

## The Piano Workbook Series

### Student Workbooks *and* Teacher's Manual

Teaching music is challenging. To nurture a well-rounded musician, instructors must instill a sense of discipline without damping enthusiasm, and at the same time balance the study of repertoire with the study of technique. There is much to include in each weekly lesson and it is easy to sometimes focus on one area to the detriment of another, causing gaps in an otherwise solid education.

*The Piano Workbooks* (third edition) have been developed in response to this need to "bring it all together". There are eleven books in the Series, divided into four categories.

- Elementary                      Preparatory Level
- Junior                              Level 1 to Level 4
- Intermediate                    Level 5 to Level 8
- Senior                              Level 9 to Level 10

Each Workbook includes a variety of practicing tools for students. In addition to the weekly *Assignment Pages* and *Technique Practice Charts*, there are checklists, musicianship exercises, and sight reading drills. For those following the RCM\* Exam System, the 2022 Piano Syllabus requirements are summarized on a single page in a user-friendly format.

*The Teacher's Manual* addresses a full range of theoretical and practical pedagogical topics. As a supplement to the *Piano Workbook*, it provides detailed explanations for each page in the student Workbooks with examples for all exercises and additional drills where applicable. As a pedagogy text, it fosters a better understanding of the principals of practicing, motivating, and organizing students for success.

pianoworkbook.com

# Table of Contents

## STRATEGIES FOR ORGANIZING

Setting and Achieving Goals .....	7
Studio Policy Statement .....	9
Term Goals .....	11
Virtuoso List.....	13
Technique Tempo Chart .....	16
Repertoire List .....	17
Technique Practice Charts.....	18
Assignment Pages .....	19

## STRATEGIES FOR PRACTICING

Practicing Effectively and Efficiently .....	23
Technique	
Practicing Technique.....	25
Scales and Arpeggios.....	29
Octave Scales .....	30
Triads and Chords.....	31
Repertoire	
New Repertoire .....	32
Practicing Repertoire .....	35
Werner Learning Diamond.....	40
Memorization .....	42
Performance Preparation .....	45
RCM* Exam Requirements .....	49
Fingering Chart .....	50

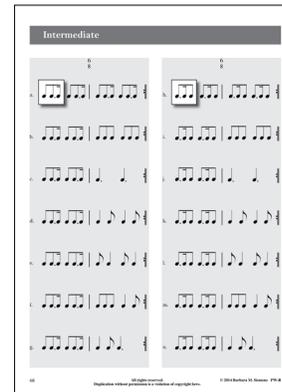
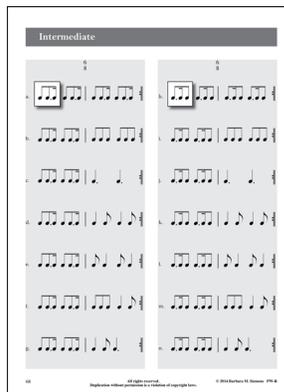
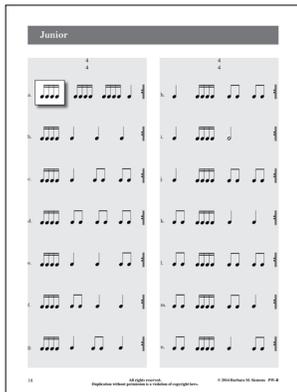
# Table of Contents

## STRATEGIES FOR FOSTERING MUSICIANSHIP

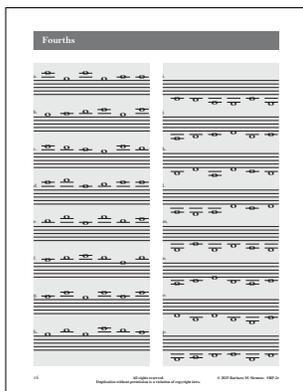
Encouraging Musical Growth .....	55
Descriptive Words .....	57
Musical Eras .....	58
Baroque .....	59
Classical .....	61
Romantic .....	63
Post-Romantic .....	65
20th Century/Contemporary .....	67
Theory References .....	69
Compositional Forms .....	73
Rhythm Exercises .....	76
Sight Reading Basics .....	78
Sight Reading Exercises .....	82
Aural Training .....	84
Interval Exercises .....	85
Rhythmic Dictation .....	86
Melodic Dictation .....	91
Harmonic Playbacks .....	96
Melodic Playbacks .....	101
Triad/Chord Playbacks .....	106
Playing Familiar Tunes by Ear .....	110
Improvisation .....	114
Pentatonic Scales .....	116
Modal Scales .....	117
Blues Scales .....	118
Music Glossary .....	120

# Rhythm and Sight Reading Drill Books

*The Rhythm Drill Books* (second edition) are a resource for aspiring musicians of all ages and disciplines to improve their sense of rhythm and meter. Through regular practice, the books help develop a secure understanding of rhythmic figures, and at the same time improve sight reading abilities. There are three levels in the Rhythm Series aligning with the *Piano Workbooks*: Junior (Preparatory to Level 4), Intermediate (Levels 5 to 8), and Senior, (Levels 9 and 10). They are available in one complete volume as a teacher's resource, or separately for students' use.



