

Music 4395
Piano Repertory II
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

Email: dkjones@utep.edu

Class Meeting Time: MWF, 9:30 a.m. to 10:20 a.m.

Room: Digital Keyboard Lab, 4th Floor

Information about Dr. Jones can be found at the following link:

<http://faculty.utep.edu/Default.aspx?alias=faculty.utep.edu/dkjones>

Course Description

This is a study of the piano and its development, the music written specifically for this instrument, and the composers who wrote keyboard music in the Romantic through the Contemporary music periods.

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 major works or works of particular significance by the composer or by composers of 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. 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 Assignments	Appropriate organization, clarity, attention to detail and professional appearance
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, representation of scholarly 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.

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.

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 will be dropped with a "W"; after the deadline, students will be dropped with an "F". 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 May 5th.
- **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 May 5th.
- **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 May 5th.

Tentative Schedule: Modification Possible After First Class

Class One

Introduction; goals and objectives of the course;
Introduction; Self-Evaluation
Reading Assignment: Gillespie, pgs. 196 - 210
Listening Assignment: _____
Other Assignments: Find your favorite piano recording by a 20th century great pianist (either CD or YouTube), performing either Romantic or Contemporary piano repertoire.

Class Two

Brief recording reports; Transition into the “Golden Era” for piano = Romanticism, Schubert and Mendelssohn
Reading Assignment: Gillespie, pgs. 210 - 219
Listening Assignment: _____
Other Assignments:

Class Three

Robert and Clara Schumann, a Love Story
“To send light into the darkness of men’s hearts – such is the duty of the artist.”
Reading Assignment: Gillespie, pgs. 220 – 236
Listening Assignment: _____
Other Assignments: Prepare for the first listening quiz, which will take place on February 1st

Class Four

Frederick Chopin, Fryderyk, or Frédéric: a genius anyway you spell it.

“Simplicity is the final achievement. After one has played a vast quantity of notes and more notes, it is simplicity that emerges as the crowning reward of art.”

Listening Assignment: _____

Other Assignments: _____

Class Five

Chopin continued

Reading Assignment: Gillespie, pgs. 237 - 247

Listening Assignment: _____

Other Assignments: _____

Class Six

Listening Quiz #1

Schubert, Mendelssohn, the Schumanns and Chopin

Franz Liszt = Classical Pianist Rock Star

“It is impossible to imagine a more complete fusion with nature than that of the Gypsy.”

Reading Assignment: Gillespie, pgs. 248 - 256

Listening Assignment: _____

Other Assignments: Begin preparing for Sectional Test #1, which will be on February 22nd

Class Seven

Technique and Technicians

Reading Assignment: Gillespie, pgs. 257 - 264

Listening Assignment: _____

Other Assignments: Prepare one technique piece for the next class period by one of the composers presented in today’s lecture (Homework #1)

Class Eight

Class performances and explanation of technique piece

Johannes Brahms: Old School

“If there is anyone here whom I have not insulted, I beg his pardon.”

Reading Assignment: Gillespie, pgs. 264 - 267

Listening Assignment: _____

Other Assignments: Prepare for the second listening quiz, which will take place on February 10th

Class Nine

Johannes Brahms: Old School, continued

Reading Assignment: Catch up! Gillespie up to p. 267

Listening Assignment: _____

Other Assignments: _____

Class Ten

Listening Quiz #2

Liszt, Technicians and Brahms

Contemporaries of Johannes Brahms

Reading Assignment: Gillespie pgs. 267 - 282

Listening Assignment: _____

Other Assignments:

Class Eleven

The Later Nineteenth Century

France and Other Countries in Europe

Reading Assignment: Gillespie: 283 - 291

Listening Assignment: _____

Other Assignments: Explanation of timeline
which is due at the final exam

Class Twelve

National Schools

Bohemia, the Russian School (the Mighty five),
Scandinavia

Reading Assignment: Gillespie: 292 – 308

Listening Assignment: _____

Other Assignments:

Class Thirteen

National Schools continued

Early American Piano Music

Reading Assignment: Gillespie: pgs. 309 - 326

Listening Assignment: _____

Other Assignments:

Class Fourteen

National Schools continued

The Golden Age of Spanish Piano Music

Reading Assignment: Prepare for test

Listening Assignment: _____

Class Fifteen

**First Sectional Test – Schubert through the
Spanish National School (First Generation)**

Reading Assignment: Gillespie: pgs. 330 - 343

Class Sixteen

**Impressionism and Transition into the 20th Century
France and Germany**

The life and keyboard works of Debussy

“Beauty must appeal to the senses, must provide us
with immediate enjoyment, must impress us or
insinuate itself into us without any effort on our
part.”

