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## MUSI 395.11: Applied Study III - Piano

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# Composite Syllabus

For PIANO STUDY

For all levels as described in detail:

MUSI 102A, Section 13

MUSI 195-495, Section 11

MUSI 500, Section 13

MUSI 551, Section 11

University of Montana

School of Music

Academic Year 2015-2016

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door.

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## **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 students 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 your 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 your 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. A lesson 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 and Productive 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 and Alfred Publisher’s Scales, Chords, Arpeggios and Cadences Book
4. The Pianist’s Dictionary
5. All assigned music must be purchased

### **D. Studio Class (Master 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 (Thursdays 3-4 and 4-5 p.m.), and meets in the Recital Hall. You may enroll in this course for credit on your transcript (MUS 191 Section 3 or MUSI 491, Section 3). 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.

### **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 the number of recitals required by the School of Music 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 as applicable.*

#### **E. 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.

#### **F. 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 for each credit you register. 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.

#### **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 at least once per week.

Accompanying more than 4 students on a regular basis is discouraged. You may enroll in Piano Accompanying for credit (MUSI 192 or 492, Section 04) for any accompanying you do beyond the one student. This will count as a School of Music Ensemble credit according to requirements or limitations for each curriculum.

#### **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 dress 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 structures: 5-finger exercises, scales, 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) 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 102/500 Secondary Piano 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

**Evaluation of Secondary Piano 102/500: Each semester's assessment is determined by your assigned instructor based on attendance, weekly preparation and overall progress. Juries for students in piano 102/500 are not required, but undergraduate students wishing to consider a music minor with piano as their principal instrument will prepare a subsequent audition to advance to the 195 level of piano instruction.**

## **BME/BM Composition/BA**

The following list is representative of the minimum expectations for each level in the Bachelor of Arts 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 equivalent
Modern:	Bartok	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

**Bachelor of Music in Piano Performance and Pedagogy:**  
**minimum expectations for each level\***

## 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, 1-5

## 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

Bachelor of Music in Piano Performance: minimum expectations for each level\*

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, Op. 22, 1-10

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, minimum level repertoire expectations, or equivalent

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://www.umt.edu/vpsa/policies/student\\_conduct.php](http://www.umt.edu/vpsa/policies/student_conduct.php)**

## **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; 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.
- 5) Spring Semester Only: A Quick Study piece (48 hours) may be assigned and may replace juried accompanying at the discretion of the keyboard area.

#### **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.

5) Spring Semester Only: A Quick Study piece (48 hours) may be assigned and may replace juried accompanying at the discretion of the keyboard area.

### Minimum Technical Requirements for Applied Piano according to Curriculum

Music 195-495 & 551 All Sections, 2015-2016

The following examples list the **Minimum** Technical Requirements for Applied Piano according to Curriculum

#### **Performance and Performance/Pedagogy Curricula**

Piano 195, 2 cr. Scales, major and minor (harmonic and melodic) 4 octaves; quarter note = 88  
Blocked and Broken chords, major and minor (triads or octave chords)  
Diminished 7<sup>th</sup> arpeggios: quarter note = 80  
Arpeggios, major and minor, root position  
Sight-reading from Essential Keyboard Repertoire, Volume 1, Alfred Pub. 501C or equivalent

Piano 295, 2-3 cr. Scales, major and minor (harmonic and melodic) 4 octaves; quarter note = 112  
*All other technique: quarter = 92*  
Blocked and Broken chords, major and minor (triads and octave chords)  
Arpeggios, major and minor, with inversions  
Diminished and Dominant 7<sup>th</sup> arpeggios  
Sight-reading from Essential Keyboard Repertoire, Volume 2, Alfred Pub. 503C or equivalent

Piano 395, 3-4 cr. Scales, major and minor (harmonic and melodic) 4 octaves; quarter note = 126  
*All other technique: quarter = 100*  
All Major Scales in 3rds, 6ths, and 10ths  
Broken chords, all major and minor with inversions  
Arpeggios, major and minor, with inversions  
Diminished 7<sup>th</sup> and Dominant 7<sup>th</sup> arpeggios with inversions  
Sight-reading from Essential Keyboard Repertoire, Volume 4, Alfred Pub. 4556C or equivalent

Piano 495, 3-4 cr. Scales, major and minor (harmonic and melodic) 4 octaves; quarter note = 144  
& Piano 551, 2 cr.\* *All other technique: 495: quarter note = 120; \*551: quarter note = 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 7<sup>th</sup> and Dominant 7<sup>th</sup> arpeggios with inversions  
Sight-reading from Essential Keyboard Repertoire, Volume 6, Alfred Pub. 4597 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  
Diminished 7<sup>th</sup> arpeggios  
White Key Broken chords (triads and octave chords)  
Sight-reading from Essential Keyboard Repertoire, Volume 1, Alfred Pub. 501C or equivalent

Piano 295, 1-2 cr. Scales, major and minor (harmonic and melodic) 4 octaves; quarter note = 88  
Blocked and Broken chords, major and minor (triads and octave chords)  
Diminished 7<sup>th</sup> arpeggios  
Arpeggios, major and minor  
Sight-reading from Essential Keyboard Repertoire, Volume 2, Alfred Pub. 503C or equivalent

Piano 395, 1-2 cr. Scales, major and minor (harmonic and melodic) 4 octaves; quarter note = 100  
*All other technique: quarter note = 80*  
Blocked and Broken chords, major and minor (triads and octave chords)  
Diminished 7<sup>th</sup> arpeggios  
Arpeggios, major and minor (may include inversions)  
Sight-reading from Essential Keyboard Repertoire, Volume 4, Alfred Pub. 4556C or equivalent

Piano 495, 1-2 cr. Scales, major and minor (harmonic and melodic) 4 octaves; quarter note = 120  
*All other technique: quarter note = 96*  
Blocked and Broken chords, major and minor (triads and octave chords)  
Arpeggios, major and minor with inversions  
Diminished 7<sup>th</sup> arpeggios and Dominant 7<sup>th</sup> arpeggios  
Continue sight-reading from Essential Keyboard Repertoire, Volume 4, Alfred Pub. 4556C or equivalent