Basic Keyboard 1

William Davies

Berklee
college *of*
music

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FOREWORD TO THE STUDENT

This book is designed to be used in the Berklee course of the same name. It is *not* meant to be a self–teaching book. There will be many times when you will have to find out from your instructor what you are expected to do, or how you are supposed to do it.

There is more material in this book than you can cover in one semester, and there are varying degrees of difficulty in the material. Your instructor will connect the **technical exercises** (pages 1–29) and **chord/voicing studies** (pages 30–53), with the relevant **accompaniment/ repertory** selections in the book (beginning with page 54). The instructor will also arrange the material in sequences for you, and may also provide you with additional materials from time to time.

You may wish to go back to this book after you have completed the course, and work on some pages you did not play during the semester.

This course will help you to develop basic keyboard skills, and will introduce you to some concepts which you will study further in Basic Keyboard Technique 2. In Basic Keyboard Technique 1, you will deal with basic fingering technique and with some fundamental chord voicings in triads and seventh chords. (You will find fingerings indicated for many of the pages in the book; you *should follow* these fingerings, for this is an important part of what you are learning in the course. Some selections will have only selected fingerings, and some will give you no fingerings. You should be developing the ability to figure out fingerings as the course progresses.)

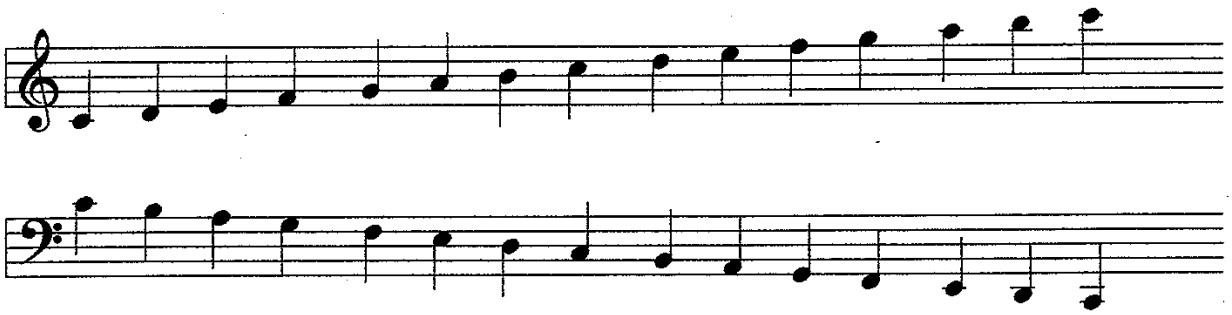
In Basic Keyboard Technique 2, you will build on this foundation and learn about voicings and comping in several different styles, along with more advanced technical studies and some approaches to sight–reading piano music. By the end of that second semester, you should have the ability to read piano music, play tunes from lead sheets, play compositions and/or arrangements you have done, and play accompaniment material in several styles.

In order for you to succeed at the overall goals of these two semesters, you must devote as much practice time as possible to the basic skills set forth in this book. That is how you learned your primary instrument, and that is how you will learn keyboard.

Five-finger Exercises

Each exercise has one or more groups of five notes to be played without crossing the thumb.

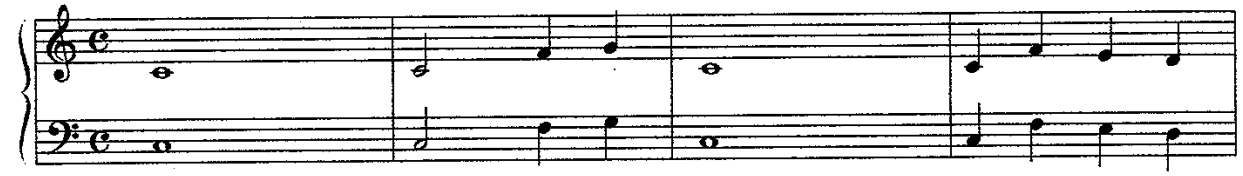
Exercises 1 through 6 have one five-note group only. Exercises 7 through 10 switch from one five-note group to another within the same exercise, and contain some chromatics and/or enharmonic equivalents.

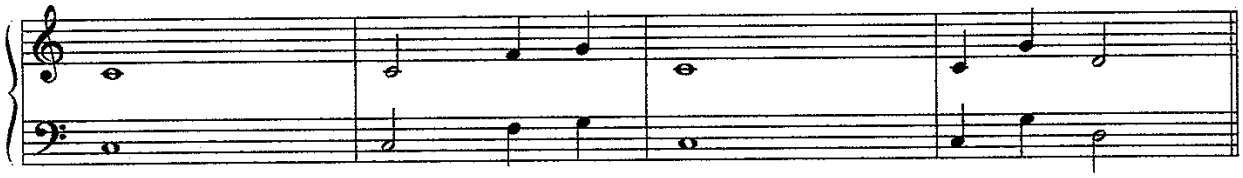


Those exercises will make you more familiar with the notes within a two-octave span in both treble and bass clefs.

Five-finger Exercise 1

Ex.1-1





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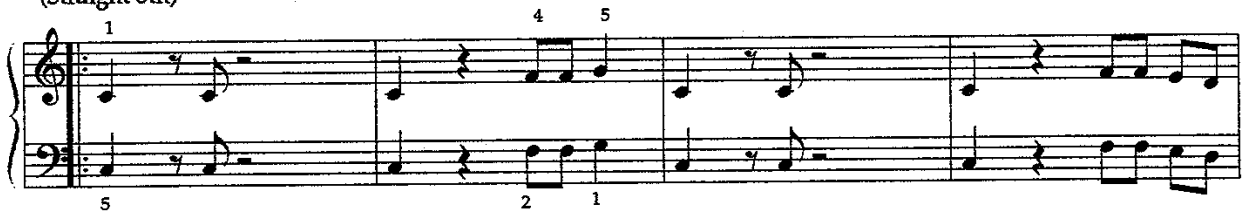
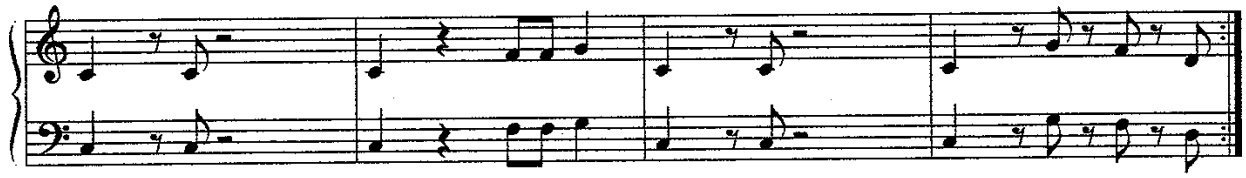
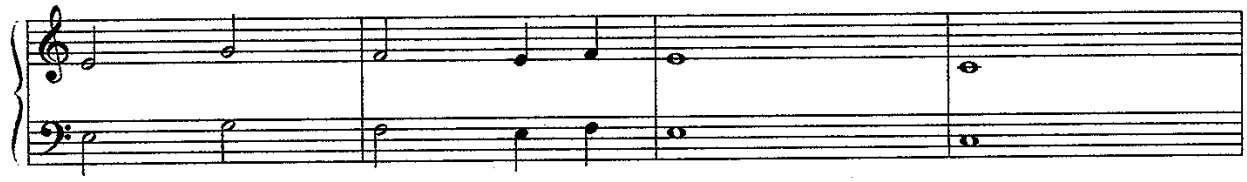
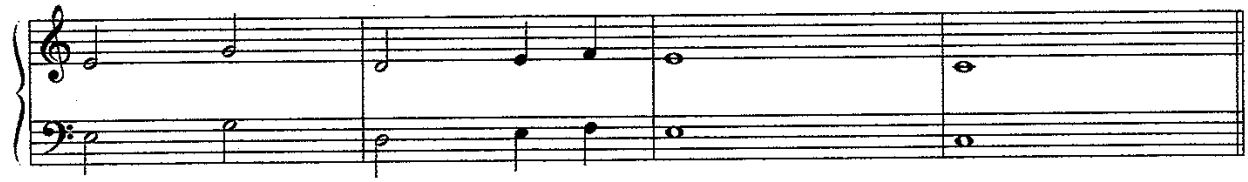




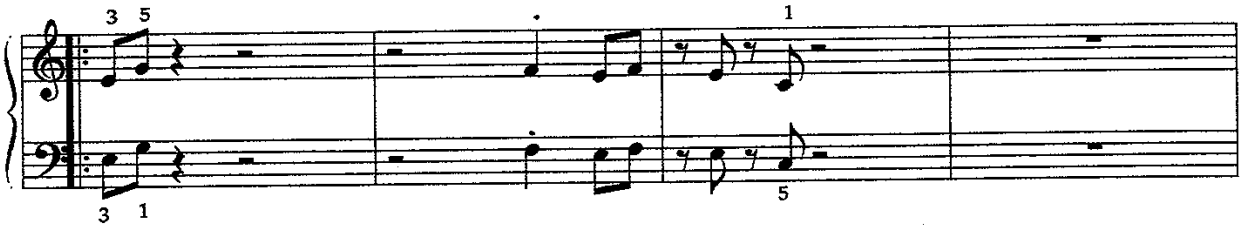
Ex.1-2

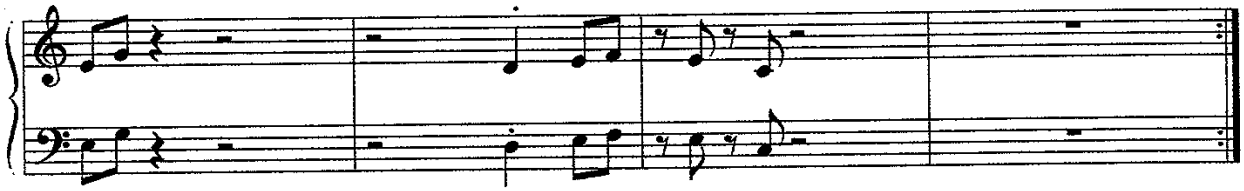




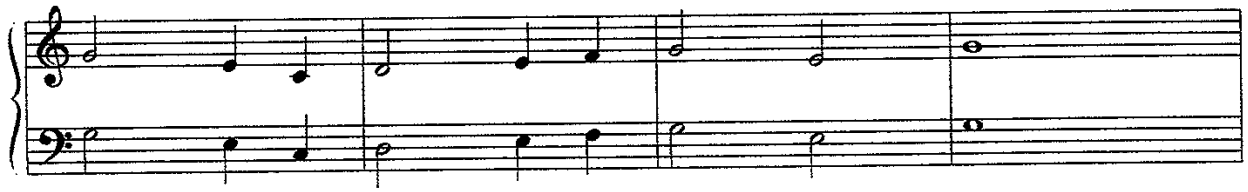
Five-finger Exercise 1 (p. 2)

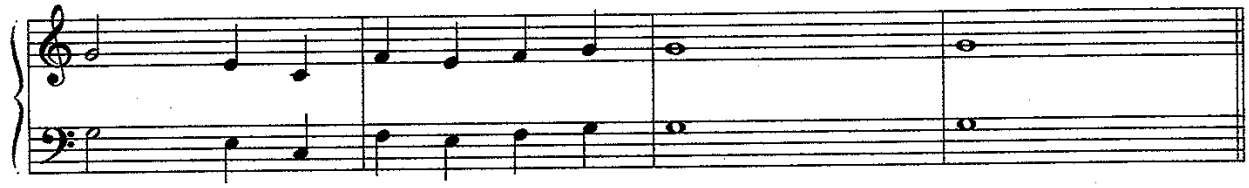
(Straight 8th)





EX.1-3





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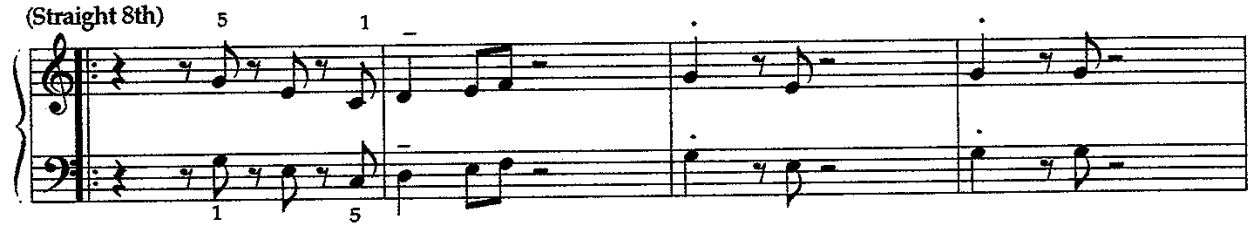

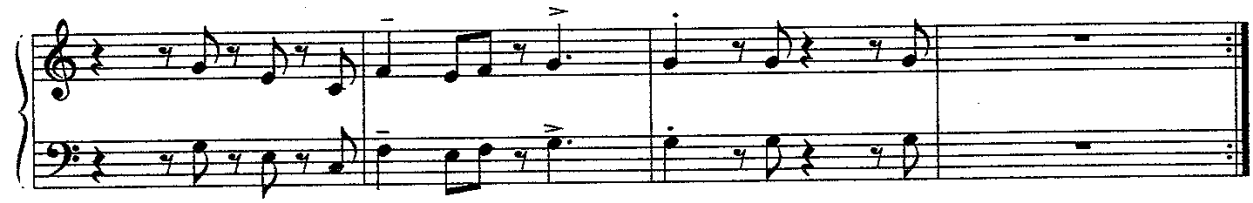

Five-finger Exercise 2

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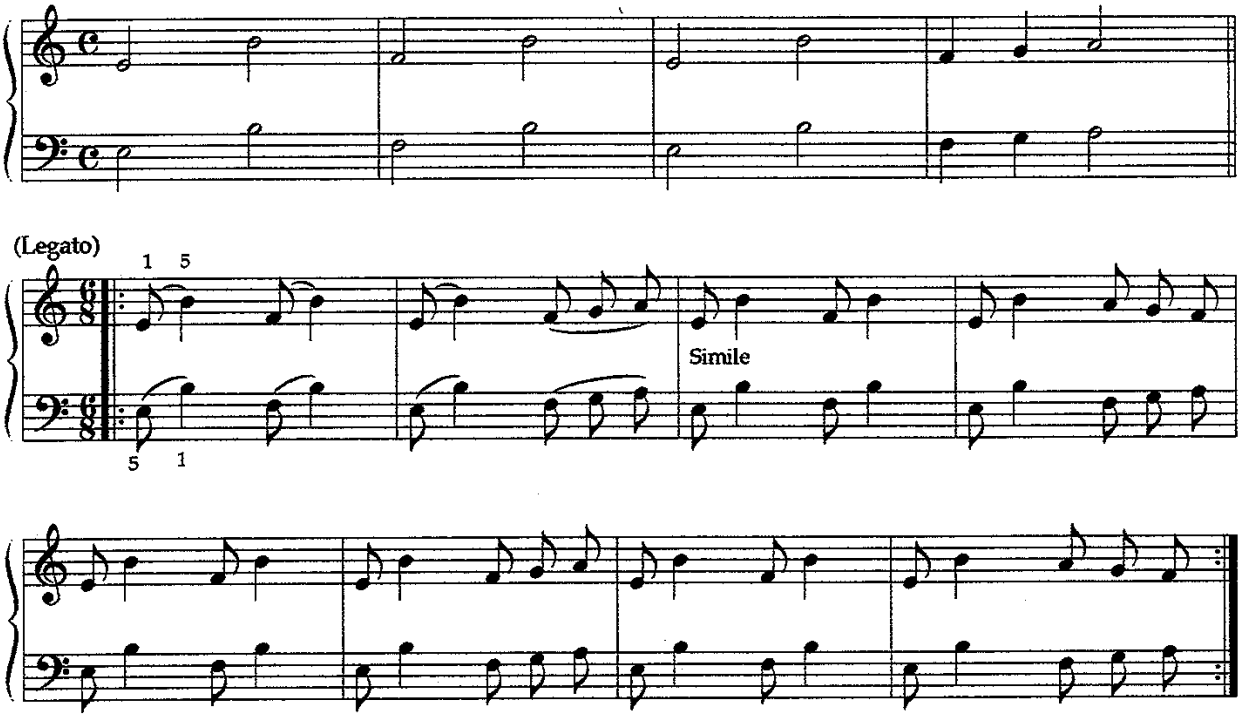

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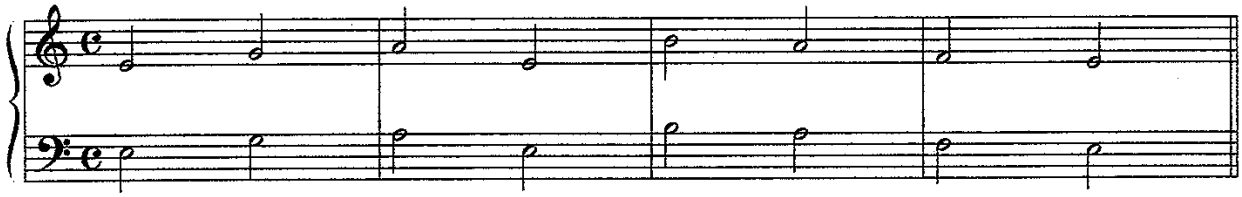

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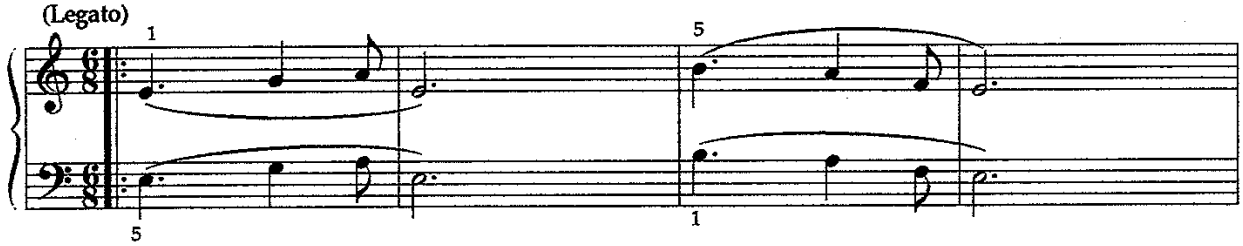
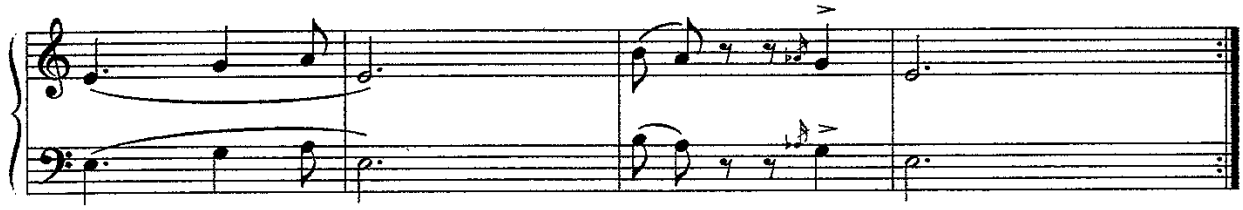
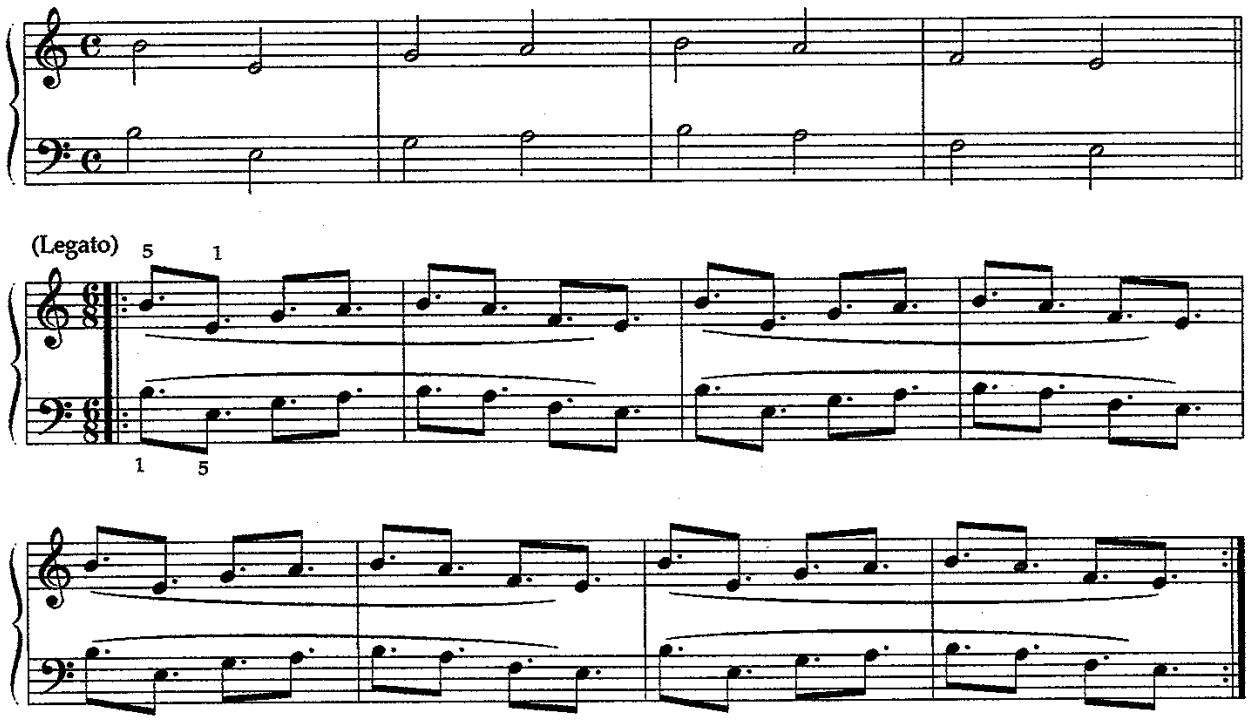




Five -finger Exercise 2 (p. 2)

Ex. 2-3



Five- finger Exercise 3

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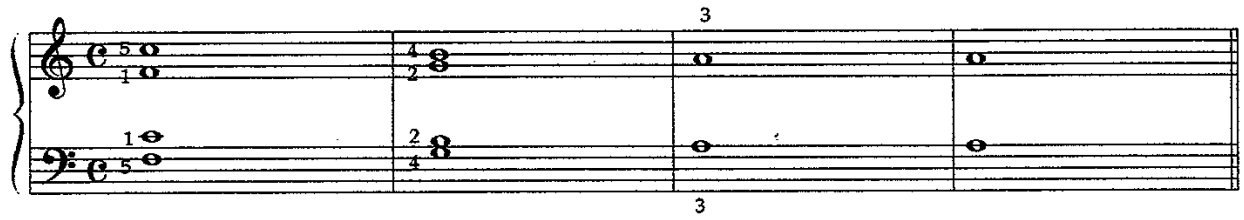

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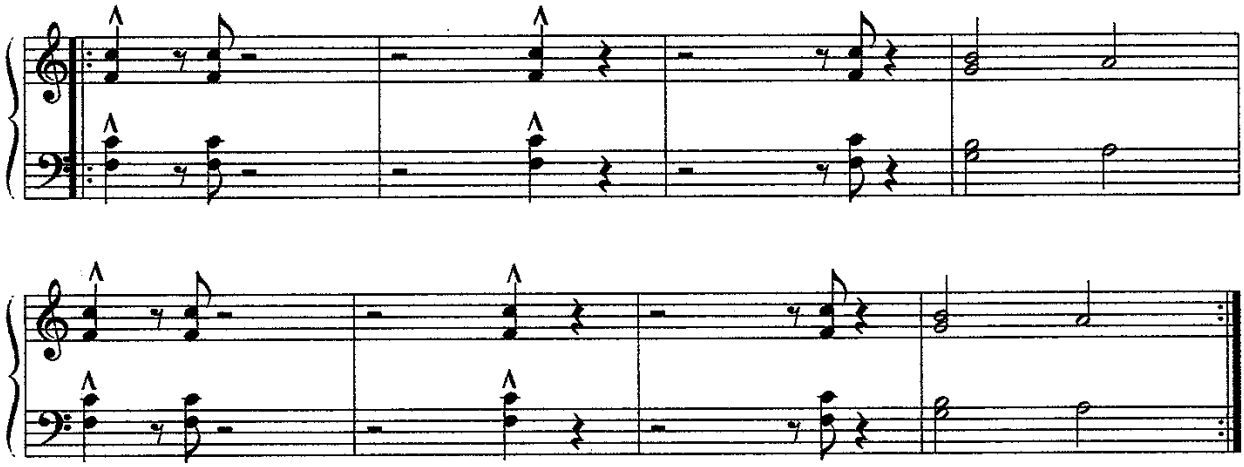

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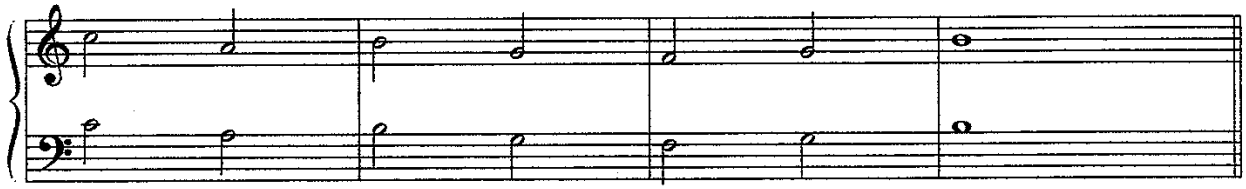

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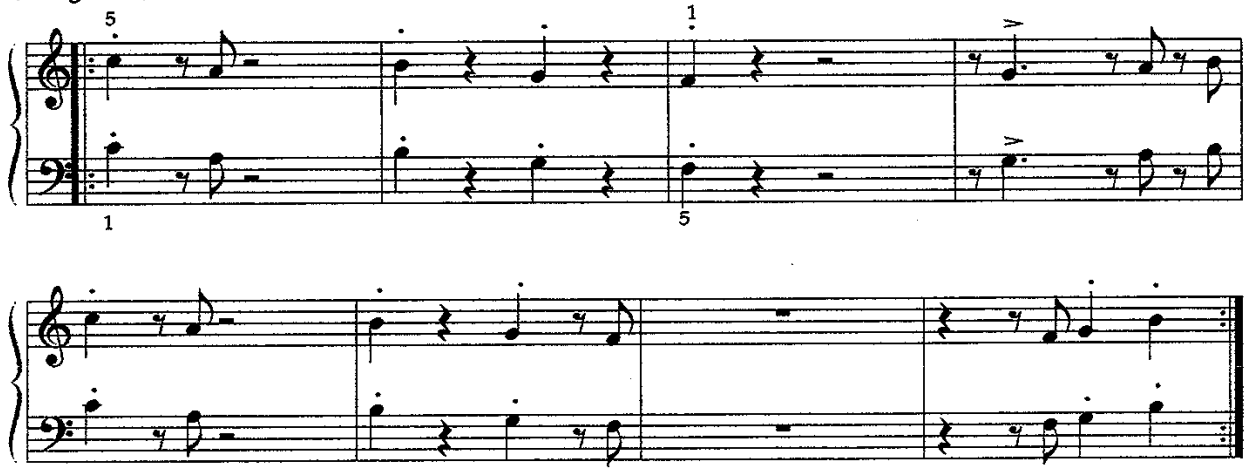
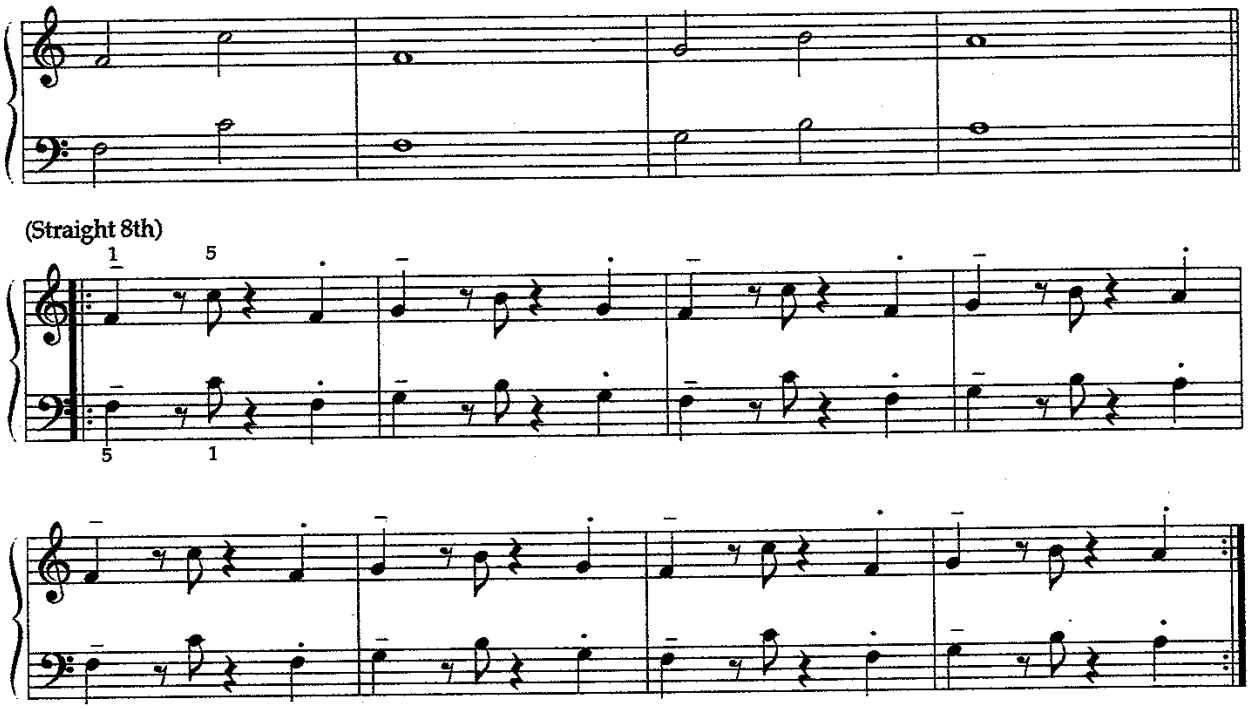


Five-finger Exercise 3 (p. 2)

Ex. 3-3



Five-finger Exercise 4

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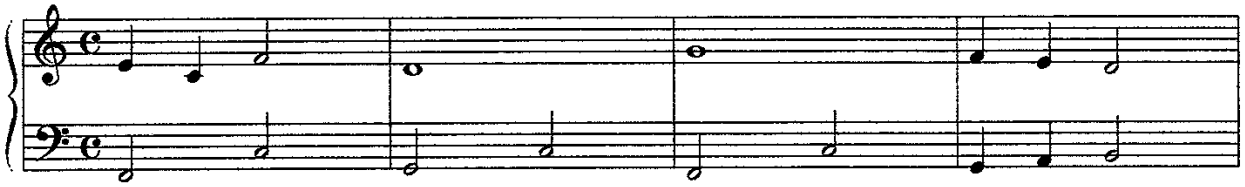

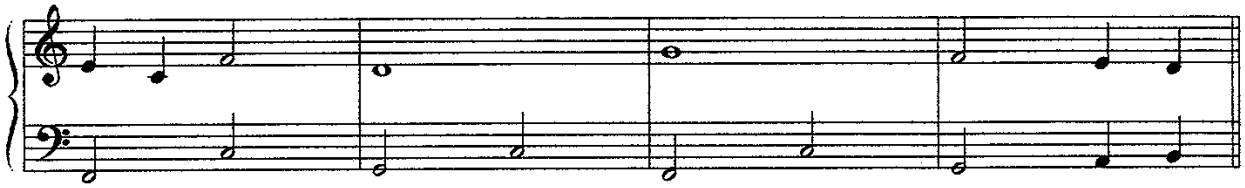

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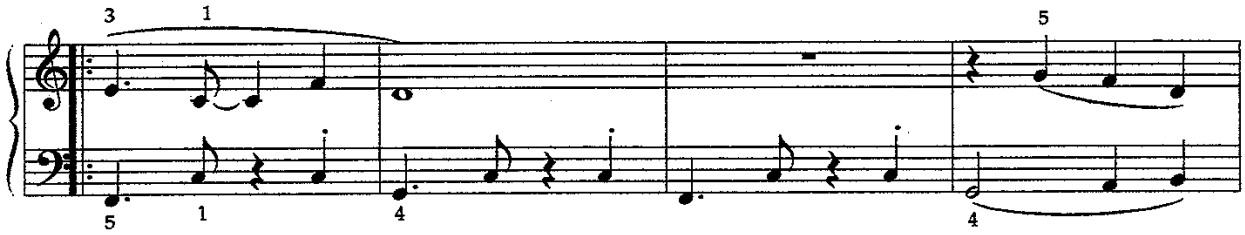

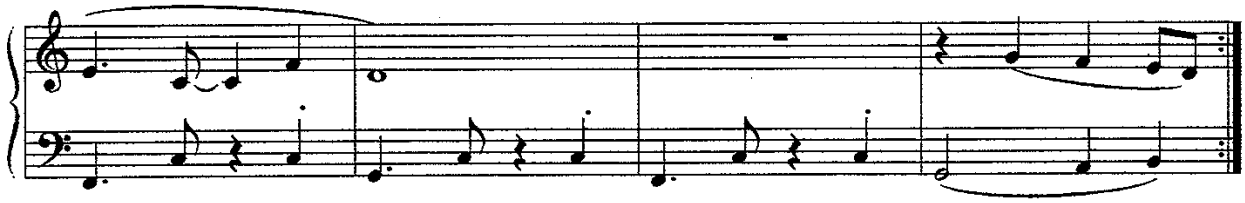

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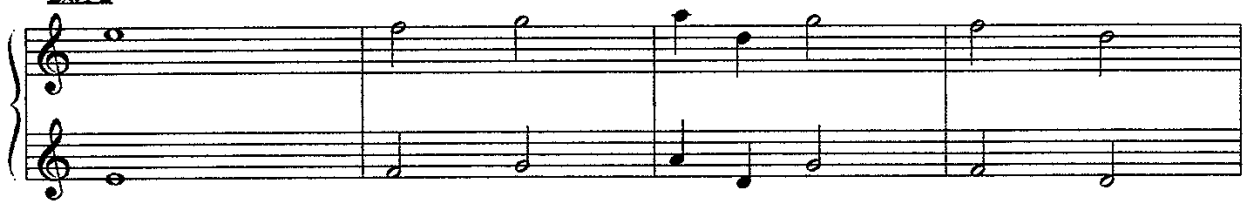
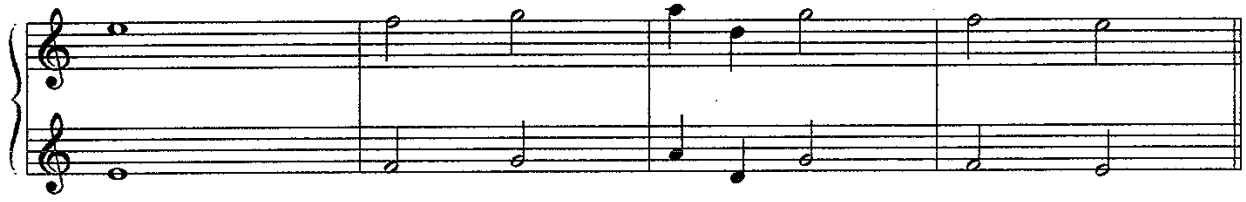
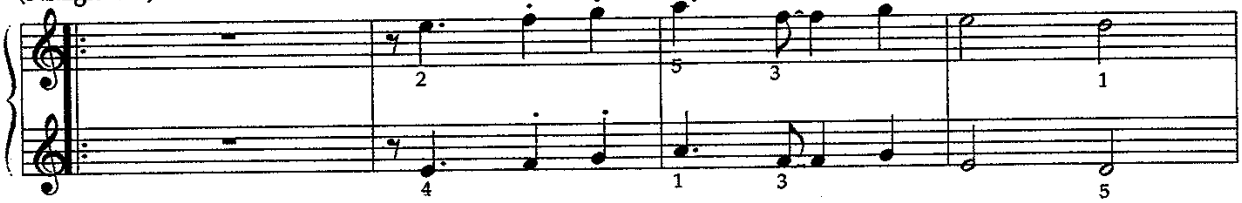
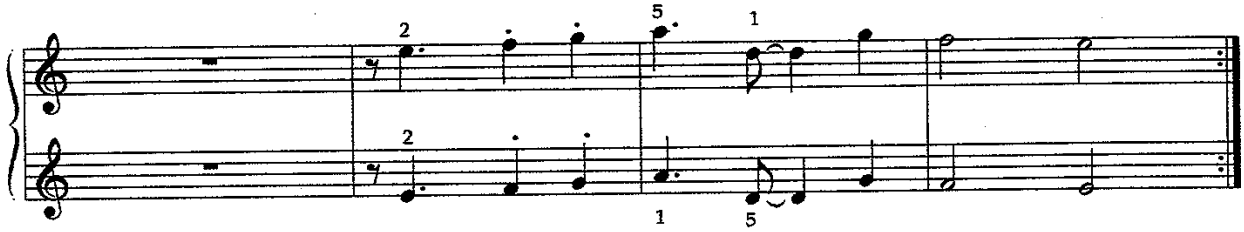




Five-finger Exercise 4 (p. 2)

(Straight 8th)





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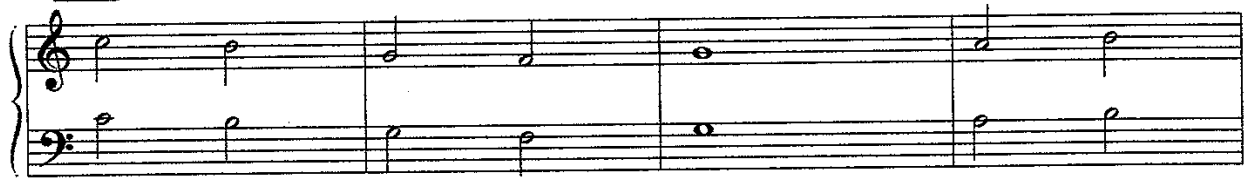

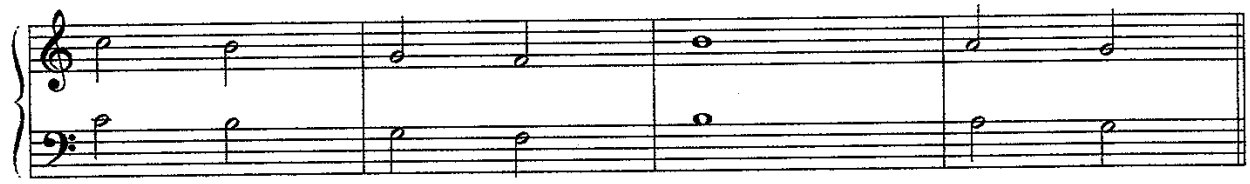

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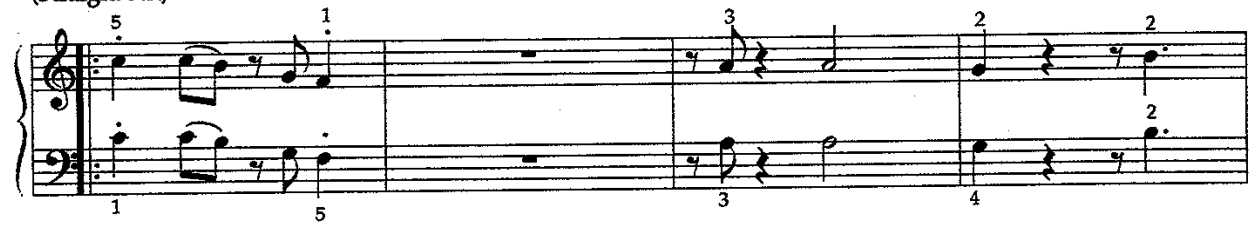
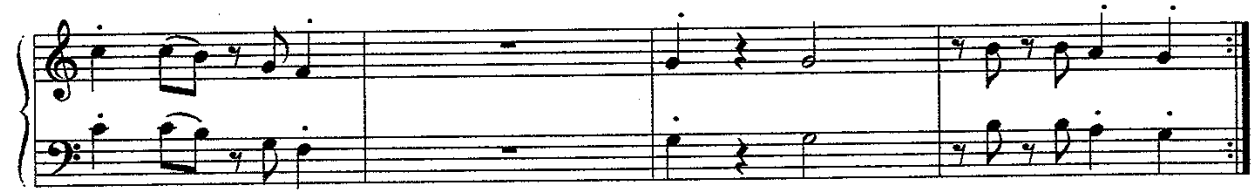
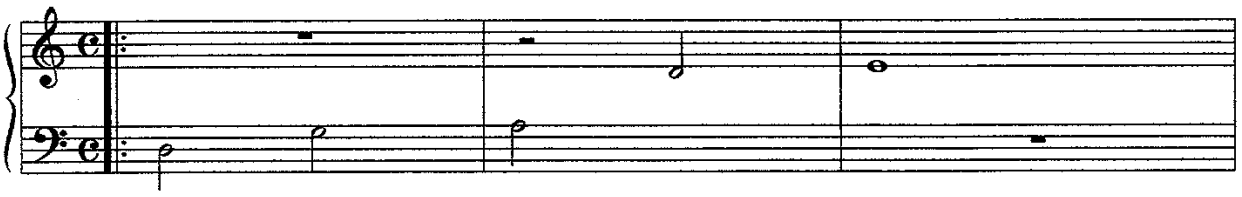




Five-finger Exercise 5

Ex.5-1



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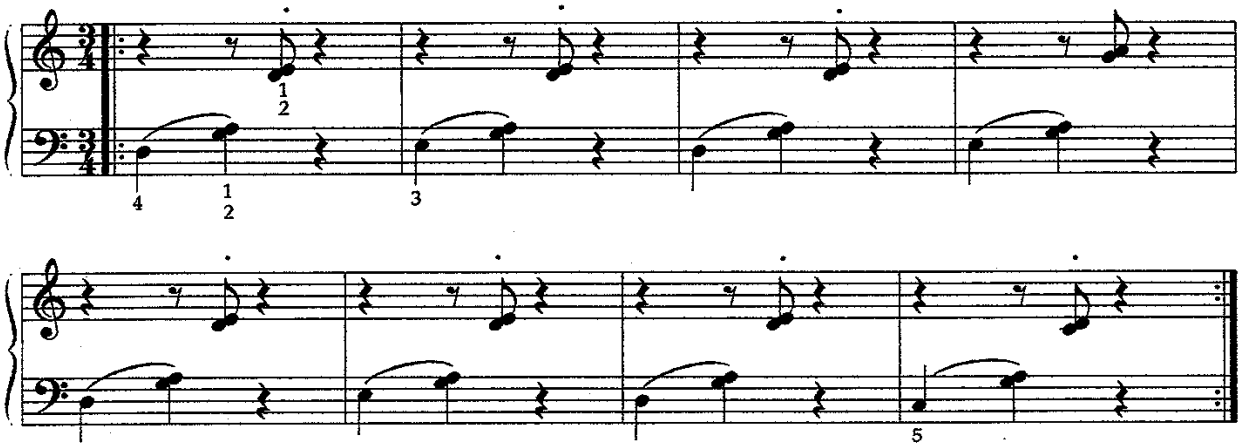

