A Modern Method for Keyboard Study

Volume Three

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.

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LESSON I 1

Technical studies: Chromatic exercises, RH ascending; crossover fingering (RH), hand expansion; arpeggios (both hands) utilizing change of keyboard area and major triads in root position; preparatory scale exercises, G Minor. Reading material: variation of LH chord patterns, idiomatic keyboard patterns and chorale studies. Modern chord studies: diatonic progression in C, F major; commercial accompaniment patterns and applied chord voicings.

LESSON II 18

Technical studies: chromatic exercises, LH descending; crossover fingering (LH), hand expansion cont'd; arpeggios (both hands) utilizing change of keyboard area and major triads in first inversion; preparatory scale exercises, E minor, scale studies in G minor. Reading material : continuation of studies begun in Lesson I. Modern chord studies: diatonic progression in G, B flat major; commercial accompaniment patterns and applied chord voicings continued.

LESSON III 38

Technical studies: chromatic exercises, RH descending; octave studies, hand expansion cont'd; arpeggios (both hands) utilizing change of keyboard area and major triads in second inversion; scale studies in E major, E minor. Reading material: continuation of previous studies. Modern chord studies: diatonic progression in D, E flat, A, A flat major; accompaniment patterns and applied chord voicings.

LESSON IV..... 56

Technical studies: chromatic exercises, LH ascending; octave studies and hand expansion cont'd; arpeggios on augmented triads; preparatory scale exercises in B major. Reading material: continuation of previous studies. Modern chord studies: diatonic progress in E, D flat, B, G flat major; accompaniment patterns and applied chord voicings.

LESSON V..... 73

Technical studies: chromatic octave exercises, hand expansion cont'd; arpeggios on minor triads in root position; preparatory scale exercises, A flat major; scale studies in C major, C minor (dotted eighths and sixteenths), B major. Reading material: continuation of previous studies. Modern chord studies: variations on IIm7-V7-I MAJ7; V7 of V sequences with tension; accompaniment patterns and applied chord voicings.

LESSON VI..... 89

Technical studies: chromatic octave exercises, studies in thirds, and continued hand expansion; arpeggios on minor triads in first inversion: preparatory scale exercises, B minor; scale studies in A flat, F major (eighths and sixteenths), F minor. Reading material. Modern chord studies: arpeggios on IIm7-V7-I MAJ7 in minor; sequences with tension; accompaniment patterns and applied chord voicings.

LESSON VII..... 107

Technical studies: studies in fourths and hand expansion; arpeggios on minor triads in second inversion; preparatory scale exercises, D flat major; scale studies in G major, G minor (triplets), B major, B minor. Reading material. Modern chord studies: variations on IIm7-V7-I in minor; IIm7-V7 sequences in minor, with tension; accompaniment patterns and applied voicings.

LESSON VIII..... 124

Technical studies: studies in thirds and hand expansion; arpeggios on diminished triads; scale studies in D major, D minor (sixteenth notes), D flat major. Reading material. Modern chord studies: arpeggios on IIm7-V7 sequences in minor; accompaniment patterns and applied chord voicings.

LESSON I

TECHNICAL STUDIES

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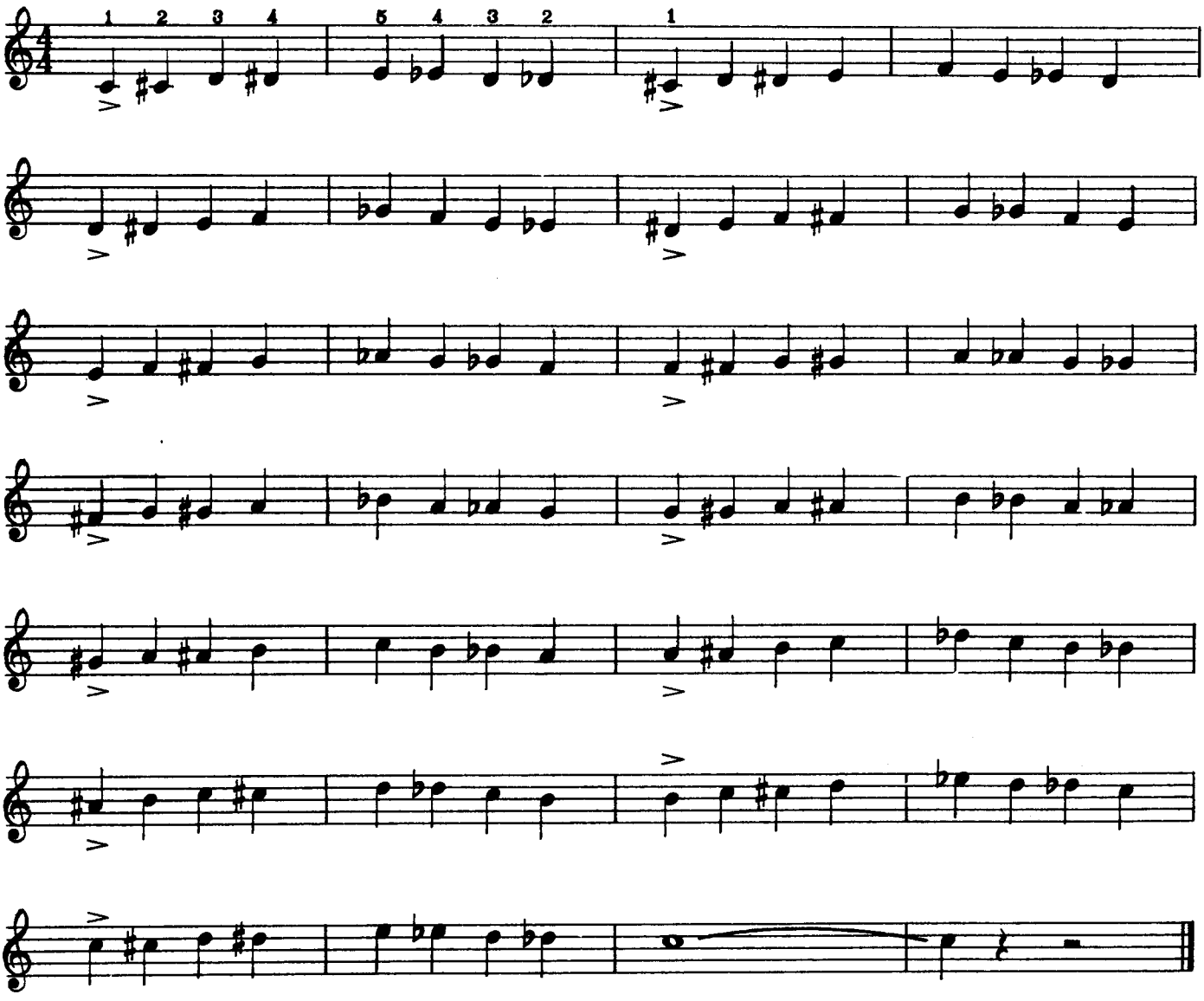
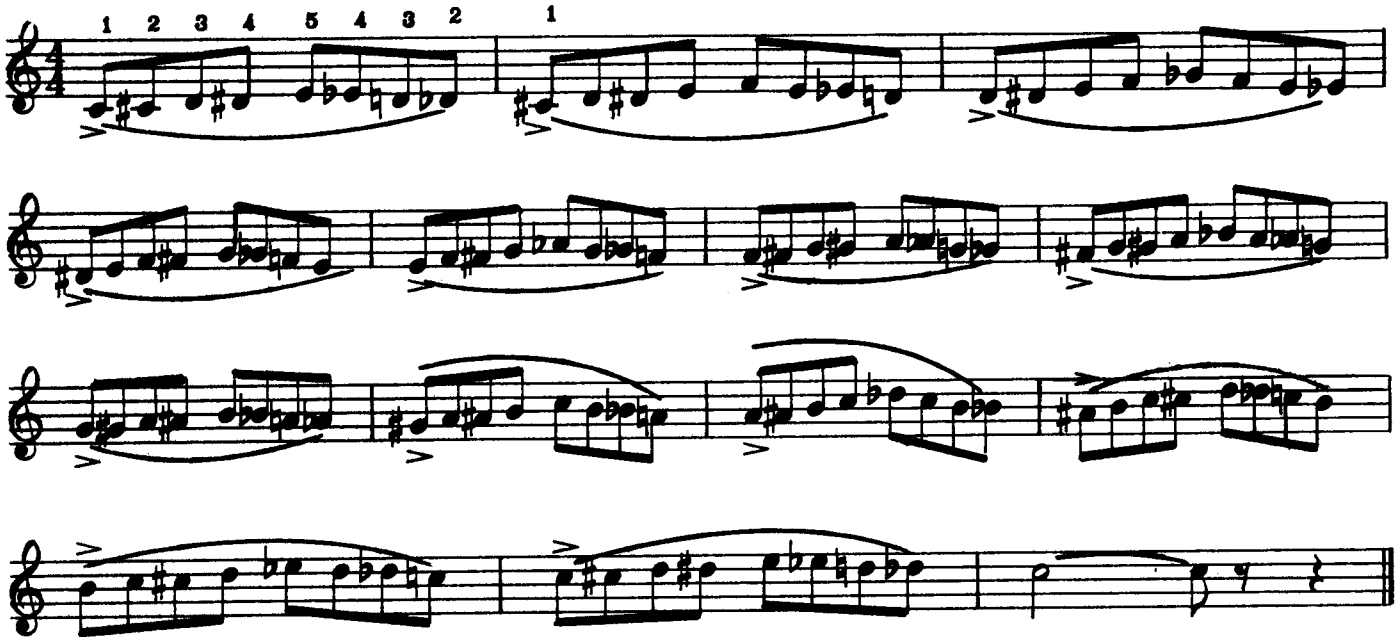


(var.) ♩ = 100 ♩ = 120



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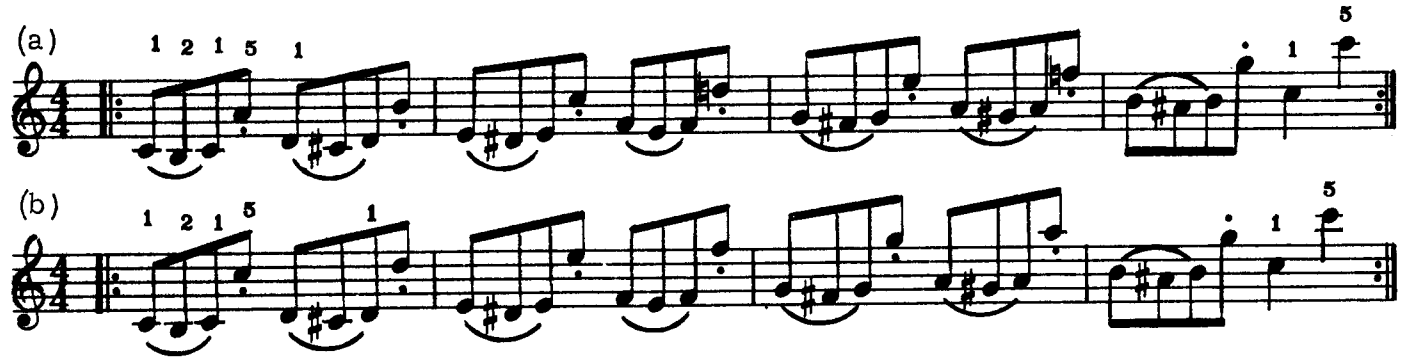

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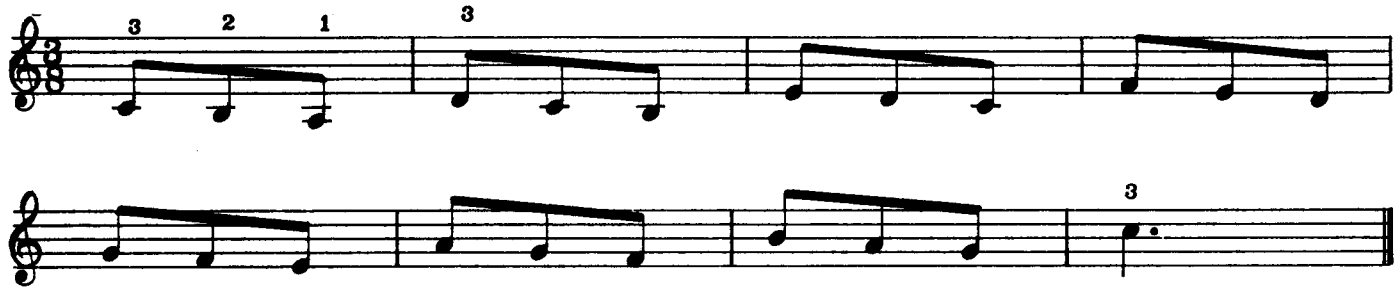

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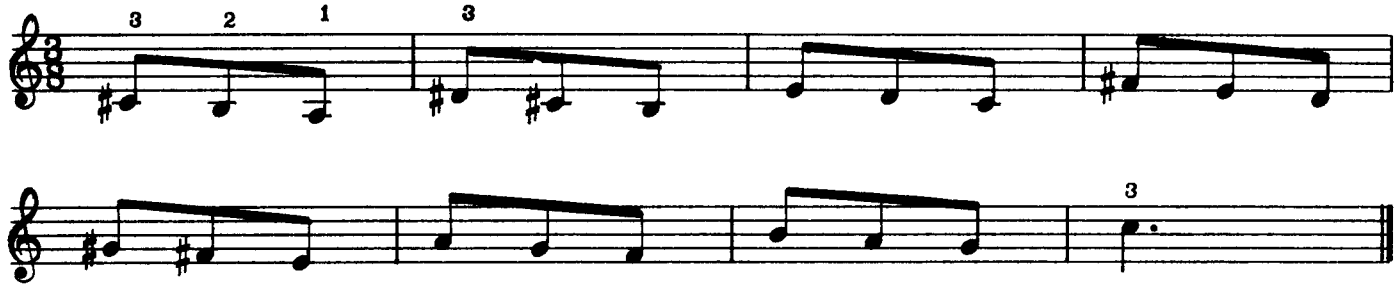

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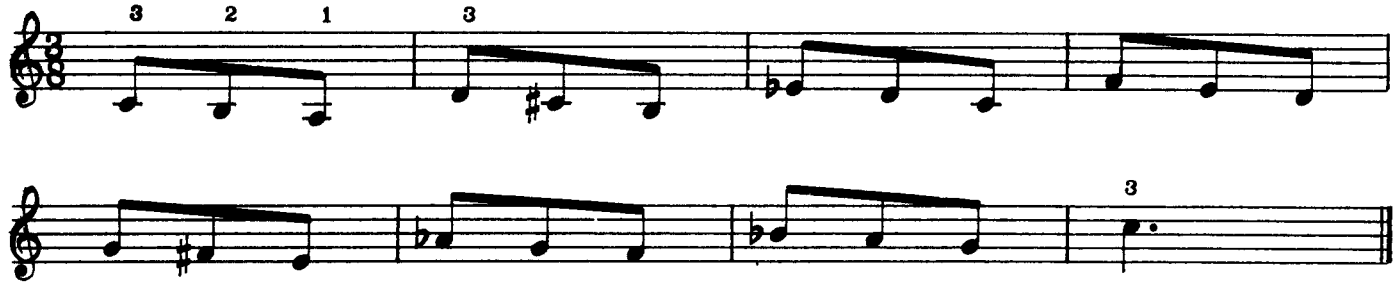

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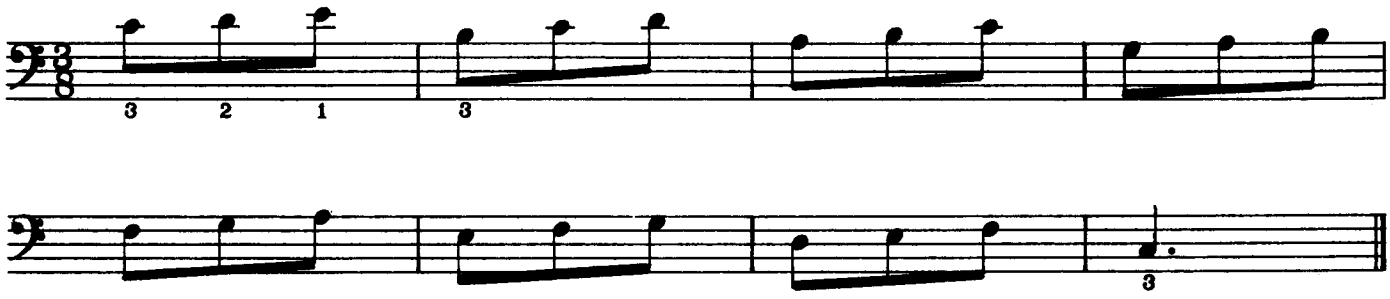

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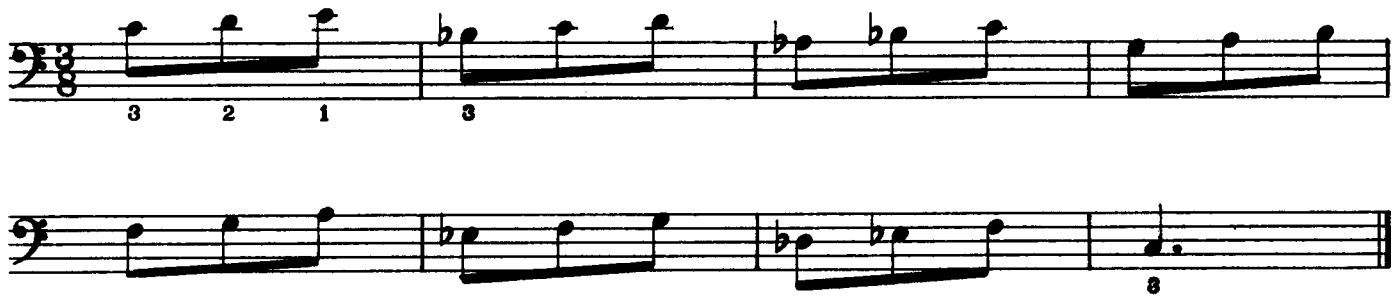

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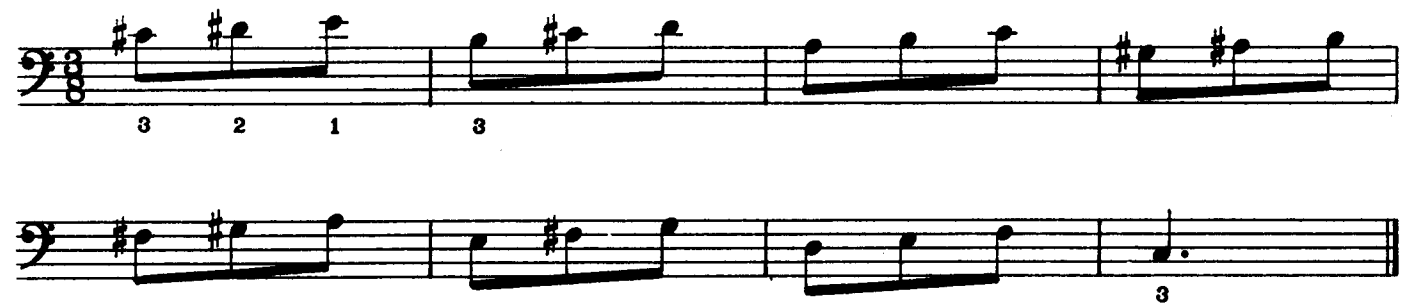

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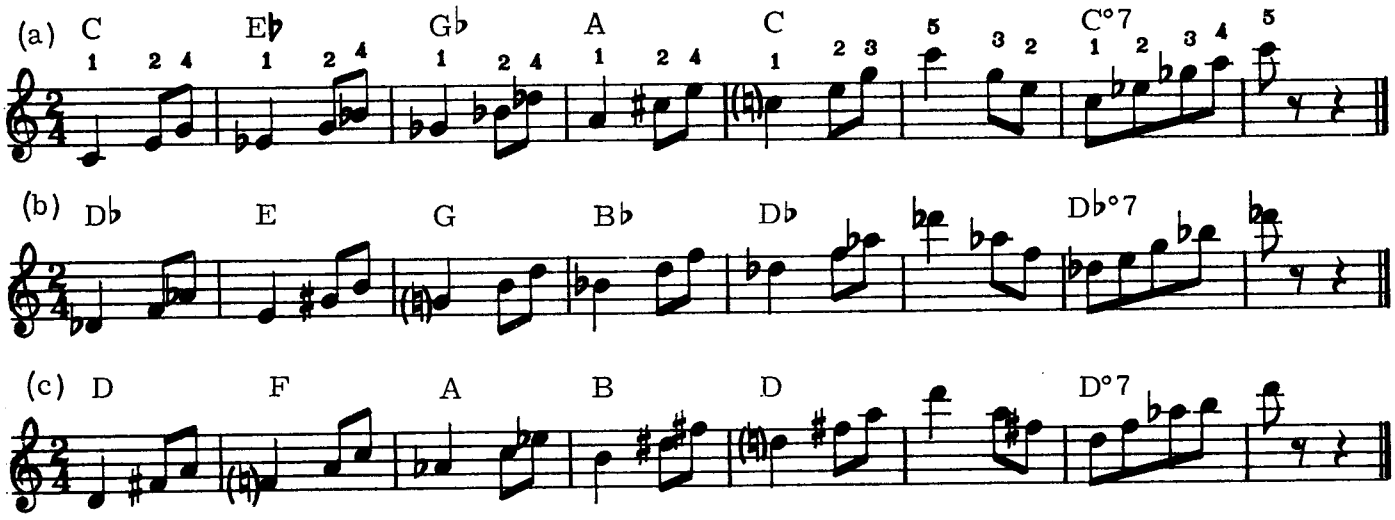

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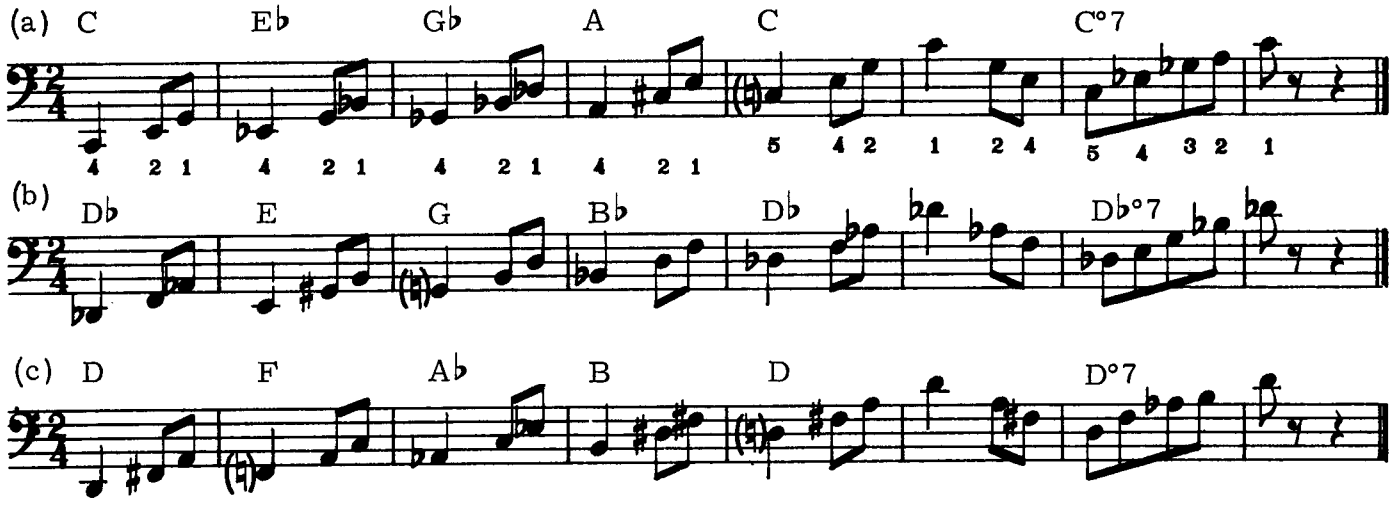

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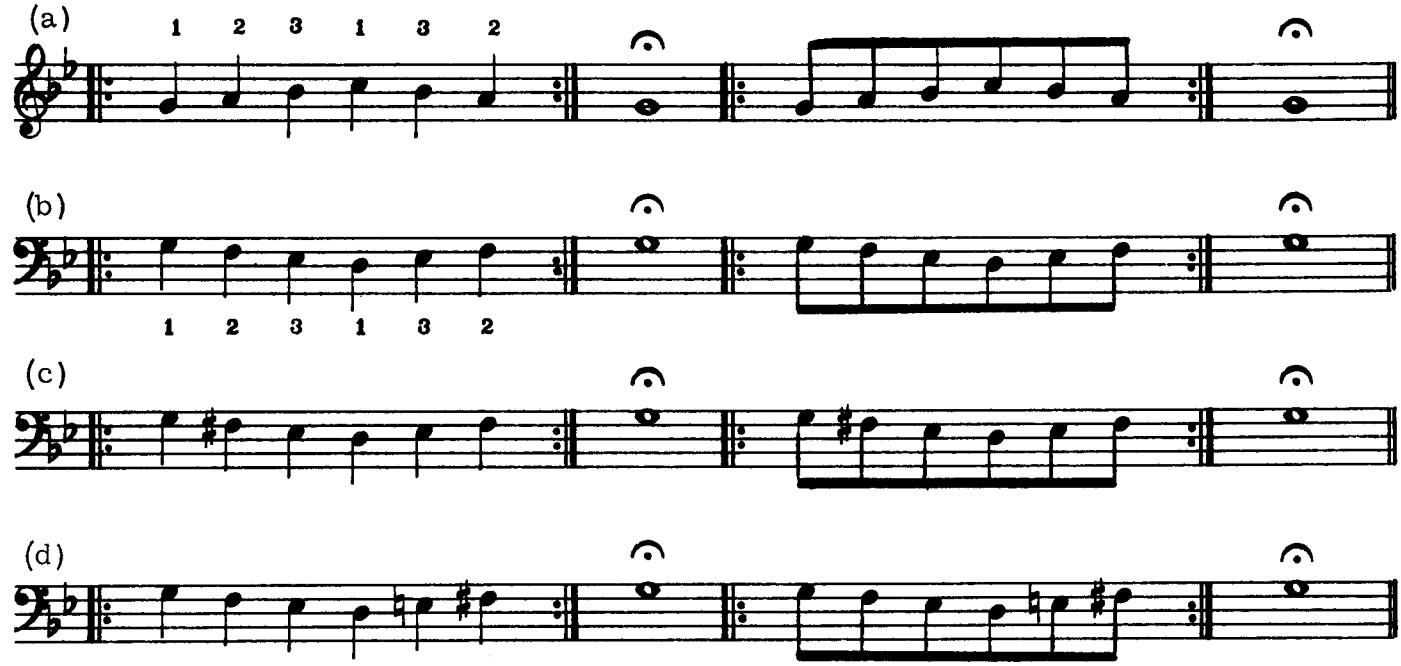

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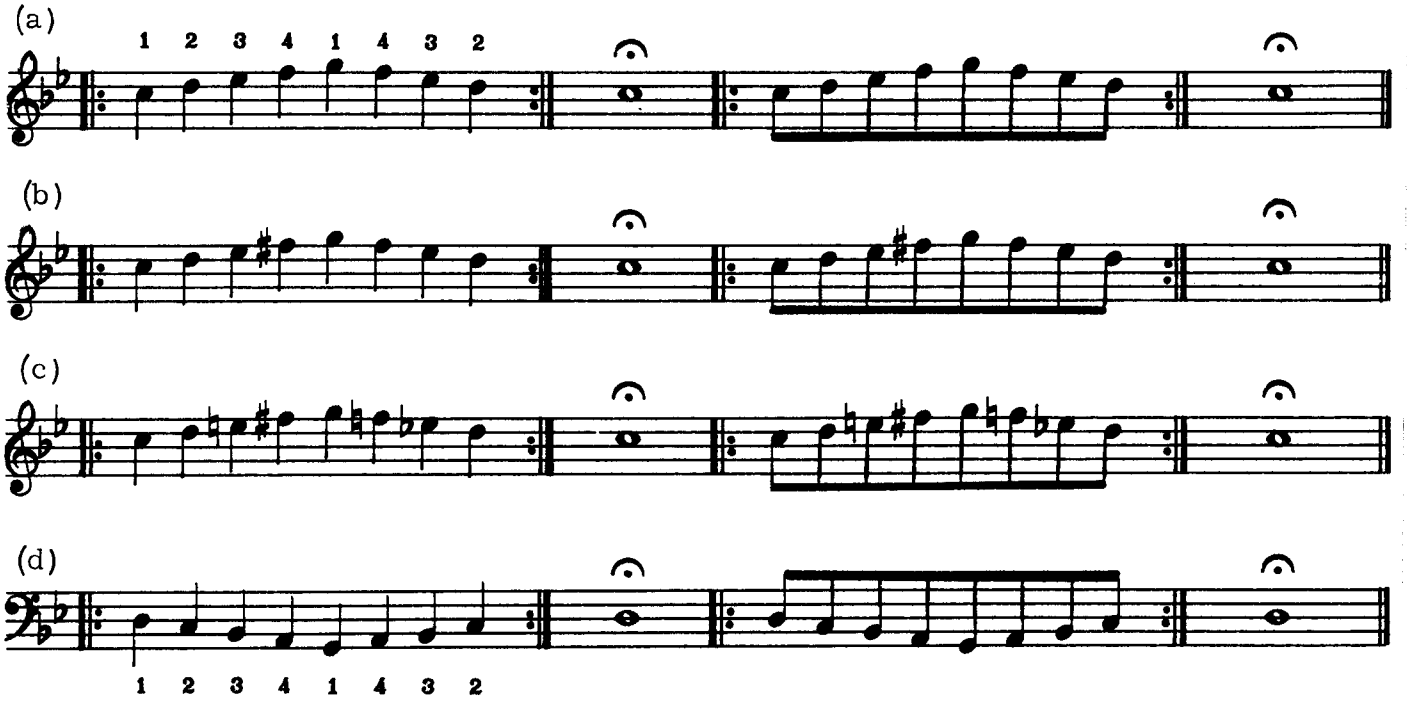

READING MATERIAL

CHANGE OF SIGNATURE STUDIES (OCTAVES)

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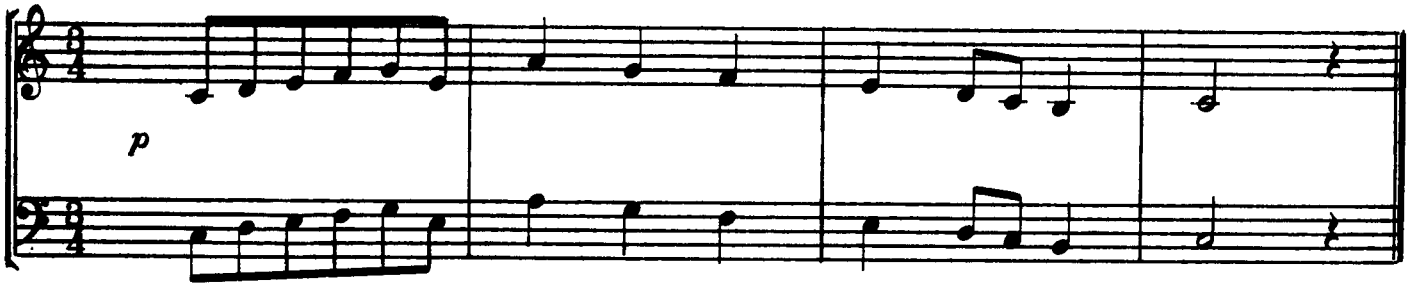

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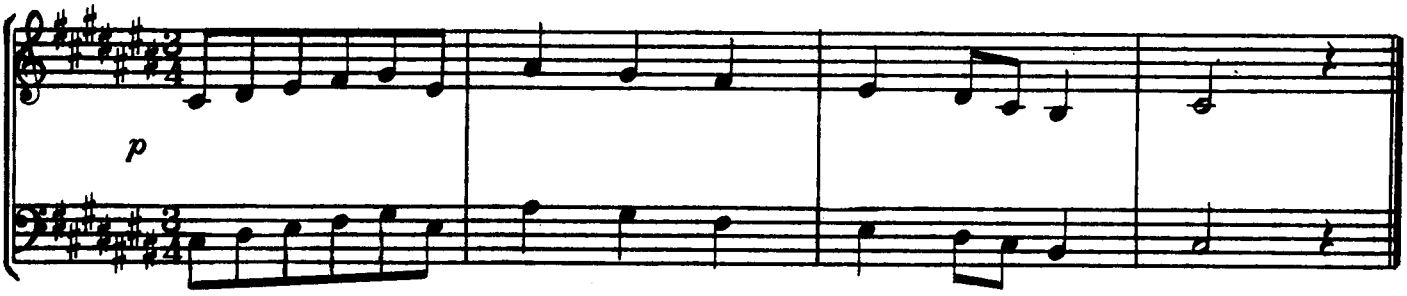

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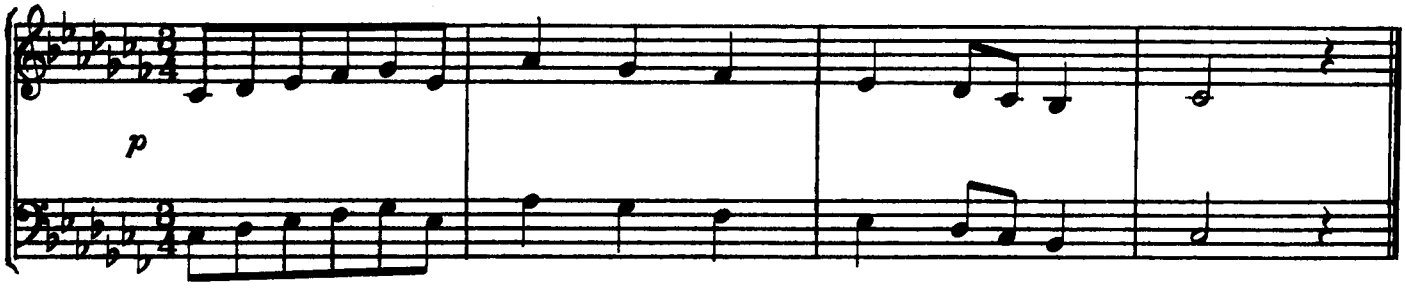

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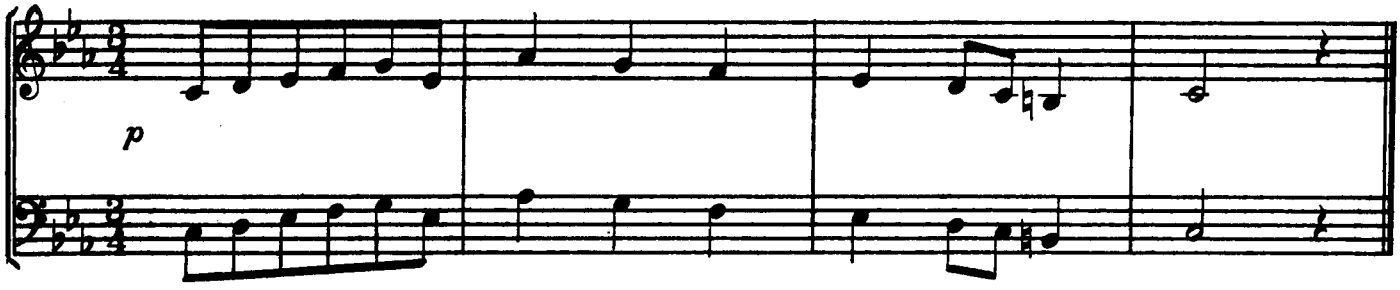

VARIATION OF L.H. CHORD PATTERNS

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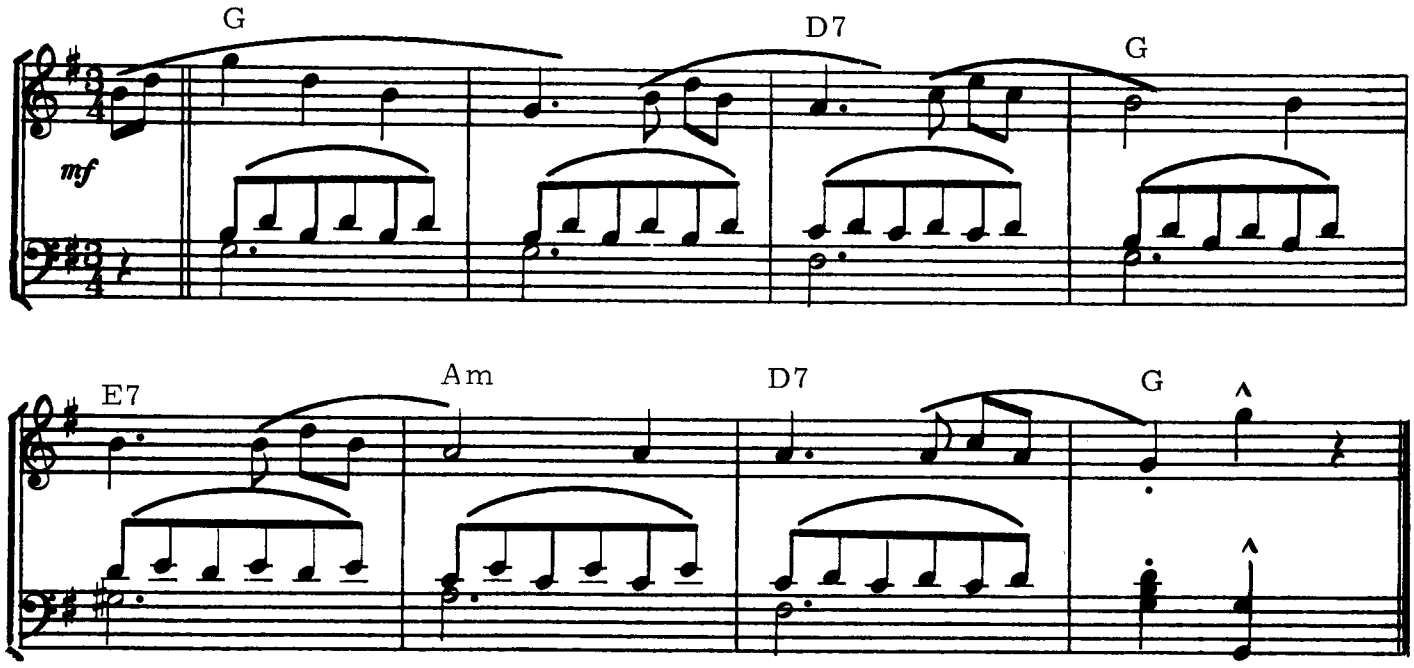

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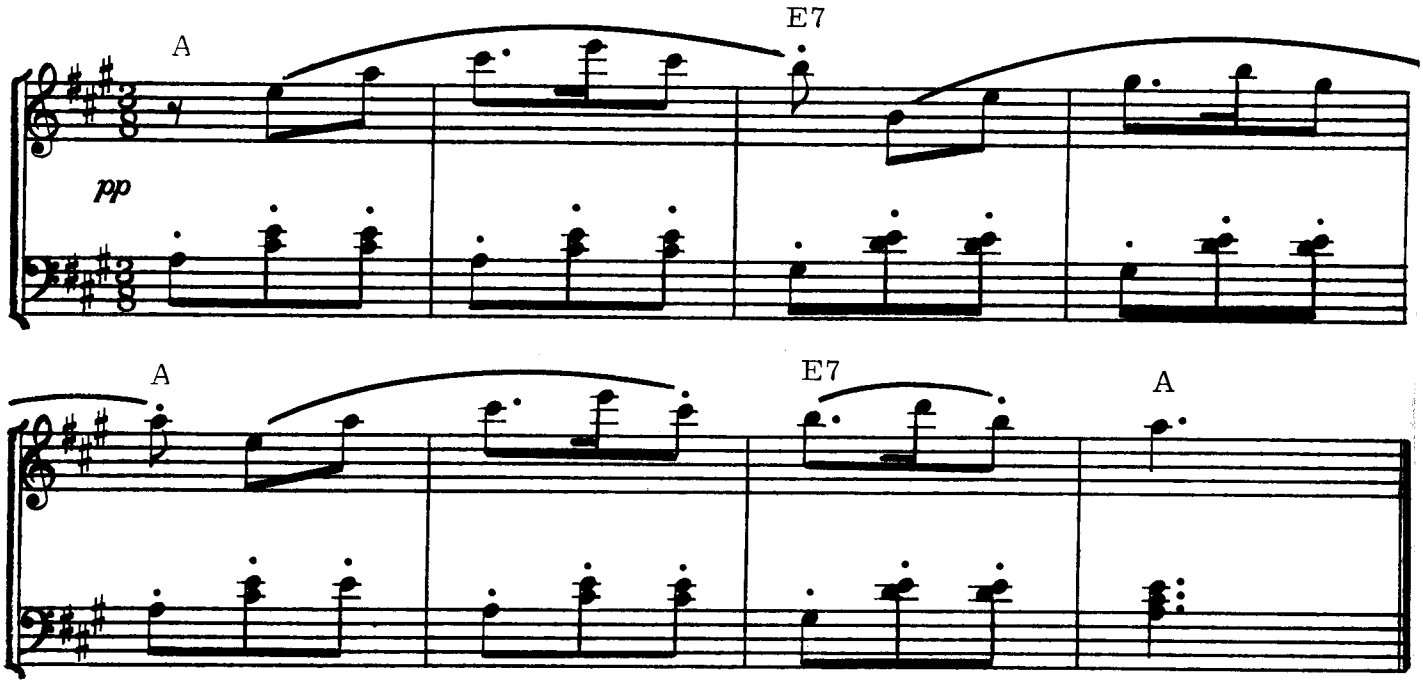

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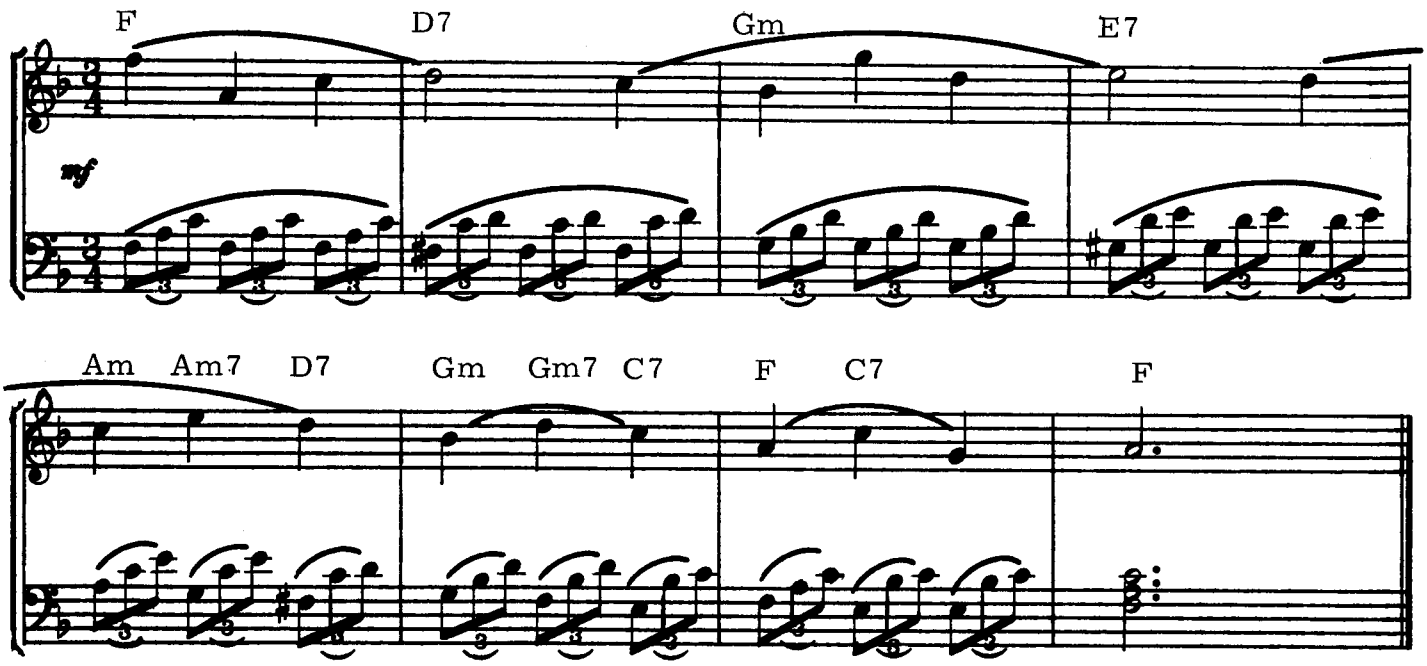

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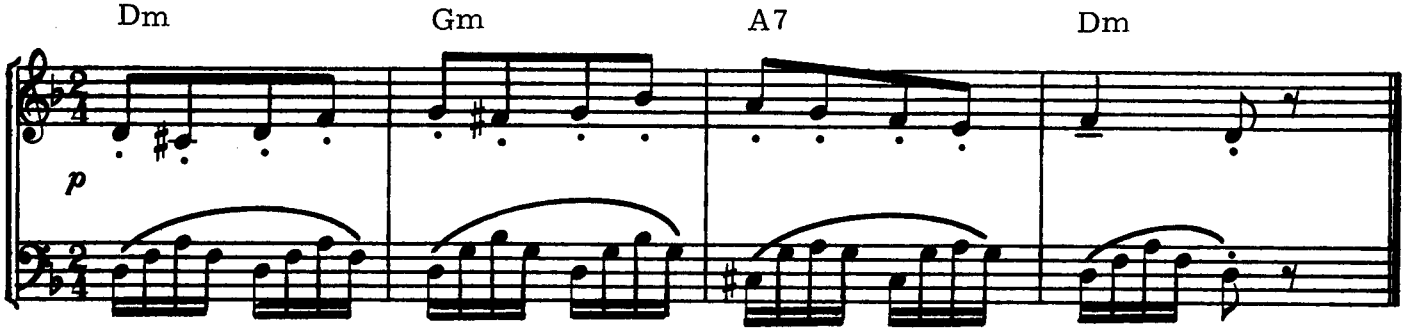

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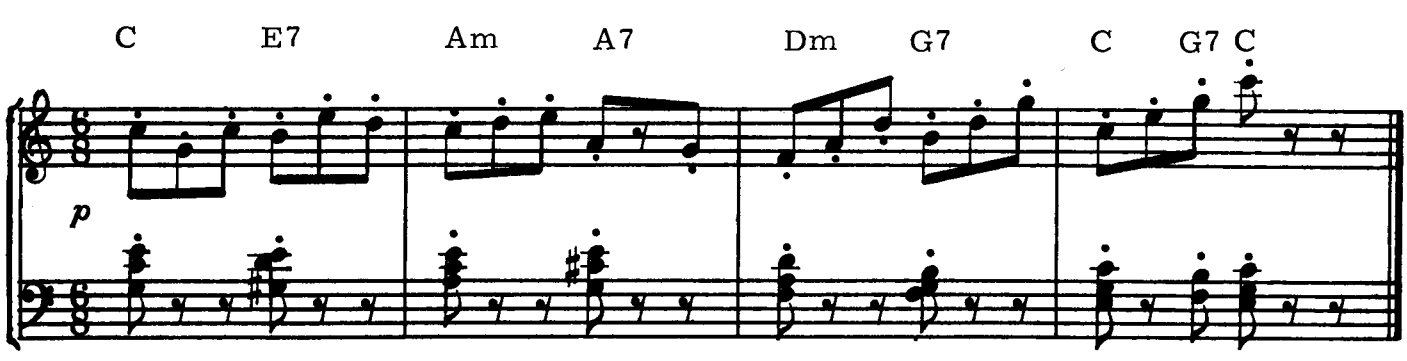

IDIOMATIC KEYBOARD PATTERNS

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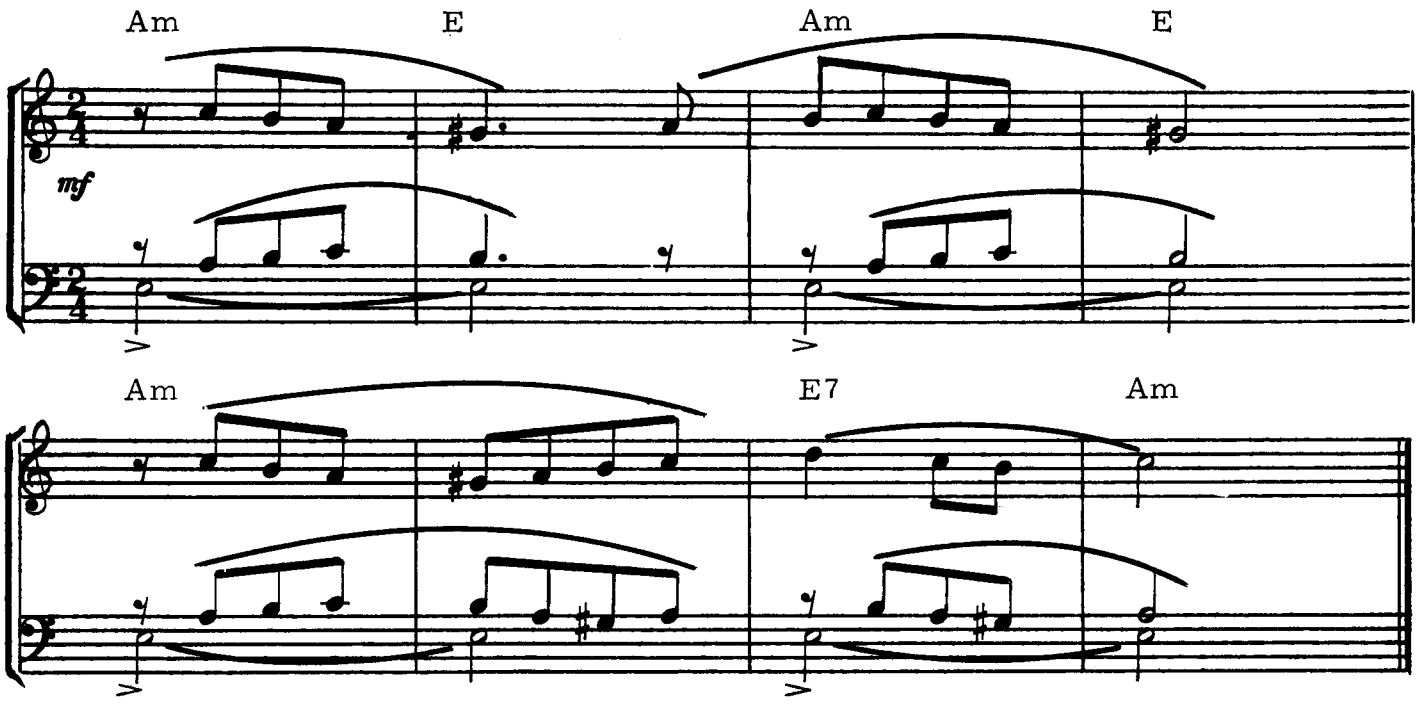

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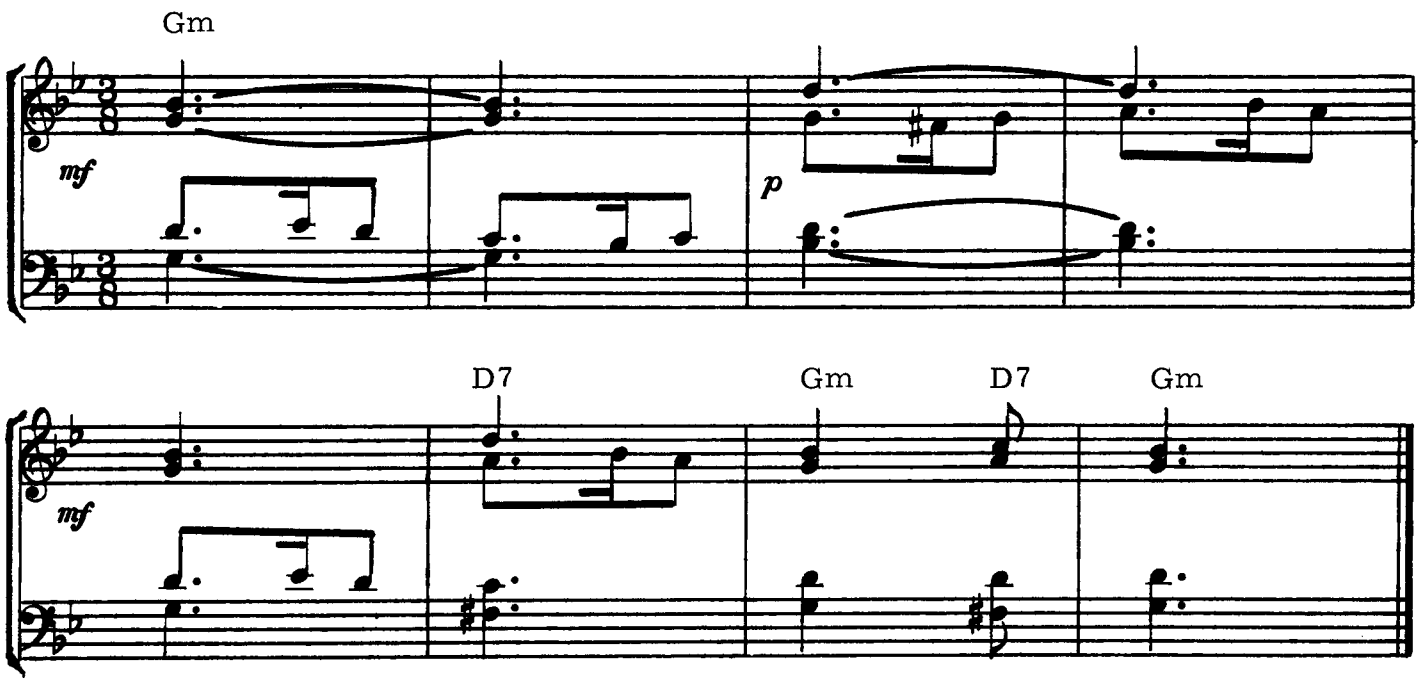

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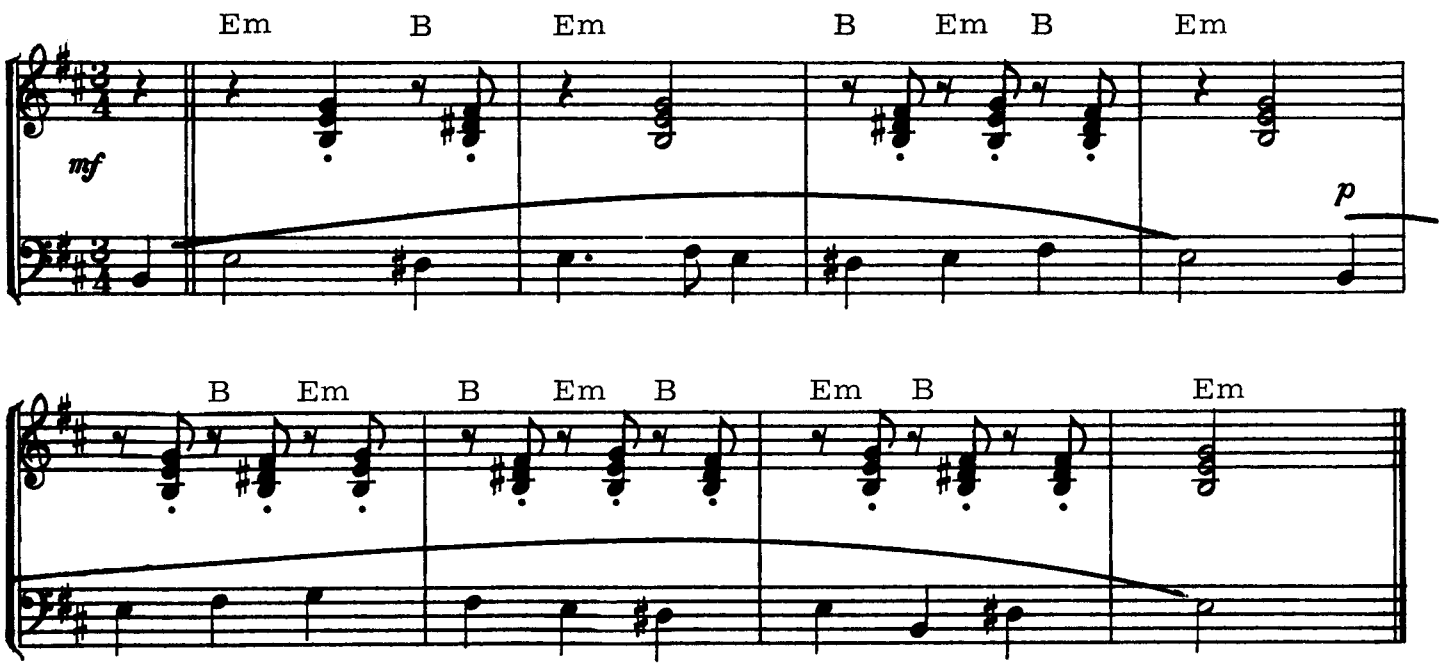

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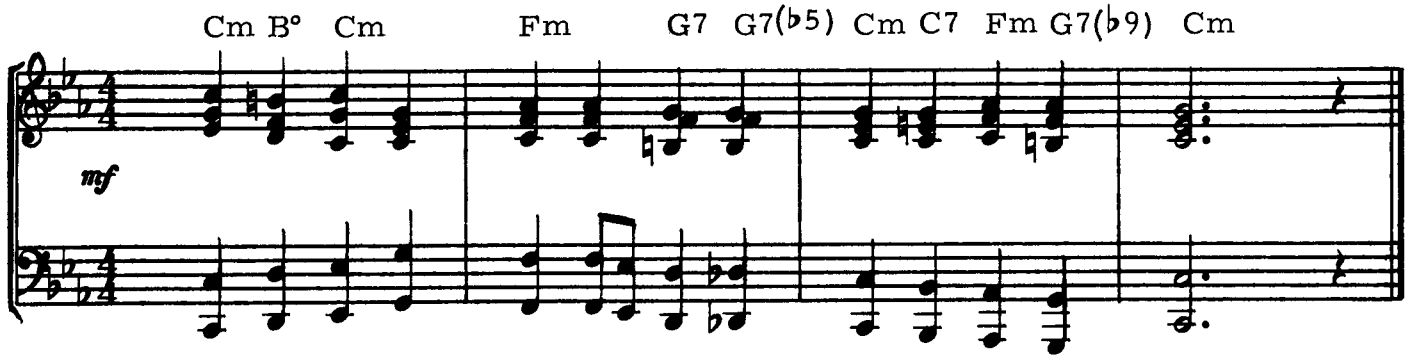

NOTE: Use Chorale Pedaling Procedure In This And Similar Examples.

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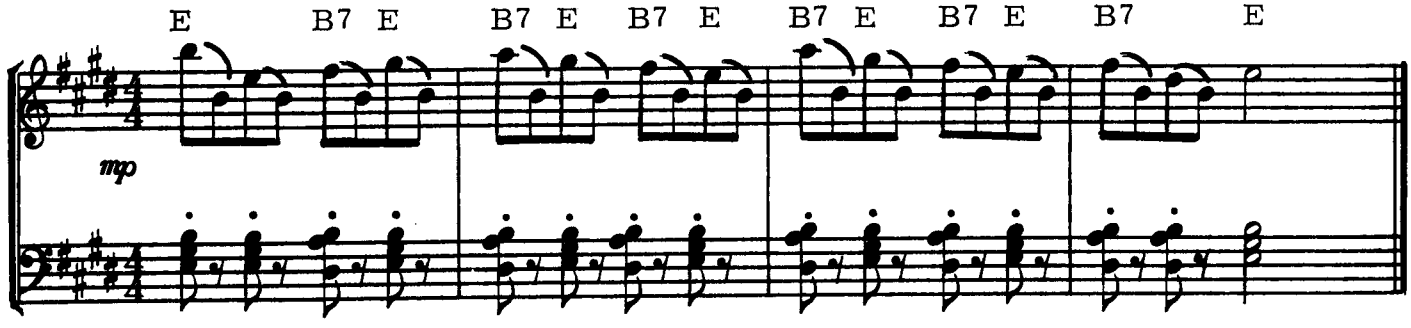

TIME SIGNATURE STUDIES

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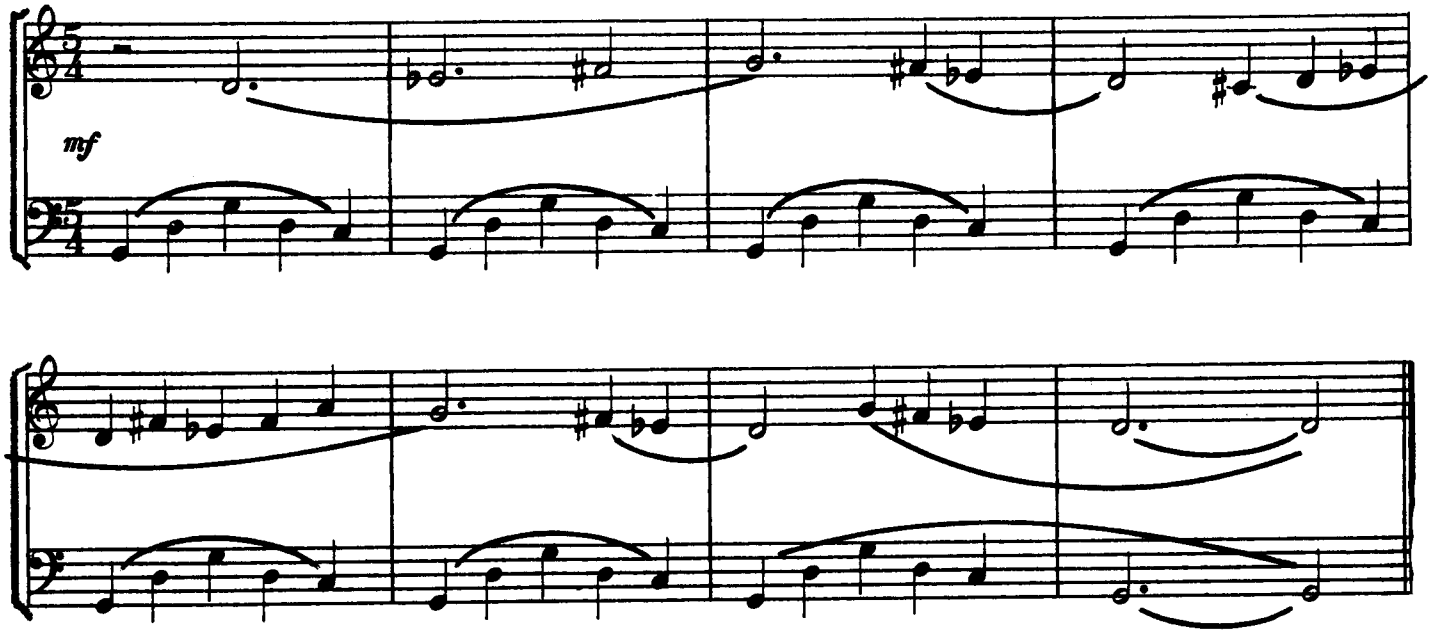

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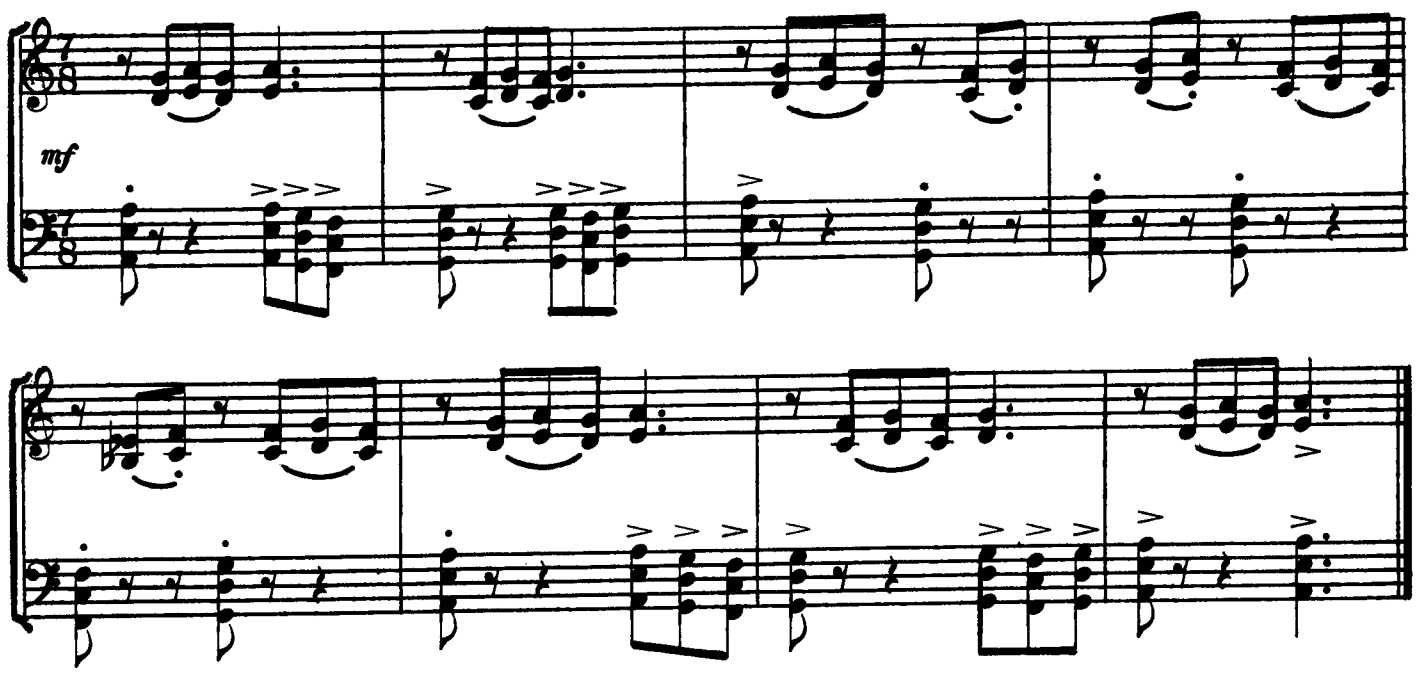
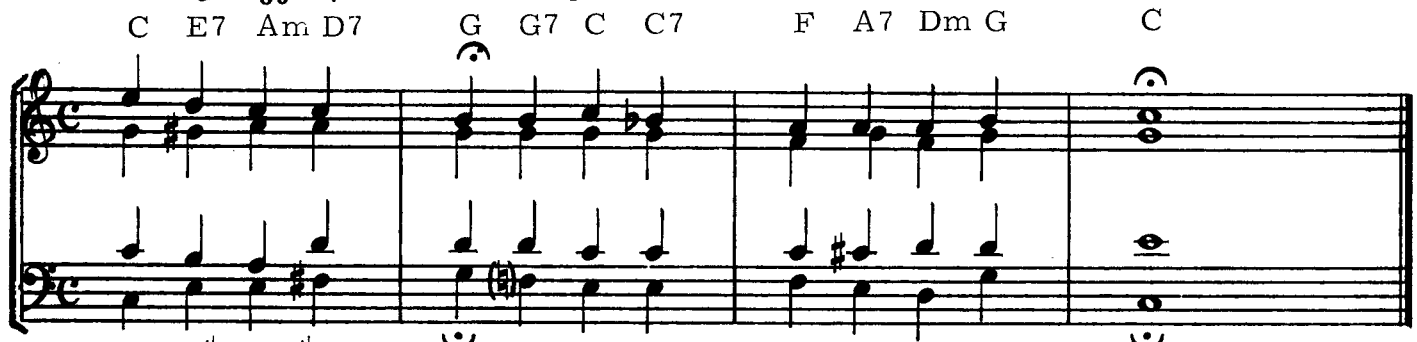


FOUR PART CHORALE STUDIES

All Four Part Chorale Studies In This Book
Are Primarily Concerned With:

a. secondary dominant relationships
b. the use of additional accidentals
c. fingering problems resulting from chord spacing

EX. 1 ♩ = 60 (Minimum Tempo To Be Mastered)



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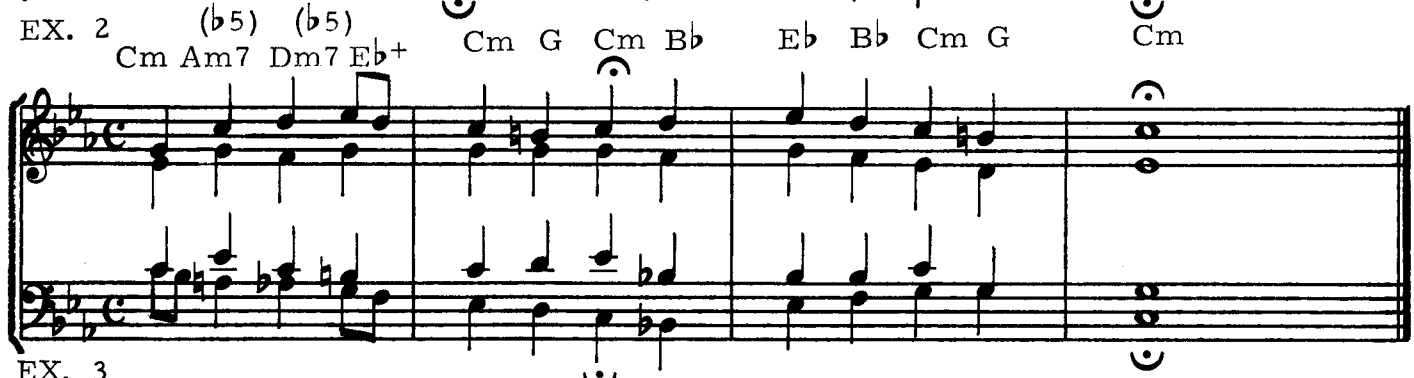

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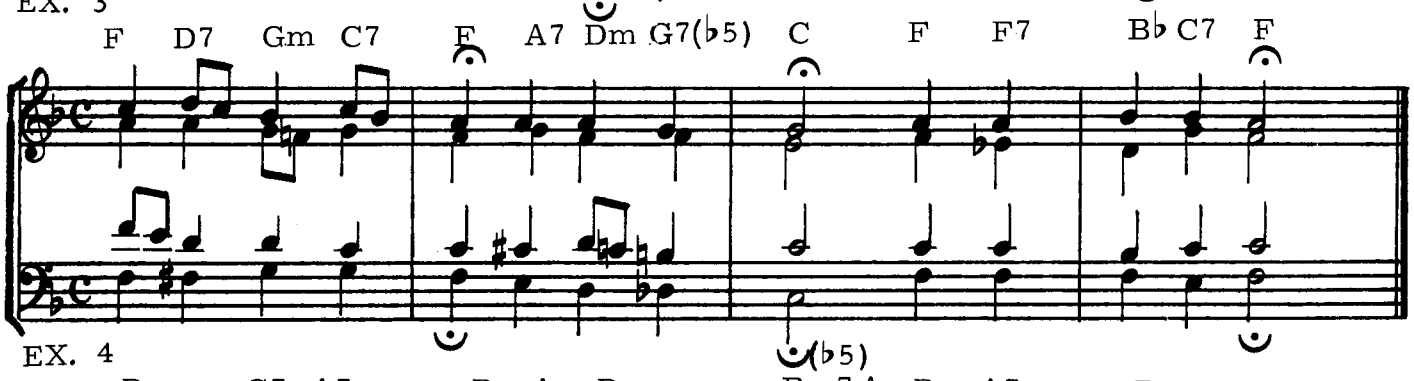

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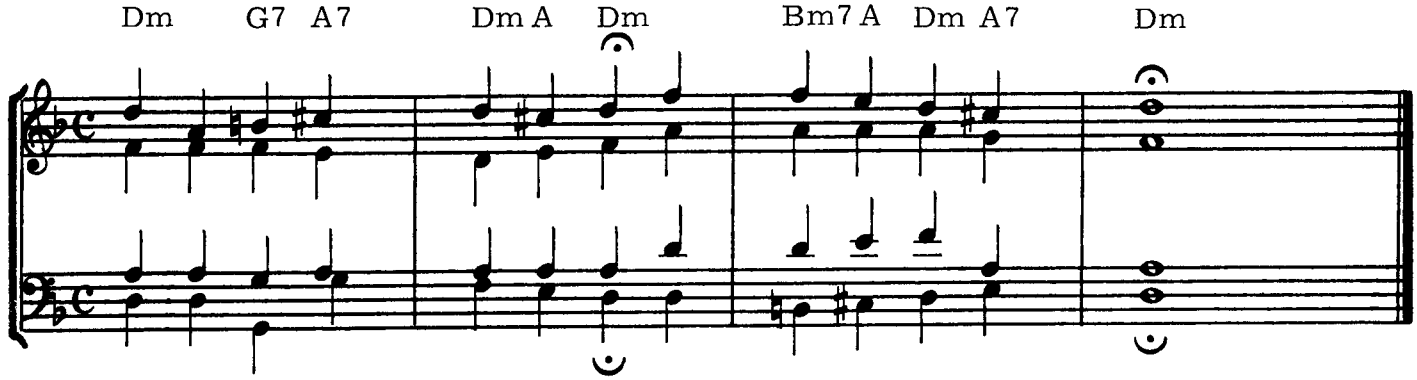

MODERN CHORD STUDIES

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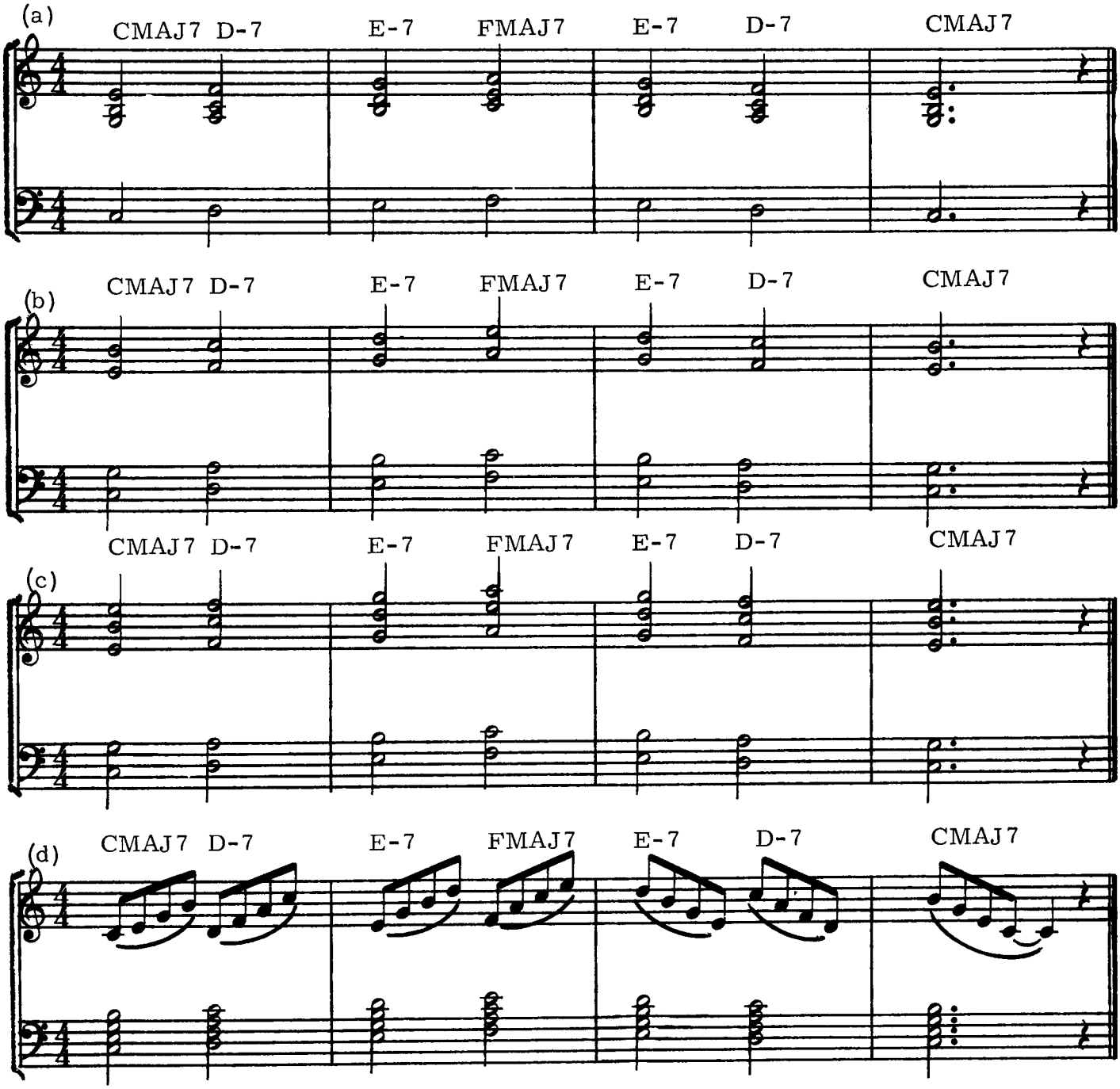
♩ = 92 (For All Examples)



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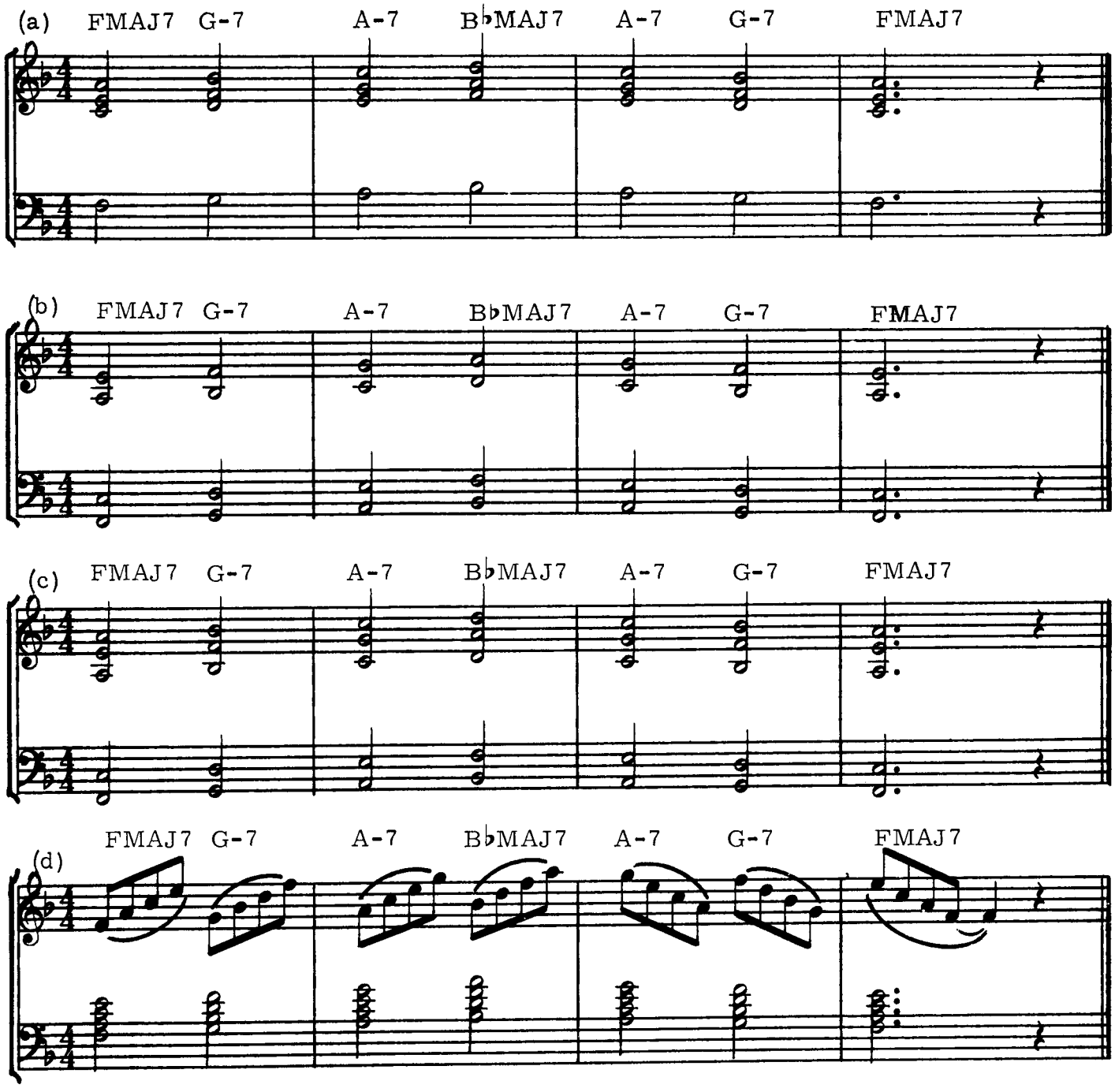

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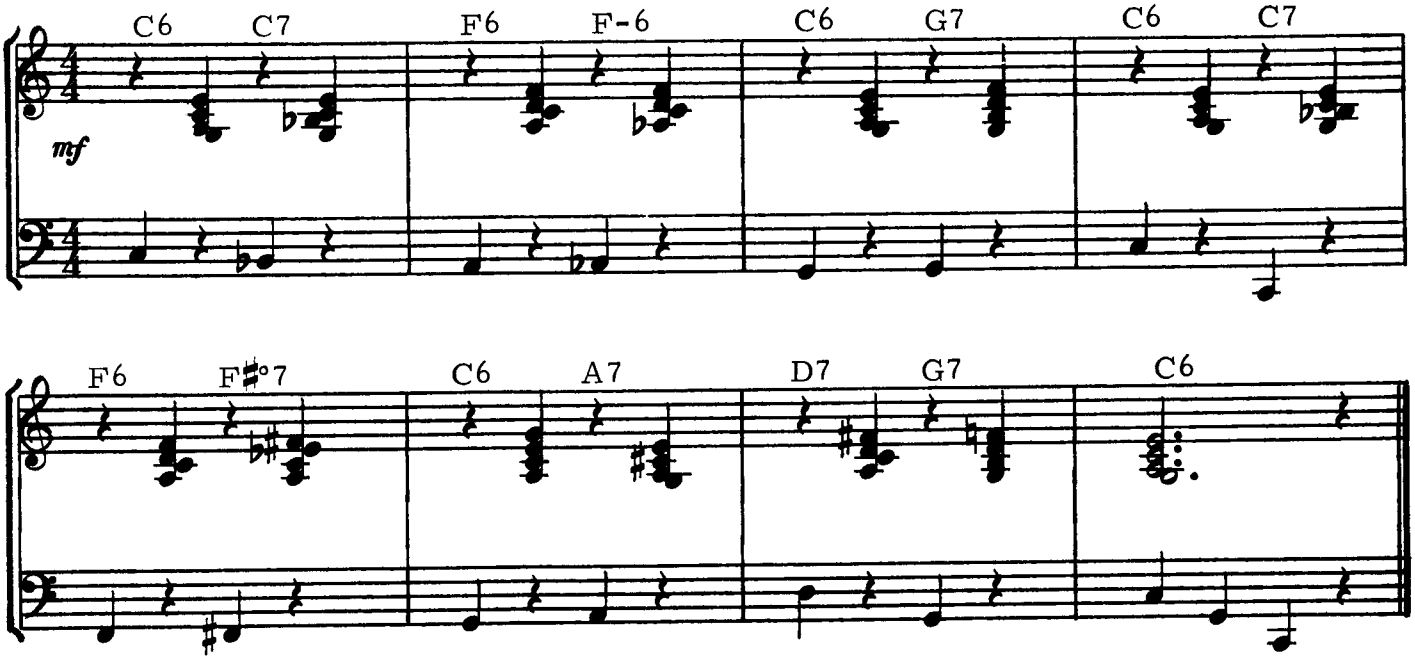

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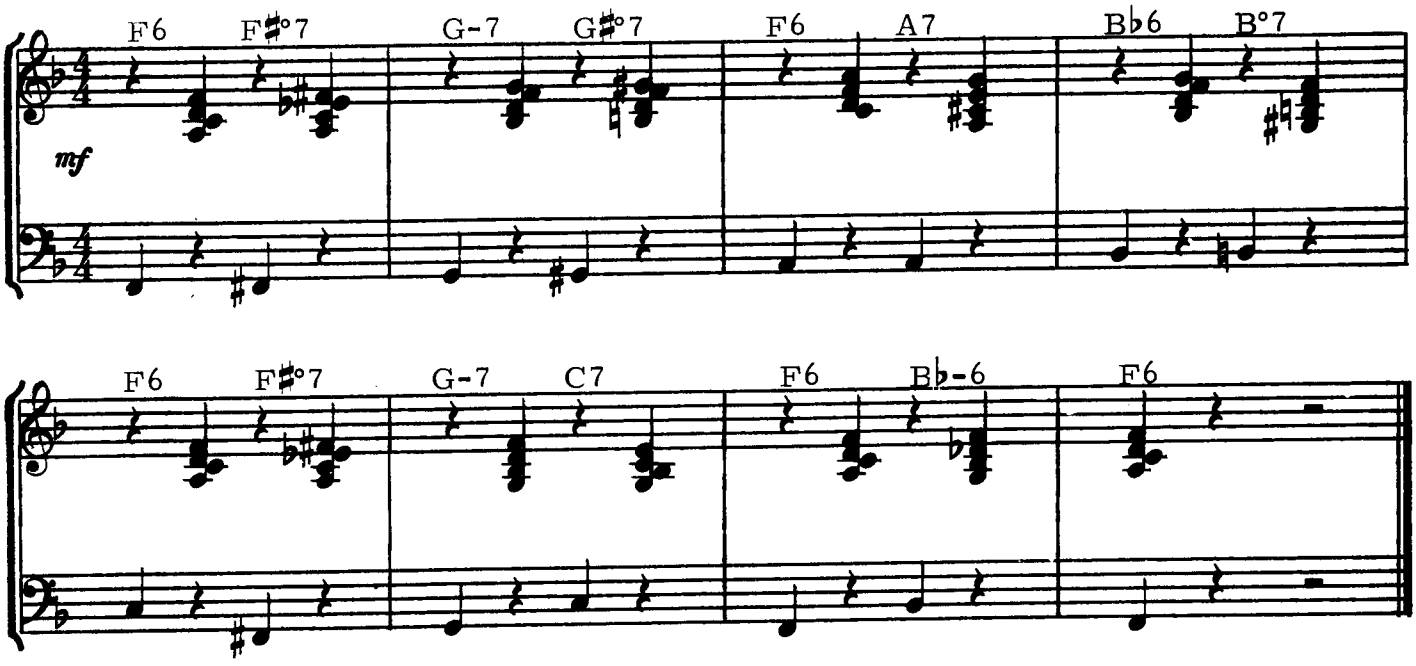

