

University of Montana

ScholarWorks at University of Montana

Syllabi

Course Syllabi

9-2014

MUSI 551.10: Major Performance - Piano

Christopher C. Hahn

University of Montana - Missoula, christopher.hahn@umontana.edu

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

Let us know how access to this document benefits you.

Recommended Citation

Hahn, Christopher C., "MUSI 551.10: Major Performance - Piano" (2014). *Syllabi*. 1990.

<https://scholarworks.umt.edu/syllabi/1990>

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

PIANO STUDY

at

The University of Montana

School of Music

Handbook and Syllabus

for

Academic Year 2013-2014

Piano Area

PROFESSOR STEVEN HESLA • DR. CHRISTOPHER HAHN

Office 107 • Phone: 406-243-6055

Steven.hesla@umontana.edu

Office 207 • Phone: 406-546-5932

Christopher.hahn@umontana.edu

TABLE OF CONTENTS

I	Course Objectives	3
II	Credit Hours	3
III	Requirements	
	A Lessons	3
	B Practice Requirements	4
	C Materials	4
	D Studio Class	5
	E Other Requirements	5
	F Email Accounts	5
	G Accompanying	6
	H Proper Attire	6
IV	Lesson Approach	6
V	Grading	7
VI	Recital Requirements	8
VII	Juries	8

VIII Proficiency Levels, MUSI 102; 195-495, 551	9
IX Jury Requirements	13
X Minimum Technical Requirements	14

I. Course Objectives

- A. To develop in the student the performance skill within the assigned level
- B. To provide a suitable pedagogical background for the student who plans to utilize his/her applied study in music education or studio instruction
- C. To develop a thorough knowledge of performance literature and instructional material for the medium
- D. To develop as a professional in the field through listening to performances of great classical musicians and, in particular, great classical concert pianists, and to study the tradition of classical music through readings and related materials

Weekly lessons will help you to achieve command, mastery and artistry on the instrument in all areas of musicianship. I strive to create the best possible learning atmosphere. I care about each and every one of you; in return, I expect you to give you best effort in my studio. Since each student's goals differ, I will work closely with each one of you to help you achieve your proposed goals. You should be able to indicate to me what you goals are and then strive to achieve them to the best of your ability.

II. Credit Hours

- A. 1 credit hour = one 30 minute lesson per week
- B. 2 credit hours = one 60 minute lesson per week
- C. 3-4 credit hours = one 60 minute lesson per week (performance degree)

III. Requirements

A. Lessons

1. Attendance is mandatory. A semester consists of 14 applied lessons.
 - a. Lessons cancelled due to illness or emergencies will be made up at my discretion. It is advised that, should you need to miss a lesson, you contact your fellow piano students and try to do a "lesson swap."

- b. If a school function causes a student to miss a lesson a make-up will be arranged
 - c. There should be no other reason to cancel a lesson
2. Lessons cancelled for the reasons above must be cancelled in advance of the scheduled lesson time
3. Lessons skipped or missed without a valid reason will receive a grade of an "F"
4. No more than two make-up lessons are allowed each semester
5. If I should miss a lesson for an unforeseeable reason, or due to professional obligations outside of the university, that lesson will be made up. If you wish to contact me during the daytime, a message may be left on my studio phone, by email or on my studio door.

B. Practice Requirements

1. *Music Performance majors* are required to practice a minimum of three hours per day (typically one hour on technique, etudes, exercises and two hours on repertoire)
2. *All other music majors* are required to practice a minimum of two hours per day (one hour on technique, etudes, exercises and one hour on repertoire)
3. *Music minors and non-majors* are expected to practice 45 minutes to one hour per day

Consistent Practice is the Key!!!!!!

Sight Reading Practice

The skill of sight-reading is an essential component of musicianship. Sight-reading skill cannot be taken for granted – it is not an automatic outcome of practicing memorized repertoire. IT MUST BE PRACTICED. You are expected to practice sight-reading on a regular basis. Spending at least one hour a week sight reading music would be advisable. Sources for sight-reading include the

Four Star Sight Reading books, library scores, easy repertory books, hymnals, sheet music and music anthologies.

