

Instructor's Manual to Accompany

**PDM**

**Piano for the Developing Musician**

SIXTH EDITION

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## GENERAL COMMENTS

### PRESENTATION STYLE OF REPERTOIRE

I hope to encourage students to approach music in a spirit of investigation. Thus the exemplary repertoire carries the types of inquiry that can apply to many kinds of music that one studies. Whenever possible, the class sessions should promote this atmosphere. Allow the inquiry to come from and be answered by the students.

### TOPICS TO EXPLORE AND DISCUSS

Students bring many kinds of musical backgrounds and training to piano class, but certain areas are frequently sparse. One of these is certainly theory, but another is the fascinating world of musical "facts", as it were.

Composers and their milieu and activities should spring to life; musical styles should be compared; terminology should be explored. Many of the composer names have not been included in the Topics to Explore and Discuss sections. It is hoped that a sense of curiosity will yield discussions about all composers found within PDM.

### REPERTOIRE LEVEL

Even within each chapter, the repertoire demands vary *somewhat*. We recognize that in any class of non-piano music majors, a few have studied pre-college piano (occasionally quite extensively), and we make provision for their abilities from time to time.

The Subsequent Repertoire need not be completed in full; you may choose at any time to bypass or postpone specific works. You will notice that the *amount* of repertoire has been increased from that of the fifth edition. Thank you for your comments and requests!

## FINGERING

You will find that our repertoire appears with very little printed fingering. Those repertoire with fingering usually represent the fingering supplied by the composer rather than an editor. We feel very strongly that it is important that students learn to plan their own fingering, and that they believe it will be what works for them. Moreover, we wish students to read musical notation, not finger numbers.

## GENERAL REMARKS ON RELATED SKILLS AND ACTIVITIES

### TECHNIQUE

No book can teach technique; as the teacher, you must do this. However, PDM provides drills, exercises and etudes that will help you focus on hand shape, movements, and digital control. In general, PDM allows music itself to urge students into an awareness of technique. Students must be made aware of the art of devising technical studies from within the repertoire they are playing. It is in such instances that learning and transfer of learning occur.

### READING

Take the time to explore the Preliminary Chapter with your students if you feel their entrance skill levels warrant that extra study. You will find additional exercises in alternate keys and/or clefs on the Web Site for PDM ( <http://mml.music.utexas.edu/6e> ). Updates will occur approximately every three to four months.

Within the main body of the actual text, drills, short pieces and excerpts from various kinds of musical literature provide reading practice. Rhythm drills and ensembles are also included in this section. Encourage the habit of looking ahead before jumping into any reading example.

Overall, you will find that examples tend to be shorter. Four-bar examples are prevalent. Several teachers suggested this. Students can get through more variety.

### KEYBOARD THEORY

We would be glad to see all music students become fascinated with theory – it *is* fascinating! Many have made it to college with a sketchy background. The keyboard is an excellent place to bring theory to life. **Maintain a steady dialogue with the members of your theory faculty so you know where the students are in their theory program and are therefore more aware of how their piano experience might help to reinforce theory lectures.** This can be a two-way street. The theory faculty might be happy to help you "drive home" a point made in group piano!

Keyboard theory is often the heart of each chapter from the standpoint of new keyboard concepts. Plan to spend much time in this section!

## HARMONIZATION

We wish to avoid any "lock-step" approach. The ear is the guide. We wish to promote many kinds of harmonization; one-handed blocked chords with melody in the other hand; chords broken in various styles; two-handed accompaniments known as "keyboard style" with bass tones and right-hand chords, either solid or broken in ways appropriate to the style; and two-handed accompaniments that leave the melody potentially to other instruments or voices.

In many of the harmonization exercises, suggested styles have been indicated. Students should not feel compelled to use these styles; rather, they are in the text to promote creativity in harmonization. No one likes to spend two years playing melody and left-hand blocked chords!

## TRANSPOSITION

We have carefully planned initial experiences, but you may always return to the examples at another time and suggest different keys. Here, as in the reading section, you will find a majority of four-bar examples. Also, "tritone transposition" has been introduced rather early on. I have found that this ensures that students are transposing in the correct manner – thinking of key and function as well as melodic intervals. I have recorded all tritone transposition examples on the disks *in the transposed key*.

You will find examples of transposing instruments in the text and in the Instructor's Manual. Encourage students to bring their instruments to class and perform examples for their classmates.

## IMPROVISATION

College students are often reluctant to experiment freely at the keyboard. PDM leads them step-by-step, but you will wish to encourage a spirit of cheerful daring, seldom suggesting a right or wrong situation. This attitude should also prevail when playing by ear. With this edition you will find an even more "methodical" approach to improvisation based on chord tones or derivatives of chord tones. Take the time to make sure the steps become a process students readily embrace.

You will find additional improvisational hints and exercises on the Web Site. Take the time to encourage student participation with the Web Site outside of the classroom. I also strongly recommend use of the disks with those improvisational examples utilizing recorded backgrounds. In many cases you will find that it helps free the student of some of the inhibitions. Remember, tempo is not an issue with sequencer disks. Slow them to whatever seems to be appropriate.

## ENSEMBLE

Multi-part ensembles (both single and double stave parts) are a natural group piano feature, but we have also included duets from the literature. You will notice several selections calling for improvisation within an ensemble venue. Create an atmosphere within your classroom, which is

conducive to in-class performances. Very often, let the tempos and directions emerge from individual class members to avoid a teacher-centered atmosphere.

## COMPOSITION

As often as feasible, composition should be notated. We would like to differentiate between improvisation and composition; scoring a composition underlines one of the differences and hones general musical skills. There are examples of student compositions included in this edition of PDM and you will find additional examples on the Web Site. I welcome student compositions from your students as well. Be sure you obtain their approval for these musical works to be posted on the Web Site or used in future editions of PDM.

Notation should be clear and finished so that other class members may read the score. You will notice that composition has been included in every chapter of the sixth edition. Promote creativity and initiative within your classroom. Often I feel there is not time to spend on such a luxury as composition - then I recall the pride in a student's eyes as she presents her latest "opus" and I realize this is a time for her to contribute something of herself.

## REMARKS ON PDM WEB SITE

It is great to be able to say, “the site is up and running.” You will find a new site for this sixth edition of PDM complete with a new color design to go tastefully with the new cover! More important than the design is the content. I am very proud of this addition to PDM and hope you will find it as helpful as I have. You **must** have Shockwave installed in the Plug-Ins folder of your browser.

The purpose of the Web Site is to have a place where students can gain additional help during those times when they are not in class. You will find exercises similar to the ones in the text where either the clef or the key has been changed, original items that compliment and augment what has happened in the classroom, and practice suggestions on material in their texts. Notice that students are referred to the Web Site many times in their texts.

Many times a student will be reluctant to raise his or her hand when you ask in class, “Are there any questions?” It is helpful to have a place that student can visit where that question might be answered. Many of the items contain accompanying recorded backgrounds and in most cases it is the student’s choice to hear or not hear the background. Quite a bit of time is spent early on with both keyboard theory and harmonization. Encourage your students to visit the site. My email address is on every title page and I welcome comments and/or questions from both students and faculty.

You will also notice student compositions used on the Web Site. I invite your students to submit their original compositions for possible posting.

## REMARKS ON DIGITAL SEQUENCERS

It is very exciting to be able to offer sequencer disks again with this edition of PDM. Technology has become a very integral part of our teaching today – granted, at times a bit overwhelming – and the possibilities for the future seem to have no limits. I am sure many of you feel as I do – all we need is a good forty-hour day! The format is standard MIDI file. All examples were created using the KR 577 or KF 7 Digital Intelligent Piano.

Just a word about the reason for multiple examples within one “Song” - I could have limited each “Song” to only one example therefore eliminating the need to fast forward to a particular measure number for a particular item. The downside of one item per song is that we would have had to furnish you with approximately **38 disks**. Not only would that have been somewhat *cumbersome* but I doubt that my publisher would have agreed to continue to furnish these at no additional cost to adopters! So be patient as you move to that next item – just think of trying to shuffle through almost forty disks! I have tried to limit the number of items per song.

Appendix contains a reference log for the disks. Just a word about symbols and format:

**Song** - may include a single selection or several exercises/pieces. For those "songs" with multiple entries, you will see measure numbers indicated in the sequencer log. There are approximately four measures of silence between each example.

**Measure** - indicates the particular measure at which an example begins. Unfortunately, the ability to inset “pause markers” no longer exists.

**C/O** - the number of measures of count-off before the actual exercise or piece begins. Some count-offs are a simple percussion generated beat while on other disks, a musical introduction is provided. In the case of the generated percussion beat, there will always be two measures. For those with either musical or percussion arrangements, lengths of introductions differ. Turn this into a listening activity for the students. Can they hear and anticipate the end of an introduction?!

**Title** - either of repertoire or related skill/activity.

**Tk R/1/2/3/4** - relevant information about individual tracks. For ease of use with the Visual Music Tutor software, all examples have been recorded with RH on TK4 and LH on TK3 (except in the case of ensembles and items using more than two staves).

**Tempo** - tempos have been preset. These may be adjusted; however, it is suggested that you consult your particular manufacturer's manual to determine the effect of changing and means of returning to preset tempo. Default tempos have been indicated for the Roland KR577 or MT300 sequencer.

I would like to thank the music industry for giving teachers the opportunity to enter the exciting world of MIDI and digital sequencers. In particular I would like to thank Britt Cawthon, Larry Harms, and Ron Edelman (Capital Music Center, Austin) for their support throughout this project.

## PRELIMINARY CHAPTER

PDM does make certain assumptions regarding entry level knowledge of music majors. However, not every student will have rudimentary piano skills. If necessary, this material may serve as the basis for "entrance level" review. Do not dwell on this material. Students may use it for reference.

### KEYS AND NOTE NAMES

Through the use of a single line staff, students are able to see basic stepwise up and down motion through the music alphabet and how it will relate to the keyboard. A steady rhythm during recitation of note names is essential. I have found that students will rise to whatever level you set within the classroom. These are *musicians* - too much time spent teaching note-names is time taken away from other areas. Set a deadline for this rudimentary knowledge and stick to it!

You will find additional single-line and two-line staff examples in the Instructor's Manual and on the Web Site. Use them as supplementary material if needed.

### A NOTE ON GOOD HAND SHAPE

College age students have the ability to do unbelievable things to their hands the moment they touch a keyboard! Stress the fact that a good hand position is the same as the natural shape of the hand when hanging in a relaxed manner at your side.

Relaxation is key. If the arm is tense, the hand is tense. If the hand is tense, the fingers are tense. If the fingers are tense, nothing is going to happen! Students of this age tend to be perfectionists. Tell them to check that at the door! They can be perfect on their own particular instrument if they wish, but they are going to make LOTS of mistakes on the keyboard. Perfection is a natural breeding ground for tension.

## FINGER PATTERNS AND NOTES

These are not exercises in "play by number". Students need to realize that this is one way to begin establishing logical fingering patterns. Move quickly to the next area, which places the pre-staff notation on the actual staff.

## THE STAFF AS RELATED TO THE KEYBOARD

Students have only won a battle – and not the war – when they have learned the "names" of the notes on the treble and bass staves. The major offensive is getting the symbols on the staff to mean something specific as far as the keyboard is concerned. Many students seem to choose to use their "favorite F#" rather than the actual pitch name and octave placement indicated. Many teachers feel this is not such a bad thing, particularly if the student realizes the line or space on the staff is an F#.

At first, perhaps this is true. Perhaps not! Very soon it will give the student serious problems during sight-reading. Vertical staff placement must indicate a definite horizontal keyboard placement.

Item 3 on page 6 has become one of the most dreaded to those students who have not taken the time to learn keyboard-staff relationships. The whole notes present no logical pattern. In fact, I encourage you to generate additional "perilous pages" of whole notes (so named by a few of my freshmen). Don't spend too much time *naming* notes. Stress octave placement AT ALL TIMES. You will find an additional page of whole notes on the Web Site.

## MASTERING THE COMMON CLEFS AND VARIOUS INTERVALS IN 5-FINGER POSITIONS

Examples begin first on the landmark notes of treble G or bass F. They will quickly progress to a step away from landmark and then a skip away. Intervals, both melodic and harmonic, are discussed from a visual standpoint on the staff and a logical fingering standpoint on the keyboard. You will find items on the Web Site that use either alternate five-finger patterns or alternate clefs.

## ADDING SHARPS AND FLATS TO 5-FINGER POSITIONS

We encourage you to move quickly to the concept of key signature.

## OTHER USEFUL STAFF LOCATORS

Encourage students to use *staff locators* rather than "Every **G**ood **B**ody **D**eserves **F**irmness" - actually told to me by one of my freshmen one year. I didn't even ask what was used for the treble clef! Mix up the order in item 2, giving a measure of rest (in the new meter) in between. Call the letter of the next selection on the downbeat of the second measure. . I have actually used these two pages (placing a photocopy in front of the student) as an assessment tool at the end of the second week of classes.

## OTHER HAND POSITIONS

Measures of rest in item 3 should be used to look ahead, not to fix errors in previous measures!

## KEY SIGNATURES

For those students not proficient in basic theory, we offer this quick review of key signatures. Notice that students are once again referred to the Web Site.

## SUGGESTIONS FOR GOOD READING

We suggest that students be referred back to these few hints often. They are items that we as teachers at times take for granted. Be certain to discuss key, or implied key, as well as tempo indications in each example of item 4. As with the majority of the exercises in the Preliminary Chapter, these will be found on the Web Site in either different keys or different clefs.



# 1

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## INTERVALS

This is the time to establish the study and practice routine. From the first lessons through the most advanced literature, every musician profits from an approach that features inquiry (scanning, and so on) before performance (or, in some cases, practice) – look before you leap!

### EXEMPLARY REPERTOIRE

One Four Seven - we feel students should be trained from the very first to look "with their eyes" and not their fingers. Each Exemplary Repertoire selection will have directions that ask students to "scan" the score. This is an extremely important habit for students to develop.

We feel that a very bright tempo is appropriate. The title refers to left hand intervals of pulse on 1, 4 and 7 of each measure. Help students realize that this carries throughout the piece, even the last system.

### TOPICS TO EXPLORE AND DISCUSS

Alternating meter - regularly alternating time signatures are at times placed at the beginning of a score as a double time signature:

3 3	4 5	6 9
4 8	4 4	8 8

or at times may even be shown as:

$$\begin{array}{ccc} 3 & 3 & 4 & 5 & 6 & 9 \\ + & & + & & + & \\ 4 & 8 & 4 & 4 & 8 & 8 \end{array}$$

A good example of a piece using alternating meter would be David Diamond's "Distant Things" from *Then and Now*.

Variable meter - contains no consistent pattern of recurring meters. Meter changes will call for new time signatures within the score. "One Four Seven" will serve as an example for students.

Intervals: Melodic/Harmonic - we prefer the early use of "melodic" and "harmonic" rather than "broken" and "blocked" when referring to intervals.

## TECHNIQUE

Students should discuss expansion of five finger position before playing examples "c" and "h". Example "g" supplies a good opportunity to discuss sequence and subsequent sequential fingering. The majority of these items are found on the Web Site in either alternate keys or alternate clefs.

## READING

Intervallic Reading - an added measure of rest between each harmonic interval will make this exercise more accessible to students.

Rhythmic Reading - we suggest using different surfaces or objects for right and left hand rhythms as students perform each exercise as an ensemble (i.e., RH parts tap on metal while LH parts tap foot). Have students think of other interesting combinations of sounds and do again as needed.

Rhythm Ensemble - these have been such a hit with non-music major pianists. Why not let the majors have some fun with rhythm as well. Teachers need to practice diligently because you need to be able to perform all three parts simultaneously!

## KEYBOARD THEORY

Intervals to be played should be called two beats before students are to play on the downbeat. There should be no pause between measures. Students **do not** play the given pitch. My students have found the visual reinforcement of direction and interval to be helpful.

Example:

1 2 3 4    1 2    up a 2nd – –    up a 3rd – – *etc.*

## HARMONIZATION

Stress variety and rhythmic creativity in this first experience of harmonization. The left hand should provide support of the meter but not take away from the importance of the melodic content. I have found it helpful to go around the room and have different students play their "ostinato accompaniments" as the rest of the class plays the melody. Then see if those melody-playing students can imitate the accompaniment they have just heard.

## TRANSPOSITION

From the very beginning, underline the importance of thinking *in the new key*. I have thought of having that tattooed on my forehead!

## IMPROVISATION

We suggest that this be done in a "round-robin" fashion. Emphasize to students that they are not to try to match your pitches, only imitate your melodic rhythm. This activity should be done without the score in front of the students. Close those books!

## ENSEMBLE

My Dog Treed A Rabbit - certainly performed "tongue-in-cheek". Students should have fun with this. It needs to move – imagine how excited a dog is when he has treed a rabbit! Further expansion of this ensemble could use random five-finger patterns for a polytonal performance.

### Hoo Doo in a Hollywood Bazaar

Part 6 is to be played with two hands. I would suggest starting with bars 11-15 so there isn't a total "meltdown" when you reach that spot! Ask what musical term could best describe the dynamic change at bar 21 - hopefully *subito* will come forth from someone. If not, introduce the term into their vocabulary, allow them to put it into context in their playing, and it will be theirs to use and understand forever.

## COMPOSITION

Compositions done "in the style" of repertoire already studied can be used as evaluations of the student's perception of the word style. Care should be taken that these compositions do not turn out to be mere transpositions with one or two changes! Notice the space for listing stylistic characteristics. Take the time to do this.

## SUBSEQUENT REPERTOIRE

Seaview, After Turner - is a reference to the British painter J.M.W. Turner whose later style in the mid 1800's featured formation of indeterminate shapes and light dissolving forms and colors. If your MIDI lab has built in sounds on student pianos, this is quite effective on "vibes".

You will notice that the students are referred to the Web Site for "...additional reading suggestions." Simply a paid announcement for efficient reading on intervals and clusters!

Saturday Smile - all harmonic intervals in RH should be played in a detached manner as shown in measure one. Suggest exaggeration of the dynamics in order to achieve contrast.

The same Web Site referral is made for "Saturday Smile." Perhaps this will reinforce what you have already said twenty times in class.

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**PENTASCALES**

EXEMPLARY REPERTOIRE

Study in D – definitely a challenge for students at this stage of their study, but a piece that I feel is well worth the effort. You might want to perform this as an ensemble several times so the sound is in the ear. Pairing students is a great activity.

TOPICS TO EXPLORE AND DISCUSS

Belá Bartók - Hungarian. Bartók's parents were amateur musicians. His mother gave Bartók his first piano lesson when he was five years old. Composing began at an early age with public performances by the age of ten. One performance, at the age of eleven, included the first movement of Beethoven's Waldstein Sonata and Bartók's own composition, The Course of the Danube.

Bartók and Kodaly devoted much of their time to studying and collecting genuine Hungarian folk music (as opposed to "Gypsy music"). Bartók extended his studies to Romanian and Slovak music as well. As a result of a tour in 1906 to collect Slovak folk songs, For Children was composed. In 1941-42, Bartók taught at Columbia University and delivered several lectures at Harvard in 1943.

Louis Köhler – actual name is Christian Louis Heinrich Köhler. He studied in Vienna then held various positions as a conductor. Köhler wrote three operas but is best known for his piano studies.

Cornelius Gurlitt - German. He is best known for his numerous small piano compositions. Many of these reflect his close friendship with, and influence of, Robert Schumann. Gurlitt's brother, Louis, was actually the better known of the two. He was a famous landscape artist.

Legato - there are many schools of thought on the teaching of legato touch. It is here that the individual opinions and beliefs of the teacher should rule. For my money, it is one of the hardest technical feats for the beginning adult to master!

Sound - the various effects mentioned are for class discussion and can pertain to a comparison of "Study in D" and the pentascals exercises found in the Reading section.

## TECHNIQUE

As with children, it is difficult to convey to college students that *staccato* is an upward motion resulting from simply releasing the key. Time should be spent with this perhaps demonstrating other types of staccato used for effect. Encourage students to vary their articulation when playing the Web Site items.

One-handed exercises - students seem to be amazed to find that they may have some problems with these exercises. Be certain they are using the "non-dominant" hand for playing. They must understand that this hand is not an easy leader – it functions much better as the follower. We suggest you switch the function of the hands after students have gone through all exercises. It will give them a basis for comparison.

## READING

Con Moto - first readings should be "sans moto" to build independence between the hands. Later, a tempo of 108 to the half note is suggested. This piece is deceiving to the eye. Looks incredibly easy because of all of the half notes - not so!

Pentascals Unison Melodies - may also be used as technique exercises using *left hand only*. I find that students tend to let the left hand just sort of follow along, sometimes getting the rhythm and articulation and sometimes not. You will notice a section of pentascals unison melodies composed by UT Austin group piano students. There are even more student compositions on the Web Site. Use the student compositions from your classes for sight reading exercises. It gives you instant prima vista material and encourages students to either put their compositions on computer or develop incredibly neat manuscript skills!

Rhythm Ensemble - it is wise to think 16th notes when setting the tempo!

## KEYBOARD THEORY

For years students have been locked into the feeling that if you play the tonic tone, the dominant tone is five letter names above that tonic tone. We strongly encourage students to discover the "dominant below". Don't always assume that students will come up with a *logical*

fingering for left hand when playing dominant below. There are pentascale melodies on the Web Site that use tonic and dominant-below tones for accompaniment.

## HARMONIZATION

Encourage students to listen carefully for the movement to the dominant tone. Request that they pencil in tonic and dominant, as roman numerals, with an arrow indicating below or above.

## TRANSPOSITION

This is the introduction of “tritone transposition.” Encourage students to go through the steps each time they transpose.

## IMPROVISATION

Expansion of this activity could include choosing a pentascale and its dominant relation pentascale to perform an ABA improvisation with the A section based on the given rhythms and the B section based on improvised rhythms.

## ENSEMBLE

Lullaby - has been adapted to provide a single line part based on a pentascale. More advanced students may wish to combine parts 1 & 2, 3 & 4, 1 & 4, or 2 & 3.

Tap It Out – choose your own sounds or have your students choose percussion sound on their digital keyboards. Careful attention to dynamics will enhance the performance!

## COMPOSITION

Composition has returned with more importance in this edition. Through my association with the Lynn Freeman Olson Composition Competition, I am constantly reminded that there are students out there who aspire to be composers. You may have some in your classes. Allow their imaginations to roam a bit. Stress the importance of neat manuscript when trading compositions!

I apologize that the composition assignment was inadvertently omitted from the manuscript of this sixth edition. Students are to compose four four-bar pieces in the style of those found on pages 45-47. Stylistic characteristics should include parallel motion and pentascales range.

## SUBSEQUENT REPERTOIRE

Etude - another piece that can be deceiving. The key signature will necessitate some careful fingering considerations. Check out the Web Site for some possible drills.

We suggest the following additional activity with “Etude”:

Experiment with a staccato touch, playing RH measures 1-8, LH measures 9-16 and the last eight measures staccato. Students with prior keyboard experience

might try playing bars 17-20 as RH staccato, LH legato and then switching for the final four bars.

Inner View - improvisational portions can, and should be, very free. In current music, such boxed notes may be played in any order, or repeated, in any rhythm. Note the exclusion of barlines. Only the broadest of time frames is implied. We recommend Mosaics, edited by Marguerite Miller, as an excellent source of repertoire illustrating other twentieth century notational practices.

Echoing - if your lab has a "Pair" button on the Teacher Console, this is a useful setting for this. Let pairs of students play as a duet over the headset, listening for the echo effect. Have them play through twice switching parts on the repeat. Do they find right hand or left hand more difficult?

Quiet Conversation – be very careful of LH in bar 5. Why?

### 3

## ROOT POSITION TRIADS

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### EXEMPLARY REPERTOIRE

Scherzo Op.39, No.12 - many teachers prefer to teach this piece by rote. If you have not done so, the following steps work quite effectively:

1. With LH 5th finger, play the following succession of pitches. Start on the "E" just above "middle C".

E            F  
              E            D            E            D            C            D

2. Above each of the pitches in item 1, build a root position white-key triad and play the pattern once again. Count two beats for each triad.

3. Superimpose a RH root position white-key triad on top of each LH triad and play the sequence once again. Your thumbs should be adjacent at all times.

4. Play each triad in a broken chord fashion – LH 5-3-1; RH 1-3-5 as you apply the actual rhythm ostinato of Scherzo. The ostinato is broken in bar 8.

5. Use the same procedure for the second half of the composition.

Students will be able to play Scherzo quite well and *at tempo* in a relatively short period of time. Many teachers have discouraged the use of any rote teaching in piano. We feel that it is okay from time to time to allow the student to have "quick and easy" success.

During the Baroque period, scherzo was a term used for light vocal pieces and instrumental compositions similar to the "capriccio". After 1750, scherzo was the name for a movement in quick triple time coupled with a trio as a part of a sonata or symphony (often replacing the minuet). Chopin, Brahms and others used scherzo as the title for independent pieces with highly contrasting sections – dramatic versus lyrical.

## TOPICS TO EXPLORE AND DISCUSS

Dmitri Kabalevsky - Russian. He was noted as a pedagogue and known for his many original compositions written specifically as teaching pieces for the young (in our case, young in skill only) pianist.

Kabalevsky's parents encouraged him to follow a career in economics or mathematics. His talents in piano, poetry and painting led to his compositional and pedagogical career. During his late teens and early 20's, Kabalevsky worked as an accompanist at the Rubinstein and Scriabin Institutes while "moonlighting" – playing for silent movies – and teaching young pianists. About 4-5 years later, he worked as a senior editor for Muzgiz Music Publishers, followed in 1932 by a position at the Moscow Conservatory.

Vincent Persichetti – to quote from the Philadelphia Music Alliance web page, "...one of America's most influential and prolific composers ... nine symphonies, eleven piano sonatas, thirteen serenades, seventy songs plus band, chamber, choral, piano and organ music." The article goes on to speak of Persichetti's three Guggenheim Fellowships and his many grants from the National Foundation of the Arts and Humanities as well as the National Institute of Arts and Letters. He was said to have the ability to "improvise entire sonatas, to sight read the most complex scores and quote musical examples from memory." Persichetti died on August 14, 1987.

## TECHNIQUE

item 1 - expand by having students experiment with playing the exercises one octave apart and three octaves apart. What are the advantages? disadvantages?

item 2 - playing and conducting simultaneously increases coordination and is also practical for those in music education, music therapy, choral conducting and church music.

item 3 - extra time should be spent with these basics of pedal use. Stress to students that all pedals are different and no matter how accurate the pedal markings, in the end the "ear" pedals more than the "foot". If you are in a digital keyboard room without an acoustic piano, take the time for a "field trip" to show the students how the mechanism works. Ideal if you can show them the difference between the upright and the grand.

item 4 - for this to work as it should, students **must** use only one finger. It is **the foot** that is responsible for the connection in sound.

item 5 – the sound of example b. should be seamless yet not smeared.

## READING

items 1-3 - I encourage the use of subdivision when counting. It is extremely difficult to get students (of any age) to count aloud. I am a firm believer that it aids in concentration and in the organization of the printed page. If you are also a believer, hound your students about this!

item 4 - once again, the 16th's should determine the tempo.

item 5 – these are the first of many four- to six- bar examples for prima vista reading. Encourage your students to go through the preparatory steps listed. Note the use of unusual tempo markings. More examples of “root position triad” exercises are found on the Web Site.

A Little Joke - stress articulation. Students must personally discover what physical action brings about a certain sound or articulation. It is nothing you can experience for them. This is a great piece to study the difference between the lift at the end of a two-note slur and the staccato.

## KEYBOARD THEORY

item 3 - presented in an effort to have students relate triads to playing in the actual key. We would suggest spelling the triad before playing, particularly with the more difficult triads found in D, E and A majors.

The preceding exercise can be used for even more key awareness. Play the first nine measures of the printed exercise but think the key of G major. The chords will now be IV, V, vi, vii, I, vii, vi, V, IV. Replay, thinking in D, A, E and F majors. **It is suggested that this expansion comes somewhere in Chapter 5.** The Web Site contains additional “playing” challenges using root position triads of the pentascale.

items 5, 6, & 7 - use these exercises as a follow-through and extension of the "dominant above/dominant below" tones presented in Chapter 2.

For students having trouble with the theory portion of this chapter (as well as the Harmonization and Transposition sections) it is suggested that they go back to Chapters 1 and 2, reviewing the principles of intervals and pentascale structure. It is vital that students think "in the key" at all times rather than depend on memorization of patterns.

## HARMONIZATION

The accompaniment style suggested for this chapter is two-handed accompaniment so the range of the melody and coordination of two hands doing different activities are longer an issue. I have included some “challenge” melodies for those students with a bit more experience.

We are still not interested in the multi-key-position approach to harmonization. We prefer that the ear and eye stay involved in harmony rather than falling into a tactile habit at all times.

items 3a-d and 4a-c. - It is important that students understand that certain chords have a tendency to lead to certain chords. This issue will be dealt with at length in later chapters. At this point, discuss the following harmonic tendencies:

I »»» V or IV	iii »»» IV	V »»» I
ii »»» V	IV »»» I or V	

Students having trouble with the concept of choosing harmonies should go to the Web Site and see the “justification” for harmonic choices furnished for examples from both items 3 and 4.

