



THE DOROTHY F. SCHMIDT COLLEGE OF ARTS & LETTERS  
SCHOOL OF THE ARTS  
DEPARTMENT OF MUSIC  
777 Glades Road  
Boca Raton, FL 33431  
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## MEMORANDUM

DATE: February 2, 2010  
TO: Dr. Ben Lowe, Chair  
Graduate Programs Committee  
FROM: Dr. Heather Coltman, Chair  
Department of Music  
RE: New Course Proposals-MUL 6528

The Department of Music supports the attached new music literature course proposal for the Graduate Survey of the Concerto. As the Master of Arts program grows, there is a need for music literature courses to serve as electives in all of the degree tracks. Students focusing on performance, as well as history and literature will benefit from this course, as it covers a broad array of repertoire and styles. The course adequately supports the requirements of our accrediting agency, NASM.

Thank you for your attention to these materials.



UGPC APPROVAL \_\_\_\_\_  
 UFS APPROVAL \_\_\_\_\_  
 SCNS SUBMITTAL \_\_\_\_\_  
 CONFIRMED \_\_\_\_\_  
 BANNER POSTED \_\_\_\_\_  
 ONLINE \_\_\_\_\_  
 MISC \_\_\_\_\_

**Graduate Programs—NEW COURSE PROPOSAL**

DEPARTMENT NAME: MUSIC COLLEGE OF: A&L

RECOMMENDED COURSE IDENTIFICATION:  
 PREFIX MUL COURSE NUMBER 6528 LAB CODE (L or C) \_\_\_\_\_  
 (TO OBTAIN A COURSE NUMBER, CONTACT ERUDOLPH@FAU.EDU)  
 COMPLETE COURSE TITLE  
 GRADUATE SURVEY OF THE CONCERTO

**EFFECTIVE DATE**  
 (first term course will be offered)

CREDITS: 3  
 TEXTBOOK INFORMATION: Required text :Roeder, Michael Thomas. *A History of the Concerto*. Amadeus Press, 2003.  
 Supplementary texts: Hutchings, Arthur. *A Companion to Mozart's Piano Concertos*. Oxford University Press, 1999.  
 Keefe, Simon. P., ed. *The Cambridge Companion to the Concerto*. Cambridge University Press, 2005. Kerman, Joseph.  
*Concerto Conversations*. Harvard University press, 2001.Layton, Robert. *A Companion to the Concerto*. Schirmer Books,  
 1998.Steinberg, Michael. *The Concerto: A Listener's Guide*. Oxford University Press, 2000

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR  PASS/FAIL \_\_\_\_\_ SATISFACTORY/UNSATISFACTORY \_\_\_\_\_

COURSE DESCRIPTION, NO MORE THAN 3 LINES:  
 This course will survey the major repertoire for solo instrument/s and orchestra from the Baroque era through the present day. This course will offer the solo instrumentalist the opportunity to better analyze, interpret and prepare for the performance of concertos with orchestra. Non-performers will also benefit from in-depth discussions of selected repertoire by major concerto composers.

PREREQUISITES W/MINIMUM GRADE: * Pre-requisite or co-requisite: MUS 6716 Intro to Graduate Research in Music MINIMUM GRADE OF B	COREQUISITES:	OTHER REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL):
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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: GRADUATE MUSIC FACULTY MEMBER

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.

\_\_Heather Coltman, [coltman@fau.edu](mailto:coltman@fau.edu), 561-297-3821 \_\_\_\_\_  
 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](mailto:sfulks@fau.edu) and [eqirjo@fau.edu](mailto: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.

Graduate Survey of The Concerto  
MUL 6528 COURSE SYLLABUS  
Dr. Heather Coltman  
AH 119 Office hours available by appointment  
561-297-3821  
[coltman@fau.edu](mailto:coltman@fau.edu)

**Pre-requisite or co-requisite:** Introduction to Graduate Research MUS 6716

**Required text**

Roeder, Michael Thomas. *A History of the Concerto*. Amadeus Press, 2003.

**Supplementary texts**

Hutchings, Arthur. *A Companion to Mozart's Piano Concertos*. Oxford University Press, 1999.

Keefe, Simon. P., ed. *The Cambridge Companion to the Concerto*. Cambridge University Press, 2005.

Kerman, Joseph. *Concerto Conversations*. Harvard University press, 2001.

Layton, Robert. *A Companion to the Concerto*. Schirmer Books, 1998.

Steinberg, Michael. *The Concerto: A Listener's Guide*. Oxford University Press, 2000

**Course description and instructional objectives**

This course will survey the major repertoire for solo instrument/s and orchestra from the Baroque era through the present day. This course will offer the solo instrumentalist the opportunity to better analyze, interpret and prepare for the performance of concertos with orchestra. Non-performers will also benefit from in-depth discussions of selected repertoire by major concerto composers. The student is expected to learn about the relationship between the role of the soloist/s and the conductor in performance, the relationship between the solo instrument/s and the orchestra in analysis, and the specific stylistic traits of major composers of concertos. Performance practice, particularly the importance and development of virtuosity and the cadenza, will also be examined.

