ESSENTIAL Piano Exercises™

Intervals, Scales, and Chords
In all Keys and in all Inversions

MUSIC MENTOR™

Jerald Simon

Music that excites, entertains, and educates™ - Music Motivation®
Music Motivation® books are designed to provide students with music instruction that will enable them to improve and increase their successes in the field of music. It is also intended to enhance appreciation and understanding of various styles of music from classical to jazz, blues, rock, popular, new age, hymns, and more. The author and publisher disclaim any liability or accountability for the misuse of this material as it was intended by the author.
I hope you enjoy “Essential Piano Exercises™”. With this book, I hope piano teachers and piano students learn what I feel are the essentials that everyone who plays the piano should know and be able to do well. I don’t want teachers and students to simply read the notes on the page. I would like everyone who plays these exercises to know them inside and out.

Visit http://musicmotivation.com/essentialpianoexercises to watch the videos where I teach the intervals, scales, and chords that are introduced in this book, and then explain what we do with them and why it is so important that we learn them. Knowing how you can apply theory to real-life practical application will help you to become a better musician. Have fun with the music!

Your Music Mentor™ Jerald Simon

This book is dedicated to my many piano students, young and old, who have asked me over the years to put together a book with all of the piano exercises I feel are essential to help them play better in all keys and in all inversions. Also, for my wife, Suzanne (Zanny), my daughter, Summer, and my son, Preston.

The family portrait on the back cover was shot by Wendy Santiano. Visit her website at:

http://www.wendysantiano.com or
https://www.facebook.com/wsantianoauthor

The front and background image is from the website: http://www.istockphoto.com. The photo of the piano keys was shot by Jerald.

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Your Music Mentor™ Jerald Simon
Welcome to “Essential Piano Exercises™” by Jerald Simon

To better help piano teachers, piano students, and parents of piano students effectively learn the music theory and what to do with that knowledge, thus bridging the gap between learning the scales and chords and using them to enhance the music, and make music of your own, Jerald Simon has created videos to accompany this book: “Essential Piano Exercises”. Jerald presents the exercises in book format and also includes video format with a side and top view to demonstrate the hand position, fingering, and technique needed to play the scales and chords correctly in all keys and in all inversions. He also explains what to do with the knowledge they have acquired and how to take their piano playing to the next level. Learning the theory is good, but knowing what to do with it is the practical application where Jerald demonstrates how to use music theory to arrange, to improvise, to compose, and to create music of your own. More important than simply learning the theory is the practical application of “why” we are learning these scales and chords, and “what” we can do with them once we have learned them. It is the hands on approach to teaching music theory. In addition, Jerald explains the theory in practical and simple terms so everyone can easily understand and know music theory for what it can do to help them in three primary ways: (1) sight-read the piano music better and faster as a result of knowing the scales and chords, (2) take their music playing and music creating to the next level so they can improvise, arrange, and compose music of their own, and (3) ultimately feel comfortable and excited to learn music theory - the “FUN way!”

“My purpose and mission in life is to motivate myself and others through my music and writing, to help others find their purpose and mission in life, and to teach values that encourage everyone everywhere to do and be their best.” - Jerald Simon

A message from Jerald to piano students and parents:

If you come to piano lessons each week and walk away only having learned about music notation, rhythm, and dots on a page, then I have failed as a Music Mentor™. Life lessons are just as important, if not more important than music lessons. I would rather have you learn more about goal setting and achieving, character, dedication, and personal improvement. To have you learn to love music, appreciate it, and play it, is a wonderful byproduct you will have for the rest of your life - a talent that will enrich your life and the lives of others. To become a better musician is wonderful and important, but to become a better person is more important.

As a Music Mentor™ I want to mentor students to be the very best they can be. If you choose not to practice, you essentially choose not to improve. This is true in any area of life. Everyone has the same amount of time allotted to them. What you choose to do with your time, and where you spend your time, has little to do with the activities being done and more to do with the value attached to each activity.

I believe it’s important to be well-rounded and have many diverse interests. I want students to enjoy music, to learn to be creative and understand how to express themselves musically - either by creating music of their own, or interpreting the music of others - by arranging and improvising well known music. In addition, I encourage students to play sports, dance, sing, draw, read, and develop all of their talents. I want them to be more than musicians, I want them to learn to become well-rounded individuals.

Above all, I want everyone to continually improve and do their best. I encourage everyone to set goals, dream big, and be the best they can be in whatever they choose to do. Life is full of wonderful choices. Choose the best out of life and learn as much as you can from everyone everywhere. I prefer being called a Music Mentor™ because I want to mentor others and help them to live their dreams.

