

**CLASS PIANO CURRICULUM**  
**FOR**  
**NON-PIANO MAJOR STUDENTS**  
**AT A COLLAGE OR UNIVERSITY**  
**IN A FOUR-SEMESTER SEQUENCE**

Designed by

Kui Min

## OVERALL COURSE OBJECTIVES AND METHODS OF INSTRUCTION

This four-semester course is designed for undergraduate music major (non piano major) students preparing for the school's piano proficiency requirement. Fundamental keyboard skills (theory, technique and musicianship skills such as harmonization and transposition, and the sight reading which will be especially emphasized) are developed throughout the course of study. Solo and ensemble literatures are presented along with improvisational activities. This course will meet two 50-minute sessions weekly. The first session will be lecture-orientated class with explanation and demonstration of materials from both textbook and supplementary materials by the instructor. The second session will be laboratory-oriented class in which students will be engaged in practice, performance and seeking individual help on the materials from both textbook and supplementary materials. In some alternate second sessions of the week, quizzes will be given to assess students' progress assigned materials. The minimum of 45-minute of daily mindful practice is required, and review of old materials and preparation of new materials are essential in the practice.

*For 37 years I've practiced 14 hours a day, and now they call me a genius.*

-Pablo de Sarasate quotes (Spanish violinist and composer 1844-1908)

## CLASS PIANO 101

**TEXT AND MATERIALS (will be selected and combined throughout the course of study)**

- *Piano for the Developing Musician*, 5th Edition. Hilley and Olson. (Chapter 1-5)
- *Celebration Series: The Piano Odyssey Piano Repertoire 1*, Frederick Harris Music.

Recommended Textbook and Materials

- *Progressive Class Piano*, 2<sup>nd</sup> Edition. Elmer Heerema, Alfred Publishing.
- *Studying Rhythm*, Anne Carothers Hall, Prentice Hall.
- *Advanced Music Reading*, William Thomson, Wadsworth Publishing.
- *Classics to Modern Series*, edited by Paul Sheftel and Denes Agay, Carl Fisher Publishing.

## COURSE CONTENT

### 1. TECHNIQUE (in various tempi, articulations and dynamics)

- major and minor pentascales (five-finger position)
  - all major full scales in 1 octave hand together
  - chromatic scale hands together in contrary and parallel motions in 1 octave
  - a, d and g minor full scales (3 forms) in 1 octave hands together
  - all white key modes tetrachord scales (LH 5432/RH 2345)
- } *Scales*
- all major and minor root position triads
  - all major and minor root position triads and inversion
  - all diminished and augmented root position triads
  - all major and a, d, and g minor close position I-IV-I-V-I hands together
- } *Chords*
- all major and minor hand-crossing broken chord arpeggios in 4 octaves
  - all major arpeggios hand alone in 2 octaves
- } *Arpeggios*
- melodic and harmonic intervals
  - wrist and arm *staccato*
  - *simpre legato* using weight transferring
  - play and conduct
  - drop and roll – one motion patterns
  - pedaling
  - hand shapes in chord inversions (first and second inversions of triads)
- } *Others*

## 2. SIGHT READING AND REPETOIRE

- acquaintance of repertoire through the development of efficient sight reading techniques
- intervallic reading (keyboard and staff-note locations integration)
- rhythmic reading (speak, clap, tap and snap combination)
- chordal reading (root position triads and inversion, hand shape on keyboard and chord shape on staff integration)
- analysis, performance and memorization of solo and ensemble music from textbook and supplementary materials

## 3. KEYBOARD THEORY

- interval up and down from given pitches
- major and minor triads and inversions (names and positions)
- tonic and dominant from the major and minor pentascales
- triads progressions of I-V-I, I-IV-I, I-IV-V-I and I-vi-IV-ii-V-V7-I in close position

- root position dominant 7<sup>th</sup> chord and inversions (names and positions)
- modes (playing key and thinking key integration; names of modes memorization)

#### **4. HARMONIZATION**

- development of ability to employ simple harmonies to accompany given melodies
- ostinato 5<sup>th</sup> as accompaniment
- familiarity with basic colors and functions of diatonic triads
- using blocking and simple broken chord in close position (both root position and inversions)
- letter names vs. roman numbers
- development of natural sense of harmonization (hear the harmony in head when hear the melody = natural harmonic determination)

