

**MISSISSIPPI STATE UNIVERSITY  
COLLEGE OF EDUCATION**

**DEPARTMENT of MUSIC  
COURSE SYLLABUS**

**Course Prefix and Number:** MU 3201

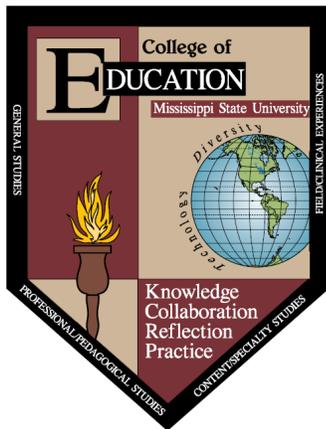
**Course Title:** Collaborative Piano Ensemble

**Credit Hours:** One (1) credit hour

**Type of Course:** Studio

**Catalog Description:** (1) One hour studio. (Prerequisite: late intermediate to early advanced piano skills. Audition required). One to five rehearsals per week. The study and performance of vocal/piano and instrumental/piano repertoire. May be repeated for credit more than once.

**College of Education Conceptual Framework:**



The faculty in the College of Education at Mississippi State University are committed to assuring the success of students and graduates by providing superior learning opportunities that are continually improved as society, schools, and technology change. The organizing theme for the conceptual framework for the College of Education at Mississippi State University is educational professionals - dedicated to continual improvement of all students' educational experiences. The beliefs that guide program development are as follows:

1. **KNOWLEDGE** - Educational professionals must have a deep understanding of the organizing concepts, processes, and attitudes that comprise their chosen disciplinary knowledge base, the pedagogical knowledge base, and the pedagogical content knowledge base. They must also know how to complement these knowledge bases with the appropriate use of technology.
2. **COLLABORATION** - Educational professionals must continually seek opportunities to work together, learn from one another, forge partnerships, and assume positions of responsibility.
3. **REFLECTION** - Educational professionals must be willing to assess their own strengths and weaknesses through reflection. They must also possess the skills, behaviors, and attitudes necessary to learn, change, and grow as life-long learners.
4. **PRACTICE** - Educational professionals must have a rich repertoire of research-based strategies for instruction, assessment, and the use of technologies. They must be able to focus that array of skills on promoting authentic learning by all students or clients, while exhibiting an appreciation and commitment to the value and role of diversity.

## **Course Objectives:**

1. To become aware of and begin to develop the techniques needed to perform in a musical ensemble as a collaborative pianist [CFPO #1, 2, 3, 4, 5, 6, 8, 9, 10, 11]
2. To develop music reading skills at a higher level as a collaborative pianist [CFPO #3, 4, 8]
3. To become more comfortable in performing with others in a concert setting as a collaborative pianist [CFPO #1, 2, 3, 4, 5, 9]
4. To begin to explore, study and learn a portion of the vast collaborative piano repertoire [CFPO #3, 7, 12]
5. To begin to create a definition of what elements are needed for a high quality collaborative performance with piano [CFPO #1, 2, 4, 5, 7]

## **Topics to Be Covered (contact hours):**

1. Collaborative piano ensemble repertoire including instrumental duos such as sonatas, and songs and arias with voice – 4 hours [CFPO #3, 12]
2. Performance practice appropriate to the music being performed – 2 hours [CFPO #3, 12]
3. Matching articulation and timbre with voice and individual instruments – 3 hours [CFPO #1, 2, 3, 4, 5, 9]
4. Collaborative stage presence and etiquette – 1 hour [CFPO #1, 2, 3, 4, 5, 9]
5. Requirements and modifications applicable to orchestral reductions for piano – 3 hours [CFPO #3, 10, 12]
6. Specific application of the use of piano pedaling when performing as an ensemble – 1 hour [CFPO #3, 4, 7, 8, 12]
7. The high quality collaborative piano performance – 1 hour [CFPO #1, 2, 4, 5, 7]

## **Required Texts:**

Collaborative piano scores provided by assigned student partners

## **Recommended Text:**

Grill, Joyce. (1987). *Accompanying basics*. San Diego: Kjos West.

Katz, Martin. (2009). *The complete collaborator*. New York: Oxford University Press..

