

Class Piano Resource Materials

Level One
Sixth Edition

Compiled and Edited by
W. Daniel Landes



Smith Creek Music





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Nashville, TN 37214

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ISBN: 978-1-7366819-1-6

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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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Level One 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 Scales (p. 66), written material only. The quiz will cover:

- What scales are in this group?
- What are the thumb notes of each scale?
- What are the characteristics of the scales in this group?

Week 2: Repertory; Scales; Cadences; Harmonized Melodies; Exercises

- Repertory: *Bagpipes*, p. 14
- Scales: D-flat major ; G-flat major, pp. 66-67; 70
- Cadence in C Major, p. 36
- Harmonized melodies:
 - Study the **Procedures for Harmonized Melodies**, p. 38-41
- Exercise #1, play up one octave, p. 78

Week 3: Repertory; Scales; Cadences; Harmonized Melodies; Sight Reading; Exercises

- Repertory: *Folk Song*, p. 15
- Scales: B-flat natural minor ; E-flat natural minor, pp. 66, 68, 71
- Cadences: all major keys, p. 36
- Harmonized melodies: Study and practice the Accompaniment Patterns on p. 37. Play any on request.
- Practice sight reading, p. 50
- Exercise #1, up one and down octave, pp. 78-79

Week 4: Repertory; Scales; Cadences; Harmonized Melodies; Sight Reading; Exercises

- Repertory: *Menuet in F Major*, p. 17
- Scales: B-flat *harmonic* minor ; E-flat harmonic minor, pp. 66-72
- Cadences: review all major keys, p. 36
- Harmonized melodies: Harmonize melody #22, p. 46 using block chords and an accompaniment pattern (p. 37)
 - Refer to the **Procedures for Harmonized Melodies** p, 38-41
 - Pay particular attention to the 6 procedures described on p. 38 and the summary on p. 40.
- Practice sight reading, p. 51
- Exercise #1, up one and down octave, pp. 78-79

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

- Repertory: *Menuet in C Major*, p. 18
- Scales: B Major, pp. 66-67; 70
- Cadences: review all major keys, p. 36
- Triads: Play Major and minor triads (without using the music) on each white note C-B, p. 34-35
- Practice sight reading, p. 52
- Exercise #1, up one and down octave, pp. 78-79

Week 6: Repertory; Scales; Cadences; Triads; Harmonized Melodies; Sight Reading; Exercises

- Repertory: *Peasant Song*, p. 23
- Scales: B natural minor; B harmonic minor, pp. 66-69, 71-72
- Cadences: review all major keys, p. 36
- Triads: Review major and minor triads (without using the music) on each white note C-B, p. 34-35
- Harmonized melodies: Harmonize melody #12, p. 44 using block chords and an accompaniment pattern (p. 37)
 - Refer to the **Procedures for Harmonized Melodies** p, 38-41
 - Pay particular attention to the 6 procedures described on p. 38 and the summary on p. 40.
 - Use an accompaniment pattern from p. 37 if your instructor requests it
- Practice sight reading, p. 53
- Exercise #1, up one and down octave, pp. 78-79

Week 7: Repertory; Scales; Cadences; Improvisation; Sight Reading; Exercises

- Repertory: *Uncle Willie Is Up to His Old Tricks Again*, p. 24. Play in a slow and steady tempo.
- Scales: F Major scale, pp. 66-67; 70
- Cadences: All minor cadences, p. 36
- Improvisation: Prepare Improvisation Example #1, p. 48 in all the required major keys for Cadence #1, p. 36.
 - See Appendix 5, p. 92 for written-out examples.
- Practice sight reading, p. 54
- Exercise #1, up one and down octave, pp. 78-79

Week 8: Repertory; Scales; Cadences; Harmonized Melodies; Sight Reading; Exercises

- Repertory: *Uncle Willie Is Up to His Old Tricks Again*, p. 24. Play in a faster tempo.
- Scales: F natural minor scale; F harmonic minor scale, pp. 66-67; 71-72
- Cadences: Review all minor cadences in, p. 36
- Review Procedures for Harmonization, p. 38-41
- Harmonized Melodies: Harmonize melody #2, p. 42 (D minor); melody #6, p. 43 (E minor)
 - Refer to the **Procedures for Harmonized Melodies** p, 38-41
 - Use the cadence chord voicings on p. 36 to harmonize your melodies
 - Pay particular attention to the 6 procedures outlined on p. 38 and the summary on p. 40.
 - Play one of the melodies using one of the Accompaniment Patterns, p. 37 if your instructor requests it.
- Practice sight reading, p. 55
- Exercise #1, up one and down octave; Exercise #2, up one octave pp. 78-80

