

Chamber Music and Collaborative Performance

(syllabus subject to change at any point)
for Performance, Pedagogy,
Composition Majors (piano concentration)
AND
Piano Minors

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Office Hours: I am available to schedule conference times with any student via email or phone call.

Course Description

Study and performance of collaborative piano repertoire—with additional introduction to piano pedagogical content and methodology, historical background and assessment of personal achievements in the various fields of piano collaboration—all in relation to this specified literature.

Goals

The goals of the course are to prepare pianists to:

- Perform music effectively with knowledge of historical and theoretical context
- Develop multiple approaches to learning, reading and employing musical thought
- Broaden knowledge in regard to actual literature of all levels and to utilize a new set of both teaching and performance tools, not yet obtained in solo piano practices

Objectives

At the completion of the course, the student will be able to:

1. Study and perform collaborative pieces (using both reading and performance skills) through a variety of modes based on piano technique, theory, history and personal interpretation.
2. Sight read comfortably (equally both *Primo/Secondo* and *Piano I/Piano II* parts), playing with his/her partner from the beginning to the end of a work, without stopping.
3. Discuss particular piano works in regard to structure, harmony, melody, rhythmic content, and other musical parameters.
4. Set short-term and long-term performance goals.
5. Accompany and collaborate successfully with fellow musicians.

Texts (not required)

Materials will be taken from the following textbooks, and although not required for the class, may be textbooks you'll want to add to your music library.

Ferguson, Howard. *Keyboard Duets from the 16th to the 20th Century for One and Two Pianos* (New York: Oxford University Press, 1995).
ISBN#: 0-19-816549-8.

Hinson, Maurice. *Music for More than One Piano: An Annotated Guide* (Bloomington, Indiana: Indiana University Press, 2001).
ISBN#: 0-253-21457-2.

McGraw, Cameron. *Piano Duet Repertoire: Music Originally Written for One Piano, Four Hands*. Reprint Edition (Bloomington, Indiana: Indiana University Press, 2001).
ISBN#: 0-253-21461-0.

Moore, Gerald. *The Unashamed Accompanist*. With a foreword by Geoffrey Parsons and an Afterword by Graham Johnson. Revised Edition (London: Julia MacRae, A Division of Franklin Watts, 1984).
ISBN#: 0-86203-181-8.

Performance Opportunities

We are fortunate to have many venues in which to try out new pieces, old pieces, or simply gain experience in performing the works you will study in class. Students taking this course are allowed to participate in the Piano Area Recitals. Attendance is required (and please invite your students, friends and families!).

Classroom Expectations

By now, many of you as musicians know that last minute preparation does not warrant successful performances. We as pianists are to do more than simply hit the right notes; one can only begin to understand and execute many more musical ideas when not consumed with the basic, fundamental learning (reading) process. In order to assist you with this philosophy, strict checks will be enforced:

Chosen Repertoire: You will be working on one, large-scale chamber piece. The repertoire piece assignment will be given to you by the second week of class.

By Midterm (March 12th and 14th)= 1st section of piece completely learned (basic fundamentals: notes, rhythm and finger numbers): Music must be performed in class. The following criteria will be used in grading:

- 90-100 points = A = Pieces played with an understanding of musical form, phrase structure, dynamic levels and well-thought-out, personal musical interpretation. Also the team sounds as one unit.
- 80-89 points = B = Pieces generally performed well but with a few accuracy slips and room for growth related to execution of musical form, phrase structure, dynamic levels and personal musical interpretation. The team is not completely heard as one unit.
- 70-79 points = C = Pieces very shaky, and no understanding of musical form, phrase structure, or dynamic levels. No previous thought of musical interpretation. The ensemble does not sound together at all.
- 60-69 points = D = Musicians are not able to get from the beginning to the end of the first two segments.
- 50-59 points = F = Musicians have no conception of the piece whatsoever.

The 2nd section of the piece (thus, ALL of the work) completely learned (Performance ready: notes, rhythm, finger numbers, dynamic, appropriate tempo, clarity of musical thought and overall impression as a work of art) by April 16th and 18th: Music must be performed in class. The piece must also be performed for the applied instructor of your chamber partner.

Paper and Class Presentation

You will author a three-page, double-spaced essay about your repertoire piece and composer. You will need to provide some biographical information about the composer; however, this paper cannot solely be on his or her life. The more important, "meatier" section of the paper must be on the composition itself. Focus on the history or social influences on the work (where was the composer at when the piece was constructed? What compositional elements are found in the work?), as well as the piano aspects of the piece (how does the composer write for the piano? What are the parts like? Is one part more difficult than the other or are they even? What are the challenges for each pianist or for the group together?). Please provide a works cited page (not included as part of the three-page essay). You will then turn the paper into a twenty-minute class presentation, utilizing power point slides and musical examples performed live on the piano. There will be two presentations offered during each class, so it is important to keep your presentation to a twenty-minute limit.

