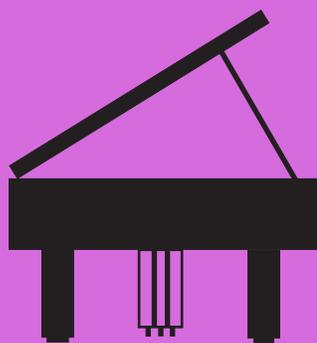


Class Piano Resource Materials

Level Three
Sixth Edition

Compiled and Edited by
W. Daniel Landes



Smith Creek Music





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Level Three

(Sixth Edition)

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W. Daniel Landes

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Level Three
(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:

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Level Three 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, & III Scales (pp. 102-103), 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?

If you are planning to try and take the Piano Proficiency Examination at the end of this semester, ask your instructor about the details associated with the Exam. Restrictions apply for Level III students who would like to take the Proficiency Exam.

Week 2: Scales; Cadences; Establishing Keys; Harmonized Melodies; Exercises

- Scales: Review Group 1 major Scales: pp. 102; 104
- Repertory: No repertory is due this week, but get started on the repertory selection that is due next week: *Musette*, p. 30
- Cadences: Cadence #2, p. 55 in all required major keys (through 2 accidentals)
- Establishing Keys: Refer to Cadence #1 on p. 54. Using this cadence, establish major keys on all the white notes. The keys are written out in Appendix 1, pp. 130-132
- Harmonized melodies:
 - Study the Procedures for Harmonized Melodies, pp. 60 - 63
 - Harmonize melody # 30, p. 70
 - Pay particular attention to the 8 procedures described on p. 60 and the summary on p. 62.
- Exercises: Practice Exercises 1 - 2, pp. 120-123

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

- Sight Reading: Practice sight reading examples, pp. 80-81
- Repertory: *Musette*, p. 30: slowly and with a steady tempo. Your instructor may ask you practice this piece over several weeks, so be prepared to play it if requested.
- Scales: Review Group 1 minor Scales: pp. 102; 105-106
- Cadences: Cadence #2, p. 55 in all required major keys (through 2 accidentals)
- Triads: All root position major triads, pp. 50-51
- Improvisation: #1, p. 78, all required major keys. See Appendix 6, p. 140 for more detailed information including how to practice your improvisations.
- Exercises: Practice Exercises 1 - 2, pp. 120-123

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

- Sight Reading: Practice sight reading examples, pp.82-83
- Repertory: Your instructor may ask you practice the repertory piece from Week #3 over several weeks, so be prepared to play it if requested.
- Scales: all Group 1 Scales (majors and minors), pp. 102; 104-106
- Cadences: Cadence #2, p. 55 in all required minor keys (through 2 accidentals).
- Establish Keys: Refer to Cadence #1 on p. 54. Using this cadence, establish major keys on all the black notes. The keys are written out in Appendix 1, p. 130-132
- Harmonized melodies:
 - Study the Procedures for Harmonized Melodies, p. 60 - 63
 - Harmonize melody # 31, p. 70
 - Pay particular attention to the 8 procedures described on p. 60 and the summary on p. 62.
- Exercises 1 - 2, pp. 120-123

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

- Sight Reading: Practice sight reading examples, pp. 83-84
- Repertory: Your instructor may ask you to practice the repertory piece from Week #3 over several weeks, so be prepared to play it if requested.
- Scales: all Group 2 major Scales, pp. 102-103; 107
- Cadences: Cadence #2, p. 55 in all required minor keys (through 2 accidentals)
- Triads: All root position minor triads, pp. 50-51
- Improvisation: #2, p. 78, all required major keys. See Appendix 6, p. 140 for more detailed information including how to practice your improvisations.
- Transposition: Transpose example #15 p. 84 up and down a whole step, hands separately
- Patriotic Song, p. 40, play hands separately all the way through
- Exercises 1 - 2, pp. 120-123

