

CURRICULUM GUIDELINES

A: Division: **INSTRUCTIONAL** Date: **MAY 17, 1999**

B: Department/ **LANGUAGE, LITERATURE AND** New Course ☐ Revision ☒ **PERFORMING ARTS**
 Program Area: **BASIC MUSICIANSHIP**

If Revision, Section(s) Revised: **I**

Date Last Revised: **JAN 12, 1998**

C: **MUSC 260** D: **INTRODUCTORY CLASS PIANO II** E: **1**

Subject & Course No.

Descriptive Title

Semester Credits

F: Calendar Description:
 A progressive study of learning to play the piano for students who possess no previous experience. The course includes technique, keyboard harmony, sight reading, transposition, and the playing of appropriate repertoire. Open to full time Basic Musicianship students only.

G: Allocation of Contact Hours to Types of Instruction/Learning Settings

Primary Methods of Instructional Delivery and/or Learning Settings:

Lecture/Lab

Number of Contact Hours: (per week / semester for each descriptor)

4

Number of Weeks per Semester:

14

H: Course Prerequisites:

MUSC 160

I: Course Corequisites:

Enrollment in Full Basic Musicianship Program or instructor permission.

J: Course for which this Course is a Prerequisite:

NIL

K: Maximum Class Size:

16

L: PLEASE INDICATE:

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Non-Credit

☐

College Credit Non-Transfer

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College Credit Transfer:

Requested

☐

Granted

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SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bccat.bc.ca)

M: Course Objectives/Learning Outcomes

The student will learn and demonstrate a knowledge of, and skills in, the fundamentals of keyboard sight reading, simple transposition, technique, phrasing and articulation, basic cadences, and simple repertoire.

N: Course Content

1. Sight Reading

- a) To recognize and play notes on the staff.
- b) To recognize and play notes on leger lines.
- c) To recognize and play chords at random.
- d) Play short melodies, hands separately and hands together.

2. Transposition

- a) To transpose simple pieces, hands separately, up or down a major or minor second, and third, using the principles of vertical and horizontal transposition; recognition of intervals and melodic patterns.

3. Technique

- a) Development of individual finger control by the use of exercises, i.e. Hanon, Schmitt, Wieck, etc.
- b) Scales—modal, major, natural ancient minor, harmonic minor, melodic minor, using standard fingering, one octave, hands separately. The scales will be played with legato, portato and staccato touch.
- c) Triads—major and minor, root position and inversions, solid and broken form, one octave, hands separately, legato touch.
- d) Arpeggios—major and minor, root position, two octaves, hands separately, legato.

4. Keyboard Harmony

- a) Chord progressions in different keys other than C-major played in keyboard style.
V-I, IV-I, V7-I, 16/4-V-I, 16/4-V7-I, I-IV-V-I, I-ii-V-I, I-ii6-V-I, I-N6-V-I.
- b) Simple improvisation.
- c) Harmonization of simple melodies.

O: Methods of Instruction

The instruction will be by lecture, demonstration, and supervised practice.

P: Textbooks and Materials to be Purchased by Students

Clark, Francis. "The Music Tree", Part C Summay-Birchard, Evanston, Illinois, 1973.

Q: Means of Assessment

The grade will be calculated on the basis of progress made in the various aspects of the course.

60% of the mark will be based upon regular evaluation (minimum of 1 per week)

15% of the mark will be allotted for a midterm examination

25% of the mark will be allotted for a final in-class examination

Attendance:

As this is a skill-oriented course, regular attendance is required in order to develop fluent keyboard skills. Therefore, 100% attendance is desired. The failure to attend regularly will result in reduction of a final grade as shown below:

4 unexcused absences—minus 10%

8 unexcused absences—minus 20%

over 12 unexcused absences—minus 30%

R: Prior Learning Assessment and Recognition: specify whether course is open for PLAR

Consult Music Department.


Course Designer(s)


Education Council/Curriculum Committee Representative


Dean/Director


Registrar