Your life is your musical symphony. Make it a masterpiece!
This book was created to encourage all pianists, piano teachers, and piano students to play all scales and chords in all key signatures.

All of the scales (pentascales and major and minor scales) are presented following the circle of 5ths - moving from the key of C to G, and then on to D, A, E, B, F, and C. The pattern for playing the scales is best taught by following the circle of fifths (unless you are learning jazz scales, and then you might want to consider following the circle/cycle of fourths and playing the key signatures according to the flats - C to F, and then on to B, E, A, D, G, and C.

Essentially all pianists should be able to play all of these exercises in this book, in all key signatures moving in all directions following the circle of 5ths, following the circle/cycle of 4ths, moving up chromatically in half steps, or zig-zagging in any conceivable direction or order (e.g. following chord progressions or moving through random key signatures at will).

All of the exercises with chords - all triads (three note chords) and all sixth and seventh chords are presented moving up chromatically (or in half steps). This is done because it is one of the best ways to teach the patterns of the chords as they move through key signatures. This helps students develop muscle memory to more quickly and easily change keys and play the chords in all inversions by developing a feel for the individual chords in all keys and in all inversions.

Everything taught in this book is presented based on the Music Motivation® Mentorship Map (on page five) and is something I personally created to let my piano students and their parents know what I would like to have them learn year by year, and what we would focus on, including: repertoire, music terminology, key signatures, music notation, rhythms, intervals, scales, modes, chords, arpeggios, inversions, technique, sight reading, ear training, music history, improvisation, and composition. It’s quite thorough, and helps the students, parents, and piano teachers have a map, so to speak, to guide them on their musical journey.

On pages six and seven you will see the Music Motivation® Check List where I created a check off sheet to help students see what they have learned. On pages 8-12 we focus on learning the key signatures with a handout that piano students and piano teachers may make additional copies of (on page 10) to practice writing out all of the key signatures - major and minor - with all of the sharps and flats that go with each key signature.

Pages 13-46 feature all of the “Apprentice” level exercises that I have listed as appropriate for first and second year students. Pages 47-92 feature the exercises from the “Maestro” level, and pages 93-167 comprise all of the exercises from the “Virtuoso” level.

Have a wonderful time playing these exercises and mastering all intervals, scales, and chords in all keys and in all inversions!
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<td>Cool Songs from Rock! (books 1 &amp; 2)</td>
<td>Essential Piano Exercises (section 2)</td>
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<td>New Age, Student’s Choice, Personal Composition.</td>
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<td>Songs in Pentatonic position: Classical, Jazz, Blues, Pop, Students’ Choice, Personal Composition (in pentatonic position - 5 note piano solo) etc</td>
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**Music Motivation® Book(s)**

- **What Every Pianist Should Know** (Free PDF)
- Essential Piano Exercises (section 1)
- Cool Songs for Cool Kids (pre-primer level)
- Cool Songs for Cool Kids (primer level)
- Cool Songs for Cool Kids (book 1)
- Cool Songs for Cool Kids (book 2)
- Cool Songs for Cool Kids (book 3)
- Christmas, Jazzed about 4th of July
- Baroque, Romantic, Classical, Jazz, Blues, Popular, New Age, Student’s Choice, Personal Composition.

The origins of the Piano Forte Baroque, Classical, Jazz, Blues Students choice - All genres, Composers

**Music Motivation® Book(s)**

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- Cool Songs for Cool Kids (book 3)
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- Baroque, Romantic, Classical, Jazz, Blues, Popular, New Age, Student’s Choice, Personal Composition.

The books from the Music Motivation Series by Jerald Simon are not method books, and are not intentionally created to be used as such. Jerald simply creates fun, cool piano music to motivate piano students to play and teach them music theory - the FUN way!
All Major Key Signatures:
(tell your teacher the # of sharps/flats in each key
and what they are)

All Minor Key Signatures:
(tell your teacher the # of sharps/flats in each key
and what they are)

All Major Pentascales:
Quarter Notes and Eighth Notes

All Minor Pentascales:
Quarter Notes and Eighth Notes

All Diminished Pentascales:
Quarter Notes and Eighth Notes

Intervals (built from all major scales)
(1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th):

All Major Scales (1 octave):
(parallel and contrary motion)

All Minor Scales (1 octave):
(natural, harmonic, and melodic)

All Major Scales (2-4 octaves):
NO MUSIC PROVIDED - play without music

All Minor Scales (2-4 octaves):
NO MUSIC PROVIDED - play without music

All Major Triads:
(root, 1\textsuperscript{st}, and 2\textsuperscript{nd} inversions)

