

**Agendum  
Oakland University  
Board of Trustees Formal Session  
June 5, 2017**

**BACHELOR OF MUSIC IN PIANO PEDAGOGY  
A Recommendation**

1. **Division and Department:** Academic Affairs and College of Arts and Sciences, Department of Music, Theatre and Dance.
2. **Introduction:** The Department of Music, Theatre and Dance has a long-standing Bachelor of Music (B.M.) program with majors in *performance* (instrumental, piano, or voice) and *music education*. The department seeks to add a *major in piano pedagogy* to serve students who aspire to become studio piano teachers and a combined *major in piano performance and pedagogy* to serve students who aspire to both perform and teach. These programs would bring to Oakland University's music program pianists with a wider range of goals, thus fostering growth in the music program. The proposed programs also enhance undergraduate piano majors' capacity for successful, productive music careers. This document contains the information for the **Bachelor of Music in Piano Pedagogy** program.

The department could offer the proposed program with little change. The program requires only four new courses that would be taught by current piano faculty:

- Piano Pedagogy III and IV (to follow the existing Piano Pedagogy I and II),
- Piano Pedagogy Internship, and
- Senior Pedagogy Project.

Students in the program would take courses that currently serve *all* Bachelor of Music students and piano performance majors. The program would not require additional faculty, space, or significant funding, and could begin upon approval.

The proposed major would enable Oakland University to attract new students, better serve some of our current students, and better position Oakland in relation to our competitors.

The complete proposal is included as Attachment A.

We seek approval by the Board of Trustees for this new major in the Bachelor of Music program. We hope to enroll the first B.M. in Piano Pedagogy majors in Fall 2017.

3. **Previous Board Action:** None.
4. **Budget Implications:** Tuition for the piano pedagogy programs would cover the costs of the programs. The only expenses are some additional support for (a) the music

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collection in Kresge Library, (b) piano maintenance, and (c) compensation for part-time faculty. A *pro forma* budget is included as Attachment B.

**5. Educational Implications:** Piano pedagogy programs teach pianists how to be studio piano teachers qualified to offer piano lessons to learners of all ages. In the U.S., there is no certification of private studio music instructors, so it is incumbent upon programs like Oakland's music program to properly prepare students who will choose careers as piano teachers.

Since the late 1970s, Oakland has offered a Master of Music in Piano Pedagogy. While some students earn an undergraduate performance degree and then pursue graduate work in piano pedagogy, experience has revealed that most piano performance majors begin to teach piano upon earning their bachelor's degree and sometimes sooner, without having had sufficient education as piano teachers.

By offering an undergraduate piano pedagogy program at Oakland University, we can provide the requisite learning opportunity to students who know before entering college that they will choose private piano teaching as their career. Further, almost all performers teach as part of their professional work, so Oakland can best serve its performance majors by offering opportunities for them to learn to teach as well as perform. Ultimately, our goal is to provide an educational platform to enable students to become more successful performers and teachers.

The proposal would create four new courses that would be serve all piano majors in some way, whether they chose to earn (a) a piano pedagogy degree, (b) a performance degree with some pedagogy electives, or (c) a double major in performance and pedagogy.

With the approval of this program, Oakland University would be the only university in Michigan to offer an undergraduate degree program in piano pedagogy. We therefore anticipate that this program would attract students to Oakland who might not otherwise have considered our programs.

**6. Personnel Implications:** The three current piano faculty (one tenure-track and two part-time) could easily accommodate these new courses in their schedules, as no course would be offered every year. Piano has always been a small program. One goal of the proposed program is to increase the number of piano majors at Oakland, but it is unlikely that the program would grow larger than could be accommodated by these faculty.

**7. University Reviews/Approvals:** The proposal for a Bachelor of Music degree program in Piano Pedagogy was reviewed and approved by the Music Faculty, the Department of Music, Theatre and Dance, the CAS Committee on Instruction, the CAS Assembly, CAS Dean Kevin Corcoran, the University Committee on Undergraduate

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Instruction, the Oakland University Senate, the Senior Vice President for Academic Affairs and Provost, and the President.

**8. Recommendation:**

WHEREAS, the Bachelor of Music in Piano Pedagogy program is consistent with objectives contained in Oakland University's Institutional Priorities; and

WHEREAS, the Bachelor of Music in Piano Pedagogy program will produce competent graduates capable of providing valued contributions and service to their communities; now, therefore, be it

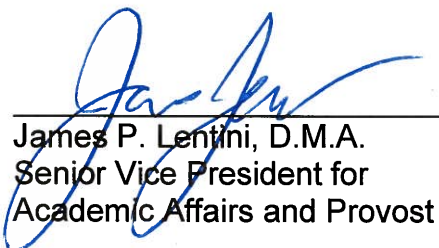
RESOLVED, that the Board of Trustees authorizes the College of Arts and Sciences to offer a Bachelor of Music in Piano Pedagogy program; and, be it further

RESOLVED, that the Senior Vice President for Academic Affairs and Provost will complete annual reviews of the Bachelor of Music in Piano Pedagogy program to evaluate academic quality and fiscal viability to determine whether the program should be continued.

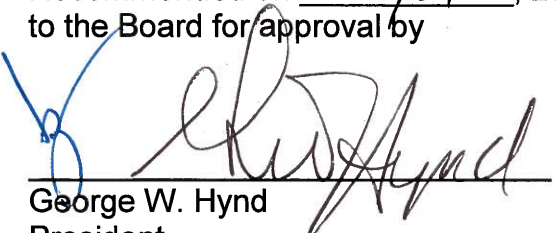
**9. Attachments:**

- A. Proposal for a Bachelor of Music in Piano Pedagogy
- B. *Pro forma* Budget (02/8/16 draft) for the Bachelor of Music in Piano Pedagogy program

Submitted to the President  
on 5/24/, 2017 by

  
James P. Lentini, D.M.A.  
Senior Vice President for  
Academic Affairs and Provost

Recommended on 5/24, 2017  
to the Board for approval by

  
George W. Hynd  
President

**B.M. in Piano Pedagogy**

**ATTACHMENT A**

**Oakland University**  
**Proposal for a Piano Pedagogy Major in the Bachelor of Music Degree Program**

**BACHELOR OF MUSIC IN PIANO PEDAGOGY**

**Program Coordinator: Tian Tian, Assistant Professor of Music (Piano)**

**Department Chair: Jackie Wiggins, Distinguished Professor of Music Education**

**Requested Implementation Term: Fall 2017**

**College Governance**

**Department of Music, Theatre and Dance**

Submitted February 18, 2016

Approved April 1, 2016

**CAS Committee on Instruction**

Submitted April 1, 2016

Revised September 29, 2016

Approved October 5, 2016

**College of Arts and Sciences Assembly**

Submitted October 5, 2016

Approved November 15, 2016

**University Governance**

**University Committee on Undergraduate Instruction**

Submitted November 16, 2016

Revised December 8, 2016

Approved December 18, 2016

**Senate Planning Review Committee**

Approved February 1, 2017

**Senate Budget Review Committee**

Approved February 8, 2017

**University Senate**

Submitted March 26, 2017

Approved April 20, 2017

## Proposal for a Piano Pedagogy Major in the Bachelor of Music Degree Program

### Abstract

The Department of Music, Theatre and Dance has a long-standing Bachelor of Music program with majors in *performance* (instrumental, piano, or voice) and *music education*. The Department seeks to add a *major in piano pedagogy* to serve students who aspire to become studio piano teachers and a *combined major in piano performance and pedagogy* to serve students who aspire to both perform and teach. These programs would bring to Oakland University's music program pianists with a wider range of goals, thus fostering growth in the music program. This proposal contains information about the proposed **Bachelor of Music in Piano Pedagogy** program.

The Department could offer the proposed program with little change. The program would require only four new courses, Piano Pedagogy III and IV (to follow the existing sequence Piano Pedagogy I and II), Piano Pedagogy Internship, and Senior Pedagogy Project. Students in the proposed program would take courses that serve all Bachelor of Music students and, specifically, piano performance majors. The proposed programs would not require additional faculty, space, or significant funding, and could begin upon approval.

The proposed pedagogy majors would enable Oakland University to attract new students, better serve some of our current students, and better position Oakland in relation to our competitors.

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## **Proposal for a Piano Pedagogy Major in the Bachelor of Music Degree Program**

The Department of Music, Theatre and Dance has a long-standing Bachelor of Music program with majors in *performance* (instrumental, piano, or voice) and *music education*. The Department seeks to add a *major in piano pedagogy* to serve students who aspire to become studio piano teachers and a combined *major in piano performance and pedagogy* to serve students who aspire to both perform and teach. These programs would bring to Oakland University's music program pianists with a wider range of goals, thus fostering growth in the music program. This proposal contains information about the proposed **Bachelor of Music in Piano Pedagogy** program.

The Department could offer the proposed program with little change. The program would require only four new courses, Piano Pedagogy III and IV (to follow the existing sequence Piano Pedagogy I and II), Piano Pedagogy Internship, and Senior Pedagogy Project. These courses would serve both the B.M. in Piano Pedagogy program proposed herein and the B.M. in Piano Performance and Pedagogy, described in the accompanying proposal. Students in the proposed pedagogy programs would take courses that serve all Bachelor of Music students and, specifically, piano performance majors. The proposed program would not require additional faculty, space, or significant funding, and could begin upon approval.

The proposed major would enable Oakland University to attract new students, better serve some of our current students, and better position Oakland in relation to our competitors.

### **Rationale**

Over the last few decades, there has been a tremendous growth in the field of piano pedagogy. To insure consistency in teaching quality and overall standards, colleges and universities have expanded from offering a single pedagogy course to a sequence of multiple courses, to offering an emphasis, to, in more recent years, offering majors at various degree levels.

Since the late 1970s, Oakland has offered a Master of Music in Piano Pedagogy. At that time, the department chose to not offer an undergraduate degree in pedagogy because of a belief that students should strengthen their own performing abilities during their undergraduate years and then, should they decide to become studio piano teachers, study piano pedagogy on the graduate level. This is a common belief, shared within many music programs in the country. In fact, at the moment, no universities in Michigan offer a bachelor's degree in piano pedagogy.

However, in reality, many piano performance majors choose not to pursue graduate work in performance and, instead, begin to teach without having had proper guidance or pedagogical education. Some undergraduate pianists begin to teach privately before earning their B.M. degrees. One reason piano pedagogical practice has been relatively inconsistent in the United States is a lack of education opportunities and failure to recognize the value of students' learning to teach piano earlier in their educational careers. By offering an undergraduate piano pedagogy program at Oakland, we can provide this learning opportunity to students who know before coming to college that they want to choose

private piano teaching as a career. Our ultimate goal is to provide an educational platform to enable students to become more successful performers and teachers.

### **Promoting the Mission and Goals of the University, Department, and Program**

The proposed program fits well within Oakland University's mission to "engage students in distinctive educational experiences that connect to the unique and diverse opportunities within our region and beyond." The proposed program also contributes to the department's capacity to "foster student success" by providing opportunities for students whose interests and goals the current offerings do not fully meet. In essence, students who complete the program will contribute to Oakland's capacity to "serve the needs and aspirations of our communities and region;" the proposed program will provide the region with better music instruction, serving our community's families better than we do now.

As part of its mission, the Department of Music, Theatre and Dance "educates arts professionals," "provides support for professional artists and arts educators," and "provides leadership in the arts." In its role within the Department, the Music Program offers pre-professional and professional education and support for performers, music teachers, and studio teachers. The Music Program also sponsors and fosters musical engagement experiences for the community and region.

The proposed program fits solidly within the missions of the university, department, and music program.

### **Need for the Programs**

Pianists who hope to pursue a professional performance career need to be studying at a leading conservatory and not at a university like Oakland. Oakland's piano program serves many fine, accomplished pianists, but they are most often students who are not planning to pursue a performance career. Many of our piano majors are double majors: often Presidential Scholars or Honors College students who are pursuing degrees in programs like bio-chemistry or mathematics, while also completing the Bachelor of Music in Piano Performance degree program. These are exciting students who bring a great deal to the department and to Oakland University in general. Many of these students choose Oakland as a place to study piano and their second field because Oakland's open-minded approach makes this possible. That we support and enable this work attracts these strong students to our program. Most of these students plan to pursue a career in their non-music major, but music and piano have been such a large part of their lives prior to coming to Oakland that they cannot imagine living without them, and therefore choose to pursue both majors.

Many of our other piano performance majors plan to pursue careers as piano teachers, building and maintaining private piano studios, teaching and enriching the lives of others in their community. While the current piano program serves the first group (students who come to Oakland intentionally to pursue a double major), we are not doing as much as we might in serving pianists who aspire to become professional piano teachers. The proposed piano pedagogy programs would enable us to fill this gap.

Preparing arts educators is a strong focus in our department's programs and adding this additional opportunity for students to learn to teach piano fits well within what is already happening in the department.