C. Materials

1. Notebook specifically for lessons
2. Metronome – preferably one with subdivisions
3. The Brown Scale Book
4. The Pianist's Dictionary
5. All Assigned music must be purchased

D. Studio Class

All students are expected to attend and participate in studio class each week. This class will be scheduled at the same time every week (Wednesday from 3-4:00 pm), and meets in the Recital Hall. You may enroll in this course for credit on your transcript (MUS 195 Section 2). Your regular attendance and participation is a vital part of your learning to play the piano, and is an opportunity for all the students to perform for one another and discuss various aspects of piano performance and technique. Studio class is open to visitors. Bring your flash drive when you plan to play so that we may record you.

E. Other Requirements

1. Music Majors: Membership in the Music Teachers National Association
2. Music Majors are expected to attend recitals in which a pianist is performing. This should not be unreasonable considering all majors must attend 154 recitals within the 4-year degree plan.
 - a. Degree Recitals
 - b. Afternoon Recitals
 - c. Student Chamber Music Recitals

- d. Faculty Recitals
- e. Faculty Chamber Music Recitals
- f. Guest Artist Recitals

**A list of all required piano recitals for each semester will be posted on the studio door*

F. Email Accounts

Take advantage of your ability to have a free university email account. This will enable me to disseminate information efficiently. If you change your email address it is your responsibility to notify me of the change so that I can update database.

G. Practice Instrument

You are expected to practice regularly for your lessons on an acoustic piano, preferably on a grand piano. Practice facilities are located in the basement of the music building. You may sign out practice times in the main office up to one hour a day. Be sure you treat these areas with respect as we are relying on Morgenroth Music to continue supplying us with brand new instruments every year. You may also use any of the grand pianos located in the classrooms (choir room, room 103, room 105, room 205) if the room is available typically after 5pm.

H. Accompanying

Piano students are expected to accompany at least one vocal or instrumental student each semester, which includes preparing their music, attending their lesson each week, and a rehearsal time once per week. Accompanying more than 4 students on a regular basis is discouraged. You may enroll in Piano Accompanying for credit (MUS 196 Section 04) for any accompanying you do beyond the one student.

I. Proper Attire

Of utmost importance to the pianist is the ability to pedal sensitively. Therefore, the shoes you will wear for your lessons will likely be different from your regular street shoes. **I expect that you will have a pair of shoes**

with a thin sole that you keep in your locker and will be used during practicing and in lessons. You are also expected to dress properly when performing for departmental recitals and juries.

IV. Lesson Approach

A. Evaluation of physical aspects of playing

1. Posture, finger independence and hand position exercises designed to correct and reinforce proper physical attributes

B. Evaluation of fundamental aspects of playing

1. Tone, technique, articulation, co-ordination, phrasing, voicing of textures

C. Development of Musical Expression*

D. Technique**

E. Exercises

F. Etudes

G. Solo literature

* **Musical expression** includes: 1. Dynamics 2. Articulations 3. Voicing 4. Phrasing 5. "Singing tone" 6. Developing a keen sense of rhythm, particularly regarding steady tempo with accurate subdivisions 7. Understanding the subtleties of rubato 8. Incorporating a knowledge of theory into an understanding of music which is being studied and performed: scales, chord structures, form, etc. 9. Acquiring a basic understanding of the physics of sound as it relates to the piano as an acoustic musical instrument 10. Developing a personal sense of creativity and artistic expression

****Technique** includes: 1. acquiring a proper hand position (including finger independence and strength, supple wrist, free and relaxed thumb) and sitting position (distance from the keyboard, height) 2. acquiring facility in playing fundamental patterns, arpeggios, chords, octaves, patterns, etc. 3. playing relaxed: elimination of tension and pressing 4. developing an understanding of arm weight 5. Pedaling 6. acquiring skill at velocity

V. Grading

A. Each lesson is graded as to:

1. preparation of assigned materials
2. improvement
3. attitude
4. punctuality
5. attendance

B. The semester grade is determined by the above criteria and jury grade. The jury grade cannot affect the lesson grade by more than one letter.

C. Grading criteria:

Regardless of your degree program, each lesson should demonstrate careful preparation of assigned materials. Based on a student's aptitude, degree program, and practice time for each level, each lesson should reflect progressive improvement in technical ability and level of difficulty as established by me for each student. Each student is expected to be warmed-up and mentally prepared before each lesson, so the lesson time may be used in the most efficient and productive way.

A = HIGHEST LEVEL OF ACHIEVEMENT. The student has consistently prepared for each lesson, has displayed professionalism, and has made superior progress in all aspects of technique, musicality, and creativity. The student has completed the amount of material the teacher feels is necessary for substantial progress.