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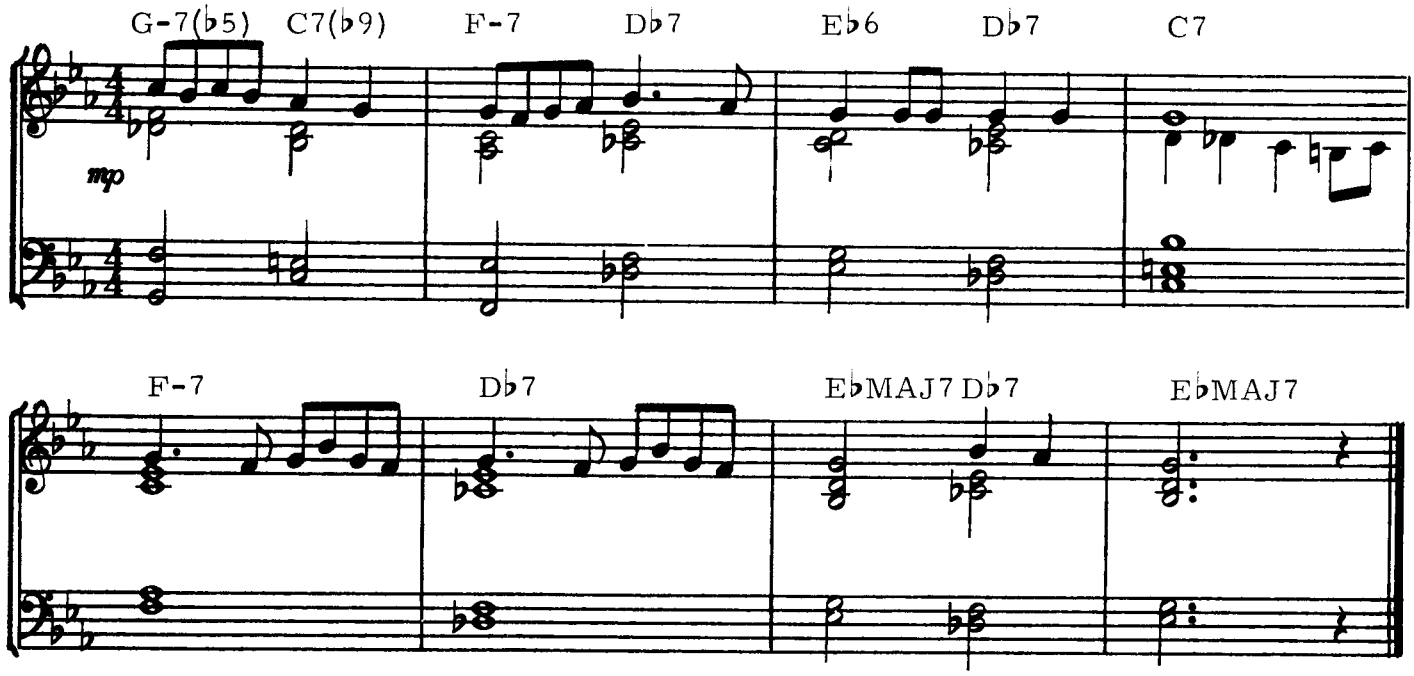

LESSON 2

TECHNICAL STUDIES

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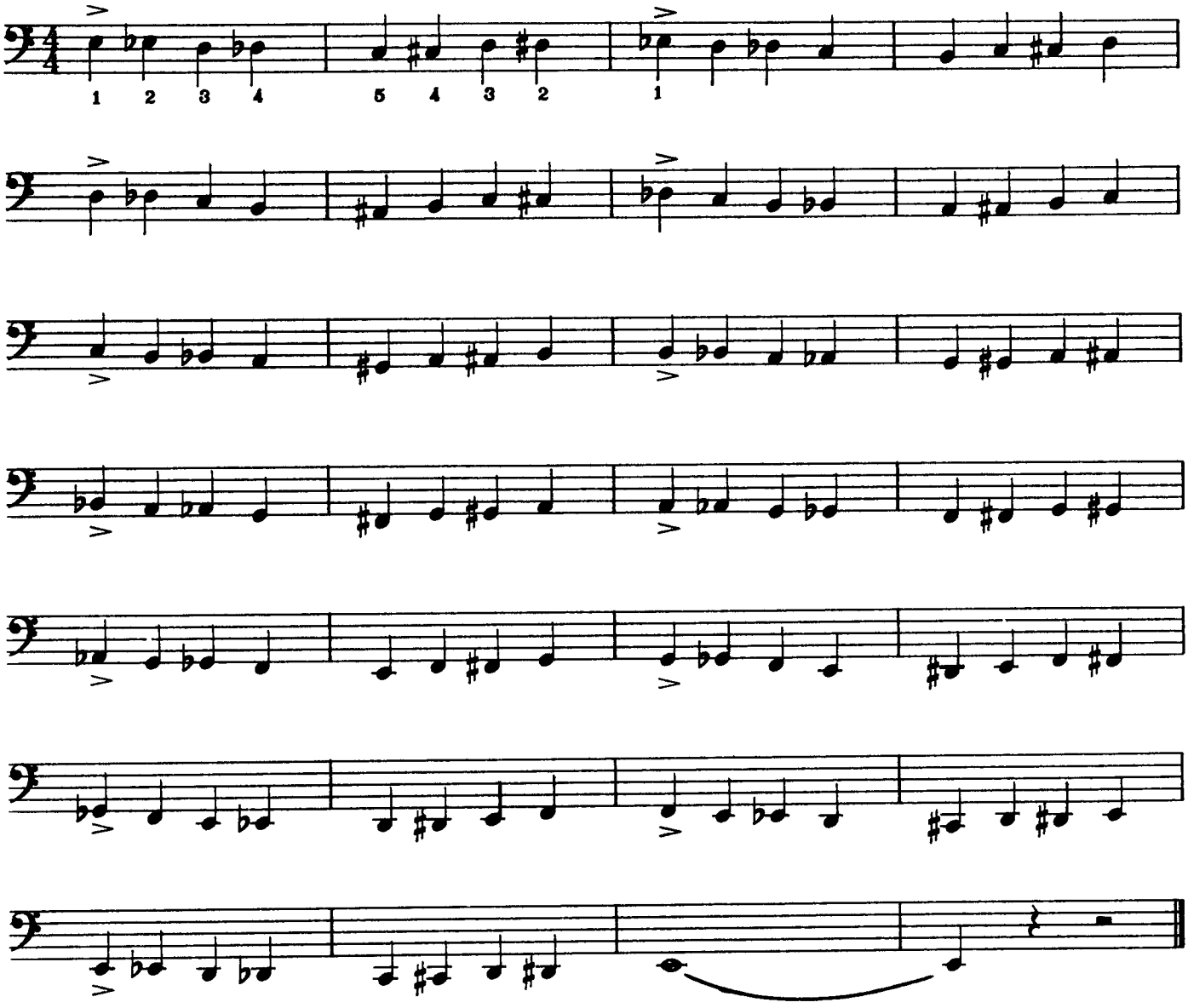
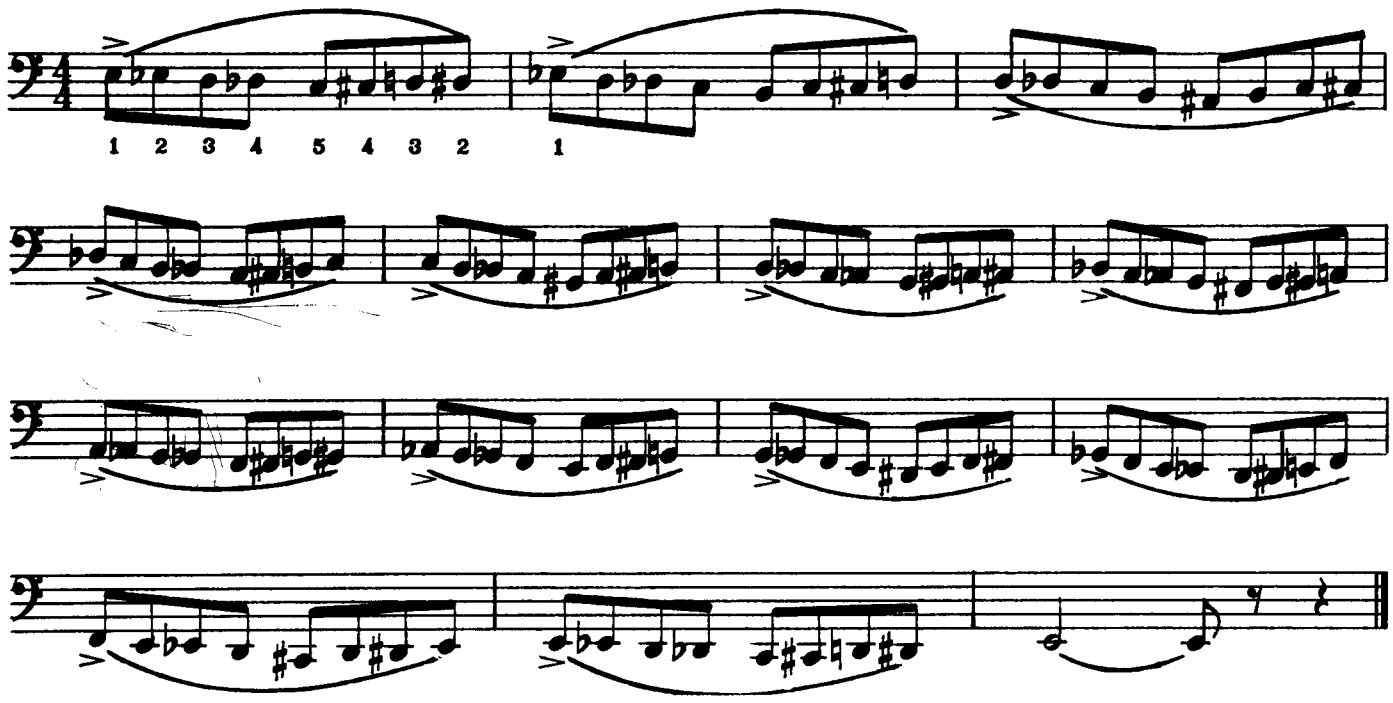


(var.) ♩ = 100 ♩ = 120



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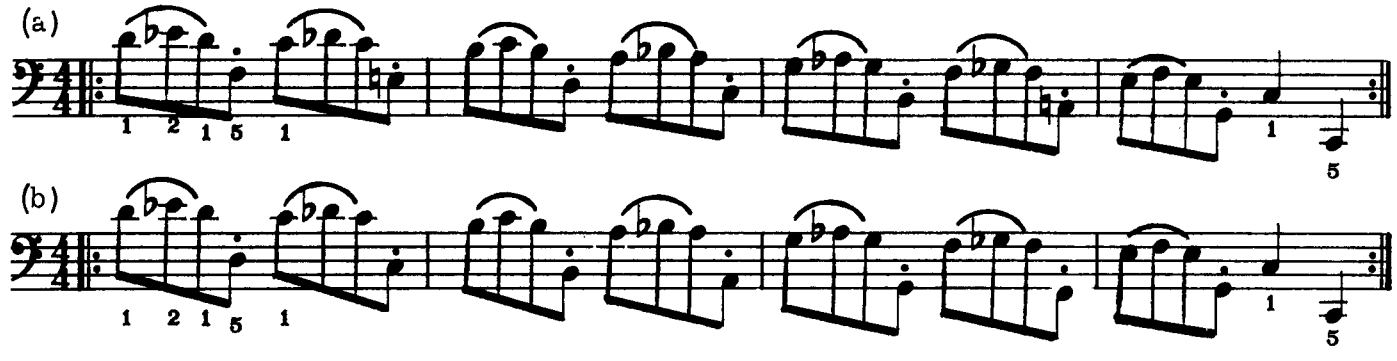
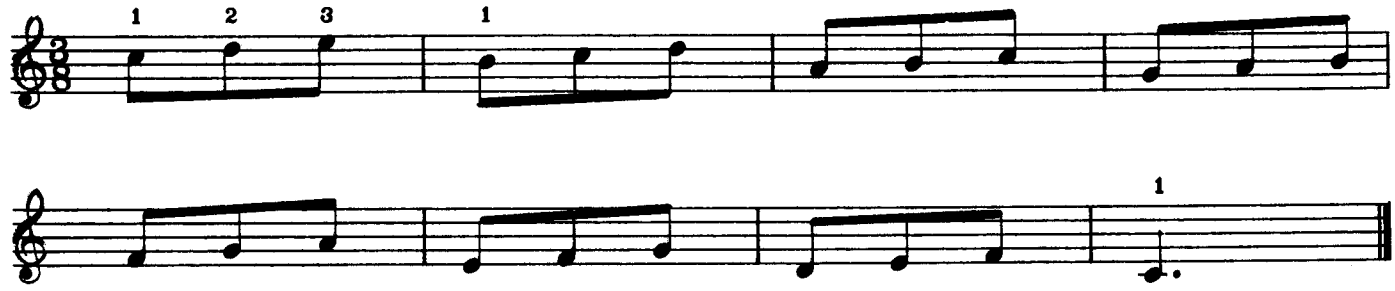


EX. 3 ♩. = 60 ♩. = 72 ♩. = 84



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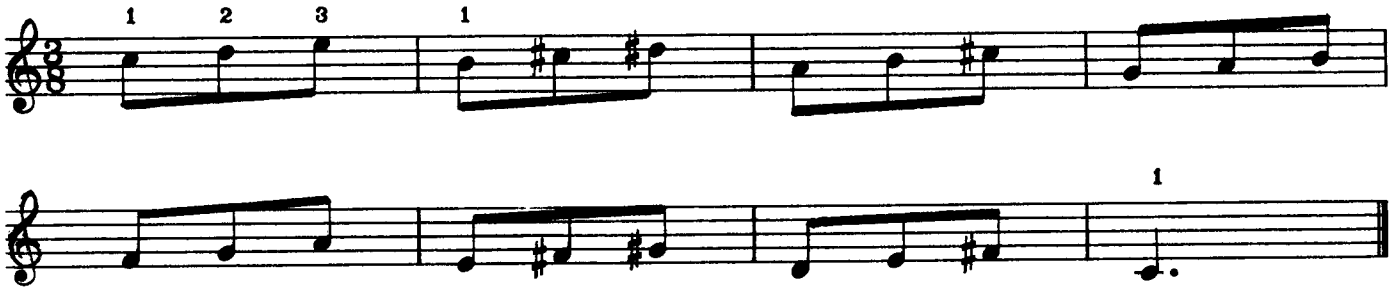

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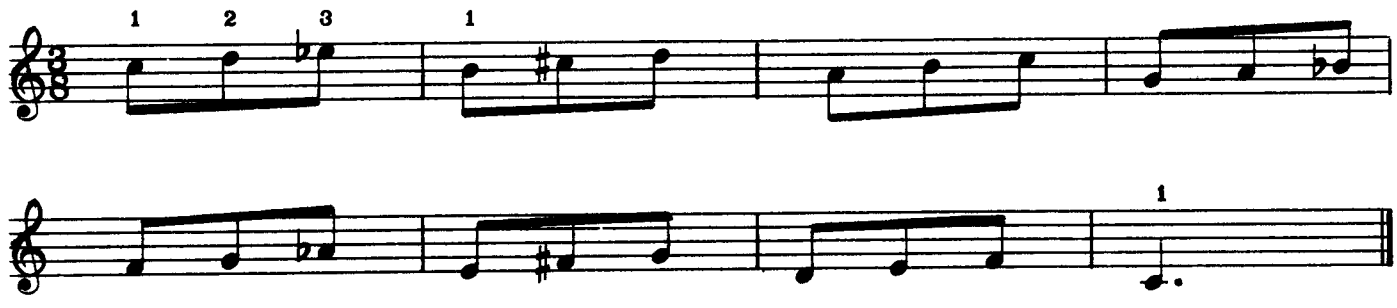

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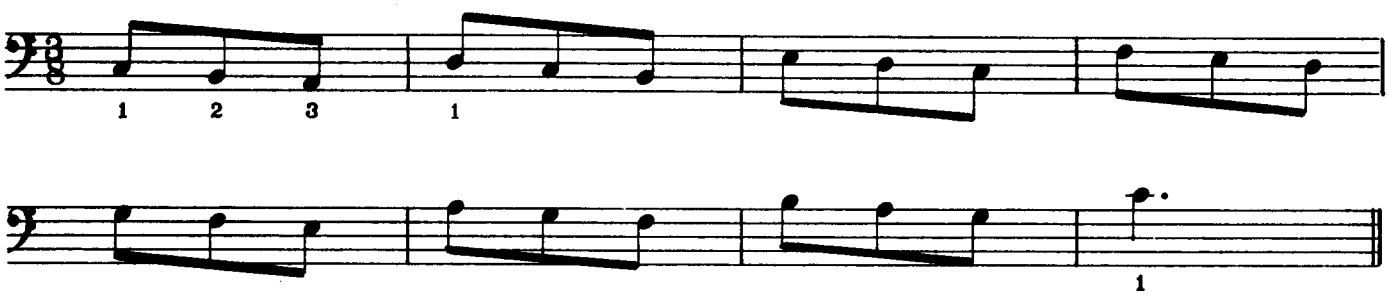
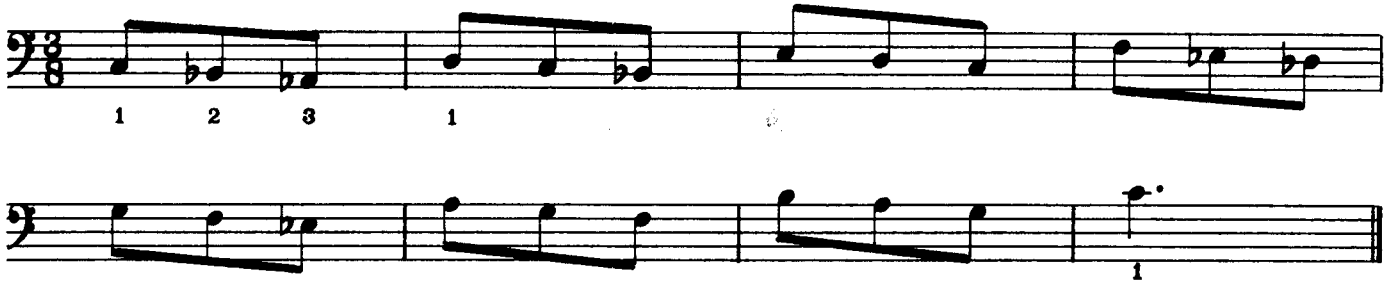
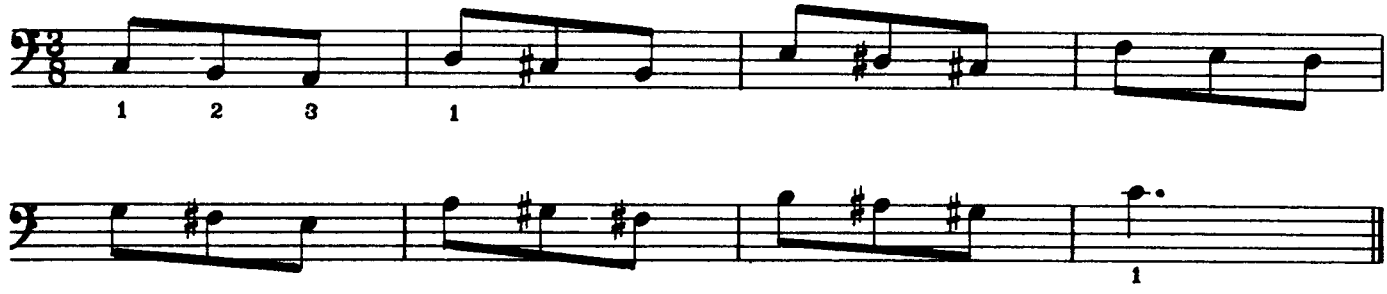


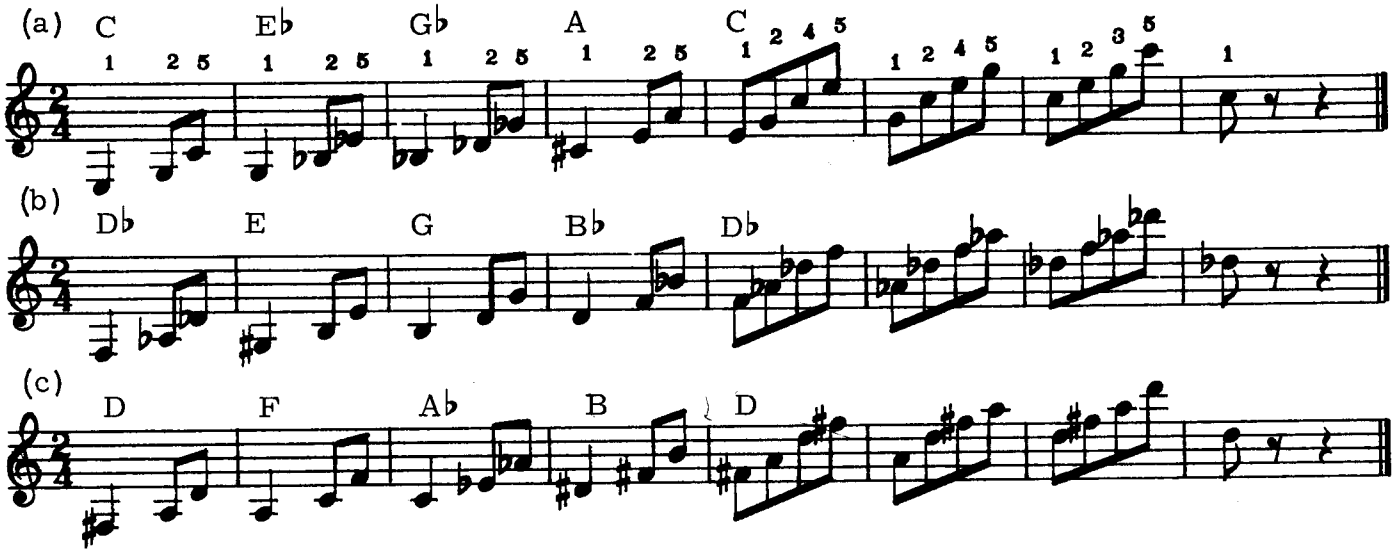
(var.)



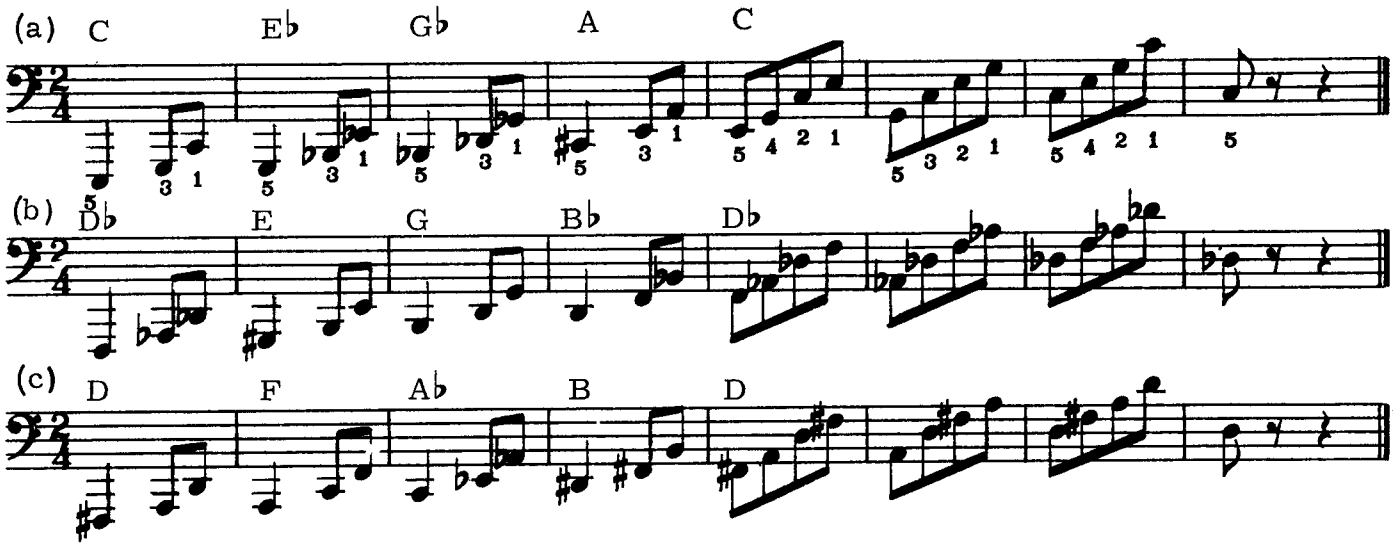
(var.)



EX. 5 ♩ = 92 ♩ = 120

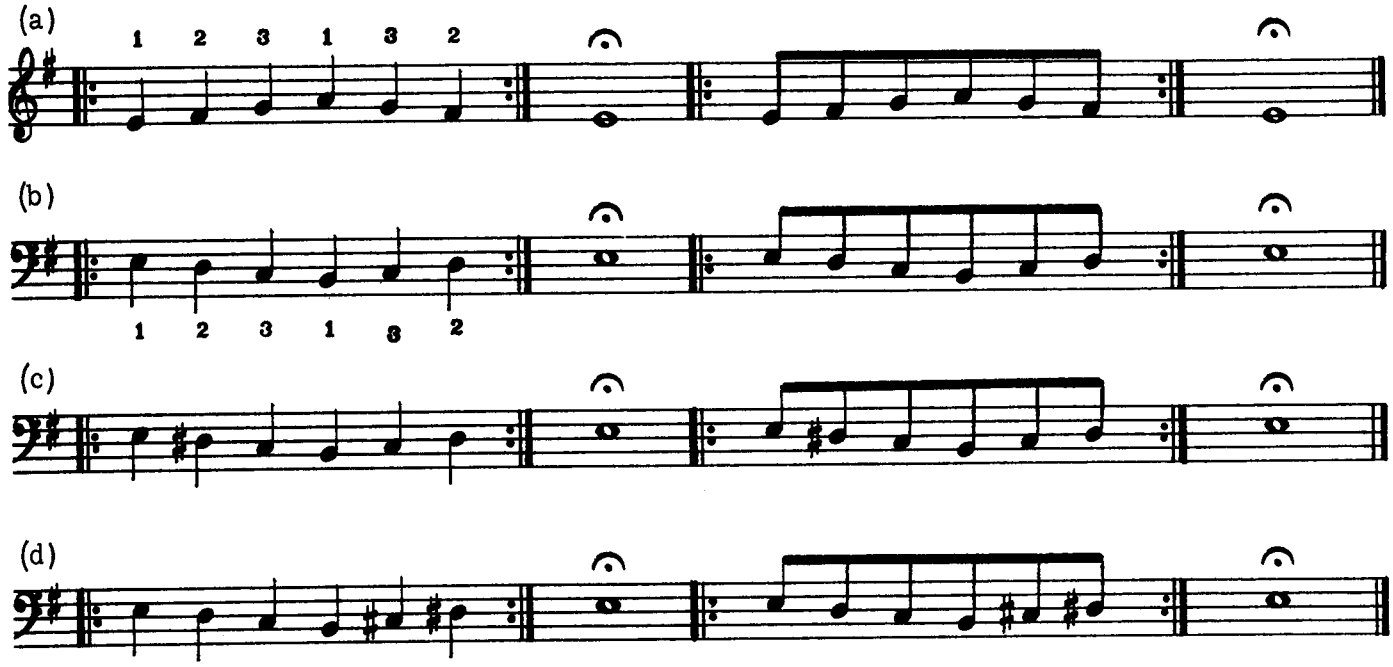


EX. 6 ♩ = 92 ♩ = 120



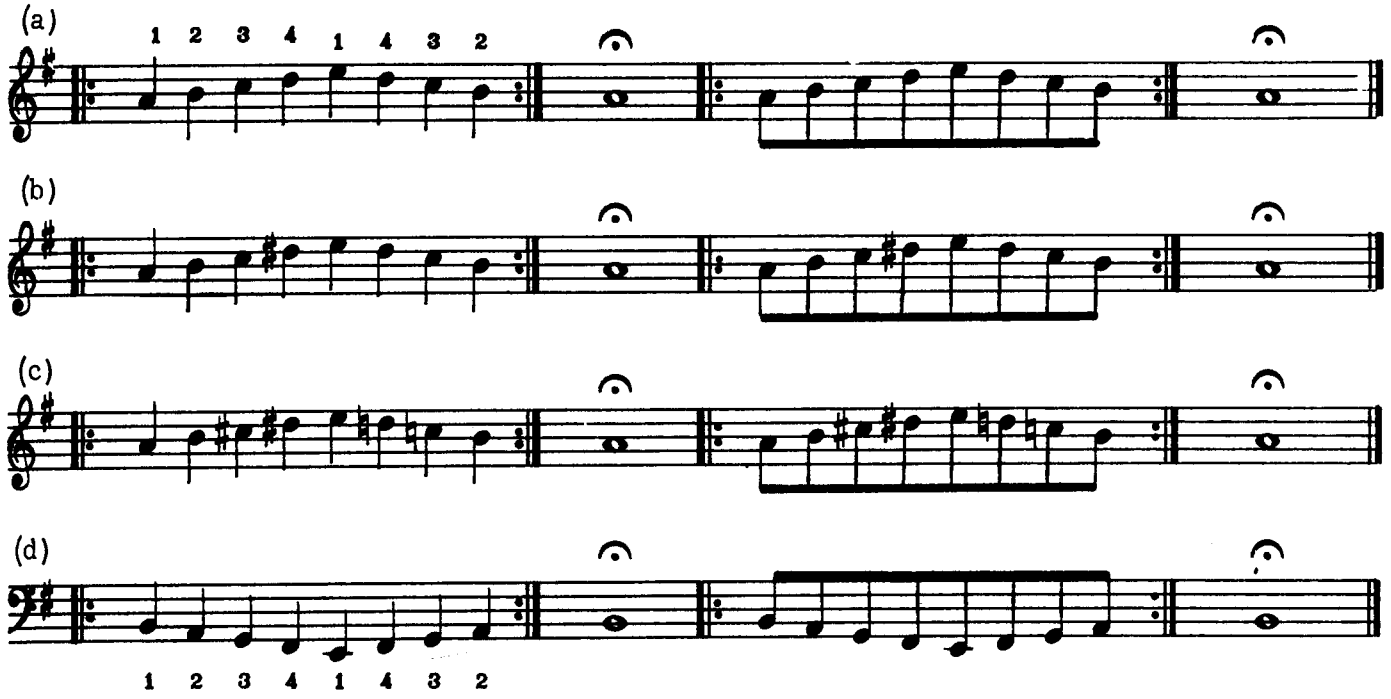
EX. 7

♩ = 72 ♩ = 84 ♩ = 92 ♩ = 120



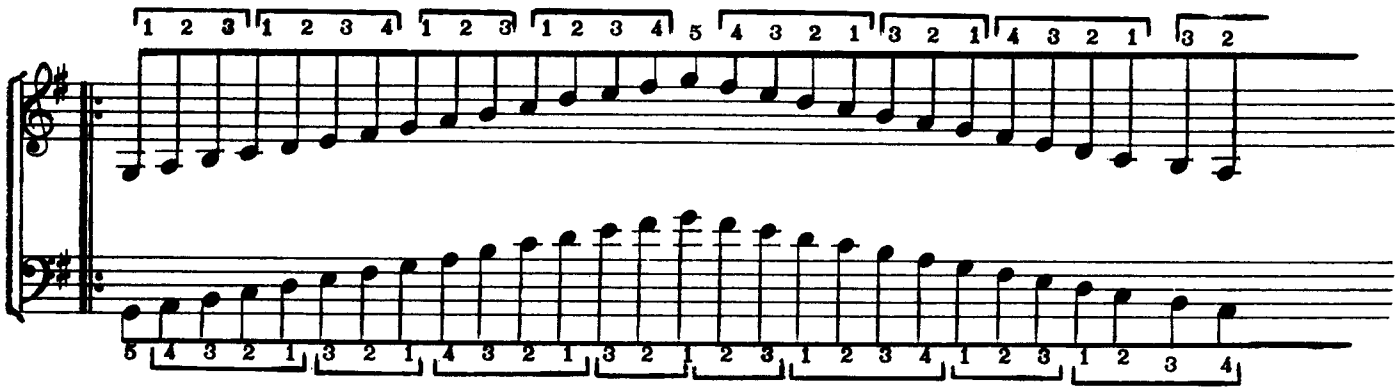
EX. 8

♩ = 72 ♩ = 84 ♩ = 92 ♩ = 120



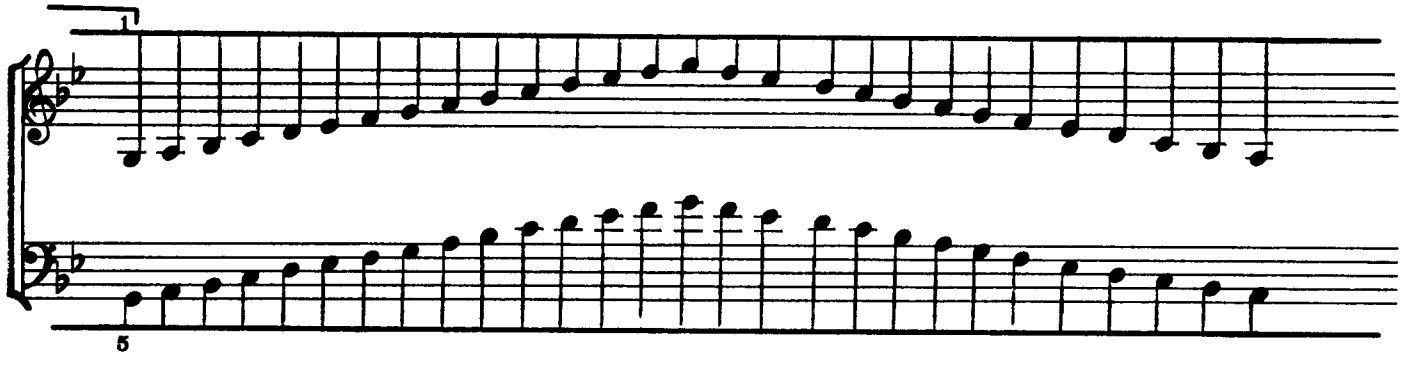
EX. 9 ♩ = 72 ♩ = 84 ♩ = 92

G MAJOR



G NATURAL MINOR

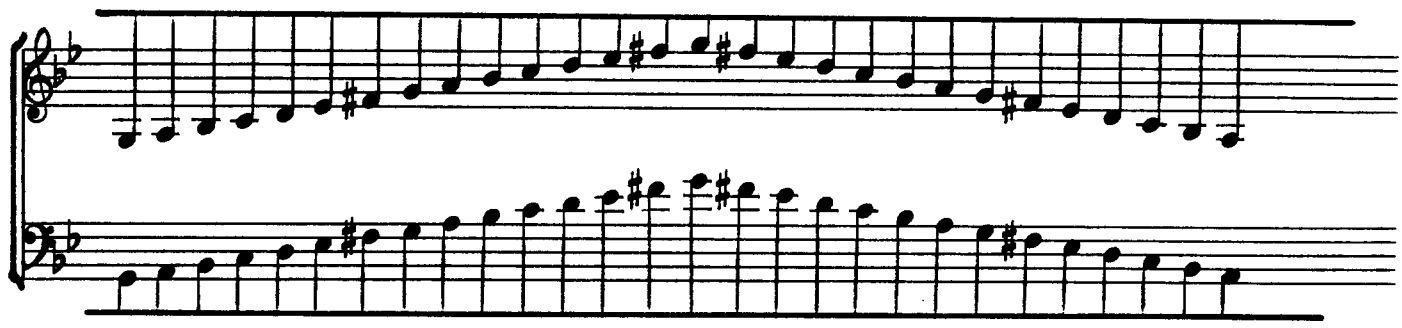
Continue same fingering



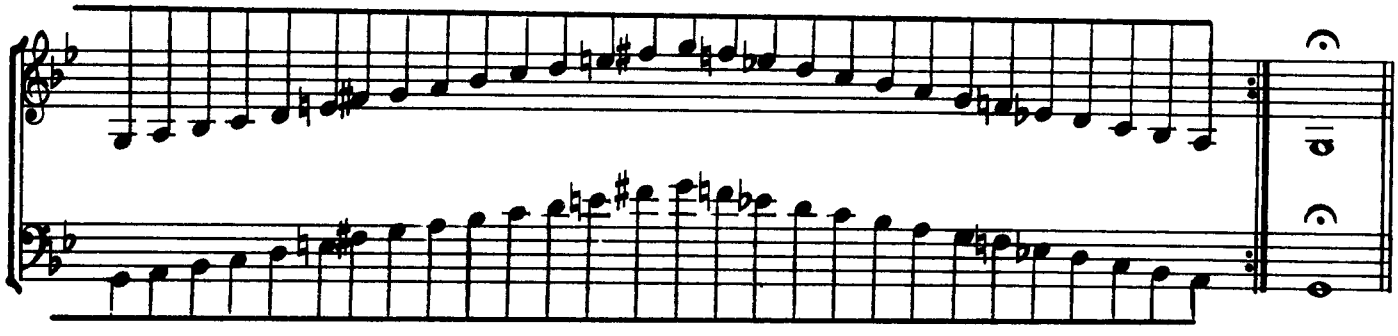
Continue same fingering

EX. 9 (Cont.)

G HARMONIC MINOR



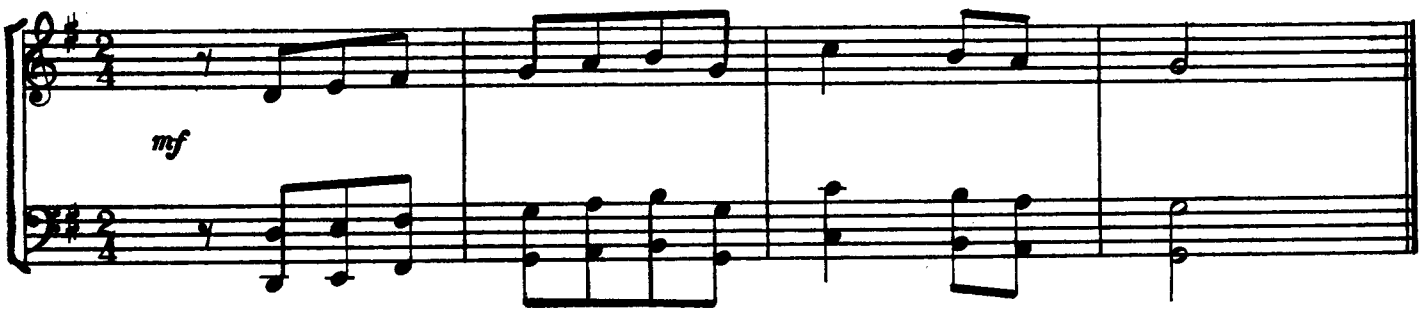
G MELODIC MINOR (TRADITIONAL)



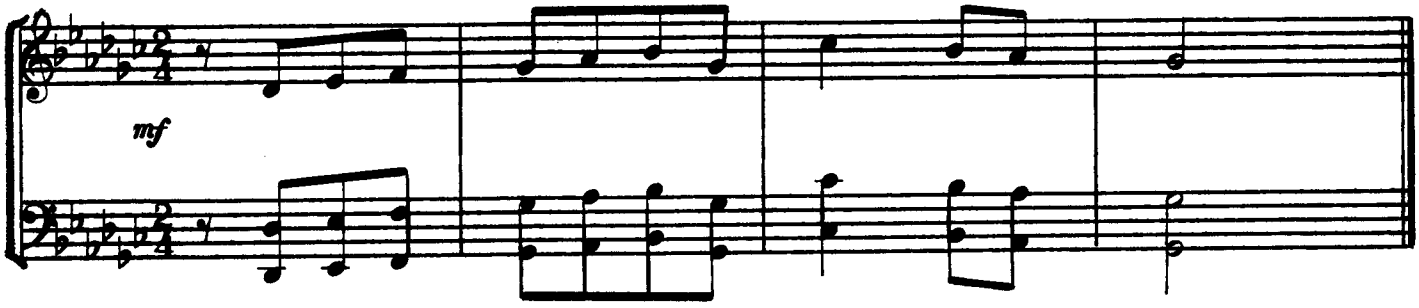
READING MATERIAL

CHANGE OF SIGNATURE STUDIES (OCTAVES)

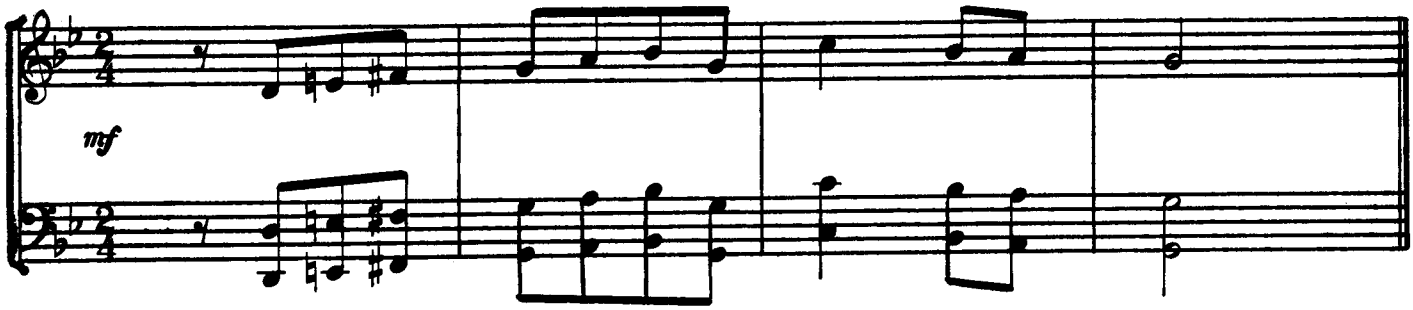
EX. 1 ♩ = 100 (For All Examples)



EX. 2



EX. 3



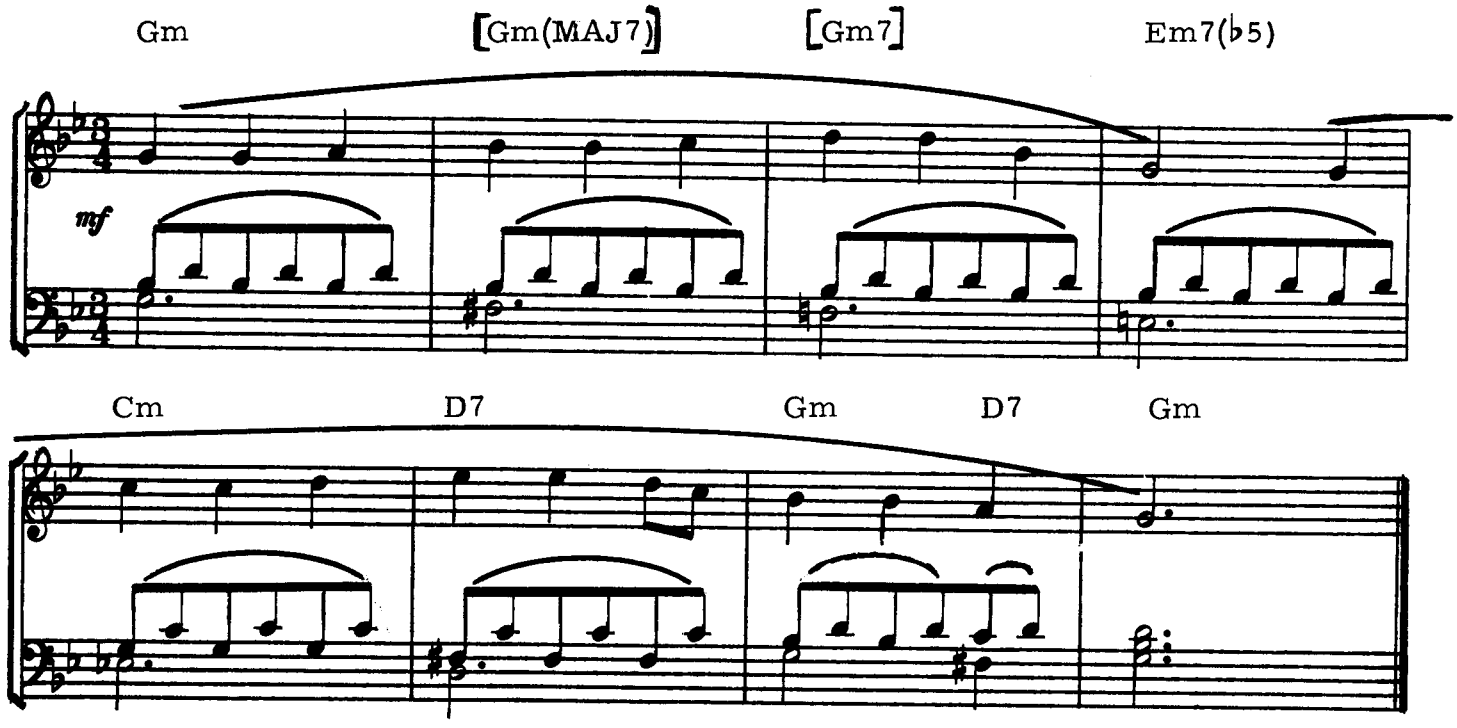
VARIATION OF L.H. CHORD PATTERNS

EXPLANATION OF LARGE BRACKETS

Certain passing chords, or harmonies which are primarily the result of linear motion, are placed in brackets [ ]. These structures are

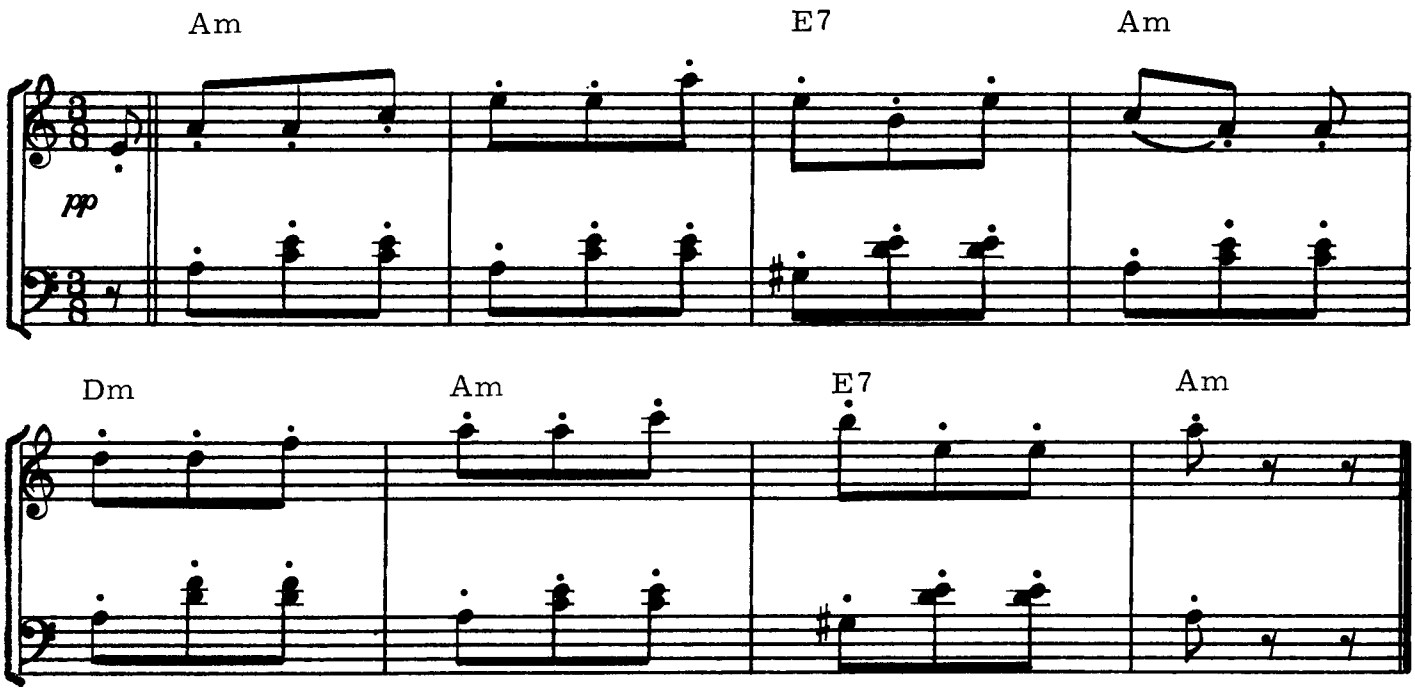
1. often incomplete. or
2. the chord root may not be clearly defined, or
3. as indicated by the bracket, the need for a specific chord symbol is optional

EX. 1 ♩ = 92

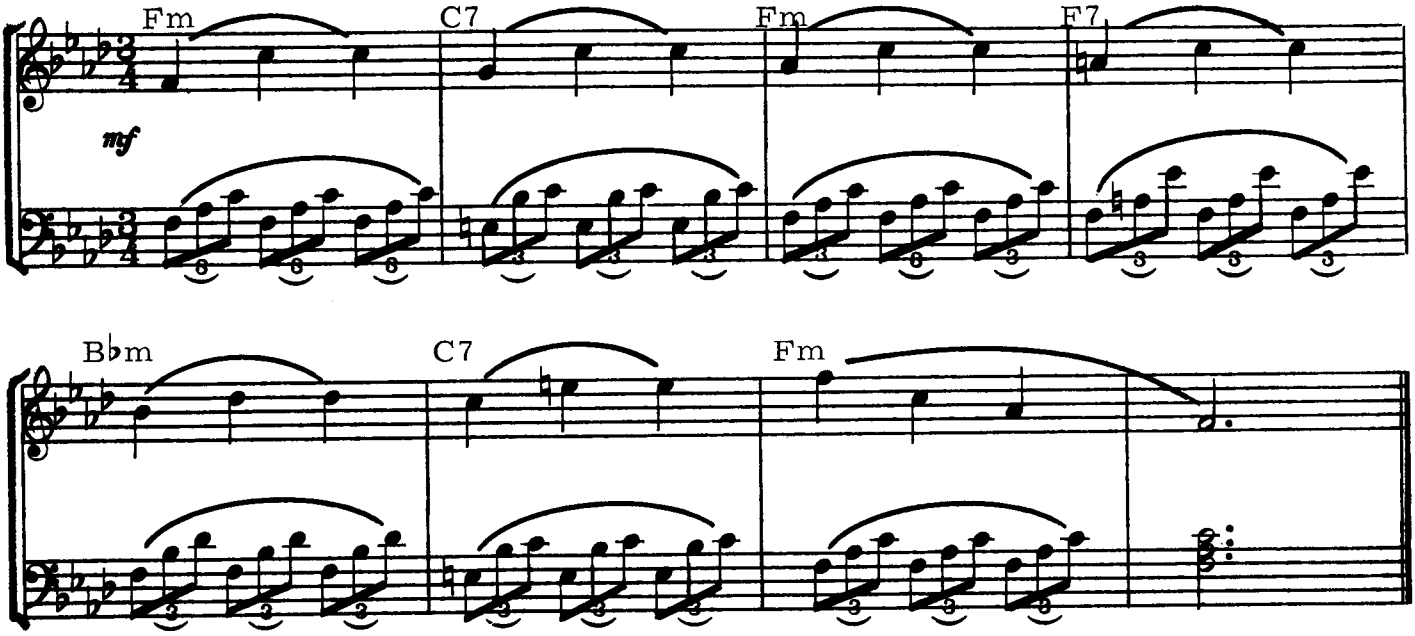


EX. 2

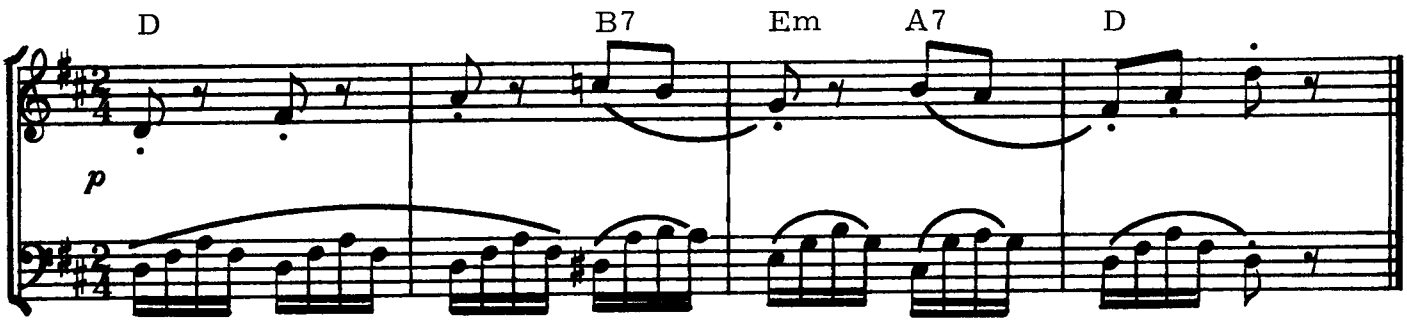
♩. = 60



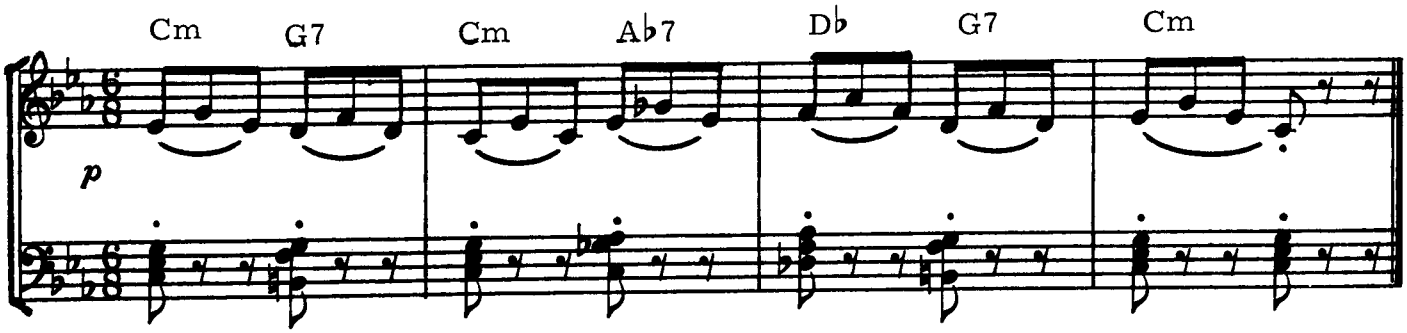
EX. 3 ♩ = 84



EX. 4 ♩ = 72

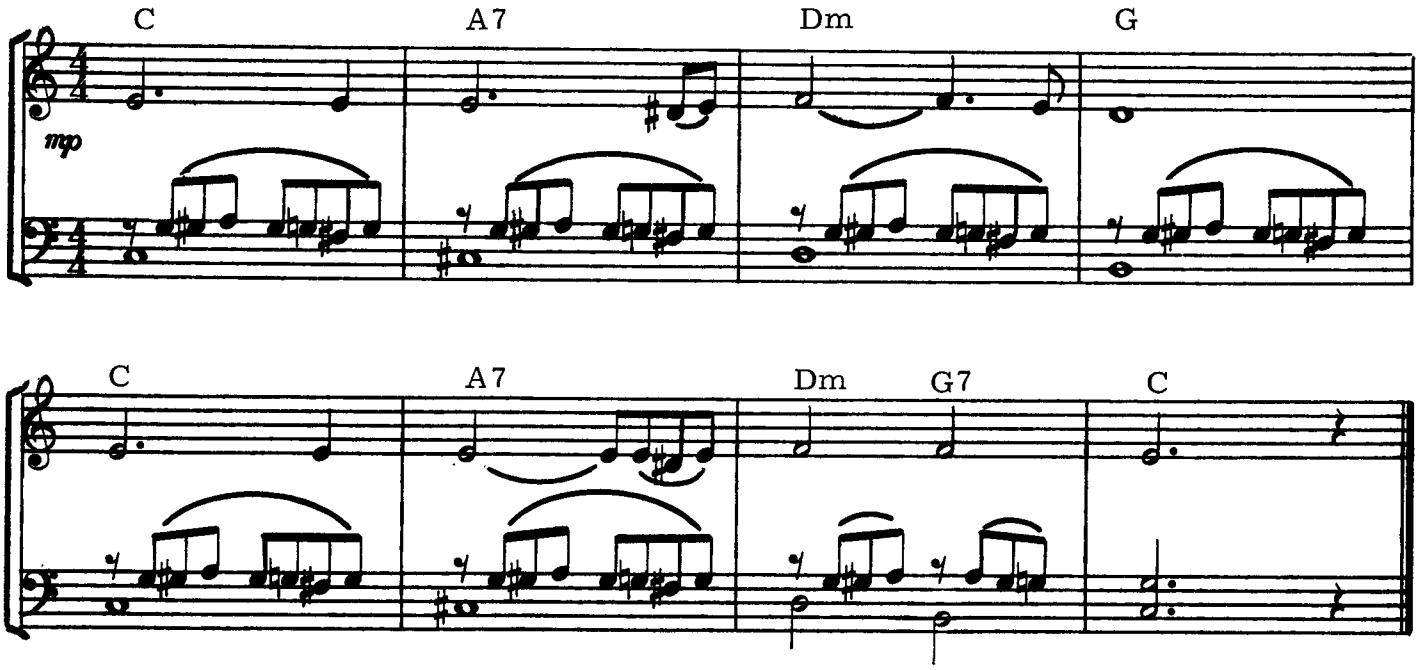


EX. 5 ♩. = 76

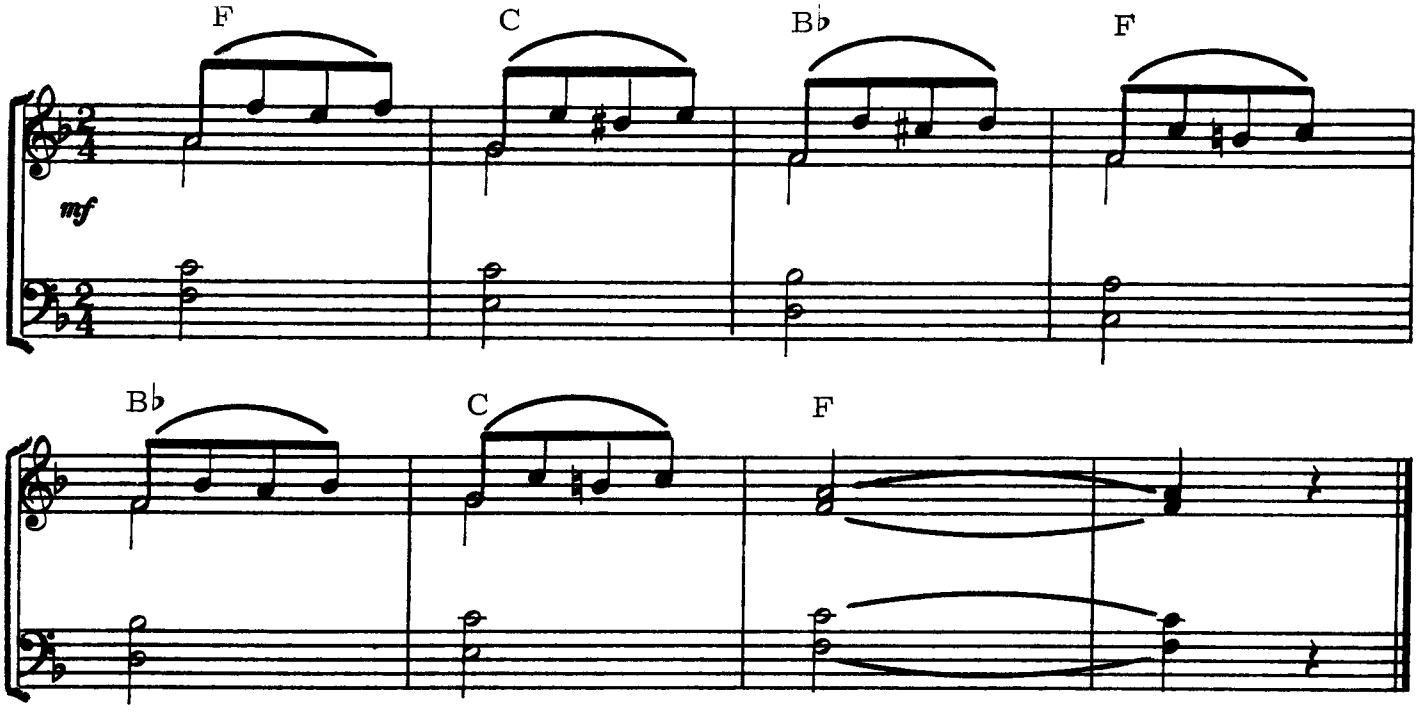


IDIOMATIC KEYBOARD PATTERNS

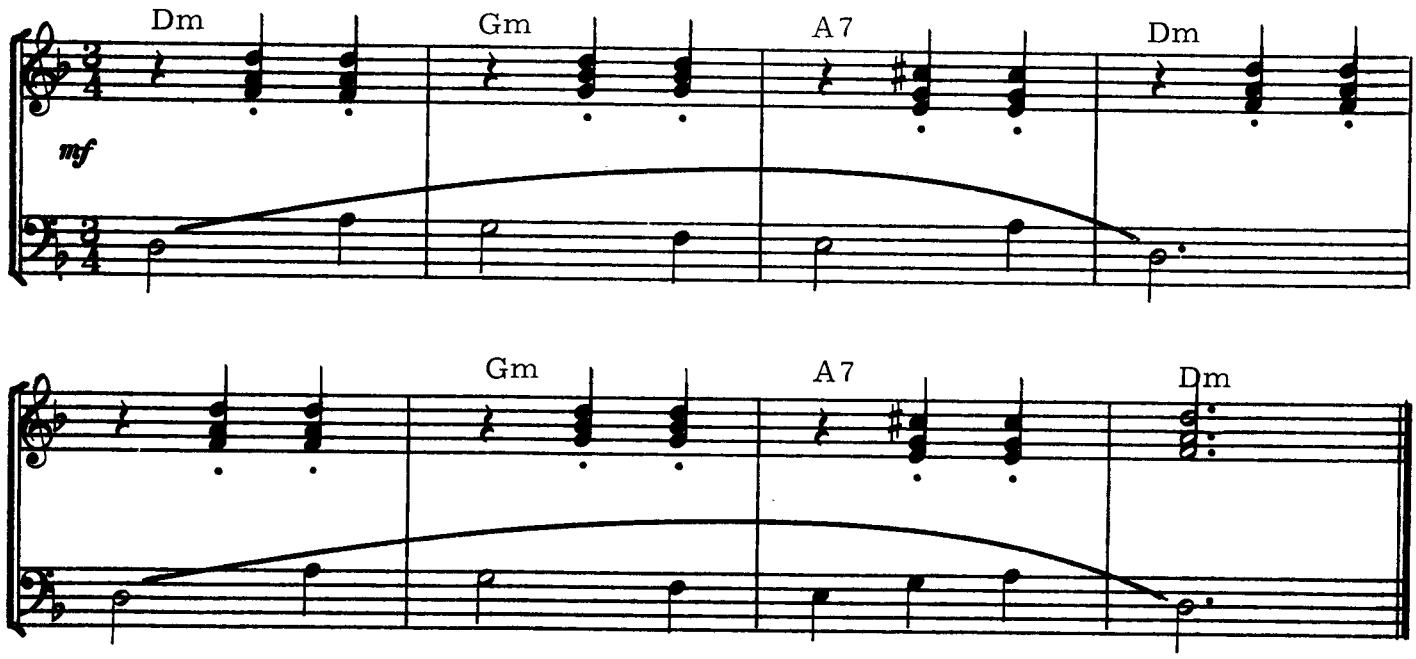
EX. 1 ♩ = 92



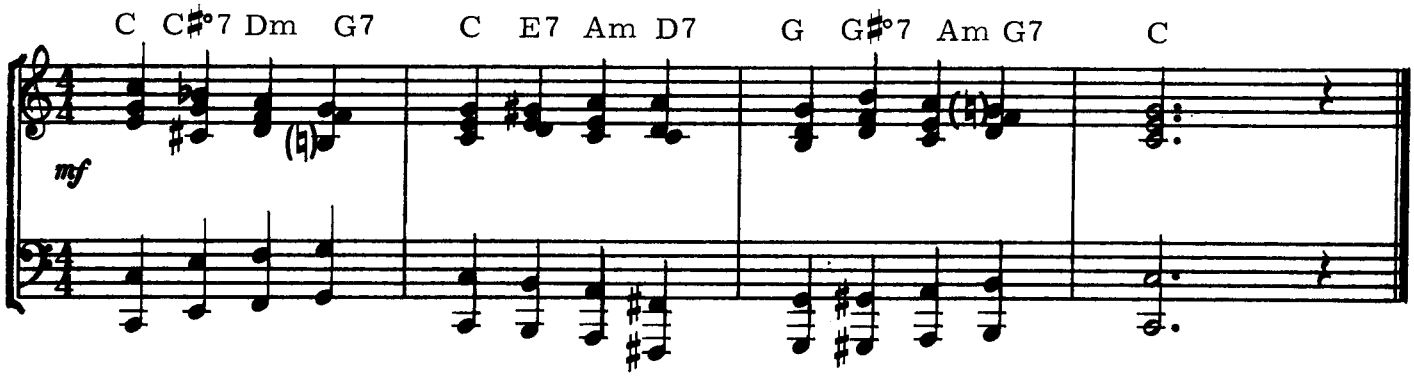
EX. 2 ♩ = 100



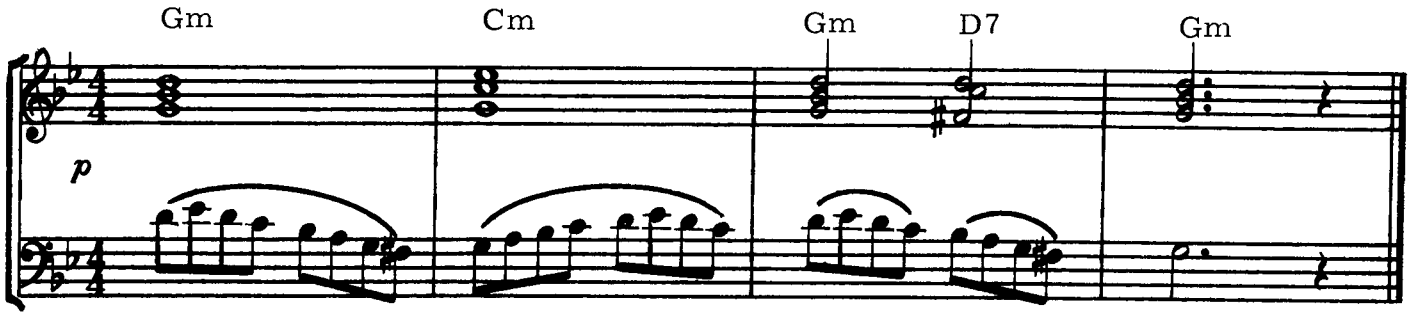
EX. 3 ♩. = 76



EX. 4 = 84

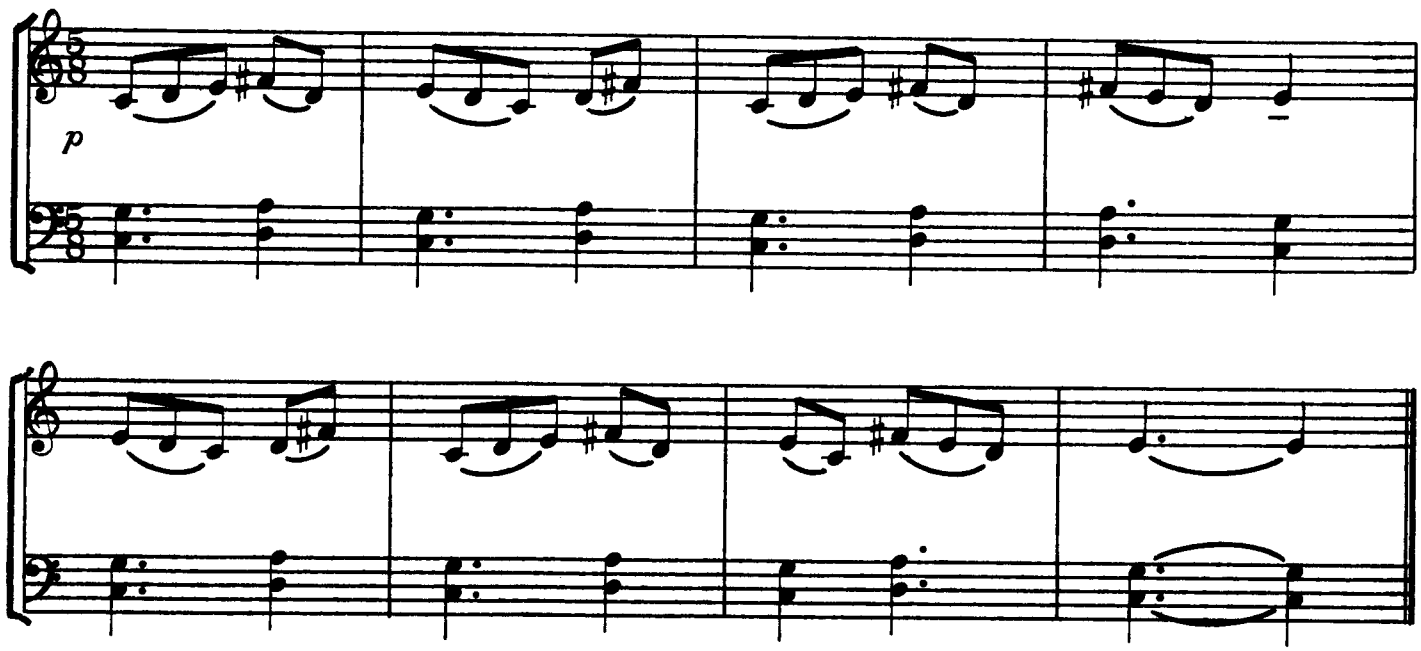


EX. 5 ♩ = 72

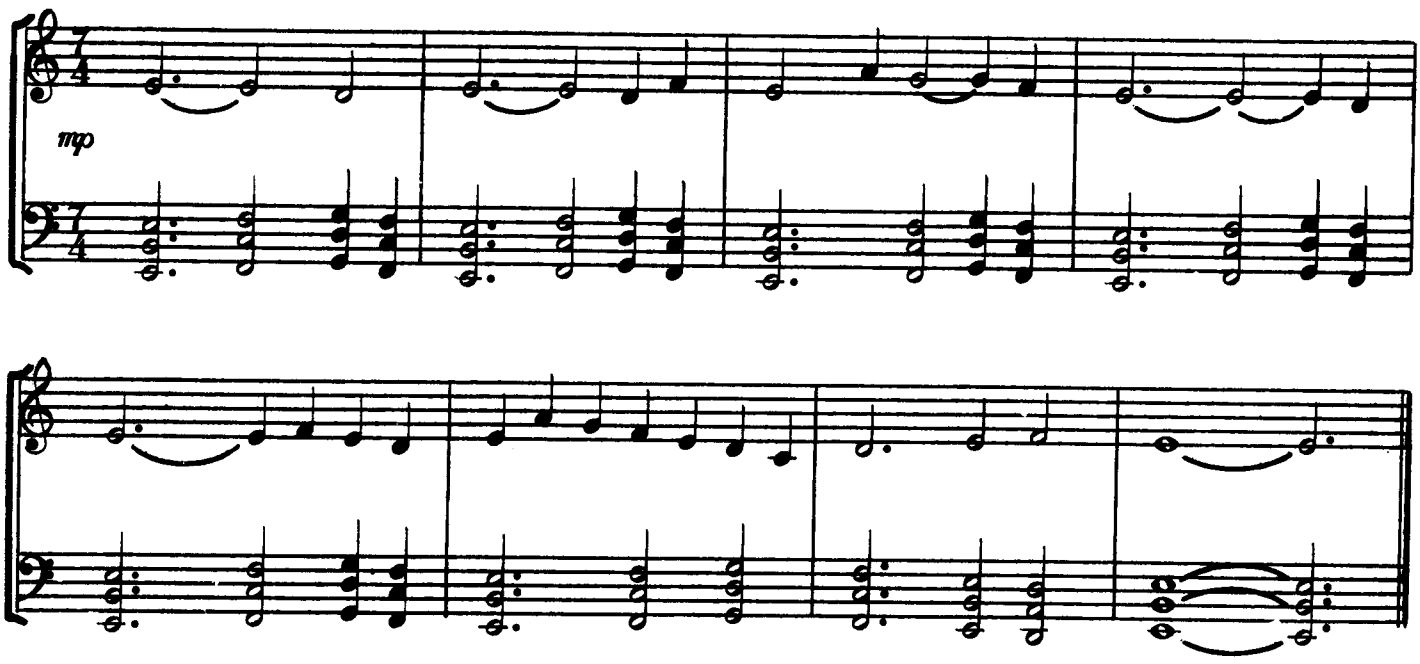


TIME SIGNATURE STUDIES

EX. 1 ♩. ♩ = 60

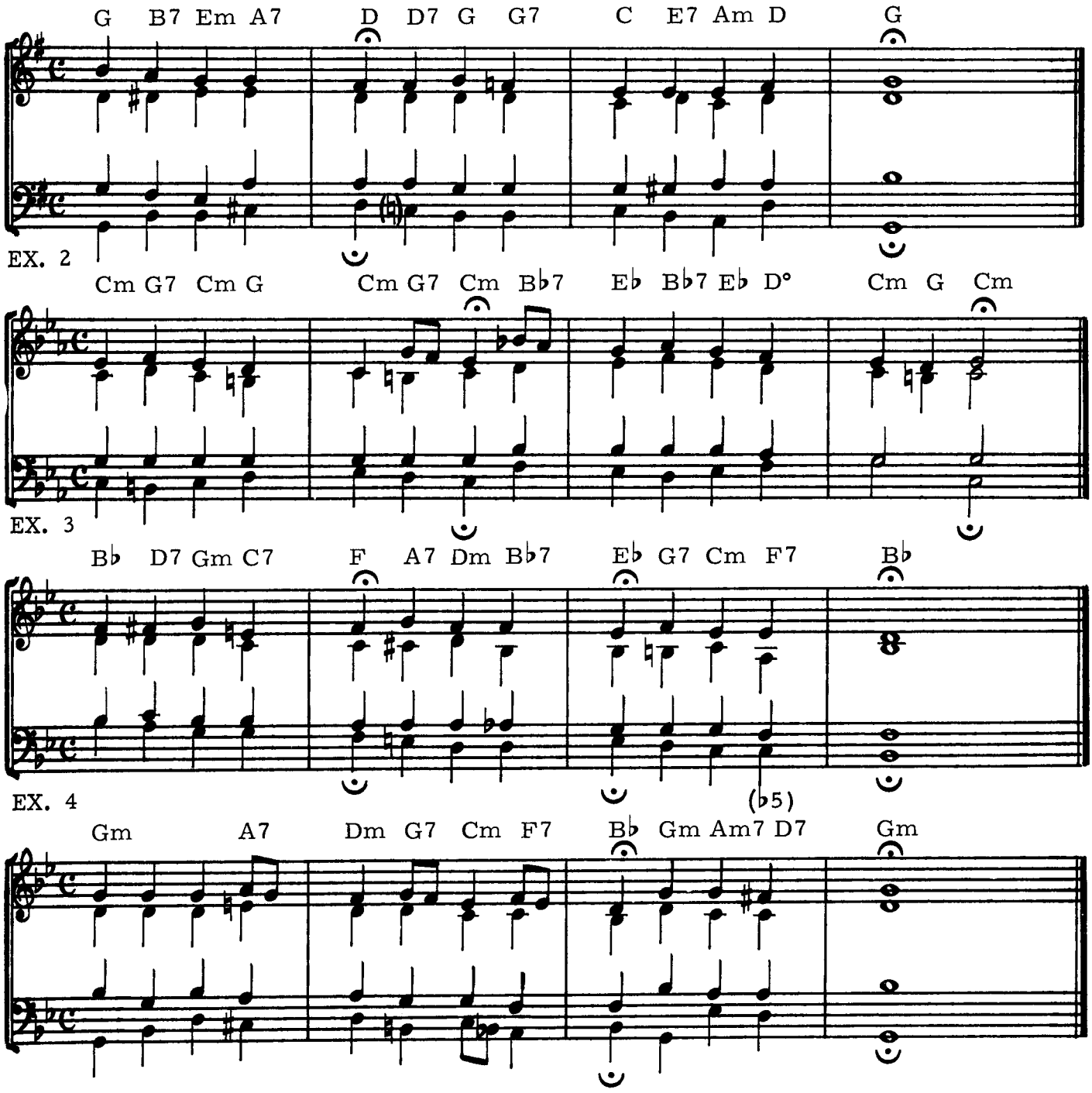


EX. 2 ♩ = 84



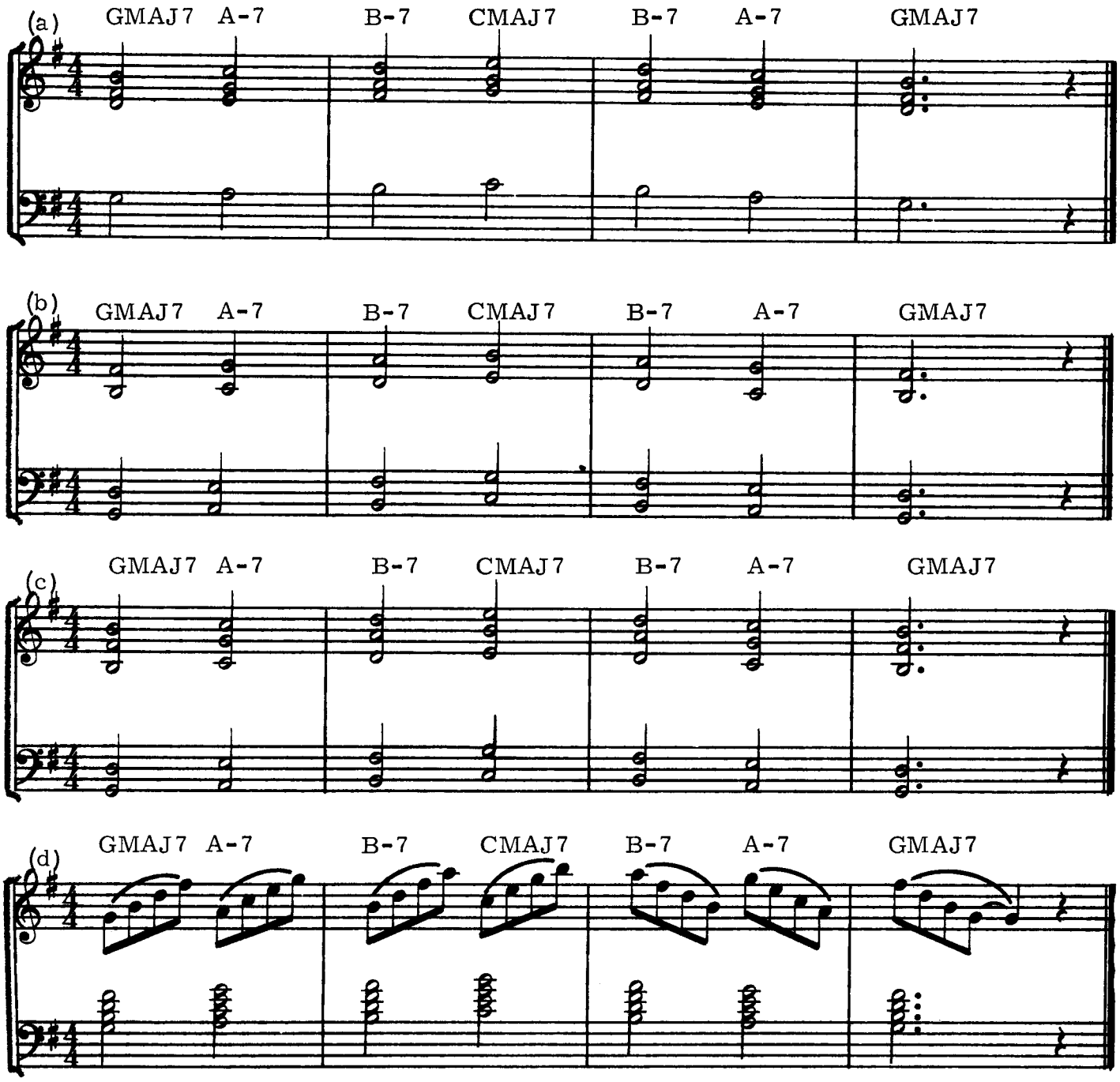
FOUR PART CHORALE STUDIES

EX. 1 ♩ = 60 (Minimum Tempo To Be Mastered)

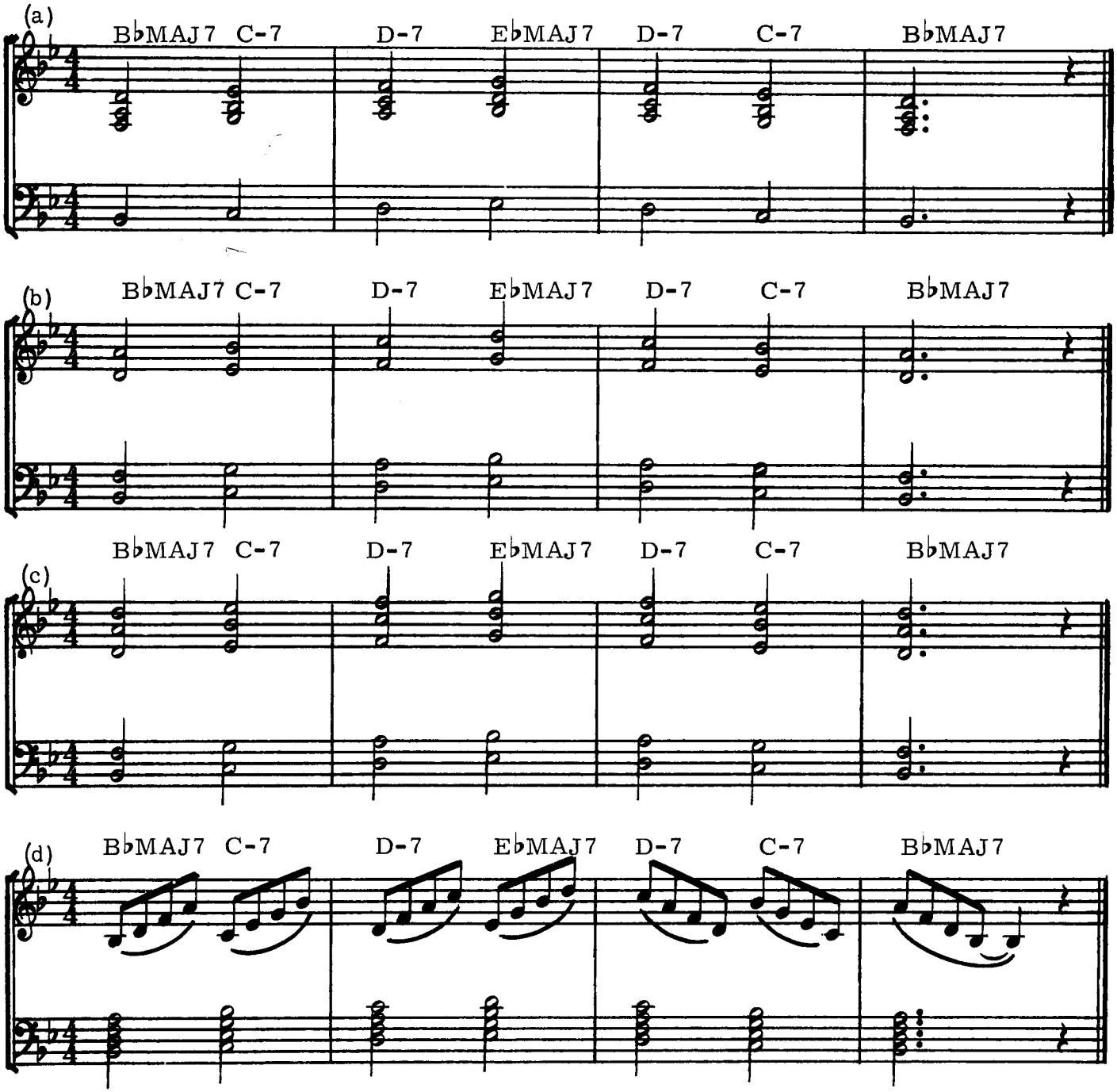


MODERN CHORD STUDIES

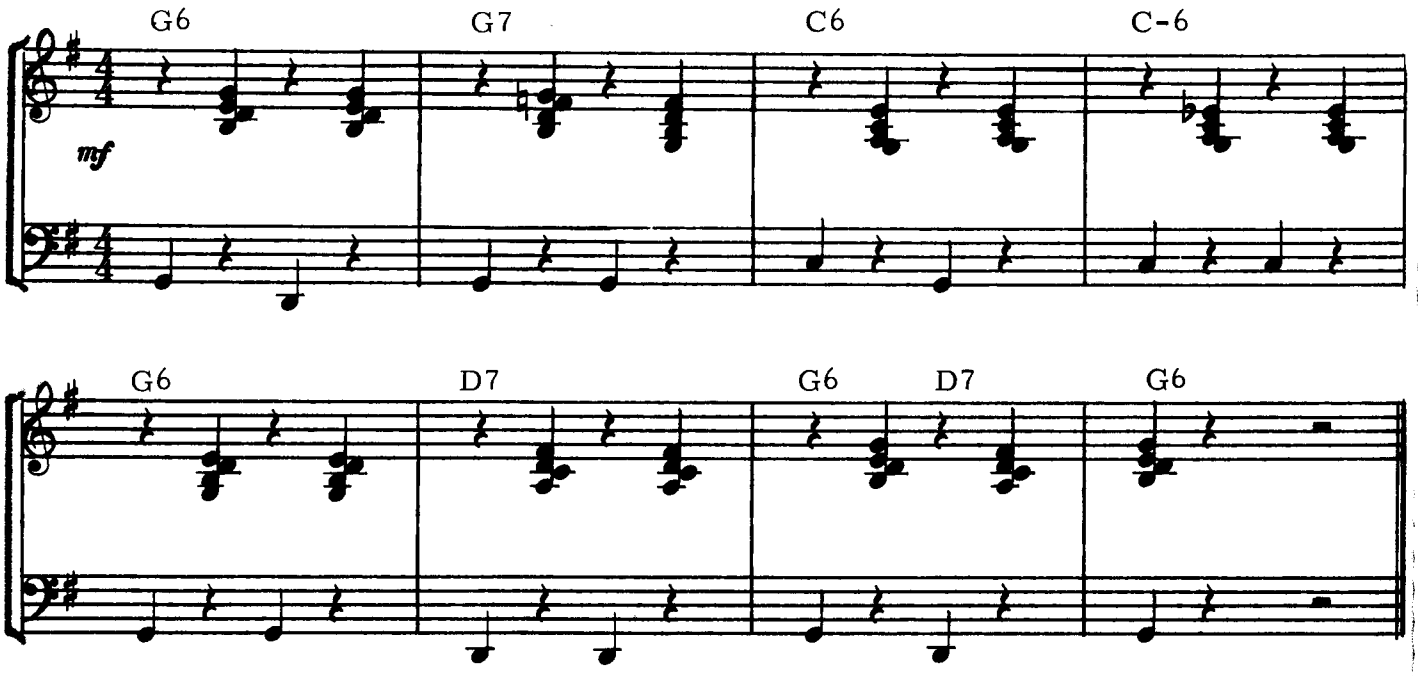
EX. 1 ♩ = 92 (For All Examples)



