Instructor's Manual to Accompany

PDM

Piano for the Developing Musician

SIXTH EDITION CONCISE

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GENERAL COMMENTS

PRESENTATION STYLE OF REPERTOIRE

It is our 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 6e Concise.

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 decreased from that of the former edition. Additional repertoire may be found on the PDM 6e Concise web site!
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 6e Concise* 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

The Preliminary Chapter has not disappeared! It is on the *PDM 6e Concise* web site. Take the time to explore these materials with your students if you feel their entrance skill levels warrant that extra study. Updates to the *PDM 6e Concise* web site will occur approximately every two to three months.

Within the main body of the remainder of the 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. You will notice there are fewer examples per category. Not to worry! ! ! There are additional materials on the *PDM 6e Concise* web site.

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; a two-handed "keyboard style" that places the right-hand chord under the melody (melody is the highest sounding pitch of the chord) leaving the melody to always determine the shape of the chord while the left-hand plays roots or indicated inversions; 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 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 6e Concise 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 PDM 6e Concise web site. Take the time to encourage student participation with the web site outside of the classroom. I also strongly recommend use of the recorded backgrounds with those improvisational examples. In many cases you will find that it helps free the student of some of the inhibitions. Remember, if you choose to use the downloadable MIDI files available on the web site, tempo is not an issue with these files. Load them onto a thumb driver or floppy disk and slow them to whatever tempo 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. You will find additional ensembles presented through pdf format files on the PDM 6e Concise web site. Some work quite well on the web site using the “TURN” link to turn a page. If you have moved into the iPad age, a flick of the finger will bring you to the next page or allow you to easily scroll.

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 PDM 6e Concise and you will find additional examples on the accompanying web site. I welcome 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 this 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.

SUBSEQUENT REPERTOIRE

The icing on the cake! Also, as said earlier, additional repertoire has been included on the PDM 6e Concise web site.
REMARKS ON PDM WEB SITE
http://www.pdmpiano.org

It is great to be able to say, “the site is up and running.” You will find a new site for *PDM 6e Concise* 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 and hope you will find it as helpful as I have. You will **not** need shockwave player for this web site – I listened closely to your comments and heard the frustration some of you felt when the technology didn’t work as it should. I have pulled all of the “movies” from the site and reconfigured their content to be more user friendly. Let me know what you think.

The purpose of the *PDM 6e Concise* web site is to have a place where students can gain additional help during those times when they are not in class. It is also where much of the “missing” material is now housed. I know all of you have noticed that *PDM 6e Concise* is not as large as the previous editions. This was a very conscious effort on my part to get the price of the book down and yet continue to deliver ample material for study. You will also find practice suggestions on material in their texts. A new feature is to have sound files on the site, right there with the music – no hunting, no downloading, just click play and it is there.

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 the question might be answered. Many of the items contain separate **mp3** files that are instructional. The student will hear my voice taking them through a practice process. I am convinced that many students feel practice time is “non-productive” and lack any motivation to actually go to the piano outside of class – that is, unless there is a grade being given! The **mp3** files attempt to make students more aware of the process that must go into practicing. Many are step-by-step plans that will yield results. Encourage your students to visit the site. My email address is on the main index page and I welcome comments and/or questions from students.

As faculty, the *PDM 6e Concise* web site will allow you to “create” your own curriculum with as much or as little content as your particular students need. You will notice that it changes often. I value your suggestions and want to know where the site is not meeting your needs and/or those of your students.

You will also notice student compositions used on the Web Site. I invite your students to submit their original compositions for possible posting.
I have chosen to include the MIDI files (smf) on the web site rather than as floppy disks. Many digital keyboards have converted to USB input. Therefore, you will find the sound files as downloads in two formats – MIDI (which remember, is not actually a sound file but rather coding to be read by a digital instrument) and mp3 (a compressed aiff or wav file). The MIDI format (smf) may be downloaded to your USB stick and played on a digital instrument with USB connections. MIDI may be copied to a floppy disk and used in the disk drive of your digital instrument or stand-alone player (a variety of which are made by various manufacturers). You may also play the mp3 files on your computer through iTunes. MIDI files will usually be read by QuickTime but the sound quality is not the best.

If you are playing mp3 files through the USB connection of your digital instrument, tempi may still be changed at will. Unfortunately, the tempo of an mp3 file played back through iTunes may not be adjusted – here’s hoping that changes soon!
This is the first time the entire chapter will be presented only on the web site. I have done this selfishly. Many of my students are less than “fervent” about purchasing their books before the first class day. I can now just pull the Preliminary Chapter up in its entirety and get started! As before, *PDM 6e Concise* 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!

**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 vi 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 at the “tutorial” link on page vii. Encourage students to make use of the mp3 files for quick self-assessment and encouragement of a steady tempo.

MASTERING THE COMMON CLEFS/ 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. Many of the sound files (some non-pitched percussion, some playing the actual score) will include my voice giving “helpful hints” about things that should be noticed before playing. For that reason you might not want to use these in actual class – “I” don’t want to take away from your class time. But I might be able to help your student when they are practicing!

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 Good Body Deserves Firmness" - 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 used this as an
assessment tool at the end of the second week of classes. Notice that there are two sound files with which the student may practice. The “random order” is a challenge!

OTHER HAND POSITIONS

Measures of rest in item 3 should be used to look ahead, not to fix errors in previous measures! With the leger lines, remember, spatial relationships are everything!

KEY SIGNATURES

For those students not proficient in basic theory, we offer this quick review of key signatures.

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.
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:

\[
\begin{array}{ccc}
3 & 3 & 4 & 5 & 6 & 9 \\
4 & 8 & 4 & 4 & 8 & 8 \\
\end{array}
\]
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 example "c." Example "e" supplies a good opportunity to discuss sequence and subsequent sequential fingering. Additional items are found on the *PDM 6e Concise* web site.

READING

Intervallic Reading - an added measure of rest between each harmonic interval will make this exercise more accessible to students. The *PDM 6e Concise* web site provides two more sets of intervallic reading complete with sound files for immediate student self-assessment.

You will also find additional treble, bass and grand staff sight reading examples of 4- to 8- bar length on the *PDM 6e Concise* web site.

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.
Intervals

Example:

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

The **PDM 6e Concise** web site provides another set of intervals complete with sound files for immediate student self-assessment.

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.

On the **PDM 6e Concise** web site I have provided several additional harmonization examples. Item a. gives a recorded example of a possible accompaniment. The rest of the items provide a recording of the melody.

TRANSPOSITION

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

The **PDM 6e Concise** web site provides four more transposition items complete with sound files *in the transposed key* for immediate student self-assessment.

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!

The three items on the web site use three different meters. I have provided the actual rhythms I am playing in case students want to improvise again watching the rhythms.

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.

The PDM 6e Concise web site has many examples of student compositions. Encourage your students to take a look at these.

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. The site also includes a percussion background should they care to use it.
EXEMPLARY REPERTOIRE

Legato Study – many students will glance at this and think, “How easy!” Parallel motion is not the way our hands are built. Emphasize that. Be certain you discuss the Inquiry items as a class.

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.

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 “Legato Study” and the pentascales 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 be aware of the indicated articulation when playing the web site items. Also encourage playing these items on the web site with the recorded backgrounds.

**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!

**Pentascale 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 pentascale unison melodies composed by UT Austin group piano students. There are even more student compositions on the **PDM 6e Concise** 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 four letter names above that tonic tone letter name. 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.
Send your students to the exercise on the web site that takes them through the tonic and dominant tones, above and below, of the key of C, D, E, G and A majors.

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. There are seven additional harmonization melodies on the web site. All melodies have been provided as mp3 files to facilitate hands separate practice. Emphasize that the hands need to go together also!

TRANSPOSITION

This is the introduction of “tritone transposition.” Encourage students to go through the steps each time they transpose. There are five additional examples on the web site in the same parallel pentascale style. Each item has a sound file available for immediate student self-assessment.

The web site also provides examples of tonic/dominant transposition to keys a third or fourth away. These examples use harmonic intervals of a perfect fifth for tonic and a sixth for the dominant.

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.

The PDM 6e Concise web site provides four additional improvisation “opportunities.”

ENSEMBLE

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! Experiment with the suggestions for black-key-only improvisation.

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. The score is now on the web site. Students may play a single part as they hear the other three. They may also hear all four parts as they try to play combinations of two parts.

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!
SUBSEQUENT REPERTOIRE

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.

Study in D – what types of motion are between the hands. This piece is written in what form? Help students discover the use of sequence, imitation, phrase structure.

The following pieces are now on the PDM 6e Concise web site:

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.

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?
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".
   
   F  
   E E  
   D D D  
   C

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.

TECHNIQUE

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

There are six additional exercises on the web site. Encourage students to use the mp3 files for immediate self-assessment. You will also notice the use of lesser known tempo markings used throughout PDM. All terms may be found in the Glossary – encourage curiosity!

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. There are three additional pedal exercises on the web site.
Root Position Triads

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!

There are four additional rhythmic reading items on the web site

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

item 5 – these are the first of many four- to eight-bar examples for prima vista reading. Encourage your students to go through the preparatory steps listed. Note the use of unusual tempo markings. There are three additional items on the web site.

You will find more “root position triad” exercises on the web site. The first gives random triads using accidentals – the second gives different random triads using key signatures. In both items, encourage students to listen to the recorded triad then play back in the measure of rest. This way they can check pitches as well as octave placement!

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, vii, 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 provides two different exercises within diatonic pentascale triads. Both have recorded backgrounds.

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:

\[
\begin{align*}
& I \rightarrow V \text{ or } IV \quad \text{iii} \rightarrow IV \quad \text{V} \rightarrow I \\
& \text{ii} \rightarrow V \quad \text{IV} \rightarrow I \text{ or } V
\end{align*}
\]

Students having trouble with the concept of choosing harmonies should go to the web site and see the “justification” for harmonic choices furnished for items 3.b., 4.a. and 4.b.

There are also three additional harmonization items on the web site.

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 always 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.

There are four additional tritone transposition examples on the web site. The mp3 files included are in the transposed key only.

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.

On the PDM 6e Concise web site you will find five more improvisation exercises in five different meters and five different major keys. The student will not “see” the first four bars so this will be an aural stimulus for their four bar phrase.

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.

A four-hand ensemble by Wohlfahrdt has been included on the web site (Op. 87, No. 1). Students may hear the “other” part at either practice or performance tempo as they play.
SUBSEQUENT REPETOIRE

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!

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.

PREPARATION FOR MID-SEMESTER JURIES

There are 15 sight-reading examples as well as 15 transposition items on the PDM 6e Concise web site to be used for preparation of prima vista reading and transposition done on the mid-semester jury examination.

Actual jury requirements may be found in the “Syllabus” section of this Instructor’s Manual (page 84-85).
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.

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)

TECHNIQUE

item 1 - 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."

There are multiple items on the web site dealing with staccato, legato, opposing articulations and one example using triplets:

item 5 - 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. The exercise is meant to perhaps help students learn something about looking at a score.

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 a prima vista exercise using closest position chords. See what your students can notice.

Dance - play it once, play it fast! Bars 15-16 – danger, danger!

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 web site has three additional progressions choosing from the I, ii, iii, IV, V and V7. You will also see the use of “incomplete” dominant 7th chords – talk about keeping consistent harmonic texture. All three items have recorded backgrounds in the original key.

HARMONIZATION

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

The web site shows three different two-handed accompaniment styles for item 1.b. Have one of your instrumentalists bring her instrument and play the melody while the other students accompany or have all students sing “Michael, Row the Boat” as they accompany.

TRANSPOSITION

Item 1 – takes you back to “Dance” in at least two other major keys.

Item 2 – stress the preparatory steps!

There are three additional transposition items on the web site. Try these as duets the first time through. Put the students on headsets and use the “Pair” button to group them with one another.

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! On the PDM 6e Concise web site you will find two different set of rhythms (one in 4.4, one in 3.4) and then, two different melodic “realizations” of these rhythms (one in F major, one in A major) using root tones only.

ENSEMBLE

Amazing Grace – a truly wonderful multi-piano ensemble arrangement by Robert Vandall.

Now on the web site:

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 countermelody.

"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."
COMPOSITION

Again, many examples are on the web site. Encourage your students to take this creative process seriously.

SUBSEQUENT REPERTOIRE

3 _____ - strange name for a piece! The tempo must remain at Adagio to enjoy the full effect of the pedal. Insist on a clean foot and very, very careful attention to dynamic markings.

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

And on the web site:

Scherzo – touch briefly on the secondary dominant in bar 7. I never have understood why we must leave these until students are sophomores! ! !

Study – 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! ! ! It is also opposing articulations – a coordination challenge for many.
EXEMPLARY REPERTOIRE

**German Dance** – about the time you think you have it made, up jumps measure seven! Talk about the “shape” of the dominant seventh in bars 10 and 11. Why did Haydn use this voicing?

TOPICS TO EXPLORE AND DISCUSS

Joseph Haydn – beginning in the early 1760’s Haydn spent the better part of each year at the palace of Prince Nicolaus Esterházy. After the death of the prince Haydn was allowed to retain his title and his compensation. In 1791 Haydn went to London under contract to write six new symphonies, an opera plus other smaller works. It was at this time that the first set of the Salomon symphonies were written. Haydn wrote 104 symphonies, 84 string quartets, over 50 string trios, 31 piano trios, 52 piano sonatas – 5 of which have been published with a violin part – piano concerti, violin concerti, horn concerti, a cello concerto and one trumpet concerto. He also wrote operas and major choral works such as *The Creation* and *The Seasons*, oratorios, cantatas, and masses. Haydn died two months after his 77th birthday.

Wolfgang Amadeus Mozart – by the age of 10 he had composed three symphonies plus over 30 other works. Two years later he had written his first stage works Westrup and Harrison are quoted as saying, “He was in the habit of composing complete movements in his mind in all their detail before writing them down, as in the case of the overture to *Don Giovanni*, written two nights before the performance.” (The New College Encyclopedia of Music, W.W. Norton & Co., 1960)

John LaMontaine – found at [www.johnlamontaine.com](http://www.johnlamontaine.com), “Pulitzer Prize winning composer, John LaMontaine is a native of Chicago, Illinois. Since the age of five he has been drawn to devote his life to composition - well before he had any formal training. Along the way toward that goal, he eventually became a superb pianist, and served with the NBC Symphony under Arturo Toscanini, who advised and encouraged the young composer.
Major orchestras that have performed LaMontaine's works include: The National Symphony Orchestra, the Boston Symphony, the Philadelphia Orchestra, the Chicago Symphony, the New York Philharmonic, the Los Angeles Philharmonic, and the San Francisco, Cincinnati and Pittsburgh Symphony Orchestras."

LaMontaine would be 90 this year. Go to his personal bio and read of his accomplishments – they are many and they are impressive. (http://www.fredoniapress-johnlamontaine.com/bio.html)

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 keys of G, F and D majors.

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 pentascales are immediately expanded in item 3.

READING

On the PDM 6e Concise web site, reading random chords is taken a step forward. The exercise is reading random chord shapes, first with accidentals then with key signatures. There are recorded backgrounds with percussion and the given chord shape. As before, encourage your students to “listen” to the written shape then “playback” in the measure of rest.

Item 1 – it is so much easier when students go through the preparatory steps.

Item 2 - students should mark fingerings that they consider critical to transfers. Take a moment to talk about what is “unusual” in each of the keys – the names of the white keys they will play!

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.

There are four additional reading examples on the web site. Leave these until you have worked through pages 69 and 70 of the text.
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 downloadable sound files.

**Item 2** - the last of the four progressions (in G major) is drilled quite extensively on the web site. Students will be able to choose the beginning shape then see the manuscript written with the dominant seventh containing the 5th and not containing the 5th.

**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. The examples in the text use four different accompanying styles. On the PDM 6e Concise web site, there are three additional items with a variety of suggested accompanying styles. Words have been provided for two of the tunes – the third one most students will know. Encourage your students to accompany themselves as they sing.

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. Most of these examples have been composed by former graduate teaching assistants.
There are five additional transposition examples on the web site. An mp3 file of the example in the transposed key accompanies each.

IMPROVISATION

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

As in Chapter 4, the web site provides two examples of rhythms and melodies for improvisation (3.4 in Bb major; 6.8 in D major).

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

SUBSEQUENT REPERTOIRE

Minuet – such a deceiving piece. It seems to be so easy but played musically and with proper fingering, it present challenges.

Questioning – we suggest students begin their practice with measures 9 through 20. Emphasis on octave placement will be very helpful. The piece should be played very expressively, and time spent reaching this goal will be rewarding.

On the web site:

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. There are sound files about fingering possibilities, RH only, LH only and hands together. I believe it is okay to add a bit of pedal for sound enhancement, not for legato sound.

Allegro in G – a good study of two-note slurs and the benefits of a well thought out fingering

PREPARATION FOR FINAL JURIES

There are sight reading and transposition prima vista examples on the web site – six of each. Actual jury requirements may be found in the “Syllabus” section of this Instructor’s Manual (page 100).
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 80 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.

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 - these black-key group scales can be found on 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 a black-key-group scale. Encourage students to know what the “tempo” indications call for.

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

There are four prima vista black-key-group examples on the web site (F#, Db, Gb, and C#). Each has an mp3 file for instant self-assessment.

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 PDM 6e Concise 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 b. - 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 c. – listening is key to pedal use in this E Phrygian example.

There are two original modal harmonizations and one F major harmonization 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 modal quality of Phrygian does not change.

On the web site:

There are three additional prima vista tritone transpositions on the web site.

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? There are three additional modal ostinato basses on the web site.

**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.

The web site provides four keys. Each key has four choices of meter. Each key and meter has a recorded background with which your students may improvise.

**ENSEMBLE**

Shuffle - lots of fun and excellent rhythmic reading material. Careful attention to voicing among the parts. Demand the subito at the end! A great piece and a lot of fun for students. Take a look at the movie on the web site.

**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**

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!

**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 sound files.

On the web site:

**Minuet** – rhythmic challenges due to the triplets, duplets and dotted eighth/16th note figures. All is done with the fingers – no foot! The web site provides “hear LH, play RH; hear RH, play LH; hear both, play both.”
EXEMPLARY REPERTOIRE

Menuet en Rondeau – the effect of notes inégaux is a lift to the music, a relaxed quality. The most obvious modern counterpart is the general treatment of paired eighths in blues. However, this is not Baroque jazz! The emphasis of the beat in blues is on the “back beat.” Not so in the French Baroque.

Guide students to discover that the section in the dominant key is simply a transition. Once you know the first eight measure, there is very little new to learn! These pieces were written by Rameau as studies using five finger patterns and their extensions.

TOPICS TO EXPLORE AND DISCUSS

Rameau and his contemporaries – French. Rameau was the seventh of eleven children. He was sent to Jesuit College des Godrans to study law. However, he was asked to leave – he spent too much time on music!

Rameau’s keyboard music, approximately 65 compositions, was published in four separate collections. His most important contribution to the music world is felt to be the Traité de l’Harmonie, published in 1722. This treatise laid the foundation for modern harmony through the principles of tonal center, fundamental bass, chords (root and inversions), the nature of the deceptive cadence and the designation of melodic ascending and descending scales. Take a look at the 1971 translation published by Dover (introduction and notes by Phillip Gossett).

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.

**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.

On the web site there is extensive tutorial based on the E major scale. I feel that, besides D-flat major, E major is the easiest scale to play. It is totally symmetrical. Assign this tutorial to your students and tell them they will be rewarded for their patience in the long run. I have also written out item 2 on page 98 in the other major keys. You may have “visual” learners who need this reinforcement.

**READING**

**Moderato** - left hand scalar passages should have the same evenness and clarity as RH.
Item 2 – a new key for this edition! Discovering scalar passages will still make this sight-reading so much easier. Talk about turn-arounds. Scales should not be just a technic exercise. Let your fingers make some music.

Etude – pair students on headsets and let them switch playing LH/RH making this a duet.

On the web site:

There are six more prima vista examples of sight reading with scalar passages.

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. Perhaps do one set of each of the four activities in class. Students who are having trouble with this theory task will be helped by going through all of the web examples.

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

item 3 - 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. – fast, faster, fastest!

Item b. – watch out for measure 8! Then, careful of voicing in measure 12.

Item c. – the following harmonies are suggested:

| I | V7 | I | V | I | V | I | A then C# with no pitch on beat 3 |

| I | V7 | I | V7 | vi | ii | A, E, G on beats 1, 2, 3 | F#, D on beats 1, 2 |

TRANSPOSITION

Item 1 – they’ll 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.b. – very close attention to measure 1 going to measure 2.
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 (the back beat).

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 item, 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!

On the web site:

There are three recorded backgrounds in F, C, and G Blues. All are two choruses. Students will improvise two choruses of melody using “idea, repeat, repeat and extend.”

ENSEMBLE

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. . . .

COMPOSITION

Creativity should be at the top of your students' lists. The more outrageous, the better! Check out actual compositions on the PDM 6e Concise 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.

Struttin’ – Fun! Fun! Fun! After students have performed the piece as it is, have them play the bass line as written in the “A” section and return of “A” as they improvise a new melody. The B” section may remain as it is.

On the web site:

Theme and Variation by Gurlitt – the Theme is a perfect example of idea, repeat, repeat and extend! Students will find the Variation is challenging because of the double stemmed pitches and the need to bring those out as a melody.

PREPARATION FOR MID-SEMESTER JURIES

On the PDM 6e Concise web site there are four sets of prima vista sight-reading pdf files and four sets of prima vista transposition pdf files. These may be used directly from laptop computers in the piano classroom – just lower the music racks on the digital instruments or students may opt to print-out the files.

I have also placed nine sight-reading and nine transposition prima vista items on the web site under the links “In-Class SR Mid-Semester” and “In-Class TR Mid-Semester.”

Actual jury requirements may be found in the “Syllabus” section of this Instructor’s Manual (page 107).
EXEMPLARY REPERTOIRE

Invention No. 10 in A Minor - spend time with the material on page 114. As suggested, first playing should be as a duet so students might hear entrances more clearly. Be sure to demonstrate the correct use of voicing in this contrapuntal work.

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.

Pentatonic Scale – usually thought of as traditional music of the Far East. Use can also be found in Africa and in some of the folk songs of Scotland. Debussy and Ravel both used the pentatonic scale (Estampes and Ma Mere l’oye).

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.

Passamezzo – a dance in a fairly fast duple meter, popular in the second half of the 16th 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 4** – felt that putting the A-flat major scale in a different chapter than the white-key majors might eliminate some of the confusion. I hope the notated exercise also helps to clarify the relationship between “C major fingering” and the fingering of A-flat major.

