Syllabus and Examinations For Piano 111

**Texts:**
- *Alfred’s Group Piano for Adults* Book 1 by E. L. Lancaster and Kenon Renfrow
- *Harmony and Voice-Leading* by Edward Aldwell and Carl Schachter (hereafter ‘A/S’—this is the text for Freshman Theory and should be owned by most students of this class already. If not, you must have a copy on the days it is used in class.)
- *Four Star Sight Reading and Ear Tests Book 4* by Boris Berlin and Andrew Markow. (Texts available in the North Campus Bookstore in Pierpont Commons)

**IMPORTANT:** It is your responsibility to purchase headphones with an adapter. You must come to EVERY CLASS with your headphones or you will not be able to participate in class and your class grade will be affected accordingly.

### Week-to-Week Syllabus:

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<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Syllabus</th>
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<tr>
<td><strong>Week 1 (9/6)</strong></td>
<td></td>
<td>Orientation to Class; Schedule Re-adjustments; Unit 1</td>
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<tr>
<td><strong>Week 2 (9/12)</strong></td>
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<td>Unit 2—Intervals and other basics; Unit 3—Major 5-finger patterns and chords</td>
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<td><strong>Week 3 (9/19)</strong></td>
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<td>Unit 3; Unit 4 -- Major 5-finger patterns and chords review</td>
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<td><strong>Week 4 (9/26)</strong></td>
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<td>Unit 4; Unit 5 --Minor 5-finger patterns and chords</td>
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<td><strong>Week 5 (10/3)</strong></td>
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<td>Unit 5; Unit 6—Minor 5-finger patterns and chords review</td>
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<td><strong>Week 6 (10/10)</strong></td>
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<td>Unit 6; Unit 7 --Chord qualities (augmented and diminished chords)</td>
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<td><strong>Week 7 (10/17)</strong></td>
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<td>Unit 7; Mid-term Review, Mid-term Examinations</td>
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<td><strong>NO CLASSES 10/17-19:</strong></td>
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<td>Fall Study Break</td>
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<td><strong>Week 8 (10/24)</strong></td>
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<td>Mid-Term Examination; Unit 8</td>
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<td><strong>Week 9 (10/31)</strong></td>
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<td>Unit 8—Major scales, intervals up to the octave, the damper pedal Unit 9—group 1 major scales and triads of the key, arpeggios; Aldwell &amp; Schachter (hereafter ‘A/S’); Keyboard Progressions p. 619-20 (Units 6 and 7 in C and G)</td>
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<td><strong>Week 10 (11/7)</strong></td>
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<td>Unit 9; Unit 10—Group 2 major scales; first and second inversion triads; triads in all positions; playing major scales and arpeggios</td>
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<td><strong>Week 11 (11/14)</strong></td>
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<td>Unit 10/Unit 11</td>
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Week 12 (11/21): Unit 11; The dominant and dominant seventh chord; block chords, broken chord

NO CLASSES 11/24-25 DUE TO THANKSGIVING BREAK

Week 13 (11/28): Unit 12; the subdominant chord; alberti bass and waltz bass accompaniment; A/S Keyboard Progressions (Units 8-10)

Week 14 (12/5): Unit 13; A/S Keyboard Progressions (Units 11-13)

Week 15 (12/12): Review; Mock exams

Study Day: Wednesday: 12/14 No Classes

12/13: LAST DAY OF CLASSES

Final exam jury date TBA but will most likely be scheduled on 12/19. DO NOT MAKE TRAVEL PLANS FOR THIS DAY.

PLEASE NOTE: THIS SYLLABUS SUBJECT TO CHANGE (INCLUDING TEST DATES). CHECK THE CTOOLS WEBPAGE AND CHECK WITH YOUR GSI for ANY CHANGES.

Required Skill Index:
(Consult Alfred book Index (pp. 358-360) for page numbers)

Chord Progressions:
- I-V\(_6\)-I (all major keys)
- I-V\(_5\)-I (Keys: C, F, G, C; D, G, A, D; Db, Gb, Ab, Db; Eb, Ab, Bb, Eb)
  - I-IV\(_6\)-V\(_6\)-I (all major keys)
- A/S pp. 580-3

Harmonization and Transposition:
- Harmonic 5ths (C, G, F)
- Tonic and dominant tones---G, D, A, E---Ab, Eb, Db, Gb---g, f, a---eb, c#, ab
- First definition of transposition in Technique exercise
- Transpose up and down a step and up a P4 (G to C)
- Transpose up and down a step and a third (these are in minor)
- Root position chords --F, Ab---from Chord names
- Single tone --C, G, D, B, F#, F---from chord names and Roman numerals
- Tonic and Dominant chords (D, C, Bb)
- Tonic, dominant, and subdominant chords-- C, Eb, F—D, Eb- G, Bb, F#)
- Transpose steps and thirds
- Triads and Inversions (G, D, B) (single note accomp.)
- Two-hand accompaniment (G, D, A, e, F)
- Accompaniment patterns: Alberti bass, Block chord; Broken chord; Waltz bass
- Playing M, A, m, d in all keys

