Syllabus and Examination Requirements for
Class 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 (Keyed to the Alfred and Aldwell/Schachter texts):

Week 1 (9/6): Orientation to Class; Schedule Re-adjustments; Unit 1
Week 2 (9/12): Unit 2—Intervals and other basics; Unit 3—Major 5-finger patterns and chords
Week 3 (9/19): Unit 3; Unit 4—Major 5-finger patterns and chords review
Week 4 (9/26): Unit 4; Unit 5—Minor 5-finger patterns and chords
Week 5 (10/3): Unit 5; Unit 6—Minor 5-finger patterns and chords review
Week 6 (10/10): Unit 6; Unit 7—Chord qualities (augmented and diminished chords)

10/17-10/18 Mid-Term Study Break
Week 7 (10/19-21): Unit 7; Mid-Term Review—MID TERM JURIES : TBA
Week 8 (10/24): MID TERM EXAMINATION JURIES TBA
Week 9 (10/31): 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 & Schachter (hereafter ‘A/S’)
Keyboard Progressions p. 619-20 (Units 6 and 7 in C and G)
Week 10 (11/7): Unit 9; Unit 10—Group 2 major scales; first and second inversion triads; triads in all positions; playing major scales and arpeggios
Week 11 (11/14): Unit 10/Unit 11
Week 12 (11/21): Unit 11; The dominant and dominant seventh chord; block chords, broken chords—CLASSES END ON NOV. 23 5pm for Thanksgiving Recess
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 Last day of class is 12/13
Study Day: 12/14 No Classes (Wednesday this year)
Final Jury Dates: 12/19 (Monday) for Piano 111—Times to be announced: FINAL EXAMINATION JURIES
Test will take place over two days (one with GSI and one with GSI and Prof. Ellis).

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-V₆-I (all major keys)
- I-V₆-I (Keys: C, F, G, C; D, G, A, D; Db, Gb, Ab, Db; Eb, Ab, Bb, Eb)
- I-IV₆-I (all major keys)
- I-IV₆-I-V₅-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, c, 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 fingerling 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/add works in their field for the final examination for Choral Music Education majors instead of solo piece for final. Also a score reading example for their Sight-Reading final. All other 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
University of Michigan  
School of Music  
Class Piano Policies  
2005-2006  

- All elections in Class Piano are laboratory courses  
- Attendance is required at every class session  
- At class sessions you will receive:  
  - daily monitoring and assistance for development of keyboard skills,  
    keyboard theory, technique and sight reading skills  
  - daily assignments, explanations and assistance  
  - regular testing and progress evaluation  
  - materials and teaching designed to assist in achieving the aforementioned  
    goals  

ANY UNEXCUSED ABSENCE WILL RESULT IN A LOWER CLASS  
AND FINAL GRADE. EACH UNEXCUSED ABSENCE WILL  
LOWER YOUR CLASS GRADE BY ONE LEVEL (i.e. A to A-, B- to  
C+ etc.)  

Excused absences:  
  a. Required University activities with written notification by faculty in charge.  
  b. Illness or emergency: written notification is required for emergencies, U-M health  
    center forms for illness.  

In the event of an excused absence, you may request information from your instructor  
regarding make-up work or testing. It is your responsibility to be aware of all activities  
occurring in the class. Most (but not all) announcements will be found on the course  
webpage. You should check this daily.  

DO NOT PURCHASE PLANE TICKETS DURING EXAMINATION WEEKS  
UNTIL DATES AND TIMES HAVE BEEN ARRANGED.  

Course grade:  
Your grade for the course consists of the following—  
1/3 class grade: daily work, testing and attendance  
1/3 mid-term jury
A major portion of the jury average grade is determined by sight reading. A total sight reading grade (class quizzes, mid-term and final sight reading portions) of C- or better is a pre-requisite for advancement to the next course level.

**Practice:** Daily practice is necessary and essential in order to build technical skill and progress. The length and focus of your daily practice may vary from that of your colleagues based on your previous keyboard experience and proficiency. Consult with your instructor regarding the recommended length of time for your daily practice.

**Piano Lab policies:**
ALWAYS TURN OFF YOUR PIANO BEFORE LEAVING.
ALWAYS RETURN THE HEADSET (if you are using a U of M headset) TO ITS APPROPRIATE LOCATION.
NO FOOD, DRINK, OR GUM IN THE PIANO LABS.
ABUSE OF THE EQUIPMENT IN ANY WAY WILL BE REPORTED TO CAMPUS SECURITY.

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**Mid-term and Final Examination Requirements**

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 "Toccatina" (pp. 88-9 Alfred)
Beyer "Etude" (p. 80 Alfred)
Gurlitt "The Chase" (p. 330 Alfred)

5 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:

CONTENT for 111 Final:

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. Part 1 will include:

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