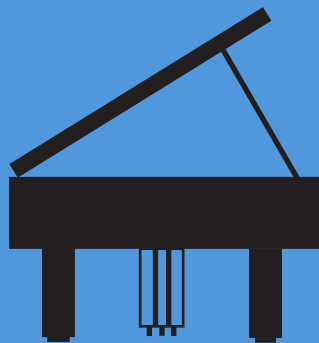


Class Piano Resource Materials

Level Two
Sixth Edition

Compiled and Edited by
W. Daniel Landes



Smith Creek Music





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(Sixth Edition)

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Level Two
(Sixth Edition)

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Nashville, TN 37214

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Introduction

These *Class Piano Resource Materials* were compiled for use in the secondary piano program at Belmont University, Nashville, TN. Consequently, the content has been shaped to a large extent by the various degree programs at that school and in particular, the Piano Proficiency Examination. Every college/department of music has some type of piano proficiency evaluation that music majors must pass in order to complete their degree requirements. The various parts of the proficiency examination are the basic piano skills: repertory, scales and arpeggios, chords, harmonizing melodies, improvisation, transposition, etc. Consequently, the *Class Piano Resource Materials* are designed to prepare the student to pass a piano proficiency examination. Although intended for use in college classes, the materials are broad enough to be used in any class piano setting where there is a need for a graded series of books with a broad range of musical styles.

SCOPE OF THE MATERIALS

The *Class Piano Resource Materials* are arranged in five books by level of difficulty: Preparatory Level (no prior keyboard experience is assumed), Level One, Level Two, Level Three, and Level Four. Each level is organized according to specific goals that are spelled out clearly at the beginning of the book. Theory skills are not addressed in great detail because it is assumed that secondary piano classes are required in conjunction with the various theory classes such as Fundamentals of Music, Music Theory, etc. Detailed pedagogical information is outside the scope of these *Resource Materials* because it is believed that the instructor will give the necessary explanation of keyboard technique, theory, etc. Nevertheless, all the books in the various levels are organized in a more or less increasing level of difficulty if the instructor chooses to use them in that way. In addition, a suggested assignment schedule based on a 14-week semester is included in each level to aid the instructor in preparing weekly lesson plans.

DESCRIPTION OF THE MATERIALS

In selecting the materials, specific composers and periods of music were a strong factor. Each level contains representative repertory by classical composers such as Bach and Beethoven. Some twentieth-century classical music composers such as Bartók and Schoenberg are included as well as representative pieces in various styles composed specifically for these books by the author and designated by WDL. Each level includes music in a popular style. These are not arrangements of popular tunes but are original compositions which appear here for the first time and are written in a popular style. It is hoped that the choice of repertory and other material will give the student a well-rounded musical experience and help develop keyboard and musicianship skills necessary for the professional musician.

INTEGRATION OF TECHNOLOGY

Each level (book) has accompanying interactive computer applications that have been designed as an additional resource. The applications run on Apple Macintosh computers using macOS Sierra (10.12) and higher. Versions for Windows computers, iPads, etc. may be available in the future. Detailed information regarding the implementation of the computer software is available on the website:

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For more resources, please visit the WEBSITE at:

www.smithcreekmusic.com

Level Two Weekly Assignment Schedule

Week 1: Welcome to class

Presentation of the Course Syllabus

Introduction to the Class Piano Lab: use and expectations

Prepare to take a written quiz next class period on Group I & II Scales (p. 91), written material only.

The quiz will cover:

1. What scales are in each group?
2. What are the characteristics of the scales in each group?

Week 2: Scales; Cadences; Establish Keys; Harmonization; Exercises

- Scales: Group I Major scales, pp. 91-92

- Cadence #1 in all required major and minor keys, p. 48

- Establish Keys for all major keys on the white notes of the piano using the Cadence #1 progression, p. 48.

See Appendix 1, p. 112-114 for written-out versions.