B = EXCELLENT ACHIEVEMENT. The student has displayed very high levels of preparations and progress, and has completed an acceptable amount of literature.

C = IMPROVEMENT IS RECOMMENDED. The student is making some progress, but given reasonable expectations, the student is not working completely to his or her potential.

D = POOR. Although a D is considered passing in some areas of study at The University of Montana, it is not considered adequate for a student with professional aspirations in the music field. Much more practice is recommended and the grade must be brought up in order to remain in the program. Probationary status in the piano studio will be in effect until progress is made.

F = FAILING. A student receiving the grade of "F" will not be permitted to remain in the piano studio and a change of Major will be advised.

Incomplete grades are not given in piano at The University of Montana.

VI. Recital Requirements

- A. All music majors and music minors are required to perform an Upper Division Recital Performance (UDRP) during their sophomore year. This recital will be performed during an Afternoon Recital Time (2:10pm on Tuesdays and Thursdays throughout the year). It will consist of at least two contrasting works. Performance majors must memorize one of the works. The UDRP should be approximately 15-20 minutes in length.
- B. Junior recital: required of all performance majors (30-40 minutes of music per student); this recital is shared by another student.
- C. Senior recital: required of all performance majors; full recital of at least one hour of music.
- D. Student recital: any music major or minor may give a recital in their senior year. **Most music education majors perform a half (shared) or full recital. It is not a degree requirement, but is an extremely important part of your own music education.** It is difficult to call yourself a musician if you have not

culminated your undergraduate years of piano study with a recital performance!

VII. Juries

A. Juries are held at the end of each semester, and typically take place in the Music Recital Hall at the beginning of final exam week. This is an opportunity for you to perform for the keyboard faculty for comments. The jury is graded and the semester grade may be affected by the jury grade by one letter. The jury is required for all enrolled in the 195-551 series.

1. Juries consist of scales, a prepared selection and sight reading
2. Juries are 10 minutes in length for a 30 minute lesson, and up to 20 minutes in length for a 60 minute lesson
3. Music majors are typically expected to play two to three pieces. The jury committee is also presented with a record of additional work completed during the semester including technique, sight-reading, keyboard skills, and other work.
4. Juries in the Fall Semester will involve a short sight reading example chosen by the keyboard faculty appropriate for each student's ability. In the Spring Semester, each student will be assigned a 48-hour piece, whereby the student is required to learn and perform a piece of music with only two days of preparation time.
5. **Please refer to the attached sheet outlining specific Keyboard Jury Requirements depending on degree program.**

VIII. Proficiency Levels for Piano: MUSI 102-551

Students may exceed the minimum expectations for repertoire appropriate for any given level, but this does not imply that any given student is thereby qualified to register for a more advanced level, based on repertoire or technical skills alone. Maturing as a musical artist is an infinite process, which involves much more than the difficulty of the music or technical skills being learned. It is understood that each student should meet at least the minimum requirements for each level, but that all students will then address matters of musical artistry that are common to all musical levels, such as phrasing, voicing, balance, nuances, style, selective and musically intelligent fingering, memorization, performance, in addition to the simultaneous development of collaborative and ensemble skills. Therefore, it is appropriate for freshmen to remain in 195 and sophomores in 295, etc., to allow for optimum development of musical maturity along with the advancement of all musical and technical skills, irrespective of the difficulty of repertoire being learned at any given level.

The faculty reserve the right to require that students may be retained at any given level beyond the minimum two semesters in each level, depending on the advancement and needs of any given student.

MUSI 102/302/500 and music minor 195-495

For the non-major or music major with piano as a secondary instrument

Emphasis: proper posture, hand position, and approach to the instrument for tone and ease of execution. Sight-reading is emphasized.

Methods: based on the needs of the student

Literature: selections based on the specific needs of the student

BME/BM Composition-Technology/BA

The following list is representative of the minimum repertoire expectations, or equivalent, for each level in the Bachelor of Arts, Bachelor of Music in Composition/Technology and Bachelor of Music Education degree plans:

195, 1 cr.

