Piano Class 3, Music Majors
MUS-P 131

Texts:
- Johnson/Evans, Right@Sight Grade Two, Edition Peters, Catalog No. EP 7540

This segment of the four-semester program emphasizes repertoire, sightreading, transposition, harmonization in various styles, score reading, and various technical routines designed to strengthen the student's facility.

Objectives:
- Sightreading
- Transposition and accompanying
- Harmonization of melodies
- Improvisations
- Reading instrumental and vocal scores
- All major and minor scales, arpeggios and blocked and broken triads.
- Chord progressions in all major and white key minor keys
- White key Mm 7th, and diminished 7th arpeggios.
- Technical work
- Repertoire piece
- Patriotic songs for Music Education majors are an appendix to this syllabus. Students who will eventually need to learn these songs may do so at their own discretion.

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.

While the normal expectation is that the completion of MUS-P 141 is necessary for completion of the keyboard proficiency, a number of MUS-P 131 students have applied themselves to passing the exam successfully. If you want to try to do this, you must have the permission of your instructor, and you should be aware that this would involve significant work beyond that covered in the syllabus. While an instructor may feel that a student is ready for the exam, this assessment can be overruled by a proficiency committee, if the committee feels that the student is not ready and should continue in P141.
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:

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<td>A</td>
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Class time is NOT for practice. You should come to class prepared.

WEEK 1

Review: Triads & Chords, pp. 9–10; 15
(The student should also Key signatures, pp. 11–12
Review this material Tetrachord scales, pp. 12–13
Independently outside of Intervals, pp. 16–17
class)

Repertoire: Gypsy Earrings, pp. 18-19

Technique: C Major and c minor scales and arpeggios, p. 14
*Scales should be prepared in four octaves, arpeggios in three octaves.

Reading: Right@Sight (chosen by instructor)
p. 20, nos. 1 (Moderato) & 2 (Andante)

Harmonization & I’m On My Way, p. 21
Transposition:

WEEK 2  Instructor announces material for first hearing

Repertoire: Song without Words, p. 30

Technique: Triads & Inversions, pp. 26–28
G Major and g minor scales & arpeggios, p. 29
*remember the extra octaves. Continue C Major and c minor

Reading: Right@Sight (chosen by instructor)
p. 31, nos. 1 (The Chase) and 2 (Etude)

Harmonization and p. 33, no. 2; p. 35
Transposition: p. 37, B♭ instrument transposition

Improvisation: p. 34

Ensemble: I Love a Piano, pp. 38–39
*Parts to be assigned first class day of the week, performance on the second class day. Learn more than one part, so that you can switch parts and enjoy more of the piece.
WEEK 3

Repertoire:  *Fanfare*, p. 347

Technique:  D Major and d minor scales, arpeggios (p. 44)
Blocked and broken chords in D Major and d minor
Blocked and broken chords in C & G Majors, and c and g minors
Continue scales and arpeggios in C, c, G and g

Exercises, p. 45

Reading:  *Right@Sight* (chosen by instructor)
p. 46 nos. 1 (Dance) and 2 (Etude)

Harmonization and Transposition:

Score-reading:  p. 36

**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 4

Repertoire:  Accompaniment to *Aura Lee*, p. 49  (*find someone to accompany!*)
*A Pleasant Morning*, pp. 58–59

Technique:  FROM NOW ON students should learn four-octave scales, three-octave arpeggios, and blocked and broken chords in all new keys.
STUDENTS MUST CONTINUE to practice scales, arpeggios and blocked & broken chords in all previous keys, as well as learning new ones.
Develop a daily drill that takes you through all this technique

A Major and a minor scales, arpeggios, blocked and broken chords (p. 56)
Continue previous technique

I–IV–I–V7–I progression, pp. 53–55

Reading:  *Right@Sight* (chosen by instructor)
p. 60, no. 1 and p. 61, no. 3

Harmonization and Transposition:  *Kumbaya*, p. 61

Improvisation:  12-Bar Blues, p. 57
WEEK 5

Instructor announces material for second hearing

Repertoire: Study, p. 70

Technique: E Major and e minor scales, arpeggios, blocked and broken chords (p. 69)
Continue previous technique

