

*Herb Kraus*

# *Keyboard*

---

## *Basics*

# Welcome to Keyboard Basics

Welcome to Keyboard Basics!

This keyboard method allows you an easy entry into the world of keyboard playing. You don't need any previous knowledge because everything is explained clearly and in detail.

Keyboard Basics is suited for the autodidact as well as for music lessons at music schools.

First you will learn about the fundamentals of keyboard playing, such as the introduction to music notation, positioning of the hands, description of the fingerings and so forth.

We will start with right-hand melody playing and will then continue with the left-hand and auto accompaniment. You will learn how to play with one-finger auto accompaniment as well as how to play full-fingered chords.

Where needed, music theory aspects are explained in the single chapters.

In the last section you will find an overview of the auto accompaniment chords.

And now let's turn to the keys and have fun with Keyboard Basics!

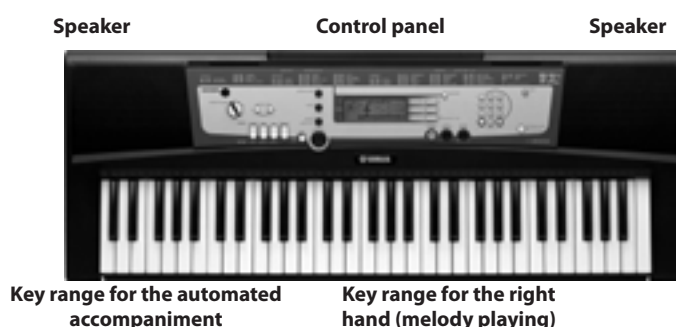
Herb Kraus

# Contents

1.	The keyboard – components & functions . . . . .	5
2.	The keyboard. . . . .	6
3.	Fingering numbers . . . . .	6
4.	Positioning of the hands. . . . .	7
5.	Basics of musical notation. . . . .	8
6.	Whole notes . . . . .	9
6.1	Exercises with whole notes . . . . .	9
7.	Exercises with whole and half notes . . . . .	10
8.	Exercises with whole and quarter notes . . . . .	11
10.	Exercises with quarter and eighth notes. . . . .	12
11.	Exercises with whole rests. . . . .	14
12.	Exercises with half rests . . . . .	15
13.	Exercises with quarter rests. . . . .	16
14.	Exercises with eighth rests . . . . .	17
15.	The automated accompaniment . . . . .	18
16.	The left hand . . . . .	19
16.1	Exercises for the left hand . . . . .	19
17.	Both hands . . . . .	20
18.	Dotted notes . . . . .	22
18.1	Exercises with dotted half notes. . . . .	22
18.2	Song exercise with dotted half notes. . . . .	23
19.	Song exercise with position shift . . . . .	24
20.	Exercises with dotted quarter notes . . . . .	26
21.	The tie . . . . .	27
21.1.	Exercises with ties . . . . .	28
22.	Intervals – distance between note pitches . . . . .	29
23.	Chords . . . . .	30
23.1	Inversions . . . . .	31
24.	Exercises with chord changes . . . . .	33
24.1	The C major chord. . . . .	33
24.2	The G major chord in the 2. Inversion . . . . .	33
24.3	Chord change with C major and G major . . . . .	34
24.4	Chord change in fingered chord mode . . . . .	35
25.	Song accompaniment in fingered chord mode . . . . .	36
26.	The F major chord . . . . .	38
26.1	Exercises with chord changes . . . . .	38
26.2	Exercises in fingered chord mode. . . . .	39
28.	Accidentals . . . . .	41
29.	Minor chords . . . . .	42
29.1	The F minor chord in the 2. Inversion. . . . .	42
31.	Fingering technique for crossing under and crossing over . . . . .	44
32.	Changing fingers on one key. . . . .	45
33.	The dominant seventh chord. . . . .	47
34.	Exercises with the G7 chord. . . . .	48
34.1	Song exercise with the G7 chord . . . . .	49
35.	The A minor chord (Am) . . . . .	50

36.	Exercise with chord cadence . . . . .	.51
36.1	Cadence song . . . . .	.51
37.	3/4 time . . . . .	.53
38.	The D major chord . . . . .	.54
39.	6/8 time . . . . .	.55
39.1	Exercises in 6/8 time . . . . .	.55
39.2	Song exercise in 6/8 time . . . . .	.56
40.	Theory basics. . . . .	.57
40.1	The major scales. . . . .	.58
40.2	Circle of fifths. . . . .	.60
40.3	Fingered chords (summary) . . . . .	.63

# 1. The keyboard – components & functions



Although the keyboards of the major manufacturers show differences regarding operation, functions and sound quality, the basic concept is the same. The keyboard displayed above is meant to show this:

The built-in speakers are on the keyboard's left and right top. The elements of the control panel are placed on the keyboard in a way that they can easily be reached by the user. The keys on the left hand side are used for the automated accompaniment. This means the auto accompaniment is played with the left hand. It is often possible to manually move the key range used for the auto accompaniment to the right. When the keyboard automation is switched off, all keys are equal like on a piano, for example.

The individual sounds can be selected by pushing the corresponding buttons on the keyboard. The automated accompaniment or drum computer can be switched on and off directly via the corresponding buttons on the keyboard. Because operating the keyboard may vary depending on the make, it is crucial to have a look at the user's manual first.