On the web site you will find a short piece by Gurlitt that reinforces the one octave scale in the left hand. Be certain that students are aware of octave placement in the second phrase. An additional exercise is written in E major and could easily be transposed to the other suggested keys. D, G and A majors will cause of moments thought in the last two bars.

**READING**

**Items 1.a.-d.** – 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.

On the web site:

You will find four minor reading examples. The first three are definitely prima vista material. The fourth will seem impossible to your students as they glance at the phrasing in bars 1 and 3 and the 16th's in bar 2. Reassure them – the tempo is slow and when given a closer look, it isn’t as bad as it seems!

**KEYBOARD THEORY**

**Item 1.** - use this as a review and follow-up of previous work with diatonic triads. We assume that that the exercises will be taken to other major keys.

**Items 2-4** - 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.

On the web site:

For visual learners, I have placed the minor scales, in all three forms, two octaves up and down. Limited fingerings have also been furnished.

**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. In item 6, begin the repeat of the progression from the shape where you ended.
On the web site:

There are five additional minor progressions using the I, ii°, iv, V, V7 and VI. The mp3 files are there for instant self-assessment only.

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. The PDM 6e Concise web site provides some additional help with measures 11-16.

Item 1.b - once again, be a stickler about octave placement. The last six measures of this example are on the web site.

On the web site:

You will see three additional harmonizations – two should be familiar but I have been surprised at the number of students who don’t know folk songs. It is such a shame.

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.

There are four additional prima vista transpositions on the web site. Each has a sound file in the transposed fee for immediate self-assessment.

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.
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.

On the web site:

Students may “play along” with the recorded backgrounds – the first is melody, then tritones in G blues, the second tritones, then melody in F blues. The second one will call for the student to remember the dominant turn-around at the end of the first chorus.
ENSEMBLE

Wade in the Water – a great arrangement of the spiritual. Notice that the eighths should be in a swing rhythm.

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

Prelude in D Minor – another way to work on this is to practice the outer octave of each measure and then fill in the middle. Determine a workable fingering for measure 7.

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.

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

On the website:

Etude in A Minor – can make them sound “better than they are!”

Old French Song – not as easy as it might at first seem. Special attention to the “B” section.

PREPARATION FOR FINAL JURIES

On the PDM 6e Concise web site you will find 20 prima vista sight-reading examples and 16 prima vista transposition items.

Actual jury requirements may be found in the “Syllabus” section of this Instructor’s Manual (page 119-20).
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 real name of the composer on page 138.

Frank Lynes - an American composer and teacher who is primarily remembered for the piano pieces he wrote for his students; his sonatinas are essentially in a conservative classical style, reminiscent of similar works by Diabelli, Kuhlau and Reinicke.

Johann Pachelbel – German. He is best known for the Hexachordum Apollinis. Six sets of variations on airs. There are sources who call Pachelbel “one of the spiritual ancestors of Bach.” His name has resurfaced in a different light due to the popularization of his Canon in D. It was heard, for example, in the film score of “Ordinary People.”
Aram Khachaturian – Armenian. He came late to music, showing no particular interest or ambition until age 19.

His music is strongly influenced by folklore and spans the genre from film music to military band to orchestral and solo instruments. Khachaturian’s two most famous compositions are the Piano Concerto and Violin Concerto.

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. 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

On the web site:

A study in D major.

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.

On the web site:

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.

There are two additional viola clef exercises. Both have “play along” mp3 files.

Your students will also find three additional exercises in minor key sight-reading.
KEYBOARD THEORY

item 2 – go to the web site to find a natural extension of this exercise:

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

Item 3 - 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 – have students play through melody and indicated bass line first.

Item c – in this instance the indicated inversions pertain to the left-hand chords.

On the web site:

Item 1 – 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.

Item 2 – 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 e - students should sing as they play the two-handed accompaniment. The following are good harmonies for the melody:

\[
\begin{array}{|c|c|c|c|c|c|c|}
\hline
| A & B & E7 | D & A & ___ & C# & F# & B | \\
\hline
\end{array}
\]

then, suggested harmonies:

\[
\begin{array}{|c|c|c|c|c|c|c|}
\hline
| E7 & ___ | F# & D & A & passing G# | F# & B & ___ | C# & D & E7 & A | \\
\hline
\end{array}
\]

TRANSPOSITION

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 them 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 56 if necessary.

On the web site:

You will find two Bb Clarinet examples and two tritone transposition (minor keys) items.

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.

On the web site:

There are two recorded backgrounds – slow blues in F and a more up tempo in G. As the student plays RH blues scale improvisation and LH tritones they will hear percussion and a bass line. Second chorus as they are playing RH tritones and LH walking bass, they will hear RH improvisation.

ENSEMBLE

Gnossienne No.2 – identify the modes and modal fragments used. Satie was known for his satire, evidenced in the titles of many of his piano pieces. One of his three ballets, Parade, was produced by Satie, Cocteau, Picasso and Diaghilev in Paris in 1917. “Les Six” – a group of six young composers who were greatly influenced by both Satie and Cocteau.

SUBSEQUENT REPERTOIRE

Sarabande – students should pay close attention to the note values in the left hand. Think of the instrument that would have been used in performance of this piece in the Baroque period.

Sonatina – careful attention to the physical gesture needed for all of those slurs. Fingering is of the utmost importance!
Ivan’s Song – pedal! Students must listen very, very carefully. Particular attention should be paid at cadences and in the syncopated sections.

On the web site:

Fuga – can be a challenge to those with no previous piano background and even to those who might have studied piano but not experienced Baroque style contrapuntal writing.

PREPARATION FOR MID-SEMESTER JURIES

On the *PDM 6e Concise* web site your students will find:

- 5 viola with accompaniment examples. The accompaniment part is recorded.
- 6 tritone transposition examples
- 6 harmonization examples. All melodies are recorded.

Actual jury requirements may be found in the “Syllabus” section of this Instructor’s Manual (page 126).
Secondary Dominants / Styles of Accompanying

EXEMPLARY REPERTOIRE

Gospel Song - be sure you go through the “INQUIRY” section on page 155. The harmonic analysis should be done with letter name designations rather than roman numerals (both letter names and roman numerals may be found on the web site). Once again voicing within the hand is a major issue.

TOPICS TO EXPLORE AND DISCUSS


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!

There is a G minor study on the web site. Notice the forms of the scale used and one quick read-through should do it!

READING

Item 1 & 5 – if there is a violist in your class, invite him/her to bring the instrument to class so everyone may accompany.

Item 2 & 4 – don’t miss the chance to have singers in class do what they do best!

Items 3 & 5 – adaptations are often a good route to follow.

On the web site:

• viola with recorded background
• viola and cello
• chorale tunes
• WIEDERSEHEN – a great study in chord shapes. Take an “up” tempo!

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. You will find all examples in Item 1 on the web site, extended to tonic with each secondary dominant beginning in each of the four possible shapes.
HARMONIZATION

Item 1.a.-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 2.b. – bar 3 – Is it necessary to restrike the chord for the E-flat bass note? I think not!

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

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

On the web site:

There are six more harmonization examples. All of the “two-handed” accompaniment styles have a recorded melody for the students to do “play along.”

TRANSPOSITION

Item 1.a. – do a quick harmonic analysis

Item 2.a.-c. – think in concert key.

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!

On the web site:

• three tritone transposition examples
• three B-flat clarinet examples

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 – Gospel Song provides an excellent opportunity to build on what they already know.

ENSEMBLE

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

There is an additional ensemble on the web site.

SUBSEQUENT REPERTOIRE

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.

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.

On the web site:

Clowns – articulation and indicated phrasing actually make this piece easier to play. The staccato should be the means to an end of getting where you need to be.

Fantasia – Telemann was a law student at Leipzig University. He ended up teaching himself music, founded a student Collegium musicum and wrote operas for the Leipzig Theatre. Among his works were 60 French overtures, 12 cycles of cantatas for the church year, 44 Passions and numerous oratorios.
11
Harmonic Implications of Common Modes

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!

Carl Orff – probably best known for the cantata Carmina Burana. 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
George Frideric Handel – the oratorio Messiah is one of the most loved works of classical music even today. Handel studied music and composition with Friedrich Wilhelm Zachow.

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 an additional drill on the PDM 6e Concise 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 4 & 5** – reading three staves written in the same clef is a less threatening way to approach score reading rather than multiple clef reading.

**Sonority** – just that. A chance to sight-read a piece that is a study in “sound.”

Additional score reading is found on the web site – two viola + one examples, two three-part male (baritone/baritone/bass) items and two three-part ladies (soprano1/soprano 2/alto) items.

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:

\[
\begin{align*}
&I \quad | \quad II \quad | \quad I \quad | \quad vii \quad | \\
&I \quad | \quad vii \quad ii \quad | \quad vi \quad iii \quad | \quad I \quad | \quad I
\end{align*}
\]

F Phrygian melody with these possible harmonies:

\[
\begin{align*}
&i \quad III \quad | \quad i \quad III \quad | \quad i \quad iv \quad | \quad iv \quad | \quad i \quad III \quad | \quad i \quad | \quad v \quad | \\
&i \quad | \quad II \quad | \quad VI \quad | \quad vii \quad | \quad iv \quad | \quad vii \quad | \quad i \quad | \quad I
\end{align*}
\]
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:

<table>
<thead>
<tr>
<th></th>
<th>i</th>
<th></th>
<th>i</th>
<th>IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>v</td>
<td>----</td>
<td></td>
<td>i</td>
<td>IV</td>
</tr>
<tr>
<td>i</td>
<td></td>
<td>III</td>
<td>IV</td>
<td>VII</td>
</tr>
<tr>
<td>v</td>
<td>----</td>
<td></td>
<td>i</td>
<td>IV</td>
</tr>
</tbody>
</table>

**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. Go to the *PDM 6e Concise* web site for a drill on this harmonization item.

There are also two prima vista harmonizations on the web site using two-handed style accompaniments. Sound files of the melodies are provided.

TRANSPOSITION

Most music students will be familiar with the transposition of the Horn in F. The mistake so many make is whether it goes up a 4th or down a 5th! Ask that they think logically about the range of the instrument.

**Item b.** – ask students to also try playing the horn part in RH as they play the treble clef of the piano part in the LH. Then expand the idea to horn and piano bass clef upper voice; then horn and piano bass clef lower voice.

**Item 3** – careful attention to articulation and dynamics. Think like a trumpet player. If you have a trumpet player in class ask him/her to bring the trumpet and play along with the rest of the class as they play the trumpet part on the piano. Then do a quick performance as you accompany the trumpet student. Have the rest of the class play the bass clef of the accompaniment along with you.

I have provided a table of transposing instruments for those students who are curious.
### TABLE OF INSTRUMENTAL TRANSPosITIONS

<table>
<thead>
<tr>
<th>Name</th>
<th>Transposition</th>
<th>Written:</th>
<th>Sounds:</th>
</tr>
</thead>
<tbody>
<tr>
<td>B-flat clarinet</td>
<td>major 2nd down</td>
<td><img src="image1" alt="Notation" /></td>
<td><img src="image2" alt="Notation" /></td>
</tr>
<tr>
<td>A clarinet</td>
<td>minor 3rd down</td>
<td><img src="image3" alt="Notation" /></td>
<td><img src="image4" alt="Notation" /></td>
</tr>
<tr>
<td>B-flat trumpet</td>
<td>major 2nd down</td>
<td><img src="image5" alt="Notation" /></td>
<td><img src="image6" alt="Notation" /></td>
</tr>
<tr>
<td>E-flat alto sax</td>
<td>major 6th down</td>
<td><img src="image7" alt="Notation" /></td>
<td><img src="image8" alt="Notation" /></td>
</tr>
<tr>
<td>B-flat tenor sax</td>
<td>major 9th down</td>
<td><img src="image9" alt="Notation" /></td>
<td><img src="image10" alt="Notation" /></td>
</tr>
<tr>
<td>Horns in F</td>
<td>perfect 5th down</td>
<td><img src="image11" alt="Notation" /></td>
<td><img src="image12" alt="Notation" /></td>
</tr>
<tr>
<td>Euphonium</td>
<td>major 9th down</td>
<td><img src="image13" alt="Notation" /></td>
<td><img src="image14" alt="Notation" /></td>
</tr>
</tbody>
</table>
IMPROVISATION

There is an extensive tutorial on the web site using eight-measure progressions written in either roman numerals or letter names. Students are to determine the “mode” from the progression given. They should then create melodies based on the progressions. I have used 3.4, 4.4 and 6.8 meters. Also find representative examples of Dorian, Phrygian, Lydian and Mixolydian melodies.

COMPOSITION

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

On the web site:

Students will find five examples of students compositions. For each composition there are sound files of Piano 1, Piano 2 and Both Parts. It is suggested that students print the pdf files provided if they want to play along – page turns can be a bit rough!

ENSEMBLE

Allegro in E Minor – close attention to articulation and dynamics will help to bring this score to life. Definitely try the switching of parts at each of the repeat signs.

On the web site:

Johann Baptist Vanhal – considered an Austrian composer by most. His works included symphonies and string quartets in the hundreds as well as masses and instrumental and vocal works. Vanhal studied with Dittersdorf in Vienna. This ensemble comes from a collection of twenty four pieces written for four hands, one piano. The original was composed in C major.

SUBSEQUENT REPERTOIRE

Minuot – No, that is not a misprint in the text. 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.”

Prelude in C Major – everyone wants to play it! Take the time to go through this very carefully to discover the harmonic content. Simply reading notes makes it so much more difficult to learn. Warn against “too much” pedal, please!
PREPARATION FOR FINAL JURIES

On the *PDM 6e Concise* web site your students will find:

- Final Jury Review – Harmonization (with mp3 files of the melodies for ease in practicing two-handed accompaniments)

- Final Jury Review – Score Reading

- Final Jury Review – Transposition (with mp3 files of the accompaniments)

Actual jury requirements may be found in the “Syllabus” section of this Instructor’s Manual (page 139).
Diatonic Seventh Chords in Major and Minor/
Secondary Seventh Chords

EXEMPLARY REPERTOIRE

Prelude in C Major – students should be given turns playing the indicated *roulade* – term originally meant an ornamentation of quick passing tones connecting two melodic tones – a vocal melisma. It was used as a “display mechanism” in arias. This same type of ornamentation is used in much of the music of Chopin.

TOPICS TO EXPLORE AND DISCUSS

*Muzio Clementi* – though born Italian, he was actually considered an English composer. At quite a young age he was discovered by wealthy Englishman Peter Beckford. As a result Clementi was “pianist in residence” for seven years at the Beckford country home in Dorsetshire.

His reputation as a composer was established after he returned to London and published six piano sonatas, Op.2. Clementi’s keyboard works include sixty sonatas, numerous sonatinas and *Gradus ad Parnassum*. He was quite active in the music industry as an investor in piano manufacturing, Clementi and Co. publishing firm, one of the directors of the Philharmonic Society and as an orchestral conductor.

In 1780, Clementi and Mozart had a famous contest in Vienna. Even though Mozart said Clementi had no musical taste, he used one of Clementi’s themes in his overture to *Magic Flute*.

**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.

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

Item 1 – 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.

Item 2 – continuation of the reading activities found in earlier chapters.
Item 3 – with each example also play a key signature transposition.

On the web site:

SAT – there are two examples with the missing bass part recorded for play along.

Viola + One – six items using the viola clef plus one other, either treble or bass. Students may practice their viola clef reading by listening to the other voice as they play along.

Chorale Tunes – four examples of hymn-style four part harmony.

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 Ann Collins

Voicings for Jazz Keyboard
The Best Chord Changes for the World's Greatest Standards
An Intro to Jazz Chord Voicings

Frank Mantooth
Frank Mantooth
Bill Boyd
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.

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

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-fiddle-ey-o if they are familiar.

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

On the web site:

Four harmonization examples with recorded melodies with give students additional practice in creating two-handed accompaniments.

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.

On the web site:

Four examples (2 Bb instrument, 2 Horn in F) will allow students to practice reading a transposing instrument as they play closest position chords in the LH.
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.

On the web site:

Two progressions are given with suggested “activities.” This is followed by four progressions without suggested “activity” or “mood.” Two are done with letter names and two with roman numerals.

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 16th notes with uncanny precision!

On the web site:

Sonatina in D Major - should be a relatively easy read-through for most students. Ornamentation in the Primo is optional. Secondo players should be aware of double stemmed pitches.

SUBSEQUENT REPERTOIRE

Menuet – have students play the “measured” ornament in bar 4. Also talk about the layering effect used in the left hand. Legato fingers, no foot!

Carnival in St. Thomas – use the smf disk to encourage “stylistic” rhythm! The piece is such a bargain. It is going to be fun.
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.

On the web site:

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

Autumn – written as a pedal study. Students should strive for a legato right hand in measures 17-24 and again in measures 29-31 when the pedal is not in use. Samuil Maykapar was Russian. He studied at the Music Conservatory in St. Petersburg and in Vienna where his teacher was the famous Leschetizky. Padarewski once said of Leschetizky, “The method…is very simple. His pupils learn to evoke a fine tone from the instrument and to make music and not noise.”

PREPARATION FOR PROFICIENCY #1

On the PDM 6e Concise web site your students will find:

- Additional examples of Chorale Tune Reading
- Additional examples of Viola Clef + One Reading
- Keyboard Theory, p.203 – the first four measures written out from each of the possible beginning shapes
- Additional Harmonization examples
- Additional Transposition examples
- Additional Improvisation examples
- Proficiency 1 Review Materials – pdf files that may be downloaded and printed

Actual proficiency requirements may be found in the “Syllabus” section of this Instructor’s Manual (page 144-45).
EXEMPLARY REPERTOIRE

Prelude in C Minor – this much beloved piece has survived the commercialization of recent years and continues to be a marvelous study in keyboard harmony and voicing. Remind your students to take into consideration the number of pitches being played when they decide to play more **ffff** than **ff**. There is a very fine line between **ff** and **harsh**! Also, don’t encourage them to play it faster just because they can. Playing slowly takes an amazing amount of control.

Do take the time to do a detailed harmonic analysis.

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.

Johann Anton Andre – a German composer and publisher. According to Wikipedia, in 1799 Andre purchased a large volume of Mozart’s musical papers from his widow Constanze and brought them to Offenbach. The collection contained over 270 autographs and included the operas *The Marriage of Figaro*, *The Magic Flute*, a series of string quartets and string quintets, several piano concerti, and *Eine kleine Nachtmusik*.

Andre’s father has founded the Andre Publishing House in 1774 (still owned by the family today). It was through his son that many of the Mozart works were issued as accepted editions, some for the first time. Johann Anton was referred to as ‘the father of Mozart research.’

David Karp – holds degrees from Manhattan School of Music and the University of Colorado. Dr. Karp is currently Professor of Music at SMU’s Meadows School of the Arts and Director of the National Piano Teachers’ Institute.
Robert Schultz – “…a member of ASCAP since 1982… While currently involved in a number of recording projects and a new series of original works for solo string instruments with piano, Schultz continues to devote the majority of his writing time to the creation of new editions in *The Schultz Piano Library.*”

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.

On the web site:

Encourage your students to go through the tutorial on what I call the E major *Grand Style* scale study. There are one-beat manuscript “prompts” that help to guide students when I am not talking them through at the slower tempo. This same exercise could work quite nicely for C major, of course, but also try it in D-flat major or F-sharp major. Don’t be in a hurry to move on to the faster tempo.

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 2-4** – a variety of both vocal and instrumental tenor clefs.

On the web site:

**Reading Instrumental Tenor Clef** – there are five examples. Each example has a link to *Before playing, what should I have noticed?* It is your call as to whether it is more beneficial for your students to see these hints *before* or *after* they have played.

**Reading SAT** – there are four examples. Ask your students to come up with bullet items they should have noticed *before playing.*

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 both the A and D major items, beware of doubling in the first inversion major chords.
On the web site:

Sketches of each progression are shown with “challenges” identified. Have students play the progressions with a different beginning shape to see if there are “easier” shapes in which to begin.

HARMONIZATION

_**Items 1** –* left hand broken chords should be in closest position as much as possible. Have students experiment with a variety of broken chord styles, including alberti bass. What is the challenge in bar 4? What about bars 6 and 7?

_**Item 2 - 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.

_**Items 3 & 4** - "Auld Lang Syne" calls for a quick review of secondary sevenths as well as linear diminished sevenths (#iv°7). The key of F major realization has been provided below for reference.

![Musical notation](image)

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°7. There are two widely accepted designations for these chords (note the difference in resolution):
On the web site:

If you choose to use it, there is a recorded “lesson” on *Auld Lang Syne* on the *PDM 6e Concise* web site. I have also furnished a visual of the first four measures in “modified” keyboard style. There will be many, many more prima vista harmonization examples in the Proficiency #2 Review materials.

**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.

On the web site:

*Transposing Instruments* – six examples – B-flat and F transpositions – some have only two voices to read, others have the two parts to read plus an mp3 file that furnishes up to two other parts resulting in a small chamber group.

*Etude in D* – a rather extensive tutorial on the Schytte piece.

**IMPROVISATION**

*Item 1* – I welcome any progressions your classes create. We could put together quite a library by sharing.

*Item 2* – taking the influence of scat syllables one step further.

On the web site:

*Item 1.a.* – students will find two different accompaniments for item 1.a. as well as two different melodies. This way they can practice their improvising skills with a partner. The 3.4 meter has been retained and the key is E-flat major.
Item 1.b. – as with item a., there are two examples with which to practice. Compound meter is retained and the key is A major.

Item 2 – two blues backgrounds to use for play along improvisation – keys of G and F.

ENSEMBLE

Rondo – bars 11-14 in Primo will be a challenge as will bars 17 and 18 in the Secondo.

On the web site:

Rondo – at either practice tempo or performance tempo, students will find “hear secondo/play primo,” “hear primo/play secondo.”

COMPOSITION

This should be as "off the wall" as you want. A chance for your percussion students in class to really shine!

On the web site:

There are eight examples of “rhythmic inventions.” Students love performing these in class. Watch one of the QuickTime movies of in-class performances.

SUBSEQUENT REPERTOIRE

Nocturne in A Minor – what a lovely piece of music. I apologize profusely for the misspelling of Louise Bianchi’s first name. She created the highly successful “preparatory” program in piano at SMU in the early 1960’s. The program is still in existence today – a tribute to Louise and her excellent work.

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!

Snowfall – the challenge is in the rhythm and the use of pedal. Notice the directions at the top of the page! Notice the dynamics – not a blizzard but a beautiful nighttime drifting of snowflakes.

