

MASTER OF MUSIC NEW COURSE PROPOSAL

1. DETAILS

0830.507

- a. Course Title: Piano Pedagogy
- b. Sponsors: Veda Zuponic, Department of Music
- c. Credit Hours: 3 credit hours
- d. Course Level: Graduate
- e. Curricular Effect: Required course for the Master of Music (Piano)
- f. Prerequisites: Acceptance to the MM program or by permission of the instructor
- g. Suggested Time and Scale Implementation: Fall of 1998. The course will be offered annually
- h. Adequacy of Present Staff and Resources: Present staff and library resources are adequate.

2. RATIONALE

The livelihood of virtually every pianist, of humble attainment or of international stature, will depend to a greater or lesser extent on his teaching of young children. Pianists have a 200-year history of piano pedagogy and methodology at their disposal. A piano pedagogy course is essential since there is as much chaff as wheat in both the methodology and the literature written for children. This course must help the student identify what is pedagogically sound about material written for beginners and intermediate students and to develop a systematic approach to the teaching of young persons. Additionally, the student must have an opportunity to practice his teaching craft on a willing student; this course will have a practicum experience attached to it and the professor of record will observe the student's teaching and consult with him at regular intervals to ensure that the student teacher is moving from theory into sound practice.

3. ESSENCE OF THE PROPOSAL

a. Objectives of the Course. The student will be introduced to the literature of the elementary, intermediate and early advanced repertoire for the piano, and will be carefully guided through certain materials of quality. Attention will be paid to a complete pedagogical understanding of these exceptional materials so that the student understands that there is an underlying process which determines the placement of any given piece of music in a sound methods book. The student will be provided with a young student to teach and the student teacher will be advised as to how best to meet the needs of the child through the course of the year. It is anticipated that the child will continue with the teacher throughout the second semester, although the course is only of one semester's length.

b. Topical Outline.

Weeks I and II and III. First lessons at the keyboard. Students will become familiar with the many methods books which exist for beginning piano students and the

- professor will point out the positive and negative characteristics of the material. The third week will be devoted to analyzing Nikolaev's The Russian School of Piano Playing, published by Boosey and Hawkes, as well as discussing the Russian music education system as it applies to the piano.
- Week IV: A model lesson, with the professor demonstrating with a first year student.
- Weeks V and VI: Professional memberships; value of auditions and competitions; teaching materials at Grade 2, including Anna Magdalena Bach's Notebook; easy sonatinas, character pieces by Burgmuller, Tchaikovsky, Grieg, Schumann, Shostakovich, Kabalevsky, Gretchaninoff and others.
- Week VII and VIII: Grade 3 teaching materials, including a broad exploration of the sonatina repertoire by classical and 20th century composers; etudes and character pieces by Grieg, Schumann, Shostakovich and so on.
- Week VIII: Graduate students will invite their students to take a model lesson for the class.
- Week IX: Grade 4 teaching materials: Etudes, Sonatinas, Bach "Little Preludes and Fugues"; Ensemble works.
- Week X: Model lesson by the professor with a 2nd year student.
- Week XI: Model lesson by students of graduate students.
- Week XII: Grade 5 teaching materials. Bach Inventions, character pieces, Sonatinas.
- Week XIII: Grade 6 teaching materials. Classical sonatas. Romantic repertoire
- Week XIV: Grade 7 teaching materials. Classical sonatas, etudes, preparation for competitions and auditions.
- Week XV: Business practices for those maintaining an independent music studio.
- Week XVI: Mini-recital by "students of students".

c. Evaluation of Students

Students will be evaluated by written and oral examinations, class presentations and written assignments.

d. Course Evaluation. The course will be evaluated through student evaluation forms and periodic review by the graduate committee.

4. RESULTS OF CONSULTATIONS.

Professor Shirley Aliferis and Dr. Cleveland Page, Chairpersons of the Piano Departments at West Chester University and the University of Maryland, respectively, were consulted. Results are attached.

5. ADDITIONAL INFORMATION

This course already exists at the undergraduate level; it is a one credit course. The undergraduates and graduates will meet together once a week; the requirements for the graduate students will be greater, and of a different nature, than that of the undergraduates and will include the practicum component of the course.

6. CATALOGUE DESCRIPTION

Piano Pedagogy

3.s.h.

The course will systematically present the pedagogical methods and materials readily found in the United States for teaching beginning, intermediate and early advanced students of the piano. A revised practicum is an essential part of the course.

1004.561

**MASTER OF MUSIC
NEW COURSE PROPOSAL**

1. DETAILS

- a. Course Title: **Form and Analysis**
- b. Sponsor: Harold Oliver - Department of Music
- c. Credit Hours: 3 credit hours
- d. Course Level: Graduate
- e. Prerequisites: Acceptance to the Master of Music or permission of instructor
- f. Time and Scale of Implementation: Spring/1997. The course will be offered annually.
- g. Curricular Effect: Required course for all graduate students in the Master of Music program.
- h. Adequacy of present Staff and Resources: Present staff and resources are adequate.

2. RATIONALE

This course will present important twentieth century approaches to the analysis of music and analyze a variety of work from all periods. Analytic skills permit graduate music students to study music independently and to explain their understanding of and approach to the music to others. Without these skills students find it hard to study without the continual supervision and advice of a teacher.

3. ESSENCE OF THE COURSE

- a. Objectives. Upon completion of the course, the student will:
 - 1. be able to interpret and explain the organization of works appropriate to graduate study.
 - 2. be familiar with the most prominent approaches to the analysis of music.
 - 3. have participated in the analysis of several works illustrative of the most significant analytic systems.
- b. Topical Outline/Content. Topics in the course will be presented in the context of analytic exercises. These topics will include harmonic analysis, linear analysis, Schenkerian reductive techniques, forms (such as fugue, rounded binary form, sonata form, rondo form, song form), non-tonal harmony, chance techniques, atonal and twelve-tone techniques, twentieth century rhythmic and orchestration devices.

c. Evaluation and grading procedures: Written formal analyses will be completed weekly by each student and discussed in class. An individual final project (appropriate to their major area of study) will be selected by each student and completed over the course of the semester.

d. Course evaluation: The course will be evaluated through student evaluation forms and collegial assessment.

4. RESULTS OF CONSULTATIONS

Professors Lawrence Stewart, Joseph Mayes and Veda Zuponic were consulted and they have provided significant advice and encouragement.

5. ADDITIONAL INFORMATION:

None

6. CATALOGUE DESCRIPTION

Form and Analysis

3 s.h.

The course presents important contemporary approaches to the analysis and understanding of music of all periods including those of the present. Students will present analyses of works appropriate to their graduate level studies in their major area. This is a required course for all students in the master of music program. Prerequisite: Completion of undergraduate theory.