Course Proposal Form

Current form approved by Senate AAC and VPAA Council October, 2005

1. (a) *Subject Code(s)*: MUS 523
   (b) *Course Number and Title*: CRN, Sonata Duo and Chamber Ensemble Seminar
   (c) *Name of Faculty Member Making Proposal*: Phyllis East
   (d) *Department*: Music, Piano
   (e) *Office Number/Building*: Mason Hall, 2160
   (f) *Telephone*: 716-673-3160
   (g) *E-mail*: Phyllis.East@fredonia.edu

2. *Check which applies*:
   ___X__ Proposed New Course _____ Proposed Change to an Existing Course
   _____ Course Deletion _____ Course Reactivation

3. *Check all that apply*:
   _____ Undergraduate Course _____ CCC Course __X___ Graduate Course
   If this is (or is proposed to be) a CCC Course, enter the CCC Category: ____NO____

4. *If this is a proposed change to a CCC course, will the proposed change(s) affect the ability of the course to fulfill the requirements of its CCC category*? _____

5. *Does this course impact the Professional Education Unit*? __No___

6. *If changes are being proposed to an existing course, clearly describe the nature of all changes (e.g., This is to propose changing the title and description of the course.).*

7. *Indicate the semester you would like the proposed change/new course/course deletion to take effect*: ___Spring 2009_____

8. *Provide a complete (new or revised) catalog listing for the course, by providing the following information*:
   (a) *Subject Code and Number*: MUS 523
   (b) *Course Title*: Sonata Duos and Chamber Ensembles
   (c) *Frequency Code*: B or D
   (d) *Course Description*: Collaborative Pianists will study representative chamber instrumental literature from the Baroque, Classical, Romantic, Impressionistic, and 20th century periods. An overview of standard literature for duos with all instruments, piano trios, and larger ensembles (quartets, quintets, and sextets) will be presented. Collaborative Pianists will also play in chamber ensembles and perform duos in class.

   (d) *Prerequisite Courses*: None
   (e) *Co-requisite Courses*: None
   (f) *Credits*: 3 cr

9. *Is this a course (e.g., a "special topics" course) that may be taken more than once for credit?* ___NO__

10. *Please indicate the grading mode for the course*:
_____ S/U __X___ Standard Letter _____ Mode may vary by section

11. *Please provide a brief rationale for the proposal. If appropriate, indicate how the proposed new course or course change resulted from program assessment. Also, if not covered in the syllabus, indicate how this (new) course will contribute to the attainment of learning goals at the program level.*

In this course, Collaborative Pianists will learn a wide variety of chamber music repertoire. They will explore the differences in style and techniques required when performing with various instruments in different genres and musical periods. Collaborative pianists will gain the skills necessary to perform in recitals and concerts with instrumentalists and chamber ensembles in this course.

If this is a new course or a significant revision to an existing course, attach a syllabus. A complete syllabus should include information on textbooks, course rationale (how it contributes to program goals), course objectives, course requirements, grading, and bibliography.

Once the appropriate dean has approved the new course or course change, the above information should be sent electronically to:

Dr. Joseph Straight, Chair
Academic Affairs Committee
joseph.straight@fredonia.edu

The original form, including the signature page, should be forwarded to Dr. Straight via campus mail.

12. *Chair's Approval: I hereby approve of this proposal and attest that all affected departments have been informed, and (if this is a proposal for a new course) that the Registrar has approved the proposed course subject code(s) and number.*

Signature _____ Date 7/22/08

13. *Dean's Approval: I hereby approve of this proposal. In so doing, I acknowledge that any resource implications of the proposal have been considered, and that any concerns the administration has in this regard will be communicated to the Academic Affairs Committee/Graduate Council.*

Signature _____ Date 8/2/08

14. *Approval by the Professional Education Council (required if the proposal impacts the Professional Education Unit)*:

Signature _____ Date _____

15. *Approval by the Academic Affairs Committee (undergraduate courses) or the Graduate Council (graduate courses)*:

Signature _____ Date _____

16. *Approval by the College Core Curriculum Committee (required if a course is or is being proposed for inclusion in the CCC)*:

Signature _____ Date _____

17. *Approval by the Vice President for Academic Affairs*:

Signature _____ Date _____

MUS 523 Sonata **Duos and Chamber Music Seminar**

Course Description
Students will study representative chamber instrumental literature from the Baroque, Classical, Romantic, Impressionistic and 20th-century periods. An overview of standard literature for duos with all instruments, piano trios, and larger ensembles (quartets, quintets and sextets) will be presented. Students will also play in chamber ensembles and perform duos in class.

Required Text
Maurice Hinson: The Piano in Chamber Ensemble, Indiana Univ. Press, 1978.

Scores for study and performance will also be required.

Course Objectives
1. Listen to a wide variety of chamber and instrumental duo repertoire.
2. Learn stylistic differences in music of various periods.
3. Learn Techniques for working with an instrumental soloist and small chamber orchestra.
4. Perform with a small chamber ensemble.

