

Piano Class 1, Music Majors

MUS-P 111

Text:

- Lancaster/Renfrow. *Alfred's Group Piano for Adults: Book 1* (Second Edition)
(Please note: The first edition of this text does not contain the materials needed for this course)

The purpose of this course is to develop a strong foundation of work habits and basic skills. The first of four courses, it is intended for those with little or no keyboard background.

OBJECTIVES:

- Sightreading
- Transposition
- Harmonization of melodies
- Improvisation
- White key major scales and arpeggios
- Five-finger patterns in major and minor keys
- Technical work
- Repertoire pieces

Course Information

Record your instructor's contact information here:

AI Name: _____

Phone: _____

Email: _____

The coordinator of the secondary piano classes is Dr. David Cartledge, email secpiano@indiana.edu, phone 855-9009, studio JS204. Office hours are posted on the door at the beginning of each semester.

Your instructor is responsible for the entire instructional side of your piano class, and is the person responsible for teaching you and grading you. The coordinator oversees all of the piano classes, to make sure that all students cover the same material, in addition to supervising instruction. If you have questions about day-to-day class activities, including class material, and your progress in the class, you should direct them to your instructor. If you have enrollment problems, or problems of a substantial nature that you are not able to satisfactorily resolve with your instructor, you should contact the coordinator.

STUDENT RESPONSIBILITIES

Jury and Hearing dates: As juries and hearings are one-on-one events, they are scheduled outside of class time, by appointment with your instructor. Your instructor will likely arrange a time during class, by email, or by posting a signup sheet. The approximate dates of these events are set forth in the following syllabus. If you have a conflict with any of these dates, let your instructor know early. Instructors are not obligated to make up juries and hearings.

Preparation: This syllabus is devised so that you can prepare for class material ahead of time. For example, you are expected to have prepared material for week three, and be ready to play it for the first class period of that week. Your instructor will announce those items required for preparation for each class period, and it is expected that you will prepare these items. If you are absent for any reason, it will be assumed that you are using this syllabus to keep up with class content.

Practice: It is expected that students in secondary piano classes will practise an average of 30 to 40 minutes per day. Some students will require more time, others less. Do NOT try to “cram” at the last minute. Piano playing, like any physical skill, requires continual reinforcement, and cannot be “crammed.” Practice time can be scheduled at: <http://music.indiana.edu/departments/offices/business-affairs/recital-scheduling/practice-time.shtml>

Participation: This is a laboratory environment. It cannot function if students are not prepared, or are distracting. Therefore, points are assigned for participation in class. If you are absent, late, unprepared, or uncooperative in class, your instructor will assess you accordingly.

Need help? Your instructor keeps office hours, either at a particular time, or by appointment. Make use of these hours—get your money’s worth from the class!

Disabilities: If you require assistance or appropriate academic accommodations for a disability, please contact the instructor after class, during office hours or by individual appointment. You must have established your eligibility for disability support

services through the Office of Disability Services for Students in W302 Wells Library, 855-7578.

Religious Observances: If a jury, hearing or assignment is scheduled on a religious holiday you observe, please inform your instructor during the first two weeks of class so that reasonable accommodations can be made.

GRADING SYSTEM

Together, jury, hearing and instructional days total 400 points:

Daily class scores:	130 points
3 hearings at 30 points each:	90 points
1 Midterm jury:	90 points
1 Final jury:	90 points

Up to 5 points are assigned for each instructional day. These points are at the discretion of the instructor and reflect attendance, participation and preparation. Your attendance at the class is most important for your progress as well as assessment.

Your lowest two class day scores will be dropped from calculation of your grade. This dropping of your lowest two scores is intended to provide protection against missed class days due to illness or equivalent need. All class days which are missed will be scored zero. Students who add the class late will have classes scored beginning at the date of registration.

