

Syllabus for  
**MUS 026 - Applied Music (Piano)**  
2 Credit hours  
Spring 2024

I. COURSE DESCRIPTION

One 50-minute applied lesson each week plus periodic studio performance seminars.  
Prerequisite: Audition for the piano faculty for determination of pianistic aptitude.  
Applied Lesson Fee for non-music majors: \$500 per semester.  
Instrument Use Fee: \$55 per semester.

II. COURSE GOALS

This course is designed to help the student develop a high standard of piano performance in solos, ensembles and accompaniments. A minimum of four compositions from different stylistic periods must be memorized. In addition, accompaniments from classical repertoire, hymns and improvisations will be studied.

III. ASSOCIATED PROGRAMS

- A. To provide opportunities for students to develop their music capabilities and interests through the use of music as a socializing force, as an aid to compassionate understanding of themselves and their environment and as an avenue of self-expression.
- B. To stimulate an appreciation and love for music through the study of its various disciplines.
- C. To develop techniques for mature evaluation of musical standards.
- D. To give an adequate background for further study in graduate school and cultivate tools for teaching in public and private schools, teaching in private studios, performing in professional organizations and working in related musical fields
- E. Prepare for various ministries and worship.

IV. UNIVERSITY OUTCOMES

This course aligns with the following University Outcomes as indicated on the last page

- A. Spiritual Integrity
- B. Personal Reliance
- C. Intellectual Pursuit
- D. Global Engagement
- E. Bold Vision

V. STUDENT LEARNING OUTCOMES FOR THIS COURSE

As a result of completing this course successfully, the student will, in performance, demonstrate the following:

- A. Freedom of physical facility as necessary for correct keyboard technique.
- B. Full command of resonant tone quality throughout a complete dynamic range.
- C. Ability to delineate tonal colors and voicings in polyphonic and homophonic textures.
- D. Various articulations in melodic and accompanying lines.
- E. Control of long phrases with expressive cantabile qualities.
- F. Accurate rhythm, notes, tempi, dynamics, fingering, ornamentation, etc.
- G. Clean, smooth pedaling in varying degrees of sustaining depth.

- H. Proper stage etiquette.
- I. Fluent sight-reading and adequate transposing abilities.
- J. Competency in solo and ensemble performances.
- K. Correct understanding and performance of various musical styles.
- L. Skillful accompanying.
- M. Improvisational skills for worship and secular music.
- N. Enhanced inner listening skills as a basis for the study of form and analysis in musical practice and performance.

## VI. TEXTBOOKS AND OTHER LEARNING RESOURCES

- A. Required Materials
  - 1. Textbooks  
None
  - 2. Other  
The piano instructor will select appropriate, progressively challenging repertoire from four stylistic periods and systematic technical studies throughout each semester.
- B. Optional Materials
  - 1. Textbooks  
None
  - 2. Other  
None

## VII. POLICIES AND PROCEDURES

- A. Department Policies and Procedures-See Music Student Handbook.
- B. Course Policies and Procedures
  - 1. Evaluation Procedures
    - a. Each student will be critiqued and graded at each lesson. For a grade of ‘A’:
      - (1) All jury compositions must be memorized; four major works are required each semester to show improving skill and musicianship.
      - (2) One public performance must be given.
      - (3) Significant progress must be made in piano abilities.
    - b. Each composition not memorized for the jury lowers the grade by one full grade from a possible perfect score. The student will be graded on attendance, attitude, pianistic improvement, level of repertoire, and memory work. Each student is subject to being graded at each lesson; hence adequate preparation is necessary.
    - c. Piano juries will be held during the week before final exams. All literature requirements for that semester are due for examination during the jury. A jury must be taken to receive a passing grade for the semester. Makeup juries must be prearranged. The second semester sophomore jury will be critiqued as a barrier exam for eligibility to continue as a piano major.
    - d. Literature requirements for grading will be determined from the suggested levels of standard, classical repertoire. For a grade of “A” the student should memorize four compositions selected from four stylistic periods.
    - e. Students must notify the piano professor in advance if it becomes

necessary to be absent. Excused absences must be made up at a time specified by the professor.

