

*Music is the literature of the heart; it commences where speech ends.*  
~Alphonse de Lamartine

## Penn State University School of Music, Fall 2010

### SYLLABUS

## Chamberiades Soirées

Dr. Enrico Elisi

Classroom: Music Bldg. II, Room 122

E-mail: [elisi@psu.edu](mailto:elisi@psu.edu)  
(preferred contact method)  
Phone: (814) 863-4405

Office Location: Music Bldg. II, Room 203

Office Hours: by appointment only

**Syllabus online:** see <<http://www.teaching.enricoelisi.com>>, click on "syllabus." The syllabus is password protected<sup>1</sup>.



#### Required Textbook

Katz, Martin. *The Complete Collaborator: the Pianist as Partner*. New York: Oxford University Press, 2009.

#### Suggested Textbook

Price, Deon Nielsen. *Accompanying Skills for Pianists*. 2<sup>nd</sup> edition. Culver City: Culver Crest Publications, 2005.

Please look the item up at the PSU bookstore at <http://psu.bncollege.com> under the course number you registered for (Music

193, 194, 489, 523, 565) or under Music 194 (since I just checked on-line).

#### Introduction

If you are enrolled in Music 193, 194, 489, 523, 565, then you will attend *Chamberiades*. The word **Chamberiades** (plural of *Chamberiade*) is derived from the word *Schubertiades* – a word used to describe the well-known social gatherings whose primary purpose was the performance of the music of Schubert. During the *Schubertiades* both vocal and instrumental music took place for pleasure. I would like to stress the fact that, in the beginning, chamber music was performed for pure pleasure. Why should this be any different today? Chamber music has been described as "the music of friends,"<sup>2</sup> because of its intimate nature. For a couple of centuries, it was played primarily by amateur musicians in their homes, and even today, when most chamber music performance has migrated from the home to the concert

<sup>1</sup> login name → **read**

password → **mysyllabus**

<sup>2</sup> Christina Bashford, "The string quartet and society" in Stowell (2003), p 4. The expression "music of friends" was first used by Richard Walthew in a lecture published in South Place Institute, London, in 1909.

hall, there are still many musicians, amateur and professional, who continue to play chamber music for their own pleasure. Playing together requires special skills, both musical and social, which are different from the skills required for playing solo. It is my hope that collaborations with other musicians will become a very important part of your active musical lives and that you will study and enjoy chamber music without ever forgetting the simple fact that you ought to derive pleasure from playing with others just as, I hope, you do when you play solo music. In the mind of a composer, music was never “sandwiched” into categories; the majority of composers cultivated all types of music (orchestral, ensemble, vocal, solo, etc.) not just a specific piece for your instrument. Solo music is just one aspect of your musicianship.

**Tentative Timeline**

**September 7**

*Breathing and Singing. Why? I am a pianist!* (Practical Application of Concepts)—Chapter 2

**September 14**

*Words...More Words*—Chapter 3

**September 21**

*The Designer and the Director*—Chapters 4 and 5

**September 28**

Coaching Day 1

**October 5**

*Tricks of the Trade*—Chapter 6

**October 12**

Coaching Day 2

**October 19**

*Balance*—Chapter 7

**October 26**

Coaching Day 3

**November 2**

Coaching Day 4

**November 9**

(mid-term examination: class performance)

**November 16**

Coaching Day 5

**November 30**

“L’orchestre c’est moi!”

**December 7**

**Final Juried Examination: Class Performance**

**December 13-17**

**Final Juried Examination: Esber Performances**

**Class Schedule**

The class will meet every Tuesday, from 7 to 8 p.m., in music building II, room 122, according to the following calendar:

August 31	October 5, 12, 19, 26	<b>November 9</b> (mid-term examination: class performance)	<b>December 7</b> (final exam part A: class performance)
September 7, 14, 21, 28	November 2	November 16, 30	<b>December 13-17</b> (final exam part B: juried performances)

At any time, information about the calendar can be found on-line at the following web-site:  
<<http://www.teaching.enricoelisi.com/subpage.html>>.

