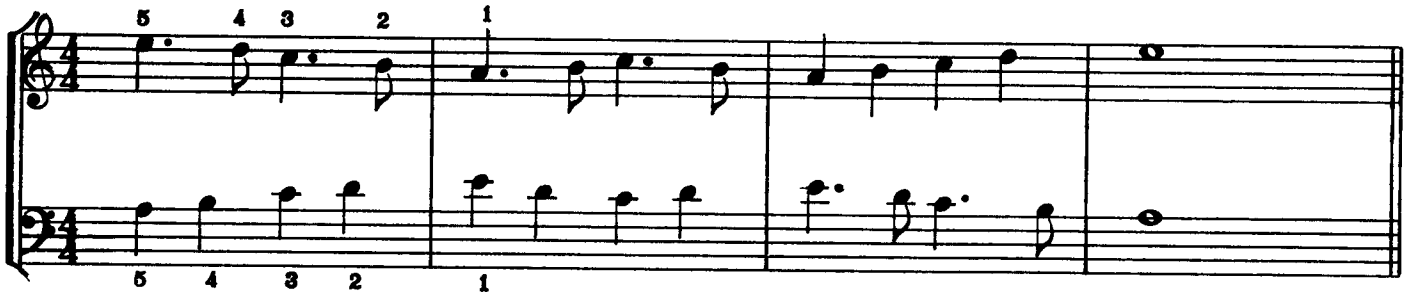
EX. 1



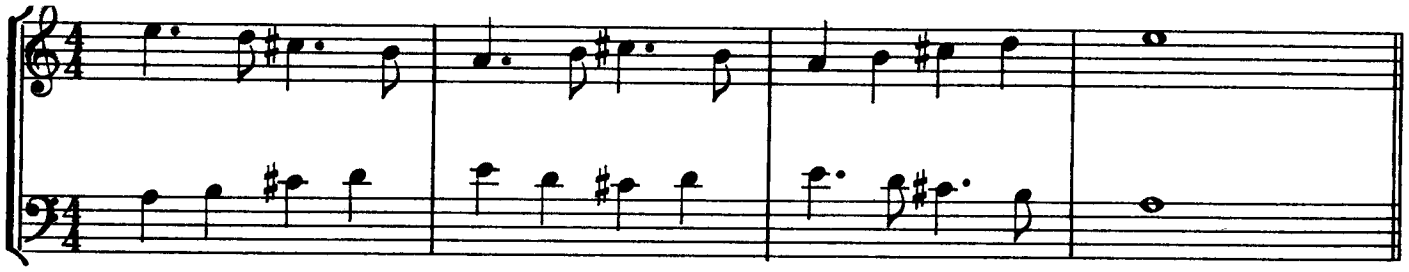
KEYBOARD AREA

MODEL

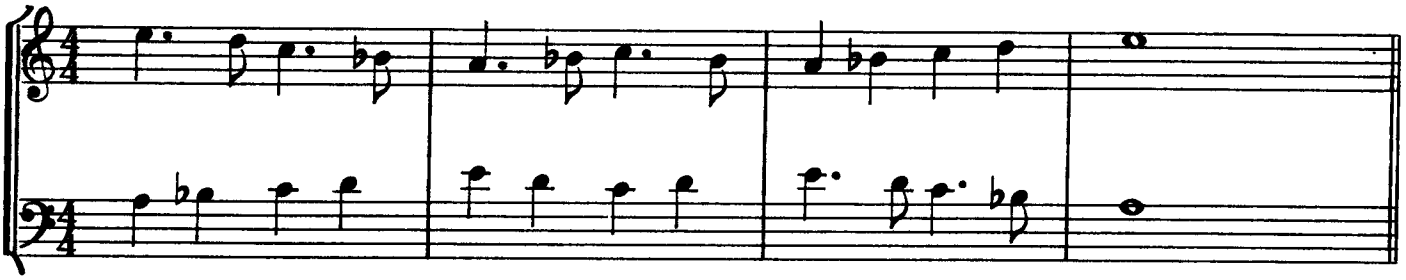
♩ = 60 ♩ = 72 ♩ = 84



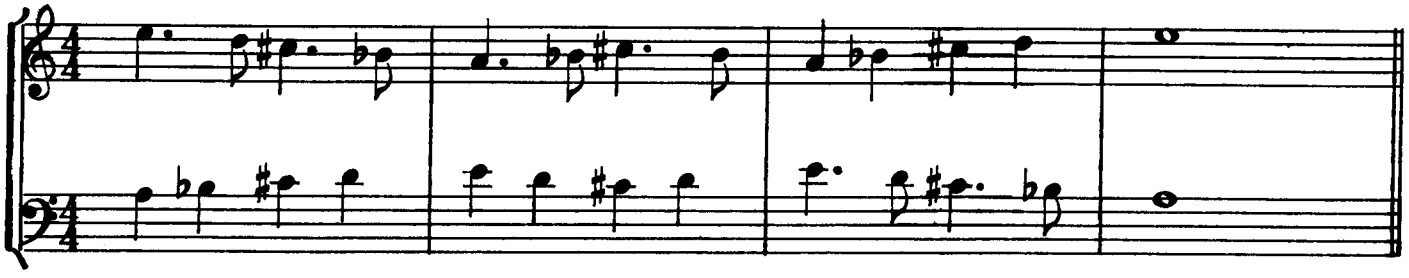
(var. a)



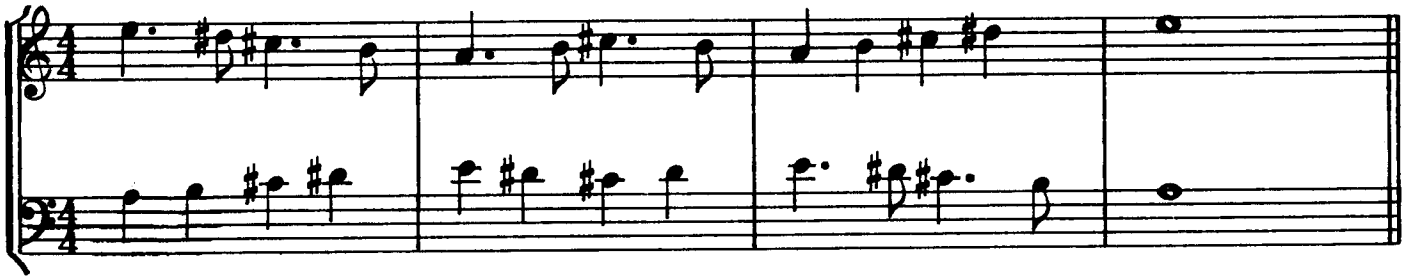
(var. b)



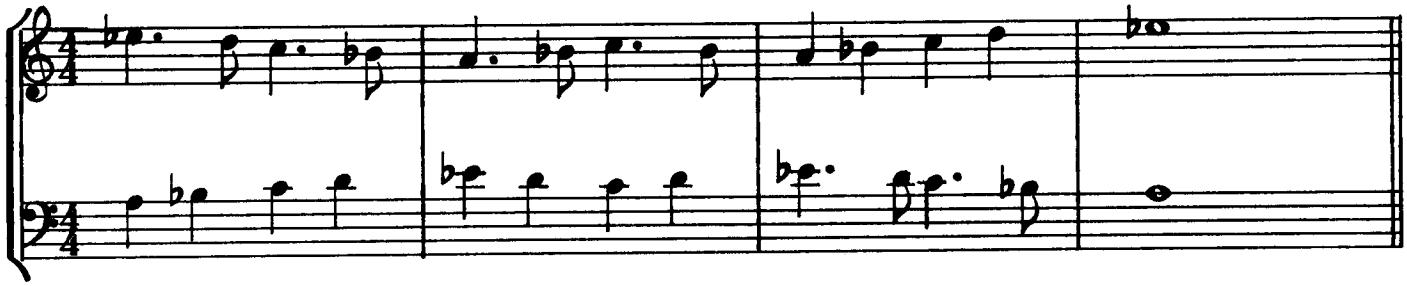
(var. c)



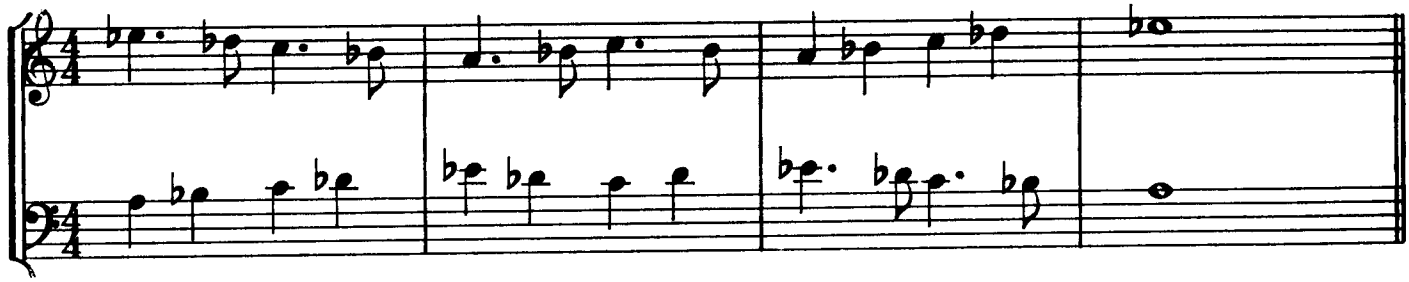
(var. d)



(var. e)

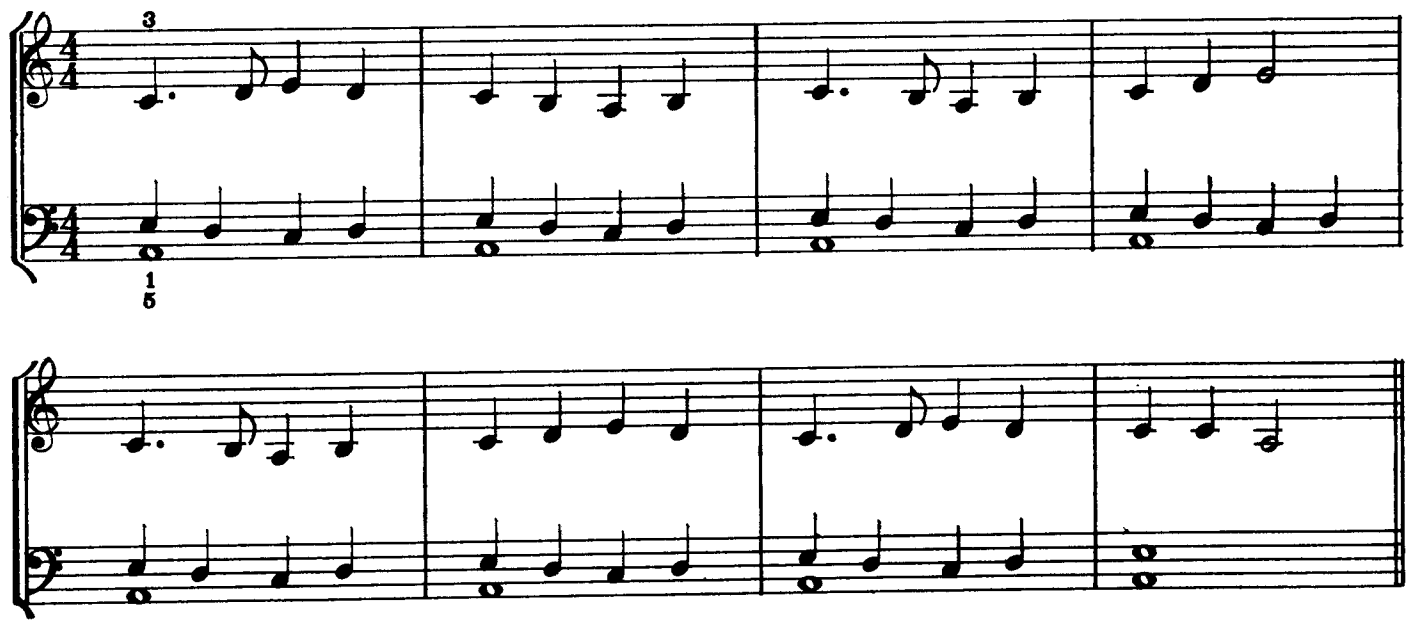


(var. f)

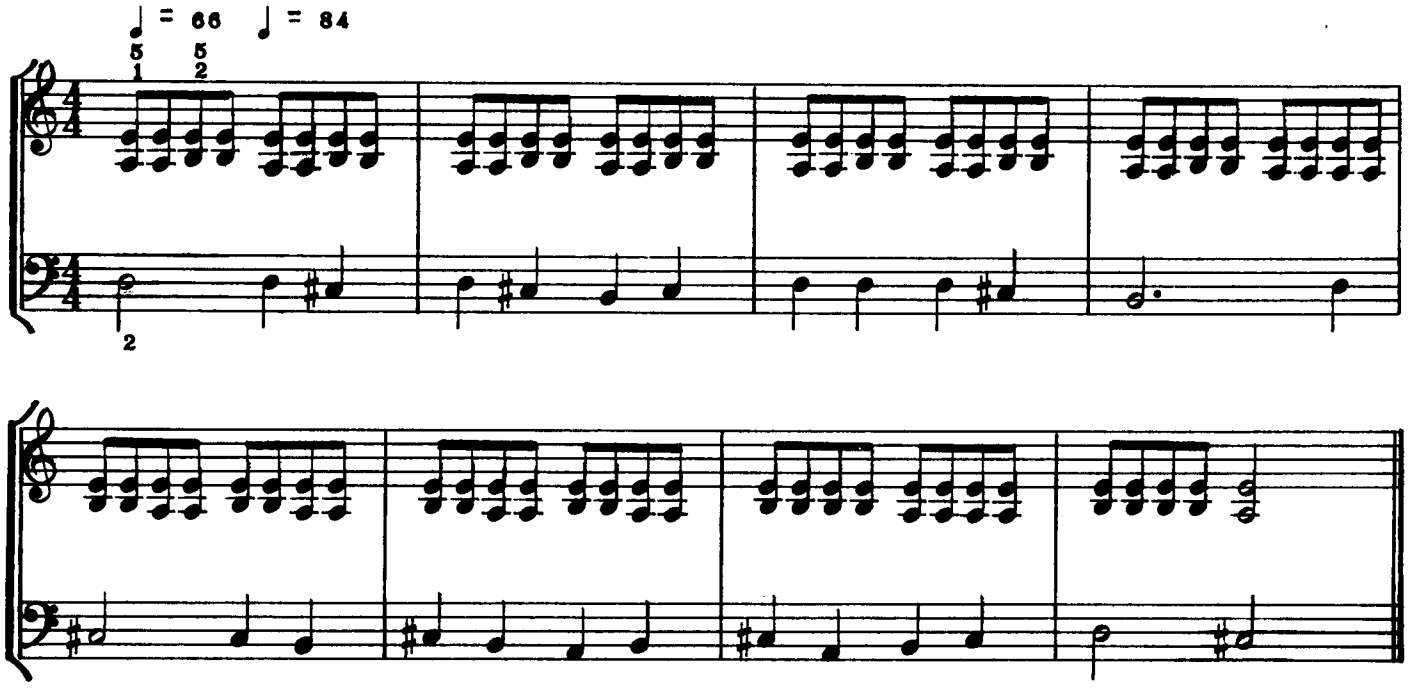


EX. 2

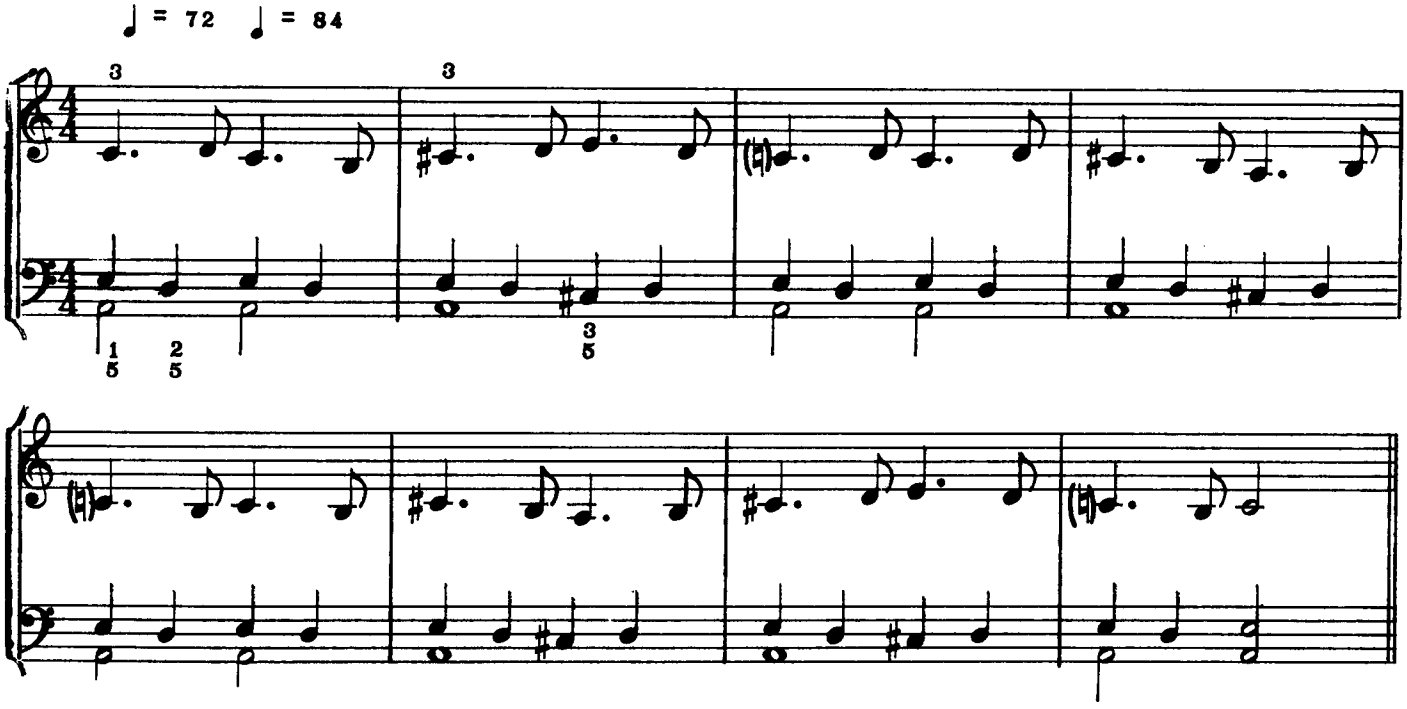
♩ = 84 ♩ = 96



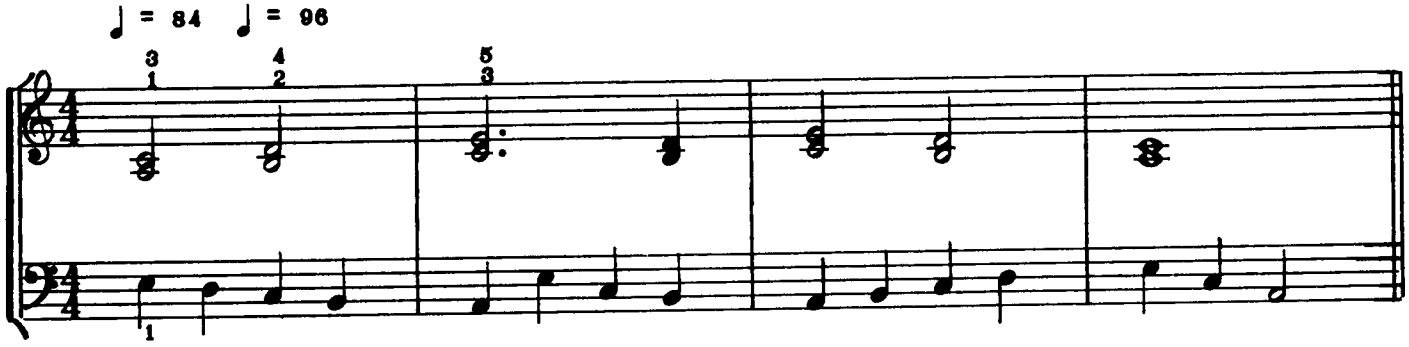
EX. 3



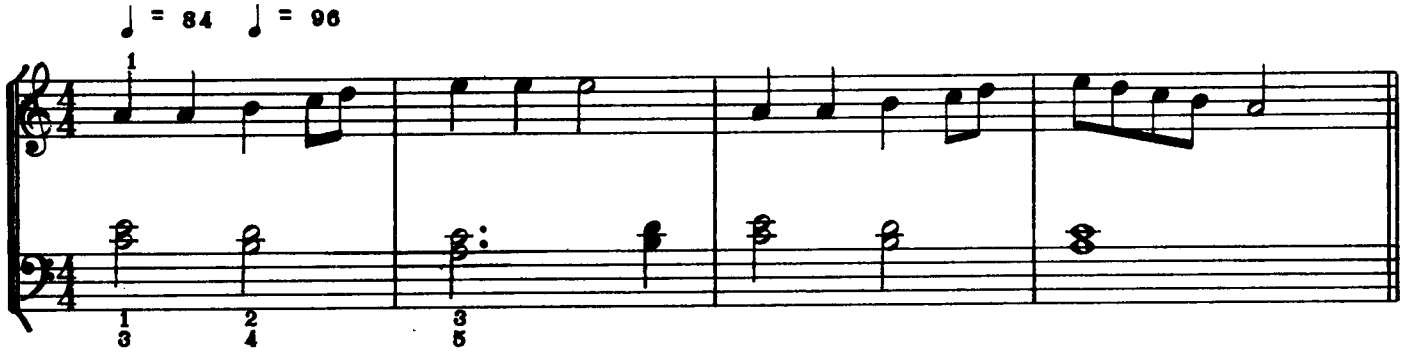
EX. 4



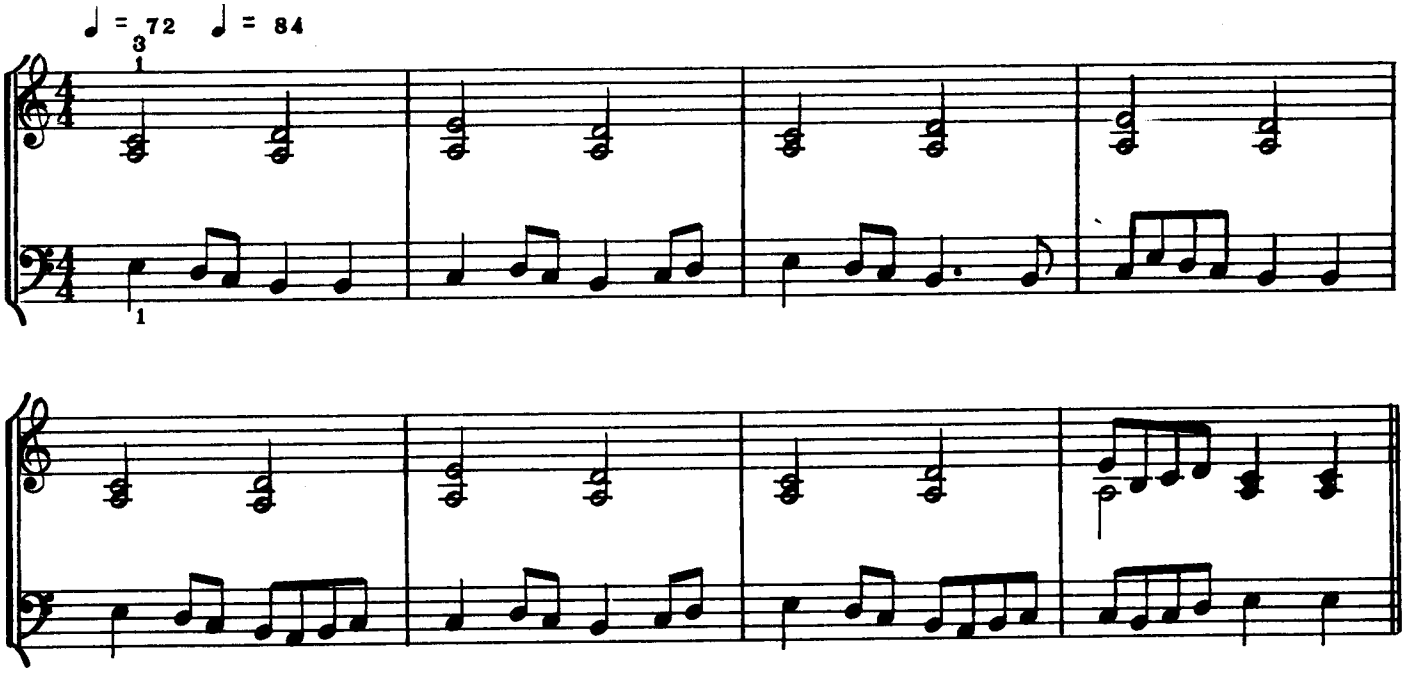
EX. 5



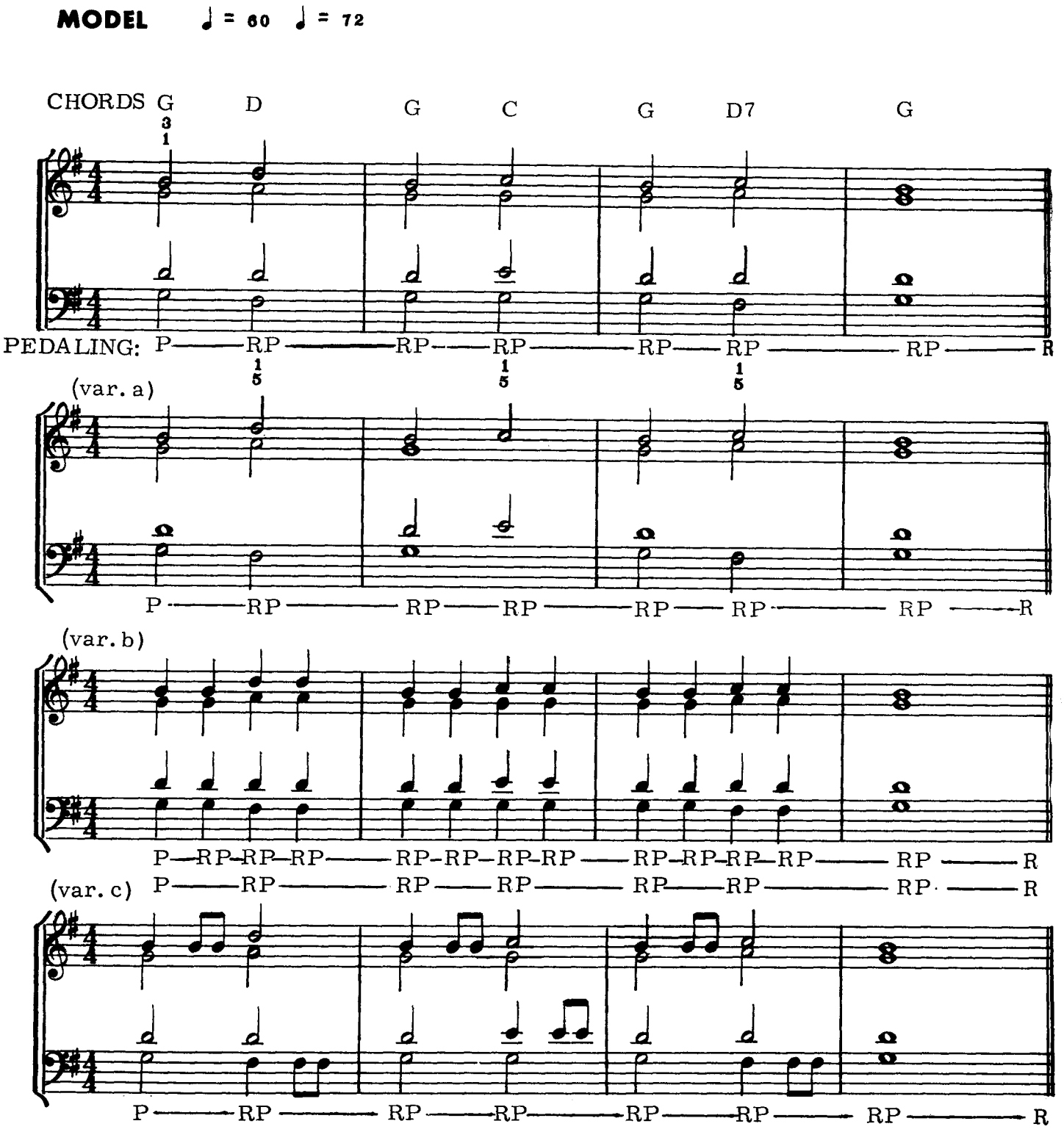
EX. 6



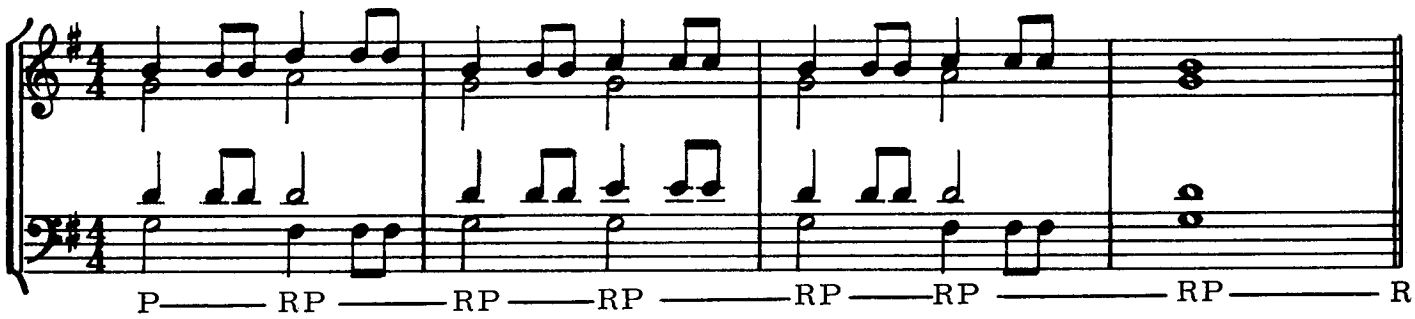
EX. 7



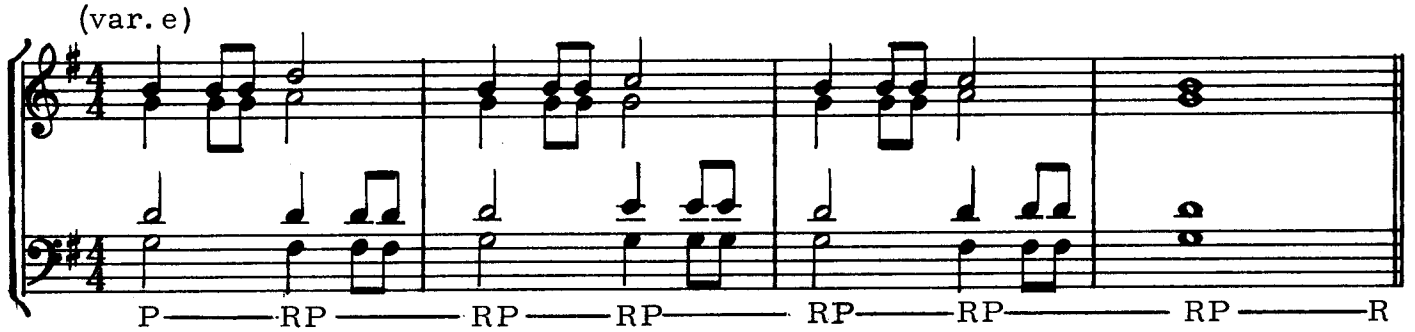
FOUR PART CHORALE WITH VARIATIONS



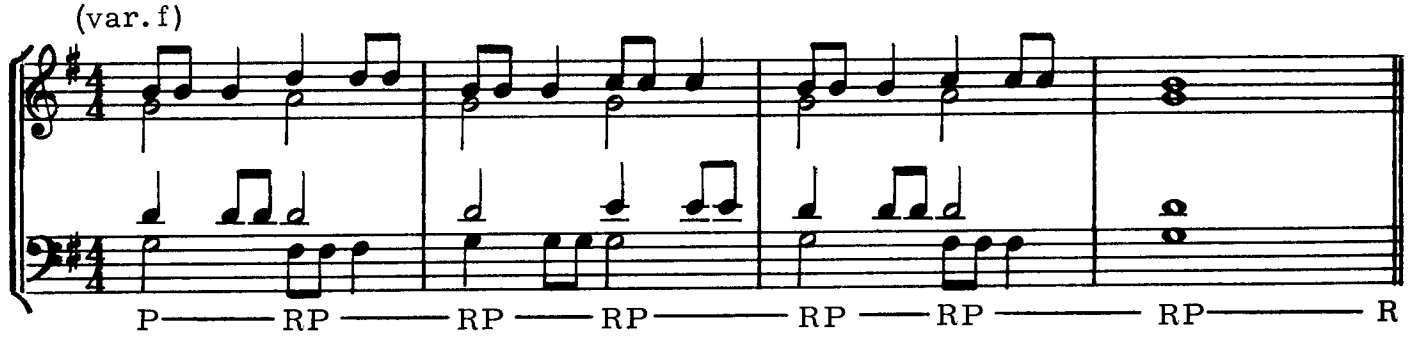
(var. d)



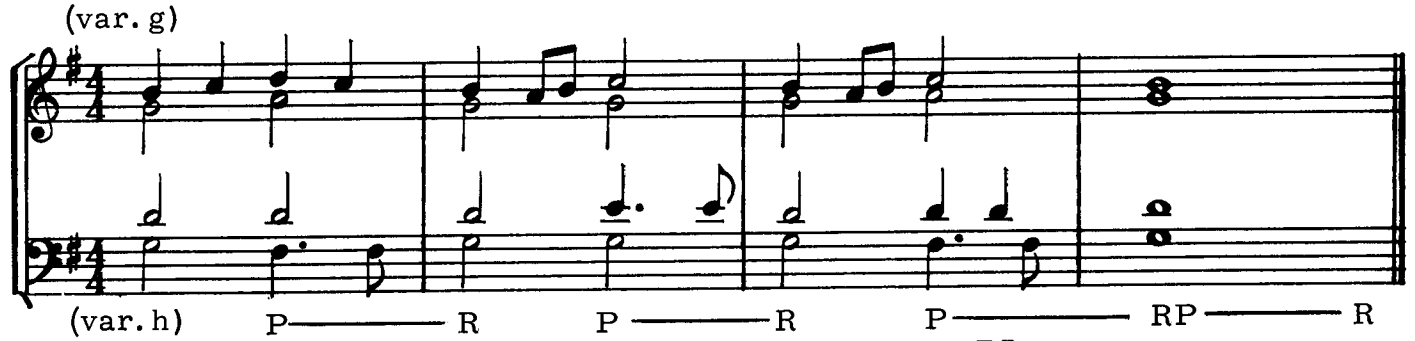
(var. e)



(var. f)

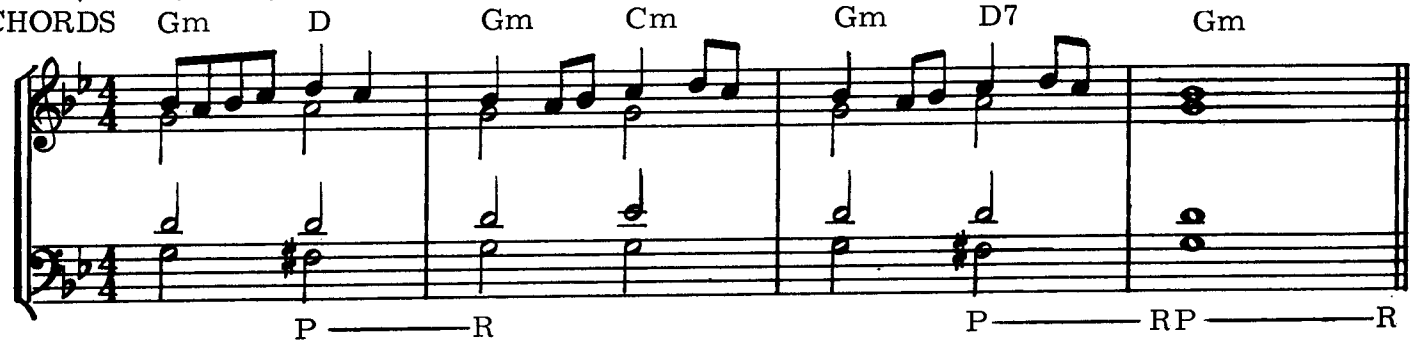


(var. g)



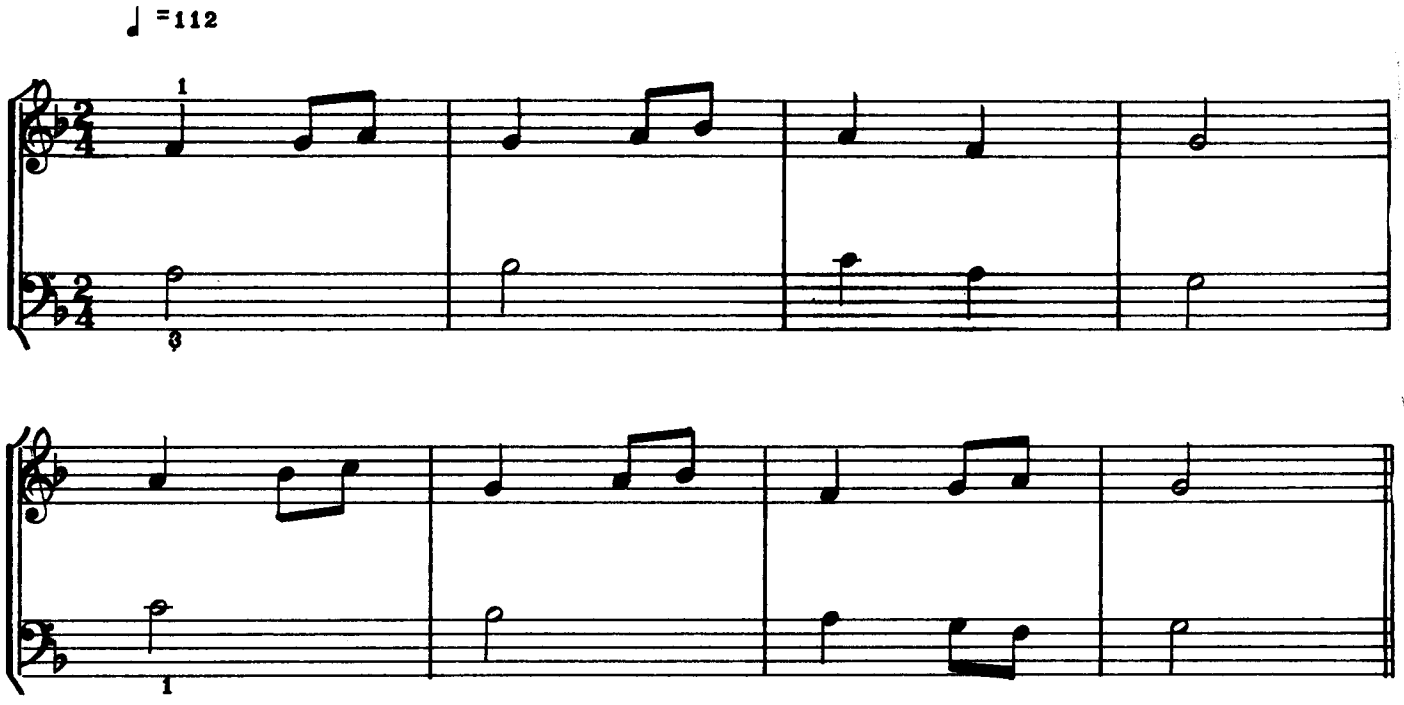
(var. h)