## **Goals and Objectives of the Program**

The overriding goal of the proposed B.M. in Piano Pedagogy program is to serve students who aspire to become studio piano teachers.

### ***Goals of the Music Program***

**Music students** will develop:

- Goal 1. A comprehensive understanding of the relationships among sociocultural/historical perspective, theoretical analysis, and performance practice in music.
- Goal 2. Understanding of music in its historical and cultural context such that it enables them to support the growth of their musicianship, and enables them to have a better understanding of the music they perform, hear, and create.
- Goal 3. Firm grasp of the basic principles of the structure, design, and language of music in the Western musical tradition.
- Goal 4. Technical knowledge and vocabulary sufficient to approach music of any period, style, or genre.
- Goal 5. Ability to form a mental image of the sound of written music, and to translate heard music into written form.
- Goal 6. Technical skill, artistic integrity, and the ability to sight-read music of diverse styles and genres.
- Goal 7. Knowledge of technology appropriate to and in connection with their field of specialization.
- Goal 8. Knowledge of music literature appropriate to and in connection with their field of specialization.
- Goal 9. Where appropriate to the focus of the particular degree program, music students will develop understanding of learning and teaching and music learning and teaching sufficient to be able to engage in music teaching in their area of specialization.

### ***Objectives of the Proposed Bachelor of Music in Piano Pedagogy Program***

**Bachelor of Music in Piano Pedagogy** majors will develop strong skills in and knowledge of piano performance and pedagogical practice.

In applied piano study, students will:

- Obj. BPed1. Develop the ability to prepare successful and musically satisfying performances.
- Obj. BPed2. Develop efficient and effective practice skills for learning/memorizing music.
- Obj. BPed3. Develop technical proficiency on their instrument.
- Obj. BPed4. Expand their knowledge of music literature and genres.
- Obj. BPed5. Learn and apply theoretical concepts to music.
- Obj. BPed6. Learn to perform a diverse repertoire representing many historical and interpretive styles.
- Obj. BPed7. Develop skills to enable successful collaboration with other musicians.
- Obj. BPed8. Develop basic knowledge of pedagogical strategies, techniques, methods, materials, and repertoire.

In addition, through a sequence of piano pedagogy courses and practical experience, students will:

- Obj. BPed9. Develop understanding of music learning and teaching processes.
- Obj. BPed10. Develop a curricular perspective and framework for teaching students of all ages at beginner, intermediate, and advanced levels.
- Obj. BPed11. Develop basic understanding of how to work with all students, including young children, adults, and students with special needs.
- Obj. BPed12. Develop understanding of how to enable students to build their technique.
- Obj. BPed13. Develop approaches to providing students with the appropriate education in music theory, history, sight-reading, and aural awareness.
- Obj. BPed14. Understand how to prepare students for MMTA Student Achievement Testing, ABRSM Tests, RCM Tests, AGM Tests and Federation Festivals.

### **Program Plans**

Music pedagogy programs are generally offered in conjunction with music performance programs. Performance and pedagogy students generally take many of the same courses but, where performance programs require additional credits in applied performance study, pedagogy programs require additional credits in the teaching of performance.

### **Program Components**

Pedagogy Courses: Students enrolled in the pedagogy major would take 4 semesters of pedagogy courses, each designed to concentrate on a specific level of piano study. Each course would be divided into two sections:

- a) Lecture: Faculty would present lectures based on specific teaching topics in the areas of repertoire, technique, theory, history, aural awareness, sight-reading, psychology of music learning, and music as a business
- b) Microteaching Experiences: The best way to learn how to teach is to actually teach. At the beginning of each semester, each student would be given a description in terms of age, years of piano study, learning habits, personality traits, etc. Students would then partner and teach each other. They will switch roles (teacher or student) each week and switch partners each month. Each teaching demonstration would be 30-minutes long. A good teacher is observant and can anticipate challenges students may have. Therefore, while role-playing a young child, students would be asked to incorporate issues and behavior problems so their partner (the teacher) may have an opportunity to “solve” them

Masterclasses with actual students: Each semester, we would provide two sessions where students would have opportunity to work with actual pre-college students.

Internship: Students would complete a two-semester internship through either the OU Music Preparatory Division or our department’s partner, Evola Music, and receive satisfactory assessments from their employer.

## New Courses

Oakland currently offers two pedagogy courses. With one small wording change, these two course descriptions can stand in their present form. In both cases, the last phrase in each description would be replaced by language that better describes the processes in which students will engage in the context of these courses and the new curriculum: "Students will engage in paired microteaching and receive feedback from peers and teacher."

### **MUS 4541 - Piano Pedagogy I (2)**

Instructional strategies for teaching the beginning piano student, including methods, materials and the use of music technology. Various aspects of establishing and managing a piano studio will be addressed. ~~Weekly observations required.~~ Students will engage in paired microteaching and receive feedback from peers and teacher.

Prerequisite(s): permission of instructor.

### **MUS 4542 - Piano Pedagogy II (2)**

Instructional strategies for teaching the intermediate and advanced piano student, including methods, materials, repertoire and the use of music technology. ~~Includes weekly observations and supervised teaching.~~ Students will engage in paired microteaching and receive feedback from peers and teacher.

Prerequisite(s): MUS 4541 (MUS 441).

To serve both the BM in Piano Pedagogy and the MM in Piano Pedagogy programs, we are proposing to offer two additional courses (cross-listed at the 4000 and 5000 levels) to build on these extant courses and provide a stronger foundation for current and future piano teachers:

### **MUS 4543 - Piano Pedagogy III (3)**

Instructional strategies for teaching advanced baroque-classical repertoire, including score analysis, period performance practice, continued technical training, and musicianship development. Students will engage in paired microteaching and receive feedback from peers and teacher.

Prerequisite(s): MUS 4542 (442).

### **MUS 4544 - Piano Pedagogy IV (3)**

Instructional strategies for teaching advanced romantic-contemporary repertoire, including score analysis, period performance practice, continued technical training, and musicianship development. Students will engage in paired microteaching and receive feedback from peers and teacher.

Prerequisite(s): MUS 4543.

The proposed program also includes two additional new courses:

### **MUS 4950 - Pedagogy Internship (1)**

Internship teaching piano to students in a professional music studio setting under the direction and supervision of qualified piano instructors.

Prerequisite(s): MUS 4544 (444).

### **MUA 4994 – Senior Pedagogy Project (2 or 4)**

Culminating project for the pedagogy program through which students apply what they have learned about performance and pedagogy and demonstrate their understanding of pedagogic theory and practice. B.M. Pedagogy students enroll for 4 credits. B.M. Performance and Pedagogy students enroll for 2 credits.

Prerequisite(s): MUS 4544.

Appendix B contains syllabi for these six courses.

### **Accreditation**

The music programs at Oakland University are accredited by the National Association of Schools of Music (NASM). The proposed program was designed to follow NASM standards and we expect that it will be approved by NASM in a timely manner.

### ***NASM Standards for a Bachelor of Music in Pedagogy Program***

#### **E. Bachelor of Music in Pedagogy**

The Bachelor of Music in Pedagogy may be justified only if an institution is adequately staffed and equipped to offer a significant number of specialized courses and internship opportunities in pedagogy.

Bachelor of Music programs in performance with less work in pedagogy than stipulated by these standards, but more than that normally expected for the performance degree, may designate pedagogy as an area of emphasis.

#### **1. Curricular Structure**

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in pedagogy as indicated below and in Standards VIII.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the major area of performance, including ensemble participation throughout the program, independent study, and electives, should comprise 20-30% of the total program; supportive courses in music, 20-30%; courses in pedagogy, including comparative methodology and internships, 15-20%; general studies, 25-35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum.
2. **Specific Guidelines for General Studies.** Study in such areas as psychology, learning theory, and business is strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*):
  - a. Ability to organize and conduct instruction in the major performing medium, including performance at the highest possible level and understanding of the interrelationships

between performance and teaching; knowledge of applicable solo, ensemble, and pedagogical literature; the ability to apply a complete set of musicianship skills to the teaching process; and knowledge of applicable technologies, particularly with respect to group instruction.

- b. Knowledge of pedagogical methods and materials related to individual and group instruction in a principal performing medium and opportunities to observe and apply these in a variety of teaching situations. This includes an understanding of human growth and development and understanding of the principles of learning as they relate to music teaching and performance. It also includes the ability to assess aptitudes, backgrounds, interests, and achievements of individuals and groups of students, and to create and evaluate specific programs of study based on these assessments.
- c. Opportunities for teaching in an organized internship program. Such programs shall be under the general supervision of the pedagogy faculty and shall involve a specific program of regular consultation between students and supervising teachers. At least two semesters or three quarters of supervised teaching are an essential experience.
- d. Solo and ensemble performance experience in a variety of formal and informal settings. A senior recital is essential, and a junior recital is recommended.

#### **Bachelor of Music (B.M.) in Piano Pedagogy Program**

#### ***NASM Curricular Table for the Proposed B.M. in Piano Pedagogy***

Below is the NASM Curricular Table for a pedagogy degree showing how the proposed B.M. in Piano

Pedagogy program meets NASM criteria:

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**NASM Curricular Table**

**Program Title:** Bachelor of Music in Piano Pedagogy      **Number of Years to Complete the Program:** 4

**Program Submitted for:** Plan Approval

**Current Semester's Enrollment in Majors:** n/a

**Name of Program Supervisor:** Tian Tian, Assistant Professor of Music–Piano

	Major Area of Performance	Supportive Courses in Music	Pedagogy	General Studies	Total Number of Credits
<b>Piano Pedagogy</b>	31 credits 26%*	36 credits 30%	20 credits 16.6%	40 credits 33.3%	127

\*percentages based on 120 credits.

#### **Major Area of Performance** (generally 20-30%)

MUA 1002-4002	Applied Piano	14 credits
MUA 1175	Piano Technique Seminar	1 credit

MUA 3175	Accompanying for Piano Majors	2 credits
MUS 3173, 3174	Keyboard Techniques for the Piano Major I, II	4 credits
MUE 3080	Chamber Music	2 credits
MUE 30xx	Ensemble	8 credits
Total Major Area of Performance		31 credits

**Supportive Courses in Music** (generally 20%-30%)

MUS 1212	Theory I	3 credits
MUS 1213	Aural Skills I	1 credit
MUS 1214	Theory II	3 credits
MUS 1215	Aural Skills II	1 credit
MUS 2212	Theory III	3 credits
MUS 2213	Aural Skills III	1 credit
MUS 2214	Theory IV	3 credits
MUS 2215	Aural Skills IV	1 credit
MUS 1331	History and Literature of Western Tonal Music	3 credits
MUS 1332	Music of World Cultures	3 credits
MUS 3331	History and Literature of Medieval and Renaissance Music	3 credits
MUS 3332	History and Lit. of Western Music from ca. 1900 to the Present	3 credits
MUS 3211	Musical Form and Analysis	4 credits
MUS ____	Theory or History Elective	4 credits
Total Supportive Courses		36 credits

**Courses in Pedagogy** (generally 15%-20%)

MUS 4541-4542	Piano Pedagogy I, II (2 + 2)	4 credits
MUS 4543-4543	Piano Pedagogy III, IV (3 + 3)	6 credits
MUS 4950	Pedagogy Internship	2 credits
MUA 4994	Senior Pedagogy Project	4 credits
MUS 4555, 4556	Piano Repertoire I, II	4 credits
Total Pedagogy Courses		20 credits

**General Studies** (generally 25%-35%)

Writing Foundation	4 credits
Writing Intensive in General Education (can double count)	(4) credits
Writing Intensive in Major (can double count)	(4) credits
Arts (can double count)	(4) credits
Literature	4 credits
Foreign Language and Literature I	4 credits
Global Perspective	4 credits
Western Civilization	4 credits
Social Science	4 credits
Natural Science and Technology	4 credits
Formal Reasoning	4 credits
Knowledge Applications	4 credits
Capstone (can double count)	(4) credits
Diversity (can double count)	(4) credits
Total General Studies	40 credits



### ***Admission Requirements for the Proposed B.M. Piano Pedagogy Program***

The admission requirements would be the same as those for all Bachelor of Music programs. For the specific requirements, please see the proposed catalog copy on page 12.

### ***Comparison with Other Similar Programs***

Of institutions that offer a Bachelor of Music in Piano Pedagogy program, the University of Oklahoma offers the program most similar to the one we propose herein. The chart below compares the programs.

Oklahoma describes contact time in “hours” instead of “credits” but time spent in each area of the curriculum appears to be similar.

	University of Oklahoma Program		Proposed Oakland University Program	
	Course	Hours		Credits
<b>Major Performance Area</b>	Applied Piano (including a 30-min senior recital)	23	Applied Piano (plus a 30-minute recital that is part of the 4-credit Senior Pedagogy Project listed below)	14
	Keyboard Techniques	4	Keyboard Techniques	5
	Studio Accompanying	4	Accompanying (2 credits) + Chamber Music (2 credits)	4
	Large Ensemble	4	Major Ensemble	8
<b>Supportive Courses in Music</b>	Music Theory I-V	9	Music Theory I-IV	12
	Aural Skills I-IV	7	Aural Skills I-IV	4
	Western Music History	9	Western Music History	9
	Music in Culture	2	Music in World Cultures	3
	Forms & Analysis	2	Musical Analysis and Form	4
	Counterpoint	3	Theory or History Elective (options include Counterpoint, and 4 other history and theory courses, chosen in consultation with adviser)	4
	Conducting I	2		
<b>Courses in Pedagogy</b>	Piano Pedagogy	10	Piano Pedagogy I-IV	10
	Pedagogy Internship	2	Pedagogy Internship	2
	Piano Repertoire I, II	6	Piano Repertoire I, II	4
			Senior Pedagogy Project	4
<b>General Education</b>		34-45		40

### ***Plan of Study for the Proposed B.M. Piano Pedagogy Program***

On the next page is a plan of study for students who wish to complete the Bachelor of Music in Piano Pedagogy program in 4 years.

### Plan of Study: B.M. in Piano Pedagogy

Year	Fall	Cr	Winter	Cr
FRESHMAN	MUA 1002 Applied Piano	2	MUA 1002 Applied Piano	2
	MUA 1175 Piano Technique Seminar	1	MUS 1214 Music Theory II	3
	MUS 1212 Music Theory I	3	MUS 1215 Aural Training II	1
	MUS 1213 Aural Training I	1	MUA 3174 Keyboard Tech/Piano Major II	2
	MUA 3173 Keyboard Tech/Piano Major I	2	MUS 1332 Music of World Cultures	3
	MUS 1331 Hist/Lit of West. Tonal Music (counts as G.E. 1 Arts)	3	MUE 30xx Major Ensemble	1
	MUE 30xx Major Ensemble	1	WRT 1060 (G.E. 2)	4
	WRT 1050	4		
	TOTAL CREDIT HOURS:	17	TOTAL CREDIT HOURS:	16
	Fall	Cr	Winter	Cr
SOPHOMORE	MUA 2002 Applied Piano	2	MUA 2002 Applied Piano	2
	MUS 2212 Music Theory III	3	MUS 2214 Music Theory IV	3
	MUS 2213 Aural Training III	1	MUS 2215 Aural Training IV	1
	MUS 4541 Piano Pedagogy I	2	MUS 4542 Piano Pedagogy II	2
	MUS 3331 Hist/Lit of Med/Ren Music	3	MUS 3332 Hist/Lit of West Mus from 1850	3
	MUE 30xx Major Ensemble	1	MUE 30xx Major Ensemble	1
	Language 1140 (G.E. 3)	4	General Education (G.E. 4)	4
	TOTAL CREDIT HOURS:	16	TOTAL CREDIT HOURS:	16
	Fall	Cr	Winter	Cr
JUNIOR	MUA 3002 Applied Piano	2	MUA 3002 Applied Piano	2
	MUS 4543 Piano Pedagogy III	3	MUS 4543 Piano Pedagogy IV	3
	MUS 4555 Piano Repertoire I	2	MUS 4556 Piano Repertoire II	2
	MUS 3211 Musical Analysis and Form	4	MUE 30xx Major Ensemble	1
	MUE 30xx Major Ensemble	1	Theory or History Upper Level Elective	4
	General Education (G.E. 5)	4	General Education (G. E. 6)	4
	TOTAL CREDIT HOURS:	16	TOTAL CREDIT HOURS:	16
	Fall	Cr	Winter	Cr
SENIOR	MUA 4002 Applied Piano	2	MUA 4994 Senior Pedagogy Project	4
	MUA 3175 Accompanying	1	MUA 3175 Accompanying	1
	MUE 30xx Major Ensemble	1	MUE 30xx Major Ensemble	1
	MUE 3080 Chamber Music	1	MUE 3080 Chamber Music	1
	MUS 4950 Pedagogy Internship	1	MUS 4950 Pedagogy Internship	1
	General Education (G.E. 7)	4	General Education (G.E. 9)	4
	General Education (G.E. 8)	4	General Education (G.E. 10)	4
	TOTAL CREDIT HOURS:	14	TOTAL CREDIT HOURS:	16
			Degree Credit Hours	127

Note: Most Bachelor of Music students take their general education courses later in their undergraduate careers than might a typical Oakland undergraduate student. This is because of the relatively small amount of time given to arts education in K-12 schooling and the need to make up for lost time in the education of a future professional musician.

## **Academic Unit**

### **How the Proposed Program Serves the Goals of the Department**

The Department's statements of its role and mission include that

- The Department serves Oakland University by educating arts professionals.
- The Department serves the region by providing support for professional artists and arts educators.

The goals of the Music Program include:

Students will develop understanding of music, how it is created and organized, and how it functions within a broad range of styles, genres, and social, cultural, and historical contexts. This includes historical and theoretical knowledge of music as well as the knowledge and skills necessary to carry out musical performance, analysis, creation of original music, and teaching of music to others.

The proposed program falls well within the Department's and Music Program's goals, mission, and role.

Further, the Department has always aspired to increase the size of the piano program, as it has always been a small program without strong leadership. With the current new faculty and the proposed pedagogy programs, we have great potential for achieving this goal and better serving Oakland students and the region.

### **Staff Support for the Proposed Programs**

The proposed program would be a relatively small and should not require any additional staff support beyond the support of the rest of the music programs.

### **Faculty Qualifications**

The faculty who teach the BM piano performance students are the same faculty who would be responsible for the proposed pedagogy programs. No additional expertise would be required to offer this program.

Appendix A contains abbreviated *curriculum vitae* for the piano faculty.

### **Resources**

The proposed programs have little additional cost. The bulk of the program is constructed of courses that serve all the BM programs and, in many cases, the BA in Music as well.

The proposed program also would not require any additional space or equipment, as the courses would be taught in one of the current piano studios.

## Academic Direction and Oversight

Tian Tian, Assistant Professor of Music–Piano, is the coordinator of the department’s keyboard programs. She would add responsibility for this new program to her current load. Professor Tian estimates that she would spend less than 5% of her time administering and coordinating these programs.

The three piano faculty work together closely to monitor the piano programs and student progress and success in these programs. These faculty would also function as the admissions committee for this program.

## Catalog Description for the B.M. in Piano Pedagogy

Below, the catalog copy for the BM in piano performance is adapted for the proposed BM in piano pedagogy. Additions are shown with yellow highlights.

### Requirements for the major in piano pedagogy, Bachelor of Music program

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#### Admission to Music degree programs

Admission to the music degree programs at Oakland University (OU) is a two-tiered process, except for the B.A. in Music. The first step in the process for all students is the entrance audition. These auditions are held several times a year and determine whether or not a student will be admitted to OU in any of these degree programs. For all B.M. programs, the second step is the major standing audition, which determines whether students may continue in the program, and if they can be admitted into a professional program in the school.

#### Entrance auditions

Entrance audition days are held several times each year. The audition schedule and downloadable application are available on the school website at [www.oakland.edu/music](http://www.oakland.edu/music). Please submit application to the department office. Students should be prepared to demonstrate proficiency in their proposed area of specialization.

- Students seeking admission to Oakland University as music majors or auditioned music minors must audition for the music faculty.
- Students who audition and do not enroll within two semesters must re-audition.
- Students who enroll and leave school for at least two semesters must re-audition. Music students who enroll and leave school must re-audition and also retake the theory placement exam.

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The Bachelor of Music degree is intended for students who wish pre-professional and professional preparation in music education and/or performance. Students should consult the Undergraduate Music Handbook available on the department website, [oakland.edu/music](http://oakland.edu/music) and should also consult with the departmental adviser in the College of Arts and Sciences Advising Office to plan their degree program. Only major courses in which a grade of at least 2.0/C has been earned will count toward the major. For this program, MUS 1331 satisfies the general education arts requirement. MUS 3331 and 3332 count as writing intensive in the major, and MUA 4998<sup>1</sup> counts as the general education capstone in the major.

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<sup>1</sup> MUA 4994, the capstone of the pedagogy degree, will be proposed as a General Education Capstone in the major.

**Degree requirements are as follows:**

This degree program requires a minimum of 124 credits.

**Applied music - 21 credits (or placement)**

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- MUA 1002 - Piano **(4)** (2 credits per semester, 4 credits total)
- MUA 2002 - Piano **(4)** (2 credits per semester, 4 credits total)
- MUA 3002 - Piano **(4)** (2 credits per semester, 4 credits total)
- MUA 4002 - Piano **(2)** (2 credits total)
- MUA 1175 - Piano Technique Seminar **(1)**
- MUA 3173 - Keyboard Skills for the Piano Major I **(2)**
- MUA 3174 - Keyboard Skills for the Piano Major II **(2)**
- MUA 3175 - Accompanying for Piano Majors **(2)**

**Music history, theory, and world music - 32 credits (or placement)**

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- MUS 1212 - Music Theory I **(3)** and MUS 1213 - Aural Skills I **(1)**
- MUS 1214 - Music Theory II **(3)** and MUS 1215 - Aural Skills II **(1)**
- MUS 2212 - Music Theory III **(3)** and MUS 2213 - Aural Skills III **(1)**
- MUS 2214 - Music Theory IV **(3)** and MUS 2215 - Aural Skills IV **(1)**
- MUS 3211 - Musical Analysis and Form **(4)**
- MUS 1331 - History and Literature of Western Tonal Music **(3)**
- MUS 1332 - Music of World Cultures **(3)**
- MUS 3331 - History and Literature of Medieval and Renaissance Music **(3)**
- MUS 3333 - History and Literature of Western Music from ca. 1850 to the Present **(3)**

**History or theory elective course (1 course) selected from**

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- MUS 4320 - The Nineteenth-Century Symphony: History, Performance and Analysis **(4)**
- MUS 4323 - Berlin's Musical Cultures: 1900-1989 **(4)**
- MUS 4330 - Seminar in Opera and Drama **(4)**
- MUS 3212 - Counterpoint **(4)**
- MUS 4210 - Analysis of Music Since 1900 **(4)**

**Other required courses - 20 credits (or placement)**

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- MUS 4541 - Piano Pedagogy I **(2)**
- MUS 4542 - Piano Pedagogy II **(2)**
- MUS 4543 - Piano Pedagogy III **(3)**
- MUS 4544 - Piano Pedagogy IV **(3)**
- MUS 4950 - Pedagogy Internship **(2)** (1 credit per semester, 2 credits total)
- MUA 4994 - Senior Pedagogy Project **(4)**
- MUS 4555 - Piano Repertoire I **(2)**
- MUS 4556 - Piano Repertoire II **(2)**

**Ensembles - 10 credits**

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Must enroll in an ensemble every semester of major.

**Large ensembles:** MUE 3001 University Chorus **(1)** or MUE 3004 Oakland Chorale **(1)** or MUE 3019 University Chamber Orchestra **(1)** or MUE 3020 Oakland Symphony **(1)** or MUE 3029 Symphonic Band **(1)** or MUE 3031 Wind Symphony **(1)**

Must enroll in Chamber Music 2 times for credit.

MUE 3080 Chamber Music **(1)**

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#### Language - 4 credits

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Must choose a foreign language to fulfill general education foreign language requirement (not ALS or ML)

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#### Non-credit requirements

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- Major standing
- Events attendance requirement

### Source of Students and Recruitment Plan

First, there are students in the current BM Piano Performance program who would opt to transfer into this track because they would prefer the pedagogy-oriented focus. The BM in Piano Pedagogy degree plan is constructed in a way that would allow all courses in the BM in Piano Performance Ed to count toward the BM in Piano Pedagogy. There are also current students who would choose to pursue the combined major in performance and pedagogy.

Second, we always market our undergraduate programs to the students and music teachers in the region and beyond. We would continue to do so, highlighting the new program, seeking to attract students who aspire to pursue careers as studio piano teachers.

We would also advertise the program in national professional journals read by piano teachers in hopes of attracting out-of-state students whose teachers might see our advertisement and suggest our program to potentially interested students.

### Advising Students

The music faculty and CAS advisers who currently advise undergraduate music students would continue to do so.

### Retention Plan

One purpose of proposing this program is to increase recruitment to and retention in the undergraduate piano program by offering two new programs (pedagogy and the combined degree program) that will be perceived as more relevant to some students we seek to serve.

### **Businesses that Would Employ Program Graduates**

Students in this program would likely become self-employed piano teachers. They would also be qualified to work for local businesses that provide music lessons to the community and for any position that required a bachelor's degree.

