

Millsaps College
Performing Arts Department
Division of Music
Standards for Music Performance in Piano
Piano Curriculum - Secondary Piano
for
Level I & II

Repertoire: Beginning Repertoire selected by teacher.

Suggested Text for Level I:

For non-music majors - Adult Piano Adventures by Faber & Faber or Keyboard Fundamentals (4th edition) by Lyke, Haydon, and Edwards.
For music majors – Keyboard Musicianship Book 1, 2003, 8th edition, by Lyke, Caramia, Alexander, Haydon.

Suggested texts for Level II:

For non-music majors - Basic piano literature chosen by the teacher.
For music majors – Keyboard Musicianship Book 2, 1999, 7th edition, by Lyke, Caramia, Alexander, Haydon.)

* Level I and II would show progress through the first two years of study, and should include beginning with simple pieces through upper elementary solos playing in various musical styles and textures.

Technique:

Pentachords: all major tonalities;

Scales: Major keys only. Level I: two octaves, hands apart, one octave, hands together. (M.M. 60 = 2 eighth notes) Level II: two octaves hands together. (M.M. 72 = 2 eighth notes).

Chords: Level I: Major triads, root position. Level II: root position and inversions.

Arpeggios: Major triads, Level I: two octaves, hands apart. (M.M. 60= quarter note)

Level II: hands together (M.M. 60 = quarter note)

Keyboard Skills - Basic musicianship might include:

1. proper hand position and posture at the piano which would help with skills needed for varying touches and dynamics expressed in the music,
2. keyboard reading concentrated on keeping the eyes on the music to build proper sight reading skills,
3. transposition of selected pieces from one 5-finger pattern to another,
4. harmonization using tonic and dominant seventh chords for Level I and including sub-dominant chords for Level II,
5. playing and improvising by ear,
6. ensemble playing when possible,
7. memorization of solo repertoire when appropriate.

Examinations: Final Semester Exam –

Achievement test: Each student should present a list of repertoire studied, plus demonstrate through the performance of one or two memorized pieces, technique, skills for the semester or year at the semester-end jury as evidence of progress made during the semester.

Level I and II Final Exam Jury: Two solo pieces memorized; all scale, chords, and arpeggio patterns based on the student's level of study; prepared harmonization and transposition; presented to a jury after two semesters of study for level I, and four semesters of study for level II.

*This is only the suggested/expected time of study for the student who begins piano study with no previous background. Students who progress more quickly can pass into upper levels sooner.

Piano Curriculum - Secondary Piano Proficiency Requirements for Level III*

Repertoire –

Four new solo works each semester in contrasting styles and forms. The level of difficulty must be comparable to pieces from Anna Magdalena Notebook compiled by J.S. Bach or his “Little Notebook for Wilhelm Friedemann Bach” collection; Clementi, Sonatinas, Op. 36; Schumann, Album for the Young; or early Bartok and Kabalevsky pieces.

Music majors: One accompaniment chosen at the performer's level, to be performed in repertoire class with a soloist each semester.

* A list of all repertoire studied should be kept on file with the private teacher.

Technique –

Scales: Major and harmonic minor scales, hands together, two octaves. (M.M. 80 = 2 eighth notes)

Arpeggios: Major and minor triads in root position, hands together, two octaves. (M.M. 72 = 2 eighth notes)

Other recommended studies: selected etudes by Hanon, Czerny, Burgmuller, and others.

Keyboard Skills –

Sight Reading: Musical materials suggested by the private teachers two to three levels below the student's current skills to be used in developing sight reading skills. Students, especially **music majors**, should also include hymns and patriotic songs.

Transposition: Study two to three vocalize (vocal warm-ups) patterns, transposing up or down chromatically through all keys (**music majors only**). Transpose a simple piano piece, which should reach outside of five-finger pattern.

Sight read at concert pitch a single line for a transposing instrument (**music majors only**).

Harmonization: Folk tunes, with simple block chords and/or a simple accompaniment patterns. Examples can be found in Keyboard Musicianship Book 1 or 2 by Lyke, Caramia, Alexander, and Haydon or other class piano books.

Improvisation as time and individual abilities allow

Ensemble: Duets, four hands/one piano or two-piano works

Score Reading: At least two parts from a four-part vocal score (**music majors only**).

Examination: Final Semester Exam –

Achievement test: Each student should present a list of repertoire studied, plus demonstrate through the performance of one or two memorized pieces, technique, and other skills for the semester or year at the semester-end jury as evidence of progress made during the semester

Level III Final Exam Jury: one memorized solo; all scales (major and harmonic minor) and arpeggios (major and minor); reading of an easy hymn at sight (a list of appropriate hymns for level III can be provided); transposition (one prepared vocalize exercise) and one prepared harmonization (**music majors only**); prepared score reading (**music majors only**) presented to a faculty committee; one short prepared accompaniment (**music majors only**), normally after two semesters of study.