#### **5. TRANSPOSITION**

- development of ability to transpose single line melody and simple two-hand pentascale melody within one octave
- focus on intervallic reading
- transpose up to 4-sharp and 4-flat keys on given chordal progressions

#### **6. IMPROVISATION AND COMPOSITION**

- development of ability to improvise single line melody on back keys with given played accompaniment
- development of ability to improvise consequent phrase that matches a given antecedent phrase (question and answer style)
- compose simple piece contains simple chordal accompaniment and single line melody in form of ABA

#### **7. EAR TRAINING**

- promotion of singing using standard solfege (major = Do-Re-Mi-Fa-So-La-Ti-Do and natural minor = Do-Re-Me-Fa-So-Le-Te-Do)
- two main types of solfege; fixed solfege (fixed Do) in which the syllables correspond to fixed pitches; movable solfege (movable Do) in which each syllable corresponds with a scale degree; fixed Do serves music that frequently modulates, is atonal, or is always performed in the same key, as is music with roots in Western European classical music better; movable Do serves music that often gets transposed, such as most jazz and popular music better
- play or sing back what you hear (by a given standard A); including all intervals, major/minor root position triads and simple two-four bars single line melody

## GRADING

Attendance and in-class performances and quizzes	35%
Mid-term jury	30%
Final jury	35%

## CLASS PIANO 102

### TEXT AND MATERIALS (will be selected and combined throughout the course of study)

- *Piano for the Developing Musician*, 5th Edition. Hilley and Olson. (Chapter 6-10)
- *Celebration Series: The Piano Odyssey Piano Repertoire 2*, Frederick Harris Music.

### Recommended Materials

- *Studying Rhythm*, Anne Carothers Hall, Prentice Hall.
- *Advanced Music Reading*, William Thomson, Wadsworth Publishing.
- *Classics to Modern Series*, edited by Paul Sheftel and Denes Agay, Carl Fisher Publishing.

## COURSE CONTENT

### 1. TECHNIQUE (in various tempi, articulations and dynamics)

- all major full scales in 2 octaves hand together
  - parallel motions chromatic scale hands together in 2 octaves
  - all white key minors full scales (3 forms) in 2 octaves hands together
  - all white key modes tetrachord scales hand together 1 octave
- } Scales
- all major and minor root position triads and inversions (broken and solid in 2 octaves)
  - all diminished and augmented root position triads and inversions
  - all major and white key minor close position I-IV-I-V(7)-I hands together
- } Chords
- all major and minor arpeggios hands together in 2 octaves
- } Arpeggios

- chromatic scale spontaneousness
  - mordent and simple trills exercise
  - broken chord extensions (LH=5321 and RH=1235)
  - wrist, arm and finger *staccato*
  - *simpre legato* using weight transferring
  - play and conduct
  - drop and roll – one motion patterns
  - pedaling
  - hand shapes in chord inversions  
(first and second inversions of triads)
  - basic tone color technique (slow and fast tone definitions)
- } *Others*

## 2. SIGHT READING AND REPETOIRE

- acquaintance of repertoire through the development of efficient sight reading techniques
- intervallic reading (keyboard and staff-note locations integration)
- black key group reading
- articulation, fingering, sense of key in sight reading
- reading in alto clef
- vocal and instrumental accompanimental reading
- rhythmic reading (speak, clap, tap and snap combination)
- chordal reading (root position triads and inversion, hand shape on keyboard and chord shape on staff integration)
- analysis, performance and memorization of solo and ensemble music from textbook and supplementary materials

## 3. KEYBOARD THEORY

- modes (playing key and thinking key integration; names of modes memorization)
- keyboard style cadences from the leading tone (V7-I)
- intervals within the scale
- reinforcement of chord shapes (first and second inversions of triads)
- diatonic triads in minor keys
- triads progressions of i-V-i, i-IV-i, i-iv-V-i and i-VI-iv-ii°-V-V7-i in close position
- familiarity of progression ii6-V7-I(i)
- secondary dominant

## 4. HARMONIZATION

- development of ability to employ diatonic and secondary dominant harmonies to accompany given melodies
- ostinato patterns as accompaniment for pentatonic melody

