

Course Content

Exact order and pacing of topics is subject to change.

Unit 1:

Review/Warm-up: Major, melodic, harmonic, natural, major/minor pentatonic, blues, Mixolydian (b7) & Dorian mode (b3 & b7) performance in all keys (hands separate & together).

Scales: Locrian $\natural 9$ scales in C, G, D, A, E & B (hands separate & together).

Chords: Perform the $iimi7(b5)$ (w/Locrian $\natural 9$ mode)-V7 (w/Mixolydian mode)- $imi7$ (w/ natural minor scale) progression: LH=chord & RH=scale.

Voicings: 3-note voicings in all major keys- $iimi7(b3 + b7 + 9)$ -V7($b7 + 3 + 13$)- $Ima7$ ($3 + 7 + 9$).

Étude: Chord/scale lead-sheet performance.

Unit 2

Warm-up: Locrian $\natural 9$ scales in C, G, D, A, E & B (hands separate & together).

Scales: Locrian $\natural 9$ scales in F#, C#, G#, D#, Bb & F (hands separate & together).

Chords: Perform the $iimi7(b5)$ (w/Locrian $\natural 9$ mode)-V7 (w/Mixolydian mode)- $imi7$ (w/ natural minor scale) progression: LH=chord & RH=scale. (cont.).

Voicings: 3-note voicings in all major keys- $iimi7(b7 + b3 + 5)$ -V7($3 + b7 + 9$)- $Ima7$ ($7 + 3 + 5$).

Étude: Chord/scale lead-sheet performance.

Unit 3:

Warm-up: Locrian $\natural 9$ scales in all 12 keys (hands separate & together).

Scales: Altered scale performance in C, G, D, A, E & B (hands separate & together).

Chords: Perform the $iimi7(b5)$ (w/Locrian $\natural 9$ mode)-V7 (w/altered scale)- $imi7$ (w/ natural minor scale) progression: LH=chord & RH=scale.

Voicings: 3-note voicings in all minor keys & $iimi7b5$ ($b3 + b7 + \text{root}$)-V7 $\#5$ ($b7 + 3 + \#5$)- $imi7$ ($b3 + b7 + 9$).

Étude: Walking bass/lead-sheet performance.

Unit 4

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

Scales: Altered scale performance in F#, C#, G#, Eb, Bb & F (hands separate & together).

Chords: Perform the $iimi7(b5)$ (w/Locrian $\natural 9$ mode)-V7 (w/altered scale)- $imi7$ (w/ natural minor scale) progression: LH=chord & RH=scale (cont.).

Voicings: 3-note voicings in all minor keys: $iimi7b5$ ($b7 + b3 + b5$)-V7 $b9$ ($3 + b7 + b9$)- $imi7$ ($b7 + b3 + 5$).

Étude: Walking bass/lead-sheet performance.

Unit 5

Scales: Locrian $\natural 9$ & Altered scale performance in all keys (hands separate & together).

Chords: Perform the $iimi7(b5)$ (w/Locrian $\natural 9$ mode)-V7 (w/Mixolydian mode)- $imi7$ (w/ natural minor scale) progression & the $iimi7(b5)$ (w/Locrian $\natural 9$ mode)-V7 (w/Altered scale)- $imi7$ (w/ natural minor scale) progression in all minor keys: LH=chord & RH=scale.

Voicings: 3-note $iimi7$ -V7-I $ma7$ & $iimi7(b5)$ -V7- $imi7$ review and the dominant seventh chord sequence (b7 + 3 + 13) to (3 + b7 + 9).

Étude: Practice all of the above for midterm exam.

Unit 6A: MIDTERM

Scales: Locrian $\natural 9$ & Altered scale performance in all keys (hands separate & together).

Chords: Perform the $iimi7(b5)$ (w/Locrian $\natural 9$ mode)-V7 (w/Mixolydian mode)- $imi7$ (w/ natural minor scale) progression & the $iimi7(b5)$ (w/Locrian $\natural 9$ mode)-V7 (w/ altered scale)- $imi7$ (w/ natural minor scale) progression in all minor keys: LH=chord & RH=scale (cont.).

Voicings: Perform the $iimi7(b3 + b7 + 9)$ -V7(b7 + 3 + 13)-I $ma7$ (3 + 7 + 9) & $iimi7(b7 + b3 + 5)$ -V7(3 + b7 + 9)-I $ma7$ (7 + 3 + 5) progressions in all major keys & the $iimi7b5$ (b3 + b7 + root)-V7#5 (b7 + 3 + #5)- $imi7$ (b3 + b7 + 9) & $iimi7b5$ (b7 + b3 + b5)-V7b9 (3 + b7 + b9)- $imi7$ (b7 + b3 + 5) progressions in all minor keys.

Unit 6B

Warm-up: Review major, melodic, harmonic, natural minor, major/minor pentatonic & blues, Mixolydian (b7), Dorian mode (b3 & b7), Locrian $\natural 9$ & altered scale scales in all 12 keys (hands separate).

