

**NORTH GREENVILLE UNIVERSITY**

**UNDERGRADUATE PIANO SYLLABUS FOR MAJORS, MINORS, AND ELECTIVES**

**(CWAL STUDENTS: THIS IS NOT YOUR SYLLABUS, YOU SHOULD RECEIVE A SEPARATE ONE FROM YOUR CWAL PIANO PROFESSOR)**

**FA-13 (updated on 8-20-13)**

**Teachers** (please see your teacher's bulletin board for updated schedules and office hours):

Ms. Jane Callaham (FAC 120, 879-7441, [edcallaham@aol.com](mailto:edcallaham@aol.com))

Ms. Kuo-Pei Cheng-Lin (FAC 118, 801-3520, [kuopeicl@yahoo.com](mailto:kuopeicl@yahoo.com))

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Dr. Lilia Stoytcheva (FAC 112, 977-2196, [lstoytcheva@ngu.edu](mailto:lstoytcheva@ngu.edu))

Students are strongly encouraged to ask the teacher about any concern they may have. Any student who needs special accommodations due to a diagnosed disability must notify the professor and provide specific documentation within the first two weeks of the semester

**Meeting Times and Location: Private lessons:** TBA, please check your e-mail, the board outside Rm. 119, and/or your teacher's office. **Piano Labs (Turner 11):** MW 9-9.50, MW 11-11.50, MW 4-4.50, TR 9.25-10.15. (Teachers TBA)

**COURSE DESCRIPTION**

Piano Labs (*not offered in the summer*) are meant for students who have had no more than 2-3 years of recent formal instruction. They may be electives or music majors who need to prepare the Piano Proficiency Exam (PPE). More advanced students (those who could pass the PPE within one or two months of self-directed study) should enroll in private lessons. **A brief interview with the faculty is always recommended for proper placement.** Lab capacity is limited to 12 students per section.

**Labs:**

**MUAPL 1111 (Piano Lab)**

Secondary instrument (**non-music majors**)

*No prerequisite, open to all university students. One semester hour credit.*

Secondary instrument (**music majors**)

*Prerequisite or corequisite: MUSC 1230 or 1430. One semester hour credit.*

**Private Instruction:**

**MUAPL 1110. Lower Level**

Secondary instrument (**non-music majors**)

*No prerequisite, open to all university students. One semester hour credit.*

Secondary instrument (**music majors**)

*Prerequisite or corequisite: MUSC 1230 or 1430. One semester hour credit.*

### **MUAPL 1210. Lower Level**

*Prerequisite: audition/interview.*

For music non-performance majors, primary instrument. *Two semester hours credit*

### **MUAPL 1310. Lower Level**

*Prerequisite: audition/interview.*

For music performance majors, primary instrument. *Three semester hours credit*

### **MUAPL 3110. Upper Level**

*One semester hour credit. For upper level primary piano students who need to sign up for one credit.*

### **MUAPL 3210. Upper Level**

For music non-performance majors, primary instrument. *Two semester hours credit*

### **MUAPL 3310. Upper Level**

For music performance majors, primary instrument. *Three semester hours credit*

**Materials** for private instruction will be selected on an individual basis. The Piano Lab textbook is **E. L. Lancaster, K. D. Renfrow: Alfred's Group piano for Adults. Alfred Pub. Co.** (2 volumes)

Strongly recommended, especially for voice students, is also **J. S. Bach: 371 Four-part Chorales, Vol.1 and 2. Kalmus Edition (Warner Bros. Publications)**. See also [http://imslp.org/wiki/Chorale\\_Harmonisations,\\_BWV\\_1-438\\_\(Bach,\\_Johann\\_Sebastian\)](http://imslp.org/wiki/Chorale_Harmonisations,_BWV_1-438_(Bach,_Johann_Sebastian))

Other materials may be provided or suggested by the instructor according to individual needs during the semester. Students are encouraged to use the scores and recordings available in the Library. Much public domain piano literature can also be downloaded for free.

