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MUSI 235.01: Keyboarding Skills III - Piano in Class

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**The School of Music
The University of Montana**

Autumn Semester, 2013

Music 235, Section 1, Piano in Class – MW 3:10-4:00, Room 202 Music Building

Nancy Cooper, Instructor, nancy.cooper@umontana.edu

Office Hours by Appointment

Required Texts:

Group Piano for Adults, Book 2, second edition

Lancaster & Renfrow

Alfred Music Publishers

Supplement (required): Coursepack for MUSI 235/236/218 at UC Bookstore

Get America Singing – Again, Hal Leonard, Publisher

Course Objective: the advancement of functional piano skills to enable students to cope with practical situations at the keyboard. These skills include but are not limited to keyboard technique, music reading skills in multiple clefs, harmonization and transposition of melodies using primary as well as secondary harmonies, improvisational treatment of familiar melodies, along with rehearsal of solo and collaborative repertoire. Success in Music 235 should result in the completion of at least six components of the **Piano Proficiency Assessment** by the end of Autumn Semester, 2013

Welcome to Music 235 – 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 Assessment**

1. **Attendance:** 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 must miss class for any reason.

2. **Practice:** Playing the piano is an acquired skill. Be sure to write down all assignments and practice each assignment thoroughly. Improvement at the piano requires training your fingers and muscles in new ways, as well as becoming accustomed to reading piano music. 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. 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:

Daily work, attendance, and weekly quizzes:	30%
Scheduled exams	40%

BEST WISHES for a productive and enjoyable semester!

PPA (6 components)	<u>30%</u>
Total:	100%

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umd.edu/SA/VP/SA/Index.cfm/page/1321.

We will be developing specific skills and working diligently to prepare for completion of at least 6 components of the piano proficiency exam by the end of Autumn Semester (parts 1-3, part 5, and parts 9-10). Work hard to accomplish this – and your second semester will be a breeze!

PRACTICE GUIDE – Always prepare each item at least hands separately for each class so that you can participate effectively and learn from the class. Then work hands together at tempos you can manage. Piano study is cumulative – whatever you build can be built upon. Effective and well-concentrated efforts will help you to move forward each class period. Remember: you are expected to have a minimum of 5 effective practice sessions each week! 6 productive sessions would be even better.

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The University of Montana / Piano Proficiency Examination / Keyboard Division Faculty

MUSIC 296, Section One: This non-credit course will be awarded a passing result when **all** parts of The University of Montana Piano Proficiency Examination have been completed as listed below. Normally, this may be accomplished upon completion of Music 236, Keyboard Skills IV, or its equivalent. The successful completion of this course is a **graduation requirement** for all the Bachelor of Music Education and Bachelor of Music in Performance degrees.

Examples of all materials can be derived from Group Piano for Adults, Book Two, second edition by E.L. Lancaster and Kenon Renfrow, Alfred Publishing, and the supplemental coursepack for Music 235/236 and Music 218. Both texts are available through The University of Montana Bookstore.

Contents of the PIANO PROFICIENCY EXAM for 2013-2014

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. You may choose to present (all of) the self-prepared examples on supplement pp. 94-101. (Major Keys: up through 4 sharps and 4 flats)

5. *****HARMONIZATION AND TRANSPOSITION** - Demonstrate the ability to harmonize the simple melodies in supplement pp. 102-106 without the chord symbols given. You will use I, IV6/4, V6/5 or i, iv6/4, V6/5 chords as demonstrated on GPFA, p. 53 and Supplement p. 37. 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 examiners. Additional instructions are on Supp. p. 102.

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** – you may prepare the examples in supplement pp. 108-112 according to the instructions on p. 107.

8. **SATB SCORE READING** A Soprano/Alto/Tenor/Bass 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 – **WHILE STANDING!**) without pedal. Use of logical fingering choices are 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 sing-able key for which you will play a chordal accompaniment, while standing, and SING the tune at the same time. (ie. Twinkle; Happy Birthday; Amazing Grace, etc.)

***, **, ***Parts 1-3, 5, and 9-10 to be completed by end of Autumn Semester, 2013**

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