

Texas A&M University–Commerce
Department of Music
Music 326 Piano Literature I
Spring 2018

Instructor: Ms. Libby Vanatta
Phone: 972-352-8968

Office: Music Building 230
E-mail: libby.vanatta@gmail.com

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-mail. You are also encouraged to make an appointment 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 Disabilities:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library, Room 132
Phone: 903-886-5150 or 903-886-5835
Fax: 903-468-8148 Email: StudentDisabilityServices@tamuc.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 Textbooks

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.

Course Description

Through lectures, reading and listening assignments as well as analysis and performance projects, this course is an in-depth study of solo keyboard literature from the baroque and classical periods. Special 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 broaden knowledge of keyboard music from the Romantic era to the present day.
3. To recognize representative works and/or composers of each period of music by examining scores and listening to recordings.
4. To become familiar with works suitable for performance and teaching.

Student Expectations

Students are expected to attend all scheduled classes and events as required by the instructor. Only **one** absence will be allowed; after that, each absence will result in the deduction of 5 points from your semester grade (equivalent to half a letter 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 one lowered letter grade per day the assignment is late.

Grading:	Daily assignments & quizzes	15%
	Listening exam 1	15%
	Written exam 1	15%
	Listening exam 2	15%
	Written exam 2	15%
	Research paper and presentation	25%

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

Research Paper and Presentation

Each student will be expected to prepare a research paper and presentation on a topic that must be approved by the end of the third week of the semester. More information will be provided on a separate assignment sheet.

The **paper** must be 10-15 pages in length and include a complete bibliography. The **presentation** must be 30 minutes in length. You are expected to explore your topic in detail. The use of scores and recordings is expected, however the listening of recordings cannot exceed a third of your presentation length. You should prepare a **visual aid** and **detailed handout** to accompany your presentation. Both should include musical examples and a bibliography that cites all sources used for the preparation of your presentation.