

ETSU Department of Music
Applied Piano I/II/III
MUSC 1801/2901/3901 (Fall 2021)

INSTRUCTORS

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ETSU Piano strives to nurture and produce future musicians that will positively influence the community which our graduates will join. The piano area fosters support system that will encourage and challenge each member in their musical development. Each student will meet weekly with assigned faculty member in private lessons and in a group studio/masterclasses. During the lessons, the students will be working on the following but not limited to: technical mastery of the instrument, harmonic and structural understanding of the repertoire, understanding of stylistic performance practice, building repertoire, and performance skills.

MATERIALS

Metronome, Assignment Book, Music Scores, A recording device, Facial MASKS

LESSONS

Students taking two credits of applied piano should receive at least 14 hours of instruction; student taking one credit should receive at least 7 hours of instruction during the semester. Lesson times are arranged on individual basis.

LESSONS PREPARATION

Piano performance majors are expected to practice a minimum 18 hours per week; music education piano majors are expected to practice a minimum 12 hours per week; non-piano majors taking two credits are expected to practice a minimum 10 hours per week; non-piano majors taking one credits are expected to practice a minimum 6 hours per week. The quality of practice is equally important as quantity.

ATTENDANCE

Students must arrive for each lesson promptly. Each absence without prior notification will lower the semester grade by one letter. Lessons cancelled by the instructor will be rescheduled. Lessons cancelled by students will be rescheduled only when the absence is approved in advance and make-up time is available. **However, PLEASE STAY HOME if you feel sick or if you have been exposed to someone who has tested positive for COVID-19. E-mail me immediately, so that the teacher can provide online instruction.**

ATTENDANCE OF PIANO EVENTS

See Piano Events Fall 2021.

STUDIO CLASS (SEE STUDIO CLASS SCHEDULE FALL 2021)

All piano majors are required to participate in studio class on **Tuesdays at 12:45-2:05pm.** at the Powell Recital Hall. Non-piano majors are not required, but highly encouraged to attend. A performers' sign-up sheet is posted outside 106.

MTNA STUDENT MEMBERSHIP

Music Teachers National Association is the professional association for collegiate music majors and music teachers of all levels. Membership in Music Teachers National Association as a student member is strongly encouraged. Students receive the *American Music Teacher* journal and have access to the new e-Journal. Please see Dr. Caton for more information on joining this association.

REQUIRED PERFORMANCE

Piano Majors: At least twice on different works in studio class, in addition to one performance in recital and one in master class setting.

Non-piano Majors (two credits): At least twice in studio class.

Non-piano Majors (one credit): At least once in studio class.

JURY

Required for piano majors only. Jury takes place during the final exam week. A sign-up sheet will be posted on the door of 106 one week before the jury. Students should bring to the jury their music and four copies of the completed jury form, and perform from memory a 10-15 minute program consisting of at least two works or movements from different periods, as well as major and minor scales. See student handbook for additional requirements for level advancement. Minors who need to advance to Level II must complete a jury.

EVALUATION

Each student will receive a grade using the standard university plus/minus system. Students will be graded on:

1. Preparation and progress between each lesson as well as from the beginning and end of the semester along with the artistic quality of playing with respect to individual repertoire
2. Repertoire covered according to the following schedule:
 - Piano Majors (performance and education)
 - A = 4-5 works or movements studied, at least 3 memorized
 - B = 3-4 works or movements studied, at least 2 memorized
 - C = 3 works or movements studied, at least 1 memorized
 - Non-piano Majors (two credits)
 - A = 3-4 works or movements studied, at least 2 memorized
 - B = 3 works or movements studied, at least 1 memorized
 - C = 3 works or movements studied, none memorized
 - Non-piano Majors (one credit)
 - A = 3 works or movements studied, at least 1 memorized
 - B = 2 works or movements studied, at least 1 memorized
 - C = 2 works or movements studied, none memorized
3. Performance in studio class and recital
4. Attendance as outlined above
5. Progress in sight playing
6. Jury grade for piano majors

Accommodations for Students with Disabilities : Any student who feels he or she may need an accommodation based on the impact of a disability or temporary medical condition should visit Disability Services. Before accommodations may be put into place, students must provide appropriate documentation.

Diversity Statement : We consider this classroom to be a place where you will be treated with respect, and we welcome individuals of all ages, backgrounds, beliefs, ethnicities, genders, gender

identities, gender expressions, national origins, religious affiliations, sexual orientations, ability – and other visible and nonvisible differences. All members of this class are expected to contribute to a respectful, welcoming and inclusive environment for every other member of the class.

COVID 19 Facial Covering Policy:

Please wear a mask or other appropriate face covering to class. Wearing a mask that covers your nose and mouth communicates the care and respect you have for yourself, the care and respect you have for those you live with, and the care and respect you have for other members of this classroom community. The best evidence we have, from public health professionals, is that wearing masks is one of the best ways to protect against the spread of COVID-19 and other airborne illnesses. For the safety of your classmates, if you forget your mask I will have a few available each day to distribute. If you choose not to wear a mask, you will not be able to attend class face-to-face. Students with medical conditions that inhibit their ability to wear masks should register through disability services.