Your grade will be figured as follows:

A+	392 or above	C+	319-304
A	391-376	C	303-292
A-	375-360	C-	291-280
B+	359-344	D+	279-264
B	343-332	D	263-252
B-	331-320	D-	251-240
		F	239 or below

WEEK ONE

Introduction: Objectives
Grading
Policies

Basics (Day 1): Sitting, Hand Position, Finger Numbers, pp. 8–9
Note and Rest Values, pp 9–10
The keyboard, pp. 11–17
Dynamic signs, p. 17
Sharp, flat and natural signs;
half and whole steps, pp. 19–20

(Day 2): The staff; treble and bass clefs, p. 21
The Grand Staff and landmarks, p. 22
Time signatures, p. 22
Tempo marks, articulation, p. 24

Sightreading: One clef, p. 25
Grand staff, p. 26

Technique: The chromatic scale, p. 20

Literature: (prepare ready for day 2)
Summer Night, p. 18

Homework: Prepare Unit 1 Review worksheet (pp. 27–28) for first day of week 2

WEEK TWO

Instructor announces material for first hearing

Basics: Intervals, pp. 29–30
Eighth-notes, rests; Dotted quarters, p. 31
6/8 time; New Dynamics, p. 31
Key Signatures, p. 32
Major five-finger patterns, pp. 41–42

Sightreading: Rhythm, p. 35
p. 36 (both examples); p. 37 no. 5

Technique: p. 38

Harmonization: p. 38 nos. 1 and 2

Literature: *Miniature Waltz*, p. 33
Minuet, p. 34

Homework: Prepare Unit 2 Review Worksheet (pp. 39–40) for first day of week 3

WEEK THREE

Basics: Major triads, p. 43
3/8 time signature, p. 48
Transposition, p. 49

Sightreading & Rhythm, p. 48
Transposition: pp. 50–51 nos. 1 and 4

Technique: 5-finger patterns and chords, pp. 43–45 (starting on white and black notes)

Harmonization: p. 52 nos. 1 and 2

Improvisation: p. 57 no. 1

Literature: *Dance*, p. 46
Waltz, p. 55
Barcarolle (ensemble), p. 56

**FIRST
HEARING**

The Hearing takes place outside of class, by appointment with your instructor. Hearing Content to be announced by your instructor at the beginning of Week 2

WEEK FOUR

- Basics: Review 5-finger groups and chords, pp. 59–60
Sixteenth notes, p. 61
- Sightreading & Rhythm, p. 61 nos. 3 and 4
Transposition: p. 62: *Study*
- Technique: p. 61
- Harmonization: p. 65 no. 1
p. 68
- Literature: *Little Scherzo*, p. 64
Forty-finger Ensemble, pp. 66–67 (instructor will assign parts on hearing day)
- Homework: Prepare Unit 4 Review Worksheet (pp. 69–70) for first day of week 5

WEEK FIVE

Instructor announces material for second hearing

- Basics: Minor 5-finger patterns and chords, pp. 72–76
Relative minor keys, p. 79
- Sightreading & pp. 77–78 nos. 2 and 4
Transposition:
- Technique: p. 81 nos. 1 and 4
- Harmonization: p. 82
- Literature: *Etude*, p. 80
Erie Canal (ensemble improvisation), p. 83

WEEK SIX

Basics: Major and Minor 5-finger patterns and chords, p. 85
Eighth-note triplets, p. 86

Sightreading & Transposition: p. 90 nos. 1 and 2

Harmonization: p. 87 no. 1

Improvisation: p. 94

Literature: *Prelude*, p. 93

SECOND HEARING

The Hearing takes place outside of class, by appointment with your instructor. Hearing Content to be announced by your instructor at the beginning of Week 5

WEEK SEVEN

Basics: Augmented and Diminished chords, pp. 97–98
The dotted-8th note, p. 99

Sightreading & Transposition: Rhythm, p. 99 nos. 1, 2, 3 and 6
p. 102 nos. 1 and 2

Technique: p. 104

Harmonization: p. 105 no. 2: *Country Gardens*

Literature: *Topsy-Turvy*, p. 100–101

WEEK EIGHT

Reminder: midterm jury is coming up!