### **Scheduling Rehearsals**

After Dr. Elisi finalizes all the assignments, students will be required to take an active role in their collaborations. Dr. Elisi will elect a “group manager” that will be responsible for scheduling rehearsals with partners and keep communication clear with Dr. Elisi as well as the partner’s applied instructor.

### **Requirements**

Students will coach with Dr. Elisi and the instrumental or vocal partner’s applied teacher. Students will also be required to learn several vocal accompaniments during the semester, and/or selected chamber music works and duos with various instruments. Dr. Elisi, in consultation with other applied faculty members will coordinate all the chamber music and vocal assignments. However, piano students can, too, offer ideas, especially if they have already planned specific collaborations with partners whom they know, or have previously worked with. Keep in mind that, generally, duos are easier to handle from the standpoint of scheduling, but occasionally it is possible to work on substantial pieces for trio, quartet, or mixed combinations. Repertoire will be decided by the applied faculty in consultation with the students, and will receive final approval from Dr. Elisi.

Students are required to attend all the Chamberiades classes.

### **Performances**

Except for the work done in class, students may be required to perform in the following public occasions:

- end-of-semester juried examinations
- workshops
- student recitals (they are accompanying)
- master classes
- voice forum
- studio classes

Dr. Elisi will do his best listen and coach all or most repertoire in class before performances take place. Planning ahead and communicating clearly with the instructor (early rather than later) is essential when recitals are concerned.

### **Class Expectations**

All students and collaborators must:

- be on time
- have music assignments, as well as research assigned prepared properly
- have listening assignments (and other assignments the instructor may deem appropriate) ready to be discussed during lessons. **Note on listening: sometimes, the instructor may mention a particular recording for reference. It is the student responsibility to make a note of it and look the recording up in the library catalogue, using interlibrary loan services, or getting hold of the CD in other ways. The instructor’s mentioning of a specific recording must be taken, literally, as an assignment and treated as such**
- be warmed up for coaching sessions (possibly having rehearsed with partners before the class)

- (on occasion) **sing melodies** from the scores that are being studied during the semester, or sing the partner's musical line while simultaneously playing the piano part. These are important skills for the development of the student's inner ear and other abilities. We hard-working pianists can play for hours without taking a breath, and that is precisely the problem. I believe that if you can't sing a phrase, you can't play it! "By singing I do not mean murmuring or whispering to avoid embarrassment; I am speaking of truly using and enjoying your own voices, and as a result, requiring fuel in the form of breaths. No one would require a pianist to have a beautiful singing tone; we need only lungs, a mouth, and, most important, the permission we give ourselves to feel foolish and vulnerable." [Martin Katz, 2009].

## Attendance

- **"Unexcused absences"** include lessons cancelled for lack of time to practice, studying for a test, conflicts that have not been communicated or taken care of earlier in the semester, perhaps because of the student's lack of organizational skills, and any missed lessons for no reasons or reasons that are not defined as unexcused absences
- **Two unexcused absences will result in a failing grade for the semester. Three late arrivals** (more than 10 minutes each) **will be considered one unexcused absence.** (Being late is a disrespectful attitude toward the instructor and also, in general, to anyone else who is waiting). When a student arrives late to class, no extra time will be given to make up for the late arrival
- **"Excused absences"** are those cancelled in advance for reasons of serious illness, influenza, School of Music ensemble tours (see extracurricular activities), or family emergency

## Make-up Policy and Seasonal H1N1 Influenza Information

### Classes will not be made up

Seasonal and H1N1 Influenza Information: University Health Services and Occupational Medicine are closely tracking the information provided by the World Health Organization (WHO), the Centers for Disease Control (CDC), and the Pennsylvania Department of Health (Pa DOH) and recently met with the Pa DOH officials so as to be able to provide you with the most up-to-date information available. On June 11, 2009, the WHO declared that H1N1 is causing a pandemic, or worldwide outbreak. Public health officials predict that the H1N1 virus will return in the early fall (2009) with H1N1 influenza cases occurring as early as late September or early October in the United States. Individuals between 5 and 25 years of age are much more likely to contract the H1N1 virus. College campuses such as Penn State are likely to see high numbers of cases among students. Although you may be familiar with the seasonal flu, the H1N1 virus is a different strain of influenza. It is possible to contract both the seasonal flu and H1N1 flu since exposure to one does not give immunity to the other. Given the age of most students at Penn State, they will be susceptible to both H1N1 and seasonal flu. Because this is a disease that is occurring widely and is highly contagious, public health recommendations are aimed not at containment, but rather at mitigation, or reducing the burden of disease and minimizing its spread. The most effective strategies for disease mitigation (against both flu strains) are personal prevention through hand-washing and cough/cold etiquette, other non-pharmacological interventions (NPIs), and obtaining the seasonal flu shot. The most important NPI currently recommended is the exclusion of ill individuals from public, school, and group activities.

