# SECONDARY PIANO: COURSE REQUIREMENTS

<table>
<thead>
<tr>
<th>COURSE</th>
<th>SCALES</th>
<th>TRIADS / ARPEGGIOS</th>
<th>CHORD PROGRESSIONS</th>
<th>HARMONIZATION / TRANPOSITION</th>
<th>SOLO REP</th>
<th>SIGHT READING</th>
<th>FINAL / JURY</th>
</tr>
</thead>
<tbody>
<tr>
<td>133 (class)</td>
<td>Majors Scales (1 octave, HT)</td>
<td>Major Triads (Root position and inversions, HS)</td>
<td>Major Chord Progressions: I-V-I and I-V7-I (as shown in packet; root position and inversions)</td>
<td>133 melodies w/ block chord (I and V7) accompaniment / no transp.</td>
<td>1-2 pieces</td>
<td>SR in each class</td>
<td>Final scheduled one-on-one w/ instructor</td>
</tr>
<tr>
<td>134 (class)</td>
<td>Minor Scales (Harmonic &amp; Melodic; 1 octave, HT)</td>
<td>Minor Triads (Root position and inversions, HS)</td>
<td>Minor Chord Progressions: i-V-I and i-V7-I (as shown in packet; root position and inversions)</td>
<td>134 melodies w/ block chord (i and V7) accompaniment / no transp.</td>
<td>1-2 pieces</td>
<td>SR in each class</td>
<td>Final scheduled one-on-one w/ instructor</td>
</tr>
<tr>
<td>135 (class)</td>
<td>Major and Minor (harmonic &amp; melodic forms; 2 octaves, HT)</td>
<td>Major and Minor Triads (Root position and inversions, HT)</td>
<td>Major and Minor Chord Progressions: Tonic-Subdominant-Tonic-Dominant7-Tonic (as shown in packet; root position and inversions)</td>
<td>135 melodies w/ block chord accompaniments: Tonic-Subdominant-Dominant7 chords / Transpose all melodies 1 half step above and below the original key, and 1 whole step above and below the original key.</td>
<td>1-2 pieces</td>
<td>SR in each class</td>
<td>Jury w/ all TAs during finals week</td>
</tr>
<tr>
<td>233 (class)</td>
<td>Major Scales (4 octaves, HT)</td>
<td>Major Arpeggios (4 octaves, HT)</td>
<td>Major Chord Progressions: I-IV-I-V7-I (as shown in packet; root position and inversions)</td>
<td>233 melodies w/ block chord (I, IV, and V7) accompaniments / Transpose all major melodies to all keys (LH optional)</td>
<td>1-2 pieces</td>
<td>SR in each class</td>
<td>Final Exam (scheduled one-on-one w/ instructor)</td>
</tr>
<tr>
<td>234 (class)</td>
<td>Minor Scales (harmonic &amp; melodic; 4 octaves, HT)</td>
<td>Minor Arpeggios (4 octaves, HT)</td>
<td>Minor Chord Progressions: i-iv-i-V7-i (as shown in packet; root position and inversions)</td>
<td>234 melodies w/ block chord (i, iv, and V7) accompaniments / Transpose all minor melodies to all keys (LH optional)</td>
<td>1-2 pieces</td>
<td>SR in each class</td>
<td>Final Exam (scheduled one-on-one w/ instructor)</td>
</tr>
<tr>
<td>235 (class)</td>
<td>Major and Minor (harmonic &amp; melodic forms; 4 octaves, HT)</td>
<td>Major and Minor Arpeggios (4 octaves, HT)</td>
<td>Major and Minor Chord Progressions: Tonic-Subdominant-Tonic-Dominant7-Tonic (as shown in packet; root position and inversions)</td>
<td>233 and 235 melodies w/ improvised LH accompaniments: Tonic-Subdominant-Dominant7 chords / Transpose all major and minor key melodies to all keys (LH optional)</td>
<td>1-2 pieces</td>
<td>SR in each class</td>
<td>Jury w/ all TAs during finals week</td>
</tr>
</tbody>
</table>
Melodic Minor Scales

R.H. A minor

L.H.

E minor

B minor

F♯ minor

C♯ minor

G♯ minor

Eb minor

Bb minor
My Little Hans

The Organ Grinder Man

Hot Pizza!

GERMAN

Fine

D.C.
Sarabande
from Suite in D Minor

GEORGE FRIDERIC HANDEL
(1685-1759)
LOVE STORY

From The Paramount Picture "LOVE STORY"

THEME FROM LOVE STORY

Music by FRANCIS LAI

Moderately slow

With Pedal

1. E9 E7 Bm7 Am

Repeat

2. E7 Amaj7 To next strain

* For variety, play the right hand an octave higher, the second time through the opening theme, ending with the first beat of the second ending.

Copyright © 1970 by Famous Music Corporation, New York, N.Y.

This arrangement Copyright © 1970 by Famous Music Corporation Used by Permission

International Copyright Secured Made in U.S.A. All Rights Reserved
Love Story

Theme From Love Story 2-2
1. Transpose the Köhler *Andantino* to D major and A major.

**Andantino**

LOUIS KÖHLER  
(1820–1886)
3. Practice the "layering" effect of the left hand.

Sarabande

JOHANN PACHELBEL
(1653-1706)
A Swedish Waltz

Tempo di valzer

24

What is it that makes phrases three and four so different from phrases one and two?
1. On what scale is this based? What compositional techniques have been used?

American Tune

Traditional

Arranged by Lynn Freeman Olson
3. Determine the quality of scalar passages and the use of sequence before playing.

Etude in A Minor

Allegretto

CORNELIUS GURLITT
(1820-1901)
Song of Love

Andante

CHOW SHU SAN
2. Play the right-hand rhythms as you play the left hand. Play as written.

Menuet

JOHANN LUDWIG KREBS
(1713-1780)
2. Discuss harmonies before playing.

Etude

LUDVIG SCHYTTE
(1848–1909)

With pedal, ad lib.