

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		02-32c	Withdrawn 2/25/03	

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person <b>Dr. Susan Wheatley</b>	Email Address wheatley@iup.edu
Proposing Department/Unit <b>Music</b>	Phone 72390

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply)

New Course       Course Prefix Change       Course Deletion  
 **Course Revision**       **Course Number and/or Title Change**       Catalog Description Change

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<b>MUHI 301 Music History I</b>	<b>MUHI 201W Music History, Research, &amp; Writing I</b>
<i>Current Course prefix, number and full title</i>	<i>Proposed course prefix, number and full title, if changing</i>

2. Additional Course Designations: check if appropriate

This course is also proposed as a Liberal Studies Course.       Other: (e.g., Women's Studies, Pan-African)  
 This course is also proposed as an Honors College Course.

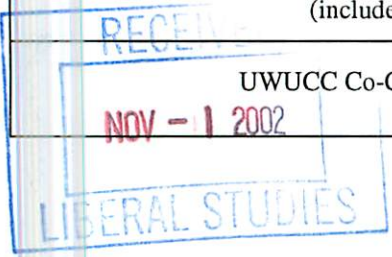
3. Program Proposals

New Degree Program       Catalog Description Change       **Program Revision**  
 New Minor Program       Program Title Change       Other  
 New Track

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<b>Bachelor of Science in Music Education</b>	<i>Proposed program name, if changing</i>
<i>Current program name</i>	

4. Approvals		Date
Department Curriculum Committee Chair(s)	<i>Jack Stamp</i>	
Department Chair(s)	<i>Louaine P. Wilson</i>	<i>11-6-02</i>
College Curriculum Committee Chair	<i>[Signature]</i>	<i>11/7/02</i>
College Dean	<i>[Signature]</i>	<i>11/7/02</i>
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs		



## Description of the Curriculum Change

### I. New Syllabus of Record

#### I. Course Description

MUHI 201 (W) Music History, Research, and Writing

3 class hours

0 lab hour

Prerequisites: ENGL 101, HIST 195

3 semester hours

(3c-0l-3sh)

An intensive study of the musical history of the styles, the contexts, and the masterpieces of Western European musical culture from c. 600 to c. 1750. Designed for music majors and other students who have substantial experience in music. Involves critical research, writing, and analytical listening. Teaches students to critically analyze and evaluate music history sources and to present the results of their research in clear, organized, carefully documented research papers. MUHI 201 is a writing intensive course and also involves teaching the rudiments of music research and writing.

#### II. Course Objectives

Students will be able to

1. Understand the major currents in Western art music from c.600- c.1750;
2. Identify selected musical examples from the Medieval, Renaissance, and Baroque time periods;
3. Develop skills in research and writing in the field of music history.

#### III. Course Outline

##### A. The Early Development of Western Music (9 hours)

1. Medieval Music in Theory and Practice
2. Early Polyphony
3. The Ars Nova School
4. Writing about music: Introduction, body of the paper, conclusion
5. Research and Writing Project 1: "Clues to a Music History Puzzle" – 2-page paper solving an issue related to the early development of Western Music.

Written and Listening Exam 1 (1 hour)

##### B. Biographies of Renaissance Masters (9 hours)

1. Leaders of the Renaissance: Ockeghem, Obrecht, and Josquin
2. Franco-Flemish and Italian Composers
3. French & German Renaissance Masters
4. Spanish Renaissance Music and Composers
5. English Renaissance Music and Composers
6. Preparing Research for a Musical Biography: strategies for research, writing, and structure
7. Research and Writing Project 2: "Musical Biography" – 3-page paper conducting biographical research on a composer who lived during the Renaissance Era. Include a bibliography and a discography (minimum of 5 sources).

Written and Listening Exam 1 (1 hour)

C. Research into Renaissance and Early Baroque Music (9 hours)

1. The Music of Palestrina
2. Early Baroque Repertoire
3. Monteverdi and Opera
4. Italy and the Venetian School
5. Research and Writing Project 3: "Research Portfolio" – Produce a research portfolio including a proposal, progress report, research notes, and research draft exploring an issue on an aspect of Renaissance or Baroque music (5-10 pages).

