Syllabus and Examinations For
Piano 114

Text:  - *Alfred’s Group Piano for Adults: Book 2* by E. L. Lancaster and Kenon Renfrow;
       - *Harmonization and Transposition at the Keyboard* by Alice Kern;
       - *Four Star Sight Reading and Ear Tests Book 7* 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 (1/4):** Unit 14 (Modulation to Dominant). Play a chord progression that modulates to the
dominant in selected major keys. Play major scales and arpeggios in Group 1 keys (C, G, D, A, E) using traditional
fingerings (3 octaves HT for all scales and triad arpeggios in 114). Perform
solo repertoire that modulates to the dominant. Sight-read and transpose music that modulates to
the dominant. Improvise a melody in Baroque style over a bass line. Harmonize and transpose
music that uses the V/III chord and modulates to the dominant. Play a three-part choral score
(SAT). Play a melody for viola written in alto clef. Play a three-part instrumental score for Bb
trumpet, F horn and trombone. Play a vocal warm-up that modulates upward by half steps.

**Week 2 (1/9):** Unit 15 (Modulation to Subdominant). Play a chord progression that modulates to
the subdominant in selected major keys. Improvise a melody in Classical style over a chord
progression. Play major scales and arpeggios in Group 2 keys (F, B, F#, C#) using traditional
fingerings. Perform solo repertoire that modulates to the subdominant. Sight-read easy piano
repertoire and music that modulates to the subdominant. Harmonize and transpose music that
modulates to the subdominant. Play a three-part choral score (SAT). Play a melody for viola
written in alto clef. Play a four-part ensemble with partners.

**Week 3 (1/17): NO CLASS on 1/16 due to Martin Luther King, Jr. Day.** Unit 16 (Three-Part Form).
Play major scales and arpeggios in Group 3 keys (Bb, Eb, and Ab), using traditional
fingerings. Play C°7, G°7 and D°7 arpeggios (2 octaves, HT). Perform solo repertoire in three-part
form. Sight-read music from easy piano repertoire and music that uses the diminished seventh
chord. Harmonize and transpose melodies with ii° chord. Perform duet repertoire with a partner.
Improvise melodies from chord symbols. Play a two-part instrumental score for violin and viola.
Accompany an F horn solo. Play a three-part choral score (SAT).

**Week 4 (1/23):** Unit 17 (Review). Quiz in class. **Individual solo repertoire (memorization
optional).** Harmonization with secondary dominants (students will have 5-7 minutes to
study the example—an appropriate accompaniment style must be used. Diminished
seventh arpeggios 2 octaves HT (pp. 207). Play a chord progression that modulates to the
dominant (pp. 184 or 220) (students pick one of the two progressions and play it in two of
the following keys: C, G, F, D or Bb). Play a chord progression that modulates to the subdominant (pp. 195 or 220) (students pick one of the two progressions and pick two keys (see above). Sight reading example at appropriate level.

**Week 5 (1/30):** Unit 18 (Modulation to the Relative Major and Relative Minor). Play a chord progression that modulates to the relative minor. Play a chord progression that modulates to the relative major. Play A°7, E°7 and B° arpeggios and C°, F° and G° arpeggios (2 octaves, HT). Perform solo repertoire that modulates to the relative major. Play harmonic minor scales and arpeggios in Group 2 keys, using traditional fingerings. Sight-read music that modulates to the relative major and relative minor. Harmonize and transpose melodies that modulate to the relative major and relative minor. Create a two-hand accompaniment from chord symbols. Improvise melodies over chords that modulate to the relative major and relative minor. Play a three-part choral score (STB). Perform a three-part ensemble with partners. Play a three-part instrumental score for viola, cello I, and cello II & double bass.

**Week 6 (2/6):** Unit 19 (Rondo Form). Perform solo repertoire in Rondo form. Play Eb°7, Bb°7 and F° arpeggios and D°, A°7, E°7 and B° arpeggios (2 octaves HT). Play harmonic minor scales and arpeggios in Group 3 keys, using traditional fingerings. Sight-read music from easy piano repertoire. Harmonize and transpose melodies with vi, iii, V°/V and V°/vi chords. Play an instrumental score for string quartet. Accompany a vocal solo. Play a four-part choral score (SATB).

**Week 7 (2/13):** Unit 20 (Review). Play a chord progression that modulates to the relative minor. Play a chord progression that modulates to the relative major. Play major scales and arpeggios in Group 1 keys, using traditional fingerings. Play Db°7, Ab°7 and Eb°7 arpeggios (2 octaves HT). Perform a solo from intermediate piano repertoire. Sight-read music from easy piano repertoire. Harmonize and transpose melodies with vi, ii, iii and V°/V chords. Create a two-hand accompaniment from chord symbols.

