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FUNCTIONAL PIANO SKILLS COURSE

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FUNCTIONAL PIANO SKILLS COURSE

A DOCUMENT APPROVED FOR THE  
SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

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# **CURRICULUM DEVELOPMENT FOR AN UNDERGRADUATE PIANO MAJOR FUNCTIONAL PIANO SKILLS COURSE**

## **ABSTRACT**

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In an effort to prepare undergraduate piano majors for a diverse career in music, some undergraduate institutions elect to provide coursework for piano majors dedicated to the development of functional piano skills. Research shows that curriculum content of these functional piano skills courses varies considerably among undergraduate institutions. This document presents curriculum activities for a course in functional piano skills for undergraduate Bachelor of Music, Bachelor of Musical Arts, Bachelor of Music Education, and Bachelor of Arts piano majors. The curriculum activities here are limited to four core functional piano skills: harmonization, accompanying, score reading, and transposition. Twenty-four skill activities, six activities for each of the four core skills, are presented in this document as a reference for instructors of functional piano skills courses. Content suggestions and sequencing found in leading secondary keyboard skills and skill-specific textbooks serve as a reference in the creation of activities intended for undergraduate piano majors. For each of the twenty-four activities, the author included the following features: a learning objective, a description of the activity, suggestions for instructional sequence, musical notation of the activity, suggestions for level modification, and a list of supplemental musical examples in public domain.

## CHAPTER 1: INTRODUCTION

### INTRODUCTION

Undergraduate piano majors are expected to be proficient across the vast range of functional piano skills. The ability to sight read, harmonize, improvise, transpose, read open score, and accompany are just some of the functional keyboard skills expected of the twenty-first century musician.<sup>1</sup> Pianist Flora Silini articulates these functional skills as “specific techniques that the pianist must often express and deliver without practice or preparation.”<sup>2</sup> Competency in such skills is not commonly addressed in undergraduate piano major applied lessons. Research on the instruction of functional piano skills to undergraduate piano majors is outdated, with the last major study written nearly thirty years ago.

The question arises of whether undergraduate piano majors are graduating with sufficient competency in functional keyboard skills needed for a successful career. In a 2008 article, Tammie Walker, Director of the School of Music and Professor of Piano at the University of Iowa, pertinently asks, “How many pianists do you know who, after college, pursue careers strictly in the field of solo piano performance? I personally know none. Yet, how many undergraduate piano majors spend the vast majority of their college careers studying, polishing and performing solo piano literature?”<sup>3</sup> Nearly a decade later, Professor Ludim Pedroza similarly observes, “Piano studios across the

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<sup>1</sup> Christopher Fisher, *Teaching Piano in Groups* (New York: Oxford University Press, 2010), 5.

<sup>2</sup> Flora Silini, “Spontaneous Keyboard Skills,” *American Music Teacher* No. 30, April/May (1981): 16.

<sup>3</sup> Tammie Walker, “The Status of the B.M. Piano Performance Degree,” *American Music Teacher* No. 57, April/May (2008): 20.

country... continue to graduate pianists who are capable of performing an impressive portfolio of standard, very difficult works but who would struggle if asked to play “Happy Birthday” in any major key.”<sup>4</sup>

In an effort to assist pianists with deficiencies in one or more skill elements, some undergraduate institutions accredited by the National Association of Schools of Music (NASM) provide functional piano skills courses for piano majors. Although not a requirement in NASM curriculum guidelines, approximately twenty-five percent of accredited institutions provide such coursework to undergraduate piano majors.<sup>5</sup> Functional piano skill courses are often taught in a group keyboard lab setting, independent from non-piano music majors. Titles such as “Functional Piano Skills” or “Keyboard Harmony for Piano Majors” are commonly used to identify keyboard skills courses designed for undergraduate piano majors.

Curriculum content of functional piano skills courses varies greatly among undergraduate institutions.<sup>6</sup> A contributing factor in the discrepancy of content is the lack of a universal curriculum. Research shows that fifty-two percent of Functional Piano Skills courses for piano majors use curriculum materials created by individual class instructors.<sup>7</sup> As a result, curriculum content is highly individualized by the instructors’ past professional experiences and expertise. This document strives to unify the instruction of functional piano skills to undergraduate piano majors by providing suggestions of core curriculum activities.

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<sup>4</sup> Ludim Pedroza, “Latin Music Studies at Texas State University: The Undergraduate Minor in Mariachi and Its Implications for Expansive Curricula in Mainstream Institutions of the United States,” in *College Music Curricula for a New Century*, ed. Robin Moore (New York: Oxford University Press, 2017), 139.

<sup>5</sup> Steven R. McDonald, “A Survey of the Curricular Content of Functional Keyboard Skills Classes Designed for Undergraduate Piano Majors” (PhD diss., University of Oklahoma, 1988), 108.

<sup>6</sup> *Ibid.*, 50.

<sup>7</sup> *Ibid.*, 70.

## **PURPOSE OF STUDY**

The purpose of this study is to develop core curriculum activities for a course in functional piano skills for undergraduate Bachelor of Music, Bachelor of Musical Arts, Bachelor of Music Education, and Bachelor of Arts piano majors. This document serves as a reference for instructors of functional piano skills courses for undergraduate piano majors taught in a group keyboard lab setting. Suggested implementations from this document include:

1. Curriculum content for teaching harmonization, accompanying, score reading, and transposition.
2. Curriculum sequencing for teaching harmonization, accompanying, score reading, and transposition.
3. Twenty-four activities for teaching harmonization, accompanying, score reading, and transposition skills.
4. Activity modifications for low- and high-performing students.
5. Lists of supplemental resources for instruction of keyboard skills appropriate for piano majors.

## **NEED FOR STUDY**

In the past thirty years very little research has been devoted to group instruction of functional piano skills to undergraduate piano majors. Steven McDonald's 1989 PhD dissertation, *A Survey of the Curricular Content of Functional Keyboard Skills Classes Designed for Undergraduate Piano Majors*, remains the sole research document exploring curriculum of functional piano skills courses for undergraduate piano majors.

He concludes that “the goals of functional keyboard skills classes for piano majors differ so greatly among schools that only general agreement exists among educators regarding experiences and competencies expected.”<sup>8</sup>

While several publications, such as Lancaster and Renfrow’s *Alfred’s Group Piano for Adults*,<sup>9</sup> Lyke et al.’s *Keyboard Musicianship: Piano for Adults*,<sup>10</sup> and Hilley and Olson’s *Piano for the Developing Musician*,<sup>11</sup> have developed functional keyboard skills curricula, these textbooks are intended for secondary piano music majors.

Although these textbooks serve as a model for sequencing of keyboard skills content, their organization, pacing, and depth of content are most appropriate for secondary piano students. There is a need for comprehensive resources and curricular guidance on presenting these skills to undergraduate piano majors.

Functional piano skills courses for undergraduate piano majors must be taught separate from secondary piano students. Piano skills coursework for secondary piano students often incorporate beginner keyboard technique and elementary solo repertoire. Since advance solo repertoire and technique are likely taught in applied piano lessons, functional piano skills coursework for undergraduate piano majors should focus on skills including harmonization, accompanying, score reading, and transposition. This document strives to fill a hole in curriculum materials available for instruction of functional piano skills to undergraduate piano majors.

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<sup>8</sup> Ibid., 1.

<sup>9</sup> E. L. Lancaster and Kenon Renfrow, *Alfred’s Group Piano for Adults* (Van Nuys: Alfred, 2008), 2 vols.

<sup>10</sup> James Lyke et al., *Keyboard Musicianship: Piano for Adults* (Champaign: Stipes, 2015), 2 vols.

<sup>11</sup> Martha Hilley and Lynn Freeman Olson, *Piano for the Developing Musician* (Boston: Cengage Learning, 2005).



## LIMITATIONS OF THE STUDY

The document is restricted to creating functional piano skill activities intended for undergraduate piano majors seeking the Bachelor of Music, Bachelor of Musical Arts, Bachelor of Music Education, or Bachelor of Arts degree. While research studies promote piano proficiency in a variety of functional skills, the curriculum activities in this document are limited to four core skills: harmonization, accompanying, score reading, and transposition. The author selected these four skills based upon their perceived importance as indicated in research studies overviewed in Chapter Two.

## DEFINITIONS OF TERMINOLOGY

Accompanying – The skill of performing musical materials collaboratively with others performing additional musical materials.

Applied Lessons – Individual coursework on a specific musical instrument. Curriculum often focuses on repertoire and technique.

Functional Piano Skills Classes – Coursework taught to piano majors in a group setting to develop practical keyboard skills. This term does not apply to group piano courses for secondary piano students.

Functional Piano Skills – A broad collection of practical keyboard skills expected of undergraduate music graduates. This document will specifically address the following four skills: harmonization, accompanying, score reading, and transposition.

Harmonization – The skill of creating harmony at the keyboard to support previously existing melody, typically using given chord symbols.

NASM – An abbreviation for the accreditation organization National Association of Schools of Music. The organization publishes an annual handbook for accredited institutions that specifies curriculum guidelines for various music degrees and majors.

Piano Majors – Music students who are piano performance or piano pedagogy majors. This document specifically addresses undergraduate BM, BMA, BME, and BA degree students.

Secondary Music Educators – Public school music teachers who instruct students between seventh and twelfth grade levels.

Secondary Piano Students – Music Majors whose primary instrument is an instrument other than piano.

Score Reading – The skill of reading and performing multiple independent staves simultaneously at the keyboard.

Transposition – The skill of reading and performing existing musical material at the keyboard in a key other than the given notated key.

## **ORGANIZATION AND PROCEDURES OF STUDY**

This document is organized into seven chapters. After an introduction to the document in Chapter One, Chapter Two provides a summary of related literature on functional piano skills in United States universities. The literature review begins with an overview of historical advocacy for functional piano skills instruction by various music education associations. It continues with a description of degree requirements for undergraduate performance majors as outlined by the NASM handbook. For the

purposes of this paper, the author is using the 2019-2020 NASM handbook. Research on functional piano skills for secondary piano students is presented, highlighting the opinions of collegiate faculty, public school music educators, and professional musicians. Chapter Two concludes with a summary of research on functional piano skills for undergraduate piano majors.

Chapter Three “Harmonization,” Chapter Four “Accompanying,” Chapter Five “Score Reading,” and Chapter Six “Transposition” serve as references for the instruction of these four commonly taught functional skills to undergraduate piano majors. Each skill is introduced by a brief overview of pedagogical approaches used in leading keyboard skills textbooks. Content suggestions and sequencing found in the leading keyboard skills textbooks serve as reference materials in the creation of activities for undergraduate piano majors.

After a skill is introduced, six core curricular activities follow. The document therefore presents a total of twenty-four skill activities, six activities for each of the four skill elements. Each activity includes the following features:

- Learning Objective
- Description of the Activity
- Suggestions for Instructional Sequence
- Musical Notation of the Activity
- Suggestions for Level Modification
- List of Supplemental Musical Examples

Musical materials presented in this document are either author created or excerpts from compositions in public domain. A list of supplemental public domain musical examples

for each activity provide additional materials appropriate for reinforcement, homework, and assessment.

Discrepancies among undergraduate piano major levels can be a challenge of teaching functional piano skills in a group setting. A significant component of this study is suggestions for modifying activities to meet the needs of all piano majors. For each of the twenty-four activities in this document, ideas for increasing and decreasing the level of difficulty is presented.

Chapter Seven “Summary, Conclusions, and Recommendations for Further Studies” summarizes the twenty-four core functional skills activities created and recommended for undergraduate piano majors. Following the summary, conclusions observed while reviewing the content and sequencing of leading functional skills textbooks is presented. Lastly, the author makes recommendations for future research on the topic of functional piano skills instruction to undergraduate piano majors.

## CHAPTER 2: LITERATURE REVIEW

The literature review portion is presented as follows, “History of Functional Skills in Music Education,” “National Association of Schools of Music Functional Piano Skills Guidelines for Undergraduate Performance Majors,” “Functional Piano Skills for Undergraduate Secondary Piano Students,” and “Functional Piano Skills for Undergraduate Piano Majors.”

### HISTORY OF FUNCTIONAL SKILLS IN MUSIC EDUCATION

Functional piano skills coursework for undergraduate non-piano music majors blossomed in the late 1950s and 1960s. In his 2010 text, *Teaching Piano in Groups*, author Christopher Fisher describes how functional skills courses “were designed according to the philosophy that all music students, regardless of area of emphasis, should receive piano training as a part of their comprehensive music training.”<sup>12</sup> Music education associations were a leading proponent of functional skills coursework in the early twentieth-century.

Advocacy for the instruction of functional piano skills first appears in music education publications in the 1920s. A committee report from the 1929 National Research Council of Music Education expressed the importance of sight reading accompaniments, instrumental transposition, and improvisation keyboard skills.<sup>13</sup> In

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<sup>12</sup> Fisher, *Teaching Piano in Groups*, 5.

<sup>13</sup> Robert John Hunter, “The Teaching of Ten Functional Piano Skills to Undergraduate Music Education Majors at Selected West Cost Four-Year Colleges and Universities” (Doctoral diss., University of the Pacific, 1973), 7.

discussing the keyboard training of music educators, the council proposed that “a portion of the work in piano be devoted to such performance as reading accompaniments at sight and making transpositions from one key to another, improvising accompaniments to a melody and such other performance as is likely to enter into the work of a teacher of school music.”<sup>14</sup> A suggestion to introduce functional keyboard skills coursework for music education students appears in a committee report from the 1944 Music Educators National Conference (MENC).<sup>15</sup> The 1944 MENC College Curriculum committee recommended that music education curriculums adopt the following four keyboard skills:

1. Play at sight materials of the difficulty of hymn tunes.
2. Execute musical material commensurate with the level on which the music education student planned to teach.
3. Use keyboard in modulating from any key to any key.
4. Transpose simple accompaniments.<sup>16</sup>

In 1945, by-laws of the National Association of Schools of Music (NASM) proposed a curriculum requiring all music education students demonstrate keyboard proficiency.<sup>17</sup> In describing piano requirements, the by-laws declare:

As a minimum... the ability to play simple accompaniments and to test the creative work of the teacher as well as of the student. Whether this is gained through keyboard harmony, private or class lessons in piano, or a combination of both, or whether it is a skill which has already been acquired, would seem to make little difference.<sup>18</sup>

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<sup>14</sup> *Journal of Proceedings of the Music Supervisors National Conference* (Ithaca, NY: Music Educators National Conference, 1929), 28.

<sup>15</sup> Hunter, “The Teaching of Ten Functional Piano Skills,” 8.

<sup>16</sup> Music Educators National Conference, *Committee Reports: 1942-44* (Chicago: Music Educators National Conference, 1945), 20-30.

<sup>17</sup> Werner Sonntag, “The Status and Practices of Class Piano Programs in Selected Colleges and Universities of the State of Ohio” (PH.D. dissertation, Ohio State University, 1980), 10.

<sup>18</sup> National Association of Schools of Music, *By-Laws* (Memphis: National Association of Schools of Music, 1945), 22.

In 1952, MENC responded to an increase in group piano instruction by publishing a handbook for group piano teaching edited by Richard Burrows.<sup>19</sup> At the time of publication, Burrows discovered 260 collegiate institutions in the United States offered group piano courses.<sup>20</sup> McDonald cites the significance of this handbook for its emphasis on playing by ear.<sup>21</sup>

Several accrediting institutions, including NASM and the American Association of Colleges for Teacher Education (AACTE), and the education association MENC,<sup>22</sup> collaborated that year on creating piano proficiency requirements. This jointly composed list of functional piano skills in 1953 provided standardized requirements for music education students. The detailed description in the NASM by-laws of 1953 reads as follows:

Functional Piano Facility: It is recommended that *all* music education majors be expected to demonstrate piano facility as follows:

1. Ability to sight read songs of the type found in a community song book.
2. Ability to harmonize at sight, improvising a simple piano accompaniment for songs requiring the use of I, IV, and V chords and some simple modulations; also to transpose the songs and harmonizations to other keys.
3. Ability to sight read fairly fluently simple accompaniments, vocal or instrumental, and simple piano compositions of the type used for school rhythmic activities.<sup>23</sup>

Sonntag identifies five key points of significance found in the NASM by-laws of 1953: the approval and collaboration of three associations, the inclusion of all music education

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<sup>19</sup> Raymond Burrows, ed., *Handbook for Teaching Piano Classes* (Chicago: Music Educators National Conference, 1952).

<sup>20</sup> Fisher, *Teaching Piano in Groups*, 5.

<sup>21</sup> McDonald, "A Survey of the Curricular Content," 15.

<sup>22</sup> MENC was reorganized in 2011 as the National Association for Music Educators (NAfME).

<sup>23</sup> "Evaluating the Music Education Curriculum." *Music Educators Journal* 39, no. 5 (1953): 34-36.

majors, the stress on functional skills rather than solo repertoire, the inclusion of functional piano skills as a minor performance area, and the inclusion of keyboard harmony as basic musicianship.<sup>24</sup> Current group piano curriculum for secondary piano music majors continue to include functional skills content as required by the NASM.<sup>25</sup>

Subsequently, education associations continued to promote the practicality of learning functional piano skills. In a 1967 MENC publication, Robinson and Jarvis illustrate eleven examples of functional piano skills usage in school music classrooms.<sup>26</sup> They identify six skills as “essential” for two-year secondary group piano curricula: “literature, music fundamentals, theory and technique, note-reading, creativity (transposition, harmonization and improvisation), and interpretation.”<sup>27</sup> Variations of these six essential skills continually appear in contemporary research studies.

Piano curricular standards established by education associations during the second half of the twentieth century remain in effect today. According to the 2019-2020 NASM handbook, all undergraduate students seeking the Bachelor of Music Education degree must demonstrate competency in functional keyboard skills. Vocal/choral education students are particularly required to demonstrate proficiency in an instrument with the capability of transposing and providing accompaniments.<sup>28</sup> In her 2017 publication, *Dynamic Group-Piano Teaching: Transforming Group Theory into Teaching Practice*, Pamela Pike describes how institutions use secondary group piano

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<sup>24</sup> Sonntag, “The Status and Practices of Class Piano Programs,” 11-12.

<sup>25</sup> Fisher, *Teaching Piano in Groups*, 220.

<sup>26</sup> Helene Robinson and Richard L. Jarvis, *Teaching Piano in Classroom and Studio* (Washington, D.C.: Music Educators National Conference, 1967), 5.

<sup>27</sup> *Ibid.*, 132-134

<sup>28</sup> National Association of Schools of Music, *NASM Handbook 2019-20* (Reston, Virginia: National Association of Schools of Music), 120-121.



coursework to satisfy additional musical competencies, such as improvisation and composition, recommended by NASM.<sup>29</sup>

## **NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC FUNCTIONAL PIANO SKILLS GUIDELINES FOR UNDERGRADUATE PERFORMANCE MAJORS**

The National Association of Schools of Music publishes an annual handbook for accredited institutions containing degree requirements and curricular content guidance. The 2019-2020 edition of the handbook states that all undergraduate music degree seeking students “must acquire keyboard competencies.”<sup>30</sup> While some undergraduate degree programs in the handbook contain specific functional piano skill requirements, the Bachelor of Music in Performance degree does not state any additional requirements.

Institutions that offer the Bachelor of Music degrees in Accompanying, Pedagogy, and/or Collaborative Piano are required to offer additional specialized courses relative to the major. Specialized coursework in accompanying and collaborative piano would likely include coursework in functional piano skills elements. The handbook specifies, “The Bachelor of Music in Accompanying, Pedagogy or Collaborative Keyboard is justified only if the institution is adequately staffed and equipped to offer a significant number of specialized courses in the major, including performance studies in the primary instrument.”<sup>31</sup> Functional skills such as sight-

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<sup>29</sup> Pamela Pike, *Dynamic Group-Piano Teaching: Transforming Group Theory into Teaching Practice* (New York: Routledge, 2017), 71.

<sup>30</sup> National Association of Schools of Music, *NASM Handbook 2019-20* (Reston, Virginia: National Association of Schools of Music), 102.

<sup>31</sup> *Ibid.*, 104.

reading, accompanying, and transposition would likely be included in specialized coursework.

## **FUNCTIONAL PIANO SKILLS FOR UNDERGRADUATE SECONDARY PIANO STUDENTS**

Developing curricula for functional piano skills for piano majors can be informed by the parallel curricula for secondary piano students. Continual interest in functional piano skills for secondary piano students is evident in the abundance of research studies. An overwhelming majority of these studies explore functional skills in relation to music education. As suggested by Christensen,<sup>32</sup> views on teaching functional skills to secondary piano students can be sourced from three broad categories: collegiate faculty, public school music educators, and professional musicians.

The diversity of functional skills instruction from the perspective of collegiate faculty members has been examined by Chin,<sup>33</sup> Exline,<sup>34</sup> Hunter, Johnson,<sup>35</sup> Lyke,<sup>36</sup> McDonald, Sonntag, and Spicer.<sup>37</sup> While the majority of this research occurred in the

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<sup>32</sup> Linda Christensen, "A survey of the Importance of Functional Piano Skills as Reported by Band, Choral, Orchestra and General Music Teachers" (PhD diss., The University of Oklahoma, 2000), 11.

<sup>33</sup> Huei Li Chin, "Group Piano Instruction for Music Majors in the United States: A Study of Instructor Training, Instructional Practice, and Values Relating to Functional Keyboard Skills" (Doctoral diss., The Ohio State University, 2002).

<sup>34</sup> Jerry Exline, "Development and Implication for a Program in Functional Piano Skills Designed for Undergraduate Music and Non Music Majors at the State University College at Oswego, New York" (PhD diss., The Eastman School of Music, 1976).

<sup>35</sup> Gordon Johnson, "Group Piano Instructional Priorities for Music Majors in Higher Education Settings in the United States" (Doctoral diss., Brigham Young University, 1987).

<sup>36</sup> James Lyke, "An Investigation of Class Piano Programs in the Six State Universities of Illinois and Recommendations for their Improvement" (PhD diss., Colorado State College, 1968).

<sup>37</sup> Junghee Spicer, "A Study of Keyboard Proficiency for non-keyboard music majors in universities and conservatories" (Doctoral diss., University of Washington, 1992).

second half of the twentieth century, they present pertinent data relative to functional skills. Lyke's landmark 1968 Ph.D. dissertation sought to identify which functional piano skills are most important to class piano teachers. Group piano teachers were asked to rank functional piano skills into three categories: most important, important, and less important.<sup>38</sup> The following ten skills were considered most important:

1. Sight reading
2. Playing by ear
3. Critical listening
4. Transposition
5. Improvisation
6. Harmonization
7. Accompanying
8. Chord progressions
9. Technical development
10. Analysis<sup>39</sup>

Based upon his findings, Lyke suggests that all undergraduate institutions adopt a two-year sequence of group piano instruction to sufficiently sequence skill instruction.<sup>40</sup>

Exline similarly asked collegiate class piano faculty to rank various functional piano skills in a 1976 survey. In comparison to Lyke's study, Exline reported an increase of emphasis given to accompanying and harmonization skills.<sup>41</sup> A third questionnaire, created by Hunter, asked west coast collegiate faculty members a variety of specific questions in relation to ten functional skills. From those responses, Hunter identified five piano skills in which instruction could be improved: harmonization, accompanying, transposition, improvisation, and playing by ear.<sup>42</sup> Additionally, Hunter

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<sup>38</sup> Lyke, "An Investigation of Class Piano Programs," vi.

<sup>39</sup> *Ibid.*, vi.

<sup>40</sup> *Ibid.*, 116.

<sup>41</sup> Exline, "Development and Implication for a Program in Functional Piano Skills," 70.

<sup>42</sup> Hunter, "The Teaching of Ten Functional Piano Skills," 107.

reported five skills ranked as most significant by piano faculty: harmonization, improvisation, playing by ear, sight reading, and transposition.<sup>43</sup>

Inquiries on curricular consistency and content pacing amongst collegiate faculty members are explored by Sonntag and Johnson. In 1980, Sonntag surveyed instructors of secondary piano for music education majors in the state of Ohio. Sonntag discovered that functional piano skills requirements for music education majors were inconsistent between twenty-four participating institutions.<sup>44</sup> Johnson investigated the percentage of class time collegiate instructors devote to teaching functional skills to secondary piano students. He reported instructors dedicating an average of twenty-two percent of class time on functional skills elements. Johnson compared this data with responses by five group piano pedagogy experts. Experts in Johnson's study suggest an average of forty-seven percent of class time be devoted to functional piano skills elements when teaching secondary piano students.<sup>45</sup>

Inconsistencies between functional skills research and collegiate faculty actions have been observed by Spicer and Chin. In 1992, Spicer discovered instructors assessing students on skills commonly identified as least important. Conversely, skills identified as most important were not being adequately assessed. He suggests, "Proficiency examinations should reflect the consensus of opinion on the highly ranked skills."<sup>46</sup> In 2002, Chin observed piano instructors neglecting to sufficiently emphasize important functional skills, even if the instructors themselves agree with the research.

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<sup>43</sup> Ibid., 108.

<sup>44</sup> Sonntag, "The Status and Practices of Class Piano Programs," 76.

<sup>45</sup> Johnson, "Group Piano Instructional Priorities for Music Majors," 150.

<sup>46</sup> Spicer, "A Study of Keyboard Proficiency," 131-132.

She provides an ironic illustration of an instructor not sufficiently teaching accompanying and open score reading, even though the same instructor believed those skills to be highly significant.<sup>47</sup> In a more recent publication, Chin identifies a connection between an instructor's educational background and the emphasis of repertoire in group piano studies for secondary students.<sup>48</sup>

Research studies reflect significant developments in the training and preparation of group piano instructors. "Teacher-dominating" situations were observed by Lyke in 1968, calling for teacher training in piano pedagogy and educational psychology.<sup>49</sup> Hunter reported startling statistics on group piano teacher training in his 1973 survey. He concluded that less than ten percent of group piano instructors received training in the teaching of functional skills. In his 1978 study, Lancaster<sup>50</sup> proposed a solution to the deficiencies of group piano teacher training and created a curricular model for piano teacher training programs. Lancaster recommends that all collegiate institutions hire specialists for group piano instruction.<sup>51</sup>

Growth in group piano pedagogy is visible through a variety of publications and professional organizations. Comprehensive texts, such as *Teaching Piano in Groups*<sup>52</sup> and *Dynamic Group-Piano Teaching: Transforming Group Theory into Teaching Practice*,<sup>53</sup> are invaluable resources on group piano instruction. Both texts provide a

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<sup>47</sup> Chin, "Group Piano Instruction for Music Majors," 101.

<sup>48</sup> Hwei Li Chin, "Repertoire and Technical Exercises: Does the Instructor's Area of Specialization Affect the Degree of Emphasis on These Skills?" *American Music Teacher*, 58, No. 3 (2008): 18-21.

<sup>49</sup> James Lyke, "An Investigation of Class Piano Programs," 115.

<sup>50</sup> E. L. Lancaster, "The Development and evaluation of a hypothetical model program for the education of the college and university group piano instructor" (PhD diss., Northwestern University, 1978).

<sup>51</sup> *Ibid.*, 111.

<sup>52</sup> Christopher Fisher, *Teaching Piano in Groups* (New York: Oxford University Press, 2010).

<sup>53</sup> Pamela Pike, *Dynamic Group-Piano Teaching: Transforming Group Theory into Teaching Practice* (New York: Routledge, 2017).

depth of pedagogical information for instructing secondary piano students in group settings. Fisher's text advocates that the group piano setting is ideal for the instruction of functional skills:

The group piano lesson is a prime environment in which to teach functional keyboard skills and fundamentals like harmonization, transposition, improvisation, sight-reading...Because of their structure, groups are ideal arrangements for introducing and drilling these skills through games and creative activities, which could not be done in the private lesson. The teacher is able to present and reinforce curricular materials more efficiently in the group as opposed to making the same presentation to each individual student in a private lesson.<sup>54</sup>

In response to a need for communication among group piano and pedagogy professors, a forum titled Group Piano/Piano Pedagogy Forum (GP3) was created in 2000. The group is currently in partnership with the Music Teachers National Association (MTNA) and hosts a bi-annual conference. GP3 continues to provide professional development, teacher training, and communication opportunities for professors of group piano and piano pedagogy.

Current pedagogical trends encourage teachers of secondary functional piano skills to present content in relation to its practicality. Yi suggests that "...there will be significant and meaningful learning outcomes when the focus of the course is shifted to practical application of the course's knowledge and skill sets."<sup>55</sup> A trend in current secondary group piano programs is the inclusion of individualized projects in their curriculums, providing students the opportunity to demonstrate functional skills most practical for their anticipated career.

Public school music educators and their perceptions of their own functional

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<sup>54</sup> Fisher, *Teaching Piano in Groups*, 9-10.

<sup>55</sup> Sungsook Yi, "Innovative Pedagogy: Integrated Curriculum Design for the University Functional Keyboard Skills Course" (Doctoral diss., George Mason University, 2015), 140.

piano skills have been explored by Bunchanan,<sup>56</sup> Case,<sup>57</sup> Christensen, Corbett,<sup>58</sup> Freeburne,<sup>59</sup> March,<sup>60</sup> McWhirter,<sup>61</sup> Rast,<sup>62</sup> Redfern,<sup>63</sup> Richards,<sup>64</sup> Taylor,<sup>65</sup> and Timmons.<sup>66</sup> Skills such as harmonization, accompaniment, transposition, and score reading are frequently cited as significant. In Redfern's multi-state survey, the following five piano skills are reported most important by public school music teachers: "chords and chord progressions, accompanying, improvising, sight reading, and harmonizing melodies."<sup>67</sup> In this instance, the ranking of significant skills is similar between public school music educators and collegiate music faculty.

Music educators were asked in a collection of research studies to reflect on the effectiveness of their collegiate piano training. Pike describes, "many practicing music

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<sup>56</sup> Gillian Bunchanan, "Skills of piano performance in the preparation of music educators," *Journal of Research in Music Education* 12, no. 22 (1964): 134-138.

<sup>57</sup> Trelles Glenn Case, "A Comparison of Expected and Observed Piano Skills Required of Public School Teachers in the State of North Carolina" (Doctoral diss., The University of North Carolina at Greensboro, 1977).

<sup>58</sup> D. L. Corbett, "An Analysis of the Opinions of Recent Music Education Graduates from Kansas Teacher Training Institutions Regarding the Adequacy of their Preparation to Teach Music" (Doctoral diss., University of Kansas, 1977).

<sup>59</sup> Frederick Glenn Freeburne, "Functional Secondary Piano Training of Music Teachers" (Doctoral diss., Indiana University, 1952).

<sup>60</sup> W. March, "A Study of Piano Proficiency Requirements at Institutions of Higher Education in the State of Oregon as Related to the Needs and Requirements of Public School Music Teachers" (Doctoral diss., University of Oregon, 1988).

<sup>61</sup> Jamila McWhirter, "A Survey of Secondary Choral Educators Regarding Piano Skills Utilized in the Classroom and Piano Skills Expectations of Student Teaching Interns" (Doctoral diss., University of Missouri, 2005).

<sup>62</sup> Lawrence Rast, "A Survey and evaluation of piano requirements for students enrolled in programs of Teacher Training in Elementary Education at Selected Colleges and Universities in the State of Illinois." (Doctoral diss., Northwestern University, 1964).

<sup>63</sup> Betty Redfern, "The Use of Piano Proficiency Skills by Music Teachers in Elementary and Secondary Public Schools in Connecticut, Indiana, and Arizona" (Doctoral diss., Indiana University, 1983).

<sup>64</sup> William Henry Richards, "Trends of Class Piano Instruction 1815-1962" (Doctoral diss., University of Missouri at Kansas City, 1962).

<sup>65</sup> Barbara Pollard Taylor, "The Relative Importance of Various Competencies Needed by Choral-General Music Teachers in Elementary and Secondary Schools as Rated by College Supervisors, Music Supervisors, and Choral-General Music Teachers" (Doctoral diss., Indiana University, 1980).

<sup>66</sup> Kathryn Jill Timmons, "A Study of Secondary Keyboard Training for the Music Education Major" (Doctoral diss., University of Washington, 1980).

<sup>67</sup> Redfern, "The Use of Piano Proficiency Skills by Music Teachers," 99.

educators report that they do not use the piano while teaching due to a lack of perceived competence.”<sup>68</sup> Buchanan, Redfern, and Taylor each report music educators feeling generally dissatisfied with their collegiate functional piano skills coursework.

Contrastingly, Corbett and McWhirter discovered educators felt adequately prepared in terms of functional piano skills. McWhirter relates that educators admit they would use functional piano skills more frequently “if they felt more proficient.”<sup>69</sup>

Select studies have sought to compare functional piano skills usage between elementary and secondary public school music educators. Although many of these studies originated in the second half of the twentieth century, the data remains relevant. The usage of functional skills from an elementary music teacher’s perspective was explored by Rast in 1964. Responses from Rast’s questionnaire are compiled into a list of twelve essential piano skills for elementary music educators:

1. Play I, IV, V7 chords in major and minor keys
2. Play major and minor triads in all keys
3. Play major and minor scale patterns in all keys
4. Play single line classroom music melodies at sight
5. Play blocked chords to single line classroom music melodies at sight
6. Play varied accompaniments for single line melodies using I, IV, V7 chords
7. Play two and three-part classroom songs from standard music series accompaniment books at sight
8. Play four-part compositions (hymn style) at sight
9. Transpose single line classroom music melodies at sight
10. Play prepared accompaniments from standard classroom music accompaniment texts
11. Play prepared transposed accompaniments from standard classroom music accompaniment texts
12. Improvise harmonize short melodic phrases<sup>70</sup>

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<sup>68</sup> Pamela Pike, “An Exploration of the Effect of Cognitive and Collaborative Strategies of Keyboard Skills of Music Education Students,” *Journal of Music Teacher Education*, 23, no. 2 (2014): 79.

<sup>69</sup> McWhirter, “A Survey of Secondary Choral Educators,” 68.

<sup>70</sup> Rast, “A Survey and evaluation of piano requirements,” 69-70.



According to Taylor, elementary educators ranked improvisation of song accompaniments as the most important skill. Contrastingly, skill elements that support large ensemble rehearsals are commonly described as most important by secondary music educators. Taylor reports secondary educators ranking open score reading as the most important skill.<sup>71</sup>

Few functional piano skills research studies differentiate between instrumental and vocal music educators. Freeburne's 1952 study divided vocal and instrumental music educators by elementary and secondary levels. Freeburne discovered that instrumental educators use functional piano skills less frequently than vocal music educators.<sup>72</sup> In 1988, March asked vocal/choral and instrumental educators to list which functional skills they use on a regular basis. March reported consistency in responses from choral and general music teachers. Instrumental music educators' responses concerning functional piano skills varied. Christensen (2000) assessed music educators' views towards functional piano skills by four areas of instruction: band, choral, orchestra, and general music. In this study, accompanying and score reading were reported as the overall most important functional skills for music educators in all areas of instruction.<sup>73</sup>

Some collegiate faculty members are described as being out-of-touch with the functional piano needs of school educators as reflected in several research studies. March (1988) concludes, "When the rankings of the teachers were compared to the responses of the college instructors, it became apparent that the college instructors may

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<sup>71</sup> Taylor, "The Relative Importance of Various Competencies," 105.

<sup>72</sup> Freeburne, "Functional Secondary Piano Training of Music Teachers," 191-192.

<sup>73</sup> Christensen, "A survey of the Importance of Functional Piano Skills," 206.

not understand the functional piano needs of the school music teacher.”<sup>74</sup> Furthermore, Case (1977) reports a discrepancy between what music educators identify as the top five most frequently used skills and the top five skills they recall emphasized in their collegiate training. Case observes, “certain specific skills stressed in piano study have little relationship to the skills actually used in the teaching situations.”<sup>75</sup>

Little of the research conducted requests professional musicians to reflect on the effectiveness of their undergraduate functional piano skills training. In her 2010 study, Young surveyed views on functional piano skills from the perspective of performers and private music teachers.<sup>76</sup> Logically, professional musicians reported various frequency and usages of functional piano skills dependent upon their career needs. In describing professional musician feedback, Young writes, “They thought undergraduates should receive moderate or substantial training on sight-reading, playing chord progressions, playing scales, reading open scores, harmonizing melodies with letter symbols, and transposing melodies.”<sup>77</sup> In summary, Young discovered overwhelming support for undergraduate functional piano skills training by professional musicians of various disciplines.

## **FUNCTIONAL PIANO SKILLS FOR UNDERGRADUATE PIANO MAJORS**

While a wealth of related literature on the instruction of functional piano skills for secondary piano students exists, a limited number of research studies and

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<sup>74</sup> March, “A Study of Piano Proficiency Requirements,” 118.

<sup>75</sup> Case, “A Comparison of Expected and Observed Piano Skills,” 87.

<sup>76</sup> Margaret Mary Young, “The Use of Functional Piano Skills by Selected Professional Musicians and Its Implications for Group Piano Curricula” (Doctoral diss., University of Texas at Austin, 2010).

<sup>77</sup> *Ibid.*, 124.

publications are directed towards undergraduate piano majors. Introducing functional piano skills to undergraduate piano majors has been explored in dissertations and publications by Duckworth,<sup>78</sup> Kim,<sup>79</sup> Nicklett,<sup>80</sup> McDonald, Walker,<sup>81</sup> and Walton.<sup>82</sup> These studies fall into two broad categories: instruction of skills through standard piano literature and instruction of skills through group keyboard skills coursework.

The use of standard piano literature as source material for the instruction of functional skills was examined by Walton in 1951. In his study, Walton created an advanced keyboard harmony course for graduate pianists who had prior music theory experience. He aimed to develop functional skills such as sight reading, improvisation, and transposition through the study of basic piano literature.<sup>83</sup> Walton argues that standard piano literature provides a more meaningful music experience in contrast to skill exercises and drills.

Early experimentation with the instruction of functional skills to undergraduate piano majors in a group setting is documented by Duckworth in 1960. Duckworth created a group class for piano majors at the University of Minnesota that sought to enhance their teaching and performance skill sets. Students were taught functional skills

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<sup>78</sup> Guy Duckworth, "The Organization of an Integrated Course for Piano Majors at the University of Minnesota" (Doctoral diss., Columbia University, 1960).

<sup>79</sup> Shin Young Kim, "Development of Materials and Teaching Strategies for Comprehensive Musicianship in Group Piano Instruction for College-Level Piano Majors" (Doctoral diss., Columbia University, 2000).

<sup>80</sup> Georgia Ellen Nicklett, "The Piano Major Program at Ithaca College with Proposal for Future Development" (Doctoral diss., Columbia University, 1966).

<sup>81</sup> Tammie Walker, "The Status of the B.M. Piano Performance Degree," *American Music Teacher* No. 57, April/May (2008): 20-22.

<sup>82</sup> Charles Walton, "The Study of Keyboard Harmony Through Basic Piano Literature" (EdD diss., Columbia University, 1951).

<sup>83</sup> *Ibid.*, 35.

as if they were beginner piano students. Duckworth sought to model sequential instruction while providing students the opportunity to enhance their functional skills. In 2000, Kim researched the benefits of teaching comprehensive musicianship to advanced college pianists in group settings. Creative functional skill activities were used to reinforce musical concepts found in solo piano literature. Kim reports growth in sight-reading, analyzation, and critical listening skills through carefully planned group instruction of standard solo piano literature to college piano majors. Both Duckworth and Kim conclude that piano majors benefit from “peer interaction” found in group learning environments which results in increased productivity.<sup>84</sup>

In 1966, Nicklett examined the piano major curriculum sequence at Ithaca College. She discovered that piano majors received inadequate training in functional piano skills in comparison to secondary-piano students. Nicklett and Christensen (2000) observed a deficiency of functional skills training of music education students whose primary instrument was piano. Christensen recommends, “Undergraduate music education students with piano as their emphasis or main instrument should be required to take a course in functional piano skills in addition to applied lessons.”<sup>85</sup> Based upon this recommendation, institutions are encouraged to provide functional skills coursework to Bachelor of Music Education students whose primary applied instrument is piano.