Price, Deon Nielsen. (2005). *Accompanying skills for pianists*, 2<sup>nd</sup> ed. Culver City: Culver Crest Publications.

## **Methods of Instruction:**

1. Coachings with the instructor
2. Attendance with student instrumental/voice partner to their applied lessons and mentoring by applied faculty
3. Experiential learning by way of enrolled student's own collaborative piano performances
4. Listening to audio and watching DVD recordings of collaborative performances with piano

### **Suggested Student Activities:**

1. Research information on pieces performed (Objective 4)
2. Attendance at collaborative recitals with piano (Objective 3, 4, 6 and 7)
3. Practice sight-reading supplementary repertoire (Objective 1 and 2)
4. Practice playing solo lines in other clefs and at concert pitch using transposition as needed (Objective 2)
5. Listening to supplementary recordings or watching performance DVDs (Objective 2, 5 and 6)

### **Honor Code:**

**"As a Mississippi State University student I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do."**

The Mississippi State Honor Code can be found at <http://www.honorcode.msstate.edu/>.

### **Technology:**

1. Students will use technology when viewing performance DVDs.
2. Students will use technology when listening and analyzing recordings of collaborative performances.
3. Students' collaborative performances will be recorded and broadcast by MSU.

### **Diversity:**

1. American, French, German, Russian repertoire will be studied.
2. American, French, German, Russian composers will be studied.
3. Periods of music in Europe and the United States spanning the period of 1650-2000 will be reviewed.
4. French, German and Italian language in the settings of songs will be explored with the purposeful intent of showing how the syllabic accent affects the musical setting of the song.

### **Disability:**

Students with disabilities that would affect mobility into the classroom or at the piano will be accommodated. Special seating requirements, such as the student's own wheelchair, can be used instead of the provided piano bench or classroom chairs. For more information on this subject, contact the Student Support Services Office (325-3335).

### **Field Component**

None required.

### **Methods of Evaluation of Student Progress:**

1. Evaluation of individual student progress displayed in weekly coachings
2. Evaluation of collaborative pianist performances with their assigned student partner for each performance during the semester, i.e., mid-term jury, *Wed@2* weekly recital hour, end of the semester jury, and possible competitions

## **Attendance Policy:**

Attendance is mandatory for all class meetings. Students will not be allowed to do make-up work unless there is an illness accompanied by excuse from a physician.

## **Grade Evaluation:**

Attendance	10%
Coaching/Rehearsal grade	50%
Performances	40%

## **Grading Scale:**

90 - 100	A
80 - 89	B
70 - 79	C
60 - 69	D
59 and below	F

## **Bibliography:**

Adler, K. 1965. *The art of accompanying and coaching*. New York: Da Capo Press.

Carman, J.E., Gaeddert, W.K., Resch, R.M., & Meyers, G. (2001). *Art song in the united states, 1759-1999*, 3<sup>rd</sup> ed. Lanham: The Scarecrow Press Inc.

Cross, M. (1952). *Complete stories of the great operas*. Garden City: Doubleday & Company, Inc.

Cross, M. (1971). *More stories of the great operas*. Garden City: Doubleday & Company, Inc.

Emmons, S. & Sonntag, S. (1979). *The art of the song recital*. New York: Schirmer Books.

Hinson, M. (1996). *The piano in chamber ensemble*. Bloomington: Indiana University Press.

Johnson, G. & Stokes, R. (2000). *A french song companion*. Oxford: Oxford University Press.

Price, D.N. (2005). *Accompanying skills for pianists*, 2<sup>nd</sup> ed. Culver City: Culver Crest Publications.

Reed, J. (1985). *The schubert song companion*. Manchester: Manchester University Press.

Spillman, R. (1985). *The art of accompanying: Master lessons from the repertoire*. New York: Schirmer Books.

Spillman, R. (1990). *Sightreading at the keyboard*. New York: Schirmer Books.

Villamil, V.E. (1993). *A singer's guide to the American art song, 1870-1980*. Lanham: The Scarecrow Press, Inc.

Wall, J. (1989) *International phonetic alphabet for singers*. Dallas: Pst ... Inc.

Wall, J., Caldwell, R., Gavilanes, T., & Allen, S. (1990). *Diction for singers*. Dallas: Pst...Inc.