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**DEVELOPING AN UNDERGRADUATE COLLABORATIVE PIANO CERTIFICATE
PROGRAM**

by

YEN-MENG TUNG

B.F.A., National Sun Yat-Sen University, 2006

M.F.A., National Sun Yat-Sen University, 2008

M.M., University of Colorado Boulder, 2012

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A thesis submitted to the
Faculty of the Graduate School of the
University of Colorado in partial fulfillment
of the requirement for the degree of
Doctor of Musical Arts
College of Music

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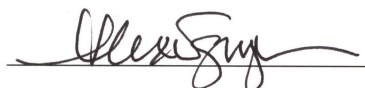
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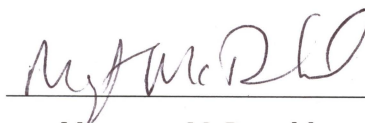


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This thesis entitled:
Developing an Undergraduate Collaborative Piano Certificate Program
written by Yen-Meng Tung
has been approved for the College of Music



Alexandra Nguyen



Margaret McDonald



Mutsumi Moteki

Date 5/7/15

The final copy of this thesis has been examined by the signatories, and we
Find that both the content and the form meet acceptable presentation standards
Of scholarly work in the above mentioned discipline.

Tung, Yen-Meng (DMA, College of Music)

Developing an Undergraduate Collaborative Piano Certificate Program

Thesis directed by Assistant Professor Dr. Alexandra Nguyen

An increasing number of piano students in Taiwan are interested in chamber music and accompanying. They are gradually becoming aware of the importance of collaborative piano, and are starting to consider a collaborative piano major. This paper will take the Department of Music at National Sun Yat-Sen University in Taiwan as a case study to examine the feasibility of establishing the collaborative piano certificate program at the undergraduate level, and how it will enable students to explore the collaborative piano field and expand their learning experiences.

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Introduction

During the seven years that I studied at National Sun Yat-Sen University (NSYSU), an increasing number of piano students talked about their interests in chamber music and accompanying. Students are gradually becoming aware of the importance of collaborative piano, and are starting to consider being a collaborative piano major. This is because many vocal and instrumental teachers are attentive to the piano part during coachings. Furthermore, Taiwanese music students are proficient in two instruments and have previous ensemble experience before entering college. This ensemble experience can inspire them to pursue a specialized study in collaborative piano field.

With the specialized music educational system in high school, music students already have a strong technical foundation when they enter college. Music departments offer complete curriculum and qualified faculties. It would be possible and beneficial to have a collaborative piano program at the undergraduate level. For those who may want to pursue collaborative piano as a career, the program will enable them to start learning about and exploring the field; however, it would also be possible for other pianists to participate in addition to their solo piano playing without continuity with further study.

This paper will use NSYSU as a case study to examine the feasibility of establishing a collaborative piano certificate program at an undergraduate level, and how it could enable students to explore the collaborative piano field and expand their learning experiences. It will first introduce the current music educational system and the model school: NSYSU, and then present the proposed certificate program and its advantages. Finally, it will discuss student outcomes to see how the certificate program will help

students in their career.

Educational System in Taiwan

Current Music Educational System and Culture

The music education in Taiwan has a system that provides specialized education from the third grade of elementary school through college, which includes two parts: the Musically Talented Students Class¹ (MTSC) in elementary and high schools, and music departments at colleges. The MTSC is a special feature of the music educational system in Taiwan. It was established in 1960, with the intention of developing professional musicians by providing a specialized education from elementary school through high school. Combined with existing collegiate music departments, the system provides professional music education.

The MTSC is a system that runs in parallel to standard classes. They are set up in specific schools in each county. The class usually consists of thirty students whose musical talents are evaluated by audition, intelligence tests, and exams of music subjects. The students are given a different curriculum from standard classes. The curriculum includes the normal academic courses, as well as music subjects, such as aural skills, written theory, sight singing, harmony, orchestra, and major lessons. Students are also required to learn a secondary instrument in MTSCs. The MTSCs in high schools have similar curriculum. Students who want to stay in MTSCs need to pass auditions and academic exams to advance to the MTSCs in high schools.

In terms of higher music education in Taiwan, there are twenty-four universities

¹ A "class" is a group of students who are gathered in the same classroom and share the same course schedule. The instructor of each course would come to the classroom according to the schedule. Students do not have to move to different classrooms.

offering bachelor's and master's degrees, and three also offering doctoral degrees.

Students have three options to gain admission to colleges at the undergraduate level: Star Program, Personal Application, and Admission by Examination & Placement. They all require students' scores of academic exams and an audition. Even though students have multiple opportunities for academic exams, they have only one audition: College Admission Practical Examination (CAPE).²

The music audition of CAPE includes major and minor (secondary) instruments auditions, as well as aural skills, written theory, and sight singing. The audition is extremely competitive because this is the only chance for students to prove their abilities. To get a high score and ranking among all music majors, students usually choose very difficult repertoire to demonstrate a high level of performing ability. Even for their minor instrument audition, students will play difficult concerti repertoire in the audition, which illustrates that students are already equipped with advanced technique. They also attend competitions and give recitals to gain performance experience in high school, so they can be prepared for the CAPE.

Music departments in Taiwan only offer Bachelor of Fine Arts and Master of Fine Arts degrees. For those who are pursuing teaching jobs, they must also enroll in the Teacher Education Curriculum Certificate Program, which is equivalent to a Bachelor of Musical Education degree in United States. With this certificate and a Bachelor degree, they will be qualified to teach in elementary schools and high schools.

The entrance exams for master's degrees are held by each school. The entrance exams normally include an audition and written exams in both history and theory. The

² College Admission Practical Examinations (CAPE) in an audition that includes art, music and physical education.

master's degree requires 30 to 42 credits depending on the school. The curriculum includes academic courses, major field electives, recitals and a dissertation project. There are also three graduate institutes of music offering Doctor of Musical Arts and Doctor of Philosophy degrees. The application process doesn't include written exams, but there is an interview in addition to the audition.

From the observation of the current music educational system, one can realize that the students begin their specialized education from an early age. To continue their study within the system, students have to pass auditions and exams to advance to the next stage. Within the competitive environment, the students not only have high standard performing skills on their major instruments, but also are well trained in playing their minor instruments. When music major students enter college, they already have knowledge of harmony, written theory, and music history, as well as experiences in chamber ensembles and orchestra playing. They are already equipped with essential knowledge, performing skills and experiences. Therefore, students in Taiwan are capable of pursuing collaborative piano at the undergraduate level.

Model School: Music Department of National Sun Yat-Sen University

National Sun Yat-Sen University is a relatively new school in Taiwan. Located in downtown Kaohsiung, it was established in 1980. It is a medium-sized university with 9547 students and 467 full-time faculty members as of 2014. There are six colleges offering twenty-one bachelor's, thirty-eight master's and twenty-seven doctoral programs.