CHORDS Gm D Gm Cm Gm D7 Gm

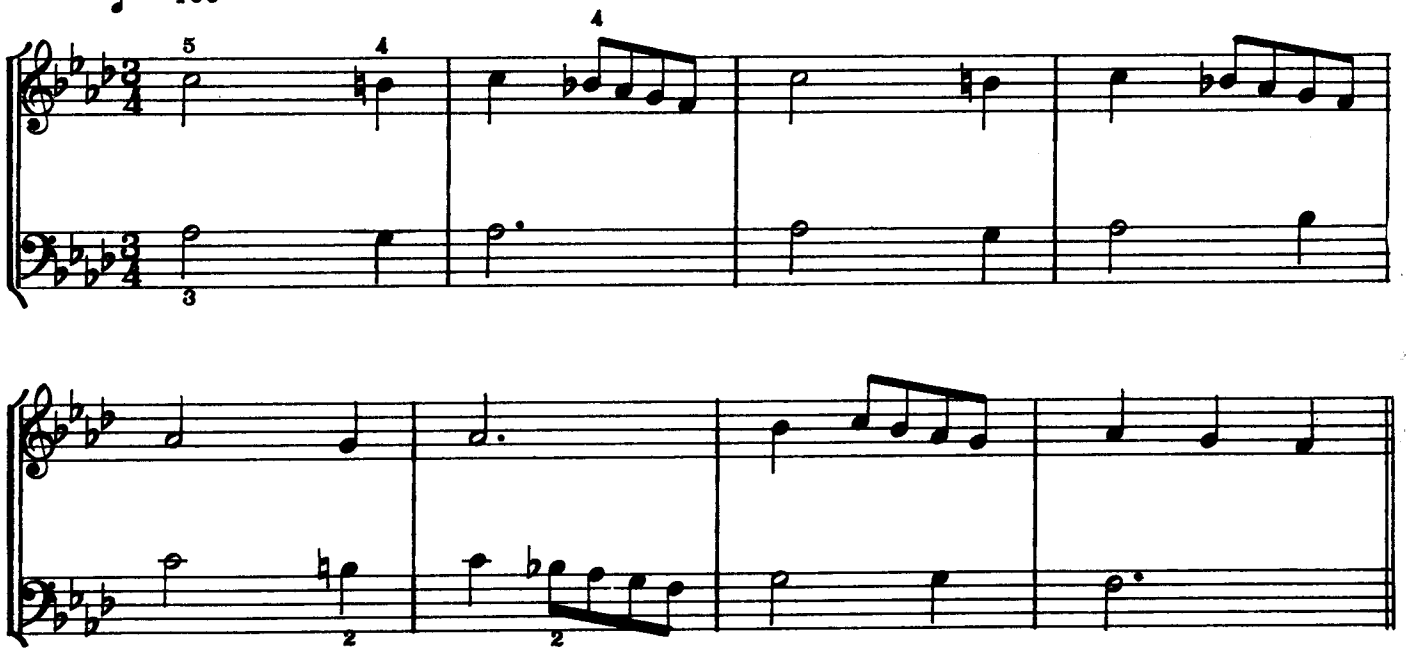


GROUP II

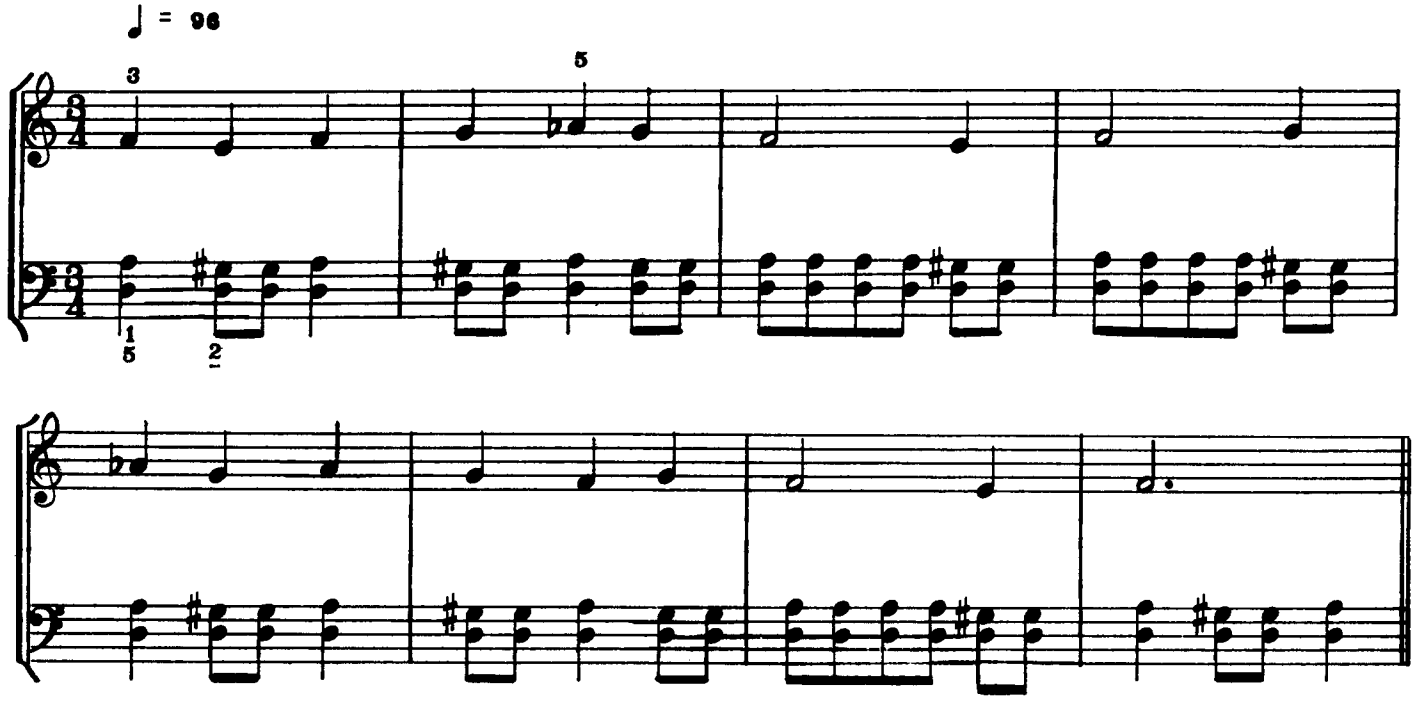
EX. 1



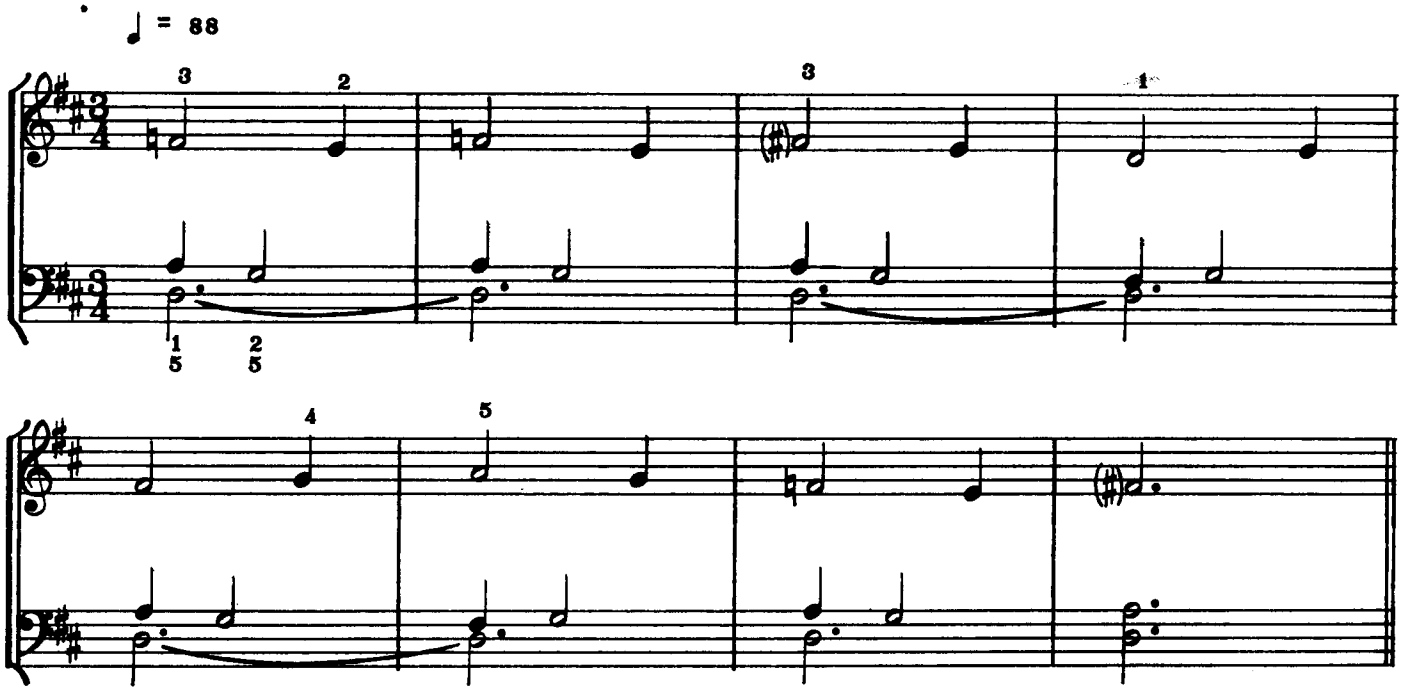
EX. 2



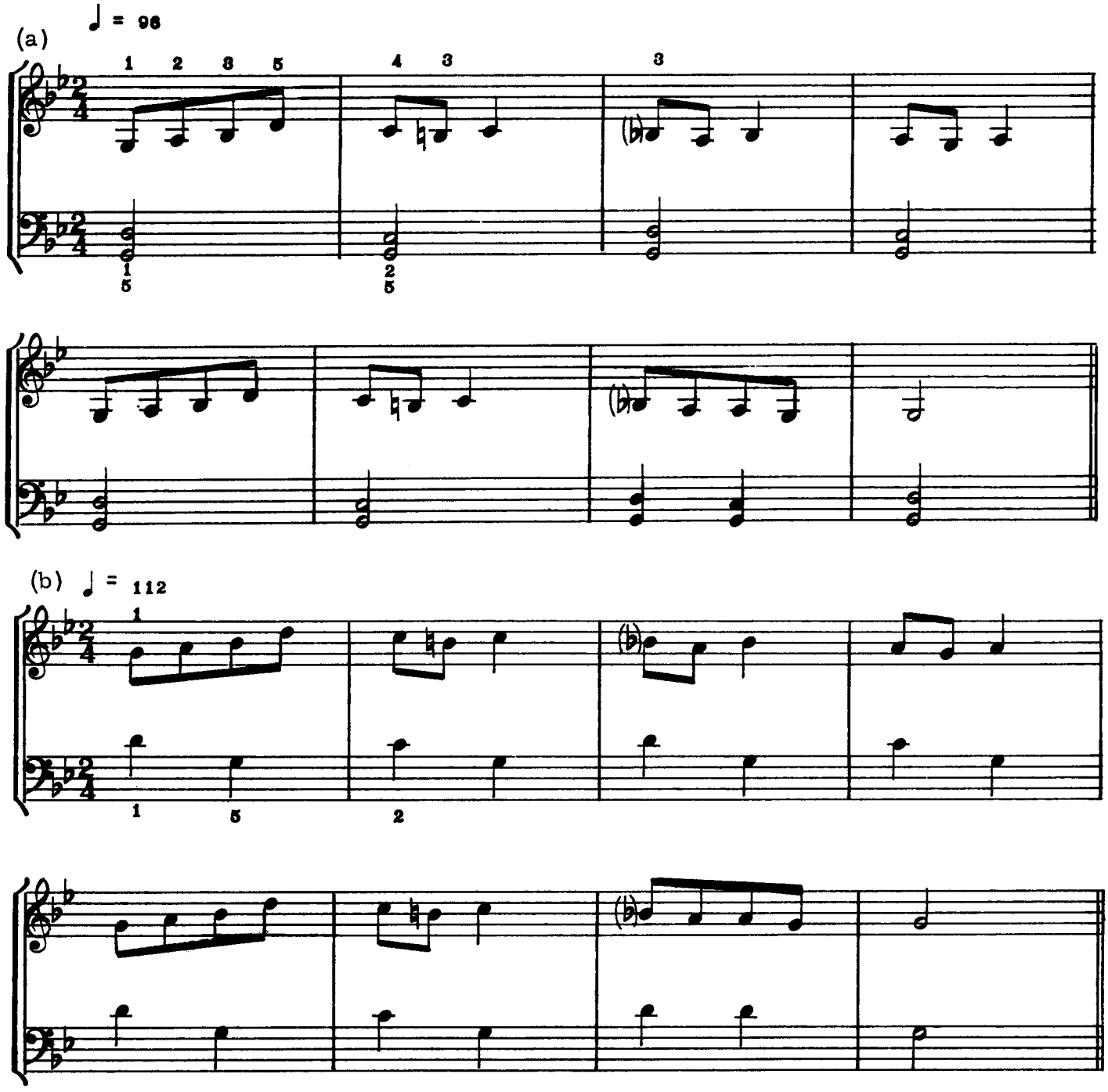
EX. 3



EX. 4

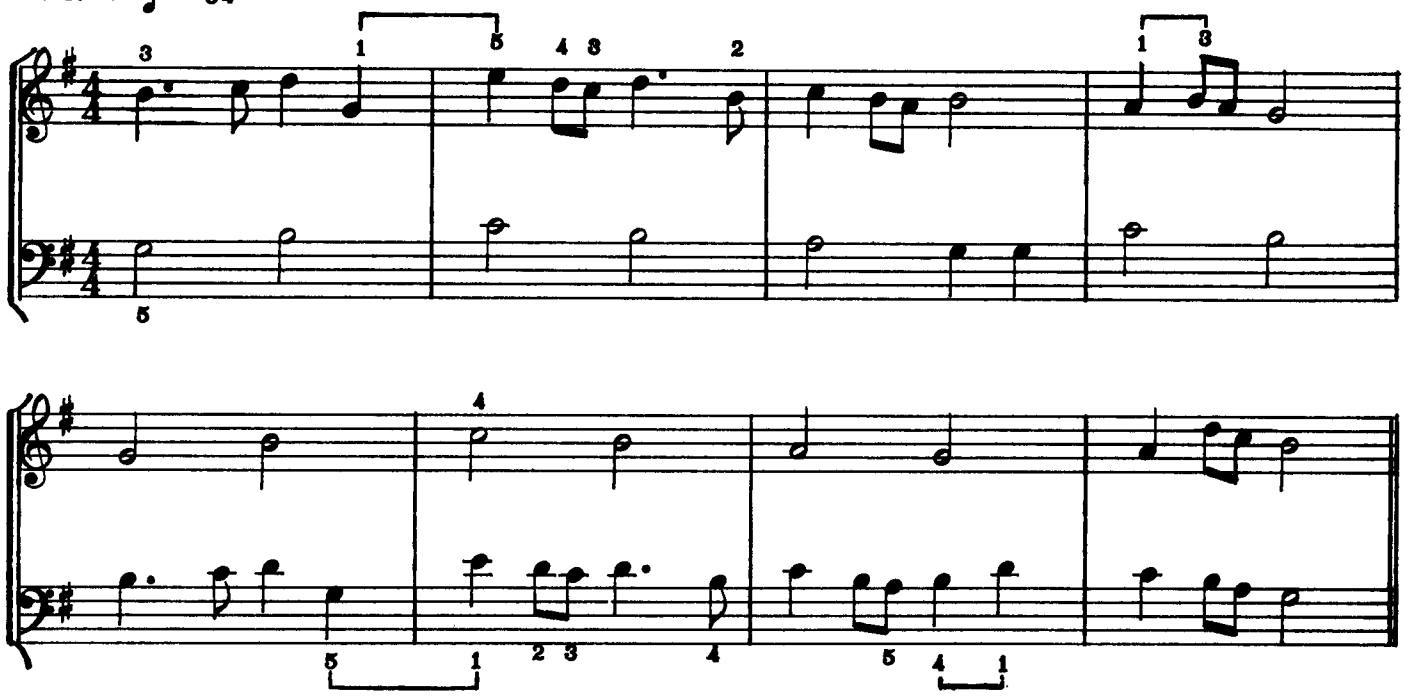


EX. 5



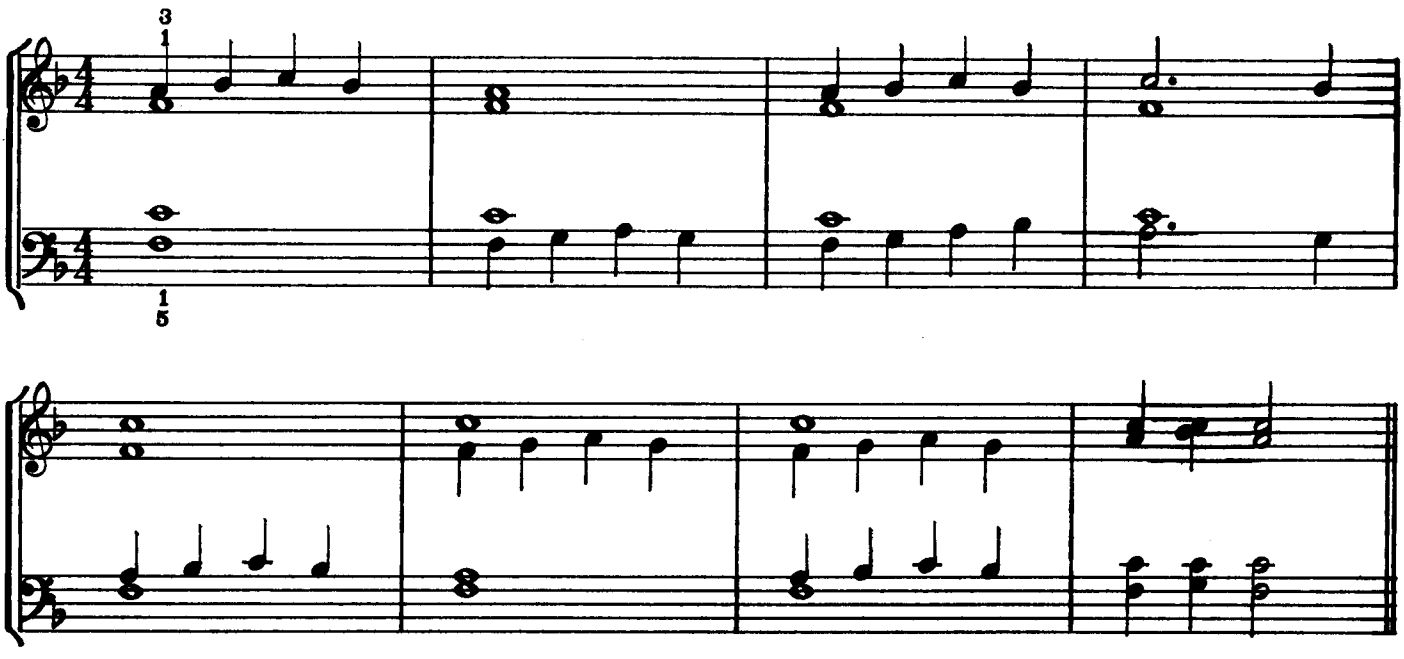
Keyboard Area
Shift

EX. 6 ♩ = 84

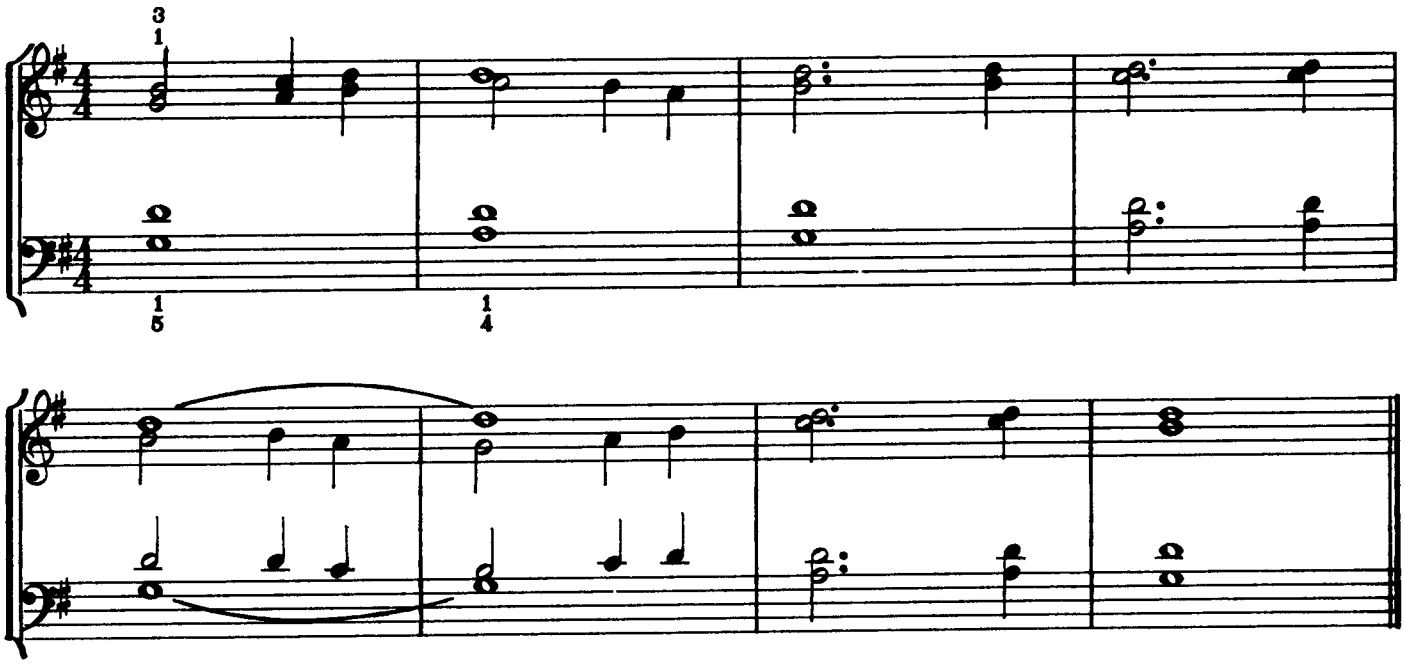


Keyboard Area
Shift

EX. 7 ♩ = 92



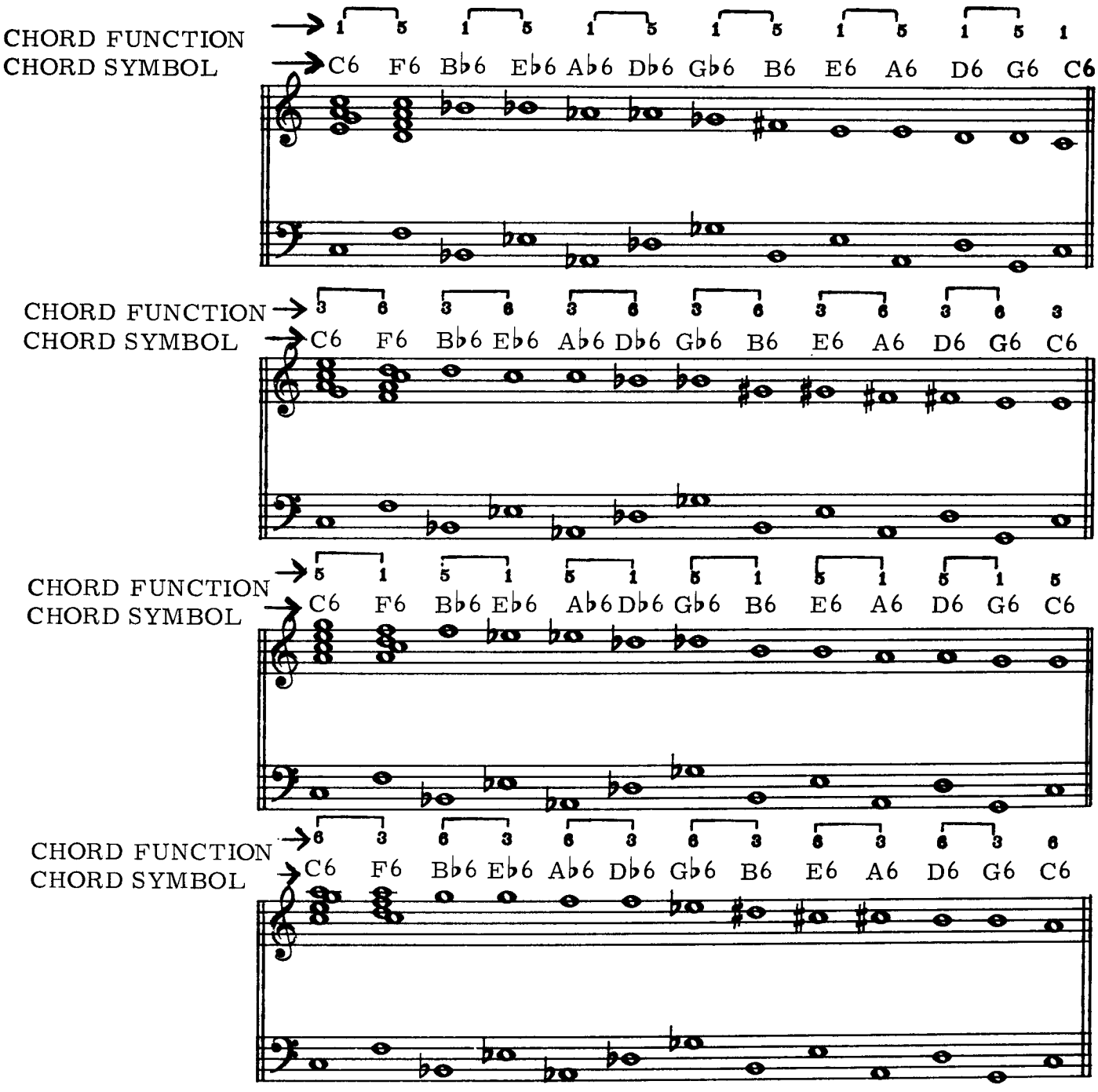
EX. 8 ♩ = 72



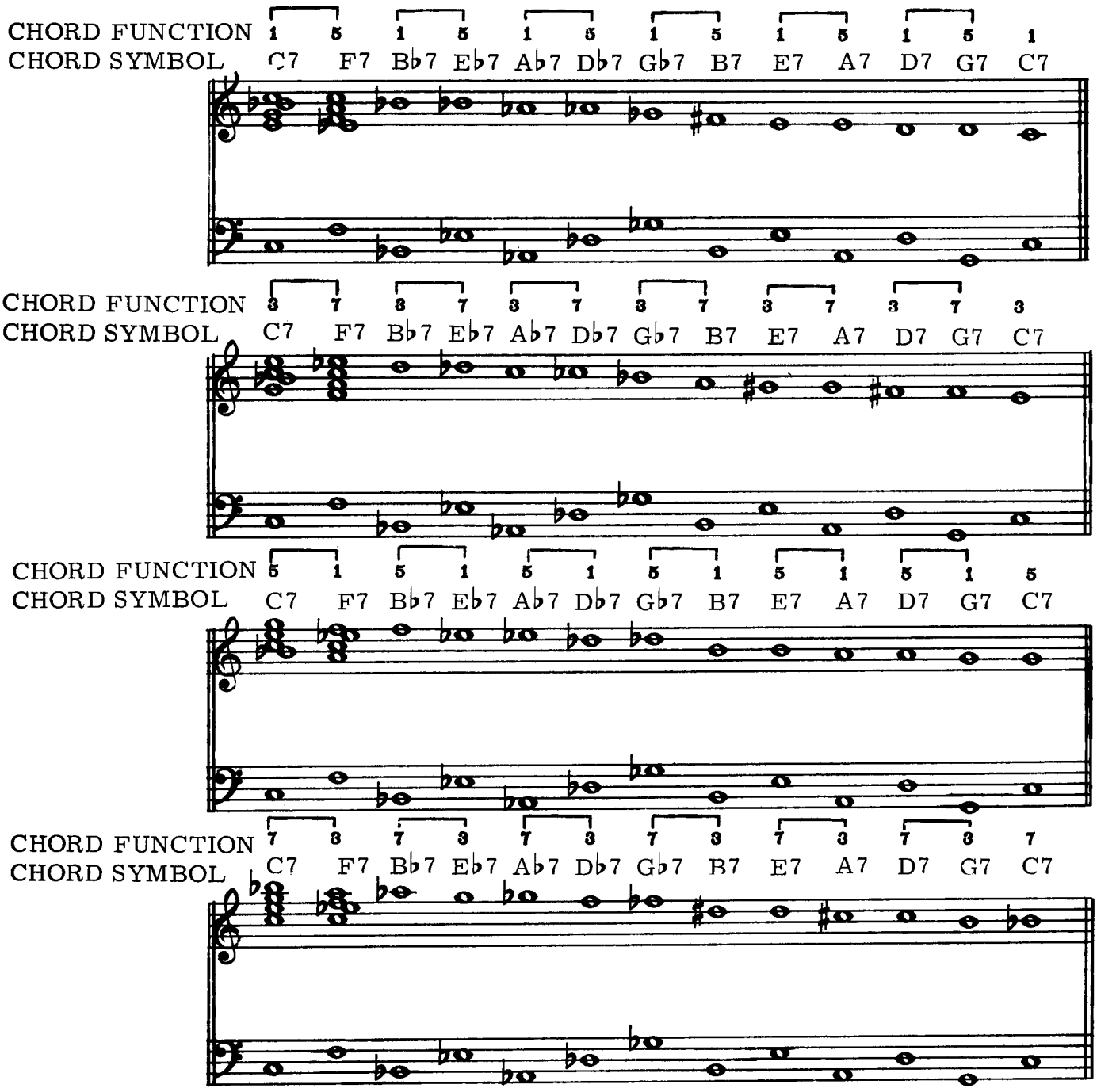
MODERN CHORD STUDIES

In order to harmonize melodies it is necessary that you be able to play a chord in all four inversions. The three most frequently used chords in modern progression are the MINOR SEVENTH, DOMINANT SEVENTH, and MAJOR SIXTH. In the excercises that follow, every inversion of each of these chords is used.

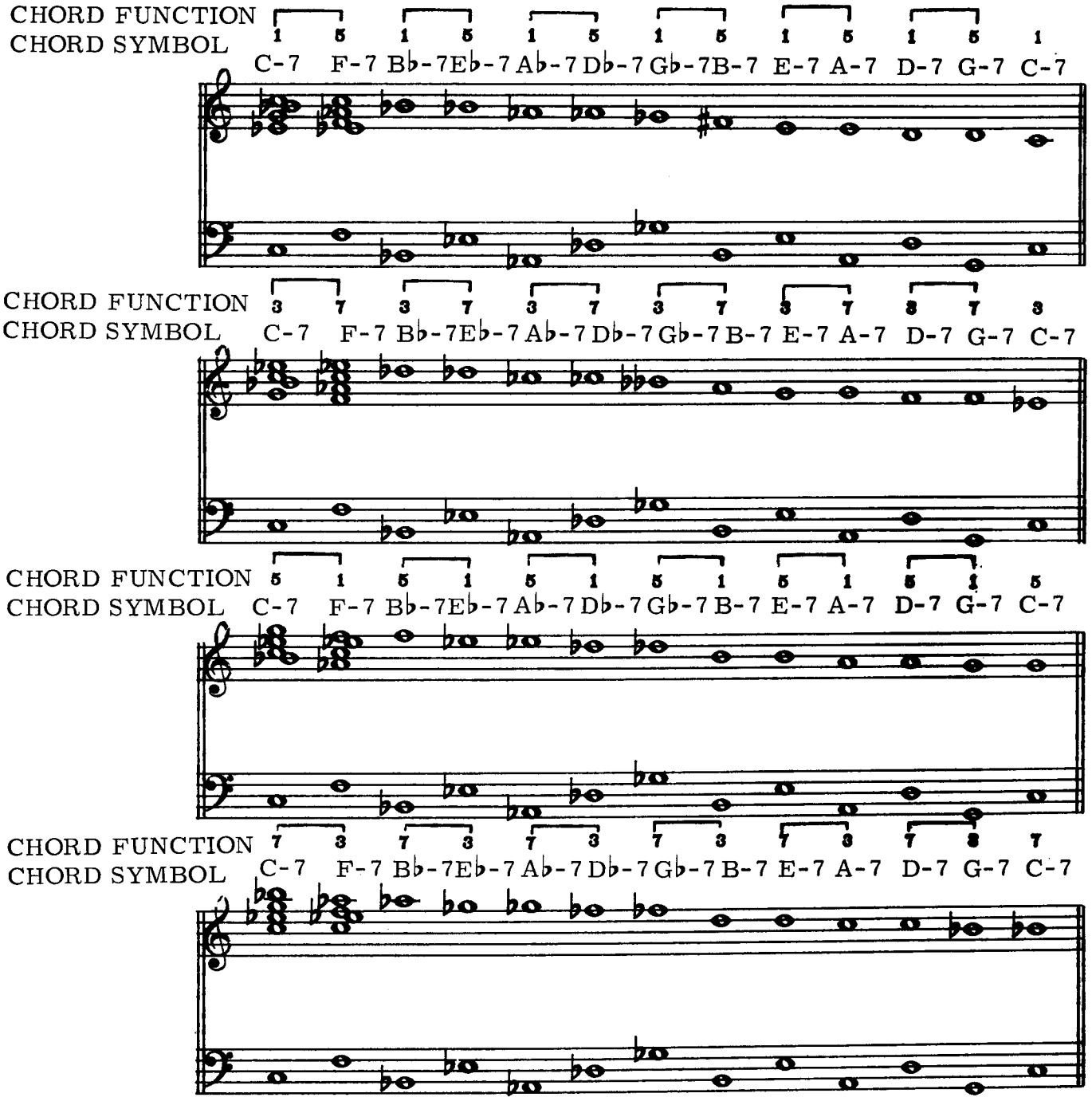
MAJOR SIXTH CHORD DRILL - ALL INVERSIONS



DOMINANT SEVENTH CHORD DRILL - ALL INVERSIONS

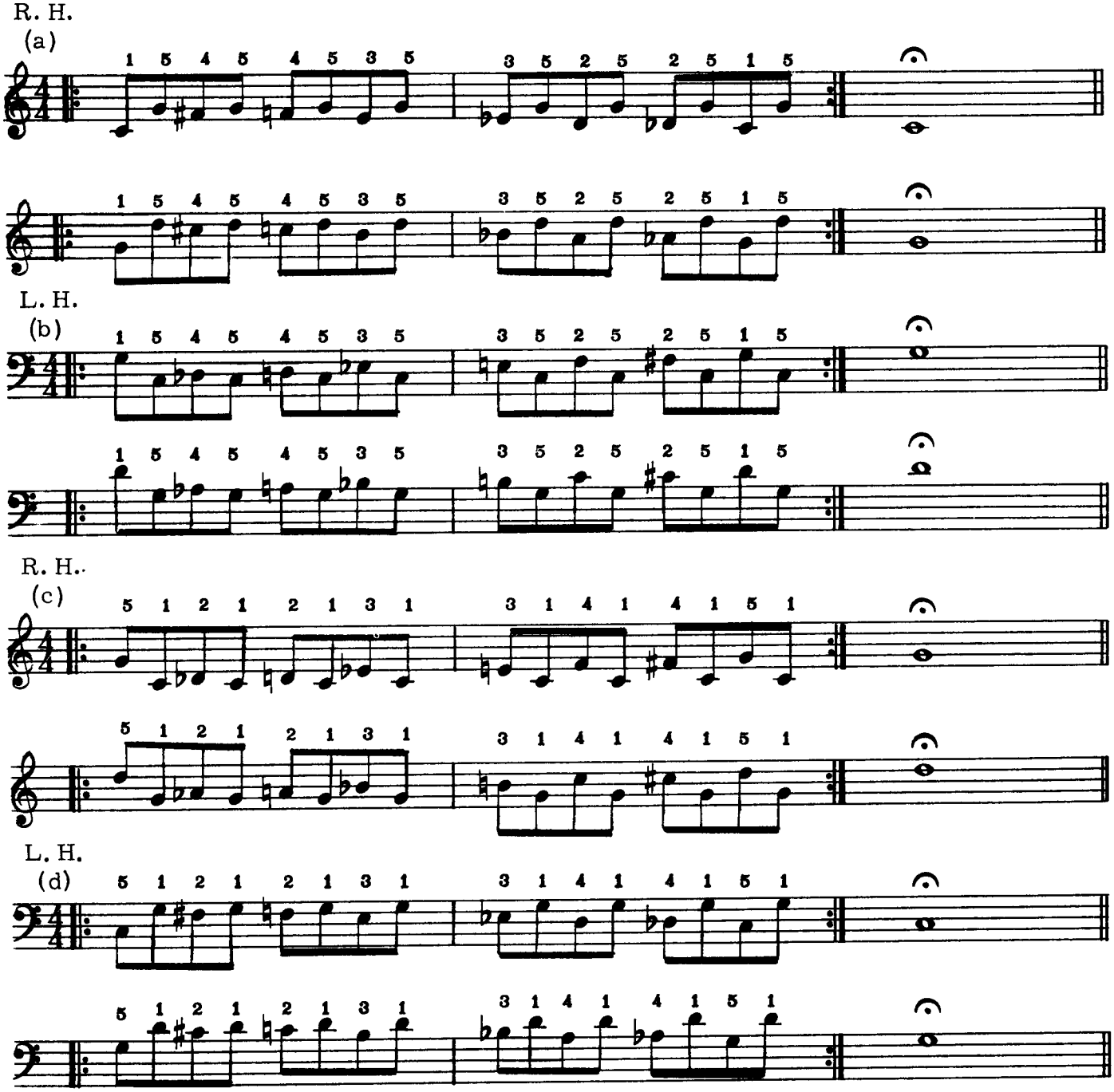


MINOR SEVENTH CHORD DRILL - ALL INVERSIONS



LESSON VII

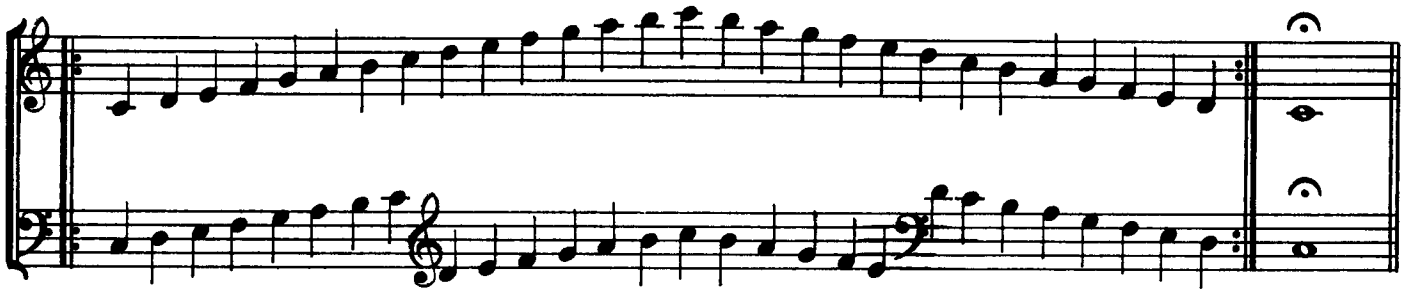
EX. 1 ♩ = 72 ♩ = 92 ♩ = 104



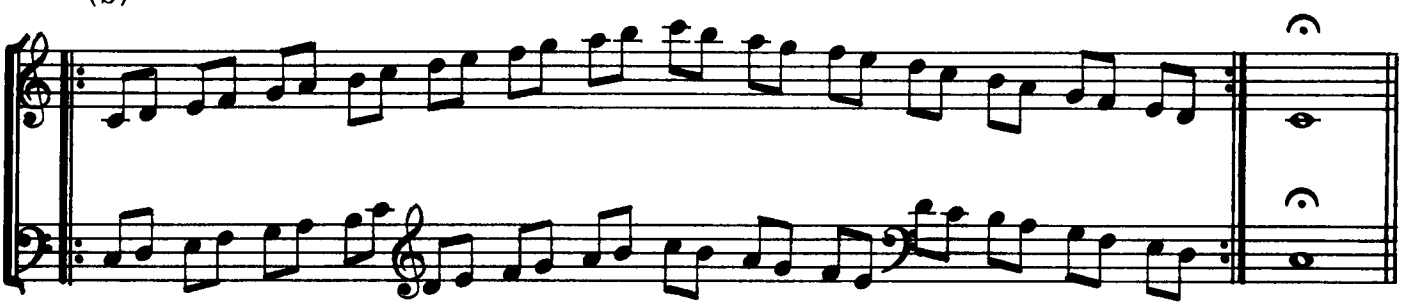
NOTE: Play each exercise at least 8 times.

EX. 2 ♩ = 72 ♩ = 84 ♩ = 92

(a)



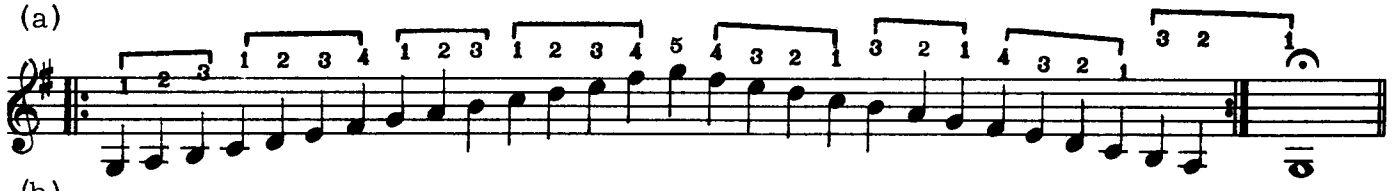
(b)



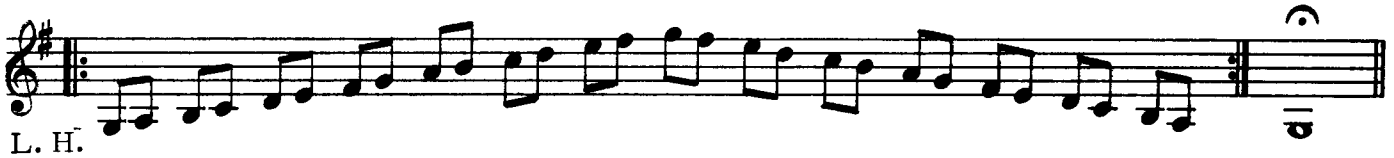
EX. 3 ♩ = 72 ♩ = 84 ♩ = 92

R. H.

(a)

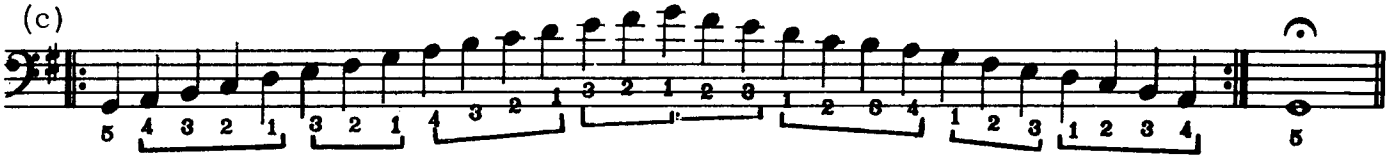


(b)

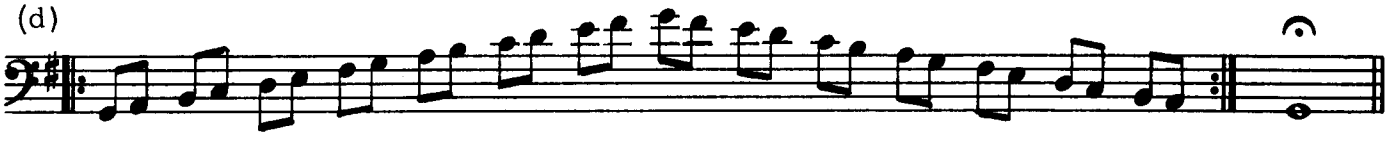


L. H.

(c)



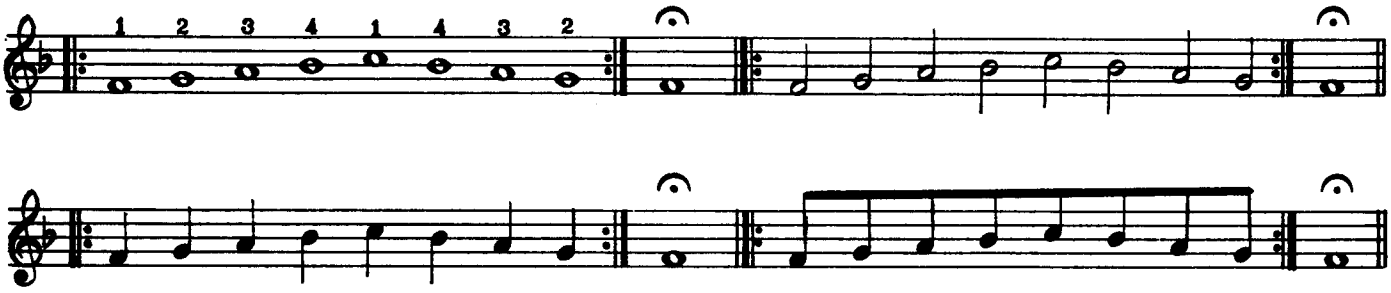
(d)



EX. 4 ♩ = 72 ♩ = 84 ♩ = 92

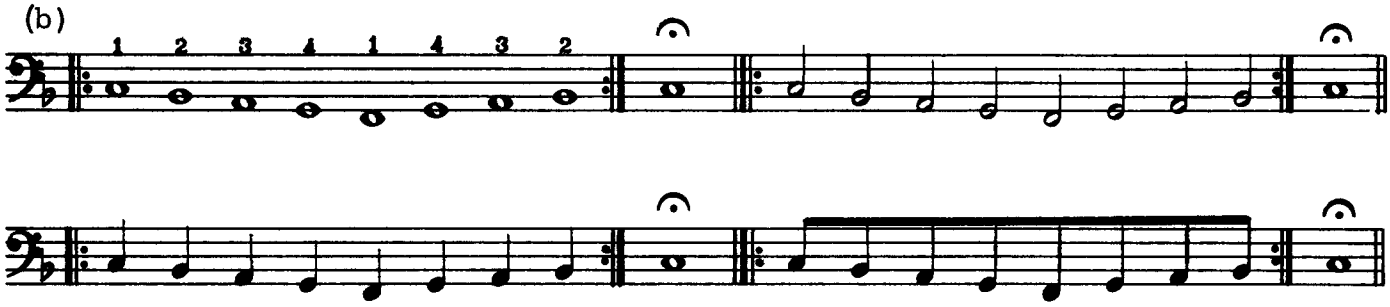
R. H.

(a)



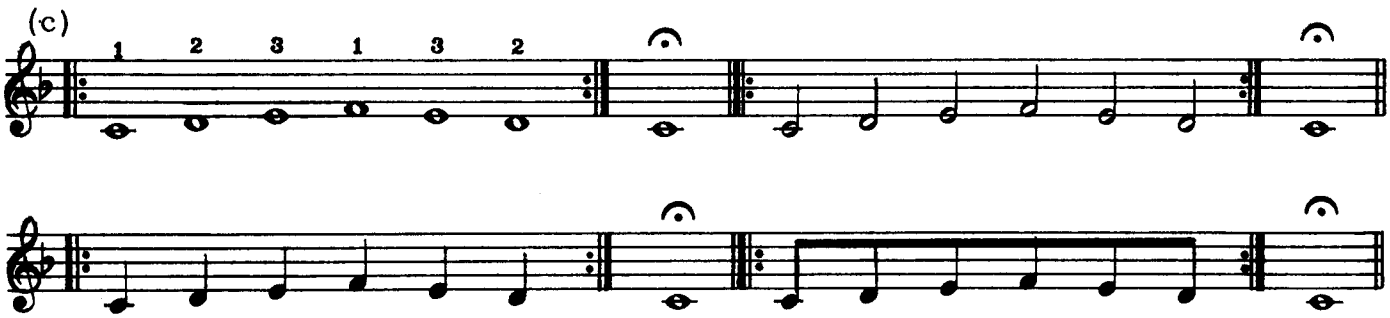
L. H.

(b)



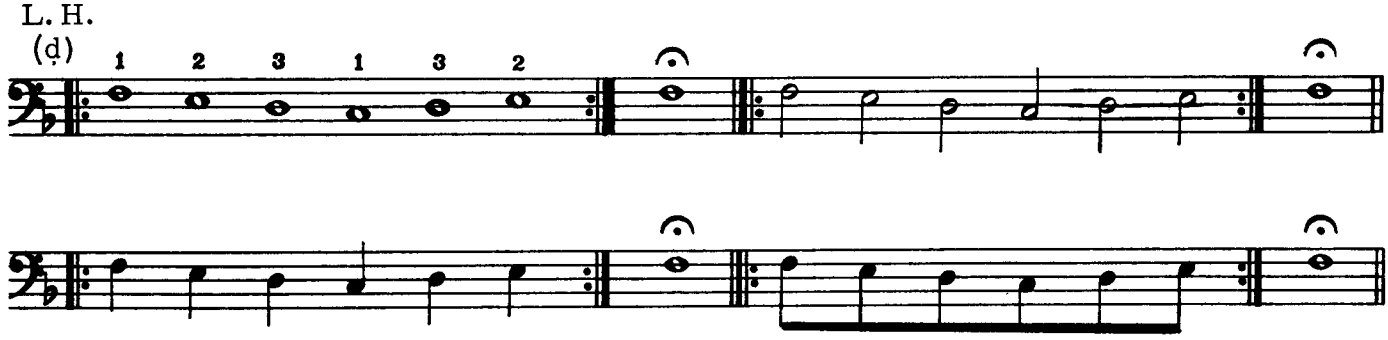
R. H.

(c)



L. H.

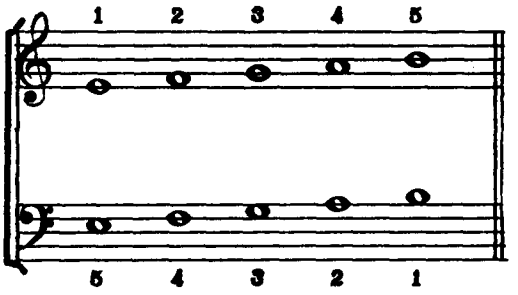
(d)



READING MATERIAL

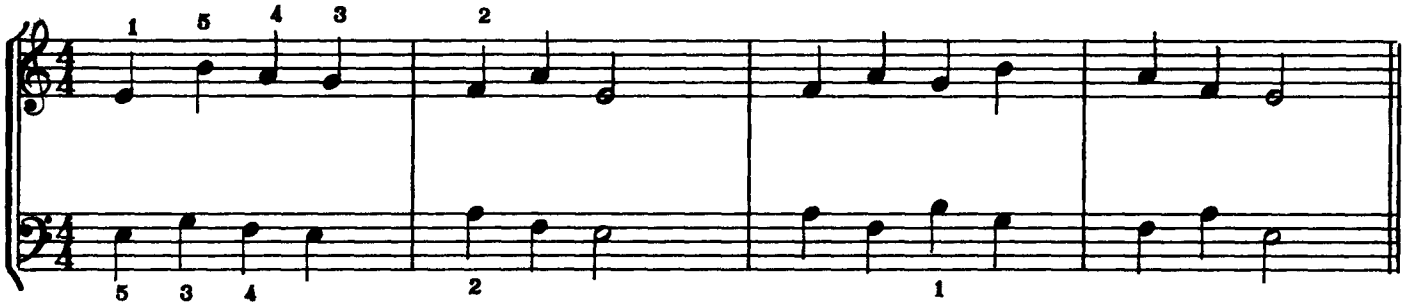
GROUP I

KEYBOARD AREA

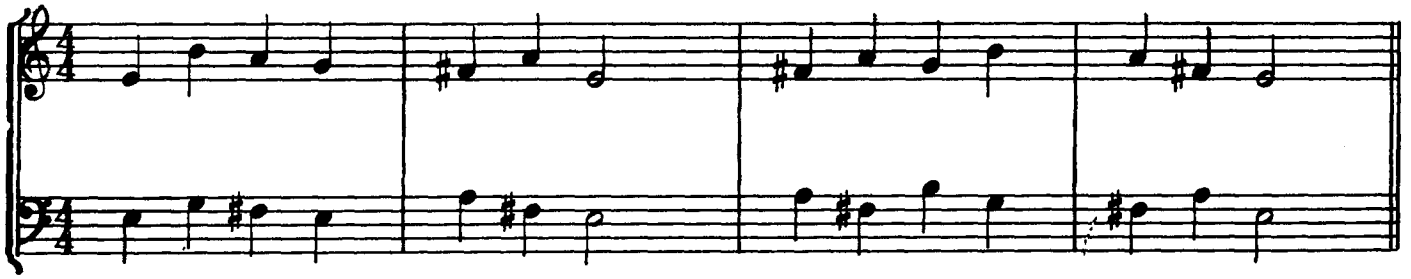


EX. 1 ♩ = 60 ♩ = 72 ♩ = 84

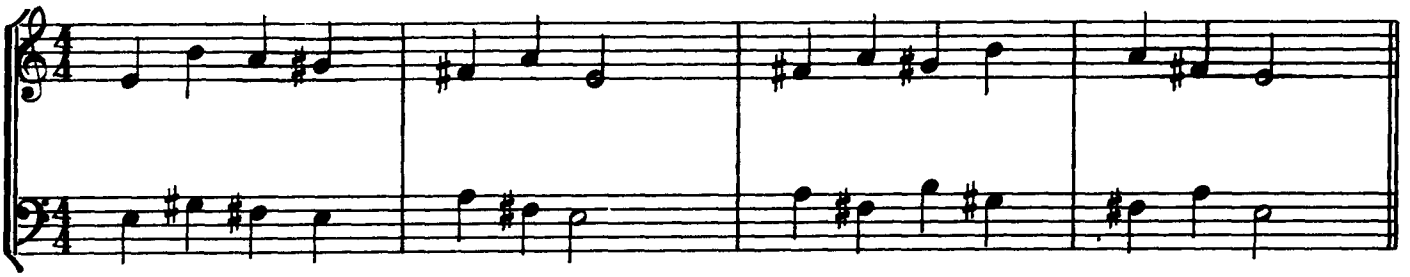
MODEL



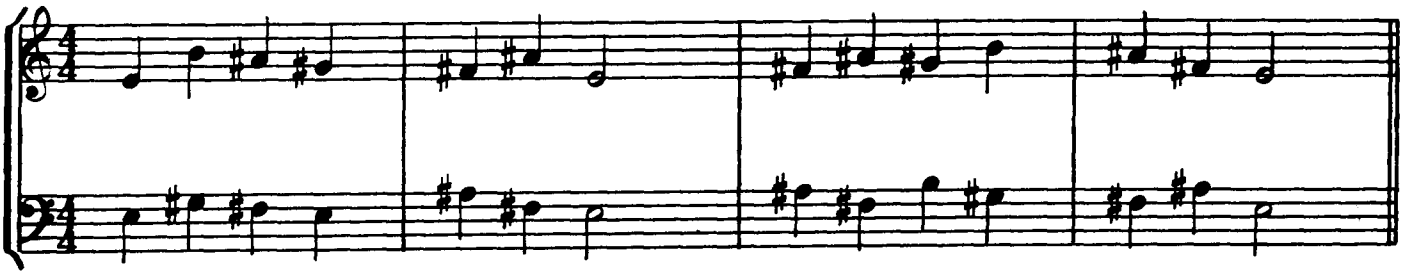
(var. a)



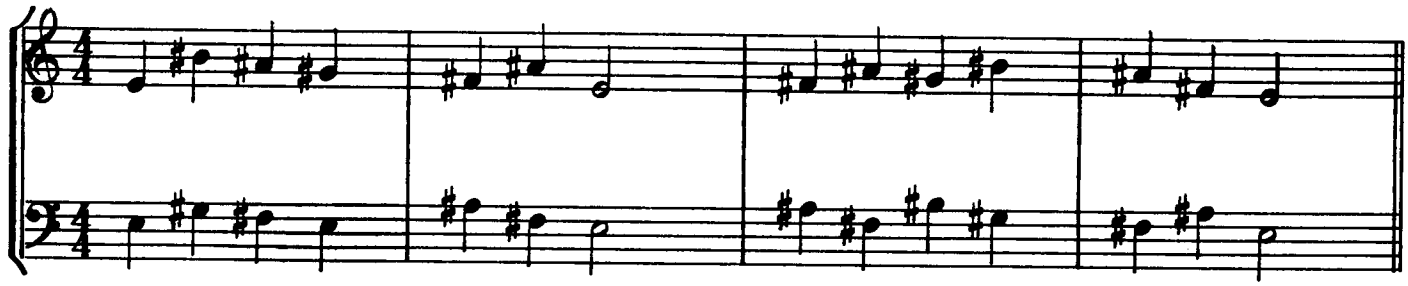
(var. b)



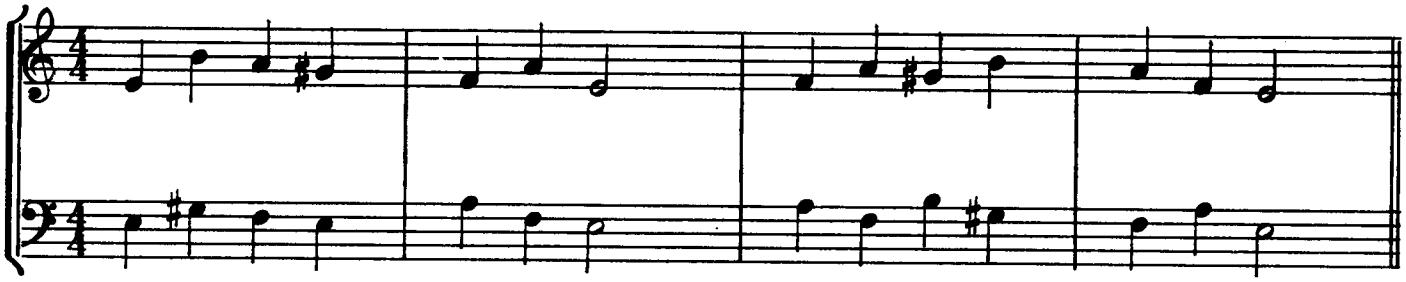
(var. c)



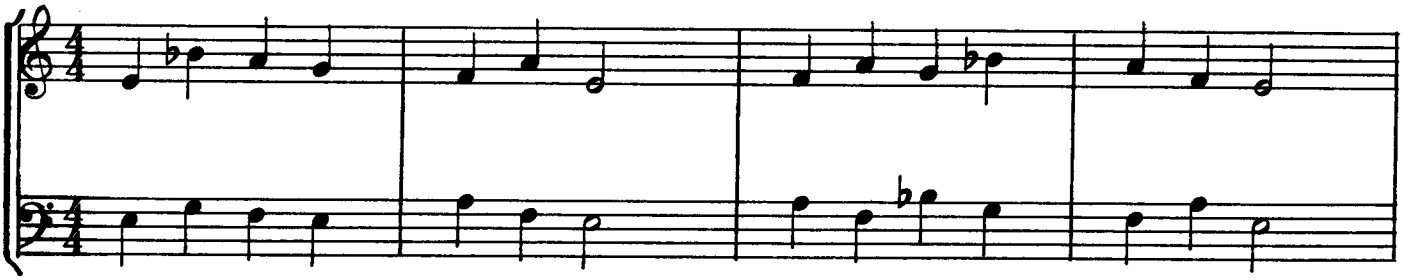
(var. d)



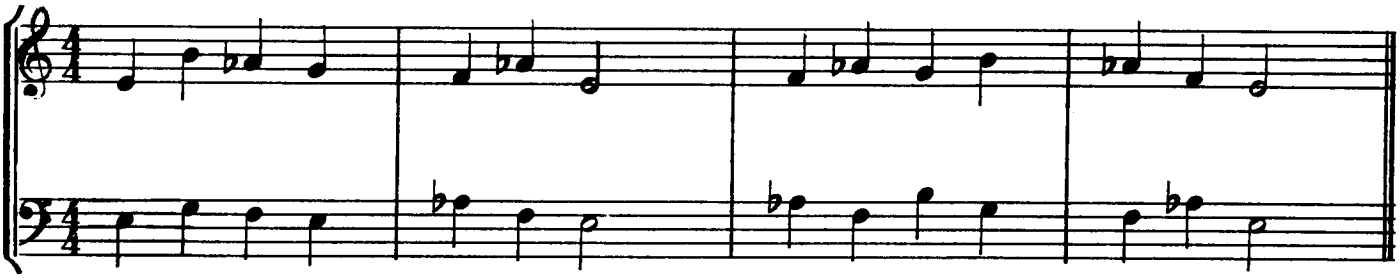
(var. e)



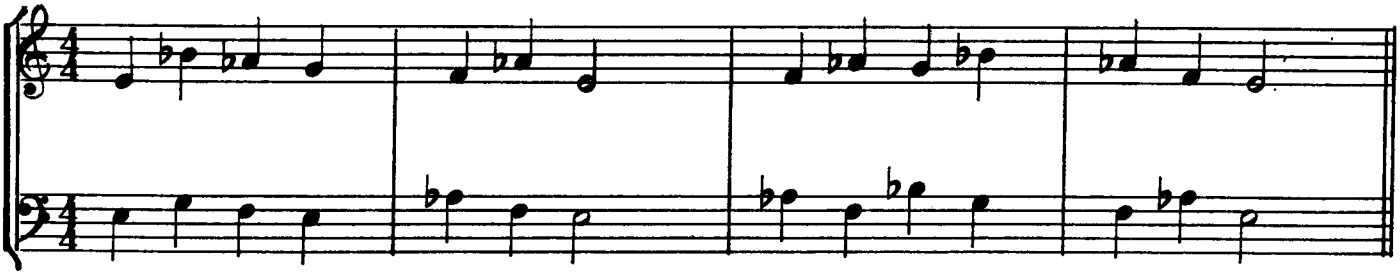
(var. f)



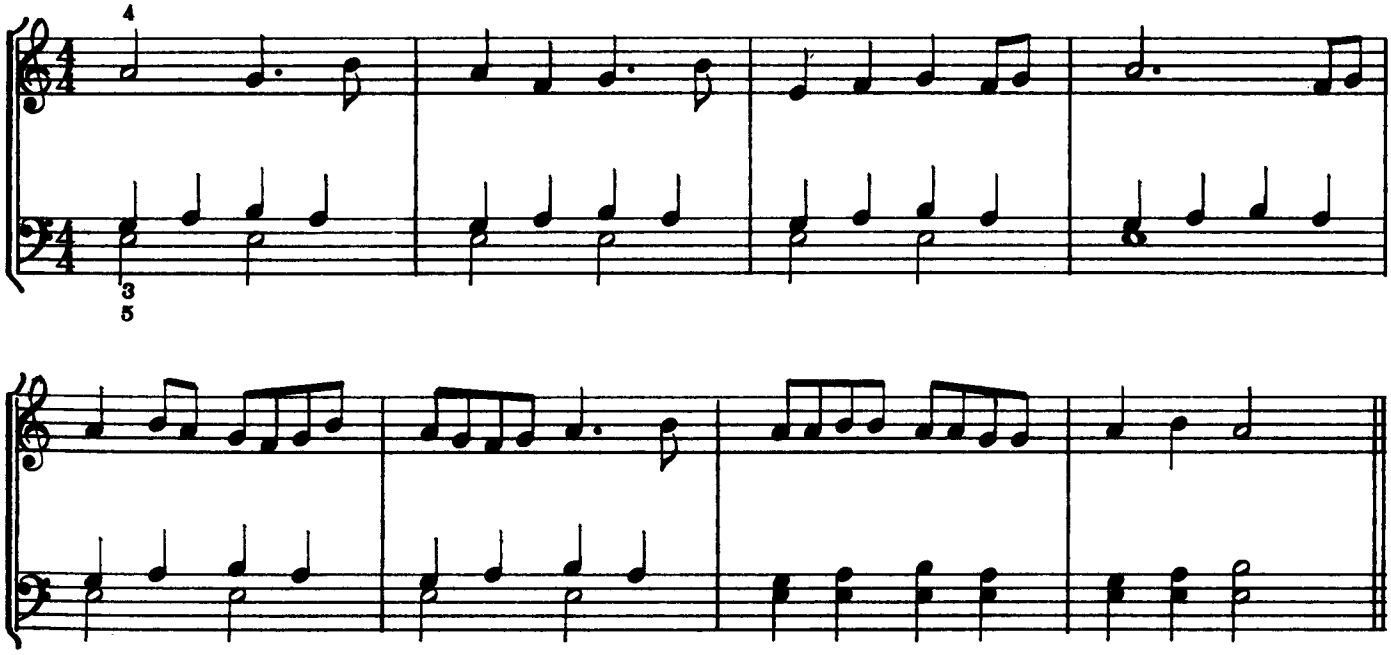
(var. g)



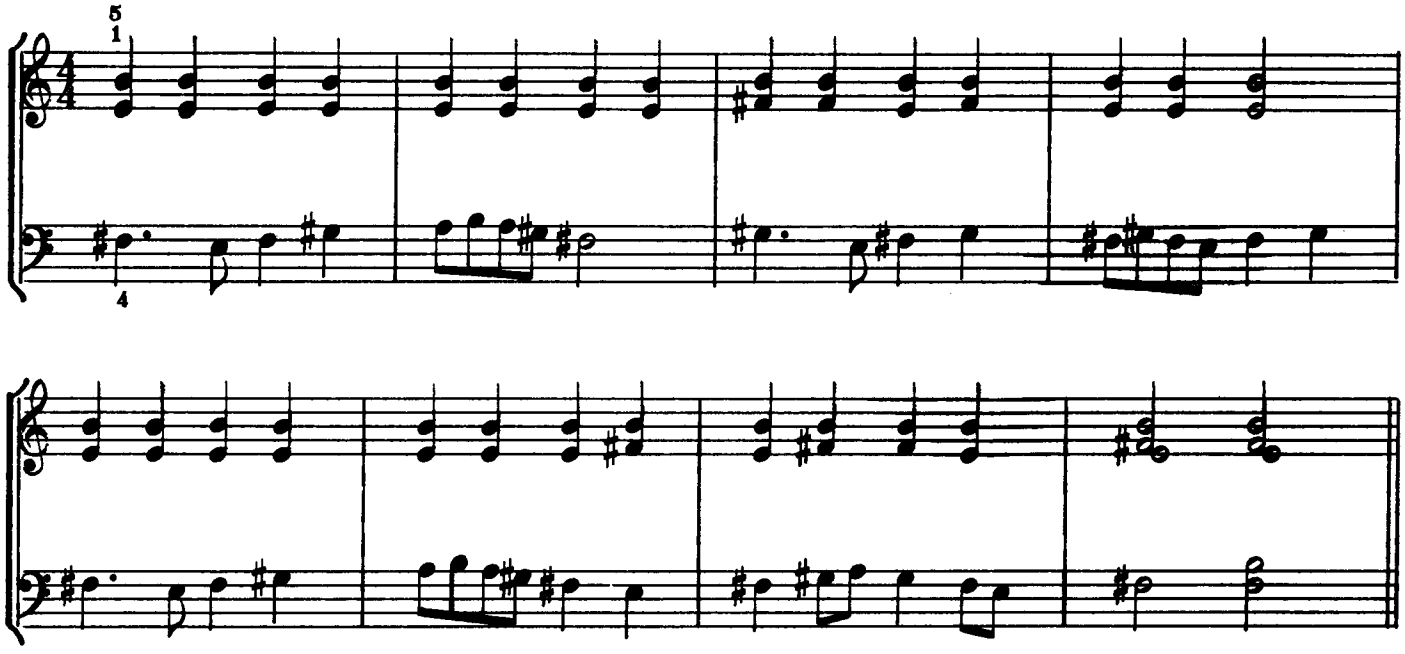
(var. h)



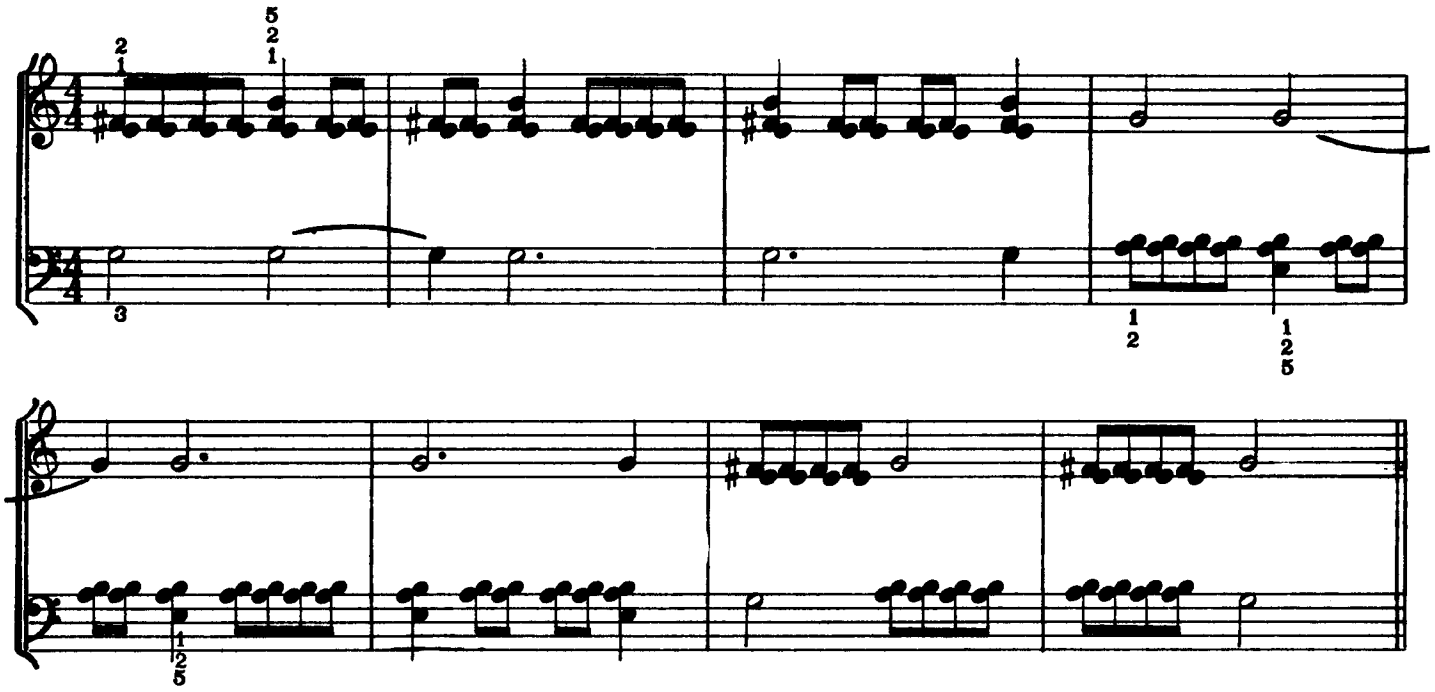
EX. 2 ♩ = 84 ♩ = 96



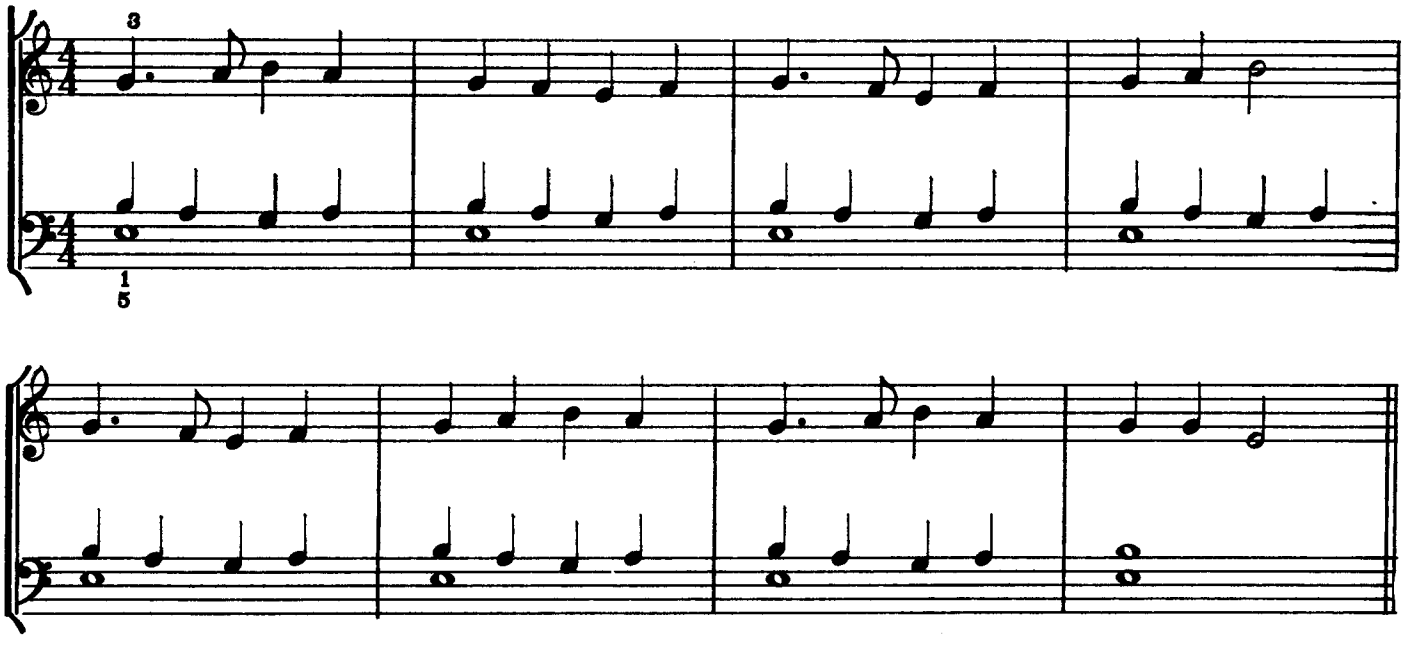
EX. 3 ♩ = 80 ♩ = 100



EX. 4 ♩ = 92 ♩ = 112

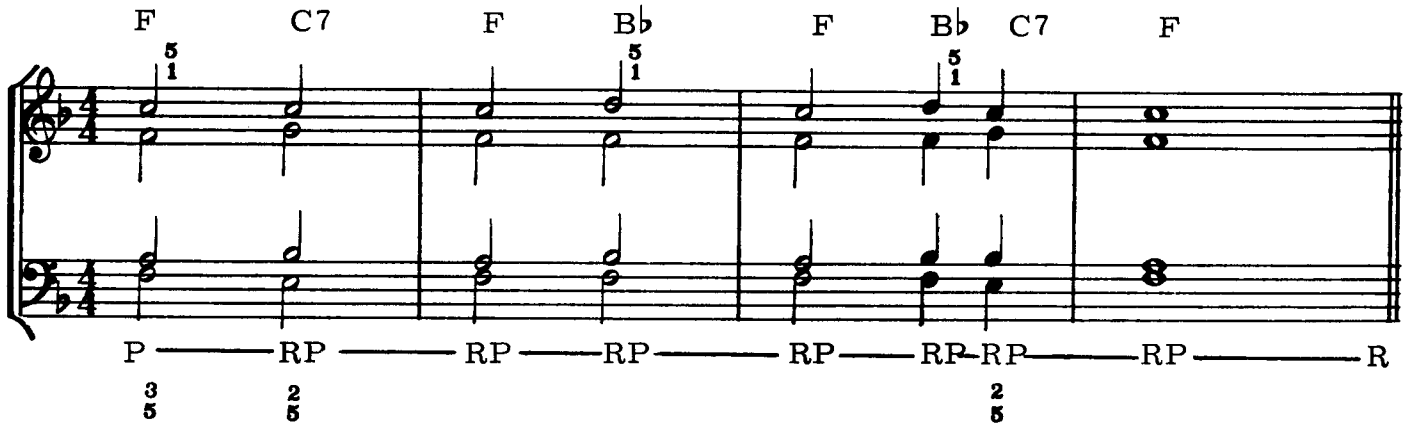


EX. 5 ♩ = 84 ♩ = 96



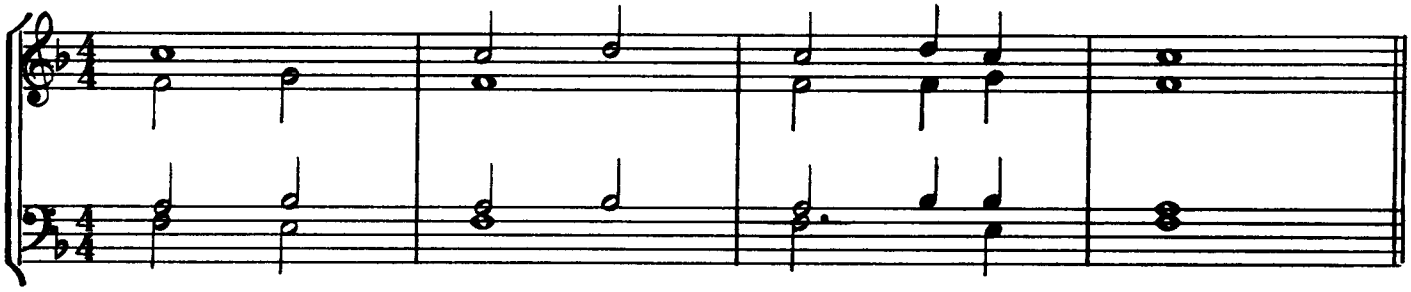
FOUR PART CHORALE WITH VARIATIONS

MODEL ♩ =60 ♩ = 72

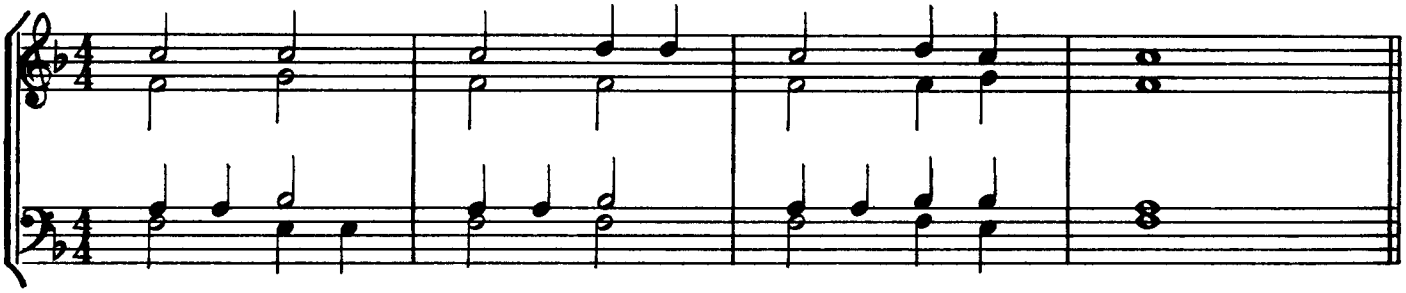


USE SAME PEDALING IN VARIATIONS a, b, and c.

