

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		02-324	App 2/11/03	App 4/29/03

**Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee**

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

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)**

<input checked="" type="checkbox"/> New Course	<input type="checkbox"/> Course Prefix Change	<input type="checkbox"/> Course Deletion
<input type="checkbox"/> Course Revision	<input type="checkbox"/> Course Number and/or Title Change	<input checked="" type="checkbox"/> Catalog Description Change

**APMU 124 Applied Piano Jury C**

<i>Current Course prefix, number and full title</i>	<i>Proposed course prefix, number and full title, if changing</i>
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**2. Additional Course Designations: check if appropriate**

<input type="checkbox"/> This course is also proposed as a Liberal Studies Course.	<input type="checkbox"/> Other: (e.g., Women's Studies, Pan-African)
<input type="checkbox"/> This course is also proposed as an Honors College Course.	

**3. Program Proposals**

<input type="checkbox"/> New Degree Program	<input type="checkbox"/> Program Title Change	<input checked="" type="checkbox"/> Program Revision
<input type="checkbox"/> New Minor Program	<input type="checkbox"/> New Track	<input type="checkbox"/> Other

**Bachelor of Science in Music Education**

<i>Current program name</i>	<i>Proposed program name, if changing</i>
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**4. Approvals**

		Date
Department Curriculum Committee Chair(s)	<i>Jack Stamp</i>	11/6/02
	<i>Susan Wheatley</i>	11-6-02
Department Chair(s)	<i>Lorraine P. Wilson</i>	11/6/02
College Curriculum Committee Chair	<i>Jeffrey W. ...</i>	11/7/02
College Dean	<i>Michael J. ...</i>	11/7/02
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail S. Schust</i>	2/11/03

**Description of the Curriculum Change**

APR 4 2003

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LIBERAL STUDIES

## 1. New Syllabus of Record

### I. Catalog Description

APMU 124 Applied Piano Jury C

0 class hours

0 lab hour

Prerequisites: MUSC Class Piano I & I or APMU Applied Piano (Minor) I & II

0 semester hours

(0c-0l-0sh)

This course adjudicates the piano proficiency of music education majors with an instrumental concentration (on a "Satisfactory" or "Unsatisfactory" basis) as partial fulfillment of the graduation requirements in the B.S. in Music Education degree program. Students are expected to attain a fundamental level of proficiency on piano as indicated by a grade of satisfactory on the Piano C Jury.

### II. Course Objectives

Students will be able to

Demonstrate piano performance on a fundamental level.

### III. Course Outline

Adjudication of the student's piano proficiency is evaluated by applied faculty members in the piano area. Piano C juries are given after the student has completed Class Piano I & II or Levels I & II of Applied Piano (Minor) Lessons.

### IV. Evaluation Methods

Requirements for the jury are carefully provided for each student, in writing, and given to the student in advance. As a general rule, the level of difficulty of literature, the amount of literature covered per semester, and the number and difficulty of technical studies (such as scales, arpeggios, etudes, and exercises) are all expected to be on a fundamental piano proficiency level.

### IV. Attendance Policy – Not applicable

### VI. Required textbooks, supplemental books and readings

Piano instructors will assign the jury repertoire appropriate in order to attain a fundamental piano proficiency level.

### VII. Special requirements

Students must have access to a piano for rehearsal and performance.

### 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.

Kretzner, F. (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. Course Analysis Questionnaire:

### Section A: Details of the Course

A1. *How does this course fit into the programs of the department?*

Students enrolled in Class Piano or Class Voice must perform a "C Jury" to indicate this proficiency level in piano/voice as required in the instrumental concentration of the B.S. in Music Education degree program. The "C Juries" must be passed in order to meet this program requirement.

A2. *Does this course require changes in the content of existing courses or program requirements?*

There is no change in program content. This new course is intended to accompany the new courses also created for Applied Jury A and Applied Jury B.

A3. *Has the course ever been offered at IUP on a trial basis?*

Juries have always been conducted as part of the class piano and class voice courses. The piano or voice area coordinator keeps a record of each student's jury achievement, because juries are not currently designated as separate courses. This causes problems both in record keeping and in the department's ability to determine a student's eligibility for graduation.

A4. *Is this course to be a dual-level course?* No.

A5. *If this course may be taken for variable credit what criteria will be used for this variance?*

N/A

A6. *Do other higher education institutions currently offer this course?*

All other higher education institutions require juries in the applied music areas. This is true of every SSHE institution that offers applied music courses, and of every institution that is accredited by NASM.

A7. *Is the content of the proposed course recommended or required by a professional society, accrediting authority...? If so, please provide documentation. Explain why it cannot be incorporated into an existing course.*

Yes, juries in the applied music areas are required by NASM. Currently, there is no mechanism for recording the jury results on the student's transcript, and therefore difficulties arise occasionally in determining a student's eligibility to graduate. Creating a 0 sh lab course to record the outcome of juries will solve this problem.

### Section B: Interdisciplinary Implications

B1. *Will this course be taught by one instructor or will there be team teaching? Explain...*

As explained above, juries are judged by a committee of faculty in the students' corresponding instrumental area. This team reaches a consensus on the grade of "Satisfactory" or "Unsatisfactory," and the student's applied music instructor will act as instructor of record for the course and assign the grade agreed upon by the faculty committee.

B2. *What is the relationship between the content of this course and that of courses offered by other departments?*

There is no relationship to course content in other departments.

B3. *Will seats in this course be made available to students in the School of Continuing Education?*

Yes, it will be offered to those who are pursuing Teacher Certification as a post-bacheloreate student.

Section C: Implementation

C1. *Are faculty resources adequate...?*

Yes, faculty resources are adequate because juries are currently adjudicated by faculty as part of the duties and responsibilities of applied music faculty.

C2. *What other resources will be needed to teach this course and how adequate are the current resources (space, equipment, laboratory supplies, library materials, travel funds)?*

None; space and equipment is already available and utilized for juries.

C3. *Are any of the resources for this course funded by a grant?*

No

C4. *How frequently do you expect this course to be offered?*

Every semester as is currently true for Piano C Juries.

C5. *How many sections do you anticipate offering?*

Sections will be offered every semester as needed for all Piano C Juries.

C6 *How many students do you plan to accommodate in this course? Is this number limited by the availability of any resources?*

Enrollments will be the same as the number of students that are currently taking Piano C Juries (about 75 per year).

C7 *Does any professional society recommend enrollment parameters for a course of this nature (please quote from appropriate documents)?*

Applied music courses and juries are taught on an individual instruction basis in all higher education institutions accredited by NASM.

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

**4. Supportive Documentation**

COURSE: APMU 122, 123, 124, Applied Music Jury A, B, and C

RELEVANCE: Jury Requirements at Other Universities

The use of juries as a means of determining a student's level of progress is common practice among Schools of Music. In a random sampling of eighteen (18) syllabi representing thirteen (13) states, it was found that all applied music professors require such an evaluation tool, albeit they did not describe in writing that the jury is reflected on the transcript. Therefore, we feel that our proposed courses are a vast improvement over current practice, and might well serve as a model to other institutions. Among those schools polled for this justification were the following.

Kansas State University, Manhattan, KS  
Messiah College, Grantham, PA  
Ohio University, Athens, OH  
Oklahoma University, Stillwater, OK  
Slippery Rock University, Slippery Rock, PA  
University of Louisville, Louisville, KY

University of Memphis, Memphis, TN  
University of Texas, Austin, TX  
University of Wisconsin/Whitewater, Whitewater, WI  
Western Michigan University, Kalamazoo, MI