

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		02-32j	App 1/14/03	App 4/29/03

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Dr. Susan Wheatley	Email Address wheatley@iup.edu
Proposing Department/Unit Music	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

APMU Applied Music (All Applied Music courses)

Current Course prefix, number and full title

APMU Applied Music (Major and Minor Areas)

Proposed course prefix, number and full title, if changing

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
 ☐ Program Title Change
 ☒ Program Revision
☐ New Minor Program
 ☐ New Track

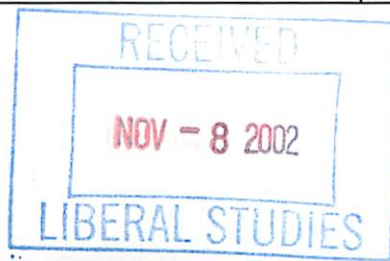
Bachelor of Science in Music Education

Current program name

Proposed program name, if changing

4. Approvals

		Date
Department Curriculum Committee Chair(s)	Jack Stamp	11/6/02
	Susan Wheatley	11-6-02
Department Chair(s)	Lorraine P. Wilson	10/31/02
College Curriculum Committee Chair	Susan Wheatley	11/7/02
College Dean	Michael Ford	11/7/02
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	Gail S. Sechrist	1-14-03



Description of the Curriculum Change

1a. New Syllabus of Record for 2 or 4 sh Lessons

I. Catalog Description

APMU Applied Music (Major Area) Instrument/Voice I-VIII

var 2 or 4 sh

APMU 101, 151, 201, 251, 301, 351, 401, 451. Piano I-VIII
 APMU 102, 152, 202, 252, 302, 352, 402, 452. Organ I-VIII
 APMU 103, 153, 203, 253, 303, 353, 403, 453. Harpsichord I-VIII
 APMU 104, 154, 204, 254, 304, 354, 404, 454. Harp I-VIII
 APMU 105, 155, 205, 255, 305, 355, 405, 455. Voice I-VIII
 APMU 106, 156, 206, 256, 306, 356, 406, 456. Violin I-VIII
 APMU 107, 157, 207, 257, 307, 357, 407, 457. Viola I-VIII
 APMU 108, 158, 208, 258, 308, 358, 408, 458. Cello I-VIII
 APMU 109, 159, 209, 259, 309, 359, 409, 459. String Bass I-VIII
 APMU 110, 160, 210, 260, 310, 360, 410, 460. Flute I-VIII
 APMU 111, 161, 211, 261, 311, 361, 411, 461. Clarinet I-VIII
 APMU 112, 162, 212, 262, 312, 362, 412, 462. Oboe I-VIII
 APMU 113, 163, 213, 263, 313, 363, 413, 463. Bassoon I-VIII
 APMU 114, 164, 214, 264, 314, 364, 414, 464. Saxophone I-VIII
 APMU 115, 165, 215, 265, 315, 365, 415, 465. Trumpet I-VIII
 APMU 116, 166, 216, 266, 316, 366, 416, 466. French Horn I-VIII
 APMU 117, 167, 217, 267, 317, 367, 417, 467. Trombone I-VIII
 APMU 118, 168, 218, 268, 318, 368, 418, 468. Baritone Horn I-VIII
 APMU 119, 169, 219, 269, 319, 369, 419, 469. Tuba I-VIII
 APMU 120, 170, 220, 270, 320, 370, 420, 470. Percussion I-VIII
 APMU 121, 171, 221, 271, 321, 371, 421, 471. Guitar I-VIII

Prerequisite for initial semester of study: audition and acceptance to the area of concentration.

Prerequisite for subsequent semesters: grade of C or better in the previous semester of study

Private instrumental or vocal instruction for music majors in their primary area of concentration for up to eight semesters. Includes technical studies, musical repertoire, and performance experiences at the professional level. Weekly half-hour lessons are given (2 sh) for students enrolled in the B.S. and B.A. degree programs. Weekly one-hour lessons (4 sh) are given for students enrolled in the B.F.A. degree program only.

II. Course Objectives

Students will be able to

Progress steadily towards a professional level in the areas of technique, tone, artistry, and other skills appropriate to the specific instrument or voice.

