

30 EXERCISES
FOR PIANO SCALES

Quick reference sheet

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Piano scales - exercises

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B major scale

B major scale

The image shows the B major scale in 4/4 time, presented in two systems. Each system consists of a treble clef and a bass clef. The first system shows the ascending and descending scales with fingering numbers: 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 4, 1, 3, 2, 1, 4, 3, 2, 1. The second system shows the ascending and descending scales with fingering numbers: 1, 4, 3, 1, 4, 1, 3, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The key signature is two sharps (F# and C#).

Rhythmic variants

1

Long short

Long short - slower option

2

Long short - faster option

Short long

C

The image shows four rhythmic variants of the B major scale in 4/4 time, presented in two systems. Each system consists of a treble clef and a bass clef. The first system shows the 'Long short' and 'Long short - slower option' patterns. The second system shows the 'Long short - faster option' and 'Short long' patterns. The key signature is two sharps (F# and C#). The first system is marked with a '1' and the second with a '2'.

Stopping on the first note

Stopping on the fourth note

3

Stopping on the second note

Stopping on the third note

C

D

Doubling 1-2 of each group of 4

4

Doubling 2-3 of each group of 4

B

Doubling 3-4 of each group of 4

C

D Doubling 4-1 of each group of 4

5 In triplets Stopping on the first Stopping on the second

B **C**

C Stopping on the third of three Doubling 1st and 2nd

A Doubling 2nd and 3rd

8 Grouped in octaves

Octave two beats - slow

Octave two beats - medium

Octave two beats - fast

9

Stop on 7th to avoid rushing

Slow down the last two to avoid rushing

10

In groups of five

11

Articulation variants

Both staccato

Both portato

Regular articulation

Both legato

12

R. H. portato
L. H. staccato

R. H. normal
L. H. staccato

R. H. legato
L. H. staccato

<p>R. H. staccato L. H. portato</p>	<p>R. H. normal L. H. portato</p>	<p>R. H. legato L. H. portato</p>
<p>R. H. staccato L. H. regular</p>	<p>R.H. portato L. H. regular</p>	<p>R. H. legato L. H. regular</p>
<p>R. H. staccato L. H. legato</p>	<p>R. H. portato L. H. legato</p>	<p>R. H. normal L. H. legato</p>

13

Rhythmical legato exercise

Technical positioning variants

14

			5
	4		4
	3	3	3
	2	2	2
	1	1	1

Thumb vs technical positions

Preparing each technical position and thumb

15

Training thumb speed in positions (traditional scale fingering)

Groups of four starting from every note of the scale

16

Groups of 5 starting from every note of the scale (traditional scale fingering)

Note addition (forward up)

Note addition (forward down)

18

Note addition (backwards up)

Note addition (backwards down)

Entire octave positions

19

Loop rhythmical groups

The first system of musical notation consists of two staves (treble and bass clef) in the key of D major. The treble staff contains a sequence of eighth notes with fingerings: 1 2 3 1, 2 1 3 2, 1. The bass staff contains a sequence of eighth notes with fingerings: 4 3 2 1, 2 1 2 3, 4. A double bar line is followed by a second measure with treble staff fingerings: 2 3 4 1, 2 1 4 3, 2 and bass staff fingerings: 4 3 2 1, 3 1 2 3, 4.

The second system of musical notation consists of two staves. The treble staff contains a sequence of eighth notes with fingerings: 2 3 1 2, 3 2 1 3, 2. The bass staff contains a sequence of eighth notes with fingerings: 3 2 1 3, 2 3 1 2, 3.

The third system of musical notation consists of two staves. The treble staff contains a sequence of eighth notes with fingerings: 3 4 1 2, 3 2 1 4, 3. The bass staff contains a sequence of eighth notes with fingerings: 3 2 1 3, 2 3 1 2, 3. A double bar line is followed by a second measure with treble staff fingerings: 3 1 2 3, 4 3 2 1, 3 and bass staff fingerings: 2 1 4 3, 2 3 4 1, 2.

The fourth system of musical notation consists of two staves. The treble staff contains a sequence of eighth notes with fingerings: 4 1 2 3, 1 3 2 1, 4. The bass staff contains a sequence of eighth notes with fingerings: 2 1 3 2, 1 2 3 1, 2.

