

## Basic Course Information

Semester:	<b>Fall 2024</b>	Instructor Name:	<b>Mary Stupin</b>
Course Title & #:	<b>MUS 240</b>	Email:	<b>Mary.stupin@imperial.edu</b>
CRN #:	<b>10732</b>	Webpage (optional):	<b>N/A</b>
Classroom:	<b>IVC Campus Room 313</b>	Office #:	<b>TBD</b>
Class Dates:	<b>8/12-12/4</b>	Office Hours:	<b>TTh 1:30-2:30 pm W 2:30-3:30 pm and F 12-1 pm virtually</b>
Class Days:	<b>Mondays and Wednesdays</b>	Office Phone #:	<b>TBD</b>
Class Times:	<b>1:00 pm to 2:20 pm</b>	Emergency Contact:	
Units:	<b>3</b>	Class Format:	<b>In Person</b>

## Course Description

This course consists of individualized study of the appropriate techniques and repertoire for the piano at an advanced level. The focus is on advanced piano techniques, compositional processes, ensemble playing and accompanying. Emphasis is on the progressive development of skills needed for solo performance. Achievement is evaluated through a juried performance. This course is intended for music majors as well as the general population. (C-ID: MUS 160) (CSU/UC)

## Course Prerequisite(s) and/or Corequisite(s)

Must have taken and passed MUS 142 with a grade of "C" or better.

## Course Objectives

Upon course completion, the successful student will have acquired new skills, knowledge, and or attitudes as demonstrated by being able to

- Perform intermediate to advanced level-3 solo and ensemble pieces with correct pitches, rhythms, fingerings, hand position, at a reasonable tempo, with expressions indications observed (ILO1, ILO2, ILO4)
- Perform all 12 major scales with the Both Hands together, up and down 3 octaves (ILO2, ILO4)

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## Student Learning Objectives

Upon satisfactory completion of the course, students will be able to:

- Be given a melody without chord symbols or bass part indicated, play the melody in the right hand with suitable triadic chords in the left hand after two initial tries with no more than three mistakes.
- Be given a melody with chord symbols or bass part indicated, harmonize the melody in the original key and then transpose the same melody to three keys. The student will allowed three provisional tries; no more than four mistakes will allowed on the final attempt.
- Play four-voice chord patterns of primary and secondary chords in all keys.
- Accurately sight-read music of an appropriate skill level at the keyboard.
- Accurately perform prepared solos of an appropriate skill level with proper articulation, dynamics, phrasing and expression, appropriate to the literature being studied.
- Demonstrate a knowledge of the elements of music reading; pitch, duration (to sixteenth notes or rests), dynamics, tempo, and expression.
- Play prepared solo repertoire in a stylistically appropriate manner, suitable to the genre, period, and style of literature being studied.
- Memorize solo performance literature, when and as appropriate to the artistic tradition

## Textbooks & Other Resources or Links

- *Piano for Adults, Book 2, by Jane, Lisa and Lori Bastien*, Newest Edition. Kjos Music Press, ISBN:13:978-0711973008
- Musical Staff Paper for taking notes
- Pencil with eraser
- Project Spreadsheet that is provided in class by the instructor

## Course Requirements and Instructional Methods

This class is a face-to-face class, and piano lessons and practice are held every Monday and Wednesday in the piano lab. Students must attend class to learn how to read notes and attain the skills to perform simple pieces. Attendance is mandatory because the student cannot perform the pieces outside of class. To be proficient at the piano, daily practice and study is necessary. Performing scale patterns and pieces from the text are mandatory in class activities.

## Course Grading Based on Course Objectives

### Preparation for Class:

You must come to class twice a week with your piano textbook and the spreadsheet supplied by the instructor. It is necessary to practice your work and perform in class (individually) to the best of your ability. Practice at home or in the school practice rooms on a keyboard or piano is recommended, as music is an acquired skill that demands attention. If the student does not participate in class and practice at least one hour per week outside class, he or she may not be able to pass the class.

## Student work:

*Students are required to perform individually the following:*

- 10 songs from the textbook (Bastien Book One)
- Twelve major scales 2 hands three octaves with corresponding triads
- One final piece that is recommended or approved by the instructor

## Additional assignments:

*Students are required to critique a piano performance by one of the following composers:*

- JS Bach, Wolfgang Amadeus Mozart, Ludwig Van Beethoven, Franz Schubert, Frederic Chopin, Clara Schumann, Claude Debussy or Camille Saint Saens
- Students are required to watch a performance on YouTube or a live performance and discuss the style of music and the way a contemporary performer employs techniques to create the performance.