III. Course Outline

A. Weekly lessons with instructor

1. Scales, technical studies, technical practice (2 sh = 3.5 hours; 4 sh = 7 hours)
2. Musical repertoire, style, and interpretation (2 sh = 3.5 hours; 4 sh = 7 hours)

B. Participation in performances

1. Departmental performances by selected applied students (2 sh = 6 hours; 4 sh = 6 hours)
2. Area performances and critiques of all applied students in the respective instrumental or vocal area and other performance venues (2 sh = 15 hours; 4 sh = 36 hours)

C. Individual practice on primary instrument

1. Scales, technical studies, technical practice
2. Musical repertoire, style, and interpretation

Final Exam: Jury A for the appropriate major applied level

IV. Evaluation Methods

The final grade will be determined as follows:

Applied A Jury performance: 40%

Performances: 20%

Lesson grade average: 40%

V. Attendance Policy

Individual faculty members may define attendance standards appropriate to each course, and the consequences of not meeting those standards, within the following guidelines.

1. Each policy must be distributed in writing during the first week of the course. Normally, it is expected that information dealing with class attendance standards will be distributed with the Semester Course Syllabus.
2. Each policy must recognize students' need to miss class because of illness or personal emergency.
3. Each policy must define some limited level of allowable absence, normally at least a number of clock hours equal to course credit hours.

VI. Required textbooks, supplemental books and readings

Each instructor will assign music and technical exercise books appropriate for the major applied area of study and the individual student.

VII. Special requirements

Students must have access to a musical instrument appropriate to the applied area.

VIII. Selected Bibliography (includes a variety of applied areas)

Andersen, Joachim (1940). *Etudes Op. 1*. New York: Carl Fischer.

Botim, Joan Frey (compiled) (1991). *The First Book of Soprano [Mezzo-Soprano, Tenor, Baritone] Solos*. New York: G. Schirmer, Inc. Distributed by Hal Leonard Corporation.

Czerny, Carl (1893). *The School of Velocity, op. 299*. New York: G. Schirmer.

Kreutzer (1990). *Forty-two Studies or Caprices for the Violin*. New York: G. Schirmer.

Peters, Mitchell (1996). *Fundamental Method for Mallets, Vol. 1 and 2*. Van Nuys: Alfred.

Voxman, H., Ed.(1953). *Selected Studies*. Miami: Rubank, Inc.

1b. New Syllabus of Record for 1 sh Lessons

II. Catalog Description

APMU Applied Music (Minor Area) Instrument/Voice I-IV

1 sh

APMU 101, 151, 201, 251, 301, 351, 401, 451. Piano I-IV

APMU 102, 152, 202, 252, 302, 352, 402, 452. Organ I-IV

APMU 103, 153, 203, 253, 303, 353, 403, 453. Harpsichord I-IV

APMU 104, 154, 204, 254, 304, 354, 404, 454. Harp I-IV

APMU 105, 155, 205, 255, 305, 355, 405, 455. Voice I-IV

APMU 106, 156, 206, 256, 306, 356, 406, 456. Violin I-IV
APMU 107, 157, 207, 357, 307, 357, 407, 457. Viola I-IV
APMU 108, 158, 208, 258, 308, 358, 408, 458. Cello I-IV
APMU 109, 159, 209, 259, 309, 359, 409, 459. String Bass I-IV
APMU 110, 160, 210, 260, 310, 360, 410, 460. Flute I-IV
APMU 111, 161, 211, 261, 311, 361, 411, 461. Clarinet I-IV
APMU 112, 162, 212, 262, 312, 362, 412, 462. Oboe I-IV
APMU 113, 163, 213, 263, 313, 363, 413, 463. Bassoon I-IV
APMU 114, 164, 214, 264, 314, 364, 414, 464. Saxophone I-IV
APMU 115, 165, 215, 265, 315, 365, 415, 465. Trumpet I-IV
APMU 116, 166, 216, 266, 316, 366, 416, 466. French Horn I-IV
APMU 117, 167, 217, 267, 317, 367, 417, 467. Trombone I-IV
APMU 118, 168, 218, 268, 318, 368, 418, 468. Baritone Horn I-IV
APMU 119, 169, 219, 269, 319, 369, 419, 469. Tuba I-IV
APMU 120, 170, 220, 270, 320, 370, 420, 470. Percussion I-IV
APMU 121, 171, 221, 271, 321, 371, 421, 471. Guitar I-IV

Prerequisite for initial semester of study: audition and placement.