Baroque:	Bach	18 Short Preludes or equivalent
Classical:	Clementi	Sonatinas, Op. 36 or equivalent
Romantic:	Chopin	Introduction to his Piano Works, Tchaikovsky Album, Op. 39 or

Modern:	Bartok	equivalent Mikrokosmos, Vol. III or equivalent
295, 1 cr.		
Baroque:	Bach	2 part Inventions or equivalent
Classical:	Haydn	Early Sonatas (before 1766) or equivalent
Romantic:	Mendelssohn	Venetian Boat Songs, Chopin Preludes nos. 4, 6, 15, 20
or equivalent		
Modern:	Bartok	Mikrokosmos, Vol. IV or equivalent
395, 1 cr.		
Baroque:	Bach	3 part Inventions, French Suite movements, or
equivalent		
Classical:	Haydn	Sonata in D Major, H. 37, or Mozart Sonata in G Major,
K. 283, or		equivalent
Romantic:	Chopin	Preludes nos. 1, 13, 21 or equivalent
Modern:	Bartok	Mikrokosmos, Vol. V, selected, or Prokofiev Visions
Fugitives,		
		Op. 22, 1-5
495, 1 cr. (required only for BA Specialization in Applied Music)		
Baroque:	Bach	Preludes and Fugues, such as WTC I, in C, D, B-flat
Major		
Classical:	Beethoven	Sonata in F minor, Op. 2, no. 1 or C minor, Op. 10, no. 3
or		
		equivalent
Romantic:	Schumann	Fantasiestucke, Op. 12, 1-3 or equivalent
Modern:	Bartok,	Mikrokosmos, Vol VI, or Prokofiev Four Pieces, Op. 4
or		
		equivalent

BM in Piano Performance and Pedagogy

The following list is representative of the minimum repertoire expectations, or equivalent, for each level in the Bachelor of Music in Piano Performance and Pedagogy degree plans:

195, 2 cr.

Baroque:	Bach	2 part Inventions or equivalent
Classical:	Haydn	Early Sonatas (before 1766) or equivalent

Romantic: Mendelssohn Venetian Boat Songs, Chopin Preludes nos. 4, 6, 15, 20 or equivalent

Modern: Bartok Mikrokosmos, Vol. IV or equivalent

295, 2 cr.

Baroque: Bach 3 part Inventions, French Suite movements, or equivalent

Classical: Haydn Sonata in D Major, H. 37, or Mozart Sonata in G Major, K. 283, or equivalent

Romantic: Chopin Preludes nos. 1, 13, 21 or equivalent

Impressionistic Debussy Preludes, Bk I, nos. 8, 10, 12 or equivalent

Modern: Bartok Mikrokosmos, Vol. V, selected, or Prokofiev Visions Fugitives, Op. 22

395, 3 cr.

Baroque: Bach Preludes and Fugues, such as WTC I, in C, D, B-flat Major

Classical: Beethoven Sonata in F minor, Op. 2, no. 1 or C minor, Op. 10, no. 3 or equivalent

Romantic: Chopin Nocturnes, selected or equivalent

Impressionistic: Debussy Preludes, BK I, nos. 1, 4, 5 or equivalent

Modern: Bartok, Mikrokosmos, Vol VI, or Prokofiev Four Pieces, Op. 4 or equivalent

495, 3 cr. (required only for BA Specialization in Applied Music)

Baroque: Bach Preludes and Fugues, such as WTC I, in Cm, Dm, GM, or equivalent

Classical: Beethoven Sonata in F Major, Op. 10, no. 2 or C minor, Op. 13, or equivalent

Romantic: Brahms Klavierstuecke, Op. 76, selections

Impressionistic: Debussy Estampes, Images I, or equivalent

Modern: Bartok, Mikrokosmos, Vol VI, Dances in Bulgarian Rhythm or Prokofiev Sonata in C Major, Op. 38, or equivalent

BM in Piano Performance

The following list is representative of the minimum repertoire expectations, or

equivalent, for each level in the Bachelor of Music in Piano Performance degree plans:

195, 2 cr.

Baroque: Bach 2 and 3 part Inventions or equivalent
Classical: Haydn Sonata in D Major, H. 37, or Mozart Sonata in G Major, K. 283,
or
equivalent
Romantic: Chopin Preludes nos. 4, 6, 15, 20 or equivalent
Impressionistic Debussy Preludes, Bk I, nos. 8, 10, 12 or equivalent
Modern: Bartok Mikrokosmos, Vol. IV and V, selected, or equivalent

295, 3 cr.