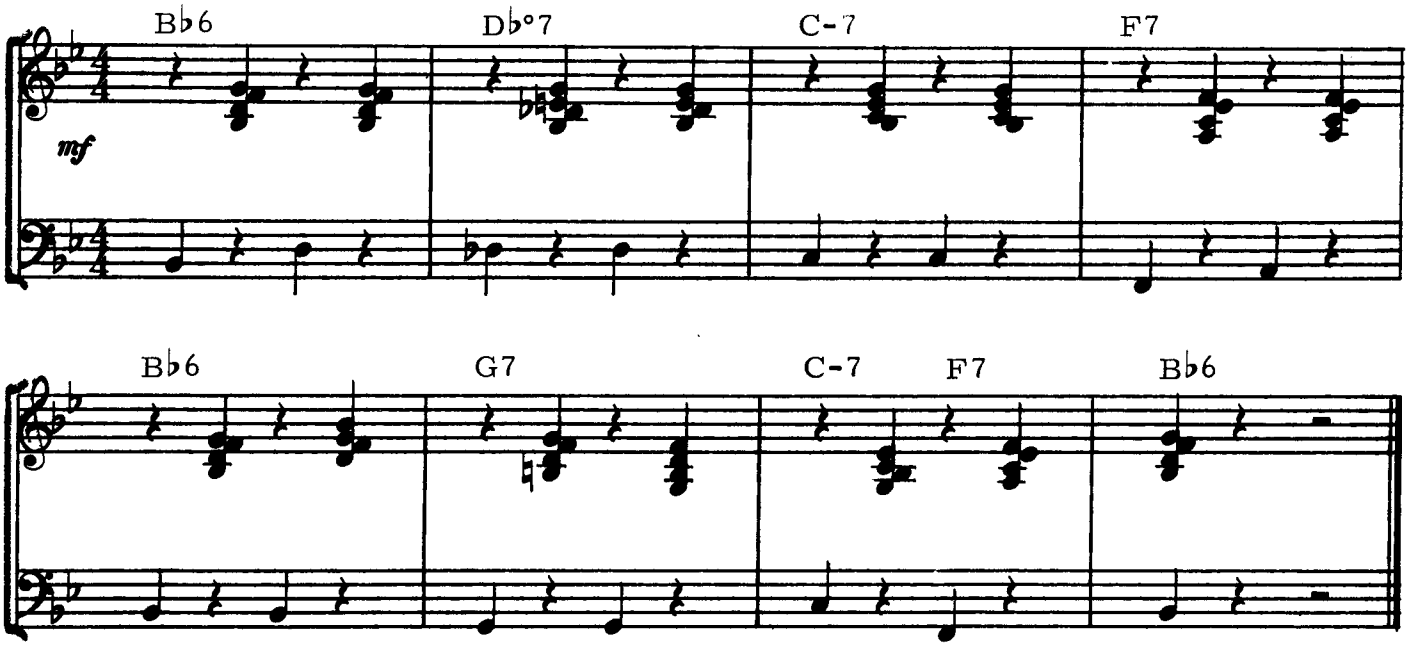
EX. 2 ♩ = 92 (For All Examples)



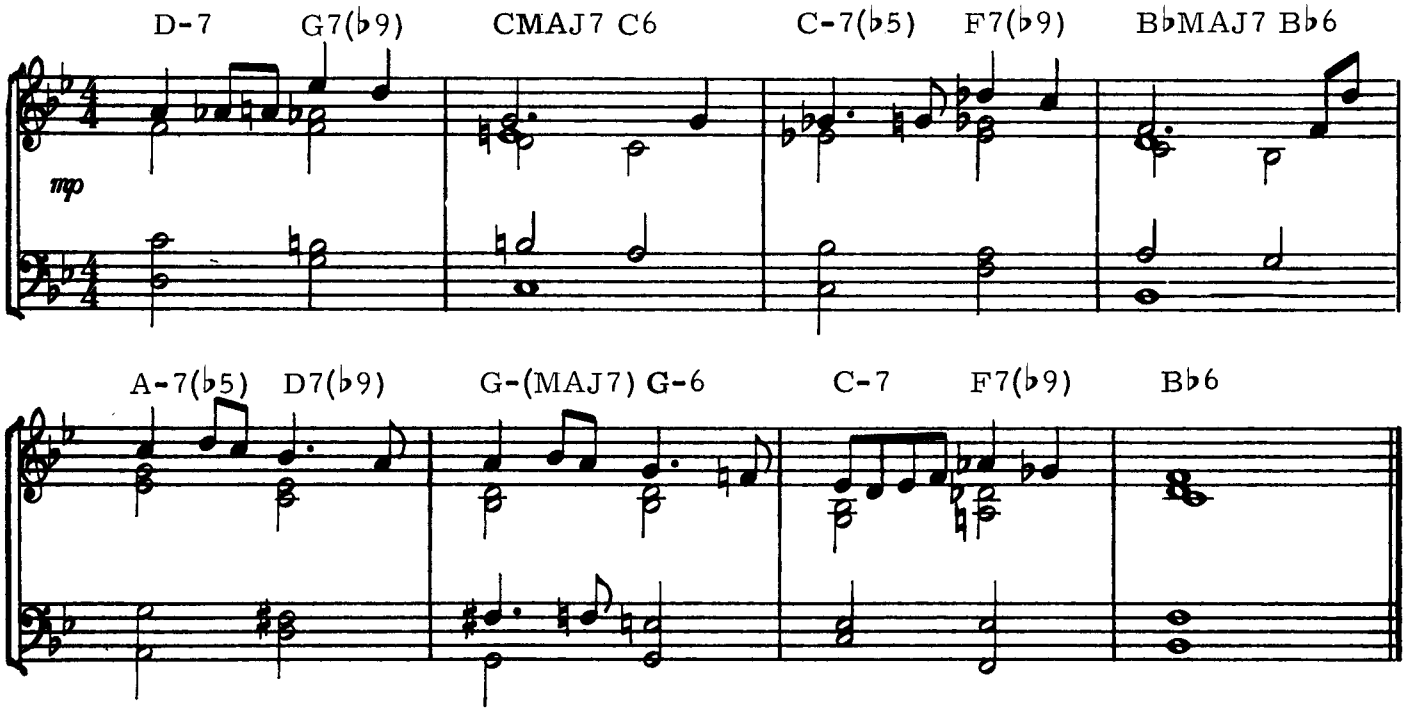
EX. 3 ♩ = 144



EX. 4 ♩ = 144



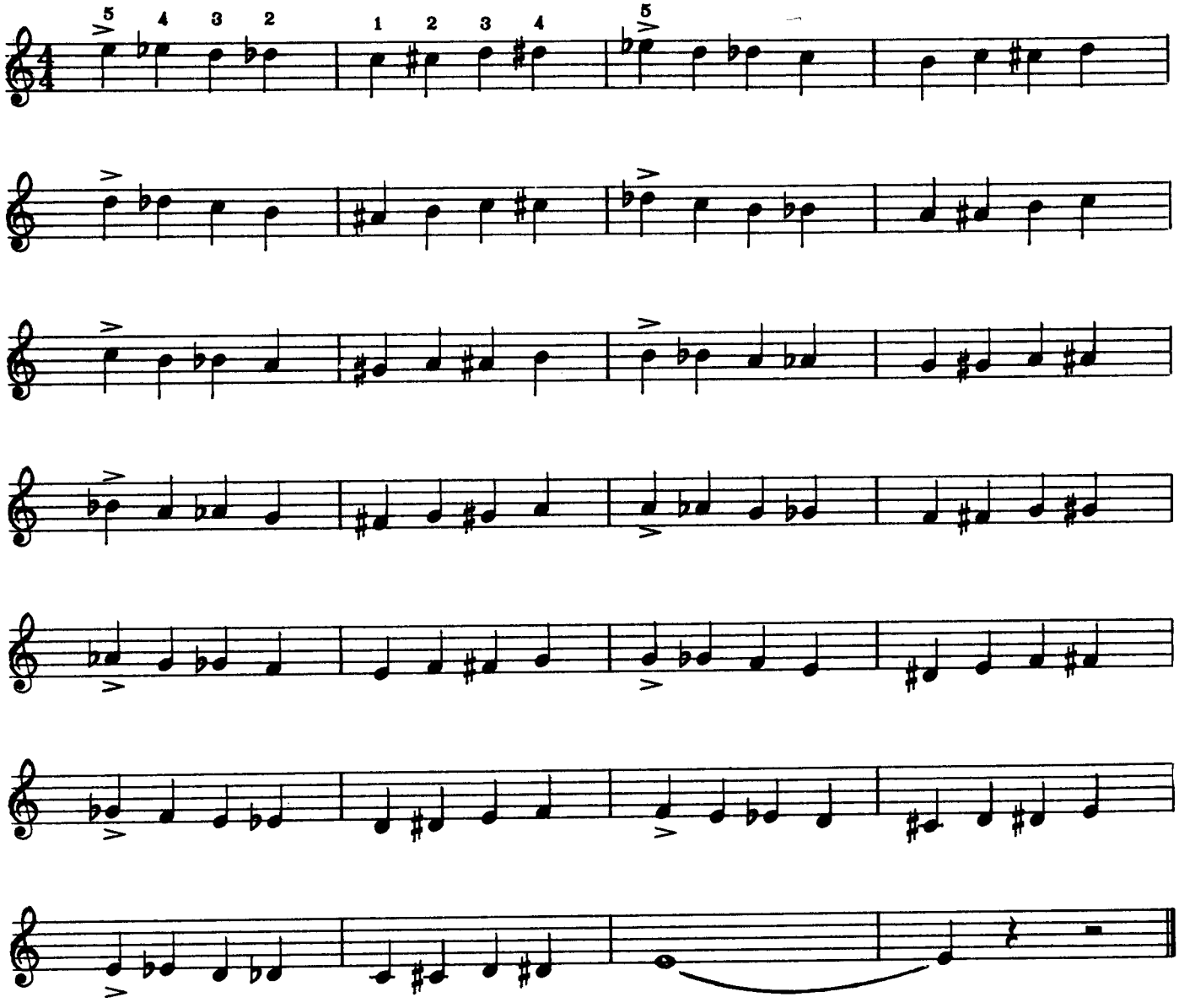
EX. 5 ♩ = 72



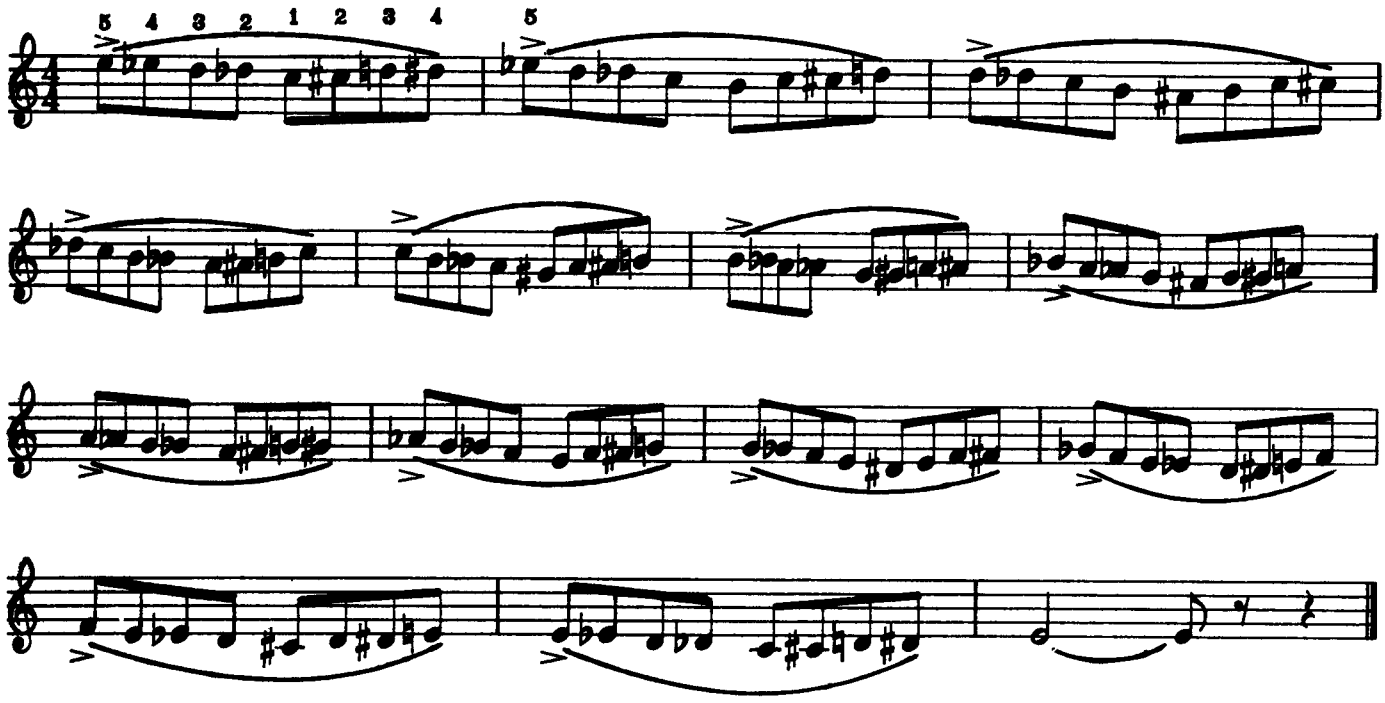
LESSON 3

TECHNICAL STUDIES

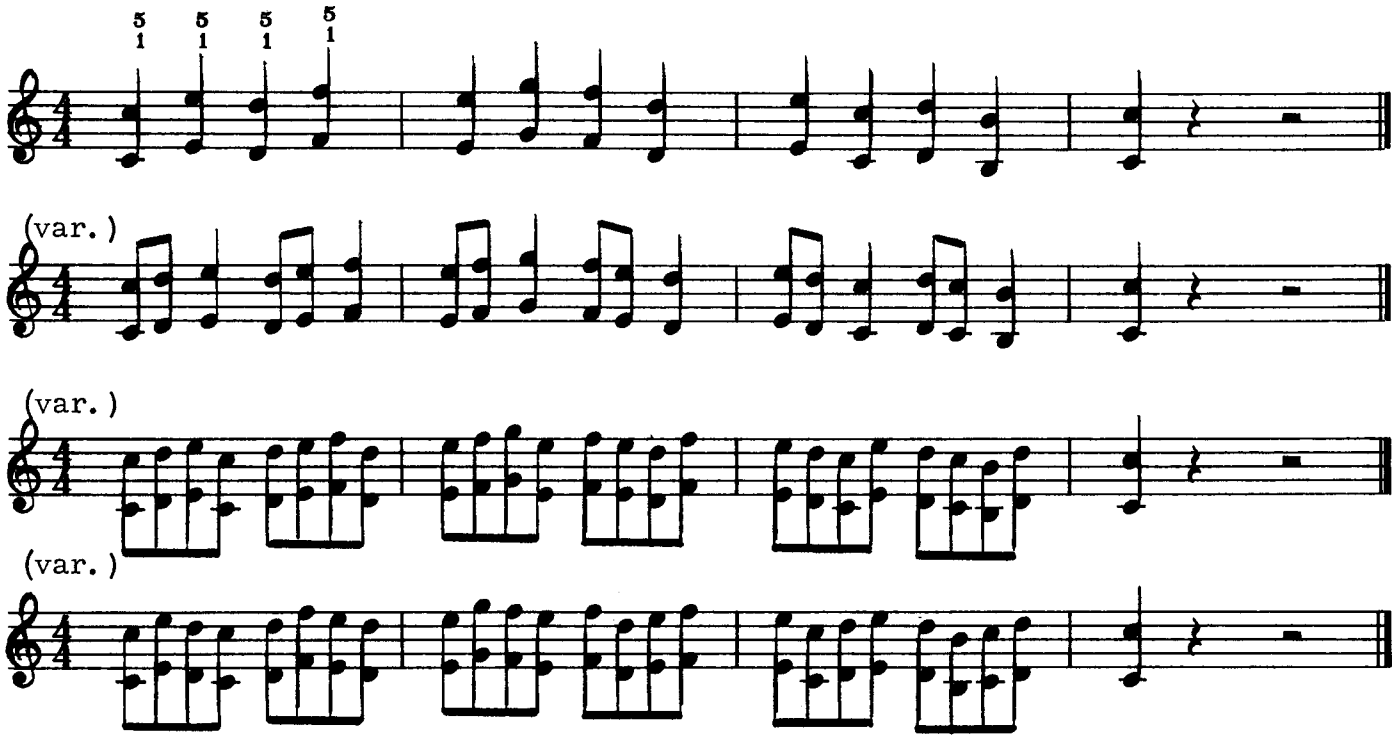
EX. 1 ♩ = 100 ♩ = 120 ♩ = 132



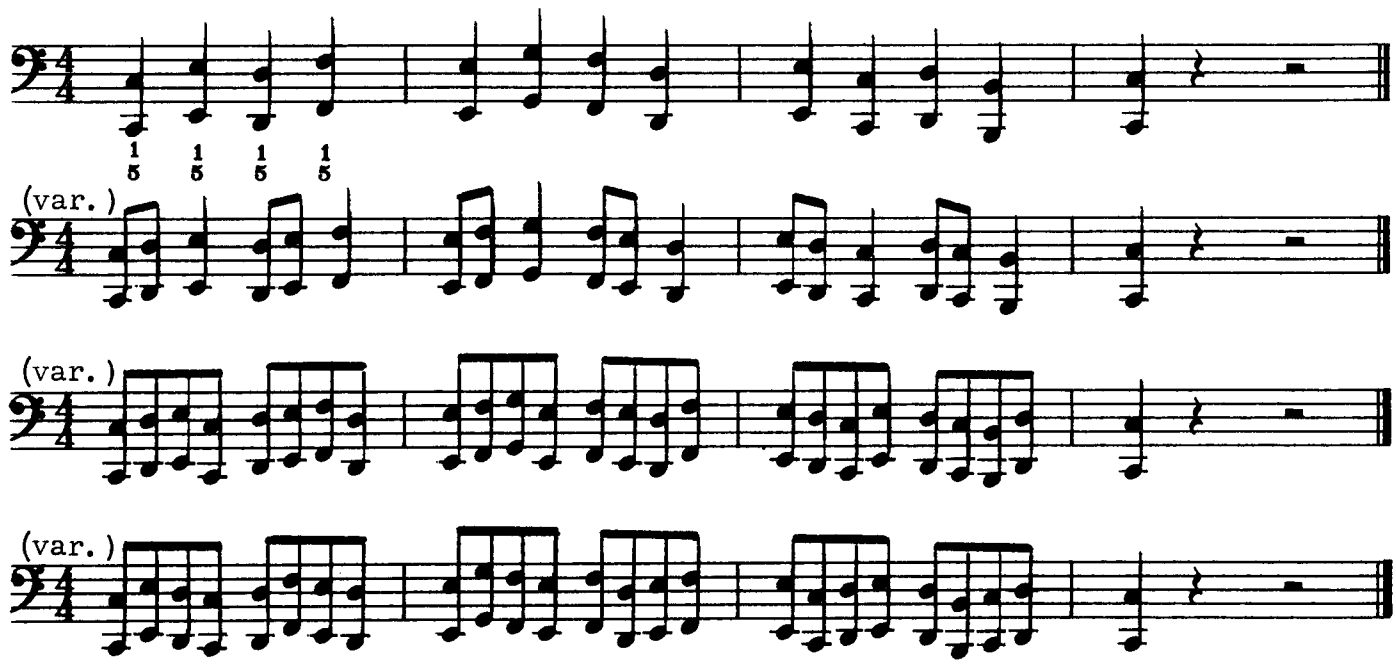
(var.) ♩ = 100 ♩ = 120



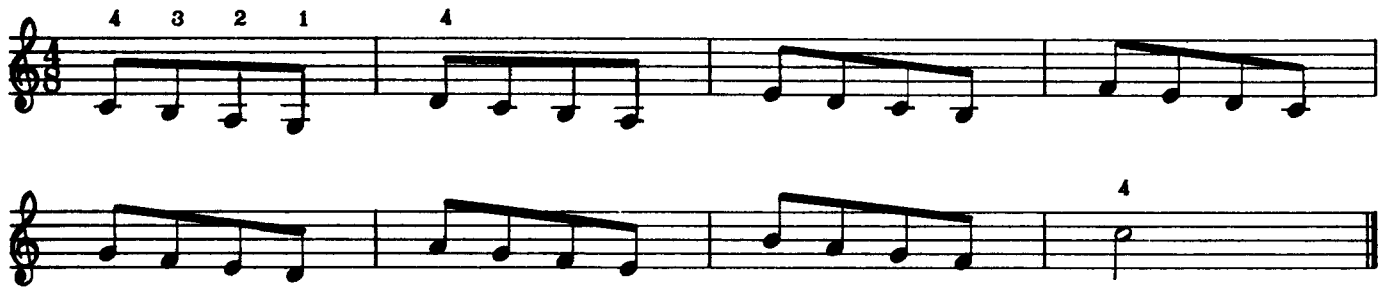
EX. 2 ♩ = 72 ♩ = 92 ♩ = 108



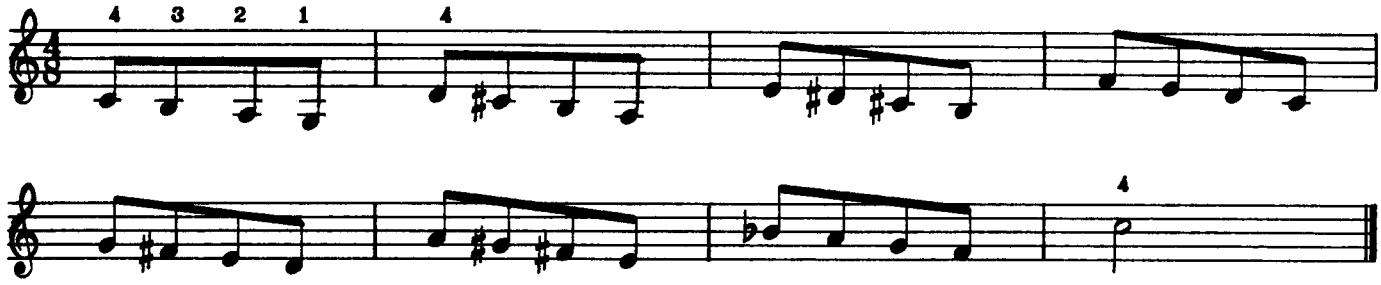
EX. 3 ♩ = 72 ♩ = 92 ♩ = 108



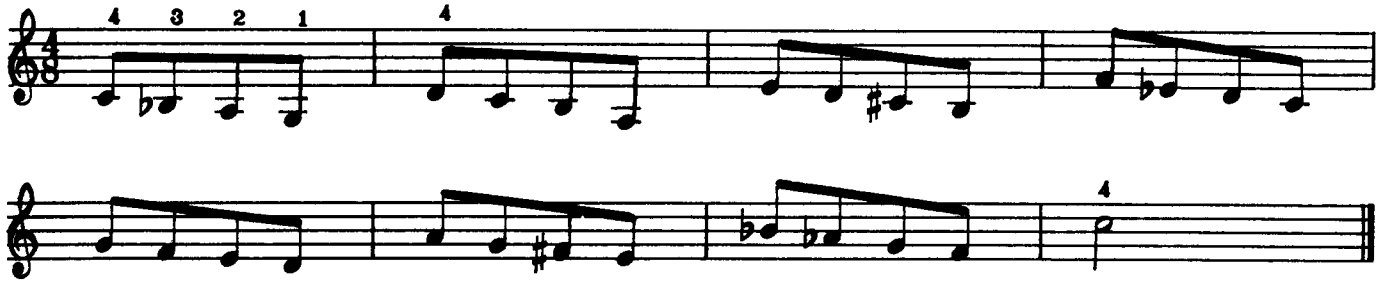
EX. 4 ♩ = 50 ♩ = 60 ♩ = 72



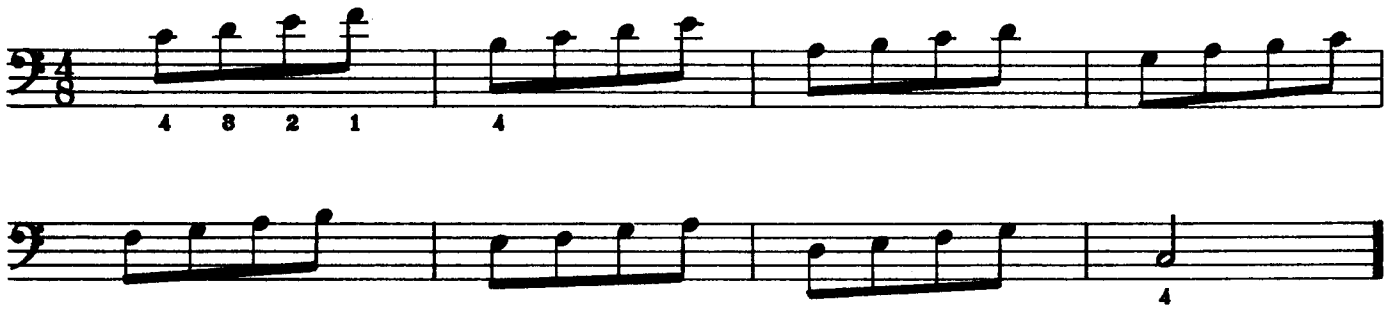
(var.)



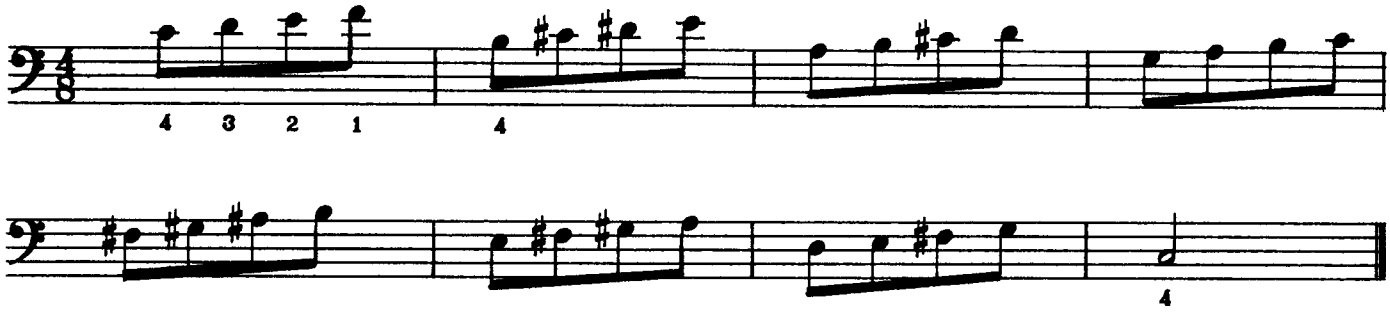
(var.)



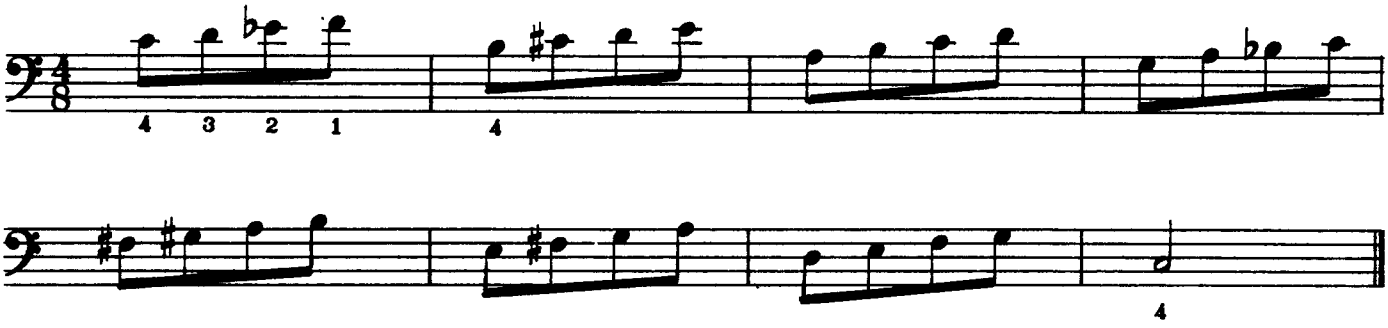
EX. 5 ♩ = 50 ♩ = 60 ♩ = 72



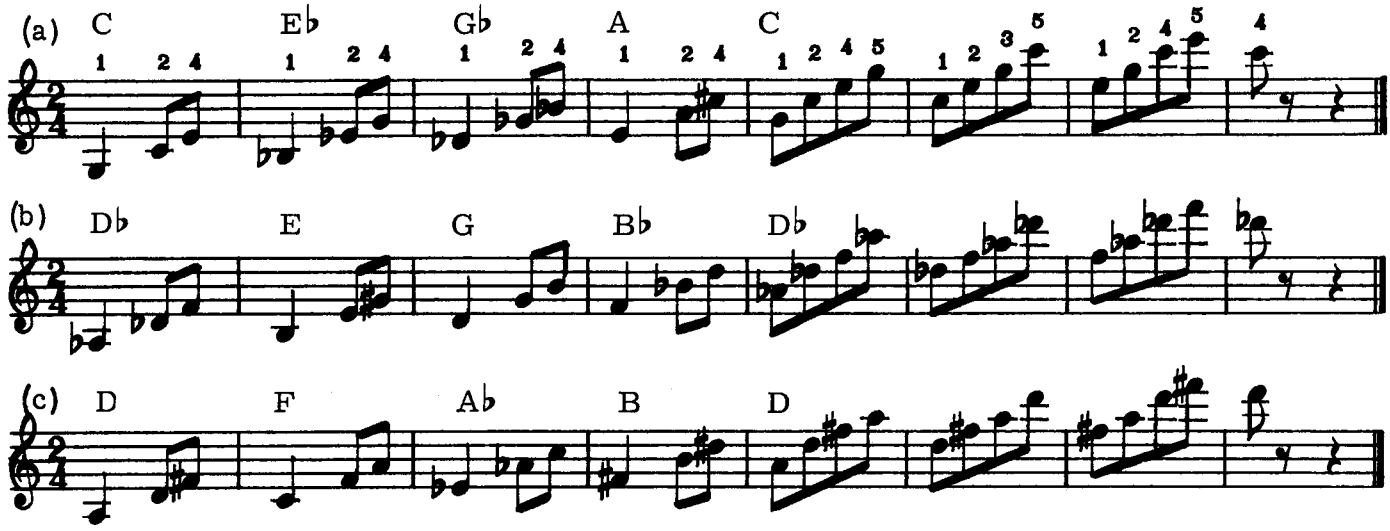
(var.)



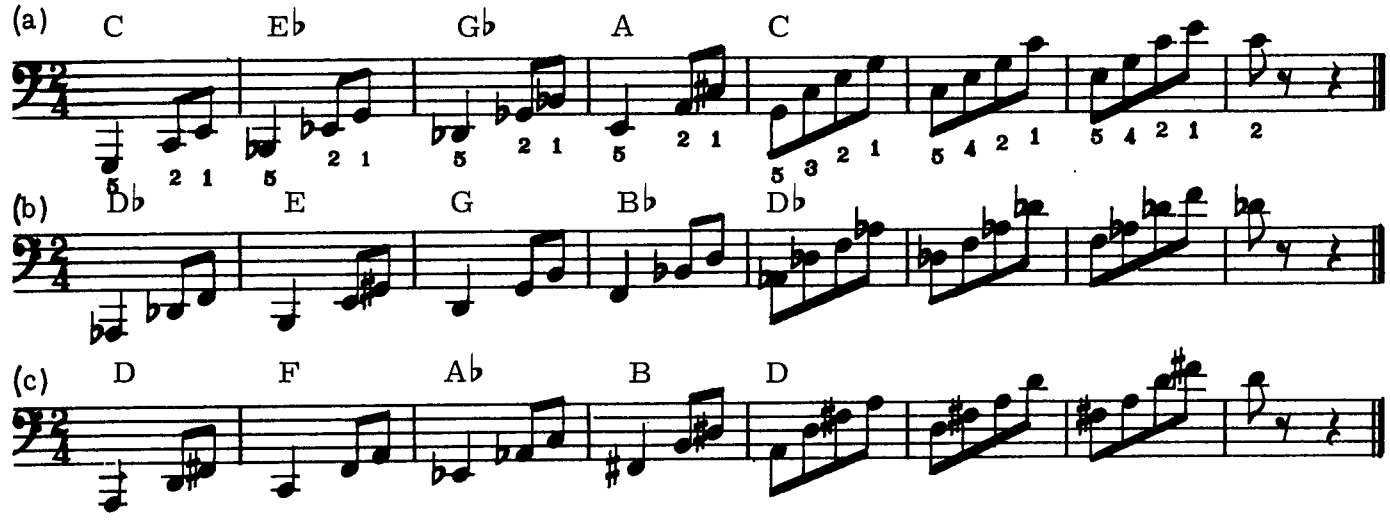
(var.)



EX. 6 ♩ = 92 ♩ = 120

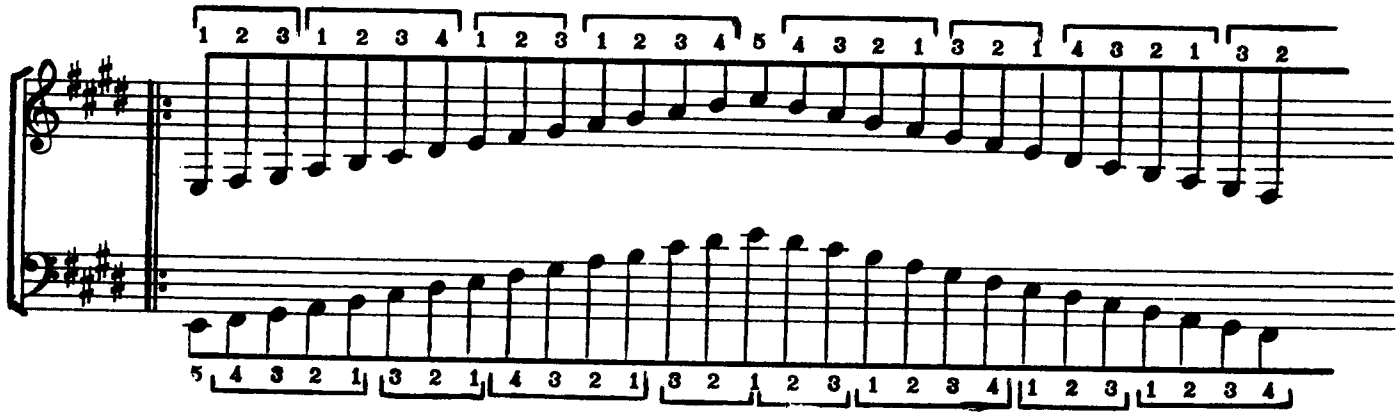


EX. 7 ♩ = 92 ♩ = 120



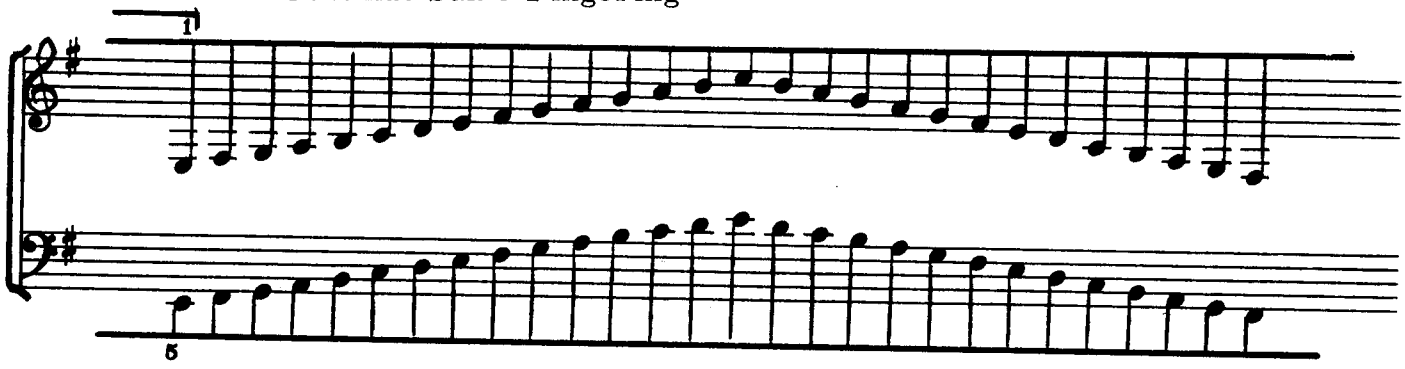
EX. 8 ♩ = 72 ♩ = 84 ♩ = 92

E MAJOR



E NATURAL MINOR

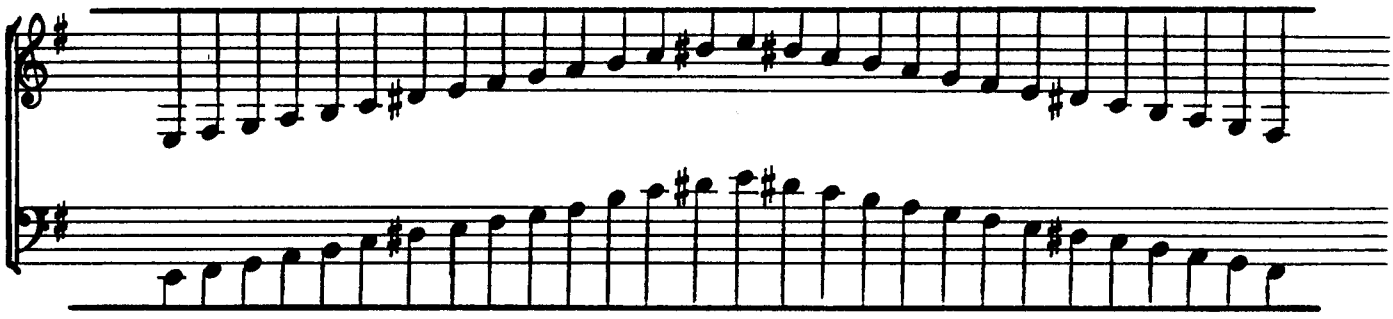
Continue Same Fingering



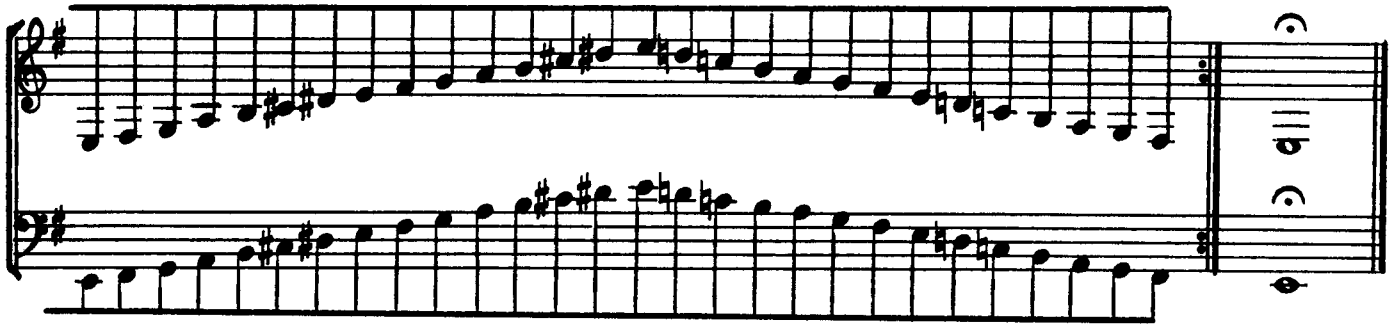
Continue Same Fingering

EX. 8 (Cont.)

E HARMONIC MINOR



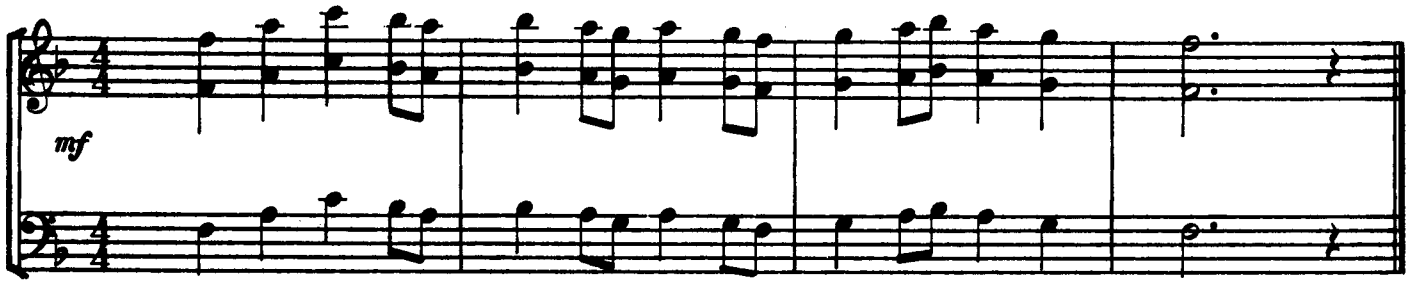
E MELODIC MINOR (TRADITIONAL)



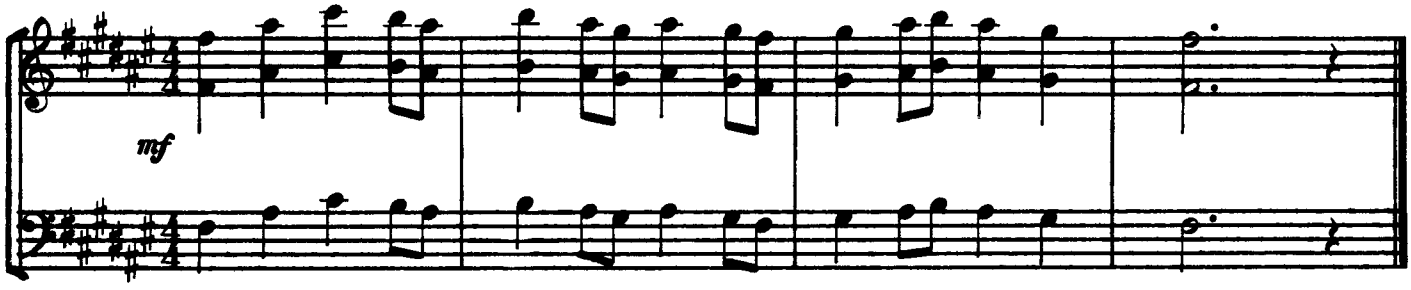
READING MATERIAL

CHANGE OF SIGNATURE STUDIES (OCTAVES)

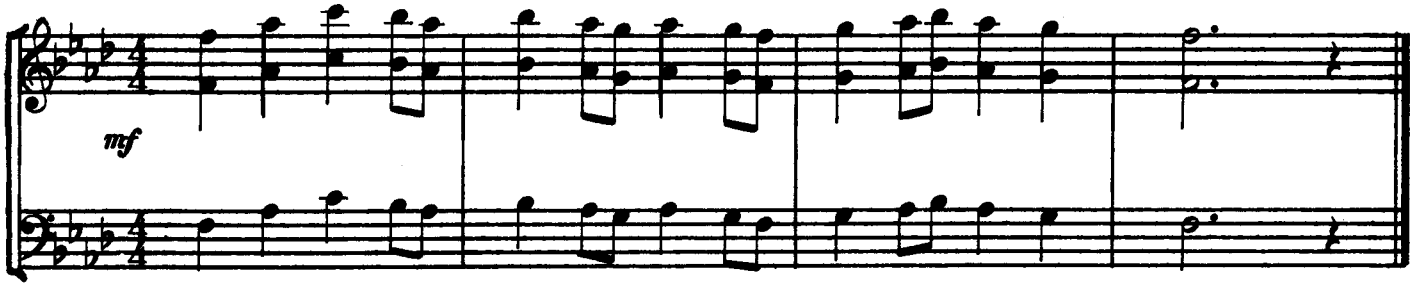
EX. 1 ♩ = 92 (For All Examples)



EX. 2

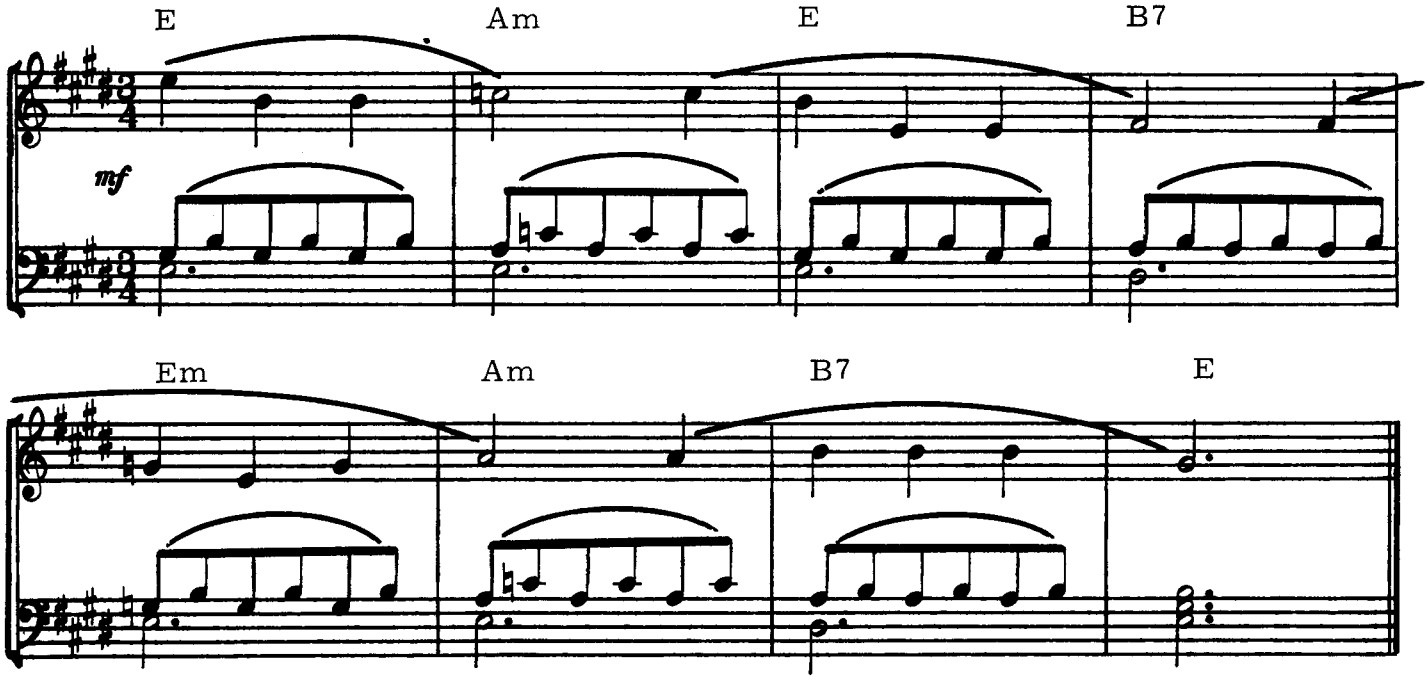


EX. 3

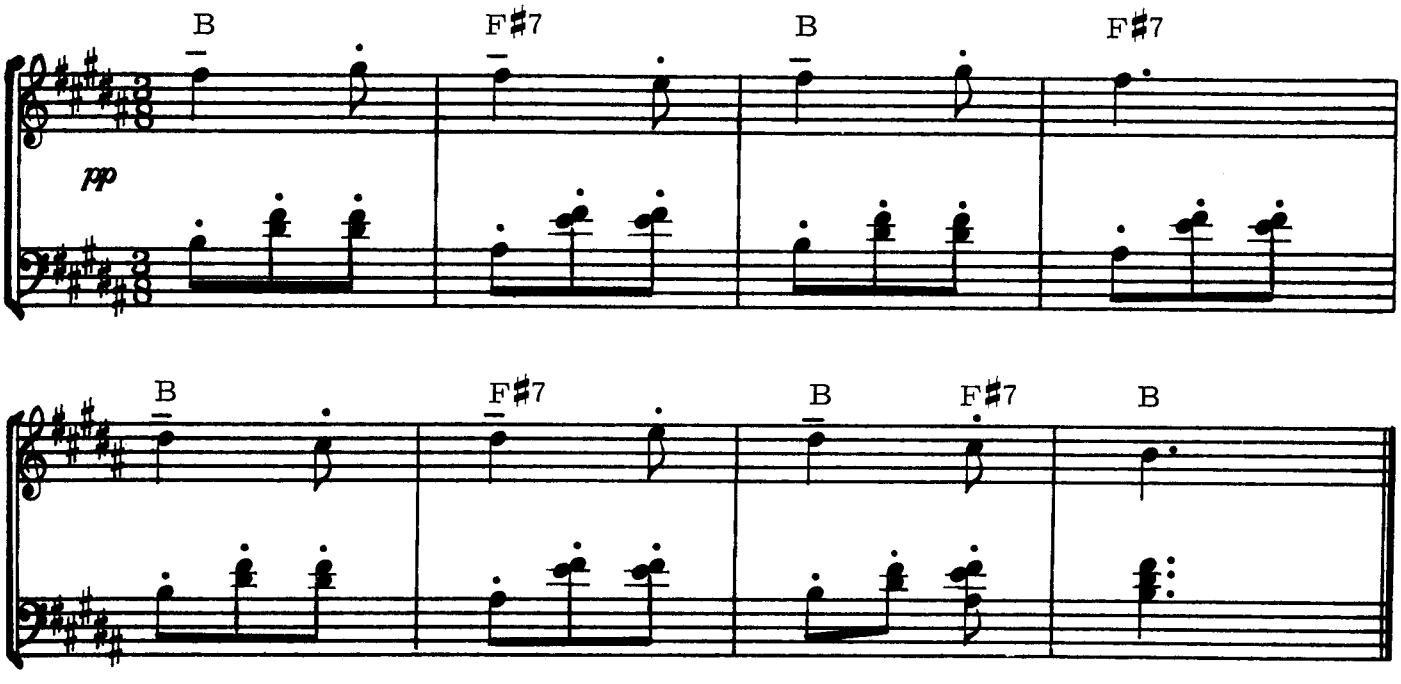


VARIATION OF L.H. CHORD PATTERNS

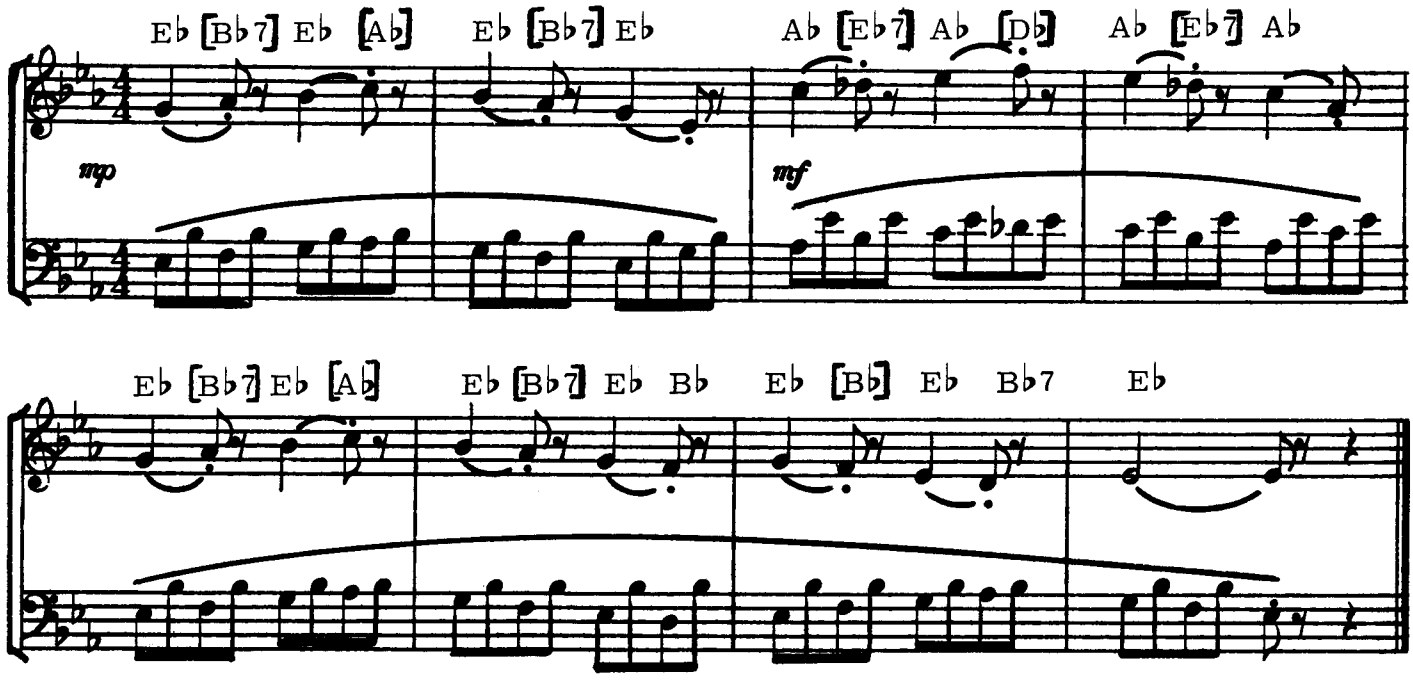
EX. 1 ♩ = 112



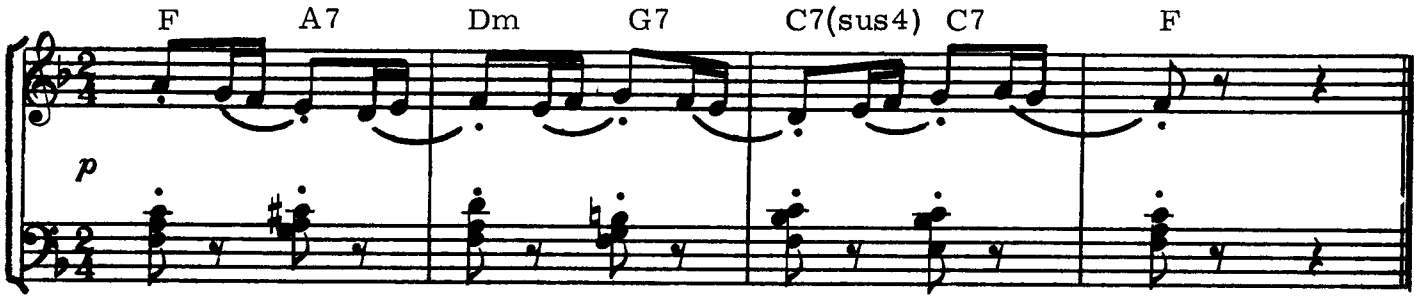
EX. 2 ♩. = 80



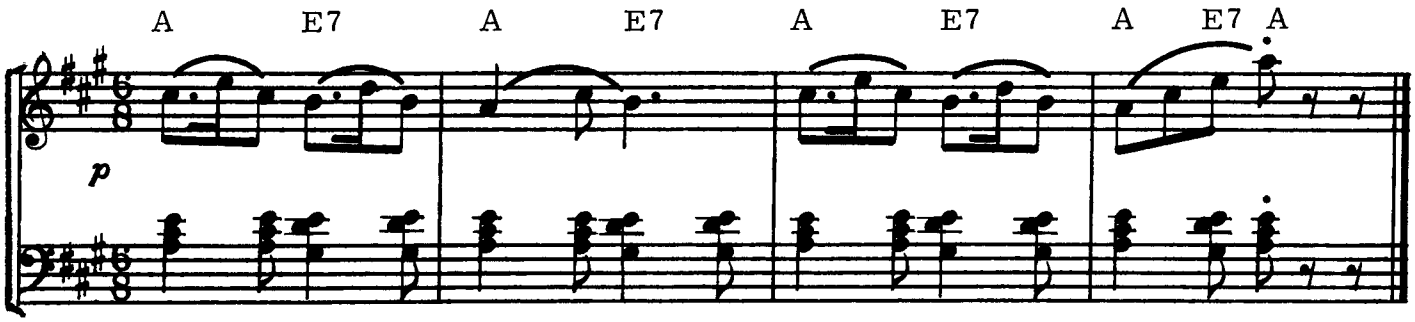
EX. 3 ♩ = 96



EX. 4 ♩ = 84

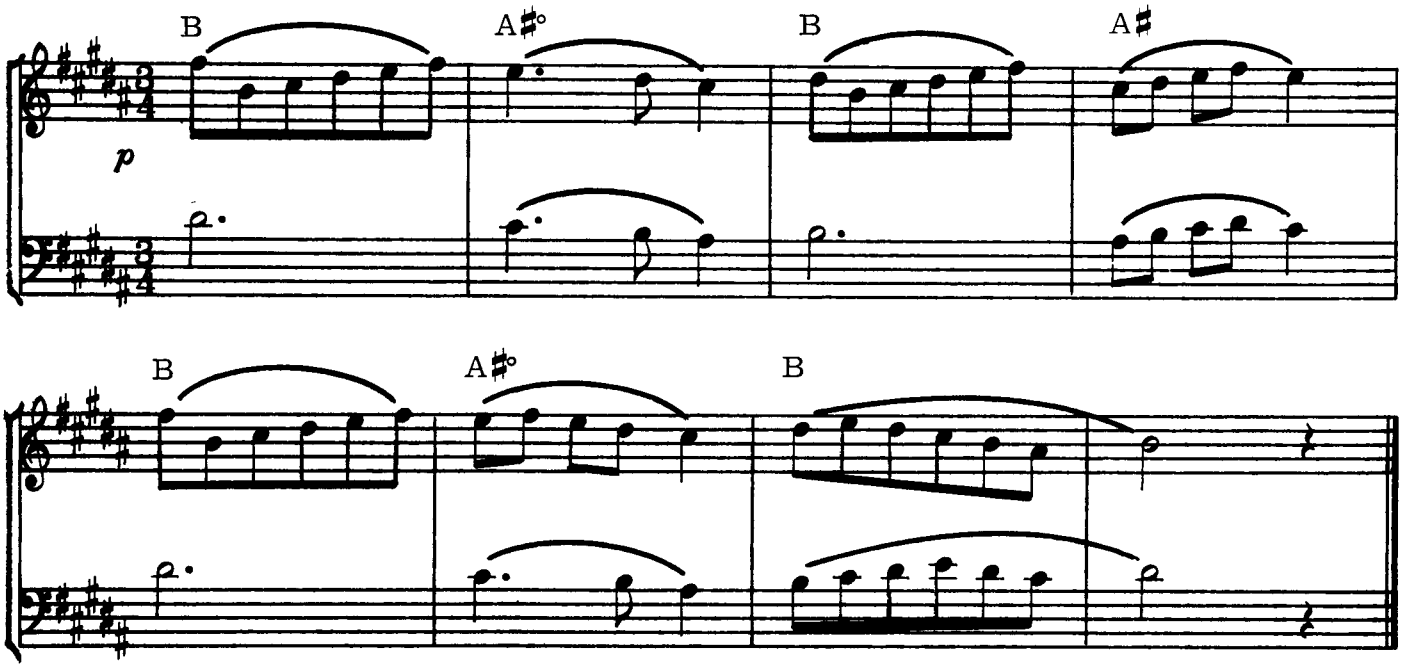


EX. 5 ♩. = 72

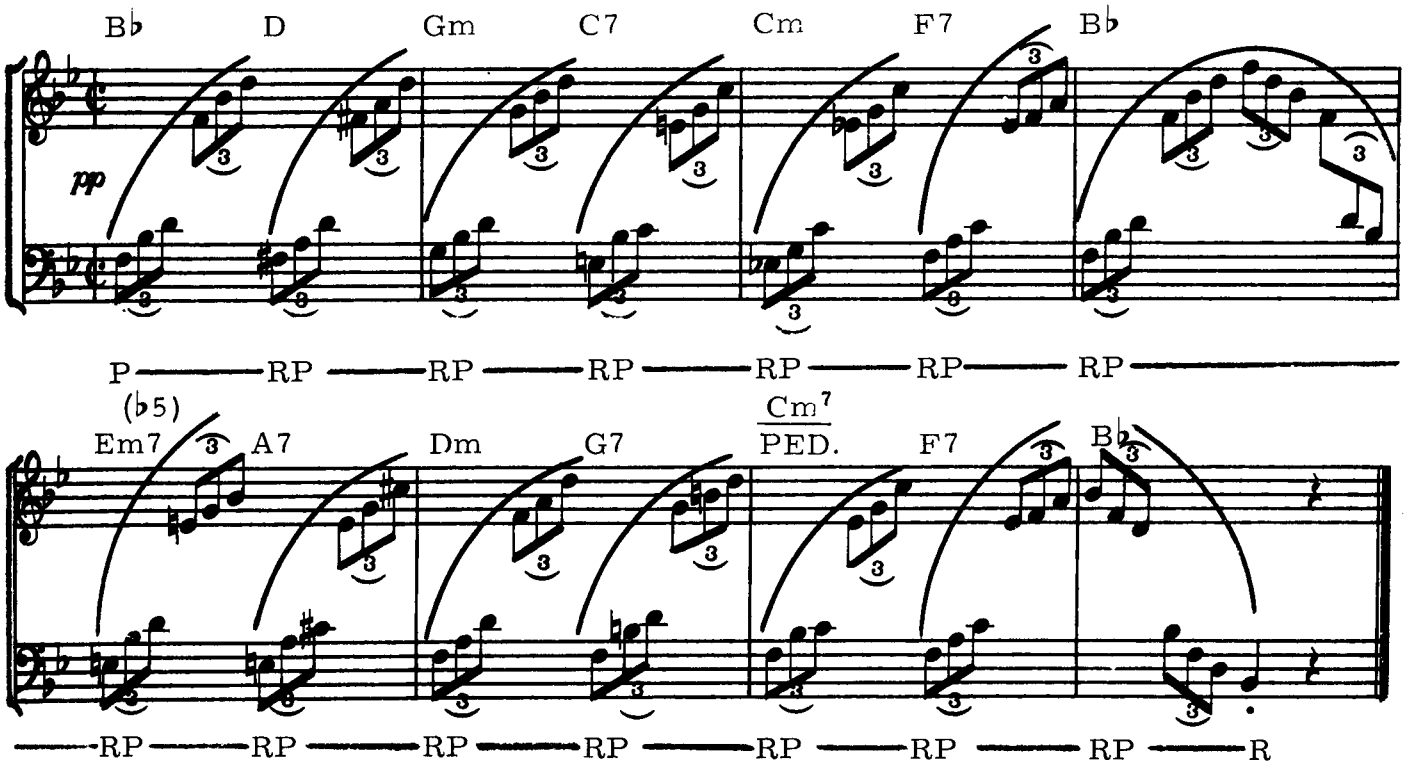


IDIOMATIC KEYBOARD PATTERNS

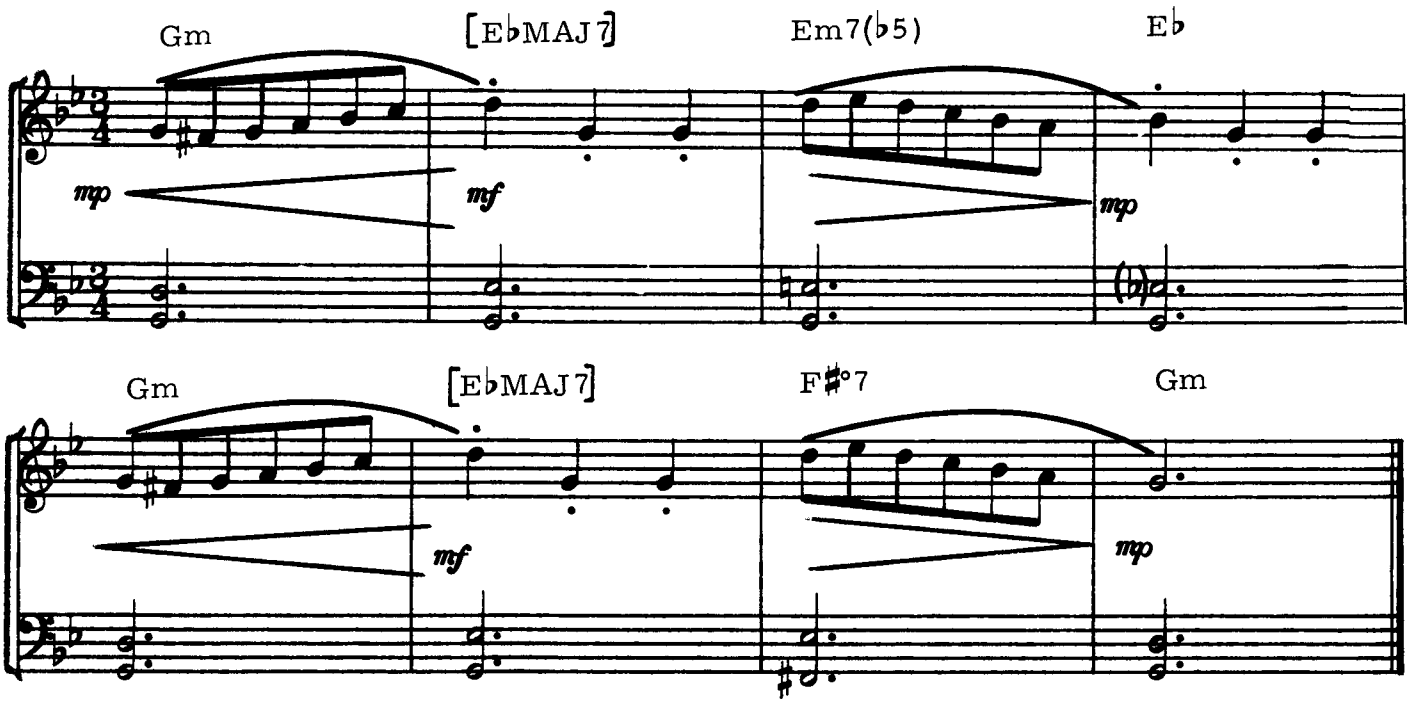
EX. 1 ♩ = 80



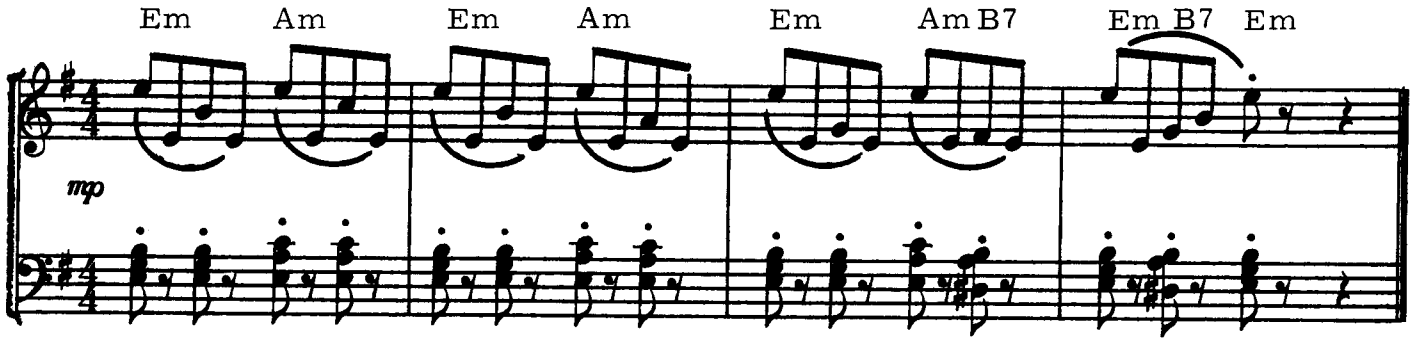
EX. 2 ♩ = 60



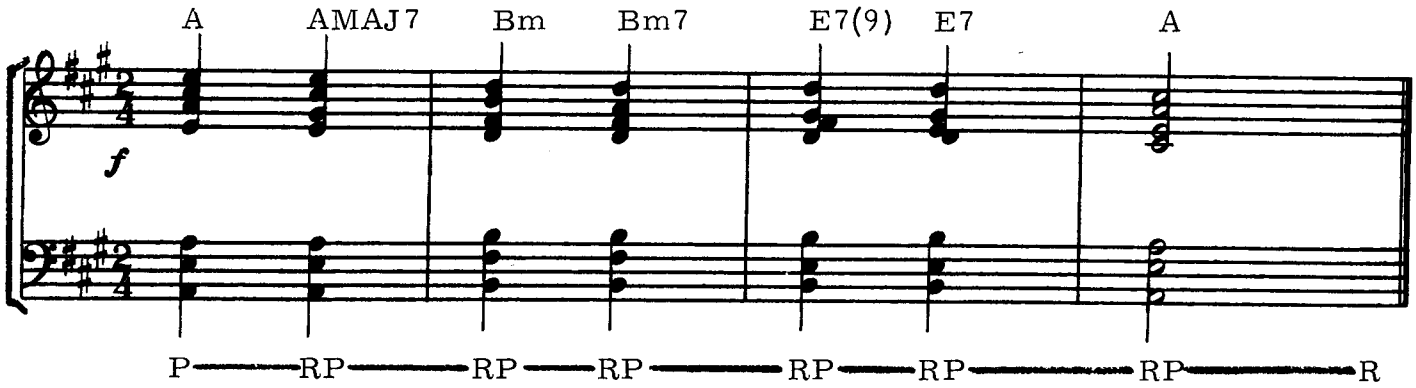
EX. 3 ♩. = 56



EX. 4 ♩ = 96

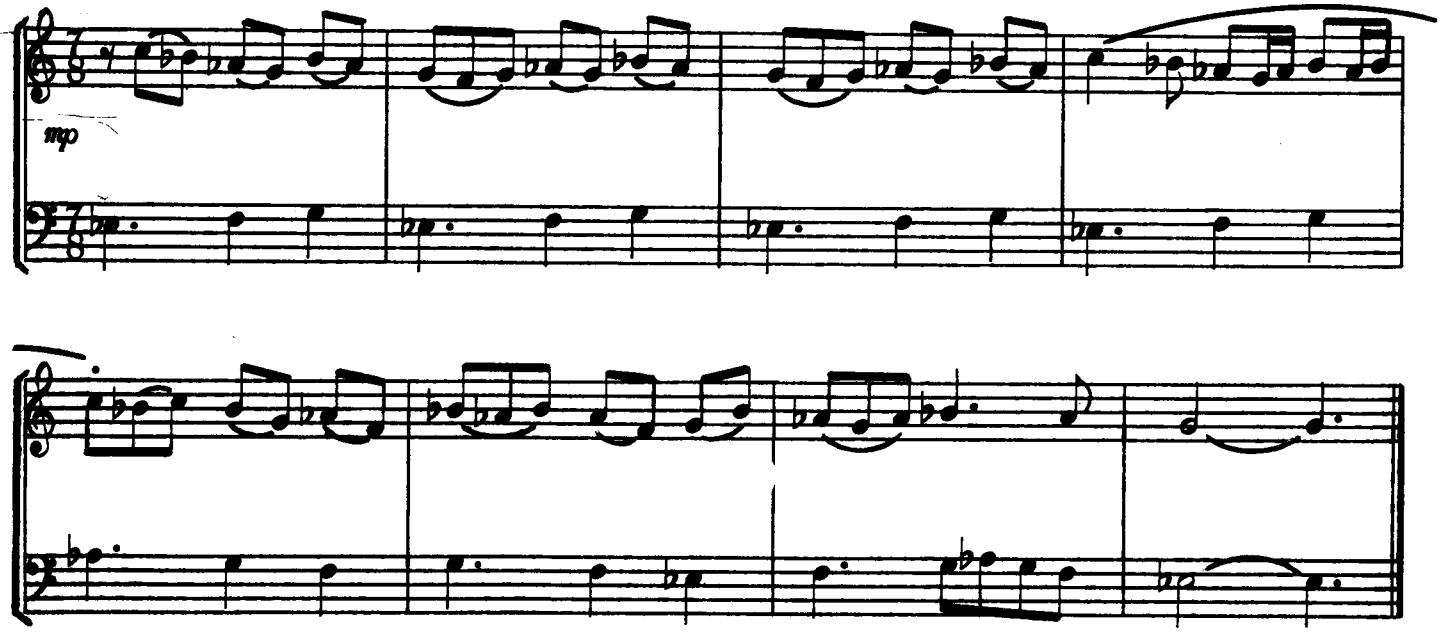


EX. 5 ♩ = 72

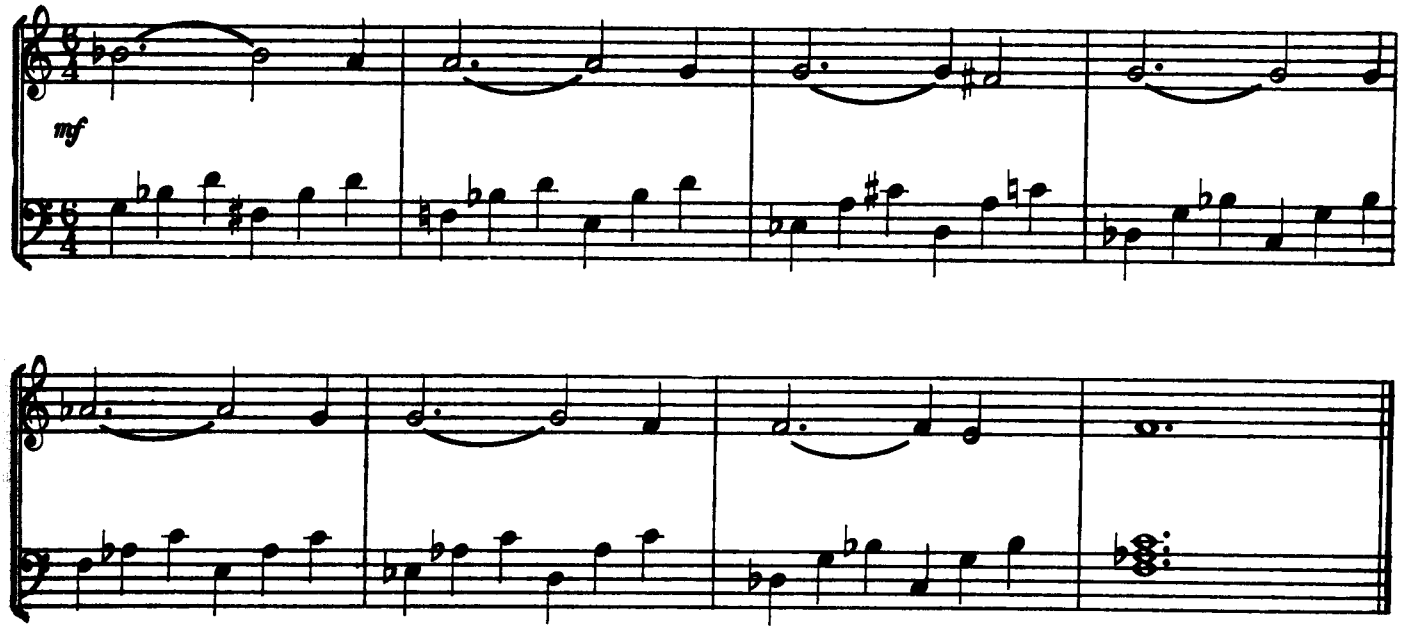


TIME SIGNATURE STUDIES

EX. 1 ♪ = 144

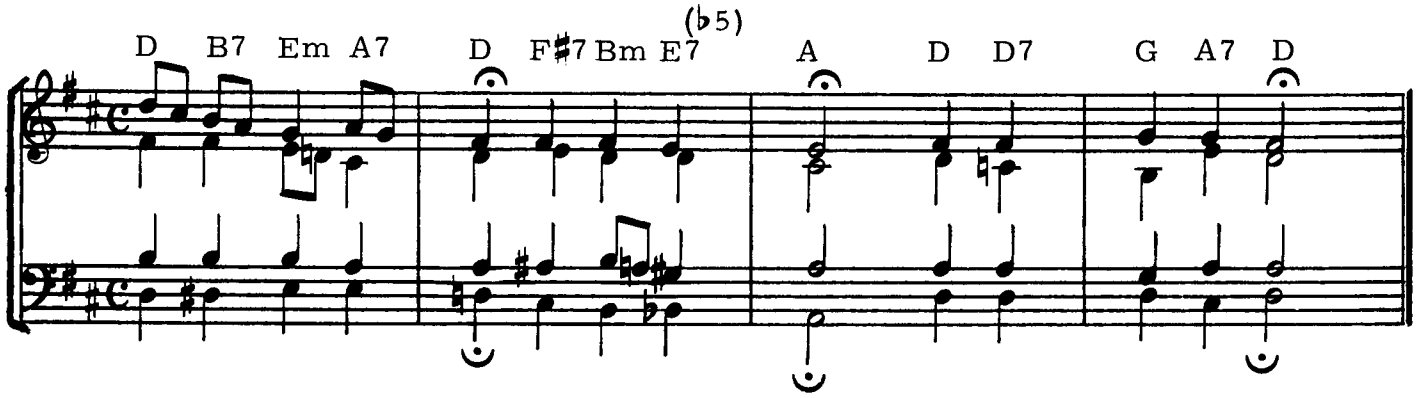


EX. 2 ♩ = 100

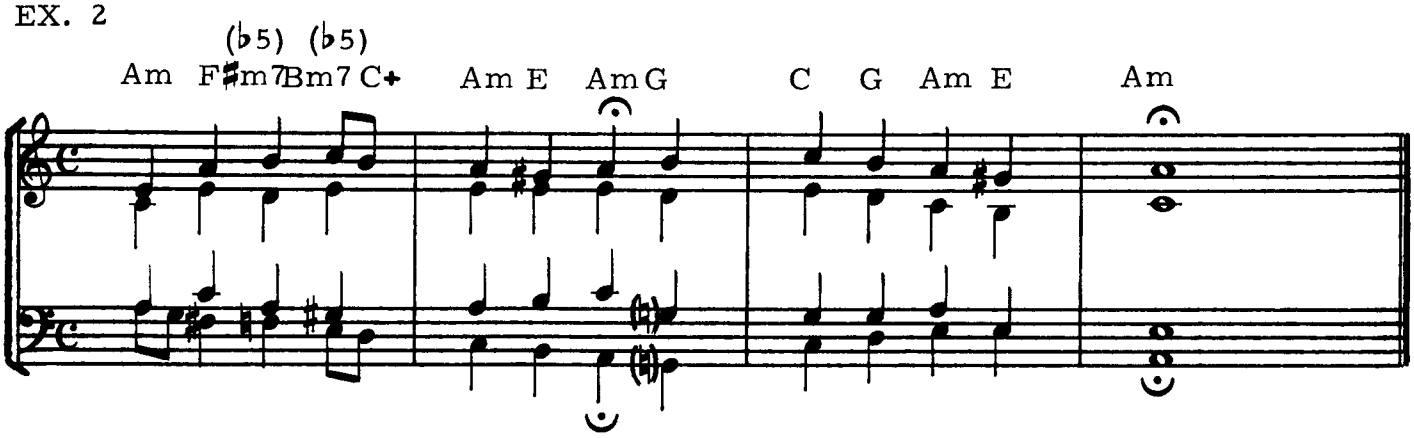


FOUR PART CHORALE STUDIES

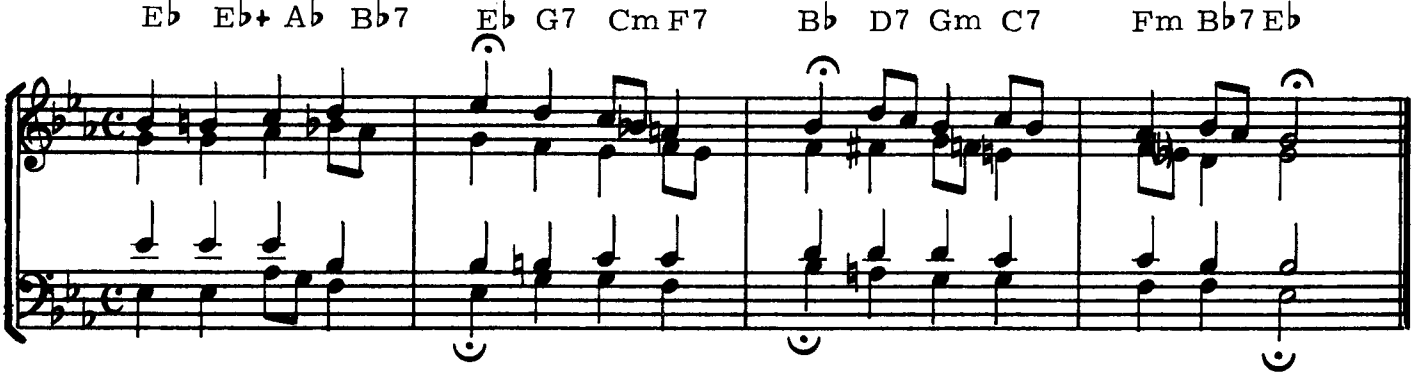
EX. 1 ♩ = 60 (Minimum Tempo To Be Mastered)



