**Reinhardt University**

School of Performing Arts

Class Piano I

**MUA 113 010, 020**

Fall 2023

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# Course Description

Beginning class piano builds a foundation for functional keyboard skills including technic, sight reading, transposition, 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

Section 010 – MWF, 9:00-9:50

Section 020 – MWF, 10:00-10:50

# Required Materials

1. Lancaster, E.L., and Kenon D. Renfrow. Alfred’s Group Piano for Adults, Book One. 2nd ed. Van Nuys, California: Alfred, 2004
2. Bartok, Bela. Mikrokosmos Vol. I. More details as available.
3. 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)

Students seeking a degree in Music are required by the main accrediting body NASM to demonstrate keyboard proficiency. Students complete this requirement through a four-semester sequence. (These requirements completed in Class Piano Level 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 in 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; Major and minor 5-finger patterns, Major, Minor, Augmented, and Diminished triads in root position, Chord Inversions, Major Scales (C, G, D, A, E, F, B, F#, C#), and I-IV64-I-V65-I chord progressions (All Major Keys.) (Proficiency Standard 1)

II. Reading Skills – To develop fluency and coordination necessary to read two staves simultaneously. Reading exercises will include Prepared Reading, 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 on “Technic” assignments, “Reading/Rehearsal Skills” assignments, “Functional Harmony” assignments, and “Performance” assignments. Each of those sections will be worth 500 points or 25% of your grade. Please see the attached grading scheme and class schedule for a more detailed explanation of the grading system. Additional bonus opportunities will be available for readings of selected Mikrokosmos pieces.

# Attendance

Regular attendance is crucial for success as a pianist. Only two (3) 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

Play-By-Ear examples will be distributed through Canvas. More instructions regarding best practices when completing Play-By-Ear examples will be distributed as they become available.

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 3 times 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 for 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 or the Academic Support Office 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.

**Important Covid Statement**:

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, 770-720-5542 or www.reinhardt.edu/nurse.

Public Safety: Non-Emergency Phone: 770.720.5789 Emergency Phone: 770.720.5911 publicsafety@reinhardt.edu

Dean of Students deanofstudents@reinhardt.edu, 770-720-5540

Office of the Provost provost@reinhardt.edu, 770-720-9102.

# **Grading Scheme**

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Each category is made up of quiz grades and test components. Each category totals 500 points, which is 25% of the 2,000 total points possible. The exact contents of quiz or test components are subject to change.

Regular attendance is crucial for success as a pianist. Only two (3) 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.

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. Additional attempts are allowed, but for fewer points. See the Canvas Rubric attached to each technic quiz for a schedule of points.

|  |  |  |
| --- | --- | --- |
| Code | Description | Grade (P/F) |
| T 1 | Major 5-finger pattern, all keys called at random. Hands together, eighths at mm=80. 7 in 60 seconds | 30 |
| T 2 | Major, Augmented, Major, Minor, Diminished Triad sequence. (Pg. 98, All Keys) Hands Together, mm=72. 6 in 60 seconds | 40 |
| T 3 | Major Scale Building. Hands Cooperatively. (see handout)Complete tour, circle of fifths. mm=80. 65 seconds. | 30 |
| T 4 | Minor 5 finger Pattern, Triad. Chromatic Ascending.Hands Together, eighths at mm=88. 8 in 65 seconds | 30 |
| T 5 | Triad Inversion, CGDAE, (pg 138)Hands Separate, mm=100, 2 each hand, 75 seconds | 50 |
| T 6 | Roman Numeral Triads. Given key and roman numeral, play correct triad in root position. Single Hand. 9 in 60 seconds. 3 strikes, yer out.  | 50 |
| T 7 | Major Cadences CGDAEF + Bb, Eb (pg. 170)Hands together, mm=160, 7 in 60 seconds | 70 |
| T 8 | Major Scales, Group 1 (CGDAE) 2 octaveHands Separate, eighths at mm=80, 4 each hand, 130 seconds. | 60 |
| T 9 | Major Scales, Group 2 (F, B, F#, C#) Hands Separate, eighths at mm=80, 3 each hand, 100 seconds | 60 |
| T 10 | Major Cadences, All Major Keys (pg. 170)Hands Together, mm=160, 10 in 90 seconds | 80 |

