



El Camino College
COURSE OUTLINE OF RECORD – Approved

I. GENERAL COURSE INFORMATION

Subject and Number: Music 183
Descriptive Title: Keyboarding for Commercial Music
Course Disciplines: Music
Division: Fine Arts

Catalog Description:

This course is designed for students who plan to use the piano keyboard as a song writing and music theory tool. Students will acquire a basic knowledge of intervals, chords, melodic voicing, and chord progressions used in the construction of commercial songs and in music arranging. Techniques in transcription and re-harmonization are also included.

Conditions of Enrollment:

Recommended Preparation: Music 101

Course Length:	X Full Term	Other (Specify number of weeks):
Hours Lecture:	1.00 hours per week	TBA
Hours Laboratory:	3.00 hours per week	TBA
Course Units:	2.00	

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: X Effective Date: 1/22/2007
Transfer UC: No

General Education:
El Camino College:

CSU GE:

IGETC:

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. Students should be able to: 1.Compose, play and arrange a variety of songs from start to finish in various genres using traditional, modern styles, and new computer software/synthesis related technologies.
2. Demonstrate an understanding of chords, harmony, and melody as they apply to Commercial Piano Applications.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Analyze chord progressions in commercial songs.
Written homework
2. Re-harmonize commercial songs.
Laboratory reports
3. Transcribe chord progressions from a recording and create piano parts.
Laboratory reports
4. Identify music pitch notation in treble and bass clefs and play the corresponding notes at the piano keyboard.
Performance exams
5. Identify rhythm notation and correctly play the note durations and rests at the piano keyboard.
Performance exams
6. Identify and construct all intervals within the octave and extended intervals beyond the octave.
Quizzes
7. Identify, construct, and play at the piano keyboard major, minor, diminished, and augmented triads.
Class Performance
8. Identify, construct, and play at the piano keyboard four-voice seventh, ninth, eleventh, and thirteenth chords using proper chord voicing.
Performance exams
9. Identify and play at the piano keyboard major and minor scales, and modes in all keys.
Class Performance
10. Identify and define time signatures, key signatures, and the circle of fifths.
Essay exams
11. Play melodies with the right hand and accompany with the left hand using basic chords.
Class Performance

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	2	I	Overview <ul style="list-style-type: none"> • Pitch notation: treble clef, bass clef • Rhythm notation: note values, rest values, time signatures
Lecture	6	II	Intervals <ul style="list-style-type: none"> • Within the octave: major, minor, diminished, augmented, perfect • Extended intervals: ninths, elevenths, thirteenth
Lecture	6	III	Triads and three- part voicing <ul style="list-style-type: none"> • Major, minor, diminished, augmented
Lab	20	IV	Four- part chord voicing <ul style="list-style-type: none"> • Sevenths, ninths, elevenths, thirteenth
Lecture	4	V	Scales <ul style="list-style-type: none"> • Major • Minor: natural, harmonic, melodic
Lab	10	VI	Modes <ul style="list-style-type: none"> • Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian
Lab	24	VII	Tonality <ul style="list-style-type: none"> • Key signatures • Circle of fifths • Left hand chords and right hand melody signatures • Re-harmonization
Total Lecture Hours		18	
Total Laboratory Hours		54	
Total Hours		72	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Re-harmonize a song such as The Beatles' "Let it Be" using diatonic modal reharmonization techniques, then perform it at the piano keyboard.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Analyze and identify the chords of the piano part to John Legend's "Ordinary People" using the correct chord symbols.
2. After attending a pre-approved music concert, write a 2-3 page report evaluating the keyboard player's role within the ensemble.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

- Performance exams
- Other exams
- Quizzes
- Reading reports
- Written homework
- Laboratory reports
- Class Performance
- Homework Problems
- Multiple Choice
- Completion
- Matching Items
- True/False

V. INSTRUCTIONAL METHODS

- Demonstration
- Discussion
- Group Activities
- Guest Speakers
- Laboratory
- Lecture
- Multimedia presentations

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

- Study
- Skill practice
- Required reading
- Problem solving activities
- Written work
- Journal
- Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 2

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Surmani, Andrew, Surmani, Karen. Essentials of Music Theory Complete. Alfred, 1998.

Qualifier Text: Discipline Standard

Leonard Vogler Paperback. The Encyclopedia Of Picture Chords For Guitar & Keyboard (. 1st ed. Music Sales America, 1997.

Qualifier Text: Discipline standard

Felts, Randy. Reharmonization Techniques. Berklee Press, 2002.

Qualifier Text: Discipline standard

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

- 3 Ring binder, 1" width size with pockets
- 3 ring hole punch writing paper to take lecture and class notes
- Book of blank music manuscript paper (tear out sheets)
- Flash Drive 4 Gig or more.
- MP3 Player or CD player for homework assignments,

VIII. CONDITIONS OF ENROLLMENT**A. Requisites (Course and Non-Course Prerequisites and Corequisites)**

Requisites	Category and Justification
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B. Requisite Skills

Requisite Skills

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
Course Recommended Preparation Music-101	

D. Recommended Skills

Recommended Skills
Ability to read music in both clefs. Ability to recognize and perform basic rhythm patterns. MUSI 101 - Recognize and write, using music notation, the entire range of pitch in treble and bass clefs. MUSI 101 - Identify and count rhythmic patterns in simple and compound meters.

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Harvey Estrada and Dane Teter on 11/07/2006.

BOARD APPROVAL DATE: 01/22/2007

LAST BOARD APPROVAL DATE: 06/17/2019

Last Reviewed and/or Revised by: R. Jonathan Minei

Date: 04/25/2019

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