

**AUGUSTANA COLLEGE**  
**FOUR-SEMESTER PIANO PROFICIENCY CURRICULUM**  
**INSTRUMENTAL EMPHASIS**

**SEMESTER I - MUSIC 152 (BEG. PIANO CLASS FOR MAJORS)**

Page numbers refer to *Progressive Class Piano*, 2nd edition,  
 by Elmer Heerema, Alfred Publishing Co., 1984.

- QUIZ #1:** C,D,E,F,G,A Major Five-Finger Patterns  
 Pages 19-21; play and transpose (C,F, and G)
- QUIZ #2:** Pages 41-44 and transpose (C,D,E,F,G,A)  
 Pages 23-26 and transpose(C,D,E,F,G,A)
- QUIZ #3:** Pages 26-29 and transpose(C,D,E,F,G,A)  
 D<sup>b</sup>, A<sup>b</sup>, and E<sup>b</sup> Five-Finger Patterns
- QUIZ #4:** Pages 31, 36, 37 and transpose (all but B, G<sup>b</sup>, B<sup>b</sup>)  
 Pages 59-60 and transpose (all but B, G<sup>b</sup>, B<sup>b</sup>)
- Five-finger patterns in all keys
- QUIZ #5:** Pages 85-87 (1-6) and transpose (all but B, B<sup>b</sup>, G<sup>b</sup>)  
 Pages 38-39 and transpose (all but B, B<sup>b</sup>, G<sup>b</sup>)  
 Pages 64-66 and transpose (all but B, B<sup>b</sup>, G<sup>b</sup>)  
 Five-finger patterns with I and V<sup>7</sup> (all but B, B<sup>b</sup>, G<sup>b</sup>)
- QUIZ #6:** Pages 87-88 (7-12) and transpose (all keys)  
 Pages 71, 78-80 and transpose (all keys)  
 B, D<sup>b</sup>, G<sup>b</sup> Major Scales  
 Five-finger patterns with I and V<sup>7</sup> (all keys)
- FINAL EXAM:** Five-finger patterns with I, IV, and V<sup>7</sup> (all keys)  
 C Major Scale, parallel motion, H.T.  
 Pages 113-115, 120 and transpose (all keys)  
 B, D<sup>b</sup>, G<sup>b</sup> Major Scales

**SEMESTER II - MUSIC 153 (INT. PIANO CLASS FOR MAJORS)**

Page numbers refer to *Progressive Class Piano*, 2nd edition,  
 by Elmer Heerema, Alfred Publishing Co., 1984.

- QUIZ #1:** "Major-Minor Express" (all major keys with I, IV, and V<sup>7</sup>)  
 D<sup>b</sup>, A<sup>b</sup>, and E<sup>b</sup> Hand over Hand Arpeggios  
 pp. 108, 113, and 115  
 C Major Scale, H.T.
- QUIZ #2:** G major scale, H.T.  
 C, G, and F chord inversions  
 d, a, and e minor five finger-patterns with i, iv, and V<sup>7</sup>  
 c, g, and f minor five-finger patterns  
 pp. 120-123
- QUIZ #3:** D, A, and E chord inversions  
 D major scale, H.T.  
 pp. 146-148  
 pp. 127-128  
 c,d,e,f,g, and a minor five-finger patterns with chords
- QUIZ #4:** Major and white-key minor five-finger patterns with bass styles  
 A major scale  
 pp. 129-130  
 D<sup>b</sup>, A<sup>b</sup>, and E<sup>b</sup> chord inversions  
 pp. 150, 153, 156  
 d<sup>b</sup>, e<sup>b</sup>, g<sup>b</sup>, a<sup>b</sup>, and b<sup>b</sup> minor five-finger patterns with chords
- QUIZ #5:** E major scale, H.T.  
 pp. 127-130 (with modulations)  
 d, a, and e minor chord inversions  
 pp. 158, 159
- QUIZ #6:** c, g, and f minor chord inversions  
 pp. 164, and 168  
 B, G<sup>b</sup>, and D<sup>b</sup> Major Scales (Review)
- FINAL EXAM:** All major and minor five-finger patterns with bass styles  
 C, D, E, F, G, A, B, D<sup>b</sup>, and G<sup>b</sup> Major Scales, H.T.  
 All Major Chord Inversions (except B, B<sup>b</sup>, and G<sup>b</sup>)  
 c, d, e, f, g, and a minor chord inversion  
 pp. 173-174

**SEMESTER III - MUSIC 165A (APPLIED PIANO LESSONS)**

Page numbers refer to *Progressive Class Piano*, 2nd edition,  
by Elmer Heerema, Alfred Publishing Co., 1984.