Grading

Class performances	50%
Assignment preparation	20%
Final (project/performance)	30%

Grading Scale

95-100	A
90-94	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-

Class Schedule

Week 1	Overview of course and syllabus; introduction to chamber music; historical development; rehearsal techniques. *Assignment:* Hinson, chapter 1.
Week 2	The Baroque period: style and instrumentation; basso continuo; sonatas of Bach for violin, gamba, and flute. *Assignment:* Listening to select sonatas of Bach and preparing one sonata for performance in class.
Week 3	Performance techniques: articulation, dynamics, ornaments and rhythmic issues in Baroque music. *Assignment:* Preparation of a continuo accompaniment to be presented in class.
Week 4	The Classical period: style and instrumentation; the fortepiano; emergence of modern concepts of chamber music; the duo/chamber music of Haydn and Mozart. *Assignment:* Listening to select duo/two-piano sonatas and variations of Haydn and Mozart; reading of pertinent chapters in Hinson; preparation of one selection for class performance.
Week 5	Performance techniques: dynamic expression, ornaments and rhythmic issues in Classical music; chamber music with piano in the works of Haydn, Mozart and Beethoven. *Assignment:* Preparation of a sonata movement with one or more instrumentalists, followed by in-class performance and critique.
Week 6	In-class performances and critiques continued.
Week 7	The Romantic period: style and instrumentation; the on-going technical development of the piano and other instruments; overview of duo/chamber music of Schubert, Schumann, Mendelssohn and Brahms. *Assignment:* Reading of pertinent chapters in Hinson; select one instrumental sonata movement for preparation.
Week 8	Performance techniques: the range of Romantic expression, problems of sound and balance; continued study of the music of Schubert, Schumann, Mendelssohn and Brahms. *Assignment:* preparation and rehearsal of chosen works for in-class performance and critique.
Week 9	In-class performance of chosen works with discussion, analysis and critique.
Week 10	The Impressionistic period in France: style and instrumentation. Overview of the duo/chamber music of Faure, Debussy and Ravel. *Assignment:* Reading of pertinent chapters in Hinson; select one instrumental duo movement for preparation of analysis, rehearsal and performance.

Week 11	Performance techniques; the Impressionistic "sound" and expressive techniques; continued study and listening to the music of Faure, Debussy and Ravel. *Assignment:* preparation for in-class performance.
Week 12	In-class performances with discussion, analysis and critique.
Week 13	Twentieth-century style and instrumentation; range of styles and influences; national schools (French, German, Hungarian, Russian, American); overview of literature. *Assignment:* reading of pertinent chapters in Hinson; selection of one instrumental movement to be rehearsed and prepared for in-class performance.
Week 14	Performance techniques: new perspectives of piano sound and technique; study of selected works by Stravinsky, Bartok, Prokofiev and Copland. *Assignment:* Rehearsal and preparation of chosen works for in-class performance.
Week 15	In-class performances with discussion, analysis and critique.
Final	Written project: stylistic analysis of one of the periods studied / final in-class performance.

Additional Bibliography and Resources

Kurt Adler, The Art of Accompanying and Coaching, Da Capo, 1976

Putnam Aldrich, "The Authentic Performance of Baroque Music," Essays on Music in Honor of Archibald t. Davidson, Harvard Univ. Press, 1957

William Austin, Music in the Twentieth Century, Norton, 1966

Melvin Berger, Guide to Chamber Music, Dover, 2001

Alfred Brendel, Musical Thoughts and Afterthoughts, Princeton Univ. Press, 1976

Nathan Broder, "Mozart and the Clavier," Musical Quarterly, 27 (Oct. 1941)

David Charlton, "Performance Practice around 1800," Music and Musicians, 23 (Jan. 1975)

Ernest Clossen, History of the Piano, new ed., Scholarly Press, 1977

Chris Foley (on line): The Collaborative Piano Blog (www.collaborativepiano.blogspot.com)

Stewart Gordon, A History of Keyboard Literature, Schirmer Books, 1996

Joyce Grill, Accompanying Basics, Kjos Publ., 1987

Albert Lockwood, Notes on the Literature of the Piano, Da Capo, 1968

Newton W. Miller, "On Taking the Repeats," AMT Journal, 28 (Feb.-March 1979)

William S. Newman, "The Pianism of Haydn, Mozart, Beethoven and Schubert," Piano Quarterly, 105 (Spring 1979)

_____, The Sonata in the Classic Era, 3rd revised ed., W.W. Norton, 1983

_____, The Sonata Since Beethoven, 3rd revised ed., W.W. Norton, 1983

Deon Neilson Price, Accompanying Skills for Pianists, 2nd ed., Culver Crest Publ., 2005

Elizabeth and Eugene Pridonoff, "Coaching duo/duet piano," American Music Teacher Journal, 2007.

Charles Rosen, The Classical Style: Beethoven, Haydn and Mozart, W.W. Norton, 1972

_____, The Romantic Generation, Harvard Univ. Press, 1995