

Texas A&M University – Commerce
Department of Music
Music 526.001 – Piano Literature
Fall 2015

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A note about this syllabus: While I have tried to be both clear and comprehensive in preparing this syllabus, I anticipate that you will have questions to ask and that some minor modifications will need to be made. Please do not hesitate to ask questions in class or through e-mails. You are also encouraged to make an appointment with me to meet in my office at a time that is convenient. Know also that additional material to help you prepare course assignments will be provided throughout the semester.

Students with a disability requiring one or more accommodations must provide a letter to the instructor from the Office of Disability Resources and Services PRIOR to receiving any accommodations. Many accommodations take time to arrange, and retroactive accommodations are not made; therefore, students are encouraged to self-identify with the DSR office as early as possible. If you need accommodations, you should first come by the office which is located in the Halladay Student Services Building—room 303 D; phone Ms. Josie Davis-George at (903) 886-5835; or e-mail Ms. Davis-George at Josie_Davis-George@TAMU-Commerce.edu.

Mission Statement

The Music Department of Texas A&M University – Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensemble to meet the highest standards of aesthetic expression.

Required Textbook

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

Recommended Reading

Stewart Gordon. *A History of Keyboard Literature: Music for the Piano and Its Forerunners*. New York: Schirmer Books, 1996.

Hinson, Maurice. *Guide to the Pianist's Repertoire*. 3rd edition. Bloomington: Indiana University Press, 2001.

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

Wolff, Konrad. *Masters of the Keyboard*. Bloomington: Indiana University Press, 1990.

Course Description

Through lectures, reading and listening assignments, analysis and performance projects, this course is an in-depth study of solo keyboard literature from the baroque and classical periods. Especial emphasis is placed on exploring the development of keyboard instruments, musical styles, repertoire, and performance practice.

Goals and Objectives

1. To examine the style of representative works by the composers studied in class.
2. To deepen the student's knowledge of keyboard music from the baroque era to the end of the classical period.
3. To recognize representative works and/or composers by examining scores and by listening to recordings.
4. To become familiar with works that can be suitable for performance or teaching.

Student Expectations

Students are expected to attend all scheduled classes and events as required by the instructor. Only two absences will be allowed; after that, each absence will result in the deduction of 5 points from your semester grade. Medical excuses and university-sponsored trips are acceptable reasons for missing class. Repeated lateness for class will also be penalized by lowering your final grade.

All tests will be based on material discussed in class. You must be in attendance for all exams. You must be prepared to do your oral presentations on the scheduled day. The research paper, program notes, and other assignments must be turned in on or before the specified deadline. Failure to do so will be penalized by lowering a letter grade.

Grading:

Oral presentation No. 1	15%
Oral Presentation No. 2	15%
Research Paper	20%
Exams (3)	15%
Final	25%

A=100-90; B=89-80; C=79-70; D=69-60; F=59-0

Oral Presentations

Each student will be expected to prepare **two** oral presentations on two topics that must be approved by the end of the second week of the semester. Each presentation should be 40 minutes long. You will be expected to explore your topic in detail. Use of scores and recordings is expected, however the listening of recordings cannot exceed a third of your presentation length.

You should prepare a **detailed handout** to accompany your presentation. It should include musical examples and a bibliography that cites all sources used for the preparation of your presentation.

Research Paper

Your research paper should be on a topic other than those you selected for your oral presentation. Papers must be 12-15 pages and include a complete bibliography. (See separate handout).