



15800 Calvary Rd.
Kansas City, MO 64147

Syllabus

Course:	MUKP Keyboard Proficiency– Non-Music Majors and Non-Piano Majors
Credit:	1 or 2 Semester Hour(s)
Semester:	Fall/Spring
Time:	TBA
Instructor:	STAFF

I. DESCRIPTION

Private instruction in piano for non-music majors and music majors where piano is not their primary performance area. Non-piano music majors must begin taking piano lessons no later than their second semester at Calvary and continue taking piano lessons each semester until piano proficiency is passed.

II. OBJECTIVES

- A. General competencies to be achieved. The student will:
1. Develop productive practice habits at the piano. (PLO 1) (Assignment D)
 2. Acquire knowledge of piano technique. (PLO 1) (Assignments B, D)
 3. Study piano literature representative of the historical periods of: Baroque, classical, romantic, and/or modern. (PLO 1, 2) (Assignments B, D, E, F)
 4. Develop practical piano/keyboard skills appropriate for use in church, school classrooms and private studio settings. (PLO 1, 2, 3) (Assignments B, D, E, F)
- B. Specific competencies to be achieved. The student will:
1. Demonstrate productive practice habits on a weekly basis. (PLO 1) (Assignment B, D)
 2. Develop and demonstrate skills to begin mastery of piano technique. (PLO 1, 2) (Assignments B, D)
 3. Develop artistic approaches to piano literature styles by study and accurate performances of musical elements as intended by representative composers. (PLO 1, 2) (Assignments B, D, E, F)

Our Mission: "...to prepare Christians to live and serve in the church and in the world according to the Biblical worldview."

4. Show progressive development of practical piano/keyboard skills by demonstrating proficient use in each lesson. (PLO 1, 2, 3)
(Assignments B, D, E, F)
- C. Mo STEP standards that are addressed in this course: 1.2

III. REQUIREMENTS

- A. Each student should arrange lesson times with instructor.
- B. **Piano students attend once-a-week lessons* and should practice a minimum of one hour per day for five days a week. Practice must be recorded on the *Practice Record Sheet* provided. Weekly practice grades will be as follows: (5 hours = A, 4 hours = B, 3 hours = C, 2 hours = D)**
- C. Each student should bring a 1” notebook to each lesson to keep track of assignments and worksheets.
- D. Practice and become proficient in playing assigned scales and technique exercises. Complete a satisfactory performance of the assigned scales and technique exercises at the last lesson of the semester.
- E. Attend all piano master classes and all general recitals each semester of study.*
- F. Perform assigned repertoire pieces at the last lesson. Repertoire pieces are to be polished and sound ready to be played in “public.”

IV. GRADING

The final grade will be constructed according to the following percentages:

Practice Effort	20%
Master Class Attendance	10%
Recital Attendance	10%
Consistent Achievement of skills Demonstrated in each lesson	40%
Final Performance Exam	<u>20%</u>
Total	100%

*No more than two absences from lessons should occur. A third absence will result in the lowering of the student’s grade by one letter. A fourth absence will result in a grade of ‘F’ for the semester. Please notify the instructor via e-mail or voicemail if an absence becomes necessary.

V. MATERIALS

Student is responsible to purchase literature. Students have a maximum of two weeks after the first lesson to obtain music needed for the semester. Failure to do so will result in the weekly grade to drop one grade level for the first week, 2 grade levels for the 2nd week and after 3 weeks with no literature, the student will receive an F for the weekly grade until music is purchased.

MoSTEP Music K-12: Instrumental and Vocal Competencies

A. Musicianship and Performance

1. Performing a variety of roles (e.g., performer, listener, historian, composer theorist, musical technician and teacher) appropriate to the area(s) of music certification sought.
2. Singing and playing fluently at sight from notation.
3. Using musical terminologies.
4. Skillfully and artistically perform literature of varying technical and interpretive demands and from varying periods.
6. Leading and collaborating on matters of musical interpretation.

B. Aural Skills and Analysis

8. Analyzing, describing, and labeling, both aurally and from notation, components and elements of music, including but not limited to pitch (including intervals, chords, scale types, and harmony), rhythm, harmony, dynamics, timbre, texture and form.
9. Analyzing, describing, and labeling, both aurally and from notation, basic organizational principles of music (repetition/contrast, unity/variety, tension/release, balance) and their interaction with structures and forms (e.g., verse/refrain, call and response, theme, variation, canon, Ab, ABA, rondo, etc.)
10. Placing music in a historical, cultural and stylistic context from aural prompts and/or score analysis.
11. Identifying, analyzing and correcting performance errors.
12. Using knowledge of basic physical properties and characteristics of sound (frequencies, sound waves, overtones, etc.) to adapt different performing venues, including rehearsal rooms, concert halls, football stadiums, etc.

