

Music 4395
Piano Repertory
for the Upper Level piano Major
(modification possible after the first class)

Instructor: Dr. Dena Kay Jones

Office: Fox Fine Arts, Music 436

Office Hours: By appointment

Office Telephone: 747-6625

Class Meeting Time: 10:30 a.m. to 11:50 a.m.

Room: Room 443

Course Description

This is a study of the early keyboard instruments and their development, the music written specifically for these instruments, and the composers who wrote keyboard music in the renaissance through the classical periods of music.

Goals

The goals of the course are to prepare undergraduate students to:

- 1) effectively recognize the various keyboard styles and compositional tendencies of early music keyboard genres
 - 2) introduce the major composers from these time periods through historical points of reference
- AND
- 3) become better equipped to conduct further study on topics of interest in order to apply to research, teaching, and performing.

Objectives

At the completion of the course, the students will be able to:

1. Identify the variety of instruments and styles of composition from the 1400s to the early 1800s
2. Identify major works or works of particular significance by the composer or by composers of a specific region during this time period
3. Identify the composer's place in the artistic environment of the eras
4. Comprehend what made a composer unique and why his/her works are important today
5. Discuss how certain composers made a difference in technical (pianistic) developments or stylistic trends
6. Interact with fellow colleagues in order to submit an oral presentation on a major composer and a surface analysis of one particular work
7. Develop an aural awareness of particular pieces and particular composers
8. Write a project paper on a topic of interest
9. Construct a keyboard history timeline
10. Practice oral, written, and electronic communication skills
11. Conduct library and electronic research

Texts Used:

REQUIRED

Gillespie, John. *Five Centuries of Keyboard Music: An Historical Survey of Music for Harpsichord and Piano*. New York: Dover Publications, Inc., 1965. ISBN#: 0-486-22855-X.

Hinson, Maurice. *Guide to the Pianist's Repertoire*. Third edition. Bloomington, Indiana: Indiana University Press, 2001. ISBN#: 9780253213488.

OTHERS USED, BUT NOT REQUIRED

Kirby, F. E. *Music for Piano: A Short History*. Foreward by Maurice Hinson. Edited by Reinhard G. Pauly. Portland, Oregon: Amadeus Press, 1995. ISBN #: 0-931340-86-1.

Expectations and Grading

Grades will be earned through the completion of the following assignments in accordance with the grade weighting designated:

<u>Assignment</u>	<u>Grade Weighting</u>
Listening quizzes (3)	.10 (.0333 each)
Homework Assignments (2)	.10 (.05 + .05)
Sectional Tests (2)	.20 (.10 + .10)
Project Paper	.10
Class Presentation	.10
Timeline	.10
Final Exam	.25
Contributions to discussions of assigned readings and attendance	.05

Grade Scale

A=100-90 B=89-80 C=79-70 D=69-60 F=59-0

Grading Criteria

<u>Assignment</u>	<u>Criteria</u>
Listening Quizzes	Correct answers regarding name of piece, year of composition, composer of piece and stylistic characteristics
Homework Assignment One (ornamentation assignment)	Appropriate choice of ornament, organization, clarity, attention to detail and professional appearance

Homework Assignment Two (surface analysis of Bach Prelude and Fugue)	Tonal, structural and motivic analysis, clear indication to show the head, body and tail of all fugue entries, marking of the episodes, and personal musical thoughts about the piece
Sectional Tests	Correct answers and demonstration of knowledge pertaining to the sections in question for the exam
Project Paper	Articulated purpose and goal of research; accurate analysis, summary and conclusions written in a 7 to 10 page paper—creative thought regarding approach and presentation is always encouraged; Clarity, professional appearance including grammar, spelling punctuation and neatness
Class Presentation	Accurate, thorough and clear content of presentation, equal representation of collaborative effort, and concise format to satisfy an entire class period
Timeline	Organization and sequence; clarity; accurate information and personal, creative approach
Final Exam	Correct answers and demonstration of knowledge pertaining to the sections in question for the exam
Contributions to discussions of assigned readings	Evidence of having completed reading assignments; contributions which further the growth of class members

Grade Computation Example

<u>Assignment</u>	<u>Grade</u>		<u>Weight</u>	=	<u>Component</u>
Listening Quiz #1	86	x	.0333	=	2.87
Listening Quiz #2	90	x	.0333	=	3.00
Listening Quiz #3	95	x	.0333	=	3.17
Homework #1	93	x	.05	=	4.65
Homework #2	88	x	.05	=	4.40
Sectional Test #1	75	x	.10	=	7.50
Sectional Test #2	91	x	.10	=	9.10
Project Paper	95	x	.10	=	9.50
Group Presentation	89	x	.10	=	8.90
Timeline	98	x	.10	=	9.80
Final Exam	92	x	.25	=	23.00
Contributions to class	93	x	.05	=	4.65
Total of weighted grades				=	90.54 = A

Computers All essays written outside of class must be done on a word-processor
Please see the instructor if you have any questions

Attendance Policy

Because of the nature of this piano repertoire class, frequent attendance is a must for the successful student. Although it may seem that only a mere 5% of the student's grade comes from class participation, this is deceiving. Other aspects of the final grade result from in-class activity and quizzes given throughout the semester. Therefore, students cannot get a good grade if they are not in class and contributing to class and group discussions. Nor can those students who miss out on class and group discussions or lectures expect to successfully complete assignments or exams. Therefore, the student who is flourishing in Piano Repertory is the student who attends regularly.

