**Reinhardt University**

School of Performing Arts

Class Piano 3

**MUA 142020**

Fall 2023

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# Course Description

Class Piano Level Three continues to build a foundation for functional keyboard skills including technic, sight reading, transposition, score reading, playing by ear, improvisation, and harmonization. Special attention will be given to developing an experiential understanding of music theory through creative and re-creative activities. In addition, students will develop a piano rehearsal skill set that will enable successful solo and ensemble performances at the piano.

# Meeting Times

MW – 11:00

# Required Materials

1. Lancaster, E.L., and Kenon D. Renfrow. Alfred’s Group Piano for Adults, Book Two. 2nd ed. Van Nuys, California: Alfred, 2004

2. Necessary note-taking equipment. (Notebook and Pencil)

# Performing Arts Learning Objectives

Music Majors will:

1. Demonstrate the ability to understand and use the basic theoretical elements of music.
2. Demonstrate knowledge of the development of musical genres and traditions in both Western and non-Western cultures.
3. Demonstrate the ability to perform at an advanced level on a major performance medium and with proficiency on secondary instruments, displaying an understanding of styles representative of specific composers and historical periods.
4. Demonstrate the ability to collaborate in applied lessons, ensemble rehearsals, and performances.
5. Demonstrate professionalism in the following areas: initiative, self-discipline, time-management, preparation, and pedagogy.

# Proficiency Requirements (PALO 1, 2, 3, 4, 5)

(These requirements completed in Class Piano 4)

1. The student will demonstrate fluency with basic keyboard technic. (Semester 4, T5)

2. The student will demonstrate knowledge of western harmonic practices through the appropriate harmonization and performance of a given melody. (Semester 4, FH 9)

3. The student will demonstrate the ability to improvise to a suggested form and harmonic motion. (Semester 4, FH 5)

4. The student will demonstrate the ability to use the piano to recreate music by ear. (Semester 4, FH7)

5. The student will demonstrate fluency reading, at sight, two staves simultaneously of a piece of piano music at an appropriate level of difficulty. (Semester 4, RS 8)

6. The student will demonstrate necessary score study and rehearsal preparation skills by playing from open scores. (Semester 4, RS 7)

7. The student will demonstrate the ability to play collaboratively with other musicians. (Semester 4, PF 3)

# Course Objectives

I. Technic – To build a healthy keyboard technic and topographical knowledge of keys. Topics covered will include: Choral Warmup with Chord accompaniment, Chord Inversions, Major Scales, Arpeggios, Chord Progressions, and Diatonic chords: F, Bb, Eb, Ab (Proficiency Standard 1)

II. Reading Skills – To continue to develop fluency and coordination necessary to read two staves simultaneously, and lay a foundation for reading instrumental and choral scores. Reading exercises will include: Prepared Reading, Instrumental Transposition, and Sight Reading. (Proficiency Standard 5, 6, 7)

III. Functional Harmony – To develop an awareness of functional harmony at the keyboard. Activities will include playing by ear, harmonization with and without chord notation, and improvisation. (Proficiency Standard 2, 3, 4)

IV. Performance – To develop a problem solving mindset in the practice room which will lead to success in performance of solo and ensemble repertoire at the piano. (Proficiency Standard 6, 7)

# Grading

Grades will be based on student performances in weekly quizzes, major tests, and a final exam. Approximately 20% of the final grade is based on daily preparation, 25% on weekly quizzes, 30% from the five-week and ten-week exam, and 25% from the Final. Please see the attached grading scheme and class schedule for a more detailed explanation of the grading system.

# Attendance

Regular attendance is crucial for success as a pianist. Only two (2) unexcused absences are allowed. Each unexcused absence thereafter will **LOWER YOUR FINAL GRADE 3 POINTS.** Excused absences such as illness or ensemble tours must be documented with a doctor’s note or an official memo issued by the instructor/director. Class begins promptly at the designated time.

Make-up quizzes for full credit will be scheduled for EXCUSED ABSENCES ONLY. Make-up quizzes for unexcused absences will be granted at the teacher’s discretion and will include a deduction of at least 2 points for lateness. Please contact me within two days of your missed quiz to schedule a make-up.

# Internet Components, Email, and Canvas

This course is facilitated by Canvas and organized by weekly modules. All necessary files and resources can be found there.