Reading: Right@Sight (chosen by instructor)
p. 71 nos. 1 (Song Without Words) and 2 (Scale Study)

Improvisation: p. 63

Harmonization and Transposition: He’s Got the Whole World in His Hands, p. 72; and Burleske, p. 73

WEEK 6

Repertoire: The Fifers, p. 346

Technique: F Major and f minor scales, arpeggios, blocked and broken chords (p. 81)
Continue previous technique

Reading: Right@Sight (chosen by instructor)
p. 78 (Dance) and p. 79 (Etude) and p. 80

Harmonization and Transposition: When Love is Kind, p. 78
p. 85: E♭ saxophone transposition, nos. 1 and 2

Score-Reading: Autumn, p. 65

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 7

Repertoire: Accompaniment to *It’s Autumn, All Right*, p. 86 *(find someone to accompany!)*
*Sonatina*, pp. 42–43

Technique: B Major and b minor scales, arpeggios, blocked and broken chords (p. 95)
Continue previous technique

Reading: *Right@Sight* (chosen by instructor)

Harmonization: *O Sole Mio!* p. 74 *(find a partner to play or sing the melody)*

Score-Reading: *Song of Joy* and *The Pirate’s Life*, p. 87

Improvisation: p. 90

Ensemble: *Battle Hymn of the Republic*, p. 88–89
*Parts to be assigned first class day of the week, performance on the second class day. Learn more than one part, so that you can switch parts and enjoy more of the piece.*

WEEK 8

Reminder: midterm jury is coming up!

Repertoire: *Seventh Street Blues*, pp. 96–97

Technique: G♭ Major and f♯ minor scales, arpeggios, blocked and broken chords (p. 107); continue previous technique

Continue previous technique

Reading: *Right@Sight* (chosen by instructor)
p. 98, nos. 1 and 2 *(Chorale)*

Harmonization and Transposition: *Rage Over a Lost Penny*, p. 99
p. 102: E♭ saxophone transposition, nos. 1 and 2

Improvisation: p. 101, nos. 1 and 2

Score Reading: *Sieh, Wie ist die Welle Klar* and *Who Shall Be a Witness*, p. 103
WEEK 9

**Repertoire:**  *Prelude*, p. 108

**Technique:**  D♭ Major and c♯ minor scales, arpeggios, blocked and broken chords (p. 119); continue previous technique
Dominant seventh arpeggios, p. 106

**Reading:**  *Right@Sight* (chosen by instructor)
p. 109, no. 1 and p. 110, no. 3

**Harmonization:**  *Auld Lang Syne*, p. 112 (*find a partner to play or sing the melody*)

**Transposition:**  *Colonel Bogey* and *Now the Day is Over*, p. 114

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**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 3 pieces chosen by your instructor, and covered in the syllabus so far.

- **Technical work:** 20 points
  Scales, arpeggios, blocked and broken chords 4 octaves, in all white keys, and D♭/c♯; G♭/f♯

- **Sight Reading:** 15 points

- **Harmonization:** 10 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:** 10 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.

- **Score Reading:** 10 points
  At the beginning of week 9, your instructor will assign a score example, ahead of time, which you should be ready to perform.
WEEK 10

Repertoire:  *Minuet*, p. 121

Technique:  A♭ Major and g♯ minor scales, arpeggios, blocked and broken chords (p. 136); continue previous technique
Dominant seventh arpeggios, p. 120. Continue arpeggios from p. 106

Reading:  *Right@Sight* (chosen by instructor)
p. 122, nos. 1 and 2

Harmonization and Transposition:  *Tell Me Why*, p. 124

Improvisation:  p. 113

Score Reading:  *Danny Boy*, p. 115

WEEK 11

Instructor announces material for third hearing

Repertoire:  *Song*, p. 364

Technique:  Eb Major and e♭ minor scales, arpeggios, blocked and broken chords (p. 150); continue previous technique, including dominant seventh arpeggios

Reading:  *Right@Sight* (chosen by instructor)
p. 123, no. 3 and p. 141, no. 3 (*Chorale*)

Improvisation:  p. 125, nos. 1 and 2

Score Reading:  *Waltz*, pp. 126–127

Ensemble:  *Old Joe Clark*, pp. 128–131
*Parts to be assigned first class day of the week, performance on the second class day. Learn more than one part, so that you can switch parts and enjoy more of the piece.*
WEEK 12

