

Las Positas College
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Course Outline for MUS 28

KEYBOARD SKILLS

Effective: Fall 2018

I. CATALOG DESCRIPTION:

MUS 28 — KEYBOARD SKILLS — 1.00 units

Emphasis on correct harmonization of melodies with various styles of piano accompaniments; transposition; improvisation; modulation; sight reading; principles of accompanying soloists and groups; ensemble playing; playing by ear. Frequent solo and ensemble performances in class. Intended for piano teachers or classroom music teachers.

1.00 Units Lab

Strongly Recommended

MUS 21B - Beginning Piano: Intermediate

Grading Methods:

Letter or P/NP

Discipline:

- Music

Family: Music Piano Pedagogy

	MIN
Lab Hours:	54.00
Total Hours:	54.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 2

III. PREREQUISITE AND/OR ADVISORY SKILLS:

Before entering this course, it is strongly recommended that the student should be able to:

A. MUS21B

1. Perform early intermediate pieces in correct rhythm and at a reasonable tempo
2. Exhibit technical skills adequate for early intermediate pieces
3. Demonstrate knowledge of all major and minor keys
4. Practice in a disciplined fashion
5. Perform scales in all major and minor keys
6. Sight-read intermediate level pieces
7. Perform in ensemble with 1 or more other students

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- A. Harmonize a given melody line at sight
- B. Play a simple folk tune by ear
- C. Improvise a melody over a given chord structure
- D. Use a variety of styles of chord accompaniments
- E. Modulate to a related key
- F. Demonstrate improved sight-reading ability
- G. Transpose a simple piece to another key
- H. Provide accompaniment for group or solo singing, instruments or dance
- I. Perform in duets and ensembles

V. CONTENT:

- A. Keyboard harmony
 1. Construction of chords
 2. Reading chord symbols at sight
 3. Harmonizing tunes without chord symbols
 - a. Voicing
 - b. Chord progressions
- B. Practice techniques for playing by ear
- C. Improvisation
 1. Using a given chord structure

- 2. Creating a melody
- 3. Embellishing existing music
- D. Chordal accompaniments
 - 1. Various styles
 - 2. Creating variety
 - 3. Adding embellishments
- E. Modulation patterns
- F. Sight-reading
 - 1. Principles of good sight-reading
 - 2. Skill building
 - 3. Practice techniques
- G. Techniques of transposition
- H. Skills for accompanists
 - 1. Soloists
 - 2. Groups
 - 3. Dance
- I. Ensemble playing
 - 1. Duets
 - 2. Larger ensembles

VI. METHODS OF INSTRUCTION:

- A. Recital
- B. **Lecture** -
- C. Live presentations when available/feasible
- D. Small group and whole class discussion
- E. Group and individual laboratory work
- F. **Demonstration** -

VII. TYPICAL ASSIGNMENTS:

- A. In reading:
 - 1. Find and read an article on improvisation in a journal such as MENC Journal, California Music Teacher, or Clavier magazine. Report to the class.
- B. In writing, listening, problem solving/critical thinking:
 - 1. Provide chord symbols for a given melody.
 - 2. Analyze a given piece and suggest suitable accompaniment figures.
- C. In performance:
 - 1. Harmonize a simple melody.
 - 2. Prepare a smooth transition and modulation between two pieces.

VIII. EVALUATION:

A. **Methods**

- 1. Quizzes
- 2. Group Projects
- 3. Class Participation
- 4. Home Work
- 5. Lab Activities
- 6. Class Performance
- 7. Final Class Performance
- 8. Other:
 - a. Practical examination – 2 per semester
 - 1. Typical tasks:
 - a. At sight, harmonize a simple melody.
 - b. Transpose a simple folk song up one whole step.
 - b. Individual assignment:
 - 1. Find two popular songs (melody line only) which are in different keys, have different meters, and require a different style of accompaniment. Prepare a harmonization for each and share your work with the class.
 - 2. Find several melodies simple enough for beginning students to improvise an accompaniment
 - c. Collaborative learning:
 - 1. With a partner, choose and perform a duet for the class.
 - 2. Choose, rehearse and perform an ensemble piece with 4-6 students.

B. **Frequency**

- 1. Weekly practical performance activities
- 2. Two practical performance examinations (mid-term and final)
- 3. Two recitals (mid-term and final)
- 4. One individual or collaborative field assignment (written or performance), mid-semester or end of class.
- 5. Daily homework (practice)
- 6. 3-5 group projects (duets and ensemble pieces)
- 7. 3-5 quizzes

IX. TYPICAL TEXTS:

- 1. Bauer, H. (2017). *Schumann: Album for the Young, Op. 68: Piano Solo* (Reprint ed. edit ed.). Brattleboro, VT: Echo Point Books & Media.
- 2. Faber, N., & Faber, R. (2016). *Adult Piano Adventures Popular Book 1: Timeless Hits and Popular Favorites* (1st ed.). Ann Arbor, MI: Faber Piano Adventures.
- 3. Davis, L. (2017). *The Key System: Mastering the Keys in Music* (Kindle ed.). N/A, N/A: Amazon Digital Services LLC.
- 4. eNovative Piano e-curriculum

X. OTHER MATERIALS REQUIRED OF STUDENTS: