

## **PRINCIPAL APPLIED PIANO: 2600A**

**Spring 2018**

University of West Georgia  
Dr. Carol Gingerich  
678-839-6273 Room 335 Humanities  
Office Hours as Posted

### **COURSE OBJECTIVES**

- 1) To encourage the development of musicality and expressiveness.
- 2) To establish helpful practice habits by specific lesson assignments and discussions.
- 3) To "polish" a few pieces to a high degree.
- 4) To "try out" several pieces to gain exposure to standard literature and to aid in sight reading development.
- 5) To increase knowledge of the use of the body (arm, forearm and torso) as related to healthy technique.
- 6) To increase knowledge of individual composers and performance style practices as related to interpretation.
- 7) To gain skills in Sight Reading through weekly assignments and tests.
- 8) To encourage the development of independent learners who become the center of their own learning, through experimentation with practice methods which culminate in written Practice Blogs.
- 8) To prepare for the Level Change.

### **REQUIRED MATERIALS**

The Brown Scale Book - published by Frederick Harris Music

4 Star Sight Reading and Ear Training, by Boris Berlin, Frederick Harris Music Company (assigned level)

Lesson Notebook (used in daily practicing and brought to each lesson)

Pencil

Metronome

Access to a stapler (\$1 at dollar store)

Repertoire Books as assigned:

**–edition must be approved by Dr. Gingerich, generally urtext**

**-photocopies or IMSLP print outs are not permitted as a permanent substitute. Each lesson after the indicated due date which you attend without the approved score, will earn a reduction of 2 points out of 7 for your lesson grade.**

Places to Order Music  
(in general say “hold until complete”)

1. Teacher Discount (15-25%), no sales tax, shipping charges (\$6):

a) Music Time 1-800-932-0824 or [www.musictime.com](http://www.musictime.com)

b) Burt & Co 1-800-548-2878 [www.burtnco.com](http://www.burtnco.com)

c) Prima Music 877-877-5743 or [www.primamusic.com](http://www.primamusic.com)

2. No shipping charges if travel to Atlanta, has GA sales tax, no teacher discount:

a) Hutchins and Rea 1-800-753-BACH (2224) or 770-455-3130  
[hutchinsandrea.com](http://hutchinsandrea.com)

b) JW Pepper 1-800-345-6296 [www.PianoAtPepper.com](http://www.PianoAtPepper.com)

3. Online Only

a) [www.sheetmusicplus.com](http://www.sheetmusicplus.com) \*\* highly recommended!

## COURSE REQUIREMENTS

### 1) Repertoire

To be determined by the student and the professor to fit the individual student's growth and interests. During the academic year one piece from each of the four standard periods should be learned. Assigned repertoire and technique level is adjusted to fit the varying needs of students, and to create progressive advancement in level. *Ability to read the score and learn pitch and rhythm accurately and independently, rather than copying the work of others,, is an important factor in repertoire choice and the development of creative and unique artistry.* Additional repertoire information for Level Change and Recitals is given below and in a separate document.

### 2) Practice Requirements

Students registered for two credits must practice two hours/day for 6 days of the week (12 hrs/wk). Students registered for one credit must practice one hour per day for 6 days of the week (6 hrs/wk). (3 credits is 18 hrs/week). Students performing a Level Change or Recital will need to add to these times. The most important practice day is the SAME day as your lesson so that you can remember what occurred. FOLLOW THE PLAN IN YOUR LESSON NOTEBOOK. Please feel free to stop by and see me if you have any questions in between your lessons. It is very important to follow the practice plan established at the lesson and recorded in your lesson notebook. Remember, practice does NOT make perfect, but rather "PERFECT practice makes perfect (Robert Pace)". This is a recommended practice plan:

1. OBSERVE what was correct and incorrect.
2. DIAGNOSE why things were incorrect.

3. PRESCRIBE how to fix the problem.
4. EXECUTE the prescription.
5. EVALUATE its effectiveness.

### **3) Attendance Policy**

Students must be punctual and attend all lessons. Students who miss lessons for any reason, including the instructor's absence, are not automatically entitled to make-up lessons. Please do NOT knock at your lesson time, I will simply open the door.

