



El Camino College
COURSE OUTLINE OF RECORD – Official

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| Course Acronym: | MUSI |
| Course Number: | 131B |
| Descriptive Title: | Beginning Piano II |
| Division: | Arts, Media and Entertainment |
| Department: | Music |
| Course Disciplines: | Music |
| Catalog Description: | This course is a continuation of Music 131A (Beginning Piano I) using increasingly complex materials. Students will attend selected musical events at the El Camino College Center for the Arts. |
| Prerequisite: | Music 131A with a minimum grade of C or equivalent |
| Co-requisite: | |
| Recommended Preparation: | |
| Enrollment Limitation: | |
| Hours Lecture (per week): | 2 |
| Hours Laboratory (per week): | 1 |
| Outside Study Hours: | 4 |
| Total Course Hours: | 54 |
| Course Units: | 2 |
| Grading Method: | Letter Grade only |
| Credit Status: | Credit, degree applicable |
| Transfer CSU: | Yes |
| Effective Date: | Prior to July 1992 |
| Transfer UC: | Yes |
| Effective Date: | prior to fall 1992 |
| General Education: ECC | |
| Term: | |
| Other: | |
| CSU GE: | |
| Term: | |
| Other: | |
| IGETC: | |
| Term: | |
| Other: | |
| CalGETC: | |
| Term: | |

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| Other: | |
| Student Learning Outcomes: | <p>SLO #1 Notes Rhythms and Fingerings</p> <p>Upon completion of the course, students will be able to play an early-intermediate level piano piece with accurate notes, rhythms and fingerings.</p> <p>SLO #2 Two-Octave Arpeggios</p> <p>Upon completion of the course, students will be able to play two-octave arpeggios in D and A major, hands-alone.</p> <p>SLO #3 Chord Progressions</p> <p>Upon completion of the course, students will be able to play a I-IV-I-V7-I chords progression in the keys of a, e and d minor, hands-together.</p> |
| Course Objectives: | <ol style="list-style-type: none"> 1. Identify and define vocabulary for key signatures, intervals, chords, and phrase structure. 2. Count and perform rhythmic patterns in simple duple, simple triple, simple quadruple and compound duple meters. 3. Identify and correctly respond to symbols for musical expression, including dynamics, tempo, and articulation. 4. Perform at the piano, hands-together, 2 octave major and minor scales and primary chord progressions (I-IV6/4-I-V6/3 or V 6/5-I) in major keys up to seven sharps and four flats and minor keys up to two sharps and two flats. Perform at the piano, hands-alone, 2 octave arpeggios in C, G and F major. 5. Synthesize good hand position, fingering, tone production, balance and dynamics into a musical performance. 6. Sight-read easy two-voice piano music, single lines from ensemble music, and melodies with simple chord accompaniments, hands together. 7. Synthesize proper technique for syncopated pedaling into a musical performance. 8. Perform a variety of early intermediate solo piano music from all four major style periods (Baroque, Classical, Romantic and Contemporary). |
| Major Topics: | <p>I. Musical Language (3 hours, lecture)</p> <ol style="list-style-type: none"> 1. <ol style="list-style-type: none"> 1. <ol style="list-style-type: none"> A. Key signatures B. Intervals C. Chords D. Phrase structure <p>II. Musical Language (2 hours, lab)</p> <ol style="list-style-type: none"> A. Key signatures B. Intervals C. Chords D. Phrase structures <p>III. Rhythm and Time Signatures (3 hours, lecture)</p> <ol style="list-style-type: none"> A. Simple duple, simple triple, simple quadruple and compound duple meters <p>IV. Rhythm and Time Signatures (3 hours, lab)</p> <ol style="list-style-type: none"> A. Simple duple, simple triple, simple quadruple and compound duple meters <p>V. Musical Expression Symbols and Terminology (1 hour, lecture)</p> <ol style="list-style-type: none"> A. Dynamics B. Tempo C. Articulation D. Musical form <p>VI. Musical Expression Symbols and Terminology (2 hours, lab)</p> <ol style="list-style-type: none"> A. Dynamics |

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| | <ul style="list-style-type: none"> B. Tempo C. Articulation D. Musical form <p>VII. Principles of Performance Technique (4 hours, lecture)</p> <ul style="list-style-type: none"> A. Hand position B. Tone production C. Fingering D. Balance of musical elements E. Dynamic control F. Syncopated pedaling <p>VIII. Principles of Performance Technique (2 hours, lab)</p> <ul style="list-style-type: none"> A. Hand position B. Tone production C. Fingering D. Balance of musical elements E. Dynamic control F. Syncopated pedaling <p>IX. Technical Exercises (6 hours, lecture)</p> <ul style="list-style-type: none"> A. Major and minor scales hands-together in major keys up to seven sharps and four flats and minor keys up to two sharps and two flats B. Primary chord progressions (i-iv6/4-i-v6/4 or v6/5-i) in major keys up to seven sharps and four flats and minor keys up to two sharps and two flats C. Two octave arpeggios in c, g and f major, hands-alone <p>X. Technical Exercises</p> <ul style="list-style-type: none"> A. Major and minor scales hands-together in major keys up to seven sharps and four flats and minor keys up to two sharps and two flats B. Primary chord progressions (i-iv6/4-i-v6/4 or v6/5-i) in major keys up to seven sharps and four flats and minor keys up to two sharps and two flats C. Two octave arpeggios in C, G and F major, hands-alone <p>XI. Sight-Reading (6 hours, lecture)</p> <ul style="list-style-type: none"> A. Easy two-voice music, hands together B. Single lines from ensemble music C. Melodies with simple chord accompaniments, hands together <p>XII. Sight-Reading (2 hours, lab)</p> <ul style="list-style-type: none"> A. Easy two-voice music, hands together B. Single lines from ensemble music C. Melodies with simple chord accompaniments, hands together <p>XIII. Performance Practice Principles (3 hours, lecture)</p> <ul style="list-style-type: none"> A. Baroque B. Classical C. Romantic D. Contemporary <p>XIV. Preparation of Early Intermediate Level Musical Compositions for Performance (4 hours, lecture)</p> <p>XV. Preparation of Early Intermediate Level Musical Compositions for Performance (4 hours, lab)</p> <p>XVI. Performance of Early Intermediate Level Musical Compositions (6 hours, lecture)</p> |
| Total Lecture Hours: | 36 |
| Total Laboratory Hours: | 18 |
| Total Hours: | 54 |
| A.1. Primary Methods of | |