### **Needs and Costs of the Program**

The budgetary information provided here reflects income and expenses involved in adding both the Piano Pedagogy major and the combined Pedagogy and Performance major because the two majors share all the same needs and costs. Students in both programs would enroll and study side-by-side in the same pedagogy courses. They would also need and use the same library resources and the same pianos. From a budgetary perspective, it does not matter whether students are enrolled as pedagogy majors or in the combined major.

### **New Resources Needed for the Program**

All but 4 of the courses in the program are already offered. The only costs would be in part-time applied faculty compensation as student numbers grew. This is reflected in the *pro forma* budget.

### **5-Year Budget and Revenue from Program**

The goal is to grow the piano program enrollment. However, the *pro forma* budget is based on very small increases in enrollment because we are trying to be realistic. In spite of this, because the program essentially has no additional cost, it is profitmaking from the start.

The *pro forma* budget (p. 21) is based, conservatively, on 3 new students the first year and 2 new students each additional year, taking into account that students should graduate after 4 years.

### **Library**

The library currently supports the BM in Piano Performance program. These current resources would also serve the proposed program.

The library has asked for additional funding to support this program, which is reflected in the *pro forma* budget.

The library report is attached as Appendix C.

### **Classroom and Equipment**

The proposed program requires no classroom space. The department has dedicated studio space that would be used for the courses that support this program. No non-departmental space would be used.



Growth in the piano program would necessitate more frequent piano maintenance, so we have included additional funding to support the department's piano maintenance budget, which is currently underfunded.

### 5-Year Pro forma Budget

College of Arts and Sciences

Program: BM in Piano Pedagogy / BM in Piano Performance and Pedagogy

Program Inception: FY 18

Date: 2/8/17

	Acct.	Budget Year 1	Budget Year 2	Budget Year 3	Budget Year 4	Budget Year 5
<b>Revenue Variables:</b>						
<b>Headcount (new students)</b>		3	5	7	9	9
Average credits per year per major		32	32	32	32	32
<b>Total Credit Hours</b>		96	160	224	288	288
Undergraduate (lower)		48	80	112	144	144
Undergraduate (upper)		48	80	112	144	144
<b>Total FYES: Undergraduate (cr.÷30)</b>		3.2	5.3	7.5	9.6	9.6
		3.2	5.3	7.5	9.6	9.6
<b>Tuition Rate Per Credit Hour</b>		\$414	\$414	\$414	\$414	\$414
Undergraduate Composite		\$414	\$414	\$414	\$414	\$414
<b>Revenue</b>						
Tuition		\$39,744	\$66,240	\$92,736	\$119,232	\$119,232
Other						
<b>Total Revenue</b>		\$39,744	\$66,240	\$92,736	\$119,232	\$119,232
<b>Compensation</b>						
Faculty - Part time	6301	\$6,000	\$9,000	\$12,000	\$15,000	\$15,000
<b>Total Salaries/Wages</b>		\$6,000	\$9,000	\$12,000	\$15,000	\$15,000
Fringe Benefits	6701	\$480	\$720	\$960	\$1,200	\$1,200
<b>Total Compensation</b>		\$6,480	\$9,720	\$12,960	\$16,200	\$16,200
<b>Operating Expenses</b>						
Repairs and Maintenance	7111	\$1,000	\$2,000	\$3,000	\$4,000	\$4,000
Library	7401	\$1,000	\$1,200	\$1,400	\$1,500	\$1,500
<b>Total Operating Expenses</b>		\$2,000	\$3,200	\$4,400	\$5,500	\$5,500
<b>Total Expenses</b>		\$8,480	\$12,920	\$17,360	\$21,700	\$21,700
<b>Net</b>		\$31,264	\$53,320	\$75,376	\$97,532	\$97,532

## Program Assessment Plan

Student achievement and success in the pedagogy programs would be measured in the same ways the department assesses the other Bachelor of Music programs, through:

- Annual performance juries (performed as final examinations for applied performance study)
- Success in the program's terminal projects (senior pedagogy project for pedagogy majors and senior recital for performance/pedagogy majors.)

From the department's Assessment Plan:

### ***Senior Recital***

During the last semester of the Bachelor of Music in Performance program each student is required to perform a one hour Senior Recital. Performance majors perform on their major instruments or voice. The department's Applied Music Committee. A recital committee is then selected (3 faculty, 1 of whom is generally the applied teacher). The student then performs a recital approval jury. Once the recital is approved, the student presents a public recital. The recital jury attends the recital and provides verbal and written feedback to the student.

To qualify for the degree sought, students must earn a grade of at least 3.0/B in the recital

Student success in the recital is also a measure of the effectiveness of the music performance program.

The following language would be added to the department's Assessment Plan to describe Senior Pedagogy Project:

### ***Senior Project***

When the Bachelor of Music coursework is complete or near completion, all pedagogy majors engage in a project that could involve performance, library research, and/or model teaching. Each student selects a topic under the guidance of the project adviser and completes the project with guidance from the adviser.

To qualify for the degree sought, students must earn a grade of at least 3.0/B in the senior project

Student success in the senior project is also a measure of the effectiveness of the music performance program.

### Senior Project Assessment Rubric

Characteristics of an Excellent Senior Project for the Bachelor of Music in Piano Pedagogy	Percentage Possible	Percentage Earned	B.M. in Piano Pedagogy Learning Objectives
Demonstrates the degree candidate's achievement in performance skills and representative repertoire in an articulate manner.	40%		Obj. BPed1 through 6 (See pp. 3 of this proposal.)
Demonstrates the degree candidate's understanding of music learning processes reflected by using appropriate pedagogical strategies, techniques, methods, materials and repertoires with students from beginning through advanced levels.	60%		Obj. BPed 7 through 14 (See pp. 3-4 of this proposal.)

## Appendix A: Abbreviated Faculty Vitae

This section contains information about the three piano faculty. Students in the BM in Piano Pedagogy program would also be taught by and interact with numerous music faculty. Almost all full-time music faculty teach in the Bachelor of Music program.

Complete *Curriculum Vitae* available upon request.

Name	Office	Phone	Email
Tian Tian, DMA Assistant Professor of Music–Piano	310 Varner	370-2048	ttian@oakland.edu
<b>Education</b> DMA Piano Performance    Eastman    2008 – 2011 MM Piano Performance    Juilliard    2006 – 2008 BM Piano Performance    Juilliard    2002 – 2006	<b>Scholarly/Artistic Interests</b> Piano performance – solo and collaborative Piano pedagogy		
<b>Most Recent Performances (most recent 6)</b> 2/14/16    Courant Artist Showcase Concert    Bethlehem United Church, Ann Arbor MI 1/24/16    Faculty Chamber Music Concert    Oakland University, Rochester MI 11/22/15    Soloist with Oakland Symphony Orchestra    Oakland University, Rochester MI 5/22/15    Binzhou Conference Center    Binzhou, Shandong, China 5/12/15    Courant Artist Concert    Kerrytown House, Ann Arbor MI 3/23/15    Solo Recital    University of Central Missouri			
<b>Most Recent Academic Activities (most recent 5)</b> Guest Professor appointment at 9 different Chinese Universities. Annual, or bi-annual visits include concerts, lectures, masterclasses and applied lessons. 1/18/16    Guest Masterclass for MDML Teachers’ Group    Evola Music, Bloomfield MI 12/5/15    Guest Speaker for Livonia Area Piano Teachers’    Steinway Gallery, Commerce MI 5/28/15    Guest Presenter at Shandong University of Technology    Zibo, Shandong, China 5/24-5/26    Faculty Residency at Shandong Normal University    Jinan, Shandong, China 5/20-21    Faculty residency at Bingzhou University    Bingzhou, Shandong, China			
<b>Courses Taught (relevant to new degree)</b> MUA 101-501 Applied Piano MUS 4541/5541 Piano Pedagogy I MUS 4542/5542 Piano Pedagogy II MUS 4555/5555 Piano Repertoire I MUS 4557/5557 Piano Repertoire II MUA 499 Senior Recital MUS 695 Master’s Project MUA 695 Master’s Recital			
<b>Prospective Courses (relevant to new degree)</b> MUS 4543/5543 Piano Pedagogy III MUS 4544/5544 Piano Pedagogy IV MUS 4950 Piano Pedagogy Internship MUA 4994 Senior Pedagogy Project			

<b>Name</b> Rebecca Happel, DMA Music Lecturer & Applied Piano Instructor	<b>Office</b>	<b>Phone</b>	<b>Email</b> happel@oakland.edu
<b>Education</b> DMA Piano Performance, University of Michigan (1983) MM Piano Performance, University of Michigan (1980) BM Piano Performance, University of Michigan (1978)	<b>Scholarly/Artistic Interests</b> Music of Nikolai Medtner Non-mainstream piano literature Piano Pedagogy Opera coaching, chamber music		
<b>Most Recent Performances (or other scholarship) (most recent 6)</b> 3/14/2016 Neglected gems of the piano repertoire, Vivace Music Club, Shelby, MI 3/11/2016 Alumni concert, Oakland University 2/11/2016 Bloomfield Cable television, chamber works of Schubert 1/24/2016 Faculty Chamber Music recital, Oakland University 4/1/2015 Tribute to Morton Lauridson, Orchestra Hall, Detroit 3/23/2015 Liederkranz competition with Ashley Bahri, NYC			
<b>Courses Taught (relevant to new degree)</b> MUA 101-501 Applied Piano MUS 455/555 Piano Repertoire I MUS 457/557 Piano Repertoire II MUA 375 Accompanying for Piano Majors			
<b>Prospective Courses (relevant to new degree)</b> MUS 4950 Piano Pedagogy Internship MUA 4994 Senior Pedagogy Project			

<b>Name</b> I-Chen Yeh, DMA Applied Piano Instructor Coordinator of Instrumental Accompanying	<b>Office</b>	<b>Phone</b>	<b>Email</b> yeh@oakland.edu
<b>Education</b> DMA Piano Performance, Bowling Green State University (2010) MM Piano Performance, Eastman School of Music (2006) BM Piano Performance, Oberlin Conservatory (2003)	<b>Scholarly/Artistic Interests</b> Collaborative pianist specializing in performance of contemporary music		
<b>Most Recent Performances (or other scholarship) (most recent 6)</b> 2/7/2016 Grosse Pointe Chamber Music Series - Grosse Pointe War Memorial, MI 1/17/2016 Featured Guest Artist Recital with Jeffrey Heisler – University of Evansville, IN 12/4/2015 Kent State University New Music Ensemble Concert – Kent State University, OH 10/11/2015 Cleveland Composers Guild Concert – Cleveland State University, OH 9/23/2015 Oakland University Faculty Saxophone Recital – Oakland University, MI 8/2/2015 Sharon Sparrow (DSO flautist) Flute Recital – South Haven, MI			
<b>Courses Taught (relevant to new degree)</b> MUA 101-501 Applied Piano			
<b>Prospective Courses (relevant to new degree)</b> MUS 4950 Piano Pedagogy Internship MUA 4994 Senior Pedagogy Project			

## **Appendix B: Syllabi**

This section contains syllabi for the four proposed new courses and for revisions of the two extant piano pedagogy courses.

**OAKLAND UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES  
DEPARTMENT OF MUSIC, THEATRE AND DANCE**

**MUS 4541 (was 441): Piano Pedagogy I  
2 credits**

**Instructor: Tian Tian**

Term: Fall 2016

Class Time: Mondays 4:00-6:30 pm; Room 310 Varner

Office Hours: By appointment

Office: 310 Varner

Phone: 248-370-2048

ttian@oakland.edu

**COURSE CATALOG DESCRIPTION:**

Instructional strategies for teaching the beginning piano student, including methods, materials and the use of music technology. Various aspects of establishing and managing a piano studio will be addressed. Students will engage in paired microteaching and receive feedback from peers and teacher.  
Prerequisite(s): permission of instructor.

The course will provide instructional strategies for teaching beginning piano students through evaluating various methods, discussing teaching techniques, finding supplementary materials, and using music technology. Various aspects of establishing and managing a piano studio will also be addressed. Weekly observation is required.

**LEARNING OUTCOMES:**

By the end of the semester, students will be equipped with skills to:

1. Start a private studio: design a brochure, teaching philosophy and studio policy.
2. Maintain a studio: know the business side of a private studio, how to manage scheduling of lessons, payment, parking/lawn/property and safety policies.
3. Evaluate and choose the proper teaching method and philosophy for individual students.
4. Develop technique, reading, pulse, rhythm, theory and aural skills for beginner students.
5. Devise weekly plans for individuals using the chosen teaching method and address all elements listed in Item #4.

**REQUIRED TEXT:**

1. Haroutounian, Joanne. Fourth Finger on B-flat: Effective Strategies for Teaching Piano. San Diego: Neil A. Kjos Music, 2012
2. The Music Tree: Time to Begin, Music Tree 1, 2a, 2b

**SUPPLEMENTARY TEXTS:**

1. Chronister, Richard and Edward Darling. A Piano Teacher's Legacy: Selected Writings by Richard Chronister. New Jersey: The Frances Clark Center for Keyboard Pedagogy, 2005
2. Uszler, Marianne, and Stewart Gordon. The Well-tempered Keyboard Teacher. New York: Schirmer, 1991
3. Jacobson, Jeaning Mae, and E.L. Lancaster. Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook for Teaching Elementary-Level Students. Los Angeles: Alfred Pub. 2006
4. Jordan, Martha. Practical Piano Pedagogy: The Definitive Text for Piano Teachers and Pedagogy Students. Miami, FL: Warner Brothers, 2004

**COURSE FORMAT:**

To learn how to teach, one must actually teach. Each week, the course will introduce new philosophies, pianistic techniques/skills and business elements to help a young teacher to run a studio, and prepare the first 12 weeks of a beginner student's study program. Each session will be broken up into 5 small fragments:

1. Discussion of weekly reading assignments – 30 minutes.
2. Discussion of weekly technique skills – 30 minutes.
3. Discussion of how to run a private studio as a business – 15 minutes.
4. Discussion of lesson plans from The Music Tree, and or other methods – 30 minutes.

- Mini Lesson for a beginner student applying information discussed in Items 1-3 from the previous week – 30 minutes.

**ASSIGNMENTS:**

- Weekly readings, due on the following class for discussion. Small assignments may accompany the reading to ensure understanding and application.
- A studio brochure for advertisement and recruitment, due 10/5/2015.
- Class presentation of ONE teaching method, due 10/19/2015.
- A teaching demonstration of an assigned piece, assigned times using the Mini-lesson sessions on 11/9 and 11/16.
- Two teaching observations outside of class: one due on 10/12, one due on 11/30/2015.
- Notebook: divided in 5 sections according to the class lectures. It should contain all readings notes, class notes, class handouts, and assignments.

**GRADING:**

Class Assignments and Presentations	400 points
Class Participation and Attendance	100 points
Teacher Observations	100 points
Notebook	150 points
Final Exam	250 points
<b>Total Points Possible</b>	<b>1000 points</b>

Points	Grade	Points	Grade
960-1000	4.0 or A	780-789.9	2.7 or B-
950-959.9	3.9	770-779.9	2.6
940-949.9	3.8	760-769.9	2.5
	3.7 or A-	750-759.9	2.4
930-939.9	3.6	740-749.9	2.3 or C+
910-929.9	3.5	730-739.9	2.2
890-909.9	3.4	720-729.9	2.1
870-889.9	3.3 or B+	710-	2.0 or C
850-869.9	3.2	719.9	1.9
830-849.9	3.1	700-709.9	1.8
820-829.9	3.0 or B	690-699.9	1.7 of C-
810-819.9	2.9	680-	1.6
800-809.9	2.8	689.9	1.5
790-799.9		670-679.9	1.4
		660-669.9	1.3 of D+
		650-659.9	1.2
		640-649.9	1.1
		630-639.9	1.0 or D
		620-629.9	0.0 or F
		610-619.9	
		<610-0.0	

**LECTURE TOPICS:**

Session 1	What inspires us to be teachers? Teaching and studio philosophy Studio Policy
Session 2	How to market yourself Studio brochure/website



	Posture and basic technique
Session 3	Basic Technique
Session 4	Available beginner methods How to evaluate a method How to teach note-reading
Session 5	Stages of natural learning Method Review: Music Tree The first lesson
Session 6	Time Management Does practice make perfect Method Review: Alfred's Music Library
Session 7	Articulation and Fingering Devising a Lesson Plan Method Review: Piano Town
Session 8	Stages of Learning: understanding how to inspire students of all ages Creating motivation Pre-school teaching
Session 9	How to teach rhythm How to teach 5-note patterns Method Review: Celebrate Piano
Session 10	Teaching students with special needs Teaching Adults End of year 1 expectations
Session 11	Teaching Demo: etudes How to learn a piece – score breakdown and analysis
Session 12	Teaching Demo: beginner level rep End of year 2 expectations
Session 13	Method Books Presentation
Session 14	Teachers' observations discussion Various methods discussion; How to teach sight-reading
Session 15	End of year 3 expectations Parent-teacher conference sessions Preparing students for their first recital/competition

#### CLASS POLICIES:

- Academic conduct policy: All members of the academic community at Oakland University are expected to practice and uphold standards of academic integrity and honesty. Academic integrity means representing oneself and one's work honestly. Misrepresentation is cheating since it means students are claiming credit for ideas or work not actually theirs and are thereby seeking a grade that is not actually earned.  
Following are some examples of academic dishonesty:
  - Cheating on examinations.
  - Plagiarizing the work of others. Plagiarism is using someone else's work or ideas without giving that person credit; by doing this, students are, in effect, claiming credit for someone else's thinking.
  - Falsifying records, or providing misinformation regarding one's credentials.
  - Unauthorized collaboration on computer assignments and unauthorized access to and use of computer programs, including modifying computer files created by others and representing that work as one's own.
- Add/Drops:  
The university policy will be explicitly followed. It is the student's responsibility to be aware of deadline dates for dropping courses.
- Special Considerations:

Students with disabilities who may require special accommodations should make an appointment with campus Disability Support Services, 106 North Foundation Hall, phone 248-370-3266. Students should also bring their needs to the attention of the instructor as soon as possible by providing the "Letter of Accommodations" created by DSS. For academic help, such as study and reading skills, contact the Academic Skills/Tutoring Center, 103 North Foundation Hall, phone 248-370-4215.

4. OU Preferred Name Policy:

If you do not identify with the name that is listed with the registrar, please notify me so that I may appropriately amend my records. In addition, if you prefer to go by a different pronoun, please inform me.

5. Excused Absence Policy

University excused absences applies to participation as an athlete, manager or student trainer in NCAA intercollegiate competitions, or participation as a representative of Oakland University at academic events and artistic performances approved by the Provost or designee. For the excused absence policy, see <http://www.oakland.edu/?id=6850&sid=175>.

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Students shall inform their instructors of dates they will miss class due to an excused absence prior to the date of that anticipated absence. For activities such as athletic competitions who schedules are known prior to the start of a term, students must provide their instructors during the first week of each term a written schedule showing days they expect to miss classes. For other university excused absences students must provide each instructor at the earliest possible time the dates that they will miss.

Make-up work

- It is the responsibility of the student to request from the instructor an opportunity to complete missed assignments, activities, labs, examinations or other course requirements in a timely manner.
- Students are responsible for all material covered in classes that they miss, even when their absences are excused, as defined above.
- Missed classroom activities will be rescheduled at the discretion of the instructor.

6. **Attendance Policy: NO UNEXCUSED absences are allowed. TWO EXCUSED absences are allowed with completion of assignments. 5% will be dropped for each unexcused absence, or excused absences above two.**

7. Assignments must be submitted by the due date.

8. Missed presentations will not be made up.

9. Reading materials outside of the required textbook will be posted Moodle, or handed out in class.

10. No texting or phone calls during class.

**OAKLAND UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES  
DEPARTMENT OF MUSIC, THEATRE AND DANCE**

**MUS 4542 (was 442): Piano Pedagogy II  
2 credits**

**Instructor: Tian Tian**

Term: Winter 2017

Class Time: Mondays 4:00-6:30 pm; Room 310 Varner

Office Hours: By appointment

Office: 310 Varner

Phone: 248-370-2048

ttian@oakland.edu

**COURSE CATALOG DESCRIPTION:**

Instructional strategies for teaching the intermediate and advanced piano student, including methods, materials, repertoire and the use of music technology. Students will engage in paired microteaching and receive feedback from peers and teacher.

Prerequisite(s): MUS 4541 (441).

The course will provide instructional strategies for teaching intermediate – early advanced piano students who are close to completing, and/or are beyond method books (3-6 years of study). The course will also introduce different Achievement tests available around the country, and discuss how teachers can successfully prepare their students for each. We will also continue to discuss techniques, repertoire and musicianship development. Since this is the second semester of Pedagogy, we would focus more on hands-on teaching experiences, which will include student-teach opportunities and observations.

**LEARNING OUTCOMES:**

By the end of the semester, students will be equipped with skills to:

1. Continue to successfully maintain a studio by following the studio philosophy and policy.
2. Be familiar with repertoire beyond method books.
3. Develop technique, reading, pulse, rhythm, theory and aural skills for intermediate students.
4. Devise weekly plans for preparing students for achievement tests, concerts and competitions.

**REQUIRED TEXT:**

1. Haroutounian, Joanne. Fourth Finger on B-flat: Effective Strategies for Teaching Piano. San Diego: Neil A. Kjos Music, 2012
2. Gerig, Reginald R. Famous Pianists & Their Techniques. Indiana University Press, 2007
3. Bastien Repertoires 3 and 4

**SUPPLEMENTARY TEXTS:**

1. Magrath, Jane. The Pianist's Guide to Standard Teaching and Performance Literature. Alfred Publishing Co., Inc. 1995
2. Chronister, Richard and Edward Darling. A Piano Teacher's Legacy: Selected Writings by Richard Chronister. New Jersey: The Frances Clark Center for Keyboard Pedagogy, 2005
3. Uszler, Marienne, and Stewart Gordon. The Well-tempered Keyboard Teacher. New York: Schirmer, 1991
4. Jacobson, Jeaning Mae, and E.L. Lancaster. Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook for Teaching Elementary-Level Students. Los Angeles: Alfred Pub. 2006
5. Jordan, Martha. Practical Piano Pedagogy: The Definitive Text for Piano Teachers and Pedagogy Students. Miami, FL: Warner Brothers, 2004
6. Supplementary Scores: Specific scores will be used for class discussion and teaching demonstration. There will be a separate list and will be updated as the semester progresses.

**COURSE FORMAT:**

To learn how to teach, one must actually teach. After one semester of Pedagogy, students are expected to demonstrate teaching skills by applying knowledge learned and discussed in class. Each week, there will be two separate sessions:

1. 75-minutes: Lecture on specific topics and teacher teaching-demo.
2. 60-minutes: Student teaching demo. Each week, two groups will each teach a 30-minute lesson, addressing specific issues and tasks.

**ASSIGNMENTS:**

1. Readings, due on the following class for discussion. Small assignments may accompany the reading to ensure understanding and application.
2. Teaching Demonstrations.
3. Two teaching observations outside of class: one due on 2/11/2016, one due 3/31/2016.
4. Final Project: Teaching Curriculum due 4/14/2016.
5. Notebook: divided in 2 sections: Class Discussion and Teaching Demonstrations, due 4/14/2016.

**GRADING:**

Class Assignments and Presentations	200 points
Teaching Demonstrations	200 points
Teacher Observations	100 points
Class Participation and Attendance	150 points
Notebook	100 points
<u>Final Project</u>	<u>250 points</u>
Total Points Possible	1000 points

Points	Grade	Points	Grade
960-1000	4.0 or A	780-789.9	2.7 or B-
950-959.9	3.9	770-779.9	2.6
940-949.9	3.8	760-769.9	2.5
	3.7 or A-	750-759.9	2.4
930-939.9	3.6	740-749.9	2.3 or C+
910-929.9	3.5	730-739.9	2.2
890-909.9	3.4	720-729.9	2.1
870-889.9	3.3 or B+	710-	2.0 or C
850-869.9	3.2	719.9	1.9
830-849.9	3.1	700-709.9	1.8
820-829.9	3.0 or B	690-699.9	1.7 or C-
810-819.9	2.9	680-	1.6
800-809.9	2.8	689.9	1.5
790-799.9		670-679.9	1.4
		660-669.9	1.3 or D+
		650-659.9	1.2
		640-649.9	1.1
		630-639.9	1.0 or D
		620-629.9	0.0 or F
		610-619.9	
		<610-0.0	

**LECTURE TOPICS:**

Session 1	Review of Pedagogy I: What is technique What methods are available How to manage time at a lesson What is flow – how can we create it in a classroom?
Session 2	Different ways of learning How to setup practice schedules Musical problem solving

Session 3	How does effective practicing develop life-long skills? Creativity in the classroom How to teach improvisation
Session 4	Creating a color palette of sounds Teaching Demo: Intermediate rep Affirm career goals
Session 5	Introduce SAT How to choose repertoire: levels 3-5
Session 6	Early teaching methods Discuss Baroque rep for levels 3-5
Session 7	Mozart and the Early Piano Technique Discuss classical rep choices for levels 3-5
Session 8	Czerny and Technique Discuss romantic-contemporary rep choices for levels 3-5
Session 9	Teaching demo: levels 3-5 baroque, classical, romantic-contemporary rep; etudes
Session 10	Level 3-5 SAT requirements for areas of theory, technique, SR/transposition, aural awareness
Session 11	Level 6-7 Baroque repertoire sequencing: Bach Little Preludes, Menuets, etc. Clementi and Kuhlau Sonatinas
Session 12	The beginnings of modern technical methods Discuss romantic-contemporary rep choices for levels 6-7
Session 13	Teaching demo: Levels 6-7 baroque, classical, romantic-contemporary rep; etude
Session 14	Teachers' observations discussion What qualities make a successful student-teacher group
Session 15	Summarize teaching intermediate-intermediate advanced students Is SAT a good testing system Other testing curriculums to consider

#### CLASS POLICIES:

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  - a. Cheating on examinations.
  - b. Plagiarizing the work of others. Plagiarism is using someone else's work or ideas without giving that person credit; by doing this students are, in effect, claiming credit for someone else's thinking.
  - c. Falsifying records, or providing misinformation regarding one's credentials.
  - d. Unauthorized collaboration on computer assignments and unauthorized access to and use of computer programs, including modifying computer files created by others and representing that work as one's own.
2. Add/Drops:
 

The university policy will be explicitly followed. It is the student's responsibility to be aware of deadline dates for dropping courses.
3. Special Considerations:
 

Students with disabilities who may require special accommodations should make an appointment with campus Disability Support Services, 106 North Foundation Hall, phone 248-370-3266. Students should also bring their needs to the attention of the instructor as soon as possible by providing the "Letter of Accommodations" created by DSS. For academic help, such as study and reading skills, contact the Academic Skills/Tutoring Center, 103 North Foundation Hall, phone 248-370-4215.
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## 5. Excused Absence Policy

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### Make-up work

- It is the responsibility of the student to request from the instructor an opportunity to complete missed assignments, activities, labs, examinations or other course requirements in a timely manner.
- Students are responsible for all material covered in classes that they miss, even when their absences are excused, as defined above.
- Missed classroom activities will be rescheduled at the discretion of the instructor.