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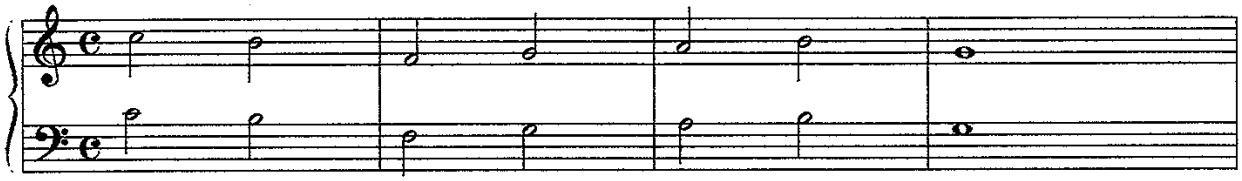
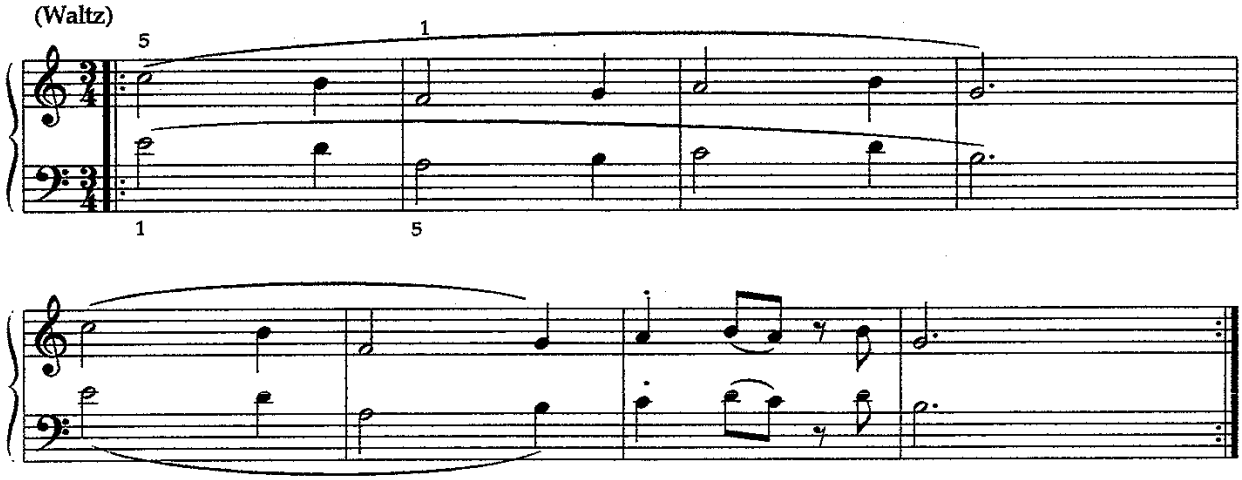
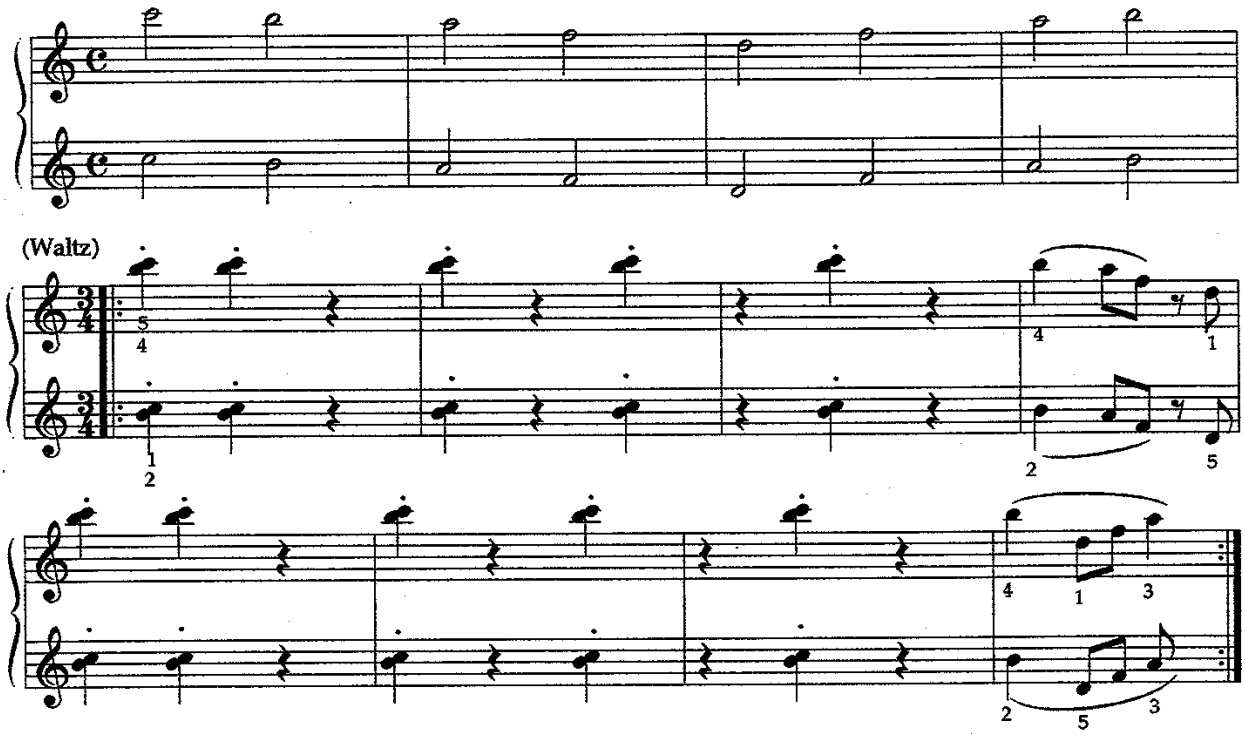


(Waltz)



Ex.5-3



Five-finger Exercise 6

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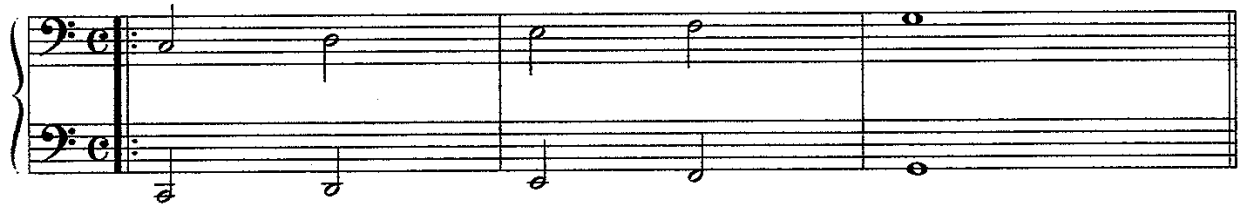

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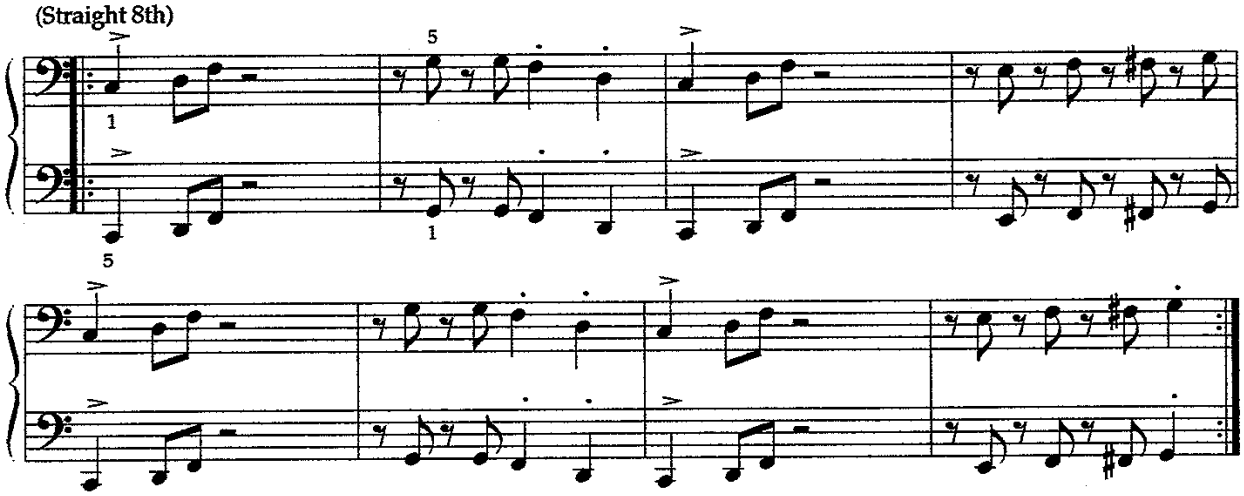
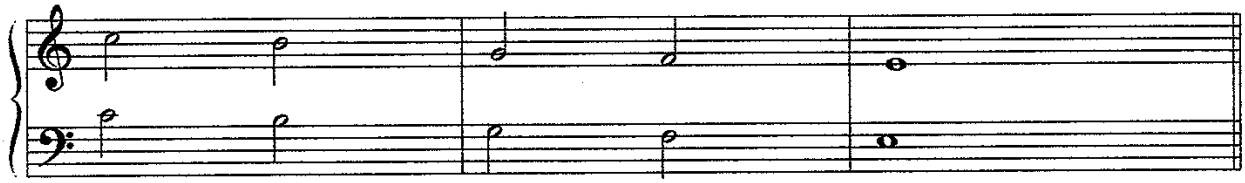


Ex.6-2



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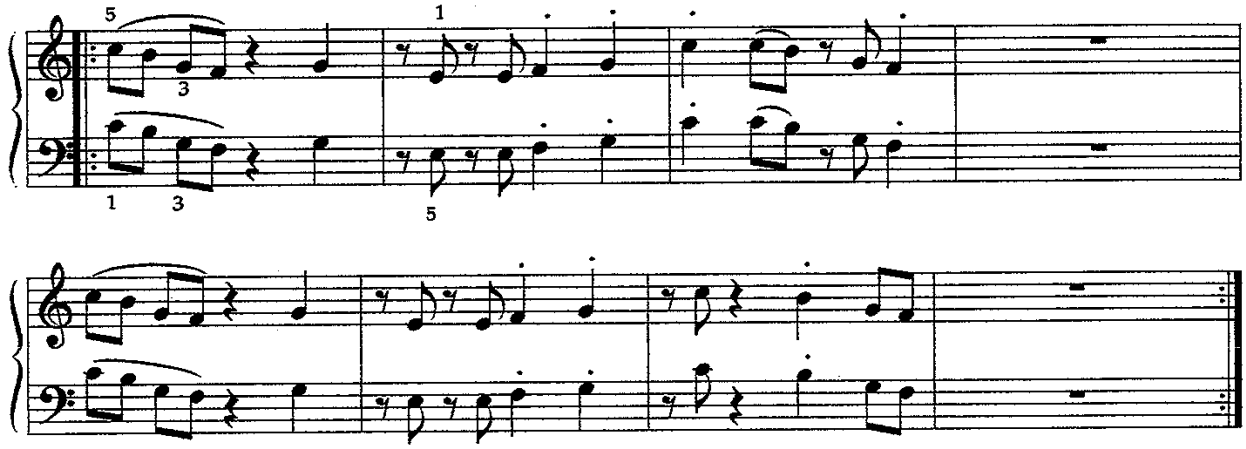
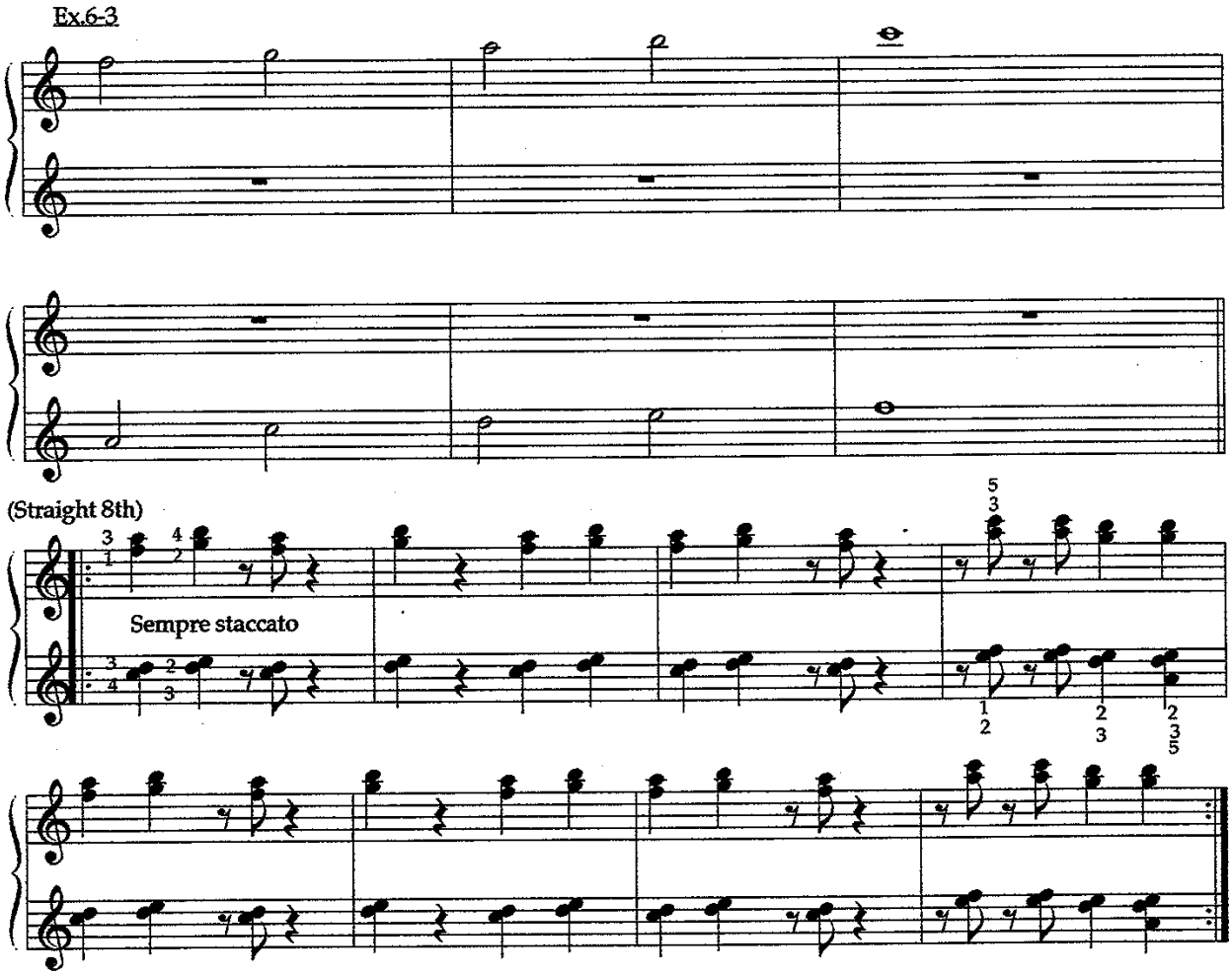
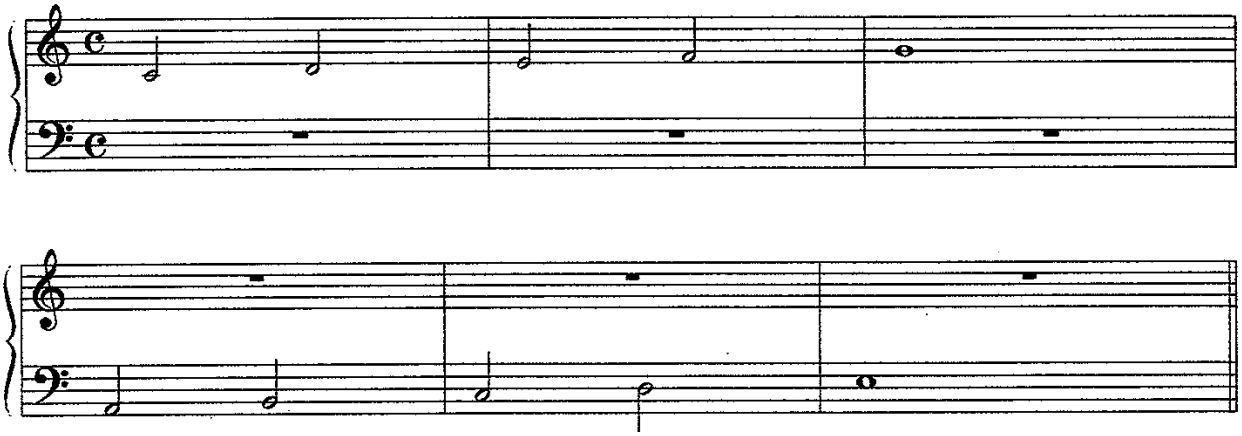


Five-finger Exercise 6 (p. 2)

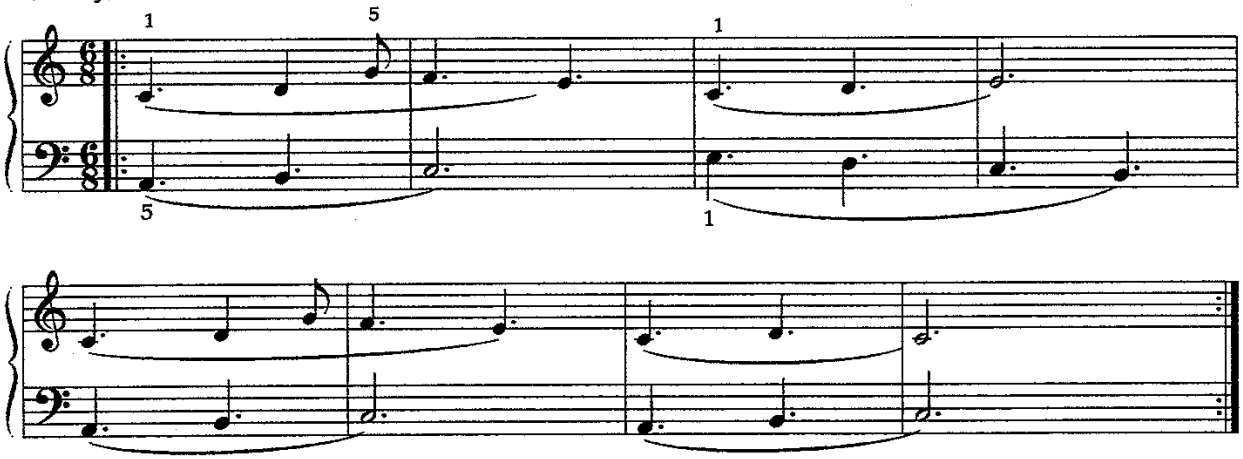


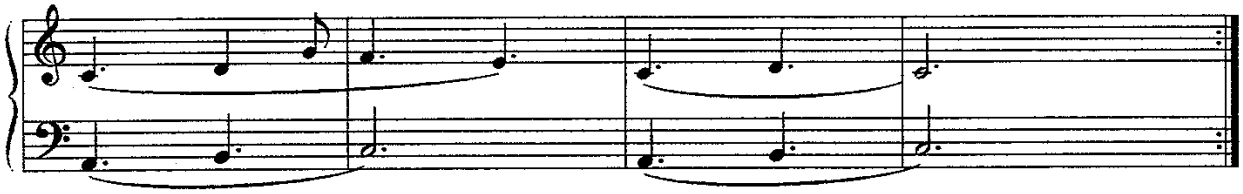
Five-finger Exercise 7

Ex.7-1

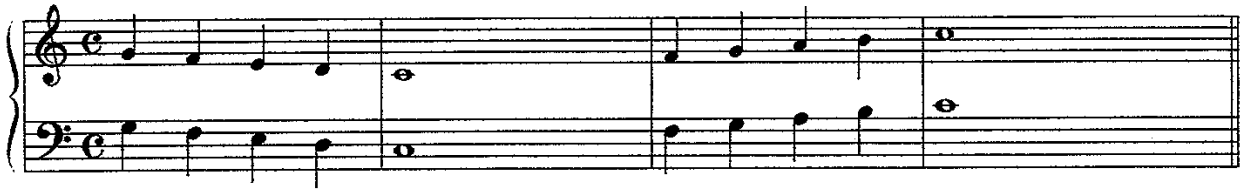


(Slowly)





Ex.7-2



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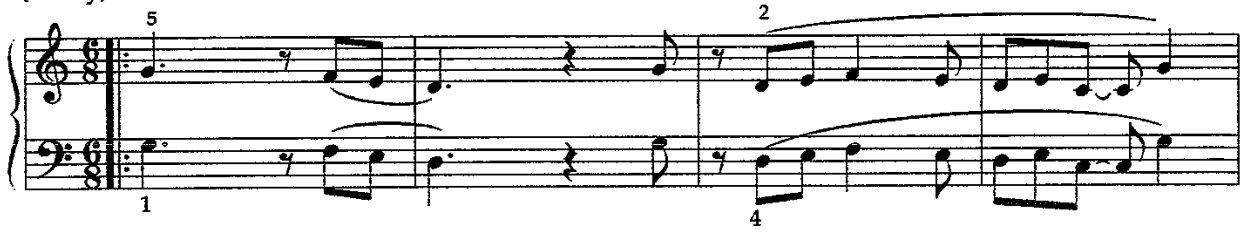
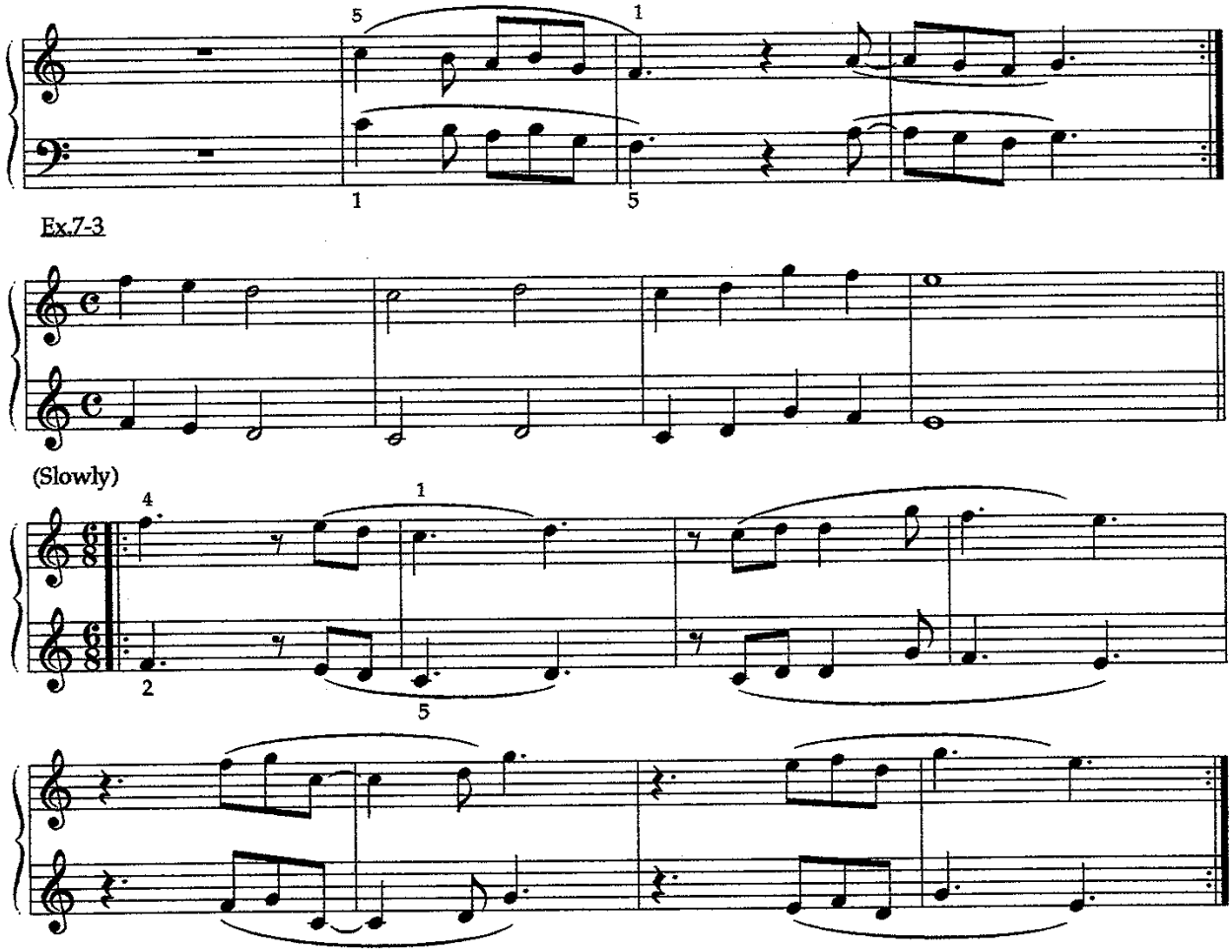
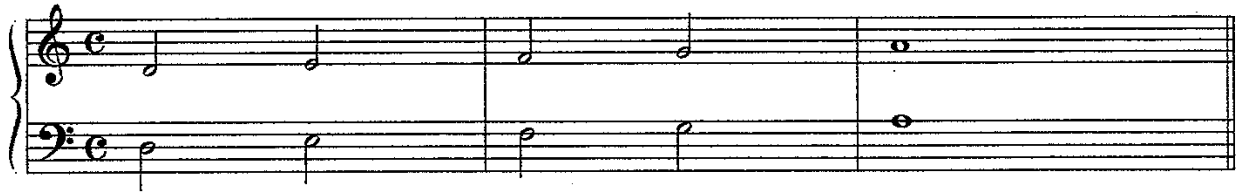


Five-finger Exercise 7 (p. 2)

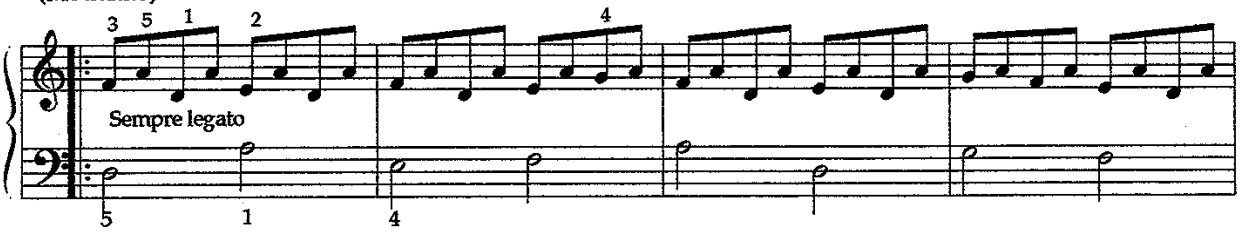


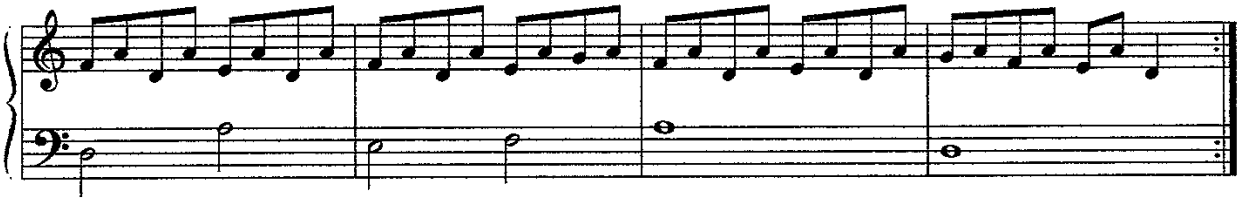
Five-finger Exercise 8

Ex.8-1

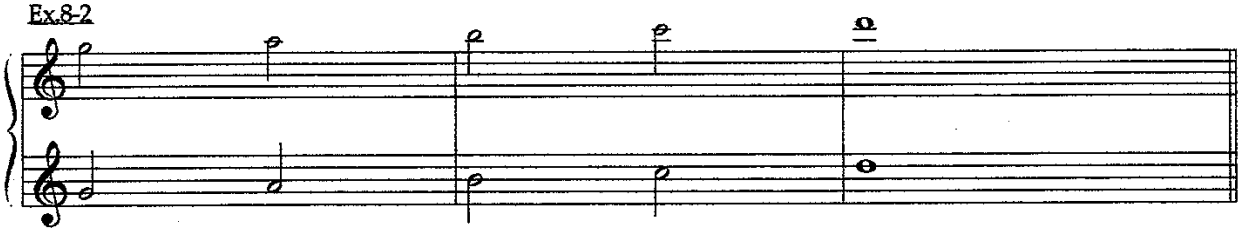


(Moderato)

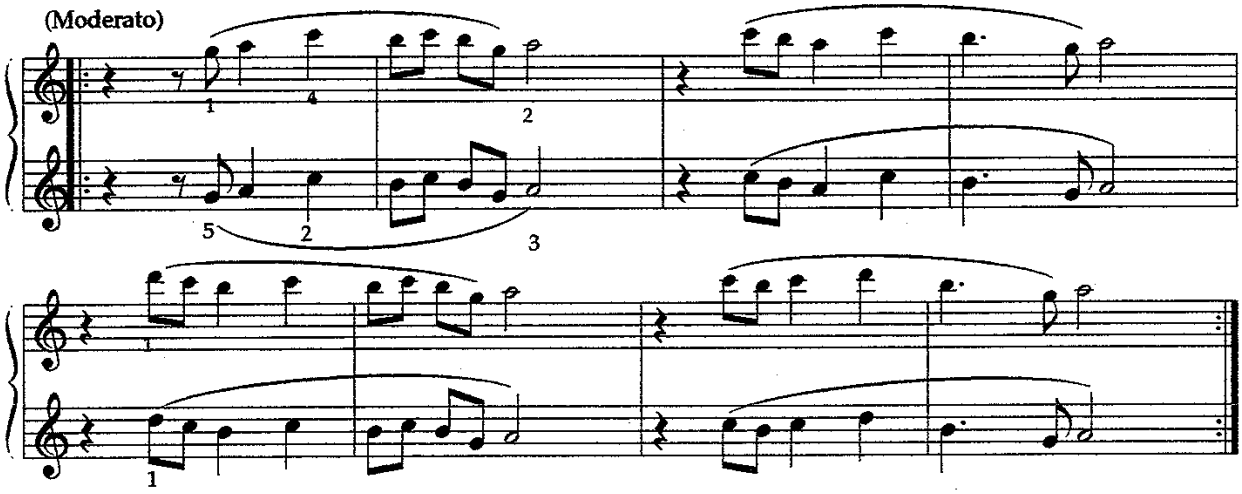




Ex.8-2

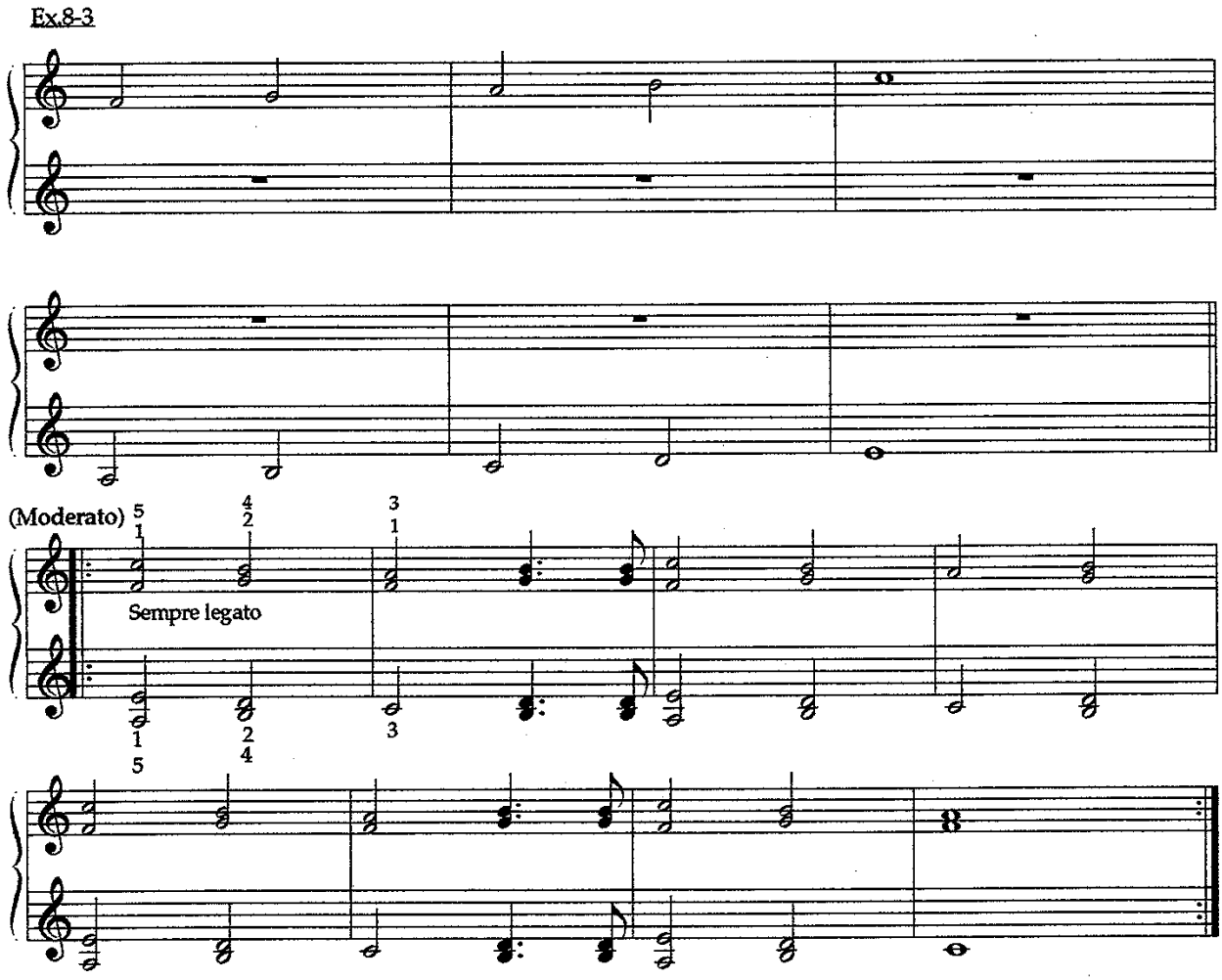


(Moderato)



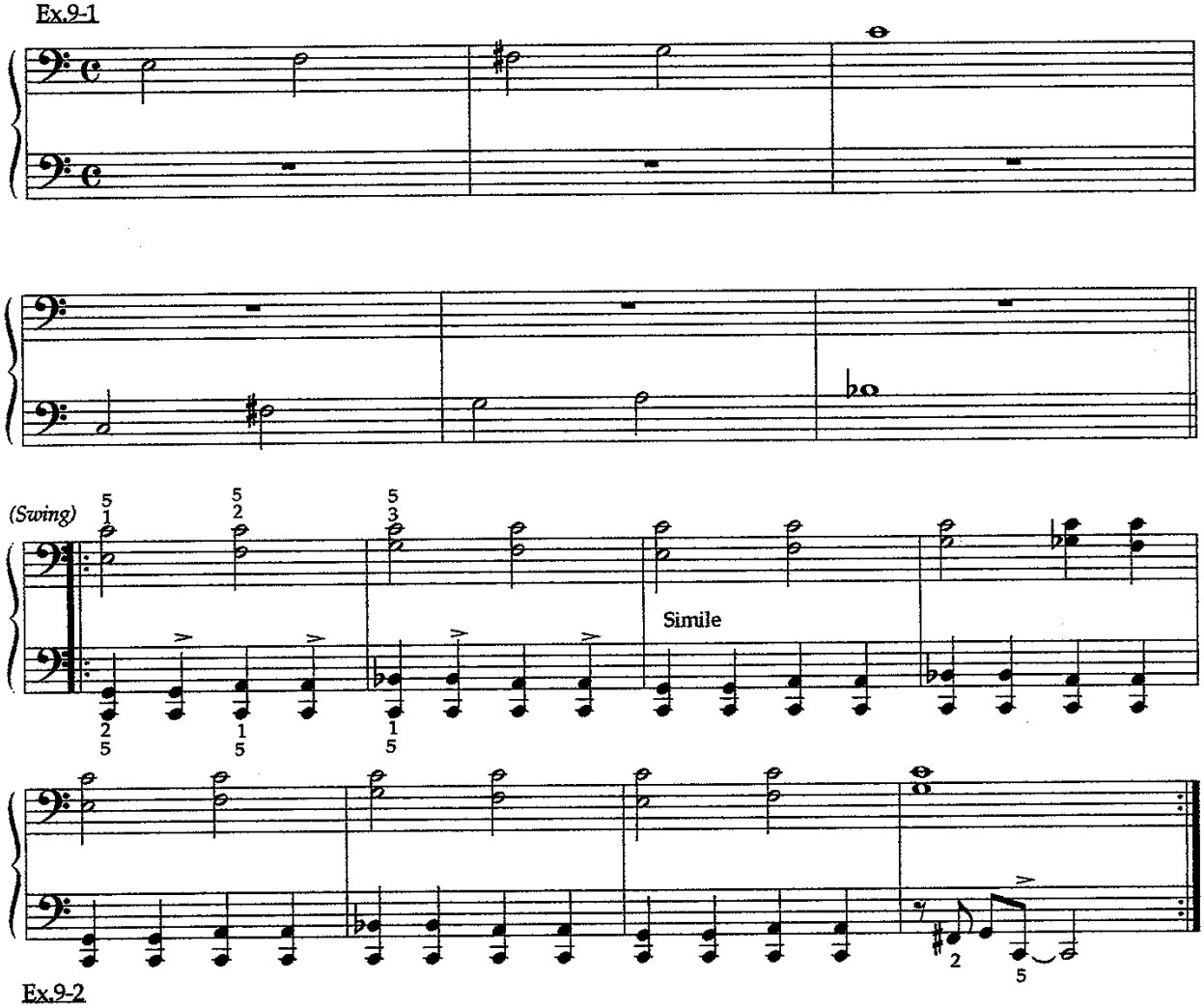
Five-finger Exercise 8 (p. 2)

