Ball State University College of Fine Arts / School of Music / Music Performance

MUSP 692 – Piano Literature I

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Office hours: TBA
Class Time: T/Th 2:00 – 2:50pm, MI 229

COURSE DESCRIPTION:
This 2-semester course offers a study of the literature for solo piano from the Baroque era to the present day, with an emphasis on musical styles, important genres, and interpretation.

COURSE OBJECTIVES / STUDENT LEARNING OUTCOMES

- To survey the piano repertoire of the 18th, 19th, and 20th/21st centuries
- To examine stylistic and formal elements found in representative works and to be able to articulate this understanding both orally and in written form
- To identify and trace the development of important genres of the piano repertoire
- To consider and articulate the interpreter's role in performing this repertoire by comparing and insightfully critiquing various recorded interpretations
- To prepare for piano comprehensive exams

COURSE MATERIALS

- Readings, listening assignments, and other materials will be posted on Canvas
- Recordings are available online through various streaming platforms, YouTube, and/or Ball State Library's Naxos Listening Library
- PDF scores are available online through websites such as IMSLP, although these are not always the best editions. [It is strongly recommended that you purchase your own copies of these scores in good editions as you are able to, as you will likely be interacting with this music for a lifetime.]

COURSE GRADING

Listening Logs	15%
Short Repertoire Presentations (10% each x2)	20%
Final Presentation and Paper	25%
Exams (10% each x3)	30%
Final Oral Exam	10%

Grading Scale:

94-100	A			90-93	A-
88-89	B+	84-87	B	80-83	B-
78-79	C+	74-77	C	70-73	C-
68-69	D+	64-67	D	60-63	D-
below 60	F				

COURSE ASSIGNMENTS
Assignment details, including instructions, relevant readings, due dates, and grading criteria will be posted and updated on Canvas. Please check Canvas regularly to stay informed and on track.

Listening Logs

A major component of this course will be weekly listening assignments to help students familiarize themselves with the standard piano repertoire. Given the breadth and depth of this repertoire, it will be critical to approach listening actively and regularly (daily), especially for students coming into this class with limited exposure to the piano repertoire. Listening logs should be written weekly for required listening - see the course schedule for due dates. Additional instructions will be provided on Canvas.

Short Repertoire Presentations

You will give two short in-class presentations (approximately 8 minutes each) – one on a Bach Prelude & Fugue and one on a classical sonata. Your presentation should include representative demonstrations at the piano along with a brief discussion of the piece and any interesting features (e.g., performance and interpretive issues, compositional and stylistic features, form, texture, etc.). Additional information will be provided on Canvas.

Final Presentation and Paper

You will give a 15-minute presentation on an eighteenth- or early-nineteenth-century composer not covered in class. You should provide an overview of the composer and their works for piano along with more specific focus on a representative work or works. (Please keep biographical information relatively brief – I'm more interested in their music and your assessment of it.) Your presentation should also include a short performance (3 – 5 minutes, memorization not required) of a representative work. Along with your presentation, you should provide the class with a detailed handout (1 – 2 pages), which should include a bibliography (at least 5 sources). Your presentation will then be worked into a 7 – 10-page (double-spaced) paper, due Wednesday of finals week. (Topics must be approved by me no later than Friday, Oct. 9.)

Exams

There will be three exams in this class, which may include listening and score identification from the assigned listening, unknown score and listening analysis, short answer, and essay questions based on topics discussed in class.

Final Oral Exam

Graduate students will have an oral final exam based on the repertoire studied throughout the semester. This exam will take place during finals week by individual appointment and test your ability to verbally articulate your understanding of the repertoire, musical style, and the development of important genres related to piano literature.

ATTENDANCE POLICY

You are expected to attend all classes and arrive on time. If you must be absent for any reason, please notify me as early as possible. More than three absences over the course of the semester may result in a lowered final grade.

SELECTED BIBLIOGRAPHY

Dale, Kathleen. *Nineteenth-Century Piano Music: A Handbook for Pianists*. Oxford University Press, 1954.
Friskin, James and Irwin Freundlich. *Music for the Piano*. Dover Publications, 1973.
Gillespie, John. *Five Centuries of Keyboard Music*. Dover Publications, 1965.
*Gordon, Stewart. *A History of Keyboard Literature*. Schirmer Books, 1996.
*Hinson, Maurice. *Guide to the Pianist's Repertoire (4th ed.)*. Indiana University Press, 2013.