The professor will assist private students in developing a **calendar of assignments** and performances at the beginning of the semester. The course outline for piano lab students is incorporated in the table of contents in *Alfred's Group Piano for Adults*, with each unit representing one week. Assignments targeting a particular Piano Proficiency requirement will be added as needed and may vary from student to student. *(Please note that summer school applied lessons are for one 10 week session. In order to earn credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would for one term during the regular academic year.)*

**Course Rationale** The mission of the music program at North Greenville University is to enrich the cultural experiences of the general student body and to prepare students for the professional practice of music. Applied instruction is necessary to attain these goals.

**Student Learner Outcomes** Students will develop their performing skills and knowledge of the piano repertoire.

**Primary piano students** will progress from entrance audition level to readiness for the senior recital. This study will include preparation of at least two hours (three for performance majors) of new concert material over four years, plus other etudes and preparatory pieces as assigned. (Please refer to the attached repertoire list.) **Admission to the Upper Level is granted at jury time when the faculty estimates that the student is likely to complete his piano work within the following four semesters of study.** In addition to the recital preparation, the professor will assist the students as they

- attend all pedagogy seminars and research related topics;
- develop improvisational and sight-reading skills (please note that **a mandatory sight-reading test will be administered at jury time**, preferably before the senior year);
- cultivate an understanding of the piano in the context of world music and explore a variety of musical styles, sources, and notational practices;
- select and prepare chamber music assignments compatible with their schedule.

**All other music majors** will progress from their current level to readiness for the Piano Proficiency Exam (see attachments). The following set of objectives is designed to assist the students with items **2-7** of the **National Music Standards**, and with item **6** of the **ADEPT Performance Standards (APS)**. Upon completion of four to six semesters of this course, the students will be able to:

- perform major and harmonic minor scales, ascending and descending, hands together, for two octaves;
- sight-read a simple piano piece or accompaniment part;
- prepare and perform an easy piano piece such as those contained in Schumann's Album for the Young, Prokofieff's Children's Music, or similar shorter works;
- prepare and perform a Bach chorale scored for keyboard;
- improvise, transpose, harmonize, and accompany a simple melody;
- read both Roman numeral and letter-name (lead-sheet) notation of chord progressions;
- sight-read any two lines of an easy open score using treble and bass clefs, to which music majors will add the clefs of their own specialty.

Candidates to the Piano Proficiency Exam are reminded that no secondary piano credit will be given towards a music degree beyond six semesters of piano study. It is recommended to work on at least 3 or 4 requirements per year. At least 3 parts must be attempted at any exam time, or as many as are left if less than 3.

Non-music majors (electives) should achieve a level of reading proficiency comparable to that of music students who are not piano majors.

**MUSIC EDUCATION STUDENTS:** Attached to this syllabus is a list of 35 objectives for your degree, subdivided into three sections (Knowledge, Skills, and Dispositions). This list, prepared by our Music Education faculty in agreement with **NASM** standards, could very well be used by all music educators as a set of lifelong goals. While we recommend that you refer to it frequently as you review your own progress and plan for the future, you should know that the objectives and

tests of this particular course are designed to assist you with requirements nos. **1-3, 10-17, 20, and 23-35.**

**Methods of Presentation** Lecture/demonstration and supervised drills, to be complemented by daily practice between lessons.

**Recommended Practice Time per Week** Performance Majors: 18-24 hrs. Other piano majors: 12-18 hrs. All others: at least 6 hrs.

### **Graduating Recitals (copied from the music handbook)**

- A. A student pursuing the BACM-Seminary Track degree will present a 40-minute senior recital. A student pursuing the BACM-Praise & Worship Track degree will present a 30-minute junior recital. A student pursuing the BA in Performance will present a 50-minute senior recital and a 30-minute junior recital. A student pursuing a BA in Music Education will present a 30-minute junior recital. Students must perform before the music faculty at least two weeks prior to their scheduled recitals. The faculty reserves the right to cancel or delay any recital that does not meet standards of excellence set by the faculty.
- B. A hearing will be scheduled two weeks in advance of the recital date. The faculty will approve the recital at that time, or, if it is below performance standards, the recital will be postponed or canceled.
- C. If one fails a prehearing, one must perform a jury in that same semester.

Students are required:

- to complete their performing and listening assignments for each lesson;
- to perform degree recitals and the relative prehearings;
- to perform in student recitals and piano performance classes at the teacher's request;
- to attend stipulated concerts and recitals;
- to meet NGU's speech requirement for music majors by introducing their pieces at student recitals in an informative fashion.