Ex.8-3

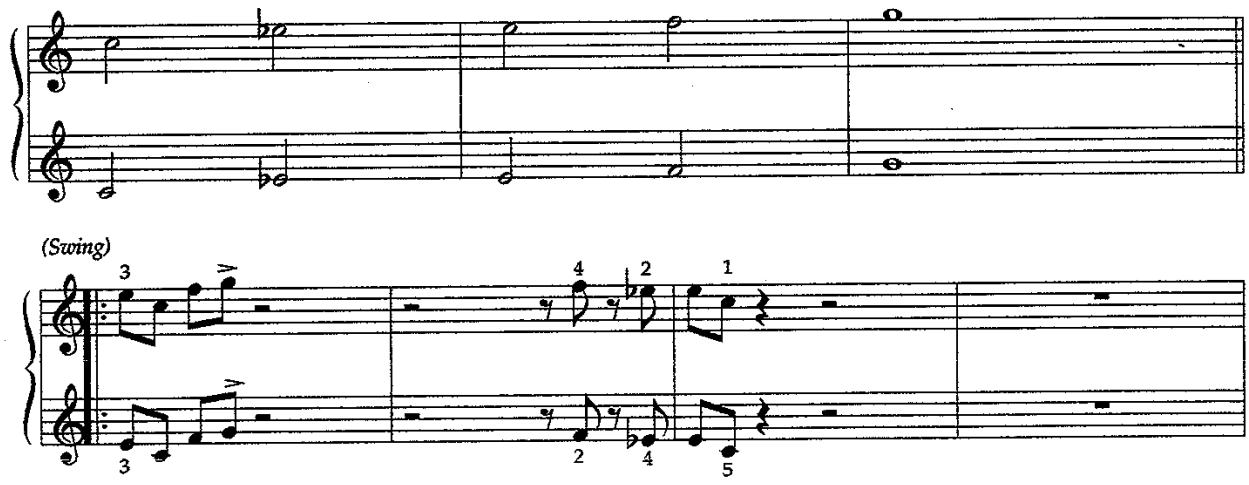


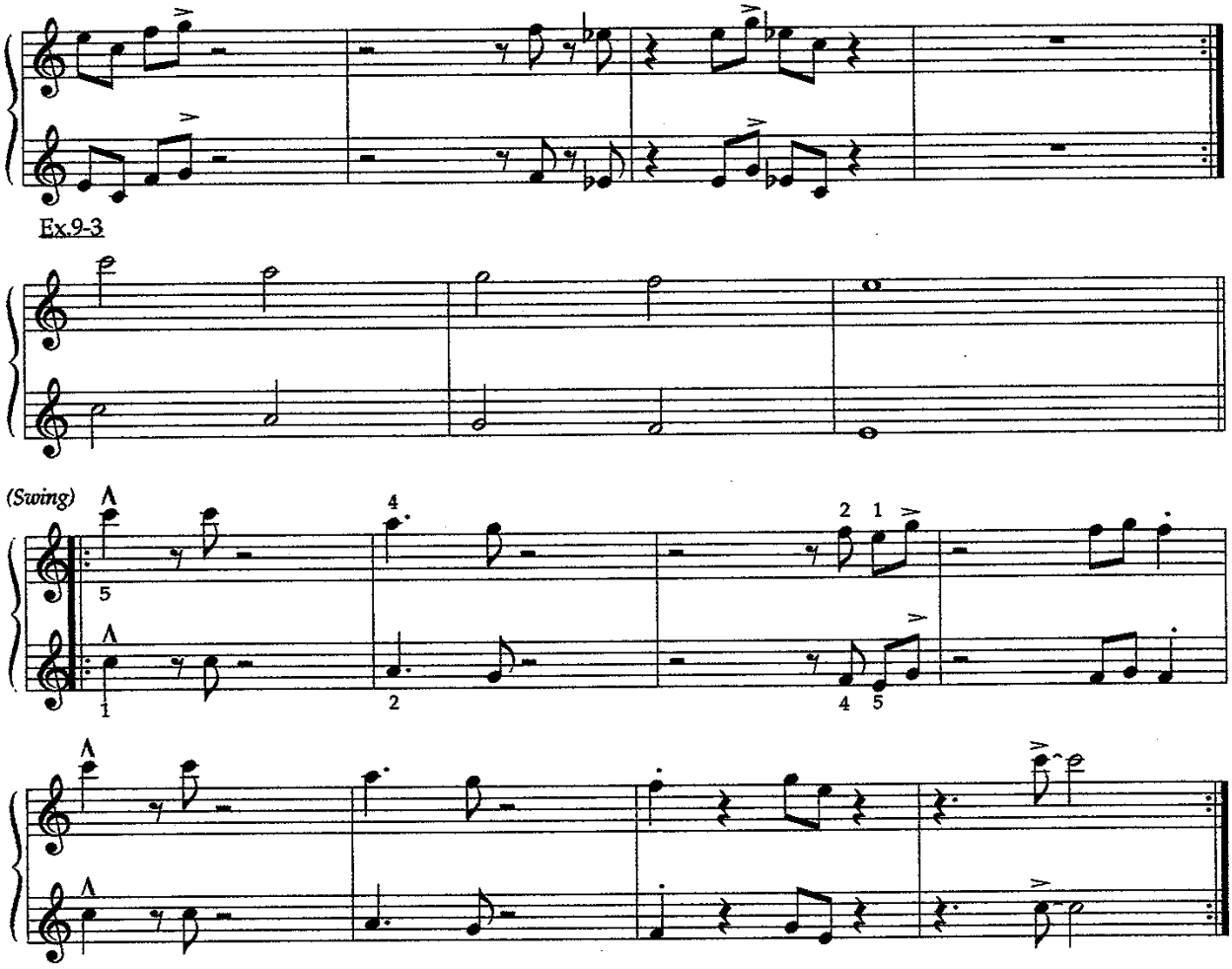
Five-finger Exercise 9

Ex.9-1



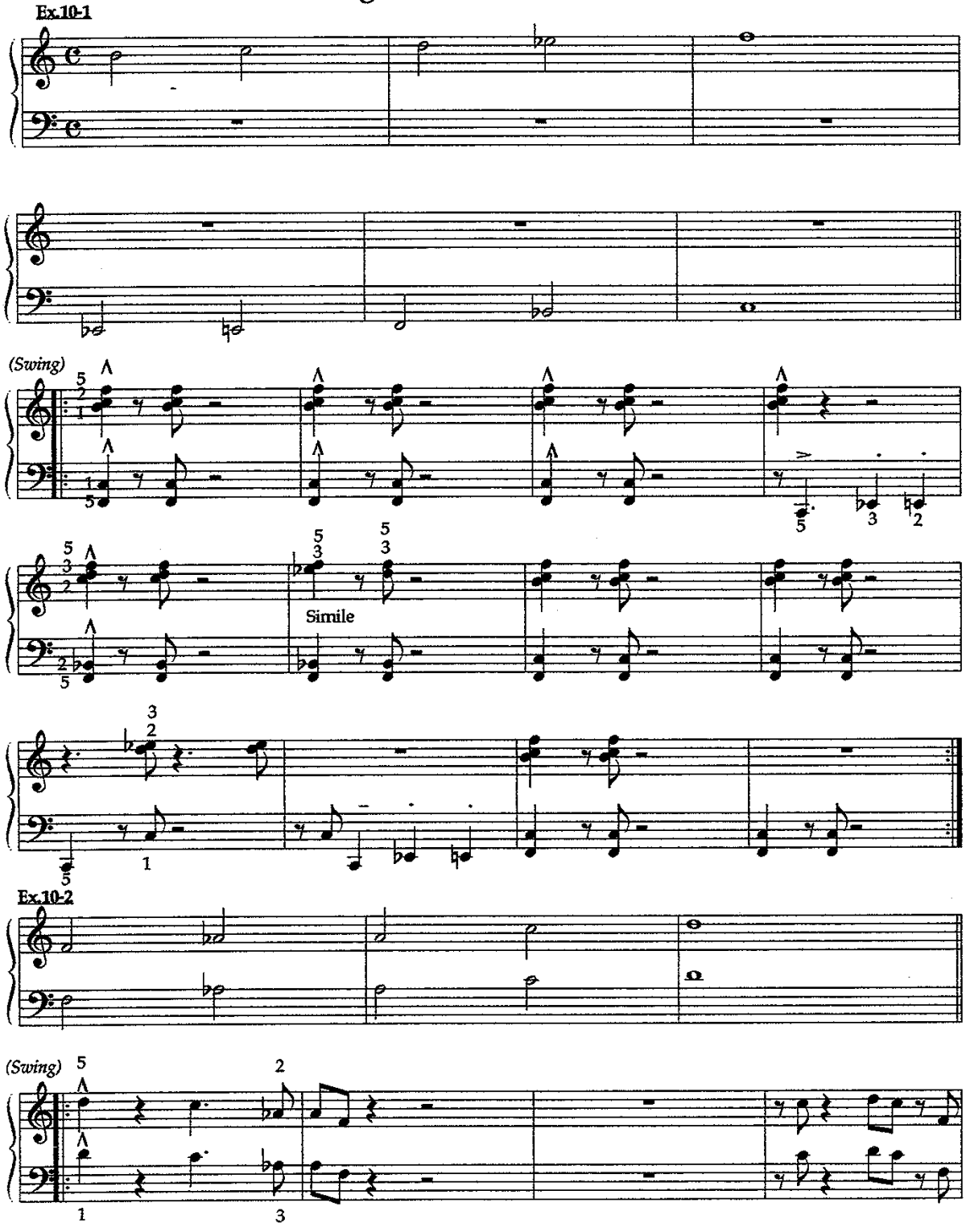
Ex.9-2

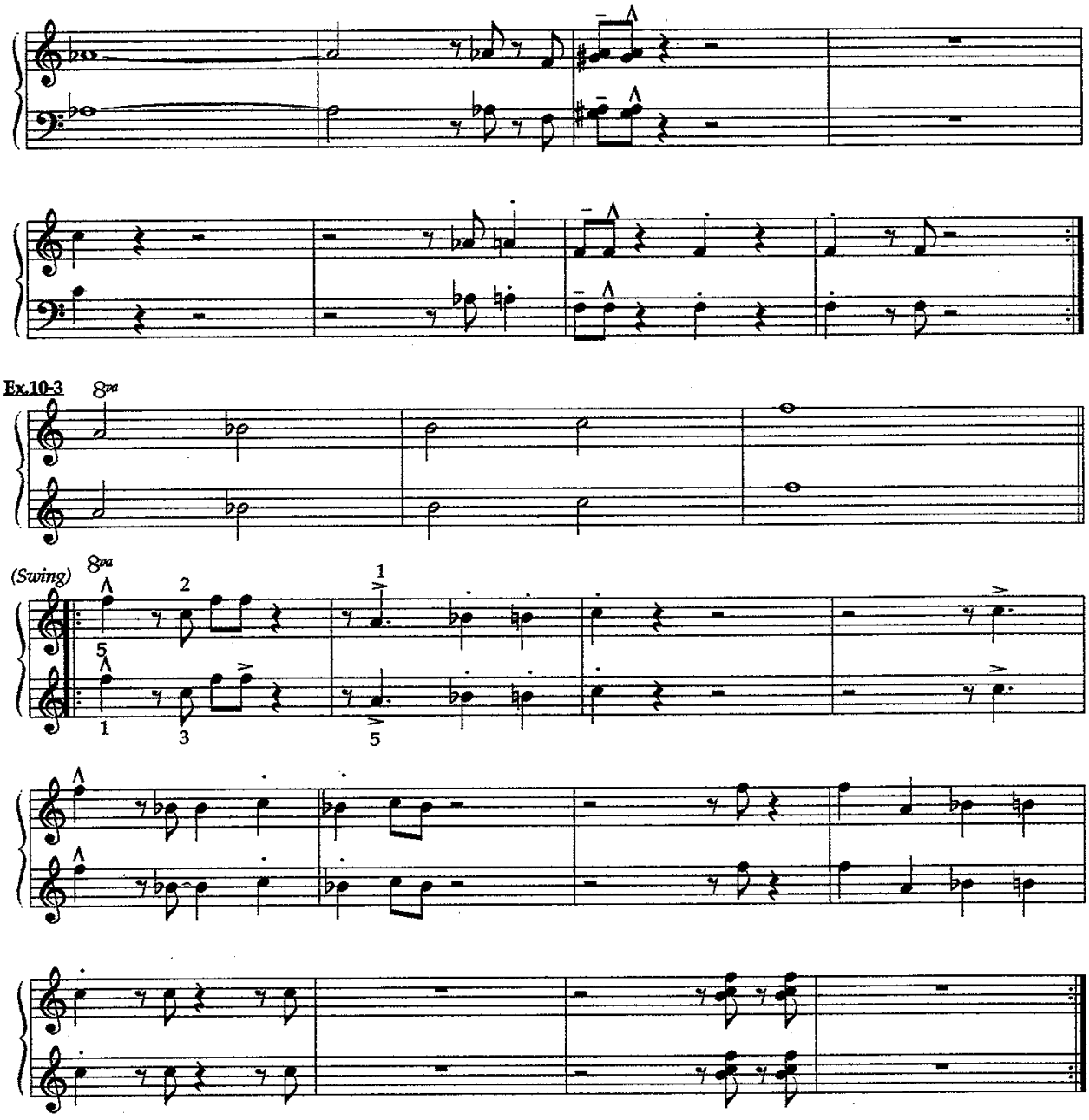



Ex.9-3
(Swing)

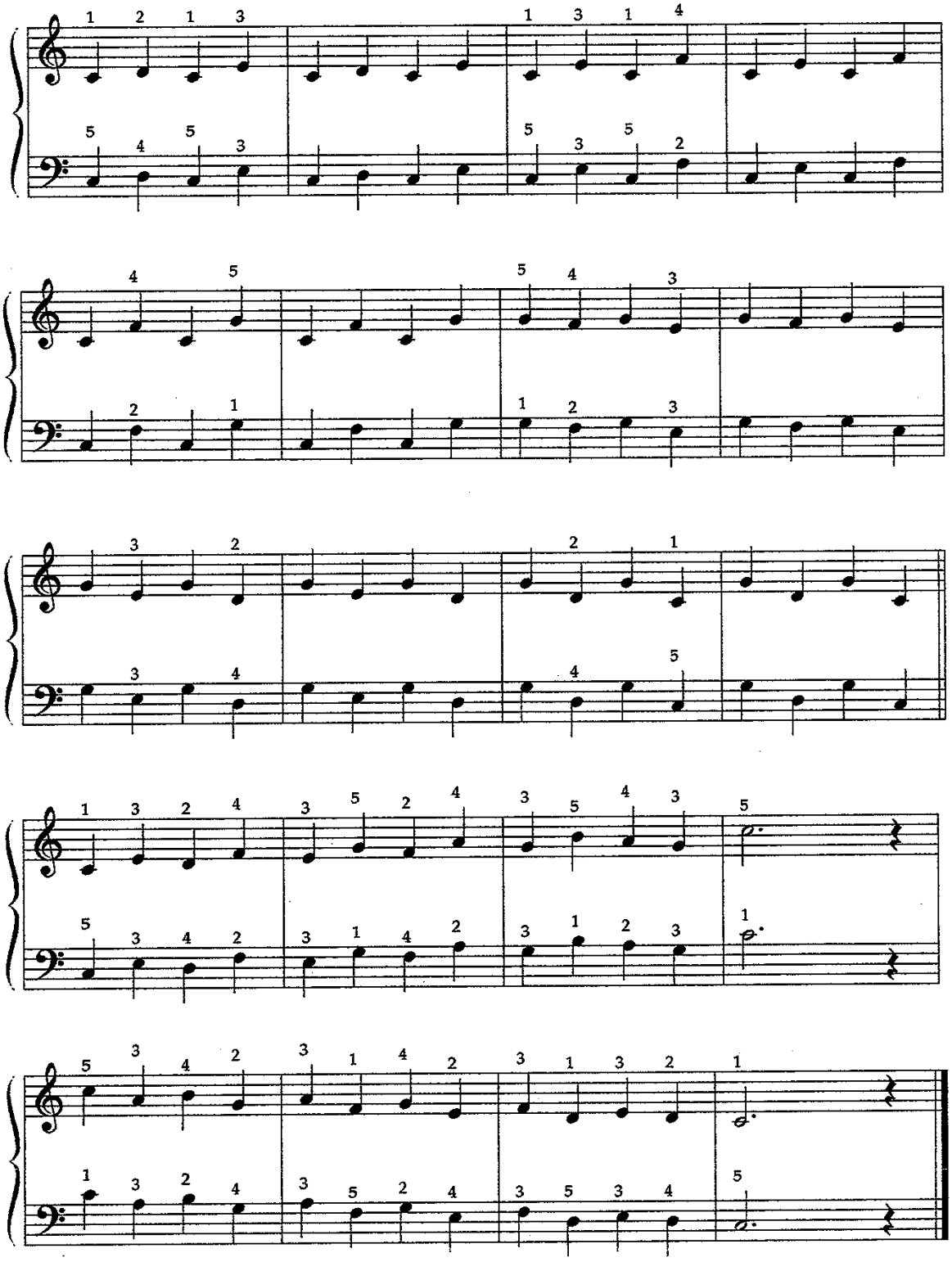
Five-finger Exercise 10 (12-Bar Blues)

Ex.10-1

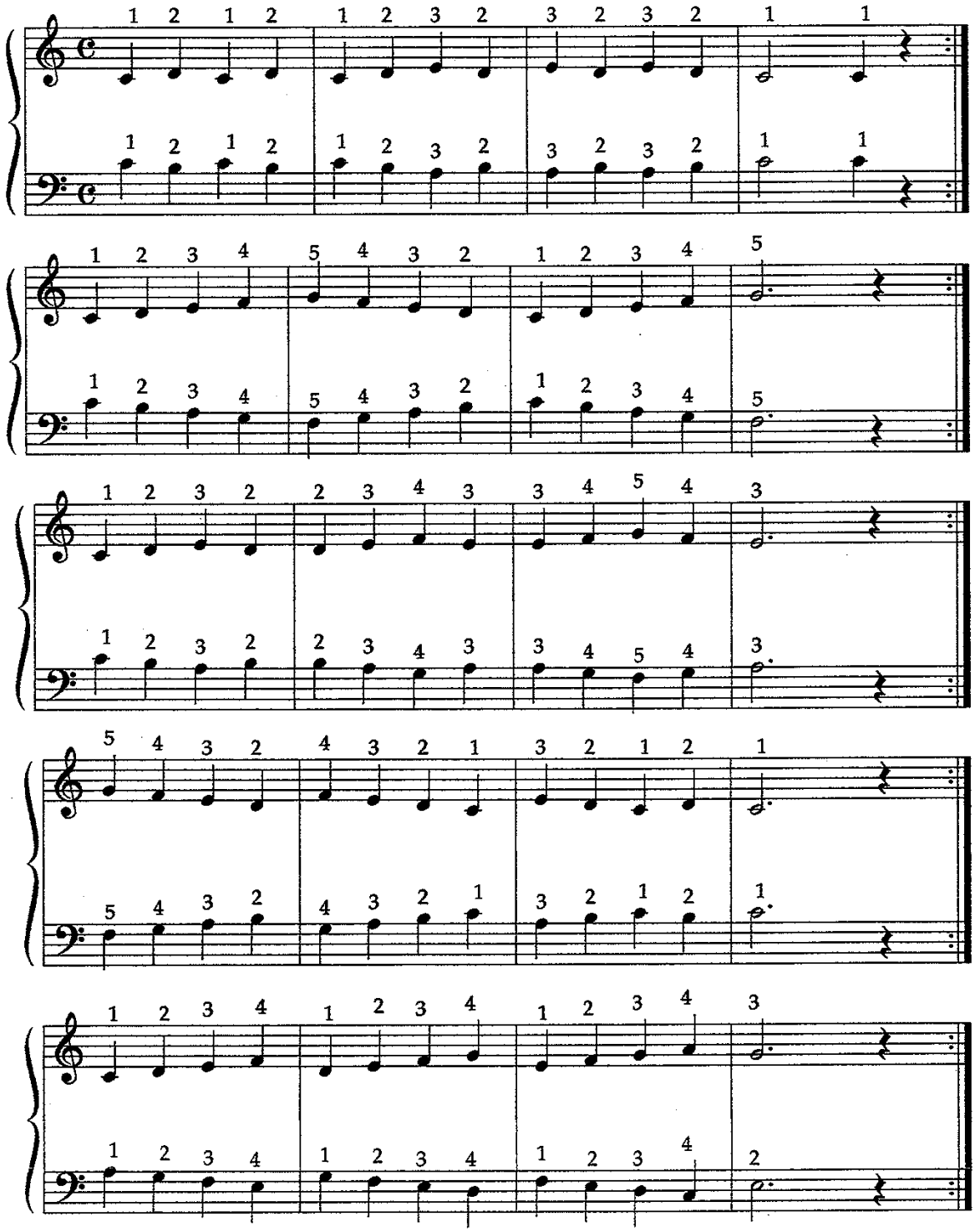



Ex.10-3
8va
(Swing)
8va

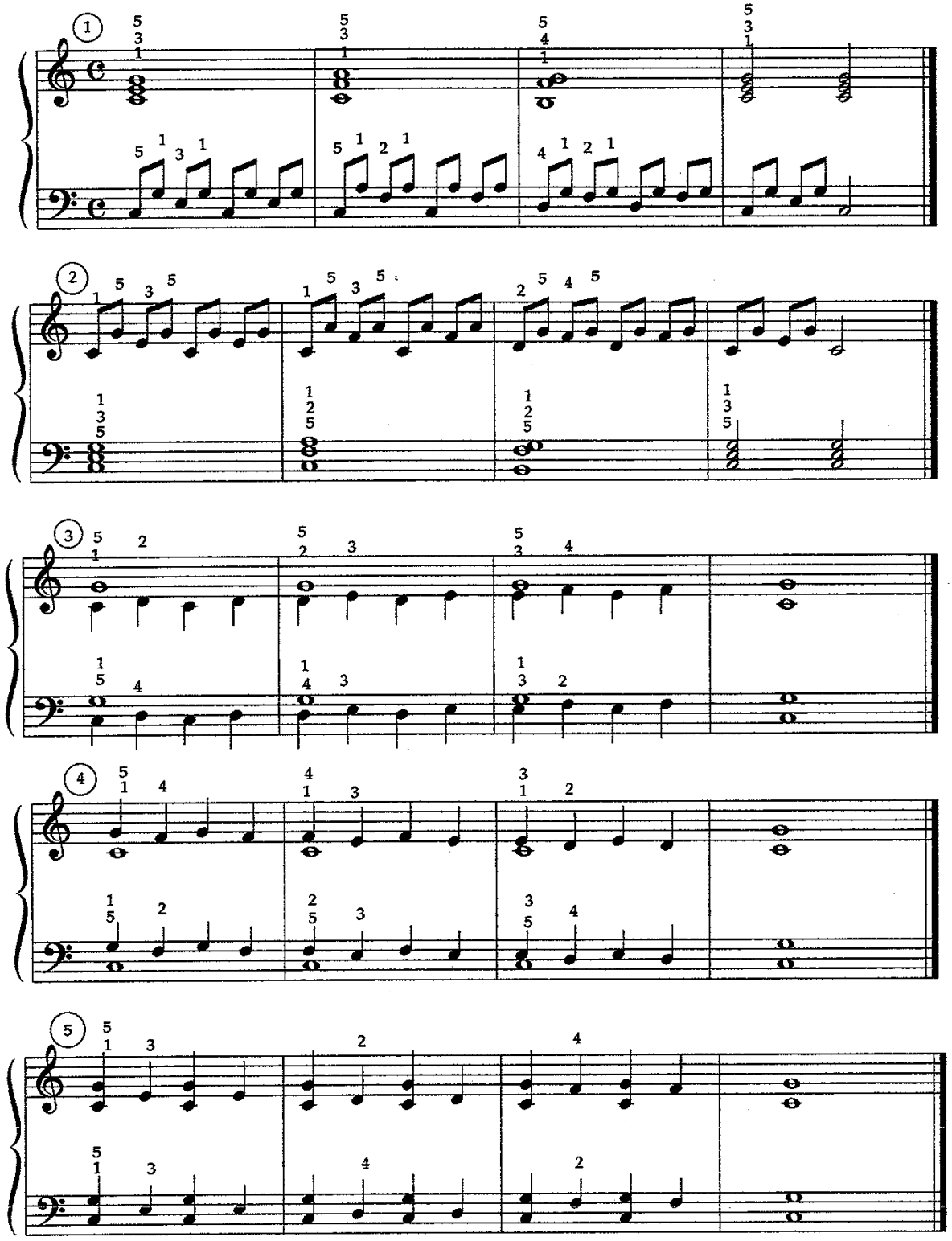
Five-finger Exercise No. 11



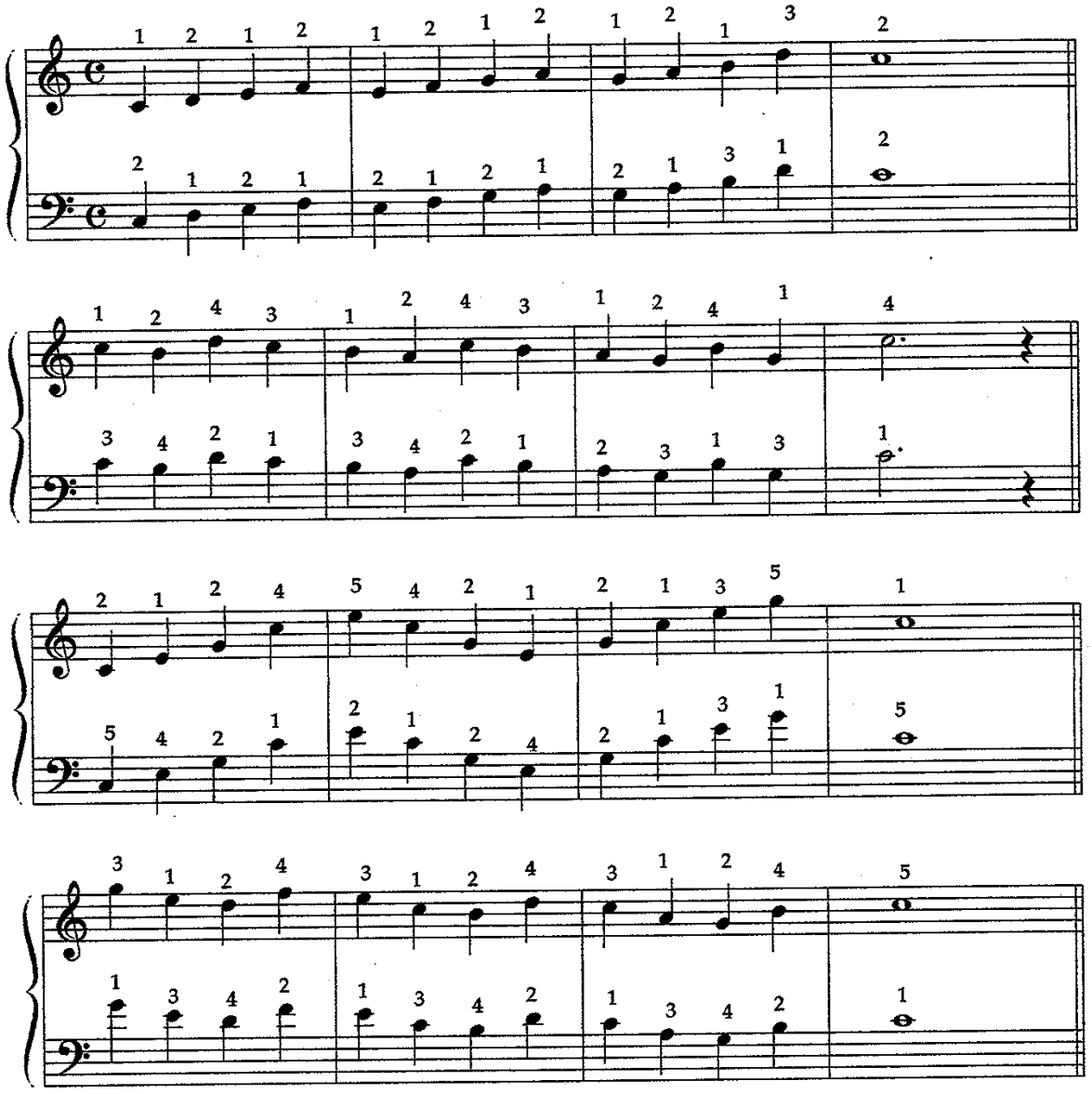
Five–finger Exercise No. 12



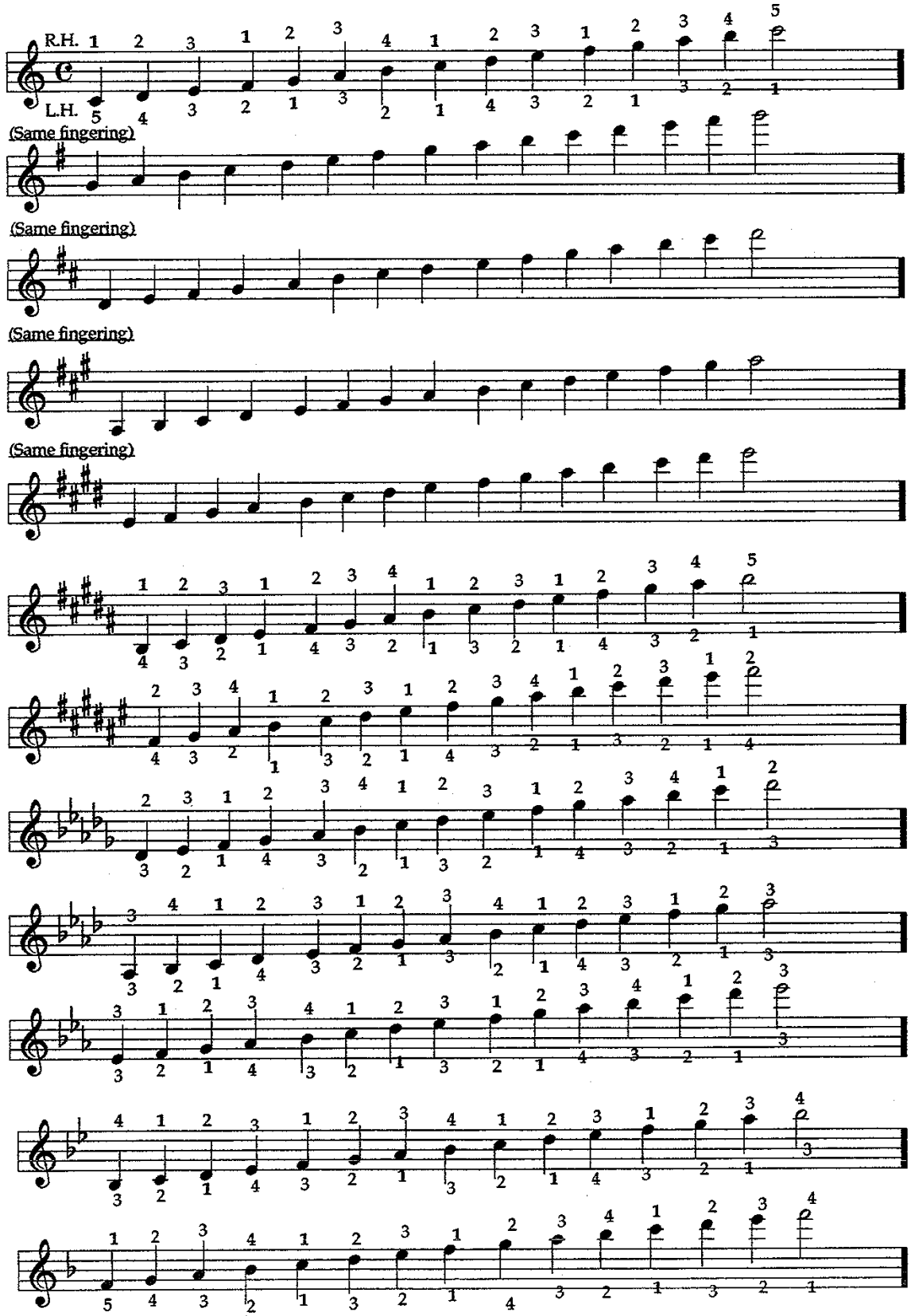
Five–finger Exercise No. 13



Crossing Exercises



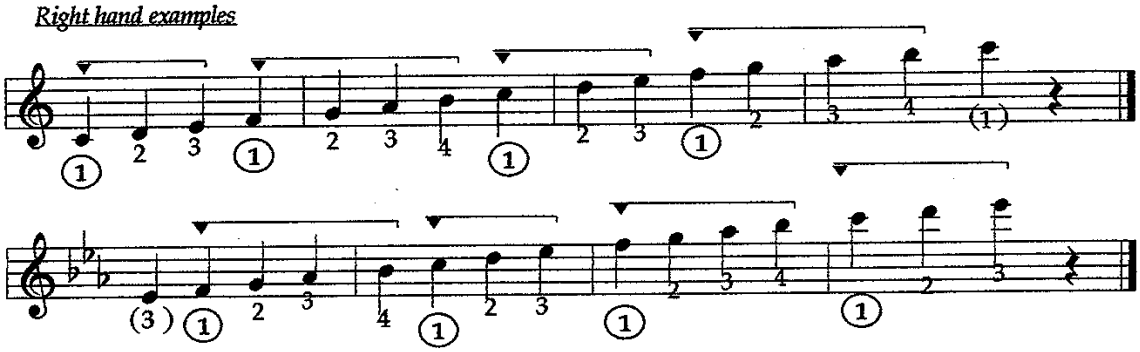
Major Scale Fingering



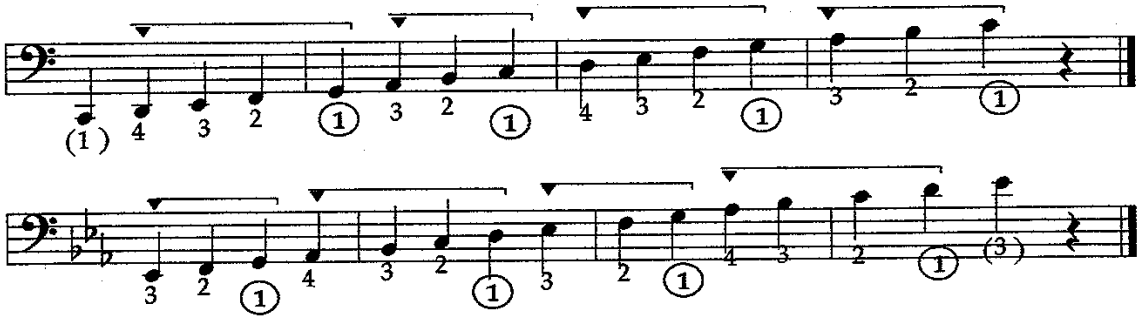
"Clumping" the Scales

Play the bracketed notes together, as a chord.

Right hand examples

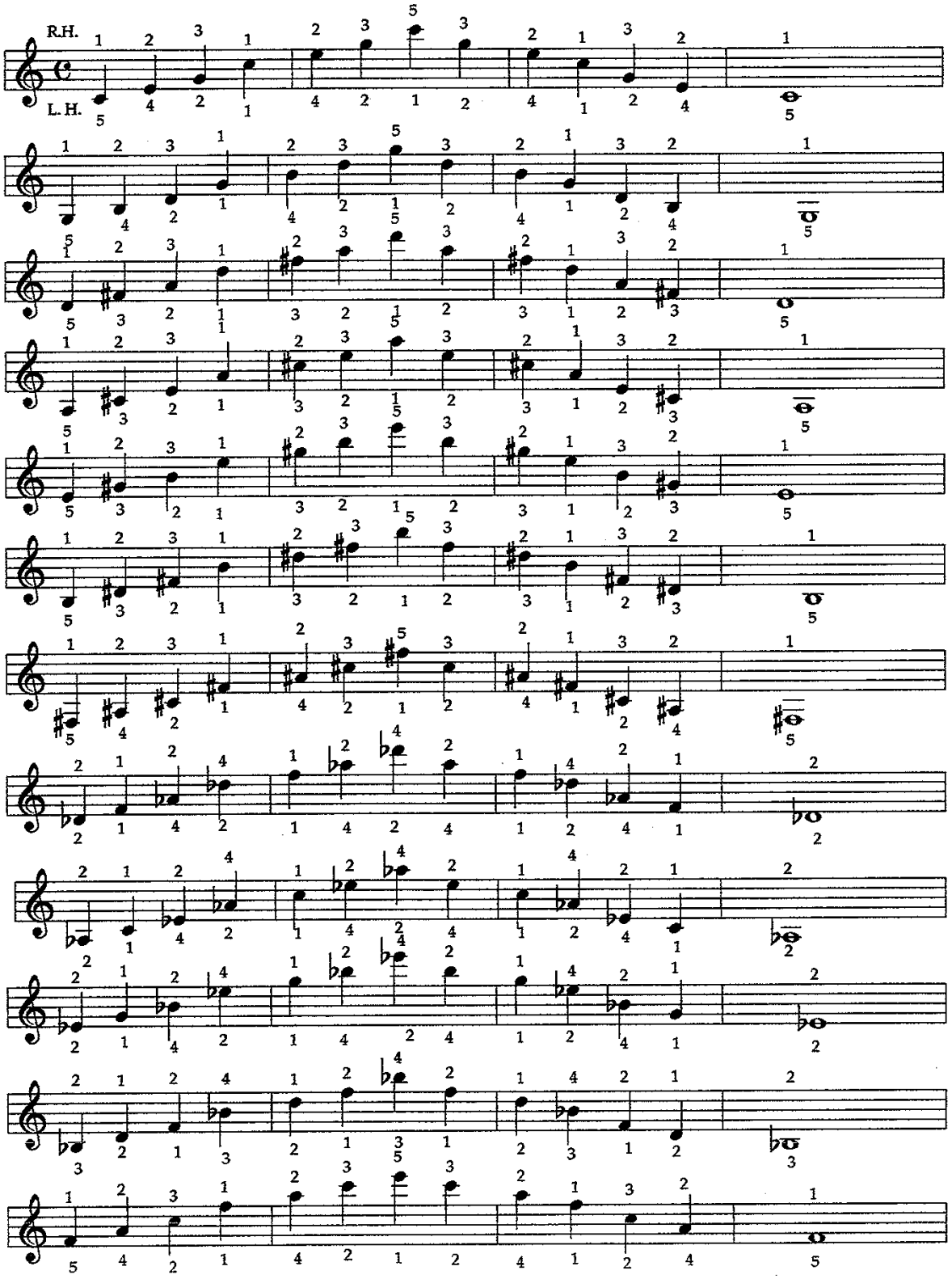


Left hand examples

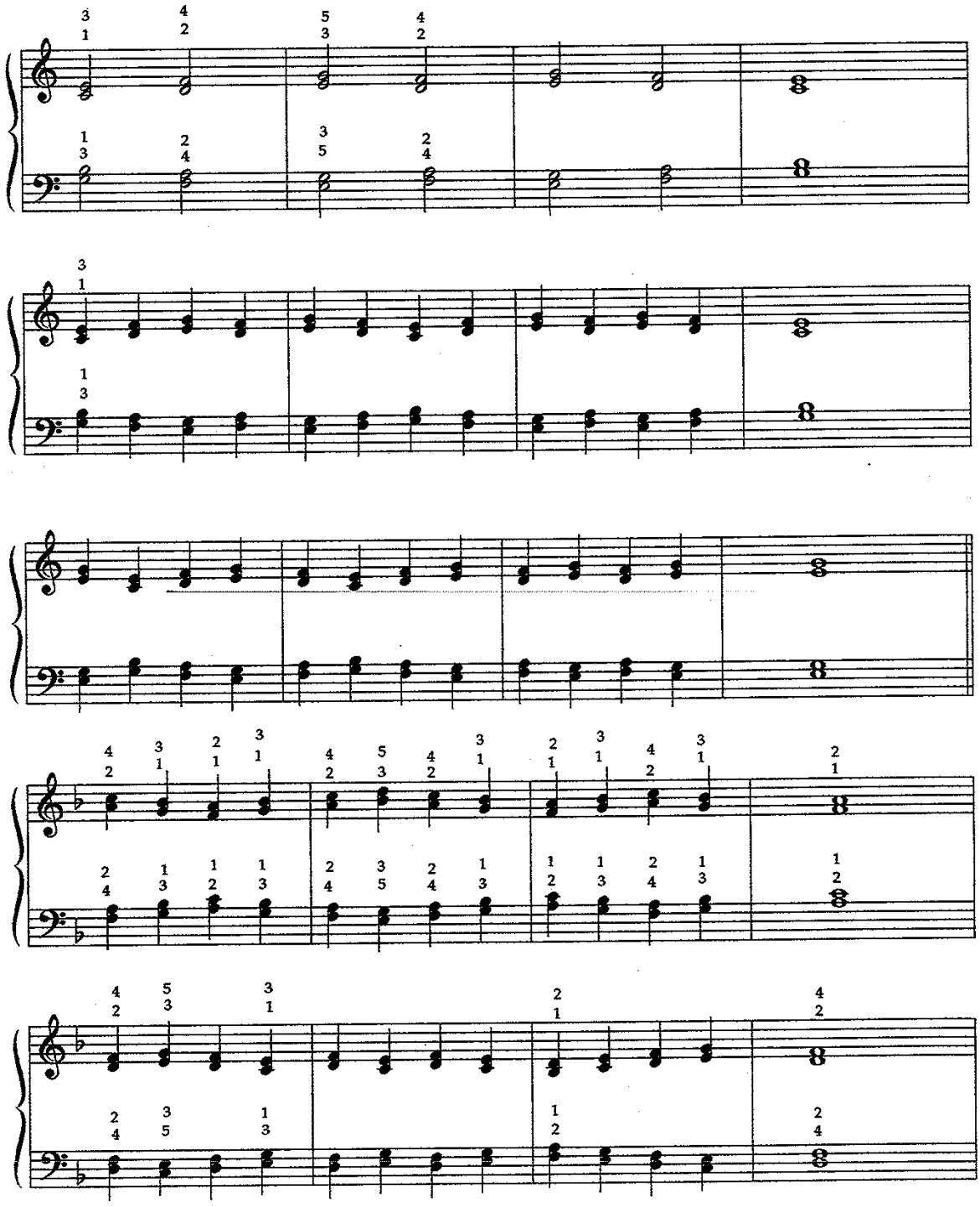


Try doing this in other keys, applying
the same principle for grouping the notes
with the fingering on page 26.