Prerequisite for subsequent semesters: grade of C or better in the previous semester of study

Private instrumental or vocal instruction for music minors, or for music majors in their secondary or tertiary area of concentration for up to four semesters. Includes technical studies, musical repertoire, and performance experiences at a functional level. Students enroll for one semester hour and are given weekly half-hour lessons.

II. Course Objectives

Students will be able to

Progress steadily towards a functional level in the areas of technique, tone, artistry, and other skills appropriate to the specific instrument or voice.

III. Course Outline

A. Weekly lessons with instructor

1. Scales, technical studies, technical practice (3.5 hours)
2. Musical repertoire, style, and interpretation (3.5 hours)

B. Progress and participation in performances

Attendance and participation in departmental and area performances in the respective minor instrumental or vocal area. (7 hours)

C. Individual practice on primary instrument

1. Scales, technical studies, technical practice
2. Musical repertoire, style, and interpretation

Final Exam: Jury B for appropriate applied level

IV. Evaluation Methods

The final grade will be determined as follows:

Applied B Jury performance: 40%

Performances: 20%

Lesson grade average: 40%

V. Attendance Policy

Individual faculty members may define attendance standards appropriate to each course, and the consequences of not meeting those standards, within the following guidelines.

1. Each policy must be distributed in writing during the first week of the course. Normally, it is expected that information dealing with class attendance standards will be distributed with the Semester Course Syllabus.
2. Each policy must recognize students' need to miss class because of illness or personal emergency.
3. Each policy must define some limited level of allowable absence, normally at least a number of clock hours equal to course credit hours.

VI. Required textbooks, supplemental books and readings

Each instructor will assign music and technical exercise books appropriate for a functional level of the applied area of study and the individual student.

VII. Special requirements

Students must have access to a musical instrument appropriate to the minor applied area.

VIII. Selected Bibliography (includes a variety of applied areas)

Andersen, Joachim (1940). *Etudes Op. 1*. New York: Carl Fischer.

Botim, Joan Frey (compiled) (1991). *The First Book of Soprano [Mezzo-Soprano, Tenor, Baritone] Solos*. New York: G. Schirmer, Inc. Distributed by Hal Leonard Corporation.

Czerny, Carl (1893). *The School of Velocity, op. 299*. New York: G. Schirmer.

Kreutzer (1990). *Forty-two Studies or Caprices for the Violin*. New York: G. Schirmer.

Peters, Mitchell (1996). *Fundamental Method for Mallets, Vol. 1 and 2*. Van Nuys: Alfred.

Voxman, H., Ed.(1953). *Selected Studies*. Miami: Rubank, Inc.

2. Summary of the Proposed Revisions

Students in the B.S. in Music Education program often are required to take Applied Music in both Major and Minor instrument areas. In the past, applied lessons in the minor areas have carried the same credit load as those in the major areas, even though they involve performance on the more functional level. Students in these minor areas study much less rigorous literature and are evaluated by less rigorous jury standards (Applied Jury B instead of Applied Jury A). This proposal will correct this problem by differentiating the credit load between major and minor performance areas for the B.S. in Music Education students, and for students who wish to minor in music.

Major applied instrument study will remain at 2 sh. for B.S. in Music Education students and at 4 sh. for BFA majors. Students in the major applied areas are evaluated by the professional performances standards specified in the applied A Jury. Instructors teach weekly lessons (BS students, 2 sh = 7 hours; BFA students, 4 sh = 14 hours), and coach weekly departmental and area performances classes and individual coaching sessions (BS students, 2 sh = 21 hours; BFA students, 4 sh = 32 hours).