Apart from these regular degrees, the university also offers non-degree integrated certificate programs. The integrated certificate program is unique to NSYSU. The integrated certificate programs combine teaching resources, facilities and courses from different departments. For example, the Human Resource Development Certificate Program (HRDCP) incorporates the teaching resources from the Department of Business Management and the Department of Finance at NSYSU. The curriculum of the HRDCP requires students to take courses from both departments. The interdisciplinary learning environments allow students to develop a second area of expertise, which may create career opportunities.

There are three integrated certificate programs offered by the music department at NSYSU. They are the Education Certificate Program³, Music/Art Administration Certificate Program and Music Therapy Certificate Program. These integrated programs require 20 to 36 credits depending on the curriculum. Students who decide to pursue the latter two integrated certificate programs can also use these music credits as a part of their main degree requirements.

³ The education certificate program is designed for students who will teach in elementary schools and high schools. The program requires 26 credits. The curriculum includes all educational subjects, such as curriculum theories, sociology of education, and psychology of education. This is the only certificate program in which the credits cannot be counted toward the core degree requirements. The students are also required to finish one semester school teaching to complete the certificate program.

The music department was established in the Liberal Arts College in 1989. It was the first music department in southern Taiwan, and was established to equip students with professional performing competency in music. In the beginning, the music department offered the Bachelor of Fine Arts degree (BFA) in various majors, including strings, piano, voice, and theory/composition. It added percussion, woodwind, and brass in 1997. In 1998, the music department added the Master of Fine Arts degree (MFA) for theory and composition, musicology, and piano. The music department recruits forty undergraduate students and fourteen graduate students every year (Figures based on 2014 enrollment).

The curriculum for undergraduate students includes the music field credits and general education credits. The music field requires 108 credits. It comprises common required courses, major field electives and common electives. The common required courses include major lessons, history and theory classes. Different areas provide the major field electives. Students can take classes according to the degree requirements and advisors' suggestions. Common electives are designed to encourage an in-depth knowledge in theory and musicology; students may choose subjects according to their interests.

The general education component requires twenty-eight credits outside of the music department. Its purpose is to balance students' professionalism and human values, and stimulate creativity and comprehensive abilities in non-music subjects. It includes languages, inter-college electives, liberal education, experiential learning, and physical/health education areas.

The music department has fourteen full-time professors and thirty-eight adjunct

and part-time teachers. The faculty members hold degrees from Europe, United States, Japan and Taiwan. Their diverse educational background enables students to benefit from different styles of teaching.

The music department also provides students with many opportunities to participate in ensembles. There is one symphonic orchestra and one choir in the music department. All the students are required to enroll in either orchestra or choir for at least six semesters. The orchestra and choir have one concert every semester. Most of the students are also enrolled in different ensemble classes, such as chamber music, two pianos, or contemporary chamber music. The music department holds auditions and juries every semester. The outstanding chamber groups give a concert in the city concert hall. The university art center also has a Baroque Camerata ensemble, which is formed by music faculty members. The music students can join the ensemble by being selected in auditions.

The music department of NSYSU represents the average size of the music departments in Taiwan. However, in comparison to other schools, the music department of NSYSU has specific advantages. Firstly, it offers a complete curriculum, which provide students with various courses and ensemble opportunities to develop their specialized area. Secondly, the integrated certificate program system gives students resources from outside of the music department, which expands students' training. Lastly, its location brings the students off-campus learning and performing opportunities. For example, in Kaohsiung city, there are some professional ensembles, such as Kaohsiung City Orchestra or Kaohsiung Chamber Choir, giving concerts regularly, and they also recruit college students. Students do not only have chances to

go these concerts, but also join the ensembles. These advantages provide the NSYSU Department of Music with enough resources to create a specialized certificate program in the collaborative piano field.

General Philosophy of Collaborative Piano

Collaborative piano is a relatively new field in Taiwan, where the musicians are still not aware of its importance. From my observation as a music major in Taiwan,, the faculty and students do not think that a collaborative piano program is necessary. As one of the graduate piano majors said, "As solo piano majors, we can play both solo piano and chamber music repertoire. Only those students who cannot play solo piano well would change to collaborative piano major." This may be because they have an incomplete understanding of collaborative piano. The collaborative piano certificate program can actually be beneficial in many aspects.

Firstly, it can broaden piano students' knowledge of diverse repertoire. The collaborative piano field covers a wide range of repertoire and ensemble study, including instrumental chamber music, vocal accompanying, opera accompanying, orchestral reduction playing, orchestra or wind band keyboard and choral accompanying. Pianists have many opportunities to collaborate with other musicians in various settings, which require many different skills and experiences. The collaborative piano program would offer several courses on these topics, providing students learning opportunities with the fundamental skills to succeed in these situations.

The chamber music courses at NSYSU are only offered for trio or larger chamber ensembles. Coaching in a duo setting can be beneficial for most of the students. Solo piano students who play for other students' degree recitals only have coachings with instrumental or voice faculty. Pianists at the undergraduate level still need much help from teachers for not only ensemble issues, but also technical issues. Though students have opportunities to learn collaborative piano skills from the accompanying courses,

these will only teach them fundamental knowledge and skills. The collaborative piano program will offer a systematic curriculum, as well as more coaching opportunities for pianists. Pianists will have help from collaborative piano faculty.

Moreover, students will develop their listening skills from their collaborative experiences. By being involved in collaborative piano courses, piano students will have opportunities to play with others where they will need to relate their sound to others and match tone color. With these ensemble experiences, they will not only learn listening skills but also start to develop various sound colors. In addition to chamber ensemble, students will learn about orchestral reductions. When playing orchestral reductions, students inevitably need to use different articulations and touch to create the timbre of different instruments, which will also help students explore multiple colors in their playing.

As Heather Shea Lanners states in her article, "Another valuable reason for playing chamber music is that when we ask our students to imitate certain timbres at the piano, they will have concrete aural images to draw upon...Pianists must not only imitate instrumental and vocal colors, but match subtle nuances of phrase shaping, articulation, and breathing."⁴ By receiving collaborative piano training, the students will be equipped with better listening and playing skills, which they can apply to their solo piano playing. It will enrich their sound varieties in solo piano music.

A collaborative piano program is beneficial not only for the piano students but also for other music students. In addition to chamber music and other ensemble courses, instrumental and vocal students will have opportunities to work together with pianists

⁴ Heather Shea Lanners, "Welcoming the Collaborative Arts into Our Teaching Studios," *American Music Teacher* 50:6 (June 2001): p.98.

on juries, competitions and recital projects. These instrumental and vocal students are normally required to bring their partners to the lessons. They will have the opportunity to work with both collaborative piano faculty and their teachers. The collaborative piano faculty will help them on ensemble issues and also provide different ideas or approaches on musical interpretation, which will offer instrumental and vocal students another chance to explore more possibilities of musical expression.

Instrumental or vocal students may also be asked to help in collaborative piano courses, such as Introduction to Collaborative Piano, Diction, Sonata Seminar and Collaborative Piano Literature. Pianists who enroll in these courses will need to perform or play with partners in class, and instrumental or vocal students will be needed. Through the class coachings or performances, all students would learn more repertoire and develop rehearsal skills.