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

Chords: Chord/scale lead-sheet performance: LH=3-note voicing & RH=scale.

Voicings: The major seventh chord sequence (7 + 3 + 5) to (3 + 7 + 9).

Étude: Rhythm/accents "dexterity etudes".

Unit 7

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

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

Chords: Chord/scale lead-sheet performance: LH=3-note voicing & RH=scale.

Voicings: 4-note voicings in all major keys: $iimi7$ (b3 + 5 + b7 + 9)-V7 (b7 + 9 + 3 + 13)-I $ma7$ (3 + 5 + 7 + 9).

Étude: Rhythm/accents "dexterity etudes".

Unit 8

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

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

Chords: Chord/scale lead-sheet performance: LH=scale & RH=3-note voicing.

Voicings: 4-note voicings in all major keys: $iimi7$ (b7 + 9 + b3 + 5)-V7 (3 + 13 + b7 + 9)-I $ma7$ (7 + 9 + 3 + 5).

Étude: Chord/scale lead-sheet performance: LH=4-note voicing & RH=scale.

Unit 9

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

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

Chords: The iimi7-V7 (tritone substitution) -Ima7 progression in C, G, D, A, E & B major.

Voicings: 4-note voicings in all minor keys: iimi7b5 (b3 + b5 + b7 + root)-V7#5,b9 (b7 + b9 + 3 + #5)-imi7 (b3 + 5 + b7 + 9).

Étude: Chord/scale lead-sheet performance: LH=scale & RH=4-note voicing.

Unit 10

Scales: Locrian $\sharp 9$, Altered scale scales, Lydian & Lydian (b7) mode performance in all keys (hands separate & together).

Chords: The iimi7-V7 (tritone substitution) -Ima7 progression in all major keys.

Voicings: 4-note voicings in all minor keys: iimi7b5 (b3 + b5 + b7 + root)-V7#5,b9 (b7 + b9 + 3 + #5)-imi7 (b3 + 5 + b7 + 9) & iimi7b5 (b7 + root + b3 + b5)-V7#5,b9 (3 + #5 + b7 + b9)-imi7 (b7 + root + b3 + 5). In addition, 4-note voicings in all major keys: iimi7 (b3 + 5 + b7 + 9)-V7 (b7 + 9 + 3 + 13)-Ima7 (3 + 5 + 7 + 9) & iimi7 (b7 + 9 + b3 + 5)-V7 (3 + 13 + b7 + 9)-Ima7 (7 + 9 + 3 + 5).

Étude: Chord/scale lead-sheet performance: LH=scale & RH=4-note voicing.

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

Final Exam Day/Time: _____ Room Number: _____



KEYBOARD PROGRAM

KEYBOARD TECHNIQUE IV UNIT 1: INTRODUCTION

LESSON GUIDE	CORE	KEYBD-402	2 CREDITS
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Description

This unit serves as a partial review of major, minor, pentatonic, blues, Dorian & Mixolydian scales. In addition, Locrian ♯9 scales along with prescribed fingerings, iimi7(b5)-V7-imi7 chord/scale performance & 3-note voicings applied to the iimi7-V7-Ima7 progression will be discussed.

Upon completion of this unit, you should:

- Successfully perform all major, minor, pentatonic, blues, Dorian & Mixolydian scales
- Comprehend the Locrian ♯9 scale pattern and corresponding right & left hand fingerings (C, G, D, A, E & B)
- Comprehend and perform the iimi7(b5) (w/Locrian ♯9 mode)-V7 (w/Mixolydian mode)-imi7 (w/ natural minor scale) progression: LH=chord & RH=scale
- Successfully construct and perform 3-note voicings in all major keys: iimi7(b3 + b7 + 9)-V7(b7 + 3 + 13)-Ima7 (3 + 7 + 9)

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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, major pentatonic, blues & Mixolydian 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, minor pentatonic & Dorian 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

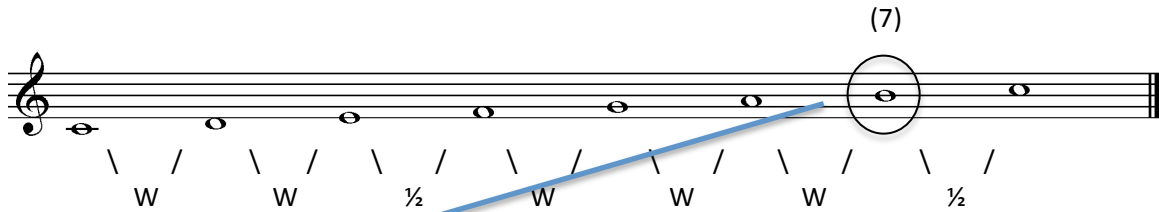
C---F---Bb---Eb---Ab---C#---F#---B---E---A---D---G