Furthermore, some instructions and important notices will be delivered via email and/or Canvas. It is the responsibility of the student to check both locations regularly. I will make every attempt to be prompt in answering legitimate email questions. If the information requested is contained in either an email sent by the instructor or on Canvas, you will receive a form email response directing you to check those locations. I WILL NOT answer emails which contain solicitations for the contents of missed classes present, past, or future. If you want to know what happens in class, attend class. Your next source for information should be your classmates.

# Practice

To build the necessary level of mastery for success in class piano, you must practice daily. This is a one credit course that meets twice a week for 50 minutes. It is expected that students will spend a minimum of 100 minutes a week outside of class time practicing and completing course requirements. However, for some, 100 minutes of practice a week will not be enough. You must increase daily practice amounts if you are not meeting expectations. Practice strategies and techniques will be given in class for each assignment.

# LOVE IT!

Above all, keep this in mind throughout your class piano experience. You are here because you love music! Treat the music you make at the piano the same as the music you make in your primary performance area. Invest your artistic personality in your piano study and performances. You will be richly rewarded!

# Reinhardt University Academic Policies and Academic Dishonesty

In the event of academic dishonesty, according to the definitions stated in the Reinhardt University Student Handbook, the instructor may do one of the following actions, according to his or her assessment of the severity of the infraction and any extenuating circumstances:

1. Assign a grade of F or a score of 0 on the paper, project, or examination, but allow re-submission resulting in a maximum combined grade of C.
2. Assign a grade of F or a score of 0 on the paper, project, or examination without the opportunity for re-submission.
3. Assign a grade of F in the course.

In all cases, the instructor will forward evidence of dishonesty to the Vice President for Academic Affairs and Dean of the university and will inform him or her of the action taken.

I’m not really sure how you could cheat on a piano playing quiz, because either you can do it, or you can’t. But if you guys figure out a way to cheat, I’ll figure out a way to catch you at it. Do your work.

# Academic Support Services

The Center for Student Success (CSS), located in room 35 of the Lawson Building, provides students with the tools they need to succeed. Whether those tools involve professional guidance on resume and cover letter writing, interviewing or help in organizing papers, budgeting time, and studying skills, the center operates free of charge to all Reinhardt University students. To set an appointment or ask questions, call one of the following: Dr. Emanuel at 770-720-9232 or the lab itself at 770-720-5950.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides reasonable accommodation of their disabilities. If you have a documented disability requiring accommodation, please contact the Academic Support Office (ASO).

Reinhardt University is committed to providing reasonable accommodation for all persons with disabilities. Therefore, if you are seeking classroom accommodations under the Americans with Disabilities Act, you are required to register with the Academic Support Office (ASO). ASO is located in the basement of Lawson Building. Phone is 770-720-5567. To receive academic accommodation for this class, please obtain the proper ASO letters/forms.

But honestly, good luck finding someone at the Center for Student Success who can help you in piano. They can probably give you great advice on time management and task management, but they’re not going to know any tricks for f# melodic minor scale, hands together, two octaves. If you’re really struggling, I advise you to make friends with one of your classmates who is doing well, or perhaps even a piano major that wouldn’t mind giving you some practice tips and suggestions.

# Statement on Health and Safety Issues for All Musicians:

The Reinhardt University School of Performing Arts, per the standards of the National Association of Schools of Music, is required to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to specific specializations. This includes, but is not limited to, information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling and operation of potentially dangerous materials, equipment, and technology.  Please read and follow the guidelines found in the SOPA Student Handbook, p. 53, to maintain best practices for musicians’ health and safety concerns: <https://www.reinhardt.edu/academics/music/PDF/Reinhardt-Musician-Health-and-Safety.pdf>

# COVID-19

**Important:**

All students, faculty, staff and administration at Reinhardt University are subject to changes in policies if mandated by the State of Georgia. Current policies and procedures can be found at: <https://www.reinhardt.edu/back-to-campus>

If you have any questions, please refer to the website or contact Reinhardt University at the numbers below.

## Campus Nurse within the Student Health Center

[nurse@reinhardt.edu](mailto:nurse@reinhardt.edu), 770-720-5542 or [www.reinhardt.edu/nurse](http://www.reinhardt.edu/nurse).

