

**THE UNIVERSITY OF SOUTHERN CALIFORNIA
THORNTON SCHOOL OF MUSIC**

KEYBOARD STUDIES DEPARTMENT

**COURSE GUIDELINES
2024**

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

Time: Friday, 12:00 to 12:50 pm

Location: Ramo Hall 204

Instructor: Professor Bernadene Blaha

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

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/academicssupport/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 using 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

Beethoven	Sonata Op. 6 Three Marches, Op. 45 Variations on an Air of Count Waldstein Variations on the song "Ich denke dein"
Bizet	Jeux d'Enfants
Brahms	Hungarian Dances Liebeslieder Op. 52 and 65
Corigliano	Gazebo Dances (1972)
Debussy	Petite Suite
Dvorak	From the Bohemian Forests, Op. 68 Legends, Op. 51 Slavonic Dances, Op. 46
Faure	Dolly Suite, Op. 56
Liszt	Hungarian Rhapsody No. 2 Les Preludes
Mendelssohn	Adagio and Allegro Brillante, Op. 92
Moszkowski	From the Foreign Lands Spanish dances
Mozart	Fantasy in f minor K. 608 Sonata in D, K 381 Sonata in F, K497 Sonata in C, K521 Sonata "1918"
Poulenc	Six Morceaux, Op. 11
Rachmaninoff	"L'Eventail de Jeanne" (Complete)
Ravel	Ma Mere l'Oye
Saint-Saens	Duettino, Op. 10 Konig Harfagar, Op. 46
Satie	Parade
Schubert	Fantasie in f minor, Op. 103 Grand Duo in C, Op. 104

BIBLIOGRAPHY – 228 Class and Piano Performance

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Hinson, Maurice. *Music for More than One Piano – An Annotated Guide*. Indiana University Press, 2001

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Rosenblum, Sandra. *Performance Practices in Classic Piano Music*, Indiana University Press, 1988

COLLABORATIVE MUSIC REPERTOIRE

Berger, Melvin. *Guide to Chamber Music*. New York: Dodd, Mead and Company, Inc., 1985.

Hinson, Maurice. *The Piano in Chamber Ensemble*. Bloomington, IN: Indiana University Press, 1978.

McCalla, James. *Twentieth-Century Chamber Music (Routledge Studies in Musical Genres)*. New York: Routledge, 2003

Ulrich, Homer. *Chamber Music*. New York: Columbia University Press, 1966

GENERAL MUSIC PRACTICE, PERFORMANCE AND PSYCHOLOGY

Bruser, Madeline. *The Art of Practicing: A Guide to Making Music from the Heart*. New York: Random House, Inc., 1997.

Craze, Richard. *Teach Yourself the Alexander Technique*. Chicago, IL: McGraw-Hill Companies, 1996

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PIANO PERFORMANCE

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GENERAL MUSIC HISTORY

Abse, Dannie and Joan. *The Music Lover's Literary Companion*. London, England: JR Books, 2009

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RECOMMENDED BIOGRAPHIES

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Eisler, Benita. *Chopin's Funeral*. New York: Vintage Books (Random House), 2003.

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Wolff, Christoph. *Johann Sebastian Bach: The Learned Musician*. New York: W.W. Norton & Company, 2000

INTERNET RESOURCES

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

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

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>

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>

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>

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

<http://dme.mozarteum.at/DME/nma/start.php?l=2>

The NMA Online. Neue Mozart-Ausgabe: Digitalized Version. Free online library of the complete Barenreiter edition of Mozart's works.

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