

University of Central Florida
School of Performing Arts
Music Department
Spring 2018 Syllabus

Piano Ensemble Class – MUN 3453 (1 credit)

Monday 11:30AM - 12:20PM
Rehearsal Hall / M110 / M132 /Practice Rooms

Instructor: Dr. Yun-Ling Hsu-Casimir

Classroom: Rehearsal Hall and/or M110

Office: PAC - M 110

Office Hours: TBA or by appointment

407-823-1529 (office), 407-455-2712 (cell)

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COURSE DESCRIPTION:

Piano Ensemble is a study of the collaborative piano, which a pianist works in collaboration with one or more instrumentalists or singers. Collaborative piano is a term that implies equality and teamwork. Students will be assigned with piano duet/ duo/ trio works with musical partners at their level and/ or assigned with accompany in vocal and instrumental. Students will practice assigned works regularly with their partners and perform together in front of the class. At the end of the semester, all students will present their works in final concert(s) to live audiences. Additionally, students will develop their sight-reading skills through practicing ensemble pieces and sight-reading materials. Sight-reading will be tested in the final examination.

COURSE OBJECTIVES:

Upon completion of this course, students should be able to:

1. Becoming familiar with and perform collaborative piano repertoire;
2. Sight-read fluently at the keyboard;
3. Master the technical and musical aspects of the collaborative piano.

SUGGESTED BOOKS:

1. *Accompanying Basics* / by Joyce Grill;
2. *The Art of Accompanying and Coaching* / by Kurt Adler;
3. *The Complete Collaborator: The Pianist as Partner* / by Martin Katz.

SUGGESTED SIGHT-READING MATERIALS:

1. *Hymn Tunes for the Reluctant Organist* arranged by Janette Cooper/ Oxford University Press
2. *200 Short Two-Part Canons*, Op. 14, Book 1: Nos. 1-100 & Book 2: Nos. 101-200 (easy to moderate) by Konrad Max Kunz
3. *Mikrokosmos* Book - Level 1, 2, 3, 4, 5, 6 (easy to difficult) by Bela Bartok
4. *371 Four Part Chorals for Organ or Piano*, Book 1 & 2 (moderate to difficult) by J. S. Bach

5. Hymnal
6. Choral Music
7. Score Reading
8. Other sight-reading books or practices on internet
9. See more website links in “**Free Resources**” section at the end of this syllabus.

SUGGESTED WEBSITES:

1. *Required and Preferred Skills for the Collaborative Pianist:*
<http://collaborativepiano.blogspot.com/2005/11/required-and-preferred-skills-for.html>
2. *Skills for an accompanist:*
<http://www.marthabeth.com/accompanist.html>

DAILY PRACTICE REQUIREMENT:

A minimum of 2 hours of consistent daily practice (including sight-reading practice) is required. Regular, daily practice is more important than practicing long periods of time only a couple of times per week. Good practice is....

- playing very slowly*
- playing hands separately*
- repeating difficult spots over and over until they are correct*
- not always starting at the beginning of the music*

Good practice always produces good results, with a little bit of progress day-by-day.

“Amateurs practice until they get it right; professionals practice until they can’t get it wrong.”

“Daily Diligence in the practice room leads to correctness, and correctness breeds consistency breeds confidence.”

CRITERIA FOR GRADING:

- **Class Attendance** (required class attendance; optional attendance for performances by Dr. Hsu and piano students’): **25%**
- **Performance of Ensemble Pieces** (individual student’s progress will be graded, also grade on weekly preparation, and overall consistency and rate of progress): **50%**
- **Sight-reading Final Exam** (also grade on weekly preparation, and overall consistency and rate of progress): **20%**
- **Writing Assignment:** **5%**

Note –

A is **Superior** (100.00-90.00=A)

B is **Excellent** (89.99-80.00=B)

C is **Average** (79.99-70.00=C)

D is **Poor** (69.99-60.00=D)

Less than a **D** is **unacceptable** for music majors.

IMPORTANT DATES TO REMEMBER:

(See the “**Piano Department: Event Calendar**” for a complete list of important dates for piano events and performances.)

Week 2: January 15 – Martin Luther King Jr. Day, no class

March 12-17 – Spring Break, no class

March 21 – Withdraw Deadline

Week 15: April 15 – **3:00PM “Piano Studio and Ensemble Concert” in Rehearsal Hall. (Pre-concert sound-check starts @ 1:30PM)**
All piano ensemble students will perform in the concert.

Week 16: April 23 – Classes end;

April 23 – **FINAL EXAM: Sight-reading exam & Writing Assignment Due**

April 24 – Study Day, no class

ENSEMBLE REPERTOIRE:

General Rules

BM/ BME students require performing at least **3-4 pieces/movements** and **BA** students require at least **2-3 pieces/movements** within one semester. The difficulty level and the amount of the pieces is depending upon the student’s level and will be approved by the instructor. Each selected piece should not last more than 15 minutes. Each student will be assigned with one or more partners and is required to rehearse together with assigned partner(s) at least twice per week.