## TRANSPOSITION

Lullaby - you will notice the broken-chord version of “Lullaby” is missing. It will return later. Too many students found that task too difficult at this stage.

Item 3 – It is critical that students follow the suggested steps. To do so will almost guarantee success. To ignore, certain chaos! You will notice throughout the book that tritone transpositions are always written in a *less friendly key* and must be transposed to a *friendly key*.

Remember that the MIDI disk examples of transposition are recorded in the *transposed key*. This should free you to walk about your classroom and see what is happening while still furnishing the aural reinforcement of the new key.

## IMPROVISATION

Question and answer is a magical vehicle for improvisation, particularly when parameters are set. Restrict students to a pentascale range. Play many examples of *weak* and *strong* phrases for them so they get the difference in their ears. With this edition I have provided the students with a written “question” and asked them to improvise an appropriate “answer.” Item 3 will provide an even more improvisatory experience since students will try to improvise *based on what they hear*. Be sure you check out the Web Site.

## ENSEMBLE

Country Dance - If you use the disk, you will no doubt be shocked by the genre - not really what you were expecting! Call it my tribute to Austin! Students should try to play parts 5 & 6 together, as well as parts 2 & 4 and parts 1 & 6. Students who have had absolutely no keyboard or theory before entering college will probably need to stick with the single staff for the time being. Note the improvisational aspect of Part 3.

Pop Goes the Weasel - I just couldn't resist! This should just be FUN! A quick read that gives the secondo part a bit more of a challenge for those with some keyboard background. Play it with great vigor and wild abandon!

## SUBSEQUENT REPERTOIRE

After the Rain - A definite etude in sound. Demand close attention to articulation and rhythm. Make sure your students note the meter. The Web Site has an exercise in “counting with musicality.” Try it out!

Allegro in G – after furnishing fingerings for measures as requested, take a moment to note the simplicity of the left hand and the single instance of position expansion. All concentration can go to the phrasing of the right hand as well as the indicated dynamic contrasts.

Pomp – ask students for possible solutions to the potential challenges of measures 6, 22 and 24. Take particular note of the pedal indications. Most students will have the tendency to hold the pedal too long.

## 4

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# EXTENDED USE OF INTERVALS, PENTASCALES AND TRIADS / DOMINANT SEVENTH

### EXEMPLARY REPERTOIRE

Connections - it is recommended that students first block the "A" section as well as the return of "A" and the Coda. Students enjoy this piece. Get them to tell you why the title is what it is. Hopefully they will see the "connection" in harmonic use – "I" goes to "iii" goes to "V" becomes "I" goes to "iii" goes to "V" becomes "I", and so on.

### TOPICS TO EXPLORE AND DISCUSS

Robert D. Vandall – one of today's most prolific composers of educational music, Mr. Vandall and his wife, Karen, maintain an independent music studio in New Philadelphia, Ohio. He studied at Baldwin-Wallace College and the University of Illinois. He has been strongly influenced by the work he has done in choral music and finds that most of his compositions are a direct result of his teaching and the needs of his students.

Carl Czerny – was the son of a Czechoslovakian piano teacher who settled in Vienna in the late 1700's. He studied both with his father and with Beethoven. It was his decision to devote himself to teaching and became one of the most prominent of his day with pupils such as Franz Liszt. Today he is probably most famous for his collections of technical studies.

### TECHNIQUE

item 1 - an excellent opportunity to discuss "lower neighbor tones". It is suggested that students subdivide the basic pulse in triplets to avoid rushing the quarter note values. Call

attention to the last two beats of measure eight. There is a tutorial for this exercise on the Web Site that takes students step-by-step through a process for guaranteeing success with the item and perhaps learning something about looking at a score.

item 2 - preparation for traditional scale fingering principles.

item 3 - appeal to students' logic rather than just demanding particular fingering for particular chord shapes. It is always possible that this is not the best fingering for some students; however, at this point you are trying to train the hand in the fine art of "not looking"

item 4 - parallel motion, though technically difficult for beginners, may lull students into a false sense of security. Be sure they are prepared for measures 6 and 7, both from a pitch standpoint and a rhythmic standpoint. The left hand rarely likes to lead! ! !

## READING

Item 1 - the ear is the key. Take the time at this point of pedal study to let students get in those headsets and determine what physical gestures (both hand and foot) will yield a seamless sound.

Item 2 - these reading examples have been written in two ways to drive home the fact that "closest position" voicing **is an aid to sight-reading**. Some students will disagree with you - some will say why didn't we do this from the beginning.

The Web Site takes the reading examples from the previous chapter and rearranges them into closest position voicing. There is also an exercise in identifying and playing random chord shapes. These are written with accidentals and also with key signatures. Be sure the students start with the one using accidentals.

Dance - play it once, play it fast!

## KEYBOARD THEORY

At this point, we prefer not to get into the issue of inversion designations. Students should think of *root position chords* and simply move through progressions from chord to chord using the *closest position possible*. Such drills will show how well students actually "know" the notes within triads and dominant sevenths, rather than simply playing a chordal pattern (which we lovingly call "The Thing"). Teachers must be adamant about *spelling chords in root position*, then simply playing those tones as close as possible to where students are. Attempting to *spell inversions* tends to result in misspelled chords. Much practice time as well as class time will need to be spent on this section.

item 4 - "The Thing" - insist on root position verbalization.

item 5 - loses much of its credibility and worth if not played in alternate keys. DO NOT have students write out the alternate keys. This is an exercise in learning to recognize shapes and common tones.

The tutorial on the Web Site takes the students through items 5 a-d asking them to “spell” the chords in root position then “discover” common tones with help from some animation then “play” the progression.

## HARMONIZATION

Be certain to use a variety of harmonization styles when going through the exercises.

## TRANSPOSITION

Item 2 – takes you back to “Lullaby” this time using the broken-chord accompaniment.

Item 3 – stress the preparatory steps!

Vivace - think *in the new key*. Again, this is not simply an ear training exercise. Students should not play *Vivace* in the original key!

## IMPROVISATION

With this edition I have decided to take students through chord tone improvisation possibilities step-by-step. Melodic improvisation need not be boring when limited to chord tones only!

## ENSEMBLE

“Dixie” for Two – this really needs to be played at an up-tempo. Proper voicing of the two parts is essential to a good performance.

Under the Bamboo Tree - this Cole & Johnson song was popular in American vaudeville. Play through once without Part 1, adding on the repeat. Use the disk on headsets to give all students a chance at improvised counter melody.

"In 1902, Bob Cole wrote 'Under the Bamboo Tree,' which was introduced in the vaudeville act of Bob Cole and J. Rosamond Johnson. Marie Cahill later incorporated it permanently into her repertory during her tours of the vaudeville circuit. This song is believed to have been inspired by the melody of the spiritual 'Nobody Knows De Trouble I've Seen.' When first presented, the song bore the title of the first three words of the chorus . . . but when Joseph Stern published it, it was called 'Under the Bamboo Tree.' *from All the Years of American Popular Music* by David Ewen, Prentice-Hall, 1977.

## SUBSEQUENT REPERTOIRE

Triadique - to be played with "wild abandon"! Students love to play this ever and ever faster - that's what *prestissimo* is all about.

3 \_\_\_\_\_ - strange name for a piece! Tempo must remain at Adagio to enjoy the full effect of the pedal. Insist on a *clean* foot and careful attention to dynamic markings.

Summer Mood – should be played at a fast enough tempo that longer note values' sound is not lost, particularly on digital keyboards. An excellent chance to practice “legato” pedaling.

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## CHORD SHAPES/PENTASCALES WITH BLACK-KEY GROUPS

### EXEMPLARY REPERTOIRE

Arioso – take the time to check the fingering shifts students have placed in their scores.

### TOPICS TO EXPLORE AND DISCUSS

Daniel Gottlob Türk – he was a violinist, a cantor, a composer, an author, an organist and an author. Among his writings were some texts, “...including a *Klavierschule* (1789) and a treatise on figured bass (1791).” (from The New College Encyclopedia of Music)

Glenda Austin – attended the University of Missouri in Columbia where she earned a BS in Music Education and a MM in Piano. She taught in the Joplin, MO public school system for over five years before deciding to devote more time to private teaching, composing and playing for various community and church activities.

Dennis Alexander – “... has earned an international reputation as one of North America's most prolific and popular composers of educational piano music for students at all levels. Professor Alexander retired from his position at the University of Montana in May 1996 where he taught piano and piano pedagogy for 24 years. After moving to California, he taught piano privately and served on the faculties of Cal State Fullerton and Cal State Northridge. He currently lives in Rancho Mirage, CA where he maintains an active composing and touring schedule for Alfred Publishing Company.” (from [www.alfred.com](http://www.alfred.com))

Chorale Style/Keyboard Style - studied by all students in harmony classes however not "taken to the keyboard" enough. Discuss the pianistic advantages of keyboard style harmonic progressions, particularly voice leading advantages to those who are just learning the virtues of common tones.

## TECHNIQUE

Item 1 - a good expansion of this exercise is adding a verbal label to each chord, not only in the original key of C, but also when keys are expanded to G and D majors. Students should always begin with the relevant "C" triad of the key; i.e. Key of G: IV, ii6, V, iii6, vi, etc. The Web Site works the students through the key of Bb major.

Item 2 - an honest effort to address the problem of "adult-sized" hands trying to play thumbs and fifth fingers on black keys. You will notice that the pentascals are immediately expanded in item 3.

## READING

Item 1 – it is key that students go through the preparatory steps. Item c is a challenge.

Item 2 - students should mark fingerings that they consider critical to transfers.

Item 3 – take the time for a quick harmonic analysis. With the use of the vi chord, you might want to delay reading until after you have done the following Keyboard Theory exercise.

## KEYBOARD THEORY

Through the introduction of the vi chord, students now have all ingredients of the most tried and true progression known to any reputable theory text – I vi IV ii V(7) I. The missing element is that of inversions.

Students have been working with inversions for several weeks, just not labeling them as such. They were referred to as *closest position* chords. Inversions need not be a "mystic combination of floating subscript numerals".

Item 1 - these left hand progressions are recorded on the disk without any background

Item 2 - the final progression (in Bb major) is drilled quite extensively on the Web Site.

Item 3 & 4 - it is necessary for students to realize that there are two basic types of four-part harmony for the keyboard. From a functional, and relevant, standpoint we feel it is important to stress *keyboard style*. This will be the most useful to students in upcoming keyboard theory exercises and harmonization and, at this point in their lives; it is the easier of the two choices, particularly when thinking of the problems of voice leading.

Item 5 & 6 - we prefer to stress the importance of the "bass" note to the inversion. After all, it is truly the only factor determining the existence or nonexistence of a rearranged root position chord. As a result, we hope you will spend sufficient time with this item. Not a wise time for "assumptions".

Item 7 - even though the text does not state it, students should understand that the letter following the slash (/) indicates the bass note.

## HARMONIZATION

Students should understand that suggested harmonies do not always indicate an inversion. Most of the harmonies were determined while playing in *keyboard style*. Encourage them to give the suggested harmonization styles a try. Listen carefully for their choice of octave placement. Left hand chords played too low result in a very unmusical performance.

Item d– drilled on the Web Site.

Item i – the A7 is given because that is the harmony they will be used to hearing. Don't spend a lot of time with the secondary dominant. Simply say that it is a dominant seventh "type" chord borrowed from the D major chord that follows - used for added interest and musical tension. Suggested harmonies:

G | C | A7 | D |  
 Bmin | C G/B | Amin/C D7 | G || *etc.*

## TRANSPOSITION

item 1 - as with other transposition exercises, do not allow students to play in the original key before transposing. Transposition should be an *intellectual* activity that is *enhanced* through listening. Several of these examples have been composed by former graduate teaching assistants.

## IMPROVISATION

Time to build on those chord tone melodies. I think this is a logical follow-up to the improvisational activities of Chapter 4.

## ENSEMBLE

Deck The Halls - I think students will enjoy this one. Take a fast clip and do combination parts for those with more experience, single line parts for those dear ones who are still struggling. That way, everyone is happy and gets into the holiday spirit.

Silent Night – primo is not quite as simple as it might appear. The secondo part should probably be reserved for those students with some previous piano experience. Note the comments about pedal.

## COMPOSITION

Ask students to talk about theme and variation and what pieces they have played on their own instruments which use this compositional technique. Perhaps have some "in class" demonstrations of theme and variations by students who are getting ready for juries. There will always be at least one child who is playing some piece that has some type of theme and variation in it. If not, find recordings of some of the more famous T & V for piano:

Haydn	<i>Andante con variazioni, F minor</i>
Mozart	<i>Variations on "Ah, vous dirai-je, maman"</i>
Beethoven	<i>Sonata in Ab Major, Op.26</i>
Brahms	<i>Variations and Fugue on a Theme by Handel, Op.24</i>

## SUBSEQUENT REPERTOIRE

Heiveinu Shalom Alaychem –use of D7 gives another chance to talk about the inclusion of secondary dominants. Don't go into a lot of detail but perhaps play through the score with a D minor chord in bars 5 & 6 then the D7 and see if they can hear the benefits of the secondary dominant.

Maoz Tzur – let students play through the right hand with no pedal and determine fingering that would give as legato a sound as possible. Then do the same with the left hand. At that point I believe it is okay to add a bit of pedal for sound enhancement, not for legato sound.

The First Noël – the introduction and ending are worth the price of the music! So few notes, yet it says so much. Enjoy!

## 6

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# SCALAR SEQUENCES / MODAL PATTERNS BLACK-KEY GROUP MAJOR SCALES

### EXEMPLARY REPERTOIRE

Prelude - the Concone may seem overwhelming at first glance. Further examination reveals how readily the piece may be learned and performed if the procedure on page 141 is followed.

### TOPICS TO EXPLORE AND DISCUSS

Giuseppi Concone - Italian. A well-known composer, Concone was one of the most influential vocal instructors of the 19th century. His best known compositions are found in five volumes of lessons and exercises for students of voice.

Robert Starer - an American composer born in Vienna. At the age of 14, he went to Jerusalem to study at the Palestine Conservatory. In 1947, Starer came to the United States and began study at Juilliard. Two years later he joined the faculty of that prestigious school. He was on the faculty of City University of New York Graduate School until his death in 2001.

Zoltán Kodály - Born in Hungary, Kodály was renowned as a music educator. He and Bartók went on many journeys in search of authentic Hungarian folk music. Kodály's dissertation was on the strophic structure of Hungarian folksong.

### TECHNIQUE

Item 1 - spend some time with this. Students seem to enjoy playing chromatic scales. One of my students said that was because you never had to worry about a key signature!

Item 2 - for most students, this will be the left hand.

Item 3 - a simple, yet effective coordination exercise.

Item 4 - this can act as a preparatory exercise for the introduction of the blues in Chapter 7. The long-short pattern should be taught with a feel of a "lilt".

Item 5 - these black-key group scales can be found in the Appendix on the Web Site. We feel it is better to learn these scales at the keyboard first, without visual reinforcement of written music.

## READING

Items 1-3 – each deals with either a black-key-group scale or chromatic scale. Encourage students to know what the “tempo” indications call for.

Tune for a Warm Day – a nice Dorian sight-reading example.

Evens and Odds - a SUPER piece of music. It must be played a rather fast clip to be 100% effective. One of my former graduate TAs, Dr. Janice Buckner, taught me a lesson I'll never forget during one of her observation periods. Her students conquered this piece in a remarkably short period of time by following these steps:

1. find the position of bar 1
2. go through the entire piece playing **only** the bars in 4; count aloud through the silent bars
3. go through the entire piece again adding only the right hand melody in those bars which were previously silent; continue to play bars 1, 5, 8, 12 and 15 as written.
4. determine a logical fingering for the left hand and play only left hand as a duet with your teacher
5. play the score as written

I was truly astounded with what those kids could accomplish in one short period of the class. Try it and believe!

Medieval Garden - I think the students will find the combination of Aeolian and Mixolydian a refreshing sound. This coupled with the "shock" of the flat-VI chord makes this a very effective piece.

## KEYBOARD THEORY

Modes have been the downfall of many music students (and many teachers!) for years. We offer here an easy way to be able to play the modes quickly. This will allow students to hear the sound of a particular mode. That is the important factor when dealing with modes - *the sound!*

Reiterate to students that if the Dorian mode begins and ends on "D", then a Dorian mode will be found on the second scale degree of any major scale. You will notice the modes we have

asked for all apply to black-key group fingering which students should be familiar with at this time. There is additional drill of the modes on the Web Site.

## HARMONIZATION

Item 1 - in example a., students may notice the rather unorthodox harmonic progressions suggested. Typical harmonic tendencies are not always the norm in modal harmonizations. If at all possible, chords that are indicative of the mode should be used; i.e., g minor and B-flat major in the C mixolydian mode. We like to take this a step further and have students create two-handed accompaniments that they feel support the 2.4 meter. A student will play two measures of his or her accompaniment and the rest of the class will have to determine the voicing and rhythm from what they heard. Then all students play the two-handed accompaniment as the teacher and the creator of the accompaniment play the melody.

Example c. - Typically, keyboard style accompaniment would mean that each melody tone would serve as the upper note of a three-note right hand chord. This example serves as a modified keyboard style mainly to retain the "lively" quality of the melody.

Example d. – listening is key to pedal use in this E Phrygian example.

Example e. – think what **Vivacetto** means!

There are two original modal harmonizations on the Web Site.

## TRANSPOSITION

Item 1 – be sure they start with a harmonic analysis. The melodic range is still “friendly!”

Plaint - if *tonic*, or the tonal center, is changed to "G", the beginning pitch will be "F" and the key signature that of E-flat. For a tonic of "D", the key signature would change to B-flat with a beginning pitch of "A". The quality of Phrygian is does not change.

The Chase - have students take a moment to realize the harmonic simplicity of this piece. Transposition will be an assured success.

## IMPROVISATION

Item 1 – I would strongly suggest that this happen as a partner activity the first time around. Once again, phrase structure is vital. Can they hear their partners create four-bar phrases?

Item 2 – building on the improvisation from Chapter 5, create melodies that incorporate non-chord tones but do it one at a time. Don't add everything the first time through.

## ENSEMBLE

In the Meadows – I really think this one will be more successful if it is possible to have both performers at one instrument.

Shuffle - lots of fun and excellent rhythmic reading material. Careful attention to voicing among the parts. Demand the subito at the end!

Gondellied – have students work in pairs first (Piano 1 Primo and Secondo; Piano 2 Primo and Secondo) and then form quartets. Practice should happen over the headsets with class performances once the quartets feel they are ready.

## COMPOSITION

Students can have a lot of fun with these poems. Their music should reflect the humor of Ogden Nash. The poems may be used syllable-for-syllable to provide rhythmic patterns for free style modal pieces. Encourage full range piano writing.

Students at UT are required to secure their "soloist" for in-class performances. It may be a singer in the piano class or they may bring in a friend. These students take the performances quite seriously and we have ended up with some truly wonderful music. See the Web Site for some actual performances.

## SUBSEQUENT REPERTOIRE

Gypsy Melody – this is definitely a challenge piece. It should be practiced and performed on an acoustic grand piano or only the highest quality digital instrument. The answer to the question is variable meter. Believe it or not, one of the biggest problems students have with this piece is playing it slowly enough.

Theme and Variation – a quick harmonic analysis would be helpful.

Furtive Gestures - starting with the title and following on through the music with the terminology, a true study in the meaning of words and how they relate to music. *Svegliato* means lively or animated. Those measures are approximately "double-time" on the recorded disk.

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## WHITE-KEY MAJOR SCALE FINGERINGS / BLUES PENTASCALE AND THE 12-BAR BLUES

### EXEMPLARY REPERTOIRE

Fuga – listening is key. All entrances must be obvious. Note the meter signature. This should not sound like it is written in 4.4. Have a class discussion regarding the best way to assure that your listener hears 2.2?

### TOPICS TO EXPLORE AND DISCUSS

Beethoven and his contemporaries – make this a class assignment. Students will surely know who Beethoven was but what do they know about his contemporaries?

Origin of the Blues - the origin of this genre can be traced to pre-Civil War. Plantation workers communicated by singing in the fields. (Drumming was not allowed on slave plantations, but some stringed instruments were allowed. The banjo used can be traced back to the African "bania".) This grass-roots vocal tradition continued through the work songs heard on Southern penitentiary farms until modern times. When blues began to emerge as a defined form, the vocal line influenced the structure by consisting of a couplet followed by a third rhyming line.

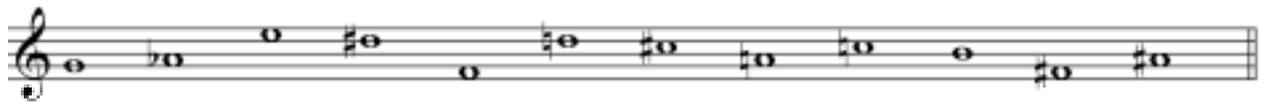
Scat Syllables - consists of instrumental-style nonsense syllables used vocally in melodic improvisation. Some sources believe this technique can be traced to the West African custom of singing percussion patterns. Certain rhythms were assigned fixed syllables. Three of the most famous scat singers are Ella Fitzgerald, Mel Torme and Joe Williams.

Bourrée – this term is seen with a variety of spellings. We chose to keep the spelling that appears on the original manuscript of this work. This French dance in duple meter was always at a rather brisk tempo and started with an anacrusis. Origination was near the beginning of the 17<sup>th</sup> century.

Twelve tone row - more appropriately called "twelve-note system", this was a method of composition first used by Arnold Schönberg around 1921-22. The method evolved after much experimentation of music without tonality and traditional tertian harmonies. The melodies and chords of a work are derived through an arrangement of twelve notes of the chromatic scale in a set order, or row. The row is always used in its entirety, but may be transposed to any one of eleven other possible positions: inverted, retrograde or retrograde inversion. This gives a possibility of 48 forms, not counting the use of changing octave placement. Some theorists also attach the term *dodecaphony* to this music.

Students should notice the *In Row and Mode* by David Feinberg uses both the original row and an inversion of the row.

*Original:*



*Inversion:*



## TECHNIQUE

Item 1 - we cannot stress enough the importance of work "away" from the keyboard when first learning hands together major scale fingering. Many students will want to spend the majority of their practice time working hands separately. However, this does not address the issue of coordination. They need to know *how the hands work together*.

Item 2 - for those students and those teachers who feel hands separate work is critical, I have included a short technical work that may be transposed to different keys. I would suggest that the keys be limited to C and E majors until students are comfortable with fingering and actual scale pitches. Additional drills are found on the Web Site.

## READING

Moderato - left hand scalar passages should have the same evenness and clarity as right hand.

Item 2 - discovering scalar passages will make this sight-reading so much easier. Talk about turn-arounds. Scales should not be just a technic exercise. Let your fingers do the walking!

The Chase - bars 2, 4 & 6 - don't let them cheat. This should seem familiar to students (see page 46). How nice to have equal emphasis on left hand scales.

## KEYBOARD THEORY

item 1 - yet another way to think of, and play, the most prevalent cadence found in music. During the measure of rest name the new key. It is critical that students think key and function rather than just trying to grab a shape. Follow the illustration shown in the example. There is an extensive drill on the Web Site.

items 2 & 3 - there are times when I feel there should be more singing in piano classes!

item 4 - this exercise, based on "Camptown Races", will help reinforce students' use of keyboard style harmony.

item 5 - when playing modes, it is a good idea to use the fingering you would have used in the corresponding major. This will allow you to double check students' knowledge of 'traditional' scale fingering.

## HARMONIZATION

Item a. - it will be very easy for the melody to get totally lost as students "labor" with the broken chord left hand. Emphasize musicality and good balance between melody and accompaniment.

Item b. – watch out for measure 8!

Item c. – fast, faster, fastest!

Item d. – the melody ends up being the part that is "Quickly swinging." In order to keep up with the accompaniment, a staccato touch is a necessity!

## TRANSPOSITION

Item 1 - students will scream when you mention the transposition to C major, much less B major! They are always surprised to see how easy it really is.

Item 2.c. – very close attention to measure 1 going to measure 2.

Item 2.d. – noticing the use of sequence will make this example really easy.

## IMPROVISATION

One cannot minimize the importance of the blues as a style and a form in this century's music. Its pedagogical values are also important, for in it we have a short structure for improvisation and basic harmonies that lend themselves to various treatments and extensions.

Item 1 - talk about the "swing" in blues eighth notes. Perhaps exaggerate the accent on the last eighth of the triplet.

Item 2 - from the first time I heard these rhythms from Alan Swain's book, I have felt they were some of the most authentic scat syllables I had seen in print. Use the recorded disk, listening to the "scat track" alone the first time through.

Item 3 – my students have found that the concept of “idea, repeat, repeat and extend” brings instant success and an improvised melody that really holds together. Thank you, Ann Collins!

## ENSEMBLE

Solitude – **pedal only where indicated!**

Hello! Ma Baby - the eighths in this must be played straight. Careful of the rhythmic challenges of Part 1, bar 17.

Joseph E. Howard's first true success was written in 1899. He collaborated with his wife, Ida Emerson. just a bit of musical trivia - "In 1909, (Harold) Orlob had been employed by Howard as an arranger. On this job he wrote the melody of 'I Wonder Who's Kissing Her Now' . . . to be used by Joe E. Howard in his Chicago production of the musical *The Prince of Tonight*. Because Orlob was a paid employee who had composed the melody as a job assignment, Howard regarded it as his property . . . He saw nothing wrong in using his own name as composer when Charles K. Harris published the song . . . this kind of appropriation was done so frequently then that Orlob did nothing about claiming authorship. . . but when the motion picture biography of Joe E. Howard was being released in 1947, Orlob sued to establish his rights as author. He did not ask for any financial redress. A compromise was effected whereby Orlob was given collaboration status with Howard, in return for which Howard was not required to compensate him" *from All the Years of American Popular Music* by David Ewen. The screen biography of Howard was titled "I Wonder Who's Kissing Her Now" !!!!!!!!!

Bourrée – it may take some time to get this up to the tempo suggested by Dawn Miller. The end product is worth the effort – fingering rules!!!!

## COMPOSITION

Creativity should be at the top of your students' lists. The more outrageous, the better! The recorded disk example is strictly for show. Few students at this level will be able to play Mr. Shulman's piece at 176. You may wish to simply play the piece for the students to give them an idea of what you might find in a descriptive miniature.

Check out actual compositions on the Web Site. I welcome submissions from your students. These will need to be sent as a Finale file and/or a QuickTime movie.

## SUBSEQUENT REPERTOIRE

In Row and Mode - a wonderful use of the "sound of a row". We have retained Mr. Feinberg's fingering as it was printed in the original work. It should result in a long legato line. We highly recommend the other compositions in his collection, Shorties. David Feinberg is a professional pianist and teacher from New York City.

Musette – careful attention to indicated articulation. What are the fingering issues in measures 9-12? Do your students know about the “musette” that was an instrument?

Finger Painting – read the directions. Only one finger plus the foot!

Blues Motif - William Gillock was, is and shall remain forever, one of the most important composers of educational repertoire. I was fortunate enough to know Mr. Gillock and had the opportunity to interview him for *Clavier* magazine just a few months before his death. Have your students try the eighth notes both ways and choose the one they like the best. That is what Bill Gillock would want them to do.

## 8

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# WHITE-KEY MINOR SCALE FINGERINGS / DIATONIC HARMONIES IN MINOR

### EXEMPLARY REPERTOIRE

Little Invention in C Minor - playing as a duet will enable students to hear the proper emphasis to be placed on subject entrances. What happens in bar 33 to the end?

### TOPICS TO EXPLORE AND DISCUSS

Parallel minor versus relative minor - a clear understanding of the differences here will lead to easy class discussion of the three forms of minor.

Mazurka – this folk dance of Poland has emphasis on the second or third beat. Tempo for the triple meter composition ranges from moderate to moderately fast.

Passamezzo – a dance in a fairly fast duple meter, which was popular in the second half of the 16<sup>th</sup> century.

### TECHNIQUE

item 1 - an expansion of this exercise would be to perform additional mordents on first note of descending left hand octaves.

item 2 – transpose to other white key scales.

Item 3 – I felt that putting the A-flat major scale in a different chapter than the white-key majors might eliminate some of the confusion. Hope the notated exercise also helps to clarify the relationship between “C major fingering” and the fingering of A-flat major.

## READING

Items 1.a.-f. – the majority of these short reading exercises were composed for prima vista reading. They were written by graduate teaching assistants for their students in group piano.

Etude - truly a "plateau" reading piece. Students should have no trouble seeing the repetition between hands. Ludvig Schytte was a Danish composer and pianist. He taught at Horak's Academy in Vienna in the late '80's and early '90's.

Etude in A Minor – emphasize that three-note slurs should be played with a *single down-up physical gesture*.

## KEYBOARD THEORY

Items 1 & 2 - use this as a review and follow-up of previous work with diatonic triads. We assume that item 1 will be taken to other major keys.

Items 3 & 4 - the initial discussion of minor will be a review for many, but it is dangerous to make assumptions about this. The majority of class time should be spent in the playing of scales and progressions.

Item 5 & 6 - it usually takes students some time to conquer the diatonic triads in minor. Stress key signatures and the raised 7th scale degree. All progressions are presumed to be in the harmonic form of the minor. Visit the Web Site for further tutorial help on item 5. In item 6, begin the repeat of the progression from the shape where you ended.

