Syllabus and Examinations
for
Class Piano 114

Text: Alfred's Group Piano for Adults: Book 2 by E. L. Lancaster and Kenon Renfrow; Kern Harmonization and Transposition at the Keyboard; Four Star Sight Reading and Ear Tests Book 7 by Boris Berlin and Andrew Márkow. Gat America Singing...Again vol 1 (singer's edition). 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 2 (1/9): Unit 17 (Modulation to the relative minor). Play a chord progression that modulates to the relative minor. Play A°7, E°7 and B°7 arpeggios (2 octaves HT). Perform a solo from standard intermediate repertoire. Sight-read music that modulates to the relative minor. Harmonize and transpose melodies that modulate to the relative minor. Create a two-hand accompaniment from chord symbols. Play a two-part instrumental score for violin and viola. Play a choral score for soprano, alto, and tenor (SAT). Accompany a vocal solo.

Week 3 (1/17): Unit 18 (Modulation to the relative major). Play a chord progression that modulates to the relative major. Play F#°7, C#°7 and G#°7 arpeggios (2 octaves HT). Perform solo repertoire that modulates to the relative major. Play major and parallel harmonic minor scales and arpeggios on D, A and E using traditional fingerings. Sight-read music that modulates to the relative major. Harmonize and transpose melodies that modulate to the relative major. Improvise melodies over chords that modulate to the relative major and relative minor. Play a three-part instrumental score for viola, cello I, and cello II and doublebass. Play a choral score for alto, tenor and bass (ATB). Note: No Class on 1/16 due to Martin Luther King, Jr. Day

partners. Play an instrumental score for string quartet. Play a choral score for soprano, tenor and bass (STB).

Week 5 (1/30): Unit 20 (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. 187, 197, 207, 220). Play a chord progression that modulates to the relative minor (pp. 197 or 229) (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 relative major (pp. 207 or 229) (students pick one of the two progressions and pick two keys from A minor, E minor, D minor, B minor or G minor). **Sight reading example at appropriate level.**

Week 6 (2/6): Unit 21 (The German Sixth Chord). Play a chord progression that uses a German Sixth chord in selected major keys. Play major and parallel harmonic minor scales and arpeggios beginning on B and F using traditional fingerings. Perform solo repertoire that uses a German Sixth chord. **Sight-read music that uses a German Sixth chord and music from easy standard repertoire. Harmonize and transpose melodies with German Zixth and V7/IV chords. Improvise melodies over German Sixth, V7/vi snf V7/IV chords. Accompany an Eb alto saxophone solo. Play a choral score for soprano, alto, tenor and bass (SATB).**

Week 7 (2/13): Unit 22 (The Italian Sixth Chord). Play a chord progression that uses an Italian Sixth Chord in selected major keys. Perform solo repertoire that uses an Italian Sixth Chord. **Sight-read music that uses an Italian Sixth Chord and music from easy standard piano repertoire. Harmonize and transpose melodies with Italian Sixth and V7/IV chords. Play an instrumental score for string quartet. Perform a three-part ensemble with partners.**

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.

2/27-3/3: **SPRING BREAK—NO CLASSES**

Week 9 (3/6): Unit 23 (The French Sixth Chord). Play a chord progression using a French Sixth Chord. Play major and parallel harmonic minor scales and arpeggios beginning on Db and Gb using traditional fingerings. Perform Solo repertoire that uses a French Sixth Chord. **Sight-read music that uses a French Sixth Chord from easy stand piano repertoire. Harmonize and transpose music with French Sixth, V7/V and V7/IV chords. Improvise a melody in romantic style over a chord progression. Play a choral score for soprano, alto, tenor and bass (SATB). Play various combinations of instrumental parts from a band score and perform it as multiple piano ensemble.**

Week 10 (3/13): Unit 24 (The Neapolitan Sixth Chord). Play a chord progression that uses a Neapolitan Sixth Chord in selected major keys. Improvise a bitonal
accompaniment to a melody. Improvise a melody in mixed meter over a chord progression. Perform solo repertoire that uses a Neapolitan Sixth Chord. Sight-read and transpose music that uses a Neapolitan Sixth Chord and music from easy standard repertoire. Harmonize and transpose music with Neapolitan Sixth, V7/V and V7/vi chords. Create a two-hand accompaniment from chord symbols. Accompany a vocal solo.

Week 11 (3/20). Unit 25 Review Quiz: Individual Solo repertoire (memorization optional); Sight-reading at the appropriate level; Harmonization and two-hand accompaniment (p. 274). Playing a chord progression using a German Sixth Chord (p. 277)—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. 277)—students will play the chord progression in two keys (see above); Playing a chord progression using a French Sixth Chord in two keys (see above); Playing a chord progression that uses a Neapolitan Sixth Chord (p. 277) in two keys (see above).

Week 12 (3/27): Unit 26 (The ii-V7-I progression). Play pieces, sight-read, improvise, transpose, and accompany all with this progression. Play extensions of this progression. Play major and harmonic minor scales and arpeggios on Bb, Eb, and Ab using traditional fingerings. Harmonization will include use of ii and V7/IV. Accompany an F horn solo. Perform a three-part ensemble with partners.


Week 14 (4/10): Unit 28 and 29 (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 (4/17): Unit 30. Review; Mock exams

Study Day (4/19—Wednesday)

4/25—Tuesday: Final Exam—exact time TBA) Final Examination Juries to include:

Individual Solo repertoire. Memorization required.

Sight-reading at the appropriate level. Score reading at sight 4 voices (SATB)

Harmonic minor scales and minor arpeggios, 3 octaves HT. All keys covered in the course.
Diminished seventh arpeggios (all keys covered in course—2 octaves HT)

Playing ii-V7-I progression (p. 287 or 333). Play in 4 different keys.

Harmonization with secondary dominants.

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.

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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.