To assist undergraduate piano majors in overcoming functional skills deficiencies, some four-year institutions elect to provide group functional piano skills coursework. Steven McDonald’s 1989 Ph.D. Dissertation, *A Survey of the Curricular*

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<sup>84</sup> Kim, “Development of Materials and Teaching Strategies,” 225.

<sup>85</sup> Christensen, “A survey of the Importance of Functional Piano Skills,” 207.

*Content of Functional Keyboard Skills Classes Designed for Undergraduate Piano Majors*, is the sole research document of its kind to specifically explore curricula for undergraduate piano majors. McDonald surveyed all four-year institutions accredited by NASM, seeking course information and curricular content related to the teaching of functional keyboard skills classes to undergraduate piano majors. McDonald revealed that approximately twenty-five percent of four-year institutions offer functional skills courses designated for piano majors.<sup>86</sup> The majority of these institutions report two to four semesters of coursework. One-third of these institutions report the courses being taught by an applied piano faculty member. Alternatively, some institutions report the courses being taught by pedagogy faculty, adjunct faculty, and graduate teaching assistants.

McDonald provides data for implementing curricular changes for teaching functional skills to piano majors. He identifies the six skill elements that are most emphasized to piano majors: harmonization, chord progressions, transposition, ear training, sight reading, and accompanying.<sup>87</sup> Approximately thirty-three percent reported curriculum being produced by the individual instructor. Such a large variety of texts and materials were used that no substantive information could be learned from the responses.

Nearly three decades after McDonald's national survey, Walker (2008) compared course requirements for the Bachelor of Music in Piano Performance at eighty-two undergraduate institutions in the state of Kansas. She reports twenty-four

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<sup>86</sup> McDonald, "A Survey of the Curricular Content," 108.

<sup>87</sup> *Ibid.*, 110.

percent of institutions require functional piano skills coursework to undergraduate piano majors.<sup>88</sup> This percentage of institutions offering functional skills to piano majors is consistent with data originally reported by McDonald. Unlike McDonald, Walker did not examine curricular content of functional piano skills coursework.

In conclusion, McDonald recommends, “A curriculum guide to aid teachers in establishing specific goals and objectives for students enrolled in functional skills classes for pianists should be published.”<sup>89</sup>

The current proposed DMA document strives to fill this gap by suggesting curricular materials for the instruction of functional piano skills to undergraduate piano majors. Twenty-four core functional skills activities presented in Chapters 3 through 6 will serve as an aid to instructors in establishing learning objectives appropriate for undergraduate piano majors.

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<sup>88</sup> Walker, “The Status of the B.M. Piano Performance Degree,” 22.

<sup>89</sup> McDonald, “A Survey of the Curricular Content,” 112.

## CHAPTER 3: HARMONIZATION

### INTRODUCTION

Harmonic realization can be considered as the interpretation and performance of suitable chordal support for a previously existing melody. Professional pianists are often expected to demonstrate their ability to harmonize a melody with little or no advanced preparation. In addition to chord vocabulary proficiency, professional pianists are expected to perform harmonizations in a variety of musical styles and genres.

This chapter provides an overview of harmonization curricula in leading keyboard skills textbooks. These textbooks serve as a reference for content suggestions and sequencing and also assisted in creating the attached harmonization activities for undergraduate piano majors. In the introduction to this chapter, harmonization content in keyboard skills texts designed for secondary piano students and also skill-specific texts written for various student populations is provided. For each textbook, the author will seek to answer the following five questions:

- What chordal vocabulary is used in the harmonization content?
- How is the harmonization content sequentially introduced?
- What types of melodic materials are used in the harmonization activities?
- What notation styles are used in the harmonization activities?
- What accompaniment styles are introduced in the harmonization activities?

After the textbook review, the author provides a brief summary of observations made while surveying the harmonization curricula. Informed by the texts reviewed, the author

presents six core activities to be used as instructional reference for introducing harmonization in a functional skills course for undergraduate piano majors.

## **HARMONIZATION CONTENT IN SELECTED SECONDARY PIANO TEXTS**

The review provided here considers the harmonization curriculum found in four significant keyboard skills textbooks designed for secondary piano students: *Alfred's Group Piano for Adults*,<sup>90</sup> *Keyboard Musicianship: Piano for Adults*,<sup>91</sup> *Piano for the Developing Musician*,<sup>92</sup> and *Source Materials for Keyboard Skills*.<sup>93</sup>

### ***Alfred's Group Piano for Adults*, 2<sup>nd</sup> ed., Books One and Two E. L. Lancaster and Kenon Renfrow, Alfred Publishing Co., Inc (2008)**

*Alfred's Group Piano for Adults* is a two-volume textbook series that offers a comprehensive keyboard skills curriculum for secondary piano students. The texts are designed and paced to align with a four-semester secondary group piano course sequence. Harmonization activities are found in every chapter, complimenting each chapter's presentation of new technical and theoretical concepts. Students are first systematically introduced to root position triad qualities in the following sequence: major triads, minor triads, augmented triads, diminished triads. Following this introduction, diatonic triads, inversions, and seventh chords are presented. Book two contains more advanced chords, including secondary dominants and augmented sixths. Lancaster and Renfrow use a mixture of Roman numeral and lead sheet notation styles

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<sup>90</sup> Lancaster and Renfrow, *Alfred's Group Piano for Adults*, 2<sup>nd</sup> ed, 2 vols.

<sup>91</sup> Lyke et al., *Keyboard Musicianship: Piano for Adults*, 10<sup>th</sup> ed, 2 vols.

<sup>92</sup> Hilley and Olson, *Piano for the Developing Musician*, 6<sup>th</sup> ed.

<sup>93</sup> Joseph Rezits, *Source Materials for Keyboard Skills* (Bloomington, Indiana: David Daniel Music Publications, 1975).



throughout both volumes. Melodic materials used in harmonization exercises feature a diverse range of genres. American folk melodies, international folk melodies, classical themes, spirituals, and author-generated melodies are found throughout both volumes.

Harmonization activities are thoughtfully sequenced in *Alfred's Group Piano for Adults*. Volume one begins with rudimentary exercises where students are directed to harmonize using single tones and open fifths. Subsequent chapters present one chord at a time in the following sequence: I, V, IV, ii, vi, iii, minor tonality triads, seventh chords, secondary dominants, and augmented sixths. A noticeable theme throughout the *Alfred's Group Piano for Adults* harmonization curriculum is the activities that require students to generate chords for melodies. The authors provide students clear written directions for selecting appropriate chords called "rules for harmonization." In an exercise requiring students to harmonize using primary chords, they write:

**Rules for Harmonization:**

Harmonize each of the melodies with tonic (I), dominant (V or V7) or subdominant (IV).

- Use tonic when most of the melody notes are scale tones 1, 3, and 5.
- Use dominant when most of the melody notes are scale tones 2, 4, 5, and 7.
- Use subdominant when most of the melody notes are scale tones 1, 4, and 6.
- Dominant almost always precedes tonic at the end of a piece.<sup>94</sup>

Simple left-hand accompaniments are encouraged throughout both volumes. The authors provide various accompaniment suggestions, including block-chord, broken-chord, Alberti bass, and waltz styles. The series also includes a large collection of two-hand accompaniment harmonization exercises in which students are asked to harmonize

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<sup>94</sup> Lancaster and Renfrow, *Alfred's Group Piano for Adults*, 1:164.

a given melody using a two-hand accompaniment, typically in a broken-chord or boom-chick style.<sup>95</sup>

***Keyboard Musicianship: Piano for Adults, 10<sup>th</sup> ed., Books One and Two*  
James Lyke et al., Stripes Publishing (2015)**

A robust collection of harmonization activities with contemporary extended harmonies is presented in *Keyboard Musicianship: Piano for Adults*, a two-volume textbook series that provides a comprehensive keyboard skills curriculum for secondary students, with emphasis given towards jazz and pop styles. Melodies used in the series are primarily American folk, international folk, and jazz standards. The series begins by introducing tonic and dominant seventh chords in major and minor keys. Chordal vocabulary is quickly expanded to include primary chords and secondary chords, the latter referred to as “substitute chords.”<sup>96</sup> Prior to introducing diatonic seventh chords, secondary dominants are introduced with emphasis on V7/V chords. A prominent feature of the textbook is its thorough introduction to extended harmonies. The second volume systematically introduces contemporary chords in the following order: dominant ninths, major and minor sixths, altered ninths, dominant thirteenths, elevenths, diminished sevenths, and altered fifths. Several chord progressions are emphasized throughout the series, including the I-IV-I-V7-I, the I-vi-IV-ii-I64-V7-I, and the ii-V-I.

*Keyboard Musicianship: Piano for Adults* is a comprehensive reference for introducing secondary piano students to pianistic voicing and chordal spacing. While

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<sup>95</sup> Boom-chick is a popular term used to describe various accompaniment patterns that alternate between bass tones (Boom) and chords (chick).

<sup>96</sup> Lyke et al., *Keyboard Musicianship: Piano for Adults Book*, 1:217.

simple left-hand accompaniment styles such as block, waltz, Alberti bass, and broken chords are presented in early chapters, Lyke et al. quickly introduce shared-hand voicing. Harmonization exercises direct students to add chord tones in the right-hand below the melody. In addition to harmonization exercises with provided chords, the authors include exercises where students supply chord letters for completed harmonizations. These exercises provide an excellent visual reinforcement of pianistic voicing and spacing that is emphasized throughout the text.

***Piano for the Developing Musician*, 6<sup>th</sup> ed. Concise  
Martha Hilley and Lynn Freeman Olson, Schirmer Cengage Learning (2011)**

Designed as a comprehensive text for secondary piano students, *Piano for the Developing Musician* is a single-volume text that cohesively introduces a variety of keyboard skills elements. Like other texts, harmonization activities are included in each chapter, complimenting the theoretical and technical concepts being introduced. Harmonization is first explained using open fifth intervals, followed by single-note tonic-dominant accompaniment. Primary and secondary triads are introduced in root position, then using inversions for close position. After introducing the dominant seventh chord, Hilley and Olson introduce all diatonic seventh chords. The textbook concludes with a brief introduction to secondary borrowed chords and extended harmonies, such as sixths and ninths. Three chord progressions are highlighted in the curriculum: the I-IV-V-I, the I-vi-IV-ii-V-V7-I, and the ii-V7-I.

Hilley and Olson's *Piano for the Developing Musician* presents a variety of musical genres in melodies selected for harmonization activities. In addition to original melodies, American folk songs, international folk songs, hymns, and spirituals are

found. The authors use a mixture of Roman numeral notation and lead sheet notation styles in harmonization activities. Simple accompaniment styles, often variations on boom-chick patterns and broken chord patterns, are used throughout the text. Activities typically suggest an accompaniment style, varying between one-handed and two-handed accompaniments. The authors of *Piano for the Developing Musician* also present melodies to harmonize without given chords, directing students to create their own harmonic realization.

***Source Materials for Keyboard Skills***  
**Joseph Rezits, Daniel Publications (1975)**

Joseph Rezits' 1975 publication, *Source Materials for Keyboard Skills*, dedicates an entire unit to the skill of keyboard harmonization. The textbook provides a comprehensive keyboard skills curriculum for secondary piano students. In the book's preface, Rezits describes a need at the time of publication for a resource in keyboard skills materials for secondary piano students and piano minors. Rather than introduce a variety of functional skills elements in each chapter, the text contains large units that each address one specific skill. Although *Source Materials for Keyboard Skills* is currently out of print, the content and skills-based macro-organization remains a valuable reference on functional skills pedagogy.

Rezits begins the harmonization unit by identifying two reasons why students should study keyboard harmonization. First, he reminds the reader that harmonization proficiency is expected of professional musicians in various careers. Second, he describes a direct connection between studying keyboard harmonization and developing

keyboard literacy.<sup>97</sup> With the exception of chord introductions, the majority of melodies do not provide any indication of chords. Like other texts, students are expected to analyze the melody and realize the harmonization possibilities on their own. Chords are introduced in the following sequence: tonic, dominant, dominant seventh, sub-dominant, supertonic, secondary dominants, and sub-mediants. Diatonic seventh chords and harmonic extensions are not included. Titles and composers of harmonization melodies are not referenced in the textbook; however, many melodies are recognizable American and international folk tunes. Students are directed to perform harmonizations with right-hand playing the melody and left-hand playing an accompaniment. Rezits' notation of left-hand accompaniments is a focal point of the harmonization unit. Over twenty left-hand accompaniment patterns are presented, including imaginative styles such as "the mirror"<sup>98</sup> and "the barcarole."<sup>99</sup>

### **HARMONIZATION CONTENT IN SELECTED SKILL-SPECIFIC TEXTS**

In addition to comprehensive texts designed for secondary students, a variety of skill-specific texts emphasize keyboard harmonization for various intended populations. Two skill-specific texts that contain advanced harmonization content are Arthur Frackenpohl's *Harmonization at the Piano*<sup>100</sup> and Robert Melcher and Willard Warch's *Music for Keyboard Harmony*.<sup>101</sup> While both of these texts are currently out of print,

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<sup>97</sup> Rezits, *Source Materials for Keyboard Skills*, 76.

<sup>98</sup> *Ibid.*, 80.

<sup>99</sup> *Ibid.*, 92.

<sup>100</sup> Arthur Frankenpohl, *Harmonization at the Piano*, 6<sup>th</sup> ed. (Dubuque, IA: Wm. C. Brown Publishers, 1990).

<sup>101</sup> Robert Melcher and Willard Warch, *Music for Keyboard Harmony* (Upper Saddle River, NJ: Prentice-Hall, 1966).

they contain valuable pedagogical ideas and content suggestions for the instruction of keyboard harmonization.

***Harmonization at the Piano*, 6<sup>th</sup> ed.  
Arthur Frankenpohl, Wm. C. Brown Publishers (1990)**

Arthur Frankenpohl's *Harmonization at the Piano* is a principal resource on the functional skills topic of keyboard harmonization, providing a thorough presentation of concepts related to harmonizing melodies at the keyboard. Frankenpohl begins the text with an introduction to various accompaniment styles. Accompaniment styles are divided into three categories: left-hand accompaniments, two-hand accompaniments, and right-hand accompaniments with melody above. There is an especially helpful visual aid that demonstrates the steps of creating a right-hand accompaniment beneath a provided melody.<sup>102</sup>

*Harmonization at the Piano* sequentially introduces new chords in each chapter, providing students a systematic approach towards expanding their chord vocabulary. Frankenpohl uses the following sequence for introducing chords: primary chords, secondary chords, secondary dominants, seventh chords, and extended harmonies. Students are presented a variety of harmonization activities in each chapter, including harmonizing melodies with and without given chords and harmonizing tunes by ear. Melodic material throughout the textbook consists primarily of folk songs and themes from classical music. Frankenpohl includes a well-balanced collection of notation styles, including lead sheet style and Roman numerals. The final chapter, titled "Jazz

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<sup>102</sup> Frankenpohl, *Harmonization at the Piano*, 7.

Chording,” concludes the text with an introduction to contemporary harmonies and symbols found in jazz lead sheets.

***Music for Keyboard Harmony***  
**Robert Melcher and Willard Warch, Prentice Hall (1966)**

*Music for Keyboard Harmony* by Robert Melcher and Willard Warch is a thorough resource for instructing the functional skill of harmonization. Each chapter of the text focuses on a specific diatonic chord, sequentially building chordal vocabulary. The first five chapters of the curriculum introduce tonic and dominant triads, subdominant triads, supertonic triads, and triad inversions. Chapters six through nine complete the introduction of diatonic triads. The second half of the text presents seventh chords, secondary dominants, and modulation.

Three principal harmonization activities are found in each chapter: melodies to accompany, continuo parts to be harmonized, and improvisation. Melcher and Warch use themes from Western classical music and folk tunes as melodic materials throughout the text. Students are directed to harmonize the melodies in one of three ways depending upon their ability level:

- A. For the beginning pianist the accompaniments to be played in the two hands while the melody is played by another student either at a second piano or at the same piano one or two octaves higher than printed.
- B. For the intermediate pianist the accompaniments to be played in a simple style by the left hand while the melody is played by the right hand.

- C. For the fluent pianist the accompaniments and styles may be as elaborate as the student can manage.<sup>103</sup>

Neither Roman numeral nor lead sheet notation styles are used in the text for melodic harmonization. Students are expected to generate appropriate chords given the chordal parameters explained in each activity's directions. Continuo part-reading activities are compact in length, typically only two to four measures, and require students to realize figured bass. In the improvisation activities, students are provided a harmonic progression notated with roman numerals. Students are then encouraged to create their own melody and accompaniment in various styles based upon the harmonic progression.

### **SUMMARY OF TEXTBOOK HARMONIZATION CONTENT**

Parallels in content and sequencing of keyboard harmonization are observable among these leading functional skills publications. Although the majority of the surveyed resources are written specifically for secondary piano students, they serve as a model for creating core harmonization activities appropriate for undergraduate piano majors. All publications surveyed contain harmonization examples using primary and secondary diatonic chords. Seventh chords and secondary dominants are found in most publications; however, the depth of content varies. Select publications, such as *Keyboard Musicianship: Piano for Adults* and *Harmonization at the Piano*, introduce extended harmonies often found in contemporary pop and jazz styles. Several common

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<sup>103</sup> Melcher and Warch, *Music for Keyboard Harmony*, v.



chord progressions, including the I-IV-V-I, the I-vi-IV-ii-V-V7-I, and the ii-V7-I, are often used as preparatory exercises for harmonization activities.

All publications include harmonization activities where students provide accompaniment to a given melody. Simple accompaniment styles are found in all surveyed publications, with several texts introducing more complex “pianistic” styles and voicing. Additional activities for teaching harmonization include harmonizing two-hand accompaniments to a given melody, harmonizing common tunes by ear without reference to score notation, and improvising a harmonization based upon a given progression.

An overwhelming majority of publications use both Roman numerals and lead sheet notation styles in harmonization activities. A variety of melodic materials are used among publications, but folk tunes, themes from Western classical music, and jazz standards are most popular.

## **HARMONIZATION ACTIVITIES**

The following six core curricular activities are here provided to serve as an instructional reference for teaching harmonization in a functional skills course for undergraduate piano majors.

- Harmonization Activity 1: “Chord Progression in Musical Styles”
- Harmonization Activity 2: “Harmonization with Primary Chords”
- Harmonization Activity 3: “Harmonization with Secondary Chords”
- Harmonization Activity 4: “Harmonization with Seventh Chords”
- Harmonization Activity 5: “Harmonization with Secondary Dominants”

- Harmonization Activity 6: “Harmonization with Extended Harmonies”

The six harmonization activities are designed to sequentially introduce harmonic realization to undergraduate piano majors. Harmonization Activity 1 begins the set of activities with an introduction to common chord progressions. The author encourages instructors to incorporate a variety of musical styles while building chordal fluency through common progressions. In Harmonization Activities 2—6, students are taught how to harmonize diverse melodies in a variety of accompaniment styles. Activities are sequentially organized by chordal vocabulary needed to realize the harmonization. A list of supplemental musical examples and leveling modifications are included in each harmonization activity. It is intended that instructors will assign a variety of supplemental musical examples for each activity. Instructors of students with advanced keyboard skills should not be constrained by the curricular suggestions in these activities.

## **Harmonization Activity #1: “Chord Progression in Musical Styles”**

### **Learning Objective:**

To perform common chord progressions in a variety of musical styles and keys signatures.

### **Concepts Taught:**

Key Signatures, Meters, Chord Spelling, Chord Inversions, Chord Fingerings, Transposition, Musical Styles, Accompaniment Patterns, Pedaling, Voicing

### **Description of Activity:**

This activity aims to develop chordal fluency through the performance of chord progressions. Students will develop their chordal vocabulary by transposing progressions in a variety of major and minor keys. In addition to “blocked” chordal playing, this activity encourages the incorporation of various accompaniment styles. Two musical styles, the doo-wop and the tango, are illustrated in this activity. While the doo-wop and tango styles feature a similar left-hand rhythmic pattern, their meter, mode, left-hand intervallic spacing, and musical feel are different. At the conclusion of the activity, lists of supplemental chord progressions, musical styles, and style resources are provided.

### **Sequence of Instruction:**

#### **First Class Meeting: Introducing the Progression in Major Keys**

1. Introduce the I – IV – V7 – I chord progression in the key of C major.
2. Prompt student discussion of harmonic functions and chord spellings.
3. Add inversions for close position playing (Figure 3.01).
4. Students sing outer voices on solfege while teacher plays the progression.
5. Students play progression hands separately as blocked chords.
6. Students play progression hands together as blocked chords.
7. Transpose progression to key of G major (Figure 3.02).
8. Repeat step seven in a variety of major keys.
9. Increase and decrease the rate of harmonic change.
10. Assign several additional major keys as take-home work to develop progression fluency.

#### **Second Class Meeting: Performing the Progression in Doo-wop Style**

1. Review I – IV – V7 – I chord progression in several major keys.
2. Introduce the doo-wop style by playing an appropriate audio example.
3. Prompt student discussion on doo-wop characteristics, meter, accompaniment patterns, and bass line.
4. Perform RH of progression in compound meter with repeated eighth notes in G major.
5. Create a simple bass line to accompany the RH progression (Figure 3.03).
6. Perform progression in doo-wop style in a variety of major keys.
7. Assign several additional major keys as take-home work to develop progression fluency.

## Harmonization Activity #1: “Chord Progression in Musical Styles” (continued)

### Third Class Meeting: Performing the Progression in Tango Style

1. Review I – IV – V7 – I chord progression in the doo-wop style.
2. Return to the original chord progression presentation in C major as blocked chords.
3. Prompt discussion on transposing progression to the parallel minor.
4. Transpose progression to C minor, identifying new key signature and chord qualities (Figure 3.04).
5. Perform progression in several minor keys.
6. Introduce the tango style by playing an appropriate audio example.
7. Prompt student discussion on tango characteristics, meter, accompaniment patterns, and bass line.
8. Create a simplistic bassline in the tango style to accompany the progression in RH (Figure 3.05).
9. Perform progression in tango style in a variety of minor keys.
10. Assign several additional major keys as take-home work to develop progression fluency.

**Figure 3.01:** I – IV – V7 – I Progression in Blocked Style with Inversions

Musical notation for Figure 3.01: I – IV – V7 – I Progression in Blocked Style with Inversions. The score is in 4/4 time, C major, and consists of two systems of two staves each. The first system shows the first two measures: C major (I) in the right hand and C major (I) in the left hand. The second system shows the next two measures: F major (IV) in the right hand and F major (IV) in the left hand. The third system shows the next two measures: G7 (V7) in the right hand and G7 (V7) in the left hand. The fourth system shows the final two measures: C major (I) in the right hand and C major (I) in the left hand. The chords are presented as blocked chords with inversions.

**Figure 3.02:** I – IV – V7 – I Progression Transposed to G Major

Musical notation for Figure 3.02: I – IV – V7 – I Progression Transposed to G Major. The score is in 4/4 time, G major, and consists of two systems of two staves each. The first system shows the first two measures: G major (I) in the right hand and G major (I) in the left hand. The second system shows the next two measures: C# major (IV) in the right hand and C# major (IV) in the left hand. The third system shows the next two measures: D#7 (V7) in the right hand and D#7 (V7) in the left hand. The fourth system shows the final two measures: G major (I) in the right hand and G major (I) in the left hand. The chords are presented as blocked chords with inversions.

**Harmonization Activity #1: “Chord Progression in Musical Styles” (continued)**

**Figure 3.03: I – IV – V7 – I Progression in Doo-wop Style**

The musical score for Figure 3.03 is in 12/8 time and the key of D major. It consists of two systems of piano accompaniment. The first system has two staves: the upper staff contains a melody of eighth notes, and the lower staff contains a steady eighth-note bass line. The second system also has two staves, with the upper staff continuing the melody and the lower staff continuing the bass line. The chord progression is I (D4), IV (F#4), V7 (A4), and I (D4).

**Figure 3.04: I – IV – V7 – I Chord Progression in Parallel Minor (i – iv – V7 – i)**

The musical score for Figure 3.04 is in 4/4 time and the key of D minor. It consists of four measures of chords. The first measure is Dm7 (D4, F4, A4, Bb4), the second is F#m7 (F#4, A4, Bb4, D5), the third is A7 (A4, C#4, E4, G4), and the fourth is Dm7 (D4, F4, A4, Bb4).

**Figure 3.05: i – iv – V7 – i Chord Progression in Tango Style**

The musical score for Figure 3.05 is in 4/4 time and the key of D minor. It consists of four measures of chords. The first measure is Dm7 (D4, F4, A4, Bb4), the second is F#m7 (F#4, A4, Bb4, D5), the third is A7 (A4, C#4, E4, G4), and the fourth is Dm7 (D4, F4, A4, Bb4). The lower staff contains a bass line with eighth notes.

## **Harmonization Activity #1: “Chord Progression in Musical Styles” (continued)**

### **Supplemental Chord Progressions:**

I – vi – IV – V7 – I  
I – V – vi – IV – I  
I – vi – IV – ii – V7 – I  
I – iii – IV – V7 – I  
I – IV – VII – III  
ii7 – V7 – Imaj7  
Imaj7 – ii7 – V7 – Imaj7  
Imaj7 – vi7 – ii7 – V7  
i – iv – N6 – i64 – V7 – i  
ii9 – V7 – I9

### **Supplemental Musical Styles:**

Alberti Bass  
Boogie  
Bossa Nova  
Calypso  
Disco  
Folk  
Jazz Waltz  
Rock n’ Roll  
Pop Ballad  
Rag  
Waltz

### **Ideas for Modification:**

For advanced students, challenge them to explore all possible inversions within the given chord progression. Chordal substitutions, such as Major/Minor or Tritone Substitutions, could also be incorporated. See Keveren (2012) as a reference for introducing chordal substitutions. For underperforming students, the rate of harmonic change can be decreased. This will provide students more time to anticipate the next chord position. Additionally, chordal textures can be reduced to outer two voices only.

### **Resources for Musical Styles at the Keyboard**

Massicot, Josh. *Functional Piano for Music Therapists and Music Educators: An Exploration in Styles*. University Park, IL: Barcelona Publishers, 2012.

Norton, Christopher. *Essential Guide to Pop Styles for Keyboard*. New York: Boosey and Hawkes, 1994

## **Harmonization Activity #2: “Harmonization with Primary Chords”**

### **Learning Objective:**

To harmonize melodies using primary chords in variety of musical styles and keys signatures.

### **Concepts Taught:**

Harmonization, Key Signatures, Chord Spelling, Chord Inversions, Chord Fingerings, Cadences, Meters, Musical Styles, Accompaniment Patterns, Pedaling, Voicing

### **Description of Activity:**

This activity aims to introduce keyboard harmonization of melodies using primary chords. Students will develop their chordal vocabulary by harmonizing melodies using only tonic, sub-dominant, and dominant chords. Instructors should present melodies in a variety of ways, including Roman numeral notation, lead sheet notation, and melodies without provided chords.

Although “blocked” chordal playing will be used to introduce musical examples, this activity encourages students to harmonize using three different accompaniment styles:

1. *Melody with Left-hand Accompaniment:* Right-hand plays the melody and left-hand plays harmonic accompaniment.
2. *Melody with Shared-hand Accompaniment:* Right-hand plays the melody and assists left-hand in harmonic accompaniment. Chordal accompaniment pitches played by right-hand must be below melody line.
3. *Two-handed Accompaniment:* Students perform a two-handed accompaniment in both hands. Either the instructor, an additional student, or a recording will be needed to perform the melody line.

Melodies presented in this activity are common themes from Western classical music, folks tunes, and hymn tunes. All melodies presented are readily available and are in public domain. Students are encouraged to perform each harmonization in variety of musical styles. A list of suggested styles and instructional references on musical styles are found in *Harmonization Activity #1*.

### **Sequence of Instruction:**

#### **First Class Meeting: Introduction to *Thine is the Glory***

1. Prompt class discussion on primary chords. Assist students in identifying primary chord qualities and harmonic function.
2. Introduce *Thine is the Glory*, from Handel’s oratorio *Judas Maccabaeus*. Direct students to sight-sing the melody on solfege while instructor provides blocked chordal accompaniment.
3. Identify all primary chords used in the melody and discuss the rate of harmonic change (Figure 3.06).
4. Review and perform tonic and dominant chord spellings in the key of E-flat major.

## **Harmonization Activity #2: “Harmonization with Primary Chords” (continued)**

5. *Melody with Left-hand Accompaniment*: Students perform melody in right-hand with blocked root position chords in left-hand (Figure 3.07).
6. Prompt class discussion on close-position chordal playing and inversions. Direct students to notate selected inversions in their score.
7. Students perform *Thine is the Glory* with right-hand melody and close-position blocked chords in left-hand (Figure 3.08).
8. Introduce the Alberti Bass left-hand accompaniment style. Direct students to perform *Thine is the Glory* in Alberti Bass style. Encourage close-position chords as identified in Step 5 (Figure 3.09).
9. Assign *Thine is the Glory* as take-home work to build primary chord harmonization fluency. Direct students to transpose the harmonization in several specific keys and/or perform the harmonization in additional musical styles.

### **Second Class Meeting: Hymn *Thine is the Glory* harmonization (*Melody with Shared-hand Accompaniment*)**

1. Review *Thine is the Glory* harmonization using the Albert Bass left-hand accompaniment style.
2. Introduce the “boom-chick-chick-chick” left-hand accompaniment style. This will be used in Step 3 of the activity for *shared-hand accompaniment*.
3. Direct students to perform melody in right-hand with “boom-chick-chick-chick” accompaniment in left-hand (Figure 3.10).
4. *Melody with Shared-hand Accompaniment*: Introduce playing both the melody and chord tones in right-hand. Discuss how pianists commonly use this texture for legato connection and balanced voicing. It’s important to emphasize that melodic material should remain higher than chordal tones. It may be helpful for students to sketch right-hand below melody chordal pitches with a pencil.
5. Students perform *Thine is the Glory* with right-hand playing melody and chord tones and left-hand playing boom-chick-chick-chick (Figure 3.11).
6. Assign *Thine is the Glory* as take-home work to develop *melody with shared-hand accompaniment* fluency. Direct students to experiment using additional musical styles.

### **Third Class Meeting: *Thine is the Glory* harmonization (*Two-handed Accompaniment*)**

1. Review *Thine is the Glory* harmonization using *melody with shared-hand accompaniment*. Students could share additional musical styles they explored in their take-home work.
2. *Two-handed Accompaniment*: Introduce the third type of accompaniment where students perform accompaniment only. It’s important to emphasize that students do not perform the melody. An additional person or recording is needed to perform the melody.



**Harmonization Activity #2: “Harmonization with Primary Chords” (continued)**

3. Introduce arpeggiated two-hand accompaniment pattern. Students perform two-handed accompaniment of *Thine is the Glory* using an arpeggiated pattern (Figure 3.12).
4. It is intended for this activity to be repeated with supplemental melodies and accompaniment styles.

**Figure 3.06:** *Thine is the Glory* harmonization with primary chords

Figure 3.06 shows the melody of "Thine is the Glory" in 4/4 time, key of B-flat major. The melody is written on a single treble clef staff. The first line contains measures 1 through 4, and the second line contains measures 5 through 8. Chord symbols are placed below the staff: I (F major) under measures 1, 2, 5, and 8; V7 (C7) under measures 3, 4, 6, and 7. The melody consists of quarter and eighth notes.

**Figure 3.07:** *Thine is the Glory* melody with blocked left-hand accompaniment

Figure 3.07 shows the melody of "Thine is the Glory" in 4/4 time, key of B-flat major, with a blocked left-hand accompaniment. The notation is presented in grand staff format (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The first system covers measures 1 through 5, and the second system covers measures 6 through 8. Chord symbols (I, V7) are placed below the bass staff. The accompaniment consists of blocked chords (triads and dyads) in the bass clef.

**Harmonization Activity #2: “Harmonization with Primary Chords” (continued)**

**Figure 3.08:** *Thine is the Glory* harmonization in close-position

The musical score for Figure 3.08 is presented in two systems. The first system consists of two measures, and the second system consists of three measures. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The right-hand part (treble clef) contains the melody, and the left-hand part (bass clef) provides harmonic accompaniment. Chord symbols are placed below the bass line: I, I, V7, I, V7 in the first system, and I, I, V7, V7, I in the second system. The melody in the first system starts with a half note G2, followed by quarter notes A2 and B2, then a half note C3, and finally a whole note D3. The second system continues with quarter notes E3, F3, G3, and A3, followed by a half note B3 and a whole note C4.

**Figure 3.09:** *Thine is the Glory* harmonization with Alberti Bass left-hand accompaniment

The musical score for Figure 3.09 is presented in two systems, identical in notation to Figure 3.08. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The right-hand part (treble clef) contains the melody, and the left-hand part (bass clef) provides harmonic accompaniment using an Alberti Bass pattern. Chord symbols are placed below the bass line: I, I, V7, I, V7 in the first system, and I, I, V7, V7, I in the second system. The melody in the first system starts with a half note G2, followed by quarter notes A2 and B2, then a half note C3, and finally a whole note D3. The second system continues with quarter notes E3, F3, G3, and A3, followed by a half note B3 and a whole note C4.

**Harmonization Activity #2: “Harmonization with Primary Chords” (continued)**

**Figure 3.10:** *Thine is the Glory* harmonization with Boom-Chick-Chick-Chick accompaniment

Figure 3.10 shows a piano accompaniment for the hymn "Thine is the Glory". The music is in 4/4 time and the key signature has two flats (B-flat major). The score is divided into two systems, each containing four measures. The first system shows a melody in the right hand and a bass line in the left hand. The bass line features a rhythmic pattern of quarter notes, eighth notes, and quarter notes, creating a "Boom-Chick-Chick-Chick" accompaniment. Chord symbols are placed below the bass line: I, I, V7, I, V7. The second system continues the melody and bass line with chord symbols: I, I, V7, V7, I.

**Figure 3.11:** *Thine is the Glory* harmonization with melody and shared-hand accompaniment

Figure 3.11 shows a piano accompaniment for the hymn "Thine is the Glory". The music is in 4/4 time and the key signature has two flats (B-flat major). The score is divided into two systems, each containing four measures. The first system shows a melody in the right hand and a bass line in the left hand. The bass line features a rhythmic pattern of quarter notes, eighth notes, and quarter notes, creating a "Boom-Chick-Chick-Chick" accompaniment. Chord symbols are placed below the bass line: I, I, V7, I, V7. The second system continues the melody and bass line with chord symbols: I, I, V7, V7, I.

## Harmonization Activity #2: “Harmonization with Primary Chords” (continued)

Figure 3.12: *Thine is the Glory* harmonization with two-handed accompaniment

The image displays a musical score for the hymn "Thine is the Glory" in 4/4 time, featuring a two-handed piano accompaniment. The score is divided into two systems. The first system consists of four measures. The right hand (treble clef) plays a melody of quarter and eighth notes. The left hand (bass clef) provides accompaniment with chords and a rhythmic pattern of eighth notes. Chord symbols I, V7, and I are placed below the bass line. A fermata is placed over the final chord in the first system. The second system also consists of four measures, continuing the melody and accompaniment. Chord symbols I, V7, V7, and I are placed below the bass line. A fermata is placed over the final chord in the second system.

### Supplemental Harmonization Melodies (Primary Chords)

- America
- Banuwa (Liberia Folk Song)
- De Colores (Mexican Folk Song)
- Eine Kleine Nachtmusik (Wolfgang Amadeus Mozart)
- Happy Birthday
- Kookaburra (Australian Folk Song)
- La Cucaracha (Spanish Folk Song)
- Leron, Leron Sinta (Philippine Folk Song)
- L'abe Igi Orombo (Yoruba Folk Song)
- Silent Night
- Siyahamba (South African Folk Song)
- Tue Tue (Ghana Folk Song)
- This Little Light of Mine
- Un Elefante (Mexican Folk Song)
- Wiegenlied (Brahms's Lullaby)

## **Harmonization Activity #2: “Harmonization with Primary Chords” (continued)**

### **Ideas for Modification**

For advanced students, challenge them to transpose harmonizations into additional keys. For melodies in the major mode, advanced students could realize the harmonization in the parallel minor mode. Encourage advanced students to perform harmonizations in a variety of musical styles. For underperforming students, chordal textures can be reduced to either one voice (the root) or two voices (close-position).

### **Resources for Free Lead Sheets with Melodies using Primary and Secondary Triads:**

“Lead Sheets.” Music for Music Teachers. Accessed June 15, 2020.  
[www.music-for-music-teachers.com/free-lead-sheets.html](http://www.music-for-music-teachers.com/free-lead-sheets.html)

“Sheet Music.” Making Music Fun. Accessed June 15, 2020.  
[www.makingmusicfun.net/htm/printit\\_free\\_printable\\_sheet\\_music\\_index.php](http://www.makingmusicfun.net/htm/printit_free_printable_sheet_music_index.php)

“Songs: World Regions.” Beth’s Notes. Accessed June 15, 2020.  
[www.bethsnotesplus.com/countryregion](http://www.bethsnotesplus.com/countryregion)

### **Harmonization Activity #3: “Harmonization with Secondary Chords”**

#### **Learning Objective:**

To harmonize melodies using secondary chords in variety of musical styles and keys signatures.

#### **Concepts Taught:**

Harmonization, Key Signatures, Chord Spelling, Chord Inversions, Chord Fingerings, Cadences, Meters, Musical Styles, Accompaniment Patterns, Pedaling, Voicing

#### **Description of Activity:**

This activity aims to introduce keyboard harmonization of melodies using secondary chords. In addition to previously introduced primary chords, students will develop their chordal vocabulary by harmonizing melodies containing super-tonic, mediant, sub-mediant, and leading tone chords. Instructors should present melodies in a variety of ways, including Roman numeral notation, lead sheet notation, and melodies without provided chords.

Although “blocked” chordal playing will be used to introduce musical examples, this activity encourages students to harmonize using three different accompaniment styles:

1. *Melody with Left-hand Accompaniment:* Right-hand plays the melody and left-hand plays harmonic accompaniment.
2. *Melody with Shared-hand Accompaniment:* Right-hand plays the melody and assists left-hand in harmonic accompaniment. Chordal accompaniment pitches played by right-hand must be below melody line.
3. *Two-handed Accompaniment:* Students perform a two-handed accompaniment in both hands. Either the instructor, an additional student, or a recording will be needed to perform the melody line.

Melodies presented in this activity are common themes from Western classical music, folks tunes, and hymn tunes. All melodies presented are readily available and are in public domain. Students are encouraged to perform each harmonization in variety of musical styles. A list of suggested styles and instructional references on musical styles are found in *Harmonization Activity #1*.

#### **Sequence of Instruction:**

##### **First Class Meeting: Introduction to *Loch Lomond***

1. Prompt class discussion on secondary chords. Assist students in identifying secondary chord qualities and harmonic function.
2. Introduce the Scottish folk song *Loch Lomond*. Direct students to sight-sing the melody on solfege while instructor provides blocked chordal accompaniment.
3. Identify all secondary chords in *Loch Lomond* and discuss the rate of harmonic change (Figure 3.13).
4. Review and perform the primary and secondary chord spellings in the key of D major.

### **Harmonization Activity #3: “Harmonization with Secondary Chords” (continued)**

5. *Melody with Left-hand Accompaniment*: Introduce “the barcarole” left-hand accompaniment style.<sup>104</sup>
6. Direct students to perform *Loch Lomond* with the right-hand playing melody and the left-hand in the barcarole accompaniment style. (Figure 3.14)
7. Assign *Loch Lomond* as take-home work to build primary and secondary chord harmonization fluency. Direct students to transpose the harmonization in several additional keys.

