**COURSE INFORMATION**

**Course Name:** MVK 1112-001 (37244) Class Piano 2, 1 credit

**Course Prerequisite(s):** Non-piano primary music majors only, MVK 1111 with a grade of “C” or higher

# Course Logistics:

* Term: Spring 2019
* Meeting Times: TR from 9am-9:50am in AH 113 (Piano Lab)

**Instructor(s)**:

* Mr. David Rossow, Senior Instructor of Music drossow@fau.edu, (561) 297-1327, AL 229

**Office Hours**: TWR from 10am-11am in person or online via Canvas. As circumstances may occasionally prevent me from being available during these times, it is best to email me in advance. If I am not available, I will do my best to set a meeting with you as soon as possible.

**Course Description:** A continuation of MVK 1111. This course is designed to teach fundamental keyboard skills and competencies to non-piano music majors.

**\*Students must pass the required courses of Class Piano prior to application for graduation adhering to the following timelines:**

* *Vocal Performance Majors (BM) -* must complete Class Piano 1-4 prior to junior recital pre-hearing
* *Music Education Majors (BME) -* must complete Class Piano 1-4 prior to enrollment in ESE 3940.
* *Commercial Music (BM Business Track) and Bachelor of Arts (BA) Majors -* must complete Class Piano 1-3 prior to enrollment in MUS 4911.
* *Commercial Music (BM Composition and Technology Tracks)* - must complete Class Piano 1-3 and Commercial Class Piano prior to enrollment in MUS 4911.
* *Transfer Students* – Any student who has transferred from another university or college must take the transfer examination. For Fall semester entrance, it will be offered the week prior to the start of classes. For Spring semester entrance, it will be offered during drop/add week.

**OBJECTIVES & OUTCOMES**

Upon completion of the semester, students will have developed a written and performance knowledge of the skills in each of the following three categories:

* Fundamentals
	+ Topography of the keyboard: arrangements of black and white keys; whole and half steps; intervals
	+ Reading Skills: treble and bass staves; grand staff; sight reading examples ranging from single line melodies to independent voices within major and minor pentachord range
	+ Technical Skills: all major and minor five-finger patterns; all white-key major scales; phrasing techniques; legato; staccato; two-note phrases; movement over the entire keyboard; tone- production-dynamics; elementary techniques of pedaling
	+ Key signatures and theory work
* Creatively Applied Theory
	+ Chords: major, minor, diminished, augmented triads; chord inversions; triads within the key
	+ Cadences
	+ Harmonization: primary chords in all major keys using chord symbols and Roman numerals
	+ Transpositions
* Performance
	+ Folk songs in a variety of settings: hands alone, hands together, solo, and duet
	+ Solo and duet pieces in increasing difficulty; composers include Kabalevsky, Turk, Bartok, and Gurlitt
	+ Selected outside material, especially accompaniments from student’s major repertoire
	+ Ensemble skills: duets; four-part ensembles; creating and playing two-hand accompaniments

**REQUIRED MATERIALS**

* Lancaster, E.L. and Renfrow, Kenon D. *Alfred’s Group Piano for Adults Book 1,* 2nd edition*.* (available at the FAU book store).
* MVK Class Piano Handbook (available at the FAU book store).

**REQUIRED EQUIPMENT**

* Students are required to bring stereo headphones for use in the piano lab
* For headphones with a 1/8” plug, a ¼” adaptor is needed
* It is the student’s responsibility to purchase headphones and the necessary adaptor (if needed). Headphones must be brought to every class or you will not be allowed to participate and your grade will be affected.

**RECOMMENDED MATERIALS**

* For all Music Education and Vocal Majors: “Henry, Mary and Marilyn Jones. *Songs for Sight-Singing*. High School, SATB B372. Southern Music Company, Publishing Division. San Antonio, Texas, 78292. [www.smpublications.com/catalog/music/choralcoll.htm](http://www.smpublications.com/catalog/music/choralcoll.htm) (you may substitute comparable materials with your instructor’s permission).
* For sight reading drills: Kowalchyk, Gayle and E.L. Lancaster. Alfred’s Basic Piano Library. *Sight Reading Level 2* #5762. Alfred Publishing Co., Inc.). (You may substitute comparable materials with your instructor’s permission).

