

KEYBOARD LITERATURE I: BAROQUE AND CLASSICAL

University of West Georgia Fall 2018

MUSC 4171/5171 Dr. Carol Gingerich

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OBJECTIVES

1. To broaden student's knowledge and appreciation of the standard Baroque and Classical keyboard literature through score reading and listening assignments.
2. To consider the role of the performer as cocreator by becoming familiar with the primary performing artists, both historical and contemporary, of this literature.
3. To consider the historical physical development of keyboard instruments and their technique, and the subsequent effects on repertoire and performance.
4. To listen to authentic performances of Baroque and Classical keyboard music in order to acquire an aural memory of the performance practice style.
5. To perform Baroque and Classical keyboard literature in a stylistically authentic manner in order to develop pianistic skill.
6. To consider the role that various types of editions play in creating an effective interpretation.
7. To become familiar with reference tools pertaining to the Baroque and Classical style for further study and lifelong learning.
8. To explore women and other underrepresented pianists' contributions as composers, performers and teachers.
9. To primarily focus on solo piano literature, but to also include some concerti, vocal accompaniments, and chamber music, and repertoire written for harpsichord, clavichord and organ.
10. To begin to acquire a personal library of piano literature.

MATERIALS

-only urtext editions are acceptable. Recommended: Henle, Peters, Wiener

-be certain to stipulate URTEXT when you order

Places to Order Music

(in general say "hold until complete")

1. Teacher Discount (15-25%), no sales tax, shipping charges (\$6):

i) Music Time 1-800-932-0824 or www.musictime.com

- ii) Burt & Co 1-800-548-2878 www.burtnco.com
- iii) Prima Music 877-877-5743 or www.primamusic.com

2. No shipping charges if travel to Atlanta, has GA sales tax, no teacher discount:

- i) Hutchins and Rea 1-800-753-BACH (2224) or 770-455-3130
hutchinsandrea.com
- ii) JW Pepper 1-800-345-6296 www.PianoAtPepper.com (Shawn Morris UWG alumnus)

3. Online Only * **highly recommended**

- i) www.sheetmusicplus.com

Required Materials

Bach, J. S. Well Tempered Clavier, Bk 1. Henle.

Beethoven. Sonatas Vol 1, Peters Urtext or Henle (any urtext edition):
Op 2 #1, Op 10 #1, Op 13, Op 14 #2, Op 27 #2

Gillespie, John. Five Centuries of Keyboard Music. Dover.

Haydn. Complete Piano Sonatas Vol II (Vol I optional). Dover 0-486-24727-9. Hob 16:
#27, 35, 37.

Hinson, Maurice. At the Piano with Women Composers. Alfred

Stapler - \$1.00 at a Dollar Store

Highly Recommended Materials (or must borrow or share a copy)

Bach, J.S. 2 and 3 Part Inventions (Sinfonia). Any urtext edition.

Mozart, W. Sonatas Vol II, Henle Urtext (any urtext): K 331, K 545

Recommended Materials

Badura-Skoda, Eva and Paul. Interpreting Mozart on the Keyboard. St. Martin's Press.

Donington, Robert. A Performer's Guide to Baroque Music. Scribner, 1973.

Gordon, Stewart. A History of Keyboard Literature. Belmont, CA: Schirmer, 1966

Magrath, Jane. The Pianist's Guide to Standard Teaching and Performance Literature. Alfred.

Rosenblum, Sandra. Performance Practices in Classic Piano Music. Indiana University Press.

ASSIGNMENTS
(typed and stapled required)

Listening

-a variety will be given including:

- i) listening only
- ii) listening with written analysis regarding musical topics
- ii) listening with written analysis comparing performers

Concert Pianist Report

-choose option A or B, must be approved by instructor

Option A

- attend concert of international level concert pianist
- i) in Atlanta or GMTA Conference– write 0.5 page paper
- write a “stream of consciousness” report recording your impressions, feelings and thoughts
- describe what you heard and 2 highlights of the concert
- if possible list suggestion(s) for improvement
- attach the program*

Option B

- listen to a CD or approved internet recording of international concert pianist
- at least 30 minutes of music
- write 1.5-2 page single spaced paper - “stream of consciousness” recording your impressions, feelings and thoughts
- describe what you heard and 2 highlights of the concert
- if possible list suggestion(s) for improvement report same as above
- give CD or website bibliographic information*

Article and Internet Report

- you will review two articles, one from a standard piano journal and one from an internet journal (or approved website) regarding a topic of interest to you
- one Baroque topic, one Classical topic
- you will give an aural report to your classmates for approximately 5 minutes

Theoretical Analysis

- you will do a theoretical analysis of a piece of repertoire representing a standard musical form such as fugue or sonata
- this will be a general outline of the form as would be useful from a performing perspective
- hand in photocopy of marked score

Class Performances

- you will be assigned portions of repertoire to perform in class in order to demonstrate various aspects of performance practice style
- repertoire assignments will accommodate individual student’s level of performance

Class Presentation

Choose a topic of special interest to you that you wish to investigate in-depth for the entire semester. It can be conceived as either:

- a) interactive teaching of the class. Or
- b) a presentation for a learned society such as a piano teacher's group or professional convention. Ideal as a Research Day presentation

Possible topics include: performer as cocreator, performance anxiety, concert career management, performer biography (interview them?), composer history, concerto, vocal and chamber music repertoire, development of keyboard instruments, technology today, music journalism (create piano blog [Stephen Hough, Jeremy Denk]) etc. A written proposal must be submitted.