2. Whole Person Assessment Requirements  
There are no WPA requirements for this course
3. Other Policies and/or Procedures
  - a. Weekly requirements include:
    - (1) Sight-reading new solo and ensemble compositions.
    - (2) Technical studies consisting of scales, arpeggios, chord progressions.
    - (3) Researching composers and historical musical styles.
    - (4) Harmonic and formal analysis of assigned repertoire.
    - (5) Development of flowing, cantabile phrasing; various articulations of legato and staccato; tonal nuances; correct pedaling; rhythmic accuracy.
    - (6) Adherence to the composer's intentions according to the score.
    - (7) Memorizing assigned solos.
    - (8) Improvisational techniques.
    - (9) Accompaniments of vocal and instrumental solos and ensembles.
  - b. Practice
    - (1) Practice is mandatory and is vital to keyboard improvement.
    - (2) Each student is responsible for learning assigned music and is expected to spend all the time necessary in practice to accomplish the goals and requirements set forth in the private lesson.
    - (3) All assigned jury literature should be memorized three weeks prior to your final lesson or jury. This will allow time for further polishing of technique and interpretation.
  - c. Performing
    - (1) There will be at least two keyboard convocations per semester during which time students will perform in both solo and ensemble situations for the keyboard students and faculty.
    - (2) Each student will perform at least once per semester. This performance may be during music seminar or applied keyboard seminar.
  - d. Recitals
    - (1) Students who wish to give a full performance senior recital must give a successful junior recital not less than two semesters before the senior recital.
    - (2) The piano majors' Piano Proficiency examination must be passed by the end of the freshman year; therefore, successfully completing that requirement is a prerequisite to any student recital.
    - (3) JUNIOR RECITALS should be shared performances with two performers. Each performer should perform 20-25 minutes of music, excluding pauses between selections, in at least three stylistic periods from Baroque, Classical, Romantic, and 20<sup>th</sup>/21<sup>st</sup>-century literature of a classical nature.
    - (4) All solo recitals must be performed from memory. Exceptions may be made in performances of certain contemporary works that may require discreet use of the score.
    - (5) Recital candidates must schedule a hearing with the keyboard coordinator at least three weeks prior to a recital. At that time,



- degree of performance ability and attainment and to adhere faithfully to the stylistic demands of the music. When this is the case, an exciting performance with stylistic integrity will result.
- (9) Taping and Introduction
- (a) All recitals will be audio-recorded and may be videotaped.
  - (b) The opening of the recital with prayer and Scripture is appropriate, but the introduction of friends, relatives, and teachers should be done at the reception.
  - (c) Pictures will not be taken during the recital, but may be taken afterwards. The student performer must alert the appropriate persons regarding this rule.
- (10) Students may choose one of four options for the senior recital at the discretion of the primary instructor and keyboard coordinator. Recommendations regarding the senior recital will be determined during the juries of the preceding year.
- (a) Full recital
    - (i) 45-50 minutes of music
    - (ii) 3 or 4 historical periods should be included
    - (iii) classical repertoire--sonatas, suites, other major works
    - (iv) prerequisite of a successful junior recital
  - (b) One-half recital
    - (i) 20-25 minutes of music
    - (ii) 3 or 4 historical periods
    - (iii) classical repertoire
    - (iv) prerequisite of a junior recital
    - (v) 25-page paper delineating some aspect of the recital
  - (c) Lecture-demonstration recital
    - (i) 50-55 minutes in length
    - (ii) 4 stylistic periods
    - (iii) classical repertoire
    - (iv) overall unifying theme
  - (d) Senior paper or project (50 pages)
- (11) Recital attendance
- (a) Each piano major is required to attend one keyboard artist performance, five senior and/or junior piano recitals,\* and one vocal and one instrumental senior recitals during each semester.
  - (b) \*In a semester during which there are five or more senior piano recitals, each piano major must attend at least four of those senior recitals and one junior recital.
- (12) Accompanying or musical collaboration
- (a) Accompanying or musical collaboration is a valuable and rewarding responsibility of any pianist's career. Skillful, sensitive accompanying will be expected of piano majors.
  - (b) Each piano major will receive accompanying assignments according to skills and talent awards each semester.

- (c) Accompaniments will be evaluated as part of the final grade in Applied Piano. The piano faculty will determine the student's accompanying grade.
  - (d) General accompanying assignments for each semester will be limited to the following:
    - (i) Ensemble accompanist (e.g., University Chorale) and one senior or two junior recitals
    - (ii) No University ensemble accompanying; 2 senior recitals or 4 junior recitals
    - (iii) No University ensemble accompanying; 5 studio-accompanying assignments
    - (iv) Accompanying assignments may be reduced during the semester of a piano major's junior or senior recital.
- (13) Professional memberships, workshops, master classes, concerts
- (a) Student memberships in the Music Teachers National Association, and state and local chapters provide opportunities for students to participate in on- and off-campus master classes, recitals, workshops, auditions, and competitions. Subscriptions to professional periodicals, such as Clavier Companion, provide insight and musical contacts for future employment and graduate study.
  - (b) Each student is expected to attend concerts which feature pianists performing with the Tulsa Symphony Orchestra and the Signature Symphony as well as solo or collaborative concerts featuring pianists of national or international reputation, such as the International Piano Series, Tulsa Chamber Music, and professional master classes for soloists and/or accompanists.

## VIII. COURSE CALENDAR

Weekly lesson time is arranged according to the student's class schedule. The content of applied music levels outlined below is for the guidance of the individual student and is therefore a flexible description of the requirement. Admission to any degree plan is by committee audition. To continue as a piano major, a student must make satisfactory progress each semester as determined by the performance examinations in applied music. For the music major whose applied concentration is piano, the course of study will include assignments from the four chronological periods and appropriate technique.