All Minor Triads:
(root, 1\textsuperscript{st}, and 2\textsuperscript{nd} inversions)

All Diminished Triads:
(root, 1\textsuperscript{st}, and 2\textsuperscript{nd} inversions)

All Augmented Triads:
(root, 1\textsuperscript{st}, and 2\textsuperscript{nd} inversions)

All Sus4 Triads:
(root, 1\textsuperscript{st}, and 2\textsuperscript{nd} inversions)

All Sus2 Triads:
(root, 1\textsuperscript{st}, and 2\textsuperscript{nd} inversions)
All Major Sixth Chords:
(root, 1st, 2nd, and 3rd inversions)

| C   | C/F | D   | E   | F   | F7/G | G   | A   | A7  | B/C|

All Minor Sixth Chords:
(root, 1st, 2nd, and 3rd inversions)

| C   | C/F | D   | E   | F   | F7/G | G   | A   | A7  | B/C|

All Major 7th Chords: (Maj./Maj.)
(root, 1st, 2nd, and 3rd inversions)

| C   | C/F | D   | E   | F   | F7/G | G   | A   | A7  | B/C|

All Min. Major 7th Chords: (Min./Maj.)
(root, 1st, 2nd, and 3rd inversions)

| C   | C/F | D   | E   | F   | F7/G | G   | A   | A7  | B/C|

All Dominant 7th Chords: (Maj./Min.)
(root, 1st, 2nd, and 3rd inversions)

| C   | C/F | D   | E   | F   | F7/G | G   | A   | A7  | B/C|

All Minor 7th Chords: (Min./Min.)
(root, 1st, 2nd, and 3rd inversions)

| C   | C/F | D   | E   | F   | F7/G | G   | A   | A7  | B/C|

All Minor 7th + 5 Chords: (Dim./Min.)
(root, 1st, 2nd, and 3rd inversions)

| C   | C/F | D   | E   | F   | F7/G | G   | A   | A7  | B/C|

All Diminished 7th Chords: (Dim./Dim.)
(root, 1st, 2nd, and 3rd inversions)

| C   | C/F | D   | E   | F   | F7/G | G   | A   | A7  | B/C|

All Ninth Chords:

All Major Ninth Chords:
(root, 1st, 2nd, and 3rd inversions)

| C   | C/F | D   | E   | F   | F7/G | G   | A   | A7  | B/C|

All Minor 7th + 5 Chords:
(root, 1st, 2nd, and 3rd inversions)

| C   | C/F | D   | E   | F   | F7/G | G   | A   | A7  | B/C|

All Diminished 7th Chords:
(root, 1st, 2nd, and 3rd inversions)

| C   | C/F | D   | E   | F   | F7/G | G   | A   | A7  | B/C|

All Major Ninth Chords:
This is in the book, “Essential Jazz Piano Exercises”

| C   | C/F | D   | E   | F   | F7/G | G   | A   | A7  | B/C|

All Ninth Chords:
This is in the book, “Essential Jazz Piano Exercises”

| C   | C/F | D   | E   | F   | F7/G | G   | A   | A7  | B/C|

In the book, “Essential Jazz Piano Exercises”, we cover 9th chords, 11th chords, 13th chords, voicings of chords, blues scales (major and minor), left hand patterns (walking bass patterns, boogie-woogie patterns, etc.), modal jazz improvisation, ii-V-I chord progressions, ii-V chord progressions (dorian - dorian), and much more - in all keys and in all inversions.
Key Signatures (Major and Minor) and Major Penta Scales, and Scales:
(Circle of Fifths)

Let’s talk about key signatures. When we talk about key signatures, the easiest way to explain them is by thinking about languages.

Look at the chart of the circle of fifths on the next two pages in the handout. In the key of C major we have no sharps or flats. If we move to the right of the circle of fifths we will be in the key signature of G major. Think of this like learning to speak German. We have one sharp - F sharp (F#) in the key signature. When we are playing a piece in the key of G major we will always have an F sharp (everytime you see F play F sharp (F#) instead of F natural).

Any note in the musical alphabet (A, B, C, D, E, F, and G) can have a flat sign (♭) or a sharp sign (♯) placed in front of it. When this happens, the note either moves down half a step to the left for flats, or up half a step to the right for sharps. Let’s look at the F note. The regular F note is the fourth above C. The F note is a white note, but when it has a sharp placed in front of it the note is taken up half a step to the right. The black note directly to the right of F is F sharp (F#).