- familiarity with basic colors and functions of diatonic triads and secondary dominant
- development of ability to use broken chord in close and open position and two-handed styles (bass-chord and broken chord styles) of accompaniment patterns
- letter names vs. roman numbers
- development of natural sense of harmonization (hear the harmony in head when hear the melody = natural harmonic determination)

## **5. TRANSPOSITION**

- development of ability to transpose single line melody and simple melody within one octave
- focus on intervallic reading
- tritone transposition
- scalar pattern transposition
- transpose up to 4-sharp and 4-flat keys on given chordal progressions

## **6. IMPROVISATION AND COMPOSITION**

- development of ability to improvise single line melody on white major keys with given played accompaniment
- development of ability to improvise consequent phrase that matches a given antecedent phrase (question and answer style)
- development of ability to improvise on modal melodies and blues scale with lower 7<sup>th</sup> and tritone added
- melodic ornamentation and variation
- compose simple piece contains chordal accompaniment with single line melody in form of ABA

## **7. EAR TRAINING**

- promotion of singing using standard solfege (major = Do-Re-Mi-Fa-So-La-Ti-Do and natural minor = Do-Re-Me-Fa-So-Le-Te-Do)
- two main types of solfege; fixed solfege (fixed Do) in which the syllables correspond to fixed pitches; movable solfege (movable Do) in which each syllable corresponds with a scale degree; fixed Do serves music that frequently modulates, is atonal, or is always performed in the same key, as is music with roots in Western European classical music better; movable Do serves music that often gets transposed, such as most jazz and popular music better
- play or sing back what you hear (by a given standard A); including all intervals, major/minor root position triads and inversions and simple four-bars single line melody

## GRADING

Attendance and in-class performances and quizzes	35%
Mid-term jury	30%
Final jury	35%

## CLASS PIANO 103

### TEXT AND MATERIALS (will be selected and combined throughout the course of study)

- *Piano for the Developing Musician*, 5th Edition. Hilley and Olson. (Chapter 11-14)
- *Celebration Series: The Piano Odyssey Piano Repertoire 3*, Frederick Harris Music.

### Recommended Materials

- *Studying Rhythm*, Anne Carothers Hall, Prentice Hall.
- *Advanced Music Reading*, William Thomson, Wadsworth Publishing.
- *Classics to Modern Series*, edited by Paul Sheftel and Denes Agay, Carl Fisher Publishing.

## COURSE CONTENT

### 1. TECHNIQUE (in various tempi, articulations and dynamics)

- all major full scales in 4 octaves hand together
  - parallel motions chromatic scale hands together in 2 octaves
  - all minor full scales (all 3 forms) in 4 octaves hands together
  - all white key modes tetrachord scales hand together in 2 octaves
- } Scales
- all major and minor root position triads and inversions (broken and solid in 2 octaves)
  - all diminished and augmented root position triads and inversions (broken and solid in 2 octaves)
  - 7<sup>th</sup> chords and inversions (all Mm, MM, mm, diminished and half diminished 7<sup>th</sup> chords) (broken and solid in 2 octaves)
  - all major and minor close position I-IV-I-V(7)-I hands together
- } Chords
- all major and minor arpeggios hands together in 4 octaves
- } Arpeggios



- chromatic scale spontaneousness
  - reinforcement of arpeggios technique with alternative fingerings
  - reinforcement on the black key minor scales spontaneousness
  - scales in different rhythmic and dynamic patterns  
(e.g. be able to play LH crescendo and RH diminuendo simultaneously)
  - wrist, arm and finger *staccato*
  - *simpre legato* and *marcato legato* using weight transferring
  - play and conduct
  - drop and roll – one motion patterns
  - pedaling
  - hand shapes in chord inversions  
(first and second inversions of triads)
  - more advanced tone color techniques (slow and fast tone definitions)
- } Others

## 2. SIGHT READING AND REPETOIRE

- acquaintance of repertoire through the development of efficient sight reading techniques
- intervallic reading (keyboard and staff-note locations integration)
- articulation, fingering, sense of key in sight reading
- reading in alto and tenor clef
- string quartet and choral style score reading
- rhythmic reading (speak, clap, tap and snap combination)
- analysis, performance and memorization of solo and ensemble music from textbook and supplementary materials