- A. Technical studies for freshman through senior years:
  - 1. All major and minor scales, chords, and arpeggios in various forms and rhythmic patterns at progressively more challenging tempi and in variations of intervals and patterns.
  - 2. Etudes by Clementi, Cramer, Hanon, Czerny, Brahms, Dohnanyi, Liszt, et al., of progressive difficulty.
  - 3. The piano majors' proficiency examination must be passed by the end of the freshman year.
- B. Representative repertoire, or its equivalency, from each historical period, for the freshman through senior years:
  - 1. Freshman repertoire:

Baroque: Johann Sebastian Bach, Inventions, Sinfonias, French Suites, WTC  
Classical: W. A. Mozart Sonata K.282; Haydn, Sonata, Hob. XVI/34;  
Beethoven, Sonata Op. 79, Bagatelles Op. 33  
Romantic: Mendelssohn, Songs Without Words, Rondo Capriccioso Op. 14  
20th Century: Debussy, Children's Corner, Arabesques; Bartok, Rumanian Folk  
Dances, Mikrokosmos

2. Sophomore repertoire:

Baroque: J. S. Bach, French Suites, WTC, Sinfonias  
Classical: Sonatas by Haydn, Mozart, Beethoven (Op. 10; 14)  
Romantic: Schubert, Impromptus, Moments Musicaux; Chopin, Preludes,  
Waltzes, Nocturnes, Etudes, Mazurkas; Schumann, Novelettes Op.  
21, Fantasy Pieces Op. 12  
20<sup>th</sup>/21st Century: Debussy, Preludes; Kent Kennan, Preludes; Kabalevsky,  
Sonatas; Piston, Passacaglia.

3. Junior repertoire:

Baroque: Bach, Italian Concerto, English Suites, Toccatas, WTC;  
D. Scarlatti, Sonatas.  
Classical: Sonatas by Mozart, Haydn, and Beethoven  
Romantic: Grieg, Sonata Op. 7; Schumann, Papillons Op. 2; Brahms,  
Intermezzi, Capriccios; Chopin, Etudes; Scherzi, Ballades  
Concerti by Mozart, Beethoven, Grieg, and Mendelssohn

4. Senior repertoire:

Baroque: Bach, Partitas, Toccatas, WTC, Chromatic Fantasy and Fugue  
Classical: sonatas and concerti by Beethoven (Op. 31; 53) and Mozart (K.311)  
Romantic: major compositions including solos and/or concerti by Schubert,  
Chopin, Brahms, Schumann, Mendelssohn  
20<sup>th</sup> /21st Century: major works by Hindemith, Berg, Barber, Prokofiev, Bartok,  
Stravinsky, Copland, Berio, Muczynski, Persichetti, Rorem, Bolcom

## Program Outcome Alignment: PERFORMANCE PIANO

This program contributes to the University outcomes as indicated below:

**Significant Contribution** – Addresses the outcome directly and includes targeted assessment.

**Moderate Contribution** – Addresses the outcome directly or indirectly and includes some assessment.

**Minimal Contribution** – Addresses the outcome indirectly and includes little or no assessment.

**No Contribution** – Does not address the outcome.

Program Outcome alignment with University Outcomes		Significant	Moderate	Minimal	None
<b>Spiritual Integrity</b>					
Outcome 1	Students will apply a Biblical and Christian Worldview when creating, performing, teaching, worshiping, and analyzing a variety of styles of music.		x		
<b>Personal Resilience</b>					
Outcome 2	Students will demonstrate active engagement and self-motivation in the preparation for recitals, classroom teaching, worship sets, research, audio projects, and presentations in music.		x		
<b>Intellectual Pursuit</b>					
Outcome 3 NASM 8.B.2.a-b	Students will develop the technical performance skills for artistic expression in at least one major performance area at a level appropriate for the major or concentration.		x		
Outcome 4 NASM 8.B.1.c	Students will develop ability to read at sight with fluency in their major performance area relevant to professional standards for the particular music concentration.			x	
Outcome 5 NASM 8.B.2.a	Students will develop aural skills to identify intervals, melodic structures, chord qualities, and harmonic progressions.			x	
Outcome 6 NASM 8.B.2.a	Students will demonstrate an understanding of the theory, harmonic progressions, and forms of a variety of styles of music when studying, listening, performing, and teaching music.			x	
Outcome 7 NASM 8.B.4	Students will acquire and develop the basic knowledge of music history and repertoire through the present time for a variety Western music cultures and styles.			x	
<b>Global Engagement</b>					
Outcome 8	Students will engage and analyze music from a wide variety of musical periods including Western and non-Western musical traditions (and worship).		x		
<b>Bold Vision</b>					
Outcome 9 NASM 8.B.1.f	Students will demonstrate vision, leadership, and artistry <b>in performance</b> through expression in phrasing, dynamics, articulations, and accepted practice for musical works in a variety of settings including the stage, classroom, therapeutic settings, and worship services.		x		