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Graduate Programs—NEW COURSE PROPOSAL

DEPARTMENT NAME: MUSIC

COLLEGE OF:
Arts and Letters

RECOMMENDED COURSE IDENTIFICATION:

PREFIX MUN COURSE NUMBER 6056 LAB CODE (L or C) _____

(TO OBTAIN A COURSE NUMBER, CONTACT ERUDOLPH@FAU.EDU)

COMPLETE COURSE TITLE

GRADUATE COLLABORATIVE PIANO PERFORMANCE

EFFECTIVE DATE

(first term course will be offered)

SPRING 2010

CREDITS: 1

TEXTBOOK INFORMATION:

"THE PIANO IN CHAMBER ENSEMBLE – AN ANNOTATED GUIDE", MAURICE HINSON, INDIANA UNIVERSITY PRESS, 1978.

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR X PASS/FAIL _____ SATISFACTORY/UNSATISFACTORY _____

COURSE DESCRIPTION, NO MORE THAN 3 LINES:

This course is designed to increase practical piano performing experience in the realm of collaborative arts, through weekly work in small ensembles two or more performers.

PREREQUISITES W/MINIMUM GRADE:*

Audition demonstrating fluent sight-reading at Royal Conservatory of Music level five or above

COREQUISITES:

OTHER REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL):

GRADUATE STUDENT LEVEL

PREREQUISITES, COREQUISITES & REGISTRATION CONTROLS SHOWN ABOVE WILL BE ENFORCED FOR ALL COURSE SECTIONS.

*DEFAULT MINIMUM GRADE IS D-.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE:

MASTERS DEGREE IN PIANO PERFORMANCE AND PROFESSIONAL EXPERIENCE AS COLLABORATIVE ARTIST WITH KNOWLEDGE OF PIANO CHAMBER LITERATURE

Other departments, colleges that might be affected by the new course must be consulted. List entities that have been consulted and attach written comments from each.

Dr. Edward Turgeon, eturgeon@fau.edu, 561-297-2045

Faculty Contact, Email, Complete Phone Number

SIGNATURES

SUPPORTING MATERIALS

Approved by:

Department Chair: _____

College Curriculum Chair: _____

College Dean: _____

UGPC Chair: _____

Dean of the Graduate College: _____

Date:

Syllabus—must include all details as shown in the UGPC Guidelines.

Written Consent—required from all departments affected.

Go to: <http://graduate.fau.edu/gpc/> to download this form and guidelines to fill out the form.

Email this form and syllabus to sfulks@fau.edu and eqirjo@fau.edu one week **before** the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website by committee members prior to the meeting.

Instructors:

Dr. Edward Turgeon, Associate Professor of Music, Coordinator of Collaborative Arts

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E-mail: eturgeon@fau.edu
Office Hours: by Appointment

Professor Judith Burganger
Professor Leonid Treer
Dr. Heather Coltman
Dr. Kyle Prescott
Professor Rebecca Lautar
Dr. Ken Keaton

Text

Although a textbook is not required for this course, students may find the following useful when researching the genre of piano in chamber ensemble:

“The Piano in Chamber Ensemble – An Annotated Guide”, Maurice Hinson, Indiana University Press, 1978.

The combined resources of the FAU Music Department Collaborative Piano Performance Library and FAU Wimberly Library will be the source for all music scores studied in this course.

Course Description

This course is designed to increase practical performing experience in the realm of collaborative arts, through weekly work in small ensembles consisting of at least two performers. The course provides a rich, rewarding creative experience.

Course Objectives

Students will expand small ensemble performance skills, with emphasis on the following:

- improved hearing skills
- heightened harmonic awareness
- expanded rehearsal techniques
- knowledge of textures
- balance requirements
- effective on and off stage communication, including the ability to lead via physical cue gestures, or respond to cue gestures from fellow collaborators
- increased range and quality and tone, through tonal imagination
- courage in musical risk-taking - all in the name of vital, expressive performing.

- striving to capture the emotional heart of every work, while applying historically and stylistically informed interpretations

Course Structure

Responsibilities include a minimum of 3 hours course-related work per week as follows:

- i) Coaching with your MUN 6056 partner(s) (50 minutes)
- ii) Attending your partner's lesson (if applicable) (45 minutes)
- iii) Rehearsal with your MUN 6056 partner(s) (minimum of 40 minutes)
- iv) Individual practicing (minimum of 40 minutes)

Assessment

The MUN 6056 coach will determine final grades based on:

- i) Quality of work through the entire semester: 60%

Individual parts need to be prepared in advance. Coaches will expect to hear major progress at each and every coaching. Each member of an ensemble will be assigned a grade for every coaching. Fifteen separate grades, for fifteen coachings will be averaged to produce this component of a student's final grade.

- ii) Mid semester performance at "Music at Noon",
Instrumental or vocal performance/studio class, or
collaborative arts studio class (during semester week 7 or 8): 10%
- iii) Final jury performance (during final exam period, day and time TBA): 30%

For components (ii) and (iii) above, grades depend on the overall quality of performance, including the degree of success in mastering various performance details, in line with advice given by MUN 6056 coaches.

Grading as follows:

A = 93% and above, A minus = 90 to 92%, B plus = 87 to 89%, B = 83 to 87%,
B minus = 80 to 82%, C plus = 77 to 79%, C = 73 to 76%, C minus = 70 to 72%
D plus = 67 to 69%, D = 63 to 66%, D minus = 60 to 62%, F = below 60%

Policies

Punctuality is expected. Habitual lateness will impact final grades.

In the event of cancellations for emergencies or medical reasons, students are expected to contact partners and coaches in advance. Documentation may be requested.

For ease of communication, students and coaches shall exchange contact information upon the first coaching each semester. Cell phones, pagers, food or drink are not allowed in coachings, although students are encouraged to create audio/video recordings of their coachings to facilitate the learning process.

Students will not post MUN 6056 performances on websites such as “youtube.com” without the prior consent of their MUN 6056 coach, their fellow collaborators, their applied instructors, and the Music Department Chair.

Classroom etiquette

Students will arrive at their coaching site early enough to allow set-up, etc., in advance of the coaching start time. Tuning will signal the beginning of a MUN 6056 coaching. Students will refrain from conduct that does not relate to the coaching. It is especially important that students refrain from talking or playing on their instrument while a coach is addressing an ensemble or individual.

Students with disabilities

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton – SU 133 (561-297-3880)

Academic integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see http://www.fau.edu/regulations/chapter4/4.001_Honor_code.pdf.

Bibliography/Supplementary Reading

Adler, Kurt. *The Art of Accompanying and Coaching*. University of Minnesota Press: Minneapolis, 1965.

Berger, Melvin. *Guide to Chamber Music*, 3rd ed. Dover Publications: NY, 2001.

Bernac, Pierre. *The Interpretation of French Song*. W.W. Norton & Co.: NY, NY, 1970.

Emmons, Shirley. *The Art of the Song Recital*. Schirmer Books: New York, NY, 1979.

Katz, Martin. *The Complete Collaborator: The Pianist as Partner*. Oxford University Press: USA, 2009.