

Table of Contents

The Table of Contents illustrates the scope of the Workbook in four chapters: Practicing Guide, General Musicianship, Technique, and Assignment Record.

| | |
|--|----|
| PREFACE | 1 |
| ACKNOWLEDGEMENTS..... | 2 |
| TABLE OF CONTENTS..... | 3 |
| PRACTICING STRATEGIES | |
| STUDIO POLICY STATEMENT | 7 |
| TERM GOALS | 8 |
| VIRTUOSO LIST | 11 |
| NEW REPERTOIRE | 12 |
| WERNER LEARNING DIAMOND..... | 13 |
| PRACTICING TECHNIQUE | 14 |
| PRACTICING REPERTOIRE..... | 15 |
| MEMORIZATION | 16 |
| PERFORMANCE PREPARATION..... | 17 |
| DESCRIPTIVE WORDS..... | 18 |
| GENERAL MUSICIANSHIP | |
| MUSICAL ERAS | 21 |
| THEORY REFERENCES | 22 |
| CLAPPING EXERCISES | 24 |
| SIGHT READING BASICS | 26 |
| SIGHT READING EXERCISES..... | 27 |
| INTERVAL EXERCISES | 28 |
| RHYTHMIC DICTATION..... | 30 |
| MELODIC DICTATION..... | 31 |
| PLAYBACKS..... | 32 |
| IMPROVISATION: PENTATONIC SCALES | 33 |
| IMPROVISATION: PATTERN PLAY..... | 34 |
| TECHNIQUE | |
| CM LEVEL 5 EXAM REQUIREMENTS..... | 37 |
| DAILY TECHNIQUE SCHEDULE | 38 |
| MONTHLY TEMPO CHART | 39 |
| FINGERING CHART..... | 40 |
| ASSIGNMENT RECORD | |
| LESSON SUMMARY | 45 |
| REPERTOIRE LIST..... | 46 |
| ASSIGNMENT PAGES..... | 47 |
| MUSIC GLOSSARY | 99 |

Term Goals

This page is one of three sheets that gives the student an opportunity to establish a practicing plan and to set out the necessary short-term goals to prepare for examinations, festivals, or competitions. The student's signature underlines their responsibility in the process and the term review allows for brief reflections on the progress at the end of the three or four month period.

Dates for Term I _____

Practicing Plan: Practicing Days _____
Length of Practice Sessions _____
Time of Day _____
Order of Practice Items _____

Exam Preparation: Date of Exam _____
Technique _____
Repertoire _____
Studies _____
Sight Preparation _____
Ear Preparation _____
Theory Requirements _____

Public Performance: Date of Event _____
Repertoire _____

Other Goals: Duets, Composition, etc. _____

Student's Signature: _____

Term I Review: _____

New Repertoire

This page outlines an easy step-by-step process for studying new material. There is nothing revolutionary here, just a common sense way of making sure the student observes all the basics before beginning to learn the music.

FIRST THINGS FIRST

| | |
|-------------|---|
| Title | <ul style="list-style-type: none">• understand the meaning |
| Composer | <ul style="list-style-type: none">• note the name, dates, nationality |
| Musical Era | <ul style="list-style-type: none">• find the composer's musical era |

STUDY THE SCORE

| | |
|-------------------|--|
| Key Signature | <ul style="list-style-type: none">• note the sharps or flats and name the key• play through the tonic scale and the tonic triad in inversions |
| Time Signature | <ul style="list-style-type: none">• understand the basic beat and the break-down of the basic beat |
| Form | <ul style="list-style-type: none">• look for the structure |
| Counting | <ul style="list-style-type: none">• write in the counting |
| Difficult Rhythms | <ul style="list-style-type: none">• counting out loud, clap difficult sections 3x, 5x, or until secure |
| Sections | <ul style="list-style-type: none">• divide the piece into 2 bar, 4 bar, 8 bar sections |
| Terms | <ul style="list-style-type: none">• define all the musical terms on the score• use the <i>Music Glossary</i> if necessary |
| Unusual Features | <ul style="list-style-type: none">• look for accidentals, ledger lines, changes in clefs, hand crossings, etc. |

LEARN THE NOTES

| | |
|-------------------|--|
| In Sections | <ul style="list-style-type: none">• work in sections• start hands separate, repeat 3x, 5x, or until secure• play slowly and accurately• play to the first beat of the next section or bar |
| Follow the Score | <ul style="list-style-type: none">• check for:<ol style="list-style-type: none">a) notesb) fingeringc) rhythmd) articulatione) basic dynamic colour |
| Count Out Loud | <ul style="list-style-type: none">• count out loud to establish a firm pulse and accurate rhythm |
| Find the Patterns | <ul style="list-style-type: none">• look for:<ol style="list-style-type: none">a) scalesb) triadsc) repetitionsd) other groupings |
| Difficult Spots | <ul style="list-style-type: none">• find challenging passages, circle or mark them with a coloured dot• practice these sections first and repeat them more often |


