

**University of Central Florida
School of Performing Arts
Music Department**

Spring 2018 Syllabus

Secondary Piano – MVK 1211

Instructor: Dr. Yun-Ling Hsu-Casimir

Office: Performing Arts Center – Music Building 110

Office Hours: TBA or by appointment

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

E-mail: Yun-Ling.Hsu@ucf.edu

COURSE DESCRIPTION:

This course is an applied study of the piano for undergraduate level secondary piano majors, primarily through a weekly individual one on one lesson and a weekly studio class.

COURSE OBJECTIVES:

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

1. Memorize and play major, minor scales & arpeggios hands together fluently in 4 octaves;
2. Master the technical aspects of piano performance;
3. Build musicianship through piano performance;
4. Becoming familiar with and perform standard classical piano repertoire;
5. Sight-read fluently at the keyboard.

PREREQUISITE:

Student has passed Class Piano IV with Piano Proficiency exam or similar level.

LESSON'S STRUCTURE:

30-minute weekly sessions will be assigned the following:

(Note: We usually do NOT have time to go through your finger exercise and etude within 30-minute lesson, so warm-up with them on your own first in practice room before your lesson.)

- 2 minutes of **Finger Exercises** – Major/Minor Scales & Arpeggios in 2 to 4 octaves from memory and Hanon, Pischna or Schmitt Finger Exercises.
- 3 minutes of **Etudes** – from Czerny, Burgmuller, Cramer, Moszkowski, Chopin, Liszt or Debussy, etc.
- 20-25 minutes of **Repertoire** – **2 to 3 pieces/movements** each semester, depending upon student's potential and difficulty level of the pieces. Selections must be from different style periods.
- 0-5 minutes of **Sight-Reading** (if we have time)

The more you prepare each day during the week, the more that will be accomplished in the lesson time!

REQUIRED MUSIC / MATERIALS:

1. Sheet music, scores and books as individually assigned

2. Metronome
3. Music Dictionary

SUGGESTED BOOKS:

1. The Musician's Way: A Guide to Practice, Performance, and Wellness: 360 pages

Author: Gerald Klickstein

Publisher: Oxford University Press; 1 edition (September 3, 2009)

ISBN-13: 978-0195343137

2. The Art of Practicing: A Guide to Making Music from the Heart: 288 pages

Author: Madeline Bruser

Publisher: Three Rivers Press (February 2, 1999)

ISBN-13: 978-0609801772

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.

DAILY PRACTICE REQUIREMENT:

A minimum of **2 to 3 hours** of consistent daily 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.”

OTHER REQUIREMENTS:

1. Keep short fingernails, clean hands and warmed up before lesson.
2. Journals – Keep a journal of your lessons and practice sessions. Take a few minutes after each lesson and each practice to record your lesson notes, thoughts and when, how much, what practiced and weekly goals, etc. The main purpose of this journal is to make sure that you take notes from your lesson, keep regular practice and practice correctly.

3. Record your lessons – You are welcome to record your lessons for your personal use. You must provide your own recording device and you must tell me if you are recording the lesson before it begins.

STUDIO CLASS

All students are required to attend weekly studio class every Wednesday in Rehearsal Hall at 11:30am-12:20pm and complete a critique sheet for each performer. All **BA** students require **performing ALL assigned solo repertoire by memory in class, a minimum of 2-3 performances with 2-3 different pieces/movements each semester. Any missing performances will result in the lowering of the student’s final grade by one-half letter grade.** A brief introduction and historical background of the performing piece is encouraged followed by the performance.

STUDENT FORUM / AREA RECITAL

All secondary piano majors are recommended to perform in student forum and area recital each semester.

MIDTERM PERFORMANCE AND FINAL JURY

All piano majors are required to play in **midterm performance** (week 8 or 9) at your lesson time in M110 to Dr. Hsu and play in **final jury** (week 16) in Rehearsal Hall in front of a judge panel to receive a midterm grade and a final grade. Midterm will be a performance of the **50%** of assigned repertoire & technical exercises, and of the **100%** of assigned repertoire & partial technical exercises for final jury. Memorization is required. (See the midterm and final jury dates in “**Important Dates to Remember**” in page 4)

CRITERIA FOR GRADING:

1. **Weekly preparation of lesson assignments / overall consistency and rate of progress.**
Weighing the quantity and quality of achievement with the student’s potential. This grade will be based on the application of concepts discussed in lessons. **30%**
2. ***Attendance** at weekly lesson and studio class (including attending the Piano Departmental recitals & performances) and **Performance** in studio classes/ Forums/ Area Recital/ Studio Recital **20%**
3. **Midterm Performance** (**50%** of assigned repertoire & technical exercises) **20%**
4. **Final Jury** (**100%** of assigned repertoire & partial etudes/ technical exercises) **30%**

(*Attendance for the Piano Departmental recitals & performances will be counted as part of your attendance grade. See the “**Piano Department: Event Calendar**” for a complete list of important dates for piano events and performances.)

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: Jan. 15 – Martin Luther King Day, no class (Practice on your own)

Week 9: Week of March 5 – “Midterm” performance in M110

Week 10: March 12-17 – Spring Break, no class

Week 11: 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 students will perform in the concert.

Week 16: April 23 – Classes end

April 24 – Study Day, no class

April 25, 26 or 27 (one of these days) – Final Piano Jury in Rehearsal Hall

ATTENDANCE:

Prompt consistent attendance is required. ONE excused absence for lesson and ONE for studio class are allowed without penalty. **Any additional unexcused absences** will result in the **lowering of the student’s final grade by one-half letter grade.** Students who are late for a lesson cannot be guaranteed their full lesson time. **Tardiness is unacceptable.** In the professional music world, a musician who is late to a concert could lose his/her job! The rule of thumb is: “On time is late!” Always plan on being a few minutes early in case something unforeseeable occurs. 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.

RESCHEDULING AND MAKE-UP LESSON:

Students are required to be present for all lessons and studio classes. If a student needs to **reschedule lesson** at a different time in the same week, I request **at least THREE-day advance notice.** Only **ONE rescheduling is allowed** within a semester. When a student **must miss a lesson due to emergencies or illness,** I request **at least 24-hour advance notice. Make-up lesson 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 lessons must be scheduled **within TWO weeks of the absence, and will be administered at the convenience of the instructor.** Any lesson I must miss will be rescheduled and made up within a week.

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:

Free Public Domain Sheet Music:

<http://www.imslp.org/>

Manuscript paper:

<http://www.blanksheetmusic.net>

Metronome:

<http://webmetronome.com/>

Piano Performance:

<http://pianoeducation.org/>

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

Piano Pedagogy:

Resources for music educators - Teachers Resources:

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

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

Sight-reading:

<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.

Theory:

<http://www.teoria.com/index.html>

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

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

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