### **Second Class Meeting: *Loch Lomond* harmonization (*Melody with Shared-hand Accompaniment*)**

1. Review *Loch Lomond* harmonization using “the barcarole” left-hand accompaniment style.
2. *Melody with Shared-hand Accompaniment*: Introduce playing both the melody and chord tones in right-hand. Discuss how pianists commonly use this texture for legato connection and balanced voicing. It’s important to emphasize that melodic material should remain higher than chordal tones. It may be helpful for students to sketch right-hand below melody chordal pitches with a pencil.
3. Students perform *Loch Lomond* with right-hand playing melody and chord tones and left-hand accompaniment in “the barcarole” style (Figure 3.15).
4. Assign *Loch Lomond* as take-home work to develop *melody with shared-hand accompaniment* fluency. Direct students to experiment using additional musical styles.

### **Third Class Meeting: *Loch Lomond* harmonization (*Two-handed Accompaniment*)**

1. Review *Loch Lomond* harmonization using *melody with shared-hand accompaniment*. Students could share additional musical styles they explored in their take-home work.
2. *Two-handed Accompaniment*: Introduce the third type of accompaniment where students perform accompaniment only.
3. Introduce the boom-chick two-hand accompaniment pattern.
4. Students perform two-handed accompaniment of *Loch Lomond* at a brisk jig-like tempo using a boom-chick pattern (Figure 3.16).

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<sup>104</sup> “The Barcarole” left-hand style is a term used by Joseph Rezits in *Source Materials for Functional Skills*, 92.

### Harmonization Activity #3: "Harmonization with Secondary Chords" (continued)

Figure 3.13: *Loch Lomond* harmonization with secondary chords

Chord symbols for Figure 3.13: D, D/F#, G, A, D, D/F#, G, A, Bm, F#m, G, A7, Bm, F#m, G, D, A, D.

The score consists of three staves of music in D major, 6/8 time. The first staff contains measures 1-6 with chord symbols D, D/F#, G, A, D. The second staff starts at measure 7 and contains measures 7-12 with chord symbols D/F#, G, A, Bm, F#m, G. The third staff starts at measure 13 and contains measures 13-18 with chord symbols A7, Bm, F#m, G, D, A, D.

Figure 3.14: *Loch Lomond* harmonization with "Barcarole" style accompaniment

Chord symbols for Figure 3.14: D, D/F#, G, A, D, D/F#, G, A, Bm, F#m, G, A, Bm, F#m, G, D, A, D.

The score consists of three systems of piano accompaniment. Each system has a treble clef staff with a single melodic line and a bass clef staff with a rhythmic accompaniment. The first system contains measures 1-6 with chord symbols D, D/F#, G, A, D. The second system starts at measure 7 and contains measures 7-12 with chord symbols D/F#, G, A, Bm, F#m, G. The third system starts at measure 13 and contains measures 13-18 with chord symbols A, Bm, F#m, G, D, A, D.



### Harmonization Activity #3: "Harmonization with Secondary Chords" (continued)

Figure 3.15: *Loch Lomond* harmonization with melody and shared accompaniment

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The time signature is 6/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. Chord symbols are placed above the staffs.

System 1 (Measures 1-6):  
Chords: D, D/F#, G, A, D

System 2 (Measures 7-12):  
Chords: D/F#, G, A, Bm, F#m, G

System 3 (Measures 13-18):  
Chords: A, Bm, F#m, G, D, A, D

**Harmonization Activity #3: “Harmonization with Secondary Chords” (continued)**

**Figure 3.16:** *Loch Lomond* harmonization with two-hand accompaniment

Brisk Jig Feel      D      D/F#      G      A      D

7      D/F#      G      A      Bm      F#m      G

13      A      Bm      F#m      G      D      A      D

### **Harmonization Activity #3: “Harmonization with Secondary Chords” (continued)**

#### **Supplemental Harmonization Melodies (Primary and Secondary Chords)**

Ai Hai Yo (Chinese Folk Song)  
Amazing Grace  
Arirang (Korean Folk Song)  
Artza Alinu (Israeli Dance Song)  
Be Thou My Vision  
Bwana Awabariki (Swahili Folk Hymn)  
Gerakina (Greek Folk Song)  
Half Moon (Korean Folk Song)  
Korobushka (Russian Folk Song)  
La Mer Estaba Serena (Mexican Folk Song)  
Sakura (Japanese Folk Song)  
Simple Gifts  
Skye Boat Song (Scottish Folk Song)  
The Water is Wide (Scottish Folk Song)

#### **Ideas for Modification**

For advanced students, challenge them to create a musical introduction to the harmonization. It may be appropriate to introduce the Nashville Numbering System to advanced students with prior harmonization experience. See references below on the Nashville Numbering System. For underperforming students, provide an alternative left-hand accompaniment pattern that is stationary and uses close-position.

#### **Resources for Free Lead Sheets with Melodies using Primary and Secondary Triads:**

“Lead Sheets.” Music for Music Teachers. Accessed June 15, 2020.  
[www.music-for-music-teachers.com/free-lead-sheets.html](http://www.music-for-music-teachers.com/free-lead-sheets.html)

“Sheet Music.” Making Music Fun. Accessed June 15, 2020.  
[www.makingmusicfun.net/htm/printit\\_free\\_printable\\_sheet\\_music\\_index.php](http://www.makingmusicfun.net/htm/printit_free_printable_sheet_music_index.php)

“Songs: World Regions.” Beth’s Notes. Accessed June 15, 2020.  
[www.bethsnotesplus.com/countryregion](http://www.bethsnotesplus.com/countryregion)

#### **Resources for the Nashville Numbering System**

Clerq, Trevor de, ed. *The Nashville Numbering System Fake Book*. Milwaukee, WI: Hal Leonard, 2015.

Williams, Chas. *The Nashville Numbering System*. 7<sup>th</sup> ed. Self-published, 2019.

## **Harmonization Activity #4: “Harmonization with Seventh Chords”**

### **Learning Objective:**

To harmonize melodies using seventh chords in variety of musical styles and keys signatures.

### **Concepts Taught:**

Harmonization, Seventh Chord Spellings, Seventh Chord Inversions, Seventh Chord Fingerings, Key Signatures, Cadences, Meters, Musical Styles, Accompaniment Patterns, Pedaling, Voicing

### **Description of Activity:**

This activity aims to introduce keyboard harmonization of melodies using seventh chords. In addition to the previously introduced dominant seventh chord, students will develop their chordal vocabulary by harmonizing melodies containing major seventh, minor seventh, half-diminished seventh, and fully-diminished seventh chords. Instructors should present melodies in a variety of ways, including Roman numeral notation, lead sheet notation, and melodies without provided chords.

In this activity, students will harmonize Irving Berlin’s *What’ll I Do* in the jazz waltz style. Although “blocked” chordal playing will likely be used to introduce the harmonization, this activity encourages students to harmonize using *Melody with Shared-hand Accompaniment*.

Supplemental melodies presented at the conclusion of this activity are common themes from jazz standards and folks tunes. All melodies presented are readily available and are in public domain. Students are encouraged to perform each harmonization in variety of musical styles. A list of suggested styles and instructional references on musical styles are found in *Harmonization Activity #1*.

### **Sequence of Instruction:**

#### **First Class Meeting: Introduction to *What’ll I Do***

1. Introduce the spellings of dominant seventh, minor seventh, major seventh, half-diminished seventh, and fully-diminished seventh chords.
2. Illustrate the various notation styles of seventh chords found in lead sheet notation.
3. Introduce Irving Berlin’s *What’ll I Do*. Direct students to sight-sing the melody on solfege while instructor provides blocked chordal accompaniment (Figure 3.17).
4. Identify all seventh chords and discuss the rate of harmonic change.
5. Review the chord spellings of seventh chords in *What’ll I Do*. Point out the frequent repetition.
6. Introduce students to seventh chord voicing. Remind students to use open spacing. Assist students in determining unnecessary chord tones that may be dropped.

#### Harmonization Activity #4: “Harmonization with Seventh Chords” (continued)

7. Demonstrate harmonizing *What’ll I Do* using blocked chords in a shared-hand accompaniment style. Provide students voicing suggestions for the first two measures of *What’ll I Do*. Direct students to continue the blocked-chord harmonization using similar voicing (Figure 3.18).
8. Assign mm. 1—17 of *What’ll I Do* as take-home work. Students should harmonize the melody using blocked chords in a shared-hand accompaniment style.

#### Second Class Meeting: *What’ll I Do* in Jazz Waltz style

1. Review *What’ll I Do* using blocked chords in a shared-hand accompaniment style. Check for seventh chord spelling accuracy and logical voicing.
2. Introduce jazz waltz style by playing an appropriate audio example.
3. Using the chords of *What’ll I Do*, demonstrate rhythmic and voicing patterns associated with Jazz Waltz style. Note: refer to *Harmonization Activity #1* for resources on musical styles.
4. Introduce *What’ll I Do* in a jazz waltz style using a shared-hand accompaniment (Figure 3.19).
5. Assign mm. 1—17 of *What’ll I Do* as take-home work. Students should harmonize the melody in the jazz waltz style using a shared-hand accompaniment.

Figure 3.17: *What’ll I Do* harmonization in lead sheet style, mm. 1—17

The musical score for *What'll I Do* in lead sheet style, measures 1–17, is presented in three systems. The key signature is one flat (Bb) and the time signature is 3/4. The melody is written in treble clef. The first system (measures 1–5) features a triplet of eighth notes in the first measure, followed by quarter notes. The second system (measures 6–10) includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure. The third system (measures 11–17) concludes with a triplet of eighth notes in the fifth measure and a quarter rest in the final measure. The chord progression is as follows:

Measure	Chord
1	Cmaj7
2	Fm7
3	Cmaj7
4	Fm7
5	Em7
6	Dm7
7	G7
8	Cmaj7
9	Dm7
10	G7
11	Cmaj7
12	Fm7
13	Cmaj7
14	Fm7
15	Em7
16	Dm7
17	G7

### Harmonization Activity #4: “Harmonization with Seventh Chords” (continued)

Figure 3.18: *What’ll I Do* harmonization in blocked shared-hand accompaniment, mm. 1—17

The musical score is presented in three systems, each with a treble and bass clef staff. The key signature has one flat (Bb) and the time signature is 3/4. The accompaniment is in a blocked shared-hand style, with chords and single notes often spanning both staves.

**System 1 (Measures 1-5):** Chords are Cmaj7, Fm7, Cmaj7, Fm7, and Em7. Measure 1 has a triplet of eighth notes in the treble. Measures 2-5 feature chords in the bass and single notes in the treble.

**System 2 (Measures 6-10):** Chords are Dm7, G7, Cmaj7, Dm7, G7, Cmaj7, Fm7, and Cmaj7. Measures 6-10 feature chords in the bass and single notes in the treble. Measures 6 and 8 have triplets of eighth notes in the treble.

**System 3 (Measures 11-15):** Chords are Fm7, Em7, Dm7, G7, and Cmaj7. Measures 11-15 feature chords in the bass and single notes in the treble. Measure 14 has a triplet of eighth notes in the treble.

## Harmonization Activity #4: “Harmonization with Seventh Chords” (continued)

Figure 3.19: *What’ll I Do* harmonization in Jazz Waltz style

The musical score is presented in three systems, each with a treble and bass clef staff. The first system (measures 1-6) is labeled "Jazz Waltz" and includes chords: Cmaj7, Fm7, Cmaj7, Fm7, and Em7. The second system (measures 7-12) includes chords: Dm7, G7, Cmaj7, Dm7, G7, Cmaj7, Fm7, and Cmaj7. The third system (measures 13-18) includes chords: Fm7, Em7, Dm7, G7, and Cmaj7. The score features a waltz rhythm (3/4 time), a melody in the right hand with triplets, and a bass line in the left hand with chords and a steady eighth-note accompaniment.

### Supplemental Harmonization Melodies (Seventh Chords)

- Londonderry Air (Traditional Irish)
- Alexander’s Ragtime Band (Irving Berlin)
- Give My Regards to Broadway (George Cohan)
- Fascinating Rhythm (George Gershwin)
- I Love a Piano (Irving Berlin)
- It Had to Be You (Isham Jones)
- My Wild Irish Rose (Traditional Irish)

### Ideas for Modification

For advanced students, challenge them to use substitution chords. See Keveren (2012) as a reference for introducing chord substitutions. Advanced students might also experiment with performing *What’ll I Do* in additional jazz styles. For underperforming students, provide an alternative accompaniment pattern that uses less voices. Underperforming students could create a simplified jazz waltz by playing the melody in the right-hand and outer sevenths chord tones in the left-hand.

## **Harmonization Activity #5: “Harmonization with Secondary Dominants”**

### **Learning Objective:**

To harmonize melodies using secondary dominants in a variety of musical styles and keys signatures.

### **Concepts Taught:**

Harmonization, Secondary Dominants, Seventh Chord Spellings, Triad Spellings, Chord Inversions, Chord Fingerings, Key Signatures, Cadences, Meters, Musical Styles, Accompaniment Patterns, Pedaling, Voicing

### **Description of Activity:**

This activity aims to introduce keyboard harmonization of melodies that have secondary dominants. Students will identify and realize melodies using secondary dominants with specific emphasis on V7/V. Instructors should present melodies in a variety of ways, including Roman numeral notation, lead sheet notation, and melodies without provided chords.

Although “blocked” chordal playing will likely be used to introduce the harmonization, this activity encourages students to harmonize using *Melody with Left-hand Accompaniment*. Students are encouraged to perform *America the Beautiful* using a ragtime style left-hand accompaniment.

This activity will also introduce students to the concept of creating musical introductions. Students will create a four-measure introduction for *America the Beautiful*.

Supplemental melodies presented at the conclusion of this activity are common themes from jazz standards, holiday tunes, themes from Western music, and folks tunes. All melodies presented are readily available and are in public domain. Students are encouraged to perform each harmonization in variety of musical styles. A list of suggested styles and instructional references on musical styles are found in *Harmonization Activity #1*.

### **Sequence of Instruction:**

#### **First Class Meeting: Introduction to *America the Beautiful***

1. Introduce the theoretical concept behind secondary dominants. Illustrate the various notation styles of secondary dominants found in lead sheet and Roman numeral notation styles.
2. Introduce *America the Beautiful*. Direct students to sight-sing the melody on solfege while the instructor provides blocked chordal accompaniment (Figure 3.20).
3. Identify the secondary dominants in *America the Beautiful* (Figure 3.21).
4. Review the spelling of the secondary dominants in *America the Beautiful*.



### Harmonization Activity #5: “Harmonization with Secondary Dominants” (continued)

5. Students harmonize *America the Beautiful* with right-hand playing the melody and left-hand playing blocked chordal accompaniment (Figure 3.22).
6. Introduce the concept of song introductions. Explain how introductions are used to establish the key and tempo of a song. Describe how the last melodic phrase of songs can often serve as a simple introduction.
7. Students create an introduction for *America the Beautiful* (Figure 3.23).
8. Assign *America the Beautiful* harmonization as take-home work. Students should harmonize the right-hand melody using blocked chords in the left-hand. Students should transpose and prepare the harmonization in two additional keys.

### Second Class Meeting: *American the Beautiful* with Ragtime Left-hand Accompaniment

1. Review *America the Beautiful* using blocked chord accompaniment. Perform in two additional keys as assigned at the previous class meeting.
2. Introduce the ragtime accompaniment style by playing an appropriate audio example.
3. Using chords from *America the Beautiful*, demonstrate rhythmic and voicing patterns associated with the ragtime style.
4. Introduce *America the Beautiful* using left-hand ragtime style (Figure 3.24).
5. Assign *America the Beautiful* as take-home work. Students perform the harmonization using left-hand ragtime accompaniment. Encourage students to include a four-measure introduction and to practice transposing to additional assigned keys.

Figure 3.20: *America the Beautiful* harmonization in lead sheet notation

The figure displays three staves of lead sheet notation for the song "America the Beautiful" in B-flat major, 4/4 time. The first staff shows the melody from measure 1 to 6 with chords Bb, F, F7, Bb, and Bb. The second staff shows measures 7 to 12 with chords F, G7, C7, F, F7, Bb, F, and F7. The third staff shows measures 13 to 18 with chords Bb, Bb7, Eb, Bb, Eb, F7, and Bb. The notation includes a treble clef, a key signature of two flats, and a 4/4 time signature.

**Harmonization Activity #5: “Harmonization with Secondary Dominants” (continued)**

**Figure 3.21:** Secondary dominants in *American the Beautiful*

Chord symbols above the staff: B $\flat$  F F7 B $\flat$  B $\flat$

Chord symbols below the staff: F G7 C7 F F7 B $\flat$  F F7

Chord symbols below the staff: B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$  E $\flat$  F7 B $\flat$

Measure numbers: 7, 13

**Figure 3.22:** *America the Beautiful* harmonization with blocked left-hand accompaniment

Chord symbols above the staff: B $\flat$  F F7 B $\flat$  B $\flat$

Chord symbols below the staff: F G7 C7 F F7 B $\flat$  F F7

Chord symbols below the staff: B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$  E $\flat$  F7 B $\flat$

Measure numbers: 7, 13

**Harmonization Activity #5: “Harmonization with Secondary Dominants” (continued)**

**Figure 3.23:** Musical introduction to *America the Beautiful* harmonization

Introduction      B $\flat$ 7 E $\flat$       B $\flat$       E $\flat$       F7      B $\flat$       B $\flat$

**Figure 3.24:** *America the Beautiful* harmonization with Ragtime style accompaniment

B $\flat$       F      F7      B $\flat$       B $\flat$

F      G7      C7      F      F7      B $\flat$       F      F7

7

B $\flat$       B $\flat$ 7      E $\flat$       B $\flat$       E $\flat$       F7      B $\flat$

13

**Harmonization Activity #5: “Harmonization with Secondary Dominants” (continued)**

**Supplemental Harmonization Melodies (Secondary Dominants)**

The Ash Grove (Welsh Folk Song)

Auld Lang Syne (Robert Burns)

Deck the Halls

Home on the Range

Last Rose of Summer (Traditional Irish)

Ode to Joy (Ludwig van Beethoven)

**Ideas for Modification**

For advanced students, challenge them to add chordal accompaniment tones in the right-hand to complement the ragtime style established in left-hand. For underperforming students, the instructor could reduce the quantity of secondary dominants in *America the Beautiful* (example: remove the Bb7 in m. 13). The ragtime style could also be simplified by using half-note rhythmic values and/or the removal of octaves.

## **Harmonization Activity #6: “Harmonization with Extended Chords”**

### **Learning Objective:**

To harmonize melodies using extended chords in a variety of musical styles and keys signatures.

### **Concepts Taught:**

Harmonization, Extended Chords, Chords with added 6ths, Chords with added 9ths, Chords with added 13ths, Seventh Chord Spellings, Triad Spellings, Chord Inversions, Chord Fingerings, Key Signatures, Cadences, Meters, Musical Styles, Accompaniment Patterns, Pedaling, Voicing

### **Description of Activity:**

This activity aims to introduce keyboard harmonization of melodies that have extended harmonies. Students will identify and realize melodies using chords with added 6ths, added 9ths, and added 13ths. Instructors should present melodies in a variety of ways, including Roman numeral notation, lead sheet notation, and melodies without provided chords.

In this activity, students will harmonize Gershwin’s *Somebody Loves Me* using a swing style shared-hand accompaniment. Although “blocked” chordal playing will likely be used to introduce the harmonization, this activity encourages students to harmonize using *Melody with Left-hand Accompaniment*.

Supplemental melodies presented at the conclusion of this activity are common themes from jazz standards, themes from Western classical music, and folks tunes. All melodies presented are readily available and are in public domain. Students are encouraged to perform each harmonization in variety of musical styles. A list of suggested styles and instructional references on musical styles are found in *Harmonization Activity #1*.

### **Sequence of Instruction:**

#### **First Class Meeting: Introduction to *Somebody Loves Me***

1. Introduce of the concept of extended harmonies. Provide examples of chords with added 6ths, chords with added 9ths, and chords with added 13ths. Illustrate the various notation styles of chord extensions found in the lead sheet notation style.
2. Introduce Gershwin’s *Somebody Loves Me*, mm. 1—15. Direct students to sight-sing the melody on solfege while the instructor provides blocked chordal accompaniment (Figure 3.25).
3. Identify the extended harmonies in *Somebody Loves Me*, mm. 1—15. (Figure 3.26).
4. Review the chord spellings of G6 in m. 7, D7(b9) in m. 8, and C#7(b9) in m. 14 of *Somebody Loves Me*. Review the chord spellings of all seventh chords in *Somebody Loves Me*.

**Harmonization Activity #6: “Harmonization with Extended Chords” (continued)**

5. Students harmonize *Somebody Loves Me* with melody and shared-hand accompaniment style (Figure 3.27).
6. Assign *Somebody Loves Me* harmonization as take-home work. Students should practice playing melody with shared-hand accompaniment.

**Second Class Meeting: *Somebody Loves Me* Harmonization in Swing Style**

1. Review *Somebody Loves Me* with melody and shared-hand blocked chord accompaniment.
2. Introduce the swing two-handed accompaniment style by playing an appropriate audio example.
3. Using chords from *Somebody Loves Me*, demonstrate rhythmic and voicing patterns associated with the swing style.
4. Introduce *Somebody Loves Me* in a two-handed swing style (Figure 3.28).
5. Assign *Somebody Loves Me* as take-home work. Students practice the harmonization using a two-handed swing accompaniment. Encourage students to harmonize the entire song.

**Figure 3.25:** *Somebody Loves Me* harmonization in lead sheet notation, mm. 1—15

Chords: Gmaj7 Am7 Am D7 Gmaj7 C7 Gmaj7 C7 Am7 D7 G6 D7(b9) G Am7 Am D7 Gmaj7 A7/E Bm C#7(b9) F#7 Bm

**Harmonization Activity #6: “Harmonization with Extended Chords” (continued)**

**Figure 3.26:** Extended harmonies in *Somebody Loves Me*, mm. 1—15

Figure 3.26 shows a single-staff musical score in 4/4 time, key of G major. The score is divided into three systems. The first system (measures 1-5) has chords: Gmaj7, Am7, Am D7, Gmaj7, C7, Gmaj7. The second system (measures 6-10) has chords: C7, Am7, D7, G6, D7(b9), G, Am7, Am D7. The G6 and D7(b9) chords are circled in blue. The third system (measures 11-15) has chords: Gmaj7, A7/E, Bm, C#7(b9), F#7, Bm. The C#7(b9) chord is circled in blue.

**Figure 3.27:** *Somebody Loves Me* harmonization with melody and shared-hand blocked accompaniment, mm. 1—15

Figure 3.27 shows a two-staff musical score in 4/4 time, key of G major. The score is divided into three systems. The first system (measures 1-5) has chords: Gmaj7, Am7, Am D7, Gmaj7, C7, Gmaj7. The second system (measures 6-10) has chords: C7, Am7, D7, G6, D7(b9), Gmaj7, Am7, Am D7. The G6 and D7(b9) chords are circled in blue. The third system (measures 11-15) has chords: Gmaj7, A7, Bm7, C#7(b9), F#7, Bm. The C#7(b9) chord is circled in blue.

**Harmonization Activity #6: “Harmonization with Extended Chords” (continued)**

**Figure 3.28:** *Somebody Loves Me* harmonization with two-hand accompaniment in Swing style, mm. 1—15

Gmaj7      Am7    Am D7 Gmaj7                      C7                      Gmaj7

6                      C7    Am7 D7    G6                      D7(b9)                      G                      Am7    Am D7

11                      Gmaj7                      A7/E                      Bm                      C#7(b9)                      F#7    Bm



**Harmonization Activity #6: “Harmonization with Extended Chords” (continued)**

**Supplemental Harmonization Melodies (Extended Chords)**

Blue Danube Waltz (Johann Strauss)

All Alone (Irving Berlin)

Look for the Silver Lining (Jerome Kern)

Man I Love (George Gershwin)

Rhapsody in Blue (George Gershwin, selected themes)

Somebody Loves Me (George Gershwin)

They Didn’t Believe Me (Jerome Kern)

**Ideas for Modification**

For advanced students, challenge them to add extended harmonies to previously studied harmonizations. For underperforming students, the instructor could reduce the quantity of extended harmonies in *Somebody Loves Me*. Underperforming students could also perform in the swing accompaniment style with less rhythmic syncopation.

## CHAPTER 4: ACCOMPANYING

### INTRODUCTION

Accompanying can be identified as the functional skill of pianists performing musical materials in ensemble with additional musicians. This may include one or more pianists playing with solo or group instrumentalists or vocalists. In recent decades, views toward the piano in ensemble performance have further evolved to give more importance to the artistry and agency of the pianist. The term *collaborative piano* is often used rather than *accompanying*. This suggests a shift in mindset, where all performers are seen as having coequal roles in making music together rather than the pianist as simply a supporting role.

The first portion of this chapter on accompanying provides an overview of accompanying curricula in leading keyboard skills textbooks. These textbooks serve as references for content suggestions and sequencing and also serve in creating the attached accompanying activities for undergraduate piano majors. For each keyboard skills textbook, the author will seek to answer the following five questions:

- What accompanying concepts are introduced?
- What types of accompanying activities are used?
- How is the accompanying content organized?
- What types of musical materials are used in the accompaniment activities?
- What notation styles are used in the accompaniment activities?

Additionally, an overview of concepts found in selected skill-specific reference texts follow.

After the textbook review, the author provides a brief summary of observations made while surveying the accompanying curricula. Informed by the texts reviewed, the author presents six core activities to be used as instructional reference for introducing accompanying in a functional skills course for undergraduate piano majors.

### **ACCOMPANYING CONTENT IN SELECTED SECONDARY PIANO TEXTS**

The following review considers the accompanying curriculum found in four significant keyboard skills textbooks designed for secondary piano students: *Alfred's Group Piano for Adults*,<sup>105</sup> *Keyboard Musicianship: Piano for Adults*,<sup>106</sup> *Piano for the Developing Musician*,<sup>107</sup> and *Source Materials for Keyboard Skills*.<sup>108</sup>

#### ***Alfred's Group Piano for Adults*, 2<sup>nd</sup> ed., Books One and Two E. L. Lancaster and Kenon Renfrow, Alfred Publishing Co., Inc (2008)**

Lancaster and Renfrow's *Alfred's Group Piano for Adults* is a two-volume textbook series designed to align with a four-semester secondary group piano course sequence. A variety of accompaniment activities are found throughout the series, often aligning with technical and theoretical concepts introduced in each chapter.

Accompaniment skills are first introduced through ensemble playing activities.

Ensemble activities such as four-hand piano duets and multi-keyboard ensemble

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<sup>105</sup> Lancaster and Renfrow, *Alfred's Group Piano for Adults*, 2<sup>nd</sup> ed., 2 vols.

<sup>106</sup> Lyke et al., *Keyboard Musicianship: Piano for Adults*, 10<sup>th</sup> ed., 2 vols.

<sup>107</sup> Hilley and Olson, *Piano for the Developing Musician*, 6<sup>th</sup> ed.

<sup>108</sup> Rezits, *Source Materials for Keyboard Skills*.

arrangements are found throughout both volumes. Side-by-side layout of secondo and primo parts is used with four-hand piano duets and score form is used with multi-keyboard ensemble arrangements. A substantial collection of two-hand harmonization accompaniment activities is presented in the first volume. In these harmonization accompaniment activities, students develop basic ensemble playing skills while simultaneously reinforcing chordal vocabulary introduced in each chapter.<sup>109</sup>

The second volume of *Alfred's Group Piano for Adults* introduces vocal warm-up accompanying, art song accompanying, and solo instrumental accompanying. Popular vocal warm-ups are presented with students playing both the vocal part and blocked chord accompaniment. Art songs are sequentially introduced by difficulty of piano part. Songs by Mozart, Schubert, and Schumann are found in addition to 20<sup>th</sup> century pedagogical composers. The art songs all feature similar simplistic piano accompaniments, typically in strophic form or with written-out repetition. Instrumental solos are introduced in alignment with instrumental transposition concepts. Students are directed to play the transposed instrument part prior to playing the piano accompaniment. The instrumental solos found are primarily short pedagogical pieces and folk tune arrangements from instrumental method books. Like the art songs, instrumental solos are notated on a third staff above the grand staff piano accompaniment. At the conclusion of Volume Two, there is an appendix with supplemental vocal and instrumental solos with piano accompaniment.

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<sup>109</sup> See Figure 3.16 on p. 54 for an example of two-hand harmonization accompaniment activities.

***Keyboard Musicianship: Piano for Adults, 10<sup>th</sup> ed., Books One and Two***  
**James Lyke et al., Stripes Publishing (2015)**

Lyke, Caramia, Alexander, Haydon, and Chioldi's *Keyboard Musicianship: Piano for Adults* is a two-volume textbook series that aligns with a four-semester secondary group piano sequence. Students experience accompanying activities early in the series, beginning in the first chapter with two-hand accompaniment activities. These two-handed accompaniment activities are emphasized within the text and can be found in every chapter of both volumes. The two-hand accompaniment activities are notated using three staves in score form with the student playing the grand staff (accompaniment) and the instructor playing the additional third staff (solo instrument). Teachers are directed to perform the solo part two octaves above the notated pitches if using a shared piano with the student. The student accompaniment parts reinforce technical concepts introduced in each chapter and are typically notated using either treble/bass clefs (grand staff) or bass/bass clefs (secondo style). Repertoire for two-hand accompaniment activities is primarily folk tune and Western classical music themes arranged by Lyke.

Four-hand ensemble activities are included in every chapter of *Keyboard Musicianship: Piano for Adults*. Like the two-hand accompaniment activities, four-hand ensemble repertoire aligns with technical and theoretical concepts introduced in each chapter. The duets are notated using side-by-side secondo and primo parts. Secondo and primo parts are often intended for student/teacher performance. Score labels indicate which part is to be performed by the student and which is to be performed by the instructor. Repertoire used in the four-hand ensemble activities is a variety of folk and jazz tune arrangements and original pedagogical compositions.

***Piano for the Developing Musician*, 6<sup>th</sup> ed. Concise  
Martha Hilley and Lynn Freeman Olson, Schirmer Cengage Learning (2011)**

*Piano for the Developing Musician* by Martha Hilley and Lynn Freeman Olson is a single-volume text written for a multi-semester group piano sequence. A substantial collection of four-hand piano repertoire is found throughout the text. Unlike in *Alfred's Group Piano for Adults* and *Keyboard Musicianship: Piano for Adults*, four-hand piano repertoire is notated in score form, stacking the primo part above the secondo part. The four-hand piano repertoire includes a diverse collection of folk song arrangements, standard repertoire, and pedagogical compositions. In addition to four-hand activities, multi-keyboard ensemble activities are included in each chapter of the text. Also notated in score format, these multi-keyboard ensemble activities are used to reinforce musical skills and vocabulary introduced in each chapter.

Art song and instrumental accompanying are introduced in Chapter 10 of *Piano for the Developing Musician*. Hilley and Olson present the skill of accompanying a soloist with short, compact musical excerpts. These activities are notated with three staves: the grand staff accompaniment and the above solo part. Directions encourage secondary students to ask peer instrumentalists and vocalists to collaborate for these activities. The piano accompaniments tend to be chordal in texture, both broken and blocked styles, with frequent repetition. Humorous directions, such as “your singer has a cold – play this down a 4<sup>th</sup> in the key of D major,”<sup>110</sup> are found throughout the text, providing engaging challenges for advanced students. The text concludes with a solo piano arrangement of the British folk song “The Water is Wide” where students are encouraged to self-accompany and sing while they play. Additional art song and

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<sup>110</sup> Hilley and Olson, *Piano for the Developing Musician*, 208.

instrumental accompaniment examples not printed in the one-volume text are available on the textbooks companion website.

***Source Materials for Keyboard Skills***  
**Joseph Rezits, Daniel Publications (1975)**

Joseph Rezits' *Source Materials for Keyboard Skills* begins with an entire chapter introducing students to art song accompanying. Rezits compiled and leveled the piano accompaniments of nearly 50 art song examples from standard repertoire. One-page song excerpts are presented progressively by order of piano accompaniment difficulty. The collection of art songs is diverse with various genres and accompaniment styles found. Composers such as Handel, Schubert, Grieg, Faure, Schumann, Mendelssohn, and Reinecke are represented. Student directions and activity learning objectives are not included in the art song accompaniment excerpts. At the conclusion of the text, Rezits includes an appendix of American patriotic tune accompaniments notated in a four-voiced hymn-like texture.

A unique element of *Source Materials for Keyboard Skills* is the unit titled "Coaching Technique." Rezits uses the phrase "coaching technique" to refer to the keyboard skill of simultaneously reading and performing three staves: a voice part and the grand staff accompaniment. He describes it as "a technique essential for becoming initially acquainted with a vocal work, for individual practice, and for assisting the singer with the fundamentals of his part."<sup>111</sup> Seven principles of "coaching technique" performance are outlined and serve as guidance for twelve art song excerpts. Rezits

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<sup>111</sup> Rezits, *Source Materials for Keyboard Skills*, 53.

advocates four-hand ensemble playing and lists repertoire collections popular at the time of publication. No four-hand repertoire is included in the text.

### **ACCOMPANYING CONTENT IN SELECTED SKILL-SPECIFIC TEXTS**

For the purposes of this document, four resources have been selected for this review: Martin Katz's *The Complete Collaborator: The Pianist as Partner*,<sup>112</sup> Robert Spillman's *The Art of Accompanying: Master Lessons from the Repertoire*,<sup>113</sup> Heasook Rhee's *The Art of Instrumental Accompanying: A Practical Guide for the Collaborative Pianist*<sup>114</sup> and Dallas Weekley and Nancy Arganbright's *The Piano Duet: A Learning Guide*.<sup>115</sup>

#### ***The Complete Collaborator: The Pianist as Partner* Martin Katz, Oxford University Press (2009)**

*The Complete Collaborator: The Pianist as Partner* is a comprehensive guide on advanced concepts associated with collaborative piano. Martin Katz, Professor of Collaborative Piano at the University of Michigan, organizes each of the twelve chapters to focus on one specific element of collaborative performance. Katz provides practical applications in each chapter, such as encouraging pianists to sing and self-accompany vocal repertoire during score preparation prior to rehearsing with a vocalist. Accompanying skills illustrated in the text include ensemble breathing, phrasing, text

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<sup>112</sup> Martin Katz, *The Complete Collaborator: The Pianist as Partner* (New York: Oxford University Press, 2009).

<sup>113</sup> Robert Spillman, *The Art of Accompanying: Master Lessons from the Repertoire* (New York: Schirmer, 1995).

<sup>114</sup> Heasook Rhee, *The Art of Instrumental Accompanying: A Practical Guide for the Collaborative Pianist* (New York: Carl Fischer, 2012).

<sup>115</sup> Dallas Weekley and Nancy Arganbright, *The Piano Duet: A Learning Guide* (San Diego, CA: Neil A. Kjos Music Company, 1996).



painting, ensemble communication, ensemble balance, and orchestral imitation at the piano.

A diverse assortment of musical examples is found throughout *The Complete Collaborator: The Pianist as Partner*, with emphasis given to art songs and arias. Romantic and 20<sup>th</sup> century composers are particularly represented in musical examples. While the text does not contain curricular activities, the robust collection of musical excerpts included in each chapter could be studied and performed as coursework to reinforce comprehension of various accompanying skills. A companion website contains audio examples of Martin Katz and vocalists demonstrating musical excerpts illustrated in the text.

***The Art of Accompanying: Master Lessons from the Repertoire*  
Robert Spillman, Schirmer (1995)**

Robert Spillman's *The Art of Accompanying: Master Lessons from the Repertoire* is a comprehensive accompanying text appropriate for advanced pianists. Collaborative skills are systematically introduced through the study and performance of standard vocal and instrumental repertoire. Repertoire is organized into fourteen units, grouped either by genre and/or a specific composer. A total of forty-eight pieces are found and are representative of the following genres: German lieder, instrumental sonatas, continuo accompaniment, French mélodie, instrumental concerti, Italian arias, and American songs. A diverse collection of composers is found, including: Barber, Beethoven, Brahms, Debussy, Donizetti, Hindemith, Ives, Fauré, Puccini, Rorem, Schubert, and Wolf.

Spillman introduces repertoire within each unit with a detailed written description of technical, collaborative, and interpretive concepts. Content gradually become more sophisticated throughout the text, shifting from basic collaborative skills to advanced interpretation skills. Early units of the text focus on basic ensemble concepts, such as pulse, balance, and methods for analysis. Later chapters highlight more advanced interpretative concepts, such as text painting and nuanced rubato. Spillman includes a valuable nineteen-step check list for students to follow when preparing an art song. Items found on the checklist include: score analysis, ensemble balance, word-for-word text translation, finding a comfortable tempo for both performers, poem interpretation, and language coloring.<sup>116</sup> In addition to art song and solo instrumental accompanying skills, coaching skills and orchestral reduction skills are presented.

***The Art of Instrumental Accompanying: A Practical Guide...*  
Heasook Rhee, Carl Fischer (2012)**

Heasook Rhee's *The Art of Instrumental Accompanying: A Practical Guide for the Collaborative Pianist* is a comprehensive text dedicated to instrumental accompaniment skills. Unlike other collaborative piano texts that discuss concepts related to vocal and instrumental repertoire, only instrumental repertoire is presented. Collaborative concepts are organized and presented in seven broad topics: tempo, meter, cue and interchanging roles, ensemble, balance, pedal, and articulations. Like Katz's *The Complete Collaborator: The Pianist as Partner*, Rhee illustrates various instrumental accompanying concepts by use of musical excerpts. A diverse collection of

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<sup>116</sup> Spillman, *The Art of Accompanying: Master Lessons from the Repertoire*, 20-21.

instrumental excerpts is found, primarily sonata and chamber repertoire from the Romantic and 20<sup>th</sup> century periods.

Rhee's teaching experience on the collaborative piano faculty at the Manhattan School of Music is evident throughout the text. For each of the seven topics, common collaborative performance pitfalls are illuminated and resolved with detailed instructions and advise. A significant component of *The Art of Instrumental Accompanying...* is the comprehensive introduction to ensemble cueing. Rhee describes three elements that are used to identify a clear cue:

1. The exact moment that the first sound will commence
2. The tempo of the passage
3. The mood and character of the passage<sup>117</sup>

While the text does not contain accompanying activities, the instrumental sonata and chamber excerpts included in each chapter could be studied and performed as coursework to introduce various instrumental accompanying skills.

### ***The Piano Duet: A Learning Guide***

**Dallas Weekley and Nancy Arganbright, Neil A. Kjos Music Company (1996)**

Weekley and Arganbright's *The Piano Duet: A Learning Guide* is a concise resource on four-hand piano ensemble rehearsal and performance. Sixteen compact units provide practical suggestions on specific skills required in four-hand playing, including pedaling, fingering, ensemble synchronization, ensemble balance, and editing. Score form notation of four-hand repertoire is emphasized throughout *The Piano Duet: A Learning Guide*. Weekley and Arganbright argue that vertically aligning both the primo and secondo parts help pianists holistically comprehend the score. They write,

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<sup>117</sup> Rhee, *The Art of Instrumental Accompanying*, 37.

“You can more quickly assess the many factors necessary to make music – not just to play your own notes. In rehearsals it is easy to point to where to re-start because it’s the same spot for both performers.”<sup>118</sup>

Excerpts from standard four-hand repertoire are found throughout the text to illustrate various points. Composers represented include Mozart, Arensky, Köhler, Brahms, Schubert, and Debussy. Weekley and Arganbright include four complete pieces with brief directions that suggest which skills to focus on while performing. These four repertoire examples could be used as supplemental four-hand ensemble activities in a functional piano skills course.

