

Syllabus for
MUS 027—Applied Music (Organ)
2 credit hours
Spring 2000

I. COURSE DESCRIPTION

Organ lessons: one 50-minute applied lesson each week plus periodic studio performance seminars. Lesson time is arranged with the instructor.

Prerequisite: department approval.

Lesson fee: \$300 per semester.

Instrument use fee: \$30 per semester.

II. COURSE GOALS

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

III. COURSE OBJECTIVES

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

- A. basic knowledge of the history and construction of the organ.
- B. posture and hands/feet position at the organ as necessary for good organ technique.
- C. recommended registration for hymn playing and solos.
- D. various articulations in melodic and accompanying lines.
- E. control of long phrases with expressive cantabile qualities.
- F. accurate rhythm, notes, tempi, dynamics, etc.
- G. manual technique.
- H. pedal technique.
- I. performance practice in ornamentation.
- J. proper stage etiquette.
- K. fluent sight-reading and transposing abilities.
- L. competency in solo and ensemble performances.
- M. correct understanding and performance of various musical styles.
- N. skillful accompanying and service playing.

- O. simple improvisations.

IV. TEXTBOOKS

The organ instructor will select appropriate, progressively challenging repertoire from four stylistic periods and systematic technical studies throughout the semester.

V. COURSE PROCEDURES

- A. Course Prerequisites or Corequisites—Audition for the keyboard coordinator for determination of pianistic/organ aptitude.
- B. Evaluation Procedures
 1. Each student will be critiqued and graded at each lesson. For a grade of A:
 - a. All jury compositions must be performed with outstanding ability.
 - b. One public performance must be given.
 - c. Significant progress must be made in organ abilities.
 2. The student will be graded on attendance, attitude, pianistic and organ improvement, level of repertoire, and registrations. Each student is subject to being graded at each lesson; hence he or she must come prepared to the lesson.
 3. Organ juries will be held during the week before final exams. All literature requirements for that semester will be due for examination during the jury. A jury must be taken to receive a passing grade for the semester. Makeup juries must be prearranged.
 4. Literature requirements for grading will be determined from the suggested levels of repertoire or its equivalent difficulty. For a grade of A the student should perform four compositions selected from at least three stylistic periods.
- C. University Policies
 1. "Consistent with Section 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Act, ORU ensures that no 'qualified individual' will be denied reasonable accommodation in the form of modification of policies, practices and/or procedures." Students with disabilities who wish to access services should contact their professor(s) and the Office of Disability Services at Ext. 7355 to initiate the process.
 2. Students and faculty at Oral Roberts University adhere to all laws addressing the ethical use of others' materials, whether it be in the form of print, video, multimedia, or computer software.
 3. Students taking a late exam because of an unauthorized absence will be charged a late exam fee.
- D. Other Information
 1. Weekly requirements include:
 - a. sight-reading new solo and ensemble compositions.
 - b. technical studies consisting of scales, arpeggios, chord progressions.

- c. researching composers and historical musical styles.
 - d. harmonic and formal analysis of assigned repertoire.
 - e. development of long-lined, cantabile phrasing; various articulations of legato and staccato; tonal nuances; correct pedaling technique.
 - f. accuracy of reproducing the composer's intentions according to the score.
2. Practice
- a. Practice is mandatory and is vital to keyboard improvement.
 - b. Each person is responsible for learning his or her music and is expected to spend all the time necessary in practice to accomplish the goals and requirements set forth in the private lesson.
 - c. All assigned literature is to be learned three weeks prior to your final lesson or jury. This will allow time for further polishing of technique and interpretation.
3. Performing
- a. 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.
 - b. Each student will perform at least once per semester. This performance may be during a music seminar or keyboard convocation.
4. Recitals
- a. Students who wish to give a full performance recital during their senior year must give a junior recital.
 - b. 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.
 - c. 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 20th-century literature of a classical nature.
 - d. Recital candidates must submit to a hearing by a committee four weeks prior to a recital. At that time, the entire program must be selected, memorized, arranged in an acceptable order, and typed according to the format given below. The hearing will consist of at least 15-20 minutes of the total program, and the committee will make all choices in a random sampling of the program. Hearings will be scheduled with the keyboard coordinator. The final recital will be graded by a committee consisting of the major teacher, the keyboard coordinator, and a representative from music education, sacred music, or performance division.
 - e. Criteria for literature choices are as follows:
 - (1) Junior recitals will consist of 20-25 minutes of music; Senior recitals, 45-50 minutes of music.
 - (2) Music in the program should be representative of the Baroque, Classical, Romantic, and 20th century style periods.
 - (3) At least one work of a contrapuntal nature should appear on each program.
 - (4) Different composers should be presented on each program so that the student develops more knowledge and understanding of a variety of classical styles.
 - (5) BMP candidates should perform all movements of major works, such as sonatas and suites; however, candidates of other degrees may present single movements of a variety of works to accommodate the time limitations.
 - (6) BMS, BME, BA, and BMC candidates are encouraged to include one ensemble composition on their senior recitals for the experience of collaboration with other musicians.
 - (7) BMP candidates are required to perform piano concerti during music