On the web site:

Bright Orange – there are percussion sound files recorded at both “practice” and “performance” tempi. Use these to reinforce your students’ study of Starer’s piece.
**Mazurka** – your students should print this score if they want to listen to it as they watch the score. The sound file will stop when you turn the page! I’m working on this but it isn’t solved yet – Carlyn Morenus is Associate Professor of piano and Keyboard Area Coordinator at Illinois State University. She teaches group piano, piano pedagogy, individual instruction in piano and organ, and piano literature. Her degrees are from The University of Texas at Austin (DMA in Piano Pedagogy), University of Wisconsin-Madison (MM) and the University of Southern California (BM).

**Abschied** – the harmonic analysis will really help in the performance.

**Prelude** – another pedal study by Maykapar. It is also a harmonic study. Know what those altered (or are they borrowed?) chords are!

**PREPARATION FOR PROFICIENCY #2**

On the *PDM 6e Concise* web site your students will find:

- Additional examples of instrumental tenor clef
- Additional examples of SAT vocal open score
- Harmonization help with Auld Lang Syne
- Additional examples of B-flat transposing instruments
- Recorded “accompaniment” and “melodic” mp3 files to practice improvisation
- Proficiency 2 Review Materials – pdf files that may be downloaded and printed

Actual proficiency requirements may be found in the “Syllabus” section of this Instructor’s Manual (page 150-51).
EXEMPLARY REPERTOIRE

Postlude – what a total gem. This is one of my favorite compositions of Mr. Gillock. It is not as easy as it looks. Take the time to go through the “Inquiry” items on page 238.

TOPICS TO EXPLORE AND DISCUSS

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)

William Catania – “…received a BA in Music from Queens College and his MS in Music Education form Hofstra University. He began his 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 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 idioms.” from www.willismusic.com/piano_meet_the_composer

Jean Joseph Mouret – was music director of the Concert Spirituel from 1728-1734 when the financially troubled concert series was taken over by Academie Royale de Musique and Mouret was fired. Two years later Mouret lost his position at Sceaux when the Duke of Maine died. After losing another position but a year later, he had lost all sources of income and was a ward of the Prince of Carignan, receiving a pension. Mouret was placed in the care of the Fathers of Charity and died shortly thereafter.
Lucy Wilde Warren – “…announced to her mother that a train passing their home was whistling an F.” She was three at the time! “Two years after the discovery of her absolute pitch, Lucy gave her first public concert in her hometown of Savannah, Georgia, playing a program of Bach and Mozart.” From www.fjhmusic.com/composer/warren.htm

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 twenty-three 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 throwing the hand quickly from one to the next.

On the web site:

A quick reference to all scales studied in this text. Click on the links and you will see the scale(s) written on the staff, two hands, two octaves, with crucial fingerings marked.

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.

Item 4 – just a couple for good measure!

On the web site:

Reading examples of

- open score, three parts, orchestral (Vln2, Vla, Vlc)
- open score, three parts, vocal (ATB)
KEYBOARD THEORY

Item 1 – try each of the progressions in all possible beginning RH chord shapes.

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.

On the web site:

An extensive tutorial about Augmented Sixth Chords.

HARMONIZATION

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

Eddie's Tune - it is recommended that students work this first with only melody and indicated bass line. Careful attention should be paid to the doubly augmented German sixth chord in measures 6 and 8. Students always ask – Eddie was my brother.

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

On the web site:

Tutorials on St. Louie Blues, Eddie’s Tune and Amazing Grace.

One of the biggest problems students have in harmonization is not planning for changes in harmonic rhythm. There will be ample chances to work on this in the Proficiency #3 Review section.
TRANPOSITION

**Items 1-3** - clarinet in A transposes down a minor third. Trying to transpose every single pitch would make this close to impossible. Think key and follow intervals.

**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.

On the web site:

Find three examples of Clarinet in A plus one – either treble or bass clef. There will be more items available in the Proficiency #3 Review section.

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."

**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.

On the web site:

**Item 1** – a tutorial reinforcing walking bass, improvisation through rhythmic displacement and octave placement between choruses 1 and 2. Also includes a play-along file in the key of F for three choruses of blues. Students should follow the bulleted plan on page 248 of their texts.

**Item 2** – two additional items for “basic movement” improvisation.

**Item 3** – a tutorial showing the first 6 bars in three different styles:

- LH chords and RH chord tones
- LH chords and RH chord tones with optional rhythms
- LH chords and RH chord tones plus optional rhythms and added non-chord tones

The last two options each have a recorded file demonstrating the six bars.
COMPOSITION

The sound should be anything but tonal! There are no examples to show students since this is a new composition assignment with this edition.

ENSEMBLE

Rondeau – the parts are pretty equal. Students love this arrangement and all seem to remember “Masterpiece Theatre.”

On the web site:

Have students open their texts to page 249 and use the play-along files to practice each of the parts of the ensemble.

SUBSEQUENT REPERTOIRE

Dreams – the temptation will be to play this at a tempo other than the one indicated by the composer. Note that it is 40 to the bar. Start study of this work with the “B” section. Starting with bar 9, students will need to discover a workable fingering that is not going to change as they put the hand together. Regardless of the pedal markings, the hands should produce the majority of the legato.

Prairie Sunset – it’s a great piece. Note the tempo changes in the score. Throughout the piece, voicing within the hand will be a challenge. Also call their attention to the use of “courtesy” accidentals.

Fugue – take advantage of playing this as a quartet in order to hear more clearly the entrances. Were students able to hear as well?

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.

On the web site:

Etude in A Minor – notice the layering in both LH and RH. Heller was a Hungarian composer and pianist whose influence reached many in the Romantic period. As with many before him, his plans to study law were sidetracked by his love for music. The last 25 years of his life were spent in Paris where he was friends with Chopin, Berlioz, Liszt and many other well-known composers of the period.

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

**Verso** – I believe the works of Zipoli have been sorely neglected. Let me meter direct the tempo. There is a reason he didn’t compose this in 3.4!

**Sostenuto in E-flat** – such a lovely, lovely piece. Voicing is critical. You will notice there are no dynamic markings and no pedal markings. This was done on purpose as this is a piece of choice for the third proficiency.

**PREPARATION FOR PROFICIENCY #3**

On the *PDM 6e Concise* web site your students will find:

- Additional open score reading (orchestral, band and choral)
- Additional Clarinet in A transposing items
- Proficiency 3 Review Materials – pdf files that may be downloaded and printed

Actual proficiency requirements may be found in the “Syllabus” section of this Instructor’s Manual (page 154-55).
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.

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

Martha Hilley
First Semester Freshmen  (TTH)

Aug 26  Preliminary Chapter - students will be responsible for all material by the end of the second week of classes. All information and exercises are available on the PDM 6e Concise web site.

Suggested exercises for class presentation:

p.ii,  Note and Key Names – do just a bit of this for any student who has no knowledge of reading from a clef
p.iii,  items c. and d and Basic Fingering Concepts
p.iv,  item 2 – not necessary to do all three – use the recorded sound files for play-along
p.v,  point out the relationship of the full staff items to those of the previous page that used a single-line staff
p.vi,  item 3 in treble, naming only
p.vii,  item 4 use the recorded background if students seem to have no trouble
p.ix,  item 2 with recorded background – not necessary to do all four
p.xi,  item 4 – play b. and c. use recorded backgrounds
p.xv,  item 1
p.xvii,  item 2, Leger Lines
p.xviii, item 3 Playing Leger Lines(just to begin looking at leger lines in a score) listen to the recorded background

Assign:  
p.i-iii, for review if needed
p.vii, Random Note Playing - item 5 & 6
p.vii-viii, items 7.a., b., c. and d.
p.x, Reading in Various Five-Finger Patterns, item 3
p.xi-xii, Melodic and Harmonic Intervals
p.xv-xvi, item 2
p.xviii, item 3

Aug 31  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.vi, item 4 – naming the notes with three beats to a pitch. Treble first then without stopping repeat in bass clef.
p.x, item 3 – with all of these items you can mute the piano part and transpose to any five-finger pattern known to man.
p.xv-xvi, item 2 in the order they are in
p.xviii, item 3 with disk accompaniment
p.xi-xii, items 6-8 without stopping

Assign:  
p.xv-xvi, item 2 for a grade - order will be mixed up and determined by the teacher. Each example will be preceded by a counted bar of rest. The teacher will maintain a steady pulse. No sound file.
Appendix A

p.xix, written test over key signatures
p.xx-xxi, item 4
p.vi, using p.vii, item 5, item 5 in 2, and item 6 sound files if you feel there is need for extra work.

Sept 2

Written test over key signatures

Playing test over p.xv-xvi, 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 or use student laptops or iPads.

Play through examples on p.xiv, Reading With Key Signatures if time – many kids will have lots of trouble with these. Tell them not to be discouraged!

p.xx-xxi, item 4 - play through random examples if time

Assign:  
- p.2-3, ONE FOUR SEVEN - get them used to looking at the preparatory page for Exemplary Repertoire
- p.4, Topics to Explore and Discuss
- p.6, item 2
- p.10-11, MY DOG TREED A RABBIT

Sept 7

p.6, item 2 - do as duets with different "sounds" for the right and left hand parts

p.4, 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.2-3, ONE FOUR SEVEN
p.10-11, MY DOG TREED A RABBIT
p.7, item 3 - not assigned – a really fun activity
p.4-5, Technique - not assigned. On the web site, students will find additional exercises complete with sound files for easy self-assessment of notes and rhythms.

Assign:  
- p.7, Keyboard Theory - do not write in the indicated intervals
- p.12-15, HOO DOO with special attention to bars 11-14!
Written test over name and instruments!

Sept 9

Written test over names and instruments
p.12-15, HOO DOO
p.7, Keyboard Theory
p.8, Harmonization - not assigned. On the web site, there are 5 additional melodies. students may practice accompanying the recording
p.9, item 2 Transposition (item 1 is to be done outside of class)
p.10-11 MY DOG – in quartets if there is time.

Assign:

- p.15, Composition (due 9/16) keep a copy! ! ! ! !
- p.16, SEAVIEW, AFTER TURNER
- p.17, SATURDAY SMILE
- p.19-20, items 1-3
- p.6, item 1 - for a grade with the disk. Students will find two additional sets of intervals, with recorded backgrounds on the web site. Great way to prepare for the test!

Sept 14

- p.6, item 1 - test done with the recorded background example; do only about 5 or 6 bars not necessarily starting with the first one.

- p.9, 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.17, SATURDAY SMILE
- p.16, 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.19-20, 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.** You will find one :ascending” pattern and one “descending” pattern – both treble clef.
- p.18, LEGATO STUDY - not assigned
- p.20, item 4 - if time. This is always interesting to students.

Assign:

- p.21-22, items 2 & 3
- p.23-24, Keyboard Theory
Compositions (p.15) Due (make a copy for yourself!)

Sept 16

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.21-22, items 2-3. For actual *prima vista* sight reading, **go to the web site** where you will find 8 more examples. You might prefer to put them on headsets with the mp3 files providing background as you move around the room.

- p.23-24, Keyboard Theory – for those students having trouble with the idea of “dominant below,” send them **to the web site** for additional practice.

- p.24, Harmonization – do some of item 1 in class and get them started on item 2. There are 7 more examples on the web site.
- p.25, item 2 Transposition – not assigned. (item 1 is done outside of class)
- p.21, item 1 –important things to “see” before you “touch?” CON MOTO
p.23, item 4 - have fun!

Assign: Web Site, CH 02, Harmonization, item b, e and f
p.25, Improvisation – students may practice this activity in four different keys on the web site.
p.26-27, TAP IT OUT – sounds are up to the students
p.29, STUDY IN D – there is a helpful mp3 file in the “Download mp3 files” section in CH 02 on the web site.

Sept 21 Hear some comps ! ! ! !

p.26-27, TAP IT OUT
Web site, CH 02, Harmonization – b, e and f
p.25, 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.29, STUDY IN D – did anyone go to the web site?
Web site, CH 02, QUIET CONVERSATION

Assign: p.34, items 1-3 Rhythmic Reading
p.36-37, items 1-3 Keyboard theory
p.28, Composition (Due 9/28)
Web site, CH 02, Transposition – Tonic and Dominant,
item 3 – do all three

Sept 23 p.36-37, 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.28, 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.34, items 1-3 - it is not necessary to do each one of these.
p.35, item 4 – Rhythm Ensemble - have fun!
p.30-31, SCHERZO - present this as a rote piece. The procedure is discussed on page 13 of this manual.

Web site, CH 02, Transposition – Tonic and Dominant - are they following the steps?

Assign: Compositions Due - are there questions? Keep a copy!
p.32, items 1 & 2 Technique
p.37, item 3 Keyboard Theory – spell before playing
p.36, items Reading, items 5.a. and b.
Sept 28
Collect compositions - these will be graded and handed back by the 5th. Use the copy they retained for in-class sight-reading practice – students should trade compositions and sight read those they get from their neighbors. **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.

**Web site, CH 02, 2nd** “Additional Repertoire, ECHOING just as a quick read
p.28, INNER VIEW – ask for some student performances

p.36, read through 5.a. and b. stressing the importance of looking ahead for *shapes.*
p.37, item 3  Keyboard 5.c. Theory – insist that they spell these triads before they play them, not as they play them.

p.32, Technique - with careful attention to tempo indications!
p.37-39, items 2 & 3.a. - spend time on this. Go through at least one more of the harmonization examples in class (probably item b.). There is a [web tutorial](#) to support choosing harmonies.

p.42, Improvisation – not assigned. They should work in pairs.

**Assign:**
- p.42, Improvisation
- p.41, Transposition items 1 & 2

Sept. 30
p.33, 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.44, 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.42, Improvisation – do some Q&A on speakers with pairs of students. **On the web site**, students can practice their “Q&A” improvisation in the keys of E, A, D, G and F.

p.39-40, items 3.b. and 4.b. Harmonization - take the class time to talk about their choices. Talk some about triad "tendencies" (refer to page 16 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.41, LULLABY in at least one other key; listen carefully for their octave placement of the IV chord – should go down!
p.41, item 3  Transposition – not assigned - 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.28, INNER VIEW - hear a couple of in-class student performances

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

**Assign:**
- p.45, A LITTLE JOKE – suggest that students listen to the mp3 file at the end of the web site CH 03
- p.37, item 4 & 5 create an exercise and be ready to share it
- p.33, item 5 Technique - listen, listen, listen!
- Prima Vista Transposition packets
- p.70-71, Harmonization, all as two-handed accomps

Oct 5  
- p.33, item 5  pedal exercises. What questions do they have? Go to the web site and do p.33, Pedal Technique, item c.

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.45, A LITTLE JOKE – if they listened to the mp3 file on the web site, they know that articulation reigns!

p.39-40, 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!

**PDM 6e Concise Web site** - do at least two examples from the MidSemester SR and TR Review materials.

**Assign:**
- p.44, AFTER THE RAIN
- p.34, Improvisation using items 1.a. and b. – two four-bar phrases using a variety of major pentascales
- p.32, Technique plus Web site, CH 03, p.32 Technique, items c. & f.
- p.45, A LITTLE JOKE
- p.31, SCHERZO

Oct 7  
- p.32, item 1 with two hands, two octaves apart (include the two items from the web)
- p.31, SCHERZO - attention to the minimum tempo
- p.44, AFTER THE RAIN – all the way through
- p.34, Improvisation using the rhythms from 1a and b. 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.45, A LITTLE JOKE
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)

**PDM 6e Concise Web site** - do at least two examples from the MidSemester SR and TR Review materials

Prima Vista Harmonic Progression from their own creation!

**Assign:** Mid-Semester Juries

Oct 12-14 **MID-SEMESTER JURIES**

**MUS 201M** Mid Semester Jury Requirements

<table>
<thead>
<tr>
<th><strong>Repertoire</strong></th>
<th>student choice of:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>p.31 SCHERZO =</td>
</tr>
<tr>
<td></td>
<td>p.44 AFTER THE RAIN = 60</td>
</tr>
<tr>
<td></td>
<td>p.45 A LITTLE JOKE =</td>
</tr>
</tbody>
</table>

| **Technique** | p.32, item 1 plus Web site, CH 03, p.32 Technique, items c. & f.— 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 CH 3, p.36 and those provided in the web site review. |

| **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.39-40 – items 3.b., 4.a. and 4.b - all are to be harmonized with a two-handed accompaniment style that supports the meter. You set the tempo; Teacher will play melody maintaining tempo you have set. **Practice counting off!** |

| **Improvisation** | p.34 – item 1 only (rhythms) |
|                   | Improvise using the range of a major pentascale. Your improv should 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 CH 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. If you are 5 minutes late for your 12 minute jury, you only have 7 minutes left to perform!”
First Semester Freshman  (MWF)

Aug 25  Preliminary Chapter – students will be responsible for all material by the end of the second week of classes. All information and exercises are available on the PDM 6e Concise web site.

Suggested exercises for class presentation:

p.ii,  Note and Key Names – do just a bit of this for any student who has no knowledge of reading from a clef
p.iii,  items c. and d and Basic Fingering Concepts
p.iv,  item 2 – not necessary to do all three – use the recorded sound files for play-along
p.vi,  item 3 in treble, naming only
p.vii,  item 4 use the recorded background if students seem to have no trouble
p.ix,  item 2 with recorded background – not necessary to do all four

Assign:  p.i-iii, for review if needed
          p.vii, item 4
          p.xi, Reading Intervals Within Five-Finger Patterns
          p.xv, Staff Locators
          p.xvii, Leger Lines

Aug 27  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.vii, item 4 - do from measure 65 with first bass and then treble (mute piano to do treble)
          p.vii, Random Note Playing
          p.xi, Reading Intervals
          p.xv, item 1
          p.xv-xvi, item 2 in the order they are in
          p.xvii, item 2
          p.xviii, item 3 w/o disk accompaniment

Assign:  p.xi-xii, item Melodic and Harmonic Intervals
          p.vii-viii, Grand Staff
          p.xx-xxi, items 1-4 just talk about this for now
          p.xviii, item 3 w/o disk accompaniment

Aug 30  HOLIDAY

Sept 1  p.xx-xxi, item 4 – do a couple of these
          p.xviii, item 3 w/o disk accompaniment – maybe add disk, maybe not!
          p.vii-viii
          p.xi-xii, Intervals
          p.x,  sight read in various five-finger patterns
Assign: p.xv-xvi, 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. Use the recorded “random order” mp3 on the web site for practice.

p.xiv, written test over key signatures
p.xx-xxi, item 4 – finish these if you have not already

Sept 6  Written test over key signatures.

Playing test over p.xv-xvi, 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 or use student laptops or iPads.

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

Play through examples on p.xiv, Reading With Key Signatures if time – many kids will have lots of trouble with these. Tell them not to be discouraged!

Assign: p.2-3, ONE FOUR SEVEN – get them used to looking at the preparatory page for Exemplary Repertoire
p.4, Topics to Explore and Discuss
p.6, item 2 Rhythmic reading
p.8, item 2 Harmonization

Sept 8  p.4, 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.2-3, ONE FOUR SEVEN
p.6, item 2 – Rhythmic Reading - do as duets with different “sounds” for the right and left hand parts
p.8, 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.10-11, MY DOG TREED A RABBIT
p.4-5, Technique
p.7, Keyboard Theory - do not write in the indicated intervals

Sept 10  p.7, item 3 - have fun!
Appendix A

p.10-11, MY DOG TREED A RABBIT
p.4-5, Technique – on the web site students will find additional exercises complete with sound files for easy self-assessment of notes and rhythms.
p.7, Keyboard Theory

Assign: p.6, item 1 - for a grade with the background. Students will Find two additional sets of intervals, with recorded backgrounds on the web site. Great way to prepare for the test.
p.12-15, HOO DOO with special attention to bars 11-14!
p.8, Harmonization

Sept 13 p.6, item 1 - test done with the recorded background example; do only about 5 or 6 bars not necessarily starting with the first one.
p.12-15, HOO DOO
p.8 Harmonization – on the web site, there are 5 additional melodies. Students may practice accompanying the recording.
p.9, item 2  Transposition (item 1 is to be done outside of class)
p.10-11  MY DOG – in quartets, if there is time.

Assign: p.15, Composition (due 9/20)
p.17, SATURDAY SMILE
p.19-20, item 1-3  Technique

Sept 15 p.19-20, 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.17, SATURDAY SMILE
p.9, Improvisation – do this in a “round robin” fashion going through the entire class at least once, then leave it!
p.20, item 4

Assign: p.16, SEAVIEW, AFTER TURNER
p.19-20, item 1-4  (further work with any item giving trouble)

Sept 17 p.19-20, any questions?
p.16, SEAVIEW, AFTER TURNER - who was Turner?
p.18, LEGATO STUDY – not assigned
p.23, item 4 – have some fun!
p.24, Harmonization – do item 1 in class and get them started on item 2 for next Monday. There are 7 more examples on the web site.

Assign: p.23-24, Keyboard Theory
p.25, item 2 Transposition (items 1 is for outside of class) Composition due
p.21-23, Reading, items 2 and 3
Sept 20
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 form class to class. You should have three to four winners – one for each class time.

p.21-23, items 2-3  Reading - it is not necessary to do all. For actual *prima vista* sight reading, **go to the web site** where you will find 8 more examples. You might prefer to put them on headsets with the mp3 files providing background as you move around the room.

p.25, item 2  Transposition (they are responsible for item 12 outside of class)
p.24, Harmonization – do some of item 1 in class and get them started on 2. There are 7 more examples on the web site.
p.23-24, Keyboard Theory – for those students having trouble with the concept of “dominant below,” send them to the web site for additional practice.

**Assign:**
p.21, CON MOTO
p.25, Improvisation
p.29, STUDY IN D – there is a helpful mp3 file in the “Download mp3 files” section in **on the web site.**

Sept 22
p.25, 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.21, item 1 –important things to “see” before you “touch?”  CON MOTO
p.29, STUDY IN D – did anyone go to the web site?
**Hear some comps!**

**Assign:**
p.26-27, TAP IT OUT – sounds are up to students
p.28, Composition (Due 10/1)
**Web Site, CH 02**, Harmonization, items b., e. and f.
p.34, items 1-3

Sept 24
p.34, item 1-3 - it is not necessary to do each one of these.
p.35, item 4 - have fun! Not assigned!
p.26-27, TAP IT OUT
p.59-60, SCHERZO - present this as a rote piece. The procedure is discussed on page 13 of this manual.
p.36-37, item 1-3 - if time, get started on this
**Hear some comps!**

**Assign:**
p.36-37, Keyboard Theory, item 1-3
p.28, Composition (due 10/1)
p.28 INNER VIEW
p.25, item 3 Transposition – be sure they did all three of these

Sept 27
**Hear some comps!** That should take care of all of them –
p.28  INNER VIEW – ask for in-class performances

p.36-37, 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.25, item 3  Transposition – let them pick one of the three to do. Are they following the steps?

