



**Arts and Communication Division**

**Course Outline**

MUS 222  
Course Number

Piano Class IV  
Course Title

1  
Credits

0  
Lecture

2  
Laboratory Hours

15 weeks  
Length of semester

**Catalog Description.**

Continuation of MUS 221. Explores various periods of keyboard literature as well as increasingly difficult technical skills, sight-reading, and transposing.

Text:

Prerequisite: MUS 122

Corequisites: None

**Coordinator: James Kelly**  
**Ext. 3716**

**Latest Review: Spring 2005**

A. COURSE OBJECTIVES

1. Explore more challenging repertoire of various styles of music.
2. Develop technical proficiencies through scales and exercises.
3. Learn to develop strategies in learning a piece of music.
4. Acquire a broader understanding of harmony, form, rhythm.

B. COURSE REQUIREMENTS FOR TESTING AND EVALUATION

1. Regular attendance.
2. Consistent practice and preparation of daily assignments
3. Two tests and quizzes to check your progress.
4. Positive attitude and effort.

C. ATTENDANCE POLICY

Attendance is taken at each class. Two unexcused absences are allowed. Additional unexcused absences will lower your grade by one letter. Absences due to sickness or emergency may be excused by contacting me via email at [yomustpractice@aol.com](mailto:yomustpractice@aol.com), or by leaving a note in my mailbox in the Music Office, CM156. You are responsible for finding out the day's assignment. If you do not show up for a test, you will fail that test.

D. OFFICE HOURS

Please take advantage of this time if you are experiencing difficulty with the material. If you have specific questions or concerns with the class, I will be happy to address them.

E. DAILY CLASS ASSIGNMENTS

I will pass out a daily assignment page for each class. It will include your pieces, technical exercises, any written homework, and any practice suggestions. If you miss class, a copy of the assignment will be in the Music Office – CM 156.

F. TOPICAL OUTLINE

<u>WEEK</u>	<u>MATERIAL COVERED</u>	
1	Balance melody and accompaniment Sixteenth note pattern <i>Masterworks Classics (MC)</i> – p. 36 <i>Etudes</i> – pp. 6, 10	<b>SCALES:</b> A minor, Ab major and minor
2	Scales in 10 <sup>ths</sup> Broken chord inversions Slur/staccato touch Counterpoint <i>MC</i> – p. 38 <i>Etudes</i> – p. 7	<b>SCALES:</b> C major and minor
3	Chord inversions Chord progressions Extended scale playing <i>MC</i> – pp. 26-27 <i>Etudes</i> – pp. 8	<b>SCALES:</b> C# major and minor
4	QUIZ Sixteenth notes in 6/8 Legato 3 <sup>rds</sup> <i>WC</i> – p. 21 <i>Etudes</i> – pp. 13, 14	<b>SCALES:</b> D minor
5	Syncopated pedaling F major and minor <i>MC</i> – pp. 32-33 <i>Etudes</i> – pp. 4-5	<b>SCALES:</b> F major and minor
6	L.H. melody Bringing out melody in 3 voice texture <i>Etudes</i> – p. 18	<b>SCALES:</b> G maj/min, F# maj/min
7	Hand crossings, chord progressions Prepare for MIDTERM <i>Etudes</i> – pp. 20-21	
8	MIDTERM	
9	Ensemble week / Duet playing	
10	Staccato touch <i>MC</i> – p. 44	<b>SCALES:</b> Eb major and minor
11	QUIZ Minor chord progressions <i>MC</i> – pp. 12-13	<b>SCALES:</b> B minor, Bb minor
12	Ostinato patterns Alberti bass Swing rhythms <i>MC</i> – p. 23	
13	Repeated notes Changing tempo within a piece Chord progressions <i>MC</i> – pp. 40-41	
14	<i>Etudes</i> – p. 19 <i>MC</i> – p. 17	
15	Review for FINAL	