Syllabus
MUS 382: Piano minor

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Expectations and Requirements:

You are required to own a metronome, musical terms dictionary and your own music. Library music can only be used for a limited amount of time.

- Piano minors (or secondary) exhibit technical and musical growth by playing scales, arpeggios and etude studies such as Czerny or equivalent of increasing difficulty.
- Repertoire appropriate for their current stage of development and proficiency. The piano repertoire should reflect the student’s progress by its increasing difficulty.
- Accompanying: In addition to solo repertoire, pianists may prepare one instrumental and one vocal piece to accompany; however, this depends on the student’s level of technical proficiency.
- Improvisation: Pianists must exhibit melodic and harmonic improvising skills in their piano juries the end of each semester. Playing variations on a melody, melodic ornamentation, cadenzas, and jazz are acceptable forms of improvising. Requiring a student to take a jury at the end of the semester is at the discretion of the teacher.
- Memorization plays a central roll in training piano students. Weekly assignments to be played from memory help develop memorizing skills.
- Teaching: Students coach other piano students to develop a better understanding of musical and technical difficulties found in their pieces and to develop better verbal skills needed for communicating how to solve these problems.
- Research document: is a 5 page document based on a listening assignment due at mid-term. The purpose of this assignment is to help prepare students for the senior capstone paper. Observe the following guidelines for writing the paper.

The purpose of this assignment is fourfold: (1) to encourage the student to apply research and analysis techniques (learned in this and other courses) to the music; (2) to encourage the student to improve upon his/her formal writing techniques; (3) to partially fulfill the
IP (Intellectual Perspectives) requirement in writing; and (4) to introduce the student to information which could have a profound impact on his/her future performance in his/her major performance medium.

Imagine your reader to be another college student who has a background in music similar to your own, and to whom you wish to inform of your findings.

This is to be a formal paper, and should include a title page, footnotes (or endnotes, your choice), and a bibliography. You must document sources, including the musical score. While only the finished paper is to be turned in and graded, the student is encouraged to prepare and work from an outline and to prepare a rough draft, both of which may be presented to the professor for guidance.

Expected length: 5 pages, with 3 sources.

1. Use *Chicago Manual of Style* form for footnotes and bibliography.
2. Do not use dangling prepositions.
3. Keep the tense of verbs the same.
5. Something is based “on” something else, not “off” of it.
6. Generally, a closing of quotation marks follows the punctuation if present, not the other way around.
7. Generally, the footnote number follows the punctuation, not the other way around.
8. There is never a space before a footnote number in the body of the paper. There will generally be a space after a footnote number.
9. Redundant (no rambling on)
10. Choice of wrong word.
11. No incomplete sentences.

Other guidelines for grading: deduction points

- 1% for each misspelled word
- 5% for non-sentence or poor sentence structure
- 1% for incorrect punctuation
- 2% for using wrong word (by definition)
- 2% for poor grammar (matching tenses, etc.)
- 5% unorganized content per section or paragraph

Practice time will vary from one person to another; however, as a piano minor you should expect to spend approximately 1 hour 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.
Teaching/coaching sessions will be assigned each week.

Repertoire requirements: Two selections must be memorized.

Repertoire is chosen according to the proficiency level of the student.

Suggested 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.

Repertoire/lesson grading criteria:

A  **Outstanding, exceptional in every way.** Performance demonstrates preparation above and beyond all expectations and show individual creativity and thought. All expectations are met (note and rhythmic accuracy; correct fingering). **Note how ‘A’ is outside the box!**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>B</strong></td>
<td><strong>Better than average, very good.</strong> All expectations are mostly met with some note and rhythmic inaccuracies. Previously noted mistakes not corrected.</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td><strong>Average, just enough.</strong> Many note and rhythmic inaccuracies; noted mistakes not corrected again, problem fingerings. Assignment not completed as required.</td>
</tr>
<tr>
<td><strong>D</strong></td>
<td><strong>Less than average.</strong> Poorly prepared lesson.</td>
</tr>
<tr>
<td><strong>F</strong></td>
<td><strong>Why are you taking lessons?</strong> Missed lesson. Beyond poorly prepared.</td>
</tr>
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The criteria for grading accompanying repertoire are the same as solo repertoire grading with the exception of memorization. Accompanying assignments do not require memorization.
Technique requirements include:

- Playing all major and minor scales. Two to four octaves, hands together.
- Playing all major, minor, diminished 7th, and dominant 7th arpeggios. Two to four octaves, hands together.
- Etudes: Czerny, Clementi, Hanon, Cramer, or equivalent.

Grading for scales/arpeggios:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Scales/Arpeggios</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>mm. 120</td>
</tr>
<tr>
<td>A-</td>
<td>mm. 116-112</td>
</tr>
<tr>
<td>B+</td>
<td>mm. 108-104</td>
</tr>
<tr>
<td>B</td>
<td>mm. 100-96</td>
</tr>
<tr>
<td>B-</td>
<td>mm. 92-88</td>
</tr>
<tr>
<td>C+</td>
<td>mm. 84-80</td>
</tr>
<tr>
<td>C</td>
<td>mm. 76-72</td>
</tr>
<tr>
<td>C-</td>
<td>mm. 69-66</td>
</tr>
<tr>
<td>D/F</td>
<td>hands alone</td>
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</tbody>
</table>

Jury: (if recommended)

Two pieces performed from memory.
Scales (major, all minor forms) in four keys performed 2-4 octaves, hands together.
Arpeggios in four keys performed 2-4 octaves, hands together.
One Etude or Study performed from memory.

Grading:

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Technique (including Etudes, studies)</td>
<td>30%</td>
</tr>
<tr>
<td>Repertoire</td>
<td>40%</td>
</tr>
<tr>
<td>Sight-reading/improvisation</td>
<td>10%</td>
</tr>
<tr>
<td>Accompanying</td>
<td>10%</td>
</tr>
<tr>
<td>Keyboard skills</td>
<td>10%</td>
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</table>

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.

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