KEYBOARD LITERATURE II: ROMANTIC AND MODERN
University of West Georgia Spring 2019
MUSC 4172/5172 Wed 3:30-5:10
Dr. Carol Gingerich-Humanities 335/cginger@westga.edu/678-839-6273

OBJECTIVES
1. To broaden student’s knowledge and appreciation of the standard Romantic and Modern keyboard literature through score reading and listening assignments.

2. To consider the role of the performer as co-creator along with the composer, by becoming familiar with the primary performing artists of this literature, both historical and contemporary.

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 Romantic and Modern keyboard music in order to acquire an aural memory of the performance practice style.

5. To perform Romantic and Modern 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 Romantic and Modern style for further study and life-long learning.

8. To explore women’s, and other underrepresented persons’, contributions as composers, performers and teachers, especially considering living persons.

9. To primarily focus on solo piano literature, but to also include some concerti and chamber music.

10. To begin to acquire a personal library of piano literature.

12. To gain hands-on experience with, and evaluate the value, of modern technological sources such as youtube.com, movies about pianist’s lives, blogs, Twitter, Instagram and APPs.

13. To explore the role of the internet in creating and continuing pianistic careers. Here the Role of the Performer is to be actively involved in self-promotion and concert management.

14. To create and prepare public, professional presentations appropriate for conferences, piano teachers’ organizations or journals. To become aware of the music organizations which solicit and welcome student work.
MATERIALS

-only urtext or RESPECTED edited editions are acceptable and must be approved by Dr. Gingerich. Recommended: Henle, Peters
-be certain to stipulate URTEXT when you order
-you may share several with your classmates
-must be purchased by required deadline

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

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)

iii) www.sheetmusicplus.com HIGHERLY RECOMMENDED

Required Materials


Chopin. VII: Nocturnes. (Polish edition), edited by Paderewski

Debussy. Preludes Books (“Livres”) 1 and 2. Durand


Hinson. At the Piano with Women Composers. Alfred


Recommended Materials (in UWG Library)


Gingerich, Carol. The French Piano Style of Faure and Debussy: Cultural Aesthetics, Performance Style Characteristics and Pedagogical Implications. UMI: 1996

Gollerich, August. The Piano Master Classes of Franz Liszt.


Smith, Gail. *Great Women Composers*

Smith, Gail. *The Life and Music of Amy Beach.* Mel Bay # 94705

**Recommended Journals (available in our library)**

American Music Teacher (Music Teachers National Association)

Keyboard Companion (The Frances Clark Institute)

Clavier (The Instrumentalist Company)

Piano: The magazine for the piano world (British, Siepmann editor)


MTNA eJournal: ejournal@mtna.org
ASSIGNMENTS

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

Piano Journal Report (standard)
choose either a Romantic or a Modern topic of interest to you
-review it using criteria given in class
-you will give an aural report to your classmates for approximately 5 minutes including:
i) description of contents (facts)
ii) two important ideas I learned
iii) critique/analysis of scholarly value of research foundation (sources) and author’s writing style

Internet Report
-you will review a website, an APP, blog, youtube presentation (Ted talk), Pinterest, or follow on Twitter or Instagram a performer, teacher, scholar, instrument maker, philosopher or any person who is an expert in either a Romantic piano or Modern piano topic of interest to you (different period from the Piano Journal Report)
-you will give an aural report to your classmates for approximately 5 minutes including:
i) description of contents (facts)
ii) two important ideas I learned
iii) critique/analysis of the value, both scholarly (factual) and other value of the author’s comments

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
-one Romantic, one Modern piece