When a student has compiled a total of four instances of unsatisfactory attendance, he/she will be dropped with a "W" from the course prior to the drop deadline or fail the course after the drop deadline.

This drop deadline date is: **October 30, 2009**

The only excused absences will be absences from university-sanctioned events (athletic events, concerts, etc.), emergency illness, a religious-affiliated absence, jury duty, or a funeral for a member of your immediate family. Documentary proof of all five of these circumstances must be provided before or immediately after the fact. If you know that you will be absent from class, it is your responsibility to hand in assignments before your absence and to make up exams ahead of time. The instructor will not accept late homework, nor will she offer make-up exams.

Students are expected to be in the classroom during the entire class period. Excessive tardiness (coming in 10 minutes after the beginning of class) or leaving the classroom early—unless approved ahead of time with the instructor—will result in an absence.

Students not meeting the above attendance requirements will be dropped from the course. Students dropped before the Course Drops Deadline (October 18) will be dropped with a "W"; after the deadline, students will be dropped with an "F". **Remember that your instructor cannot drop you after October 18.**

Your instructor may choose to make an exception to the above policies if she deems the circumstances warrant it.

Extra Credit Options

- A **Recent Recording Review** ("RRR") from a positive point of view: Who is the performer (a brief bio to give major teachers, educational venues, recent performances or projects)? What enticed you to buy or listen to this recording? Why would I want to add it to my collection? Must be at least three pages long and replaces 1 quiz score. Due by Dec. 3rd.
- **Performance Review and Constructive Critique** ("PRCC") of a music faculty member. You may decide to explore the program decisions made by the performer, interview the performer before or after the program to learn more about the learning and/or performing experience, or conduct an in-depth research investigation on one of the works. Must be at least three pages long and replaces 1 quiz score. Due by Dec. 3rd.
- **Program Notes** ("PN"): research and write program notes for a proposed program given by the instructor. Must be at least two pages long and replaces 1 quiz score. Due by Dec. 3rd.

**Tentative Schedule:
Modification Possible After First Class**

Aug. 25th

Introduction; goals and objectives of the course; Self-Evaluation; “The Keyboard Dynasty”

Reading Assignment: Gillespie, pgs. 2-35

Listening Assignment: _____

Other Assignments: Find a period instrument recording you like and be prepared to verbally share information about this recording in the next class

Aug. 27th

Brief recording reports; Transcriptions of instrumental pieces; Settings of Songs and their Variations; Prelude and Toccata; Imitative contrapuntal forms

Reading Assignment: Gillespie, pgs. 38 – 46

Listening Assignment: _____

Other Assignments:

Sept. 1st

Keyboard Composers of the Renaissance

I. Germany

II. France

III. England

IV. Italy

V. Spain

Reading Assignment: Gillespie, pgs. 47-99

Listening Assignment: _____

Other Assignments: Prepare for the first listening quiz, which will take place on Sept. 10th

Sept. 3rd

Transition from Renaissance to Baroque (ca. 1550-1750); Keyboard Music

I. Suite

II. Variation

III. Fugue

Begin to discover “The English Sound”

Listening Assignment: _____

Other Assignments: To select, practice and perform small harpsichord piece

Sept. 8th

- I. Continuation of “The English Sound”
- II. Italian Cembalists
- III. French Clavecinists
- IV. German Keyboard Music

Reading Assignment: Gillespie, pgs. 100-117

Listening Assignment: _____

Other Assignments: Ornamentation Homework #1,

Sept. 10th

Listening Quiz #1

Performances of Harpsichord Works

Keyboard Music in Belgium, Holland and into the Baroque: SPAIN AND DOMENICO SCARLATTI

Reading Assignment: 118 - 143

Listening Assignment: _____

Other Assignments: Begin preparing for Sectional Test #1, which will be on Sept. 29th

Sept. 15th

The life and keyboard works of J. S. Bach; Prelude and Fugue Analysis

Reading Assignment: Handout

Listening Assignment: _____

Other Assignments: Prelude and Fugue Analysis Homework #2

Sept. 17th

Continuation of the life and keyboard works of J. S. Bach

Reading Assignment: catch up! Through 143.

Listening Assignment: _____

Other Assignments:

Sept. 22nd

“The Time of Change: ca. 1720-1790”

I. The Piano

II. The End of the Baroque

Reading Assignment: pgs. 146-159

Listening Assignment: _____

Other Assignments:

Sept. 24th

The life and works of C. P. E. Bach; *Empfindsamkeit*

Listening Assignment: _____

Other Assignments:

Oct. 27 th	Ludwig van Beethoven Continuation on the life and keyboard works of Beethoven and his Contemporaries Reading Assignment: 177-193 Listening Assignment: _____ Other assignments: To begin preparing for in-class presentation and paper <hr/> <hr/>
Oct. 29 th	Listening Quiz #3 (all Beethoven) Sectional Test #2
Nov. 3 rd	Class Presentation
Nov. 5 th	Class Presentation
Nov. 10 th	Class Presentation
Nov. 12 th	Class Presentation
Nov. 17 th	Class Presentation
Nov 24 th	No Class
Nov. 26 th	No Class
Dec. 1 st	Into the Romantic Era Reading Assignment: 196-198 Listening Assignment: _____ Other assignments: <hr/> <hr/>
Dec. 3 rd	Wrap-Up, Review for final exam. Time lines are due at the final exam.
FINAL	Friday, December 11 th , 10:00 a.m. until 12:45 p.m.