Nancy DeSalvo
January 19, 2012

One syllabus for assessment

The Spring Semester revised syllabus incorporates more clearly stated expectations not only for my teaching but also for student learning. An additional assessment tool at the mid-point of the semester offers the students feedback on their progress and gives them the opportunity to make adjustments for improvement.

Syllabus
MUS 383: Piano major

Dr. Nancy Zipay DeSalvo
Patterson Hall, Studio G
Office phone: 946-7023
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Spring semester, 2012
(Revised January, 2012)

Expectations and Requirements: Piano majors develop technical and musical ability in the form of playing scales, arpeggios and etude studies such as Czerny or Cramer and learn **repertoire** ranging from Bach Two-part Inventions and Schumann character pieces to Classical Sonatas and music from the Impressionist period and 20th Century music. Repertoire may include **memorizing** one movement of any concerto fall/spring semester freshman year. Continue to work toward memorizing one movement of any concerto fall/spring semester sophomore year with the goal of completing one concerto before the end of your junior year. The piano literature should reflect an advanced level beyond that of high school studies.

You are required to own a metronome and a comprehensive musical terms dictionary. You are also required to purchase a copy of the music you are working on. The library copies should only be used for a limited amount of time.

- **Technique** requirements include scales, arpeggios, and etudes. Students must pass a technical exam in the second semester of the sophomore year which is included as part of the regular piano jury at the end of the semester.

- **Accompanying:** In addition to solo repertoire, pianists prepare one instrumental and one vocal piece to perform in recital with the soloist. (This requirement is optional; to be decided by teacher.)

  Instrumental piece: _____

  Vocal Piece: _____

- **Improvisation:** Pianists exhibit melodic and harmonic improvising skills in their piano juries at the end of each semester and at their sophomore hearings. Playing variations on a melody, melodic ornamentation, cadenzas, and jazz are acceptable forms of improvising.

- Attendance in **piano master class** is mandatory. Performing from memory a minimum of two times in piano master class is a requirement.

  1st performance: _____

  2nd performance: _____

- **Memorization** plays a central roll in training piano students and prepares them for their Capstone Senior Recital. Weekly assignments to be played from memory help develop memorizing skills.

- **Piano Proficiency** skills practice.

- **Teaching** other piano students will help develop verbal skills and provide students with additional coaching type sessions. Assignments will be made weekly. This also includes the "buddy" system assignments which will include a written report on progress.

What you can expect from me:

- Clear and precise assignments
- Directions for how to practice to achieve your goals
- Frequent grading and progress reports
- Prompt, on-time for lessons
- **Mid-term memorization exam in seventh week**

What I expect from you:

- To practice a minimum of two (2) hours every day
- To complete all assignments
- To purchase your own music
- To attend lessons on time
- Purchase your own metronome
- Purchase your own music

Additional Information: Technical skills include performing all major and all forms of minor scales four octaves in sixteenth notes, hands together at the metronome marking 120 for a quarter-note. The same applies for all major, minor, diminished 7th and major/minor 7th chords. Technical skills include etudes.

Practice time will vary from one person to another; however, as a piano major you should expect to spend approximately 2 hours a day preparing for each hour lesson. A notebook must be brought to each lesson to document assignments. Listening assignments may apply. Attendance to all faculty recitals is required. Sight read and improvise at least 15 minutes every day.

Treat this course as you would any college course. You receive credit for this course and it should be taken seriously.

Please: no cell phones in lessons. Be on time. Dress appropriately.

Repertoire requirements: Two selections must be memorized. Substitutions or equivalents may be used with permission of the teacher.

- One piece from the Baroque period such as a Bach Invention or Prelude and Fugue. Or equivalent. One movement from a Classical Sonata or comparable selection from the same period.
- One movement from a Classical Sonata.
- One piece selected from the Romantic, Impressionistic, or 20th Century.
- Concerto movement.

Study Plan for repertoire:

- First week of study: Be able to play correct notes (with indicated fingering) and rhythm at any tempo of assigned portion of music.
- Second week of study: Begin shaping phrases and adding dynamics. Incorporate tone production appropriate to the music. Increase tempo where applicable.
- Third week: Must have a clear idea about meaning of the piece and be able to verbalize your interpretive intentions.
- Fourth week: Begin memorization and polishing of piece.
- Fifth week: Complete memorization; continue polishing.

Plan to play all repertoire chosen for the semester at a lesson before mid-term break. Use the remainder of the semester to polish and perfect the musical interpretation and technique.

Repertoire/lesson grading criteria:

A **Outstanding, exceptional.** All expectations are met (note and rhythmic accuracy; correct fingering, going beyond requirements). Some memorization is mandatory at every lesson.

B **Better than average, Very good.** Above average preparation. All expectations are mostly met with some note and rhythmic inaccuracies. Previously noted mistakes not corrected.

C **Average, just enough.** Many note and rhythmic inaccuracies; noted mistakes not corrected again, problem fingerings. Assignment not completed as required. Lack of progress evident.

D **Less than average.** Poorly prepared lesson.

F **Why are you in music?** Missed lesson. Beyond poorly prepared.

The criteria for grading accompanying repertoire are the same as solo repertoire grading with the exception of memorization. Accompanying assignments do not require memorization. Solo repertoire requires memorization for the Colloquium performance.

Technique requirements include:

- Playing all major and minor scales at the metronome mark of 120 per quarter-note minimum. Four octaves, hands together.
- Playing all major, minor, diminished 7th, and dominant 7th arpeggios at the metronome mark of 120 per quarter-note. Four octaves, hands together.
- Etudes: Czerny, Clementi, Hanon, Cramer, or equivalent.

Grading for scales/arpeggios:

A	mm. 120
A-	mm. 116-112
B+	mm. 108-104
B	mm. 100-96
B-	mm. 92-88
C+	mm. 84-80
C	mm. 76-72
C-	mm. 69-66
D/F	hands alone

Jury:
Two pieces performed from memory.
Scales (major, all minor forms) in four keys performed 4 octaves, hands together.
Arpeggios in four keys performed 4 octaves, hands together.
One Etude or Study performed from memory.

Grading:

- Quantity of music learned and memorized will impact your final grade even when one piece is performed to a high standard. One piece is not enough.
- Failure to own your own music and metronome will also impact your final grade by one point: for example an A becomes an A-, A- becomes B+, etc.

Grades with helpful comments are recorded weekly on a grade sheet to eliminate surprises when grades come out at the end of the semester.

Technique (including Etudes, studies)	25%
Repertoire	40%
Mid-term	**20%**
Sight-reading/improvisation	5%
Accompanying	5%
Keyboard skills	5%

Attendance: It is the responsibility of the student to attend every lesson regardless of the preparation time spent. Progress is limited by inconsistent instruction. You may miss one lesson before it lowers your grade. There are NO excused absences! Missed lessons receive a grade of F, so choose your misses wisely.

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