UWG provides excellent resources to students, and if you need to be absent, and wish to inform me of your circumstances, you may confer with a UWG Professional designated and trained to provide ongoing assistance in your area of need:

- a) Physical Health: Health Services Patient Advocate(Jill Hendricks, Corey Hindman, Jamie Gaddy)
- b) Emotional Health: UWG Cares: [www.westga.edu/UWGCares](http://www.westga.edu/UWGCares)
- c) Academic:(time management, learning disabilities): Center for Academic Success (UCC)
- d) Miscellaneous: Dean of Students Office: [www.westga.edu/vpsa](http://www.westga.edu/vpsa)
- e) UWG music instructor concerning date and time of departure for an ensemble tour or conference.

**Please note: communication regarding absences is via email only. Dr. Gingerich is well qualified to assist with musical and pianistic problems. But for reasons of confidentiality and in order to obtain the best professional advice, assistance for situations which are non- musical or non- pianistic must be provided by one of the UWG professional listed above.**

### **4) Concert Attendance**

Studio members are expected to support other pianists by attending CREDIT RECITAL performances by other piano students.

### **5) GENERAL: Level Change, Credit Recital and Hearing-in-Lieu-of Recital Policies**

#### **a) Pre-Hearing**

You must receive Dr. Gingerich's permission and indication that you are ready to perform AND pass your hearing, in order that respect is given to the time of the two other faculty committee members.

#### **b) Permission**

You may not perform your hearing without Dr. Gingerich's permission. However, if you believe that Dr. Gingerich's pre-hearing assessment is not accurate, you may submit a recording of your complete program to the other two committee members, at least 3 days in advance of your hearing, and if they are willing to attend your hearing you may then proceed. If you wish to submit a recording, please ask Dr. Gingerich for the technological specifications (they will be similar to what is required in Keyboard Skills courses).

### 6) SPECIFIC: Pre-Hearing Procedures: Level Change, Credit Recital, Hearing-in-Lieu-of - Recital

a) During your regular lesson during the week which is two weeks prior to your recital hearing, you must book Cashen Hall and perform your pre-hearing in its entirety.

b) Should a portion of the repertoire not pass the pre-hearing, a maximum of 3 minutes of unprepared technique or repertoire (Level Change), a maximum of 5 minutes of unprepared music (Half Recital, Hearing-in-Lieu-of-Recital), or 10 minutes (Full Recital) may be performed at your regularly scheduled lesson during the week which is one week prior to the hearing. At this lesson Dr. Gingerich must indicate that these 3, 5 or 10 minutes of music is now at a passing level, in order to be allowed to perform your Level Change or hearing.

### 7) Committee Establishment Policy

45 days prior to your Level Change or Recital Hearing you must secure the date, time, location, and committee members. This is ENTIRELY your responsibility. In addition to myself you will need two committee members (choice someone supportive). Both your repertoire and dates must be approved by me.

### 8) Recital Preparation: A. Performance Majors

#### *UWG Departmental Policy*

Half Recital: 20-30 minutes of repertoire; must pass Hearing 2 weeks prior to recital date

Full Recital: 40-60 minutes of repertoire; must pass Hearing 2 weeks prior to recital date

#### *Recital Preparation: Performance Majors*

#### REQUIRED

a) Preparing for a public recital is an exciting and demanding undertaking requiring much preparation in advance so that the performer can fully explore the interpretive depths of the music, and competently communicate the musical meaning to the audience. Advance preparation is needed in order for memorization to become internalized, for technical habits to develop naturally, and to allow time for performing experiences in other venues. These methods of recital preparation are utilized by the best concert pianists around the world.

b) In order to provide the preparation time needed for Half and Full Recitals, UWG performance majors are required to prepare the following minimum number of minutes of NEW repertoire [not performed in public the previous semester (s)] during the indicated semester of Principal Applied study. This repertoire may include repeated sections as indicated in the score, or ensemble music as approved by the recital Hearing committee. The number of minutes is calculated based upon anticipated final performance tempi. These requirements are in addition to those listed elsewhere in this syllabus.