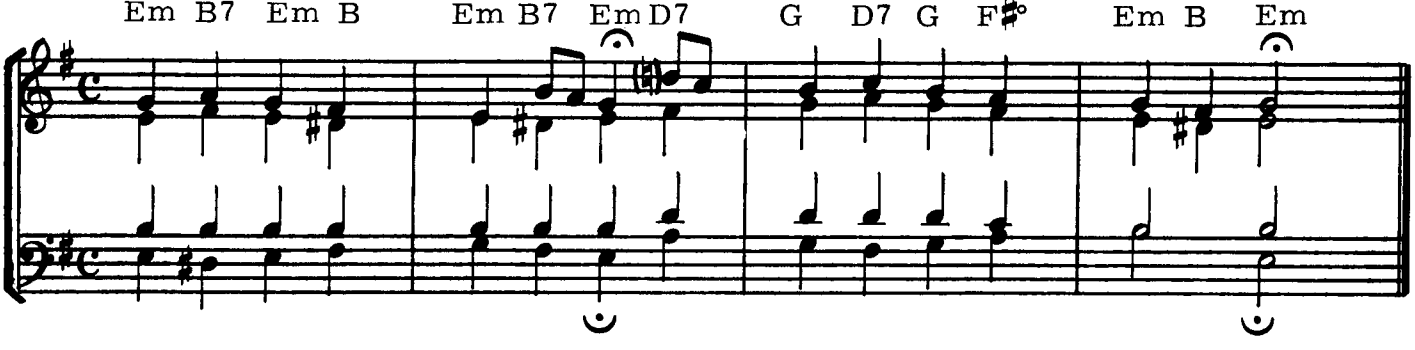
EX. 2



EX. 3

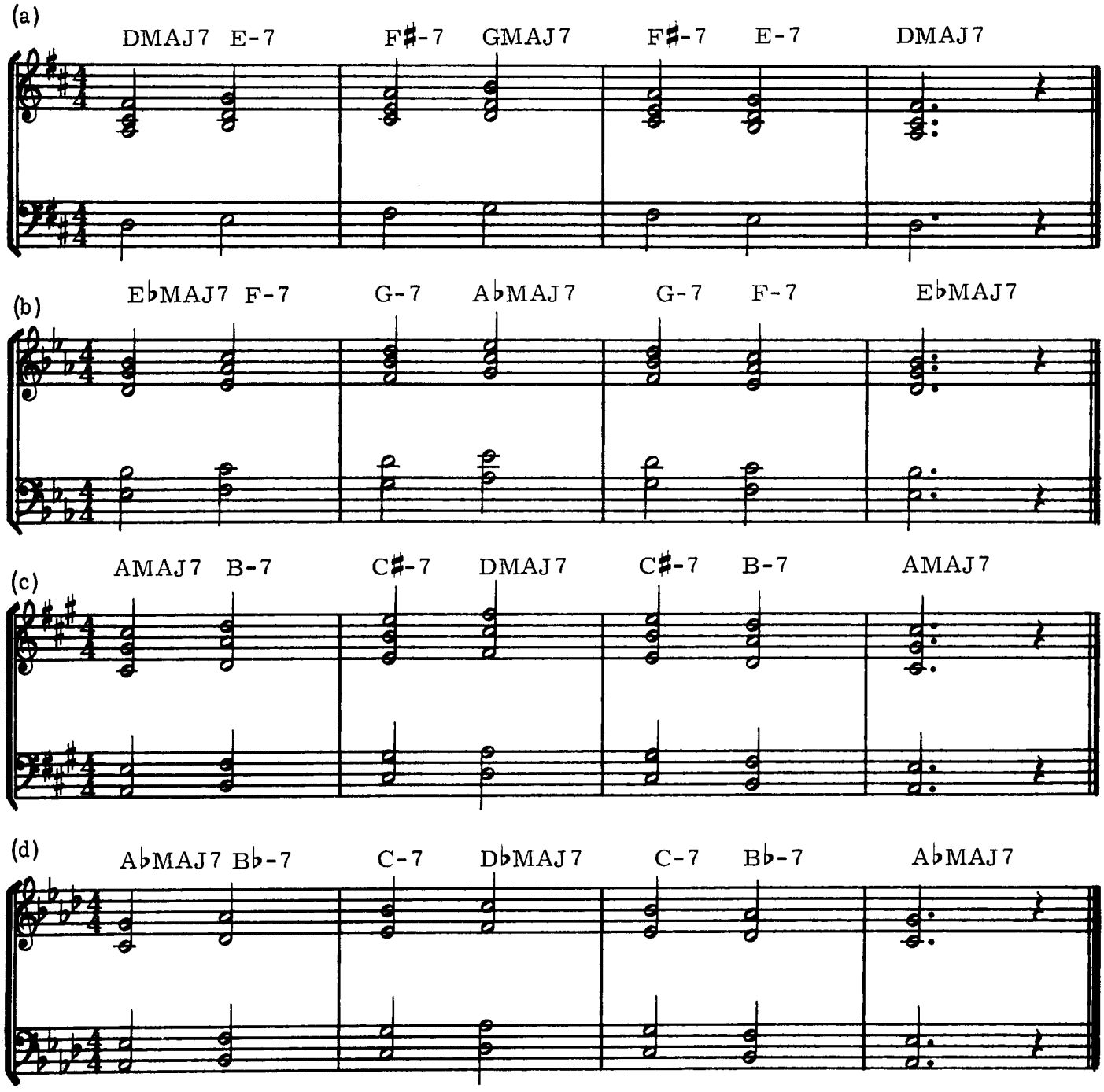


EX. 4

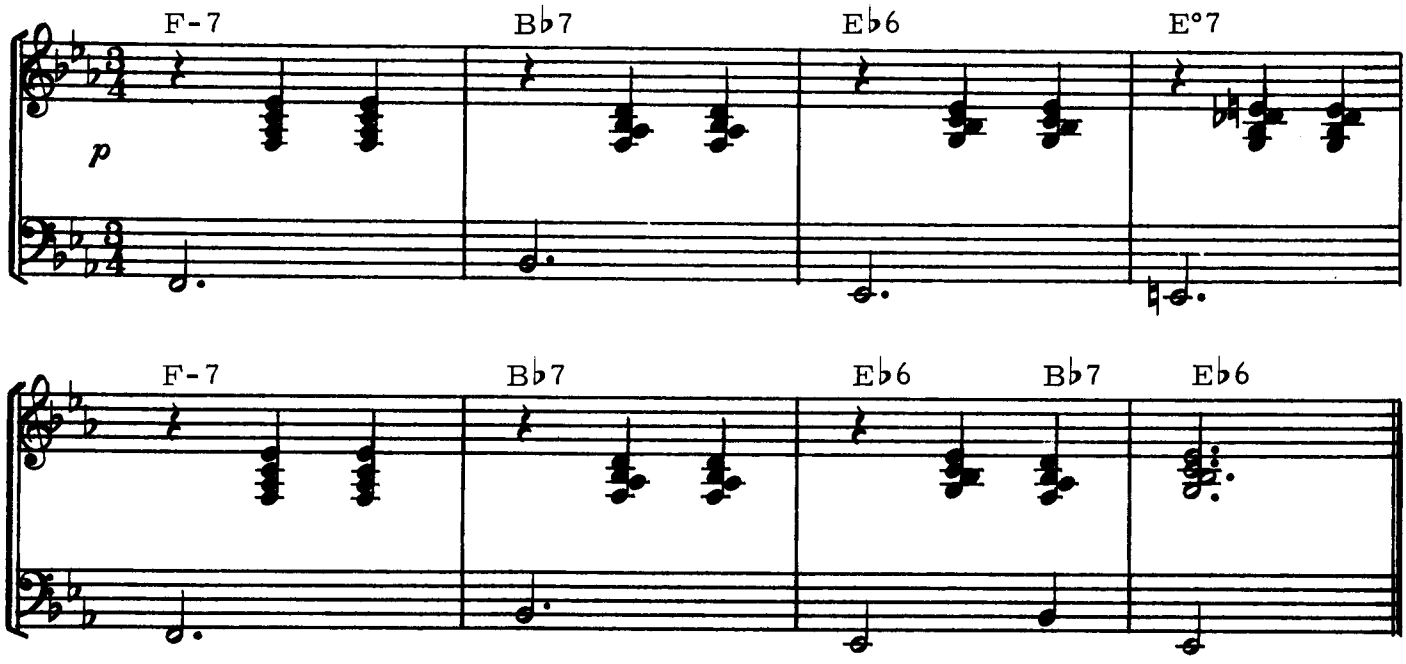


MODERN CHORD STUDIES

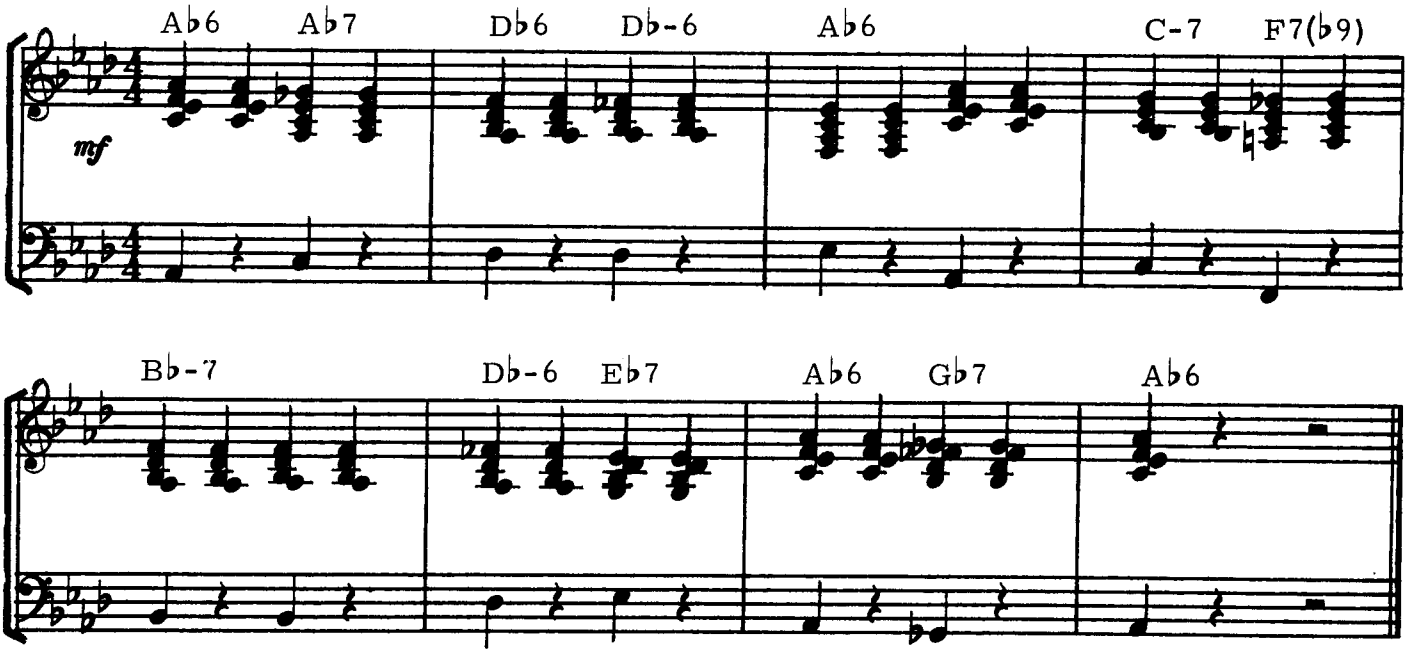
EX. 1 ♩ = 92 (For All Examples)



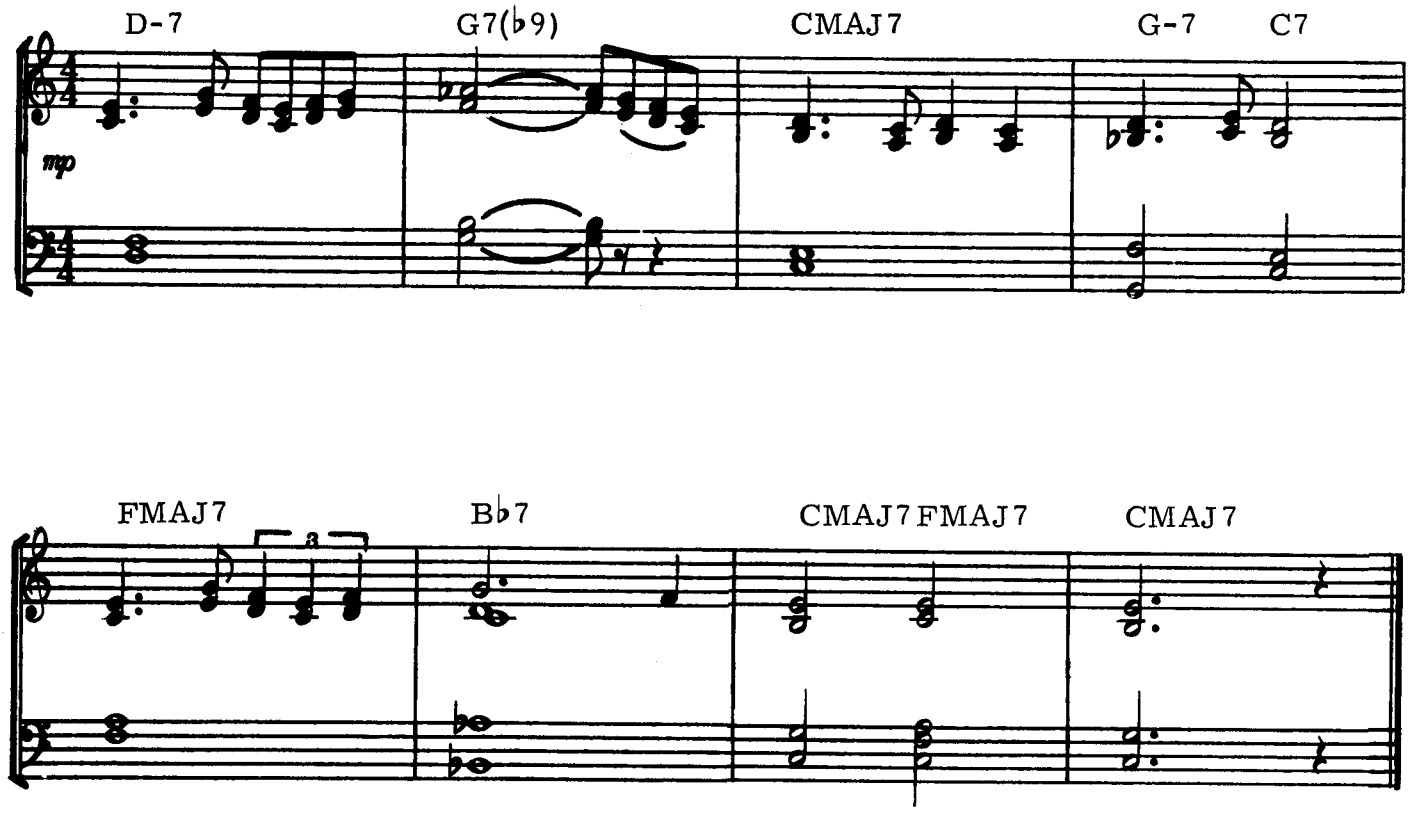
EX. 2 ♩ = 120



EX. 3 ♩ = 92



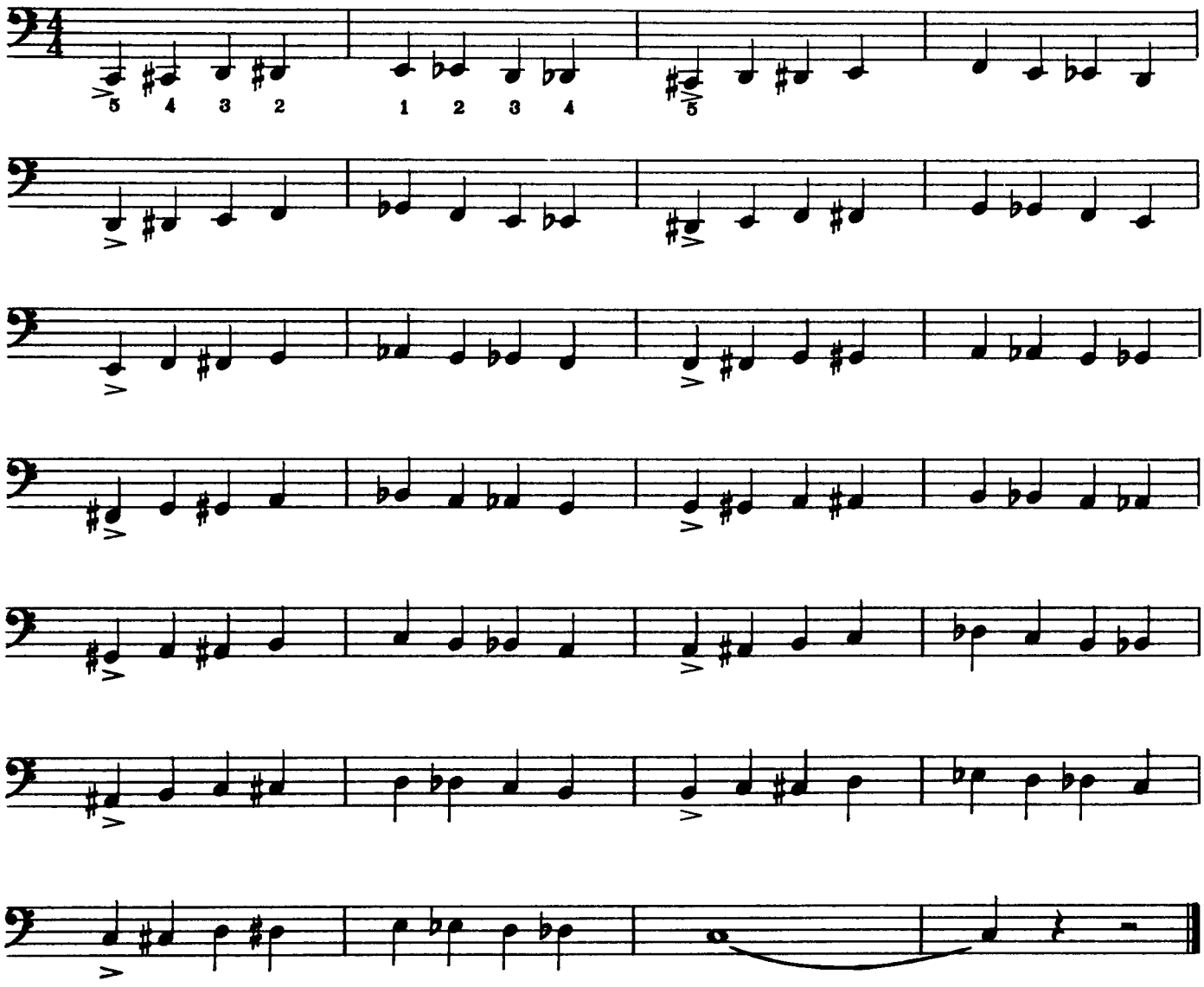
EX. 4 ♩ = 92



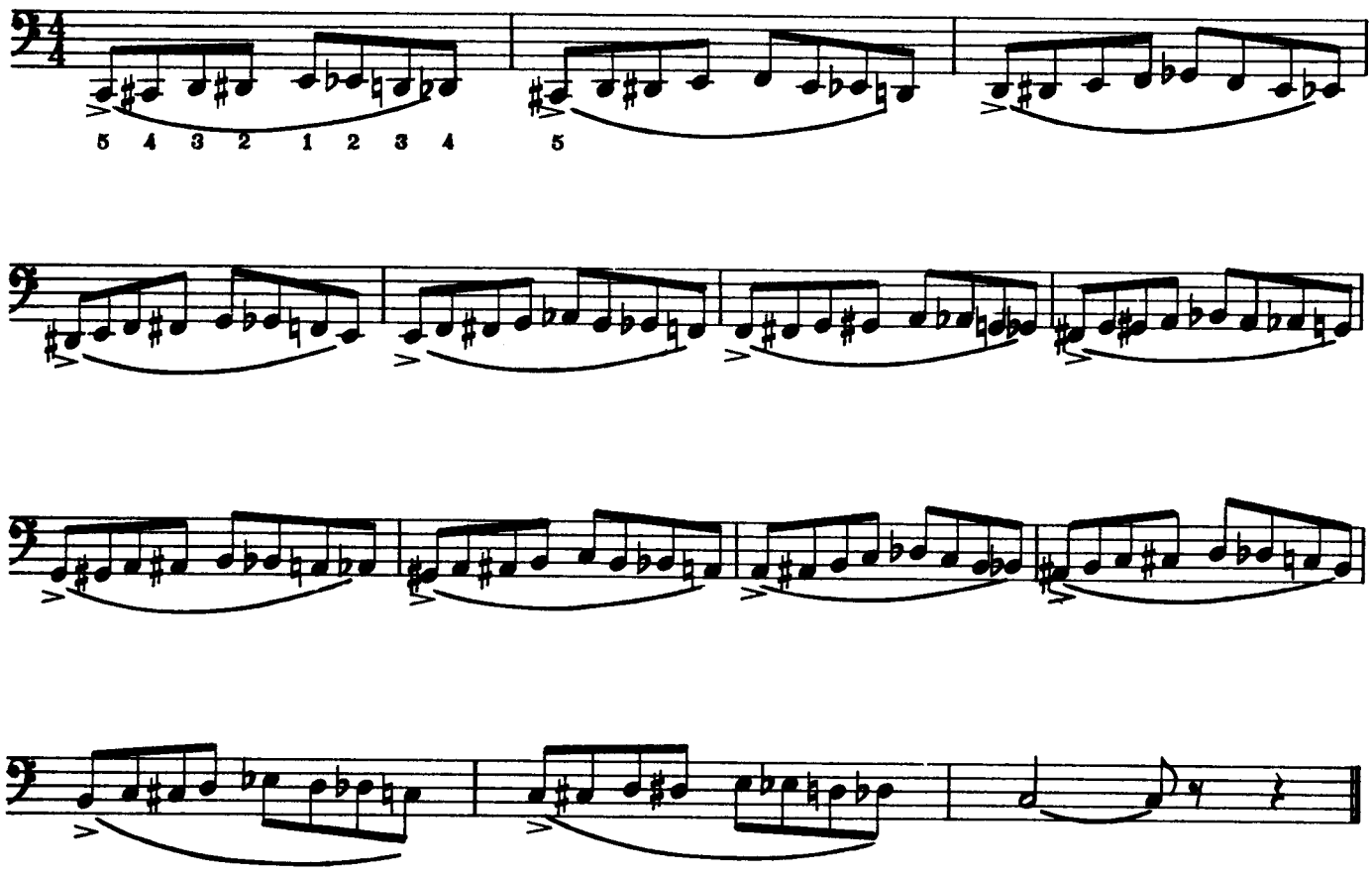
LESSON 4

TECHNICAL STUDIES

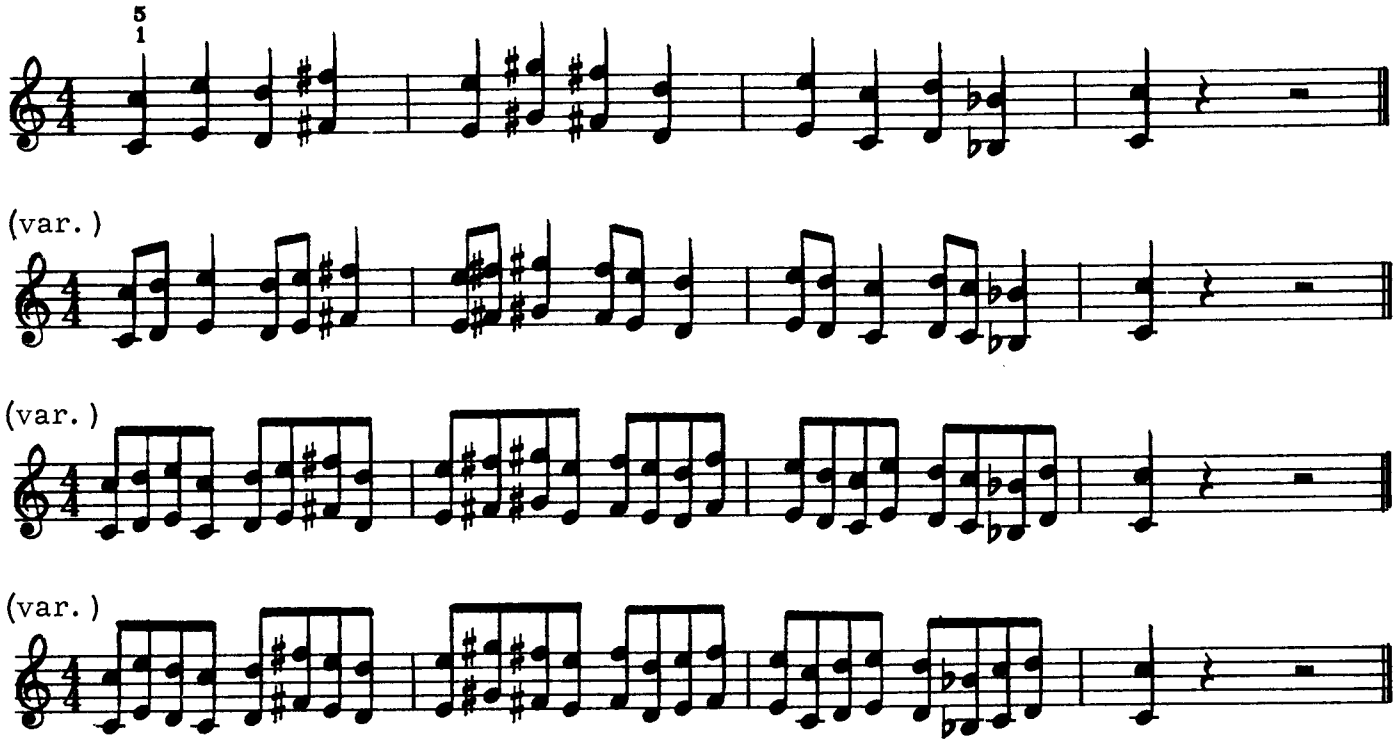
EX. 1 ♩ = 100 ♩ = 120 ♩ = 132



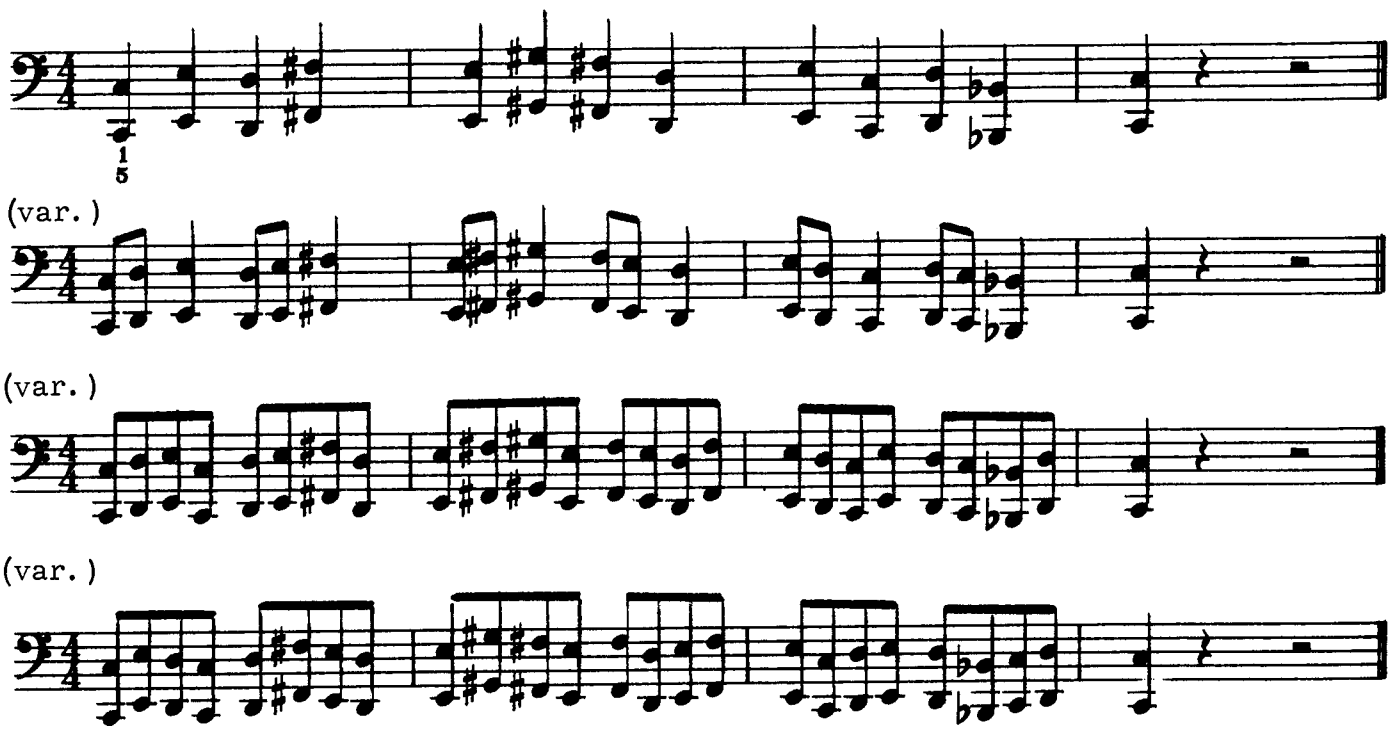
(var.) ♩ = 100 ♩ = 120



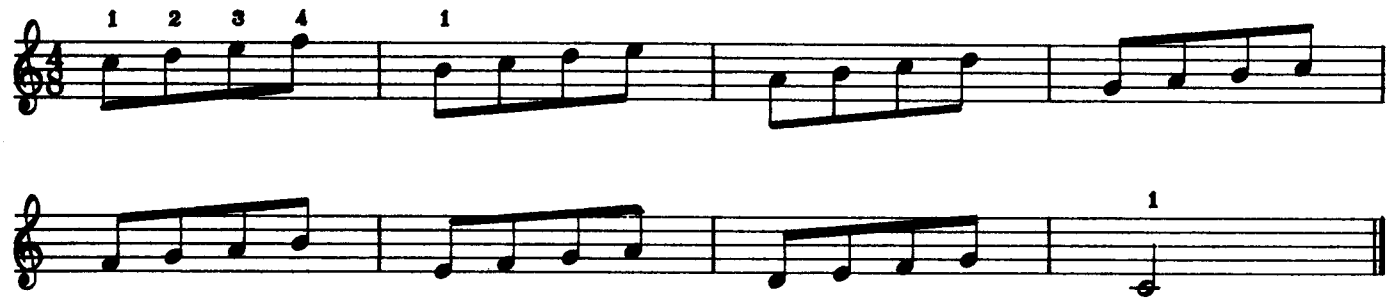
EX. 2 ♩ = 72 ♩ = 92 ♩ = 108



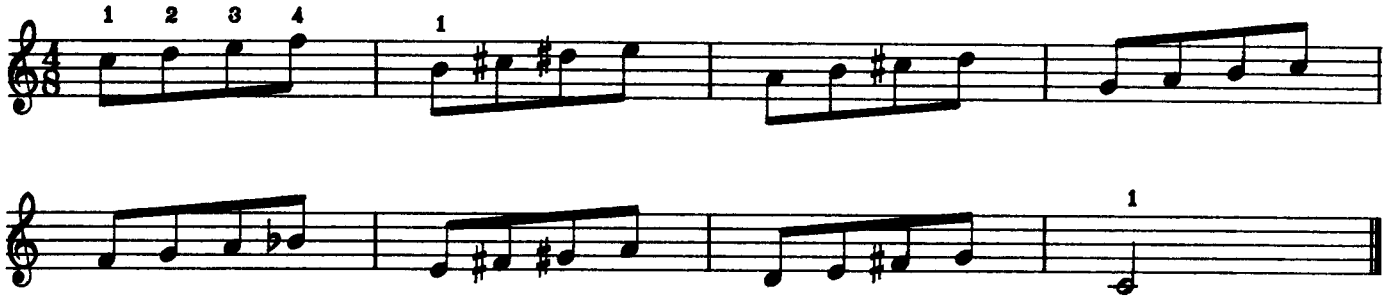
EX. 3 ♩ = 72 ♩ = 92 ♩ = 108



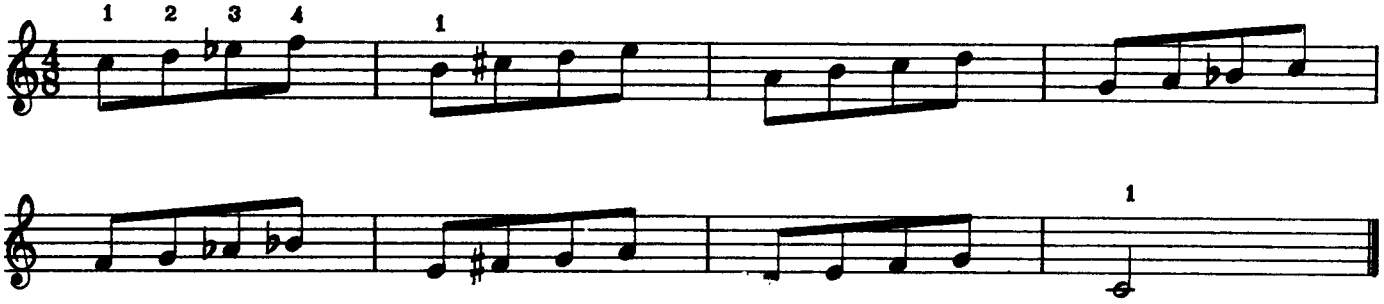
EX. 4 $\frac{4}{8}$ = 50 $\frac{4}{8}$ = 60 $\frac{4}{8}$ = 72



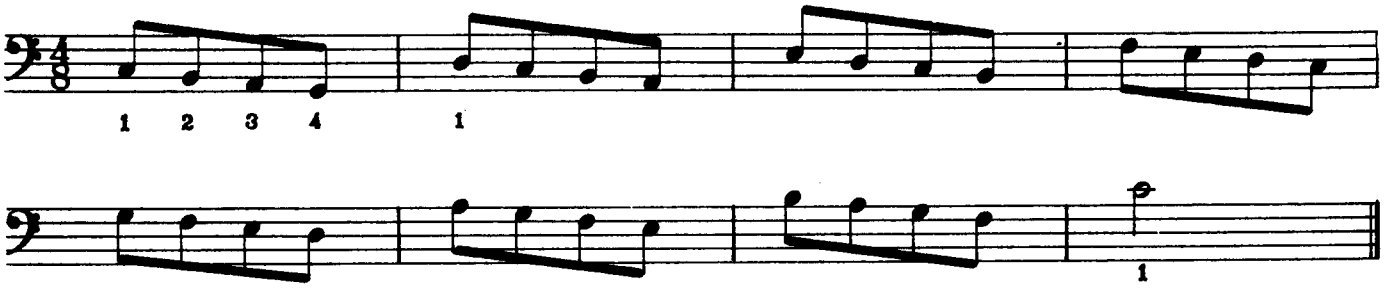
(var.)



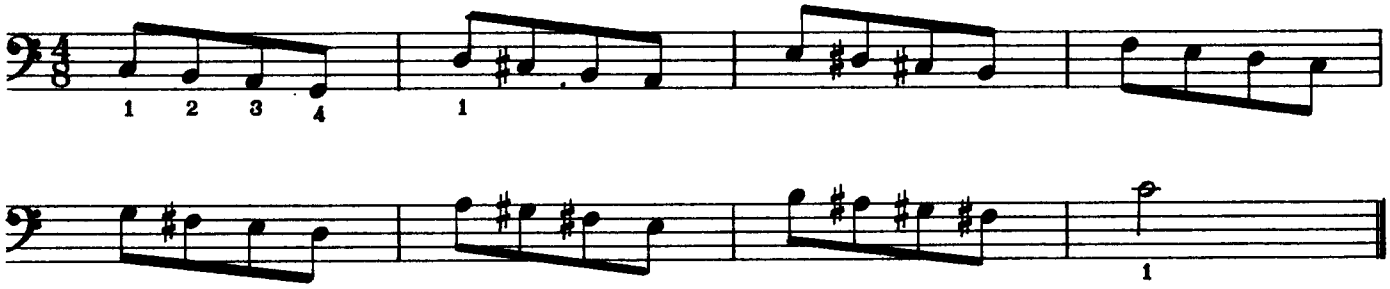
(var.)



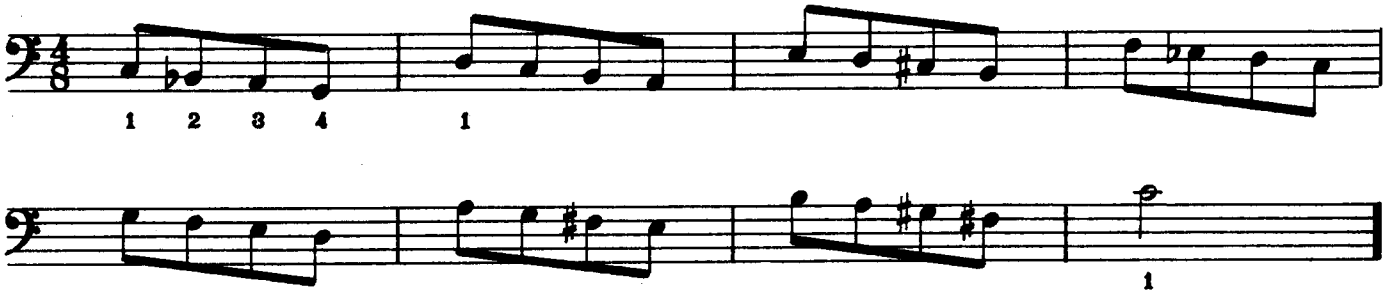
EX. 5 $\frac{4}{8}$ = 50 $\frac{4}{8}$ = 60 $\frac{4}{8}$ = 72



(var.)

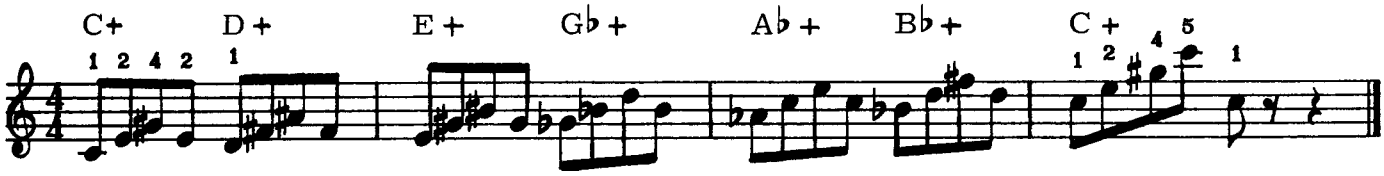


(var.)

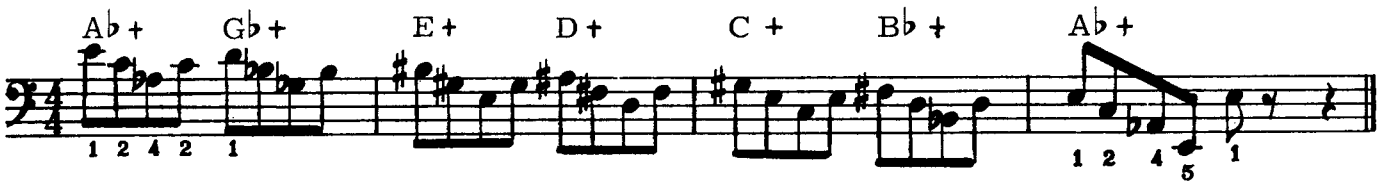


EX. 6 ♩ = 92 ♩ = 108

(a)

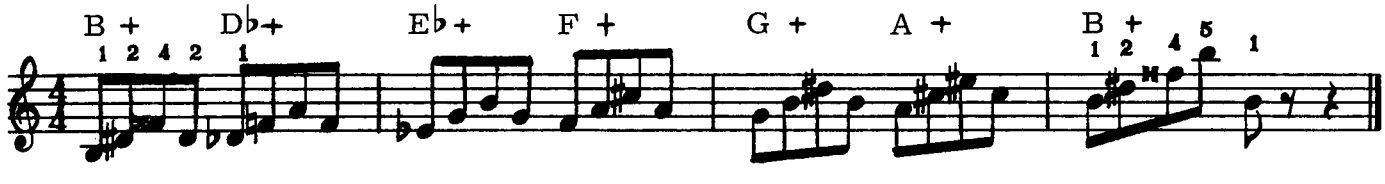


(b)

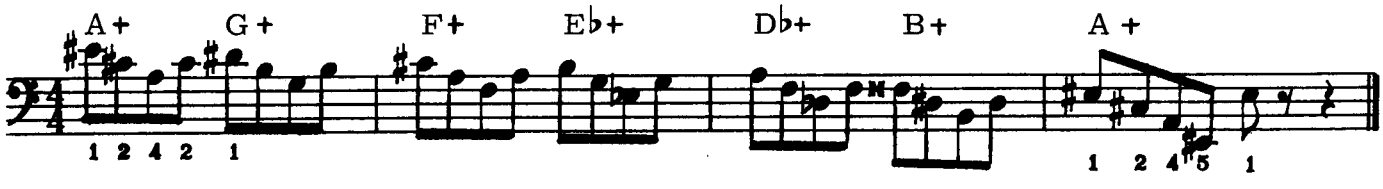


EX. 7 ♩ = 92 ♩ = 108

(a)

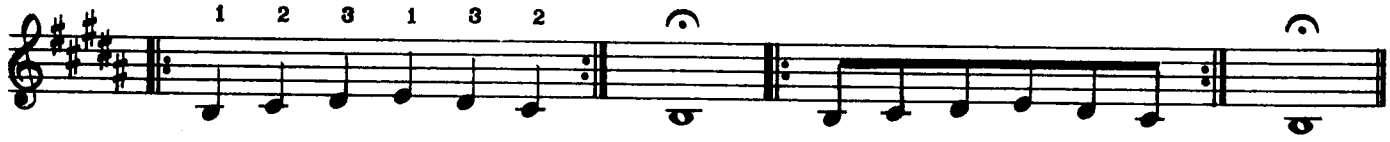


(b)



EX. 8 ♩ = 72 ♩ = 84 ♩ = 92 ♩ = 120

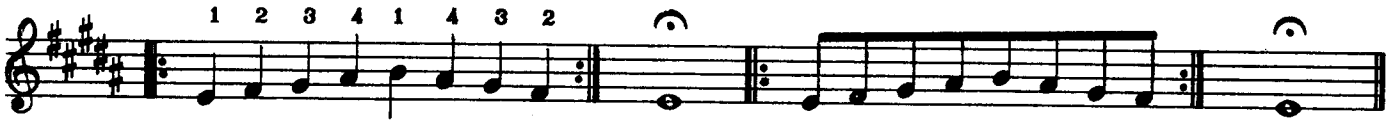
(a)



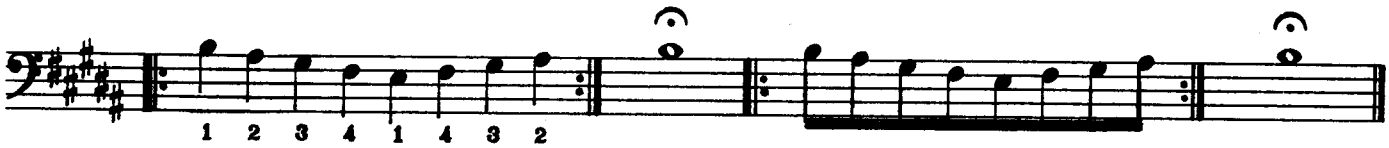
(b)

EX. 9 ♩ = 72 ♩ = 84 ♩ = 92 ♩ = 120

(a)



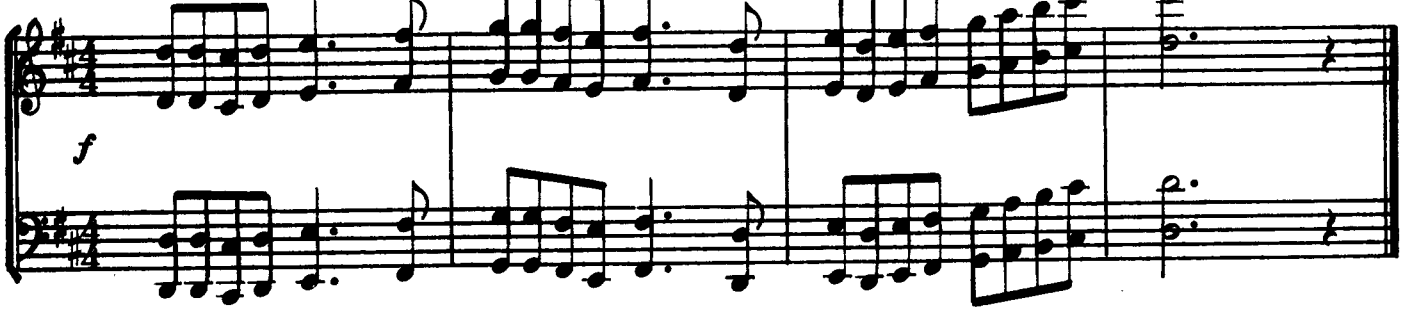
(b)



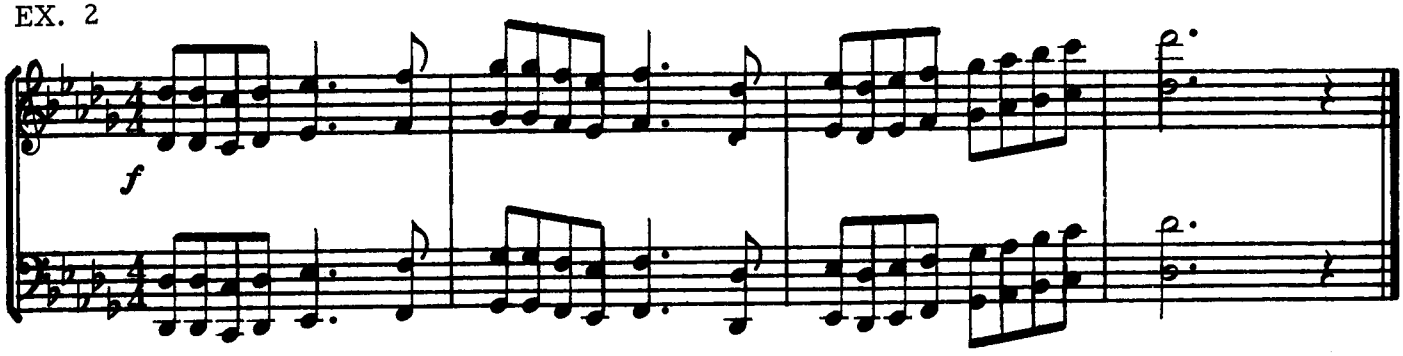
READING MATERIAL

CHANGE OF SIGNATURE STUDIES (OCTAVES)

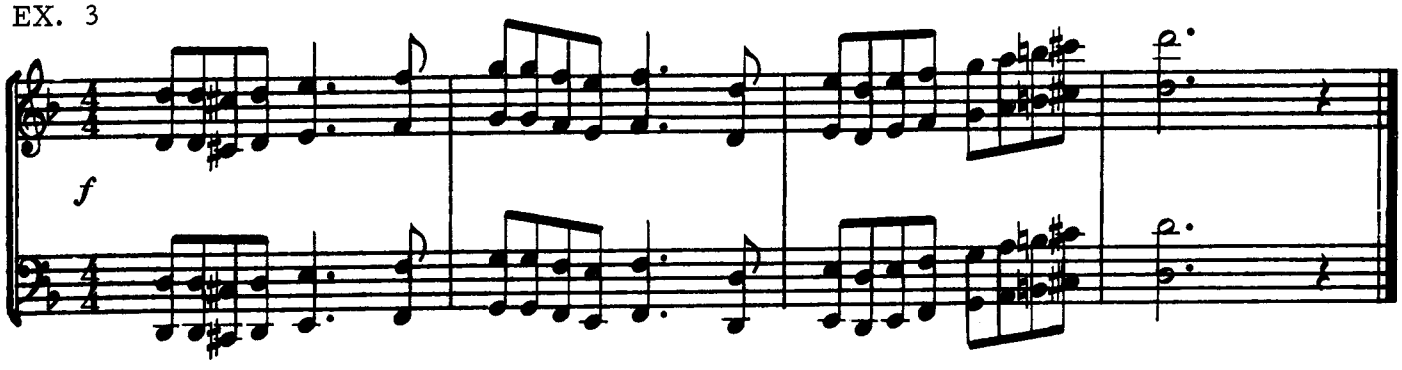
EX. 1 ♩ = 100 (For All Examples)



EX. 2

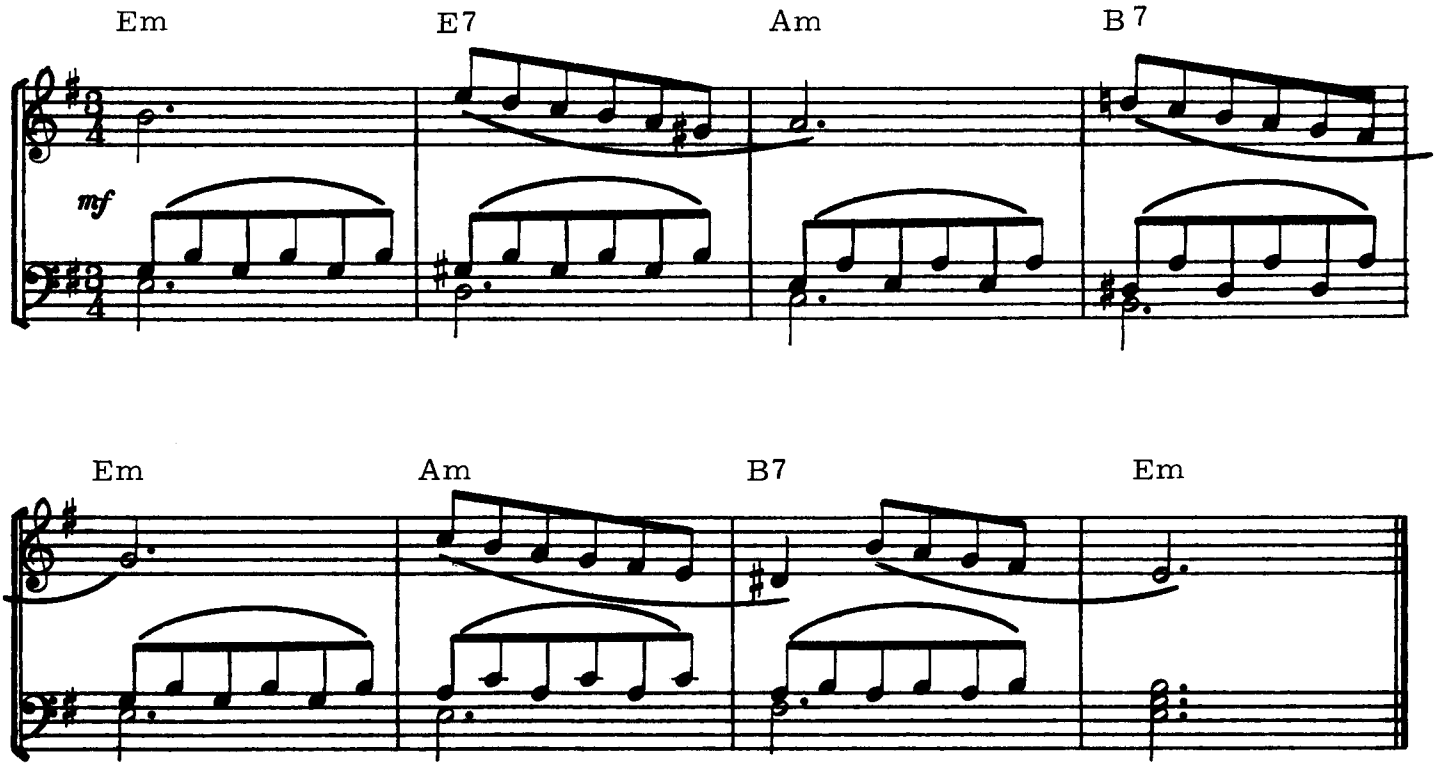


EX. 3

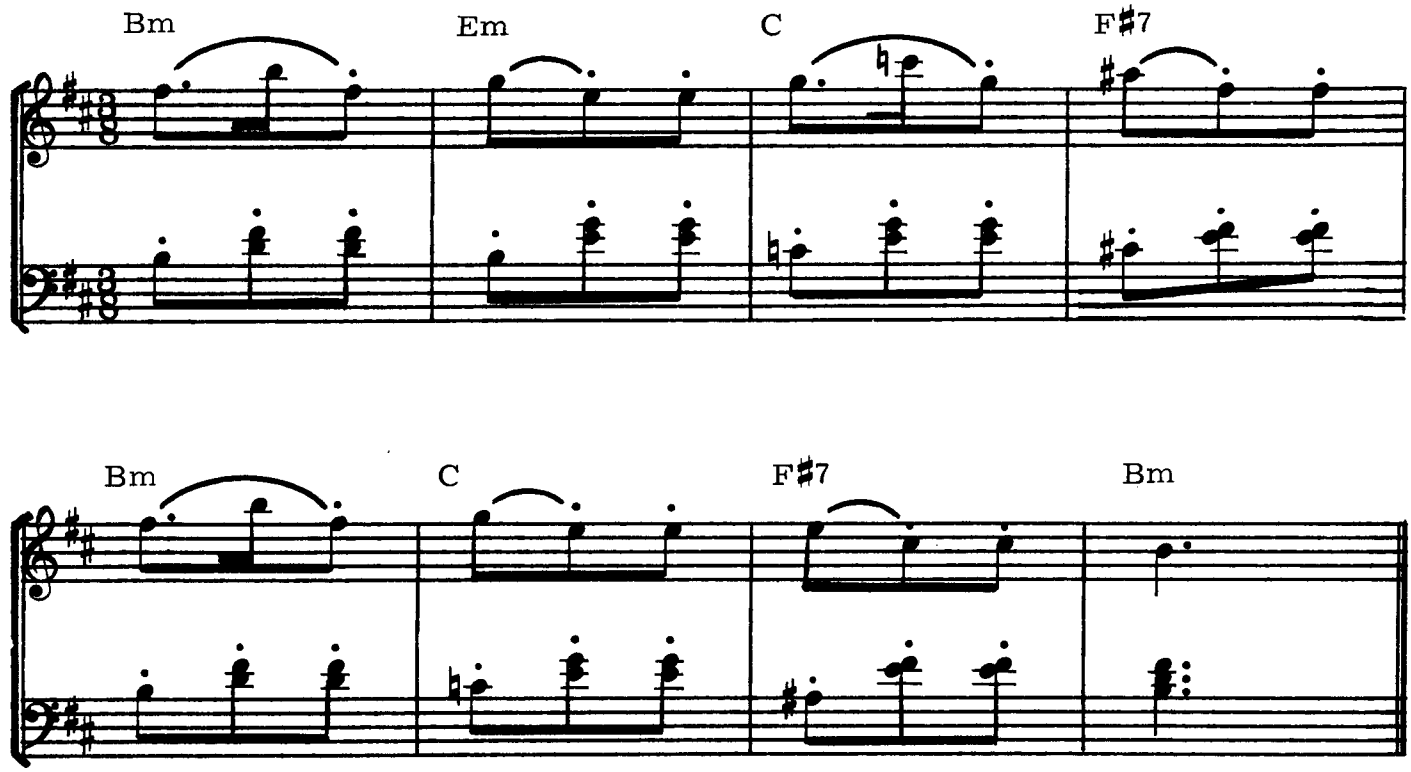


VARIATION OF L.H. CHORD PATTERNS

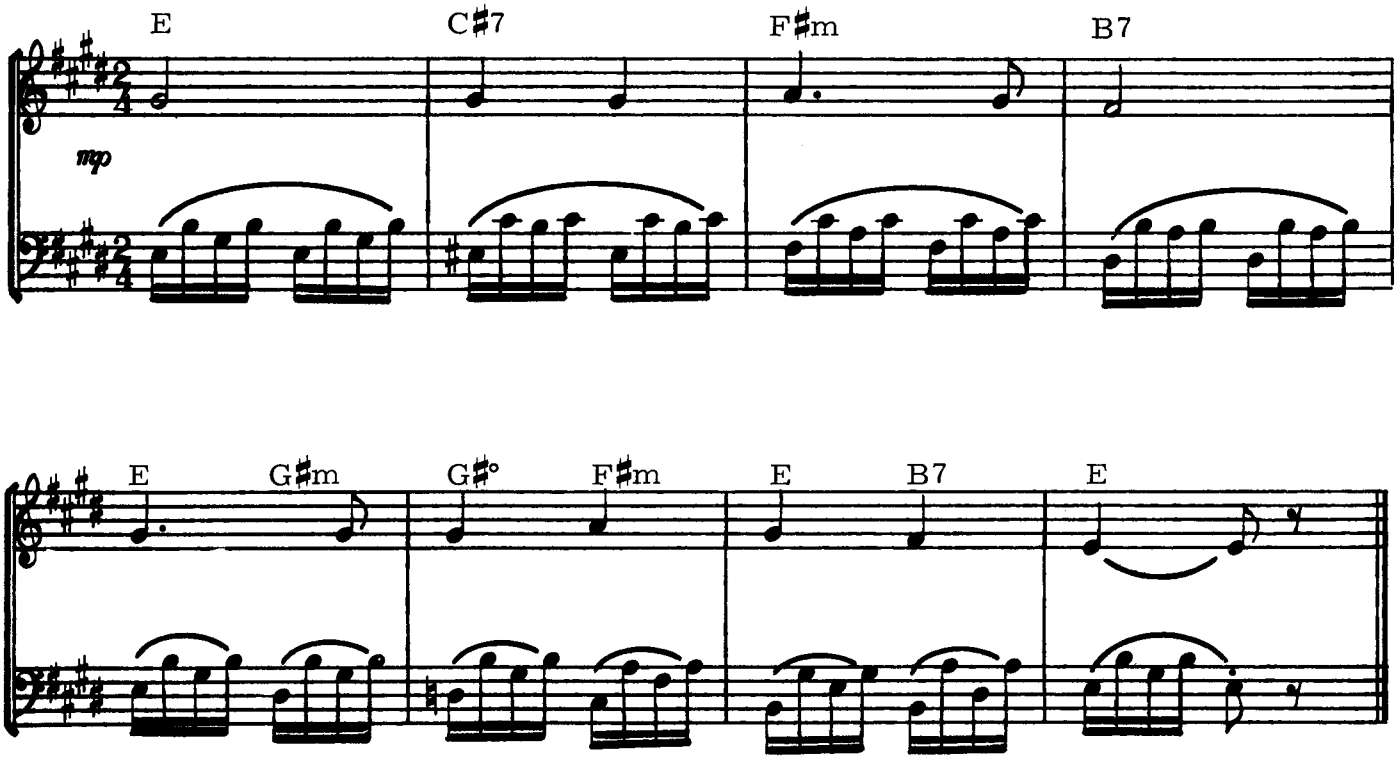
EX. 1 ♩ = 112



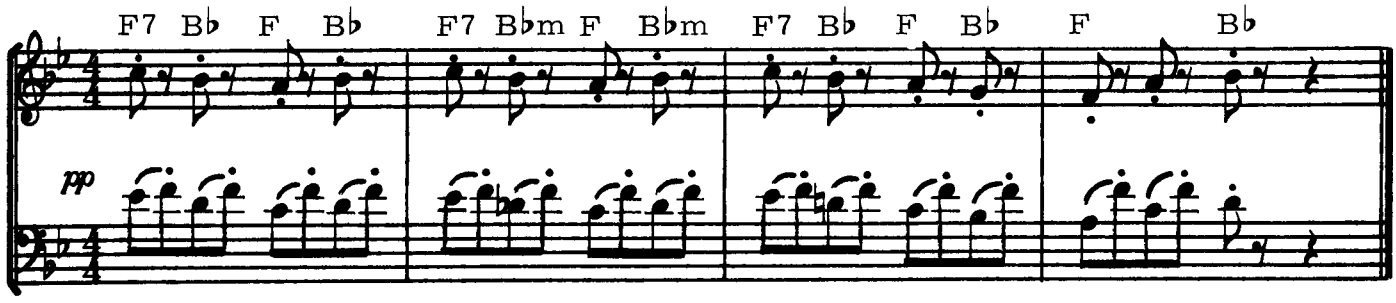
EX. 2 ♩. = 60



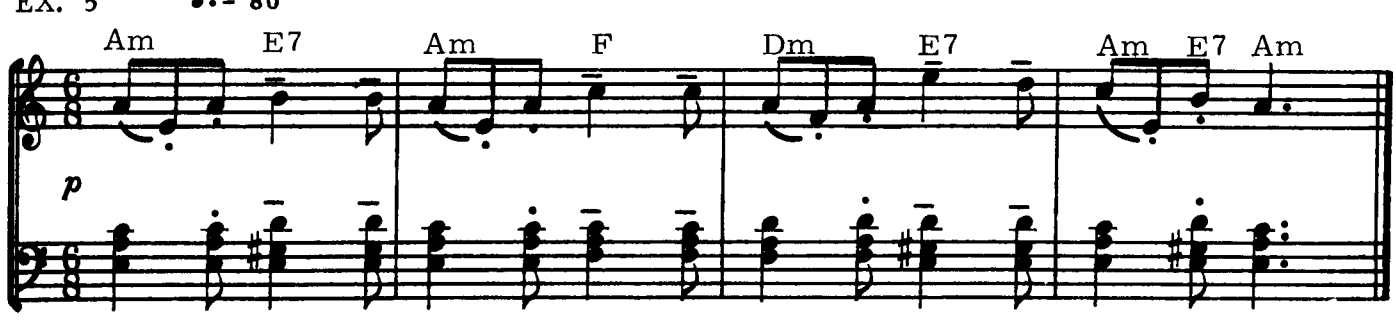
EX. 3 ♩ = 66



EX. 4 ♩ = 120

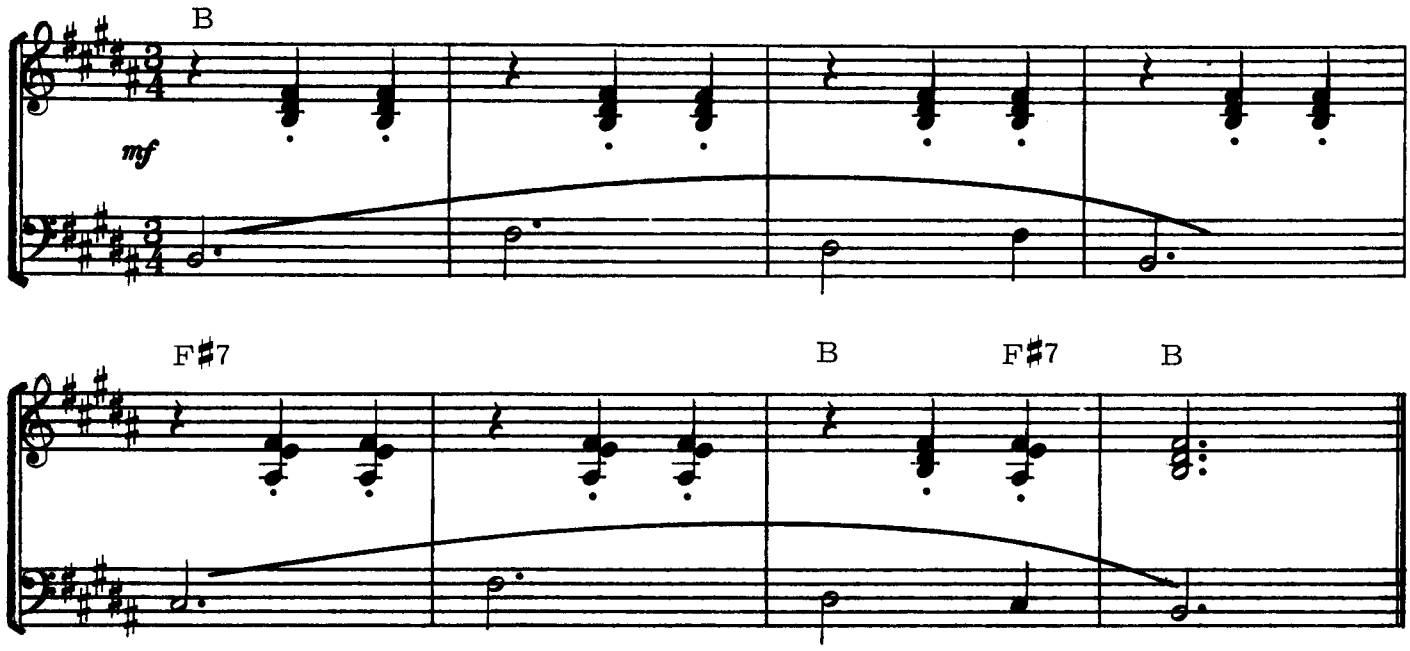


EX. 5 ♩. = 80

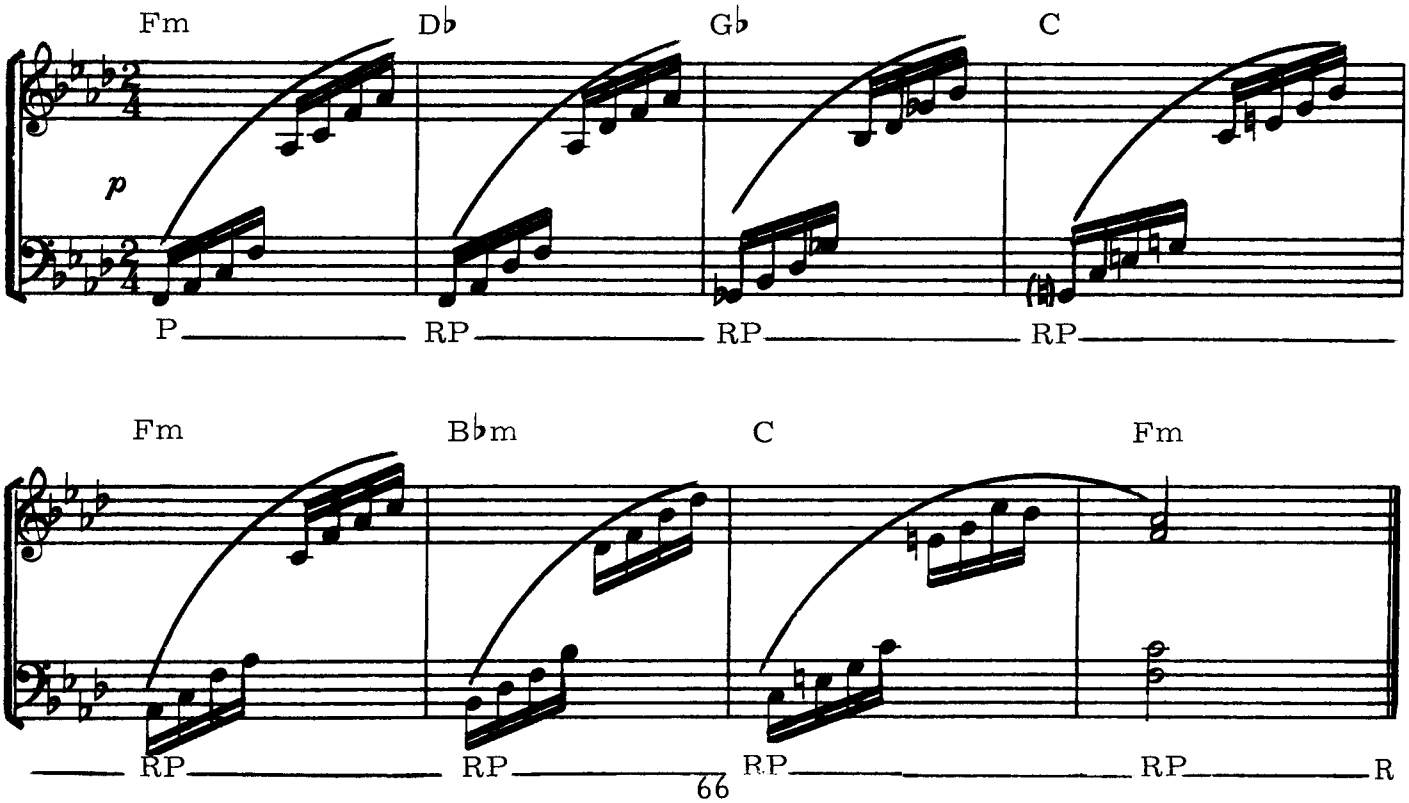


IDIOMATIC KEYBOARD PATTERNS

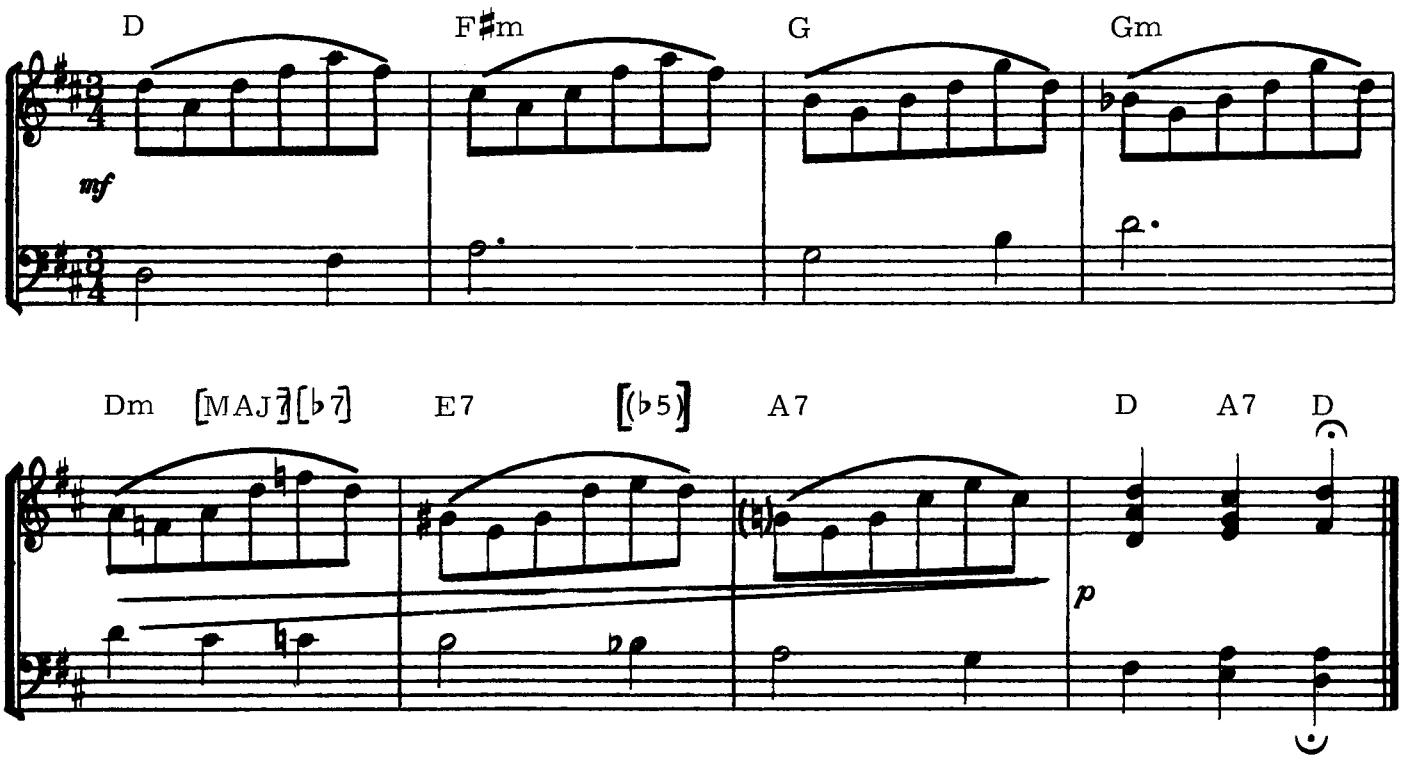
EX. 1 ♩. = 66



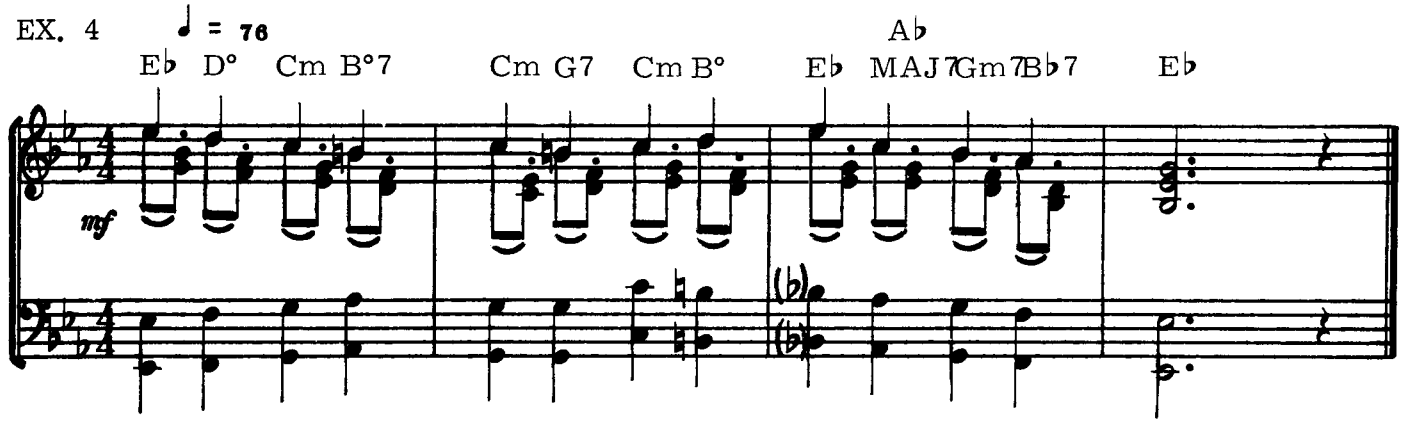
EX. 2 ♩ = 76



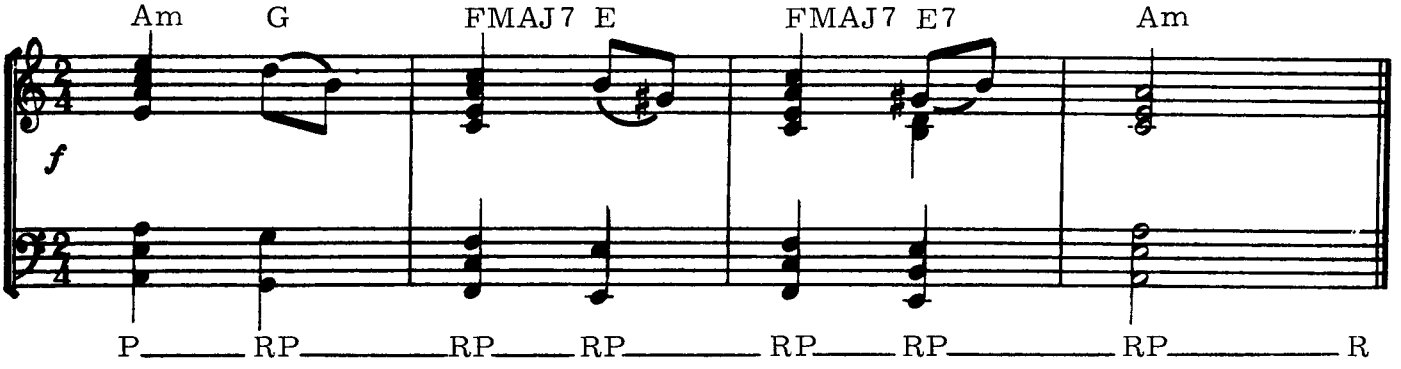
EX. 3 ♩. = 48



EX. 4 ♩ = 76

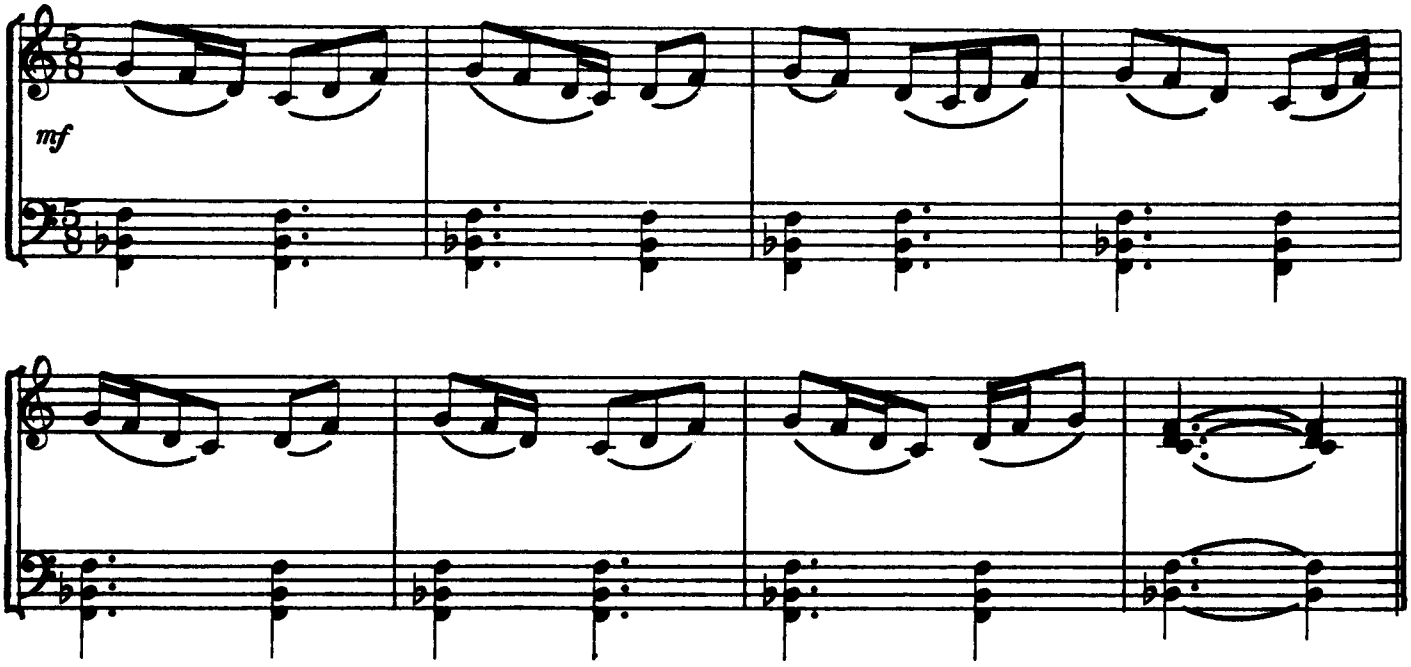


EX. 5 ♩ = 80

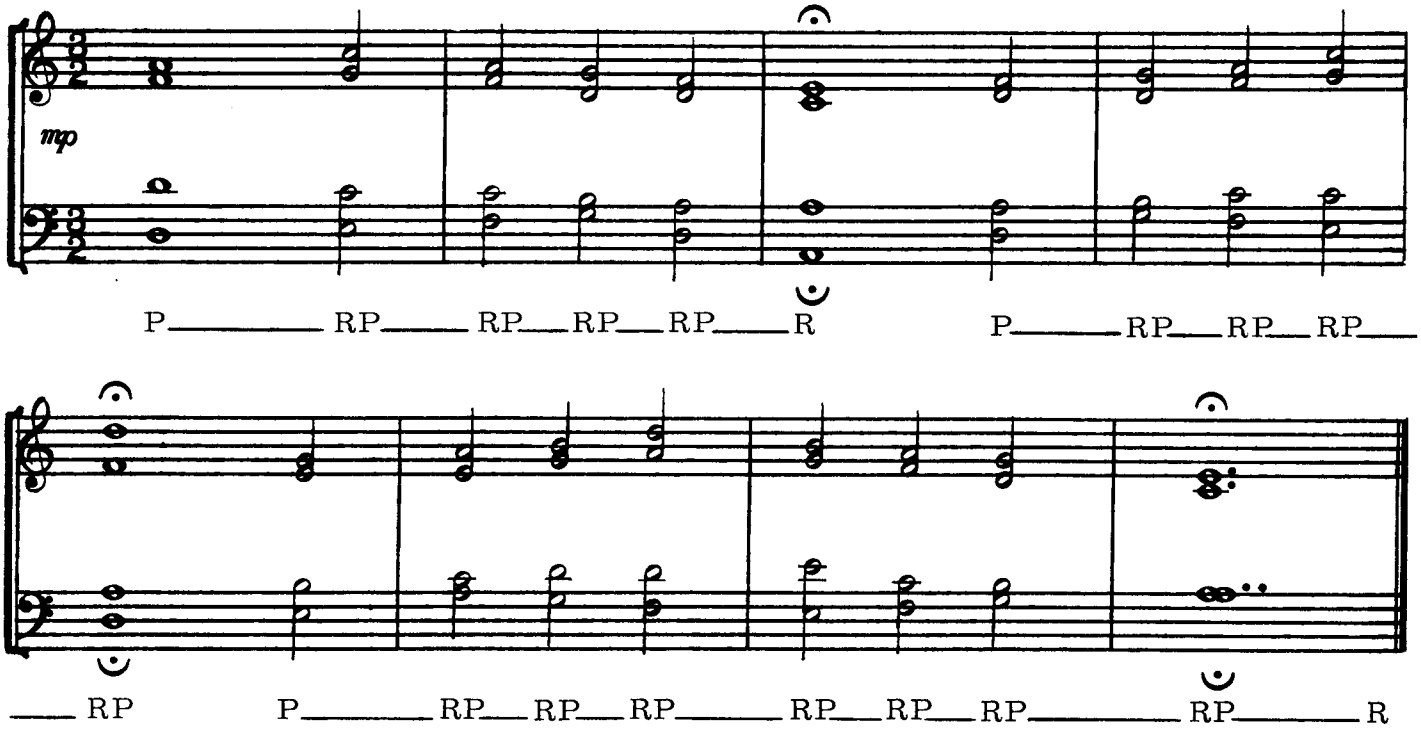


TIME SIGNATURE STUDIES

EX. 1 ♪ = 132



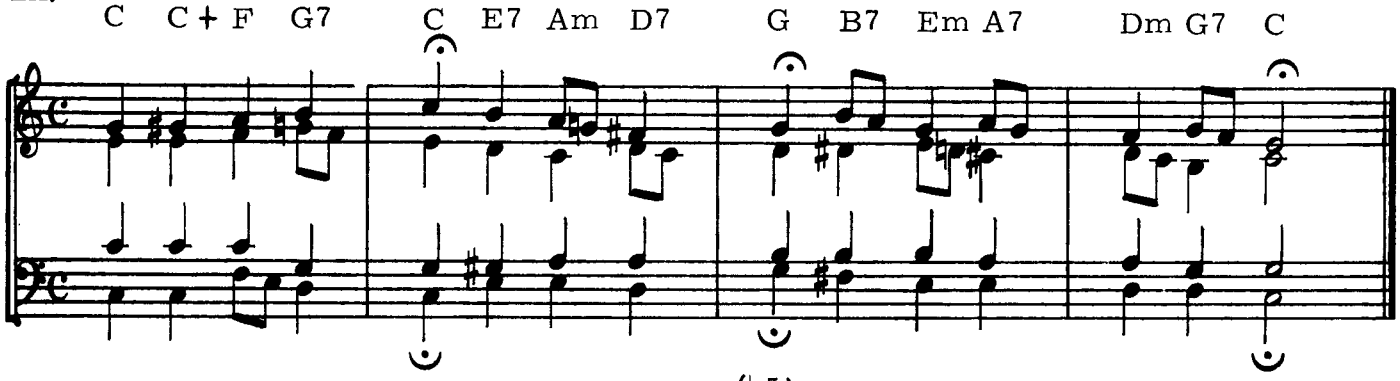
EX. 2 𝅗𝅥 = 66



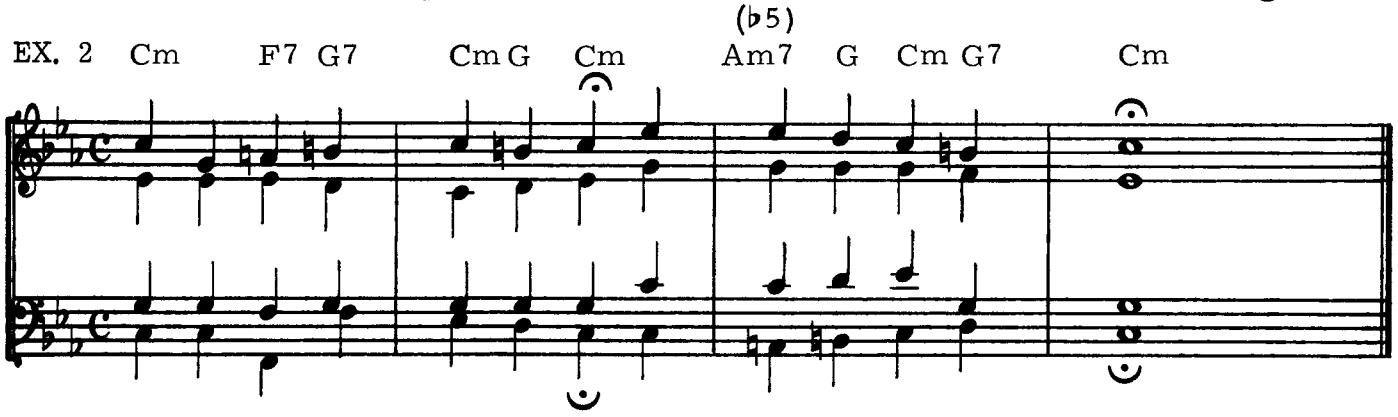
FOUR PART CHORALE STUDIES

♩ = 60 Minimum Tempo To Be Mastered

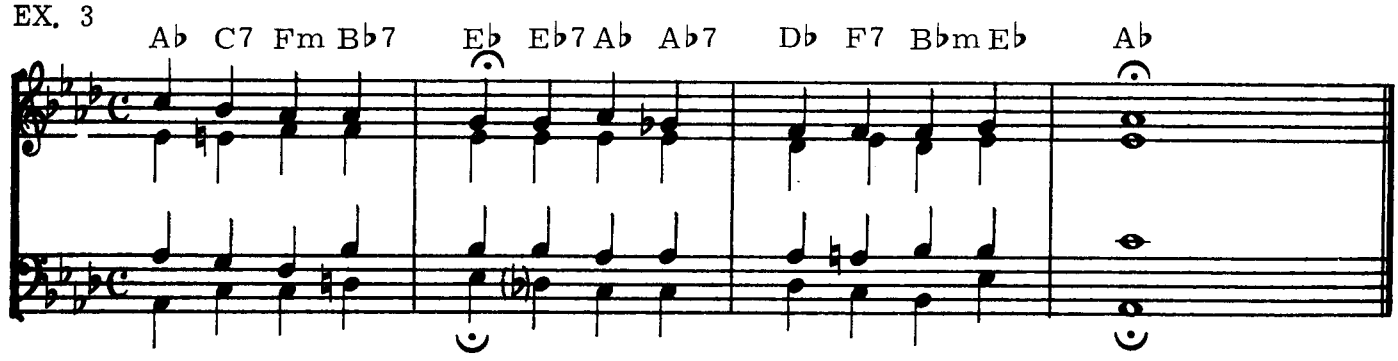
EX. 1



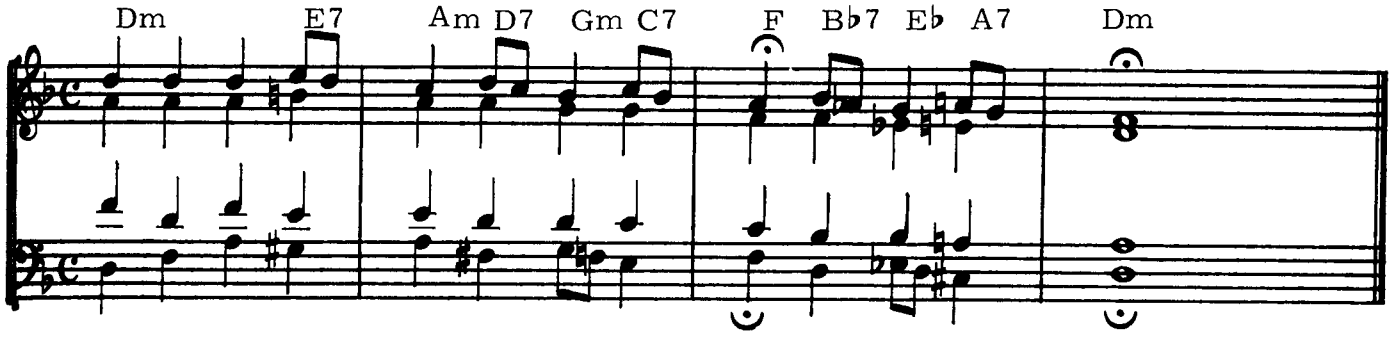
EX. 2



EX. 3



EX. 4

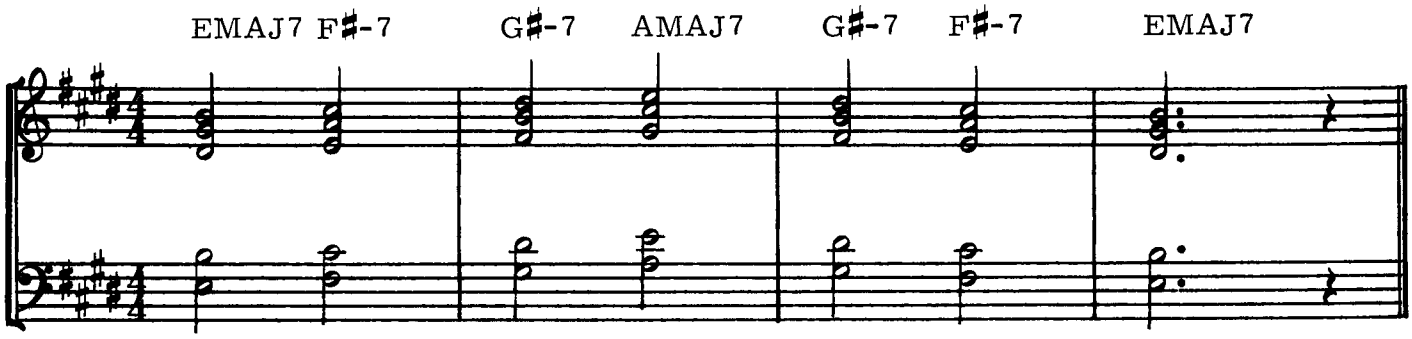


MODERN CHORD STUDIES

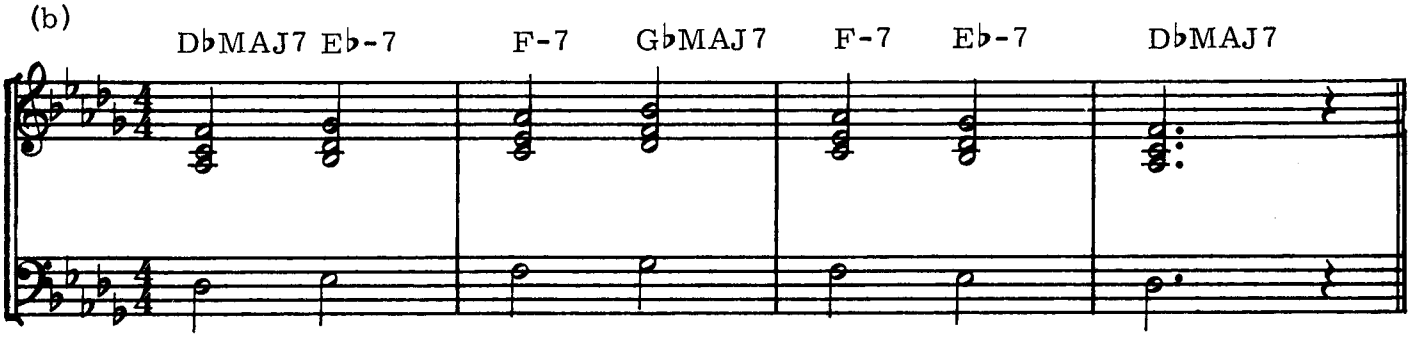
EX. 1

♩ = 92 (For All Examples)