Paper Due Date = February 26, 2019

Presentations = April 2, 4, 9 and 11, 2019

Sight Reading Evaluation

Part of designated classes will be assigned time for sight reading—music targeted for your use in teaching pedagogical material to lower-leveled students. You will be required to read piano duo scores. A certain level of sight reading will be required upon entering this course. If you are struggling with the reading section of the class, please go to the music library and check out solo method books in order to practice sight reading on your own: at least thirty minutes daily. An overall grade will be given to each student, representing their level of progress throughout the semester. This grade will count as 5% of the total grade.

Expectations and Grading

Grades are based on

- Attendance and punctuality for class; and if absence is necessary, the amount of effort shown toward notifying the professor if unable to attend.
- Quality and quantity of practice as evidenced by progress from class to class.
- Completing all assigned pieces by the end of the semester.
- Completing all assigned homework as required by class instructor.
- And all grades entered as explained in syllabus above

“A”: Consistent work and continued progress throughout the semester

“B”: As above, but reflecting less than consistent work throughout the semester, poor preparation that has the potential for improvement

“C”: Inconsistent work, poor attendance or punctuality, and/or lack of participation.

“D”: Inability to produce any positive results regarding performance or homework assignments.

“F”: Failure to attend class, or failure to show any work or preparation.

Grades will be earned through the completion of the following activities and assignments with the grade weighting designated:

<u>Assignment</u>	<u>Grade Weighting</u>
Class Participation	.50
Midterm	.25
Paper	.10
Presentation	.10
Sight Reading Evaluation	.05

Grade Scale

A=100-90

B=89-80

C=79-70

D=69-60

F=59-0

Grade Computation Example

<u>Assignment</u>	<u>Grade</u>		<u>Weight</u>	=	<u>Component</u>
Class Participation	75	x	.50	=	37.5
Midterm	80	x	.25		20
Paper	90	x	.10		9
Presentation	75	x	.10		7.5
Sight Reading Evaluation	65	x	.05		3.25
Total of weighted grades				=	77.25 C

Attendance Policy

Class will be held in Room 101, Fox Fine Arts Music Building, at 10:30 a.m., T,TH. Please be punctual to class. Those who enter after ten minutes of class will be marked with an unexcused absence. If you are ill, please notify me as early as possible by leaving a message at my cell phone (text), email address, my office number, or at the Music Department Center Office (747-5606). If I am ill, I will have the office post a sign on the classroom door in addition to contacting you as soon as possible.

Because of the nature of this chamber music piano duet class, consistent attendance is a must for the successful student. Most aspects of the final grade result from in-class activity and class activity improvement throughout the semester. Therefore, students cannot get a good grade if they are not in class and contributing to activities and group discussions. Nor can those students who miss out on class and group discussions or lectures expect to successfully complete assignments or exams. Therefore, the student who is flourishing in the Chamber Music Piano Duet class is the student who attends regularly.

When a student has compiled a total of four instances of unsatisfactory attendance, he/she will be dropped with a "W" from the course prior to the drop deadline or fail the course after the drop deadline.

The only excused absences will be absences from university-sanctioned events (athletic events, concerts, etc.), emergency illness, a religious-affiliated absence, jury duty, or a funeral for a member of your family. Documentary proof of all five of these circumstances must be provided before or immediately after the fact. If you know that you will be absent from class, it is your responsibility to hand in assignments before your absence. The instructor will not accept late homework.

Students are expected to be in the classroom during the entire class period. Excessive tardiness (coming in 10 minutes after the beginning of class) or leaving the classroom early—unless approved ahead of time with the instructor—will result in an absence.

Students not meeting the above attendance requirements will be dropped from the course. Students dropped before the Course Drop Deadline will be dropped with a "W"; after the

deadline, students will be dropped with an “F”. Remember that your instructor cannot drop you after the Course Drop Deadline date.



Tentative Schedule of Events
(may be changed at any point of the class)

Other events TBA

2 nd week of class	Partner and repertoire assignment via email	10:30 a.m.; Room 101
January 31	NO CLASS	Dr. Jones is off campus
Midterm	Groups perform each class	March 12th and 14th
Paper	printed hard copy	February 26
Presentation		April 2-11
Final	Recital with all works studied performed	April 16th and 18th