## 9. *Ode to joy* Ludwig van Beethoven

Use the same fingering as in the previous exercises.



12

Fingers: 3 3 4 5 etc.



Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



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

## 10. Exercises with quarter and eighth notes

With eighth notes, the eighths in between the main beats (1, 2, 3, 4) are additionally counted with the word "and". In notated music, "and" is indicated by "+", e.g. 1 + 2 + 3 + 4.

Single eighth notes have a stem with a flag. Eighth notes written in a group are connected by a beam. In the middle of the measure, the beam is interrupted for clarity reasons.



Use the fingering of the preceding exercises.

Repeat all exercises several times.



13



Count: 1 + 2 3 + 4 1 + 2 3 + 4 1 2 3 4

**14**

Count: 1 + 2 + 3 + 4 1 + 2 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 4

The following exercise is a variation of the previous one.

This example shows how small changes in the melody (motif variation) can create a new mood (more vivid in this case).

**15**

Count: 1 + 2 + 3 + 4 1 + 2 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 4

**16**

Count: 1 + 2 3 + 4 1 + 2 3 + 4 1 + 2 3 + 4 1 + 2 + 3 + 4

The following example shows another variation of the preceding motif, which changes the character of the mood.

**17**

Count: 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4

## 25. Song accompaniment in fingered chord mode

Use the left-hand fingering of the previous exercise. First practice the right hand alone and without auto-accompaniment. Play both hands with the auto-accompaniment only when you are able to master the melody.

First practice the right hand individually. Then combine the two hands.



52

Mode: Fingered chord  
Style: Rock ballad

Sound: Strings  
Tempo: 80–100 bpm

Diagram illustrating the fingered chord mode for the exercise, showing the right hand melody and the left hand accompaniment (chords) across four measures.

**Measure 1:** Chord C (C4, E4, G4). Right hand melody: C4 (1), E4 (2), G4 (3), A4 (4). Count: 1 2 3 4.

**Measure 2:** Chord G (G3, B3, D4). Right hand melody: G3 (1), B3 (2), D4 (3), E4 (4). Count: 1 2 3 4.

**Measure 3:** Chord C (C4, E4, G4). Right hand melody: C4 (1), E4 (2), G4 (3), A4 (4). Count: 1 2 3 4.

**Measure 4:** Chord G (G3, B3, D4). Right hand melody: G3 (1), B3 (2), D4 (3), E4 (4). Count: 1 2 3 4.

**Measure 5:** Chord C (C4, E4, G4). Right hand melody: C4 (1), E4 (2), G4 (3), A4 (4). Count: 1 2 3 4.

**Measure 6:** Chord G (G3, B3, D4). Right hand melody: G3 (1), B3 (2), D4 (3), E4 (4). Count: 1 2 3 4.

**Measure 7:** Chord C (C4, E4, G4). Right hand melody: C4 (1), E4 (2), G4 (3), A4 (4). Count: 1 2 3 4.

**Measure 8:** Chord G (G3, B3, D4). Right hand melody: G3 (1), B3 (2), D4 (3), E4 (4). Count: 1 2 3 4.

**Measure 9:** Chord C (C4, E4, G4). Right hand melody: C4 (1), E4 (2), G4 (3), A4 (4). Count: 1 2 3 4.

**Measure 10:** Chord G (G3, B3, D4). Right hand melody: G3 (1), B3 (2), D4 (3), E4 (4). Count: 1 2 3 4.

**Measure 11:** Chord C (C4, E4, G4). Right hand melody: C4 (1), E4 (2), G4 (3), A4 (4). Count: 1 2 3 4.

**Measure 12:** Chord G (G3, B3, D4). Right hand melody: G3 (1), B3 (2), D4 (3), E4 (4). Count: 1 2 3 4.

**Measure 13:** Chord C (C4, E4, G4). Right hand melody: C4 (1), E4 (2), G4 (3), A4 (4). Count: 1 2 3 4.

**Measure 14:** Chord G (G3, B3, D4). Right hand melody: G3 (1), B3 (2), D4 (3), E4 (4). Count: 1 2 3 4.

**Measure 15:** Chord C (C4, E4, G4). Right hand melody: C4 (1), E4 (2), G4 (3), A4 (4). Count: 1 2 3 4.

**Measure 16:** Chord G (G3, B3, D4). Right hand melody: G3 (1), B3 (2), D4 (3), E4 (4). Count: 1 2 3 4.

**Measure 17:** Chord C (C4, E4, G4). Right hand melody: C4 (1), E4 (2), G4 (3), A4 (4). Count: 1 2 3 4.

**Measure 18:** Chord G (G3, B3, D4). Right hand melody: G3 (1), B3 (2), D4 (3), E4 (4). Count: 1 2 3 4.

**Measure 19:** Chord C (C4, E4, G4). Right hand melody: C4 (1), E4 (2), G4 (3), A4 (4). Count: 1 2 3 4.

**Measure 20:** Chord G (G3, B3, D4). Right hand melody: G3 (1), B3 (2), D4 (3), E4 (4). Count: 1 2 3 4.