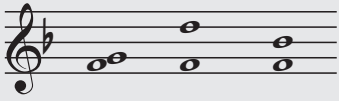

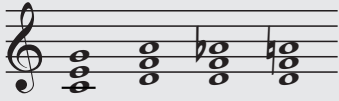
Musical Eras

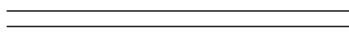
This page presents the main musical eras of the past 400 years. The columns list composers and characteristics relevant to the piano and this level. The chart is not intended to be comprehensive as space is limited, but composers and stylistic qualities can be added or deleted as deemed necessary. The Teacher's Manual contains a more detailed listing of composers, their dates, nationalities, and the main elements of the period.

| BAROQUE C.1600 - 1750 | | CLASSICAL C.1770 - 1820 | |
|-------------------------------|--|--------------------------------|---|
| Composers | J.S. Bach, C.P.E Bach, J.C. Bach, Couperin, Graupner, Handel, Pachelbel, Purcell, Rameau, Scarlatti, Telemann, Zipoli . . . | Composers | Beethoven, Clementi, Czerny, Diabelli, Dussek, Haydn, Kuhlau, Mozart . . . |
| Style | <ul style="list-style-type: none"> - interesting left hand and right hand parts (contrapuntal texture) - staccato in one hand versus legato in the other for contrast - narrow dynamic range, <i>p</i> to <i>f</i> - dynamics in blocks (terraced) - few, if any performance directions | Style | <ul style="list-style-type: none"> - triads in one hand versus melody in the other (homophonic texture) - sudden changes in rhythms for contrast - more dynamic changes - steady tempo - some performance directions |
| Forms | <ul style="list-style-type: none"> - A B form for dances: minuet, bourrée, gigue, polonaise, allemande, sarabande . . . - prelude . . . | Forms | <ul style="list-style-type: none"> - sonatina - rondo - theme with variations. . . |
| Instruments | <ul style="list-style-type: none"> - harpsichord - clavichord - organ | Instruments | <ul style="list-style-type: none"> - forte-piano |
| ROMANTIC C.1820 - 1900 | | CONTEMPORARY C.1900 - | |
| Composers | Chopin, Gedike, Gretchaninov, Gurlitt, Reinecke, Schubert, Schumann, Tchaikovsky . . . | Composers | Bartók, Berlin, Gillock, Kabalevsky, Mier, Nakada, Niamath, Pinto, Shostakovich, Starer, Tan, Tansman . . . |
| Style | <ul style="list-style-type: none"> - projected melodies - longer phrases - some rhythmic flexibility - wider dynamic range - use of damper and <i>una corda</i> pedals - descriptive titles - more specific performance directions | Style | <ul style="list-style-type: none"> - clusters - melodic clashes (dissonance) - whole tone, modal, blues scales - styles from previous eras - nationalistic or folk styles - novel use of the piano - very precise performance directions |
| Forms | <ul style="list-style-type: none"> - A B A ternary form - through-composed - character pieces | Forms | <ul style="list-style-type: none"> - any form from earlier eras |
| Instruments | <ul style="list-style-type: none"> - piano-forte or grand piano - upright piano | Instruments | <ul style="list-style-type: none"> - modern grand and upright pianos - electric piano - disklavier - synthesizer |

Playbacks

This page presents three methods for practicing aural skills: harmonic playbacks, melodic playbacks and triadic playbacks. If these aspects of ear training are worked in isolation first and then combined, the student will have less difficulty hearing intervals and direction within longer samples.

| HARMONIC PLAYBACKS | MELODIC PLAYBACKS | TRIAD PLAYBACKS |
|--|--|---|
| <ul style="list-style-type: none"> • Keys — G, F, D • Intervals — +2, +3, P4 P5, +6, P8 • Parameters — 3 intervals, within I to I | <ul style="list-style-type: none"> • Keys — C, G, F, G • Range — I to I • Parameters — 7 notes,  | <ul style="list-style-type: none"> • Keys — C, G, F, D • Triads — major, minor, diminished • Parameters — 4 triads |
| <p>Example</p>  | <p>Example</p>  | <p>Example</p>  |

| | | |
|---|---|---|
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

CM Level 5 Exam Requirements*

This page is a summary of the Level 5 requirements for the CM Examination. The Syllabus is to be consulted for complete details, however, this chart provides the information in an easy-to-read format for students to follow throughout the year.

