Piano Class 4, Music Majors
MUS-P 141

Texts:
- Johnson/Evans, Right@Sight Grade Three, Edition Peters, Catalog No. EP 7541

In MUS-P 141, sightreading, transposition, harmonization, score reading and technical skills are developed at a greater level of difficulty. Not all skills required in MUS-P 141 are required for all degree programs; however, it is felt that these skills are necessary and valuable for all musicians. The final jury is the Keyboard Proficiency Examination required for all music degrees.

Objectives:
- Sightreading
- Transposition
- All major and minor scales
- All major and minor arpeggios, dim and Mm 7ths
- Broken and blocked triads
- Chord Progressions
- Reading vocal and string quartet scores
- Four part hymns and anthems
- Repertoire pieces
- Patriotic songs (*The Star-Spangled Banner*, and *My Country ‘tis of Thee*)
- Harmonization

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.

Course Information
Record your instructor’s contact information here:
Al Name:______________________________
Phone:______________________________
Email:______________________________
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
STUDENTS NEEDING TO LEARN PATRIOTIC SONGS SHOULD START AT THE BEGINNING OF THE SEMESTER

Class time is NOT for practice. You should come to class prepared.

WEEK 1

**Repertoire:** Bagatelle, pp. 186–187

**Technique:** C, G, D, A and E Major scales, arpeggios, blocked and broken chords (pp. 184–5). All scales should be four octaves. Arpeggios and chords are three octaves.

**Reading:** Right@Sight (chosen by instructor)
p. 188, nos. 1 and 2 (*Sonatina*)

**Harmonization and Transposition:** p. 190, no. 1

**Improvisation:** Bourée, p. 189

**Score Reading:** Glory to God (from Messiah), p. 191

WEEK 2

**Instructor announces material for first hearing**

**Repertoire:** Continue Bagatelle
The Pioneer Spirit, pp. 196–197

**Technique:** F, B, G♭ (F♯) and D♭ Major scales, arpeggios, blocked and broken chords (p. 198). Continue previous technique.

**Reading:** Right@Sight (chosen by instructor)
p. 199, nos. 1 and 2 (*Minuet*)

**Harmonization and Transposition:** Emperor Waltz, p. 200
Over the River, p. 203

**Score Reading:** The Carnival of Venice, p. 193

**Ensemble:** In the Good Old Summer Time, pp. 204–205
*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: Continue *The Pioneer Spirit*
Duet: Allegro, p. 213 *(your instructor will assign parts)*

Technique: B♭, E♭ and A♭ Major scales, arpeggios, blocked and broken chords (pp. 206–207). Continue previous technique
Diminished Seventh arpeggios, p. 207 (practice in three octaves)

Reading: *Right@Sight* (chosen by instructor)
p. 209, nos. 1 and 2 *(Dance)*

Harmonization and Transposition: *Meet Me in St. Louis, Louis*, p. 210

Score Reading: *Dies Irae*, p. 202

**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: Continue the duet: Allegro
Accompaniment to *Dawn of a New Day*, pp. 216–217 *(find someone to accompany!)*
*Gigue*, p. 221

Technique: c, g, d, a and e minor scale, arpeggios, blocked and broken chords (pp. 219–220). Continue previous technique (including diminished sevenths)

Reading: *Right@Sight* (chosen by instructor)
p. 222, nos. 1 *(Beethoven’s German Dance)* and 2 *(Haydn’s German Dance)*

Harmonization and Transposition: *Waltz*, p. 223

Score Reading: *Rainy Day Song*, p. 215
*Celestial Music*, p. 218
WEEK 5

Instructor announces material for second hearing

Repertoire:
- Continue Gigue
  Scherzo, pp. 230–231

Technique:
- Diminished seventh arpeggios, p. 229 (three octaves)
- Dominant seventh arpeggios, p. 106 (three octaves)
- b and f minor scales, arpeggios, blocked and broken chords (p. 233)
  Continue all previous technique

Reading:
- Right@Sight (chosen by instructor)
  p. 234, nos. 1 and 2 (Etude)

Harmonization and Transposition:
- Für Elise, p. 237

Score Reading:
- Symphony No. 7, p. 244

WEEK 6

Repertoire:
- Continue Scherzo
  Arabesque, pp. 362–363

Technique:
- Diminished seventh arpeggio on F, p. 249, no. 3 (three octaves)
- Dominant seventh arpeggios, p. 120 (three octaves)
  Continue all previous technique

Reading:
- Right@Sight (chosen by instructor)
  p. 235 nos. 1 (Spanish Dance) and 2

Harmonization:
- Let Us Break Bread Together, p. 238

Improvisation:
- p. 239, nos. 1 and 2

Score Reading:
- Die Himmel Erzählen die Ehre Gottes, p. 240

Ensemble:
- Alexander’s Ragtime Band, pp. 241–243
  *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.

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: Continue Arabesque
Accompaniment to Sehnsucht nach dem Frühlinge, p. 254 (find someone to accompany!)

