

MUS A277: PIANO MASTER CLASS 3

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 with emphasis on the Sonata-Allegro Form. Historical precedents from the late Baroque Period and examples from the Classical Period will be covered. Functional skills including technique, memorization, sight-reading, transposition, and ensemble playing. ADVISORY: Minimum 3 years prior piano study, to be verified during first week of class. Transfer Credit: CSU.

Course Level Student Learning Outcome(s)

1. Complete a structural and harmonic analysis of a sonata-allegro form first movement of a Classical Period Sonata by Haydn, Mozart, or Beethoven.
2. Present from memory a public performance of a composition of at least 3 minutes length from the standard advanced piano repertoire.

Course Objectives

- 1. Perform all major and minor scales (4 octaves, ascending-descending) at a tempo of at least quarter note = 100.
- 2. Perform all major arpeggios (4 octaves, ascending-descending) at a tempo of at least quarter note = 100.
- 3. Students will perform by memory a work of 3 minutes length or more from the standard classical piano repertory.
- 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 scales a. Major scales - all keys b. Natural Minor scales - all keys c. Harmonic Minor scales - all keys d. Melodic Minor scales - all keys e. 4 octaves f. 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 g. with contrary motion 2. Arpeggios a. Major scales - all keys b. Minor scales - all keys c. 4 octaves d. Tempo i. Slow ii. Medium iii. Contrasting articulations 1. legato 2. staccato iv.

Varying intervals 1. at the 6th 2. at the 10th 3. Sonata-Allegro Form a. Historical precedents i. the Baroque trio sonata ii. the Baroque sonata di camera iii. the Baroque sonata da chiesa iv. prototypes in the early classical symphony (1730-1750) b. Structural Analysis - Exposition i. introduction ii. principal theme iii. first transitional themes iv. statement of secondary theme in dominant key v. second transitional themes vi. closing themes vii. coda-codetta c. Structural Analysis - Development i. themes and theme fragments ii. incomplete statements iii. modulation to non-key regions iv. re-transposition v. false recapitulation vi. reassertion of the primary dominant d. Structural Analysis - Recapitulation i. restatement of principal theme ii. restatement of other themes iii. restatement of secondary theme in tonic key iv. coda e. Harmonic Analysis a. functional tonal harmony b. tonic-dominant axis c. secondary dominants and retonicization d. cadence points i. deceptive cadences e. subdominant substitutes i. Neapolitan sixths ii. diminished sevenths f. augmented sixth chords i. French sixth ii. German sixth iii. Italian sixth g. harmonic organization i. diatonic ii. chromatic 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 scores 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. 32-measure pieces hands together quarter-note=60-80 ii. 32-measure pieces in four-part chorale notation with two-staff notation (soprano-alto: treble staff / tenor-bass: bass staff) quarter-note 50-60

Lab Content

Practice and review of major and minor scales. Practice and review of major arpeggios Writing harmonic analyses of assigned works. Rehearsal of solo works. Rehearsal of ensemble works. Rehearsal of assigned works for public performance. Supervised lab time for using music software to create transcriptions and score annotations. 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. #. Solo rehearsal and performance. 4. Participation in masterclass.

Reading Assignments

Two hours weekly 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

1. Students will spend at least 3 hours 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

1. 120 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.

Textbooks Resources

1. Required Rosen, Charles. Sonata Forms, Revised Edition ed. New York: W. W. Norton and Company, 1988 Rationale: Learn structural components of the sonata-allegro form and the classical style; compare and contrast stylistic elements of the sonata-allegro form in works of Clementi, Haydn, Mozart, and Beethoven