Syllabus and Examinations For
Piano 112

Text:
- Alfred’s Group Piano for Adults Book 1 (2nd edition) by E. L. Lancaster and Kenon Renfrow
- Harmony and Voice Leading by Edward Aldwell and Carl Schachter (hereafter ‘A/S’—the undergraduate theory text at U of M—if you do not own it, make sure you have access to a copy on the days that it is used in class)
- Four Star Sight Reading and Ear Tests Book 5 by Boris Berlin and Andrew Markow.
(All are available in the North Campus Bookstore in Pierpont Commons)

IMPORTANT: It is your responsibility to purchase headphones with an adaptor. 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:

Week 1 (9/6): Orientation and Re-scheduling; Review Unit 14 (Minor Scales in Tetrachord Position)

Week 2 (9/12): Unit 14 and Unit 15 (Minor Scales and Triads of the Key—Group 1); A/S p. 623-4 (Units 14 and 15) and P. 213 (V as key area; III VII in minor)

Week 3 (9/19): Unit 15 and Unit 16 (Primary Chords in Minor Keys)
NO CLASS on 1/18 due to Martin Luther King, Jr. Day

Week 4 (9/26): Unit 16 (Primary Chords in Minor Keys); A/S p. 624-5 (Diatonic sequences and 6/3 chord techniques; circle of fifths)

Week 5 (10/3): Unit 17 (Minor Scales—Group 2, and Triads of the Key)
In-class examination covering Alfred and A/S

Week 6 (10/10): Unit 18 (Major Scales—Group 3 and Triads of the Key); A/S p. 625-6 (6/4 chord techniques)

Week 7 (10/17): Unit 19 (ii chord); Unit 20 (vi chord); A/S review (p. 621) on ii and ii6 chords MID TERM REVIEWS AND EXAMINATIONS
NO CLASSES 10/17-10/18 DUE TO FALL STUDY BREAK

Week 8 (10/24) MID TERM EXAMINATION JURIES TBA

Week 9 (10/31): Unit 20 (vi chord); Unit 21 (iii chord); A/S p.626-7 (Melodic figuration-Major only; Rhythmic figuration; suspensions)
Week 10 (11/7): Unit 21 (iii chord); Unit 22 (Minor Scales—Group 3 and Triads of the Key). **In-class examination covering Alfred and A/S**

Week 11 (11/14): Unit 22 (Minor Scales—Group 3 and Triads of the Key); Unit 23 (Seventh Chord); A/S p. 630-1 (Remaining uses of 7th chords)

Week 12 (11/21): Unit 23 (Seventh Chords)
**NO CLASSES 11/24-11/25 DUE TO THANKSGIVING BREAK**

Week 13 (11/28): Unit 24 (Chromatic, Whole-Tone, and Blues Scales)

Week 14 (12/5): Unit 25 (Modes); Unit 26 (Review); A/S Review

Week 15 (12/12): Unit 26 (Review); Mock Exams
12/13: LAST DAY OF CLASSES

Study Day: Wednesday 12/14 No Classes

Final exam jury date will 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.

Exams will covering Alfred (through end of Book 1) and A/S Keyboard Progressions. Examination will include an accompanying project to be arranged with your GSI.

**Required Skill Index:**
(see Alfred Index for page numbers)

**Chord Progressions:**
- I-IV6/4-I-V6/5
- I-IV-I-V7-I
- I-ii6-I6/4-I-V7-I
- I-vi-IV-ii6-I6/4-V7-I
- I-IV-viio-iii-vi-ii-V-I
- I-vi-IV-ii6-I6/4-V7-I
- A/S Keyboard Exercises (see Week-to-Week Syllabus)

**Harmonization and Transposition:**
- Root position chords
- Single tone
- Tonic, dominant, and subdominant chords
• Tonic, dominant, subdominant, and supertonic chords
• Tonic, dominant, subdominant, supertonic, and submediant chords
• Tonic, dominant, subdominant, supertonic, submediant, and mediant chords
• Triads and Inversions
• Two-hand accompaniment
• Dorian
• Lydian
• Mixolydian
• Phrygian
• Transposition of all Sight Reading and Harmonization examples by steps up and down.
  Introduce third transpositions.

