

UNDERGRADUATE PIANO LITERATURE SYLLABUS

Designed by
Kui Min

Objectives

This course is designed for undergraduate piano music major students, in one semester, as a survey of the standard solo keyboard literature, covering repertoire from pre-Baroque to present. The goal of this course is to help students acquiring a general knowledge of the most important keyboard repertoire; exploring the literature in terms of technique, interpretation, and performance; understanding the characteristic differences between periods and composers, and the stylistic practices that are most appropriate for each era, for application both in performance and in teaching; expanding his/her aural recognition of the great keyboard works, through intelligent listening to recordings or live performances perhaps; acquiring an appreciation for the rich heritage of keyboard masterpieces.

Textbook

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

Supplementary Sources

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

Clavier Magazine, (issues from 1970 – present).

Dale, Kathleen. *Nineteenth-Century Piano Music: A Handbook for Pianists*. Oxford University Press, 1954.

Fallows-Hammond, Patricia. *Three Hundred Years at the Keyboard: A Piano Source Book from Bach to the Moderns*, 1984.

Hinson, Maurice. *Guide to the Pianist's Repertoire*. Bloomington: Indiana University Press, 1986.

Kirby, F.E. *Music for Piano: A Short History*. Amadeus Press, 1995.

Letnanova, Elena. *Piano Interpretation in the Seventeenth, Eighteenth, and Nineteenth Centuries*. McFarland & Company, 1991.

Marshall, Robert Lewis, ed. *Eighteenth-Century Keyboard Music*. New York: Schirmer Books, 1994.

Newman, William S. *Beethoven on Beethoven: Playing His Piano Music His Way*. Norton, 1988.

Randel, Don, ed. *New Harvard Dictionary of Music*. Harvard U. Press.

Sadie, Stanley, ed. *New Grove Dictionary of Music and Musicians*.

Schonberg, Harold C. *The Great Pianists from Mozart to the Present*. Simon and Schuster, 1963

Todd, Larry. *Nineteenth Century Piano Music*. MacMillan, 1990.

Wolff, Konrad. *Masters of the Keyboard*. Indiana University Press, 1972.

Evaluation

The final grade will be based on following items:

1. Class participation and weekly assignments (listening and short reports) 20%
2. Midterm exam 20%
3. Final exam 30%
4. Paper and presentation 30%

Schedule

Note: Class A and B mean two classes per week and additional course contents might be added from the supplementary materials.

Week 1

Class A – The Instruments, Pre-Baroque and Baroque (Couperin/*Les Baricades mysterieuses*, Rameau/*Les Cyclopes*, Kuhnau, etc., and discussion on style and genres, such as Dances and Suite, Sonata, Variations and so on.)

Reading: Gordon, Chapter 1-4

Class B – Handel and J.S. Bach (Handel/*Suites/Chaconne* and Bach/*Toccatas/Suites*)

Week 2

Class A – Continue J. S. Bach and Scarlatti (Bach/selected *WTC Prelude and Fugue/Partitas Italian Concerto/Goldberg Variations* and Scarlatti/selected *Sonatas*)

Reading: Gordon, Chapter 5

Class B – The Galant, Sons of J. S. Bach and Soler (C.P.E. Bach/*Essay on the True Manner of Playing the Keyboard*, J.C. Bach, Soler and their *Sonatas*)

Week 3

Class A – Haydn and Mozart (selected *Sonatas*)

Reading: Gordon, Chapter 6, 7

Class B – Clementi, Dussek, and Hummel

Reading: Gordon, Chapter 8

Week 4

Class A – Early Beethoven and Mid Beethoven (selected *Sonatas*)

Reading: Gordon, Chapter 9

Class B – Late Beethoven (last five *Sonatas*, selected *Variations* and *Bagatelles*)

Week 5

Class A – Schubert (*Impromptus*, *Wanderer Fantasie* and early and late *Sonatas*)

Reading: Gordon, Chapter 10

Class B – F. Mendelssohn (*Sonatas/Songs without Words*, *Rondo capriccioso*, *Variations serieuses*, etc.)

Reading: Gordon, Chapter 11

Week 6

Class A – Early and Mid Chopin

Reading: Gordon, Chapter 13

Class B – Late Chopin

Week 7

Class A – R. Schumann (*Carnival, Op.9*, etc.)

Reading: Gordon, Chapter 12

Class B – Continue R. Schumann (*Symphonic Etudes, Op.13, Sonatas*, and many others)

Week 8

Class A – Liszt (*Character pieces, Etudes, Hungarian Rhapsodies*, etc.)

Reading: Gordon, Chapter 14

Class B – Continue Liszt (*Sonata, Transcriptions* and many others)

Week 9

Class A – Brahms

Reading: Gordon, Chapter 15

Class B – Continue Brahms

Week 10

Class A – Faure, Albeniz, Franck, Saint-Saens and Grieg

Reading: Gordon, Chapter 16, 17

Class B – Debussy and Ravel

Week 11

Class A – From Russia I (Rachmaninoff and Scriabin)

Reading: Gordon, Chapter 20

Class B – From Russia II (Tchaikovsky, Balakirev, Mussorgsky, Medtner, Stravinsky, Prokofiev, Shostakovich and Kapustin)

Week 12

Class A – Bartok (*Allegro Barbaro, 15 Hungarian Peasant Songs, Sonata*, etc.) and Szymanowski (*Etudes* and *Sonatas*)

Reading: Gordon, Chapter 21

Class B – “Les Six” (Honegger, Mihaud, Poulenc, Auric, Durey and Tailleferre) and Latin America

Week 13

Class A – 2nd Viennese School (Schoenberg/*Klavierstücke*, Webern/*Variations* and Berg/*Sonata*)

Reading: Gordon, Chapter 22

Class B – United States I (Ives/*Concord*, Cowell/*Banshee*, Griffes/*Sonata*, Cage/*Prepared Piano*, etc.)

Week 14

Class A – United States II (Barber/*Sonata*, Crumb/*Makrokosmos*, Copland/*Variations*, Carter/*Sonata*, Muczynski/*Sonata No.2*, Corigliano/*Etude Fantasy*, Rzewski/*The People United Will Never Be Defeated!*)

Class B – Messiaen, Boulez and Ligeti

Week 15

Class A – More Late Twentieth Century (Babbitt, Feldman, Rochberg, Glass, Bolcom, Takemitsu, Tan Dun, Kapustin, Vine, etc.)

Class B – Class Party!