

MUS 2264.01

Credit by Exam (EM)

Students who demonstrate proficiency in the keyboard skills included in this course will receive credit by exam (EM credit). There will be no course grade but the EM credit will appear on the advising report and will satisfy the degree requirement. Exams for EM credit are administered during the first week of every quarter in the Keyboard Lab in the Timashev Family Music Building N350.

Students who fail a course in the Keyboard Skills sequence may not take an EM test for that course. The course must be repeated.

Students are encouraged to complete the required courses in keyboard skills by the end of the second year of study in the School of Music. Functional keyboard skills are foundational for many upper-level Music courses. Students must complete the required courses in Keyboard Skills before enrolling in Applied Piano as a Secondary Instrument.

MUS 2264.01 is offered only in the Spring semester.

Text: E. L. Lancaster and Kenon D. Renfrow, *Alfred's Group Piano for Adults, Book 2*, 2nd ed. Van Nuys, CA: Alfred Publishing Co., 2008.

Technique (p. 2): Perform the following scales hands together in two octaves.

F Major, B Major, Gflat Major, Dflat Major

Play the harmonic form of the following minor scales hands together.

A minor, E minor, D minor, G minor, C minor, B minor, F minor

Harmonization (p. 3): Harmonize each melody using the indicated accompaniment pattern reading lead sheet symbols and Roman numerals. Use the inversions of chords when indicated by the symbols.

Transposition: Perform *Tell Me Why* in F major and G major.

Score Reading (p. 4): Play all four parts of the choral excerpt.

Keyboard Theory (p. 5): Play the progressions that modulate in the keys indicated.

Ensemble Repertoire (p. 6): Perform the accompaniment on page 6. The solo line will be performed on a second piano or other soloist.

This test will also include a short excerpt to play at sight.

**Practicing Major Scales
(Group 2 Keys):
F, B, G \flat (F \sharp) and D \flat**

Play two-octave major scales in Group 2 keys. See pages 81, 95, 107, and 119. The following principles will help you remember the fingering for the Group 2 major scales:

1. Fingers 2 and 3 play the two-black-key groups (or white-key equivalents).
 - In the key of F major, fingers 2 and 3 play D and E.
 - In the keys of G-flat and D-flat major, fingers 2 and 3 play D \flat and E \flat .
 - In the keys of B and F-sharp major, fingers 2 and 3 play C \sharp and D \sharp .
2. Fingers 2, 3 and 4 play the three-black-key groups (or white-key equivalents).
 - In the key of F major, fingers 2, 3 and 4 play G, A and B \flat .
 - In the keys of G-flat and D-flat major, fingers 2, 3 and 4 play G \flat , A \flat and B \flat .
 - In the keys of B and F-sharp major, fingers 2, 3 and 4 play F \sharp , G \sharp and A \sharp .
3. When playing scales hands together, thumbs play at the same time on white keys (except on the first and last notes of F and B).

**Practicing Harmonic Minor Scales (Group 1 Keys):
A, E, D, G and C**

Play two-octave harmonic minor scales in Group 1 keys. See pages 14, 29, 44, 56, and 69. The following principles will help you remember the fingering for the Group 1 minor scales:

1. All five scales use the same fingering.
RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
2. The fourth finger plays only once per octave in each scale.
3. Thumbs play on the tonic of each scale.
(Note: Thumb must be substituted for finger 5 at the beginning and end of the scale.)
4. When playing hands together, finger 3 in each hand plays at the same time.

**Practicing Minor Scales
(Group 2 Keys):
B and F**

The following principles will help you remember the fingering for the Group 2 minor scales:

1. The RH fingering for B minor is the same as the Group 1 minor keys.
RH: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
2. The LH fingering for F minor is the same as the Group 1 minor keys.
LH: 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
3. The fourth finger plays only once per octave in each scale (except for the first note of B minor in the LH and the last note of F minor in the RH).

Block Chord Accompaniment



Andantino

Sicily

Musical notation for measures 1-5. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Dynamics: *mp*. Chords: E, A/E, E, A/E, E. Fingerings: 2, 1, 2, 1, 2, 1.

Musical notation for measures 6-11. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Chords: F#7, B7/F#, F#7, B7/F#, B7/D#, E. Fingerings: 2, 3, 1, 2, 3.

Musical notation for measures 12-15. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Chords: A/E, E, B7/D#, E. Fingerings: 1, 5, 1, 3.

Waltz Style Accompaniment



TELL ME WHY

Andante

United States

Musical notation for measures 1-4. Treble clef, key signature of one flat (F), 3/4 time signature. Dynamics: *mp*. Chords: I, IV, I. Fingerings: 2, 1, 1, 2.

Musical notation for measures 5-8. Treble clef, key signature of one flat (F), 3/4 time signature. Chords: vi, V7/V, V7. Fingerings: 2, 1.

Musical notation for measures 9-12. Treble clef, key signature of one flat (F), 3/4 time signature. Chords: I, IV, V7/vi. Fingerings: 1, 3, 1.

Musical notation for measures 13-16. Treble clef, key signature of one flat (F), 3/4 time signature. Chords: V7/ii, V7/V, V7, I. Fingerings: 3, 1, 4.

► Transpose to G major.

Play all four vocal parts.

WENN SO LIND DEIN AUGE MIR

(EXCERPT FROM *LIEBESLIEDER WALTZES*)

Johannes Brahms (1833–1897)

Op. 52, No. 8

Im ländler tempo (In slow waltz tempo)

The first system of the musical score consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff begins with a treble clef for S, A, and T, and a bass clef for B. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. A dynamic marking of *p* (piano) is placed above the first note of each staff. The music features a waltz-like melody with eighth and quarter notes, and rests. The system concludes with a double bar line and repeat signs.

The second system of the musical score continues the four vocal parts (S, A, T, B). It begins with a boxed measure number '9' above the Soprano staff. The notation continues with the same key signature and time signature. The Tenor staff includes three instances of the marking 'RH' above specific notes. The system ends with a double bar line and repeat signs.

Play the following progression in these keys:

Bflat Major, F Major, C Major, G Major, D Major

**Playing a Chord Progression
That Modulates to the
Relative Minor**

Play the chord progression that modulates to the relative minor.

Chord progression: C, G7, C, Am, Dm, E, Am

Key of C: I, V7, I, vi, iv, V, i

Key of Am: i, iv, V, i

Play the following progression in these keys:

G minor, D minor, A minor, E minor, B minor

**Playing a Chord Progression
That Modulates to the
Relative Major**

Play the chord progression that modulates to the relative major.

Chord progression: Am, E7, Am/C, Dm/F, C/G, G7, C

Key of Am: i, V7, i₆, ii₆, I₆, V7, I

Key of C: vi₆, ii₆, I₆, V7, I

SEHNSUCHT NACH DEM FRÜHLINGE

Wolfgang Amadeus Mozart (1756-1791)
K. 596

Fröhlich (Joyful)

Komm, lie - ber Mai, und ma - che die Bäu - me wie - der grün, und laß mir an dem

6

Ba - che die klei - nen Veil - chen blühh! Wie möcht ich doch so ger - ne ein

11

Veil - chen wie - der - sehn, ach, lie - ber Mai, wie ger - ne ein - mal spa - zie - ren

16

gehh!