

Las Positas College
3000 Campus Hill Drive
Livermore, CA 94551-7650
(925) 424-1000
(925) 443-0742 (Fax)

Course Outline for MUS 28

KEYBOARD SKILLS

Effective: Fall 2012

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:

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

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

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. 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. One individual or collaborative field assignment (written or performance), mid-semester or end of class.

IX. TYPICAL TEXTS:

1. Evans, Lee and Martha Baker (1991). *How to Play Chord Symbols in Jazz and Popular Music*. Milwaukee: Hal Leonard Publishing.
2. Hilley, Martha and Lynn Freeman Olson (2009). *Piano for the Developing Musician* (6th ed.). : Wadsworth Publishers.
3. Lancaster, E.L. and Kenon D. Renfrow (2008). *Group Piano for Adults, Book Two* (2nd ed.). Van Nuys, CA: Alfred Publishing.
4. Chung, B. and Thurmond, D. (2007). *Improvisation at the Piano (A Systematic Approach for the Classically Trained Pianist)*. : Alfred Publishing Company.

X. OTHER MATERIALS REQUIRED OF STUDENTS:

- A. Earphones with a one-quarter inch adapter.