

Individual Piano Studies

Spring 2019 Semester (syllabus subject to change at any point)
for Performance and Pedagogy Graduate Students
MUSA 5391, MUSG 5388

Instructor: Dr. Dena Kay Jones

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Office Hours: I am available to schedule conference times with any student via email or phone call.

Information about Dr. Jones can be found at the following link:

<http://faculty.utep.edu/Default.aspx?alias=faculty.utep.edu/dkjones>

Course Website:

<http://utminers.utep.edu/dkjones/Studio.html>

Teaching Philosophy:

<http://www.denakayjones.com/philosophy.htm>

Course Description

Study and performance of specific solo piano repertoire, with additional evaluation in piano pedagogical content and methodology, career promotion, philosophies of music, and assessment of personal achievements in the various fields of piano.

Goals

The goals of the course are to prepare pianists to:

- Perform music effectively with knowledge of historical and theoretical context
- Develop multiple approaches to learning, memorization, and musical thought
- Prepare for and secure future engagements as a pianist, accompanied by also securing the confidence of understanding the administrative structures, responsibilities and expectations involved in these engagements.

Objectives

At the completion of the course, the student will be able to:

1. Study and perform solo pieces (using both reading and memorization skills) through a variety of modes based on piano technique, theory, history and personal interpretation.
2. Discuss particular piano works in regard to structure, harmony, melody, rhythmic content and other musical parameters.
3. Set short-term and long-term performance goals.
4. Learn to verbally articulate historical research regarding pieces, to improve critical listening and thinking skills, and to gain knowledge of the piano repertoire canon.

Texts (not required) Materials will be taken from the following textbooks, and although not required for the class, may be textbooks you'll want to add to your music library.

Dubal, David. *The Art of the Piano: An Encyclopedia of Performers, Literature and Recordings*. (London: I.B. Tauris & Co. Ltd., 1990).

ISBN#: 1-85543-217 1.

Gillespie, John. *Five Centuries of Keyboard Music: A Historical Survey of Music for Harpsichord and Piano*. (New York: Dover Publications, Inc., 1965).

ISBN#: 0-486-22855-X.

Harris, Bette L. and Dorothy V. Harris. *The Athlete's Guide to Sports Psychology: Mental Skills for Physical People*. (Champaign, Illinois: Leisure Press, 1984).

ISBN#: 0-88011-206-9.

Hinson, Maurice. *Guide to the Pianist's Repertoire*. Third Edition. (Bloomington, Indiana: Indiana University Press, 1999).

ISBN#: 0-253-33646-5.

Hinson, Maurice. *Music for Piano and Orchestra: An Annotated Guide*. Enlarged Edition. (Bloomington, Indiana: Indiana University Press, 1993).

ISBN#: 0-253-23546-2.

Kirby, F.E. *Music for Piano: A Short History*. Forward by Maurice Hinson. Edited by Reinhard G. Pauly. (Portland, Oregon: Amadeus Press, 1995).

ISBN#: 0-931340-86-1.

Performance Opportunities

We are fortunate to have many venues in which to try out new pieces, old pieces, or simply gain experience in performing the works you will study in class. Recital situations will be announced for those taking individual piano lessons. Attendance is required (and please invite your students, friends and families!).

Midterm

The week of **March 25 - 28, 2019** will be midterm for the Jones piano studio. Two solo piano pieces to be offered at the final jury exam or ALL of the pre-recital hearing material (if you are presenting a recital) must be performed from memory during your regular lesson time. This grade will count as 20% of the final grade. If two jury pieces or all of pre-recital hearing pieces are not memorized, this will result in an “F” for the midterm grade. If an emergency arises and you cannot attend your lesson, you must notify the instructor immediately and a make-up midterm exam must be scheduled as quickly as possible. Failure to notify the instructor and reschedule the midterm within three days will result in an “F” for the midterm grade. The following criteria will be used in determining the midterm grade:

- “A”: All pieces are memorized and a strong, musical interpretation is established in all works. Tempi are as marked by the composer, the form is discernable and phrasing coherent. All pieces are at a successful performance level.
- “B”: As above, but reflecting less in regard to tempo, form, phrasing and facility from behind the piano. All pieces have major room for improvement.
- “C”: Inconsistent work, poor performance with many memory slips, and there is serious lack of interpretation.
- “D”: Only memorization has taken place. There are multiple mistakes in regard to notes, rhythm and finger numbers. The pieces do not have any “flow,” musicianship, nor comprehensible phrasing. The pianist is not “saying” anything.
- “F”: Any piece is not memorized. If the score needs to be used, an “F” will be assigned.

To assist with this goal, the instructor is requiring that after the first lesson on a piece, the student bring some part of the work MEMORIZED at all subsequent lessons. She advises that you work on all repertoire concurrently.