Written and Listening Exam 1 (1 hour)

D. Continuing Research into the Baroque Musical Era (10 hours)

1. Catholic and Lutheran Church Music
2. Late 17<sup>th</sup> Century Music
3. Vivaldi and the Italian School
4. Rameau and the French School
5. Baroque Masters Bach and Handel
6. Research and Writing Project 4: "Research Paper" – 15-page research paper formalizing the research done in the research portfolio project above. Include a bibliography and a discography (10-20 sources).

Written and Listening Final Exam (2 hours)

Selected Composers of Listening Examples: Leonin, Perotin, Machaut, Hildegard von Bingen, Isabella Leonarda, Philippe de Vitry, Dunstable, Dufay, Ockeghem, Obrecht, Josquin, Gombert, Sermisy, Palestrina, Lasso, Byrd, Peri, Barbara Strozzi, Giulio & Francesca Caccini, Monteverdi, Schütz, Cavalli, Carissimi, Frescobaldi, Lully, Elisabeth Jacquet de la Guerre, Couperin, Froberger, Rameau, Corelli, Vivaldi, Bach and Handel.

IV. Evaluation Methods

The final grade will be determined as follows:

- 40% Written and Listening Exams (10% each)
- 30% Research and Writing Projects 1-3 (10% each)
- 20% Research and Writing Project 4
- 10% Reflective writing on class readings and discussions (these will occur once a week during the semester).

Grading Scale: A:  $\geq 90\%$  B: 80-89% C: 70-79% D: 60-69% F:  $< 60\%$

V. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions. (See undergraduate catalog for Undergraduate Course Attendance Policy.)

VI. Required textbooks, supplemental books and readings

- Grout, Donald & Claude V. Palisca. (2001). *History of Western Music*. Norton Press.
- Palisca, Claude (2001). *Norton Anthology of Western Music*, Vol. II. Norton Press.
- Palisca, Claude (2001). *Recordings for Norton Anthology of Western Music*, Vol. II. Norton Press.
- Randel (2000). *The New Harvard Dictionary of Music*. Boston: Harvard University Press.

Irvine, Demar (1999). *Irvine's Writing About Music*, 3<sup>rd</sup> edition. Portland, Oregon: Amadeus Press.

Lester, James D (1987). *Writing Research Papers, A Complete Guide*, 5<sup>th</sup> edition. Glenview, IL: Scott, Foresman, & Co.

Hacker, Diana. (1998). *A Writer's Reference*, 3<sup>rd</sup> edition.

## VII. Special Resource Requirements - None

## VIII. Bibliography

Atlas, Allan (1998). *Renaissance Music*. New York: Norton.

Cone, Edward T. (1981). "The Authority of Music Criticism," *Journal of the American Musicological Association* vol. 34, pp. 1-18.

Cone, Edward T. (1981). "The Authority of Music Criticism," *Journal of the American Musicological Association*. vol. 34, pp. 1-18.

Godt, Irving (1993). "A New Look at Palestrina's *Missa Papae Marcelli*," *College Music Symposium* 23/, pp. 22-49.

Godt, Irving (1994). "I casi di Arianna," *Rivista italiana di musicologia*, XXIX/2, pp. 315-359.

Hill, John Walter (1989). "Oratory Music in Florence, I: *Recitar cantando, 1583-1655*" *Acta Musicologica*, vol. 51, pp. 108-136.

Reese, Gustave (1940). *Music in the Middle Ages*. New York: Norton. Still useful; never quite superseded.

Reese, Gustave (1959). *Music in the Renaissance*. New York: Norton, revised edition; never quite superseded.

LaRue, Jan. (1970). *Guidelines for Style Analysis*. New York: Norton.

Sadie, Stanley, ed., (1980). *The New Grove Dictionary of Music and Musicians*. (London: Macmillan; indispensable. Ibid. (2001).

