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MUS 151.06: Applied Piano I

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Fall Semester, 2001

Piano Studio of Dr. Graves

**APPLIED PIANO SYLLABUS
MUS 151, 251, 351, 451, 551**

Dear Students,

It is my pleasure to be working with you this year, and I hope the year brings exciting discoveries in music for all of you! A few guidelines to get you started....

Private Lessons are scheduled once a week, along with Performance Class, Fridays at noon.

If you are a performance major you are expected to practice 3-4 hours per day, as mandated by the credit hours for which you are registered. Secondary majors and music education majors are expected to practice 1-2 hours per day. See the office assistant in the main office to schedule a practice room. I would advise that you also sign up for time in one of the classrooms with a grand piano, as it is important to try your pieces in a larger space.

Each student should have a **“Practice Journal”**, (a notebook or the like) in order to keep a daily record of your work and progress. This is especially beneficial for your technical work, keeping track of metronome markings, etc. In the busy life of a college student it is essential to develop good discipline in the area of learning lots of repertoire within the given semester. This involves maintaining a specific schedule of daily practice that enables you to balance the variety of pieces and technique work that you are required to learn. Piano juries are held each semester on the Saturday before finals week, with a “Pre-Jury” recital a few days before that. This allows you to be free to accompany other students during their juries in the following days.

Each semester jury includes the following:

- 3 contrasting works, 2 of which are to be memorized. One should be a piece composed after 1950.
- Accompanying/Chamber repertoire - one movement or piece
- “48 Hour” piece - a teaching piece you will be given 2 days ahead - present (memory optional)
- Technique - (see attached sheet for your specific requirements)
- Sight-reading

****Please see attached sheets on your technique requirements.** I am looking forward to working with all of you! My goal is to help you learn more about the piano literature, to deepen your understanding of style and interpretation, and to truly uphold the meaning of “educare”....to “draw out” the instincts and inspiration that reside in each person. Ultimately, I hope to help in broadening your perspective, and nurture the love of music that you bring to the piano.

Best wishes for a successful semester!

Dr. Jody Graves
Office #207 - X6490

ACADEMIC YEAR - 2001-2002
ATTENTION ALL APPLIED PIANO STUDENTS OF DR. GRAVES

Now that the school year is underway I want to advise you of a few pertinent issues that may help as you balance your various classes, practicing, work schedules, etc. **PLEASE READ:**

DAILY PRACTICE EXPECTATIONS: If you are registered for 1-2 credits you are expected to practice at least 1 ½ hours per day. If you are registered for 3-4 credits you are expected to practice 3 hours per day. If you are in the performance degree program you should add 1 hour to the above numbers. If you are preparing a UDRP or recital program you should modify (expand) those hours accordingly. It's important that you be realistic about your long and short term goals in your respective programs. This involves taking an honest look at your schedule, credit hours, homework and repertoire assignments. Be creative in your daily schedule...don't plan a 3-hour practice session without breaks. It's more important that your practicing be focused and beneficial rather than mindless and repetitious. Please feel free to talk to me about this issue if you feel overwhelmed or disorganized. Don't wait until a week before juries to work this out! Remember to include the following in your daily/weekly work:

- Old Repertoire; - New Repertoire; - Technique; - Sight reading
- Accompanying/Chamber Music

RESEARCH YOUR COMPOSERS: This is an important aspect of your musical study! Start with the "Grove Dictionary of Music and Musicians" located in the music section of Mansfield library. Look up the composer or terms you need to learn about. At the end of each entry there will be a bibliography of additional sources which will lead you to further information if you are interested. You can photocopy the article and keep it in your piano lesson notebook. This is basic practice for any serious musician, and any new composer that you encounter in your repertoire should be accompanied by this procedure. Those of you giving recitals/UDRP's are REQUIRED to do this for each piece you will be performing. If you are giving your senior or graduate required recital(s), you will be expected to write your own program notes.

ATTENDANCE AT CONCERTS: I expect **all** students in my studio to attend any concert in the MRH that involves each other in performance, or a member of the piano/keyboard faculty. **It is especially required that you attend the concerts presented by your major applied professor!** (In most schools it is considered a "cardinal sin" to miss a concert given by your professor! It is also insulting....remember, you expect me to be present when you are performing...I would ask the same courtesy.) Please know that it is a part of your learning process to be exposed to live performances by professionals who play your instrument! You cannot really learn or understand the art of music fully by only listening to CD's or reading books. Look at the Arts Calendar posted near the front door and mark those concerts in your date books. Check out T-TH student afternoon recitals to see if one of your peers is performing.

(This refers to any piano major here...not just those in my studio) It's SO important to show support and collegiality with each other! It fosters a positive environment for everyone...and remember, sometimes YOU will be the one performing!

ATTENDANCE AT PERFORMANCE CLASS: The performance classes meet usually every week, although some weeks will be modified depending on conflicts that may arise. Check for up-dates in my studio, and on the piano bulletin board. **YOU MUST INCLUDE PERFORMANCE CLASS IN YOUR WEEKLY SCHEDULE...IT IS AN INTEGRAL PART OF YOUR PIANO STUDIES!** Please make every effort to be there, at least for part of the allotted time. This is part of your applied study, and part of the credits for which you are registered. It also gives you a chance to try new pieces, try the sound in the MRH, perform your recital/UDRP repertoire, and hear each others' progress. We may also use the time to go to the piano lab to do some sight reading or ensemble playing. You are also welcome to bring your accompanying/chamber partners and perform that repertoire in the class. A good time for extra coaching!

ATTENDANCE AT GUEST ARTIST MASTER CLASSES: Periodically we are fortunate to have a guest artist on our performance series who offers a master class for our music majors. You are **REQUIRED** to attend any master class given by a keyboard artist, and encouraged to attend any other master classes on different instruments. You must have a valid excuse to miss a master class by an outside artist, and you must provide me with that excuse prior to the event. These are valuable learning opportunities which are considered part of your applied study here. The artists are wonderful musicians with national and international careers, who will offer insights and anecdotes which you will find helpful in your own work. **IMPORTANT POINT...**if you are performing in any of the master classes you are **REQUIRED** to attend the entire class. It is discourteous and unprofessional to only show up when it is your turn to play. Often the artist has said many things during the course of the class which will pertain to you. Please understand that it is the entirety of the master class that will benefit you most...not just your own performance and feedback.

BECOMING A PROFESSIONAL...While the statements above may seem strong to some of you, this is not only about developing as a musician, it is about developing your "professional personhood" in whatever field you choose. Being successful in life goes far beyond getting an 'A' in a given course. It is especially imperative that you work on thinking like a professional artist, rather than remaining in the "student mode". You won't magically "become professional" when you are handed your diploma at graduation. This is the training ground, and a safe environment in which to practice your skills as a musician, a public performer, a teacher, a learner, and an artist. The wonderful aspect of being a musician is that the learning can never stop...it will continue your entire life. What will help you succeed is having the right attitude, being respectful, and developing a balance in your life as you face the constant demands and deadlines. My teacher once told me that if you "think like a student, you will play like a student. But if you think as an artist...you will play artistically."

SPECIAL NOTE...It is your job to practice, ask questions, explore, discover, grow, develop, learn, be accountable, read, absorb, perform, enjoy, and soak up everything you can as you spend these years at the university.

It is my job to help and guide you to do **all** of those things.

Sincerely, Dr. Jody Graves

Fall Semester - 2001