Basics: Tetrachords and the major scale, pp. 106–107
6ths, 7ths and octaves, p. 112
The pedal, p. 113

Sightreading: pp. 118–119 nos. 1 and 4

Technique: pp. 108–109
pp. 110–111

Harmonization: p. 115

Literature: *Dream Echoes*, p. 116–117

WEEK NINE

Review

Technique: p. 114

**MIDTERM
JURY**

The **midterm jury** will be arranged by appointment with your instructor, and will be heard by a panel of Instructors. It should take place towards the end of Week 9. The content and breakdown of points will be as follows:

Repertoire: 25 points

You will prepare 2 pieces chosen by your instructor, and covered in the syllabus so far.

Technical work: 20 points

All major and minor 5-finger patterns, and all major tetrachord scales.

Sight Reading: 15 points

Harmonization: 15 points

At the beginning of week 9, your instructor will assign you several harmonization melodies, from which will be drawn the example for the jury.

Transposition: 15 points

At the beginning of week 9, your instructor will assign a melodic line, ahead of time, which you should be ready to transpose into any of several designated keys.

WEEK TEN

Basics: Triads of the key, p. 120

Sightreading
& Transposition: pp. 126–127

Technique: p. 121 nos. 1–4
Group 1 scales and arpeggios (G, C, D, A, E), pp. 122–126

Harmonization: p. 130 no. 1

Improvisation: p. 132 no. 1

Literature: *Morning Salute*, p. 128
German Dance, p. 129

WEEK ELEVEN

Instructor announces material for third hearing

Basics: Triads of the key, p. 135
Inversions, pp. 136–139

Sightreading: pp. 146–147 nos. 1 and 3

Technique: p. 140 nos. 1 and 2
Scales and arpeggios (F, B, G^b, D^b), pp. 142–143

Harmonization: p. 145 no. 1

Literature: *Etude*, p. 144

WEEK TWELVE

- Basics: Tonic and Dominant, the V^7 chord, pp. 148–149
Block and Broken Chords, p. 153
- Sightreading & Transposition: p. 152–153 nos. 2 and 3
- Technique: Review all scales and arpeggios: (C, G, D, A, E, F, B, G^b , D^b)
Progressions, pp. 149–150
- Harmonization: p. 154 no. 1
- Literature: *March*, p. 151

THIRD HEARING

The Hearing takes place outside of class, by appointment with your instructor. Hearing Content to be announced by your instructor at the beginning of Week 11

WEEK THIRTEEN

- Basics: Tonic and Subdominant, p. 158
12-bar blues, p. 167
- Sightreading & Transposition: pp. 162–163 nos. 1, 2 and 4
- Technique: Review all scales and arpeggios: (C, G, D, A, E, F, B, G^b , D^b)
Progressions, p. 159
- Harmonization: p. 164 nos. 1 and 2
- Improvisation: 12-bar blues, bottom of p. 167
- Literature: *Minuet in F*, p. 160
Ode to Joy (ensemble), p. 168–169

WEEK FOURTEEN **Reminder: final jury is coming up!**

Sightreading & Transposition: pp. 174–175 nos. 2 and 3

Technique: Review all scales and arpeggios: (C, G, D, A, E, F, B, G^b, D^b) Progressions, pp. 170–171

Harmonization: p. 179 no. 3

Literature: *Moonlit Shores*, pp. 172–3

WEEK FIFTEEN

Review

The **final jury** will take place at the end of Week 15, with signup arranged by your instructor, and will be heard by a panel of Instructors. The content and breakdown of points will be as follows:

Repertoire: 25 points

You will prepare 2 pieces chosen by your instructor, and covered in the last weeks of the syllabus

Technical work: 20 points

Scales and arpeggios: (C, G, D, A, E, F, B, G^b, D^b)
I-IV-I-V⁷-I in all major keys
All major and minor 5-finger patterns

Sight Reading: 15 points

Harmonization: 15 points

At the beginning of week 15, your instructor will assign you several harmonization melodies, from which will be drawn the example for the jury.

Transposition: 15 points

At the beginning of week 15, your instructor will assign a melodic line, ahead of time, which you should be ready to transpose into any of several designated keys.

