

MUSIC 122C PIANO 2

02 Credits
Days and Time

INSTRUCTOR: Gloria Faltstrom
OFFICE: Hale Palanakila 130
OFFICE HOURS: MWF: 10:30-11:25; TTH: 1:30-2:30
TELEPHONE: 236-9130
EFFECTIVE DATE: Fall 2008

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT

Windward Community College is committed to excellence in the liberal arts and career development; we support and challenge individuals to develop skills, fulfill their potential, enrich their lives, and become contributing, culturally aware members of our community.

CATALOG DESCRIPTION

Designed for further study of principles and basic skills of piano performance established in first semester piano. Continues group participation approach with greater emphasis on ensemble playing and improvisation. MUS 121C and 122C must be taken in sequence. Student will complete one level of MusicLab Melody and may take MUS 101 for credit. (3 hrs. lect./studio) Prerequisite? MUS 121C. WCC: DA

Activities Required at Scheduled Times Other Than Class Times

1. Completion of MusicLab Module quizzes in Music Computer Lab (PA 109)
2. Participation in Spring Recital – December 19, 2008, 10:30 AM, Paliku Theater

STUDENT LEARNING OUTCOMES

The student learning outcomes for the course are:

1. Incorporate additional theoretical concepts in the performance of piano music.
2. Display intermediate level concepts in performances.
3. Sight read music with increasing accuracy and musicianship.
4. Exhibit greater confidence in performing level-two repertoire.

COURSE CONTENT

Concepts or Topics

- Major Keys and Scales
- Relative and Parallel Minor Keys and Scales
- Primary Chord Progressions in Major and Minor
- Compound Meter
- Transposition
- Lead-Sheet Harmonization
- Accompaniment Patterns
- Inversions of Triads
- Alberti Bass Accompaniment
- Augmented and Diminished Triads
- Seventh Chords
- Sixteenth Notes
- Syncopation
- Figured Bass and Pop Chord Symbols

Skills or Competencies

- 1. Play major and minor scales, two hands, one octave with correct fingering*
- 2. Identify chords by figured bass symbols*
- 3. Play primary chord progressions in major and minor keys with correct fingering*
- 4. Develop accompaniment from figured bass or pop chord symbols*
- 5. Play music in compound meter*
- 6. Complete rhythmic patterns in compound Meter*
- 7. Identify and play major, minor, augmented and diminished triads in root position*
- 8. Identify the inversion of triads and seventh chords*

COURSE TASKS

1. Mastery of Basic Aspects of Piano Technique

- a. Major Scales. One-hand, one-octave, two hands, scale pattern. These should be practiced daily in contrary and parallel motion and may be included on in-class quizzes and exams.
- b. Minor Scales. Beginning on white blade keys, one-octave, one hand.
- c. Transposition. This will be practiced on a regular basis in class and should be a part of your daily practice. Any of the compositions we learn in class may be transposed to any other key. Exams may include an example to be transposed, after you have read it at sight.
- d. Harmonization of melodies using I, IV, V7 and ii chords for the key in which the melody is written. Harmonization may be included on exams.
- e. Accompaniment Patterns. Several different patterns of accompaniment that may be devised from given chords or chord symbols--block chord, broken chord, waltz bass, and ostinato patterns. Each student will be expected to demonstrate two different types of accompaniment during a class session after these have been learned and practiced.

2. Music Theory

Class work will include learning to read and write:

- Major scales, 1 octave, 2 hands
- Minor scales, one octave, 2 hands
- The I - IV - V7 - I chord progression in utilizing the ii, vi and iii chords in different keys, major and minor, root positions and inversions
- Chords on other scale tones in various inversions
- Key signatures for both major and minor keys
- General and specific intervals
- Review Major, Minor, Augmented and Diminished triads
- Inversion of seventh chords

3. Performance

- a. In-Class Performance. You will be required to learn and perform nine (9) test pieces, to be played for your fellow students (and, of course, the instructor
- b. End-of-the-Semester Recital. All students in WCC's music classes perform for each other (one composition each). The recital traditionally takes place on the day following the final exam period.

Criteria for performance evaluation are as follows:

- 1) Accuracy of notes and rhythm
- 2) Observance of dynamic markings
- 3) Correct articulation (legato and staccato)
- 4) Musical interpretation
- 5) Fluidity of performance

4. MusicLab Melody (MUS 101)

Each student is required to complete one level of MusicLab Melody (MLM) during the semester. You may register for MUS 101 and receive 1 additional hour of credit. MLM is an individualized course designed to develop proficiency in sight reading rhythmic patterns. You will need to schedule 2 or 3 thirty-minute sessions in the Learning Center each week. See MUS 101 course outline for details.

There will be an orientation session early in the semester during class. Testing may be done in either the Learning Center or on the machines in Haloa. See my office card for scheduled testing times.

5. Attendance

- a. Unexcused Absences: You are allowed two unexcused absences with no penalty during the semester. Additional unexcused absences will result in deductions from your final grades as follows:

3-4 unexcused absences	A > B
5-6 unexcused absences	B > C
7-8 unexcused absences	C > D
9-10 unexcused absences	D > F

- b. Excused Absences: Excused absences will be granted for genuine illness (doctor's notes are good documentation) or emergencies (must be documented). A call to my office (236-9130) or an email will alert me to your situation.

Mode of Instruction

Short lectures to introduce concepts; drills at keyboard or chalkboard; group discussions of ideas and problems; ensemble (group) playing; and individual practice.

