Syllabus and Examinations for
Class Piano 112

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’ — 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) and 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.

PLEASE NOTE: IF YOU DID NOT TAKE PIANO 111 LAST TERM, YOU
MUST PURCHASE THE FIRST EDITION OF THE ALFRED TEXT!
THE SECOND EDITION IS ONLY BEING USED THIS TERM FOR
PIANO 111. After this term, PIANO 112 will use the second edition.
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 16

Week 2 (9/12):
Unit 16, Unit 17 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 17; Unit 18 A/S review Unit 9 (p. 621) on ii and ii₆ chords

Week 4 (9/26):
Unit 18; Unit 19 A/S p. 624-5 Units 17 and 18 (Diatonic
sequences and 6/3 chord techniques; circle of fifths)

Week 5 (10/3):
Unit 19; Unit 20 In-class Examination covering Alfred and
A/S

Week 6 (10/10):
Unit 20; Unit 21 A/S p. 625-6 Unit 19 (6/4 chord techniques)

MID TERM STUDY BREAK 10/17-18

Week 7 (10/19-21):
Unit 21, Unit 22 Mid-term Examination Juries (dates to
be announced)-----NOTE: No Classes on 10/18-19 due to Mid
Term Study Break

Week 8 (10/24):
Juries Continued.
Unit 23; Unit 24 A/S pp. 626-627 Units 20-21 (Melodic
figuration-major only; Rhythmic figuration: suspensions)

Week 9 (10/31):
Unit 24; Unit 25 In-class Examination covering Alfred and A/S

Week 10 (11/7):
Unit 25; Unit 26 A/S p. 629-30 Unit 24 (remaining uses of
seventh chords)

Week 11 (11/14):
Unit 27; Unit 28

Week 12 (11/22-23):
Unit 29 A/S p. 630-31 Unit 25 (Applied V and VI)

NOTE: Thanksgiving Break begins at 5pm on 11/23.
No Classes on 11/24-25

Week 13 (11/28): Unit 29 A/S Review
Week 14 (12/5): Unit 30
Week 15 (12/12): Review; Mock exams
12/14: Study Day (Wednesday this year)

Final Jury Exams—12/19: Final Examination Juries (two-day examination—Part one in class with GSI, part two with Prof. Ellis and GSI) covering Alfred (through unit 15) and A/S supplement. Test will include accompanying project.

**Required Skills Index**

Chord Progressions:
- I-IV\(_6\)^4-I-V\(_6\)^5-I (p. 188)
- I-IV-I-V\(_7\)-I (p. 188)
- I-i\(_6\)-I-I-V\(_7\)-I (p. 225)
- I-vi-IV-i\(_6\)-I-V\(_7\)-I (p. 255)
- I-IV-viiio-iii-vi-ii-V-I (p. 289)
- I-vi-IV-i\(_6\)-I-V\(_7\)-I (p. 327)

- Aldwell and Schachter Keyboard Exercises (see Week-to-Week Syllabus)

**Harmonization and Transposition:**

- Root position chords: pp. 217, 268, 277, 323, 333
- Tonic, dominant and subdominant chords: pp. 194, 210, 217
- Tonic, dominant, subdominant and supertonic chords: pp. 228, 238, 250
- Tonic, dominant, subdominant, supertonic and submediant chords: pp. 259, 269m 277, 323, 332
- Tonic, dominant, subdominant, supertonic, submediant and mediant chords: pp. 293, 310
- Triads and Inversions: pp. 249, 285, 293
- Two-hand accompaniment: pp. 195, 211, 229, 239, 250, 260, 278, 324, 333
- Dorian: p. 310
- Lydian: p. 300
- Mixolydian: p. 303
- Phrygian: p. 313
- Transposition of all Sight Reading and Harmonization examples by steps up and down. Introduce third transpositions.

**Sight-Reading:**
• pp. 192-3 (primary chords in minor; block chords, Alberti bass, and waltz bass)
• p. 209 (minor scales with block chords)
• p. 216 (minor key triads; block chords and waltz bass)
• p. 227 (ii chord)
• p. 237 (major scales on starting on black keys)
• p. 248 (black key major; block and jump-bass)
• p. 258 (vi chord; Alberti bass and waltz bass)
• p. 267 (seventh chords; block and broken chords)
• pp. 276, 284 (black key minor; block chords and Alberti bass)
• p. 292 (iii chord; double thirds)
• pp. 300, 303 (modal)
• pp. 306, 309, 313 (modal)
• pp. 316-7, 319 (chromatic scale, whole tone scale, blues scale)
• pp. 330-1 (review)

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

Technique/Scales and Arpeggios:
• pp. 200-1: harmonic minor tetrachord scales in sharp keys
• pp. 202-3: harmonic minor tetrachord scales in flat keys
• pp. 204-7: harmonic minor scales and arpeggios (white keys through circle of fifths)
• p. 214: technique exercises in minor (triads and contrary motion scales—transposition)
• p. 225: technique exercises (triads and inversions with broken and block chords transposed to all white keys
• pp. 232-4: major scales and arpeggios on black keys
• p. 235: technique exercises (practicing thumb under on black key scales)
• p. 244: technique exercises (triads on major keys starting on black keys)
• p. 256: technique exercises (vi chord)
• p. 264: seventh chord exercise
• pp. 271-3: harmonic minor scales and arpeggios starting on black keys
• p. 274: thumb under exercises for minor scales on black keys
• p. 282: technique exercises for triads of the key on minor scales starting on black keys
• p. 290: technique exercises for iii chord
• p. 322: technique exercise for different scale structures
• p. 327: 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:
• Chord symbols: pp. 196, 220, 230, 261, 269, 294, 334
• Dorian: p. 311
• Lydian: p. 301
• Mixolydian: p. 304
• Phrygian: p. 314
• Twelve-bar blues: p. 325

Rhythm and ear-to-hand exercises (not in textbook—done in class)

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
1/3 final 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.
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).

b) Playing 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.

c) 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 2 of the test will be adjudicated by Prof. Ellis and the GSI for the class and will consist of the following:

a) Sight reading example

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

c) 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)

d) 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.