## Special Flu Protocols

In compliance with Pennsylvania Department of Health and Centers for Disease Control recommendations, **students should NOT attend class or any public gatherings while ill with influenza. Students with flu symptoms will be asked to leave campus if possible and to return home during recovery. The illness and self-isolation period will usually be about a week. It is very important that individuals avoid spreading the flu to others.** Most students should be able to complete a successful semester despite a flu-induced absence. Faculty will provide students who are absent because of illness with a reasonable opportunity to make up missed work. Ordinarily, it is inappropriate to substitute for the missed assignment the weighting of a semester's work that does not include the missed assignment or exam. Completion of all assignments and exams assures the greatest chance for students to develop heightened understanding and content mastery that is unavailable through the weighting process. The opportunity to complete all assignments and exams supports the university's desire to enable students to make responsible situational decisions, including the decision to avoid spreading a contagious virus to other students, staff, and faculty, without endangering their academic work. Students with the flu do not need to provide a physician's certification of illness. However, ill students should inform their teachers (but not through personal contact in which there is a risk of exposing others to the virus) as soon as possible that they are absent because of the flu. Likewise students should contact their instructors as quickly as possible to arrange to make up missed assignments or exams. If you have questions about academic policy-related issues, please call the Associate Dean/Chief Academic Officer of your college. For health-related questions you can email Dr. Margaret Spear, director, University Health Services, at <[uhsinfo@sa.psu.edu](mailto:uhsinfo@sa.psu.edu)>.

## Listening assignments and Readings

Listening assignments using recorded performances, DVD, [www.youtube.com](http://www.youtube.com), etc., constitute a significant portion of the overall learning process. **When assignments are mentioned in the coaching, the student is expected to follow through just as though the assignment were a practice assignment.** (For more details on this topic please consult the heading "Expectations for Lessons" on Dr. Elisi's applied lessons' syllabus). Sources for listening to recorded examples include Pattee Library, internet resources such as I-Tunes, Napster and the Classical Music Library and Naxos On-line Library, through the PSU Music and Media Center, as well as purchasing from reputable on-line retailers ([cdnow.com](http://cdnow.com), [amazon.com](http://amazon.com), etc.).

## On Preparation

Students are expected to come prepared for each coaching session. They are also expected to practice as much as is necessary to accomplish the assignments. Consistency is crucial for your progress. It is your responsibility to be prepared for all rehearsals, classes and performances. The following list describes some of the most important parts of a piece that are essential to have a productive rehearsal:

- **RHYTHM.** A steady pulse is imperative for the ensemble to work. The pianist must keep steady even if it means omitting a few notes at an early rehearsal. Always follow the soloist's tempo indications and avoid hesitations.
- **HARMONY.** It is preferable to support a soloist with a clear bass line and correct harmony than to play along with soloist's melodic lines. Particularly in an orchestral reduction, knowing what to include and what to simplify or omit is an essential element of the art of accompanying.

- CUES/ENTRANCES. Be sure to lead the soloist in clearly at each of his/her entrances. If you hesitate at one of these sections, the soloist's entrance will likely be uncertain. Be solid in these sections so that the soloist knows what to expect and where/how to come in.
- Piano interludes/solos are not the most important sections. They should be well prepared, but long piano solo sections can often be simplified or cut. Check with a piano faculty member if you are in doubt about which parts can be omitted.