*The Sight Reading Drill Books* (second edition) provide the necessary reading drills to coordinate the visual patterns in the score with the muscle memory in the fingers. Once these patterns are familiar, reading new music becomes easier and more enjoyable. There are three levels in the Sight Reading Series: Preparatory (without clefs), Level 1 (keys with up to 3 sharps and flats), and Level 2 (keys with 4 to 7 sharps and flats).



# Strategies for Organizing

# Setting and Achieving Goals

## WHAT ARE GOALS?

Goals are a measure by which we pace ourselves. They create a forward momentum and a sense of purpose, giving shape and direction to the learning process. Goals can be short-term to determine the focus for the week and the month, or long-term to create a plan for the term and the year. Sometimes goals are unattainable due to circumstances beyond our control, other times they are surpassed due to hard work and perseverance. In all cases, goals can not be viewed as absolute, they must be periodically adjusted and re-established in light of the situation.

## WHY ESTABLISH GOALS?

Creating goals is the best way to ensure that students achieve goals. Most of us are unlikely to get where we want to go, if we do not know where we are going in the first place; piano students are no different. Once goals are established, there is an understanding of the expectations and a clearly defined path to move forward. The path and the end-goal may shift as time passes, but the student can use the goals to avoid a sense of stagnation. If the learning process becomes static, enthusiasm will wane and progress will slow down.

Goals make the concept of time tangible. For children and teenagers, the passage of time has a different meaning than it does for adults; a month can be quite long for an eight year old, while ten months is seen as the distant future. No matter how time is perceived, deadlines continue to relentlessly creep up. It is therefore important to set short-term goals between the longer term objectives, so students will not become complacent in the belief that there is still "lots of time" to prepare.

Goal setting can prevent misunderstandings between the student, the parent, and the teacher. Each student has an unique approach to learning, just as each teacher has an unique approach to teaching. Parents may also differ in their understanding of the process involved with lessons. If these preconceived notions are incompatible, goal setting may uncover the discrepancies before disappointment and frustration occur.

## HOW ARE GOALS DETERMINED?

Goals are best determined as a team effort between the student and the teacher. The student must first decide what it is they wish to accomplish within the time frame. If the student takes ownership of their choices, they will begin to take control of the results as well and their role in the learning process will be active, rather than passive. While the student needs to make their own decisions, the teacher must guide the choices in an appropriate direction. It is a balancing act for them to ensure that the student is being realistic and, at the same time, to encourage the student to strive forward and avoid deliberate mediocrity.

Goals can be set for any aspect of music study. The most appropriate subjects for goal setting are repertoire and technique, taking into consideration any recitals, examinations, festivals, competitions or school events. Sight reading and ear training can also benefit from long-term planning with creative suggestions to make the subjects more interesting.

# Setting and Achieving Goals

## WHEN CAN GOALS BE SET?

Goals can be set at any time and for any time period, depending upon the student and the teacher. In some cases weekly and monthly goals are necessary, in other cases, term goals and yearly goals are more effective. The Piano Workbook provides ample opportunity to set short- and long-term goals that can be reviewed on a daily, weekly, or monthly basis.

Weekly goals create stability in the short-term. Use the *Assignment Pages* to record weekly homework and to help the student prepare properly for the coming lesson. Topics can include specific portions of a piece, repertoire in general, technique, sight or ear exercises. The *Technique Practice Charts* are also useful in the short-term to ensure that the technique is practiced sufficiently over the week.

Monthly goals create a slightly longer focus. Use the *Technique Tempo Chart* to record the progress and compare the month to month progress as the year advances.

Term goals create far reaching objectives. Establish specific items to strive for with the *Term Goals*. Use the *Virtuoso List* to create a repertoire performance list that's ready for spontaneous situations. Record all pieces practiced throughout the year on the *Repertoire List*.

# RCM\* Exam Requirements

RCM\* Exam Requirements are summarized with a list of the technique, repertoire, and musicianship requirements quoted from the RCM\* 2022 Piano Syllabus. The chart is a condensed presentation of the material and the Syllabus can be consulted for detailed information on the exercises and repertoire.

The chart has two main benefits. First, all the requirements can be viewed in an easy-to-read format, making the learning process less confusing for the student. Second, the visual potential of the chart can be amplified by the use of colour. If a key is new or "in progress", boxes can be highlighted with yellow. Once the required tempo is reached and the exercise is secure, the box can be highlighted with green. Keys that are particularly problematic can be outlined with red.

*Additional Keys for Practice* are listed after the exam page. Where applicable, they include requirements from all previous exam levels as a reference for review; as well as the keys from the next exam level to work ahead.