### **SUMMARY OF TEXTBOOK ACCOMPANYING CONTENT**

Functional skills associated with accompanying are found in all leading secondary group piano textbooks. Similar to harmonization skills, accompanying skills are sequentially introduced in alignment with technical and theoretical concepts in each chapter. Ensemble activities, including four-hand piano repertoire and multi-keyboard arrangements, are commonly found in early units of study. Four-hand repertoire is used to reinforce technical skills and present basic ensemble performance concepts such as ensemble unification, ensemble balance, and multi-measure rest counting. Both side-by-side and score form notation styles are used in four-hand repertoire; however, an overwhelming majority of texts use the side-by-side notation style. Multi-keyboard ensemble arrangements serve as engaging technical reinforcement while developing ensemble performance and score reading skills.

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<sup>118</sup> Weekley and Arganbright, *The Piano Duet*, 14.

All group piano publications surveyed contain art song accompaniment activities. As expected, art song repertoire is selected and sequenced by difficulty level of the piano accompaniment, not the difficulty of the voice part in these materials. Simplistic blocked and broken chord pattern accompaniments and repetitious musical forms, such as strophic form, frequently appear. Vocal melodies are notated on a third line above the grand staff accompaniment, introducing piano students to three-stave reading. A diverse assortment of art song repertoire is found with representative composers including Mozart, Schubert, and Schumann. Lancaster and Renfrow additionally introduce students to vocal warm-up accompanying. Students are directed to play the vocal melody in one hand while accompanying with a blocked chord accompaniment.

Unique to Rezits' text, students are taught how to simultaneously read and perform both the vocal line and reduced elements of the accompaniment. This specific skill is referred to as "coaching technique." Solo instrumental repertoire with piano accompaniment appears in an overwhelming majority of these leading group piano texts. The textbook authors often review and reinforce transposition concepts in the solo instrumental accompaniment activities.

Skill-specific texts related to accompanying, such as Martin Katz's *The Complete Collaborator: The Pianist as Partner* and Robert Spillman's *The Art of Accompanying: Master Lessons from the Repertoire*, provide a wealth of advanced concepts appropriate for undergraduate piano majors. Advanced skills including musical phrasing, text painting, pedaling, ensemble rubato, and orchestral imitation are discussed in selected skill-specific texts. While some skill-specific texts do not include

a comprehensive curriculum with instructional activities, their depth of content would be pertinent supplemental readings for undergraduate piano majors on the subject of accompanying.

### **ACCOMPANYING ACTIVITIES**

The following six core curricular activities are provided to serve as an instructional reference for introducing accompanying in a functional skills course for undergraduate piano majors.

- Accompaniment Activity 1: “Vocal Warm-up Accompaniment”
- Accompaniment Activity 2: “Four-Hand Piano Ensemble Repertoire”
- Accompaniment Activity 3: “Hymn and Community Song Accompaniments”
- Accompaniment Activity 4: “Art Song Accompaniment”
- Accompaniment Activity 5: “Solo Instrument Accompaniment”
- Accompaniment Activity 6: “Coaching Accompaniment”

The six accompaniment activities are designed to sequentially introduce ensemble performance skills to undergraduate piano majors. Accompaniment Activity 1 begins the set of activities with an introduction to performing common vocal warm-ups with chordal accompaniment. Accompaniment Activity 2 presents basic ensemble performance skills through four-hand piano repertoire. In Accompaniment Activity 3, students gain skills needed to accompany a large assembly singing hymns and/or community songs. Accompaniment Activities 4 and 5 introduce students to accompanying a soloist through art song and instrumental solos. Accompaniment Activity 6 concludes the unit with an introduction to coaching technique. In this

activity, students explore ways to simultaneously perform both a vocal part and reduced elements of the piano part. Supplemental musical examples and leveling modifications are included in each accompaniment activity.

Instructors of students with advanced experience in collaborative performance should not be constrained by the curricular suggestions in these activities. The accompaniment activities are intended to serve as an introduction to collaborative performance. Supplemental public domain musical examples are included in each activity for reinforcement beyond the activity's suggested sequence of instruction. The author acknowledges the depth of content related to accompaniment skills and encourages additional coursework dedicated to collaborative studies for undergraduate piano majors.

## **Accompaniment Activity #1: “Vocal Warm-up Accompaniment”**

### **Learning Objective:**

To perform common vocal warm-ups with supporting accompaniment.

### **Concepts Taught:**

Key Signatures, Scales, Chord Spelling, Chord Inversions, Chord Fingerings, Transposition, Accompaniment Patterns, Pedaling, Voicing, Vocal Ranges, Modulation, Rote Playing

### **Description of Activity:**

This activity aims to introduce vocal warm-up accompaniment skills intended to support solo vocalists and choral ensembles. Students will develop chordal and scalar fluency by chromatically accompanying a variety of common vocal warm-ups in all major and minor keys. Voice types and pitch ranges will be explored in relationship to the keyboard range. Ensemble concepts including appropriate tempi, breathing, and steady pulse will be discussed. Ideas for various accompaniment patterns will be presented. It is suggested that this activity be introduced after *Harmonization Activity #1*. To imitate a choral warm-up accompanying experience, student pianists are encouraged to sing for their peers.

### **Sequence of Instruction:**

#### **First Class Meeting: Vocal Warm-ups with Primary Chord Accompaniment**

1. Prompt discussion on why vocalists use warm-ups. Describe important characteristics related to accompanying vocal warm-ups (steady pulse, time for breath, singable tempi, consistency).
2. Review voice types and pitch ranges.
3. Relate the various voice type ranges to the keyboard.
4. Review types of vocal ensembles (treble choir, mixed choir, men’s choir, children’s choir, etc.) and discuss vocal ranges.
5. Introduce a five-note mixed choir warm-up in C Major. Explain how mixed choirs will likely be singing two octaves in unison (See Figure 4.01).
6. Invite students to suggest several additional keys to perform the five-note mixed choir warm-up.
7. Demonstrate how the warm-up could be used to accompany a treble choir with half-note value primary chords (Figure 4.02).
8. Students perform five-note treble vocal warm-up in the keys of C Major, F Major, and G Major.
9. Perform the five-note treble vocal warm-up chromatically. Begin in C Major and ascend by half steps.
10. Demonstrate how the warm-up could be revoiced if accompanying a men’s choir (Figure 4.03).
11. Assign the five-note treble and bass vocal warm-ups as take-home work for reinforcement. Students should perform chromatically while keeping a steady pulse.



## **Accompaniment Activity #1: “Vocal Warm-up Accompaniment” (continued)**

### **Second Class Meeting: Vocal Warm-ups with Primary Chord Accompaniment**

1. Review five-note treble and bass vocal warm-ups with primary chord accompaniment. Invite student pianists to serve as a small choir and accompany each other through the vocal warm-up. This is helpful for students to understand vocal ranges in relation to the keyboard and for providing musical time for breathes.
2. For students seeking a challenge, common-tone modulation can be used as a transition between keys (Figure 4.04).
3. Direct students to perform the warm-up in minor keys (Figure 4.05).
4. If additional reinforcement is needed to play five-note warm-ups, see “Supplemental Warm-up Melodies” at the conclusion of this activity for examples.
5. Once students are confidently able to accompany five-note patterned warm-ups, introduce extended vocal warm-ups with leaps and scalar passages.
6. Introduce an extended vocal warm-up with primary chord accompaniment. Demonstrate how repeated pulsing chordal accompaniment can provide musical energy for the exercise (Figure 4.06). Perform chromatically.
7. Assign the extended vocal warm-up with primary chord accompaniment in all major keys as take-home work.

### **Third Class Meeting: Vocal Warm-ups with Two-handed Accompaniment**

1. Review the extended vocal warm-up with primary chord accompaniment introduced during the previous class period. Invite student pianists to serve as a small choir and accompany each other through the vocal warm-up.
2. Introduce two-handed accompaniment patterns. Explain how this might be appropriate for vocalists and/or choral ensembles that do not need pitch reinforcement.
3. Demonstrate two-handed vocal warm-up accompaniment using primary and secondary chords in the key of C Major. Ask students to aurally identify the chords being used. Common-tone modulation may be added if appropriate for the level of students (Figure 4.07).
4. Describe the accompaniment pattern (inverted triads in RH and broken pattern in LH). Invite students to perform in several keys.
5. Assign two-handed vocal warm-up accompaniment using primary and secondary chords as take-home work. Ultimately, the students should be able to perform the exercise chromatically.

**Accompaniment Activity #1: “Vocal Warm-up Accompaniment” (continued)**

**Figure 4.01: Five-note Mixed Choir Vocal Warm-up**

The musical score for Figure 4.01 is written in 4/4 time. It consists of three staves: a vocal line, a piano treble staff, and a piano bass staff. The key signature changes from C major to B-flat major. The vocal line features a five-note scale in both directions. The piano accompaniment includes a bass line with eighth notes and chords, and a treble line with eighth notes and chords.

**Figure 4.02: Five-note Treble Vocal Warm-up with Primary Chord Accompaniment**

The musical score for Figure 4.02 is written in 4/4 time. It consists of three staves: a vocal line, a piano treble staff, and a piano bass staff. The key signature changes from C major to B-flat major. The vocal line features a five-note scale in both directions. The piano accompaniment includes a bass line with chords and a treble line with chords and eighth notes.

**Figure 4.03: Five-note Bass Vocal Warm-up with Primary Chord Accompaniment**

The musical score for Figure 4.03 is written in 4/4 time. It consists of three staves: a vocal line, a piano treble staff, and a piano bass staff. The key signature changes from C major to B-flat major. The vocal line features a five-note scale in both directions. The piano accompaniment includes a bass line with eighth notes and chords, and a treble line with chords and eighth notes.

**Accompaniment Activity #1: “Vocal Warm-up Accompaniment” (continued)**

**Figure 4.04: Common-tone Modulation**

The musical score for Figure 4.04 is written in 4/4 time. It features a common-tone modulation from C major to C minor. The score is presented in three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The first measure of each staff is in C major, and the second measure is in C minor. The grand staff accompaniment includes chords and a melodic line in the right hand.

**Figure 4.05: Five-note Vocal Warm-up in Minor**

The musical score for Figure 4.05 is written in 4/4 time and is in C minor. It features a five-note vocal warm-up. The score is presented in three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The first measure of each staff is in C minor, and the second measure is in C minor. The grand staff accompaniment includes chords and a melodic line in the right hand.

**Accompaniment Activity #1: “Vocal Warm-up Accompaniment” (continued)**

**Figure 4.06: Extended Vocal Warm-up with Pulsing Accompaniment**

The musical score for Figure 4.06 is written in 4/4 time and consists of three systems. Each system contains a vocal line and a piano accompaniment. The key signature changes from C major to B-flat major in the second system, and then to A-flat major in the third system. The vocal line in each system features a melodic phrase with a slur over the first two measures and a repeat sign at the end. The piano accompaniment features a pulsing bass line with chords in the right hand.

**Figure 4.07: Two-handed Vocal Warm-up Accompaniment using Primary and Secondary Chords**

The musical score for Figure 4.07 is written in 4/4 time and consists of three systems. Each system contains a vocal line and a piano accompaniment. The key signature changes from C major to B-flat major in the second system, and then to A-flat major in the third system. The vocal line in each system features a melodic phrase with a slur over the first two measures and a repeat sign at the end. The piano accompaniment features primary and secondary chords in both hands.

## Accompaniment Activity #1: “Vocal Warm-up Accompaniment” (continued)

### Supplemental Vocal Warm-ups:

The first staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chord symbols below are I, I, V7, I.

The second staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chord symbols below are I, V7, I.

The third staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chord symbols below are I, V7, I, I, I, V7, I.

The fourth staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chord symbols below are I, vi, IV, V7, I.

### Ideas for Modification:

For advanced students, common-tone modulations using the dominant of the new key center may be incorporated into each example. Additionally, many vocal warm-ups could be harmonized with an alternative, more sophisticated chordal vocabulary (see Jordan for advanced accompaniment ideas). For underperforming students, most vocal warm-ups can be accompanied with patterns using only tonic and dominant triads.

### Resources for Vocal Warm-up Accompaniments:

Jordan, James. *Evoking Sound Choral Warm-up: Method, Procedures, Planning, and Core Vocal Exercises*. Chicago: GIA Publications, 2005.

Litten, Nancy. *Choral & Vocal Warm-Ups for Pianists*. Van Nuys, CA: Alfred Music Publishing, 2016.

## **Accompaniment Activity #2: “Four-Hand Piano Repertoire”**

### **Learning Objective:**

To develop basic ensemble skills through performance of four-hand piano repertoire.

### **Concepts Taught:**

Steady Pulse, Articulation, Phrasing, Ensemble Communication, Ensemble Cueing, Ensemble Balance, Ensemble Coordination

### **Description of Activity:**

This activity aims to introduce basic ensemble performance skills through the study of four-hand piano repertoire. Ensemble skills, such as coordination, cueing, and balance will be emphasized. Additionally, this activity aims to enhance student awareness of professional communication and preparation expectations. The activity uses Cécile Chaminade’s *Rigaudon* as a sight reading introduction to ensemble concepts. Students are then paired with a partner to independently prepare an assigned four-hand repertoire composition. Student duos are coached during subsequent class meetings in a masterclass style. A small in-class performance of four-hand repertoire concludes the activity. Resources for selecting standard four-hand repertoire are listed under “Resources for Four-Hand Piano Performance and Repertoire.”

### **Sequence of Instruction:**

#### **First Class Meeting: Introduction to Ensemble Playing**

1. Begin this four-hand piano activity by playing a short video clip of the Anderson & Roe Piano Duo.<sup>119</sup> Prompt a discussion reflecting on their performance of selected video clip.
2. Segue the Anderson & Roe performance reflection into an introduction to ensemble playing. Identify and describe several common skills associated with ensemble playing (coordination, communication, balance, etc).
3. Introduce *Rigaudon* by Cécile Chaminade in score form notation style. Discuss characteristics of the primo and secondo parts (range, melody vs accompaniment, articulation, phrasing). Discuss how the primo and secondo parts vertically align. Be sure to identify the melodic pick-up in the primo part (Figure 4.08).
4. As a class, sight read the first eight measures of the primo part. Provide students a second opportunity to sight read the primo part to correct pitch and rhythmic inaccuracies. The instructor could perform the secondo part as the students perform the primo part.
5. Sight read the first eight measures of the secondo part. It may be helpful for the instructor to play the primo pick-up measure. If needed, reread the secondo part.
6. Introduce verbal and non-verbal cueing. Demonstrate ways to verbally and non-verbally cue the opening of *Rigaudon*.

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<sup>119</sup> See the Anderson & Roe Piano Duo website for free video links and sheet music arrangements available for purchase: [www.andersonroe.com](http://www.andersonroe.com)

## **Accompaniment Activity #2: “Four-Hand Piano Repertoire” (continued)**

7. Divide the class in half and assign each section to either the primo or secondo parts. Perform the first eight measures of *Rigaudon* as a class. Invite student volunteers to cue the opening of *Rigaudon*. Repeat several times with attention to phrasing, articulation, and balance. Students may switch parts to experience both primo and secondo playing.
8. Assign either the primo or secondo part of *Rigaudon* to each student in the class. Direct students to learn the assigned part and study the opposite part for next class period.

### **Second Class Meeting: Prepared Performance of *Rigaudon* and Introduction to Four-Hand Repertoire Assignment**

1. Review ensemble playing concepts introduced during the first class meeting (coordination, balance, cueing, etc.).
2. Continue the discussion and introduce specific four-hand piano concepts (pedaling, bench positions, editions, etc.). See Weekley and Arganbright’s text for supplemental readings related to four-hand performance.<sup>120</sup>
3. Perform *Rigaudon*. Direct students to perform the part assigned as homework during the previous class. Prior to performance, briefly analyze the remaining measures of the piece. Be sure to identify which material is melodic and which material is accompaniment for voicing. Discuss the roadmap of the piece and decide if repeats will be taken. If performing on digital instruments, set all student keyboard volumes at the same volume level.
4. Divide students into primo/secondo pairs. Using the paired headset feature on a digital keyboard lab controller, direct student pairs to perform *Rigaudon* on headsets. Students should predetermine who is cueing. Encourage students to listen for balance and matching articulation.
5. Introduce four-hand repertoire assignment: In this assignment, students are assigned a duo partner to collaborate with and independently prepare a piece of four-hand repertoire. The instructor should carefully consider student reading levels and personalities when creating duo partnerships.<sup>121</sup> Present each duo with two repertoire options for the assignment. Each duo should together select one piece of repertoire to prepare. See “Supplemental Four-Hand Repertoire in Public Domain” at the conclusion of this activity for repertoire ideas. Additionally, a well-leveled anthology series such as *Masterwork Classics Duets* is an excellent tool selecting appropriate literature.

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<sup>120</sup> Dallas Weekley and Nancy Arganbright, *The Piano Duet: A Learning Guide* (San Diego, CA: Neil A. Kjos Music Company, 1996).

<sup>121</sup> If there is an odd number of students, one group may form a trio and prepare a six-hand one piano composition. Alternatively, the instructor could ask a student with strong reading skills to voluntarily perform in two duo pairs.

**Accompaniment Activity #2: “Four-Hand Piano Repertoire” (continued)**

6. As take-home work, duos should arrange a rehearsal schedule outside of class time. Remind students of professional communication expectations and rehearsal preparedness. Provide students sufficient time to independently prepare and rehearse the repertoire.

**Third Class Meeting: Four-Hand Repertoire Assignment Master Class**

1. After a week or two of independent preparation, invite student duos to perform their assigned repertoire at a selected class period. Students should be made aware of this date in advance and prepare accordingly.
2. In a master class style, each pair performs their prepared duo for the class. The instructor should provide comments for each duo, especially focusing on ensemble skills (coordination, cueing, balance). This is an opportunity for instructors to highlight various musical scenarios that occur in ensemble repertoire (example: fermata cueing, coordinating tempi changes, negotiated rubato, etc.).
3. Additional reference score copies should be available for students to follow when not performing.
4. After each ensemble has been coached, a second date may be scheduled to hear each duos progress.
5. Announce a forthcoming date for an informal in-class performance of four-hand repertoire. This provides students an informal collaborative performing experience in a safe and controlled environment. Instructors should individually evaluate this in-class performance as a benchmark assessment on four-hand ensemble skills.



Accompaniment Activity #2: “Four-Hand Piano Repertoire” (continued)

Figure 4.08: Cécile Chaminade’s *Rigaudon*, Op. 55, No. 6, mm. 1–8 in score format

# RIGAUDON, Op. 55, No. 6

Cécile Chaminade

The image displays the musical score for the first eight measures of Cécile Chaminade's *Rigaudon*, Op. 55, No. 6. The score is arranged in two systems, each with two staves. The top system is labeled 'PRIMO' and the bottom system is labeled 'SECONDO'. Both systems are in 2/4 time and feature a mezzo-forte (*mf*) dynamic. The PRIMO part begins with a treble clef and a *mf* dynamic marking. The SECONDO part begins with a bass clef and a *mf* dynamic marking. The score shows the initial melodic and harmonic development of the piece, with various rhythmic patterns and articulations. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The key signature is one flat (B-flat major/D minor).

## **Accompaniment Activity #2: “Four-Hand Piano Repertoire” (continued)**

### **Ideas for Modification:**

Careful attention to repertoire leveling is the best modification for this activity. Instructors should be mindful that primo and secondo parts are often not of equal level. For advanced students, standard four-hand repertoire may be appropriate. For underperforming students, a well-leveled anthology series may provide less known repertoire appropriate for various reading levels.

Suites, such as Faure’s *Dolly Suite*, Op. 56 and Debussy’s *Petite Suite*, contain a variety of levels. If desired to learn an entire suite as a class, individual movements can be assigned to appropriate duos based upon reading levels.

### **Supplemental Four-Hand Piano Repertoire in Public Domain:**

Summer Dreams, Op. 47 (Amy Beach)  
Waltzes, Op. 39 (Johannes Brahms)  
Six Pièces Romantiques, Op. 55 (Cécile Chaminade)  
Petite Suite (Claude Debussy)  
Slavonic Dances, Op. 46 and 72 (Antonin Dvorák)  
Dolly Suite, Op. 56 (Gabriel Fauré)  
Four Pieces for Piano Duet (Fanny Mendelssohn Hensel)  
Sonata in D Major, K. 381 (Wolfgang Amadeus Mozart)  
Ma mère l’Oye (Maurice Ravel)  
March in E-flat Major (Clara Schumann)  
Image (Germaine Tailleferre)

### **Resources for Four-Hand Piano Performance and Repertoire:**

Dallas Weekley and Nancy Arganbright, *The Piano Duet: A Learning Guide*. San Diego, CA: Neil A. Kjos Music Company, 1996.

Kowalchyk, Gayle, E. L. Lancaster, and Jane Magrath, eds. *Masterwork Classics Duets*. 10 vols. Van Nuys, CA: Alfred Publishing, 2015.

McGraw, Cameron. *Piano Duet Repertoire: Music Originally Written for One Piano, Four Hands*. Edited by Christopher Fisher and Katherine Fisher. 2<sup>nd</sup> ed. Bloomington, IN: Indiana University Press, 2016.

Pearce, Elvina, Jean Barr, Gail Berenson, and Christopher Hepp. “What Suggestions Would You Give Two Students to Ensure Productive Ensemble Practice.” *Keyboard Companion* (Winter 1994).

### **Accompaniment Activity #3: “Hymn and Community Song Accompaniments”**

#### **Learning Objective:**

To develop accompanying skills for leading a large community assembly.

#### **Concepts Taught:**

Establishing Tempo, Establishing Tonal Center, Creating an Introduction, Steady Pulse, Voicing, Phrasing, Text Painting, Musical Breathes

#### **Description of Activity:**

This activity aims to introduce basic skills needed to accompany a large community assembly, such as religious institutions, schools, and nursing homes. The majority of music selections in this activity feature a four-part homophonic texture and include multiple verses. Students will explore ways to establish tempi and tonal centers. Many of the music selections will require students to create their own introductions. Ensemble skills, such as steady pulse, phrasing, and musical breathes, will be emphasized. Lastly, “organ style” voicing at the piano will be discussed and illustrated. Supplemental hymn tunes and community songs are provided at the conclusion of the activity. Chosen community songs will vary depending on the makeup of students and the communities they serve.

#### **Sequence of Instruction:**

##### **First Class Meeting: Introduction to Assembly Accompaniment**

1. Prompt student discussion on accompanying a large community assembly, such as a religious institution or school. Ask students to describe the difficulties of accompanying a large community assembly. Articulate how it is often the role of the accompanist to hold the ensemble together by maintaining a steady pulse and providing clear musical cues.
2. Introduce *America the Beautiful* (Figure 4.09). Describe the four-part homophonic texture. Highlight parallel patterns of double thirds. Clarify the form of the song, emphasizing the repetition needed for four verses (strophic form). Point out the wordiness of the song and discuss how that might impact the tempo.
3. Students sight read *America the Beautiful*.
4. Prompt student discussion on establishing tonality and tempo. In this example, there is no introduction. Explain ways of creating an introduction to establish tonality and tempo. Depending upon the performance scenario, it may be appropriate to perform the entire song, the entire refrain, or the final phrase of the song as an introduction (Figure 4.10).
5. Direct students to bracket the final four measures of the song to be used as an introduction.
6. Students perform one verse of the song with the four-measure introduction.
7. Assist students in determining where vocal breaths occur. Show students various ways of notating vocal breaths in their scores (Figure 4.11). Remind

**Accompaniment Activity #3: “Hymn and Community Song Accompaniments”**  
(continued)

students to consider both musical phrasing and text grammar. Breaths will most likely not occur in the middle of a word!

8. After marking in musical breaths, direct students to sing verse one while the instructor accompanies. The instructor should demonstrate rhythmic awareness of breaths with subtle phrasing accommodation.
9. Assign students *America the Beautiful* as take-home work. Direct students to practice the song with an introduction and attention to vocal breaths.

**Second Class Meeting: “Organ Style” Voicing**

1. Review concepts introduced in the previous class with *America the Beautiful*.
2. Introduce “organ style” voicing: Explain how some pianists will attempt to imitate sounds created by the pipe organ. Organists will typically use 16’ and 32’ stops in the pedal part which plays the bass line. Thus, hymns/songs performed on an organ will often have a bass part that sounds an octave(s) lower than written. To imitate this sound, pianists can revoice hymns/songs with their left hand playing the bass line in octaves and their right hand playing the Soprano/Alto/Tenor (Figure 4.12).
3. Provide students an opportunity to explore playing *America the Beautiful* using “organ style” voicing.
4. For advanced classes, text painting might be appropriate to introduce. Explain how accompanist will sometimes alter the accompaniment to reflect the text. Advanced students should be encouraged to explore text painting without disrupting the basic pulse and comprehensiveness for the assembly.
5. Additionally, final verse reharmonization and/or modulation should be mentioned. See Rawsthorne for published examples of common hymn tune reharmonizations. Since *America the Beautiful* is notated in B-flat major, the final verse could be easily performed in the key of B major. Direct students to disregard the original key signature and reimagine the fourth verse with the key signature of B major (Figure 4.13).
6. Continue this activity in subsequent class meetings with additional hymn tunes and/or community songs.

**Accompaniment Activity #3: “Hymn and Community Song Accompaniments”**  
(continued)

**Figure 4.09:** *America the Beautiful*, mm. 1—8

**America The Beautiful**

Music: Samuel A. Ward  
Text: Katherine Lee Bates

1. O beau - ti - ful for spa - cious skies, For am - ber waves of gain, - For  
 2. O beau - ti - ful for pil - grim feet, Whose stern im - pas - sion'd stress, - A -  
 3. O beau - ti - ful for he - roes prov'd, In lib - er - at - ing strife, - Who  
 4. O beau - ti - ful for pa - triot dream, That sees be - yond the years, - Thine

5  
 pur - ple moun - tain maj - es - ties A - bove the fruit - ed plain, - A -  
 thor - ough - fare of free - dom beat A - cross the wil - der - ness, - A -  
 more than self their coun - try loved, And mer - cy more than life, - A -  
 al - a - bas - ter cit - ies gleam Un - dimmed by hu - man tears, - A -

**Figure 4.10:** Four measure introduction for *America the Beautiful*

**America The Beautiful**

Music: Samuel A. Ward  
Text: Katherine Lee Bates

1. O  
 2. O  
 3. O  
 4. O

**Accompaniment Activity #3: “Hymn and Community Song Accompaniments”**  
(continued)

**Figure 4.11:** Notating breath marks in *America the Beautiful*, mm. 1—8

**America The Beautiful** Music: Samuel A. Ward  
Text: Katherine Lee Bates

1. O beau - ti - ful for spa - cious skies, For am - ber waves of gain, - For  
 2. O beau - ti - ful for pil - grim feet, Whose stern im - pas - sion'd stress, - A  
 3. O beau - ti - ful for he - foes prov'd, In lib - er - at - ing strife, - Who  
 4. O beau - ti - ful for pa - triot dream, That sees be - yond the years, - Thine

5  
 pur - ple moun - tain maj - es - ties A - bove the fruit - ed plain, - A -  
 thor - ough - fare of free - dom beat A - cross the wil - der - ness, - A -  
 more than self their coun - try loved, And mer - cy more than life, - A -  
 al - a - bas - ter cit - ies gleam Un - dimmed by hu - man tears. - A -

**Figure 4.12:** “Organ style” voicing in a four-part texture

**America The Beautiful** Music: Samuel A. Ward  
Text: Katherine Lee Bates

1. O beau - ti - ful for spa - cious skies, For am - ber waves of \_\_\_\_\_ For  
 2. O beau - ti - ful for pil - grim feet, Whose stern im - pas - sion'd \_\_\_\_\_ A  
 3. O beau - ti - ful for he - foes prov'd, In lib - er - at - ing \_\_\_\_\_ Who  
 4. O beau - ti - ful for pa - triot dream, That sees be - yond the \_\_\_\_\_ Thine

**Accompaniment Activity #3: “Hymn and Community Song Accompaniments”**  
(continued)

**Figure 4.13:** *America the Beautiful* transposed to B major, mm. 1—8

**America The Beautiful**

Music: Samuel A. Ward

Text: Katherine Lee Bates

1. O beau - ti - ful for spa - ci - ous skies, For am - ber waves of gain, - For  
 2. O beau - ti - ful for pil - grim feet, Whose stern im - pas - sion'd stress, - A -  
 3. O beau - ti - ful for he - foes prov'd, In lib - er - at - ing strife, - Who  
 4. O beau - ti - ful for pa - triot dream, That sees be - yond the years, - Thine

5  
 pur - ple moun - tain maj - es - ties A - bove the fruit - ed plain. - A -  
 thor - ough - fare of free - dom beat A - cross the wil - der - ness. - A -  
 more than self their coun - try loved, And mer - cy more than life. - A -  
 al - a - bas - ter cit - ies gleam Un - dimmed by hu - man tears. - A -

**Accompaniment Activity #3: “Hymn and Community Song Accompaniments”**  
(continued)

**Ideas for Modification:**

For advanced students, reharmonization and/or modulation of the final verses may be appropriate. See Rawsthorne for reharmonization examples. For underperforming students, focus on reading and performing in the original four-part homophonic texture. Attention to logical and healthy fingering is especially helpful.

**Supplemental Hymn Tunes in Public Domain**

Dundee  
Ellacombe  
Finlandia  
Grosser Gott  
Llanfair  
Nicaea  
Stille Nacht

**Supplemental Community Songs in Public Domain<sup>122</sup>**

America  
Arirang (Korean Folk Song)  
Auld Lang Syne  
Banuwa (Liberia Folk Song)  
Deck the Halls  
De Colores (Mexican Folk Song)  
Dodi Li (Hebrew Folk Song)  
Half Moon (Korean Folk Song)  
Happy Birthday  
Kookaburra (Australian Folk Song)  
La Mer Estaba Serena (Mexican Folk Song)  
Leron, Leron Sinta (Philippine Folk Song)  
L'abe Igi Orombo (Yoruba Folk Song)  
Lift Every Voice and Sing (James Weldon Johnson/J. Rosamond Johnson)  
Sambalele (Brazilian Folk Song)  
Se Levanta La Niña (Argentine Folk Song)  
Shalom Chaverim (Hebrew Folk Song)  
Silver Moon Boat (Chinese Folk Song)  
Simple Gifts (Shaker Song)  
Siyahamba (South African Folk Song)  
The Water is Wide (Scottish Folk Song)  
This Little Light of Mine  
Tue Tue (Ghana Folk Song)  
Un Elefante (Mexican Folk Song)

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<sup>122</sup> Chosen community songs will vary depending on the makeup of students and the communities they serve.



**Accompaniment Activity #3: “Hymn and Community Song Accompaniments”**  
(continued)

**Resources for Hymn and Community Song Accompaniment**

Hackett, Patricia. *The Melody Book: 300 Selections from the World of Music for Piano, Guitar, Autoharp, Recorder and Voice*. 3<sup>rd</sup> ed. New York: Pearson, 1997.

Heller, David. *Manual on Hymn Playing: A Handbook for Organist*. Chicago, IL: GIA Publications, 1992.

Rawsthorne, Noel. *Two Hundred Last Verses: Popular Hymn Tunes with Varied Harmonizations*. 15<sup>th</sup> ed. Stowmarket, Suffolk: Kevin Mayhew Publishers, 1991.

“Sheet Music.” Making Music Fun. Accessed June 15, 2020.

[www.makingmusicfun.net/htm/printit\\_free\\_printable\\_sheet\\_music\\_index.php](http://www.makingmusicfun.net/htm/printit_free_printable_sheet_music_index.php)

“Songs: World Regions.” Beth’s Notes. Accessed June 15, 2020.

[www.bethsnotesplus.com/countryregion](http://www.bethsnotesplus.com/countryregion)

## **Accompaniment Activity #4: “Art Song Accompaniment”**

### **Learning Objective:**

To gain introductory art song accompaniment skills.

### **Concepts Taught:**

Ensemble Communication, Ensemble Cueing, Ensemble Balance, Text Painting, Poetic Translation, Word-for-word Translation

### **Description of Activity:**

This activity aims to provide students introductory skills and practical experience in art song accompanying. For the purposes of this activity, German lieder and French mélodie are included within the larger category of art song accompaniment. Instructors are encouraged to invite collegiate vocalists to assist student pianists in this activity. The activity begins with an introduction to the broad genre of art songs. Students are presented two contrasting art songs, Franz Schubert’s *An die Musik* and Nadia Boulanger’s *Chanson*. Essential art song accompaniment concepts will be emphasized through the study and performance of both songs. Similar to *Accompaniment Activity #2*, pianists are assigned one art song to independently prepare for an in-class coaching.

### **Sequence of Instruction:**

#### **First Class Meeting: Art Song Introduction and Schubert’s *An die Musik***

1. Present a short overview of the Art Song genre. For the purposes of this activity, include English song, German lieder, and French mélodie in the introduction. Describe how art songs uniquely combines two art forms: poetry and music.
2. Introduce Schubert’s *An die Musik*. Describe how it is one of Schubert’s most popular lieder settings with text that praises the art form of music (Figure 4.14).
3. Introduce song translation: If an art song is in foreign language, translating the text into the pianist’s native language is often a preparatory step. Explain the two common types of translation: poetic translation and word-for-word translation. While poetic translation is helpful for providing an overview of the texts meaning, word-for-word translation is preferred for collaborative performance. Pianists must understand each words meaning for the ability to text paint.
4. Assist students in writing a word-for-word translation in their *An die Musik* scores (Figure 4.15).
5. Students sight read the first eight measures of *An die Musik*. Demonstrate where vocalists typically stand when performing with piano. If a vocalist is not present, the instructor could sing or play the vocal part on the piano. After the initial reading, discuss elements of the accompaniment. Describe how the right-hand contains repeated chordal accompaniment and the left-hand features melodic figures similar to the vocal melody. Compare the ranges of the vocal part with the piano part. Point out moments where voicing crossing occurs and where the vocalist is in their lower range.

#### **Accompaniment Activity #4: “Art Song Accompaniment” (continued)**

6. Establishing Introduction Tempo: Prompt students to imagine the vocal melody being sung in the two-measure introduction. Direct students to write text from the vocal part in the piano introduction (Figure 4.16).
7. Assist students in anticipating where breaths might occur. Remind students to consider both musical phrasing and text when considering breath locations. Emphasize that breaths rarely occur in the middle of a word. Encourage student to mark in anticipated breaths in their scores with a pencil. Breath marks will likely be amended when collaborating with various vocalists (Figure 4.17).
8. Describe and demonstrate how various breaths will sometimes require a pianist to subtly adjust the pulse. See Katz text for a detailed description of three types of musical breaths.<sup>123</sup>
9. Assign the complete piano accompaniment to Schubert’s *An die Musik* as take-home work. Direct students to learn the accompaniment and complete a word-for-word translation to their native language.

#### **Second Class Meeting: Boulanger’s *Chanson* and Introduction to Art Song Repertoire Assignment**

1. Review concepts introduced in Schubert’s *An die Musik*.
2. Perform the accompaniment of Schubert’s *An die Musik* as a class. If a vocalist is not present, the instructor could sing or perform the vocal melody on the piano.
3. Introduce Boulanger’s *Chanson* (Figure 4.18). Provide background information on this French *mélodie* and a general description of the text.
4. Assist students in writing a word-for-word translation for the first eight measures of music (Figure 4.19).
5. Students sight read the first eight measures of *Chanson*. If a vocalist is not present, the instructor could sing or play the vocal part on the piano. After the initial reading, discuss elements of the accompaniment. Highlight how the piano part doubles the vocal melody throughout. Demonstrate how the dynamic markings indicate a dialogue between the voice and piano parts.
6. Assist students in marking their scores with anticipated breaths in the first eight measures (Figure 4.20).
7. Provide students a second chance to sight read *Chanson* as a class. Encourage students to continue working on the remainder of the piece as take-home work.
8. Introduce art song repertoire assignment:<sup>124</sup> In this assignment, students are assigned a vocalist to collaborate with and independently prepare an art

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<sup>123</sup> See Chapter 2 from Martin Katz’s *The Complete Collaborator: The Pianist as Partner* for an in-depth discussion on three types of musical breaths.

<sup>124</sup> A vocalist is needed for collaboration in this assignment. Instructors might consider hiring a graduate student or finding volunteer undergraduate vocalists. If using student vocalists, it may be advisable to select repertoire that the singer is currently working on or has studied in the recent past.

#### **Accompaniment Activity #4: “Art Song Accompaniment” (continued)**

song. See the supplemental repertoire list at the conclusion of this activity for repertoire ideas. Pianists are expected to independently learn the assigned piano part, lookup word-for-word translation, and rehearse with the vocalist. As take-home work, student pianists should arrange a rehearsal time with their assigned vocalist. Remind students of professional communication expectations and rehearsal preparedness. Provide students sufficient time to independently prepare and rehearse repertoire.

#### **Third Class Meeting: Art Song Repertoire Assignment Master Class**

1. After a week or two of independent preparation, invite student pianists and vocalists to perform their assigned song at a selected class period. Students should be made aware of this date in advance and prepare accordingly.
2. In a master class style, each pair performs their prepared song for the class. Instructors should provide comments for each pair, especially focusing on ensemble skills (coordination, cueing, balance). This is an opportunity for instructors to highlight various musical scenarios that occur in art song repertoire (example: consonants occurring before the beat, text painting, pedaling, etc.).
3. Additional reference score copies of art songs performed should be available for students to follow when not performing.
4. After each ensemble has been coached, a second date may be scheduled to hear each pairs progress.
5. Optional: announce a forthcoming date for an informal in-class performance of art song repertoire. This provides students an informal collaborative performing experience in a safe and controlled environment. Instructors should individually evaluate this in-class performance as a benchmark assessment on art song accompanying ensemble skills.

Accompaniment Activity #4: “Art Song Accompaniment” (continued)

Figure 4.14: *An die Musik* by Franz Schubert, mm. 1—8

An die Musik

Music: Franz Schubert  
Text: F. von Schober

Mässig

Du hol - de Kunst, in

5  
wei - viel grau - en - Stun - den, wo mich des Le - bens wil - der

Detailed description: This is a musical score for the first system of Franz Schubert's 'An die Musik'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is common time (C). The tempo marking is 'Mässig'. The piano part begins with a series of chords in the right hand and a simple bass line in the left hand. Dynamics include piano (p) and pianissimo (pp). The lyrics are in German: 'Du hol - de Kunst, in wei - viel grau - en - Stun - den, wo mich des Le - bens wil - der'.

Figure 4.15: Word-for-word English translation of Schubert’s *An die Musik*, mm. 1—8

An die Musik

Music: Franz Schubert  
Text: F. von Schober

Mässig

You lovely art, in

Du hol - de Kunst, in

5  
many gray hours, where me of life wilder

5  
wei - viel grau - en - Stun - den, wo mich des Le - bens wil - der

Detailed description: This is a musical score for the first system of Franz Schubert's 'An die Musik', identical to Figure 4.14 but with English lyrics. The tempo marking is 'Mässig'. The piano part is the same as in Figure 4.14. The lyrics are in English: 'You lovely art, in Du hol - de Kunst, in many gray hours, where me of life wilder'. The German lyrics are also present below the English ones: 'wei - viel grau - en - Stun - den, wo mich des Le - bens wil - der'.

Accompaniment Activity #4: “Art Song Accompaniment” (continued)

Figure 4.16: Imagining vocal lyrics during piano introduction of *An die Musik*

**An die Musik**

Music: Franz Schubert  
Text: F. von Schober

Mässig

(Du hol - de Kunst in...)

Du hol - de Kunst, in \_\_\_

Figure 4.17: Possible breath marks in Schubert’s *An die Musik*, mm. 1—8

**An die Musik**

Music: Franz Schubert  
Text: F. von Schober

Mässig

Du hol - de Kunst, in in

wei - viel grau - en - Stun - den, wo mich des Le - bens wil - der

Accompaniment Activity #4: “Art Song Accompaniment” (continued)

Figure 4.18: *Chanson* by Nadia Boulanger, mm. 1—9

CHANSON

Music: Nadia Boulanger  
Text: Georges Delaquys

The musical score for Figure 4.18 consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Léger'. The score is divided into two systems. The first system (measures 1-4) features a vocal line starting with a rest, followed by notes for 'Les li - las sont en fo - li - e, Ca - che -'. The piano accompaniment begins with a forte (f) chord, followed by a ritardando (rit.) and then a return to tempo (a tempo). Dynamics include sf, f, pp, and mf. A fermata is placed over the final note of the first system. The second system (measures 5-9) continues the vocal line with 'ca - che Et les ro - ses sont jo - li - es, Ca - chez - vous. Ti - rez les ri -'. Dynamics include mf, pp, and léger. The piano accompaniment continues with p and mf dynamics.

