CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA
[CLASS]
[MUSIC]
Expanded Course Outline

Course Subject Area:	MU
Course Number:	**2121A**
Course Title:	**Class Piano III for Music Majors**
Units:	**1**
C/S Classification #:	**10**
Component:	**Activity**
Grading Basis: (graded only, CR/NC only, student's choice)	**Graded only**
Repeat Basis: (may be taken once, taken multiple times, taken multiple times only with different topics)	**May be taken once**
Cross Listed Course: (if offered with another department)	
Dual Listed Course: (if offered as lower/upper division or undergraduate/graduate)	
Major course/Service course/GE Course: (pick all that apply)	**Major Course**
General Education Area/Subarea: (as appropriate)	
Date Prepared:	**03/23/2015**
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I. Catalog Description

Class Piano III for Music Majors (1)
Second year of class piano instruction for music majors. Continued development of
music reading and performance skills, covering compositions of many styles.
Transposition, harmonization in various keyboard styles, improvisation, ensemble and
accompaniment study. Technical studies and all major/ minor scales.

II. Required Coursework and Background

Prerequisite(s): MU 113A or MU 1131A, or equivalent.

III. Expected Outcomes

1. Technique: ability to play all Major and minor scales in two octaves, hands together;
also chromatic scales for one octave in both similar and contrary motion. Ability to
play long arpeggios for two octaves (tonic, dominant seventh and diminished seventh
chords) with both hands for all keyboard positions.
2. Repertoire: pieces prepared for evaluation will correspond to Level 5 in the CAPMT
handbook, including some 4-part harmony. Individual assignments from the text
include American popular songs, jazz harmonizations, and examples of 18th and 19th
century European art music.

3. Harmonization: ability to harmonize melodies utilizing jazz seventh chords (Major 7th, minor 7th, half-diminished 7th, fully diminished 7th, dominant 7th); ability to transposed harmonized melodies up or down by harmonic interval of a 3rd.

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

1. Perform a variety of music with expression and musical accuracy.
3. Demonstrate musicianship skills (including those involving technology) and conceptual understandings.
4. Demonstrate and articulate personal growth as a musician and student of music in the world.

BA General:
2. **Perform** a variety of music with expression and musical accuracy.
4. **Demonstrate** creativity, musicianship skills, an understanding of appropriate technology, and conceptual understandings.

BM General:
1. **demonstrate** a high level of musicianship that facilitates independent preparation of music for performance.
3. **demonstrate** basic keyboard competency as needed for musical analysis and interpretation of intermediate level repertoire.
4. **articulate** the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply** that knowledge to performance.
5. **perform** a wide variety of solo and ensemble repertoire for varied audiences.
6. **analyze, interpret, and defend** judgments of various musical works for audiences of scholars and amateurs.
7. **demonstrate** healthy body mechanics and technique.

BM Performance Option:
1. **apply** skills for collaborative music making (including chamber music and conducting)
2. **demonstrate** competence in selecting and preparing solo repertoire for performance.
5. **model** entry-level professional performance skills on a primary instrument or voice, through a capstone recital

BM PreCredential Option:
1. **demonstrate** foundational skills on instruments commonly taught in schools.

IV. Instructional Materials

Student Text: James Lyke, Tony Caramia, Reid Alexander, Geoffrey Haydon, Ronald Chiodi. Keyboard Musicianship. Piano for Adults. Book 2, ninth edition. Champaign: Stipes Publishing Co., 2010

V. Minimum Student Material

Textbook, standard music manuscript notebook, earphones

VI. Minimum College Facilities

Classroom with music-lined whiteboard and multiple piano stations. Other pianos available for individual practice outside of class.

VII. Course Outline

1. Major and minor scales on black key tonalities (B-flat, A-flat, G-flat, E-flat, D-flat) two octaves or more in rhythmic patterns and beat subdivisions (duplet, triplet quadruplet).
2. Chromatic, whole-tone, pentatonic and modal scales in rhythms described above.
3. Four-note tonic chords and inversions (short and arpeggios).
4. Diminished and dominant seventh chords in all inversions.
5. Long arpeggios of diminished and dominant sevenths played for two octaves or more.
6. Examination of 20th century keyboard idioms, including jazz harmony (see Expected Outcomes for chord descriptions) and some bitonality.
7. Stylistic study of piano repertory from the Baroque, Neo-classic, Romantic and Impressionist periods.
8. Technical studies as outlined in Expected Outcomes.
9. Harmonization of melodies in various keyboard styles (e.g. Alberti, waltz, and arpeggiated basses) using cadential formulae of primary chords (I, IV, V_7) and secondary dominants; utilizing secondary triads (super-tonic, mediant and submediant) and all jazz seventh chords.
10. Ensemble sight-reading of repertory and harmonic exercises; ensemble playing (duet and 4-hands) and accompanying other class members.

VIII. Instructional Methods

1. Weekly lecture presentations at keyboard and whiteboard.
2. Weekly individual and group performances in class.
3. Discussion of text material and handouts.
4. Directed attention to memorization, coordination and technical exercises.
5. Sight-reading and accompanying of simple songs as sung by class members or played on a second instrument by teacher or students.

IX. Evaluation of Outcomes

1. Participation in class discussion of text materials and handouts.
2. Weekly group keyboard activities in class.
3. Weekly evaluation of individual performances.
4. Written final exam