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

- Repertory: *What Wondrous Love Is This*, p. 26. Hands separately in a slow and steady tempo.
- Scales: Review all major scales to date: D-flat; G-flat; B; F, pp. 66-70
- Cadences: Review all minor cadences, p. 36
- Improvisation: Prepare Improvisation Example #2, p. 48 in all the required minor keys for Cadence #1, p. 36.
 - See Appendix 5, p. 92 for written-out examples
- Practice sight reading, p. 56
- Exercise #1 and #2 complete, pp. 78-81

Week 10: Repertory; Scales; Cadences; Harmonized Melodies; Sight Reading; Exercises

- Repertory: *What Wondrous Love Is This*, p. 26. Hands together in a steady tempo.
- Scales: Review all natural minor scales to date: b-flat; e-flat; b; f, pp. 66-71
- Cadences: Review all major and minor cadences, p. 36
- Harmonize Melody #15, p. 44
 - Refer to the **Procedures for Harmonized Melodies** p, 38-41
 - Use the cadence chord voicings on p. 36 to harmonize your melodies
 - Pay particular attention to the 6 procedures outlined on p. 38 and the summary on p. 40.
 - Use an accompaniment pattern from p. 37 if your instructor requests it
- Sight Read p. 57
- Exercise #1 and #2 complete, pp. 78-81

Week 11: Repertory; Scales; Cadences; Triads; Improvisation; Sight Reading; Exercises

- Repertory: *The Revenge of Debbie*, p. 26. Hands separately in a slow and steady tempo.
- Scales: Review all harmonic minor scales to date: b-flat; e-flat; b; f, pp. 66-72
- Cadences: Review all major and minor cadences, p. 36
- Triads: Review root-position major and minor triads (without using the music) on each white note C-B, p. 34-35.
- Improvisation: Prepare Improvisation Example #3, p. 48 in all the required Major keys for Cadence #1, p. 36.
 - See Appendix 5, p. 92 for written-out examples.
- Practice sight reading, p. 58
- Exercise #1 and #2 complete, pp. 78-81

Please READ THIS: A memorized repertory piece will be required for your final exam* Ask your instructor for details.

Week 12: Repertory; Scales; Cadences; Triads; Harmonized Melodies; Improvisation; Sight Reading; Exercises

- Repertory: *The Revenge of Debbie*, p. 30. Hands together and in tempo.
- Scales: All Scales, pp. 66-72
- Cadences: Review all major and minor cadences, p. 36
- Triads: Review root-position major and minor triads (without using the music) on each white note C-B, p. 34-35
- Harmonized Melodies: Harmonize melody #10, p. 43 (A minor)
 - Refer to the **Procedures for Harmonized Melodies** p. 38-41
 - Use the cadence chord voicings on p. 36 to harmonize your melodies
 - Pay particular attention to the 6 procedures outlined on p. 38 and the summary on p. 40.
 - Use an accompaniment pattern from p. 37 if your instructor requests it
- Improvisation: Prepare Improvisation Example #4, p. 48 in all the required minor keys for Cadence #1, p. 36.
 - See Appendix 5, p. 92 for written-out examples.
- Practice sight reading, pp. 8-9
- Exercise #1 and #2 complete, pp. 78-81

Week 13: Repertory; Scales; Cadences; Triads; Improvisation; Sight Reading; Exercises

- Repertory: *Trumpet Tune* (p. 33) hands separately and together, slow steady tempo
 - You will have to MEMORIZE *Trumpet Tune* and play it as part of a FINAL EXAM unless your instructor has told you otherwise.*
- All Scales, pp. 66-72
- Cadences: All Cadences, p. 36
- Triads: Review major and minor triads (without using the music) on each white note C-B, p. 34-35
- Improvisation: Prepare Improvisation Example #5, p. 48 in all the required major keys for Cadence #1, p. 36.
 - See Appendix 5, p. 92 for written-out examples.
- Practice sight reading, pp. 50-58
- Exercise #1 and #2 complete, pp. 78-81