Figure 4.19: Word-for-word English translation of Boulanger’s *Chanson*, mm. 1—9

CHANSON

Music: Nadia Boulanger  
Text: Georges Delaquys

The musical score for Figure 4.19 is identical to Figure 4.18 but includes English translations written above the French lyrics. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Léger'. The score is divided into two systems. The first system (measures 1-4) features a vocal line starting with a rest, followed by notes for 'The lilacs are in madness Les li - las sont en fo - li - e, Hide and Ca - che -'. The piano accompaniment begins with a forte (f) chord, followed by a ritardando (rit.) and then a return to tempo (a tempo). Dynamics include sf, f, pp, and mf. A fermata is placed over the final note of the first system. The second system (measures 5-9) continues the vocal line with 'Seek and the roses are pretty ca - che Et les ro - ses sont jo - li - es, hide yourself pull the curtains Ca - chez - vous. Ti - rez les ri -'. Dynamics include mf, pp, and léger. The piano accompaniment continues with p and mf dynamics.

#### Accompaniment Activity #4: “Art Song Accompaniment” (continued)

Figure 4.20: Possible breath marks in Boulanger’s *Chanson*, mm. 1—9

**CHANSON** Music: Nadia Boulanger  
Text: Georges Delaquys

*Léger* *p* *pp*

Les li - las sont en fo - li - e, Ca - che -

*sf* *rit.* *a tempo* *f* *pp* *mf*

*Xen.*

5 ca - che Et les ro - ses sont jo - li - es, Ca - chez - vous. Ti - rez les ri -

*mf* *pp* *léger*

*p* *mf*

#### Ideas for Modification:

Careful attention to the accompaniment part leveling is the best modification for this activity. Since most art songs are available in multi-keys, be sure to assign keys that fit the hand well. For advanced students, more challenging accompaniments can be found in the songs of Hugo Wolf, Richard Strauss, and Francis Poulenc.<sup>125</sup> For underperforming students, assign strophic song settings where the piano part remains the same throughout. This will allow underperforming students to focus on ensemble skills.

#### Supplemental Art Songs in Public Domain

Three Browning Songs, Op. 44 (Amy Beach)  
Sweet Evenings Come and Go, Love, Op. 37, No. 4 (Samuel Coleridge-Taylor)  
Beau Soir (Claude Debussy)  
Après un rêve (Gabriel Fauré)  
Si mes vers avaient des ailes (Reynoldo Hahn)  
Der Kreuzzug (Franz Schubert)  
Litanei auf des Fest Allerseelen (Franz Schubert)  
Allerseelen (Richard Strauss)  
Songs of Travel (Ralph Vaughn Williams)  
Berceuse cosaque (Pauline Viardot)

<sup>125</sup> Many songs written by Francis Poulenc are not yet in public domain.



**Accompaniment Activity #4: “Art Song Accompaniment” (continued)**

**Resources for Art Song Accompanying**

Adler, Kurt. *The Art of Accompanying and Coaching*. Minneapolis: University of Minnesota Press, 1965.

Bernac, Pierre. *The Interpretation of French Song*. New York: Norton, 1978.

Fischer-Dieskau, Dietrich. *The Fischer-Dieskau Book of Lieder*. New York: Limelight, 1998.

Katz, Martin. *The Complete Collaborator: The Pianist as Partner*. New York: Oxford University Press, 2009.

Kimball, Carol. *A Guide to Art Song Style and Literature*. Milwaukee, WI: Hal Leonard Corporation, 2006.

Spillman, Robert. *The Art of Accompanying: Master Lessons from the Repertoire*. New York: Schirmer, 1995.

## **Accompaniment Activity #5: “Solo Instrument Accompaniment”**

### **Learning Objective:**

To gain introductory accompaniment skills for collaboration with solo instrumentalists.

### **Concepts Taught:**

Ensemble Communication, Ensemble Cueing, Ensemble Balance, Ensemble Coordination, Interchanging Roles, Articulation, Transposition, Pedaling

### **Description of Activity:**

This activity aims to provide students introductory skills and practical experience in solo instrumental accompanying. Instructors are encouraged to invite collegiate instrumentalists to assist student pianists in this activity. It is suggested that this activity be taught in alignment with Transposition Activities (see Chapter Six). Students are presented the first movement from Beethoven’s *Violin Sonata No. 5 in F Major, Op. 24* (“Spring Sonata”). Essential ensemble skills will be highlighted through study and performance of mm. 1—25. Similar to *Accompaniment Activity #4*, student pianists are assigned an instrumental solo to independently prepare for an in-class coaching.

### **Sequence of Instruction:**

#### **First Class Meeting: Instrumental Accompanying and Beethoven’s *Violin Sonata in F Major, Op. 24*.**

1. As an introduction to instrumental accompanying, prompt a discussion comparing solo instrumental works with piano accompaniment and art songs. Highlight the similarities in collaborative performance regardless of instrumentation. Briefly present an introduction to instrumental chamber music. Topics to consider presenting include: evolution of instruments and instrument families, types of chamber ensembles, common forms used in instrumental chamber music, instrumental timbres, instrumental transposition, instrumental ranges.
2. Distribute scores of Beethoven’s *Violin Sonata in F Major, Op. 24*, first movement, mm. 1—25. Guide students to discover the interchanging roles between the violin and piano parts. In the first nine measures, the violin part features a solo melody supported by broken chord piano accompaniment. After a one measure transition, the piano part takes over the melodic solo in measure 11 and is supported by violin accompaniment. Discuss how interchanging roles effect ensemble balance and voicing.
3. Point out the lack of introduction. Demonstrate several cueing possibilities for the violin and piano to coordinate their initial entrances.
4. Students sight read mm. 1—10 of the violin sonata (Figure 4.21). If a violinist is not present, the instructor could perform the violin part on the piano.
5. Assign mm. 11—25 as take-home work (Figure 4.22). Direct students to carefully learn the piano part, paying close attention to right hand fingering.

## **Accompaniment Activity #5: “Solo Instrument Accompaniment” (Continued)**

### **Second Class Meeting: Beethoven’s Violin Sonata in F Major, Op. 24 and Solo Instrumental Accompaniment Assignment**

1. Invite a guest student violinist to attend the second class meeting.
2. Ask the violinist to discuss the violin part with the student pianists. How does the opening violin melodic solo fit in the instruments range? Are there any technically challenging spots in the violin part?
3. Demonstrate various ways of cueing the first measure with the violinist. This may be an appropriate time to discuss where a violinist typically stands when performing solo repertoire with a pianist.
4. Perform the excerpt, mm. 1—25, with the violinist. Emphasize the interchanging roles between soloist and accompanist.
5. Provide students the opportunity to try the excerpt with the violinist. Direct students to perform the excerpt with the violinist using keyboard lab headsets. The instructor keyboard will likely need to be on speaker for the violinist to coordinate with the accompaniment.
6. Invite students to volunteer to perform the excerpt “live” with the violinist. If an acoustic instrument is available, direct the student pianist to use the acoustic instrument. Use positive reinforcement to emphasize well-executed ensemble skills such as cueing, balance, and matching articulation.
7. Introduce Solo Instrumental Accompaniment Assignment: In this assignment, students are assigned an instrumentalist to collaborate with and independently prepare a chamber composition. See supplemental repertoire list at the conclusion of this activity for repertoire ideas. Pianists are expected to independently learn the assigned piano part and rehearse with the instrumentalist. As take-home work, student pianists should arrange a rehearsal time with their assigned instrumentalist. Remind students of professional communication expectations and rehearsal preparedness. Provide students sufficient time to independently prepare and rehearse repertoire.

### **Third Class Meeting: Solo Instrumental Accompaniment Assignment Master Class**

1. After a week or two of independent preparation, invite student pianists and instrumentalists to perform their assigned piece at a selected class period. Students should be made aware of this date in advance and prepare accordingly.
2. In a master class style, each pair performs their prepared piece for the class. Instructors should provide comments for each pair, especially focusing on ensemble skills (coordination, cueing, balance). This is an opportunity for instructors to highlight various musical scenarios that occur in chamber repertoire (example: clear phrasing, matching articulation, etc.)
3. Additional reference score copies of chamber music performed should be available for students to follow when not performing.

### Accompaniment Activity #5: “Solo Instrument Accompaniment” (Continued)

4. After each ensemble has been coached, a second date may be scheduled to hear each pairs progress.
5. Optional: announce a forthcoming date for an informal in-class performance of chamber repertoire. This provides students an informal collaborative performing experience in a safe and controlled environment. Instructors should individually evaluate this in-class performance as a benchmark assessment on solo instrumental accompanying ensemble skills.

**Figure 4.21:** Beethoven’s *Sonata for Piano and Violin*, Op. 24, No. 5, first movement, mm. 1—10.

## Sonata for Piano and Violin

Op. 24, No. 5

The image displays the first ten measures of the first movement of Beethoven's Sonata for Piano and Violin, Op. 24, No. 5. The score is written in 4/4 time with a key signature of one flat (B-flat major). The tempo is marked 'Allegro' and the dynamics are 'p' (piano). The score is divided into two systems. The first system (measures 1-5) shows the violin part in the upper staff and the piano accompaniment in the lower staff. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The second system (measures 6-10) continues the violin part with more complex rhythmic patterns and a crescendo in the piano's right hand leading to a quintuplet (marked '5') in the final measure.

Accompaniment Activity #5: “Solo Instrument Accompaniment” (Continued)

Figure 4.22: Beethoven’s *Sonata for Piano and Violin*, Op. 24, No. 5, first movement, mm. 11–25.

The image displays a musical score for piano accompaniment, consisting of three systems of staves. Each system includes a single treble clef staff and a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is marked with a repeat sign at the beginning of each system. The first system (measures 11-15) features a piano (*p*) dynamic. The second system (measures 16-20) includes a crescendo (*cresc.*) and a piano (*p*) dynamic. The third system (measures 21-25) features a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The piano part is characterized by a steady eighth-note accompaniment in the right hand and a bass line of eighth notes in the left hand. The violin part (not shown) consists of a melodic line with various articulations and dynamics.

## **Accompaniment Activity #5: “Solo Instrument Accompaniment” (Continued)**

### **Ideas for Modification:**

Careful attention to piano part leveling is the best modification for this activity. For advanced students, consider assigning standard chamber repertoire that could be studied and performed beyond the limitations of the class. For underperforming students, consider assigning repertoire from instrumental method books. Many instrumental method books contain compact pieces with chordal accompaniment patterns. It may be appropriate to assign several short method book pieces to assist in building reading fluency and ensemble skills.

### **Supplemental Solo Instrumental Repertoire**

Nocturne, Violin and Piano (Lili Boulanger)

Flute Concertino, Op. 107 (Cécile Chaminade)

Chanson, Op. 35, No. 3, various instrumentations (Reinhold Glière)

Violin Sonata in G Major, K. 301 (Wolfgang Amadeus Mozart)

“Arpeggione” Sonata in A Minor, Cello and Piano (Franz Schubert)

Three Romances for Violin and Piano, Op. 22 (Clara Schumann)

Sonata in Bb for Trumpet and Piano (George Telemann)

Concertino in E-flat Major, Op. 26, Clarinet and Piano (Carl Maria von Weber)

### **Resources for Instrumental Accompanying**

Hinson, Maurice and Wesley Roberts. *The Piano in Chamber Ensemble: An Annotated Guide*. 2<sup>nd</sup> ed. Bloomington, IN: Indiana University Press, 2006.

Katz, Martin. *The Complete Collaborator: The Pianist as Partner*. New York: Oxford University Press, 2009.

Rhee, Heasook. *The Art of Instrumental Accompanying*. New York: Carl Fischer, 2012.

Smallman, Basil. *The Piano Quartet and Quintet: Style, Structure, and Scoring*. New York: Oxford University Press, 1996.

Smallman, Basil. *The Piano Trio: Its History, Technique, and Repertoire*. New York: Oxford University Press, 1992.

Spillman, Robert. *The Art of Accompanying: Master Lessons from the Repertoire*. New York: Schirmer, 1995.

## **Accompaniment Activity #6: “Coaching Accompaniment”**

### **Learning Objective:**

To develop coaching skills to simultaneously perform a vocal part and reduced elements of the piano accompaniment.

### **Concepts Taught:**

Accompaniment Reduction, Steady Pulse, Ensemble Balance, Ensemble Cueing, Musical Phrasing, Vocal Breaths

### **Description of Activity:**

Classical pianists are taught to play every note on the page. In certain collaborative scenarios, pianists are required to shift roles from collaborator to coach. For the purposes of this activity, a coach is an individual who assists a vocalist in learning their part. This activity aims to provide pianists practical tools to simultaneously perform a voice part with reduced elements from the piano accompaniment. In *Source Materials for Keyboard Skills*, Joseph Rezits refers to this skill as “coaching technique.” Students will discover which elements of the piano accompaniment can be reduced or eliminated while still supporting the soloist.

### **Sequence of Instruction:**

#### **First Class Meeting: Introduction to Coaching Accompaniment**

1. Describe to students the role of a vocal coach. Compare and contrast the role of voice teachers and vocal coaches. Clarify how sometimes their roles overlap. Although traditional vocal coaching skills often include diction and interpretation, explain how this activity focuses on the skill of simultaneously performing a voice part and reduced elements from the piano accompaniment.
2. Share Joseph Rezits’ six principles of “Coaching Technique.” He describes:
  - a. The melody line must not be obscured...
  - b. The lowest note of a chord or arpeggiated passage must not be changed...
  - c. If the total texture is too thick to permit successful handling, some relatively unessential doublings may be deleted...
  - d. Skillful pedaling will permit the use of multiple registers in the instrument at the same time...
  - e. The established accompaniment pattern should be maintained whenever possible...
  - f. It is often possible to play the melody line with the right hand, the bass part of the accompaniment with the left hand, and then to divide the treble part of the accompaniment among the two hands...<sup>126</sup>
3. Remind students that coaching accompaniment is only used during rehearsals.

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<sup>126</sup> Rezits, *Source Materials for Keyboard Skills*, 53.

### **Accompaniment Activity #6: “Coaching Accompaniment” (continued)**

4. Introduce *Ah, Love, but a day!* from Amy Beach’s Three Browning Songs, Op. 44. Provide students background information about the set and an interpretation of the poems meaning.
5. Invite students to play the vocal melody, mm. 1—10. Discuss what the musical challenges are in the vocal melody. Highlight the difficult interval leaps that occur in the first ten measures. This is an excellent example of an art song where a vocalist may need assistance finding pitches during a rehearsal (Figure 4.23).
6. Direct students to sight read the piano accompaniment of *Ah, Love, but a day!* as written, mm. 1—10.
7. Using Rezits’ six principles as a guide, prompt students to experiment with the coaching accompaniment style.
8. First, direct students to play the vocal melody in the right-hand with the left hand of the piano part. Once students are comfortable playing the vocal melody and left-hand accompaniment, encourage students to add filler material from the right hand of the piano part. Where the voice has long sustained notes, filler material is especially helpful to continue the musical line (Figure 4.24).
9. Remind pianists to be aware of what pitches vocalists are listening for as cues. It’s important to include important melodic cues of the accompaniment while playing in the “coaching style.”
10. Lastly, remind students that every pianist in the class will interpret the “coaching style” with slight variations.

### **Second Class Meeting: Continuation of Coaching Accompaniment**

1. Depending upon the desired goals of the Functional Skills course, this activity can be easily repeated in subsequent class meetings.
2. Any art song or aria excerpt can be rehearsed in the “coaching style.”
3. Additionally, skill elements of the “coaching style” may apply to rehearsal settings of large masterwork repertoire featuring vocalists.



Accompaniment Activity #6: "Coaching Accompaniment" (continued)

Figure 4.23: *Ah, Love, but a day!* from Amy Beach's *Three Browning Songs*, Op. 44, mm. 1–10.

Ah, Love, but a day!

Music: Amy Beach  
Text: Robert Browning

Ah, Love, but a day, and the  
world has changed! Ah, Love, but a  
day. And the world has changed!

**Accompaniment Activity #6: “Coaching Accompaniment” (continued)**

**Figure 4.24:** Example of coaching accompaniment for Amy Beach’s *Ah, Love, but a day!*, mm. 1–10.

**Ah, Love, but a day!** Music: Amy Beach  
Text: Robert Browning

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The piano part is marked *pp* (pianissimo) in the first system and *mf* (mezzo-forte) in the second system. The vocal line includes lyrics with coaching annotations: 'Ah, Love, but a day, and the world has changed! Ah, Love, but a day, And the world has changed!'. Arrows point from the piano accompaniment to specific notes in the vocal line, indicating coaching points. Triplet markings (3) are present over the words 'but a day' and 'but a'.

## **Accompaniment Activity #6: “Coaching Accompaniment” (continued)**

### **Ideas for Modification:**

For advanced students, arias from various operas could be substituted for art songs. If an orchestral accompaniment, advanced students could study and imitate orchestral colors in the piano reduction. For underperforming students, assign strophic song settings where the piano part remains the same throughout. This will provide underperforming students multiple repetitions to develop fluency in coaching accompaniment skills.

### **Supplemental Materials for Coaching Accompaniment in Public Domain**

The coaching accompaniment style can be applied to any art song or aria. Consult *Accompaniment Activity #4* for a list of suggested art songs in public domain.

### **Resources for Coaching Accompaniment**

Adler, Kurt. *The Art of Accompanying and Coaching*. Minneapolis: University of Minnesota Press, 1965.

Rezits, Joseph. *Source Materials for Keyboard Skills*. Bloomington, IN: D. Daniel Publications, 1975.

Spillman, Robert. *The Art of Accompanying: Master Lessons from the Repertoire*. New York: Schirmer, 1995.

## CHAPTER 5: SCORE READING

### INTRODUCTION

Score reading can be identified as the skill of simultaneously performing vocal and/or instrumental parts notated on multiple staves. Pianists are often requested to demonstrate score reading skills during choral and instrumental ensemble rehearsals. While grand staff reading and interpretation skills are commonly taught in undergraduate applied piano lessons, the skill of reading and performing multiple independent staves in open score format is frequently not addressed. Functional piano skills courses provide the ideal opportunity for institutions to sequentially introduce open score reading skills to undergraduate piano majors.

This chapter provides an overview of score reading curricula in leading keyboard skills textbooks, including texts designed for secondary piano students as well as skill-specific texts written for various student populations. For each textbook, the author will seek to answer the following five questions:

- What score reading concepts are introduced?
- What types of score reading activities are used?
- How is the score reading content organized?
- What types of musical materials are used in the score reading activities?
- What directions are given to students to assist in score reading activities?

After the textbook review, the author provides a brief summary of observations made while surveying the score reading curricula. Informed by the texts reviewed, the author

presents six core activities to be used as instructional reference for introducing score reading in a functional skills course for undergraduate piano majors.

## **SCORE READING CONTENT IN SELECTED SECONDARY PIANO TEXTS**

This section reviews the score reading curriculum found in four significant keyboard skills textbooks designed for secondary piano students: *Alfred's Group Piano for Adults*,<sup>127</sup> *Keyboard Musicianship: Piano for Adults*,<sup>128</sup> *Piano for the Developing Musician*,<sup>129</sup> and *Source Materials for Keyboard Skills*.<sup>130</sup>

### ***Alfred's Group Piano for Adults*, 2<sup>nd</sup> ed., Books One and Two E. L. Lancaster and Kenon Renfrow, Alfred Publishing Co., Inc (2008)**

Choral and instrumental excerpts both are found in Book Two of *Alfred's Group Piano for Adults*. With respect to the choral excerpts, examples are sequentially introduced, gradually increasing in difficulty, and systematically presented with two-, three-, then four-voiced works. Lancaster and Renfrow provide detailed step-by-step instructions for each choral score reading activity. For example, the following steps are outlined for a four-part choral score:

#### **Practice the choral score in the following ways:**

1. Soprano (RH) alone.
2. Alto (RH) alone.
3. Soprano (RH) and alto (RH) together.
4. Tenor (LH and RH) alone (one octave lower than written).
5. Bass (LH) alone.
6. Tenor (LH and RH) and bass (LH) together.
7. Soprano (RH), alto (RH) and bass (LH) together.

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<sup>127</sup> Lancaster and Renfrow, *Alfred's Group Piano for Adults*, 2<sup>nd</sup> ed., 2 vols.

<sup>128</sup> Lyke et al., *Keyboard Musicianship: Piano for Adults*, 10<sup>th</sup> ed., 2 vols.

<sup>129</sup> Hilley and Olson, *Piano for the Developing Musician*, 6<sup>th</sup> ed.

<sup>130</sup> Rezits, *Source Materials for Keyboard Skills*.

8. Soprano (RH), alto (RH) and tenor (LH and RH) together.
9. Soprano (RH), alto (RH), tenor (LH and RH), and bass (LH) together.<sup>131</sup>

Attention to hand distribution of choral parts greatly assists students in developing choral score reading skills. Brackets are printed in scores when expansive ranges between parts cause a deviation from standard hand distributions. Twenty choral excerpts, including 20<sup>th</sup> century compositions, are presented throughout the text. The authors provide students a diverse presentation of choral voicing combinations. The following voicing combinations are carefully sequenced: SA, ST, TB, SSA, SAB, SSB, SAT, ATB, STB, and SATB.

Instrumental score reading activities in *Alfred's Group Piano for Adults*, Book Two, provide an introduction to transposition, open score reading, and clef reading skills. Similar to choral score excerpts, approximately twenty-seven instrumental excerpts are sequentially introduced, beginning with single line reading. Multi-staff reading is systematically presented with one, two, three, and four staves. A diverse collection of repertoire is included, ranging from Classical period string quartets to 20<sup>th</sup> century band compositions. As with the choral excerpts, Lancaster and Renfrow provide detailed step-by-step practice instructions for each activity. The second volume also includes three full score band arrangements. While students are not expected to simultaneously perform all band parts, they are encouraged to perform two- and three-part combinations.

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<sup>131</sup> Lancaster and Renfrow, *Alfred's Group Piano for Adults*, 2:255.

***Keyboard Musicianship: Piano for Adults, 10<sup>th</sup> ed., Books One and Two*  
James Lyke et al., Stripes Publishing (2015)**

In comparison to harmonization skills, choral and instrumental score reading is not heavily emphasized in Lyke et al.'s *Keyboard Musicianship: Piano for Adults*. Ten choral score reading excerpts are introduced in the second volume of the text. A two-part SA vocal score is presented first, instructing students to “Play each part separately, then combine both parts in the RH.”<sup>132</sup> Two-part ST and TB vocal scores are used to introduce reading and performing the tenor voice in the correct octave. Three-part choral music is introduced using SSA and SAB voicing. Lyke et al. provide the following instructions for practicing SSA choral music:

**Practice Plan:** Read each part separately, then S1 and S2 together, S1 and A together, etc. Use LH for the A part. Finally play all three parts: S1 and S2 with RH, A with LH.

When the four-part choral texture is introduced, students are directed to perform the soprano and alto parts with their right hand and the tenor and bass parts with their left hand. A visual bracket is used to symbolize when ranges of parts cause hand distribution to deviate from this common four-part division.

Instrumental score reading is simultaneously presented with transposition. Approximately ten instrumental excerpts with two or more voices are found. Transposing instruments are presented in two-voiced excerpts [e.g. transposing instrument/C instrument] and string instruments are presented in three- and four-voiced excerpts. A total of four string ensemble score excerpts are found, including violin/viola, violin/violin/cello, and two standard string quartet excerpts. In preparing

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<sup>132</sup> Lyke et al., *Keyboard Musicianship: Piano for Adults*, 2:15.

string quartet score reading activities, the authors instruct the students to, “Practice all the parts separate [*sic*], then play Vln I, Vln, II and Vla parts in brackets with the RH. Play the remaining parts with the LH. Finally, combine all four parts.”<sup>133</sup> String repertoire excerpts used in *Keyboard Musicianship: Piano for Adults* are primarily from the Classical and Romantic music periods. Full score orchestral and band excerpts are not found in the score reading curriculum.

***Piano for the Developing Musician*, 6<sup>th</sup> ed. Concise  
Martha Hilley and Lynn Freeman Olson, Schirmer Cengage Learning (2011)**

Score reading skill activities appear in Hilley and Olson’s *Piano for the Developing Musician* beginning in Chapter 11, and are intended to coordinate with the third semester (of four) of study. Approximately ten choral score reading excerpts are presented throughout the text. Three-part choral voicing is emphasized in the following combinations: SSA, SAT, and ATB. The tenor voice part is carefully introduced to guide students to interpret the notation in the correct octave. When more complex three-part choral excerpts are presented, students are instructed to play only two voices at a time. Text, phrase markings, and dynamic markings are omitted from choral score excerpts. One four-part choral score reading excerpt is found in this printed publication.

String score reading is introduced with alto and tenor clefs in eight two-part excerpts. Instrumental combinations, such as viola/[e.g. cello] and viola/[e.g. violin], are presented in compact excerpts, typically four measures in length. The text continues to introduce additional parts with the presentation of two string trios excerpts, one string quartet excerpt, and one quintet for clarinet and strings excerpt. Approximately ten

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<sup>133</sup> Lyke et al., *Keyboard Musicianship: Piano for Adults*, 2:281.



two-voiced instrumental excerpts are used to introduce transposing instrument score reading [e.g. transposing instrument/C instrument].

Open score keyboard ensemble repertoire is also found in each of the fourteen chapters of *Piano for the Developing Musician*. While keyboard ensemble activities expose students to open score format, students are often instructed to read and perform one part. Full score orchestral and band excerpts are not found in the score reading curriculum.

***Source Materials for Keyboard Skills***  
**Joseph Rezits, Daniel Publications (1975)**

In *Source Materials for Keyboard Skills* by Joseph Rezits, students are presented choral and instrumental repertoire excerpts as exercises to develop score reading skills. Fifteen SATB choral excerpts from the Baroque and Romantic periods introduce reading four-part homophonic and contrapuntal textures. While individual choral excerpts do not include student instructions, Rezits provides a detailed learning sequence description as an introduction to the score reading unit. He outlines an eight-step process for reading SATB choral scores:

1. Playing the example through
2. Playing the two outside voices
3. Play the soprano and alto voices together
4. Play the alto and bass voices together
5. Including the tenor voice – the bottleneck
6. Combining three voices, not including the tenor
7. Combining three voices, including the tenor
8. Playing all four parts together<sup>134</sup>

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<sup>134</sup> Rezits, *Source Materials for Keyboard Skills*, 147.

Rezits suggests following a similar learning sequence when preparing string quartet excerpts.

Rezits selects thirteen excerpts from Haydn and Beethoven string quartets to introduce students to four-part score reading with the alto clef. Additionally, thirteen full score symphony excerpts underscore orchestral score reading skills. Rezits relies on the discretion of instructors to create appropriate full score reading activities for their student population. He explains, “In the piano class, this activity is not designed to be a unit in score reading *per se*, but rather to be an opportunity for the instructor to “custom build” the sight reading experience for each individual student in a way that will meet his particular needs.”<sup>135</sup> This provides instructors flexibility in determining the leveling parameters of full score orchestral excerpts.

### **SCORE READING CONTENT IN SELECTED SKILL-SPECIFIC TEXTS**

Four resources have been selected for this review: *Keyboard Skills for Music Educators: Score Reading* by Shellie Gregorich and Benjamin Moritz,<sup>136</sup> *Preparatory Exercises in Score Reading* by R. O. Morris and Howard Ferguson,<sup>137</sup> *Music for Score Reading* by Robert Melcher and Willard Warch,<sup>138</sup> and *Sight Reading at the Keyboard* by Robert Spillman.<sup>139</sup>

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<sup>135</sup> Ibid., 148.

<sup>136</sup> Shellie Gregorich and Benjamin Moritz, *Keyboard Skills for Music Educators: Score Reading* (United States: Taylor & Francis, 2012).

<sup>137</sup> R. O. Morris and Howard Ferguson, *Preparatory Exercises in Score Reading* (New York: Oxford University Press, 1968).

<sup>138</sup> Robert A. Melcher and Willard F. Warch, *Music for Score Reading* (Upper Saddle River, NJ: Prentice Hall, 1971).

<sup>139</sup> Robert Spillman, *Sight Reading at the Keyboard* (New York: Schirmer, 1990).

***Keyboard Skills for Music Educators: Score Reading***  
**Shellie Gregorich and Benjamin Moritz, Taylor & Francis (2012)**

*Keyboard Skills for Music Educators: Score Reading* by Shellie Gregorich and Benjamin Moritz is a graded keyboard skills text dedicated to the instruction of score reading. The text is intended for upper-level undergraduate music education students who seek to develop skills in choral and instrumental score reading. Gregorich and Moritz organize the score reading content into four large units: two- and three-part vocal music using treble and bass clefs, two- and three-part vocal music including the tenor, four-part choral reading, and instrumental score reading. Chapters within each unit are organized by voicing combinations. Helpful introductions, including hand distribution, fingering, identification of voice crossing, and identification of doubled pitches, are found in every chapter. Exercises are divided into two categories: “Exercises for Sight Reading” and “Exercises to Prepare.” The prepared exercises are more substantive in scope than sight reading excerpts and are intended for students to independently prepare outside of class.

Over 200 choral excerpts are presented throughout the text, ranging from Renaissance to 20<sup>th</sup> century compositions. Careful sequencing and leveling of choral excerpts is a highlight of *Keyboard Skills for Music Educators: Score Reading*. Musical examples systematically increase in difficulty within each chapter. A unique and helpful feature is the organization of the SATB choral score reading excerpts into the following four groups:

- Four Parts: Soprano/Alto in RH, Tenor/Bass in LH
- Four Parts: Soprano/Alto/Tenor in RH, Bass in LH
- Four Parts: Tenor Moves Between Hands

- Four Parts: Highly Contrapuntal Textures<sup>140</sup>

This presentation of SATB excerpts provides instructors a sequential manner to introduce the multifaceted hand distribution scenarios involved with four-part choral score reading. The fourth unit of *Keyboard Skills for Music Educators: Score Reading* presents approximately sixty instrumental score reading excerpts. Concepts including alto clef, tenor clef, and instrumental transposition are introduced in a sequential manner similar to choral reading skills. Excerpts from well-known string trios and quartets serve as musical material for a majority of alto and tenor clef exercises. In the final chapter of the text, Gregorich and Moritz present instrumental quintets with multiple transposing instruments and instruct students to play all five-parts.

### ***Preparatory Exercises in Score Reading***

**R. O. Morris and Howard Ferguson, Oxford University Press (1968)**

R. O. Morris and Howard Ferguson's *Preparatory Exercises in Score Reading* is a comprehensive resource for clef reading. Soprano, alto, and tenor clefs examples are presented in 102 musical excerpts. Exercises are first introduced in a two-part texture, followed by three-part and four-part textures. Nearly every imaginable clef combination is found in *Preparatory Exercises in Score Reading*. While choral score reading is not included in this text, an entire unit is dedicated to string quartet excerpts.

In the text's preface, Morris and Ferguson describe how the exercises are intended to be studied and mastered, not to be used as merely sight reading exercises. They explain, "only through constant practice in this way will the various C-clefs

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<sup>140</sup> Gregorich and Moritz, *Keyboard Skills for Music Educators*, 153-240.

automatically begin to register the correct notes in the same way as the familiar treble and bass clefs already do.”<sup>141</sup> Aside from the text’s preface, no written directions are found throughout the text. Hand distributions are solely left for the pianist to discover on their own. Expression markings, such as phrasing and dynamics, are removed from all musical excerpts. Composition titles and composer names of musical excerpts are omitted. Morris and Ferguson explain, “When the student is not personally acquainted with them, it will be good for him to try and guess from internal evidence when and by whom they were written.”<sup>142</sup>

### ***Music for Score Reading***

**Robert Melcher and Willard Warch, Prentice Hall (1971)**

Designed to systematically introduce keyboard score reading skills, Robert Melcher and Willard Warch’s *Music for Score Reading* prepares pianists for orchestral score reading. The out-of-print text is organized into thirteen graded chapters with odd-numbered chapters dedicated to clef reading and even-numbered chapters introducing instrumental transposition. This content organization provides instructors flexibility in presenting score reading concepts. Choral score reading is presented in Chapter 1: “The G and F Clefs,” and begins with three-part choral reading. Six SSA, SAB, and TTB excerpts from the Renaissance and Classical periods are presented. Choral text is removed from these introductory examples. Written instruction is included throughout the excerpts, providing students guidance on hand distribution. For three-part choral

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<sup>141</sup> Morrison and Ferguson, *Preparatory Exercises in Score Reading*, iv.

<sup>142</sup> *Ibid*, v.

excerpts, students are encouraged to play the upper two staves with the right hand and the lower stave with the left hand.

Nine four-part SATB choral excerpts are also found in Chapter 1. Melcher and Warch first present homophonic four-part choral excerpts, followed by contrapuntal four-part choral excerpts. When preparing four-part choral music, they advise, “In four-part music, one usually plays the upper two parts with the right hand and the lower two parts with the left hand. At times, however, it is better to play the upper *three* parts with the right hand...”<sup>143</sup> In addition to Renaissance and Classical periods, Romantic period choral compositions are included in four-part choral excerpts.

Subsequent chapters of *Music for Score Reading* introduce score reading concepts related to instrumental music. Melcher and Warch present approximately sixty exercises for reading alto, tenor, mezzo, and baritone clefs. Students develop reading skills for each clef by reading two-part music where the new clef is read simultaneously with the treble or bass clef. Music examples increase in difficulty, often incorporating an additional third or fourth part. For example, in the alto clef chapter, Chapter 3, the examples help students transition from reading two-part excerpts with alto clef to reading string trio and string quartet excerpts. A diverse collection of musical excerpts from Western Classical music is found in clef exercises. *Music for Score Reading* concludes with a chapter containing twelve full orchestral score excerpts.

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<sup>143</sup> Melcher and Warch, *Music for Score Reading*, 7.

***Sight Reading at the Keyboard***  
**Robert Spillman, Schirmer (1990)**

Robert Spillman dedicates an entire chapter of *Sight Reading at the Keyboard* to score reading exercises. Nine score reading activities are grouped into two broad categories: open scores without transposition and open scores with transposition. For each exercise, Spillman provides a detailed description and includes sequential instructions, practice tips, and question prompts for instructors. Numbered musical excerpts are referenced in each activity and presented at the conclusion of the text. Repertoire selections for the score reading activities are predominantly from standard repertoire from the Baroque, Classical, and Romantic periods.

Score reading exercises (without transposition) introduce a variety of choral ensembles, including works for mixed voices, treble voices, and male voices. When preparing open vocal scores, Spillman encourages pianists to read each voice alone, followed by the outer voices only, and then finally all voices. Emphasis on outer voice playing is evident in subsequent non-transposition score exercises. Vocal repertoire with obligato accompaniment is used to additionally reinforce C clef reading.

Orchestral score reading activities are presented after vocal repertoire. Students are instructed to carefully study each score from top to bottom and to identify each instrumental part. Students are encouraged to read and prepare transposing instruments in the following sequence: F instruments, B-flat instruments, and any additional transposing instruments. A unique score reading activity found in *Sight Reading at the Keyboard* is “Full Scores as Duets.” In this activity, pianists are instructed to read orchestral scores in pairs at a shared piano. Spillman directs students to begin by selecting one part each, eventually adding additional parts to thicken the texture.

String ensemble score reading activities are intentionally presented after orchestral score reading exercises. Spillman explains, “The order of exercises is devised at this point to move from the approximate to the exact, not from the little to the huge.”<sup>144</sup> While it may not be possible to simultaneously play each part of an orchestral score, Spillman suggests that small string ensemble music can likely be prepared as written.

### **SUMMARY OF TEXTBOOK SCORE READING CONTENT**

Score reading practice examples are found in all leading secondary group piano textbooks. Choral and instrumental ensemble excerpts are used as activities to present various score reading skills. Concepts such as open score reading, alto clef, tenor clef, hand distribution of multiple parts, and instrumental transposition are found.

Authors of these leading keyboard skills texts carefully sequence score reading skills and the majority of texts systematically organize score reading by quantity of staves. A common sequence used to introduce open score reading is two-, three-, then four-voiced excerpts. Some texts conclude with full band and/or orchestra score excerpts; however, students are often not required to play all parts. Rather, students are directed to play various combinations of two or three parts at a time.

A variety of choral ensemble types are represented in three out of the four secondary group piano texts surveyed. The author found the following voicing arrangements frequently used: SA, ST, TB, SSA, SAB, and SATB. Repertoire selections of choral excerpts are diverse and reflective of each text’s individual

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<sup>144</sup> Spillman, *Sight Reading at the Keyboard*, 66.



approach. Both alto and tenor clefs are presented in the majority of texts. Instrumental excerpts, especially string trios and quartets from the Classical period, are used for alto and tenor clef reading activities. Where present, detailed step-by-step instructions specify which parts to learn first and how to distribute the parts between two hands. Additionally, hand distribution brackets are commonly printed in scores where part ranges require pianists to deviate from default hand distributions.

### **SCORE READING ACTIVITIES**

The following six core curricular activities, informed by the texts above, are provided to serve as an instructional reference for introducing score reading in a functional skills course for undergraduate piano majors.

- Score Reading Activity 1: “SA and TB Choral Score Reading”
- Score Reading Activity 2: “SSA Choral Score Reading”
- Score Reading Activity 3: “SAB Choral Score Reading”
- Score Reading Activity 4: “SATB Choral Score Reading”
- Score Reading Activity 5: “Alto Clef and Tenor Clef Reading”
- Score Reading Activity 6: “String Ensemble Score Reading”

The six score reading activities are designed to sequentially introduce open score skills to undergraduate piano majors. Score Reading Activity 1: “SA and TB Choral Score Reading” presents students with two-part choral works. The activity addresses the tenor voice and its octave transposition. Score Reading Activity 2: “SSA Choral Score Reading” familiarizes students with three-part treble choral works. Identifying and performing voice crossing is highlighted in this activity. Activity 3:

“SAB Choral Score Reading” introduces three-part choral score reading. Bracket symbols are used to indicate changes in part distribution between the hands. Activity 4: “SATB Choral Score Reading” presents four-part choral score reading in open form. Score Reading Activity 5: “Alto Clef and Tenor Clef Reading” and Activity 6: “String Ensemble Score Reading” introduce students to reading string ensemble repertoire. Alto and tenor clefs are presented and reinforced with excerpts from string trios and string quartets.

A list of supplemental musical examples and leveling modifications are included in each score reading activity. It is intended that instructors will assign a variety of supplemental musical examples for each activity. Instructors of students with advanced keyboard skills should not be constrained by the curricular suggestions in these score reading activities.

## **Score Reading Activity #1: “SA and TB Choral Score Reading”**

### **Learning Objective:**

To read and perform two-part open score choral repertoire.

### **Concepts Taught:**

Two-part Open Score Reading, Parallel Motion, Oblique Motion, Contrary Motion, Voice Crossing, Vocal Tenor clef, Steady Pulse, Finger Legato, Finger Substitution, Musical Breaths

### **Description of Activity:**

This activity aims to develop two-part score reading skills. Students will perform two-part choral excerpts as in introduction to open score reading. A review of part-writing motions, voice types, voice ranges, and the vocal tenor clef will be presented. Students will prepare and perform Soprano/Alto (SA) and Tenor/Bass (TB) two-part choral excerpts. Choral score performance skills such as finger legato, finger substitution, and observation of vocal breaths will be reinforced. Supplemental repertoire and leveling modifications will be suggested at the conclusion of the activity.

