SYLLABUS
MUS 161: Piano Literature/chamber music
Prepared by Nancy Zipay DeSalvo

Days/Time: TBA
Location: PH 53

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Required text for Chamber Music: Readings from sources found in McGill Library.

Course description: A chronological in-depth survey of music for the piano/harpsichord and chamber music from the Renaissance through the 20th century. Emphasis is placed on principal composers and important compositions. This is a time intensive course; however, one of the most enjoyable ones you may enroll in.

Course outcomes:
- Students gain comprehensive knowledge of the literature written for solo piano and chamber music.
- Students learn about the evolution of the piano and its connection to the style and type of literature written for it.
- Since listening to piano music is a major portion of the course, students develop not only the ability to recognize individual pieces but to also to identify historical styles and composers.
- Students gain knowledge of chamber music literature written for various combinations of instruments.
- Students should expect to acquire an appreciation of chamber music through listening, analysis and performance of significant works in the genre.
- Students will develop an understanding of the evolution of the musical forms from surveying the bulk of chamber music from 1600-2000.
- Students will become familiar with the repertoire through listening to selected and significant works from each period in music history.
- It is my hope that students will come away from this course with a new feeling of enthusiasm for the literature.

Assignments: Weekly assignments combine reading and listening. An outline of daily and weekly assignments follows. Specific listening assignments depend on availability of recordings and CDs. Weekly reading and listening assignments are only a guide and
are subject to change. Graded exams and short quizzes are built into the daily assignments. Expect one quiz on the reading and listening assignments per week.

Course project:
- Perform a piece of chamber music or solo piano piece, preferably in Colloquium
- Five-ten (5-10) page paper must accompany the performance. Paper should include the following:
  - Year of composition
  - Origin of form
  - Brief analysis (I can help with this part)
  - Historical background
  - bibliography

Exams and grading: Weekly quizzes account for 25% of your final grade, the mid-term exam accounts for 25% of your final grade, and the final exam accounts for 25% of your final grade, course project counts for 25% of your final grade.

Assigned grades and the numerical equivalents:

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Additional information: Attendance is required. Your final grade will be lowered one letter grade for every three absences. There are NO excused absences. Choose your missed classes carefully.

Westminster College’s policy on academic integrity is clear.

*Academic dishonesty is a profound violation of the expected code of behavior. It can take several forms, including, but not limited to, plagiarism, cheating, misrepresentation of facts or experimental results, unauthorized use of or intentional intrusion into another’s computer files and/or programs, intentional damage to a computer system, and unauthorized use of library materials and privileges.*

Violations of this policy are severe. In this class, cheating on homework, tests, or any misrepresentation covered in the above paragraph will result in a failure of the course.
MUS 161: piano lit. Assignment Outline

**Week one**
The Repertory of Keyboard Music to ca. 1750: read pages 11-35 in required text.

**Listening:**
- Orlando Gibbons: Dances/Suites
- William Byrd: Parthenia
- La Folia: Couperin
- Toccata: Ornaments
- Fitzwilliam Virginal Bk.: Sonata

**Week two:**
J.S. Bach: read pages 35-52.

**Listening:**
- Musical Offering: Goldberg Variations
- Well-tempered Clavier: Chromatic Fantasie
- Partitas: French/English Suites
- Italian Concerto: Art of the Fugue
- Toccatas

**Week three:**
The Time of Change: read pages 53-91.

**Listening:**
- Handel Suites: Soler
- Couperin Suites: C.P.E. Bach Sonatas
- Rameau: J.C. Bach Sonatas
- Scarlatti Sonatas

**Week four:**
Haydn, Mozart, Beethoven and Their Contemporaries: read pages 93-122.

**Listening:**
- Haydn Sonatas: Clementi Sonatas
- Mozart: Sonatas Gradus ad Parnassum
- Theme & Variation: Dussek
- Fantasies: Beethoven early Sonatas

**Week five:**
Beethoven, Schubert: read pages 122-156.

**Listening:**
- Beethoven Sonatas-middle period Variations: Schubert Sonatas
- Character pieces
Rage Over A Lost Penny  Wanderer Fantasie
Sonatas-late period  Waltzes
Von Weber Sonatas

**Week six:**

**Listening:**
Mendelssohn Sonatas  Schumann Character Pieces
Variations  Sonatas
Character pieces  Variations
Songs without words  Etudes
Preludes and Fugues  Clara Schumann
Chopin Scherzos, Ballades, Nocturnes

**Week seven: Mid-term exam**
The mid-term exam will have a written and listening portion similar to the weekly quizzes.
Chopin: read pages 188-217.

**Listening:**
Chopin Impromptu’s  Liszt Etudes
Etudes/Preludes  Hungarian Rhapsodies
Sonatas  Fantasie
Marche Funeral  Waltzes
Mazurkas  Polonaises

**Week eight:**
Liszt, Brahms: read pages 217-244.

**Listening:**
Liszt Character pieces  Brahms Sonatas
Sonata  Variations
Transcriptions  Character pieces

**Week nine:**
The later Nineteenth Century: read pages 245-276.

**Listening:**
Balakirev  Mussorgsky
Dvorak  Bennett
Grieg  Gottschalk
Macdowell

**Week ten:**

**Listening:**
- Debussy
- Milhaud
- Schoenberg
- Webern
- Ravel
- Poulenc
- Berg
- Hindemith

**Week eleven:**
The Twentieth Century to mid-century: Europe, the New World, Asia: read pages 309-338.

**Listening:**
- Dohnanyi
- Martinu
- Scriabin
- Stravinsky
- Albeniz
- Bartok
- Janacek
- Rachmaninov
- Prokofiev
- Granados

**Week twelve:**
Great Britain, United States: read pages 338-361.

**Listening:**
- Ives
- Barber
- Copland

**Week thirteen:**
From mid- to late twentieth century: read pages 363-396.

**Listening:**
- Messiaen
- Babbitt
- Cage
- Carter
- Boulez
- Crumb

**Week fourteen:**
Review for final exam. Format of final exam is same as mid-term. It includes written and listening portions.

**Chamber music assignment guidelines**

**Week one:** Background, Chanson to Canzone
**Week two:** Chamber music begins; dance suite
**Week three:** Sonata da camera; trio sonata
**Week four:** Emergence of classical style
**Week five:** Haydn
**Week six:** Mozart; mid-term
**Week seven:** Beethoven
**Week eight:** Schubert
**Week nine:** Romantic period
Week ten: Brahms
Week eleven: Impressionism
Week twelve: Contemporary
Week thirteen/fourteen: review, projects?