

## **MUSIC 2201 – PIANO SKILLS III—Fall 2015**

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**PURPOSE:** Development of a strong grasp of functional keyboard skills, piano repertoire and musical styles while playing music the student enjoys. Music 2201 is a prerequisite for Music 2301.

**PIANO PROFICIENCY:** The music education degree contains a piano skills requirement called *Piano Proficiency*. The student must take piano until the requirements for the Piano Proficiency Exam have been satisfied. This exam may be administered during any semester of Piano Skills I–IV or Private Piano 1311–4311 in which the instructor considers the student's playing level ready for the proficiency examination. The exam consists of the ability to prepare in advance and play one or more parts of elementary choral or instrumental literature (including a three-part vocal score) with correct rhythm and notation, playing major scales and arpeggios in root position for a two-octave performance, playing minor scales and arpeggios in root position for a one-octave performance. The student should play intermediate repertoire comparable to Sonatinas 1-3, Op. 36 of Clementi. Other emphases in the exam include the memorization of two pieces (one contrapuntal and the other a movement from a sonatina), preparation of simple accompaniments of vocal and instrumental pieces and play by ear musically acceptable harmonizations of familiar tunes.

### **EDUCATION PROGRAM PREPARATION:**

This course is required for content preparation in Secondary, Middle Grades and Elementary Education Program(s) and prepares teacher candidates with the knowledge base for MUSIC required in the Kentucky Core Academic Standards and the College Career Readiness Standards. The Conceptual Framework for the Education Program, "Teacher as Leader for the 21st Century", is incorporated. The Division of Humanities and Fine Arts works with the Education Program in preparing the teacher candidates with the knowledge base required to meet Kentucky Teacher Standard I and the Education Program Student Learning Outcome for Content Knowledge. Teacher candidates will be equipped to teach K-12 students and meet requirements for Unbridled Learning.

### **DIVISION OF EDUCATION STUDENT LEARNING OUTCOMES:**

1. Knowledge: Candidates demonstrate in-depth understanding of processes, concepts, knowledge, and 21st century skills in their content area(s).

### **ESSENTIAL STUDENT LEARNING OUTCOMES:**

This course addresses the following Lindsey Wilson College essential student learning outcomes:

5. Learn to apply and integrate knowledge (application and integration).

- OBJECTIVES:**
- a. **Describing** and **articulating** rhythmic patterns.
  - b. **Illustrating** basic elements and concepts of music theory.
  - c. **Performing** fingering patterns, scales and technical exercises.
  - d. **Participating** in music notation reading.
  - e. **Developing** improvisation and ear training.
  - f. **Harmonizing** melodies from lead sheets.
  - g. **Participating** in ensemble activities.

**TEXT:** Lancaster and Renfrow. Group Piano for Adults, Book I  
Alfred Publishing Company.

**ATTENDANCE:** The student is allowed **only one (1) unexcused and one (1) excused absence**. Violations of this absence ruling will result in the grade being lowered one letter grade for each additional absence.

**EVALUATION and GRADING** A *minimum* of one-hour scheduled practice 5 times each week. Compositions studied will be evaluated according to the student's ability to perform successfully with the recorded orchestration and/or teacher accompaniments.

The grade will be based on:

1. demonstrated understanding of the Chapter Objectives at the beginning of each chapter in the text, assignments, Chapter Evaluations and class tests;
2. ability to play the exercises, scales, arpeggios, chords, etc;
3. commitment to practice time as assigned;
4. memorization and performance of selected repertoire.
5. attendance at piano programs on the LW cultural arts series.