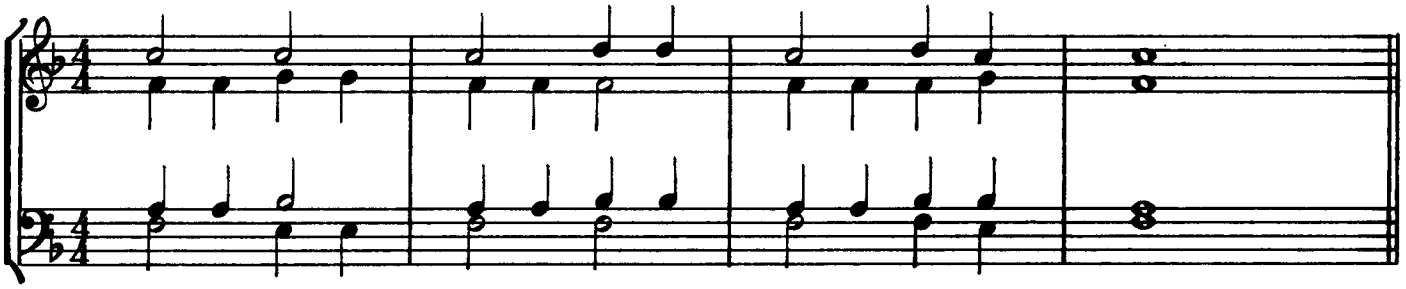
(var. a)



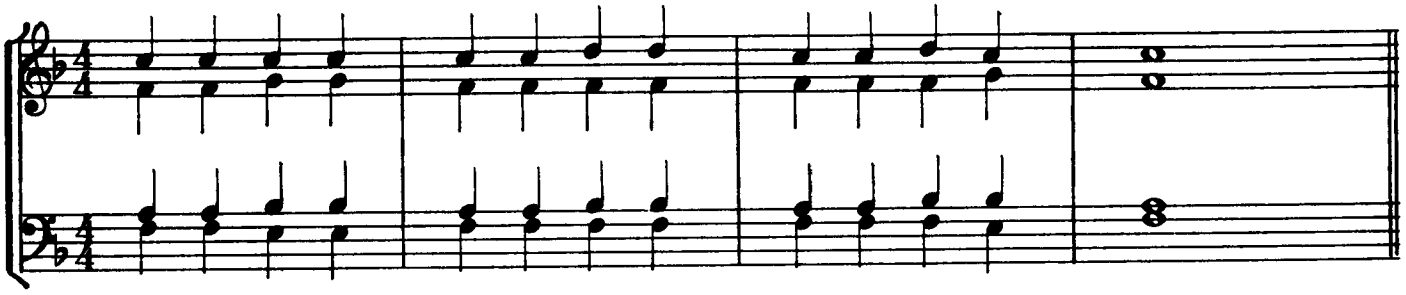
(var. b)



(var. c)

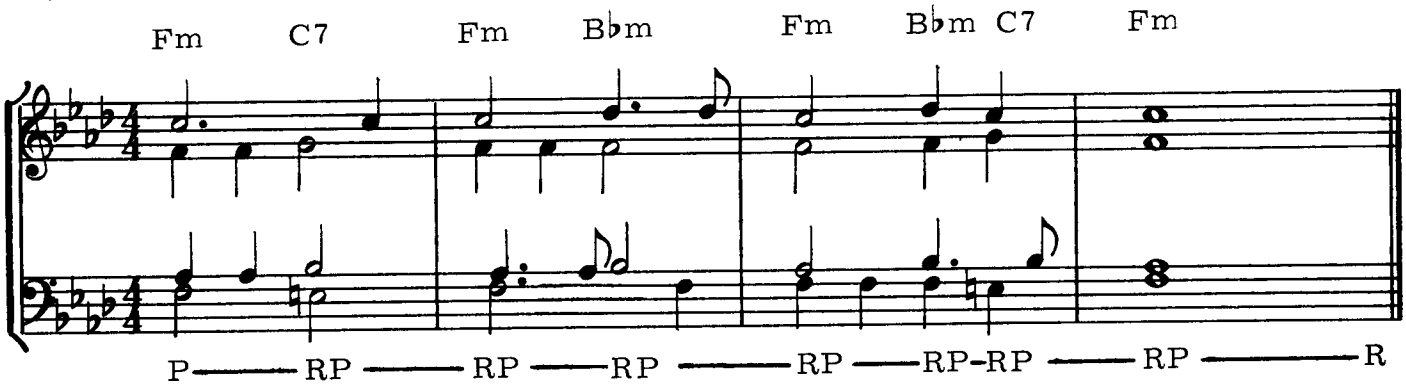


(var. d)



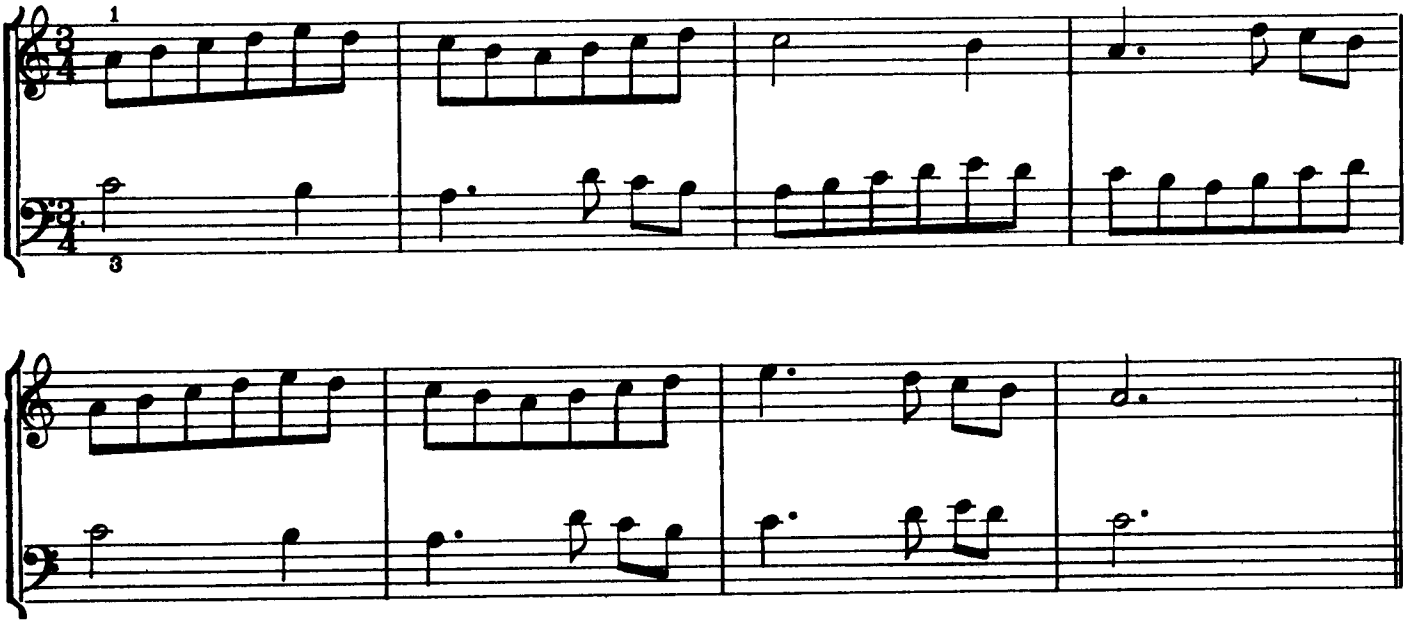
1. P—RP-RP-RP——RP-RP-RP-RP——RP-RP-RP-RP——RP————R
2. P——RP————RP——RP————RP——RP————RP————R

(var. e)

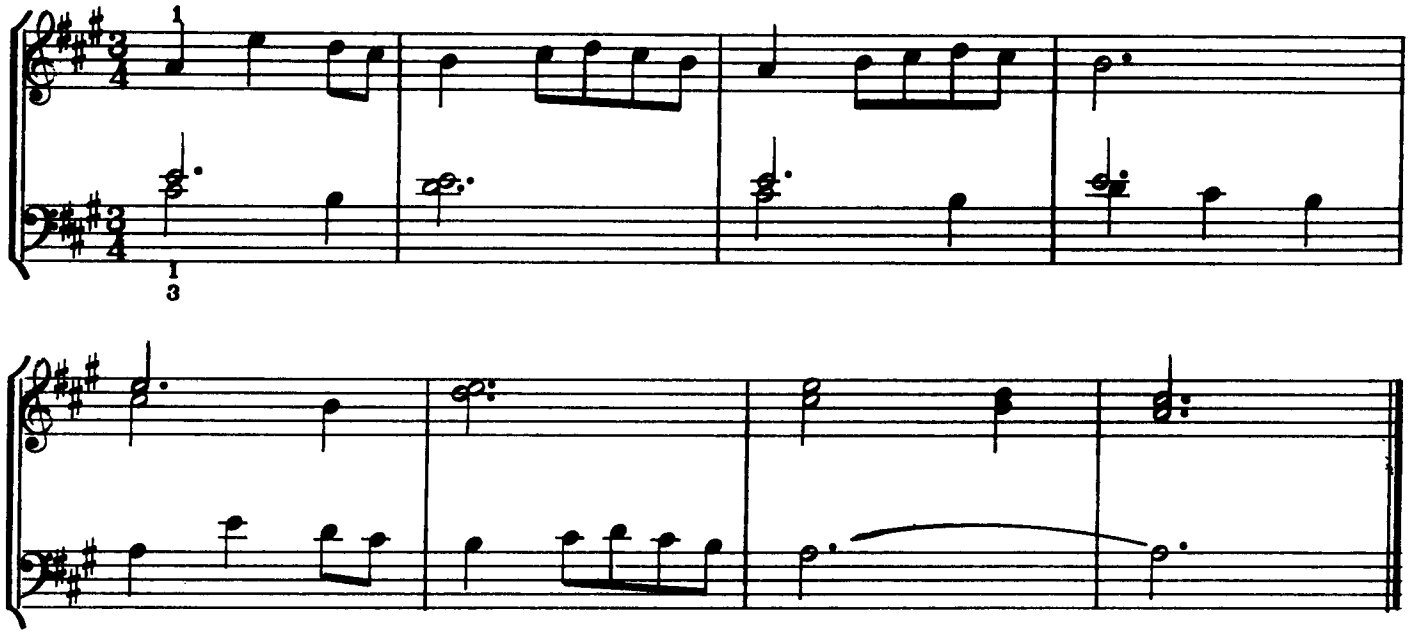


EX. 1 ♩ = 112

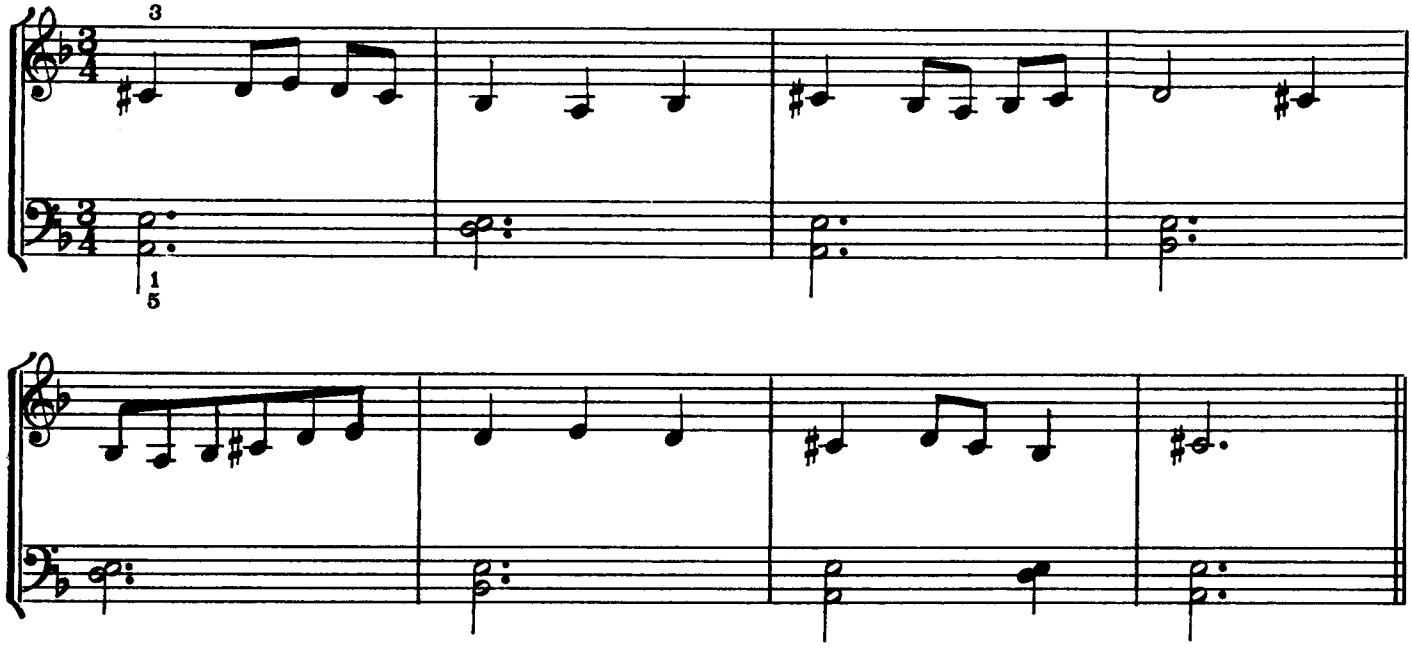
GROUP II



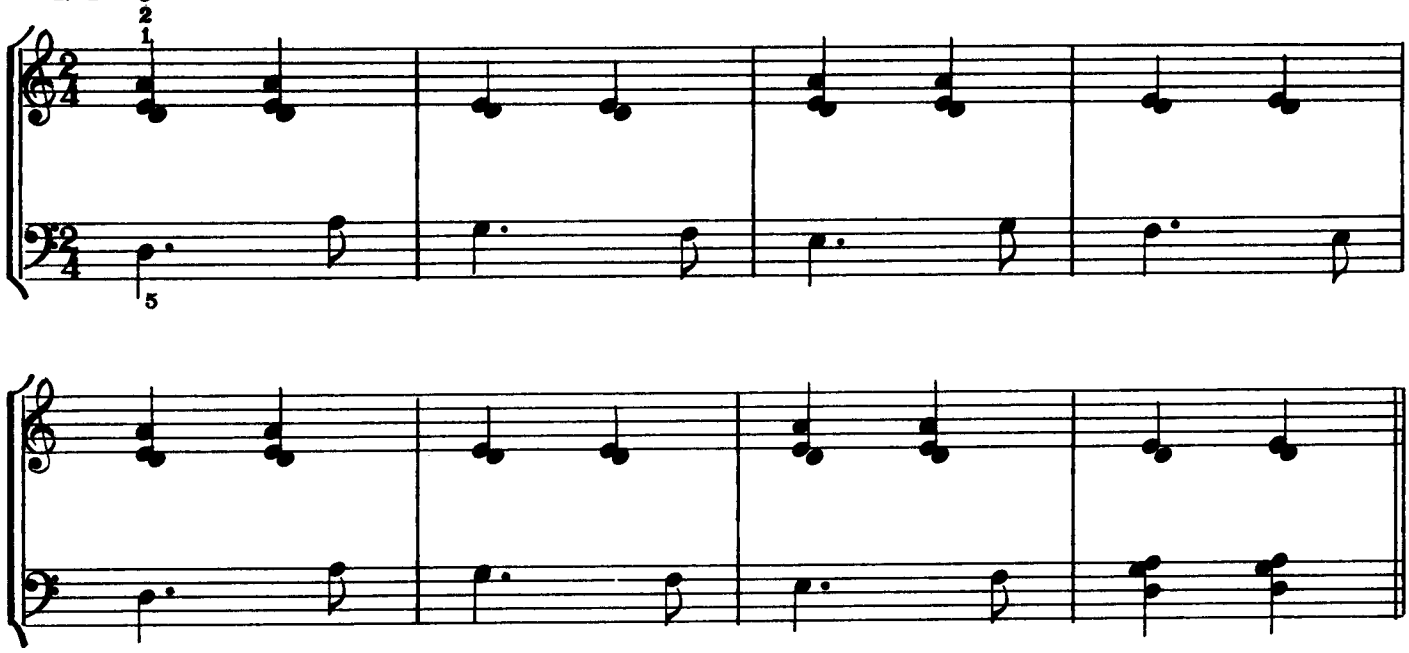
EX. 2 ♩ = 80



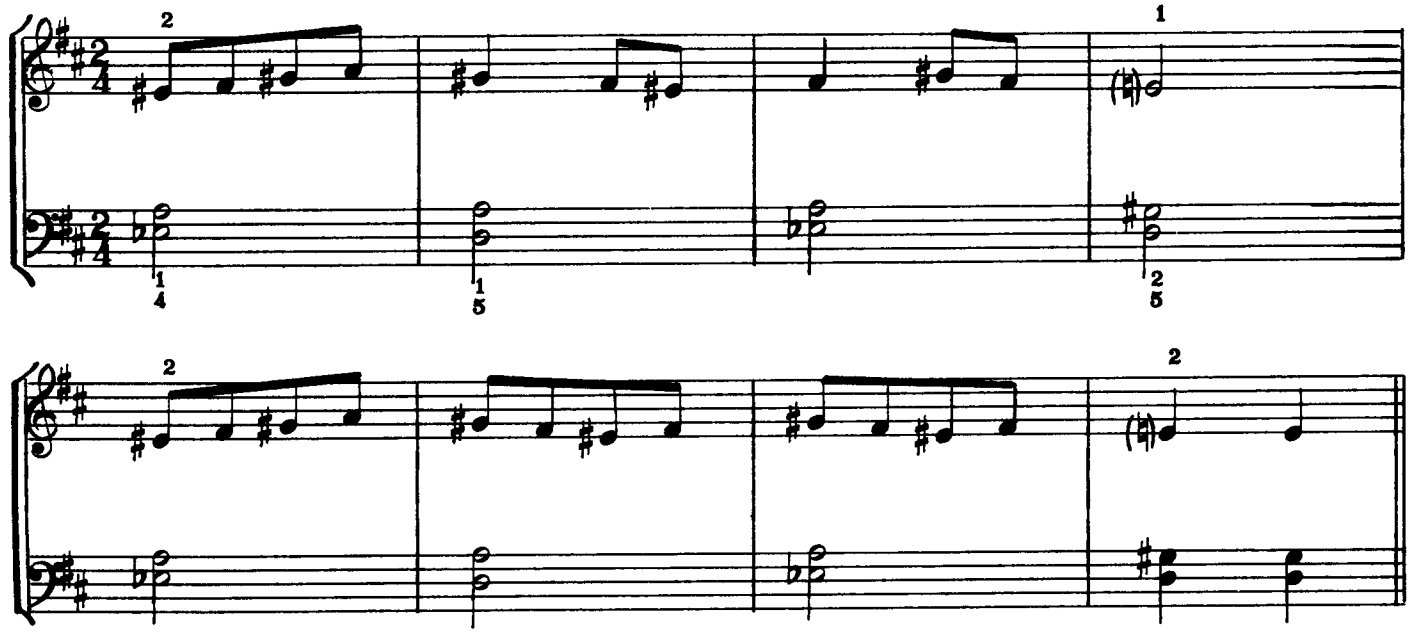
EX. 3 ♩ = 100



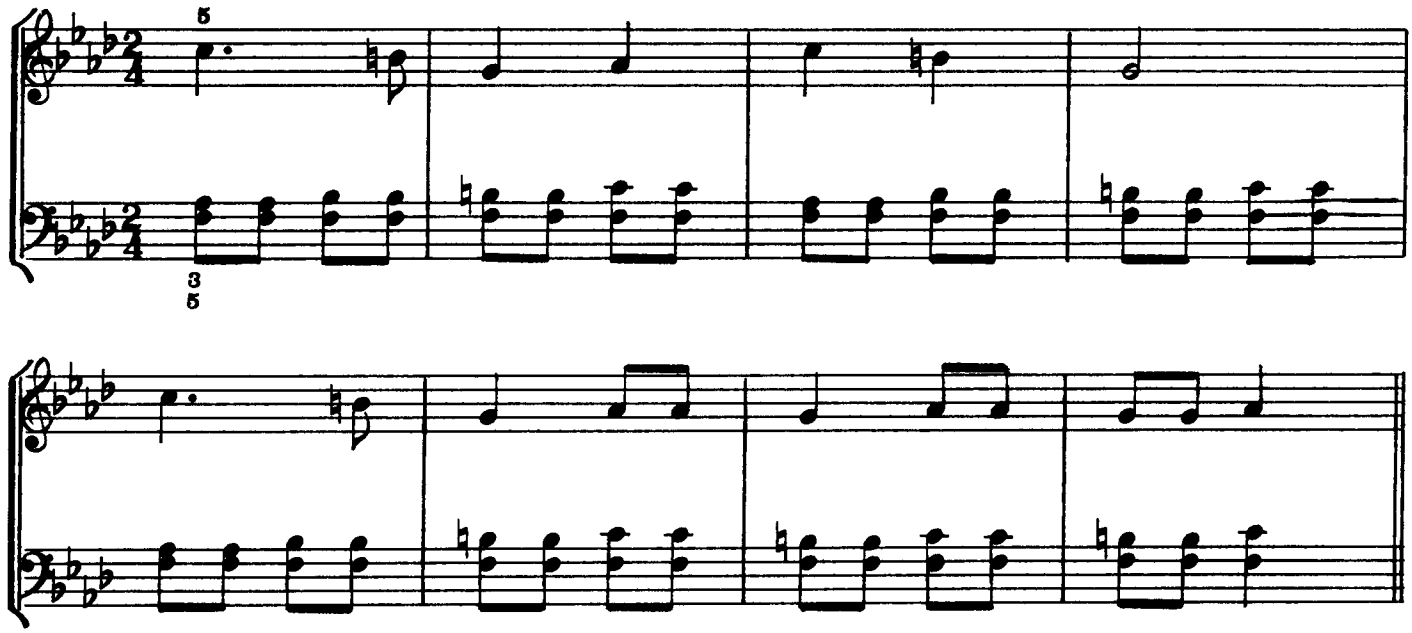
EX. 4 ♩ = 104



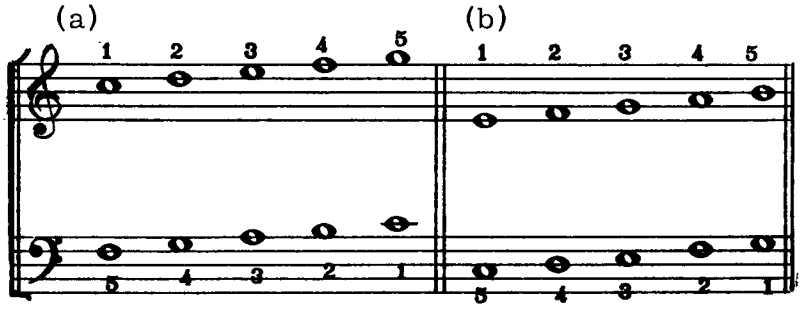
EX. 5 ♩ = 96



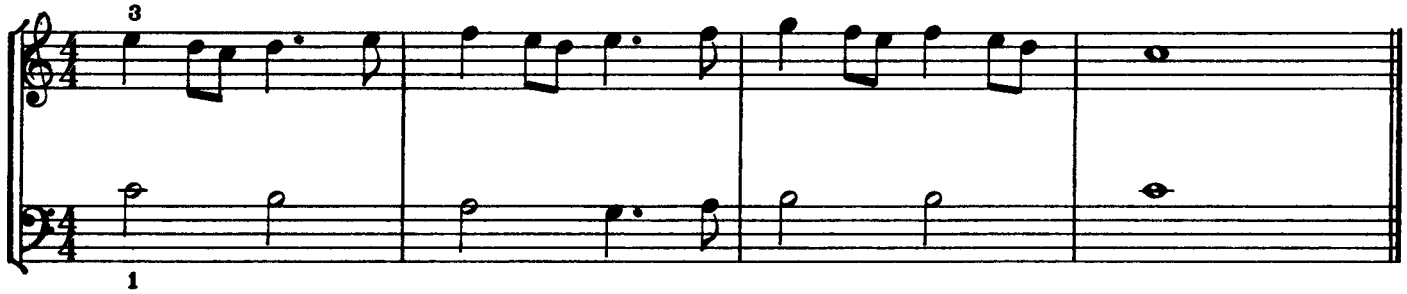
EX. 6 ♩ = 88



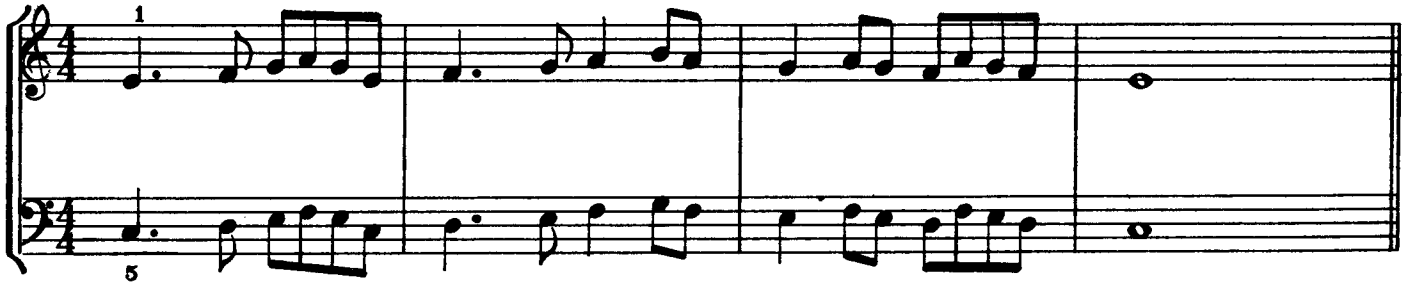
EX. 7 **COMBINED KEYBOARD AREAS IN C MAJOR**



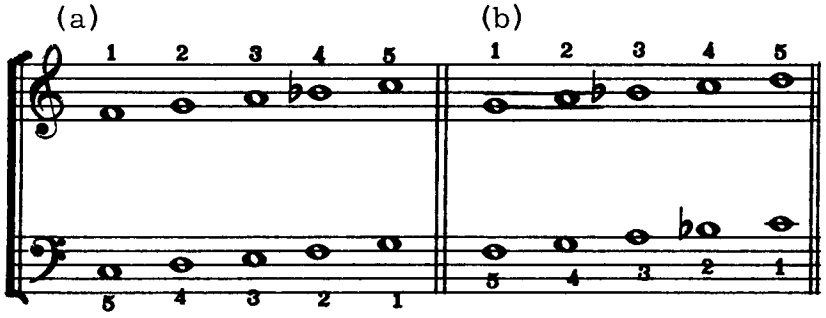
(a) ♩ =92



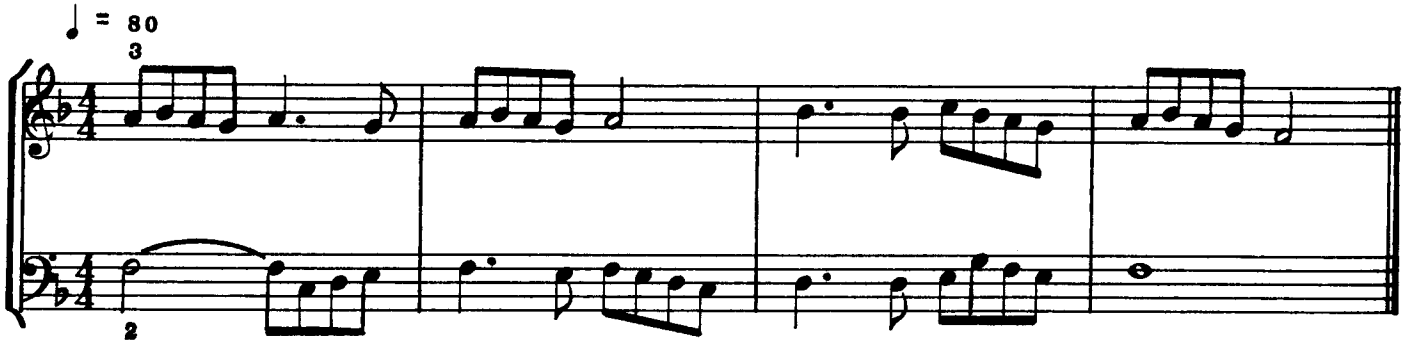
(b) ♩ = 104



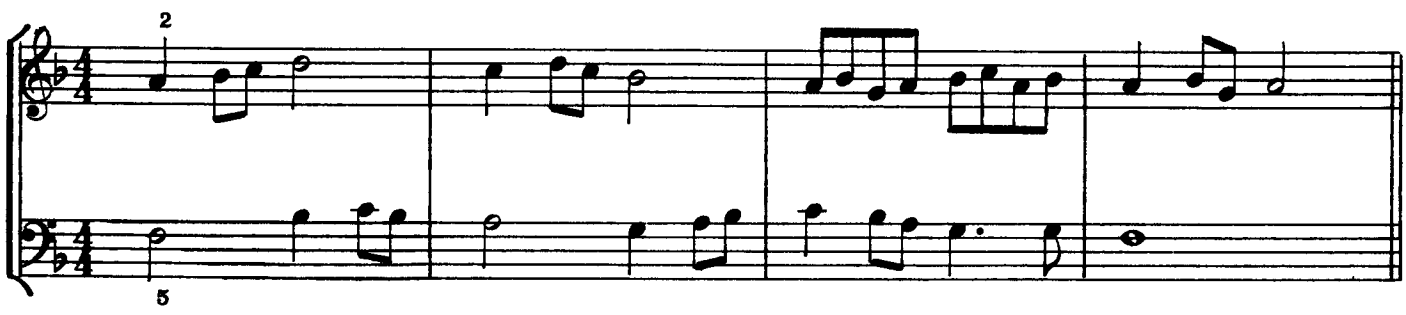
EX. 8 **COMBINED KEYBOARD AREAS IN F MAJOR**



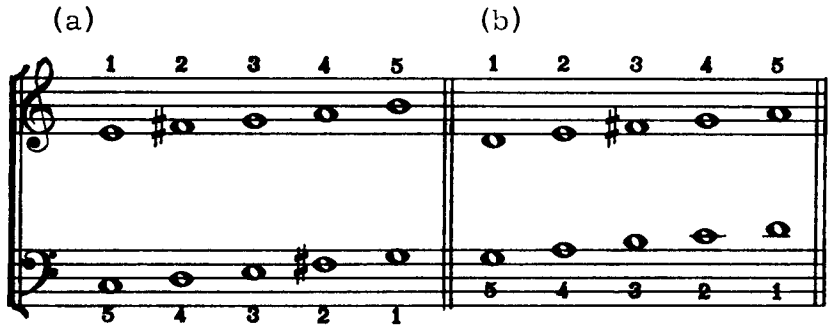
(a)



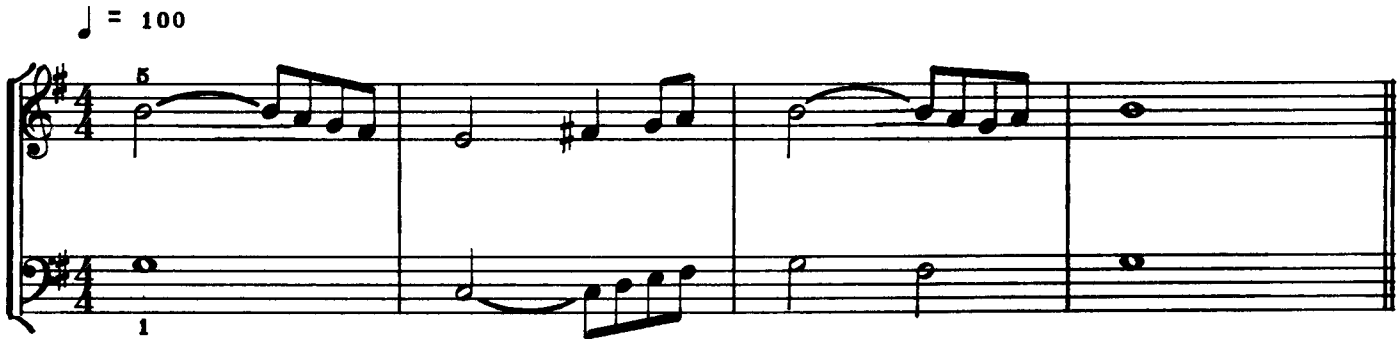
(b)



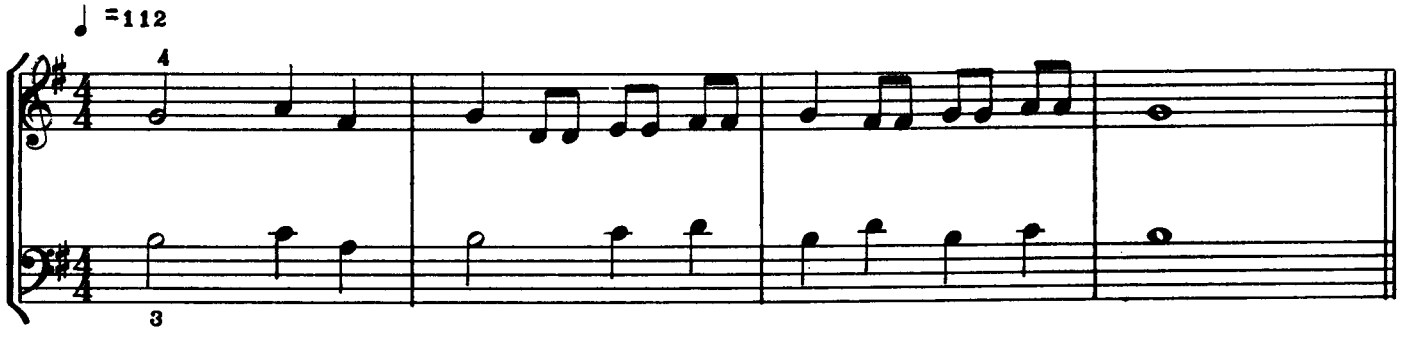
EX. 9 **COMBINED KEYBOARD AREAS IN G MAJOR**



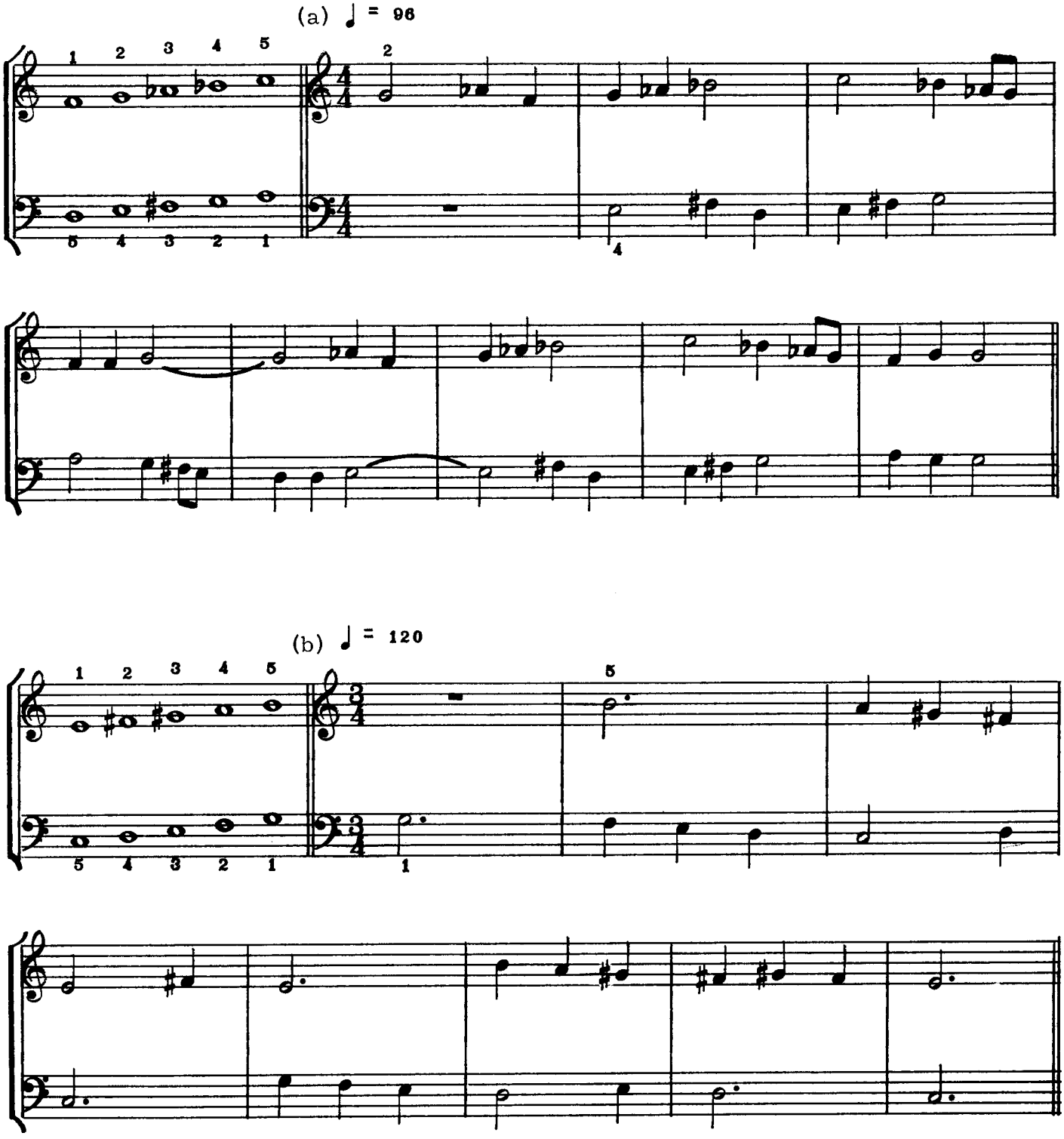
(a)



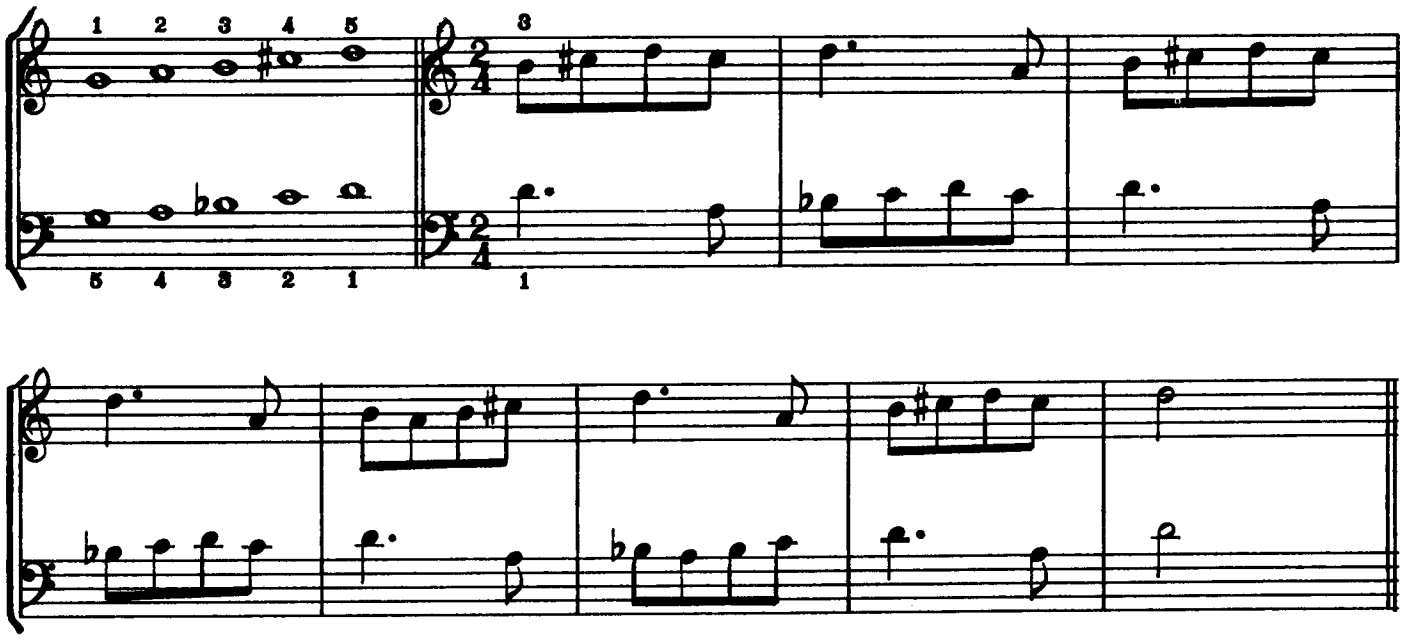
(b)



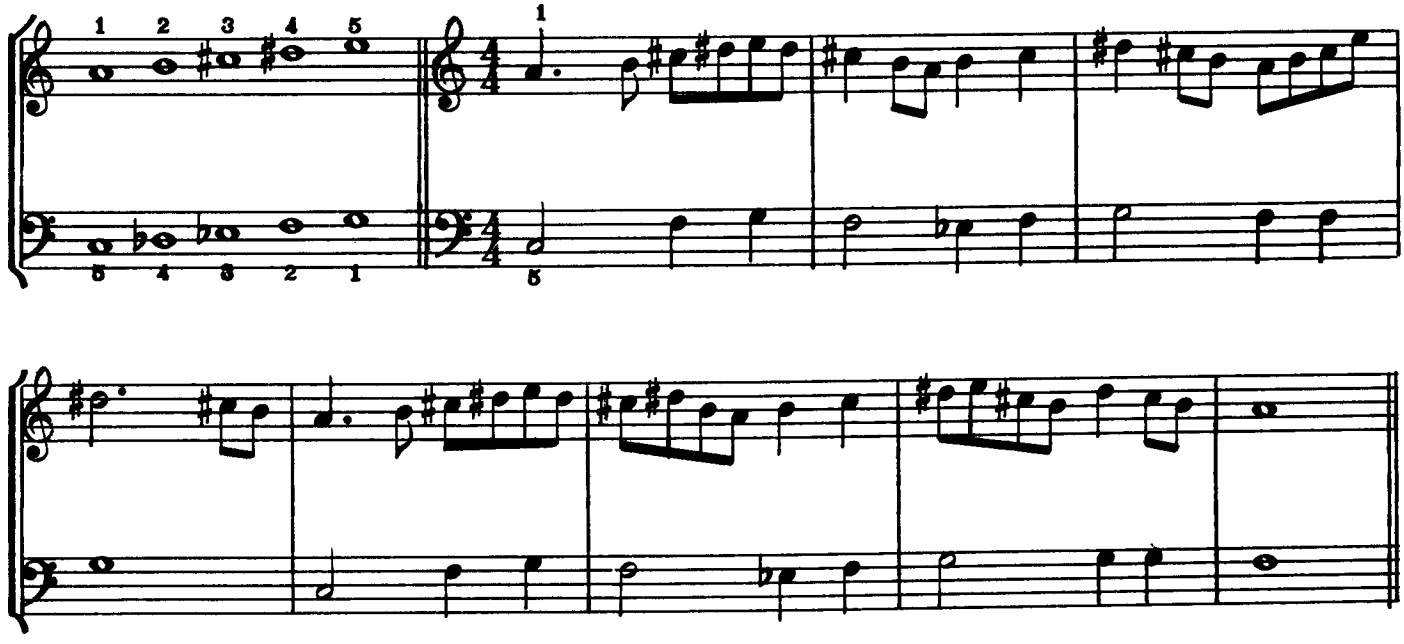
EX. 10 **COMBINED KEYBOARD AREAS - MODAL AND SYNTHETIC SCALES**



(c) ♩ = 104



(d) ♩ = 112

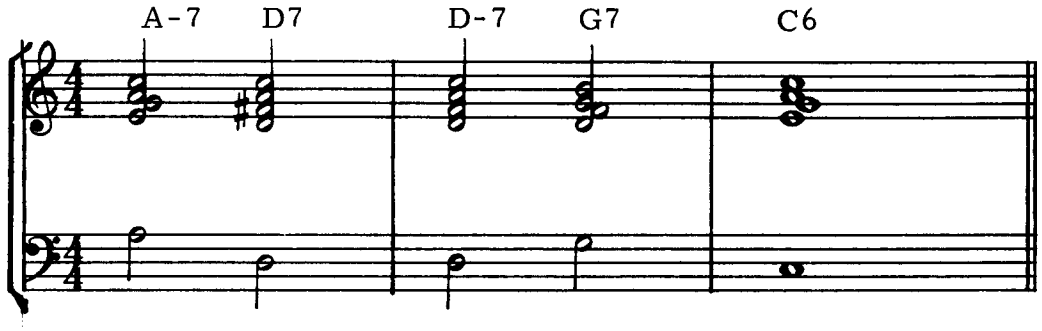


CHORD STUDIES

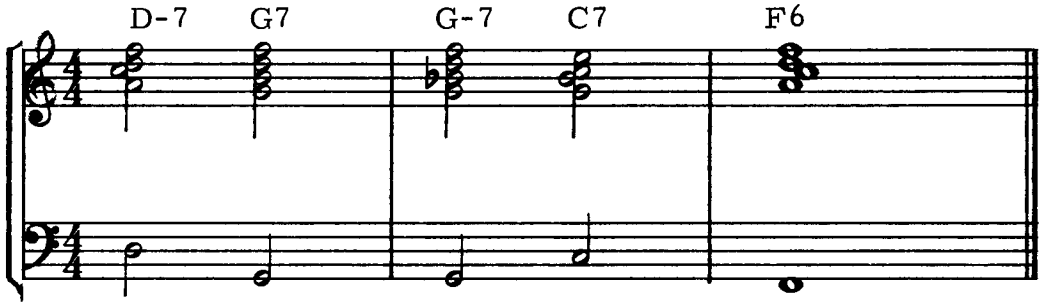
♩ =60 (Minimum tempo to be mastered)

IIm7 V7 | IIm7 V7 | I6

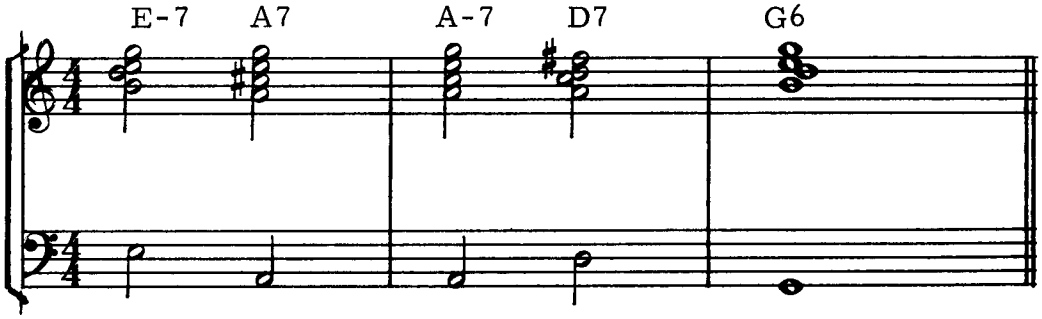
C MAJOR



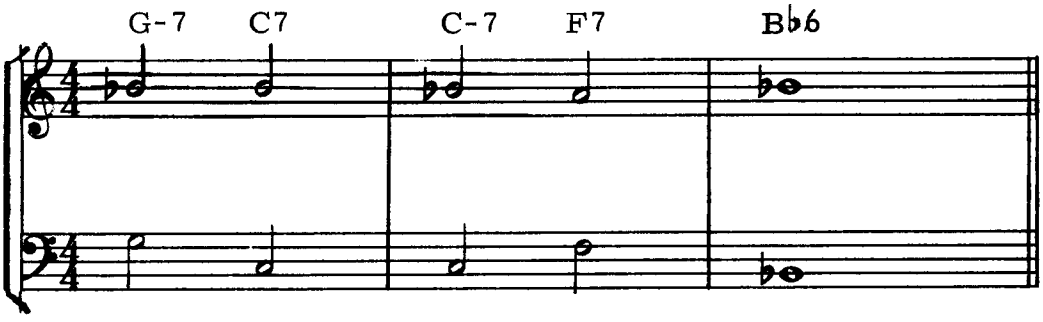
F MAJOR

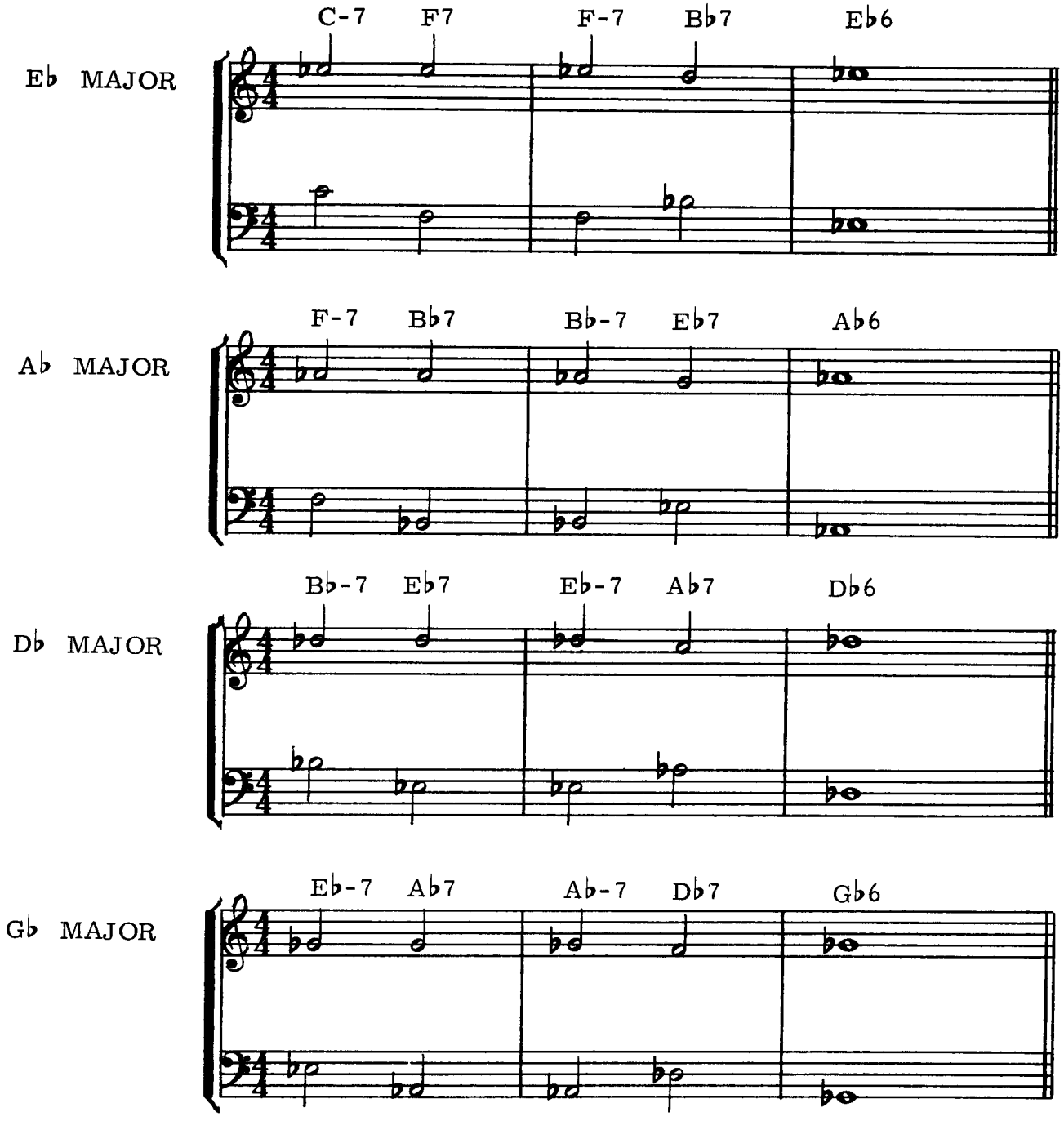


G MAJOR

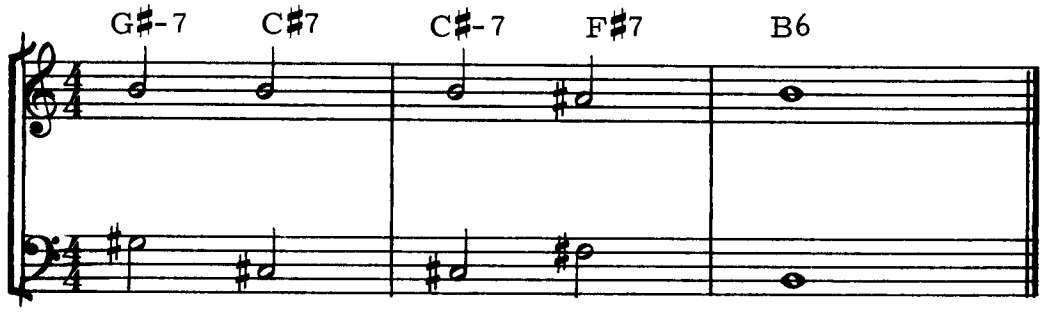


B♭ MAJOR

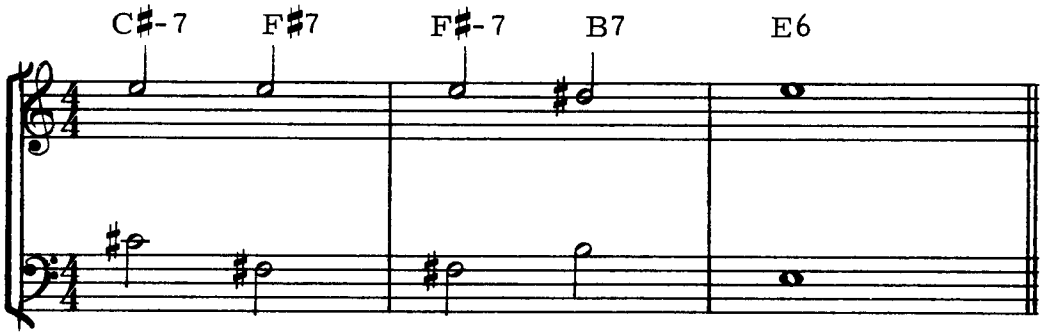



C-7 F7 F-7 B♭7 E♭6
E♭ MAJOR
F-7 B♭7 B♭-7 E♭7 A♭6
A♭ MAJOR
B♭-7 E♭7 E♭-7 A♭7 D♭6
D♭ MAJOR
E♭-7 A♭7 A♭-7 D♭7 G♭6
G♭ MAJOR

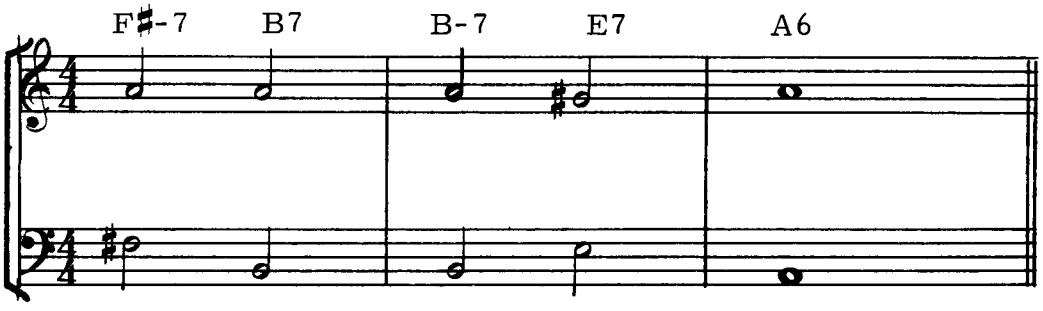
B MAJOR



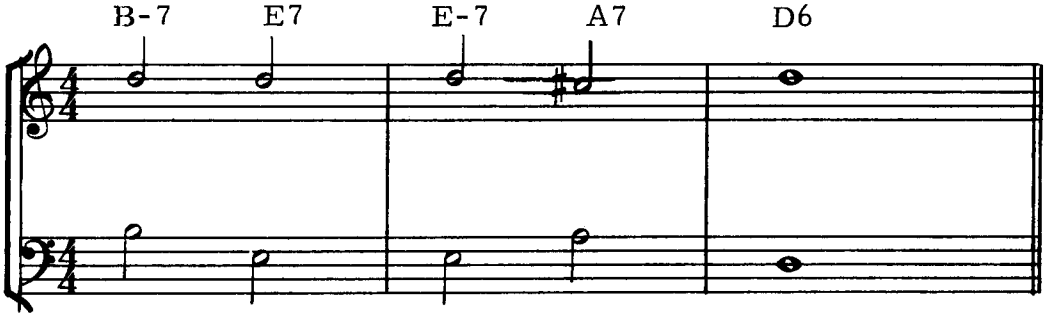
E MAJOR



A MAJOR



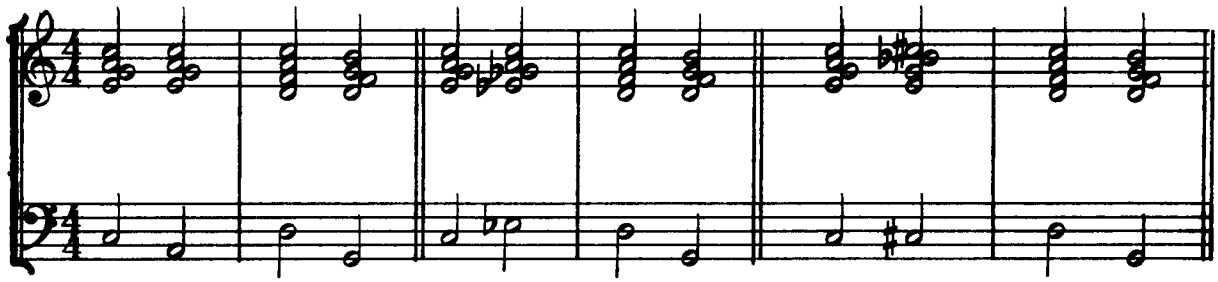
D MAJOR



FOUR CHORD PATTERNS

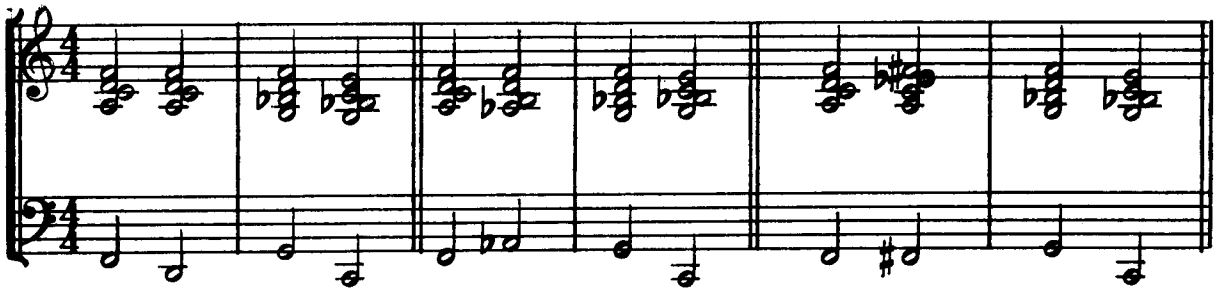
C MAJOR

#1				#2				#3			
I6	VIm7	IIm7	V7	I6	♭III°7	IIm7	V7	I6	♯I°7	IIm7	V7
C6	A-7	D-7	G7	C6	E♭°7	D-7	G7	C6	C♯°7	D-7	G7

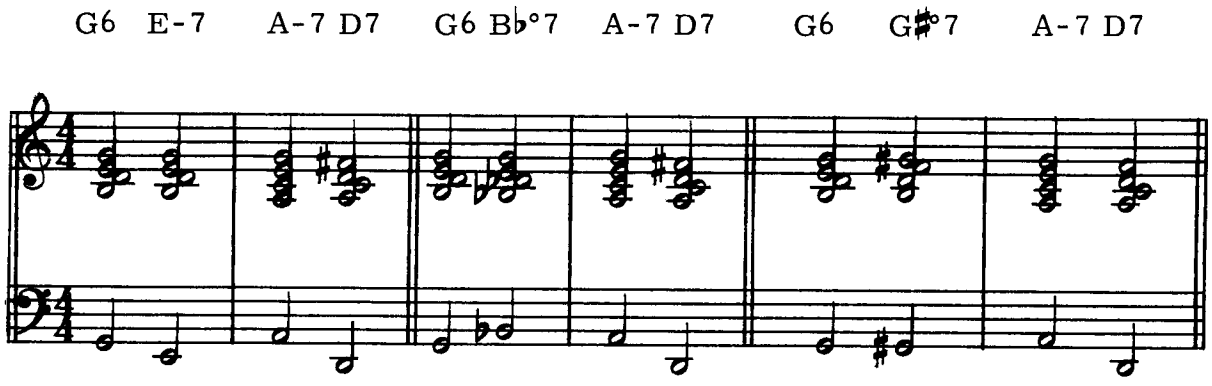


F MAJOR

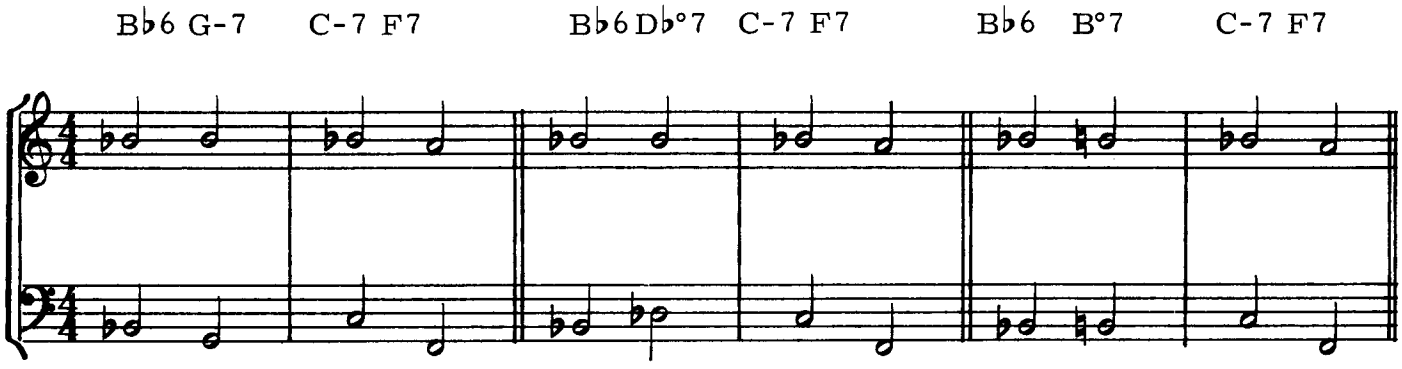
F6	D-7	G-7	C7	F6	A♭°7	G-7	C7	F6	F♯°7	G-7	C7