## HARMONIZATION

Item 1.a - students should use the indicated root position and inversion shapes. This will mean some moving around, but that is good! Please be adamant about the indicated octave placement.

Item 1.b. – once again, be a stickler about octave placement. Both items a and b have further help on the Web Site.

Item 1.c. - this ends up being quite nice when you use mostly inverted harmonies. On the disk you will find:

A-/E E- | A-/E E- | F/C B°/D | E- A-/E |

A-/E E- | A-/E C/E | A-/C E7/D | A-/C ||

item 3 - you will find the melodies on the Web Site - just in case they are melodies that are not familiar to students and teacher.

## TRANSPOSITION

Item 1a-e. – again, these were written by graduate teaching assistants to be used as prima vista transposition in preparation for mid-semester juries.

Items 3 & 4 - students should be encouraged to transpose to even more remote minor keys in each of these items.

## IMPROVISATION

Item 1 - for many students, it is much easier to add the minor seventh below rather than above. This way there is no change from the basic fingering they have learned – simply a cross-over to pick up the seventh.

Item 2 - students may wish to play seventh chords with the third omitted. This is preferable to the full chord or a voicing that omits the fifth. To "ease into it" suggest the open seventh containing only root and seventh. Following is one example of accompaniment for the teacher to add when students play through the blues progression in F.

The image displays two systems of musical notation for a blues progression in F major. Each system consists of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature has one flat (Bb), and the time signature is 4/4. The first system contains four measures. The right-hand part features chords: F major (F-A-C), F major (F-A-C), F major (F-A-C), and F major (F-A-C). The left-hand part provides a bass line with notes: F, Bb, C, F. The second system also contains four measures. The right-hand part features chords: F major (F-A-C), F major (F-A-C), F major (F-A-C), and F major (F-A-C). The left-hand part provides a bass line with notes: F, Bb, C, F. A measure number '5' is written above the first measure of the second system.



Item 4 – tritones may scare your students at first, but they will quickly discover it is the easiest way to accompany blues. Plus, it sounds better!

Item 5 – a great activity if your lab setup has a “pair” button.

## ENSEMBLE

Minuet - I found this in one of my Grandmother's old *Etude* magazines. I can remember playing it with her and what fun we had.

Mazurka – well worth the effort that will have to go into it.

## COMPOSITION

This has been one of the favorite composition assignments among the students. One that they even enjoy performing in class! One class went so far as to have their "buddies" bring a trap set and bass in to play along. This can be done with instrumentalists in your class also. Give that sax player or trumpet player a chance to shine!

## SUBSEQUENT REPERTOIRE

To B or Not to B Flat - what an incredible piece! Your students are going to love it. The tempo is "down and dirty." And that wonderful recorded background comes to you compliments of Britt Cawthon, Capital Music Center, Austin, Texas. The disk backgrounds are sold with the entire collection, *Spotlight on Jazz Style*.

Left Behind – a hold over from the last edition. It is a challenge piece for that student with a little more background but my students really enjoyed working on it. Enjoy the sounds!

Passamezzo – it has to move! The *passamezzo antico* was in a minor key and the *passamezzo moderno* was in a major key.

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**THE ii – V7 – I PROGRESSION****EXEMPLARY REPERTOIRE**

Lemonade - presents the ii-V7-I progression as a musical entity rather than yet another harmonic progression to be studied and forgotten. Students should complete a detailed analysis of this composition. Practice should include blocking of all right hand chord shapes in the "A" section. Rhythmic security will be enhanced if these blocked shapes are played on the portion of the beat where they occur (bar 1 - 2nd quarter of first beat; bar 4 - 2nd half of first beat; etc.

The "B" section is an excellent example of the use of lower neighbor tones. From a rhythmic standpoint, students should discover the use of hemiola. Suggested practice for this section includes playing the first pitch of each group of three - in strict rhythm - with close attention to clef changes. This practice will enable students to train their eyes and hands to move forward to the next position. To play as written, simply add the lower neighbor tone and its resolution.

**TOPICS TO EXPLORE AND DISCUSS**

Jean-Louis Gobbaerts - if you reverse his name, you find the name of the composer on page 268.

Anton Diabelli - born in Mattsee in 1781, he grew to be a chorister at Salzburg where he studies with Michael Haydn. His education continued in Munich and was destined for the priesthood; however, he decided instead to settle in Vienna and get into the publishing business. He became a partner in a firm in 181 that later became Diabelli and Co.

Gigue - as standardized in the 17th and 18th centuries, this dance was in 6/8 rhythm though not always notated as such. The Gigue is the last of four dances found in the Suite - Allemande, Courante, Sarabande and Gigue. It was in binary form with each of the two sections being repeated.

Maurice Ravel – considered one of Ravel’s major piano works, *Ma Mere l’Oye* was written in 1908. Ravel studied under Fauré at the Paris Conservatoire. In 1915 this work was adapted to ballet just three years after the very famous ballet, *Daphnis et Chloé*. Other well works known by the general public are *Bolero* (1928) and the concerto for left hand (1931).

## TECHNIQUE

item 1 – review of scales should consist of two-octaves, hands together.

Pleasant Morning - students should supply critical fingerings before playing. The tempo marking should be followed strictly for optimum benefit of this technical study. Suggested sources of additional technical study:

*Streabbog 12 Melodius Pieces, Vol. 1, Op. 63*  
*Streabbog 12 Melodius Pieces, Vol. 2, Op. 64*  
 Willard Palmer, editor Alfred Publishing

*Czerny 24 Easy Studies for the Left Hand, Op. 718*  
 Maurice Hinson, editor Alfred Publishing

*Expressive Etudes, Books 1, 2, 3*  
 Suzanne Guy, Editor FJH Publishing

## READING

alto clef - encourage an approach to clef reading that is intervallic and key-oriented. As in any other type of reading, students must realize that a note-by-note method or reading through constant transposition is inefficient and unsuccessful.

For long range success in score reading, we suggest that students actually "learn" landmark notes of the alto clef - much the same as they did when first learning treble and/or bass clef.

Bassa imperiale - an added activity could be playing the alto clef line and you play the bass clef of the keyboard part in your left hand. Additional alto clef reading may be found on the Web Site.

## KEYBOARD THEORY

item 2 - further extension of this progression could include the following sequence:

ii6 - V7 - I (I becomes minor and serves as the new ii6, etc.)

The “create a progression” activities have proven to be very popular with my students. It gives them some ownership.

## HARMONIZATION

Item a – a *modal* treatment of this familiar melody. Harmonies must be taken from the **Aeolian** mode or natural form of the minor.

Item b – will present a challenge for those students with a small hand. Those not capable of playing the extended broken chord accompaniment should use a broken chord style that falls within the shape of a root position triad and subsequent closest position chords. Encourage doubling of harmonic tones and melodic tones rather than placing the accompaniment too low. There is nothing less musical. Both items b and c have further drill on the Web Site.

Item c – modified keyboard style being defined as a chord on every downbeat (or where the harmony changes **and** those chords being built **under the melody pitch**. Remember, in keyboard style, the inversions pertain to the **bass line only!**

Item d – in this instance, the indicated inversions pertain to the shape of the left-hand chords.

Item e - students should sing as they play the two-handed accompaniment.

harmonies used on the disk:

| A B- E7 | D A \_\_\_ | C#- F#- B- |

then, suggested harmonies:

| E7 \_\_\_ | A D A passing G# | F#- B- \_\_\_ | C#- D E7 | A |

Item f – have students play through melody and indicated bass line first.

## TRANSPOSITION

To Portsmouth! - the further removed each new key, the more fun you will have.

Three Duos - it is not necessary to have students execute the indicated ornamentation. Discuss the concurrent use of slur and staccato. Have a clarinet or bassoon player in your class explain what it means to her or him.

Items 3 & 4 - it is helpful for students to see a non-transposing instrument along with the transposing instrument when first thinking about trying to think outside of concert key. Remind them that the key signatures need to match!!! This is more easily grasped than saying you must transpose down a whole step. Thinking that way necessitates that you think first about the original key signature and then move note-by-note to the new key signature. TOO HARD! Simply put yourself in the new key and play intervals.

Item 5a.-c. – remind students to “follow the steps.” Refer back to page 148 if necessary.

## IMPROVISATION

Item 2 – the important concept is that the root of the chord needs to fall **on the downbeat** of a measure where there is a harmonic change. To approach this root stepwise strengthens the change in harmony. Ask students to come up with their own one-bar and two-bar ideas and share them with others in class.

## ENSEMBLE

Allegro in E minor - and it must be just that - Allegro! Pay close attention to articulations and dynamics. Students should switch parts at each repeat.

Sleeping Beauty's Pavane – do not be fooled by the perceived simplicity of this piece. It is quite difficult musically. Strict adherence to dynamics is vital.

## SUBSEQUENT REPERTOIRE

Meditation – in the book for those who have had some piano background. The voicing within the hand puts this on a much higher level. Particularly when the voicing within the hand has to deal with repeated pitches.

Early Spring – careful attention to the physical gesture needed for all of those LH two-note slurs while maintaining the long melodic line of the RH.

Gigue - this was an award winner in the first Lynn Freeman Olson Composition Competition in 1991. The composer, Mona Mjolsnes from Bloomington, Indiana, was 14 years old at the time of the award.

Mourning Song – **don't let your students be deceived by the tempo marking!** This is not a “blow-off” piece.

**EXEMPLARY REPERTOIRE**

Gospel Song - be sure you go through the "INQUIRY" section on page 260. The harmonic analysis should be done with letter name designations rather than roman numerals. Once again voicing within the hand is a major issue.

**TOPICS TO EXPLORE AND DISCUSS**

Eugenie R. Rocherolle – lives in Connecticut. Kjos Music and Warner Brothers publish her music. I strongly recommend her work.

Alessandro Scarlatti – was the most productive of composers of Italian opera at the time that its most important characteristics were being formed (da capo aria with instrumental accompaniment, ritornelli, and accompanied recitative). Father of Domenico Scarlatti. Read more about Scarlatti in The New College Encyclopedia of Music [Westrup and Harrison].

Polytonality – the use of two or more keys simultaneously. This is generally done by superimposing chords. The Persichetti *Prologue* is an excellent example of this compositional technique. Other well-known composers who embraced polytonality were Bartók, Milhaud and Stravinsky, to name a few.

## TECHNIQUE

Item 1 – review of scales should be two hands, two octaves.

Item 2 - beginning students often stretch stiffly to cover broken-chord octave extensions. Help them keep a flexible hand that moves with lateral wrist action so that fingers are more in line with the key being played.

Etude in C - not only is this a great reinforcement of traditional scale fingerings, but it is also an excellent opportunity to stress left-hand consecutive third fingering. Students should not "hop" from third to third in the bass clef!

## READING

Wiedersehen - have you ever seen a better example of chord shapes?

Items 2-5 – adaptations are often the best route to follow.

Prelude – an excellent example of chorale tune reading.

## KEYBOARD THEORY

We suggest a preliminary drill to review tonic-dominant relationships. Set a tempo (not too slow) and give students a note name. On the following beat they should respond with the dominant of the tonic you have given. Tonic-dominant relationships **must be automatic** for work with secondary dominants to succeed.

Item 2 – I have included an activity extending the exercise in item 1. Go to the Web Site for more of this.

## HARMONIZATION

Item 1a-c. – take the time to really work with the first one. What seems easy for teachers, since we are pianists and fingering has become intuitive, is a seemingly unattainable goal for those in group piano. Fingering tends to be their worst enemy.

Item 2b. – it is often helpful to have examples of the different styles written out in their entirety. The rhythmic treatment of the bass line will hopefully give students some ideas.

Item 2d. – prepare for the harmonic rhythm change.

Item 3 – an excellent example for showing the effect of accompaniment on melody.

## TRANSPOSITION

Etude - the easiest way to see what is going on is to block each measure. Have students verbalize the changes from measure to measure. Think carefully about the secondary dominant and its delayed resolution before transposing. Done this way, success is assured. Above all, **think key!**

Item 2 - think about what is formed when you "think" this with both hands in the same octave. A rather strange sound, but a valid exercise in thoughtful transposition.

Item 4.a. – a perceived “challenge” because of left-hand sixteenths. Again, don’t let them just write it off after one glance.

## IMPROVISATION

Item 1 - melodic ornamentation has been unduly neglected in our time. Many students will find the topic fascinating. Make the point that many composers in the 18th century would "expect" performers to vary materials upon repetition of a section.

Item 2 – my apologies for the incorrect item number on p.279. *Gospel Song* provides an excellent opportunity to build on what they already know.

## ENSEMBLE

The ii-V Doodle - take a moment and do a lead-sheet analysis.

Alexander’s Ragtime Band – enjoy! There is a performance on the Web Site.

## COMPOSITION

The “Minuet” by Beth Ann Rehnberg (Chapter 11) is a result of this assignment about two years ago. I wish I had room to put even more of them in the text. You will find several on the Web Site.

## SUBSEQUENT REPERTOIRE

Chromatizone Rag - Ann Collins was Chair of the Department of Music at Western Illinois University in Macomb, Illinois. Two of her publications, *Lead Lines and Chord Changes* (Alfred Publishing) and *How To Use a Fakebook* (Hal Leonard Publishing) are excellent sources for teaching improvisation. Check your most recent catalog from Hal Leonard for numerous collections of duets and solo arrangements from Ann. All are strongly recommended.

This style of music was popular from the late 1800's until the early 1900's. The use of dotted sixteenths and syncopated rhythms against a steady rhythmic background in duple time was

characteristic. Another characteristic was the "stride bass" accompaniment, presenting technical difficulties for the keyboard player due to the wide and quick leaps. The master of rag, Scott Joplin is known to most people. Many people do not realize that Stravinsky also wrote rags – Ragtime , a piece for eleven instruments, as well as Piano Rag-Music.

Aria – so many times this is assigned too early because it is **slow**. Try to impress on your students that slow is not the answer to all of the music world's problems. Quite a musical challenge – have them play it with a harpsichord sound if possible.

Prologue - as a class, determine an appropriate dynamic scheme for this work. A great way to wash out those **tonal ears** of so many young musicians.

Two Voices Singing – the dialogue needs to be obvious. This one should go in your challenge category.

## 11

### Harmonic Implications of Common Modes

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#### EXEMPLARY REPERTOIRE

Lydian Nocturne – a favorite of students throughout the country. Ask you students if they recognize a similarity to the theme of "E.T." - both are based on the Lydian mode. Technical considerations warrant additional practice in measures 11-18. The ending pedal change is the perfect way to close this piece. Be sure that F major chord *rises up* out of the tied tones when you change the pedal in the last measure.

#### TOPICS TO EXPLORE AND DISCUSS

Robert D. Vandall – he is still the same individual that your students looked up in Chapter 4 – sorry for the redundancy!

**In fact**, I apologize for the fact that we got the wrong Topics to Explore and Discuss in this edition. These should have been: Carl Orff and Bill Boyd as well as a table of transposing instruments (included on the next page).

TABLE OF INSTRUMENTAL TRANSPOSITIONS

<u>Name</u>	<u>Transposition</u>	<u>Written:</u>	<u>Sounds:</u>
B-flat clarinet	major 2nd down		
A clarinet	minor 3rd down		
B-flat trumpet	major 2nd down		
E-flat alto sax	major 6th down		
B-flat tenor sax	major 9th down		
Horns in F	perfect 5th down		
Euphonium	major 9th down		

Carl Orff – a quote from the Orff-Schulwerk site says, “...1953, comprehensive teacher training courses were offered at the Mozarteum. In 193 the Orff Institute opened; still a branch of the Mozarteum, it functions today as an international training center as well as the focal point for Orff-Schulwerk all over the world. Go to this site for more information about Orff – <http://www.aosa.org/Orff.html>

## TECHNIQUE

Item 1 – after discussing the parallel major to F minor, do work on a flat surface before going to the keyboard. Notice if students allow for the augmented second when playing the harmonic form of the minor. Suggest that they practice minor scales *descending* first then go back up. Many students try to get through the minor scales “be ear” – results in disaster on the way back down! There is additional drill on the Web Site.

## READING

Duo in C Major - talk about crossed voices and how that will be played.

String Quartet in E-flat Major - students should recognize that they have already played the viola part in a previous chapter.

String Quartet in G Major - as in Item 2, students should recognize the viola part.

Items 6-10 – reading three staves written in the same clef is a less threatening way to approach score reading rather than multiple clef reading.

Additional score reading is found on the Web Site.

## KEYBOARD THEORY

item 1 - it is suggested that emphasis be placed on the diatonic triads of the following modes: Dorian, Phrygian, Lydian and Mixolydian.

item 2 - G Lydian melody with these possible harmonies:

I | II | I | vii |  
I | vii ii | vi iii | I ||

F Phrygian melody with these possible harmonies:

i III | i III | i iv | iv | i III | i | v |  
i | II | VI | vii | iv | vii | i ||

## HARMONIZATION

Special care should be given to cadences in modal harmonization. The use of "traditional" cadences can detract from the flavor of the mode.

Item 1 - if the size and "aptitude" of the hand permits, a nice voicing for the left-hand broken chord accompaniment is root, fifth then third, spanning the interval of a 10th.

Harmonies used on the disk are:

		i		i		IV	
v - - -		i		i		IV	
i III		IV VII		ii III		IV VII	
v - - -		i		i		IV VII	i

Item 2 - E Dorian.

Item 3 – harmonies on the downbeat of measures 1, 5, 11, 13, and 15 use non-chord tones resolving to chord tones on the following beat. Be certain that students do not include the tone of resolution in the downbeat harmony.

Item 4 – as before, the inversions shown indicate the bass line. If students are using a left-hand closest position accompaniment, you may wish to adjust the inversions. I would suggest a two-handed “boom-chick” style.

Item 5 – still haven’t been able to give this one up!

Item 6 – B Phrygian.

Item 8 – be ready for the harmonic rhythm change.

## TRANSPOSITION

Sonata for B-flat Clarinet - students should not feel compelled to include the ornamentation in the clarinet part. What makes the last measure of the clarinet part so easy to play? Be sure to give the opportunity to play all of the different options. A wonderful experience if you have a clarinetist who can bring his or her instrument to class and let the students accompany the actual instrument.

Johann Baptist Vanhal was considered an Austrian composer. His works were numerous including symphonies and string quartets numbering in the hundreds as well as masses and instrumental and vocal works. He studied with Dittersdorf.

Item 3.c. & d. – these will take some practice to be able to put both hands together but they can do it!

## COMPOSITION

You may wish to have students work together as composing teams. Then each team could perform their ensemble.

## ENSEMBLE

It Came Upon a Midnight Clear – if played on two instruments both performers should use the pedal markings shown for the Secondo part.

Allegretto - students should switch parts at each repeat.

Carl Czerny was the son of a Czechoslovakian piano teacher who settled in Vienna in the late 1700's. He studied both with his father and with Beethoven. It was his decision to devote himself to teaching and became one of the most prominent of his day with pupils such as Franz Liszt. Today he is probably most famous for his collections of technical studies.

## SUBSEQUENT REPERTOIRE

Minuet – This piece is the result of the composition assignment in Chapter 10. Have your students perform this and use *melodic ornamentation* on the repeats.

Dance Piece – a delight to play and will be a challenge to many students when the dotted quarter note equals 72. It must be played with a “feel for one to the bar.”

The Bass Man Walketh – work the LH first. A seamless legato produced with appropriate fingering, *not pedal*, is the objective. Note the indicated articulations in bars 17 and 21. The rhythmic feel of bars 27-28 should be “4 too soon, 2 too soon and 4 too soon.”

O Little Town of Bethlehem – I have left the pedal indications as they were in the original score. I would make one exception. Measure 19 should have a quick pedal change for the E-flat / E-natural pitches in the upper voice.

## 12

### **Diatonic Seventh Chords in Major and Minor/ Secondary Seventh Chords**

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#### EXEMPLARY REPERTOIRE

To a Wild Rose – a piece loved by piano students throughout time. This is a reward for the hard work over the past four semesters. Take the extra time to work with the voicing within the right hand. Also warn students that the dynamic ranges must be planned very carefully. It is possible to get “too” soft and actually lose pitches.

#### TOPICS TO EXPLORE AND DISCUSS

Edward MacDowell - first give yourself a treat and go to the home page of the MacDowell Colony Web Site <http://www.macdowellcolony.org/>

MacDowell studied in New York, Paris and Frankfurt. In 1888 he returned to the United States and eight years later became head of the newly established Music Department at Columbia University. His tenure at Columbia lasted only eight years – there are many rumors regarding his resignation. I will leave it to you and your students to come to your own conclusions. Perhaps more important than his time at Columbia was the purchase of a farm just north of Peterborough, New Hampshire. MacDowell and his wife founded The MacDowell Colony in 1907. To date over 5,000 “artists” have benefited from the 32 studios available on the 450+ acres.

Lead sheets - we employ many common variants in lead sheet notation (guitar chords). It is possible that some may never see D-7 instead of D min 7, or CΔ7 for C major 7; however, students should know they exist. These particular designations have been used extensively in fake books.

William Schuman - American. Studied at Columbia University and privately with Roy Harris. He composed a cycle of ten symphonies that develop typically American themes in strong diatonic forms. From 1945 to 1962 he was president of the Juilliard School.

Jackson Berkey – perhaps best known as the formidable keyboard player for Mannheim Steamroller, Jackson has focused much of his attention on composition. Visit his web site at <http://www.berkey.com/>.

## TECHNIQUE

Items 1.a. & b. - emphasize lateral movement.

Item 2 – be sure your students understand the concept of “share the same fingering combinations.” As with the key of A-flat major early on, you want them to start in the correct place!

## READING

Introduction of the vocal tenor clef is earlier with this edition. Playing different combinations of two voices will help to ease students into the somewhat confusing appearance of a voice that appears higher than it is.

Items 2 and 4-8 – continuation of the reading activities found in earlier chapters.

Item 3 – look familiar?

Items 9a.-e. – with each example also play a key signature transposition.

## KEYBOARD THEORY

Item 1 - the key to success is to think key. At all times, students should realize the content of the key signature being applied to the diatonic seventh chords. Key and function! Key and function! Key and function!

Item 3 - as said before, lead sheet notation may take any one of several forms. Depending on the origin of training and the location of the recording studio or club, a half-diminished seventh chord may be seen as A-7b5 or Amin7b5 or, in the theory classroom with roman numerals.

Item 4 - once students realize the number of common tones between chords, this exercise should present fewer frustrations.

Suggested sources for further lead sheet study:

Hal Leonard Publishing:

*How to Use a Fakebook*  
*Voicings for Jazz Keyboard*

Ann Collins  
Frank Mantooth

	<i>The Best Chord Changes for the World's Greatest Standards</i>	Frank Mantooth
	<i>An Intro to Jazz Chord Voicings</i>	Bill Boyd
	<i>Intermediate Jazz Chord Voicings</i>	Bill Boyd

Alfred Publishing Company:	<i>Lead Lines and Chord Changes</i>	Ann Collins
	<i>Jazz Works</i>	Ann Collins

Jasmine Music Publishers:	<i>Improvise! A Step by Step Approach</i>	Alan Swain
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## HARMONIZATION

Joshua Fit Da Battle of Jericho – a two-handed accompaniment style is much more realistic than keyboard style. Also gone is the melody written for clarinet.

Myrtilla - the suggested accompaniment may give some students trouble in measures containing eighth notes on first and/or second beats. For this reason, we recommend that the majority of practice time consists of hands-together work.

Take Me Out to the Ballgame - encourage students to sing as they play the two-handed accompaniment. Enjoy!

Little Brown Jug – use a style similar to the one you just played with *Take Me Out...*

I've Been Working on the Railroad - I suggest a two-handed accompaniment with walking bass. Go ahead and expand this harmonization by ear to incorporate the verses about Dinah in the kitchen and fee-fi-fiddlely-eye--o if they are familiar.

## TRANSPOSITION

Salti di terza - knowledge of common tones, sequence and basic intervallic relationships used will simplify this transposition. There is a tutorial on the Web Site.

## IMPROVISATION

Item 1 – encourage creativity and “wild abandon!”

Item 2 – these have been quite popular with my students. Be dogmatic about the demonstration of phrase structure.

## COMPOSITION

Reserve enough class time for a recital. Make it a "sing-a-long when appropriate. You will find several of these student compositions on the Web Site.

## ENSEMBLE

Andantino con Grazia – take just a moment and go through the Secondo playing blocked chords. While you are doing this with those students, have the Primo students work together to secure the 16<sup>th</sup> notes with uncanny precision!

Amazing Grace – definitely a challenge but one I think the students will rise to.

## SUBSEQUENT REPERTOIRE

Carnival in St. Thomas – use the smf disk to encourage “stylistic” rhythm! This one is going to be fun.

II - the ears of music majors need serious "cleaning" from time to time with pieces that stretch the bounds of tonality.

Sunday Morning Fire – a truly delicious piece of music. This was inspired while the composer was enjoying the shore at Cape May, New Jersey. Take a look at the collection. You can find particulars about ordering through the Jackson Berkey web site.

Minuet – reserve your melodic ornamentation for the measures that have no eighth notes or only one beat of eighth notes. It is very easy to become too busy in your ornamentation.

## 13

### Altered/Borrowed Triads

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#### EXEMPLARY REPERTOIRE

Prelude – this piece comes from a collection of pedal etudes. Note the “parallel melody” in bars 5-6 and 9-10. This will call for very careful voicing within the hand. Discuss as a class the indicated articulation.

#### TOPICS TO EXPLORE AND DISCUSS

Samuil Maykapar - Russian composer. His compositions have been brought back to the current educational music field through both Carl Fischer Music and Warner Brothers Publishing.

Franz Anton Hoffmeister – a German composer and publisher. He began his study in law but soon found that music was where he should be. Around 1783 he founded the publishing house famous for its connections with Mozart and Beethoven. This publishing house became C.F. Peters. This transposition item is now on the Web Site.

Karol Kurpinski – this transposition item is now on the Web Site. There is an extensive web page at [http://www.usc.edu/dept/polish\\_music/composer/kurpinski.html](http://www.usc.edu/dept/polish_music/composer/kurpinski.html). Take a look!

William Catania – “...received a B.A. in Music from Queens College and his M.S. in Music Education from Hofstra University. He began his music studies at the age of eight at the Pardee School of Music in New York, and studied classical piano with Mr. Josef Fidelman. As a piano major at Queens College, he was the recipient of the Lisa Machlis award for music.

composition. Having retired from teaching music in the public schools, Mr. Catania is currently involved in composing, playing piano professionally, and teaching privately within the jazz and classical piano idiom.” (from [www.willismusic.com/piano\\_meet\\_the\\_composer](http://www.willismusic.com/piano_meet_the_composer))

## TECHNIQUE

Item 1 - you will see that alternate fingerings have been given. I have found teachers split almost 50/50 in their preference for one or the other. So, why not let the student decide which fits best?!

Items 2 & 3 - both might need to be performed as ensembles to solidify the conflicting rhythms. This will prove to be an excellent warm-up for students at the beginning of a practice session.

## READING

Tenor clef - most instruments using tenor clef use multiple clefs rather than a single clef designation (alto clef - viola; treble clef - soprano; etc.)

Items 2-5 – a variety of both vocal and instrumental tenor clefs.

## KEYBOARD THEORY

Item 2 - in both the A Major and G Major examples, it is recommended that students play through the indicated bass line first. Next, play closest position three-note chords in the right hand - be certain to take bass notes into consideration when doubling. Tritone resolutions should be a concern. In the D Major example, beware doubling in first inversion major chords.

The Web Site has a helpful tutorial for these progressions.

## HARMONIZATION

Items 1-3 – in each example the challenge will be the harmonic rhythm change.

Item 5 - The Caisson Song - if you say to students, :“over hill, over dale, we have hit the dusty trail,” they usually will remember the tune to this infantry song.

Item 6 – She’ll Be Comin’ Round the Mountain – note cut time. Play the melody and indicated bass line first.

items 7 & 8 - "Auld Lang Syne" calls for a quick review of secondary sevenths as well as linear diminished sevenths ( $\#iv^{\circ}7$ ). The key of F major realization has been provided below for reference.



Just as triad and seventh chords are at times chromatically altered to function as V or V7, so may triads and seventh chords be chromatically altered to function as vii or vii<sup>o</sup>7. There are two widely accepted designations for these chords (note the difference in resolution):

Key of G major:



Key of G Major:



## TRANSPOSITION

Etude in D - taking a moment to analyze measures 2,4,6,7,8, etc. should make this one of the easier transpositions students are asked to do. Be exact in analysis, discussing inversions. Students should not write in analysis but instead perform transposition by looking at the score. Students should be prepared to start from any measure. There is an extensive tutorial on the Web Site.

## IMPROVISATION

Item 1 - most students have little experience these days creating music for classical dance training. There are recordings for the dance studio that have music appropriate to the particular exercises.

We include ballet improvisation because the specific exercises call for tempo and mood as well as support for the type of movement involved. Ballet dancers like to feel that the music behind each exercise has continuity and shape, and is not just a number of bars counted out in a desultory fashion. Chances are, someone in your class will have studied dance of some type and can perhaps demonstrate some of the exercise occurring at the bar or in center floor.

Item 2 – I welcome any progressions your classes create. We could put together quite a library by sharing.

