



**El Camino College**  
**COURSE OUTLINE OF RECORD – Official**

<b>Course Acronym:</b>	MUSI
<b>Course Number:</b>	232
<b>Descriptive Title:</b>	Advanced Piano
<b>Division:</b>	Arts, Media and Entertainment
<b>Department:</b>	Music
<b>Course Disciplines:</b>	Music
<b>Catalog Description:</b>	This course continues the development of musical, technical and functional skills using selected advanced repertoire representative of the style periods, the Baroque, Classic, Romantic and Contemporary. Attendance at specified musical events at El Camino College Center for the Arts is required.
<b>Prerequisite:</b>	Music 231B with a minimum grade of C or equivalent
<b>Co-requisite:</b>	
<b>Recommended Preparation:</b>	
<b>Enrollment Limitation:</b>	
<b>Hours Lecture (per week):</b>	2
<b>Hours Laboratory (per week):</b>	1
<b>Outside Study Hours:</b>	4
<b>Total Course Hours:</b>	54
<b>Course Units:</b>	2
<b>Grading Method:</b>	Letter Grade only
<b>Credit Status:</b>	Credit, degree applicable
<b>Transfer CSU:</b>	Yes
<b>Effective Date:</b>	Prior to July 1992
<b>Transfer UC:</b>	Yes
<b>Effective Date:</b>	prior to fall 1992
<b>General Education:</b>	
<b>ECC</b>	
<b>Term:</b>	
<b>Other:</b>	
<b>CSU GE:</b>	
<b>Term:</b>	
<b>Other:</b>	
<b>IGETC:</b>	
<b>Term:</b>	
<b>Other:</b>	

<b>CalGETC:</b>	
<b>Term:</b>	
<b>Other:</b>	
<b>Student Learning Outcomes:</b>	<p><b>SLO #1 Notes, Rhythms, and Fingerings</b></p> <p>Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.</p> <p><b>SLO #2 Four-Octave Major Scales</b></p> <p>Upon completion of the course, students will be able to play four-octave major scales in C and G, hands-together.</p> <p><b>SLO #3 Four-Octave Arpeggios</b></p> <p>Upon completion of the course, students will be able to play four-octave arpeggios in C and G major, hands-together.</p>
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. Identify and analyze keys, chords, intervals, and form.</li> <li>2. Define and correctly respond to symbols and terminology for dynamics, articulation, and tempo.</li> <li>3. Count and perform rhythms in simple duple, simple triple, simple quadruple, compound duple, compound triple and compound quadruple meters in the context of an advanced level piece of music.</li> <li>4. Synthesize dynamic control, articulation, balance, pedaling, phrasing, and appropriate style period practices into a solo performance of an advanced level piece of piano music.</li> <li>5. Perform at the piano, hands-together, 4 octave major and minor scales and primary chord progressions (I-IV<sup>6</sup>/4-I-V<sup>6</sup>/3 or V 6/5-I) in major keys up to seven sharps and seven flats and minor keys up to seven sharps and seven flats. Perform at the piano, hands-together, 4 octave arpeggios in major keys up to seven sharps and seven flats and minor keys up to seven sharps and seven flats.</li> <li>6. Accurately sight-read intermediate level repertoire in keys up to four sharps and four flats.</li> <li>7. Synthesize dynamic control, proper articulation, balance, pedaling, phrasing, and appropriate style period practices into a solo performance of an advanced level piece of music.</li> </ol>
<b>Major Topics:</b>	<p><b>I. Review (4 hours, lecture)</b></p> <ol style="list-style-type: none"> <li>A. Key signatures</li> <li>B. Chords</li> <li>C. Intervals</li> <li>D. Structural forms</li> </ol> <p><b>II. Review (2 hours, lab)</b></p> <ol style="list-style-type: none"> <li>A. Key signatures</li> <li>B. Chords</li> <li>C. Intervals</li> <li>D. Structural forms</li> </ol> <p><b>III. Terminology and Symbols (4 hours, lecture)</b></p> <ol style="list-style-type: none"> <li>A. Dynamics</li> <li>B. Articulation</li> <li>C. Tempo</li> <li>D. Symbols</li> </ol>