Baroque: Bach Bach Preludes and Fugues, such as WTC I, in C, D, B-flat
Major
Classical:
Romantic: Chopin Preludes nos. 1, 13, 21; Brahms, Op. 76 selected or equivalent
Impressionistic: Debussy Estampes, Images I, or equivalent
Modern: Bartok Mikrokosmos, Vol. V or VI, selected, or Prokofiev Visions
Fugitives

395, 4 cr.

Baroque: Bach Preludes and Fugues, such as WTC I, in C, D, B-flat Major
Classical: Beethoven Sonata in F minor, Op. 2, no. 1 or C minor, Op. 10, no. 3 or
equivalent
Romantic: Chopin Selected Nocturnes, Etudes, Polonaises, Mazurkas or
equivalent
Modern: Bartok, Mikrokosmos, Vol VI, selected or Prokofiev Four Pieces, Op. 4
or
equivalent

495, 4 cr

Baroque: Bach Preludes and Fugues, such as WTC I, in Cm, Dm, GM, or
equivalent
Classical: Beethoven Sonata in F Major, Op. 10, no. 2 or C minor, Op. 13, or
equivalent
Romantic: Chopin Etudes, Ballades, Barcarolle, or equivalent

Impressionistic: Debussy Estampes, Images I and II; Ravel Miroirs, selected, or equivalent

Modern: Bartok Mikrokosmos, Vol VI, Dances in Bulgarian Rhythm or Prokofiev

Visions Fugitives, complete, or Sonatas, selected, or equivalent

Master of Music in Piano Performance

The following list is representative of the minimum repertoire expectations, or equivalent, in the Master of Music in Piano Performance:

551, 2 cr

Baroque: Bach Preludes and Fugues, selected, Italian Concerto or equivalent

Classical: Beethoven Sonata in D minor, Op. 31, no. 2, "Tempest;" Sonata in C Major, Op. 53, "Waldstein;" Sonata in A-flat Major, Op. 110 or equivalent

Romantic: Chopin Selected Etudes, Ballades, Nocturnes, Barcarolle, or equivalent

Impressionistic: Debussy Preludes, Estampes, Images I and II; Ravel Miroirs, selected, or equivalent

Modern: Bartok Out of Doors Suite or Prokofiev Sonatas, selected, or equivalent

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

<http://life.umt.edu/vpsa/documents/StudentConductCode1.pdf>

IX. Keyboard Repertoire and Jury Requirements

Bachelor of Music in Piano Performance and Piano Performance/Pedagogy and Master of Music in Piano Performance

Applied Music 195-495 2, 3, & 4 credits; 551 – 2 credits (One hour lesson)

- 1) A minimum of three solo pieces in contrasting styles. Two will be memorized.

- 2) Minimum one accompaniment with soloist, well-rehearsed and prepared with both applied keyboard instructor and soloist's applied instructor. (Students may charge a fee for additional students, and register for ensemble credits appropriate for their level of applied study Music).
- 3) Technique and sight-reading appropriate for the level (see Technique guidelines)
- 4) *Spring Semester Only*: A Quick Study piece (48 hours) may be assigned and may replace juried accompanying at the discretion of the keyboard area.

**Bachelor of Music Education; Composition/Music Technology; and
Bachelor of Arts in Music; Master of Music Education**

Piano 195-495 and 551, 1 credit (1/2 hour lesson)

- 1) A minimum of two solo pieces in contrasting styles. One will be memorized.
- 2) Minimum one accompaniment with soloist, well-rehearsed and prepared with both applied keyboard instructor and soloist's applied instructor. (Students may charge a fee for additional students, and register for ensemble credits appropriate for their level of applied study Music).
- 3) Technique and sight-reading appropriate for the level (see Technique guidelines)
- 4) Autumn Semester: A collaborative piece with instrumental or vocal soloist(s) will be juried at the discretion of the keyboard division.

Piano 195-495 & 551, 2 credits (One hour lesson)

- 1) A minimum of three solo pieces in contrasting styles. One will be memorized.
- 2) Minimum one accompaniment with soloist, well-rehearsed and prepared with both applied keyboard instructor and soloist's applied instructor. Normally all Bachelor and Master of Music in Performance candidates will be accompanying one person as part of their keyboard studies curriculum. (Students may charge a fee for additional students, and register for ensemble credits appropriate for their level of applied study).
- 3) Technique and sight-reading appropriate for the level (see Technique guidelines)
- 4) Autumn Semester: A collaborative piece with instrumental or vocal soloist(s) will be juried at the discretion of the keyboard division.