Item 3 – taking the influence of scat syllables one step further.

## ENSEMBLE

Tears – Anton Arensky was Russian. Note the key signature and the tonal center. I have left the “perforation” bar lines as they appear in the original manuscript.

## COMPOSITION

This should be as "off the wall" as you want. A chance for your percussion students in class to really shine! You will find examples on the Web Site.

## SUBSEQUENT REPERTOIRE

Dreams – the temptation will be to play this faster than the composer has indicated. There are practice suggestions on the Web Site.

Bright Orange - rhythm is the key to this work of Robert Starer. Students should count aloud, *with subdivisions of the beat emphasizing syncopation through voice inflection*. Perform as a rhythm duet before attempting to play. Then, play as a duet before attempting hand together. Determine a fingering that works for you, particularly in bars 12-14, 22-27 and 45 to the end. Then don't change them!

Comfort in Solitude – again, note the tempo indication. Count subdivisions very carefully.

Short Prelude in C – take a moment to go through and block chord shapes. The mordents should occur *on the beat*.

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**Altered Seventh Chords/  
Extended Harmonies (Ninth, Thirteenth)****EXEMPLARY REPERTOIRE**

Folk Song – what a total gem. It looks so, so easy. Beware!

**TOPICS TO EXPLORE AND DISCUSS**

Fred Ziller – this composition originally appeared in the Contemporary Collection made available through the Frances Clark series of publications of supplementary repertoire. It is included today in *Contemporary Collection for Piano Students* copyrighted by Summy-Birchard and published and distributed by Warner Brothers Publishers.

Norman Dello Joio – studied under Paul Hindemith and taught (1944-1950) composition at Sarah Lawrence College. His music follows neoclassical tendencies in its use of classical forms. His *Meditations on Ecclesiastes* (1956) for string orchestra won the 1957 Pulitzer Prize in music.

William Gillock – early in his career Gillock lived in New Orleans, where he maintained a large teaching studio and immersed himself in an active professional life. Always in demand as a judge for festivals and competitions, he was a favorite with teachers and festival directors for his positive and inspirational approach. Gillock reluctantly gave up teaching to devote himself entirely to composing, conducting workshops, and adjudicating. He lived for many years in the Dallas area, where he became an important part of the musical community. (taken from “Piano Music of William Gillock” – google search)

Ted Cooper – recipient of the 2001 Group Piano Teaching Award sponsored by MTNA and the National Piano Foundation. Cooper now teaches in one of the largest community music schools in New York City.

Christoph Graupner – served as Kapellmeister at Darmstadt and was in this position when he was elected cantor at St. Thomas's in Leipzig in 1723. He was unable to obtain his dismissal from Darmstadt and the position of cantor was given to Bach. Earlier he had been a student at St. Thomas's where he worked with Johann Kuhnau.

Lynn Freeman Olson - there are not enough pages available in this old world to describe what Lynn meant to the world of music. This November will mark ten years since his death and his music continues to have such a major impact on students' lives. He understood what it was to be a student, the joys and frustrations both, and made sure his music always added to the first and diminished the second! The October 1987 issue of *Clavier* magazine has a wonderful story about Lynn and his musical upbringing and career. Take some time to read it and let your students know about this marvelous human being. They would have loved him, too.

## TECHNIQUE

Item 1 – these scales tend to give students the biggest headache. Work slowly and methodically thinking about how the hands **work together**.

Item 2 – a great review of these first scales learned.

Prelude in G Minor - at the tempo indicated, the rolled chords will be executed quickly throwing the hand quickly from one to the next.

## READING

Items 1a.-c. – ease into the reading of three different instrumental clefs.

Items 2a.-c. – same as above – ease into it!

Item 3 – and one of each for a challenge. Try various combinations and then all four.

## KEYBOARD THEORY

Item 2 - help students realize that throughout this section of the text, we are discussing seventh chords. Sometimes there is momentary confusion when one encounters "augmented 6th chords" as a term; they are functional seventh chords that contain an augmented sixth in their common voicing. Only the Italian 6th is officially a triad; however, it functions as a seventh chord resolving to V and is properly included at this point.

Some theory faculty will argue with this particular presentation of augmented sixth chords built from the "root." It is yet another way to think of these chords. Students should know **where** the notes of the chord came from and **why** they are spelled as they are.

Item 3 - the voicings presented are standard non-root chord voicings found in most blues improvisation texts. If studied carefully, with logical fingering, students will soon see that these chords are quite easy to maneuver. They are simply extensions of the tritones they have already been using.

## HARMONIZATION

One of the biggest problems students have in harmonization is not planning for changes in harmonic rhythm. Therefore the six examples in Item 1!

St. Louis Blues - encourage students to experiment with different creative rhythms for the non-root chords.

Amazing Grace and America, the Beautiful – try each of these in keyboard style.

Eddie's Tune - it is recommended that students work this first with only melody and indicated bass line. Careful attention to the doubly augmented German sixth chord in measures 6 and 8.

## TRANSPOSITION

Zur ersten Übung der Terzen und Sexten - special attention to octave placement of left hand. Upon close inspection, students will find the harmonies are quite simple. Turns may be omitted. There is an extensive tutorial on the Web Site.

Quintet in A Major - for these first twelve measures, students should be able to play all four string parts at one time. Quick harmonic analysis will make this a successful venture. For the clarinet part, students **must** think in the key of A Major. It is virtually impossible to play by transposing each individual note. Be ready to change from a three and one grouping to a one and two grouping after the rest in bar 6.

## IMPROVISATION

Item 1 - the trick is changing parts at the end of each chorus. The solution is to have a couple of beats of rest in the final measure of each chorus. Invite members of the class to bring their instruments and have a "jam session." There is a web tutorial.

Item 2 - what is important is continuity in the "style" of accompaniment and presence of **definite phrase structure**. Much more effective than having students "memorize" a perfect rendition of these exercises which falls apart if they miss a note.

Item 3 – encourage something new melodically every time they try this.

## COMPOSITION

The sound should be anything but tonal!

## ENSEMBLE

Cortege – reserve the Secondo part for those students who have had previous piano.

## SUBSEQUENT REPERTOIRE

The Constant Bass – the dotted eighths with sixteenth are more of a swing rhythm than a sharp dotted rhythm. Listen to the recorded example on the MIDI disk.

Etude – it's a great piece. *Etude* is one of those pieces that sounds harder than it is. The last four measures are the only real challenge. You must follow Cooper's fingering suggestions.

Allegro – the LH octaves should be played with a slight detached articulation.

The Water is Wide - since Lynn's death in 1987, I have ended every workshop or presentation I have given with this piece. It seems only fitting that it serve as the final musical selection for this new edition of *Piano for the Developing Musician*.

## **APPENDIX A**

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### **Suggested Weekly Syllabi Scheduling**

Many teachers around the country have asked me how I can possibly get my students through all of the material in PDM within the time frame of two years. Several suggested that it would be helpful to see a week-by-week schedule of material presented to get an idea of pacing. For this reason, I have included the syllabi for our four semesters of music major group piano at The University of Texas. These syllabi are based on classes that meet either MWF (50 minutes each) or TTH (75 minutes each) for a semester period of 14-15 scheduled weeks. **Take a moment and write in the Disk, Song, and/or measure number for all standard midi file items.** It will save you untold time in the long run. I am sorry it is not possible for me to get this information in the manuscript before production.

I hope this information will be of use to those of you who asked.

*Martha Hilley*

**First Semester Freshmen (TTH)**

Sept 1 Preliminary Chapter - students will be responsible for all material by the end of the second week of classes. Additional exercises are available on the PDM Web site. For the most part these are indicated in the text.

Suggested exercises for class presentation:

p.3, items c. and d. – **the d. was left out of the 6e edition. It's the 5.4 item**

p.4, item 2 – **not necessary to do all three**

p.6, item 3 in treble, naming only

p.7, item 4 **no disk**

**web:** p.9, item 2 **with disk – not necessary to do all four**

**p.8-9** p.11, item 5 **no disk**

**item 1b** p.15, item 1

**p.13** p.17, item 2

**item 9d** p.18, item 3 (just to begin looking at ledger lines in a score) **listen to disk**

**Assign:** p.7, item 4 (work with disk in MML using bar 65 to start)

p.7-8, item 7

p.10, item 3

p.11-12, item 6-8

p.15-16, item 2

p.18, item 3

Sept 5 **Holiday – only for reference!**

Sept 6 Continue work in the Preliminary Chapter watching closely for students who seem to be having more than the normal amount of problems. Those students should make appointments to see you or me no later than next Tuesday.

p.7, item 4 – start at measure 65 (half notes) playing bass; then mute piano and play treble in half notes starting at measure 65

**web:** p.10, item 3 – with all of these items you can mute the piano part and transpose to any five-finger pattern known to man.

**Play** p.15-16, item 2 in the order they are in

**Random** p.18, item 3 with disk accompaniment

**Whole** p.11-12 item 6-8 without stopping

**Notes**

**Assign:** p.15-16, item 2 for a grade - order will be mixed up and determined by the teacher. Each example will be preceded by a counted measure of rest. The teacher will maintain a steady pulse. No disk.

p.19-20, written test over key signatures

p.20-21, item 4

Sept 8 Written test over key signatures

Playing test over p.15-16, item 2 in mixed up order. Announce next exercise to be played on the downbeat of the last bar of the exercise they are playing. Each example should be preceded by a counted measure of rest in the correct meter. The teacher will determine order and count the measure of rest. Pass out photocopy to student being tested in order to eliminate awkward page turn.

- p.20-21, item 4 - play through random examples if time
- Assign:** p.22-23, ONE FOUR SEVEN - get them used to looking at the preparatory page for Exemplary Repertoire  
p.24, Topics to Explore and Discuss  
p.27-28, item 2  
p.34-35, MY DOG TREED A RABBIT
- Sept 13 p.27-28, item 2 - do as duets with different "sounds" for the right and left hand parts
- p.24, Topics - take a moment and have them write down what they found out about alternating meter and variable meter as well as melodic and harmonic intervals. This should be turned in for a grade. If they did not do it, they have now made their first *unfortunate* grade. This is done to try to get them to realize that you will not give them "busy work." If you say it is assigned, it is assigned and you expect them to do what is assigned.
- p.22-23, ONE FOUR SEVEN  
p.34-35, MY DOG TREED A RABBIT  
p.28, item 3 - not assigned  
p.24-26, Technique - not assigned
- Assign:** p.29, Keyboard Theory - **do not** write in the indicated intervals  
p.36-39, HOO DOO with special attention to bars 11-14!  
Written test over name and instruments!
- Sept 15 Written test over names and instruments  
p.36-39, HOO DOO  
p.29, Keyboard Theory  
p.30-31, Harmonization - not assigned  
p.31, item 2 Transposition (item 1 is to be done outside of class)
- p.34-35 MY DOG – in quartets if there is time.
- Assign:** p.39, Composition (due **9/22**) keep a copy! ! ! ! !  
p.40, SEAVIEW, AFTER TURNER  
p.41, SATURDAY SMILE  
p.44-45, items 1-3  
p.27, item 1 - for a grade with the disk
- Sept 20 p.27, item 1 - test done with the recorded disk example
- p.32, Improvisation - do this in a "round robin" fashion going through the entire class at least once, then leave it! This is to be done with the student books closed!
- p.41, SATURDAY SMILE  
p.40, SEAVIEW, AFTER TURNER - who was Turner? It is really nice if you can put up one of Turner's paintings – perhaps the one of the slave ship – to better illustrate your point.

p.44-45, items 1-3 - legato and staccato are not such easy kinesthetic concepts when you have spent most of your musical life pressing down valves or "spouting forth" German. Spend some time with these. **Maybe do web site over headsets.**

p.42-43, STUDY IN D - not assigned

p.45, item 4 - if time. This is always interesting to students.

**Assign:** p.46-48, items 2 & 3  
p.49-50, Keyboard Theory  
Compositions Due (**make a copy for yourself!**)

Sept 22 Collect compositions - plan to have these back to them by the next class meeting.

**Hear some comps!** (I would do the Best In Show ranking each class meeting so they don't have to try to remember from class to class. You should have three of four winners for this composition – one for each class.)

p.46-48, items 2-3

p.49-50, Keyboard Theory

**Web:**  
**CH01 Imp**  
**CH02 Tech**

p.50-51, Harmonization – do some of item 1 in class and get them started on item 2

p.51, item 2 Transposition (they are responsible for item 1 outside of class)

p.46, item 1 – what are the important things to “see” before you “touch?” CON MOTO

p.51-52, item 3 Transposition – do one with them in class going through the steps.  
p.49, item 4 - have fun!

**Assign:** p.50-51, Harmonization  
p.52, Improvisation  
p.54-55, TAP IT OUT – sounds are up to the students  
p.56, ETUDE (there is a short web tutorial on fingering)

Sept 27 p.54-55, TAP IT OUT **Hear some comps ! ! ! !**  
p.50-51, Harmonization

p.52, Improvisation - do this as "trading fours" with each student improvising for four bars in a constant loop of the given rhythms. If it is going well, change pentascales as you go (about every 8 bars).

p.56 ETUDE – don't spend a lot of time

p.52-53, LULLABY - read through this if there is time

p.58, QUIET CONVERSATION

**Assign:** p.63-64, items 1-3 Rhythmic Reading  
p.67-68, items 1-3 Keyboard theory  
p.47-48, Composition (Due **10/4**) this was mistakenly omitted from the new edition. The assignment is to compose a series of four 4-bar pieces in the style of the pentascales reading exercises on pages 47-48.  
p.51-52, item 3 – be sure they have done all three

Sept 29 p.67-68, item 1-3 - take some time with this. Insist that they spell the triads aloud **before** they play them so you know they are thinking key and function.

p.57, INNER VIEW - talk about this some and then see if there are volunteers to play. If not, demonstrate some of the possibilities and they can do some performances next week.

p.63-64, items 1-3 - it is not necessary to do each one of these.  
p.65, item 4 – Rhythm Ensemble - have fun!

p.59-60, SCHERZO - present this as a rote piece. The procedure is discussed on page 13 of this manual.

Do a few in-class performances of compositions from last week. Project some of the ones from other classes using Visual Music Tutor. (if available)

p.51-52, item 3 - are they following the steps?

**Assign:** Compositions Due - are there questions? **Keep a copy!**  
p.61-62, items 1 & 2 Technique  
p.68, item 3 Keyboard Theory  
p.66-67, items 5 & 6 Reading  
p.69-70, items 2 & 3.a. Harmonization

Oct 4

Collect compositions - these will be graded and handed back by the 11<sup>th</sup>. Use the copy they retained for in-class sight-reading practice. **Have each student designate their favorite of the four they composed. “Best in Show” will be chosen when the class sight reads these 16 compositions as displayed through the projector and VMT.**

p.58, ECHOING just as a quick read

p.57, INNER VIEW  
p.66-67, read through at least 5.a.-c. in class stating that you assume the other has been studied. On 5.c., stress the importance of looking ahead for *shapes*.

p.68, item 3 Keyboard Theory – insist that they spell these triads *before* they play them, not *as* they play them.

p.61-62, Technique - with careful attention to tempo indications!

p.69-70, items 2 & 3.a. - spend time on this. Go through at least one more of the harmonization examples in class (probably item c.). There is a web tutorial to support choosing harmonies.

p.73-74, Improvisation – not assigned. They should work in pairs.

**Assign:** p.73-74, Improvisation  
p.70, item 3.c. and p71, item 3.d., Harmonization - indicate chords with roman numerals – write them in your book!  
p.72, Transposition items 1 & 2

Oct 6

p.62, items 3 & 4 Technique - not assigned. This will take some time. It would be great if you could take your class to a grand piano to show the actual mechanism. Use one of the practice modules at the end of the hall or see if I am in my studio.

This all needs to be done on headsets so they can use their ears as the final judge. Walk around and look at their feet and finger coordination.

p.78, AFTER THE RAIN go through it once counting aloud using your voice inflection to indicate the actual rhythm. Listen to the tutorial before you introduce this one – be sure you are counting in a way that supports the *musicality* of the piece and the rhythm.

p.73-74, Improvisation – do some Q&A on speakers with pairs of students

p.70-71, items 3.c. and 3.d. Harmonization - take the class time to talk about their choices. Talk some about triad "tendencies" (refer to page 15 of this manual) - you will probably have students with I going to ii going to iii, etc. just because it "sounds okay." At this point, that is acceptable, but they need to start thinking about the relationships that triads have - even at this early stage.

p.72, LULLABY in at least one other key; listen carefully for their octave placement of the IV chord – should go down!

p.72-73, item 3 Transposition - do one in class and assign the other two. Be sure you go through the steps. This is a habit they need to acquire.

p.57, INNER VIEW - hear a couple of in-class student performances

***Talk about the mid-semester juries.***

**Assign:** p.80-81, POMP measures 25 to the end only – particular attention to pedal markings  
 p.68, item 4 & 7 create an exercise and be ready to share it  
 p.63, item 5 Technique - listen, listen, listen!  
 Prima Vista Transposition packets  
 p.70-71, Harmonization, **all as two-handed accomps**

Oct 11 p.63, item 5 pedal exercises. What questions do they have?

Use some of the “reading” compositions for Prima Vista Reading. These can either be distributed in hard copy or projected through the Visual Music Tutor. Be sure you are doing a “Best in Show” ranking on these as you go.

Place a Prima Vista harmonic progression using I, ii, iii, IV, and V on the board and try it in a variety of keys, one hand only, equal time with right and with left. Then have them create a progression to try. They also pick the key.

p.80-81, POMP – articulation reigns! Persichetti was very adamant about his pedal markings, particularly where the pedal should **end**.

p.70-71, pair students and have one play melody while the other plays a two-handed accompaniment. The student accompanying must **set the tempo by counting off two bars**. The student playing melody must keep the tempo **no matter what!**

Do at least two examples from the Prima Vista packets we have created.

**Assign:** p.78 AFTER THE RAIN

p.63-64, Improvisation using items 1a, b and c – two four-bar phrases using a variety of major pentascales  
 p.61, Technique  
 p.80-81, POMP  
 p.79, ALLEGRO IN G – measure 13 to the end

Oct 9 p.61, item 1 with two hands, two octaves apart

p.79, ALLEGRO IN G - start with measure 13.  
 p.78, AFTER THE RAIN – all the way through

p.63-64, Improvisation using the rhythms from 1.a, b and c. Choose several major pentascales and have students play a four-bar phrase in response to your four-bar phrase. Turn the tables and have them create the first four-bar phrase and you answer.

*Any questions about harmonization?*

p.80-81, POMP

Prima Vista Reading from packets  
 Prima Vista Transposition from packets  
 Prima Vista Harmonic Progression from their own creation!

**Assign:** Mid-Semester Juries

Oct 18-20 **MID-SEMESTER JURIES**

### **MUS 201M** Mid Semester Jury Requirements

Repertoire	student choice of:	p.78 p.79 p.80-81	AFTER THE RAIN ALLEGRO IN G POMP
Technique	p.61, item 1 – to be played as indicated, two hands, two octaves apart; note articulation and tempo indications.		
Reading	Prima Vista – you will set the tempo with a 2-bar count off. 4 to 6 measures similar to the reading material in Chapter 3, p.66.		
Keyboard Theory	Prima Vista – again, you will set the tempo – progression will include I, ii, iii, IV, and V – you will play the progression in your RH (major key) and then play once again in your LH in a different major key.		
Harmonization	p.70-71 – all are to be harmonized with a two-handed accompaniment style that supports the meter. You set the tempo.		
Improvisation	p.63-64 – item 1 only (rhythms) Demonstrate two 4-bar phrases. Teacher’s choice of item and major pentascales to be used. Student does count-off and must maintain that tempo.		

Transposition Prima Vista – will be a tritone away. These will be in parallel motion similar to the reading items in Chapter 2.

**Make the following statement to your students:**

“Remember, there are no make-ups for scheduled jury times. Double check your time before the day of your exam.”

**First Semester Freshman (MWF)**

Aug 31 Preliminary Chapter – students will be responsible for all material by the end of the second week of classes. Additional exercises are available on the PDM Web site.

Suggested exercises for class presentation:

p.3, items c. & d. **the d. was left out of the 6e edition. It's the 5.4 item.**

p.4, item 2 **not necessary to do all three**

**web:** p.6, Item 3 in treble, naming only

**p.8-9** p.7, item 4 **no disk**

**item 1b** p.9, item 2 **w/disk – not necessary to do all three**

**p.13**

**item 9d**

**Assign:** p.7, item 4 (work with disk in MML using both bar 65 & 83 to start)

p.11, item 5

p.15, item 1

p.17, item 2

Sept 2 Continue work in the Preliminary Chapter watching closely for students who seem to be having more than the normal amount of problems. Those students should make appointments to see me no later than next Tuesday.

p.7, item 4 - do from measure 65 with first bass and then treble (mute piano to do treble)

**web:** p.11, item 5

**Play** p.15, item 1

**Random** p.15-16, item 2 in the order they are in

**Whole** p.17, item 2

**Notes** p.18, item 3 w/o disk accompaniment

**Assign:** p.11-12, item 6 - 8

p.7-8, item 7

p.20-21, items 1-4 just talk about this for now

p.18, item 3 w/o disk accompaniment

Sept 5 **HOLIDAY**

Sept 7 p.20-21, item 4 – do a couple of these  
p.18, item 3 w/o disk accompaniment – maybe add disk, maybe not!

p.7-8, item 7

p.11-12, item 6-8

p.10, item 3 – with all of these items you can mute the piano part and transpose to any five finger pattern known to man.

**Assign:** p.15-16, item 2 for a grade - order will be mixed up and determined by the teacher. Each example will be preceded by a counted

measure of rest. The teacher will maintain a steady pulse. To be done without disk accompaniment

p.19-20, written test over key signatures  
p.20-21, item 4 – finish these if you have not already

Sept 9 Written test over key signatures.

Playing test over p.15-16, item 2 in mixed up order. Announce next exercise to be played on the downbeat of the last bar of the exercise they are playing. Each example should be preceded by a counted measure of rest in the correct meter. The teacher will determine order and count the measure of rest. Pass out photocopy to student being tested in order to eliminate awkward page turn.

p.18, item 3 with disk accompaniment – are they doing any better?

Play through examples at top of page 19 **if time** – many kids will have lots of trouble with these. Tell them not to be discouraged!

**Assign:** p.22-23, ONE FOUR SEVEN – get them used to looking at the preparatory page for Exemplary Repertoire  
p.24, Topics to Explore and Discuss  
p.27-28, item 2 Rhythmic reading  
p.30-31, item 2 Harmonization

Sept 12 p.24, Topics - take a moment and have them write down what they found out about alternating meter and variable meter as well as melodic and harmonic intervals. This should be turned in for a grade. If they did not do it, they have now made their first unfortunate grade. This is done to try to get them to realize that you will not give them "busy work." If you say it is assigned, it is assigned and you expect them to do what is assigned.

p.22-23, ONE FOUR SEVEN

p.27-28, item 2 – Rhythmic Reading - do as duets with different “sounds” for the right and left hand parts

p.30-31 Harmonization – have one student come up with a LH ostinato accompaniment and play it for the class. The rest of the class tries to play the ostinato just by listening to the performance of this one student. Then all students accompany as teacher plays the melody. Identify a different student and ask for a new ostinato on that same item, and so on and so on.

**Assign:** p.34-35, MY DOG TREED A RABBIT  
p.24-26, Technique  
p.29, Keyboard Theory - **do not** write in the indicated intervals

Sept 14 p.28, item 3 - have fun!

p.34-35, MY DOG TREED A RABBIT  
p.24-26, Technique  
p.29, Keyboard Theory

- Assign:** p.27, item 1 - for a grade with the disk  
p.36-39, HOO DOO with special attention to bars 11-14!  
p.30-31, Harmonization
- Sept 16 p.27, item 1 - test done with the recorded disk example; do only about 5 or 6 bars  
  
p.36-39, HOO DOO  
p.30-31 Harmonization  
  
p.31, item 2 Transposition (item 1 is to be done outside of class)  
p.34-35 MY DOG – in quartets, if there is time.  
  
**Assign:** p.39, Composition (due **9/23**)  
p.41, SATURDAY SMILE  
p.44-45, item 1-3 Technique
- Sept 19 p.44-45, item 1-3 – Technique - legato and staccato are not such easy kinesthetic concepts when you have spent most of your musical life pressing down valves or "spouting forth" German. Spend some time with these.  
  
p.41, SATURDAY SMILE  
p.32, Improvisation – do this in a “round robin” fashion going through the entire class at least once, then leave it!  
  
p.45, item 4  
  
**Assign:** p.40, SEAVIEW, AFTER TURNER  
p.42-43, STUDY IN D  
p.44-45, item 1-4 (further work with any item which gave students problems)
- Sept 21 p.44-45, any questions?  
  
p.40, SEAVIEW, AFTER TURNER - who was Turner?  
p.42-43 STUDY IN D  
  
**Web:**  
**CH01 Impr** p.49, item 4 – have some fun!  
**CH02 Tech** p.50-51 Harmonization – do item 1 in class and get them started on item 2 for next Monday.  
  
**Assign:** p.49-50, Keyboard Theory  
p.51, item 2 Transposition (items 1 is for outside of class)  
Composition due  
p.46-48, items 2 and 3 Reading
- Sept 23 Collect compositions - plan to have these back to them by the next class meeting.  
**Hear some comps!** Ideally you will want to set up these in-class performances ahead of time rather than hoping someone will volunteer. I would do “Best in Show” ranking each class meeting so they don’t have to try to remember from class to class. You should have three to four winners – one for each class time.

p.46-48, items 2-3 Reading - it is not necessary to do all  
 p.51, item 2 Transposition (they are responsible for item 12 outside of class)  
 p.50-51, Harmonization – do some of item 1 in class and get them started on 2  
 p.46, item 1 – what are the important things to “see” before you “touch?” CON  
 MOTO  
 p.49-50, Keyboard Theory

**Assign:** p.50-51, Harmonization  
 p.52, Improvisation  
 p.56, ETUDE (there is a short web tutorial on fingering)

Sept 26 p.52, Improvisation - do this as "trading fours" with each student improvising for four bars in a constant loop of the given rhythms. If it is going well, change pentascales as you go (about every 8 bars).

p.56, ETUDE

p.50-51, Harmonization (direct them to additional examples on the web)  
 p.52-53, LULLABY – read through this if there is time  
**Hear some comps!**

**Assign:** p.54-55, TAP IT OUT – sounds are up to students  
 p.47-48, Composition (Due **10/5**) this was mistakenly omitted from the new edition. The assignment is to compose a series of four 4-bar pieces in the style of the pentascales reading exercises on pages 47-48 (these were also done by group piano students)  
 p.63-64, items 1-3

Sept 28 p.63-64, item 1-3 - it is not necessary to do each one of these.  
 p.65, item 4 - have fun! Not assigned!

p.54-55 TAP IT OUT

p.59-60, SCHERZO - present this as a rote piece. The procedure is discussed on page 13 of this manual.

p.67-68, item 1-3 - if time, get started on this

**Hear some comps!**

**Assign:** p.67-68, item 1-3  
 p.47-48, Composition (due **10/5**)  
 p.58 QUIET CONVERSATION  
 p.51-52, item 3 Transposition – be sure they did all three of these

Sept 30 **Hear some comps!** That should take care of all of them –

p.58 QUIET CONVERSATION - beware of measure 5. Why?

p.67-68, item 1-3 - take some time with this. Insist that they spell the triads aloud **before** they play them so you know they are thinking key and function.

p.57, INNER VIEW - talk about this some and then see if there are volunteers to play. If not, demonstrate some of the possibilities and they can do some performances next week.

p.51-52, item 3 Transposition – let them pick one of the three to do Are they following the steps?

**Assign:** p.60, SCHERZO  
 p.68, item 3 Keyboard Theory  
 p.69-70, items 2 & 3.a.  
 p.61-62, items 1 and 2 Technique

Oct 3 p.60, SCHERZO - do a quick run-through; use it as a warm-up.  
 p.61-62, Technique items 1 and 2 – with careful attention to tempo indications!  
 p.68, item 3 Keyboard Theory - with disk - be sure they spell these triads *before* they play them, not *as* they play them.

p.69-70, items 2 and 3.a. - spend time on this. Go through at least one more of the harmonization examples in class (probably item c.). There is a tutorial on the Web Site to support choosing harmonies.

**Assign:** Compositions due - are there questions? **Keep a copy!**  
 p. 66-67, items 5-6 Reading  
 p.70, item 3.c. and p.71, item 3.d. Harmonization - indicate choices with roman numerals. Write them in your book!

Oct 5 Collect compositions - these will be graded and copies will be made to be distributed in class on the 10<sup>th</sup>. Use the copy they retained for in-class sight-reading practice. **Have each student designate their favorite of the four they composed. "Best in Show" will be chosen when the class sight reads these 16 compositions as displayed through the projector and VMT.**

p.70-71, items 3.c.and 3.d. Harmonization - take the class time to talk about their choices. Talk some about triad "tendencies (refer to page 15 of this manual) - you will probably have students with I going to ii going to iii, etc. just because it "sounds okay." At this point, that is acceptable, but they need to start thinking about the relationships that triads have, even at this early stage.

p.66-67 - read through at least 5a-c in class stating that you assume the other has been studied. On 5.c., stress the importance of looking ahead for *shapes*.

p.62, items 3 and 4 Technique – not assigned. This will take time in class. It would be great if you could take your class to a grand piano to show them the actual mechanism. Use one of the practice modules at the end of the hall or see if I am in my studio. Back in the classroom, this all needs to be done on the headsets so they can use their ears as the final judge. Walk around and look at their feet/finger coordination.

p.73-74, Improvisation – Not assigned. They should work in pairs – do this if there is time.

