



Steve Wogaman pianist

Our own piano man (yes, he brings his own 6-foot grand piano) introduces composition and creativity in music to students, weaving visual art and literature into a multidisciplinary treatment of the "musical idea."



PROGRAM INFORMATION:

Availability:	August 2003 - May 2004
Cost for programming:	\$840/day, \$420/half-day (piano included)
Program format:	Assembly
Audience limit:	250/elementary; 300/MS & HS
To schedule, call:	1-800/451-0032



Steve Wogaman, pianist

"Steve Wogaman is an accomplished pianist possessing an easy manner with students. Students were enthralled when he took the piano's action apart, and demonstrated a grasp of all the concepts woven into this well-crafted program."

Bennett Lentczner
RealVisions Arts Education Consulting
Miami, FL

About the program

In Steve's educational programs, he invites children to join him in his musical odyssey, bringing the richness of his own musical training and experience to bear on the Arts and Humanities requirements of the Kentucky curriculum. From the basic starting point of the musical idea, students K-12 are introduced to what musical ideas are made of (elements of music), where they come from (some guided improvisation and multi-disciplinary connections), and what composers can do with them (thematic development and form). For instance, one of the pieces in the program was inspired by a poem that Steve reads to the audience, and discusses how that poem influenced the artist to compose the piece. He also takes along an Impressionist painting that illustrates the ideas of the poem and the piano piece, thus tying music with other disciplines across the curriculum.

About the Artist

Dr. Stephen Wogaman has appeared in solo and chamber recital in the United States, Central America and Europe. He founded New Performing Arts, Inc., Kentucky's leading musical outreach organization, as his doctoral dissertation project at Indiana University, and now serves as Artistic Director. Steve is also the founding pianist of the Whitney Trio, which made a critically acclaimed formal debut in a live broadcast concert at the National Gallery of Art, and has since played at the Phillips Collection in Washington, the Alexandria, VA Lyceum Series, the Bowdoin Music Festival in Brunswick, ME, Bucknell University, the Vassar College Guest Artist Series, the Alabama CityStages Festival and on other concert series in Indiana, North Carolina, Maryland and Colorado.

- *Graduate of the Eastman School of Music, the University of Louisville and Indiana University (D.M.)*
- *Past Indiana University Southeast faculty member and Chair of the Humanities Division at Lees College*
- *Former student of Cecile Staub Genhart, Lee Luvisi and Menahem Pressler (Beaux Arts Trio)*



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Program Materials Outline

(The full packet of program materials can be downloaded after programs are scheduled.)

Introduction

1. About the program
2. Program Objectives

K-6

From the basic starting point of the musical idea, students are introduced what musical ideas are made of (elements of music), where they come from (some guided improvisation and multi-disciplinary connections), and what composers can do with them (thematic development and form).

7-12

The objectives are similar to K-6, with the difference that more emphasis is placed upon the historical and cultural context of the music, with connections to non-musical social studies and historical material. Musical elements are reviewed rather than introduced, unless teachers recommend that introduction is needed.

3. About the piano
4. Biography
5. Listening List

Program Outlines

Elementary/Middle School:

- "I have an idea" : basics of composition
- Recognizing and following a musical idea: form
- What musical ideas are made of: melody, pitch, meter, rhythm, harmony, syncopation
- Where musical ideas come from: texture, dynamics, tempo
- What composers do with musical ideas: improvisation, music and other art forms
- Fun with the piano: physics of the instrument

High School:

- Same as above, with more advanced elements of form

Pre and Post Program Activities

1. Background information for teachers
2. **Elementary:** writing prompts to music they've heard, using appropriate music terminology, harmony, rhythm, music and other art forms
2. **Middle School/High School:** music and other art forms, note values, tempo, rhythm, music in science, music and society/culture

Music Glossary

Bibliography/Web Bibliography



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Core Content Responding Elements

(Items in **boldface** represent elements addressed by this program.)

