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Graduate Programs—NEW COURSE PROPOSAL

DEPARTMENT NAME: **MUSIC** COLLEGE OF: **Arts and Letters**

RECOMMENDED COURSE IDENTIFICATION:
 PREFIX **MUN** COURSE NUMBER **6495** LAB CODE (L or C) _____
 (TO OBTAIN A COURSE NUMBER, CONTACT ERUDOLPH@FAU.EDU)
 COMPLETE COURSE TITLE **GRADUATE INSTRUMENTAL CHAMBER MUSIC**

EFFECTIVE DATE
 (first term course will be offered)
SPRING 2011

CREDITS:
1

TEXTBOOK INFORMATION:
MUSIC SCORES, AUDIO AND/OR VIDEO RECORDINGS

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

COURSE DESCRIPTION, NO MORE THAN 3 LINES:
 The study and performance of chamber music literature appropriate to the following instrumental areas, in any combination: piano (harpichord, organ), strings, woodwinds, brass, percussion, guitar and harp.

PREREQUISITES W/MINIMUM GRADE: *

COREQUISITES:

OTHER REGISTRATION CONTROLS (MAJOR, COLLEGE, 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:
MASTER'S DEGREE OR EQUIVALENT PROFESSIONAL EXPERIENCE IN CHAMBER MUSIC REPERTOIRE.

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.

Rebecca Lautar, rlautar@fau.edu, 561-297-2639
 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.

COURSE SYLLABUS
MUN 6495: GRADUATE INSTRUMENTAL CHAMBER MUSIC

Professors TBA (multiple instructors for variety of ensemble instrumentation)

Time: Arranged

Course Description: The study and performance of chamber music literature appropriate to the following instrumental areas, in any combination: piano (harpsichord, organ), strings, woodwinds, brass, percussion, guitar and harp.

Students are combined in ensembles that may address each individual student's repertoire needs, experience and/or existing group needs. Students may be asked to participate in more than one ensemble during the semester.

Course Objectives

Students will:

- Prepare individual parts to performance level
- Create effective collaborative rehearsal techniques
- Analyze and interpret full score
- Develop and refine artistic skills required in collaborative textures
- Develop and refine leadership skills appropriate to collaborative performance
- Determine each musician's (instrument's) role in assigned repertoire

Course Requirements

1. Students will meet for weekly coachings and are required to rehearse outside of the course at least one additional time per week.
2. Students must attend each coaching as scheduled. Attendance will be graded each coaching. (Because of the collaborative nature of small groups, if each member misses one coaching, several coachings are incomplete and the other students cannot make progress on the repertoire). Lost attendance points will be reflected in the final grade.
3. Students are expected to master their parts within the assigned time frame. As collaborative artists, it is each individual student's responsibility to make his or her part a productive aspect of the ensemble. This includes learning notes, establishing and keeping a steady rhythm and retaining directions regarding articulation, phrasing, etc. A part is "mastered" when the student can play it successfully AND respond to a partner's musical gestures. Students who make consistent improvements to their parts will receive a weekly passing assessment. A student who consistently holds back the other students will receive a marginal or failing assessment for each unprepared coaching, and may be withdrawn from the assigned ensemble. Students will continue to rehearse and prepare new literature even after the required performance, or may be required to perform their assigned literature in multiple venues as seen fit by the coach.
4. The ensemble must perform in public at least once during the semester. This may include studio classes, Music at Noon or student degree recital participation. Pre-approved off-campus performances may also count, but must be observed by a faculty member. Students who are assigned a specific performance, i.e. student recital collaboration, MUST complete the collaboration in order to receive a passing grade.
5. Each group will perform an assigned piece for a jury grade.

Grading

Weekly coachings: attendance and successful preparation, graded weekly, will comprise 60% of the final grade

Public performance: 30% of the final grade

Jury: 10% of the final grade. However, jury **MUST** be performed in order to pass the course, as the performance jury assessment is required by the Music Department.

