

"The journey of a thousand miles begins with one step"

--Lao-Tze

## Penn State University School of Music, Fall 2010 SYLLABUS — STUDIO PERFORMANCE CLASS (SPC)

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Classroom: Music Bldg. II, Room 122  
Office Location: Music Bldg. II, Room 203  
Office Hours: by appointment only

**Syllabus online:** see <<http://www.teaching.enricoelisi.com>>, click on "syllabus." The syllabus is password protected<sup>1</sup>.

### Objective

The studio repertoire class is mainly, but not solely, intended as a simulation of an actual live performance experience, and gives the student an opportunity to develop skills that are crucial to a performer. The goal of gaining confidence in front of an audience is just one aspect of this class. Students will learn to discuss music critically, and they will have more opportunities to "run-through" their own repertoire, while treasuring the feedback they derive from their peers, the instructor, and their own reactions to each new, refreshing live performance experience. One last objective is to achieve performance strength on the works that have been studied during applied lessons, since this course is designed in conjunction with the student's applied (private) lessons. **The present class is also designed as a forum, whereby all participating students ought to express their opinions after each performance** (when time permits). Generally the instructor will let all students comment first; he will then add his perspective. Students are expected to prepare their repertoire very well in advance of their performances in SPC. A sloppy performance in front of other students is not tolerable: students have a responsibility towards their audience (peers) as if they were to play a real concert. No exceptions made.

**The instructor also urges students to give a brief presentation of the work to be performed.** The short presentation can be of interest to everyone, but it is also a great opportunity for a new learning experience: a form of public speaking used more and more, at present, in several venues where performances take place. While this is not mandatory, it will be considered a bonus towards the final grade. Knowing something about the history of the piece you are to play only shows your curiosity and the true closeness you have developed for that work. Again, this does not have to show a musicological attitude. Simply imagine that you are to perform the work in front of an audience and the organizer has asked you to present the piece. Should that circumstance occur, would you be ready for it? SPC is a good place for a rehearsal.

The **duration** of the class will be 50 minutes, but sometimes, depending on the number of performing students, it may be 60 minutes. Please, be prepared for the varying length of the class since flexibility is required for a performance class. Students not involved in performances during SPC are required to remain in class until the end. It is the instructor's hope that all **auditors** will benefit from the experience, even (and in particular) when the repertoire of the class is unrelated to the auditors' own works in progress. Listening broadens one's own stylistic understanding. Such understanding can not be developed by merely playing one's assigned works during the semester: one's development and musical growth is a complex paradigm that benefits from a variety of learning options such as applied lessons, studio repertoire class, competitions, examinations, ensemble playing, master classes, listening to recordings, and, of course, individual practice.

### Required Materials (with a note about photocopied materials)

Appropriate piano literature for the student will be discussed and (if needed) assigned at the beginning of the first semester of study. Literature for the following semester (if the student does not graduate at the end of the term) will be decided before the end of the semester, so as to allow plenty of time for the learning process (whose preliminary, yet serious approach must always take place during the school winter or summer breaks).

**Students are required to make the necessary arrangements in order to purchase their scores. Photocopies**, if copyright allows it, may be used when the repertoire performed is considered rare or may be hard to find in modern editions. If you are not sure which photocopies could be admitted to the lesson, ask your instructor (one Scarlatti sonatas could be okay, for example, but four or five of them that are available in one single modern publication should be purchased.) **Generally, no photocopies will be tolerated and no lesson will be offered. Music majors are expected to purchase scores and "live" with them, so to speak.** In my experience, one often loses photocopies and, as a result, one cannot return to study a piece in the near future by working on the same edition one was using at the time of the first learning experience. This is a real pity in the life of a young musician, since several comments, fingerings, and notes can no longer be available as a basis for a second learning experience that could take into consideration the first reading, or layer, or else a radical deviation from it.

