

MUS A267: PIANO MASTER CLASS 1

Item	Value
Curriculum Committee Approval Date	12/08/2021
Top Code	100400 - Music
Units	2 Total Units
Hours	54 Total Hours (Lecture Hours 27; Lab Hours 27)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S)

Course Description

Students perform works in a masterclass setting. Functional skills including technique, memorization, sight-reading, transposition, and ensemble playing. ADVISORY: Minimum 2 years prior piano study, to be verified during first week of class. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Sight-read Bach four-part chorales of 16-32 measures length with 80% or better accuracy.
2. Perform a standard work of at least 16 measures in leadsheet notation, reading a single-note melody in the right hand while improvising the left hand in block chords with 80% or better accuracy.

Course Objectives

- 1. Perform all major and minor scales (4 octaves, ascending-descending) at a tempo of at least quarter note = 60.
- 2. Perform all major arpeggios (4 octaves, ascending-descending) at a tempo of at least quarter note = 60.
- 3. Students will perform by memory a work of 2 minutes length or more from the standard classical piano repertoire.
- 4. Students will evaluate and critique their performance.
- 5. Participate in classroom discussions evaluating other students' required performances.
- 6. Attend at least two performances of the standard piano solo or piano concerto literature.

Lecture Content

1. Major and minor scalesa. Major scales - all keysb. Natural Minor scales - all keys c. Harmonic Minor scales - all keys d. 4 octaves e. Tempo i. Medium ii. Fast iii. Contrasting articulations 1. legato 2. staccato iv. Varying intervals 1. at the 3rd 2. at the 6th 3. at the 10th f. with contrary motion 2. Arpeggios a. Major scales - all keys b. 4 octaves c. Tempo i. Slow ii. Medium iii. Contrasting articulations 1. legato 2. staccato iv. Varying intervals 1. at the 6th 2. at the 10th 4. Performance a. Choosing repertoire i. Suitability ii. Audience iii. Playability iv. Cohesive program v. Technical endurance vi. New and old repertoire b. Audio examples of

notable performers i. Stylistic differentiation ii. Performance evolution from a historic viewpoint 5. memorization techniques a. Extended musical structures i. Hear themes ii. Play themes iii. motifs iv. visualization 6. master class a. performer i. concentration during longer compositions 1. follow structure 2. modulations 3. thematic development b. auditor i. take notes ii. support the performer iii. follow the score iv. make notations in the score 1. fingerings 2. articulations 3. phrasing 4. dynamics 5. ending 7. public performance a. performing longer works b. extended musical structures i. sonata ii. suite iii. prelude and fugue 8. Functional Skills a. Sight-reading i. 16-measure pieces hands together quarter-note = 60-80 iii. 16-measure pieces in standard leadsheet notation: right-hand single notes left-hand guitar chord symbols with student improvising left-hand accompaniment quarter-note = 60-80

Lab Content

LABORATORY CONTENT: 1. Practice and review of major and minor scales. 2. Practice and review of major arpeggios. 3. Writing harmonic analyses of assigned works. 4. Rehearsal of solo works. 5. Rehearsal of ensemble works. 6. Rehearsal of assigned works for public performance. 7. Supervised lab time for using music software to create transcriptions and score annotations. 8. Practice and review of functional skills for sight-reading in preparation for sight-reading component as part of piano audition required for transfer.

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

1. Lecture 2. Group rehearsal and performance. 3. Solo rehearsal and performance. 4. Participation in masterclass.

Reading Assignments

Online reading selections provided by instructor from various texts and publications, including standard reference works such as The Grove Dictionary of Music and Musicians, The Harvard Dictionary of Music, and The Elements of Piano Technique (Hutcheson).

Writing Assignments

Students will spend 3 hours or more attending at least two performances of piano solo or piano concerto literature during the semester and write a critical concert review analysis of each.

Out-of-class Assignments

Out-of-class Assignments 1. 90 minutes minimum practice at the piano 5-7 days per week. 2. Listening to reference recordings as recommended by instructor for critical thinking, aural analysis, harmonic analysis, structural analysis, and the development of stylistic awareness and interpretive ideas for performance based on comparison of multiple recordings of the same work by different artists.

Demonstration of Critical Thinking

Written (music) and performance tests

Required Writing, Problem Solving, Skills Demonstration

Students must demonstrate proficiency in performing classical piano music to the instructor's satisfaction to complete the course. This will include solo performance, sight reading and technical studies.

Eligible Disciplines

Music: Master's degree in music OR bachelor's degree in music AND master's degree in humanities OR the equivalent. Master's degree required. Music: Master's degree in music OR bachelor's degree in music AND master's degree in humanities OR the equivalent. Master's degree required.

Textbooks Resources

1. Required Palmer, Manus and Lethco. Alfred All-in-One Piano Course, Book 2, 3rd ed. Chatsworth, CA: Alfred, 1995 Rationale: Textbook provides essential keyboard-based functional skills and theory exercises.