**GRADING AND ATTENDANCE POLICIES**

# Course Evaluation Methods:

* + **Attendance**
	+ Students are required to attend two labs per week.
	+ Two tardies or leaving early = One absence.
	+ Attendance will be logged via Canvas every class.
	+ Two unexcused absences are allowed. Any absence over the two unexcused will lower your final grade by five (5) percentage points per occurrence as per the chart below.

|  |  |
| --- | --- |
| **Number of Absences** | **Maximum****Start Value** |
| 0-2 | 100 |
| 3 | 90 |
| 4 | 85 |
| 5 | 80 |
| 6 | 75 |
| 7 | 70 |

 **\* Note that 7 or more absences (or the correlating number of tardies) will make it impossible to pass this course as required**

 **for degree.**

You must pass this class

with a grade of “C” or higher to continue with

 MVK 2121.

* + Absences are excused only in the case of an emergency, provided the instructor is notified before the class. In cases of illness, an official doctor’s note must be presented to the instructor. **Please note that attendance for exams is mandatory.** No make-ups will be given without the above information.
	+ Students scheduled to participate in music department activities that conflict with a scheduled piano class must provide proper documentation from the supervising official in advance. Failure to do so will result in a marked absence.
	+ Any performance date conflicts anticipated during the semester should be presented to the instructor as per above, within the first two weeks of the term. Forgeries are considered a serious infraction and will be treated accordingly by the department chair.
	+ Students must attend the class piano section they are enrolled in unless given permission otherwise.

# Testing Procedure

* Testing will be held during class time on an individualized basis
* Final Exam – There will be a sign up available in the Canvas calendar via the “Scheduler”.

**Grading Policy:** Your grade in this class will be evaluated on your participation in class, written assignments, quizzes, and written and performance exams based on the following percentages:

# Attendance and Class Participation 20%

# Quizzes, and Homework Assignments 20%

# Exams 60%

# Total 100%

**Course Grading Scale:** 93-100 = A 83-86 = B 73-76 = C 63-66 = D 90-92 = A- 80-82 = B- 70-72 = C- 60-62 = D- 87-89 = B+ 77-79 = C+ 67-69 = D+ 0-59 = F

# Make-Ups/Late Work/Incompletes Requirements:

* + It is your responsibility to practice outside of class if it is not possible to attend.
	+ Instructors are not required to coach or test students outside of class time unless specifically arranged.
	+ If you are experiencing any other large- scale issues, contact the instructor immediately to formulate a resolution (if possible). Notifying your instructor after the fact will not be sufficient to warrant a resolution unless there was no other option.
	+ A grade of Incomplete will be assigned only in the case of extreme emergency or illness.

**COURSE POLICIES:**

**Course Requirements:** Students are expected to attend class, participate during sessions and to practice outside of class. The complete proficiency requirements must be attained before graduation can be certified. You are responsible for progressing as required. Understand what is expected; consult your materials, establish a regular practice schedule - **one hour per day recommended**, and maintain a practice log. Listen carefully to coaching advice, take notes and apply what you have learned. Always feel free to ask for help if you are uncertain. By staying in this class after the drop-add period is over, you are agreeing to the requirements as stated. If you have a problem with any of the requirements, it is suggested that you speak with your advisor about whether you should remain registered in this course. Piano class is a group lab environment; consequently, individual coaching time will be limited.

**Credit and Time Requirements:** Federal regulations, FAU and our accrediting body the National Association of Schools of Music have determined the following formula to represent the amount of work represented per credit hour: for each credit hour in a class, the combined contact hours in class and out-of-class student work should equal three hours. In the cases of applied music lessons, each individual area will provide specific out-of-class expectations that will lead to student success in the applied lesson. Large ensembles may meet additional hours beyond this formula to accommodate the rigors of the repertoire scheduled for performances.