You will give a 10-15 minute class presentation either as a synopsis of your research, or by teaching the class. You may wish to include a performance by yourself, use a recorded performance, use Power Point, or use the internet. Your goal is to create an interesting and in-depth, informative presentation.

Final Exam

-will include aural and score identification of repertoire, short answer, essays

Homework Assignments

-small assignments including readings, class reports, class demonstrations, and email discussion groups

Attendance and Class Participation - attendance is taken on a daily basis

-it is desired that students will act professionally by arriving to class in a timely manner. Late arrivals will be reflected in the attendance portion of the grade.

-class participation in discussions and exercises is encouraged and noted

ACADEMIC POLICIES

Excused Absences –MUST BE DOCUMENTED IN EMAIL

-may be given for a)documented illness b)family emergencies c) scheduled school absences d) miscellaneous. It is the student's responsibility to makeup any missed work

-tests, homework assignments, teaching demonstrations and class presentations cannot be rescheduled except for excused absences

UWG provides excellent resources to students, and if you need to be absent, and wish to inform me of your circumstances, you may confer with a UWG Professional designated and trained to provide ongoing assistance in your area of need:

- a) Physical Health: Health Services Patient Advocate (Jill Hendricks, Corey Hindman, Jamie Gaddy)
- b) Emotional Health: UWG Cares: www.westga.edu/UWGCares
- c) Academic: (time management, learning disabilities): Center for Academic Success (UCC)
- d) Miscellaneous: Dean of Students Office: www.westga.edu/vpsa
- e) UWG music instructor concerning date and time of departure for an ensemble tour or conference.

Please note: communication regarding absences is via email only. Dr. Gingerich is well qualified to assist with musical and pianistic problems. But for reasons of confidentiality and in order to obtain the best professional advice, assistance for situations which are non- musical or non- pianistic must be provided by one of the UWG professional listed above.

Email – Official communication is through “my.westga.edu” accounts only

Extra Credit - is granted after the completion of the requirements of this syllabus and may not be utilized as a substitute for regular work. It is described in this syllabus and work utilized in other courses is not permissible.

Late Assignments – receive a grade of 0%. All assignments are due at the beginning of class.

Written Assignments - must be typed single spaced using 12 point font, 1” Left and Right margins, 1.5” top and bottom margins, and stapled in order to receive full credit.

Contract –by remaining a registered student in this course, the student agrees to the obligations set forth in this syllabus for the satisfactory completion of this course. Additional information: <http://tinyurl.com/UWGSyllabusPolicies>

EVALUATION

Listening	15%	Article and Internet Reports	10%
Theory Analysis	5%	Class Performances	5%
Class Presentation	15%	Attendance and Participation	5%
Final Exam	10%	Homework Assignments	30%
		Concert Pianist Report	5%

Bonus Points 4%: extra class performances, extra concert critique, Research Day presentation, attending GMTA Conference sessions, etc (must be approved)

GRADING

90-100A	80-90B	70-80C	60-70D	Below 60F
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SYLLABUS
(subject to change)

August 15	Introduction to Syllabus
1: Aug 22	Organization of Assignments Historical Development of Keyboard Instruments
2. Aug 29	Historical Development of Keyboard Technique Setting the Stage: Social, Political and Artistic Forces in the Baroque Period
3. Sept 5	Performer as CoCreator Musical Characteristics: Baroque Performance Style Characteristics
4. Sept 12	Couperin, Scarlatti, Telemann Baroque Women Composers Presentation Proposal Due
5. Sept 19	Handel Fugal Form
6. Sept 26	Bach Must Own Music Christina and Michelle Naughton-duo pianists-3:00pm Spivey Hall
7. Oct 3	Bach Bach's Sons Baroque Article Report Due
8. Oct 10	Setting the Stage: Social, Political and Artistic Forces in the Classical Period Description and Role of the Forte-Piano Sonata Form
9. Oct 17	Classical Performance Style Characteristics Haydn
10. Oct 24	Mozart Theoretical Analysis Due
11. Oct 31	Class Held at GMTA Conference? Fri Nov 2 8:00pm UGA- Pianist Peter Mack

12. Nov 7 Mozart
Class Presentations
Sat Nov 10 7:30pm Stephen Hough –Spivey Hall
13. Nov 14 Beethoven
Classical Article Report Due
14. Nov 28 **Class Presentations**
Classical Women Composers
Beethoven
15. Dec 5 Review
Concert Pianist Report Due
- Wed Dec 12 2:00pm Final Exam