- QUIZ #1:** Scales: F Major, D harmonic minor  
Reading Pieces: Heerema, pp. 192-193  
\*Harmonization: Heerema, pp. 173-174, #'s 1-4  
Heerema, pp. 222-223, #'s 1-3  
\*\*Repertoire: Progress check on Selection #1
- QUIZ #2:** Chord Inversions: B, B<sup>b</sup>, and G<sup>b</sup> Majors  
Reading Pieces: Heerema, pp. 195-198  
\*Harmonization: Heerema, pp. 174-175, #'s 5-8  
Heerema, p. 223, #'s 4-6  
\*\*Repertoire: Progress check on Selection #2
- QUIZ #3:** Scales: A and E harmonic minors  
Reading Pieces: Heerema, pp. 203-204  
\*Harmonization: Heerema, p. 176, #'s 10-13  
Heerema, pp. 224-225, #'s 7-9  
\*\*Repertoire: Progress check on Selection #1
- QUIZ #4:** Chord Inversions: B, B<sup>b</sup>, and G<sup>b</sup> minors  
Reading Pieces: Heerema, pp. 205-206  
\*Harmonization: Heerema, p. 177, #'s 14-17  
Heerema, pp. 225-226, #'s 12-16  
\*\*Repertoire: Progress check on Selection #2
- QUIZ #5:** Scales: G and C harmonic minors  
Reading Pieces: Heerema, pp. 207-208  
\*Harmonization: Heerema, p. 178, #'s 18-21  
Heerema, pp. 226-227, #'s 17-21  
\*\*Repertoire: Progress check on Selection #1
- QUIZ #6:** \*Harmonization: Heerema, p. 179, #'s 22-25  
Heerema, p. 228, #'s 23-26  
\*\*Repertoire: Final Performance of Selection #2
- FINAL EXAM:** Scales: F Major, D, A, E, G, and C harmonic minors  
Chord Inversions: B, B<sup>b</sup>, G<sup>b</sup> majors and B, B<sup>b</sup>, G<sup>b</sup> minors  
Harmonization: Medley using 4 melodies from previous harmonizations. Each melody must be in a different key, harmonized with a different bass style. Modulations between melodies should use secondary dominant 7th.  
Transposition: Realize 2 melodies at sight (given by instructor) for B<sup>b</sup> Clarinet and F Horn.  
\*\*Repertoire: Final Performance of Selection #1 (at evening recital)
- \* Harmonizations must include the following:  
1) Use a standard bass style (see "Bass Style" handout)  
2) Transpose to a distant key (more than one accidental difference), accompanied in "Blocked" style.  
3) Modulate to the transposed key (see #2, above) using secondary dominant 7th  
4) "Realize" (play in concert key) as if original melody were written for B<sup>b</sup> Clarinet or F Horn
- \*\* Repertoire selections chosen from standard repertoire by instructor.

**SEMESTER IV - MUSIC 165A (APPLIED PIANO LESSONS)**

Page numbers refer to *Progressive Class Piano*, 2nd edition,  
by Elmer Heerema, Alfred Publishing Co., 1984.