The collaborative piano program will contribute to large ensembles as well, such as the orchestra, wind band, choir and opera productions. Playing in large ensembles is an important part of a collaborative piano student's study. To work with conductors requires different ensemble skills. It provides different experiences than chamber music or vocal accompanying.

When I studied at NSYSU, the conductor of each large ensemble always asked the music department office to help find pianists. Thus, the department office assigned different pianists for each cycle. Since the pianists changed frequently and there was no piano faculty supervision, pianists assigned to these large ensembles could not learn as much as they should through the experience, and subsequently lost interest in large ensemble playing. With the collaborative piano program, the ensembles will have the

same pianists through a semester or academic year. The collaborative piano faculty will also help the pianists learn the keyboard part. Thus, pianists can learn more efficiently, which will help the overall performances of the large ensembles.

The establishment of a collaborative piano program will be beneficial for students, faculty and music school as a whole. The collaboration between instrumental, vocal, and other ensemble areas in the music department will give students valuable experience and teach them the importance of collaboration.

Proposed Collaborative Piano Certificate Program

The proposed Collaborative Piano Certificate Program is based on the integrated certificate program of the NSYSU. This certificate program will coordinate the resources from the Department of Music and the Department of Foreign Languages and Literature. Since the collaborative piano major must learn multiple skills, the Collaborative Piano Certificate Program will combine resources from both departments. The required courses from the music department will help students explore the skill of musical collaboration, study collaborative piano repertoire, and accumulate collaborative experience. Furthermore, language ability is indispensable for collaborative pianists. When working with singers, collaborative pianists need to understand the diction and the meaning of the text to help singers. Moreover, collaborative pianists also have to understand the poetry and text in order to make decisions in their music interpretation. For these reasons, this collaborative piano certificate program would require students to take diction classes in the Department of Music, and language classes in the Department of Foreign Languages and Literature.

Courses Description of the Collaborative Piano Certificate Program

The Collaborative Piano Certificate Program is designed for undergraduate solo piano major students who are interested in the collaborative piano field. The candidates for the Collaborative Piano Certificate Program should be interested in collaborating with other musicians, technically solid, interested in learning languages, and willing to work with different personality types. They will be required to have finished at least one year of major lessons, to have completed two semesters of Introduction to Collaborative Piano courses and the other requirements for freshman year⁵, and to pass the audition and interview during the second semester jury. The candidates need to submit their application two months prior to the audition, and consult the collaborative piano faculty to determine the repertoire for the audition. The repertoire will be chosen from the students' current repertoire lists. If the student doesn't have appropriate repertoire for the audition, the collaborative piano faculty may choose the repertoire according to the student's level. The committee, comprised of piano faculty, will decide if the students are qualified for this certificate program based on the audition and interview.

The proposed Collaborative Piano Certificate Program is designed for students to begin in their sophomore or junior years. The program would take four semesters to complete with the credit total being twenty-six (see table A). The courses of the certificate program are all from existing courses except Sonata Seminar. However, through the establishment of Collaborative Piano Certificate Program, these existing courses will be reorganized according to the pedagogical sequences. With this specific

⁵ The requirements for freshmen include two semesters of major lessons, two semesters of aural skills, two semesters of orchestra or choir, and two semesters of music theory.

course sequence, students will have an overview of the collaborative piano field first, which will enable them to understand the purpose of subsequent coursework. This will help them to be more efficient in their learning of following subjects.

Furthermore, with the supervision, the collaborative piano faculty will be able to observe students' learning process in a long-term manner, to ensure continuity. These will benefit students' learning in this specialized field.

The courses are offered from both the Department of Music and the Department of Foreign Languages and Literature. All of these credits are applied to students' degree requirements as well,⁶ which includes both the core courses and electives. The core courses are eighteen credits total. The courses offered from the Department of Music include two semesters of Introduction to Collaborative Piano, two semesters of Diction, two semesters of Individual Lessons, and one final Recital Project. The students have to take all of these courses to complete the certificate. The courses offered by the Department of Foreign Languages and Literature are two semesters of German, French, and Introduction to Linguistics. Students only need to take two of these to fulfill the requirement of core courses.

⁶ The credits of courses offered by the Music Department can be applied to the major field electives. The credits of courses offered by the Foreign Languages Department can be applied to the general education credits.

Table A. Proposed Collaborative Piano Certificate Program Plan (26 credits).

<p>1. The Collaborative Piano Certificate Program is open to solo piano majors only.</p> <p>2. Applicants must have finished two semesters of Major Lessons, Introduction to Collaborative Piano I / II, passed juries in both semesters and completed all required credits of freshman year to be eligible to apply to the program. The credits of above courses will count towards the certificate credits.</p> <p>3. The applicants for this certificate program must pass the audition and interview for the Collaborative Piano Certificate Program. It will be held during the spring semester jury period.</p>		
Core Courses (18)		
Course	Credit Hrs.	
Introduction to Collaborative Piano I	2	Required before applying for the certificate program, but will be counted as a part of requirement upon enrollment.
Introduction to Collaborative Piano II	2	
Diction I	2	
Diction II	2	
Individual Lessons I	1	
Individual Lessons II	1	
Recital Project	2	
Language: (Select from the following) German I -1 (3) German I -2 (3) French I -1 (3) French I -2 (3) Introduction to Linguistics I (3) Introduction to Linguistics II (3)	6	The credits in the language field can also be used as elective credits.
	Sub-total: 18	

Electives (8)		
Course	Credit Hrs.	
Group A (4 credits maximum)		
Chamber Music I / II / III / IV	1	
Two Pianos I / II	1	
Harpsichord I / II	1	
Group B		
Group Voice Class	2	
Sonata Seminar	2	Prerequisite: Introduction to Collaborative Piano I
Group C (3 credits maximum)		
Introduction to Western Literature I	3	
Introduction to Western Literature II	3	
Reading in Shakespearean Drama	3	
	Sub-total: 8	

The students are required to take eight credits of electives. They can choose from the following: Chamber Music, Two Piano, Harpsichord, Voice Class, Sonata Seminar, Introduction to Western Literature, and Reading in Shakespearean Drama. However, for curricular balance, the students will be limited to take a maximum of four credits from Group A (Chamber Music, Harpsichord and Two Pianos). This certificate program is designed for developing students' collaboration and playing skills, repertoire, and language abilities. The limitation on performing classes will help students balance their learning in each aspect. Similarly, the students may take only one class from Group C (Introduction to Western Literature I/II, and Reading in Shakespearean Drama).

Every student who enrolls in this certificate program is required to take two semesters of individual lessons with the collaborative piano faculty. The student will

still take their solo lessons with solo piano faculty. The collaborative piano lessons will only focus on the collaborative repertoire, in which the students will be assigned partners and coached by the collaborative piano faculty. After two semesters of Individual Lessons, the students will need to complete a final project, which is to play a junior recital (usually a half recital). Approved by the collaborative piano faculty, the students can also choose to play a senior recital or graduate recital. The students will either be assigned their project partners, or they can choose partners themselves. However, in both cases, the repertoire can be either instrumental or vocal, but must be approved by the collaborative piano faculty. The project would take either one or two semesters to complete. During the preparation, students will be able to sign up for lessons with collaborative piano faculty since they are registering recital project credits.