In addition, you should make every effort to learn about the pieces you will be performing. Get to know the historical background of the piece, including familiarity with the composer's style. For vocal selections, read the text and make sure you understand it. If you need a translation, ask your vocalist to supply one, or check in the reference section of the library. Research the importance and meaning of the piece and think about what you would like to achieve and express in the performance. Taking time to know the pieces will help you interpret them more professionally. I am certain that the piano faculty will be happy to help you with harder pieces or tricky passages in your accompaniment repertoire. Please do not be afraid to ask, and do not feel that these pieces are less important or less musical than your solo pieces.

### **Communication**

Communication between the soloist and the pianist is essential for this joint effort to work. Each person in this arrangement should take his/her responsibilities seriously.

The pianist's responsibilities include:

- Promptly contacting the partner
- Setting up rehearsal times
- Setting up applied lesson with the partner's applied teacher
- Arriving at rehearsal sessions on time and prepared
- Discussing interpretive ideas about the piece with the collaborator
- Coaching the partner through difficult sections in the repertoire
- Letting the collaborator know if there are any parts that she/he is not performing accurately

The partner's responsibilities include:

- Supplying the music to the pianist as soon as possible
- Supplying a translation to the pianist (for vocal selections in foreign languages)
- Informing the pianist of all jury and/or performance times
- Being at rehearsal sessions on time and prepared
- Informing the pianist about details of interpretation in order to help the she/him portray it the work more clearly and reach a common goal
- Letting the pianist know if there are any parts that s/he is not playing accurately

As a team, you should work on the following during rehearsal sessions:

- Establish tempos, fluctuations in tempo, breath spots, style, and dynamics
- Listen to both parts to understand how they fit together. Be vigilant for mistakes or confusing areas in the piece. The earlier you catch errors, the easier it is to fix them
- Be proactive in asking questions such as, "Is there anything I should know about how you perform this passage?" and "Is there anything you would like to go back and

work?” or “How can we make best use of the rehearsal time? Do we need to work on some trouble-spots first?”

- Feel free to discuss any musical ideas that you have with the other performer, while listening carefully to anything s/he has to tell you
- Be open to trying new musical ideas, while staying true to the composer’s original intent
- Be bold. Be imaginative!

Learning how to collaborate with a soloist can provide you with some of the most rewarding experiences of your life. Through performing with others, you will learn how to really LISTEN to the detailed expressive nuances of another person’s performance while still focusing your attention on your own part.

### **Materials (and a note about photocopied materials)**

Appropriate piano literature for the chamber group will be discussed and assigned at the beginning of the first semester of study. Students are required to obtain the score to be studied from the partner they collaborate with, or the library. On occasion students may have to buy the scores, though this is very rare. If library scores are to be used it may be possible to make photocopies (note: students are responsible for checking facts on copyrights first). Either way, students must bring their personal copy of all music currently studied to each lesson. I am very adamant about this since I believe that students need to “live” with their scores and markings are of the utmost importance. A library score can be used for consultation only and students must never mark these scores: they belong to everybody, and they ought to be treated with respect.

### **On Individual Coaching for the Pianist**

Learning piano technique is a physical process. Consequently, from time to time I may attempt to manually adjust the position of your hands, arms, shoulders, wrists, or back. If you are uncomfortable receiving this type of critical feedback/coaching, PLEASE tell me sooner rather than later. I can always explain a kinesthetic concept or adjustment using words instead of touch -- it just takes me longer.

### **Grades**

Your final grade will be averaged in combination with the following parameters:

- a. **preparation and progress** at each coaching (the most important requirement, accounting to the greater percentage of the final grade)
- b. **quality of preparation of student performances during mid-term and final Juried Examinations**
- c. **quality of preparation of performance in end-of-semester partner’s jury (or recital, if scheduled during the semester to which the present syllabus applies)**
- d. **Quality of preparation of the assignments related to textbook readings, research, and class discussion and laboratory**

WEIGHTING SCALE	Undergraduates	Graduates	GRADING SCALE	Points
Progress and preparation at each coaching	40%	30% Graduates	A+	4.33
Mid-term exam (performance)	10%	15%	A	4.00
Final exam and final juried examination with partner(s)	20%	25%	A-	3.66
Quality of work in assignments and class laboratory	30%		B+	3.33
			C	2.00
			C-	1.66
			D+	1.33
			D-	1.00
			F	.66

