

Malcolm Dedman

Seven Studies in Keyboard Technique with electronic keyboard in mind

These seven short pieces are studies in keyboard technique and can be used by both children and adult learners. Although an electronic keyboard is preferable, the pieces may be played on any acoustic keyboard. Keyboard rhythms are not specified in the first six pieces but, if desired, the student may select one, exploring a suitable style at the marked tempo (in this case, *rituendos* will need to be ignored). In the seventh piece, a rhythm style (e.g. 'ballade', or 'country') should be selected, and the left hand should play the indicated chords. However, if the student is using an acoustic instrument, the chords may be 'realised' in the left hand, similar to the use of 'figured bass' notation.

Notice too that suggestions are given for a suitable voice selection for each piece. The student is encouraged to find the best voice or sound from his or her own keyboard.

This set of pieces should be used in conjunction with other keyboard tutors, as it is assumed that the student can read staff notation in both treble and bass clefs and they understand the various other symbols used.

If these studies are played continuously as a complete set, the total duration is 6 mins 45 secs.

Original written in 1992, reprinted in 2008

Seven Studies in Keyboard Technique

with electronic keyboard in mind

1992

1. Haiku

Haiku is a Japanese word for a short poem of three lines. The word is used here to indicate a short musical piece in three phrases, i.e., bars 1 to 8, 9 to 16 and 17 to 24.

It would be appropriate to select a Japanese sound, such as 'Koto', or a similar 'twangy' sound to suggest a Japanese plucked stringed instrument.

Moderato, ♩ = 100 Malcolm Dedman

Keyboard

5 4 2 5

mf

2 3

5 4 3 1 2 10

15 5/2 4/2 5/2

f

20 5/2 4/2 5/1 rit.

2. Chimes

3

The title of this short piece speaks for itself. Select a bell-like or chime sound, for example, *celeste*, *glockenspiel*, or *vibraphone*.

Notice the repeat sign at the end, meaning repeat from the beginning of this piece. It would be preferable if a different sound is selected when playing for the second time.

Allegro, ♩ = 144

Keyboard

The musical score for 'Chimes' is written for keyboard in 3/4 time. It consists of two systems of music. The first system starts with a treble clef and a bass clef, with a dynamic marking of *f*. The melody in the treble clef is marked with fingerings: 5, 1, 2, 5, 2, 1, 3, 4, 2, 1. A box containing the number 5 is placed above the fifth measure. The bass line is marked with a 2 in the first measure and a 1 in the fifth measure. The second system continues the melody and bass line, with boxes containing the numbers 3, 10, and 15 above the first, tenth, and fifteenth measures respectively. The piece ends with a repeat sign.

3. Highland Dance

Scottish Highlands suggest a 'bagpipe' sound. Select this if your keyboard has it, otherwise select a reed sound like an oboe.

Presto, ♩ = 192 (♩. = 66)

Keyboard

The musical score for 'Highland Dance' is written for keyboard in 3/4 time. It consists of two systems of music. The first system starts with a treble clef and a bass clef, with a dynamic marking of *f*. The melody in the treble clef is marked with a 5 in the first measure and a box containing the number 5 above the fifth measure. The bass line is marked with a 2 in the first measure. The second system continues the melody and bass line, with boxes containing the numbers 10 and 15 above the tenth and fifteenth measures respectively. The piece ends with a repeat sign.

20

25

30 poco rit.

4. Passacaglia

A *Passacaglia* is a piece that uses a short musical phrase repeating throughout. Here, the first four bars contain the repeating phrase in the left hand. Note that the right hand takes over the phrase at bar 17 at a different pitch. See if you can work out what happens from bar 33 to the end.

The piece suggests, perhaps, splitting the keyboard into two different sounds. For example, those notes below middle C (left hand) can be a cello sound and those above could be saxophone, flute, or maybe another voice you could choose for yourself.

Adagio, ♩ = 66 (♩ = 132)

Keyboard

p

54

10

4

15

1 2 5 2 3 4 1 2 5 2

mf

20

3 1 4 2 5 2 1

25

30

5 2

35

p

poco rit.

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

5. Aria

Arias are normally sung, but the melody in this piece is not only in the form of a typical aria found in operas or oratorios, but it also sounds like a song. Let it therefore 'sing' on a flute, clarinet or violin sound. Again, this piece suggests splitting the keyboard, similar to the Passacaglia with, if possible, a harp, or similar sound for the left hand.

Notice here that the left hand has a short repeating figure, too short to be called a phrase. This kind of figure is often called an *ostinato*. Notice also the crescendo and diminuendo signs (hairpins). You can alter the volume at these signs with a volume pedal, if your keyboard has one.

Moderato, ♩ = 108

Keyboard

1 5 5 4 2 3 1 5

mf *sim.*

10 5 4 3 4 1 15 2

mf

20 2 5

f *mf*

25 30

p *pp*

35 rit.

6. Lament

A *Lament* is a piece inspired by a sad occasion, perhaps after someone close dies, or you may never see them again for another reason. So play this piece sensitively, finding a suitable voice, depending on your keyboard. One suggestion is a harpsichord if this sounds well on your keyboard, or perhaps a clavichord. Again, the keyboard may be split so that a flute is used for the melody line and the harpsichord for the left hand chords.

Andante, $\text{♩} = 100$

Keyboard

p $\begin{matrix} 1 \\ 2 \\ 5 \end{matrix}$

5

5

10

134

135

145

15

145

135

134

20

134

135

125

7. Ballade

The title of this piece has a long history, but is taken here to suggest a simple, sentimental popular song.

Full use is made of the keyboard's features, especially the rhythm, or style section. As suggested in the introduction on page 1, a style such as 'ballade' or 'country' may be selected, and optional use may be made of the 'intro', 'fills' and 'ending' features where indicated. Use your left hand to control the relevant buttons. Some of the features you use will obviously depend on your keyboard. It is preferable if you have mastered fingered chord technique to achieve the minor and seventh chords, as indicated.

Also, experiment with different sounds or voices, especially those of the guitar.

Moderato, ♩ = 108

Keyboard

Start 'Intro'

'Fill' 1

mf

5

2 5

10

5 2 4 5 1

Dm C# C Dm F C Dm F Em

4 1 4 5 3 1 4 1 4 1 2

15

'Fill' 2

C F G⁷ C Dm C# C F Dm

20

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

f *ff*

Am F G⁷ Am Dm Am

25

mf *f*

'Fill' 3/4

Dm F Dm C Dm C# C

30

1 5 3 2 1 5 3 1 2

Dm F Em C Dm F G F Dm

35

mf

'Fill' 1/2

G F Dm G Dm C

40

2 5

p

Dm C# C Dm F C

45

mf

'end'

Dm F C F Dm C