D. Conducting

16. Reading, analyzing and preparing a musical score for rehearsal and performance.
17. Rehearsal techniques and procedures.

E. History and Repertory

20. United States and world music history (composers, genres, music literature) through the present time, including acquaintance with repertoire beyond

the candidates' major instrument or certificate being sought and with the contributions of cultural groups underrepresented in the United States.

21. Applying historical knowledge to selecting music for solos, small and large ensembles, curriculum development, lesson planning, and daily classroom and performance activities.
22. Stylistic characteristics (e.g., melody, rhythm, harmony, texture and dynamics) associated with music of major historical periods, jazz and representative American popular (e.g. blues, rock and folk) and world music.
23. Analyzing and connecting musical genres (e.g., opera, blues, rock, etc) to the literature of diverse cultural sources and the music of various historical periods.

G. Synthesis

26. Using critical thinking and creative problem solving to solve a variety of musical problems related to analysis, performance, composition, improvisation and arranging.
28. Working with a comprehensive repertoire, including contemporary music and music from various cultures of the world and music of today.
30. Applying criteria by which music and music-making are judged artistic, Exceptional, or superior in performance.
32. Expressing musical concepts in non-musical media (verbal, visual, kinetic and tactile).

H. Professional Practices

34. Using professional literature (journals, reference works, other source materials) to inform teaching content and methods.
35. Applying professional teaching practices and ethics.
36. Participating in continuing professional development, including membership in professional organizations, attendance at professional conferences, etc.
37. Understanding basic administrative, financial, management, public relations and organizational aspects of an overall music program.
38. Planning a public performance of varied and balanced repertoire.
39. Understanding health issues related to music (e.g., noise-related hearing loss, proper care of singing voice, care and prevention of repetitive motion injuries) and employing safe practices and precautions related to school music programs (e.g., preventing the spread of germs and viruses, traveling with persons trained in first aid/CPR).

Technical Skills List

Scales

- A. Technical familiarity (Major and Minor)
- B. Know key signatures
- C. Application to technical warm-ups

D. Application to improvisation

Intervals

- A. Work toward instant recognition to improve sight reading skills
- B. Playing vocal parts

Musical Terminology

- A. Related to styles of music and various situations

Chords

- A. Inversions and Voicing
- B. Think in the Key You're In
- C. Chord Notations
- D. Chord Charts/Lead Sheets

Rhythm

- A. Counting and learning to "feel" the pulse

Improvisation

- A. Upper and Lower neighboring tones
- B. Scales
- C. Left hand techniques
- D. Blocked and broken chords
- E. Changing the color of the chords
- F. Fill-Ins
- G. Creating your own accompaniment
- H. Techniques of playing with a band

Modulations, Vamping and Transitions

- A. New key
- B. New feel

- The Bible is a required textbook in every course at Calvary University. To facilitate academic level study, students are required to use for assignments and research an English translation or version of the Bible based on formal equivalence (*meaning that the translation is generally word-for-word from the original languages*), including any of the following: New American Standard (NASB, English Standard Version (ESV), New King James (NKJV), or King James (KJV). Other translations and versions based on dynamic equivalence (*paraphrases, and thought-for-thought translations like NLT and NIV*) may be used as supplemental sources. Please ask the professor if you have questions about a particular translation or version.
- Students with disabilities have the responsibility of informing the DSS Director (dss@calvary.edu) of any disabling condition that may require support.

MUKP Keyboard Proficiency

- *Plagiarism is defined as copying any part of a book or paper without identifying the author. This also includes taking another person's ideas and presenting them as your own.*
- The Clark Academic Center (learning@calvary.edu), located in the library building, is dedicated to providing free academic assistance for Calvary University students. Student tutors aid with all facets of the writing process, tutor in various subject areas, prepare students for exams and facilitate tests. Please take advantage of this service.

Carnegie Units

Assignments	Hours
Seat Time	8 (1 credit) or 16 hours (2 credits)
Practice Time	70 hours
Concert Attendance	8 hours
Reading/Research	5 hours
Total	91 hours or 107 hours