**Piano Pedagogy Seminars** meet Mon. 3-4 (location TBA) during the Fall and Spring semesters, usually divided by studios. Piano majors must attend these classes as part of their training. Other piano students are encouraged to play and all music students are invited to attend. For piano majors, pedagogy seminar performances will be graded as part of the weekly lesson. Pedagogy-related questions are welcome in private lessons, and the professor will assist the students in researching specialized material and piano literature pertinent to specific concerns.

**Piano Wellness and Professional Health** issues will be addressed weekly as part of applied training and during pedagogy seminars. MTNA ([www.mtna.org](http://www.mtna.org)) keeps an annotated online bibliography on musicians' wellness. Students are encouraged to use it and to **report any concerns to the professor immediately**. The MTNA page and database, as well as *A Symposium for Pianists and Teachers* (Heritage Music Press), are recommended as references to help the students develop an overview of the subject and solve individual problems.

**Attendance (according to the College of Fine Arts Policy)** Students enrolled in Piano Lab are allowed a maximum of 2 absences. No unexcused absences are allowed for private lessons. If the professor must miss a lesson, the lesson will be rescheduled at the professor's convenience. If a student must miss a lesson, it may be rescheduled at the discretion of the Professor. Written

excuses from a doctor are required for absences due to illness. *Absences beyond the guidelines above require a Doctor's excuse, or excuse due to death in the family, or excuse from the Office of the Vice President for Academics.*

**Grading** Students will perform in each lesson and the teacher will monitor their weekly progress. **Majors and Electives:** Juries and student recital performances will count for 20% of the grade each. Degree recitals (if applicable) will count for 40% of the grade. The lesson grades will cover the remaining percentage. All piano majors who do not perform a junior or senior recital during the semester will play a jury for credit. All secondary piano students who had at least two semesters of piano, **unless they fail the course for absences or consistently poor performance in class**, will be graded based only on their PPE progress (see chart below). All other students may be required to play a jury or piano lab final for credit. The **grading rubric** is as follows:

**A - 5** The student plays with confidence, artistry, and fluidity. Superior.

**B - 4** The student demonstrates diligent learning and complete coverage of the material, even if artistic freedom is not in the foreground as much as attention and effort. Excellent.

**C - 3** The student understands the score and the required theory concepts, and occasional slips do not disturb the flow of the music. Some revision before presenting the material in public is recommended, with the expectation that the student will be able to carry that out independently. Average.

**D - 2** The student is occasionally losing control so that a listener would have to look at the score to fully understand the beat and the rhythm, and wrong notes are distracting. Although the student's effort is recognizable, further instruction from a teacher is recommended before presenting the material in public. Below average.

**F - 1** The student is struggling to progress through the material, and cannot play above a tempo that would be impractical in any classroom or rehearsal situation. Poor.

**Piano Proficiency Students** will be graded according to the number of semesters taken and requirements passed, as described in the attached copy of PPE requirements from the Music Handbook. First semester grades will reflect overall progress towards second semester juries. Students who have not already exempted the PPE upon entrance are allowed to take the PPE as early as the end of their first semester. If no requirements are tried, the teacher may request a jury for credit.

ALL STUDENTS ARE EXPECTED TO BE FAMILIAR WITH THE POLICIES OF THE **MUSIC HANDBOOK**. SPECIAL ATTENTION SHOULD BE PAID TO THE REQUIREMENTS FOR THE PIANO PROFICIENCY EXAM IN THE APPENDIX (see attached copy).

**Piano juries and proficiency exams will be held on Thursday, May 2, 2013.** Sign-up sheets will be posted near FAC 119.