**FINAL
JURY**

The Complete Guide to Fingering for the Class Piano Student

	Scale	Blocked/ Broken Chords	Tonic Arpeggio	Dom. 7th Arpeggio	Dim. 7th Arpeggio
MAJOR					
<i>Black-key groups</i>					
D \flat /C \sharp majors	RH 2312341	RH 135 125 135	RH 412	RH 4123	RH 4123
	LH 3214321	LH 531 531 521	LH 214	LH 4321	LH 3214
G \flat /F \sharp majors	RH 2341231	"	RH 1 23	RH 2341	"
	LH 4321321	"	LH (1)32	LH 4321	"
C \flat /B majors	RH 1 231234	"	"	RH 1 234	RH 1 234
	LH (1)321432	"	"	LH (1)432	LH (1)432
<i>C Major fingering</i>					
C major	RH 1 231234	"	RH 1 23	"	"
	LH (1)432132	"	LH (1)42	"	"
G major	"	"	"	"	"
	"	"	"	"	"
D major	"	"	RH 1 23	"	"
	"	"	LH (1)32	"	"
A major	"	"	"	"	"
	"	"	"	"	"
E major	"	"	"	"	RH 1234
	"	"	"	"	LH 2143
A \flat major	RH 3412312	"	RH 412	RH 4123	RH 4123
	LH 3214321	"	LH 214	LH 2143	LH 4321
<i>Others</i>					
E \flat major	RH 3123412	"	"	"	RH 3412
	LH 3214321	"	"	"	LH 4321
B \flat major	RH 4123123	"	RH 412	RH 4123	"
	LH 3214321	"	LH 321	LH 3214	"
F major	RH 1 234123	"	RH 1 23	RH 1234	RH 1 234
	LH (1)432132	"	LH (1)42	LH 3214	LH (1)432

	Scale	Blocked/ Broken Chords	Tonic Arpeggio	Dom. 7th Arpeggio	Dim. 7th Arpeggio
HARMONIC MINOR					
<i>C major fingering</i>					
C minor	RH 1 231234 LH (1)432132	RH 135 125 135 LH 531 531 521	RH 1 23 LH (1)42	RH 1 234 LH (1)432	RH 1 234 LH (1)432
D minor	" "	" "	" "	" "	" "
G minor	" "	" "	" "	" "	" "
A minor	" "	" "	" "	" "	" "
E minor	" "	" "	" "	" "	RH 1234 LH 2143
G [#] /A ^b minor	RH 3412312 LH 3214321	" "	RH 412 LH 214	RH 4123 LH 2143	RH 4123 LH 4321
C [#] minor	" "	" "	" "	RH 4123 LH 4321	RH 4123 LH 3214
F [#] minor	RH 3412312 LH 4321321	" "	" "	RH 2341 LH 4321	" "
<i>Black-key groups</i>					
B ^b minor	RH 4123123 LH 2132143	" "	RH 231 LH 321	RH 4123 LH 3214	RH 3412 LH 4321
E ^b /D [#] minor	RH 3123412 LH 2143213	" "	RH 1 23 LH (1)42	RH 4123 LH 2143	" "
<i>Others</i>					
F minor	RH 1 234123 LH (1)432132	" "	" "	RH 1234 LH 3214	RH 1 234 LH (1)432
B minor	RH 1 231234 LH (1)321432	" "	" "	RH 1 234 LH (1)432	" "

The above fingerings are to be extrapolated for the appropriate number of octaves —if a (1) occurs in the LH, the student is expected to substitute the 5th finger at the beginning of the exercise, and the RH requires the use of the 5th finger at the top.

Other substitutions are possible which make playing the first note(s) of some exercises (before the regular physical pattern begins) more comfortable—use your imagination!

The dominant seventh and diminished seventh arpeggios merely represent those respective sonorities built above the tonic note; thus, they are the same for parallel keys

* The fingering for cross-hand arpeggios is: LH 531 RH 135 LH 531 RH 135 LH 2 RH 531 LH 135 RH 531 LH 135

This chart, now in edited form, was originally prepared by Peter Henderson.

