Syllabus
MUS 393: Piano performance major

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Expectations and Requirements: Repertoire: Performance majors exhibit exceptional technical and musical ability at the piano by performing advanced, difficult literature and by performing advanced level etudes. The amount of literature learned in one term must also conform to these same demanding standards. Memorize one slow movement of any concerto fall/spring semester freshman year. Memorize one fast movement of any concerto fall/spring semester sophomore year with the goal of completing one concerto before the end of your junior year.

- **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 must prepare one instrumental and one vocal piece to perform in recital with the soloist.

  Instrumental piece: ____________________________________________

  Vocal piece: ____________________________________________

- **Improvisation:** Pianists must 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 at least three times in piano master class is a requirement.

  1<sup>st</sup> performance: ____________________________________________

  2<sup>nd</sup> performance: ____________________________________________

  3<sup>rd</sup> 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.

• **Teaching/Coaching:** Each piano student will teach another student each week to develop a better understanding of musical and technical problems encountered and learn to verbalize solutions to these problems.

• **Piano proficiency:** Keyboard skills may be practiced and completed during lessons.

• **Mid-term paper** is a 5 page document due on March 4, 2016. The paper should include information about one piece of music you study and memorize in the current semester. Analysis of the music and brief information about the composer and significant insight into the composition must be included in the paper.

  The purpose of this assignment is to help prepare students for the senior capstone paper. Observe the following guidelines for writing the paper.

  Research the composer’s life and compositional style(s) and write a paper which contains (a) a brief biography (if appropriate) of the chosen composer, (b) a discussion of that composer’s style(s) of composition, including any innovations and major contributions to music, (c) a summary of his/her musical works, divided by genre. Include total length of time required for performance, and comment on features.

  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 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 textbook for this course, should it be used. While only the final 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

Technical skills include performing all major scales (3rds, 6ths, and 10ths) and all forms of minor scales (harmonic minor, 3rds, 6ths, and 10ths) hands together in sixteenth notes at the metronome marking 120 for a quarter-note. Perform all major, minor, diminished 7th and major/minor 7th chord arpeggios with inversions in sixteenth notes at the metronome marking 120 for a quarter-note. Technical skills include etudes.

Practice time will vary from one person to another; however, as a performance major you should expect to spend approximately 4 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.

Repertoire requirements, performed from memory, include:

- One Prelude and Fugue by J.S. Bach or comparable selection from the Baroque period.
- One movement from a Classical Sonata or comparable selection from the same period.
- One Romantic or Impressionistic selection such as a Chopin Ballade or Debussy piece.
- One 20th century selection.
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. All expectations are met (note and rhythmic accuracy; correct fingering, going beyond requirements). Some memorization is mandatory at every lesson.
- 100-93   A
- 92-90     A-

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

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:
• Perform all major and minor scales, 3rds, 6ths, and 10ths at the metronome mark of 120 per quarter-note minimum.
• Perform all major, minor, diminished 7th, and dominant 7th arpeggios with inversions at 120 per quarter-note minimum.
• Memorize at least one etude, such as a Chopin Etude.

Grading for scales/arpeggios:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Metronome Mark</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>
</tr>
</tbody>
</table>

Jury:
Four pieces performed from memory.
Scales (major, all minor forms) in four keys performed 4 octaves, hands together in 3rds, 6ths, 10ths.
Arpeggios in four keys performed 4 octaves, hands together in inversions.
One Etude or Study performed from memory.

Grading:
Technique (including Etudes, studies) 30%
Repertoire 40%
Sight-reading/improvisation 10%
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.

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

Academic Integrity Policy:

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.

Students caught participating in such an activity (either for their own or for another’s benefit) will receive a course grade of “F” with no opportunity for the student to receive a “W” or “WF”.