

COLLABORATIVE KEYBOARD SKILLS II
INSTRUMENTAL
MUSC 4176/5176 Spring 2020
Wednesday 3:10-4:00 Room 235
UNIVERSITY OF WEST GEORGIA

Dr. Carol Gingerich
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Office Hours as Posted (please knock loudly)

OBJECTIVES

1. To provide students with the basic ensemble, listening and technical skills necessary for collaborating with different instruments.
2. To systematically improve sight reading and quick study skills through the use of assignments and tests.
3. To explore standard instrumental chamber music literature, in a survey fashion.
4. To provide students with "hands-on" and in-depth accompanying experience, by performing four standard instrumental pieces.
5. To engage in the benefits of group learning through the use of the masterclass format and masterclass reports.
6. To experience the rigors of professional level collaborative piano score preparation through the use of practice charts.

REQUIRED MATERIALS

Grill, Joyce. Accompanying Basics. San Diego, CA: Kjos, 1987 (# WP 154) (\$6)

Black binder, *organized for page turns*, of scores

\$20.00 exact change cash- payment for guest violinist on Feb 5

OPTIONAL MATERIALS

Katz, Martin. The Complete Collaborator (\$20). Oxford University Press

Brahms, J. Two Sonatas for Viola and Piano Op. 120. Kalmus no. 4310 (\$15)

Mozart, W. Violin Sonatas Vol I. Wiener Urtext UT 50032 (\$20)

Moyse, L, editor. Flute Music by French Composers. Schirmer (\$20)

Suzuki, S. Violin Accompaniments, Book 1. Violin School - Piano Accompaniments.
Summy Birchard 0145s (\$7)

Places to Order Music
(in general say “hold until complete”)

JW Pepper 1-800-345-6296 www.PianoAtPepper.com (Sean Morris UWG alumus)

Online Only

www.sheetmusicplus.com **highly recommend**- do not use Amazon

EVALUATION

I. Performances: Selections (based upon pianist’s level of advancement)

-four performances:

Trumpet: Concerto in D major by Haydn: 1st movement- Devon Hill

Flute: Fantasie Op. 79, Mary Katherine Newton

Violin: Suzuki Book 1 and Mozart e minor sonata 1st mvt-Mr. Mosley

Clarinet (viola): Brahms Sonata Op. 120 No. 1 (all 4 mvts), Ms. Laurie Searle

-performances during class time

-graded on accurate and expressive performance of the piano part AND ability to follow the soloist

-rehearsals TBD

-assigned segments will be learned in advance of the performance, including chanting of the rhythm of the solo part while performing the piano part, graded as part of Homework Assignments

II. Sight Reading Tests

-3, each worth 2%, using 4 Start Sight Reading book

-in preparation for real life, professional settings such as ensemble rehearsals, auditions, peers will closely observe and grade each performance

III. Masterclass Reports

-the format of much of this class will be a masterclass format.

-4 typed reports for each of the 4 performances by your peers, each report worth 4%

-EACH report should clearly state:

TWO facts/ideas that you learned that were new to you

TWO (different from above) facts/ideas that you can apply to yourself (total of 4 facts, 1% each)

IV. Practice Charts (Jan, Feb, Mar)

-in order to understand and experience the deep preparation that is needed in order to function as a professional accompanist, students will drill and diligently practice the piano part, well in advance, and plan and make note of their practice steps

-a template will be given

-practice charts will be created for an entire week, 3 times during the semester

-a hard copy will be submitted

V. Homework Assignments

-assigned readings concerning a survey of standard instrumental repertoire; demonstration of practice of excerpts and rhythm chanting, verbal reports

VI. Quick Studies

-in preparation for professional life, students will be given one week to learn and then perform up to tempo, part of an instrumental accompaniment, while Dr. Gingerich performs the solo part.

-students may choose repertoire from:

The textbook

Suzuki violin

The French flute book

Any repertoire approved by Dr. Gingerich, for which you have access to the score (study of standard chamber music including piano trios and quartets is encouraged)

-3, each worth 2%

GRADING

Performances (4, 15% each)	60%
Sight Reading Tests (3, 2% each)	6%
Masterclass Reports (4, 4% each)	16%
Practice Charts (3, 1% each)	3%
Homework Assignments	9%
Quick Study Tests (3, 2% each)	6%
Bonus Points	4% Bonus Points
(additional accompanying, own choice, needs approval)	

90-100A/ 80-90B/ 70-80C/ 60-70D/ Below 60F

Please note: Final grades are submitted on Banweb in accordance with UWG policies, and are NOT available early.

