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Stetson Class Piano Methods

John B. Stetson University

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JOHN B. STETSON UNIVERSITY BULLETIN

VOL. XXX

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No. 3

STETSON
Class Piano Methods

AS DEVELOPED BY

William Edward Duckwitz

and

Ethel May Fisher



NORMAL COURSE

Ridgecrest, North Carolina

"In the Heart of the Mountains"

JUNE 18 TO JULY 16

1930

WILLIAM EDWARD DUCKWITZ

William Edward Duckwitz, Director of the Music Department of the John B. Stetson University and Head of the Piano Department, is a musician whose life has been enriched by years of preparation and experience. He is a graduate of Chicago Musical College. Later he went to Leipzig, Germany, and studied two years with Professor Martin Krause and Karl Rekhzeh, at the same time studying theory with Richard Hofmann. The following year was spent in Munich in study with Herman Klumm, an exponent of the Leschetizky principles.

Returning to this country Mr. Duckwitz devoted his energies to teaching the art of pianoforte playing and served as a director in several of the larger institutions of music.

Mr. Duckwitz's career as instructor is as follows: One year at Kidd Key College, Sherman Texas; seven years at Toledo (Ohio) Conservatory of Music as Music Director and Head of Piano Department; four years at Rochester (N. Y.) Conservatory of Music as Music Director and Head of Piano Department; and nine years at John B. Stetson University.



ETHEL MAY FISHER

Ethel May Fisher, Head of Children's Department of the Stetson Conservatory, received her early music education at the Metropolitan School of Music in Indianapolis, Indiana. Courses in Music History Theory, Harmony, Form and Analysis, were taken in connection with special pianoforte work under the direction of Mrs. Flora M. Hunter. Miss Fisher is a graduate of the Progressive Series Piano Course, including primary, intermedlate, advanced and graduate courses. Eight years study with Prof. Duckwitz has prepared her for the position as his first assistant. Summer Normal Courses, specializing in Kindergarten, elementary and intermedlate grades have been taken with Mrs. Crosby Adams in Montreat, North Carolina, the Visuola Method in New York and the Miessner Melody Way, Milwaukee, Wisconsin, and years of painstaking study of Methods extensively advertised. Through experience as a teacher of children Miss Fisher has tested and developed this knowledge, evolving, with Professor Duckwitz, the method we are now using.

THE STETSON CLASS PIANO METHODS

Class Piano instruction is one of the most notable advances that has been made in the art of training students, both for the private teacher and in our Public Schools. The steady increase of enrollment in piano classes in such educational centers as New York, Chicago, Boston, Baltimore, and other large cities, emphasizes the growing interest in and appreciation of group instruction as it is being developed by progressive music educators over the country. Its opportunities for artistic, mental and social development bring the conviction that music should and eventually will be taught in the Public Schools as a subject of equal importance with any other study. This means a great field for the teacher trained in group teaching and especially piano group teaching as there is an ever growing demand for teachers trained and equipped to teach piano in classes.

Group teaching demands special training in the fundamentals of class discipline and administration and a thorough knowledge of methods of presentation in use in the schools.



Professor William Edward Duckwitz and Miss Ethel May Fisher, recognizing the demand for group teaching in the art of pianoforte playing have devoted their energies to developing an outline which embodies the advanced ideas and principles of presenting music fundamentals, appreciation, and other subjects but stressing the idea of pianoforte playing that requires a logical sequence of technic which is used together with the general development of sight singing, reading, rhythm, etc., thus eliminating unfortunate conditions which piano students must overcome unless properly trained from the beginning.

The object of this course is to lay a solid foundation in the fundamentals of music and pianoforte playing, stressing the specialized teaching technic rarely found among teachers of group methods.

OUTLINE OF COURSE

The course will cover methods of instruction from the kindergarten through the Elementary Grades by means of lectures and practical demonstrations.

Subjects to be considered:

Child Psychology	Staff Notation
Development of Musical Perception	Rhythmic Development
Appreciation	Sight Reading
Melody	Class Discipline
Form	Class Administration
Ear Training	Teaching Material

In addition to the above there is a logical sequence of technical development, which includes:

Relaxation	Pedaling
Weight Control	Various kinds of touch and their correct application
Articulation	How to practice
Art of Touch	Rhythm and Accent
Tone	Art of Phrasing
Arm	Interpretation
Hand	Expression
Rotary Motion	Musical Embellishments
Scales	Art of Fingering
Chords	Repertoire, etc.
Arpeggios	
Octaves	

Diagnosis of the student and the application of materials to his individual needs will be covered through discussion.

CREDITS

John B. Stetson Conservatory Credits will be given.

There will be an opportunity for special Pianoforte instruction, privately or in class.

TUITION

Stetson Class Piano Methods	
40 classes	\$50.00
Private Piano Instruction	
William Edward Duckwitz, per hour	\$6.00
Class of two, each	\$4.00
Ethel May Fisher, per hour	\$3.00
One half hour with Professor Duckwitz and one half hour with Miss Fisher	\$4.50

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