## **Reading Skills 500 points (25%)**

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| --- | --- | --- | --- |
| Code | Description | Points | Grade |
| RS 1 | Prepared Reading (25-26, 36-37) 1 from each group. | 40 |  |
| RS 2 | Transposition of 5 finger melodies (50-51; #2-4 – transpose to any major key) | 40 |  |
| RS 3 | Sight Reading, (similar to pg 62) | 80 |  |
| RS 4 | Prepared Reading (90-91; 102-103) | 50 |  |
| RS 5 | Transposition (126-127) Transpose to indicated keys. | 40 |  |
| RS 6 | Sight Reading (rhythmically similar to pg 118) | 80 |  |
| RS 7 | Prepared Reading (174-175, 192-193) | 50 |  |
| RS 8 | Transpose 5 finger melody at sight (similar to 82, 90) | 40 |  |
| RS 9 | Sight Reading (expect 5 finger melody with cadence accompaniment) | 80 |  |

## **Functional Harmony 500 points (25%)**

|  |  |  |  |
| --- | --- | --- | --- |
| FH 1 | Play by Ear –Prepare 3, I choose 1 | 40 |  |
| FH 2 | Improvisation – LH drone with RH 5 finger melody | 40 |  |
| FH 3 | Harmonization 2 hand accompaniment, Pg 68 | 50 |  |
| FH 4 | Play by Ear – Prepare 2, I choose 1 | 40 |  |
| FH 5 | Improvisation, LH cadence with RH 5 finger melody. | 40 |  |
| FH 6 | Harmonization (pg. 130) | 60 |  |
| FH 7 | Play by Ear – Prepare 3, I choose 1 | 40 |  |
| FH 8 | Improvisation – LH accomp. Pattern with RH 5 finger melody. | 50 |  |
| FH 9 | Harmonization – Primary Chords (I, IV, V7) similar to 164-165, 178(Distributed in class) | 70 |  |
| FH 10 | Harmonization – 2 hand harmonization – Special Project | 70 |  |

## **Performance 500 points (25%)**

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| --- | --- | --- | --- |
| PF 1 | Solo Repertoire (5 week) Choose from: Pg. 34, Minuet Pg. 46, Dance Pg. 64, Little Scherzo | (100) |  |
| PF1 – Check in 1 | 20 |  |
| PF1 – Check in 2 | 20 |  |
| PF1 - Performance | 60 |  |
| PF 2 | Solo Repertoire (10 week) Choose from: Pg. 80-81, Etude Pg. 100-101, Topsy Turvy Pg. 116-117, Dream Echoes | (100) |  |
| PF2 – Check in 1 | 20 |  |
| PF2 – Check in 2 | 20 |  |
| PF2 - Performance | 60 |  |
| PF 3 | Ensemble Repertoire Special Project | 150 |  |
| PF 4 | Solo Repertoire (Final) Pg. 129, German Dance Pg. 151, March Pg. 172, Moonlit Shores | (150) |  |
| PF4 – Check in 1 | 30 |  |
| PF4 – Check in 2 | 30 |  |
| PF4 - Performance | 90 |  |

# **Class Schedule (010 MWF)**

The following Schedule is ***tentative*** and ***subject to change***. Check Canvas for notifications.