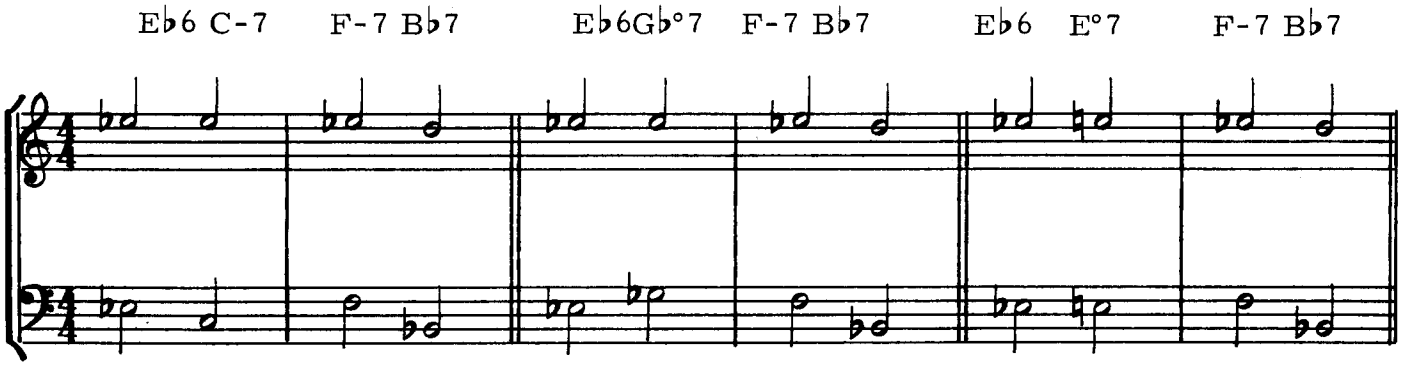
G MAJOR



B♭ MAJOR

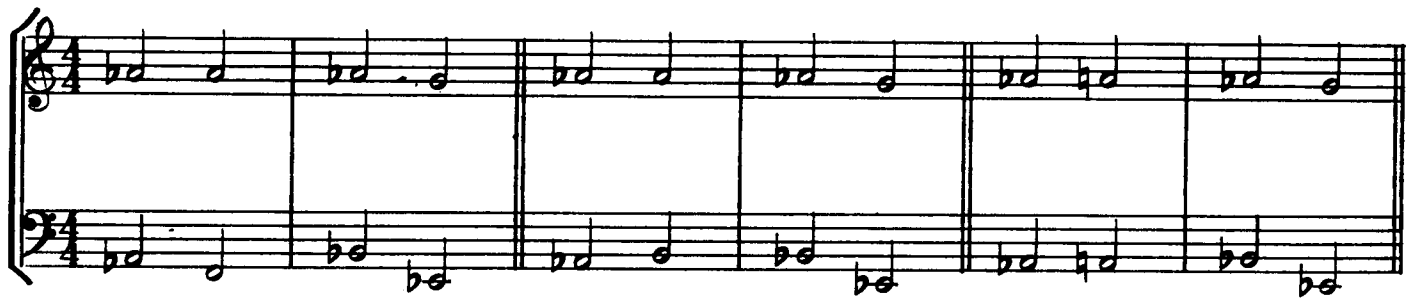


E♭ MAJOR



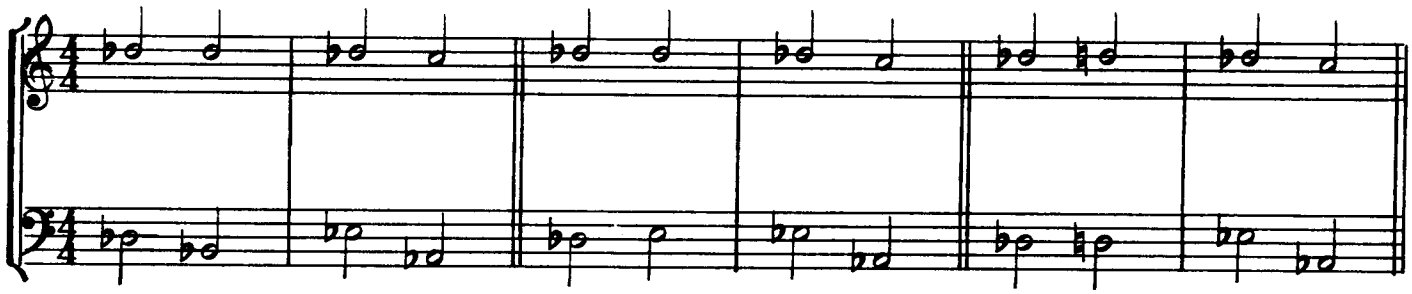
A♭ MAJOR

A♭6 F-7 B♭-7 E♭7 A♭6 B°7 B♭-7 E♭7 A♭6 A°7 B♭-7 E♭7



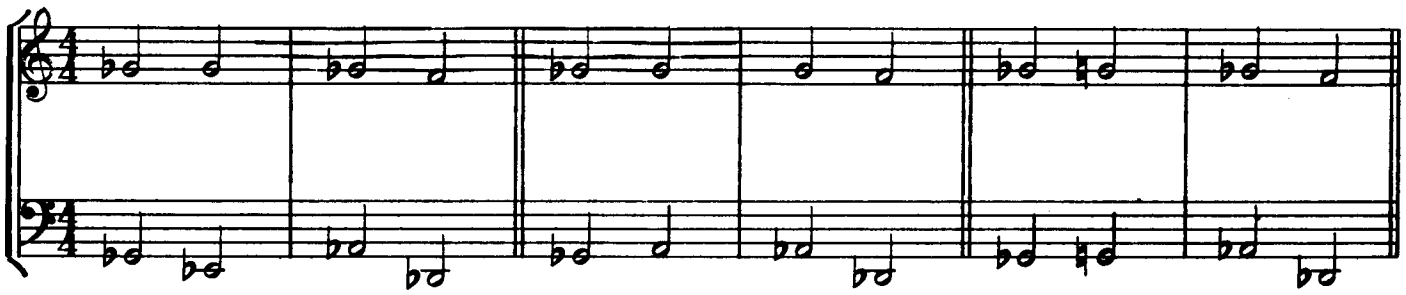
D♭ MAJOR

D♭6 B♭-7 E♭-7 A♭7 D♭6 E°7 E♭-7 A♭7 D♭6 D°7 E♭-7 A♭7

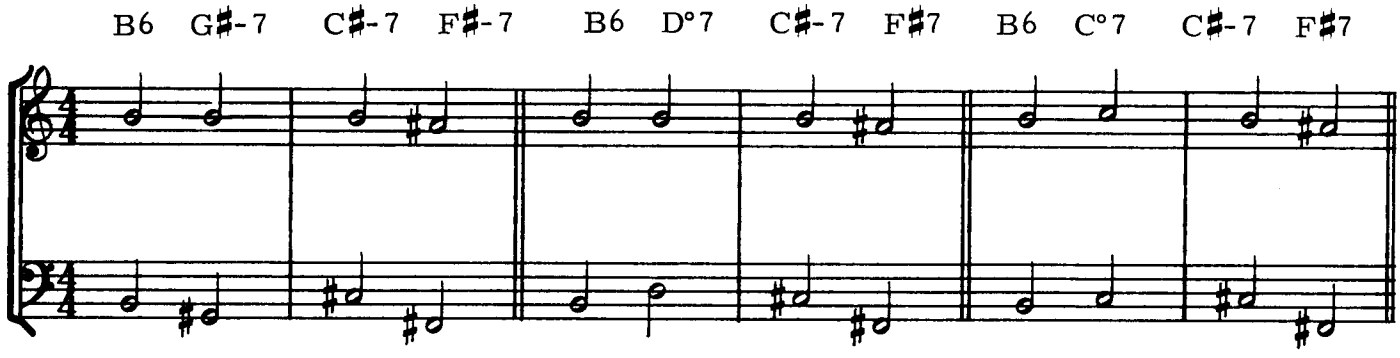


G♭ MAJOR

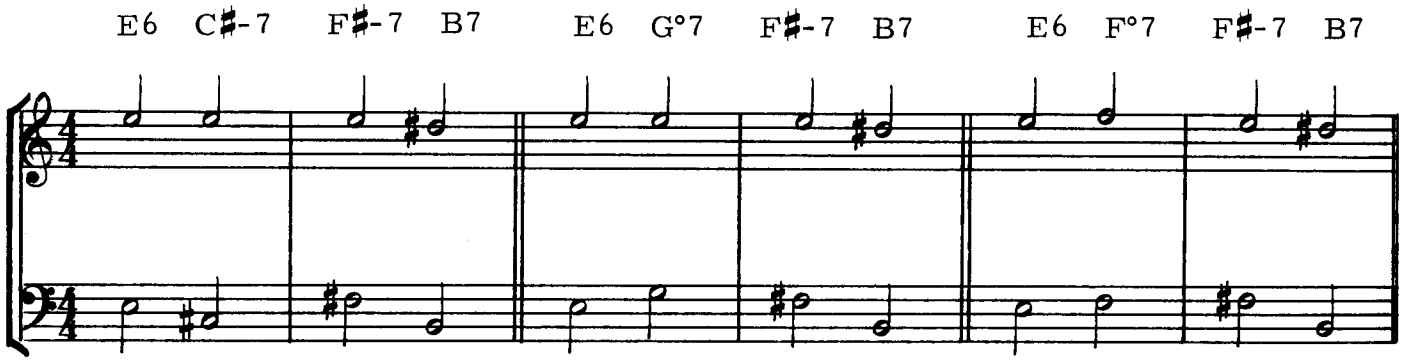
G♭6 E♭-7 A♭-7 D♭7 G♭6 A°7 A♭-7 D♭7 G♭6 G°7 A♭-7 D♭7



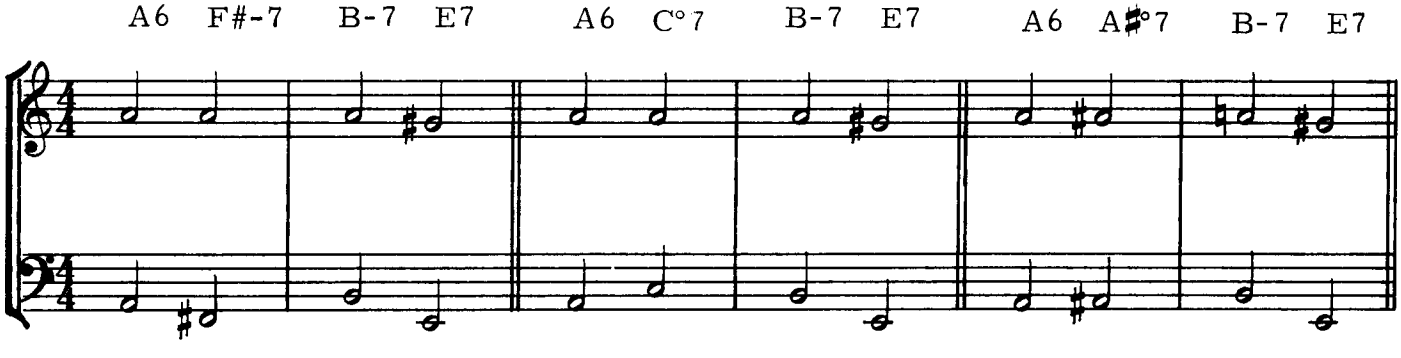
B MAJOR



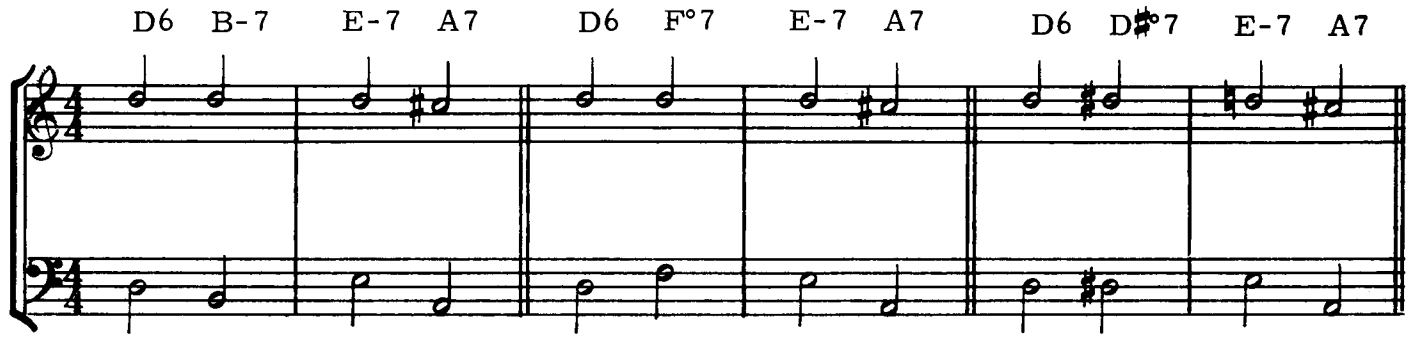
E MAJOR



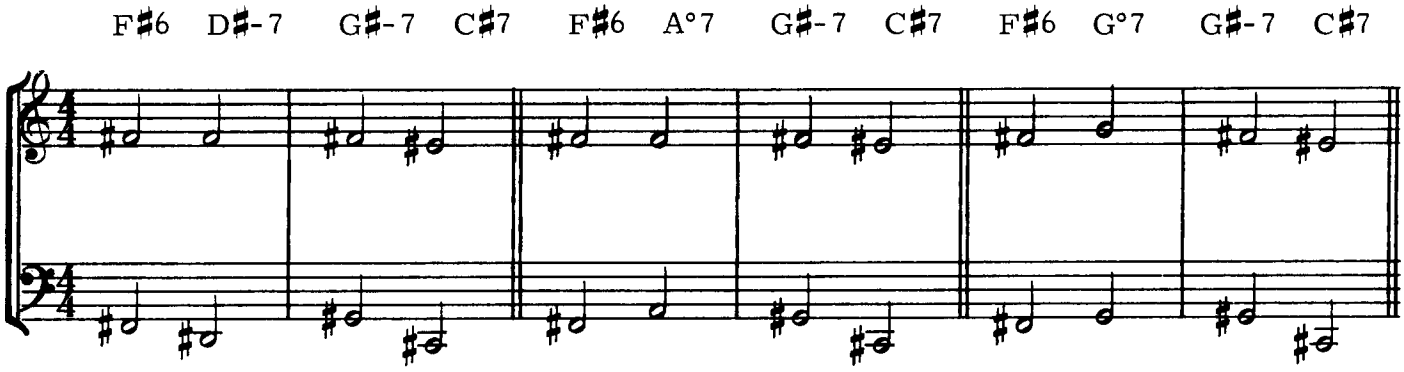
A MAJOR



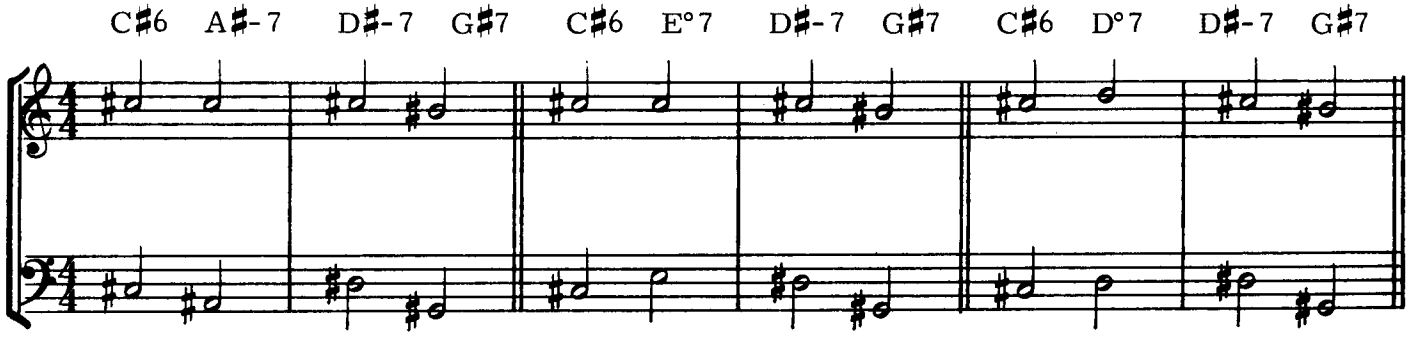
D MAJOR



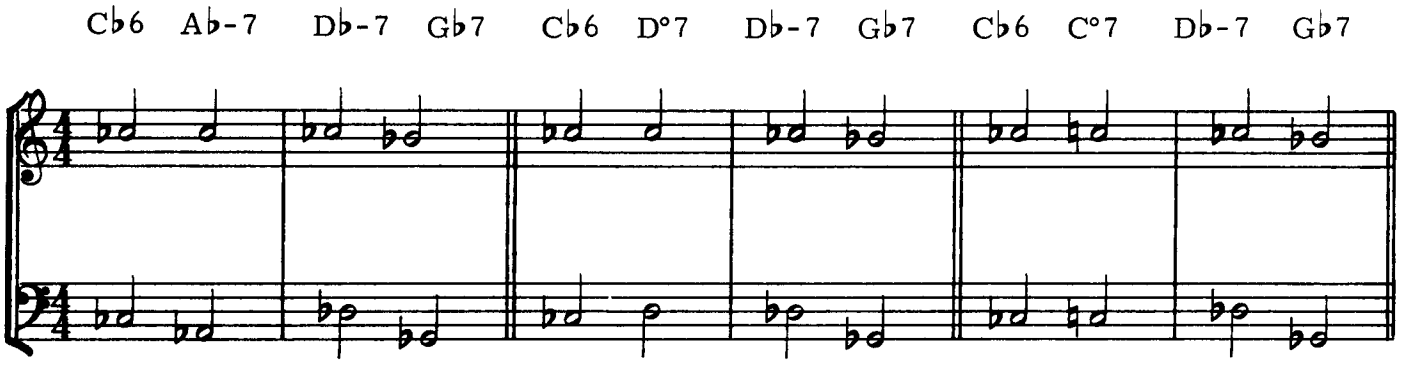
F♯ MAJOR

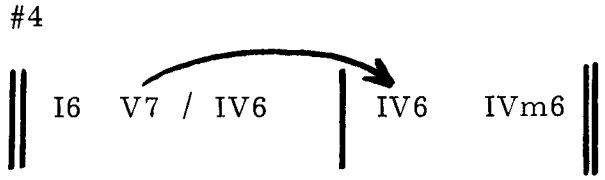


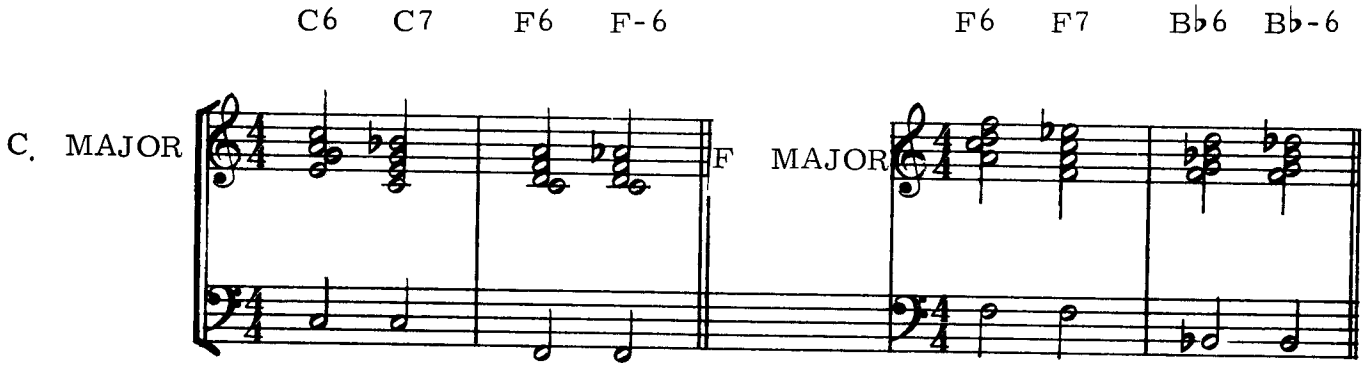
C♯ MAJOR

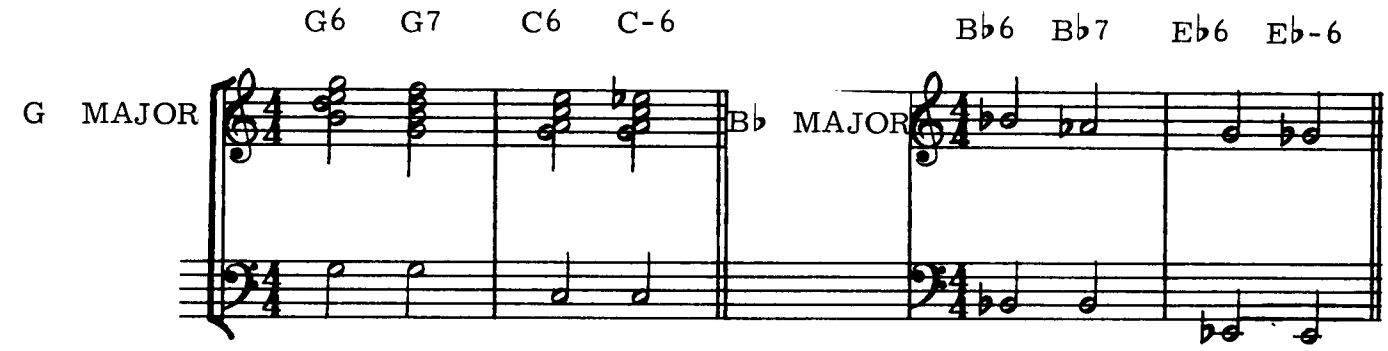


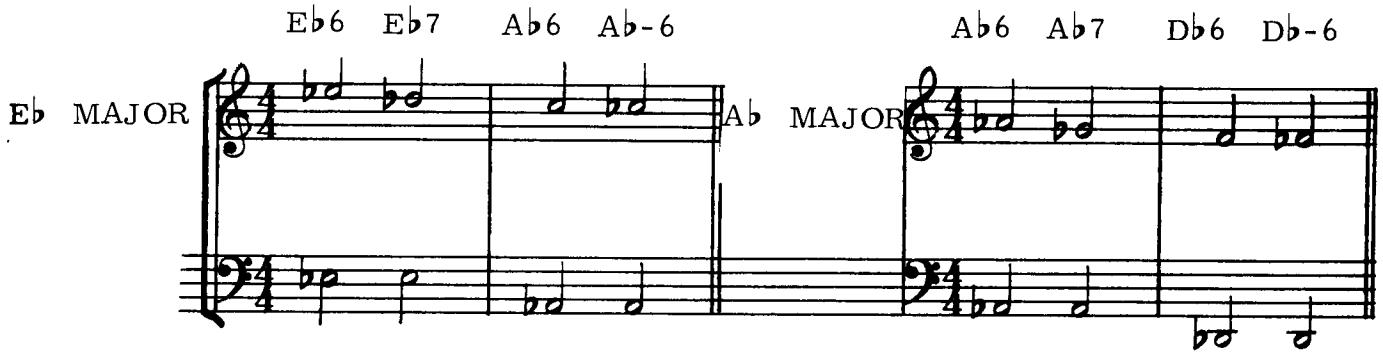
C♭ MAJOR

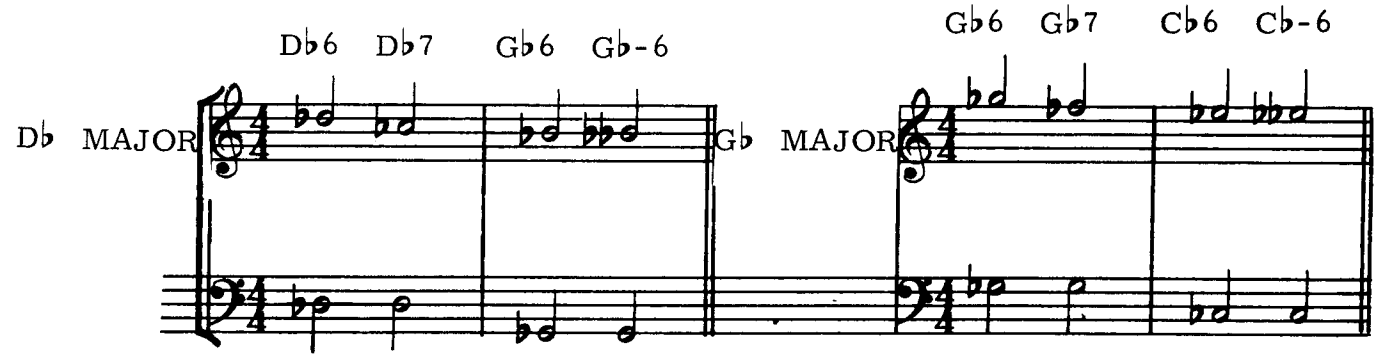

C♭6 A♭-7 D♭-7 G♭7 C♭6 D°7 D♭-7 G♭7 C♭6 C°7 D♭-7 G♭7

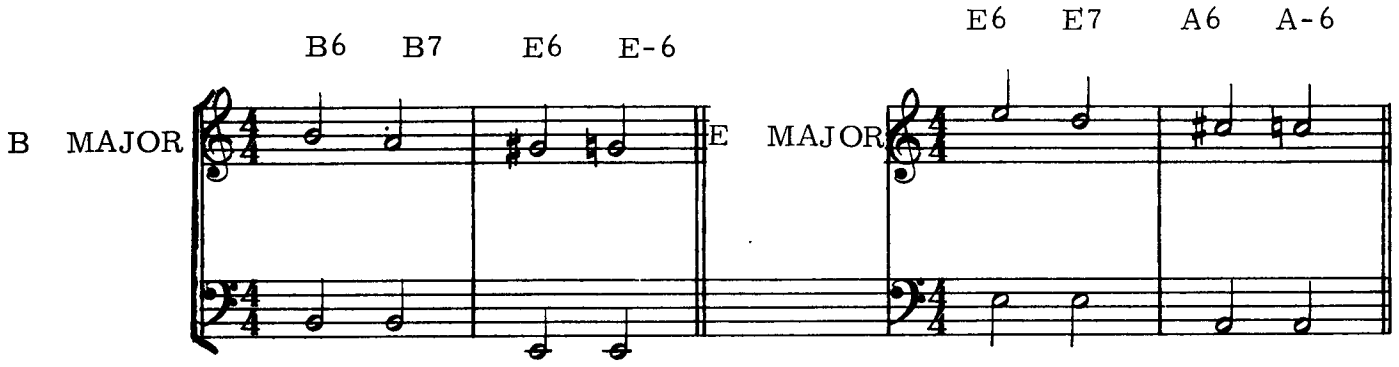

#4
I6 V7 / IV6 IV6 IVm6

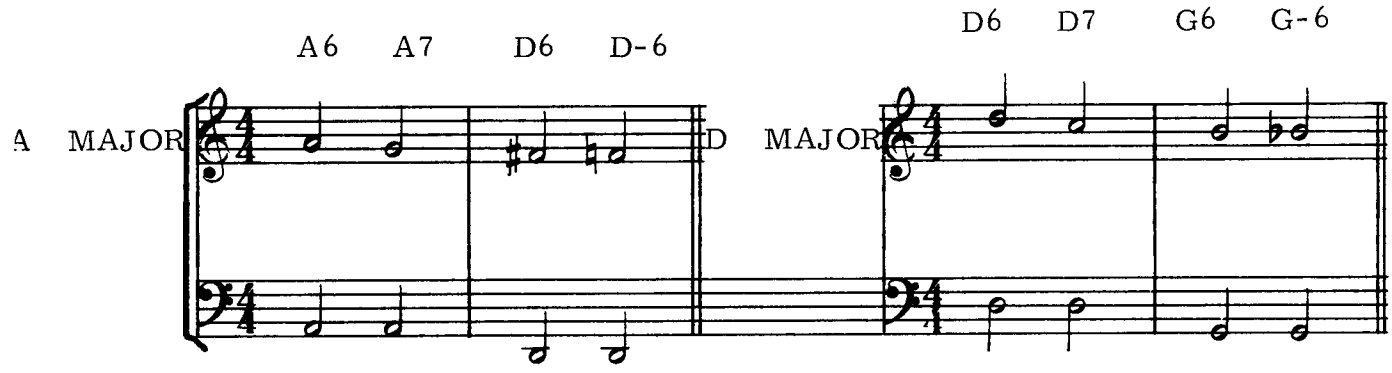

C6 C7 F6 F-6 F6 F7 B♭6 B♭-6
C. MAJOR
F MAJOR

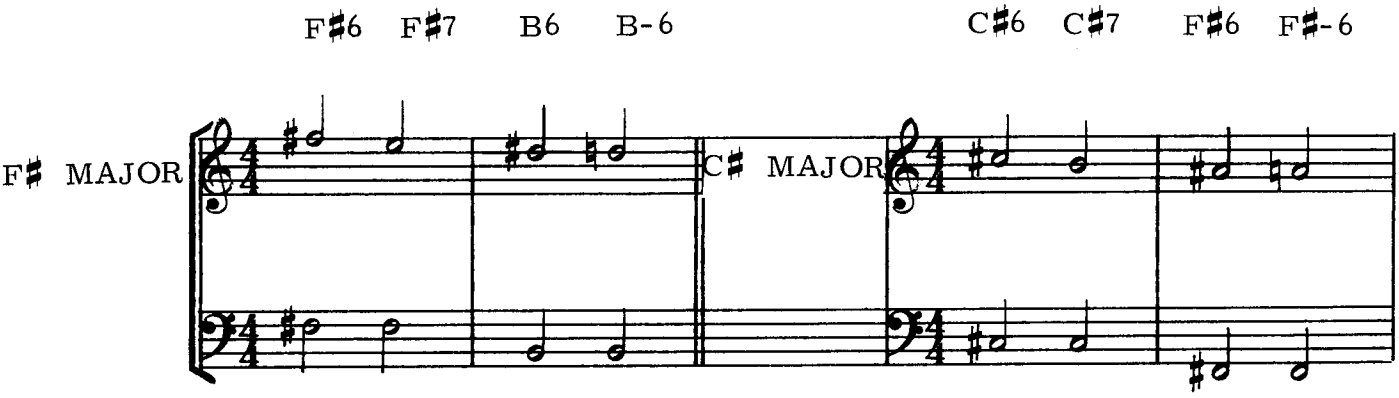

G6 G7 C6 C-6
G MAJOR
Bb6 Bb7 Eb6 Eb-6
Bb MAJOR


Eb6 Eb7 Ab6 Ab-6
Eb MAJOR
Ab6 Ab7 Db6 Db-6
Ab MAJOR


Db6 Db7 Gb6 Gb-6
Db MAJOR
Gb6 Gb7 Cb6 Cb-6
Gb MAJOR


B6 B7 E6 E-6
B MAJOR
E6 E7 A6 A-6
E MAJOR

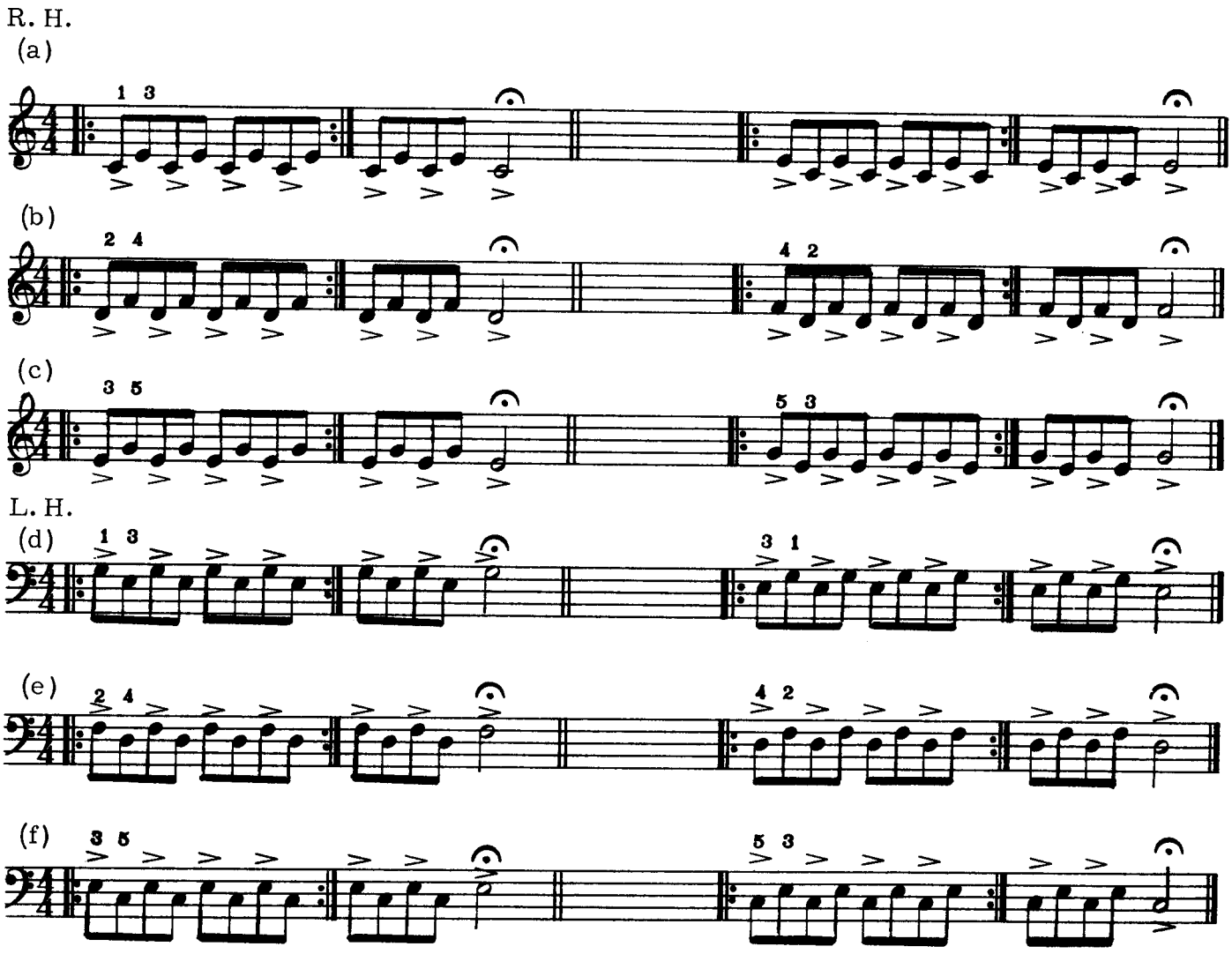

A6 A7 D6 D-6
A MAJOR
D6 D7 G6 G-6
D MAJOR


F♯6 F♯7 B6 B-6
F♯ MAJOR
C♯6 C♯7 F♯6 F♯-6
C♯ MAJOR

LESSON VIII

TECHNICAL STUDIES

EX. 1 ♩ =72 ♩ =92 ♩ =104 ♩ = 116

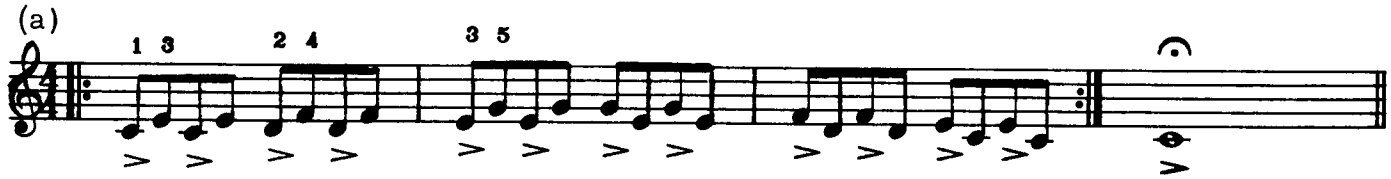


NOTE: Play Each Exercise At Least 8 Times.

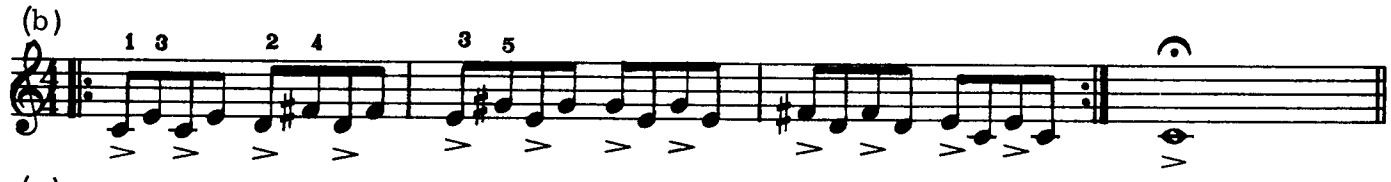
EX. 2 ♩ = 72 ♩ = 92 ♩ = 104 ♩ = 116

R. H.

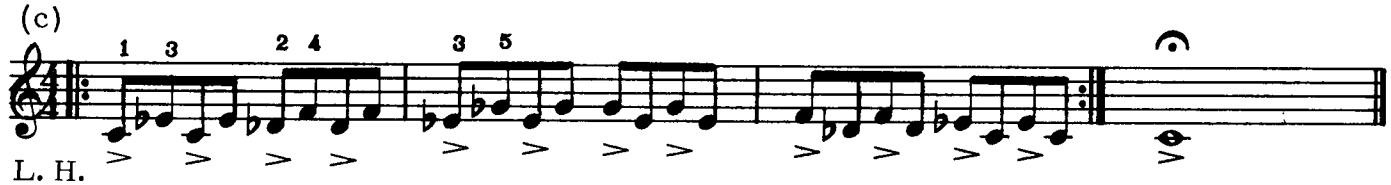
(a)



(b)



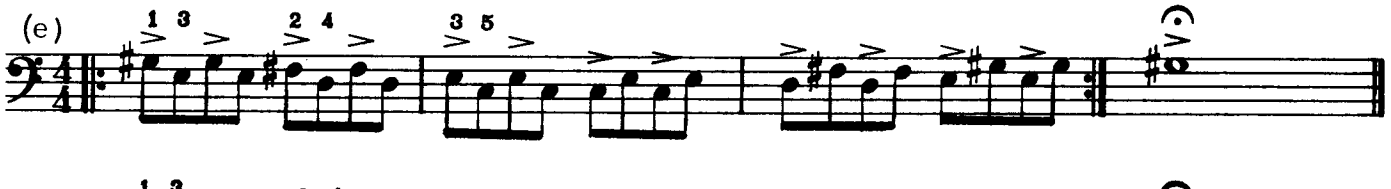
(c)



L. H.

(d)

(e)

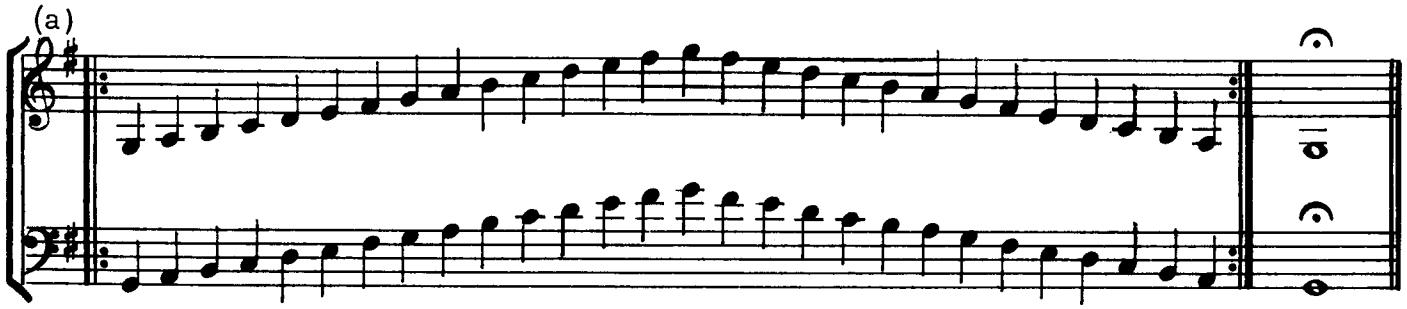


(f)

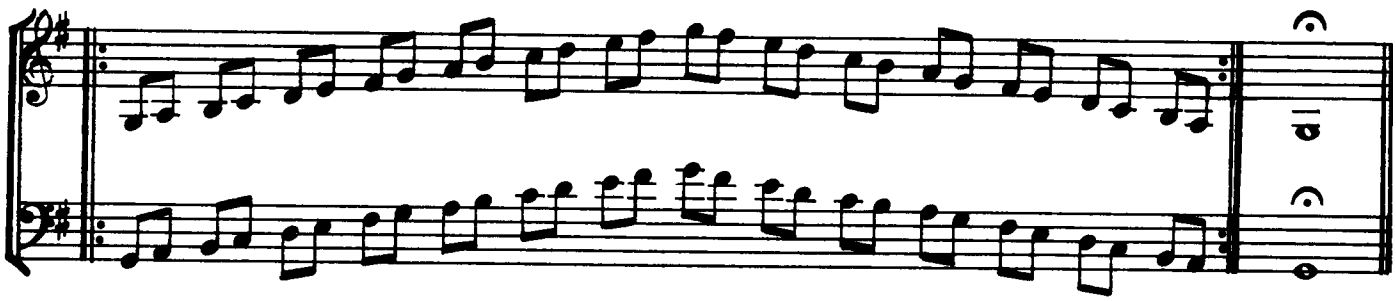
NOTE: Play Each Exercise At Least 8 Times.

EX. 3 ♩ = 72 ♩ = 84 ♩ = 92

(a)



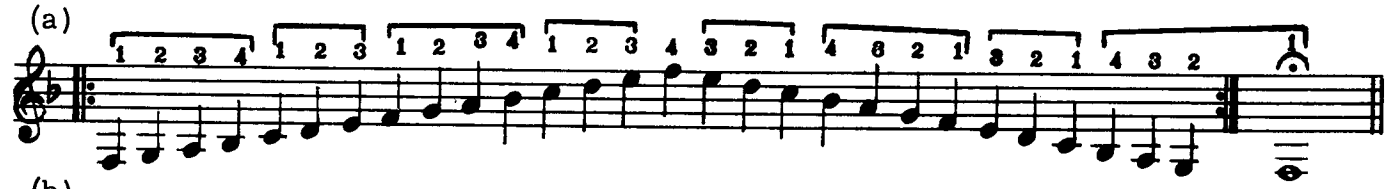
(b)



EX. 4 ♩ = 72 ♩ = 84 ♩ = 92

R. H.

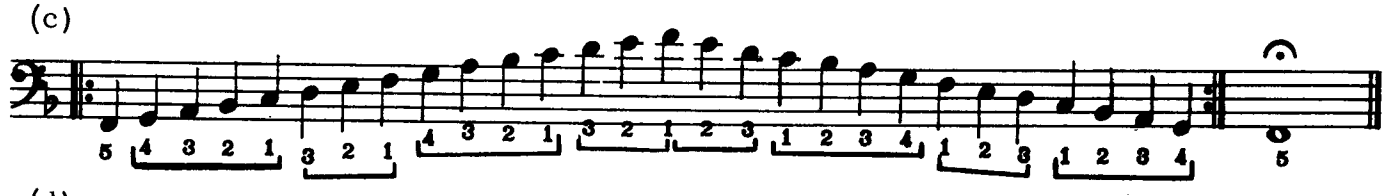
(a)



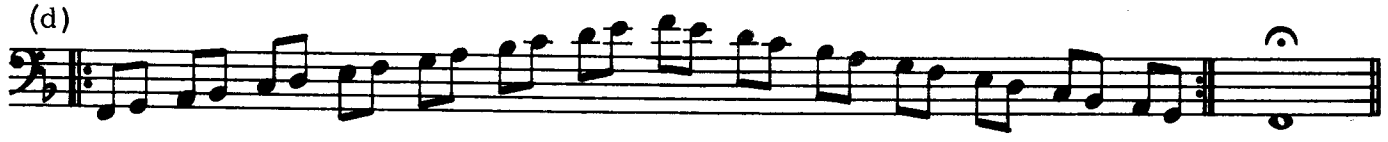
(b)

L. H.

(c)



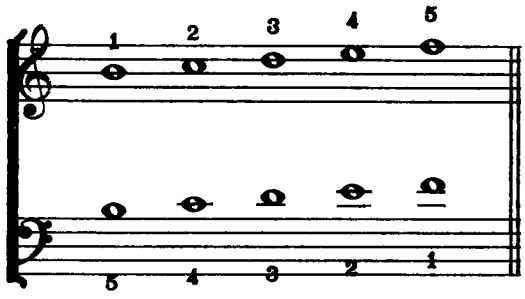
(d)



READING MATERIAL

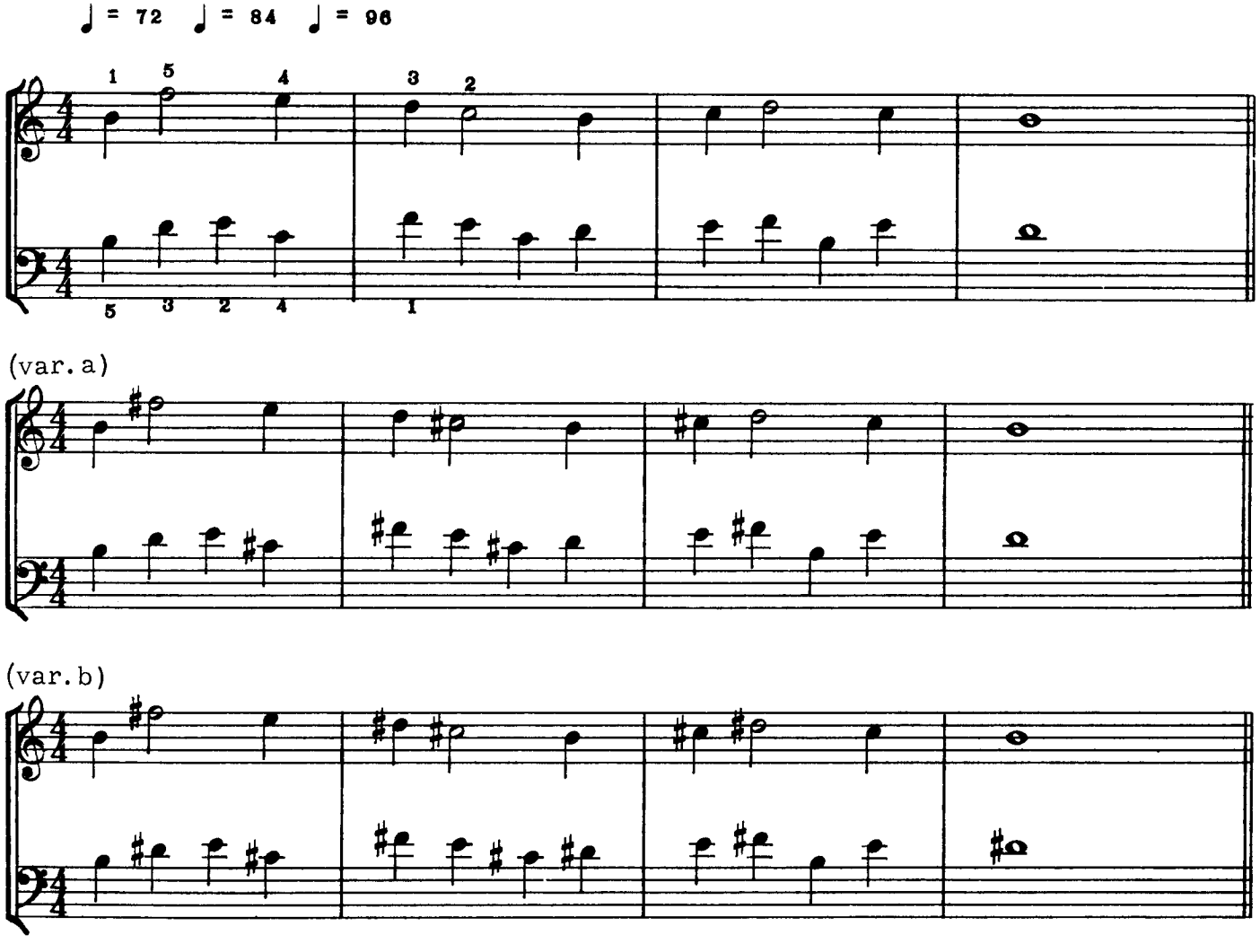
GROUP I

KEYBOARD AREA

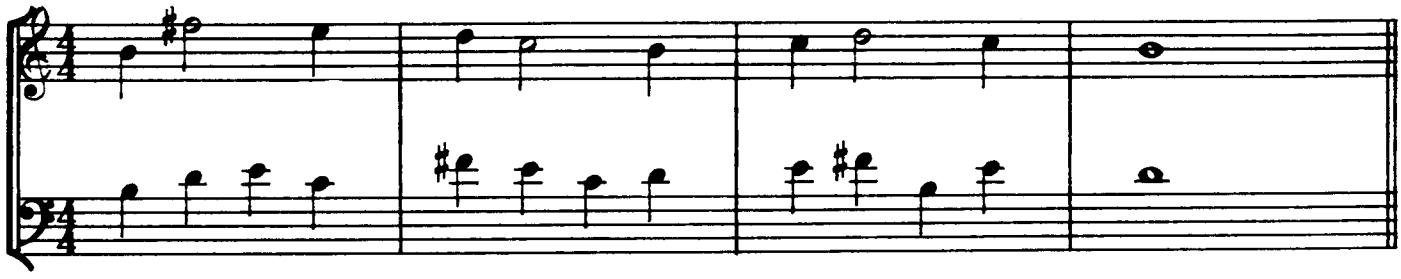


EX. 1

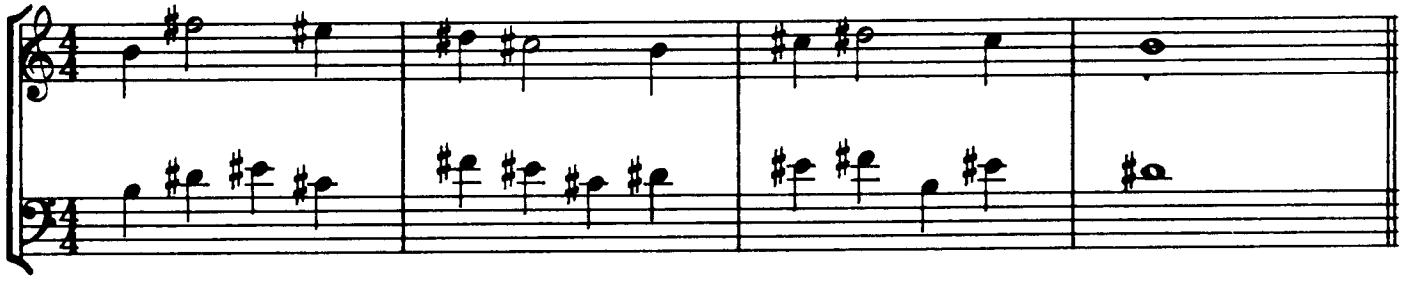
MODEL



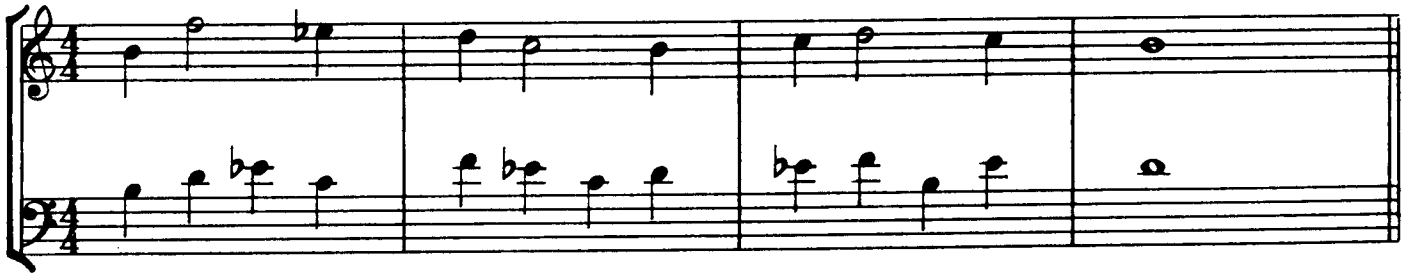
(var. c)



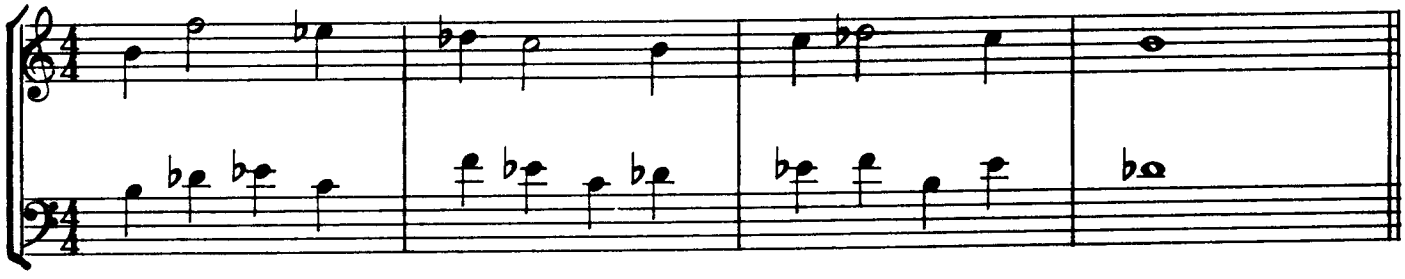
(var. d)



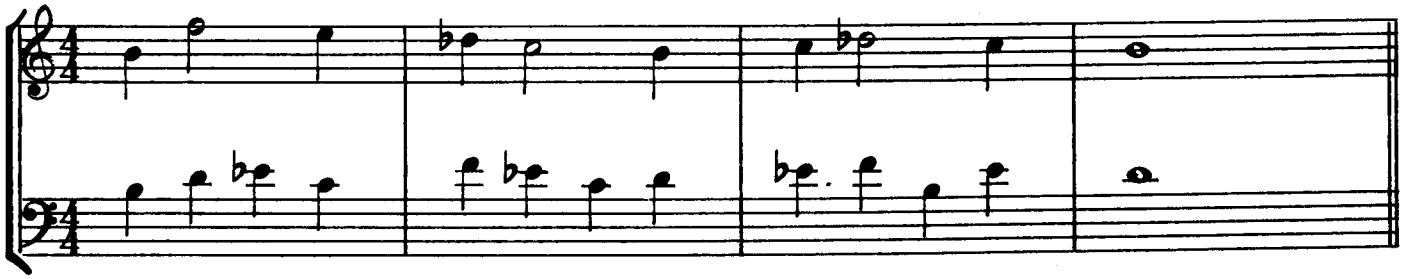
var. (e)



