

# MUS 246 GROUP PIANO LEVEL III

## COURSE SYLLABUS

### Learning Outcomes

- Further development of functional piano skills from the early intermediate to intermediate level of playing
- Demonstrating and performing at the piano as a means of creative expression  
This will include mastering:
  - intermediate level repertoire in contrasting musical styles (baroque, classical, romantic, contemporary/jazz)
  - harmonization and transposition of folk melodies using vi/ii and secondary dominants chord progressions
  - development of technique in major and minor scales and extended chord pattern techniques
  - improvisation through way of 12-bar blues and creating accompaniment patterns when harmonizing folk tunes
  - open-score reading: 2 part and 3 part textures

In addition to the further development of functional piano skills, the learning outcomes of this course will fulfill the overall GEP Arts goal through:

- Identifying historical and cultural aspects of the arts through the study of music from different historical periods and composers.
- Demonstrating an understanding of creative expression through performance of piano repertoire, harmonization, and improvisation.

For music majors, the overall goal and benefit of acquiring proficient piano skills is to 1) enhance and further your own musicianship and 2) to use the piano as an effective teaching tool as a music educator

### Course Content

- I. Development of sight-reading through various “reading” piece assignments and mastery of piano repertoire selections from the class text:

*Alfred’s Group Piano For Adults, Book 2, by E.L. Lancaster and Kenon D. Renfrow*

- II. Keyboard technical skills:

1. Major scales: two octaves, hands together
2. Harmonic minor scales: two octaves, hands separately
3. Chord patterns using the following progressions:

I vi<sub>6</sub> IV<sub>6</sub> ii I V<sub>6</sub> V<sub>4</sub> I  
4 4 3

I V<sub>7</sub>/IV IV<sub>6</sub> V<sub>4</sub>/V V<sub>6</sub> V<sub>4</sub> I  
4 2 5 3

- III. Harmonization and transposition of melodies/folk tunes with the above chord patterns. Varied keys and styles of LH accompaniment patterns will be utilized.
- IV. Improvisation of melodies over simple chord progression and the 12-bar blues; improvisation of LH accompaniment patterns against a RH melody
- V. Playing 2 part (choral and/or band) and 3 part open score (choral) excerpts

### **Assessment**

The following will be assessed to achieve proficiency and completion of MUS 246 Level III skills. These items will be assessed throughout the semester by way of:

- weekly graded playing assignments
- in-class performances
- midterm and final playing exams
- Instructor feedback and critique will be given on D2L with each grade posted. Verbal feedback will also be given in class as the instructor works individually with each student leading up to a given performance or graded assignment.

- I. Piano Repertoire
  - A. Three pieces from various stylistic periods will be chosen from the text and performed throughout the semester. Performances will be given in-class and through one-on-one midterm and final playing exams. One out of the three pieces is required to be memorized.
- II. Technique
  - A. Major scales: hands together, two octaves from memory
  - B. Harmonic Minor Scales: hands separate, two octaves from memory
  - C. Chord Progressions: demonstration of vi/ii and secondary dominant progressions in any key from memory
- III. Harmonization and Transposition
  - A. Two harmonization assignments will be prepared during the semester and performed on the midterm and final playing exams. These harmonizations will be required to be transposed at sight into a variety of different keys and accompaniment patterns. These harmonizations will demonstrate knowledge of the chords vi and ii, and secondary dominants. All harmonizations are required to be memorized.
  - B. Two melodies will be required to be harmonized “at sight” without prior preparation. These should demonstrate the understanding of how to properly harmonize folk tunes with vi and ii and secondary dominants. These will be assessed during the midterm and final playing exams.
- IV. Sight-Reading: sight-read a piece of music with one voice in each hand simultaneously.

## Course Policies/Information

Dr. Molly Roseman, Instructor [mroseman@uwsp.edu](mailto:mroseman@uwsp.edu) Office: Room 319 – NFAC Phone: 346-3727  
Office Hours: By appointment or consult schedule on my office bulletin board

**Textbook Rental** *Group Piano for Adults* by Lancaster and Renfrow. Alfred Publications

- Book 1 = for MUS 146 Level 1 and MUS 147 Level 2
- Book 2 = for MUS 246 Level 3

This is a rental text, which can be obtained at the University Bookstore. You are required to bring this to every class. Failure to bring text on a regular basis may result in a grade deduction.

**Supplies** Folder for keeping assignments & handouts, metronome, and manuscript paper (found on D2L which can be downloaded/printed)

### **Class Attendance Policy**

This class meets twice a week for 50 minutes. Because this is a skills class, your attendance is extremely important and expected at each class. “Excused” absences will only be considered as:

- a documented medical emergency
- a verified family emergency or death in family
- University-related excused absence with documentation or email from university
  
- It is your responsibility to notify me via university email or voicemail (stated above) within a 48-hour period regarding your absence if it is considered “excused”. If I do not hear from you about your absence within the noted time frame, it will be considered “unexcused”. Any other type of absence that is not listed above will be considered “unexcused” (i.e. oversleeping; missed transportation; etc.).
  
- **NOTE: Two unexcused absences are allowed without penalty. For each unexcused absence after that point, your overall grade will be lowered by one letter grade. Your overall grade will continue to be lowered by one letter grade per unexcused absence.** Note: Final notification of excused absences must be addressed to the instructor before the semester concludes. Appeals regarding absences cannot be made after the semester has ended and final grades have been submitted.