# SEMESTER CLASS CALENDAR

- Unit 12: Weeks 1-2      Playing the I – IV<sup>6</sup><sub>4</sub> – I Chord Progression (p. 159)  
                                  Introduce *Minuet in F Major* (p. 160)  
                                  Playing Major Scales and Arpeggios, Keys of F Major and B Major (p. 142)  
                                  Playing Major Scales and Arpeggios, Keys of D-flat and G-flat Major  
                                  Reading 1 - 4 (p. 162)  
                                  Harmonizations 1- 6 (pp. 164-166).  
                                  Playing by Ear (p. 166)—Play one melody by ear.  
                                  12-Bar Blues Improvisation (p. 167)  
                                  Ensemble Repertoire (pp. 168–169)—perfect individual parts  
                                  Individual Solo Repertoire
- Unit 13: Weeks 3-4      Playing the I – IV<sup>6</sup><sub>4</sub> – I – V<sup>6</sup><sub>5</sub> – I Chord Progression (p. 170)  
                                  *Moonlit Shores* (pp. 172–173)  
                                  Playing Major Scales and Arpeggios, Keys of C Major and G Major (p. 124)  
                                  Playing Major Scales and Arpeggios, Keys of D Major, A Major and E Major (pp. 125–126)  
                                  Reading #1 (p. 174)  
                                  Playing Intervals 1–2 , 3–4 (p. 176)  
                                  Harmonization with Two-Hand Accompaniment (p. 177)  
                                  Harmonization 1-4 (p. 178)  
                                  Improvisation from Chord Symbols 1-2 (p. 180)  
                                  Individual Solo Repertoire
- Unit 14: Weeks 5-6      The Key of A Minor (Relative to C Major) (p. 184)  
                                  Playing Harmonic Minor Tetrachord Scales in Sharp Keys (pp. 186–187)  
                                  Technique #1–7 (p. 190)  
                                  *Little Fantasy Study* (p. 191)  
                                  Reading #1-2 (p. 192)  
                                  Ensemble Repertoire (pp. 194–195)—Perfect each individual part.  
                                  Playing Harmonic Minor Tetrachord Scales in Flat Keys (pp. 188–189)  
                                  Technique #3–4 (p. 190)  
                                  Individual Solo Repertoire
- Unit 15: Weeks 7-9      Playing Triads of the Key in Harmonic Minor (p. 196)  
                                  Technique #1–6 (p. 197)  
                                  Playing Harmonic Minor Scales and Arpeggios, Keys of A, E, D, G, and C Minor (pp. 199–201)  
                                  *Allegretto* (p. 202)  
                                  Harmonization #1-3 (p. 203)  
                                  Reading #1-4 (p. 204)  
                                  Improvisation from Chord Symbols #1-2 (p. 206)  
                                  Review Worksheet (pp. 207–208)  
                                  Individual Solo Repertoire
- Unit 16: Week 10      Playing the i – iv<sup>6</sup><sub>4</sub> – i – V<sup>6</sup><sub>5</sub> – i Chord Progression (p. 210)  
                                  *Etude* (p. 211)  
                                  Reading #1-4(p. 214-215)  
                                  Harmonization #1-4 (p. 216)  
                                  Harmonization with Two-Hand Accompaniment (p. 218)  
                                  Improvisation from Chord Symbols #1-2 (p. 219)

- Unit 17: Week 11  
 Playing Harmonic Minor Scales and Arpeggios, Keys of A, E, D, G, and C minor (pp. 199–200)  
 Individual Solo Repertoire  
 Playing Triads of the Key in Harmonic Minor (p. 220)  
 Technique #1–6 (p. 221)  
 Playing Harmonic Minor Scales and Arpeggios, Keys of B Minor and F Minor (p. 223)  
*The Cuckoo* (p. 224)  
 Harmonization #1–4 (p. 227)  
 Harmonization with Two-Hand Accompaniment (p. 228)  
 Improvisation from Chord Symbols #1-2  
 Individual Solo Repertoire
- Unit 18: Week 12  
 Playing Triads of the Key (p. 230)  
 Playing Major Scales and Arpeggios, Keys of B-flat, E-flat and A-flat (pp. 231–232)  
 Technique #1–4 (p. 233)  
 Reading #1–4 (p. 235)  
 Harmonization #1–4 (p. 237)  
*Dance* (p. 238)  
 Individual Solo Repertoire
- Unit 19: Week 13  
 Playing the I—ii<sup>6</sup>—I<sup>6</sup><sub>4</sub>—V7—I Chord Progression (p. 242)  
 Playing Major Scales and Arpeggios, Keys of B-flat, E-flat and A-flat Major (pp. 231–232)  
*Waltz* (p. 243)  
 Ensemble Repertoire (pp. 244–245)  
 Reading #1–4 (p. 247)  
 Harmonization #1–4 (p. 249)  
 Harmonization with Two-Hand Accompaniment #1-3 (p. 251)  
 Individual Solo Repertoire
- Unit 20: Week 14  
 Playing the I—vi—IV—ii<sup>6</sup>—I<sup>6</sup><sub>4</sub>—V7—I Chord Progression (p. 253)  
 Playing Harmonic Minor Scales and Arpeggios, Keys of B Minor and F Minor (p. 223)  
*Ecoisaise* (p. 254)  
 Reading #1–4 (p. 257)  
 Harmonization #1–5 (p. 259)  
 Improvisation from Chord Symbols #1-2  
 Individual Solo Repertoire
- Unit 21: Week 15  
 Playing the I—IV—vii<sup>o</sup>—iii—vi—ii—V—I Chord Progression (p. 262)  
*Etude in C Major* (p. 263)  
 Reading #1–4 (p. 265)  
 Harmonization #1–4 (p. 267)  
 Improvisation from Chord Symbols #1-2 (p. 269)  
*Dance* (pp. 270–271)  
 Individual Solo Repertoire

**FINAL EXAM:           PLAY THE FOLLOWING:**

**Playing Triads of the Key in Harmonic Minor (C-sharp Minor), p. 272**  
**Playing Harmonic Minor Scales and Arpeggios, Keys of F#, C#, G#, B-flat & E-flat Minor (pp. 273–275)**  
***Theme from the Moonlight Sonata* (pp. 276–277)**