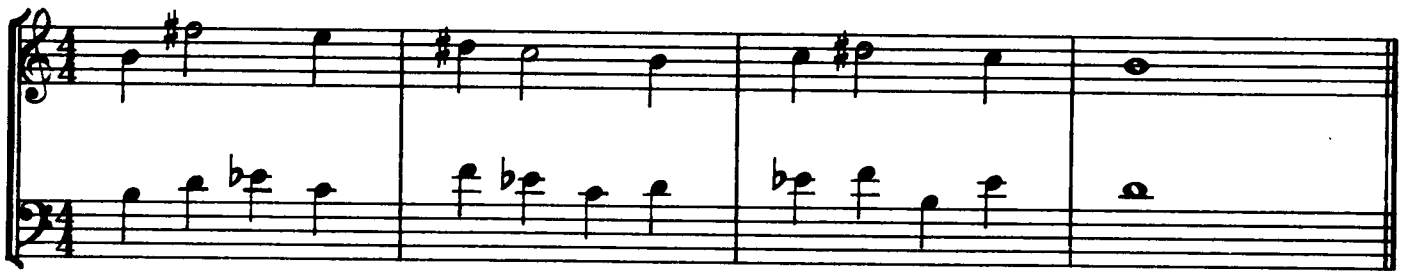
var. (f)



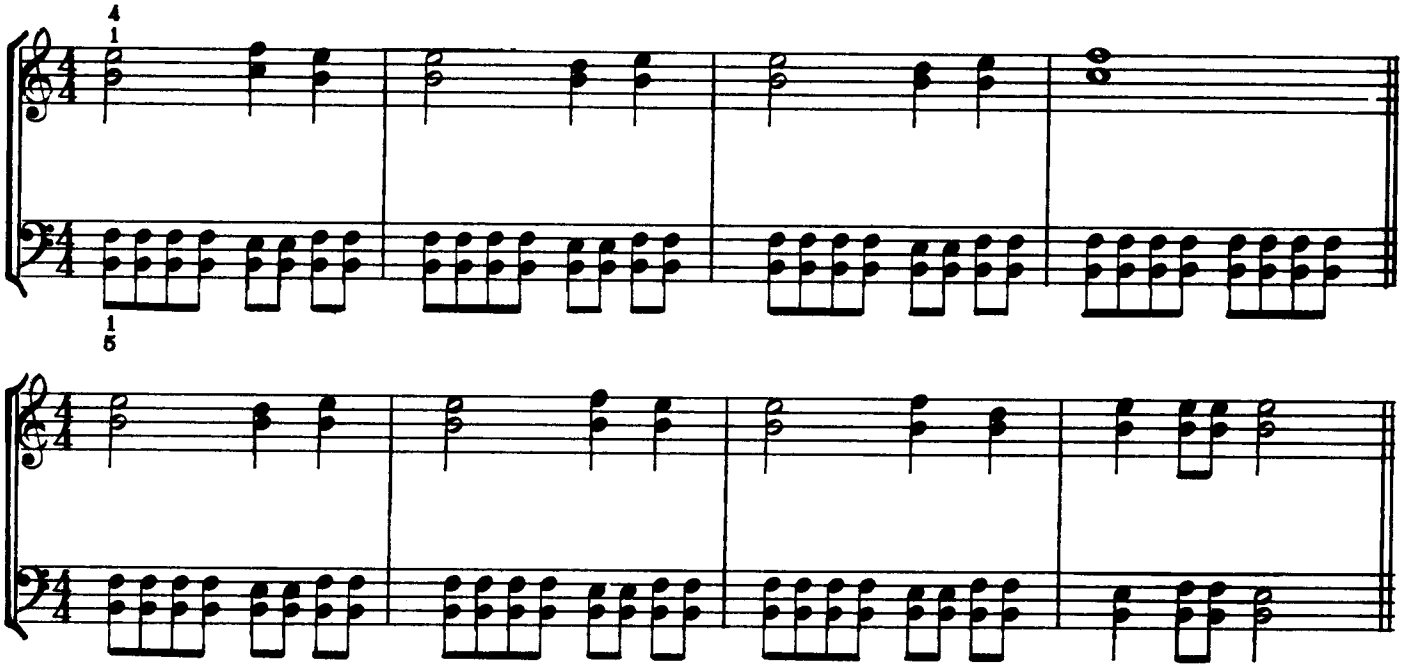
var. (g)



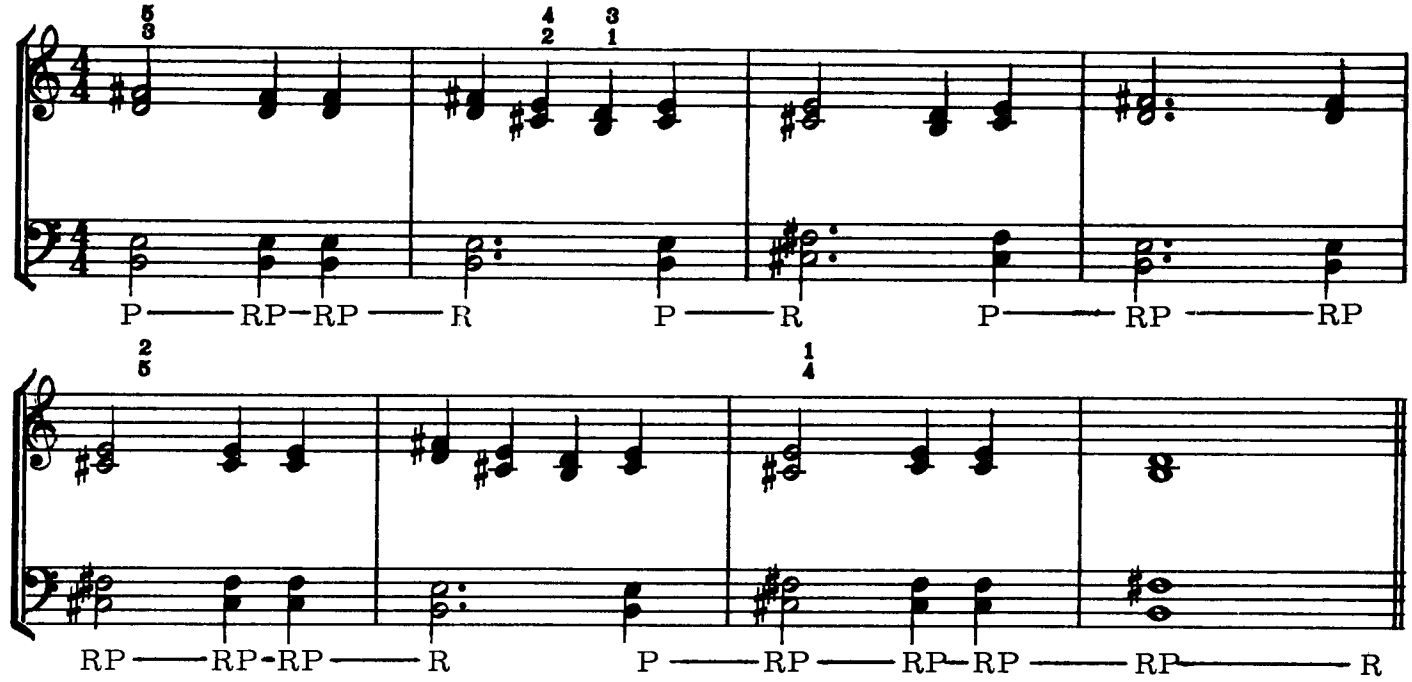
var. (h)



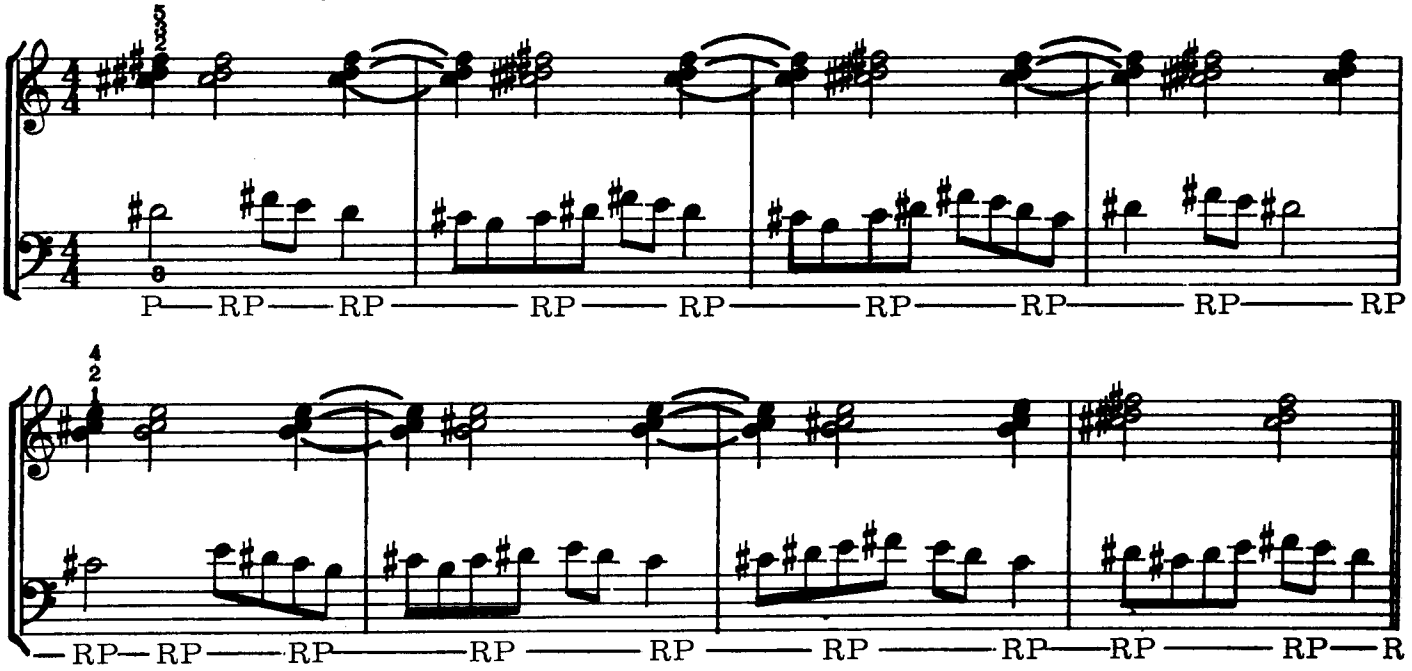
EX. 2 ♩ = 72 ♩ = 92



EX. 3 ♩ = 60 ♩ = 72 ♩ = 84



EX. 4 ♩ = 72 ♩ = 92

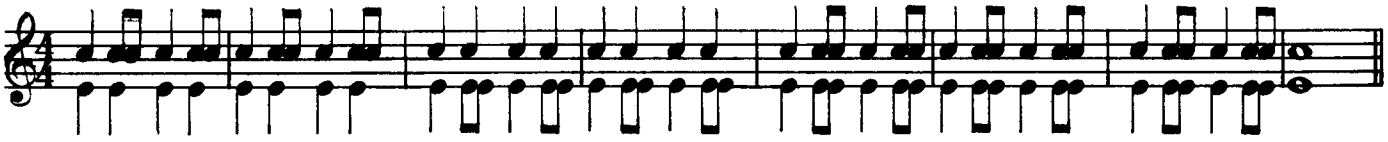


EX. 5

Each of these exercises must be played nine times. Fingering for each playing is as follows:

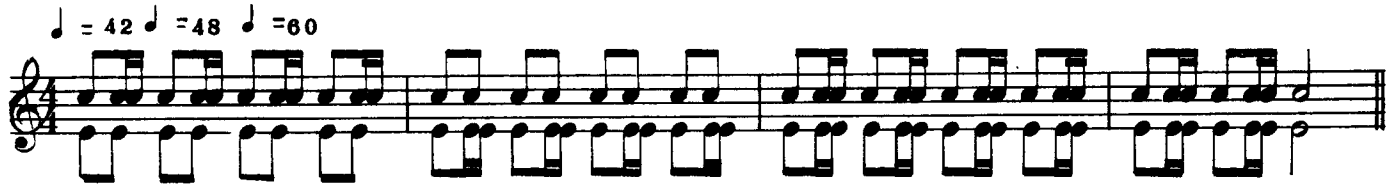
	1st time	2nd time	3rd time	4th time	5th time	6th time	7th time	8th time	9th time
R. H. →	1	2	3	2	4	3	5	1	3
L. H. →	1	2	3	4	2	5	3	3	1

(a) ♩ = 84 ♩ = 96 ♩ = 120



(b)

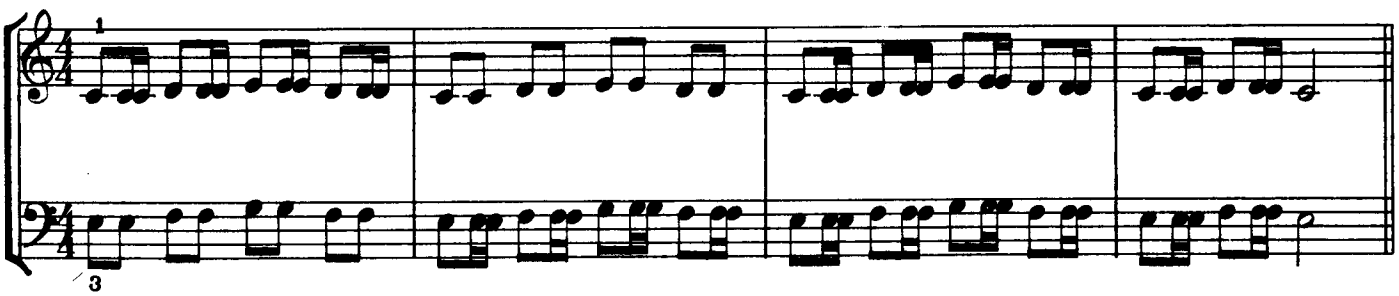
♩ = 42 ♩ = 48 ♩ = 60



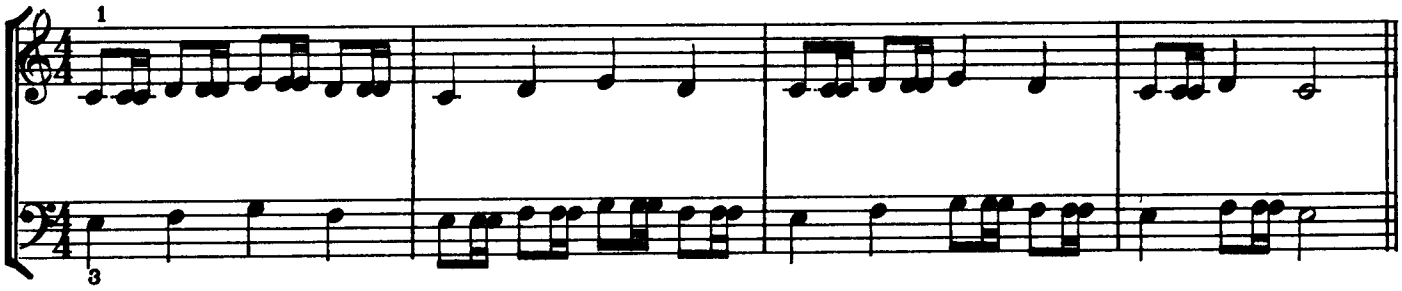
NOTE: DO NOT PROCEED TO THE NEXT EXERCISE UNTIL THE ABOVE IS MASTERED.

EX. 6 ♩ = 48 ♩ = 60 ♩ = 72

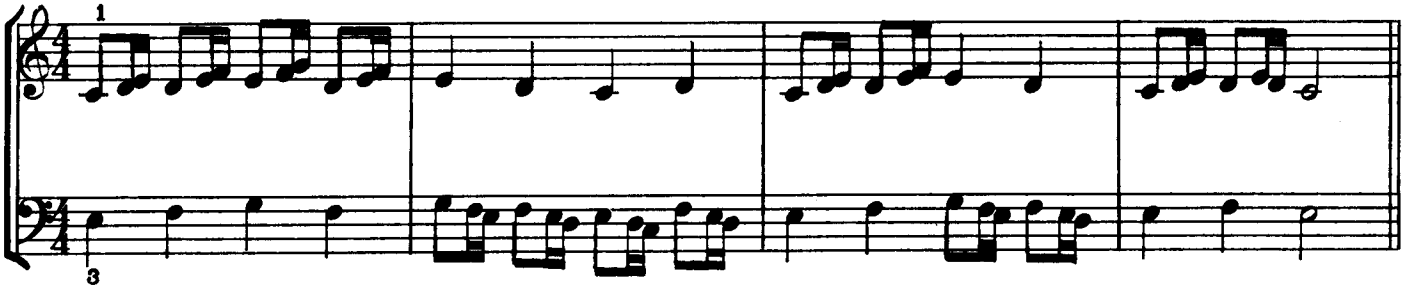
MODEL



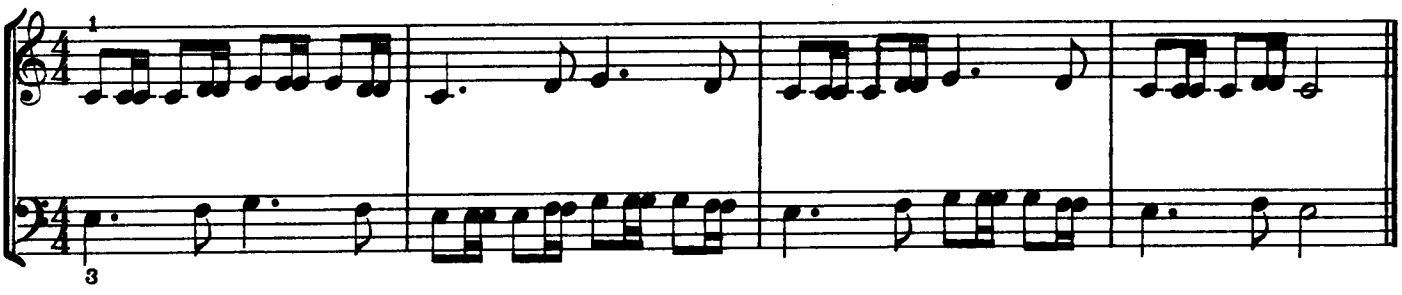
(var. a)



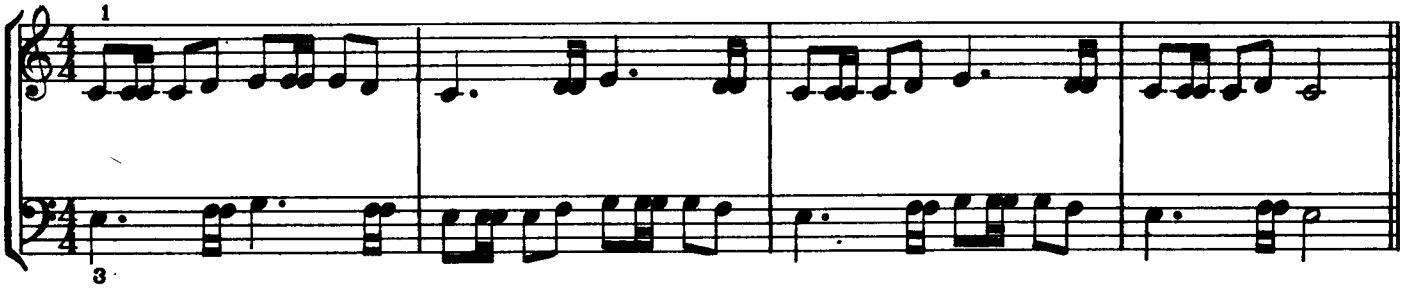
(var. b)



(var. c)



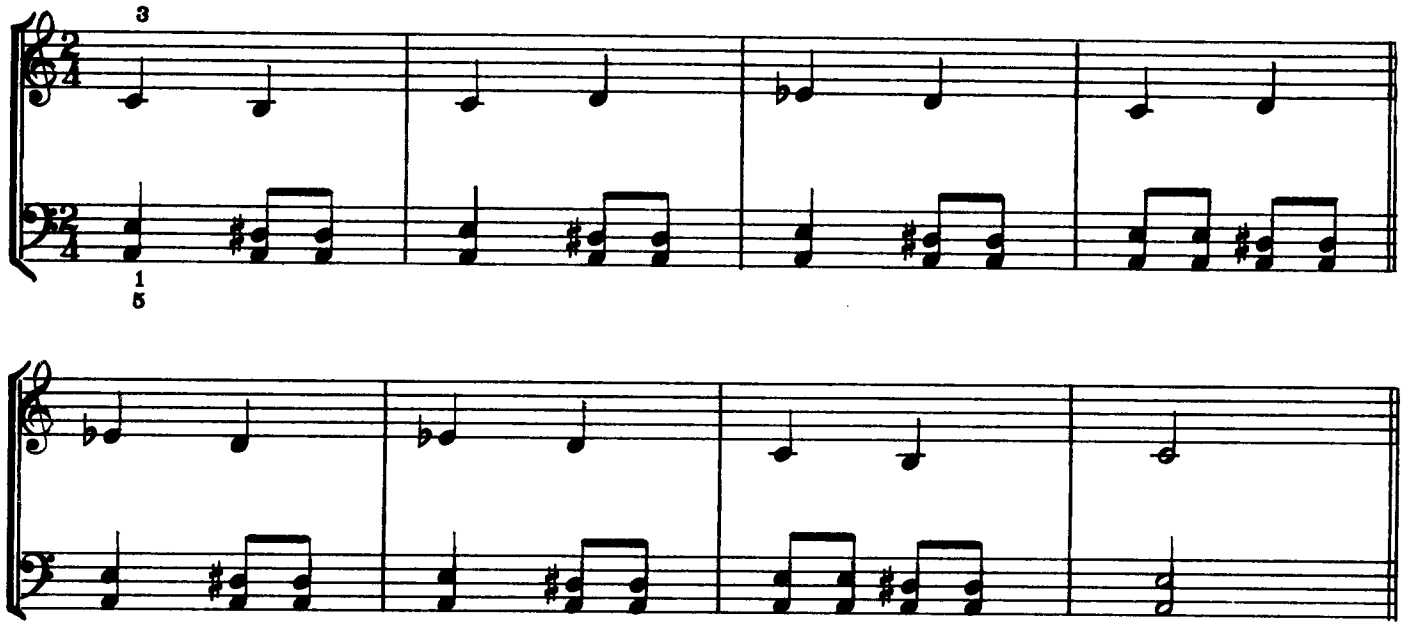
(var. d)



GROUP II

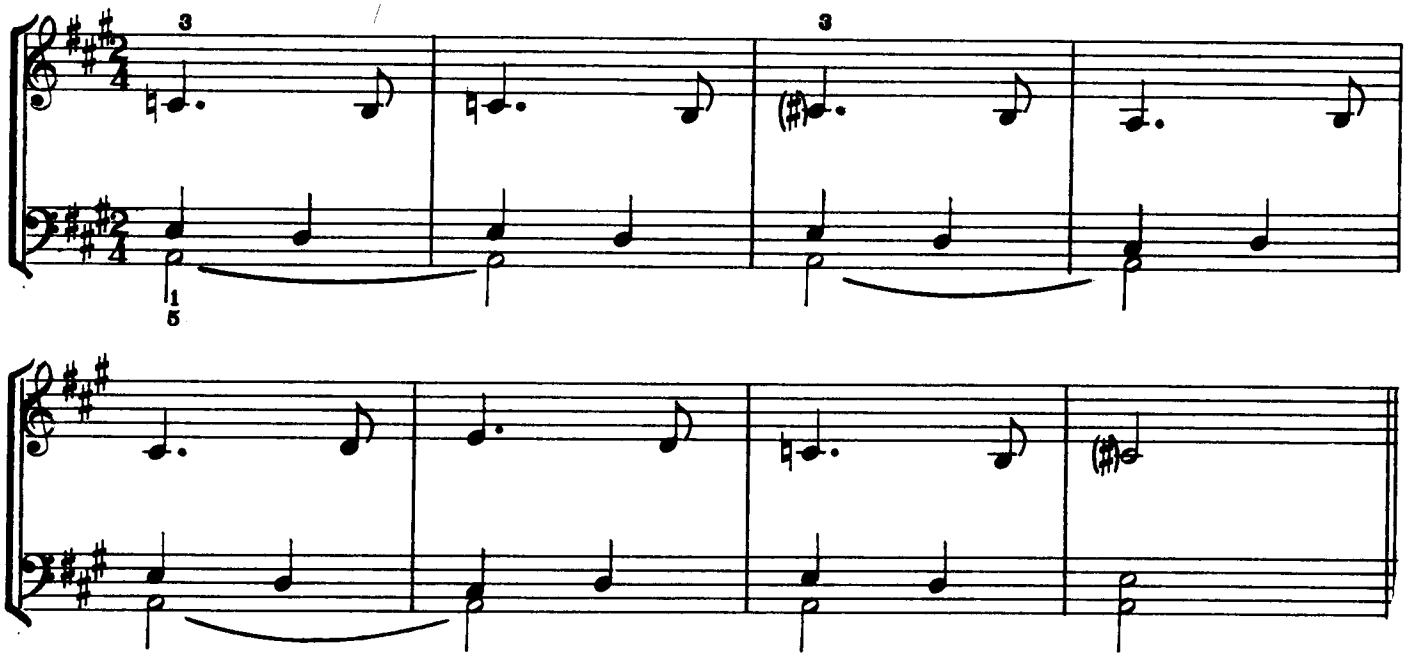
EX. 1

♩ = 96

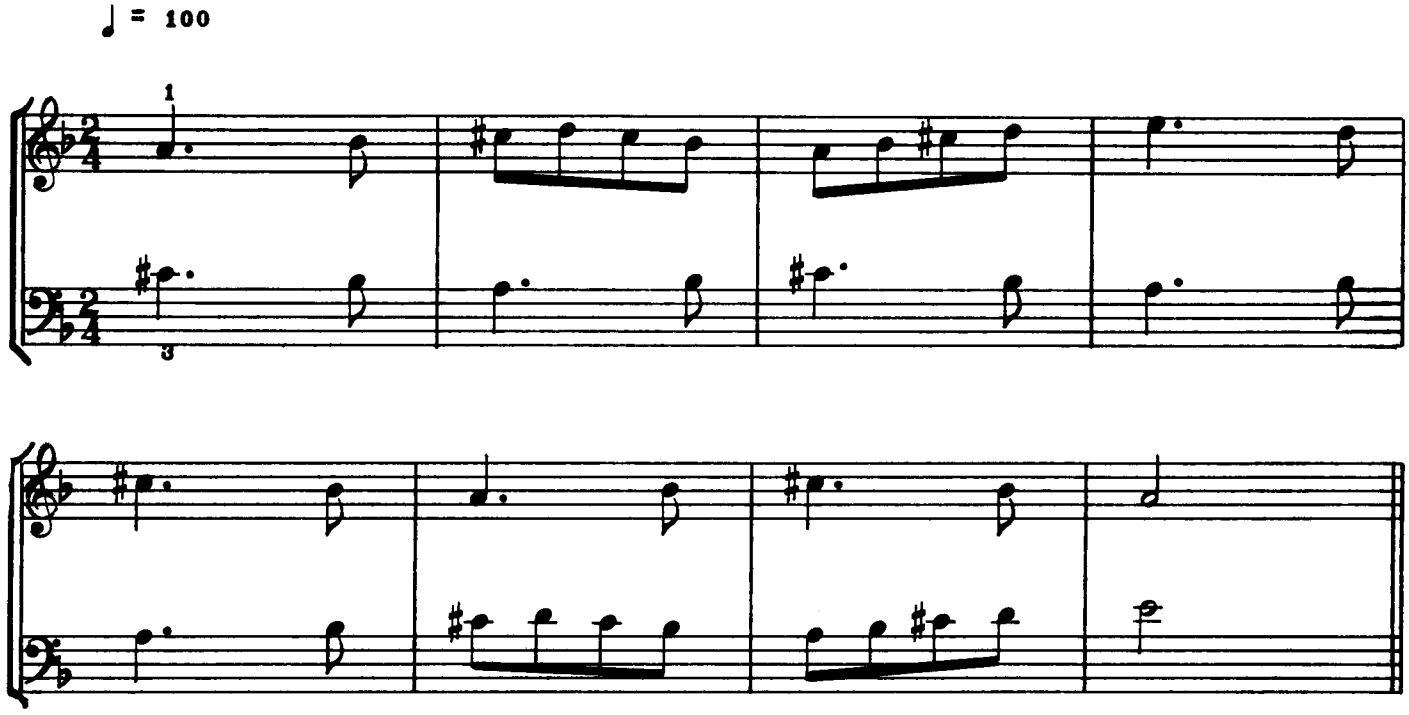


EX. 2

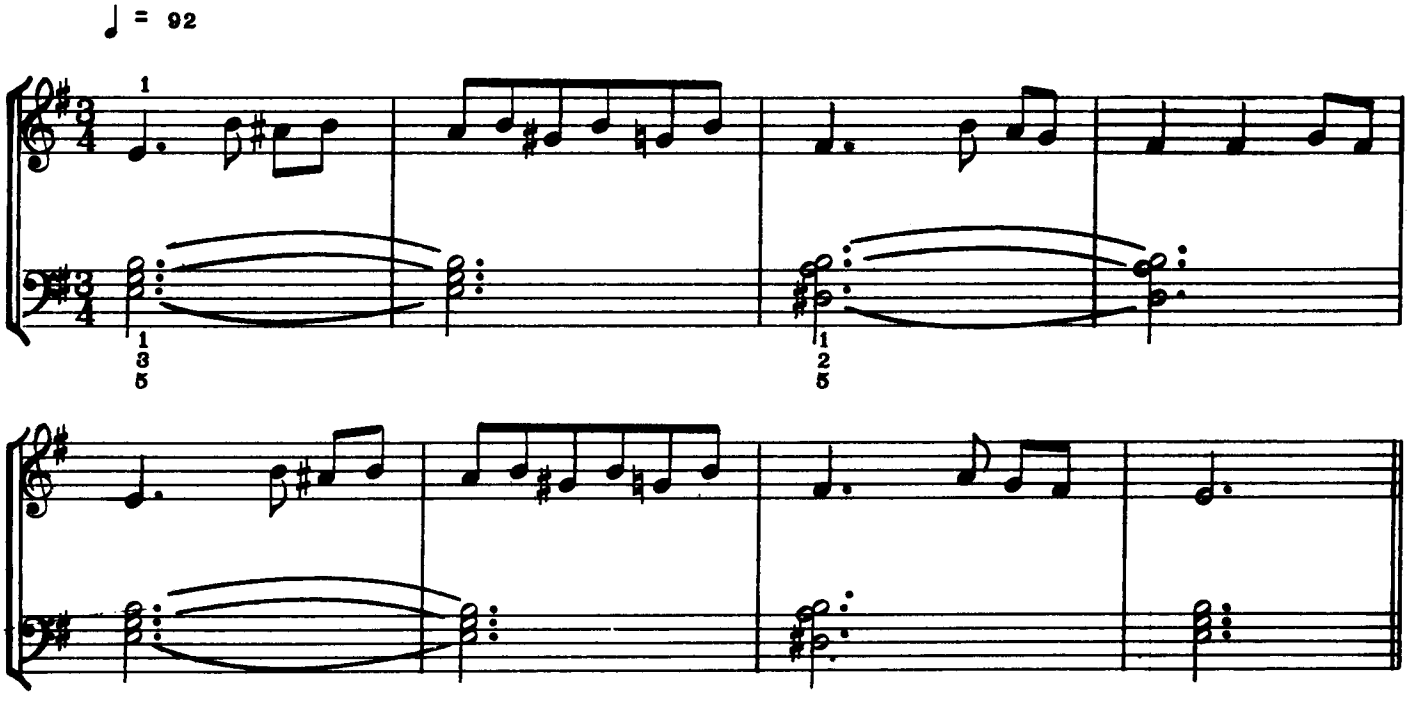
♩ = 88



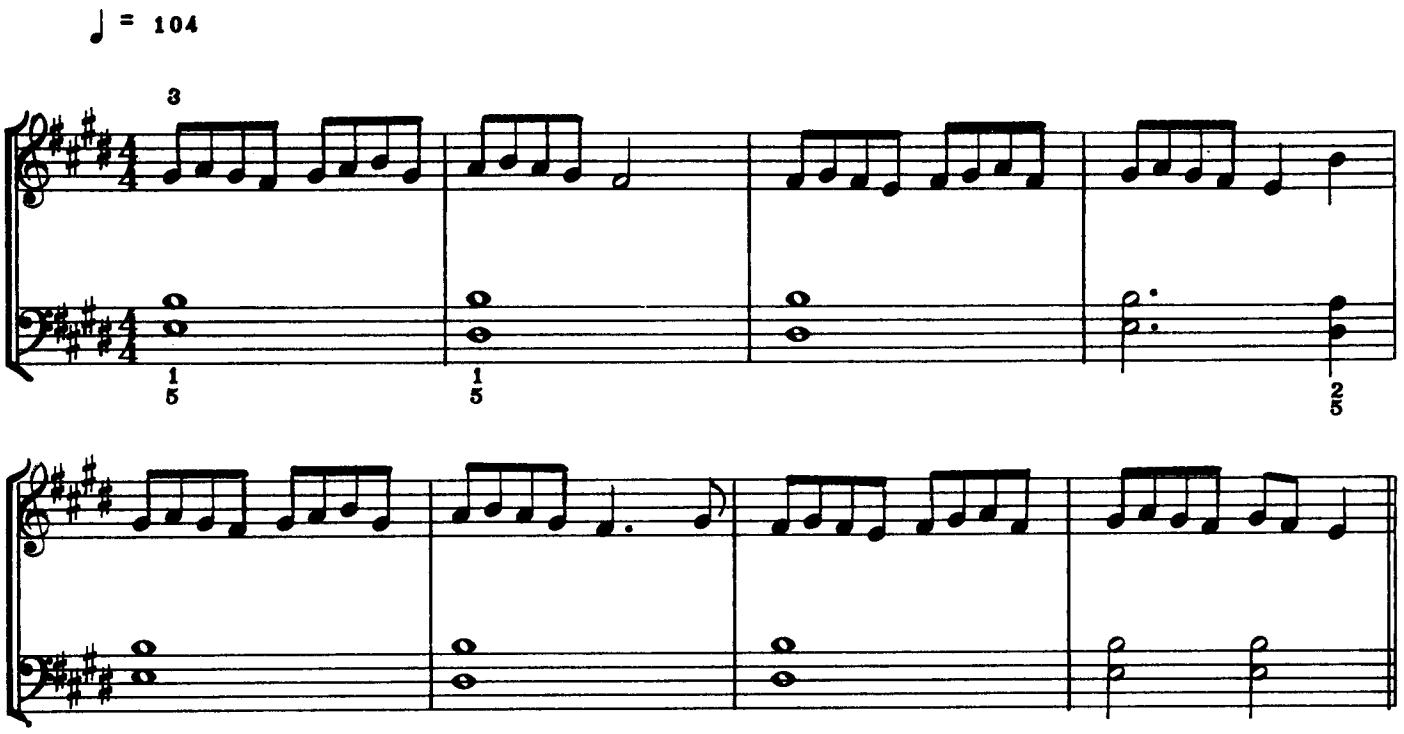
EX. 3



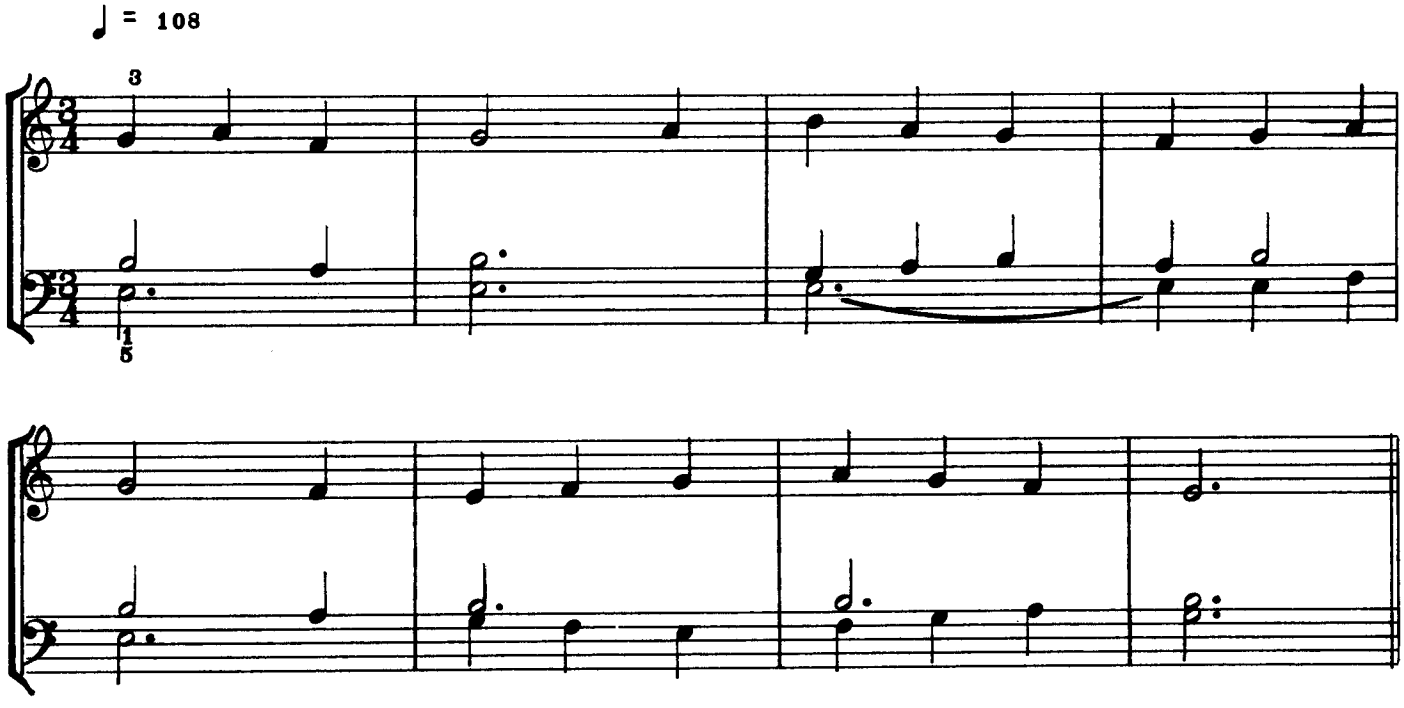
EX. 4



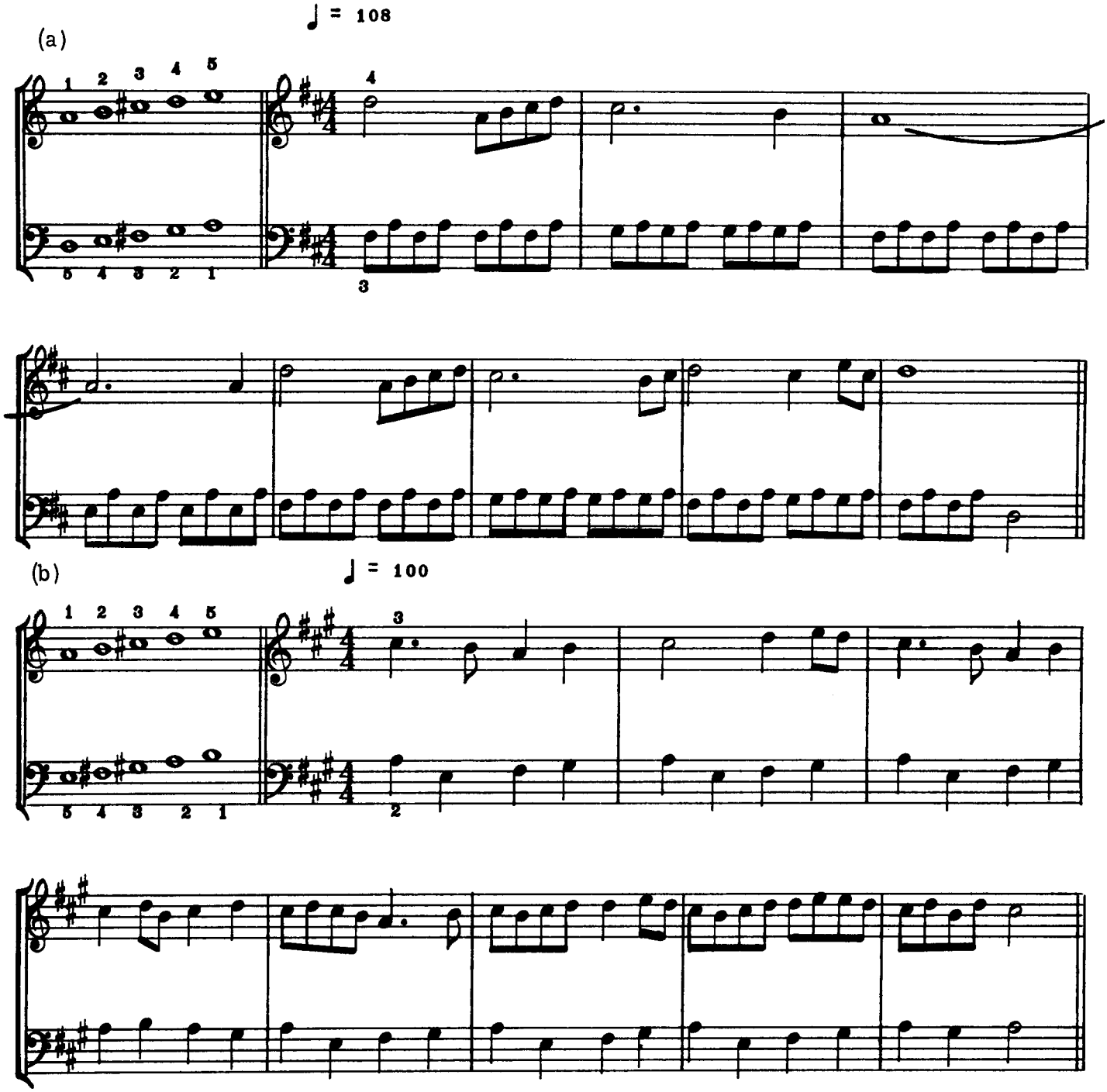
EX. 5



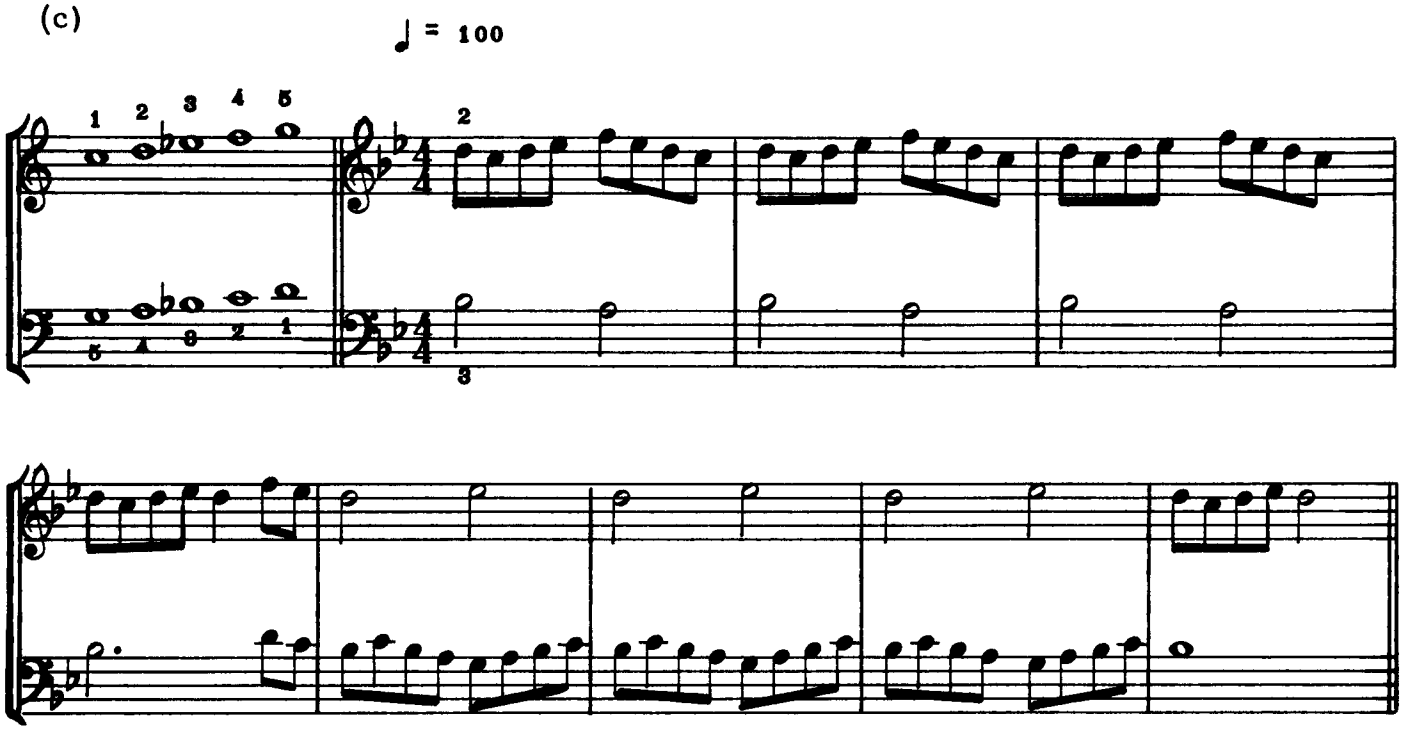
EX. 6



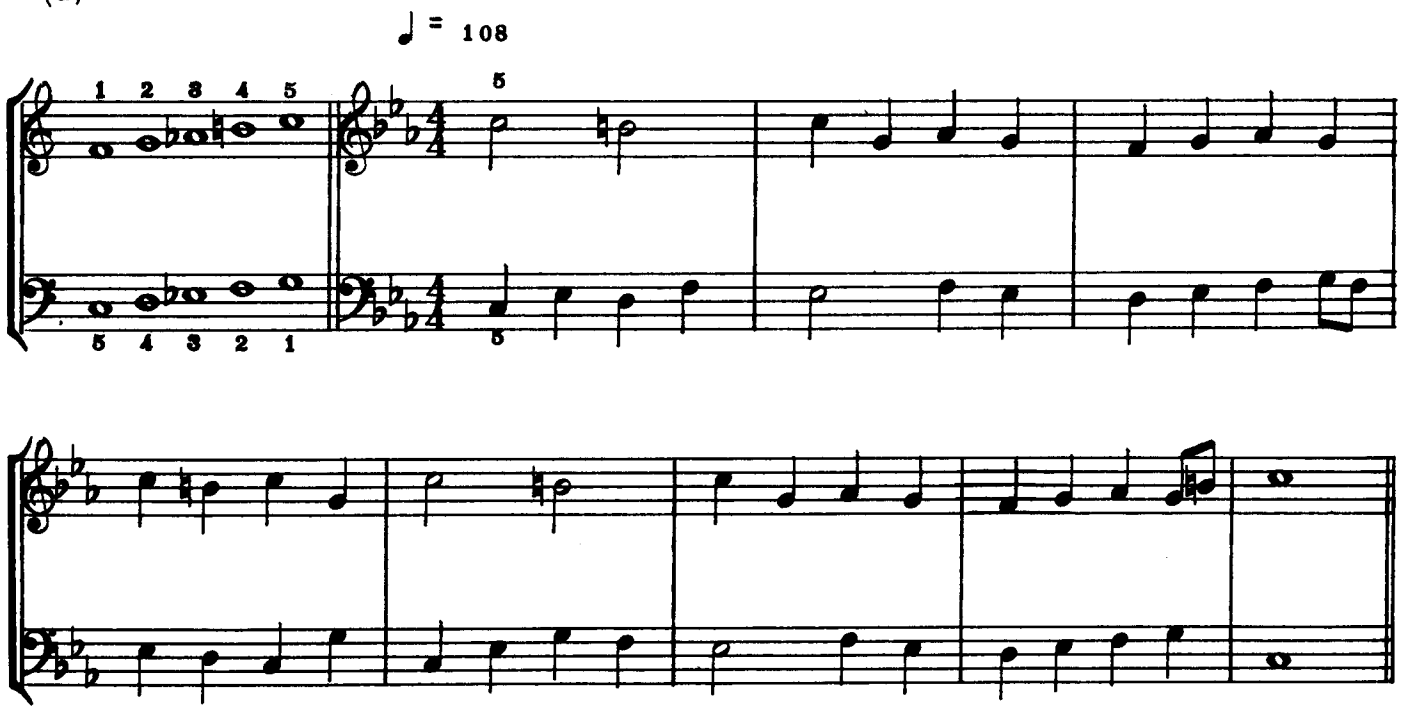
EX. 7 **COMBINED KEYBOARD AREAS**



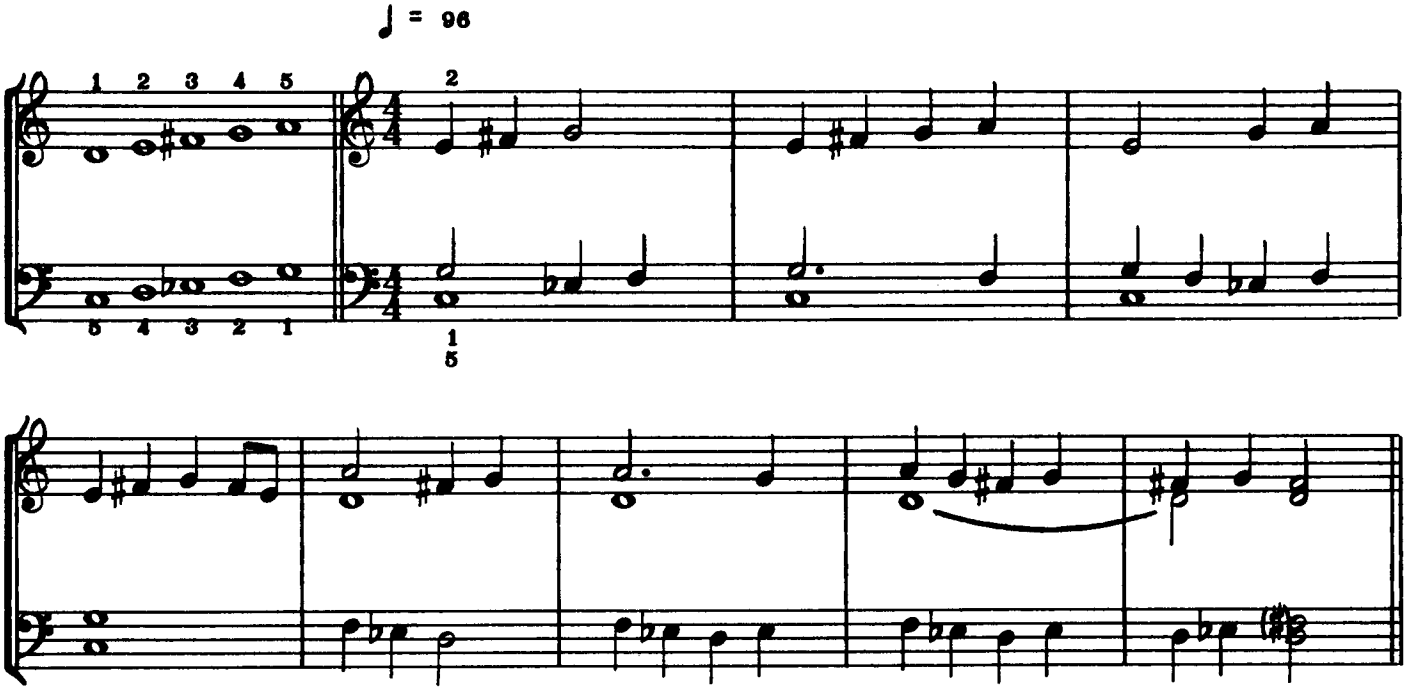
(c)



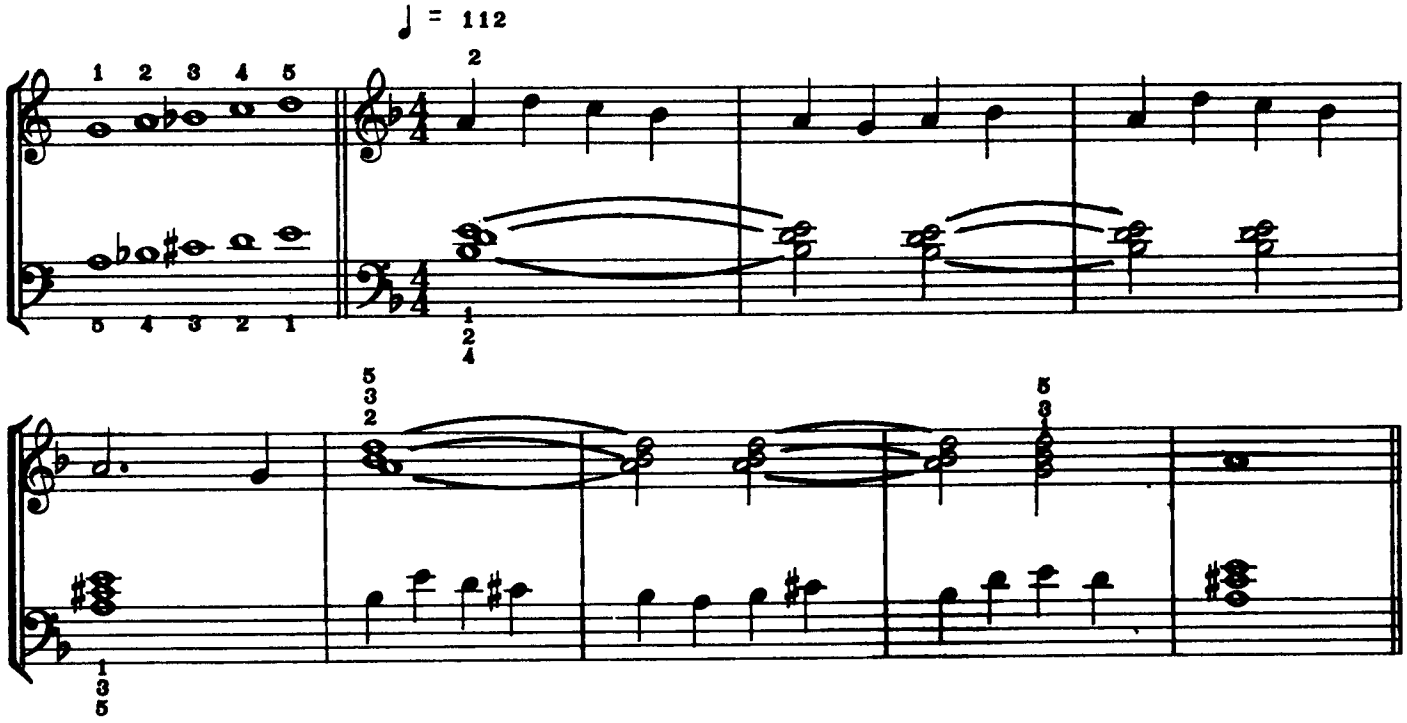
(d)



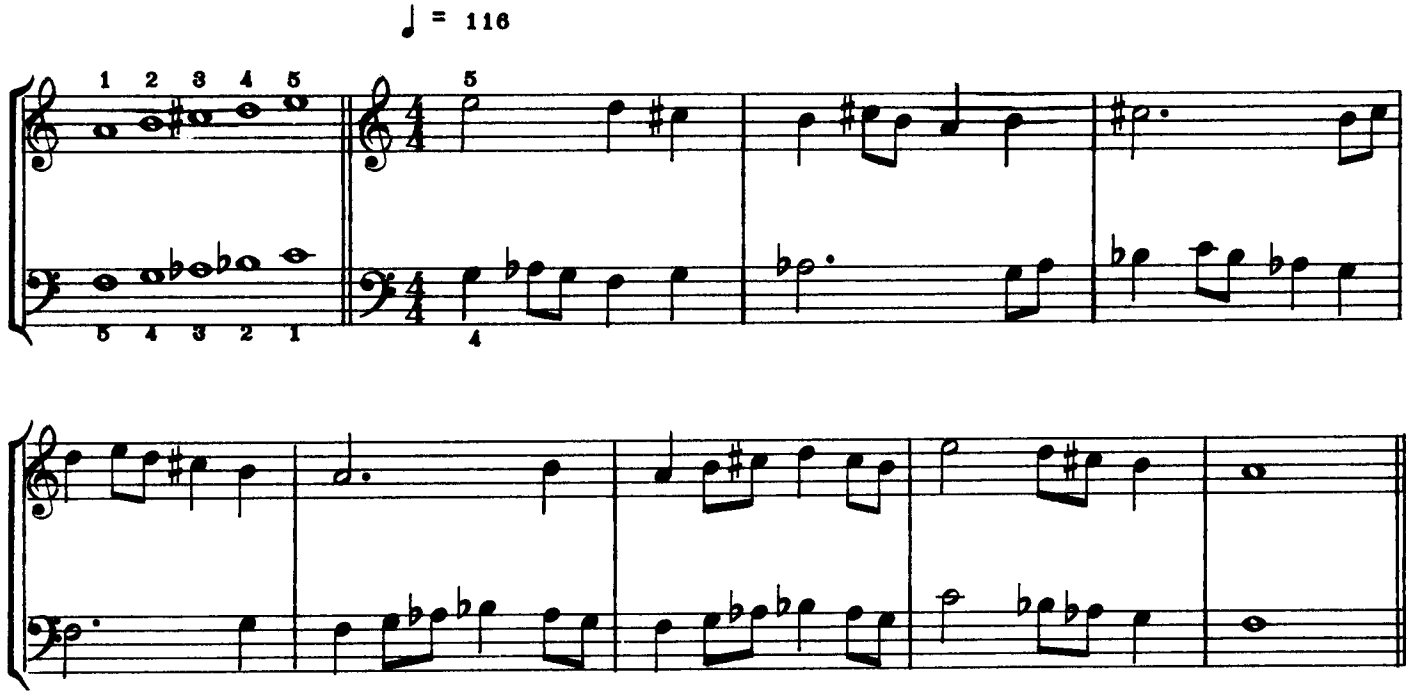
(e)