### E-mail

Students are expected to check their PSU e-mail regularly in order to stay current with course-related communications, recognizing that certain communication may be time critical. It is recommended that e-mail be checked daily, but at a minimum five times per week. Regular e-mail management will minimize the risk that the inbox will be full, causing the email to be returned. Undeliverable messages returned because of either a full inbox or use of a 'spam' filter will be considered delivered without any further action required by the instructor. On occasion, the instructor may request all students to reply to a memo. In that case, please use the reply-all function on your favorite email software so that everyone will stay current with that specific communication.

### Classroom Policies / Rules

It is a faculty member's discretion and prerogative to determine what is and is not acceptable behavior in his or her classroom (i.e., late arrival, chewing gum, wearing hats). Also, classroom occupants are at the discretion of the instructor. Students are encouraged to read the Penn State Code of Conduct relating to "disrupting" the classroom and/or university operations.

See < <http://www.sa.psu.edu/ja/conduct.shtml>>.

### Disruptive and Questionable Behavior while in Class

Some behavior(s) may not be disruptive but may nevertheless make others uncomfortable. While the instructor always maintain respect for students' individual rights of expression and fosters an environment that is civil, non-threatening, and supportive of learning, students are required to be actively engaged with every aspect of course instruction during class. The following types of behavior are distracting for both the instructor and your fellow students while in class session. The instructor has the authority to ask students to be dismissed from class as a result of these behaviors. Furthermore, a report will be submitted to the unit supervisor who may also wish to involve the Office of Judicial Affairs.

- i. Being routinely late to class (the only exception to tardiness would be a time conflict with another class)

- ii. Talking to one another about something unrelated to the class or unsolicited attempts at conversation about unusual or controversial topics
- iii. Reading materials unrelated to the course (i.e., books, newspapers, etc.)
- iv. Text messaging or any other disruptive use of a mobile phone (please turn off your cellular phones while in class)
- v. Sleeping
- vi. Humming (especially when humming out loud unrelated music heard in class)
- vii. Inappropriate affect, such as speaking louder than may be necessary to communicate information
- viii. Continual interruptions
- ix. Unannounced or pre-scheduled group demonstration

### **Academic Integrity**

Penn State defines academic integrity as the pursuit of scholarly activity in an open, honest and responsible manner. All students should act with personal integrity, respect other students' dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts (Faculty Senate Policy 49-20). Dishonesty of any kind will not be tolerated in this course. Dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Students who are found to be dishonest will receive academic sanctions and will be reported to the University's Judicial Affairs office for possible further disciplinary sanction. Questions about academic integrity can be referred to Ashley Tarbet at aet143@psu.edu or (814) 865-1070. See also <<http://www.psu.edu/dept/ufs/policies/47-00.html#49-20>>.

### **Statement of Nondiscrimination**

The Pennsylvania State University is committed to the policy that all persons shall have equal access to programs, facilities, admission, and employment without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or by state or federal authorities. The Pennsylvania State University does not discriminate against any person because of age, ancestry, color, disability or handicap, national origin, race, religious creed, sex, sexual orientation, or veteran status. Direct all inquiries regarding the nondiscrimination policy to: Affirmative Action Director, The Pennsylvania State University, 201 Willard Building, University Park, PA 16802-2801 Telephone: (814) 863-0471

### **Disability Statement**

The Pennsylvania State University encourages qualified people with disabilities to participate in its programs and activities and is committed to the policy that all people shall have equal access to programs, facilities, and admissions without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or by state or federal authorities. If you anticipate needing any type of accommodation in this course or have questions about physical access, please tell the instructor as soon as possible.

Questions about disability access can be referred to Jennifer Morris at jxm2@psu.edu or (814) 863-5538.

### **Religious Holidays**

As a general rule, if you miss a class or assignment because of observance of a religious holiday you will have the opportunity to make up the missed work. You must notify me of anticipated absences by the last date of registration to be assured of this opportunity. Notification must be in writing.