

Syllabus
APPLIED PIANO LESSONS
Dr. Ian Hominick

Office: Music Building – Rm. #126
Office Telephone: 915-1282

Office Hours: T/Th 11 -11:50 am
E-mail: ihominic@olemiss.edu

General Information

Students enrolled for applied piano lessons beginning at the PIAN 121 level will receive one weekly 50-minute lesson during the semester to be scheduled at a mutually convenient time for the instructor and student. Non-majors taking PIAN 100 will receive one 30-minute lesson per week. Repertoire studied will be primarily classical literature.

Course Objectives

Students taking applied piano lessons are expected to make steady progress toward technical and musical maturity by means of regular and consistent practice. Each student is judged on their individual level of talent and the potential to expand technical and musical abilities to the next level. Students accomplish this through diligent practice of piano technique and diverse repertoire spanning all of the appropriate style periods. Successful completion of an applied piano course entails performance of the designated repertoire, technique assignments, assigned memorization and any further performance requirements that are outlined below.

Student Learning Outcomes

After completing this course, a student will have:

- 1) completed study of repertoire representative of several different style periods;
- 2) gained a superior knowledge of historical, theoretical, performance practice and pedagogical issues pertaining to the repertoire;
- 3) gained a greater confidence in public performance and acquired the ability to read at sight with fluency;
- 4) improved sight-reading skills through regular practice;
- 5) demonstrated an increased level of technical and musical maturity;
- 6) established a consistent and focused practice routine
- 7) developed an ability to learn music independently.

Grading

The final grade will be based on the amount of progress made during the course of the semester, not the specific individual playing skill-level. Obviously, excessive absences, incomplete assignments, unwillingness to follow the advice of your instructor, lack of participation at area events or insufficient practice will adversely affect your grade. Each student will receive a mid-term grade that will serve as a measure of progress based on a weekly lesson grade to be relayed to the student by the instructor.

50 pts.	Weekly lesson grades
20 pts.	Final Jury
10 pts.	Attendance at lessons and Piano Area events
10 pts.	Technique Quiz (last lesson)
10 pts.	Independent Selection (last lesson)

Grading scale

A=94-100, A-=90-93, B+=87-89, B=84-86, B-=80-83, C+=77-79, C=74-76, C-=70-73, D=60-69, F=59 and below

* *Note: A grade of C or higher is required to apply this course to a B.A., B.M. or M.M. in music.*

LESSONS

Preparation for Lessons

Daily practice is a necessary component of studio lessons. Warm-up techniques, assigned literature, and sight-reading exercises should be the focus of weekly practice. Development of technical, musical, and stylistic interpretation skills will enable the student to be an independent learner and perform music at a high level of musicality and artistry. Unprepared repertoire or "skipped" lessons will be reflected in your grade for that lesson. Each lesson will be graded and the total of your lesson grades constitute 50% of your final grade. If possible, please warm up before your lesson time.

Practice Expectations

Each student is required to **practice daily**, including weekends. While there will be a wide range of skills and abilities among students, it is recommended that you practice at least one hour per day for each credit hour of piano [For example, PIAN 100 = 1 hour of daily practice while PIAN 121 = 2 hours of daily practice]. Performance majors and graduate students should practice a minimum of 2 1/2 to 4 hours per day. But, remember, it is the *quality* of practice that determines your progress, not merely the number of hours spent at the piano.

Practice Rooms

Practice rooms are located at the rear of the second floor and the lower level of the Music Building. You are asked to refrain from bringing food and beverages into the room. Please refer to the departmental e-mail pertaining to weekend building hours for practice room access. Practicing on a digital keyboard is NOT acceptable.

FINAL JURY

Piano Juries

All students enrolled in piano must play a jury, or performance exam, upon completion of each semester of study. The piano jury usually occurs on the Monday of Finals Week at the end of each semester. The jury performance is very important because it serves as the final examination for studio lessons and offers the entire piano faculty the opportunity to observe the student's progress as well as submit constructive comments about the performance. The jury grade is determined by averaging the grades awarded by each member of the faculty. The piano jury will count for 20% of your final grade. Once juries are completed, I will be available to review the jury comments with you and then place the forms in your permanent file.

The following numbers represent the grading scale used by piano faculty for juries: A+= 98, A=95, A-=92, B+=88, B=85, B-=82, C+=78, C=75, C-=72, D=65, F=55 and below.

Make-up Juries: An “I” (Incomplete) will be given to a student who misses his/her jury because of illness or other circumstances approved by the piano faculty. For undergraduate students, the jury must be made up in the next regular semester by the date designated by the University as the deadline to drop a course. Graduate students have until the end of the following semester to perform the make-up jury but are urged to complete the jury as soon as possible. Under no circumstances will this time limit extend beyond one semester. NOTE: Once the deadline has passed the “I” grade automatically becomes an “F” (University policy).

