

Applied Music Study in Piano  
MUS 222 (0.5 credit or 1.0 credit)

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*Office hours as posted and by appointment*

### **REQUIRED TEXTBOOK**

**Brown Scale Book** – Scales, Chords, and Arpeggios, for piano. Frederick Harris Music Company

### **REPERTOIRE & MATERIALS**

All applied students are recommended to own a book of scales, chords, arpeggios and cadences. Additional repertoire and technical materials are selected according to the appropriate level and background of each student. Students are required to purchase personal copies of assigned music and to own a metronome. **Please do not copy music as this often violates copyright laws.**

Here is a list of reliable music stores:

Schmitt Music, Brooklyn Center, MN	1-800 767-3434	<a href="http://www.schmittmusic.com/music.htm">www.schmittmusic.com/music.htm</a> <a href="mailto:musicorders@schmittmusic.com">musicorders@schmittmusic.com</a>
Groth Music, Bloomington, MN	(952) 884-4772	<a href="http://www.grothmusic.com">www.grothmusic.com</a>

CD Sheet Music is available in the Music Library. These CDs contain most of the standard repertoire.

### **COURSE DESCRIPTION AND OBJECTIVES**

Private music instruction in piano performance. Course study will include all aspects of development, including artistic expression and musicianship, technique, tone production, repertoire, memory, and performance. Successful piano study results help the student:

- Broaden the scope of musical understanding and perception through the exposure to and study of piano literature from the Baroque period to the present.
- Develop a natural physical approach to the instrument such as *The Alexander Technique*.
- Create an environment that fosters personal growth and maturity through music study and performance, taking into account the unique goals and potential of each student.
- Prepare thoughtful and compelling musical performances within relevant historical and theoretical contexts.

### **OUTCOMES**

*Thinking:* Students engage in the process of inquiry and problem solving that involves both critical and creative thinking.

- Engage in music listening and music making through applied lessons and piano seminars.
- Form and defend value judgments about music, music listening, and music performing.
- Develop technical skills in piano performance requisite for artistic self-expression.
- Develop an ability to perform memorized piano literature from the Baroque period to the present within relevant historical and theoretical contexts.
- Develop the ability to read at sight with fluency.
- Critically assess lesson and piano seminar performances.

*Communication:* Students communicate in an appropriate manner both personally and professionally.

- Discuss musical, technical, historical, and theoretical features of selected works for piano both in lessons and studio classes.
- Respond verbally to lesson and piano seminar performances.
- Reflect critically on goals and progress by filling out **End of Semester Applied Music and Self-Evaluation Form**.

*Cultural Sensitivity and Life Values:* Students understand their own and other cultural traditions and demonstrate a respect for the diversity of the human experience. Students analyze, evaluate and respond to ethical issues from informed personal, professional, and social value systems.

- Develop an understanding of and appreciation for a cross-section of the piano repertoire.
- Develop musically and personally through mutual support and respect.
- Form and defend value judgments about music and piano literature.
- Consider the study and performance of music within the context of relevant historical, social, and artistic trends.

## **EXPECTATIONS**

### **Weekly Lessons**

The nature of applied music study is the one-on-one exploration of musical growth and development. Students should arrive for their lesson on time, warmed up, with all necessary repertoire and materials, and be physically and mentally ready to play. Students must complete *twelve lessons* to receive credit for the semester (30-minutes weekly for 0.5 credit or 60-minutes weekly for 1.0 credit).

### **Piano Seminars**

There will be three studio seminars during the term. **Nov. 19, 26, and Dec. 3 (6 – 7 pm at Rm. 308 or TBA).** Attendance at *all three studio seminars is mandatory*. Students are required to perform at one seminar per term.

### **Practice**

Students are expected to maintain a consistent and regular practice regimen, based on the following guidelines: *one hour* minimum daily for 0.5 credit; *two hours* minimum daily for 1.0 credit.

### **Juries**

At the end of each semester, applied students are required to perform a jury with repertoire studied during that semester. One piece selected from repertoire must be memorized (one movement of a sonata is acceptable). *Students who performed at his/her recital, including Monday Night Recital, are not required to play a repertoire jury in the same semester.*

### **Attendance**

#### **• Lessons**

Attendance is a *mandatory component* of applied study. Unexcused absences will result in lowering your grade by a letter grade for each absence. Make-up lessons are available if you are absent because of illness or family emergency. You may also switch lessons with another student if you have an unavoidable conflict. However, please make every effort to adhere to a consistent lesson time.

#### **• Concerts**

Piano students are **required** to attend the following recitals at Björling Recital Hall:

Sep. 14 7:30 pm Trevor Stephenson, Harpsichord/Fortepiano Guest Artist Recital

Sep. 23 3:30 pm Yumiko Oshima-Ryan, Faculty Piano Recital

Oct. 26 7:30 pm David Viscoli, Piano, Guest Artist Recital

**Attendance is mandatory. Your grade will be lowered a half letter grade for every absence from the concerts listed above. If you have a conflict, you must notify us by Sep. 7th. We can then make other arrangements.**

**EVALUATION**

The final grade will derive from an assessment of following components of applied study using the grading descriptors below.

- Attendance at & readiness for lessons (warmed up, physically & mentally present)
- Evidence of effective & consistent practice between lessons on repertoire & technique
- Initiative in selecting & studying new repertoire with teacher consent
- Consistent musical & technical progress
- Supportive attitude in the studio
- Degree of self motivation
- Attendance at & active participation in piano seminar (performing & comments)

**Grading Descriptors**

- A** Excellent effort  
Over and above the requirements  
Consistent high quality
- B** Sometimes over and above the requirements  
Sometimes just fulfilling the requirements  
Above average quality most of the time
- C** Fulfilling the requirements  
Average quality most of the time
- D** Not always fulfilling the requirements  
Average quality at times  
Below average quality at times
- F** Not fulfilling the requirements most of the time  
Below average quality  
Inconsistent effort

**PIANO MAINTENANCE AND MAINTENANCE REQUESTS**

Please do not bring food or drink into the practice rooms. Do not place anything that can scratch the finish or fall into the action (keys, pens, jewelry, paper clips, etc.) on the instrument.

*Please e-mail Dr. Wang as soon as you notice a problem.*

**MUSIC EDUCATION MAJORS**

**Vocal music education majors** taking piano as a secondary instrument are required to learn basic accompanying skills for vocal ensembles along with solo repertoire.

**Assessment:** Students are required to learn one piece of sacred or secular choral literature which will be performed by one of the following vocal ensembles on campus: Birgitta Singers, Lucia Singers, or St. Ansgar's Chorus. Students are required to participate in two rehearsals during the semester. They may have the opportunity to perform for concerts with these groups.

**Instrumental music education majors** taking piano as a secondary instrument are required to learn basic improvisation skills for the keyboard. Students are required to study improvisation skills weekly by using the "Improvisation Packet – a set of sequenced exercises in improvisational performance for the future music educator" by the Gustavus Music Department.

**Assessment:** Students will be required to improvise on a simple given melody at the end of semester piano jury – e.g. opening 18 measures of the theme from the Piano Sonata K.331 by W. A. Mozart. The minimum requirement is to play a melodic improvisation by adding non-harmonic tones and ornaments to given melody. Students may expand the melody within the same key by changing melodic contours or using different chords and arpeggios.