The following table B demonstrates a degree plan for a solo piano major with the Collaborative Piano Certificate program. All the credits of the certificate from music department can also count towards the electives of the original degree. This table is for a student who enrolls in the certificate program in his/her sophomore and junior years.

Table B. Course Plan for Collaborative Piano Certificate Students

	Degree Requirement (136)		
	Common Required Courses (52)	Electives (56)	General Education (28)
Semester 1 (17)	Major Lessons (2) Aural Skills and Written Theory (1) Music Theory (2) Choir or Orchestra (2)	Introduction to Collaborative Piano I (2)* Other Music Electives (2)	Chinese (2) English (2) Physical Education (0) General Education Electives (2)
Semester 2 (19)	Major Lessons (2) Aural Skills and Written Theory (1) Music Theory (2) Taiwanese Music (2) Choir or Orchestra (2)	Introduction to Collaborative Piano II (2)* Other Music Electives (2)	Chinese (2) English (2) Physical Education (0) General Education Electives (2)
Semester 3 (19)	Major Lessons (2) Aural Skills and Written Theory (1) Music Theory (2) Music History (2) Keyboard Harmony (1) Choir or Orchestra (2)	Diction I (2)* Individual (Collaborative Piano) lessons (1)* Certificate Electives (2)* Other Music Electives (2)	Physical Education (0) General Education Electives (2)
Semester 4 (19)	Major Lessons (2) Aural Skills and Written Theory (1) Music Theory (2) Music History (2) Keyboard Harmony (1) Choir or Orchestra (2)	Diction II (2)* Individual (Collaborative Piano) lessons (1)* Certificate Electives (2)* Other Music Electives (2)	Physical Education (0) General Education Electives (2)
Semester 5 (18+3)**	Major Lessons (2) Music History (2) Musical Forms and Analysis (2) Choir or Orchestra (2)	Recital Project (Collaborative Piano) (2)* Language (certificate requirement)(3)** Certificate Electives (2)* Other Music Electives (4)	General Education Electives (2)
Semester 6 (16+3)**	Major Lessons (2) Music History (2) Musical Forms and Analysis (2) Choir or Orchestra (2)	Language (certificate requirement)(3)** Certificate Electives (2)* Other Music Electives (4)	General Education Electives (2)

Semester 7 (14)	Recital Project (Solo Piano) (0)	Other Music Electives (10)	General Education Electives (4)
Semester 8 (14)		Other Music Electives (10)	General Education Electives (4)
<p>* All the credits of Collaborative Piano Certificate Program can be counted toward the elective part of original degree, except the courses offered by the Department of Foreign Languages.</p> <p>** Languages are offered by the Department of Foreign Languages.</p>			

Course Descriptions of Collaborative Piano Certificate Program

The curriculum of the proposed Collaborative Piano Certificate Program includes core courses and electives. Courses in the Department of Music are offered to all students in the department. The courses of the Department of Foreign Languages and Literature originally are designed for language majors, but are also open to students who are enrolled in any integrated program. Except the languages credits, all the other credits for Collaborative Piano Certificate Program can also be applied to the electives of original degree.

Introduction to Collaborative Piano I / II (4 credits, 2 credits per semester).

Introduction to Collaborative Piano I / II are the courses originally called Accompanying I / II. The courses are offered every year. They are open to all music majors. Because most students can play two instruments and already have significant experience performing in instrumental groups, the courses will start with introducing instrumental music collaboration in the first semester, and then continue on to vocal music in the second semester.

Introduction to Collaborative Piano I will cover some of the standard repertoire

of strings, woodwinds and brass with piano. Students will learn fundamental skills of collaboration from reading, listening assignments, and guest presentations. Students will also gain experiences from rehearsing with partners, presenting in public, and coaching with collaborative piano faculty in class.

Introduction to Collaborative Piano II is designed to give students an overview of vocal music collaboration. Students will learn how to work with singers through lectures, listening and reading assignments, and guest presentations. The class will cover various topics of vocal music, which include German, French, Italian, English, American, Chinese, Taiwanese art songs and operas. Students will also gain experience through in-class performance and coaching.

Diction I / II (4 credits, 2 credits per semester).

Diction I / II will be combined from current diction courses. The current diction courses are offered in Italian, German, and French for one semester each. The diction courses are taught by different instructors, and not each of them uses the International Phonetic Alphabet (IPA). In this proposed certificate program, the courses add English diction, and are designed for two semesters instead of three. The new courses will teach students to apply IPA to each language. With the reorganized course content, students will learn four languages with the same system, which will help them learn more efficiently.

Diction classes will be offered for both voice and collaborative piano certificate students. The piano students will learn the pronunciation rules of four foreign languages (English, Italian, German, and French). This will enable them to understand

what singers are singing, have better understanding of text, and give them a fundamental knowledge of vocal coaching.

Diction I is designed to teach students the International Phonetic Alphabet (IPA) and to develop proper pronunciation skills in English and Italian. Students will learn by listening to recordings, studying repertoire, and a constant use of IPA. The course will start with an introduction to IPA and the students will continue to practice IPA through the preparation and presentation of English and Italian art songs. Students will also develop vocal coaching skills through the class coaching sessions.

Diction II will continue with IPA practice and development of pronunciation skills. The second semester course will focus on German and French diction. Students will develop their diction skills through practicing and writing IPA and through listening and preparing German and French art songs.

Individual Lessons I / II (2 credits, 1 credit per semester).

Students who have already taken the Introduction to Collaborative Piano courses will continue learning collaborative piano skills in individual lessons. Students are required to bring their partners to their lessons. The individual lessons will enable students to focus on ensemble and technique issues with the specific repertoire. Weekly lessons will be taught by the collaborative piano faculty. The repertoire should include both instrumental and vocal music, although the student can determine the exact plan of the semester with the instructor. Juries are required for both semesters. The repertoire for juries will depend on what students are working on in the current semester.

Recital Project (2 credits).

The Recital Project is designed for students who have already taken Introduction to Collaborative Piano and Individual Lessons. Students are required to play a junior recital to complete this recital project⁷. The partners and repertoire will be either assigned or chosen by the student him/herself, and must be approved by the collaborative piano faculty. During the preparation of the recital, students can still sign up for lessons with collaborative piano faculty.

Through the preparation of a recital, the student will be able to experience the whole process from the choosing repertoire to performing on stage. It provides students with the opportunity to experience an actual performance.

Introduction to Linguistics I / II (6 credits, 3 credits per semester).

This course is offered by the Department of Foreign Languages and Literature. It provides students an overview of linguistics. Students will learn the structure of the language and various theories of linguistics, which includes linguistics, phonology, morphology, syntax, semantics, psycholinguistics, sociolinguistics, and historical linguistics.