Web Site, CH 02, Transposition – Tonic and Dominant – not assigned. Do at least two of these.

Assign:  
   p.37, item 3  Keyboard Theory
   p.32, items 1 and 2  Technique

Sept 29

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

p.32, Technique, item 1 – with careful attention to tempo indications!
p.37, item 3  Keyboard Theory - with background - be sure they spell these triads before they play them, not as they play them.
p.37-39, items 2 and 3.a. - spend time on this. Go through at least one more of the harmonization examples in class (probably item b.). There is a tutorial on the Web Site to support choosing harmonies.

Assign:  
   Compositions due - are there questions? Keep a copy!
   p. 36, Reading, item 5
   p.39, Harmonization, item 3.b. and p.40, item 3.b. - indicate choices with roman numerals. Write them in your book!
   p.42, Improvisation

Oct 1

Collect compositions - these will be graded and handed back by the 6th. Use the copy they retained for in-class sight-reading practice. Students should trade compositions and sight read those they get from their classmates. 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.39-40, items 3.b. and 4.b. Harmonization - take the class time to talk about their choices. Talk some about triad "tendencies (refer to page 16 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.36 - read through in class stressing the importance of looking ahead for shapes.

p.33, 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 on 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.42, Improvisation – take the time to have them work in pairs improvising Q&A. If time do some speaker duets.

Assign:  
- p.44, AFTER THE RAIN  
- p.45, A LITTLE JOKE  
- p.33, item 5 Technique – Listen! Listen! Listen!

Oct 4  
- p.44, 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.45, A LITTLE JOKE – if they listened to the mp3 file on the web site, they know that articulation reigns!

Oct 6  
- Web Site, CH 02, Transposition – Tritone – use at least three of these examples for transposition review for mid-semester juries.
- p.41, LULLABY – try in at least one other key with a careful ear toward octave placement of the IV chord – should go down!

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.37, Keyboard Theory – try at least one of the created exercises.
- p.31, SCHERZO - articulation is also critical in this piece. It makes it easier to play! Careful attention to the minimum tempo as shown on the jury requirement sheet.

PDM 6e Concise Web site - do at least two examples from the MidSemester SR and TR Review materials.

Assign:  
- p.39-40, Harmonization, all as two-handed accompaniments  
- p.45, A LITTLE JOKE - articulation! articulation! articulation!  
- p.44, AFTER THE RAIN
p.34, Improvisation using items 1a and b – two four-bar phrases using a variety of major pentascales

Oct 8 p.34, Improvisation using the rhythms from 1.a and b. 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.39-40, 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.44, AFTER THE RAIN
p.45, A LITTLE JOKE – tempo! tempo! tempo!

p.32, Technique, item 1 (also, web site, CH 03, Technique, items c & f) – two hands, two octaves. Attention to indicated tempo? ??

PDM 6e Concise Web site - do at least two examples from the MidSemester SR and TR Review materials

Prima Vista Harmonic Progression from their own creation!

Assign: Mid-Semester Juries

Oct 11-13-15 MID-SEMESTER JURIES

(see exam requirements on p.82-83)
after mid semester juries – First Semester Freshman  (TTH)

Oct 19  Talk a bit about the mid semester juries – answer any questions

p.53, 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.55, item c. Harmonization - do this with closest position RH chords and LH roots. How many chords are used?

p.57, item 1  Improvisation – go through this in D major. Remember to spell the chord in root position even though you are playing the triad in closest position.

Assign: p.57, 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.58-59, AMAZING GRACE – assign each student a specific part - be ready to work in headset groups on Thursday. For students who have had previous piano, suggest playing both parts 5 & 6.

p.50, Technique, item 2
p.54, Keyboard Theory, item 4.a. - read the directions!

Oct 21  p.58-59, AMAZING GRACE – put them in groups of 6 (or 5)on the headsets then do a couple of speaker quartet performances. Some students should also feel comfortable playing parts 2 & 3 together.

p.54, item 4.a. Keyboard Theory – do in all three keys spelling before playing. Play in the key of C major with the recorded background. Compare item a to item b. Note the effect the beginning shape has on everything that follows.

p.50, item 2 Technique – any problems? What did they notice about where notes stayed the same?

p.57, 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, or at least similar, 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.55, item b Harmonization – not assigned. Work as partners on headsets. Switch back and forth between melody and accompaniment. On the web site there are three additional two-handed accompaniment styles for students to try. The accompaniment style in the text was placed a bit too high o the page – just otice that the key signature for the sample accompaniment matches item b!

p.48-49 CONNECTIONS introduce this – any ideas why it is named as it is?

Assign: p.48-49 CONNECTIONS – “A” section only

p.51, item 3 Reading
Appendix A

p.55, item 1a  Harmonization – start with the I chord in a shape other than root position
p.54, item 4.b. - in all keys

Oct 26

p.48-49, CONNECTIONS – “A” section and “codetta” blocked. Play at a reduced tempo but with no hesitations. The hands are constantly in motion.

p.51, Reading, item 3 – talk about fingering – RH for item b., LH for item d.

p.55, Harmonization, item 1.a.– try starting with each of the possible shapes of the “F” chord – also begin using the V7 with no 5th for a consistent voicing texture in the accompaniment.

p.54, item 4.b. – work through it as set out by the instructions – do in all 3 keys

p.51, Reading, item b– do this on headset so they can listen for correct pedal use

p.56, Transposition, item 1 - (DANCE, p.52) – how many harmonies are used? What fingering would be good for LH? Use peripheral vision to see bass movement. Compare 1st, 2nd, 4th systems!

Assign: p.55, Harmonization, item 1.d. – with only three sounding pitches in the V7
p.54, Keyboard Theory, item 4.a. and b. – for a grade (in item b., eliminate the 5th to keep texture consistent at 3 voices – this is for 11/2 - - - -

p.56, Transposition, item 2.b.
p.48-49 CONNECTIONS – add the “B” section – careful!

Oct 28

p.51, Reading, item c. – once again, put them on headsets so they can listen to the pedal - not assigned!

p.55, Harmonization, item 1.d.– voicing on V7? Also do as two-handed accomp while teacher plays melody.
p.56, item 2.b. – go around the room calling on specific students to give answers as you go through the “steps”

p.48-49 CONNECTIONS – walk around and see what is happening in the “B” section. Is everyone in two treble clefs and the correct octave?

p.60 “3” - get them started on this Vandall piece. It is not as easy as it looks!

Assign: p.92, Keyboard Theory, item 4.a. and b. – for a grade (in item b., eliminate the 5th to keep texture consistent at 3 voices – I won’t hear both items but they should have both ready in the keys listed
p.60 “3” – maybe a word or two about the importance of chord voicing with a demo from teacher
p.56, item 2.b. Transposition – go through the steps!
p.48-49 CONNECTIONS – all the way through
Nov 2
p.92, items 4.a. and b. for a grade – take a short time to hear everyone do one of these in just one key with repeat.
p.48-49 CONNECTIONS – how is the codetta?
p.60 “3” – questions about pedal or voicing?
p.56, Transposition, item 2.b. On the web site, go through item b of transposition. If students notice the use of sequence it will be so much easier!

Web site, CH 04, Additional Ensemble – LULLABY – this should be a quick read. Fingering could be an issue for some students who do not yet feel comfortable with simple shifts. Encourage students to try playing Parts 1 & 2 together and then Parts 3 & 4 together. This is the original configuration of the adapted score on the web site.

p.62 ARIOSO introduce this and assign.

Assign:  p.56, Transposition, item 3.a.
          p.55, Harmonization, item d – create a logical two-handed accomp;
              start with RH chord shape as something other than root.
              Use closest position!
          p.60 “3” – listen to your foot!
          p.62 ARIOSO concentrate on the physical gesture needed for the two-note slur

Nov 4
p.60 “3” have them play on speaker, four at a time
p.55, Harmonization, item d – put them in pairs on the headsets – switch parts

p.54, Keyboard Theory, item 5.a. - work through it spelling in root position just before you play it in closest position. Try in the key of B major before you leave it – not assigned.

p.56, item 3.a. Transposition – go ahead and play the entire exercise. There are 2 additional transposition example on the web site (a. and c.)
p.62 ARIOSO work this on headset so you can model for all of them at one time
p.61 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.61 TRIADIQUE – practice only the “B” section
          p.54, Keyboard Theory, item 5.b. – in all keys. Remember to spell in root position regardless of the shape you are playing
          p.60 Composition (due 11/16) be sure it is something you and your classmates can play!

Nov 9
p.54 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. There are 3 additional progressions on the CH 04 Web Site.

p.61 TRIADIQUE – how’s your tempo? Hear the “B” section with careful attention to indicated dynamics – remember, “detached throughout.” You don’t want that repeated LH pitch to dominate! Work measure 17 to the end.
**Web site, CH 04, Technique** – do the first two exercises as suggested, first legato, then staccato. What do students notice about the range in the final bar of each example?

**Web site, CH 04, Additional Repertoire**, SCHERZO – not assigned. How many different harmonies are used? What is unusual about the voicing of the chords?

**Assign:**

Web Site, CH 04 – SCHERZO
- p.68, Keyboard Theory, item 1 – play in D, G, A
- p.112-13, Technique, items 2 and 3.b.
- p.63-64, GERMAN DANCE
- p.60 Composition – just a friendly reminder – due on 11/16

Nov 11
- p.50, Technique, item 2 - not assigned!
- p.63-64, GERMAN DANCE – go through the INQUIRY on p.63. What would the students suggest for additional practice steps 5. And 6.? Take the time to go through and do a harmonic analysis. The students should give the answers.

- p.68, Keyboard Theory, item 1– in G major. Assume they have done the others.

- p.69, Keyboard theory, item 2 – 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 5th in RH or just 3rd, 5th, and 7th in RH. Note: resolution of the final tritone – let’s try not to frustrate leading tones in group piano!!

**Web Site, CH 04 – SCHERZO** – what tempo would be appropriate for this title?

- p.65-66 – walk through item 2 and then apply it to item 3.a. – if there is time, also do item 3.b.
- p.66, Reading, item 1.a. - follow the steps! – not assigned

**Assign:**

- p.66, item 3.c. Technique - beware of the key signature!
- p.69 Keyboard Theory – work the long progression in D and G
- p.72, Harmonization, item d. – think “closest position” – what about A in to Bb?
- p.60 Composition – just a friendly reminder – due on 11/16
- p.73, Transposition, item d. - follow the steps!
- p.67, Reading, item 1.b.– note tempo indication
- p.78-79 QUESTIONING – what is bar 11, LH?

Nov 16
- Collect compositions - -

- p.78-79 QUESTIONING – play through this for them – it is not terribly fast but they should prepare for the gradual accelerando that foes from bars 11 through 18. Work without any pedal so the fingers control the legato sound. Any pedal should be used to enrich the tone not provide a legato sound.
p.69  Keyboard theory – be sure you vary the beginning shape of the RH tonic chord as well as the inclusion or omission of the 5th in the V7 chord.

p.66, item 3.c. – what is the first pitch??

p.72, Harmonization, item d.– consecutive second inversion chords!

p.76 Composition – talk about this Theme and Variation (due 12/2)

p.73, Transposition, item d. – work through the steps

p.67, item 1.b.  Reading

Web Site, CH 05, Additional Repertoire,  MAOZ TZUR - think of the first 8 bars as an introduction. Where do you find them again? For students who might want to play a holiday tune.

Assign:  p.78-79, QUESTIONING – work on 11-18, then 33-end.  
         p.66, items 3.a. and c.  Technique – both hands together  
         p.77, MINUET – pencil in fingering shifts  
         p.71, Harmonization, item c.– write the chords to be used in your text. You may use either roman numerals or letter names  
         p.122, item h  Harmonization – practice first with blocked chords in LH

Nov 18  

p.71, Harmonization, item b. – not assigned. 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 the text. After several shots at just LH broken put them on headsets and have them accompany you before trying to put it hands together.

p.71, Harmonization, item c.– have four different students give the chords for each of the phrases.

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

p.72, Transposition, items 1.a. and b. – Steps! Steps! Steps! This was not assigned –

p.77, MINUET – check the fingering decisions. Talk about the use of sequence, the physical gesture needed for the two-note slur and the benefit of dynamic contrast.

Assign:  p.70, Harmonization, item a. – use a two-handed accompaniment as shown in the two sample measures  
         p.75  SPANISH DANCE - assign parts  
         p.69  Keyboard Theory review – there is help on the web site showing each possible beginning shape and both versions of the V7 voicing and resolution of the tritone.

Web Site,  MAOZ TZUR  everything but bars 25-32
Nov 23

**Web Site,** MAOZ TZUR - play through all but 25-32. What is happening in those measures you have not played?

p.73, 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.75, SPANISH DANCE
p.70, Harmonization, item a – one quick time through should do it. Careful of the ii6!
There are 3 familiar melodies on the web site that you might want to use the last week of classes.

p.69, Keyboard Theory, in several keys with several beginning shapes. Alternate between V7 with a 5th and V7 omitting the 5th.

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

**Assign:**
- p.70-72, Harmonization Review
- p.73, Improvisation
- p.48-49, CONNECTIONS
- p.77, MINUET
- p.78-79 QUESTIONING
- p.64, GERMAN DANCE

Nov 25

**Thanksgiving**

Nov 30

Welcome Back!!!

p.73 Improvisation – pair the students and have them do this with one improvising and the other adding bass line – then switch.

p.67, item 2 – do example b. only – assume they have done the others!
p.69 Keyboard Theory – key of A major; second inversion shape in RH to start; no 5th in the V7 chord.

p.70-72 Harmonization – have them play appropriate accompaniments of each. Better check to see that everyone has the same chords if you are going to do this on speaker! You might, if there is time, do one of the web site examples.

- p.48-49, CONNECTIONS
- p.64, GERMAN DANCE
- p.77, MINUET
- p.78-79, QUESTIONING

**Final Review Materials** – available on the web site for both sight reading and transposition.
Assign: Review for final juries!

Dec 2 Collect compositions
Concentrate on Review materials on the web site as well as keyboard theory
And harmonization. These seem to give them the most trouble on the juries.

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

Final Exam Requirements MUS 201M

Repetoire student choice of:
- p.48-49 CONNECTIONS (mm=92)
- p.64 GERMAN DANCE (mm=112)
- p.77 MINUET (mm=92)
- p.78-79 QUESTIONING (mm=96)
- Web site MAOZ TAUR (mm=94)

Technique p. 66, item 3.a., b., c. – as in instructions, you will play hands separately.
Teacher’s choice of item and hand. Tempo for item b. is = 82. Note indicated articulation throughout all examples.

Reading Prima Vista – student will set tempo with a two-bar count off. 4 to 6 measures similar to p.66, item 1.a., the Web Site, p.68, Reading materials and the Web Site Final Jury Review materials.

Kybd 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 5th in the V7. Remember, the resolutions to the tonic are not the same in these two instances. Use the Web Site, p.69, Keyboard Theory examples for guidance.

Harmonization Chapter 5 – items b., c. and d. using a two-handed accompaniment. Students should give the count-off. In each item please note the octave placement of each sample. This is the range to be used for right hand chords in the accompaniment of items b and d. For item c, both hands are indicated.

Improvisation Prima Vista – you will use the progression shown on p.73. Please improvise in the key given by the teacher as the teacher furnishes a bass line. Your melodic 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. 72 of your text – 4 to 6 measures similar to those shown on p.72-73 of your text as well as the Web Site, p.73, Transposition materials and the Web Site Final Jury Review materials.
Second Semester Freshman  (TTH)

Jan 18  TALK ABOUT GRADING POLICY AND HAND OUT SHEETS – NOTE MUS 201N PROFICIENCY STATEMENT ON BACK OF SHEET!

p.80-81, (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.82, chromatic scale fingering - present this without the book in front of them.

p.81, PRELUDE - have them open their books to the score and add the scalar passages they now know!

p.82, item 2 (Db only) incredibly easy scale to play hands together.
p.82-83, item 1-3 Reading WHAT DO YOU SEE?
p.85, item 1 Keyboard Theory – use only examples that are blk-key fingering

Assign:  p.85, item 1 Keyboard Theory
p.82, item 2 Technique (keys other than Db) if they go to the web site, they will find these black-key-group scales written out, two octaves, with fingerings
p.81, PRELUDE - from memory for a grade
Who was Concone?
p.87 PLAIN'T (play in written key only)
p.85 Harmonization, item 1.a. LH closest position chords

Jan 20  p.81, PRELUDE - from memory for a grade
p.81 - take a moment and have them write down what they found out about Guiseppe 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.82, item 5 - do one key other than Db Major (with some type of percussion background) anybody go to the web site?
p.85, Keyboard Theory - make sure they are thinking these correctly – there is a brief tutorial on modes on the web site.
p.87 PLAIN'T – do they understand? See page 29 of this manual for clarification. The key signature for E Dorian would be 2 sharps and E Lydian would be 5 sharps.

p.85 Harmonization item 1.a. - in pairs
p.94 EVENS AND ODDS - if time, introduce RH – see pages 29-30 of this manual for a really neat was to present this piece. Guaranteed success!

Assign:  Web Site CH 06, Reading. F# and Gb major examples
p.86, Harmonization – items b. and c.
p.84, TUNE FOR A WARM DAY – in what mode?
Appendix A

p.94, EVENS AND ODDS – try the LH – settle on a fingering that won’t change

Jan 25   p.84, TUNE FOR A WARM DAY - is in F Dorian. Look for repetition, use of sequence, etc.

p.86, Harmonization, items b & c - item b. – 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.

Web Site, CH 06, Reading – F3 and Gb examples. Quick read-through
Web Site, CH 06, Transposition – go to the tritone link and do item a. as a class – go through the steps! THE CHASE - go back to this link on the web site and get them started. How many chords are used? This can be used for a quiz if you wish.

Assign: p.86, item d. Harmonization
THE CHASE (web site) in one other key – your choice, for a grade
p.87, item 1.a. Transposition
p.93 composition due 2/17 – 5 performances that day – in fact, go ahead and schedule all performances right now!

Jan 27   p.94, EVENS AND ODDS
THE CHASE (web site) in one other key of student’s choice – for a grade
p.87, item 1.a. Transposition – look at that bass line!
p.95 FURTIVE GESTURES - not assigned. Start with the svegliato section. What does the term mean?
Web Site, CH 06, Harmonization – do the F major harmonization
p.86, item d. Harmonization – careful with the syncopation!
Talk about the composition on p.93. 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 6e Concise Web Site. There are compositions from past classes on the site now. Sign students up for their performance now so they can arrange things with any outside performers they may be bringing to class. Just divide them over 3 or 4 class days.

p.90-92 SHUFFLE - look at part 3 briefly; then parts 2 & 4. Is there any place where they don’t just “double?”
p.88-89 item 2 & 3 Improvisation – extending on the ideas of Chapters 4 and 5, add items 4 and 5.

Assign: p.90-92, SHUFFLE (assign parts but try each of the parts)
p.93, Composition (due 2/17)
p.95 FURTIVE GESTURES work on the svegliato only
p.88-89, items 2-5 Improvisation in A major
p.87, item 1.b. Transposition

Feb 1    p.87 item 1.b. Transposition - follow the steps?!
Appendix A

p.88-89, items 2-5  how did they do with the neighbor tones?  Try adding item 6.

p.88, 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.90-92, SHUFFLE  (with recorded background) - trade parts several times

p.95, 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 2/15)
Web Site, CH 06, Additional Repertoire
p.98 traditional scale fingerings

Feb 3  Minuet (Web Site, CH 06) – Hear the RH as you play the LH
p.95, FURTIVE GESTURES – do the 1st, 3rd and 4th systems.

Pop Quiz over modes.

p.98 – 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.

Assign:  p.98, 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.99 MODERATO

Feb 8  p.98, Technique – D major on flat surface then keyboard / take the time to do the E major Tutorial on the web site as you walk around the room watching their hands

p.99 MODERATO
p.98, item 2  Technique – a quick read through in C major. Then E major. The others will take more time due to bars 13-16. If students need to see the key of E major, it is written out, as are all the others, on the web site (CH 07, Technique)
p.101, item 1 – talk about this Keyboard Theory a bit before sending them off. Some students might need to go through the “Verbalizing Skeletons” on the web site (CH07 Keyboard Theory)

Assign: p.98 D and E majors review
p.101, item 1 Keyboard Theory – play L.T., say name of key, then play soprano and bass only (on the web site, the second tutorial “Playing Skeletons” is this activity, should they need
some help while practicing

p.97, MENUET EN RONDEAU – talk about notes inegales
when you assign this
Composition (due 2/15)

Feb 10
p.101 outer voices only; remember, play the leading tone first, followed by saying name of key then play soprano and bass. Did any of them go the web?

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

p.97, MENUET EN RONDEAU – actually, written as an exercise in five-finger patterns. Students need to be ready for the shifts. As suggested on p.96, rehearse LH first.

Assign: p.101, Keyboard Theory, item 1 – play L.T. in RH, say name of Key and then play only RH shape (3rd inversion)
C major scale – the hardest one to play
p.97, MENUET EN RONDEAU – work the RH with notes inegales
Compositions Due – are all performances scheduled? Have they Made a copy? Have they rehearsed with their singer?

Feb 15
Collect compositions. Hear 5 performances - be sure they have kept a copy so they can continue performances on the 17th and 22nd. Do a “Best in Show” ranking at every class.

p.101, Keyboard Theory item 1 – full RH as teacher plays bass
p.103, item 2.a. Transposition - not assigned
p.97 MENUET EN RONDEAU - students play RH, with notes inegales as you play LH.

C major scale – then read p.100 ETUDE
p.103-05 (not assigned) introduce “idea, repeat, repeat and extend” as well as the pentascales and scat syllables. Use recorded file for scat – makes it much less intimidating.

Assign: p.97 MENUET EN RONDEAU - hands together
p.101, item 1 Keyboard Theory - all four voices
Web Site, CH 07, Additional Rep 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 17
Hear five more compositions – don’t forget “Best in Show”

C and E major scales in contrary motion
p.101 – all four voices

p.105, item 3 Improvisation - get through as much as time allows. If you are
uneasy doing this, please ask me to come to your class to demonstrate for your students (and you!)

**Web Site, CH 07, THEME AND VARIATION** – take the time to do a harmonic analysis. Don’t make a big deal out of bars 6 & 8. If you are very matter of fact about these “borrowed” chords students will accept it.

p.97 MENUET EN RONDEAU – hands together with *notes inegales*
p.111 perhaps just a word or two about 12 tone row before you assign the piece

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

**Assign:**
- p.85-86 Harmonization - two-handed accompaniment style **only**
- p.95 FURTIVE GESTURES review

D & G major scales in parallel motion
Blues – demonstrate “idea, repeat, repeat & extend”
Hear the last of compositions
p.111 IN ROW AND MODE

**Feb 22**

p.111 IN ROW AND MODE – Mr. Feinberg indicated a very exact fingering to be used. It works!