	<p><b>IV. Counting of Rhythm in Simple Duple, Simple Triple, Simple Quadruple, Compound Duple, Compound Triple and Compound Quadruple Meters (3 hours, lecture)</b></p> <p><b>V. Counting of Rhythm in Simple Duple, Simple Triple, Simple Quadruple, Compound Duple, Compound Triple and Compound Quadruple meters (2 hours, lab)</b></p> <p><b>VI. Principles of Performance Practice: Baroque, Classical, Romantic and Contemporary Periods (3 hours, lecture)</b></p> <p><b>VII. (6 hours, lecture)</b></p> <p>A. Four octave major and minor scales and primary chord progressions (I-IV6/4-I-V6/3 or V6/5-I), hands-together, in major keys up to seven sharps and seven flats and minor keys up to seven sharps and seven flats</p> <p>B. Four octave arpeggios, hands-together, in major keys up to seven sharps and seven flats and minor keys up to seven sharps and seven flats</p> <p><b>VIII. (6 hours, lab)</b></p> <p>A. Four octave major and minor scales and primary chord progressions (I-IV6/4-I-V6/3 or V6/5-I), hands-together, in major keys up to seven sharps and seven flats and minor keys up to seven sharps and seven flats</p> <p>B. Four octave arpeggios, hands-together, in major keys up to seven sharps and seven flats and minor keys up to seven sharps and seven flats</p> <p><b>IX. Rehearsal of Solo Literature from the Baroque, Classical, Romantic and Contemporary Style Periods (6 hours, lecture)</b></p> <p><b>X. Rehearsal of Solo Literature from the Baroque, Classical, Romantic and Contemporary Style Periods (4 hours, lab)</b></p> <p><b>XI. Performance of Solo Literature from the Baroque, Classical, Romantic and Contemporary Style Periods (6 hours, lecture)</b></p> <p><b>XII. Sight-Reading (4 hours, lecture)</b></p> <p>A. Two voice music, hands-together, in keys up to four sharps and four flats</p> <p>B. Single lines from ensemble music in keys up to four sharps and four flats</p> <p>C. Melodies with simple chord accompaniments, hand-together, in keys up to four sharps and four flats</p> <p><b>XIII. Sight-Reading (4 hours, lab)</b></p> <p>A. Two voice music, hands-together, in keys up to four sharps and four flats</p> <p>B. Single lines from ensemble music in keys up to four sharps and four flats</p> <p>C. Melodies with simple chord accompaniments, hand-together, in keys up to four sharps and four flats</p>
<b>Total Lecture Hours:</b>	36
<b>Total Laboratory Hours:</b>	18
<b>Total Hours:</b>	54
<b>A.1. Primary Methods of Evaluation (Part 1 - CCN courses only):</b>	
<b>A.2. Primary Method of Evaluation (Part 2 - all courses; choose one):</b>	3) Skills demonstration
<b>Typical Assignment Using Primary Method of Evaluation:</b>	Perform "The Horseman" by Dmitri Kabalevsky, with accurate notes, rhythms, fingerings, articulation, phrasing, tempo, and dynamics.
<b>Critical Thinking Assignment 1:</b>	Analyze "Viennese Sonatina No.1," 1st Movement by W. A. Mozart 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 Mozart's musical ideas.
<b>Critical Thinking Assignment 2:</b>	Analyze "Invention No.1 in C Major" by J.S. Bach by labeling all subject entries, inversions of the subject, and sequences in your score before performing it for your instructor.
<b>Other Evaluation Methods:</b>	Class Performance, Other (specify), Performance Exams
<b>Instructional Methods:</b>	Demonstration, Discussion, Group Activities, Guest Speakers, Lab, Lecture, Multimedia presentations
<b>If other:</b>	
<b>Work Outside of Class:</b>	Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting), Problem solving activity, Skill practice, Study, Written work (such as essay/composition/report/analysis/research)
<b>If Other:</b>	
<b>Up-To-Date Representative Texts:</b>	Agay, <u>Classics to Moderns, Vol. 37, Music for Millions Series</u> , Consolidated Music Publisher, 1999.  Qualifier Text: Discipline Standard Polli Chambers-Salazar, <u>Essential Piano Techniques: A Guide to Practice and Performance</u> , 1st ed., Kendall Hunt Publishing Company, 2010.  Qualifier Text: Discipline Standard
<b>Alternative Texts:</b>	
<b>Required Supplementary Readings:</b>	
<b>Other Required Materials:</b>	
<b>Requisite:</b>	Prerequisite
<b>Category:</b>	sequential
<b>Requisite course(s): List both prerequisites and corequisites in this box.</b>	Music 231B with a minimum grade of C or
<b>Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).</b>	<b>Good general musicianship, i.e., understanding directions for dynamics, articulation, tempo, phrasing, and comprehension of major and relative minor keys.</b>  MUSI 231B - Identify and analyze keys, chords, intervals, and form.  MUSI 231B - Define and correctly respond to symbols and terminology for dynamics, articulations, and tempo. <b>Sufficient keyboard skills to include good hand position, tone production, pedaling, and balance between the hands.</b>  MUSI 231B - Synthesize dynamic control, proper articulation, balance, pedaling, phrasing, and appropriate style period practices into a solo performance of an intermediate to intermediate/advanced level piece of music. <b>Sufficient ability to read and play advanced level two-hand music for the keyboard with correct notes, rhythms, fingering, dynamics and articulation.</b>

	<p>MUSI 231B - Synthesize dynamic control, proper articulation, balance, pedaling, phrasing, and appropriate style period practices into a solo performance of an intermediate to intermediate/advanced level piece of music.</p> <p>MUSI 231B - Accurately sight-read intermediate level repertoire in keys up to three sharps and three flats.</p>
<b>Requisite Skill:</b>	equivalent
<b>Requisite Skill and Matching Skill(s): Bold the requisite skill(s). If applicable</b>	
<b>Requisite course:</b>	
<b>Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).</b>	It is expected that students entering this course will be able to play upper-intermediate level piano music with correct notes, rhythms, fingerings, dynamics and articulation, as well as 3-octave hands-together major and minor scales and arpeggios, I-IV-I-V or V6/5-I chord progressions. They are also expected to have an understanding of keyboard skills including good hand position, tone production, pedaling and balance between the hands. 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.
<b>Requisite Skill:</b>	
<b>Requisite Skill and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s). If applicable</b>	
<b>Enrollment Limitations and Category:</b>	
<b>Enrollment Limitations Impact:</b>	
<b>Course Created by:</b>	June Nelson
<b>Date:</b>	10/01/1989
<b>Original Board Approval Date:</b>	
<b>Last Reviewed and/or Revised by:</b>	Polli Chambers-Salazar
<b>Date:</b>	08/27/2025