

|| | | |

<table><tr><td><table border="1"><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr></table></td><td><input type="checkbox"/></td><td><input type="checkbox"/></td></tr></table>		<table border="1"><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr></table>				<input type="checkbox"/>	<input type="checkbox"/>
<table border="1"><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr></table>				<input type="checkbox"/>	<input type="checkbox"/>		

**M:** Course Objectives/Learning Outcomes

The successful student should learn the interpretation and performance of keyboard repertoire, technical requirements and sight reading.

**N:** Course Content

These represent minimum requirements. If the student is more advanced, repertoire, technique and sight reading should be adjusted to the appropriate level.

**1. Technique**

- a) Pentachord exercises.
- b) Lateral movements with the thumb; scales and arpeggios.
- c) Double note exercises and triads; triads and inversions; dominant seventh and diminished seventh chords.
- d) Articulations:
  - notation
  - applications
- e) Pedal techniques; accent and legato pedalling.

**2. Repertoire**

- a) Preludes
- b) Contrapuntal pieces.
- c) Melodies with accompaniments.
- d) Elementary sonatina.
- e) 20<sup>th</sup>-century idioms.

**3. Practice Methods**

- a) Analysis of components of pieces.
- b) Division of practice time.

**4. Sight Reading**

- a) Tonal and non-tonal melodies.
- b) Simple two-part pieces.
- c) Melodies with chordal accompaniment.
- d) Isolated intervals and triads.
- e) Rhythmic patterns.

**5. Introduction to Popular Music Chording – at the discretion of the instructor.****6. Performance and Attendance at Recitals and Masterclasses**

- a) Students are required to perform in at least one student recital and/or masterclass.
- b) Students are required to attend all student recitals in their own division (i.e., piano, voice, winds, brass and percussion, guitar and strings) and a designated number of masterclasses in their own division each semester.

<b>O:</b>	<p>Methods of Instruction</p> <p>The student will receive one hour of private instruction for 12 weeks and will be expected to practise adequately as specified by the instructor.</p>
<b>P:</b>	<p>Textbooks and Materials to be Purchased by Students</p> <p>Study material will be selected by the instructor.</p>
<b>Q:</b>	<p>Means of Assessment</p> <p>100% of the total mark will be allotted by the instructor on the basis of weekly achievement in the various aspects of the course. This will be recorded by the instructor at the conclusion of each lesson. Factors to be considered are progress, punctuality and attendance, musicianship and completion of the minimum requirements.</p> <p>Up to 10% of the total mark will be deducted for unsatisfactory participation in recitals and masterclasses. The following explains the grading calculation:</p> <ul style="list-style-type: none"> <li>5% is deducted for failure to perform</li> <li>1% is deducted for each absence from the Noon-at-New West series</li> <li>If a student has not attended the required number of divisional recitals and masterclasses, 1% is deducted for each absence.</li> <li>1% is added for each additional performance and/or accompaniment above the minimum. This addition will only offset marks that have been deducted.</li> </ul>
<b>R:</b>	<p>Prior Learning Assessment and Recognition: specify whether course is open for PLAR</p> <p>No</p>

Course Designer(s)

Education Council/Curriculum Committee Representative

---

Dean/Director

---

Registrar