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MUS 215.01: Intermediate Piano in Class I

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Welcome to Music 215 – your opportunity to continue learning to play the piano comfortably and musically! The following suggestions should help you to get the most out of the class, as well as prepare well for the Piano Proficiency Examination (See PPE Guidelines Sheet for skills to be covered). For those working diligently it should be possible to pass significant portions by the end of this semester! I hope many of you will put yourself on the fast track – you’ll be glad you did!

1. Regular class attendance is of significant importance for making steady progress. Since all concepts are introduced as well as reinforced in class, you will want to make class attendance a priority. Because progress is often a direct reflection of daily work and class attendance, more than three recorded absences will result in a lowered grade. Please make every effort to notify the instructor in advance when you have a schedule conflict.

2. Playing the piano is an acquired skill. Be sure to write down all assignments and practice each assignment thoroughly. Bring pencils, staff paper and a notebook to each class. Daily work is the key to success. A minimum of five practice sessions per week of 30-45 minutes each should ensure good progress. Concentration is essential. Excellent practice produces excellent results.

3. Practice rooms may be reserved by showing your class schedule to the receptionist in the Music Department office, Room 101. You may reserve up to one hour per day in any available “non-piano-major” practice room on the lower floor of the music building. Please make regular use of your scheduled time so that practice rooms don't go empty.

4. Examinations: In order to check your progress and assure that your work is on track, there will be several graded observations that are scheduled, and several "daily" quizzes. Your work will be evaluated according to the following formula:

\[
\text{Daily work, attendance, and "daily quizzes:"} \quad 25\% \\
\text{Scheduled exams (including "final")} \quad 75\% \\
\frac{\text{total}}{100\%}
\]

BEST WISHES for a productive and enjoyable semester!
Examples of all materials can be derived from Group Piano for Adults, Book Two, by E.L. Lancaster and Kenon Renfrow, Alfred Publishing, and the supplemental Course-Pack. Both are available through The University of Montana Bookstore – under Music 215 and Music 218.

**Contents of the PIANO PROFICIENCY EXAM for 2005-2006**

1. **SCALES** - ALL major scales, and white-key minor scales (harmonic form only) two octaves; may be played hands separately. 

   *Scales will be tested and checked off by one keyboard area faculty member. These must be completed before taking any other portion of the exam.*

2. **REPERTOIRE** - one solo piece from the standard repertoire - memorization is optional, i.e. classical sonatina movement; Baroque prelude or dance, etc.

3. **ACCOMPANIMENT** - Perform a prepared accompaniment with soloist, i.e., art song, instrumental piece with piano, etc.

   **ITEMS 2 AND 3 WILL NORMALLY BE TESTED IN AN INFORMAL MINI-RECITAL SCHEDULED ONCE DURING EACH SEMESTER**

4. **TWO-HANDED VAMPING ACCOMPANIMENT** - Each candidate will demonstrate at sight the ability to provide a suitable accompaniment for a melody where the chord symbols are given. Use root in the LH, and chords in the RH. Chords will include secondary dominants. The piece will be given to you at sight at the exam. (Keys: up through 4 sharps and 4 flats)

5. **HARMONIZATION AND TRANSPOSITION** - Demonstrate the ability to harmonize a simple melody at sight without the chord symbols given. You will use the I, IV, V7 or i, iv, V7 primary chords in root position only. Play the melody in the RH and the chords in the LH. Then you will transpose the melody only to another key as chosen by the examiner.

6. **POPULAR SELECTION AND IMPROVISATION** - Demonstrate a prepared harmonization of a popular melody, i.e. a Broadway tune, or an old standard as you might find in a fake book. The LH chords must be played with an interesting and appropriate accompaniment pattern. Candidates will then demonstrate the ability to improvise a melodic line in the RH using the same LH chords of the popular selection.

7. **SIGHT READING** - two-voice textured piece to read at sight during the exam.

8. **SATB SCORE READING** An SATB open vocal score will be made available two weeks ahead of a scheduled exam. You should be prepared to play any combination of two voices simultaneously (with two hands – STANDING!) without pedal. Use of logical fingering choices expected.

9. **HYMN** - Prepare a four-part hymn and be able to play fluently. Proper use of the pedal will be demonstrated.

10. “**STAND, PLAY, AND SING**” - Prepare a simple tune in a singable key that you will play a chordal accompaniment for, while standing, and SING the tune at the same time. (i.e. Twinkle; Happy Birthday; Amazing Grace, etc.)