The first example to the left is in the key of C major. When the sharp symbol (♯) is added in the measure you will play the sharp for that measure only. This is called an accidental note because it is not part of the key signature. After you finish playing the measure with the sharp, you will play the F natural again unless you see another accidental note. Below the first example is an example of the key of G major (which has an F sharp in the key signature) followed by an F natural. The same examples are shown with B flat and B natural.

I like to have the students memorize the order of the sharps introduced by saying this:

Five Cool Gorillas Dance And Eat Bananas. Once they have memorized this saying I tell them the order of the sharps is F♯, C♯, G♯, D♯, A♯, E♯ and B♯. For flats I have them say: Better Exercise And Drink Good Cold Fluids. Once they have memorized this saying I tell them the order of the flats as B♭, E♭, A♭, D♭, G♭, C♭, and F♭.

I like to have students first play all major pentascales in all keys following the circle of fifths. After they can play all of the major pentascales in all keys, I then have them learn the minor and diminished pentascales in all keys. They can learn the patterns and the feel of playing the pentascales in all keys quickly. After doing so they are then ready to play the major and minor scales 1 octave, then 2, and 3 octaves contrary (opposite direction starting on the same note - right hand goes up, left hand goes down, and parallel motion (both hand moving the same direction up and down the piano). I like to start with contrary motion because the fingering is the same for both hands and students learn the patterns quickly.
Key Signatures

Major Pentascales, and Scales:

Sharps: (in order as they appear)

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
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<tbody>
<tr>
<td>F</td>
<td>G</td>
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<td>B</td>
<td>C</td>
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Flats: (in order as they appear)

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<th>A</th>
<th>B</th>
<th>C</th>
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<tbody>
<tr>
<td>F</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C</td>
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<td>E</td>
<td>F</td>
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<td>B</td>
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P = Perfect (interval)
M = Major (interval)
Sharps: (in order as they appear)

<table>
<thead>
<tr>
<th>Major Scales:</th>
<th>Major Pentascales:</th>
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<tbody>
<tr>
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</tr>
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</table>

Flats: (in order as they appear)
All Major Key Signatures

(following the circle of 5ths)

C Major
(0 sharps and 0 Flats)

G Major
(1 sharp - F♯)

D Major
(2 sharps - F♯ and G♯)

A Major
(3 sharps - F♯, C♯, and G♯)

E Major
(4 sharps - F♯, C♯, G♯, and D♯)

B Major
(5 sharps - F♯, C♯, G♯, D♯, and A♯)

F♯ Major
(6 sharps - F♯, C♯, G♯, D♯, A♯, and F♯)

C♯ Major
(7 sharps - F♯, C♯, G♯, D♯, A♯, E♯, and B♯)

C♭ Major
(7 flats - B♭, E♭, A♭, D♭, G♭, C♭, and F♭)

G♭ Major
(6 flats - B♭, E♭, A♭, D♭, G♭, and C♭)

D♭ Major
(5 flats - B♭, E♭, A♭, D♭, and G♭)

A♭ Major
(4 flats - B♭, E♭, A♭, and D♭)

E♭ Major
(3 flats - B♭, E♭, and A♭)

B♭ Major
(2 flats - B♭ and E♭)

F Major
(1 flat - B♭)

C Major
(0 sharps and 0 Flats)

Play the chord and say the Key Signature (the chord and the key signature are the same) and tell how many sharps or flats there are, and then tell which ones they are! Know the key signatures by heart!
All Minor Key Signatures

(following the circle of 5ths)

Play the chord and say the Key Signature (the chord and the key signature are the same) and tell how many sharps or flats there are, and then tell which ones they are! Know the key signatures by heart!
The “Apprentice Stage” begins on page 13 and continues until page 46.

These exercises are all in pentascale position meaning they are all in a five finger position and the students feel comfortable playing the five finger scales and intervals in all keys. It is a great way to develop the finger strength they need and also go through every key signature - even in the beginning stages of playing the piano. Have fun with these.

