Syllabus
MUP 138, 338
Applied Accompanying
Spring 2016

Dr. Ron Petti
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Office hours by appt.

Course description:
Applied accompanying for keyboard majors.

Course objectives:
The purpose of this course is threefold:

- To broaden the student’s knowledge of vocal and instrumental repertoire
- To develop proficiency in sight-reading
- To strengthen their accompanying skills

Program learning outcomes:
The student will demonstrate knowledge of applicable repertoire in collaborative piano, an orientation to the fundamentals of collaborative piano, and comprehensive capabilities in preparing and performing a collaborative work at a high level.

Student learning outcomes:
1) Through regular collaboration with an assigned singer, students will learn how to effectively work with a singer.
2) Through accompanying assignments with instrumentalists, students will learn how to successfully collaborate with instrumentalists in a variety of combinations with piano/instrument(s).
3) Through applied lessons, students will gain a wealth of information about accompanying, instruction in piano technique, and guidance pertaining to various stylistic and interpretive issues.
4) Regular exposure to sight reading will help to develop proficiency in this area.
5) Performances with instrumentalists and vocalists will serve as an opportunity to further hone collaborative skills.
Course requirements:
Each student enrolled in MUP 138,338 will be assigned to work with one vocalist and a variety of instrumentalists throughout the semester. Responsibilities include: thorough preparation of each piece **BEFORE** lessons and/or rehearsals, attending and playing for weekly lessons when applicable, and participating in two 30 min. rehearsal sessions per week. **Rehearsal sessions will vary depending on difficulty of each piece, individual abilities, workload, etc.** You and your vocalist/instrumentalist are responsible for scheduling regular rehearsal sessions.

Students will perform throughout the semester with their vocalist and/or instrumentalist(s) in seminars, studio classes, studio recitals, and convocations. **Vocal seminar meets regularly at 1 p.m. on Mondays; leave this time open since you will periodically perform with your singer throughout the semester.**

**It is highly probable that additional accompanying assignments will be distributed in the course of the semester.**

Students are also required to have a 30 min. lesson once a week with the Director of Accompanying. Be on time and be prepared. Grades will be based on the following:
- Preparation for lessons: 40%
- Performances during the semester: 40%
- Maintaining a consistent rehearsal schedule: 10%
- Attendance and punctuality at lessons: 10%

*(You are allowed 1 unexcused absence, each additional absence will result in a 5 point deduction from your final grade.)*

See statement regarding academic integrity, withheld grades, and students with disabilities at the end of this document.

- The following information is for students who are enrolled in accompanying techniques class which meets on Tuesday and Thursday from 12:30-1:45.

**Accompanying Techniques**  
**Spring 2016**  
Tuesday, Thursday 12:30-1:45  
Recital Hall

**Course description:**
Introduction to accompanying, including necessary technical skills for dealing with instrumental and vocal repertoire. Techniques of coaching Italian, French, and English vocal repertoire. Orchestral reduction skills.
Program learning outcomes:
The student will demonstrate knowledge of applicable repertoire in collaborative piano, an orientation to the fundamentals of collaborative piano, and comprehensive capabilities in preparing and performing a collaborative work at a high level.

Student learning outcomes:
1) Through in-class exercises in Accompanying Techniques class, students will learn to play with others with ensemble precision.
2) Through in-class discussions in Accompanying Techniques class, students will learn how to work effectively with other musicians in rehearsals.
3) Through in-class exercises in Accompanying Techniques class, students will learn how to hear the proper balance of parts in a musical texture.
4) Through in-class discussion, students will learn how to exhibit proper stage presence, and be more sensitive to other performers while on-stage.
5) Through playing art songs in Accompanying Techniques class, students will gain a greater understanding of the relationships that exist between text and music.
6) Through homework and in-class exercises in Accompanying Techniques class, students will effectively learn how to play and edit orchestral reductions.
7) Through assigned reading in Accompanying Techniques class, in-class discussion and sight-reading exercises, students will improve in this area.
8) Through in-class exercises utilizing choral parts in Accompanying Techniques class, students will improve in open score reading.
9) Through quizzes on French, German, and Italian musical terms in Accompanying Techniques class, students will increase their knowledge of foreign language musical indications in a piece of music including tempo markings, and musical characterizations.

Texts:
Periodically, readings and/or in-class discussions will be selected from the following texts.


Course objectives:
This course will address the specific techniques, problems, and solutions associated with collaborative performance. It is designed to further the student’s accompanying skills through specific accompanying techniques that are utilized when collaborating with vocalists and instrumentalists.
TECHNIQUES:
- Train your ear to hear the proper balance of parts in a musical texture
- Produce the appropriate piano tone color for style and characterization
- Play with others with ensemble precision
- Further develop functional pianistic skills such as practice habits, variety of touch, rhythmic accuracy, sight-reading, keyboard harmony, pedal technique, transposition, and open score reading
- Develop a greater understanding of style and interpretation
- Learn how to work effectively with other musicians in rehearsals
- Exhibit proper stage presence, and be more sensitive to other performers while on-stage
- and more!

Topics:
Playing art songs
Playing chamber music
Playing orchestral reductions
Accompanying recitatives
Playing from a choral score
Singing while playing
Following a conductor
Sight-reading

Course calendar:
We will normally devote 1-2 weeks to each topic listed above, alternating with student performances of collaborative works with vocalists/instrumentalists.

Students are expected to perform regularly in class. Due to the nature of this course, most of the work we do will be hands-on. Therefore, it is your responsibility to be thoroughly prepared with class assignments. **It is also your responsibility to occasionally bring your vocalist and instrumentalist to class to perform for your colleagues in order that we may provide you with helpful suggestions to guide you to a performance in which you can be confident and proud.** Lack of preparation is unfair to your fellow class members. Additional assignments will include reading assigned articles on accompanying, and quizzes.

Grading: Preparation and performance of class assignments: 40%
Participations in class discussions: 30%
Quizzes: 20%
Attendance: 10%
(You are allowed 2 unexcused absences, each additional absence will result in a 5 point deduction from your final grade.)
Academic Integrity (A-9.1)
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Withheld Grades Semester Grades Policy (A-54)
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Students with Disabilities
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.