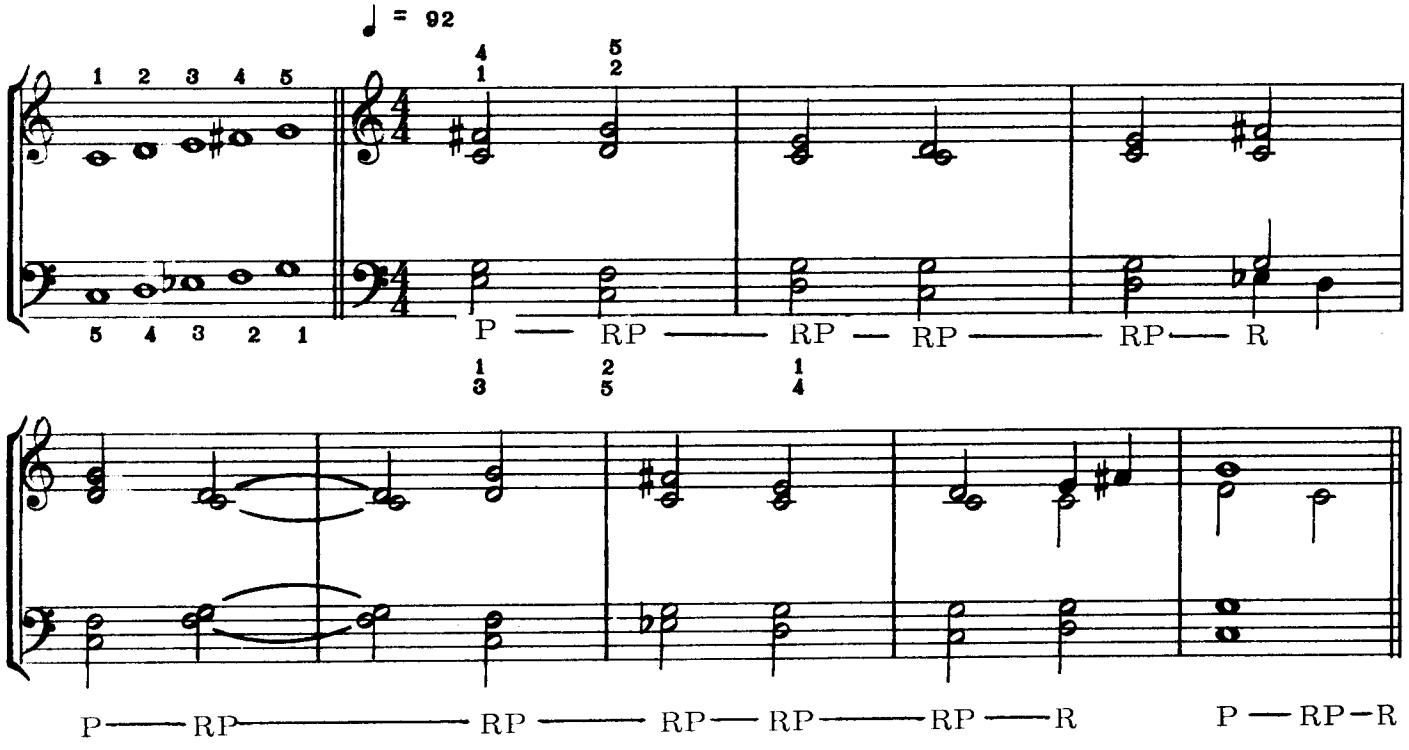
(f)



(g)



(h)

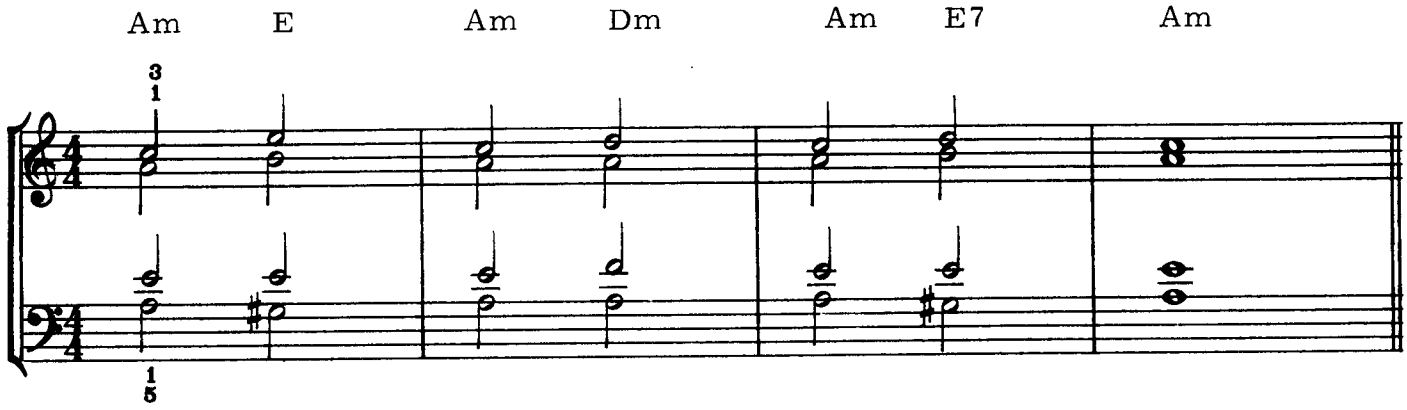


B–13

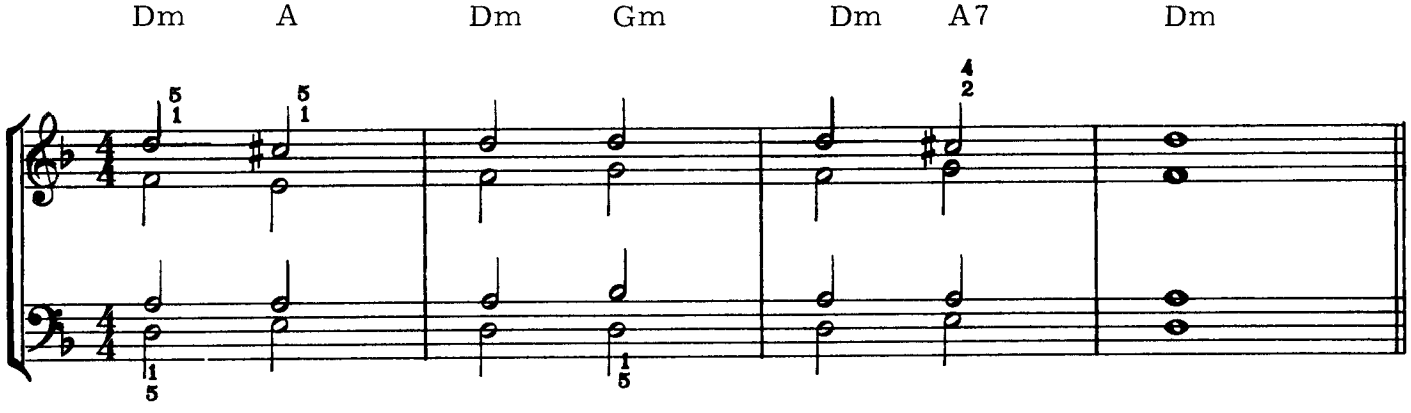
FOUR PART CHORALES

♩ = 60 ♩ = 72

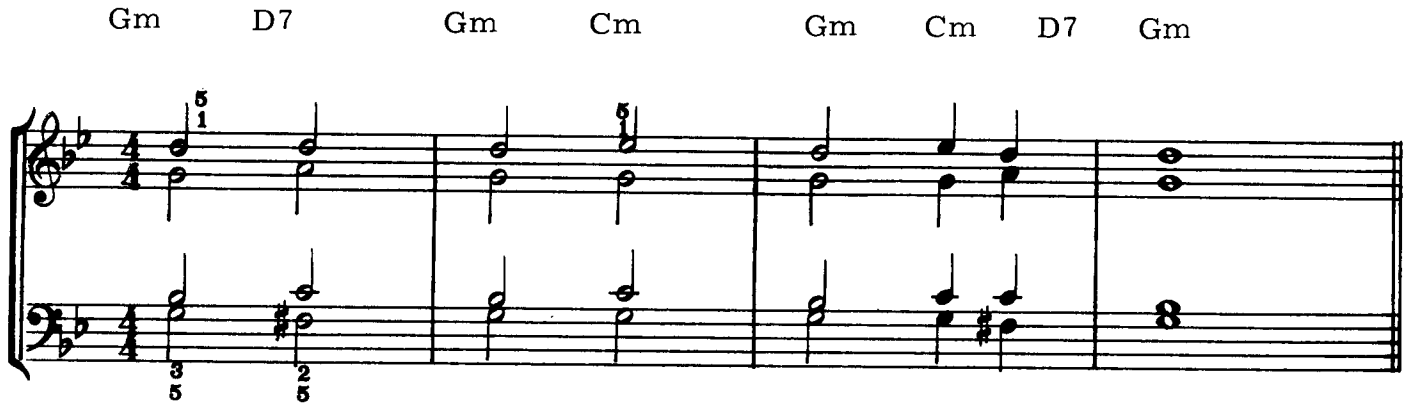
EX. 1



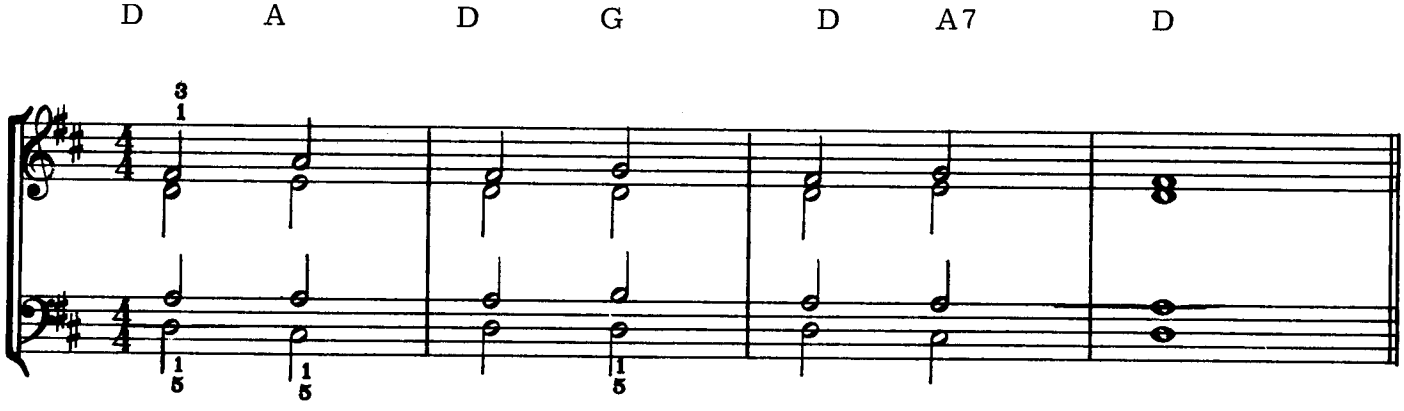
EX. 2



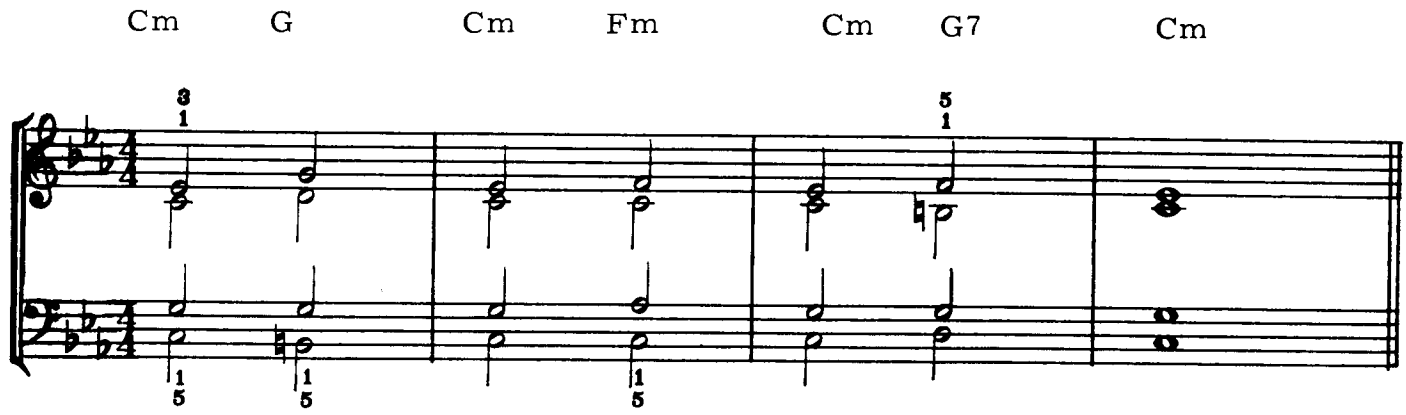
EX. 3



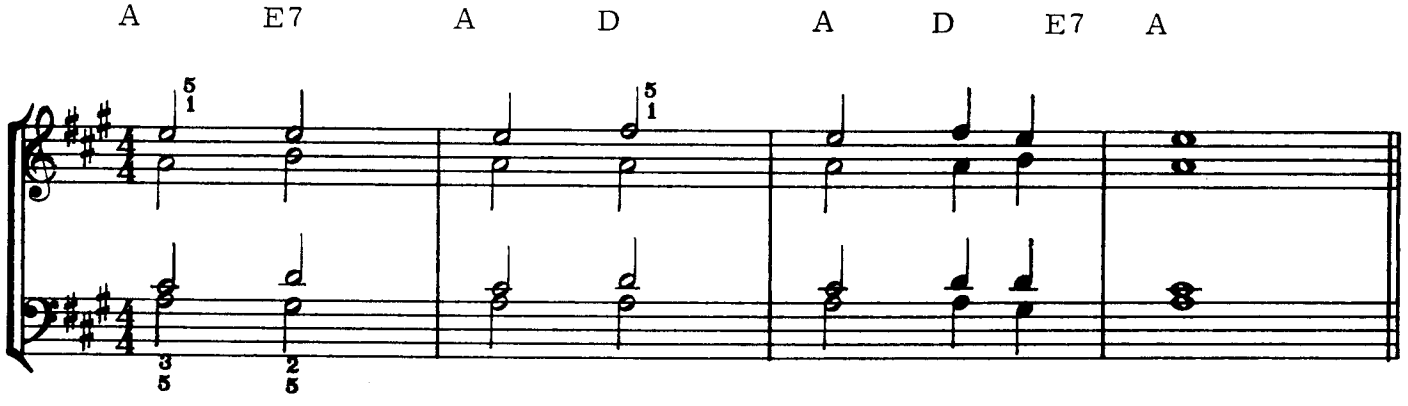
EX. 4



EX. 5



EX. 6

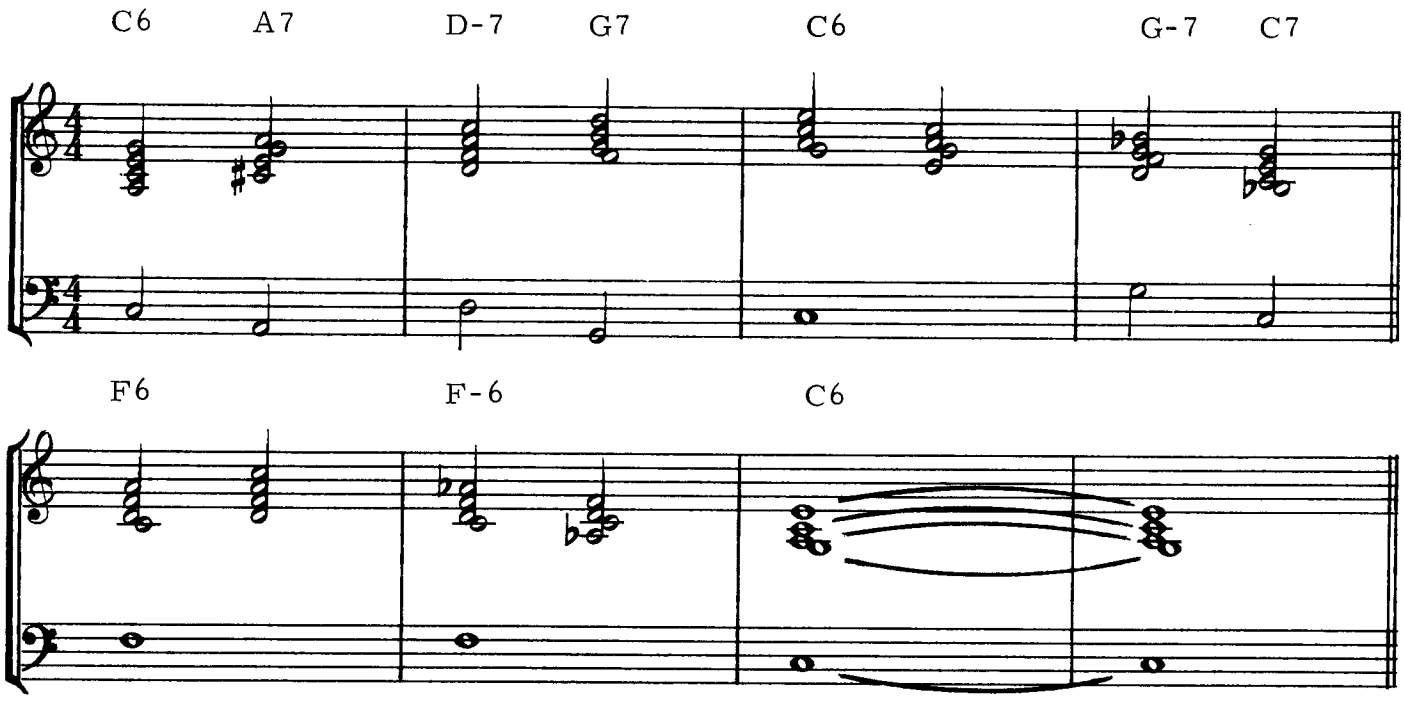


MODERN CHORD STUDIES

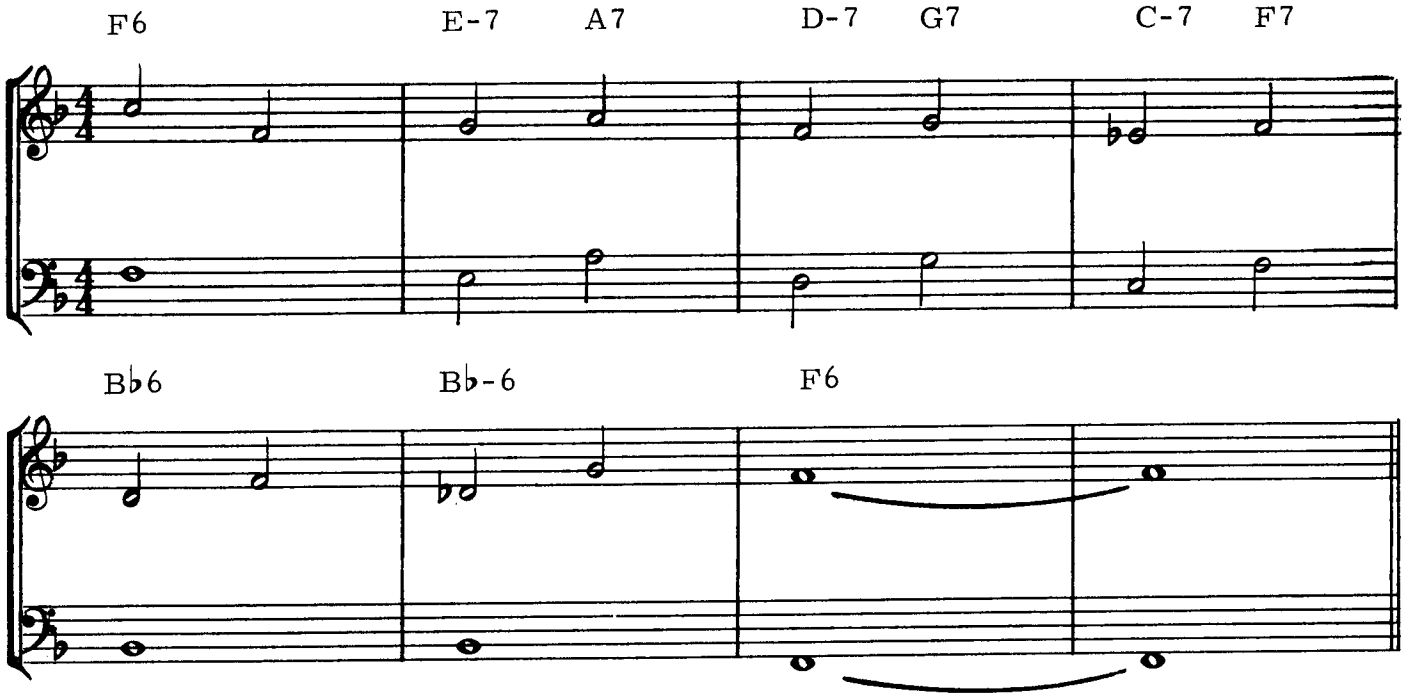
CHORD TONE MELODIES USING ALL INVERSIONS

♩ =60 (Minimum tempo to be mastered)

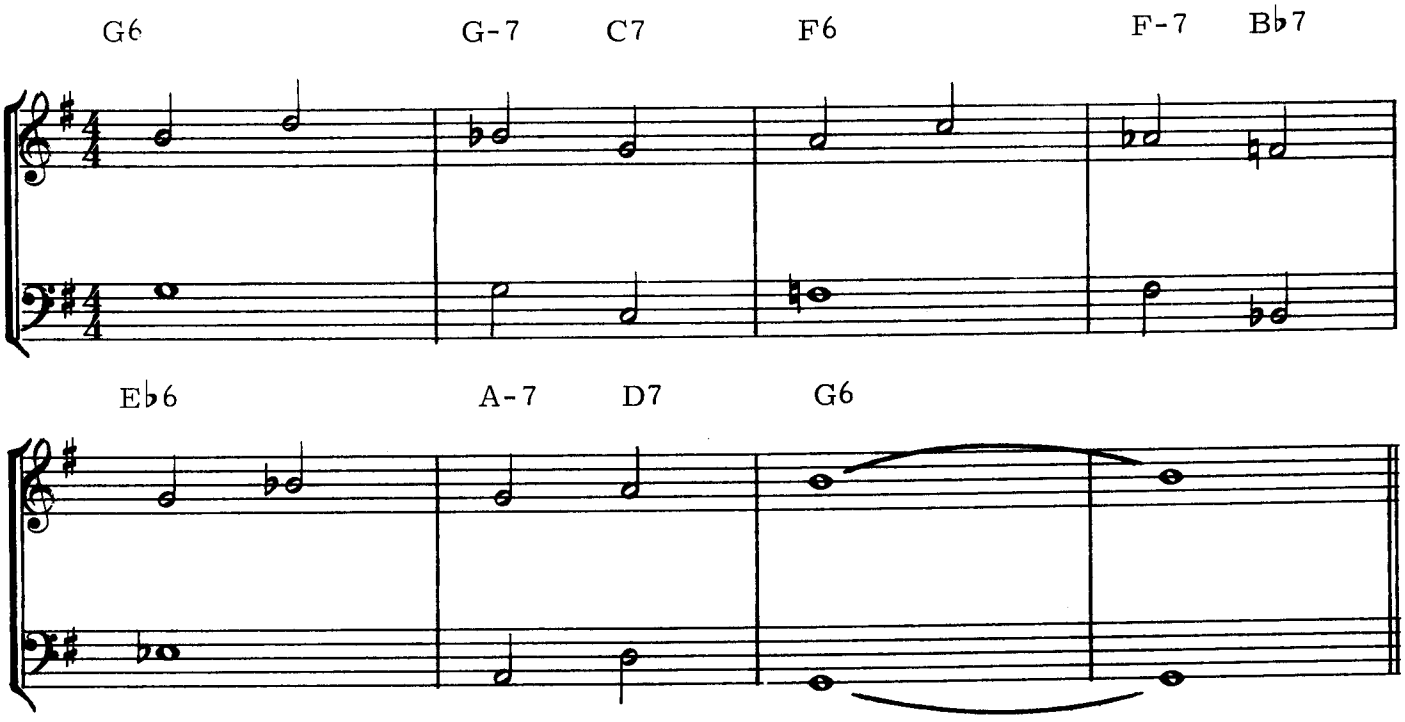
EX. 1



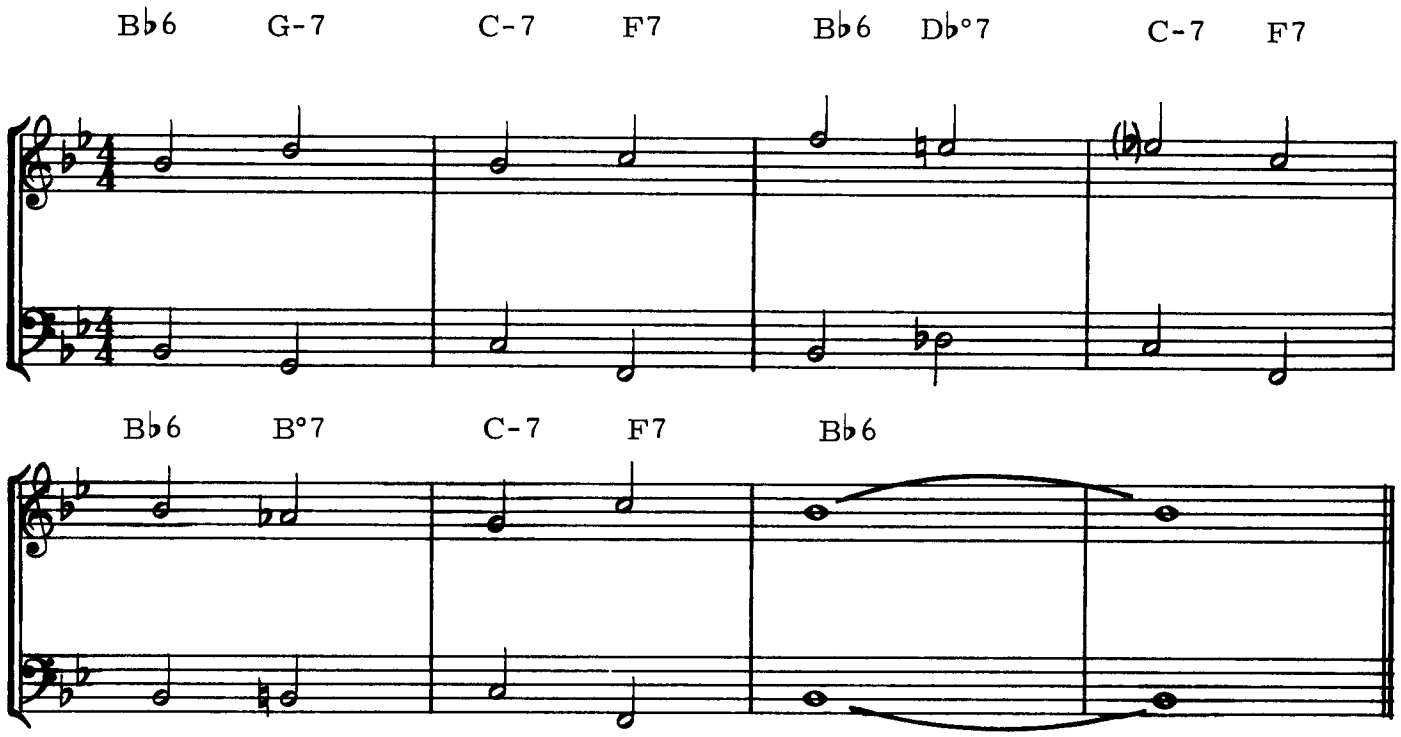
EX. 2



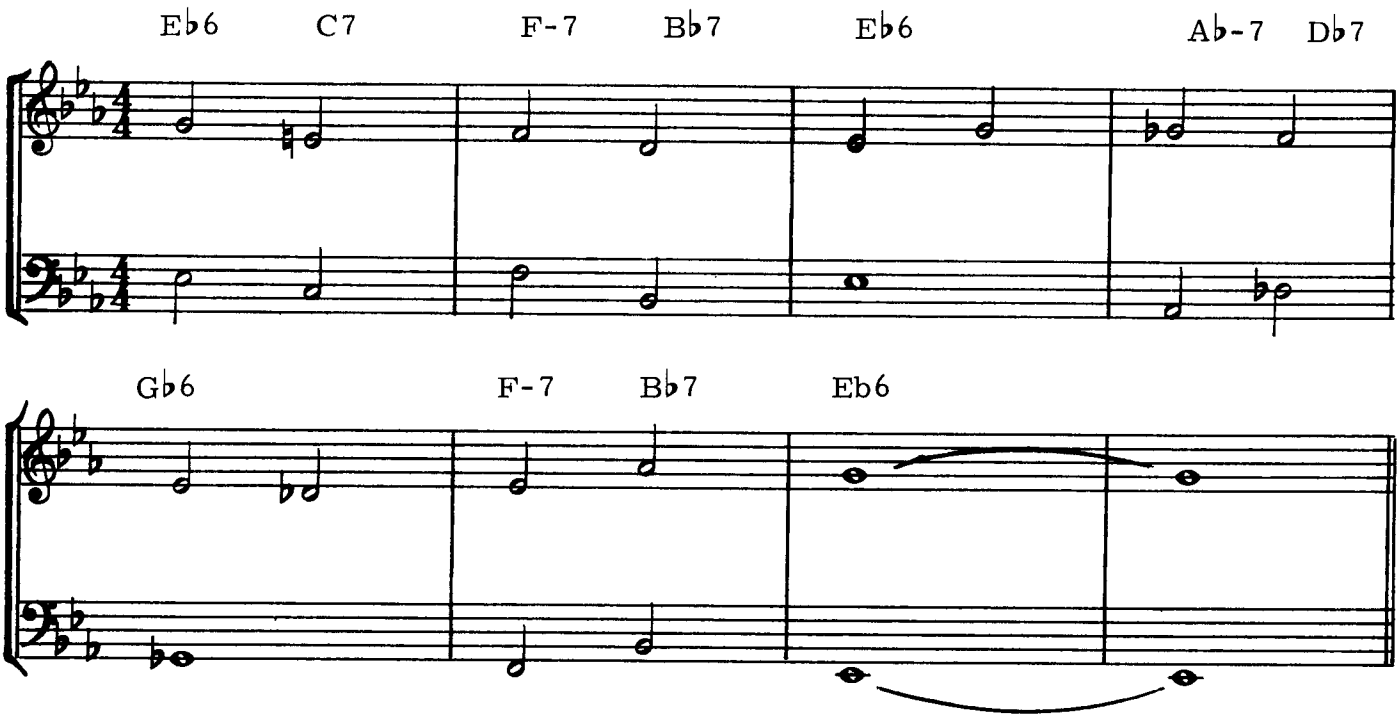
EX. 3



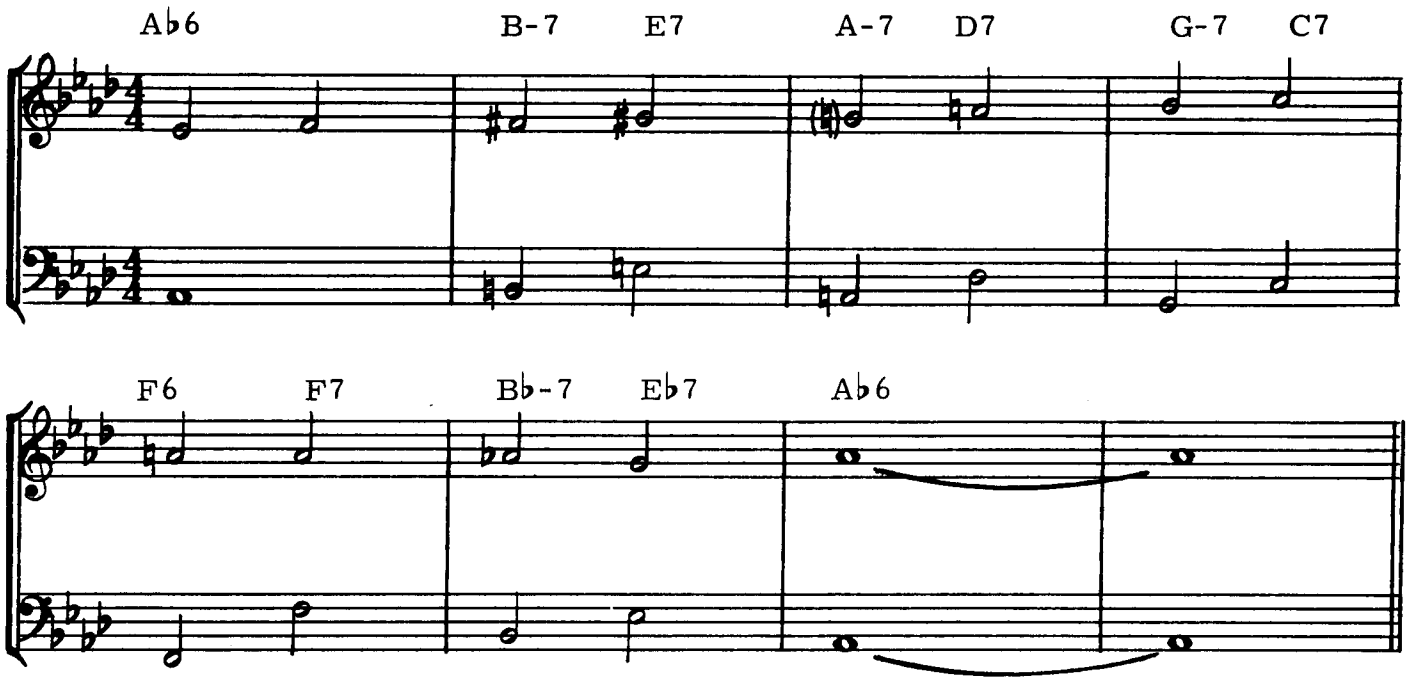
EX. 4



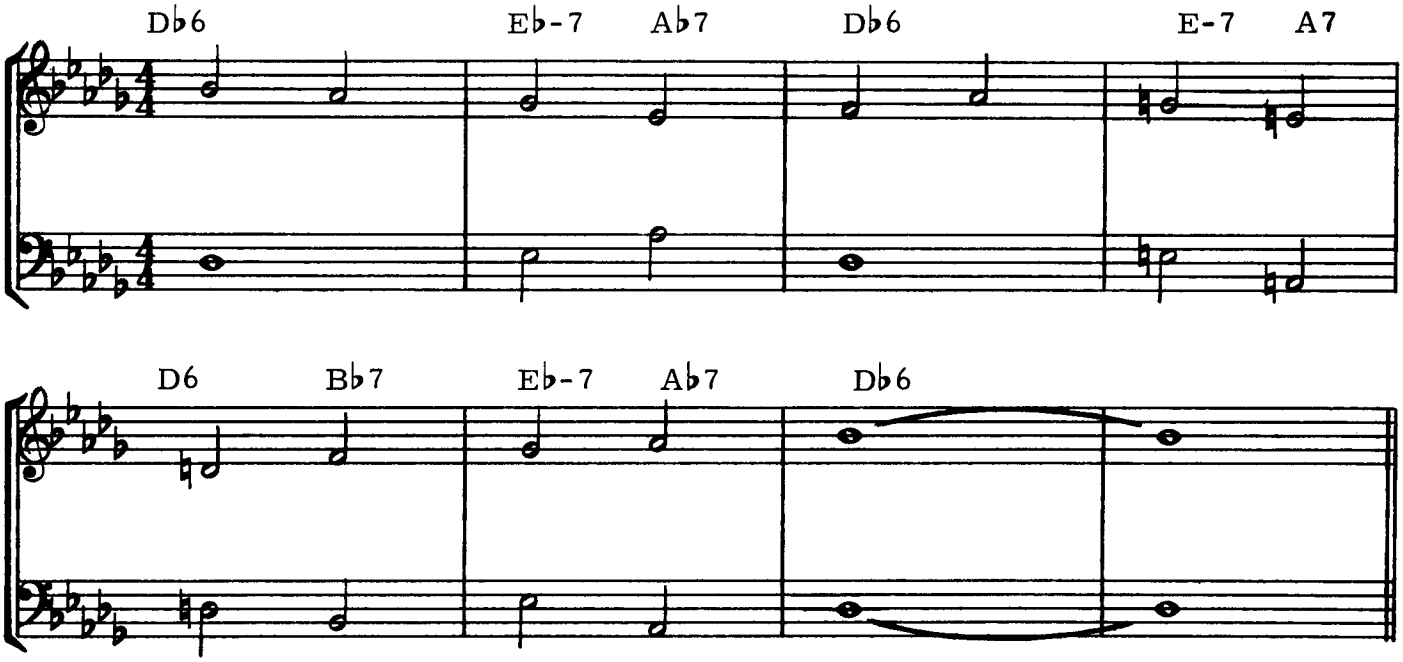
EX. 5



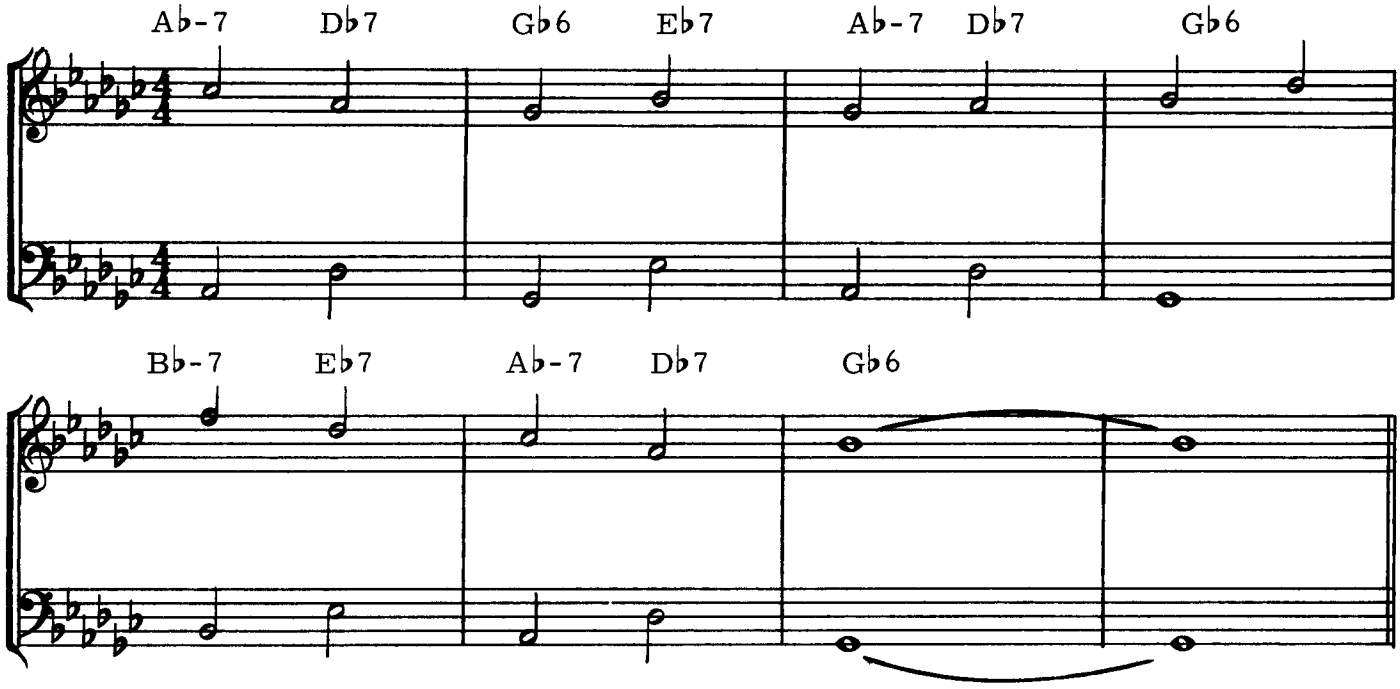
EX. 6


Ab6
B-7
E7
A-7
D7
G-7
C7
F6
F7
Bb-7
Eb7
Ab6

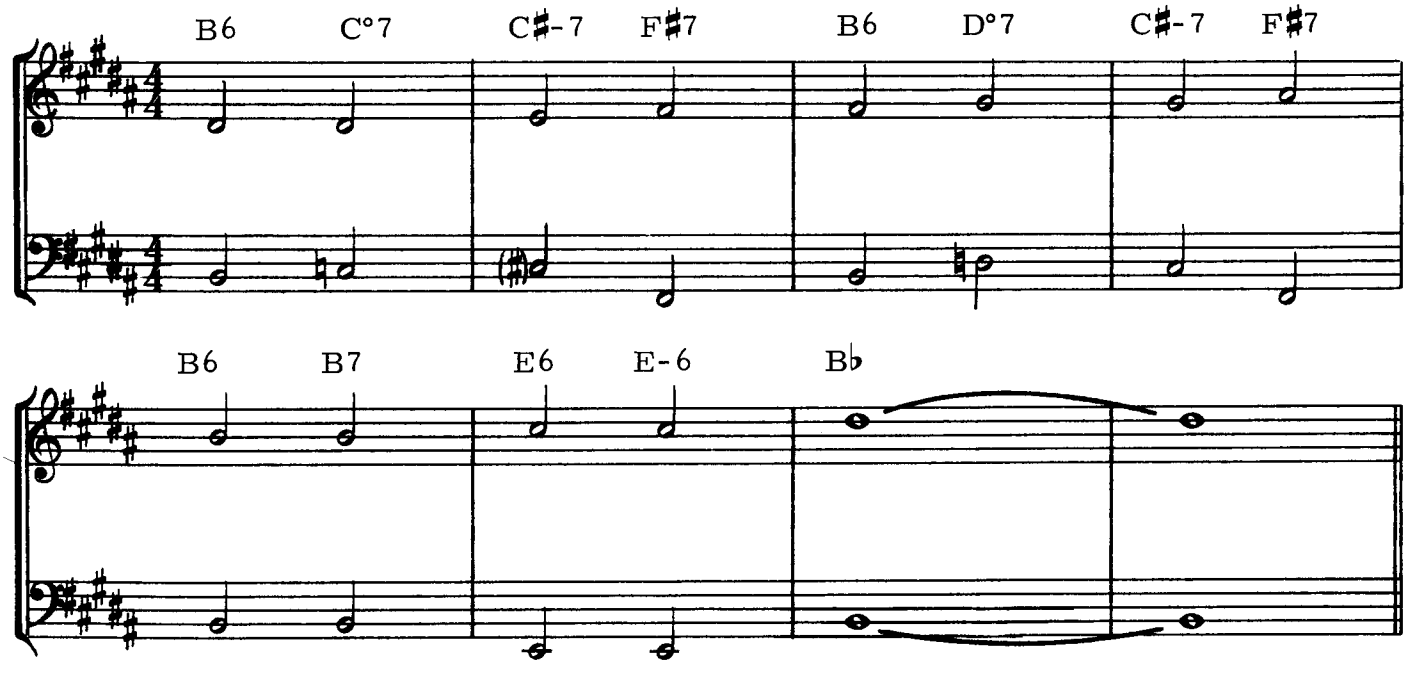
EX. 7


Db6
Eb-7
Ab7
Db6
E-7
A7
D6
Bb7
Eb-7
Ab7
Db6

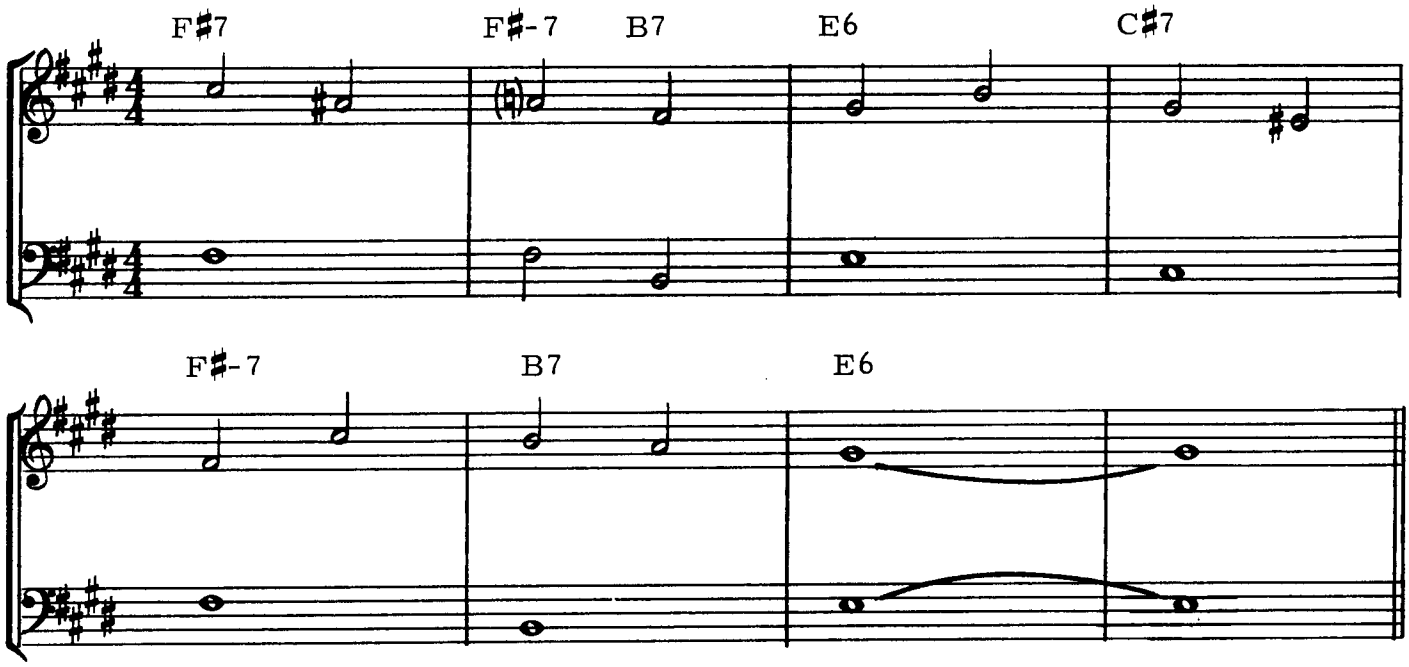
EX. 8


Ab-7 Db7 Gb6 Eb7 Ab-7 Db7 Gb6
Bb-7 Eb7 Ab-7 Db7 Gb6

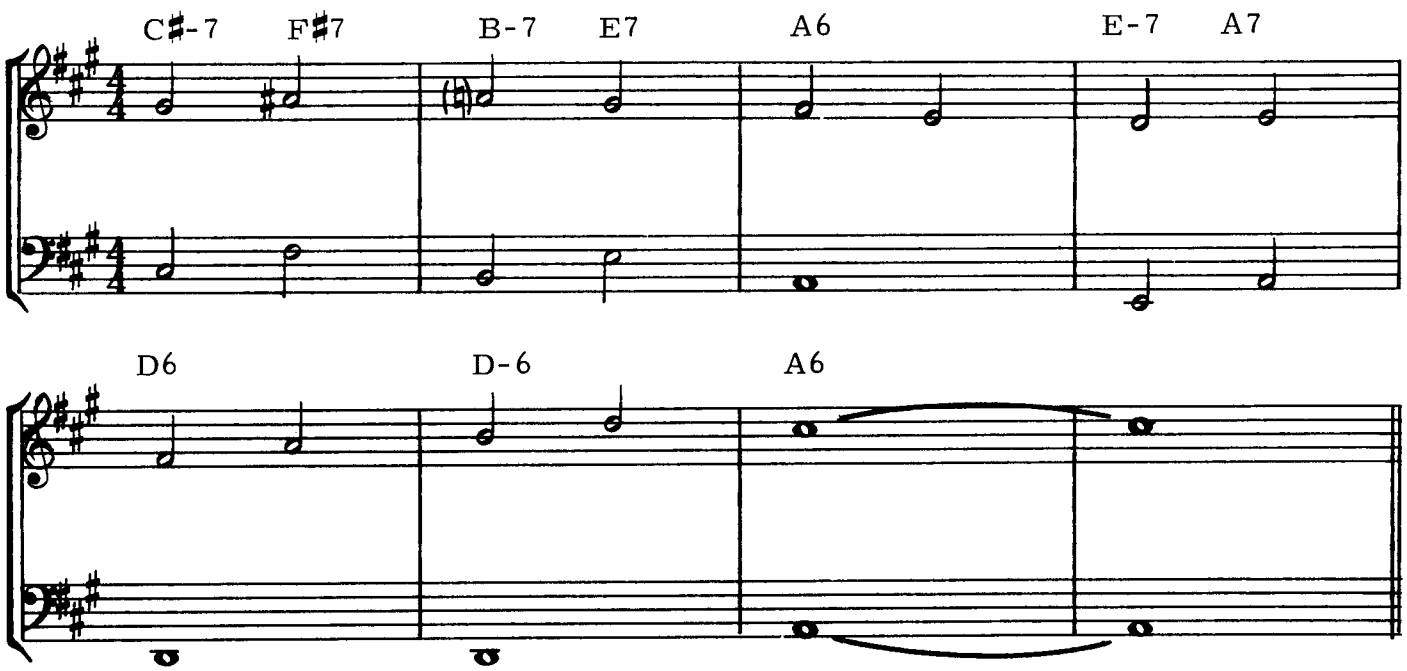
EX. 9


B6 C°7 C♯-7 F♯7 B6 D°7 C♯-7 F♯7
B6 B7 E6 E-6 B♭

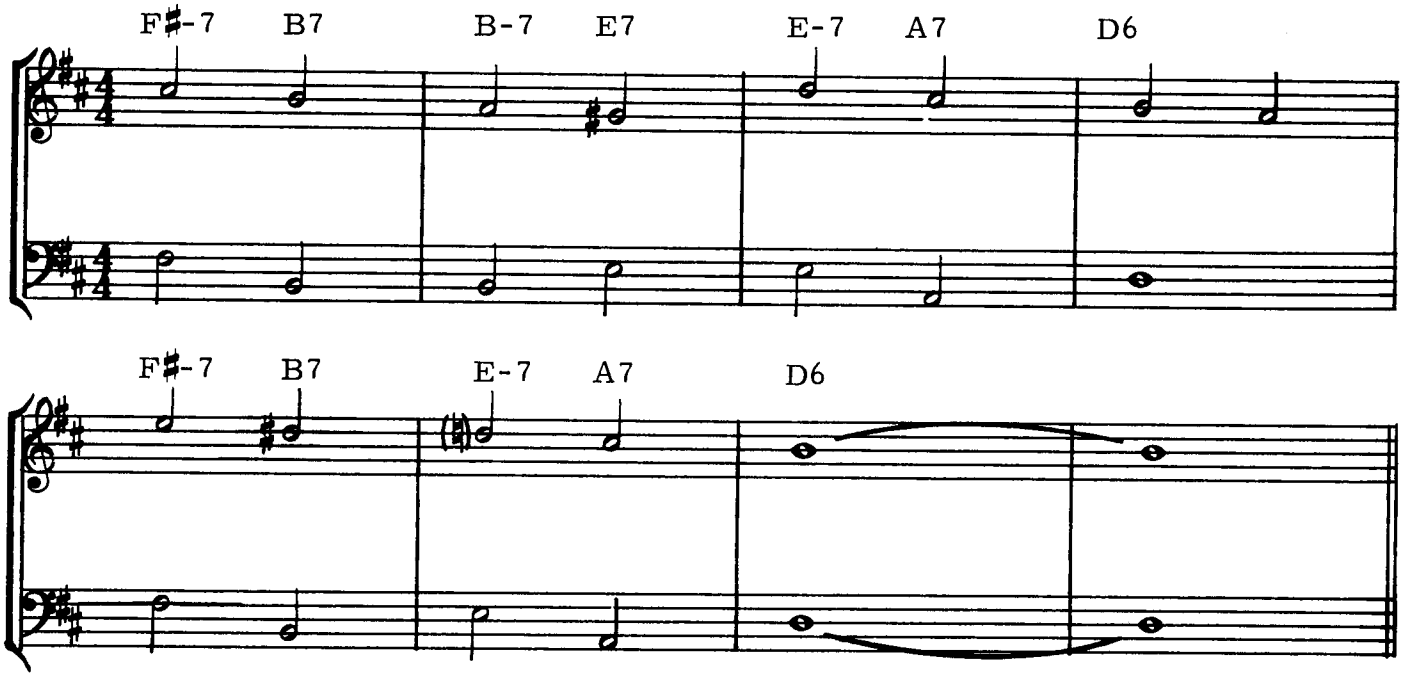
EX. 10



EX. 11

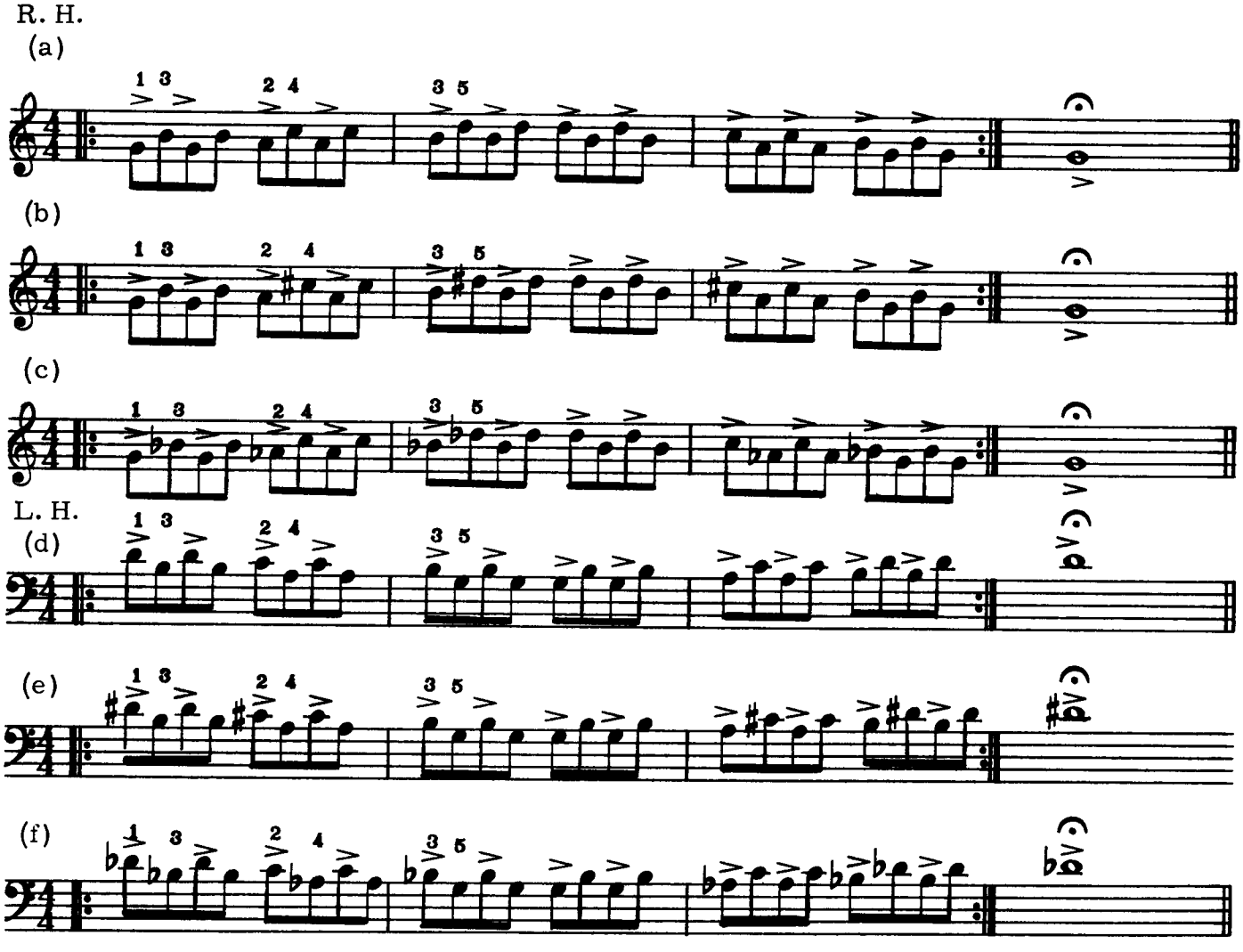


EX. 12



TECHNICAL STUDIES

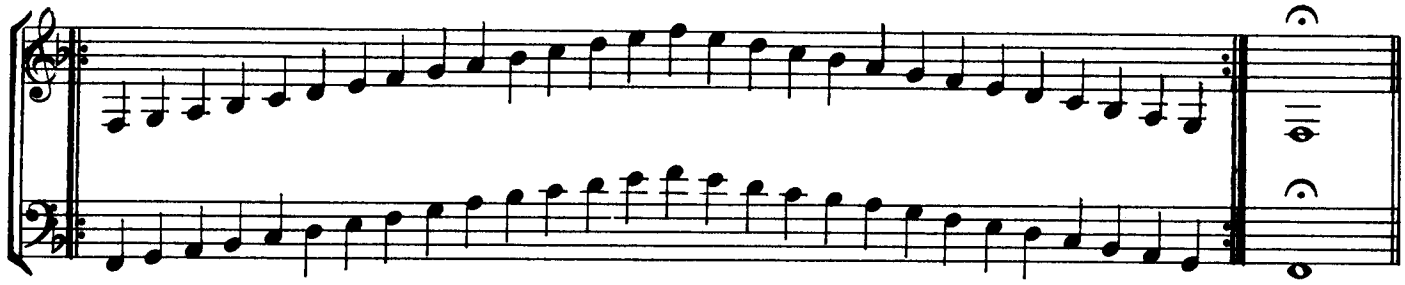
EX. 1 ♩ = 92 ♩ = 104 ♩ = 116



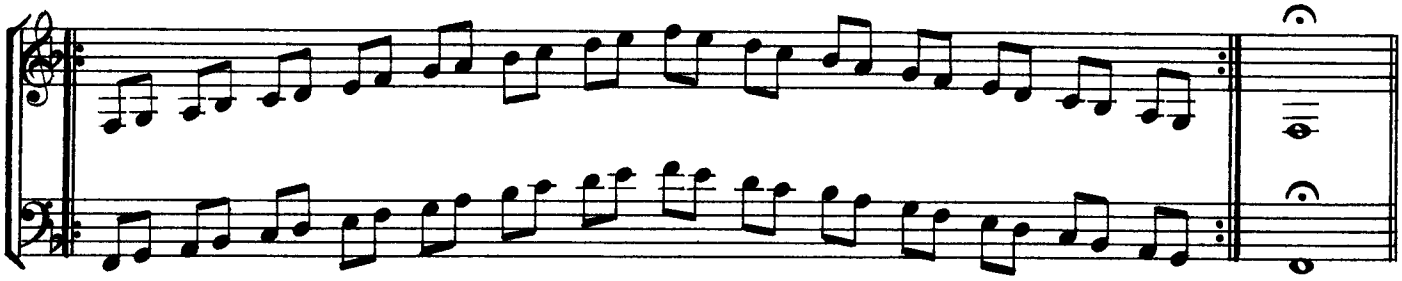
NOTE: Play Each Exercise At Least 4 Times.

