

Beginning Piano Class 3

Non-Music Majors

MUS-P 130

Texts:

Agay, Denes. *Vol. 17, Music for Millions Series: Easy Classics to Moderns.*

Bastien, James. *Sight Reading: Level 4*

OBJECTIVES:

- Sightreading
- Baroque Repertoire
- Classical Repertoire
- Romantic Repertoire
- Contemporary Repertoire
- All major and minor scales 4 octaves and arpeggios, 2 octaves
- All major and minor triads, blocked and broken

Where this syllabus refers to "sightreading," the instructor will select appropriate examples from the Bastien book.

Record your instructor's contact information here:

AI Name: _____

Phone: _____

Email: _____

The coordinator of the secondary piano classes is Dr. David Cartledge, email secpiano@indiana.edu, phone 855-9009, studio JS204. Office hours are posted on the door at the beginning of each semester.

Your instructor is responsible for the entire instructional side of your piano class, and is the person responsible for teaching you and grading you. The coordinator oversees all of the piano classes, to make sure that all students cover the same material, in addition to supervising instruction. If you have questions about day-to-day class activities, including class material, and your progress in the class, you should direct them to your instructor. If you have enrollment problems, or problems of a substantial nature that you are not able to satisfactorily resolve with your instructor, you should contact the coordinator.

STUDENT RESPONSIBILITIES

Jury and Hearing dates: As juries and hearings are one-on-one events, they are scheduled outside of class time, by appointment with your instructor. Your instructor will likely arrange a time during class, by email, or by posting a signup sheet. The approximate dates of these events are set forth in the following syllabus. If you have a conflict with any of these dates, let your instructor know early. Instructors are not obligated to make up juries and hearings.

Preparation: This syllabus is devised so that you can prepare for class material ahead of time. For example, you are expected to have prepared material for week three, and be ready to play it for the first class period of that week. Your instructor will announce those items required for preparation for each class period, and it is expected that you will prepare these items. If you are absent for any reason, it will be assumed that you are using this syllabus to keep up with class content.

Practice: It is expected that students in secondary piano classes will practise an average of 30 to 40 minutes per day. Some students will require more time, others less. Do NOT try to “cram” at the last minute. Piano playing, like any physical skill, requires continual reinforcement, and cannot be “crammed.” Practice time can be scheduled at: <http://music.indiana.edu/departments/offices/business-affairs/recital-scheduling/practice-time.shtml>

Participation: This is a laboratory environment. It cannot function if students are not prepared, or are distracting. Therefore, points are assigned for participation in class. If you are absent, late, unprepared, or uncooperative in class, your instructor will assess you accordingly.

Need help? Your instructor keeps office hours, either at a particular time, or by appointment. Make use of these hours—get your money’s worth from the class!

Disabilities: If you require assistance or appropriate academic accommodations for a disability, please contact the instructor after class, during office hours or by individual appointment. You must have established your eligibility for disability support services through the Office of Disability Services for Students in W302 Wells Library, 855-7578.

Religious Observances: If a jury, hearing or assignment is scheduled on a religious holiday you observe, please inform your instructor during the first two weeks of class so that reasonable accommodations can be made.

GRADING SYSTEM

Together, jury, hearing and instructional days total 400 points:

Daily class scores:	130 points
3 hearings at 30 points each:	90 points
1 Midterm jury:	90 points
1 Final jury:	90 points

Up to 5 points are assigned for each instructional day. These points are at the discretion of the instructor and reflect attendance, participation and preparation. Your attendance at the class is most important for your progress as well as assessment.

Your lowest two class day scores will be dropped from calculation of your grade. This dropping of your lowest two scores is intended to provide protection against missed class days due to illness or equivalent need. All class days which are missed will be scored zero. Students who add the class late will have classes scored beginning at the date of registration.