Hutcheson, Ernest and Rudolph Ganz. *The Literature of the Piano*. Alfred A Knopf, 1966.
Kirby, F.E. *Music for Piano: A Short History*. Amadeus Press, 1995.
Loesser Arthur. *Men, Women and Pianos: A Social History*. Simon and Schuster, 1954.
Marshall, Robert. *Eighteenth-Century Keyboard Music*. Routledge, 2003.
Rosen, Charles. *The Classical Style*. Norton, 1972.
Rosen, Charles. *The Romantic Generation*. Harvard University Press, 1995.
Rosen, Charles. *Sonata Forms*. Norton, 1988.
Rosenblum, Sandra. *Performance Practices in Classic Piano Music*. Indiana University Press, 1988.
Schonberg, Harold. *The Great Pianists from Mozart to the Present*. Simon and Schuster, 1987.
Schonberg, Harold. *The Lives of the Great Composers*. WW Norton & Co., 1970.
Todd, Larry. *Nineteenth Century Piano Music*. Routledge, 2004.
Wolff, Konrad. *Masters of the Keyboard*. Indiana University Press, 1972.

*Recommended texts

UNIVERSITY STATEMENTS, POLICIES, AND INFORMATION

University Statement
We are committed to ensuring that all members of the community are welcome, through valuing the various experiences and worldviews represented at Ball State and among those we serve. We promote a culture of respect and civil discourse.

Disability Statement
If you need course adaptations or accommodations because of a disability, please contact the instructor of record as soon as possible. Ball State's Disability Services Office coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability Services can be contacted at 765-285-5293 or dsd@bsu.edu.

Freedom of Expression
In this course, we are committed to fostering a learning environment that values intellectual diversity, encourages free expression, and promotes open inquiry. As members of the Ball State Community, we treat each person in the Ball State community with civility, courtesy, compassion, and dignity and respect and learn from differences in people, ideas, and opinions. Please review Ball State University's Statement on Freedom of Expression, the resources on Ball State's Freedom of Expression webpage, and Ball State's Beneficence Pledge.

Engagement Expectations
To support a respectful and engaging academic community that encourages the free exchange of ideas and civil discourse, we will follow these ground rules:

- **Respect different perspectives.** Share your ideas and let others share theirs.
- **Challenge ideas, not people.** Disagree respectfully. No personal attacks or put-downs. Focus on exploring ideas critically and constructively.
- **Listen to understand.** Stay curious, ask questions to understand, and give others space to speak.
- **Assume good intentions.** Approach discussions with curiosity and compassion.
- **Keep it private.** What is shared in class stays in class. Do not share others' words or work without permission.
- **Be respectful.** Avoid hurtful language, stereotypes, or content that may demean others. Keep feedback constructive.

Title IX / Sex Discrimination
Ball State University is committed to maintaining an educational environment free from sex discrimination, including sexual harassment, sexual misconduct, dating and domestic violence, and stalking. Students who experience or witness conduct that may violate University policy are encouraged to seek support and assistance. The Title IX Office can provide information about reporting options, supportive measures, and available resources. Contact the Title IX Office at 765-285-1545 or titleix@bsu.edu.

Please Note: As your instructor, I am a mandatory reporter. If you disclose information to me about conduct that may constitute sex discrimination or sexual misconduct, I am required to notify the Title IX Coordinator. The Title IX Office will reach out to discuss available resources, supportive measures, and reporting options. If you wish to speak with someone confidentially, you may contact the Counseling Center or the Center for Survivor Support.

Student Academic Ethics Policy
Honesty, trust, and personal responsibility are fundamental attributes of the university community. Academic dishonesty and other forms of academic misconduct threaten the foundation of an institution dedicated to the pursuit of knowledge and will not be tolerated. To maintain its credibility and reputation, and to equitably assign evaluations of scholastic and creative performance, Ball State University is committed to maintaining a climate that upholds and values the highest standards of academic integrity. Visit the VPAA's academic integrity website (Students tab) for resources on understanding academic integrity, citing sources properly, and avoiding inadvertent academic dishonesty. To learn about BSU's academic integrity expectations and students' rights, please read the University Student Academic Ethics Policy.