### **Sequence of Instruction:**

#### **First Class Meeting: Introducing to Two-part SA Choral Reading**

1. Prompt a class discussion on choral ensemble types and repertoire. Identify the four common voice types (Soprano, Alto, Tenor, Bass) and illustrate their approximate ranges. Present the open score notation style and its use in instrumental and choral literature.
2. Describe how pianists are often expected to read open score choral music in rehearsal settings.
3. Introduce two-part SA choral music with Brahms’ *Die Meere*. Provide brief background information of the work and an English translation of the German text (Figure 5.01).
4. Briefly analyze *Die Meere*. Assist students in identifying the tonal center, cadences, and overall texture.
5. Students sight read Soprano part with RH, mm. 1—8.
6. Students sight read Alto part with RH, mm. 1—8.
7. Ask students to describe the similarities between the Soprano and Alto parts. Highlight the parallel motion, consistent rhythm, and the emphasized interval of a third.
8. Students perform both the Soprano and Alto parts with RH, mm. 1—8. Assist students in finding appropriate fingering possibilities. Encourage use of finger legato to imitate legato singing. Review how finger substitutions are a tool for creating legato connection.
9. When students are ready, introduce mm. 9—18. Highlight how the parts become more rhythmically independent (Figure 5.02).
10. Students sight read Soprano part with RH, mm. 9—18.
11. Students sight read Alto part with RH, mm. 9—18.

### Score Reading Activity #1: “SA and TB Choral Score Reading” (continued)

12. Isolate mm. 12—14 and review the rhythmic syncopation between parts.
13. Students perform both the Soprano and Alto parts with RH, mm. 9—18.
14. Assist students in identifying possible places for breaths. Check that students are sustaining and releasing pitches at the appropriate places. If students are using pedal, check that the pedal is releasing with the fingers.
15. Assign the remainder of *Die Meere* as take-home work. Direct students to study the Soprano and Alto independently prior to performing together.

### Second Class Meeting: Introducing to Two-part TB Choral Reading

1. Review Brahms’ *Die Meere*. Reinforce accuracy of pitches, accuracy of rhythm, steady pulse, finger legato, and appropriate musical breaths.
2. As time allows, select additional SA choral excerpts from the supplemental repertoire list to develop two-part treble score reading fluency.
3. Introduce two-part TB choral reading. Explain how tenors typically read a clef called the *vocal tenor clef*. Point out the “8” octave symbol notated at the bottom of the treble clef. Describe how the Tenor part is sung one octave lower than notated. Pianists must therefore perform Tenor part pitches one octave lower than written.
4. Present Orlando di Lasso’s *Qui vult venire post me*. Provide brief background information on the polyphonic choral style from the late Renaissance period (Figure 5.03).
5. Sight read Tenor part with RH, mm. 1—7 (ending with “post me”). Check that students are playing in the correct octave. It may be helpful for some students to read in 4/4 time at first playing.
6. Sight read Bass part with LH, mm. 1—7 (ending with “post me”).
7. Highlight the imitative quality and the overlapping of parts between the Tenor and Bass in mm. 1—7.
8. Play Tenor (RH) and Bass (LH) parts together under tempo, mm. 1—7.
9. When students are ready, review the concept of voice crossing. Ask students to find and circle all moments of voice crossing in mm. 1—17 (Figure 5.04).
10. Isolate measures with voice crossing. Present possibilities for hand coordination when playing both the Tenor and Bass parts.
11. Assign mm. 1—17 of *Qui vult venire post me* as take-home work. Direct students to slowly practice parts together, playing Tenor with RH and Bass with LH. Remind students to check for correct octave of the tenor part.
12. Variations of this activity can be repeated for several additional class meetings using a variety of supplemental repertoire. When students are comfortably able to perform SA and TB two-part choral repertoire, segue into *Score Reading Activity #2*.

Score Reading Activity #1: "SA and TB Choral Score Reading" (continued)

Figure 5.01: Excerpt from *Die Meere*, Op. 20, No. 3 by Johannes Brahms, mm. 1—8

**Die Meere** Johannes Brahms

Soprano *p dolce*  
Al - le Wind - de schla - fen auf - dem Spie - gel der Flut; küh - le

Alto *p dolce*  
Al - le Wind - de schla - fen auf - dem Spie - gel der Flut; küh - le

5  
S Schat - ten des A - bends de - cken die Mü - den zu.

A Schat - ten des A - bends de - cken die Mü - den zu.

Figure 5.02: Excerpt from *Die Meere*, Op. 20, No. 3 by Johannes Brahms, mm. 9—18

9  
S Lu - na hängt - sich Schlei - er ü - ber ihr - Ge - sicht - - -

A Lu - na hängt - sich Schlei - er ü - ber ihr - Ge - sicht - - -

14  
S *pp* Schwebt - in däm - mern - den Träu - men ü - ber die Was - ser hin.

A *pp* - Schwebt - in däm - mern - den Träu - men ü - ber die Was - ser hin.

Score Reading Activity #1: "SA and TB Choral Score Reading" (continued)

Figure 5.03: Excerpt from *Qui vult venire post me* by Orlando di Lasso, mm. 1—7

**Qui vult venire post me** Orlando di Lasso

Tenor  
8 Qui vult ve - ni - re post

Bass  
8 Qui vult ve - i - re post me,

T  
5 me, ve - ni - re post me, ve -

B  
5 ve - ni - re post me, ve - ni -

Figure 5.04: Voice Crossing in *Qui vult venire post me* by Orlando di Lasso, mm. 1—17

**Qui vult venire post me** Orlando di Lasso

Tenor  
8 Qui vult ve - ni - re post me, ve -

Bass  
8 Qui vult ve - i - re post me, ve - ni -

T  
6 ni - re post me, ve - ni - re post me, ab - ne - get

B  
6 re post me, ve - ni - te post me, ab -

T  
12 se - met i - psum, ab - ne - get se - met i - psum, et tol - lat cru - cem

B  
12 ne - gat se - met i - psum, ab - ne - get se - met i - psum, et tol - lat cru -

## **Score Reading Activity #1: “SA and TB Choral Score Reading” (continued)**

### **Supplemental SA Choral Repertoire in Public Domain**

Was Gott tut, das ist wohlgetan from Cantata No. 99 (J. S. Bach)  
Die Schwestern (Johannes Brahms)  
Wie des Abends Schöne Röte from *Liebeslieder Waltzes*, Op. 52 (Johannes Brahms)  
Six Shakespeare Songs (Mary Carmichael)  
Moravian Duets, Op. 32 (Antonín Dvorák)  
Fly, Singing Bird (Edward Elgar)  
Messe Basse (Gabriel Fauré)  
Panis angelicus (César Franck)  
Abendlied (Felix Mendelssohn)  
Canon for 2 Voices in C minor, K. 230 (Wolfgang Amadeus Mozart)  
Au bord de l’eau (Emile Paladihe)  
The Wind and the Leaves (C. Hubert Parry)  
Sound the Trumpet (Henry Purcell)  
Six Choral Songs for Treble Voices, Op. 15 (Sergei Rachmaninoff)  
Ave Marie (Camille Saint-Saens)  
Joy (Robert Schumann)

### **Supplemental TB Choral Repertoire in Public Domain**

O die Frauen from *Liebeslieder Waltzes*, Op. 52 (Johannes Brahms)  
Sieh, wie ist die Welle klar from *Liebeslieder Waltzes*, Op. 52 (Johannes Brahms)  
Agnus Dei (Théodore Dubois)  
Two Songs, Op. 47 (Gabriel Fauré)  
Veni creator spiritus (César Franck)  
Six Choruses for Male Voices, Op. 53 (Gustav Holst)  
Final Chorus from the Faust Symphony (Franz Liszt)

### **Ideas for Modification:**

For advanced students, assign contrapuntal choral literature with independent parts. Repertoire with voice crossing may be an appropriate challenge for advanced students. For underperforming students, assign homophonic choral literature. This will allow students to focus primarily on vertical pitch reading in open score form. Additionally, it may be helpful to provide “study guide” scores with the instructor’s fingering.

### **Resources for Two-part Choral Score Reading:**

Gregorich, Shellie, and Benjamin Moritz. *Keyboard Skills for Music Educators: Score Reading*. United States: Taylor & Francis, 2012.

Melcher, Robert A., and Willard F. Warch. *Music for Score Reading*. Upper Saddle River, NJ: Prentice Hall, 1971.

Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009.

[www.cpd.org](http://www.cpd.org) (public domain choral repertoire)

## Score Reading Activity #2: “SSA Choral Score Reading”

### Learning Objective:

To read and perform three-part open score treble choral repertoire.

### Concepts Taught:

Three-part Open Score Reading, Parallel Motion, Oblique Motion, Contrary Motion, Voice Crossing, Voice Doubling, Hand Redistribution, Steady Pulse, Finger Legato, Finger Substitution, Musical Breaths

### Description of Activity:

This activity aims to develop three-part score reading skills. Students will prepare and perform a Soprano/Soprano/Alto (SSA) three-part choral excerpt. Fanny Mendelssohn Hensel’s *Wandl’ ich in dem Wald des Abends* will be used to illustrate techniques for managing voice crossing, doubled tones, and hand redistribution. Choral score performance skills such as finger legato, finger substitution, and observation of vocal breaths will be reinforced. Supplemental repertoire and leveling modifications will be suggested at the conclusion of the activity.

### Sequence of Instruction:

#### First Class Meeting: Introduction to Three-part SSA Choral Reading

1. When students are comfortable reading and performing two-part choral excerpts, introduce three-part open score reading.
2. Present SSA choral voicing. Describe the SSA ensemble parts (Soprano 1, Soprano 2, Alto). Identify the following common abbreviations: S1, S2, A.
3. Play an audio recording of an SSA ensemble and direct students to describe the unique treble timbre (Suggested aural repertoire model: *Tantum Ergo*, Op. 65/2 by Gabriel Fauré).
4. Describe how pianists typically default to playing Soprano 1 and Soprano 2 in their right hand. The Alto part is commonly played by the left hand.
5. Present *Wandl’ ich in dem Wald des Abends* by Fanny Mendelssohn Hensel. Offer a brief background of the piece and an English translation of the German text (Figure 5.05).
6. Briefly analyze *Wandl’ ich in dem Wald des Abends*. Assist students in identifying the tonal center, cadences, and overall texture.
7. Sight read S1 and S2 together with RH, mm. 1—8. Discuss the parallel motion and frequent 3rds/6ths. Direct students to circle any spots where the range between S1 and S2 is not possible to play with only the right hand (m. 7).
8. Sight read A with LH, mm. 1—8. Note how the entrance imitates S2. Demonstrate how it is possible to play the S2 and A in m. 7 on beats two and three. Show students how to mark their score to remember the hand redistribution (Figure 5.06).
9. Illuminate the voice crossing that occurs in m. 2. Direct students to circle the measure to draw attention to the voice crossing. It may be helpful for some students to draw small cue notes in their scores (Figure 5.06).



## Score Reading Activity #2: “SSA Choral Score Reading” (Continued)

10. Isolate mm. 1—2, practicing the choreography of hands.
11. Identify the doubled tone that occurs between S2 and A in m. 2, beat 3. Discuss how some pianists will elect to cross out one of the doubled tones for ease of reading (Figure 5.06).
12. Play all three parts, mm. 1—8.
13. Assign mm. 1—8 as review for take-home work. Remind students to focus on score reading concepts addressed in the lesson (voice crossing, doubled tones, hand redistribution). Additionally, students should read mm. 9—16 in preparation for the next class.

### Sequence of Instruction:

#### Second Class Meeting: Continuation of Three-part SSA Choral Reading

1. Review mm. 1—8 of *Wandl' ich in dem Wald des Abends* by Fanny Mendelssohn Hensel. Reinforce choral score reading concepts including voice crossing, doubled tones, and hand redistribution.
2. Prompt discussion on mm. 9—16 (previously assigned as homework). Highlight how S1 and S2 parts are paired and the A part is independent (Figure 5.07).
3. Play mm. 9—16. Ask students if voice crossing, double tones, and/or hand redistribution occurs (double tone in m. 14). Direct students to cross out the double tone in S2, m. 14 (Figure 5.08).
4. Illuminate the overlapping of phrases between S1/S2 and Alto parts. Discuss the importance of accurately observing rest releases in choral music. Explain how choral directors often will instruct vocalists to hold rhythmic values to their fullest, releasing the sound on rests. Demonstrate writing breath marks in the choral score for each grouping of parts (check mark, comma, etc.). Perform for students mm. 9—16, accurately demonstrating releases on rests (Figure 5.08).
5. Play mm. 9—16 observing breath marks. If pedal is being used, be sure students are lifting pedal with fingers.
6. Assign the remainder of *Wandl' ich in dem Wald des Abends* as take-home work. Direct students focus to their attention on vocal breaths, marking each with a pencil. Advise students to continue observing vocal pairings (S1 pairs with A in m. 24).
7. This activity is intended to be repeated for several class meetings using a variety of supplemental repertoire. When students are comfortably able to perform SSA three-part choral repertoire, segue into *Score Reading Activity #3*.

## Score Reading Activity #2: “SSA Choral Score Reading” (Continued)

**Figure 5.05:** Excerpt from *Wandl' ich in dem Wald des Abends* by Fanny Mendelssohn Hensel, mm. 1—8

*Wandl' ich in dem Wald des Abends* Music: Fanny Hensel  
Text: Heinrich Heine

Andante *p*

Soprano 1  
Wandl' ich in dem Wald des A - bends, in dem träu - me ri - schen Wald,  
im - mer wan - delt mir zur Sei - te dei - ne zärt li - che Ge - stalt.

Soprano 2  
Wandl' ich in dem Wald des A - bends, in dem träu - me ri - schen Wald,  
im - mer wan - delt mir zur Sei - te dei - ne zärt li - che Ge - stalt.

Alto  
Wandl' ich in dem Wald des A - bends, in dem Wald,  
im - mer wan - delt mir zur Sei - te dei - ne zärt - li - che Ge - stalt.

**Figure 5.06:** Voicing crossing, doubled tones, and hand redistribution in *Wandl' ich in dem Wald des Abends*, mm. 1—8

*Wandl' ich in dem Wald des Abends* Music: Fanny Hensel  
Text: Heinrich Heine

Andante *p*

Soprano 1  
Wandl' ich in dem Wald des A - bends, in dem träu - me ri - schen Wald,  
im - mer wan - delt mir zur Sei - te dei - ne zärt li - che Ge - stalt.

Soprano 2  
Wandl' ich in dem Wald des A - bends, in dem träu - me ri - schen Wald,  
im - mer wan - delt mir zur Sei - te dei - ne zärt li - che Ge - stalt.

Alto  
Wandl' ich in dem Wald des A - bends, in dem Wald,  
im - mer wan - delt mir zur Sei - te dei - ne zärt - li - che Ge - stalt.

## Score Reading Activity #2: “SSA Choral Score Reading” (Continued)

Figure 5.07: Excerpt from *Wandl’ ich in dem Wald des Abends*, mm. 9–16.

9  
Ist es nicht dein wei-ßer Schlei-er, nicht dein sanf-tes An-ge-sicht,  
Ist es nicht dein wei-ßer Schlei-er, nicht dein sanf-tes An-ge-sicht,  
Ist es nicht, ist es nicht dein wei-ßer Schlei-er nicht, nicht dein sanf-tes An-ge-

13  
o-der ist es nur der Mond-schein, der durch Tan-nen-dun-ke-l bricht, der durch  
o-der ist es nur der Mond-schein, der durch Tan-nen-dun-ke-l bricht, der durch  
sicht, o-der ist es nur der Mond-schein, der durch Tan-nen-dun-ke-l, durch

Figure 5.08: Overlapping phrases, breath/release marks, and doubled tones in *Wandl’ ich in dem Wald des Abends*, mm. 9–16.

9  
Ist es nicht dein wei-ßer Schlei-er, nicht dein sanf-tes An-ge-sicht,  
Ist es nicht dein wei-ßer Schlei-er, nicht dein sanf-tes An-ge-sicht,  
Ist es nicht, ist es nicht dein wei-ßer Schlei-er nicht, nicht dein sanf-tes An-ge-

13  
o-der ist es nur der Mond-schein, der durch Tan-nen-dun-ke-l bricht, der durch  
o-der ist es nur der Mond-schein, der durch Tan-nen-dun-ke-l bricht, der durch  
sicht, o-der ist es nur der Mond-schein, der durch Tan-nen-dun-ke-l, durch

## **Score Reading Activity #2: “SSA Choral Score Reading” (Continued)**

### **Supplemental SSA (and SSAA) Choral Repertoire in Public Domain**

Dusk in June, Op. 82 (Amy Beach)  
Two offetories, Op. 65 (Gabriel Fauré)  
Dixit dominus (Baldassare Galuppi)  
Ved Rundarne (Edvard Grieg)  
Choral Hymns from the Rig Veda, No. 3 (Gustav Holst)  
The Spring from *Two Eastern Pictures* (Gustav Holst)  
Adoramus te (Orlando di Lasso)  
Madrigal aux muses, Op. 25 (Albert Roussel)  
Mass in Honor of Saint Sebastian (Heitor Villa-Lobos)

### **Ideas for Modification:**

For advanced students, assign contrapuntal SSA choral literature with independent parts. Consider assigning repertoire that contain frequent voice crossing and hand retribution. Additionally, some of the supplemental repertoire is for SSAA ensembles. SSAA may be an appropriate challenge for advanced students. For underperforming students, assign homophonic SSA choral literature. This will allow students to focus primarily on vertical pitch reading in open score form. Select repertoire that has minimal voice crossing and limited outer part ranges. Additionally, it may be helpful to provide “study guide” scores with the instructor’s fingering.

### **Resources for SSA Three-part Choral Score Reading:**

Gregorich, Shellie, and Benjamin Moritz. *Keyboard Skills for Music Educators: Score Reading*. United States: Taylor & Francis, 2012.

Melcher, Robert A., and Willard F. Warch. *Music for Score Reading*. Upper Saddle River, NJ: Prentice Hall, 1971.

“Online Composers Catalogue.” Choral Public Domain Library. Accessed June 15, [www.cpd.org/wiki/index.php/ChoralWiki:Composer\\_list](http://www.cpd.org/wiki/index.php/ChoralWiki:Composer_list)

Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009.

### **Score Reading Activity #3: “SAB Choral Score Reading”**

#### **Learning Objective:**

To read and perform three-part open score mixed choral repertoire.

#### **Concepts Taught:**

Three-part Open Score Reading, Cadences, Voice Crossing, Voice Doubling, Hand Redistribution, Steady Pulse, Finger Legato, Finger Substitution, Musical Breaths

#### **Description of Activity:**

This activity aims to develop three-part score reading skills. Students will continue to develop choral score reading skills with three-part mixed choir repertoire. Students will prepare and perform a Soprano/Alto/Bass three-part choral excerpt. Choral score performance skills, such as finger legato, finger substitution, hand distribution, and observation of vocal breaths will be reinforced. Student pianists will sing and serve as a mock choral ensemble for their peers to accompany. Supplemental repertoire and leveling modifications will be suggested at the conclusion of the activity.

#### **Sequence of Instruction:**

##### **First Class Meeting: Introduction to SAB Three-Part Choral Reading**

1. Introduce Salmone Rossi’s *Barechu*. Provide brief background information on the piece and an English translation of the Hebrew text (Figure 5.09).
2. Describe the common hand distribution of SAB choral scores: Soprano/Alto in RH and Bass in LH. Illustrate how voice crossing and/or wide ranges often cause for hand redistribution.
3. Briefly analyze *Barechu*. Assist students in identifying the tonal center, cadences, and overall texture. Emphasize the rhythmic independence of parts.
4. Sight read the Soprano part with the RH, mm. 1—13. Highlight the disjunct movement of the Soprano part. Direct students to observe where the distance between the Soprano and Alto exceeds an octave.
5. Sight read the Alto part with the RH, mm. 1—13. Direct students to observe where the distance between the Alto and the Soprano exceeds an octave.
6. Play the Soprano and Alto parts together with the RH under tempo, mm. 1—13. When the Soprano and Alto ranges exceed an octave, direct students to continue playing only the soprano. Students should note those locations for possible redistribution to LH. Reinforce legato connection, finger substitutions, and healthy fingering. Cross out the doubled tone in S2, m. 4 (Figure 5.10).
7. Sight read the Bass part with the LH, mm. 1—13.
8. Assist students in notating hand redistributions of the alto part to the LH, mm. 1—13 (See Figure 5.10).
9. Play bass part again with newly added alto pitches where indicated, mm. 1—13.

### Score Reading Activity #3: “SAB Choral Score Reading” (continued)

10. Isolate and play all three parts together, mm. 8—10 only under tempo. Check for accurate hand redistribution.
11. Assign all of *Barachu* as take-home work on SAB score reading. Encourage students to work in small chunks. Remind students to look for possible doubled tones, voice crossing, and hand retribution. Students should be listening for legato connection. Lastly, individually assign students vocal parts (comfortable for their range) to prepare to sing at the next class. A neutral syllable, such as “da,” could substituted for the text. Students will serve as a choral ensemble for their peers to accompany.

### Second Class Meeting: Mock SAB Three-Part Choral Rehearsal

1. Review and play mm. 1—13 of *Barachu*. Check for student comprehension of hand redistribution in mm. 8—10.
2. Play mm. 14—20. No hand redistribution should be needed. Assist with any fingering questions from the take-home assignment. Highlight the doubled tone in m. 20. Listen for accurate rhythm in m. 19.
3. Perform all of *Barachu* as a class.
4. Mock Choral Rehearsal: Invite students to gather around the classroom grand piano (if available). Group students around the piano by voice part. Remember that this may feel uncomfortable for some piano majors with limited choral experience. It may be appropriate to align this activity with *Accompaniment Activity #1*.
5. Demonstrate how to provide SAB starting pitches from the bottom up (B-A-S). Illustrate how starting pitches should be given at an appropriate speed with warm tone and clarity.
6. Model playing all voice parts as students sing *Barachu* on a neutral syllable. Reinforce musical concepts such as steady pulse, phrasing, and musical breaths.
7. Invite student volunteers to lead the singers and perform SAB parts. Each student pianist should practice spelling starting pitches from bottom to top (B-A-S). Offer positive feedback for well-executed musical concepts such as steady pulse, phrasing, and sensitivity to vocal breaths.
8. As time allows, introduce a new SAB three-part repertoire from the supplemental list below.
9. This activity is intended to be repeated for several class meetings using a variety of supplemental repertoire. When students are comfortably able to perform SAB three-part choral repertoire, segue into *Score Reading Activity #4*.

Score Reading Activity #3: "SAB Choral Score Reading" (continued)

Figure 5.09: *Barechu* by Salmone Rossi, SAB three-part choral score reading

Barechu

Salomone Rossi

The musical score is presented in three systems, each with three staves for Soprano (S), Alto (A), and Bass (B). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The key signature is one flat (B-flat) and the time signature is common time (C).

**System 1:**

- Soprano: Ba - - - re - chu et
- Alto: Ba - - - re - chu et
- Bass: Ba - - - re - chu et

**System 2:**

- Soprano: A - do - nay, ha - - -
- Alto: A - - - do - nay, ha - - -
- Bass: A - do - nay, ha - - -

**System 3:**

- Soprano: me - vo - rach ha - - - me - vo -
- Alto: me - vo - rach ha - - - me - vo -
- Bass: me - vo - rach ha - - - me - vo -

**System 4:**

- Soprano: rach Ba - ruch A - do - nay ha - me - vo - rach le - o - lam va -
- Alto: rach Ba - ruch A - do - nay ha - me - vo - rach le - o - lam va -
- Bass: rach Ba - ruch A - do - nay ha - me - vo - rach le - o - lam va -

**System 5:**

- Soprano: ed le - o - lam va - ed le - o - lam va - - - - ed
- Alto: ed le - o - lam va - ed le - o - lam va - ed
- Bass: ed le - o - lam va - ed le - - - o - lam va - ed

Score Reading Activity #3: "SAB Choral Score Reading" (continued)

Figure 5.10: Hand redistribution and doubled tones in *Barechu*

**Barechu** Salomone Rossi

The score is written for Soprano (S), Alto (A), and Bass (B) voices. It consists of five systems of music, each with three staves. The lyrics are written below the vocal staves. The key signature has one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and accidentals. The lyrics are: "Ba - re - chu et", "A - do - nay ha -", "me - vo - rach ha - me - vo -", "rach Ba - ruch A - do - nay ha - me - vo - rach le - o - lam va -", and "ed le - o - lam va - ed le - o - lam va - ed".

Soprano: Ba - re - chu et

Alto: Ba - re - chu et

Bass: Ba - re - chu et

5  
S: A - do - nay ha -

A: A - do - nay ha -

B: A - do - nay ha -

9  
S: me - vo - rach ha - me - vo -

A: me - vo - rach ha - me - vo -

B: me - vo - rach ha - me - vo -

13  
S: rach Ba - ruch A - do - nay ha - me - vo - rach le - o - lam va -

A: rach Ba - ruch A - do - nay ha - me - vo - rach le - o - lam va -

B: rach Ba - ruch A - do - nay ha - me - vo - rach le - o - lam va -

17  
S: ed le - o - lam va - ed le - o - lam va - ed

A: ed le - o - lam va - ed le - o - lam va - ed

B: ed le - o - lam va - ed le - o - lam va - ed



### **Score Reading Activity #3: “SAB Choral Score Reading” (continued)**

#### **Supplemental SAB Choral Repertoire in Public Domain**

Non nobis, domine (William Byrd)  
Cantate domino (Dietrich Buxtehude)  
Le renvoy (Loyset Compere)  
Psalm 50 (Joseph Haydn)  
Mass in Three Voices (Antonio Lotti)  
The Shepherds’ Chorus (Gian Carlo Menotti)  
Due pupille amabili (Wolfgang Amadeus Mozart)  
Ecco quell fiero istante (Wolfgang Amadeus Mozart)  
Ave verum corpus (Josquin des Pres)  
Frau Nachtigall (Johann Hermann Schein)

#### **Ideas for Modification:**

For advanced students, assign contrapuntal SAB choral literature with independent parts. Consider assigning SAB repertoire with an orchestral reduction accompaniment. Advanced students could be challenged to perform SAB parts and jump to accompaniment part during multi-measure vocal rests. For underperforming students, assign homophonic SAB choral literature. This will allow students to focus primarily on vertical pitch reading in open score form. Select repertoire that has minimal hand redistribution and simplistic rhythm patterns. Additionally, it may be helpful to provide “study guide” scores with the instructor’s fingering.

#### **Resources for SAB Three-part Choral Score Reading:**

Gregorich, Shellie, and Benjamin Moritz. *Keyboard Skills for Music Educators: Score Reading*. United States: Taylor & Francis, 2012.

Melcher, Robert A., and Willard F. Warch. *Music for Score Reading*. Upper Saddle River, NJ: Prentice Hall, 1971.

“Online Composers Catalogue.” Choral Public Domain Library. Accessed June 15, [www.cpd.org/wiki/index.php/ChoralWiki:Composer\\_list](http://www.cpd.org/wiki/index.php/ChoralWiki:Composer_list)

Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009.

## Score Reading Activity #4: “SATB Choral Score Reading”

### Learning Objective:

To read and perform four-part open score mixed choral repertoire.

### Concepts Taught:

Four-part Open Score Reading, Cadences, Voice Crossing, Voice Doubling, Hand Redistribution, Steady Pulse, Finger Legato, Finger Substitution, Musical Breaths

### Description of Activity:

This activity aims to develop four-part score reading skills. Students will prepare and perform a Soprano/Alto/Tenor/Bass (SATB) four-part choral excerpt. Choral score performance skills, such as finger legato, finger substitution, hand distribution, observation of vocal breaths will be reinforced. Student pianists will sing and serve as a mock choral ensemble for their peers to accompany. Supplemental repertoire and leveling modifications will be suggested at the conclusion of the activity.

### Sequence of Instruction:

#### First Class Meeting: Introduction to SATB Four-Part Choral Reading

1. Introduce the SATB four-part mixed choral ensemble. Highlight the popularity of this voicing in various significant compositions. Play an audio recording of a masterwork that illustrates the SATB four-part mixed chorus sound (Suggested aural repertoire model: *Lacrimosa* from Mozart’s *Requiem Mass*). Prompt students to describe the timbre of the voice combinations.
2. Illustrate two common hand distributions for SATB choral repertoire: S/A with the RH and T/B with the LH. Alternatively, S/A/T with the RH and B with the LH. This is especially appropriate if the tenor range is high or if the bass range is low.
3. Introduce Clara Schumann’s *Abendfeier in Venedig*. Provide brief background information on the piece and an English translation of the German text (Figure 5.11).
4. Briefly analyze *Abendfeier in Venedig*. Assist students in identifying the tonal center, cadences, and overall texture.
5. Direct students to find and circle any moments of voice crossing in mm. 1—11. For some students it may be helpful to pencil in a cue note (Figure 5.12).
6. Sight read Soprano part with RH, mm. 1—11.
7. Sight read Alto part with RH, mm. 1—11.
8. Play Soprano and Alto parts with RH, mm. 1—11.
9. Sight read the Tenor part with LH, mm. 1—11. Remind students to play in the correct octave.
10. Sight read the Bass part with the LH, mm. 1—11.
11. Discuss the wide range between the tenor and bass in m. 6. Suggest redistributing the tenor to the RH in m. 6 (Figure 5.13).
12. Play Tenor and Bass parts with LH, mm. 1—11.
13. Play Soprano/Alto/Bass with both hands, mm. 1—11.

#### Score Reading Activity #4: “SATB Choral Score Reading” (continued)

14. Play Soprano/Alto/Tenor with both hands, mm. 1—11. Remind students to redistribute the tenor in m. 6.
15. Play all four parts, mm. 1—11.
16. As take-home work, direct students to continue building fluency in playing mm. 1—11. Additionally, assign mm. 12—28 as new material to learn. Encourage students to use a similar practice sequence as introduced in this lesson. Lastly, individually assign students vocal parts (comfortable for their range) to prepare to sing at the next class, mm. 1—28. A neutral syllable, such as “da,” could substituted for the text. Students will serve as a choral ensemble for their peers to accompany.

#### Second Class Meeting: Mock SATB Four-Part Choral Rehearsal

1. Review and play mm. 1—11 of *Abendfeier in Venedig*. Check for student comprehension of hand redistribution in m. 6. Reinforce legato finger connection and clear pedaling (if using pedal).
2. Play mm. 12—28. Assist with any fingering questions from the take-home assignment. Highlight moments of voice crossing and tenor redistribution (Figure 5.14).
3. Perform *Abendfeier in Venedig*, mm. 1—28 as a class.
4. Mock Choral Rehearsal: Invite students to gather around the classroom grand piano (if available). Group students around the piano by voice part assigned in previous lessons take-home work. It may be appropriate to align this activity with *Accompaniment Activity #1: “Vocal Warmup Accompaniment.”*
5. Demonstrate how to provide SATB starting pitches from the bottom up (B-T-A-S). Illustrate how starting pitches should be given at an appropriate speed with warm tone and clarity.
6. Model playing all four voice parts as students sing *Abendfeier in Venedig* on a neutral syllable. Encourage students to mark all breaths in their score.
7. Invite student volunteers to lead the singers and perform SATB parts. Each student pianist should practice spelling starting pitches from bottom to top (B-T-A-S). Offer positive feedback for well-executed score reading skills such as legato touch, hand redistribution, steady pulse, clear articulation.
8. As time allows, introduce a new SATB four-part repertoire from the supplemental list below.
9. This activity is intended to be repeated for several weeks using a variety of supplemental SATB four-part mixed choral repertoire.

Score Reading Activity #4: "SATB Choral Score Reading" (continued)

Figure 5.11: Excerpt from Clara Schumann's *Abendfeier in Venedig*, mm. 1–11.

**Abendfeier in Venedig** Music: Clara Schumann  
Text: Emanuel Geibel

The image shows a musical score for a SATB choir. It consists of two systems of staves. The first system includes staves for Soprano, Alto, Tenor, and Bass. Each staff has two vocal lines (1. and 2.) with lyrics. The music is in common time (C) and begins with a piano (*p*) dynamic. The lyrics for the first system are: "1. A - ve Ma ri - a! Meer und Him-mel ruh'n, 2. O heil'-ge An - dacht, wel - che je - des Herz,". The second system continues the lyrics: "Meer und Him-mel ruh'n, von al - len Tür - men haltt der Glo-cken Ton. wel - che je - des Herz mit lei - sen Schau - ern wun - der - bar durch dringt!". The music continues with a piano (*p*) dynamic.

Soprano

1. A - ve Ma ri - a! Meer und Him-mel ruh'n,  
2. O heil'-ge An - dacht, wel - che je - des Herz,

Alto

1. A - ve Ma ri - a! Meer und Him-mel  
2. O heil'-ge An - dacht, wel - che je - des

Tenor

1. A - ve Ma ri - a!  
2. O heil'-ge An - dacht,

Bass

Meer und Him-mel ruh'n, von al - len Tür - men haltt der Glo-cken Ton.  
wel - che je - des Herz mit lei - sen Schau - ern wun - der - bar durch dringt!

ruh'n, Meer und Him-mel ruh'n,  
Herz, wel - che je - des Herz

Meer und Him-mel ruh'n, von al - len Tür - men haltt der Glo-cken Ton.  
wel - che je - des Herz mit lei - sen Schau - ern

Score Reading Activity #4: "SATB Choral Score Reading" (continued)

Figure 5.12: Voice crossing in *Abendfeier in Venedig*, mm. 1—4.

**Abendfeier in Venedig** Music: Clara Schumann  
Text: Emanuel Geibel

Soprano  
1. A - ve Ma - ri - a!  
2. O heil' - ge An - dacht,  
Meer und Him - mel  
wel - che je - des  
ruh'n,  
Herz,  
Meer und Him - mel  
wel - che je - des

Alto  
1. A - ve Ma - ri - a!  
2. O heil' - ge An - dacht,  
Meer und Him - mel  
wel - che je - des

Tenor  
1. A - ve Ma - ri - a!  
2. O heil' - ge An - dacht,

Bass  
1. A - ve Ma - ri - a!  
2. O heil' - ge An - dacht,

Figure 4.14: Tenor redistribution in *Abendfeier in Venedig*, mm. 6—11.

Meer und Him - mel  
wel - che je - des  
ruh'n, Meer und Him - mel  
Herz, wel - che je - des  
Meer und Him - mel  
wel - che je - des

ruh'n, von al - len Tür - men halts der Glo - cken Ton.  
Herz mit lei - sen Schau - ern wun - der - bar durch dringt!  
ruh'n,  
Herz  
ruh'n, von al - len Tür - men halts der Glo - cken Ton.  
Herz, wel - che je - des Herz mit lei - sen Schau - ern

Score Reading Activity #4: "SATB Choral Score Reading" (continued)

Figure 5.14: Voice crossing and tenor redistribution in *Abendfeier in Venedig*, mm. 12—28.

The musical score is presented in three systems, each with four staves (Soprano, Alto, Tenor, Bass). The key signature has one flat (B-flat), and the time signature is common time (C). Dynamics include *mf* (mezzo-forte) and *p* (piano). A circled area in the first system highlights a voice crossing between the Soprano and Tenor parts.

**System 1 (Measures 12-16):**

- Soprano:** A - ve Ma - ri - a! Lasst vom ird' - schen Tun, O sel' - ger Glau - be, der sich him - mel - wärts, —
- Alto:** A - ve Ma - ri - a! mit lei - sen Schau - ern Lasst vom ird' - schen wun - der - bar durch -
- Tenor:** A - ve Ma - ri - a! wun - der - bar durch - dringt!
- Bass:** A - ve Ma - ri - a! wun - der - bar durch - dringt!

**System 2 (Measures 17-22):**

- Soprano:** lasst vom ird' - schen Tun, zur Jung - frau be - tet, zu der Jung - frau Sohn, zur der sich him - mel - wärts auf des Ge - be - tes wei - ßem Fit - tich schwingt, auf
- Alto:** Tun, vom ird' - schen dringt! O sel' - ger Glau - be, — — — — —
- Tenor:** Lasst vom ird' - schen Tun, zur Jung - frau be - tet, zu der Jung - frau Sohn, zur O sel' - ger Glau - be, der sich him - mel - wärts, der sich him - mel - wärts auf
- Bass:** Lasst vom ird' - schen Tun, zur Jung - frau be - tet, zu der Jung - frau Sohn, zur O sel' - ger Glau - be, der sich him - mel - wärts, der sich him - mel - wärts auf

**System 3 (Measures 23-28):**

- Soprano:** Jung - frau be - tet, zu der Jung - frau Sohn. Des Him - mels Scha - ren des Ge - be - tes wei - ßem Fit - tich schwingt! In mil - de Trä - nen
- Alto:** — — — — — Des Him - mels be, der sich him - mel
- Tenor:** Jung - frau be - tet, zu der Jung - frau Sohn. Des Him - mels auf des Ge - be - tes
- Bass:** Jung - frau be - tet, zu der Jung - frau Sohn. Des Him - mels auf des Ge - be - tes

#### **Score Reading Activity #4: “SATB Choral Score Reading” (continued)**

##### **Supplemental SATB Choral Repertoire in Public Domain**

Ave Maria (Jacques Arcadelt)  
Il bianco e dolce cigno (Jacques Arcadelt)  
Mass in B Minor (J. S. Bach)  
Mass in E-flat (Amy Beach)  
Modern Musick (William Billings)  
Hymne au soleil (Lili Boulanger)  
Liebeslieder Waltzes, Op. 52 (Johannes Brahms)  
Requiem Mass (Johannes Brahms)  
Ave verum corpus (William Byrd)  
Madrigal (Gabriel Fauré)  
Die Beredsamkeit (Joseph Haydn)  
Six Choral Folksongs, Op. 36B (Gustav Holst)  
Requiem Mass (Wolfgang Amadeus Mozart)  
Sicut cervus (Giovanni Palestrina)  
Elohim Hashivenu (Salamone Rossi)  
Deutsche Messe, D. 872 (Franz Schubert)  
Gondoliera (Clara Schumann)  
Annie Laurie (Alicia Scott)  
If Ye Love Me (Thomas Tallis)

##### **Ideas for Modification:**

For advanced students, consider assigning SATB repertoire with an orchestral reduction accompaniment. Advanced students could be challenged to perform SATB parts and jump to accompaniment part during multi-measure vocal rests. Additionally, students with advanced score reading could explore Bach chorale repertoire. For underperforming students, assign homophonic SATB choral literature. Select repertoire with consistent hand distribution, either S/A with RH and T/B with LH or S/A/T with RH and B with LH. Additionally, it may be helpful to provide “study guide” scores with the instructor’s fingering.

##### **Resources for SATB Four-part Choral Score Reading:**

Gregorich, Shellie, and Benjamin Moritz. *Keyboard Skills for Music Educators: Score Reading*. United States: Taylor & Francis, 2012.

Melcher, Robert A., and Willard F. Warch. *Music for Score Reading*. Upper Saddle River, NJ: Prentice Hall, 1971.

“Online Composers Catalogue.” Choral Public Domain Library. Accessed June 15, [www.cpd.org/wiki/index.php/ChoralWiki:Composer\\_list](http://www.cpd.org/wiki/index.php/ChoralWiki:Composer_list)

Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009.

## Score Reading Activity #5: “Alto Clef and Tenor Clef Score Reading”

### Learning Objective:

To read and perform music notated in the alto clef and tenor clef.

### Concepts Taught:

Alto Clef, Tenor Clef, Instrumental Notation, Two-part Open Score Reading, Disjunct Motion, Conjunct motion

### Description of Activity:

This activity aims to develop alto clef and tenor clef score reading skills. Each clef will be introduced with excerpts from standard literature. Students will gain clef reading skills by reading single- and two-line alto clef and tenor clef excerpts. Instrumental performance skills such as finger legato, finger substitution, and observation of phrasing will be reinforced. Supplemental repertoire and leveling modifications will be suggested at the conclusion of the activity.