**Course Communication Policy:**

All materials, communication, etc will take place in Canvas at the following address: <http://canvas.fau.edu>

* Announcements
	+ You are responsible for reading all announcements posted by the instructor. Check the announcements each time you login to be sure you have read all of them since your last session.
* Course-related Questions
	+ First read the syllabus to see if your answer is there.
	+ Email is the best means of question-related communication
* Email & Message Policy
	+ All electronic communication must originate from a valid FAU email address
	+ Except for Saturdays, Sundays, and holidays, instructors will respond to messages generally within 24 hours.
* If this course does not appear in your Canvas list, it is likely that you are not fully registered. If you do not have Canvas, you will not receive emails, announcements, or materials for class. Make sure you set-up your preferences in regards to course notifications via Canvas. Information on how to do so can be found at the following link: <https://community.canvaslms.com/docs/DOC-1286>
* It is highly recommended that you download the Canvas App and use it!

**Lab Requirements and Classroom Etiquette:**

* Students are expected to refrain from the use of handheld Internet or texting devices during class and may only use computers to aid in note taking. Should a student be found in violation of this etiquette, they will be asked to leave class and take the absence.
* Cell phones should be put in silent mode.
* Students are asked to sit in the chairs in a proper manner and keep feet from residing on other furniture.
* Out of courtesy to other students and to the professor, students are asked to arrive in a timely manner.
* No food or drink (except bottled water) is permitted.
* Please be courteous of the space and pick up after yourself when you leave. That includes closing the keyboard and pushing in the bench.
* Talking, texting or any other disruptive behavior will result in dismissal and an absence recorded.

**Health and Safety:** Students are encouraged to access the FAU Department of Music Handbook or our website [www.fau.edu/music](http://www.fau.edu/music) to read the Department’s guidelines towards hearing and performance health and safety

.<http://www.fau.edu/music/pdf/HEALTH%20AND%20SAFETY%20INFORMATION%20AND%20RECOMMENDATIONS%20FOR%20STUDENT%20MUSICIANS.pdf>

**UNIVERSITY POLICIES**

**Students with Disabilities:** <http://www.fau.edu/sas/Rights.php>

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU’s campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses.

**Religious Accommodation:** <http://www.fau.edu/regulations/chapter2/Reg%202.007%208-12.pdf>

* In accordance with rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs with regard to admissions, registration, class attendance and the scheduling of examinations and work assignments.
* Students who wish to be excused from coursework, class activities, or examinations must notify the instructor in writing ***two weeks in advance*** of their intention to participate in religious observation and request an excused absence. The instructor will provide a reasonable opportunity to make up material from excused absences.
* Any student who feels aggrieved regarding religious accommodations may present a grievance to the director of Equal Opportunity Programs. Any such grievances will follow Florida Atlantic University’s established grievance procedure regarding alleged discrimination.

**Code of Academic Integrity**: <http://www.fau.edu/ctl/AcademicIntegrity.php>

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.