Academic integrity violations include giving or receiving an unfair academic advantage (cheating), presenting someone else's ideas or work as your own (plagiarism), and falsifying academic records. Unless otherwise indicated, you must work independently by yourself. Check with me if you are unsure whether something constitutes academic dishonesty. Examples of academic integrity violations include but are not limited to:

- Using resources not authorized by the instructor (including devices, AI tools, hidden notes, and open books).
- Using a generative AI system or a person to complete academic assignments such as response papers, discussion posts, essays, or any other assignment when such use is not explicitly permitted by the assignment instructions or the instructor.
- Utilizing another person or a generative AI system to take a quiz, examination, or similar evaluation in place of oneself.
- Using a generative AI system for research, creative work, theses/dissertations, grant proposals, IRB-regulated work, or publication-bound work in violation of university AI policies, funder/publisher rules, IRB requirements, or discipline-specific standards.
- Presenting as one's own work the ideas, representations or words of another person or of a GenAI system without customary and proper acknowledgment of sources or of the AI tool(s) used.
- Using generative AI systems to analyze data, conduct research, or generate content that is included in an assignment (images, graphs, charts, tables, etc.) without proper documentation, citation, and attribution of this AI use.

- Using commercial study websites to find answers to graded assignments (Chegg, Course Hero, StudyPool, OneClass, etc.).
- Without the instructor's written permission, giving away, buying, or selling graded assignments class notes, exams, study guides, or other course materials to other students or to third-party vendors (Course Hero, Chegg, 24HourAnswers, etc.).
- Working with another person on any assignment other than authorized group projects.
- Sharing or allowing others to access your files, whether done with permission or not.
- Reusing your own work from another semester, course, or section.
- Sharing answers with others during exams (passing notes, texting, whispering, gesturing)
- Discussing exam questions and answers with students who have not taken the exam.
- Soliciting others to complete work for you.

Generative AI (GenAI) Statement

Generative AI (GenAI) refers a class of AI tools that can create text, images, audio, video, and other similar media from existing training datasets. This may include user-prompted tools or tools running autonomously (aka, "agentic AI"). Note that some AI tools are becoming embedded in platforms that students use to create their assignments (e.g., Grammarly, Microsoft Word, Excel, Adobe Acrobat, Canva, OneNote, and Evernote). The mere presence and use of AI-assisted features in such tools, such as grammar suggestions, predictive text, formatting help, or auto-completion, would not normally be considered GenAI. For GenAI use guidelines for students and for instructors, see the VPAA's website; for GenAI information, tools, resources, and courses, see BSU AI Initiatives website.

Conditional Use (Specific or limited GenAI use permitted)

At Ball State, we use GenAI to elevate human potential, not replace it. To succeed in an AI-infused world, students must balance technical skills with durable skills, lifelong abilities such as critical thinking, ethical judgment, communication, accountability, and responsible decision-making that define a Ball State graduate. Developing these durable skills requires you as students to think carefully about:

- when AI should and should not be used;
- how to use AI responsibly;
- how to verify AI-generated information; and
- and how to remain accountable for final work.

You may use GenAI tools for some work submitted in this course. You will be informed as to when, where, and how these tools are permitted to be used, along with guidance for attribution. Any use outside of this permission constitutes a violation of Ball State University's Student Academic Ethics Policy. When in doubt, please ask me before using GenAI. You, the student, are always responsible for the content you submit, publish, share, or act upon, regardless of whether GenAI tools assisted in the process. For data security reasons, please use BSU-approved GenAI tools (e.g., BSU Gemini, NotebookLM), which support single sign-on (SSO) with BSU ID and password. Commonly used public GenAI tools carry a higher risk of data being shared externally. In contrast, when using BSU-approved GenAI tools, any data you input is protected within the BSU system. Instructors do not have access to BSU IT Center logs of AI tool usage, so student data shared through BSU-approved GenAI tools remain private.