### Sequence of Instruction:

#### First Class Meeting: Introduction to Alto Clef

1. Prompt class discussion on clefs. As a class, develop a list of various clefs and associated instruments.
2. Introduce the alto clef. Describe how it is most commonly found in viola parts. Illustrate how the center of the clef points to middle C. Encourage students to strive for alto clef fluency (like treble and bass clefs). Line pitches: F-A-C-E-G. Space pitches: G-B-D-F.
3. Introduce the viola part from Haydn’s *String Quartet No. 1 in B-flat Major* (Figure 5.15).
4. Identify the starting pitch and correct register. Highlight the triadic/disjunct motion. Invite students to write some pitch letters with a pencil as cues.
5. Sight-read mm. 1—6 under tempo. It may help for students to verbalize pitches as they play. Correct inaccurate pitches and re-read.
6. Prepare and sight-read mm. 7—14. Assist students with reading the E-natural in m. 14. Correct inaccurate pitches and re-read.
7. Play mm. 1—14 under tempo. Encourage students to verbalize as they play.
8. Add the cello part. Using an open two-part score, direct student to read the viola and cello parts simultaneously, mm. 1—14. Student should play the viola part with the RH and cello part with the LH (Figure 5.16).
9. Assign the viola and cello parts, mm. 1—24, as take-home work. Direct students practice both parts simultaneously, paying careful attention to accurate viola clef pitches.

#### Second Class Meeting: Introduction to Tenor Clef

1. Review lines and spaces of the alto clef. Supplemental work sheets may be helpful to develop alto clef reading fluency.
2. Play take-home assignment, mm. 1—24. Check for accurate alto clef pitches.



**Score Reading Activity #5: “Alto Clef and Tenor Clef Score Reading” (continued)**

3. As time allows, introduce additional alto clef reading excerpts from the suggested supplemental repertoire list.
4. Introduce the tenor clef. Describe how it is most commonly found in cello and bassoon parts. Illustrate how the center of the tenor clef points to middle C. Encourage students to strive for tenor clef fluency (like Treble and Bass clefs). Line pitches: D-F-A-C-E. Space pitches: E-G-B-D.
5. Introduce the bassoon part from C. Saint-Saëns’ *Sonata for Bassoon and Piano*, Op. 168 (Figure 5.17).
6. Identify the starting pitch and correct register. Highlight the lyrical conjunct motion. Invite students to write-in some pitch letters with a pencil as visual cues. Direct students to circle/prepare large interval jumps in advanced (example: m. 6).
7. Sight-read mm. 1—6 under tempo. It may help for students to verbalize pitches as they play. Correct inaccurate pitches and re-read.
8. Prepare and sight-read mm. 7—12. Assist students in reading the multiple accidentals. It may be helpful for students to write accidental cues in their score. Correct inaccurate pitches and re-read.
9. Play mm. 1—12 under tempo. Encourage students to verbalize as they play.
10. This activity is intended to be repeated for several weeks using a variety of supplemental repertoire alto clef and tenor clef repertoire. Continue to present alto and tenor clef excerpts in solo and multi-part arrangements. See the suggested supplemental repertoire list for excerpts available in public domain.

**Figure 5.15:** Excerpt of the viola part from Haydn’s *String Quartet No. 1 in B-flat Major*, Op. 1, No. 1, first movement, mm. 1—24.

String Quartet in B-flat Major  
Op. 1, No. 1, 1st Movement

Presto Franz Josef Haydn

6

12

19

**Score Reading Activity #5: “Alto Clef and Tenor Clef Score Reading” (continued)**

**Figure 5.16:** Viola and cello from Op. 1, No. 1, first movement, mm. 1–11

The image shows two systems of musical notation. The first system is for Viola and Cello, both in bass clef with a key signature of one flat and a 6/8 time signature. The second system is for Viola and Cello, both in alto clef with a key signature of one flat and a 6/8 time signature. The music consists of eighth and sixteenth notes with various rests and phrasing slurs.

**Figure 5.17:** Excerpt from C. Saint-Saëns’ *Sonata for Bassoon and Piano*, Op. 168, mm. 1–12

Sonata for Bassoon and Piano  
Op. 168 C. Saint-Saëns

The image shows three systems of musical notation for Bassoon and Piano. The first system is for Bassoon in bass clef with a key signature of one sharp and a 4/4 time signature, starting with a piano (*p*) dynamic. The second system is for Bassoon in bass clef with a key signature of one sharp and a 4/4 time signature, starting with a mezzo-forte (*cresc.*) dynamic. The third system is for Bassoon in bass clef with a key signature of one sharp and a 4/4 time signature, starting with a decrescendo (*dim.*) dynamic and a piano (*p*) dynamic. The music features various note values, slurs, and dynamic markings.

**Score Reading Activity #5: “Alto Clef and Tenor Clef Score Reading” (continued)**

**Supplemental Alto Clef Repertoire in Public Domain**

String Quartet No. 10 in E-flat Major, Op. 74 (Ludwig van Beethoven)  
Viola Sonata (Rebecca Clark)  
String Quartet in C Major, Op. 76, No. 3 (Joseph Haydn)  
Divertimento in D Major, K. 136 (Wolfgang Amadeus Mozart)  
Viola Concerto in D Major (Carl Stamitz)  
String Quartet in E Major, Op. 1 (Ethel Smyth)  
Viola Concerto in G Major (Georg Philipp Telemann)

**Supplemental Tenor Clef Repertoire in Public Domain**

Kol Nidre, Op. 47 (Max Bruch)  
Variations for Cello and Piano (Samuel Coleridge-Taylor)  
Scherzo, Op. 12 (Daniel van Goens)  
Cello Concerto (Édouard Lalo)  
Piano Trio in D Minor, Op. 49 (Felix Mendelssohn)  
Sonata for Cello and Piano (Manuel Ponce)  
Allegro Appassionata, Op. 43 (Camille Saint-Saëns)  
Cello Sonata, Op. 5 (Ethel Smyth)  
Piano Trio in B-flat Major, Op. 99 (Franz Schubert)  
Six Cello Sonatas, Op. 14 (Antonio Vivaldi)  
Bassoon Concerto in F Major, Op. 75 (Carl Maria von Weber)

**Ideas for Modification:**

For advanced students, assign melodies that have disjunct motion and/or frequent accidentals. Additionally, parts with frequent clef alternations might be an interesting challenge for advanced students. Several of the supplemental repertoire suggestions feature parts that alternate between two clefs. For underperforming students, assign melodies that have conjunct motion and/or a limited range. Select excerpts with repetition and/or melodic sequences.

**Resources for Alto Clef and Tenor Clef Score Reading:**

Dickreiter, Michael. *Score Reading: A Key to the Music Experience*. Translated by Reinhard G. Pauly. Pompton Plains, NJ: Amadeus Press, 2003.

Gregorich, Shellie, and Benjamin Moritz. *Keyboard Skills for Music Educators: Score Reading*. United States: Taylor & Francis, 2012.

Melcher, Robert A., and Willard F. Warch. *Music for Score Reading*. Upper Saddle River, NJ: Prentice Hall, 1971.

“Online Composers Catalogue.” Choral Public Domain Library. Accessed June 15, [www.cpd.org/wiki/index.php/ChoralWiki:Composer\\_list](http://www.cpd.org/wiki/index.php/ChoralWiki:Composer_list)

Spillman, Robert. *Sight Reading at the Keyboard*. New York: Schirmer, 1990.

## Score Reading Activity #6: “String Ensemble Score Reading”

### Learning Objective:

To read and perform three- and four-part open score string ensemble repertoire.

### Concepts Taught:

Three-part Open Score Reading, Four-part Open Score Reading, Alto Clef, Voice Crossing, Voice Doubling, Hand Redistribution, Steady Pulse, Finger Legato, Finger Substitution, Musical Breaths

### Description of Activity:

This activity aims to develop three- and four-part score reading skills. Students will prepare and perform excerpts from string trio and string quartet repertoire. Mozart’s *Divertimento in E-flat Major* will be used to introduce string trio score reading and Beethoven’s *String Quartet in F Major*, Op. 18, No. 1 will be used to introduce string quartet score reading. Students will continue to develop alto clef reading skills and techniques for managing voice crossing. Sequential steps for learning three- and four-part string ensemble repertoire will be emphasized. Score performance skills such as finger legato, finger substitution, and phrasing will be reinforced. Supplemental repertoire and leveling modifications will be suggested at the conclusion of the activity.

### Sequence of Instruction:

#### First Class Meeting: Introduction to String Trio Score Reading

1. Begin class by playing an audio recording of a professional string trio. Use this recording as an “attention grabber” to spark a discussion on string chamber ensembles. Ask students to describe the timbre of the string trio. What roles do the three instruments play in the dialogue of the composition? This may be an appropriate time to briefly discuss string bowing, pizzicato, arco, etc. (Suggested aural repertoire model: Schubert’s String Trio in B-flat Major, D. 581)
2. Introduce Mozart’s *Divertimento in E-flat Major*, mm. 1—12. Briefly analyze the string trio. Assist students in identifying the tonal center, scale figures, cadences, and overall texture. Highlight how the work begins with parallel octaves. Illustrate how the melodic material is passed from violin to viola at m. 8 (Figure 5.18).
3. Demonstrate how this string trio can be performed with violin and viola parts in the RH and the cello part in the LH.
4. Sight read the violin part, mm. 1—12 with RH. Repeat if needed for accuracy.
5. Sight read the viola part, mm. 1—12 with RH. Provide students an opportunity to write alto clef pitch cues, if needed. Re-play viola part, mm. 1—12.
6. Discuss the voicing crossing that occurs in mm. 9—11. Students should circle and/or notate the voicing crossing in their scores. Some students may find it helpful to notate small cue notes in their scores.

### Score Reading Activity #6: “String Ensemble Score Reading” (continued)

7. Play violin and viola parts, mm. 9—11 only with RH. Replay mm. 9—11, checking for accuracy with voice crossing.
8. Play violin and viola parts, mm. 1—12 with RH.
9. Sight read the cello part, mm. 1—12. Repeat if needed for accuracy.
10. Assign Mozart’s *Divertimento* as take-home work. Direct students to slowly put together the violin, viola, and cello parts. Remind students to play the violin and viola with the RH and the cello with the LH. Encourage students to work in small chunks, minimizing inaccurate repetition.

### Second Class Meeting: Introduction to String Quartet Score Reading

1. Review take-home assignment: Mozart’s *Divertimento*, mm. 1—12, all parts. Check for accuracy of pitches. Reinforce good phrasing and legato connection.
2. Review the sequence for learning string trios as outlined during the previous class period. Remind students that this learning process can be applied and/or tailored for preparing any string trio.
3. As time allows, introduce a new string trio from the supplemental repertoire list.
4. Present the string quartet ensemble. Provide a brief overview of the history of the ensemble. Identify composers who have significantly contributed to the genre.
5. Introduce Beethoven’s *String Quartet in F Major*, Op. 18, No. 1, first movement, mm. 1—12. Briefly analyze the quartet with students. Assist students in identifying the tonal center, scale figures, cadences, and overall texture. Highlight how the work begins with parts in union (Figure 5.19).
6. Explain how there are various ways to distribute string quartet parts between the hands. One distribution could be: Violin 1/Violin 2/Viola in RH and Cello in LH. A second distribution might be: Violin 1/Violin 2 in RH and Viola/Cello in LH. Illustrate how the later distribution works perfectly for the opening of Beethoven’s string quartet.
7. Sight read Violin I, mm. 1—12 with RH.
8. Sight read Violin II, mm. 1—12 with RH.
9. Play both Violin 1 and Violin II, mm. 1—12 with RH.
10. Sight read Viola, mm. 1—12 with LH. Re-play as needed.
11. Sight read Cello, mm. 1—12 with LH.
12. Play both Viola and Cello, mm. 1—12 with LH. Re-play as needed.
13. Play all parts, mm. 1—12 with rehearsed hand distributions.
14. This activity is intended to be repeated for several weeks using a variety of supplemental string trio and string quartet repertoire. Continue to reinforce the sequential learning process for reading open score string ensemble repertoire. See the suggested supplemental repertoire list for excerpts available in public domain.

Score Reading Activity #6: “String Ensemble Score Reading” (continued)

Figure 5.18: Excerpt from Mozart’s *Divertimento in E-flat Major*, first movement, mm. 1–12

Divertimento in E-flat, 1st Movement  
Wolfgang Amadeus Mozart

Allegro

The image displays a musical score for three string instruments: Violin, Viola, and Violoncello. The score is in E-flat major (two flats) and 4/4 time. It is marked 'Allegro'. The first system shows measures 1 through 4. The Violin part begins with a half note G3, followed by quarter notes A3, B3, and C4. The Viola part starts with a half note G2, followed by quarter notes A2, B2, and C3. The Violoncello part begins with a half note G2, followed by quarter notes A2, B2, and C3. The second system covers measures 5 through 8. The Violin part has a melodic line with eighth notes and a sixteenth-note run. The Viola part has a rhythmic accompaniment of eighth notes. The Violoncello part has a rhythmic accompaniment of eighth notes. The third system covers measures 9 through 12. The Violin part continues with eighth notes. The Viola part has a rhythmic accompaniment of eighth notes. The Violoncello part has a rhythmic accompaniment of eighth notes. The score includes dynamic markings such as *f* and *mf*.

**Score Reading Activity #6: “String Ensemble Score Reading” (continued)**

**Figure 5.19:** Excerpt from Beethoven’s *String Quartet in F Major, Op. 18, No. 1*, first movement, mm. 1–12

String Quartet in F Major, Op.18, No. 1, 1st Movement

Allegro con brio Ludwig van Beethoven

Violin *p*

Violin *p*

Viola *p*

Violoncello *p*

7

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

## **Score Reading Activity #6: “String Ensemble Score Reading” (continued)**

### **Supplemental String Trio Repertoire in Public Domain**

String Trio in G Major, Op. 9, No. 1 (Ludwig van Beethoven)  
String Trio in D Major, Op. 9, No. 2 (Ludwig van Beethoven)  
String Trio in B Major, Hob. V:8 (Joseph Haydn)  
String Trio No. 2 in G Major (Johann Nepomuk Hummel)  
Grand Trio in A, Op. 11 (Hélène Liebmann)  
String Trio in Bb Major, D. 581 (Franz Schubert)  
6 String Trios, Op. 1 (Maddalena Laura Sirmen)

### **Supplemental String Quartet Repertoire in Public Domain**

String Quartet No. 5, Op. 18 (Ludwig van Beethoven)  
String Quartet No. 14, Op. 131 (Ludwig van Beethoven)  
String Quartet in B minor (Teresa Carreño)  
String Quartet, Op. 72, No. 2 (Joseph Haydn)  
String Quartet, Op. 76, No. 1 (Joseph Haydn)  
String Quartet in E-flat Major (Fanny Mendelssohn Hensel)  
String Quartet (Maurice Ravel)  
String Quartet No. 13 (Franz Schubert)  
Three String Quartets (Alice Mary Smith)  
String Quartet in E Major, Op. 1 (Ethel Smyth)  
String Quartet (Germaine Tailleferre)

### **Ideas for Modification:**

For advanced students, assign string quartets from the Romantic period and early 20<sup>th</sup> century. Additionally, consider assigning a quintet for strings and woodwinds (example: Brahms’ *Clarinet Quintet*). For underperforming students, assign trios from the Classical period. Consider adagio movements from various trios with a slow rate of harmonic change. It may be helpful to provide “study guide” scores with the instructor’s fingering.

### **Resources for String Trio and String Quartet Score Reading:**

Dickreiter, Michael. *Score Reading: A Key to the Music Experience*. Translated by Reinhard G. Pauly. Pompton Plains, NJ: Amadeus Press, 2003.

Gregorich, Shellie, and Benjamin Moritz. *Keyboard Skills for Music Educators: Score Reading*. United States: Taylor & Francis, 2012.

Melcher, Robert A., and Willard F. Warch. *Music for Score Reading*. Upper Saddle River, NJ: Prentice Hall, 1971.

Spillman, Robert. *Sight Reading at the Keyboard*. New York: Schirmer, 1990.

[www.imslp.org](http://www.imslp.org) (Petrucci Music Library)



## CHAPTER 6: TRANSPOSITION

### INTRODUCTION

The fourth skill often taught in a functional piano skills course for undergraduate piano majors is transposition—the skill of performing musical materials in a key other than the notated key. Pianists are expected to demonstrate transposition proficiency in both grand staff transposition and instrumental transposition. In grand staff transposition, the pianist must read a piece notated on the grand staff and perform the piece in an alternate key. In instrumental transposition, the pianist must read a piece notated for a transposing instrument and perform in concert pitch.

This chapter provides an overview of transposition curricula in leading keyboard skills textbooks. The introduction will survey transposition content both in select keyboard skills texts designed for secondary piano students and in skill-specific texts written for various student populations. For each keyboard skills textbook, the author will seek to answer the following five questions:

- What transposition concepts are introduced?
- What types of transposition activities are used?
- How is the transposition content organized?
- What types of musical materials are used in the transposition activities?
- What directions are given to students to assist in transposition activities?

Following the textbook review, a summary of the transposition content in these textbooks is provided. Informed by the texts reviewed, the author presents six core

activities to be used as instructional reference for introducing transposition in a functional skills course for undergraduate piano majors.

## **TRANSPOSITION CONTENT IN SELECTED SECONDARY PIANO TEXTS**

The following review considers the transposition curriculum found in four significant keyboard skills textbooks designed for secondary piano students: *Alfred's Group Piano for Adults*,<sup>145</sup> *Keyboard Musicianship: Piano for Adults*,<sup>146</sup> *Piano for the Developing Musician*,<sup>147</sup> and *Source Materials for Keyboard Skills*.<sup>148</sup>

### ***Alfred's Group Piano for Adults*, 2<sup>nd</sup> ed., Books One and Two E. L. Lancaster and Kenon Renfrow, Alfred Publishing Co., Inc (2008)**

Transposition activities are included in both volumes of this two-volume text. Lancaster and Renfrow provide the following introductory directions for transposition: “**Transpose** means to perform at a pitch other than the original. Each pitch must be raised or lowered by precisely the same interval, resulting in a change of key.”<sup>149</sup> Initial transposition content is linked to theoretical activities where students are asked to transpose interval patterns. Additional introductory transposition content is presented with technique exercises where students are encouraged to continue the exercise in additional keys beyond the notated key(s).

Grand staff transposition is presented in conjunction with sight reading activities in the first volume of *Alfred's Group Piano for Adults*. Transposition suggestions are

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<sup>145</sup> Lancaster and Renfrow, *Alfred's Group Piano for Adults*, 2<sup>nd</sup> ed., 2 vols.

<sup>146</sup> Lyke et al., *Keyboard Musicianship: Piano for Adults*, 10<sup>th</sup> ed., 2 vols.

<sup>147</sup> Hilley and Olson, *Piano for the Developing Musician*, 6<sup>th</sup> ed.

<sup>148</sup> Rezits, *Source Materials for Keyboard Skills*.

<sup>149</sup> Lancaster and Renfrow, *Alfred's Group Piano for Adults*, 1:49.

found at the conclusion of many sight reading examples, instructing students to perform the reading examples in a second key. Lancaster and Renfrow specifically indicate a second key in which to transpose, typically a step above or below the original key.

Instrumental transposition is presented in the second volume of *Alfred's Group Piano for Adults*. Approximately twenty instrumental transposition exercises are sequenced in the following order: B-flat transposition, E-flat transposition, and F transposition. Lancaster and Renfrow introduce each group of transposing instruments by referencing names of specific instruments, describing how to transpose to concert pitch, and by providing visual aids demonstrating the transposition. One-line solo instrument parts are used as introductory activities for instrumental transposition. Students subsequently read two- and three-stave excerpts in various combinations of transposing instruments and C instruments. Transposition selections are diverse and include excerpts from standard repertoire and instrumental method books. Three full score band arrangements are presented in volume two, instructing students to simultaneously perform various combinations of C instruments and transposing instruments.

***Keyboard Musicianship: Piano for Adults, 10<sup>th</sup> ed., Books One and Two*  
James Lyke et al., Stripes Publishing (2015)**

Transposition skills are presented throughout the first volume of *Keyboard Musicianship: Piano for Adults* in a recurring section called “Music for Sight Reading and Transposing.” Musical examples are primarily original compositions or folk tune arrangements that reinforce technical and theoretical concepts. Students are instructed to perform each example in a second additional key, specified at the conclusion of each

reading example. Suggested key transpositions are typically one step above or below the notated key. Similar transposition examples are continued in volume two with an increased presence of chromaticism.

Six instrumental examples for transposition are presented in the following sequence: B-flat, E-flat, and F instruments. Two-part instrumental scores, with one part being a transposing instrument and the second part being a C instrument, are primarily used for the instruction of instrumental transposition. Lyke et al. write the following description for a two-part B-flat transposition exercise: “*British Folk Song* is a two-part instrumental score. The B-flat clarinet sounds a major second (whole step) below the written notes. Transpose the B-flat clarinet part to concert pitch. The bassoon part need not be transposed. Practice each part separately, then combine them with two hands.”<sup>150</sup> Repertoire used for instrumental transposition activities are primarily folk song arrangements.

***Piano for the Developing Musician, 6<sup>th</sup> ed. Concise*  
Martha Hilley and Lynn Freeman Olson, Schirmer Cengage Learning (2011)**

Transposition skills provide a significant component of the curriculum in Hilley and Olson’s *Piano for the Developing Musician* and can be found in every chapter. Grand staff transposition at the interval of a tritone is uniquely emphasized throughout the text. To accomplish tritone transposition, students are encouraged not to use note-for-note technique. Hilley and Olson provide the following steps for tritone transposition of grand staff examples:

- Do not play in written key
- Determine melodic range

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<sup>150</sup> Lyke et al., *Keyboard Musicianship: Piano for Adults*, 2:15.

- Observe melodic contour
- Analyze harmonic content
- Notice hand shifts
- Determine beginning fingering<sup>151</sup>

Musical excerpts used for tritone transposition are primarily short pedagogical composition where the melody is in the right hand with blocked chordal accompaniment in the left-hand. In addition to major and minor keys, modal transposition activities are found.

Instrumental transposition is introduced in the second half of *Piano for the Developing Musician*. Students gain experience transposing B-flat and F instruments. E-flat transposition is not found in the curriculum. Instrumental transposition activities are primarily two-part musical excerpts with one part being a C instrument and the second part being a transposed instrument. Musical sources for instrumental transposition activities are primarily adaptations from Western Classical music themes and pedagogical compositions.

***Source Materials for Keyboard Skills*  
Joseph Rezits, Daniel Publications (1975)**

*Source Materials for Keyboard Skills* by Joseph Rezits is an out-of-print keyboard skills textbook intended for undergraduate secondary piano students. Transposition skills are not heavily emphasized in the curriculum. Near the conclusion of the text, Rezits writes a detailed outline of various strategies for melodic and accompaniment transposition. He identifies five methods for transposition:

- Five-Finger-Position Transposition (or “Hand-transfer” transposition)
- Transposition by Intervallic Relationships

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<sup>151</sup> Hilly and Olson, *Piano for the Developing Musician*, 41.

- Transposition by Harmonic Analysis
- Transposition by Summary Recognition of the Various Types of Scales, Chords, Broken Chords, Interval Combinations and Modulations
- Ear Transposition<sup>152</sup>

Students are encouraged to learn all methods for transposition, with the ultimate goal to combine “any or all” of them as needed.

Rezits encourages students to develop their transposition skills by transposing melodies prior to transposing multi-stave orchestral scores and accompaniments. Nine melodies are presented as transposition activities in *Source Materials for Keyboard Skills*. Themes from Western Classical music with wide ranges, melodic leaps, and occasional accidentals are found in the transposition activities. Additionally, Rezits recommends supplemental repertoire to be selected from *Easy Classics to Modern, Music for Millions*, vol. 17.<sup>153</sup>

### **TRANSPOSITION CONTENT IN SELECTED SKILL-SPECIFIC TEXTS**

For the purposes of this document, three transposition texts have been selected for this review: *Keyboard Skills for Music Educators: Score Reading*<sup>154</sup> by Shellie Gregorich and Benjamin Moritz, *Preparatory Exercises in Score Reading*<sup>155</sup> by R. O. Morris and Howard Ferguson, and *Music for Score Reading*<sup>156</sup> by Robert Melcher and Willard Warch.

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<sup>152</sup> Rezits, *Source Materials for Keyboard Skills*, 207.

<sup>153</sup> Denes Agay, ed., *Easy Classics to Modern: Music for Millions*, vol. 17 (New York: Amsco, 1956).

<sup>154</sup> Shellie Gregorich and Benjamin Moritz, *Keyboard Skills for Music Educators: Score Reading* (United States: Taylor & Francis, 2012).

<sup>155</sup> R. O. Morris and Howard Ferguson, *Preparatory Exercises in Score Reading* (New York: Oxford University Press, 1968).

<sup>156</sup> Robert Melcher and Willard F. Warch, *Music for Score Reading* (Upper Saddle River, NJ: Prentice Hall, 1971).

***Keyboard Skills for Music Educators: Score Reading***  
**Shellie Gregorich and Benjamin Moritz, Taylor & Francis (2012)**

*Keyboard Skills for Music Educators: Score Reading* by Shellie Gregorich and Benjamin Moritz is a comprehensive score reading and transposition text designed for undergraduate students preparing to become music educators. Transposition content is presented in the fourth and final unit of the text, “Instrumental Part Reading.”

Transposing instruments are presented in the following sequence: B-flat, E-flat, F, and A instruments. Each category of transposition instruments is assigned its own chapter.

Gregorich and Moritz thoroughly introduce each transposition with written directions and visual aids. Several one- and two-part excerpts are included in the written introduction. Activities in each chapter are divided into two categories: “Sight-reading Exercises” and “Prepared Exercises.” The sight-reading exercises are primarily compact, two-part excerpts with a transposing instrument and a C instrument. Prepared exercises are longer in length and include full score instrumentation. Each chapter of instrumental transposition serially builds upon previous concepts. Prepared exercises incorporate combinations of various instruments, including previously introduced transposing instruments.

Instructions specify which full score parts are to be prepared. For example, in an excerpt from Berlioz’s *Symphonic Fantastique*, students are instructed to “perform trumpet and cello parts, then trumpet, cello, and violin II.”<sup>157</sup> In addition to full score excerpts, Gregorich and Moritz include instrument solos with piano accompaniment as prepared exercises. In these examples, students are directed to perform the transposing part with their right hand and the bass part of the accompaniment with their left hand.

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<sup>157</sup> Gregorich and Moritz, *Keyboard Skills for Music Educators: Score Reading*, 271.

Repertoire selections for transposition exercises are diverse, including representative composers from the Classical, Romantic, and 20<sup>th</sup> century music periods.

***Preparatory Exercises in Score Reading***

**R. O. Morris and Howard Ferguson, Oxford University Press (1968)**

*Preparatory Exercises in Score Reading* by R. O. Morris and Howard Ferguson is a score reading text containing advanced exercises in clef reading and transposition. Students are presented 126 exercises, organized into 11 units based upon clefs and transposition in exercises. The key value lies in the last unit which contains instrumental transposition exercises. In the preface of the text, Morris and Ferguson recommend not attempting the instrumental transposition prior to mastering the first 10 units.

All instrumental transposition exercises are notated in three- or four-stave open score format. Morrison and Ferguson present three types of transposing instruments in the following sequence: B-flat instruments, F instruments, and A instruments. E-flat transposition is not found. Transposing instruments are introduced in score form with C instruments and include treble, bass, alto, and tenor clefs. No written directions are included with exercises. Music excerpts are taken from Western Classical music themes; however, titles and composers are not indicated. Morrison and Ferguson remove all phrase, dynamic, tempo, and bow markings from instrumental transposition excerpts. This bare presentation of open score music focuses the reader's attention to pitch and rhythm reading.



***Music for Score Reading***

**Robert Melcher and Willard Warch, Prentice Hall (1971)**

Robert Melcher and Willard Warch's *Music for Score Reading* is a comprehensive introductory text on score reading and instrument transposition skills at the keyboard. The text is organized into thirteen chapters, with odd numbered chapters introducing clef reading and even numbered chapters introducing instrumental transposition. Clef reading and transposition are carefully sequenced and aligned, encouraging students to use clef reading skills with instrumental transposition exercises. Melcher and Warch write, "Clef transposition is undoubtedly more accurate, but it does demand of the performer a thorough knowledge of all the clefs."<sup>158</sup>

*Music for Score Reading* provides a thorough introduction to transposing instruments, including rare instruments such as the E Horn and the D Horn. A helpful table of instruments with key and transposition information is found in the preface of the text. Transposing instruments are introduced in the following sequence: E-flat, E, D, D-flat, B-flat, A, A-flat, F, and G instruments. Melcher and Warch provide detailed written and visual introductions for each instrument transposition. Transposition exercises are short excerpts from a variety of Western Classical repertoire. Most transposition exercises are presented in open score format with two or more additional instruments. Carefully sequenced directions are provided for each activity, some containing modification suggestions for developing pianists:

In No. 19 some unessential orchestral parts have been omitted to facilitate performance. In practicing this excerpt, first play the saxophone part alone. Pianist should perform the entire score, playing the violin parts with the right and the cello and saxophone parts for the most part with the left hand, arpeggiating the bass where necessary or occasionally playing a cello note and

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<sup>158</sup> Melcher and Warch, *Music for Score Reading*, v.

octave higher. Less fluent pianists may play any one part or combination of parts as they can manage.<sup>159</sup>

The final chapter, “The Full Score,” contains twelve full score symphonic excerpts cumulating clef reading and transposition skills presented throughout the text. Pianists are not expected to play all parts; however, they are encouraged to read all parts and condense or omit as needed. Melcher and Warch provide students six detailed orchestral reduction principles as a guide for reading and performing full score repertoire.

1. Play the melody as written...
2. Play the bass line as written...
3. Read the harmonies of the inner parts...
4. Note the duplication of parts and play them as one line.
5. Countermelodies...will often have to be omitted.
6. The rhythmic patterns of accompaniment parts will often have to be simplified.<sup>160</sup>

Symphonic excerpts from works by Berlioz, Dvořák, Haydn, Mozart, Beethoven, Schumann, and Tchaikovsky are presented in full score form.

### **SUMMARY OF TEXTBOOK TRANSPOSITION CONTENT**

Transposition activities are found in all leading secondary group piano textbooks. These skills are commonly aligned with score reading skills. The texts showcase a variety of transposition methods and approaches, and many of them encourage students to explore which methods work best for them individually. Two broad categories of transposition exercises are found in transposition curricula: grand staff transposition and instrumental transposition.

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<sup>159</sup> Ibid., 23.

<sup>160</sup> Ibid., 156.

Activities in grand staff transposition are found in the majority of secondary group piano texts. Grand staff transposition requires students to simultaneously read and perform music notated on treble and bass clefs in an alternate key. Musical examples with grand staff transposition are overwhelmingly sight reading activities. Authors of secondary group piano texts assign specific keys for transposition, typically one step above or below the original key, with one secondary group piano text emphasizing tritone transposition in grand staff transposition activities. Repertoire for grand staff transposition includes original pedagogical compositions and elementary level solo piano literature.

Instrumental transposition activities are found in both secondary group piano and skill-specific texts. B-flat, E-flat, F, and A transposing instruments are the most frequently presented instruments in transposition curricula. Written descriptions and visual aids are commonly used to present instrumental transposition prior to activities. Instrumental transposition activities include solo repertoire and multi-part excerpts. An overwhelming majority of texts contain two-part instrumental transposition activities where one part is a transposing instrument and the second part is a C instrument. Score reading and transposition curricula often conclude with full score band and/or orchestra excerpts. Repertoire for instrumental transposition activities includes excerpts from instrumental method books, standard instrumental solos and/or concerti, and standard orchestral repertoire from the Classical, Romantic, and 20<sup>th</sup> century periods.

## TRANSPOSITION ACTIVITIES

The following six core curricular activities, informed by the texts above, are intended serve as an instructional reference for introducing transposition in a functional skills course for undergraduate piano majors.

- Transposition Activity 1: “Grand Staff Transposition”
- Transposition Activity 2: “B-flat Instrument Transposition”
- Transposition Activity 3: “E-flat Instrument Transposition”
- Transposition Activity 4: “F Instrument Transposition”
- Transposition Activity 5: “A Instrument Transposition”
- Transposition Activity 6: “Orchestral Score Transposition”

These six transposition activities are designed to sequentially introduce grand staff and instrumental transposition to undergraduate piano majors. Transposition Activity 1: “Grand Staff Transposition” presents early intermediate solo piano repertoire for stepwise transposition. Students will learn basic methods of transposition by transposing reading level solo piano literature. Transposition Activities 2 through 5 introduce the following categories of transposing instruments: B-flat, E-flat, F, and A instruments. Each activity provides solo and ensemble repertoire to be studied. Transposition Activity 6: “Orchestral Transposition” concludes the chapter with full score symphonic excerpts. Students will assimilate transposition concepts and simultaneously perform combinations of transposition instruments excerpted from a full score.

A list of supplemental musical examples and leveling modifications are included in each transposition activity. It is intended that instructors will assign a variety of

supplemental musical examples for each activity. Instructors of students with advanced keyboard skills should not be constrained by the curricular suggestions in these transposition activities.

## **Transposition Activity #1: “Grand Staff Transposition”**

### **Learning Objective:**

To transpose late elementary and/or intermediate solo piano repertoire notated on the grand staff.

### **Concepts Taught:**

Sight Reading, Transposition, Intervals, Melodic Sequence, Cadences, Harmonic Analysis, Form

### **Description of Activity:**

This activity aims to introduce grand staff transposition skills through the reading and transposition of late elementary and intermediate solo piano repertoire. Similar to secondary skills textbooks, this activity introduces transposition with reading-level literature that contain scalar and chordal patterns. Repertoire, such as Louis Streabbog’s *Pleasant Morning*, Op. 63, No. 1, will be used to introduce various methods of transposition. Intervallic transposition, harmonic analysis transposition, and ear transposition will be presented. It may be appropriate for advanced students to skip this introductory activity and instead transpose piano accompaniments (e.g. musical theatre accompaniments). Supplemental repertoire and leveling modifications will be suggested at the conclusion of the activity.

### **Sequence of Instruction:**

#### **First Class Meeting: Introduction to Grand Staff Transposition**

1. Distribute copies of Streabbog’s *Pleasant Morning*, Op. 63, No. 1
2. Sight read the A section of *Pleasant Morning*, mm. 1—8 (Figure 6.01).
3. Introduce grand staff transposition. Provide several scenarios where grand staff transposition might be required (example: art song key not appropriate for range of vocalist). Explain how pianists use a variety of approaches to transpose music notated on the grand staff.
4. Introduce harmonic analysis transposition. Illustrate how examining the “musical DNA” is a useful tool for transposing music. Direct students to analyze the opening eight measures of *Pleasant Morning*. Assist students in identifying the tonality, harmonic progression, scalar figures, suspensions, phrase lengths, melodic range, melodic contour, and cadences (Figure 6.02).
5. Direct students to now imagine *Pleasant Morning* in the key of D Major. Prompt a discussion on how the analysis from Step 4 would translate in D Major. Identify the same musical elements from Step 4 in the key of D Major (Figure 6.03).
6. Play the A section of *Pleasant Morning* in D Major, mm. 1—8. Provide students a second opportunity to perform in the transposed key of D Major.
7. Introduce intervallic (note-for-note) transposition. Describe how intervallic transposition is another method used for transposition. Illustrate how *Pleasant Morning* could be read a Major 2<sup>nd</sup> higher to perform in the key of D Major. Encourage students to consider the range and melodic contour when using intervallic transposition.

### **Transposition Activity #1: “Grand Staff Transposition” (continued)**

8. Direct students to replay *Pleasant Morning* in D Major, thinking intervallic rather than harmonic. Remind students that D Major is a Major 2<sup>nd</sup> higher than the original key.
9. Assign the B section of *Pleasant Morning*, mm. 9—16 as take-home work. Students should play in the original key and transpose to D Major. Encourage students to use harmonic and intervallic transposition techniques.

### **Sequence of Instruction:**

#### **Second Class Meeting: Continuation of Grand Staff Transposition**

1. Review the A section of *Pleasant Morning*, mm. 1—8. Perform in C Major and D Major.
2. Play the take-home assignment: B section of *Pleasant Morning*, mm. 9—16 in the keys of C Major and D Major. Reinforce how the B section begins in the dominant and concludes with a return to the tonic. Prompt class discussion on harmonic and intervallic transposition.
3. Play *Pleasant Morning*, mm. 1—16 in the key of C Major.
4. Transpose and play *Pleasant Morning*, mm. 1—16 in the key of D Major.
5. Introduce additional tools of transposition. Additional tools to highlight include fingering, playing by ear, and hand positions.
6. Assist students in transposing *Pleasant Morning* to a distant key, such as F Major. Illustrate how multiple transposition methods can be used simultaneously for distant key transposition. Encourage students to individually discover which transposition methods are most effective for themselves (Figure 6.04).
7. Variations of this activity can be repeated for several additional class meetings using a variety of solo piano repertoire. See the supplemental repertoire list at the conclusion of this activity for repertoire ideas.

**Transposition Activity #1: “Grand Staff Transposition” (continued)**

**Figure 6.01:** Excerpt from Louis Streabbog’s *Pleasant Morning*, Op. 63, No. 1, mm. 1—8

**Pleasant Morning**  
Op. 63, No. 1 Louis Streabbog

Figure 6.01 shows the musical score for the first eight measures of Louis Streabbog's "Pleasant Morning, Op. 63, No. 1". The score is in 4/4 time and uses a grand staff. The first four measures (mm. 1-4) are marked with a piano (*p*) dynamic. The melody in the treble clef consists of eighth-note runs and quarter notes, while the bass clef provides harmonic support with chords and octaves. The last four measures (mm. 5-8) are marked with a crescendo (*cresc.*) dynamic. The melody continues with eighth-note runs and quarter notes, and the bass clef provides harmonic support with chords and octaves.

**Figure 6.02:** Analysis for transposition of *Pleasant Morning*, mm. 1—8

**Pleasant Morning**  
Op. 63, No. 1 Louis Streabbog

Figure 6.02 shows the musical score for the first eight measures of Louis Streabbog's "Pleasant Morning, Op. 63, No. 1", with handwritten annotations for transposition analysis. The score is in 4/4 time and uses a grand staff. The first four measures (mm. 1-4) are marked with a piano (*p*) dynamic. The melody in the treble clef consists of eighth-note runs and quarter notes, while the bass clef provides harmonic support with chords and octaves. The last four measures (mm. 5-8) are marked with a crescendo (*cresc.*) dynamic. The melody continues with eighth-note runs and quarter notes, and the bass clef provides harmonic support with chords and octaves. Handwritten annotations include scale names: "C Major Scale" and "G Mixolydian Scale" for measures 1-4, and "C Major Scale" and "A.C." for measures 5-8. Chord symbols C, G7, C64, and F are also present.



**Transposition Activity #1: “Grand Staff Transposition” (continued)**

**Figure 6.03:** Analysis of *Pleasant Morning* transposed to D Major, mm. 1—8

**Pleasant Morning**  
Op. 63, No. 1 Louis Streabbog

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**Figure 6.04:** *Pleasant Morning* transposed to F Major, mm. 1—8.