Master Class is required. For every absence, (full or partial) you will receive a “0.”

Do not ask to miss master class.

Recital Requirements

For **Performance and Pedagogy Majors**: Two Master of Music Recitals must be completed within the usual, four semesters of study and music from these semesters only are to be included in the program, unless otherwise determined by the instructor. 60 minute program. Student has two attempts to pass pre-recital hearing and recital (see below).

Pre-Recital Hearings

If you are playing a recital, degree or non-degree, Dr. Jones, Dr. Macchioni and Dr. Reyman will need to hear a pre-recital hearing **four weeks** prior to the recital. The Piano Faculty will be assessing your ability from the viewpoint of basic fundamentals (pieces in tempo, with correct finger numbers, correct notes, correct rhythms and solid memory) and musicianship (does the student show a comprehension of phrase structure, use of dynamics, pedaling, technique, contrasts and attempting to offer some sort of individual interpretation?). The idea is that the hearing is a professional leveled performance: if you can perform for a paneled jury, then you are ready to offer a solo recital.

For the pre-recital hearing, any piece on the recital may be called for the faculty's preview. Once this pre-recital hearing has been approved, the recital is ensured to take place. If the student fails the pre-recital hearing, he/she will have another semester to learn an entirely or partially new program and attempt the pre-recital hearing again. However, just because one has passed the pre-recital hearing does not relieve the student from continued preparation: students may still fail the actual recital. Should the student pass the pre-recital hearing but fail the actual recital, he/she will have another semester to learn an entirely or partially new program and attempt the pre-recital and actual recital again.

Bottom line: students have two attempts to pass the pre-recital hearing and/or the recital. Failure #2 in any part of this process results in removal from the music program.

As these recitals are the main goals for Graduate Students (and failing either the pre-recital or actual recital twice will result in removal from the program), should a student fail a pre-recital hearing or the actual recital itself, this will result as an "F" or 100% in regard to the grade given for "Lessons and Master Class" (40%) and "End of the Semester Jury" (25%). Please see grade weighting below.

Program Notes

Program notes are a requirement for any student offering a degree recital at UTEP. Depending on the level of the program (Junior Recital, Senior Recital or Graduate Recital), these notes will vary in length and scope. However, the notes must include the date, time and place of the recital, title of the works to be offered in concert order, the composers' names and birth-death dates, the names of the performers on the recital, and concise historical and theoretical descriptions of the piece - written so that the general, non-music educated audience member will understand yet interesting enough for one's own music colleague to be entertained. These notes also allow the performer to "open a window" to the audience member, sharing information that is important in the performer's mind. Usually composed directly after the passing of the pre-recital hearing, Dr. Jones **must approve** the program notes before they can be submitted to the Center Office (room 301).

Within the Center Office, there is a staff member who will construct the actual program. Currently the deadline for submission of approved programs and program notes is **two weeks in advance**. It is the student's responsibility to ensure that 1) the program notes are written, 2) Dr. Jones has approved the program notes and 3) all information is submitted

(with no additional information added) to the Center Office prior to the deadline. Failure in any part of this process will cause the performance to not take place and the student will receive an “F” for the recital. The same procedures for either a failed pre-recital hearing or recital performance will take place (see above). Failure #2 in any part of the recital process results in removal from the music program.

Various Assignments

In an attempt to better our skills in regard to communication of musical and critical thoughts, there will be various assignments given throughout the semester. These may be worksheets, assigned reading, assigned listening and/or written assignments. It is important to complete all assignments on time. Averaged together, all assignments will represent 5% of your final grade.

Expectations and Grading

Grades are based on

- Attendance and punctuality for lessons and Master Class; and if absence is necessary, the amount of effort shown toward notifying me if unable to attend lesson and/or Master Class.
- Quality and quantity of practice as evidenced by progress from lesson to lesson.
- Completing all assigned pieces and technical studies by the end of the semester.
- Completing all assigned homework as required by class instructor.

“A”: Consistent work and continued progress throughout the semester

“B”: As above, but reflecting less than consistent work throughout the semester, poor preparation that has the potential for improvement

“C”: Inconsistent work, poor attendance or punctuality, and/or lack of participation.

“D”: Inability to produce any positive results regarding performance or homework assignments.

“F”: Failure to attend lessons and master class, or failure to show any work or preparation.