Sight-Reading: All examples in units covered

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

Technique/Scales and Arpeggios: (see index for page numbers)
• Harmonic minor tetrachord scales in sharp keys
• Harmonic minor tetrachord scales in flat keys
• Harmonic minor scales and arpeggios (white keys through circle of fifths)
• Technique exercises in minor (triads and contrary motion scales—transposition)
• Technique exercises (triads and inversions with broken and block chords transposed to all white keys)
• Major scales and arpeggios on black keys
• Technique exercises (practicing thumb under on black key scales)
• Technique exercises (triads on major keys starting on black keys)
• Technique exercises (vi chord)
• Seventh chords exercise
• Harmonic minor scales and arpeggios starting on black keys
• Thumb under exercises for minor scales on black keys
• Technique exercises for triads of the key on minor scales starting on black keys
• Technique exercises (iii chord)
• Technique exercises for different scale structures
• Playing seventh chords

Accompanying: see Harmonization with two-hand accompaniment examples in the text.
For the final exam, each student must play a prepared accompaniment for another student (preferably of the same major as the accompanist). The instructor will help choose repertoire during the semester.

Improvisation: see examples in text

Rhythm and Ear-to-Hand exercises (not in textbook—done in class)
MID-TERM and FINAL Examination Requirements

This information pertains to the Mid-term examination for piano 112 and the Final exam both for students attempting to take it in the mid-term exam period and for people taking at the end of the term.

Midterm examination requirements:

Part I (GSI):

- **Chord Progressions**: Check Alfred Index for Page Numbers. GSI will choose the keys for you to play.
  - I-ii6-I6/4-V7-I in all Major and Harmonic minor keys
  - i-iv6/4-i-V6/5-I in all Harmonic minor keys

- **Repertoire**: Choose from one of the following (if you and your GSI choose a piece not on this list, I need to see it to approve it) --- MEMORIZATION REQUIRED.
  - Diabelli "Waltz" (p. 243 Alfred)
  - Neefe "Dance" (p. 238 Alfred)
  - Haydn “German Dance” in G (p. 335 Alfred)

- **Scales and arpeggios**: GSI will choose the keys for you to play.
  - All majors scales and arpeggios (2 octaves, hands together)
  - All harmonic minor scales starting on white keys (2 octaves, hands together)
  - All minor arpeggios starting on white keys (2 octaves, hands together)

Part II (GSI and Prof. Ellis):

- **Chord Progressions**: Aldwell and Schachter p. 626 (Unit 19 exercise c): be able to play this progression in C major and to name the three types of 6/4 chords that appear in it.

- **Harmonization/Transposition**: be able to provide a harmonization to a melody using I, ii, IV, V7 in appropriate inversions and using block chords in the left hand. Be able to transpose the example up or down a M2.

- **Sight-reading**: appropriate to the level of examples covered through mid-term.
Final Examination Requirements:

(Please note that these requirements are subject to change— announcement will be made on the webpage of any changes)

**Part I (GSI):**

- **Repertoire:** (choose one of the following)-MEMORIZATION REQUIRED:  
  - Rollin “Prelude no. 1” (p. 346 Alfred)  
  - Beethoven "Ecossaise" p. 317 Alfred  
  - Palmer/Manus/Lethco "Chromatic Rag" (p. 298 Alfred)  
  - Beyer “Allegretto (p. 342 Alfred)

- **Scales/Arpeggios:** All major and harmonic minor scales and arpeggios 2 octaves hands together

**Part II (GSI and Prof. Ellis):**

- **Sight-reading:** at a level appropriate to those found up to and including Unit 30.

- **Harmonization/Transposition:** Be able to harmonize a melody with block chords in the left hand using I, ii, iii, IV, V7, vi chords when appropriate (and using inversions when best applied). Not all chords may be needed for the particular melody, but you should be prepared to know the melodic situations when each should be used. Be prepared to transpose the harmonization up or down a M2.

- **Chord progressions:** All chord progressions covered in the text (see Syllabus) including Aldwell/Schachter progression Unit 25a on p. 630 (in C major)--finish the progression with a Perfect Authentic Cadence after the 2 measures are finished. Be able to identify the secondary dominants and the scale degrees they relate to.

- **Accompanying project:** A piece or segment of a piece of no more than 2 minutes in length for an instrument or voice to be accompanied by the student.