

**Department of Music**  
Fall 2020 Syllabus

**Piano Ensemble Class – MUN 3453 (1 credit)**

**Monday 11:30AM - 12:20PM**

Classrooms: Rehearsal Hall, M110, M132, Practice Rooms & Remote

**Instructor:** Dr. Yun-Ling Hsu-Casimir

**Classroom:** Rehearsal Hall & M110

**Office:** PAC - M 110

**Office Hours:** TBA or by appointment

407-823-1529 (office)

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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 a final concert. 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.

### **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 or remote meetings via Zoom): **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 STATEMENT REGARDING COVID-19:**

#### **University-Wide Face Covering Policy for Common Spaces and Face-to-Face Classes**

To protect members of our community, everyone is required to wear a facial covering inside all common spaces including classrooms

(<https://policies.ucf.edu/documents/PolicyEmergencyCOVIDReturnPolicy.pdf>). Students who choose not to wear facial coverings will be asked to leave the classroom by the instructor. If they refuse to leave the classroom or put on a facial covering, they may be considered disruptive (please see the [Golden Rule](#) for student behavior expectations). Faculty have the right to cancel class if the safety and well-being of class members are in jeopardy. Students will be responsible for the material that would have been covered in class as provided by the instructor.

#### **Notifications in Case of Changes to Course Modality**

Depending on the course of the pandemic during the semester, the university may make changes to the way classes are offered. If that happens, please look for announcements or messages in [Webcourses@UCF](mailto:Webcourses@UCF) or Knights email about changes specific to this course.

### **COVID-19 and Illness Notification**

Students who believe they may have a COVID-19 diagnosis should contact UCF Student Health Services (407-823-2509) so proper contact tracing procedures can take place.

Students should not come to campus if they are ill, are experiencing any symptoms of COVID-19, have tested positive for COVID, or if anyone living in their residence has tested positive or is sick with COVID-19 symptoms. CDC guidance for COVID-19 symptoms is located here:

(<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>)

Students should contact their instructor(s) as soon as possible if they miss class for any illness reason to discuss reasonable adjustments that might need to be made. When possible, students should contact their instructor(s) before missing class.

### **In Case of Faculty Illness**

If the instructor falls ill during the semester, there may be changes to this course, including having a backup instructor take over the course. Please look for announcements or mail in [Webcourses@UCF](mailto:Webcourses@UCF) or Knights email for any alterations to this course.

### **Course Accessibility and Disability COVID-19 Supplemental Statement**

Accommodations may need to be added or adjusted should this course shift from an on-campus to a remote format. Students with disabilities should speak with their instructor and should contact [sas@ucf.edu](mailto:sas@ucf.edu) to discuss specific accommodations for this or other courses.

### **IMPORTANT DATES TO REMEMBER:**

Week 3: September 7 – Labor Day, no class (Practice on your own)

Week 8: Week of October 12 – **“Midterm” performance**

Week 10: October 30 – Withdraw Deadline

Week 12: November 11 – Veterans Day, no class

Week 14: November 23 – Final performance (tentative)

November 26-28 – Thanksgiving, no classes

Week 15: November 30 – Final Performance (tentative)

Week 16: December 7 – **FINAL EXAM: Sight-reading exam & Writing Assignment Due**

### **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.

### **FALL OF 2020 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.
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).

### **FALL OF 2020 PERFORMANCE:**

All piano studio and ensemble students will perform ensemble music in front of the class or in a virtual concert.

### **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)"

### **RECORDING ACADEMIC ACTIVITY:**

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, August 28. 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/>
- **Metronome:** <http://webmetronome.com/>
- **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>

- **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.

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