



**Department of Music**  
Fall 2020 Syllabus

## **Secondary Piano – MVK 1211**

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

**Office:** Performing Arts Center – Music Building 110

**Office Hours:** TBA or by appointment

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### **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

### **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.”*

### **IMPORTANT PRACTICE ROOMS & PIANOS RULES REGARDING COVID-19**

See a separate information: *Returning to Campus Guidance for Applied Instruction.*

### **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 / MASTER 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. \*Three Tuesday's Piano Area Forum in Rehearsal Hall at 12:00pm on September 15, October 13, November 3. \*No Thursday's Music Forum for Piano Students for the whole 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 3)

### **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 Piano Area recitals & performances) and 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 is required** for the Piano Area recitals/performances and will be part of your attendance grade. See the "Piano Area: 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 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 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 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 4: September 15 – Tuesday’s Piano Area Forum in Rehearsal Hall at 12:00pm

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

October 13 – Tuesday’s Piano Area Forum in Rehearsal Hall at 12:00pm

Week 10: October 30 – Withdraw Deadline

Week 11: November 3 – Tuesday’s Piano Area Forum in Rehearsal Hall at 12:00pm

Week 12: November 11 – Veterans Day, no class

Week 14: November 23 or 24 – **Piano Jury** (tentative)

November 26-28 – Thanksgiving, no classes

Week 16: December 7 – Final Exam Week

### **RECORDING ACADEMIC ACTIVITY – 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, August 28. FAILURE TO DO SO WILL RESULT IN A DELAY IN THE DISBURSEMENT OF YOUR FINANCIAL AID.

### **ACADEMIC INTEGRITY**

Academic integrity is a commitment to five fundamental values: honesty, trust, fairness, respect, and responsibility. *UCF Creed*: Integrity, scholarship, community, creativity, and excellence are

the core values that guide our conduct, performance, and decisions. Read *UCF Creed* at:  
<http://creed.ucf.edu/>

### **FREE RESOURCES:**

- Free Public Domain Sheet Music: <http://www.imslp.org/>
- Metronome: <http://webmetronome.com/>
- Piano Performance:  
<http://www.classicat.net/>  
<http://pianoeducation.org/>
- 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.*