## Public Safety

**Non-Emergency Phone:** 770.720.5789  
**Emergency Phone:** 770.720.5911  
[publicsafety@reinhardt.edu](mailto:public_safety@reinhardt.edu)

## Dean of Students

[deanofstudents@reinhardt.edu](mailto:deanofstudents@reinhardt.edu), 770-720-5540

## Office of the Provost

[provost@reinhardt.edu](mailto:provost@reinhardt.edu), 770-720-9102.

# Grading Scheme

MUA 213: 010 020

Each category is made up of quiz grades and test components. Each category totals 50 points, which is 25% of the 200 total points possible. The exact contents of quiz or test components are subject to change.

## Technic 500 points (25%)

A sound technic is the foundation for all other skills. It is vitally important to learn how to hold your shoulders, arms, wrists and fingers, as well as learning the general layout of the keyboard. For these reasons, all scale and chord tests will be graded on a pass/fail basis. You will have three opportunities to pass each of the quizzes below. **However, there is a 1 point deduction for every week past the original due date**. The number of quizzes you pass will determine the points you gain for this category. Though a negative score is theoretically possible, the lowest grade you can receive will be a zero.

|  |  |  |
| --- | --- | --- |
| Code | Description | Grade (P/F) |
| T 1 | Major 5-finger pattern with I-V7-I accompaniment. Chromatically ascending, STAND-UP, EYES UP , NO LOOK.  Eighths @ mm=120. 8 in 60 seconds | 50 |
| T 2 | Chord Inversions (pg. 26)  mm=144. All Major and minor triads. HS. 5 each in 120 seconds. | 80 |
| T 3 | Parallel Major/minor scales (CcGgDdAaEe) and arpeggios  Eighths @ mm=108. 2 each in 210 seconds (3:30) | 80 |
| T 4 | Play Dominant and minor seventh chords.  mm=144. HS. 5 each hand in 60 seconds. 3 strikes you’re out. | 60 |
| T 5 | Play and Identify Secondary Dominants  Any Hand. Play 7 in 60 seconds. 3 strikes yer out. | 70 |
| T 6 | Minor scales and arpeggios (b f f# c#)  Eighths @ mm=108. 2 each in 120 seconds) | 70 |
| T 7 | Major Scales and Arpeggios (All keys)  Eighths at mm=108. (arpeggios in quarters) 3 each in 180 seconds. | 90 |

## Reading Skills 500 points (25%)

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| --- | --- | --- | --- |
| Code | Description | Points | Grade |
| RS 1 | Prepared Reading (20-21, #1-3; pg. 31-32, #1-3) | 40 |  |
| RS 2 | Transposition (Pg. 60 #1; Pg. 61 #3; Pg. 71 #1-2) | 40 |  |
| RS 3 | Sight Reading | 70 |  |
| RS 4 | Prepared Reading (Pg. 78; Pg. 79; Pg. 80; Pg. 98-99 #1-3) | 40 |  |
| RS 5 | Instrumental Transposition (Pg. 126, all pairings) | 60 |  |
| RS 6 | Sight Reading | 70 |  |
| RS 7 | Prepared Score Reading (Pg. 193) | 40 |  |
| RS 8 | Instrumental Score Reading. (Pg. 178-179) All pairings within instrument family | 80 |  |
| RS 9 | Sight Reading | 60 |  |

## Functional Harmony 500 points (25%)

|  |  |  |  |
| --- | --- | --- | --- |
| FH 1 | Play by Ear | 60 |  |
| FH 2 | Improvisation – Similar Structures of PBE | 50 |  |
| FH 3 | Harmonization with secondary chords | 80 |  |
| FH 4 | Play by Ear | 60 |  |
| FH 5 | Improvisation, Pg 113 #2 in F, C, G | 50 |  |
| FH 6 | Play By Ear | 50 |  |
| FH 7 | Special Project | 70 |  |
| FH 8 | Harmonization with secondary dominants (similar to 166, 180) | 80 |  |

