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Course Description  
The course is designed for the study of representative piano repertoire from all periods. The focus will be on helping students develop an ability to perform in a variety of styles. Students enrolled for applied piano lessons will receive one 30-minute lesson per week for the quarter to be scheduled at a mutually convenient time for the instructor and student. It is the students’ responsibility to contact the instructor before the first week in order to arrange a lesson time. Contact information is available at the Music Department Office, or on the CSUSB music department website (http://music.csusb.edu). Lessons missed without prior notification will be forfeited. The total of THREE unexcused absences from both piano lessons or piano repertoire classes will result in a failing grade.

Students will perform at a weekly piano repertoire class. At the end of each semester the student will play a jury for the music faculty. Students are expected to practice a minimum of one to four hours per day. Repertoire studied will be primarily classical literature. The final grade will reflect semester progress made in all these areas along with student performance at the piano repertoire performance and end of quarter juries. Students are responsible for signing up for a piano jury time at the music office (PA-111).

Course Objectives  
The goals of individual piano instruction is to transform students into well-rounded musicians through study and performance of various styles and repertoire, technical exercises and overall musical development, to build a student's creative independence as a performer, and to help students become capable teachers in the future.

Also, the students will demonstrate the following knowledge:  
1. Understand basic elements and structures of music.  
2. Understand the stylistic features of the Baroque, Classical, Romantic, and Twentieth Century Western Art Music including the most significant composers and their representative works.  
3. Understand the musical development of Western Europe and the United States.  
4. Identify terminology and representative piano repertoire that are related to the Western Art Music tradition.
Course Requirements

1. All pagers and cell phones must be turned off to avoid disturbing class instruction and as a courtesy.
2. All students are required to bring a notebook in which you can take notes of the piano lesson.
3. All students are required to take notes during lessons, repertoire classes, and demonstrations.
4. All students are required to bring their metronome and a pocket music dictionary to the piano lesson.
5. All students are required to bring a portable audio/video recorder to record their piano lessons in order to review it after the lesson.
6. All students are required to attend weekly piano lesson held in the piano studio and weekly piano repertoire class held in the piano recital hall as well as be fully prepared to perform in both piano lesson and the repertoire class, including scales and arpeggios.
7. All students are required to participate in discussions during the piano repertoire class.
8. All students are required to complete all listening, reading, writing, and performance assignments prior to the next piano lesson.
9. For those students who are at the 100-level and above, all assigned pieces are to be memorized before the beginning of each quarter. This is an absolutely necessary prerequisite to any serious piano study!
10. All students are required to perform at least TWO piano pieces at juries per quarter. However, it is highly recommended that all students learn more than three piano pieces per quarter.
11. All students are required to perform from memory at the piano lessons and the piano repertoire class. The piece that is performed in the second piano repertoire class has to be different than the piece that is performed in the first piano repertoire class. All students are required to perform two pieces from memory for their third piano repertoire class performance in order to be successfully prepared for the upcoming piano jury.
12. All students are required to perform on a minimum of two pieces from contrasting style periods from memory at piano juries each quarter (15 min). The piece can not be repeated from the previous quarters.
13. All students are required to attend as many concerts as possible and listening to quality professional recordings on a regular basis. After attending the concert, students have to bring the program to the instructor and be prepared to discuss the program.

Attendance | Participation

1. Attendance at weekly lessons and weekly piano repertoire class is mandatory and similar to any other regularly scheduled class. Attendance at classes is essential for achieving the goals set forth by this course. Showing up, being fully prepared and staying focused is the only way to learn the material effectively.
2. Weekly piano repertoire classes are designed to bolster confidence and offer constructive criticism to your peers and discuss performance-related issues as they arise.
3. All students are required to be punctual and fully prepared each week.
4. An excess of two unexcused absences for either individual piano lesson or piano repertoire class will result in the lowering of your final grade by one letter. An excess of THREE absences will result in failure of the course. If extended absence from class is necessary,
please notify the instructor. Absence for official university activities requires an official written excuse.

