

UNIVERSITY OF WISCONSIN OSHKOSH
DEPARTMENT OF MUSIC
APPLIED PIANO MUS 171/371
SYLLABUS – FALL 2008

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A/C N105

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Objectives: To gain musical and technical proficiency on piano; to develop skills in phrasing, style interpretation, nuance and analytical method (to apply theoretical understanding of music to the repertoire studied); to learn characteristics of different styles and to enhance critical listening; to bring repertoire to performance level and to perform several times in at least two of the following events: weekly studio master class/concerto competition/departmental recitals.

Method: After evaluating the student's musical and technical level, a plan of study (based on the student's needs and degree program she/he is studying), designed to overcome existing problems and facilitate the optimal rate of progress will be developed. Methods of development will address the following: technical development (scales, arpeggios, etudes), musical sensitivity, cultural awareness as it relates to different schools of piano playing, stylistic awareness, listening skills (analytical comparison of historical recordings), critical thinking skills and memory development. These issues will be addressed in each lesson. I will make specific weekly assignments if necessary and we will discuss the goals as they relate to each task. We will revisit semester goals together at mid term.

Expectations:

- 1) *Practice*: All students are expected to practice at least 14 hours a week. As juniors and seniors, all BM-Performance majors are expected to practice at least 20 hours a week. You are expected to be punctual and well prepared.
- 2) *Performances & Studio Class*: Each student is required to attend our weekly studio class. Studio class time is used for important discussions and activities. You are expected to perform memorized repertoire (a minimum of twice per semester); you are also strongly encouraged to collaborate with other students from different studios (preferably from vocal studios) as part of your applied study. **All students which will collaborate and show interest, musicianship and responsibility will be graded accordingly.** All students are required to attend to as many faculty, guest and student piano recitals as possible, as well as all Infusion and Chamber Arts Series concerts. As we all know, as musicians we learn as much from listening to music as we do in the practice room.
- 3) *Lesson Attendance and Preparation*: Attendance at all individual lessons, studio class, piano departmental is mandatory. Since attendance is not the basis for an A in my studio, you must show evidence of progress on a regular and consistent basis in your weekly performance at lessons. If you are ill on the day of the lesson, **please do not email me, please call me.** I will reschedule your lessons missed due to illness, provided that I receive sufficient notice. No unexcused absences are allowed without an impact on your final grade.
- 4) *Repertoire*: Lesson repertoire is based on the solo needs of each student. Choices will be decided upon by the student and the instructor in an effort to create a well rounded and exciting performance curriculum designed specifically for that student. Solo repertoire requirements include for one year of study at least four complete representative works of contrasting styles (Baroque, Classical, Romantic, or Impressionist/Contemporary).
- 5) *Technique*: Each student will master all major/minor scales in 3rds, 6ths, and 10ths and arpeggios on four octaves. You will also have a monthly etude to help improve your technique which may be performed at the weekly seminars. **If you have a recital this semester, you will have your scales tested separately as an active part of your grade.** For better understanding of the mechanical needs of our pianistic apparatus I warmly recommend in-depth study of Alfred Cortot's *Rational Principles*

of Piano Technique. Please make sure you have your copy of this wonderful manual of piano technique.

- 6) *Juries*: Students are required to play a jury examination at the end of each semester for a faculty committee. This will include all scales on 4 octaves in 3rds, 6ths, and 10ths (metronome 100-120) and arpeggios. All students are required to play and be tested on scales regardless of their recital. The jury date will be announced well ahead of time, and there will be a jury sign-up sheet on my door near the close of will perform at least two works of contrasting historical styles. Repertoire must be memorized and hopefully well performed in a public recital. **For your final exam/juries you are expected to participate to one rehearsal in the Music Hall taking in consideration the concert hall's availability. We will try to avoid weekends but sometimes the choices are limited. I hope you understand the necessity and importance of this rehearsal.**

- 7) *Grading*: Grading is determined on how well each student meets the objectives outlined above. 75% of the grade will be determined by the preparation/attendance for the lesson and your performance/recital in studio class. The remaining 25% is comprised of the jury grade which includes the testing of all major/minor scales. Students are not measured against a single set standard, but according to the degree of progress demonstrated through performance. Musical study can be a wonderful and magical exploration. Let nothing cloud that vision or diminish its potency. In our field, the personal returns are in direct relationship with the creative effort, energy and work ethic one puts forth. I am committed to your success and pledge my efforts in helping you make your goals a reality. Enjoy!

- 8) *Evaluations*: You are required to complete a student evaluation. It is important to have this information so that I can improve my teaching and interaction with you. You will complete a formal evaluation at the end of the semester, but before that, at **any time during the semester, you are invited to provide sincere and immediate feedback**. An open, honest form of communication facilitates an excellent student/teacher relationship. I think it is better to entertain an open communication channel in order to make our relationship as helpful to you as possible.