The fifth system of musical notation consists of two staves. The treble staff contains a sequence of eighth notes with fingerings: 1 2 3 4, 5 4 3 2, 1. The bass staff contains a sequence of eighth notes with fingerings: 1 4 3 2, 1 2 3 4, 1. A dashed line above the treble staff indicates the end of the sequence.

Starting from any note of the scale

20

Starting with tonic note

Starting with 2nd note

Starting with 3rd note

Starting with 4th note

Starting with 5th note

Starting with 6th note

Starting with 7th note

Fingering variants

Groups of fingerings 1-2-3/1-2-3-4/1-2-3-4-5

21

B major scale 1-2-3 fingers

B major scale 1-2-3-4 fingers

Normal scale 1-2-3-4-5 fingers

Fingering variants for improving the thumb 1-2, 1-3, 1-4 (1-5)

22

1st and 2nd finger, start with 1st

1st and 2nd finger, start with 2nd

1st and 3rd finger, start with 1st

1st and 2nd finger, start with 3rd

1st and 4th finger, start with 1st

1st and 4th finger, start with 4th

Musical notation for exercise 10, showing two systems of scales. The first system is for the 1st and 4th finger, starting with the 1st finger. The second system is for the 1st and 4th finger, starting with the 4th finger. Both systems are written in treble and bass clefs with fingering numbers 1 and 4 indicated above and below the notes.

Advanced fingering variants

All scales performed with c major fingering

Play any scale using C major fingering (E flat major example below)

23

Musical notation for exercise 23, showing advanced fingering variants for scales in E-flat major. The notation includes treble and bass clefs with various fingering patterns such as 1-3-1-4, 3-1-4, 4-1-3, and 1-4-3-1. A dashed line with the number 8 indicates a repeat or continuation of a pattern.

24

Four-note groups using 1231

Musical notation for exercise 24, showing four-note groups with fingering 1231. The notation includes treble and bass clefs with the specific fingering sequence 1-2-3-1 indicated above and below the notes.

Five-note groups using 12341

B

Musical notation for exercise B, showing five-note groups in both treble and bass clefs. The groups are connected by slurs and include fingering numbers 1, 2, 3, 4, 1. The exercise is divided into two measures, each with a repeat sign.

Dynamic variants

Contrasting dynamics

25

Musical notation for exercise 25, showing contrasting dynamics between right and left hands. The first measure is marked *p* (piano) for the right hand and *f* (forte) for the left hand. The second measure is marked *f* for the right hand and *p* for the left hand. The exercise is in 2/4 time and includes fingering numbers 1, 3, 1, 4, 1.

Dynamic variations between octaves

Dynamic variations between octaves - option two

Musical notation for dynamic variations between octaves in two options. The first option shows a dynamic shift from *p* to *f* between octaves. The second option shows a dynamic shift from *f* to *p* between octaves. Both options use a seven-note scale and include fingering numbers 7.

Dynamic gradation in rhythmical groups

C

Musical notation for dynamic gradation in rhythmical groups. The exercise is divided into four measures, each with a different dynamic marking: *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*, and *fff*. The groups are connected by slurs and include fingering numbers 8.

Musical score for measures 12-15. The right hand (RH) starts with a fortissimo (*ff*) dynamic, then moves to forte (*f*), mezzo-forte (*mf*), mezzo-piano (*mp*), piano (*p*), pianissimo (*pp*), and finally pianississimo (*ppp*). The left hand (LH) starts with *mf*, then *mp*, *p*, and ends with *ppp*. The key signature has three sharps (F#, C#, G#).

Dynamics positioning of the R. H.

Dynamics positioning of the L. H.

Musical score for measures 16-25. The right hand (RH) has dynamics *f*, *p*, *f*, *p*, *f*, *p*. The left hand (LH) has dynamics *f*, *p*, *f*, *p*. Slurs with the number 7 are placed over groups of seven notes in both hands. The key signature has three sharps.

Gradual dynamic changes

Crescendo - diminuendo

Musical score for measures 26-29. The right hand (RH) starts with piano (*p*), reaches forte (*f*) in measure 28, and returns to piano (*p*) in measure 29. The left hand (LH) starts with *p* and ends with *p*. The key signature has three sharps.