Grades will be earned through the completion of the following activities and assignments with the grade weighting designated:

<u>Assignment</u>	<u>Grade Weighting</u>
Lessons and Master Class	.50 (.40 for lessons and .10 for Master Class Attendance and Participation)
Midterm	.20
Various Assignments Averaged	.05
End of the Semester Jury (or recital)	.25 (plus consideration for Level Advancement)

Grade Scale

A=100-90

B=89-80

C=79-70

D=69-60

F=59-0

Grade Computation Example

<u>Assignment</u>	<u>Grade</u>		<u>Weight</u>	=	<u>Component</u>
Lessons	93	x	.40	=	37.2
Master Class	75	x	.10	=	7.5
Midterm	65	x	.20	=	13
Various Assignments	82 ave.	x	.05	=	4.1
Jury	88	x	.25	=	22
Total of weighted grades				=	83.8 B

Attendance Policy

Lessons will be held in Music 436, Fox Fine Arts Building. **Please knock on the door at your lesson time.** Master Classes are to be held each Friday of the week from 2:30 p.m. to 3:30 p.m. in Dr. Jones' studio. Master Class is required.

If you are ill, please notify me as early as possible by leaving a message at my email address, my office number, or at the Music Department Center Office (747-5606). If I am ill, I will have the office post a sign on my door in addition to contacting you as soon as possible.

Student-missed lessons will not be rescheduled unless otherwise noted by the instructor, however in the event that the instructor misses a lesson, be assured that she will offer a make-up schedule for your consideration. It will be determined individually if lessons that fall on University Holidays are to be made up or not.

Because of the nature of the studio master class, consistent attendance is a must for the successful student. Most aspects of the final grade result from in-class activity and lesson improvement throughout the semester. Therefore, students cannot get a good grade if they are not in lessons/class and contributing to class and group discussions. Nor can those students who miss out on class and group discussions or lectures expect to successfully complete assignments or exams. Therefore, the student who is flourishing in Applied Piano Studies is the student who attends regularly.

When a student has compiled a total of four instances of unsatisfactory attendance, whether it be a lesson or master class, he/she will be dropped with a "W" from the course prior to the drop deadline or fail the course after the drop deadline.

The only excused absences will be absences from university-sanctioned events (athletic events, concerts, etc.), emergency illness, a religious-affiliated absence, jury duty, or a funeral for a member of your family. Documentary proof of all five of these circumstances must be provided before or immediately after the fact. If you know that you will be absent from class, it is your responsibility to hand in assignments before your absence. The instructor will not accept late homework.

Students are expected to be in the classroom during the entire class period. Excessive tardiness (coming in 10 minutes after the beginning of class) or leaving the classroom early—unless approved ahead of time with the instructor—will result in an absence.

Students not meeting the above attendance requirements will be dropped from the course. Students dropped before the Course Drop Deadline will be dropped with a “W”; after the deadline, students will be dropped with an “F”. Remember that your instructor cannot drop you after the drop deadline date.

Your instructor may choose to make an exception to the above policies if she deems the circumstances warrant it.

Copyright Statement

Some of the materials in this course are copyrighted. Violation of US copyright law can result in civil damages up to \$100,000 for each work copied. Copying of textbooks is not “fair use” under the Copyright Act. The “fair use doctrine” only permits non-commercial copying of part (in general, not more than 10%) of a copyrighted work. Do not bring a copied textbook to this class. Your cooperation is expected.

1.3 Student Conduct: [From the Handbook of Operating Procedures: Student Affairs]

Each student is responsible for notice of and compliance with the provisions of the Regents [Rules and Regulations](http://www.utsystem.edu/bor/rules/homepage.htm), which are available for inspection electronically at <http://www.utsystem.edu/bor/rules/homepage.htm>.

1.3.1 Scholastic Dishonesty: [From the Handbook of Operating Procedures: Student Affairs]

It is the official policy of the University that all suspected cases or acts of alleged scholastic dishonesty must be referred to the Dean of Students for investigation and appropriate disposition. It is contrary to University policy for a faculty member to assign a disciplinary grade such as an “F” or zero to an assignment, test, examination, or other course work as a sanction for admitted or suspected scholastic dishonesty in lieu of normally charging the student through the Dean of Students. Similarly, students are prohibited from proposing and/or entering into an arrangement with a faculty member to receive a grade of “F” or any reduced grade in lieu of being charged with scholastic dishonesty. Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes, but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.

1.3.12 Plagiarism: [From the Handbook of Operating Procedures: Student Affairs]

"Plagiarism" means the appropriation, buying, receiving as a gift, or obtaining by any means another's work and the unacknowledged submission or incorporation of it in one's own academic work offered for credit, or using work in a paper or assignment for which the student had received credit in another course without direct permission of all involved instructors.

Students with Disabilities Policy

If you have or suspect a disability and need an accommodation you should contact the Center for Accommodations and Support Services Office (CASS) at 747-5148 or at cass@utep.edu or go to Room 106 Union East Building.

Piano Juries to be announced (there will be a sign-up sheet)