The Writing Center

All writers improve with practice and feedback, so as a student in this course, you are encouraged to use the Writing Center to get additional feedback on your writing. The Writing Center can help you at any stage of the writing process, whether you're just getting started and need help brainstorming or when

you're wrapping up a project and just want a second set of eyes. We work with writers from all disciplines and with all kinds of writing, including essays, reports, reflections, research projects, web content, lesson plans, slideshows, poster presentations, resumes, and other digital or print texts. You can choose from three appointment types: getting started on a new project (Planning appointment), discussing an existing draft (Feedback appointment), or scheduling time to work, with a tutor on hand to keep you motivated (Accountability appointment). To schedule a free appointment, go to bsu.edu/writingcenter. We offer online appointments any time we're open, or you can meet a tutor face-to-face in Robert Bell 295 during weekdays and Bracken Library First Floor West in the evenings. Make sure you plan ahead, because appointments book quickly!

The Basic Needs Hub

If you are having difficulty affording enough food, do not have a safe and reliable place to sleep, and/or experiencing an emergency or crisis, help is available through the Basic Needs Hub. The Basic Needs Hub has information, resources, and provides individualized support to students. To talk with a supportive staff member about your experience, receive one on one assistance, or learn more about resources, you can submit a Basic Needs Assistance Form.

The Counseling Center

The Ball State University Counseling Center offers free and confidential services to all students. The Counseling Center is located in Lucina Hall, Room 320. To schedule an appointment, you can contact us at 765-285-1736. Ball State also offers a 24/7 Crisis Line, which can be reached at 765-285-HOPE (4673). The Crisis Line is a mental health resource for those who are struggling with any mental health concerns, including thoughts of self-harm and/or suicide.

At the Ball State Counseling Center, we see students for a variety of reasons, some of which include homesickness, relationship concerns, anxiety, and depression. At your first appointment, you will work with a therapist to create a plan that will connect you with resources that best fit your needs. We assist students with getting connected to therapy at our Center as well as connecting students to self-help resources, other on-campus resources, and community-based resources. All Ball State students also have access to several on-demand, self-help resources through a variety of different platforms. All of these resources, including a direct link to our website, can be found at BSU Counseling Center.

The Speaking Center

The Speaking Center is a free resource available to all members of the BSU community wanting to improve their public speaking abilities. We offer personalized coaching designed to help you become a more confident and effective speaker. Our trained coaches provide constructive feedback and support throughout the entire speech preparation process, whether you are in the early stages of brainstorming ideas and organizing your thoughts, or you need to practice your delivery and refine your message.

The Center is in the David Letterman Communication and Media Building, room 302. To schedule an appointment, please access us through your Navigate app or use this direct link to sign up for a time**.** Appointments are available both in person and on Zoom. Appointments are available in person, on Zoom, and in virtual reality (VR) for those interested in practicing in an immersive speaking environment.

COURSE SCHEDULE

(subject to change)

Tuesday, Aug 25
Introduction/Interpretation

Thursday, Aug 27
Pianos and Performance Practice

Tuesday, Sep 1
J.S. Bach

Thursday, Sep 3
J.S. Bach

Tuesday, Sep 8
J.S. Bach

Thursday, Sep 10
Rameau, Couperin, etc.

Tuesday, Sep 15
Scarlatti, Handel

Thursday, Sep 17
Pre-Classical, Galant
Submit Listening Logs

Tuesday, Sep 22
Bach Presentations

Thursday, Sep 24
Listening Exam #1

Tuesday, Sep 29
Haydn

Thursday, Oct 1
Haydn

Tuesday, Oct 6
Mozart

Thursday, Oct 8
Mozart
Presentation Topics Approved (Oct. 9)

Tuesday, Oct 13
Fall Break

Thursday, Oct 15
Beethoven

Tuesday, Oct 20
Beethoven

Thursday, Oct 22
Beethoven
Submit Listening Logs

Tuesday, Oct 27
Sonata Presentations

Thursday, Oct 29
Listening Exam #2

Tuesday, Nov 3
Early 19th Century

Thursday, Nov 5
Early 19th Century

Tuesday, Nov 10
Schubert

Thursday, Nov 12
Schubert

Tuesday, Nov 17
Mendelssohn

Thursday, Nov 19
Mendelssohn
Submit Listening Logs

Tuesday, Nov 24
Presentations

Thursday, Nov 26
Thanksgiving Holiday

Tuesday, Dec 1
Presentations

Thursday, Dec 3
Presentations
Paper due (Wednesday, Dec. 9)

****Thursday, Dec. 10, 12:00 – 2:00pm****
Final Listening Exam

****Finals Week by appointment****
Final Oral Exam (graduate students only)