## Performance 50 points (20%)

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| --- | --- | --- | --- |
| PF 1 | Solo Repertoire (5 week) Choose from:  Pg. 30, Song Without Words  Pg. 58-9 A Pleasant Morning  Pg. 362 Arabesque | (100) |  |
| PF1 Check in 1 | 20 |  |
| PF1 Check in 2 | 20 |  |
| PF 1 - Performance | 60 |  |
| PF 2 | Solo Repertoire (10 week) Choose from:  Pg. 96-97 Seventh Street Blues  Pg. 108 Prelude in C  Pg. 121 Minuet in G | (10) |  |
| PF2 Check in 1 | 20 |  |
| PF2 Check in 2 | 20 |  |
| PF 2 - Performance | 60 |  |
| PF 3A | Accompanying Project - Dress Rehearsal Video | 70 |  |
| PF 3B | Accompanying Project - (Recital) | 80 |  |
| PF 4 | Solo Repertoire (Final)  Pg. 152-153 Over the Rainbow  Pg. 162-163 Theme and Variations  Pg. 174-175 Giga  Pg. 365 Minuet | (15) |  |
| PF 4 Check in 1 | 30 |  |
| PF 4 Check in 2 | 30 |  |
| PF 4 - Performance | 90 |  |

# Class Schedule (TR)

The following Schedule is tentative and subject to change. **For the most up-to-date calendar, see Canvas.**

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| --- | --- | --- |
| Week | Date | Quizzes and Tests |
| 1.1 | Aug. 14 |  |
| 1.2 | Aug. 16 |  |
| 2.1 | Aug. 21 | RS 1 (Prepared Reading) |
| 2.2 | Aug. 23 | T 1 (Choral Warmup) |
|  | August 27 11:59 PM | PF1 Check in 1 |
| 3.1 | Aug. 28 |  |
| 3.2 | Aug. 30 | FH 1 (Play by Ear) |
|  | Sept. 3 11:59 PM | PF1 Check In 2 |
| 4.1 | Sept. 4-Labor Day |  |
| 4.2 | Sept. 6 | RS 2 (Transposition)  FH 2 (Improvisation) |
| 5.1 | Sept. 11 | 5W Exam Day 1:  T2 (Triad Inversions)  PF 1 (Repertoire)  RS 3 (Sight Reading) |
| 5.2 | Sept. 13 | 5W Exam Day 2:  T3 (Scales & Arpeggios -CcGgDdAaEe)  FH3 Harmonization |

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| 6.1 | Sept 18 |  |
| 6.2 | Sept. 20 |  |
| 7.1 | Sept 25 | RS 4 (Prepared Reading) |
| 7.2 | Sept. 27 | FH 4 (Play by Ear)  T4 (Dominant and Minor 7ths) |
|  | Oct. 1 11:59 PM | PF 2 Check-in 1 |
| 8.1 | Oct. 2 | FH 5 (Improvisation) |
| 8.2 - No Class | Oct. 4-6 Fall Break |  |
|  | Oct. 11 11:59 PM | PF2 Check-in 2 |
| 9.1 | Oct. 9 |  |
| 9.2 | Oct. 11 | RS 5 (Instrumental Transposition) |
| 10.1 | Oct. 16 | 10W Exam Day 1  PF2 (Repertoire)  T5 (Secondary Dominants) |
| 10.2 | Oct. 18 | 10W Exam Day 2  RS 6 (Sight Reading)  T6 (Minor Scales and Arpeggios – b, f, f#, c#) |

(Schedule Continued...)

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| --- | --- | --- |
| 11.1 | Oct. 23 |  |
| 11.2 | Oct. 25 |  |
|  | Oct. 29, 11:55 P.M. | PF3A Accompaniment Dress Rehearsal Video due |
| 12.1 | Oct. 30 |  |
| 12.2 | Nov. 1 |  |
|  | Nov. 5 11:59 PM | PF 4 Check-in 1 |
| 13.1 | Nov. 6 | FH 6 (Play by Ear) |
| 13.2 | Nov. 8 | RS 7 – (Prepared Score Reading) |
|  | Nov. 12, 11:59 PM | PF 4 Check-in 2 |
| 14.1 | Nov. 13 | PF3B – Accompaniment Recital |
| 14.2 | Nov. 15 |  |
| 15.1 | Nov. 20-Last day of class |  |
|  | Nov. 22-24  Thanksgiving Holiday |  |
| Final | November 30  Time AM | PF 4 (Repertoire)  RS 8 (Instrumental Score Reading)  RS 9 (Sight Reading)  FH 7 (Special Project)  FH 8 (Harmonization with Secondary Dominants)  T 7 (All Major Scales & Arpeggios) |