**Assign:** p.73-74, Improvisation  
 p.78, AFTER THE RAIN - Listen to the counting tutorial.  
 p.57, INNER VIEW  
 p.63, item 5 Technique – Listen! Listen! Listen!

Oct 7 p.78, AFTER THE RAIN go through it once counting aloud – be sure you are counting in a way that supports the musicality of the piece and the rhythm.  
 p.57, INNER VIEW - take the time for a couple of in-class student performances

p.72, LULLABY in at least one other key with a careful ear toward octave placement of the IV chord – should go down!  
 p.72-73, item 3 Transposition - do one in class and assign the other two. Be sure you go through the steps. This is a habit they need to acquire.

p.73-74, Improvisation – take the time to have them work in pairs improvising Q&A. If time do some speaker duets.

p.63, item 5 pedal exercises. What questions do they have?

*Talk about the mid-semester juries.*

**Assign:** Prima Vista Transposition  
 p.80-81, POMP measures 25 to the end only – particular attention to pedal markings  
 p.68, item 4 and 7 Keyboard Theory – create an exercise and be ready to share it

Oct 10 Use some of the “reading” compositions for Prima Vista reading. These can either be distributed in hard copy or projected through the Visual Music Tutor. Be sure you are doing “Best of Show” ranking on these as you go.

Place a Prima Vista harmonic progression using I, ii, iii, IV, and V on the board and try it in a variety of keys, one hand only, equal time with right and with left. Then have them create a progression to try. They also pick the key.

p.80-81, POMP - articulation reigns! Persichetti was very adamant about his pedal markings, particularly where the pedal should *end*.

Do at least two examples from the Prima Vista packets we have created.

**Assign:** p.70-71, Harmonization, **all as two-handed accompaniments**  
 p.79, ALLEGRO IN G - measure 13 to the end  
 p.78, AFTER THE RAIN  
 p.63-64, Improvisation using items 1a, b and c – two four-bar phrases using a variety of major pentascales

Oct 12 p.63-64, Improvisation using the rhythms from 1.a, b and c. Choose several major pentascales and have students play a four-bar phrase in response to your four-bar phrase. Turn the tables and have them create the first four-bar phrase and you answer.

p.70-71, pair students and have one play melody while the other plays a two-handed accompaniment. The student accompanying must **set the tempo be counting off two bars**. The student playing melody must keep the tempo **no matter what!**

p.78, AFTER THE RAIN  
 p.79, ALLEGRO IN G – starting with measure 13

**Assign:** p.79, ALLEGRO IN G – what are the challenges of first 12 bars?  
 p.80-81, POMP – the whole enchilada  
 p.61, item 1 Technique – two hands, two octaves apart

Oct 14 p.80-81, POMP  
p.79, ALLEGRO IN G – problems with first 12 bars?  
p.61, item 1 Technique – two hands, two octaves. Attention to tempo? ? ?

Prima Vista Reading  
Prima Vista Transposition  
Prima Vista Harmonic Progression

**Assign:** Mid-Semester Juries

Oct 17-19-21 **MID-SEMESTER JURIES**

*(see exam requirements on p.69-70)*

**after mid semester juries – First Semester Freshman (TTH)**

- Oct 25      Talk a bit about the mid semester juries – answer any questions
- p.87, item 4 Technique – what will the challenges be?
- p.91, item 1 Keyboard Theory – be aware of body language in the room - Are they with you on this? Use the Visualizer to demo with staff side and then turn on keyboard side to reinforce. Also go through items 2 and 3 – they should have already had this in theory class.
- p.94, item e – Harmonization - do this with closest position RH chords and LH roots. How many chords are used?
- p.98, item 1 Improvisation – go through this D major. Remember to *spell* the chord in root position even though you are *playing* the triad in closest position.
- Assign:**      p.98, item 2 Improvisation – just as the book says, try this item in the keys of F and A major. We will expand it on to item 3 in class.  
                   p.104-05 UNDER THE BAMBOO TREE – assign each student a specific part – be ready to work in quartets on Thursday.  
                   p.87, item 3 Technique  
                   p.92, item 4.a. Keyboard Theory - read the directions!
- Oct 27      p.104-05 UNDER THE BAMBOO TREE – put them in quartets on the headsets then do a couple of speaker quartet performances – all of this without the improvised Part 1.
- p.92, item 4.a. Keyboard Theory – do in all three keys *spelling* before *playing*. Play in the key of C major with the disk background. Compare item a to item b. Note the effect the beginning shape has on everything that follows.
- p.87, item 3 Technique – any problems? What did they notice about notes that stayed the same?
- p.98, item 2 Improvisation – hear from a couple of folks – one in F the other in A. Now ask them to try to keep the same rhythm but use both roots and thirds of triads in just the first four measures. Try those four measures again but go a different direction for the third or root. Try to maintain the same rhythm. See the difference direction can make?
- p.94, item b Harmonization – works as partners on headsets. Switch back and forth between melody and accompaniment.
- p.83-85 CONNECTIONS introduce this – any ideas why it is named as it is?
- Assign:**      p.84-85 CONNECTIONS – “A” section only  
                   p.89, item 3 Reading - work on LH of c. and d. before you put them together  
                   p.93, item 1a Harmonization – start with the I chord in a shape other than root position  
                   p.92, item 4.b. - in all keys

- Nov 1 p.84-85 CONNECTIONS – “A” section and “codetta” blocked.  
Play at a reduced tempo but with no hesitations. The hands are constantly in motion.
- p.89, item 3 Reading – talk about fingering – RH for item b., LH for item d.
- web:** p.93, item 1.a., Harmonization – try starting with each of the possible shapes of the “F” chord – also begin using the V7 with no 5<sup>th</sup> for a consistent voicing texture in the accompaniment.
- CH04**
- Reading**
- Item 2 –**
- If time** p.92, item 4.b. – work through it as set out by the instructions – do in all 3 keys  
p.88, item c Reading – do this on headset so they can listen for correct pedal use
- p.97, item 4 Transposition (VIVACE) – how many harmonies are used? What fingering would be good for LH? Use peripheral vision to see bass movement. Compare 1<sup>st</sup>, 2<sup>nd</sup>, 4<sup>th</sup> systems!
- Assign:** p.94, item 1.c. Harmonization – with only three sounding pitches in the V7  
p.92, item 4.c. and d. Keyboard Theory – for a grade (in item d., eliminate the 5<sup>th</sup> to keep texture consistent at 3 voices – **this is for 11/8** - - - -  
p.96, item 2 Transposition LULLABY with broken chord  
p.84-85 CONNECTIONS – add the “B” section – careful!
- Nov 3 p.88, items b. and d. Reading – once again, put them on headsets so they can listen to the pedal. - not assigned!
- p.94, item 1.c. Harmonization – voicing on V7? Also do as two-handed accomp while teacher plays melody.
- p.96, item 2 Transposition w/broken chord LH – let them pick the key - many of them may have coordination problems with this due top the rest on the LH downbeat.
- p.84-85 CONNECTIONS – walk around and see what is happening in the “B” section. Is everyone in **two** treble clefs and the correct octave?
- p.107 “3” - get them started on this Vandall piece.
- Assign:** p.92, items 4.c. and d. **for a grade** – I won’t hear both items but they should have both ready in the keys listed  
p.107 “3” – maybe a word or two about the importance of chord voicing with a demo from teacher  
p.96, item 3.b. Transposition – go through the steps!  
p.84-85 CONNECTIONS – all the way through
- Nov 8 p.92, items 4.c. and d. **for a grade** – take a short time to hear everyone do one of these is just one key **with repeat**.
- p.84-85 CONNECTIONS – how is the codetta?  
p.107 “3” - questions about pedal or voicing?
- p.96, item 3.b. Transposition

p.100-103 DIXIE FOR TWO - have some fun with this. All students should read the Piano 1 part. Do they see anything that is relevant to what they have been doing? Hopefully someone will say something about closest position chords!!! Teacher plays Piano 2. Great opportunity if you have students who have played before. Let them join you in Piano 2.

p.111 ARIOSO introduce this and assign. Look over p.110!!!!

**Assign:** p.96, item 3.a. Transposition – careful in RH  
 p.95, item 2.a. Harmonization – notice voicing of V7  
 p.94, item d Harmonization – create a logical two-handed accomp; start with RH chord shape as something other than root. Use closest position!  
 p.107 “3” – listen to your foot!  
 p.111 ARIOSO concentrate on the physical gesture needed for the two-note slur

Nov 10

p.107 “3” have them play on speaker, four at a time  
 p.94, item d Harmonization – put them in pairs on the headsets – switch parts

p.95, item 2.a. Harmonization – have them accompany you on speaker, 4 to 6 at a time.

p.93, item 5.a. - work through it spelling in root position just before you play it in closest position. Try in the key of A major before you leave it – not assigned.

p.96, item 3.a. Transposition – go ahead and play the entire exercise

p.111 ARIOSO work this on headset so you can model for all of them at one time

p.106 TRIADIQUE – talk about sequence, repetition, etc. – all the things that make the piece so much easier to play. Don’t worry – the tempo will come after the hands know what they are doing!

**Assign:** p.106 TRIADIQUE – practice only the “B” section  
 p.93, item 5, b. and d. – in all keys. Remember to spell in root position regardless of shape you are playing  
 p.86, item 1 Technique – there is a Web Site tutorial  
 p.95, item 2.b. Harmonization – what do you notice about the melody? How does this affect your chord choices?  
 p.105 Composition (due **11/22**) be sure it is something you and your classmates can play!

Nov 15

p.93 Keyboard Theory – do 5.b. in a key not listed – have students choose. Do a *Music Styles* background along with them in the new key.

p.106 TRIADIQUE – how’s your tempo? Hear the “B” section with careful attention to indicated dynamics – remember, “detached throughout” - Work measure 17 to the end.

p.95, item 2.b. Harmonization – did everyone keep the same chords for bars 5-8? Let them accompany you.

p.86, item 1 Technique – are all of them aware of Baroque ornamentation to some degree? If not, take a moment to talk about the “biggies.”

p.108-09 SUMMER MOOD – what do you see?

**Assign:** p.108-09 SUMMER MOOD – careful of bars 9-12 and 15  
 p.116, item 1 Keyboard Theory – play in D, G, A  
 p.112-13, items 2 and 3.b. Technique  
 p.105 Composition – it is “crunch time” for everyone –  
 let’s make this an extra credit assignment – still due **11/22**

Nov 17 p.86, item 2 Technique not assigned!

p.116, item 1 Keyboard Theory – in G major. Assume they have done the others.

p.117, item 2 Keyboard theory – take some time with this. They will work on I vi IV ii V V7 I in *keyboard style*. Play through the bass line first in F major. Then, carefully play just RH in closest position – remember to spell the chord in root position **before** you play it in whatever shape is closest. The V7 must maintain the harmonic texture so either no 5<sup>th</sup> in RH or just 3<sup>rd</sup>, 5<sup>th</sup>, and 7<sup>th</sup> in RH. **Note:** resolution of the final tritone – let’s try not to frustrate leading tones in group piano!!!

p.108-09 SUMMER MOOD – why did I say careful of 9-12 and 15? They should have seen 5ths in each hand, parallel motion throughout plus the movement in 3rds in 9-12 and the downward movement in 15.

p.112-13 – walk through item 2 and then apply it to item 3.b. – also do item 3.c.

p.114, item 1.a. Reading - follow the steps! – not assigned

**Assign:** p.113, item 3.c. Technique - beware of bar 5!  
 p.117 Keyboard Theory – work the long progression in D and G  
 p.119, item b Harmonization – complete harmonies and play as example shows  
 p.105 Composition – just a friendly reminder if you are planning to do this extra credit – due on **11/22**  
 p.123, item e Transposition - follow the steps!  
 p.114, item 1.b. Reading – note tempo indication  
 p.136-37 THE FIRST NOËL – what is bar 11, LH?

Nov 22 Collect any compositions - -

p.136-37 THE FIRST NOEL – play through this for them – it is not fast but it should not “die on the vine.” Work on intro and “postlude.” Then have them play through the LH. Note very limited use of pedal!!!!!!!!!! What did you find in measure 11?

p.117 Keyboard theory – be sure you vary the beginning shape of the RH tonic chord as well as the inclusion or omission of the 5<sup>th</sup> in the V7 chord.

p.113, item 3.c. – why the warning about bar 5?

p.119, item b Harmonization – ask one student to give the harmonies to be used

p.123, item e Transposition – work through the steps and then also do item d.

p.114, item 1.b. Reading

p.134-35 MAOZ TZUR - think of the first 8 bars as an introduction. Where do you find them again?

**Assign:** p.134-35 MAOZ TZUR – work on 1-8, then 33-end.  
 p.113, items 3.a. and c. Technique – both hands together  
 p.136-37 THE FIRST NOEL – work on first 20 measures  
 p.120, item d Harmonization – there is a very useful tutorial on the Web Site. Uses only three chords!  
 p.122, item h Harmonization – practice first with blocked chords in LH  
*I know it is Thanksgiving break but they should at least know what we are going to be doing the first class back!*

Nov 24 **Thanksgiving!**

Nov 29 Welcome Back!

p.122, item h Harmonization – give them chords to use and play through LH once as blocked chords then go directly on to the broken chord style as shown in their texts. After several shots at just LH broken put them on headsets and have them accompany you before trying to put it hands together. Many will have huge coordination problems with this.

p.120, item d Harmonization – put the Web Site on the screen and work from it.

p.134-35 MAOZ TZUR - any problems with the measures assigned? If not, add 9-16. Where do you see them again?

p.113, items 3.a. and c. Technique - the fingering will make or break!  
 p.124, item 1.f. Transposition – Steps! Steps! Steps! This was not assigned –

p.132 Composition – talk about this Theme and Variation (due **12/8**)

**Assign:** p.121, item e and g and p.122, item i Harmonization – on g., figure out chords and write in guitar symbols. Item e., work LH only. Item i – what is bar 3? How many students have heard of this?  
 p.125-26 DECK THE HALLS - assign parts  
 p.133 HEIVEINU SHALOM ALAYCHEM – work on LH only  
 p.134-35 MAOZ TZUR everything but bars 25-32

Dec 1 p.134-35 MAOZ TZUR - play through all but 25-32. What is happening in those measures you have not played?

p.124, item 1 Improvisation – not assigned. Play through the progression in E. Start with the I chord in first inversion. Now look at the first two measures of item 2. Anything familiar? Notice the use of rhythmic sequence Is this sequence used again? Play through the entire melody.

p.125-26 DECK THE HALLS - ‘tis the season!  
 p.121, item e. and g., 122, item i Harmonization – this will probably need another class meeting. Why not start with p.122?

p.133 HEIVEINU SHALOM ALAYCHEM – they play LH, you play RH. Take a fairly brisk pace for this so they can hear the possible challenges. Are they

familiar with the term Alberti Bass? Have them close the lids to their pianos and try playing the first phrase hands together. Do this a couple of times then take them to the keyboard **with the volume turned off** and let them try it once. Put on the headsets now and let them work through just that first phrase. Try this with the other phrases. Patience is a marvelous virtue! ! ! !

***Talk about the final jury requirements – pass out Requirement Sheets***

**Assign:** p.121, item g Harmonization – determine chords and practice  
 p.117 Keyboard Theory – key of A major  
 p.115 item 2 Reading - fingering can make these fairly simple or really difficult!  
 p.124 Improvisation – try adding a bass line to your chord tone with added lower neighbor tone melodic improvisation. Do in the key of F and B-flat.  
 p.128-31 SILENT NIGHT – look at the primo part

Dec 6 p.124 Improvisation – pair the students and have them do this with one improvising and the other adding bass line – then switch.

p.115, item 2 – do example b. only – assume they have done the others!  
 p.117 Keyboard Theory – key of A major; second inversion shape in RH to start; no 5<sup>th</sup> in the V7 chord.

p.121, item g Harmonization – have them play the two-handed accompaniment and sing as they play. Better check to see that everyone has the same chords if you are going to do this on speaker!

p.128-31 SILENT NIGHT – enjoy

Prima Vista Packets – do at least one item from each of Reading and Transposition

**Assign:** Review for final juries!

Dec 8 Collect compositions

**Final exams at the scheduled times set by the university. Remind your students that these times are not negotiable.**

**Final Exam Requirements MUS 201M**

Repertoire	student choice of:	p.84-85	CONNECTIONS (mm=92)
		p.106	TRIADIQUE (mm=225)
		p.133	HEIVEINU SHALOM
			ALAYCHEM (mm=116)
		p.134-35	MAOZ TAUR (mm=94)
		p.136-37	THE FIRST NOEL (mm=69)

Technique p. 113, item 3.a., b., c., d. – as in instructions, you will play hands separately. Teacher’s choice of item and hand. Tempo for items a. and c. is = 94. Note indicated articulation throughout,

Reading Prima Vista – student will set tempo with a two-bar count off. 4 to 6 measures similar to the reading material in Chapter 5.

**Kybrd Theory** p.117, item 2 – use the last progression (I vi IV ii V V7 I) top of page. This will be played in *Keyboard Style*. Keys of D, E, F, G, A majors. Teacher determines key, beginning shape of right hand and inclusion or omission of 5<sup>th</sup> in the V7. Remember, the resolutions to the tonic are not the same in these two instances.

**Harmonization** Chapter 5 – items d., e., g., i., as shown. Student should give the count-off. In each item please note the octave placement of the example. This is the range to be used in the accompaniment.

**Improvisation** Prima Vista – you will see a progression similar to Chapter 5, p.124. Please improvise in the key given by the teacher as the teacher furnishes a bass line. Your improvisation should consist of chord tones and lower neighbor tones only. The use of sequence will be looked upon favorably as will noticeable phrase structure!

**Transposition** Prima Vista – will include closest position chords. Harmonies will be limited to I, ii, IV, V and/or V7. Transposition will be a tritone away. Follow the steps outlined on p. 123 of your text.

**Second Semester Freshman (TTH)**

- Jan 17 p.138, (PRELUDE) Performance (scalar sequences) - this piece needs to be a quasi-rote presentation. All scalar work needs to be done without the score. Have them keep their books closed at the beginning of class.  
 p.140, chromatic scale fingering - present this without the book in front of them.  
 p.139, PRELUDE - have them open their books to the score and add the scalar passages they now know!  
 p.141, item 5 (Db only) incredibly easy scale to play hands together.  
 p.141, item 1-3 Reading WHAT DO YOU SEE?

p.146, item 1 Keyboard Theory – use only examples that are blk-key fingering

TALK ABOUT GRADING POLICY AND HAND OUT SHEETS – NOTE  
 MUS 201 N PROFICIENCY STATEMENT ON BACK OF SHEET!

**Assign:** p.146, item 1 Keyboard Theory  
 p.141, item 5 Technique (keys other than Db)  
 p.139, PRELUDE - from memory **for a grade**  
 Who was Concone?  
 p.149 PLAINT (play in written key only)  
 p.146 Harmonization, item 1.a. LH closest position chords

- Jan 19 p.139, PRELUDE - from memory **for a grade**  
 p.139 - take a moment and have them write down what they found out about Guisepppe Concone. They may just turn in the notes they scribbled. This is for a grade. If they did not do it, they have now made their first unfortunate grade. This is done to try to get them to realize that you will not give them "busy work." If you say it is assigned, it is assigned and you expect them to do what is assigned.  
 p.141, item 5 - do one key other than Db Major (with disk)  
 p.146, Keyboard Theory - make sure they are thinking these correctly  
 p.149 PLAINT – do they understand? See page 27 of this manual for clarification. The key signature for E Dorian would be 2 sharps and E Lydian would be 5 sharps. There is a brief tutorial on the Web Site.  
 p.146 Harmonization item 1.a. - in pairs  
 p.143 EVENS AND ODDS - if time, introduce RH – see page 26 of this manual for a really neat was to present this piece. Guaranteed success!

**Assign:** p.144-45, MEDIEVAL GARDEN  
 p.147-48, Harmonization – items d. and e.  
 p.142, TUNE FOR A WARM DAY – in what mode?  
 p.143, EVENS AND ODDS – try the LH – settle on a fingering that won't change

- Jan 24 p.142, TUNE FOR A WARM DAY - is in F Dorian. Look for repetition, use of sequence, etc.

p.147-48, Harmonization, items d & e - item d. – modality is E Phrygian. If you changed to Mixolydian, the key sig would be three sharps and the quality of some of the chords would change as well as melodic pitches.

p.144-45 MEDIEVAL GARDEN what modes? Quick read-through

p.143, EVENS AND ODDS - Add the LH.

p.148, item 1.a. – go through the steps! p.150, item 3 THE CHASE - get them started. How many chords are used?

**Assign:** p.147, item c Harmonization – tutorial on Web Site  
 p.150, item 3 in two other keys  
 p.149, item 1.b. Transposition  
 p.166 composition due **2/14** – 5 performances that day – in fact, go ahead and schedule all performances right now!

Jan 26

p.143, EVENS AND ODDS  
 p.150, item 3 in one other key  
 p.149, item 1.b. Transposition  
 p.169 FURTIVE GESTURES - not assigned

p.147 item c, Harmonization - further information can be found on the Web Site – along with two prima vista modal harmonizations.

Talk about the composition on p.166. This should be a collaborative effort between composer and vocal performer. The performer can be a vocalist in class or someone brought in as a guest for the in-class performance. Each class will determine its “best of show” and, with the composer’s permission, those will be posted on the PDM Web Site. There are compositions from past classes on the Web Site now.

p.154-56 SHUFFLE - look at part 3 briefly; then parts 2 & 4. Is there any place where they don’t just “double?”

p.151-52, item 2 & 3 Improvisation – extending on the ideas of Chapters 4 and 5, add items 4 and 5.

**Assign:** p.154-56, SHUFFLE (assign parts but try each of the parts)  
 p.166, Composition (due **2/14**)  
 p.169 FURTIVE GESTURES work on the *svegliato* only  
 p.151-52, items 2-5 Improvisation in A major  
 p.149, item 1.c. Transposition

Jan 31

p.153 IN THE MEADOWS – just a quick read through – not assigned!

p.149 item 1.c. Transposition - follow the steps? !  
 p.151-52, items 2-5 how did they do with the neighbor tones? Try adding item 6.  
 p.151, item 1 Improvisation - pair students and have them take turns improvising modal melodies. An additional activity could be to give a new meter (6.8 perhaps) and a new mode and see what happens when both parts are improvised.

p.154-56, SHUFFLE (with disk) - trade parts several times

p.169, FURTIVE GESTURES - Work through the *svegliato* as blocked triads several times before playing as is. Look at the beginning – what do you see?

One black-key-group scale - - -

**Assign:** Composition (due **2/14**)  
p.166-67 GYPSY MELODY, LH only, bar 8 and on  
p.172 traditional scale fingerings  
Who was Kodaly? Extra credit! ! !

Feb 2 Any Kodaly for extra credit?

p.166-67 GYPSY MELODY Work over headsets with teacher furnishing RH melody.

p.169, FURTIVE GESTURES – do the 1<sup>st</sup>, 3<sup>rd</sup> and 5<sup>th</sup> systems.

Pop Quiz over modes

p.172 – scales! ! ! do some hands separate. Do flat surface hands together to see how the fingerings work. I will ask my students to get up and go to the wall to “assume the position” – both hands up on the wall to do two octave scale fingerings.

p.171 – get them started on the Beethoven! Talk about the terms on p.170.

**Assign:** p.170-71 Beethoven - hands separate to establish fingering  
p.172, Hands together scales, item 1 **away from the keyboard only!** Think of D major as you play fingerings on flat surface  
How are their compositions coming? ? ? ?  
p.147 item 1.b. Harmonization  
p.173 MODERATO

Feb 7 p.172, Technique – D major on flat surface then keyboard / also E major if time

p.171 FUGA lots of time on fingering and articulation suggestions. Put them in pairs and let them switch off treble and bass.

p.147 item 1.b. Harmonization – it is pretty swift! Some coordination issues brought about by rhythm.

p.173 MODERATO

p.172, item 2 Technique – a quick read through in C major. Then E major. The others will take more time due to bars 13-16.

p.176, item 1 – talk about this Keyboard Theory a bit before sending them off.

**Assign:** p.172 D and E majors review  
176, item 1 Keyboard Theory – play L.T., say name of key, then play soprano and bass only  
p.158-65 GONDELLIED assign parts  
p.171 FUGA – at a *slow* tempo, hands together  
Composition (due **2/14**)

p.166-67 GYPSY MELODY – RH only bar 8 to the end

Feb 9 p.176 outer voices only; remember, play the leading tone first, followed by saying name of key then play soprano and bass.  
p.166-67 GYPSY MELODY – be particular about fingerings. Again, headsets!  
p.171 Beethoven FUGA – slowly from start to finish. How did your fingerings hold up?

D and E major scales – perhaps add A major or G major

p.158-65 GONDELLIED put them in quartets for a few minutes of practice then have in-class performances.

p.198-99 BLUES MOTIF – a great piece by the master of simplicity. Take the class time to play through the melodic material emphasizing the blues swing.

**Assign:** p.176, Keyboard Theory, item 1 – play L.T. in RH, say name of Key and then play only RH shape (3<sup>rd</sup> inversion)  
C major scale – the hardest one to play  
p.198-99 BLUES MOTIF  
Compositions Due – are all performances scheduled? Have they Made a copy? Have they rehearsed with their singer?

Feb 14 Collect compositions. Hear 5 performances - be sure they have kept a copy so they can continue performances on the 16<sup>th</sup> and 21<sup>st</sup>. Do a “Best in Show” ranking at every class.

p.176, Keyboard Theory item 1 – full RH as teacher plays bass

p.179, item 2.b. Transposition - not assigned

p.198-99 BLUES MOTIF w/disk

C major scale – then read p.175 ETUDE

p.180-81 (not assigned) introduce “idea, repeat, repeat and extend” as well as the pentascales and scat syllables. Use disk for scat – makes it much less intimidating.

**Assign:** p.166-67 GYPSY MELODY 15 and on, hands together  
p.176, item 1 Keyboard Theory - all four voices  
p.168 THEME AND VARIATION  
Composition performances (5 more)  
C and E major scales in contrary motion  
Twelve Bar Blues (idea, repeat, repeat and extend) in G

Feb 16 Hear five more compositions – don’t forget “Best in Show”

C and E major scales in contrary motion

p.176 – all four voices

p.182, item 3 Improvisation - get through as much as time allows.

p.168 THEME AND VARIATION

p.166-67 work bar 15 to end first then go back and try it from the first

***Talk about mid-semester juries and hand out requirement sheet.***

**Assign:** p.146-48 Harmonization - two-handed accompaniment style only  
 p.169 FURTIVE GESTURES review  
 D & G major scales in parallel motion  
 Blues – demonstrate “idea, repeat, repeat & extend”  
 Hear the last of compositions  
 p.194 IN ROW AND MODE

Feb 21 p.194 IN ROW AND MODE – Mr. Feinberg indicated a very exact fingering to be used. It works!

D & G major scales  
 p.169 FURTIVE GESTURES

p.182, item 3 - trade fours until every one in class has had a chance to solo. Then headsets and have them play along with the disk

Hear last of composition performances. Take a minute to decide the “Best of Show” for your class. The students should vote on the compositions they liked the best. We will take all of the winners from the different sections and post them on the Web Site.

p.146-48 talk about two-handed accompaniment styles as designated in the printed requirements for mid-semester juries

**Assign:** Review for Mid-Semester Juries

Feb 23 p.176, Keyboard Theory item 1 do a few of these prima vista. Use the Visualizer, show a pitch that functions as the leading tone, count four beats then play V7 resolving to I using half note values.

p.186-190, HELLO! MA BABY – just for some relaxing, fun reading! Assign parts, give them a few minutes to run through their part and play!

Prima Vista transposition – either through hard copy handouts or through Visual Music Tutor

p.174, item 3 – representative of Prima Vista Reading  
 p.194 IN ROW AND MODE – lots of students will not like this because they are so attuned to major and minor – modes are a stretch so you can imagine how some react to a row!

p.182 Improvisation – if time, everyone does one chorus over the headsets as you play walking bass and comp chords. Ask if they would like to have a percussion background as well on their jury.

**Assign:** Review for Mid-Semester Juries

Feb 28 p.146-48, Harmonization Review

- Item a – LH roots; RH broken chords except for measures where there are two chords  
 Item b – LH roots or indicated bass; RH plays chords shapes as given  
 Item c – LH roots or indicated bass; RH closest position  
 Items d & e – as is

Prima Vista reading - either through hard copy handouts or through Visual Music Tutor

p.171, FUGA

p.173, item 2 Reading – representative of Prima Vista Readings

p.168 THEME AND VARIATION

**Assign:** Review for Mid-Semester Juries

Mar 4 p.172, review all major scales

p.166-67 GYPSY MELODY

p.198-99 BLUES MOTIF

p.194 IN ROW AND MODE

p.174, item 4 THE CHASE – good reading exercise. What do you see?