Your grade will be figured as follows:

A+	392 or above	C+	319-304
A	391-376	C	303-292
A-	375-360	C-	291-280
B+	359-344	D+	279-264
B	343-332	D	263-252
B-	331-320	D-	251-240
		F	239 or below

WEEK 1

- Sightreading
- C Major and C minor technique
(All scales now include the I-IV-I-V7-I progression and cover 4 octaves)
- Repertoire

WEEK 2

- Sightreading
- G major and G minor technique
- Repertoire

WEEK 3

- Sightreading
- D major and D minor technique
- Repertoire

FIRST HEARING

WEEK 4

- Sightreading
- A major and A minor technique
- Repertoire

WEEK 5

- Sightreading
- E major and E minor technique
- Repertoire

WEEK 6

- Sightreading
- B major and B minor technique
- Repertoire

SECOND HEARING

WEEK 7

- Sightreading
- F major and F minor technique
- Repertoire

WEEK 8

- Sightreading
- Review white key technique
- Repertoire

WEEK 9

- Sightreading
- F# major technique (F# minor technique is optional)
- Repertoire

MIDTERM JURY

WEEK 10

- Sightreading
- C# major technique (C# minor technique is optional)
- Repertoire

WEEK 11

- Sightreading
- B \flat and E \flat major technique
- Repertoire

WEEK 12

- Sightreading
- B \flat and E \flat minor technique
- Repertoire

THIRD HEARING

WEEK 13

- Sightreading
- A \flat major technique (A \flat minor technique is optional)
- Review technique
- Repertoire

WEEK 14

- Sightreading
- Chromatic scale
- Repertoire

WEEK 15

- Review

FINAL JURY

REPERTOIRE

Baroque

Purcell	Trumpet Tune	p. 6
	Minuet	p. 4
Bach	Minuet	p. 12
	Minuet	p. 13
Bach	Little Prelude in F	p. 20
Rameau	Rondino	p. 34

Classical

L. Mozart	Burlesque	p. 22
W. Mozart	Allegro	p. 29
	Rondo	p. 40
Haydn	Scherzo	
	7 German Dances	p. 39
Clementi	Sonatina	p. 66-69
Beethoven	Ecossaise	p. 43
Schubert	Waltz	p. 70

Romantic

Schumann	Melody	p. 88
	Wild Horseman	p. 89
	Reaper's Song	p. 93
Burgmuller	Arabesque	p. 94

Contemporary

Rebikov	Playing Soldiers	p. 120
	Evening in the Meadow	p. 121
Kabalevsky	Toccatina	p. 140
	Ride, Ride	p. 143
	Fairy Tale	p. 144-145
Katchaturian	Melody	p. 151-152
Miaskovsky	Fugue in the Classic Style	p. 126
Bartok	Six Miniatures	p. 154-160

The Complete Guide to Fingering for the Class Piano Student

	Scale	Blocked/ Broken Chords	Tonic Arpeggio	Dom. 7th Arpeggio	Dim. 7th Arpeggio
MAJOR					
<i>Black-key groups</i>					
D ^b /C [#] majors	RH 2312341	RH 135 125 135	RH 412	RH 4123	RH 4123
	LH 3214321	LH 531 531 521	LH 214	LH 4321	LH 3214
G ^b /F [#] majors	RH 2341231	"	RH 1 23	RH 2341	"
	LH 4321321	"	LH (1)32	LH 4321	"
C ^b /B majors	RH 1 231234	"	"	RH 1 234	RH 1 234
	LH (1)321432	"	"	LH (1)432	LH (1)432
<i>C Major fingering</i>					
C major	RH 1 231234	"	RH 1 23	"	"
	LH (1)432132	"	LH (1)42	"	"
G major	"	"	"	"	"
	"	"	"	"	"
D major	"	"	RH 1 23	"	"
	"	"	LH (1)32	"	"
A major	"	"	"	"	"
	"	"	"	"	"
E major	"	"	"	"	RH 1234
	"	"	"	"	LH 2143
A ^b major	RH 3412312	"	RH 412	RH 4123	RH 4123
	LH 3214321	"	LH 214	LH 2143	LH 4321
<i>Others</i>					
E ^b major	RH 3123412	"	"	"	RH 3412
	LH 3214321	"	"	"	LH 4321
B ^b major	RH 4123123	"	RH 412	RH 4123	"
	LH 3214321	"	LH 321	LH 3214	"
F major	RH 1 234123	"	RH 1 23	RH 1234	RH 1 234
	LH (1)432132	"	LH (1)42	LH 3214	LH (1)432