## Grading

*To successfully complete the class, students are expected to complete the following:*

- 10 projects from the Bastien Book One textbook (choices available on spreadsheet) worth 50 points each (500 points total)
- 12 major scales two hands two to three octaves with triad sets worth 25 points each (300 points total)
- One written performance critique (100 points)
- Final piece as discussed and approved by instructor (100 points total)

*Breakdown of class grading scale of 1000 points total:*

- Projects 50% of grade
- Scales 30% of grade
- Performance Critique 10% of grade
- Final Piece 10% of grade

## Course Policies

### Academic Integrity:

It is expected that a student's work be his or her own. Any student who engages in cheating, including copying another's work, be it a student or an author(plagiarism), will receive a failing grade on the assignment, and could be subject to further disciplinary action. Please note that the use of AI to complete performance critiques is considered plagiarism.

### Cell Phone and Laptop Policy:

Cell phones must be turned on "Do not Disturb" mode during lectures and practice time and should be placed in a secure location away from desks and chairs. Students may use phones for research during discussions or breakout periods in class only. Laptops will not be generally needed in class, so discuss with the instructor to use as necessary.

## Attendance Policy

A student who fails to attend the first meeting of a class or does not complete the first mandatory activity of an online class will be dropped by the instructor as of the first official meeting of that class. Should readmission be desired, the student's status will be the same as that of any other student who desires to add a class. It is the student's responsibility to drop or officially withdraw from the class. See General Catalog for details

Regular attendance in all classes is expected of all students. A student whose continuous, unexcused absences exceed the number of hours the class is scheduled to meet per week may be dropped. For online courses, students who fail to complete required activities for two consecutive weeks may be considered to have excessive absences and may be dropped. Absences attributed to the representation of the college at officially approved events are excused events

## Other Course Information

### Contacting the Instructor

The best way to reach me is through canvas messaging. I always go there first. You may also email me at the address listed on the syllabus, but it is not as reliable generally. I will return your emails in 24 to 48 hours. You may also set up an appointment with me to meet after class or through zoom.

### IVC Student Resources

IVC wants you to be successful in all aspects of your education. For help, resources, services, and an explanation of policies, visit <http://www.imperial.edu/studentresources> or click the heart icon in Canvas.

## Anticipated Class Schedule/Calendar

8/12 Week One Syllabus Orientation and Review of Music Theory
8/19 Week Two Chapter 1 Practice pages 4-7 C major scale two octaves
8/26 Week Three Chapter 1 Practice pages 8-12 G major scale two octaves
9/2 Labor Day Holiday and Week Four Chapter 1 Practice pages 13-19 and D major scale two octaves
9/9 Week Five Chapter 2 Practice pages 20-23 and A major scale two octaves Listening Example: JS Bach
9/16 Week Six Chapter 2 Practice pages 24-30 E major scale two octaves Listening Example: The Concerto
9/23 Week Seven Chapter 2 Practice pages 31-37 B major scale two octaves Listening Example: Mozart
9/30 Week Eight Chapter 3 Practice pages 38-41 and review major scales Listening Example: The Sonata and Beethoven



<p>10/7 Week Nine</p> <p>Chapter 3 Practice pages 42-47 F# major scale two octaves</p> <p>Listening Example: The Lyric Piano Piece</p>
<p>10/14 Week Ten</p> <p>Chapter 3 Practice pages 48-51 C# major scales two octaves</p> <p>Listening Example: Schubert</p>
<p>10/21 Week Eleven</p> <p>Chapter 3 Practice pages 52-57 Ab major scale two octaves</p> <p>Listening Example: Frederic Chopin</p>
<p>10/28 Week Twelve</p> <p>Chapter 4 Practice pages 58-62 Eb major scale two octaves</p> <p>Listening: Clara Schumann</p>
<p>11/4 Week Thirteen</p> <p>Chapter 4 Practice 63-67 Bb major scale two octaves</p> <p>Listening Example: Claude Debussy</p>
<p>11/11 Veteran's Day and Week Fourteen</p> <p>Chapter 4 Practice pages 68-72 F major scale two octaves</p> <p>Listening Example: Camille Saint Saens</p>
<p>11/18 Week Fifteen</p> <p>Chapter 4 Practice pages 72-77 and performances</p>
<p>11/25 Thanksgiving Holiday</p>
<p>12/2 Final Wrap up performance of finals</p>



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