And other items you feel are appropriate for your particular class. Remember there are additional materials on the Web Site as well as materials from our original compositions in the Prima Vista Library in my studio.

**Assign:** Mid-Semester Juries

Mar 9 & 11 **MID-SEMESTER JURIES**

### Mid Semester Jury Requirements MUS 201N

Repertoire	student choice of:	p.166-67	GYPSY MELODY
		p.168	THEME AND VARIATION
		p.169	FURTIVE GESTURES (with <i>svegliato</i> intact!)
		p.171	FUGA
		p.194	IN ROW AND MODE
		p.198-99	BLUES MOTIF w/disk
Technique	White-key major scales only: C, D, E, G, A – hands together, two octaves up and down, steady tempo set by student count-off. You will play two scales.		
Kybd Theory	p.176, item 1 – you will see a single pitch that represents the leading tone – from that tone determine the key and play V7-I <i>in the voicing shown on p.176</i> . Please use half-note durations for each chord. Count one measure before you begin – quarter note = 60.		

**Harmonization** You are responsible for pp.146-148, all items. Use only two-handed accompaniments. Teacher will play the melody at a tempo set by you with a two measure count-off. ***Practice counting off!*** Take someone in a practice room with you, count off for them and have them play the melody, keeping the tempo you set. Your accompaniment style must support the meter.

Item a – LH roots or indicated bass; RH broken or blocked chords in closest position. Be ready for the measures with two chords!

Item b – LH roots or indicated bass; RH plays chord shapes as shown. Chords should be played **in the same octave as written in your text**. Note that a *Moderate* tempo in 2.4 would represent a minimum of 92 to the quarter.

Item c – LH roots or indicated bass; RH closest position chords. Try to remain lower than the melody when possible.

Items d and e – play as indicated in the example.

**Improvisation** p.182 – 12 Bar Blues – student plays RH improvisation using the Blues pentascale. Must demonstrate use of “idea, repeat, repeat and extend” concept of improvisation.

**Sight Reading** Prima Vista – will include scalar passages and closest position

**Transposition** Prima Vista – a tritone away similar to the examples in your text, p.179-80.

**Second Semester Freshman (MWF)**

- Jan 18 p.138, Performance (scalar sequences) - this piece needs to be a quasi-rote presentation. All of the scalar work needs to be done without the score. Have them keep their books closed at the beginning of class.
- p.140, chromatic scale fingering - present this without the book in front of them
- p.139, PRELUDE – have the students open their books to the score and add the scalar passages they now know!
- p.141, item 5 (Db only) perhaps the easiest scale to play hands together
- TALK ABOUT GRADING POLICY AND HAND OUT SHEETS – NOTE 201N PROFICIENCY STATEMENT ON BACK OF SHEET!
- Assign:** p.146, item 1 Keyboard Theory  
p.141, item 1-3 Reading WHAT DO YOU SEE?  
p.141, item 5 (keys other than Db)  
p.139, PRELUDE - from memory for a grade  
Who was Concone?
- Jan 20 p.141, items 1-3 Reading WHAT DO YOU SEE?
- p.139, PRELUDE - from memory for a grade
- p.139 - take a moment and have them write down what they found out about Guisepppe Concone. They may just turn in the notes they scribbled. This is for a grade. If they did not do it, they have now made their first unfortunate grade. This is done to try to get them to realize that you will not give them "busy work." If you say it is assigned, it is assigned and you expect them to do what is assigned.
- p.141, item 5 - do one key other than Db major (with disk)
- p.146, item 1 Keyboard Theory
- Assign:** p.144-145, MEDIEVAL GARDEN  
p.147-48, Harmonization - items 1.d. and e.  
p.143 EVENS AND ODDS what do you see?
- Jan 23 p.144-45 MEDIEVAL GARDEN what modes? Quick read-through  
p.147-48, Harmonization - item d. – modality is E Phrygian. If you changed to Mixolydian, the key sig would be three sharps and the quality of some of the chords would change as well as melodic pitches.
- p.143, EVENS AND ODDS - see page 26 of this manual for a really neat way to present this piece. Guaranteed success! Work on RH only.

p.146, item 1a Harmonization – not assigned. After initial discussion, do in pairs.

**Assign:** p.142 TUNE FOR A WARM DAY – in what mode?  
 p.143, EVENS AND ODDS – try the LH – settle on a fingering that will not change  
 p.146, item 1.a. Harmonization – try putting it together  
 p.149, PLAINT (play in written key only)

Jan 25 p.149, PLAINT - see page 27 of this manual for clarification. The key signature for E Dorian would be two sharps and E Lydian would be five sharps. There is a brief tutorial on the Web Site.

p.142 TUNE FOR A WARM DAY – is in F Dorian. Look for repetition, use of sequence, etc.

p.143, EVENS AND ODDS – add the LH, very carefully!

**Assign:** p.149, item 1.b. – go through the steps! Transposition  
 p.150, item 3 THE CHASE – how many chords are used?  
 p.147, item c Harmonization

Jan 27 p.147, Harmonization - further information about item c. can be found on the Web Site – along with two prima vista modal harmonizations.

p.149, item 1.b. Transposition – be sure you go through the steps – look at that bass line!

p.150, item c – how many chords did you find? Play from beat 3 of bar 16 through the downbeat of bar 20. What is that? Play it in E major.

p.166, Composition - talk about this. This should be a collaborative effort between composer and vocal performer. The performer can be a vocalist in class or someone brought in as a guest for the in-class performance. Each class will determine its “best of show” and, with the composer’s permission, those will be posted on the PDM Web Site.

p.169, FURTIVE GESTURES – get them started. Pay close attention to everything you see! What does *svegliato* mean? Not assigned -

**Assign:** p.166, Composition (due 2/13)  
 p.151-52, item 2-5 Improvisation in A major  
 p.169 FURTIVE GESTURES work on *svegliato* only

Jan 30 Pop Quiz over various modes - played one hand, two octaves up and down

p.169 FURTIVE GESTURES – work through the *svegliato* as blocked triads several times before playing as is. Look at the beginning – what do you see?

p.151-52, item 2-5 Improvisation – how did they do on the neighbor tones? Try adding item 6, still in the key of A major.

p.151, item 1 Improvisation - pair students and have them take turns improvising modal melodies. An additional activity could be to give a new meter (6.8 perhaps) and a new mode and see what happens when both parts are improvised.

- Assign:** p.154-56 SHUFFLE (assign parts but try each of the parts)  
p.166 Composition due **2/13**
- p.149, item c Transposition – follow the steps  
p.166-67 GYPSY MELODY LH only, bar 8 to the end.
- Feb 1 p.169, FURTIVE GESTURES – play systems 1, 3, and 5.
- p.153 IN THE MEADOWS – just a quick read through – not assigned.  
p.149 item c Transposition
- p.154-56 SHUFFLE (w/disk) trade parts several times  
Play one black-key-group major scale
- p.166-67 GYPSY MELODY – work over headsets with teacher furnishing RH melody.
- Assign:** p.166-67, GYPSY MELODY - RH only, bar 8 and on  
Who was Kodaly? Extra credit  
p.172 traditional scale fingerings  
How are their compositions coming ? ? ?
- Feb 3 p.172 – scales!! Do some hands separate. Play on flat surface hands together to see how the fingerings work. I will ask my students to get up and go to the wall and “assume the position” – both hands up on the wall to do two octave scale fingerings.
- Any extra credits for Kodaly?  
p.166-67, GYPSY MELODY – be very particular about fingering. Work over headsets with teacher furnishing left hand accompaniment.
- p.171 – get them started on the Beethoven FUGA – talk about terms on p.170.
- Assign:** p.170-71, FUGA – hands separate to establish fingering  
Compositions due **2/13** - how is it coming?  
p.172 hands together scales, item 1 **away from the keyboard only!** Think of D major as you play fingerings on a flat surface  
p.173 MODERATO
- Feb 6 p.171 FUGA – lots of time on fingering and articulation suggestions. Put them in pairs and let them switch off treble and bass.
- p.172, item 1 Technique – take the time to walk around and see what their hands look like playing these on a flat surface; then take D to the keyboard / also E if time  
p.172, item 2 Technique – a quick read through in C major. Then E major – the other keys will take more time due to bars 13-16.
- p.173 MODERATO
- Assign:** p.176, item 1 Keyboard Theory – play L.T., say name of key, then play soprano and bass only  
p.147, item b Harmonization  
p.171 FUGA – at a *slow* tempo, hands together

## p.172 Technique – keys of D and E on keyboard

Feb 8 p.176, item 1 Keyboard Theory – this takes time! Students should **always** be thinking key. This is not simply a pattern to be memorized. Outer voices only; remember, play the leading tone first, followed by saying name of the key then play soprano and bass.

p.172, item 1 - E major scales  
p.147, item b Harmonization – it is pretty swift! Some coordination issues brought about by rhythm.

p.171 FUGA – slowly from start to finish. How did your fingerings hold up?  
p.198-99 BLUES MOTIF - if time, play through this for them. Listen to the natural swing of the melodic material.

**Assign:** p.166-67 GYPSY MELODY – bar 15 to end, hands together  
Compositions Due (2/13) are all in-class performances scheduled? Have they made a copy? Have they rehearsed with their singers?  
p.176, item 1 Keyboard Theory – play L.T. in RH, say name of key then play only RH shape (3<sup>rd</sup> inversion)  
p.198-99 BLUES MOTIF

Feb 10 p.176, item 1 Keyboard Theory – full RH as teacher plays bass  
p.198-99 BLUES MOTIF  
p.166-67 GYPSY MELODY – work bar 15 to the end then go back and try it from the very beginning

p.173, MODERATO - transpose to D major (not assigned)

**Assign:** Compositions are Due! Be sure you keep a copy for your performance.  
p.176 item 1 Keyboard Theory - all four voices  
C major scale

Feb 13 Collect compositions. Hear 3 to 4 performances – should have already had performers lined up for particular days. Beats trying to coax volunteers! Be sure they have kept a copy so they can continue performances on the 15<sup>th</sup>, 17<sup>th</sup> and 20<sup>th</sup> if needed.

p.176, item 1 Keyboard Theory - all four voices

p.180-81, Improvisation – not assigned. get through as much as time allows. Use the recorded disk backgrounds if you are apprehensive about your own ability to scat! Introduce the improvisational concept of “idea, repeat, repeat and extend” found on p.182.

C major scale – then read p.175 ETUDE

**Assign:** p.182, Melodic improvisation in G (idea, repeat, repeat & extend)

Composition performances  
 p.169 FURTIVE GESTURES – review  
 C and E major scales in contrary motion

Feb 15 p.182, item 3 - trade fours until every student has had a chance to solo. Then put all on headsets and have them play along with the disk arrangement.

p.169 FURTIVE GESTURES – quick play-through to see if there are concerns

Hear some composition performances.

C and E major scales in contrary motion.

p.168 THEME AND VARIATION – not assigned

**Assign:** Composition performances  
 p.146-48 using only two-handed accompaniment style  
 D and A major scales in parallel motion  
 p.168 THEME AND VARIATION

Feb 17 Hear some more composition performances. Take a minute to decide the “Best of Show” for your class. The students should vote on the compositions they liked the best. We will take all of the winners from the different sections and post them on the web site. (you may still have performances to go – if so just wait on the vote until all have been heard.)

*Talk about mid-semester juries.*

D and G major scales – parallel motion; two octaves, hands together

p.186-190 HELLO! MA BABY – for some relaxing, fun reading! Assign parts, give them a few minutes to run through their part and play!

p.146-48 talk about two-handed accompaniment styles specifically as designated in requirements for mid-semester juries

**Assign:** Prima Vista Transposition  
 p.176, Keyboard Theory item 1 (review)  
 p.158-65 GONDELLIED - assign parts  
 p.194 IN ROW AND MODE

Feb 20 p.172, Keyboard Theory item 1 do a few prima vista. Use the Visualizer, show a pitch that functions as the leading tone, count four beats then play V7 resolving to I using whole note values.

p.194 IN ROW AND MODE – Mr. Feinberg indicated a very exact fingering to be used. It works!

p.158-65 GONDELLIED – put them in quartets on headset, give them a few minutes to rehearse then have some in-class performances.

p.176 Keyboard Theory – do a few of these Prima Vista. Use the Visualizer, show a pitch that functions as the leading tone, count four beats then play V7 resolving to I using half note values.

Prima Vista Transposition packets - please copy all of us on any original compositions you write for either transposition or reading. Helps to build the “library.”

**Assign:** Review for Mid-Semester

Feb 22 Review of Black-Key-Group Major scales

p.174 item 3 – representative of Prima Vista Reading

p.194 IN ROW AND MODE – lots of students will not like this piece because they are so attuned to major and minor – modes are a stretch for some so you can imagine how they will react to a *row!*

p.182 Improvisation – if time, everyone does one chorus over the headsets as you play walking bass and comp chords. Ask if they would like to have percussion background as well on their juries.

**Assign:** Review for Mid-Semester Juries

Feb 24 p.146-48 Harmonization Review; be specific about these guidelines:

Item a – LH roots; RH broken chords except for measures where there are two chords

Item b – LH roots or indicated bass; RH plays chord shapes as given

Item c – LH roots or indicated bass; RH closest position

Items d & e – as is

Prima Vista Reading – either through hard copy handouts or through the Visual Music Tutor

p.171 FUGA

p.173, item 2 Reading – representative of Prima Vista Readings

**Assign:** Review for Mid-Semester Juries

Feb 27 p.182, Improvisation, item 3 – keys of F and G (with disk or teacher background)

p.168 THEME AND VARIATION

Prima Vista Transposition Packets

**Assign:** Review for Mid-Semester Juries

Mar 1 p.172, review all major scales  
 Prima Vista Reading Packets  
 p.176, Keyboard Theory, item 1 – prima vista leading tones  
**Assign:** Review for Mid-Semester Juries

Mar 3 p.166-67 GYPSY MELODY  
 p.198-99 BLUES MOTIF  
 p.194 IN ROW AND MODE  
 p.174, item 4 THE CHASE – good reading exercise. What do you see?  
 Review items you feel are appropriate for your particular class. Remember there are additional materials on the web site as well as materials from our original compositions in the Prima Vista Library in my studio.  
Remind students that they must be on time for individual jury times. Jury scheduled at 10:12, student arrives at 10:20 – makes for a very short jury with very low grades on all the materials not performed!!!

**Assign:** Mid-Semester Juries

Mar 6-8-10 **MID-SEMESTER JURIES**

*See p.90-91 for MUS 201N Mid Semester Jury Requirements*

**after mid semester juries – Second Semester Freshman (TTH)**

- Mar 21      p.173, item 2 Reading  
 p.177, item 5 Keyboard Theory – playing modal scales
- p.179, item 1.d. Harmonization  
 p.177, item 1.a. Harmonization – what is the difference between this accompaniment and Alberti Bass?
- p.190-92 BOURREE – assign parts – give them some time on the headsets and then put them in quartets for headset rehearsal. Do a whole class performance on speaker before leaving it. Fingering is the key to this one –
- Assign:**      p.177, item 5 – **for a grade** one octave, hands together  
 p.193 DRIPPING FAUCET – talk about what a “descriptive miniature” might be. (Due **4/6**)  
 p.179, item 1 Transposition – send you back to the Concone Prelude on p.139  
 p.196-97 FINGER PAINTING - read the directions very carefully
- Mar 23      p.177, item 5 **for a grade** - take a moment to do this at beginning of class
- p.196-97 FINGER PAINTING – even though you asked them to read the directions, there will be those who neglected to see that this is an “etude” for one finger and one foot. Takes an amazing amount of control to shape the melodic phrase correctly.
- p.179, item 1 Transposition Concone PRELUDE in C major
- p.178, item b Harmonization – talk about measure 8 before you start on this. What should happen? Play through the indicated bass line a couple of times then play the RH chords just as you would the RH of a keyboard style progression – pay attention to common tones – not assigned.
- Assign:**      p.180, items c. and d. Transposition  
 p.195 MUNETTE – see what you can find out about a musette.  
 Pencil in a fingering in bars 9-12, RH.  
 p.182-184 SOLITUDE assign parts  
 p.193 Composition (due **4/6**)
- Mar 28      p.180, items c. and d. Transposition – follow the steps!
- p.205, item 3 Technique – A-flat major uses the same fingering combinations as the scales they have just done on the mid-semester. Use this exercise to reinforce.
- p.195 MUNETTE – did they find out about the musette that was a musical instrument? Get some fingering suggestions for bars 9-12.
- p.182-84 SOLITUDE do one speaker performance in class. Careful pedaling.
- p.210-11 Keyboard Theory – start on the white-key minors. Play only one octave but all three forms going directly into harmonic from natural and then on to the melodic.

**Assign:** p.228 PRELUDE IN D MINOR – block chord shapes  
 p.211 Keyboard Theory – c, d, e, g, a minor scales  
 p.200, 202-03 LITTLE INVENTION IN C MINOR – find the suggested “Inquiry” items  
 p.211-12, items 5.a.-c. Keyboard Theory in written keys only  
 p.212, item b Harmonization – there is a tutorial on Web Site  
 p.179, item 1 Transposition PRELUDE in C **for a grade**

Mar 30 Concone PRELUDE in C major **for a grade** (p.139)

Play some white-key minor scales – let them choose.

p.228 PRELUDE IN D MINOR – go through blocked chords. Notice the double-stemmed notes. The pedal should not substitute for these longer note values.

p.212, item b Harmonization – note the octave placement. Play through the indicated bass line first.

p.200 where are “Inquiry” items in the score? Have a class discussion re: each.  
 p.202-03 – put them in pairs and let them play through this as a duet. Listen carefully for all entrances.

p.211-12, items 5.a.-c. go through the notated keys with background

**Assign:** p.215, items 1.a., b., c. Transposition  
 p.202-03 LITTLE INVENTION IN C MINOR – hands together at a slow tempo  
 p.229 PASSAMEZZO – look for repetition, sequence, etc.  
 p.213, item a Harmonization – go through LH only – there is a tutorial on the Web Site.  
 Compositions (due **4/6**)

Apr 4 p.229 PASSAMEZZO - work on just the last six bars including the pick-up in bar 24. Discuss fingering for the RH. Note the meter signature.

p.202-03 LITTLE INVENTION IN C MINOR – how did it go hands together?

p.215, item 1.a., b., c. Transposition – written by former and current graduate teaching assistants.

p.213, item a Harmonization – did they see the tutorial? If not, encourage them to – it should really help. Note that the chords in bars 9 and 11 are *root position* iv chords. Play the chord below the beginning i chord. Bar 14, 15, 16 will take extra time. Note the harmonic rhythm change in bar 14.

p.208 ETUDE – sight read if time.

**Assign:** p.205 Technique – review A-flat major scale  
 p.213, item a Harmonization – put the first 8 bars together  
 p.212, item 6.a. Keyboard Theory – notice the repeat sign.  
 The second time through should start from the shape where you end the first time through.

p.206, item 1.a. Reading  
 Compositions are due – did you keep a copy?

Apr 6 Collect compositions. Students will play and we have to guess the title based on their performance.

p.205 Technique - A-flat major scale  
p.212, item 6.a. Keyboard Theory – second time through should start as a 1<sup>st</sup> inversion chord. Spell the chords in root position before you play.

p.206, item 1.a. Reading  
p.207, item 2 Reading – not assigned!

p.213, item a Harmonization – play the first 8 bars hands together  
p.224-25 TO B OR NOT TO B FLAT – introduce RH; get the “feel”

**Assign:** In-class performance of descriptive miniatures  
p.224-25 TO B OR NOT TO BE FLAT – work on rhythms of RH  
p.217, items 1 & 2 Improvisation  
p.217, item 4 Improvisation – tritones in C. F. G  
p.206, item c Reading  
p.214 item 2a Harmonization

Apr 11 Pop Quiz – minor scales – up and down one octave, any of 3 forms

In-class performances – **vote as you go!**  
p.224-25 TO BE OR NOT – check RH rhythms. Work LH and foot for Thursday’s class.  
p.212, item 6.b. Keyboard Theory – in c, d, and f minors – not assigned

p.217, items 1 & 2 Improvisation – students play tritones while you play walking bass and improvisation

p.206, item c Reading  
p.214, item 2.a. Harmonization – play through just LH broken chords first.

**Assign:** p.217, item 5 Improvisation – don’t forget the turn-around!  
p.220-23 MAZURKA – assign parts  
p.215, items d. and e. Transposition  
p.224-25 TO BE OR NOT – work LH and foot

Apr 13 p.224-25 TO BE OR NOT O B FLAT – have them play the LH and pedal over headsets as you play RH – trade parts. Put together for two measures from pick-up to bar 7. Where else do you see this phrase?

p.220-23 MAZURKA

p.217, item 5 Improvisation – put them in pairs  
p.215, items d. and e. Transposition

p.207, item 1.e. Reading - not assigned

**Assigned:** p.226-27 LEFT BEHIND – bar 17 to the end – work LH and foot. Still did not get the LH fingering misprint corrected in bar 21.

p.224-25 TO BE OR NOT – hands together with foot  
p.216, item 2 Transposition ( returns you to p.208)

- Apr 18 p.216, item 2 Transposition ETUDE
- p.226-27 LEFT BEHIND – bar 17 to the end. Try RH only from bar 17 and then try putting it together.
- p.224-25 TO BE OR NOT - from beginning, hands together
- p.206, item b Reading – not assigned.
- p.204, item 2 STUDY IN E – play through once in E major then transpose to two other major keys.
- Assign:** p.218, item 6 Improvisation  
p.204, item 1 Technique  
p.210, item 1 Keyboard Theory  
p.213, item c Harmonization – start with an inverted A min chord
- Apr 20 p.204, item 1 Technique – talk about mordents and where they were used even when not indicated.
- p.210, item 1 Keyboard Theory – play in C major and one other major key – let students choose the other key
- p.218, item 6 Improvisation – do in pairs on the headsets
- p.213, item c Harmonization – try both the natural and harmonic forms of the minor when playing chords.
- p.223 Composition – this is an extra credit composition and is due **5/2**
- Talk about final jury and handout requirements sheets.***
- Assign:** p.210, item 2 Keyboard Theory – play in C and A majors  
p.216, item 3 Transposition  
p.218-19 MINUET – try each part
- p.202-03 LITTLE INVENTION IN C MINOR – review  
p.224-25 TO B OR NOT TO B FLAT – review
- Apr 25 Repertoire review
- p.210, item 2 Keyboard Theory – in C and A majors  
p.218-19 MINUET – switch parts – Secondo is a true challenge. Careful of measure 14. Why?  
p.216, item 3 Transposition – also try item 4 – not assigned
- Prima Vista Reading Packets
- Assign:** Review of Harmonization – p.213-14  
Review of Improvisation – p.217
- p.209 ETUDE IN A MINOR

- Apr 27 p.209 ETUDE IN A MINOR – shape the phrases with your voice. Do as a duet and see if your voice inflection can convert to a physical gesture.
- Harmonization review.  
Improvisation review.  
Prima Vista Transposition Packets  
**Assign:** Composition for extra credit  
Review for final juries
- May 2 Collect any compositions.
- Prima Vista Reading and Transposition Packets
- Assign:** Review for final
- May 4 Any students wishing to try out repertoire on the studio Steinway are welcome to use by studio during class time. I will be available for extra help in the classroom.

**Final exams at the scheduled times set by the university. Remind your students that these times are not negotiable.**

### Final Jury Requirements MUS 201N

- |               |   |  |  |
|---------------|---|--|--|
| Repertoire    | student choice of:  | p.202-03<br>p.224-25<br>p.226-27<br>p.228<br>p.229 | LITTLE INVENTION IN C MINOR<br>TO B OR NOT TO B FLAT w/disk<br>LEFT BEHIND<br>PRELUDE IN D MINOR<br>PASSAMEZZO |
| Technique     | All forms, white key minor scales; two octaves, two hands, up and down<br>A-flat major scale, two hands, two octaves up and down  |  |  |
| Reading       | Prima Vista – minor key – similar to those in text, Chapter 8, and in packets   |  |  |
| Kybrd Theory  | p.212, item 6a (with disk) – the repeat will start from the ending shape of the first time through. Beginning shape and key are teacher’s choice. Student choice of hand. Keys will be chosen from white-key minors – c, d, e, g, and a |  |  |
| Harmonization | p.213, item 1.a. – melody and broken chord as shown in example. Teacher will play melody as well. Student will set tempo.   |  |  |
|               | p.213, item 1.b. – two-handed accompaniment as shown in example. Note octave placement. Teacher will play melody. Student will set tempo.   |  |  |
|               | p.213, item 1.c. – melody and LH closest position chords. Initial A minor chord should be in an inversion. Teacher will play melody as well. Student sets tempo.  |  |  |
|               | p.214, item2.a. – LH broken chords as shown in example with RH melody. Teacher will play melody as well. Student will set tempo with count-off.   |  |  |
| Improvisation | p.217 – teacher will “partner” – teacher choice of key (F/G) – student sets tempo with two bar count-off.   |  |  |

Chorus 1 – student plays LH tritones and RH improv. Teacher plays walking bass

Chorus 2 – student plays LH chord root and RH tritones. Teacher plays RH improv

**Note 1:** octave placement of tritones does not change from first to second chorus. See octave placement on p.217.

**Note 2:** there is no pause between chorus 1 and chorus 2. Be sure you practice the turn-around and switching of parts.

Transposition Prima Vista – minor key a tritone away. Similar to those in your text and the packets.

**First Semester Sophomore (TTH)**

- Sept 1 p.141, 172, Review of Major Scale Fingerings  
 p.174, THE CHASE (Reading Review)  
 p.147, item c. (Harmonization Review)  
 p.208, ETUDE IN A MINOR (Transposition Review)  
 p.176, item 1 (Keyboard Theory Review)
- Assign:** p.172, 211, continued review of major & minor scale fingerings  
 p.211-212, item 5 & 6 (Keyboard Theory Review)  
 p.179, item d. (Harmonization Review)  
 p.147, item d. (Harmonization Review)
- Sept 6 p.172, 211, Review of Minor and Major Scale Fingerings  
 p.173, items 1 & 2 (Reading Review)  
 p.211-12, item 5 & 6 (Keyboard Theory Review)  
 p.179, item d. (Harmonization Review)  
 p.149, PLAINT (Transposition Review)
- Assign:** p.220-23, MAZURKA (Ensemble Review)  
 p.228, PRELUDE IN D MINOR (Repertoire and Pedal Review)  
 p.215, item 1a-c (Transposition Review)  
 p.217, Blues and Tritones (Improvisation Review)
- Sept 8 p.220-23 MAZURKA (Ensemble Review)
- p.217, Blues and Tritones - review the tritones in the keys of F and G. Using the “pair” button, create duos and do item 5.
- p.228 PRELUDE IN D MINOR - do on headsets so they can listen to the effect of their feet!
- p.215, Transposition Review
- Assign:** p.239, Keyboard Theory, items 1 and 2  
 p.246, items 1 and 2 Blues Improvisation (includes walking bass)  
 p.236, Reading – item 1 and 2  
 p.238, Reading – items d and e
- Sept 13 p.236, Reading – items 1 and 2 (alto clef)  
 p.238, Reading – items d and e (minor keys)
- p.239, item 1 - expand this on into item 2. This is a very important cadential progression and should not be treated as a pattern to be memorized. Don't use the disk yet.

p.246, Blues Improvisation - work with the scale in item 1 until they are technically comfortable with the fingering. There are several viable fingerings. Item 2 is a step-by-step approach to creating walking bass lines. They will see the importance of knowing certain modal scales! This is going to take some time. It is in the assignment for Thursday.

**Assign:** p.246, Improvisation, item 2  
 p.234-35, Technique, items 1 and 2 (PLEASANT MORNING)  
 p.240, Keyboard Theory – read through it and be ready to create!  
 p.237, Reading, item 3 and 4a (alto clef and also minor key)

Sept 15 p.237, Reading, items 3 and 4a – expansion of item 3 would be play viola part with right hand as you play the bass clef part of the piano. Item 4a – think key!

p.240, Keyboard Theory – be sure everyone is involved. Put them into three teams on headsets, each responsible for one of the progressions. Their individual teams must determine the five criteria listed and be ready to perform their progression. This shouldn't take a long time. Hurry them along if necessary.

p.234-35, Technique – quick review of perhaps two major scales then a one or two time read through of PLEASANT MORNING. Tell them a bit about Mr. Streabbog.

p.246, Improvisation, item 2 - take some time with this. Be certain they realize that any and all of these one- or two-bar ideas may be transposed to the IV or V in the key. In fact, that is probably a very good exercise to do.

**Assign:** p.230, 232-33, LEMONADE  
 p.241-42, Harmonization, items b and c – there are web site tutorials to help with these two.  
 p.244-45, Transposition, item 2-4

Sept 20 p.230, 232-33, LEMONADE – should be a quick study that they can accomplish in this class meeting. Note repetition and use of sequence. Use page 230 as a springboard.

p.244-45, Transposition – are they trying to transpose every single pitch? If so, they aren't going to succeed. It is too hard. They must think in the new key and read intervals.

p.241-42, Harmonization – did they look at the tutorials? If not, take a second to take them through the concept for item b and perhaps even show them the tutorial for item c.