### Attendance

- i. All jury-track students are expected to attend the Studio Repertoire Class (SPC).
- ii. Two unexcused absences will result in a failing grade for the semester

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<sup>1</sup> login name → **read**

password → **mysyllabus**

- iii. Excused absences are those cancelled in advance for reasons of serious illness, School of Music ensemble tours, or family emergency.
- iv. Unexcused absences include lessons cancelled for lack of time to practice, studying for a test, etc.
- v. **Three late arrivals** (more than 10 minutes each) will be considered one unexcused absence. (Besides, being late is a disrespectful attitude to anyone else who is waiting for you). When the student arrives late to the applied lesson, no extra time will be given to make up for the late arrival.
- vi. SPC is scheduled in advance for the semester. See <http://teaching.enricoelisi.com/subpage1.html>.
- vii. SPC classes are encouraged, but not required, of non-jury-track students.

**Attendance to SPC will affect the student’s grade in applied piano lessons (i.e., weekly private lessons). Being this class a type of laboratory of the applied lessons, SPC absences will be counted as Applied absences, and vice versa.**

**Disruptive and Questionable Behavior while in Class**

Some behavior(s) may not be disruptive but may nevertheless make others uncomfortable. While the instructor always maintain respect for students’ individual rights of expression and fosters an environment that is civil, non- threatening, and supportive of learning, students are required to be actively engaged with every aspect of course instruction during class. The following types of behavior are distracting for both the instructor and your fellow students while in class session. The instructor has the authority to ask students to be dismissed from class as a result of these behaviors. Furthermore, a report will be submitted to the unit supervisor who may also wish to involve the Office of Judicial Affairs.

- i. Being routinely late to class (the only exception to tardiness would be a time conflict with another class)
- ii. Talking to one another about something unrelated to the class or unsolicited attempts at conversation about unusual or controversial topics
- iii. Reading materials unrelated to the course (i.e., books, newspapers, etc.)
- iv. Text messaging or any other disruptive use of a mobile phone (please turn off your cellular phones while in class)
- v. Sleeping
- vi. Humming (especially when humming out loud unrelated music heard in class)
- vii. Inappropriate affect, such as speaking louder than may be necessary to communicate information
- viii. Continual interruptions
- ix. Unannounced or pre-scheduled group demonstration

**Tentative Schedule**

Tuesdays, 6:00–7:00 p.m., Room 122. Online calendar: < <http://teaching.enricoelisi.com/subpage1.html>>.

August 31	<b>October 12</b> (test #1 for undergraduates: scales/arpeggios)	<b>November 9</b> (test #2 for undergraduates scales/arpeggios)	December 7 <b>(final jury preparation and dress rehearsal)</b>
September 7, 14, 21, 28	October 19, 26	<b>November 16</b> <b>(SPC performance requirement due<sup>2</sup>)</b>	<b>(Final Juries: December 13-14)</b>
October 5	November 2	November 30	

**Class Participation**

This consists of both the student being in class (on time), and of what s/he does in class, such as comments, questions, and responses to, or participation in class discussion. These really do matter, both for the grade and even more for the learning process. Students can teach and learn an enormous amount from peer interaction; I invite you to make use of the class time to share your questions as well as your opinions, and ideas. Don’t be shy!

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<sup>2</sup> See Requirements

## Requirements

### Definition of tracks:

For clarity purpose, according to the various student tracks, I have subdivided all students in categories X, Y, and Z.

**Jury-track students “X”** are those enrolled in performance track (129s/130j, 180j, 230j, 280j, 330j, 380j, 430j, 480j), including all graduate students in MM, DMA programs (530j), as well as PPC students.

**Jury-track students “Y”** are those enrolled in **primary track** (119s/120j, 170j, 220j, 270j, 320j, 370j, 420j, 470j).

**Non-jury-track students “Z”** are those enrolled 100j, 110j, 500j, and 510j

All jury-track and non-jury-track students (“X” and “Y”) are expected to perform all juried repertoire at least once in SPC before the end of the term, according to the guidelines below.

Non-jury track students (“Z”) are encouraged to attend SPC, but not required to perform.