ATTENDANCE

Lesson Attendance

Attendance at weekly lessons is mandatory and similar to any other regularly scheduled class. You are expected to be punctual and prepared with your assignment each week. An excess of two (2) absences will result in the lowering of your attendance grade by two points. Two additional points will be deducted for each successive absence. In the event of an unusual circumstance such as a family emergency or an official school activity, the instructor will make every attempt to reschedule the lesson, however, make-up lessons may not always be possible. *** Please DO NOT make a habit of asking for your lesson to be rescheduled. Rescheduling of lessons will usually only be possible in the event of the above-mentioned excuses.

Area Meetings / Studio Class

All piano majors, minors and graduate students are expected to attend a minimum of five (5) of the seven (7) scheduled area meetings for the semester. Students who are not music majors are also expected to attend the area meetings and guest activities as their class schedule allows. Two points will be deducted from the attendance portion of your grade for the third absence and two points thereafter for each subsequent absence. Non-majors are expected to perform on at least one area meeting or studio class during the semester. For those students whose secondary instrument is piano or who are taking piano as an elective, attendance is encouraged if you do not have a conflicting class. You will receive a schedule of Area Meetings at the beginning of the semester. Each student is required to perform on at least one area meeting each semester (performance majors - twice). All piano students should reserve Fridays at 1:00 pm in their class schedule for Area Meetings and/or Studio Class.

Note: Students should perform from memory whenever possible.

Piano Area Events

There are usually a number of faculty and guest recitals, master classes or presentations over the course of the semester. These are designed with you in mind and everyone should attend! Should a guest recital or master class coincide with one of your regularly scheduled classes, I would be happy to contact the teacher to ask that you be excused. Lack of attendance at these events without prior consent will result in a two-point deduction from the attendance portion of your grade.

TECHNIQUE

All undergraduate students are required to prepare the technique assigned to their particular level of study (see Piano Area policy). Successful completion of the assigned technique will count for 10% of the final grade. Technique will be drilled at lessons throughout the semester and tested during the final lesson of the semester.

INDEPENDENT LEARNING

Each student will be required to show musical and technical growth by learning a classical selection independent of assistance from the instructor. This piece may be chosen by the student or the instructor but must be first approved by the instructor. This repertoire need not be memorized and will be heard at the final lesson of the semester. This will be worth 10% of your final grade.

OTHER ISSUES

Communication

Most of our communication will be via email. Every student is assigned a university email account. Due to the rise in cell phone usage and the resulting long-distance departmental expense incurred, you will be responsible for checking your email regularly for any messages concerning piano lessons and special events.

Physical contact

Due to the physical nature of playing piano, physical contact will sometimes be necessary in order to demonstrate correct posture and position while playing. Physical contact is inevitable if you are to properly understand the playing mechanisms and make the necessary adjustments. It is assumed that you will speak up if, at any time, you feel uncomfortable.

MUS 100 Recital Attendance

All undergraduate music majors registered for applied lessons are required to register for MUS 100 "Recital Attendance." Students should also reserve Wednesdays at 1:00 p.m. for Student Recitals whether they are required to enroll in MUS 100 or not. Piano performance majors (undergraduate & graduate) are required to perform on at least one Student Recital each semester. A MUS 100 list of events is available on the Department web site. Students must attend a total of 12 recitals and should check the MUS 100 requirements to make sure they are fulfilled. Attendance at the opening Student Convocation is compulsory. MUS 100 must be completed with a passing (Z) grade – 6 semesters by all undergraduate music majors. Music minors must complete 2 semesters.

Musical Scores

All students must purchase the assigned repertoire. Photocopies will not be tolerated beyond the fourth week of the semester. Unfortunately, there is nowhere you can purchase music in Oxford. The closest music store is AMRO Music in Memphis. Their contact information is listed below along with some suggested resources available on the internet.

AMRO Music	2918 Poplar Ave., Memphis, TN Toll-free (877) 275-6687 www.amromusic.com
Petrucci Music Library	http://imslp.org/wiki/Main_Page
Patti Music Company	www.pattimusic.com
Hutchins & Rea	www.hutchinsandrea.com
Sheetmusic plus	www.sheetmusicplus.com
Pianovision	www.pianovision.com
Virtual Sheet Music	www.virtualsheetmusic.com
Free Scores.com	www.free-scores.com

PIANO AREA POLICY

Technique Requirements: Undergraduate students will be expected to have accomplished certain minimum technical requirements during each year of piano study, and will be asked at the May juries to demonstrate these skills. Each student is expected to make technique a regular part of their practice routine even if the instructor does not dictate a weekly assignment. The basic guidelines are as follows and pertain to all undergraduate piano majors and principals based on their year of study or course enrollment:

- 100-level—all major and harmonic minor scales, 2 octaves, hands together or separately
- 200-level—all majors plus 3 forms of minor scales, 4 octaves, hands together
- 300-level—all of the above plus chromatic scale and arpeggios
- 400-level—a memorized etude (does not count toward repertoire requirements)

Repertoire Requirements: The minimum repertoire requirements for each semester of applied study are outlined below and are determined by your major. *Students are encouraged to achieve beyond the minimum requirements.* A list of repertoire appropriate to each course number is appended to this syllabus. Note that repertoire will be chosen from the *classical* genre.