ASSESSMENT TASKS AND GRADING

Method of Grading

Points will be assigned as follows:

ITEM	POINTS
Test Pieces (5 x 100)	200
Review Worksheets (5 pts. @)	15
Quizzes and Exams	300
MusicLab Melody	100
Attendance	62
Recital Participation	<u>50</u>
Total Points	727

Grades will be assigned in the following manner:

A	Total score of 656 – 727 and no more than 2 unexcused absences
B	Total score of 583 – 655 and no more than 4 unexcused absences
C	Total score of 510 - 582 and no more than 6 unexcused absences
D	Total score of 437 - 510 and no more than 8 unexcused absences
F	Fewer than 437 points and/or more than 8 unexcused absences
C/NC	See WCC catalog for information related to this option.
I	Incomplete. See WCC catalog for information related to this option.

LEARNING RESOURCES

Texts and Other Required Materials

1. E.L. Lancaster & Kenon D. Renfrow: *Alfred's Piano 101, Book 2*
2. Music Lab Melody Disk (CD or floppy disk)
Continuing students may use the disk you already have

Suggested Supplementary Reading

Ristad, Eloise: *A Soprano on Her Head*
 Green, Barry: *The Inner Game of Music*

Additional Information

1. Student responsibilities:

- a. Attend class regularly.
- b. Practice at least ONE HOUR outside of class for each class session.
- c. Participate actively in class discussions and drills.
- d. Prepare ALL assignments on time.
- e. Be present for exams. You must notify the instructor AHEAD OF TIME if you are unable to take an exam at the designated time. Call my office (235-7326) or the switchboard (235-0077) to report an absence.

3. Practice Hints:

- a. Prepare to play a piece by reading it through with your eyes for note and rhythm patterns.
- b. Practice SLOWLY and ACCURATELY; learn hands separately.
- c. Don't allow yourself to make mistakes; they just have to be unlearned.
- d. Always go back at least one note to correct a mistake; don't play the wrong note, then right note in sequence more than once, because that is the pattern you will learn.
- e. Don't play pieces straight through each time. Try these alternatives:
 - 1) Practice one measure-plus-one note.
 - 2) Mark and work on "fractures" (difficult spots) until they are the easiest parts of the piece.
 - 3) Play the piece backwards--start with the last couple of measures, then go back one or two more and play to the end, then a little further back, etc., until you are playing from the beginning to the end.
- f. COUNT ALOUD. It works!!!

- **Additional policies**

Statement of Accommodation:

If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class, you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448, lemke@hawaii.edu or you may stop by Hale 'Akoakoa 213 for more information.

- **Sample grading rubrics or scoring sheet**

Name _____ Piano 1 (MWF / TTh) Date _____
 Playing Test # _____ Title _____ Composer _____

Performance Evaluation Form

Rhythm & Tempo	Excellent (16-20) Speed reflects tempo marking; rhythms are accurately played	Good (10-15) Tempo is slower or faster than marking; some inaccurate rhythms	Fair (5-9) Tempo is too slow for tempo marking; many rhythmic mistakes	Score _____
Comments:				
Posture, Hand Position & Fingering	Excellent (16-20) Erect posture; wrist is level and fingers curved; correct fingers are consistently used	Good 10-15) A little slouching; wrist droops sometimes and fingers are not all curved; some fingering errors	Fair (5-9) Slouching or too close to piano; low wrist and straight fingers; many fingering errors	Score _____
Comments:				
Dynamics	Excellent (16-20) Nearly all dynamic markings are properly played	Good (10-15) Some of the dynamic markings are properly played	Fair (5-9) Dynamic marking are generally ignored	Score _____
Comments:				
Articulation	Excellent (16-20) Most phrasing, legato and staccato played properly	Good (10-15) Phrasing, legato and staccato played properly about half the time	Fair (5-9) Many mistakes in phrasing, legato and staccato	Score _____
Comments:				
Accuracy & Fluidness	Excellent (16-20) Mostly free of mistakes; no interruptions in the flow of the music	Good (10-15) Several noticeable mistakes; some interruptions in the flow of the music	Fair (5-9) Many mistakes; music has a halting quality instead of flow	Score _____
Comments:				
Total				Total _____

RECITAL PROTOCOL

1. The recital is in Paliku Theater. You will be able to enter through the lobby doors about 9:30 A.M. The recital BEGINS at 10:30 AM. Come early; this will allow you time to practice and do some relaxation techniques. If that is not possible, at least be on time.
2. Dress as though you were going to a nice place. Shorts, rubber slippers, cut-off tops, hats or caps of any sort and sunglasses may not be worn. Even though bare belly buttons are the current rage, yours will need to be covered for the recital.

Suggested attire:

Men	Slacks, aloha or golf shirt, shoes and socks
Women	Nice dress and shoes, skirt and blouse, dress slacks and top

3. Take care of going to the bathroom and drinking water BEFORE 10:30. Once the recital begins, you need to stay in the theater. You may NOT simply play or sing and leave unless you have presented me with a written statement from your boss that you are required to work before 12:30. Staying only until you have performed is very rude to the other performers.
4. Should you arrive late (in spite of all my admonitions), listen to see if someone is performing before rushing into the theater. If you hear music, wait outside until the applause begins and only then enter the room.
6. Remember to bring your food for the potluck. Take dishes to Palanakila 117 (Faculty Conference room).
7. Your singing or playing is a gift to the others in the room. Have a good time!