Do a couple of blues improvs where they switch back and forth between melody/tritones and tritones/bass. You should furnish the missing part each time. Best done on headsets using the “All” function of the controller.

**Assign:** p.232-33, LEMONADE, from memory for a grade  
 p.245, Transposition, item 5  
 p.259, MOURNING SONG – don't be deceived by this. *Largo*

doesn't always mean *easy*!!!  
p.242, item c. from bar 9 to the end

- Sept 22 p.232-33, LEMONADE – from memory for a grade – you will probably want to hear representative amounts of this. Maybe start with the B section and go to the end.
- p.259, MOURNING SONG – what do they know about Bartók and the harmonies he favored?
- p.248, Composition – talk about this just a bit. It is in the assignments. They **will** be trading assignments on the 29<sup>th</sup>.
- p.245, item 5 Transposition  
p.242 item c. bar 9 to the end – check this and see if it is doing better. If you didn't do the Web Site last class maybe this class if there is time.
- Assign:** p.248, Composition (Due **9/29**)  
p.256-58, GIGUE – if you don't know what a "gigue" is, find out!  
p.241-42, Harmonization, items a and d  
p.250-51, SLEEPING BEAUTY'S PAVANE - assign parts

- Sept 27 Take a moment to have them write down their thoughts on "gigue" and hand that in for a grade. If they did not do it, they have now made their first unfortunate grade. This is done to try to get them to realize that you will not give them "busy work." If you say it is assigned, it is assigned and you expect them to do what is assigned. See p.39 of this manual.
- p.256-58, GIGUE – take a look at p.41 of this manual if you haven't already. Pretty astounding piece for such a young composer. Talk about the amount of repetition, sequence, scalar passages – all of the things that make it such a "bargain" piece.
- p.250-51 SLEEPING BEAUTY'S PAVANE – put them on headset and let two sets of Secondo/Primo practice together – call attention to the tempo. Don't play fast just because you can! Slow and soft takes an incredible amount of control! What do they know about Ravel? Some extra credit for talking about him next class meeting?
- p.241-42, Harmonization, items a and d – shouldn't be such a challenge.
- Assign:** p.269, item 1 Keyboard Theory  
p.254-55 EARLY SPRING – a plateau piece!  
p.238, Reading, items b and c  
Facts of interest about Ravel – extra credit – what was happening in the world when he was in his prime as a composer?  
p.243, item f Harmonization – play through the melody and indicated bass line hands together  
p.259 MOURNING SONG

- Sept 29 Collect the compositions – pass them back out to random students, give them about three minutes to look at them and then have some performances. Keep an eye out for compositions that we can use for the Prima Vista Library or web site postings. Get these back before the end of class and have them back graded by next class. If time permits you might want to do some more performances next week. If so, be sure you don't give someone's composition to another person with your

comments and grade on it. Don't forget the "Best In Show" vote – one from your class will be posted on the website.

p.259 MOURNING SONG

p.269, Keyboard Theory - this will take some time. Some students will have experience with secondary dominants, some will not. I have included the expansion of this with this edition in item 2. More examples are on the Web Site.

p.238, Reading – once through and that's it! Have a student do the count-off for each example. I recommend playing d. and e.

p.254-55 EARLY SPRING – one or two times through with attention to the foot!

p.244, TO PORTSMOUTH! – if time. Not assigned! The more remote the keys, the more fun this is. Be ready for lots of mistakes! A chance for everyone to chill!

p.245 item 5.b. – not assigned

p.243, item f. Harmonization play through the melody and bass. Then go back and play through just RH closest position chords as shown in the example. If there is time try RH chords and indicated bass line together.

p.261 GOSPEL SONG – such a great piece and perfect for this chapter dealing with secondary dominants. Find them and label them! – not assigned

**Assign:** p.243 item f Harmonization – for a **grade** as two-handed accomp  
p.265, WIEDERSEHEN – look at the chord shapes! ! !  
p.269, item 2 Keyboard Theory  
p.261 GOSPEL SONG – work on the RH only with *no pedal*.  
p.256-58 GIGUE

Oct 4 p.243, item f. - **for a grade** – do either first 8 or second 8 bars – not whole thing

p.262, Technique – review of white-key minor scales. Just do a couple -

p.265, WIEDERSEHEN – where is the secondary dominant? What gives it away immediately?

p.261 GOSPEL SONG – the point of no pedal is to see if you can let your fingers do the connecting! Discuss possible fingerings for the first half. Do the same thing (no pedal/fingering) for LH if time.

p.256-58 GIGUE

p.269, Keyboard Theory – do a few of these with the extension to the I chord. Use the Visualizer to show them a major triad – ask what key it is in. For instance, show the A major triad. When they say it is in A Major, tell them no – what other key is a possibility? What about E (IV)? But what about C (V of ii)?

**Assign:** p.261 GOSPEL SONG - work hands separately once again –  
**Still no pedal!**  
p.266, Reading, item 2 take at about quarter = 54  
p.271-72, Harmonization, item 2 b. and e.  
p.275, Transposition, item 2.a.-d.  
p.278-79, Improvisation, item 1 Melodic ornamentation  
p.287, PROLOGUE

Oct 6 p.261 GOSPEL SONG go through the whole piece hands separately then try putting the first half together. Very slowly and still without pedal. Let the fingers do the work!

p.278-79 MINUET – play through the Minuet for them adding the melodic ornamentation shown on page 279 for the repeat of each section. The important thing to see is the use of sequence in the melodic ornamentation just as Krieger used sequence in the original composition.

p.272 item e. Harmonization – second line. Be ready for bars 5 and 7. Save item b. for next class

p.266, Reading item 2 - quarter = 54

p.275, item 2.a.-d. Transposition – no need to do all of them. Let them choose.

p.287 PROLOGUE - what is their reaction? A perfect example of *polychordal*. As a class, discuss appropriate tempo and a plan for dynamics.

***Talk about mid-semester juries and pass out requirement sheets!***

**Assign:** Review for Mid-Semester Juries  
 p.271, item b Harmonization – just practice playing the two-handed accompaniment  
 p.246, item 5.c. Transposition  
 p.287 PROLOGUE – measure 5-8 with careful legato pedaling

Oct 11 p.287 PROLOGUE demonstrate proper pedal over headsets. Add the rest of piece. What makes the beginning and ending easier?

p.259, MOURNING SONG – review

p.256-58, GIGUE – review

p.269, Keyboard Theory – give them random secondary dominants (including inversions) in a variety of keys. These are to be done with one hand only – attention to resolution of leading tone. No extension to the tonic for the jury.

Prima Vista Harmonization - these will be from 4 to 6 bars using guitar symbols. Their accompaniments are to be two-handed. Teacher will play melody according to the tempo set by the student count-off. Go through p.271, item b as an example of a two-handed accompaniment.

p.273, item 3 Harmonization – example c. would be good practice for them.

p.246, item 5.c. Transposition – follow the steps and have instant success!

**Assign:** Review for Mid-Semester Juries

Oct 13 p.261 GOSPEL SONG  
 p.287 PROLOGUE

Prima Vista Transposition Packets

Improvisation – Minuet for Melodic Ornamentation – you will receive the Minuet to be used for the jury. Try lots of different ideas. The point is not to write something out and then memorize it. This is *improvisation*. I will play the bass line along with you. Remember, we will be doing the ornamented version only.

p.266-67, items 3-5 – alto clef

## Prima Vista Reading Packets

**Assign:** Mid-Semester JuriesOct 18 & 20 **MID-SEMESTER JURIES****Mid Semester Jury Requirements MUS 210J**

Repertoire	student choice of:	p.254-55 p.256-58 p.259 p.261 p.287	EARLY SPRING GIGUE MOURNING SONG GOSPEL SONG PROLOGUE
Technique	no scales on this jury		
Reading	Prima Vista – read a viola part as your teacher plays the accompaniment.		
Kybrd Theory	Prima Vista – you will be asked to play a secondary dominant and its chord of resolution. Teacher’s choice of inversion and major key. Play all four tones of the secondary dominant in one hand – the chord of resolution may consist of only three tones. You should demonstrate an understanding of tritone resolution.		
Harmonization	Prima Vista – from 4 to 6 measures using letter name symbols. This example will include a harmonic rhythm change. Your accompaniment should be two-handed with a rhythm that supports the meter and allows you to accommodate the harmonic rhythm change! Teacher will play the melody at a tempo set by the student two-bar count off.		
Improvisation	You will be given a Minuet the class before the jury week. Using the “A” section only, play using melodic ornamentation on the repeat. You will play the melody only as your teacher plays the given bass. You will play your ornamented version only. Use p.278-79 as an example of this type of melodic ornamentation.		
Transposition	Prima Vista – a four measure example in either a major or minor key. You will transpose a tritone away – from an <i>unfriendly</i> key to a <i>friendly</i> one!		

**First Semester Sophomore (MWF)**

- Aug 31 p.141, 172, Review of Major scale fingerings  
p.174, THE CHASE (Reading Review)  
p.147, item c. (Harmonization Review)  
p.176, item 1 (Keyboard Theory Review)
- Assign:** p.208, ETUDE (Transposition Review)  
p.172, 211, continued review of major plus minor scale fingerings  
p.173, items 1 & 2 (Reading Review)
- Sept 2 p.172, 211, Review of Minor and Major Scale Fingerings
- p.173, items 1 & 2 (Reading Review)  
p.208, ETUDE (Transposition Review)
- p.211-12, item 5 & 6 (Keyboard Theory Review)
- Assign:** p.179, item d (Harmonization Review)  
p.149, PLAINT (Transposition Review)  
p.211-12, items 5 & 6 (Keyboard Theory Review if needed)  
p.147, item d (Harmonization Review)
- Sept 5 **HOLIDAY**
- Sept 7 p.206, item b (Reading Review)
- p.179, item d (Harmonization Review)  
p.149, PLAINT (Transposition Review)  
p.147, item d (Harmonization Review)  
p.220-23 MAZURKA (Ensemble Review)
- Assign:** p.228 PRELUDE IN D MINOR (Repertoire and Pedal Review)  
p.215, item 1a-c (Transposition Review)  
p.217, Blues and Tritones (Improvisation Review)
- Sept 9 p.217, Blues and Tritones – review the tritones in the keys of F and G. Using the “pair” button on the controller, create duos and do item 5.
- p.215, Transposition Review
- p.228 PRELUDE IN D MINOR – do on headsets so they can listen to the effect of their feet!

**Assign:** p.239, Keyboard Theory, items 1 and 2  
 p.246, items 1 and 2, Blues Improvisation (includes walking bass)  
 p.238, Reading – items d and e

Sept 12 p.246 Blues Improvisation – work with the scale in item 1 until they are technically comfortable with the fingering. There are several viable fingerings. Item 2 is a step-by-step approach to creating walking bass lines. They will see the importance of knowing certain modal scales! It is in the assignment for Wednesday.

p.239, Keyboard Theory, items 1 and 2 - expand this on into item 2. This is a very important cadential progression and should not be treated as a pattern to be memorized. Don't use the disk yet.

p.238, Reading – items d and e (minor keys)

**Assign:** p.246, Improvisation, item 2  
 p.236, Reading – item 1 and 2  
 p.234-35, Technique, items 1 and 2 (PLEASANT MORNING)  
 p.240, Keyboard Theory – read through it and be ready to create!

Sept 14 p.240, Keyboard Theory – be sure everyone is involved. Put them into three teams on headsets, each responsible for one of the progressions. Their individual teams must determine the five criteria listed and be ready to perform their progression. This shouldn't take a long time. Hurry them along if necessary.

p.246, Improvisation, item 2 – take some time with this. Be certain they realize that any and all of these one- or two-bar ideas may be transposed to the IV or V in the key. In fact, that is probably a very good exercise to do.

p.234-35, Technique – quick review of perhaps two major scales then a one or two time read through of PLEASANT MORNING. Tell them a bit about Mr. Streabbog.

p.236, items 1 & 2 Reading (alto clef)

**Assign:** p.237, Reading, items 3 and 4a  
 p.230, 232-33 LEMONADE  
 p.241-42, Harmonization, items b and c – there are web site tutorials to help with these two.

Sept 16 p.241-42, Harmonization – did they look at the tutorials? If not, take a second to take them through the concept for item b and perhaps show them the tutorial for item c.

p.232-33, LEMONADE – should be a quick study that they can accomplish in this class meeting. Note repetition and use of sequence. Use p.230 as a springboard.

p.237, Reading, items 3 and 4a – expansion of item 3 would be to play the viola part with right hand as you play the bass part of the piano in left hand. Item 4 – think key! ! ! !

Do a couple of blues improvs where they switch back and forth between melody /tritones and tritones/bass. You should furnish the missing part each time. Best done on headsets using the “All” function of the controller.

**Assign:** p.244-45, Transposition, item 2-4  
p.232-33, LEMONADE, from memory for a grade  
p.245, Transposition, item 5

Sept 19 p.222-23, LEMONADE – from memory for a grade. You will probably want to hear representative amounts of this. Maybe start with the B section and go to the end.

p.244-45, Transposition – are they trying to transpose every single pitch? If so, they aren’t going to succeed. It is too hard. They must think in the new key and read intervals.

p.245, Transposition, item 5

**Assign:** p.259, MOURNING SONG – don’t be deceived by this. *Largo* doesn’t always mean *easy!*  
p.241-42, Harmonization, items a and d  
What is a gigue?

Sept 21 p.259, MOURNING SONG – what do they know about Bartók and the harmonies he favored?

Take a moment to have them write down their thoughts on "gigue" and hand that in for a grade. If they did not do it, they have now made their first unfortunate grade. This is done to try to get them to realize that you will not give them "busy work." If you say it is assigned, it is assigned and you expect them to do what is assigned. See p.39 of this manual.

p.256-58, GIGUE – take a look at p.41 of this manual if you haven’t already. Pretty astounding for such a young composer. Talk about the amount of repetition, sequence, scalar passages – all of the things that make it such a “bargain” piece.

p.248, Composition – talk about this just a bit. It is in the assignments.

p.241-42, Harmonization, items a and d – shouldn’t be such a challenge

**Assign:** p.248, Composition (Due **9/28**)  
p.250-51 SLEEPING BEAUTY’S PAVANE – assign parts  
p.256-58 GIGUE  
p.269, item 1 Keyboard Theory  
p.259 MOURNING SONG

Sept 23 p.269, item 1 Keyboard Theory – this will take some time. Some students have experience with secondary dominants, some do not. I have included the expansion of this with this edition in item 2. More examples are on the Web Site.

p.250-51 SLEEPING BEAUTY’S PAVANE – put them on headsets and let two sets of Secondo/Primo practice together – call attention to the tempo. Don’t play

fast just because you can! Slow and soft takes an incredible amount of control! What do they know about Ravel? Some extra credit for talking about him next class meeting?

p.259 MOURNING SONG

p.256-58 GIGUE

**Assign:** p.238, Reading, items b and c  
 p.265, WIEDERSEHEN – look at the chord shapes!  
 p.269, item 2 Keyboard Theory  
 Composition Due **9/28**  
 p.261 GOSPEL SONG – find the secondary dominants and label.  
 Work on RH only with *no pedal*.

Sept 26 p.269, item 2 Keyboard Theory – do a few of these with extensions to the I chord. Use the Visualizer to show them a major triad – ask what key it is in. For instance, show the A major triad. When they say it is in A Major, tell them no – what other key possibility? What about E (IV)? But what about C (V of ii)?

p.265, WIEDERSEHEN – where is the secondary dominant? What gives it away immediately?

p.238, Reading – once through it and that's it! Have a student do the count-off for each example. I recommend playing d. and e.

p.261 GOSPEL SONG – the point of no pedal is to see if you can let your fingers do the connecting! Discuss possible fingerings for the first half. Do the same thing (no pedal/fingering) for LH if time.

**Assign:** Compositions Due  
 p.254-55 EARLY SPRING – a plateau piece!  
 p.243, item f Harmonization – play through the melody and indicated bass line hands together  
 p.261 GOSPEL SONG – work hands separately once again – **still no pedal!**

Sept 28 Collect the compositions – pass them back out to random students, give them about three minutes to look at them and then have some performances. Keep an eye out for compositions that we can use for the Prima Vista Library or web site postings. Get these back before the end of class and have them back graded by next class. If time permits you might want to do some more performances next week. If so, be sure you don't give someone's composition to another person with your comments and grade on it.

p.254-55 EARLY SPRING – one or two times through with attention to the foot!

p.261 GOSPEL SONG – go through the whole piece hands separately then try putting the first half together. Very slowly and still without pedal. Let the fingers do the work!

p.243 item f Harmonization – play through the melody and bass. Then go back and play through just RH closest position chords as shown in the example. If there is time, try RH chords and indicated bass line together.

- Assign:** p.266, Reading, item 2 take at about quarter = 54  
p.243 item f Harmonization **for a grade**  
p.271-72 Harmonization, item 2.b. and e.  
p.287 PROLOGUE
- Sept 30 p.243, item f. – **for a grade** – do either first or second 8 bars – not whole thing  
p.266 Reading, item 2 take at about quarter = 54  
p.287 PROLOGUE – what is their reaction? A perfect example of *polychordal*.  
As a class, discuss appropriate tempo and a plan for dynamics.  
p.271-72 Harmonization – do item e., second line. Be ready for bars 5 and 7, Save item b. for next class.  
**Assign:** p.275, Transposition, item 2.a.-d.  
p.287 PROLOGUE – measure 5-8 with careful legato pedaling  
p.278-79 Improvisation, item 1 Melodic Ornamentation
- Oct 3 p.287 PROLOGUE – demonstrate proper pedal over headsets. Add the rest of piece. What makes the beginning and ending easier?  
p.275, Transposition, item 2.a.-d. – no need to do all. Let students choose.  
p.278-79 Improvisation MINUET – play through the Minuet for them adding the melodic ornamentation shown on p.279 for the repeat of each section. The important thing to see is the use of sequence in the melodic ornamentation just as Krieger used sequence in the original composition.  
**Assign:** p.278 Improvisation MINUET – be ready to play a melodic ornamentation of the “A” section  
p.246, item 5.c. Transposition  
p.271, item 2.b. Harmonization
- Oct 5 p.258, item 3c, Harmonization  
p.271, item b Harmonization  
p.246, item 5.c. Transposition – follow the steps to instant success  
p.278 MINUET – melodic ornamentation. Ask for volunteers to demonstrate melodic ornamentation of “A” section. Rest of class plays “A” section as is followed by a volunteer improviser.  
***Talk about mid-semester juries and pass out requirement sheet!***  
**Assign:** p.259, MOURNING SONG  
p.256-58, GIGUE
- Oct 7 p.259, MOURNING SONG – review  
p.256-58, GIGUE – review

p.273, item 3 Harmonization – example c. would be good practice for them.

**Assign:** Review for Mid-Semester Juries

Oct 10 p.269, Keyboard Theory – give them random secondary dominants (including inversions) in a variety of keys. These are to be done with one hand only – attention to resolution of the leading tone. No extension to the tonic for the jury.

Prima Vista Harmonization – these will be from 4 to 6 bars using guitar symbols. Their accompaniments are to be two-handed. Teacher will play melody according to the tempo set by the student count-off

p.261 GOSPEL SONG

p.287 PROLOGUE

**Assign:** Review for Mid-Semester Juries

Oct 12 p.254-55 EARLY SPRING – review

Prima Vista Transposition – will be approximately 4 bars in length. Given in an “unfriendly” key – transposed a tritone away to a “friendly” key!

Prima Vista Reading Packets

p.266-67, items 3-5 Reading – alto clef

**Assign:** Review for Mid-Semester Juries

Oct 14 Improvisation – Minuet for Melodic Ornamentation – you will receive the Minuet to be used for the jury. Try lots of different ideas. The point is not to write something out and memorize it. This is *improvisation*. I will play the bass line along with you. Remember, we will be doing the ornamented version only.

Prima Vista Harmonization Packets

Prima Vista Transposition Packets

**Assign:** Mid-Semester Juries

Oct 17, 19, 21 **MID-SEMESTER JURIES**

*See p.110 for MUS 210J Mid Semester Jury Requirements*

**after mid semester juries – First Semester Sophomore (TTH)**

- Oct 25 p.264 ETUDE IN C – the LH scales should match the RH scales in quality!  
 p.248-49 ALLEGRO IN E MINOR – do a read-through your choice of headsets or as pairs. Teacher plays primo, student on secondo – be ready to switch at the repeats.
- p.262, item 2 Technique  
 p.281-83, ALEXANDER’S RAGTIME BAND – fun! Set them up in quartets and be sure they switch parts
- p.276, item 3.a. and d. Transposition
- p.284 Composition (due **11/8**) you might call their attention to the MINUET p.314 – this was a student’s submission.
- Assign:** p.272, item d – Harmonization – two-handed as indicated  
 p.279 Improvisation based on GOSPEL SONG  
 p.274 – ETUDE – Transposition – why will this be so easy?  
 p.280 THE ii-V DOODLE
- Oct 27 p.274 ETUDE – to several keys. Be sure you know what the secondary dominant is *before* you start to play.
- p.279 Improvisation based on GOSPEL SONG. Check to make sure all have penciled in letter names for the roman numerals. Try it a couple of times over headsets with teacher playing GOSPEL SONG as is and students improvising. Then ask for volunteers to demonstrate.
- p.280 THE ii-V DOODLE – just a fun ensemble with a chance for someone to improvise. If there are no takers, you should demonstrate the ability to improvise using tones from the harmonies.
- p.272, item d – Harmonization – work as a two-handed accompaniment on speakers.
- p.284-85 CHROMATIZONE RAG – work LH only pointing out efficient fingering:
- |   |   |   |
|---|---|---|
|   | 1 | 1 |
|   | 2 | 2 |
| 3 |   |   |
|   |   | 5 |
- and also in bar where the thumb plays both A and G.
- Assign:** p.284-85 CHROMATIZONE RAG – LH throughout  
 p.243, item e. Harmonization – determine chords
- Nov 1 p.243, item e Harmonization - if you wish, you might use the chords outlined on p.40 of this manual.
- p.284-85 CHROMATIZONE RAG – double-check LH fingering. Add RH of the “A” section – stress that the 8<sup>th</sup> notes are straight – no swing!
- p.252-53 MEDITATION – not assigned – a definite challenge piece and one not

meant for all students in the class. Determine if this will be worth the time with the particular students you have in your class. You can't stress fingering enough. This is really difficult to pull off. The repeated pitches build up in sound so the voicing within the hand is a challenge. It can be used as a pedal and voicing "etude" and come in as an option on the final jury (not to be announced at this point!)

p.268 Reading - PRELUDE

p.276, item 3.b. and c. – Transposition – **not assigned**

**Assign:** p.294, item 1 - Technique – F major/minor scales – what's different? Anything the same?  
 p.288-89 TWO VOICES SINGING – notice anything about the LH?  
 p.284-85 CHROMATIZONE RAG – put it together!  
 Composition (due **11/8**)

Nov 3 p.288-89 TWO VOICES SINGING – students should play LH as teacher plays RH. Hopefully they will notice the repetition in each of the parts.

p.294, item 1 – Technique – F major/minor scales – find the difference?  
 p.284-85 CHROMATIZONE RAG – take it easy – do it all!

p.302, item 9 Harmonization – not assigned

**Assign:** p.288-89 TWO VOICES SINGING – what fingering works best in bars 20-21, 30-31? What physical gesture?  
 p.296, item 5 and p.297, item 9 – Reading  
 p.300, item 4 – Harmonization – first try playing only melody and indicated bass line. Be aware of inversions!  
 Compositions are due –

Nov 8 Collect compositions. These should be copied and given back to each student as a packet of 16 on Nov. 10<sup>th</sup>. They are to play through the compositions and rank for "Best in Show." Rankings are due **11/17**.

p.288-89 TWO VOICES SINGING – answers for the questions?

p.296, item 5 – Reading – play all voices with RH only  
 p.297, item 9 – Reading – play all voices with LH only

p.300, item 4 – Harmonization – this will take some time. Work LH only with careful attention to indicated inversions. What is an appropriate style to use?

**Assigned:** p.294, item 1 – Technique – test over F major and F minor scales (harmonic form only)  
 p.263 ETUDE  
 p.298, item 1 – Keyboard Theory  
 p.299, item 2 – Harmonization – what mode?  
 p.288-89– put it together – may be played for extra credit anytime within the next week.

Nov 10 Scales test.

p.294, item 2 – Reading – **not assigned**. What should you notice?  
 p.263 ETUDE – quick warm-up to get the fingers moving and eyes concentrating

p.298, item 1 – Keyboard Theory – play through diatonic triads of at least two different modes calling out quality as you go.

p.299, item 2 – Harmonization – what mode is used? Do in pairs –

**Assign:** p.288-89 TWO VOICES SINGING – extra credit?  
 p.286 ARIA – Beware! It is deceiving! !!  
 p.298, item 1 – Keyboard Theory – be sure you go over all the modes listed  
 p.298, item 2 – Keyboard Theory – determine chords for these two melodies. Remember, modal chord structure can be a bit on the strange side –  
 p.303 SONATA FOR B-FLAT CLARINET – if you have a clarinet player in your class ask her or him to bring the clarinet to class. All students look at clarinet part and accompaniment both  
 p.316-17 THE BASS MAN WALKETH – bass line only! Don't put off reading through the minuets and doing your "Best in Show" ranking.

Nov 15 Any extra credit TWO VOICE SINGING?

p.304, item 2c – Transposition – **not assigned**

p.303 – Transposition – hopefully you have a clarinet player in your class. If not, the clarinet sound on the digital keyboard is pretty good! Have students accompany their colleague (or the digital keyboard if needed). They can have their headsets on with one ear out to hear the soloist and their accompaniment and not be disturbed by other students' mistakes. If clarinet part is being played on teacher's digital, simply do this accompaniment reading with the students on headsets. Then switch parts – all students play the clarinet part of their keyboards play the clarinet part of their keyboards using clarinet sound if available as the teacher accompanies them.

p.286 ARIA – Scarlatti – who was he? Why is this so deceiving?

p.298, item 2 – Keyboard Theory – what were student chord choices?

p.316-17 THE BASS MAN WALKETH – the legato bass line must come from your fingers, not your foot. Students play bass, teacher plays RH. Go through measures 17-28, RH.

**Assign:** P.316-17 THE BASS MAN WALKETH – concentrate on bars 17 through 28.

p.304-05, items 3.a., b. and d. – Transposition – Horn in F

p.286 ARIA – concentrate on bars 13-19

"Best in Show" rankings of minuets are due.

Last chance for extra credit on TWO VOICES SINGING

Nov 17 Collect "Best in Show" rankings.

Any takers on TWO VOICES SINGING?

p.286 ARIA (bars 13-19) – done quickly over the headsets, then go through whole piece over speakers

p.316-17 THE BASS MAN WALKETH – how is the "B" section?

p.304-05, items 3.a.,b. and d. – Transposition – in item b, if it is difficult to play all of the accompaniment, what could you omit? (upper voice of LH)

If time, go to the Web Site, Keyboard Theory, and let them choose some diatonic triads to do of different modes with recorded backgrounds. (CH 11, KYBD TH)

**Assign:** p.299, item 1 – Harmonization – determine mode used.  
Write in the chords using guitar symbols. Use LH broken chords – **R – 5<sup>th</sup> – 3<sup>rd</sup> (10<sup>th</sup>)** for “A” section. Play on first half of measure only using eighth notes.  
p.305, item c – Transposition – it is more of a challenge to some when the transposing instrument is in LH  
p.318-19 O LITTLE TOWN FO BETHLEHEM  
p.312-13 ALLEGRETTO – just read through each part

Nov 22

p.306 – Improvisation – **not assigned** – put them in pairs and let them trade back and forth (improv/accompaniment). Then have each pair perform in class.

p.299, item 1 – Harmonization – what mode? What chords? There probably will not be that much conflict about the chord choices for the “A” section and return of “A” – the “B” section is a different story because it can be done many ways. Put some of their choices on the board and try them out.

p.318-19 O LITTLE TOWN OF BETHLEHEM – what does the “*ma*” mean?  
p.304, item 2.a. – Transposition – **not assigned**

p.312-13 ALLEGRETTO – give it a few times through – more for reading than for perfection.

If time, take a look at the Improvisation on the Web Site. It is a tutorial to help them review for the final.

p.307 Composition – may be done for extra credit – not required! Due **12/6**

**Assign:** Assign improvisation web site tutorial if you didn’t have time to do it in class.  
p.300, item 3 – Harmonization – look at the web site for some help.  
p.297, item 7 and 8 – Reading  
p.315 DANCE PIECE – what fun to play! Rhythm rules!

Nov 24

**THANKSGIVING!**

Nov 29

p.306, item 3.e. – Transposition – **not assigned**  
p. 300, item 3 – Harmonization – bring up the web site and take some time with this one.  
p.297, items 7 and 8 – Reading

p.307, item 2 Improvisation – have the students create a few modal progressions to use for improvisation. The progressions should use chords indicative to the mode. Teacher improvises a two-handed accompaniment while student improvises a

melody showing two 4-bar phrases and support of the harmonies as well as tones indicative of the mode.

p.315 DANCE PIECE – do you like it? ? ? ? ? Such fun to play!