## 3. KEYBOARD THEORY

- familiarity of diatonic harmonies of modes
- familiarity of diatonic 7<sup>th</sup> chords
- familiarity of borrowed chords
- familiarity of altered 7<sup>th</sup> chords (e.g. secondary dominant)
- familiarity of augmented 6<sup>th</sup> chords and their functions (Italian, French and German)
- reinforcement of chord shapes (all kinds of 7<sup>th</sup> chords and inversions)

## 4. HARMONIZATION

- development of ability to employ diatonic and secondary dominant harmonies to accompany given melodies
- ostinato patterns as accompaniment for pentatonic melody
- familiarity with basic colors and functions of 7<sup>th</sup> chords and secondary dominant

- development of ability to use broken chord in close and open position and two-handed styles (bass-chord and broken chord styles) of accompaniment patterns
- letter names vs. roman numbers
- development of natural sense of harmonization (hear the harmony in head when hear the melody = natural harmonic determination)

## 5. TRANSPOSITION

- development of ability to transpose single line melody and simple melody within one octave
- focus on intervallic reading
- reinforcement of tritone transposition
- scalar pattern transposition
- development of ability to transpose orchestral parts (e.g. clarinet in Bb or Horn in F)
- transpose up to 4-sharp and 4-flat keys on given chordal progressions

## 6. IMPROVISATION AND COMPOSITION

- development of ability to improvise single line melody on modal progressions
- development of ability to improvise consequent phrase that matches a given antecedent phrase (question and answer style)
- development of ability to improvise on modal melodies and blues scale with lower 7<sup>th</sup> and tritone added
- melodic ornamentation and variation
- development of ability to employ secondary dominant for improvisation and composition
- compose simple piece contains 7<sup>th</sup> chord and inversions, and secondary dominant accompaniment with single line melody in form of ABA

## 7. EAR TRAINING

- promotion of singing using standard solfege (major = Do-Re-Mi-Fa-So-La-Ti-Do and natural minor = Do-Re-Me-Fa-So-Le-Te-Do)
- two main types of solfege; fixed solfege (fixed Do) in which the syllables correspond to fixed pitches; movable solfege (movable Do) in which each syllable corresponds with a scale degree; fixed Do serves music that frequently modulates, is atonal, or is always performed in the same key, as is music with roots in Western European classical music better; movable Do serves music that often gets transposed, such as most jazz and popular music better
- play or sing back what you hear (by a given standard A); including all intervals, major/minor root position triads and inversions, all 7<sup>th</sup> chords and inversions, and LH triads RH melody 8-bar dictation and choral and string quartet style dictation

## GRADING

Attendance and in-class performances and quizzes	35%
Mid-term jury	30%
Final jury	35%

## CLASS PIANO 104

### TEXT AND MATERIALS (will be selected and combined throughout the course of study)

- *Celebration Series: The Piano Odyssey Piano Repertoire 4*, Frederick Harris Music.
- *Harmony and Ear Training at the Keyboard*, Stanley N. Shumway, W. C. Brown Publishing

### Recommended Materials

- *Studying Rhythm*, Anne Carothers Hall, Prentice Hall.
- *Advanced Music Reading*, William Thomson, Wadsworth Publishing.
- *Classics to Modern Series*, edited by Paul Sheftel and Denes Agay, Carl Fisher Publishing.

## COURSE CONTENT

### 8. TECHNIQUE (in various tempi, articulations and dynamics)

- all major full scales in 4 octaves hand together (16<sup>th</sup> note speed) (in both parallel and contrary motions)
  - parallel motions chromatic scale hands together in 2 octaves
  - all minor full scales (all 3 forms) in 4 octaves hands together (in both parallel and contrary motions)
  - all white key modes tetrachord scales hand together in 2 octaves
- } Scales
- all major and minor root position triads and inversions (broken and solid in 2 octaves, in both parallel and contrary motions)
  - all diminished and augmented root position triads and inversions (broken and solid in 2 octaves, in both parallel and contrary motions)
  - 7<sup>th</sup> chords and inversions (all Mm, MM, mm, diminished and half diminished 7<sup>th</sup> chords) (broken and solid in 2 octaves)
  - all major and minor close position I-IV-I-V(7)-I
- } Chords