Scholars Day Entry
-you will prepare a presentation for the UWG Scholars Day
-to actually submit it for presentation Dr. Gingerich must approve it and be willing to be your sponsor
-you may choose not to actually present it, if you prefer
-recommended to rework, rearrange and reformat previous work or current work from this course, Applied piano lessons, other piano courses (Keyboard Literature I, Pedagogy I-IV, Collaborative Keyboard Skills I-II, etc) or to combine with another course’s work for an interdisciplinary presentation
-goal to create an interesting, imaginative presentation about the piano, highlighting and showcasing your unique perspective, using technology and speaking (no acoustic piano available on which to perform) and presenting your ideas clearly to a non-musical audience.
Woman Report (or Underrepresented Person)
-purpose: to discover how their female gender role contributed to a professional life which was different from their male or other contemporaries
-especially attempt to interview or report on living composers or performers
--include a bibliography of at least 3 sources
-2-3 page single spaced paper not including bibliography
-send via email to classmates
-information will be presented in class during a group panel discussion and presentation (similar to those used at conventions)

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) teaching the class. Or
b) a presentation for a learned society such as a piano teacher’s group or professional convention.
c) journal article

Possible topics include: the role of the piano in Romantic social life (new book Piano Roles by James Parakilas), the artist as outsider, innovation for innovation’s sake, rapid change, technological advancement, the rise of jazz, the role of duo piano music, performance anxiety, concert career management, performer (composer) biography (interview a living person), concerto and chamber music repertoire, internet based performing careers, etc. A written abstract or proposal will be due.

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.

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

Youtube Analysis (or Movie Report)
you will show, analyze, evaluate and report to classmates (8-10 minutes) regarding 2 youtube.com PERFORMANCE clips related class topics
#1: report on one “bad” clip that gives inaccurate information, is a poorly performed
#2: report on one “excellent” clip that is accurate and well performed
OR
Movie Report (or Youtube Analysis)
give a visual and verbal synopsis and description of a movie about a composer’s or performer’s life
-evaluate the accuracy and value of the movie
-must be approved by Dr. Gingerich
-8-10 min length
Homework Assignments
-small assignments including readings, class reports, and class

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 VIA EMAIL
If you wish to have the opportunity to make up any work you missed due to an absence from class, you will need an excused absence. Tests, homework assignments, performance demonstrations and class presentations cannot be rescheduled unless you have an excused absence.

UWG provides excellent resources to students, and if you need to be absent and wish to be able to make up the work you missed, you will need an excused absence from one of the UWG professionals below. Please have them send an email directly to me.
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.

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.

Official communication will be via “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.

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. Written assignments, are due at the beginning of class, and if are turned in late they receive a grade of zero.

Late Assignments – receive a grade of 0%. All assignments are due at the beginning of class.
**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](http://tinyurl.com/UWGSyllabusPolicies)

**EVALUATION**

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Bonus Points: new content Scholars Day presentation; actual Scholars Day presentation, submission to conference or journal; accompanying, etc 4%

**GRADING**

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**SYLLABUS**  
(subject to change)

1 Jan 9  
Syllabus Overview

2 Jan 16  
Organization of Assignments (Performances, Movies)  
Setting the Stage: Social, Political and Artistic Forces in the Romantic Period  
Romantic Performance Style Characteristics

3 Jan 23  
Principles of Article Critique Writing  
Schubert, Schumann  
All Materials Purchased

4 Jan 30  
Chopin

5 Feb 6  
Chopin  
Class Presentation Abstract Due

6 Feb 13  
Brahms, Mendelssohn, Liszt  
Romantic Report Due

7 Feb 20  
Women: Schumann, Mendelssohn  
Romantic Listening Due

8 Feb 27  
Romanticism Conclusion  
Midterm Review  
Movie or Youtube Reports Due
9 Mar 6   **Midterm**

10 Mar 13   Setting the Stage: Social, Political and Artistic Forces in the Modern Era
             Modern Performance Style Characteristics

11 Mar 27   **Woman Report Due**
             Nationalism
             Serialism

12 Apr 3    French Piano Style: Faure and Debussy
             Ravel
             **Modern Report Due**
             APR 2 UWG SCHOLARS DAY -afternoon

13 Apr 10   Eastern Europe (Bartok, Kabalevsky)
             Modern Women: Boulanger, Amy Beach
             **Class Presentations**
             **Modern Listening Due**

14 Apr 17   American Composers
             South American Composers
             **Class Presentations**

15 Apr 24   Canadian Composers-Performers
             **Class Presentations**
             Exam Review

**Final Exam: Wed May 1  2:00-4:30**