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| --- | --- | --- |
| Week | Date | Quizzes, Tests |
| 1.1 | Aug. 14 |  |
| 1.2 | Aug. 16 |  |
| 1.3  | Aug. 18 |  |
| 2.1 | Aug. 21 |   |
| 2.2 | Aug. 23 |  |
| 2.3 | Aug. 25 | PF 1 – Check in 1 (Video and Self-assessment), due by Aug. 27 at 11:59 PM |
| 3.1 | Aug. 28  |  |
| 3.2 | Aug. 30 | FH 1 – Play by ear |
| 3.3 | Sept. 1 | RS 1 – Prep reading (p. 25-26, 36-37)PF 1 – Check in 2 (Video and self-assessment, due by Sep. 4 at 11:59PM) |
| 4.1 | Sept. 4 Labor Day-No Class |  |
| 4.2 | Sept. 6 | FH 2 – Improvisation, LH drone w/ RH 5 finger melody  |
| 4.3 | Sept. 8 | RS 2 – Transposition of 5-finger melodies, (p.50-51, #2-4) |
| **5.1** | **Sept. 11** | **5W test day 1:****PF 1 – Performance****FH 3 - Accompaniment** |
| **5.2** | **Sept. 13** | **5W test day 2:** **T1- Major Pentascales, All Major Keys****RS3 – Sight Reading, (similar to p. 62)** |
| **5.3** | **Sept. 15** | **T2 (M,+,M,m,d)** |

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| 6.1 | Sept. 18 |  |
| 6.2 | Sept. 20 | T3 – Major scale building, tour of the circle of 5ths, both hands cooperatively (handout) |
| 6.3 | Sept. 22 | PF 2 – Check in 1, (Video and self-assessment, due by Sept. 24 at 11:59 PM) |
| 7.1 | Sept. 25 | FH 4 – Play by ear |
| 7.2 | Sept. 27 | RS 4- Prepared Reading (p. 90-91; 102-103) |
| 7.3 | Sept. 29 | T4 – Minor 5 finger pattern and triad, Chromatic ascending |
| 8.1 | Oct. 2 | FH5 – Improvisation, LH cadence with RH 5-finger melodyPF 2 – Check in 2, Video and self-assessment, due by Oct. 3 at 11:59 PM |
| 8.2 | Oct. 4-6 Fall Break |  |
| 8.3 |
| 9.1 | Oct. 9 | Duet Project Rehearsal Day and 10 Week Test Prep |
| 9.2 | Oct. 11 | RS 5 – Transposition, (p. 126-127) |
| 9.3 | Oct. 13 | **RS 6 – Sight reading, similar to p. 118****Part of 10W exam** |
| 10.1 | Oct. 16 | **10W Test Day 1:****PF2 – Performance****T5 – Triad Inversions, p.138, CGDAE HS** |
| 10.2 | Oct. 18 | **10W Test Day 2:****FH6 – Harmonization, p. 130****T6 – Roman Numeral Triads, Root position** |
| 10.3 | Oct. 20 | **10W Test Day 3:****T7 – Major Cadences, CGDAEFBbEb** |
| 11.1 | Oct. 23 |  |
| 11.2 | Oct. 25 |  |

(Schedule Continued...)

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| 11.3 | Oct. 27 |  |
| 12.1 | Oct. 30 |  |
| 12.2 | Nov. 1 | FH7 – Play by ear |
| 12.3 | Nov. 3 | T8 – Group 1 Major scales, CGDAE, 2 octaves, HSPF4 – Check in 1, Video and self-assessment, due by Nov. 5 at 11:59PM |
| 13.1 | Nov. 6 | RS7 – Prepared Reading, (p. 174-175, 192-193) |
| 13.2 | Nov. 8 | FH8 – Improvisation, LH accomp. pattern with RH 5 finger melody |
| 13.3 | Nov. 10 | T9 – Group 2 Major scales, FBF#C#, 2 octaves, HS  |
| 14.1 | Nov. 13 |  |
| 14.2 | Nov. 15 | FH9 – Harmonization with Primary chords (I, IV, V7), similar to p. 164-165, 178 |
| 14.3 | Nov. 17 | RS8 – Transpose 5 finger melody at sight, similar to p. 82, 90)PF4 – Check in 2, video and self-assessment, due by Nov. 19 at 11:59PM |
| 15.1  | Nov. 20 – Our Last Day of Class | PF 3 (Special Project)Duet live performancesFinal Exam Prep |
|  | Nov 22-24Thanksgiving Holiday  |  |
| **Final**  | **Final Exam****010 – 11/29****020 – 11/27** | **PF4 – Performance****T10 – All Major cadences****FH10 – 2 Hand Harmonization – Special Project****RS9 – Sight reading (5-finger melody with cadence accompaniment)** |