ACADEMIC POLICIES

Excused Absences

If you wish to be able to make up work you have missed you will need to have one of the UWG professionals below send Dr. G an email. Tests, performances, homework reports, and class presentations cannot be rescheduled except for excused absences

- a) Physical Health: Health Services Patient Advocate(Jill Hendricks, Corey Hindman)
- b) Emotional Health: UWG Cares: www.westga.edu/UWGCares
- c) AcademicⓈtime management, learning disabilities): EXCEL Center: www.westga.edu/excel
- 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.
- f) Miscellaneous: Dr. Hibbard (non-medical, funerals, car problems, etc)

It is the student's responsibility to ensure that the information concerning the Excused Absence is sent to Dr. Gingerich within two weeks of the absence and is complete. (highly recommended: ask them to cc the student). It is the student's responsibility to make up any missed work, by contacting their "piano buddy."

Please note: communication regarding absences is via email only. Dr. Gingerich is well qualified to assist the 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 – as described within and is **granted when course requirements are complete.** Work utilized in other courses is not permissible.

Late Assignments – all homework is due at the beginning of class. Late assignments receive a grade of 0%

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

Additional information is available at <http://tinyurl.com/UWGSyllabusPolicies>

Rehearsals with Ms. Searle- outside of class; optional; amazing opportunity; call at least 24 hours in advance if need to change/cancel 770-463-5169

GRADUATE CREDIT

- General: graduate students will perform: more advanced repertoire, longer excerpts of pieces
- Specific: graduate students will choose one extra project of interest to them, chosen in consultation with Dr. Gingerich
- possible topics: written survey of standard instrumental repertoire, youtube performance evaluations, public performance of an entire work

REPERTOIRE EXCERPTS

Suzuki Violin Accompaniments Book 1

Twinkle Variations: Sam Smith, Justin Tarver

Gavotte: Jay Santana, Clay Davis, ZZ

Mozart Violin Sonata in e minor K 300: b 1-55 (end by adding additional E in RH)

Brahms Clarinet Sonata No. 1 Op. 120

1st mvt: b 1-40, b 53-58; Justin and Sam b 183-187

2nd mvt: b 1-10, b 41-48

3rd mvt: b 1-16

4th mvt: b 1-12

Fauré Fantasie op 79 for flute
b 1-80; b 151-168; b 228-end (not Jay)

Haydn Trumpet Concerto in Eb, 1st mvt – b 1-7, b 27-83, b146-end

SYLLABUS (subject to change)

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|--------------------|--|
| 1. Jan 8 | Explanation of Syllabus
Organization of Performing Assignments |
| 2. Jan 15 | Principles of String Accompanying
Transposing Instruments- Tuning Up
Suzuki Violin
Sight Reading Test #1 |
| 3. Jan 22 | Quick Study Test #1
Textbook Purchased |
| 4. Jan 29 | Practice Chart #1 due |
| Tue Feb 4 | 9:30-noon
Individual Brahms Rehearsals with Ms. Searle |
| 5. Feb 5 | 3:00-5:00 pm (longer class)
Guest Artist: Mr. Chris Mosley, violin
(write Masterclass Report #1) |
| Thurs Feb 6 | Individual Brahms Rehearsals with Ms. Searle |
| 6. Feb 12 | Sight Reading Test #2
Masterclass Report #1 due
(shorter class or individual coaching sessions with Dr. G)
Principles of Accompanying Winds and Brass
Balance, Matching Tone and Instrumental Color |
| 7. Feb 19 | Practice Chart #2 due
Guest Artist: Laurie Searle, clarinet-start 3:00 pm
(write Masterclass Report #2) |
| 8. Feb 26 | Guest Artist: Laurie Searle, clarinet, start 3:00 pm
(write Masterclass Report #2)
Practice Chart #2 due |

9. Mar 4 **Masterclass Report #2 due**
Quick Study Test #2
Stage Etiquette: Bowing, Concert Dress, Page Turns
10. Mar 11 **Sight Reading Test #3**
Mary Katherine Newton, Guest Artist, Flute
(write Masterclass Report #3)
11. Mar 25 **Mary Katherine Newton, Guest Artist, Flute**
(write Masterclass Report #3)
Practice Chart #3 due
12. Apr 1 **Masterclass Report #3 due**
13. Apr 8 **Guest Artist: Devon Hill, Trumpet**
(write Masterclass Report #4)
14. Apr 15 **Guest Artist: Devon Hill, Trumpet**
(write Masterclass Report #4)
15. Apr 22 **Masterclass Report #4 due**
Quick Study Test #3
- No Final Exam!!**