Technique: f#, c#, g#, b♭ and e♭ minor scales, arpeggios, blocked and broken chords (p. 249). Continue all previous technique

Reading: Right@Sight (chosen by instructor)
p. 251, nos. 1 (Andantino) and 2 (Pyrenees Melody)

Score Reading: Quartet No. 17, p. 253
Wenn so lind dein Aug emir, p. 255

WEEK 8

Reminder: midterm jury is coming up!

Repertoire: Continue Sehnsucht nach dem Frühlinge
Seascape, p. 261

Technique: Review all technique:
All 24 major and harmonic minor scales, four octaves
All 24 major and minor arpeggios, three octaves
All 24 blocked and broken chords, three octaves
Dominant and diminished seventh arpeggios starting on white notes, three octaves

Reading: Right@Sight (chosen by instructor)
p. 262, nos. 1 (Etude) and 2 (Lullaby)

Harmonization: Morning has Broken, p. 264

Score Reading: Agnus Dei, p. 278
WEEK 9

Repertoire: Continue Seascape
Accompaniment to To A Wild Rose, pp. 378–379 (find someone to accompany!)

Technique: Review all scales, arpeggios, blocked and broken chords, including dominant seventh and diminished seventh arpeggios starting on white notes

Reading: Right@Sight (chosen by instructor)
German sixths: progression, p. 268 and reading exercise, p. 269
Italian Sixths: progression, p. 270 and reading exercise, p. 271

Harmonization and Transposition: Alberti bass exercise, p. 269
Sonata, p. 271

Score Reading: Quartet No. 17, p. 279

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**
All scales, arpeggios, blocked and broken chords, including dominant seventh and diminished seventh arpeggios starting on white notes. Scales are in four octaves. All other technique is in three octaves.

**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: Continue *To A Wild Rose*  
*Bagatelle*, p. 288

Technique: Review all scales, arpeggios, blocked and broken chords, including dominant seventh and diminished seventh arpeggios starting on white notes

Reading: *Right@Sight* (chosen by instructor)  
French sixths: progression, p. 284, and reading exercise, p. 285  
Neapolitan sixths: progression, p. 286 and reading exercise, p. 287

Harmonization and Transposition: p. 285

Score Reading: *Weiche Gräser Im Revier*, p. 291

WEEK 11

Instructor announces material for third hearing

Repertoire: Continue *Bagatelle*  
*Prelude*, p. 298

Technique: Review all scales, arpeggios, blocked and broken chords, including dominant seventh and diminished seventh arpeggios starting on white notes

Reading: *Right@Sight* (chosen by instructor)  
Progressions, p. 294 (play each in a variety of keys)

Harmonization and Transposition: *Charlie is My Darling*, p. 300

Ensemble: *By the Light of the Silvery Moon*, pp. 280–281  
*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  Continue Prelude

Begin learning proficiency piece

Acceptable proficiency pieces in the Alfred volume are:

- Menuet, pp. 306–307
- Lydian Nocturne, p. 320–321
- Toccatina, 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
- Toccatina, p. 140
- Scherzo, p. 146

Technique: Review all scales, arpeggios, blocked and broken chords, including dominant seventh and diminished seventh arpeggios starting on white notes

Reading: Right@Sight (chosen by instructor)

p. 308, nos. 1 (Allemande) and 2

Harmonization and Transposition:

p. 310, no. 1

Score Reading: Quartet No. 4, p. 312
Dies Irae, p. 313

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: Continue proficiency repertoire
Accompaniment to *Ich Grolle Nicht*, pp. 330–331 (*find someone to accompany*)

Technique: Review all scales, arpeggios, blocked and broken chords, including dominant seventh and diminished seventh arpeggios starting on white notes

Reading: *Right@Sight* (chosen by instructor)
Score Reading: *Credo*, p. 332

WEEK 14

Reminder: proficiency jury is coming up!

Repertoire: Continue proficiency repertoire

Technique: Review all scales, arpeggios, blocked and broken chords, including dominant seventh and diminished seventh arpeggios starting on white notes

Reading: *Right@Sight* (chosen by instructor)
  p. 341, nos. 1 (*Russian Folk Song*) and 2 (*German Dance*)

Harmonization: p. 342, nos. 1 (*Passing By*) and 2

REVIEW FOR PROFICIENCY JURY

WEEK 15

PROFICIENCY JURY

The keyboard proficiency exam is administered during the two instructional periods of this week, and counts as the final jury. On the first instructional day, students will perform all those items that do not require either sightreading skills, or 48 hours’ preparation. The remaining items are heard on the second instructional day.
## The Complete Guide to Fingering for the Class Piano Student

**MAJOR**

*Black-key groups*

<table>
<thead>
<tr>
<th>Scale</th>
<th>Blocked/ Broken Chords</th>
<th>Tonic Arpeggio</th>
<th>Dom. 7th Arpeggio</th>
<th>Dim. 7th Arpeggio</th>
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<td>RH 135 125 135</td>
<td>RH 412</td>
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<td>LH 531 531 521</td>
<td>LH 214</td>
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<td>G♭/F♯ majors</td>
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**C Major fingering**

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**Others**

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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 formulæ. 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

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MY COUNTRY 'TIS OF THEE

Samuel Francis Smith

Henry Carey