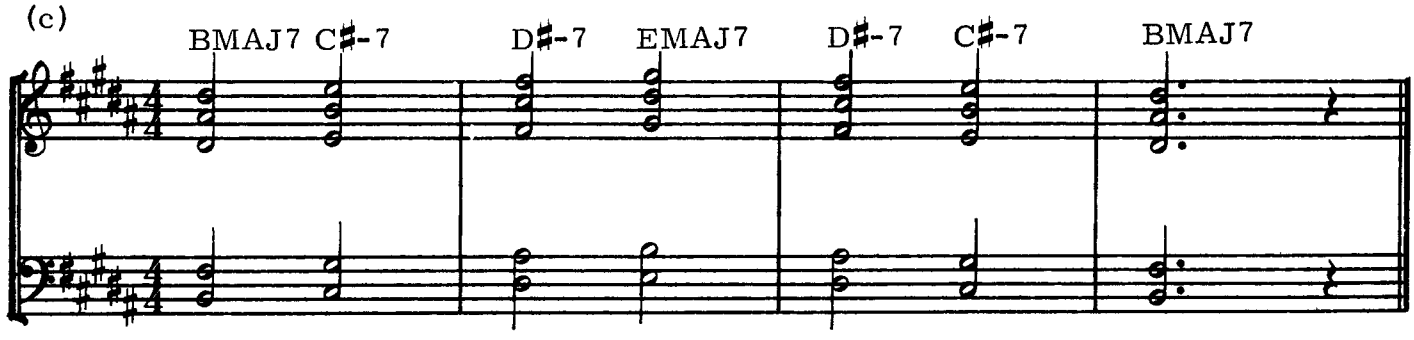
(a)



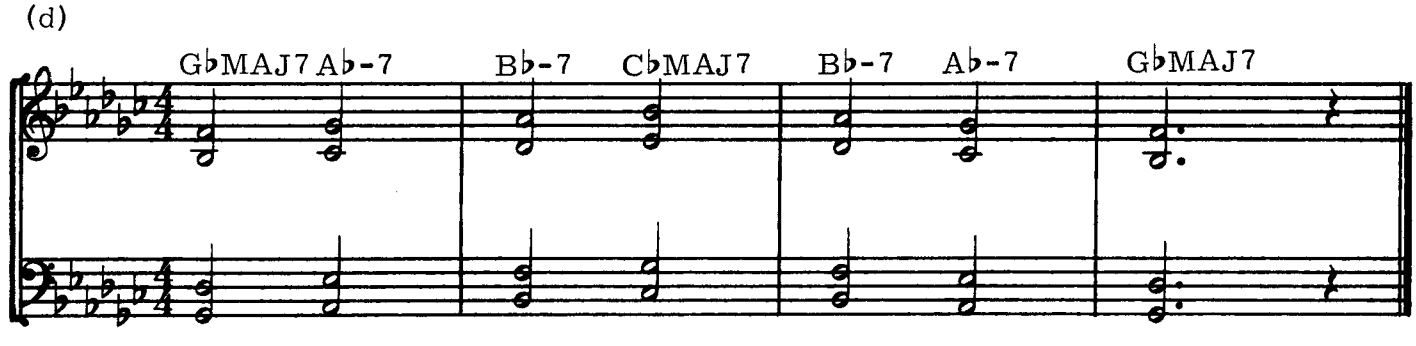
(b)



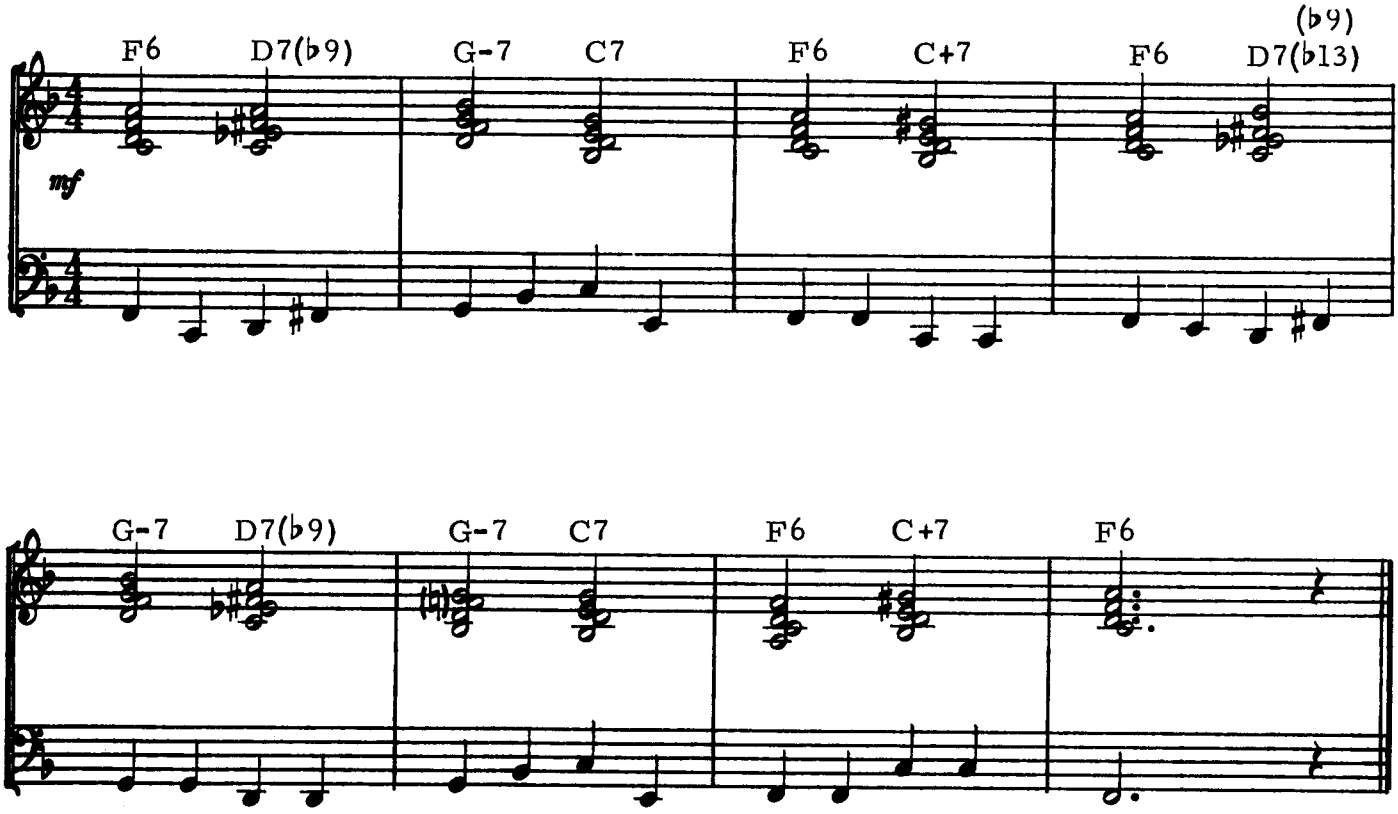
(c)



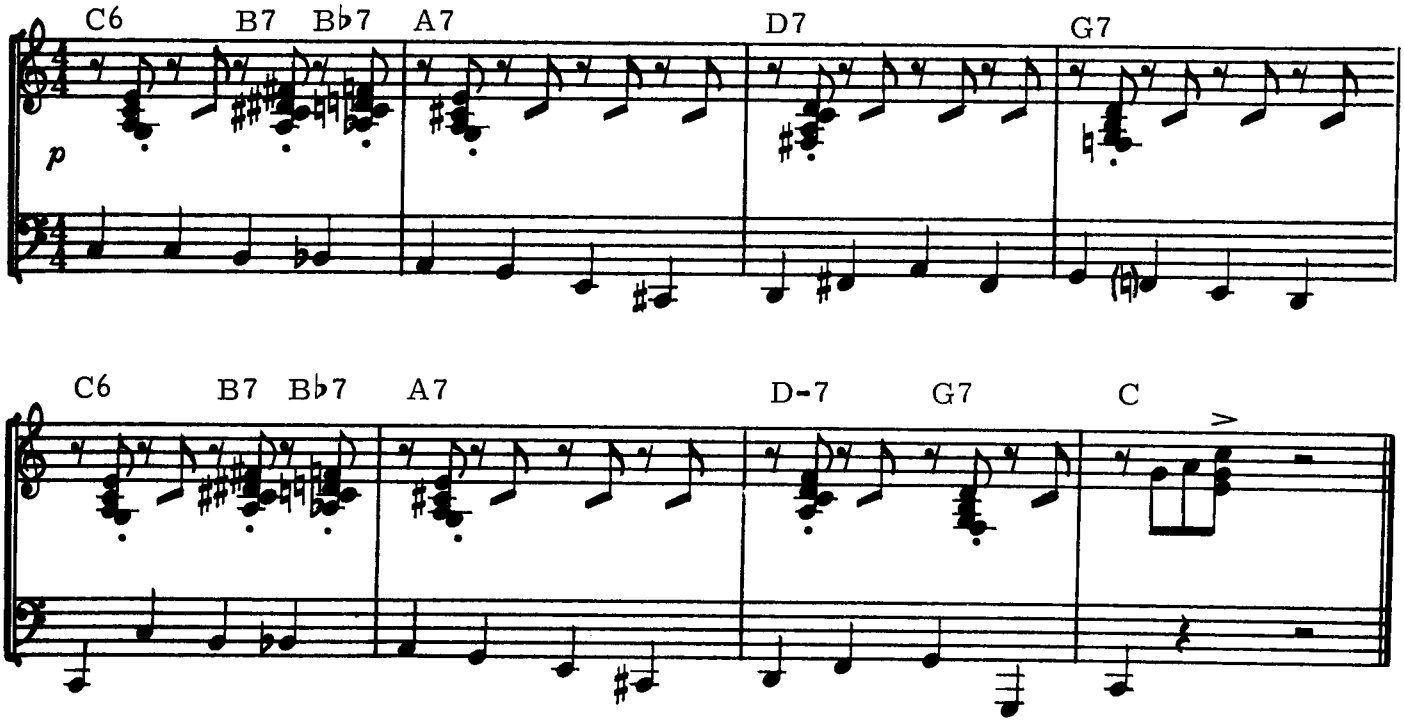
(d)



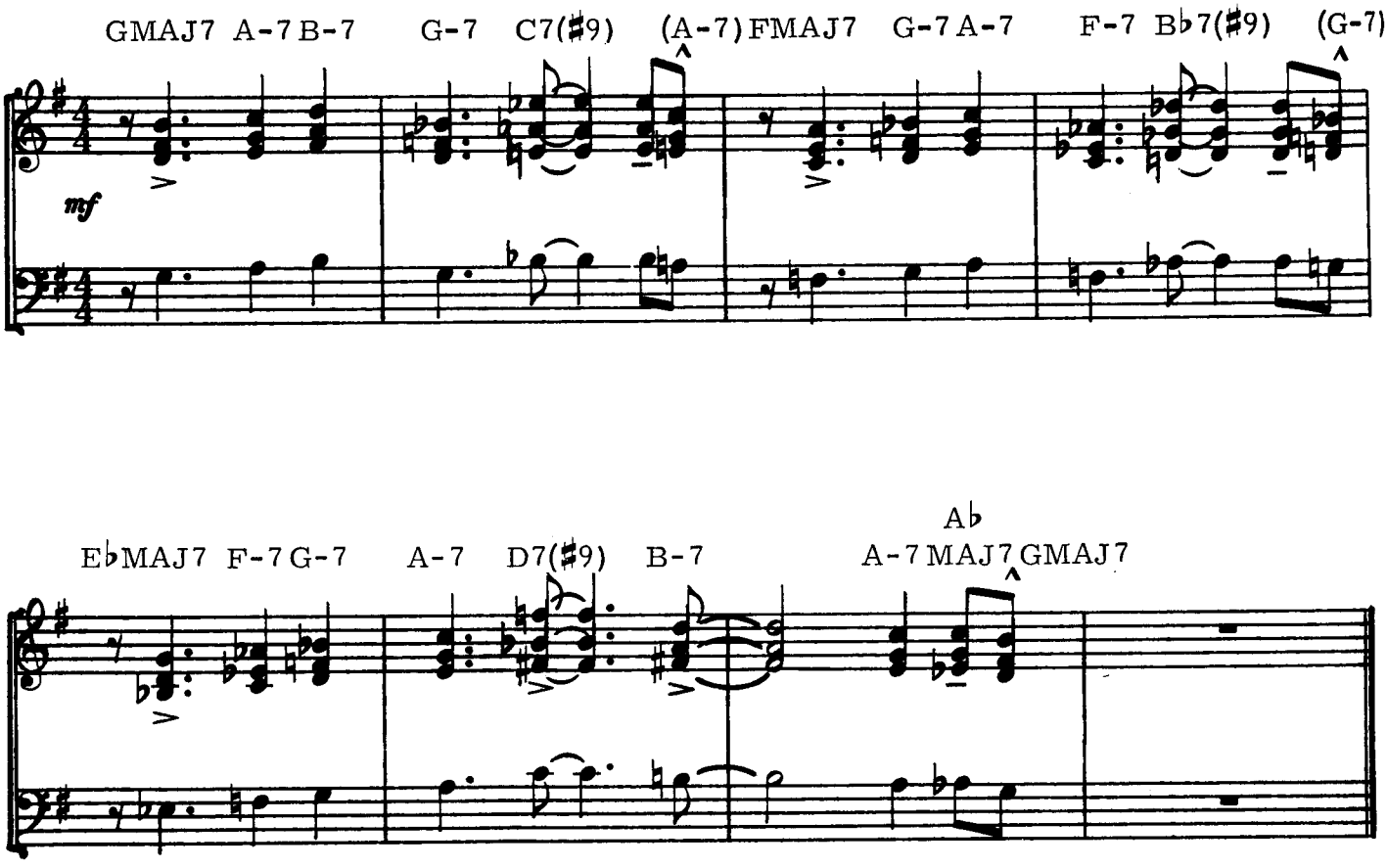
EX. 2 ♩ = 112



EX. 3 ♩ = 132



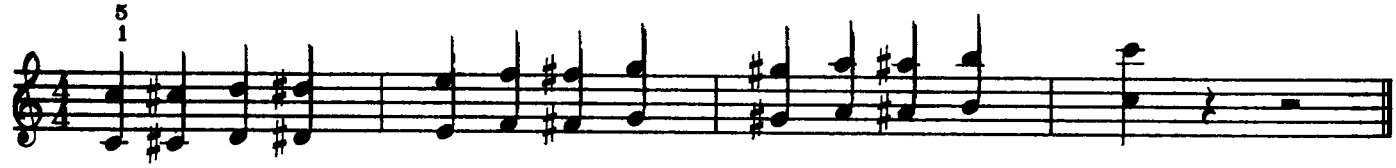
EX. 4 ♩ = 112


GMAJ7 A-7 B-7 G-7 C7(♯9) (A-7) FMAJ7 G-7 A-7 F-7 B♭7(♯9) (G-7)
mf
E♭MAJ7 F-7 G-7 A-7 D7(♯9) B-7 A♭ A-7 MAJ7 GMAJ7

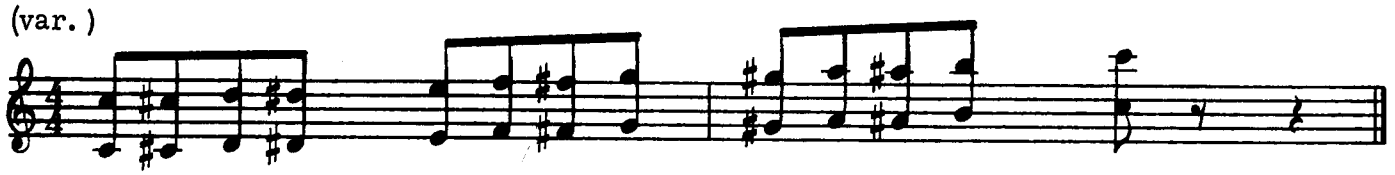
LESSON 5

TECHNICAL STUDIES

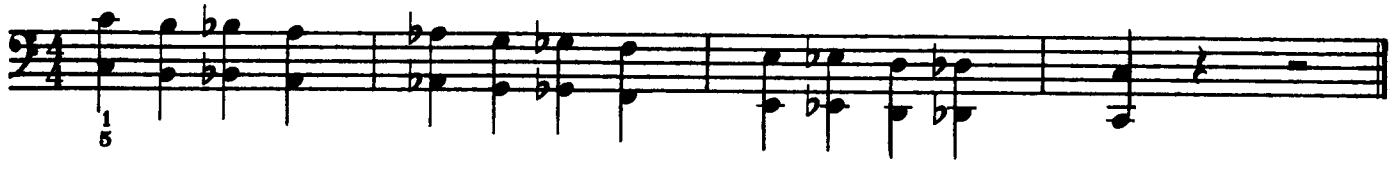
EX. 1 ♩ = 92 ♩ = 108



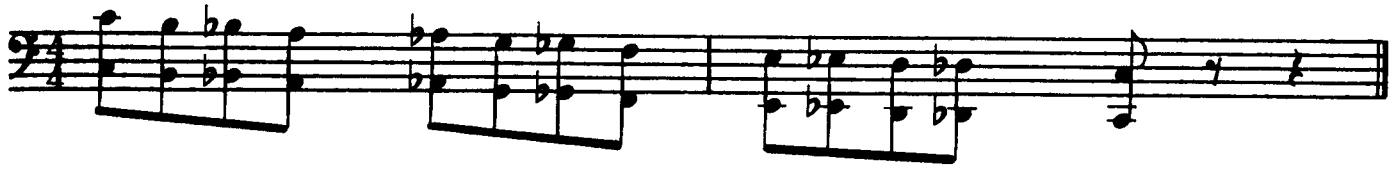
(var.)



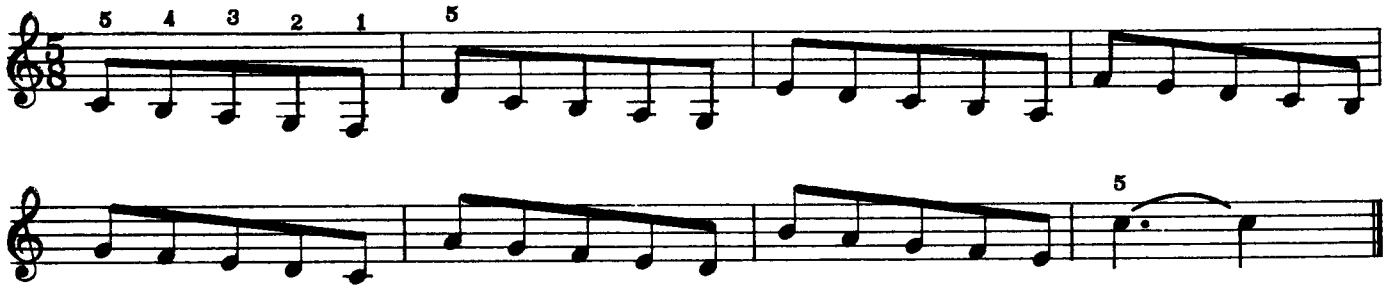
EX. 2 ♩ = 92 ♩ = 108



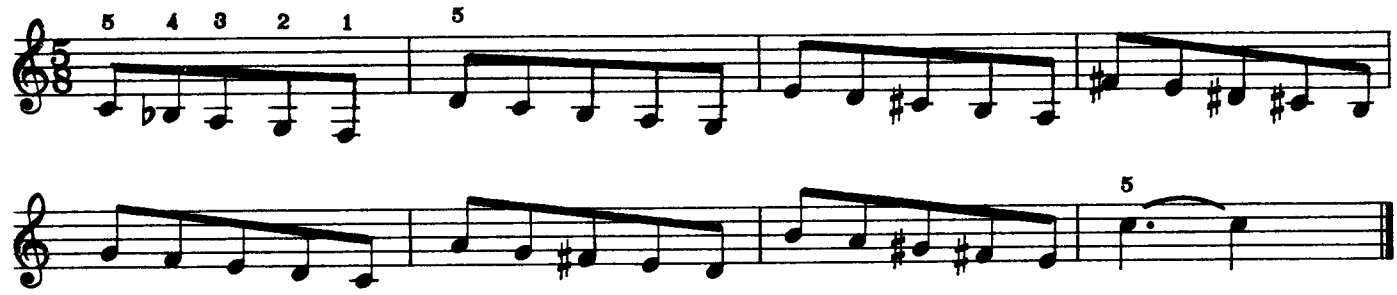
(var.)



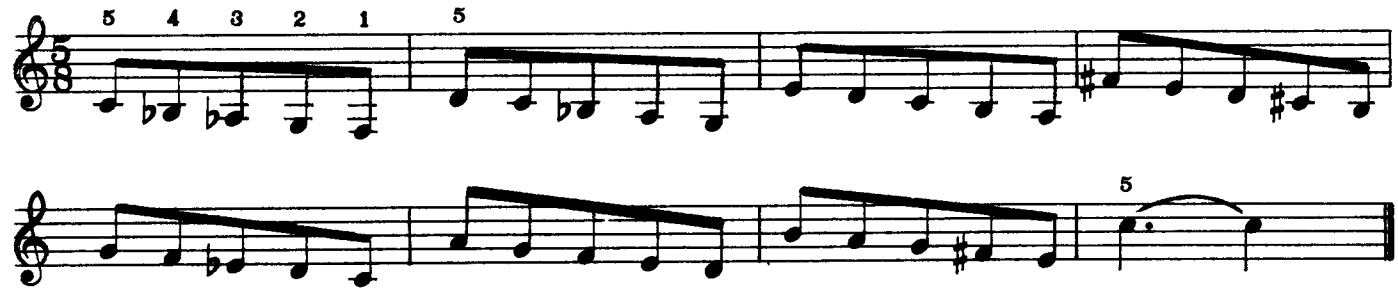
EX. 3 ♩. ♩ = 50 ♩. ♩ = 60



(var.)

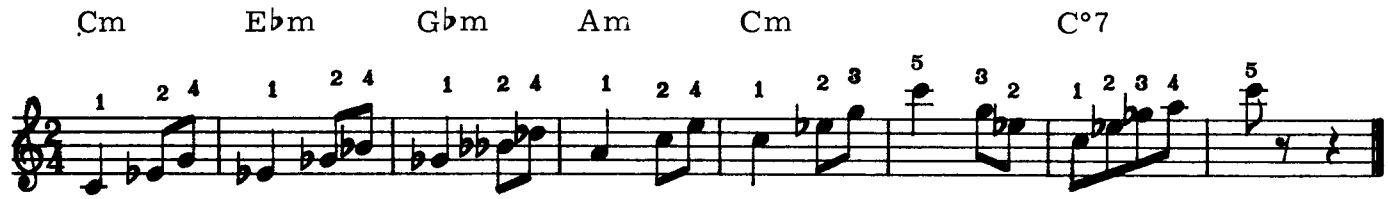


(var.)

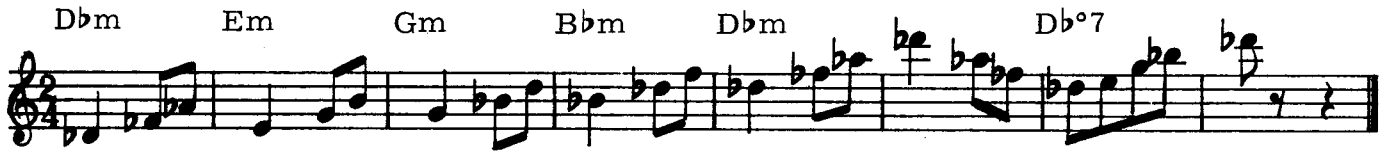


EX. 4 ♩ = 92 ♩ = 120

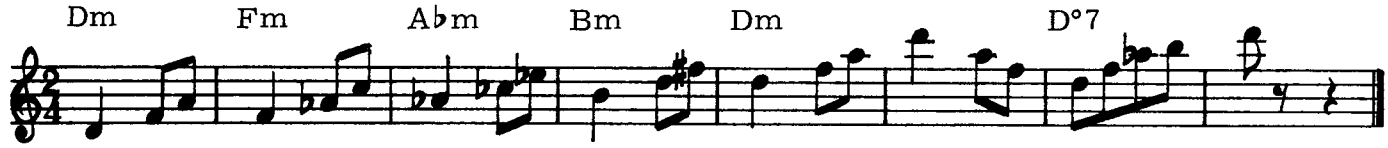
(a)



(b)

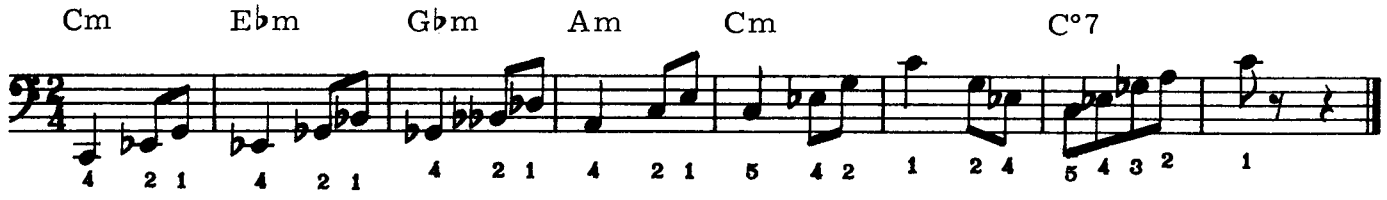


(c)

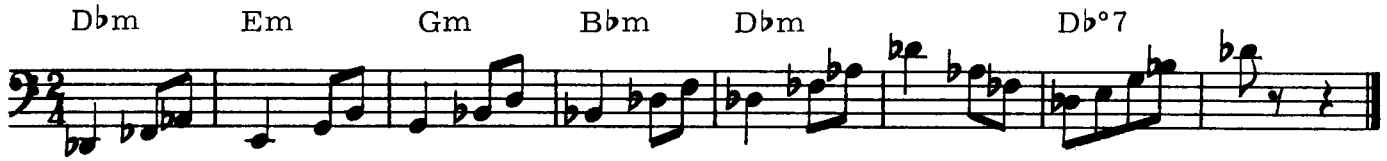


EX. 5 ♩ = 92 ♩ = 120

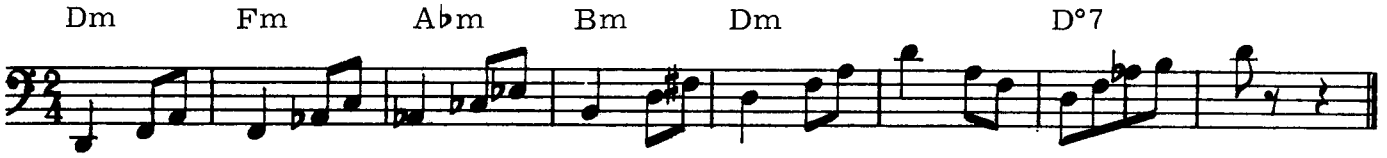
(a)



(b)

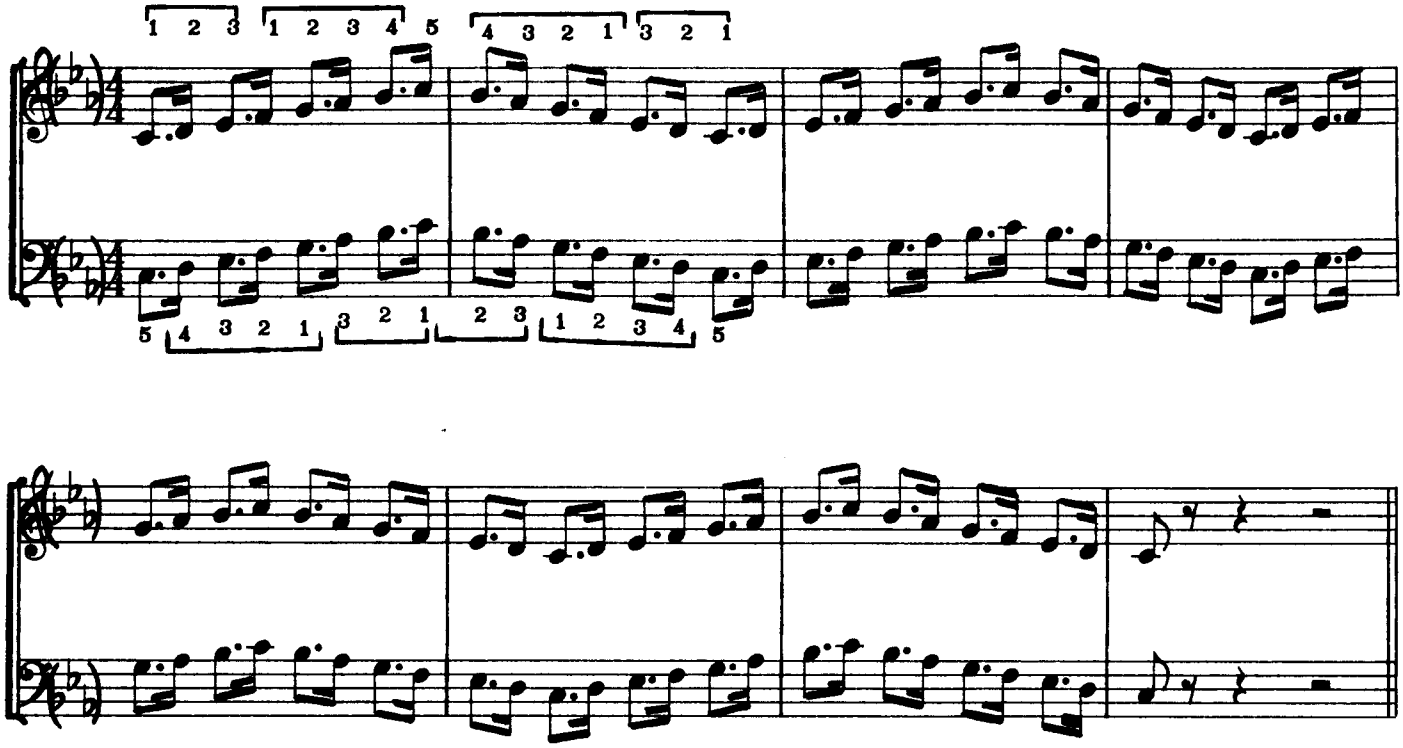


(c)

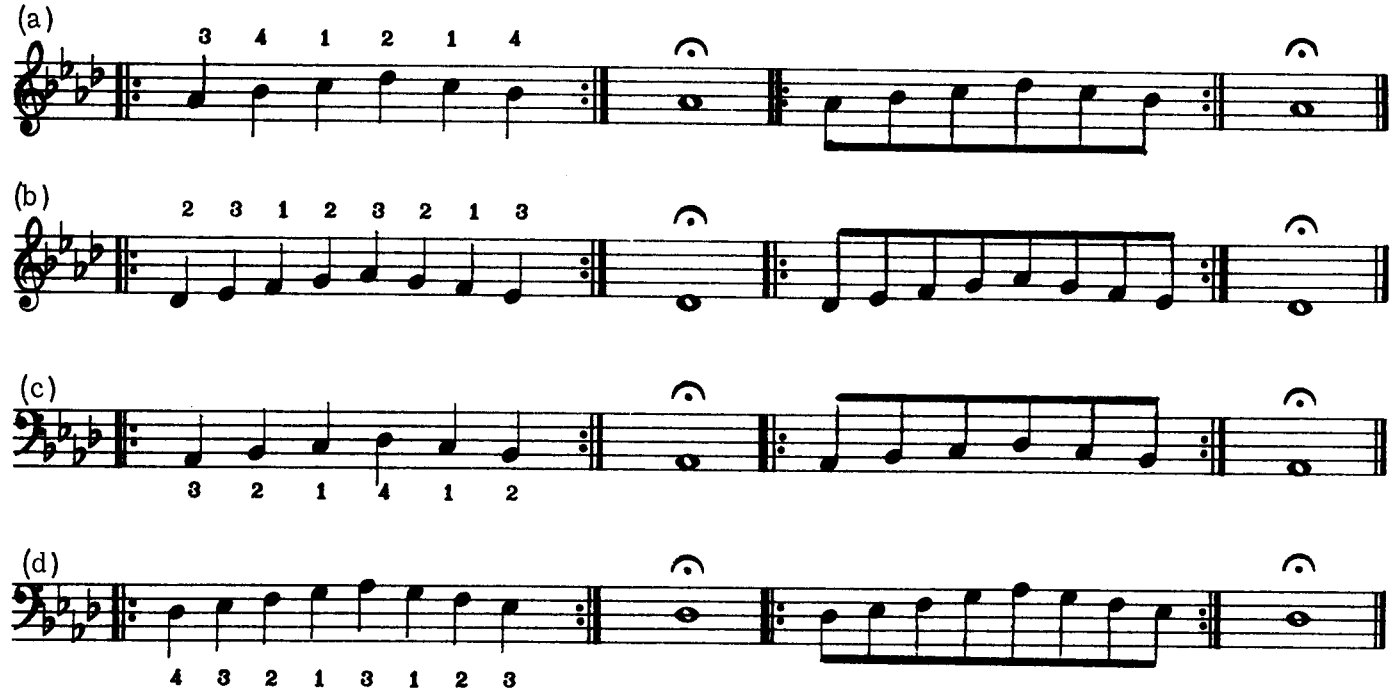


EX. 6 ♩ = 92 ♩ = 112

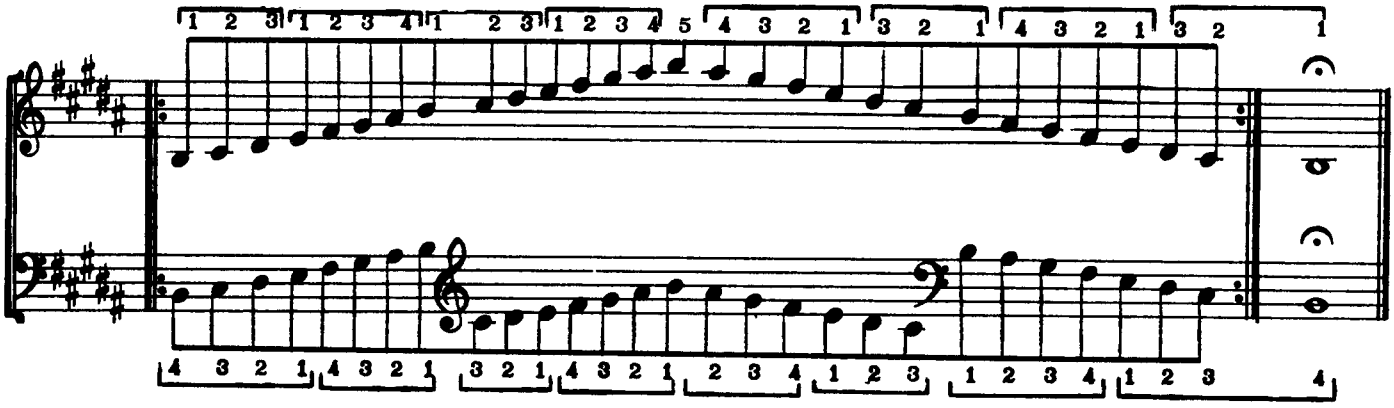
Practice In C Major And C Minor (3Forms)



EX. 7 ♩ = 72 ♩ = 84 ♩ = 92 ♩ = 120



EX. 8 ♩ = 72 ♩ = 84 ♩ = 92

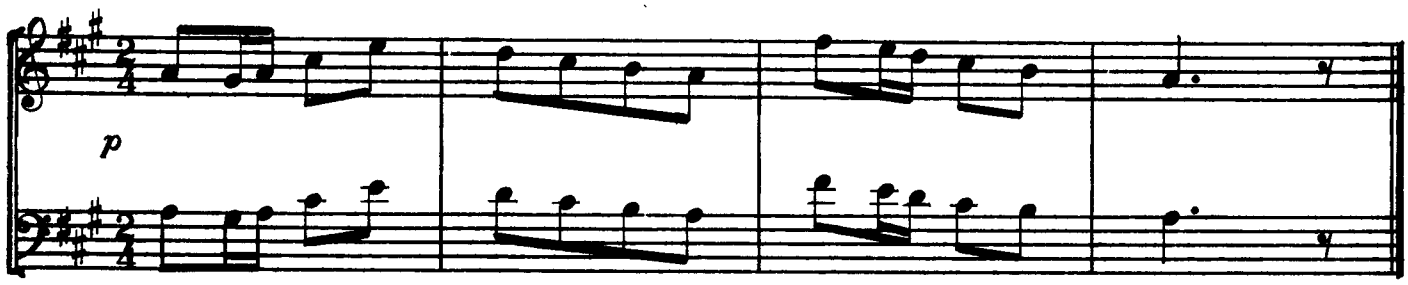


READING MATERIAL

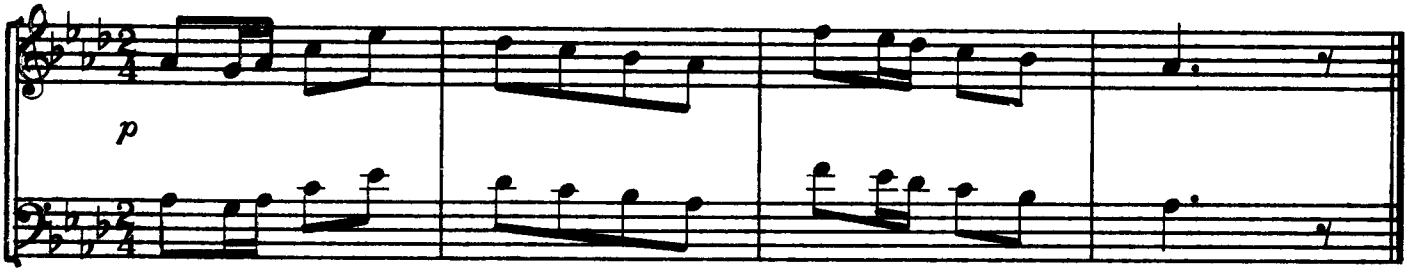
CHANGE OF SIGNATURE STUDIES (OCTAVES)

♩ = 96 (For All Examples)

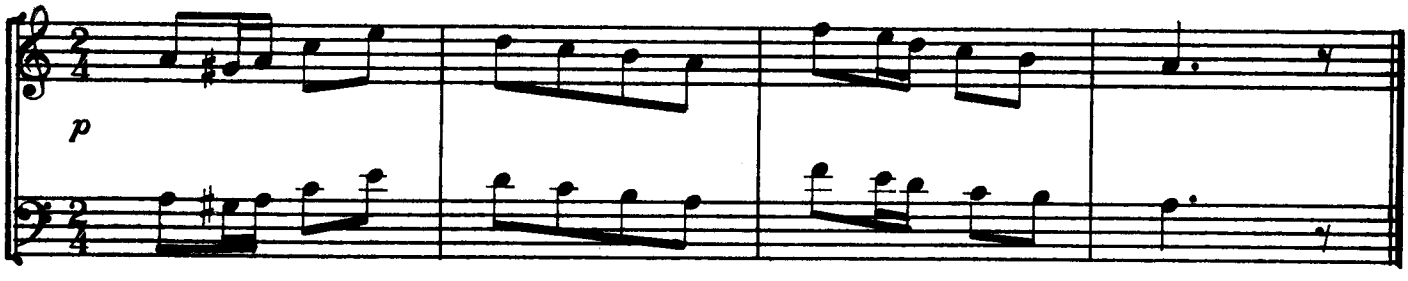
EX. 1



EX. 2

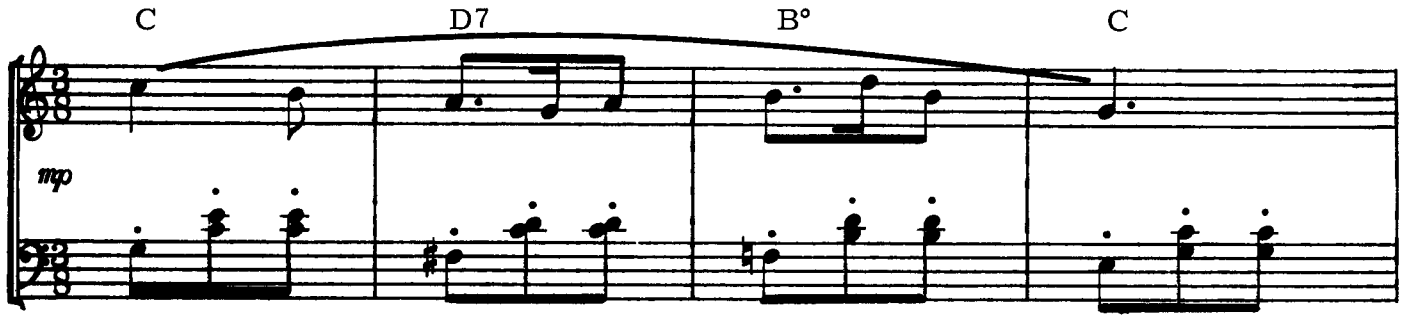


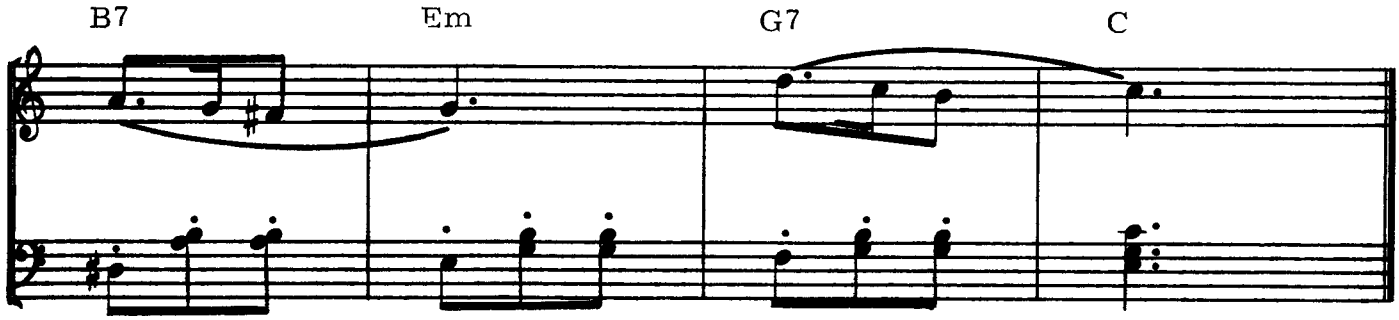
EX. 3



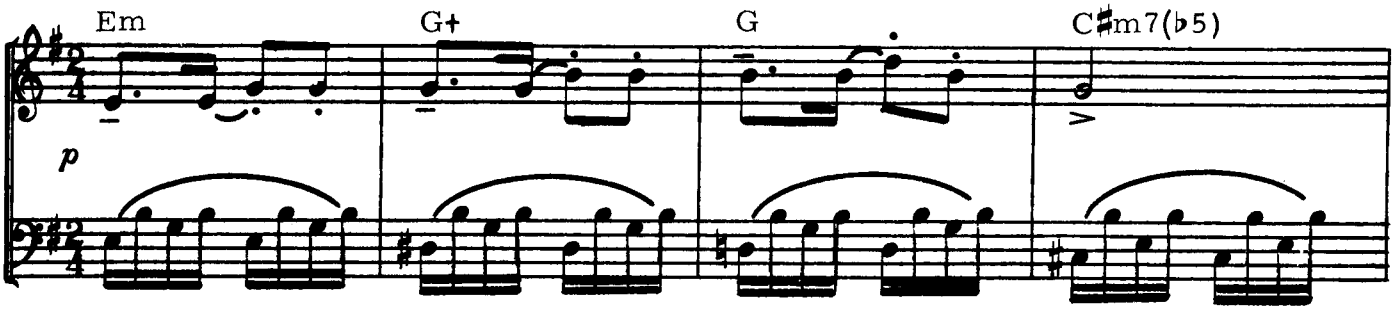
VARIATION OF L.H. CHORD PATTERNS

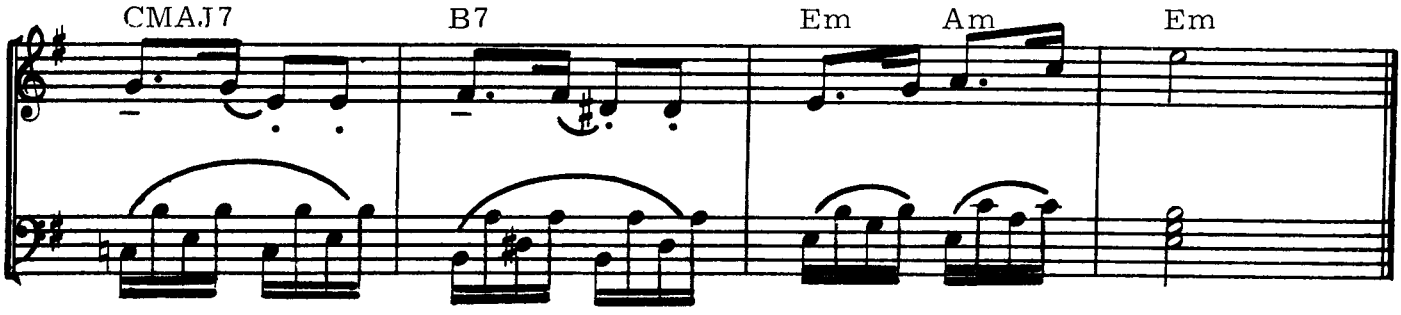
EX. 1 ♩. = 72



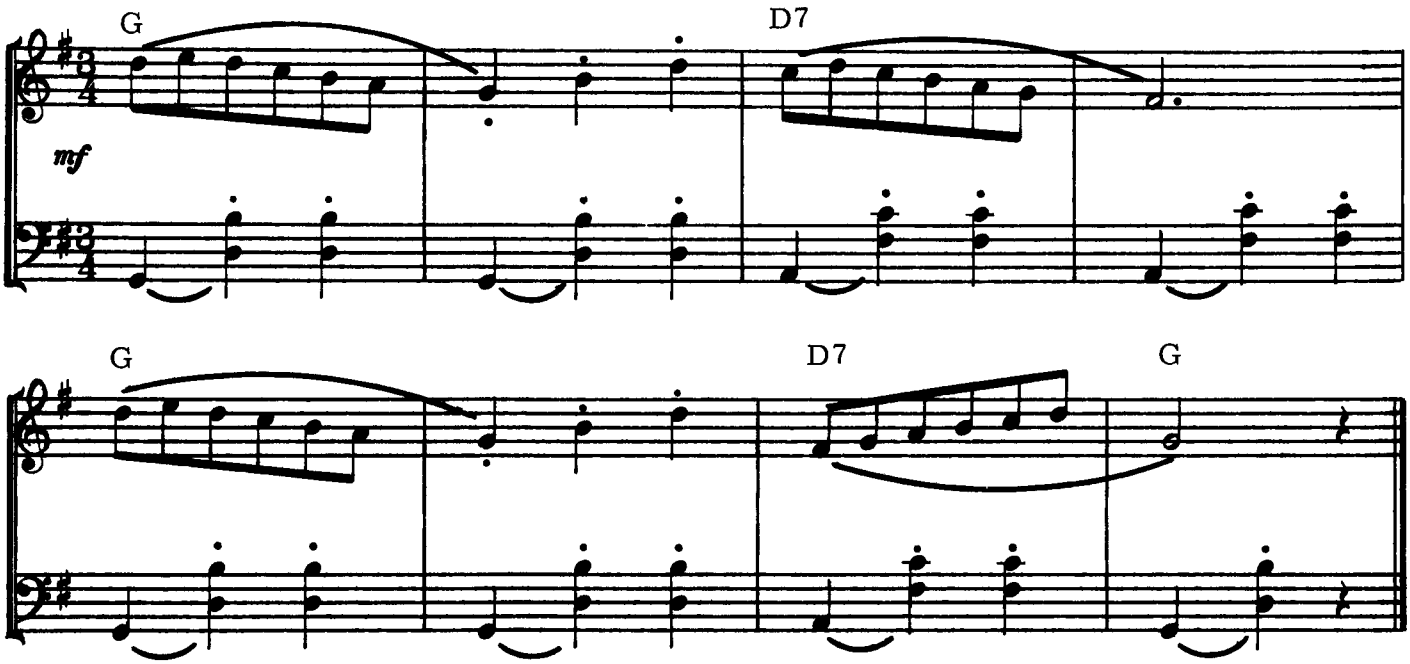


EX. 2 ♩ = 72

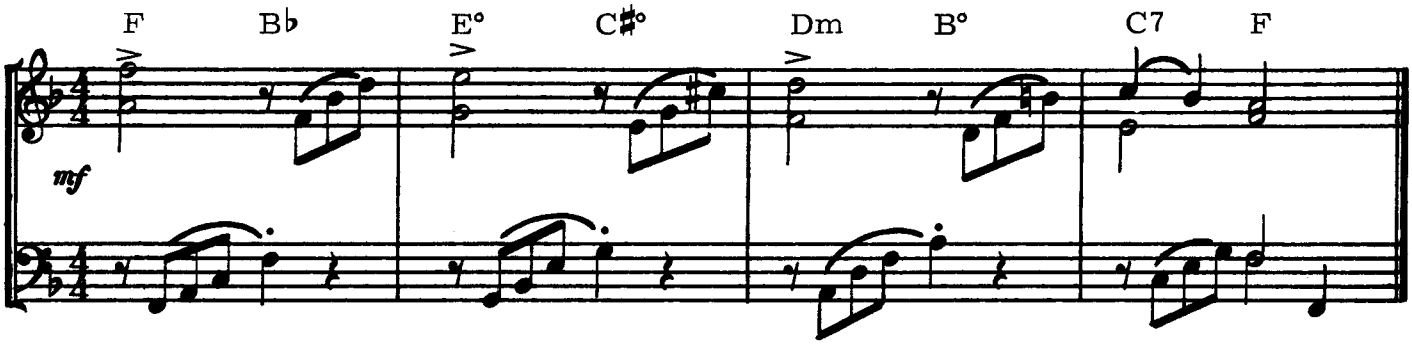




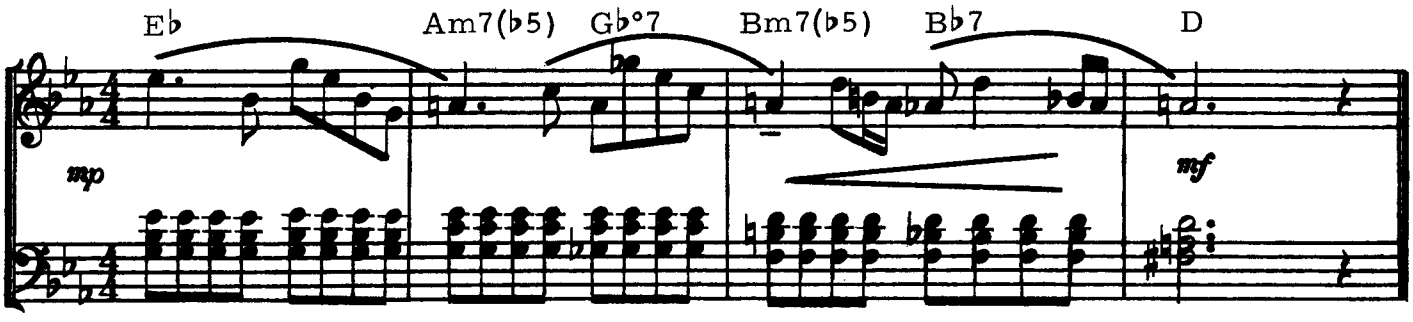
EX. 3 ♩ = 112



EX. 4 ♩ = 88

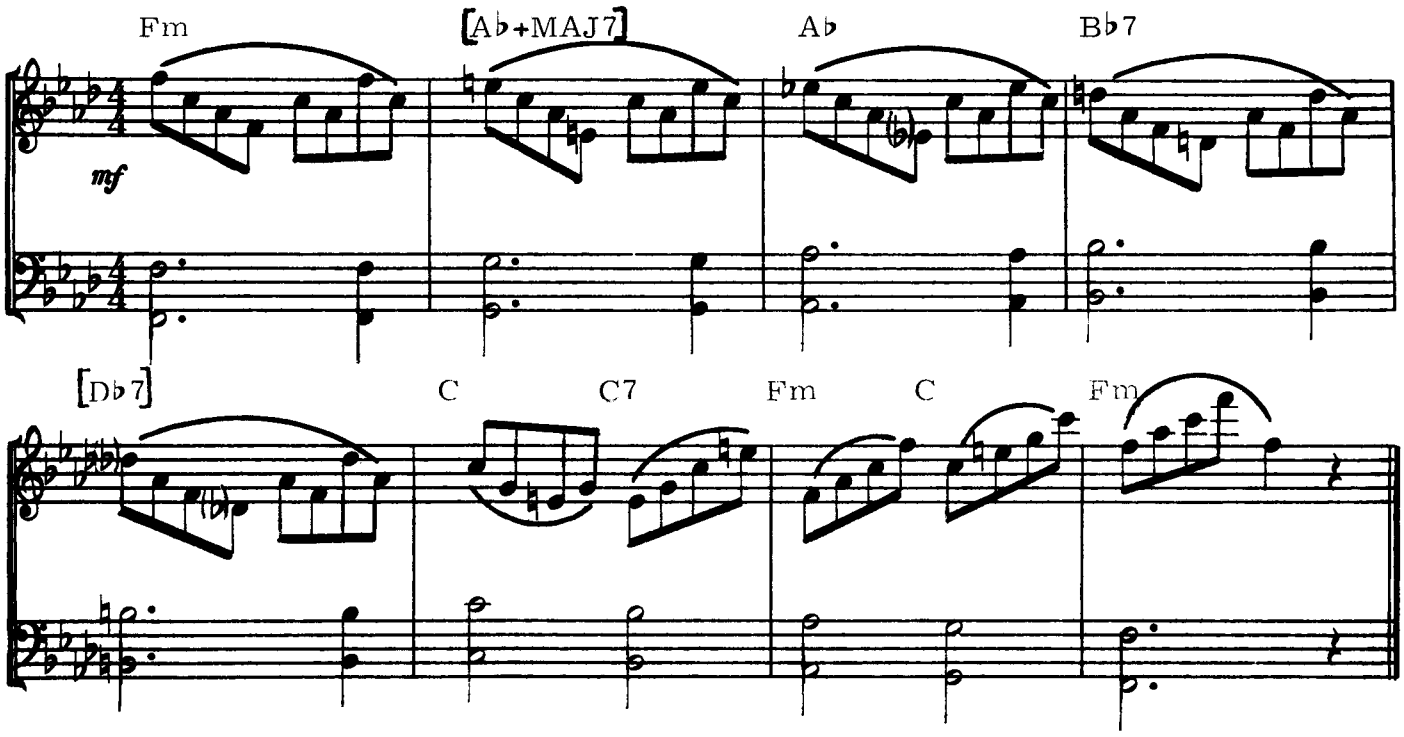


EX. 5 ♩ = 66

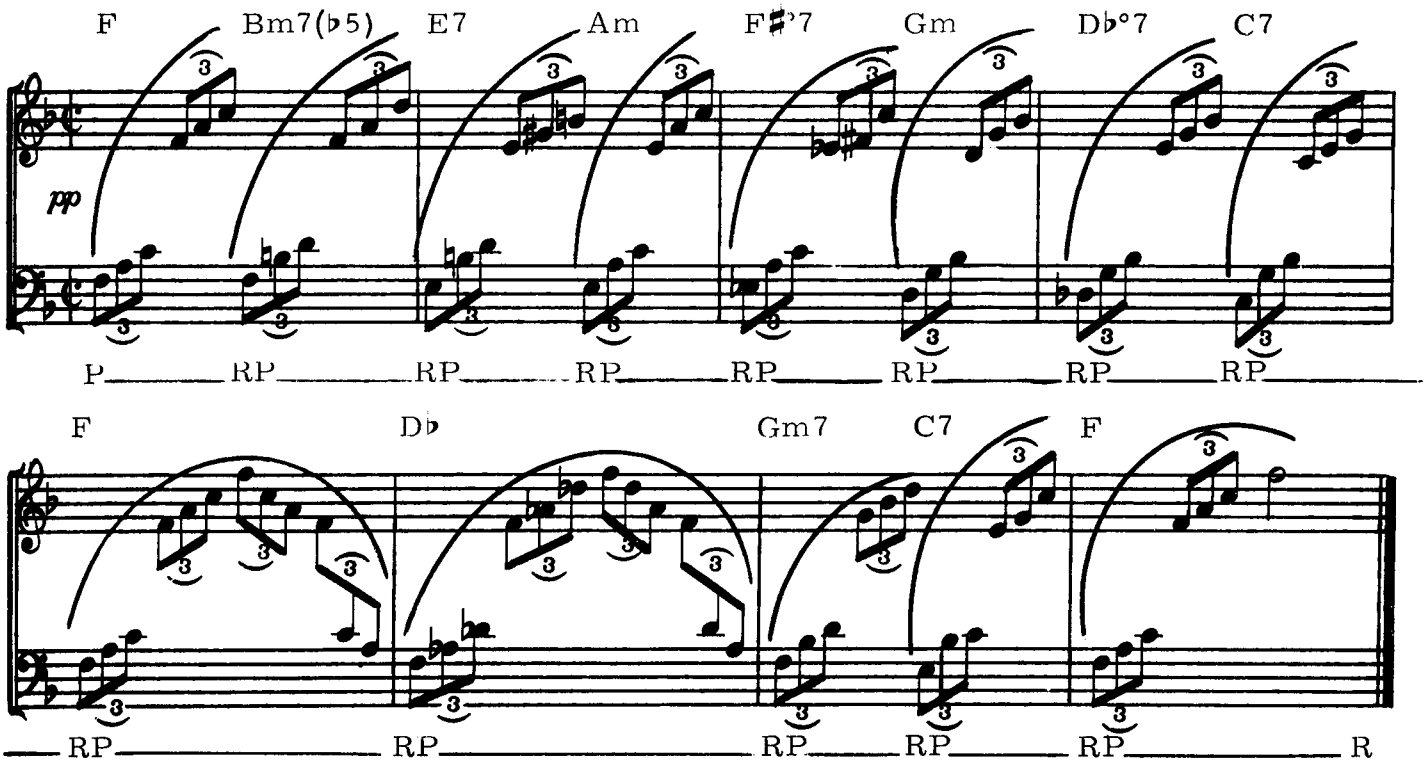


IDIOMATIC KEYBOARD PATTERNS

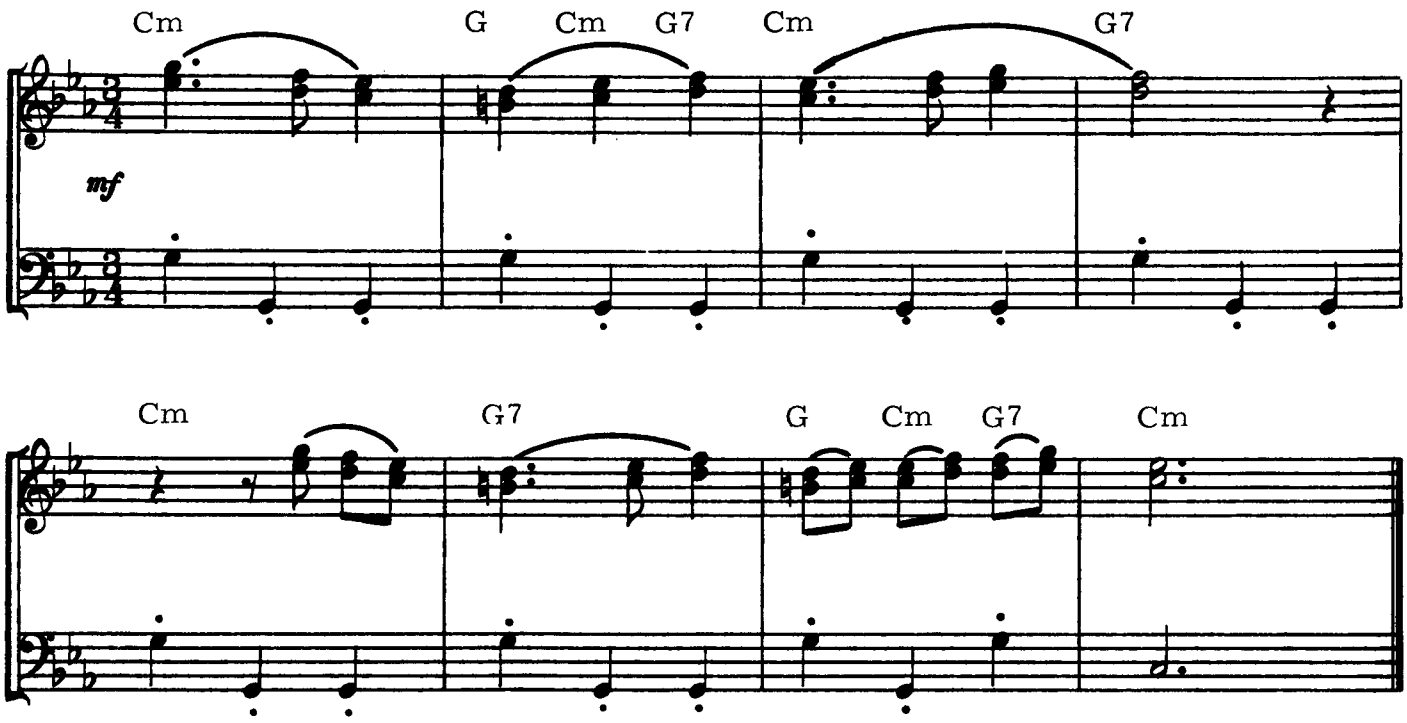
EX. 1 ♩ = 92



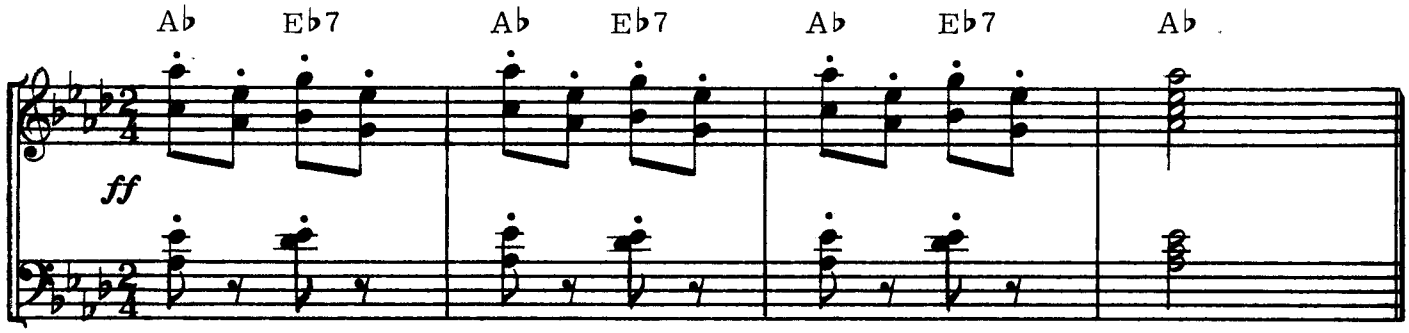
EX. 2 𝅗𝅥 = 60



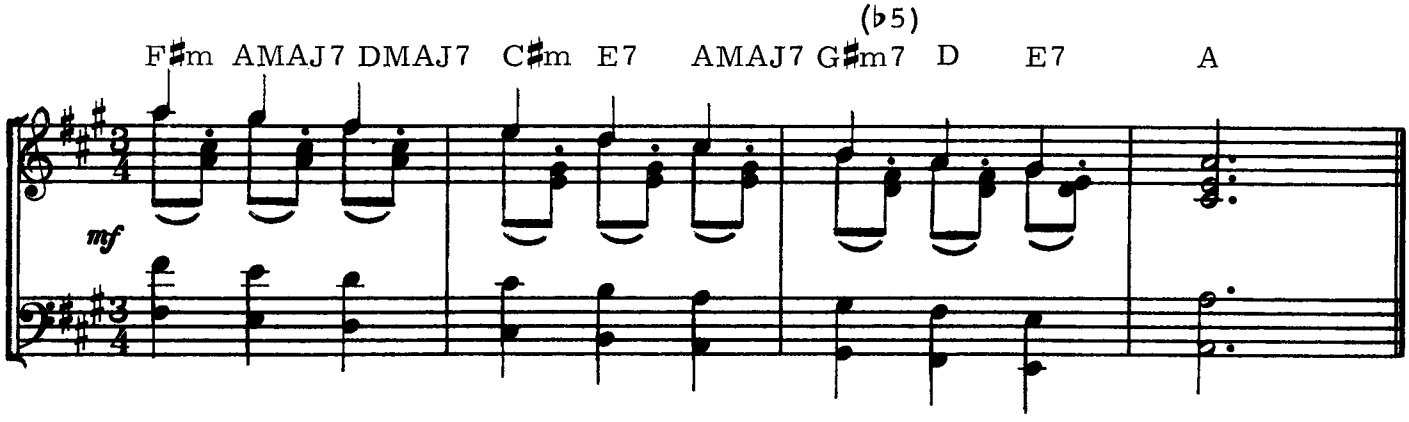
EX. 3 ♩. = 46



EX. 4 ♩ = 84

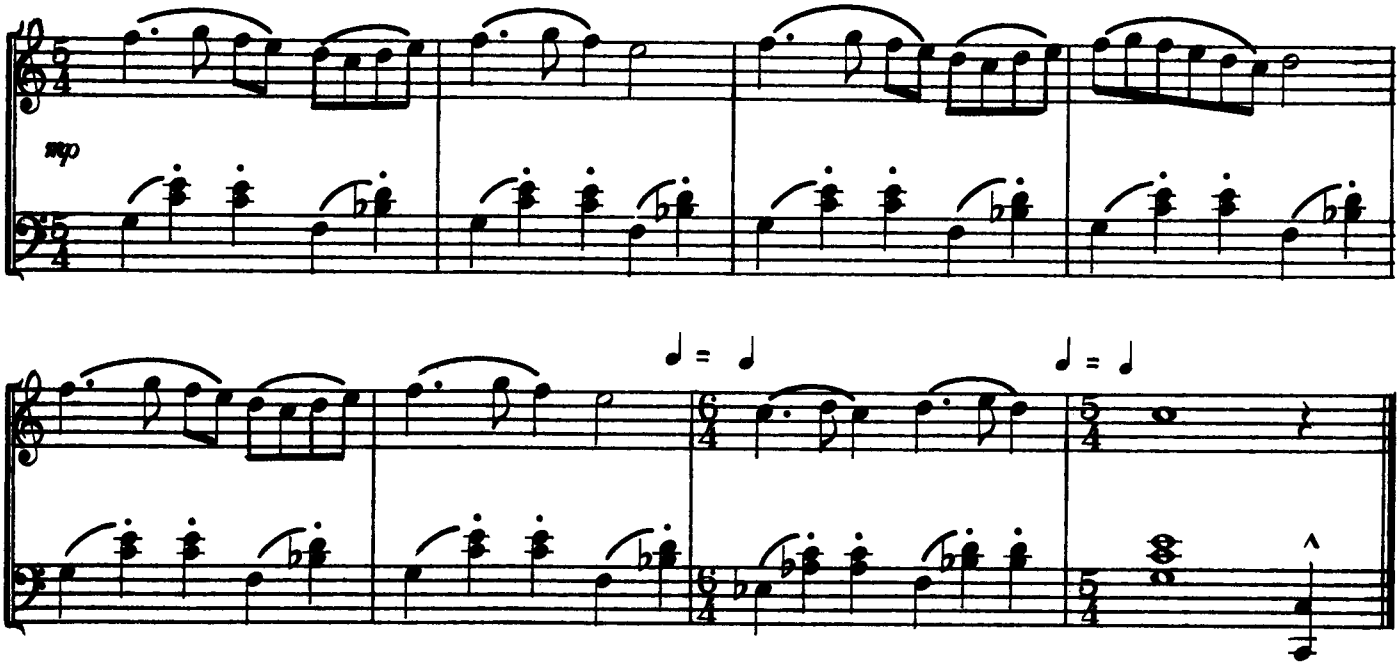


EX. 5 ♩ = 76

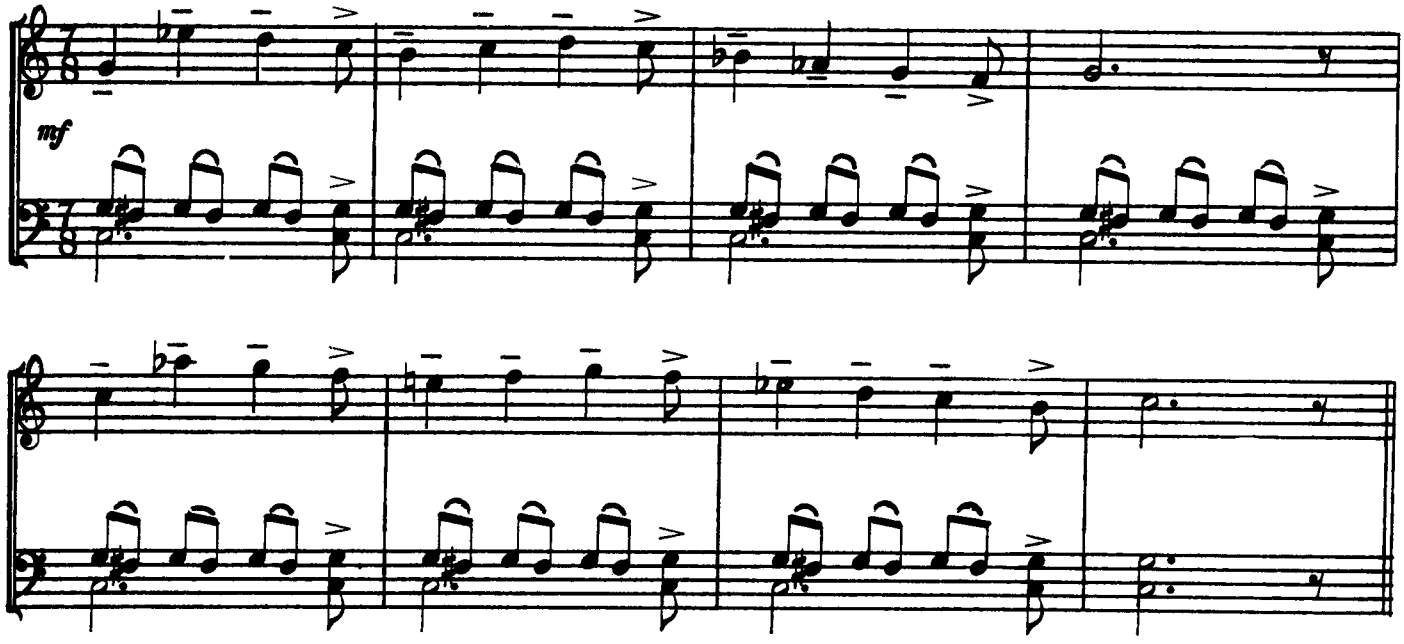


TIME SIGNATURE STUDIES

EX. 1 ♩ = 120



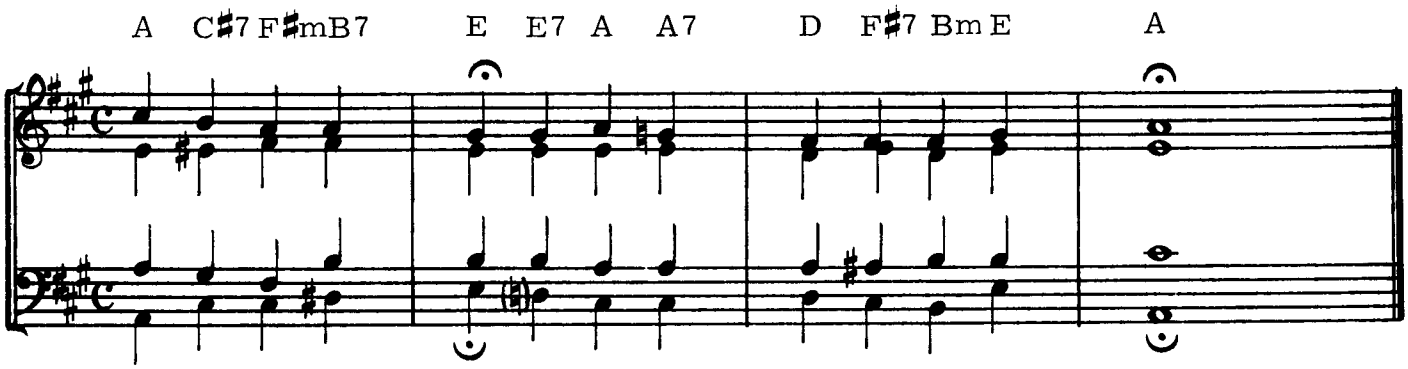
EX. 2 ♪ = 144



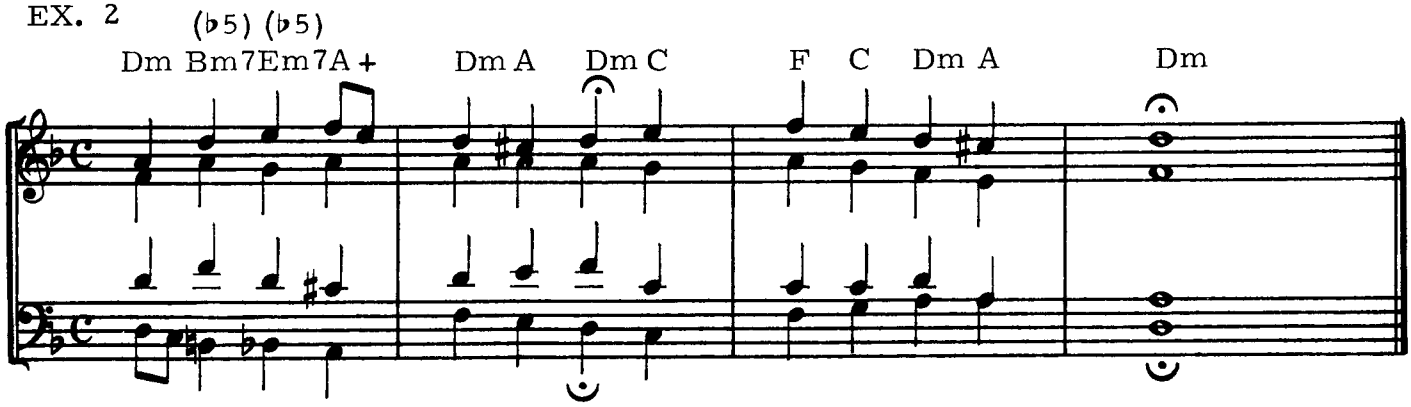
FOUR PART CHORALE STUDIES

♩ = 60 (Minimum Tempo To Be Mastered)

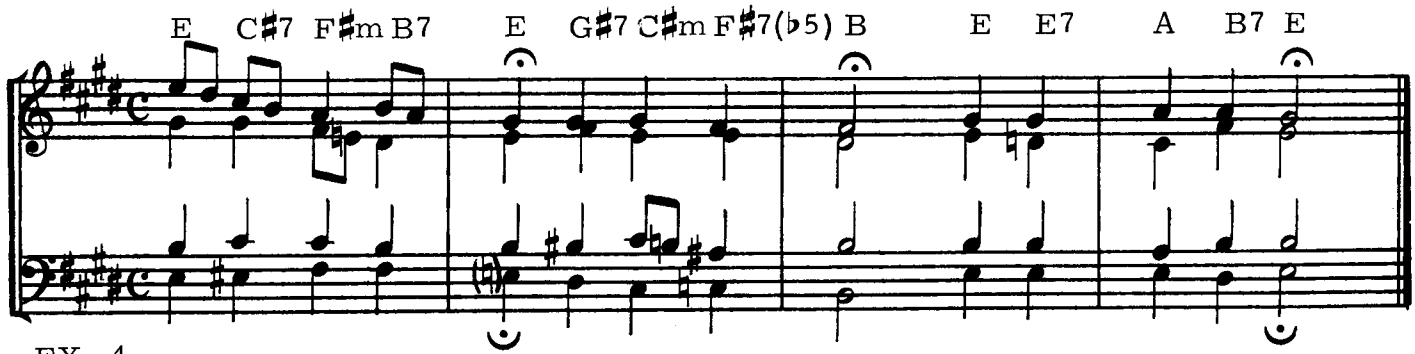
EX. 1



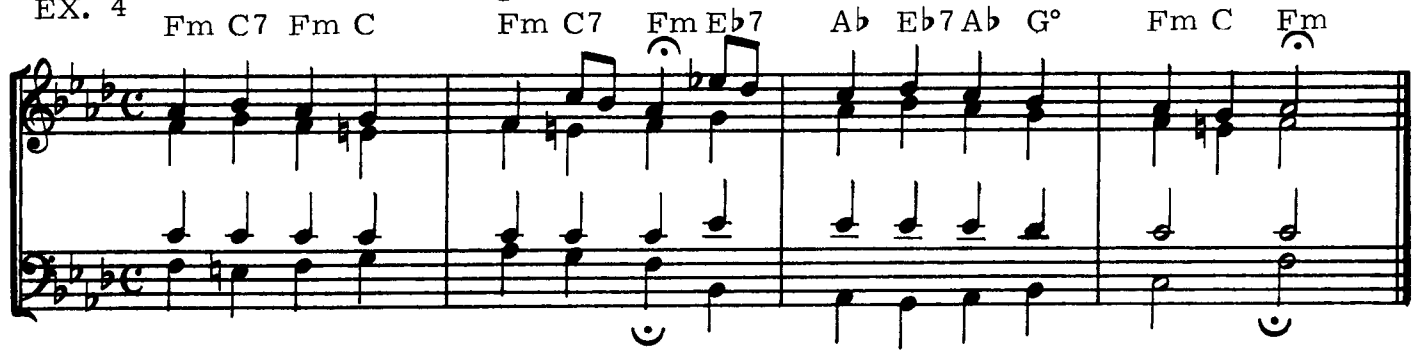
EX. 2



EX. 3

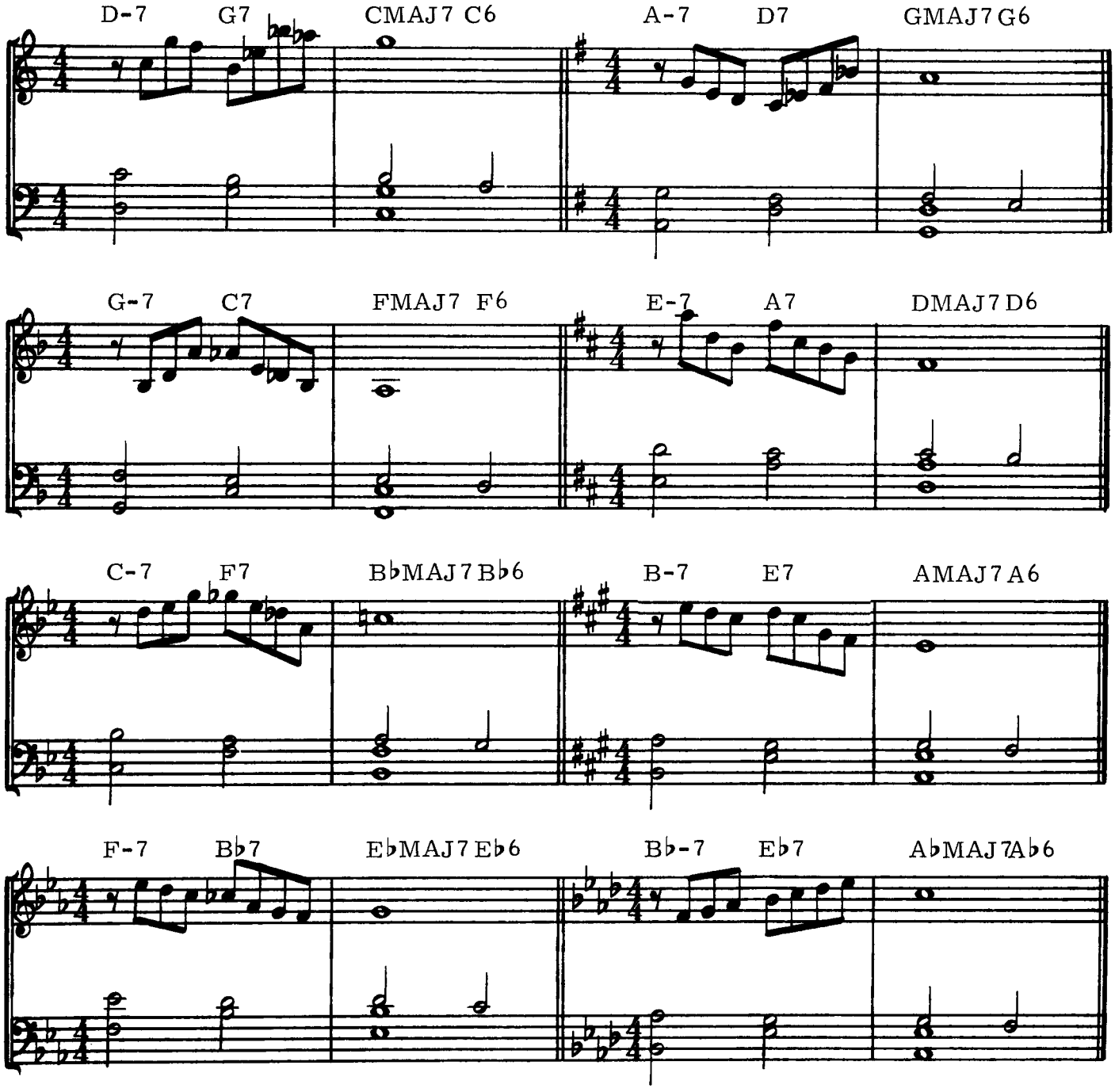


EX. 4

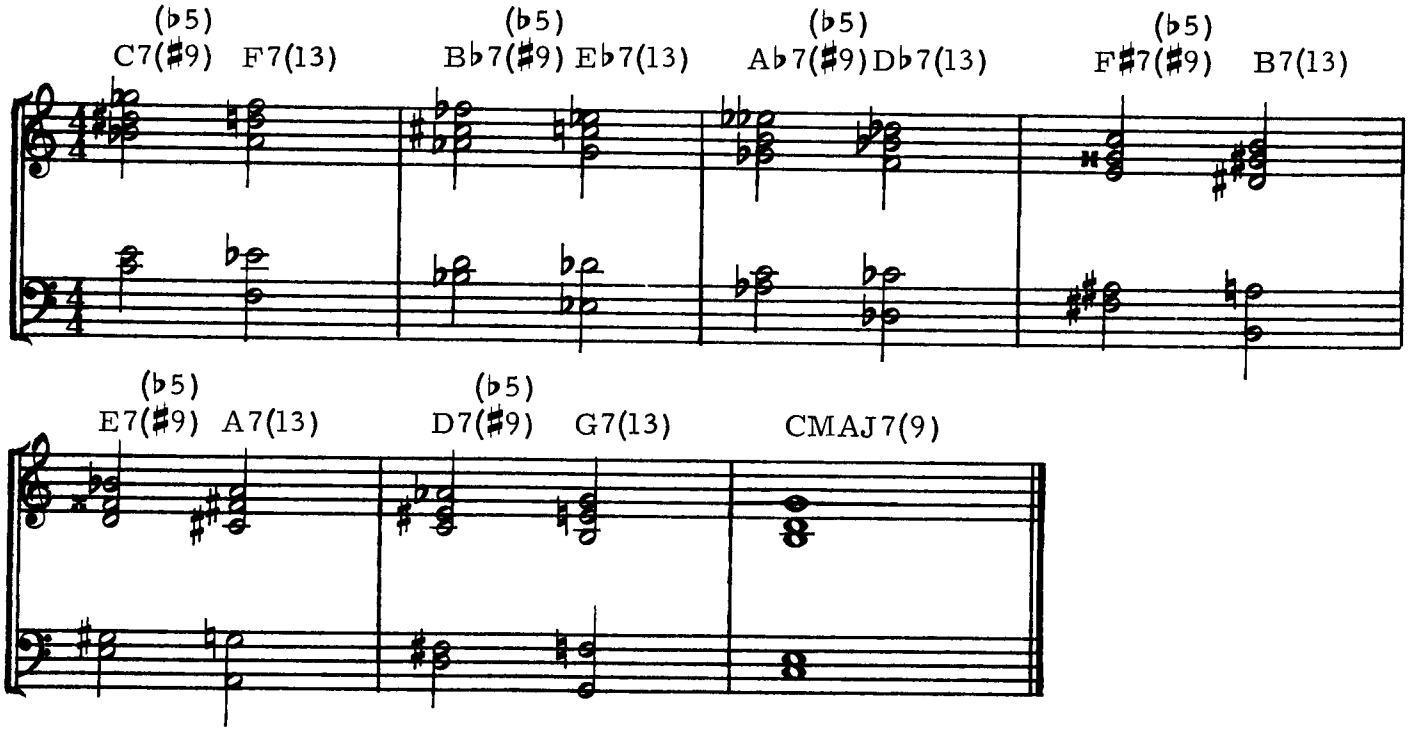


MODERN CHORD STUDIES

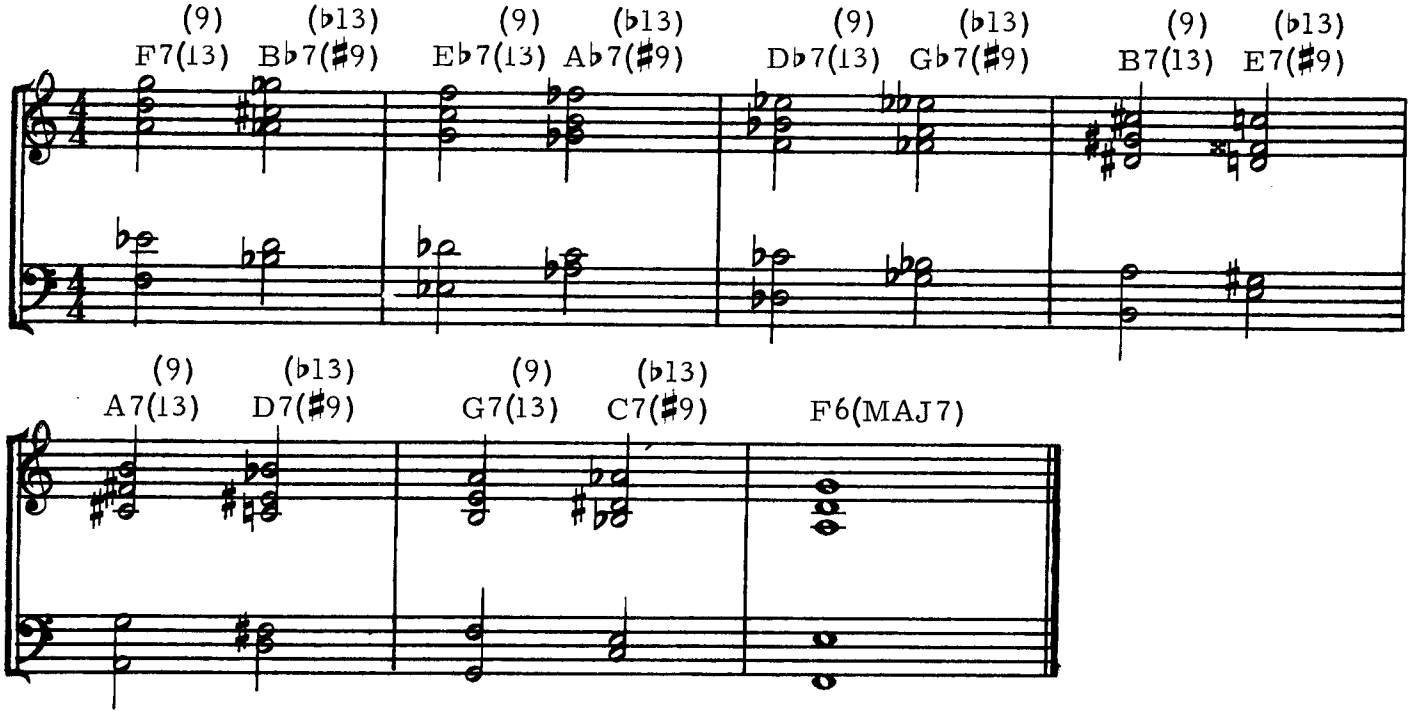
EX. 1 ♩ = 100 (For All Examples)