**COURSE SCHEDULE:**

|  |  |
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| **Class 1** | Review Chapter 4 |
|  | Chord Progression I-IV64-I-V65-I (hands alone) – ALL KEYS Chord Progression i-iv64-i-V65-I (hands alone) – ALL KEYS Broken Chord Studies p.172 |
|  | Accompanying - The Slender Mountain Ash p.151 |
|  | KKKKaty p. 154 (hands alone) |
|  | Music for Reading - No. 5, 6 p. 148 |
|  | Scales: C, G, D, A, E, B, C#, F# (hands together) |
| **Class 2** | Review Chapter 4 |
|  | Chord Progression I-IV64-I-V65-I (hands alone) – ALL KEYS Chord Progression i-iv64-i-V65-I (hands alone) – ALL KEYS Broken Chord Studies p.172 |
|  | Accompanying - *The Slender Mountain Ash* p.151 |
|  | *KKKKaty* p. 154 **(hands together)** |
|  | Music for Reading - No. 7, 8 p. 149 |
|  | Scales: C, G, D, A, E, B, C#, F# (hands together)  |
|  | Chord Inversions p. 175-176 |
|  | Harmonizing with I, IV64, V65 - No. 1, 3 p. 177-178 |
|  | Music for Reading - No. 1, 2 p. 185 |
|  | Accompanying - *Wearing of the Green & In the Valley* p. 192-193 (hands alone) Solo Repertoire as Assigned  |
| **Class 3** | Different Harmonization Style no. 2, 4, p. 174-175 |
|  | Music for Reading - No. 3, 5 p. 186-187 |
|  | Accompanying - *Wearing of the Green & In the Valley* p. 192-193 **(hands together)** American Song Rep., *Ka-Lu-A* p. 196-197 (hands alone) |
|  | Technical Studies - Scales, Arpeggios p. 213 |
|  | Solo Repertoire as Assigned  |
| **Class 4** | Different Harmonization Style - No. 2, 4, p. 174-175 |
|  | Music for Reading - No. 3, 5 p. 186-187 |
|  | Accompanying - *Wearing of the Green & In the Valley* p. 192-193 **(hands together)** American Song Rep., *Ka-Lu-A* p. 196-197 (hands alone) |
|  | Technical Studies - Scales, Arpeggios p. 213 |
|  | Solo Repertoire as Assigned |
|  | NEW: An Essential Chord Pattern (Four Voices) p. 180 |
|  | NEW: Triplets - No. 2, 3 p. 182  |
| **Class 5** | Accompanying - *Wearing of the Green & In the Valley* p. 192-193 **(hands together)**  |
|  | *American Song Rep., Ka-Lu-A p. 196-197* ***(hands together)***  |
|  | Technical Studies - Scales, Arpeggios p. 213  |
|  | An Essential Chord Pattern (Four Voices) p. 180 - C, D, E, F, G, A, B  |
|  | Triplets - No. 2, 3 p. 182  |
| **Class 6** | Completion Studies - No. 5, 6 p. 179  |
|  | An Essential Chord Pattern (Four Voices) p. 180 - C, D, E, F, G, A, B  |
|  | Solo Repertoire as Assigned  |
|  | NEW: Ensemble Repertoire - either *Everybody Loves Saturday Night* p. 199 OR *Cielito, p.*  |
|  | *Lindo* 201, 2013  |
|  | Musicianship Activities p. 212  |
|  | Technical Studies - No. 1 p. 214  |
| **Classes 7-8** | Exam 1 - Sign up for a time via the Canvas Scheduler. Taken from “SUGGESTED PLAYING EXAM TOPICS” p. 216 |
| **Class 9** | • Secondary Chords - p. 217, 218• I-vi-IV-ii-I64-V7-I Chord Progression - p. 218 (transposed)• Using Substitute Chords - No. 1, 2 p. 219• Harmonization Studies - No. 1, 2 p. 222• Ensemble Repertoire - Draggy Rag p. 237• Solo Repertoire as Assigned |
| **Class 10** | • I-vi-IV-ii-I64-V7-I Chord Progression - p. 218 (transposed) |
|  | • NEW: Music for Reading - No. 1, 2 p. 230 |
|  | • NEW: Using Substitute Chords - No. 3 p. 220 |
|  | • NEW: Harmonization Studies - No. 3, 4 p. 223 |
|  | • NEW: Using Substitute Chords in Acc. - Finish Melody p. 224 & Vive L’Amour p. 225 |