X. Minimum Technical Requirements for Applied Piano according to Curriculum

Performance Curriculum and Performance/Pedagogy Curricula

Piano 195, 2-3 cr.

Scales, major and minor (harmonic and melodic) 4 octaves; sixteenths at MM = 88

Blocked and Broken chords, major and minor (triads, four-note chords)

Diminished 7th arpeggios: sixteenths at MM = 80

Arpeggios, major and minor, root position

Sight-reading from Essential Keyboard Repertoire, Volume 1, Alfred Pub. 501C, Four Star Sight Reading Book 6 or 7, or equivalent

Piano 295, 4 cr.

Scales, major and minor (harmonic and melodic) 4 octaves; sixteenths at MM = 112

All other technique: sixteenths at MM = 92

Blocked and Broken chords, major and minor (triads and four-note chords)

Dominant 7th/Diminished 7th chords

Diminished 7th arpeggios

Arpeggios, major and minor, with inversions

Sight-reading from Essential Keyboard Repertoire, Volume 2, Alfred Pub. 503C, Four Star Sight Reading Book 7 or 8, or equivalent

Piano 395, 4 cr.

Scales, major and minor (harmonic and melodic) 4 octaves; sixteenths at MM= 126

All other technique: sixteenths at MM = 100

All Major Scales in 3rds, 6ths, and 10ths

Broken chords, all major and minor with inversions

Arpeggios, major and minor, with inversions

Diminished 7th and Dominant 7th chords

Diminished 7th and Dominant 7th arpeggios

Sight-reading from Essential Keyboard Repertoire, Volume 4, Alfred Pub. 4556C
Four Star Sight Reading Book 8 or 9, or equivalent

Piano 495 & Piano 595*, 4 cr.

Scales, major and minor (harmonic and melodic) 4 octaves; sixteenths at MM = 144

*All other technique: 451: sixteenths at MM = 120; *551: sixteenths at MM = 132*

All Major and minor scales (harmonic and melodic only) in 3rds, 6ths, and 10ths

Broken chords, all major and minor

Arpeggios major and minor, with inversions

Diminished 7th and Dominant 7th chords

Diminished 7th and Dominant 7th arpeggios

Sight-reading from Essential Keyboard Repertoire, Volume 6, Alfred Pub. 4597,
Four Star Sight Reading Book 9 or 10, or equivalent

Bachelor of Music Education, Composition/Technology, and Bachelor of Arts in Music

Piano 195, 1-2 cr.

Scales, major and minor (natural and harmonic) 2-4 octaves, sixteenths at MM = 76

Diminished 7th arpeggios

White Key Broken chords (triads or four-note chords)

Sight-reading from Essential Keyboard Repertoire, Volume 1, Alfred Pub. 501C,
Four Star Sight Reading Book 4, or equivalent

Piano 295, 1-2 cr.

Scales, major and minor (harmonic and melodic) 4 octaves; sixteenths at MM = 88

Blocked and Broken chords, major and minor (triads and four-note chords)

Dominant 7th/Diminished 7th chords, solid

Diminished 7th arpeggios

Arpeggios, major and minor

Sight-reading from Essential Keyboard Repertoire, Volume 2, Alfred Pub. 503C, Four Star Sight Reading Book 5, or equivalent

Piano 395, 1-2 cr.

Scales, major and minor (harmonic and melodic) 4 octaves; sixteenths at MM = 100

All other technique: sixteenths at MM = 80

Blocked and Broken chords, major and minor (triads and four-note chords)

Dominant 7th/Diminished 7th chords, solid and broken

Dominant 7th/Diminished 7th arpeggios

Arpeggios, major and minor (may include inversions)

Sight-reading from Essential Keyboard Repertoire, Volume 4, Alfred Pub.4556C, Four Star Sight Reading Book 6, or equivalent

Piano 495, 1-2 cr.

Scales, major and minor (harmonic and melodic) 4 octaves; sixteenths at MM = 120

All other technique: sixteenths at MM = 96

Blocked and Broken chords, major and minor (triads and four-note chords)

Dominant 7th/Diminished 7th chords, solid and broken

Arpeggios, major and minor with inversions

Diminished 7th/Dominant 7th arpeggios

Continue sight-reading from Essential Keyboard Repertoire, Volume 4, Alfred Pub. 4556C, Four Star Sight Reading Book 7, or equivalent