Music Terminology

**Key Signatures**

**Music Notation**

**Rhythms**

**Intervals**

**Scales**

**Modes**

**Chords**

**Arpeggios**

**Inversions**

**Technique**

**Sight Reading**

**Ear Training**

**Music History**

**Improvisation**

**Composition**

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<td>C, G, D, A, F, B(^{#}), E(^{#}) &amp; A(^{#}) (Major)</td>
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<tr>
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</tr>
<tr>
<td><strong>Arpeggios</strong></td>
<td>Harmonic and Melodic intervals (key of C, G, D, A, E, and B)</td>
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<td>All Major Pentascales (5 finger scale)</td>
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<td><strong>Technique</strong></td>
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<tr>
<td><strong>Ear Training</strong></td>
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<td>(Do, Re, Mi, Fa, Sol, La, Ti, Do) (solfège)</td>
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<tr>
<td><strong>Composition</strong></td>
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<td><strong>Composition</strong></td>
<td>5 note melody (both hands - key of C and G)</td>
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</table>
Learning music is similar to learning a foreign language. If you know your A B Cs you already know the musical alphabet. The musical alphabet is A B C D E F and G. On the piano, the white note farthest to the left is A. That is the beginning of the musical alphabet. The white notes then continue as the alphabet does: A, B, C, D, E, F, and G. After G, it starts over again with A and continues up the piano (to the right).

The piano has a total of 88 keys. There are 52 white keys and 36 black keys. The note farthest to the left is A and the note farthest to the right is C. Here is what the 88 keys look like on a piano:

The first thing I have students do is play every note on the piano with one finger, starting with the lowest note “A” and continuing up to the highest note “C”. I have students “Say it and Play it™” meaning they say the note name while they play the note (i.e. A, B, C, D, E, F, G, etc.). After they have done this, I have them find the pattern of 2 black notes together followed by 3 black notes together. I have students take two fingers with the left hand (the middle finger and the index finger) and play all of the 2 black note groups (both fingers play together at the same time) up and down the piano. Then I have students take three fingers with the right hand (the ring finger, the middle finger, and the index finger) and play all of the 3 black note groups (all three fingers play together at the same time) up and down the piano. After they have done this, students play with both hands (left hand plays the 2 black note groups then the right hand plays the 3 black note groups) up and down the piano.

I then teach easy ways to find the musical notes according to these black note group patterns. All Cs are found to the left of the 2 black note groups (except for the last C - farthest to the right). Have the students find all of the Cs. All Fs are found to the left of the 3 black note groups. Have the students find all of the Fs. All E’s are found to the right of the 2 black note groups. Have the students find all of the Es. All Bs are found to the right of the 3 black note groups. Have the students find all of the Bs. Once students have found these notes, I have them find all of the Cs on the piano and play (with either hand) C D E F G. This is the C major pentascale (5 note scale). Have students find all of the Cs on the piano and have them play C D E F G, first with the left hand and then with the right hand or vice versa. Students should be able to identify all of the notes on the piano and find all of the As, Bs, Cs, Ds, Es, Fs, and Gs on the piano. Make sure they can play the pentascale (C D E F G) beginning on each of the Cs of the piano (except for the C farthest to the right, of course).
All Diminished Pentascales
(following the circle of 5ths)

1.

2.

3.

6.
same fingering in all keys (following the circle/cycle of fifths)

11.
same fingering in all keys (following the circle/cycle of fifths)

16.

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All Major Pentascales (eighth notes)  
(following the circle of 5ths)

C major pentascale
Blocked Intervals
Broken Intervals

G major pentascale

D major pentascale

A major pentascale

same fingering in all keys (following the circle/cycle of fifths)
All Diminished Pentascales (eighth notes) (following the circle of 5ths)

same fingering in all keys (following the circle/cycle of fifths)

A diminished pentascale

Blocked Intervals

Broken Intervals

same fingering in all keys (following the circle/cycle of fifths)

E diminished pentascale

B diminished pentascale

F♯ diminished pentascale
The “Maestro Stage” begins on page 48 and continues until page 92. The “Virtuoso Stage” begins on page 93 and continues until page 167.

Students are encouraged to take all of the suggested exercises and, once perfected, play them up and down the piano 1, 2, 3, and 4 octaves until the student feels confident and comfortable to do them memorized in all keys and without looking at the music.

**Music Terminology**

- **Key Signatures**
- **Music Notation**
- **Rhythms**
- **Intervals**
- **Scales**
- **Modes**
- **Chords**
- **Arpeggios**
- **Inversions**
- **Technique**
- **Sight Reading**
- **Ear Training**
- **Music History**
- **Improvisation**
- **Composition**