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| Evaluation (Part 1 - CCN courses only): | |
| A.2. Primary Method of Evaluation (Part 2 - all courses; choose one): | 3) Skills demonstration |
| Typical Assignment Using Primary Method of Evaluation: | Perform "Etude" by Cornelius Gurlitt in class, with accurate notes, rhythms, fingerings, articulation, phrasing, tempo and dynamics. |
| Critical Thinking Assignment 1: | Analyze Mozart's "Rondo all turca" (arranged by Bastien) by labeling tonic and dominant chords in your score before performing it for your instructor. |
| Critical Thinking Assignment 2: | Analyze "Arabesque" by Burgmuller by labeling the major formal sections in your score. Perform the piece, using the correct dynamics, articulation, voicing and balance between the hands required for the projection of Burgmuller's musical ideas. |
| Other Evaluation Methods: | Class Performance, Other (specify), Performance Exams |
| Instructional Methods: | Demonstration, Discussion, Group Activities, Lab, Lecture |
| If other: | |
| Work Outside of Class: | Observation of or participation in an activity related to course content (such as theatre events, museums, concert, debate, meeting), Problem solving activity, Skill practice, Study, Written work (such as essay/composition/report/analysis/research) |
| If Other: | |
| Up-To-Date Representative Texts: | Polli Chambers-Salazar, <u>Essential Piano Techniques: A Guide to Practice and Performance</u> , 1st ed., Kendall Hunt Publishing Company, 2010. Discipline Standard Jane, Lisa and Lori Bastien, <u>Bastien Piano for Adults Book 2</u> , Kjos Music Press, 1999. Discipline Standard |
| Alternative Texts: | |
| Required Supplementary Readings: | |
| Other Required Materials: | |
| Requisite: | Prerequisite |
| Category: | sequential |
| Requisite course(s): List both prerequisites and corequisites in this box. | Music 131A with a minimum grade of C or |
| Requisite and Matching skill(s): Bold the requisite skill. List | Good general musicianship, specifically, a knowledge of pitch and rhythm notation, an introductory understanding of major and relative minor keys, scales and chords, intervals, dynamics, articulation, tempo and phrase structure. |

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| <p>the corresponding course objective under each skill(s).</p> | <p>MUSI 131A - Demonstrate, through playing, the ability to read in treble and bass clefs.</p> <p>MUSI 131A - Count and perform rhythmic patterns in simple duple, simple triple and simple quadruple meters.</p> <p>MUSI 131A - Identify and correctly respond to symbols for musical expression, including dynamics, tempo, and articulation.</p> <p>MUSI 131A - Perform at the piano seven major (C, D, E, F, G, A, B) and three minor (a, e, d) scales and primary chords (I-IV6/4-I-V6/5-I) one octave hands together. Keyboard skills, specifically, an understanding of hand position, fingering (including extensions, finger substitution and crossing over/under), a variety of touches, dynamics, and common rhythmic figures.</p> <p>MUSI 131A - Count and perform rhythmic patterns in simple duple, simple triple and simple quadruple meters.</p> <p>MUSI 131A - Synthesize good hand position, fingering, dynamics and articulation into a musical performance.</p> <p>MUSI 131A - Perform a variety of beginning solo piano music. The ability to play music written for the piano, i.e. both clefs, hands-together.</p> <p>MUSI 131A - Demonstrate, through playing, the ability to read in treble and bass clefs.</p> <p>MUSI 131A - Sight-read beginning level exercises, hands together.</p> <p>MUSI 131A - Perform a variety of beginning solo piano music.</p> |
| <p>Requisite Skill:</p> | <p>equivalent</p> |
| <p>Requisite Skill and Matching Skill(s): Bold the requisite skill(s). If applicable</p> | |
| <p>Requisite course:</p> | |
| <p>Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).</p> | <p>It is expected that students entering this course will be able to read music in both clefs, understand rhythmic notation, have a good introductory understanding of major and relative minor keys, scales and chords, intervals, dynamics, articulation, tempo and phrase structure. They are also expected to have an understanding of keyboard skills including extensions, finger substitution, crossing over/under and fingering. Without these skills they will be highly unlikely to be able to play the repertoire, technical exercises and sight reading required from the very beginning of the class.</p> |
| <p>Requisite Skill:</p> | |
| <p>Requisite Skill and Matching skill(s): Bold the requisite skill. List the corresponding course objective</p> | |

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| under each skill(s). If applicable | |
| Enrollment Limitations and Category: | |
| Enrollment Limitations Impact: | |
| Course Created by: | Hurd/Nelson/Wozniak/O'Brien |
| Date: | 02/01/1977 |
| Original Board Approval Date: | |
| Last Reviewed and/or Revised by: | Polli Chambers-Salazar |
| Date: | 08/27/2025 |