*** All Music Majors must pass Level III Piano Proficiency to receive credit for their BA degree.**

**Piano Curriculum - Secondary Piano
Proficiency Requirements**

for

Level IV

*** Required Entrance level for a concentration in piano.**

Repertoire:

A balanced selection of solos each semester in contrasting styles and forms, comparable in difficulty to pieces from Bach, 2-part Inventions; selected movements from Sonatinas by Kuhlau, Clementi, or Haydn; Short character pieces by Chopin, Schumann, or Schubert; works from the 20th century by Kabalevsky, Bartok's Mikrokosmos IV.

Two or more new solos or movements are studied each semester with no more than two pieces continued from a previous semester of study. **Music majors:**

two accompaniments chosen at the performer's level, one to be performed in repertoire class with a soloist each semester.

Technique:

Scales: Major, harmonic and melodic minor scales, two octaves, hands together (M.M. 96 = 2 eighth notes)

Arpeggios: Major and minor triads in root position, four octaves. (M.M. 80 = 2 eighth notes)

Other recommended studies: Continued study of Hanon, Czerny, Heller, others.

Keyboard Skills:

Sight Reading: Same as Level III only using more difficult materials, hymns and accompaniments.

Harmonization: Traditional, folk, and popular tunes harmonized. Examples can be found in Keyboard Musicianship Book 1 and 2 by Lyke, Caramia, Alexander, and Haydon.

Transposition: Hymns or traditional songs, transposed up or down up to a major second.

Score Reading: Continuing the study of playing two or more parts from a four-part choral score.

Ensemble: Duets, 4 hands or two-piano works. Art songs or instrumental accompaniments from the student's major area of performance (**music majors only**).

Examinations:

Achievement test: Each student should present a list of repertoire studied, plus demonstrate through the performance of one or two memorized pieces, technique, and other skills for the semester or year at the semester-end jury as evidence of progress made during the semester.

Level IV Final Exam Jury: Two Memorized Solos; all scales (major, three forms of minor) and arpeggios (major and minor); harmonization and transposition at sight (**music majors only**); an accompaniment performed with soloist (**music majors only**); one prepared score reading example (**music majors only**) presented to a faculty committee, normally after two semesters of study.

**Piano Curriculum
Requirements
for
Level V**

Repertoire:

A selection of solos studied each semester in contrasting styles and forms, comparable to Bach, 2 or 3-part Inventions; complete or selected movements from

easier sonatas by Haydn or Mozart (K. 545 or 283); Schubert (Moments musicaux No. 5); Short character pieces by Chopin (Prelude Op. 28 no. 15), Schumann (Kinderszenen);, or Grieg (Nocturne Op. 54); contemporary works of the 20th century, Villa-Lobos (O Polichinello).

Three or more new pieces or movements are studied each semester with no more than three pieces continued from a previous semester of study. The repertoire should include a sonata and a contrapuntal work. **Piano Concentrators:** two accompaniments chosen at the performer's level, one to be performed in a repertoire class with a soloist each semester.

Technique:

Scales: Major, harmonic and melodic minor scales, four octaves, hands together in sixteenths (M.M. 54-72 = quarter note)

Arpeggios: Major and minor triads in root position, four octaves, hands together in sixteenths. (M.M. 54-60 = quarter note)

Broken Chords: All positions of major and minor triads and diminished sevenths, four octaves in sixteenths. (M.M. 52 = quarter note)

Other recommended studies: Continued study of Hanon, Czerny, Heller, others.

Keyboard Skills:

Sight Reading: Same as Level IV only using more difficult materials, hymns and accompaniments.

Harmonization: A continuation of Level IV using traditional, folk, and popular tunes harmonized with appropriate patterns, with more variety in chord choice and accompaniments.

Transposition: Hymns or easy art songs, transposed up or down a major second.

Score Reading: Continuation of playing two or more parts from a four-part choral score.

Ensemble: Duets, 4 hands or two-piano works. Art songs or instrumental accompaniments from the student's major area of performance (**piano concentrators only**).

Examinations:

Technique Jury: two weeks before the end of each semester, a scale, arpeggio, and broken chord proficiency is presented to a selected faculty committee. The student should prepare 6 complete major-minor routines for achievement (first semester) and 12 routines for the final exam (second semester).

Achievement test: Each student should present a list of repertoire, technique and skills studied, plus demonstrate through the performance of two memorized pieces at the semester-end jury as evidence of progress made during the semester.

Level V Final Exam Jury: Four solo pieces representing the four style periods should be presented from memory. Other keyboard skills may be presented at the discretion of the teacher.