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<tr>
<td>Circle of 5ths/Circle of 4ths</td>
<td>Learn Finale and Logic Pro (notate your music)</td>
</tr>
<tr>
<td>All Major and Minor key signatures (Identify each key and name the sharps and flats)</td>
<td>For more on rhythm, I recommend: “Rhythmic Training by Robert Sterer and “Logical Approach to Rhythmic Notation” (books 1 &amp; 2) by Phil Perkins</td>
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<tr>
<td>Names and Positions of notes above and below the staff (both hands)</td>
<td><strong>Sixteenth notes/rests</strong> (say it and play it - count out loud)</td>
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<td>One-hundred-twenty-eighth notes/rests (say it and play it - count out loud)</td>
<td><strong>Thirty-second notes/rests</strong> (say it and play it - count out loud)</td>
</tr>
<tr>
<td><strong>Sixty-fourth notes/rests</strong> (say it and play it - count out loud)</td>
<td><strong>Sixty-fourth notes/rests</strong> (say it and play it - count out loud)</td>
</tr>
<tr>
<td><strong>All Perfect, Major, Minor, Augmented, and Diminshed intervals (in every key)</strong></td>
<td><strong>All Perfect, Major, Minor, Augmented, and Diminshed intervals (in every key)</strong></td>
</tr>
<tr>
<td>All Harmonic and Melodic intervals</td>
<td><strong>All Harmonic and Melodic intervals</strong></td>
</tr>
<tr>
<td>Explain the intervals used to create major, minor, diminished, and augmented chords?</td>
<td>Explain the intervals used to create major, minor, diminished, and augmented chords?</td>
</tr>
<tr>
<td><strong>All Major Scales (Every Key 1 - 2 octaves)</strong></td>
<td><strong>All Major Scales (Every Key 1 - 2 octaves)</strong></td>
</tr>
<tr>
<td><strong>All Minor Scales (Every Key 1 - 2 octaves)</strong></td>
<td><strong>All Minor Scales (Every Key 1 - 2 octaves)</strong></td>
</tr>
<tr>
<td>(natural, harmonic, and melodic minor scales)</td>
<td>(natural, harmonic, and melodic minor scales)</td>
</tr>
<tr>
<td>(Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Lj, Ti, Do) (solfege - chromatic)</td>
<td>(Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Lj, Ti, Do) (solfege - chromatic)</td>
</tr>
<tr>
<td><strong>All Modes (I, D, P, L, M, A, L)</strong> All keys</td>
<td><strong>All Modes (I, D, P, L, M, A, L)</strong> All keys</td>
</tr>
<tr>
<td><strong>All Major, Minor, Diminished, Augmented, Sus 2, Sus 4, Sixth, Minor Sixth, Dominant 7th and Major 7th Chords</strong></td>
<td><strong>All Major, Minor, Diminished, Augmented, Sus 2, Sus 4, Sixth, Minor Sixth, Dominant 7th and Major 7th Chords</strong></td>
</tr>
<tr>
<td><strong>Modulating with the Modes (Dorian to Dorian)</strong></td>
<td><strong>Modulating with the Modes (Dorian to Dorian)</strong></td>
</tr>
<tr>
<td><strong>Same chords as above (3 - 4 octaves)</strong></td>
<td><strong>Same chords as above (3 - 4 octaves)</strong></td>
</tr>
<tr>
<td><strong>Same chords as above (4 + octaves)</strong></td>
<td><strong>Same chords as above (4 + octaves)</strong></td>
</tr>
<tr>
<td><strong>The Key of C, G, D, A, E, F, B, E, A, B, D</strong></td>
<td><strong>All Key Signatures, Harmonies, Classical</strong></td>
</tr>
<tr>
<td><strong>C, D, E, F, G, A, B, and intervals</strong></td>
<td><strong>Key Signatures and Chords, Play w/ iPod</strong></td>
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<tr>
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<td><strong>Students choice - All genres, Composers</strong></td>
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<tr>
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<td><strong>Blues, Pentatonic, Barrechouse Blues</strong></td>
</tr>
<tr>
<td><strong>One - Two Page Song (include key change)</strong></td>
<td><strong>One - Two Page Song (include key change)</strong></td>
</tr>
<tr>
<td><strong>Lyrical, Classical, New Age, Jazz, etc.</strong></td>
<td><strong>Lyrical, Classical, New Age, Jazz, etc.</strong></td>
</tr>
</tbody>
</table>
**All Major Triads** (root, first, and second inversions)

In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.
**All Minor Triads** (root, first, and second inversions)

In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.