### **Grades**

Your overall semester grade is determined by a combination of:

- daily/weekly grades (33.33%)
- midterm proficiency exam (33.33%)
- final proficiency exam (33.33%)

### **Grading Scale**

All grading will be based on the following system:

A = 4.00 A - = 3.67 B+ = 3.33 B = 3.00 B- = 2.67 C+ = 2.33 C = 2.00 C- = 1.67 D+ = 1.33  
D = .67 F = 0.00

- NOTE: If your final semester grade constitutes a D or higher, advancement will be made to the next piano level, **however**, if a student has not successfully passed one or more categories during the proficiency exams (scales, harmonization, repertoire, chord progressions, etc.), an incomplete will be issued for the semester. An incomplete can only be removed once that particular deficiency has been re-examined and passed by the instructor.

### **Missed Grades/Makeups:**

- Missed daily grades or midterm/final exam grades may be made-up if it is considered an “excused” absence and I have been properly notified within 48 hours after your absence. Any grades taken during an “unexcused” absence will be forfeited.
- **Make-up grades are to be completed within one week of the original grading date. It’s the student’s responsibility to contact me to arrange a makeup assignment/grade at a mutually agreeable time.** Grades will not be made-up after the one-week grace period and will result in a forfeited grade if assignment makeups have not been completed with the instructor.
- It’s the student’s responsibility to follow-up on missed class assignments and any upcoming graded items by contacting me or consulting a reliable classmate.

### **Exam Dates:**

Consult the “Important Grading Dates” page in this packet for exam dates and content. Weekly grades will be given on a regular basis throughout the semester. If you need any clarification, please ask your instructor.

### **D2L**

Grades given throughout the semester will be posted on the Desire2Learn site. Instructor feedback will be given as graded items are posted. (<https://uwsp.courses.wisconsin.edu>) Unexcused absences that you may have acquired will also be posted. It is the student’s responsibility to check D2L on a regular basis so that you may keep track of your progress and to remain aware of excessive unexcused absences, which may affect your overall grade. I am glad to address any questions in person regarding grades and absences. Other various course materials will also be posted in D2L throughout the semester.

### **Cell Phones**

Use of cell phones (talking/texting) during class is a distraction and will not be tolerated. Once you enter the lab, cell phones need to be silenced and out of sight. Please take care of calls/texts beforehand.

### **Practice**

This is a skills class in which regular daily practice is crucial to your progress and ability to pass this course. Each student will be at different skill levels. On the average, one hour per day of piano practice outside of class is the normal time commitment. Please note that although one individual may accomplish reasonable progress with (1) hour of practice per day, some of you may need to commit much more practice time to successfully progress and develop the required keyboard skills for class.

Your progress and success in this course is very important to me. Please feel free to see me with any problems or concerns you may have with this class. **Any student who has a disability and is in need of classroom and/or exam accommodations, please contact the instructor and the Office of Disability Services.**

### **Grading Criteria/Rubric: (continued on next page)**

The following rubric will be used in assessing all class assignments and playing exams. The criteria aims to give each student a clear understanding of their progress and provide goals for continued improvement in future assignments.

Category	Exemplary (A, A-)	Above Average (B+, B, B-)	Average (C+, C)	Below Average/Unacceptable (C- and lower)
Pitch/Rhythmic Accuracy	no errors in pitch accuracy and rhythmic counting	very minor errors in pitches & rhythm; doesn't detract from overall performance	a few errors in pitches and rhythm, with minor deduction from overall performance	Many errors in pitches; rhythms are incorrect detracting from an acceptable performance
Tempo/Continuity/Pulse	Adheres to appropriate tempo; maintains a steady pulse throughout; good continuity in transitions	Slight deviation from appropriate tempo; pulse remains steady through most of piece; slight hesitation in continuity between transitions without detracting from overall performance	Significant deviation from appropriate tempo; pulse not steady in several areas; a bit more hesitation or stops in playing; continuity is lost between transitions, resulting in a minor deduction from overall performance	Severe deviation from appropriate tempo; pulse not steady or no sense of pulse through entire performance; many hesitations or stops; lack of continuity in transitions, detracting from an acceptable performance
Technique	good hand position and posture; use of correct fingerings in scale/chord patterns; economical fingerings in repertoire; clear pedaling (if applicable)	mostly good hand position & posture; very minor/random fingering errors in scale/chord patterns; mostly economical fingerings in repertoire; pedaling is clear for majority of piece (if applicable)	some attention needed to hand position & posture. Restarts once or twice in order to grasp proper fingering of scale and chord patterns; hesitant start in rep performance due to improper technical setup; fingering in repertoire is not logical in spots; pedaling not as clear, a bit blurry (if applicable)	poor hand position & posture; several restarts with unsuccessful execution of proper fingerings in scale and chord patterns. Several starts in rep performance due to improper technical setup; incorrect fingering throughout; pedaling not used as indicated or very blurry and detracting from overall performance (if applicable)
Musical Expression (dynamics, articulation, phrasing)	all expressive markings indicated in the score are consistently executed; personal expression is apparent	most expressive markings indicated in score are executed; personal expression is somewhat apparent	lack of attention to most of the expressive markings indicated in the score; personal expression not apparent; some detachment from the music	No attention to any expressive markings indicated in the score; no personal expression apparent; total detachment from the music
Interpretation/Style: Repertoire performance shows an understanding of cultural and/or historical background	Repertoire was performed in the proper historical style/context of the piece (baroque, classical, romantic, contemporary/jazz)	Repertoire was mostly executed in the proper historical style/context of the piece (baroque, classical, romantic, contemporary/jazz)	Repertoire was somewhat, but not clearly executed in the proper historical style/context of the piece (baroque, classical, romantic, contemporary/jazz)	Repertoire was not executed in the proper historical style/context of the piece (baroque, classical, romantic, contemporary/jazz)