Week 6: Sight Reading; Repertory; Scales; Cadences; Improvisation; Exercises

- Sight Reading: Practice sight reading examples, p. 85
- Repertory: *Two Dances, No. 2*, p. 11: slowly and with a steady tempo. Your instructor may ask you practice this piece over several weeks, so be prepared to play it if requested.
- Scales: all Group 2 natural minor Scales, pp. 102-103; 108
- Cadences: Cadence #2, p. 55 in all required major and minor keys (through 2 accidentals)
- For improvisation this week, practice playing the melody (right hand) of "Happy Birthday" in the keys of F major and G major. C major is not a good key for Happy Birthday because of the melodic range of the tune. See melody #16, p. 67.
- Exercises 1 - 2, pp. 120-123

Week 7: Sight Reading; Repertory; Scales; Cadences; Establish Keys; Improvisation; Harmonization; Exercises

- Sight Reading: Practice sight reading examples, p. 86
- Repertory: Your instructor may ask you to practice the repertory piece from Week #6 over several weeks, so be prepared to play it if requested.
- Scales: all Group 2 harmonic minor Scales, pp. 102-103; 109
- Cadences: Cadence #3, p. 56 in C and G Major. NOTE: minor keys for this cadence are not required.
- Establish Keys: Refer to Cadence #1 on p. 54. Using this cadence, establish minor keys on all the white notes. The keys are written out in Appendix 1, p. 130-132
- Improvisation: #1, p. 79, all required major keys. See Appendix 6, p. 140 for more detailed information including how to practice your improvisations.
- Harmonized melodies:
 - Study the Procedures for Harmonized Melodies, p. 60 - 63
 - Harmonize melody # 45, p. 74 using the chords from Cadence #3, especially the V7/ii and V7/ V.
 - Pay particular attention to the 8 procedures described on p. 60 and the summary on p. 62.
- Exercises 1 - 2, pp. 120-123

Week 8: Sight Reading; Repertory; Scales; Cadences; Triads; Improvisation; Transposition; Patriotic Song; Exercises

- Sight Reading: Practice sight reading examples, p. 87
- Repertory: Your instructor may ask you practice the repertory piece from Week #6 over several weeks, so be prepared to play it if requested.
- Scales: all Group 2 melodic minor Scales, pp. 102-103; 110
- Cadences: Cadence #3, p. 56 in F and D Major. NOTE: minor keys for this cadence are not required.
- Triads: All root position augmented triads, pp. 52-53
- For improvisation this week, practice adding chords from Cadence #1 (I, IV, V7) to Happy Birthday in the keys of F major and G major. The tune is in 3/4 time and starts on a pick up note. Consequently, it is not necessary to harmonize the 1st melody note. The Harmonic Rhythm should be one chord per measure (dotted half note). See melody #16, p. 67.
- Transposition: Transpose example #9 p. 82 up and down a whole step, hands separately.
- Patriotic Song, p. 40. Play hands separately all the way through and together, measures 1-6.
- Exercises: Learn Exercise #3, p. 124 and continue to practice Exercises 1 - 2, pp. 120-123

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

- Sight Reading: Practice sight reading examples, p. 88
- Repertory: *Arabesque*, p. 20: slowly and with a steady tempo. Your instructor may ask you practice this piece over several weeks, so be prepared to play it if requested.
- Scales: all Group 2 Scales, pp. 102-103; 107-110
- Cadences: Cadence #3, p. 56 in all the the required major keys: C, D, F, G, B-flat, p. 50. NOTE: minor keys for this cadence are not required.
- Triads: All root position diminished triads, pp. 52-53
- Improvisation: #2, p. 79, all required major keys. See Appendix 6, p. 140 for more detailed information including how to practice your improvisations.
- Exercises: Exercises 1 - 3, pp. 120-125

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

- Sight Reading: Practice sight reading examples, p. 89
- Repertory: Your instructor may ask you practice the repertory piece from Week #9 over several weeks, so be prepared to play it if requested.

Note: You are required to play a repertory selection from memory for your final exam*. This can be a new piece or any piece you studied after Week #9. Ask your instructor for details.