***Talk about final jury and pass out requirement sheet ! ! !***

**Assign:** p.314 MINUET – use melodic ornamentation on repeat  
p.302, items 7 and 8 Harmonization – how would you plan for the harmonic rhythm changes?

p.296-97, items 6 and 10 Reading  
Review of repertoire for exam.

p.307 Compositions (due **12/6**) extra credit

Dec 1 p.314 MINUET – hear at least three samples of melodic ornamentation

Prima Vista packets –

p.302, item 7 and 8 Harmonization – how did you do with the harmonic rhythm changes?

p.296-97, items 6 and 10 Reading

Repertoire review (CHROMATIZONE RAG / DANCE PIECE)

**Assign:** Review for final exam.  
Composition due for those wishing extra credit. (p.307)

p.308-11 IT CAME UPON A MIDNIGHT CLEAR – assign parts

Dec 6 Any compositions?

p.308-11 IT CAME UPON

Repertoire review (MEDITATION / THE BASS MAN WALKETH)

Prima Vista packets –

**Assign:** Review for final exam.

Those students wishing to try their repertoire on the Steinway in my studio may take this class time for that opportunity.

Dec 8 Prima Vista packets –

Repertoire review (O LITTLE TOWN OF BETHLEHEM / ARIA)

Last minute jury questions and/or concerns – please double check your sign-up time.

**Final exams at the scheduled times set by the university. Remind your students that these times are not negotiable.**

### Final Jury Requirements MUS 210J

Repertoire	students choice of:	p.252-53	MEDITATION
		p.284-85	CHROMATIZONE RAG
		p.286	ARIA
		p.315	DANCE PIECE
		p.316-17	THE BASS MAN WALKETH w/disk
		p.318-319	O LITTLE TOWN OF BETHLEHEM
Technique	p.294. F major and F minor (all forms) ; two octave, ascending and descending. Hands together.		
Reading	Prima Vista – will consist of <i>either</i> three treble clefs and three bass clefs similar to those examples found in Chapter 11 and in the Prima Vista packets		
Kybrd Theory	p.298. You may not have your book open for this portion of the exam. Play diatonic triads of the modes. Please verbalize the quality of the triad <i>before</i> you play it. Two hands, one octave ascending.		
Harmonization	Prima Vista – major key using letter names chord indications. The item will include at least one secondary dominant and a harmonic rhythm change. You will be asked to harmonize with a two-handed accompaniment that <u>supports</u> the meter. The tempo, set by the student, will be kept by the teacher.		
Improvisation	You will see an 8 bar progression written out in letter names. This progression will represent Phrygian, Lydian or Mixolydian mode. The tonal center will be that of “D” – you have a choice of meter and tempo.		
	Please name the mode and play the mode (one hand, one octave) before improvising. As you improvise a melody showing two four-bar phrases and emphasizing the uniqueness of the mode, your teacher will improvise an accompaniment.		
Transposition	Prima Vista – one transposing instrument with teacher accompaniment – either B-flat instrument or horn in F. Teacher choice of instrument.		

## **Second Semester Sophomore - Proficiency Class**

During the fourth semester of group piano, students take a series of three proficiency examinations spaced evenly throughout the fifteen week period. They are not allowed to proceed to the next proficiency level until all categories of the previous proficiency have been passed with a grade of "C" or better. A grading system of "+" and "-" is used so those with a "C-" on a particular category must retake that category until they receive a grade of "C" or better.

The original grade will be retained to be averaged together with retake grades and any other in-class grades for the semester. I have found that this system of grading keeps our students working throughout the semester and also enables them to have an idea of their progress consistently throughout the semester. It also eliminates the unfair pressure of everything resting on one last major proficiency examination.

The exams are progressively more difficult culminating in the third proficiency that, except for repertoire, is completely at sight. You will note that some areas have examples specific to the student's own needs - either vocal or instrumental. In these cases, the student is tested according to his or her major instrument or area.

## Second Semester Sophomore (TTH) – in preparation of Proficiency #1

- Jan 17 p.331, item 1 Keyboard theory – play diatonic seventh chords w/disk or teacher accompaniment.
- p.332, item 3 – talk about “lead sheet” designation and spend time with item 4
- p.320, 322-23 TO A WILD ROSE - use p.320 as the “point of departure”
- p.326, items 2.a. and c. Reading
- p.336, item 5 Harmonization
- Assign:** p.322-23 TO A WILD ROSE – continue practice with RH alone.  
Listen for voicing within the hand.  
p.332, item 4 Keyboard Theory  
p.329, item 7 Reading  
p.339, item 3 and 4 Transposition
- Jan 19 p.332, item 4 Keyboard Theory – starting from various beginning shapes do only the first four measures
- p.322-23 TO A WILD ROSE – how is the voicing? ...dynamic plan?
- p.339, item 3 and 4 Transposition – item 3 over headset with teacher playing the accompaniment; item 4 in pairs, switching parts.
- p.329, item 7 Reading
- p.336, item 5 Harmonization – is it better?
- p.324, item 2 Technique – black-key-group minor scales
- Assign:** p.322-23 TO A WILD ROSE – first 16 bars, hands together  
p.330, item 9.c. and e. Reading (chorale tune)  
p.334-35 Harmonization TAKE ME OUT TO... - don't write notes in on second page!  
p.290, 292-93 LYDIAN NOCTURNE – bars 11-18  
p.332, item 4 Keyboard theory – finish the progression
- Jan 24 Warm Up – minor scales – they choose key and form!
- p.332, item 4 Keyboard Theory – work it through from just one beginning shape
- p.334-35 TAKE ME OUT...
- p.292-93 LYDIAN NOCTURNE – bars 11-18 – where is the melody? Pedal! !
- p.330, item 9.c. and e. – also try with key signature transposition
- p.322-23 TO A WILD ROSE – first 16 bars
- p.348-50 CARNIVAL IN ST. THOMAS – work through the syncopated rhythms of the first 8 measures
- Assign:** p.348-50 CARNIVAL IN ST. THOMAS – LH only!  
p.336, item 6 Harmonization I'VE BEEN WORKING...  
Determine harmonies.

- p.337, item 1.c. and d. Transposition
- p.292-93 LYDIAN NOCTURNE – add rest of it – be sure you talk about the cadential pedal change!
- p.342 Composition for extra credit (due **2/23**)
- Jan 26 p.340, item 1 Improvisation – not assigned – go through these two examples then do a progression that they create. Their improvisation must convey a particular movement or mood.
- p.292-93 LYDIAN NOCTURNE – all of it
- p.337, item 1.c. and d. Transposition – follow the steps!
- p.336, item 6 I’VE BEEN WORKING...
- p.348-50 CARNIVAL IN ST. THOMAS – special attention to the “B” section – add RH if ready for the “B” section.
- Assign:**
- p.322-23 TO A WILD ROSE – look at the rest of it putting hands together
  - p.333 MYRTILLA – furnish the missing harmonies
  - p.332 JOSHUA FIT DA BATTLE... - play through first with only melody and indicated bass line
  - p.338-39 SALT DE TERZA – transpose to D, accompaniment only; first 8 bars only
  - p.351 II – many of them will not like it at first but it tends to grow on them.
- Jan 31 p.340, item 2 – not assigned. Create one progression and all of the particulars
- p.333 MYRTILLA – the accompaniment pattern must stay consistent except at harmonic rhythm changes
- p.332, item 4 Keyboard Theory – work it through from two other beginning shapes
- p.332 JOSHUA FIT DA BATTLE... - tempo needs to be fast!
- p.351 II – what do you think?
- p.338-39 SALT... - common tones rule!
- Pass out Prof #1 requirement sheets and a harmonization prima vista packet.***
- Assign:**
- p.322-23 TO A WILD ROSE
  - p.337, item b Transposition
  - p.330, item 9.a. Reading (chorale tune)
  - p.326, item 2.b. and d. Reading (viola +)
  - p.328, item 5 Reading (3 bass clefs) careful!
- Feb 2 p.322-23 TO A WILD ROSE
- p.328, item 5 Reading (3 bass clefs)
- p.326, item 2.b. and d. Reading (viola +)
- p.330, item 9.a. Reading (chorale tune)
- p.337, item b Transposition

***Hand out Improvisation packets.***

**Assign:** p.336, item 4 LITTLE BROWN JUG – play through melody and bass line at least once before trying a full two-handed accompaniment.  
 p.324, item 1.a. and b. – use as a warm-up for practice  
 p.327, item 3 Reading (vln/vla/cello)  
 p.328, item 4 – play the “ladies”  
 p.330, item 8 – play the “gentlemen”  
 p.353, MINUET – a great candidate for melodic ornamentation

Feb 7 p.324, item 1.a. and b. – great for warm-up  
 p.353 MINUET – determine a workable fingering and pencil in any shifts  
 p.336 LITTLE BROWN JUG  
 p.327, item 3 Reading  
 p.328, item 4 Reading  
 p.330, item 8 Reading

***Hand out Sight Reading packets.***

**Assign:** p.330-31, item 9.d. and f. Reading (chorale tune)  
 p.332, item 4 Keyboard Theory  
 p.337, item 1.e. Transposition  
 Proficiency Repertoire Review  
 p.342-43 ANDANTINO CON GRAZIA – assign parts

Feb 9 p.342-43 ANDANTINO... - have a good time!  
 p.337, item e Transposition  
 p.348-39 CARNIVAL IN ST. THOMAS  
 p.330-31, item 9.d. and f. Reading (chorale tune)  
 p.351 II  
 p.332, item 4 Keyboard Theory – starting from two different shapes  
 p.292-93 LYDIAN NOCTURNE

**Assign: Proficiency #1**

**Feb 14 and 26 Proficiency #1**

**Requirements for Prof #1**

Repertoire	students choice of:	p.292-93	LYDIAN NOCTURNE
		p.322-23	TO A WILD ROSE
		p.348-50	CARNIVAL IN ST. THOMAS
		p.351	II
		p.353	MINUET

Technique	no technique on the proficiency examinations
Reading	student choice of: <ol style="list-style-type: none"> <li>1) four- to six-bar hymn tune in chorale style</li> <li>2) instrumental score reading of viola plus one other – treble or bass clef</li> </ol>
Keyboard Theory	p.332, item 4 – you will use this same progression exactly as written. Play four voices in RH and one in LH (root or indicated bass). Teacher will give beginning shape of RH. Move to the closest position possible using common tones. The first four measures are the key to your overall success. Student will count-off and maintain a steady tempo.
Harmonization	Prima Vista – 4 to 6 bars. Furnish a two-handed accompaniment that <b>Supports</b> the meter. You will determine the tempo by giving a two-bar count off. Practice counting off!  Harmonic content will include at least one secondary dominant and a harmonic Rhythm change. Plan for the harmonic rhythm change! ! !
Transposition	Prima Vista – four to six bars of obvious harmonic content. Tritone transposition – use the steps found in your text.
Improvisation	Prima Vista – we will give you a harmonic progression on which you will improvise a particular “mood” or “movement” – see p.340 in your text. The progressions in item 1 may be used for practice but should be converted to roman numerals. You will choose an appropriate meter for the designated mood or movement. Keys will be up to and including 2 #’s/b’s. Steady pulse is critical to successful completion of this category.

## Second Semester Sophomore (TTH) – in preparation of Proficiency #2

- Feb 21            Take a minute to sign up any students who must do retakes.
- p.356 items 2 and 3 plus “Grand Style” for E major and perhaps a black-key group major.
- p.357, item 1 Reading (tenor clef instrumental)
- p.352 SUNDAY MORNING FIRE – what a great piece. Take a moment and figure out what is going on harmonically. Do your students know who Jackson Berkey is? Go through with just LH and foot first.
- On the computer, if there is time, go to the 210K folder and do Harm LS18.sib through LS20.sib.
- Assign:**        p.359, item 5.b. Reading (flute/bassoon) look at each part
- p.352 SUNDAY MORNING FIRE – keep LH and foot working; Also look at RH. Berkey has some excellent fingering suggestions.
- p.361, item 1 Harmonization
- p.357, item 2 Reading (tenor clef)
- Compositions are due – extra credit
- Feb 23            Collect folk song composition if there are any.
- p.352 SUNDAY MORNING FIRE – I have a great recording of Jackson playing his music from this collection. Will try to get it passed around to all of the teachers. Put parts of it together. The key is that you must not get it too soft too soon. You will have nowhere to go!
- p.359, item 5.b. Reading (flute/bassoon) play as duet on pairs setting first. Take a look at the Web Site for the more involved examples that were in 5<sup>th</sup> edition – Kurpinski and Hoffmeister. Again, my apologies for not getting the correct folks in the Topics to Explore and Discuss.
- p.357, item 2 Reading (tenor clef)
- p.361, item 1 Harmonization – take this at a fairly good clip. Be ready for the harmonic rhythm change!
- p.356, item 3 Scales – not assigned – also do either C or E major in “Grand Style”
- Assign:**        p.359, item 5.b. Reading – put it together if you haven’t already
- p.356, item 1 Scales – we will start the c# and f# minor scales – take a look at this exercise
- p.361, item 2 (A major) Keyboard Theory
- p.362, item 3 Harmonization – keyboard style!
- p.372-73 BRIGHT ORANGE – we will start this on Tuesday might want to look at it ahead of time
- Feb 28            p.359, item 5.b. Reading – once through with the two parts together
- p.356, item 1 Scales – spend some time with the logic of the alternate fingerings.

p.361, item 2 (A major) Keyboard Theory – take the time to start with each of the possible voicings of the I chord. For proper voice leading you must think carefully about doublings. Go ahead and add the key of F major if they seem to be with you. Use the Visualizer as a teaching aid.

p.362, item 3 Harmonization – keyboard style

p.372-73 BRIGHT ORANGE – one of the most fun pieces in the book! Take it from a rhythmic standpoint first. Might want to even use the presentation on the Web Site – it is strictly rhythmic. I like to do exactly what it says in the directions and let the students turn it into a rhythm ensemble.

**Assign:** p.371 Composition – extra credit. There are several to look at (Web Site – CH 13 Composition) Due **3/23**  
 p.363, item 6 Harmonization – practice melody and bass first!  
 p.372-73 BRIGHT ORANGE – you must work at a realistic tempo - slower is where you solidify your fingering. Starer's suggested fingerings work really well!!  
 p.358, item 4.c. Score Reading (SAT) – try different combinations of two before attempting all three  
 p.363, item 1.a. and b. Transposition

Mar 2 p.363, item 6 Harmonization – two-handed accompaniment; but, go through the melody and bass only several times. Then carefully work out the common tones that make the RH closest position chords easier to play.

p.372-73 BRIGHT ORANGE

p.363, item 1.a. and b. Transposition – should be no trouble

p.358, item 4.c. Score Reading (SAT) try all three

p.361, item 2 (D major) Keyboard theory – do you find this one easier? Do you prefer the letter names to roman numerals? Great as long as you don't have to transpose!!! – not assigned

Have them make up a progression to practice “prima vista” keyboard theory. Should include secondary dominants and inversions. Don't let them get too wild!

**Assign:** p.363, item 6 Harmonization – see how you can do with actual two-handed accompaniment  
 p.366, item 1.a and b. Improvisation – there is a tutorial on Web  
 p.371 DREAMS introduce by playing it for them. Work on LH only from bar 17 to end.  
 p.359, item 5.a. Reading (tenor clef)  
 p.358, item 4.b. Reading (SAT)

Mar 7 p.366, item 1.a. and b. Improvisation – be ready to demonstrate for them. There is help on the Web site. Ask if anyone in class has ever taken a dance class. Maybe they could demonstrate some of the “moves.”

p.363, item 6 Harmonization – getting better?

p.371 DREAMS – play through LH from 17 to the end. Then work RH from bar 17. What are the obvious issues in the RH? Hopefully they will say voicing to the top of the chord to bring out melody. Get them started on the “B” section

before they leave. The fingering for the downbeat chordal shapes must be determined by what has to happen melodically in the rest of the measure. Hard for them to think ahead when it comes to fingering!

p.363, item 7 – introduce this harmonic progression – do not tell them it is the progression for Auld Lang Syne - just talk about the  $\#iv^{\circ}7$  and the  $vii^{\circ}7/vi$ .

How is the RH fingering for BRIGHT ORANGE coming along?

p.361, item 2 Keyboard Theory (G major) play through indicated bass line before you send them off with this one.

**Assign:** p.363, item 7 – harmonic progression  
 p.371 DREAMS – “B” section – your foot cannot do it all.  
 Fingering is critical!  
 p.362, items 2 and 4 Harmonization – note the styles requested  
 p.361, item 2 Keyboard Theory (G major)  
 p.360, item 6.c. Reading (chorale tune)  
 p.366, item 1.a. – be ready to improvise an Intro and “A” section for *At the barre* – key of F major.

Mar 9

p.363, item 7 – harmonic progression. Did they think about common tones and all of that? You are now going to take that security blanket away from them and turn the progression they did into Auld Lang Syne and have the melody of that tune determine the shape of every chord. Go the Web Site if you need visual reinforcement.

p.371 DREAMS – work just the downbeat chords of “B” section – get a fingering set that will accommodate the melodic pitches that follow.

p.366, item 1.a. – call on various students to demonstrate their Intro and “A” sections in F major. This should be in an up-tempo 4.4 meter.

p.362, items 2 and 4 Harmonization  
 p.360, item 6.c. Reading (chorale tune)

p.361, item 2 Keyboard Theory (G major) be extra careful of the consecutive harmonies (iii-IV; V7-vi) Talk about the ease of going from iv to ii<sup>°</sup>6! There is a web tutorial on these three progressions.

**Assign:** p.363, item 8 Harmonization in keyboard style – Auld Lang Syne  
 p.366, item 1.a. – work on an Intro and “A” section for *In centre floor* – key of G major – a slowish 3.4 meter  
 p.375 SHORT PRELUDE IN C – what is a good fingering plan for the RH first four measures? You want the sound to be seamless, without the use of the pedal!  
 p.368, item 3 Improvisation – just for fun!

**MAR 12-19 Spring Break – again, I know they are not going to practice over the break but they might as well know what is going to be covered when they get back!**

Mar 21 p.368, item 3 Improvisation – take a moment to “scat” through the rhythms that are in the book. Then ask different students to play a melodic improvisation using F blues. Teacher comps and plays walking bass.

p.363, item 8 AULD LANG SYNE – this will take some time!

p.366, item 1.b. – demonstrations of Intro and “A” sections in G major. Remember it is a slower tempo and in a triple meter for *In centre floor*.

p.375 SHORT PRELUDE IN C – any great ideas about fingering? Drop the hint that a sequential melody might call for a sequential fingering pattern. Take that same idea to bars 8-11. Then the next big fingering issue is pick-up into bar 13 to the end.

**Assign:** p.375 SHORT PRELUDE IN C – come back with the RH  
*securely fingered!*  
p.364, item 2.a. and c. Transposition (B-flat instrument)  
p.358, item 4.a. Reading (SAT)  
p.366, item 1.b. Improvisation – add a “B” section to  
your previous ideas. It must be an **obvious** change –  
think texture, articulation rather than key or mode.  
p.371 Composition – extra credit

Mar 23 Collect any extra credit compositions.

p.366, item 1.b. Improvisation – *In centre floor* – key of G major. Have some demonstrations of Intro, “A” and then skip to **obvious** “B” section.

p.358, item 4.a. Reading (SAT)  
p.362, item 5 Harmonization THE CAISSON SONG – not assigned  
p.364, item 2.a. and c. Transposition

p.375 SHORT PRELUDE IN C MAJOR – spend some quality time with this – you will have to see how things are going – may not be time to add the mordents.

p.360, item 6.d. Reading (chorale tune) – not assigned – play in Db major also

***Talk about proficiency #2 and pass out requirement sheets!***

**Assign:** p.366, item 2 Improvisation – choose a key for the 3.4  
progression. Be prepared to do either progression or  
melody.  
p.368-71 TEARS – notice that this is written in Phrygian mode  
- assign parts  
p.354-55 PRELUDE – take your practice plan from p.354  
p.362, item 5 Harmonization

Mar 28 p.355 PRELUDE  
Prima Vista Keyboard theory Packets  
p.366, item 2 Improvisation - 3.4 progression. Do at least two different keys  
and have some in-class demonstration of these improvisation duets.  
p.362, item 5 Harmonization  
p.368-71 TEARS  
p.359, item 5.c. Reading (tenor clef)  
Prima Vista Sight Reading Packets

**Assign:** Review for Proficiency #2

Mar 30 p.364, item 2.b. Transposition (Horn in F)  
 p.372-73 BRIGHT ORANGE  
 p.355 PRELUDE – any problems with the voicing within the hand?  
 p.371 DREAMS  
 p.352 SUNDAY MORNING FIRE – review  
 p.368 TEARS – trade parts  
 Prima Vista Transposition Packets

p.366, item 1.b. Improvisation *In centre floor* – key of B-flat major.

**Assign: Proficiency #2**

**Apr 4 & 6 Proficiency #2**

### Requirements for Proficiency #2 MUS 210K

**Repertoire** student choice of:

p.352	SUNDAY MORNING FIRE
p.355	PRELUDE
p.371	DREAMS
p.372-73	BRIGHT ORANGE
p.375	SHORT PRELUDE IN C MAJOR

**Reading** Prima Vista – 1) Instrumental Students – tenor clef plus one other  
 2) Vocal student – SAT

**Kybd Theory** Prima Vista (almost) – you will receive a progression at the class before the proficiency exam. The progression uses secondary dominants and inversions. Be aware of voice leading and doublings. Play in *keyboard style* four-part voicing. Up to and including 2 #’s/b’s.

**Harmonization** Taken from your text. Random choice (teacher’s!) of either:

- 1) p.362, item 5 – no verse – in keyboard style;
- 2) p.363, item 6 in a **lively** cut time using a two-handed “root-chord” accompaniment;
- 3) or p.363, item 7/8 – Auld Lang Syne – in keyboard style.

**Transposition** Prima Vista – one transposing instrument with one non-transposing instrument

**Improvisation** p.366 – improvisation up to and including 2 #’s/b’s. Could be either item 1.a. or item 1.b.

**Remember** Intro sets the tempo

**Remember** B section must be contrast obvious to a non-musician

**Remember** *reverence* to end.

### Second Semester Sophomore (TTH) – in preparation of Proficiency #3

Apr 11 You will need to choose your repertoire piece for the last proficiency from the list of approved repertoire found in the MML (music microcomputer lab). Just ask any monitor for the music for MUS 210K and they will allow you to take the box or just some of the music from the box and read through it there in the lab. You may not take any music outside of the lab. You will need to surrender your student ID in order to use the music on reserve in the lab. You'll notice that some selections may be learned using photocopies from the original sources. I am the only one who has permission from these publishers to make copies. If you should choose to do one of these selections, please contact me and I will furnish you with the photocopy. I must repeat and stress, you do not have permission to photocopy any of the music in the lab. If you choose to learn a piece from the group that are found in books that may not be photocopied, please contact me and I will check out the book to you for the duration of the semester. **Do not photocopy** the selection from the book you have checked out. First come-first served will also have a better choice of repertoire, so beat the rush to find your repertoire!

Pass around sign up sheet for those doing retakes.

p.378, item 1 Technique B-flat and E-flat major scales

p.379, item 1.a. Score Reading (instrumental)

p.379, item 2.a. Score Reading (vocal)

p.383, item 1.c. and d. Harmonization (keyboard style)

p.381, item 2 Keyboard Theory (augmented 6<sup>th</sup> chords)

**Assign:** p.386, items 1.a. and b. Transposition  
 p.387, item 3 Transposition - clarinet only  
 p.381, item 2 Keyboard Theory (aug 6<sup>th</sup> chords)  
 p.390 Composition – extra credit Due **5/5**

Apr 13 p.381, item 2 Keyboard Theory – go around the room spelling random augmented 6<sup>th</sup> chords in consecutive thirds. I know this will be confusing because it is not how they are learning these in theory. However, it is good to understand theoretical concepts in more than one way! This way will show them **why** what they are *seeing* does not look like what they are *hearing*.

p.386, items 1.a. and b. Transposition

p.376-77 FOLK SONG – not assigned. Looks incredibly easy, doesn't it? Why would I choose to put this piece in the final chapter of your text?

p.387, item 3 Transposition – clarinet in A! In what key must you think? Why are the string parts going to be so easy to play? What needs to happen in measures 6.7.8 of the string parts?

***Talk about the last proficiency and hand out requirement sheets!***

Prima Vista Harmonization Packets

- Assign:** p.382 Keyboard Theory – do the six examples listed under the example  
 p.383, item 1.e. Harmonization (modified keyboard style)  
 p.388, item 5 Transposition (clarinet in A)  
 p.381, item 1 Keyboard Theory – progression in D major  
**Have you decided on repertoire?**  
 p.376-77 FOLK SONG – put it together
- Apr 18 p.381, item 1 Keyboard Theory – D major progression. Do several times changing the shape of the beginning RH chord each time.
- p.383, item 1.e. Harmonization  
 p.388, item 5 Transposition (clarinet in A) – in what key must you think?
- p.376-77 FOLK SONG
- p.382 Keyboard Theory – the 6 augmented 6<sup>th</sup> chord examples
- p.389, item 2 Improvisation – not assigned. Complete any one of your choice. I will then put students on headsets in pairs and ask them to convince their partner to *walk, chase, jog, dance or play* with their improvisation.
- Assign:** p.382, item 3 Keyboard Theory – extended harmonies  
 p.384, item 2 ST. LOUIE BLUES  
 p.386, item 2 Transposition ZUR ERSTEN UBUNG...  
 there is a tutorial on the Web Site.  
 p.396 ETUDE – looks much harder than it is. Go through RH and follow Mr. Cooper’s fingering suggestions  
**Have you decided on repertoire?**
- Apr 20 p.396 ETUDE – do you love the LH, or what? ! ? ! ? !
- p.382. item 3 Keyboard Theory - extended harmonies  
 p.384 ST. LOUIE BLUES – put it into context
- p.386, item 2 Transposition ZUR ERSTEN... - did you have a chance to look at the Web Site? Don’t worry about the turns – they may be omitted.
- p.388, item 4 and 7 Transposition (clarinets in A and B-flat) – not assigned.  
 p.383, item 1.f. Harmonization this should look familiar
- Assign: Have you decided on repertoire?**  
 p.379, item 1.c. Score Reading (instrumental)  
 p.380, item 2.c. Score Reading (vocal)  
 Some random augmented 6<sup>th</sup> chords  
 p.385, item 5 Harmonization AMERICA, THE BEAUTIFUL  
 p.396 ETUDE – try putting it together  
 p.390-393 CORTEGE – what do you know about Dello Joio?  
 Assign parts.
- Apr 25 p.390-393 CORTEGE – did they find out anything of interest? Students who have had previous piano should be assigned the Secondo part.
- p.390 Composition – just a gentle reminder – if any of you are planning to do this for extra credit, it is due in my mailbox before noon on May 5<sup>th</sup> – last day of classes. I hope to have some takers on this.

p.385, item 5 AMERICA, THE BEAUTIFUL

p.379, item 1.c. Score Reading

p.380, item 2.c. Score Reading

Random augmented 6<sup>th</sup> chords

p.396-97 ETUDE

Prima Vista Transposition Packets

Prima Vista Score Reading Packets

### **Have you decided on repertoire?**

**Assign:** p.394 THE CONSTANT BASS  
 p.398-99 ALLEGRO  
 p.389, item 1 Improvisation – blues with extended harmonies  
 p.400-02 THE WATER IS WIDE

Apr 27 p.400-02 THE WATER IS WIDE – my favorite piece.

p.389, item 1 Improvisation – blues with extended harmonies. There is a tutorial on the Web Site. This is a lot of fun to work with these harmonies. Try some of it out this summer when you are bored and have nothing to do!

p.394 THE CONSTANT BASS – Mr. Gillock’s fingering suggestions are great!

p.398-99 ALLEGRO – speaking of fingering!

p.379, item 1.b. Score Reading

p.380, item 2.b. Score Reading

p.383, item 1.a. and b. Harmonization

p.388, item 6 Transposition

p.389, item 3 Improvisation – returns you to your favorite page in this book!

### **May 2 & 4 Proficiency #3**

### **Requirements for Proficiency #3 MUS 210K**

**Repertoire** comes from a list of selected materials. Students must select their own repertoire and self-teach their own repertoire. The pieces **are not** played in class or given any teacher instruction. The approved materials are available in the MML.

**Score Reading** Prima Vista - 1) instrumental – Vln2, Vla, Cello  
 2) vocal – ATB

<b>Harmonization</b>	Prima Vista – keyboard style harmonization. Letter name symbols are given. There will be at least one secondary dominant and at least one harmonic rhythm change. Plan accordingly!
<b>Transposition</b>	student's choice of: 1) an original piece of four to six bars transposed a tritone away – from unfriendly to friendly key!  2) Clarinet in A plus one other part
<b>Keyboard Theory</b>	Random augmented 6 <sup>th</sup> chords – <b>spell in consecutive 3rds</b> – <b>play as the chord actually occurs with flat 6 in bass</b> - <b>resolve</b> correctly.
<b>Improvisation</b>	Two bars will be given. You must play the first two bars as written. Improvise for an additional 6 bars in the mood conveyed in the first two bars. Your improvisation <b>must</b> reflect either 4-bar or 8-bar phrase structure and a steady pulse. Use p. 389, item 2, for practice.