- seminars or keyboard performance classes.
- f. Format of recital programs may consist of these items:
 - (1) Literature should be presented in approximate chronological order.
 - (2) Composers' dates must be included.
 - (3) For major works (sonatas, suites), list the major work title and composer with the movements indented immediately beneath.
- g. The purpose of the recital is to demonstrate a high 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.
- h. Taping Introduction
 - (1) All recitals should be audiotaped and may be videotaped as well.
 - (2) 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.
 - (3) Pictures **shall not** be taken during the recital, but may be taken afterwards. The student performer must alert the appropriate persons regarding this rule.
- i. Students may choose one of four options for the senior recital at the discretion of the primary instructor and the keyboard coordinator. Recommendations regarding the senior recital will be determined during the juries of the preceding year.
 - (1) Full recital
 - (a) 45-50 minutes of music
 - (b) 3 or 4 historical periods should be included
 - (c) classical material--sonatas, suites, single-movement major works
 - (d) prerequisite of a successful junior recital
 - (2) One-half recital
 - (a) 20-25 minutes of music
 - (b) 3 or 4 historical periods
 - (c) classical material
 - (d) prerequisite of a junior recital
 - (e) 25-page paper delineating some aspect of the recital
 - (3) Lecture-demonstration recital
 - (a) 50-55 minutes in length
 - (b) 4 stylistic periods
 - (c) classical material
 - (d) overall unifying theme
 - (4) Senior paper or project (50 pages)
- 5. Recital attendance
 - a. Each organ major is required to attend one keyboard artist performance, five senior and/or junior keyboard recitals,* and one vocal and one instrumental senior recitals during each semester.
 - b. *In a semester during which there are five or more senior keyboard recitals, each organ major must attend at least five.
- 6. Accompanying or musical collaboration
 - a. Accompanying or musical collaboration is a necessary, valuable, and rewarding responsibility of any organist's career. Skillful, sensitive accompanying will be expected of organ majors.
 - b. Each organ major will receive his or her accompanying assignments according to skills and talent awards each semester. Church organist positions are encouraged.
 - c. Accompaniments will be evaluated as part of the final grade in Applied Organ. The organ and piano faculty will determine the student's accompanying grade.

- d. General accompanying assignments for each semester will be limited to the following:
 - (1) Ensemble accompanist (e.g., University Chorale) and one senior or two junior recitals
 - (2) No University ensemble accompanying; 2 senior recitals or 4 junior recitals
 - (3) No University ensemble accompanying; 6 studio-accompanying assignments
 - (4) During the semester of any student's junior or senior piano recital, the accompanying duties must be curtailed accordingly.
- 7. 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, Diapason, and Keyboard Companion, provide insight and musical contacts for future employment and graduate study.
 - b. Each student is expected to attend all Tulsa Philharmonic Concerts which feature a concert pianist and local solo or collaborative concerts featuring artists of national or international reputation, such as the International Piano Series, Concerttime, AGO recitals, church organists' recitals, and professional master classes for soloists and/or accompanists.

VI. ATTENDANCE POLICY

- A. Attendance at each class or laboratory is mandatory at Oral Roberts University.
- B. Double cuts will be assessed for absences immediately preceding or following holidays or breaks.
- C. The student must notify the organ professor in advance if it becomes necessary for him or her to be absent. If a student has two or more unexcused absences, he or she will be dropped from the class by the instructor. Excused absences must be made up at a time specified by the professor.

VII. COURSE CALENDAR

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. A student must make satisfactory progress each semester as determined by the examinations in applied music. Admission to each degree plan is by committee audition. For the music major whose applied concentration is organ, 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. Piano etudes by Clementi, Cramer, Hanon, Czerny, Brahms, Liszt, et al., of progressive difficulty.
 - 3. The piano majors' proficiency examination must be passed by the end of the freshman year.

4. Organ technique as presented in method books by Harold Gleason, Mildred Andrews, David Johnson or Walter Enright.
- B. Representative repertoire, or its equivalency, from each historical period, for the freshman through senior years may be found in Appendix A: "Graded Course in Organ Playing" of the 7th edition of the Method of Organ Playing by Harold Gleason and Catherine Crozier Gleason.

Staff
Name of Instructor

MUS 002-027
Course No.

Applied Organ
Title of Course

Music
Name of Department

MISSION

The lifestyle at ORU is rooted in the word "Wholeness." ORU seeks to educate the whole person, with balanced emphasis placed on the development of mind, spirit, and body.

GENERAL OUTCOMES

1. Spiritual Development
2. Physical Development
3. Communication
4. Analysis
5. Problem Solving
6. Valuing in Decision-making
7. Social Interaction
8. Global Perspectives
9. Effective Citizenship
10. Aesthetic Responsiveness

MAJOR OUTCOMES

With a Christian, Charismatic environment, provide students an excellent undergraduate foundation in music.

Provide professional training for a career as a music teacher, performer, composer, and church musician.

Become intellectually aware of a wide variety of music by listening, analyzing, creating, and recreating.

Attain proficiency on a primary instrument and at least functional piano skills, also knowledge and skill in music theory and in music history.

Gain knowledge and skill in these areas to pass along to others.

COURSE GOALS

After taking this course the student will be expected to:

display freedom and ease of production of a beautiful tone.

obtain proficiency in technical skills such as scales, arpeggios, etudes, and chordal exercises.

obtain proficiency in sightreading, accompanying, and improvisational skills.

obtain proficiency through the skillful performance of music from each historical period with stylistic integrity.

acquire musicianship skills through stylistic, historical, formal, and harmonic analyses of assigned music.

ASSESSMENT OF COURSE GOALS

STIMULI:

Weekly lesson with an instructor who analyzes progress.

Semester performance exams of literature for a panel of teachers.

Performances for an audience of peers.

CRITERIA:

Student will perform music with stylistic integrity, accuracy, and clarity of tone before a panel of keyboard faculty.