Scales: The Locrian $\flat 9$ Scale in C, G, D, A, E & B

The **Locrian mode** shares the pitch content of the major scale. **The 7th degree of the C major scale (B) serves as the 1st degree of the Locrian mode.** Thus, the interval pattern of the Locrian mode (**B to B**) differs from that of the major scale, as shown in the following illustrations (Ex. 1.1 & Ex. 1.2):

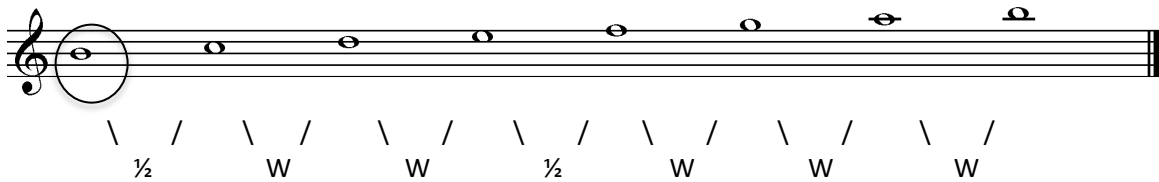
Ex. 1.1

C Major Scale



Ex. 1.2

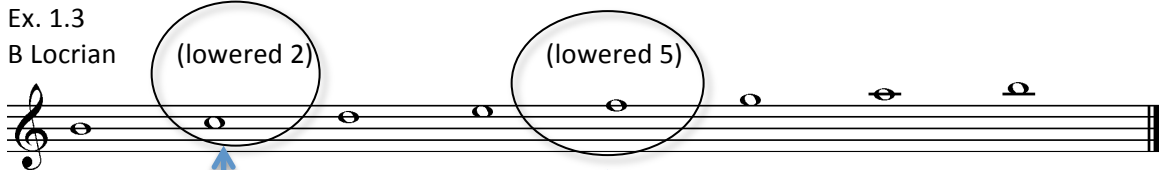
B Locrian Mode



***Although the interval sequence of the Locrian mode is built off of the 7th degree of the C major scale (B) (Ex. 1.1 & 1.2), take note of its close similarity to the natural minor scale-pattern (Ex. 1.3):**

Ex. 1.3

B Locrian



B Natural Minor



***Lowering the 2nd & 5th scale degrees of any natural minor scale yields its corresponding Locrian scale-pattern (aka "parallel Locrian").** For example: C minor contains "C, D, E \flat , F, G, A \flat , B \flat & C" while C Locrian contains "C, D \flat (lowered 2nd), E \flat , F, G \flat (lowered 5th), A \flat , B \flat & C".

The **Locrian ♯9** scale is derived from both the natural minor & Locrian scales, as shown in the following illustrations (Ex. 1.4 & 1.5):

Ex. 1.4
B Locrian

B Natural Minor

Ex. 1.5
B "Locrian ♯9"

Substituting the "naturally occurring" 2nd scale-degree, ("aka 9th") from the parallel natural minor scale produces the Locrian ♯9 scale-pattern (Ex. 1.5).

*The Locrian ♯9 scale-pattern may be constructed by lowering the 5th scale-degree of the parallel natural minor scale. For example: C minor contains "C, D, Eb, F, G, Ab, Bb & C" while C Locrian ♯9 contains "C, D Eb, F, Gb (lowered 5th), Ab, Bb & C".

C Locrian ♯9 Scale: Right Hand

Example 1.6 illustrates the **right hand C Locrian ♯9** scale-complete with corresponding fingerings shown above the **treble staff**:

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

C Locrian $\flat 9$ Scale: Left Hand

Example 1.7 illustrates the **left hand C Locrian $\flat 9$ scale**-complete with corresponding fingerings shown below the **bass staff**:

Ex. 1.7

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

C Locrian $\flat 9$ Scale: Both Hands

With this in mind, let's view the **C Locrian $\flat 9$ scale with both hands together**:

Ex. 1.8

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

G Locrian $\flat 9$ Scale: Right Hand

Example 1.9 illustrates the **right hand G Locrian $\flat 9$ scale**-complete with corresponding fingerings shown above the **treble staff**:

Ex. 1.9

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

G Locrian $\flat 9$ Scale: Left Hand

Example 1.10 illustrates the **left hand G Locrian $\flat 9$ scale**-complete with corresponding fingerings shown below the **bass staff**:

Ex. 1.10

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

G Locrian $\flat 9$ Scale: Both Hands

With this in mind, let's view the **G Locrian $\flat 9$ scale with both hands together:**

Ex. 1.11

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

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

D Locrian $\flat 9$ Scale: Right Hand

Example 1.12 illustrates the **right hand D Locrian $\flat 9$ scale**-complete with corresponding fingerings shown above the **treble staff**:

Ex. 1.12

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

D Locrian $\flat 9$ Scale: Left Hand

Example 1.13 illustrates the **left hand D Locrian $\flat 9$ scale**-complete with corresponding fingerings shown below the **bass staff**:

Ex. 1.13

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

D Locrian $\flat 9$ Scale: Both Hands

With this in mind, let's view the **D Locrian $\flat 9$ scale with both hands together:**

Ex. 1.14

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

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