Piano Class 2, Music Majors  
MUS-P 121

Texts:  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)

Johnson/Evans, *Right@Sight Grade One*, Edition Peters, EP 7539

The purpose of the course is to develop sightreading, transposition, and harmonization skills. Technical routines are devised to enhance the student’s facility at the keyboard.

**OBJECTIVES:**
- Sightreading
- Transposition
- Harmonization of melodies
- Improvisation
- *My Country ’tis of Thee*, for music education majors.
- Reading 4-part vocal scores
- All major and minor scales, arpeggios and blocked and broken triads.
- Chord progressions in all major and white key minor keys
- Technical work
- Repertoire pieces

**Course Information**
Record your instructor’s contact information here:
Al 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
- A 391-376
- A- 375-360
- B+ 359-344
- B 343-332
- B- 331-320
- C+ 319-304
- C 303-292
- C- 291-280
- D+ 279-264
- D 263-252
- D- 251-240
- F 239 or below
Class time is NOT for practice. You should come to class prepared.

WEEK ONE

Basics: Minor scales, p. 183
Natural, harmonic and melodic minor scales, pp. 184–185

Sightreading and transposition: Right@Sight (chosen by instructor)
Alfred pp. 192–193 nos 1 and 3

Technique: pp. 186–189
Review C, G, D, A, E, F, B, G♭, D♭ major scales and arpeggios (see pp. 124–126; 142–143 and 347–348), and blocked and broken chords in these keys.

Improvisation: *Wayfaring Stranger* [optional, at instructor’s discretion], pp. 194–195

Literature: *Little Fantasy Study*, p. 191

WEEK TWO

Instructor announces material for first hearing

Basics: Triads of the key in Harmonic minor, p. 196

Sightreading Right@Sight (chosen by instructor)
Alfred p. 204–5 nos. 1 and 4

Improvisation: p. 206

Technique: p. 197
Group 1 harmonic minor scales and arpeggios: A, E, D, G and C minors, pp. 198–201, and blocked and broken chords.

Continue C, G, D, A, E, F, B, G♭, D♭ major scales and arpeggios, and blocked and broken chords.

Harmonization and Transposition: p. 203 nos. 1 and 2

Literature: *Allegretto*, p. 202
WEEK THREE

Basics: Chord progressions in minor keys, p. 210

Sightreading and transposition: Right@Sight (chosen by instructor) Alfred pp. 214–215 nos 2 and 4

Technique: Continue C, G, D, A, E, F, B♭, D♭ major scales and arpeggios, and blocked and broken chords; and A, E, D, G and C harmonic minor scales and arpeggios.

Harmonization: Ensemble, pp. 212–213

Literature: Etude, p. 211

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: Harmonic Minor triads of the key, p. 220

Sightreading and transposition: Right@Sight (chosen by instructor) Alfred pp. 225 nos 1 and 2

Technique: p. 221
  Group 2 harmonic minor scales and arpeggios: B and F minors, pp. 222–223, and blocked and broken chords.
  Continue C, G, D, A, E, F, B♭, D♭ major scales and arpeggios, and blocked and broken chords; and A, E, D, G and C harmonic minor scales and arpeggios, and blocked and broken chords.

Harmonization: All the Pretty Little Horses, p. 226

Improvisation: p. 229, no. 2

Literature: Etude in C Major, p. 263
WEEK FIVE

Instructor announces material for second hearing

Basics: Playing Triads of the Key, p. 230
Sightreading and Transposition: Right@Sight (chosen by instructor)
Alfred pp. 234–235 nos. 1 and 4

Technique: Group 3 Major Scales and Arpeggios, and blocked and broken chords: B♭, E♭, and A♭, pp. 231–232
Continue scales, arpeggios, blocked and broken chords 2 octaves in C, G, D, A, E, F, B, G♭, D♭ majors and all white key minors.

Harmonization: p. 236 nos. 1 and 2
Literature: Dance, p. 238

WEEK SIX

Basics: The ii chord and chord progressions, pp. 241–242
Sightreading and transposition: Right@Sight (chosen by instructor)
Alfred pp. 246–247 nos. 1 and 3

Technique: Scales, arpeggios, blocked and broken chords 2 octaves, in all major keys, and all white key minors.

Harmonization: Ensemble, pp. 244–245
Literature: Waltz, p. 243

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: The vi chord and chord progressions, pp. 252–253

Sightreading and transposition: Right@Sight (chosen by instructor)

Alfred pp. 256–7, nos. 1, 2 and 4

Technique: Scales, arpeggios, blocked and broken chords 2 octaves, in all major keys, and all white key minors.