SPRING OF 2018 PIANO ENSEMBLE CLASS PROJECTS:

1. Instrumental or Voice Accompanying / Chamber Music Collaboration
Selected students will be accompanying instrumental or vocal students. One pianist will be assigned one specific instrumental/voice student or a chamber music group to work with for the semester. The pianist will practice assigned music and practice weekly with the student/group, and also to accompany him/her/the group in lessons, masterclasses, area recitals, forums, and jury. Then, both will perform together on **Sunday, April 15 in the “Piano Studio & Ensemble Concert” in Rehearsal Hall.**
2. Piano Duet, Duo, 2 Pianos 8 Hands Music
Selected students will practice piano duet, duo, and/or 2 pianos 8 hands with one or more partner(s) and perform on April 17 Piano Ensemble Concert.
3. Large Ensemble Accompanying (wind, orchestra, percussion, or opera workshop etc.)
Selected student(s) will practice with the large ensemble rehearsals and concerts.

SPRING of 2018 “PIANO STUDIO & ENSEMBLE CONCERT” – Sunday, April 15 at 3:00-4:30PM “Piano Studio and Ensemble Concert” in Rehearsal Hall.

All piano studio and ensemble students will **perform ensemble music in the concert to live audiences. Pre-concert sound-check starts @ 1:30PM.**

ENSEMBLE REPERTOIRE LIST

Ensemble repertoire for this semester will be sent to all students. For other recommended collaborative works (1 piano/4 hands, 1 piano/6 hands, 2 pianos/4 hands, and 2 pianos/8 hands), please see the “Ensemble Repertoire List” (Ask Dr. Hsu for a copy).

WRITING ASSIGNMENT:

Complete a paper (minimum one-full page typed) with topics related to piano ensemble/ collaborative and will be approved by the instructor. Possible topics: “What did you learn from piano ensemble class this semester?” or “Your goal as a collaborative pianist – list a specific area(s) you want to focus on (for example: vocal/ instrumental accompanying, vocal/ opera coaching, choir/ orchestral pianist, dance accompanist)”

ATTENDANCE:

Weekly class attendance are required. Attendance for performances by Dr. Hsu and piano students are strongly encouraged but not required (see performance dates in the tentative course calendar at the end of this syllabus). **Prompt consistent class attendance is required. ONE excused absence is allowed** without penalty. Any additional unexcused absences must be accompanied by medical documentation, by prearrangement, or will result in the lowering of the student’s final grade by one-half letter grade. **Tardiness is unacceptable.** The first tardiness infraction will result in a warning. Each additional tardiness infraction will result in the lowering of the student’s final grade by one-half letter grade.

No other excuses of any kind, including work, car problems, childcare issues, etc., will be accepted. If your work or other personal issues do not allow you to attend class at the scheduled times, you should consider withdrawal from the course.

MAKE-UP EXAM/ PERFORMANCE:

Students are required to be present for all exams/ performances. When a student must miss an exam/ performance due to emergencies or illness, I request at least 24-hour advance notice. Make-up exam/performance will be allowed only in the following cases, all of which require documentation:

1. Sustained illness requiring treatment by a physician. (Produce a note from the attending physician)
2. Death in the immediate family within the week prior to the exam. (Copy of the obituary required)
3. Officially sanctioned UCF activities in which you are a regular team or group member. (Produce a note from the sponsor or coach)

All make-up exams/ performances must be scheduled within a week of the absence, and will be administered at the convenience of the instructor.

RECORDING ACADEMIC ACTIVITY – Very Important!!

All faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, the instructor will **TAKE AN ATTENDANCE in Webcourses@UCF (Canvas)** during the first week of class after you add the course and you may receive a message about it from the instructor. **If this message requires a reply from the students, you must complete it**

no later than Friday, January 12. FAILURE TO DO SO WILL RESULT IN A DELAY IN THE DISBURSEMENT OF YOUR FINANACIAL AID.

FREE RESOURCES:

- **Collaborative Piano:**

Required and Preferred Skills for the Collaborative Pianist:

<http://collaborativepiano.blogspot.com/2005/11/required-and-preferred-skills-for.html>

Skills for an accompanist:

<http://www.marthabeth.com/accompanist.html>

- **Free Public Domain Sheet Music:** <http://www.imslp.org/>
- **Sight-reading:**

10 Ways of improving your sight reading skills:

<http://collaborativepiano.blogspot.com/2006/09/10-ways-of-improving-your-sight.html>

<http://www.musictheory.net/>

<http://www.emusictheory.com/> - click "Free Resources"

<http://www.sightreadingpractice.com/>

<http://www.practicesightreading.com/>

<http://gmajormusictheory.org/Freebies/freebies.html> - This website has some terrific short arrangements for sight-reading practice.

- **Metronome:**

<http://webmetronome.com/>

**Instructor reserves the right to alter syllabus, elements or topic of the course based upon the needs of the class*