Each element of the grade (weekly coachings, performances and jury) will be made according to the point system in the following rubric:

- 5: DEMONSTRATES PROFICIENCY. Performs repertoire with 90% accuracy in: tempo, rhythm, fingerings, bowing direction, tone production and intonation. **Leadership and/or collaborative roles clearly delineated.**
- 4: DEMONSTRATES PROFICIENCY. Performs repertoire with 80% accuracy in: tempo, rhythm, fingerings, bowing direction, tone production and intonation. **Strong attempt to differentiate between leadership and/or collaborative roles.**
- 3: DEMONSTRATES LIMITED PROFICIENCY. Performs repertoire with 70% accuracy in: tempo, rhythm, fingerings, bowing direction, tone production and intonation. **Attempts to differentiate between leadership and/or collaborative roles.**
- 2: DOES NOT DEMONSTRATE PROFICIENCY. Performs repertoire with less than 70% accuracy in: tempo, rhythm, fingerings, bowing direction, tone production and intonation. **Demonstrates minimal awareness of collaborative role in ensemble.**
- 1: DOES NOT DEMONSTRATE PROFICIENCY. Performs repertoire with less than 50% accuracy in: tempo, rhythm, fingerings, bowing direction, tone production and intonation. **Demonstrates inability to work in collaborative settings.**
- 0: DOES NOT DEMONSTRATE PROFICIENCY. Unable to perform piece with measurable accuracy, including tempo, rhythm, fingerings, bowing direction, tone production and intonation. **Demonstrates inability to work in collaborative settings.**

Grading Scale: A=94-100%; A-=90-93%; B+=87-89%; B=83-86%; B-=80-82%; C+=77-79%; C=73-76%; C-=70-72%; D+=67-69%, D=63-66%, D-=60-62%; 59% and below=F, as applied to the total points earned in the semester.

Students must follow university rules regarding the university honor code, as follows: *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.*

Students must follow the university rules regarding appropriate student behavior. Students must not engage in disruptive behavior, including violence against others, interference with the rights of others to carry out their activities at or on behalf of the university, or any harassment that infringes on the rights of others. Disruptive behavior includes, but is not limited to: talking during lectures, distracting other students from classroom activities, and/or any other behavior that negatively affects the learning environment. Disruptive behavior will be defined and dealt with according to university policies at my discretion. This behavior is required for coaching and outside rehearsals. Students must always be courteous and respectful in collaborative situations. Disrespect includes: not showing up for rehearsal, showing up unprepared, arguing during rehearsal, etc.

Religious Holiday Accommodation: Please notify me if you will need religious accommodation. Notification must be made prior to observance of religious holiday.

Incomplete Policy: A grade of Incomplete will be assigned only in the case of extreme emergency or illness. A majority of passing coursework must be completed prior to requesting an Incomplete grade. Students who are not on track to pass the course may not be considered for an Incomplete grade.

Course Communication: All electronic communication must originate from a valid FAU e-mail address. I cannot answer e-mail messages from other service providers. You may contact me or other students in the course via Blackboard e-mail.

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). Please note that students registered with that office will NOT have assessment and attendance requirements waived.

Resources

Each chamber music assignment is unique, so specific works and/or resources cannot be listed here. Students may study ANY work in the standard repertoire that suits their level, instrumentation, or repertoire deficiencies. All students will be assigned to research the following:

- Assigned full scores
- Audio, video recordings (multiple versions)
- Selected readings pertaining to the assigned repertoire, which may include specific composer's biography, historical notes regarding performance practices, or other information unique to the piece studied.

Bibliography

Baron, John H. *Music research and information guides, vol. 8; Garland reference library of the humanities, vol. 708*. New York, Garland Pub., 1987.

Berger, Melvin. *Guide to Chamber Music*. New York: Dodd, Mead & Company, Inc., 1985.

Celentano, John, and Creech Reynolds. *A Catalogue of Contemporary American Chamber Music*. n.p.: American String Teachers Association, 1975.

Cohn, Arthur. *The Literature of Chamber Music*. Chapel Hill, NC: Hinshaw Music, Inc., 1997.

Forsyth, Ella Marie. *Building a chamber music collection: a descriptive guide to published scores*. Internet resource. Scarecrow Press, 1979.

Gleason, Harold, and Warren Becker. *Chamber Music from Haydn to Bartok*. 2d ed. Music Literature Outline, Series V. Bloomington, IN: Frangipangi Press, 1980.

Parker, Mara E. *String quartets: a research and information guide*. New York: Routledge, 2005

Rangel-Ribeiro, Victor, and Robert Markel. *Chamber Music: An International Guide to Works and Their Instrumentation*. New York: Facts on File, Inc., 1993.



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MEMORANDUM

To: Ben Lowe, Chair
Graduate Programs Committee

Date: April 6, 2010

From: Dr. Heather Coltman, Chair
Department of Music

Subject: Graduate ensemble course recommendation
MUN 6495-Graduate Instrumental Chamber Music

The Department of Music has deemed it necessary to add a graduate section of the existing collaborative performance course in order to accommodate the participation of graduate students in the collaborative instrumental music area. This is in keeping with the requirements of our accrediting body, the National Association of Schools of Music. Thank you for your time and consideration.