

MUSA 304, 3 credits
Colorado Mesa University Department of Music
Keyboard Literature II Syllabus
Spring 2019

Professor: Dr. Arthur Houle
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Phone: 970.248.1069
Class hours (MPAC 130): TBA

I. Course Description

Survey of keyboard repertory from Chopin to the present day, with emphasis on Chopin's music.

II. Course Rationale

Piano students (and teachers) must have a familiarity with the most important composers and their music in order to play and teach this repertory with an understanding of its history, style, and interpretation.

III. Student learning outcomes:

Institutional:

The CMU baccalaureate degree graduate will be able to:

- Construct a summative project, paper or practiced-based performance that draws on current research, scholarship and/or techniques, and specialized knowledge in the discipline (applied learning; specialized knowledge)
- Make and defend assertions about a specialized topic in an extended well-organized document and an oral presentation that is appropriate to the discipline (intellectual skills – communication fluency)

Program/Department level:

Students must demonstrate:

- The ability to hear, identify, and realize the elements of music (such as rhythm, melody, harmony, structure, timbre, texture), demonstrating general musicianship and skills appropriate for the particular music concentration.
- The ability to develop and defend music judgments through solo performances and academic/scholarly work, based on growth in artistry, technical and collaborative skills and knowledge of a varied repertory.
- In a historical context, a broad knowledge of musical literature, cultures, principal genres and industry practices.
- Keyboard competency commensurate with the [Music Handbook](#) and [Piano Handbook](#).

Music Concentrations:

The class will help Performance Majors to:

- Possess knowledge of applicable solo and ensemble literature, and orientation to and experience with the fundamentals of pedagogy

Specific to this course:

Upon completion of this course, students must demonstrate a familiarity with:

- The most significant keyboard repertory relevant to pianists (from Chopin to the present day, with emphasis on Chopin's music).
- Stylistically appropriate interpretation, technique, theoretical analysis and performance practices of selected repertory.
- The basic characteristics of the style periods being studied.
- The greatest and/or most pedagogically popular/useful keyboard works via aura recognition (i.e., listening to recordings and performances).

IV. General Education Objectives

Universal aspects of the arts, letters, social and natural sciences constitute the core of a baccalaureate education. To help ensure that educated people share some basic body of perception and knowledge, this course addresses the following general education objectives:

- Gain knowledge, through the study of music, of some of the origins of our culture & the existence of other cultures.
- Appreciate the uplifting spirit of mankind's artistic achievements and potential through the study and performance of great piano repertory.

V. Colorado Performance Based Standards

- A. 5.1 Create a learning environment characterized by acceptable student behavior, efficient use of time, and disciplined acquisition of knowledge, skills, and understanding.
- B. 8.2 Develop, on the part of the students, positive behavior & respect for the rights of others, and those moral standards necessary for personal well-being.

VI. Borrowed items:

If you borrow any materials from my office library, you are responsible for returning (or reimbursing for cost, or replacing) all items in good condition by the end of the semester. Failure to do so will result in the withholding of your grade.

VII. Accommodations for students with disabilities

In coordination with Educational Access Services, reasonable accommodations will be provided for qualified students with disabilities. Students must register with the EAS office to receive assistance. Please meet with the instructor the first week of class for information and/or contact Dana VandeBurgt, the Coordinator of Educational Access Services, directly by phone at 248-1801, or in person in Houston Hall, Suite 108.

VIII. Highly Recommended Texts (**most** important are in **bold**)

Drake, Kenneth, *The Sonatas of Beethoven as He Played & Taught Them*

(out of print: used copies may be available online – worth trying, but might be too expensive)

Eigeldinger, Jean-Jacques, *Chopin: Pianist & Teacher*. Cambridge U. Press, 1988 (paperback)

Fallows-Hammond, Patricia, *Three Hundred Years at the Keyboard*. Ross Books, 1994

Friskin, James & Freundlich, Irwin, *Music for the Piano*. Dover, 1973

(get used copy - new is VERY expensive)

Gillespie, John, *Five Centuries of Keyboard Music*. Dover, 1972

(many used copies available online - very inexpensive)

Hamilton, Kenneth, *After the Golden Age: Romantic Pianism and Modern Performance*. Oxford U. Press, 2008