These exam times are also available for Piano Lab students according to the published schedule and can be used at the discretion of the faculty for make-up tests etc.:

MW 9: Friday 12/6, 3 pm

MW 11: Saturday, 12/7, 1 pm

MW 4: Tuesday, 12/10, 10 am

TR 9.25: Saturday, 12/7, 3 pm

**North Greenville University**  
**Piano Proficiency Requirements for MUSIC MAJORS**  
**(started in Fall 2012)**

*New students desiring to exempt piano study as their secondary applied area must request an audition-interview with the keyboard faculty.*

1. Play any requested major and harmonic minor **scales**, ascending and descending, hands together, two octaves, MM = no slower than 90, one note per beat, and I-IV6/4-I-V6/5-I or i-iv6/4-i-V6/5-i **progressions**, 3 parts per hand. (Models for the progressions: Alfred Book 1 Pg. 170 and top half of 210)

2. **Sight-read** a simple piano piece of a difficulty level comparable to that of the last “Reading” examples from Alfred book 2, Pg. 299 or 308.

3. Perform a short **piano piece** of a difficulty level comparable to that of the more demanding solo repertoire at the end of the Alfred Book 2.

4. Perform a piano reduction of a short work or excerpt for choir, band, or orchestra, or a piece suitable for classroom instruction, preferably according to the student’s major.

***ITEMS 3 AND 4 MUST BE PRE-APPROVED BY A PIANO PROFESSOR. Memorization is welcome but not required. A non-exclusive list of pre-approved pieces, including children’s pieces selected by the Music Education Department, will be published early in the semester.***

5. **Harmonize** at sight a melody without chord symbols. Recommended for preparation: R. Ottman, Music for Sight-Singing, and all “harmonization” items in the Alfred set. Students are expected to be familiar with chords, inversions, and progressions as presented in the *entire* Alfred set.

6. **Improvise** a simple melody and its accompaniment from a set of chord symbols provided at the exam. All “improvisation” items in the Alfred are recommended for preparation. The format of the test will be similar to Alfred Book 2, page 214, without the obligatory note values in the melody.

7. **Transpose** a simple excerpt in treble and/or bass clef from and into any key. Two-hand transposition (as included in the Alfred set or applied to any other material suggested by the professor) is highly recommended for preparation and can be requested at the exam at the discretion of the faculty.

8. Sight-read simultaneously any two requested lines of a simple choral or instrumental **open score**. Candidates may be asked to read treble and bass clef plus any clef that relates to their own specialty (ex: tenor clef for cellists, alto clef for violists, etc.). Teachers are encouraged to direct their students to [www.cpd.org](http://www.cpd.org) and other such websites that offer excellent free libraries of material for preparation.

## Piano Proficiency Exam

- A. Piano Proficiency Exams are conducted during juries.
- B. All non-keyboard principal candidates for the Bachelor of Arts degree in music must pass the piano proficiency and are required to enroll in piano until they have done so.
- C. At least three requirements (or two if only two are left) must be attempted at exam time.
- D. Last semester seniors may take the proficiency exam once by appointment before the scheduled jury date.
- E. Piano Proficiency candidates should pass the exam by the end of their sophomore year. After 6 semesters of piano, candidates who have not completed the exam will be required to take the course but the hours will not apply toward a music degree.

Music Education students may not enroll in Clinical III (MUED 3115) or music in the high school, (MUED 4320/4330 until the Piano Proficiency is passed.

If their advisor so recommends, students who need to finish the PPE as a prerequisite to enroll in specific courses for the fall can be heard at jury time at the end of the summer, even if they did not enroll in summer lessons through NGU.

### Evaluation System:

The first semester's grade is at the discretion of the professor according to the criteria outlined in the piano syllabus. From the second semester on, **unless a student fails the course for absences or consistently poor performance in class**, the grade is determined only by the number of requirements passed, as follows:

	2 sem	3 sem	4 sem	5 sem	6 sem	7 sem
0 req	F	F	F	F	F	F
1 req	C	D	F	F	F	F
2 req	B	C	D	F	F	F
3 req	A	B	C	D	F	F
4 req	A	A	B	C	D	F
5 req	A	A	A	B	C	D
6 req	A	A	A	A	B	C
7 req	A	A	A	A	A	B
8 req	A	A	A	A	A	A

