

MUS A268: PIANO MASTER CLASS 2

Item	Value
Curriculum Committee Approval Date	12/08/2021
Top Code	100400 - Music
Units	2 Total Units
Hours	54 Total Hours (Lecture Hours 27; Lab Hours 27)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S)

Course Description

Students perform works in a masterclass setting with emphasis on the Romantic and Contemporary Styles. Historical precedents from the Beethoven's Later Period and examples from the Romantic and Classical Period will be covered. Functional skills including technique, memorization, sight-reading, transposition, and ensemble playing. ADVISORY: Minimum 2 years prior piano study, to be verified during first week of class. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Complete a structural and harmonic analysis of a fugue from Bach's Well-Tempered Clavichord.
2. Present from memory a public performance of a composition of at least 3 minutes length from the standard advanced piano repertoire.

Course Objectives

- 1. Perform all major and minor scales (4 octaves, ascending-descending) at a tempo of at least quarter note = 80.
- 2. Perform all major and minor arpeggios (4 octaves, ascending-descending) at a tempo of at least quarter note = 80.
- 3. Students will perform by memory a work of 3 minutes length or more from the standard classical piano repertory.
- 4. Students will evaluate and critique their performance.
- 5. Participate in classroom discussions evaluating other students' required performances.
- 6. Attend at least two performances of the standard piano solo or piano concerto literature.

Lecture Content

LECTURE CONTENT:1. Major and minor scalesa. Major scales - all keysb. Natural Minor scales - all keysc. Harmonic Minor scales - all keysd. Melodic Minor scales - all keyse. 4 octavesf. Tempoi. Mediumii. Fastiii. Contrasting articulations1. legato2. staccatoiv. Varying intervals1. at the 3rd2. at the 6th3. at the 10thg. with contrary motion2. Arpeggiosa. Major scales - all keysb. Minor scales - all keysc. 4 octavesd. Tempoi. Slowii. Mediumiii. Contrasting articulations1. legato2. staccatoiv.

Varying intervals1. at the 6th2. at the 10th3. The Art of Fuguea. Historical precedents in the Renaissance and early Baroqueb. Structural Analysisi. subjectsii. countersubjectsiii. episodesiv. Contrapuntal Techniques1. inversion2. retrograde3. canzicransv. coda-codettac. Harmonic Analysisa. functional tonal harmonyb. tonic-dominant axisc. secondary dominants and retonicizationd. cadence pointse. subdominant substitutesi. Neapolitan sixthsii. diminished seventhsf. augmented sixth chordsi. French sixthii. German sixthiii. Italian sixthg. chromatic harmonyi. half-step modulationii. cross-relations4. Performancea. Choosing repertoirei. Suitabilityii. Audienceceii. Playabilityiv. Cohesive programv. Technical endurancevi. New and old repertoireb. Audio examples of notable performersi. Stylistic differentiationii. Performance evolution from a historic viewpoint5. memorization techniquesa. Extended musical structuresi. Hear themes ii. Play themesiii.motifsiv. visualization6. master classa. performer. conce ntration during longer compositions1. follow structure2. modulations3. thematic developmentb. auditori. take notesii. support the performeriii. follow the scoresiv. make notations in the score1. fingerings2. articulations3. phrasing4. dynamics5. ending7. public performancea. performing longer worksb. extended musical structuresi. sonata ii. suiteiii. prelude and fugue8. Functional Skillsa. Sight-readingi. 32-measure pieces hands together quarter-note=60-80ii. 32-measure pieces in standard Baroque thoroughbass notation; right-hand single notes left-hand figured bass with student improvising left-hand accompaniment quarter-note=60-80

Lab Content

LABORATORY CONTENT:1. Practice and review of major and minor scales.2. Practice and review of major arpeggios.3. Writing harmonic analyses of assigned works.4. Rehearsal of solo works.5. Rehearsal of ensemble works.6. Rehearsal of assigned works for public performance.7. Supervised lab time for using music software to create transcriptions and score annotations.8. Practice and review of functional skills for sight-reading in preparation for sight-reading component as part of piano audition required for transfer.

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

1. Lecture 2. Group rehearsal and performance. 3. Solo rehearsal and performance. 4. Participation in masterclass.

Reading Assignments

Online reading selections provided by instructor from various texts and publications, including standard reference works such as The Grove Dictionary of Music and Musicians, The Harvard Dictionary of Music, and The Elements of Piano Technique (Hutcheson).

Writing Assignments

Students will spend at least 3 hours attending at least two performances of piano solo or piano concerto literature during the semester and write a critical concert review analysis of each.

Out-of-class Assignments

1. 120 minutes minimum practice at the piano 5-7 days per week. 2. Listening to reference recordings as recommended by instructor for critical thinking, aural analysis, harmonic analysis, structural analysis, and the development of stylistic awareness and interpretive ideas for

performance based on comparison of multiple recordings of the same work by different artists.

Demonstration of Critical Thinking

Written (music) and performance tests

Required Writing, Problem Solving, Skills Demonstration

Students must demonstrate proficiency in performing classical piano music to the instructor's satisfaction to complete the course. This will include solo performance, sight reading and technical studies.

Eligible Disciplines

Music: Master's degree in music OR bachelor's degree in music AND master's degree in humanities OR the equivalent. Master's degree required.

Textbooks Resources

1. Required Tovey, Donald Francis. Bach's The Art of Fugue and A Companion to The Art of Fugue, ed. Mineola, NY: Dover Publications, 2013
Rationale: Rules of Species Counterpoint, Rules of Tonal Counterpoint, Analysis of Fugue Compositional Elements