Isacoff, Stuart, *A Natural History of the Piano*. Alfred A. Knopf, 2011

Walker, Alan, *Reflections on Liszt*. Cornell University Press, 2005

Walker, Alan, *Fryderyk Chopin: A Life and Times*. Farrar, Straus and Giroux, 2018

IX. Grading

Weekly grade, on a scale of 0 to 2 pts (total possible points: 28):

- **Exceptional work for week**..... 2 points*
- **Satisfactory work for week**.....1 point
- **Unsatisfactory, incomplete or not done for week**..... 0
- **Finals week special project**.....+ or minus 5 points

Assignments will include written outlines of reading assignments, listening to music recordings and lectures/DVDs, and class presentations (including writing handouts*).

*Handouts should consist of:

- **Short** bio of composer -- *no more* than 1/3 page -- *most important highlights only*, especially anything that directly relates to his/her piano compositions.
- General info on music by composer (esp. piano works, of course) -- style(s), characteristics, special aspects, historical significance, etc.
- Specific info on selected work(s) and/or genre(s) -- style(s), special aspects, analysis (form, etc.), historical significance, performance practice, interpretation, etc.

Selection of pieces for special study should be based on:

- Most useful "teaching" pieces
- Most popular (most often played)
- Most artistic (best) and/or most original or historically important
[Consult texts, anthologies (Magrath, Hinson, etc.), online, etc.]

- Try to seek out info about if/how composer balanced artistic ideals vs. making a living (life lessons for us!).

2) For class presentations:

- Play recording(s)** and/or have music played at piano by class and/or me* (consult with me *well in advance* to get help with this).
- **Bring printed music (preferably several copies) and/or consult with me *well in advance* to get help with this.
- Discuss & expand upon *in your own words* the points made in your handout(s). Be succinct and pace yourself: stay within time allotted.

X. Weekly Sequence for Classes

Week 1

Before Chopin: overview.

- Discuss syllabus.
- Review of Fall semester.
- No presentations required yet. Order books of you plan to get recommended texts.
- Plan upcoming presentations/assignments and Finals Week Special Project.

ROMANTICS

Weeks 2 & 3

Chopin, Frédéric (1810-1849), Polish-French

Suggested readings:

- 1) *Fallows-Hammond: 128-142*
- 2) *Friskin/Freundlich: 100-114, 343, 366-367*
- 3) *Isacoff: 211-218*
- 4) *Eigeldinger: 4-63 & 267-295*

Consult the rest of this important book as applicable to handouts/presentations on specific works or genres - see index of musical works at the very end.

- 5) *Walker: New 2018 "Chopin" book*

Week 4

Schumann, Robert (1810-1856), German

Suggested readings:

- 1) *Fallows-Hammond: 114-127*
- 2) *Friskin/Freundlich: 166-176, 337-338, 352, 400-401*
- 3) *Isacoff: 199-204*
- 4) *Walker "Liszt" book: 40-50*

Week 5

Liszt, Franz (1811-1886), Hungarian

Suggested readings:

- 1) *Fallows-Hammond: 143-159*
- 2) *Friskin/Freundlich: 132-141, 347, 376-378*
- 3) *Isacoff: 104-113*
- 4) *Walker, Alan, Reflections on Liszt. - esp. pp. 51-59, 135 & 171-172*

Week 6

Brahms, Johannes (1833-1897), German

Suggested readings:

- 1) *Fallows-Hammond: 160-172*
- 2) *Friskin/Freundlich: 93-98, 323-324, 342, 364*
- 3) *Isacoff: 204-207*

Week 7

Gottschalk, Louis Moreau, American (1829-1869) [20-25 min.] – see Anthony Olson article

Tchaikovsky, Pyotr Ilyich, Russian (1840-1893) [20-25 min.]

Dvorák, Antonín, (1841-1904) Czech [20-25 min.]

Grieg, Edvard (1843-1907) Norwegian [20-25 min.]

Fauré, Gabriel (1845-1924), French [20-25 min.]

MacDowell, Edward (1860-1908), American [20-25 min.]