## North Greenville University Piano Solo Repertoire List

### Please Note:

- 1 The following list is intended as a pool of choices that can help a very gifted piano major build strong recital programs and successful graduate school auditions. It should not be understood as an attempt to make any particular work mandatory for a given year or to confine larger, fundamental bodies of work (for ex. Beethoven Sonatas, WTC, Chopin or Liszt Etudes) to just two semesters of study. Such monuments of piano literature will continue to be part of the student's work as long as he/she remains an active pianist. Shorter individual works listed below are intended as examples; they can and should be substituted by comparable pieces whenever the students or teachers so desire.
- 2 The works listed for the first year, while establishing a minimum standard, can be used to form recital programs of different difficulty and many of them, while still accessible and recommended to very gifted incoming freshmen, will be approved for junior and senior recitals if properly prepared, especially in the case of non-performance majors. Stylistic variety and at least one work no shorter than 15 minutes (single or multi-movement) will be expected in any program.
- 3 Performance majors should strive to explore the literature thoroughly and understand that the third and fourth year works listed here (along with concertos and chamber music works of equal difficulty) represent the standard level of repertoire in any national and international competition open to pianists of their age range.

### First Year

Etudes by Clementi (Gradus), Cramer, Czerny (op. 740), Moscheles, Moszkowski, Rubinstein, Thalberg, etc.

Bach	Suites, Partitas, Toccatas, Well Tempered Clavier
Scarlatti	Sonatas
Soler	Sonatas
Haydn	Sonatas and Variations
Schubert	Impromptus, Sonatas
Mendelssohn	Songs Without Words, Variations serieuses
Chopin	Nocturnes , Mazurkas, Polonaises, Preludes, Etudes, Waltzes
Brahms	Selections from Op. 117 and 118
Debussy	Ballade, Preludes, Estampes, Pour le piano
Ravel	Sonatine
Prokofiev	Visions fugitives, Sonatas
Shostakovitch	Preludes and Fugues
Scriabin	Preludes, Etudes, Sonatas
Barber	Excursions
Gershwin	Preludes

Griffes Four Roman Sketches  
Second Year

Mozart Sonatas, Fantasies, Variations  
Beethoven Sonatas, Variations  
Schumann Abegg Variations, Papillons, Noveletten, Fantasy Pieces  
Liszt Etudes  
Grieg Sonata in E Minor  
Brahms Four Pieces Op. 119  
Rachmaninoff Preludes, Etudes-tableaux  
Ravel Valses nobles et sentimentales  
Messiaen Preludes  
Martin Preludes  
Berio Six Encores, Rounds  
Villa-Lobos A prole do bebé

Third Year

Chopin Scherzos, Ballades  
Schubert Wanderer-fantasia  
Schumann Carnaval, Kreisleriana  
Albeniz Iberia  
Granados Goyescas  
Debussy Etudes, L'isle joyeuse, Images  
Ravel Miroirs, Le tombeau de Couperin  
Prokofiev Toccata  
Barber Sonata  
Schoenberg Three Piano Pieces Op. 11  
Berg Sonata  
Chavez Cuatro Estudios

Fourth Year

Busoni Bach transcriptions  
Chopin Sonatas, Preludes (as a set)  
Schumann Fantasy, Symphonic Etudes, Toccata  
Liszt Hungarian Rhapsodies, Transcriptions, Sonata  
Brahms Sonatas, Handel Variations, Paganini Variations  
Tchaikovsky Sonatas, Dumka  
Rachmaninoff Sonatas  
Mussorgsky Pictures from an Exhibition  
Ravel Gaspard de la nuit  
Stravinsky Three Movements from Petrouchka  
Messiaen Catalogue d'oiseaux, Vingt Regards sur l'Enfant Jesus  
Ligeti Etudes  
Vine Sonatas