6. **Attendance Policy: NO UNEXCUSED absences are allowed. TWO EXCUSED absences are allowed with completion of assignments. 5% will be dropped for each unexcused absence, or excused absences above two.**
7. Assignments must be submitted by the due date.
8. Missed presentations will not be made up.
9. Reading materials outside of the required textbook will be posted Moodle, or handed out in class.
10. No texting or phone calls during class.

**OAKLAND UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES  
DEPARTMENT OF MUSIC, THEATRE AND DANCE**

**MUS 4543: Piano Pedagogy III  
3 credits**

**Instructor: Tian Tian**

Term: Fall 2017

Class Time: Mondays 4:00-6:30 pm; Room 310 Varner

Office Hours: By appointment

Office: 310 Varner

Phone: 248-370-2048

ttian@oakland.edu

**COURSE CATALOG DESCRIPTION:**

Instructional strategies for teaching advanced baroque-classical repertoire, including score analysis, period performance practice, continued technical training, and musicianship development. Students will engage in paired microteaching and receive feedback from peers and teacher.

Prerequisite(s): MUS 4542 (442).

As some teachers are comfortable with focusing their work on beginner-intermediate students, it would be a pity to limit ourselves to only a small group of pianists. This course will provide instructional strategies for teaching advanced repertoire from pre-Baroque to Beethoven. We will discuss score analysis for the piano teacher and for the pianists, as well as the technique and musicianship required to play masterworks of the piano repertoire. This course will overlap with the Piano Literature classes so that the repertoire can be introduced in one and students can learn how to teach them in the other.

**LEARNING OUTCOMES:**

By the end of the semester, students will be equipped with skills to:

1. Continue to successfully maintain a studio by following the studio philosophy and policy.
2. Understand how to teach advanced repertoire, such as Scarlatti Sonatas, Bach Suites and Preludes and Fugues.
3. Develop technique, reading, pulse, rhythm, theory and aural skills for advanced students.
4. Devise weekly plans for preparing students for concerts and competitions.

**REQUIRED TEXT:**

1. CPE Bach: Essay on the True Art of Keyboard Playing
2. Bach WTC I and II; Bach Suites
3. Haydn Piano Sonatas
4. Mozart Piano Sonatas

**SUPPLEMENTARY TEXTS:**

1. Chronister, Richard and Edward Darling. A Piano Teacher's Legacy: Selected Writings by Richard Chronister. New Jersey: The Frances Clark Center for Keyboard Pedagogy, 2005
2. Uszler, Marianne, and Stewart Gordon. The Well-tempered Keyboard Teacher. New York: Schirmer, 1991
3. Jacobson, Jeaning Mae, and E.L. Lancaster. Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook for Teaching Elementary-Level Students. Los Angeles: Alfred Pub. 2006
4. Jordan, Martha. Practical Piano Pedagogy: The Definitive Text for Piano Teachers and Pedagogy Students. Miami, FL: Warner Brothers, 2004

**COURSE FORMAT:**

Teaching advanced repertoire and students is completely different from beginners. Teachers must be learned in theory and music history as well as piano techniques. Each class will be more focused on score analysis, interpretation and teaching demonstrations:

1. Score analysis: 30 minutes.
1. Technique breakdown, learning approaches and practice methods: 15 minutes.
2. Teaching demonstration: 30 minutes.
3. Student teaching demonstration: 30 minutes.

**ASSIGNMENTS:**

1. Weekly repertoire analysis, due on the following class for discussion.
2. Teaching summary on a composer of choice: Scarlatti, Haydn, Clementi, or Mozart.
3. Three recorded teaching demonstrations with pre-college students.
4. Two teaching observations outside of class: one due on 10/12, one due on 11/30/2015.
5. Notebook: divided in 5 sections according to the class lectures. It should contain all readings notes, class notes, class handouts, and assignments.

**GRADING:**

Student-Teaching Demonstrations	250 points
Class Assignments and Presentations	200 points
Teacher Observations	100 points
Class Participation and Attendance	100 points
Notebook	100 points
Final	250 points
<b>Total Points Possible</b>	<b>1000 points</b>

Points	Grade	Points	Grade
960-1000	4.0 or A	780-789.9	2.7 or B-
950-959.9	3.9	770-779.9	2.6
940-949.9	3.8	760-769.9	2.5
	3.7 or A-	750-759.9	2.4
930-939.9	3.6	740-749.9	2.3 or C+
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870-889.9	3.3 or B+	710-	2.0 or C
850-869.9	3.2	719.9	1.9
830-849.9	3.1	700-709.9	1.8
820-829.9	3.0 or B	690-699.9	1.7 or C-
810-819.9	2.9	680-	1.6
800-809.9	2.8	689.9	1.5
790-799.9		670-679.9	1.4
		660-669.9	1.3 or D+
		650-659.9	1.2
		640-649.9	1.1
		630-639.9	1.0 or D
		620-629.9	0.9 or F
		610-619.9	
		<610-0.0	

**LECTURE SCHEDULES:**

Session 1	Teaching advanced students SAT requirements for levels 8-10 Rep Choices for levels 8-10
Session 2	Baroque Period Major Baroque composers Basic characteristics and performance style
Session 3	Understanding baroque articulation and ornamentation Bach inventions
Session 4	Bach WTC I – analysis and teaching methods
Session 5	Bach WTC II – analysis and teaching methods
Session 6	Bach keyboard suites – analysis and teaching methods



Session 7	Handel suites and Scarlatti sonatas – analysis and teaching methods
Session 8	Scarlatti sonatas – analysis and teaching methods
Session 9	Student presentations: how to present a new baroque piece to a student
Session 10	Sonata form Haydn sonatas – analysis and teaching methods
Session 11	Haydn sonatas – analysis and teaching methods Haydn vs. Mozart – differences in style and characteristics
Session 12	Mozart sonatas and variations: analysis and teaching methods
Session 13	Student presentations: how to present a new classical sonata to a student
Session 14	Teachers' observations discussion: how does teaching an advanced student differ from beginners and intermediate levels?
Session 15	Summarize baroque – early classical styles and performance practices

#### CLASS POLICIES:

1. Academic conduct policy: All members of the academic community at Oakland University are expected to practice and uphold standards of academic integrity and honesty. Academic integrity means representing oneself and one's work honestly. Misrepresentation is cheating since it means students are claiming credit for ideas or work not actually theirs and are thereby seeking a grade that is not actually earned. Following are some examples of academic dishonesty:
  - a. Cheating on examinations.
  - b. Plagiarizing the work of others. Plagiarism is using someone else's work or ideas without giving that person credit; by doing this students are, in effect, claiming credit for someone else's thinking.
  - c. Falsifying records, or providing misinformation regarding one's credentials.
  - d. Unauthorized collaboration on computer assignments and unauthorized access to and use of computer programs, including modifying computer files created by others and representing that work as one's own.
2. Add/Drops:
 

The university policy will be explicitly followed. It is the student's responsibility to be aware of deadline dates for dropping courses.
3. Special Considerations:
 

Students with disabilities who may require special accommodations should make an appointment with campus Disability Support Services, 106 North Foundation Hall, phone 248-370-3266. Students should also bring their needs to the attention of the instructor as soon as possible by providing the "Letter of Accommodations" created by DSS. For academic help, such as study and reading skills, contact the Academic Skills/Tutoring Center, 103 North Foundation Hall, phone 248-370-4215.
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**Make-up work**

- It is the responsibility of the student to request from the instructor an opportunity to complete missed assignments, activities, labs, examinations or other course requirements in a timely manner.
  - Students are responsible for all material covered in classes that they miss, even when their absences are excused, as defined above.
  - Missed classroom activities will be rescheduled at the discretion of the instructor.
6. **Attendance Policy: NO UNEXCUSED absences are allowed. TWO EXCUSED absences are allowed with completion of assignments. 5% will be dropped for each unexcused absence, or excused absences above two.**
  7. Assignments must be submitted by the due date.
  8. Missed presentations will not be made up.
  9. Reading materials outside of the required textbook will be posted Moodle, or handed out in class.
  10. No texting or phone calls during class.

**OAKLAND UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES  
DEPARTMENT OF MUSIC, THEATRE AND DANCE**

**MUS 4544: Piano Pedagogy IV  
3 credits**

**Instructor: Tian Tian**

Term: Winter 2018

Class Time: Mondays 4:00-6:30 pm; Room 310 Varner

Office Hours: By appointment

Office: 310 Varner

Phone: 248-370-2048

ttian@oakland.edu

**COURSE CATALOG DESCRIPTION:**

Instructional strategies for teaching advanced romantic-contemporary repertoire, including score analysis, period performance practice, continued technical training, and musicianship development. Students will engage in paired microteaching and receive feedback from peers and teacher.

Prerequisite(s): MUS 4543.

As a continuation of Pedagogy III, this course will focus on music written by, and after Beethoven. The 19<sup>th</sup>-21<sup>st</sup> centuries contain a wide variety of musical styles, which require specific performance practices. Through similar methods, such as score and recording analysis, we will discuss how to best interpret music and create sound colors. At the end of the course, students should have a basic idea of characteristics from all four periods. This course will also overlap with the Piano Literature classes so that the repertoire can be introduced in one and students can learn how to teach them in the other.

**LEARNING OUTCOMES:**

By the end of the semester, students will be equipped with skills to:

1. Continue to successfully maintain a studio by following the studio philosophy and policy.
2. Understand how to teach advanced repertoire written in the 19<sup>th</sup>-21<sup>st</sup> centuries, such those by Chopin, Liszt, Prokofiev and Liebermann.
3. Develop technique, reading, pulse, rhythm, theory and aural skills for advanced students.
4. Summarize performance practices and characters from each stylistic period.

**REQUIRED TEXT:**

1. Green, Barry and Timothy Gallwey: The Inner Game of Music. Doubleday, 1986
2. Brown, Clive. Classical and Romantic Performing Practice 1750-1900. Oxford University Press, 2004
3. Beethoven Piano Sonatas
4. Chopin Nocturnes and Waltzes
5. Schumann Piano Works, Album I
6. Debussy Preludes, Book I

**SUPPLEMENTARY TEXTS:**

1. Chronister, Richard and Edward Darling. A Piano Teacher's Legacy: Selected Writings by Richard Chronister. New Jersey: The Frances Clark Center for Keyboard Pedagogy, 2005
2. Uszler, Marianne, and Stewart Gordon. The Well-tempered Keyboard Teacher. New York: Schirmer, 1991
3. Jacobson, Jeaning Mae, and E.L. Lancaster. Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook for Teaching Elementary-Level Students. Los Angeles: Alfred Pub. 2006
4. Jordan, Martha. Practical Piano Pedagogy: The Definitive Text for Piano Teachers and Pedagogy Students. Miami, FL: Warner Brothers, 2004

**COURSE FORMAT:**

Teaching advanced repertoire and students is completely different from beginners. Teachers must be learned in theory and music history as well as piano techniques. Each class will be more focused on score analysis, interpretation and teaching demonstrations:

1. Score analysis: 30 minutes.
2. Technique breakdown, learning approaches and practice methods: 15 minutes.

3. Teaching demonstration: 30 minutes.
4. Student teaching demonstration: 30 minutes.
5. Paired student microteaching demonstration: 30 minutes.
6. Individual one-on-one meetings between faculty and student to discuss specific issues related to teaching and studio management.