D & G major scales
p.95 FURTIVE GESTURES

p.105, item 3 - trade fours until every one in class has had a chance to solo. Then headsets and have them play along with the recorded background or you

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.85-86 talk about two-handed accompaniment styles as designated in the printed requirements for mid-semester juries

p.112-113, STRUTTIN’ – a really fun piece and some of your jazz performance students might enjoy doing this for the jury. Go through LH alone.

**Assign:**
- p.112-13 STRUTTIN’ work RH only – think scat syllables
  - “fa doot n doo ee” works really well for that opening rhythm
Review for Mid-Semester Juries

**Feb 24**

p.101, 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.99, item 2 – representative of Prima Vista Reading
Use review materials **from the web site** – both sight reading and transposition.

p.111 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.105 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.

p.112-13 STRUTTIN’ – go through RH with special attention to rhythm and emphasis. Put the hands together as a duet first then each student should attempt both hands.

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

Mar 1

p.85-86, 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 as indicated in example
   Item c – as is
   Item d – LH roots or indicated bass; RH plays chords shapes as given

Use the **Web Site** for sight reading and transposition practice.

p.97 MENUET EN RONDEAU
Use the third page of sight reading **on the web site**, second item would be representative of the jury material.

**Web Site** (or your printed pdf file) THEME AND VARIATION

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

Mar 3

p.95, FURTIVE GESTURES

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!

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 comps that have been posted on the web site in pdf files.

**Assign:** Mid-Semester Juries

Mar 8 & 10 **MID-SEMESTER JURIES**
**Mid Semester Jury Requirements**  
MUS 201N

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>student choice of: Web Site</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEME AND VARIATION</td>
<td>= 88 p.95</td>
</tr>
<tr>
<td>FURTIVE GESTURES</td>
<td>= 70 p.97 (with svegliato intact and animated!)</td>
</tr>
<tr>
<td>MENUET EN RONDEAU</td>
<td>= 80-88 p.97</td>
</tr>
<tr>
<td>IN ROW AND MODE</td>
<td>= 88 p.194</td>
</tr>
<tr>
<td>STRUTTIN’</td>
<td>= 116 to 138 p.112-13</td>
</tr>
</tbody>
</table>

**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.101, item 1 – you will see a single pitch that represents the leading tone – from that tone determine the key and play V7-I *in the voicing shown on the top of p.101*. Please use half-note durations for each chord. You will count one measure before you begin – quarter note = 60. Two examples.

**Harmonization**  
You are responsible for pp.85-86, all items. Use only two-handed accompaniments. Your teacher will play the melody at a tempo set by your 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 c** – LH roots or indicated bass; RH closest position chords. Try to remain lower than the melody when possible. If your count-off tempo is too slow you will be asked to count-off again at a more appropriate tempo.

- **Item b** – LH roots or indicated bass; RH as indicated in example. Remember that the melody determines the shape of the RH chord.

- **Item d** – 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 note. You may use the written chordal rhythm in your RH or create one of your own. It should support the meter. If your count-off is too slow you will be asked to count-off again at a more appropriate tempo.

**Improvisation**  
p.105 Bar Blues – student plays RH improvisation using the Blues pentascale. pitches only – do not add other pitches! Your improvisation must demonstrate the use of “idea, repeat, repeat and extend.”

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

**Transposition**  
Prima Vista – a tritone away similar to the examples in your text, p.87.
Second Semester Freshman (MWF)

Jan 19  
TALK ABOUT GRADING POLICY AND HAND OUT SHEETS – NOTE 201N PROFICIENCY STATEMENT ON BACK OF SHEET!

p.80-81, 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.82, chromatic scale fingering - present this without the book in front of them
p.81, PRELUDE – have the students open their books to the score and add the scalar passages they now know!

p.82, item 2 (Db only) perhaps the easiest scale to play hands together

Assign:  
p.85, item 1 Keyboard Theory
p.82-83, item 1-3 Reading WHAT DO YOU SEE?
p.82, item 2 (keys other than Db) if they go to the web site, they will find these black-key-group scales written out, two octaves, with fingerings
p.81, PRELUDE - from memory for a grade
Who was Concone?

Jan 21  
p.82-83, items 1-3 Reading WHAT DO YOU SEE?

p.81, PRELUDE - from memory for a grade

p.81 - take a moment and have them write down what they found out about Guiseppe 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.82, item 5 - do one key other than Db major (with some type of percussion background) – anyone go to the web site?

p.85, item 1 Keyboard Theory – make sure they are thinking these correctly – there is a brief tutorial on modes on the web site.

Assign:  
Web Site, CH 06, Reading, F# and Gb major examples
p.86, Harmonization - items 1.b. and c.
p.94 EVENS AND ODDS what do you see?

Jan 24  
p.86, Harmonization - item b. – 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.
Appendix A

p.94, EVENS AND ODDS - see page 29-30 of this manual for a really neat way to present this piece. Guaranteed success! Work on RH only.

**WebSite, CH 06, Reading, F# and Gb only**

p.85, item 1a  Harmonization – not assigned. After initial discussion, do in pairs.

**Assign:**
- p.84  TUNE FOR A WARM DAY – in what mode?
- p.94, EVENS AND ODDS – try the LH – settle on a fingering that will not change
- p.85, item 1.a.  Harmonization – try putting it together – either RH melody with LH chords or two-handed accompaniment
- p.87, PLAINT  (play in written key only)

Jan 26

p.87, PLAINTE - see page 29 of this manual for clarification. The key signature for E Dorian would be two sharps and E Lydian would be five sharps.
- p.84  TUNE FOR A WARM DAY – is in F Dorian. Look for repetition, use of sequence, etc.
- p.94, EVENS AND ODDS – add the LH, very carefully!

**Assign:**
- p.87, item 1.a.  go through the steps! Transposition
  THE CHASE (web site, CH 06, Transposition)– how many chords are used?
- p.86, item d  Harmonization

Jan 28

p.86, Harmonization, item d – careful of syncopation!
- p.87, item 1.a. Transposition – be sure you go through the steps – look at that bass line!
**Web Site, THE CHASE** – 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.93, 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 6e Concise Web Site**. Sign students up for their performance now so they can arrange things with any outside performers they may be bringing to class. Just divide them over 3 or 4 class days.

p.95, FURTIVE GESTURES – get them started. Pay close attention to everything you see! What does **svegliato**  mean? Not assigned -

**Assign:**
- p.93, Composition (due 2/14)
- p.88-89, item 2-5 Improvisation in A major
- p.95 FURTIVE GESTURES work on **svegliato** only

Jan 31

Pop Quiz over various modes - played one hand, two octaves up and down
p.95  FURTIVE GESTURES – work through the *svegliato* as blocked triads several times before playing as is. Look at the beginning – what do you see?
p.88-89, item 2-5  Improvisation – how did they do on the neighbor tones? Try adding item 6, still in the key of A major.

p.88, 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.90-92 SHUFFLE (assign parts but try each of the parts)
p.93  Composition due 2/14
p.87, item b  Transposition – follow the steps
p.95 FURTIVE GESTURES look at the beginning. What do you see?

Feb  2  p.95, FURTIVE GESTURES – play systems 1 and 4

p.87 item b  Transposition

p.90-92 SHUFFLE (w/disk) trade parts several times

Play one black-key-group major scale
Web Site, CH 06, Harmonization – do the F major example

Assign: Web Site, Additional Repertoire, CH 06
p.98 traditional scale fingerings
How are their compositions coming ? ? ? ?

Feb  4  p.98 – 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.

Minuet (Web Site, CH 06) – Hear the RH as you play the LH
p.95, FURTIVE GESTURES – do the 1st, 3rd and 4th systems

Assign: Compositions due 2/14 - how is it coming?
p.98 hands together scales, item 1 away from the keyboard only! Think of D major as you play fingerings on a flat surface
p.99 MODERATO

Feb  7  p.98, 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 take the time to do the E major tutorial on the web site as you walk around the room watching their hands
p.98, 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. If students need to see the key of E major, it is written out, as are all the others, on the web site (CH07, Technique)
p.99 MODERATO
p.101, item 1 – talk about this Keyboard theory a bit before sending them off. Some students might need to go through the “Verbalizing Skeletons” on the web site (CH 07, Keyboard Theory)

Assign: p.101, item 1 Keyboard Theory – play L.T., say name of key, then play soprano and bass only
p.86, item d Harmonization
p.98 Technique – keys of D and E on keyboard
p.97 MENUET EN RONDEAU – talk about notes inegales when you assign this
Composition due 2/14

Feb 9 p.101, item 1 Keyboard Theory – this takes time! Students should always be thinking of the 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.98, item 1 - E major scale
p.86, item d Harmonization – it is pretty swift! Some coordination issues brought about by rhythm.

p.97, MENUET EN RONDEAU – students play RH, with notes inegales as you play LH

Assign: p.97, MENUET EN RONDEAU – go through LH then put A section hands together
Compositions Due (2/14) are all in-class performances scheduled? Have they made a copy? Have they rehearsed with their singers?
p.101, item 1 Keyboard Theory – play L.T. in RH, say name of key then play only RH shape (3rd inversion)

Feb 11 p.101, item 1 Keyboard Theory – full RH as teacher plays bass
p.97, MENUET EN RONDEAU – A section hands together
p.99, MODERATO - transpose to D major (not assigned)

Web Site, p100, Reading – do the first two items in A and D majors
Web Site, p.103, Transposition – play item c and d

Assign: Compositions are Due! Be sure you keep a copy for your performance.
p.101 item 1 Keyboard Theory - all four voices
C major scale
Web Site, Additional Rep THEME AND VARIATION
p.97, MENUET E RONDEAU – B sections hands together

Feb 14 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 16th, 18th and 21st if needed.
p.101, item 1  Keyboard Theory - all four voices

p.103-04, Improvisation – not assigned. get through as much as time allows. Use the recorded backgrounds if you are apprehensive about your own ability to scat! Introduce the improvisational concept of “idea, repeat, repeat and extend” found on p.105.

p.97 MENUET EN RONDEAU – hands together through B section – careful of cadence!

C major scale – then read p.100  ETUDE

**Assign:** p.105, Melodic improvisation in G (idea, repeat, repeat & extend)
- Composition performances
- p.95, FURTIVE GESTURES – review
  - C and E major scales in contrary motion

**Feb 16**

- p.105, 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 recorded arrangement.

- p.95, FURTIVE GESTURES – quick play-through to see if there are concerns

Hear some composition performances.

C and E major scales in contrary motion.

**Web Site, CH 07  THEME AND VARIATION** – not assigned

**Assign:** Composition performances
- p.111 IN ROW AND MODE
  - D and A major scales in parallel motion

**Web Site** THEME AND VARIATION

**Feb 18**

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.)

**Web Site** THEME AND VARIATION – work with the double-stemmed pitches in the variation.

D and G major scales – parallel motion; two octaves, hands together

p.85-86 - talk about using two-handed accompaniment styles specifically as designated in requirements for mid-semester juries

p.111 IN ROW AND MODE – take the time to talk about 12 tone row and Schoenberg

**Talk about mid-semester juries.**
Assign: **Web Site, CH 07, Transposition** – items a and b
  p.101, Keyboard Theory item 1 (review)
  p.111 IN ROW AND MODE

Feb 21

p.101, 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.111 IN ROW AND MODE – Mr. Feinberg indicated a very exact fingering to be used. It works! What is the mode used?

**Web Site, CH 07, Transposition** – take the time to block the LH of item b before transposing to G major.

p.112-13, STRUTTIN’ go through only LH. Play RH as they a very legato LH, unless otherwise indicated. Since this is blues, the second note of the two-note slur will usually be emphasized.

Assign: p.112-13, STRUTTIN’ – work RH only – think scat syllables for help the rhythms. “fa doot n doo ee” works really well for the opening rhythm.

Feb 23

Review of Black-Key-Group Major scales

p.112-13 STRUTTIN – check the RH rhythms. Then play LH as they play RH.

p.99 item 2 – representative of Prima Vista Reading

p.111 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.105 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
  p.112-13 STRUTTIN’ – put it together!

Feb 25

p.85-86, Harmonization Review – be specific about these requirements:

  Item a – LH roots; RH broken chords except for measures where there are two chords
  Item b – LH roots or indicated bass; RH as indicated in example
  Item c – as is
  Item d – LH roots or indicated bass; RH plays chords shapes as given

Use the **Web Site** for sight reading and transposition practice.
On the third page of sight reading (CH 07) the second item would be representative of the jury material.

**Web Site** (or your printed pdf file) THEME AND VARIATION

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

Feb 28  
p.101, Improvisation, item 3 – keys of F and G (with disk or teacher background)

p.97 MENÜET EN RONDEAU

Prima Vista Transposition Packets

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

Mar 2  
p.98, review all major scales

p.106-110 HELLO! MA BABY – for some relaxing, fun reading! Assign parts, give them a few minutes to run through their part and play!

p.101, Keyboard Theory, item 1 – prima vista leading tones

p.95 FURTIVE GESTURES

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

Mar 4  
Use this last class day before juries for students who might need a little extra help. If I am in my studio during your class and do not have students with me, I am happy to vacate the studio so your students can “try out” the Steinway.

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 7 – 9 – 11  
**MID-SEMESTER JURIES**

*See p.107 for MUS 201N Mid Semester Jury Requirements*
after mid semester juries – Second Semester Freshman (TTH)

Mar 22

Ask if there are any questions about juries or written comments.

p.101, item 3  Keyboard Theory – playing modal scales

Web Site, CH 07  Harmonization – second example in D major. Play melody and indicated bass line. After the harmonic flow is in your ear, go through the RH closest position chords before you accompany the melody.

Web Site, CH 07 Additional Rep  MUSETTE – why do you think the composer used this title? Fingering is crucial to success at an Allegro tempo. Print the pdf file before class on Tuesday.

Assign:  

p.101, item 3  for a grade one octave, hands together

p.110  talk about what a “descriptive miniature” might be. (Due 4/7)

p.103, item 1  Transposition – send you back to the Concone Prelude on p.81

Printed pdf file – MUSETTE – pencil in fingering shifts

Mar 24

p.101, item 3  for a grade  - take a moment to do this at beginning of class

MUSETTE – have different students suggest their fingerings

p.103 (p.81), item 1  Transposition  Concone PRELUDE in C major

p.102, 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.103, item b. Transposition  

MUSETTE – put it together

p.110  Composition  (due 4/7) don’t write a title on your composition because we are going to try to guess what it is! Schedule the in-class performances now!

p.132  GYPSY MELODY, LH only, bar 8 and on

Mar 29

p.103, item b. Transposition – follow the steps!

p.119, item 4  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.

MUSETTE – did they find out about the musette that was a musical instrument? Be sure to check their fingering suggestions for bars 9-12.

p.122  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.

p.132  GYPSY MELODY – play RH as they play LH from bar 8. Work on headsets. Who was Kodaly?
Assign: p.132 PRELUDE IN D MINOR – block chord shapes
p.122 Keyboard Theory – c, d, e, g, a minor scales
p.123, items 5.a.-b. Keyboard Theory in written keys only
p.124, item b Harmonization – there is an mp3 file to help – on the web site, CH 08, Download mp3 Files
p.103 (p.81), item 1 Transposition PRELUDE in C for a grade

Mar 31
Concone PRELUDE in C major for a grade (p.81)

Play some white-key minor scales – let them choose.

p.132 PRELUDE IN D MINOR – go through blocked chords. Notice the double-stemmed notes. The pedal should not substitute for these longer note values.
p.124, item b Harmonization – note the octave placement. Play through the indicated bass line first.
p.123, items 5.a.-b. go through the notated keys with background

Assign: p.125, items 1.a., b., c. Transposition
p.134 PASSAMEZZO – look for repetition, sequence, etc. – what is a passamezzo?
p.124, item a Harmonization – go through LH only – there is a tutorial on the web site.
Compositions (due 4/7)

Apr 5
p.134 PASSAMEZZO - work on just the last six bars including the pick-up in bar 24. Discuss fingering for the RH. Note the meter signature. Anybody find out what passamezzo is?
p.125, item 1.a., b., c. Transposition – written by former and current graduate teaching assistants.

p.124, 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 placement of the beginning i chord. Bar 14, 15,16 will take extra time. Note the harmonic rhythm change in bar 14.
p.121 ETUDE – sight read if time.

Assign: p.119 Technique – review A-flat major scale
p.124, item a Harmonization – put the first 8 bars together
The second time through should start from the shape where you end the first time through.
p.120, item 1.a. Reading
Compositions are due – did you keep a copy?

Apr 7
Collect compositions. Students will play and we have to guess the title based on their performance.
p.119 Technique - A-flat major scale
Appendix A

p.120, item 1.a. Reading  
**Web Site, CH 08, Reading** – play item a.

p.124, item a Harmonization – play the first 8 bars hands together  
**Web Site, CH 08, Additional Rep** – OLD FRENCH SONG – work on LH, measures 17-21.

**Assign:**  
In-class performance of descriptive miniatures  
**Web Site OLD FRENCH SONG** – add RH to 17-21

p.126, items 1 & 2 Improvisation  

p.126, item 4 Improvisation – tritones in C. F. G  

p.120, item b Reading  
**Web Site, CH 08, Harmonization** item a. – melody with a broken chord LH

Apr 12  
Pop Quiz – minor scales – up and down one octave, any of 3 forms

In-class performances – **vote as you go!**  
**Web Site** (or printed pdf file) OLD FRENCH SONG – better to have this printed so you can add fingerings.


p.126, items 1 & 2 Improvisation – students play tritones while you play walking bass and improvisation

p.120, item b Reading  
**Web Site, CH 08, item a.** Harmonization – play through just LH broken chords first.

**Assign:**  
p.126, item 5 Improvisation – don’t forget the turn-around!

p.114-117 INVENTION NO.10 IN A MINOR – find the suggested “Inquiry” items

p.125, items d. and e. Transposition  
(printed pdf file) OLD FRENCH SONG – add 22-24 to what you have been working on, as well as the last 8 bars.

Apr 14  
OLD FRENCH SONG – bars 25 to the end – again, fingering is critical!

p.116-17– put them in pairs and let them play through this as a duet. Listen carefully for all entrances. Where are “Inquiry” items in the score? Have a class discussion re: each.

p.126, item 5 Improvisation – put them in pairs

p.125, items d. and e. Transposition

p.120, item 1.d. Reading - not assigned

p.131 Composition – the challenge is in notating the rhythm. Be careful! Due 5/5

**Assigned:**  
p.116-17 INVENTION NO.10 IN A MINOR – hands together at a slow tempo

**Web Site, CH 08, Transposition** item c  
**Web Site, CH 08, Additional Rep** ETUDE IN A MINOR

Apr 19  
**Web Site, CH 08** ETUDE IN A MINOR – “verbalize” the score one side of the classroom decides on a “sound” for the left – this is a sound they make. The other side
of the room decides on how they might “verbalize” the RH and they then “verbalize” a
duet of the score. Then have everyone play it as it is written. Try to increase the tempo
as you play it once more.

p.116-17 INVENTION NO.10 IN A MINOR – how did it go hands together?

p.120, item c  Reading – not assigned.

Assign:  p.121, Improvise an obligato above this ETUDE
         p.118, item 1  Technique
         p.122, item 1  Keyboard Theory
         Web Site, CH 08, Harmonization – item b.

Apr 21  p.118, item 1  Technique – talk about mordents and where they were used even when
         not indicated.

p.122, item 1  Keyboard Theory – play in C major and one other major key – let
         students choose the other key

p.121, Improvisation of obligato – do in pairs on the headsets. One plays obligato, the
         other plays the Eude – switch parts.
         Web Site, CH 08, Harmonization – item b. What chords would you add starting in
         bar 4/5?

Talk about final jury and handout requirements sheets.

Assign:  Web Site, CH 08, Transposition  item d. down to G minor
         p.116-17 INVENTION NO.10 IN A MINOR – review
         p.134 PASSAMEZZO – review

Apr 26  Repertoire review – INVENTION NO.10 IN A MINOR / PASSAMEZZO

Review of all minor scales, all forms, one right after the other starting with C minor,
natural form
         Web site, CH 08, Transposition  item d and also item b

Use review materials from the web site.

Assign:  Review of Harmonization – p.124
         Review of Improvisation – p.127

         Web Site, CH 08  ETUDE IN A MINOR
         Web Site, CH 08  OLD FRENCH SONG

Apr 28  ETUDE IN A MINOR – physical gesture can help so much with a successful
         performance.

OLD FRENCH SONG – when you put it all together, you realized what a “bargain
piece” it is!
Use review materials from the web site.

**Assign:**  
p.128-31 WADE IN THE WATER – a great arrangement of this spiritual. Assign parts.

May 3  
p.128-31 WADE IN THE WATER - go through it a couple of times on the headsets before playing aloud as an ensemble.

**Assign:**  
p.132-33 GYPSY MELODY

May 5  
Collect compositions and have in-class performances.

p.132-33 GYPSY MELODY

Any students wishing to try out repertoire on the studio Steinway are welcome to use my studio during class time. I will remain in the classroom for extra help.

**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.116-17 INVENTION NO.10 IN A MINOR = 96-112
p.132-33 GYPSY MELODY = 116-132
p.132 PRELUDE IN D MINOR half note = 46
p.134 PASSAMEZZO half note = 118

**Technique**  
All three forms, **white key minor scales** – c, d, e, g, a – two octaves, two hands, up and down;  
**A-flat major scale**, two hands, two octaves, up and down

**Reading**  
Prima Vista – minor key – similar to those in CH 8 and on web site.

**Kybd Theory**  
p.123, 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. If you find it helpful, you may spell each chord in root position before playing. Minimum tempo is quarter note = 60.

**Harmonization**  
p.124, item 1.a. – melody in RH and LH broken chord as shown in example.  
Note octave placement of the example! **Teacher** will play melody as well. **Student** will give the countr-off at a tempo of quarter note = 70.

p.124, item 1.b. – two-handed accompaniment as shown in example. **Note octave placement**. Teacher will play melody. **Student** will set tempo. Minimum is dotted quarter note = 76.
Improvisation  p.126 – 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 blues scale improv. **Teacher** plays walking bass

Chorus 2 – **Student** plays LH chord roots 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.

**Note 3:** you may not have your text open to page 217 during your exam.

**Note 4:** you have a choice of hearing or not hearing percussion background throughout both chorus 1 and 2

Transposition  Prima Vista – minor key a tritone away. Similar to those in your text and on the web site.