- Harmonized melodies:

- Study the **Procedures for Harmonized Melodies**, p. 52-55

- Harmonize melodies #22, p. 60 and #12, p. 58 using the chords from Cadence #1, p. 48. This is intended as general review of harmonizing melodies from Level One.

- Practice sight reading, p. 68-69

- Exercise #1, play up one octave, p. 104

Week 3: Repertory; Scales; Cadences; Triads; Harmonization; Improvisation; Sight Reading; Exercises

- Repertory: *Playing Soldiers*, p. 10

- Scales: Group I harmonic minor scales, pp. 91, 94

- Cadence #1 in all required major and minor keys, p. 48

- Triads: All major triads on the white keys of the piano, pp. 44-45

- Harmonized melodies: Study and practice the Accompaniment Patterns on p. 50. Be prepared to play the left hand part in all the keys of Cadence No. 1, p. 48 on request from your instructor.

- Improvisation: Prepare examples #1 & #2 on p. 66. See Appendix 6, p. 124 for extra help.

Follow the procedures listed above the chord progression examples.

- Practice sight reading, p. 70

- Exercise #1 complete, up one and down one octave, pp. 104-105

Week 4: Repertory; Scales; Cadences; Establish Keys; Harmonization; Sight Reading; Exercises

- Repertory: Your instructor may ask you to review the repertory piece from Week 3, so be prepared to play it if requested. Get started on the new repertory on p. 12: **Burlesque** (not due until next week).

- Scales: All Group I major and harmonic minor scales, pp. 91, 92-94

- Cadence #2 in C Major and G Major, p. 49

- Establish Keys for all major keys on the white notes of the piano using the Cadence #1 progression, p. 48. See Appendix 1, p. 112-114 for written-out versions.

- Harmonized melodies:

- Study the Procedures for Harmonized Melodies, p. 52 - 55

- Harmonize melody # 38, p. 64 using the chords from Cadence #2, especially V7/ V.

- Pay particular attention to the 7 procedures described on p. 52 and the summary on p. 54.

- Use an accompaniment pattern from p. 50 if your instructor requests it

- Practice sight reading, p. 71

- Exercise #1 and #2 complete, up and down one octave, pp. 104-107

Week 5: Repertory; Scales; Cadences; Improvisation; Transposition; Sight Reading; Exercises

- Repertory: *Burlesque*, p. 12

- Scales: Group II scales, C Major, hands separately and together, up and down ONE octave, pp. 91, 95

- Cadence #2 in all required major keys, p. 49

- Improvisation: Prepare example #1 on p. 67. See See Appendix 6, p. 124 for extra help.

Follow the procedures listed above the chord progression examples.

- Transposition: Transpose #1 & #4, p. 68 hands together, up a whole step.
- Practice sight reading, p. 72
- Exercises: #1 & 2 complete; pp. 104-107

Week 6: Repertory; Scales; Cadences; Triads; Establish Keys; Sight Reading; Exercises

- Repertory: Your instructor may ask you to review the repertory piece from Week 5, so be prepared to play it if requested. Get started on the new repertory on page 28: *Two Etudes, No. 1*
- Scales: Group II scales, C Major, hands separately and together, up and down TWO octaves, pp. 91, 95
- Cadences: Cadence #2 in all required major keys, p. 49
- Triads: All major triads on the white keys of the piano, pp. 44-45
- Establish Keys for all minor keys on the white notes of the piano using the Cadence #1 progression, p. 48. See Appendix 1, p. 112-114 for written-out versions.
- Practice sight reading, p. 73
- Exercises: #1 & 2 complete; pp. 104-107

