

*Included are four examples of worksheets I have created using Sibelius Software to supplement piano instruction. Scroll through to view each sample.*

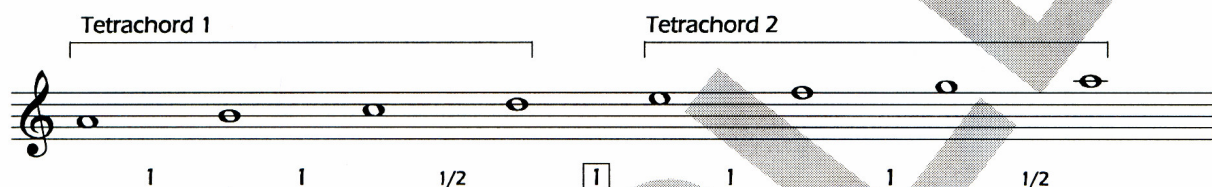
# **#1 MAJOR SCALES**

# MAJOR SCALES

(Writing)

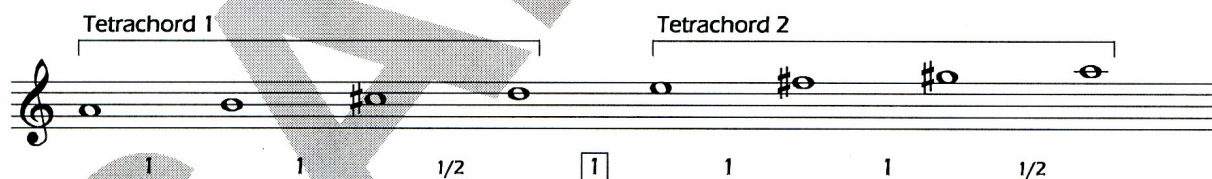
Major scales consist of eight notes in alphabetical order. The eight notes are divided into 2 groups of four notes, each group being known as a *tetrachord*. Remember that the spacing between the notes within each tetrachord is identical: Whole Step - Whole Step - Half Step. There must also be a Whole Step separating the two tetrachords. See **Example 1** for how to set up your work.

## Example 1



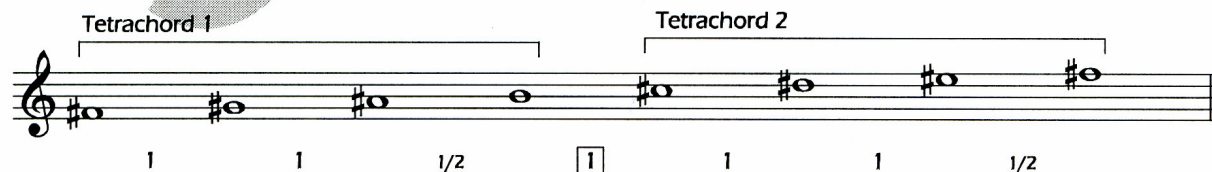
Next, check that the spacing between each pair of notes agrees with the step pattern shown below the scale. In other words: Is it a whole step between the keys A and B? *Answer:* Yes, because there's a B<sup>b</sup> or A<sup>#</sup> between. The first two notes already agree with the step pattern. Moving on: Is it a whole step between the keys B and C? *Answer:* No, because there is no note between B and C on the keyboard. You must now change the notes so that they conform to the step pattern. To make the notes agree, change the C to C<sup>#</sup> and you'll create a whole step between the 2nd and 3rd notes of the scale. You cannot change the B to a B<sup>b</sup>. Doing so will create the whole step between you're looking for from B to C, but, at the same time, incorrectly revises the distance from A to B to a 1/2 step. Continue to check the spacing between all remaining pairs of notes, changing by accidental if necessary. If you do it correctly, your finished scale will look like the one in **Example 2**.

## Example 2



Once you understand how it's done with the A Major scale above, follow the same method to build a scale on any other starting note. **Example 3** below shows a completed F<sup>#</sup> Major scale.

## Example 3



**Assignment:** Write out all 15 major scales in treble clef. Write one major scale for each of the treble clef notes in your prior worksheet, "TETRACHORDS". Set up each scale as shown above. Label each scale.



## **#2 RHYTHM DRILLS**

# RHYTHM DRILLS


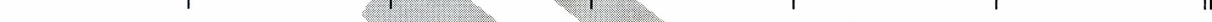
(Elementary 2)


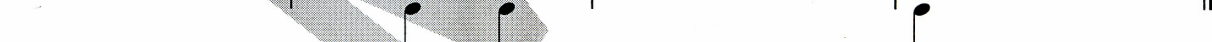
Tap these two-handed rhythms on your lap. RH taps the notes above the line, LH taps notes below the line. Don't forget to tap LEFT foot while reciting METER COUNTING aloud.

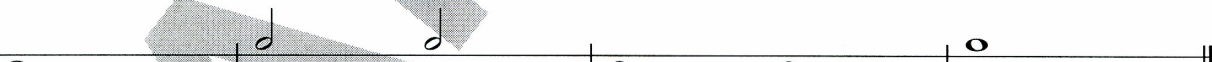

♩ = 66-100

R.H. 4/4      
L.H. 4/4      
Count: 1 2 3 4 etc.