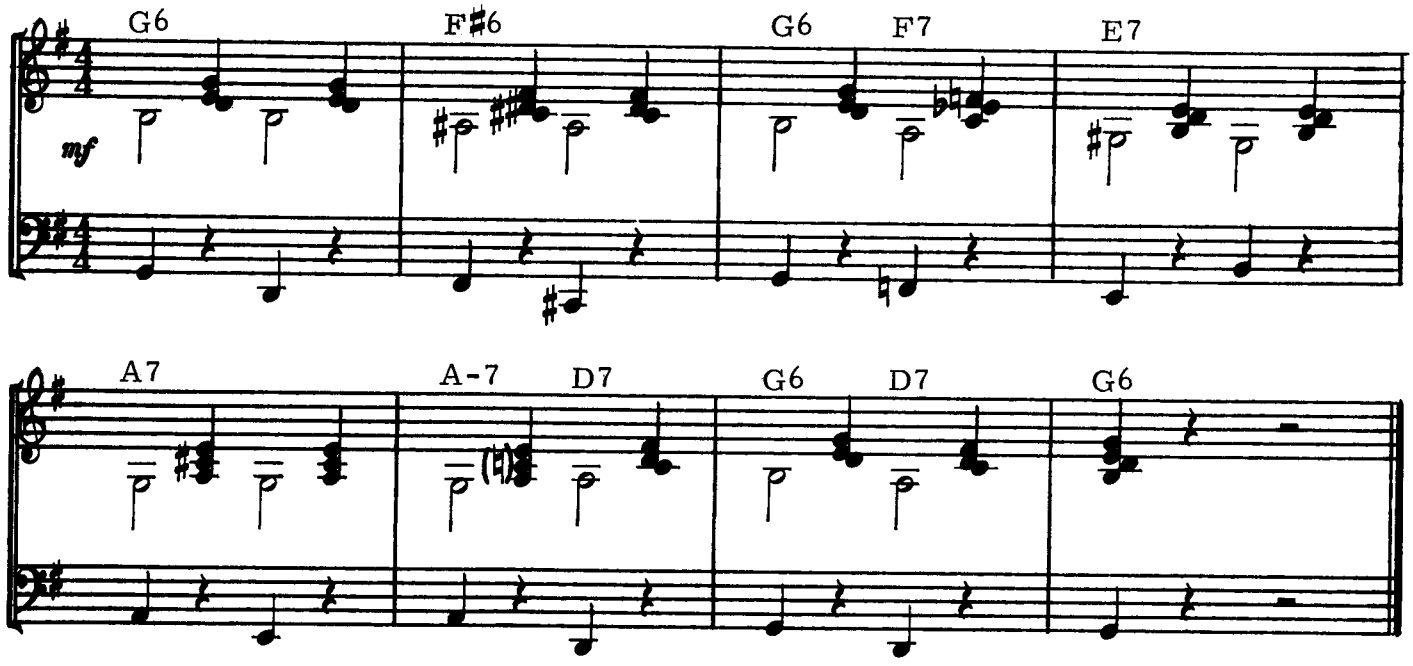
EX. 2 ♩ = 84


(♭5)
C7(♯9) F7(13)
(♭5)
B♭7(♯9) E♭7(13)
(♭5)
A♭7(♯9) D♭7(13)
(♭5)
F♯7(♯9) B7(13)
(♭5)
E7(♯9) A7(13)
(♭5)
D7(♯9) G7(13)
CMAJ7(9)

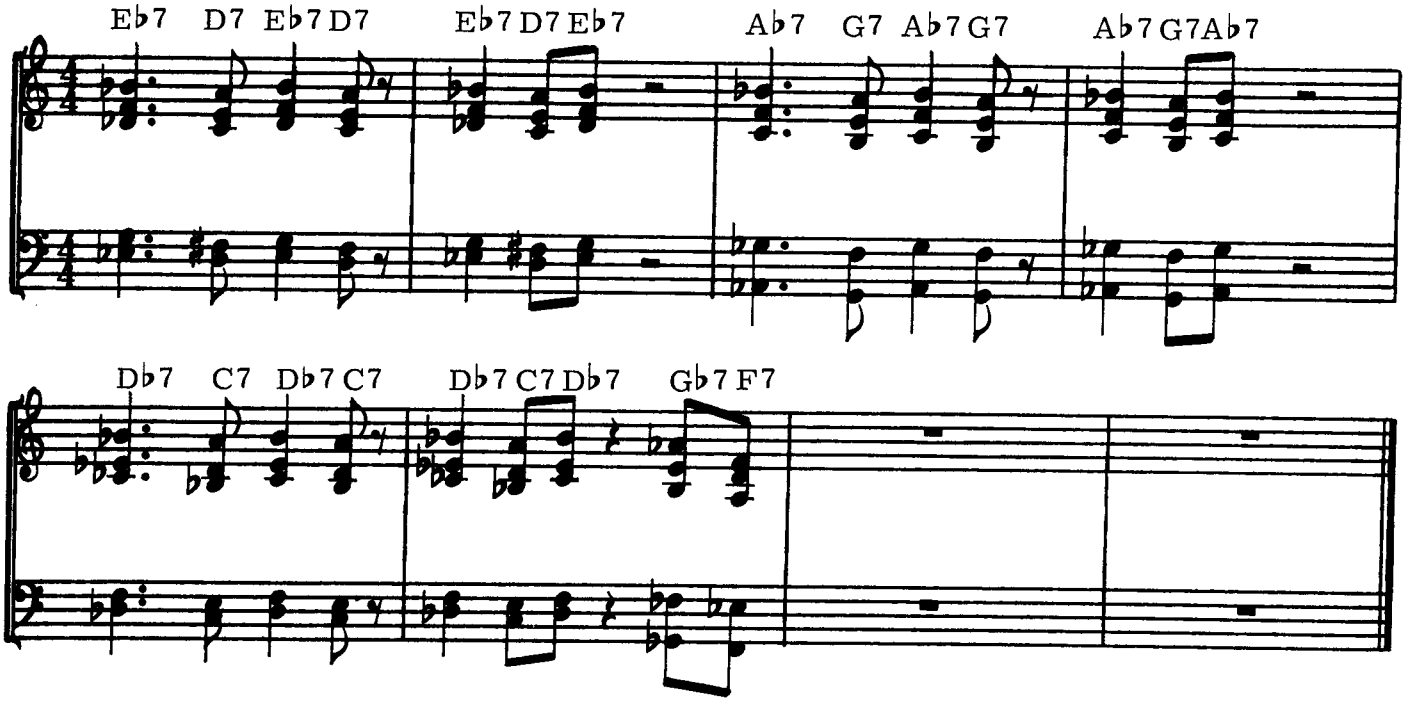
EX. 3 ♩ = 84


(9) (♭13)
F7(13) B♭7(♯9)
(9) (♭13)
E♭7(13) A♭7(♯9)
(9) (♭13)
D♭7(13) G♭7(♯9)
(9) (♭13)
B7(13) E7(♯9)
(9) (♭13)
A7(13) D7(♯9)
(9) (♭13)
G7(13) C7(♯9)
F6(MAJ7)

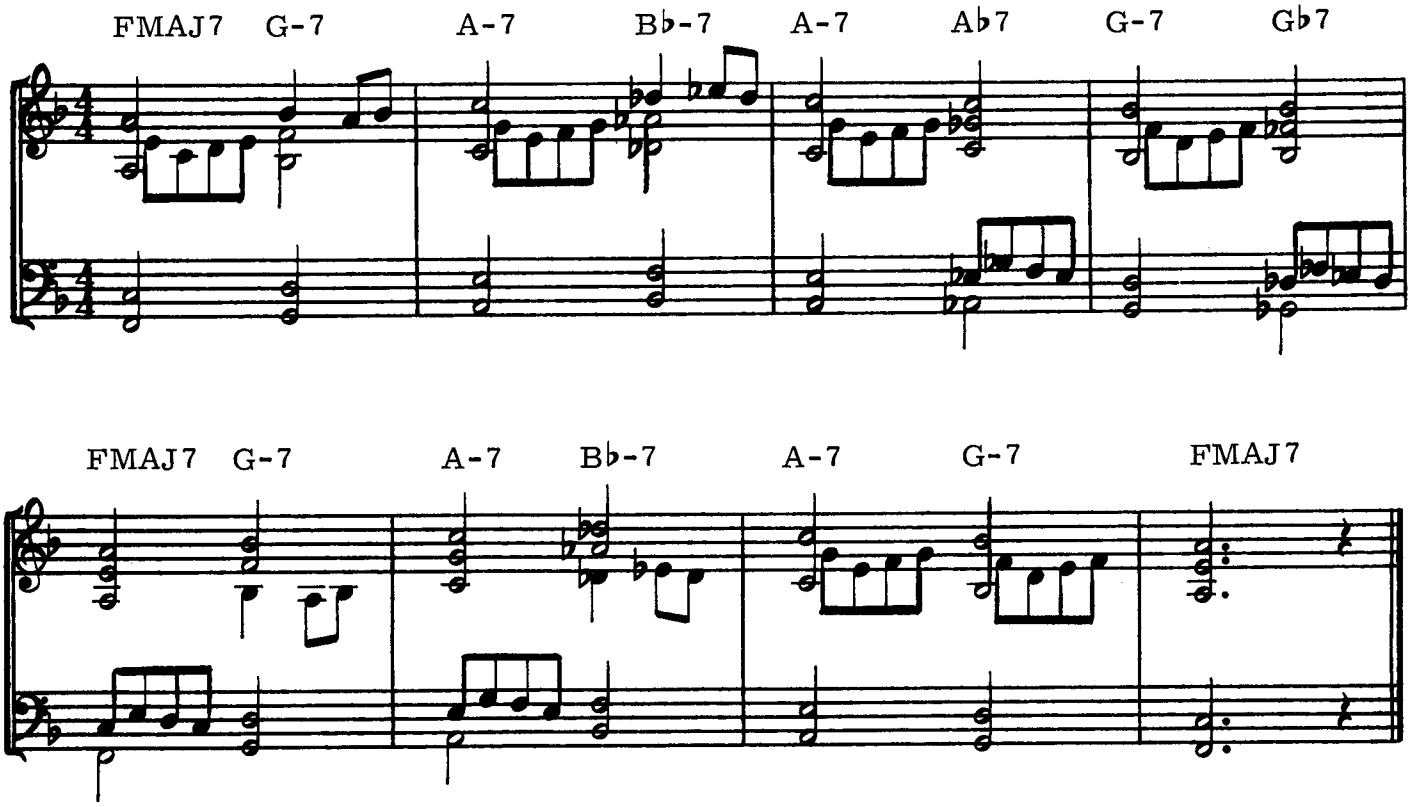
EX. 4 ♩ = 132



EX. 5 ♩ = 132



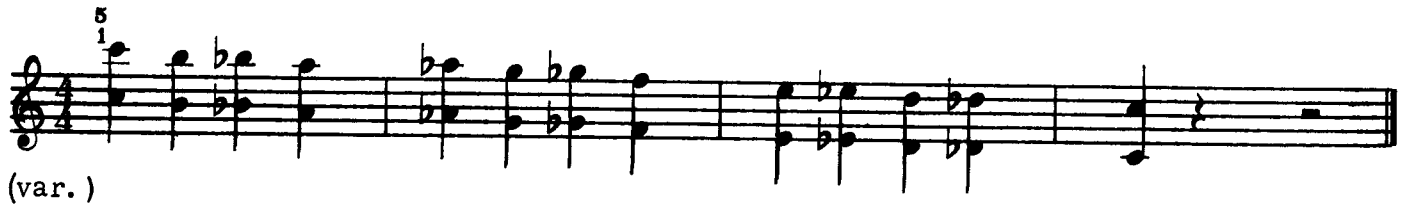
EX. 6 ♩ = 92



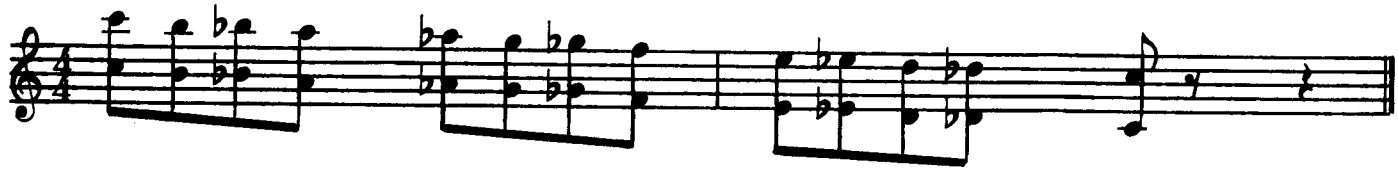
LESSON 6

TECHNICAL STUDIES

EX. 1 ♩ = 92 ♩ = 108

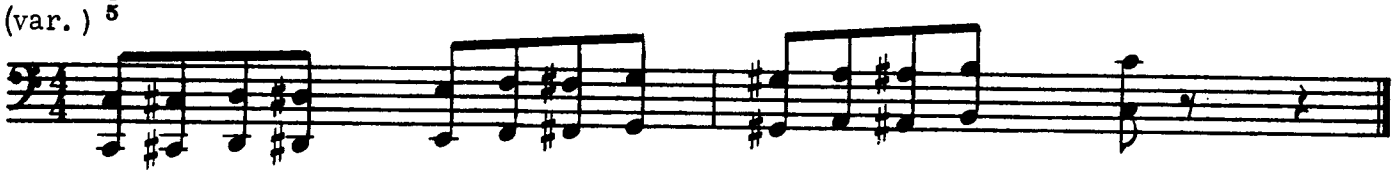


(var.)

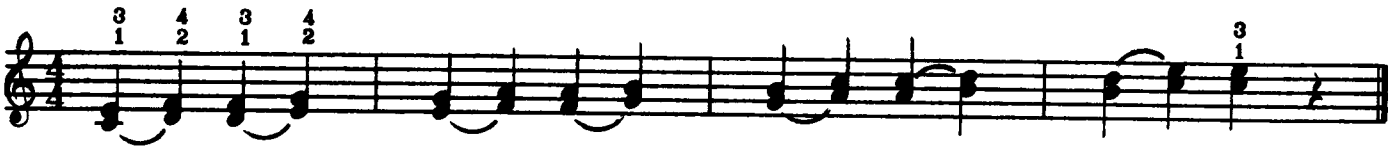


EX. 2 ♩ = 92 ♩ = 108

(var.)



EX. 3 ♩ = 92 ♩ = 112

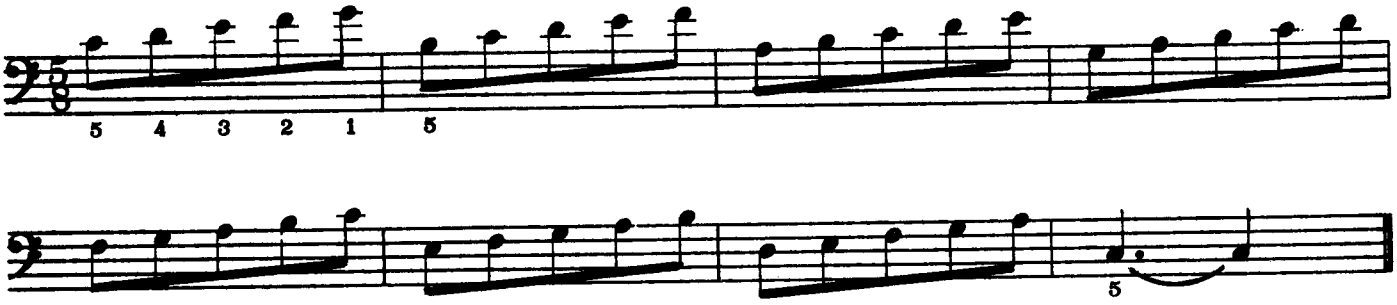


(var.)

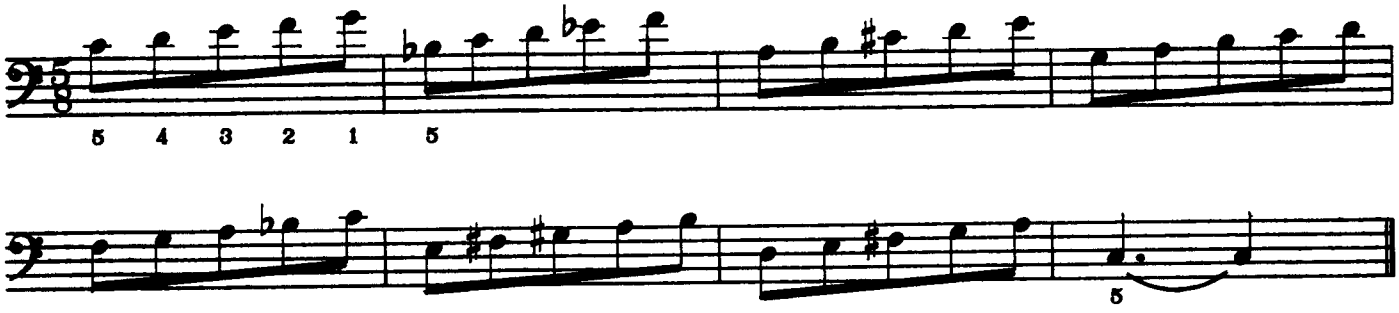
EX. 4 ♩ = 92 ♩ = 112

(var.)

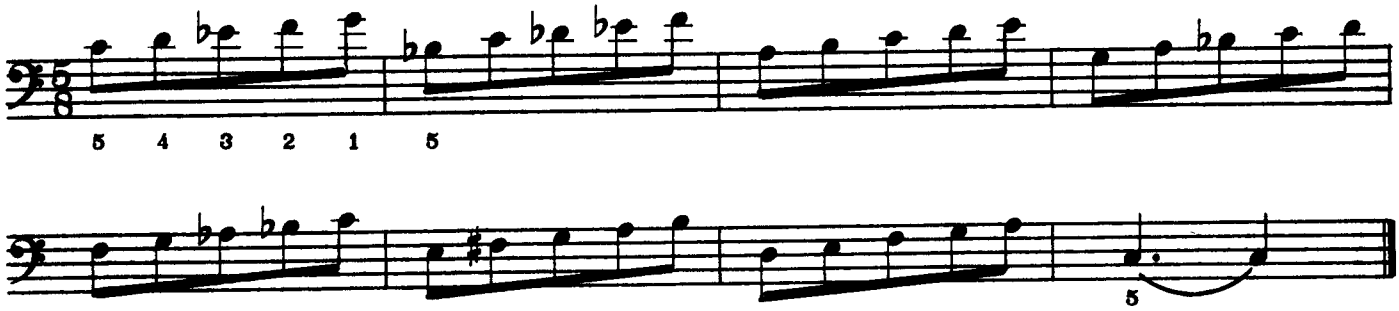
EX. 5 ♩. ♩ = 50 ♩. ♩ = 60



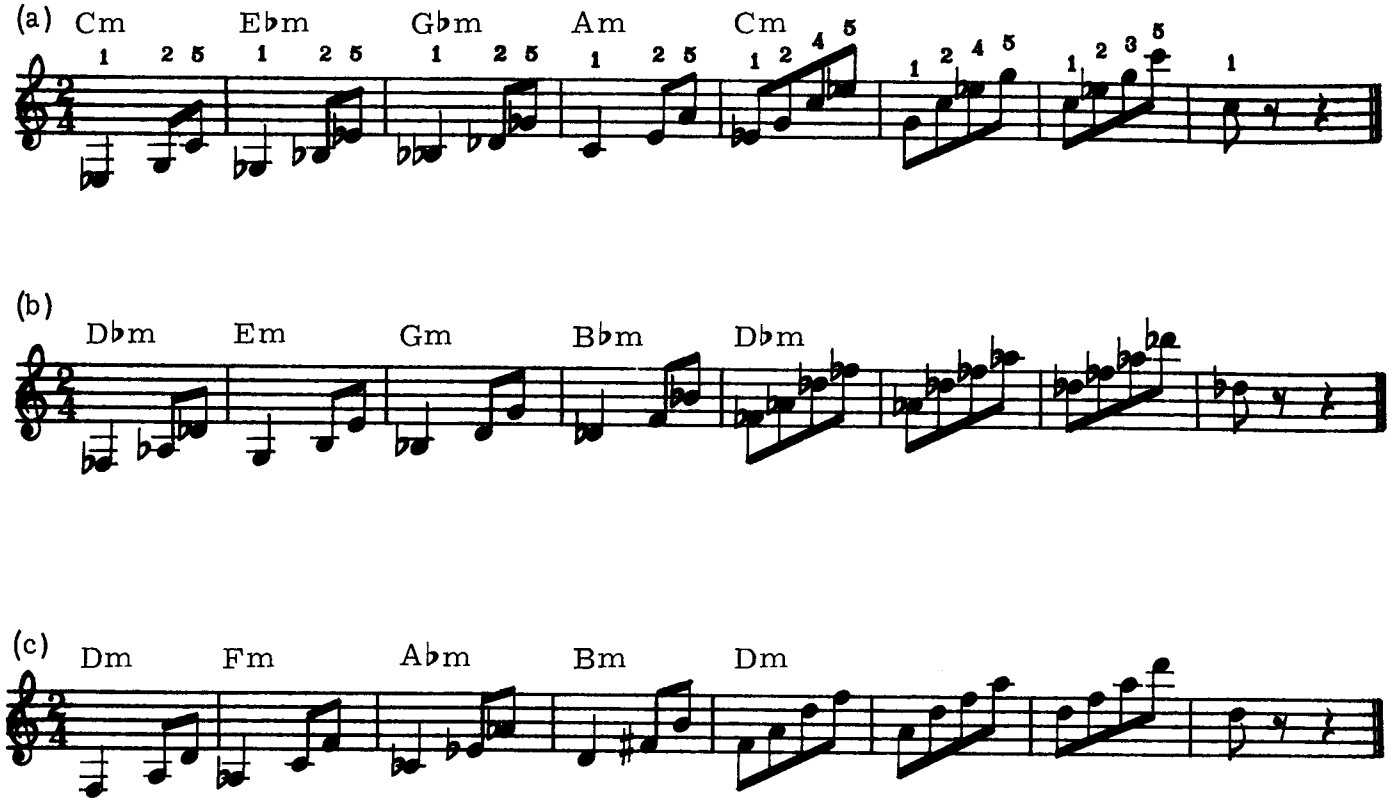
(var.)



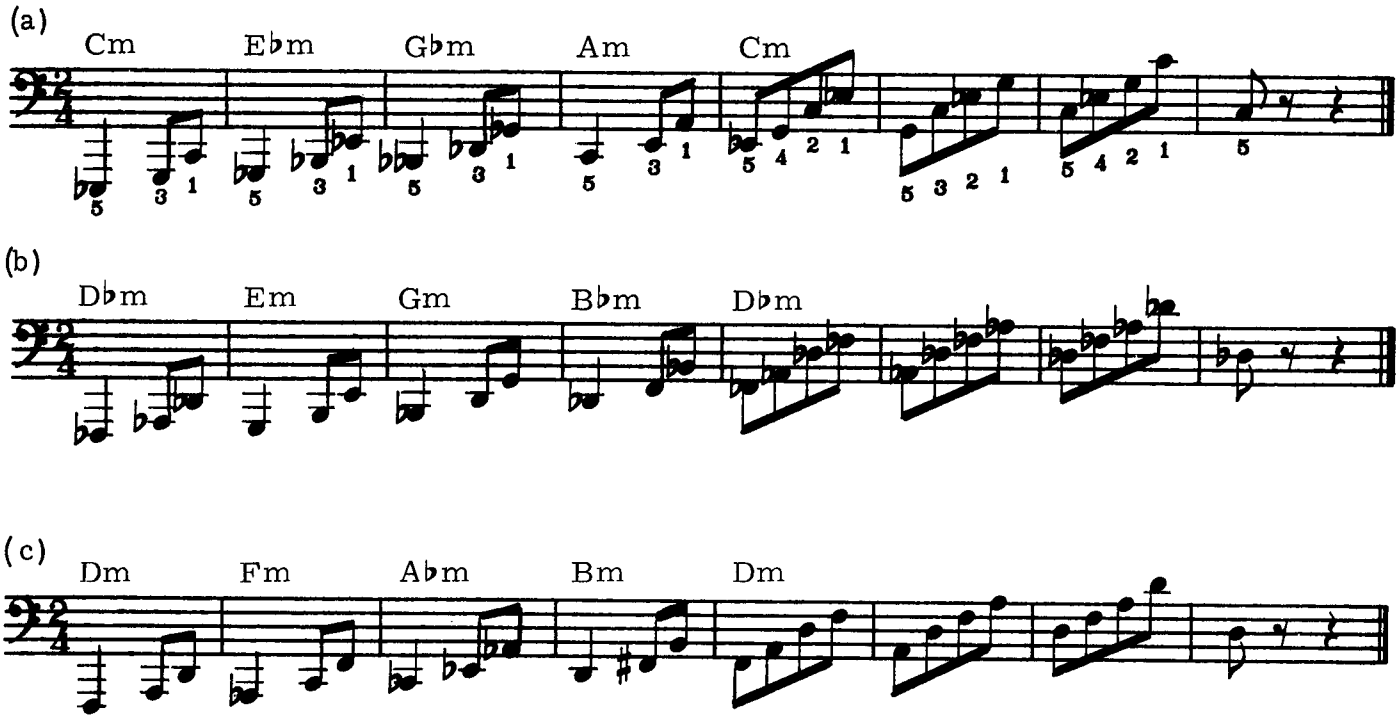
(var.)



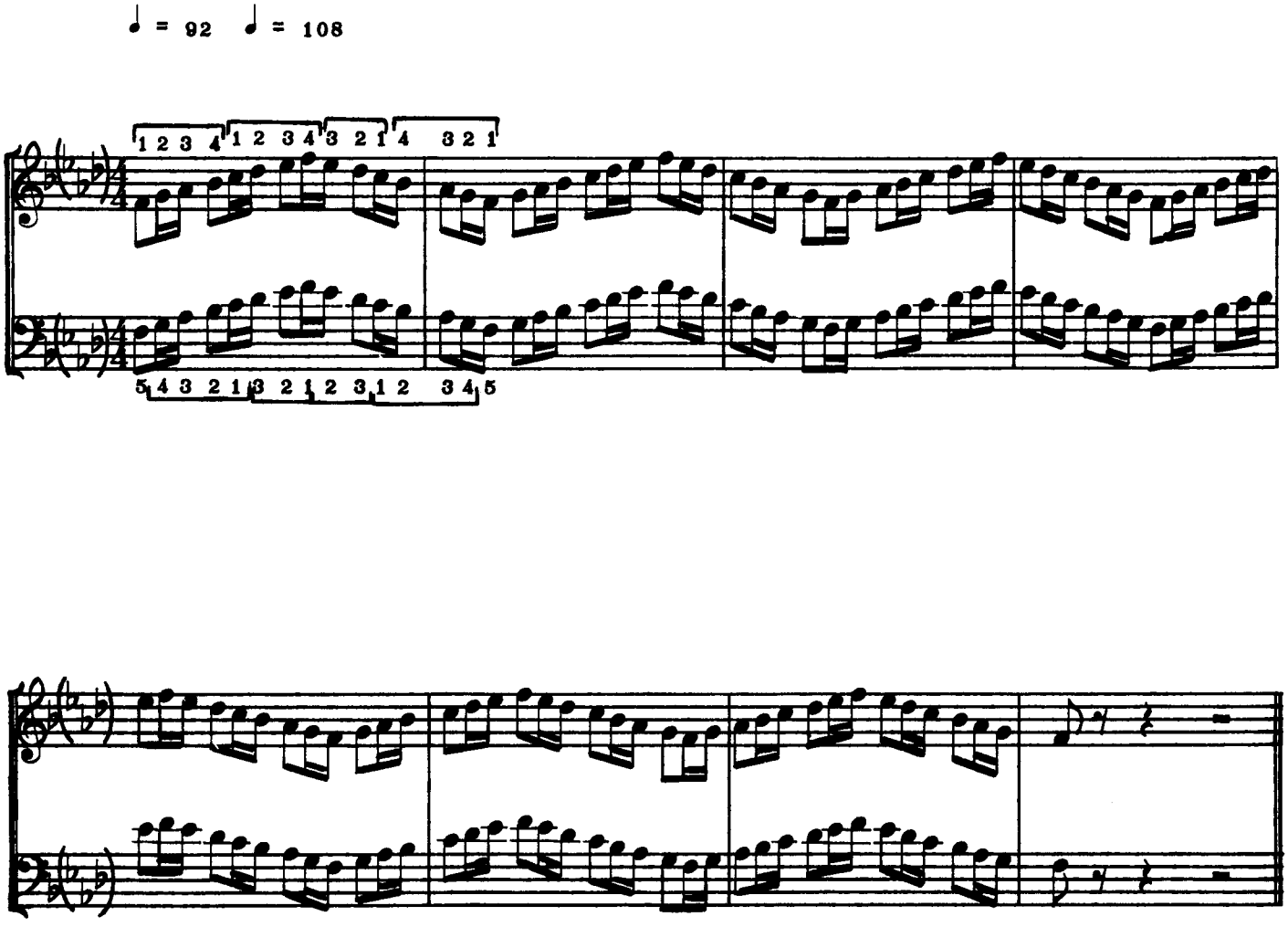
EX. 6 ♩ = 92 ♩ = 120



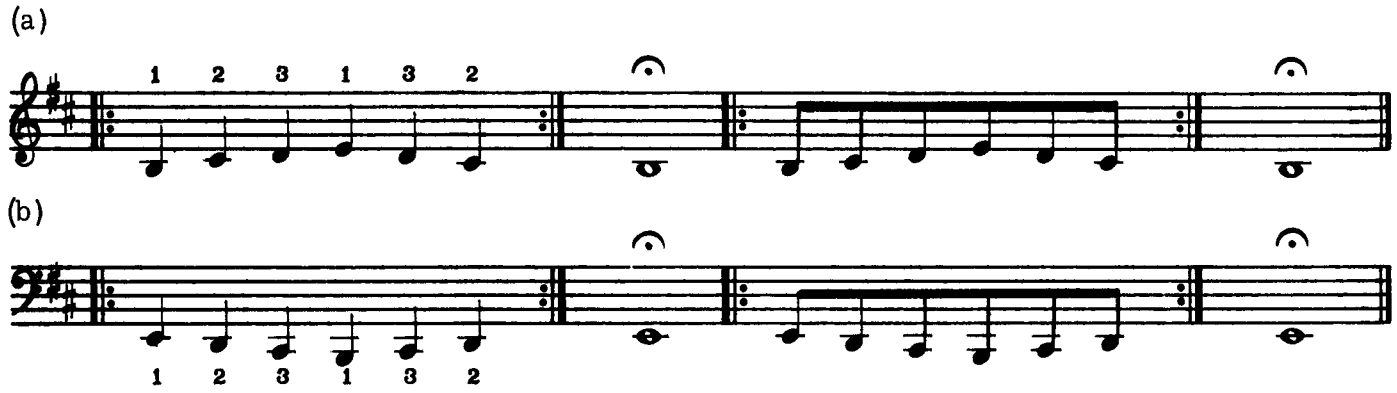
EX. 7 ♩ = 92 ♩ = 120



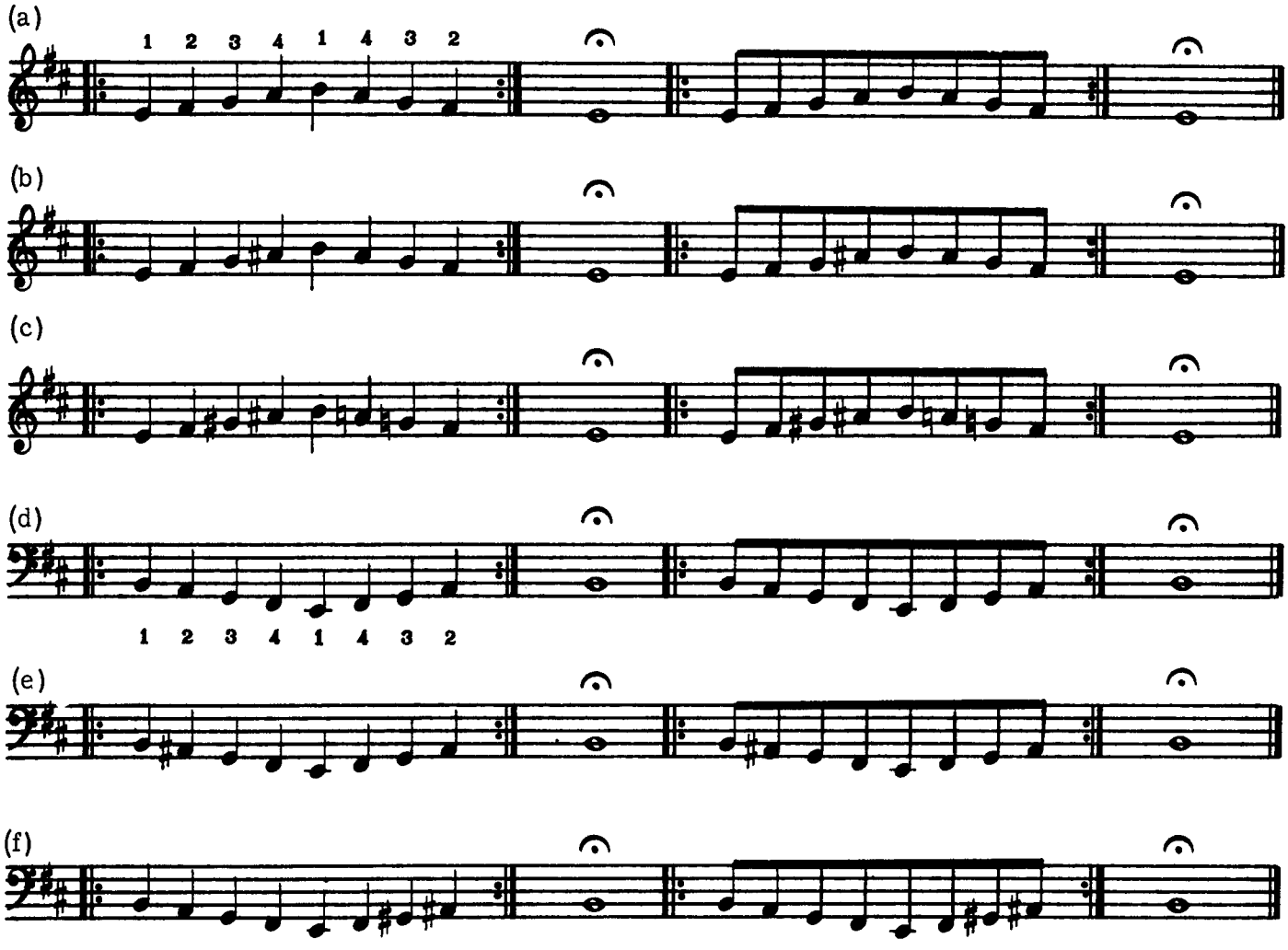
EX. 8 Practice In F Major And F Minor (3Forms)



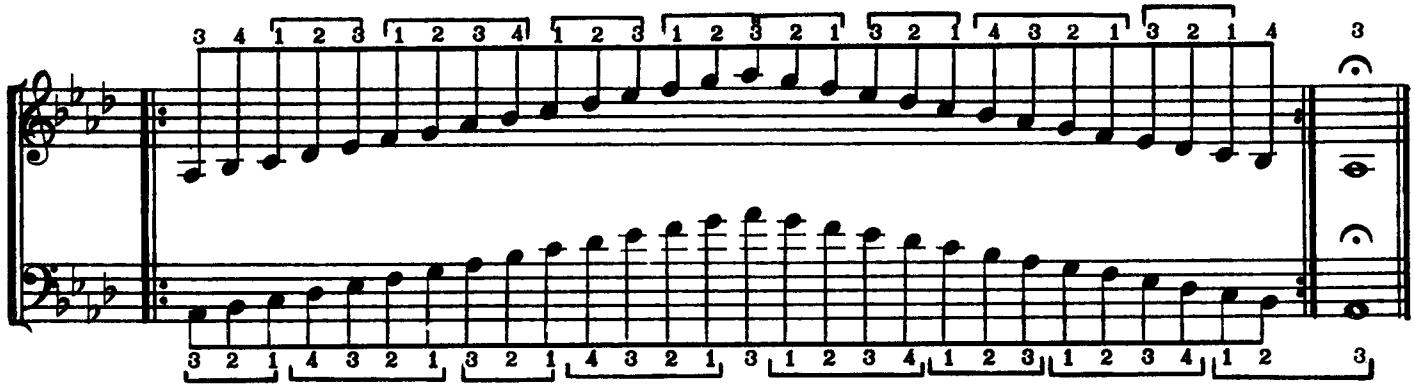
EX. 9 ♩ = 72 ♩ = 84 ♩ = 92 ♩ = 120



EX. 10 ♩ = 72 ♩ = 84 ♩ = 92 ♩ = 120



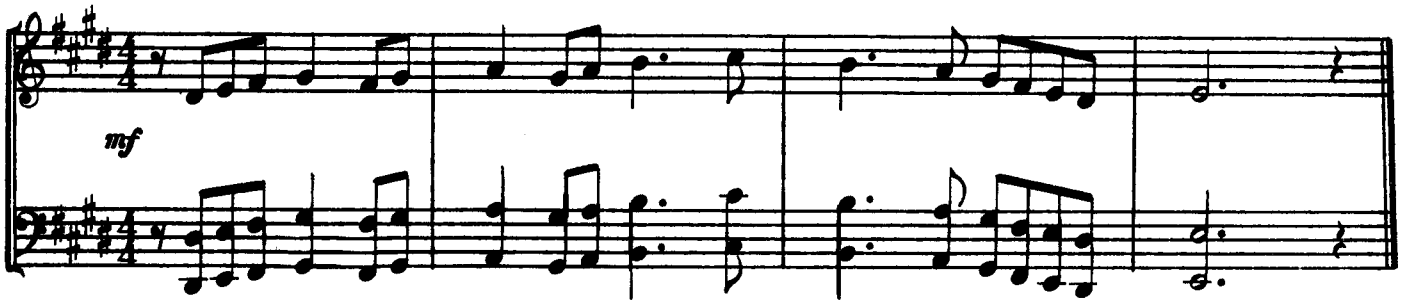
EX. 11 ♩ = 72 ♩ = 84 ♩ = 92



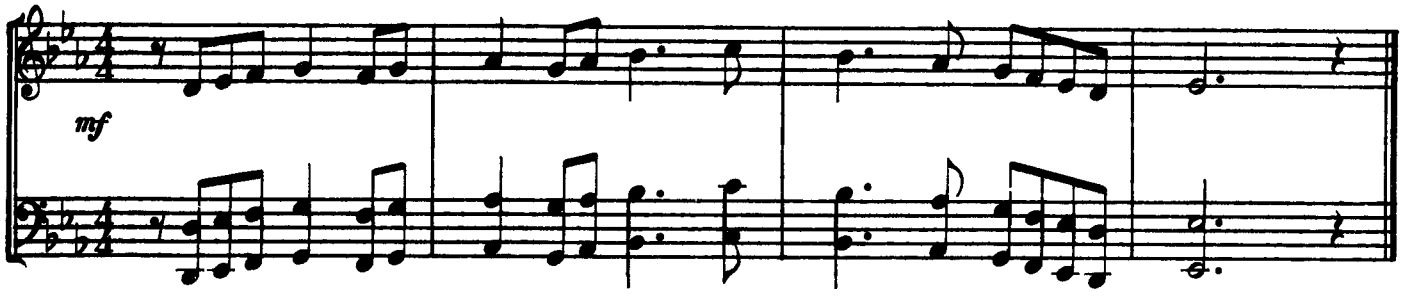
READING MATERIAL

CHANGE OF SIGNATURE STUDIES (OCTAVES)

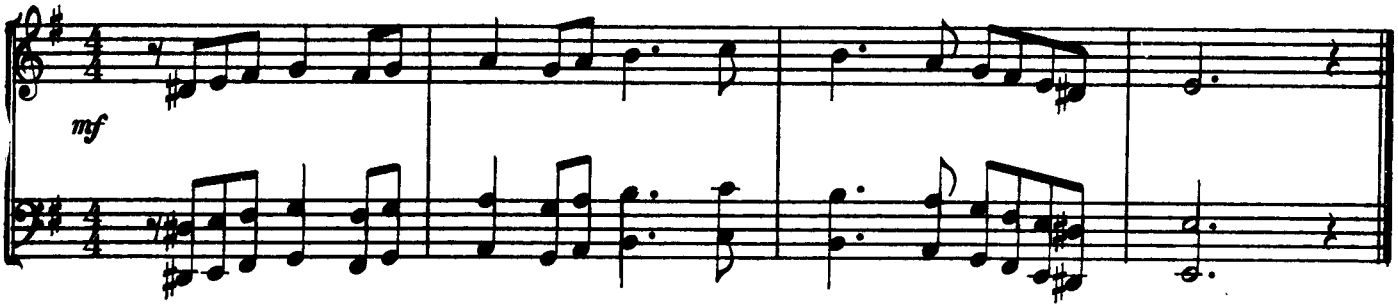
EX. 1 ♩ = 100 (For All Examples)



EX. 2

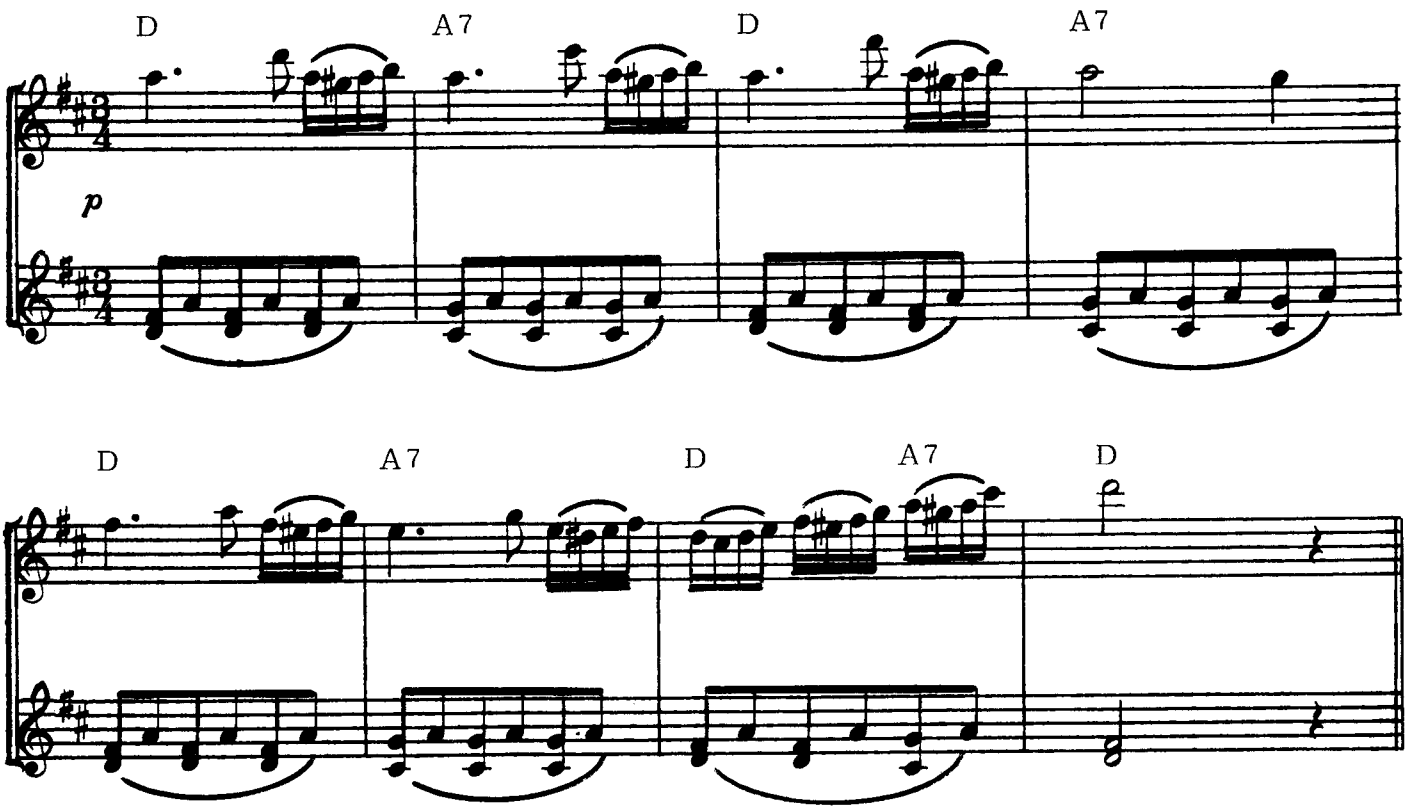


EX. 3

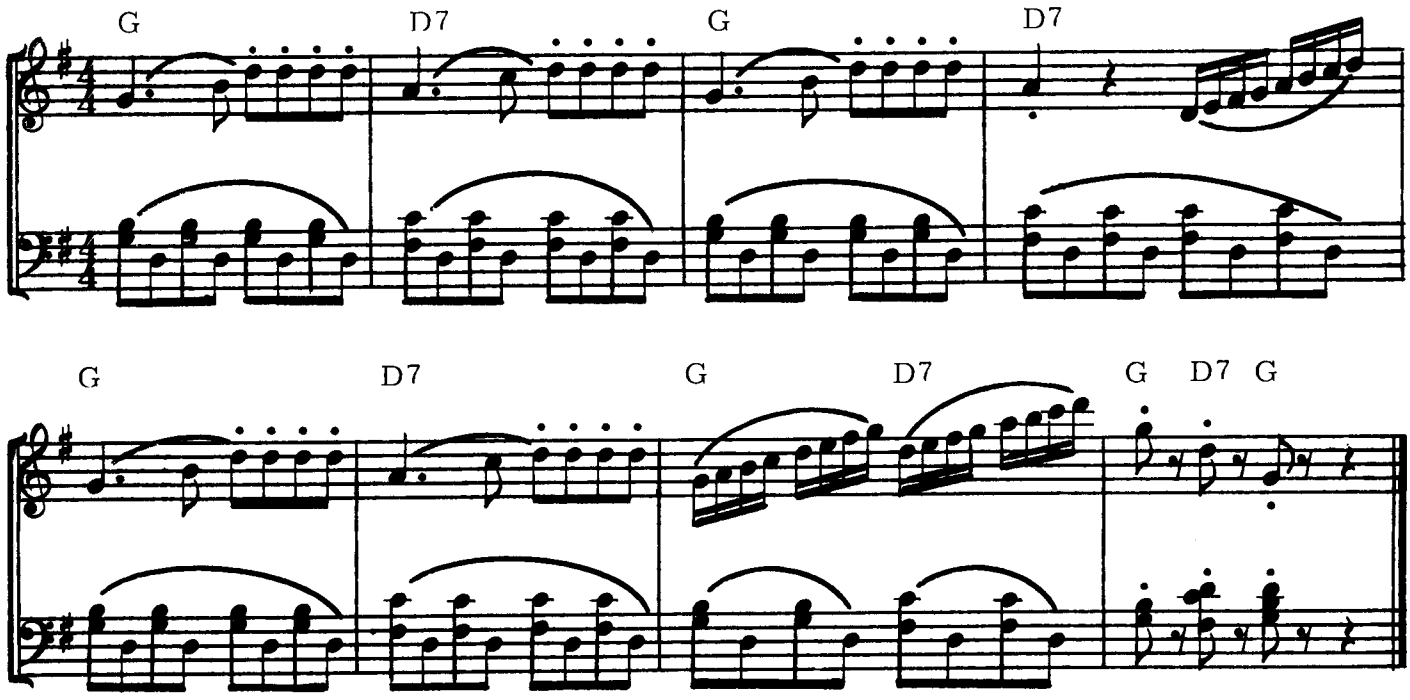


VARIATION OF L.H. CHORD PATTERNS

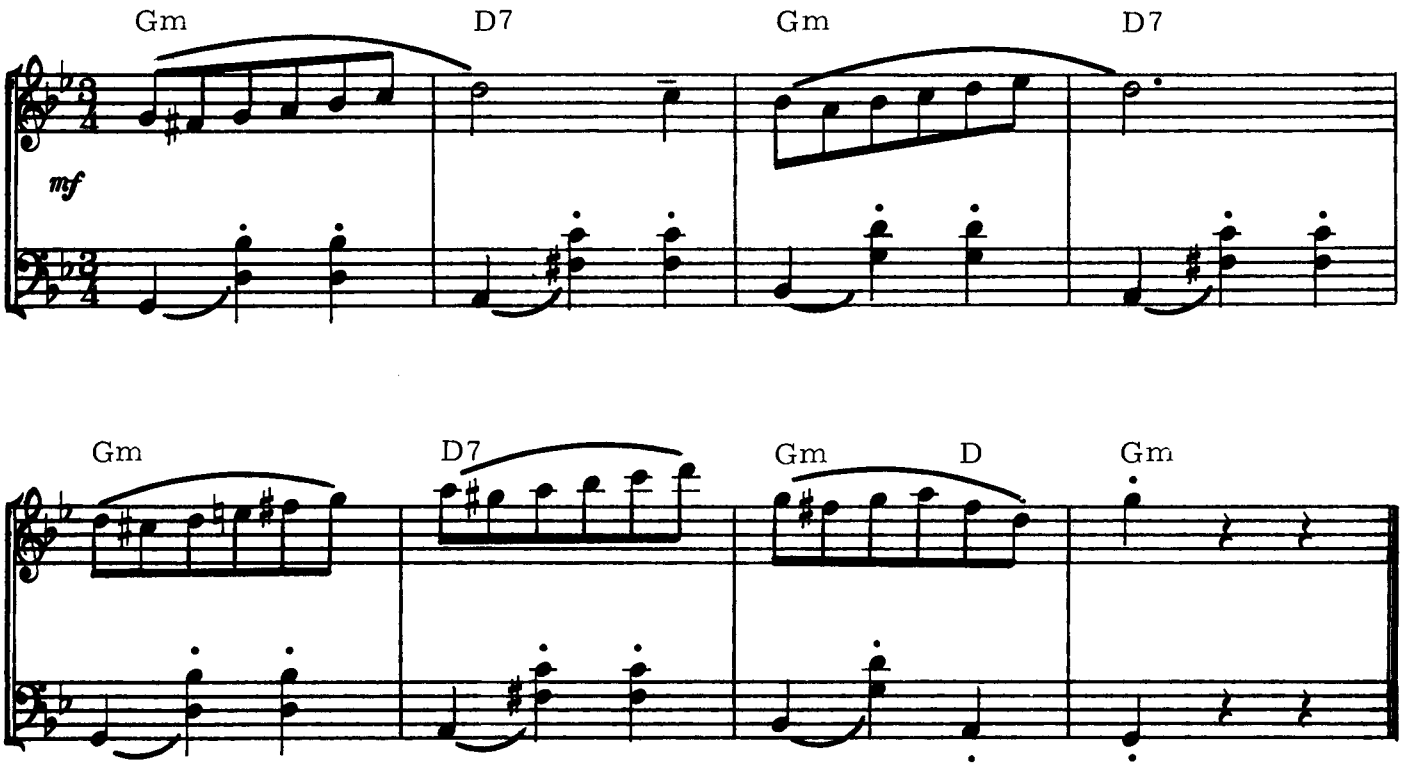
EX. 1 ♩ = 66



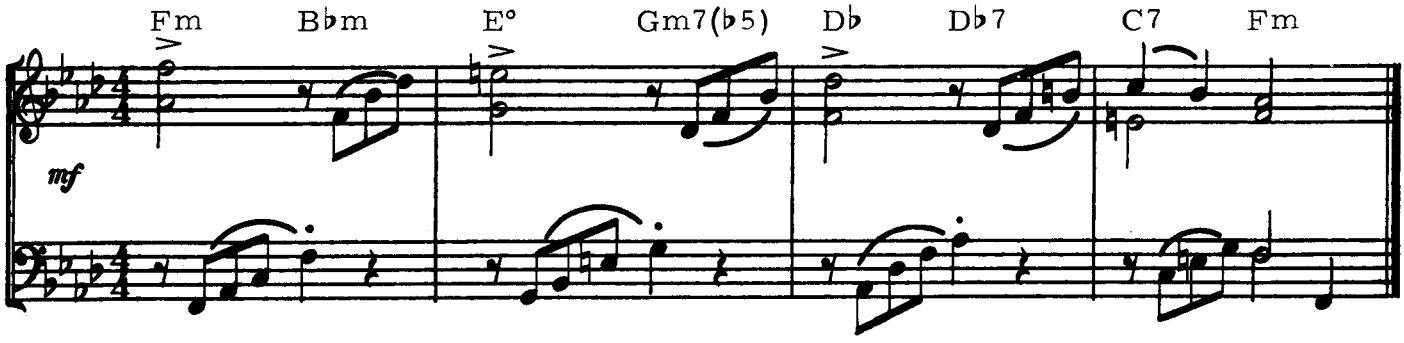
EX. 2 ♩ = 92



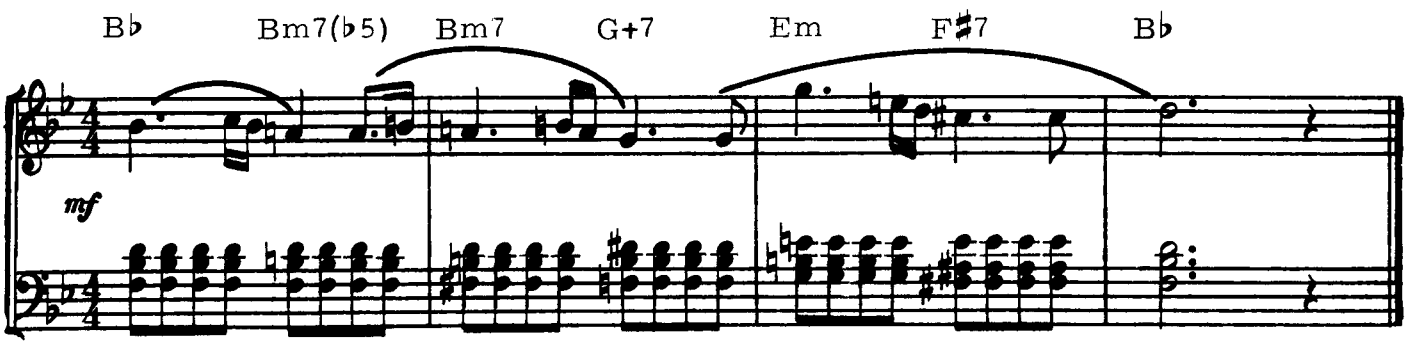
EX. 3 ♩ = 112



EX. 4 ♩ = 88

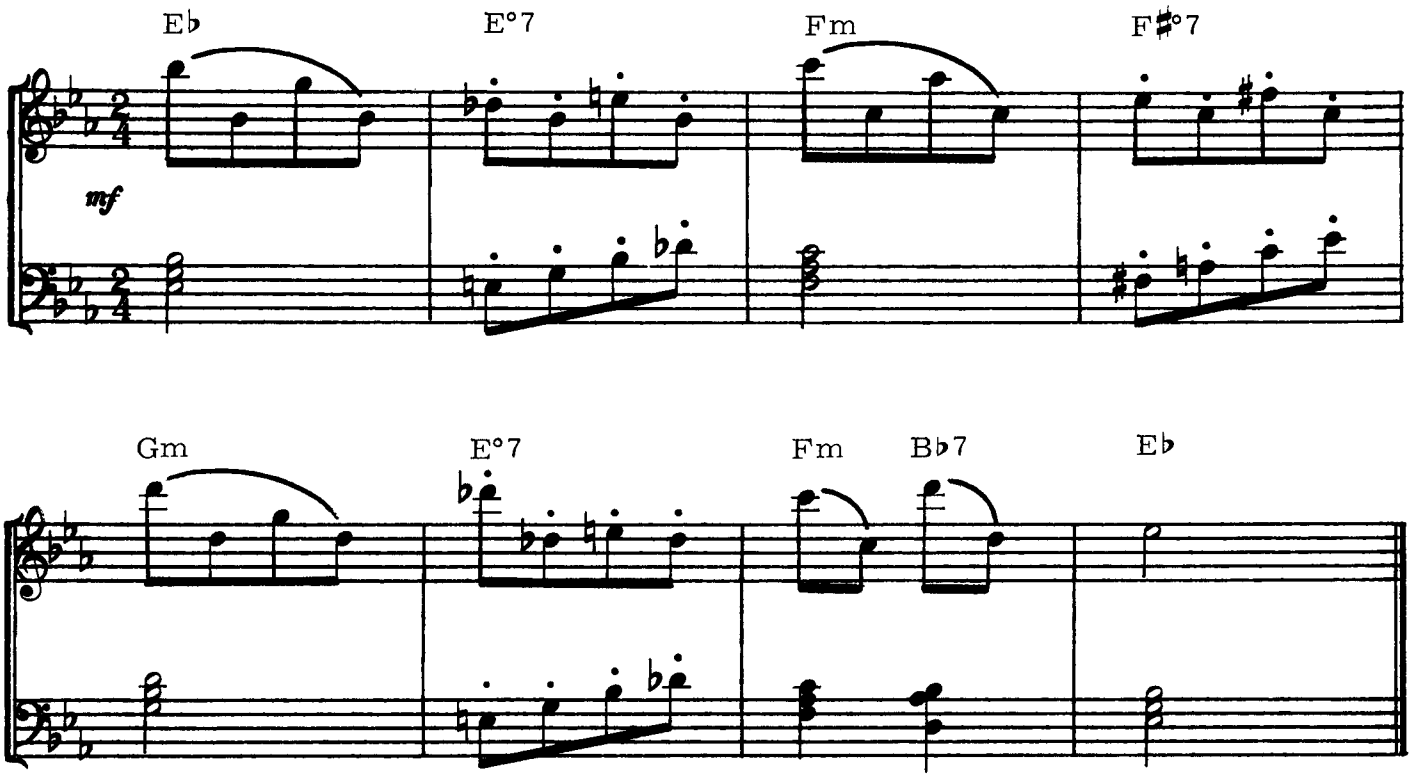


EX. 5 ♩ = 66

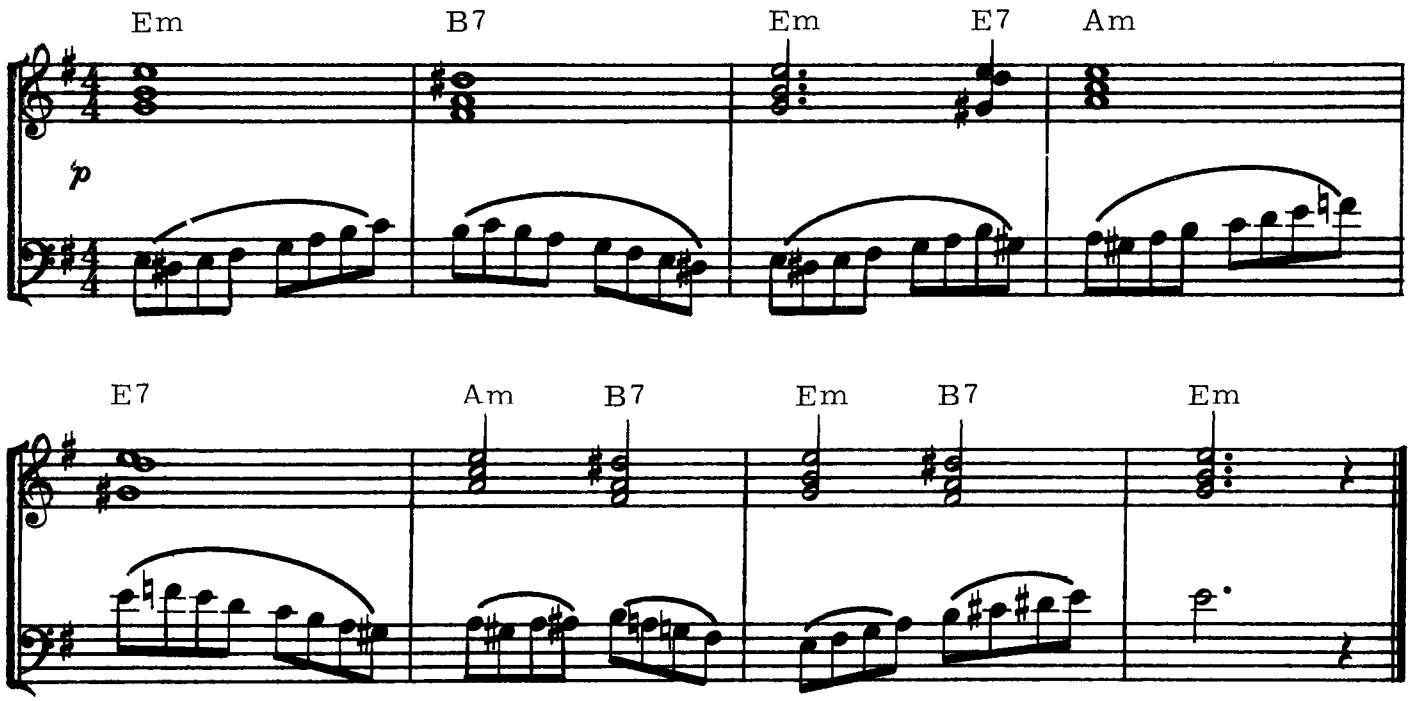


IDIOMATIC KEYBOARD PATTERNS

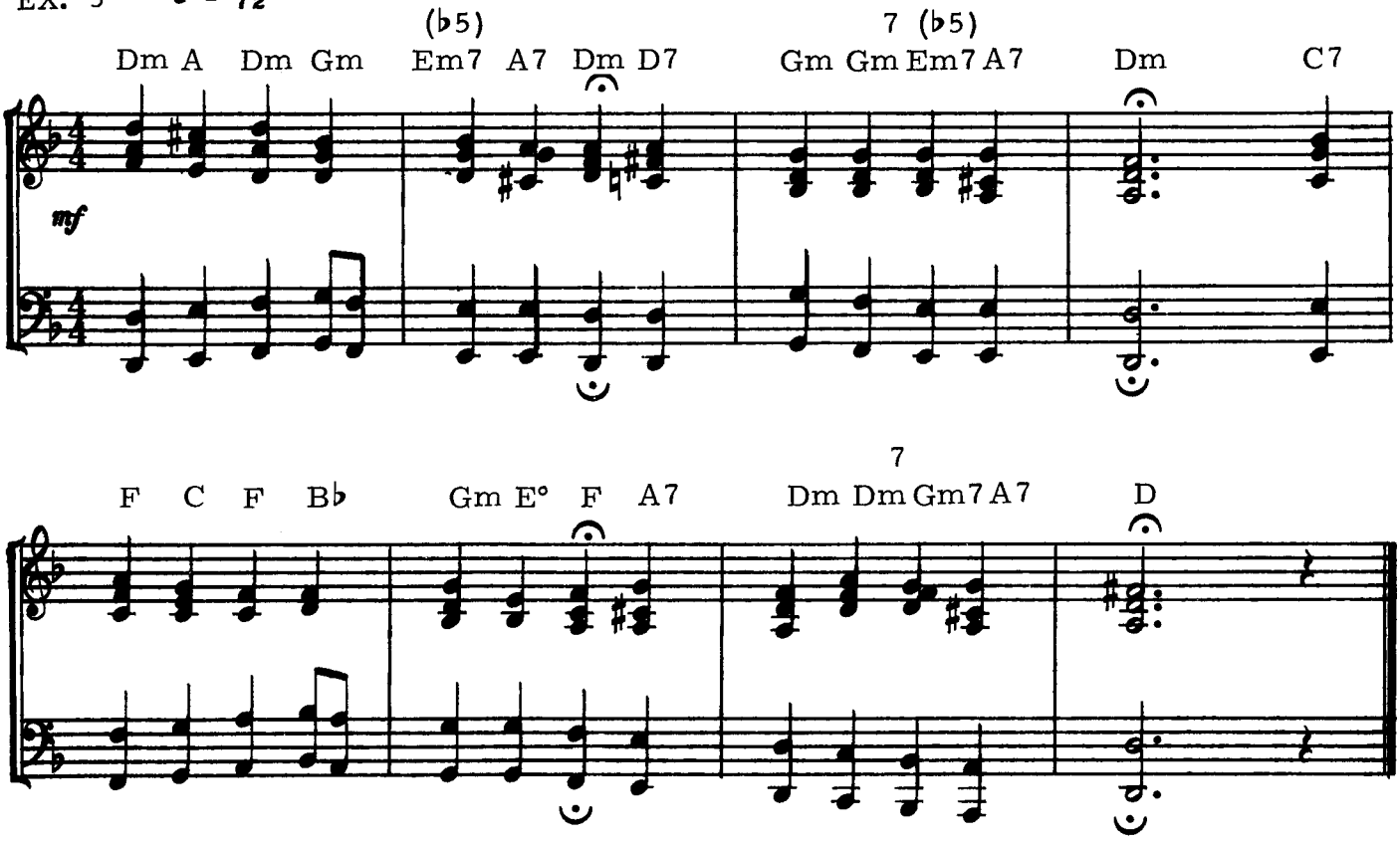
EX. 1 ♩ = 92



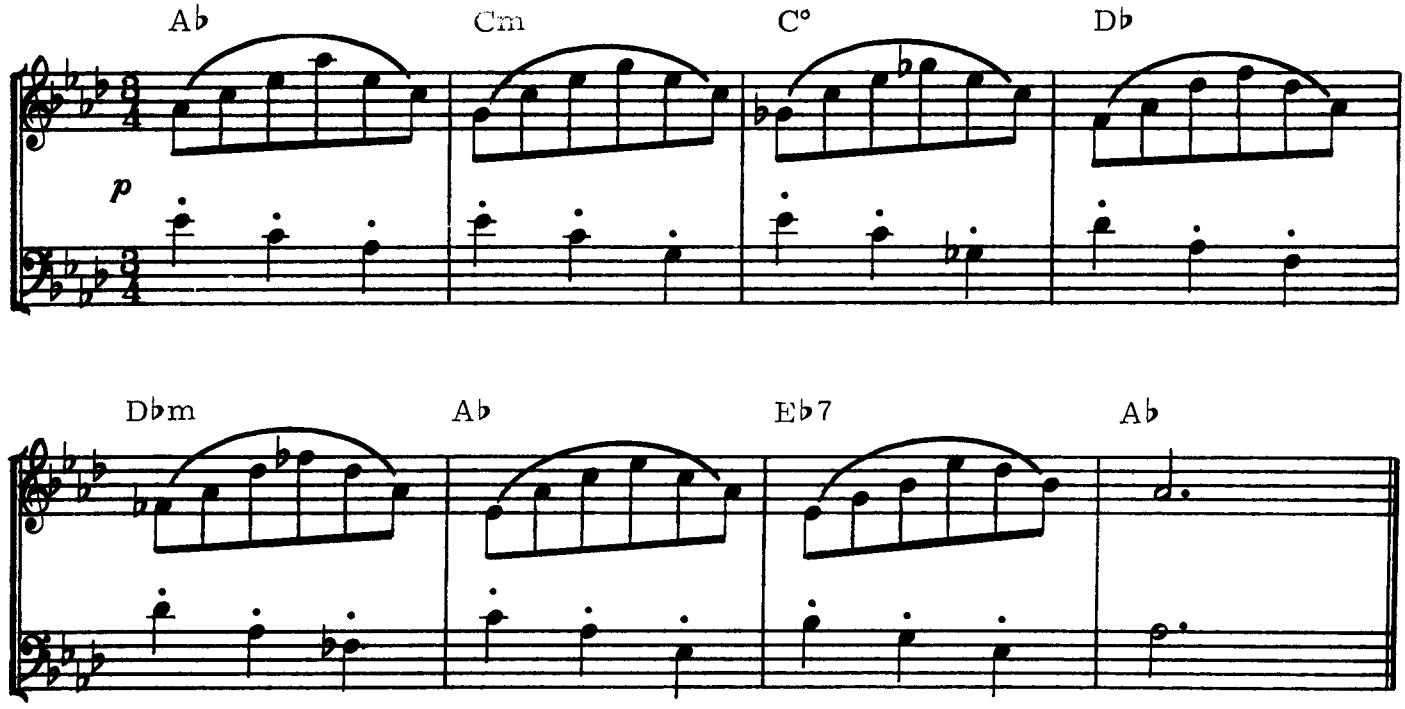
EX. 2 ♩ = 84



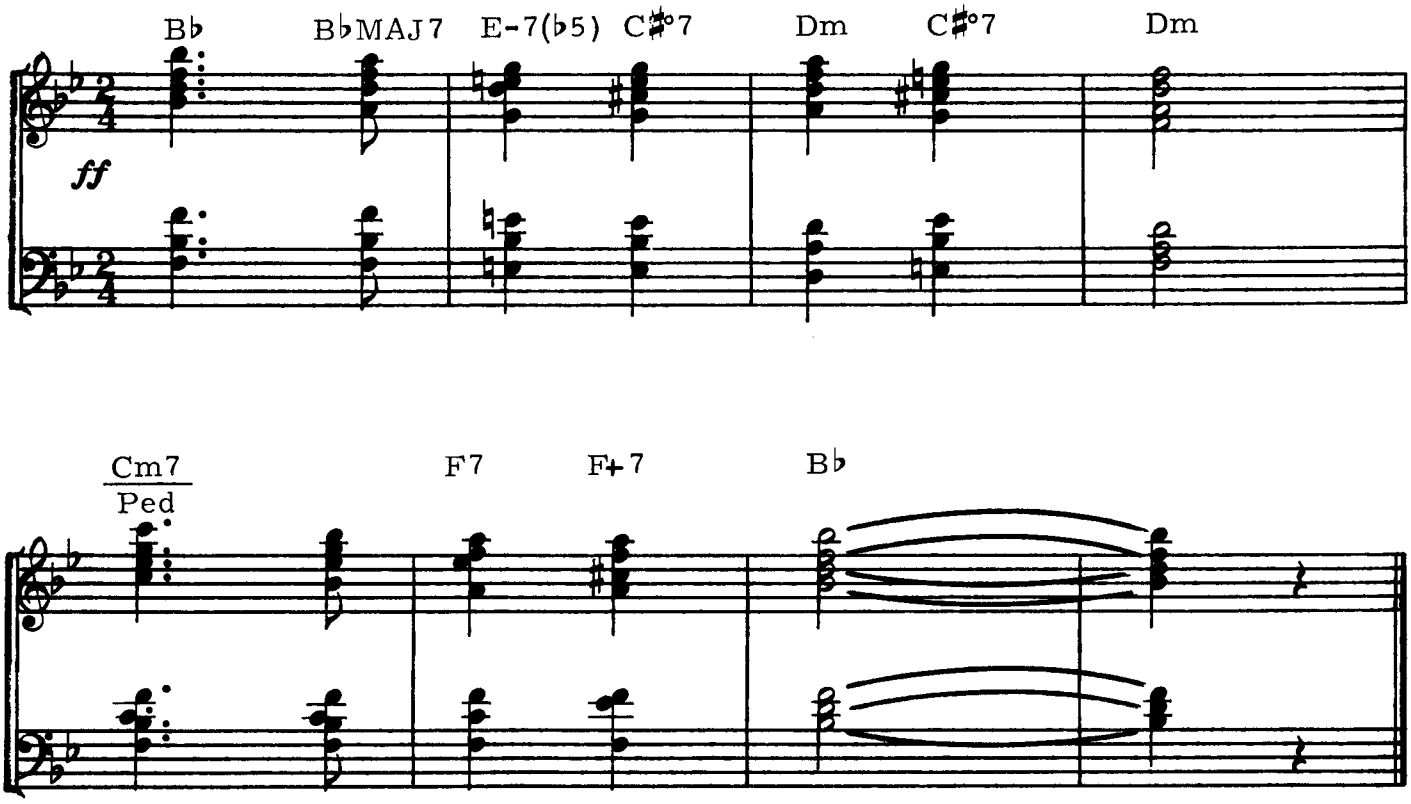
EX. 3 ♩ = 72


(♭5)
7 (♭5)
Dm A Dm Gm Em7 A7 Dm D7 Gm Gm Em7 A7 Dm C7
mf
7
F C F B♭ Gm E° F A7 Dm Dm Gm7 A7 D

EX. 4 ♩. = 50

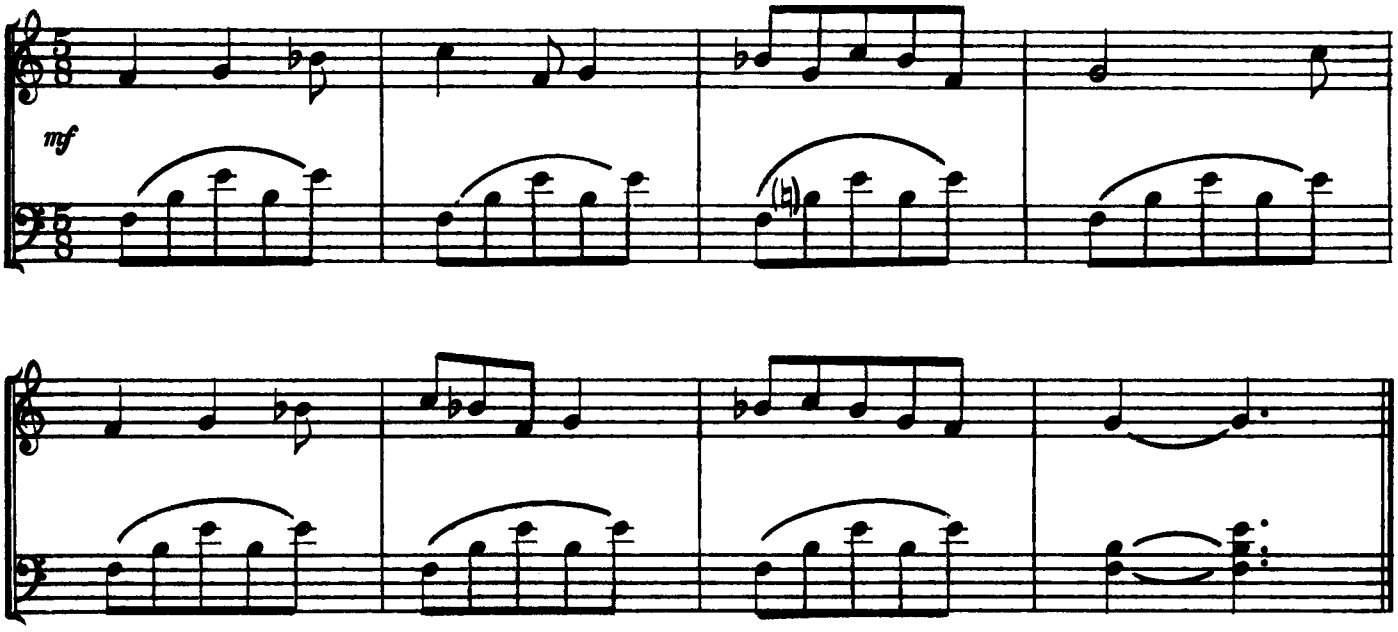

A♭ Cm C° D♭
p
D♭m A♭ E♭7 A♭

EX. 5 ♩ = 72

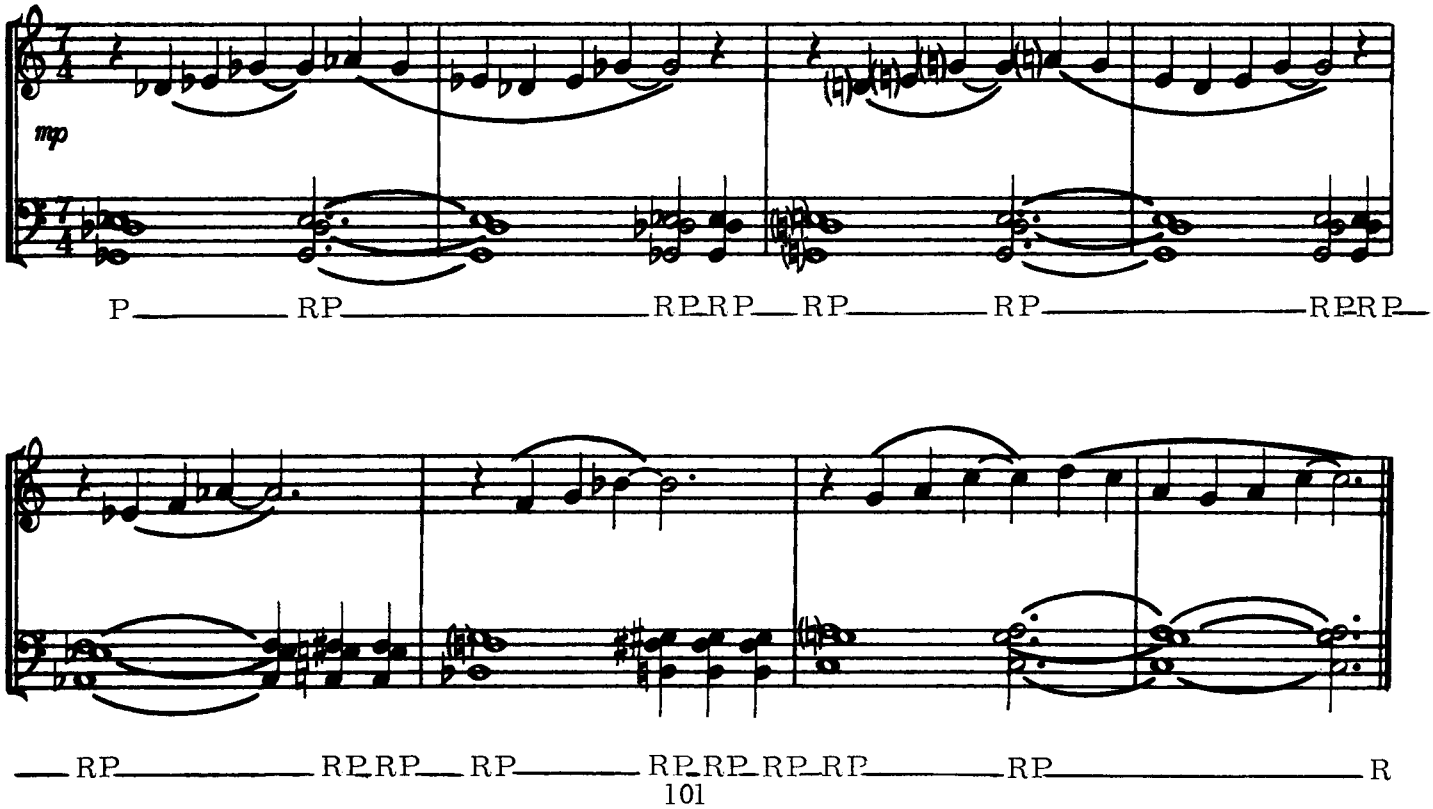


TIME SIGNATURE STUDIES

EX. 1 ♪ = 132



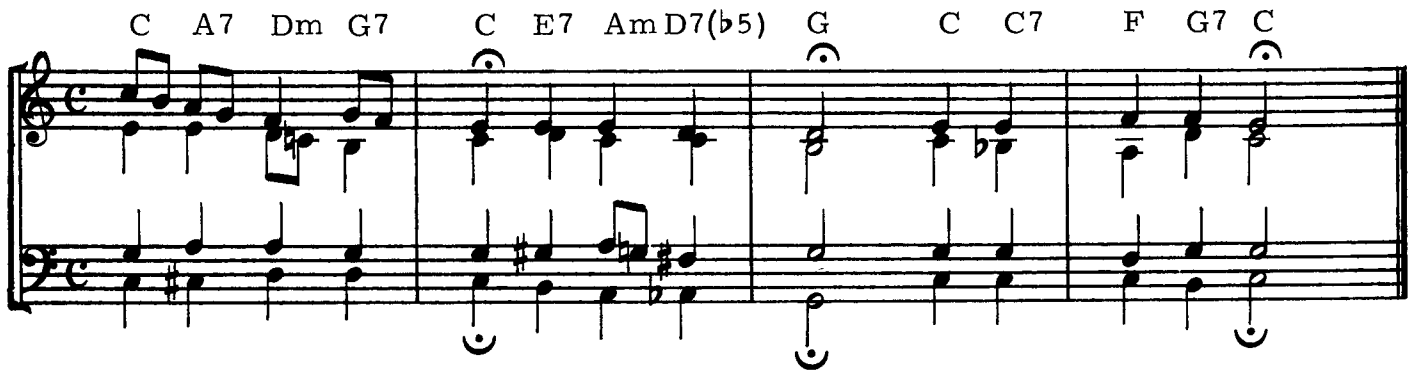
EX. 2 ♩ = 92



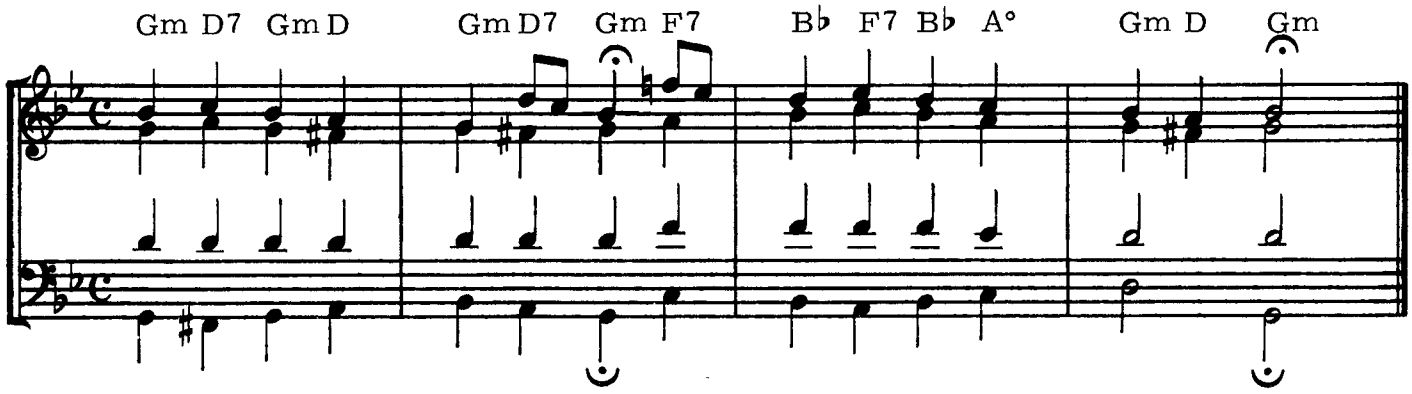
FOUR PART CHORALE STUDIES

♩ = 60 (Minimum Tempo To Be Mastered)