- Scales: Study the characteristics of Group III major scales on p. 103. Practice the hands separately and be able to play the Group III major scales ONE OCTAVE up and down with the correct fingering. See the scales written out in notation on p. 111.
- Cadences: Cadence #2, p. 55 in the required minor keys. Since Cadence #3 is not required in minor, you need to review the minor keys by practicing Cadence #2.
- Establish Keys: Refer to Cadence #1 on p. 54. Using this cadence, establish minor keys on all the black notes. The keys are written out in Appendix 1, p. 130-132.
- Improvisation: #4, p. 79, all required minor keys. See Appendix 6, p. 140 for more detailed information including how to practice your improvisations.
- Harmonization: Harmonize melody # 47, p. 74 using the chords from Cadence #2, especially V7/V. Write in the chords you intend to use either under or over the melody.
- Transposition: Transpose example #20 p. 86 up and down a whole step, hands separately
- Exercises: Exercises 1 - 3, pp. 120-125

Week 11: Sight Reading; Repertory; Scales; Cadences; Triads; Establish Keys; Improvisation; Patriotic Song; Exercises

- Sight Reading: Practice sight reading examples, pp. 80 - 89
- Repertory: You are required to play a repertory selection from memory for your final exam*. This can be a new piece or any piece you studied after Week 9. Ask your instructor for details. Whatever the selection, be prepared to play that piece in whatever form you instructor requests, for example: hands separately, etc.
- Scales: Continue to Review Group 3 major scales by playing hands together ONE OCTAVE up and down. See, pp. 103, 111.
- Cadences: Cadence #3, p. 55 in the required major keys
- Triads: All root position triads (maj/min/aug/dim), pp. 52-53
- Establish Keys: Establish all major and minor keys, white notes and black notes, using Cadence #1, p. 54. The keys are written out in Appendix 1, p. 130-132
- Improvisation: Play Happy Birthday in the keys of F major and G major using the chords from Cadence No. 1, p. 54. See melody #16, p. 67.
- Patriotic Song, p. 40, play hands separately all the way through and together, measures 1-10
- Exercises: Exercises 1 - 3, pp. 126-129

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

- Sight Reading: Practice sight reading examples, pp. 80 - 89
- Scales: Review Group I scales, pp. 102-106
- Repertory: You are required to play a repertory selection from memory for your final exam*. Ask your

instructor for details. Whatever the selection, be prepared to play that piece in whatever form you instructor requests, for example: hands separately, together, etc.

- Cadences: Cadence #3 in the required major keys, p. 56
- Triads: All root position triads (Maj/min/Aug/dim), pp. 50 - 53
- Establish Keys: Establish all major and minor keys, white notes and black notes, using Cadence #1, p. 54.
The keys are written out in Appendix 1, p. 130-132
- Harmonization: Harmonize melody # 41, p. 73 using the chords from Cadence #2 and #3, especially V7/ii and V7/V. Write in the chords you intend to use either under or over the melody.
- Exercises: Exercises 1 - 3, pp. 120-125

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

- Sight Reading: Practice sight reading examples, pp. 80 - 89
- Scales: Review Group II scales, pp. 102-107
- Repertory: Your final exam* repertory selection.
- Cadences: Cadence #2 and #3 in the required major and minor keys, p. 55-56
- Triads: All root position triads (maj/min/aug/dim), pp. 50 - 53
- Establish Keys: Establish all major and minor keys, white notes and black notes, using Cadence #1, p. 54.
The keys are written out in Appendix 1, p. 130-132
- Improvisation: Play Happy Birthday in the keys of F major and G major using the chords from Cadence No. 1, p. 54
- Harmonization: Harmonize melody # 51, p. 75 using the chords from Cadence #2 and #3, especially V7/ii and V7/V. Write in the chords you intend to use either under or over the melody.
- Patriotic Song, p. 40, play hands separately and together measures all the way through
- Exercises: Exercises 1 - 3, pp. 120-125