- QUIZ #1:** Scales: B<sup>b</sup> Major  
Reading Pieces: Heerema, pp. 249-250  
\*Harmonization: Heerema, p. 284, #'s 1-4  
\*\*Repertoire: Progress check on Selection #1
- QUIZ #2:** Reading Pieces: Heerema, pp. 251-252  
\*Harmonization: Heerema, p. 285, #'s 5-8  
\*\*Repertoire: Progress check on Selection #2
- QUIZ #3:** Scales: E<sup>b</sup> Major  
Reading Pieces: Heerema, p. 253  
\*Harmonization: Heerema, p. 286, #'s 9-12  
\*\*Repertoire: Progress check on Selection #1
- QUIZ #4:** Reading Pieces: Heerema, p. 262  
\*Harmonization: Heerema, p. 287, #'s 13-16  
\*\*Repertoire: Progress check on Selection #2
- QUIZ #5:** Scales: A<sup>b</sup> Major, F harmonic minor  
Reading Pieces: Heerema, p. 264  
\*\*\*Medley: Play first 2 (4 total) tunes with bass styles  
\*\*Repertoire: Progress check on Selection #1
- QUIZ #6:** \*\*\*Medley: Play second 2 (4 total) tunes with bass styles  
\*\*Repertoire: Final Performance of Selection #2
- FINAL EXAM:** Scales: B<sup>b</sup>, E<sup>b</sup>, and A<sup>b</sup> Majors; F harmonic minor  
\*\*\*Medley: Perform complete medley  
Transposition: Realize 2 melodies at sight for A Clarinet or E<sup>b</sup> Alto Saxophone, given by instructor  
\*\*Repertoire: Final Performance of Selection #1 (at evening recital)
- \* Harmonizations must include the following:  
1) Use a standard bass style (see "Bass Style" handout)  
2) Transpose to a distant key (more than one accidental difference), accompanied in "Blocked" style.  
3) Modulate to the transposed key (see #2, above) using secondary dominant 7th  
4) "Realize" (play in concert key) as if original melody were written for A Clarinet or E<sup>b</sup> Alto Saxophone
- \*\* Repertoire selections chosen from standard repertoire by instructor.
- \*\*\* Medley will include four tunes chosen by the student (with instructor approval), each tune to be played in a different key with a different bass style, and a modulation between tunes.

**AUGUSTANA COLLEGE  
FOUR-SEMESTER PIANO PROFICIENCY CURRICULUM  
VOCAL EMPHASIS**

<u>SEMESTER I - MUSIC 152 (BEG. PIANO CLASS FOR MAJORS)</u>	<u>SEMESTER II - MUSIC 153 (INT. PIANO CLASS FOR MAJORS)</u>
Page numbers refer to <i>Progressive Class Piano</i> , 2nd edition, by Elmer Heerema, Alfred Publishing Co., 1984.	Page numbers refer to <i>Progressive Class Piano</i> , 2nd edition, by Elmer Heerema, Alfred Publishing Co., 1984.
<b>QUIZ #1:</b> C,D,E,F,G,A Major Five-Finger Patterns Pages 19-21; play and transpose (C,F, and G)	<b>QUIZ #1:</b> "Major-Minor Express" (all major keys with I, IV, and V <sup>7</sup> ) D <sup>b</sup> , A <sup>b</sup> , and E <sup>b</sup> Hand over Hand Arpeggios pp. 108, 113, and 115
<b>QUIZ #2:</b> Pages 41-44 and transpose (C,D,E,F,G,A) Pages 23-26 and transpose(C,D,E,F,G,A) Pages 26-29 and transpose(C,D,E,F,G,A)	<b>QUIZ #2:</b> C Major Scale, H.T. G major scale, H.T.
<b>QUIZ #3:</b> D <sup>b</sup> , A <sup>b</sup> , and E <sup>b</sup> Five-Finger Patterns Pages 31, 36, 37 and transpose (all but B, G <sup>b</sup> , B <sup>b</sup> ) Pages 59-60 and transpose (all but B, G <sup>b</sup> , B <sup>b</sup> )	<b>QUIZ #3:</b> C, G, and F chord inversions d, a, and e minor five finger-patterns with i, iv, and V <sup>7</sup> c, g, and f minor five-finger patterns pp. 120-123
<b>QUIZ #4:</b> Five-finger patterns in all keys Pages 85-87 (1-6) and transpose (all but B, B <sup>b</sup> , G <sup>b</sup> ) Pages 38-39 and transpose (all but B, B <sup>b</sup> , G <sup>b</sup> ) Pages 64-66 and transpose (all but B, B <sup>b</sup> , G <sup>b</sup> ) Five-finger patterns with I and V <sup>7</sup> (all but B, B <sup>b</sup> , G <sup>b</sup> ) Pages 87-88 (7-12) and transpose (all keys) Pages 71, 78-80 and transpose (all keys) B, D <sup>b</sup> , G <sup>b</sup> Major Scales	<b>QUIZ #4:</b> D, A, and E chord inversions D major scale, H.T. pp. 146-148 pp. 127-128 c,d,e,f,g, and a minor five-finger patterns with chords Major and white-key minor five-finger patterns with bass styles A major scale pp. 129-130
<b>QUIZ #5:</b> Five-finger patterns in all keys Pages 71, 78-80 and transpose (all keys) B, D <sup>b</sup> , G <sup>b</sup> Major Scales Five-finger patterns with I and V <sup>7</sup> (all keys) Five-finger patterns with I, IV, and V <sup>7</sup> (all keys) C Major Scale, parallel motion, H.T. Pages 113-115, 120 and transpose (all keys) B, D <sup>b</sup> , G <sup>b</sup> Major Scales	<b>QUIZ #5:</b> D <sup>b</sup> , A <sup>b</sup> , and E <sup>b</sup> chord inversions pp. 150, 153, 156 d <sup>b</sup> , e <sup>b</sup> , g <sup>b</sup> , a <sup>b</sup> , and b <sup>b</sup> minor five-finger patterns with chords E major scale, H.T. pp. 127-130 (with modulations) d, a, and e minor chord inversions pp. 158, 159 c, g, and f minor chord inversions pp. 164, and 168
<b>QUIZ #6:</b> Five-finger patterns with I and V <sup>7</sup> (all keys) Five-finger patterns with I, IV, and V <sup>7</sup> (all keys) C Major Scale, parallel motion, H.T. Pages 113-115, 120 and transpose (all keys) B, D <sup>b</sup> , G <sup>b</sup> Major Scales	<b>QUIZ #6:</b> B, G <sup>b</sup> , and D <sup>b</sup> Major Scales (Review) All major and minor five-finger patterns with bass styles C, D, E, F, G, A, B, D <sup>b</sup> , and G <sup>b</sup> Major Scales, H.T. All Major Chord Inversions (except B, B <sup>b</sup> , and G <sup>b</sup> ) c, d, e, f, g, and a minor chord inversion pp. 173-174
<b>FINAL EXAM:</b>	<b>FINAL EXAM:</b>