5. Make-up lessons are NOT available for unexcused absences.
6. In the event of illness, family emergency or an official school activity, the instructor will make every attempt to reschedule the lesson, however, make-up lessons may not always be possible.
7. However, even if you have an excused absence, it is the students' responsibility to come prepared for their next lesson. If the student has an excused absence and misses one of the repertoire class performances, the student will have to make it up at the next class to get credit for it.

**Preparation for Lessons / Practice Expectations**

Preparation for your weekly lesson includes sufficient daily practice to accomplish goals, attentiveness to details discussed at your prior lesson, corrections made to wrong notes, rhythms, etc. It is essential to set up a daily practice schedule. All students are required to do daily practice, including weekends. **Piano performance majors should practice a minimum of 3 to 4 hours each day.** Every student is required to practice four hours per day if he/she is preparing for a junior or senior recital during a particular quarter. If possible, please warm up before your lesson time.

**Prep Level: At least 1 HOUR each day**  
**100 Level:** At least 2 HOURS each day  
**200 Level:** At least 3 HOURS each day  
**300 Level:** At least 3.5 HOURS each day  
**400 Level:** At least 4 HOURS each day

**Musical Scores**

All students are responsible for purchasing the assigned repertoire. All students are required to bring two copies for their piano lessons, one for themselves and the other copy for the instructor.

There are several helpful links below for your reference:

International Music Score Library Project (IMSLP) Portal: www.imslp.org  
Sheet Music Plus: www.sheetmusicplus.com  
Amazon: www.amazon.com  
Burt's Music in Print: www.burtmusic.com  
Patti Music Company: www.pattimusic.com  
Hutchins & Rea: www.hutchinsandrea.com  
JW Pepper: www.jwpepper.com  
Stanton's Sheet Music: www.stantons.com  
Patelson's Music House: www.patelson.com
Communication

Most of our communication will be via email. All students are responsible for checking your email on a daily basis for any messages concerning piano lessons and special events.

Physical contact

Due to the physical nature of playing piano, physical contact will sometimes be necessary in order to correct posture and position while playing. Appropriate physical contact may be necessary to help students properly understand the playing mechanisms and make necessary adjustments. If you feel uncomfortable, you are responsible to speak up at any time.

Music Major Recitals

Music Major Recitals are held each quarter on selected Thursdays at noon. A schedule of Music Major Recitals for each quarter is available in the departmental office (PA-111), and music majors receive credit toward MUS 998 Concert Attendance for each recital attended. Piano performance majors are required to perform for the Music Major Recital each quarter. Students who are required to perform are responsible to sign up prior to the event. All registered piano students are required to attend to support your peers’ performances.

Piano Juries

The juries provide the music faculty with the opportunity to observe the student’s progress as well as submit constructive comments about the performance. All students enrolled in piano must play a jury, upon completion of each quarter of study. The piano jury usually occurs on the Thursday of Finals Week at the end of each quarter. All students are required to perform scales, arpeggios and at least two pieces from contrasting style periods they have worked on during the quarter at the juries. All repertoire must be memorized. Each faculty member will submit a grade based on your progress and performance. The piano jury will count for 30% of your final grade. Once juries are completed, I will place your jury comments sheets in your permanent file in the music department office (PA-111) for your to view.

Make-up Juries: An “I” (Incomplete) will be given only for documented illness or emergency approved by the piano faculty. There is absolutely NO early or make-up juries given to unexcused absences. The jury must be made up in the very beginning of the next quarter. Under no circumstances will this time limit extend beyond one quarter. NOTE: Once the deadline has passed the “I” grade automatically becomes an “F” (University policy).
**Grading**

The grading process will be primarily based on your preparation from week to week, the amount of progress you make during the course of the quarter, performances at your lessons (30%) and the piano repertoire class (30%), including the scales/arpeggios. Other very important parts of your grade are your jury and recital performances (30%). Attendance is a part of your grade as well (10%). Obviously, excessive absences, unwillingness to follow the advice of your instructor, lack of participation at area events or insufficient practice will adversely affect your grade. (Note: A grade of C or higher is required to apply this course to a B.A. or B.M. in music.)