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

- Sight Reading: Practice sight reading examples, pp. 80 - 89
- Repertory: Your final exam* repertory selection from memory
- Have all the following material prepared. Your instructor may hear any of it for this week's assignment as part of a final exam*:
 - All required Scales, pp. 102-112
 - All Cadences to date in all required keys, pp. 54-56
 - All Triads (Maj/min/Aug/dim), pp. 50 - 53
 - Establish all major and minor keys. The keys are written out in Appendix 1, pp. 130-132
 - Harmonization: Using Cadence #2, harmonize melody #58 on p. 77
 - Improvisation: #3, p. 79; #5, p. 79
 - Transpose any (you choose one) of the examples on pp. 86-88
 - Patriotic Song, p. 40: Play hands together all the way through. Continue practicing hands separately.
 - Exercises: 1 - 3, pp. 120-125

*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 Three Weekly Assignment Chart

See a more detailed assignment schedule on pp. 166-169.

WK	*Scales	Repertory	Cadences	*Estab. a Key	Improv.	Harm. Mel.	*Transp.	*Triads.	Pat/Hymns**	Exercises
1	Welcome to class.	Course syllabus	Piano Lab orientation and expectations.	Quiz on Scale Groups I, II, & III, written material only						pp. 102-103
2	Gr. 1 Majors		#2, p. 55 Maj keys	Maj keys White notes		#30, p. 70				1, 2, pp. 120-123
3	Gr. 1 Minors	p. 30 <i>Musette</i> (Mozart)	#2, p. 55 Maj keys		#1, p. 78			All Maj. pp 50-51		1, 2, pp. 120-123
4	All Gr. 1		#2, p. 55 min keys	Maj keys Black notes		#31, p. 70				1, 2, pp. 120-123
5	Gr. 2 Majors		#2, p. 55 min keys		#2, p. 78		#15 p. 84	All Min. pp 50-51	p. 40 Hands separately*	1, 2, pp. 120-123
6	Gr. 2 Nat Min	p. 11 <i>Two Dances, No. 2</i>	#2, p. 55 Maj/min keys		Happy Birthday*					1, 2, pp. 120-123
7	Gr. 2 Har Min		#3, p. 56 C & G Major	Min keys White notes	#1, p. 79	#45, p. 74				1, 2, pp. 120-123
8	Gr. 2 Mel Min		#3, p. 56 F & D Major		Happy Birthday*		#9 p. 82	All Aug. pp . 52-53	p. 40 together meas. 1-6*	1, 2, 3 pp. 120-125
9	All Gr. 2	p. 20 <i>Arabesque</i>	#3, p. 56 The Maj keys		#2, p. 79			All Dim. pp . 52-53		1, 2, 3 pp. 120-125
10	Gr. 3 Majors		#2, p. 55 min keys	Min keys Black notes	#4, p. 79	#47, p. 74	#20 p. 86			1, 2, 3 pp. 120-125
11	Gr. 3 Majors	Your piece of choice**	#3, p. 56 Maj keys	All keys	Happy Birthday*			All Triads*	p. 40 together meas. 1-10*	1, 2, 3 pp. 120-125
12	All Gr. 1 scales	Your selection**	#3, p. 56 Maj keys	All keys		#41, p. 73		All Triads*		1, 2, 3 pp. 120-125
13	All Gr. II scales	Your selection**	#2, p. 55 #3, p. 56	All keys	Happy Birthday*	#51, p. 75		All Triads*	p. 40 All	1, 2, 3 pp. 120-125
14	All scales	Your selection memorized**	#2, p. 55 #3, p. 56	All keys	#3, p. 79 #5, p. 79	#58, p. 77	Any p. 86-88	All Triads*	p. 40 All	1, 2, 3 pp. 120-125

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. 102-112.

* Notated versions for **Establishing Major and Minor Keys** can be found in Appendix 1, pp. 130-132.

* Regarding the **Transposition** 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 according to the instructions listed for the individual weeks, pp. 166-169.

* A simple, original arrangement of **Happy Birthday** using the Cadence voicings in F major and G major; melody in the right hand, chords in the left hand. This is an opportunity to play a familiar melody "by ear." See melody #16, p. 67.

* Notated root position **Triads** can be found on pp. 50-53.

** Your "piece of choice" beginning in week 11 should be approved by your instructor. You should memorize this piece and play it on Week 14 for your final exam.

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