EX. 2 ♩ = 72 ♩ =84 ♩ = 92

(a)



(b)



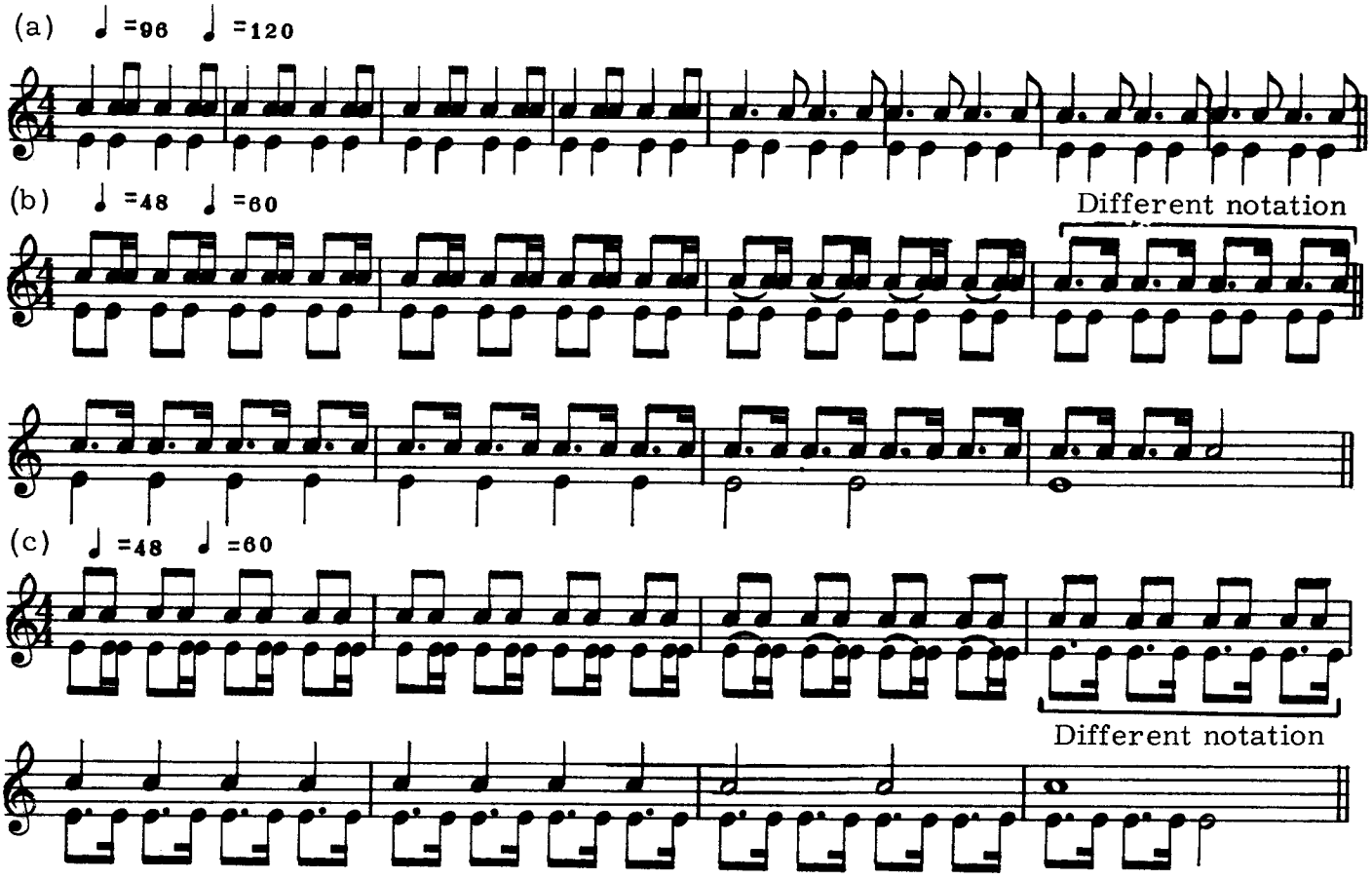
READING MATERIAL

GROUP I

EX. 1

Each of these exercises must be played nine times. Fingering for each playing is as follows:

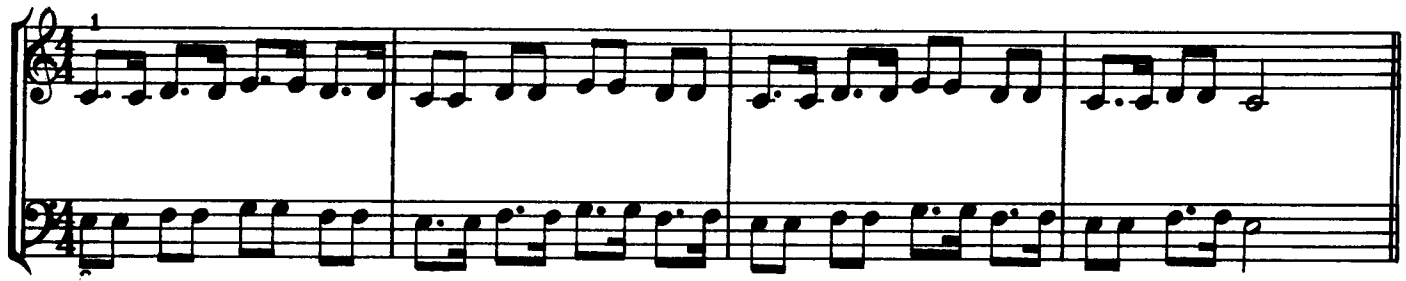
	1st time	2nd time	3rd time	4th time	5th time	6th time	7th time	8th time	9th time
R. H. →	1	2	3	2	4	3	5	1	3
L. H. →	1	2	3	4	2	5	3	3	1



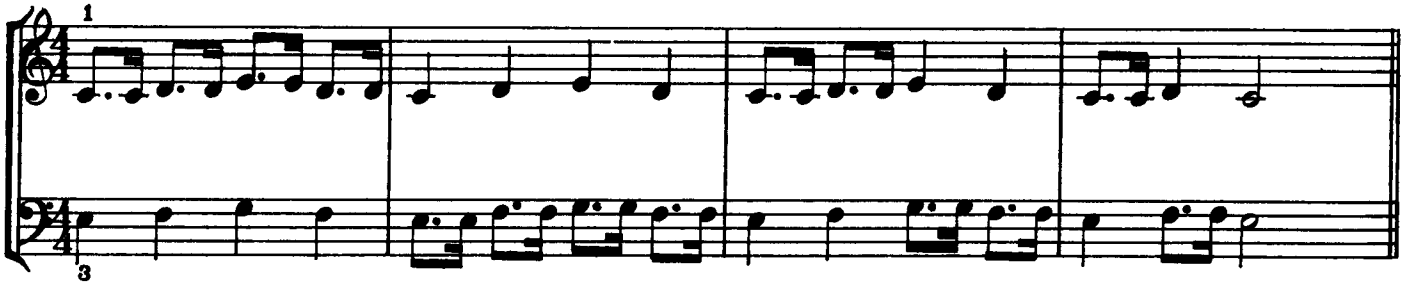
NOTE: DO NOT PROCEED TO THE NEXT EXERCISE UNTIL THE ABOVE IS MASTERED.

EX. 2 ♩ = 50 ♩ = 60 ♩ = 72

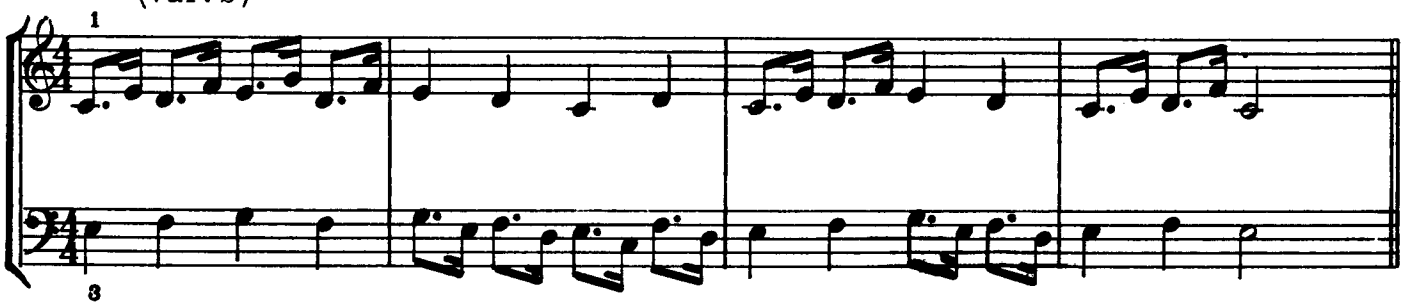
MODEL



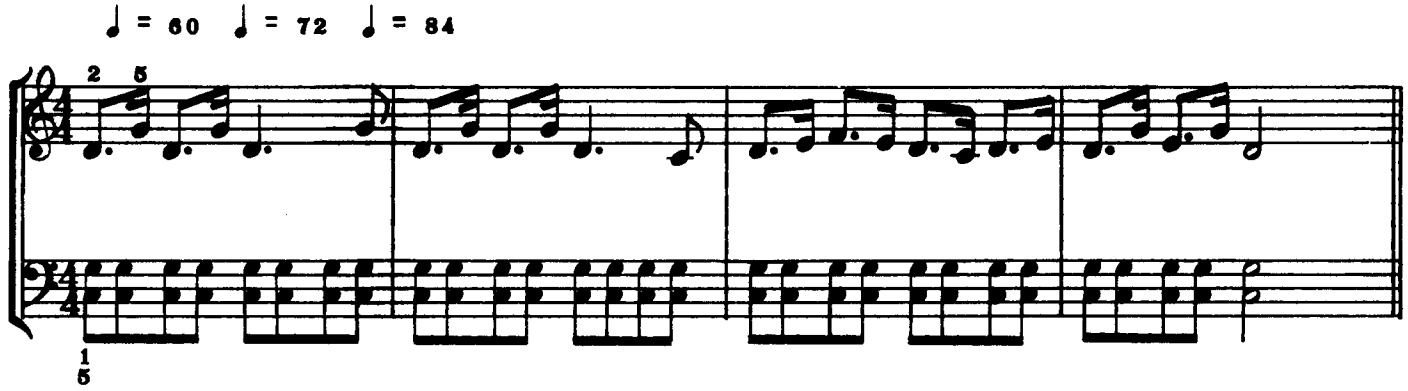
(var. a)



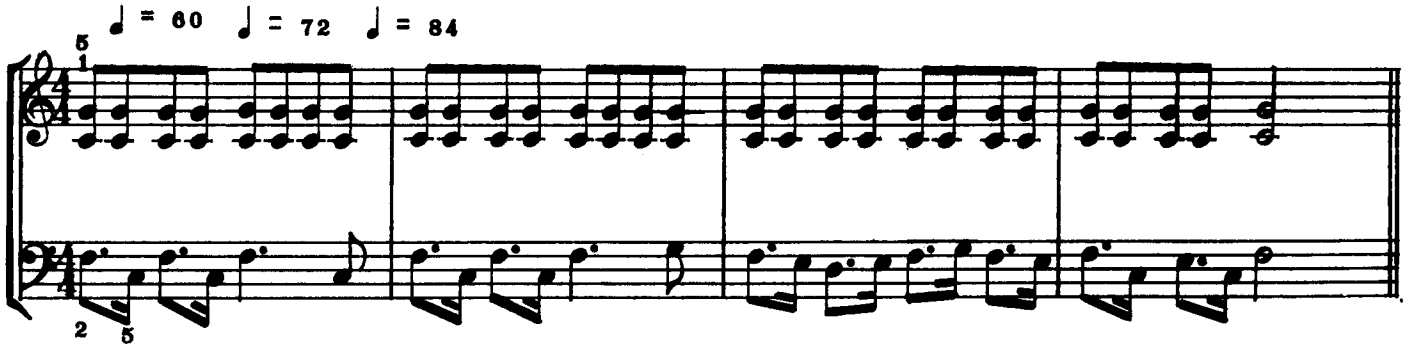
(var. b)