Harmonization: p. 258, no. 1;
               p. 260

Improvisation: p. 255

Literature: Ecossaise, p. 254

WEEK EIGHT

Reminder: midterm jury is coming up!

Basics: The iii chord, and chord progressions, pp. 261–262

Sightreading and transposition: Right@Sight (chosen by instructor)

Alfred pp. 264–265 nos. 1, 3 and 4 (remember to use pedal as marked)

Technique: Scales, arpeggios, blocked and broken chords 2 octaves, in all major keys, and all white key minors.

Harmonization: p. 266 nos. 1 and 2

Improvisation: p. 269 no. 1

Literature: The Cuckoo, p. 224

Dance (duet), pp. 270–271. Instructor will assign parts.
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**
Scales, arpeggios, blocked and broken chords 2 octaves, in all major keys, and all white key minors.

**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

Note: Music Education Majors should start learning *My Country 'Tis of Thee* right away—it is part of the final jury for these majors.

Basics: Playing triads in the key, p. 272

Sightreading and transposition:
- Right@Sight (chosen by instructor)
- Alfred p. 278 (titled “technique”) nos. 1 and 4
- p. 279 nos. 1 and 2

Technique:
- Continue scales, arpeggios, blocked and broken chords 2 octaves, in all major keys, and all white key minors.

Harmonization: p. 280 no. 1

Literature: *Theme from the Moonlight Sonata*, pp. 276–277

WEEK ELEVEN

Instructor announces material for third hearing


Sightreading:
- Right@Sight (chosen by instructor)
- Alfred p. 289 nos. 1 and 2

Technique:
- p. 288 nos. 1 and 2 on G7, C7, and D7.
- Scales, arpeggios and blocked and broken chords in all major keys, and all harmonic minor keys.

Harmonization: p. 294: *Prelude in Sevenths* (ensemble)

Improvisation: p. 295 no. 1

Literature: *Full Moon Rising*, pp. 290–291
WEEK TWELVE

Basics:  The Chromatic Scale, p. 297
         The Whole Tone Scale, p. 300
         The Blues Scale, p. 302

Sightreading:  Right@Sight (chosen by instructor); Alfred p. 297, p. 300, p. 303

Technique:  Scales, arpeggios and blocked and broken chords in all major keys, and all
            harmonic minor keys.

Improvisation:  p. 304

Literature:  The Bear, p. 301

THIRD HEARING

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

WEEK THIRTEEN

Basics:  Modes: Ionian, p. 305; Lydian, p. 306; Mixolydian, p. 308; Æolian, Dorian, p.
         310; and Phrygian, p. 314

Technique:  Scales, arpeggios and blocked and broken chords in all major keys, and all
            harmonic minor keys.

Sightreading:  Right@Sight (chosen by instructor); Alfred p. 308; p. 311

Harmonization:  p. 307

Transposition:  Dorian scale, p. 310

Improvisation:  p. 315

Literature:  Chromatic Rag, pp. 298–299
Reminder: final jury is coming up!

**WEEK FOURTEEN**

- **Basics:** Chord progressions, p. 316
- **Sightreading and transposition:** Right@Sight (chosen by instructor), Alfred pp. 318–319 nos. 2 and 4
- **Technique:** Scales, arpeggios and blocked and broken chords in all major keys, and all harmonic minor keys.
- **Harmonization:** p. 320 no. 2
- **Improvisation:** p. 322 no. 2
- **Literature:** *Ecossaise*, p. 317

**WEEK FIFTEEN**

**Review**

This 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. Music Education majors must use *My Country ’Tis of Thee* as a repertoire piece.

- **Technical work: 20 points**
  All Major and minor technique, 2 octaves: Scales, arpeggios, blocked and broken chords—all 24 keys.

- **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 piece, ahead of time, which you should be ready to transpose into any of several designated keys.
# The Complete Guide to Fingering for the Class Piano Student

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<tr>
<th>Major</th>
<th>Scale</th>
<th>Blocked/ Broken Chords</th>
<th>Tonic Arpeggio</th>
<th>Dom. 7th Arpeggio</th>
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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

8/3/2015 10:06 AM
BROKEN CHORDS

BLOCKED CHORDS
MY COUNTRY 'TIS OF THEE

Samuel Francis Smith

Henry Carey