**Week 8 (2/20):** 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.

**NO CLASSES Feb. 27-Mar. 2 (SPRING BREAK)**

**Week 9 (3/5):** Unit 21 (The German Sixth Chord and the Italian Sixth Chord). Play a chord progression that uses a German sixth chord in selected major keys. Play a chord progression that uses an Italian sixth chord in selected major keys. Sight-read music that uses a German sixth chord and an Italian sixth chord. Harmonize and transpose melodies with German sixth and Italian sixth chords. Improvise melodies over German sixth and Italian sixth chords. Play F°7, C°7 and G°7 arpeggios and F°7 and B°7 arpeggios (2 octaves HT). Play two-octave major scales and arpeggios in Group 2 keys, using traditional fingerings. Perform solo repertoire that uses a German sixth chord. Play a four-part choral score (SATB). Play an instrumental score for string quartet. Perform a three-part ensemble with partners.

**Week 10 (3/12):** Unit 21 continued.
**Week 11 (3/19):** Unit 22 (The French Sixth Chord and the Neapolitan Sixth Chord). Play major scales and arpeggios in Group 3 keys, using traditional fingerings. Play C°7, G°7 and D°7 arpeggios (2 octaves HT). Play a chord progression that uses a French sixth chord in selected major keys. Play a chord progression that uses a Neapolitan sixth chord in selected major keys. Sight-read music that uses a French sixth chord and a Neapolitan sixth chord. Harmonize and transpose music with French sixth and Neapolitan sixth chords. Perform solo repertoire that uses a Neapolitan sixth chord. Improvise a melody in Romantic style over a chord progression. Improvise a melody in mixed meter over a chord progression. Create a two-hand accompaniment from chord symbols. Play a four-part choral score (SATB). Accompany a cello solo.

**Week 12 (3/26):** Unit 23 (Review). **Quiz:** Individual Solo repertoire (memorization optional); Sight-reading at the appropriate level; Harmonization and two-hand accompaniment (p. 290). Playing a chord progression using a German Sixth Chord (p. 268)—student will play in two keys from C, G, F, D or Bb major; Playing a chord progression that uses and Italian Sixth Chord (p. 270)—students will play the chord progression in two keys (see above); Playing a chord progression using a French Sixth Chord (p. 284) in two keys (see above); Playing a chord progression that uses a Neapolitan Sixth Chord (p. 286) in two keys (see above).

**Week 13 (4/2):** Unit 24 (The ii-V7-I progression). Play ii-V7-I7 chord progressions in selected major keys. Play Eb°7, Bb°7 and F°7 arpeggios (2 octaves HT). Play harmonic minor scales and arpeggios in Group 2 keys, using traditional fingerings. Perform solo repertoire that uses the ii-V7-I chord progression. Sight-read and transpose music that uses the ii-V7-I chord progression and music from easy piano repertoire. Harmonize and transpose music with ii and V7/IV chords. Improvise melodies over ii-V7-I chords. Play an instrumental score for string quartet. Play a four-part choral scores (SATB). Perform a three-part ensemble with partners.

**Week 14 (4/9):** Unit 25 (Modes related to Major and Minor). All activities involving Lydian and Mixolydian modes. Accompany a lied (“Ich grolle nicht”). Minor modes—Dorian and Phrygian in all activities. Play an SATB choral score. Play various combinations of instrumental parts from a band score and perform it as a multiple piano ensemble piece.

**Week 15 (4/16):** Unit 26. Review; Mock exams. **(Last Day of Class—4/17)**

**Study Day: Wednesday 4/18**  
**No Classes**

All students are to be available to take the final exam on 4/19 or 4/20 (TBA). **DO NOT MAKE TRAVEL PLANS FOR THESE DAYS. IF YOU ARE UNABLE TO TAKE THE EXAM ON THIS DATE DUE TO TRAVEL PLANS, YOU ARE CONSIDERED TO FORFEIT THE FINAL EXAM.**

**Final Examination Requirements:**

1) Individual Solo repertoire. Memorization required.
2) Sight-reading at the appropriate level.
3) Score reading at sight 4 voices (SATB)
4) Harmonic minor scales and minor arpeggios, 3 octaves HT. All keys covered in the course.

5) Diminished seventh arpeggios (all keys covered in course—2 octaves HT)

6) Playing ii-V7-I progression (p. 287 or 333). Play in 4 different keys. Harmonization with secondary dominants.

7) Improvisation with Chord symbols in Lydian Mode (p. 314) or Mixolydian Mode (p. 317) or Dorian Mode (p. 325) or Phrygian Mode (p. 328). Student chooses the mode.

NOTE: THIS SYLLABUS, INCLUDING DATES OF EXAMS, IS SUBJECT TO CHANGE. REFER TO COURSETOOLS WEBPAGE AND YOUR GSI FOR REGULAR UPDATES.