OBJECTIVES

1. To broaden student’s knowledge and appreciation of the standard Baroque and Classical keyboard literature through score reading and listening assignments.

2. To consider the role of the performer as co-creator by becoming familiar with the primary performing artists, both historical and contemporary, of this literature.

3. To consider the historical physical development of keyboard instruments and their technique, and the subsequent effects on repertoire and performance.

4. To listen to authentic performances of Baroque and Classical keyboard music in order to acquire an aural memory of the performance practice style.

5. To perform Baroque and Classical keyboard literature in a stylistically authentic manner in order to develop pianistic skill.

6. To consider the role that various types of editions play in creating an effective interpretation.

7. To become familiar with reference tools pertaining to the Baroque and Classical style for further study and life long learning.

8. To explore women’s contributions as composers, performers and teachers.

9. To primarily focus on solo piano literature, but to also include some concerti and chamber music, and repertoire written for harpsichord, clavichord and organ.

10. To begin to acquire a personal library of piano literature.

MATERIALS

-only urtext editions are acceptable. Recommended: Henle, Peters, Wiener
-be certain to stipulate URTEXT when you order

Ordering Information:
A. For a 15-20% teacher discount (tell them you’re a teacher) and NO sales tax, order from Music Time 1-800-932-0824/musictime.com, or from Burt and Co 1-800-854-2878. Will need to pay shipping charges (say “hold until complete”) of $3-$7.

B. Go to Atlanta to Hutchins and Rea. No shipping charges but will pay sales tax and there is NO teacher discount. 770-455-3130.
**Required Materials**
Bach, J. S. *Well Tempered Clavier, Bk 1*. Henle.

Op 2 #1, Op 10 #1, Op 13, Op 14 #2, Op 27 #2


Subscription to Clavier journal ($9)

**Highly Recommended Materials** (or must borrow or share a copy)

Mozart, W. *Sonatas Vol II*, Henle Urtext (any urtext): K 331, K 545

**Recommended Materials**


**ASSIGNMENTS**
(stapled or paperclipped please)

**Listening**
-a variety will be given including:
 i) listening only
 ii) listening with written analysis regarding musical topics
 ii) listening with written analysis comparing performers
**Concert Critique**  
- attend concert of international level concert pianist  
- write a 1.5-2 page single-spaced “stream of consciousness” report recording your impressions, feelings and thoughts  
- describe 2 highlights of the concert  
- if possible list suggestion(s) for improvement  
- attach the program  
- may reduce Class Presentation or Class Performances by 3%

**Article and Internet Report**  
- you will review an article from a standard piano journal and an article from an internet journal (or approved website) regarding a topic of interest to you  
- one Baroque topic, one Classical topic  
- you will give an aural report to your classmates for approximately 5 minutes

**Theoretical Analysis**  
- you will do a theoretical analysis of a piece of repertoire representing a standard musical form such as fugue or sonata  
- this will be a general outline of the form as would be useful from a performing perspective  
- hand in photocopy of marked score

**Class Performances**  
- you will be assigned portions of repertoire to perform in class in order to demonstrate various aspects of performance practice style  
- repertoire assignments will accommodate individual student’s level of performance

**Class Presentation**  
Choose a topic of special interest to you that you wish to investigate indepth for the entire semester. It can be conceived as either:  
- a) teaching the class. Or  
- b) a presentation for a learned society such as a piano teacher’s group or professional convention.

Possible topics include: performer as cocreator, performance anxiety, concert career management, performer biography (interview them?), composer history, concerto and chamber music repertoire, development of keyboard instruments, technology today, etc. A written abstract or proposal will be due Sept 14.

You will give a 15 minute class presentation either as a synopsis of your research, or by teaching the class. You may wish to include a performance by yourself, use a recorded performance, use Power Point, or use the internet. Your goal is to create an interesting and indepth, informative presentation.

**Midterm and Final Exam**  
- will include aural and score identification of repertoire, short answer, essays
Homework Assignments
-small assignments including readings, class reports, class demonstrations, and email discussion groups

Class Attendance and Participation
- attendance is taken on a daily basis
-excused absences (documented illness or family emergencies, scheduled school absences) will be exempted, however, it is the student's responsibility to makeup any missed work
-tests, class performances and class presentations cannot be rescheduled except for excused absences
-it is desired that students will act professionally by arriving to class in a timely manner. Late arrivals will be reflected in the attendance portion of the grade
-class participation in discussions and exercises is encouraged and noted
-late assignments receive a grade of 0%

GRADUATE REQUIREMENTS

1. Class Presentation Research Paper

   A 6-8 page single spaced paper related to your Class Presentation, due at the end of the semester. It must include 2 internet or technological references and a bibliography of materials used (not only quoted). It may include: traditional essay, point form, charts, and musical examples.

2. own choice in consultation with Dr. Gingerich

EVALUATION

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GRADING

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SYLLABUS
(subject to change)

1: Aug 24  Introduction to Syllabus
Organization of Assignments

2. Aug 31  Historical Development of Keyboard Instruments
Historical Development of Keyboard Technique
Early Keyboard Literature
Performer as CoCreator

3. Sept 7  Setting the Stage: Social, Political and Artistic Forces in the Baroque Period
Musical Characteristics: Baroque Performance Style Characteristics
Couperin, Scarlatti, Telemann

4. Sept 14  Scarlatti
Baroque Women Composers
Abstract Due

5. Sept 21  Handel
Baroque Article Report Due

6. Sept 28  Bach

7. Oct 5  Bach
Bach’s Sons

8. Oct 12  Setting the Stage: Social, Political and Artistic Forces in the Classical Period
Classical Performance Style Characteristics
Description and Role of the Forte-Piano
Midterm Exam

9. Oct 19  no class

10. Oct 26  Haydn

11. Nov 2  Mozart
Classical Article Report Due

12. Nov 9  Beethoven
Theoretical Analysis Due

13. Nov 16  Beethoven
14. Nov 23  Classical Women Composers
Class Presentations

15. Nov 30  Class Presentations

16. Dec 7  Review
Class Presentations

Assignments Due Dec 13 by 12 noon
Final Exam as listed in Banweb