Week 14: Repertory; Scales; Cadences; Triads; Harmonized Melodies; Improvisation; Sight Reading; Exercises;

- Repertory: *Trumpet Tune*, p. 33 (from memory unless your instructor has told you otherwise)
- Have all the following material prepared. Your instructor may hear any of it for this week's assignment:
 - All Scales, pp. 66-72
 - All Cadences, p. 36
 - All Triads: play all root position major and minor triads on the white keys, both hands together, pp. 34-35
 - All Exercises, , pp. 78-81
- Harmonize ANY (just one) of the melodies on pp. 45-47
- Improvisation: Prepare Improvisation Example #6, p. 48 in all the required minor keys for Cadence #1, p. 36
 - See Appendix 5, p. 92 for written-out examples.
- Be prepared to Sight Read any example given to you by your instructor.

*A Final Exam may be arranged by the Instructor on the last day of class.

Further requirements regarding assignments:

All technical material should be played **from memory** when you are playing for a grade. This includes:

- Scales
- Cadences
- Root position triads
- 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 One Weekly Assignment Chart

See a more detailed assignment schedule on pp. 98-100.

WK	*Scales	Repertory	Sight Reading	Cadences	Harm. Mel.	Improv.	Triads	Exercises
1	Welcome to class.	Course syllabus. Piano	Lab use and expectations.	Quiz	on Group I Scales	-- written material		only, p. 66
2	D ^b , G ^b pp.66-70	p. 14 <i>Bagpipes</i>		p. 36 C Major	p. 38-41 Procedures			#1, p. 78
3	B ^b & E ^b min. natural only	p. 15 <i>Folk song</i>	p. 50	p. 36 All Maj keys	p. 37 Accomp. Pat.			#1, p. 78-79
4	B ^b & E ^b min. harmonic only	p. 17 <i>Menuet in F Major</i>	p. 51	p. 36 All Maj keys	#22, p. 46			#1, p. 78-79
5	B	p. 18 <i>Menuet in C Major</i>	p. 52	p. 36 All Maj keys			See detail on p. 98	#1, p. 78-79
6	B min. nat & har	p. 23 <i>Peasant Song</i>	p. 53	p. 36 All Maj keys	#12, p. 44		See detail on p. 98	#1, p. 78-79
7	F	p. 24 <i>Uncle Willie</i> Slow and steady	p. 54	p. 36 All min keys		#1, p. 48		#1, p. 78-79
8	F min. nat & har	p. 24 <i>Uncle Willie</i> Faster, up tempo	p. 55	p. 36 All min keys	#2, p. 42 #6, p. 43			#1 & #2 p. 78-81
9	review all majors to date	p. 26 <i>Wondrous Love</i> Hands separately	p. 56	p. 36 All min keys		#2, p. 48		#1 & #2 p. 78-81
10	review all nat mins to date	p. 26 <i>Wondrous Love</i> Hands together	p. 57	p. 36 All keys	#15, p. 44			#1 & #2 p. 78-81
11	review all har mins to date	p. 30 <i>Revenge of Debbie</i> Hands separately	p. 58	p. 36 All keys		#3, p. 48	See detail on p. 99	#1 & #2 p. 78-81
12	review all scales to date	p. 30 <i>Revenge of Debbie</i> Hands together	pp. 8-9	p. 36 All keys	#10, p. 43	#4, p. 48	See detail on p. 100	#1 & #2 p. 78-81
13	review all scales to date	[p. 33 <i>Trumpet Tune</i>] See detail, p. 100	pp. 50-58	p. 36 All keys		#5, p. 48	See detail on p. 100	#1 & #2 p. 78-81
14	All scales to date	[p. 33 <i>Trumpet Tune</i>] from memory	See detail on p. 100	p. 36 All keys	Choose any on pp. 45-47	#6, p. 48	See detail on p. 100	#1 & #2 p. 78-81

All scales,, cadences, triads, 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. 66-72

The repertory piece for Week 14 should be played from memory for your final exam unless your instructor has told you otherwise.

ISBN 978-1-7366819-1-6



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