Grade 5

AH-E.1.1.31

Rhythm: meter (duple, triple), time (meter) signature (2/4, 3/4, 4/4), bar lines, **rhythmic durations** (whole, half, quarter and 8th notes and rests), fermata (1.14, 2.24)

AH-E.1.1.32

Tempo: slow, fast. (1.14, 2.24)

AH-E-1.1.33

Melody: shape, direction (up, down, same, step, skip), treble clef sign, pitch notation (notes from middle C to F at top of staff), **high vs. low notes (pitches)** (1.14, 2.24)

AH-E.1.1.34

Harmony: unison, parts, intervals, tonality (major, resting "home" tone)

AH-E.1.1.35

Form: call and response, two-part (AB), three-part (ABA), round, verse/chorus, repeat signs (1.14, 2.24)

AH-E.1.1.36

Timbre: instrument families (brass, woodwind, string, percussion, folk), voice parts (high, low), sounds of voices and instruments (1.14)

AH-E.1.1.37

Dynamics: soft (piano), medium soft (mezzo piano), medium loud (mezzo forte), loud (forte) (1.14, 2.24)

AH-E.1.1.38

Identify and discuss simple musical forms (see list under elements) (2.23)

AH-E.1.1.39

Recognize and be able to distinguish families of instruments (brass, woodwind, percussion, string, folk) and/or vocal timbres. AH-E-1.2.31 Identify similarities and differences in musical elements used in the music of Native American, American Folk, and West African cultures, including instruments unique to each culture. (2.23, 2.24, 2.25, 2.26)

AH-E-1.2.32

Identify and discuss various styles of music (blues, spirituals, popular, rock, rap, country, game songs, folk songs, work songs, lullabies, marches, patriotic, bluegrass). (2.24, 2.25, 2.26)

AH-E-1.2.33

Identify composers (Bach, Handel, Vivaldi) and instruments (organ, harpsichord, orchestral families) unique to the Baroque period.

Grade 8

AH-M-1.1.31

Rhythm: syncopation, time signature (6/8), asymmetrical meter (5/4), **rhythmic durations (16th notes and rests, dotted notes)**

AH-M-1.1.32

Tempo: Allegro, Moderato, Largo



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AH-M-1.1.33

Melody: phrase, cadence, bass clef sign; pitch notation (notes): letter names of bass clef, lines and spaces, sharps(#), flats (*b*); key signatures: up to 2 flats and 2 sharps

AH-M-1.1.34

Harmony: harmonic progression, triads (chords) based on major/minor scale patterns of whole and half steps

AH-M-1.1.35

Form: rondo, theme and variations, 1st and 2nd endings, D.C. (da capo), D.S. (dal segno), al fine, coda, coda sign

AH-M-1.1.36

Timbre: **acoustic instruments**, synthesized sounds, electronic instruments, voices (soprano, alto, tenor, bass), keyboards

AH-M-1.1.37

Dynamics: crescendo, decrescendo, very loud (fortissimo), very soft (pianissimo), dynamic markings: pp, p, mp, mf, f, ff, <, >

AH-M-1.1.38

Describe the use of elements in musical examples. (2.22, 2.23, 2.24, 2.25, 2.26)

AH-M-1.1.39

Analyze musical forms (see list under elements). (1.14, 2.23)

AH-M-1.1.310

Identify and classify folk and orchestral instruments according to family. (2.23)

AH-M-1.1.311

Distinguish between voice parts (soprano, alto, tenor, and bass). (2.23)

AH-M-1.2.31

Identify and compare various styles and functions (recreational, ceremonial, and artistic expression) of music from European and Asian cultures using appropriate vocabulary. (2.25, 2.26)

AH-M-1.2.32

Identify and compare various styles of music (jazz, spirituals/gospel, Broadway musicals, opera, ballads). (2.24, 2.25, 2.26)

AH-M-1.2.33

Analyze, interpret, and evaluate how factors such as time, place, and ideas are reflected in the music of the Renaissance, Baroque, **Classical**, Romantic, and **20th Century**. (2.22, 2.23, 2.24, 2.25, 2.26)

Grade 11

AH-H-1.1.31

Identify and discuss characteristics of extended musical forms [including overture, **sonata**, symphonic movements, and opera (overture, aria, recitative)]. (2.23)

AH-H-1.1.32

Use elements of music (including melodic motif and development) to describe how musicians compose, perform, and improvise. (1.14, 2.22, 2.23, 2.24, 2.25, 2.26)

AH-H-1.1.33

Interpret music notation and symbols. This includes all previous notation and symbols introduced in fifth and eighth grades, with addition of the grand staff (treble and bass clefs, including middle c). (1.14, 2.23)