Modesto Junior College
Course Outline of Record

MUSA 135

I. OVERVIEW
The following information will appear in the 2010 - 2011 catalog

MUSA 135  Elementary Harpsichord         1 Unit

Formerly listed as: MUSIC - 181: Elementary Harpsichord
Recommended for Success: Before enrolling in this course, students are strongly advised to satisfactorily complete MUSA 121.

Introduction to the basic skills of harpsichord performance. Literature from the Renaissance, Baroque and Early Classical periods. Performance techniques will include figured bass, vocal and instrumental accompanying.

Four Maximum completions.
Field trips are not required. (A-F or P/NP - Student choice) Lecture /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:

   a. Harpsichord Construction
      i. Mechanics and terminology affecting registrations
      ii. Comparison of German, Flemish, French and English merits of each type of harpsichord

   b. Repertoire
      i. Principle lectures of Renaissance, Baroque and Early Classical periods
      ii. Bibliographic source material
      iii. Reference works related to harpsichord performance practices

   c. Harpsichord Technique/Skills
      i. Consideration of difference in tone production between keyboard instruments and the difference in technical demands
      ii. Survey and application of harpsichord techniques necessary to achieve legato and detached tone production
      iii. Studies in two, three and four part playing to develop coordination in polyphonic and homophonic literature
      iv. Continual reference to works as illustrative of specific technical and artistic devices
      v. Opportunity to hear and examine representative works to establish perspective and provide a base for choice of repertoire to be studied

Division: Arts, Humanities & Communications
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d. The Harpsichordist as a Performing Musician
   i. Opportunities for school and professional performances
   ii. Variety of demands imposed by the types of services needed
   iii. Opportunities for services both sacred and secular

2. Required Lab Content:
   a. Practice
      i. Guided practice on harpsichord literature
      ii. Individual practice on assigned etudes, scales, and literature
   b. Performance
      i. Class performances of etudes, scales and literature
      ii. Public performances of solo and/or accompaniment works from the body of literature

B. Enrollment Restrictions
   1. Advisories
      Before enrolling in this course, students are strongly advised to satisfactorily complete MUSA 121.

   2. Requisite Skills
      Before entering the course, the student will be able to:
      a. Demonstrate ability to play C, F, and G major scales, two hands, one octave, ascending and descending.
      b. Read rhythms with subdivisions to at least eighth notes.

C. Hours and Units

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<th>INST METHOD</th>
<th>TERM HOURS</th>
<th>UNITS</th>
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D. Methods of Instruction (Typical)
   Instructors of the course might conduct the course using the following method:
   1. Lecture
   2. Demonstration of techniques
   3. Facilitate student demonstrations through class performance and/or public performance.
E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
   Time spent on coursework in addition to hours of instruction (lecture hours)
   a. Student analysis of figured bass appropriate to their performance level.
   b. Student preparation of music literature for practice and performance.
   c. Public performance(s) of both sacred and secular works.

2. EVIDENCE OF CRITICAL THINKING
   Assignments require the appropriate level of critical thinking
   a. Satisfactory performance quality of musical works appropriate to the student's skill level.

F. TEXTS AND OTHER READINGS (TYPICAL)

1. Other: Students will be required to purchase a harpsichord method/manual that will function for their specific level of expertise, i.e.
   The Harpsichord Manual, Halford/Alfred, 1988
   Bach: 18 Short Preludes, Palmer/Alfred, 1996
   Masters of the Baroque Period, Hinson/Alfred, 1996

III. DESIRED LEARNING

A. COURSE GOAL
   As a result of satisfactory completion of this course, the student should be prepared to:
   gain understanding of harpsichord construction, standard repertoire, and technical skills required for performance on the instrument.

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:
   a. List the basics of harpsichord construction and the function of its major parts.
   c. Select and apply reference works which relate to performance of harpsichord literature.
   d. Identify accuracy of pitch as related to the tuning systems for the harpsichord.
   e. Demonstrate the importance of articulation as related to the various types and styles of harpsichord music.
   f. Illustrate poise and artistry by analysis and application of instruction.
   g. Identify works of leading composers of the Renaissance, Baroque and Early Classical Periods, since the harpsichord is one of the oldest keyboard instruments in western music.
   h. Prepare for solo and accompanimental performances.
i. Identify literature and techniques which may be more advanced than their level of achievement, but will help the harpsichordist widen their knowledge of the repertoire and inspire them to master the instrument.

2. **Lab Learning Goals**  
   *Upon satisfactory completion of the lab portion of this course, the student will be able to:*
   
   a. Identify different performance styles from the Renaissance, Baroque, and Early Classical styles.
   
   b. Perform solo and ensemble works from the body of literature, appropriate to the student's level of skill.
   
   c. Public and class performances

IV. **METHODS OF ASSESSMENT (TYPICAL)**

A. **FORMATIVE ASSESSMENT**
   
   1. Teacher observation of rehearsal techniques and skills during class performances.
   
   2. Observation of student use of terminology as related to technique and style during class meetings.

B. **SUMMATIVE ASSESSMENT**
   
   1. Written assignments and tests designed to reveal degree of mastery of musical terminology and notation
   
   2. Assessment of musical skills based on performances, private and/or public.