**Sight Reading:** (see examples in text)

**Repertoire:** (see pieces in text and in the appendix)

**Technique/Scales and Arpeggios:**
- 5-finger patterns: whole steps
- 5-finger patterns: Major: Covers all white keys with broken chord and circle of fifths broken chords of major triads
- 5-finger Major scale and chord technique exercises (staccato; covering range of piano; transposition)
- 5-finger patterns scale and chords: black keys
- Major 5-finger patterns by groups according to key color in tonic chord (Groups 1-4—WWW C,G,F; WBW D,A,E; BWB Db, Ab, Eb; BWW, WBB, and BBB Bb, B, Gb or F#) Playing Major chords in these keys
- Technique: major triads up chromatically with staccato and slurred articulations; hand-over-hand three octave arpeggios up chromatically with major triads
- 5-finger patterns scales and triads: minor white keys
- Technique: chromatic ascent on minor 5-finger scales and triads (same as above)
- 5-finger patterns scales and triads in minor black keys with staccato and slurred technique exercises as above; playing Major and Parallel Minor chords in succession through the circle of fifths.
- Introduction of Major, Augmented, minor, diminished chords played in succession through all keys chromatically
- Technique exploring the minor, Augmented and diminished triads and scale patterns (triads with hand-over-hand and position shifts)
- Introduction to Major Scales in sharp keys and then flat keys through the circle of fifths starting on C major using tetrachord fingering between RH and LH with teacher accompaniment
- Intervals of 6, 7, 8ves and introduction to damper pedal use
- Technique exercises to prepare for thumb-under in scale playing
- Playing triads of the key (intro to diatonic harmony)
- Major scales
- Major arpeggios
- Triads and Inversions (do in all majors and white key minors)

**Accompanying:** see harmonization with two-hand accompaniment. All majors do accompanying piece for final of 112.
Improvisation:
- Black key
- 5-finger major
- 5-finger minor
- 12-bar blues
- Chord-symbols

Rhythm and Ear-to-Hand exercises: done in class---not in textbook

**MID-TERM and FINAL Examination Requirements**

This information pertains to the mid-term examination for piano 111 and for those who are taking the final during the mid-term examination period. The final exam information is the same for those taking the final during final exam week.

**Midterm examination requirements:**
(subject to change--please note announcements posted on this webpage)

**Part I (GSI):**
- **Solo repertoire:** choose one from this list (any others need to be approved by Prof. Ellis prior to the exam)—TO BE MEMORIZED!:
  - Lancaster "Toccata" (pp. 88-9 Alfred)
  - Beyer "Etude" (p. 80 Alfred)
  - Gurlitt "The Chase" (p. 330 Alfred)
- **Finger scales with broken chord:** C major through E major (memorized)
- **Hand over hand arpeggios:** C through E major chromatically (memorized) (see p. 61 in Alfred—bottom of page)

**Part II (Prof. Ellis and GSI):**
- **Alfred p. 98 (bottom of page):** MAmd chord progression descending chromatically from C through G
- **Sight-reading:** appropriate to the level covered up to and including Unit 7.
- **Harmonization/Transposition:** Appropriate to the level covered up to and including Unit 7. You will provide a single-note accompaniment in the left hand to a melody. The notes will
either be the tonic or dominant scale degrees. You will have a chance to play the melody through once to hear it and think about it. You will then be asked to transpose up or down a M2.

Final Examination Requirements:

(Please note that these final exam requirements for Class Piano 111 are subject to change. Keep watching this site for announcements)

Part I (GSI):

Part 1 of test will be performed for the GSI on a day preceding the Final Jury with Prof. Ellis. This date will be arranged by the GSI.

• Solo repertoire (TO BE MEMORIZED): appropriate repertoire can be chosen from this list found in the Alfred text:

  Moonlit Shores by Randall Hartsell (p. 172-3)
  Etude by Felix LeCouppey (p. 332)
  Etude by Cornelius Gurlitt (p. 144-5)
  Burleske by Leopold Mozart (p. 337).

• Major, Augmented, Minor and Diminished Chords (p. 98—bottom of page): Students should know this pattern from memory and should be able to start on a random key and go through four keys as presented in the text.

• Scales and Arpeggios: Major Scales Hands Together and Arpeggios Hands Apart, 2 octaves in white key major keys selected by the jury at the test. You should be prepared to play all of them.

Part II (Prof. Ellis and GSI):

• Sight reading example

• Harmonization/Transposition: using block chords of I, IV6/4, and V6/5 when appropriate. You will have one chance to play through the melody.

• Chord progressions (p. 170-171): in all major keys. Jury will select one at the test. (you must be able to play all of them in block form and with roots in the bass)

• Aldwell and Schachter progression: p. 621 Unit 10a. Play in C major, as written and identify the structure and function of the 6/4 chord in the example.