Suggested readings:

- 1) *Fallows-Hammond: 187-225 [Tchaikovsky, Grieg & MacDowell], 268 [section on American School], & 276 [brief mention of Dvorak]*
- 2) *Friskin/Freundlich: 123 [Gottschalk], 178-179, 338, 405 [Tchaikovsky], 117, 326, 368 [Dvorak], 124-125, 328, 346, 371 [Grieg], 118-120, 368-369 [Fauré] & 141-142, 331, 378 [MacDowell]*
- 3) *Isacoff: 78-82 & 238 [Gottschalk], 235 [MacDowell]*

IMPRESSIONISTS

Week 8

Debussy, Claude (1862-1918), French [45-50 min.]

Ravel, Maurice (1875-1937), French (impressionist/neo-classicist) [45-50 min.]

Satie, Erik (1866-1925), French (minimalist/impressionist) [15 min.]

Griffes, Charles (1884-1920), American [15 min.]

Scott, Cyril (1879-1970), English (late Romantic/impressionist) [15 min.]

Suggested readings:

- 1) *Fallows-Hammond*: 227-243 [*Impressionism & Debussy*], 263-270 [section on French School] & 269-270 [brief mention of Griffes]
- 2) *Friskin/Freundlich*: 200-206, 325, 344-345 [*Debussy*], 234-236, 333, 350, 394-395 [*Ravel*], 237-240, 335 [*Satie*], 267 [*Griffes*], & 240, 337, 352 [*Scott*]
- 3) *Isacoff*: 126-135 [*Debussy*], 221-222 [*Ravel*], 218-221 [*Satie*], 234 [*Griffes*]

LATE ROMANTICISM AND THE STIRRINGS OF NEW DIRECTIONS

THE RUSSIANS ARE COMING!

Week 9

- Rachmaninoff, Sergei (1873-1943), Russian (late Romantic) [20-25 min.]**
Scriabin, Alexander (1872-1915), Russian (Romantic/impressionist & forerunner to atonality) [20-25 min.]
Prokofiev, Sergei (1891-1953), Russian [20-25 min.]
Khachaturian, Aram (1903-1978), Russian [20-25 min.]
Kabalevsky, Dmitri (1904-1987), Russian [20-25 min.]
Shostakovich, Dmitri (1906-1975), Russian [20-25 min.]

Suggested readings:

- 1) *Fallows-Hammond*: 245-247 [*Modernism & Contemporary Trends*] & 271-273 [*the Russian School*]
- 2) *Friskin/Freundlich*: 154-156, 333, 350, 393-394 [*Rachmaninoff*], 240-244, 401 [*Scriabin*], 230-233, 392-393 [*Prokofiev*], 218, 347, 375 [*Khachaturian*], 216-217, 375 [*Kabalevsky*], & 244-245, 401 [*Shostakovich*]
- 3) *Isacoff*: 242-262 [*"The Russians Are Coming"*]

SPANISH

Week 10

- Albéniz, Isaac (1860-1909), Spanish Catalan [20-25 min.] – see Olson article**
Granados, Enrique (1867-1916), Spanish Catalan (Nationalist/impressionist) [20-25 min.]
Falla, Manuel de (1876-1946), Spanish Andalusian [20-25 min.]
Turina, Joaquín (1882-1949), Spanish [20-25 min.]
Villa-Lobos, Heitor (1887-1959), Brazilian (Modern) [20-25 min.]
Ginastera, Alberto (1916-1983), Argentine [20-25 min.]

Suggested readings:

- 1) *Fallows-Hammond*: 273-275 [*the Spanish School*]
- 2) *Friskin/Freundlich*: 79-08 [*Albéniz*], 123-124 [*Granados*], 208-209, 368 [*de Falla*], 249-250 [*Turina*], 318 [*Villa-Lobos*], & 305 [*Ginastera*]
- 3) *Isacoff*: 238-240

OTHER TRAILBLAZERS

Week 11

- Ives, Charles (1872-1954), American (Modernist) [20-25 min.]**
Schoenberg, Arnold (1874-1951), Austrian-American (Expressionist) [20-25 min.]
Bartók, Béla (1881-1945), Hungarian (Modern) [45-50 min.]
Hindemith, Paul (1895-1963), German [20-25 min.]
Poulenc, Francis (1899-1963), French [20-25 min.]