**SEMESTER III - MUSIC 165A (APPLIED PIANO LESSONS)**

Page numbers refer to *Progressive Class Piano*, 2nd edition, by Elmer Heerema, Alfred Publishing Co., 1984, and *Piano for the Developing Musician*, 2nd edition, by Hilley and Olson, West Publishing Co., 1992.

**QUIZ #1:**

Scales: F Major, D harmonic minor  
 Reading Pieces: Heerema, pp. 192-193  
 \*Harmonization: Heerema, pp. 173-174, #'s 1-4  
 Heerema, pp. 222-223, #'s 1-3  
 Score Reading: PDM II, p. 49 (combine any two voices)  
 \*\*Repertoire: Progress Check on Assigned Piece

**QUIZ #2:**

Chord Inversions: B, B<sup>b</sup>, and G<sup>b</sup> Majors  
 Reading Pieces: Heerema, pp. 195-198  
 \*Harmonization: Heerema, pp. 174-175, #'s 5-8  
 Heerema, p. 223, #'s 4-6  
 Score Reading: PDM II, pp. 27-28 (combine any two voices)  
 \*\*\*Accompanying: Progress check on Mendelssohn

**QUIZ #3:**

Scales: A and E harmonic minors  
 Reading Pieces: Heerema, pp. 203-204  
 \*Harmonization: Heerema, p. 176, #'s 10-13  
 Heerema, pp. 224-225, #'s 7-9  
 Score Reading: PDM II, p. 130 (combine any two voices)  
 \*\*Repertoire: Progress Check on Assigned Piece

**QUIZ #4:**

Chord Inversions: B, B<sup>b</sup>, and G<sup>b</sup> minors  
 Reading Pieces: Heerema, pp. 205-206  
 \*Harmonization: Heerema, p. 177, #'s 14-17  
 Heerema, pp. 225-226, #'s 12-16  
 Score Reading: PDM II, p. 175-178 (combine any two voices)  
 \*\*\*Accompanying: Progress check on Mendelssohn

**QUIZ #5:**

Scales: G and C harmonic minors  
 Reading Pieces: Heerema, pp. 207-208  
 \*Harmonization: Heerema, p. 178, #'s 18-21  
 Heerema, pp. 226-227, #'s 17-21  
 Score Reading: PDM II, p. 171 (combine any two voices)  
 \*\*Repertoire: Progress Check on Assigned Piece  
 \*Harmonization: Heerema, p. 179, #'s 22-25  
 Heerema, p. 228, #'s 23-26

