



Department of Music/
MUH311 Piano Literature
3 Units

Spring 2017

Meeting days: TR	Instructor title and name: Dr. Victor Labenske
Meeting times: : 2:30-3:55 TR	Phone: (cell) 619-602-1690
Meeting location: CM 128	E-mail: victorlabenske@pointloma.edu
Final Exam: Tuesday, May 2, 4:30-7:00 PM	Office location and hours: CM 214 MW – 10:30-11; TR – 1:30-2:30, 4-4:30, we might also arrange to meet in the Dining Commons for lunch

PLNU Mission

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

COURSE DESCRIPTION

A survey of solo repertoire for the piano and its historical antecedents, principally the harpsichord and fortepiano. The course will focus upon keyboard masterworks from the Baroque period through the present.

COURSE LEARNING OUTCOMES

- Students will:
 - a. demonstrate knowledge of piano composers, their works, cataloguers and style characteristics by scoring a C or better on the short answer portion of the final examination.
 - b. assimilate essential stylistic elements by listening to keyboard music from the Baroque, Pre-Classic, Classic, Romantic, Impressionist and Modern periods, scoring a C or better of the listening portion of the final examination.
 - c. develop research, writing and performance skills through the preparation of a performance project scoring at least “basic” in writing style, and “proficient” in research.

COURSE ASSIGNMENTS

LATE POLICY: Late work will lose one letter grade for each calendar day late. Late work other will not be accepted after the next class meeting following the due date. This type of regularity allows the students to receive prompt feedback. In addition, many assignments posted on Canvas will no longer be available after the time due (Therefore, you will not be able to complete these assignments late).

Performance Project

You will present a "lecture performance" to the class in March.

- For January 19: Choose a piece that you will study and perform during the semester with both your applied instructor and in our Piano Literature class
- For March 2: You will submit an annotated bibliography, sort of like a performer's guide, to the composition you are studying. Include books, scores, web sources and journal articles.
- For March 16, 7:00-10:00 PM: Performance Project Presentation Party (PPPP): You will have 15-minutes to perform and discuss your piece.

You will be responsible to obtain the following information from your research and present it in your report:

- a. when was the piece written?
- b. what was happening in the composer's life at the time he/she was writing the piece?
- c. who first performed it? What was the relationship between composer and performer?
- d. where is the MS/autograph of the piece? Get a copy of the MS (may not be possible for modern works) and compare it to the performing edition. What can you learn about the composer's manner of work? How did the piece evolve?
- e. who publishes the main performing edition of this work? Who edited the main performing edition? Is the editor a scholar working on this composer's life and works? What has he/she contributed to the scholarship of this composer?
- f. who are the main scholars who are working/have worked on this composer's works?

REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

Gordon, Stewart. A History of Keyboard Literature. New York: Schirmer Books, 1996.

ASSESSMENT AND GRADING

Grading components (details below):	grade scale:
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a. Quizzes, Homework, In-class Work = 30%	A=93-100	C=73-76
b. Performance Project = 20%	A-=90-92	C-=70-72
c. Exam I = 16%	B+=87-89	D+=67-69
d. Exam II = 16%	B=83-86	D=63-66
e. Final Exam = 18%	B-=80-82	D-=60-62
	C+=77-79	F=0-59

FINAL EXAMINATION POLICY

Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is posted on the [Class Schedules](#) site. No requests for early examinations or alternative days will be approved.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY

If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at DRC@pointloma.edu. See [Disability Resource Center](#) for additional information.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

CLASS SCHEDULE

<u>week of:</u>	<u>reading</u>	<u>topic</u>
1/9	pp. 3-15, Ch 4	Instruments/Handel
1/16 1/19 – choose perf. piece	CH 4	JS Bach
1/23	CH 5-6	Scarlatti/Haydn
1/30	CH 7-8	Mozart/Beethoven
2/6	CH 8	Beethoven/Review
2/13 EXAM I	CH 9-10	Romanticism/Schubert
2/20 Annotated bibl. due	CH 11-12	Mendelssohn/Schumann

2/27		CH 13	Chopin
3/6	SPRING BREAK		
3/13	(3/19 pm: PPPP)	CH 14-15	Liszt/Brahms
3/20	EXAM II	CH 17-18	Debussy/Faure
3/27	(4/2 – Easter break)	CH 18	Ravel/Satie/Poulenc
4/3		CH 19	Spain/Latin America
4/10		CH 20	Russia
4/17		CH 21-22	Europe and Non-tonal
4/24		CH 23	American

FINAL EXAM: Tuesday, May 2, 4:30-7 PM: The final examination may include all materials covered in this course. It will not be rescheduled.

BIBLIOGRAPHY

Apel, Willi. *Masters of the Keyboard; a Brief Survey of Pianoforte Music*. Cambridge: Harvard Univ. Press, 1947.

Burge, David. *Twentieth-Century Piano Music*. New York: Schirmer Books, 1990.

Fallows-Hammond, Patricia. *Three Hundred Years at the Keyboard*. Berkeley, CA: Ross Books, 1984.

Faurot, Albert. *Concert Piano Repertoire*. Metuchen, NJ: Scarecrow Press, 1974.

Friskin, James and Irwin Freundlich. *Music for the Piano*. New York: Dover Publications, 1973.

Gill, Dominic. *The Book of the Piano*. Ithaca, NY: Cornell University Press, 1981.

Gillespie, John. *Five Centuries of Keyboard Music; an Historical Survey of Music for Harpsichord and Piano*.

Belmont, CA: Wadsworth Pub. Co., 1965.

Hildebrandt, Dieter. *Pianoforte, a Social History of the Piano*. Transl. Harriet Goodman. New York: G. Braziller,

1988.

Hinson, Maurice. *Guide to the Pianist's Repertoire*. Bloomington: Indiana University Press, 2000.

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Hutcheson, Ernest. *The Literature of the Piano*. New York: A. A. Knopf, 1964.

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Todd, R. Larry, ed. *Nineteenth-Century Piano Music*. New York: Schirmer Books, 1994.

Weitzmann, Karl Friedrich. *A History of Pianoforte-Playing and Pianoforte-Literature*.

New York: Da Capo Press, 1969.

Wolff, Konrad. *Masters of the Keyboard*. Bloomington: Indiana University Press, 1990.