	Scale	Blocked/ Broken Chords	Tonic Arpeggio	Dom. 7th Arpeggio	Dim. 7th Arpeggio
HARMONIC MINOR					
<i>C major fingering</i>					
C minor	RH 1 231234 LH (1)432132	RH 135 125 135 LH 531 531 521	RH 1 23 LH (1)42	RH 1 234 LH (1)432	RH 1 234 LH (1)432
D minor	" "	" "	" "	" "	" "
G minor	" "	" "	" "	" "	" "
A minor	" "	" "	" "	" "	" "
E minor	" "	" "	" "	" "	RH 1234 LH 2143
G [#] /A ^b minor	RH 3412312 LH 3214321	" "	RH 412 LH 214	RH 4123 LH 2143	RH 4123 LH 4321
C [#] minor	" "	" "	" "	RH 4123 LH 4321	RH 4123 LH 3214
F [#] minor	RH 3412312 LH 4321321	" "	" "	RH 2341 LH 4321	" "
<i>Black-key groups</i>					
B ^b minor	RH 4123123 LH 2132143	" "	RH 231 LH 321	RH 4123 LH 3214	RH 3412 LH 4321
E ^b /D [#] minor	RH 3123412 LH 2143213	" "	RH 1 23 LH (1)42	RH 4123 LH 2143	" "
<i>Others</i>					
F minor	RH 1 234123 LH (1)432132	" "	" "	RH 1234 LH 3214	RH 1 234 LH (1)432
B minor	RH 1 231234 LH (1)321432	" "	" "	RH 1 234 LH (1)432	" "

The above fingerings are to be extrapolated for the appropriate number of octaves —if a (1) occurs in the LH, the student is expected to substitute the 5th finger at the beginning of the exercise, and the RH requires the use of the 5th finger at the top.

Other substitutions are possible which make playing the first note(s) of some exercises (before the regular physical pattern begins) more comfortable—use your imagination!

The dominant seventh and diminished seventh arpeggios merely represent those respective sonorities built above the tonic note; thus, they are the same for parallel keys

* The fingering for cross-hand arpeggios is: LH 531 RH 135 LH 531 RH 135 LH 2 RH 531 LH 135 RH 531 LH 135

This chart, now in edited form, was originally prepared by Peter Henderson.

SECONDARY PIANO COURSE SYLLABUS
APPENDIX

EX. 1

Exercise 1, measures 1-2. The right hand plays a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4-C5) with a repeat sign. The left hand plays a sixteenth-note scale (C3-B2-A2-G2-F2-E2-D2-C3) with a repeat sign. Both hands end with a whole note chord (C4-E4-G4).

EX. 2

Exercise 2, measures 1-2. The right hand plays a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4-C5) with a repeat sign. The left hand plays a sixteenth-note scale (C3-B2-A2-G2-F2-E2-D2-C3) with a repeat sign. Both hands end with a whole note chord (C4-E4-G4).

EX. 3

Exercise 3, measures 1-2. The right hand plays a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4-C5) with a repeat sign. The left hand plays a sixteenth-note scale (C3-B2-A2-G2-F2-E2-D2-C3) with a repeat sign. Both hands end with a whole note chord (C4-E4-G4).

EX. 4

Exercise 4, measures 1-2. The right hand plays a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4-C5) with a repeat sign. The left hand plays a sixteenth-note scale (C3-B2-A2-G2-F2-E2-D2-C3) with a repeat sign. Both hands end with a whole note chord (C4-E4-G4).

EX. 5

Exercise 5, measures 1-2. The right hand plays a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4-C5) with a repeat sign. The left hand plays a sixteenth-note scale (C3-B2-A2-G2-F2-E2-D2-C3) with a repeat sign. Both hands end with a whole note chord (C4-E4-G4).

EX. 6

Exercise 6, measures 1-2. The right hand plays a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4-C5) with a repeat sign. The left hand plays a sixteenth-note scale (C3-B2-A2-G2-F2-E2-D2-C3) with a repeat sign. Both hands end with a whole note chord (C4-E4-G4).

