Keyboard Review for Graduate Students  
MUS-P 715 (1 Cr)

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

This course is intended as an alternative to the Keyboard Proficiency Exam for those graduate students needing more in-depth instruction in keyboard skills. Passing this course with a grade of “B” will satisfy the Keyboard Proficiency Requirement for eligible students.

Objectives:
- Repertoire pieces
- 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
- 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](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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<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
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<tbody>
<tr>
<td>A+</td>
<td>392 or above</td>
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<tr>
<td>A</td>
<td>391-376</td>
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<tr>
<td>A-</td>
<td>375-360</td>
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<tr>
<td>B+</td>
<td>359-344</td>
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<tr>
<td>B</td>
<td>343-332</td>
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<tr>
<td>B-</td>
<td>331-320</td>
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<tr>
<td>C+</td>
<td>319-304</td>
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<tr>
<td>C</td>
<td>303-292</td>
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<tr>
<td>C-</td>
<td>291-280</td>
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<tr>
<td>D+</td>
<td>279-264</td>
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<tr>
<td>D</td>
<td>263-252</td>
</tr>
<tr>
<td>D-</td>
<td>251-240</td>
</tr>
<tr>
<td>F</td>
<td>239 or below</td>
</tr>
</tbody>
</table>
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

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### 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:**
  
  *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.*

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**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, p. 287

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

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**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 jury piece

Acceptable jury 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

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 jury 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—final jury is coming up!

Instructor announce final jury material at beginning of week 14

Repertoire: Continue jury 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

WEEK 15

**REVIEW**

This week is an opportunity for review in anticipation of the final jury. This jury takes place outside of class during week 15, or during the weekend before final exams.
The Complete Guide to Fingering for the Class Piano Student

<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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<tbody>
<tr>
<td><strong>MAJOR</strong></td>
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<tr>
<td>Black-key groups</td>
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<tr>
<td>D♭/C♯ majors</td>
<td>RH 2312341</td>
<td>RH 135 125 135</td>
<td>RH 412</td>
<td>RH 4123</td>
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<tr>
<td></td>
<td>LH 3214321</td>
<td>LH 531 531 521</td>
<td>LH 214</td>
<td>LH 4321</td>
</tr>
<tr>
<td>G♭/F♯ majors</td>
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<td>RH 1 23</td>
<td>RH 2341</td>
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### Harmonic Minor

#### C major fingering

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<tbody>
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#### D minor

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<tbody>
<tr>
<td>D minor</td>
<td>1 2 3 4</td>
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#### G minor

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<tbody>
<tr>
<td>G minor</td>
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<td>1 2 3 4</td>
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#### A minor

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<tbody>
<tr>
<td>A minor</td>
<td>1 2 3 4</td>
<td>1 2 3 4</td>
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#### E minor

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<tbody>
<tr>
<td>E minor</td>
<td>1 2 3 4</td>
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#### G♯/A♭ minor

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<tbody>
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<td>G♯/A♭ minor</td>
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#### C♯ minor

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<td>C♯ minor</td>
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#### F♯ minor

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#### Black-key groups

#### B♭ minor

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#### E♭/D♯ minor

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<tbody>
<tr>
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#### Others

#### F minor

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<tr>
<td>F minor</td>
<td>1 2 3 4</td>
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#### B minor

<table>
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<tbody>
<tr>
<td>B minor</td>
<td>1 2 3 4</td>
<td>1 2 3 4</td>
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</table>

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.