Week 7: Repertory; Scales; Cadences; Harmonization; Sight Reading; Exercises

- Repertory: *Two Études, No. 1*, p. 28
- Scales: All Group II Major scales, 2 octaves up and down, hands separately and together, pp. 91, 95
- Cadences: Cadence #2 in all required minor keys, p. 49
- Harmonized melodies:
 - Study the Procedures for Harmonized Melodies, p. 52 - 55
 - Harmonize melody # 31, p. 62 using the chords from Cadence #2, especially V7/ V.
 - Pay particular attention to the 7 procedures described on p. 52 and the summary on p. 54.
 - Use an accompaniment pattern from p. 50 if your instructor requests it
- Practice sight reading, p. 74
- Exercises: #1 & 2 complete; pp. 104-107

Week 8: Repertory; Scales; Cadences; Triads; Establish Keys; Harmonization; Transposition; Sight Reading; Exercises

- Repertory: Your instructor may ask you to review the repertory piece from Week 7, so be prepared to play it if requested. Get started on the new repertory on page 30: *Country Dance*
- Scales: All Group II natural minor scales, 2 octaves up and down, hands separately and together, pp. 91, 96
- Cadences: Cadence #2 in all required minor keys, p. 49
- Triads: All minor triads on the white keys of the piano, pp. 44-45
- Establish Keys for all minor keys on the white notes of the piano using the Cadence #1 progression, p. 48. See Appendix 1, p. 112-114 for written-out versions.
- Improvisation: Prepare example #2 on p. 67 in the required minor keys for Cadence #2. Follow the procedures listed above the chord progression examples. See Appendix 6, p. 124 for extra help.
- Transposition: Transpose #6 & #7, p. 69 hands separately down a whole step
- Practice sight reading, p. 75
- Exercises: #1 & 2 complete; Exercise #3 up one octave; pp. 104-108

Week 9: Repertory; Scales; Cadences; Improvisation; Sight Reading; Exercises

- Repertory: *Country Dance*, p. 30
- Scales: All Group II harmonic minor scales, 2 octaves up and down, hands separately and together, pp. 91, 97
- Cadences: Cadence #2 in all required major and minor keys, pp. 49
- Improvisation: Prepare example #3 on p. 67 in the required major keys for Cadence #2. Follow the procedures listed above the chord progression examples. See Appendix 6, p. 124 for extra help.
- Practice sight reading, p. 76
- Exercise #1, 2, & 3 complete, pp. 104-109

Week 10: Repertory; Scales; Cadences; Establish Keys; Harmonization; Sight Reading; Exercises

- Repertory: Your instructor may ask you to review the repertory piece from Week 9, so be prepared to play it if requested. Get started on the new repertory on page 38: *Allegro non troppo*
- Scales: All Group II melodic minor scales, 2 octaves up and down, hands separately and together, pp. 91, 98

- Cadences: Cadence #2 in all required major and minor keys, pp. 49
- Triads: All minor triads on the white keys of the piano, pp. 44-45
- Establish Keys for all major and minor keys on the white notes of the piano using the Cadence #1 progression, p. 48. See Appendix 1, p. 112-114 for written-out versions.
- Harmonized melodies:
 - Study the Procedures for Harmonized Melodies, p. 52 - 55
 - Harmonize melody # 35, p. 63 using the chords from Cadence #2, especially V7/ V.
 - Pay particular attention to the 7 procedures described on p. 52 and the summary on p. 54.
 - Use an accompaniment pattern from p. 50 if your instructor requests it
- Practice sight reading, p. 77
- Exercise #1, 2, & 3 complete, pp. 104-109

Week 11: Repertory; Scales; Cadences; Triads; Improvisation; Transposition; Sight Reading; Exercises

- Repertory: *Allegro non troppo*, p. 38

Please READ THIS: You will be required to play a repertory piece from memory at the end of the semester as part of your final exam*. You may choose *Allegro non troppo*, p. 38 or another repertory selection from the text book approved by you instructor.