- Piano Performance Majors (undergraduate & graduate)
 - 4 pieces assigned, contrasting styles and genres, all memorized
 - Jury—3 pieces, all from memory
- Piano Principals (Music Education, BA, Music Minor)
 - 3 pieces assigned, contrasting in style and genre, 2 memorized
 - Jury—2 pieces, at least one of which is memorized
- Piano Secondaries and Electives (Non-Music Major)
 - 3 pieces assigned, contrasting in style and genre, 1 memorized
 - Jury—2 pieces, memory at the discretion of the teacher

Bachelor of Music –Music Education emphasis students will be a part of a chamber piece to be performed publicly as a graded component at the 322 level of studio instruction. The piece, to be selected in collaboration with the instructor, will be comprised of a minimum of three performers and performed without a conductor. The expectation is that the instructor will have oversight of the rehearsal process and provide feedback, but the students will take ownership of the project and rehearse independently.

Performance Proficiency Examinations: The juries for 122, 242, and 322 provide the piano faculty with the opportunity to measure and assess your progress and recommend changes to your course of study. The 122 jury is significant for those students wishing to pursue the performance degree, who must convince the piano faculty of their dedication by following the guidelines set out for performance majors, as well as showing confidence in public performance. It is also an appropriate time to assess the work of piano minors and BA Piano Principals, to make sure an appropriate amount and diversity of literature has been studied. The 242 jury serves much the same purpose for performance majors, offering a chance to review the progress made, the repertoire covered, and judge the student's readiness for the junior level which culminates in a Junior Recital. The 322 jury will serve as a means of evaluating the performance proficiency of students required to complete the 322-level as part of their degree requirements (Music Education, Bachelor of Arts in Music). The Jury Chair, in consultation with the student's instructor, will summarize the comments of the faculty hearing this performance, giving consideration to the following:

1. How well, technically and musically, did the student perform?
2. Did the student perform at a level predetermined by the applied instructor to be acceptable for the 322 level?
3. Was an acceptable amount of repertoire studied at the various levels during the student's undergraduate years?

Recital Requirements for PIAN 342; 442 and 642: A recital is required of students registered in these courses. The minimum lengths for these degree recitals are 30 minutes for the Junior Recital and 60 minutes for both the Senior Recital and MM Graduate recital. Each recital must be played entirely from memory. Chamber music may be a part of the recital, but can not be counted toward the 30- or 60-minute total duration. A **recital jury** will be held at least two weeks prior to the scheduled recital date. The Piano Faculty will determine at the jury what material from the recital will be heard. The faculty may vote to permit, limit, or postpone the student's recital based on this performance. An additional jury is not required at the end of the semester in which a recital is given.

Appendix

Sample Repertoire by Course Number

PIAN 100

Selections from the intermediate teaching repertoire depending on the student's previous experience and current demonstrated ability

PIAN 121-122 (Piano Principals)

Bach, Handel	selected movements from the keyboard suites
Haydn, Mozart	sonata movements
Chopin	selected Preludes
Debussy	Reverie, Arabesques
Muczynski	Preludes
Dello Joio	Suite for Piano

PIAN 221-222 (or PIAN 121-122 for intended Performance majors)

Bach	Inventions, Sinfonias
Mozart	sonata movements, Fantasies
Beethoven	sonata movements, Bagatelles
Field	Nocturnes
Mendelssohn	Songs Without Words
Grieg	Lyric Pieces
Debussy	Selected Preludes
Tcherepnin	Bagatelles

PIAN 321-322 (or PIAN 241-242 for Performance majors)

Bach	Preludes and Fugues from <i>The Well-Tempered Clavier</i>
Beethoven	Sonatas (i.e., Sonatas of Op. 10, or <i>Sonata pathétique</i> , op. 13)
Chopin	Nocturnes, Polonaises
Schumann	Fantasiestücke
Brahms	Ballades, Rhapsodies, Intermezzi, etc.
Debussy	Preludes, suite movements
Bartok	Dances in Bulgarian Rhythm
Ginastera	American Preludes

PIAN 421-422, and PIAN 341-342-441-442 for Performance majors;

PIAN 521-522; 621-622, and PIAN 541-542-641-642 for Performance majors

A list of appropriate piano literature would include a wide range of selections from the standard concert repertoire. Success in these courses will depend on a clear demonstration of increasing performance facility, independence of thought, ease of expression, and frequency of performance.

At the end of each semester the student will perform an extended jury examination entirely from memory. The choice of material to be presented will remain entirely within the individual teaching studio.