**Level Completion Requirements / Repertoire and Technique**

At the end of each quarter, all students are required to perform at the juries entirely from memory. All students are required to work on a minimum of two compositions from contrasting style periods per quarter. Students are strongly encouraged to achieve beyond the minimum requirements. Technique, such as scales and arpeggios, will be required of all students enrolled in applied lessons and all students will be asked at the juries to demonstrate these skills each quarter. All students are required to make technique a regular part of their practice routine even if the instructor does not dictate a weekly assignment. A list of repertoire appropriate to each course number is appended to this syllabus. Note that repertoire will be chosen from the classical genre.

The literature and technique studied will vary from student to student depending on their musical background. Once the student’s level of musicianship has been determined, appropriate assignments will be given. Students are graded on how well they respond to the assignments as their level of performance permits.

The following are the minimum repertoire requirements of piano literature and technique expected of all students during each of the years leading to a completion of each level.

**Pre-level:**
Technique: all major and harmonic minor scales, 2 octaves, hands together
Repertoire: Selections from the intermediate teaching repertoire depending on the student’s previous experience and current demonstrated ability
100-level:
Technique: all major and harmonic minor scales, 4 octaves, hands together (all scales and arpeggios at quarter note =100)
Repertoire: 3 pieces assigned, contrasting styles and genres, all memorized
    Jury—2 pieces, all from memory

Appendix Sample Repertoire
Exercises Literature - Selected Hanon and Czerny.
Baroque - J.S. Bach's Inventions, Sinfonia; or selected movements from the keyboard suites by J.S. Bach, Handel, or selected sonatas by Scarlatti, or Soler.
Classical - selected sonata movements by Kuhlau, Clementi, Haydn, Mozart, or Beethoven.
Romantic - romantic character pieces such as Schumann’s Kinderszenen; Chopin's Preludes, Nocturnes, Waltz, or Mazurkas; Mendelssohn's Songs Without Words; Grieg's Lyric Pieces; or Schubert's Impromptus.
Impressionistic - Debussy's Reverie, Arabesques, or preludes.
20th Century - Bartok Mikrokosmos.

200-level:
Technique: all major and harmonic minor scales, 4 octaves, hands together (all scales and arpeggios at quarter note =108)
Repertoire: 3 pieces assigned, contrasting styles and genres, all memorized
    Jury—2 pieces, all from memory

Appendix Sample Repertoire
Exercises Literature - Selected Hanon and Czerny.
Baroque - J.S. Bach's Inventions, Sinfonia; Preludes and Fugues from The Well-Tempered Clavier; or selected movements from the keyboard suites by J.S. Bach, Handel, Scarlatti, or Soler.
Classical - selected sonata movements by Kuhlau, Clementi, Haydn, Mozart, or Beethoven.
Romantic - romantic character pieces such as Schumann’s Papillons, Kinderszenen, or Fantasiestücke; Chopin Preludes, Nocturnes, Waltz, Mazurkas, or Polonaises; Mendelssohn's Songs Without Words; Grieg's Lyric Pieces; Schubert's Impromptus, or Moments Musical; or Brahms' Ballades, Rhapsodies, Intermezzi, etc.
Impressionistic - Debussy's Reverie, Arabesques, Preludes, or Pour le Piano.
20th Century - Bartok's Hungarian Peasant Songs, or Mikrokosmos; Khachaturian’s Toccata; or Ginastera American Preludes
300-level:
Technique: all major and harmonic minor scales, 4 octaves, hands together (all scales and arpeggios at quarter note =116)
Repertoire: 3 pieces assigned, contrasting styles and genres, all memorized
   Jury—2 pieces, all from memory