**RCM\* Level 6 Exam Requirements** Teacher's Manual p. 49

**TECHNICAL TESTS**

**SCALES**

Major	G E B D <sup>♯</sup>	♩ = 60	2 oct.		H.T.
Minor	G e b c <sup>♯</sup>	♩ = 60	2 oct.		H.T. harmonic and melodic form
Formula Pattern	E e	♩ = 60	2 oct.		H.T. harmonic form
Chromatic	D <sup>♯</sup> E	♩ = 60	2 oct.		H.T.

**CHORDS**

Major - I V <sup>1</sup>	G E B D <sup>♯</sup>	♩ = 80	2 oct.		H.T. broken
Minor - i V <sup>1</sup>	G e b c <sup>♯</sup>	♩ = 80	2 oct.		H.T. solid-blocked
Dominant 7 <sup>th</sup>	G E B D <sup>♯</sup>	♩ = 88	2 oct.		H.S. broken
Leading-tone Dim. 7 <sup>th</sup>	G e b c <sup>♯</sup>	♩ = 72	2 oct.		H.S. solid-blocked

**ARPEGGIOS**

Major	G E B D <sup>♯</sup>	♩ = 92	2 oct.		H.S.
Minor	G e b c <sup>♯</sup>	♩ = 92	2 oct.		H.S.
Dominant 7 <sup>th</sup>	G E B D <sup>♯</sup>	♩ = 92	2 oct.		H.S.
Leading-tone Dim. 7 <sup>th</sup>	G e b c <sup>♯</sup>	♩ = 92	2 oct.		H.S.

**MUSICIANSHIP**

**EAR TESTS**

Intervals: M2 m2 M3 m3 P4 P5 M6 m6 P8

Chords: Maj min triads V<sup>7</sup> vii<sup>7</sup> 7<sup>th</sup> chords

Chord Progression: I IV I I V I Identify chord progressions in a major or minor key.

Playback: G e B e e Clap the rhythm; play the melody starting on the root, third, fifth.

**SIGHT READING**

Rhythm: Tap/clap a rhythm.

Playing: Prepare to play EITHER the Traditional OR the Lead Sheet option.

**REPERTOIRE**

List A	_____	List D	_____
List B	_____	Enade	_____
List C	_____	Enade	_____

© 2022 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada. All rights reserved. Used with permission. \*Consult the Piano Syllabus for full details.  
© 2025 Barbara M. Siemens PWTM 3e All rights reserved. Duplication without permission is a violation of copyright laws. 37

- General — Exercises are to be played legato, ascending and descending in parallel motion.  
 — Speeds noted are the minimum requirement for a particular level.  
 — Tonalties are noted as upper case for major (C) and lower case for minor (c).
- Abbreviations — hands separate = H.S.  
 — hands together = H.T.  
 — alternate pattern = alt  
 — harmonic minor form = (h)
- Scales in 3<sup>rds</sup>/6<sup>ths</sup> — In Level 10, starting positions are as follows:  
 Scales in 3<sup>rds</sup> - left hand starts on the tonic; right hand starts on the mediant  
 Scales in 6<sup>ths</sup> - left hand starts on the mediant; right hand starts on the tonic
- Formula Pattern — The formula pattern is illustrated on page 29

\* © 2022 The Frederick Harris Music Co., Limited, Toronto, Ontario, Canada. All rights reserved. Used with permission.

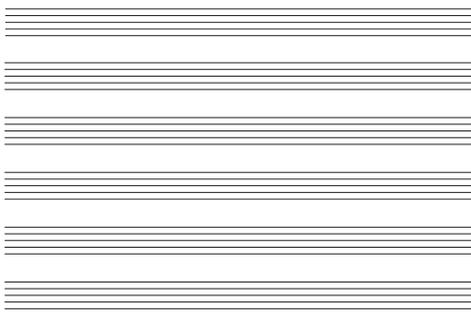
# Pentatonic Scales

*Pentatonic Scales* are introduced in Level 5 with patterns for C and Gb major pentatonic scales, as well as A and Eb minor pentatonic scales. The exercise is an accessible way to explore improvising. Once the patterns are familiar, the student will enjoy exploring and blending the exotic sounds these scales produce.

The pentatonic improvisation exercise can be used with any of the black keys in the right hand and an accompaniment pattern in the left hand. The ideas below are only the beginning and space is provided in the Workbook for the student to compose their own patterns.

A few general suggestions may be helpful. Pedal should be used throughout the exercise and changed for each bar or as often as desired. Use the tonic as the first and last notes in the melody and the accompaniment. Once the student is secure, the melody can be embellished with harmonic intervals and the bass can shift the pattern to other black keys. The student should use the full range of the keyboard and apply the accompaniment in the octave of their choice.

**Improvisation: Pentatonic Scales** Teacher's Manual p. 116

ACCOMPANIMENT PATTERNS	SCALES
	
	
<p>© 2025 Barbara M. Siemens - PWTM 3e <span style="float: right;">All rights reserved. Duplication without permission is a violation of copyright laws. 33</span></p>	

### ACCOMPANIMENT PATTERNS IN 4/4

### ACCOMPANIMENT PATTERNS IN 3/4