Treitler, Leo. (1974). "Homer and Gregory: The Transmission of Epic Poetry and Plainchant," *The Musical Quarterly* LX, pp. 333-372.

## 2. Summary of the Proposed Revisions

MUHI 201W is a music history course designed to familiarize students with music sources through a clear, organized, and carefully documented research paper focused on the Medieval, Renaissance, and Baroque musical eras. Therefore, the new course is renamed Music History, Research, and Writing and is renumbered from MUHI 301 to MUHI 201 to reflect the fact that students are able to enroll in this course as early as the sophomore year. Unlike MUHI 101, which is a listening course only, MUHI 201W carries a substantial focus on teaching students the structures of research and writing and strategies for developing a research portfolio. These changes in course title and number also add research and writing assignments which are designed to provide a smooth transition into the research and writing components in MUHI 202. Some topics have been deleted from the old syllabus in order to compensate for these increases in research and writing.

## 3. Justification/rationale for the revision

The Department of Music recently received a successful 10-year review by the National Accreditation of Schools of Music (NASM). In order to comply with their accreditation standards in the B.S. in Music Education program, NASM requires us to demonstrate that at least 50% of degree requirements involve Music Studies; 15%-20%, Professional Studies; and 30% to 35%, Liberal Studies (NASM Guidelines, p. 93). However, SSHE guidelines require assigning 40% of the courses to Liberal Studies, as well as the mandate to graduate in 120 credits. The Department of Music Curriculum Committee has resolved these differences between accreditation agencies by making interdisciplinary connections

among music, liberal studies, and professional education requirements while at the same time maintaining the highest level of academic rigor in our B.S. in Music Education program.

As we searched for a direction to guide our program revision we examined the historical development of our program since the 1950s. When searching past catalogs from this time period, we found that nine credits of Music History could be applied to the Liberal Studies area (called General Studies at that time). This research has led us to the conclusion that in order to meet accreditation standards, we must re-establish these interrelationships among courses across the B.S. in Music Education program.

With these revised music history courses, MUHI 201 & 202, and the continued inclusion of MUHI 101, Introduction to Music (for majors), all three music history courses (9 sh) would again be included in the L.S. package. MUHI 201 & 202 would both serve as music history, research, and writing courses – MUHI 201 in the Liberal Studies elective area; and, MUHI 202 in the Learning Skills area of Liberal Studies. As such, this proposal carries the added benefit that students will be able to apply fundamental research and writing skills in their own program area.

**4. Old Syllabus of Record**

**I. Course Description**

MUHI 301 Music History I

3 class hours

0 lab hour

Prerequisites: ENGL 101, HIST 195

3 semester hours

(3c-0l-3sh)

An intensive study of the musical history of the styles, the contexts, and the masterpieces of Western European musical culture from c. 600 to c. 1750. Considerable analytical listening required.

**II. Course Objectives**

Students will be able to

1. Understand the major currents in Western art music from c.600- c.1750;
2. Identify selected musical examples from the Medieval, Renaissance, and Baroque time periods;
3. Articulate aspects of performance practice in music during these musical eras.

**III. Course Outline**

**A. Music in Antiquity and the Medieval Period (9 hours)**

1. Early Christian Church
2. Church Modes
3. Medieval Music in Theory and Practice
4. Early Polyphony
5. The Ars Nova School

Written and Listening Exam 1 (1 hour)

**B. Early Renaissance and Sacred and Secular Music (9 hours)**

1. Leaders of the Renaissance: Ockeghem, Obrecht, and Josquin
2. Franco-Flemish and Italian Composers
3. French Renaissance Masters
4. German Composers: Renaissance and Reformation
5. Spanish Renaissance Music and Composers

6. English Renaissance Music and Composers
  7. Preparing Research for a Musical Biography: strategies for research, writing, and structure
- Written and Listening Exam 1 (1 hour)