1. “X” must satisfactorily **learn and perform by memory** a minimum of **three works** (or equivalent material to be decided with the instructor’s consent). **Minimum performance requirement: three performances of three different works in three classes** (exceptions may apply with the instructor’s consent, when the student perform “equivalent” repertoire, rather than three separate works). At least two works must be performed in SPC by November 16, in two classes. These two particular requirements about memorization and performances will reduce the final grade of 1/3 each.
2. “Y” must **learn and perform** a minimum of **three works**. **One of them** must be performed **by memory**; the other two must be performed in SPC with the score. However, memorization of all the repertoire is strongly encouraged. **Minimum performance requirement: three performances in three classes.** At least two works must be performed in SPC by November 16, in two different classes. These two particular requirements about memorization and performances will reduce the final grade of 1/3 each.
3. “Z” can but need not perform whatever repertoire has been decided at the beginning of the semester (i.e., as much or as little as the instructor believes is appropriate). Instructor’s consent is required in advance. Memorization of the repertoire is not required although it is strongly encouraged. Attendance and performance in SPC is not mandatory but encouraged.

**Students “X” and “Y”** must also keep in mind the following:

1. performances of different repertoire during the same day are allowed (and even encouraged) but they do count as one [1] performance for SPC.
2. Repeated performances of the same work in different dates will only count as one [1] performance in SPC (i.e., two performances of Schumann Arabeske in October and one in November will all be counted as one [1] studio repertoire class performance).
3. Multiple performances of works, as well as repeated performances of the same piece in SPC are recommended as performing “exercises”, if needed.

## Grades

- i. **Since this class is not required for “Z” students, grades will apply to “X” and “Y” students only.**
- ii. The most important criterion for the grade is the instructor’s judgment as to the **student’s quality of performance** during each SPC meetings.
- iii. The second most important factor is the student’s ability to **fulfill all the requirements** (described under the heading “requirements,” above) of number or works being learned/performed and the deadline of November 16 for the number of performances. Failure to achieve the two requirements listed above will result in 1/3 letter grade (0.33 according to the table below) taken off the final grade of the studio repertoire class for each requirement.
- iv. **Each performance in studio repertoire class will receive a grade.**
- v. The final grade will be an average of all performance grades (minus point iii). Example: an “X” student has received an A in two performances and a B for the third and last performance, but has not been able to perform two works by November 16, her/his grade will be the result of the average of the three performances minus 1/3 of a grade (0.33) according to iii. The student will have the following grade, based on the scale for point distribution below:  $[(4:00 \times 2 + 3.00) / 3] - 0.33 = 3.33$  (B+). The final grade will affect the actual applied lesson grade, since the studio repertoire class represents a “laboratory,” or an extension of the student’s applied lessons. **The final grade**

**for applied lessons will be averaged with the final grade of the studio repertoire class and that obtained in the jury.**

- vi. Other factors include the student's attendance at SPC and his/her ability to formulate critical statements in response to other students' performances.

The following scale for point distribution will apply to the letter grades of the studio repertoire class:

A+ =4.33	B+ =3.33	C+ =2.33	D+ =1.33
A =4.00	B =3.00	C =2.00	D =1.00
A- =3.66	B- =2.66	C- =1.66	D- =.66

**Absences and timely appearance for classes**

No more than **two unexcused absences** will be tolerated and will result in a failing grade. Exceptions will be made in regard to **influenza** during the flu season (see applied lessons syllabus for details). In compliance with Pennsylvania Department of Health and Centers for Disease Control recommendations, **students should NOT attend class or any public gatherings while ill with influenza. Students with flu symptoms will be asked to leave campus if possible and to return home during recovery. The illness and self-isolation period will usually be about a week. It is very important that individuals avoid spreading the flu to others.** Unexcused absences include lessons cancelled for lack of time to practice, studying for a test, etc.. Excused absences are those which are cancelled in advance for reasons of serious illness, School of Music ensemble tours, or family emergency. **Absences in SPC are added with all absences in applied lessons.** More details about this are in the applied lesson syllabus.

**Disability Statement, E-mail, Classroom policies / rules, Academic Integrity, Statement of Nondiscrimination, Religious Holidays and Extracurricular Activities** are described in the syllabus for applied lessons in order to prevent duplication of content in the present syllabus (and save a few trees...)