R.H. 3/4      
L.H. 4/4      
Count: 1 2 3 etc.



R.H. 2/4      
L.H. 4/4    



R.H. 3/4      
L.H. 4/4    

R.H. 4/4      
L.H. 4/4    

R.H. 3/4      
L.H. 4/4    

R.H. 4/4      
L.H. 4/4    

R.H. 4/4      
L.H. 4/4    

R.H. 4/4      
L.H. 4/4    

## **#3 LEGATO DOUBLE NOTES**



# LEGATO DOUBLE NOTES

Slurring (to connect smoothly or play legato) a pair of double notes is usually not a problem so long as different fingers play different notes as in **Ex. 1**. Since there are no common notes and no common fingers involved, the first pair of fingers plays the first double note and the second pair plays the second double note.

**Ex. 1** [No common notes or fingers]

Slurring becomes slightly trickier when the double notes to be connected contain common notes and/or common fingers as in **Ex. 2a**. Before attempting to slur these two double notes, you must first *identify* the common note and/or common finger. The explanation that follows is for the RH only. In **Ex. 2a**, the common note is E and the common finger is 3. The correct way to slur double notes in this situation is shown in **Ex. 2b**. What happens is this: The first double note (C&E) is played and held with fingers 1 & 3; just before the second double note is to be played, the common note (E) is released and the remaining note (C) is slurred to the second double note (E&G) with fingers 3 & 5. It sounds more complicated than it really is. You just need to try it a few times until it becomes automatic.

## Written

## Performed

<p><b>Ex. 2a</b> [Common note is E &amp; common finger is 3]</p>	<p><b>Ex. 2b</b> [Common note is E &amp; common finger is 3]</p>
<p><b>Ex. 3a</b> [Common fingers only - no common notes]</p>	<p><b>Ex. 3b</b> [Common fingers only - no common notes]</p>
<p><b>Ex. 4a</b> [Common note only - no common fingers]</p>	<p><b>Ex. 4b</b> [Common note only - no common fingers]</p>

*Note:* In **Ex. 2b**, **3b** and **4b** I show the common note/finger being released on the 4th count. This is only to show you the sequence of events involved in slurring. Actually, these notes would be held longer and released later in time so the note that is being held wouldn't sound so exposed.

# **#4 DAMPER PEDAL EXERCISES**



# DAMPER PEDAL EXERCISES

## Pedaling Guidelines:

**First note:** Play note, then depress pedal before your finger releases key.

**After the 1st note:** Pedal is raised exactly when "new note" is played, then immediately lowered to sustain it.

Foot never comes off the pedal. Pedaling should be silent---NO SHOE NOISE.

All exercises should be practiced with a metronome: ♩ = 63

Listen carefully: If you're pedaling correctly, there should be no overlapping notes or gaps between notes.

### Exercise 1

Practice this exercise EHA until it's correct, sure and comfortable. Then practice BHT.

Exercise 1 is a piano exercise in 3/4 time, marked *mp*. It consists of eight measures. The right hand (RH) plays a sequence of half notes: C4, D4, E4, F4, G4, A4, B4, and C5. The left hand (LH) plays a sequence of half notes: C3, D3, E3, F3, G3, A3, B3, and C4. Each measure contains one note from each hand. Above each RH note is a finger number '2', and above each LH note is a finger number '2'. A large brace under the bottom staff indicates the pedaling pattern: the pedal is depressed at the start of the first measure and raised at the start of each subsequent measure.

### Exercise 2

Practice this exercise EHA until correct, sure and comfortable; then practice BHT.

Finally, practice BHT and also one octave lower than written.

Exercise 2 is a piano exercise in 3/4 time, marked *mp*. It consists of eight measures. The right hand (RH) plays a sequence of half notes: C4, D4, E4, F4, G4, A4, B4, and C5. The left hand (LH) plays a sequence of half notes: C3, D3, E3, F3, G3, A3, B3, and C4. Each measure contains one note from each hand. Above each RH note is a finger number '5', and above each LH note is a finger number '1'. A large brace under the bottom staff indicates the pedaling pattern: the pedal is depressed at the start of the first measure and raised at the start of each subsequent measure.

### Exercise 3

Pedal is raised on the first note of each new chord, then lowered before LH 5th finger leaves the key.

Exercise 3 is a piano exercise in 3/4 time, marked *mp*. It consists of eight measures. The right hand (RH) plays a sequence of half notes: C4, D4, E4, F4, G4, A4, B4, and C5. The left hand (LH) plays a sequence of half notes: C3, D3, E3, F3, G3, A3, B3, and C4. Each measure contains one note from each hand. Above each RH note is a finger number '1 3 5', and above each LH note is a finger number '5 3 1'. A large brace under the bottom staff indicates the pedaling pattern: the pedal is depressed at the start of the first measure and raised at the start of each subsequent measure.