Syllabus
MUS 383: Piano major

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Fall semester, 2018

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 no longer optional; piece to be decided by teacher.)* Accompanying assignments must be performed either in a master class, jury or Colloquium Recital.

  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 (except for vocal majors and music minors). Performing from memory a minimum of two times in piano master class is a requirement for piano majors. Performances receive a grade.

  1\(^{st}\) performance: ____________________________________________
  2\(^{nd}\) performance: ____________________________________________

• **Memorization** plays a central role 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.

• **Research document:** A document based on pieces being studied and a listening assignment due at mid-term. The paper should include analysis of pieces and some biographical information about the composers. The purpose of this assignment is to help prepare students for the senior capstone paper. Observe the following guidelines for writing the paper.

• **“Buddy system”** Play for another piano student between lessons for extra practice in communicating musical and technical ideas. This is a great way to exchange practice techniques.

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. This may vary.

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

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.

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

Repertoire requirements for piano majors: 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.

NEW: EXPRESSIVE PLAYING WILL ALSO BE EVALUATED AND GRADED.
Criteria: How much thought was put into the meaning and sound of the music?
What ideas are expressed through the playing?
While correct notes and rhythm are necessary, they are not enough.

Repertoire/lesson grading criteria:

A Outstanding, exceptional in every way. The performance demonstrates preparation above and beyond all expectations and shows individual creativity and thought. All expectations are met (note and rhythmic accuracy; correct fingering, going beyond requirements). Some memorization is mandatory at every lesson. New: expressive playing will also be evaluated and graded.

100-93 A
92-90 A-
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. New: expressive playing will also be evaluated and graded.
89-87  B+
86-83  B
82-80  B−

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.
79-77  C+
76-73  C
72-70  C−

D Less than average. Poorly prepared lesson.
69-67  D+
66-63  D
62-60  D−

F Why are you in music? Missed lesson. Beyond poorly prepared.
Below 60

Note: ‘A’ is performing outside the box!
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:** Required for piano majors and minors only.
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:** 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) 30%
- Repertoire 30%
- Expressive playing 15%
- Sight-reading/improvisation 5%
- Mid-term paper 20%

**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.

Research shows that studying in groups is one of the most productive ways of learning. Students are encouraged to study and even work assignments in groups. This may mean completing exercises together, explaining a difficult concept to a friend, or asking for an explanation for an answer in the book that you don’t understand. Copying work for the sake of turning in assignments on time will not help you learn the material and this will be evident when exam grades are not congruent with homework grades. Westminster College’s policy on academic integrity is clear.

*Academic dishonesty is a profound violation of the expected code of behavior. It can take several forms, including, but not limited to, plagiarism, cheating, misrepresentation of facts or experimental results, unauthorized use of or intentional intrusion into another’s computer files and/or programs, intentional damage to a computer system, and unauthorized use of library materials and privileges.*

Violations of this policy are severe. In this class, cheating on homework, tests, or any misrepresentation covered in the above paragraph will result in a failure of the course.

**Accessibility Statement:** Westminster College actively strives for the full inclusion of all our students. Students with disabilities who require access solution for environmental or curricular barriers should contact the Director of Disability Support Services. If you have a condition that qualifies you for reasonable accommodation under the ADA (Americans with Disabilities Act), you must have ADA documentation on file with the Student Affairs Office to receive that accommodation.