

Course Content

Exact order and pacing of topics is subject to change.

Unit 1:

Review/Warm-up: Major, melodic, harmonic & natural minor scale review in all keys.

Scales: Major pentatonic scale performance in all 12 keys (hands separate & together).

Intervals: Chromatic alterations: 3, b3, 7 & b7.

Chords: Diatonic seventh chords of the major scale.

Voicings: Guide-tone introduction & iimi7(b3 + b7)-V7(b7 + 3)-Ima7 (3 + 7).

Arpeggios: "Add 9" chords.

Étude: Major key 16th-note dexterity etude.

Unit 2

Warm-up: Major pentatonic scale performance in all 12 keys (hands separate & together).

Scales: Minor pentatonic scale performance in all 12 keys (hands separate & together).

Intervals: Chromatic extensions: 5, b5, #5, 9, b9, #9.

Chords: None.

Voicings: Guide-tone voicings (cont.) & iimi7(b7 + b3)-V7(3 + b7)-Ima7 (7 + 3).

Arpeggios: "Sus 4" chords.

Étude: Minor key 16th-note dexterity etude.

Unit 3:

Warm-up: Major & minor pentatonic scale performance in all 12 keys (hands separate & together).

Scales: Blues scale performance (b3, b5, b7) in C, G, D, A, E & B (hands separate & together).

Intervals: Chromatic extensions: 11, #11, 13 & b13.

Chords: The iimi7(b5)-V7-imi7 progression in all minor keys.

Voicings: Shell voicings w/ the major seventh chord sequence (both positions).

Arpeggios: Major seventh chord arpeggios in all 12 keys.

Étude: Major key dotted 8th & 16th-note dexterity etude.

Unit 4

Warm-up: Blues scale performance (b3, b5, b7) in C, G, D, A, E & B (hands separate & together).

Scales: Blues scale performance (b3, b5, b7) in Gb, Db, Ab, Eb, Bb & F (hands separate & together).

Intervals: None.

Chords: The iimi7(b5)-V7-imi7 progression in all minor keys (cont.).

Voicings: Shell voicings w/ the dominant seventh chord sequence (both positions).

Arpeggios: Dominant seventh chord arpeggios in all 12 keys.

Étude: Minor key dotted 8th & 16th-note dexterity etude.

Unit 5

Scales: Major/minor pentatonic & blues scale performance in all 12 keys (hands separate & together).

Intervals: Mixed chromatic extensions: 5, b5, #5, 9, b9, #9, 11, #11, 13 & b13 review.

Voicings: The iimi7-V7-Ima7 progression in all major keys & iimi7(b5)-V7-imi7 progression in all minor keys

Arpeggios: Minor seventh chord arpeggios in all 12 keys and major & dominant seventh chord review.

Étude: Major 8th-note triplet & 16th-note “dexterity etudes”.

Unit 6A: MIDTERM

Scales: Major & minor pentatonic and blues scale performance in all 12 keys (hands separate).

Intervals: Mixed chromatic extension identification: 3, b3, 5, b5, #5, 7, b7, 9, b9, #9, 11, #11, 13 & b13 (all).

Voicings: The iimi7-V7-Ima7 progression in all major keys & iimi7(b5)-V7-imi7 progression in all minor keys

Étude: 8th-note, 16th-note & 8th-note triplet “dexterity etudes”.

Unit 6B

Warm-up: Review major, melodic, harmonic, natural minor, major/minor pentatonic & blues scales in all 12 keys.

Scales: Mixolydian mode (b7) performance in C, G, D, A, E & B (hands separate & together).

Chords: Major seventh chord performance (LH) w/ corresponding major scales (RH).

Voicings: The iimi7(b3 + b7)-V7(b7 + 3)-Ima7 (3 + 7) & iimi7(b7 + b3)-V7(3 + b7)-Ima7 (7 + 3) progressions in the following major key sequence: C-Bb-Ab-Gb-E-D-C

Arpeggios: mi7(b5) seventh chord arpeggios in all keys.

Étude: Minor 16th-note & 8th-note triplet “dexterity etudes”.

Unit 7

Warm-up: Mixolydian mode (b7) performance in C, G, D, A, E & B (hands separate & together).

Scales: Mixolydian mode (b7) performance in Gb, Db, Ab, Eb, Bb & F (hands separate & together).