Appendix Sample Repertoire
Etudes - Selected Chopin and Liszt
Baroque - J.S. Bach's Inventions, Sinfonia, Preludes and Fugues from The Well-Tempered Clavier, or selected movements from the keyboard suites by J.S. Bach, Handel, Scarlatti, or Soler.
Classical - selected sonata movements by Haydn, Mozart, or Beethoven.
Romantic - romantic character pieces such as Schumann’s Papillons, Kinderszenen, or Fantasiestücke; Chopin's Preludes, Nocturnes, Waltz, Mazurkas, or Polonaises; Mendelssohn's Songs Without Words; Grieg's Lyric Pieces; Schubert's Impromptus, or Moments Musical; or Brahms' Ballades, Rhapsodies, Intermezzi, etc.
Impressionistic - Debussy's Reverie, Arabesques, Preludes, or Pour le Piano.
Classical - selected sonata movements by Haydn, Mozart, or Beethoven.
Romantic - romantic character pieces such as Schumann’s Papillons, Kinderszenen, or Fantasiestücke; Chopin's Preludes, Nocturnes, Waltz, Mazurkas, or Polonaises; Mendelssohn's Songs Without Words; Grieg's Lyric Pieces; Schubert's Impromptus, or Moments Musical; or Brahms' Ballades, Rhapsodies, Intermezzi, etc.
Impressionistic - Debussy's Reverie, Arabesques, Preludes, or Pour le Piano.
20th Century - Bartok's Hungarian Peasant Songs, or Mikrokosmos; Khachaturian’s Toccata; or Ginastera American Preludes

400-level:
Technique: all major and harmonic minor scales, 4 octaves, hands together (all scales and arpeggios at quarter note = 120)
Repertoire: 3 pieces assigned, contrasting styles and genres, all memorized
   a memorized virtuosic etude, such as etudes by Chopin, or Liszt (does not count toward repertoire requirements)
   Jury—2 pieces, plus one virtuosic etude, all from memory

Appendix Sample Repertoire
Etudes - Selected Chopin and Liszt
Baroque - J.S. Bach's Inventions, Sinfonia, Preludes and Fugues from The Well-Tempered Clavier, or selected movements from the keyboard suites by J.S. Bach, Handel, Scarlatti, or Soler.
Classical - selected sonata movements by Haydn, Mozart, or Beethoven.
Romantic - romantic character pieces such as Schumann’s Papillons, Kinderszenen, or Fantasiestücke; Chopin's Scherzi, Ballade, Preludes, Nocturnes, Waltz, Mazurkas, or Polonaises; Mendelssohn's Songs Without Words; Grieg's Lyric Pieces; Schubert's Impromptus, Moments Musical; or Brahms' Ballades, Rhapsodies, Intermezzi, etc.
Impressionistic - Debussy's Reverie, Arabesques, Preludes, or Pour le Piano.
20th Century - Prokofiev’s Sarcasms, or Visions Fugitives; Barber's Excursions; Bartok’s Hungarian Peasant Songs, Mikrokosmos; Khachaturian’s Toccata; Ginastera American Preludes; or works by Villa-Lobos, Granados, Cowell, Stockhausen.
Academic Policies and Policies for Student Performances
Students are responsible for knowing the Academic Policies and Policies for Student Performances.
(http://music.csusb.edu/current-students/department-handbook/academic-policies)
(http://music.csusb.edu/current-students/department-handbook/policies-for-student-performances)

Add/Drop Policy
Students are responsible for knowing the University policy, procedures, and schedule for dropping or adding classes. (http://www-ugs.csusb.edu/advising/droppol.html)

Academic Honesty
Students are responsible for knowing the policy regarding academic honesty. (http://academic-affairs.csusb.edu/personnel/fam/fam820.htm).

Students with Disabilities
Persons who wish to request disability-related accommodations should contact the office of Services to Students with Disabilities (SSD) (http://enrollment.csusb.edu/~ssd/ssd_info.html)

Emergency Evacuation
Please review the CSUSB Police Department Website for more information. (http://adminfin.csusb.edu/police/eoc.htm)