MUP 109-006 & MUP 119-006 Applied Piano

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Office: Fine Arts Griffith, Room 312  Credits: 2 (119-006) - 1 (109-006)
Office Hours: By appointment
Class Meetings: Room 265A @ Music building (scheduled private sessions)

Course Description:

This course is designed to develop basic keyboard skills, technique, sight-reading and improvisation in different styles of commercial music.

1. Student will demonstrate the ability to play, hear, identify, and work conceptually with the melodic, harmonic and rhythmic elements of music.
2. Students will demonstrate their understanding of current trends in popular music by playing songs in different styles.
3. Students will rehearse musical material and perform.
Applied Piano Syllabus Levels I & II

LEVEL 1

Lesson 1: Treble Clef
- Treble clef notes related to keyboard
- Right hand keyboard fingering numbers
- Moving 5-note one hand position to various locations within treble clef
- Playing a simple treble clef notated melody with right hand

Lesson 2: Bass Clef
- Bass clef notes related to keyboard
- Left hand keyboard fingering numbers
- Moving 5-note one hand position to various locations within bass clef
- Playing a simple bass clef melody with the left hand

Lesson 3: Grand Staff
- Grand staff notes related to keyboard
- Moving both hands to various 5-note positions on the grand staff
- Playing simple one line melodies with both hands in octaves
- Playing simple one line melodies switching hands and clefs

Lesson 4: The Black Keys/Accidentals
- The black keys of the keyboard - their significance and location
- Moving hand positions around which include accidentals creating major/minor tonalities
- Playing simple one line melodies in octaves which include accidentals
- Playing simple one line melodies switching clefs which include accidentals

Lesson 5: Independence Between Hands
- Studies to Increase the Ability to Read and Play Different Notes Simultaneously
- Rhythmic Independence Studies
- Playing Two Notes Simultaneously in One or Both Hands

Lesson 6: Major and Minor Triads
- Major and Minor Triads in Root Position
- Inversions of Major and Minor Triads
- Melodies with Major and Minor Triads in the Right Hand
Lesson 7: Voice Leading Triads

- Diatonic Triads
- Voice-Leading the I IV V Progression
- The I VI II V I Diatonic Progression
- Voice Leading the I VI II V I Progression

Lesson 8: Left-Hand Chord Playing

- Voice Leading Left-Hand Chords
- The Lead Sheet
- The Left Hand as Both Chords and Bass

Lesson 9: Right-Hand Chord Playing

- Voice Leading Right-Hand Chords
- "Slash Chords"
- Arpeggiating Right-Hand Chords

Lesson 10: IIm7 V7 Imaj7 Left-Hand Shells

- The IIm7 V7 Imaj7 Progression
- Left-Hand Shells
- Using Left-Hand Shells to Support Right Hand Activity

Lesson 11: Using the 3rd and 7th of the IIm7, V7, Imaj7

- Finding and Voice Leading the 3rd and 7th
- Using the 3rd and 7th in the Right Hand with Left-Hand Bass
- Using the 3rd and 7th to Support Melody

Lesson 12: Three-Part Chords

- Adding the 9th and 13th to the Dominant 7th
- Adding sus 4 to the Dominant 7th
- Comping Patterns Using Three-Part Chords
LEVEL II

Lesson 1: A Brief History of Jazz: Swingin' on the Changes

- What Is Jazz?
- Major Scales and Swing Rhythms
- Diatonic Seventh Chords
- Voice Leading a 12-Bar Blues

Lesson 2: Thinking Like a Jazz Player: How to Label Progressions and Interpret Melodies

- Roman Numeral Analysis of Diatonic Chords
- The II-7 V7 Progression
- Interpreting a Melody

Lesson 3: Playing a Swing Blues

- Left-Hand Accompaniment (Comping)
- The II-7 V7
- The Melody of a "Jazz Standard"
- Improvising

Lesson 4: Getting the Jazz Sound: Adding Tensions to Your Chords

- What Are Tensions and How Do They Function?
- Applying Tension 9 to Major 7, Minor 7, and Dominant 7 Chords
- Putting Tensions into Practice
- Major 6 or Major 7?

Lesson 5: Essential Jazz Voicings and Practice Techniques

- The Dominant Chord: A Tension-Filled Journey
- Voicing the Dominant Chord
- Jazz Practice Techniques
- Putting Cycle 5 into Motion
- The A/B Voicings

Lesson 6: Setting the Groove with Bass Lines

- The "Two" Feel
- Adding Rhythmic Embellishment or "Kicks"
- Walking Bass Lines in Four
- Playing the Bass Line over the Entire Form for a "Jazz Standard"
- Comping "Jazz Standard"
Lesson 7: Playing a Bossa Nova

- Main Architects and Performers of Bossa Nova
- Comping Patterns for Bossa Nova
- Arranging Your Accompaniment for "Jazz Standard"

Lesson 8: Setting the Mood in a Minor Key

- The Relative Minor Key
- Harmonic and Jazz Melodic Minor
- Using Minor Key II V I in A/B Form
- Combining Major and Minor Harmonies

Lesson 9: Advanced Jazz—Contemporary Blues

- Dorian Fourth Voicings
- Improvising with Two Triads
- Jazz Blues Improvisation
- Comping Two Hand Voicing over the Blues

Lesson 10: Playing Over the Changes

- Approach Notes
- Creating Your Lines
- Improvising

Lesson 11: Arranging Techniques for Solo Piano

- Playing without a Rhythm Section
- Thinking Like A Rhythm Section
- Harmonizing the Melody
  Drop 2 Voicings; Harmonizing the Melody with Two Hands

Lesson 12: Arranging a Song with Intros and Endings

- Setting the Stage with an Introduction
- Ending the Song
- Tag Endings
- Putting the Arrangement together