Chords: Minor seventh chord performance (LH) w/ corresponding natural minor scales (RH).

Voicings: The iimi7(b3 + b7)-V7(b7 + 3)-Ima7 (3 + 7) & iimi7(b7 + b3)-V7(3 + b7)-Ima7 (7 + 3) progressions in the following major key sequence: C-B-Bb-A-Ab-G-Gb-F-E-Eb-D-Db-C.

Arpeggios: Dim7 seventh chord arpeggios in all keys.

Étude: Rhythm/accent “dexterity etudes”: LH=chord & RH-scale and LH=scale & RH=chord.

Unit 8

Warm-up: Mixolydian mode (b7) performance in all 12 keys (hands separate & together).

Scales: Dorian mode (b3 & b7) performance in C, G, D, A, E & B (hands separate & together).

Chords: Dominant seventh chord performance (LH) w/ corresponding Mixolydian mode (RH).

Voicings: The iimi7b5-V7-imi7 progression in the following minor key sequence: C-Bb-Ab-F#-E-D-C (both positions).

Arpeggios: iimi7-V7-Ima7 performance.

Étude: Rhythm/accent “dexterity etudes”: LH=chord & RH-scale and LH=scale & RH=chord.

Unit 9

Warm-up: Dorian mode (b3 & b7) performance in C, G, D, A, E & B (hands separate & together).

Scales: Dorian mode (b3 & b7) performance in F#, C#, Ab, Eb, Bb & F (hands separate & together).

Chords: Perform the iimi7 (w/Dorian mode) -V7 (w/Mixolydian mode) -Ima7 (w/major scale) progression: LH=chord & RH-scale.

Voicings: The iimi7b5-V7-imi7 progression in the following minor key sequence: C-B-Bb-A-Ab-G-F#-F-E-Eb-D-C#-C (both positions).

Arpeggios: iimi7(b5)-V7-imi7 performance.

Étude: Rhythm/accent “dexterity etudes”: LH=chord & RH-scale and LH=scale & RH=chord.

Unit 10

Scales: Major/minor pentatonic, blues, Mixolydian (b7) & Dorian mode (b3 & b7) performance in all keys (hands separate & together).

Chords: Perform the iimi7 (w/natural minor)-V7 (w/Mixolydian mode)-Ima7(w/ major scale) progression: LH=chord & RH-scale (cont.).

Voicings: Play the iimi7-V7-Ima7 & iimi7(b5)-V7-imi7 progressions in the following major/minor key sequence: C-B-Bb-A-Ab-G-Gb-F-E-Eb-D-Db-C.

Arpeggios: iimi7-V7-Ima7 & iimi7(b5)-V7-imi7 performance.

Étude: Rhythm/accent “dexterity etudes”: LH=chord & RH-scale and LH=scale & RH=chord.

Finals Week: One-on-one Individual 15 min. Session with instructor.

Final Exam Day/Time: _____ Room Number: _____



KEYBOARD PROGRAM

KEYBOARD TECHNIQUE III UNIT 1: INTRODUCTION

LESSON GUIDE

CORE

KEYBD-302

2 CREDITS

Description

This unit serves as a partial review of major and minor scales. In addition, major pentatonic scales along with prescribed fingerings, chromatic interval extensions, shell voicings & the iimi7-V7-Ima7 progression in all major keys and Add9 chord arpeggios will be discussed.

Upon completion of this unit, you should:

- Successfully perform all major and minor scales
- Comprehend the major pentatonic scale pattern and corresponding right & left hand fingerings (all keys)
- Successfully perform and construct the following intervals: ♯3, b3, ♯7 & b7
- Comprehend and perform guide-tone voicings based on the iimi7-V7-Ima7 progression in all major keys
- Successfully construct and perform Add9 chords and their resulting arpeggios

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Scale Review/Warm-up

Becoming a successful performer requires substantial physical and mental technique. Physical technique focuses on the strength and dexterity of the fingers and hands. Mental technique refers to one's ability to interpret various pieces of musical information (i.e.: pitches, fingerings, chord symbols, voicings & musical form) and coordinate them with proper physical technique. Formulating a warm-up routine that effectively addresses both components is crucial.

Physical Warm-up

A successful physical warm-up routine consists of gradually engaging the muscles, tendons and ligaments of the fingers and hands in a systematic fashion. **You should warm-up prior to every practice session.**

Kee your back straight.