Gradual dynamic changes - option one

Gradual dynamic changes - option two

Musical score for measures 30-33. Option one shows a crescendo from *p* to *f* in the RH and a diminuendo from *f* to *p* in the LH. Option two shows a diminuendo from *f* to *p* in the RH and a crescendo from *p* to *f* in the LH. Slurs with the number 7 are placed over groups of seven notes in both hands. The key signature has three sharps.

Accents on various measures

27

Accent on 1st Accent on 2nd Accent on 3rd Accent on 4th

Detailed description: This exercise consists of four measures. Each measure contains a six-note sequence in both the treble and bass staves. The notes are G4, A4, B4, C5, D5, and E5 in the treble, and G3, A3, B3, C4, D4, and E4 in the bass. The key signature has three sharps (F#, C#, G#). In each measure, the first note of the sequence is marked with an accent (>). The measures are labeled 'Accent on 1st', 'Accent on 2nd', 'Accent on 3rd', and 'Accent on 4th' respectively.

B

Slow and strong crotchet = 60

Detailed description: This exercise is in 4/4 time with a tempo of 60 crotchets per minute. It consists of eight measures. Each measure contains a four-note chord in both the treble and bass staves. The notes are G4, A4, B4, and C5 in the treble, and G3, A3, B3, and C4 in the bass. The key signature has three sharps. Each note in every chord is marked with a fortissimo dynamic (*sf*). The chords are: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5. The final measure ends with a double bar line.

Uncategorised

28

Doubling each note

1 1 2 2

Detailed description: This exercise consists of four measures. Each measure contains a four-note sequence in both the treble and bass staves. The notes are G4, A4, B4, and C5 in the treble, and G3, A3, B3, and C4 in the bass. The key signature has three sharps. The fingerings for the treble staff are 1, 1, 2, 2 for the four notes. The fingerings for the bass staff are 4, 4, 3, 3 for the four notes. The sequence of notes is G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5. The final measure ends with a double bar line.

B

Tripling each note

1 1 1 2 2 2 3 3 3 3 3 3

Detailed description: This exercise consists of six measures. Each measure contains a sequence of notes in both the treble and bass staves. The notes are G4, A4, B4, and C5 in the treble, and G3, A3, B3, and C4 in the bass. The key signature has three sharps. The fingerings for the treble staff are 1, 1, 1, 2, 2, 2, 3, 3, 3, 3, 3, 3. The fingerings for the bass staff are 4, 4, 4, 3, 3, 3, 3, 3, 3, 3, 3, 3. The sequence of notes is G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5. The final measure ends with a double bar line.

Tripping while holding

C

A piano score for two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The piece is titled 'Tripping while holding'. It features a complex rhythmic pattern with many slurs and accents. The right hand plays a series of eighth notes, often grouped in pairs or triplets, while the left hand plays a steady eighth-note accompaniment. The music is characterized by frequent slurs and accents, giving it a 'tripping' feel.

A continuation of the piano score for 'Tripping while holding'. It maintains the same key signature and rhythmic complexity as the previous section, with intricate slurs and accents across both staves.

Polyrhythms

R.H. triplets -
L. H. quavers (eight notes)

R.H. quavers (eight notes)
L. H. triplets

29

A piano score for two staves in a key signature of three sharps. The section is titled 'Polyrhythms' and is marked with the number '29'. It is divided into two measures. The first measure features a right-hand part with four groups of eighth-note triplets and a left-hand part with a steady eighth-note accompaniment. The second measure features a right-hand part with a steady eighth-note accompaniment and a left-hand part with four groups of eighth-note triplets.

R.H. semi-quavers (sixteenth notes)
L. H. triplets

R.H. triplets
L. H. semi-quavers (sixteenth notes)

A continuation of the piano score for 'Polyrhythms'. The first measure features a right-hand part with a steady sixteenth-note accompaniment and a left-hand part with four groups of eighth-note triplets. The second measure features a right-hand part with four groups of eighth-note triplets and a left-hand part with a steady sixteenth-note accompaniment.

Hands crossing

Right hand below the left hand

30

The musical score is written for piano and consists of two staves. The key signature is G major (one sharp) and the time signature is 3/4. The piece is marked with a large '30' on the left. The right hand part starts in the treble clef, moves to the bass clef at the beginning of the second measure, and then returns to the treble clef at the beginning of the fourth measure. The left hand part remains in the bass clef throughout. The music features eighth-note patterns in both hands, with the right hand crossing over the left hand in the second measure.