Language ability is an important part of vocal coaching skills. By taking this class, pianists will be able to understand the structure of language. It will benefit pianists in their learning of different languages in the future. Furthermore, it will also equip them with the knowledge to explain elements of languages to singers during the coaching process.

⁷ Students can also play for a senior recital or graduate recital upon consultation with the collaborative piano faculty.

German I (6 credits, 3 credits per semester).

This course is offered by the Department of Foreign Languages and Literature to help students develop the ability to understand and speak German. German I (first semester) will introduce German pronunciation, verbs with persons, nouns and articles/indefinite articles, and German culture. German I (second semester) will continue and introduce different tenses, modal verbs, date and numbers, and accusative reflexive pronouns. In addition, the students will start paragraph writing and practice longer conversations using their newly learned vocabulary.

By taking the German classes, students will be able to experience the language by continued practice of writing, speaking and listening. The classes will give them good opportunities to use the language and help them understand the characters of the language. Furthermore, the students will be able to apply their language skills in vocal coaching.

French I (6 credits, 3 credits per semester).

This course is offered by the Department of Foreign Languages and Literature. It is designed to help students develop the ability to understand and speak French. French I (semester 1) will introduce the pronunciation of twenty-six letters, IPA, and basic daily conversations. Students will learn French from essential conversation. Grammar use will begin with short sentences by using verbs *avoir*, *vouloir*, and *être*. French I (second semester) will introduce verb conjugations. Students will learn more daily conversations for various situations. French culture and history will also be introduced in this course.

Chamber Music I / II / III / IV (1 credit each).

The chamber music course is offered by the Department of Music every semester. It is designed to give students opportunities to enroll in different chamber groups.

Through working with colleagues, students will learn to communicate with others and succeed in making music as a group.

This is a performance-based course. The repertoire will focus on small chamber groups from trio to sextet and include strings, woodwinds, and brass. Students will be assigned to different groups according to the repertoire and their interests. Weekly lessons and the jury at the end of the semester are required.

Harpsichord I / II (1 credit each).

Harpsichord I / II is designed for solo piano majors who are interested in harpsichord and early music. For collaborative piano students, it is beneficial to be able to play a secondary keyboard instrument. It will not only help them understand the style of the period and present the music more appropriately, but will also help them know how to collaborate with other musicians in early music. Early music has a particular sound quality due to the use of early music instruments. It results in different ensemble challenges for performers. Students will gain experience in harpsichord playing and get to know various styles by playing different composers' works. A joint concert at the end of the semester is required as a final presentation.

Two Pianos I / II (1 credit each).

This course is designed for all the piano majors who are interested in the

two-piano or piano/four-hands repertoire. Students will be paired by the instructor, and assigned repertoire according to their interests and level. Weekly coachings will help students learn how to collaborate with the other pianist. From listening and playing with another pianist, students will learn how to match the sound of their colleagues. Ensemble and sound blending is more challenging when playing with an instrument with similar quality of sound. Students will gain different collaborative experiences by taking this Two Pianos course.

Group Voice Class (2 credits).

The group voice class is designed for non-voice majors who are either enrolled in the Educational Certificate Program or interested in classical voice singing. Students will learn the essential vocal skills through listening assignments, lectures and class singing. For collaborative pianists, learning how to sing is a crucial way of understanding singers. The class will teach them fundamental techniques of singing. Knowing the basic concepts of singing will benefit them in vocal coaching.

Sonata Seminar (2 credits).

This course will be the only one newly created for the certificate program, and will be taught by the collaborative piano faculty. It is designed for students who have already taken Introduction to Collaborative Piano I, and are interested in sonata duo repertoire. This class is a performance seminar class, and will focus on standard sonata repertoire for various instruments and piano from the classical period through the 20th century. Students will be paired into different duo groups and assigned different

repertoire. Class coaching will help them work on ensemble rehearsal skills, address technique issues, sound and balance, and observe others working on these aspects. Listening assignments are also another important part of repertoire learning. The instructor will lead the discussion of various important recording and score editions. The course will give students an overview of learning new repertoire.

Introduction to Western Literature I / II (3 credits per semester).

This course is offered by the Department of Foreign Languages and Literature every year. It connects the students to literature. The class will cover various genres, forms and techniques found in literature. It will give students an overview of the origin and system of Western Literature.

There is much vocal repertoire based on important western literature. Studying the text of vocal repertoire is important. This course will enable students to have a deeper understanding of the text by taking this course.

Reading in Shakespearean Drama (3 credits).

This course is offered by the Department of Foreign Languages and Literature every other year. It is a modular study on the life and work of William Shakespeare with historical and literary approaches. The classes will focus on eleven of Shakespeare's plays: *The Comedy of Errors*, *The Merchant of Venice*, *As You Like It*, *Measure for Measure*, *The Winter's Tale*, *Macbeth*, *Hamlet*, *King Lear*, *Othello*, *Henry V*, and *Titus Andronicus*.

There are many opera works and art songs based on Shakespeare's plays. By taking this course, collaborative piano students will have a deeper understanding of

Shakespeare's plays. It would enable pianists to have an idea of the context of these songs, which will affect their musical interpretation.

Students' Outcome

There are three main outcomes for undergraduate music major students: freelancing, school teaching (elementary schools to high schools), and pursuing further study. The Collaborative Piano Certificate Program provides those who choose to be freelancers with fundamental knowledge of collaborative piano. They will be able to approach the rehearsal problems they may have at work. However, for pianists who want to specialize in this field, they may choose to study beyond the certificate program. With the fundamental skills offered by this certificate program, they will be capable of approaching collaborative piano study in depth.

Freelancing

Pianists who choose to be freelancers may teach students privately. In addition, pianists have many opportunities to accompany music students in Taiwan. They are frequently hired privately to play for students' juries, competitions and auditions by students who are studying in Music Talented Students Classes (MTSC) or music departments at colleges. In MTSC and music departments at colleges, students have juries, joint concerts, master classes, degree recitals, and campus competitions every semester. Some even have juries twice a semester. Besides the events within the school system, there are also many different competitions outside of school that need pianists.

Outside of the music education system, there are many private music institutes offering lessons. Students not enrolled in MTSC may choose to go to these private institutes. Instead of having juries, these students attend competitions and hold concerts to gain performance experience. These students would hire pianists to play for

different events as well.

The Collaborative Piano Certificate Program is designed to equip pianists with fundamental knowledge and basic skills in the collaborative piano field. Since pianists will have plenty of opportunities to accompany for students, the program will teach them how to learn the music and prepare for rehearsals their own.

Through the Introduction of Collaborative Piano courses, pianists will get an overview of approaches in collaborating with different instruments and voice types. With their different characteristics, the pianists will need to adjust accordingly. For example, the balance between piano and bassoon can be very challenging. Due to its low register and timbre, the piano sound can cover the bassoon sound easily. In this case, the pianist may need to change the articulation, adjust the pedal, or try different ways of voicing. The course will provide pianists possible strategies to overcome difficulties.