|  | • NEW: Altered Chords p. 227- Music for Reading No. 3, 4 p. 231 |
|  | • Solo Repertoire as Assigned |
| **Class 11** | • Using Substitute Chords - No. 3 p. 220 |
|  | • Harmonization Studies - No. 3, 4 p. 223 |
|  | • Using Substitute Chords in Acc. - Finish Melody p. 224 & Vive L’Amour p. 225 |
|  | • Altered Chords p. 227- Music for Reading No. 3, 4 p. 231 |
|  | • NEW: Pentatonic & Chromatic Scales p. 228 |
|  | • NEW: American Song Repertoire - Stop, Stop, Stop p. 241 |
|  | • Technical Studies - Scales, Arpeggios p. 257 |
|  | • Technical Studies - Chromatic Scale Exercise, Triad Exercise p. 258 |
|  | • Musicianship Activities p. 256 |
|  | • Solo Repertoire as Assigned |
| **Class 12** | • Music for Reading No. 3, 4 p. 231 |
|  | • American Song Repertoire - Stop, Stop, Stop p. 241 |
|  | • Technical Studies - Scales, Arpeggios p. 257 |
|  | • Technical Studies - Chromatic Scale Exercise, Triad Exercise p. 258 |
|  | • Musicianship Activities p. 256 |
|  | • NEW: The Blues Scale p. 229 - Improvising No. 3 p. 257 |
|  | • NEW: Ensemble Repertoire - Every Night When the Sun Goes Down p. 243 |
|  | • Solo Repertoire as Assigned |
| **Class 13** | • NEW: Music for Reading No. 6, 7 p. 232-233 |
|  | • American Song Repertoire - Stop, Stop, Stop p. 241 |
|  | • Technical Studies - Scales, Arpeggios p. 257 |
|  | • Technical Studies - Chromatic Scale Exercise, Triad Exercise p. 258 |
|  | • The Blues Scale p. 229 - Improvising No. 3 p. 257 |
|  | • Ensemble Repertoire - Every Night When the Sun Goes Down p. 243 |
|  | • Solo Repertoire as Assigned |
| **Classes 14-15** | Exam 2 - Sign up for a time via the Canvas Scheduler. Taken from “SUGGESTED PLAYING TOPICS” p. 260 |
| **Class 16** | • Secondary Dominants - p. 261 |
|  | • Chord Pattern: I-IV-V7/V-V7-I p. 261 (transposed) |
|  | • Practice with V7 of V7 - No. 1-2 p. 262, 263 |
|  | • Harmonizing with theV7/V7 - No. 1-2 p. 265, No. 4 p. 266 |
|  | • Accompanying - Cockles and Mussels p. 280 |
|  | • Solo Repertoire as Assigned |
| **Class 17** | • Chord Pattern: I-IV-V7/V-V7-I p. 261 (transposed) |
|  | • Practice with V7 of V7 - No. 1-2 p. 262, 263 |
|  | • Harmonizing with theV7/V7 - No. 1-2 p. 265, No. 4 p. 266 |
|  | • Accompanying - Cockles and Mussels p. 280 |
|  | • Minor Scales - p. 267 |
|  | • Chord Pattern in Minor: i-iv64-i-V7-i, p. 267 (transposed) |
|  | • Technical Studies - Scales & Arpeggios p. 303 |
|  | • Solo Repertoire as Assigned |
| **Class 18** | • Chord Pattern: I-IV-V7/V-V7-I p. 261 (transposed) |
|  | • Chord Pattern in Minor: i-iv64-i-V7-i, p. 271 (transposed) |
|  | • NEW: Practice with V7 of V7 - No. 3 p. 263 |
|  | • NEW: Music for Reading - No. 1, 2 p. 275 |
|  | • NEW: Ensemble Repertoire - All Aboard for Broadway p. 287, 289 |
|  | • Technical Studies - Scales & Arpeggios p. 303 |
|  | • Solo Repertoire as Assigned |
| **Class 19** | • Chord Pattern in Minor: i-iv64-i-V7-i, p. 271 (transposed) |
|  | • Chords Built on Scale Tones of the Minor Mode - No. 1, 2 p. 268 |
|  | • Practice with V7 of V7 - No. 3 p. 263 |
|  | • Music for Reading - No. 1, 2 p. 275 |
|  | • NEW: Folk Song Arrangements in Minor - No. 2 p. 270 |
|  | • NEW: Harmonization of Melodies in Minor Keys - No. 1-2 p. 273 |
|  | • Ensemble Repertoire - All Aboard for Broadway p. 287, 289 |
|  | • Technical Studies - Scales & Arpeggios p. 303 |
