I. OVERVIEW
The following information will appear in the 2011 - 2012 catalog

MUSA 124 Advanced Piano 2 Units

Formerly listed as: MUSIC - 123: Advanced Piano
Recommended for Success: Before enrolling in this course, students are strongly advised to satisfactorily complete MUSA 123.

Study of advanced piano playing techniques; review of scales and arpeggios in both Major and minor modes; study of advanced repertoire from various stylistic periods. Emphasis on preparation of solo repertoire for live performances.

Four Maximum completions.
Field trips might be required. (A-F Only) /Lab
Transfer: (CSU, UC) General Education: (MJC-GE: Activities )

II. LEARNING CONTEXT
Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

2. Required Lab Content:

   a. Technical detailed study of scales, and technique
   b. Sight reading of appropriate level materials
   c. Study of advanced piano repertoire from the different stylistic periods of piano literature
   d. Study of musical terminology related to piano performance
   e. Teaching students how to learn quickly and effectively with detailed methodology

B. ENROLLMENT RESTRICTIONS

1. Advisories

   Before enrolling in this course, students are strongly advised to satisfactorily complete MUSA 123.

2. Requisite Skills

   Before entering the course, the student will be able to:

   a. Demonstrate all major scales, 4 octaves, hands separately and together with and without metronome.
   b. Analyze the melodic, rhythmic, dynamic and harmonic elements in the musical score of compositions for piano solo requiring the coordinated use of both hands.
   c. Demonstrate the mastery of repertoire on the level of Bach Two and Three Part Inventions,
Beethoven, Mozart & Haydn Sonatas, as well as Chopin Waltzes, Mazurkas, Preludes among other standard works from the canon of traditional Western Art Music for piano solo.

d. Recall musical terminology pertaining to style and performance indications.

e. Perform in live musical events, recitals.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Live demonstration by instructor at the piano
2. Lecture
3. Instructor facilitates / guides sight reading exercises

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

a. Weekly assignment: Analyze, study and perform a specific section from one of the pieces of appropriate level. Student must be able to play all the notes at a steady pace and any tempo that is comfortable.

b. Weekly assignment: study and be able to identify and explain musical terminology learned from musical scores

c. Per term: Final Examination consisting of a live performance that incorporates memorized pieces in front of classmates and audience

2. EVIDENCE OF CRITICAL THINKING

Assignments require the appropriate level of critical thinking:

a. Learn how to relate to musical notation signs and terminology from a musical score and how they affect performance. Examples of this terminology include Tempo and Character indications, as well as dynamic indications such as Forte and Piano, and articulation markings such as Legato and Stacatto.

b. Learn how to incorporate the significance of such musical signs and terminology into students' actual playing. Make decisions based on stylistic considerations and musical taste.

c. Make informed choices related to performance of piano pieces from traditional repertoire. Student must decide how fast, how loud, what kind of articulation and what kind of sound to produce.

F. TEXTS AND OTHER READINGS (TYPICAL)

1. Other: No textbook required.
III. DESIRE LEARNING

A. COURSE GOAL
As a result of satisfactory completion of this course, the student should be prepared to:

perform pieces from traditional piano repertoire of advanced level by memory; play all major and minor
diatonic scales and arpeggios; play harmonic progressions in both major and minor keys; sight read a
musical score of appropriate level

B. STUDENT LEARNING GOALS
Mastery of the following learning goals will enable the student to achieve the overall course goal.

1. **Required Learning Goals**
   Upon satisfactory completion of this course, the student will be able to:

2. **Lab Learning Goals**
   Upon satisfactory completion of the lab portion of this course, the student will be able to:
   a. Perform all major, and minor scales, 4 or more octaves, hands separately and together, with and
      without metronome quarter note equal to 80 playing four 16th note groups; memorize fingering;
      perform with Legato articulation and full sound; and perform scales playing from the key,
      incorporating wrist in all dynamic levels.
   b. Perform sight reading of a piano score of appropriate level by playing with both hands, counting
      out loud and keeping a steady beat.
   c. Analyze the rhythmic structure of appropriate level piano pieces and translate that information
      into rhythmically ordered succession of pulses by clapping and counting out loud, tapping and
      playing RH / LH and playing and tapping LH / RH.
   d. Master Advanced piano repertoire on the level of Bach English Suites, Well Tempered Clavier
      Preludes and Fugues; Beethoven Sonatas excluding Op. 14; Chopin Preludes, Nocturnes,
      Scherzos and Ballades; Brahms Intermezzi; Rachmaninoff Preludes Op. 23; as well as Etudes
      by Chopin, Debussy, Stravinsky, Rachmaninoff; pieces of similar level by contemporary
      composers.
   e. Identify musical terminology pertinent to Advanced piano pieces indicating character, tempo,
      dynamics, agogics, and articulation.
   f. Perform regularly in public concerts, musical events, piano recitals.

IV. METHODS OF ASSESSMENT (TYPICAL)

A. FORMATIVE ASSESSMENT
1. Assessment of performance and musical skills based on weekly assignments
2. Assessment of performance skills by having students play live in front of the class periodically
3. Sight reading exercises designed to reveal degree of mastery of musical notation.

B. SUMMATIVE ASSESSMENT
1. Evaluation is based on student progress from initial technical ability and musical knowledge to level
   of attainment at the end of term. Students demonstrating differing levels of performance skills may be
   evaluated as having equally satisfactory levels of achievement
2. Assessment of musical and performance skills based on periodic tests

3. Written assignments and tests designed to reveal degree of mastery of musical terminology and notation

4. Assessment of performance mastery by having students play in front of class and in live performances