**Pleasant Morning**  
Op. 63, No. 1 Louis Streabbog

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## **Transposition Activity #1: “Grand Staff Transposition” (continued)**

### **Supplemental Grand Staff Transposition Repertoire in Public Domain**

Sonatina No. 1 in G Major (Thomas Attwood)  
Selections from the Anna Magdalena Bach Notebook  
Mikrokosmos, Volume 2 (Béla Bartók)  
Children’s Album, Op. 36 (Amy Beach)  
Selections from Album for the Young, Op. 140 (Cornelius Gurlitt)  
Sonatina No. 1 in C Major (Jean Theodore Latour)  
Sonatina No. 2 in G Major (Jean Theodore Latour)  
Sonatina No. 1 in C Major, Op. 39 (Frank Lynes)  
Sonatina No. 2 in G Major, Op. 39 (Frank Lynes)  
Selections from Album for the Young, Op. 68 (Robert Schumann)

### **Ideas for Modification:**

The author suggests using Jane Magrath’s *The Pianist’s Guide to Standard Teaching and Performance Literature*<sup>161</sup> for selecting grand staff transposition repertoire at consistent levels. A well-leveled anthology series may be helpful for supplemental grand staff transposition activities. For advanced students, challenge students with repertoire that contain frequent accidentals and/or an active harmonic progression. Additionally, consider assigning distantly related key transpositions. For underperforming students, assign repertoire that uses common primary and secondary harmonic progressions. Repertoire with a limited range, melodic sequences, and scalar figures might be most appropriate.

### **Resources for Grand Staff Transposition**

Hinson, Maurice, ed. *At the Piano with Women Composers*. Van Nuys, CA: Alfred Publishing, 1990.

Magrath, Jane, ed. *Masterwork Classics*. 9 vols. Van Nuys, CA: Alfred Publishing, 1988-2001.

Magrath, Jane. *The Pianist’s Guide to Standard Teaching and Performance Literature*. Van Nuys, CA: Alfred Publishing, 1995.

Melcher, Robert A., and Willard F. Warch. *Music for Score Reading*. Upper Saddle River, NJ: Prentice Hall, 1971.

Nyaho, William H. Chapman, ed. *Piano Music of Africa and the African Diaspora*. Volume 1. New York: Oxford University Press, 2007.

Spillman, Robert. *Sight Reading at the Keyboard*. New York: Schirmer, 1990.

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<sup>161</sup> Jane Magrath, *The Pianist’s Guide to Standard Teaching and Performance Literature* (Van Nuys, CA: Alfred Publishing, 1995).

## **Transposition Activity #2: “B-flat Instrument Transposition”**

### **Learning Objective:**

To read and perform B-flat transposing instruments in concert pitch at the keyboard.

### **Concepts Taught:**

Instrumental Transposition, Score Reading, Intervals, Melodic Sequence, Melodic Contour, Conjunct Motion, Disjunct Motion

### **Description of Activity:**

This activity aims to develop skills in reading and performing B-flat transposing instrument parts at the keyboard in concert pitch. Students are introduced to the B-flat transposing instrument family. Carl Maria von Weber’s *Concertino for Clarinet*, Op. 26 will be used to present intervallic transposition from B-flat to concert pitch. Students will first read and perform one-line excerpts from B-flat transposing instrument parts. Multi-stave excerpts will follow, instructing students to read and perform B-flat transposition with a C instrument. This activity is intended to be repeated with supplemental repertoire to develop fluency in B-flat transposition. Supplemental repertoire and leveling modifications are suggested at the conclusion of the activity.

### **Sequence of Instruction:**

1. Prompt class discussion on instrumental transposition. Discuss the historical origins of instrument keys. Present the B-flat transposing family. Identify common B-flat instruments, such as the B-flat Clarinet and B-flat Trumpet.
2. Present the clarinet part from Carl Maria von Weber’s *Concertino for Clarinet*, Op. 26, mm. 1—8 (Figure 6.05). Describe the disjunct motion of the part. Highlight the repetition.
3. Introduce intervallic transposition from B-flat to concert pitch. Illustrate how although the excerpt is in concert E-flat Major, the B-flat clarinet part is notated in what appears to be F Major. Explain how B-flat instruments must be read and performed down a major second to hear at concert pitch.
4. Assist students in identifying the starting pitch of the B-flat clarinet part in concert key. Continue to identify subsequent pitches. Reinforce correct accidentals in the concert key of E-flat Major. It may be helpful for students to pencil in pitch letter cues during this introductory activity. Use various tools for transposition as introduced in *Transposition Activity #1*. For the purposes of this activity, the ornament in m. 4 may be eliminated.
5. Play the B-flat clarinet part at concert pitch, mm. 1—8. Re-play as appropriate for accuracy and transposition fluency.
6. Present the same excerpt notated in score form with concert pitch instruments. For this activity, the orchestral parts have been reduced to a grand staff piano accompaniment (Figure 6.06).
7. Sight read the LH bass line of the piano part, mm. 1—8. Briefly analyze the harmonic progression.

## Transposition Activity #2: “B-flat Instrument Transposition” (continued)

8. Play both B-flat clarinet and piano parts, mm. 1—8. Direct students to play the B-flat clarinet part with their RH and the bass of the piano part with their LH. Repeat as appropriate.
9. Variations of this activity can be repeated for several additional class meetings using a variety of supplemental repertoire. A list of suggested supplemental repertoire containing a B-flat transposing instrument part(s) is provided. Additionally, orchestral works that contain B-flat transposing instruments may be appropriate to use as additional coursework.

**Figure 6.05:** Excerpt of the B-flat clarinet part from Carl Maria von Weber’s *Concertino for Clarinet*, Op. 26, mm. 1—8.

Concertino for Clarinet, Op. 26

Carl Maria von Weber

The image shows the B-flat clarinet part of the first eight measures of the Concertino for Clarinet, Op. 26 by Carl Maria von Weber. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo and meter are not explicitly shown but are implied by the notation. The first measure starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, with some slurs and accents. A measure rest is indicated by a '5' above the staff at the beginning of the second line.

**Figure 6.06:** B-flat transposing instrument with additional concert key instrument  
Concertino for Clarinet, Op. 26

Carl Maria von Weber

Clarinet in B $\flat$

The image shows the B-flat clarinet and piano parts of the first eight measures of the Concertino for Clarinet, Op. 26 by Carl Maria von Weber. The clarinet part is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano part is written in two staves (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The tempo and meter are not explicitly shown but are implied by the notation. The first measure starts with a piano (*p*) dynamic. The piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. A measure rest is indicated by a '5' above the staff at the beginning of the second line for both parts.

## **Transposition Activity #2: “B-flat Instrument Transposition” (continued)**

### **Supplemental for B-flat Transposing Instruments in Public Domain**

Piano Trio in B-flat Major, Op. 11 (Ludwig van Beethoven)  
Quintet in E-flat Major, Op. 16 (Ludwig van Beethoven)  
Wind Octet in E-flat Major, Op. 103 (Ludwig van Beethoven)  
Clarinet Sonatas, Op. 120, Nos. 1 and 2 (Johannes Brahms)  
Trumpet Concerto in B-flat Major (George Frideric Handel)  
Trumpet Concerto in E Major (Johann Nepomuk Hummel)  
Clarinet Sonata in E-flat Major (Felix Mendelssohn)  
Serenade No. 10 for Winds in B-flat Major, K. 361 (Wolfgang Amadeus Mozart)  
Clarinet Sonata, Op. 167 (Camille Saint-Saëns)  
Octet, Op. 166 (Franz Schubert)  
Arabesque for Clarinet and Piano (Germaine Tailleferre)  
Clarinet Quintet, Op. 34 (Carl Maria von Weber)  
Concertino in E-flat Major, Op. 26 (Carl Maria von Weber)

### **Ideas for Modification:**

For advanced students, challenge students to prepare and perform a B-flat transposing instrument part with two or more concert pitched instruments (example: quintet and octet repertoire). For underperforming students, assign symphonic excerpts where the B-flat transposing instrument plays a supportive role. Select symphonic excerpts where the B-flat transposing instrument has a limit range, conjunct motion, melodic sequences, and/or inactive rhythm.

### **Resources for B-flat Instrumental Transposition**

Carse, Adam. *The History of Orchestration*. Rev. ed. Mineola, NY: Dover, 2012.

“Category: Composers.” International Music Score Library Project. Accessed June 15, 2020. [www.imslp.org/wiki/Category:Composers](http://www.imslp.org/wiki/Category:Composers)

Dickreiter, Michael. *Score Reading: A Key to the Music Experience*. Translated by Reinhard G. Pauly. Pompton Plains, NJ: Amadeus Press, 2003.

Gregorich, Shellie, and Benjamin Moritz. *Keyboard Skills for Music Educators: Score Reading*. United States: Taylor & Francis, 2012.

Melcher, Robert A., and Willard F. Warch. *Music for Score Reading*. Upper Saddle River, NJ: Prentice Hall, 1971.

Spillman, Robert. *Sight Reading at the Keyboard*. New York: Schirmer, 1990.

### **Transposition Activity #3: “E-flat Instrument Transposition”**

#### **Learning Objective:**

To read and perform E-flat transposing instruments in concert pitch at the keyboard.

#### **Concepts Taught:**

Instrumental Transposition, Instrumental Registers, Score Reading, Intervals, Melodic Sequence, Melodic Contour, Conjunct Motion, Disjunct Motion

#### **Description of Activity:**

This activity aims to develop skills in reading and performing E-flat transposing instrument parts at the keyboard in concert pitch. Students are introduced to the E-flat transposing instrument family. Wolfgang Amadeus Mozart’s *Horn Concerto No. 3 in E-flat Major*, K. 447 will be used to present intervallic transposition from E-flat to concert pitch. Students will first read and perform one-line excerpts from E-flat transposing instrument parts. Multi-stave excerpts will follow, instructing students to read and perform E-flat transposition with a C instrument. This activity is intended to be repeated with supplemental repertoire to develop fluency in E-flat transposition. Supplemental repertoire and leveling modifications are suggested at the conclusion of the activity.

#### **Sequence of Instruction:**

1. Present the E-flat transposing family. Identify common E-flat instruments, such as the alto saxophone, baritone saxophone, and E-flat horn. Discuss their various ranges in relation to the keyboard.
2. Present the E-flat horn part Wolfgang Amadeus Mozart’s *Horn Concerto No. 3 in E-flat Major*, K. 447, mm. 28—36 (Figure 6.07).
3. Introduce intervallic transposition from E-flat to concert pitch. Illustrate how although the excerpt is in concert E-flat Major, the E-flat horn part is notated in what appears to be C Major. Explain how E-flat instruments must be read and performed either down a major sixth or up a minor third (depending upon the instrument). In this example, the E-flat horn is to be read down a major sixth.
4. Assist students in identifying the starting pitch of the E-flat horn part in concert key. Continue to identify subsequent pitches. Reinforce correct accidentals in the concert key of E-flat Major. It may be helpful for students to pencil in pitch letter cues during this introductory activity. Use various tools for transposition as introduced in *Transposition Activity #1*.
5. Play the E-flat horn part at concert pitch, mm. 28—36. Re-play as appropriate for accuracy and transposition fluency.
6. Present the same excerpt notated in full score form (Figure 6.08).
7. Sight read the cello part, mm. 28—36. Remind students that string instruments are notated at concert pitch (no transposition needed). Briefly analyze the harmonic progression.
8. Play both E-flat horn and cello parts, mm. 1—8. Direct students to play the E-flat horn part with their RH and the cello part with their LH. Repeat as appropriate.

### Transposition Activity #3: “E-flat Instrument Transposition” (continued)

9. Additional concert pitch instruments may be paired with E-flat horn for reading fluency. Instructors should be mindful of voice crossing challenges when selecting instrument pairings.
10. Variations of this activity can be repeated for several additional class meetings using a variety of supplemental repertoire. A list of suggested supplemental repertoire containing E-flat transposing instrument parts is provided. Additionally, orchestral works that contain E-flat transposing instruments may be appropriate to use as additional coursework.

**Figure 6.07:** Excerpt of the E-flat horn part from Wolfgang Amadeus Mozart’s *Horn Concerto No. 3 in E-flat Major, K. 447*, mm. 28—36



**Transposition Activity #3: “E-flat Instrument Transposition” (continued)**

**Figure 6.08:** Full score excerpt from Wolfgang Amadeus Mozart’s *Horn Concerto No. 3 in E-flat Major*, K. 446, mm. 28—36.

The image displays a musical score excerpt for measures 28 through 36 of Wolfgang Amadeus Mozart's *Horn Concerto No. 3 in E-flat Major*, K. 446. The score is arranged in two systems of staves. The first system covers measures 28 to 32, and the second system covers measures 33 to 36. The instruments included are Clarinet in B-flat (Cl. Si b), Bassoon (Fag.), Cor in B-flat (Cor. Mi b), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is E-flat major (three flats), and the time signature is 3/8. The score features various musical notations, including rests, notes, and dynamics. The *p* (piano) dynamic is indicated in measures 29, 30, 31, 32, 33, 34, and 35. The Cor. Mi b part has a large slur over measures 29-32. The Vc. part has a slur over measures 29-32. The Cl. Si b part has a slur over measures 33-36. The Fag. part has a slur over measures 33-36. The Vln. parts have slurs over measures 33-36. The Vla. part has a slur over measures 33-36. The Vc. part has a slur over measures 33-36.



### **Transposition Activity #3: “E-flat Instrument Transposition” (continued)**

#### **Supplemental Repertoire for E-flat Transposing Instruments in Public Domain**

Quintet in E-flat, Op. 16 (Ludwig van Beethoven)

Horn Trio, Op. 40 (Johannes Brahms)

Horn Concerto No. 2 in E-flat Major, K. 417 (Wolfgang Amadeus Mozart)

Horn Concerto No. 3 in E-flat Major, K. 447 (Wolfgang Amadeus Mozart)

Symphonie Fantastique, 5<sup>th</sup> Movement, (Hector Berlioz)

#### **Ideas for Modification:**

For advanced students, challenge students to prepare and perform an E-flat transposing instrument part with two or more concert pitched instruments (example: full score of concerti). For underperforming students, assign symphonic excerpts where the E-flat transposing instrument plays a supportive role. Select symphonic excerpts where the E-flat transposing instrument has a limit range, conjunct motion, melodic sequences, and/or inactive rhythm.

#### **Resources for E-flat Instrumental Transposition**

Carse, Adam. *The History of Orchestration*. Rev. ed. Mineola, NY: Dover, 2012.

“Category: Composers.” International Music Score Library Project. Accessed June 15, 2020. [www.imslp.org/wiki/Category:Composers](http://www.imslp.org/wiki/Category:Composers)

Dickreiter, Michael. *Score Reading: A Key to the Music Experience*. Translated by Reinhard G. Pauly. Pompton Plains, NJ: Amadeus Press, 2003.

Gregorich, Shellie, and Benjamin Moritz. *Keyboard Skills for Music Educators: Score Reading*. United States: Taylor & Francis, 2012.

Melcher, Robert A., and Willard F. Warch. *Music for Score Reading*. Upper Saddle River, NJ: Prentice Hall, 1971.

Spillman, Robert. *Sight Reading at the Keyboard*. New York: Schirmer, 1990.

## **Transposition Activity #4: “A Instrument Transposition”**

### **Learning Objective:**

To read and perform A transposing instruments in concert pitch at the keyboard.

### **Concepts Taught:**

Instrumental Transposition, Instrumental Registers, Score Reading, Intervals, Melodic Sequence, Melodic Contour, Conjunct Motion, Disjunct Motion

### **Description of Activity:**

This activity aims to develop skills in reading and performing A transposing instrument parts at the keyboard in concert pitch. Students are introduced to the A transposing instrument family. Wolfgang Amadeus Mozart’s *Clarinet Quintet in A*, K. 581, second movement will be used to present intervallic transposition from A to concert pitch. Students will first read and perform one-line excerpts from A transposing instruments. Multi-stave excerpts will follow, instructing students to read and perform A transposition with a C instrument. This activity is intended to be repeated with supplemental repertoire to develop fluency in A transposition. Supplemental repertoire and leveling modifications will be suggested at the conclusion of the activity.

### **Sequence of Instruction:**

1. Present the A transposing family. Identify common A instruments, such as the A clarinet.
2. Present the A clarinet part from Wolfgang Amadeus Mozart’s *Clarinet Quintet in A*, K. 581, second movement, mm. 1—16 (Figure 6.09).
3. Introduce intervallic transposition from A to concert pitch. Illustrate how although the excerpt is in concert D Major, the A clarinet part is notated in what appears to be F Major. Explain how A instruments must be read and performed down a minor third.
4. Assist students in identifying the starting pitch of the A clarinet part in concert key. Continue to identify subsequent pitches. Reinforce correct accidentals in the concert key of D Major. It may be helpful for students to pencil in pitch letter cues during this introductory activity. Use various tools for transposition as introduced in *Transposition Activity #1*.
5. Play the A clarinet part at concert pitch, mm. 1—16. Re-play as appropriate for accuracy and transposition fluency.
6. Present the same excerpt notated in full score form (Figure 6.10).
7. Sight read the cello part, mm. 1—8. Remind students that string instruments are notated at concert pitch (no transposition needed).
8. Play both A clarinet and cello parts, mm. 1—8. Direct students to play the A clarinet part with their RH and the cello part with their LH. Repeat as appropriate.
9. Additional concert pitch instruments may be paired with A clarinet for reading fluency. Instructors should be mindful of voice crossing challenges when selecting instrument pairings.

**Transposition Activity #4: “A Instrument Transposition” (continued)**

- Variations of this activity can be repeated for several additional class meetings using a variety of supplemental repertoire. A list of suggested supplemental repertoire containing an E-flat transposing instrument parts is provided. Additionally, orchestral works that contain A transposing instruments may be appropriate to use as additional coursework.

**Figure 6.09:** Excerpt from the clarinet part of Wolfgang Amadeus Mozart’s *Clarinet Quintet in A, K. 581*, second movement, mm. 1—16.

Clarinet Quintet in A, K. 581, 2nd Movement  
Wolfgang Amadeus Mozart

Larghetto

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**Transposition Activity #4: “A Instrument Transposition” (continued)**

**Figure 6.10:** Full score excerpt from Mozart’s *Clarinet Quintet in A*, K. 581, second movement, mm. 1–8.

Wolfgang Amadeus Mozart

The musical score is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The instruments are arranged as follows:

- Clarinet in A:** Treble clef, 3/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The dynamic is marked *p*.
- Violin 1:** Treble clef, 3/4 time signature. The part consists of a continuous eighth-note accompaniment in A major.
- Violin 2:** Treble clef, 3/4 time signature. The part consists of a continuous eighth-note accompaniment in A major.
- Viola:** Alto clef, 3/4 time signature. The part consists of a continuous eighth-note accompaniment in A major.
- Violoncello:** Bass clef, 3/4 time signature. The part consists of a continuous eighth-note accompaniment in A major.

The second system begins at measure 5, where the Clarinet part has a measure rest, and the string parts continue their accompaniment. The score concludes at measure 8.

#### **Transposition Activity #4: “A Instrument Transposition” (continued)**

##### **Supplemental Repertoire for A Transposing Instruments in Public Domain**

Gaelic Symphony, Op. 32 (Amy Beach)

Clarinet Quintet, Op. 10 (Samuel Colridge-Taylor)

Clarinet Quintet in B Minor, Op. 115 (Johannes Brahms)

Clarinet Trio in A Minor, Op. 114 (Johannes Brahms)

Clarinet Concerto, K. 622 (Wolfgang Amadeus Mozart)

Sonata for A Clarinet and Piano (Alice Mary Smith)

##### **Ideas for Modification:**

For advanced students, challenge students to prepare and perform an A transposing instrument part with two or more concert pitched instruments (example: full score of concerti). For underperforming students, assign symphonic excerpts where the A transposing instrument plays a supportive role. Select symphonic excerpts where the A transposing instrument has a limit range, conjunct motion, melodic sequences, and/or inactive rhythm.

##### **Resources for A Instrumental Transposition**

Carse, Adam. *The History of Orchestration*. Rev. ed. Mineola, NY: Dover, 2012.

“Category: Composers.” International Music Score Library Project. Accessed June 15, 2020. [www.imslp.org/wiki/Category:Composers](http://www.imslp.org/wiki/Category:Composers)

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## **Transposition Activity #5: “F Instrument Transposition”**

### **Learning Objective:**

To read and perform F transposing instruments in concert pitch at the keyboard.

### **Concepts Taught:**

Instrumental Transposition, Instrumental Registers, Score Reading, Intervals, Melodic Sequence, Melodic Contour, Conjunct Motion, Disjunct Motion, Key Signatures

### **Description of Activity:**

This activity aims to develop skills in reading and performing F transposing instrument parts at the keyboard in concert pitch. Students are introduced to the F transposing instrument family. C. Saint-Saëns’ *Romance*, Op. 36 and A. Scriabin’s *Romance for Horn and Piano* will be used to present instrumental transposition from F to concert pitch. Students will first read and perform one-line excerpts from F transposing instrument parts. Multi-stave excerpts will follow, instructing students to read and perform F transposition with a C instrument. This activity is intended to be repeated with supplemental repertoire to develop fluency in F transposition. Supplemental repertoire and leveling modifications will be suggested at the conclusion of the activity.

### **Sequence of Instruction:**

1. Present the F transposing instrument family. Identify common F instruments, such as the F horn.
2. Present the F horn part from C. Saint-Saëns’ *Romance*, Op. 36, mm. 1—18 (Figure 6.11). If needed, explain the multi-measure rest notation that begins the excerpt.
3. Introduce intervallic transposition from F to concert pitch. Illustrate how although the excerpt is in concert F Major, the F horn part is notated in what appears to be C Major. Explain how F instruments must be read and performed down a perfect 5<sup>th</sup>.
4. Assist students in identifying the starting pitch of the F horn part in concert key. Continue to identify subsequent pitches. Reinforce correct accidentals in the concert key of F Major. It may be helpful for students to pencil in pitch letter cues during this introductory activity. Use various tools for transposition as introduced in *Transposition Activity #1*.
5. Play the F horn part at concert pitch, mm. 1—18. Replay as appropriate for accuracy and transposition fluency.
6. Present A. Scriabin’s *Romance for Horn and Piano* (Figure 6.12). Clarify how both parts are notated using accidentals instead of a key signature. Students are still to transpose the F horn part down a perfect 5<sup>th</sup>.
7. Sight read the F horn part, mm. 1—8. Remind students to transpose down a perfect 5<sup>th</sup>. Replay as appropriate for accuracy and transposition fluency.
8. Sight read the LH of the piano part, mm. 1—8. Replay as appropriate for accuracy.
9. Play both F horn (with RH) and LH piano parts, mm. 1—8. Repeat as appropriate.

### Transposition Activity #5: “F Instrument Transposition” (continued)

- Variations of this activity can be repeated for several additional class meetings using a variety of supplemental repertoire. A list of suggested supplemental repertoire containing F transposing instrument parts is provided. Additionally, orchestral works that contain F transposing instruments may be appropriate to use as additional coursework.

**Figure 6.11:** Excerpt of the F horn part from C. Saint-Saëns’ *Romance*, Op. 36, mm. 1–18.

C. Saint-Saëns

Romance, Op. 36

The image shows a musical score for the F Horn part of C. Saint-Saëns' *Romance*, Op. 36, measures 1 through 18. The score is written in 3/4 time and consists of three staves. The first staff begins with a fermata and a second-measure rest, followed by a melodic line. The second staff starts at measure 7 and includes a piano (*p*) dynamic marking. The third staff starts at measure 13 and includes both forte (*f*) and piano (*p*) dynamic markings. The music features various melodic phrases, some with slurs and ties, and rests.

**Transposition Activity #5: “F Instrument Transposition” (continued)**

**Figure 6.12:** Excerpt of the F horn part from C. Saint-Saëns’ *Romance*, Op. 36, mm. 1—18.

Romance for Horn and Piano

A. Scriabin

The image displays a musical score for the first system of 'Romance for Horn and Piano' by Alexander Scriabin. The score is in 2/4 time and consists of two systems. The first system includes a Horn in F part and a Piano part. The Horn part begins with a piano (*p*) dynamic and features a melodic line with a triplet of eighth notes. The Piano part starts with a pianissimo (*pp*) dynamic and includes a complex accompaniment with multiple triplets in both hands. The second system continues the Horn part with a fifth finger (*5*) and the Piano part with further triplet patterns. The score is written on a grand staff with treble and bass clefs for the piano and a single treble clef for the horn.



## **Transposition Activity #5: “F Instrument Transposition” (continued)**

### **Supplemental Repertoire for F Transposing Instruments in Public Domain**

Gaelic Symphony, Op. 32 (Amy Beach)

Trio in C Major, Op. 87 (Ludwig van Beethoven)

Six Mélodies Pour Cor (Charles Gounod)

12 Horn Duos, K. 487 (Wolfgang Amadeus Mozart)

Romance in F Major, Op. 36 (Camille Saint-Saëns)

Octet, Op. 166 (Franz Schubert)

Adagio and Allegro in A-flat, Op. 70 (Robert Schumann)

Romance for Horn and Piano (Alexander Scriabin)

### **Ideas for Modification:**

For advanced students, challenge students with excerpts from symphonic works with multiple F horn parts. Direct students to simultaneously read and transpose several F horn parts. For underperforming students, assign adagio movements where the F transposing parts moves at a slow rate. Select F horn repertoire with a limited range and inactive rhythm patterns.

### **Resources for F Instrumental Transposition**

Carse, Adam. *The History of Orchestration*. Rev. ed. Mineola, NY: Dover, 2012.

“Category: Composers.” International Music Score Library Project. Accessed June 15, 2020. [www.imslp.org/wiki/Category:Composers](http://www.imslp.org/wiki/Category:Composers)

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## **Transposition Activity #6: “Orchestral Score Transposition”**

### **Learning Objective:**

To simultaneously read and perform multiple transposing instruments from an orchestral score at the keyboard.

### **Concepts Taught:**

Score Reading, Instrumental Transposition, Instrumental Registers, Intervals, Harmonic Analysis, Key Signatures, Melodic Sequence, Melodic Contour, Conjunct Motion, Disjunct Motion

### **Description of Activity:**

This activity aims to develop skills in simultaneously reading and performing various transposing instruments. Using the transposition techniques taught in *Transposition Activities #1–5*, students are directed to play multiple instrument parts from an orchestral score. In this activity, Ludwig van Beethoven’s *Symphony No. 6*, Op. 68 will be used as a model for instruction. Students begin this activity paired with a partner. Each pair of pianists will together sight-read various instrumental parts at a shared piano. This is an engaging way for students to read multiple parts while collaborating with peers. Students will return to their own keyboard for the second half of the activity where they will perform various combinations of instrument parts by themselves. This activity is intended to be repeated using supplemental orchestral excerpts to develop transposition and score reading fluency.

### **Sequence of Instruction:**

1. Begin class by playing an audio excerpt of Beethoven’s *Symphony No. 6*. Prior to distributing the score, prompt students to aurally identify the various orchestral instruments. Make a list of aurally identified instruments on the board. Use this list to review predictable instrument transpositions (example: the clarinet could be a B-flat clarinet). Briefly describe the historical background of *Symphony No. 6*.
2. Distribute the full score excerpt from Beethoven’s *Symphony No. 6*, mm. 117-124 (Figure 6.13).
3. Scan the entire score as a class. Assist students in identifying all instrumental abbreviations.
4. Direct students to locate all non-transposing instrument parts (strings, flute, oboe, bassoon).
5. Direct students to locate all transposing instrument parts (clarinet and horn). Assist students in notating the interval of transposition at the beginning of each part (Figure 6.14).
6. Discuss the various doublings that occur in the excerpt. Encourage students to read transposing instrument parts, even if the part is doubled by a C instrument.
7. Break students into pairs, each pair sharing a keyboard on headsets. If there is an odd number of students, one group can be a trio.

### **Transposition Activity #6: “Orchestral Score Transposition” (continued)**

8. Assign one student of each pair to play Violin 1 and the second student to play Cello. Invite them to sight read the parts together on paired headsets. If needed, review the contrasting triplet vs sixteenth rhythm patterns.
9. Assign one student of each pair to play Flute and the second student to play Bassoon. Invite them to sight read the parts together on paired headsets.
10. Assign one student of each pair to play Violin 1/Flute and the second student to play Cello/Bassoon. Students may need a moment to individually prepare their two assigned parts. Assist Violin 1/Flute players with voice crossing questions. Invite pairs to perform the four-assigned parts on paired headsets.
11. Ask students to return to their original seats.
12. Shift the focus of the activity to the transposing instrument parts. Illustrate how the Clarinet part is in unison with Flute/Oboe. Additionally, illustrate how the Horn part is in unison with Cello/Viola/Bass. Demonstrate and highlight the various octaves that occurs in each texture.
13. At their original keyboard, direct students to add a third instrument to their last part assignment. For example, Cello/Bassoon could add Double Bass. Provide students a moment to coordinate parts and determine correct octave registers. Perform the excerpt out loud as a class ensemble. Students should now be reading and playing three orchestral parts.
14. If time allows, repeat step 13 and add an additional fourth instrument.
15. Assign the excerpt as take-home work. Direct students to determine the three important musical textures of the excerpt and challenge them to practice playing all three simultaneously.
16. Variations of this activity can be repeated for several additional class meetings using a variety of supplemental repertoire. A list of suggested supplemental orchestral repertoire in public domain is provided. Encourage students to increase the quantity of orchestral parts performed during subsequent excerpts.

**Transposition Activity #6: “Orchestral Score Transposition” (continued)**

**Figure 6.13:** Full score excerpt from Ludwig van Beethoven’s *Symphony No. 6*, Op. 68, first movement, mm. 117–124.

The image displays a full score excerpt for measures 117 through 124 of Ludwig van Beethoven's Symphony No. 6, Op. 68, first movement. The score is arranged in ten staves, each representing a different instrument or section of the orchestra. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Violin 1 (vln. 1), Violin 2 (vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (CB.). The key signature is one flat (B-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *dim.* (diminuendo) is present in the right margin of each staff, indicating a gradual decrease in volume. The number 117 is written above the first staff, and the number 8 is written below the first staff of the Contrabass part.

**Transposition Activity #6: “Orchestral Score Transposition” (continued)**

**Figure 6.14:** Transposing instruments in mm. 117—120.

The image shows a musical score for an orchestra, specifically focusing on the transposing instruments from measures 117 to 120. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. D M2), Bassoon (Fag.), Cor Anglais (Cor. D P5), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (CB.).

Measures 117 and 118 are circled in red. In measure 117, the Flute and Oboe parts are circled in red. The Clarinet in D part has a circled treble clef and a circled 'c' above the first note. The Cor Anglais part has a circled treble clef and a circled 'c' above the first note. The Bassoon part has a circled bass clef. The Violin 1 part has a circled first note. The Violin 2 part has a circled first note. The Viola part has a circled first note. The Violoncello part has a circled first note. The Contrabass part has a circled first note.

The score is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat).

## **Transposition Activity #6: “Orchestral Score Transposition” (continued)**

### **Supplemental Repertoire for Orchestral Score Reading in Public Domain**

Gaelic Symphony, Op. 32 (Amy Beach)  
Symphony No. 7 in A Major, Op. 92 (Ludwig van Beethoven)  
Symphony No. 94 in G (Joseph Haydn)  
Symphony No. 104 in D (Joseph Haydn)  
Divertimento in D, K. 131 (Wolfgang Amadeus Mozart)  
Divertimento in D, K. 251 (Wolfgang Amadeus Mozart)  
Symphony in E-flat Major (Wolfgang Amadeus Mozart)  
Symphony in B Minor (Franz Schubert)  
Symphony in C Minor (Alice Mary Smith)  
Symphony No. 6, Op. 74 (Pyotr Ilyich Tchaikovsky)

### **Ideas for Modification:**

For advanced students, challenge students to observe all score markings and to explore instrumental imitation. For underperforming students, consider assigning smaller orchestral works with fewer instrument parts (example: a Mozart *Divertimenti*). Direct students to play various instrument combination that fit easily under the hand. It may be helpful to assign parts that are notated close together in full score form.

### **Resources for Orchestral Score Reading:**

Carse, Adam. *The History of Orchestration*. Rev. ed. Mineola, NY: Dover, 2012.

“Category: Composers.” International Music Score Library Project. Accessed June 15, 2020. [www.imslp.org/wiki/Category:Composers](http://www.imslp.org/wiki/Category:Composers)

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## CHAPTER 7: SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER STUDIES

### SUMMARY

In an effort to prepare undergraduate piano majors for a diverse career in music, some undergraduate institutions elect to provide coursework for piano majors dedicated to the development of functional piano skills. However, content of these functional piano skills courses varies considerably among undergraduate institutions.<sup>162</sup> The literature review in Chapter 2 illuminated a lack of universal curriculum guidance for instructors of these courses. The purpose of this study was to assist in the unification of curriculum content used to teach functional piano skills to undergraduate Bachelor of Music, Bachelor of Musical Arts, Bachelor of Music Education, and Bachelor of Arts piano majors.

The author briefly reviewed the origins of functional piano skills coursework in the United States. Historically, music education associations were a leading proponent of functional skills coursework. A collaboration between several education associations produced functional piano skills standards for music education students. These piano curricular standards established during the second half of the twentieth century remain in effect today. The 2019-2020 edition of the National Association of Schools of Music handbook states that all undergraduate music degree seeking students “must acquire keyboard competencies.”<sup>163</sup> While some undergraduate degree programs in the handbook contain specific functional piano skills requirements, the Bachelor of Music

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<sup>162</sup> McDonald, “A Survey of the Curricular Content,” 50.

<sup>163</sup> National Association of Schools of Music, *NASM Handbook 2019-20*, 102.

in Performance degree does not state any additional requirements. As a result, not all NASM accredited institutions offer functional piano skills coursework to undergraduate piano majors.

A substantial portion of the literature reviewed highlighted survey data related to functional piano skills and the limited research studies on functional piano skills for piano majors. Of the various functional piano skills perceived as significant by individuals in the literature reviewed, the author observed frequent identification of the following four skill elements: accompanying, harmonization, score reading, and transposition.

The core of the document is comprised of twenty-four central skill activities, six activities for each of the four skill elements, proposed by the author for the instruction of functional skills to undergraduate piano majors. In creating these core curriculum activities, the author first identified how each skill is introduced in leading secondary group piano and skill-specific texts. Parallels in content and sequencing of functional skills among leading functional skills publications were observed and are outlined in Chapters Three, Four, Five, and Six of this study.

Content suggestions and sequencing found in the leading keyboard skills and skill-specific textbooks served as references in the creation of the instructional activities. For each of the twenty-four activities, the author included the following: a learning objective, a description of the activity, suggestions for instructional sequence, musical notation of the activity, suggestions for level modification, and a list of supplemental musical examples. Six activities each are presented in Chapters Three



through Six and serve as references for instructors of functional skills classes at the college and university level.

In Chapter Three, harmonization activities can assist in developing chordal vocabulary and fluency. Six harmonization activities are provided to assist students in expanding their chordal vocabulary while exploring various harmonization accompaniment styles. Chapter Four presents six accompaniment activities that can be used to introduce various aspects of collaborative performance. Collaborative skills, including ensemble communication, ensemble cuing, ensemble balance, are addressed in the accompaniment activities as well as two-hand piano literature, accompanying art songs, and accompanying instrumental solos. Accompaniment activities were conceived as introductory exercises for undergraduate piano majors in preparation for further advanced study.

In Chapter Five, the author's score reading activities provide suggestions for the study of open score reading of choral and instrumental repertoire. Score reading concepts, including voice crossing, doubled tones, and hand distribution are emphasized. In Chapter Six, students transpose late elementary and intermediate piano repertoire in a variety of keys. Additional transposition activities sequentially introduce the following transposing instruments: B-flat, E-flat, A, and F instruments. The chapter concludes with full orchestral score excerpts combining score reading and transposition skills. Students are encouraged to simultaneously play multiple instrumental parts using a full score. In comparison to the leading secondary piano texts, repertoire presented in score reading and transposition activities is technically more demanding, which is appropriate for undergraduate piano majors with proficient keyboard facility.

Musical materials presented in this document are either author created or excerpts from compositions in public domain. The author attempted to include a diverse collection of repertoire appropriate for the level of undergraduate piano majors. A list of supplemental public domain musical examples is provided for each activity to be used as additional materials for reinforcement, homework, and assessment. Recognizing the potential range of reading and technical levels of undergraduate piano majors in a class, ideas for modifying activities to meet the needs of all piano majors are presented.

## CONCLUSIONS

A review of the research on functional piano skills reveals that studies related to the topic of functional skills curricula generally focus on secondary piano students since traditionally these skills are not covered extensively in college and university private lessons. In the past thirty years, little research has been devoted to group instruction of functional piano skills to undergraduate piano majors.

The literature reviewed also illuminated a need for a functional skills curriculum and sample activities for undergraduate piano majors. While not a requirement in the 2019-2020 NASM handbook containing curriculum guidelines, approximately twenty-five percent of accredited institutions elect to provide functional piano skills coursework to undergraduate piano majors.<sup>164</sup> Therefore, undergraduate piano majors at approximately seventy-five percent of accredited institutions may not receive adequate training in functional piano skills. The irony is clear when observing the number of

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<sup>164</sup> McDonald, "A Survey of the Curricular Content," 108.

institutions that require their secondary piano students to demonstrate functional skills proficiency, yet not their piano majors.

Furthermore, the curriculum content of functional piano skills courses varies among undergraduate institutions.<sup>165</sup> A contributing factor in the discrepancy of content is the lack of a universal curriculum. Research shows that fifty-two percent of functional piano skills courses for piano majors use curriculum materials created by individual class instructors.<sup>166</sup> As a result, curriculum content is highly individualized by the instructors' past professional experiences and expertise. This document strives to supplement those curriculum materials available with twenty-four core activities proposed by the author for the instruction of functional skills to undergraduate piano majors.

Finally, a review of the existing textbooks on functional piano skills, including skill-specific texts and secondary group piano texts, generated multiple conclusions. Functional piano skills curriculum as a whole has largely been shaped by the authors of leading keyboard skills textbooks designed for undergraduate secondary piano students. These texts share many parallel elements, such as sequential presentation of harmonization activities by chordal vocabulary and sequential presentation of score reading activities by quantity of staves. While these textbooks serve as a model for sequencing of keyboard skills content, their organization, pacing, and depth of content are most appropriate for secondary piano students rather than piano majors.

Musical repertoire currently used in functional skills activities is an assortment of author-generated compositions, folk songs, and excerpts from standard Western

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<sup>165</sup> Ibid., 50.

<sup>166</sup> Ibid., 70.

Classical repertoire. The author observed a trend in more recent functional skill publications to include activities with literature composed in the 20<sup>th</sup> century. There is a notable lack of diverse inclusion of composers and cultures in harmonization and score reading musical examples.

### **RECOMMENDATIONS FOR FURTHER STUDIES**

The author makes the following suggestions for further research studies relating to the topic of functional piano skills curricula for undergraduate piano majors:

- Publish a comprehensive textbook for the instruction of functional piano skills intended for undergraduate piano majors. A leveled presentation of musical excerpts appropriate for the instruction of functional piano skills to undergraduate piano majors would be a valuable resource.
- Publish a comprehensive curriculum guide designed to nationally unify the instruction of functional piano skills to undergraduate piano majors.
- Explore ways to inclusively feature diverse music literature in the instruction of functional piano skills to undergraduate piano majors. Musical examples from diverse cultures and composers need to be considered in future functional piano skills publications.
- Create a national community forum for instructors of functional piano skills courses for undergraduate piano majors. This forum may be used to nationally unify curricula of functional piano skills for undergraduate piano majors and to share pedagogical methods for various functional skills.

- Conduct a study to resurvey the curricular content of functional piano skills courses designed for undergraduate piano majors at NASM accredited undergraduate institutions.
- Conduct a study exploring additional core curriculum activities for functional skills beyond the limitations of this document. Suggested additional functional skills include improvisation, playing by ear, and musical theatre accompaniment.
- Study how functional piano skills are perceived from the perspective of current undergraduate piano majors.
- A research study may investigate how to best incorporate technology in the instruction of functional piano skills to undergraduate piano majors.
- Conduct a study of the functional piano skills training of pre-college students in preparation for an undergraduate degree in piano.

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