*Students in the Bachelor of Arts in Music degree programs should refer to the back of the Grading Policy sheet distributed at the beginning of the semester. This final jury serves as a proficiency in your degree program.*
Appendix A

First Semester Sophomore (TTH)

Aug 26  
- p.82, 98, 119, Review of Major Scale Fingerings  
  Web Site, CH 07, Reading second page, second item (B major) (Reading Review)  
  Web Site, CH 06, Modal #1 (Harmonization Review)  
- p.121, ETUDE IN A MINOR to B minor (Transposition Review)  
- p.101, item 1 (Keyboard Theory Review)  

Assign:  
- p.98 continued review of major & minor scale fingerings  
- p.123, item 5 & 6 (Keyboard Theory Review)  
  Web Site, CH 08, Harmonization item c (Review)  
- p.85, item 1a. (Harmonization Review)  

Aug 31  
- p.98, Review of Minor and Major Scale Fingerings  
- p.99, items 1 & 2 (Reading Review)  
- p.123, item 5 & 6 (Keyboard Theory Review)  
- p.85, item 1a. (Harmonization Review)  
- p.87, PLAIN'T (Transposition Review)  
  Web Site, CH 08, Harmonization item c – what chords? ? ? ?  

Assign:  
- p.128-31 WADE IN THE WATER (Ensemble Review)  
- p.132, PRELUDE IN D MINOR (Repertoire and Pedal Review)  
- p.125, item 1a & d (Transposition Review)  
- p.126, Blues and Tritones (Improvisation Review)  

Sept 2  
- p.128-31 WADE IN THE WATER (Ensemble Review)  

p.126, Blues and Tritones - review the tritones in the keys of F and G. Using the “pair” button, create duos and do item 5.  

p.132, PRELUDE IN D MINOR - do on headsets so they can listen to the effect of their feet!  

- p.125, Transposition Review  

Assign:  
- p.142, Keyboard Theory, items 1 and 2  
- p.147, items 1 and 2 Blues Improvisation (includes walking bass)  
- p.140, Reading – item 1  
- p.141, Reading – item 3a  

Sept 7  
- p.140, Reading – items 1 and 2 (alto clef) item 2 was not assigned  
- p.141, Reading – item 3a (minor keys)  

p.142, 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.147, 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.147, Improvisation, item 2
- p.138-39, Technique, item 2 (PLEASANT MORNING)
- p.143, Keyboard Theory – read through it and be ready to create!
- p.141, Reading, item 3d (minor key)
- p.142, Keyboard theory, item 2 – there is a sound file to practice with on the web site, CH 09

**Web Site, CH 09, Reading** do the Mozart example with the Vln1,2,Vlc sound file

Sept 9

- p.141, Reading, item 3d – think key!

p.143, 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.138-39, 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. Streabog.

**Web Site, CH 09, Reading** play the Mozart once without the background then with - p.147, 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.135-37, LEMONADE
  - **Web Site, CH 09, Harmonization**, items 1 and 2 – there are tutorials to help with these two.
- p.145-46 Transposition, items 1-3
  - **Web Site, CH 09, Improvisation** key of F

Sept 14

- p.135-37, LEMONADE – should be a quick study that they can accomplish in this class meeting. Note repetition and use of sequence. Use page 135 as a springboard.

- p.145-46, 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.

**Web Site, CH 09, Harmonization** – did they look at the tutorials? If not, take a second to take them through the concept for item 1 and perhaps show them the tutorial for item 2.

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.
Appendix A

**Web Site, CH 09, Improvisation**  key of F - if time

**Assign:**
- p.136-37, LEMONADE, from memory for a grade
- p.146, Transposition, item 4.a and b
- p.151, SARABANDE – think about the instrument for which this was written – go easy on the pedal and let your fingers do more work. Notice the “layering” of bass clef.

**Web Site, CH 09, Harmonization**  item 2, bar 9 to the end

**Sept 16**
- p.136-37, 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.151, SARABANDE – play through the LH with close attention to note values.
- p.150, Composition – talk about this just a bit. It is in the assignments. They **will** be trading assignments on the **23rd**.

**Assign:**
- p.150, Composition  (Due 9/23)
- p.144-145, Harmonization, items a & c

**Sept 21**
- Who was Satie? Who knows what all the French terms mean?

**Assign:**
- p.148-49  GNOSSIENNE – work for a moment with the Part 1 folks on fingering. Then the Part 2/3 folks – if you could put them in one group and have a student Leader, they would probably be ready to go once you got the fingering settled with Part 1.
- p.145, item c, Harmonization – work through the LH chords first. All inversions are indicated.
- p.144, item a, Harmonization – a modal version of this well known tune. Keep those dominants minor!

**Sept 23**
- 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 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.

p.152-53, SONATINA bars 9-18– sequence! ! ! !. Work bars 16-18 until there is a
fingering that does not change.

p.161, Keyboard Theory - this will take some time. Some students will have
experience with secondary dominants, some will not. All examples in item 1 have
been extended to tonic on the web site.

p.141, Reading, items b and c – once through and that’s it! Have a student do the
count-off for each example.

p.146 item 4.b. – not assigned
p.144, item b. 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.146 item 4.b. – not assigned
Web Site, CH 10, Reading WIEDERSEHEN – look at the chord
shapes! ! ! Where are the secondary dominants?

p.156 GOSPEL SONG – such a great piece and perfect for this chapter dealing with
secondary dominants. Find them and label them! – not assigned

Sept 28

p.144, item b. - for a grade – do either first 8 or second 8 bars, student’s choice –
not whole thing

p.157, Technique – review of white-key minor scales. Just do a couple -
Web Site, CH 10, Reading, WIEDERSEHEN – where is the secondary dominant?
What gives it away immediately?

p.156 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.152-53, SONATINA first, review bars 9-18 from last class. Then, bars 27 to the end

p.161, 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.156 GOSPEL SONG - work hands separately once again –
Still no pedal!
Appendix A

p.162, Harmonization, item 2 b.
p.163-64, item 1.a & b Transposition
p.152-53, SONATINA bars 1-8, 19-26
p.166, Improvisation, item 1 Melodic ornamentation
p.171, PROLOGUE

Sept 30

p.156 GOSPEL SONG go through the whole piece hands separately then try putting the first half together. Very slowly, still without pedal. Let the fingers do the work!

p.166-67 MINUET – play through the Minuet for them adding the melodic ornamentation shown on page 167 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.162 Harmonization – item 2b
p.159, Reading item 2 - not assigned. Have one of your singers perform as the class accompanies.
p.163-64, item 1.a & b Transposition
p.171 PROLOGUE - what is their reaction? A perfect example of polychordal. As a class, discuss appropriate tempo and a plan for dynamics.

p.152-53, SONATINA bars 1-8, 19-26

**Talk about mid-semester juries and pass out requirement sheets!**

**Assign:** Review for Mid-Semester Juries
p.161, item 1.a-c Harmonization – practice in a variety of styles
p.152-53, SONATINA put it all together
p.147, item d Transposition
p.171 PROLOGUE – measure 5-8 with careful legato pedaling

Oct 5

p.171 PROLOGUE demonstrate proper pedal over headsets. Add the rest of piece. What makes the beginning and ending easier?

p.152-53, SONATINA put it all together
p.156, GOSPEL SONG – review
p.161, 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 p163, item 3 as an example of a two-handed accompaniment. **Use the review materials from the web site.**

p.147, item d. Transposition – follow the steps and have instant success!

**Assign:** Review for Mid-Semester Juries
Oct 7  p.151, SARABANDE
               p.171 PROLOGUE
               p.159, items 1, 3 and 5 – alto clef

Improvisation – Minuet for Melodic Ornamentation – you have now received 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.

CH 10 Show them the extensive materials on the web site regarding secondary doms.
Web Site, CH 09, Download MidSemester Review materials

Assign: Mid-Semester Juries

Oct 12 & 14 MID-SEMESTER JURIES

Mid Semester Jury Requirements  MUS 210J

Repertoire  student choice of:
            p.151   SARABANDE = 84
            p.152-53 SONATINA = 92
            p.156   GOSPEL SONG = 63
            p.171   PROLOGUE = 52 (half note)
            Web Site FUGA = 72 (half note)

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 your ornamented
version only. Use p.166-67 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 unfriendly key to a friendly one!

Or (student choice)

B-flat transposing instrument plus teacher accompaniment. Student will set tempo
with a verbal count-off (2 measures).
Appendix A

First Semester Sophomore (MWF)

Aug 25
- p.82, 98, 119, Review of Major scale fingerings
- **Web Site, CH 07, Reading** second page, second item (B major) (Reading Review)
- **Web Site, CH 06**, Modal #1 (Harmonization Review)
- p.121, ETUDE IN A MINOR to B minor (Transposition Review)
- p.101, item 1 (Keyboard Theory Review)

Assign:
- p.98, continued review of major plus minor scale fingerings
- p.99, items 1 & 2 (Reading Review)
- **Web Site, CH 08, Harmonization**, item c (Review)

Aug 27
- p.98, Review of Minor and Major Scale Fingerings
- p.99, items 1 & 2 (Reading Review)
- **Web Site, CH 08, Harmonization** item c - what chords ??? (Review)
- p.85, item 1.a (Harmonization Review)
- p.123, item 5 & 6 (Keyboard Theory Review)

Assign:
- p.87, PLAINTE (Transposition Review)
- p.128-31 WADE IN THE WATER (Ensemble Review)
- p.123, items 5 & 6 (Keyboard Theory Review if needed)
- **Web Site, CH 08, Harmonization** item c – what chords? (Harmonization Review)

Aug 30
- p.120, item b (Reading Review)
- **Web Site, CH 08, Harmonization** item c (Harmonization Review)
- p.87, PLAINTE (Transposition Review)
- p.128-31 WADE IN THE WATER (Ensemble Review)
- Any need for Keyboard Theory further review of p.123?

Assign:
- p.132 PRELUDE IN D MINOR (Repertoire and Pedal Review)
- p.125, item 1a & d (Transposition Review)
- p.126, Blues and Tritones (Improvisation Review)

Sept 1
- p.126, 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.125, items 1a & d, Transposition Review
- p.132 PRELUDE IN D MINOR – do on headsets so they can listen to the effect of their feet!

Assign:
- p.142, Keyboard Theory, items 1 and 2
- p.147, items 1 and 2, Blues Improvisation (includes walking bass)
- p.141, Reading – item 3a

Sept 3
- p.147 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.142, 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 recorded background yet.

p.141, Reading – item 3a (minor key)

Assign: p.147, Improvisation, item 2
       p.140, Reading – item 1 and 2
       p.138-39, Technique, items 1 and 2 (PLEASANT MORNING)
       p.143, Keyboard Theory – read through it and be ready to create!

Sept  6    HOLIDAY

Sept  8   p.143, 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.147, 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.138-39, 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.140, items 1 & 2 Reading (alto clef)

Assign: p.141, Reading, item 3d (minor key)
       p.135-37  LEMONADE
       Web Site, CH 09, Harmonization, Harmonization, items 1 and 2 –
          there are tutorials to help with these two.

Sept  10  Web Site, CH 09, Harmonization – did they look at the tutorials? If not, take a
         second to take them through the concept for item 1 and perhaps show them the tutorial
         for item 2.
         Web Site, CH 09, Reading do the Mozart example first without the background then
         with the Vln1,2,Vlc sound file – not assigned
       p.136-37, LEMONADE – should be a quick study that they can accomplish in this
         class meeting. Note repetition and use of sequence. Use p.135 as a springboard.
       p.141, Reading, items 3d – 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. (see next page if time)
Web Site, CH 09, Improvisation  key of F – if time

Assign:   p.145, Transposition, item 1-2
          p.136-37, LEMONADE, from memory for a grade
          p.146, Transposition, items 4a & b

Sept  13  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.145, 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.146, Transposition, items 4a & b

Talk some about SARABANDE before you send them away -

Assign:   p.151, SARABANDE – think about the instrument for which this was written – go easy on the pedal and let your fingers do more work. Notice the “layering effect” of bass clef.

Web Site, CH 09, Harmonization item 2, bar 9 to the end – should be in pretty good shape by now

Sept  15  p.151, SARABANDE – play through the LH with close attention to note values. Talk about RH chord fingerings that will help rather than hinder.

          p.150, Composition – talk about this just a bit.  It is in the assignments. They will be trading assignments on the 24th.

          p.144-45, Harmonization, items a and c – shouldn’t be such a challenge

Web Site, CH 09 Harmonization item 2 – finish this one

Assign:   p.248, Composition (Due 9/24)
          p.161, item 1  Keyboard Theory

Web Site, CH 09, Additional Repertoire  FUGA- print out the score so you an pencil in fingerings on Friday
          p.148-49, GNOSSIENNE NO. 2 – assign parts (one person playing parts 2 and 3) – what does all that French mean? Look it up!
          What do you know about Satie? Extra credit for talking about him in class on Friday.
          p.151 SARABANDE – put it together, slowly -

Sept  17  p.161, item 1  Keyboard Theory – this will take some time.  Some students have experience with secondary dominants, some do not All examples in item 1 have been extended to the tonic on the web site.

          p.148-49 GNOSSIENNE – work for a moment with the Part 1 folks on fingering (best done on the headset), Then the Part 2/3 folks – if you could put them in one group and
appoint a student leader they would probably be ready to go by the time you have fingerings settled with the others.

p.151 SARABANDE

p.145 Harmonization item c – work through the LH chords first. All inversions are indicated.

p.144 Harmonization, item a – a modal version of this well known tune. Keep those dominants minor!

FUGA – hope they printed this off so you can do fingerings. This will end up being a choice piece for the jury. A good one for those who have had some previous piano.

Assign:  
  p.141, Reading, items b and c  
  p.161, item 2  Keyboard Theory  
  Composition Due 9/24  
  p.152-53, SONATINA bars 9-18
  FUGA – be ready to play it as a duet with fingerings that are consistent

Sept 20  
  p.161, 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.141, Reading – once through it and that’s it! Have a student do the count-off for each example.
  p.152-53 SONATINA bars 9-18, use of sequence! Work bars 16-18 until there is a fingering that does not change.

FUGA – speaking of fingerings that do not change!

Assign:  
  p.144, item b  Harmonization – play through the melody and indicated bass line hands together  
  p.261 GOSPEL SONG – find the secondary dominants and label. Work on RH only with no pedal.  
  Web Site, Ch 10, Reading  WIEDERSEHEN – look at all of those chord shapes! Where do you think there are secondary doms?

Sept 22  
  p.261 GOSPEL SONG – did you label the secondary dominants? 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.146 Reading, item 4b – not assigned.  
  Web Site, CH 10, Reading  WIEDERSEHEN

p.152-53 SONATINA – not assigned. If you have time, review bars 9-18 then work some on bar 27 to the end.
p.144 item b  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:** Compositions are due - - - -
p.144 item b Harmonization **for a grade** – you may choose 1-8 or 9-16.
p.156, GOSPEL SONG work hands separately once again – **still no pedal!**
p.162 Harmonization, item 2b
p.152-53 SONATINA bars 1-8, 9-18 and 27 to the end

**Sept 24** 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.144, item b. – **for a grade** – do either first or second 8 bars – not whole thing

p.156 GOSPEL SONG – one time through as a duet within the room then try sections, two bar phrases, hands together. Still no pedal – it should be used to enhance the tone quality, not provide a legato sound.

p.162 Harmonization – item b
p.152-53 SONATINA – a review of the work they have done

**Assign:**

- p.163-64, Transposition, items 1a & b
- p.171 PROLOGUE
- p.166 Improvisation, item 1 Melodic Ornamentation

**Sept 27**

- p.171 PROLOGUE – what is their reaction? A perfect example of *polychordal*. As a class, discuss appropriate tempo and a plan for dynamics.

- p.163-64, Transposition, items 1a & b – no need to do all. Let students choose.

- p.166-67 Improvisation MINUET – play through the Minuet for them adding the melodic ornamentation shown on p.167 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.159 Reading, item 2 – not assigned. Have a singer in your class perform s the others accompany.

**Assign:**

- p.166-67 Improvisation MINUET – be ready to play a melodic ornamentation of the “A” section
Sept 29  

p.152-53 SONATINA  
p.161, items 1a-c – which did you prefer?

p.147, item d  
Transposition – not assigned

p.166-67 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.

p.171  PROLOGUE – demonstrate proper pedal over headsets. Add the rest of piece.  
What makes the beginning and ending easier?

Talk about mid-semester juries and pass out requirement sheet!

Assign:  
p.151 SARABANDE (review)  
...from your printed copy – FUGA (review)

Oct 1  

p.159, Reading, items 1 & 3 – not assigned

p.151 SARABANDE – review  
FUGA

p.163, item 3  
Harmonization – example b. would be good practice for them.  
Web Site, CH 09, Harmonization return to item 2 and accompany ains a two-handed  
accompaniment style.

Assign:  
Review for Mid-Semester Juries

Oct 4  

p.161, 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. Go to the review sections on the web site.

p.156 GOSPEL SONG
p.171 PROLOGUE

Assign:  
Review for Mid-Semester Juries

Oct 6  

Prima Vista Transposition – will be approximately 4 bars in length. Given in an  
“unfriendly” key – transposed a tritone away to a “friendly” key! Go to the review  
sections on the web site.
p.160, item 5  Reading – alto clef

Assign:  Review for Mid-Semester Juries

Oct  8  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.

Don’t forget the materials available for review on the web site.

Assign:  Mid-Semester Juries

Oct 11-13-15  MID-SEMESTER JURIES

*See p.126 for MUS 210J Mid Semester Jury Requirements*
after mid semester juries – First Semester Sophomore (TTH)

Oct 19

p.158 ETUDE IN C – the LH scales should match the RH scales in quality!

p.157, item 2 Technique
p.168-70, ALEXANDER’S RAGTIME BAND – fun! Set them up in quartets and be sure they switch parts

p.164, item 2c. Transposition
p.171 Composition (due 11/2) you might call their attention to the MINUOT p.192 – this was a student’s submission.

Assign: p.162, item 2a – Harmonization – two-handed as indicated
p.167 Improvisation based on GOSPEL SONG
p.165 – ETUDE – Transposition – why will this be so easy?

Oct 21

p.165 ETUDE – to several keys. Be sure you know what the secondary dominant is before you start to play.

p.167 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 head-sets with teacher playing GOSPEL SONG as is and students improvising. Then ask for volunteers to demonstrate.

Web Site, CH 10, Technique – not assigned. A quick read-through of this exercise that uses a variety of forms of the G minor scale

p.162, item 2a – Harmonization – work as a two-handed accompaniment on speakers.

p.172-73 CHROMATIZONE RAG – work LH only pointing out the following efficient fingering:

\[
\begin{array}{cc}
1 & 1 \\
2 & 2 \\
3 & \\
& 5
\end{array}
\]

…and also in bar where the thumb plays both A and G.

Assign: p.172-73 CHROMATIZONE RAG – LH throughout
Web Site, CH 09, Harmonization second page, item 3.
Web Site, Additional Repertoire your choice. Either the Kabalevsky or the Telemann – we will go through both in class

Oct 26

Web Site, CH 09, Harmonization item 3

p.172-73 CHROMATIZONE RAG – double-check LH fingering. Add RH of the “A” section – stress that the 8th notes are straight – no swing!
Kabalevsky CLOWNS
Telemann FANTASIA

p.160  Reading item 4 – once again, ask a vocalist in your class to perform
p.164, item 2a & b – Transposition – not assigned

Assign:  
  p.178, item 1 - Technique – F major/minor scales – what’s different? Anything the same?
  p.192  MINUOT – plan to do melodic ornamentation on both repeats
  p.172-73  CHROMATIZONE RAG – put it together!
  Composition (due 11/2)
  Telemann FANTASIA – is there ornamentation you feel would be appropriate?

Oct 28  
p.192 MINUOT have some in-class performances of melodic ornamentation

p.178, item 1 – Technique – F major/minor scales – find the difference?
p.172-73  CHROMATIZONE RAG – take it easy – do it all!
p.184, item 5  Harmonization – not assigned, should be an easy task!

Telemann FANTASIA – what types of ornamentation did you come up with? Did you notice the sound files for hands alone practice?

Assign:  
  p.194-95 PRELUDE IN C – block it – that’s all
  p.180, item 4 & 5  Reading
  p.300, item 3 – Harmonization – look at the web site for some help.

  Compositions are due –

Nov 2  
Collect compositions. These should be copied and given back to each student as a packet of 16 on Nov. 4th. They are to play through the compositions and rank for “Best in Show.” Rankings are due 11/11.

p.180 item 4 – Reading – play all voices with RH only
p.180 item 5 – Reading – play all voices with LH only
p.300, item 3 – Harmonization – bring up the web site and take some time with this

p.194-95 PRELUDE IN C this is not a pedal study! Work without the pedal and see what your fingers can accomplish. A quick analysis would make reading so much easier. Do this as a class

Assigned:  
  p.178, item 1 – Technique – test over F major and F minor scales (harmonic form only)
  p.182, item 1 – Keyboard Theory
  p.183, item 2 – Harmonization – what mode?
  p.174 ARIA  have some fingering suggestions for LH when you come to class on Thursday.
  p.194-95 PRELUDE IN C – work measures 27 to the end
Nov 4  Scales test.

p.179, item 2 – Reading – not assigned.  What should you notice?
p.182, item 1 – Keyboard Theory – play through diatonic triads of at least two different modes calling out quality as you go.
p.183, item 2 – Harmonization – what mode is used?  Do in pairs –

p.174 ARIA – get some suggestions from the students for LH fingering. If they have not done it then do it in class.
p.195 – measures 27 to the end. Do you have a fingering that works for you in 33-34?

Assign:  p.174 ARIA – Beware!  It is deceiving!!
p.182, item 1 – Keyboard Theory – be sure you go over all the modes listed
p.182, item 2 – Keyboard Theory – determine chords for these two melodies.  Remember, modal chord structure can be a bit on the strange side –
p.186 SCHERZO – if you have a couple of clarinet players in your class ask them to bring their instruments and perform this for class.  Everyone look at both parts
Kabalevsky CLOWNS – articulation reigns!
Don’t put off reading through the minuets and doing your “Best in Show” ranking.

Nov 9  p.304, item 2c – Transposition – not assigned

p.186 – SCHERZO – hopefully you have a clarinet players in your class or a B-flat instrument of some type  If not, the clarinet sound on the digital keyboard is pretty good! This should be played by the students in class as a duet.

p.174 ARIA – Scarlatti – who was he?  Why is this so deceiving?
p.182, item 2 – Keyboard Theory – what were student chord choices?

Kabalevsky CLOWNS – on the web site students will find sound files that allow them to play LH as they hear RH or hear LH as they play RH and it is at a practice tempo.

