Four-Hand Keyboard Repertoire
(Keyboard Ensemble)
MPKS 228a

Time: Friday, 12:00 to 12:50 pm
Location: Ramo Hall 310
Instructor: Professor Bernadene Blaha

(Instructor of record: Dr. Alan Smith)

Office hours: by appointment
Office: Ramo 204
Phone: 626-833-6779
Email: Blaha@usc.edu

Catalogue description:

Preparation and performance of literature for piano duets
(Duplicates credit in former MUEN 228.)
KEYBOARD ENSEMBLE 228a

Course Objective

To perform one or more masterworks for piano 4 hand ensemble in a master class situation. An introduction to the standard repertoire and general overview of the history, development and denouement of this performance practice provides the skeletal structure for this course.

Grading

Preparation and participation in 14 weekly class sessions = 50%
Performance of assigned repertoire throughout the semester = 50 %

Course Logistics

Each keyboard player will be assigned a partner with whom to collaborate. Coaching sessions take place in a master class format at the weekly class. Duos play on a rotation basis, pending the size of class. It is estimated that each team will perform once every two or three weeks. The format of each of the sessions is as follows:

In each class, three duos perform music that has been assigned. The teacher spends 15 minutes with each group and discusses problem areas, offers suggestions for correction, and coaches the rehearsal of these suggestions. The other class participants are encouraged to critique the performance in a constructive manner and there is generally a brief discussion of the historical background of the assigned repertoire and composer. The teacher usually focuses intensely on an aspect of the ensemble techniques required to effect a polished performance. A list of typical subjects follows:

  The art of playing together – ensemble technique.
  The technique of listening to the ensemble as a performance of one.
  The art of practice and rehearsal.
  Cuing – the technique of signaling and communicating the direction of a performance/
  Tempo control to maintain the precision of the ensemble and to stay together during any retards, accelerandos or tempo changes.
  Pedaling – the technique of one pianist clearly controlling the pedals for the duo.
  Articulations and synchronization of the notes.
  Dynamic control and balance: analysis of the voices which are the most important and need to be heard.
  Structural analysis: the study of the music’s form.
  Communication: the study and projection of the music’s character and spirit.
  The art of performance – developing security, fluidity and projection under pressure.

Final Examination Equivalent: Concert performance of assigned music before the class audience.
This course is being offered in an in-person modality. Please be attentive to the class attendance policy found in this syllabus. Online alternatives will not be considered unless I am presented with a directive from the offices of Student Health or Student Affairs. However, if on any day you are ill or otherwise cannot complete Trojan Check to produce a valid Campus Day Pass, stay home. In that case, contact me to make up work or otherwise maintain contact with the class.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. – 5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid suing another’s work as one’s own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: http://www.usc.edu/dept/publications/SCAMPUS/gov/. Students will be referred to the Office of student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: http://www.usc.edu/student-affairs/SJACS/.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.
## TYPICAL 4 HAND REPERTOIRE FOR MPKS 228a

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BIBLIOGRAPHY – 228 Class and Piano Performance


COLLABORATIVE MUSIC REPERTOIRE


GENERAL MUSIC PRACTICE, PERFORMANCE AND PSYCHOLOGY


PIANO PERFORMANCE


**GENERAL MUSIC HISTORY**


**RECOMMENDED BIOGRAPHIES**


Boston, MA: Northeastern University Press, 1993


**INTERNET RESOURCES**

[www.imslp.com](http://www.imslp.com)

International Music Score Library Project: The Petrucci Library. An online music library providing public domain music scores free of charge in PDF format.

[www.elibron.com](http://www.elibron.com)

Internet replicas of rare and hard to find books, music scores, art and literature for download and purchase.

[www.sheetmusicplus.com](http://www.sheetmusicplus.com)

My number one choice for an online music store. Excellent inventory and fast shipping and service.

[https://urresearch.rochester.edu/viewInstitutionalCollection.action?collectionId=63](https://urresearch.rochester.edu/viewInstitutionalCollection.action?collectionId=63)

UR Research: The Sibley Music Library at the University of Rochester. An online music library providing rare and historic music scores free of charge in PDF format.

[http://www.worldcat.org/advancedsearch](http://www.worldcat.org/advancedsearch)

An international library search engine. Find any rare or hard to find music score, recording or publication via inter-library loan.

[http://www.piano.ru/library-e.html](http://www.piano.ru/library-e.html)

The Russian Music Score Library. Another fine online library of free scores all of which are in the public domain.


www.yahoo.com and www.google.com My two most used search engines

www.youtube.com

A multitude of fine (and not so fine) performances, both audio and video for free viewing and listening online.

www.freetranslation.com and www.babelfish.yahoo.com Free online translation sites for single words or blocks of text