

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>1121A</b>
<b>Course Title:</b>	<b>Class Piano I for Music Majors</b>
<b>Units:</b>	<b>1</b>
<b>C/S Classification #:</b>	<b>10</b>
<b>Component:</b>	<b>Activity</b>
<b>Grading Basis:</b> (graded only, CR/NC only, student's choice)	<b>Graded only</b>
<b>Repeat Basis:</b> (may be taken once, taken multiple times, taken multiple times only with different topics)	<b>May be taken once</b>
<b>Cross Listed Course:</b> (if offered with another department)	
<b>Dual Listed Course:</b> (if offered as lower/upper division or undergraduate/graduate)	
<b>Major course/Service course/GE Course:</b> (pick all that apply)	<b>Major Course</b>
<b>General Education Area/Subarea:</b> (as appropriate)	
<b>Date Prepared:</b>	<b>03/23/2015</b>
<b>Prepared by:</b>	<b>Nadia Shpachenko-Gottesman</b>

**I. Catalog Description**

Beginning class piano instruction for music majors. Development of ability to play simple solo and duet compositions and chords in all keys. Chord progressions and harmonization of melodies using primary chords. Transposition. Technical studies and scales.

**II. Required Coursework and Background**

Prerequisite(s): Music majors only. MU 100 or MU 1000 or equivalent knowledge. Check with your advisor for further information.

**III. Expected Outcomes**

A. Technique:

1. Demonstrate the ability to play all Major and minor five-note scale patterns (pentachords on white and black key hand positions) with both hands simultaneously, in contrary motion between hands, and at canonic imitation at 3rd interval relationship.
2. Demonstrate *legato* or *staccato* touch contrasted between the hands
3. Demonstrate skills with the following keyboard structures:
  - a) Perform Major and minor triads and inversions played in all keys through four

positions with both hands combined, also with ascending and descending arpeggiation (two forms)

b) Play all Major sharp scales and minor scales (all three forms) up to 4 sharps and 4 flats played one octave in both hands combined

c) Chromatic and whole-tone scales

d) Shifting between tonic, subdominant, and dominant triads to define tonal relationships in common Major keys

#### B. Repertoire

a) Perform five-finger melodies emphasizing independence of hands, in Major and minor keys

b) Perform selected pieces developing independent motion between the hands, melodic range extends beyond pentachord.

C. Sight-reading in two-voice texture, melodic range of fifth and larger; of melodic pieces with chordal accompaniment in opposite hand; sight-read simple five-finger pieces with one hand moving faster than the other

D. Transpose at sight easy melodic lines, stressing intervallic reading; transposition of simple melodies, up or down a step (Maj/min 2nd) with chords in other hand

E. Harmonization of simple melodies using the I, IV, ii, and V chords in various accompaniment styles—Alberti, waltz, arpeggiated and jump bass

F. Improvisation: five-finger melodic range over ostinato accompaniment supplied by Instructor

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.

5. **Demonstrate and articulate** artistic growth as a musician and student of music in the world.

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.
5. **perform** a wide variety of solo and ensemble repertoire for varied audiences.
7. **demonstrate** healthy body mechanics and technique.

BM Performance: 1. **apply** skills for collaborative music making (including chamber music and conducting)

2. **demonstrate** competence in selecting and preparing solo repertoire for performance. **demonstrate** specialized expertise in interpreting the music of one or two particular styles, including the utilization of improvisation.

BM Composition Option: 1. **apply** knowledge of compositional techniques and musical elements to write original works in new and established styles.

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

#### **IV. Instructional Materials**

Student Text: Carolyn Lindeman. Pianolab, 7<sup>th</sup> edition. Thomson Schirmer, 2012

#### **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. Grand Staff and its relationship to keyboard.
2. 24 Major/minor pentachord scales and 24 tonic triads in all white/black key positions.
3. Tetrachord structure for all Major scales and Circle of Fifths and minor scales up to 4 sharps and 4 flats
4. Inversion of Triads in four qualities: Major, minor, diminished, and augmented.
5. Tonic, subdominant, and dominant triads as blocked, broken and arpeggiated chords for melody accompaniment.
6. Transposition of melodic and harmonic exercises into closely related positions and into

their tonic minors.

7. All Major scales and minor scales up to 4 sharps and 4 flats, two octaves, hands alone.

8. Pentatonic scales and repertory.

9. Primary chords (I, IV, V7) as cadence formula for melodic accompaniment.

10. Technique and repertoire to emphasize independence of fingers and hands with coordination

of contrasting rhythmic activities.

11. Improvisation in Major and minor pentachords over ostinato accompaniments.

### **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.

### **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

5. Final grade based on performance of designated materials, class activities, and assigned papers.