Suggested readings:

- 1) *Fallows-Hammond*: 268-269 [*Ives*], 261-262 [*Schoenberg*], 248-260 [*Bartók*], 245, 262, 273, 275, 282 [*Hindemith*], & 267 [*Poulenc*]
- 2) *Friskin/Freundlich*: 271-272 [*Ives*], 285-287, 400 [*Schoenberg*], 186-191, 341, 359-360 [*Bartók*], 270-271, 329, 346, 372-373 [*Hindemith*], & 228-230, 333, 392, 409 [*Poulenc*]
- 3) *Isacoff*: 235-237 [*Ives*], 136-137 [*Schoenberg*], 113-114 [*Bartók*], 145 & 159 [two unusual pieces by Hindemith are mentioned], 240 [*Poulenc*]

Week 12

- Copland, Aaron (1900-1990), American [20 min.]**

Suggested readings:

- 1) *Fallows-Hammond*: 271 [*Copland*]

2) *Friskin/Freundlich*: 258, 344, 367 [Copland]

3) *Isacoff*: 237 [Copland]

Barber, Samuel (1910-1981), American [20 min.]

Messiaen, Olivier (1908-1992), French [20 min.]

- Have Brita Fay perform for class?

Carter, Elliot (b. 1908), American [20 min.]

Bernstein, Leonard (1918-1990) [20 min.]

Cage, John (1912-1992), American [30 min.]

- In class: Listen to Alan Watts lecture & Rosenberg CD (Houle library)

Suggested readings:

1) *Fallows-Hammond*: 148, 231, 264-265, & 276 [Messiaen], 271 & 282 [Carter],
231, 269, & 276 [Cage]

2) *Friskin/Freundlich*: 252-253 [Barber], 221-222, 348 [Messiaen], 257 [Carter], 255 [Bernstein]

3) *Isacoff*: 135-136 [Messiaen], 116-117 [Carter], bottom of 237 [Bernstein], 150-157 & 315 [Cage]

Week 13

Babbitt, Milton (1916-2011), American [20 min.]

Boulez, Pierre (b. 1925), French [20 min.]

Stockhausen, Karlheinz (1928-2007), German [20 min.]

Crumb, George (b. 1929), American [20 min.]

Burgess, Marjorie (1915-2005), American [20 min.]

Kapustin, Nicolai (b. 1937), Ukrainian Russian [20 min.]

Rahbee, Dianne Goolkasian (b. 1938), American [25 min.]

Suggested readings:

1) *Fallows-Hammond*: 231, 245, 262, 264, 277, & 282 [Boulez], 231, 245, 262 & 282
[Stockhausen], 271 [Crumb]

3) *Isacoff*: 304-305 [general], 315 [Crumb], 328 [Kapustin]

RAG AND JAZZ

Week 14

Joplin, Scott (ca. 1868-1917) [20-25 min.]

Gershwin, George (1898-1937), American (jazz and popular) [20-25 min.]

Brubeck, Dave (b. 1920), American (classical and jazz) [20-25 min.]

Another jazz great - your choice (e.g. Duke Ellington, Oscar Peterson, Bill Evans, etc.)

[15 min. per student]

Suggested readings:

1) *Fallows-Hammond*: 246 & 270 [Gershwin], 270 (footnote) [Joplin]

2) *Friskin/Freundlich*: 264, 370 [Gershwin]

3) *Isacoff*: 162-194 [general], 166-169 [Ragtime], 193-194 [Brubeck], 222-227
[Gershwin]

Week 15

End-of-semester student final project: paper or presentation on topic of choice (something not covered in class).

XI. Tutorial Learning Center: TLC in HH 113

The TLC is a FREE academic service for all Colorado Mesa University students. Tutors are available on a walk-in basis for many courses. Do you have a quick question? Do you need homework clarification or feedback on a paper? Are you reviewing for a test? Help is available at the TLC!

At the main campus, come to Houston Hall 113 to meet with one of our friendly peer tutors. We are open on Monday through Thursday from 8am-6pm, and Fridays from 8am-5pm. We are also open Sundays from 1pm-6pm!

Tutoring at branch campuses and distance tutoring is also available. Check out the website for schedules and locations at www.coloradomesa.edu/tutoring or call 248-1392 with any questions.

The Writing Center HH 223

The Writing Center serves students across all disciplines and various stages of the writing process. We provide support for students to assimilate into the writing conventions of the university and their specific academic disciplines. Hours of operation are Monday-Friday 10-5 pm. Tutoring in writing will be located at branch campus also. Workshops for students in APA/MLA and English Language Learner small group tutoring are available.