Major Triad Arpeggios

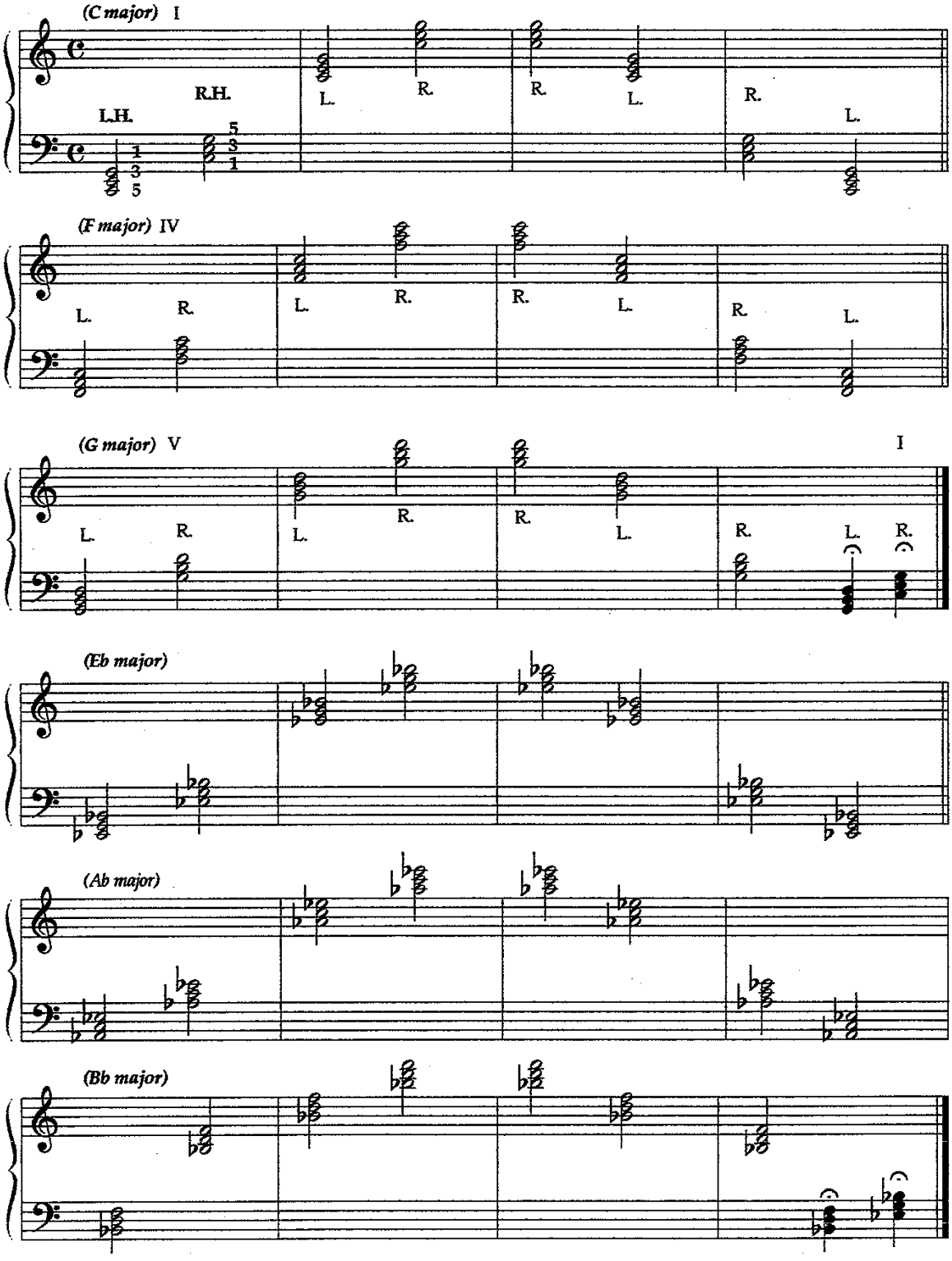


Exercises in Thirds

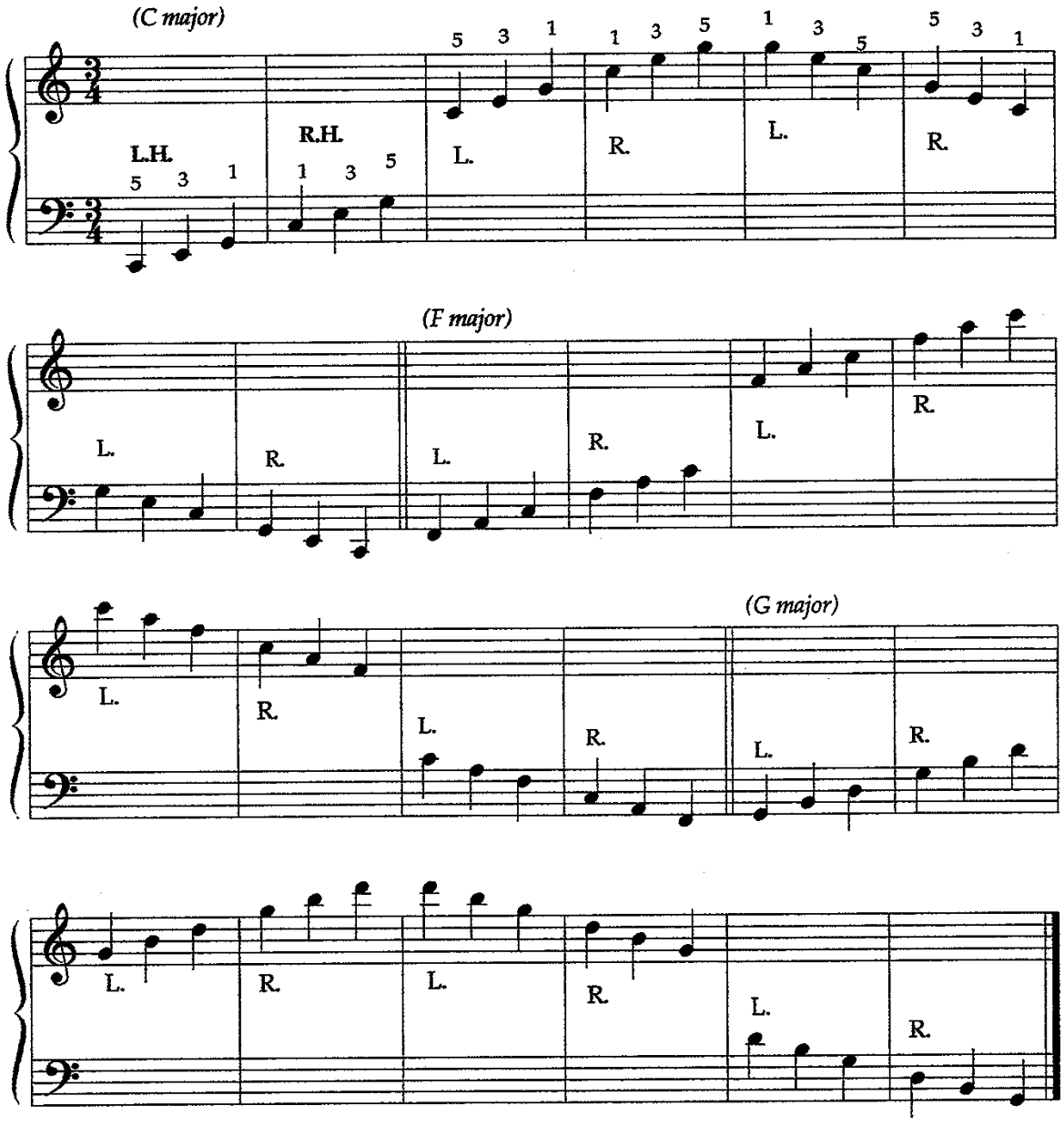


Triad Exercise No. 1 (I-IV-V-I)

(Practice in all keys)



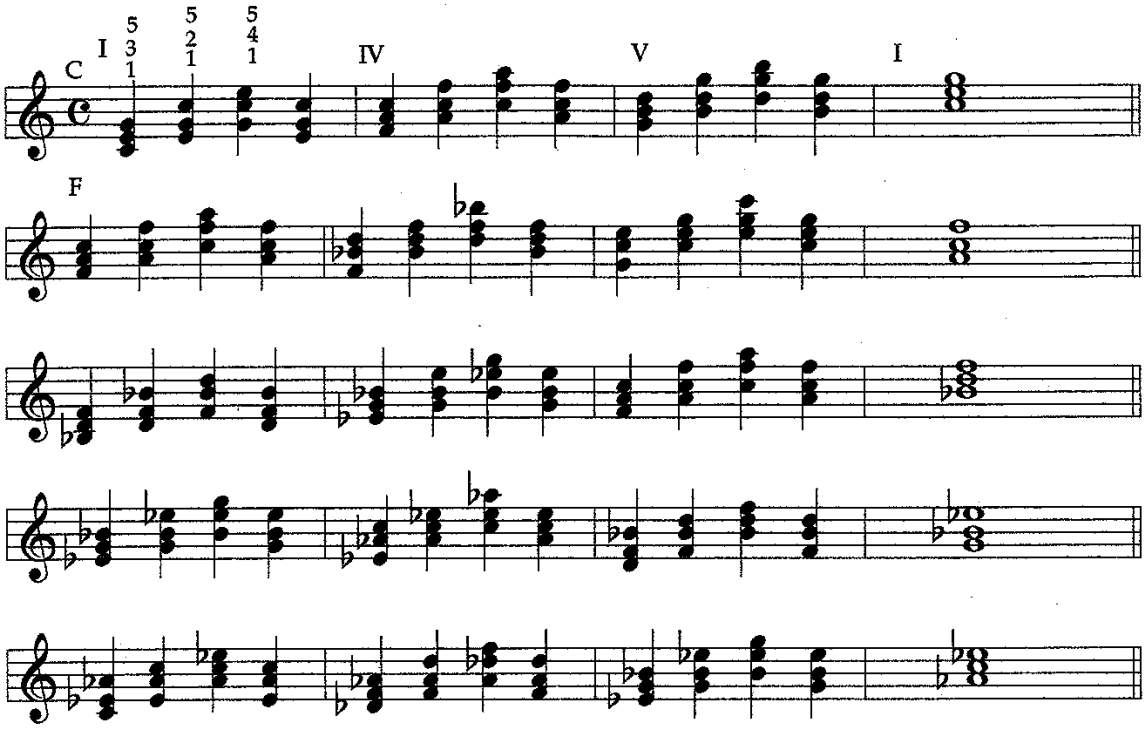
Triad Exercise No. 2



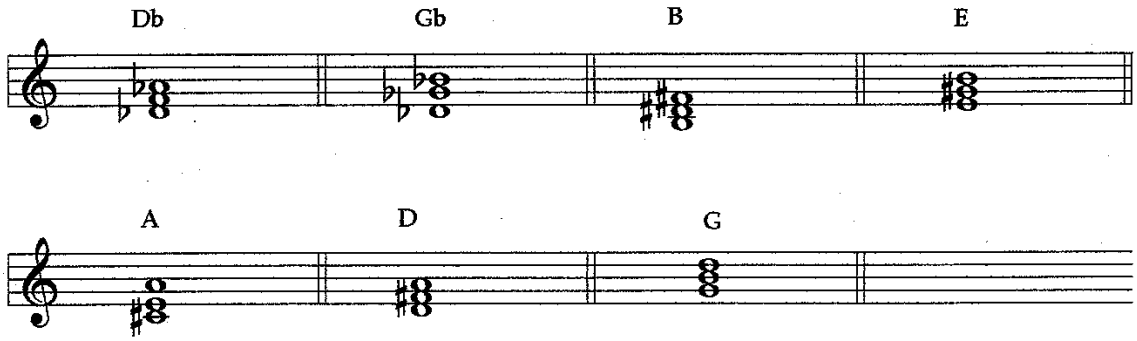
(Play also in the keys of D, A, and E.)
(Consult your teacher for fingerings in other keys.)

Triad Exercise No. 3

Practice with either hand. (Check fingering with your instructor.)

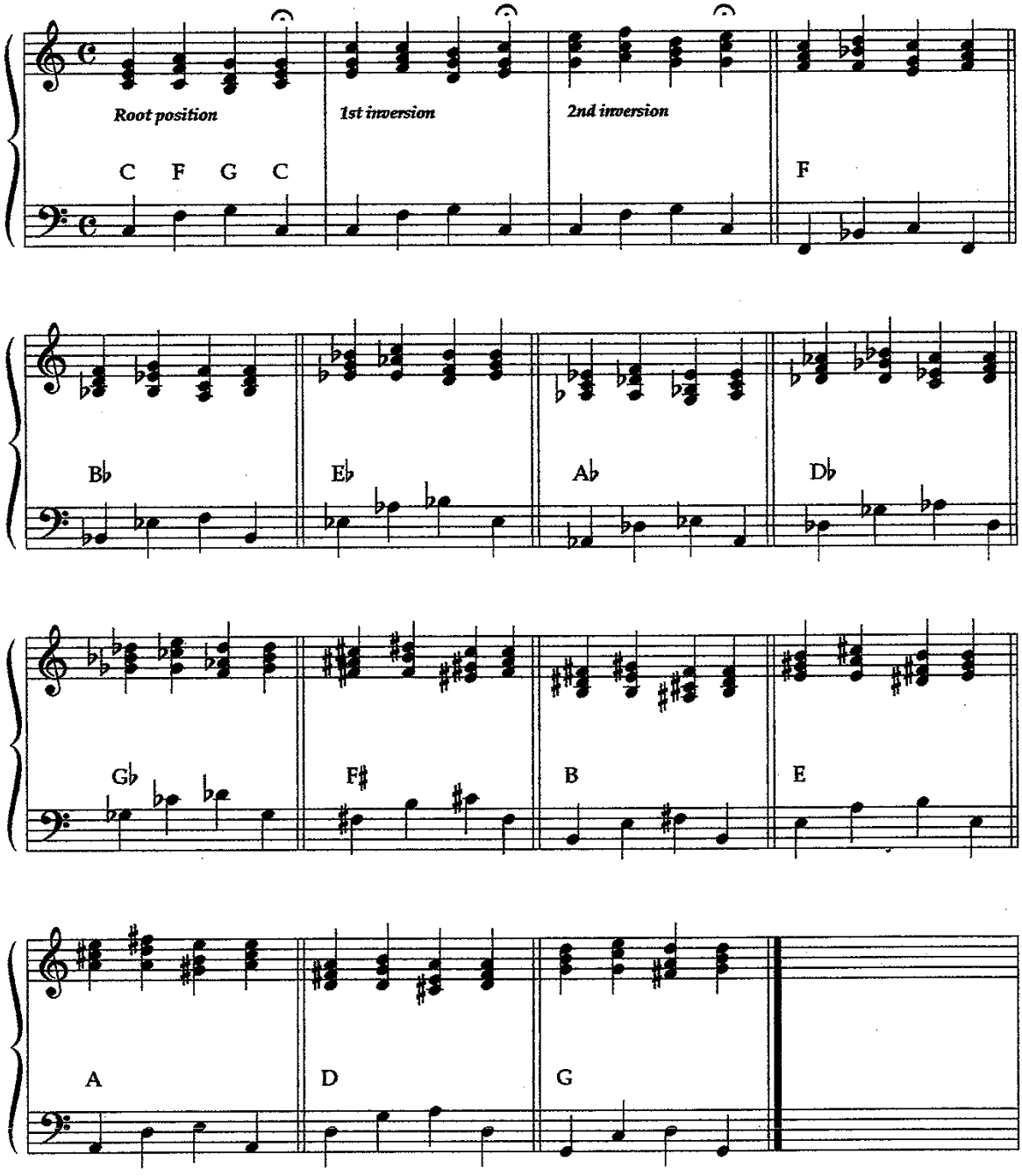


Play inversions (I-IV-V-I) as above, in the keys of



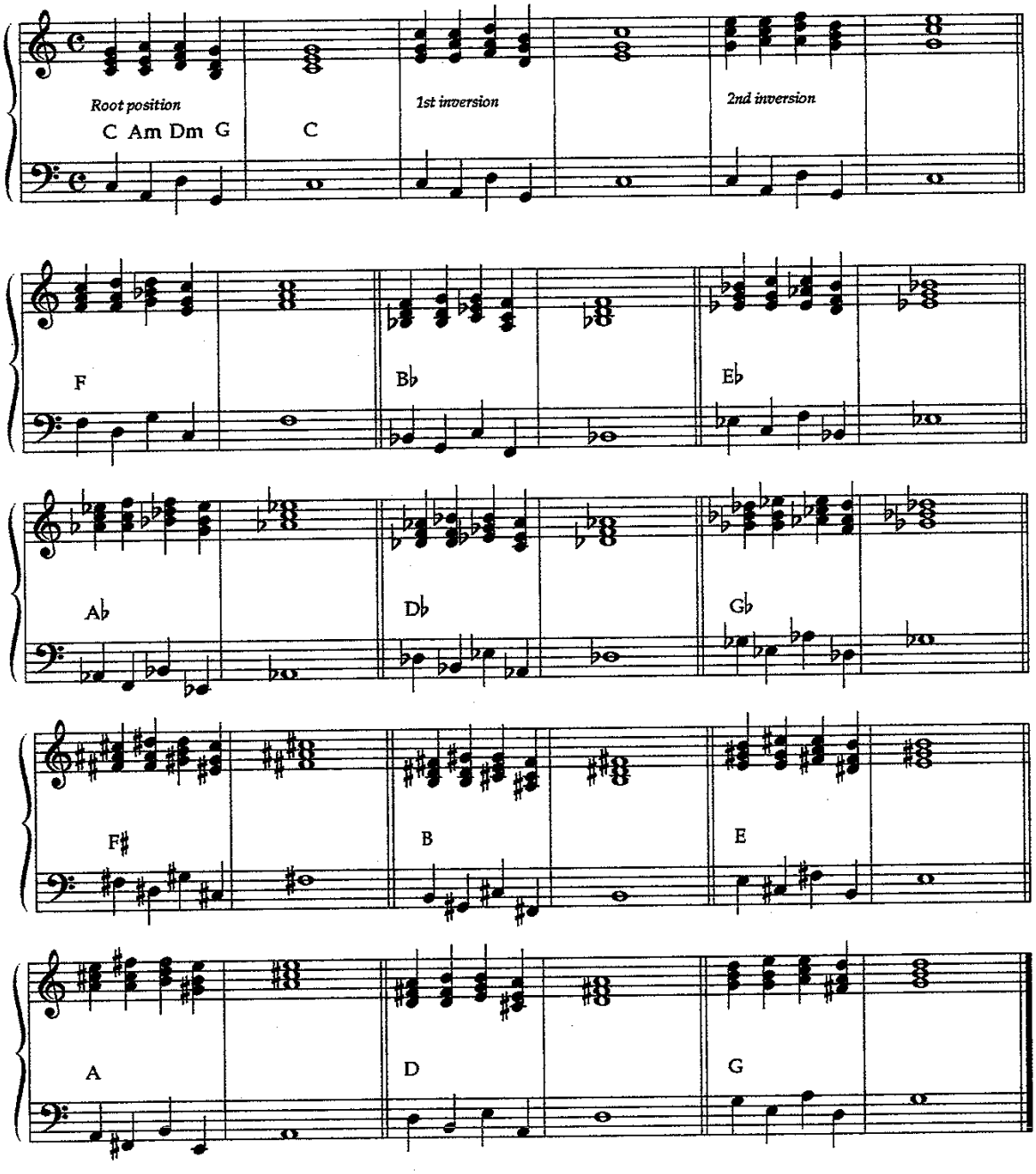
I–IV–V-I Triads

(Play all inversions for each key,
in the manner of the key of C.)



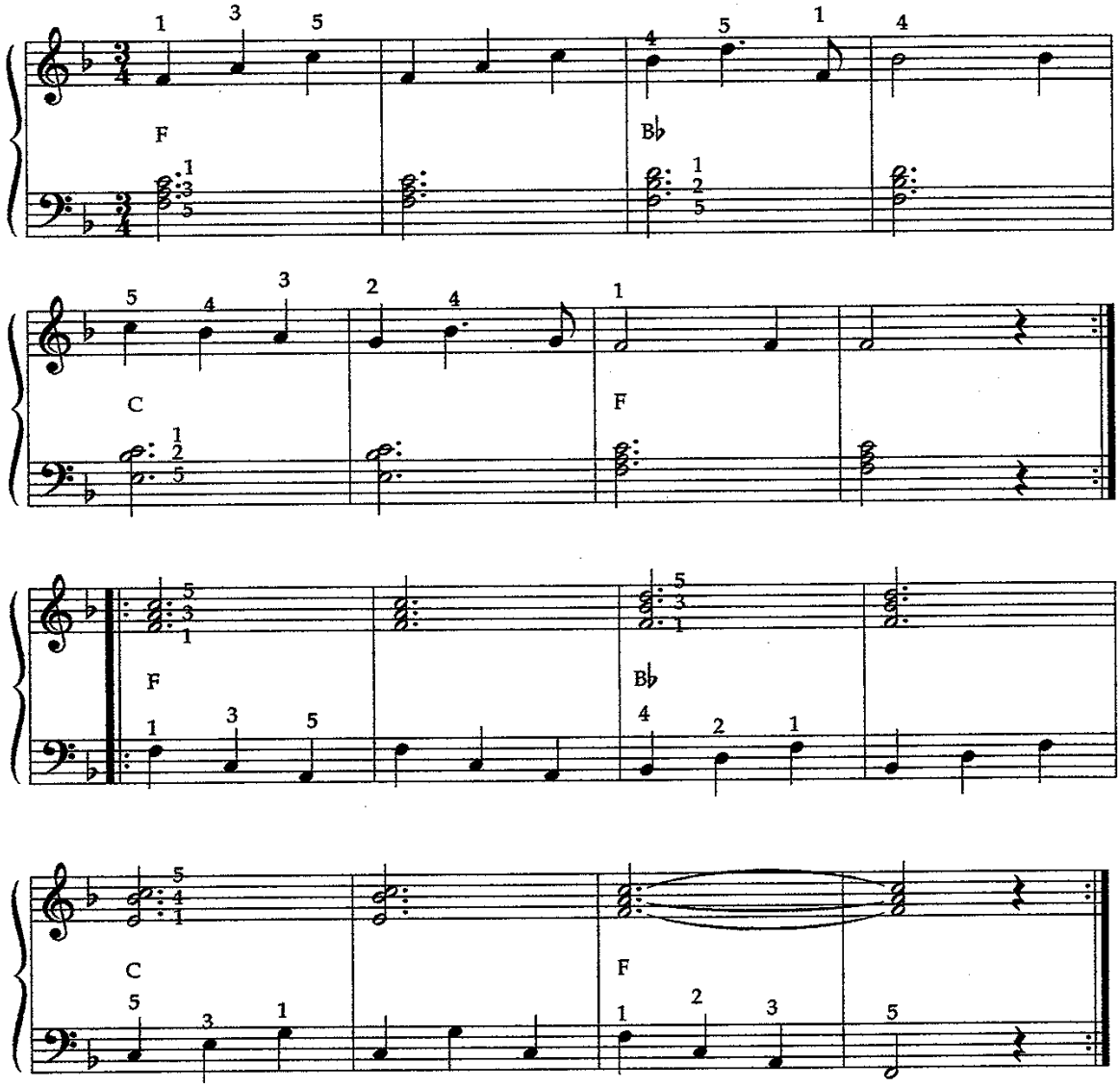
I–vi–ii–V–I Triads

(Play all inversions for each key,
in the manner of the key of C.)

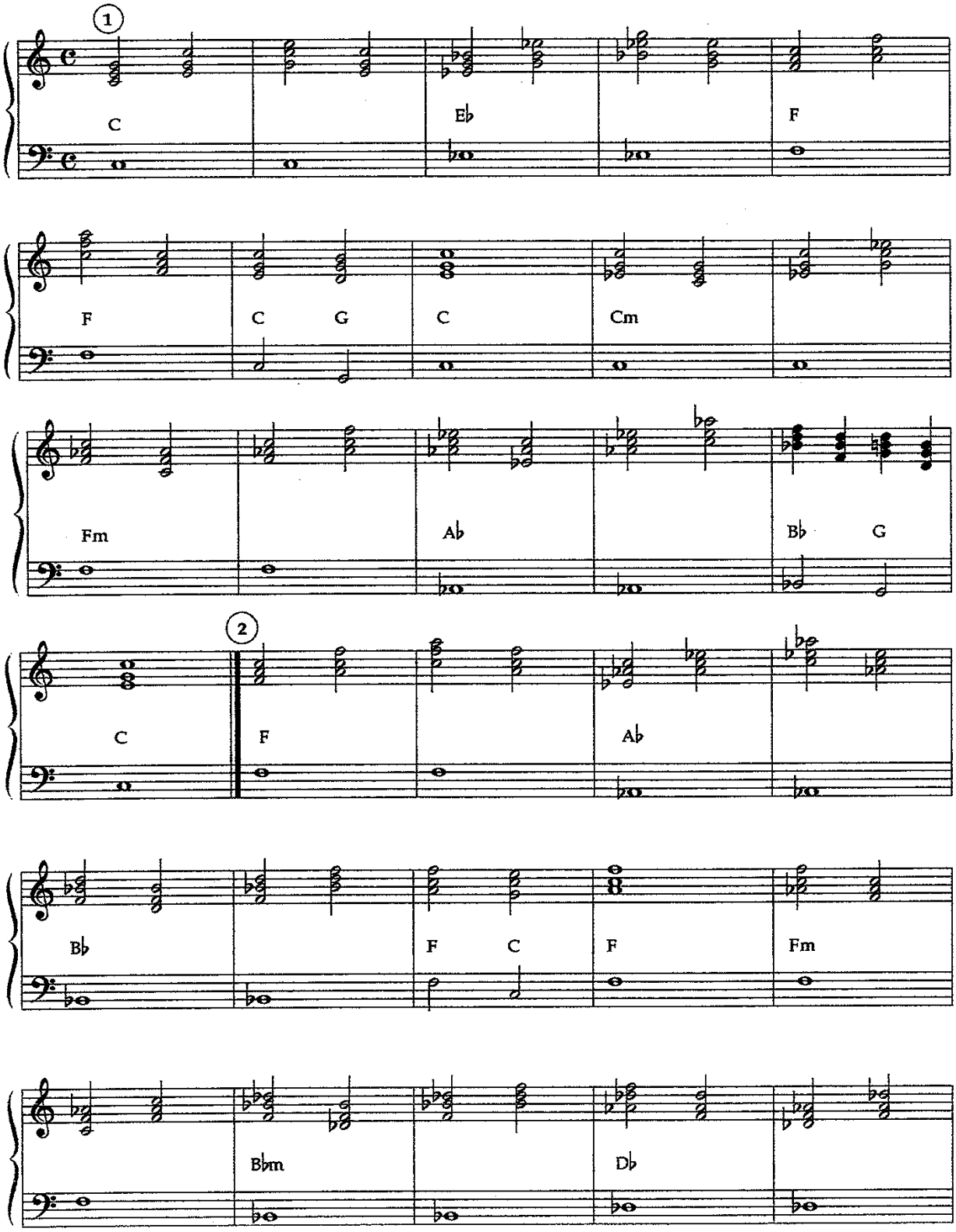


Country Triads

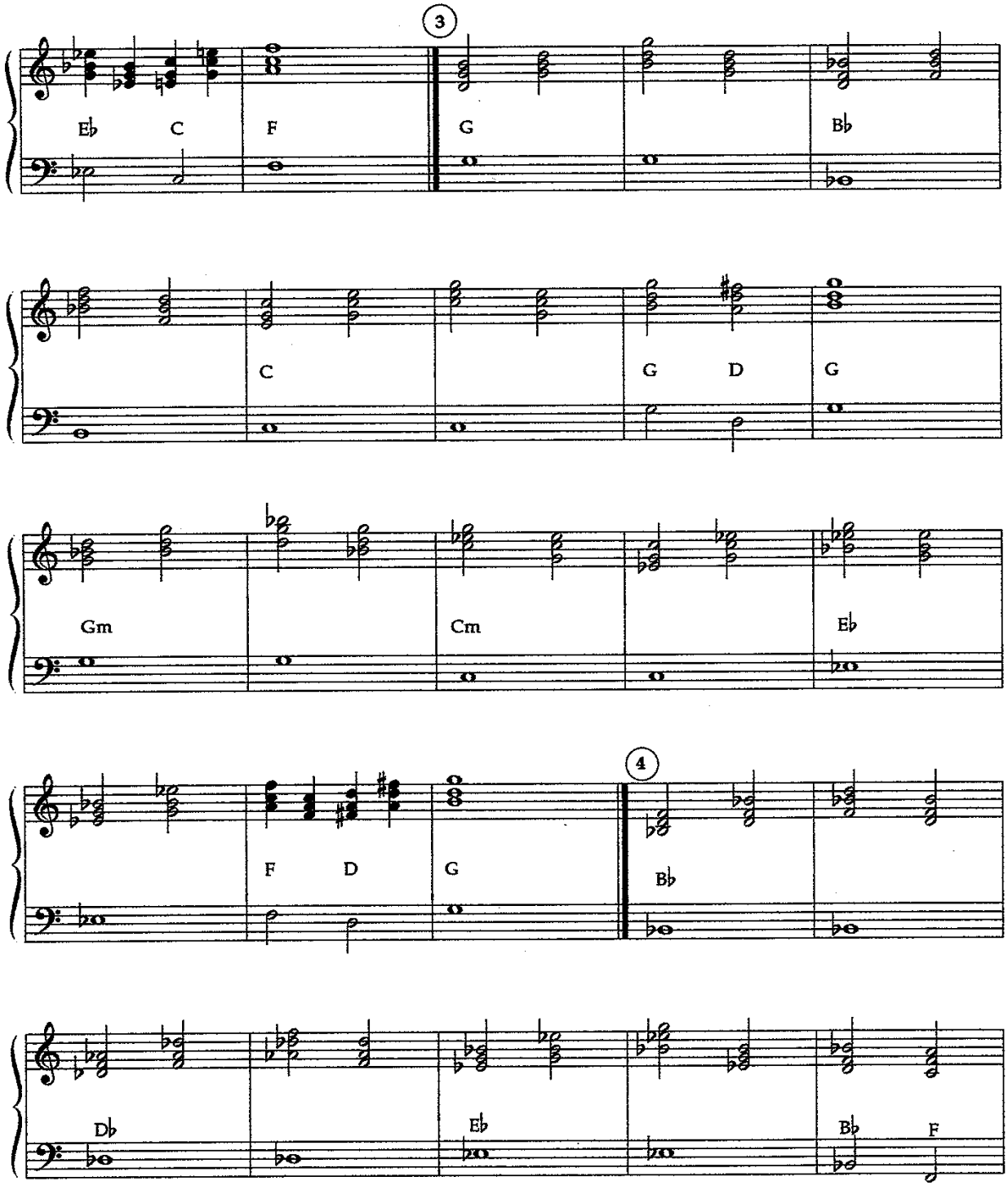
(Transpose to some other keys also.)



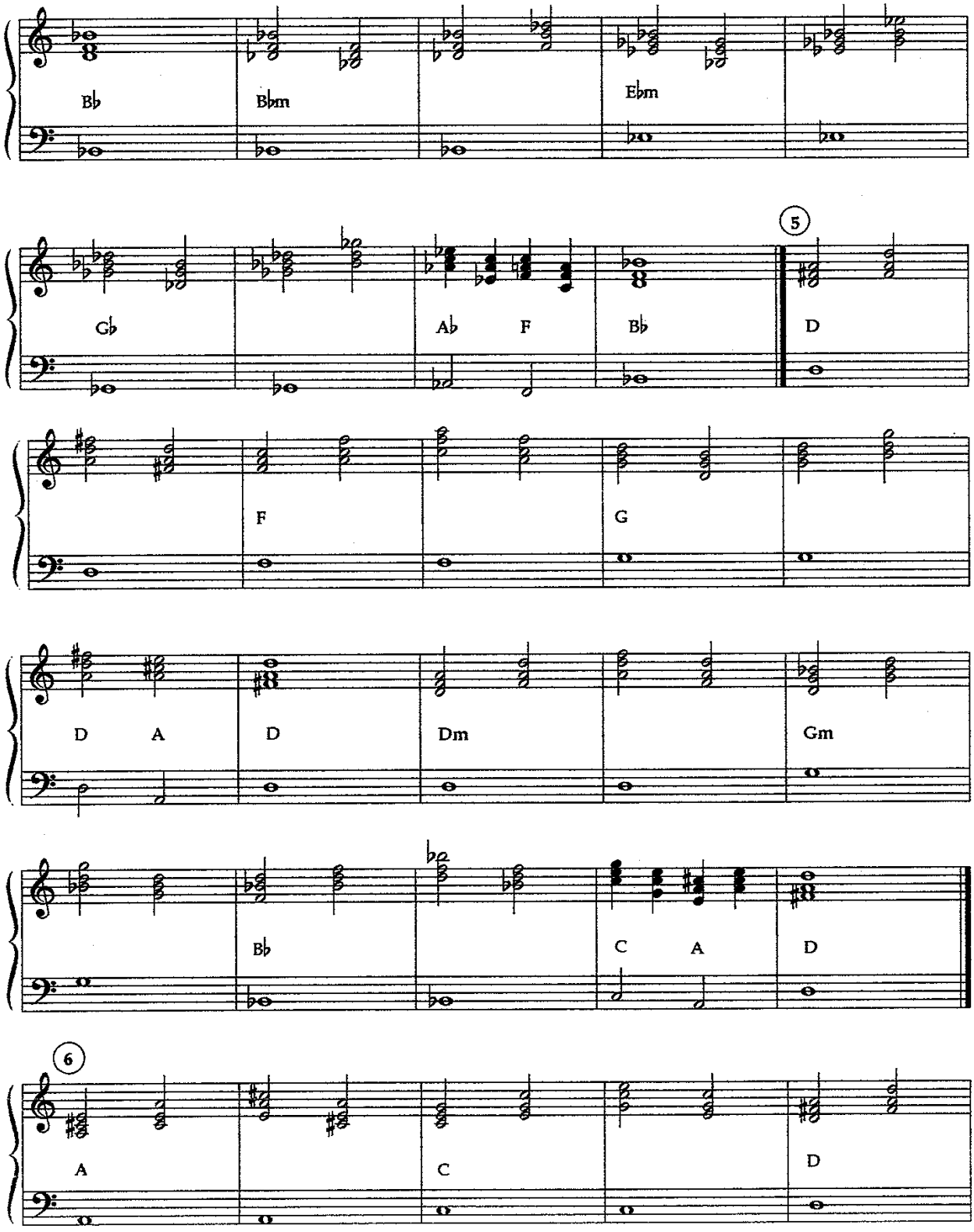
Seven Triad "Tunes"

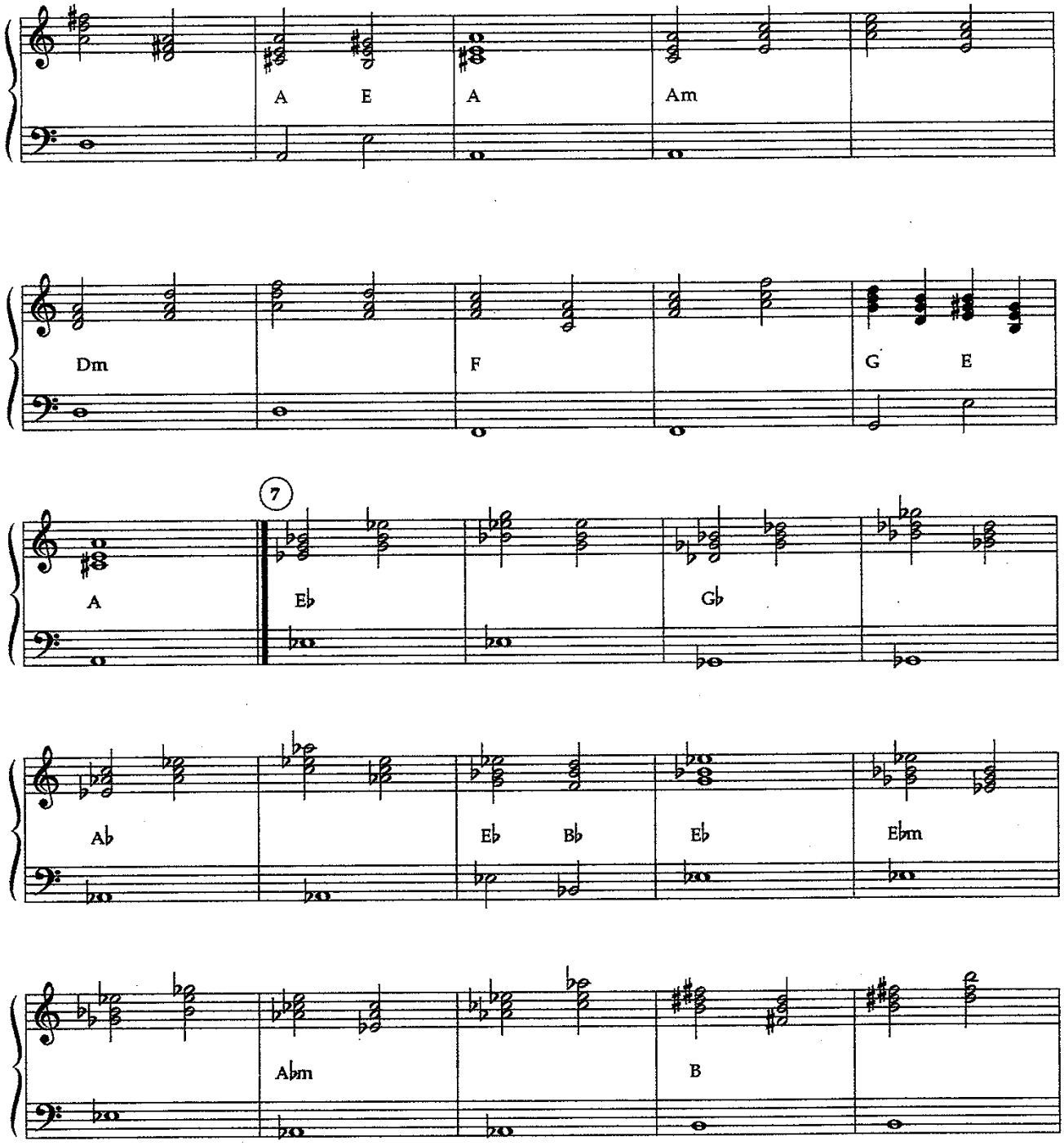


Seven Triad "Tunes" (p. 2)

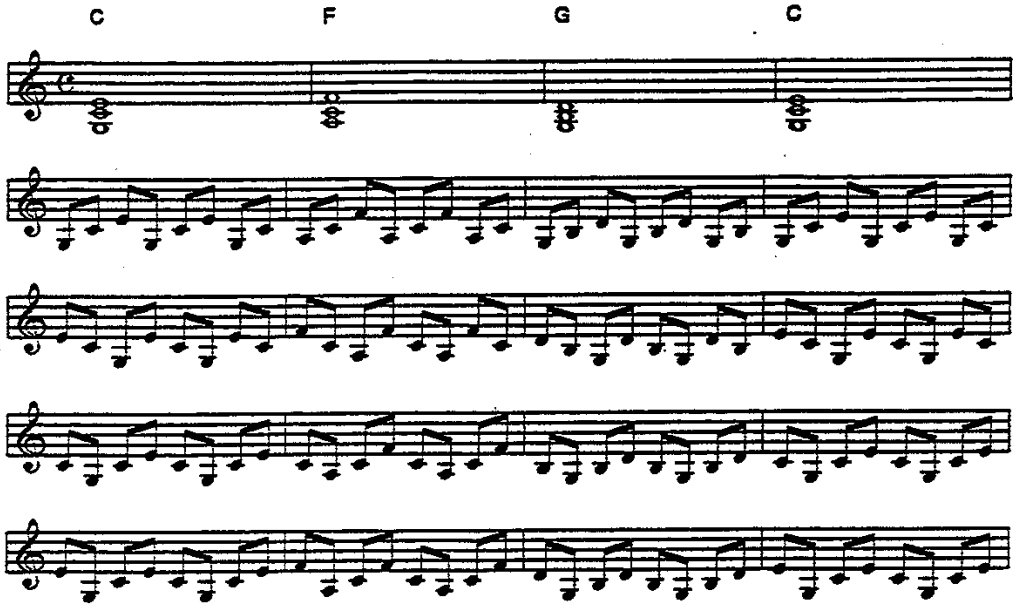


Seven Triad "Tunes" (p. 3)

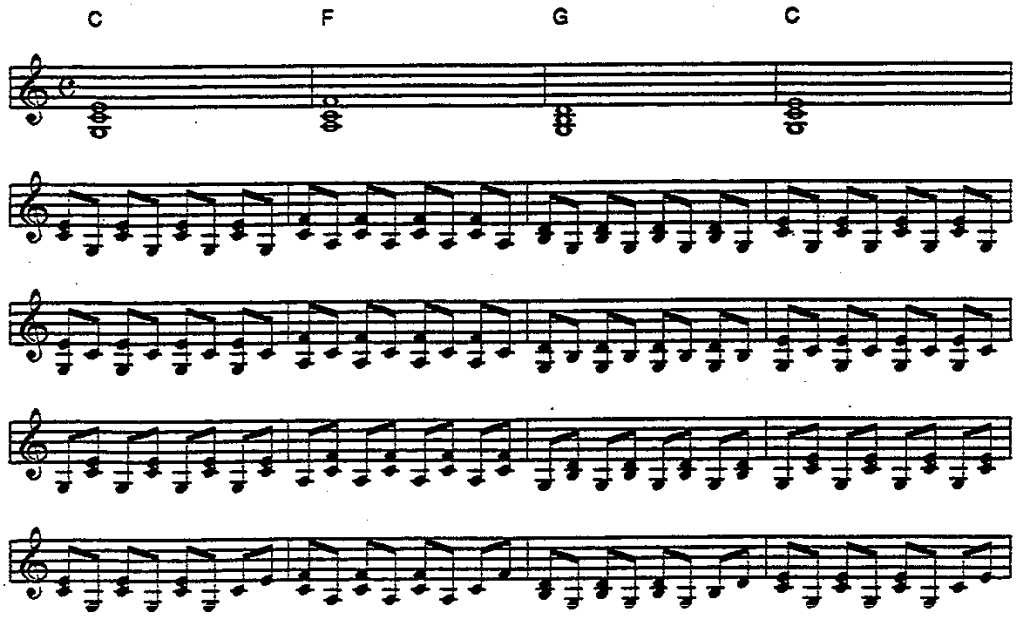



A
E
A
Am
Dm
F
G
E
7
A
Eb
Gb
Ab
Eb
Bb
Eb
Ebm
Abm
B

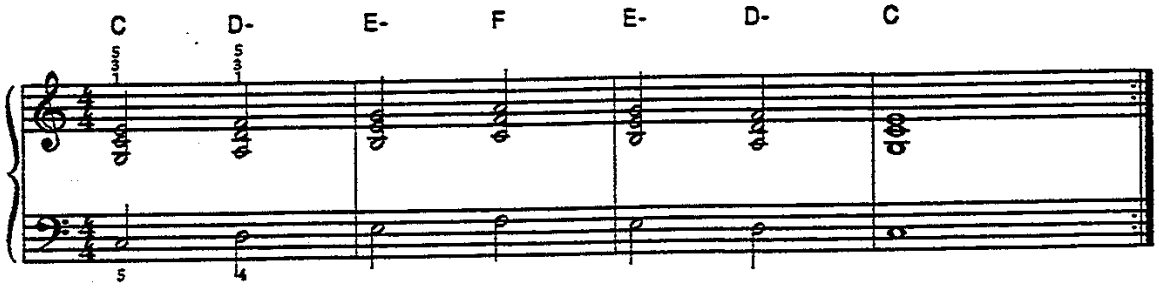
Triadic Arpeggiation



Triadic Fragmentation

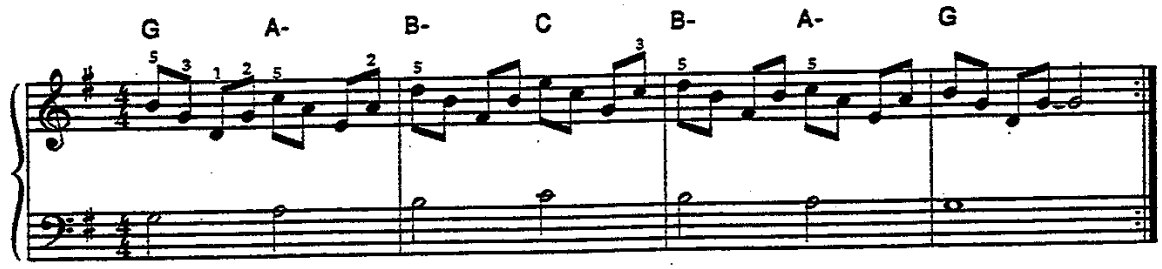


Diatonic Triads

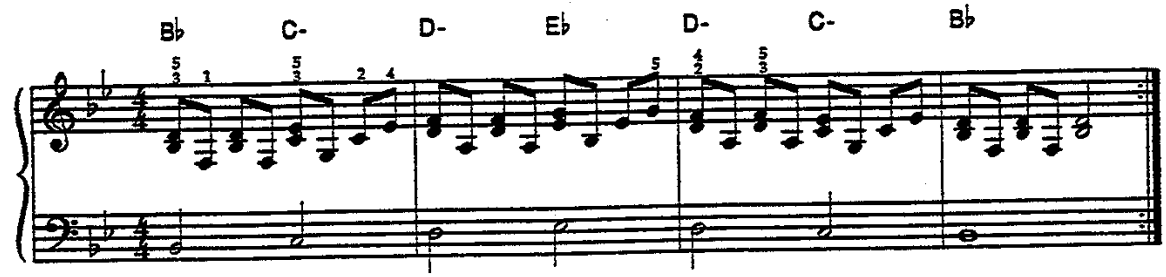


Practice the given diatonic chord progression through the keys. Work through all inversions. Also practice using the following textural embellishments as a guide for creating your own improvised variations.