## Stockhausen Klavierstücke

### KNOWLEDGE

1. Demonstrate proficiency in the language and grammar of music
2. Develop an understanding of the relationship between music history and literature from past and contemporary cultures and the influence that music and other performing art forms have on each other.
3. Demonstrate knowledge of musical repertoire for one's major performance area and music repertoire beyond the field of specialization from both western and non-western cultures.
4. Demonstrate knowledge of research, research sources, and research techniques used in Music Education using the results to improve musicianship and teaching skills by applying analytical and historical knowledge to curriculum development, lesson planning and daily classroom and performance activities.
5. Demonstrate knowledge of the theories of child development appropriate to classroom instruction as related to music instruction.
6. Demonstrate an advanced knowledge of vocal/choral problems and strategies for performance in solo, large and small ensembles
7. Demonstrate an advanced knowledge of performance ability on wind, string, and percussion instruments sufficient to teaching beginners effectively in solo instrumental performance as well as in both small and large instrumental ensembles.
8. Demonstrate the knowledge in vocal and instrumental music for teaching groups in both classroom and ensemble settings (field experiences and student teaching), using good communication skills, and effective classroom/rehearsal management
9. Demonstrate the knowledge and use of various assessment tools in evaluating the students' progress and performance as well as aptitudes and experiential backgrounds developing programs to meet assessed needs of the students.
10. Acquire knowledge of current methods, materials, and repertoires and technological resources available in all fields and levels of music education appropriate to the teaching specialization
11. Demonstrate knowledge of careers and community service for all peoples.

### SKILLS

12. Acquire fluent skills in using the basic elements of music: melody, rhythm, harmony, timbre, texture, dynamics, movement, sight reading, and musical forms, processes, and structures applying this knowledge in compositional, performance, scholarly, pedagogical and historical contexts, according to the requisites of one's specialization.
13. Acquire skills in recreating, through performance compositions from all historical and stylistic perspectives, thus providing opportunities to create new compositions representative of the 21<sup>st</sup> century.
14. Develop competent conducting skills, score reading and rehearsal techniques for the major area.
15. Compose, arrange, and adapt music from many sources to meet the needs and ability levels of school performing ensembles and classroom situations.
16. Acquire advanced competency on the keyboard instrument for accompaniment and instruction, while demonstrating basic skills on at least one other instrument as a teaching tool to use in improvisation, transposition, and accompanying.

17. Perform artistically in major area (vocal or instrumental) in solo, large and small ensembles of varied nature demonstrating guided creative expression and improvisation.
18. Use correct and effective vocal techniques, pedagogical skills, and tools of assessment for teaching vocal skills to the beginning individual in small groups, or in larger classes.
19. Use correct and effective techniques/pedagogical skills and tools of assessment for teaching instruments (wind, string, and percussion) in solo, small groups, large and small classes.
20. Diagnose entry level skills and needs of students and prescribe appropriate teaching strategies and resources using a variety of teaching strategies, techniques, and resources appropriate for the students' needs and abilities, adjusting instructional expectations to the development needs of the students.
21. Prepare daily lesson and unit teaching plans utilizing long range/short range planning, and various assessment tools to evaluate students' progress and performance, therefore involving students in the learning process by using inquiry, discover, and ownership of learning while practicing higher order thinking skills to teach and assess students.
22. Develop a portfolio of artifacts and reflective statements relating to professional growth and development while acquiring the ability to remain current in the areas of music research using study and results to make evaluations and change in improving musicianship and teaching skills.
23. Encourage the artistic and intellectual development of students in fulfilling commitments to the art and value of music as an independent professional performer understanding that music is an art form, a means of communication, and an intellectual and cultural heritage.
24. Develop the ability to provide logical rationales for music as a basic component of general education, evaluating ideas, methods and policies in the arts and humanities that impact on the musical and cultural development of students, presenting goals and objectives of a musical program to parents, professional colleagues, and administrators, applying analytical and historical knowledge to the curriculum, thus inspiring others in achieving a respect for music and a desire for musical knowledge and experience.
25. Develop ability to work within a schedule pattern that will optimize musical instruction, maintain positive relationships with individuals of various social and ethnic groups, and with students and colleagues of diverse backgrounds.

**Music Education majors must also model behaviors/dispositions that inspire their students to become well-rounded individuals**

**DISPOSITIONS (Behaviors)**

26. Promote self-esteem and confidence in students, becoming true advocates for children.
27. Respect and value the diversity of students' talents, abilities, background, gender
28. Establish and maintain high expectations for all
29. Demonstrate a sense of scholarly community of colleagues and professionals
30. Become good listeners
31. Be responsible citizens
32. Show fairness, tolerance, and empathy when working with others
33. Become reflective decision makers and analytical and divergent thinkers
34. Encourage life-long concern for personal, physical, emotional, and spiritual well-being
35. Develop a personal commitment to the art of music, teaching music as an element of civilization, and demonstrating enthusiasm and passion for learning and self-renewal.