**Method of instruction**

Lecture, critical listening and analysis, class discussion

**Schedule including topics covered**

Week 1: Introduction and Baroque concerti and concerti grossi

Week 2: Bach

Week 3: Mozart keyboard concerti

Week 4: Mozart string and wind concerti

Week 5: Beethoven

Week 6: Mendelssohn and Chopin

Week 7: Schumann and Brahms

Week 8: Paganini, Liszt and Wieniawski

Week 9: Dvorak and Tchaikovsky

Week 10: Rachmaninoff and Sibelius

Week 11: Grieg and Strauss

Week 12: Ravel, Bartok and Prokofiev

Week 13: Barber, Elgar and Vaughan-Williams

Week 14: Bernstein, Starer

### Course Requirements

A grade of B or higher is necessary in order to receive graduate credit for this course.

#### Oral Reports 40%

Students will receive four reading/research assignments and present four 20-30 minute oral reports covering the assigned repertoire. Each report will be worth 10% of the final grade. Specific dates will be determined based on enrollment in the course.

#### Attendance and Participation 40%

Students are expected to be in attendance at each class. Of the 14 class periods, students may have one excused absence. Each unexcused absence beyond this one will result in the final grade being lowered by 3 points. Make-up reports may be allowed in the event of absences due to documented emergencies. Students will earn from 0-3 points each class for participation (for a total of 39 possible points), with 3 points representing full and active participation (actively engages in discussion, responds to others, offers insights, opinions and observations at least 4 times per class), 2 points representing average participation (actively engages in discussion, responds to others, offers insights, opinions and observations 2-3 times per class), 1 point representing nominal participation (actively engages in discussion, responds to others, offers insights, opinions and observations only 1 time per class), and 0 points representing no participation. Grades will be assigned as follows:

35-39 points	A
37-39 points	A-
35-37 points	B+
33-35 points	B
31-33 points	B-
29-31 points	C+
27-29 points	C
25-27 points	C-
23-25 points	D+
21-23 points	D
Below 21	F

#### Paper 20%

Students will write an 8 page (about 2000 words) formal paper on a selected topic to be submitted for approval to the instructor. All papers must have a title page and a bibliography. The format required for this assignment is detailed in the Department of Music's Writing Guidelines, which are posted on Blackboard. They are taken from Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations, Seventh Edition*, available in paperback. (Adapted from *Chicago Manual of Style, Fourteenth Edition*, University of Chicago Press.) Papers that do not meet the criteria will not receive full credit. A hard copy of your paper is due at the beginning of the last class meeting. Late papers will not be accepted unless approved by the professor **before** the deadline. In addition to the hard copy, students must submit a copy for evaluation through Blackboard SafeAssign before the beginning of the last day of class. The papers submitted through Blackboard SafeAssign DO NOT take the place of hard copies submitted in class. You must submit both in order to get a grade.

The University Center for Excellence in Writing offers a range of free support services at any point in the writing process (i.e.brainstorming, drafting, revising) to help students become more reflective writers and readers as well as more self-sufficient crafters of their written work. Please take advantage of this resource and go to <http://www.fau.edu/UCEW/us.htm> for additional information.

### **Grading criteria**

94-100%	A
90-94%	A-
87-90%	B+
84-87	B
80-84	B-
77-80	C+
74-77	C
70-74	C-
67-70	D+
64-67	D
Below 64	F

### **Classroom etiquette**

- Students must be respectful, attentive and collegial in the classroom at all times.
- In accordance with the FAU Rules and Regulations, students are to refrain from all disruptive conduct. (Disruptive conduct includes but is not limited to: talking out of order, distracting other students, phone usage, text messaging, phone camera usage, and any other behavior that negatively affects the learning environment.)
- Students are expected to refrain from the use of handheld internet or texting devices and may only use computers to aid in note taking.
- Cell phones should be turned off and put away prior to the start of class.
- Out of courtesy to other students and to the professor, students are asked to arrive in a timely manner.

### **Religious Holiday Accommodation**

In accordance with the rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations, with regard to admissions, registration, class attendance, and the scheduling of examinations and work assignments, from the University in order to observe religious practices and beliefs. Students who wish to be excused from course work, class activities, or examinations must notify the instructor in advance of their intention to participate in religious observation and request an excused absence. This notification must occur during the first week of the semester so the course schedule can be altered for all students if necessary. The instructor will provide a reasonable opportunity to make up such excused absences.

### **Incomplete Policy**

A grade of Incomplete will be assigned only in the case of a documented, extreme emergency or illness.

### **Course Communication**

All electronic communication must originate from a valid FAU email address.

### **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), and follow all OSD procedures. Any student registered with the office of Student Disabilities should present verification and need of assistance during the first week of classes. All possible and reasonable accommodation will be offered to that student through the course of the semester.

### **Honor Code**

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](http://www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf).

### **Bibliography**

Friskin, James, and Irwin Freundlich. *Music for the Piano*. Dover Publications, 1973.

Gillespie, John. *Five Centuries of keyboard Music*. Dover Publications, 1965.

Hutcheson, Ernest. *The Literature of the Piano*. Alfred A. Knopf, 1964.

Rosen, Charles. *The Classical Style*. W.W. Norton and Company, 1972.

Tovey, Donald Francis. *Concertos and Choral Works: Essays in Musical Analysis*, Oxford University Press, 1989