- Scales: Review all Group II Scales, pp. 91-98
- Cadences: Cadence #2 in all required major and minor keys, pp. 49
- Triads: All major and minor triads on the white keys of the piano, pp. 44-45
- Establish Keys for all major and minor keys on the white notes of the piano using the Cadence #1 progression, p. 48. See Appendix 1, p. 112-114 for written-out versions.
- Improvisation: Prepare example #4 on p. 67 in all the minor keys from Cadence #2, p. 49.
See See Appendix 6, p. 124 for extra help. Follow the procedures listed above the chord progressions.
- Transposition: Transpose #10, p. 70 hands separately down a whole step
- Practice sight reading, p. 68-77
- Exercise #1, 2, & 3 complete, pp. 104-109

Week 12: Repertory; Scales; Cadences; Triads; Harmonization; Improvisation; Establish Keys; Sight Reading; Exercises

- Repertory: Your Final Exam repertory selection
- Scales: All Group I Scales, pp. 91-94
- Cadences: Cadence #2 in all required major and minor keys, pp. 49
- Triads: All major and minor root position triads on the white keys of the piano, p. 44-45
- Establish Keys for all major and minor keys on the white notes of the piano using the Cadence #1 progression, p. 48. See Appendix 1, p. 112-114 for written-out versions.
- Harmonized melodies:
 - Study the Procedures for Harmonized Melodies, p. 52 - 55
 - Harmonize melody # 37, p. 64 using the chords from Cadence #2, especially V7/ V.
 - Pay particular attention to the 7 procedures described on p. 52 and the summary on p. 54.
 - Use an accompaniment pattern from p. 50 if your instructor requests it
- Practice sight reading, pp. 68-77
- Exercise #1, 2, & 3 complete, pp. 104-109

Week 13: Repertory; Scales; Cadences; Triads; Harmonization; Improvisation; Establish Keys; Sight Reading; Exercises

- Repertory: Your Final Exam* repertory selection
- Scales: All Group I & II Scales, pp. 91-98
- Cadences: Cadence #2 in all required major and minor keys, pp. 49
- Triads: All major and minor root position triads on the white keys of the piano, p. 44-45
- Establish Keys for all major and minor keys on the white notes of the piano using the Cadence #1 progression, p. 48. See Appendix 1, p. 112-114 for written-out versions.

- Harmonized melodies:
 - Study the Procedures for Harmonized Melodies, p. 52 - 55
 - Harmonize melody # 43, p. 65 using the chords from Cadence #2, especially V7/ V.
 - Pay particular attention to the 7 procedures described on p. 52 and the summary on p. 54.
 - Use an accompaniment pattern from p. 50 if your instructor requests it
- Transposition: Transpose #17, p. 72 hands separately up a whole step.
- Practice sight reading, pp. 68-77
- Exercise #1, 2, & 3 complete, pp. 104-109

Week 14: Repertory; Scales; Cadences; Triads; Establish Keys; Harmonization; Improvisation; Transposition; Sight Reading; Exercises;

- Repertory: Your selected repertory from MEMORY.
- In addition to your memorized repertory, have all the following material prepared. Your instructor may hear any of it for this week's assignment:
 - Scales: All Group I & II Scales, pp. 91-98
 - All Cadences studied this semester: Cadence #1 & 2 in all required major and minor keys, pp. 48-49
 - Triads: All major and minor root position triads on the white keys of the piano, p. 44-45
 - Establish Keys for all major and minor keys on the white notes of the piano using the Cadence #1 progression, p. 48. See Appendix 1, p. 112 for written-out versions.
 - Harmonize melody #44, p. 65 using the chords from Cadence #2, p. 49. Use an accompaniment pattern from p. 50 if your instructor requests it.
 - Improvisation: Be able to play any of the Improvisation examples on p. 67. Follow the procedures listed above the chord progression examples. See Appendix 6, p. 124 for extra help.
 - Transposition: Transpose #9, p. 70 hands separately up a whole step.
 - Be prepared to Sight Read any example given to you by your instructor.
 - Exercise #1, 2, & 3 complete, pp. 104-109

*A Final Exam may be arranged by your Instructor. Please ask about the details.