Minor applied instrument study will be designated as 1 sh for music minor or music majors who are studying an instrument in the secondary or tertiary performance area. Students in the minor applied areas are evaluated by functional performances standards specified in the applied B Jury. Instructors teach weekly half-hour lessons (7 hours), and coach weekly area performances classes and individual coaching sessions (7 hours).

This change will not affect faculty load, because contractually, credit load for applied lessons is based on the number of clock hours taught as opposed to the semester hours assigned to the course in the catalog (i.e. applied instructors receive 1/3 sh of faculty workload for 1/2-hour weekly lessons, and 2/3 sh of faculty workload for 1-hour weekly lessons).

3. Justification/rationale for the revision

Students in the B.S. in Music Education program with a Voice Concentration must earn a minor in piano performance (Level I-IV in Applied Piano). In addition, many other B.S. students find it useful preparation for classroom teaching to gain a functional proficiency in a minor performance area. Instruction and study in these minor areas is on a functional or rudimentary level, which results in less performance time spent by the student with the instructor in coaching sessions and performance classes. Further justification for this change lies in the fact that Applied Piano in the Minor Area (1 sh each semester) will then be consistent with the Class Piano courses (1 sh each) which are required of B.S. students with an Instrumental Concentration.

4. Old Syllabus of Record

I. Catalog Description

APMU Applied Music (Major Area) Instrument/Voice I-VIII var 2 or 4 sh

Music majors and others who may qualify take private instruction in their respective areas of performance in instrument or voice for up to eight semesters. Half-hour lessons are given each week (2 sh) for students enrolled in the B.S. and B. A. degree programs. A one-hour lesson (4 sh) is scheduled by students enrolled in the B.F.A. degree program only.

II. Course Objectives

Students will be able to –

Progress steadily towards a professional level in the areas of technique, tone, artistry, and other skills appropriate to the specific instrument or voice.

III. Course Outline

A. Weekly lessons with instructor

1. Scales, technical studies, technical practice (2 sh = 3.5 hours; 4 sh = 7 hours)
2. Musical repertoire, style, and interpretation (2 sh = 3.5 hours; 4 sh = 7 hours)

D. Participation in performances

- c. Departmental performances by selected applied students (2 sh = 6 hours; 4 sh = 6 hours)
- d. Area performances and critiques of all applied students in the respective instrumental or vocal area and other performance venues (2 sh = 15 hours; 4 sh = 36 hours)

B. Individual practice on primary instrument (suggested hours per wk: 2 sh = 7 hours; 4 sh = 14 hours)

1. Scales, technical studies, technical practice
2. Musical repertoire, style, and interpretation

Final Exam: Jury for the appropriate applied level

IV. Evaluation Methods

The final grade will be determined as follows:

Jury performance: 40%

Performances: 20%

Lesson grade average: 40%

V. Attendance Policy

Individual faculty members may define attendance standards appropriate to each course, and the consequences of not meeting those standards, within the following guidelines:

1. Each policy must be distributed in writing during the first week of the course. Normally, it is expected that information dealing with class attendance standards will be distributed with the Semester Course Syllabus.
2. Each policy must recognize students' need to miss class because of illness or personal emergency.
3. Each policy must define some limited level of allowable absence, normally at least a number of clock hours equal to course credit hours.

VI. Required textbooks, supplemental books and readings

Each instructor will assign music and technical exercise books appropriate for the applied area of study and the individual student.

VII. Special requirements

Students must have access to a musical instrument appropriate to the applied area.

VIII. Selected Bibliography (includes a variety of applied areas)

Andersen, Joachim (1940). *Etudes Op. 1*. New York: Carl Fischer.

Botim, Joan Frey (compiled) (1991). *The First Book of Soprano [Mezzo-Soprano, Tenor, Baritone] Solos*. New York: G. Schirmer, Inc. Distributed by Hal Leonard Corporation.

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Kreutzer (1990). *Forty-two Studies or Caprices for the Violin*. New York: G. Schirmer.

Peters, Mitchell (1996). *Fundamental Method for Mallets, Vol. 1 and 2*. Van Nuys: Alfred.

Voxman, H., Ed.(1953). *Selected Studies*. Miami: Rubank, Inc.

5. Liberal Studies course approval form and checklist – N/A