**QUIZ #6**

Score Reading: PDM II, pp. 206-207 (combine any two voices)  
 \*\*\*Accompanying: Final Performance of Mendelssohn  
 Scales: F Major, D, A, E, G, and C harmonic minors  
 Chord Inversions: B, B<sup>b</sup>, G<sup>b</sup> majors and B, B<sup>b</sup>, G<sup>b</sup> minors  
 Harmonization: Medley using 4 melodies from previous harmonizations. Each melody must be in a different key, harmonized with a different bass style. Modulations between melodies should use secondary dominant 7th.

**FINAL EXAM:**

Score Reading: Sight read any two voices, given by instructor  
 \*\*Repertoire: Final Performance of Assigned Piece (at evening recital)

\* Harmonizations must include the following:

- 1) Use a standard bass style (see "Bass Style" handout)
- 2) Transpose to a distant key (more than one accidental difference), accompanied in "Blocked" style.
- 3) Modulate to the transposed key (see #2, above) using secondary dominant 7th

\*\* Repertoire selections chosen from standard repertoire by instructor.  
 \*\*\* Auf Fingeln des Gesanges by Mendelssohn

**SEMESTER IV - MUSIC 165A (APPLIED PIANO LESSONS)**

Page numbers refer to *Progressive Class Piano*, 2nd edition, by Elmer Heerema, Alfred Publishing Co., 1984, and *Piano for the Developing Musician*, 2nd edition, by Hilley and Olson, West Publishing Co., 1992.

**QUIZ #1:**

Scales: B<sup>b</sup> Major  
 \*Harmonization: Heerema, p. 284, #'s 1-4  
 Score Reading: PDM II, pp. 27-28 (combine any two voices)  
 \*\*\*Accompanying: Progress check on Johnson and Faure  
 \*Harmonization: Heerema, p. 285, #'s 5-8  
 Score Reading: PDM II, pp. 222-223 (combine any two voices)

**QUIZ #2:**

\*\*Repertoire: Progress Check on Assigned Piece  
 \*\*\*Accompanying: Progress check on Johnson and Faure

**QUIZ #3:**

Scales: E<sup>b</sup> Major  
 \*Harmonization: Heerema, p. 286, #'s 9-12  
 Score Reading: PDM II, pp. 216-217 (combine any two voices)  
 \*\*\*Accompanying: Progress check on Faure and Mahler  
 Final Performance of Johnson

**QUIZ #4:**

\*Harmonization: Heerema, p. 287, #'s 13-16  
 \*\*Repertoire: Progress Check on Assigned Piece  
 \*\*\*Accompanying: Progress check on Mahler  
 Final Performance of Faure

**QUIZ #5:**

Scales: A<sup>b</sup> Major, F harmonic minor  
 +Medley: Play first 2 (4 total) tunes with bass styles  
 \*\*\*Accompanying: Progress check on Mahler  
 +Medley: Play second 2 (4 total) tunes with bass styles  
 \*\*Repertoire: Progress Check on Assigned Piece  
 \*\*\*Accompanying: Progress check on Mahler

**QUIZ #6:**

Scales: B<sup>b</sup>, E<sup>b</sup>, and A<sup>b</sup> Majors; F harmonic minor  
 +Medley: Perform complete medley  
 \*\*Repertoire: Final Performance of Assigned Piece (at evening recital)  
 \*\*\*Accompanying: Final Performance of Mahler

**FINAL EXAM:**

\* Harmonizations must include the following:

- 1) Use a standard bass style (see "Bass Style" handout)
- 2) Transpose to a distant key (more than one accidental difference), accompanied in "Blocked" style.
- 3) Modulate to the transposed key (see #2, above) using secondary dominant 7th

\*\* Repertoire selections chosen from standard repertoire by instructor.

\*\*\* *Deur, do not your fair beauty wrong* by Johnson, *Après un rêve* by Faure, and *Liebst du im Schönheit* by Mahler.

+ Medley will include four tunes chosen by the student (with instructor approval), each tune to be played in a different key with a different bass style, and a modulation between tunes.