Assign:  p.194-95 PRELUDE add measures 18-26
p.185 – Transposition – Horn in F
p.174 ARIA – concentrate on bars 13-19
“Best in Show” rankings of minuets are due.
p.181 SONORITY – a bit of “ear cleaning” – enjoy the lack of tonality

Nov 11  Collect “Best in Show” rankings.

p.174 ARIA (bars 13-19) – done quickly over the headsets, then go through whole piece over speakers
Appendix A

p.185 – Transposition – for an extension of item b, play horn in the RH and bass clef of the piano part in LH

p.194-95 measure 18 to the end. Still encourage very limited use of the pedal.
p.181 SONORITY – truly a study in sound. You really need a nice big grand piano to do it justice!

If time, go to the Web Site, CH 11, Keyboard Theory, and let them choose some diatonic triads to do of different modes with recorded backgrounds. (, KYBD TH)

Assign: p.183, item 1 – Harmonization – determine mode is used. Write in the chords using guitar symbols. Use LH broken chords – R – 5th – 3rd (10th) for “A” section. Play on first half of the measure only using eighth notes.

Web Site, CH 11, p.187, Transposition – Horn in F do the third item

p.190-91 ALLEGRO IN E MINOR – just read through each part

p.193 DANCE PIECE – what fun to play! Rhythm rules! For the 18th

Nov 16

p.187-88 – Improvisation – not assigned – put them in pairs and let them trade back and forth (improv/accompaniment). Then have each pair perform in class.

p.183, 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.187, item 4.a. – Transposition – not assigned

p.190-91 ALLEGRO IN E MINOR – do a read-through, your choice of headsets or as pairs. Be ready to switch parts at the repeats! ! !

p.188 Improvisation, item 2 – give the name of a mode, its tonal center and have students come up with an 8 bar progression in that mode – use letter names for the chords – they pick a meter. Then on the headsets (ALL plus TEACHER MIC) as you improvise a two-handed accompaniment based on the progression and the meter, they will improvise a melody based on the progression. Do it again and trade parts. Encourage them to go to the web site, CH 11, p.188, Modal Improvisation for practice in this style of improvising.

Web Site, CH 11, p.187 Transposition item 3

p.189 Composition – may be done for extra credit – not required! There are several on the web site that they might like see and even play through with the recorded duet partners. Due 11/30

Assign: Assign improvisation web site tutorial if you didn’t have time to do it in class.

Web Site, CH 11, Reading, SSS/BBB first and second examples

p.193 DANCE PIECE

p.154 IVAN’S SONG – bar 18 to the end, LH only
Nov 18

p.186-87, item 3 – Transposition – not assigned

Web Site, CH 11, Reading, SSS / BBB  read through the first and second examples

p.188, item 2  Improvisation – have the students create a few more 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. Then switch parts!

p.154 IVAN’S SONG  you cant depend on the pedal to attain the sound that Khachaturian wants. Let your fingers do the pedaling a couple of times. Play trough the entire melody and see if there are any fingering issues. Those are Khachaturian’s fingerings for the consecutive thirds – try them!

Talk about final jury and pass out requirement sheet ! ! !

Assign:  
p.184, item 4  plan for the harmonic rhythm change?

p.180 item 6a & b  Reading
p.178-79 Reading, item 1 and item 3
Review of repertoire for exam.

p.189 Compositions  (due 11/30) extra credit

Nov 23

Web Site Review Materials

p.184, item 4  Harmonization – how did you do with the harmonic rhythm change?

p.178,79,80 Reading – items 1, 3, 6a & b

Repertoire review  (CHROMATIZONE RAG / DANCE PIECE / FANTASIA)

Assign: Review for final exam.
Composition due 11/30 for those wishing extra credit. (p.189)

Nov 25

Thanksgiving!

Nov 30

Any compositions?

Repertoire review  (CLOWNS / IVAN’S SONG)

Prima Vista packets or web site items

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 2  Repertoire review  (CHROMATIZONE RAG / ARIA / PRELUDE IN C MAJOR)
Last minute jury questions and/or concerns – please double check your sign-up time.

Final exams are 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.154       IVAN’S SONG
p.172-73    CHROMATIZONE RAG
p.174       ARIA
p.193       DANCE PIECE
p.194-95    PRELUDE IN C MAJOR

Web Site  CLOWNS
Web Site  FANTASIA

Technique  p.178  F major and F minor (all forms) ; two octave, ascending and descending. Hands together.

Reading    Prima Vista – will consist of either three treble clefs or three bass clefs similar to those examples found in CH 11 and on the web site.

Kybd Theory p.182. 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 before you play it. Two hands, one octave ascending.

HarmonizationPrima 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 supports 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 the first chord of the progression – 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. You must follow the harmonic progression. This activity is on the web site –with numerous activities and mp3 files to use for practice.

Transposition  Prima Vista – Horn in F with teacher accompaniment. Student will set tempo with a verbal count-off (2 measures).
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.
Appendix A

Second Semester Sophomore  (TTH) – in preparation of Proficiency #1

Jan 18

p.202, item 1  Keyboard theory – play diatonic seventh chords w/disk or teacher accompaniment.

p.203, item 3 – talk about “lead sheet” designation and spend time with item 4
p.196-97 PRELUDE IN C MAJOR -  use p.196 as the “point of departure” (block)
p.200, items 2.b. and d.  Reading
Web Site, CH 12, Harmonization  item 1

Assign:  
  p.197 PRELUDE IN C MAJOR – add the “roulade” to blocking practice
  p.203, item 4  Keyboard Theory
  p.199, item c  Score Reading
  p.209, item 3 and 4  Transposition

Jan 20

p.203, item 4  Keyboard Theory – starting from various beginning shapes do only the first four measures

p.197– hear some individual roulades – be prepared to demonstrate a couple of different ones
p.209, item 3 and 4  Transposition – item 3 over headset with teacher playing the accompaniment; item 4 in pairs, switching parts.
p.199, item c  Score Reading
Web Site, CH 12, Harmonization  item 2
p.198, item 2  Technique – black-key-group minor scales

Assign:  
  p.197 PRELUDE IN C MAJOR – put it together
  p.201, item c & e  Reading (chorale tune)
  p.204-05  Harmonization TAKE ME OUT TO… - don’t write notes in on second page!
  p.175-77 LYDIAN NOCTURNE – bars 11-18
  p.203, item 4  Keyboard theory – finish the progression

Jan 25

Warm Up – minor scales – they choose key and form!
p.203, item 4  Keyboard Theory – work it through from just one beginning shape
p.204-05  TAKE ME OUT…

p.176-77 LYDIAN NOCTURNE – bars 11-18 – where is the melody? Pedal! !

p.201, item c and e – also try with key signature transposition

p.197 PRELUDE IN C MAJOR – do some random “on headset” checks

p.214-16 CARNIVAL IN ST. THOMAS – work through the syncopated rhythms of the first 8 measures
Appendix A

Assign:

- p.214-16 CARNIVAL IN ST. THOMAS – LH only!
- p.206, item 3 Harmonization  I’VE BEEN WORKING… Determine harmonies.
- p.207, item 1.a. and c. Transposition
- p.176-77 LYDIAN NOCTURNE – add rest of it – be sure you talk about the cadential pedal change!
- p.211 Composition for extra credit (due 2/24)

Jan 27

- p.210, 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.176-77 LYDIAN NOCTURNE – all of it

- p.207, item 1.a. and c. Transposition – follow the steps!
- p.206, item 3 I’VE BEEN WORKING…

- p.214-16 CARNIVAL IN ST. THOMAS – special attention to the “B” section – add RH if ready for the “B” section.

Feb 1

- p.210, item 2 – not assigned. Have the students create one progression and all of the particulars
- p.203, item 4 Keyboard Theory – work it through from two other beginning shapes
- p.203 JOSHUA FIT DA BATTLE… - tempo needs to be fast!

- p.217 SUNDAY MORNING FIRE – did they Google Jackson Berkey? Work through LH and pedal
- p.208 SALTI… - common tones rule!

Talk about Proficiency #1 and pass out requirement sheets! There are review materials posted on the PDM 6e Concise Web Site. These are in pdf format and may be printed if you choose.

Assign:

- p.197 PRELUDE IN C MAJOR – quick review
- p.207, item b Transposition
- p.201, item b Reading (chorale tune)
- p.200, item 2.a. and c. Reading (viola +)
- Web Site, CH 12, p.199, Vocal Tenor Clef  Thomas Arne item – mp3 file furnishes missing part
Feb 3

p.197 PRELUDE IN C MAJOR – quick play-through
Web Site, CH 12, Vocal Tenor Clef  Thomas Arne
p.200, item 2.a. and c. Reading (viola +)
p.201, item b  Reading (chorale tune)
p.207, item b  Transposition
p.217 SUNDAY MORNING FIRE – work through RH fingerings

Assign:

p.206, item 4  LITTLE BROWN JUG – play through
  melody and bass line at least once before trying
  a full two-handed accompaniment.
p.198, item 1.a. and b. – use as a warm-up for practice
p.217 SUNDAY MORNING FIRE – put it together
Web Site, CH 12, p.200, Viola Clef Reading  item 1
p.213, MENUET – LH only

Feb 8

p.198, item 1.a. and b. – great for warm-up
Web Site, CH 12, p.198, Technique  not assigned!  Read item 2 with background
Web Site, CH 12, p.200, Viola Clef Reading  item 1
p.217 SUNDAY MORNING FIRE – hands together
p.213 MENUET – LH determine a workable fingering and pencil in any shifts.
  Play as duet with you. If time, talk about RH fingerings
p.206 LITTLE BROWN JUG

Web Site, CH 12, p.201, Chorale Tune Reading  not assigned! Item 2

Assign:

p.201, item 3a  Reading (chorale tune)
p.203, item 4  Keyboard Theory
p.207, item 1d  Transposition
Proficiency Repertoire Review
p.211-12 ANDANTINO CON GRAZIA – assign parts
  Just a reminder, compositions, extra credit, are due 2/24 (p.211)

Feb 10

p.211-12 ANDANTINO… - have a good time!
p.207, item d  Transposition
p.214-16 CARNIVAL IN ST. THOMAS
p.201, item 3a  Reading (chorale tune)
p.217 SUNDAY MORNING FIRE
p.203, item 4  Keyboard Theory – starting from two different shapes
p.176-77 LYDIAN NOCTURNE

Assign:  Proficiency #1

Feb 15 and 17  Proficiency #1

Requirements for Prof #1

Repertoire  students choice of:  p.176-77  LYDIAN NOCTURNE = 82
p.197  PRELUDE IN C MAJOR (w/roulade) = 116
  (to the eighth note!)
Technique

no technique on the proficiency examinations

Reading

student choice of:
1) four- to six-bar hymn tune in chorale style
2) instrumental score reading of viola plus one other – treble or bass clef

Keyboard Theory

p.203, 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. There will be a percussion background at 62. Take a look at the web site!

Harmonization

Prima Vista – 4 to 6 bars. Furnish a two-handed accompaniment that supports 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 accordingly! !! !

Transposition

student choice of:
1) four- to six-bars of obvious harmonic content – Tritone transposition – use the steps in your text (p.72)
2) one transposing (B-flat) instrument plus one non-transposing instrument – treble or bass clef

Improvisation

Prima Vista – we will give you a harmonic progression on which you will improvise a two-handed pattern representing the given “mood” or “movement” – see p.210 in your text (or Web Site, CH 12).

The progressions in item 1 may be used for practice. You will choose an appropriate meter for the designated mood or movement. Your improvisation should contain clearly defined phrase structure. Keys will be up to and including 2 #’s/b’s. Steady pulse is critical to successful completion of this category.
Appendix A

Second Semester Sophomore (TTH) – in preparation of Proficiency #2

Feb 22
Take a minute to sign up any students who must do retakes.

p.220 items 2 and 3 plus “Grand Style” for E major (Web Site, CH 13, p.220, Technique) and perhaps a black-key group major.

p.221, item 1 Reading (tenor clef instrumental)
p.230 NOCTURNE IN A MINOR – what a great piece. Take a moment and figure out what is going on harmonically. Tell them a bit about David Karp (p.65 of this manual). Go through with just LH and foot first.

Assign: p.222, item 3.b. Reading (flute/bassoon) look at each part
p.230 NOCTURNE IN A MINOR – keep LH and foot working;
Also look at RH. All fingering suggestions are the composer’s.
p.224, item 1 Harmonization
p.221, item 2 Reading (tenor clef)
Compositions are due – extra credit (p.211)

Feb 24
Collect folk song composition if there are any.


p.222, item 3.b. Reading (flute/bassoon) play as duet on pairs setting first.

p.221, item 2 Reading (tenor clef)
p.224, item 1 Harmonization
p.220, item 3 not assigned – also do either C or E major in “Grand Style”

Assign: p.222, item 3.b. Reading – put it together if you haven’t already
p.220, item 1 Scales – we will start the c# and f# minor scales –
take a look at this exercise
p.223-24, items 1 & 2 (A major example) Keyboard Theory
Web Site, CH 13, p.224, Harmonization item 1, as two-handed
and also give it a shot as modified keyboard style
p.234-35 BRIGHT ORANGE – we will start this on Tuesday
might want to look at it ahead of time

Mar 1
p.222, item 3.b. Reading – once through with the two parts together
p.220, item 1 Scales – spend some time with the logic of the alternate fingerings.
p.223-24, item 1 talk about borrowed chords. They should have already gotten to these in theory class. 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.

Web Site, CH 13, p.224, Harmonization item 1 – let them choose one of the styles
Appendix A

p.234-35 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.230 Composition – extra credit. There are several to look at (Web Site, CH 13, Composition) Due 3/24

Web Site, CH 13, Harmonization item 2 – practice melody and bass first!

p.234-35 BRIGHT ORANGE – you must work at a realistic tempo – slower is where you solidify your fingering. Starer’s suggested fingerings work really well! ! !

p.222, item 4.a. Score Reading (SAT) – try different combinations of two before attempting all three

p.225-26, item 2.a. and b. Transposition

Mar 3

Web Site, CH 13, Harmonization item 2 – 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.234-35 BRIGHT ORANGE

p.225-26, item 2.a. and b. Transposition – should be no trouble

p.222, item 4.a. Score Reading (SAT) try all three

p.224, item 2 (D major) Keyboard theory – not assigned! 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! ! !

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! Here is a suggested one – 6.8 1 l iv 1 i i 1 V 1 I I i i ° 7 l b I f 6 V/V 1 V 1 I 1 – Maybe put the first four bars on the board and let them come up with the next four bars containing at least one inversion, at least one borrowed chord, and at least one secondary dominant.

Assign: Web Site, CH 13, Harmonization item 2 – see how you can do with actual two-handed accompaniment

p.227, item 2 Improvisation – there are two recorded backgrounds on Web Site, CH 13, Improvisation – Item 2

p.218-19 PRELUDE IN C MINOR no one needs to be introduced to this piece. Please do the analysis on p.218 before Tuesday

Web Site, CH 13, p.221, Reading Instrumental Tenor Clef item c

p.222, item 4.b. Reading (SAT)

Mar 8

p.227, item 2 Improvisation – if you feel comfortable doing so, provide a “comp” of tritones and walking bass as they improvise. Leave the pair suggestion until next class.

Web Site, CH 13, Harmonization item 2 – two-handed accompaniment

Web Site, CH 13, p.221, Reading Instrumental Tenor Clef item c

p.218-19 PRELUDE IN C MINOR – have four different students put analysis on the board – line 1, 2, 3 and 4. See if there are any disagreements about what Chopin had in mind harmonically! Do PERFORMANCE step #1 on p.218.
p.224, item 3 – introduce this harmonic progression – do not tell them it is the progression for Auld Lang Syne - just talk about the #iv°7 and the vii°7/vi.

p.224, item 2 Keyboard Theory (G major) play through indicated bass line before you send them off with this one.

How is the RH fingering for BRIGHT ORANGE coming along?

Assign: 

p.224, item 3 – harmonic progression
p.219 PRELUDE IN C MINOR – combine PERFORMANCE step #1 with the LH
Web Site, CH 13, Harmonization item 3 – note the style requested
p.224, item 2 Keyboard Theory (G major)
p.223, item 5.b. Reading (chorale tune)
p.227, item 2 – be ready to improvise in pairs on F blues

Mar 10 

p.224, item 3 – 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.219 PRELUDE IN C MINOR - play through once using “outside” shapes of RH and LH. Go back and add the “inner” voices of the RH. This should be done on the headsets so they can listen to the voicing within the hand. That top note needs to come through. Notice the suggestions made in PERFORMANCE step #2. Critical for those with a small hand.

p.227, item 2 – call on various students to demonstrate their F blues – furish percussion from your teacher instrument if they wish –

Web Site, CH 13, Harmonization item 3 - keyboard style
p.2223, item 5b Reading (chorale tune)
p.224, 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°6! There is a web tutorial on these three progressions.

Assign: 

p.225, item 4 Harmonization in keyboard style – Auld Lang Syne
p.227, item 2 – some more “volunteers” still in F blues
p.230 Composition – extra credit. There are several to look at

Web Site, CH 13, Composition) Due 3/24

MAR 14-19 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 22  p.230 NOCTURNE IN A MINOR – with the understanding that they probably have not seen a piano throughout Spring Break, start working through the remaining sections of this.

p.225, item 4  AULD LANG SYNE – this will take some time!
p.227, item 2 – a couple of demos

Web Site, CH 12, Additional Repertoire (1) 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:  Web Site, CH 12, Additional Repertoire  SHORT PRELUDE IN C – You might want to go ahead and print this. Come back with the RH securely fingered!
p.225, item 1.a.  Transposition (B-flat instrument)

Web Site, CH 13, p.222, Reading SAT  item c
p.227, item 1  Improvisation – choose a key for the 3.4 progression. Be prepared to do either progression or melody.
p.230  Composition -- extra credit

Mar 24  Collect any extra credit compositions.
p.227, item 1  Improvisation – find someone who chose the same key for the 3.4 progression. Take your headset and join them at their instrument. Let me know when you are ready to perform.

Web Site, CH 13, p.222, Reading SAT  item c
p.224, item 2  Harmonization THE CAISSON SONG – not assigned. Go through bass line and melody first.
p.225, item 1.a.  Transposition

Web Site or your printed pdf file - 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.225 item 4  Auld Lang Syne – how is it going?
p.223, item 5.d.  Reading  (chorale tune) – not assigned – play in Db major also

Talk about Proficiency #2 and pass out requirement sheets! There are review materials posted on the PDM 6e Concise Web Site. These are in pdf format and may be printed if you choose.

Assign:  p.227, item 1  Improvisation – choose a key for the 6.8 progression. Be prepared to do either progression or melody.
p.228  RONDO – the individual parts are recorded on the web site for you to practice. Assign parts

Web Site, CH 13, Additional Repertoire  PRELUDE
p.224, item 2  Harmonization – work out RH chord shapes, Remember the shape is determined by the melody note which must be the highest sounding pitch of the chord.
Create an 8 bar progression using inversions and a secondary dominant

Mar 29  Web Site, CH 13, Additional Repertoire  PRELUDE
Students should post progressions on the board for Keyboard Theory prima vista practice. Do some adjusting if they get too bizarre!

p.225  Auld Lang Syne

p.227, item 1  Improvisation - 6.8 progression. You know the drill – find someone in your key ad join them.

p.224, item 2  Harmonization – quick review of RH chord shapes. Play the melody and the bass line as they provide RH chord shapes where they would occur.

p.228  RONDO  just for fun!

p.221, item 3.a. Reading (tenor clef)

Web Site, CH 13, Reading Instrumental Tenor Clef  not assigned! Do item a...

Assign:  Review for Proficiency #2

Mar 31  

Web Site, CH 13, Transposing Instruments  first Clarinet in Bb/Bassoon

- p.234-35  BRIGHT ORANGE
- p.219  PRELUDE IN C MINOR – Largo! ! !
- p.230-33  NOCTURNE IN A MINOR

Web Site, CH 12, Additional Repertoire  SHORT PRELUDE IN C

Web Site, CH 13, Additional Repertoire  PRELUDE

p.227, item 1  take the time to do this with each of them individually over the headsets

Assign:  Proficiency #2

Apr 5 & 7  Proficiency #2

Requirements for Proficiency #2  MUS 210K

Repertoire  student choice of:

- p.219  PRELUDE IN C MINOR  = 36
- p.230-33  NOCTURNE IN A MINOR  = 92-96
- p.234-35  BRIGHT ORANGE  = 152

Web Site, CH 12  SHORT PRELUDE IN C MAJOR  = 88-92

Web Site, CH 13  PRELUDE  = 72

Reading  Prima Vista – 1) Instrumental Students – tenor clef plus one other

2) Vocal students – 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 as well as a harmonic rhythm change. Be aware of voice leading and doublings. Play in keyboard style four-part voicing. Up to and including 2 #’s/b’s. Teacher determines the beginning shape of right hand

Harmonization  Taken from your text. Random choice (teacher’s!) of either:

1)  p.224, item 2 – no verse – in keyboard style;
2)  p.224-25, item 3/4 – Auld Lang Syne – in keyboard style
Transposition

Prima Vista – transposing instrument (Bb) plus one non-transposing instrument

Improvisation

p.227 – item 1 You are responsible for both progressions as shown. Student choice of meter and tempo. Teacher choice of key up to and including 2 #’s/b’s. Student sets tempo with count-off of two measures. There should be obvious phrase structure throughout.

1st time through – student, two-handed accomp based on progression teacher, improvised melody based on progression

2nd time through – student, improvised melody based on progression teacher, two-handed accomp based on progression

There is no pause in between!
Second Semester Sophomore (TTH) – in preparation of Proficiency #3

Apr 12  
Pass around sign up sheet for those doing retakes.

- p.240, item 1  Technique  B-flat and E-flat major scales
- p.241, item 1.a.  Score Reading  (instrumental)
- p.241, item 2.a.  Score Reading  (vocal)
- p.244, item 1.b.  Harmonization  (keyboard style)
- p.243, item 2  Keyboard Theory  (augmented 6\textsuperscript{th} chords)
- p.246, items 1 Transposition  (Horn in F)

**Assign:**
- p.247, item 4  Transposition - clarinet only
- p.243, item 2  Keyboard Theory  (aug 6\textsuperscript{th} chords)

**Web Site, CH 14, Harmonization** item 2  (modified keyboard style)
- p.253 Composition – extra credit  Due 5/6 – last class day of semester
  - put it in my mailbox!

Apr 14

- p.243, item 2  Keyboard Theory – go around the room spelling random augmented 6\textsuperscript{th} 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.236  SNOWFALL – not assigned. What do they notice? Hopefully, the meter changes – the use of triplet rhythms – the use of accidentals. A great piece – work the RH for now.