Reading Assignment: Gillespie: pgs. 330 - 343

Listening Assignment: Begin preparing for listening
quiz number 3, to take place on March 3rd

Homework Assignment: Prelude Title Translations

Class Seventeen

**Impressionism and Transition into the 20th Century
France and Germany**

The life and keyboard works of Ravel
“For Debussy the musician and the man I have had profound admiration, but by nature I'm different from him. I think I have always personally followed a direction opposed to that of the symbolism of Debussy.”

Reading Assignment: Gillespie: pgs. 344 - 354

Listening Assignment: _____

Class Eighteen

**Impressionism and Transition into the 20th Century
France and Germany**

The Second Viennese School

“I owe very, very much to Mozart; and if one studies, for instance, the way in which I write for string quartet, then one cannot deny that I have learned this directly from Mozart. And I am proud of it!”

Reading Assignment: Gillespie: pgs. 354 - 358

Listening Assignment: _____

Other assignments: Paper assignment

Class Nineteen

Listening Quiz #3

**Debussy, Ravel and the Second Viennese School
The Twentieth Century to MidCentury**

Other Countries of Europe: Hungary

Reading Assignment: Gillespie: pgs. 358 - 386

Listening Assignment: _____

Other Assignments: Begin preparing for Sectional Test #2, which will be on March 29th

Class Twenty

The Twentieth Century to MidCentury

The Czech School, Russia and Scandinavia

Reading Assignment: Gillespie: pgs. 358 - 386

Listening Assignment: _____

Other assignments:

Class Twenty-One

The Twentieth Century to MidCentury

Spain, Poland, Jewish, Italy and Great Britain

Reading Assignment: Gillespie: pgs. 387 - 392

Listening Assignment: _____

Other assignments:

Class Twenty-Two

Contemporary Piano Music: Canada

Reading Assignment: Gillespie: pgs. 393 - 406

Listening Assignment: _____

Other assignments:

Class Twenty-Three

Contemporary Piano Music: Latin America

Reading Assignment: Gillespie: pgs. 407 - 425

Listening Assignment: _____

Other assignments:

Class Twenty-Four

Contemporary Piano Music: Latin America (cont)

Reading Assignment: Gillespie: pgs. 407 - 425

Listening Assignment: _____

Other assignments:

Class Twenty-Five

Contemporary Piano Music: United States

Reading Assignment: Gillespie: pgs. 407 - 425

Listening Assignment: _____

Other assignments:

Class Twenty-Six

Contemporary Piano Music: United States (cont)

Reading Assignment:

Listening Assignment: _____

Other assignments:

Class Twenty-Seven

**Sectional Test Two: Impressionism through
Contemporary Music in the Americas, the U.S.**

Listening Assignment: _____

Other assignments:

Class Twenty-Eight

From Mid-to Late Twentieth Century

The life and works of Olivier Messiaen

“I give bird songs to those who dwell in cities and have never heard them, make rhythms for those who know only military marches or jazz, and paint colors for those who see none.”

Listening Assignment: _____

Other assignments: Discuss and assign class presentations

Class Twenty-Nine

From Mid-to Late Twentieth Century

The Chromatic-Dissonant Tradition

Elliott Carter, George Perle, Milton Babbitt, Pierre Boulez, Karlheinz Stockhausen

Listening Assignment: _____

Class Thirty

From Mid-to Late Twentieth Century

The Chromatic-Dissonant Tradition continued

Iannis Xenakis, György Ligeti, Luciano Berio

Listening Assignment: _____

Class Thirty-One

From Mid-to Late Twentieth Century

Extended Techniques, New Sounds and Open Form

John Cage and George Crumb

“There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot.”

Listening Assignment: _____

Class Thirty-Two

From Mid-to Late Twentieth Century

Minimalism and finally back to “the New Tonality” or

“New Romanticism”

George Rochberg

Class Thirty-Three

From Mid-to Late Twentieth Century

Conservatism, Latin America and Asia

Class Thirty-Four

OUTLOOK

Class Thirty-Five

Class Presentation

Class Thirty-Six

Class Presentation

Class Thirty-Seven

Class Presentation

Class Thirty-Eight

Class Presentation

Class Thirty-Nine

Class Presentation

Class Forty

Class Time Reserved for Paper Questions/Work

Class Forty-One

FINAL PAPER DUE

Wrap-Up, Review for final exam.

Time lines are due at the final exam.

FINAL

TBA

Statements on Academic Honesty and Accessibility are posted at:

<http://utminers.utep.edu/mfountai/GenInfoAllCourses.pdf>