- hands together
  - all major and minor arpeggios hands together in 4 octaves
  - all 7<sup>th</sup> chords root position and inversions arpeggios hand alone  
(4 octaves LH = 543214... RH = 12341...)
- } *Arpeggios*
- reinforcement of arpeggios technique with alternative fingerings
  - reinforcement on the black key minor scales spontaneousness
  - scales in different rhythmic and dynamic patterns  
(e.g. be able to play LH crescendo and RH diminuendo simultaneously)
  - wrist, arm and finger *staccato*
  - *simpre legato* and *marcato legato* using weight transferring
  - play and conduct
  - drop and roll – one motion patterns
  - pedaling (including familiarity of half damper and una corda soft pedal)
  - hand shapes in chord inversions  
(all 7<sup>th</sup> chords and inversions)
  - more advanced tone color techniques
- } *Others*

## **SIGHT READING AND REPETOIRE**

- acquaintance of repertoire through the development of efficient sight reading techniques
- intervallic reading (keyboard and staff-note locations integration)
- more major-oriented reading strategies (music education major will focus on the score reading while voice major will focus on the accompaniment reading)
- articulation, fingering, sense of key in sight reading
- reading in alto and tenor clef
- string quartet and choral style score reading
- rhythmic reading (speak, clap, tap and snap combination)
- intensive analysis, performance and memorization of solo piece, and sight reading of accompaniment, mixed score pieces from supplementary materials will be evaluated

## **9. KEYBOARD THEORY**

- familiarity of diatonic harmonies of modes
- familiarity of diatonic 7<sup>th</sup> chords
- familiarity of borrowed chords
- familiarity of altered 7<sup>th</sup> chords (e.g. secondary dominant)
- familiarity of augmented 6<sup>th</sup> chords and their functions (Italian, French and German)
- reinforcement of chord shapes (all kinds of 7<sup>th</sup> chords and inversions)

## 10. HARMONIZATION

- development of ability to employ diatonic and secondary dominant harmonies to accompany given melodies
- ostinato patterns as accompaniment for pentatonic melody
- familiarity with basic colors and functions of 7<sup>th</sup> chords and secondary dominant
- development of ability to use broken chord in close and open position and two-handed styles (bass-chord and broken chord styles) of accompaniment patterns
- letter names vs. roman numbers
- development of natural sense of harmonization (hear the harmony in head when hear the melody = natural harmonic determination)

## 11. TRANSPOSITION

- development of ability to transpose sight reading level repertoire
- scalar pattern transposition
- development of ability to transpose orchestral parts (e.g. clarinet in Bb or Horn in F)
- transpose to any key on given chordal progressions

## 12. IMPROVISATION AND COMPOSITION

- development of ability to improvise hands together on given names of chordal progressions
- development of ability to improvise consequent phrase that matches a given antecedent phrase (question and answer style)
- reinforcement of employing melodic ornamentation and variation techniques
- development of ability to employ secondary dominant and other altered 7<sup>th</sup> chords for improvisation and composition
- compose piece contains 7<sup>th</sup> chord and inversions, and secondary dominant accompaniment with single line melody in form of ABA

## 13. EAR TRAINING

- promotion of singing using standard solfege (major = Do-Re-Mi-Fa-So-La-Ti-Do and natural minor = Do-Re-Me-Fa-So-Le-Te-Do)
- two main types of solfege; fixed solfege (fixed Do) in which the syllables correspond to fixed pitches; movable solfege (movable Do) in which each syllable corresponds with a scale degree; fixed Do serves music that frequently modulates, is atonal, or is always performed in the same key, as is music with roots in Western European classical music better; movable Do serves music that often gets transposed, such as most jazz and popular music better
- play or sing back what you hear (by a given standard A); including all intervals,

major/minor root position triads and inversions, all 7<sup>th</sup> chords and inversions, and  
LH triads RH melody 8-bar dictation and choral/string quartet style dictation

## **GRADING**

Attendance and in-class performances and quizzes	35%
Mid-term jury	30%
Final jury	35%