Secondly, pianists will experience the process of preparing recitals. Most of the young pianists do not have much experience playing a full-length recital. They have to estimate how much time they would need to learn the music, and how to plan and schedule their rehearsals. From the recital projects, the collaborative piano faculty will not only teach them musical aspects, but also help them gain experience on planning their learning process. These pianists will be able to apply the experience to their learning of new music in the future.

Lastly, students will learn rehearsal skills from lessons, recital projects, as well as class observation. In Sonata Seminar, Introduction to Collaborative Piano, and Diction, pianists will not only perform and be coached in classes, but also be able to observe colleagues' playing. They will learn rehearsal skills from observing the coachings in

classes. The young pianists at this level may not be able to manage a great quantity of repertoire yet, but the observation will give them chances to know more repertoire and potential rehearsal issues.

For pianists at the undergraduate level, it would be problematic to effectively teach them collaborative piano skills by simply assigning them a large amount of repertoire. The goal of this certificate program is to teach them fundamental knowledge and basic collaborative skills. The pianists will be able to apply the knowledge and skills to their future work, and based on this basic knowledge, they can continue learning new repertoire and gain experience themselves in the future.

Further Study

The collaborative piano field actually covers a vast range of repertoire: from art songs to opera accompanying, and from works written for one instrument and piano to chamber music ensembles. The certificate program cannot cover learning all repertoire. However, it can give students the basic concepts of collaborative piano. Students will be able to learn more efficiently when they continue further study.

Take the curriculum of Collaborative Piano Institute at Tainan University of Arts for example. Besides the required courses (core courses), the school offers various electives on literature and repertoire, such as Studies of Chamber Music with Piano – Russian Composers from 1840-1890, Mozart's Concert Aria, and Studies of Piano Four Hand repertoire. Students who have completed in the certificate program will have basic concepts about the different genres, periods and styles. Thus, they will have more insight about an area of specialization. Based on the knowledge and skills they have

attained, they will learn more efficiently when taking these courses.

Furthermore, the professors usually need to teach students from the fundamental knowledge. This would be a new concept for students who just enrolled in a graduate program. If the students already have a basic understanding and experience in collaborative piano, they will not need to spend as much time on fundamentals. The lessons can start to focus on projects or work on specific issues much sooner.

Since the curriculum for the master's degree is only designed for two years, it will be beneficial for students if they are already equipped with fundamental knowledge. The certificate program will give an initial understanding of the collaborative piano field, but cannot cover as much repertoire and knowledge. For students who want to pursue their Masters or Doctors of Musical Arts degrees in collaborative piano, the certificate program will provide them with strong foundation for pursuing their graduate degrees.

Conclusion

As shown in the curriculum, the Collaborative Piano Certificate Program provides experience and knowledge across the voice, keyboard, instrumental and ensemble areas. Even though most of the courses are adapted from the existing ones, a well-organized curriculum is required to incorporate resources from different areas. With the slight adjustment of courses and supervision of collaborative piano faculty, the certificate program will be able to effectively provide collaborative pianists with an integrated learning environment.

The existing integrated certificate program system at NSYSU actually provides the establishment of a Collaborative Piano Certificate Program in an ideal environment. With the well-organized curriculum and ensemble system, the music department can offer the students enough resources and opportunities to explore this specialized study. The integrated certificate program also gives the students a chance to extend their learning in the languages area, which will support their study of vocal music. Lastly, the small size of the department enables certificate students to have close interaction with faculty.

Collaborative piano certificate students are not the only students who will be involved. Vocal and instrumental students will also participate in various courses, and all students will work with faculty from other areas. The interaction and collaboration between different areas provide students with multiple and diverse perspectives.

The Collaborative Piano Certificate Program is not merely designed for students who are pursuing a career as collaborative pianists. For those pursuing solo piano careers, it will be an enriching curriculum. From learning collaborative piano skills and

participating in ensembles, students will be able to expand their skills and apply them to their solo playing. The Collaborative Piano Certificate Program would provide piano students with an integrated learning opportunity, and non-pianists would also benefit from integration into the Collaborative Piano Certificate Program.

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Appendix A. Syllabus Example 1: Introduction to Collaborative Piano I

National Sun Yat-Sen University, Department of Music

Introduction to Collaborative Piano I

Credit Number: 2

Textbook:

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

Rhee, Heasook. *The Art of Instrumental Accompanying*. New York: Carl Fischer, 2012.

Course Description

Introduction to Collaborative Piano I focuses on instrumental music. Through the reading assignments and guest faculty/student presentations in class, students will have an overview of instrumental collaboration. Students will also have opportunities to work with different partners, and participate in rehearsals and coachings held in class. There will be a written mid-term, joint recital and final presentation at the end of the semester.

Course Objective

The course will focus on the basic concept and fundamental knowledge of instrumental music collaboration. By the end of the semester, students should be able to:

- recognize the basic characteristics of each instrument
- know how to approach and prepare the score before rehearsals
- use different resources to help prepare the music
- identify the issues that may come up during rehearsals and be able to find solutions.

Mid-term and Final

- The mid-term will include a written and listening exam.
- The final project 1 will be a 15-minute lecture presentation. Each student will present one sonata that hasn't been introduced in class.
- The final project 2 will be a joint recital. Students will be assigned to play one to

three movements of a sonata depending on the length. The final recital will be presented in the lecture hall.

Grading

- Attendance: 30% (including the discussion of reading assignments)
- Listening Assignments: 10%
- Mid-Term: 20%
- Final Project 1: 20%
- Final Project 2: 20%

Listening Assignments

1. Students will compare two performance videos of the same piece from YouTube, and write a one-page comment about their observation of the performers' collaboration.
2. **Orchestral Reduction:** With a given orchestral reduction score, students will listen to the recording (orchestral version), then add or reduce the notes according to what they hear.

Class Schedule (Meeting once a week, two hours each)

	Course	Reading / Assignment
Week 1	Introduction: What is collaborative piano? Overview of the class.	Reading I : Katz: Chapter One "An Introduction: What Is Collaboration Anyway?"
Week 2	Introduction to string instruments: Guest musicians in class	
Week 3	String repertoire	
Week 4	Introduction to woodwind instruments: Guest musicians in class	Reading II : Katz: Chapter Eleven "Is There Life after Singers?"
Week 5	Woodwind repertoire	
Week 6	Introduction to brass instruments: Guest musicians in class	Listening Assignment I

Week 7	Brass repertoire	Assign Final Project
Week 8	Mid-term	
Week 9	Class coaching for final project Discussion of listening assignment	
Week 10	Class coaching for final project	Reading III Katz: Chapter Eight "The Steinway Philharmonic"
Week 11	Introduction to orchestra reduction	
Week 12	Comparing different editions of orchestral reductions	Listening assignment II
Week 13	Important concerto repertoire Orchestral reduction practice	
Week 14	Final Project 1: Presentation	Reading IV Rhee: Chapter 8 "Studying Accompanying Practical Considerations"
Week 15	Final Project 1: Presentation Discussion of Listening Assignment	
Week 16	Class coaching for final project	
Week 17	Class coaching for final project	
Week 18	Final Project 2: Recital	

Appendix B. Syllabus Example 2: Introduction to Collaborative Piano II

National Sun Yat-Sen University, Department of Music

Introduction to Collaborative Piano II

Credit Number: 2

Textbook:

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

Course Description

Introduction to Collaborative Piano II focuses on vocal music. The course will introduce different vocal repertoire topics. Through reading assignment and guest faculty/student presentations in class, students will gain a basic understanding of each voice type. Students will also have opportunities to work with different singers, learn different types of repertoire, and participate in rehearsals and coaching held during class. There will be a written mid-term, joint recital and final presentation at the end of the semester.