SCALES*

| | | | | | | | |
|-----------|--------------------------------|--|--|----------------------|------|-------------|--------------------------------------|
| Major | <input type="text" value="E"/> | <input type="text" value="A<sup>b</sup>"/> | <input type="text" value="E<sup>b</sup>"/> | <input type="text"/> | H.T. | M.M. ♩ = 80 | 2 and 3 octaves |
| minor | <input type="text" value="f"/> | <input type="text" value="c"/> | <input type="text"/> | <input type="text"/> | H.T. | M.M. ♩ = 80 | 2 octaves, harmonic and melodic form |
| chromatic | <input type="text" value="C"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | H.T. | M.M. ♩ = 80 | 1 octave, parallel motion |

PROGRESSIONS

| | | | | | | | |
|-------|--------------------------------|--|--|----------------------|------|---|---|
| Major | <input type="text" value="E"/> | <input type="text" value="A<sup>b</sup>"/> | <input type="text" value="E<sup>b</sup>"/> | <input type="text"/> | H.T. | I-IV-ii-V ₇ -I | } R.H. common tone, L.H. single notes (root) with legato pedal |
| minor | <input type="text" value="f"/> | <input type="text" value="c"/> | <input type="text"/> | <input type="text"/> | H.T. | i-iv-ii ^o -V ₇ -i | |

CHORDS

| | | | | | | | |
|-----------------------------|--------------------------------|--|----------------------|----------------------|------|---------------|--|
| minor | <input type="text" value="f"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | H.T. | root position | harmonic form, primary then secondary |
| Dominant 7 th of | <input type="text" value="A"/> | <input type="text" value="E<sup>b</sup>"/> | <input type="text"/> | <input type="text"/> | H.T. | broken | root position and inversions, up then down |

ARPEGGIOS

| | | | | | | |
|-------|--------------------------------|--|----------------------|----------------------|------|-----------|
| Major | <input type="text" value="A"/> | <input type="text" value="E<sup>b</sup>"/> | <input type="text"/> | <input type="text"/> | H.T. | 2 octaves |
| minor | <input type="text" value="f"/> | <input type="text" value="c"/> | <input type="text"/> | <input type="text"/> | H.T. | 2 octaves |

EAR TRAINING

- in Level 5 music — identify all Major and Perfect intervals
- identify Major and minor triads in root position
- identify the difference between a Major or minor scale in harmonic form
- rhythm — identify the rhythm in a four measure phrase in $\frac{3}{4}$ or $\frac{4}{4}$
- melody — identify a simple four measure melody in Major or minor
- cadence — identify a half or authentic cadence using common tone

SIGHT READING — read Level 3 material including compound meter, tied notes, and dynamic voicing

IMPROVISATION — (optional) any assignment from the Improvisation Source List, 10-45 seconds in length

THEORY — refer to page 22 for Level 5 terms, check the CM™ Syllabus for complete requirements

HISTORY — refer to the CM™ Syllabus for requirements

REPERTOIRE — three pieces, memory required for two

* Technical requirements must be performed within a 5:00 minute time limit.

Note Refer to the MTAC 2007 CM™ Piano Syllabus for complete details, explanations of the required exercises, and a list of repertoire.

Daily Technique Schedule

This page outlines a weekly schedule for practicing the technique. The empty boxes can be filled with new keys as the need arises, allowing the student to spread the work load over six days.

DAY 1

Scales

| | |
|--|--|
| | |
| | |

Chord Progressions

| | |
|--|--|
| | |
| | |

Chords

| | |
|--|--|
| | |
| | |

Arpeggios

| | |
|--|--|
| | |
| | |

DAY 2

Scales

| | |
|--|--|
| | |
| | |

Chord Progressions

| | |
|--|--|
| | |
| | |

Chords

| | |
|--|--|
| | |
| | |

Arpeggios

| | |
|--|--|
| | |
| | |

DAY 3

Scales

| | |
|--|--|
| | |
| | |

Chord Progressions

| | |
|--|--|
| | |
| | |

Chords

| | |
|--|--|
| | |
| | |

Arpeggios

| | |
|--|--|
| | |
| | |

DAY 4

Scales

| | |
|--|--|
| | |
| | |

Chord Progressions

| | |
|--|--|
| | |
| | |

Chords

| | |
|--|--|
| | |
| | |

Arpeggios

| | |
|--|--|
| | |
| | |

DAY 5

Scales

| | |
|--|--|
| | |
| | |

Chord Progressions

| | |
|--|--|
| | |
| | |

Chords

| | |
|--|--|
| | |
| | |

Arpeggios

| | |
|--|--|
| | |
| | |

DAY 6

Scales

| | |
|--|--|
| | |
| | |

Chord Progressions

| | |
|--|--|
| | |
| | |

Chords

| | |
|--|--|
| | |
| | |

Arpeggios

| | |
|--|--|
| | |
| | |

