

CLASS I

Technical Skills:

1. Major Pentachords: All keys, hands together, four notes per beat, M.M. Quarter note = 60
2. Major Chord Progressions (I – IV 6/4 – I – V 6 – I): All keys, hands together, one chord per beat at M.M. Quarter note = 60
3. Major Scales: C, G, D, A, E: Two octaves, ascending and descending, hands separately, two notes per beat. M.M. Quarter note = 60
4. Major Arpeggios: same as scales

Performance Skills (choose appropriate tempi):

1. Allegro in G, p. 79
2. Harmonization: bottom of p. 71, example C (Play right hand as written while playing chords with the LH. Choose harmonies appropriate to the context of the RH)
3. Transposition: Lullaby, p. 72, played in the keys of C, D, F, and A major (Play right hand as written while the LH plays the chords indicated in the score.)

CLASS II

Technical Skills:

1. Major and Minor Pentachords: All keys, hands together, four notes per beat, M.M. Quarter note = 60
2. Major and Minor Chord Progressions (I – IV 6/4 – I – V 6 – I): All keys, hands together, one chord per beat at M.M. Quarter note = 60
3. Major and Minor Scales: C, G, D, A, E, F, B, C-sharp: Two octaves, ascending and descending, hands separately, two notes per beat. M.M. Quarter note = 60
4. Major and Minor Arpeggios: same as scales

Performance Skills (choose appropriate tempi)::

1. Theme and Variation, p. 168
2. Harmonization: middle of p. 147, example labeled “Lively/Traditional” (Play right hand as written while playing chords with the LH. Choose harmonies appropriate to the context of the RH. Perform the piece in the pattern indicated above the piece, letter C.)
3. Transposition: bottom of p. 148, example labeled Liscio. Perform in the keys of B-flat and E major.

Instructions for submission:

1. Student will upload video(s) to their own YouTube account.
2. Student will set video as ‘Unlisted’.
3. Student will email link(s) directly to Dr. Robert Henry at rhenry@kennesaw.edu
4. Videos files sent directly to Dr. Henry will be deleted. Please only send YouTube links.



2. Take a moment to pencil in right-hand fingerings for bars 2, 3, 4 and 6, 7, 8 as well as 13–16 and 21–24.



Allegro in G

ALEXANDER REINAGLE
(1756–1809)

mf

6

mp

12

f

18

d. Use eighth-note durations in a two-handed broken chord style.

American

Slowly

mp

5

4. The following are *challenge* melodies. Choose between two different accompaniment styles:

- RH melody and LH triads
- no melody; two-handed "root-chord"



a.

Zierlich

mp

5



b.

With energy

Canadian

f

I V I I V

I V I ii V I

5



c.

Allegro

f

5



Go to the PDM Web site for suggestions in choosing harmonies.

5. Return once more to the melodies on pages 49–50. Harmonize with a two-handed accompaniment while singing the melody.

Easily

p *etc.*



TRANSPPOSITION

1. Transpose item 3a of the Harmonization section (page 70) to F major and G major.
2. Transpose *Lullaby* to C, D, F, and A major.



Lullaby

LYNN FREEMAN OLSON

Slowly

p

I ii iii ii I IV I

3. The following examples are to be transposed the interval of a tritone. To do so one note at a time is a difficult, if not impossible, task. Follow the steps listed to ensure success.
- Do not play in written key
 - Determine melodic range
 - Observe melodic contour
 - Analyze harmonic content
 - Notice hand shifts
 - Determine beginning fingering



- a. Transpose to the key of C major.

Meno Allegro

p

2. As a class, discuss the execution of these indicated articulations used throughout the Theme. Also, be aware of double-stemming in the Variation.



Theme and Variation

CORNELIUS GURLITT, Op. 228
(1829–1901)

Theme

p

9

Variation

17

p

3 3 3 3 3 3

22

poco ritenuto

3 3 3 3 3 3

27

pp 3 rit. 3

b. Closest-position chords — the syncopated melody is a bit of a challenge.



DANIEL D. EMMETT
(1815–1904)

Moderately

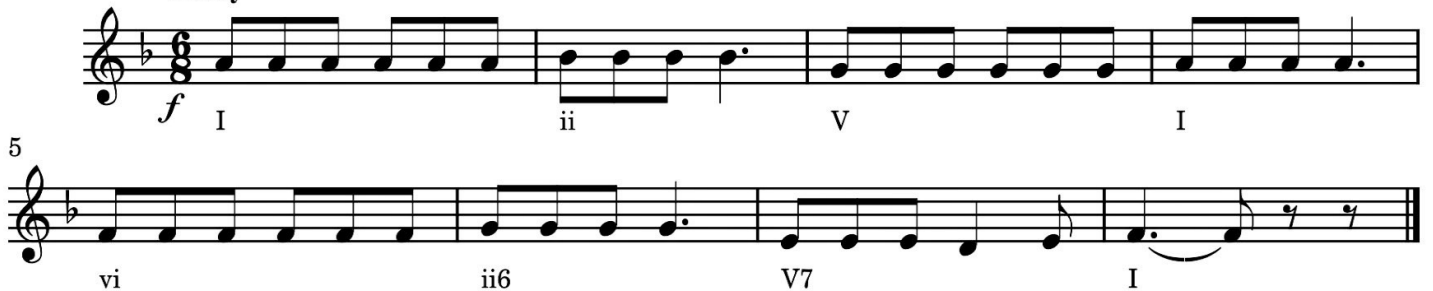


c. Modified keyboard style (challenge)



Traditional

Lively



d. What is the modality? If the tonal center remained as is but the modality changed to Mixolydian, what key signature would you use?



e. Two-handed style.



Vivacetto

French



6



11



Go to the PDM Web site for "original" modal harmonization examples.



TRANSPPOSITION

1. The following examples are to be transposed the interval of a tritone. As before, use the following steps:

- Determine melodic range
- Observe melodic contour
- Analyze the harmonic content
- Notice common tones
- Determine beginning fingering
- Do not play in original key!



a. Transpose *down* to the key of E major.

Liscio

