

SEMESTER III - MUSIC 165A (APPLIED PIANO LESSONS)

Page numbers refer to *Progressive Class Piano*, 2nd edition,
by Elmer Heerema, Alfred Publishing Co., 1984.

- QUIZ #1:** Scales: F Major, D harmonic minor
Reading Pieces: Heerema, pp. 192-193
*Harmonization: Heerema, pp. 173-174, #'s 1-4
Heerema, pp. 222-223, #'s 1-3
**Repertoire: Progress check on Selection #1
- QUIZ #2:** Chord Inversions: B, B^b, and G^b Majors
Reading Pieces: Heerema, pp. 195-198
*Harmonization: Heerema, pp. 174-175, #'s 5-8
Heerema, p. 223, #'s 4-6
**Repertoire: Progress check on Selection #2
- QUIZ #3:** Scales: A and E harmonic minors
Reading Pieces: Heerema, pp. 203-204
*Harmonization: Heerema, p. 176, #'s 10-13
Heerema, pp. 224-225, #'s 7-9
**Repertoire: Progress check on Selection #1
- QUIZ #4:** Chord Inversions: B, B^b, and G^b minors
Reading Pieces: Heerema, pp. 205-206
*Harmonization: Heerema, p. 177, #'s 14-17
Heerema, pp. 225-226, #'s 12-16
**Repertoire: Progress check on Selection #2
- QUIZ #5:** Scales: G and C harmonic minors
Reading Pieces: Heerema, pp. 207-208
*Harmonization: Heerema, p. 178, #'s 18-21
Heerema, pp. 226-227, #'s 17-21
**Repertoire: Progress check on Selection #1
- QUIZ #6:** *Harmonization: Heerema, p. 179, #'s 22-25
Heerema, p. 228, #'s 23-26
**Repertoire: Final Performance of Selection #2
- FINAL EXAM:** Scales: F Major, D, A, E, G, and C harmonic minors
Chord Inversions: B, B^b, G^b majors and B, B^b, G^b minors
Harmonization: Medley using 4 melodies from previous harmonizations. Each melody must be in a different key, harmonized with a different bass style. Modulations between melodies should use secondary dominant 7th.
Transposition: Realize 2 melodies at sight (given by instructor) for B^b Clarinet and F Horn.
**Repertoire: Final Performance of Selection #1 (at evening recital)

* Harmonizations must include the following:

- 1) Use a standard bass style (see "Bass Style" handout)
- 2) Transpose to a distant key (more than one accidental difference), accompanied in "Blocked" style.
- 3) Modulate to the transposed key (see #2, above) using secondary dominant 7th
- 4) "Realize" (play in concert key) as if original melody were written for B^b Clarinet or F Horn

** Repertoire selections chosen from standard repertoire by instructor.

SEMESTER IV - MUSIC 165A (APPLIED PIANO LESSONS)

Page numbers refer to *Progressive Class Piano*, 2nd edition,
by Elmer Heerema, Alfred Publishing Co., 1984.

- QUIZ #1:** Scales: B^b Major
Reading Pieces: Heerema, pp. 249-250
*Harmonization: Heerema, p. 284, #'s 1-4
**Repertoire: Progress check on Selection #1
- QUIZ #2:** Reading Pieces: Heerema, pp. 251-252
*Harmonization: Heerema, p. 285, #'s 5-8
**Repertoire: Progress check on Selection #2
- QUIZ #3:** Scales: E^b Major
Reading Pieces: Heerema, p. 253
*Harmonization: Heerema, p. 286, #'s 9-12
**Repertoire: Progress check on Selection #1
- QUIZ #4:** Reading Pieces: Heerema, p. 262
*Harmonization: Heerema, p. 287, #'s 13-16
**Repertoire: Progress check on Selection #2
- QUIZ #5:** Scales: A^b Major, F harmonic minor
Reading Pieces: Heerema, p. 264
***Medley: Play first 2 (4 total) tunes with bass styles
**Repertoire: Progress check on Selection #1
- QUIZ #6:** ***Medley: Play second 2 (4 total) tunes with bass styles
**Repertoire: Final Performance of Selection #2
- FINAL EXAM:** Scales: B^b, E^b, and A^b Majors; F harmonic minor
***Medley: Perform complete medley
Transposition: Realize 2 melodies at sight for A Clarinet or E^b Alto Saxophone, given by instructor
**Repertoire: Final Performance of Selection #1 (at evening recital)

* Harmonizations must include the following:

- 1) Use a standard bass style (see "Bass Style" handout)
- 2) Transpose to a distant key (more than one accidental difference), accompanied in "Blocked" style.
- 3) Modulate to the transposed key (see #2, above) using secondary dominant 7th
- 4) "Realize" (play in concert key) as if original melody were written for A Clarinet or E^b Alto Saxophone

** Repertoire selections chosen from standard repertoire by instructor.

*** Medley will include four tunes chosen by the student (with instructor approval), each tune to be played in a different key with a different bass style, and a modulation between tunes.