|  | • Solo Repertoire as Assigned |
| **Class 20** | • Musicianship Activities (all) - p. 302• Folk Song Arrangements in Minor - No. 2-3 p. 270• Music for Reading - No. 3, 4 p. 276• Music for Reading - No. 7-8 p. 278 (analysis)• Ensemble Repertoire - All Aboard for Broadway p. 287, 289• Solo Repertoire as Assigned• Technical Studies - Scales & Arpeggios p. 303 |
| **Class 21** | • Musicianship Activities, p. 302 |
|  | • Folk Song Arrangements in Minor - No. 6 p. 272 (hands alone with partner) |
|  | • Music for Reading - No. 3, 4, 5 p. 276, 277 |
|  | • Music for Reading No. 7-8 p. 278 (analysis) |
|  | • Solo Repertoire as Assigned |
|  | • Technical Studies - Scales & Arpeggios p. 303 |
| **Classes 22-23** | Exam 3 - Sign up for a time via the Canvas Scheduler. Taken from “SUGGESTED PLAYING EXAM TOPICS” p. 304 |
| **Class 24** | • 7th Chord Qualities, p. 305 |
|  | • Chord Progression: ii7-V7-Ima7 p. 306 |
|  | • Using vi7 (transposed) p. 306 |
|  | • Study Pieces - No. 1, 2 p. 307 |
|  | • Harmonization Using ii7 - No. 1 p. 310 |
|  | • Accompanying - Peg O’My Heart p. 332-333 |
|  | • Music for Sight Reading - No. 1 p. 326 |
| **Class 25** | • Chord Progression: ii7-V7-Ima7 p. 306• Using vi7 (transposed) p. 306• Harmonization Using ii7 - No. 1 p. 310• Accompanying - Peg O’My Heart p. 332-333• NEW: Music for Sight Reading - No. 1, 3 p. 326, 327• NEW: Solo Repertoire as Assigned |
| **Class 26** | • Chord Progression: ii7-V7-Ima7 p. 306• Accompanying - Peg O’My Heart p. 332-333• Solo Repertoire as Assigned• NEW: Harmonization Using ii7 - No. 3 p. 311• NEW: Study Pieces - No. 3 p. 308• NEW: Musicianship Activities - No. 1, 2 p. 354 & No. 5, 6 p. 355• NEW: Technical Studies - Scales & Arpeggios p. 355 |
| **Class 27** | • Harmonization Using ii7 - No. 3 p. 311 |
|  | • Study Pieces - No. 3 p. 308 |
|  | • Solo Repertoire as Assigned |
|  | • Technical Studies - Scales & Arpeggios p. 355 |
|  | • NEW: Ensemble Repertoire - either Look for the Silver Lining p. 341, 343 OR Empty Bed Blues p. 345 |
| **Class 28** | • Technical Studies - Scales & Arpeggios p. 355 |
|  | • Solo Repertoire as Assigned |
|  | • Ensemble Repertoire - either Look for the Silver Lining p. 341, 343 OR Empty Bed Blues p. 345 |
|  | • NEW: Modal Studies - No. 1, 2, 3 p. 319, 320 (in class only) |
|  | • NEW: Two Modal Pieces for Study - Phrygian Fever & Mixolydian Capers p. 322 & 323 (Choose 1) |
|  | • NEW: Musicianship Activities - No. 3, 4, p. 354 |
| **Class 29** | • Ensemble Repertoire - either Look for the Silver Lining p. 341, 343 OR Empty Bed Blues p. 345 |
|  | • Modal Studies - No. 1, 2, 3 p. 319, 320 (in class only) |
|  | • Two Modal Pieces for Study - Phrygian Fever & Mixolydian Capers p. 322 & 323 (choose 1) |
|  | • NEW: Modal Melodies to Harmonize - No. 1, 4 p. 324, 325 |
|  | • NEW: Harmonization with 7th Chords, You Made Me Love You, p. 314-315 |
|  | **Exam 4 is scheduled during the final exam time for this class. Sign up for a time via the Canvas Scheduler. Taken from “SUGGESTED PLAYING TOPICS” p. 356** |

**Official University Schedule and Holidays (NO CLASSES)**

Martin Luther King Day – January 21st (M)

Spring Break – March 4-10th (M-Sun)

Last Day of Classes – April 28th (M)

Reading Days - April 23rd-24th (T-W)

**Final Exam:** T (May 1st) 7:45am - 10:15am