---

**Enharmonics - C Sharp and D Flat sound the same**

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Diminished Triads (root, first, and second inversions)

The ° symbol means a diminished chord

In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.
In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.
All Sus 4 Triads (root, first, and second inversions)

C sus4

same fingering in all keys (moving up chromatically in half steps)

G sus4

same fingering in all keys (moving up chromatically in half steps)

D sus4

Enharmonics - C Sharp and D Flat sound the same

D sus4

In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.
All Sus 2nd Triads (root, first, and second inversions)

C sus2

same fingering in all keys (moving up chromatically in half steps)

G sus2

same fingering in all keys (moving up chromatically in half steps)

D sus2

In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.
**All Major Sixth Chords**  
(root, first, second, and third inversions)

---

In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.
All Minor Sixth Chords
(root, first, second, and third inversions)

In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.
All Major Seventh Chords
(root, first, second, and third inversions)

In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.
In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.
All Seventh Chords (Dominant)
(root, first, second, and third inversions)

In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.
All Minor Seventh Chords  
(root, first, second, and third inversions)

In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.
In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.
In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.
All Diminished Seventh Chords
(root, first, second, and third inversions)

In addition to playing this exercise as it is written, you should try to play all of the chords as arpeggios, or broken chords, up and down the piano one, two, three, and four octaves - in all key signatures.
On the following pages (starting on page 133 and continuing on until page 148), I have included the “I-IV-V-V7-I” chord progression in all keys. These roman numerals are taken from the degree of the scale notes (refer to pages 48-62 of this book for the details about the roman numerals or chord created from the scale shown as roman numerals based on their position in the scale - e.g. I - ii - iii - IV - V - vi - vii - VIII or I (upper case roman numerals are major chords and the lower case roman numerals are minor chords with exception to the vii (7) chord which is a diminished triad).

Music books often speak of Cadences which are essentially chord progressions. Let me explain a few and then I’ll explain why I chose the “I-IV-V-V7-I” chord progression to have the students practice in all keys.

**Plagal Cadence (IV - I) or 4 - 1 (e.g. F to C)**

The Plagal Cadence is a chord progression that moves from the IV (or 4 chord - e.g. F), and then returns to the I (or 1 chord - e.g. C). It would look like this: F - C. The chords can be played in any position (root, first, or second inversions), which simply means that the notes change position (e.g. root = CEG, first inversion = EGC where the C has been removed from the bottom of the chord and added to the top of the chord - basically inverting the notes of the chord, and second inversion = GCE where the C and the E have been removed from the bottom of the chord and added to the top of the chord.

**Authentic Cadence (V - I) or 5 - 1 (the 57 is also used - e.g. G to C or G7 to C)**

The Authentic Cadence is a chord progression that moves from the V or V7 (or 5 chord - e.g. G or G7), and then returns to the I (or 1 chord - e.g. C). The same explanation about the inversions is correct.

**Complete Authentic Cadence (I - IV - I - V7 - I) or 1 - 4 - 1 - 57 - 1**

The Complete Authentic Cadence is a chord progression that moves from the I (or 1 chord - e.g. C), to the IV (or 4 chord - e.g. F), and then returns to the I (or 1 chord - e.g. C) and then plays the V7 (or 5 chord - e.g. G7) before finally returning to the I (or 1 chord - e.g. C). This is the chord progression that is taught to music students and is traditionally the one they learn for various testings (AIM, Federation, MTNA, etc.). Students should learn how to do all of these cadences and many more in all keys and in all inversions. Look at the Plagal Cadence, Authentic Cadence, and Complete Authentic Cadence examples below:

![Chord Progression Examples](image)

Chord changes in contemporary music (or modern music of today) is more free in its form and structure, so I have included the I - IV - V - V7 - I (e.g. C - F - G - G7 - C) chord progression in all keys and in all inversions to better help students quickly change from the IV to the V chord as that is a familiar chord progression in modern music - without first returning to the I chord as in the I - IV - I - V7 - I chord progression.

Have fun learning and mastering this chord progression in all keys - major and minor - and in all inversions!
"I - IV - V - V7 - I" Chord Progression in every key
(simple - root, 2nd, 1st, 1st, root - moving up chromatically in half steps)

I - IV - V - V7 - I Chord Progression
(simple - no inversions - see complete chord progression)

same fingering in all keys (moving up chromatically in half steps)

Enharmonics - C Sharp and D Flat sound the same
“i - iv - V - V7 - i” Chord Progression in every key
(complete - root, first, and second inversions in all keys - moving up chromatically in half steps)

same fingering in all keys (moving up chromatically in half steps)

Enharmonics - A Sharp minor and B flat minor sound the same

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All Seventh Chords (moving up diatonically in every key)

CM7 Dm7 Em7 FM7 G7 Am7 Bm7b5 CM7

I(1) ii(2) iii(3) IV(4) V(5) vi(6) vii(7) VIII(8 or 1)