While we made a sincere attempt to create a flexible plan for teaching during the pandemic, the reality is that we cannot predict the future. Course meetings, learning activities, and assignments may change if we need to move quickly to a different operational stage of the university's pandemic framework.

NASM

General Competencies		
Addressed in this Class	NASM Standards	How is this standard being addressed? Capstone assignments should be highlighted.
X	The ability to think, speak, and write clearly and effectively.	Students are invited to compliment and advise on each other's performance during the studio class. Often, we would hold a mock-jury/mock-audition before a competition when each student is also asked to play a role of a juror, writing comments for each other.
X	An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.	Students are asked to research about the piece they are assigned to. Often this research will go beyond music itself, and the students are encouraged to learn historical background that might have resulted in a piece written at such time. Physiological differences of each performer also result in frequent discussion about the relationship between the human body and the instrument itself and how to utilize our body in order to avoid performance injuries.
X	A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains. (ex. How are other subjects used in our classrooms—choir studies poetry, perhaps acoustics are studied in your class...)	
X	Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to history, culture, moral and ethical issues, and decision-making.	
	The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.	
Common Body of Knowledge and Skills for all BM Students		
Performance (for all BM students)		

X	Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.	Students are encouraged to perform as many times as possible, if the student is deemed prepared. At ETSU, we hold piano studio class concerts each semester, as well as outreach concerts at community centers.
X	An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.	Piano students are introduced to scope of the piano literature through the piano literature classes during three semesters at ETSU.
X	The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.	Keyboard skills and accompanying classes are considered an extremely important classes for piano majors at ETSU, where sight-reading as well as other skills necessary to be a competent collaborator is addressed.
X	Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.	Accompanying classes and chamber music projects often encourage students to work with each other professionally in a classroom setting.
X	Keyboard competency.	Keyboard skills and accompanying classes are considered an extremely important classes for piano majors at ETSU, where sight-reading as well as other skills necessary to be a competent collaborator is addressed.
X	Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.	With the addition of the string department, ETSU pianists are getting more experience at chamber music collaboration, which often ranges from duets to quintets.

Musicianship Skills and Analysis.

X	An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.	
X	Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.	Students are asked to analyze all of the assigned pieces, as the structural understanding should be the foundation of the successful music making.
X	The ability to place music in historical, cultural, and stylistic contexts.	

<u>Composition/Improvisation</u>		
X	Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.	Students are often encouraged to improvise and compose if occasion permits. For example, a student may be expected to write their own cadenza in a classical concerto setting. This exercise will force the performer in the composer's shoe, and the students may be inspired with different way to regard a piece of music. The ability to improvise is invaluable when encountering a memory slip during a performance.
<u>History and Repertory</u>		
X	Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.	Our students should command an encompassing knowledge of piano literature after three semesters of piano literature courses and a semester of special topics course heavily based on history and repertoire.
<u>Synthesis</u>		
X	While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.	As part of the requirement for advancement to Level III, students are required to select a piece and learn independently (without applied teacher assistance). Students present and are asked questions about the piece, the composer, etc.
<u>Results</u>		
X	Students are expected to have the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.	Students are encouraged to speak especially when we go off campus on community concerts. Our students have been most effectively encouraged by seeing and meeting with the enthusiastic community members.
X	Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.	Through our accompanying classes as well as teaching beginning/intermediate piano classes, our pianists discuss the real world after the undergraduate years at ETSU. Students often get first hand

		experience through the student chapter of MTNA at ETSU.
X	Acquire the skills necessary to assist in the development and advancement of their careers, normally including basic competency development in communication, presentation, business, and leadership, all with particular regard to professional practices in their major field.	
Recommended General Competencies for all Professional Studies in Music		
X	Develop teaching skills, particularly as related to their major area of study.	In each studio class, students are asked to provide feedback to the performance of their peers, both admirable facets as well as things to be improved.
X	Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.	All majors are required to attend a certain number of concerts prior to graduate and they include a mixture of varied concerts and groups.
X	Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.	
	Explore multidisciplinary issues that include music.	
	Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion.	
X	Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy.	Our applied piano level III audition requires a performance of a self-prepared piece of significant length/difficulty.
	For performance majors in voice, the study and use of foreign languages and diction are essential.	

<u>Music Competencies</u>		
	<p>Conducting and Musical Leadership. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.</p>	
	<p>Arranging. The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.</p>	
	<p>Functional Performance. In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.</p>	<p>Piano Majors are required to pass the Piano Proficiency Examination which is comprised of functional performance abilities.</p>
	<p>Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.</p>	<p>Students are expected to research their repertoire, using information from Music History, Piano Literature, and independent study. Students are frequently asked questions related to their repertoire in the studio class and/or the jury.</p>
<u>Instrumental Music</u>		
	<p>Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.</p>	<p>NA</p>
X	<p>Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.</p>	<p>Students discuss the current trend in piano pedagogy in teaching beginning/intermediate piano classes.</p>
X	<p>Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature.</p>	<p>Students perform in chamber groups and in piano ensembles.</p>

	Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.	
<u>Teaching Competencies</u>		
	Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.	
	An understanding of child growth and development and an understanding of principles of learning as they relate to music.	Students study this during the Piano Pedagogy sequence.