

Course Title	Class Piano II				
Course Code	MPR170				
Course Type	Compulsory (For students whose first study is not piano)				
Level	Bachelor (1st Cycle)				
Year / Semester	1 st Year / 2 nd Semester				
Teacher's Name	TBA				
ECTS	3	Lectures / week	2 Hours/14 weeks	Laboratories / week	None
Course Purpose and Objectives	This is the second in a four-course sequence whose overall goal is to provide basic, professional keyboard proficiency to students whose primary instrument is not piano.				
Learning Outcomes	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> • Demonstrate basic skills of piano technique • Analyze and play chord progressions in various keys • Develop performance skills through continued study of elementary repertoire • Perform ensemble repertoire with one or more partners • Accompany with simple chords easy repertoire • Sight-read simple excerpts in major and minor keys 				
Prerequisites	MPR 165	Co-requisites	None		
Course Content	<p>Description:</p> <p style="text-align: center;"><i>Technique</i></p> <p><u>Scales</u></p> <ul style="list-style-type: none"> • major scales in all keys, two octaves, parallel motion, hands together • minor scales in all three forms, two octaves in all white keys, parallel motion, hands together • chromatic scales fingerings, pentatonic, and whole-tone scale, hands together <p><u>Arpeggios</u></p> <ul style="list-style-type: none"> • major and minor arpeggios on all white keys, three octaves in triplets, hands together • major and minor arpeggios on black keys, three octaves, hands separately <p><u>Chords</u></p> <ul style="list-style-type: none"> • triads of the key in root position, all major and minor keys, hands together 				

	<ul style="list-style-type: none"> • root position and inversions of all triads: major, minor, diminished, augmented, hands together in rhythmic patterns • seventh chords: dominant, minor, diminished on all keys in all positions <p><u>Additional Technique</u></p> <ul style="list-style-type: none"> • selected finger etudes (emphasizing varied articulations) • use of damper pedal with chord progressions <p style="text-align: center;">Keyboard Harmony</p> <p><u>Chord Progressions</u></p> <ul style="list-style-type: none"> • primary chord progression: I – IV – V – I in all major and i – iv – V – i in minor keys, from any starting position of the tonic, four voices (L.H. playing roots with R.H. playing chords) <p><u>Harmonization</u></p> <ul style="list-style-type: none"> • harmonization of melodies in major and minor keys using chords of the primary chord progression with appropriate L.H. accompaniment patterns (broken chord, waltz bass, march bass, alberti bass, extended root) • continued playing tunes by ear using I, IV, and V7 chords <p><u>Transposition</u></p> <ul style="list-style-type: none"> • transposition of technical exercises to closely-related keys • transposition of folk songs to closely-related keys at sight, using I, IV, and V7 chords in major and minor keys <p style="text-align: center;">Performance</p> <p><u>Solo and Ensemble Repertoire</u></p> <ul style="list-style-type: none"> • various selections of solo literature from textbook (e.g. Bach <i>Minuet in G</i>, <i>Musette in D</i>, Beethoven <i>Sonatina in F</i>, Kabalevsky <i>A Little Dance</i>, <i>Tocattina</i>, Rebikov <i>The Bear</i>) • selections from Bartok's <i>Mikrokosmos</i> vol 2 • play from ensemble excerpts from recommended textbooks <p><u>Sight Reading</u></p> <ul style="list-style-type: none"> • easy selections from textbook • simple melody with written chordal accompaniment • easy ensemble literature
Teaching Methodology	Face to face
Bibliography	<p>Stecher, M., Horowitz, N. et. al. <i>Keyboard Strategies, Master Text 1</i>. Publisher: Schirmer</p> <p>Bartok, B. <i>Mikrokosmos, Vol. 2</i>. Publisher: Boosey and Hawkes</p> <p>Hilley, M. and Freeman Olson, L., (1985). <i>Piano for the Developing Musician</i>.</p>

	Book I. St. Paul: West Publ. Com. Paynter, J. & Aston, P., (1970). <i>Sound and Silence: Classroom Projects in Creative Music</i> . Cambridge, Cambridge University Press.								
Assessment	<table border="1"> <tr> <td>Quizzes</td> <td>70%</td> </tr> <tr> <td>Final Examination</td> <td>20%</td> </tr> <tr> <td>Class Participation and Attendance</td> <td>10%</td> </tr> <tr> <td></td> <td>100%</td> </tr> </table>	Quizzes	70%	Final Examination	20%	Class Participation and Attendance	10%		100%
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Language	English								