KEYBOARD LITERATURE

MHL 474    SECTION 002

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School of Music

Course Description: Specialized studies of the history of keyboard literature within the larger context of social and art history. This is the second semester of a two-semester survey of keyboard literature.

Program Learning Outcome: Demonstrate a working knowledge of music history and literature from the Western art tradition.

Student Learning Outcomes: Students should be familiar with the development and varied styles of keyboard music, and with analysis of various aspects of keyboard works. Students will also have the chance to improve writing and presentation skills.

Required Text: A History of Keyboard Literature
Author: Stewart Gordon

Course Requirements: reading assignments, class participation, Midterm exam, Final exam, quizzes, paper and class presentation

Course Calendar: Jan20-Feb24: Schubert, Schumann, Chopin
Feb27-Mar2: Midterm
March5-May4: Liszt, Brahms, Debussy, Scriabin, Prokofiev
May7-11: Final Exam
Grading:  
Midterm 30%  
Final Exam 40%  
Quizzes, Class Participation, Papers/Presentations 30%  

Attendance:  
Attendance is essential for taking notes, listening, etc. Students will be allowed 2 unexcused absences. Upon the third unexcused absence, the grade will be lowered a letter grade, and again upon each successive absence.

Academic Integrity:  
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty  
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp
**Withheld Grades: Semester Grades Policy**

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Students with Disabilities**

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/)
Five Centuries of Keyboard Music (Dover Books on Music) by John Gillespie Paperback $24.95. Only 11 left in stock (more on the way).
Ships from and sold by Amazon.com. It begins with a brief history on the development of keyboard instruments (for a more in-depth history of the instrument, check out Men, Women and Pianos: A Social History), and then chronologically goes through each composer and gives a brief biography and then discusses their contributions to keyboard literature.