	<i># Minutes of New Repertoire</i>
Semester 1	Introduction. No specific number of minutes
Semester 2	5 minutes
Semester 3	10 minutes
Semester 4	5 minutes. Perform 20 minutes of repertoire for Level Change
Semester 5	15 minutes
Semester 6	5 minutes. Perform 20 minute Half Recital
Semester 7	15 minutes <b>*additional information in g) below</b>
Semester 8	5 minutes. Perform 40 minute Full Recital

c) Learning the number of minutes of new repertoire will be part of the lesson grade. This new repertoire will be incorporated into the lesson grade according to an individualized plan, mutually created by the student and Dr. Gingerich. The following is a typical plan:

January-February: All repertoire is learned and memorized incrementally with specific measure numbers chosen for each lesson.

March-April: Two pieces (or 3-4 as indicated in the Jury category below) are chosen to polish and perform at the jury.

Repertoire which is not learned or memorized according to the individualized lesson plan, will earn a lower lesson grade for the particular lesson assigned. These policies exist to emphasize to students the utmost importance of the advance preparation needed for success for recitals; to provide a structured guideline and realistic timeline by which students can be successful; and most importantly, to create an environment in which students can gain pleasure and satisfaction in the preparation and performance of their recitals.

d) In order to learn the minimum number of minutes of repertoire, students will need to:

- i) practice using methods given at their lesson
- ii) practice the assigned number of hours listed in the syllabus
- iii) practice independently while continually evaluating themselves

e) **\*Half Recital-Level Change\***

**With permission of the principal applied instructor, a piano student's Level Change, having met all the repertoire requirements, may serve as the Hearing for the Half Recital, which if passed, may then be performed during the first semester of MUSC 4600A.**

f) **\*Half Recital Hearing\***

**All Performance music majors may choose to perform the Hearing for the Half Recital MUSC 4941 in the first semester of MUSC 4600.**

g) \*Semester 7 (semester prior to Full Recital)

By the end of semester the following requirements must be met in order to ENJOY and have a successful Full Recital:

-at least 30 minutes out of the total 40-60 minutes of repertoire must be performed from memory up to tempo, with interpretation optional.

-this 30 minutes will be broken into 3 parts of 10 minutes each (may be sections of a piece) which will be graded at a particular lesson in each of the months of Sept, Oct and Nov. The performance must be at an A level in terms of memory and speed, and performances at less than an A level earn a lesson grade of 3 or lower out of 7. The student may choose the 10 minutes of repertoire and the particular performance lesson date in each of the 3 months. This sort of incremental preparation makes for a wonderful recital with a feeling of competence.

-the jury will consist of 15 minutes chosen from the above 30 minutes, performed up to tempo, from memory *and with interpretation*.

**9) B. Recital Preparation: Composition and Music Education Majors**

OPTIONAL-students may choose to perform a recital after passing the Level Change in Semester 4, and with Dr. Gingerich's approval. Students who do not learn the required number of minutes, will not be eligible to perform a recital.

a) Same as category a) above for Performance majors.

b)	<i># Minutes New Repertoire</i>
Semester 1	No specific number of minutes
Semester 2	No specific number of minutes
Semester 3	No specific number of minutes
Semester 4	Perform Level Change
Semester 5	10 minutes
Semester 6	Composition: additional new repertoire as needed and perform 20 minute Half Recital
	Music Education: 5 minutes
Semester 7	Music Education: additional new repertoire as needed and perform Half Recital

c) Same as category c) above for Performance majors.

**10) Academic Policies**

Official communication will be via "my.westga.edu" accounts only.

Extra credit is permitted as indicated, but work created in other courses may not be utilized. Extra credit is granted after the completion of the requirements of this syllabus **and may not be utilized as a substitute for regular work.**

Written assignments must be typed using single-spaced 12 point font, 1” Left and Right margins, 1.5” top and bottom margins, and stapled in order to receive full credit. Written assignments, are due at the beginning of your lesson, and if are turned in late they receive a grade of zero (It is the student’s responsibility to consult the syllabus for due dates).