Jacobs School of Music Undergraduate Keyboard Proficiency Requirements

BRASS (all degrees): a g n1 r s
COMPOSITION: (all degrees): g n1 r s
ELECTRONIC (all degrees): a g n1 r s
PERCUSSION (all degrees): a g n1 r s
PIANO (all degrees): c g s
STRINGS (all degrees): a g n2 r s
VOICE (all degrees): g n2 r s
WOODWINDS (all degrees): a g n2 r s
MUSIC EDUCATION

Choral/general: b d f j m n2 o r s
Instrumental: a g m n2 o r s

- A: Transpose at sight a melodic line to any key in the range of a 4th from the original key (up or down).
B: Transpose an accompaniment. Moderately slow tempo must be maintained.
C: Sight read a solo vocal or instrumental part, together with the piano accompaniment. Melody must be accurate and all essential harmonies represented.
D: Sight read hymns and anthems in a four part texture.
F: Sight read a four-part open vocal score using modern G and F clefs. Must be played from original score.
G :Sight read piano music or accompaniments to art songs or instrumental solos.
J: Improvise at sight an accompaniment to a melody (melody must also be performed), with or without chord symbols. Blocked chords are not an acceptable accompaniment, and melodies may require secondary chords or secondary dominants.
M: Chord progression formulae. Music education degrees: I-IV-I-V7-I in all keys, after the relevant scale, three voices in each hand. Other degrees: these are written out and are to be played in any key except C Major. Proper voice-leading is required.
N1: Perform a prepared piano composition or accompaniment. Must be a musical performance of acceptable repertoire. If playing a piece not on the recommended list, seek approval first.
N2: Perform a prepared piano composition or accompaniment from memory fluently. Must be a musical performance of acceptable repertoire. If playing a piece not on the recommended list, seek approval first..
O : Play the Star Spangled Banner in A flat and America in F, both with proper tempo and pedaling. International students may substitute their own national anthem for one of the above.
R: Scales, arpeggios, blocked and broken chords (from memory, with both hands simultaneously in 16th notes at least 60 to the quarter):
- All major and harmonic minor scales, 4 octaves.
 - All major and minor arpeggios, 3 or 4 octaves.
 - All dom⁷/dim⁷ arpeggios starting on white keys, 3 or 4 octaves.
 - Blocked and broken chords (with inversions, three octaves) in 3 or 4 note form, in all major and minor keys, as well as diminished and dominant seventh chords (those dom⁷/dim⁷ chords whose arpeggios start on white notes).
- S: Play a prepared keyboard composition or accompaniment with 48 hours' preparation. This composition is chosen and distributed by the Secondary Piano Program.

Questions about the Keyboard Proficiency requirement should be directed to the Secondary Piano Program (JS 204): Phone 855-9009, email: secpiano@indiana.edu

BROKEN CHORDS

First system of musical notation for 'Broken Chords'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 3/4. The treble staff contains a sequence of eighth notes with fingerings 1, 3, 5, 1, 2, 5, 1, 3, 5, and a final chord marked with a fermata. The bass staff contains a sequence of eighth notes with fingerings 5, 3, 1, 5, 3, 1, 5, 2, 1, and a final chord marked with a fermata.

Second system of musical notation for 'Broken Chords'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a sequence of eighth notes and a final chord marked with a fermata. The bass staff contains a sequence of eighth notes and a final chord marked with a fermata.

BLOCKED CHORDS

First system of musical notation for 'Blocked Chords'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 4/4. Both staves contain whole chords in each measure, with some chords marked with a fermata. The chords are: C major, F major, C major, F major, C major, F major, and C major.

Second system of musical notation for 'Blocked Chords'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 4/4. Both staves contain whole chords in each measure, with some chords marked with a fermata. The chords are: C major, F major, C major, F major, C major, F major, and C major.

MY COUNTRY 'TIS OF THEE

Samuel Francis Smith

Henry Carey

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music features a series of chords and single notes. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A fermata is placed over a chord in the second measure of the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat and the time signature is 3/4. The music continues with chords and single notes. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A fermata is placed over a chord in the second measure of the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat and the time signature is 3/4. The music continues with chords and single notes. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A fermata is placed over a chord in the second measure of the upper staff.