**Piano Curriculum
Requirements
for
Level VI**

Repertoire:

A selection of solos is chosen each semester in varied styles and forms, comparable in difficulty to pieces by J.S. Bach, 3-part Inventions, Preludes and Fugues from WTC Book I & II, or French Suites; complete or selected movements from sonatas by Haydn, Mozart (K. 281) or Beethoven (Op. 10 no. 1, Op. 2 no. 1, or Op. 14), variations by Mozart and Beethoven; larger romantic work by Chopin (Nocturne in E minor Op. Post.) or Schumann (Arabesque Op. 18); contemporary works of the 20th or 21st century including Debussy (Arabesque No. 1), Prokofiev (Four Pieces Op. 34), or Bartok (Mikrokosmos, Vol. VI).

Four or more new pieces or movements are studied each semester with no more than three pieces continued from a previous semester of study. The repertoire should continue to include an etude, sonata, and a contrapuntal work. **Piano Concentrators:** two accompaniments chosen at the performer's level, one to be performed in a repertoire class with a soloist each semester.

Repertoire prepared and performed during the year must be kept on file with the private teacher.

Technique:

Scales: Major, harmonic and melodic minor scales, four octaves, hands together in sixteenths (M.M. 72-92 = quarter note)

Arpeggios: Major and minor triads in root position, four octaves, hands together in sixteenths (M.M. 60-72 = quarter note)

Broken Chords: All positions of major and minor triads and diminished sevenths, four octaves in sixteenths. (M.M. 80 = quarter note)

Other recommended studies: One etude per semester.

Performance:

Concentrators are required to perform on a Departmental Recital at least once each semester. All Level VI students are required to attend three musical events which include piano each semester. Your studio teacher may require a short paper for these events.

Examinations:

Technique Jury: two weeks before the end of each semester, a scale, arpeggio, and broken chord proficiency is presented to a selected faculty committee. The student should prepare 6 complete major-minor routines for the first semester and 12 routines for the final exam (second semester).

Achievement Test: Each student should present a list of repertoire, technique and skills studied, plus demonstrate through the performance of three memorized pieces at the semester-end jury as evidence of progress made during the semester.

Level VI Final Exam Jury: At this time all Sophomore Piano Concentrators must pass their upper divisionals as described in the college catalog. A 20-minute presentation including solo pieces representing the four style periods should be performed from memory.

**Piano Curriculum
Requirements
for
Level VII**

Repertoire:

A **selection** of solos each semester in contrasting styles and forms, equal in difficulty to pieces by J.S. Bach, Preludes and Fugues from WTC Book I & II, or Dance Suites; complete or selected movements from sonatas by Haydn, Mozart, or Beethoven (Op. 2 or Op. 10); Impromptu (Op. 142 no. 2) or Sonata in A major, Op. 120 by Schubert; larger romantic work by Schumann (Papillon), Liszt (Consolations No. 3 and 4 or Valse Oubliee No. 1) or Brahms (Op. 118); contemporary works of the 20th or 21st century including Debussy (La Cathedral engloutie), Prokofiev (Visions fugitives), Shostakovitch (Fantastic Dances), or Bartok (Op. 14).

Five or more new pieces or movements are studied each semester in preparation for the Junior Recital. The repertoire should continue to include representation from each style period including an etude, sonata, and a contrapuntal work. Piano Concentrators should also prepare two accompaniments chosen at the performer's level, one to be performed in a repertoire class with a soloist each semester.

Repertoire prepared and performed during the year must be kept on file with the private teacher.

Technique:

Etudes or studies by Chopin, Brahms, Liszt, Czerny, others; the major-minor scale, arpeggio and broken chord routines should be continued. Scales in patterns of 3rds, 6ths and 10ths might be added. (M.M. 104 = 4 sixteenths)

Performance:

Concentrators are required to perform on a Departmental Recital at least once each semester. All Level VII students are required to attend three musical events which include piano each semester. Your studio teacher may require a short paper for these events.

Examinations:

Achievement Test: Each student should present a list of repertoire, technique and skills studied, plus demonstrate through the performance of three memorized pieces at the semester-end jury as evidence of progress made during the semester. At least three memorized pieces should be presented at this time. These three pieces might be repertoire to be presented for the Junior Recital. The complete Junior Recital program repertoire must be presented to the faculty at this time.

Recital Hearing: The Junior Recital must be presented to the faculty two to four weeks before a public performance. The presentation must be at least 30 minutes in length.

Piano Curriculum Requirements for Level VIII

Repertoire:

A selection of solos each semester in varied styles and forms, equal in difficulty to pieces by J.S. Bach, Preludes and Fugues from WTC Book I & II, Partitas, or Toccatas; complete or selected movements from sonatas by Haydn, Mozart, or Beethoven; Schubert (Sonata in A minor, D. 784); larger romantic work by Chopin (Nocturne Op. 15 No. 1) Brahms (Op. 79 or Op. 119); contemporary works of the 20th or 21st century including Ravel (Sonatine), Shostakovitch (Preludes Op. 34).