Additional information is available at <http://tinyurl.com/UWGSyllabusPolicies>

Contract –by remaining a registered student in this course, the student agrees to the obligations set forth in this syllabus for the satisfactory completion of this course. Additional information: <http://tinyurl.com/UWGSyllabusPolicies>

## EVALUATION

### Lessons

Each lesson will receive a grade out of 7% and the best 10 will be kept. It is expected that ALL assigned materials will have been practiced and that you are able to play them at a STEADY tempo. Excellent progress is indicated by having followed the assigned practice plan and having made progress towards those goals whether they be technical or interpretive. The lesson at which the Practice Blog is due, 2% out of 7% will be allocated for demonstration and discussion of the items you chose to discuss in your Practice Blog.

### Music 1000 Performance

This is held on specific Mondays at 3:30 in Cashen Recital Hall. You must perform one time each semester and will receive a grade simply for doing this. You may view this as a "run through" for your jury. At the lesson prior to this performance, your piece must be “performance ready” in order to be allowed to perform, and Dr. Gingerich will submit the required form to the music dept office. Students enrolled in their first semester of applied study may arrange for an alternate project.

### Jury

This final exam is performed in front of the piano faculty. You will play your assigned technique and at least two memorized, contrasting repertoire pieces. For all majors, the semester prior to the Level Change, Half or Full recital, or Hearing-in-Lieu of Recital, approximately 3-4 pieces or more, will be performed, based upon Dr. Gingerich’s determination of the necessary preparation needed for these important performances.

### Sight Reading

Each week you will practice assigned pages in the Four Star Sight Reading book using the methodology described at your lesson. 4 times during the semester, USING YOUR BOOK, you will be tested at your lesson.

### Studio Class

Attendance is required for ALL students. For students not enrolled in MUSC 1000, more than one Unexcused Absence will result in the grade of F for the course.

**Practice Blog**

-student experimentation with and choice of practice foci; “snap shot” of practice; musical opinion  
 -0.75-1.0 page HARD copy typed- due at 4 designated lessons during which the Blog will be utilized

-state: name, date and time of practice, topic, bullet points; LAST SENTENCE SUMMARY OF EFFECTIVENESS

-different excerpts and practice methods should creatively be used in each blog

2600

-half for a single technical topic, half for a single repertoire topic (excerpt)

-describe practice steps and methods indicating such things as measure numbers, metronome number

**Grading**

Lessons (10 at 7% each) 70%

Music 1000 Performance 4%

Jury\* 10%

Sight Reading Tests (4, 2% each) 8%

Studio Class Attendance (1% each) 4%

Practice Blogs (4, 1% each) 4%

Bonus Points (must be approved) 4 Bonus Points

(additional Recital Hour performance, participate in Destination Music Piano Day, attend off campus piano concert and write a report, Research Day, participate in a piano competition, etc)

\*Failure to complete the jury will result in an automatic grade of F for the entire course unless you have an extreme emergency.



## IMPORTANT DATES

Jan 8	Studio Class #1-cancelled due to snow Introduction to Syllabus
Jan 8	no lesson MLK Day
Jan 22	Studio Class #1
Jan 22-24	<b>Sight Reading Test #1</b>
Jan 29-31	<b>Practice Blog #1 due</b>
Feb 5-7	<b>Must Own Music Scores-affects Lesson Grade</b>
Feb 19	3:30pm Destination Music Piano Day
Feb 19-21	<b>Sight Reading Test #2</b>
Feb 26	Studio Class #2
Feb 26-28	<b>Practice Blog #2 due</b>
Mar 12-14	<b>Sight Reading Test #3</b>
Mar 26-28	<b>Practice Blog #3</b>
April 2	Studio Class #3
April 9	No lessons – Dr. G Atlanta Lecture –Recital
Apr 16-18	<b>Sight Reading Test #4</b>
April 23-25	<b>Practice Blog #4</b>
April 30	Studio Class #4: Tanner Medical Center “Harmony for Healing”
May 3	Piano Juries 9am-2pm