- p.247, item 4 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?

**Web Site, CH 14, Harmonization** item 2 in modified keyboard style

**Assign:**
- These assignments are for April 21st.
  - p.243  Keyboard Theory – do the six examples listed under the example at the bottom of the page
  - p.246, item 3 Transposition (clarinet in A)
  - p.243, item 1 Keyboard Theory – progression in D major
  - p.236  SNOWFALL – put the first 12 bars together

*Talk about Proficiency #3 and pass out requirement sheets! There are review materials posted on the PDM 6e Concise Web Site. These are in pdf format and may be printed if you choose.*

Apr 19

- Take this day for students to read through the allowed repertoire. All choices are either in their text or on the Pdm 6e Concise Web Site. As the requirement sheet says, there will be no in-class instruction of Proficiency 3 repertoire.
Appendix A

**Repertoire choices:**

p.239
POSTLUDE

p.253
DREAMS

p.254-56
PRAIRIE SUNSET

p.257
FUGUE

Web Site, CH 12
AUTUMN

Web Site, CH 13
MAZURKA

Web Site, CH 14
ETUDE IN A MINOR

Web Site, CH 14
ALLEGRO

Web Site, CH 14
VERSO

Web Site, CH 14
SOSTENUTO IN E-FLAT

Students should *read through all selections* before making a choice. You may not give any suggestions regarding tempo, etc. or answer any questions about the particular piece they have chosen or are thinking about choosing. Students are responsible for researching performance practices of the appropriate period, the genre, the title – if it gives a hint of what the tempo might be. Some tempo markings are included with the music, some are not. The repertoire on the web site is all public domain and may be printed for ease of study.

*See April 14th for the assignment.*

**Apr 21**

p.243, item 1 Keyboard Theory – D major progression. Do several times changing the shape of the beginning RH chord each time.

p.246, item 3 Transposition (clarinet in A) – in what key must you think?

p.243 Keyboard Theory – the six listed augmented 6th chord examples

p.248, 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. Be sure you demonstrate before turning them loose.

p.258-60 THE WATER IS WIDE – this is my favorite piece in the whole book.

**Assign:**

p.244, item 3 Keyboard Theory – extended harmonies

p.245, item 2 ST. LOUIE BLUES tutorial on the web site

Web Site, CH 14, p.246, Transposing Instruments item a

p.258 TWIW – bar 8 to the end, LH only

p.246, item 5 Harmonization AMERICA, THE BEAUTIFUL – go through melody and indicated bass line

**Apr 26**

p.258 TWIW – a quick read-through of the LH chordal material. Did they notice that the parallel octaves in the first six bars are double-stemmed? - - meaning that they would be taken with both hands. Another quick read-through, this time of the melody.

p.244. item 3 Keyboard Theory - extended harmonies will be put into context

p.245 ST. LOUIE BLUES – put it into context

**Web Site, CH 14, p.246, Transposing Instruments** item a, also do item b

p.248, item 2.c. Jogging – play two 4 bar phrases

p.244, item 1.a. Harmonization this should look familiar – not assigned!
p.246, item 5  AMERICA, THE BEAUTIFUL – play through the melody and bass line before starting on the keyboard style chords of the RH

Assign:  
Web Site, CH 14, Reading Open Score (Orch)  item c  
Web Site, CH 14, Reading Open Score (Vocal)  item c  
Web Site, CH 14, Reading Open Score (Band)  item a

p.258-60  TWIW – try putting it together
p.249-52  RONDEAU – where have you heard this? What do you know about Mouret? Assign parts. If you go to the web site you may hear either of the parts and play along.

Apr  28

p.249-52  RONDEAU – did they find out anything of interest?
p.253  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 6th – last day of classes. I hope to have some takers on this.  
Web Site, CH 14, Orch Score  item c  
Web Site, CH 14, Vocal Score  item c  
Web Site, CH 14, Band Score  item a

p.248, 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.248, item 2  Improvisation – any questions about this?
p.258-60  THE WATER IS WIDE

There are materials on the web site that we didn’t do. Feel free to go to them for additional practice for the proficiency. Also, don’t forget the “Download Prof #3 Review Materials” pdf files that may be downloaded and printed for additional study. You will find a “Mock Prof #3” in that zip folder!

May 3 & 5  Proficiency #3

Requirements for Proficiency #3  MUS 210K

Score Reading  
Prima Vista -  
1) orchestral – Vln2, Vla, Cello  
2) vocal – ATB  
2) band – Oboe or Flute, Bassoon, Trombone

Harmonization  
Prima Vista – modified 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!

Transposition  
student’s choice of:  
1) an original piece of four to six bars transposed a tritone away – from unfriendly to friendly key!

OR

2) Clarinet in A plus one other part

Keyboard Theory  
Prima Vista – realize a given progression in keyboard style (3 voices in RH, 1 in LH). The progression will contain at least one secondary dominant, at least one borrowed chord and one harmonic rhythm change. Up to 3#/b.
**Improvisation**

Two bars will be given. **Play the given measures as written.** Then improvise for an additional 6 bars in the mood conveyed in the first two bars. **Do not repeat the two given measures in your improvisation.** Your improvisation **must** reflect either 4-bar or 8-bar phrase structure and a steady pulse. Use p. 248, item 2, for practice.

**Repertoire**

You are to “teach yourself” – think about appropriate tempo, indicated Articulation and dynamics, characteristics of the particular period of music – All of the things that make music what it is! This repertoire will be taken from Materials provided in your text and on the PDM 6e Concise Web Site. **There will be no instruction of the repertoire given by your teacher.** Please do not ask questions about tempo, articulation, pedal, fingering, etc. We can’t answer!

**Choices:**

- p.239 POSTLUDE
- p.253 DREAMS
- p.254-56 PRAIRIE SUNSET
- p.257 FUGUE
- Web Site, CH 12 AUTUMN
- Web Site, CH 13 MAZURKA
- Web Site, CH 14 ETUDE IN A MINOR
- Web Site, CH 14 ALLEGRO
- Web Site, CH 14 VERSO
- Web Site, CH 14 SOSTENUTO IN E-FLAT
Appendix B

Current Content of the PDM 6e Concise Web Site

The following pages contain the ‘current’ content of the web site designed specifically for Piano for the Developing Musician 6e Concise. I use the word current because the content of the web site will certainly change as students and faculty express their wishes. I have also provided a listing of the MIDI files available for downloading from the “Appendix” section of the site.

Please feel free to contact me – email is the best – with your suggestions of how the web site can better suit your particular programmatic needs.

Martha Hilley
Preliminary Chapter

MIDI Songs 1 – 14

- p.i Common Meters, Notes and Rest Values
- p.ii, Note and Key Names
- p.ii-iii, Additional Single-Line Reading
- p.iii, Basic Fingering Concepts
- p.iv, Good Hand Shape
- p.iv, Finger Patterns and Notes
- p.v, Hand Relation to Staff
- p.vi, Note Naming
- p.vii, Random Note Playing Tutorial – Playing Random Whole Notes
- p.vii, Grand Staff
- p.viii, Reading in Various Five-Finger Positions
- p.ix, Reading in Various Five-Finger Patterns
- p.x, Reading in Various Five-Finger Patterns
- p.xi, Reading Intervals Within Five-Finger Patterns
- p.xi, Melodic and Harmonic Intervals
- p.xii, Additional Melodic and Harmonic Intervals
- p.xiii, Reading Interval Patterns
- p.xiv, Reading Sharps and Flats in Five-Finger Patterns
- p.xv, Staff Locators
- p.xv-xvi, Reading Flashes
- p.xvii, Intervals of a Sixth
- p.xvii, Leger Lines
- p.xviii, Playing Leger Lines
- p.xix, Key Signatures
- p.xix, Reading With Key Signatures
- p.xx, Suggestions for Good Reading
- p.xxxi, More Reading Examples
  MP3 Files – Tutorials, Backgrounds, Play-Alongs – For Text Material
  Download Music Manuscript “PDF” Files

CH 01

MIDI Songs 15 – 31

- p.5, Technique
- p.5, Additional Technique
- p.6, Intervallic Reading
- p.6, Sight Reading
- p.6, More Sight Reading
- p.6, Reading Flashes
- p.7, Keyboard Theory
- p.8, Harmonization
Appendix B

p.8, Additional Harmonization
p.9, Transposition
p.9, Improvisation
p.15, Composition
p.165, “Seaview After Turner”
p.17, “Saturday Smile”

MP3 Files – Tutorials, Backgrounds, Play-Along – For Text Material
Download Music Manuscript “PDF” Files

CH 02

MIDI Songs 32 – 52

p.20, Technique
p.22, Reading 1
p.22, Reading 2
p.22, Reading 3
p.24, Keyboard Theory
p.24, Harmonization 1
p.24, Harmonization 2
p.24, Harmonization 3
p.25, Transposition – Tonic and Dominant
p.25, Transposition – Tritone
p.25, Transposition – Tritone 2
p.25, Improvisation
p.27, Additional Ensemble – “Lullaby”
p.28, Composition
p.29, Additional Repertoire – “Etude”
p.29, Additional Repertoire – “Echoing”
p.29, Additional Repertoire – “Quiet Conversation”

MP3 Files – Tutorials, Backgrounds, Play-Along – For Text Material
Download Music Manuscript “PDF” Files

CH 03

MIDI Songs 53 – 78

p.32, Technique
p.32, Additional Technique
p.33, Pedal Technique
p.34, Rhythmic Reading
p.36, Reading Random Root Position Triads Using Accidentals
p.36, Reading Random Root Position Triads Using Key Signatures
p.36, Reading in Root Position
p.37, Keyboard Theory Pentascale Triads 1
p.37, Keyboard Theory Pentascale Triads 2
p.39, Harmonization – Tutorials for pages 39 & 40
p.40, Harmonization – Additional Examples
p.41 Transposition
p.41, More Transposition
p.42, Improvisation – Q & A
p.43, Ensemble Reading – “Wohlfahrt Op.87, No.1”
MP3 Files – Tutorials, Backgrounds, Play-Alongs – For Text Material
Mid Semester Sight Reading Review 1 – includes mp3 files
Mid Semester Sight Reading Review 2 – includes mp3 files
Mid Semester Sight Reading Review 3 – includes mp3 files
Mid Semester Sight Reading Review 4 – includes mp3 files
Mid Semester Transposition Review 1
Mid Semester Transposition Review 2
Mid Semester Transposition Review 3
Mid Semester Transposition Review 4
Download Music Manuscript “PDF” Files

CH 04

*MIDI Songs 79 – 108*

p.47, Why is it called “Connections?”
p.50, Technique Using a Legato Touch/Staccato Touch
p.50, Additional Technique Using Opposing Articulations
p.50, Additional Technique Using Triplets
p.52, Reading Closest Position Voicing
p.55, Keyboard Theory
p.55, Harmonization (b.1.)
p.55, Harmonization (b.2. and b.3.)
p.57, Transposition
p.57, Improvisation Rhythms
p.57, Improvisation Melodies
p.60, Composition
p.62, Additional Repertoire – “Scherzo”
MP3 Files – Tutorials, Backgrounds, Play-Alongs – For Text Material
Download Music Manuscript “PDF” Files

CH 05

*MIDI Songs 109 – 137*

p.65, Technique
p.66, Reading Random Shapes Using Accidentals
p.66, Reading Random Shapes Using Key Signatures
p.68, Reading
p.69, Keyboard Theory
p.72, Harmonization
p.73, Transposition
p.73, Improvisation
p.76, Composition
p.79, Additional Repertoire – “Maoz Tzur”
p.79, Additional Repertoire – “Allegro in G”
MP3 Files – Tutorials, Backgrounds, Play-Alongs – For Text Material
Download Final Jury Review – Sight reading
Download Final Jury Review - Transposition
Download Music Manuscript “PDF” Files

CH 06

*MIDI Songs 138 – 155*

p.82, Technique
p.83, Reading
p.85, Keyboard Theory
p.87, Transposition
p.89, Improvisation
p.90, “Shuffle”
p.93, Composition
p.95, Additional Repertoire – “Minuet”
MP3 Files – Tutorials, Backgrounds, Play-Alongs – For Text Material
Download Music Manuscript “PDF” Files

CH 07

*MIDI Songs 156 – 171*

p.98, Technique
p.100, Reading
p.101, Keyboard Theory
p.102, Harmonization
p.103, Transposition
p.105, Improvisation
p.110, Composition
p.113, Additional Repertoire – “Arioso”
p.113, Additional Repertoire – “Theme and Variation”
p.113, Additional Repertoire – “Musette”
MP3 Files – Tutorials, Backgrounds, Play-Alongs – For Text Material
Download Mid Semester Sight Reading Review Materials
Download Mid Semester Transposition Review Materials
Download Music Manuscript “PDF” Files

CH 08

*MIDI Songs 172 – 197*

p.118, Technique
p.118, Additional Technique
p.121, Reading
p.122, Keyboard Theory – minor scales
p.123, Keyboard Theory – harmonic progressions
Appendix B

p.124, Harmonization
p.125, Transposition
p.126, Improvisation
p.131, Composition
p.134, Additional Repertoire – “Old French Song”
MP3 Files – Tutorials, Backgrounds, Play-Along – For Text Material
Download Final Jury Review Materials – Sight Reading
Download Final Jury Review Materials - Transposition
Download Music Manuscript “PDF” Files

CH 09

MIDI Songs 198 – 221

p.139, Technique
p.140, Reading Viola
p.141, Reading Minor Keys
p.142, Keyboard Theory
p.145, Harmonization
p.146, Transposition – Bb Clarinet
p.146, Transposition – Tritone
p.147, Improvisation
p.150, Composition
p.154, Additional Repertoire – “Fuga”
MP3 Files – Tutorials, Backgrounds, Play-Along – For Text Material
Download Mid Semester Review Materials – Harmonization
Download Mid Semester Review Materials – Sight Reading
Download Mid Semester Review Materials - Transposition
Download Music Manuscript “PDF” Files

CH 10

MIDI Songs 222 – 247

p.156, “Gospel Song”
p.157, Technique
p.160, Reading
p.161, Keyboard Theory
p.163, Harmonization
p.165, Transposition
p.166, Improvisation
p.170, Additional Ensemble – “Now Sleep Gently”
p.171, Composition
p.174, Additional Repertoire – “Clowns”
p.174, Additional Repertoire – “Fantasia”
MP3 Files – Tutorials, Backgrounds, Play-Along – For Text Material
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Appendix B

CH 11

*MIDI Songs 248 – 269*

p.178, Technique
p.180, Reading – Viola Clef
p.180, Reading – SSA / BBB
p.182, Keyboard Theory
p.184, Harmonization – Tutorial for Item 3
p.184, Harmonization – Prima Vista
p.187, Transposition – Horn in F
p.187, Transposition – Bb Clarinet, Bb Trumpet
p.187, Transposition – Tritone
p.188, Improvisation – Modal
MP3 Files – Tutorials, Backgrounds, Play-Alongs – For Text Material
Download Final Review – Harmonization
Download Final Review – Harmonization mp3 files
Download Final Review – Score Reading
Download Final Review – Transposition
Download Final Review – Transposition mp3 files
Download Music Manuscript “PDF” Files

CH 12

*MIDI Songs 270 – 298*

p.198, Technique
p.199, Reading – Vocal Tenor Clef
p.200, Reading – Viola Clef
p.200, Reading – More Viola Clef
p.201, Reading – Chorale Tunes
p.203, Keyboard Theory
p.206, Harmonization
p.208, Transposition – “Salti”
p.209, Transposition – F and Bb Instruments
p.210, Improvisation
p.211, Composition
p.217, Additional Repertoire – “Short Prelude in C”
p.217, Additional Repertoire – “Autumn”
MP3 Files – Tutorials, Backgrounds, Play-Alongs – For Text Material
Review Materials – Proficiency #1
Download Music Manuscript “PDF” Files

CH 13

*MIDI Songs 299 – 326*

p.220, Technique
p.221, Reading – Instrumental Tenor Clef  
Appendix B  
p.222, Reading – SAT  
p.224, Keyboard Theory  
p.225, Harmonization – Tutorial for “Auld Lang Syne”  
p.225, Transposition – Instrumental  
p.226, Transposition – “Etude in D”  
p.227, Improvisation – Item 1  
p.227, Improvisation – Item 2  
p.228, Additional Ensemble – “Rondo”  
p.230, Composition  
p.234, “Bright Orange”  
p.237, Additional Repertoire – “Mazurka”  
p.237, Additional Repertoire – “Abschied”  
p.237, Additional Repertoire – “Prelude”  
MP3 Files – Tutorials, Backgrounds, Play-Along – For Text Material  
Review Materials – Proficiency #2  
Download Music Manuscript “PDF” Files

CH 14

MIDI Songs 327 – 355

p.240, Technique  
p.241, Reading Open Score – 3 part orchestral instruments  
p.242, Reading Open Score – 3 part ATB  
p.242, Reading Open Score – 3 part band instruments  
p.242, Reading Public School Accompaniments  
p.243, Keyboard Theory  
p.245, Harmonization – Tutorial for “St. Louie Blues”  
p.245, Harmonization – Tutorial for “Amazing Grace”  
p.245, Harmonization – Tutorial for “Eddie’s Tune”  
p.246, Transposing Instruments  
p.246, Transposition – Tritone  
p.248, Improvisation – 12 Bar Blues  
p.248, Improvisation – For Basic Movement  
p.248, Improvisation – On a Given Progression  
p.249, Ensemble – “Rondeau”  
p.253, Composition – “As You Like It”  
p.260, Additional Repertoire – “Allegro”  
p.260, Additional Repertoire – “Verso”  
p.260, Additional Repertoire – “Sostenuto in E-flat”  
MP3 Files – Tutorials, Backgrounds, Play-Alongs – For Text Material  
Review Materials – Proficiency #3  
Download Music Manuscript “PDF” Files

Appendix

Listing of MIDI Files
Appendix B

PDM_6e_CONCISE_MIDI – this folder contains all of the MIDI files for the entire text. You are free to group them in any way that complements your curricular needs. They may be downloaded to either a floppy disk or USB stick.

There are MIDI files included for four of the repertoire selections used in the third proficiency. I have put these here for your reference. If you choose, as I do, to put your students on their own as far as learning this last piece of repertoire you might choose to delete these pieces from any classroom instruction and from any MIDI play-along.

1  p.iv #1-2  37  p21 ConMoto  73  p42 Improv 2b  109  p64 GermanDa
2  p.vii #5-6  38  p21 Rdg 2a  74  p42 Improv 2c  110  p66 Tech 3a
3  p.vii GS 7a-d  39  p21 Rdg 2b  75  p42 Improv 2d  111  p66 Tech 3b
4  p.viii 1a-c  40  p22 Rdg 2c  76  p43 Country  112  p66 Tech 3c
5  p.ix 2a-d  41  p22 Rdg 3a  77  p44 AfterRai  113  p66 Rdg 1a
6  p.x 3a-d  42  p22 Rdg 3b  78  p45 LittleJo  114  p67 Rdg 1b
7  p.xi 4a-d  43  p22 Rdg 3c  79  p48 Connecti  115  p67 Rdg 1c
8  p.xii item 8  44  p24 Harm 2a  80  p50 Tech 1a  116  p67 Rdg 2a
9  p.xiii 10a-d  45  p24 Harm 2b  81  p50 Tech 1b  117  p67 Rdg 2b
10  p.xiv 2a-d  46  p24 Harm 2c  82  p50 Tech 2a  118  p68 Rdg 3
11  p.xv item 2  47  p25 Trnsp 2a  83  p50 Tech 2b  119  p68 KybdTh C
12  p.xviii item 4  48  p25 Trnsp 2b  84  p51 Rdg 1a  120  p68 KybdTh D
13  p.xxix 2a-d  49  p25 Trnsp 2c  85  p51 Rdg 1b  121  p68 KybdTh G
14  p.xx-xxi 4a-g  50  p26 TapItOut  86  p51 Rdg 1c  122  p68 KybdTh A
15  p3 OneFourSe  51  p28 InnerVue  87  p51 Rdg 3a  123  p69 KybdTh 2
16  p4 Tech 1a  52  p29 StudyInD  88  p51 Rdg 3b  124  p70 Harm 1a
17  p4 Tech 1b  53  p31 Scherzo  89  p52 Dance  125  p71 Harm 1b
18  p5 Tech 1c  54  p32 Tech 1a  90  p54KybdTh 4a  126  p71 Harm 1c
19  p5 Tech 1d  55  p32 Tech 1b  91  p54KybdTh 4b  127  p72 Harm 1d
20  p5 Tech 1e  56  p32 Tech 2a  92  p54KybdTh 5a  128  p72 Trnsp 1a
21  p6 Rdg 1  57  p32 Tech 2b  93  p54KybdTh 5b  129  p72 Trnsp 1b
22  p7 KybdTh 1a  58  p33 Tech 5a  94  p55 Harm 1a  130  p72 Trnsp 1c
23  p8 KybdTh 1b  59  p33 Tech 5b  95  p55 Harm 1b  131  p73 Trnsp 1d
24  p8 Harm 1a  60  p36 Rdg 5a  96  p55 Harm 1c  132  p73 Improv 1
25  p8 Harm 1b  61  p36 Rdg 5b  97  p55 Harm 1d  133  p74 Lithuan
26  p8 Harm 1c  62  p37 KybdTh 3  98  p56 Trnsp 2a  134  p75 SpanDanc
27  p9 Improv  63  p37 KybdTh 4  99  p56 Trnsp 2b  135  p76 Composit
28  p10 MyDog  64  p38 Harm 2  100  p56 Trnsp 2c  136  p77 Minuet
29  p12 HooDoo  65  p39 Harm 3a  101  p57 Improv 1  137  p78 Question
30  p16 Seaview  66  p39 Harm 3b  102  p57 Improv 5-D  138  p81 Prelude
31  p17 Saturday  67  p40 Harm 4a  103  p57 Improv 5-F  139  p82 Rdg 1
32  p18 LegatoSt  68  p40 Harm 4b  104  p57 Improv 5-A  140  p83 Rdg 2
33  p19 Tech 1a  69  p41 Trnsp 2  105  p58 AmazG  141  p83 Rdg 3
34  p19 Tech 1b  70  p41 Trnsp 3a  106  p60 “3”  142  p83 TuneWar
35  p20 Tech 2a  71  p41 Trnsp 3b  107  p61 Triadiqu  143  p84 Harm 1a
36  p20 Tech 2b  72  p42 Improv 2a  108  p62 Arioso  144  p85 Harm 1b
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*indicates a Prof 3 repertoire choice