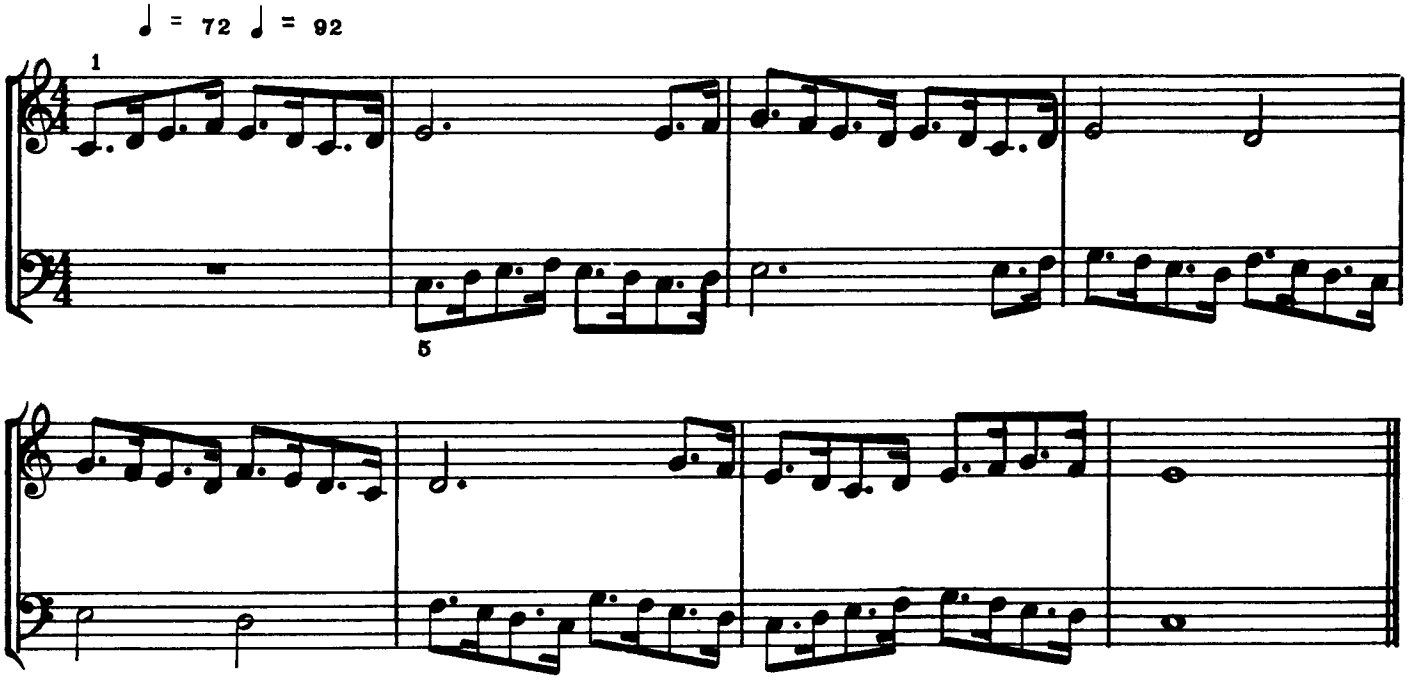
EX. 3



EX. 4

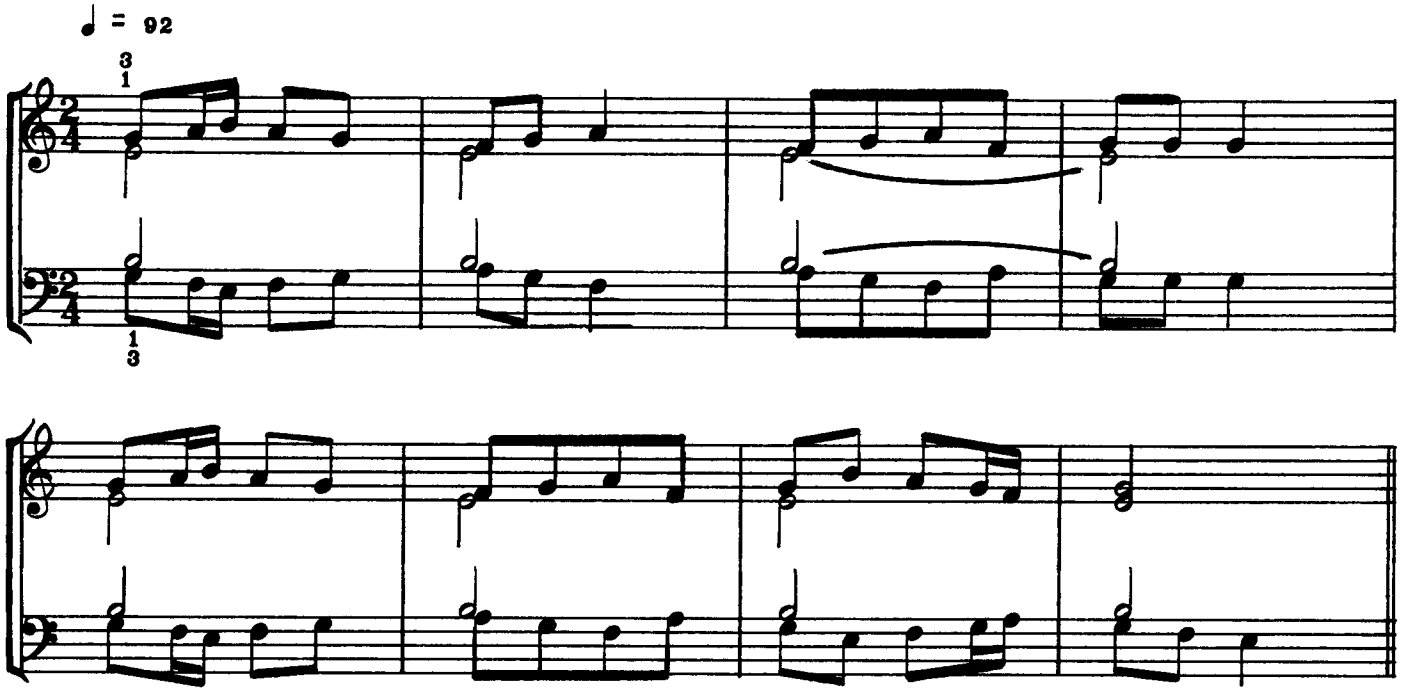


EX. 5

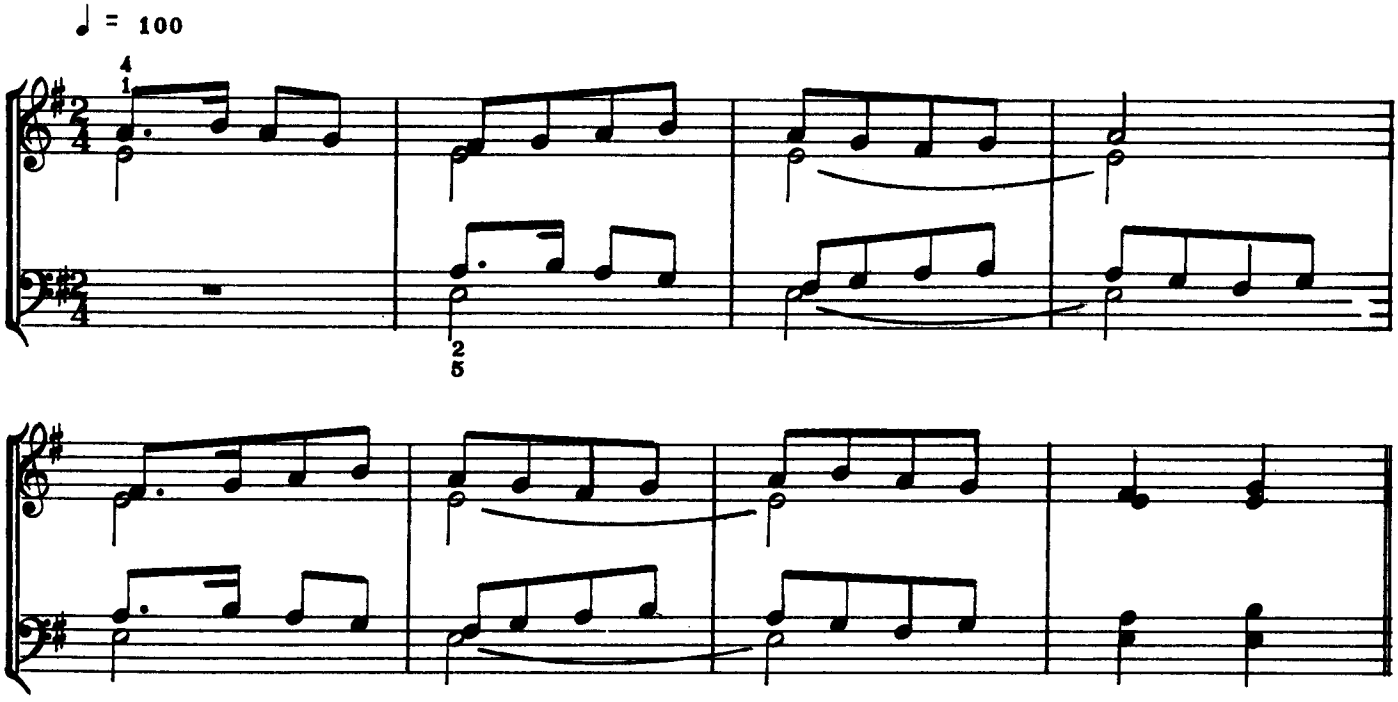


GROUP II

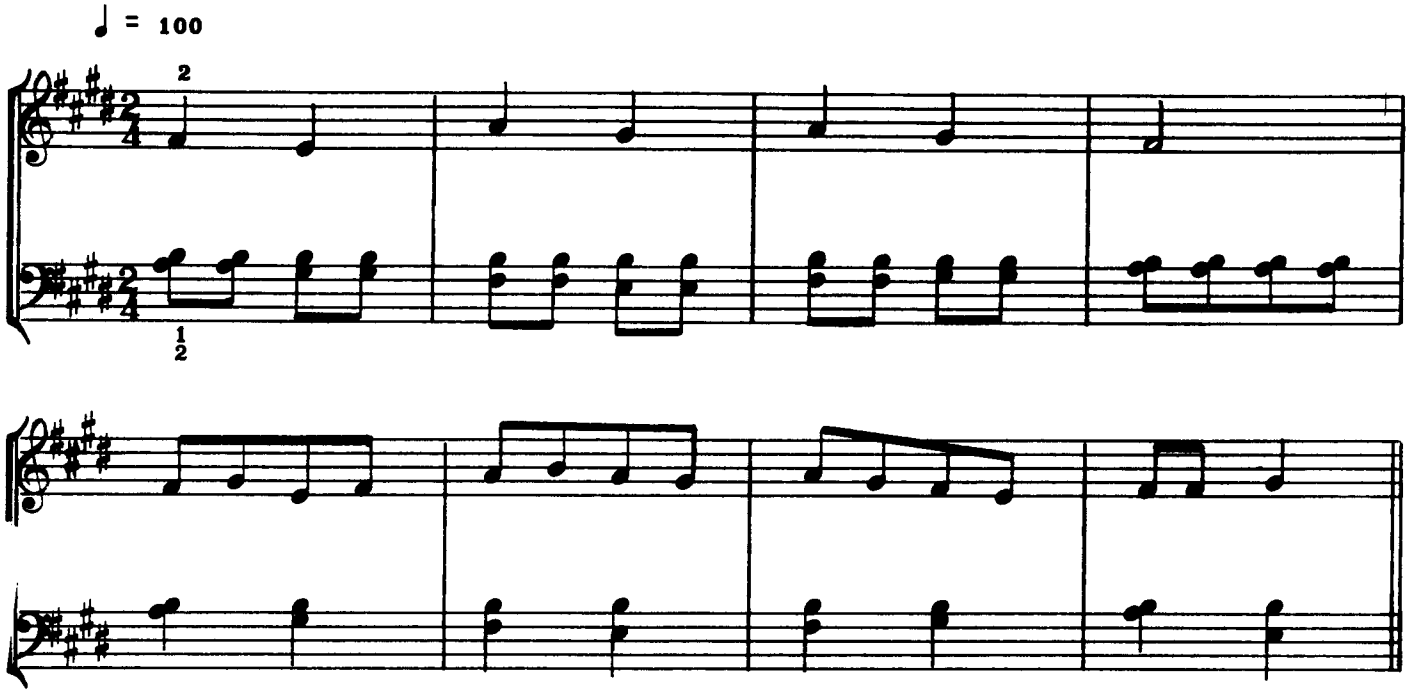
EX. 1



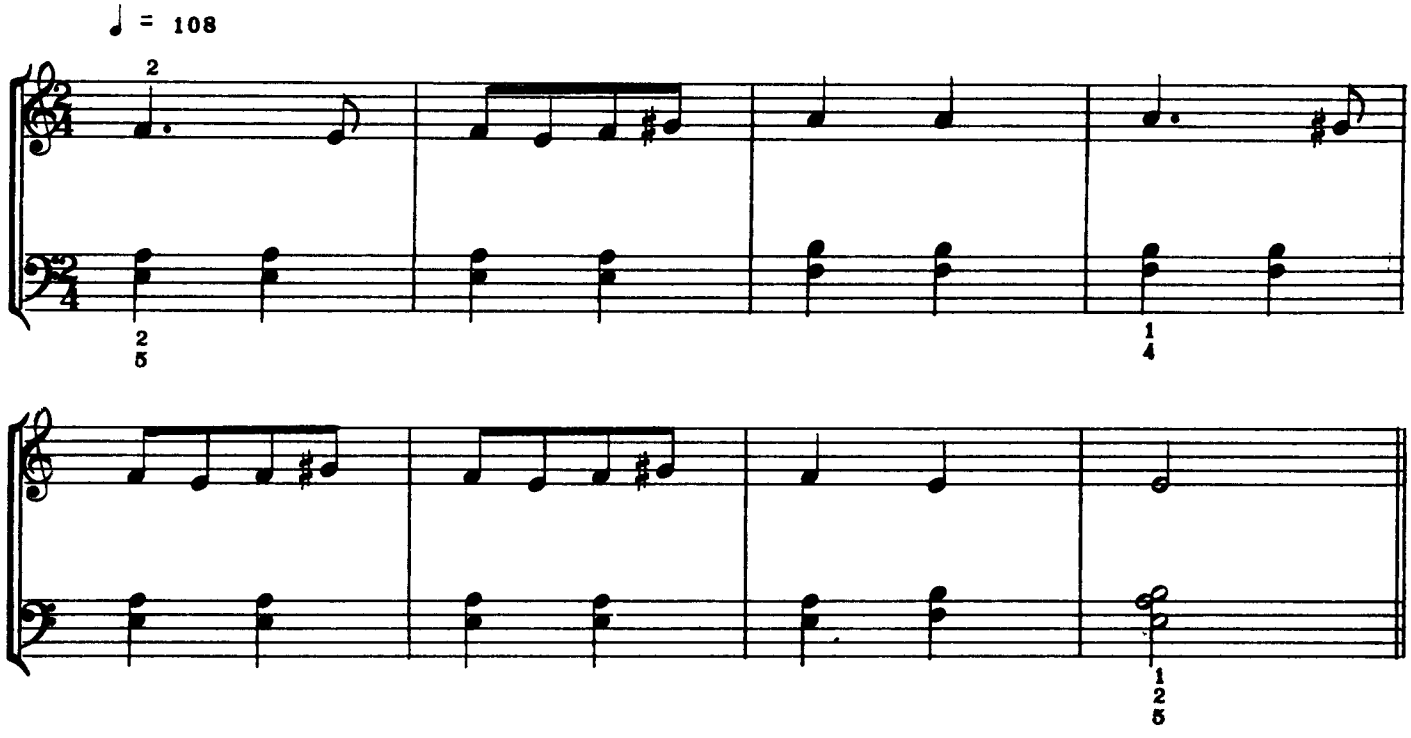
EX. 2



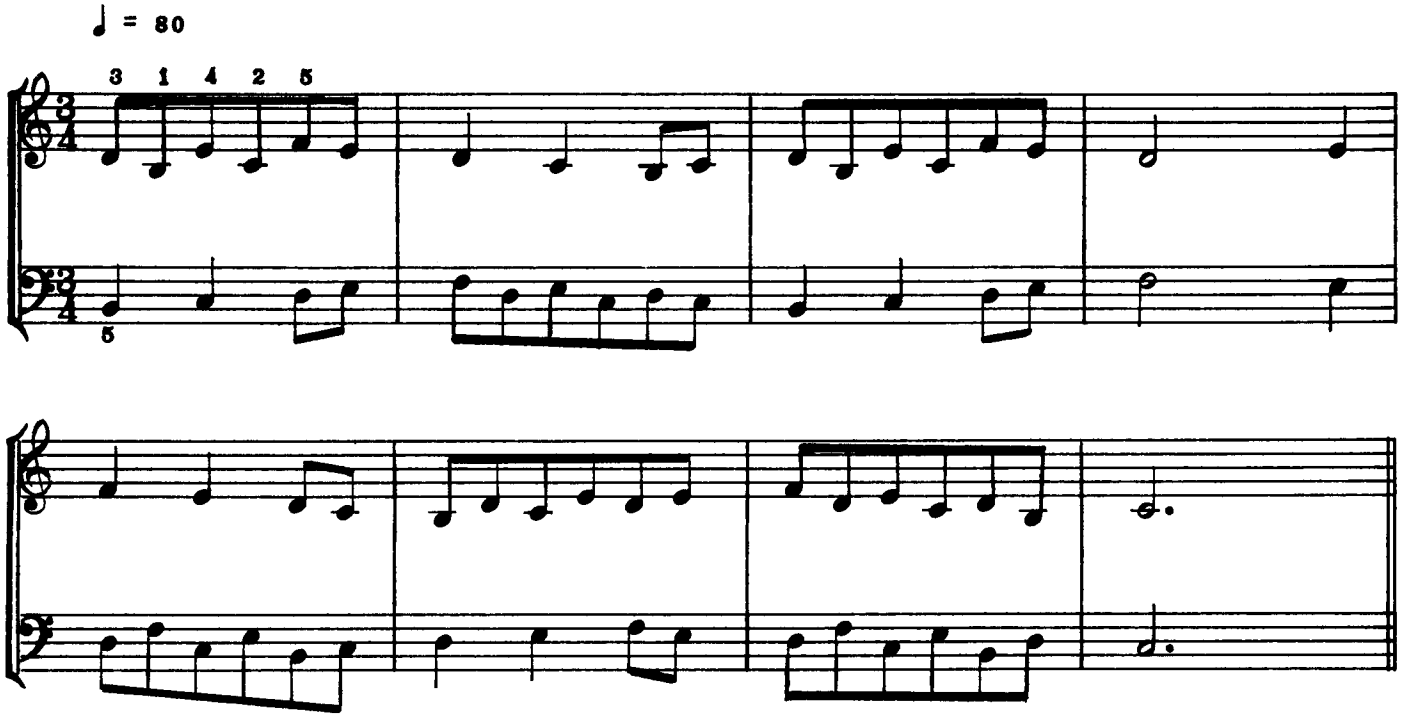
EX. 3



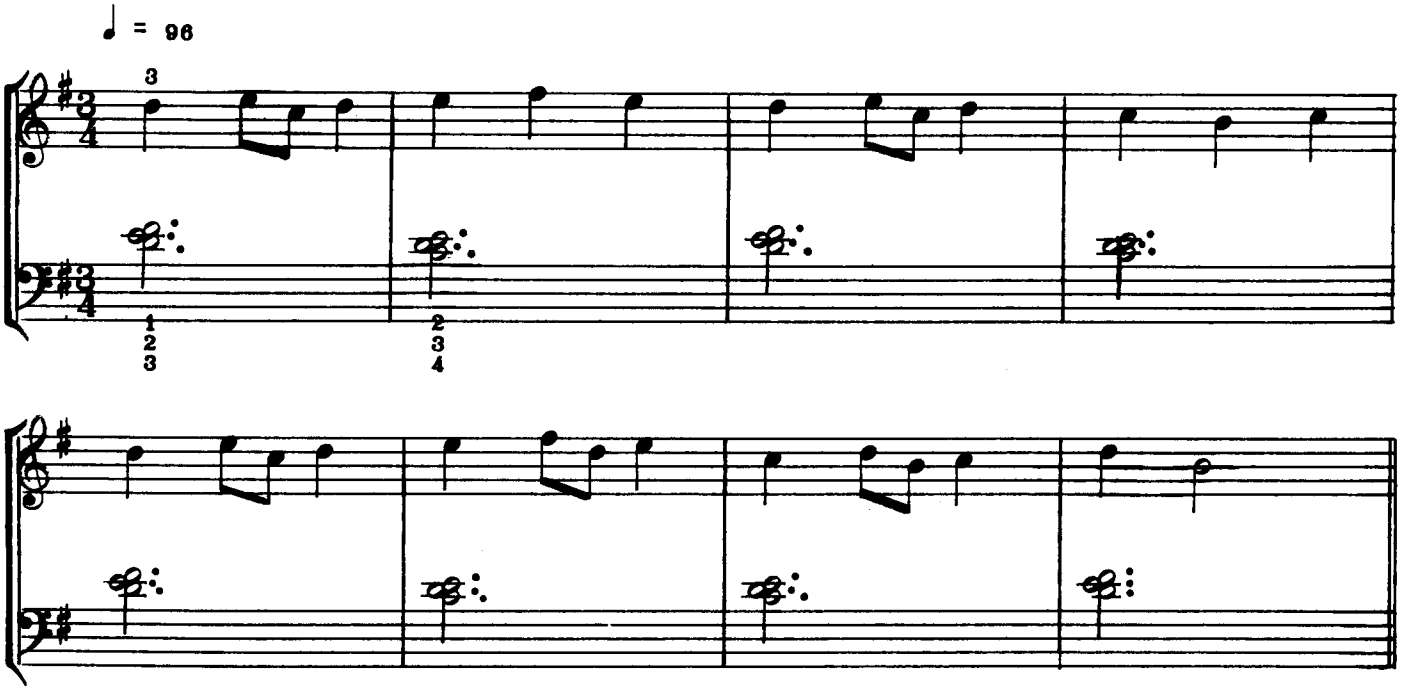
EX. 4



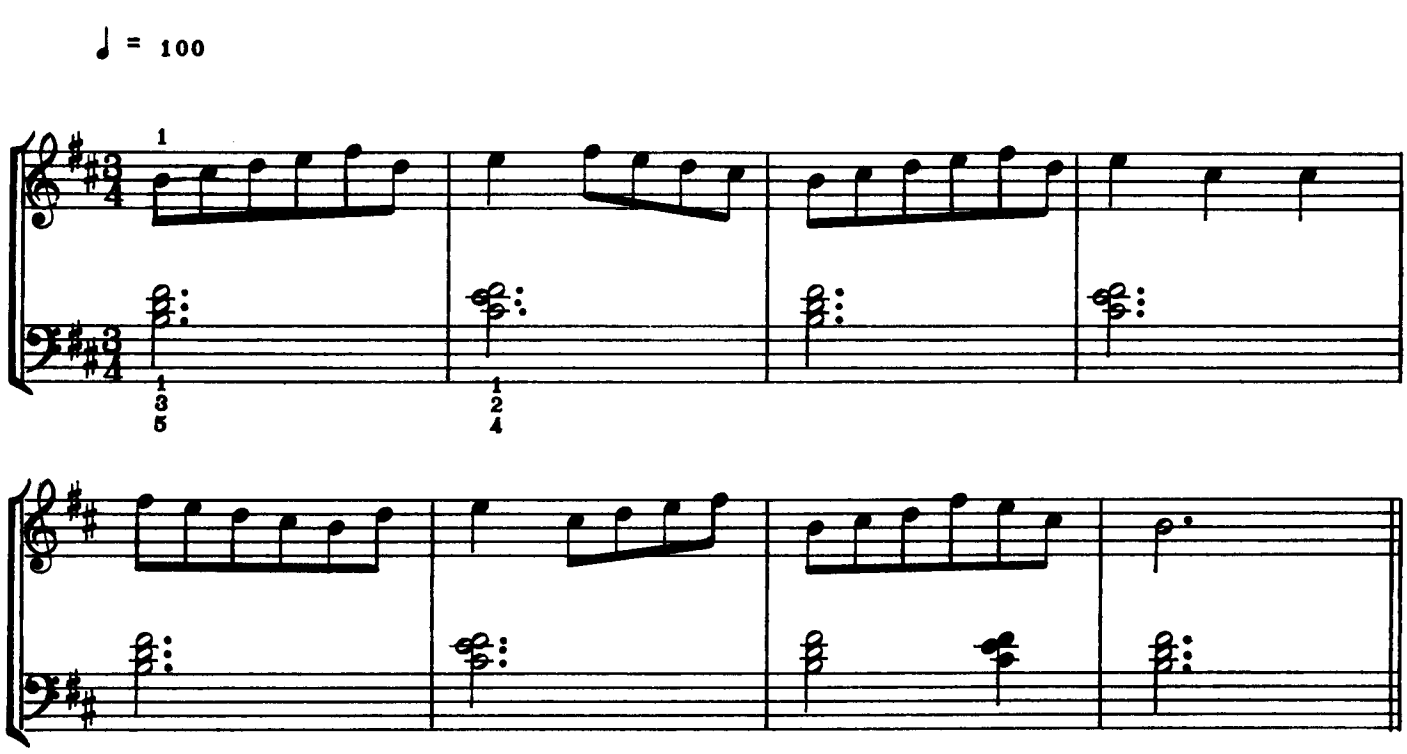
EX. 5



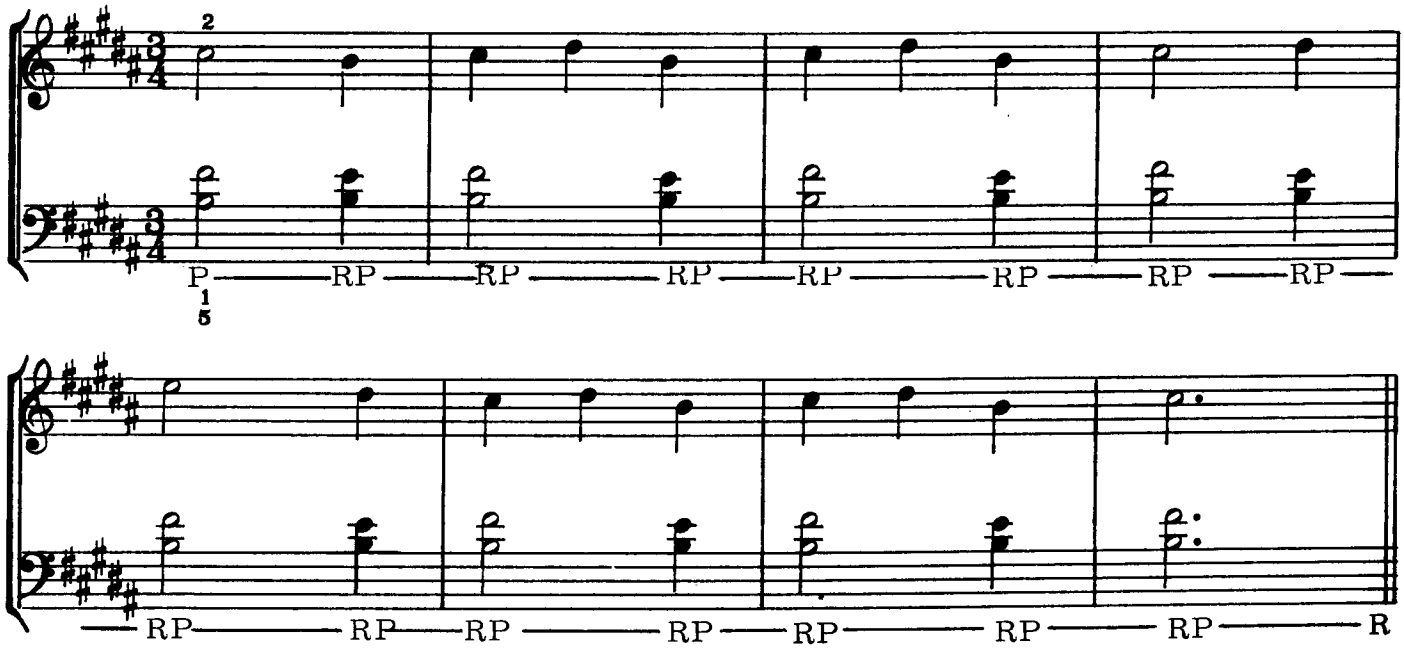
EX. 6



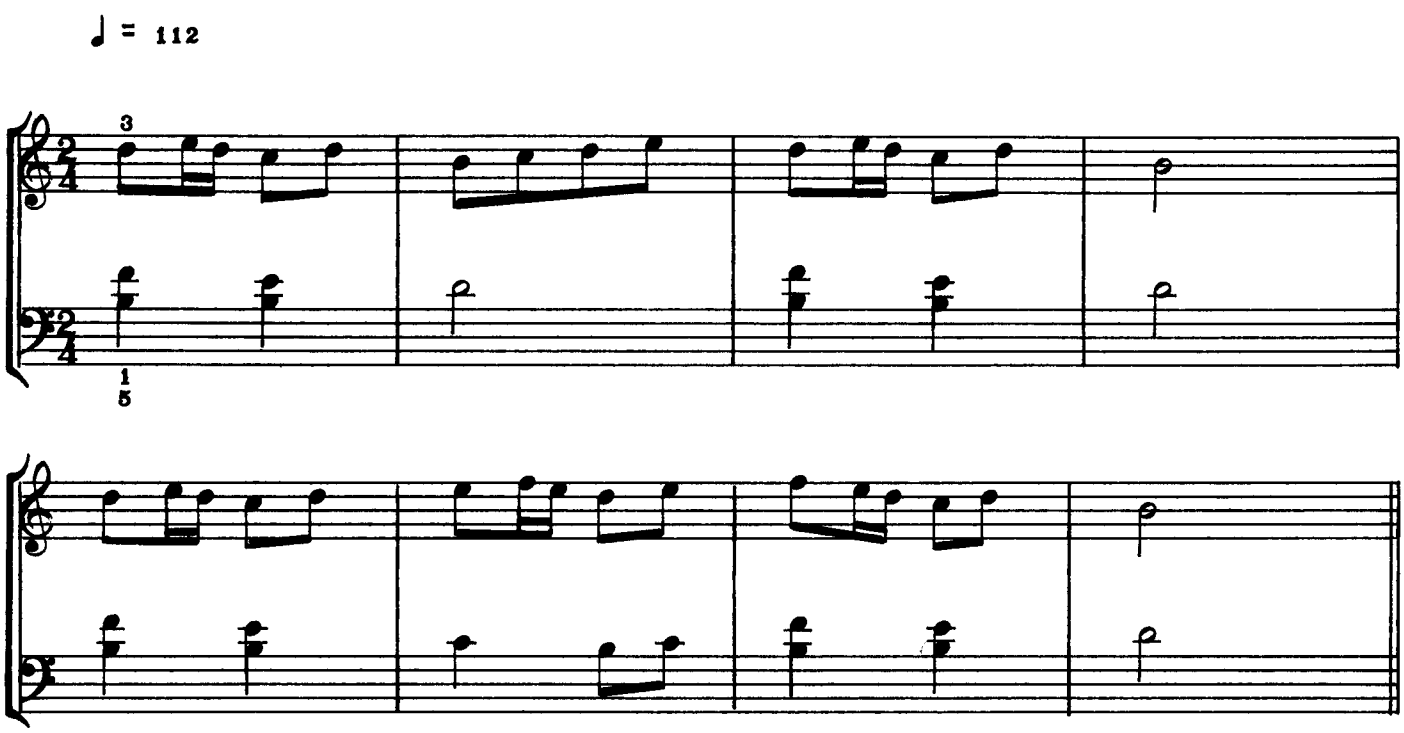
EX. 7



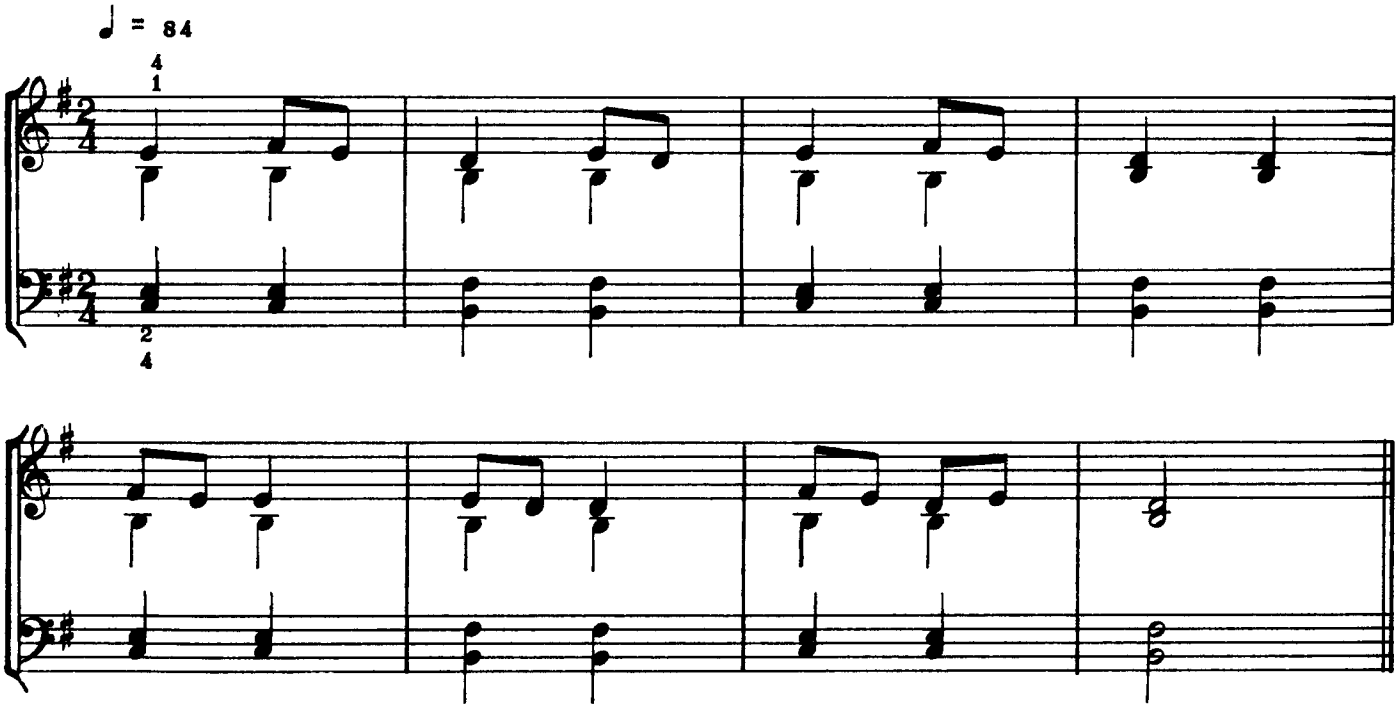
EX. 8 ♩ = 112



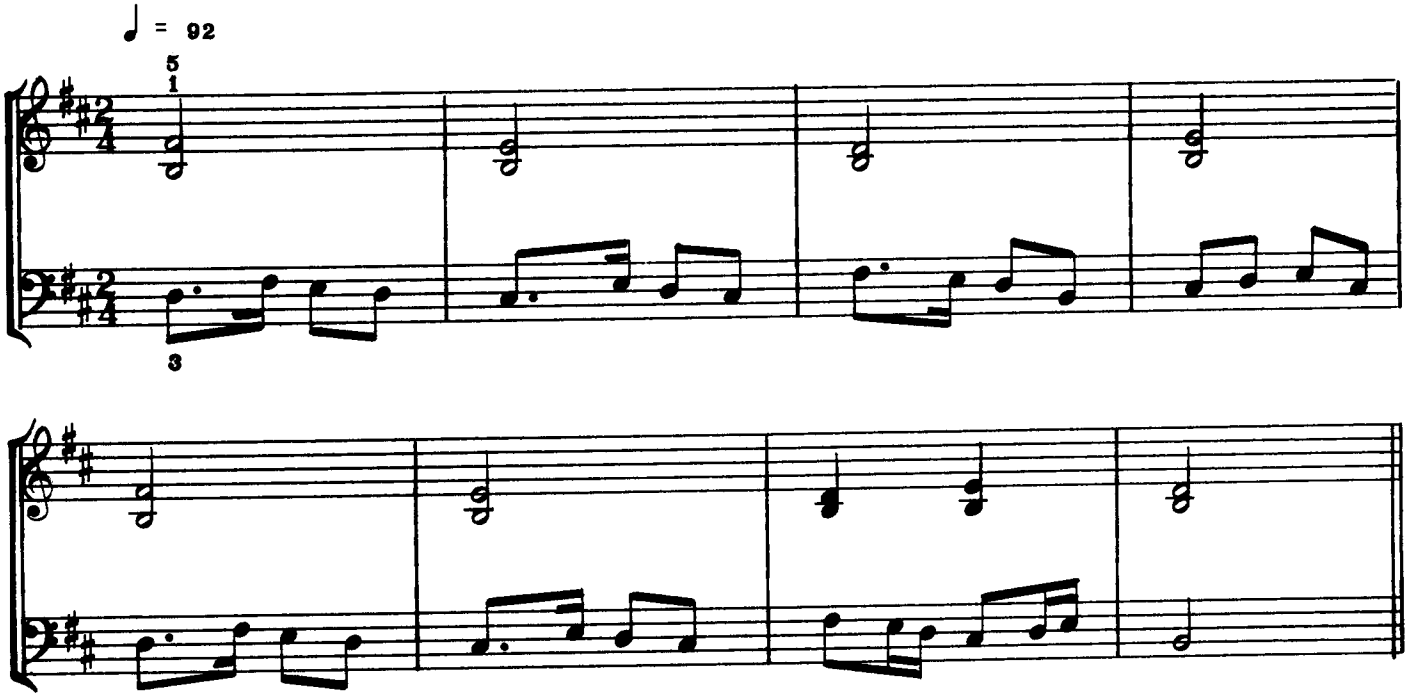
EX. 9



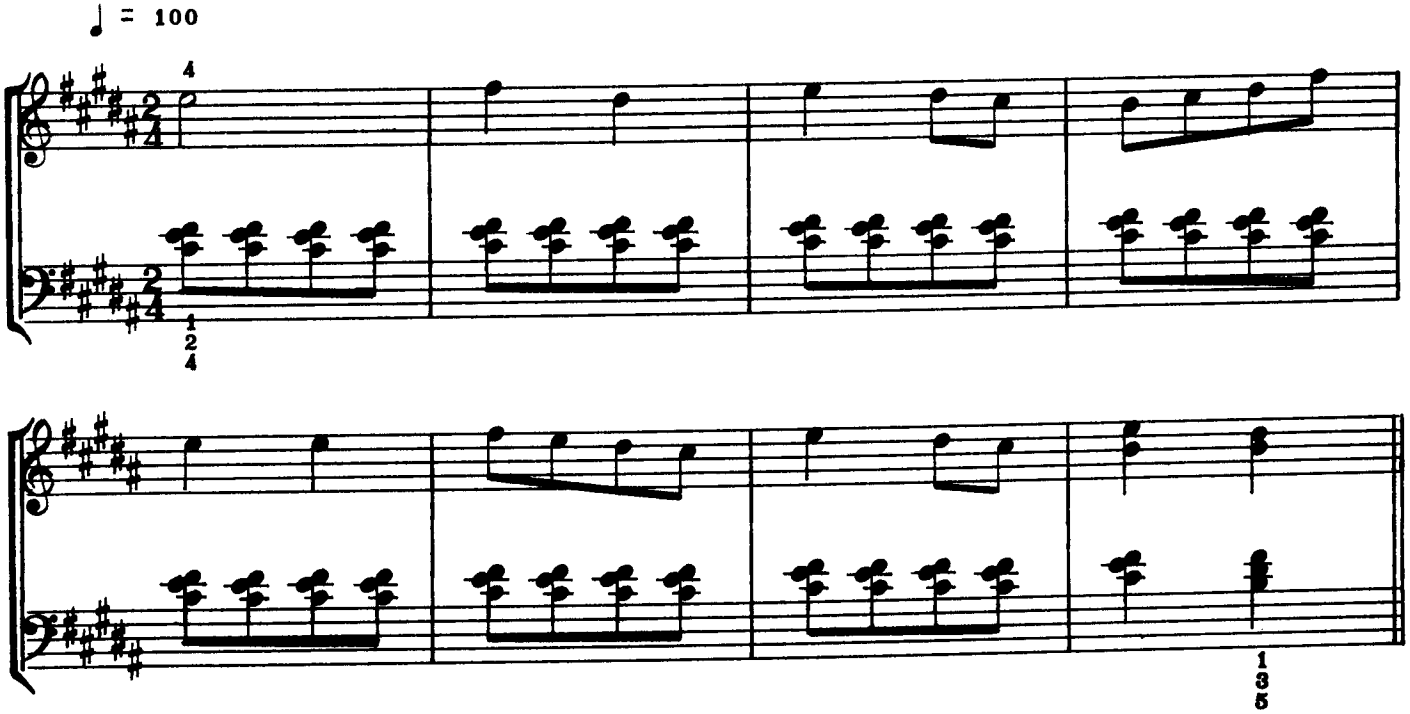
EX. 10



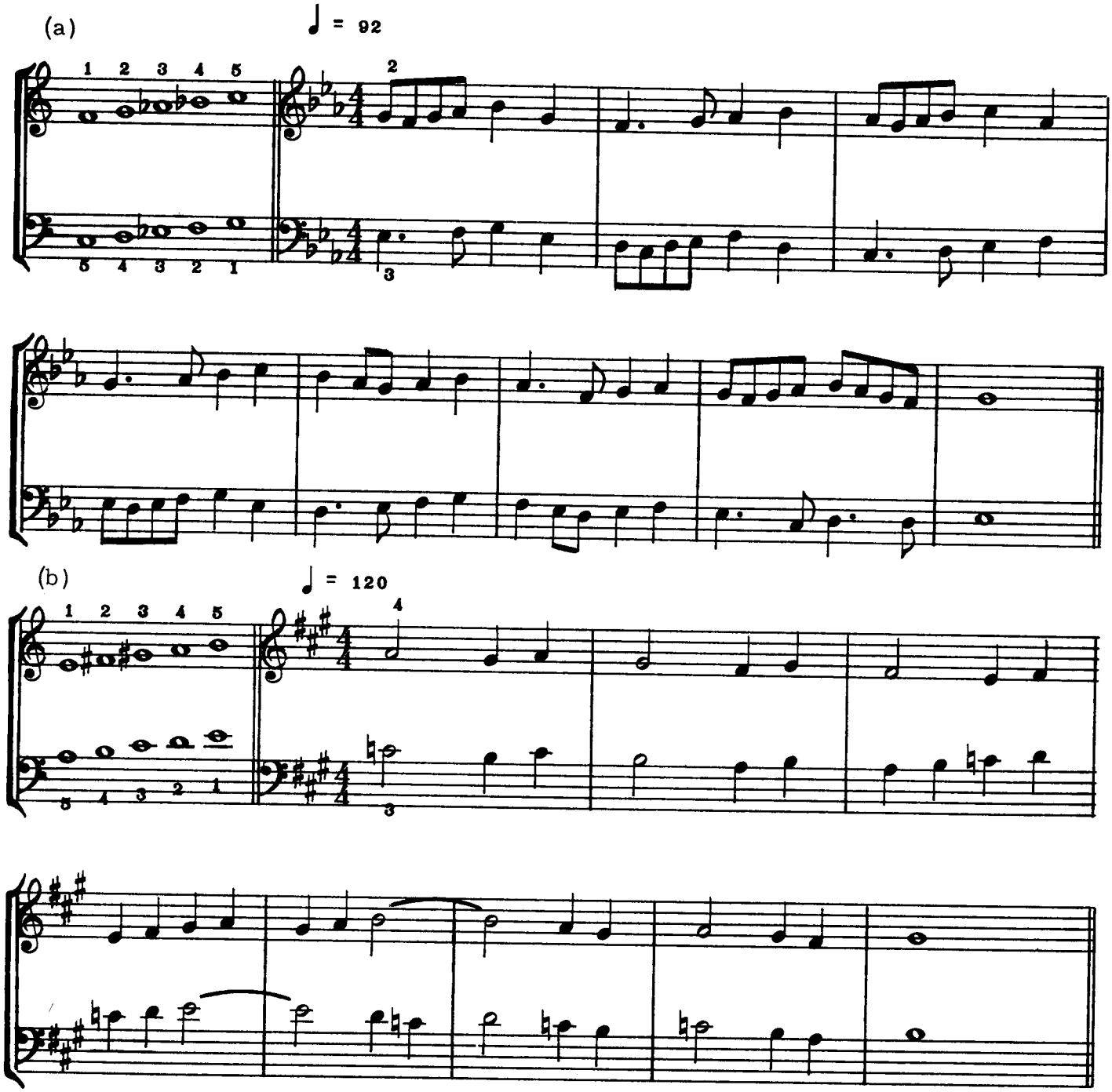
EX. 11



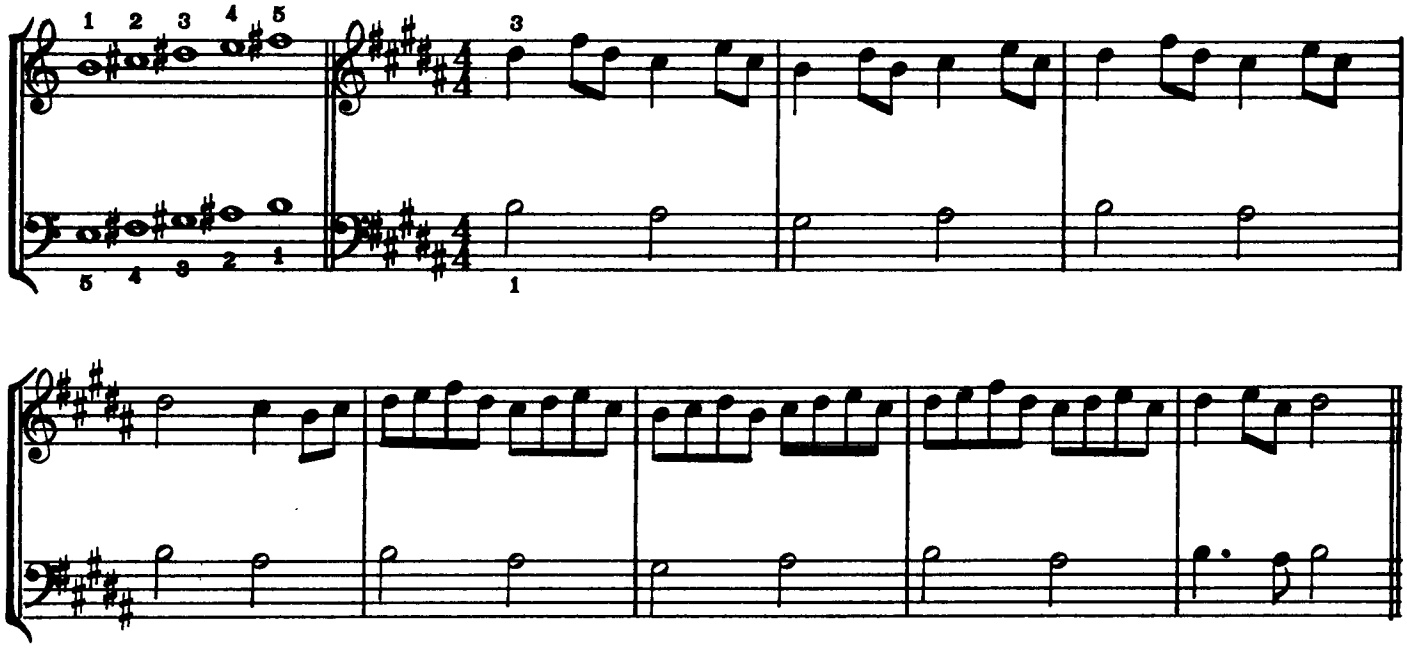
EX. 12



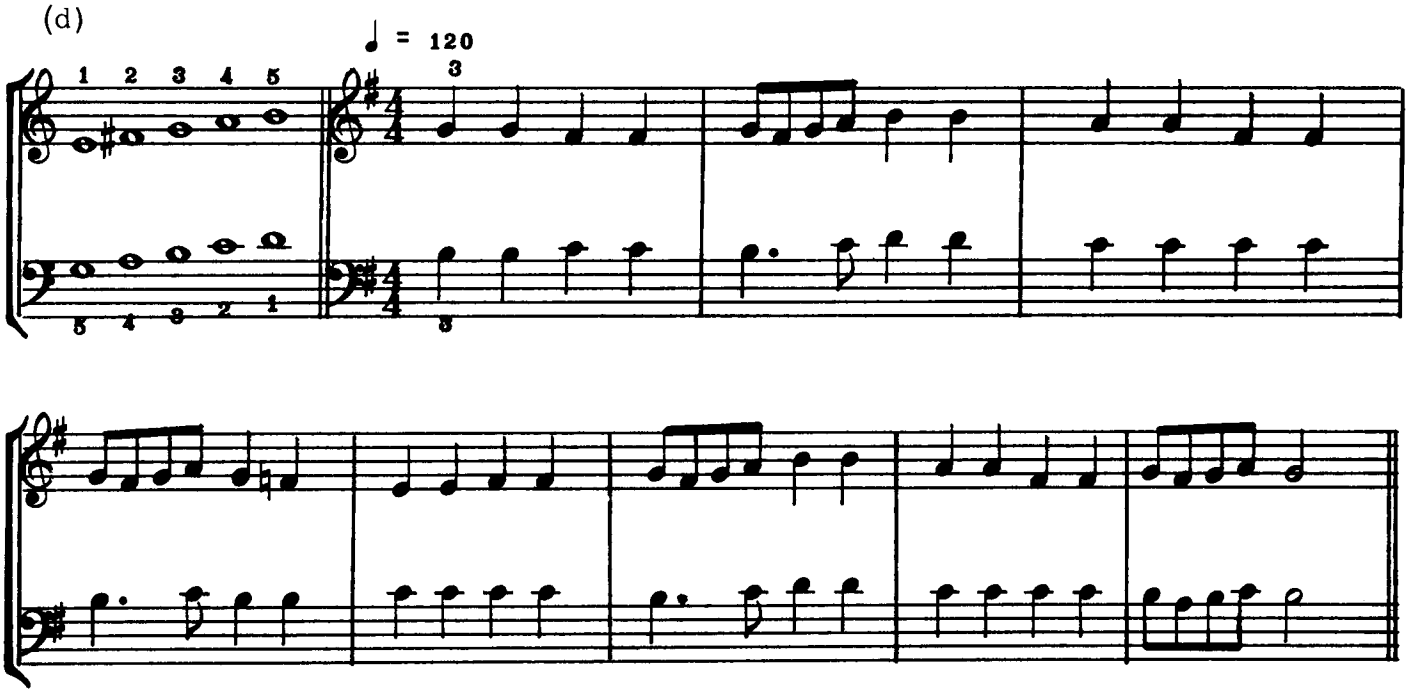
EX. 13 **COMBINED KEYBOARD AREAS**



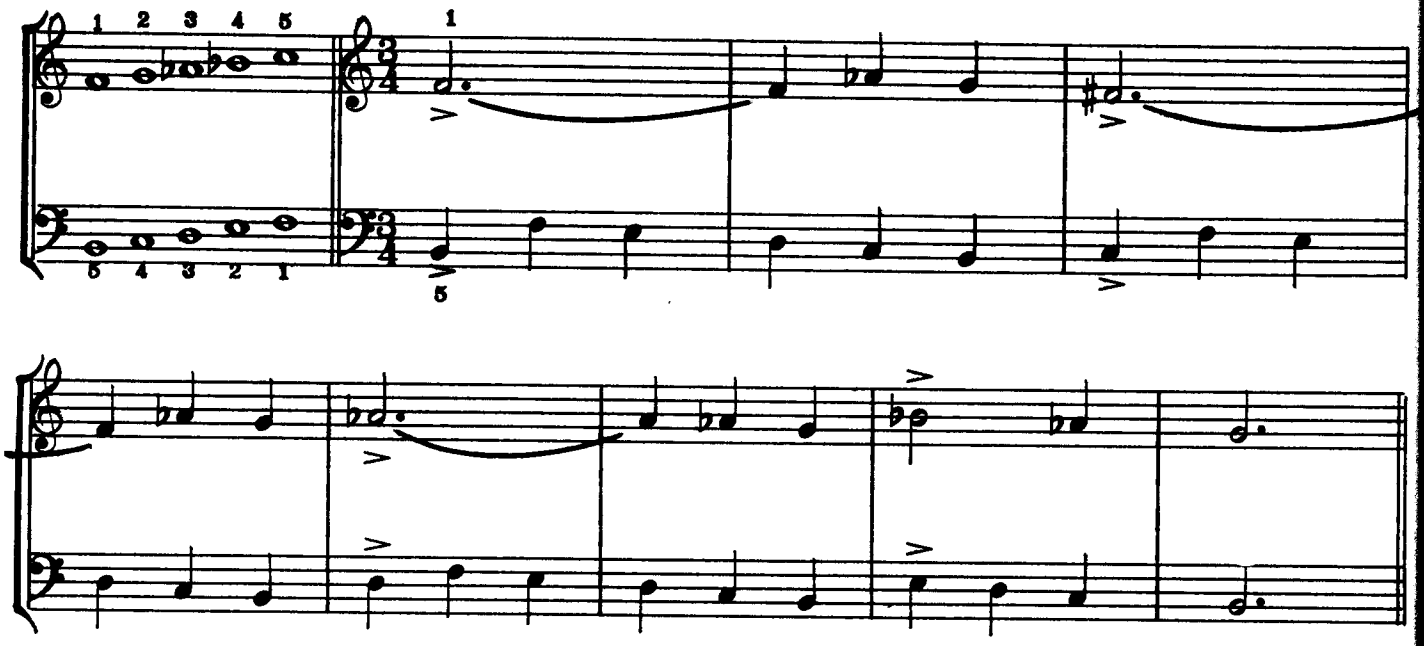
(c) ♩ = 96



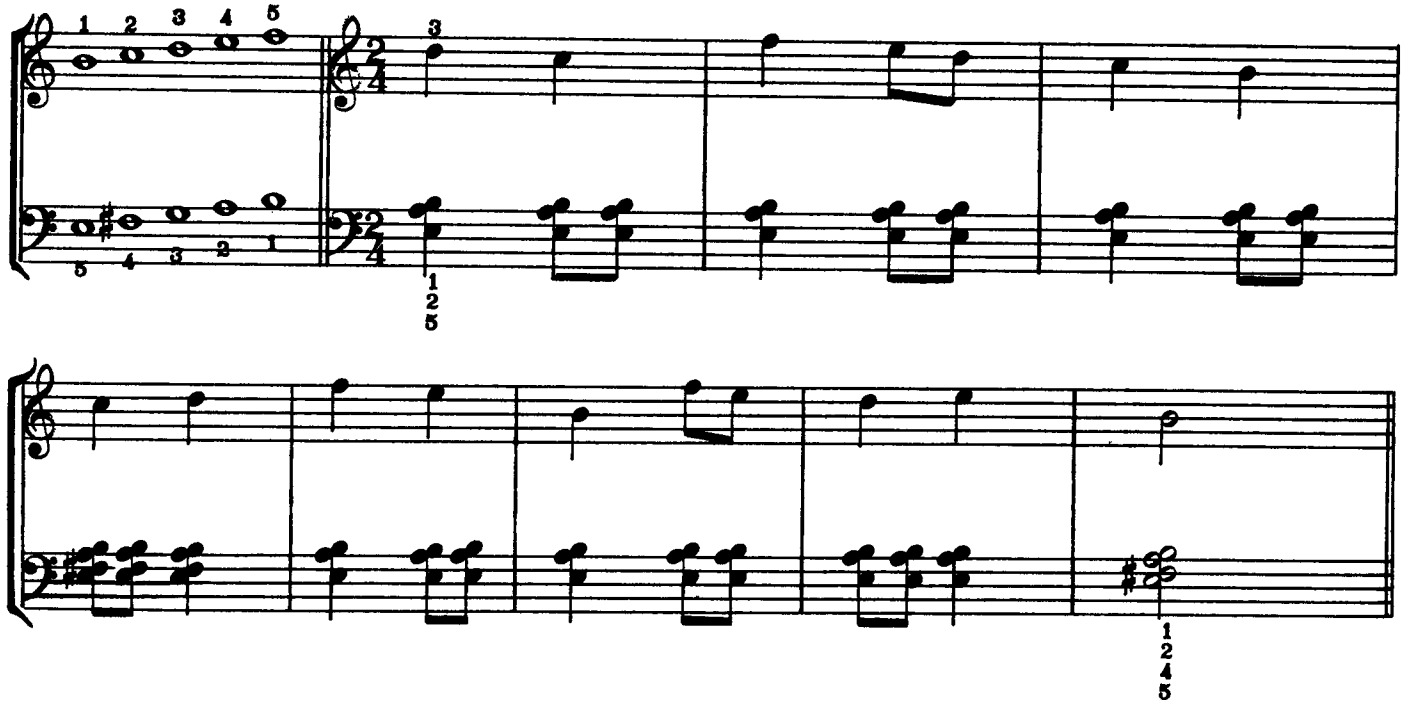
(d) ♩ = 120

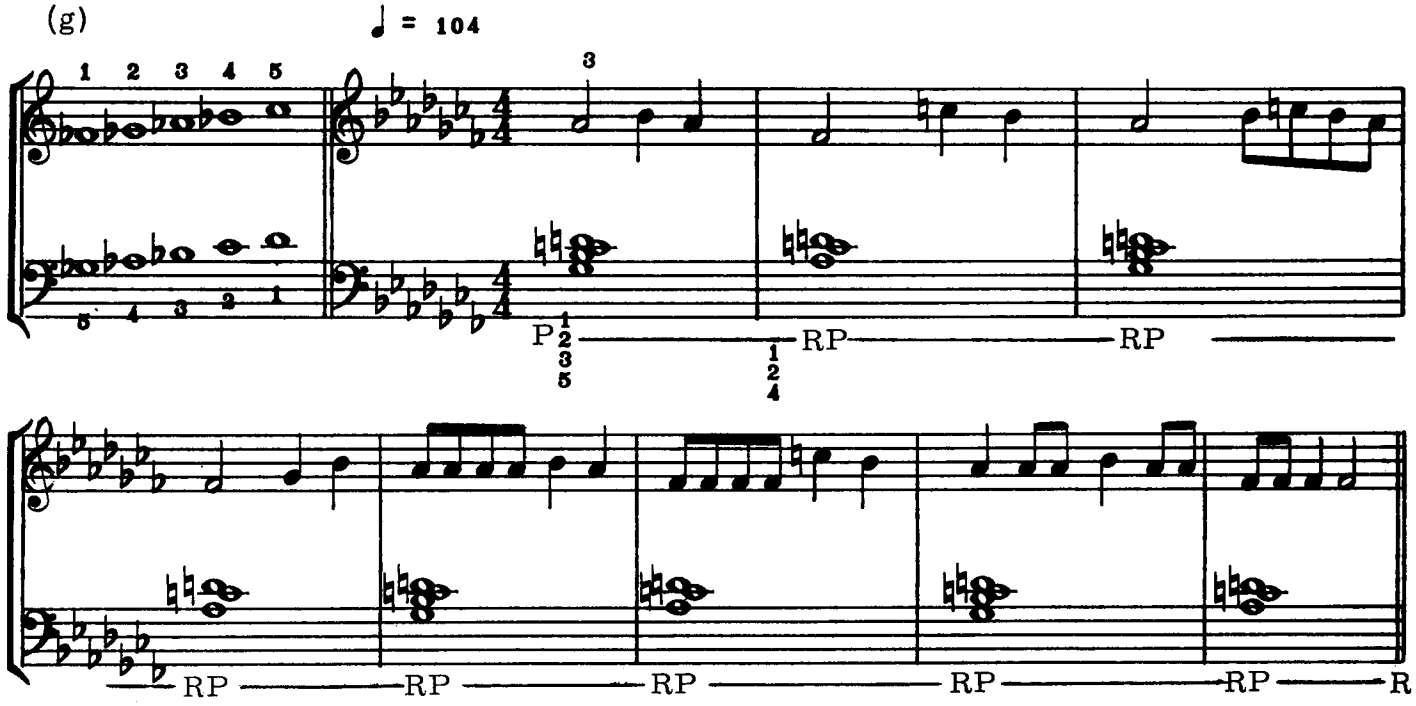


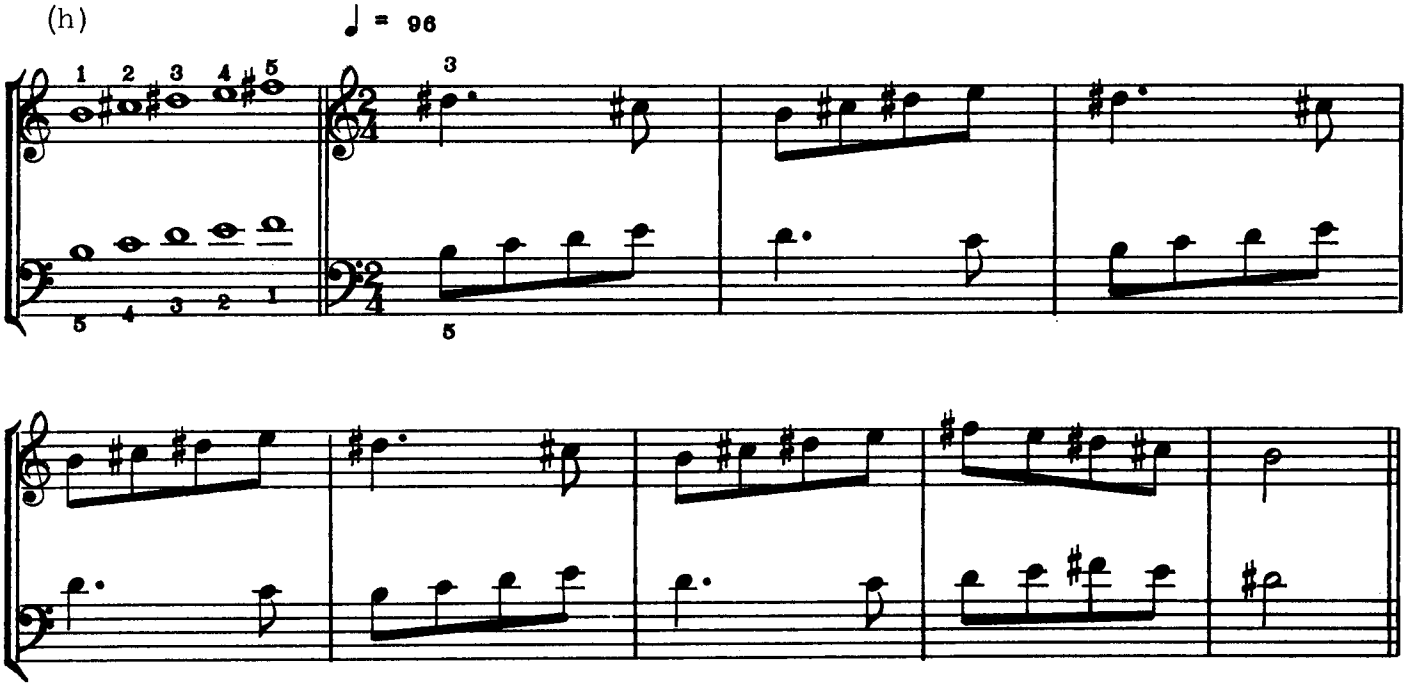
(e) ♩ = 132



(f) ♩ = 120



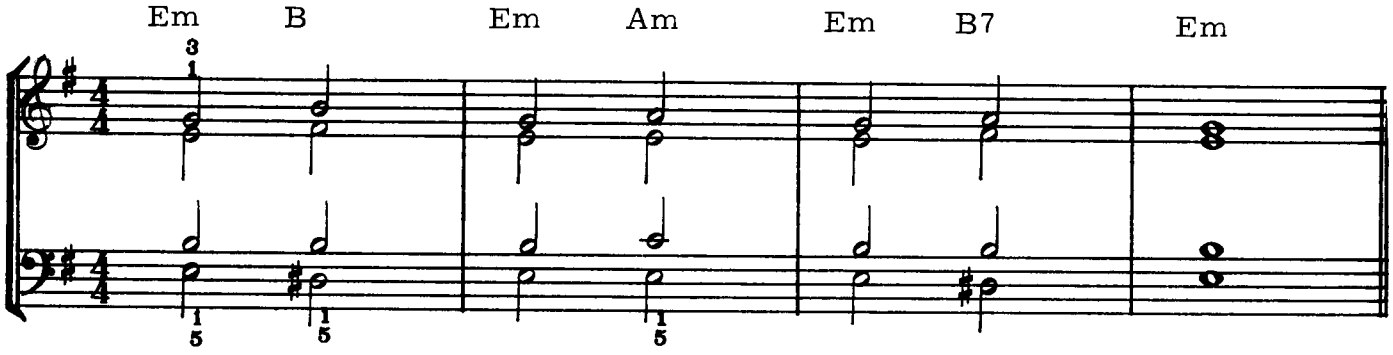

(g)
♩ = 104
1 2 3 4 5
5 4 3 2 1
3
P
RP
RP
RP
RP
RP
RP
RP
R


(h)
♩ = 96
1 2 3 4 5
5 4 3 2 1
3
5

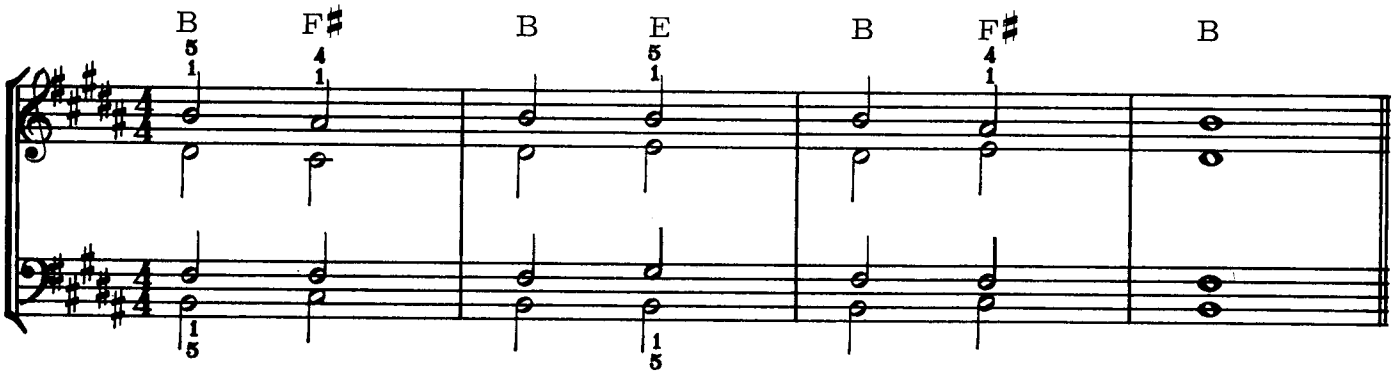
FOUR PART CHORALES

♩ = 60 ♩ = 72

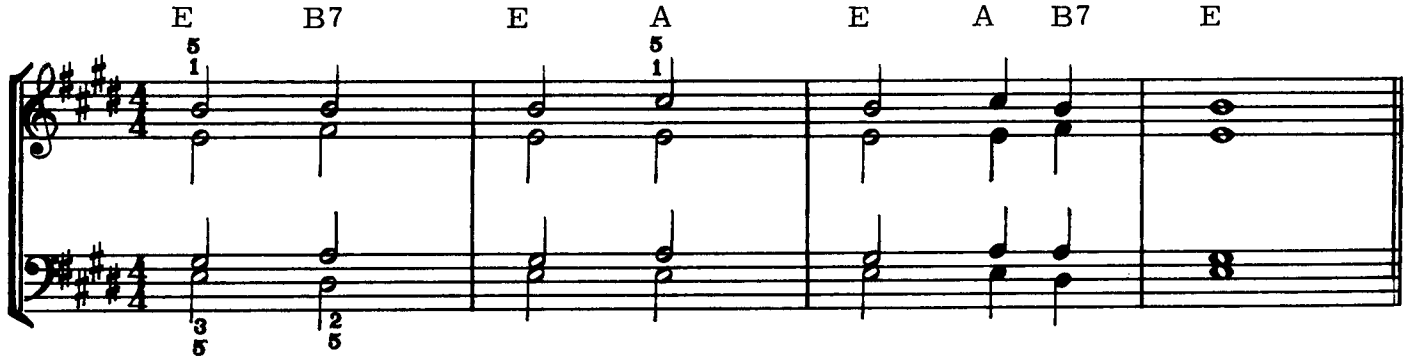
EX. 1



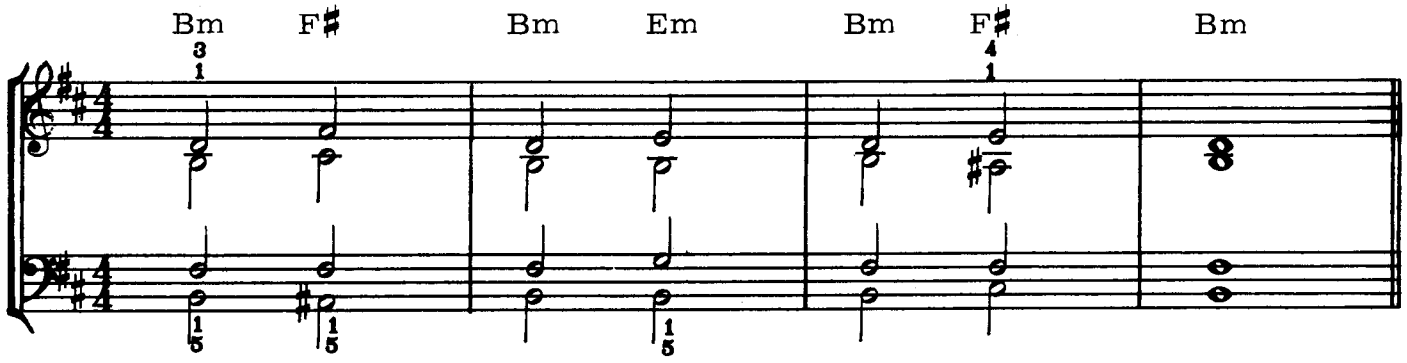
EX. 2



EX. 3



EX. 4

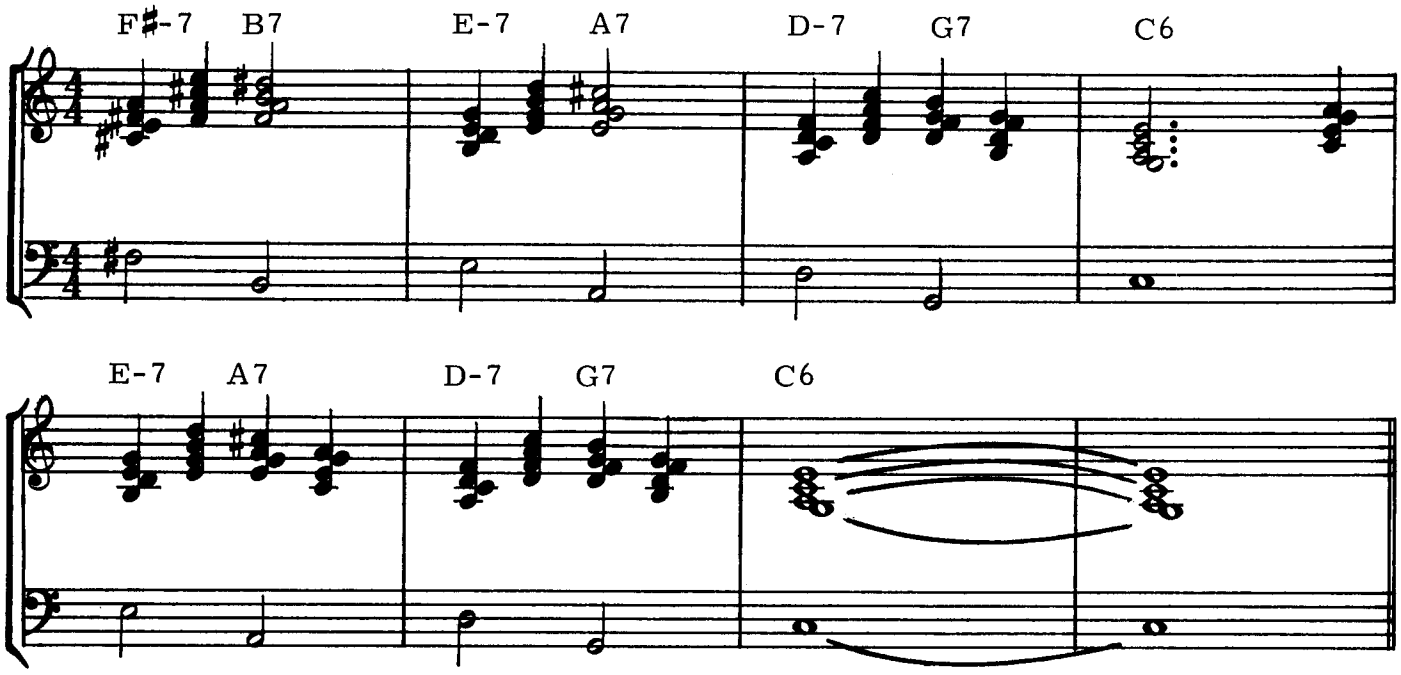


MODERN CHORD STUDIES

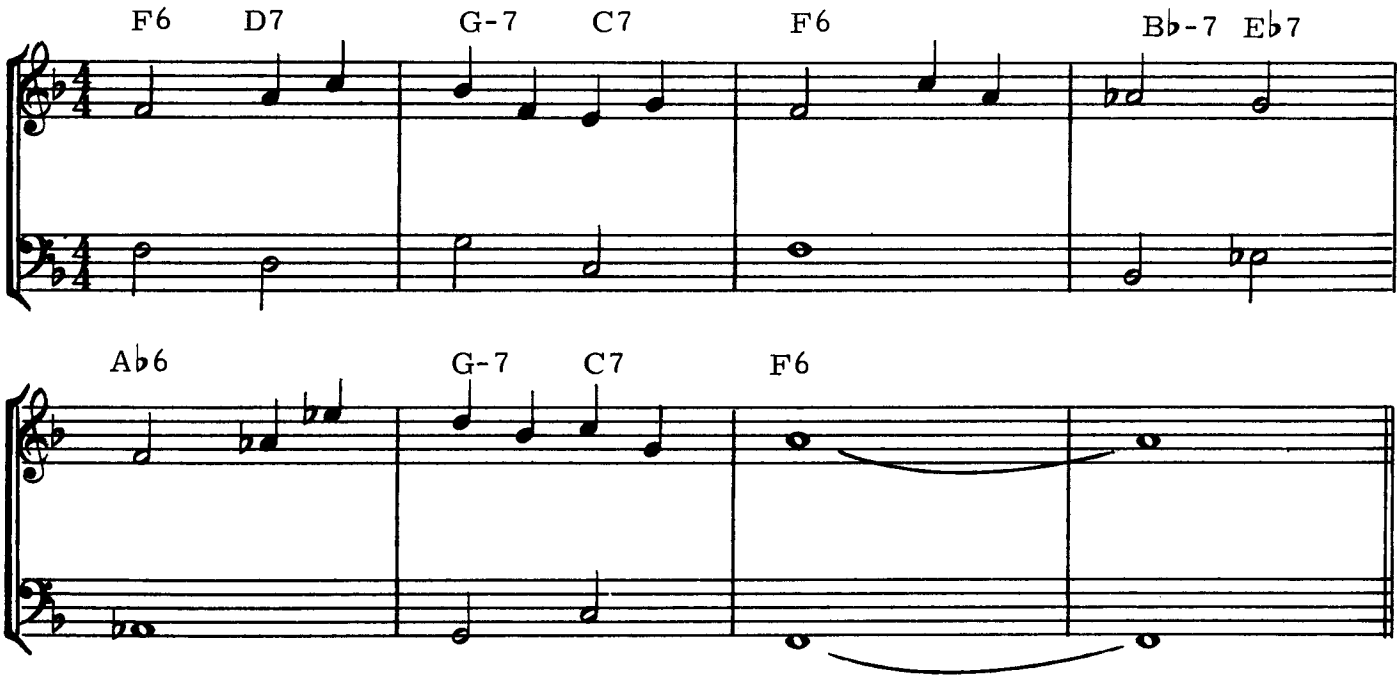
CHORD TONE MELODIES USING ALL INVERSIONS

♩ = 60 (Minimum tempo to be mastered)

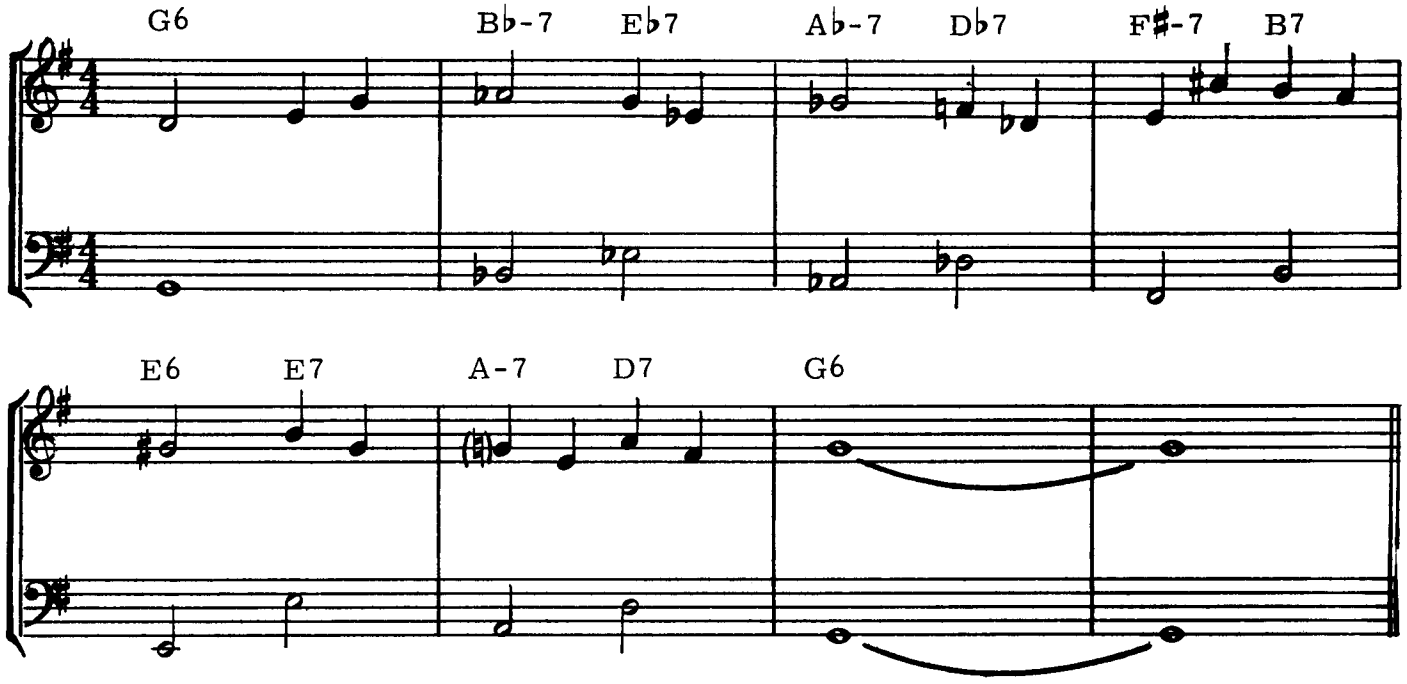
EX. 1



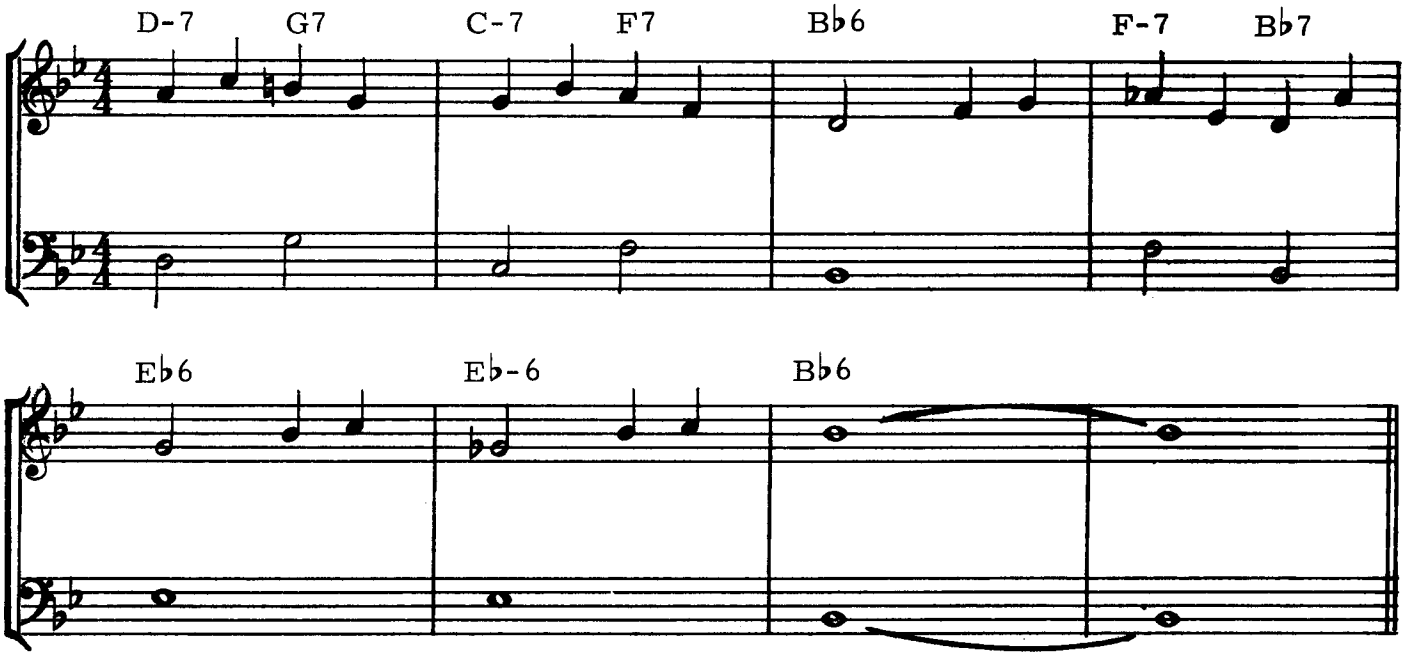
EX. 2



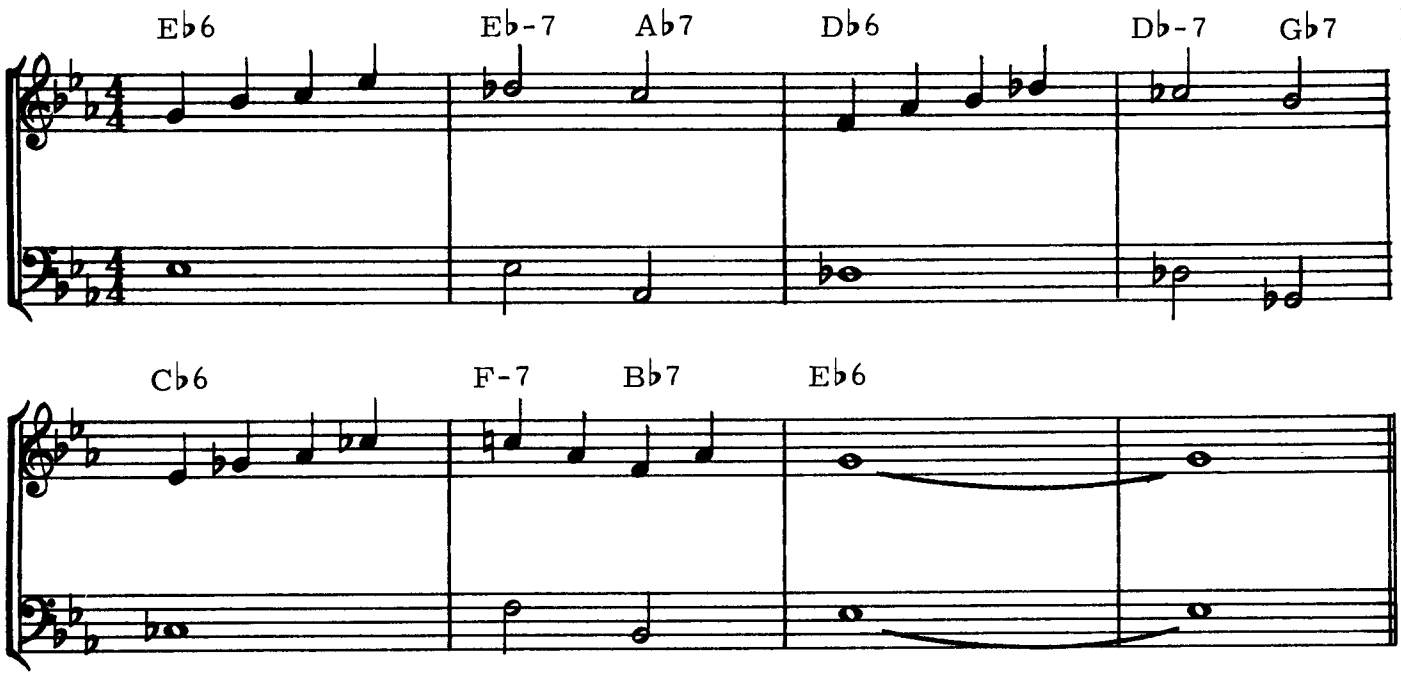
EX. 3



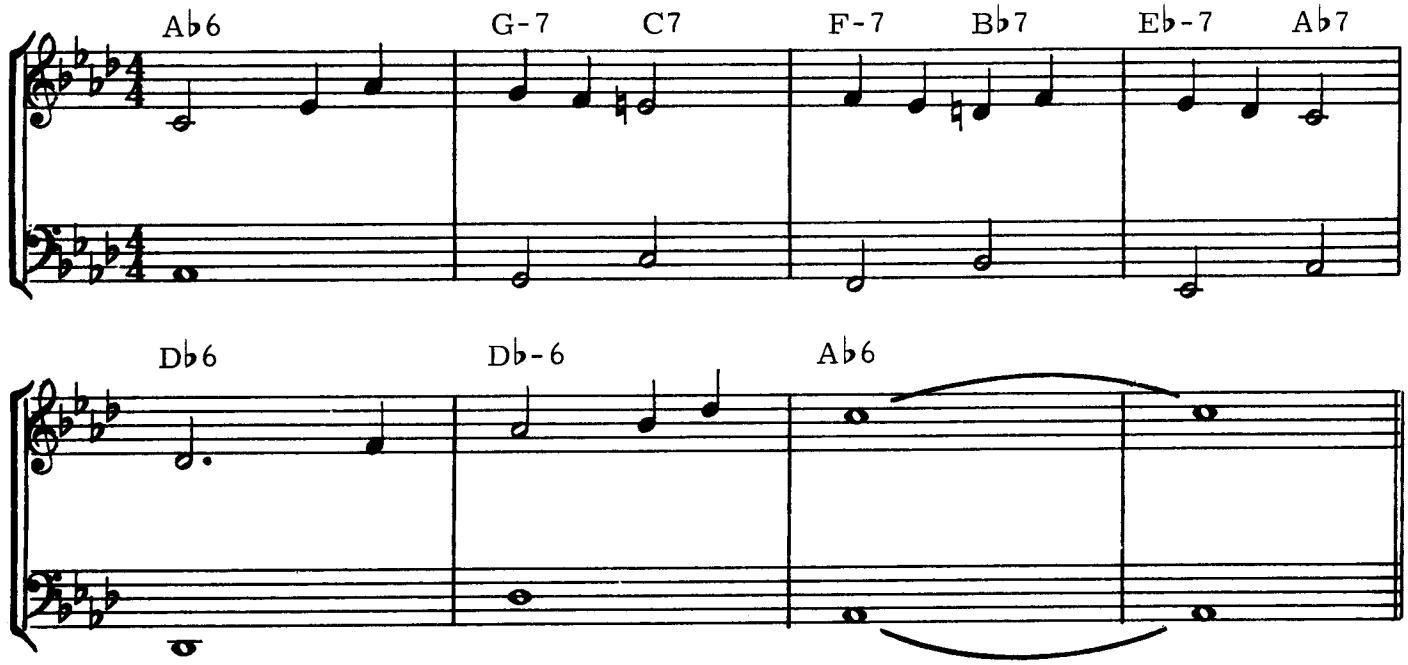
EX. 4



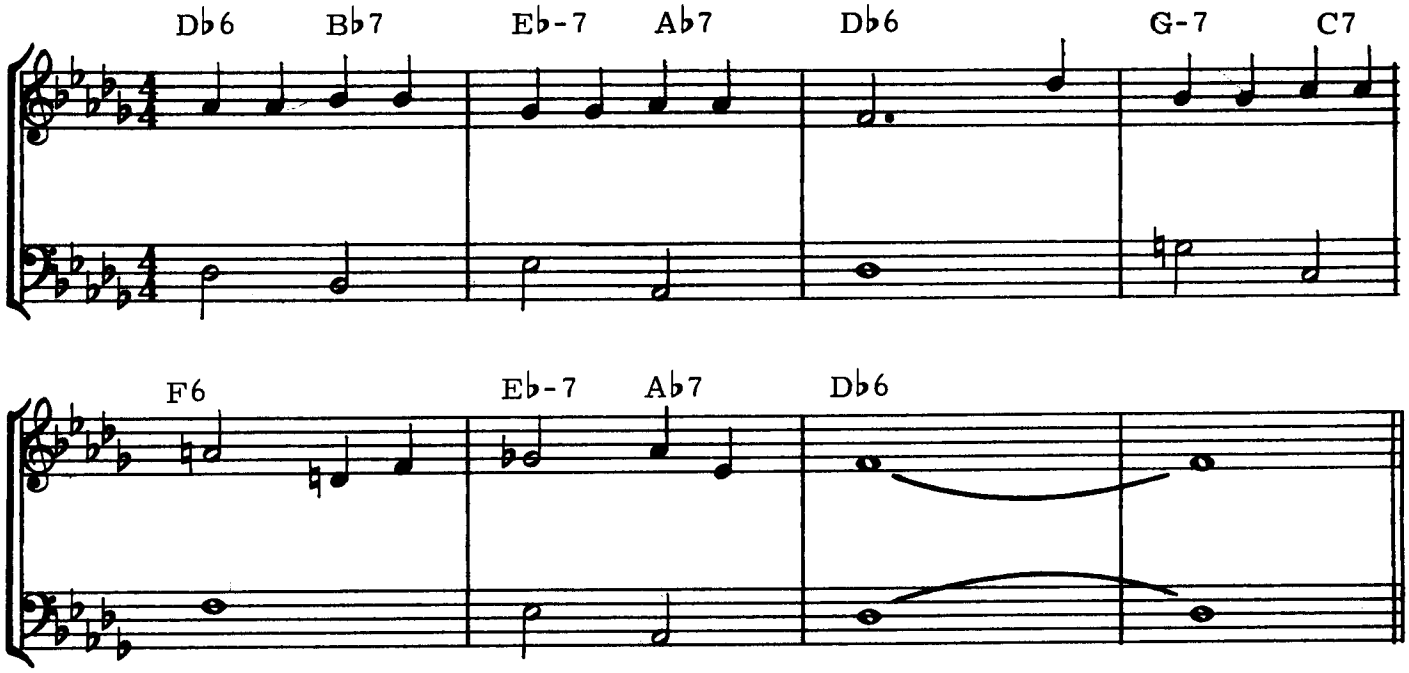
EX. 5


Eb6
Eb-7
Ab7
Db6
Db-7
Gb7
Cb6
F-7
Bb7
Eb6

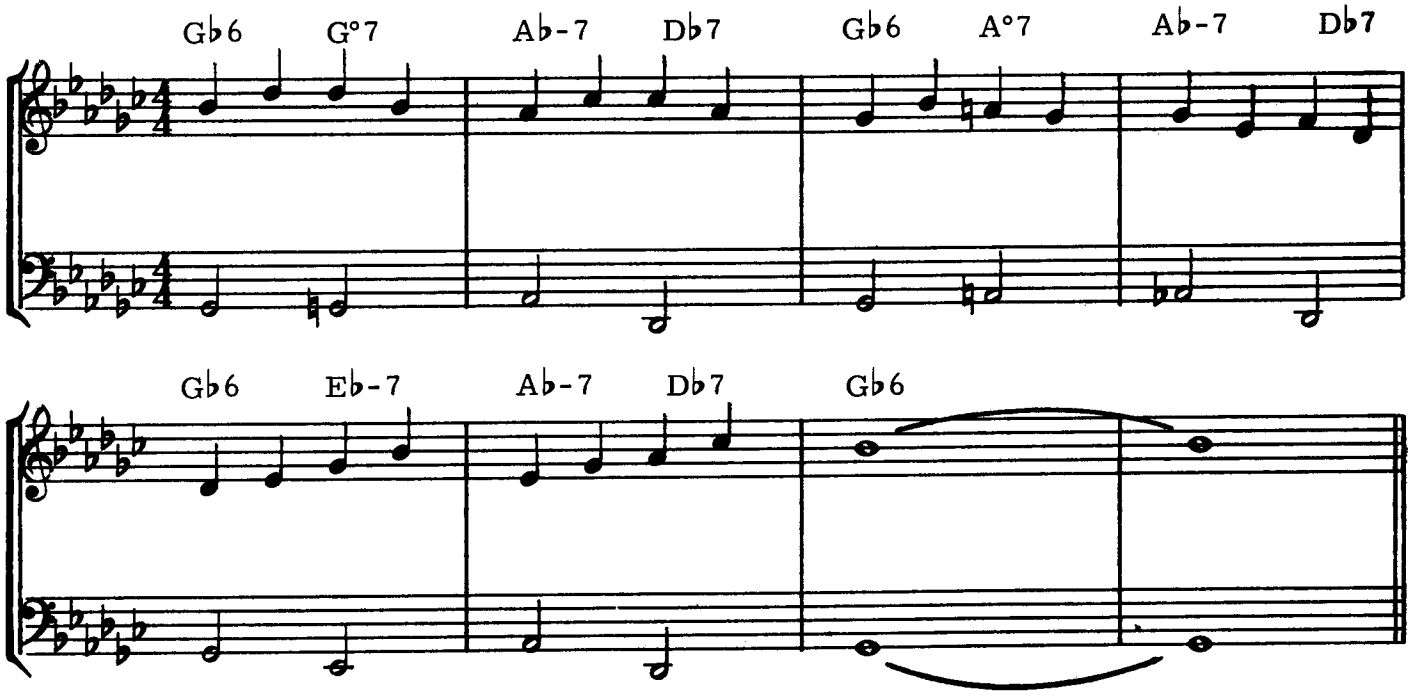
EX. 6


Ab6
G-7
C7
F-7
Bb7
Eb-7
Ab7
Db6
Db-6
Ab6

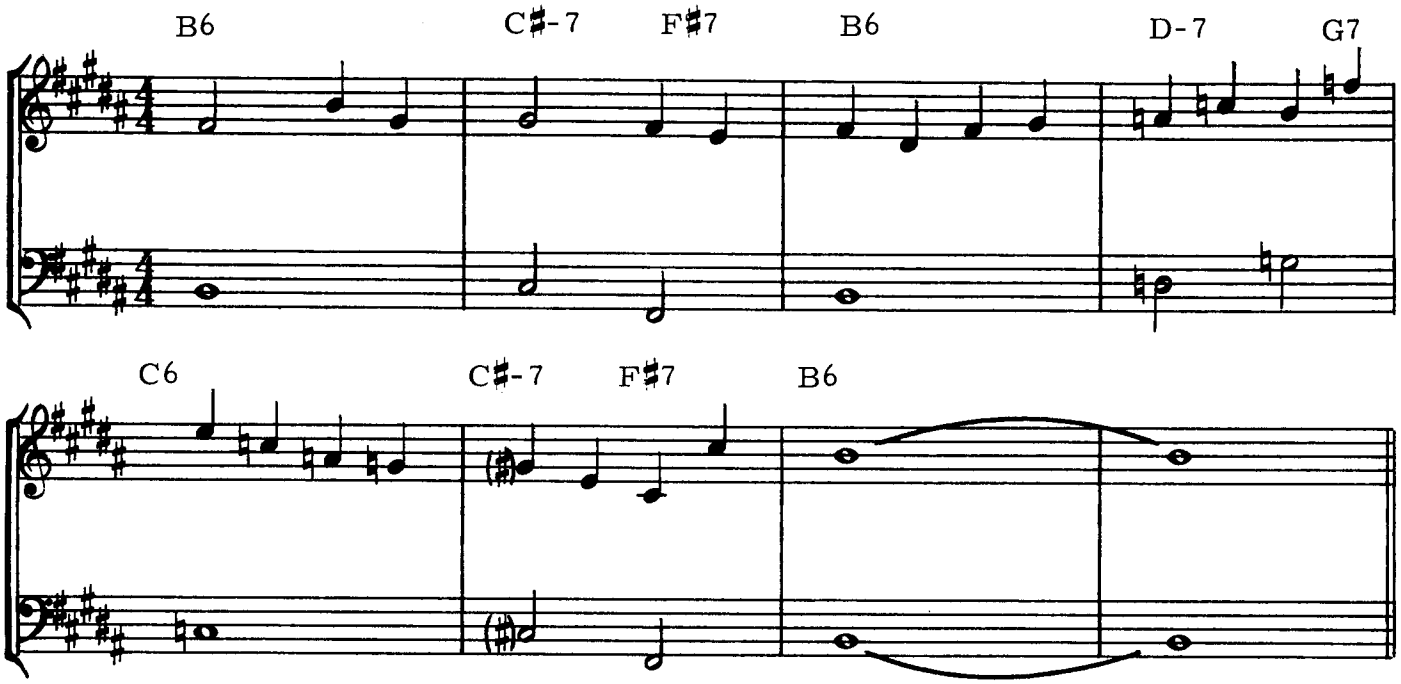
EX. 7


Db6 Bb7 Eb-7 Ab7 Db6 G-7 C7
F6 Eb-7 Ab7 Db6

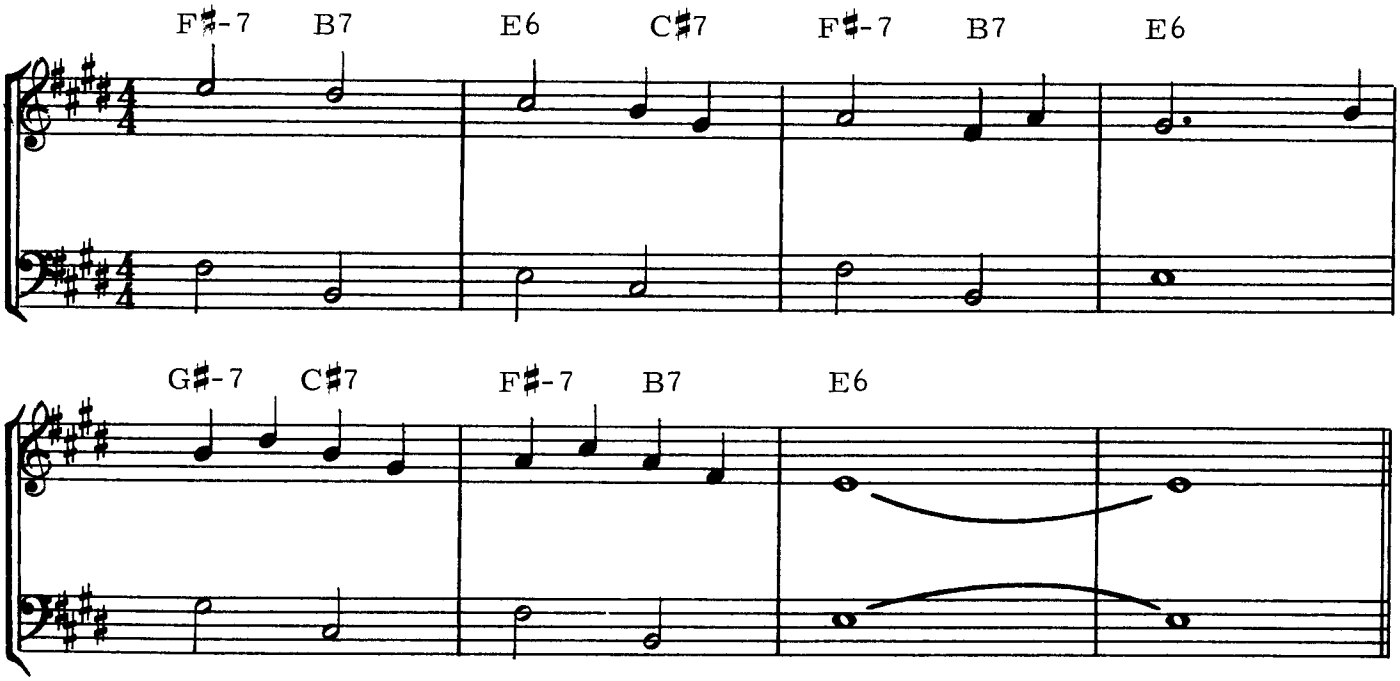
EX. 8


Gb6 G°7 Ab-7 Db7 Gb6 A°7 Ab-7 Db7
Gb6 Eb-7 Ab-7 Db7 Gb6

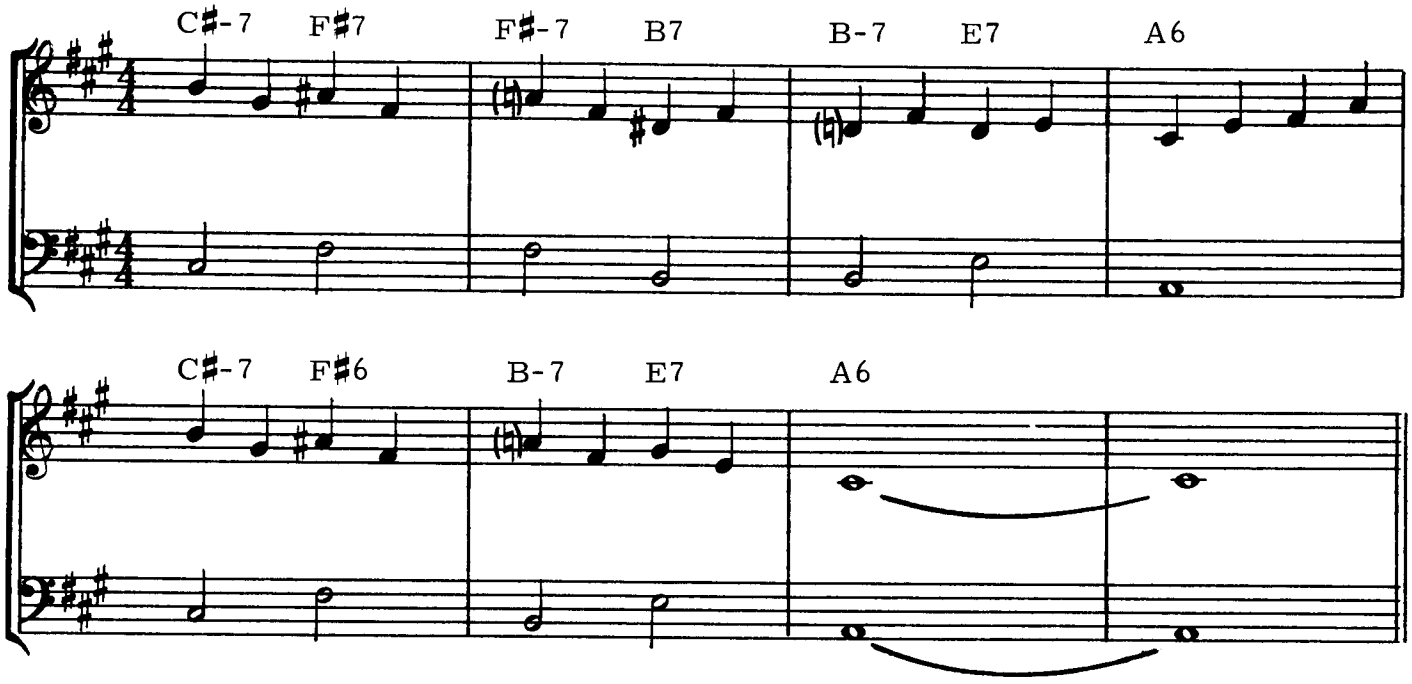
EX. 9



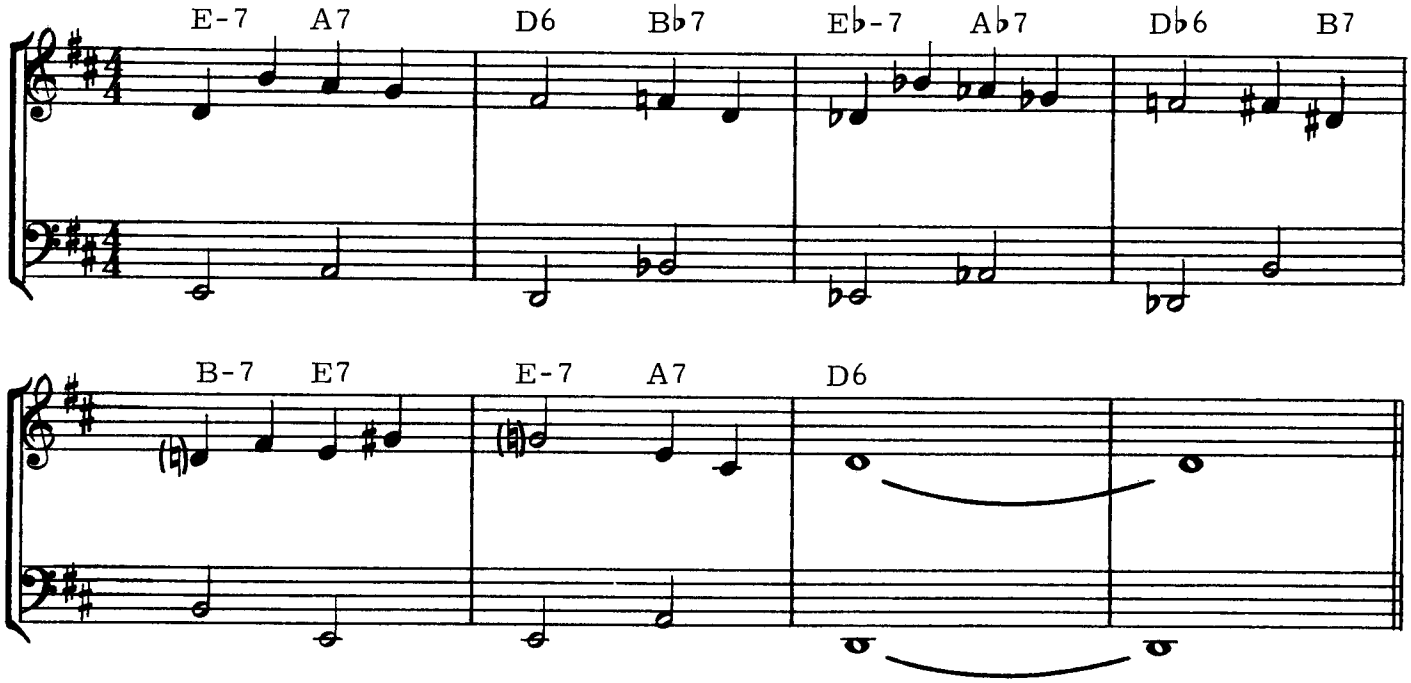
EX. 10



EX. 11


C♯-7 F♯7 F♯-7 B7 B-7 E7 A6
C♯-7 F♯6 B-7 E7 A6

EX. 12


E-7 A7 D6 B♭7 E♭-7 A♭7 D♭6 B7
B-7 E7 E-7 A7 D6