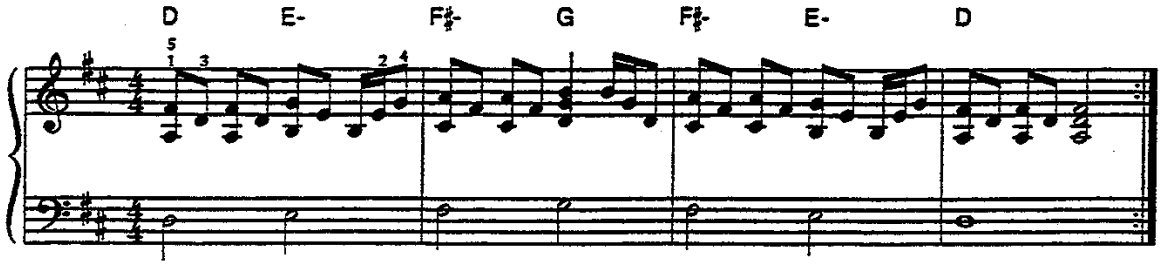
1. Arpeggiation



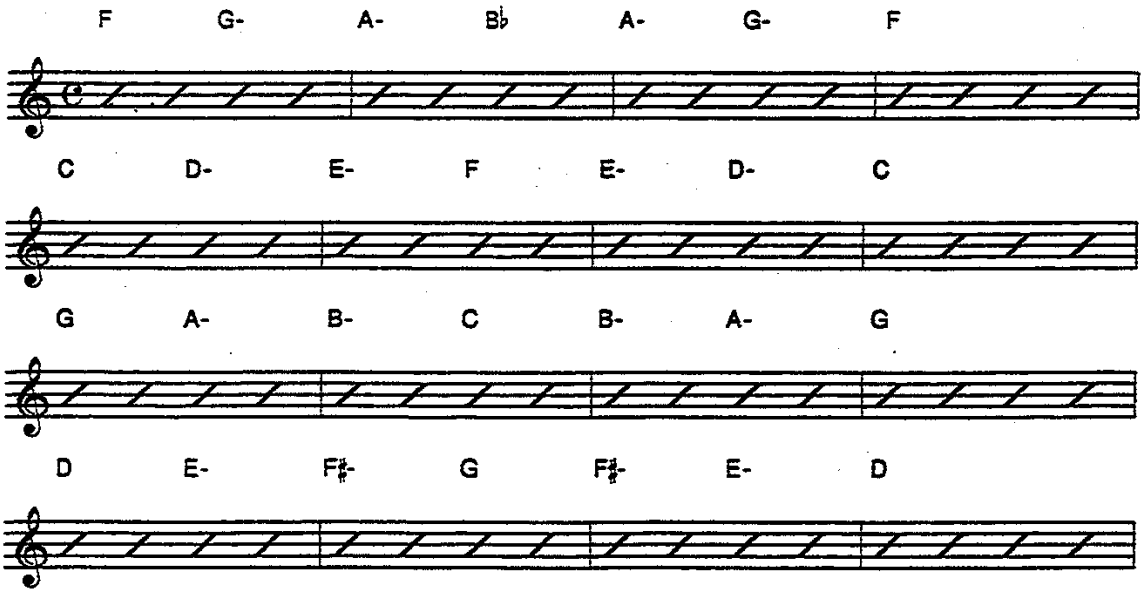
2. Fragmentation and Arpeggiation



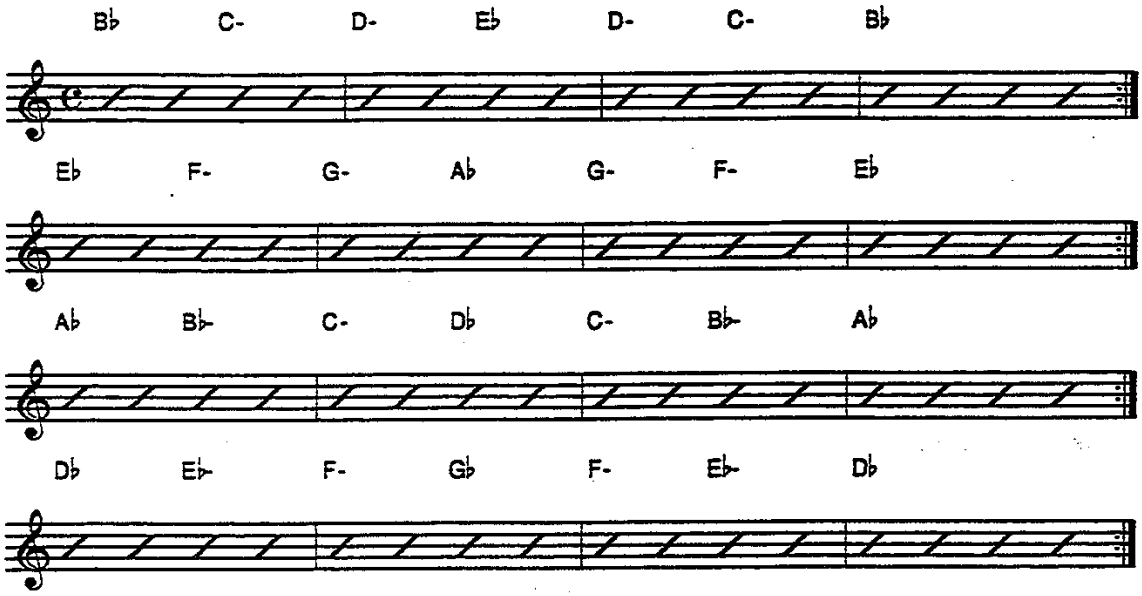
3. Fragmentation and Arpeggiation with 8th/16th note combinations.



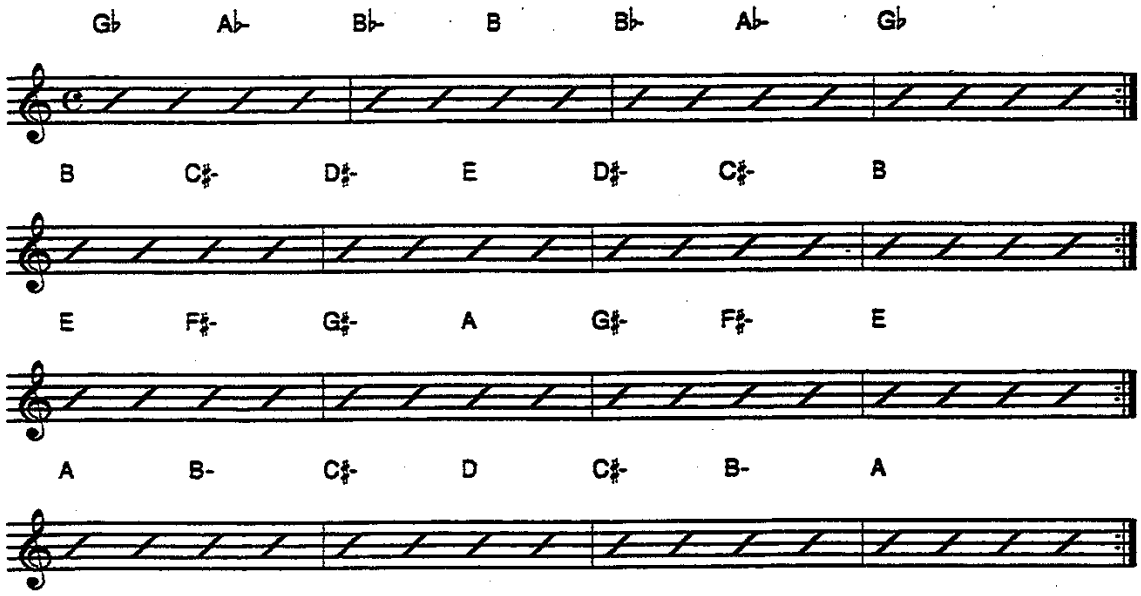
1.



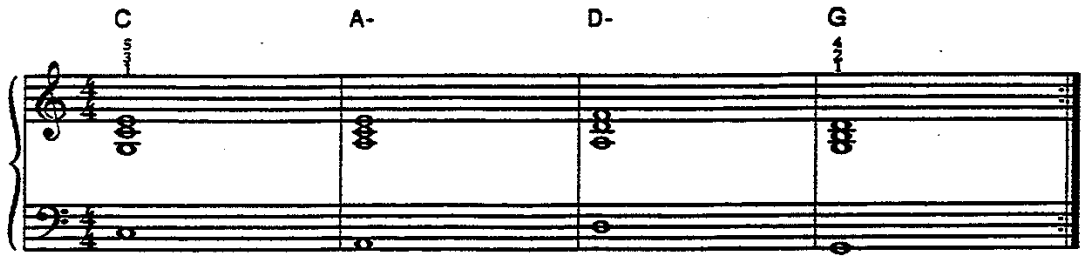
2.


B♭ C- D- E♭ D- C- B♭
E♭ F- G- A♭ G- F- E♭
A♭ B♭- C- D♭ C- B♭- A♭
D♭ E♭- F- G♭ F- E♭- D♭

3.

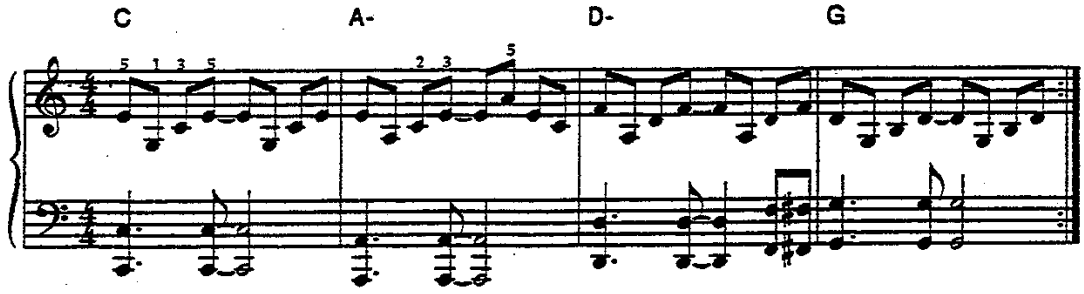

G♭ A♭- B♭- B B♭ A♭- G♭
B C♯- D♯- E D♯- C♯- B
E F♯- G♯- A G♯- F♯- E
A B- C♯- D C♯- B- A

Diatonic Triads

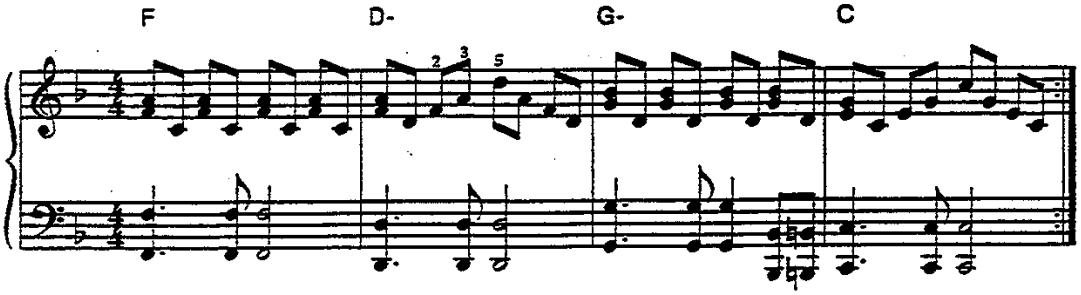


Practice the given diatonic chord progression through the keys. Work through all inversions. Also practice using the following textural embellishments as a guide for creating your own improvised variations.

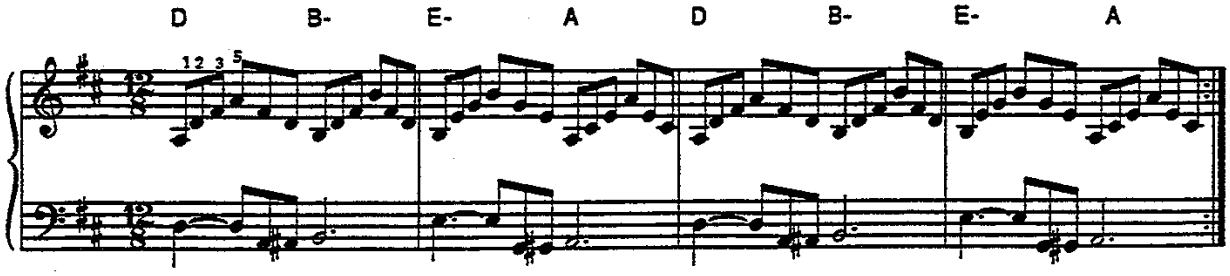
1. Arpeggiation



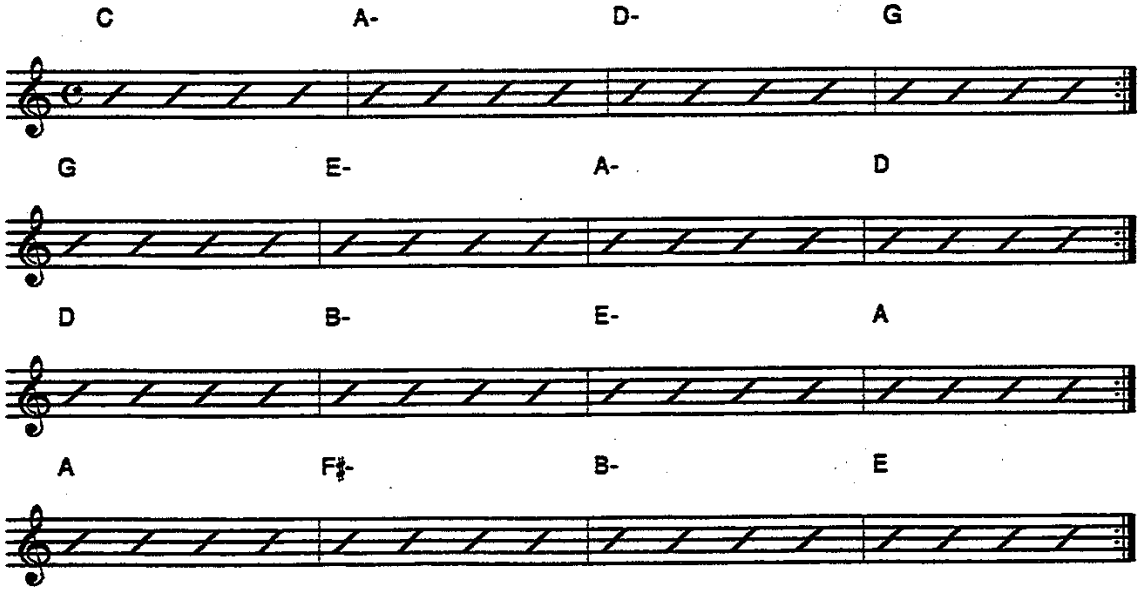
2. Fragmentation and Arpeggiation



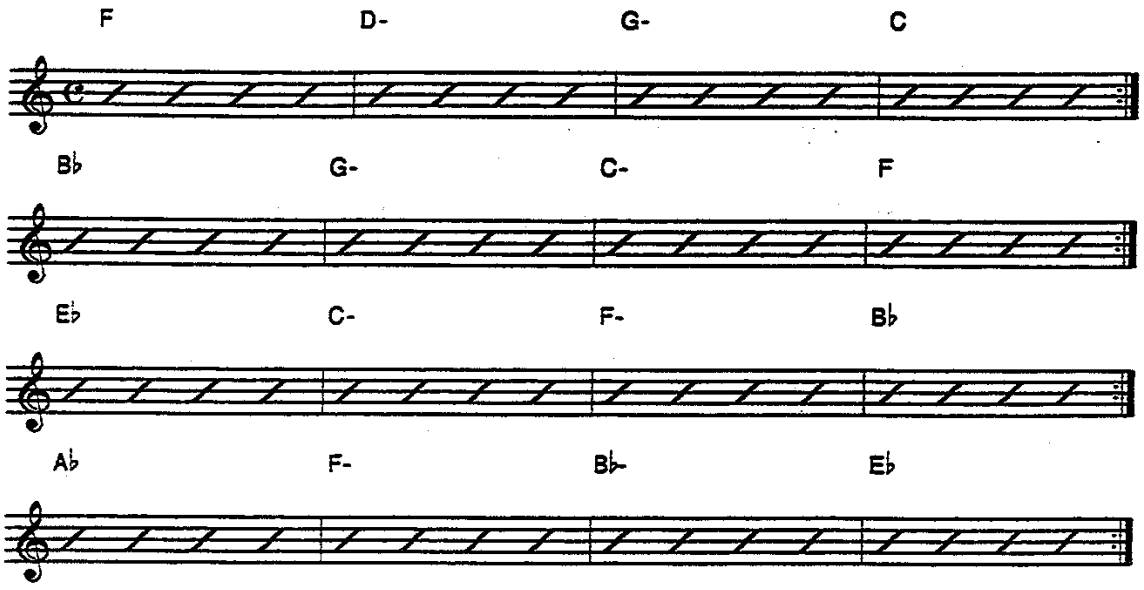
3. Arpeggiation-2 beats per chord



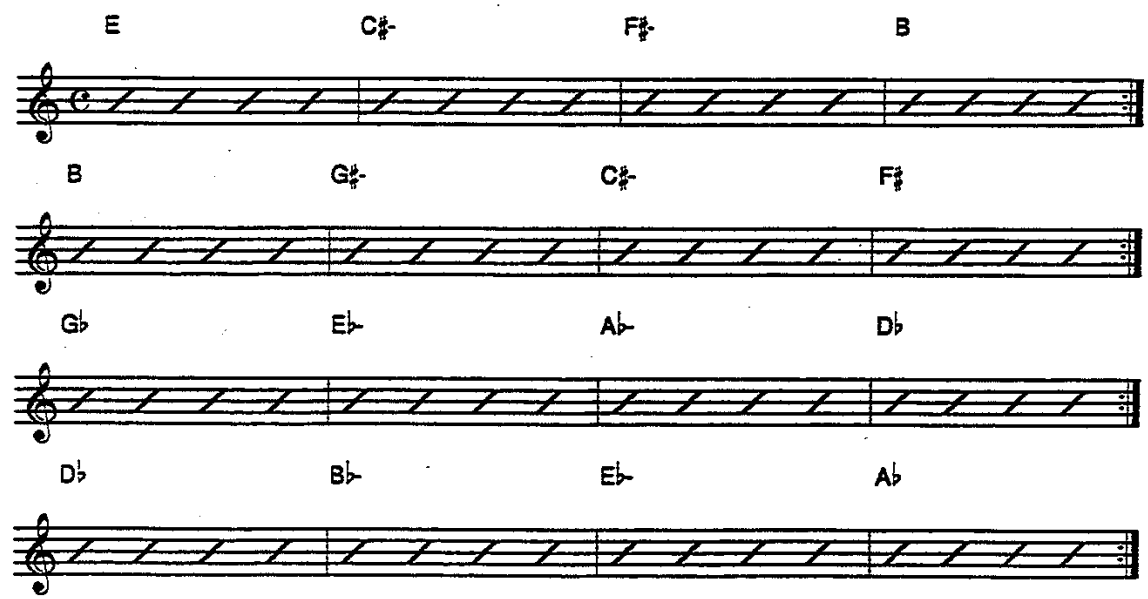
1.



2.



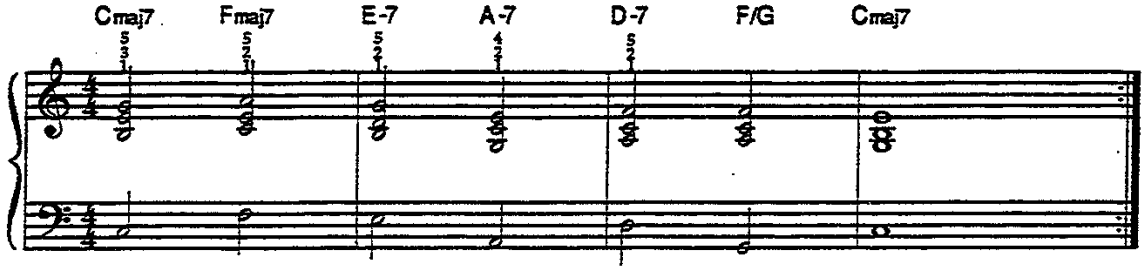
3.



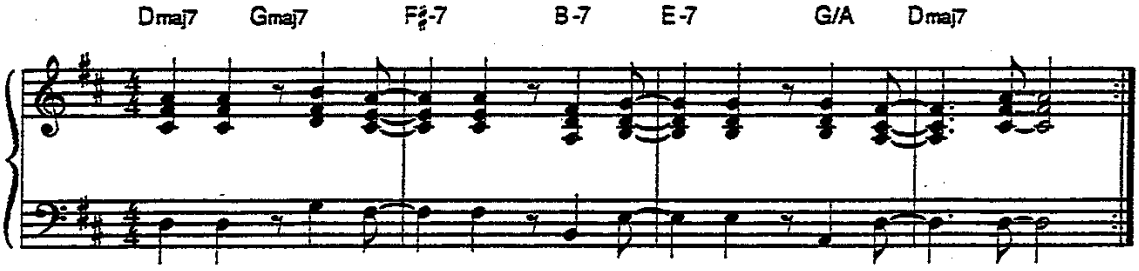
Diatonic Triad/Sevenths

Practice the given diatonic chord progression through the keys. Use the examples as a guide for creating your own improvised variations.

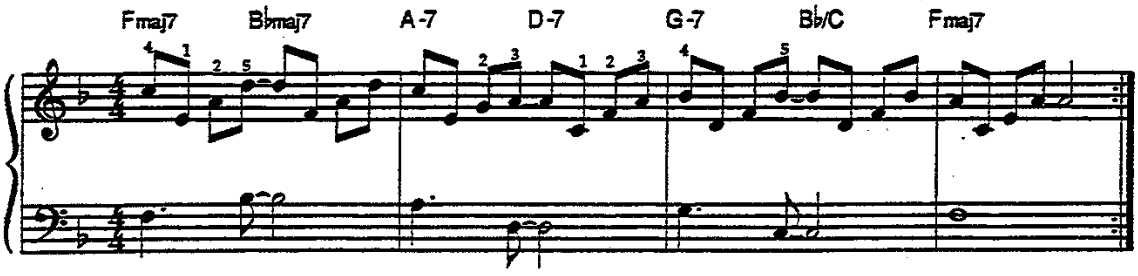
1. Right Hand Triad Voicings with L.H. Bass



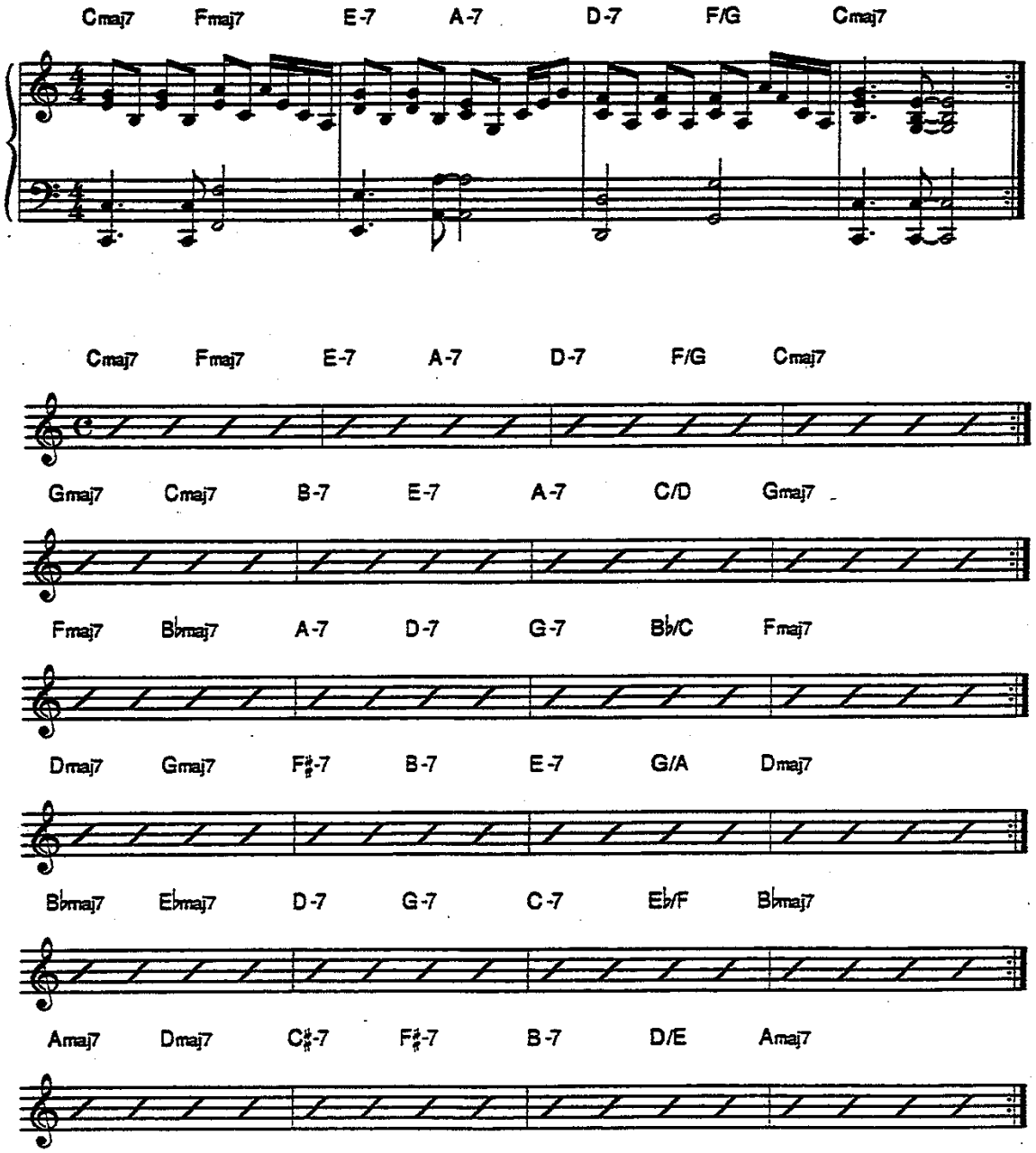
2. Variation



3. Arpeggiated Variation



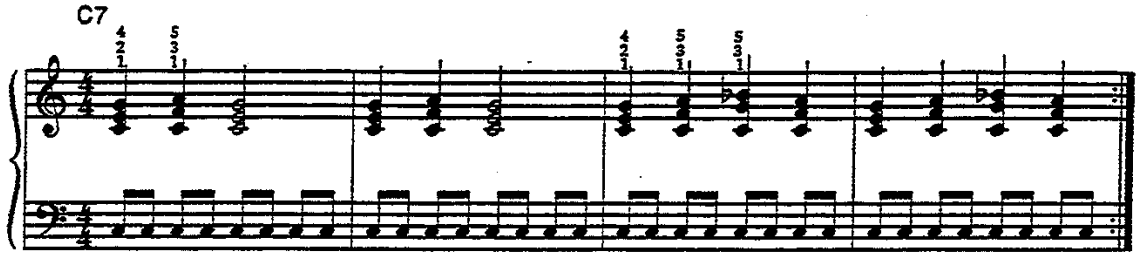
4. Fragment/Arpeggiated Variation



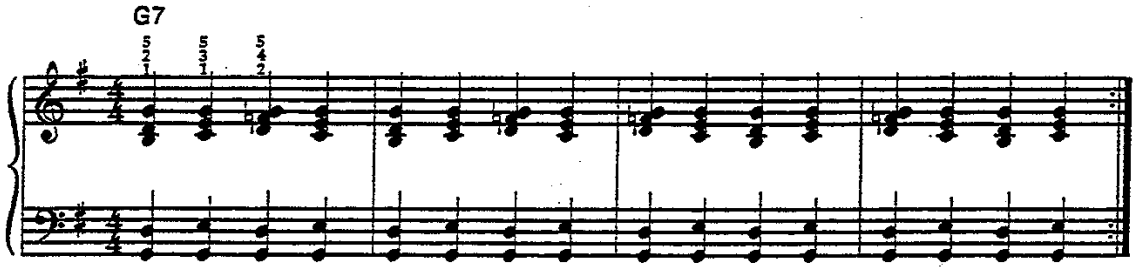
Blues Triad/Sevenths

Practice the given dominant chord progressions through the keys. Use the examples as a guide for creating your own improvised variations.

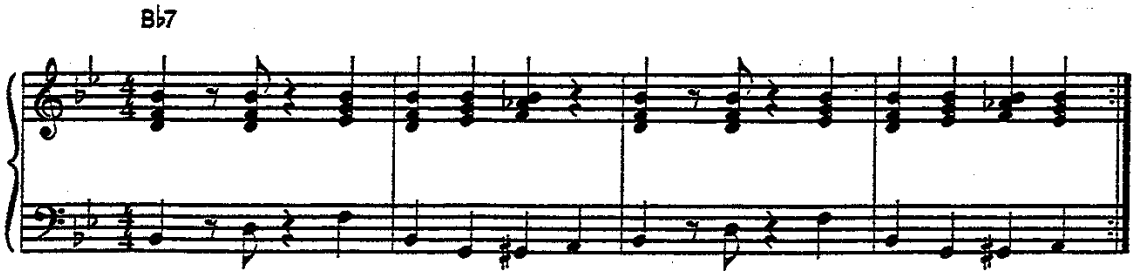
1. Alternating I, IV and I7



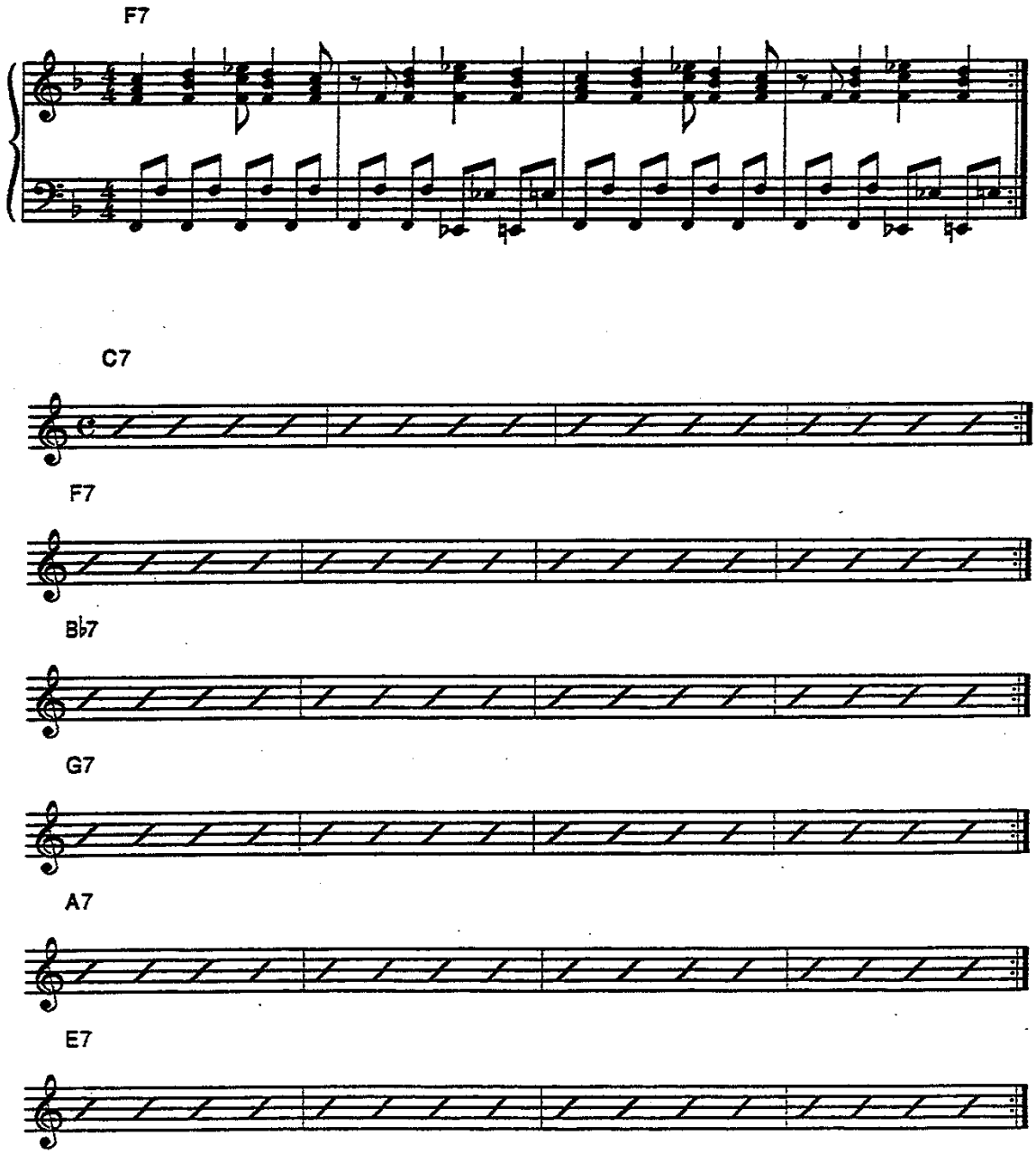
2. Variation



3. Variation with Bass Activity



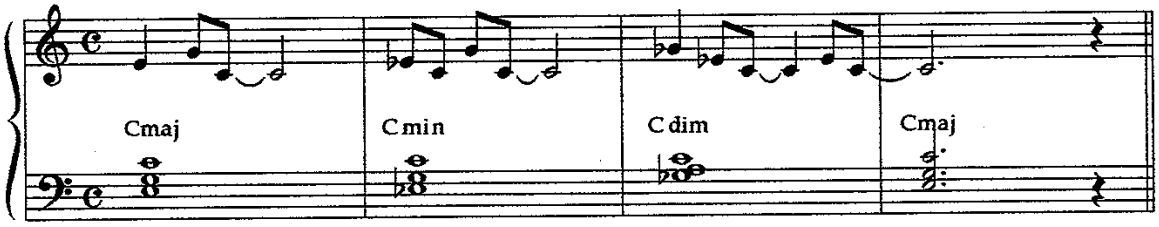
4. Variation



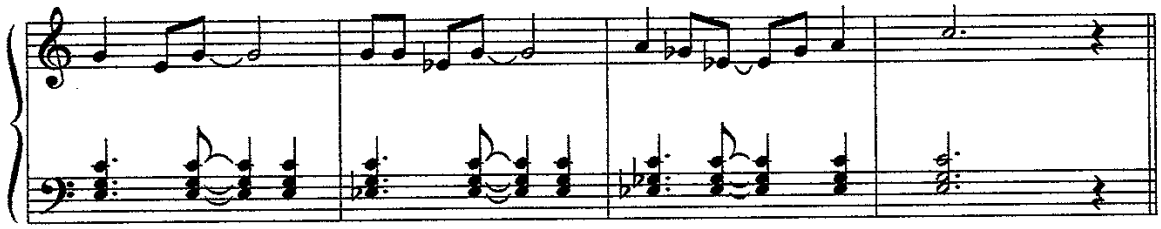
Maj./Min./Dim. Triads

(Transpose to other keys)

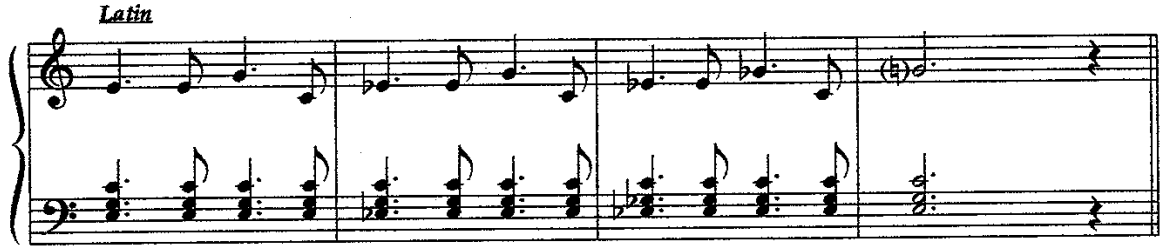
Swing



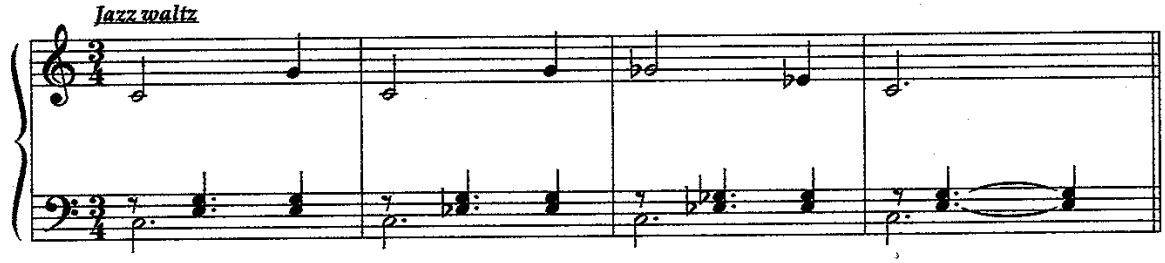
Pop



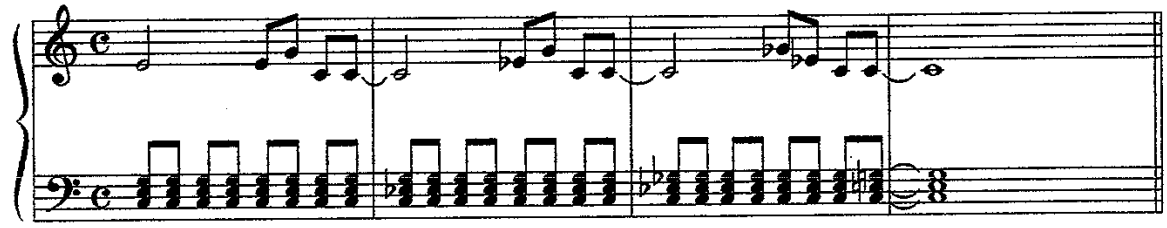
Latin



Jazz waltz



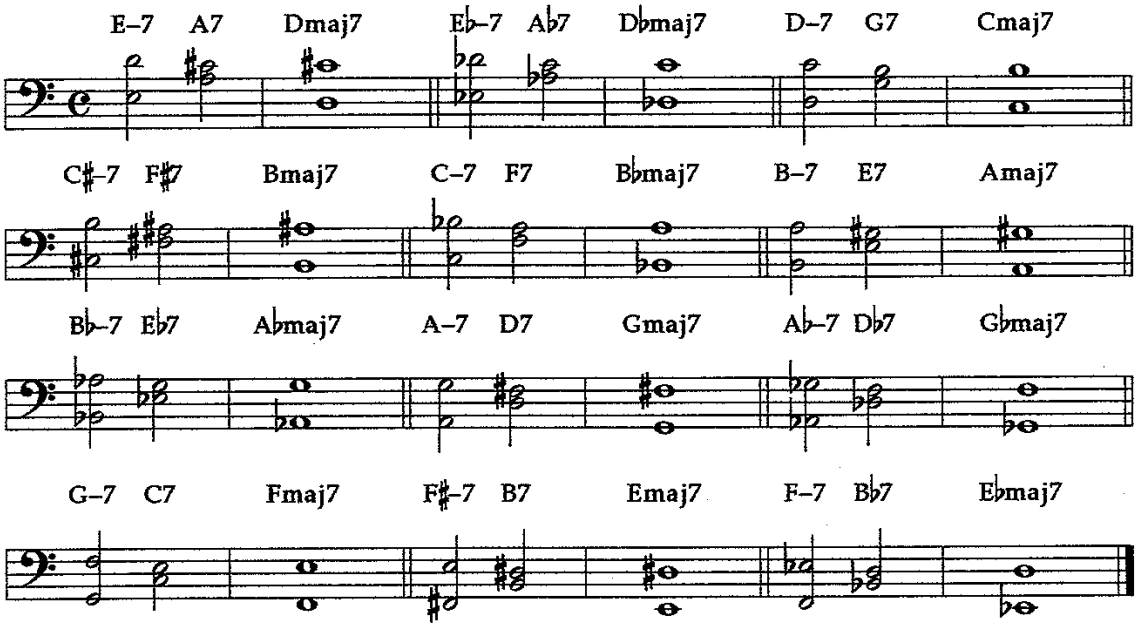
8th-note rock



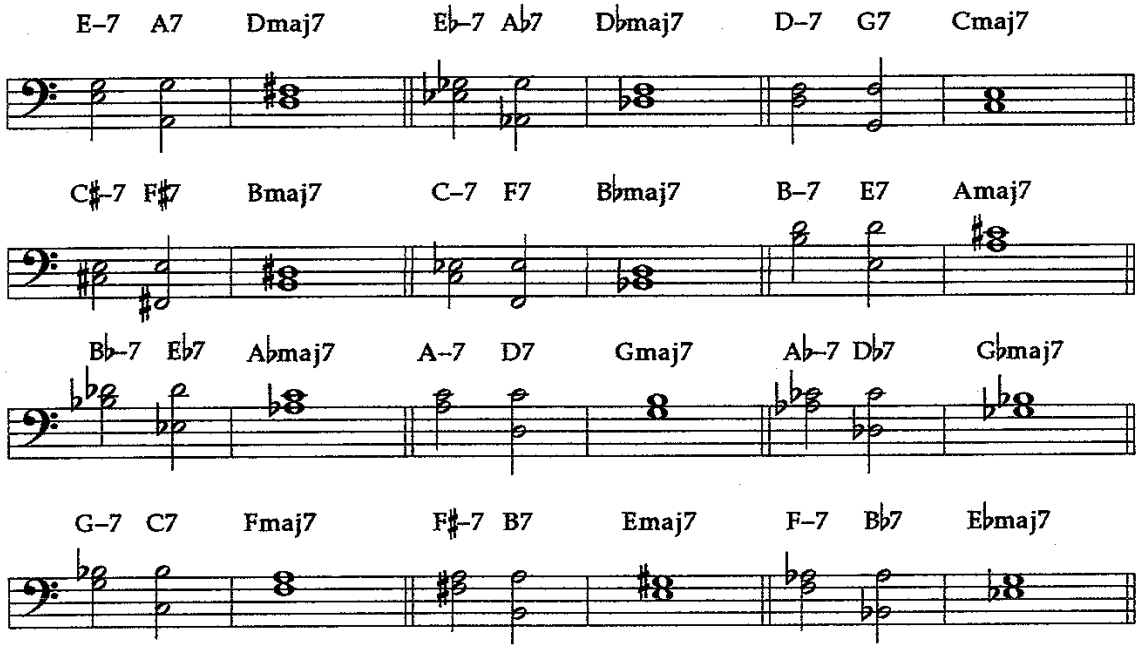
Shell Voicings for the Left Hand

(ii–V–I)

Position 1:



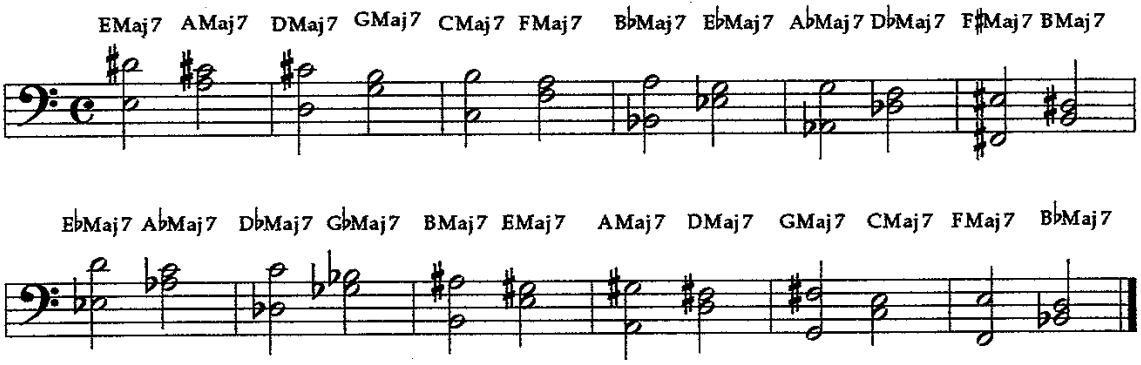
Position 2:



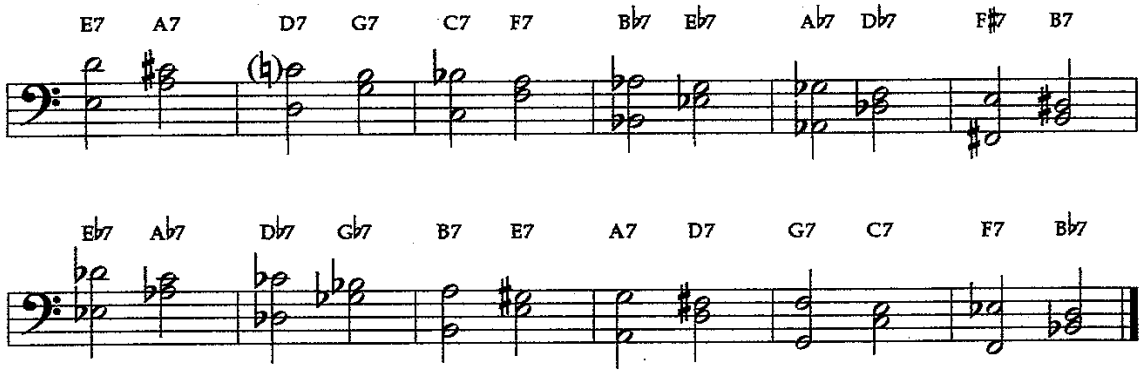
Shell Voicings for the Left Hand

(Constant structure)

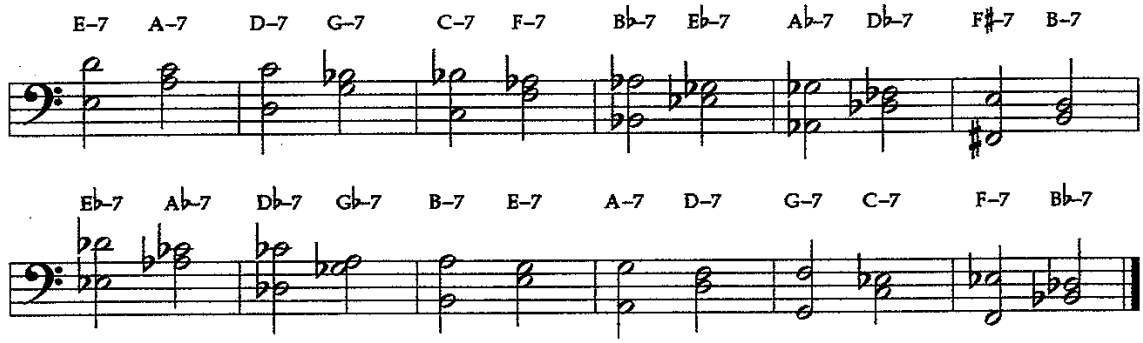
Major 7ths in Cycle 5



Dominant 7ths in Cycle 5

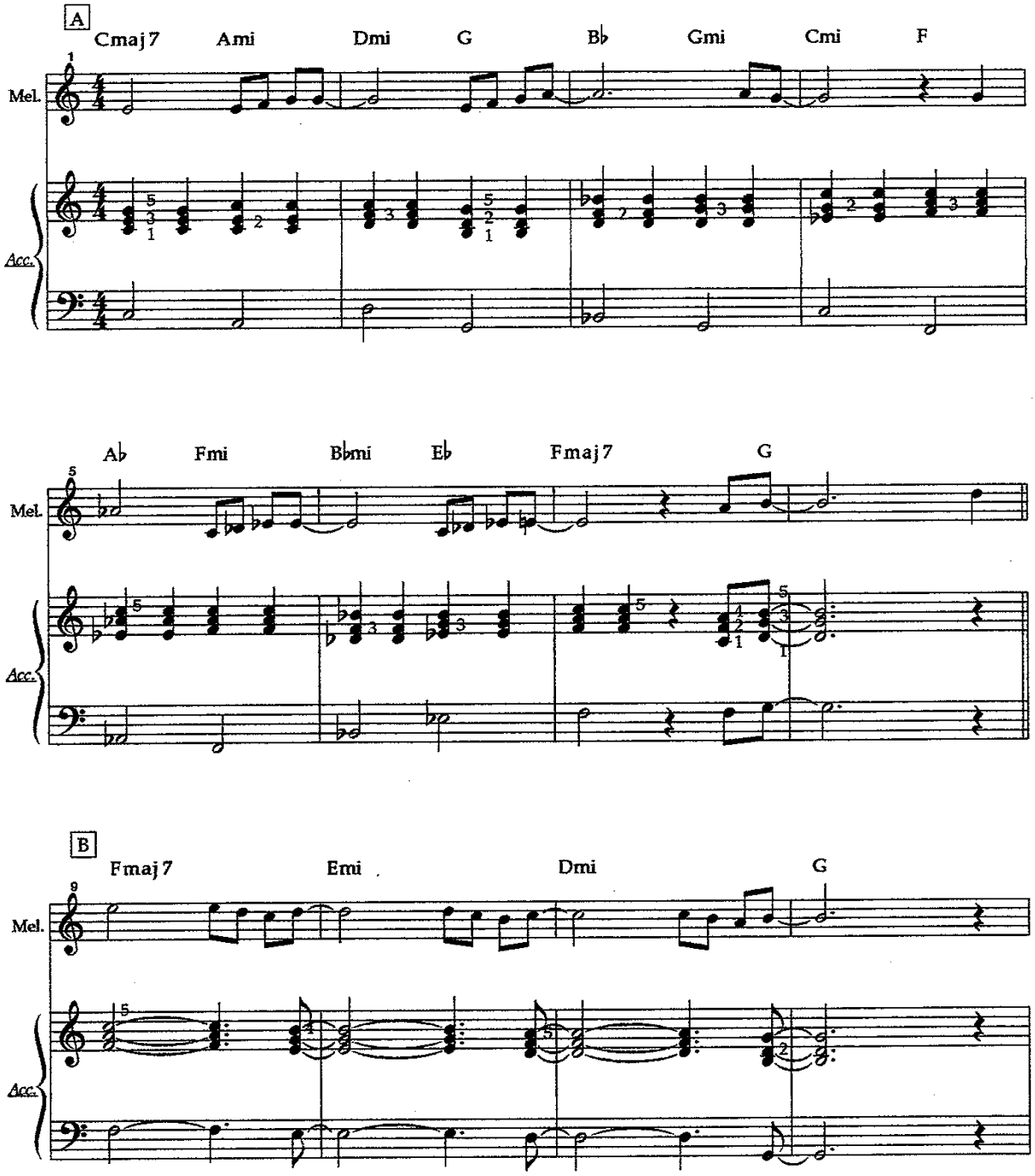


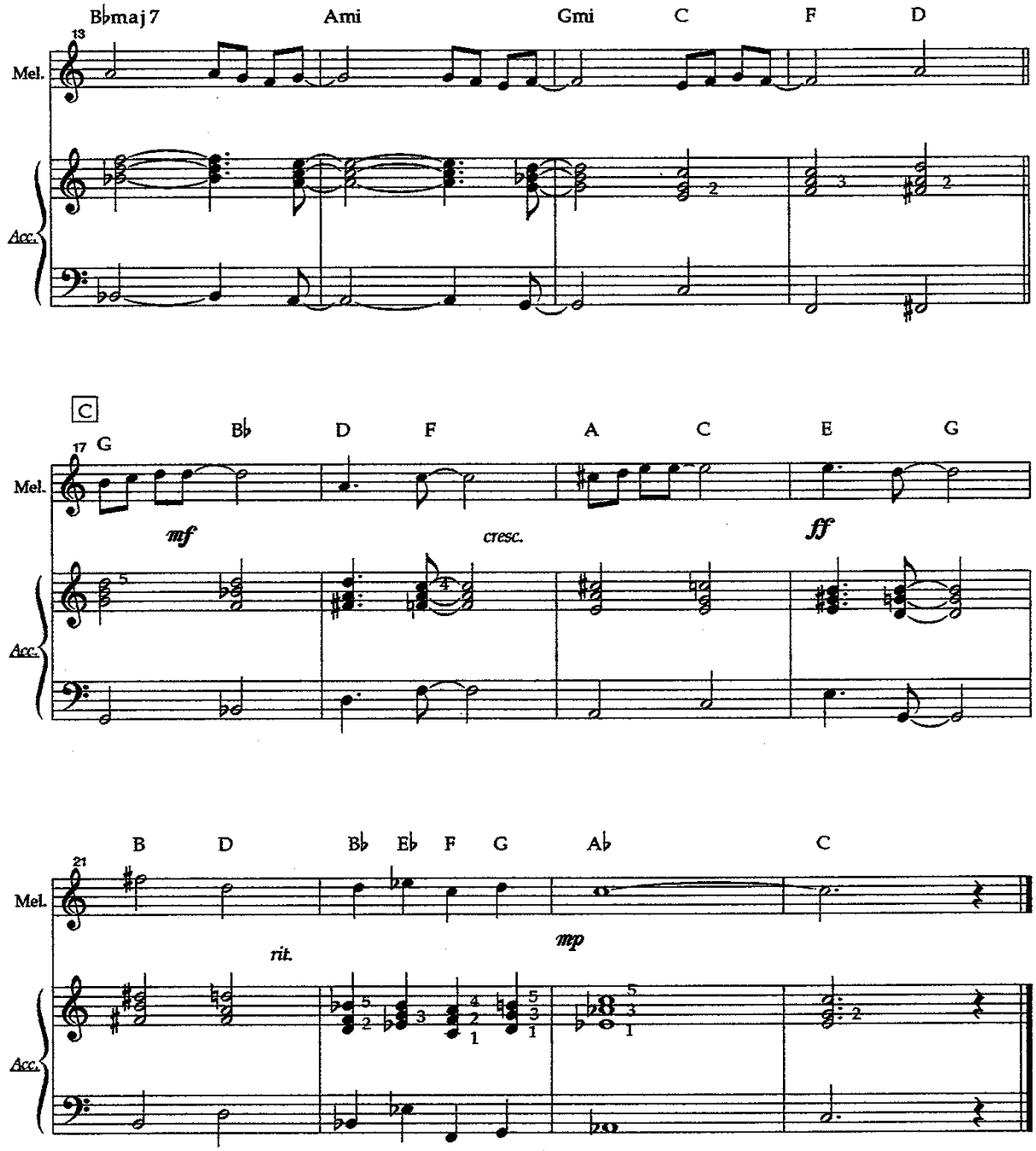
Minor 7ths in Cycle 5



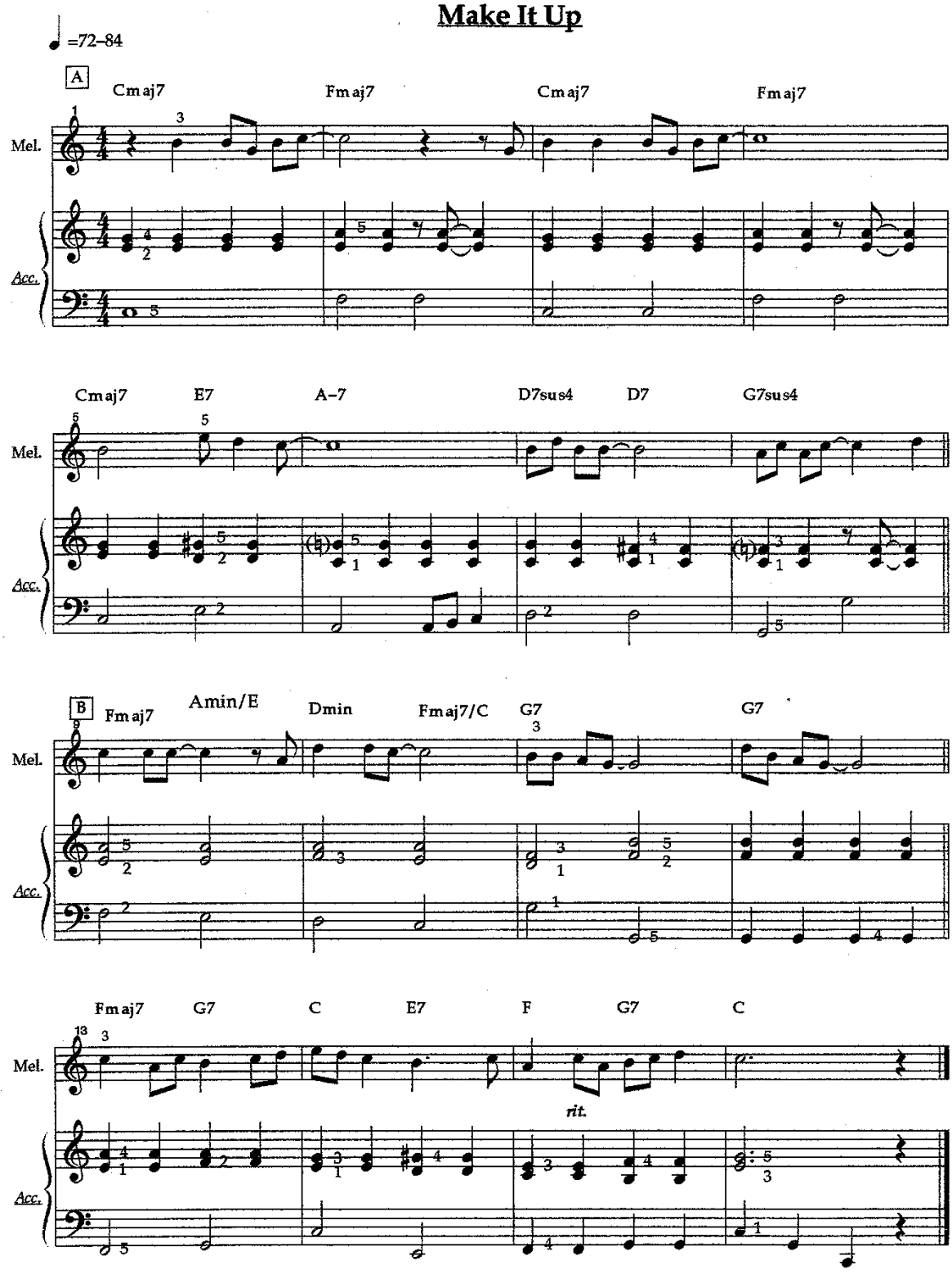
The Three of Us

♩=72–92

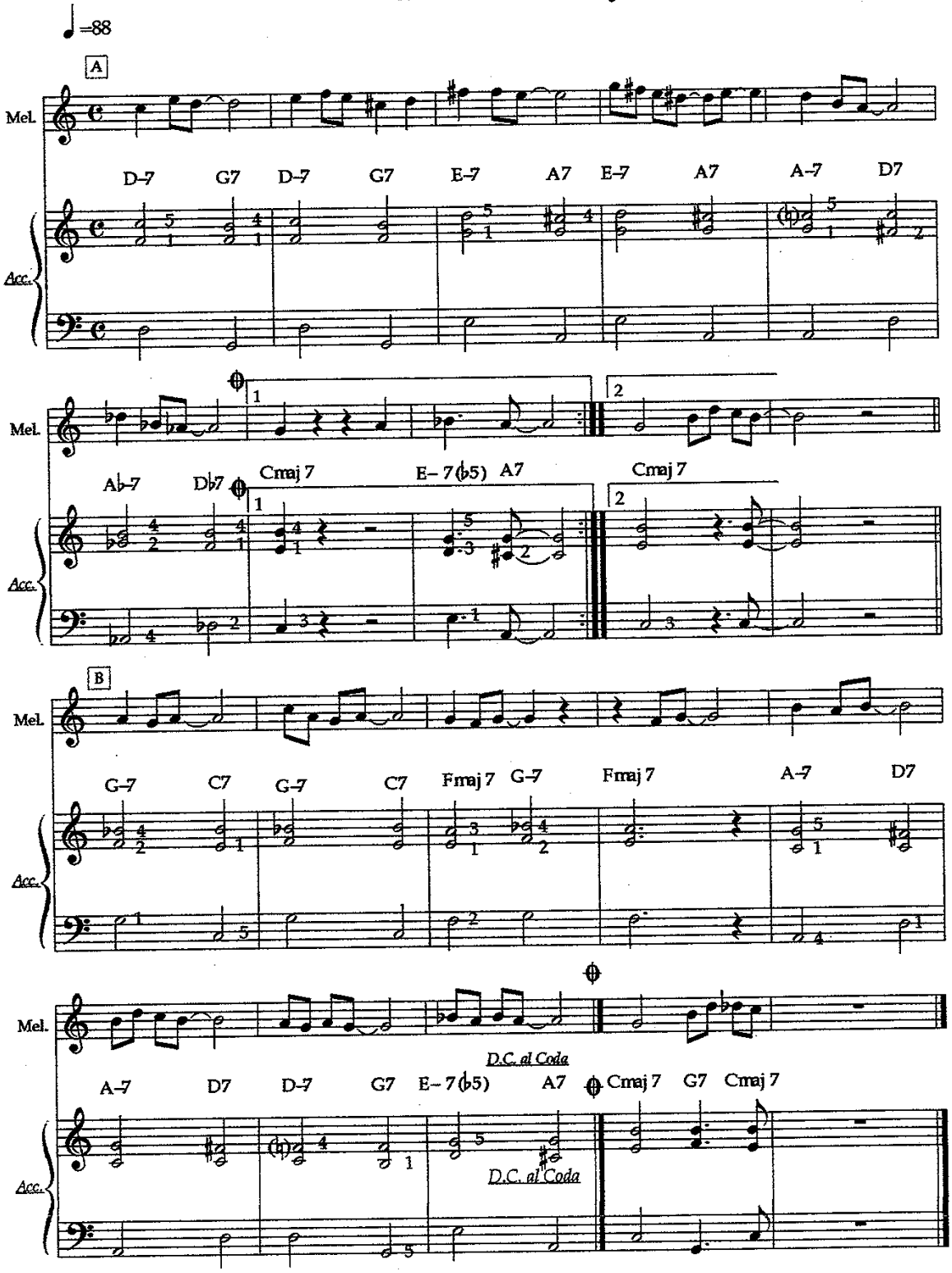



B♭maj 7
Ami
Gmi
C
F
D
13
Mel.
Acc.
C
G
B♭
D
F
A
C
E
G
17
mf
cresc.
ff
B
D
B♭
E♭
F
G
A♭
C
21
rit.
mp

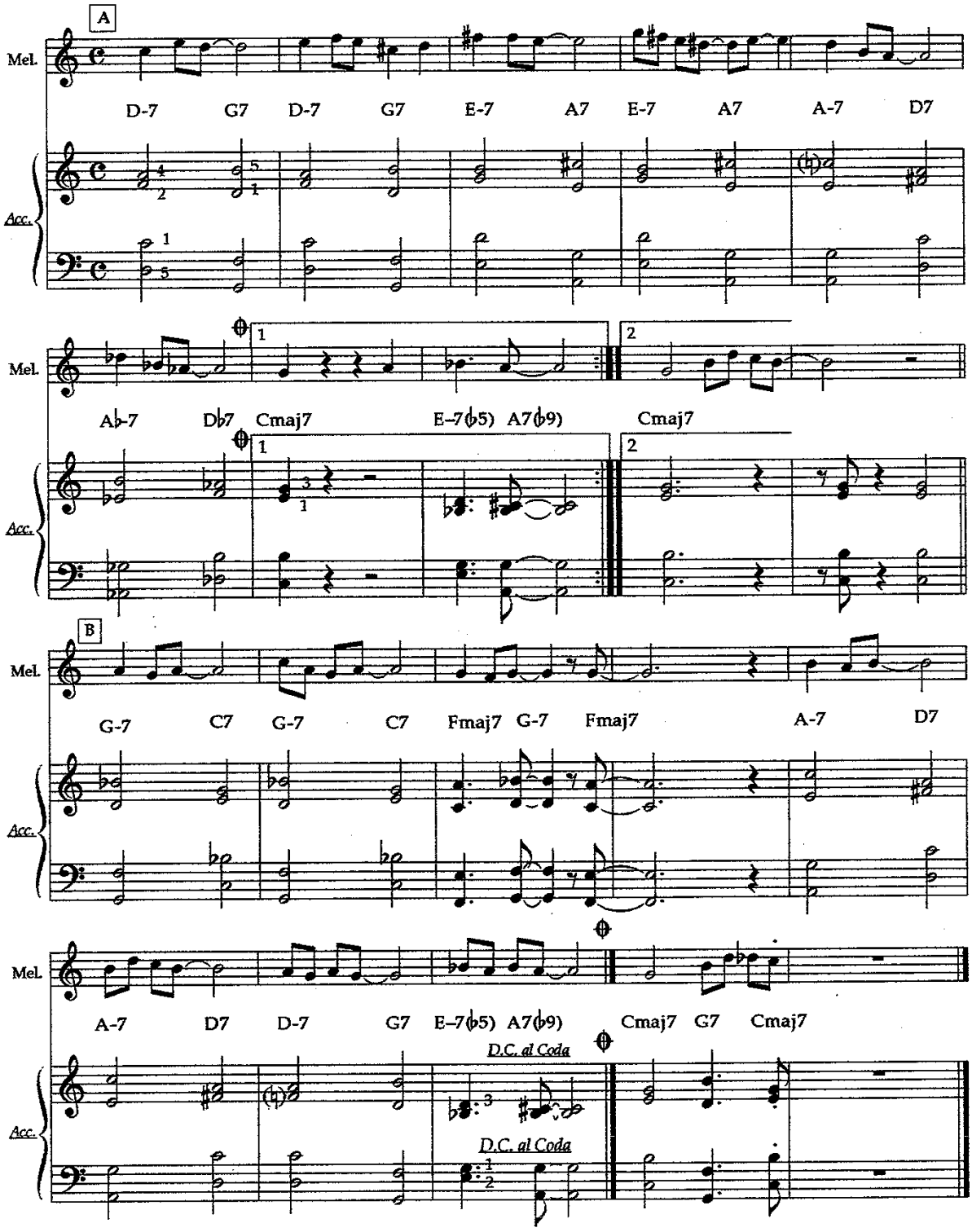
Make It Up


♩=72–84
A
Cmaj7
Fmaj7
Cmaj7
Fmaj7
Mel.
Acc.
Cmaj7
E7
A-7
D7sus4
D7
G7sus4
B
Fmaj7
Amin/E
Dmin
Fmaj7/C
G7
G7
Fmaj7
G7
C
E7
F
G7
C
rit.

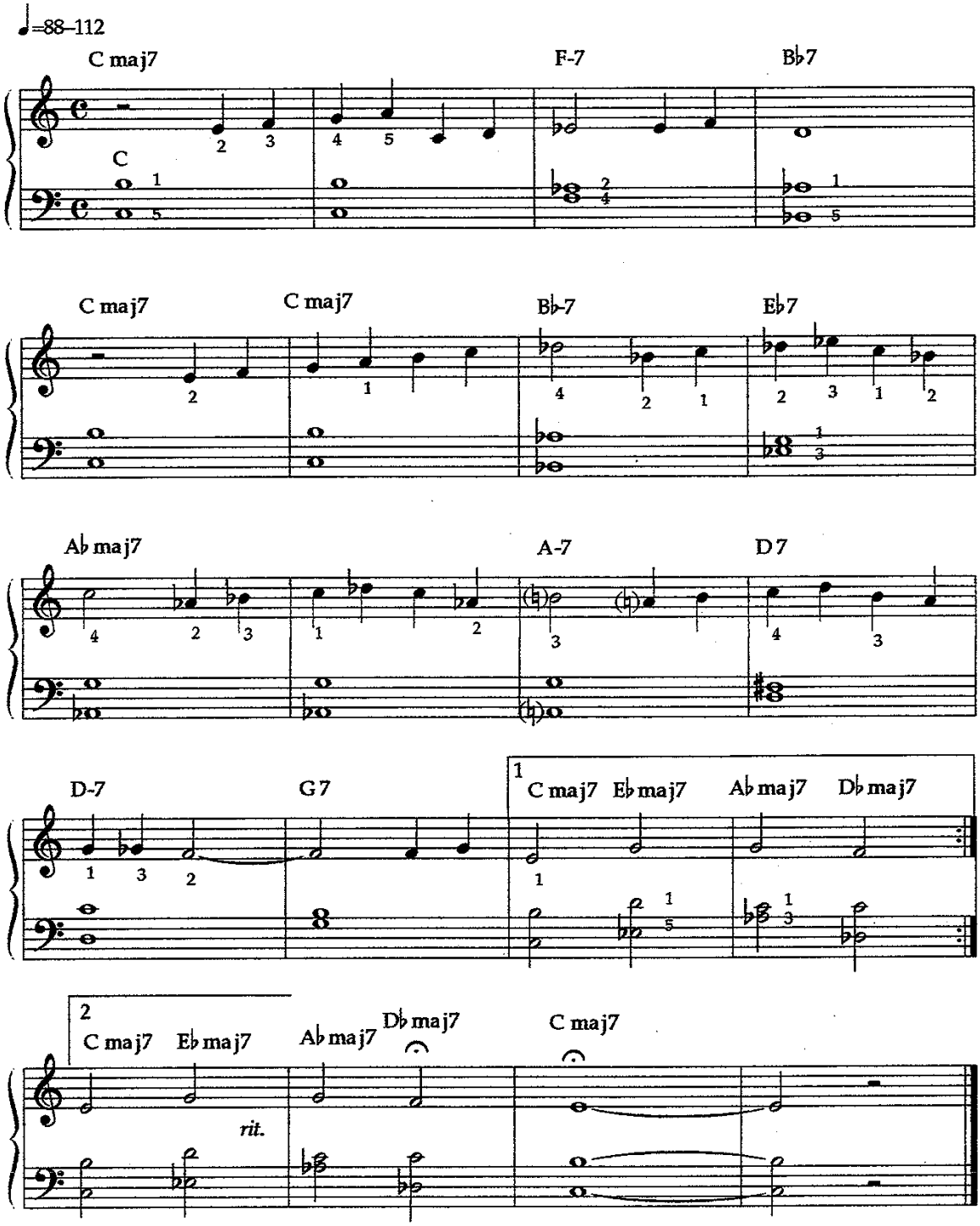
Three-Note Dolly



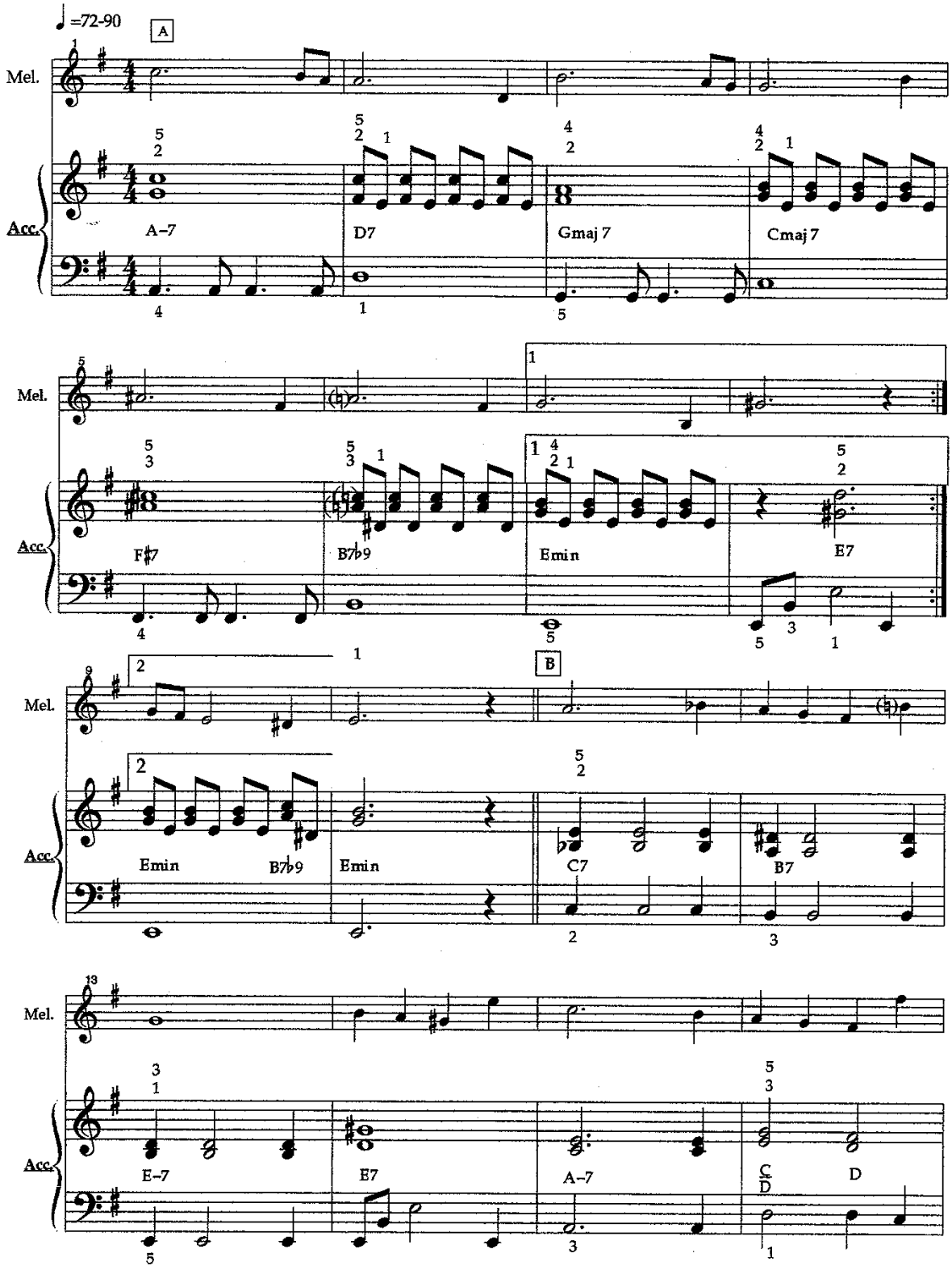
Four-Note Dolly

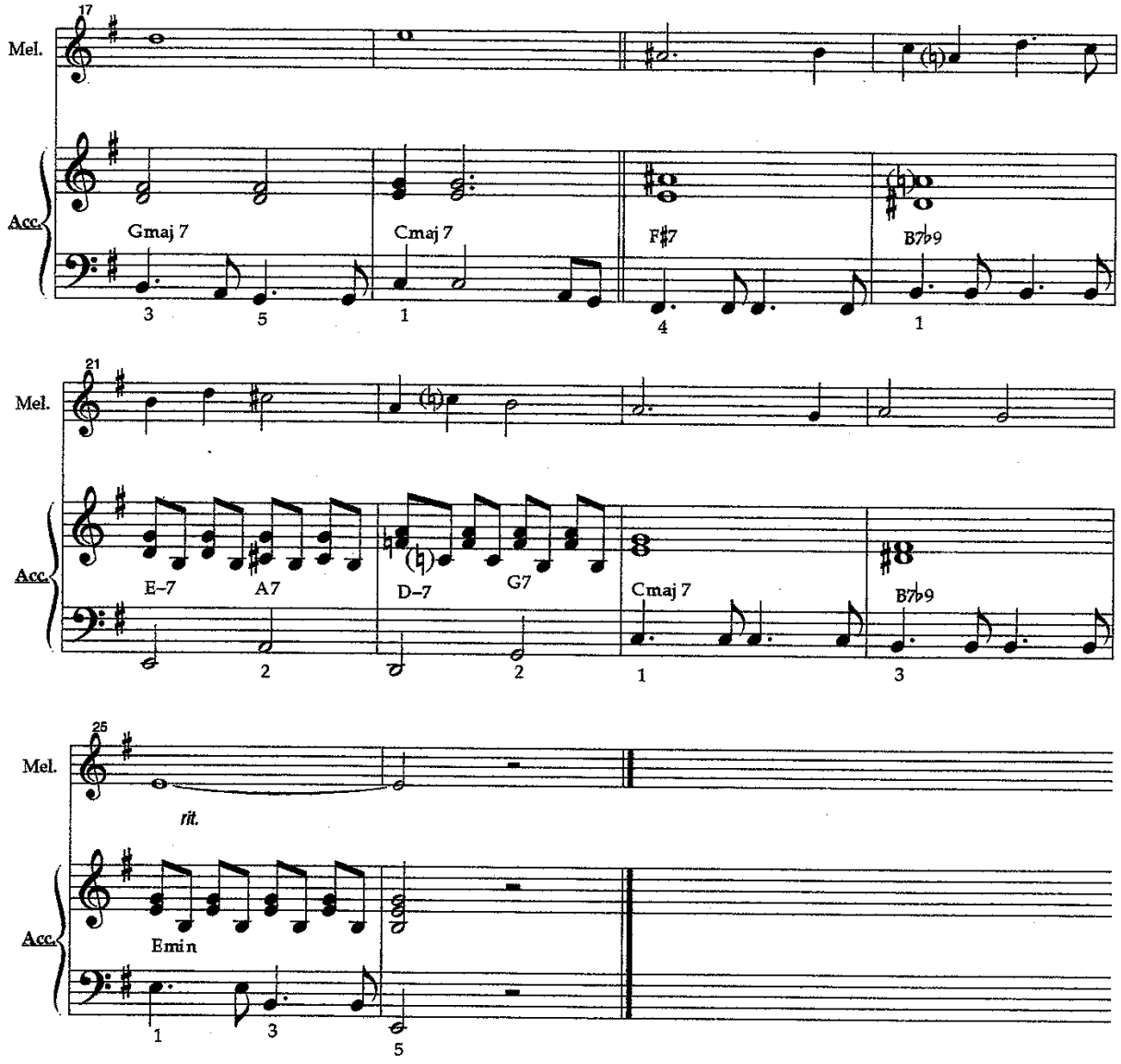


Lady Bird Shells



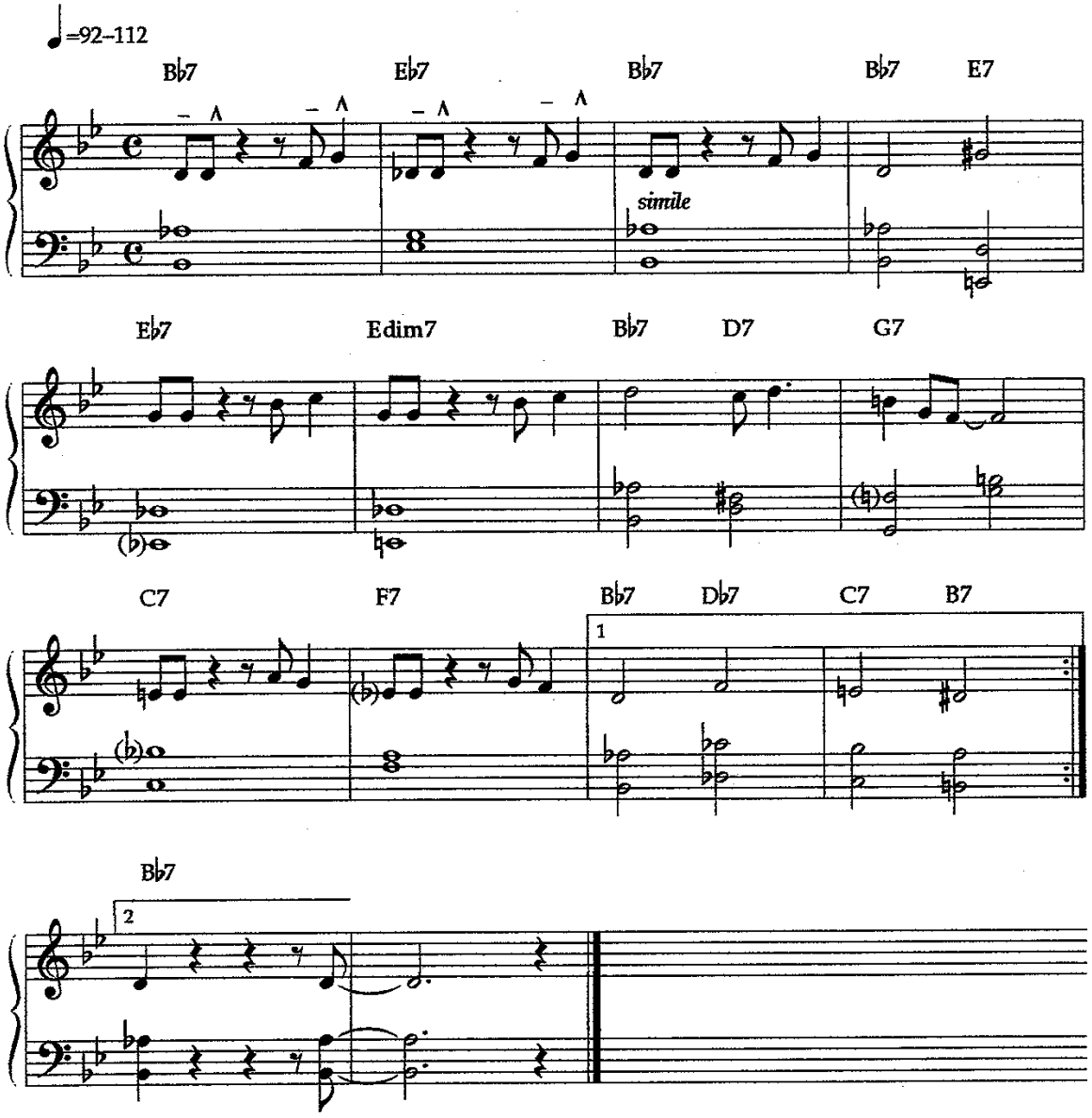
Spring Buds (Pop Accompaniment)



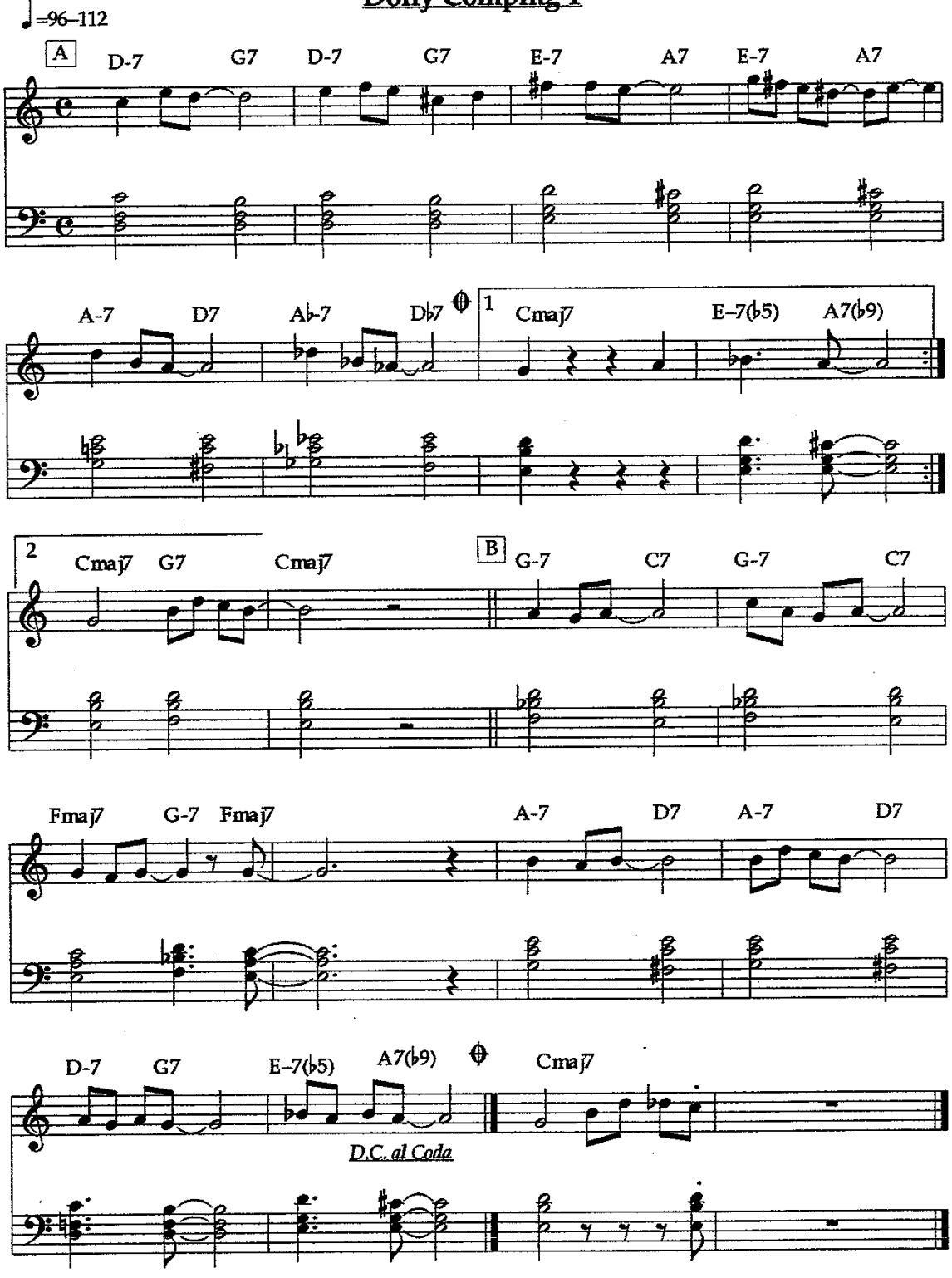

17
Mel.
Acc.
Gmaj 7
Cmaj 7
F♯7
B♭9
21
Mel.
Acc.
E-7
A7
D-7
G7
Cmaj 7
B♭9
25
Mel.
rit.
Acc.
Emin

A Shelly Blues

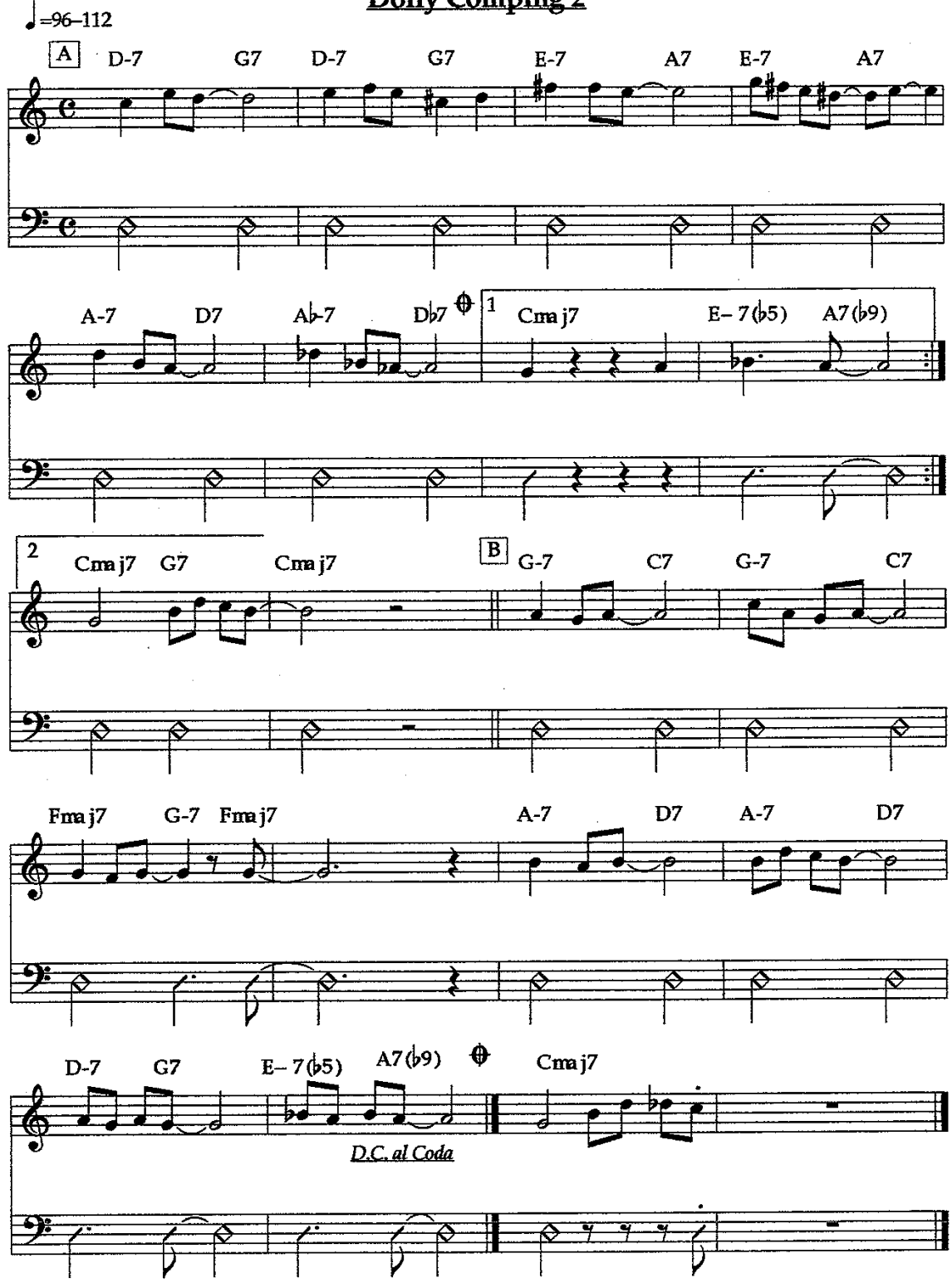
(Transpose to other keys also.)



