PIANO CONCERTO AND ORCHESTRAL REPERTOIRE

Fall 2005

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Thursdays 8:45 p.m.

SYLLABUS

Description

This two-semester course provides a historical overview of the solo piano concerto by tracing its development and ascertaining its place in the musical output of major composers of the four historical- stylistic periods of Western music: Baroque, Classical, Romantic, and 20th Century. By means of score study, listening, readings, and presentations, the student will acquire analytical skills and develop historical concepts necessary to the understanding and performance of this literature.

Objectives

By the conclusion of the course, the student will demonstrate the ability to

1. identify compositional styles of major composers from the aforementioned periods and describe their contributions to the literature of the piano concerto
2. analyze scores of pieces studied in class
3. aurally identify musical examples studied in class
4. present a written document that examines the historical and aesthetic background of a concerto movement, selected by the student, and apply standard musical terminology and analytical methods to the work’s stylistic analysis

Textbook

Michael Roeder: History of the Concerto, Amadeus, 1994, Chapters 1, 3, 4 (pp.45-53), 5 (pp.64, 65), 6.

Course Requirements and Grading

1. 20% Class assignments
2. 20% Quizzes
3. 30% Written document
4. 30% Final exam in two parts: aural identification of musical examples and written answers to questions regarding materials studied in class
Evaluation Criteria

1. Completeness: The work incorporates materials required by the assignments and in-class exercises.
2. Quality: The work is prepared in a way that exhibits a high quality of understanding and mastery of the assignment.
3. Pertinence: The work incorporates techniques and practices from this class, the texts, and handouts.

Attendance

Since participation in the class constitutes a substantial part of the work of the course, unexcused absences will lower grades as follows.

2 unexcused absences: 10%
3 unexcused absences: 20%
4 unexcused absences: 30%
5 unexcused absences: 40%
6 unexcused absences: failed course

Excused absences require a doctor’s note or a note from the Student’s Affairs Office.
Note: Absent students are responsible for all assignments. A doctor’s excuse does not excuse the student from submitting required material.

Academic honesty

Please refer to the Student’s Handbook for the College’s policy.

Evaluation Criteria

The final grade for the term will be based on the following criteria:

• Completeness: the work incorporates materials required by the assignments and in-class exercises.
• Quality: the work is prepared in a way that exhibits a high quality of understanding and mastery of the assignment
• Pertinence: the work incorporates techniques and practices from this class
• Attendance

Note: Students can expect to work a minimum of 3 to 4 hours per week to prepare for this class.

Schedule (1 class per week)

Week 1: The Concerto: History and development. The Baroque Concerto
Week 2: J. S. Bach
Week 3: The development of the Classical Concerto
Week 4: W. A. Mozart

Week 5: W. A. Mozart (continued) and Haydn

Week 6: Beethoven

Week 7: Beethoven

Week 8: The Virtuoso Concerto. Mendelssohn

Week 9: Schumann

Week 10: Chopin

Week 11: Liszt

Week 12: Presentation of the written document

Week 13: Final Exam