Elbows relaxed & higher than keyboard.

Your fingers curved & wrists straight.

Shoulders down.

Begin by warming-up one hand at a time. Start slowly with a light touch (maintaining proper physical posture...**K.E.Y.S.**). Don't allow your fingers to support the full weight of your arm. Rather, float your fingertips across the keys. Lift your finger off the previous key as you play the next note. Increase the volume (aka "dynamic") of each tone gradually. **You may find that proper warm-up duration must vary from day to day and/or from hand to hand. When this occurs, relax and take your time.**

Mental Warm-up

A clear mind is crucial for ensuring efficient practice. As with all instruments, performance ability is rarely achieved overnight. **Frequent, focused practice sessions yield the best results.**

Before you begin, **take a moment and collect your thoughts.** Focus solely on the task at hand. **Lapses in concentration are common. When they occur for an elapsed period of time, take a break.**

Perform all **major scales** with both hands. Begin with one hand at a time if necessary. Use both the Circle of 5th's & the Circle of 4th's:

Circle of 5th's

C---G---D---A---E---B---Gb---Db---Ab---Eb---Bb---F

Circle of 4th's

C---F---Bb---Eb---Ab---Db---Gb---B---E---A---D---G

Perform all **harmonic, melodic & natural minor scales** with both hands. Begin with one hand at a time if necessary. Use both the Circle of 5th's & the Circle of 4th's:

Circle of 5th's

C---G---D---A---E---B---F#---C#---Ab---Eb---Bb---F

Circle of 4th's

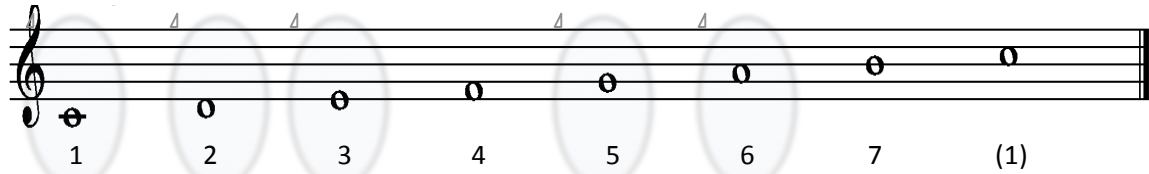
C---F---Bb---Eb---Ab---C#---F#---B---E---A---D---G

Scales: Major Pentatonic Scale Fingering Patterns

The **major pentatonic scale** is frequently used in the Blues, Gospel, Folk, Rock and Jazz. It is derived from the traditional major scale and includes the following five (“penta”) scale degrees:

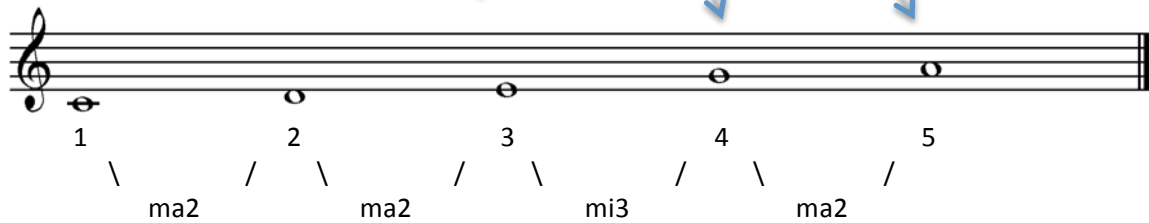
Ex. 1.1

C major scale



Ex. 1.2

C major pentatonic scale



C Major Pentatonic Scale: Right Hand

Example 1.3 illustrates the **right hand C major pentatonic scale**-complete with corresponding fingerings shown above the **treble staff**:

Ex. 1.3



C Major Pentatonic Scale: Left Hand

Example 1.4 illustrates the **left hand C major pentatonic scale**-complete with corresponding fingerings shown below the **bass staff**:

Ex. 1.4

Musical notation for the C Major Pentatonic Scale in the left hand, bass staff, 5/4 time signature. The scale is written in a single line. Fingerings are indicated below the notes: 5 4 3 2 1 ③ 2 1 ③ 2 1 2 3 ① 2 3 ① 2 3 4 5.