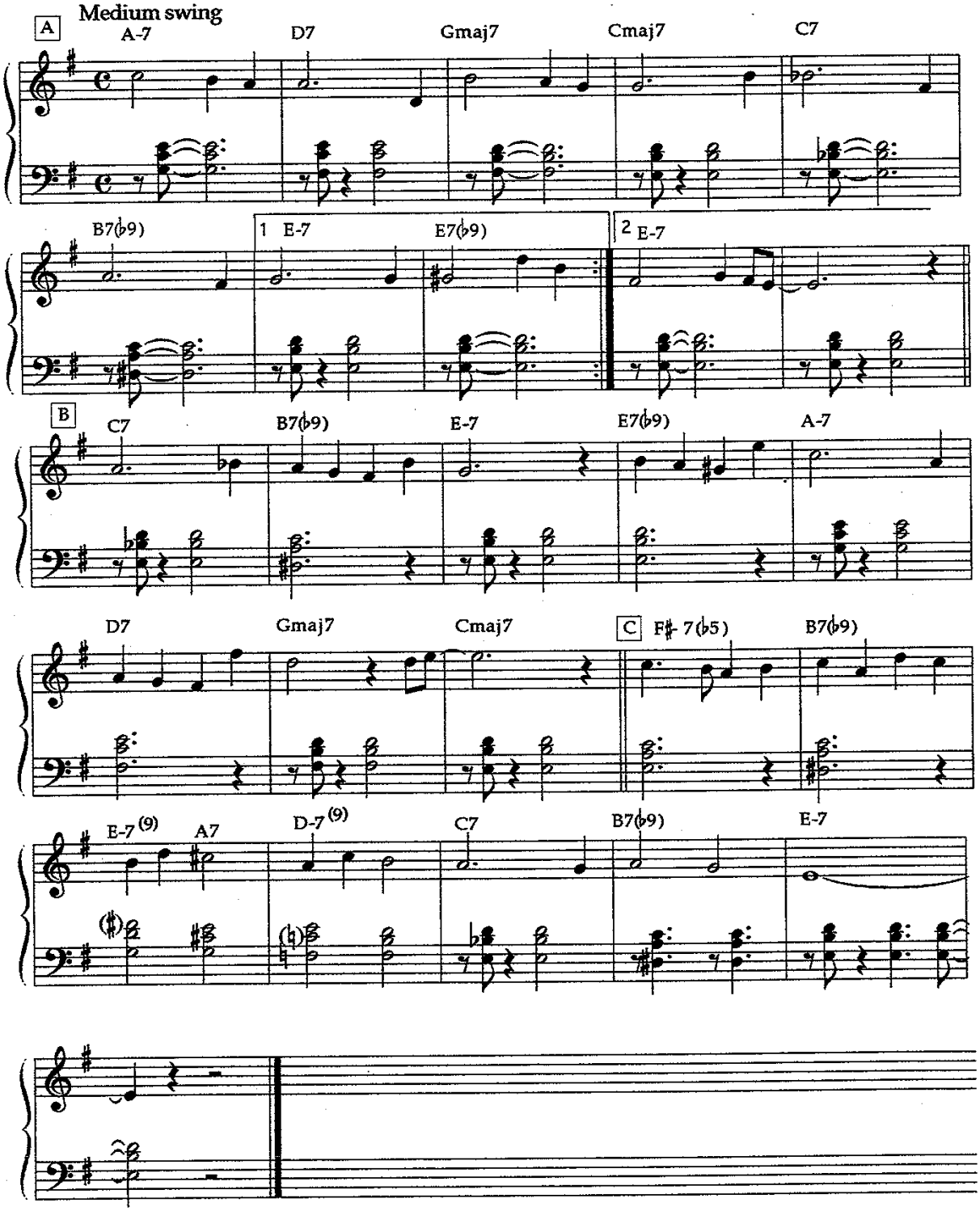
Dolly Comping 1



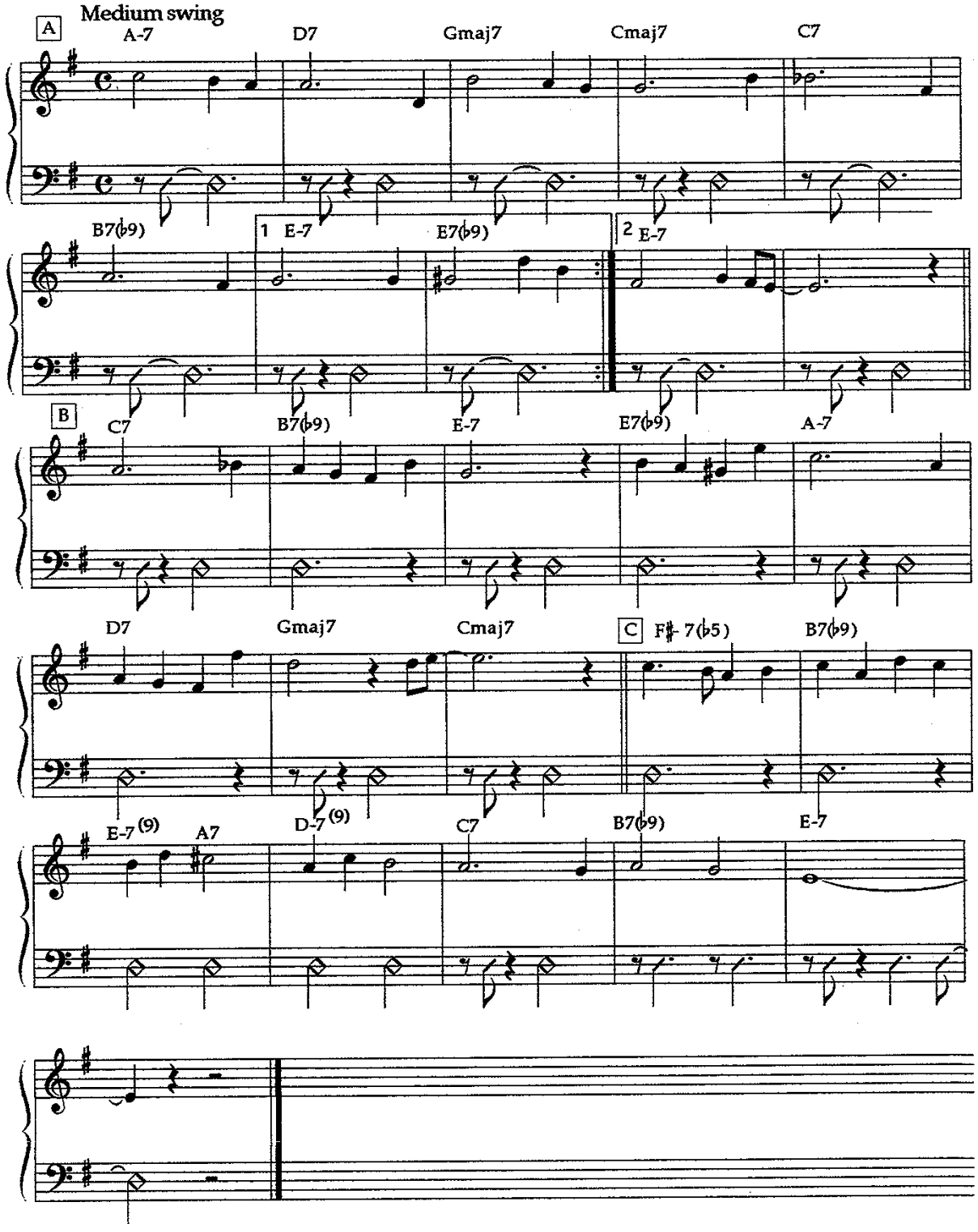
Dolly Comping 2



Buds Comping 1

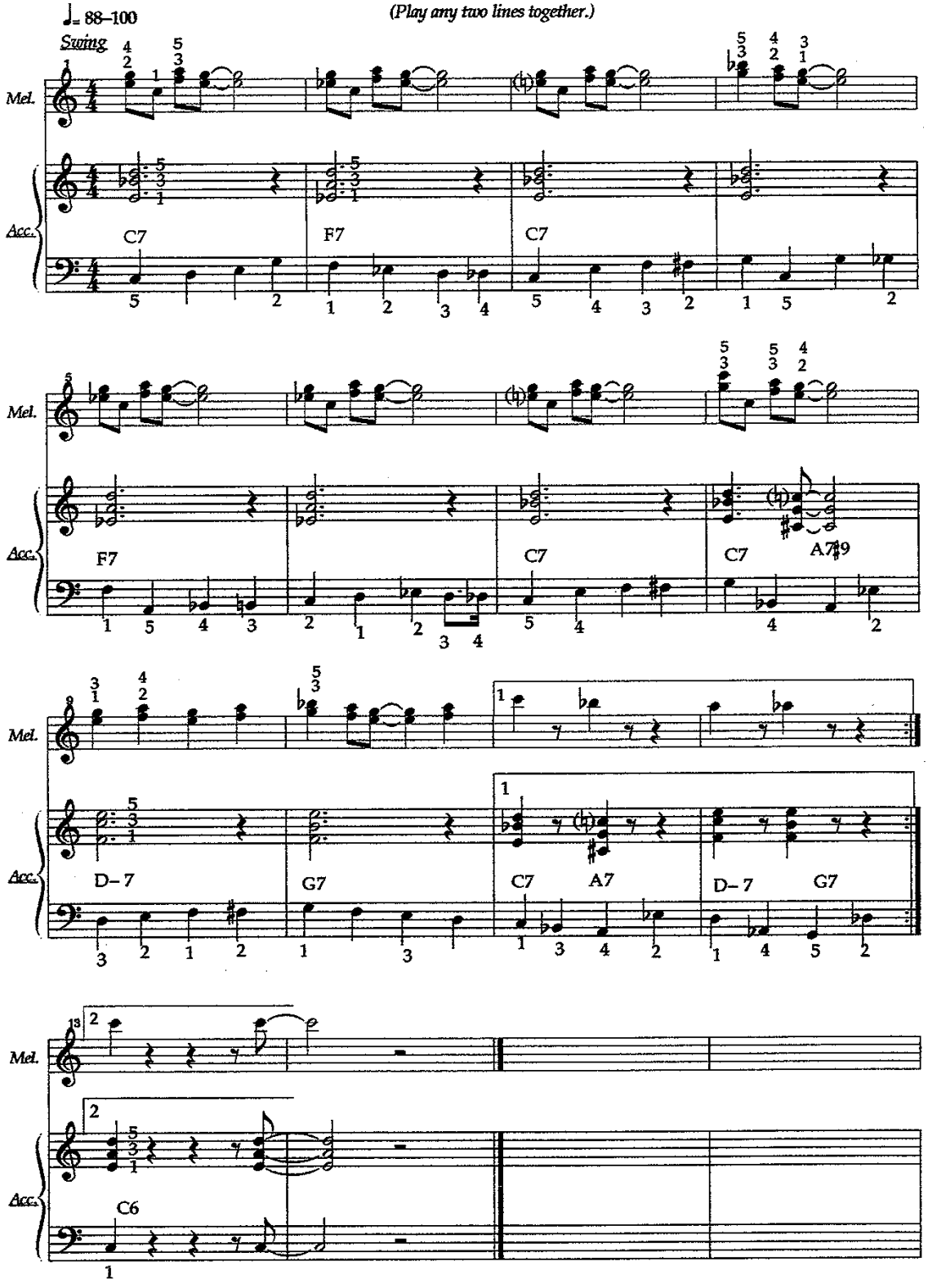


Buds Comping 2

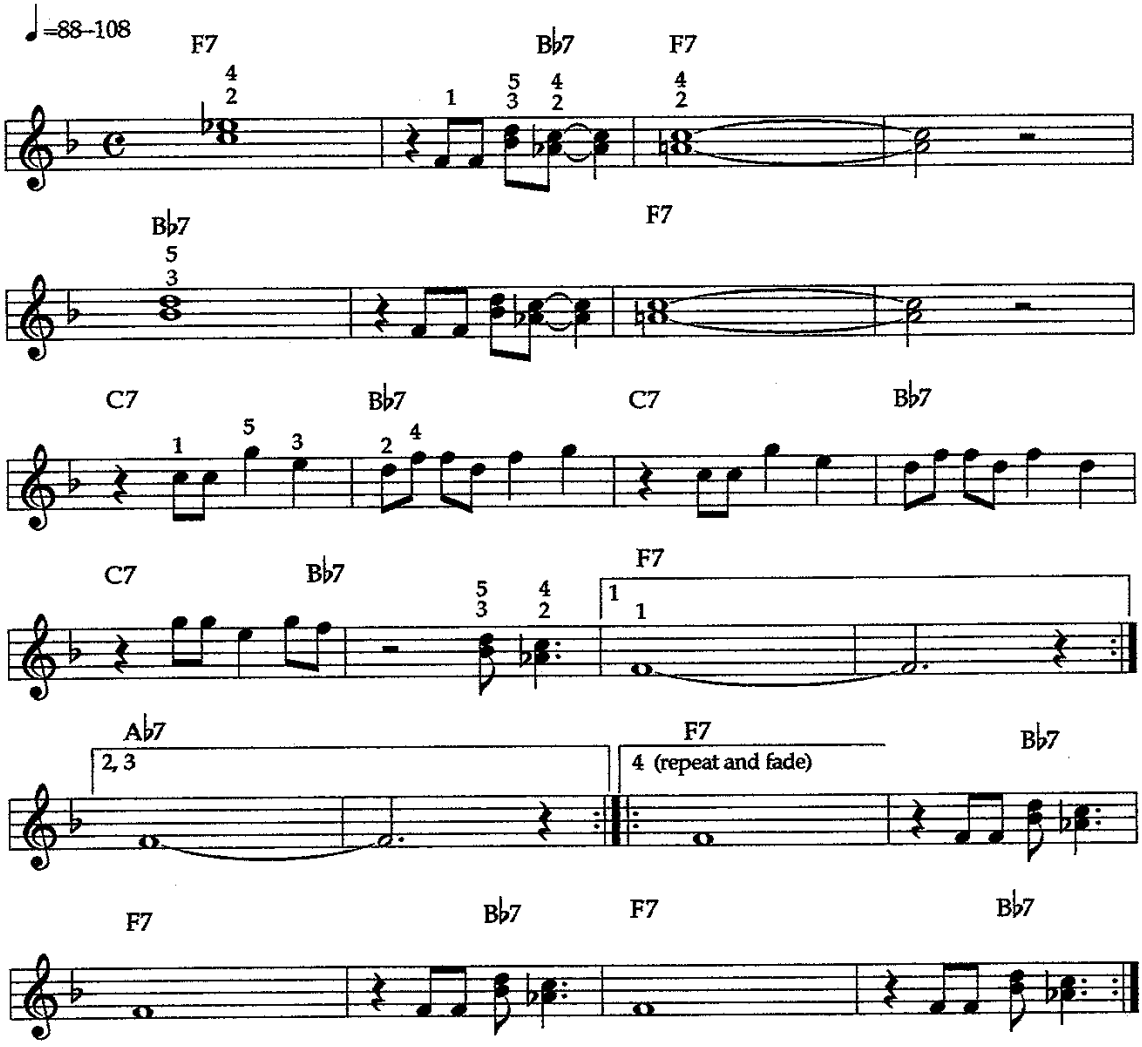


Three–Way Blues

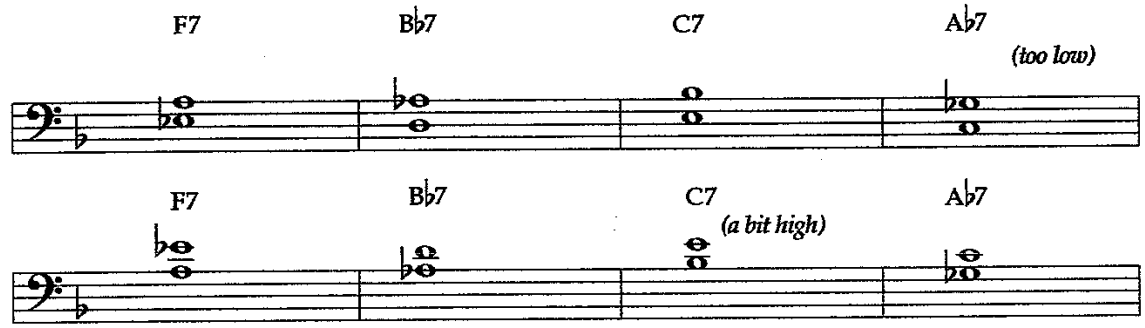
(Play any two lines together.)



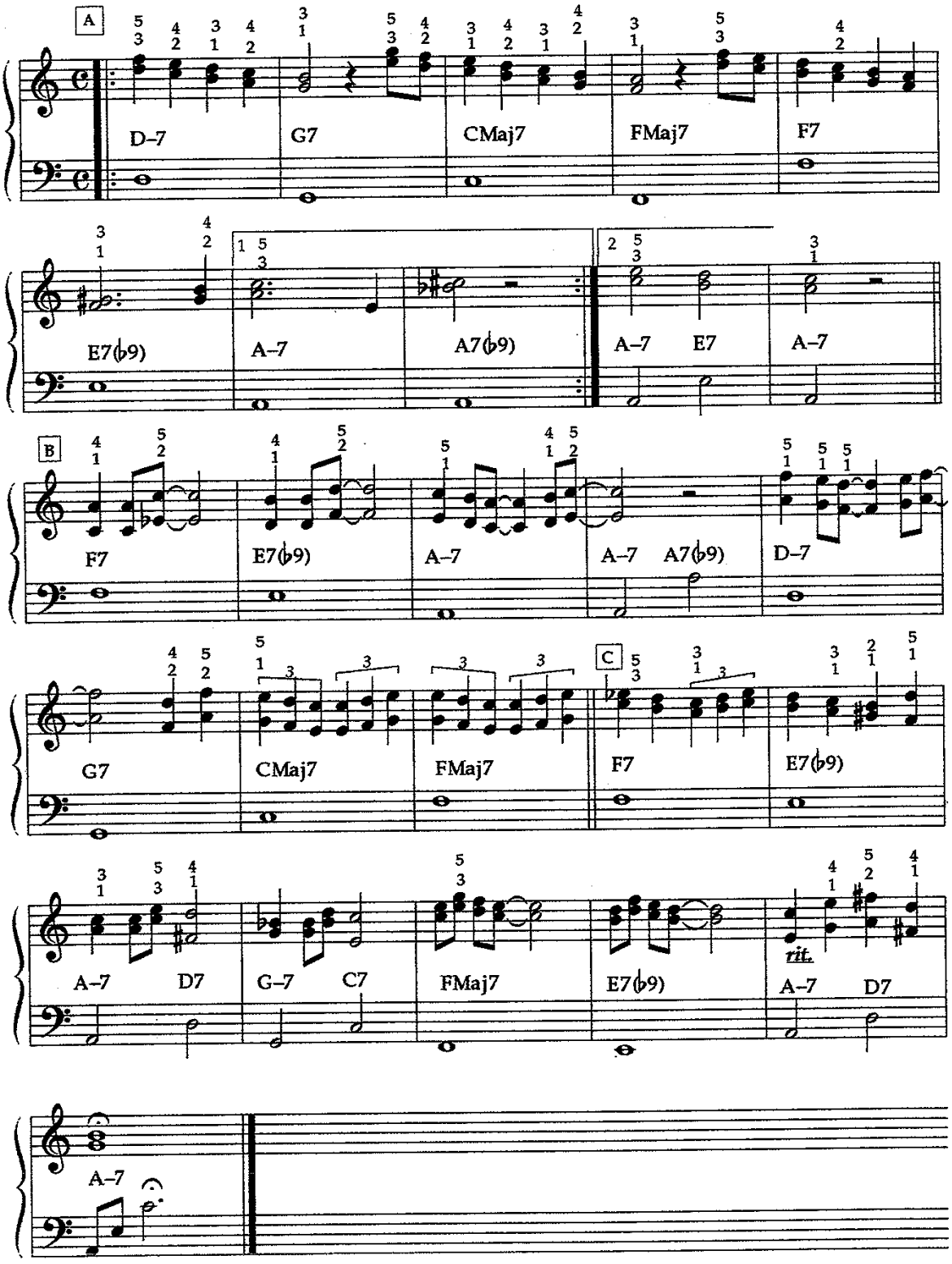
Kiwi Guy



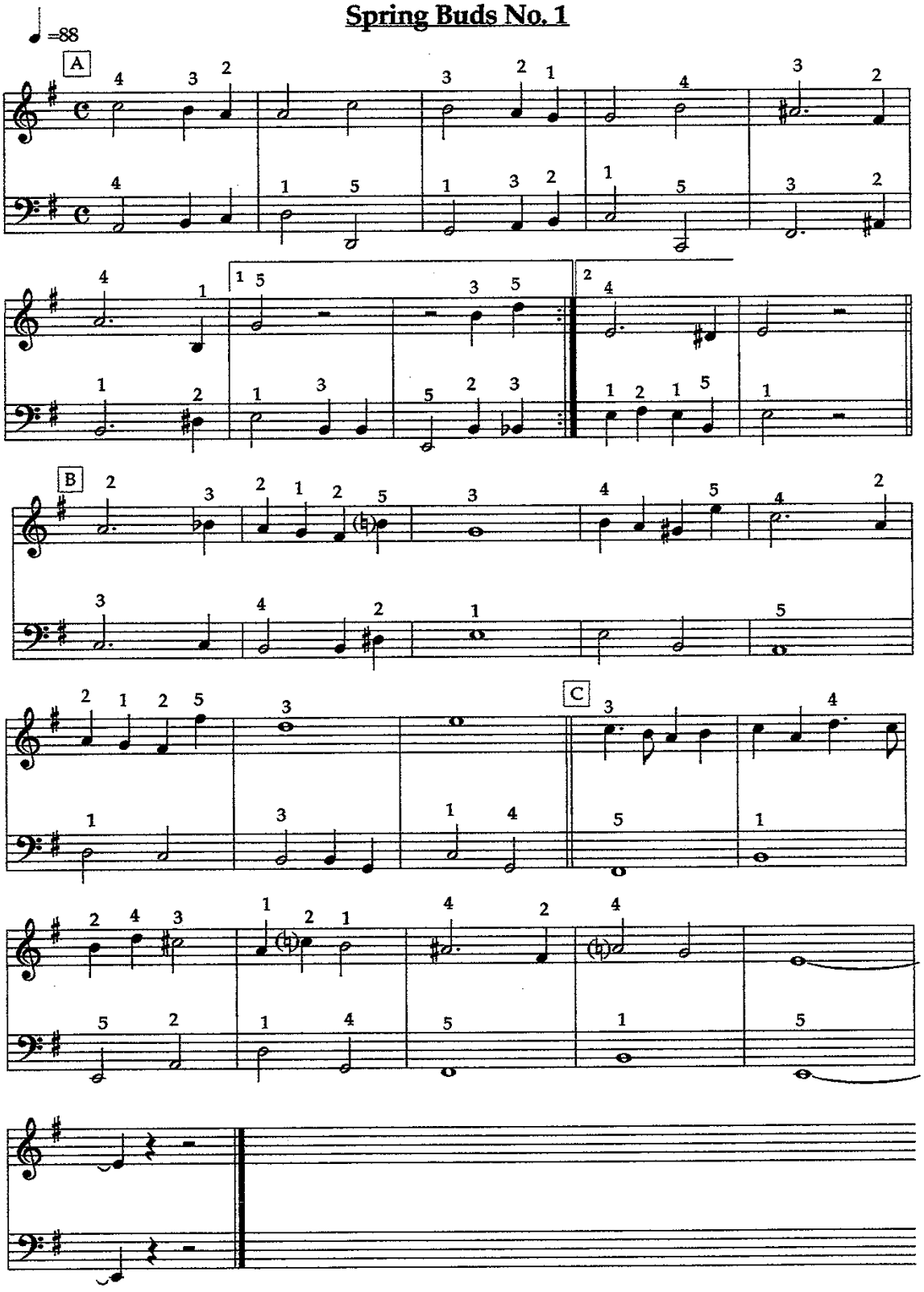
Left-hand Voicings (3 and 7)



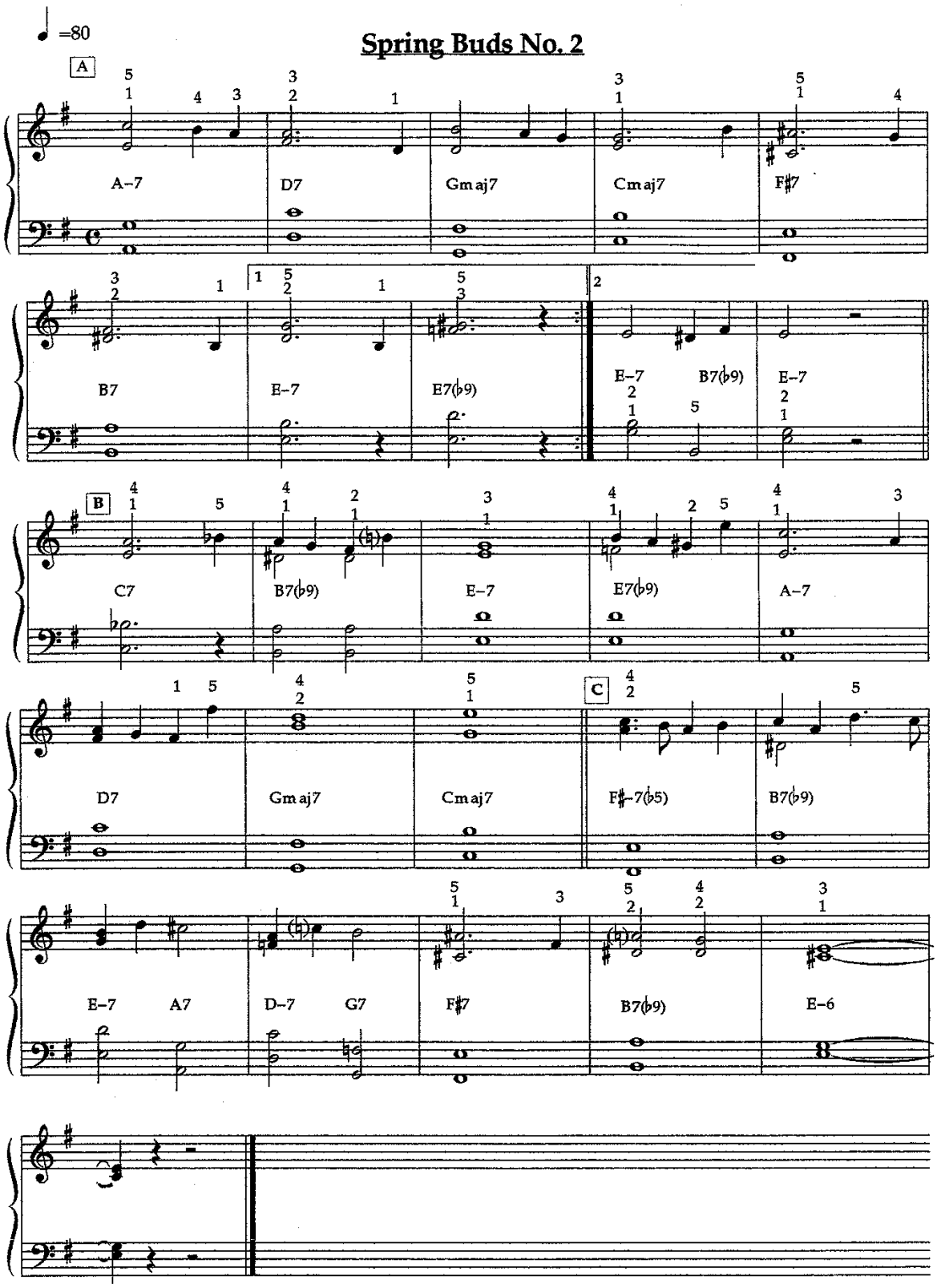
Spring Buds (in 3rds/6ths)



Spring Buds No. 1

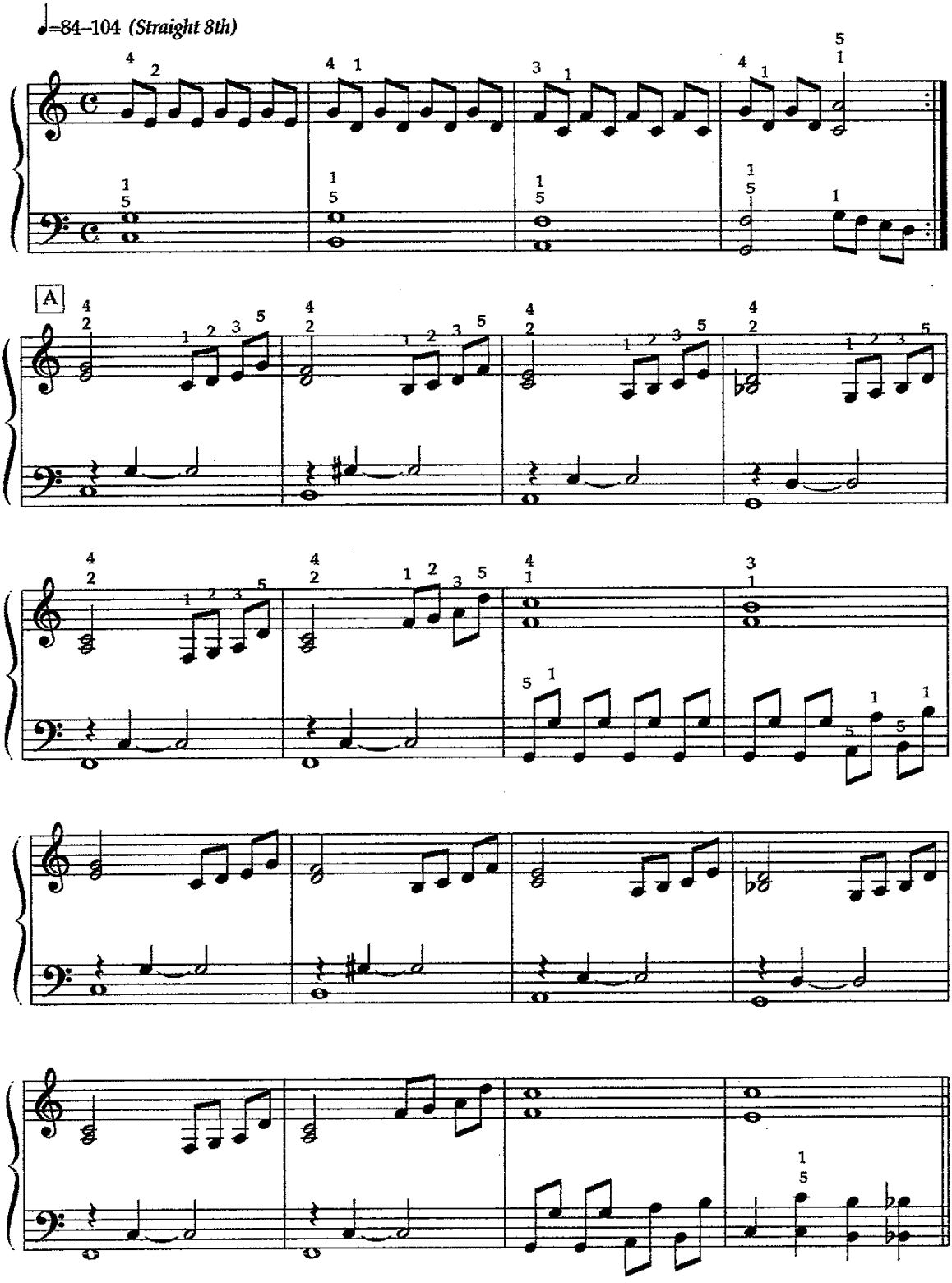


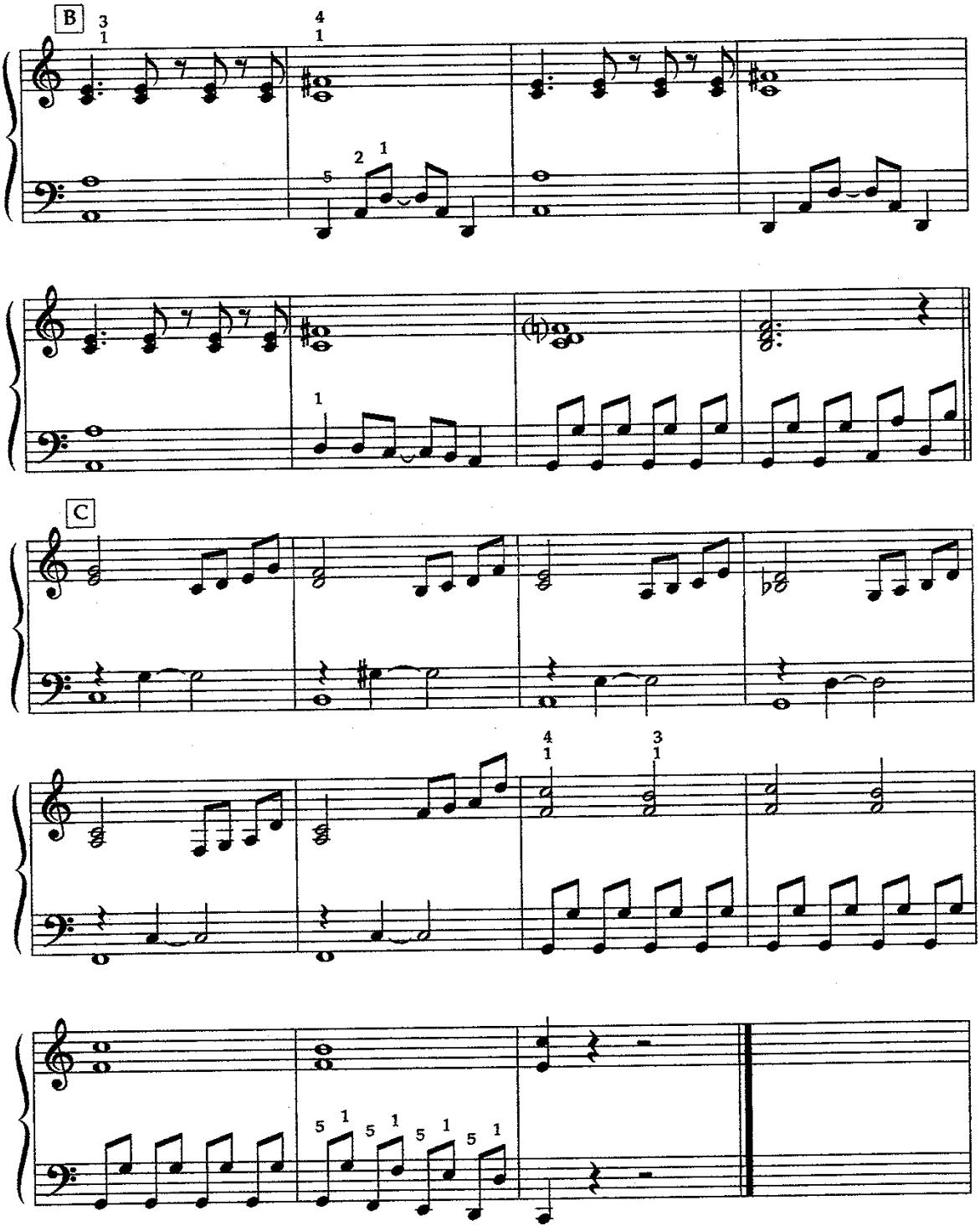
Spring Buds No. 2



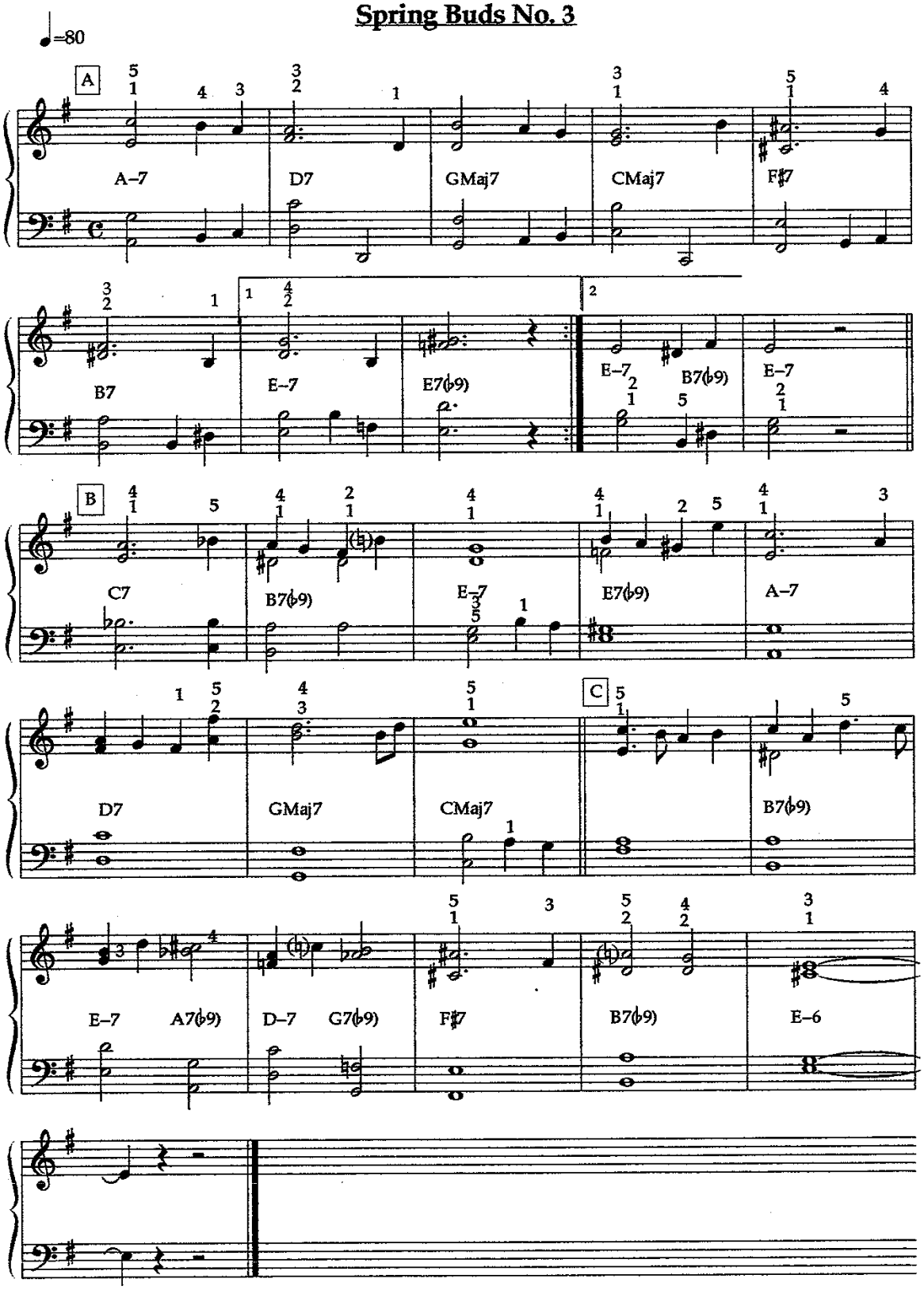
Your Eyes

(Don Sterling)