Course Objective

The course will focus on the basic concept and skills of vocal music collaboration.

By the end of the semester, students should be able to:

- recognize the different voice types
- know different types of vocal repertoire
- know how to approach and prepare the score before rehearsals
- use different resources to help prepare the music
- identify the issues that come up during rehearsals and be able to find solutions.

Mid-term and Final

- The mid-term will include a written and listening exam.
- The final project 1 will be a 15-minute lecture presentation. Each student will present one art song or aria that has not been introduced in class.
- The final project 2 will be a joint recital. Students will be assigned to play one to three songs/arias. The final recital will be presented in the lecture hall.

Grading

- Attendance: 30% (Including the discussion of reading assignments)
- Listening Assignments: 10%
- Mid-Term: 20%
- Final Project 1: 20%
- Final Project 2: 20%

Listening Assignments

In each listening assignment, students will compare two different performance videos of the same song from YouTube, and write a one-page comment about their observation of the performers' collaboration.

Class Schedule (Meeting once a week, two hours each)

	Course	Reading / Assignment
Week 1	Introduction Overview of the class.	Reading I : Katz: Chapter Two "Breathing and Singing"
Week 2	Introduction: Voice Types Guest Artists in class	
Week 3	Chinese Art Songs	Listening Assignment I
Week 4	Italian Art Songs <i>Twenty-Four Italian Songs and Arias</i>	
Week 5	Italian Art Songs: Tosti, Donaudy, Rossini and Bellini	
Week 6	German Lied: Mozart, Schubert	Reading II : Katz: Chapter Four "The Word is the Thing"
Week 7	German Lied: Schumann, Brahms	
Week 8	German Lied: Wolf	
Week 9	English and American Art Songs: Quilter/Vaughn-Williams/Copland/ Duke	Listening Assignment II
Week 10	Mid-term	
Week 11	French Art Songs:	

	Early and mid-Fauré and Debussy	
Week 12	Orchestra Reduction: Arranging, Playing for Recitative	Reading III Katz: Chapter Nine "More about Orchestral Playing"
Week 13	Arias from Mozart Operas	Listening Assignment III
Week 14	Italian Arias: Bellini, Rossini, Puccini	
Week 15	Final Project 1 - Presentation	
Week 16	Final Project 1 - Presentation Class coaching for project 2	Reading IV Katz: Chapter Ten "Odds and Ends"
Week 17	Class coaching for project 2	
Week 18	Final Project 2 - Recital	

Appendix C. Syllabus Example 3: Diction I

National Sun Yat-Sen University, Department of Music

English/Italian diction

Credit Hour: 2

Textbook (required):

Moriarty, John. *Diction*. Boston: E. C. Schirmer Co., 1975.

Melzi, Robert C. *The Bantam New College: Italian and English Dictionary*. New York: Bantam Books, 1976.

Jones, Daniel and A. C. Gimson *Everyman's English Pronouncing Dictionary*. London: J M Dent & Sons, 1981.

Audio recordings (CDs) of listening assignments are on reserve in the music library. You may also find your own choices from online resources.

Course Objective

The course is designed for singers and pianists to develop their Italian and English pronunciation skills for classical singing. Through writing practice, listening assignments, and singing in class, students will be able to continue practicing IPA. By the end of the class, students should be able to:

- have fundamental knowledge of the International Phonetic Alphabet (IPA)
- pronounce song texts properly by reading IPA.
- write out the IPA by using a dictionary, books, notes, and other available resources.
- sing in a style appropriate to the language and compositional style.

Course Description

This course will start with a study of IPA of Italian and English. Students will continue their practice of IPA through the preparation and presentation of Italian and English arias and art songs. They will prepare arias and art songs by writing out the IPA, and then they will sing in class. The instructor will correct the IPA and teach the pronunciation. The course also includes listening assignments, quizzes, a mid-term and final exams.

Listening Assignments

Listen to one English Art Song (choose from the given list) and one Italian aria, and write a 2-page report for each. Students may listen to a recording, watch a video or go to a live performance. The choices of the aria or art song have to be approved by the instructor. The report will include the following information:

1. Title, composer, librettist or poet, story, performers
2. Synopsis (opera) or text translation (art song)
3. General comments on performer's diction
4. Where the aria falls in the opera

Mid-term and Final

- Mid-term:
1. Singing exam: 10 minutes for each student (during class time in mid-term week). The student will sing through one English song of his/her choice.
 2. Written exam: 50 minutes, the student will be asked to write out the IPA for the given English song/aria example. (Notes and dictionary are allowed)
- Final:
1. Singing exam: 15 minutes for each student (during class time in final week). The student will sing one Italian song of his/her choice, and read a given poem in the exam.
 2. Written exam: 50 minutes, the student will be asked to write out the IPA for the given Italian song/aria example. (Notes and dictionary are allowed)

Grading

Attendance: 5%

Class singing: 10%

IPA practice homework: 10%

Listening assignment: 10%

Quizzes: 5%

Mid-term: 30%

Final: 30%

Class Schedule

	Tuesday (one hour)	Thursday (one hour)
English		
Week 1	Introduction: What is IPA?	Vowels
Week 2	Vowels	Consonants and Rules
Week 3	Consonants and Rules Quiz 1	Consonants and Rules Monologue Practice
Week 4	Consonants and Rules Monologue Practice	Consonants and Rules Monologue Practice
Week 7	Consonants and Rules IPA assignment for first song due	Consonants and Rules Monologue Practice
Week 6	Singing in class	Singing in class
Week 7	Singing in class IPA assignment for second song due (singing for mid-term)	Singing in class Listening Assignment 1 due
Week 8	Singing in class	Review IPA and rules
Week 9	Mid-Term: Written Exam	Mid-Term: Singing Exam
Italian		
Week 10	Vowels	Vowels
Week 11	Consonants and rules	Consonants and rules
Week 12	Consonants and rules Quiz 2	Consonants and rules
Week 13	Consonants and rules	Consonants and rules Recitative Practice
Week 14	Consonants and rules IPA assignment for first song due	Consonants and rules Recitative Practice
Week 15	Singing in class Recitative Practice	Singing in class Recitative Practice

Week 16	Singing in class IPA assignment for first song due (singing in final)	Singing in class Listening Assignment 2 due
Week 17	Singing in class	Review
Week 18	Final: Written Exam	Final: Singing Exam

Appendix D. Syllabus Example 4: Diction II

National Sun Yat-Sen University, Department of Music

German/French Diction

Credit Number: 2

Textbook (required):

Dixon, Charlotte, and J. Horne, and H. C. Sasse. *Cassell's German English Dictionary*. Cleveland: Wiley Publishing, Inc.: 2002.