GM7 Am7 Bm7 CM7 D7 Em7 F#m7b5 G7

I(1) ii(2) iii(3) IV(4) V(5) vi(6) vii(7) VIII(8 or 1)

DM7 Em7 F#m7 GM7 A7 Bm7 C#m7b5 DM7

I(1) ii(2) iii(3) IV(4) V(5) vi(6) vii(7) VIII(8 or 1)

AM7 Bm7 C#m7 DM7 E7 F#m7 G#m7b5 AM7

I(1) ii(2) iii(3) IV(4) V(5) vi(6) vii(7) VIII(8 or 1)
“All Major Octave Chords” (blocked and broken)

moving up chromatically in half steps through every key signature
Jerald’s Albums & Singles are available from all online music stores

Every week Jerald produces and releases a new “Cool Song” and “Cool Exercise” available for all piano students and piano teachers on his website (musicmotivation.com). Each new “Cool Song” and “Cool Exercise” is emailed to all Music Motivation® mentees according to their preferred subscription. See which subscription is the best fit for you and for your piano students (if you are a piano teacher) by visiting:

http://musicmotivation.com/annualsubscription

At Music Motivation®, I strive to produce the best quality products I can to help musicians of all ages better understand music theory (“Theory Therapy™”), improvisation (“Innovative Improvisation™”), and composition (“Creative Composition™”). I try to tailor my products around the needs of piano teachers and piano students of all ages - from beginning through advanced and would love to receive your feedback about what I can do to better help you teach and learn. Let me know if there is a type of piano music, music book, fun audio or video tutorial, or any other educational product you would like to see in the field of music (principally the piano), but have not yet found, that would help you teach and learn the piano better. Please contact me. I look forward to your comments and suggestions. Thank you.
Check out these best sellers by Jerald Simon

visit musicmotivation.com to purchase, or visit your local music store - Chesbro music is the national distributor for all Music Motivation® books. Contact Chesbro Music Co. if you are a store (1.800.243.7276)
My purpose and mission in life is to motivate myself and others through my music and writing, to help others find their purpose and mission in life, and to teach values and encourage everyone everywhere to do and be their best.” - Jerald Simon

First and foremost, Jerald is a husband to his beatiful wife, Zanny, and a father to his wonderful children. Jerald Simon is the founder and president of Music Motivation®. As an entrepreneur, he loves business, composing music, and writing poetry and motivational self help books. He is a composer, author, poet, Music Mentor™, and piano teacher (primarily focusing his teaching on music theory, improvisation, composition, arranging, and pop, new age, and jazz music). He also focuses on being a music educator, professional speaker, and life coach. Jerald loves music, piano, teaching, speaking, performing, playing sports, exercising, reading, writing poetry and self help books, and spending time with and traveling with his family. Jerald and his wife, Zanny, and their children enjoy traveling together, eating at great restaurants, working, playing, and enjoying life.

Jerald created musicmotivation.com as a resource for piano teachers, piano students, and parents of piano students. He is the author/poet of “The As If Principle” (motivational poetry), and the book “Perceptions, Parables, and Pointers™.” He is also the author of 17 music books from the Music Motivation® Series™ including the popular series: Cool Songs that Rock™ (books 1 and 2), and Cool Songs for Cool Kids™ (pre-primer, primer level, and volumes 1, 2, and 3)”, and has recorded and produced albums and singles of original music including TRIUMPHANT. He has created a “Fun to Play™” YouTube channel where Jerald teaches theory (Theory Therapy™), improvisation (Innovative Improvisation™), and composition (Creative Composition™) on the piano: http://youtube.com/jeraldsimon.

The books from the Music Motivation® Series have been featured in the American Music Teacher (MTNA) 2011 August/September issue, the Clavier Companion (2011 July/August issue), Publisher of the Month through Chesbro Music Co. (national distributor 1.800.243.7276), and various newspapers and media across the country. Jerald presents to MTNA chapters and various music schools, groups, and associations throughout the country doing workshops, music camps, master classes, concerts and firesides to inspire and motivate music students and teachers. He enjoys teaching piano students about music theory (Theory Therapy™), improvisation (Innovative Improvisation™), and composition (Creative Composition™). He is a Music Mentor™ and encourages music students to get motivated by music and to motivate others through music of their own.

SPECIALTIES:

"My purpose and mission in life is to motivate myself and others through my music and writing, to help others find their purpose and mission in life, and to teach values that encourage everyone everywhere to do and be their best."

Jerald Simon

Watch the videos of Jerald performing all of the "Cool Songs" from his best selling piano solo books at: youtube.com/jeraldssimon.