All technical material should be played **from memory** when you are playing for a grade. This includes:

- Scales
- Cadences
- Root position triads
- Establish keys
- Exercises (if your instructor requires you to play these for a grade)

If you do not play this material from memory, you may not receive full credit.

Level Two Weekly Assignment Chart

See a more detailed assignment schedule on pp. 136-139.

WK	*Scales	Repertory	Cadences	*Estab. Keys	Harm. Mel	Improv.	*Transp.	*Triads.	Sight Reading	Exercises
1	Welcome to	class. Course syllabus.	Piano Lab orientation and expectations.			Quiz on Scale Groups I & II, written material only				- p. 91
2	Gr. 1 Majors		#1, p. 48 Maj & Min keys	Maj keys White notes	#22, p. 60 #12, p. 58				p. 68-69	
3	Gr. 1 Minors	p. 10 <i>Playing Soldiers</i>	#1, p. 48 Maj & Min keys		Acc. patt. p. 50	#1, p. 66 #2, p. 66		All Major	p. 70	#1 p. 104-105
4	All Gr. 1		#2, p. 49 C maj, G maj	Maj keys White notes	#38, p. 64				p. 71	#1 & 2 pp. 104-107
5	Gr. II C Maj 1 octave	p. 12 <i>Burlesque</i>	#2, p. 49 Maj keys			#1, p. 67	#1 p. 68 #4 p. 68		p. 72	#1 & 2 pp. 104-107
6	Gr. II C Maj 2 octaves		#2, p. 49 Maj keys	Min keys White notes				All Major	p. 73	#1 & 2 pp. 104-107
7	Gr. II Majors	p. 28 <i>Two Études, No. 1</i>	#2, p. 49 Min keys		#31, p. 62				p. 74	#1 & 2 pp. 104-107
8	Gr. II Nat min		#2, p. 49 Min keys	Min keys White notes		#2, p. 67	#6 p. 69 #7 p. 69	All Minor	p. 75	#1, 2, 3 pp. 104-109
9	Gr. II Har min	p. 30 <i>Country Dance</i>	#2, p. 49			#3, p. 67			p. 76	#1, 2, 3 pp. 104-109
10	Gr. II Mel min		#2, p. 49	All keys White notes	#35, p. 63			All Minor	p. 77	#1, 2, 3 pp. 104-109
11	All Gr. II scales	p. 38 <i>Allegro non troppo</i>	#2, p. 49	All keys White notes		#4, p. 67	#10 p. 70	All Maj/Min	pp. 68-77	#1, 2, 3 pp. 104-109
12	All Gr. I scales	Your piece of choice**	#2, p. 49	All keys White notes	#37, p. 64			All Maj/Min	pp. 68-77	#1, 2, 3 pp. 104-109
13	All scales to date	Your piece of choice**	#2, p. 49	All keys White notes	#43, p. 65		#17 p. 72	All Maj/Min	pp. 68-77	#1, 2, 3 pp. 104-109
14	All scales to date	Your selection memorized**	#2, p. 49	All keys White notes	#44, p. 65	any p. 67	#9 p. 70	All Maj/Min	pp. 68-77	#1, 2, 3 pp. 104-109

All scales, cadences, triads, establish keys, and exercises should be performed from memory when playing for a grade. Failure to do so will result in a lowered grade.

* Scale information can be found on pp. 91-98.

* Notated versions for **Establishing Major and Minor Keys** can be found in Appendix 1, pp. 112-114.

* Regarding the **TRANSPPOSITION** assignments, students are only required to play one part at a time; however, both parts should be prepared. In examples where both hands are the same an octave apart, play both hands together and not separately. Prepare each example **UP** a whole step, **DOWN** a whole step, **UP** a half step, **DOWN** a half step.

* Notated root position **Triads** can be found on pp. 44-45.

** Your "piece of choice" for weeks 12-14 will be your final exam selection. You can either choose *Allegro non troppo*, p. 38 from week 11 or choose a new piece approved by your instructor. You will play this piece from memory on Week 14 for your final exam.

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