#### ASSIGNMENTS:

1. Weekly repertoire analysis, due on the following class for discussion.
2. Teaching summary on a composer of choice: Beethoven, Schubert, Chopin, Liszt, or Schumann.
3. Three recorded teaching demonstrations with pre-college students.
4. Two teaching observations outside of class: one due on 10/12, one due on 11/30/2015.
5. Notebook: divided in 5 sections according to the class lectures. It should contain all readings notes, class notes, class handouts, and assignments.

#### GRADING:

Student-Teaching Demonstrations	250 points
Class Assignments and Presentations	200 points
Teacher Observations	100 points
Class Participation and Attendance	100 points
Notebook	100 points
<u>Final</u>	<u>250 points</u>
Total Points Possible	1000 points

Points	Grade	Points	Grade
960-1000	4.0 or A	780-789.9	2.7 or B-
950-959.9	3.9	770-779.9	2.6
940-949.9	3.8	760-769.9	2.5
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850-869.9	3.2	719.9	1.9
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810-819.9	2.9	680-	1.6
800-809.9	2.8	689.9	1.5
790-799.9		670-679.9	1.4
		660-669.9	1.3 of D+
		650-659.9	1.2
		640-649.9	1.1
		630-639.9	1.0 or D
		620-629.9	0.0 or F
		610-619.9	
		<610-0.0	

#### LECTURE TOPICS:

Session 1	The dynamic Beethoven technique Beethoven's life and three periods
Session 2	Beethoven piano sonatas – analysis and teaching methods
Session 3	Beethoven piano sonatas – analysis and teaching methods
Session 4	Beethoven's other keyboard works – analysis and teaching methods
Session 5	Schubert piano works – analysis and teaching methods

Session 6	The lyricism of Chopin Pedaling Chopin piano works – analysis and teaching methods
Session 7	Chopin piano works – analysis and teaching methods
Session 8	Schumann and Brahms – analysis and teaching methods
Session 9	Student Presentation – analysis of a romantic work (discussion must include: phrase structure, sound color, dynamics, articulation, pedal and the use of rubato)
Session 10	Liszt and virtuoso technique Liszt compositions – analysis and teaching methods
Session 11	The French School Debussy and Ravel piano works
Session 12	Nationalistic composers Grieg and Bartok piano works
Session 13	Russian Romantic – 20 <sup>th</sup> century composers: Prokofiev, Scriabin, Medtner, etc.
Session 14	American Composers – analysis and teaching methods
Session 15	Teachers' observations discussion Reflections: Did these four semesters of study help you to affirm career goals? What are all the qualities necessary to become a good teacher?

#### CLASS POLICIES:

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- a. Cheating on examinations.
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The university policy will be explicitly followed. It is the student's responsibility to be aware of deadline dates for dropping courses.
  3. Special Considerations:  
Students with disabilities who may require special accommodations should make an appointment with campus Disability Support Services, 106 North Foundation Hall, phone 248-370-3266. Students should also bring their needs to the attention of the instructor as soon as possible by providing the "Letter of Accommodations" created by DSS. For academic help, such as study and reading skills, contact the Academic Skills/Tutoring Center, 103 North Foundation Hall, phone 248-370-4215.
  4. OU Preferred Name Policy:  
If you do not identify with the name that is listed with the registrar, please notify me so that I may appropriately amend my records. In addition, if you prefer to go by a different pronoun, please inform me.
  5. Excused Absence Policy  
University excused absences applies to participation as an athlete, manager or student trainer in NCAA intercollegiate competitions, or participation as a representative of Oakland University at academic events and artistic performances approved by the Provost or designee. For the excused absence policy, see

<http://www.oakland.edu/?id=6850&sid=175>.

This policy for university excused absences applies to participation as an athlete, manager or student trainer in NCAA intercollegiate competitions, or participation as a representative of Oakland University at academic events and artistic performances approved by the Provost or designee.

Students shall inform their instructors of dates they will miss class due to an excused absence prior to the date of that anticipated absence. For activities such as athletic competitions who schedules are known prior to the start of a term, students must provide their instructors during the first week of each term a written schedule showing days they expect to miss classes. For other university excused absences students must provide each instructor at the earliest possible time the dates that they will miss.

#### Make-up work

- It is the responsibility of the student to request from the instructor an opportunity to complete missed assignments, activities, labs, examinations or other course requirements in a timely manner.
- Students are responsible for all material covered in classes that they miss, even when their absences are excused, as defined above.
- Missed classroom activities will be rescheduled at the discretion of the instructor.

6. **Attendance Policy: NO UNEXCUSED absences are allowed. TWO EXCUSED absences are allowed with completion of assignments. 5% will be dropped for each unexcused absence, or excused absences above two.**
7. Assignments must be submitted by the due date.
8. Missed presentations will not be made up.
9. Reading materials outside of the required textbook will be posted Moodle, or handed out in class.
10. No texting or phone calls during class.

**OAKLAND UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES  
DEPARTMENT OF MUSIC, THEATRE AND DANCE**

**MUS 4950: Pedagogy Internship  
1 credit – Enroll for 2 semesters (total of 2 credits of internship)**

**Instructor: Tian Tian**

Term: Fall 2019

Class Time: TBA; Room 310 Varner

Office Hours: By appointment

Office: 310 Varner

Phone: 248-370-2048

ttian@oakland.edu

**COURSE CATALOG DESCRIPTION:**

Internship teaching piano to students in a professional music studio setting under the direction and supervision of qualified piano instructors.

Prerequisite(s): MUS 4544.

Faculty will arrange internship positions at local music stores, or through the university preparatory program, so that students can be supervised and receive constant feedback. If the internship proves to be positive for all parties, students will have an opportunity to apply for a teaching position with the mentorship organization.

**LEARNING OUTCOMES:**

By the end of the internship, students will be equipped with skills to:

1. Interview successfully.
2. Maintain a position at a music store, or preparatory program.
3. Recruit students for his/her own studio.
4. Understand the administrative and business aspects of managing a studio.
5. Devise weekly plans for teaching students of different levels.

**COURSE FORMAT:**

1. Students will work 8 hours per week during the internship. A time sheet and work log must be kept and turned in at the end of internship for reviews.
2. Teaching load may include group classes, and/or one-on-one individual lessons, based on need.
3. If teaching load is less than 8 hours, students may observe other teachers to fulfill time requirement, or be given administrative responsibilities.
4. Every 4 weeks, surveys will be given to managers and parents for feedback.
5. Faculty will meet with students after each set of surveys is conducted to discuss specific issues and possible improvements.
6. Students will submit 2 video recordings of their teaching along with reflective comments on their teaching. Students then schedule a meeting with their faculty mentor to discuss their teaching and emergent issues.

**ASSIGNMENTS:**

1. Students must turn in a time sheet, signed or initialed by employer indicating attendance.
2. Students must keep a work log and journal recording their teaching experiences and progress.
3. Students must keep all surveys and make clear improvements when issues are addressed.
4. Students must submit 2 video recordings of their teaching along with reflective comments on what they see in the videos and would like to improve. Students then meet with their faculty mentor to discuss the specific issues and possible improvements.
5. Students must keep a record of all one-on-one meetings with faculty, noting issues discussed and areas of improvement.
6. At the end of the internship, a survey is conducted to serve as the final for this course.

**GRADING:**

Attendance	300 points
Employer/Parents' Feedback	200 points
2 Teaching Videos and Reflections	200 points
Final Survey	200 points
<u>Notebook</u>	<u>100 points</u>
Total Points Possible	1000 points

Points	Grade	Points	Grade
960-1000	4.0 or A	780-789.9	2.7 or B-
950-959.9	3.9	770-779.9	2.6
940-949.9	3.8	760-769.9	2.5
	3.7 or A-	750-759.9	2.4
930-939.9	3.6	740-749.9	2.3 or C+
910-929.9	3.5	730-739.9	2.2
890-909.9	3.4	720-729.9	2.1
870-889.9	3.3 or B+	710-	2.0 or C
850-869.9	3.2	719.9	1.9
830-849.9	3.1	700-709.9	1.8
820-829.9	3.0 or B	690-699.9	1.7 or C-
810-819.9	2.9	680-	1.6
800-809.9	2.8	689.9	1.5
790-799.9		670-679.9	1.4
		660-669.9	1.3 or D+
		650-659.9	1.2
		640-649.9	1.1
		630-639.9	1.0 or D
		620-629.9	0.0 or F
		610-619.9	
		<610-0.0	

**CLASS POLICIES:**

1. Student must abide by all rules stated in the Oakland University Academic Conduct Policy.
2. Student must respect all rules set by off-campus employers.
3. Student must be prompt to work.
4. Absence Policy: If students cannot come to work (or will be late to work), he/she must notify employer 24 hours in advance.
5. In case of emergency, students must contact employer ASAP and find ways to rearrange lessons.
6. Add/Drops:  
The university policy will be explicitly followed. It is the student's responsibility to be aware of deadline dates for dropping courses.
7. Special Considerations:  
Students with disabilities who may require special accommodations should make an appointment with campus Disability Support Services, 106 North Foundation Hall, phone 248-370-3266. Students should also bring their needs to the attention of the instructor as soon as possible by providing the "Letter of Accommodations" created by DSS. For academic help, such as study and reading skills, contact the Academic Skills/Tutoring Center, 103 North Foundation Hall, phone 248-370-4215.
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artistic performances approved by the Provost or designee. For the excused absence policy, see <http://www.oakland.edu/?id=6850&sid=175>.

**OAKLAND UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES  
DEPARTMENT OF MUSIC, THEATRE AND DANCE**

**MUA 4994: Senior Pedagogy Project  
2 or 4 credits**

**Instructor: Tian Tian**

Term: Fall 2019

Class Time: TBA; Room 310 Varner

Office Hours: By appointment

Office: 310 Varner

Phone: 248-370-2048

ttian@oakland.edu

**COURSE CATALOG DESCRIPTION:**

Culminating project for the pedagogy program through which students apply what they have learned about performance and pedagogy and demonstrate their understanding of pedagogic theory and practice. B.M. Pedagogy students enroll for 4 credits. B.M. Performance and Pedagogy students enroll for 2 credits. Prerequisite(s): MUS 4544.

This project serves as the capstone course for the BM Pedagogy, and is a required terminal project for the Combined BM Performance/Pedagogy degrees. Students can choose from a variety of research topics, relating to piano performance and pedagogy. Faculty advisor will meet regularly with students to provide supervision and feedback. This will be cumulative project, in which students must apply all knowledge, and demonstrate a full understanding of pedagogic theories and procedures. A public presentation must be completed to a live audience, including all members of the piano faculty.

**LEARNING OUTCOMES:**

By completing the project, students will learn to:

1. Conduct thorough research relating to project topic,
2. Organize, combine, and apply all knowledge learned to actual teaching,
3. Present lectures to an audience,
4. Improve stage presence and public speaking.

**COURSE FORMAT:**

1. BM Pedagogy majors will register for MUA 498 (4955) for 4 credits. The presentation must be a minimum of 50 minutes, including a minimum of 25 minutes of playing demonstration. Students must be able to perform the pieces discussed, or used as examples in full.
2. Combined BM Performance/Pedagogy majors will register for MUA 498 (4955) for 2 credits. The presentation must be a minimum of 30 minutes, including some playing demonstration.
3. Final presentations will be video recorded for future references.

**ASSIGNMENTS:**

1. Students must keep journal recording research progress.
2. Students must keep a record of all one-on-one meetings with faculty, noting issues discussed and areas of improvement.
3. Final presentation must include PowerPoint, or handouts, to be prepared with faculty advisor.

