

# MUS-1260: CLASS KEYBOARD II

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## Cuyahoga Community College

**Viewing: MUS-1260 : Class Keyboard II**

**Board of Trustees:**

January 2024

**Academic Term:**

Fall 2024

**Subject Code**

MUS - Music

**Course Number:**

1260

**Title:**

Class Keyboard II

**Catalog Description:**

Functional piano techniques and keyboard skills for beginning music majors not specializing in piano, and non-music majors. Keyboard development in second level sight reading, transposing, improvising, and ensemble playing in various styles. Development of second level solo and ensemble repertoire.

**Credit Hour(s):**

2

**Lecture Hour(s):**

1

**Lab Hour(s):**

2

**Other Hour(s):**

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## Requisites

**Prerequisite and Corequisite**

MUS-1250 Class Keyboard I, or performance audition.

## Outcomes

**Course Outcome(s):**

Sight-read elementary piano materials using proper chord and fingering positions.

**Essential Learning Outcome Mapping:**

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

**Objective(s):**

1. Demonstrate basic finger patterns and practical fingering.
2. Maintain rhythmic stability in note-value and rest relationships.
3. Demonstrate correct use of dynamics, tempo, meter, and musical symbols.

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**Course Outcome(s):**

Perform solo and ensemble literature for elementary-level piano students with notation and rhythmic accuracy.

**Objective(s):**

1. Describe musical terms, dynamics, tempos, pedal, and meters used to execute performance of a solo piano piece.
2. Demonstrate basic finger patterns and practical fingering for musical passages.
3. Demonstrate proper performance posture and decorum.

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**Course Outcome(s):**

Transpose elementary-level pieces into related or close-positioned keys.

**Essential Learning Outcome Mapping:**

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

**Objective(s):**

1. Demonstrate shifts in hand-position and differing accidentals within transposed pieces.
2. Perform transpositions using a steady tempo and correct dynamics.
3. Discuss how finger positions and repeated patterns enable a smooth shift into the new transposed keys.

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**Course Outcome(s):**

Improvise simple pieces in a homophonic structure in pop, rock, jazz, and classical styles.

**Objective(s):**

1. Demonstrate chord structures and repeating patterns in varying musical styles.
2. Discuss metric considerations in varying styles.
3. Perform conventional accompaniment patterns in varying styles.
4. Apply motifs and melodic sequences to improvisation.

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**Methods of Evaluation:**

1. Written examination
2. Individual performances
3. Written research assignments
4. Written concert critiques

**Course Content Outline:**

1. Keyboard and pedal application
2. Notation and keyboard application
  - a. Intervals and triads
  - b. Melodic pattern groupings in treble and bass clefs
  - c. Ledger line recognition and practices
  - d. Key signature recognition
  - e. Sight-reading
3. Rhythmic application
  - a. Pulse-beat awareness
  - b. Note-value and rest relationships: clapping and motion.
  - c. Simple and compound meter recognition
  - d. Changing meters
  - e. Changing keys
4. Technical facility
  - a. Finger pattern structures: two-note, three-note, and five-note groupings
  - b. Major scales and scalar finger patterns
  - c. Legato, staccato, and varying touches
  - d. Phrasing and dynamics
  - e. Chord structure changes in transposition
  - f. Motifs, sequences, and rhythmic repetition in improvisation

5. Musical terms, dynamic markings, and symbols
6. Solo repertoire
7. Ensemble repertoire
8. Performance presentation and concert decorum
9. Improvisation in jazz, pop, rock, and classical styles
10. Bass patterns, chord progressions, and rhythms in varying styles.
11. Transposition guidelines and hand and chord shifts.

## Resources

Caramia, Tony. *A Guide for Jazz Piano Harmonization*. San Diego, CA: Neil A. Kjos Music, 1983.

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Heerema, Elmer. *Progressive Class Piano*. 3rd. Sherman Oaks, CA: Alfred Music, 2005.

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Hilley, Martha, and Lynn Olson. *Performance of the Developing Musician, Book One*. New York, NY: Hal Leonard Pub, 2005.

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Lyke, James, Ronald Chiolid, Geoffrey Haydon, and Tony Caramia. *Keyboard Musicianship, Book One*. 11th. Champaign, IL: Stipes, 2020.

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Mach, Elyse. *Contemporary Class Piano*. 9th. Oxford University Press, 2023.

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Peterson, Oscar and Bily Taylor. *Jazz Exercise and Pieces: For the Young Jazz Pianist*. C. Hansen, 1965.

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Bastien, James and Jane Bastien. *Beginning Piano for Adults*. Park Ridge, IL: General Words and Music, 1986.

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Lancaster, E. L. and Kenon D. Refrow. *Alfred's Group Piano for Adults*. 2nd. Alfred Publishing, 2004.

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Bastien, Jane Smisor, Lisa Bastien, and Lori Bastien. *Bastien Piano for Adults, Books One and Two*. Kjos Publishing, 1999.

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Udartseva, Augusta. *Complete Piano for Adult Beginners*. Open Wide Books, 2022.

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Ferrante, Damon. *Piano Book for Adult Beginners*. Steeplechase Arts, 2022.

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## Resources Other

1. *Improvise: A Step-By-Step Approach*. Evanston, IL: Jasmine Music, 1980.

## Instructional Services

### OAN Number:

Transfer Assurance Guide OAH019 (2 of 2 courses, both must be taken)

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