

MASTER OF MUSIC  
NEW COURSE PROPOSAL

1006.516

1. DETAILS

- a. Course Title: Keyboard Literature
- b. Sponsors: Veda Zuponicic, Department of Music
- c. Credit Hours: 3 credit hour
- d. Course Level: Graduate
- e. Curricular Effect: Required course for the Master of Music (Piano) or Elective
- f. Prerequisites: Acceptance to the MM program or by permission of the instructor
- g. Suggested Time and Scale Implementation: Spring of 1998. The course will be offered annually
- h. Adequacy of Present Staff and Resources: Present staff and library resources are adequate.

2. RATIONALE

The literature of the piano is the richest of that of any instrument. Although some undergraduate performance programs include a keyboard literature course, that course is, by necessity, a broad survey which provides the student with a general overview of this vast repertoire and sufficient information to allow him to explore the literature further independently. A graduate level course must build on this previously acquired general framework and begin to delve more deeply into the works of selected composers. An important element in the graduate piano program is to help a student develop his own performance style, to find those composers with whom he feels musical kinship and to begin to establish a repertoire which he can perform with authority. This keyboard literature course must be a resource for that quest.

3. ESSENCE OF THE COURSE

- a. Objectives: Upon completion of the course, the student will:
  1. know the monuments of the pianistic repertoire;
  2. have explored in considerable depth the *oeuvre* of several composers of the student's choice;
  3. have understood the stylistic differences of composers for the piano, both within style periods and among style periods; and
  4. be able to theoretically analyze several works and summarize coherently the results of his analysis.
- b. Topical Outlines
  - Week I: Early Baroque and French Clavecinists; J. S. Bach
  - Week II: J. S. Bach
  - Weeks III and IV: The Classical Sonata: Haydn, Mozart and Beethoven

- Week V: The Classical Piano Concerto
- Week VI: Romanticism--The Golden Age of Pianism: Mendelsson and Schubert
- Weeks VII and VIII: Schumann, Liszt and Chopin
- Week IX: Late Romantics: Brahms
- Week X: French Impressionism: Debussy and Ravel
- Week XI: The Russian Romantics: Mussorgsky, Scriabin, Rachmaninoff
- Week XII: The 20th Century: The Russians: Prokofieff and Shostakovich
- Week XIII: The American School: MacDowell, Gershwin, Copland, Barber, Carter, Dello Joio
- Week XIV: Latin American and Spanish Schools: Albeniz, Granados, Villa Lobos, Chavez, Mompou
- Week XV: French Composers of the 20th Century: Messaien, Poulenc, Dutilleux

c. Evaluation of Students

Students will be evaluated by written and oral examinations, class presentations and written assignments.

d. Course Evaluation. The course will be evaluated through student evaluation forms and periodic review by the graduate committee.

#### 4. RESULTS OF CONSULTATIONS

Professor Shirley Aliferis and Dr. Cleveland Page, Chairpersons of the Piano Departments at West Chester University and the University of Maryland, respectively, were consulted. Results are attached.

#### 5. ADDITIONAL INFORMATION

This course already exists at the undergraduate level; as indicated, the requirements for the graduate students will be greater, and of a different nature, than that of the undergraduates.

#### 6. CATALOGUE DESCRIPTION

##### Keyboard Literature

3.s.h.

This course presents a broad overview of the massive literature for the keyboard from Baroque through the end of the 20th century. Students learn to listen, to analyze, and to identify the stylistic characteristics of the great composers for the piano. They will, within the course of the semester, choose several composers whose works are of particular interest to them, thoroughly catalogue their literature and analyze in depth several compositions by each. The results of this work will be presented in oral and written form.