**GRADING:**

**Pedagogy Majors:**

Attendance	250 points
Faculty Observation and Evaluation	150 points
Presentation	300 points
<u>Performance</u>	<u>300 points</u>
Total Points Possible	1000 points

**Combined Performance/Pedagogy Majors:**

Attendance	350 points
Faculty Observation and Evaluation	200 points
Presentation	300 points
<u>Performance</u>	<u>150 points</u>
Total Points Possible	1000 points

Points	Grade	Points	Grade
960-1000	4.0 or A	780-789.9	2.7 or B-
950-959.9	3.9	770-779.9	2.6
940-949.9	3.8	760-769.9	2.5
	3.7 or A-	750-759.9	2.4
930-939.9	3.6	740-749.9	2.3 or C+
910-929.9	3.5	730-739.9	2.2
890-909.9	3.4	720-729.9	2.1
870-889.9	3.3 or B+	710-	2.0 or C
850-869.9	3.2	719.9	1.9
830-849.9	3.1	700-709.9	1.8
820-829.9	3.0 or B	690-699.9	1.7 or C-
810-819.9	2.9	680-	1.6
800-809.9	2.8	689.9	1.5
790-799.9		670-679.9	1.4
		660-669.9	1.3 or D+
		650-659.9	1.2
		640-649.9	1.1
		630-639.9	1.0 or D
		620-629.9	0.0 or F
		610-619.9	
		<610-0.0	

**CLASS POLICIES:**

- Academic conduct policy: All members of the academic community at Oakland University are expected to practice and uphold standards of academic integrity and honesty. Academic integrity means representing oneself and one's work honestly. Misrepresentation is cheating since it means students are claiming credit for ideas or work not actually theirs and are thereby seeking a grade that is not actually earned. Following are some examples of academic dishonesty:
  - Cheating on examinations.
  - Plagiarizing the work of others. Plagiarism is using someone else's work or ideas without giving that person credit; by doing this students are, in effect, claiming credit for someone else's thinking.
  - Falsifying records, or providing misinformation regarding one's credentials.
  - Unauthorized collaboration on computer assignments and unauthorized access to and use of computer programs, including modifying computer files created by others and representing that work as one's own.
- Add/Drops:
 

The university policy will be explicitly followed. It is the student's responsibility to be aware of deadline dates for dropping courses.
- Special Considerations:
 

Students with disabilities who may require special accommodations should make an appointment with campus Disability Support Services, 106 North Foundation Hall, phone 248-370-3266. Students should also bring their needs to the attention of the instructor as soon as possible by providing the "Letter of Accommodations" created by DSS. For academic help, such as study and reading skills, contact the Academic Skills/Tutoring Center, 103

North Foundation Hall, phone 248-370-4215.

4. OU Preferred Name Policy:

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5. Excused Absence Policy

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Students shall inform their instructors of dates they will miss class due to an excused absence prior to the date of that anticipated absence. For activities such as athletic competitions who schedules are known prior to the start of a term, students must provide their instructors during the first week of each term a written schedule showing days they expect to miss classes. For other university excused absences students must provide each instructor at the earliest possible time the dates that they will miss.

Make-up work

- It is the responsibility of the student to request from the instructor an opportunity to complete missed assignments, activities, labs, examinations or other course requirements in a timely manner.
- Students are responsible for all material covered in classes that they miss, even when their absences are excused, as defined above.
- Missed classroom activities will be rescheduled at the discretion of the instructor.

6. **Attendance Policy: Students MUST be prompt to faculty advising sessions and notify faculty ASAP if a meeting is to be missed.**

7. Students MUST follow progress schedule and complete tasks indicated by the completion date.

## **Appendix C: Library Report**

Please see the pages that follow.



University Libraries  
Rochester, Michigan 48309-

## MEMORANDUM

**To:** Jackie Wiggins, Ed.D., Chair, Department of Music, Theatre and Dance, Oakland University

**From:** Helen Levenson, Collection Development Librarian  
Katie Greer, Librarian Liaison to Department of Music, Theatre and Dance

**Re:** Library collection evaluation for proposed addition of a piano pedagogy major within the Bachelor of Music degree

**Date:** March 4, 2016

To conduct this Library collection evaluation for the proposed addition of a piano pedagogy major within the Bachelor of Music degree, we reviewed the draft program proposal in relation to the University Libraries' current resources in music and music education. Since a Master of Music in Piano Pedagogy degree and piano pedagogy courses at both the undergraduate and graduate levels have been offered by Oakland University for quite some time, and a Ph.D. in Music Education is also currently offered by the Music Department, the Libraries' resources are already quite strong in this area. Overall, the Libraries' current offerings are more than sufficient to address the teaching, research and learning needs of faculty and students for this proposed new undergraduate major. In order to compile this collection evaluation, we consulted *Magazines for Libraries* and the holdings of other university libraries which offer similar programs. The following is our assessment of the Libraries' ability to support the proposed new major.

### *Reference Sources and Periodical Indexes*

The University Libraries subscribe to the premier music reference resource, *Oxford Music Online* which includes *Groves Music Online*, *The Oxford Companion to Music*, and *The Oxford Dictionary of Music*. The *Credo Reference* collection offers *The Harvard Dictionary of Music*, *Musical Terms, Symbols and Theory: An Illustrated Dictionary*, *The New Penguin Dictionary of Music*, and other titles. The University Libraries also subscribe to numerous major periodical indexes that would support the proposed new major, many of which also provide full text access. These include the EBSCO indexes *Music Index*, *Education Full Text*, *ERIC*, and *OmniFile Full Text Select*. Additionally, the Libraries subscribe to the Gale indexes *Academic OneFile* and *Expanded Academic ASAP*, as well as the *Education: SAGE Full Text* database. A great majority

of the journals which would support the proposed new major and to which the University Libraries subscribe (see Appendix A) are indexed in these resources.

#### *Music Instruction and Study Journals*

As mentioned above, see Appendix A for a sample list of journals that would support the proposed piano pedagogy major for the Bachelors in Music degree program. This list includes the core journal titles in this field that are recommended in *Magazines in Libraries*. A comparison to resources held by other universities that offer similar programs was conducted and it was found that the University Libraries have a very strong journal collection and hold the major scholarly journal titles in this field. The Libraries also subscribe to music journals peripheral to this new proposed major, such as *Ethnomusicology*, *American Music*, *Black Music Research Journal*, and *Journal of the Society for American Music*, among others.

#### *Monographs*

The University Libraries has a strong music monograph collection which has been regularly supported through the years through annual resource allocations to the Music Department. For the current fiscal year, the music department is currently allocated \$4,500.00 for the purchase of resources. See Appendix B for the total number of print monographs held by the University Libraries in the Library of Congress Classification range of MT1-MT258 for Music Instruction & Study Including Keyboard Instruments as well as the number of print monographs added in this classification range since 2010. In addition to print monographs, the University Libraries own 30 Ebooks indexed under "Music Instruction & Study." Included in this Ebook collection is *Music Education for Changing Times: Guiding Visions for Practice*, published by Springer in 2009, *Narrative Soundings and Resonant Research: Lifework in Music Education*, published by Springer in 2010, and *The Oxford Handbook of Qualitative Research in American Music Education*, published by Oxford University Press in 2014.

Searches of GOBI, the online book ordering service from the University Libraries' primary book vendor demonstrate that there are about 80 books per year that are published in the relevant Library of Congress classification ranges that would support this proposed major. Many of these titles are considered "basic recommended" or "research recommended." The average cost of these titles is \$94.00 per book. We would recommend a purchase of a minimum of five new monographs per year to continue to support this proposed new undergraduate major. See the Monographs/Reference Books line in Appendix C for the costs needed to support these acquisitions.

#### *Support for Current Library Resources*

As noted throughout this collection evaluation, the University Libraries already provide access to a rich collection in music education and resources that are more than sufficient to support the teaching, research and learning needs of faculty and students for this proposed new undergraduate major. However, due to anticipated annual inflation cost increases for journals, reference resources, indexes, and databases, the Libraries cannot guarantee that we will be able to maintain subscriptions even to our current resources. Therefore, we ask that the library be given \$500.00 per year to assist us in funding these resources that are critical to the Bachelor of Music degree with a piano pedagogy major, as well as to the entire Music Department.

Cc: Stephen Weiter, Dean of Oakland University Libraries  
 Dominique Daniel, Library Representative to the University Senate

<b>Appendix A</b>	
<b>A Sample of Kresge Library or Open Access Journals in Music Instruction &amp; Study to Support a Bachelors in Music Piano Pedagogy Major</b>	
<b>Periodical Title</b>	<b>Online Source</b>
American music teacher <sup>1</sup>	JSTOR & various
Arts education policy review <sup>2</sup>	Taylor & Francis & various
British journal of music education	Cambridge Journals
Bulletin - Council for Research in Music Education	various
Clavier companion	Print subscription
General music today	SAGE & various
Indiana theory review	JSTOR (up to 2012)
International journal of music education	SAGE
Journal of music teacher education	SAGE & various
Journal of research in music education <sup>1</sup>	JSTOR, SAGE & various
Music analysis	JSTOR & WileyBlackwell
Music education research	Taylor & Francis
Music educators journal	SAGE & various
Music theory spectrum	JSTOR & Oxford Journals
Piano pedagogy forum	Open access
Research and issues in music education	various (2006-2013)
RIME Research and issues in music education	Open access
Teaching music	various
<sup>1</sup> Recommended in <i>Magazines in Libraries</i> as core title	
<sup>2</sup> Direct subscription in process of being purchased	

<b>Appendix B</b>	
<b>Print Monograph holdings in Library of Congress Classification Range MT1-MT 258 Music Instruction &amp; Study Including Keyboard Instruments</b>	
Total Print Monograph Holdings	2031
Total Print Monographs added since 2010	116





**University Libraries**

Rochester, Michigan 48309-4401

## MEMORANDUM

**To:** Jackie Wiggins, Ed.D., Chair, Department of Music, Theatre and Dance, Oakland University

**From:** Helen Levenson, Collection Development Librarian  
Katie Greer, Librarian Liaison to Department of Music, Theatre and Dance

**Re:** Addendum to Library collection evaluation for proposed addition of a piano pedagogy major within the Bachelor of Music degree

**Date:** March 28, 2016

In order to be in line with the projected enrollment for the Bachelor of Music degree with the proposed new piano pedagogy major, the proposed five-year budget for library materials to support this newly proposed major is amended as follows:

<b>Revised Appendix C</b>					
<b>Revised Proposed Five-Year Budget for Library Materials to Support</b>					
<b>a Bachelors in Music Piano Pedagogy Major</b>					
	Year 1	Year 2	Year 3	Year 4	Year 5
Support for current library resources	\$ 500	\$ 500	\$ 500	\$ 500	\$ 500
Total	\$ 500	\$ 500	\$ 500	\$ 500	\$ 500

**Cc:** Stephen Weiter, Dean of Oakland University Libraries  
Dominique Daniel, Library Representative to the University Senate

**B.M. in Piano Pedagogy**

**ATTACHMENT B**

## Bachelor of Music in Piano Pedagogy Attachment B

The same budget serves both Piano Pedagogy programs. Students from both programs will be enrolled in the same courses at the same time, using the same library resources and the same pianos.

### 5-Year *Pro forma* Budget

College of Arts and Sciences

Program: BM in Piano Pedagogy / BM in Piano Performance and Pedagogy

Program Inception: FY 18

Date: 2/8/17

	Acct.	Budget Year 1	Budget Year 2	Budget Year 3	Budget Year 4	Budget Year 5
<b>Revenue Variables:</b>						
<b>Headcount (new students)</b>		3	5	7	9	9
Average credits per year per major		32	32	32	32	32
<b>Total Credit Hours</b>		96	160	224	288	288
Undergraduate (lower)		48	80	112	144	144
Undergraduate (upper)		48	80	112	144	144
<b>Total FYES: Undergraduate (cr.+30)</b>		3.2	5.3	7.5	9.6	9.6
		3.2	5.3	7.5	9.6	9.6
<b>Tuition Rate Per Credit Hour</b>		\$414	\$414	\$414	\$414	\$414
Undergraduate Composite		\$414	\$414	\$414	\$414	\$414
<b>Revenue</b>						
Tuition		\$39,744	\$66,240	\$92,736	\$119,232	\$119,232
Other						
<b>Total Revenue</b>		<b>\$39,744</b>	<b>\$66,240</b>	<b>\$92,736</b>	<b>\$119,232</b>	<b>\$119,232</b>
<b>Compensation</b>						
Faculty - Part time	6301	\$6,000	\$9,000	\$12,000	\$15,000	\$15,000
<b>Total Salaries/Wages</b>		<b>\$6,000</b>	<b>\$9,000</b>	<b>\$12,000</b>	<b>\$15,000</b>	<b>\$15,000</b>
Fringe Benefits	6701	\$480	\$720	\$960	\$1,200	\$1,200
<b>Total Compensation</b>		<b>\$6,480</b>	<b>\$9,720</b>	<b>\$12,960</b>	<b>\$16,200</b>	<b>\$16,200</b>
<b>Operating Expenses</b>						
Repairs and Maintenance	7111	\$1,000	\$2,000	\$3,000	\$4,000	\$4,000
Library	7401	\$1,000	\$1,200	\$1,400	\$1,500	\$1,500
<b>Total Operating Expenses</b>		<b>\$2,000</b>	<b>\$3,200</b>	<b>\$4,400</b>	<b>\$5,500</b>	<b>\$5,500</b>
<b>Total Expenses</b>		<b>\$8,480</b>	<b>\$12,920</b>	<b>\$17,360</b>	<b>\$21,700</b>	<b>\$21,700</b>
<b>Net</b>		<b>\$31,264</b>	<b>\$53,320</b>	<b>\$75,376</b>	<b>\$97,532</b>	<b>\$97,532</b>