Repertoire: *Minuet*, p. 137

Technique: B♭ Major and b♭ minor scales, arpeggios, blocked and broken chords (p. 159); continue previous technique, including dominant seventh arpeggios

Reading: *Right@Sight* (chosen by instructor); p. 140, nos. 1 and 2 (*Morning Greeting*)

Harmonization and Transposition: *Just a Closer Walk*, p. 141, and *The Muffin Man*, p. 142

**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 13

Repertoire: *Over the Rainbow*, pp. 152–153

Technique: Review all 24 Major and minor scales and arpeggios; and all seven white-key dominant seventh arpeggios.

Reading: *Arioso*, p. 146; *German Dance*, p. 147; *Song*, p. 148 and *Scherzo*, p. 149

Harmonization: *Take Me Out to the Ball Game*, p. 155 (*find a partner to play or sing the melody*)

Transposition: F Horn transposition, p. 156, nos. 1 and 2

Score Reading: *Hark, Damon, Hark*, p. 157

WEEK 14

Reminder: final jury is coming up!

Repertoire: Accompaniment to *Heidenröslein*, p. 169 (*find someone to accompany!*) *Theme and Variations*, pp. 162–163

Technique: Review all 24 Major and minor scales and arpeggios; and all seven white-key dominant seventh arpeggios.

Reading: *Right@Sight* (chosen by instructor); *A Little Blues*, p. 164; *Chorale*, p. 165

Score Reading: *Lonesome Road Blues*, p. 167; *Gloria Tibi*, p. 168

Ensemble: *We Gather Together*, pp. 170–171

*Parts to be assigned first class day of the week, performance on the second class day. Learn more than one part, so that you can switch parts and enjoy more of the piece.*
WEEK 15

Repertoire:  *Giga*, pp. 174–5

Technique:  Review all 24 Major and minor scales and arpeggios; and all seven white-key dominant seventh arpeggios.

Reading:  *Right@Sight* (chosen by instructor)  
*The Chase* and *Bagatelle*, p. 176

Harmonization and Transposition:  *Waltz* and *My Bonnie*, p. 180

Score Reading:  *Serenade and Dance*, pp. 178–179

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 3 pieces chosen by your instructor, and covered in the last 3 weeks of the syllabus. Music Education Majors may prepare *The Star-Spangled Banner* as one of these selections if they wish.

**Technical work: 20 points**
All Major and minor technique, 4 octaves: Scales, arpeggios, blocked and broken chords—all 24 keys. Dominant arpeggios that start on white keys.

**Sight Reading: 15 points**

**Harmonization: 10 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: 10 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.

**Score Reading: 10 points**
At the beginning of week 15, your instructor will assign a score reading example, ahead of time, which you should be ready to perform.
Acceptable proficiency pieces in the Alfred volume are:

- Menuet, pp. 306–307
- Lydian Nocturne, p. 320–321
- Toccata, pp. 335–336
- Sonatina, pp. 354–355
- Spinning Song, pp. 358–360
- Maple Leaf Rag, pp. 376–377

Other possible pieces can be found in *Music for Millions, Vol. 17: Easy Classics to Moderns*, Denes Agay, ed., available from your local music retailer. Pieces acceptable from this book are:

- Waltz, p. 70
- Cradle Song, p. 86
- Chromatic Polka, p. 102
- Reverie, p. 110
- Fugue in Classic Style, p. 126
- Tarantella, p. 132
- Toccata, p. 140
- Scherzo, p. 146
# The Complete Guide to Fingering for the Class Piano Student

## Scale Blocked/ Broken Chords Tonic Arpeggio Dom. 7th Arpeggio Dim. 7th Arpeggio

### MAJOR Black-key groups

**D♭/C♯ majors**

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<th>Dim. 7th Arpeggio</th>
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**G♭/F♯ majors**

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**C♭/B majors**

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### C Major fingering

**C major**

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**G major**

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**D major**

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**E major**

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**A♭ major**

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**B♭ major**

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<td>Dom. 7th Arpeggio</td>
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<td>RH 412</td>
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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 RH 2 LH 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