C. High Renaissance Church Music (9 hours)

1. The Music of Palestrina
  2. Music and Counter-Reformation
  3. Early Baroque Repertoire
  4. Monteverdi and Opera
  5. Italy and the Venetian School
- Written and Listening Exam 1 (1 hour)

D. Baroque Musical Era (10 hours)

1. Catholic and Lutheran Church Music
  2. Late 17<sup>th</sup> Century Vocal Music
  3. Late 17<sup>th</sup> Century Instrumental Music
  4. Vivaldi and the Italian School
  5. Rameau and the French School
  6. Baroque Masters Bach and Handel
- Written and Listening Final Exam (2 hours)

Selected Composers of Listening Examples: Leonin, Perotin, Machaut, Hildegard von Bingen, Isabella Leonarda, Philippe de Vitry, Dunstable, Dufay, Ockeghem, Obrecht, Josquin, Gombert, Sermisy, Palestrina, Lasso, Byrd, Peri, Barbara Strozzi, Giulio & Francesca Caccini, Monteverdi, Schütz, Cavalli, Carissimi, Frescobaldi, Lully, Elisabeth Jacquet de la Guerre, Couperin, Froberger, Rameau, Corelli, Vivaldi, Bach and Handel.

IV. Evaluation Methods

The final grade will be determined as follows:

80% Written and Listening Exams (20% each)

20% Quizzes on class readings and discussions (these will occur once a week during the semester)

Grading Scale: A:  $\geq 90\%$  B: 80-89% C: 70-79% D: 60-69% F:  $< 60\%$

V. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions. (See undergraduate catalog for Undergraduate Course Attendance Policy.)

VI. Required textbooks, supplemental books and readings

Grout, Donald & Claude V. Palisca. (2001). *History of Western Music*. Norton Press.

Palisca, Claude (2001). *Norton Anthology of Western Music*, Vol. II. Norton Press.

Palisca, Claude (2001). *Recordings for Norton Anthology of Western Music*, Vol. II. Norton Press.

Randel (2000). *The New Harvard Dictionary of Music*. Boston: Harvard University Press.

Irvine, Demar (1999). *Irvine's Writing About Music*, 3<sup>rd</sup> edition. Portland, Oregon: Amadeus Press.

Lester, James D (1987). *Writing Research Papers, A Complete Guide*, 5<sup>th</sup> edition. Glenview, IL: Scott, Foresman, & Co.

Hacker, Diana (1998). *A Writer's Reference*, 3<sup>rd</sup> edition.

## VII. Special Resource Requirements None

## VIII. Bibliography

- Atlas, Allan (1998). *Renaissance Music*. New York: Norton.
- Cone, Edward T. (1981). "The Authority of Music Criticism," *Journal of the American Musicological Association* vol. 34, pp. 1-18.
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- Godt, Irving. (1993). "A New Look at Palestrina's *Missa Papae Marcelli*," *College Music Symposium* 23/, pp. 22-49.
- Godt, Irving (1994). "I casi di Arianna," *Rivista italiana di musicologia*, XXIX/2, pp. 315-359.
- Hill, John Walter (1989). "Oratory Music in Florence, I: *Recitar cantando, 1583-1655*" *Acta Musicologica*, vol. 51, pp. 108-136.
- Reese, Gustave (1940). *Music in the Middle Ages*. New York: Norton. Still useful; never quite superseded.
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- LaRue, Jan (1970). *Guidelines for Style Analysis*. New York: Norton.
- Sadie, Stanley, Ed. (1980). *The New Grove Dictionary of Music and Musicians*. (London: Macmillan; indispensable. Ibid. (2001).
- Treitler, Leo (1974). "Homer and Gregory: The Transmission of Epic Poetry and Plainchant," *The Musical Quarterly* LX, pp. 333-372.

## 5. Liberal Studies course approval form and checklist

N/A. This course is already approved as a writing intensive Liberal Studies course in the Liberal Studies elective category. The revision changes in the course title and number add research and writing assignments which are designed to provide a smooth transition into the research and writing components in MUHI 202. (See 202 course revision which follows.)

MUHI