C Major Pentatonic Scale: Both Hands

With this in mind, let's view the **C major pentatonic scale** with **both hands together**:

Ex. 1.5

Musical notation for the C Major Pentatonic Scale in both hands, grand staff, 5/4 time signature. Fingerings are indicated above the right hand and below the left hand. Right hand fingerings: 1 2 3 ① 2 ① 2 3 ① 2 3 2 1 ③ 2 1 ② 1 ③ 2 1. Left hand fingerings: 5 4 3 2 1 ③ 2 1 ③ 2 1 2 3 ① 2 3 ① 2 3 4 5.

F Major Pentatonic Scale: Right Hand

Example 1.6 illustrates the **right hand F major pentatonic scale**-complete with corresponding fingerings shown above the **treble staff**:

Ex. 1.6

Musical notation for the F Major Pentatonic Scale in the right hand, treble staff, 5/4 time signature. Fingerings are indicated above the notes: 1 2 3 ① 2 ① 2 3 ① 2 3 2 1 ③ 2 1 ② 1 ③ 2 1.

F Major Pentatonic Scale: Left Hand

Example 1.7 illustrates the **left hand F major pentatonic scale**-complete with corresponding fingerings shown below the **bass staff**:

Ex. 1.7

Musical notation for the F Major Pentatonic Scale in the left hand, bass staff, 5/4 time signature. Fingerings are indicated below the notes: 5 4 3 2 1 ③ 2 1 ③ 2 1 2 3 ① 2 3 ① 2 3 4 5.

F Major Pentatonic Scale: Both Hands

With this in mind, let's view the **F major pentatonic scale with both hands together:**

Ex. 1.8

1 2 3 ① 2 ① 2 3 ① 2 3 2 1 ③ 2 1 ② 1 ③ 2 1

5 4 3 2 1 ③ 2 1 ③ 2 1 2 3 ① 2 3 ① 2 3 4 5

Bb Major Pentatonic Scale: Right Hand

Example 1.9 illustrates the **right hand Bb major pentatonic scale**-complete with corresponding fingerings shown above the **treble staff**:

Ex. 1.9

3 ① 2 ① 2 3 ① 2 ① 2 3 2 1 ② 1 ③ 2 1 ② 1 ③

Bb Major Pentatonic Scale: Left Hand

Example 1.10 illustrates the **left hand Bb major pentatonic scale**-complete with corresponding fingerings shown below the **bass staff**:

Ex. 1.10

3 2 1 ② 1 ③ 2 1 ② 1 ③ 1 2 ① 2 3 ① 2 ① 2 3

Bb Major Pentatonic Scale: Both Hands

With this in mind, let's view the **Bb major pentatonic scale with both hands together:**

Ex. 1.11

3 ① 2 ① 2 3 ① 2 ① 2 3 2 1 ② 1 ③ 2 1 ② 1 ③

3 2 1 ② 1 ③ 2 1 ② 1 ③ 1 2 ① 2 3 ① 2 ① 2 3

Eb Major Pentatonic Scale: Right Hand

Example 1.12 illustrates the **right hand Eb major pentatonic scale**-complete with corresponding fingerings shown above the **treble staff**:

Ex. 1.12

2 ① 2 3 ① 2 ① 2 3 ① 2 1 ③ 2 1 ③ 1 ③ 2 1 ②

Eb Major Pentatonic Scale: Left Hand

Example 1.13 illustrates the **left hand Eb major pentatonic scale**-complete with corresponding fingerings shown below the **bass staff**:

Ex. 1.13

3 2 1 ② 1 ③ 2 1 ② 1 ③ 1 2 ① 2 3 ① 2 ① 2 3

Eb Major Pentatonic Scale: Both Hands

With this in mind, lets view the **Eb major pentatonic scale** with **both hands together**:

Ex. 1.14

2 ① 2 3 ① 2 ① 2 3 ① 2 1 ③ 2 1 ③ 1 ③ 2 1 ②

3 2 1 ② 1 ③ 2 1 ② 1 ③ 1 2 ① 2 3 ① 2 ① 2 3

Ab Major Pentatonic Scale: Right Hand

Example 1.15 illustrates the **right hand Ab major pentatonic scale**-complete with corresponding fingerings shown above the **treble staff**:

Ex. 1.15

2 3 ① 3 ① 2 3 ① 3 ① 2 1 ③ 1 ③ 2 1 ③ 1 ③ 2