EX. 7

Exercise 7, measures 1-2. The right hand plays a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4-C5) with a repeat sign. The left hand plays a sixteenth-note scale (C3-B2-A2-G2-F2-E2-D2-C3) with a repeat sign. Both hands end with a whole note chord (C4-E4-G4).

EX. 8

Exercise 8, measures 1-2. The right hand plays a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4-C5) with a repeat sign. The left hand plays a sixteenth-note scale (C3-B2-A2-G2-F2-E2-D2-C3) with a repeat sign. Both hands end with a whole note chord (C4-E4-G4).

EX. 9

Exercise 9, measures 1-2. The right hand plays a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4-C5) with a repeat sign. The left hand plays a sixteenth-note scale (C3-B2-A2-G2-F2-E2-D2-C3) with a repeat sign. Both hands end with a whole note chord (C4-E4-G4).

EX. 10

Exercise 10, measures 1-2. The right hand plays a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4-C5) with a repeat sign. The left hand plays a sixteenth-note scale (C3-B2-A2-G2-F2-E2-D2-C3) with a repeat sign. Both hands end with a whole note chord (C4-E4-G4).

EX. 11

Exercise 11, measures 1-2. The right hand plays a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4-C5) with a repeat sign. The left hand plays a sixteenth-note scale (C3-B2-A2-G2-F2-E2-D2-C3) with a repeat sign. Both hands end with a whole note chord (C4-E4-G4).

EX. 12

Exercise 12, measures 1-2. The right hand plays a sixteenth-note scale (C4-D4-E4-F4-G4-A4-B4-C5) with a repeat sign. The left hand plays a sixteenth-note scale (C3-B2-A2-G2-F2-E2-D2-C3) with a repeat sign. Both hands end with a whole note chord (C4-E4-G4).

BROKEN CHORDS

Musical notation for Broken Chords, first system. The piece is in 3/4 time. The right hand plays a sequence of broken chords: C major (1-3-5), D minor (1-2-5), E minor (1-3-5), and F major (1-3-5). The left hand plays a sequence of broken chords: G major (5-3-1), A major (5-3-1), B major (5-2-1), and C major (5-2-1). The system ends with a repeat sign and a fermata over the final chord.

Musical notation for Broken Chords, second system. The right hand continues with a sequence of broken chords: D major (1-3-5), E major (1-3-5), F major (1-3-5), G major (1-3-5), A major (1-3-5), B major (1-3-5), and C major (1-3-5). The left hand continues with a sequence of broken chords: D major (5-3-1), E major (5-3-1), F major (5-2-1), G major (5-2-1), A major (5-2-1), B major (5-2-1), and C major (5-2-1). The system ends with a repeat sign and a fermata over the final chord.

BLOCKED CHORDS

Musical notation for Blocked Chords, first system. The piece is in 4/4 time. The right hand plays a sequence of blocked chords: C major, D major, E major, F major, G major, and A major. The left hand plays a sequence of blocked chords: G major, F major, E major, D major, C major, and B major. The system ends with a repeat sign and a fermata over the final chord.

Musical notation for Blocked Chords, second system. The right hand continues with a sequence of blocked chords: A major, G major, F major, E major, D major, and C major. The left hand continues with a sequence of blocked chords: C major, B major, A major, G major, F major, and E major. The system ends with a repeat sign and a fermata over the final chord.

CHORD PROGRESSIONS
P130

#1 #2 #3

The image shows three musical examples labeled #1, #2, and #3. Each example consists of two staves: a treble clef staff and a bass clef staff. The notes are grouped into chords. Example #1 shows a progression of five chords in a major key: I, IV⁶, I, V⁶, and I. Example #2 shows a progression of six chords in a major key: I, IV⁶, I, V⁶, V⁶, and I. Example #3 shows a progression of six chords in a minor key: i, iv⁶, i, V⁶, V⁶, and i.

I IV⁶ I V⁶ I I IV⁶ I V⁶ V⁶ I i iv⁶ i V⁶ V⁶ i