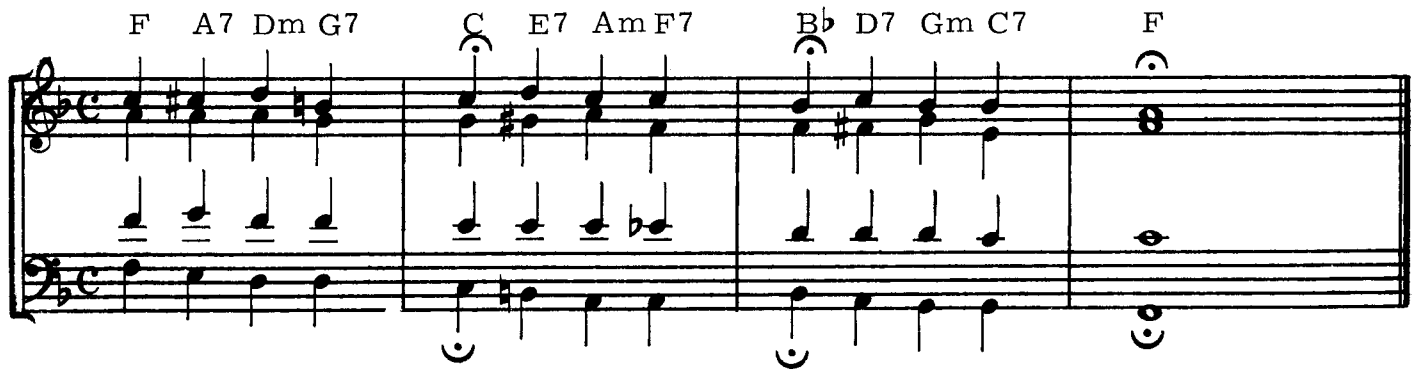
EX. 1



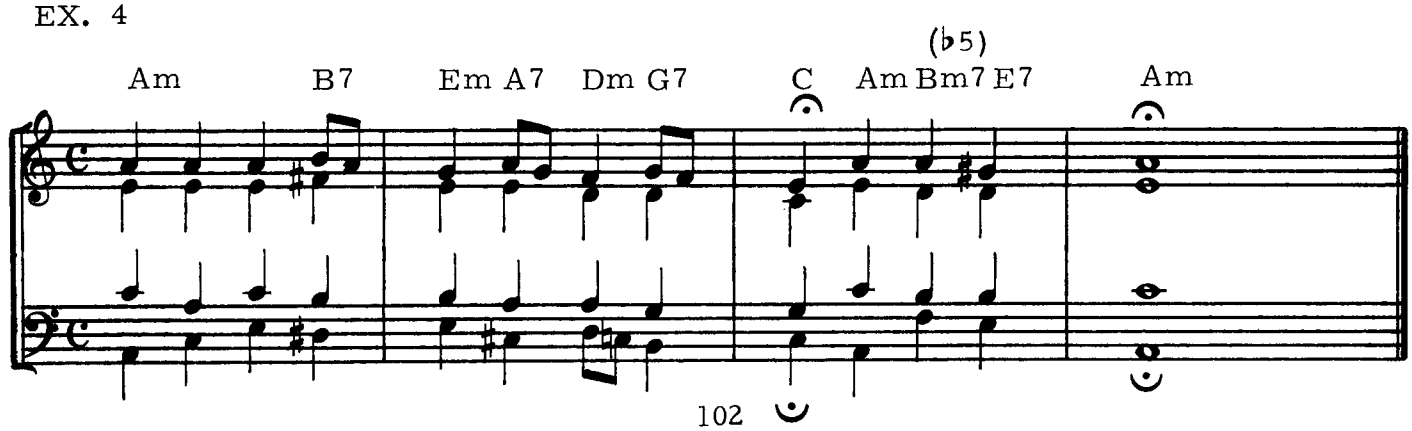
EX. 2



EX. 3



EX. 4

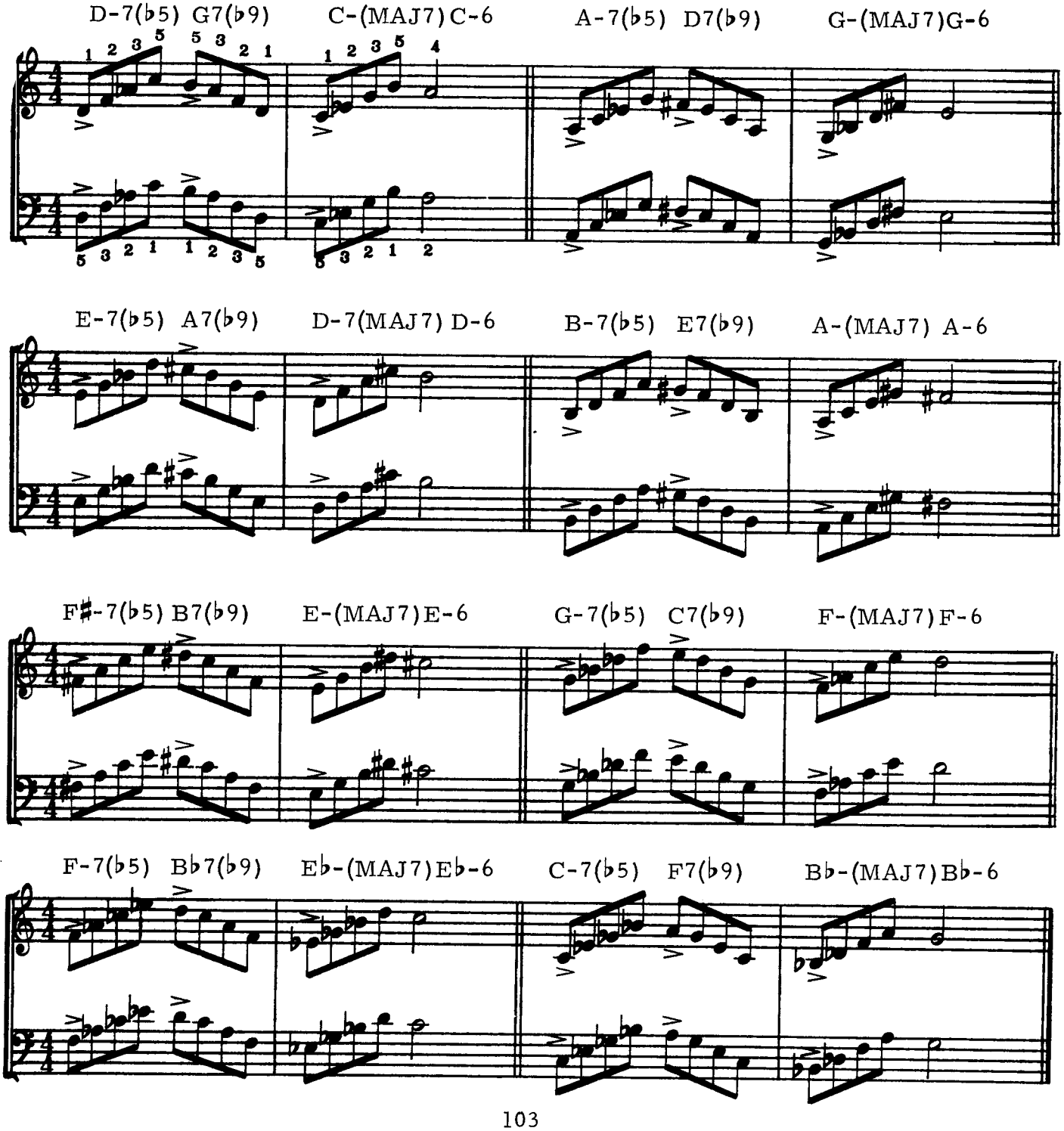


MODERN CHORD STUDIES

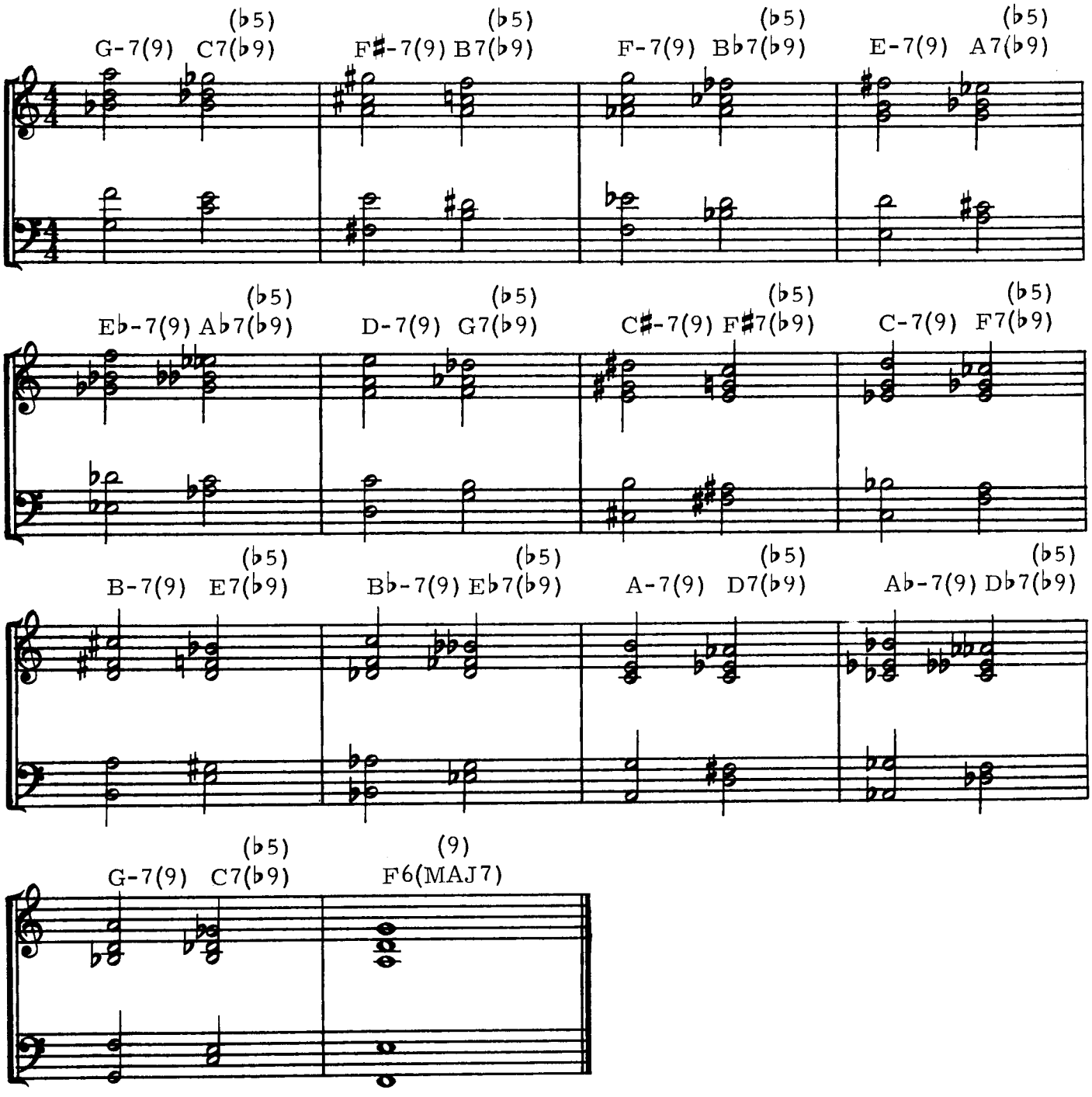
‖ IIm7(♭5) V7(♭9) | I-(MAJ7) I-6 ‖ PROGRESSION

(Arpeggios In Both Hands)

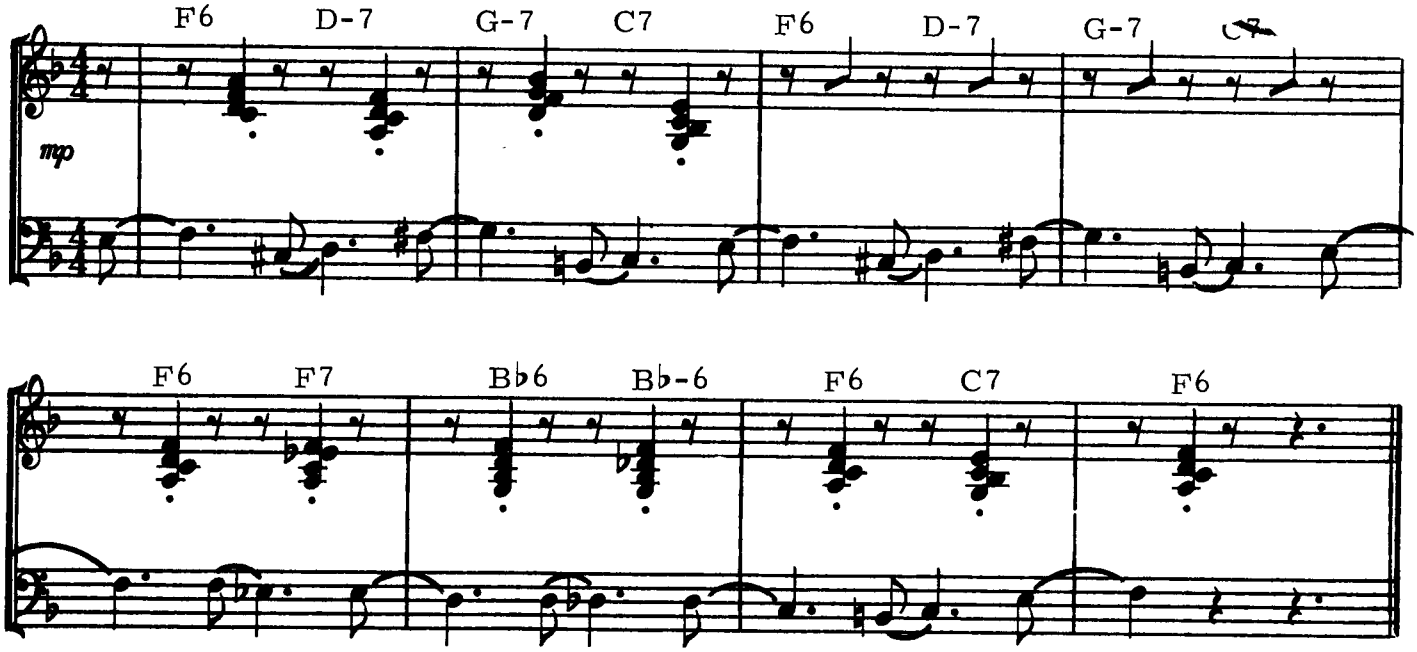
EX. 1 ♩ = 92 (For All Examples)



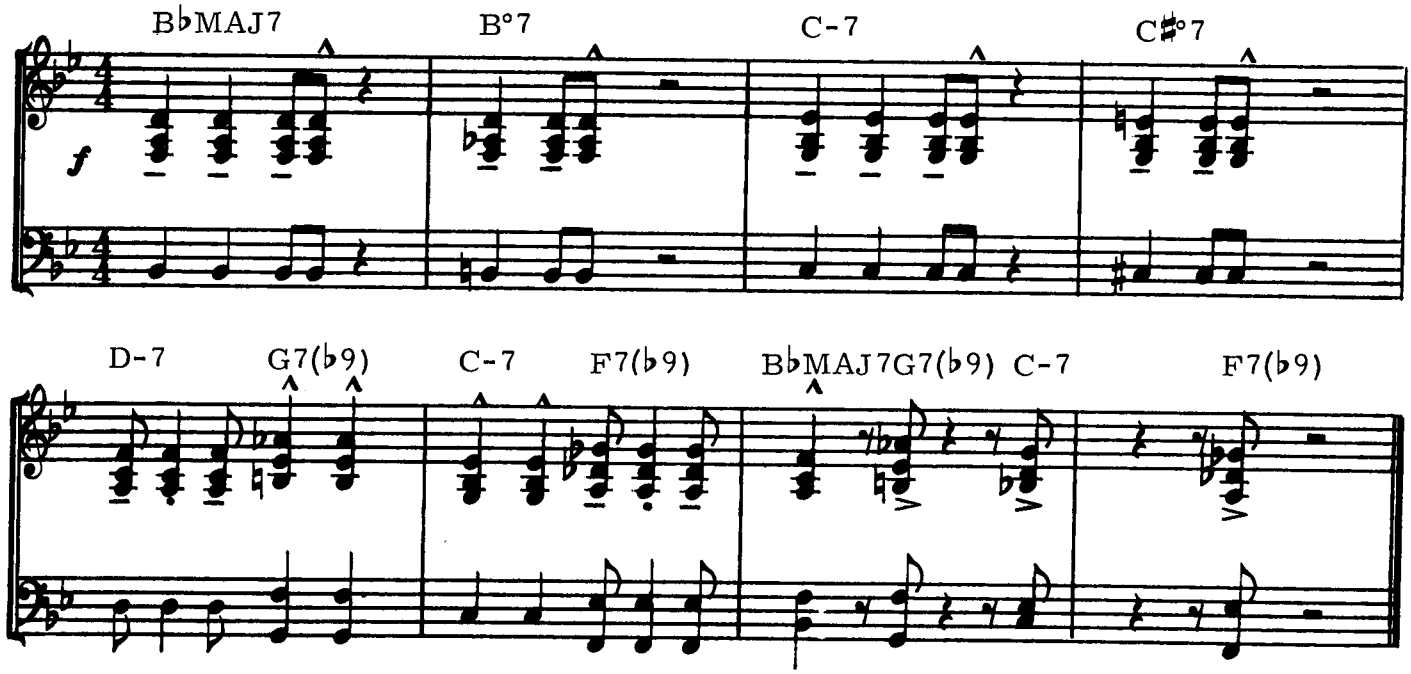
EX. 2 ♩ = 84


(♭5)
G-7(9) C7(♭9)
(♭5)
F♯-7(9) B7(♭9)
(♭5)
F-7(9) B♭7(♭9)
(♭5)
E-7(9) A7(♭9)
(♭5)
E♭-7(9) A♭7(♭9)
(♭5)
D-7(9) G7(♭9)
(♭5)
C♯-7(9) F♯7(♭9)
(♭5)
C-7(9) F7(♭9)
(♭5)
B-7(9) E7(♭9)
(♭5)
B♭-7(9) E♭7(♭9)
(♭5)
A-7(9) D7(♭9)
(♭5)
A♭-7(9) D♭7(♭9)
(♭5)
G-7(9) C7(♭9)
(9)
F6(MAJ7)

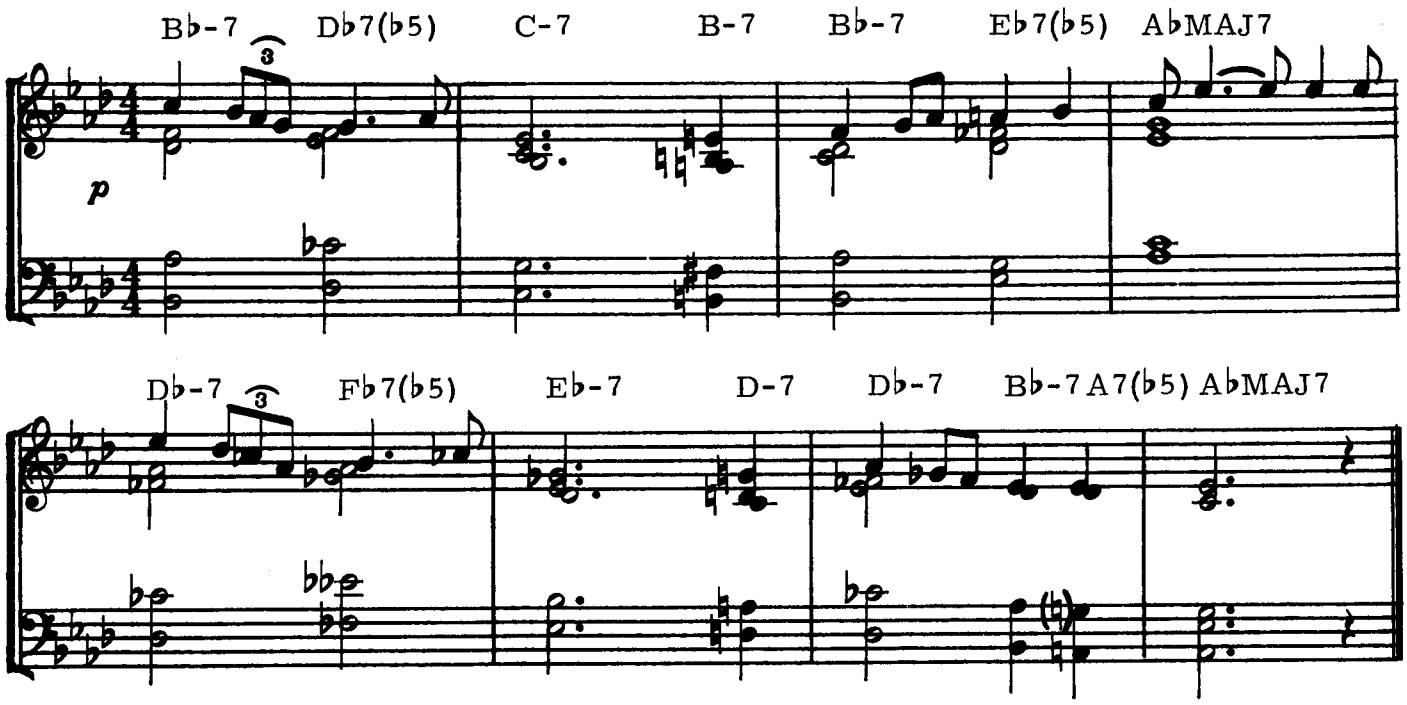
EX. 3 ♩ = 100



EX. 4 ♩ = 132



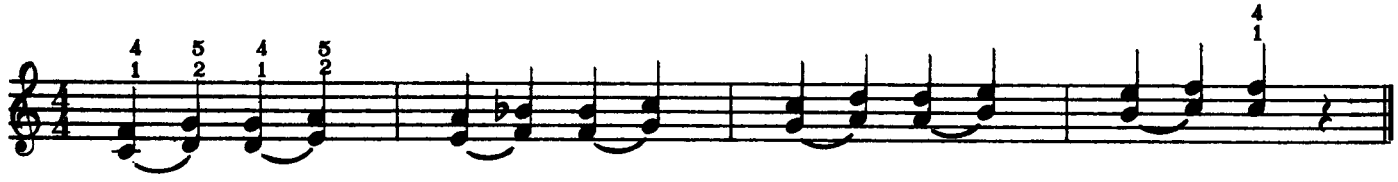
EX. 5 ♩ = 69


Bb-7 Db7(b5) C-7 B-7 Bb-7 Eb7(b5) AbMAJ7
p
Db-7 Fb7(b5) Eb-7 D-7 Db-7 Bb-7 A7(b5) AbMAJ7

LESSON 7

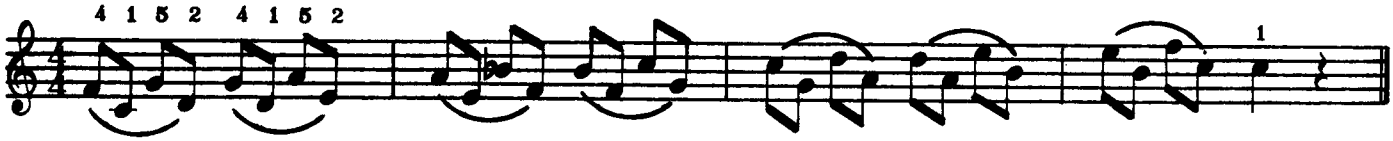
TECHNICAL STUDIES

EX. 1 ♩ = 92 ♩ = 108



(var.)

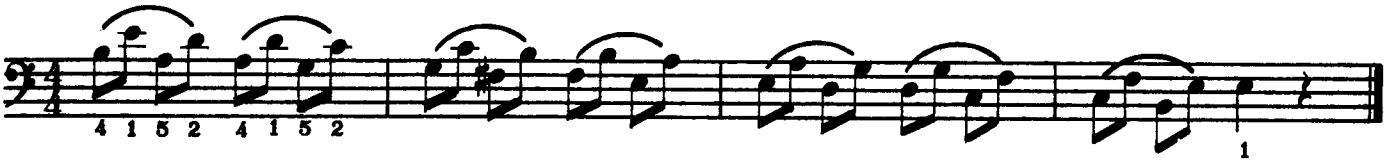
(var.)



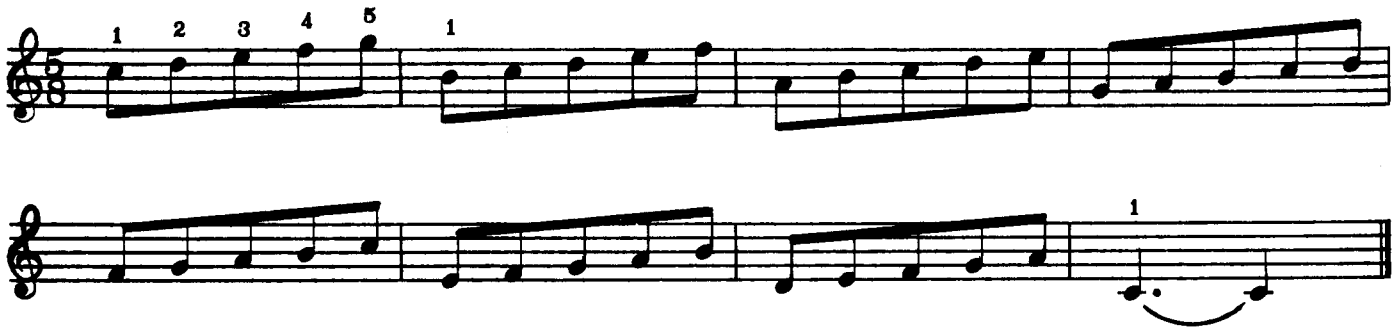
EX. 2 ♩ = 92 ♩ = 108

(var.)

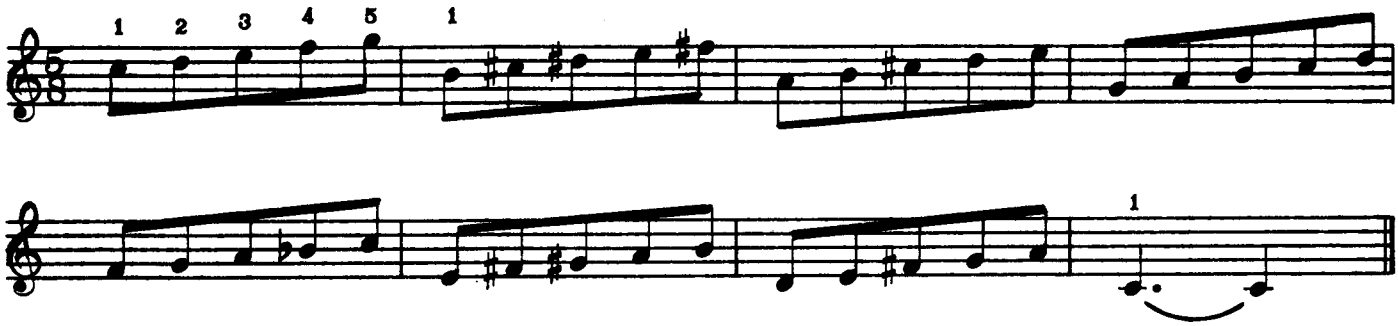
(var.)



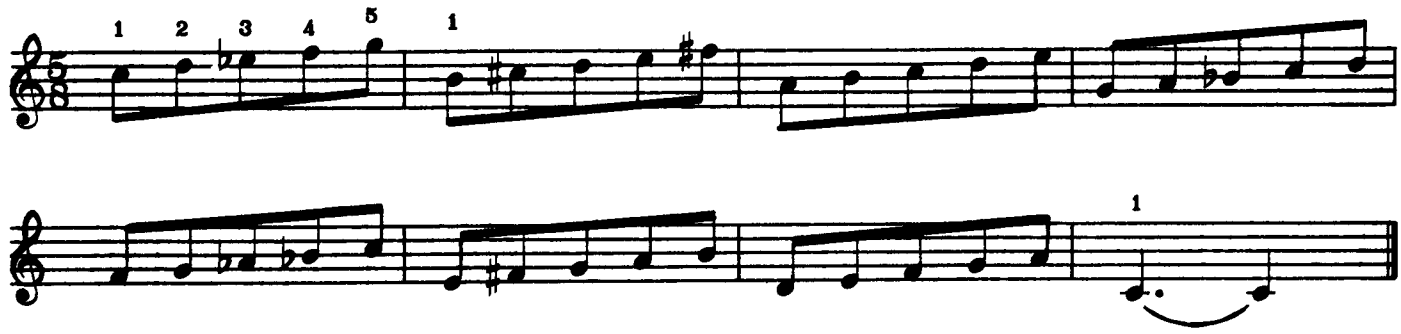
EX. 3 ♩. ♩ = 50 ♩. ♩ = 60



(var.)

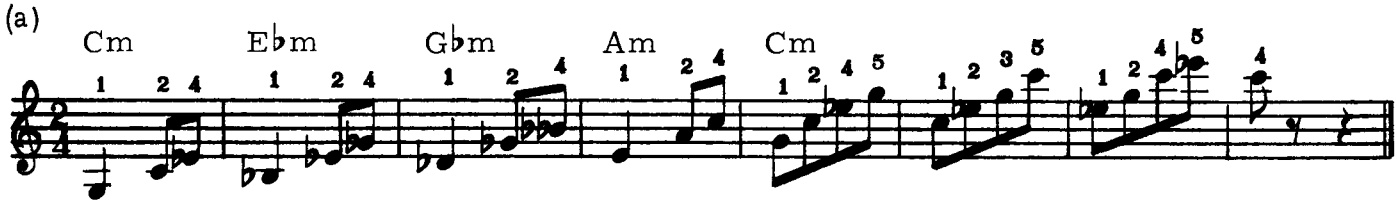


(var.)

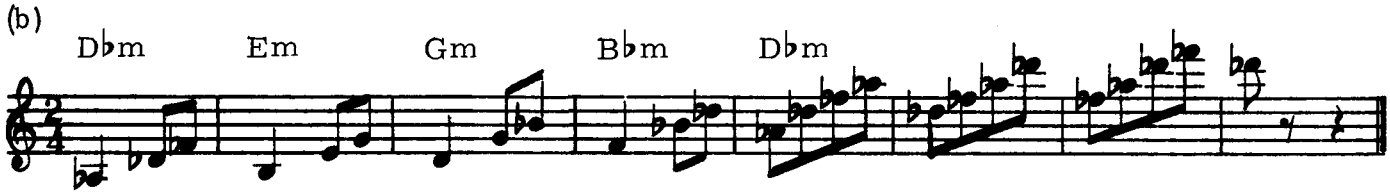


EX. 4 ♩ = 92 ♩ = 120

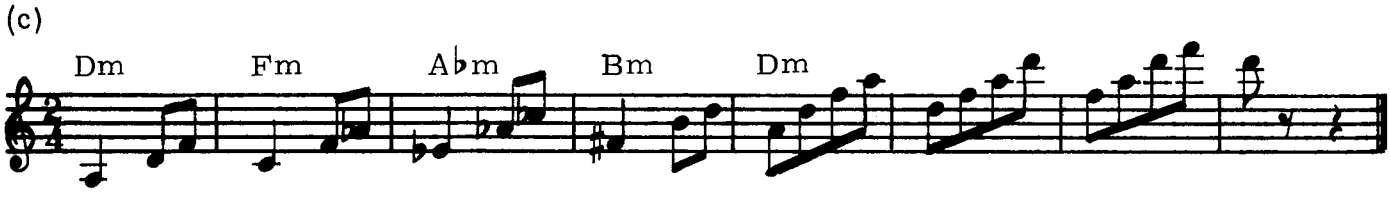
(a)



(b)

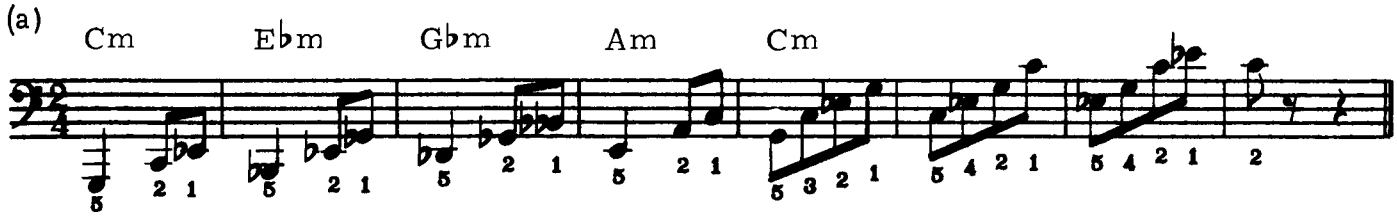


(c)

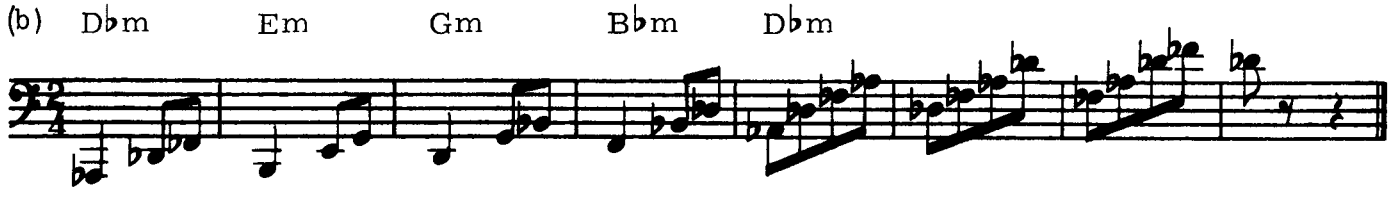


EX. 5 ♩ = 92 ♩ = 120

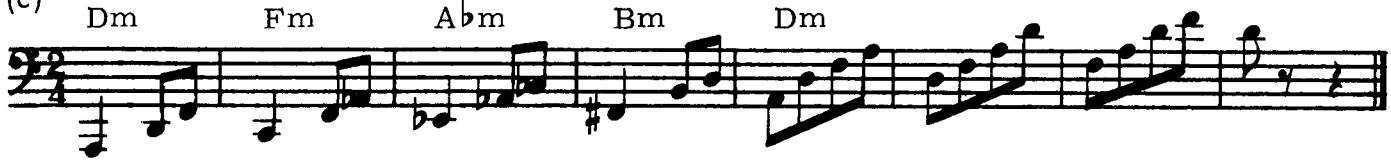
(a)



(b)

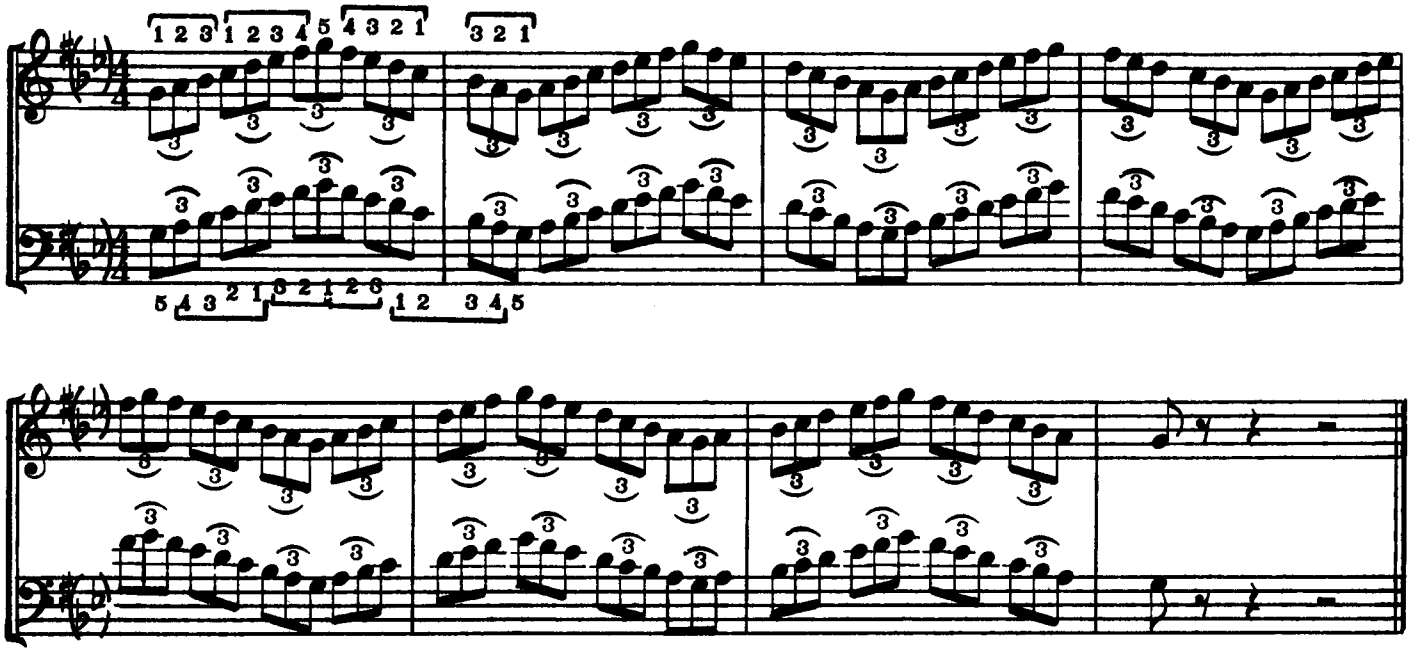


(c)

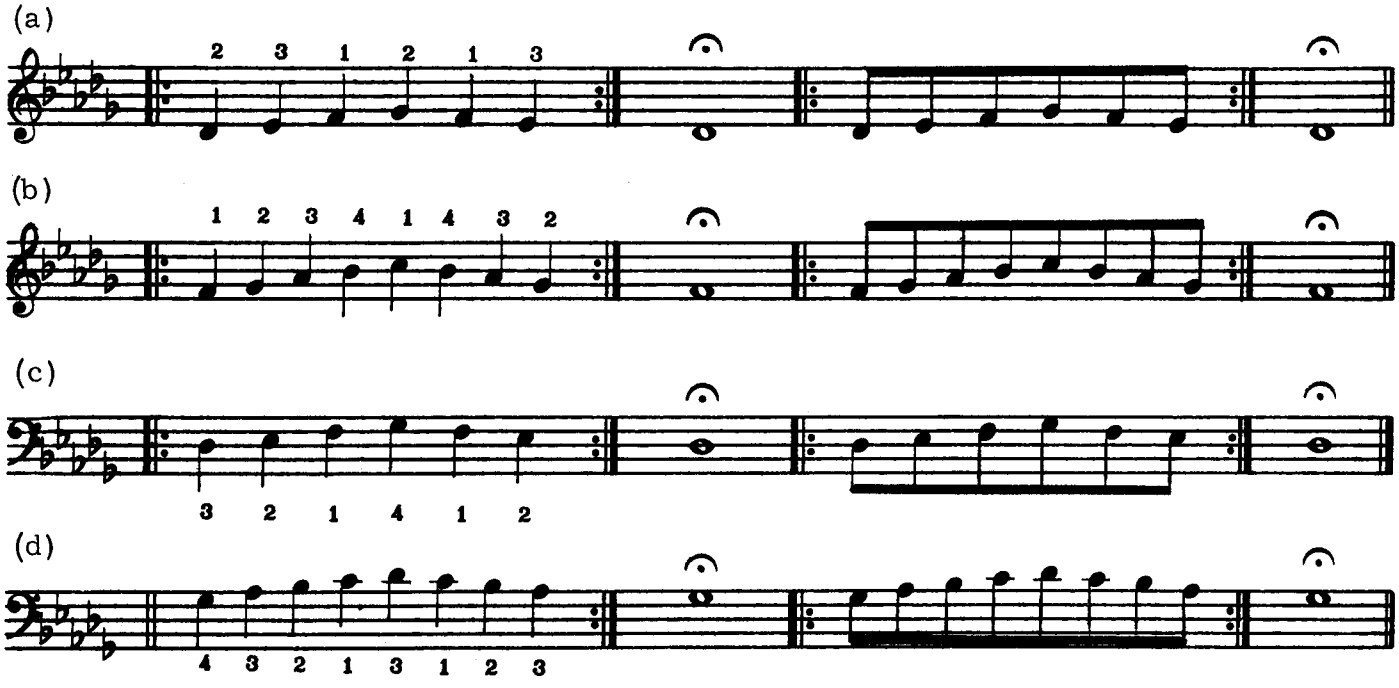


EX. 6 ♩ = 72 ♩ = 92

Practice In G Major and G Minor (3 Forms)

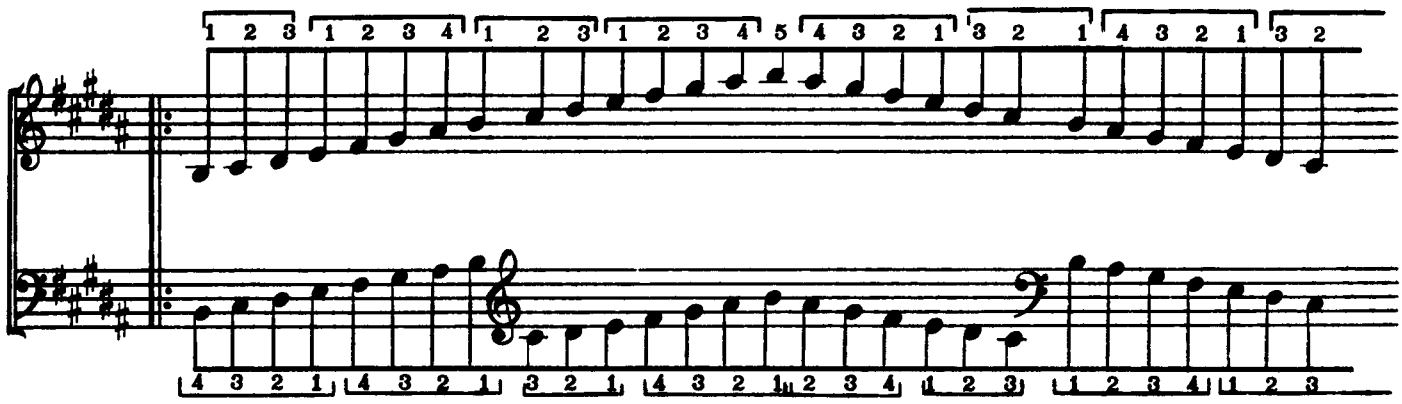


EX. 7 ♩ = 72 ♩ = 84 ♩ = 92 ♩ = 120

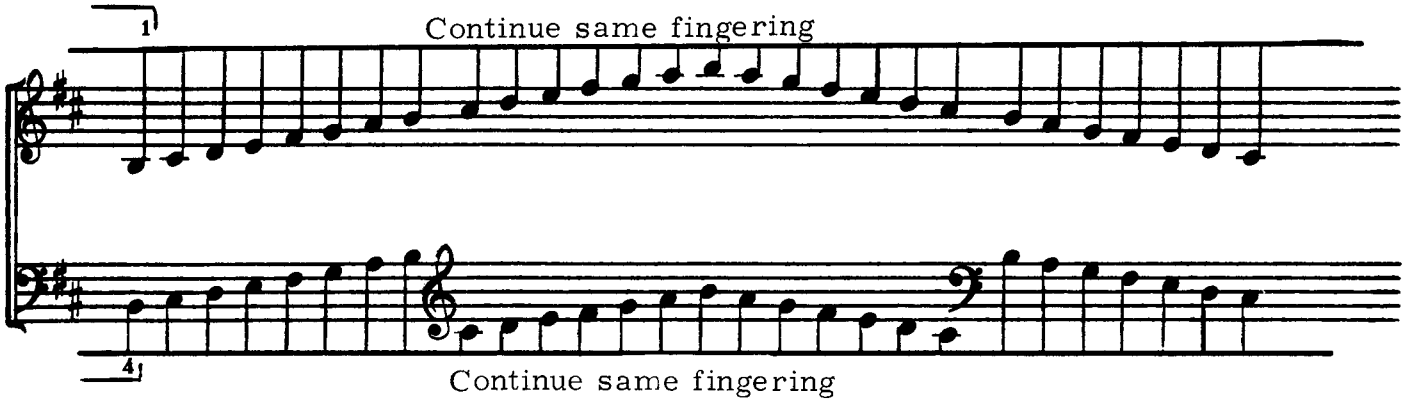


EX. 8 ♩ = 72 ♩ = 84 ♩ = 92

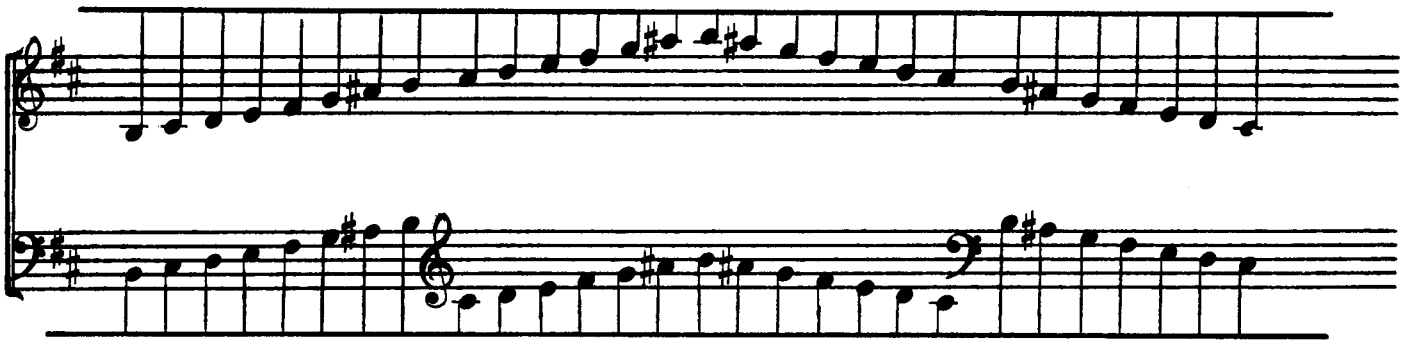
B MAJOR



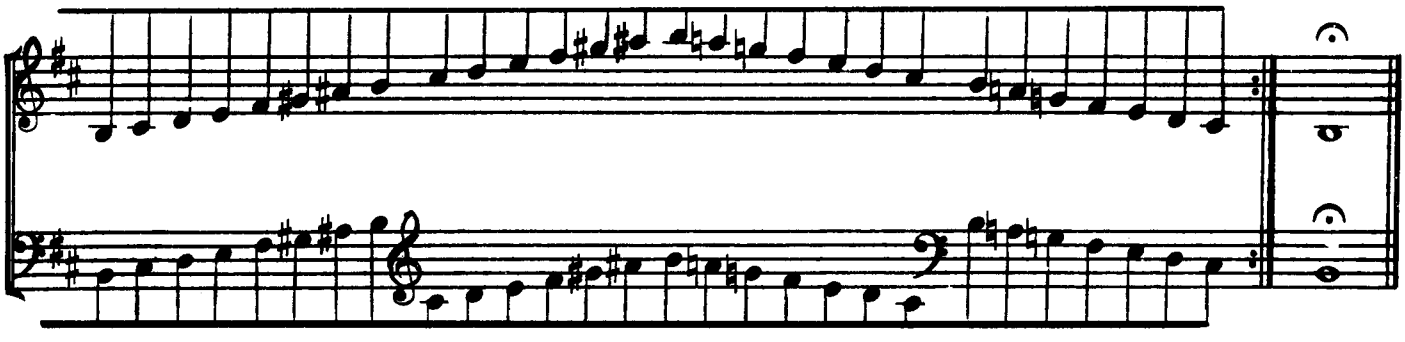
B NATURAL MINOR



B HARMONIC MINOR



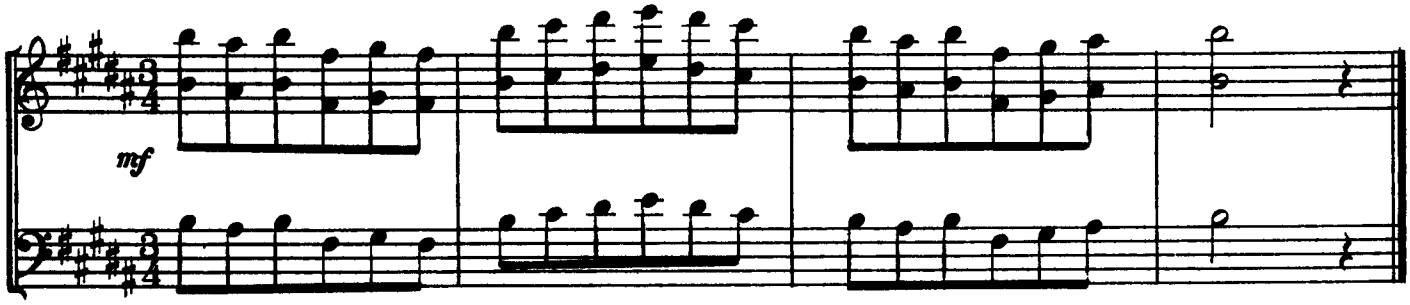
B MELODIC MINOR (TRADITIONAL)



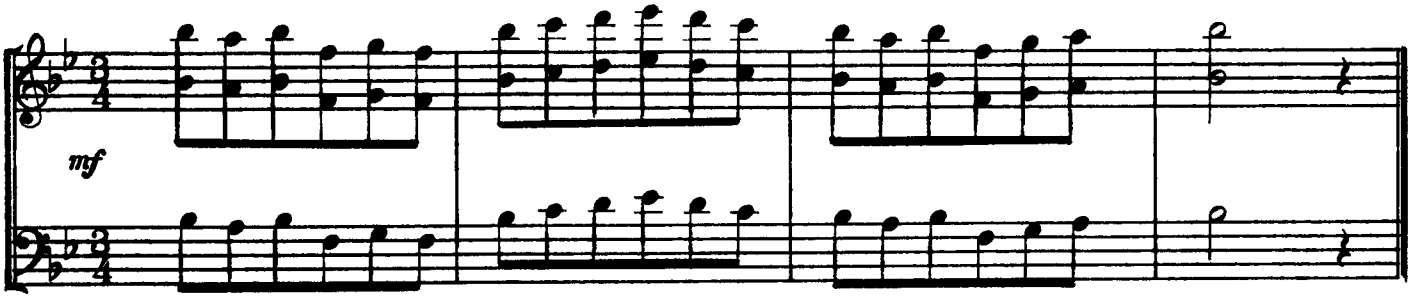
READING MATERIAL

CHANGE OF SIGNATURE STUDIES (OCTAVES)

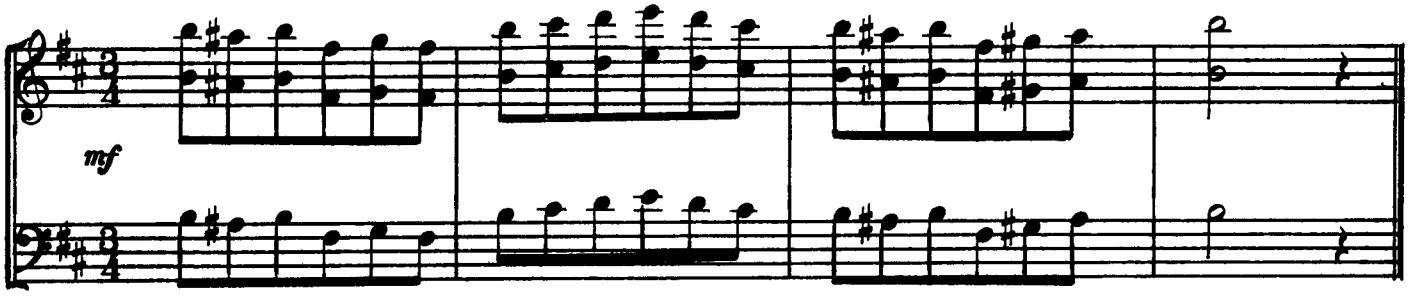
EX. 1 ♩ = 76 (For All Examples)



EX. 2

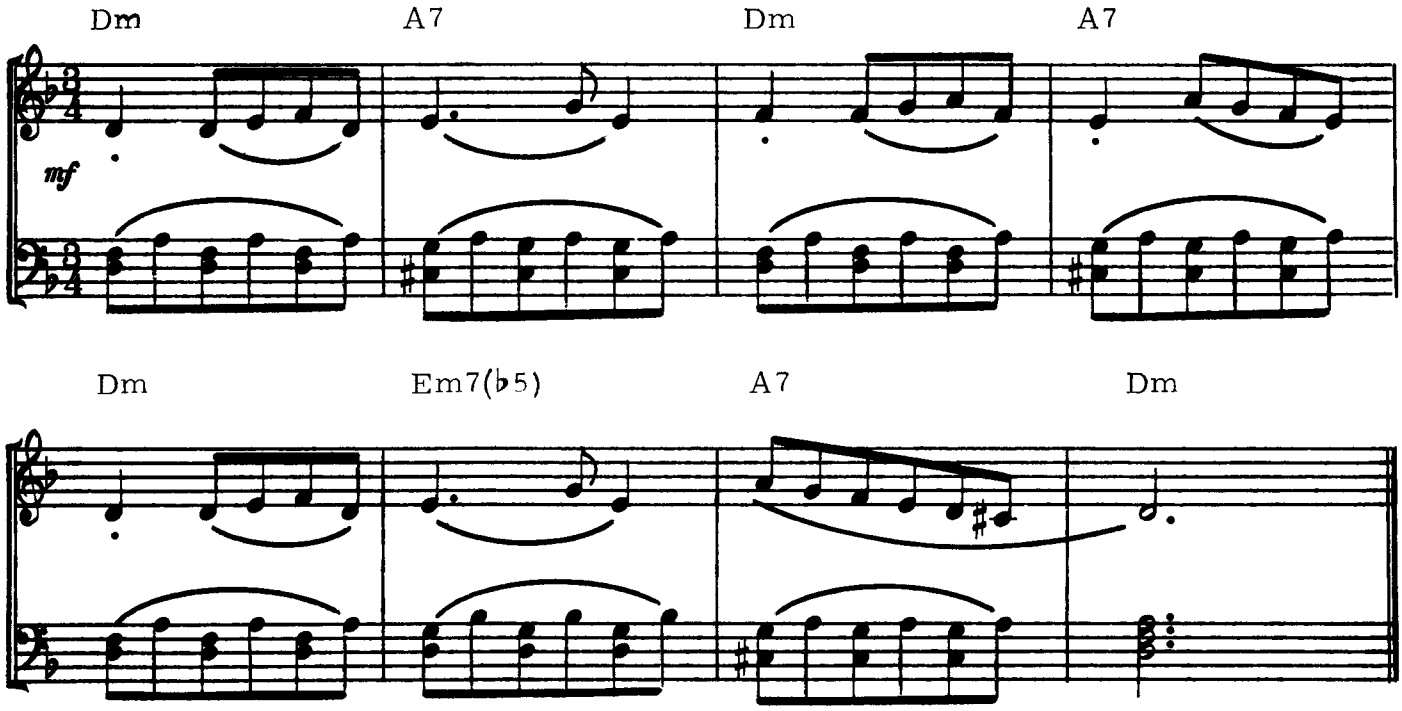


EX. 3

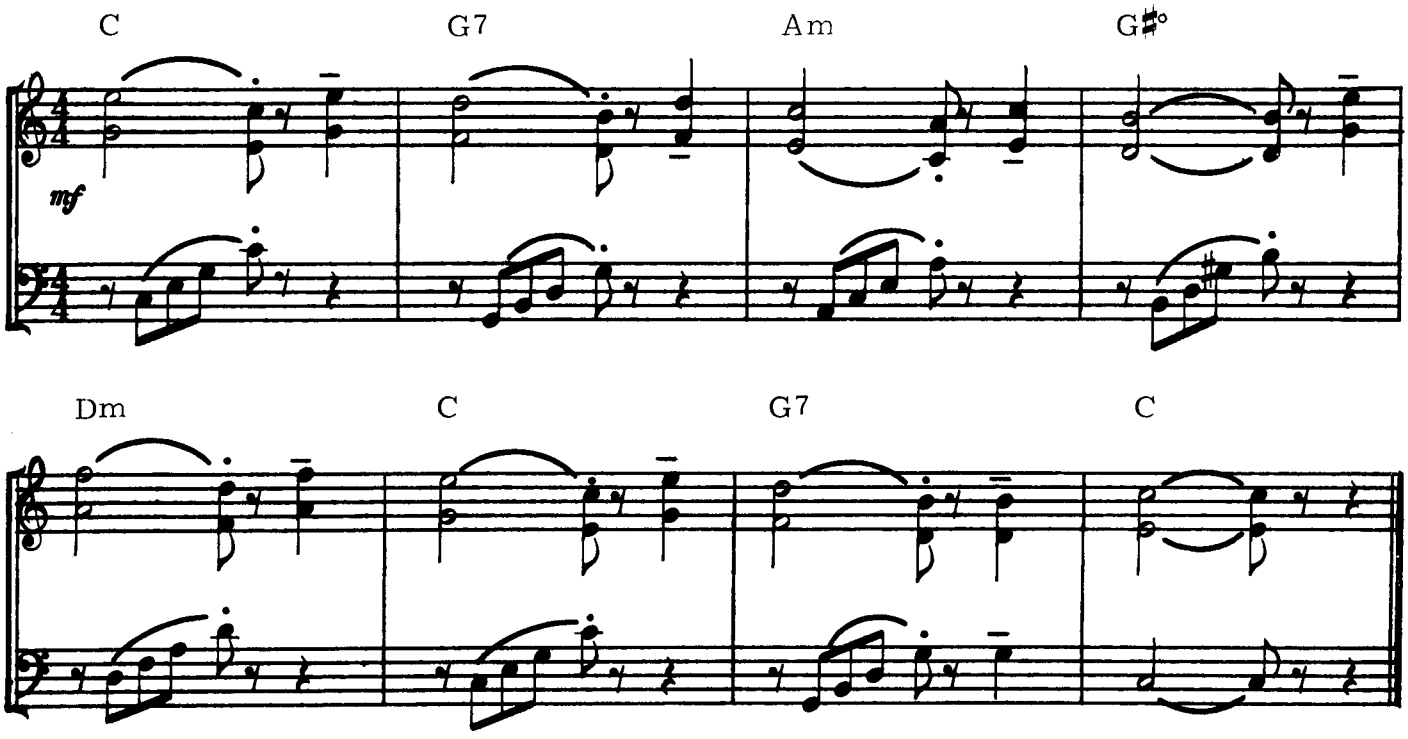


VARIATION OF L.H. CHORD PATTERNS

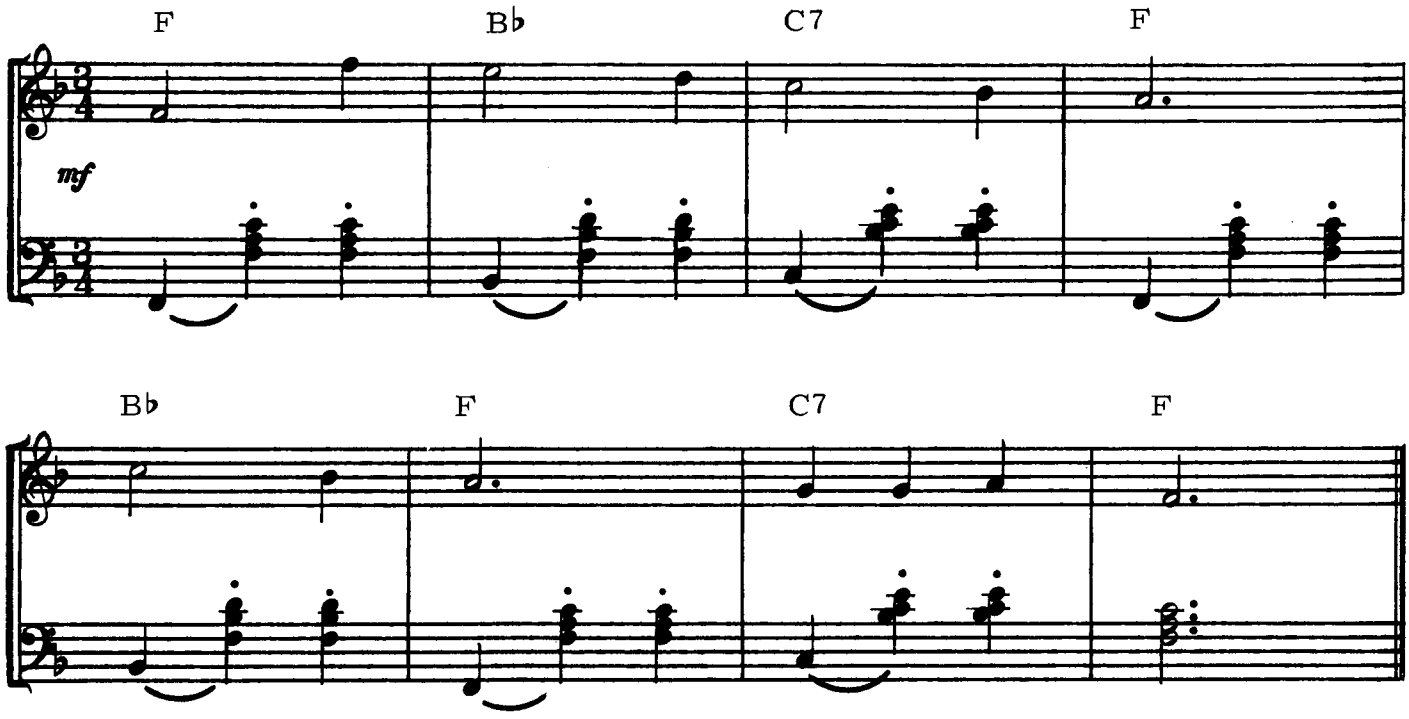
EX. 1 ♩ = 92



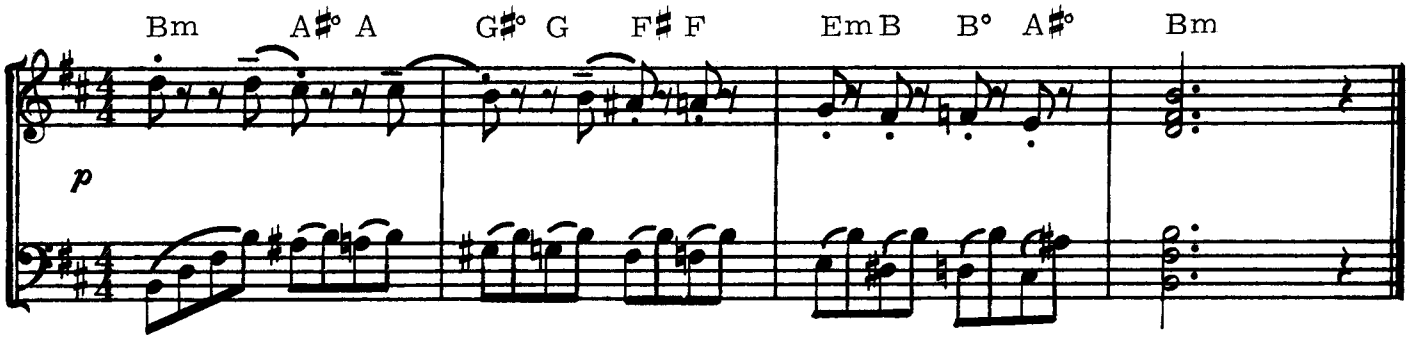
EX. 2 ♩ = 88



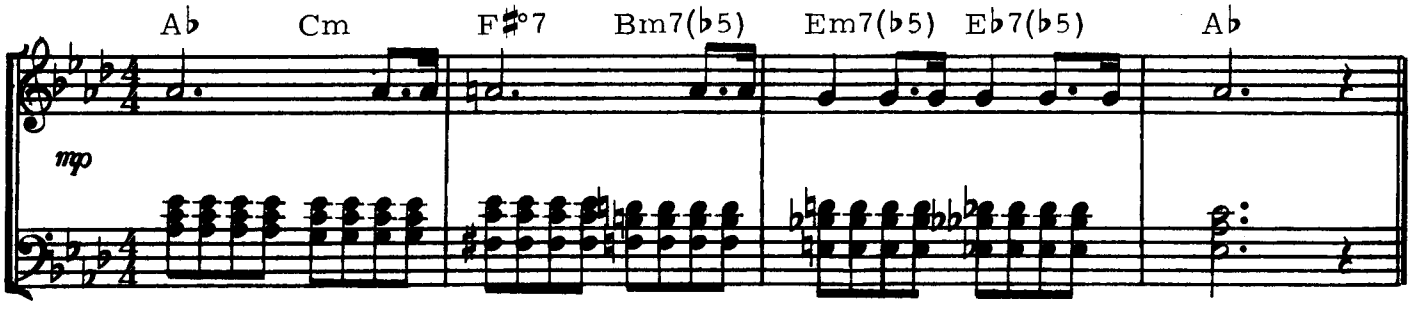
EX. 3 ♩ = 100



EX. 4 ♩ = 92

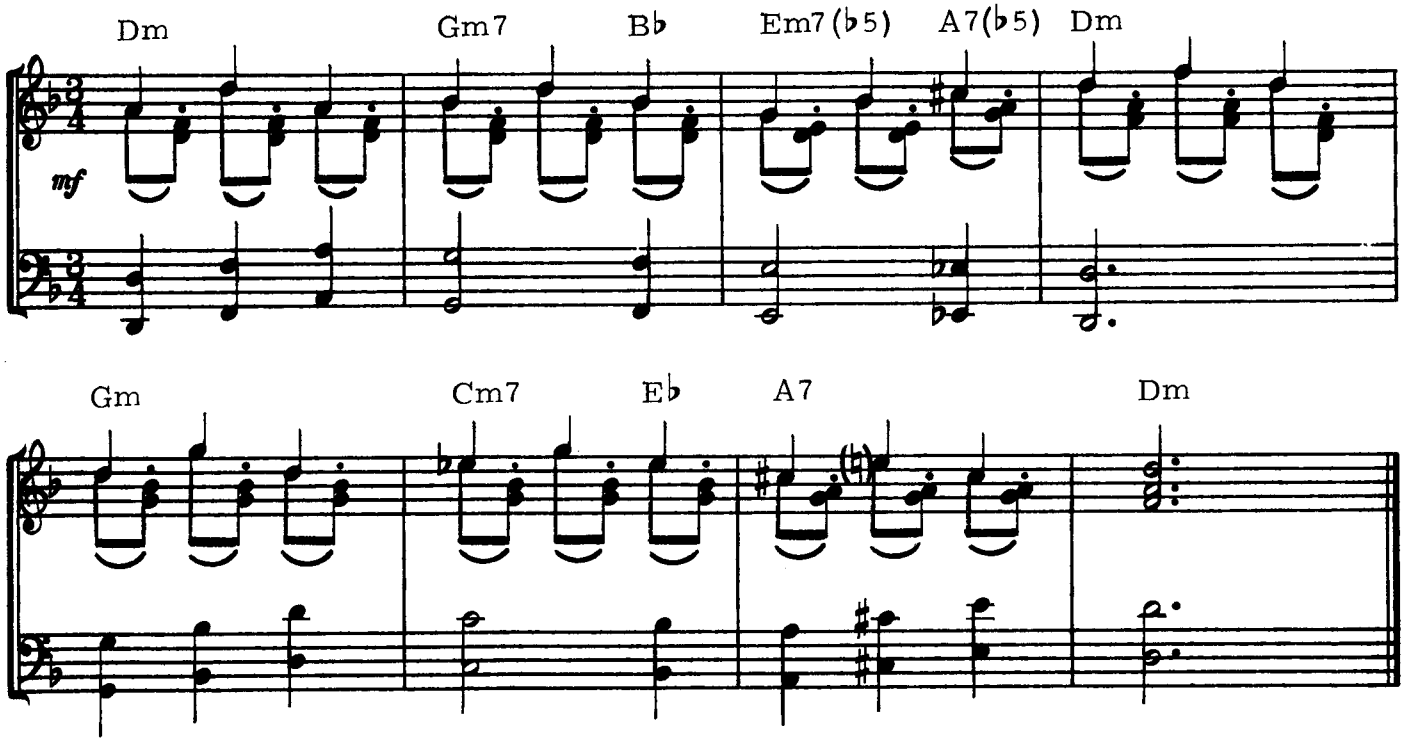


EX. 5 ♩ = 66

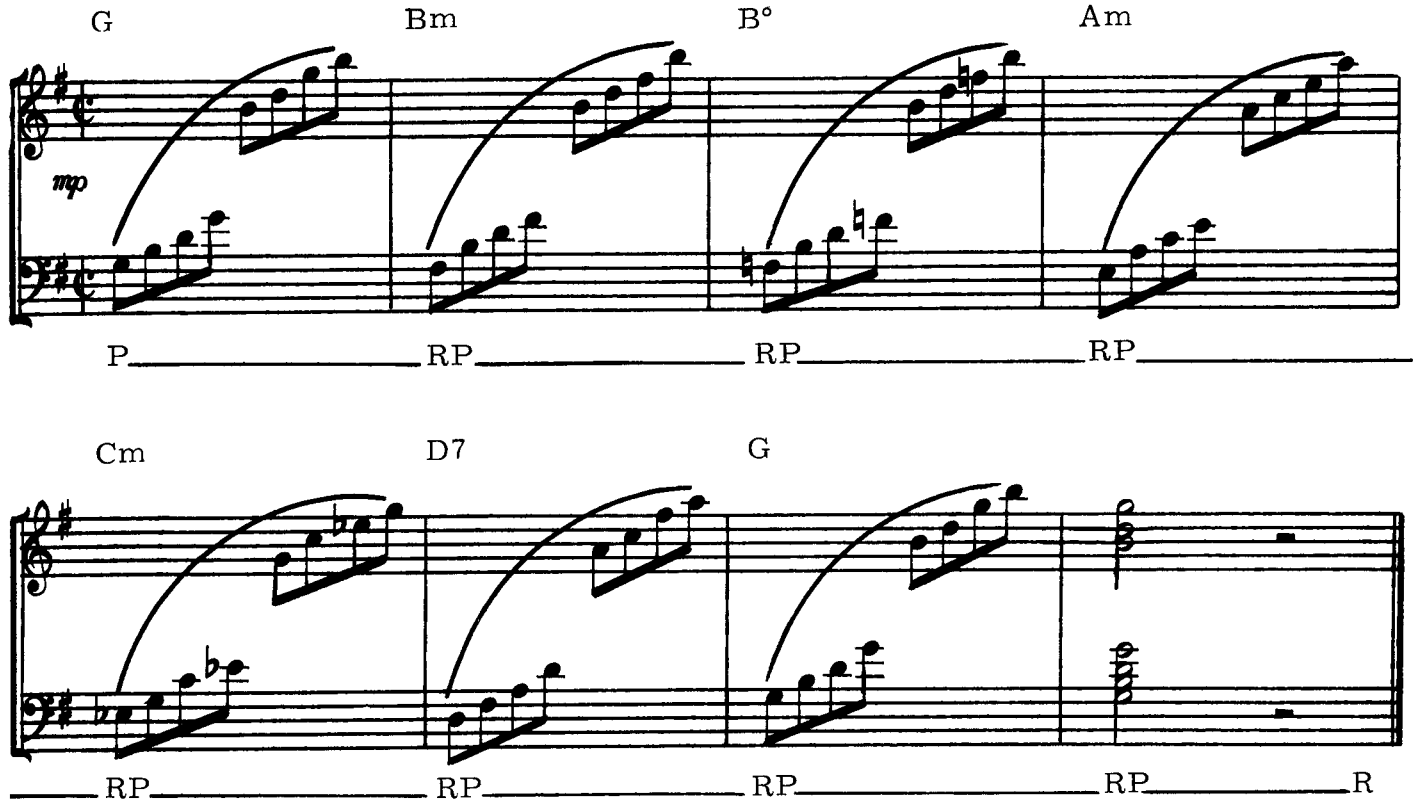


IDIOMATIC KEYBOARD PATTERNS

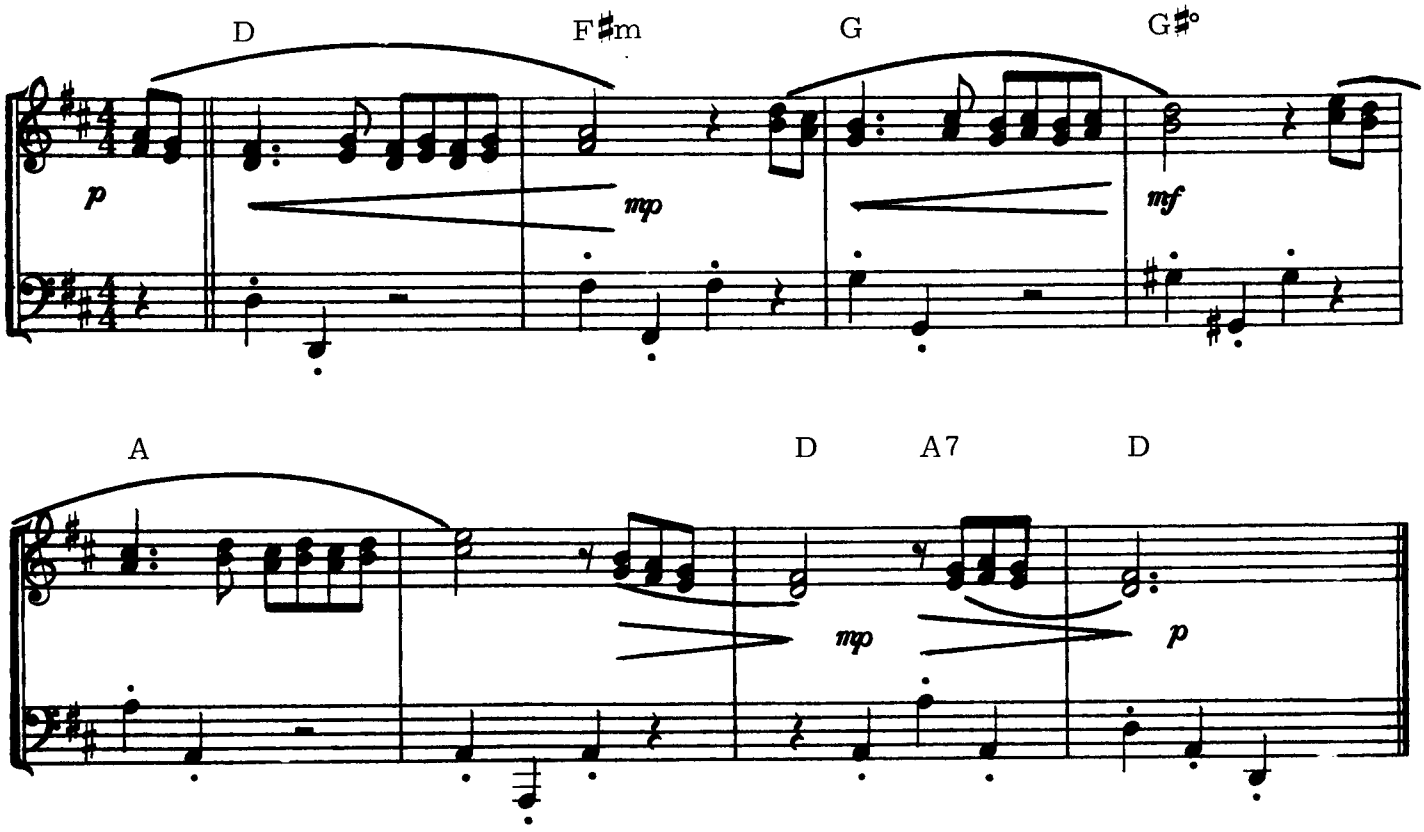
EX. 1 ♩ = 84



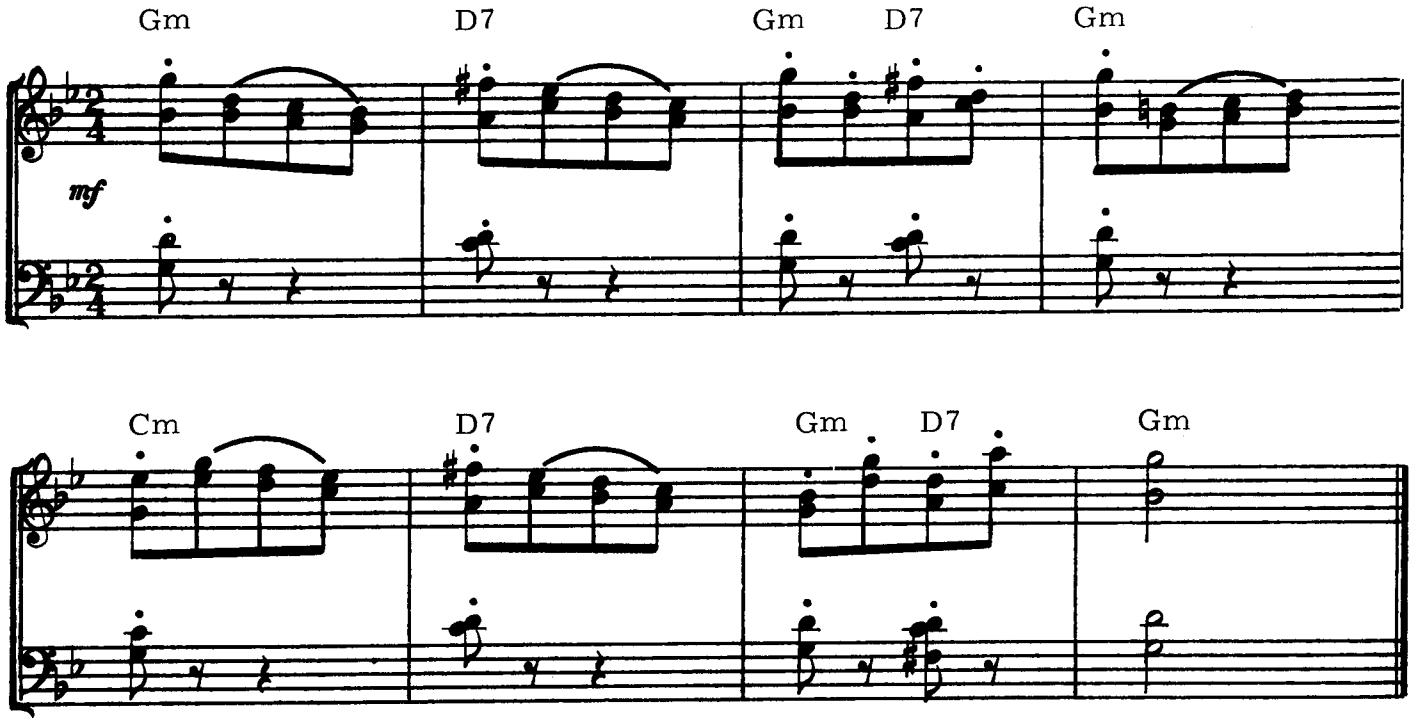
EX. 2 ♩ = 76



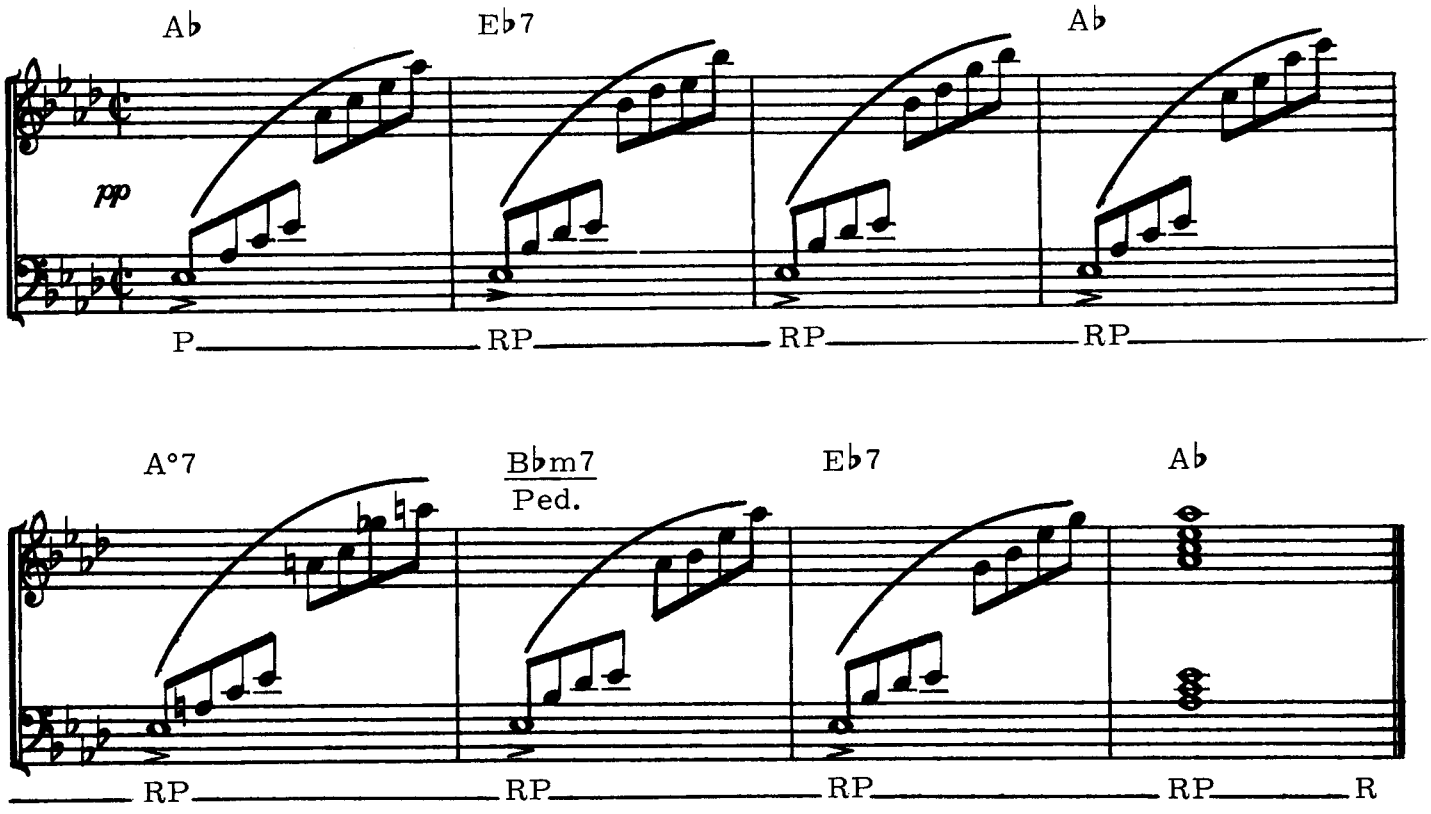
EX. 3 ♩ = 100



EX. 4 ♩ = 80

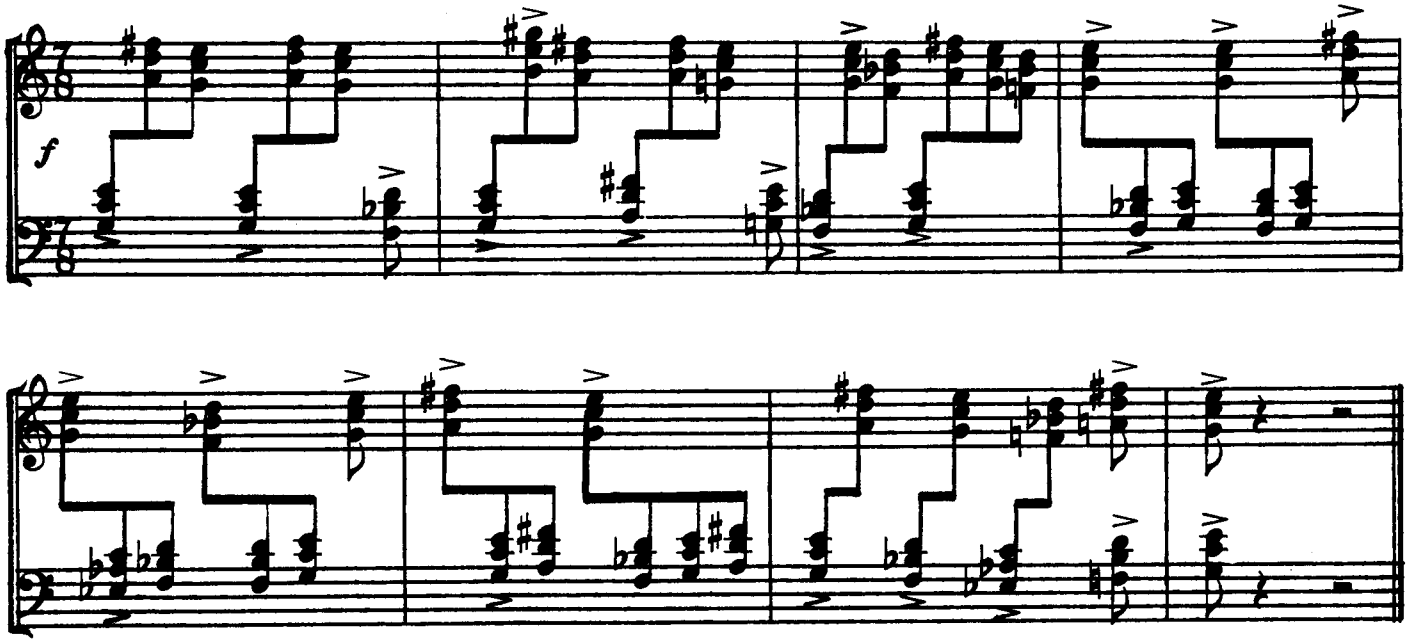


EX. 5 ♩ = 76

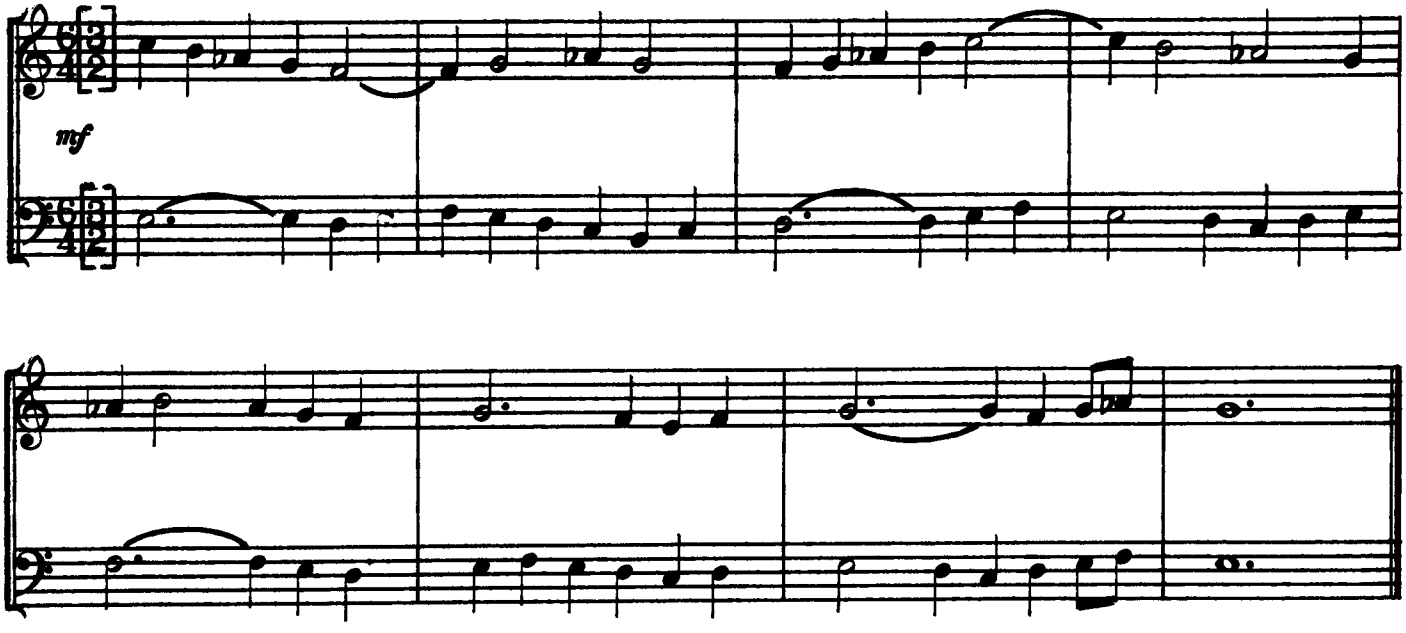


TIME SIGNATURE STUDIES

EX. 1 ♪ = 132



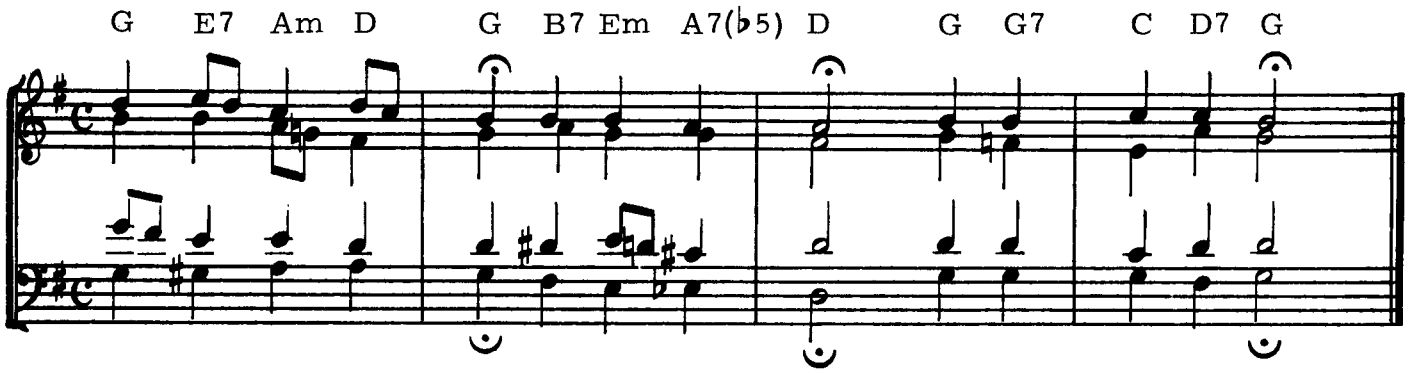
EX. 2 ♩ = 92



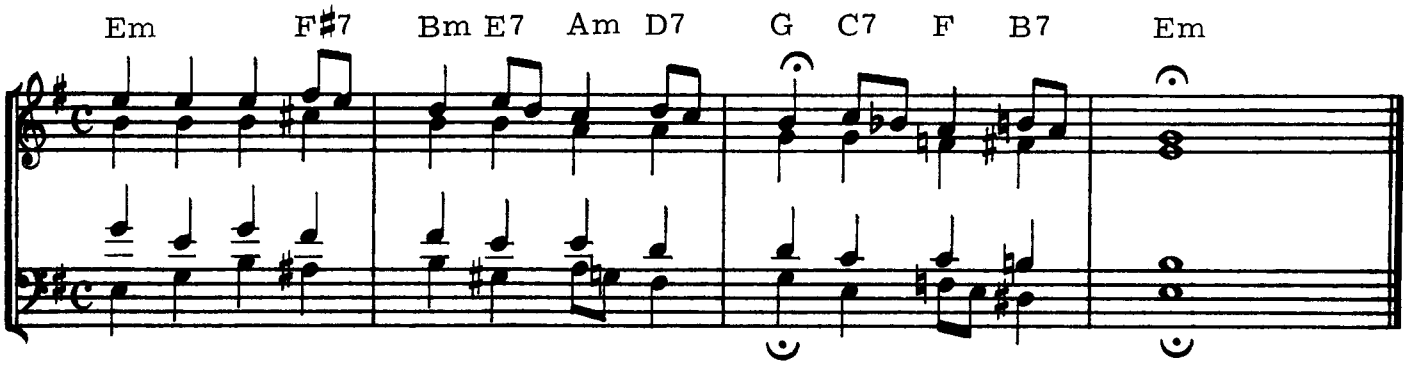
FOUR PART CHORALE STUDIES

♩ = 60 (Minimum Tempo To Be Mastered)

