

Keyboard Review for Graduate Students

MUS-P 715 (1 Cr)

Texts:

- Lancaster/Renfrow, *Alfred's Group Piano for Adults, Book 2 (Second Edition)*, 2008, Alfred Publishing. Alfred's Catalog # 28450, ISBN-13: 978-0-7390-4925-9.
- 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

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

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 \flat (F \sharp) and D \flat 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 \flat , E \flat and A \flat 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

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 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 p. 285
Transposition: p. 287

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

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

	Scale	Blocked/ Broken Chords	Tonic Arpeggio	Dom. 7th Arpeggio	Dim. 7th Arpeggio
MAJOR					
<i>Black-key groups</i>					
D ^b /C [#] 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 ^b /F [#] majors	RH 2341231	"	RH 1 23	RH 2341	"
	LH 4321321	"	LH (1)32	LH 4321	"
C ^b /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 ^b major	RH 3412312	"	RH 412	RH 4123	RH 4123
	LH 3214321	"	LH 214	LH 2143	LH 4321
<i>Others</i>					
E ^b major	RH 3123412	"	"	"	RH 3412
	LH 3214321	"	"	"	LH 4321
B ^b 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.

BROKEN CHORDS

First system of musical notation for 'BROKEN CHORDS'. It consists of two staves: a treble clef staff and a bass clef staff. 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 an 8-measure rest. The bass staff contains a sequence of eighth notes with fingerings 5 3 1, 5 3 1, 5 2 1, and an 8-measure rest. The piece concludes with a double bar line.

Second system of musical notation for 'BROKEN CHORDS'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of eighth notes, and the bass staff contains a sequence of eighth notes. The piece concludes with a double bar line.

BLOCKED CHORDS

First system of musical notation for 'BLOCKED CHORDS'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. Both staves contain whole chords. The treble staff has an 8-measure rest, and the bass staff has an 8-measure rest. The piece concludes with a double bar line.

Second system of musical notation for 'BLOCKED CHORDS'. It consists of two staves: a treble clef staff and a bass clef staff. Both staves contain whole chords. The treble staff has an 8-measure rest. The piece concludes with a double bar line.