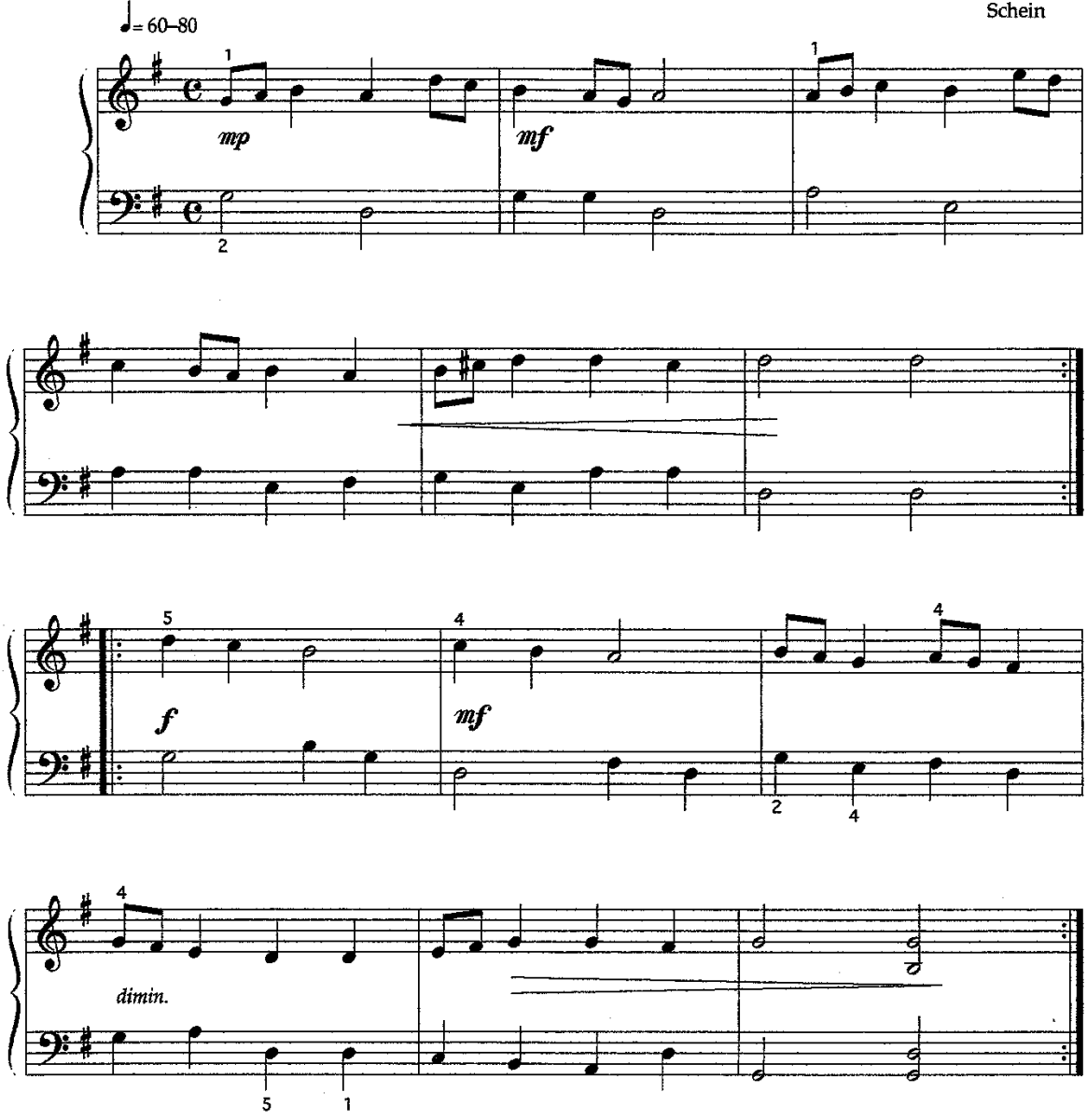

B
C

Spring Buds No. 3



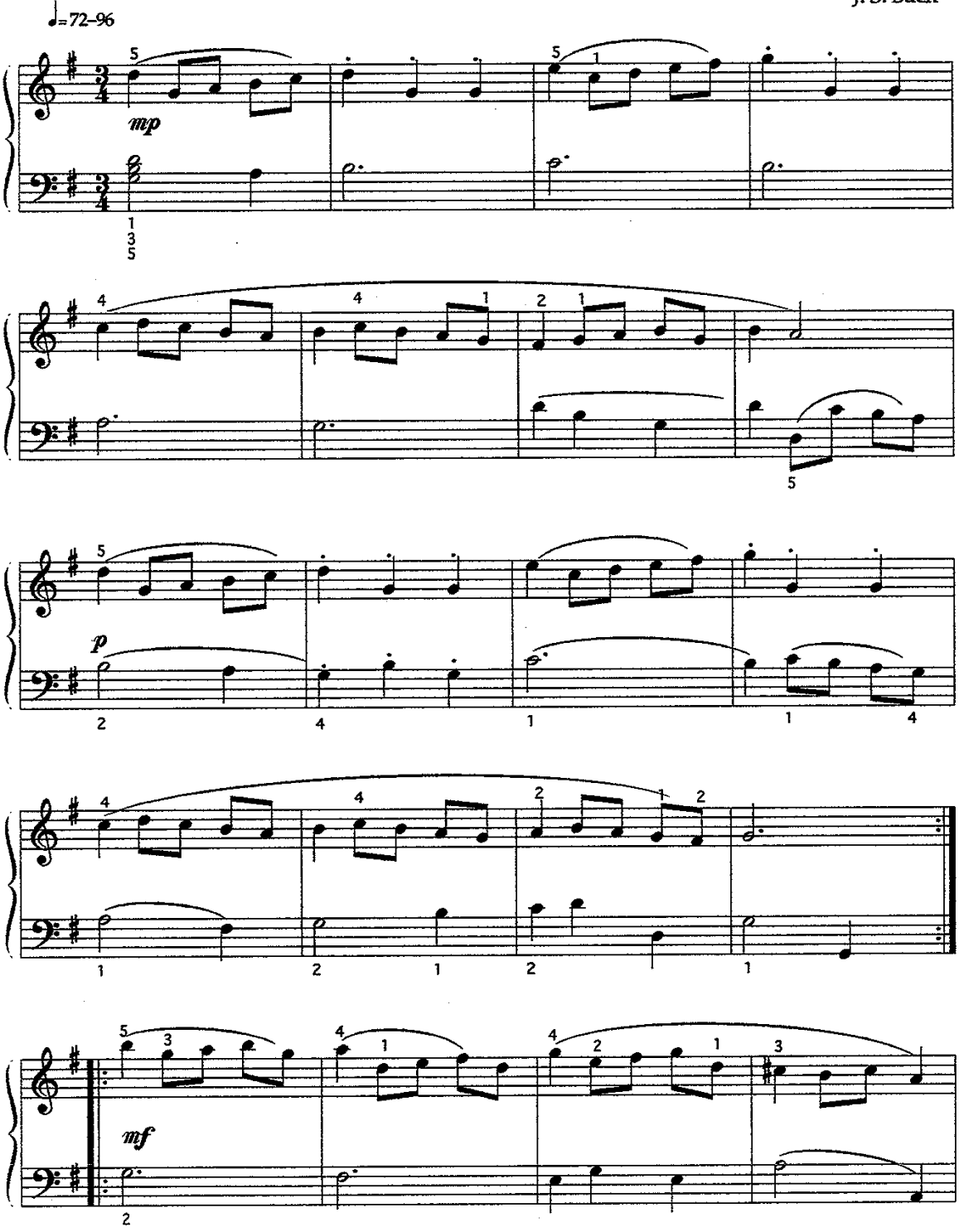
Allemande

Schein

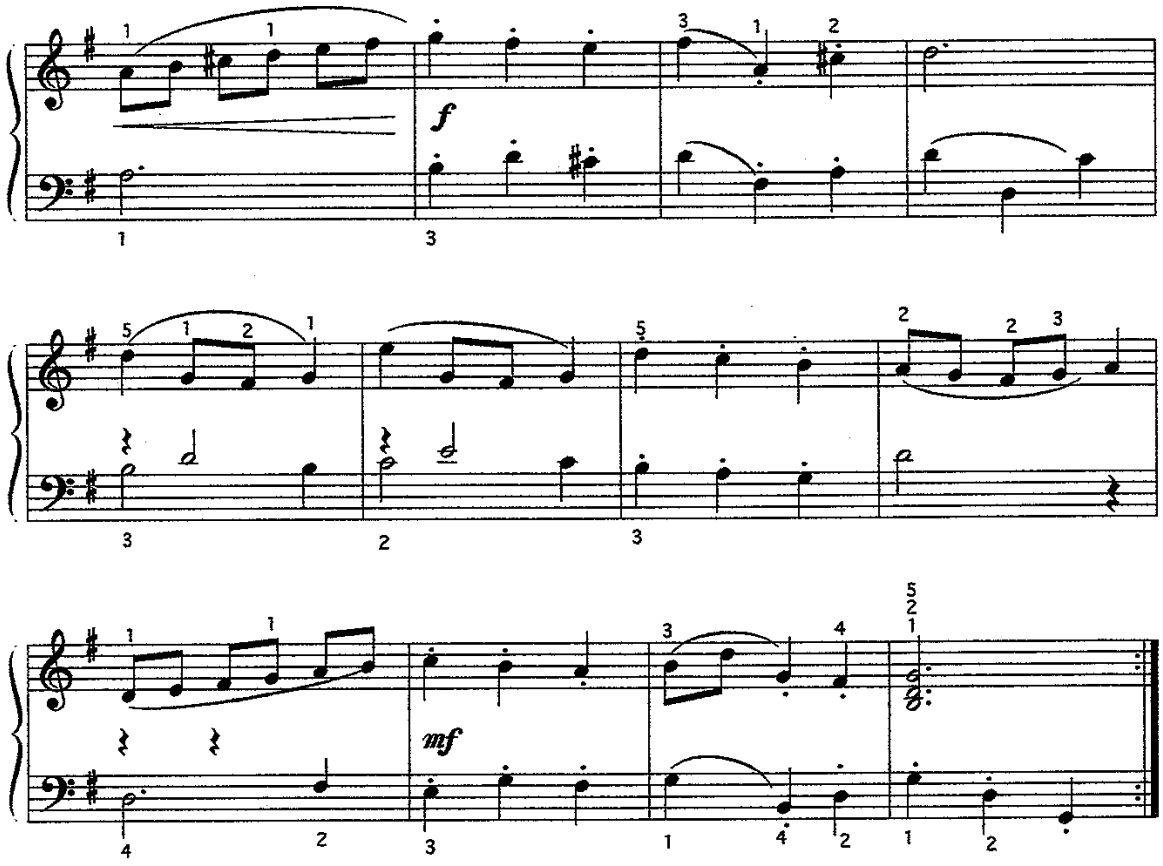


Minuet in G

J. S. Bach

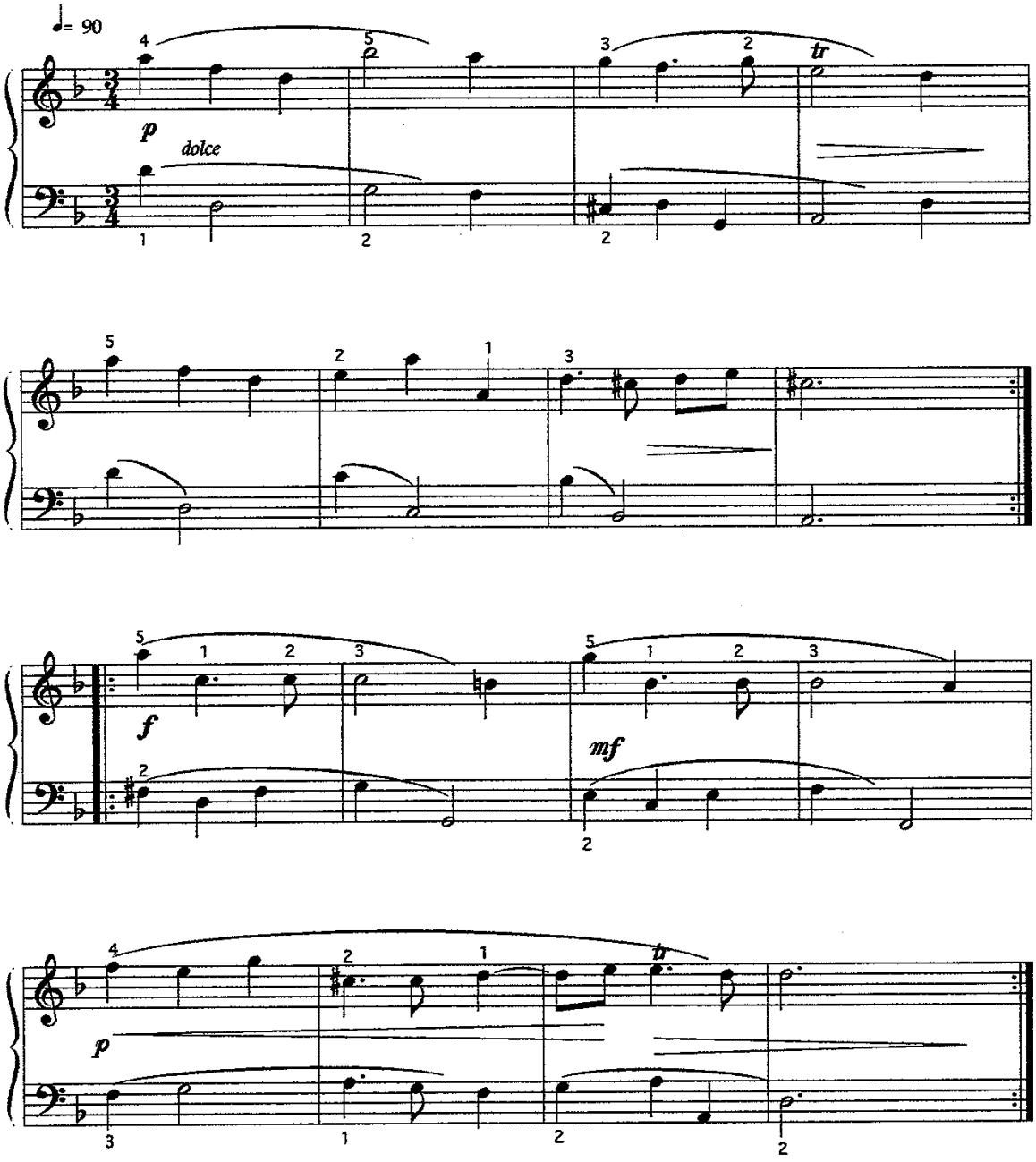


Minuet in G (p. 2)



Sarabande

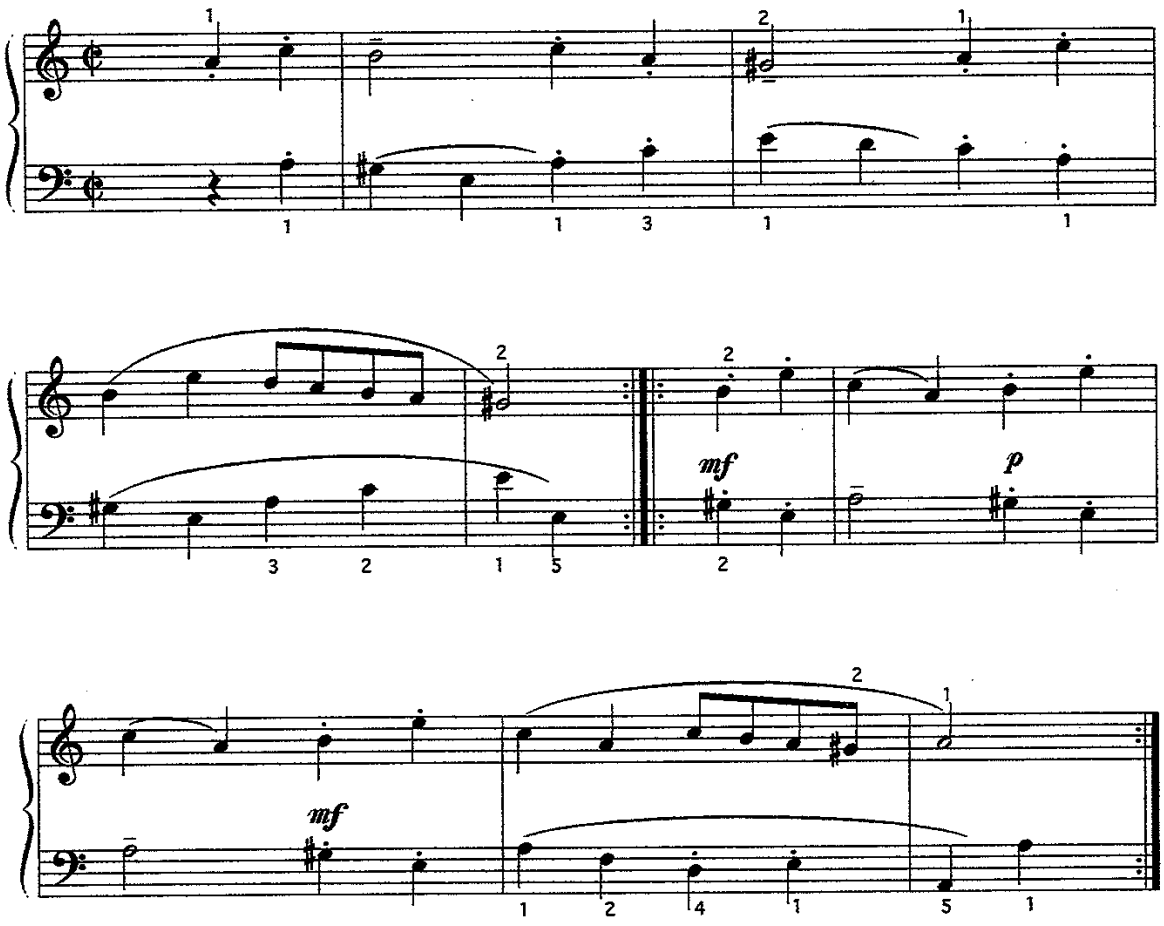
Corelli



Gavotte

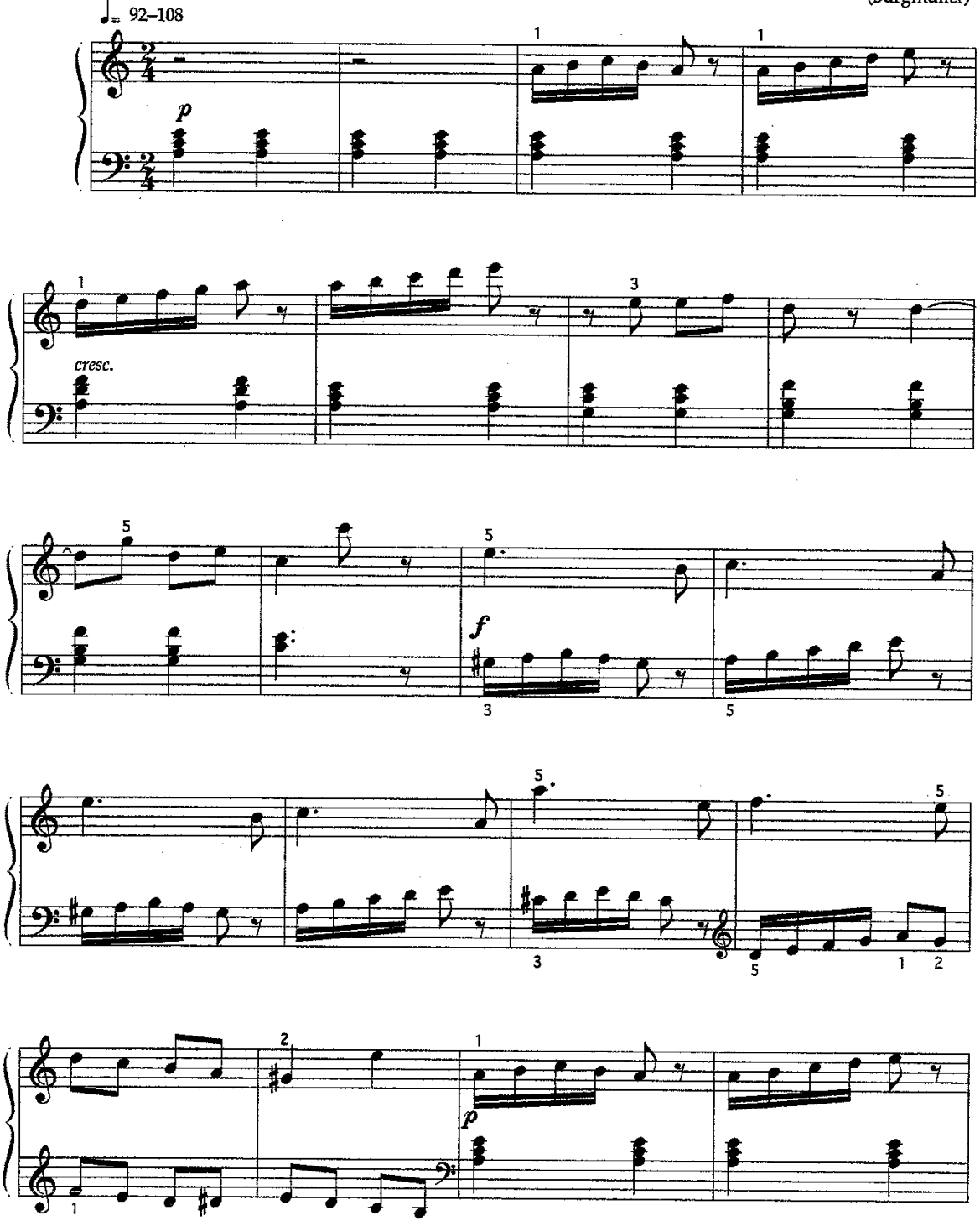
Witthauer

♩= 84–108

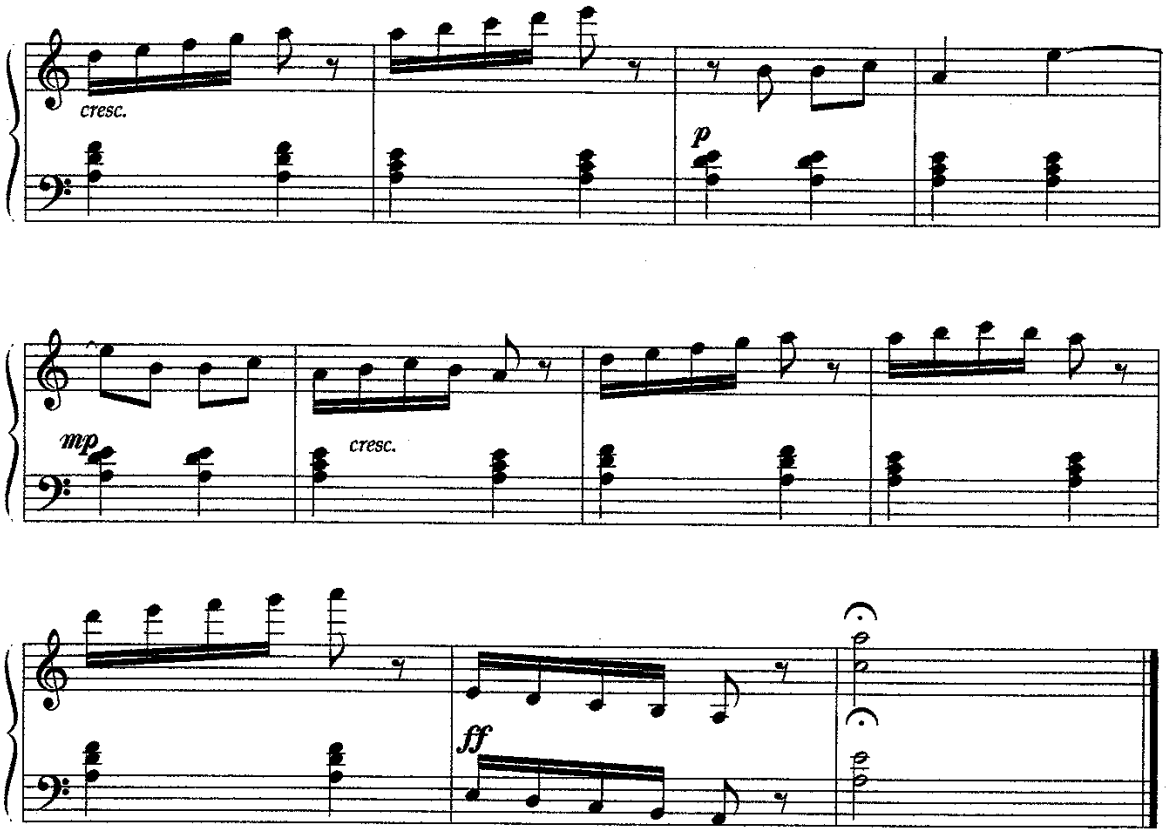


L'Arabesque

(Burgmuller)

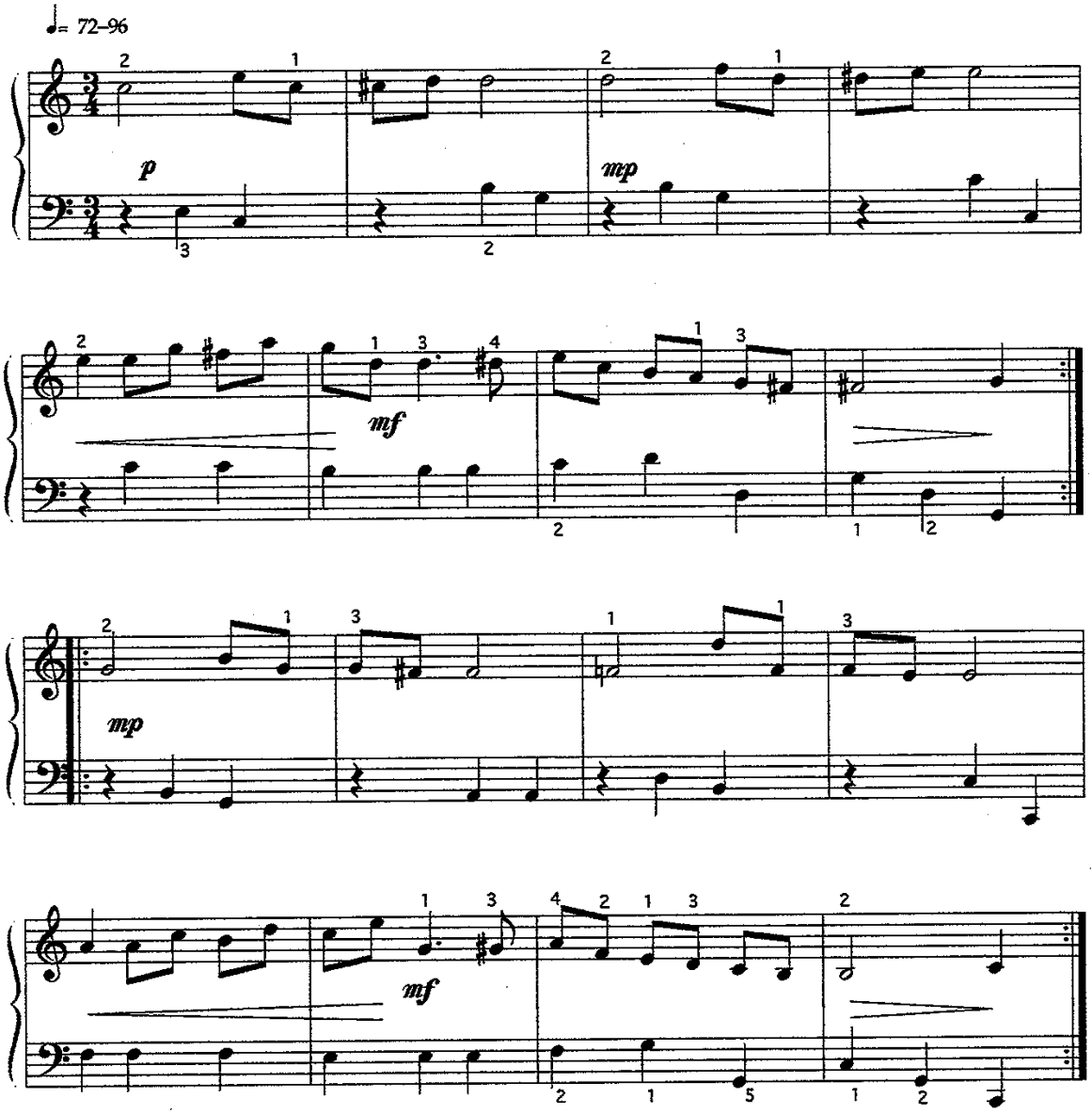


L'Arabesque (p. 2)



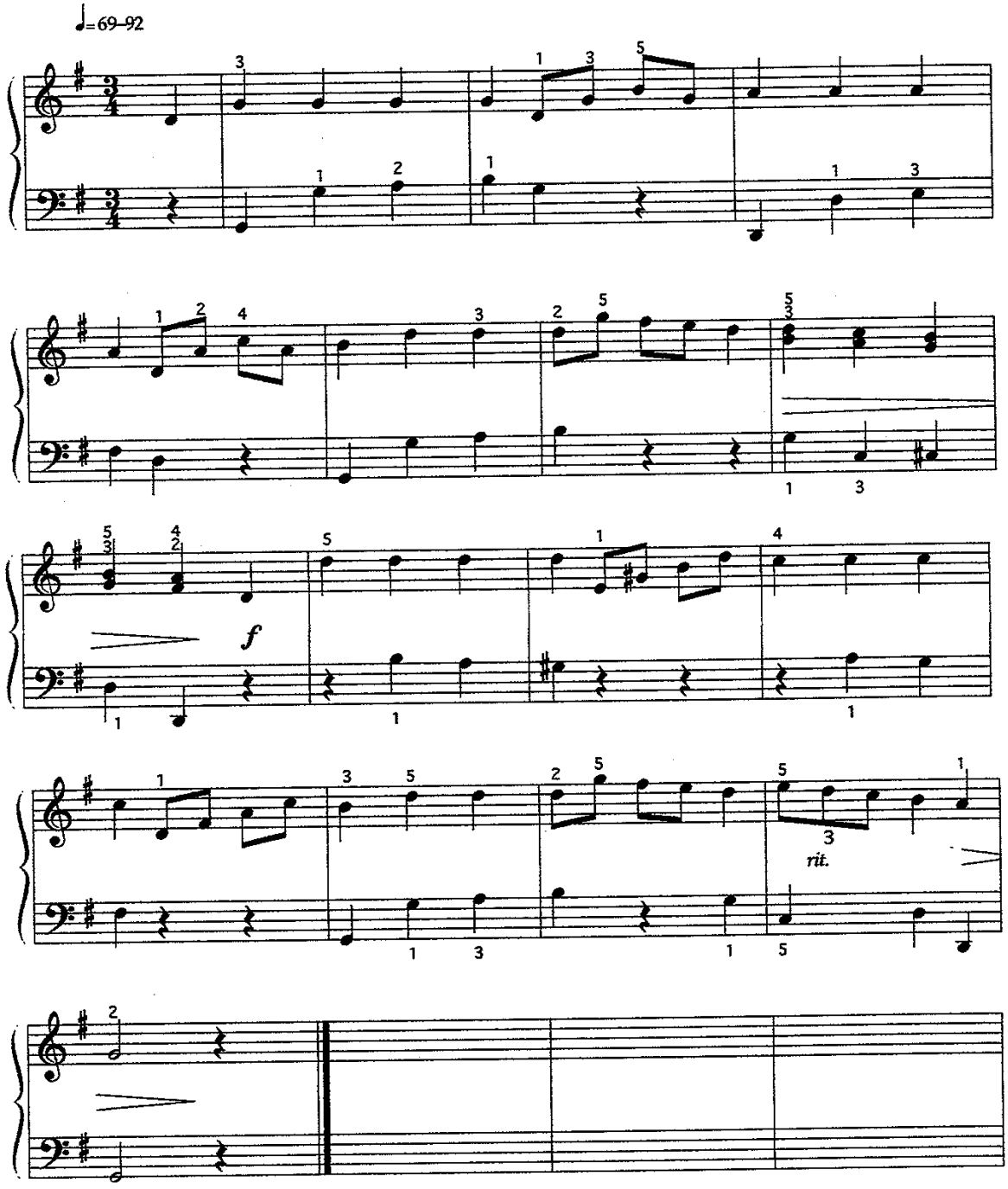
Minuet in C

Mozart



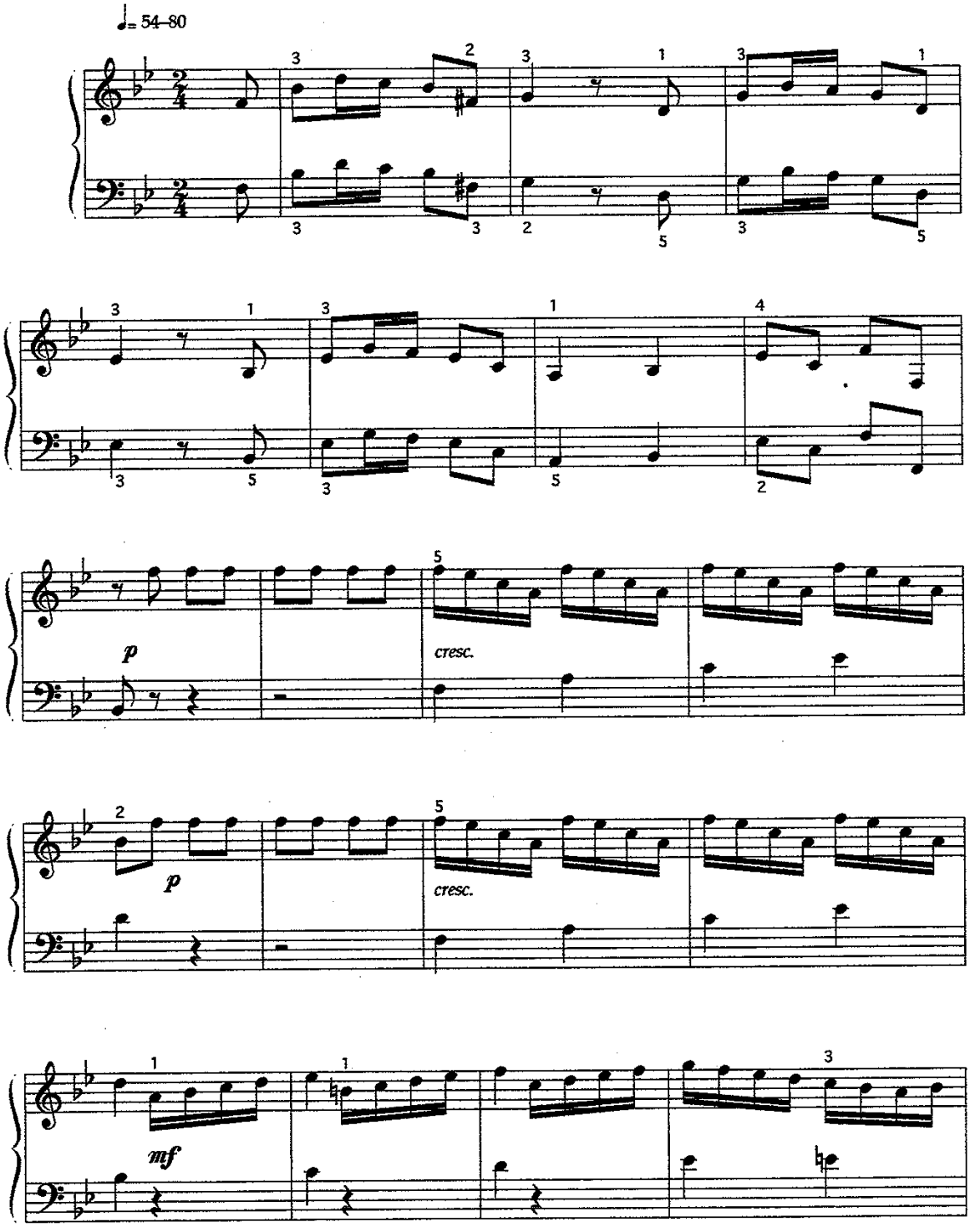
German Dance

Haydn

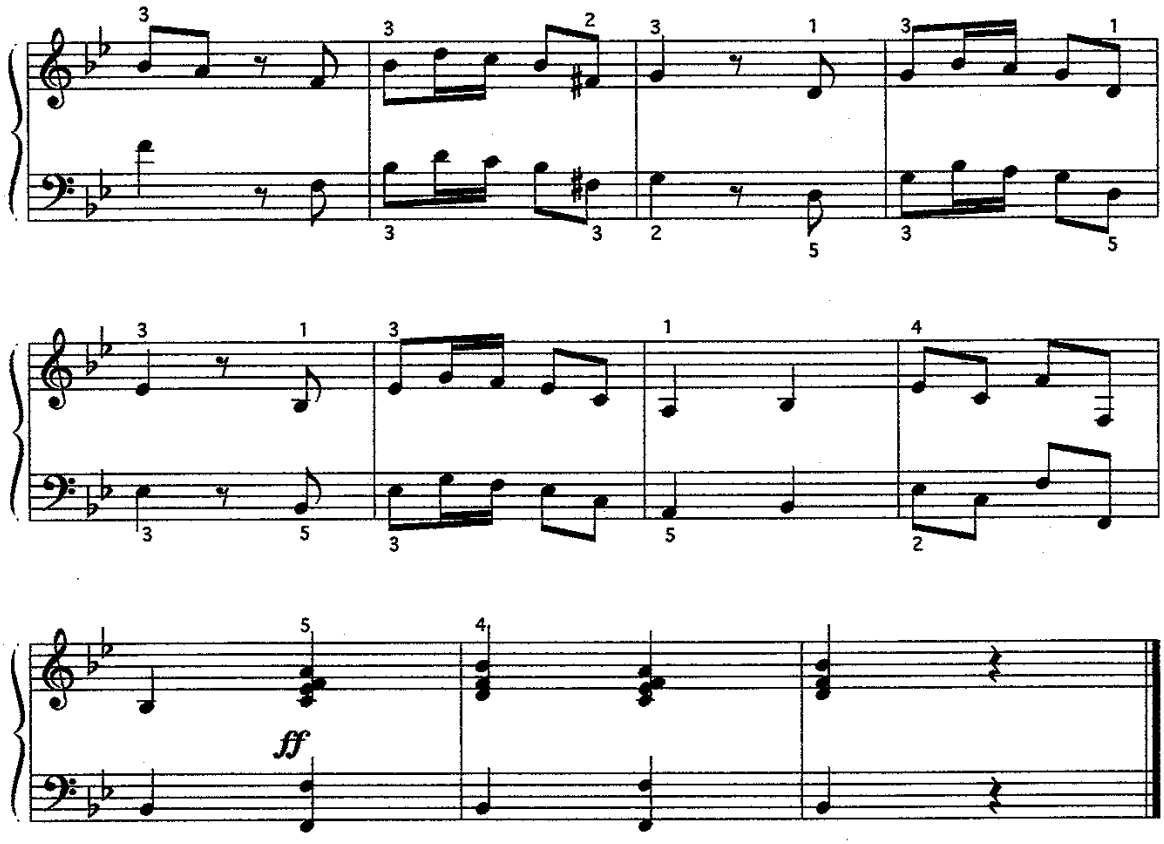


Risoluto

J. C. Bach / Ricci



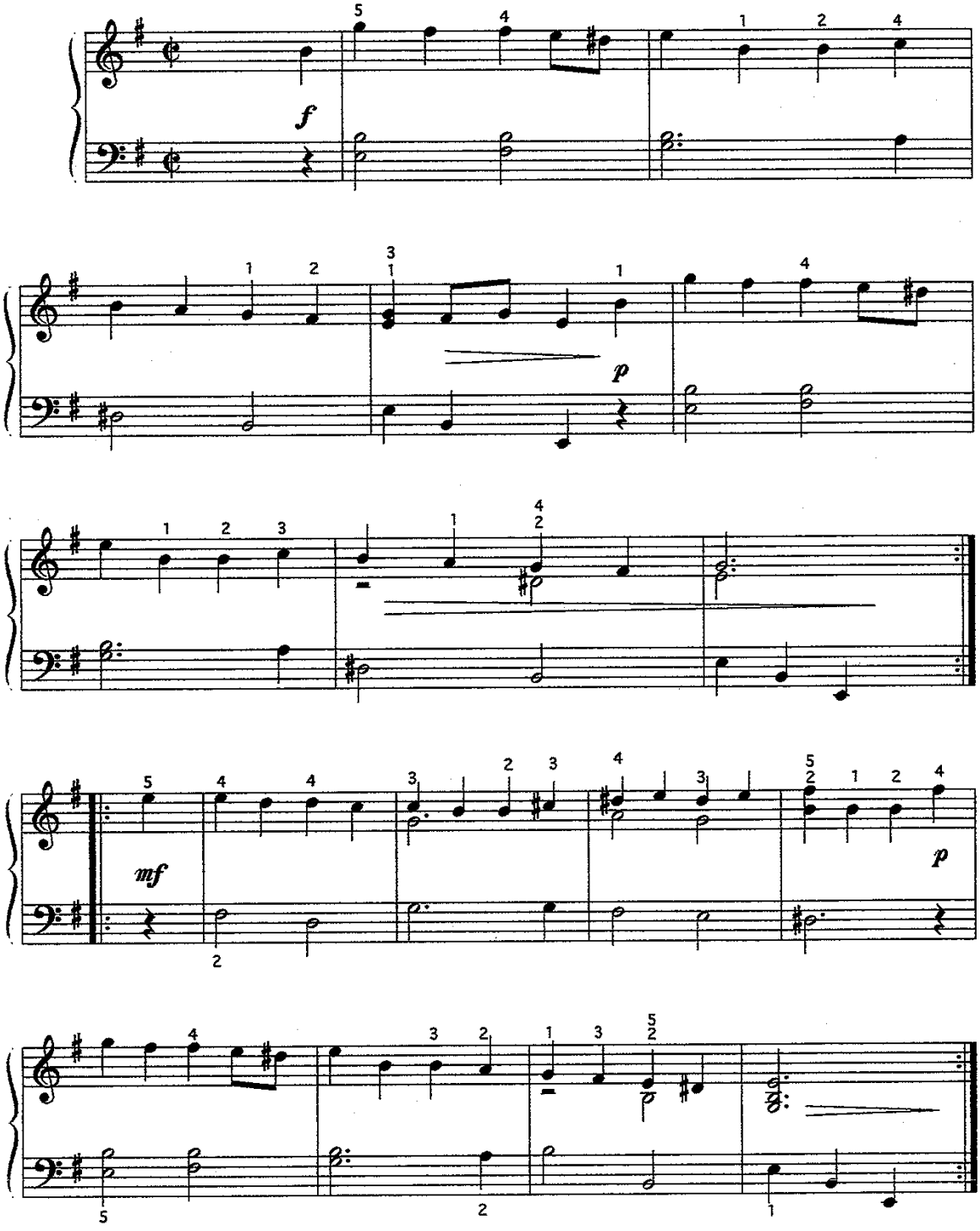
Risoluto (p. 2)



Bourree

♩= 88–108

L. Mozart



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