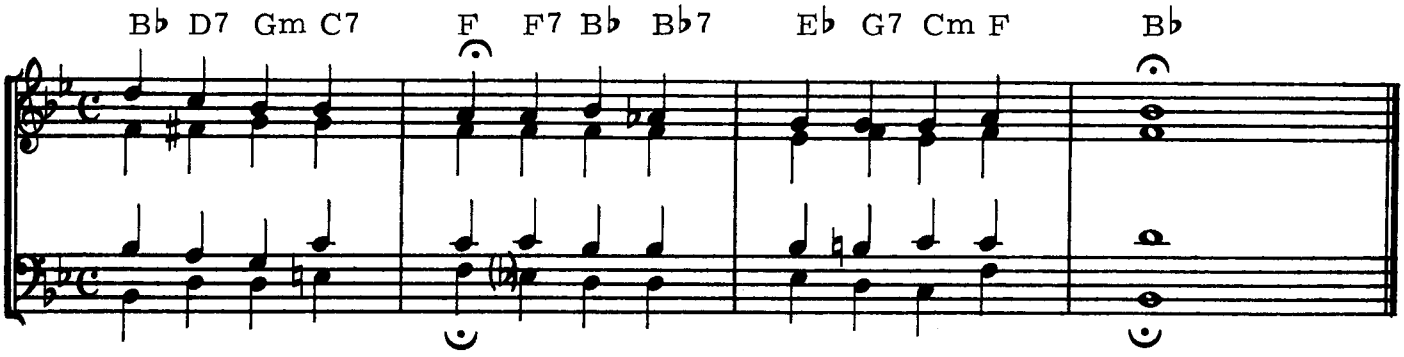
EX. 1



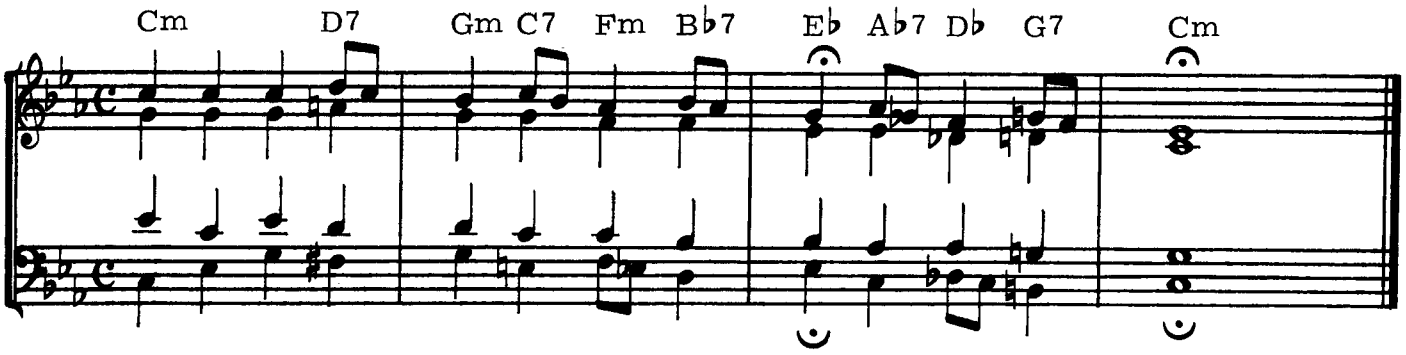
EX. 2



EX. 3

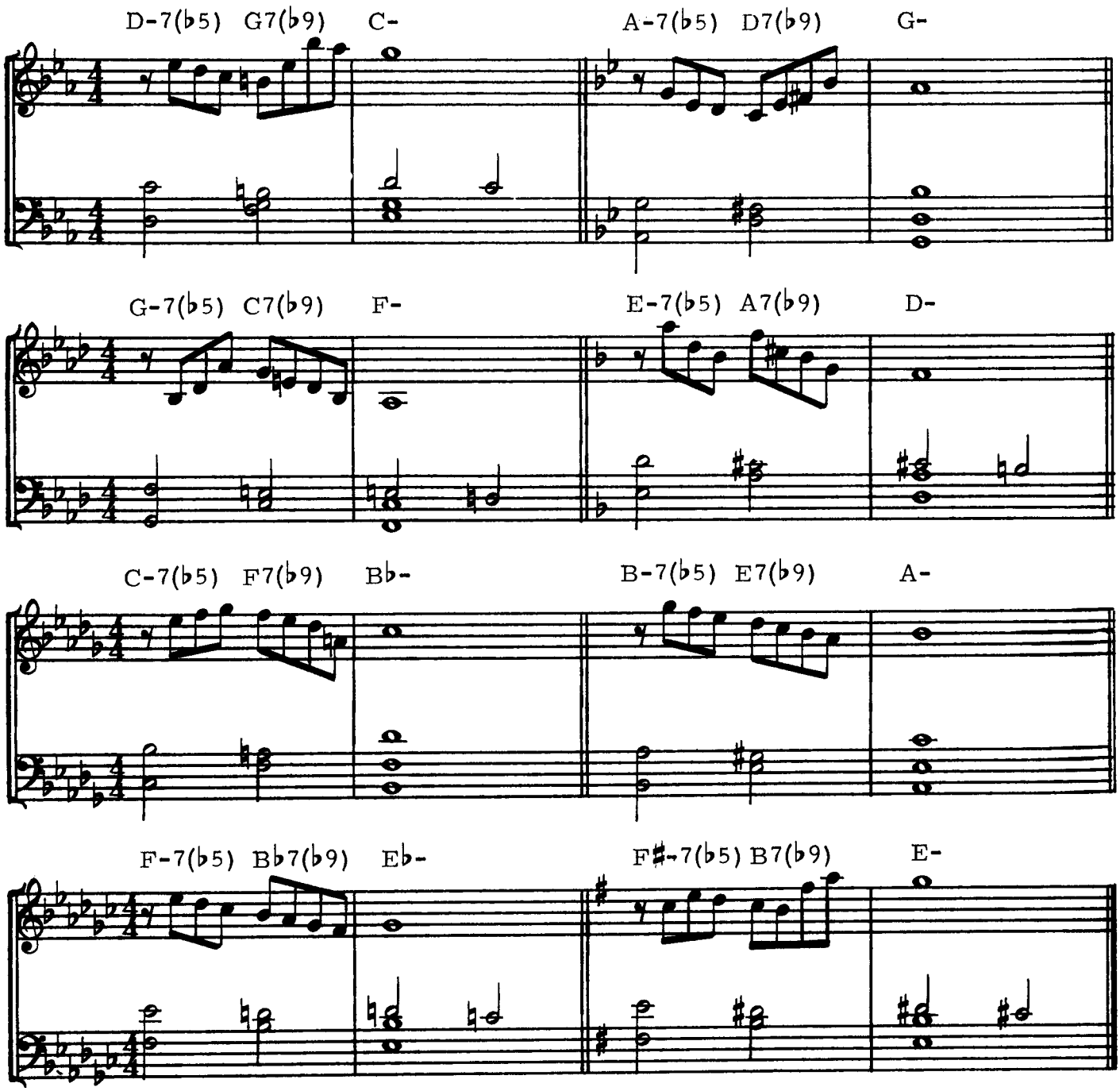


EX. 4

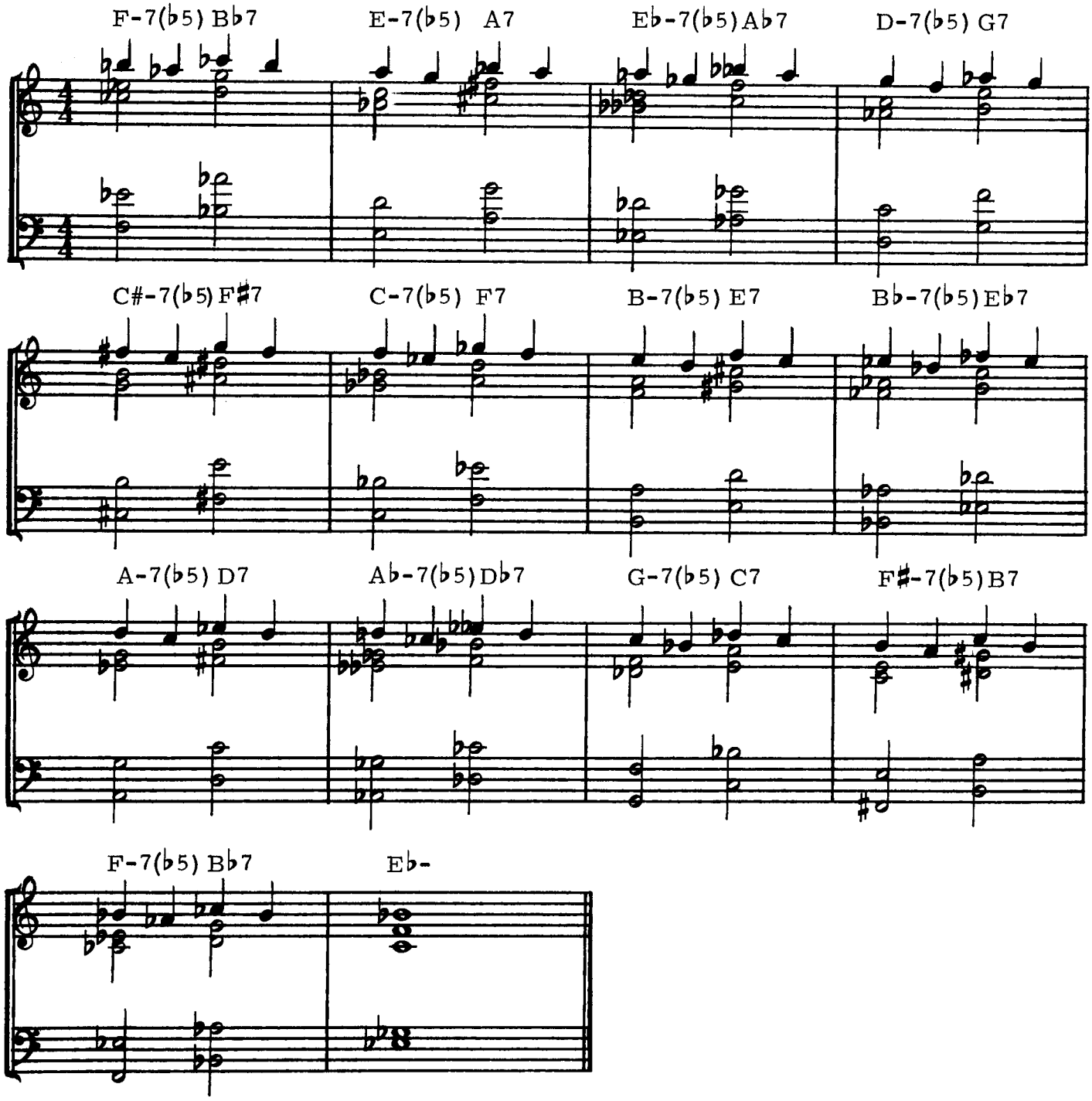


MODERN CHORD STUDIES

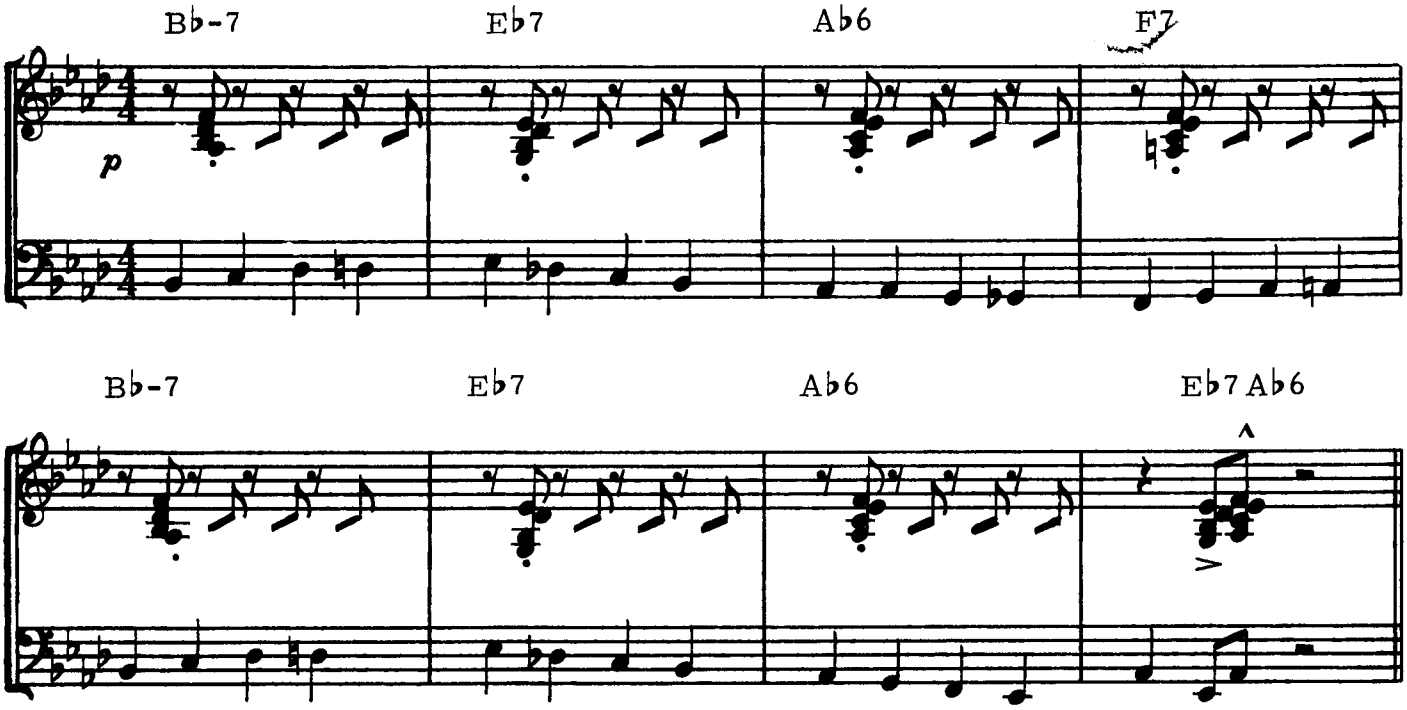
EX. 1 ♩ = 100 (For All Examples)



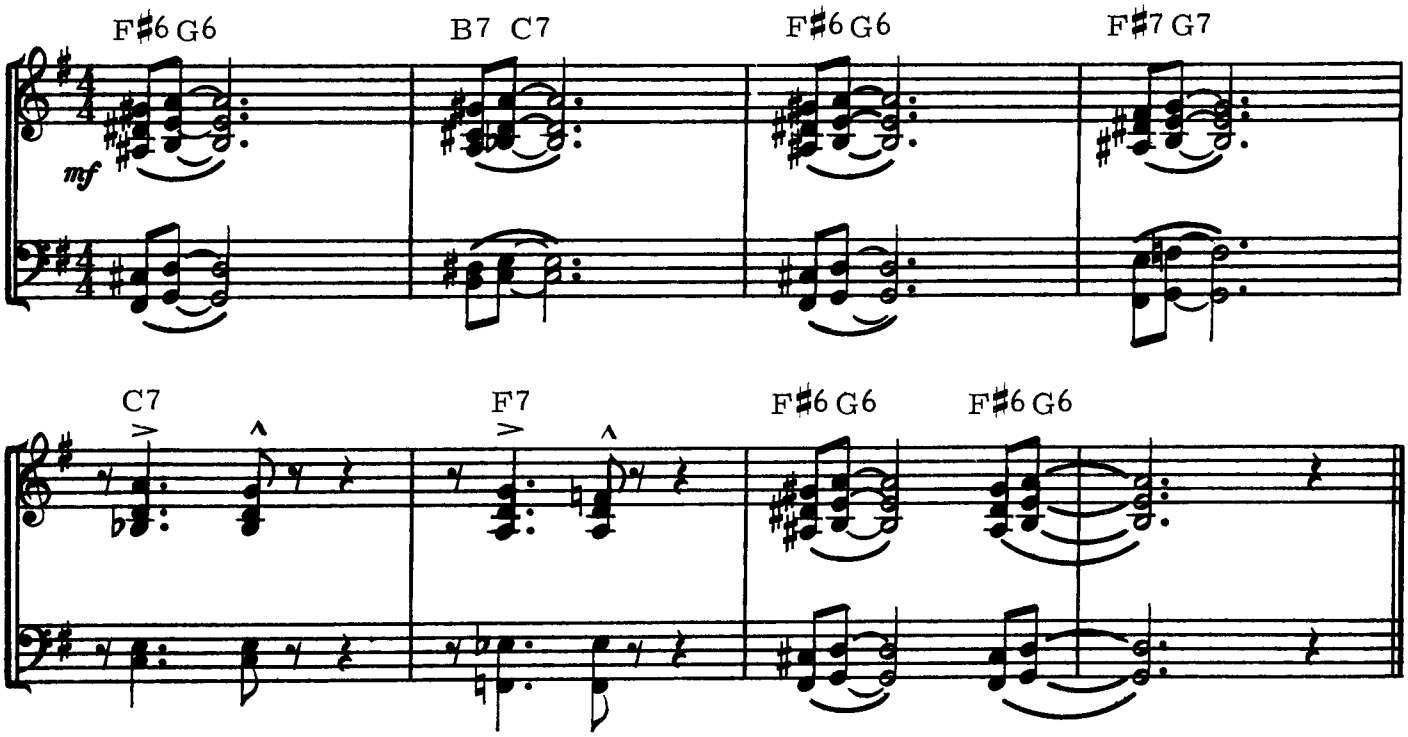
EX. 2 ♩ = 84


F-7(♭5) B♭7
E-7(♭5) A7
E♭-7(♭5) A♭7
D-7(♭5) G7
C#-7(♭5) F#7
C-7(♭5) F7
B-7(♭5) E7
B♭-7(♭5) E♭7
A-7(♭5) D7
A♭-7(♭5) D♭7
G-7(♭5) C7
F#-7(♭5) B7
F-7(♭5) B♭7
E♭-

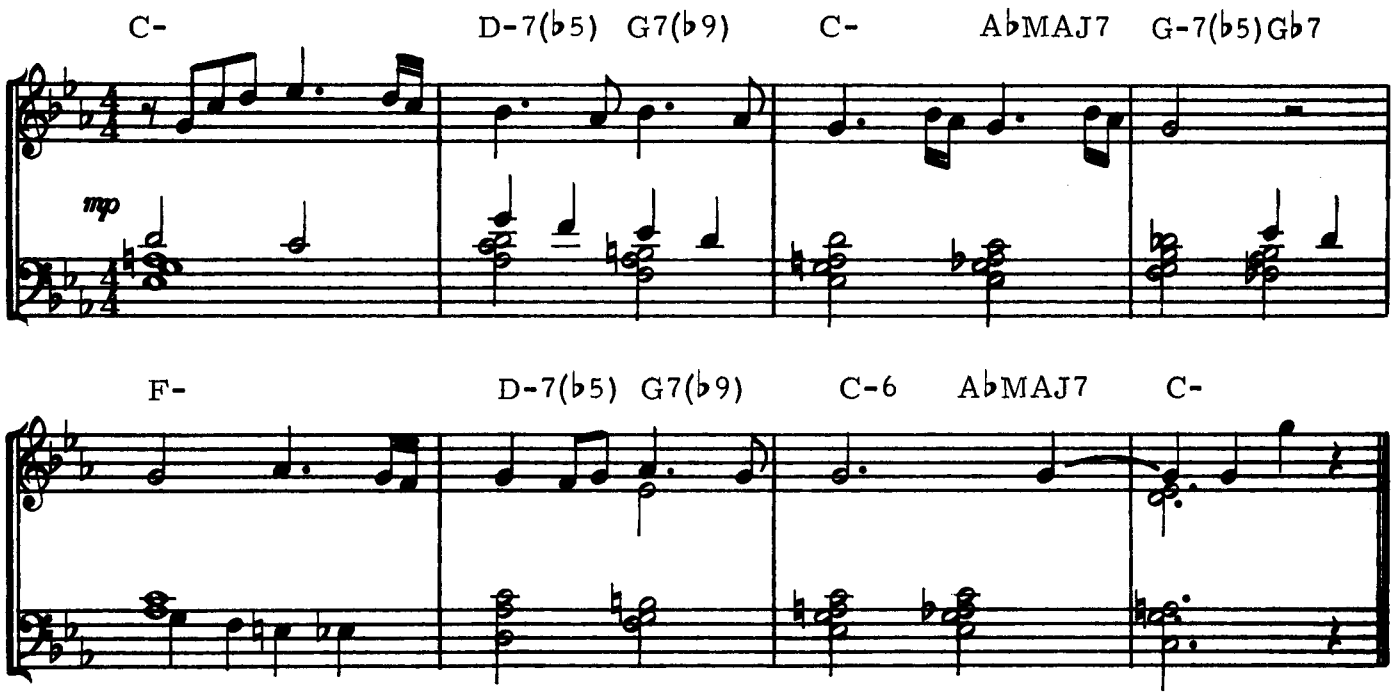
EX. 3 ♩ = 132



EX. 4 ♩ = 92



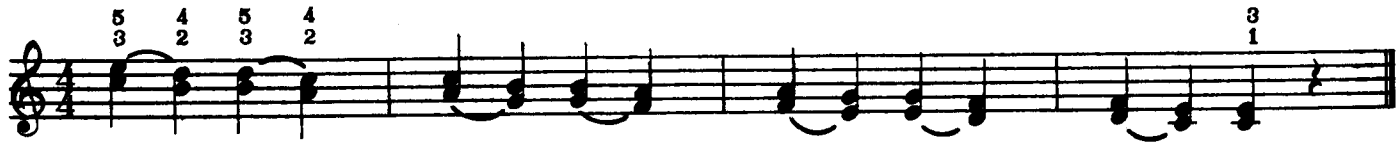
EX. 5 ♩ = 72



LESSON 8

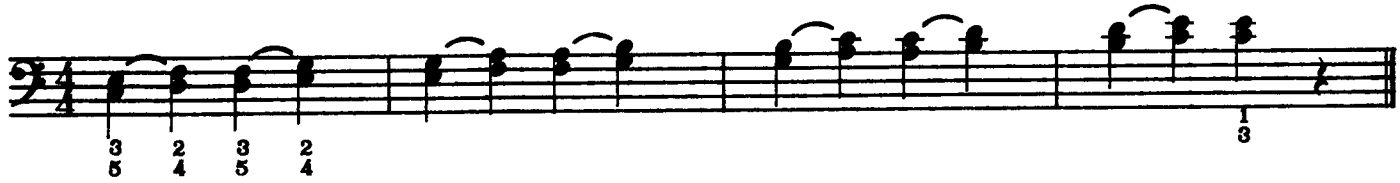
TECHNICAL STUDIES

EX. 1 ♩ = 92 ♩ = 112

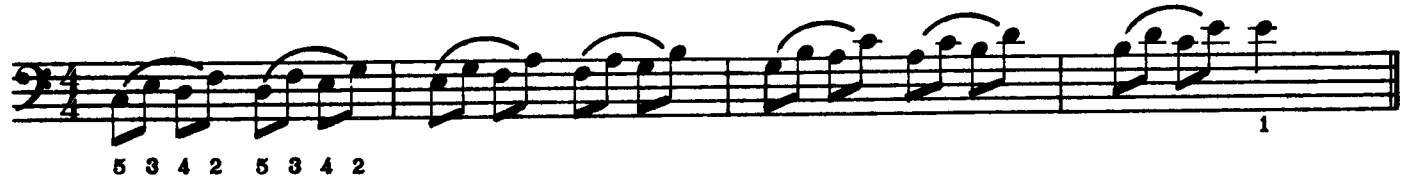


(var.)

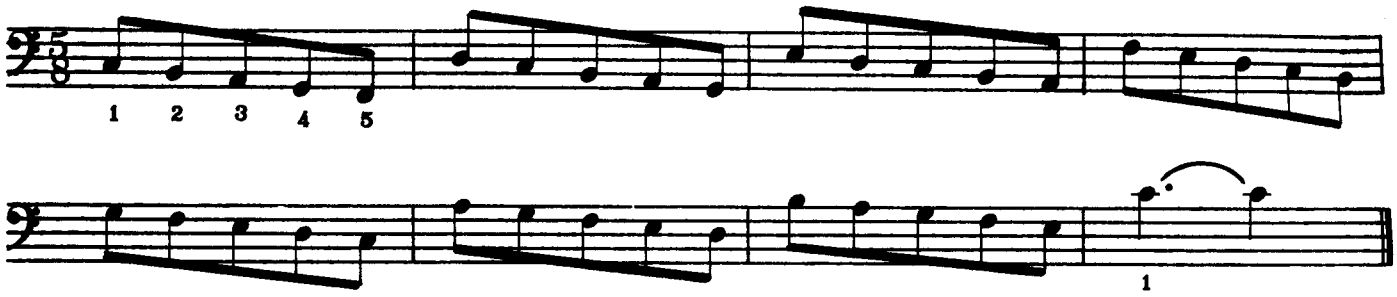
EX. 2 ♩ = 92 ♩ = 112



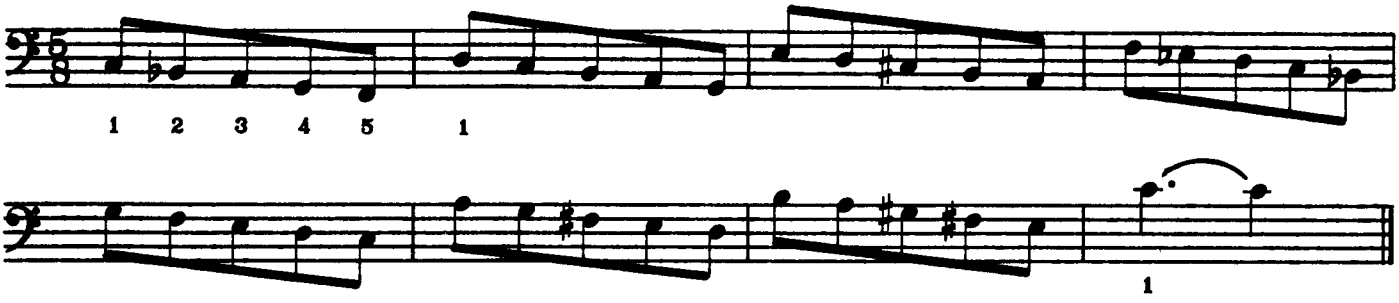
(var.)



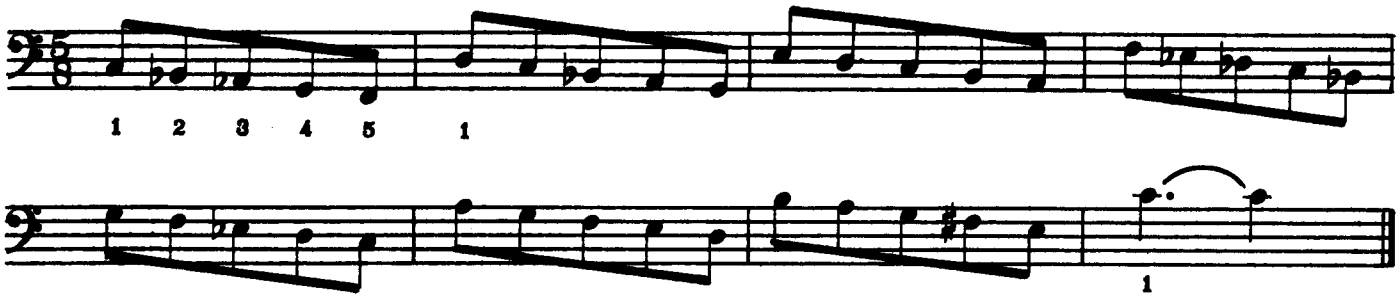
EX. 3 ♩. ♩ = 50 ♩. ♩ = 60



(var.)

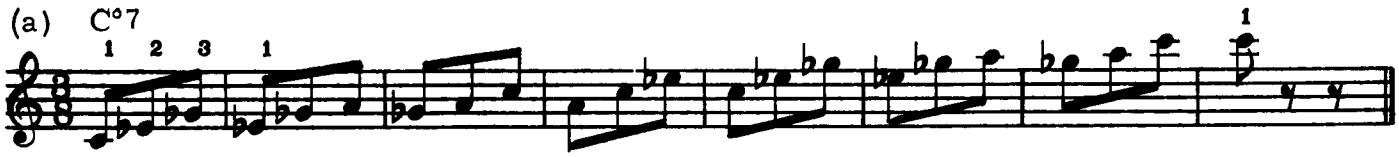


(var.)



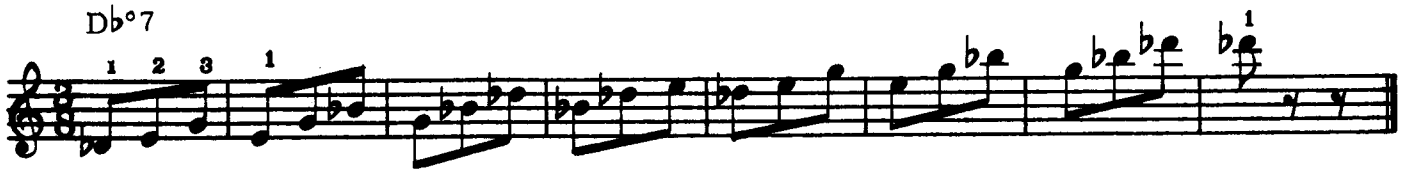
EX. 4 ♩.= 72 ♩.= 92

(a) C°7



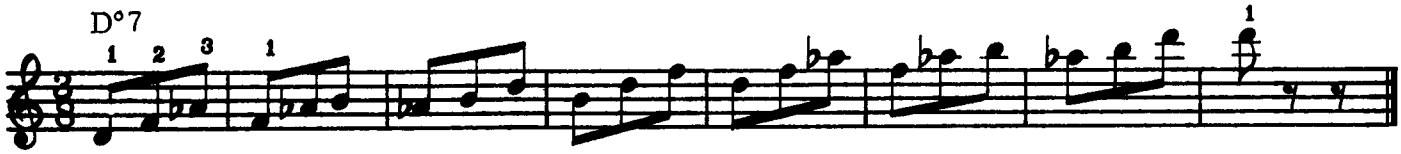
(b)

Db°7



(c)

D°7



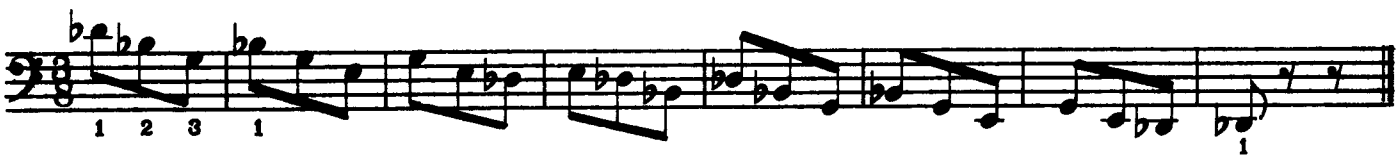
EX. 5 ♩. = 72 ♩. = 92

(a)

C°7

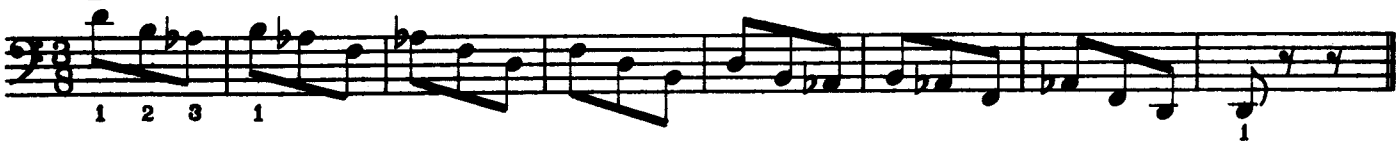
(b)

Db°7



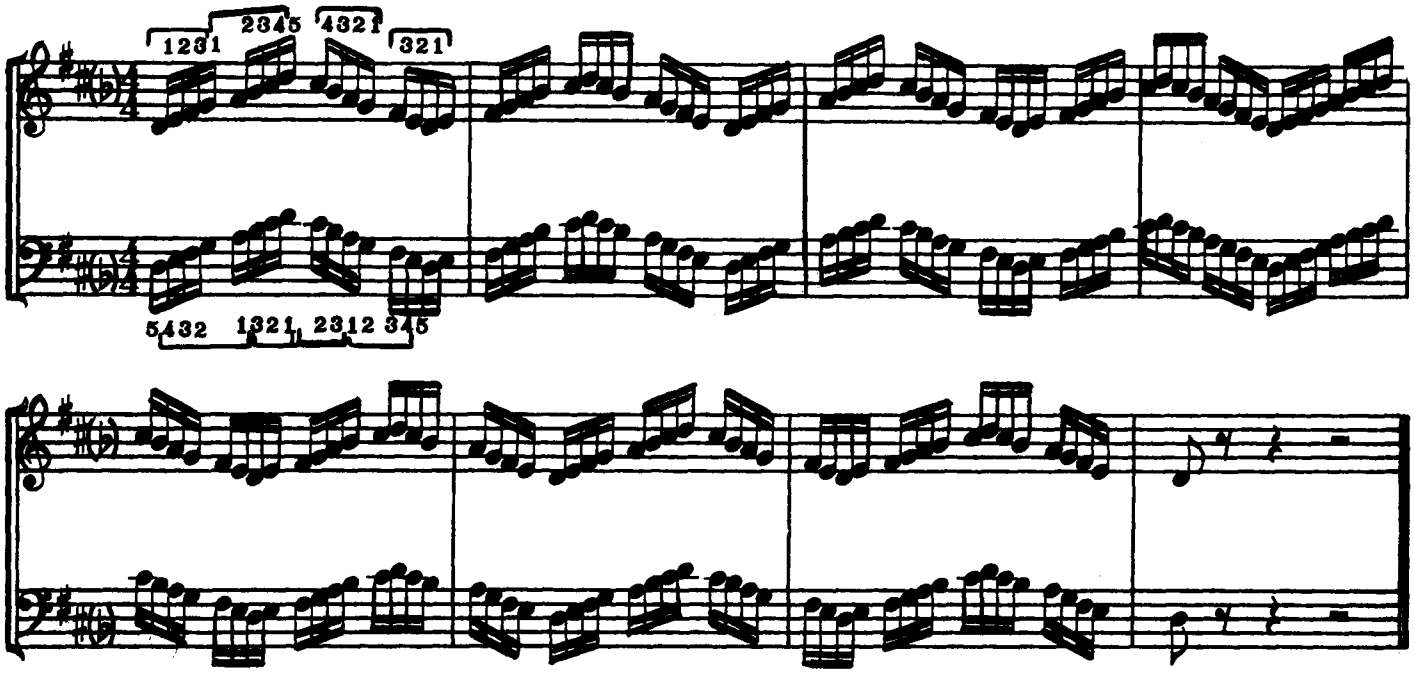
(c)

D°7

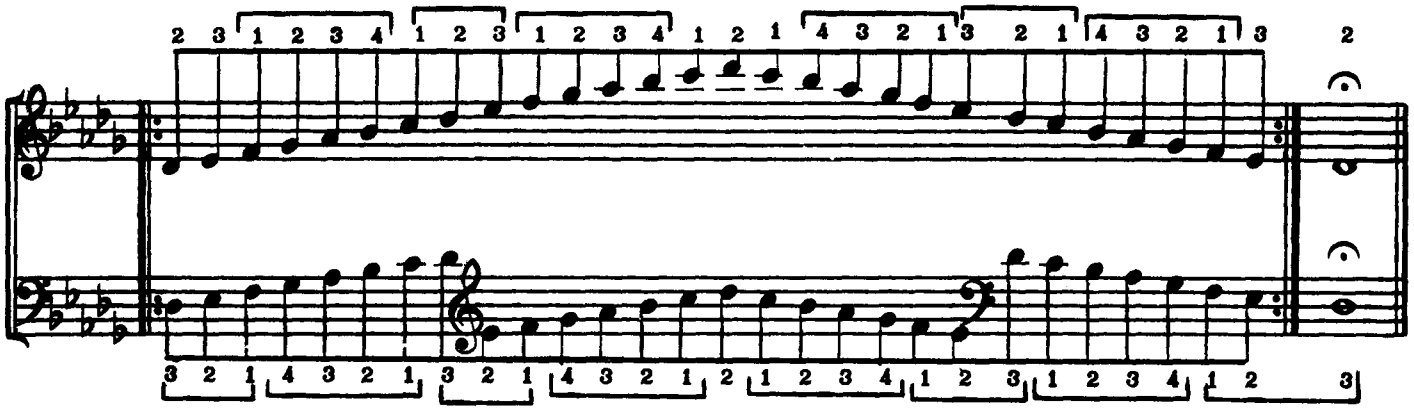


EX. 6 ♩ = 72 ♩ = 92

Practice in D Major and D Minor (3 Forms)



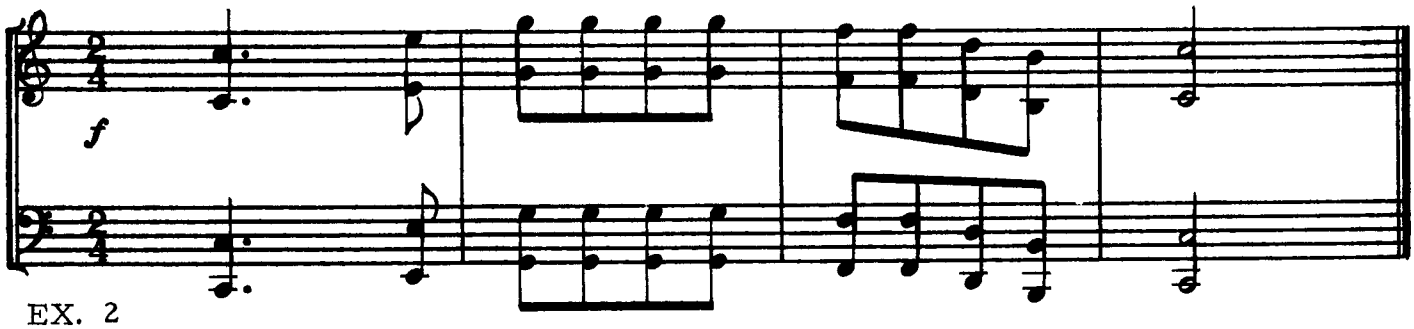
EX. 7 ♩ = 72 ♩ = 84 ♩ = 92



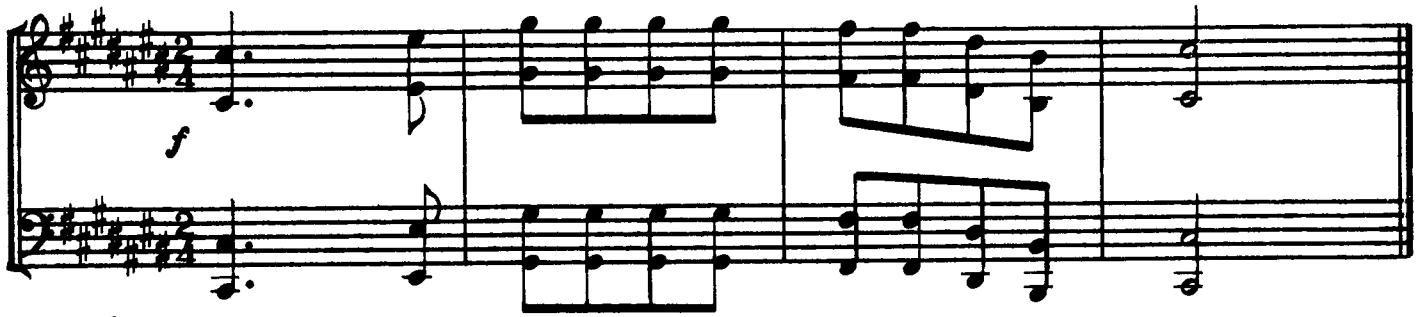
READING MATERIAL

CHANGE OF SIGNATURE STUDIES (OCTAVES)

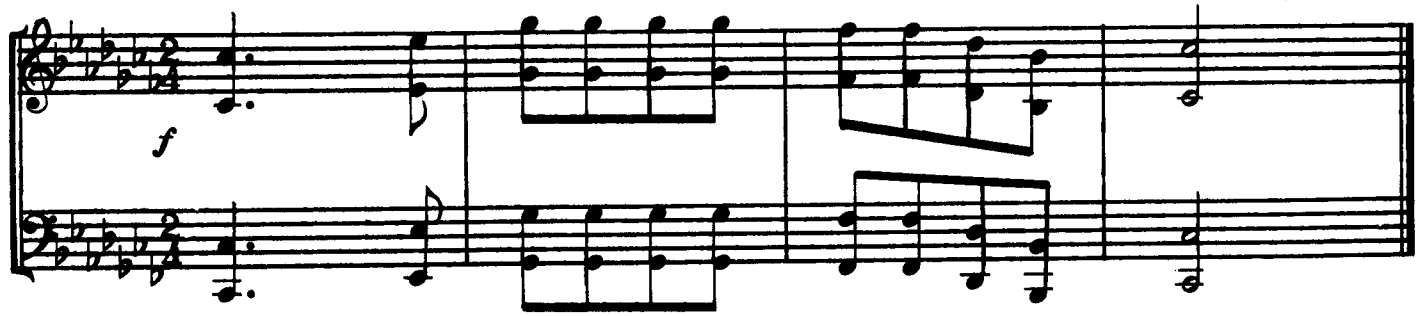
EX. 1 ♩ = 100 (For All Examples)



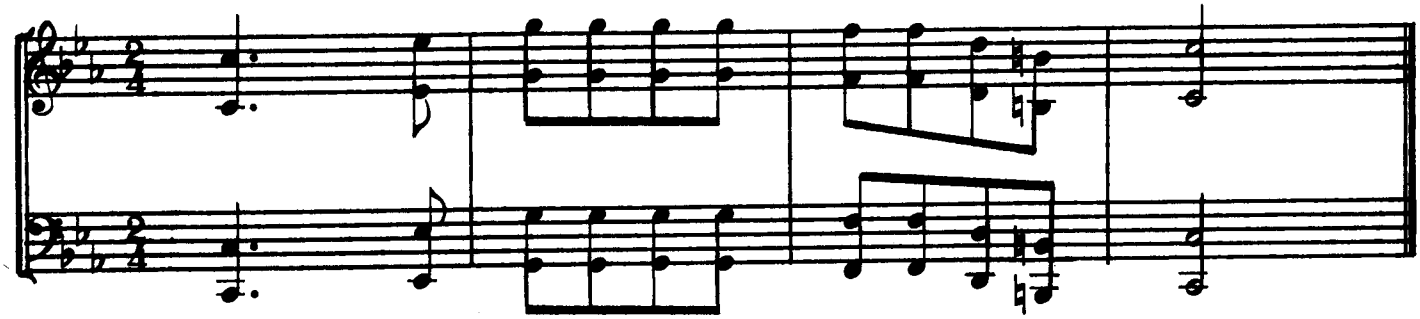
EX. 2



EX. 3

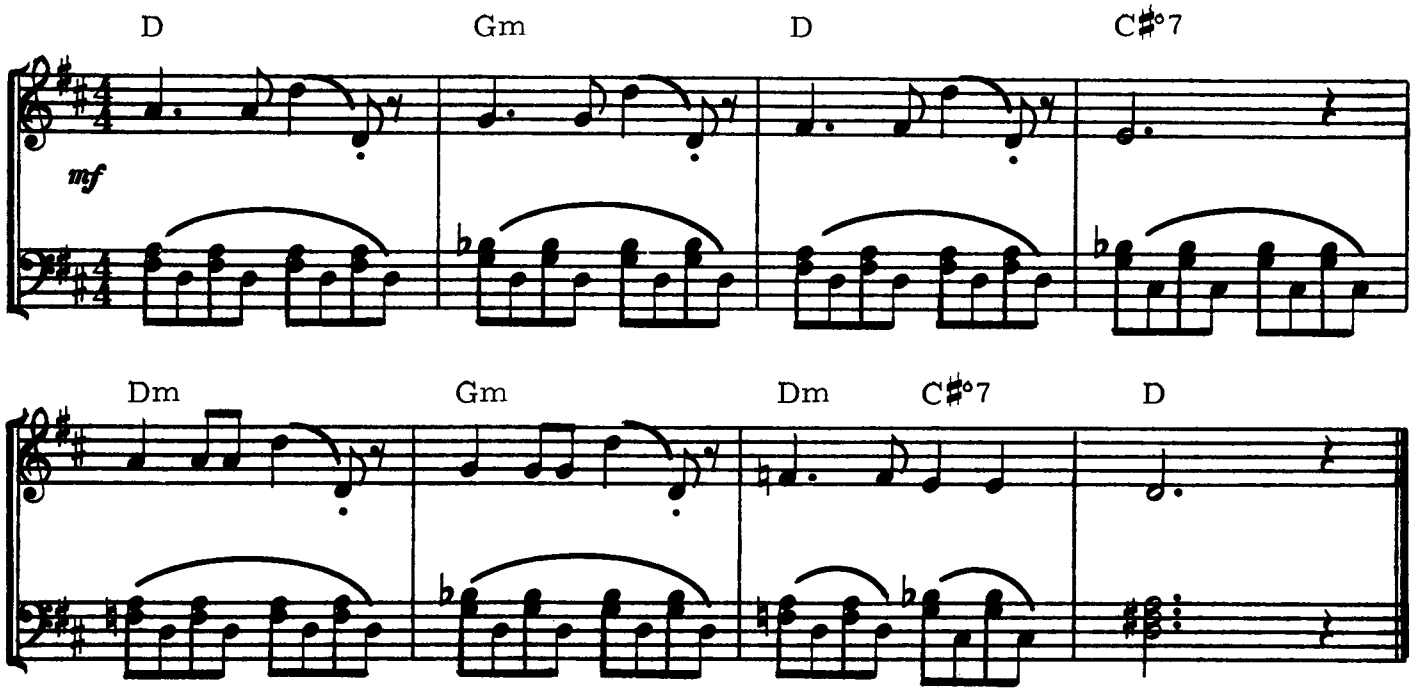


EX. 4

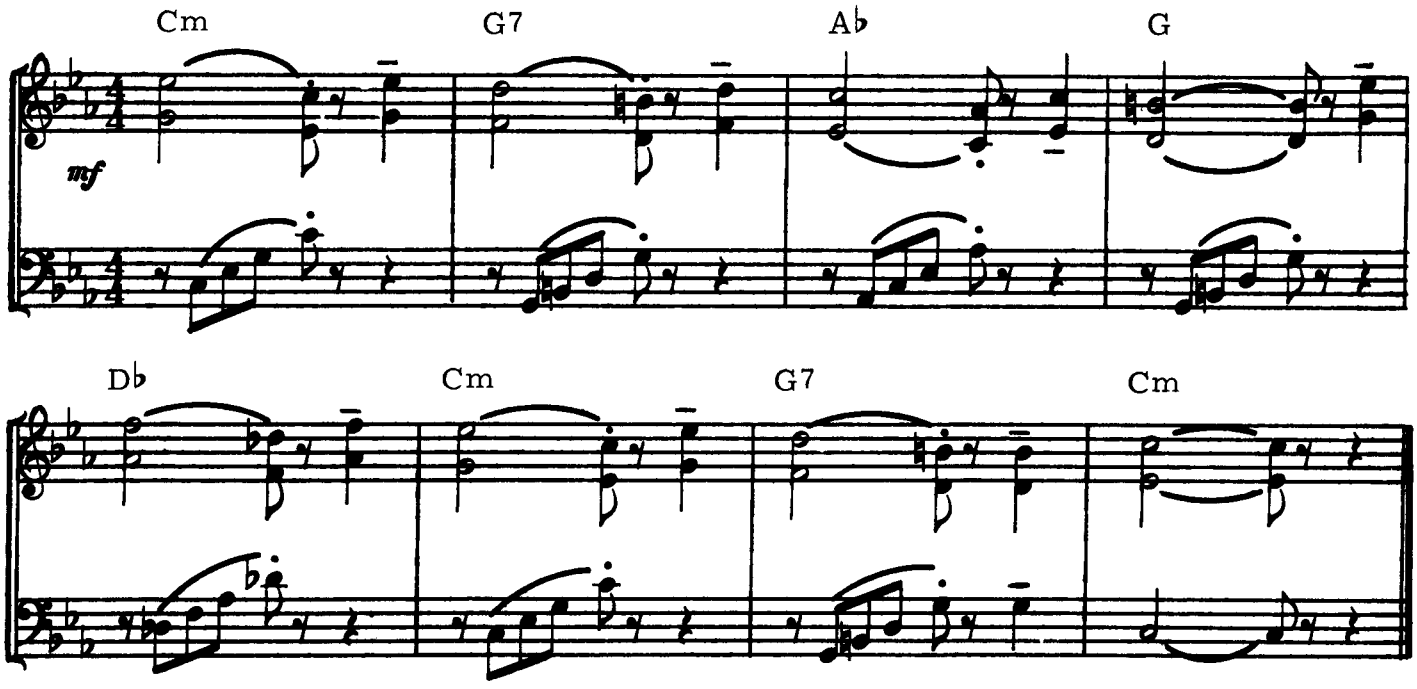


VARIATION OF L.H. CHORD PATTERNS

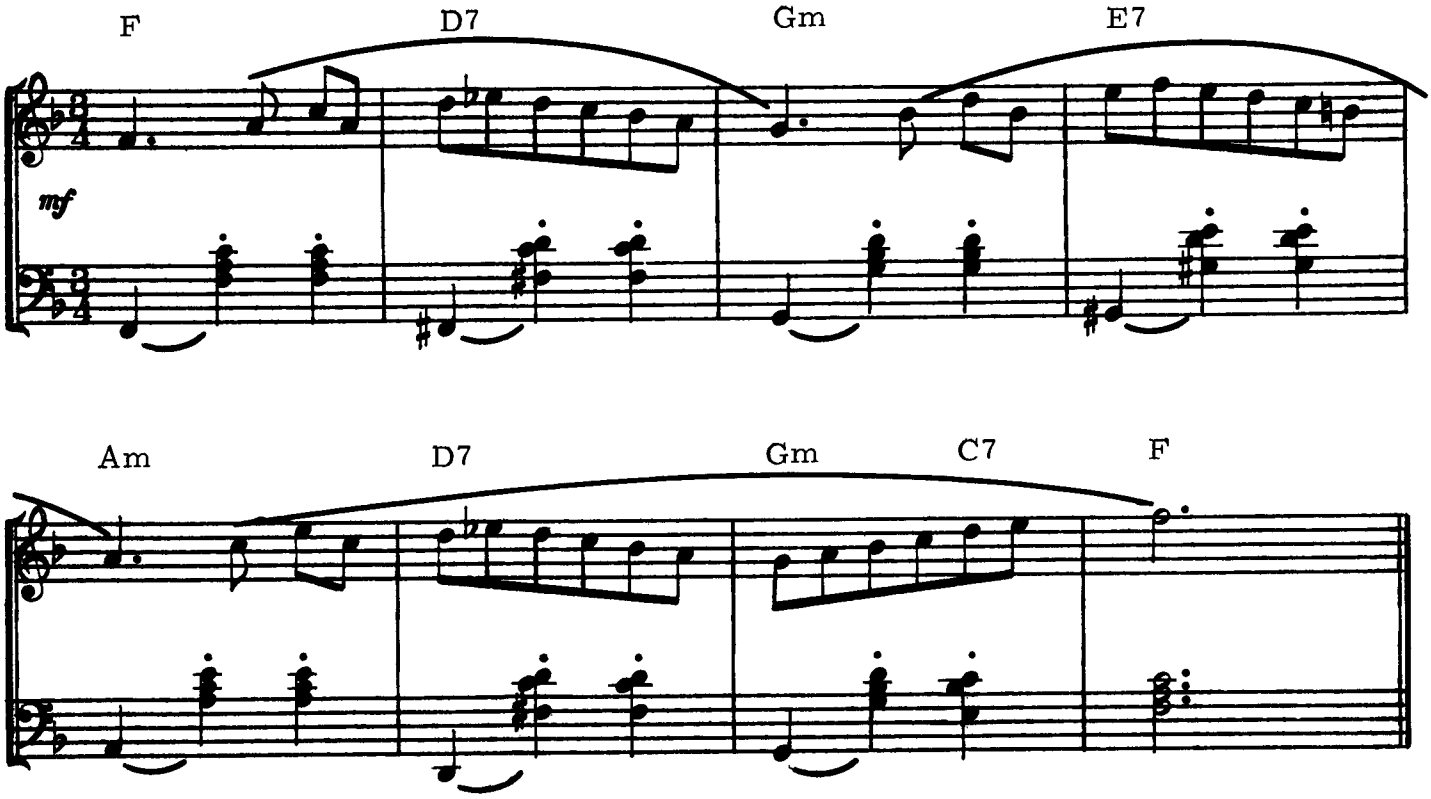
EX. 1 ♩ = 96



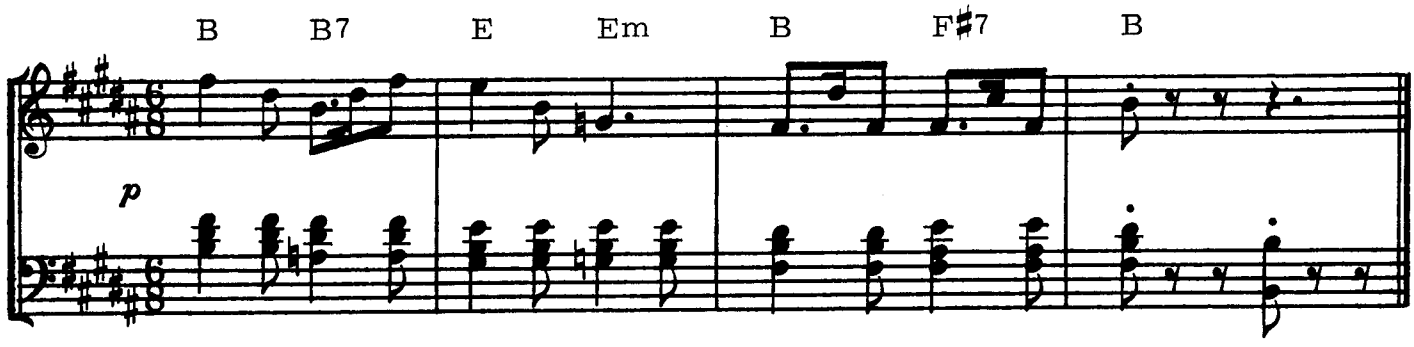
EX. 2 ♩ = 88



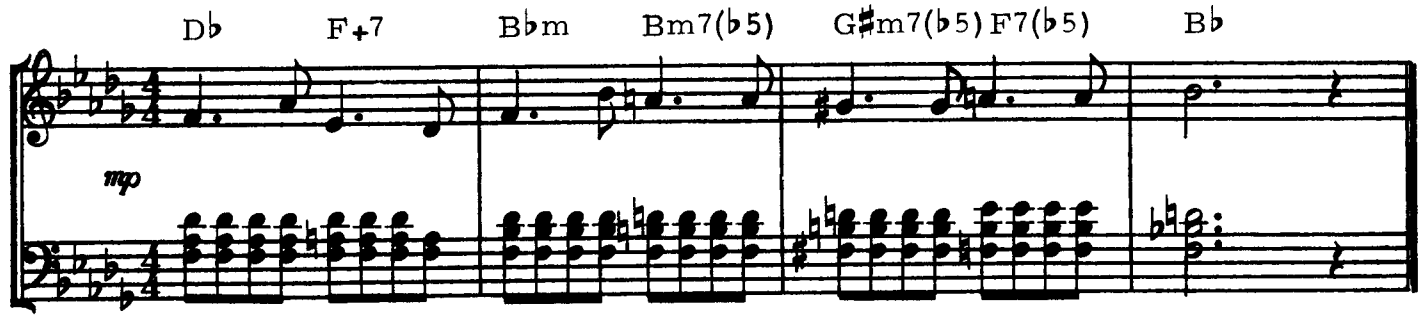
EX. 3 ♩ = 96



EX. 4 ♩. = 66

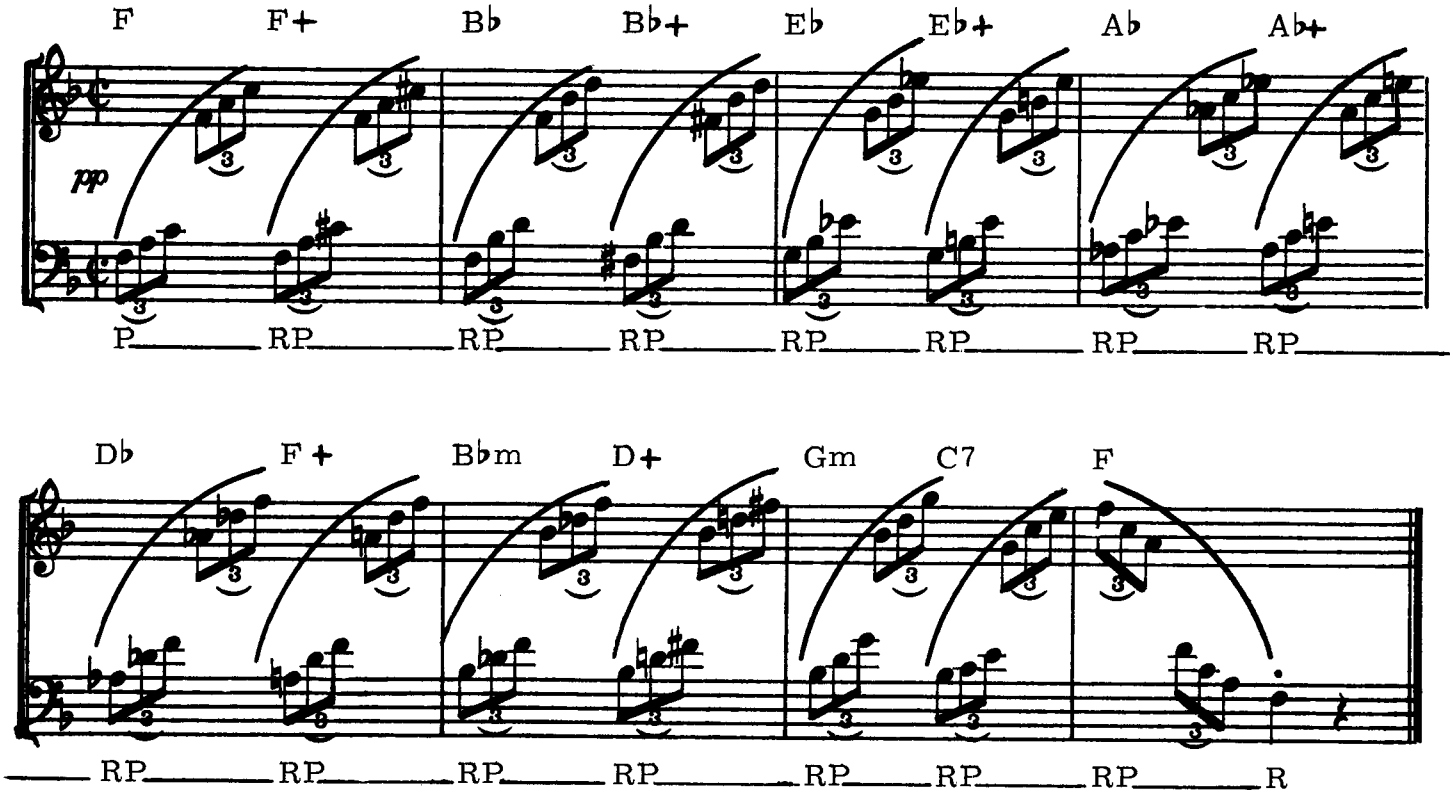


EX. 5 ♩ = 66

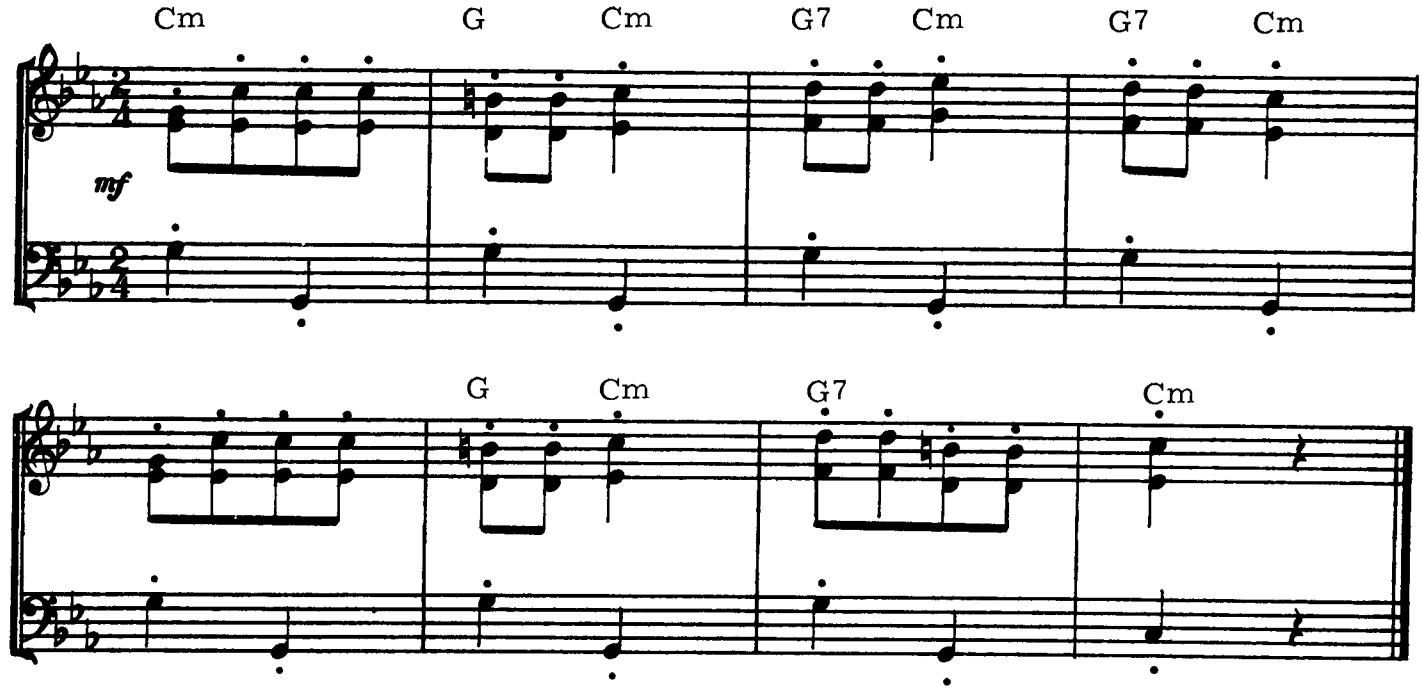


IDIOMATIC KEYBOARD PATTERNS

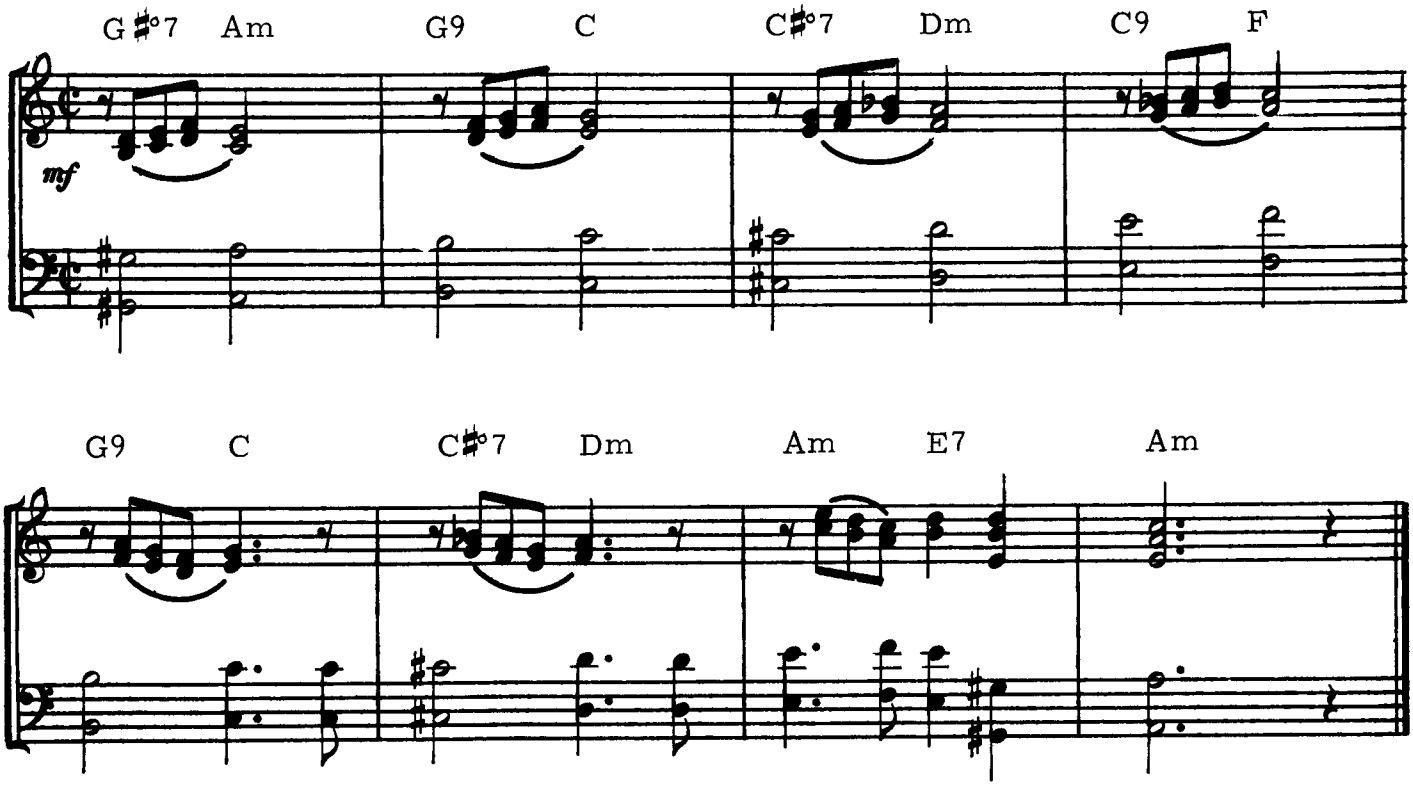
EX. 1 ♩ = 60



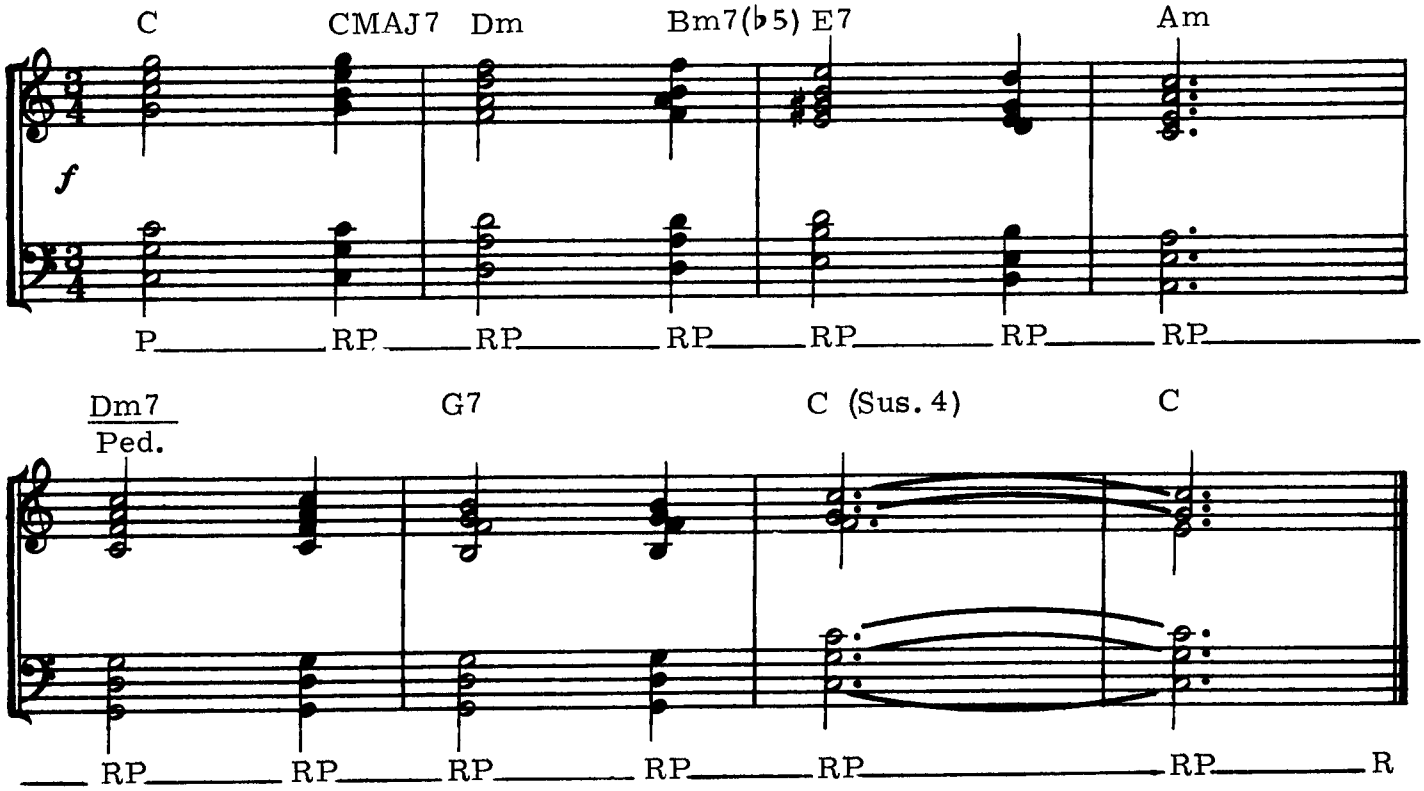
EX. 2 ♩ = 120



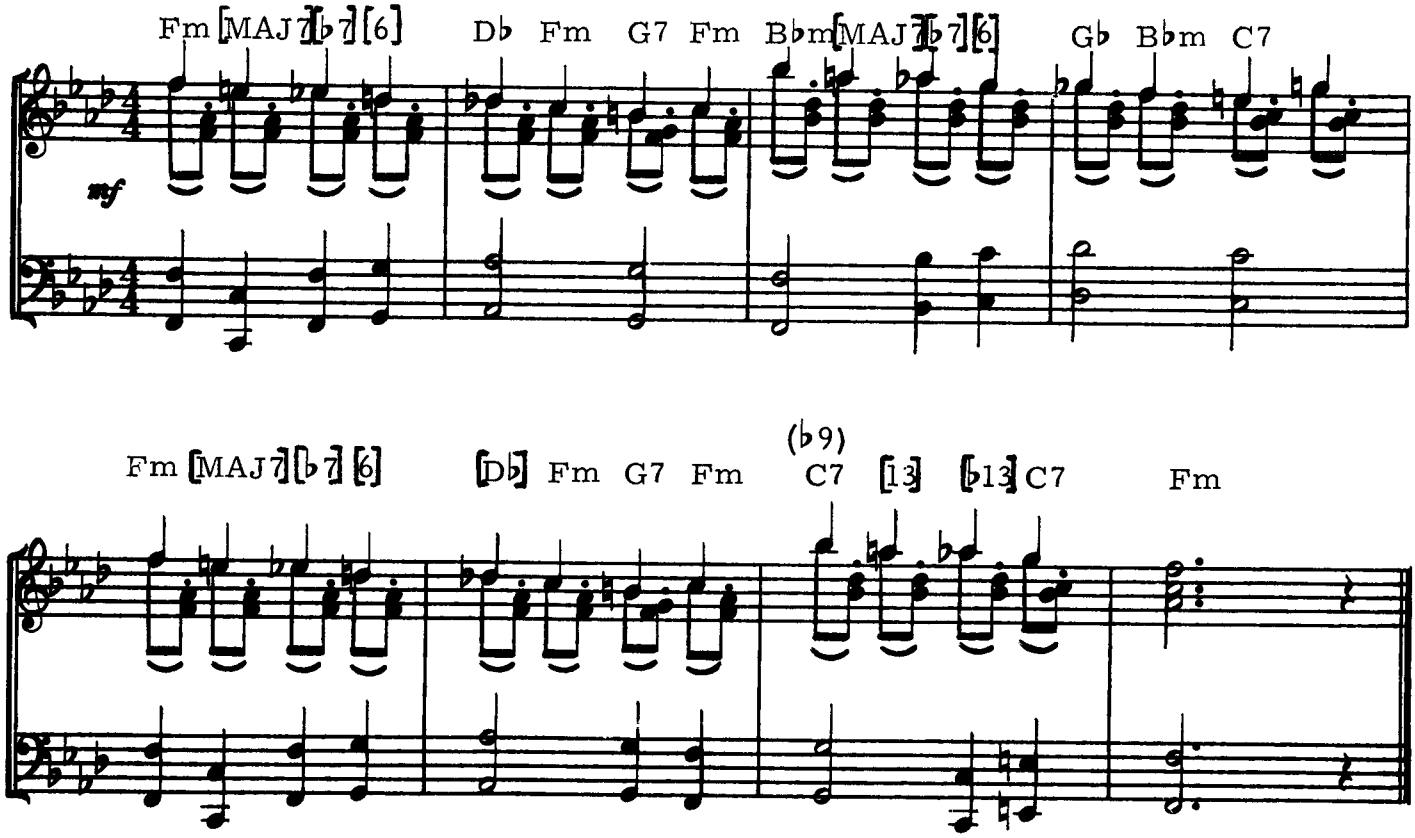
EX. 3 ♩ = 66


G♯°7 Am G9 C C♯°7 Dm C9 F
mf
G9 C C♯°7 Dm Am E7 Am

EX. 4 ♩ = 84

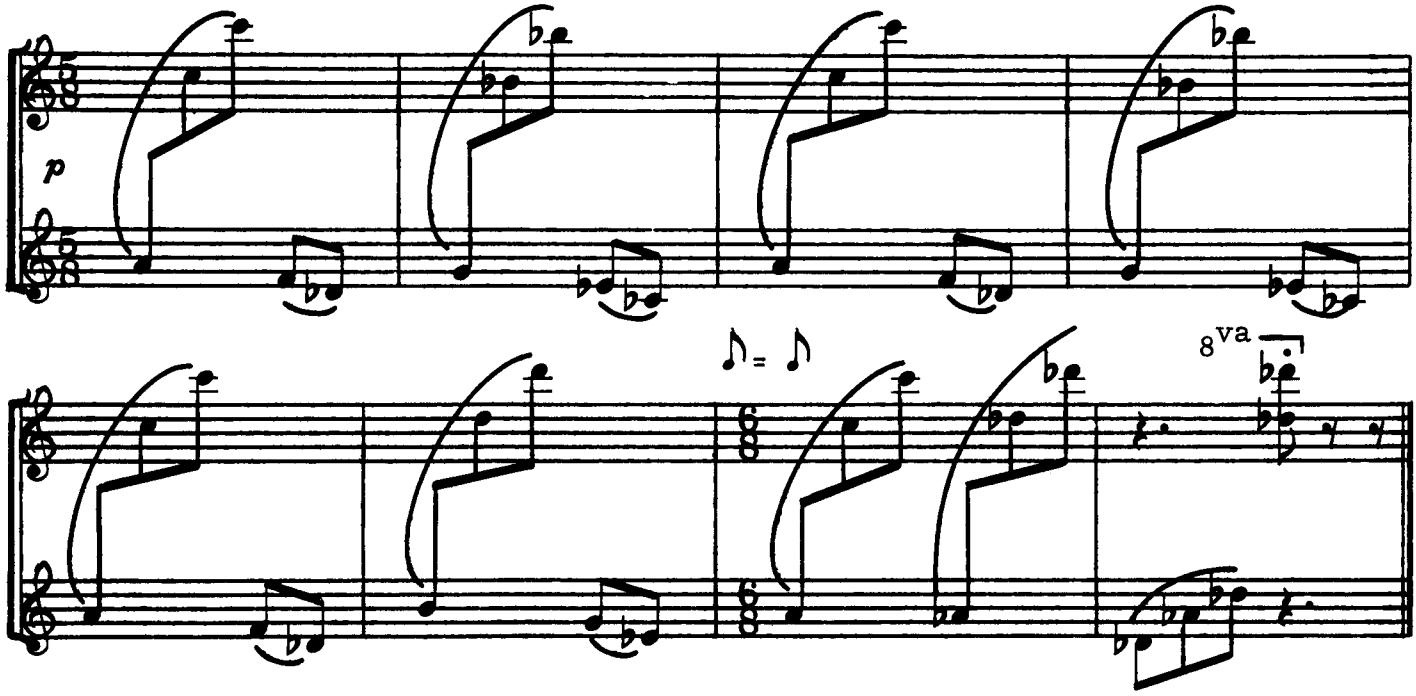
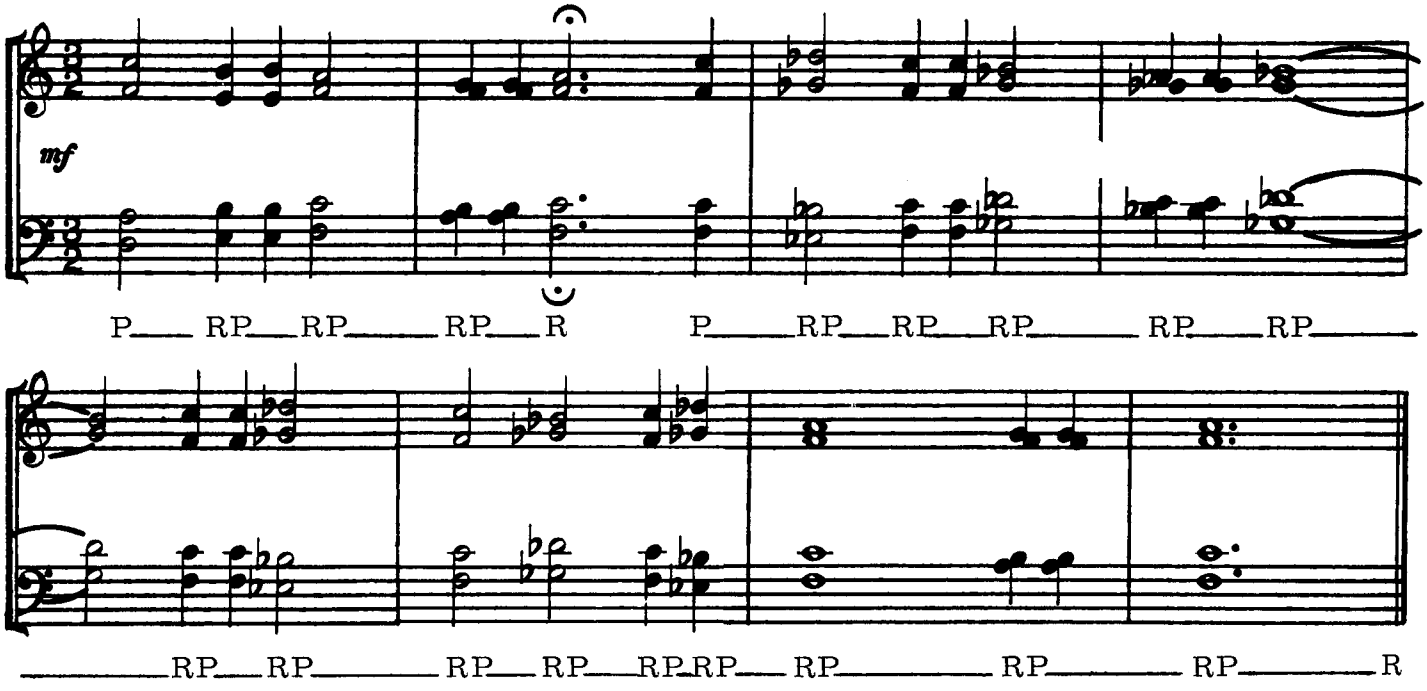

C CMAJ7 Dm Bm7(♭5) E7 Am
f
P RP RP RP RP RP RP
Dm7
Ped.
G7 C (Sus. 4) C
RP RP RP RP RP RP R

EX. 5 ♩ = 84


Fm [MAJ7] [♭7] [6]
D♭ Fm G7 Fm
B♭m [MAJ7] [♭7] [6]
G♭ B♭m C7
mf
Fm [MAJ7] [♭7] [6]
[D♭] Fm G7 Fm
(♭9)
C7 [13] [♭13] C7
Fm

TIME SIGNATURE STUDIES

EX. 1 ♩. ♩ = 60



EX. 2 𝅗𝅥 = 66