Syllabus and Examinations For
Piano 113

Texts: 
- Alfred’s Group Piano for Adults Book 2 by E. L. Lancaster and Kenon Renfrow
- Harmonization and Transposition by Alice Kern
- Four Star Sight Reading and Ear Tests Book 6 by Boris Berlin and Andrew Markow
- Get America Singing…Again by MENC
(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:
(This class meets twice a week)

Week 1 (9/6): Class organization; Unit 1 (Review of Keyboard Basics). Play major, minor, augmented and diminished chords beginning on any key. Identify key signatures of major and minor keys. Play major scales and three forms of minor scales in tetrachord position. Play major and parallel harmonic minor scales and arpeggios beginning on C, using traditional fingerings. Play triads of the key in major and harmonic minor keys. Play perfect, major, minor, augmented and diminished intervals beginning on any key. Perform solo repertoire that uses various intervals and chord qualities. Sight-read music that uses intervals, broken chords and 4-part chorale style texture. Harmonize melodies with roots of chords.


Week 3 (9/19): Unit 3 (Sonata Form). Perform solo repertoire in sonata form. Play major and parallel harmonic minor scales and arpeggios beginning on D, using traditional fingerings. Sight-read music from easy standard piano repertoire. Harmonize melodies with triads and inversions. Accompany a Bb trumpet solo. Play a two-part choral score.

Week 4 (9/26): Unit 4 (Primary Chords). Play I-IV-I-V7-I chord progressions in all major keys. Play i-iv-i-V7-I chord progressions in all harmonic minor keys. Play major and parallel harmonic minor scales and arpeggios beginning on A, using traditional fingerings. Improvise melodies using the blues scale over a 12-bar blues accompaniment. Perform solo repertoire that uses tonic, dominant and subdominant harmonies. Sight-read and transpose music that uses tonic, dominant
and subdominant chords. Harmonize and transpose music with tonic, dominant and subdominant chords. Improvise melodies over tonic, dominant and subdominant chords. Play a two-part instrumental score for Bb clarinet and bassoon. Play a two-part choral score (ST).

**Week 5 (10/3):** Unit 5, **Review and Examination #1 (in-class) Repertoire:** piece chosen by student and instructor (memorization optional); **M and parallel m scales and arpeggios** (2 octaves, HA as in pp. 14, 29, 44, 56, and 69—be able to play in C, c, G, g, D, d, A, a, E, e).

**Chord progression in Major and minor keys (p. 54-55):** C, c, G, g, D, d, A, a, E, e;

**Harmonization** with Primary Chords with appropriate accompaniment style.


**Week 7 (10/17):** Unit 7 (Seventh Chords). Play five types of seventh chords and inversions. Play diatonic seventh chords in major and natural minor keys. Play major and parallel harmonic minor scales and arpeggios beginning on B (2 octaves HT), using traditional fingerings. Perform solo repertoire that uses seventh chords. Sight-read music that uses seventh chords. Harmonize melodies with seventh chords. Improvise melodies from chord symbols. Transpose melodies for Eb alto saxophone to concert pitch. Play two-part choral scores. **MID TERM REVIEW.**

**No classes 10/17-10/18 due to Fall Study Break**

**Week 8 (10/24):** Mid-Term Examination Jury: perform a solo piece (memorization optional); sight-read and score reading at the appropriate level; scales and arpeggios and chord progressions with harmonization and transposition.


Play D7, A7, E7 and B7 arpeggios. Perform solo repertoire that uses a V7/ii chord. Sight-read, Harmonize and transpose music that uses the V7/ii, V7/iii and V7/vi chords. Improvise melodies from chord symbols. Play a three-part instrumental score for Bb clarinet, Eb also saxophone and trombone. Perform a four-part ensemble with partners. Play a three-part choral score (SSA).

**Week 11 (11/14):** Unit 10. Review and Examination #2 (in-class): Repertoire: repertoire piece chosen by student and instructor (memorization optional); M and parallel m scales and arpeggios (2 octaves, HT for scales, HA for arpeggios—this is different in the Alfred text) (p. 81, 95, 107, and 119)—B, b, F, f, Db, c#, Gb, f#; Sight Reading; Chord Progressions (see p. 117 in C, G, D, A, F, Bb, and Eb). Prepared sing and play from Get America Singing.


No Classes 11/24 and 11/25 due to Thanksgiving holiday

**Week 13 (11/28):** Unit 12 (Theme and Variations). Play major and parallel harmonic minor scales and arpeggios beginning on Bb (2 octaves HT), using traditional fingerings. Play F#7 and Bb7 arpeggios (2 octaves HS). Perform solo repertoire in theme and variation form. Sight-read music from easy piano repertoire. Harmonize and transpose music that uses the ii and V7/IV chords. Transpose a melody for F horn to concert pitch. Play a two-part instrumental score for F horn and oboe. Play a three-part choral score. Accompany a vocal solo. Perform a three-part ensemble with partners.

**Week 14 (12/5):** Unit 13 Review

**Week 15 (12/12):** Mock exams (Last Day of Class-12/13)

Study Day: Wednesday 12/14 No Classes

**Final Exam Jury:** Monday 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.

**Exam Content:**

- **Solo Repertoire:** chosen by student and instructor (memorization required)
• **Sight-reading**

• **Playing major scales and arpeggios:** 2 octaves HT (note difference from Alfred text—refer to pp. 14, 29, 44, 56, 69, 81, 95, 107, and 119)—play in the keys covered in class. **Dominant seventh arpeggios:** 2 octaves HA (pp. 106, 120, 151, and 160) in the keys covered

• **Chord Progressions:** in C, G, D, A, F, Bb, Eb
  A chord progression that use secondary dominants (p. 117)

• **Harmonization/Transposition:** with secondary dominants with appropriate accompaniment style (one at sight and one prepared from *Get America Singing*—to be sung and played by the student)