

**College of San Mateo
Official Course Outline**

1. COURSE ID: MUS. 304 **TITLE:** Piano IV

Units: 2.0 units **Hours/Semester:** 24.0-27.0 Lecture hours; 24.0-27.0 Lab hours; and 48.0-54.0 Homework hours

Method of Grading: Letter Grade Only

Prerequisite: MUS. 303

Recommended Preparation:

Eligibility for ENGL 838 or ENGL 848

2. COURSE DESIGNATION:

Degree Credit

Transfer credit: CSU; UC

3. COURSE DESCRIPTIONS:

Catalog Description:

Continuation of study in the techniques of piano playing. Individual attention, assignments, and performance in a class situation. Individual practice outside of class hours is required.

4. STUDENT LEARNING OUTCOME(S) (SLO'S):

Upon successful completion of this course, a student will meet the following outcomes:

1. Interpret at the piano musical symbols commensurate with students' individual level representing concepts such as articulation, pedalling, and phraseology.
2. Learn and be able to perform in front of a group at least two significant piano works at students' own level.
3. Exercises: Be able to execute technical skills such as playing scales, arpeggios and triads as related to students' individual level of ability.

5. SPECIFIC INSTRUCTIONAL OBJECTIVES:

Upon successful completion of this course, a student will be able to:

1. Interpret at the piano musical symbols commensurate with students' individual level representing concepts such as articulation, pedaling, and phraseology
2. Learn and be able to perform in front of a group at least two significant piano works at students' own level
3. Exercises: Be able to execute technical skills such as playing scales, arpeggios, and triads as related to students' individual level of ability

6. COURSE CONTENT:

Lecture Content:

1. "COMPOSER-IN-RESIDENCE":
 - A. Research of one composer in depth - his/her life, works, historical context
 - B. Learn to play and perform at least one piece of music by that composer
 - C. Perform in a class recital involving all students playing that particular composers' works
2. TECHNICAL SKILLS:
 - A. Individually tailored technical skills assigned, independently learned at students' pace
3. CONCERT ATTENDANCE:
 - A. Attend one public piano recital and write a paper summarizing the experience
4. PERFORMANCE:
 - A. Play on at least two in-class recitals
 - B. Optional end-of-term evening public recital on campus open to family and friends

Lab Content:

1. Practice Techniques
 - A. Lifting, dropping, then pressing the finger in three distinct steps for more complex passages and finger independence
 - B. practicing passages in different keys
 - C. Good physical habits to form at the keyboard
 - a. muscular tests for flexibility in the fingers, wrist, and forearm with emphasis on finger flexibility
 - D. Dynamic and velocity contrasts resulting from the various forms of touch coupled with weight release

- E. using a metronome for practicing four against three, accelerandi, and ritards
- F. Learning music away from the keyboard
- G. Finding the basic melody before practice
- 2. Major And Minor Scales For Four octaves And In Various Rhythms
- 3. Exercises For Improved Flexibility and Velocity
 - A. Reiterating and expanding on techniques for increasing speed
 - a. the ballistic effect
 - b. practicing the same pattern in the opposite hand
 - B. Reiteration of the tests for maintaining flexibility of all joints while playing
 - a. use of upper body weight in playing
 - C. Reiteration of the tests for the correct way to maintain keys depressed
- 4. Pieces Requiring Complex Rhythms In Three Or More Parts.
 - A. Thumb-finger and finger-finger substitutions in three voices
 - B. Imitation and transposition in canonic style in 3 voices
- 5. Pieces In Contrapuntal And Harmonic Style Requiring More complex Rhythmic Patterns In Three Voices and Various Hand positions

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Activity
- D. Discussion
- E. Other (Specify): 1. Class divided into levels of ability to target specific issues relevant to students' level. 2. Less experienced pianists learn short, specific technical exercises given each week. 3. Research project given on a composer they are playing to enhance contextual understanding. 4. "Masterclass" setting in which students listen to each other each week and take part in the critical feedback process. 5. In-class recitals and masterclass setting to promote comfort playing in front of others. 6. Discussion and handout relating to "listening actively" to help aid students' appreciation of and comprehension at public concerts.

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Research essay on composers, style, historical context of piano literature as applicable to subject area studied

Reading Assignments:

Reading assignments based on handouts and/or independent research

Other Outside Assignments:

individual practice

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Exams/Tests

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Associated Board of the Royal Schools of Music. *Piano Exam Pieces, Preliminary through Advanced*, ed. ABRSM, 2017
- B. Toronto Royal Conservatory. *Celebration Series, Preliminary through Advanced*, ed. Frederick Harris Music, 2015
- C. Lang Lang Piano Academy. *Mastering the Piano, Levels 1-5*, ed. Faber Music, 2014

Origination Date: November 2016

Curriculum Committee Approval Date: February 2017

Effective Term: Fall 2017

Course Originator: Jane Jackson