Grubb, Thomas. *Singing in French: A Manual of French Diction and French Vocal Repertoire*. Belmont: Cengage Learning, 1979.

Melzi, Robert C.. *The Bantam New College: French and English Dictionary*. New York: Bantam Books, 1976.

Odom, William and Benno Schollum. *German for Singers: A Textbook of Diction and Phonetics*. Belmont: Cengage Learning, 1997.

Audio recordings (CD) of listening assignments are on reserve in the music library. You may also find your own choices from online resources.

Course Objective

The course is designed for singers and pianists to develop their German and French pronunciation skills for classical singing. Through writing practice, listening assignments, and singing in class, students will be able to continue practicing IPA. By the end of the class, students should be able to:

- have fundamental knowledge of the International Phonetic Alphabet (IPA)
- pronounce song texts properly by reading IPA.
- write out the IPA by using a dictionary, books, notes, and other available resources.
- sing in a style appropriate to the language and compositional style.

Course Description

This course will start with a study of IPA of German and French. Students will continue their practice of IPA through the preparation and presentation of German and French arias and art songs. They will prepare arias and art songs by writing out the IPA,

and then they will sing in class. The instructor will correct the IPA and teach the pronunciation. The course also includes listening assignments, quizzes, a mid-term and final exams.

Listening Assignments

Listen to one German Art Song (choose from the given list) and one French Art Song, and write a 2-page report for each. Students may listen to a recording, watch a video or go to a live performance. The choices of the opera or art song have to be approved by the instructor. The report will include the following information:

1. Title, composer, poet, story, performers
2. Text translation (art song)
3. General comments on performer's diction

Mid-term and Final

- Mid-term:
1. Singing exam: 10 minutes each student (during class time in mid-term week). The student will sing through one German song of his/her choice.
 2. Written exam: 50 minutes, the student will be asked to write out the IPA for the given German song/aria example. (Notes and dictionary are allowed)
- Final:
1. Singing exam: 15 minutes for each student (during class time in final week). The student will sing one French song of his/her choice, and sight-read a given recitative in the exam.
 2. Written exam: 50 minutes, the student will be asked to write out the IPA for the given French song/aria example. (Notes and dictionary are allowed)

Grading

Attendance: 5%

Class singing: 10%

IPA practice homework: 10%

Listening assignment: 10%

Quizzes: 5%

Mid-term: 30%

Final: 30%

Class Schedule

	Tuesday (one hour)	Thursday (one hour)
German		
Week 1	Introduction	Vowels
Week 2	Vowels	Consonants and Rules
Week 3	Consonants and Rules Quiz 1	Consonants and Rules Monologue Practice
Week 4	Consonants and Rules Monologue Practice	Consonants and Rules Dialogue Practice
Week 7	Consonants and Rules IPA assignment for first song due	Consonants and Rules Dialogue Practice
Week 6	Singing in class	Singing in class
Week 7	Singing in class IPA assignment for second song due (song for mid-term)	Singing in class
Week 8	Singing in the class	Review IPA and rules
Week 9	Mid-Term: Written Exam	Mid-Term: Singing Exam
French		
Week 10	Vowels	Vowels
Week 11	Vowels	Consonants and rules
Week 12	Consonants and rules Quiz 2	Consonants and rules Intoning Practice
Week 13	Consonants and rules Intoning Practice	Consonants and rules Intoning Practice
Week 14	Consonants and rules IPA assignment for first song due	Consonants and rules Intoning Practice
Week 15	Singing in class	Singing in class
Week 16	Singing in class IPA assignment for first song due (singing in final)	Singing in class
Week 17	Singing in class	Review
Week 18	Final: Written Exam	Final: Singing Exam

Appendix E. Syllabus Example 5: Sonata Seminar

National Sun Yat-Sen University, Department of Music

Sonata Seminar

Credit Number: 2

Textbook (recommended)

Hinson, Maurice and Roberts, Wesley *The Piano in Chamber Ensemble: An Annotated Guide, second edition*. Bloomington: Indiana University Press, 2006.

Stowell, Robin, ed.. *The Cambridge Companion to the Cello*. Cambridge: Cambridge University Press, 1999.

Course Objectives

This course is designed for students who have already taken the Introduction to Collaborative Piano I course and are interested in sonata duo repertoire. The class will introduce the selected works from standard sonata repertoire of string, woodwind and brass instruments. Through listening assignments, lectures and class coaching, students will extend their knowledge of sonata repertoire. By the end of the semester, students should:

- be able to identify the standard sonata works of important composers discussed in class
- have fundamental knowledge of stylistic considerations
- be able to anticipate possible collaborative issues and solutions
- know how to prepare the music by using available resources

Course Description

This course focuses on sonata duo repertoire. It will introduce important composers and their sonata works from baroque through the twentieth century. The class includes lectures and class coaching every week. Student will be assigned to play in class. Class coaching will help them work on ensemble rehearsal skills, and observe others' work. The listening assignment is another important part of learning repertoire. The instructor will lead the discussion of various important recording and score editions.

Mid-term and Final Project

- The mid-term will be a written exam, including identification of score examples, definition of terms and short essay questions. It will cover the material presented in class.
- The final project will be a joint recital. Students will be paired and assigned to play specific movements of sonatas, or one complete sonata, depending on the length.

Grading

Attendance: 20%

Listening Assignments: 20%

Listening Quizzes: 10%

Mid-term: 20%

Final Project: 30%

Class Schedule (meeting once a week, two hours each)

	Course	Assignment/ Quiz
Week 1	Introduction: Overview of the class	
Week 2	Baroque: Bach	
Week 3	Classical Sonata: Mozart and Beethoven	Listening Assignment I
Week 4	Classical Sonata: Mozart and Beethoven	
Week 5	Romantic Sonata: Schubert and Schumann	
Week 6	Romantic Sonata: Brahms	
Week 7	Romantic Sonata: Brahms	
Week 8	Romantic Sonata: Fauré, Franck, Saint-Saëns	Listening Assignment II Listening Quiz I
Week 9	Mid-Term	
Week 10	20 th Century –French: Debussy, Ravel, Poulenc, Milhaud, Dutilleux	
Week 11	20 th Century –French:	

	Debussy, Ravel, Poulenc, Milhaud, Dutilleux	
Week 12	20 th Century – German: Hindemith	Listening Assignment III
Week 13	20 th Century – Russian: Prokofiev, Shostakovich	
Week 14	20 th Century – Other composers: Muczynski, Copland, Bernstein	
Week 15	20 th Century – Other composers: Bax, Clarke, Grieg	
Week 16	Class Coaching for final project	Listening Assignment IV
Week 17	Class coaching for final project	Listening Quiz II
Week 18	Final Project: Recital	

Developing an Undergraduate Collaborative Piano Certificate Program

by

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