MUSIC 121C
PIANO 1
Fall 2011
MW 11:00-12:15 pm

INSTRUCTOR: So Jin Kimura
OFFICE HOURS: MW 12:30-1:30 pm
By appointment

OFFICE: Hale Palanakila 142
TELEPHONE: 236-9142
E-MAIL: sojin.kimura@hawaii.edu

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

Basic principles of performance. Relevant problems in piano literature at elementary level. MUS 121C, 122C must be taken in sequence. Repeatable up to 6 credits; 2 credits applicable toward A.A. degree.

STUDENT LEARNING OUTCOMES

Upon successful completion of MUS 121C, the student should be able to:

1. Identify and write the basic concepts of music notation.
2. Demonstrate knowledge of basic concepts in accurate performances.
3. Demonstrate knowledge of the history of piano development.
4. Perform in class with confidence.

COURSE CONTENT

<table>
<thead>
<tr>
<th>Concepts or Topics</th>
<th>Skills or Competencies</th>
</tr>
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<tbody>
<tr>
<td>Posture, including hand position</td>
<td>Play pieces with correct notes and fingering.</td>
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<tr>
<td>Note values</td>
<td>Apply concepts of articulation to playing.</td>
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<tr>
<td>Pitch names</td>
<td>Observe dynamic markings.</td>
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<tr>
<td>Time signatures</td>
<td>Play five-finger patterns in sequence with the recorded background.</td>
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<tr>
<td>Staccato vs. Legato</td>
<td>Play pieces with accurate rhythms.</td>
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<tr>
<td>Phrase</td>
<td>Learn to set up the keyboard to play with recorded music.</td>
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<tr>
<td>Intervals</td>
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<tr>
<td>Triads/Chord progressions</td>
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<tr>
<td>Five-finger patterns, major and minor</td>
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<tr>
<td>Major scales</td>
<td></td>
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<tr>
<td>Dynamics</td>
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COURSE TASKS

1. Learn and Demonstrate the Basic Aspects of Piano Technique
   a. Five-Finger Scale Patterns in all major and minor keys. These should be practiced daily in contrary and parallel motion and will be included on in-class quizzes and exams.
   b. Major Scales: one octave, two hands. These should be practiced daily and will be included on in-class quizzes.
   c. Primary Chords in all keys in block and broken patterns. These should be practiced daily and will be included on in-class quizzes.
   d. Harmonization of lead-sheet melodies using the primary chords for certain keys. Harmonization may be included on exams.
   e. Intervals: Learning to recognize the look and feel of each interval in an octave.

2. Apply Piano Techniques to musical compositions

Every time you read a piece of music for the first time without any practice, you are sight reading. The key to sight reading is to NOT STOP, KEEP GOING! Once you stop and go over a part, it is not sight reading anymore. You are now practicing. You will make mistakes. It is not meant to be perfect. You are trying to catch as many notes and symbols as possible. Sight reading techniques will be emphasized in the teaching methods practiced in each class session. This should be practiced daily at home, as well.

Transposition is playing a composition in a different position (key) than it was originally written in. This technique will be practiced regularly in class and should be a part of your home practice.

3. Attendance

The nature of this course requires you to attend every class session. Please arrive at least 15 minutes before class in order to settle in, warm-up, and be ready. In the event that you are absent, it is your responsibility to make sure you schedule a time with me to catch-up on the work missed.

4. Performance

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

5. Concert Attendance

Attend two live piano concerts and submit within 5 calendar days a 2-3 page typewritten critique of the concert. A list of concert venues will be provided. If you have any doubts about a particular event, please consult the instructor.
6. **Music Theory**

Class work will include learning to read and write:

Pitches on the staff on both clefs  
Intervals of the octave  
Major and minor five-pattern groups  
Major, minor, augmented and diminished chords  
Chord progressions  
Rhythmic patterns and time signatures  
Arpeggios

**GRADING**

Grades will be assigned in the following manner:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance/Participation</td>
<td>50%</td>
</tr>
<tr>
<td>Playing Exams</td>
<td>25%</td>
</tr>
<tr>
<td>Concert Attendance</td>
<td>25%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100%</td>
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**IMPORTANT DATES**

Student Showcase - TBA  
Final Exam – December 13, 2:30-4:30 pm

**LEARNING RESOURCES**

Required:  
E.L. Lancaster & Kenon D. Renfrow: *Alfred's Piano 101*  
Manuscript (music) paper  
Pencil

**ADDITIONAL INFORMATION**

Student Responsibilities:

- Attend class regularly.  
- Cell phones are to remain in bags. No texting or playing with phones during class.  
- Practice at least ONE HOUR outside of class for each class session. You may practice in the Piano Lab. Please ask the instructor or maintenance to open the Piano Lab for you. Let them know you are a student in the Piano I class and they will let you in. You are responsible for making sure the keyboard and lights are turned off when you leave.  
- Participate actively in class discussions and drills.  
- Prepare ALL assignments on time.  
- Be present for exams.
Practice Hints:

Prepare to play a piece by scanning it through with your eyes for note and rhythm patterns. Practice SLOWLY and ACCURATELY; learn hands separately. Don't allow yourself to make mistakes. Play only when you are ready. Don't play the wrong note, then right note in sequence more than once, because that is the pattern you will learn. Don't play pieces straight through each time. You are only hoping that you will play it right the next time. Try these alternatives:
- Practice one measure + one note.
- Isolate the problem. Find the section in the music that is giving you the most difficulty and start your practice from there. Only move on to another section if you are satisfied with what you just did.
COUNT ALOUD! It works!!!

DISABILITIES ACCOMMODATION STATEMENT

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 ʻAkoakoa 213 for more information.
CONCERT REPORT
MUSIC 121C

1. Cover sheet or area at top of first page:
   a) Name
   b) Course
   c) Date turned in
   d) Name and place of concert
   e) Date of concert

2. First paragraph: Briefly mention those involved in the concert and any other introductory information you would like to share.

3. Discuss the works performed according to some overriding thesis--those you liked best to least; types of pieces chosen for concert; the ones the orchestra sounded best on, etc.

4. Pay particular attention to rhythmic elements, how easy the pieces were for you to follow, the way the piece was put together, etc.

5. Critique the performance in general: your overall feeling about the content of the program, variety, sounds of instruments, etc.

6. Write what you thought of the performer(s).

7. Remember that this critique needs to focus on the music.

8. Any questions you may have about the pieces that were played.

List of concert venues

1. University of Hawaii at Manoa – www.hawaii.edu/uhmmusic
   i. click on “Events”
2. Chamber Music Hawaii – www.chambermusichawaii.com
   i. click on “2008-2009 season”
   i. click on “Concert Calendar”
   i. click on “Event Calendar”
   ii. click on “Choose a venue”
   i. click on “HPR Events”
   ii. click on “Community Calendar” and “Oahu”
   i. click on “Event Calendar”