

Course Title	Class Piano III				
Course Code	MPR260				
Course Type	Compulsory (For students whose first study is not piano)				
Level	Bachelor (1st Cycle)				
Year / Semester	2 <sup>nd</sup> Year / 4 <sup>th</sup> Semester				
Teacher's Name	TBA				
ECTS	3	Lectures / week	2 Hours/14 weeks	Laboratories / week	None
Course Purpose and Objectives	This is the third 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"> <li>• Demonstrate intermediate skills of piano technique.</li> <li>• Acquire a more extended knowledge of keyboard harmony through standard extended progressions and harmonizations.</li> <li>• Develop performance skills through study of intermediate repertoire, including duet playing.</li> <li>• Transpose at sight major and minor keys.</li> </ul>				
Prerequisites	MPR 170	Co-requisites	None		
Course Content	<p><b>Description:</b></p> <p style="text-align: center;"><b><i>Technique</i></b></p> <p><u>Scales</u></p> <ul style="list-style-type: none"> <li>• major and harmonic minor scales, all white keys, parallel motion in three octaves, in eighth notes and triplets, hands together.</li> <li>• scales in contrary motion, two octaves in all keys, hands together.</li> </ul> <p><u>Arpeggios</u></p> <ul style="list-style-type: none"> <li>• major and minor arpeggios, on all keys, three octaves in triplets, hands together.</li> <li>• major and minor arpeggios on all black keys, three octaves in eighth notes, hands together.</li> </ul> <p><u>Chords</u></p> <ul style="list-style-type: none"> <li>• dominant seventh chords in all positions and resolutions to major and minor tonics</li> </ul> <p><u>Additional Technique</u></p> <ul style="list-style-type: none"> <li>• continued use of the pedal with chords and in repertory.</li> <li>• pedaling in accompaniments.</li> </ul>				

	<p style="text-align: center;"><b>Keyboard Harmony</b></p> <p><u>Chord Progressions</u></p> <ul style="list-style-type: none"> <li>secondary chord progression I – vi – IV – ii6 – I6/4 – V7 – I in major and i – VI – iv – ii•6 – i6/4 – V7 – i in minor keys, starting in root position</li> </ul> <p><u>Harmonization</u></p> <ul style="list-style-type: none"> <li>two-hand accompaniment using secondary chord progression</li> <li>continued playing tunes by ear using secondary chords</li> </ul> <p><u>Transposition</u></p> <ul style="list-style-type: none"> <li>transposition of selected excerpts from easy piano pieces, hands together</li> </ul> <p style="text-align: center;"><b>Performance</b></p> <p><u>Solo Repertoire</u></p> <ul style="list-style-type: none"> <li>selections from textbook (e.g. JS Bach <i>Prelude in C</i>, Kuhlau <i>Sonatina Op 55. No. 1</i>, Schumann <i>Wild Horseman, First Loss</i>)</li> <li>selections from Agay, <i>Classics to Moderns in the Intermediate Grades</i></li> <li>selections from Bartok's <i>Mikrokosmos</i> vol 3</li> </ul> <p><u>Sight Reading</u></p> <ul style="list-style-type: none"> <li>selections from Agay, <i>Easy Classics to Moderns</i></li> <li>two linear voices with hands together</li> </ul> <p><u>Ensemble Playing</u></p> <ul style="list-style-type: none"> <li>piano duets in different styles (e.g. Bartok, "Hungarian Dance" from <i>Mikrokosmos</i>)</li> <li>accompaniment sung folk melodies</li> </ul>
Teaching Methodology	Face to face
Bibliography	<p>Stecher, M., Horowitz, N. <i>Keyboard Strategies, Master Text 2</i>. Publisher: Schirmer.</p> <p>Bartok, B., <i>Mikrokosmos, Vol. 3</i>. Publisher: Boosey and Hawkes.</p> <p>Denes, A. <i>Classics to Moderns in the Intermediate Grades</i>. Publisher: Music Sales Corp.</p> <p>Hilley, M. and Freeman Olson, L., (1985). <i>Piano for the Developing Musician</i>. Book II. St. Paul: West Publ. Com.</p>

Assessment	Quizzes	70%
	Final Examination	20%
	Class Participation and Attendance	10%
		100%
Language	English	