Six or more new pieces or movements are studied each semester in preparation for the Senior Recital. The repertoire should continue to include representation from each style period including an etude, sonata, and a contrapuntal piece. Piano Concentrators should also prepare two accompaniments chosen at the performer's level, one to be performed in a repertoire class with a soloist each semester.

Repertoire prepared and performed during the year must be kept on file with the private teacher.

Technique:

Etudes or studies by Chopin, Brahms, Liszt, Czerny, others; the major-minor scale, arpeggio and broken chord routines should be continued. Scales in patterns of 3rds, 6ths and 10ths might be added. (M.M. 120= 4 sixteenths)

Performance:

Concentrators are required to perform on a Departmental Recital at least once each semester. All Level VIII students are required to attend three musical events

which include piano each semester. Your studio teacher may require a short paper for these events.

Examinations:

Achievement Test: Each student should present a list of repertoire, technique and skills studied, plus demonstrate through the performance of four memorized pieces at the semester-end jury as evidence of progress made during the semester. These four pieces might be repertoire to be presented for the Senior Recital. The complete Senior Recital program repertoire must be presented to the faculty at this time.

Recital Hearing: the Senior Recital must be presented to the faculty two to four weeks before a public performance. The presentation must be at least 50 minutes in length.

Piano Curriculum

**Additional Accompanying
and
Repertoire Requirements
for
Concentration in Piano**

1. Upon entrance into the Millsaps College Performance Concentration program, all students must submit a list of repertoire studied prior to arriving at Millsaps College.
2. All Piano Concentrators will be assigned to two voice or instrumental students per semester beginning in their freshman year or upon arrival at Millsaps. Each concentrator must attend the student's 30-minute voice or instrumental lessons when needed and also perform in repertoire class, for recitals and possibly for their jury exam.
3. All Piano Concentrators are required to learn the following during their tenure at Millsaps College. This work must be memorized and performed either in recital, jury or repertoire class. The sonata must be presented in its entirety at the time of the performance.*

One three-part contrapuntal work from the Baroque period

One complete sonata

One movement from a standard concerto for piano and orchestra

* Works which were studied at other colleges or universities must be documented (recital programs or jury comment sheets) and presented to the faculty. A student may not use works which were studied previous to their 4-year undergraduate career at an accredited College or Community College.

Primary and Secondary Piano Curriculum
Suggested Hymns to Study
For
Levels III, IV, and V

Level III

1. #95 – Praise God, from Whom All Blessings Flow (Old 100th)
2. #217 – Away in a Manger
3. #128 – He Leadeth Me
4. #70 – Glory Be to the Father (Meineke)
5. #172- My Jesus, I Love Thee (Gordon)
6. #175 – Jesus the Very Thought of Thee (St. Agnes)
7. #191 – Jesus Loves Me
8. #239- Silent Night
9. #287 – O Love Divine (Selena)
10. #298 – When I Survey (Hamburg)
11. #301 – Jesus, Keep Me (Near the Cross)
12. #468 – Dear Jesus, in Whose Life I See (Hursley)

Level IV

1. #92 – For the Beauty of the Earth (Dix)
2. #117 – O God Our Help (St. Anne)
3. #144 – This is My Father's World (Terra Beata)
4. #181 – Ye Servants of God (Hanover)
5. #189 – Fairest Lord Jesus (St. Elizabeth)
6. #196 – Come, Thou Long Expected Jesus (Hyfrydol)

Level V

1. #64 – Holy, Holy, Holy (Nicaea)
2. #152 – I Sing the Almighty Power (Forest Green)
3. #138 – The King of Love My Shepherd (St. Columba)
4. #139 – Praise to the Lord (Lobe Den Herren)
5. #127 – Guide Me, O Thou Great Jehovah (CWM Rhondda)
6. #110 – A Mighty Fortress (Ein Feste Burg)

* All Hymns and reference numbers can be found in The United Methodist Hymnal (1989)

**Millsaps College
Department of Music
Keyboard Proficiency Requirements**

All music majors must demonstrate keyboard proficiency in the areas of performance, technique, sight-reading, and other functional skills. The keyboard proficiency should be completed no later than the end of the student's junior year and must be taken each subsequent semester until passed. Students must continue with piano lessons until the proficiency is passed. The exam must be passed as a whole. Students will not be allowed to pass portions at a time.

1. one memorized solo (level III)
2. all scales (major and harmonic minor); two octaves, hands together. (M.M. 80 = 2 eighth notes)
3. arpeggios (major and minor); two octaves, hands together. (M.M. 72 = 2 eighth notes)
4. reading of an easy hymn at sight (a list of appropriate hymns for level III are provided)
5. transposition (1 prepared vocalise exercises)
6. one prepared harmonization
7. prepared score reading
8. one prepared short accompaniment