

LSC Use Only No: 244	LSC Action-Date:	UWUCC USE Only No. 02-32v	UWUCC Action-Date: App 4/22/03	Senate Action Date: App 4/29/03
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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)

<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

<u>Current</u> Course prefix, number and full title	MUHI 102 Survey of Music Literature
<u>Proposed</u> course prefix, number and full title, if changing	

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.	

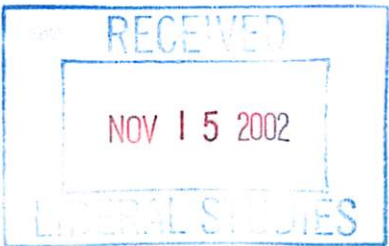
3. Program Proposals

<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	
<u>Current</u> program name	<u>Proposed</u> program name, if changing

4. Approvals

		Date
Department Curriculum Committee Chair(s)	<i>Jack Stamp</i>	11/13/02
Department Chair(s)	<i>Susan Wheatley</i> <i>Lorraine P. Wilson</i>	11/13/02
College Curriculum Committee Chair	<i>Thomas C. Long</i>	11/13/02
College Dean	<i>Michael J. Wood</i>	11/13/02
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail S. Sechrist</i>	4/22/03



Description of the Curriculum Change

I. New Syllabus of Record

I. Catalog Description

MUHI 102: Survey of Music Literature

3 class hours

0 lab hours

Prerequisites: Music Majors or permission from instructor

3 semester hours

(3c-01-3sh)

This course surveys a broad spectrum of music literature and analysis. It is intended to introduce music students to a listening knowledge of a select body of music for diverse performing media, representing the historical style periods of western art music as well as many non-western musical traditions including jazz and world music. It is designed for music majors and others who have a substantial knowledge of music.

II. Course Objectives

Students will be able to

1. Demonstrate aural recognition of specific musical examples;
2. Demonstrate visual recognition of important themes and score excerpts;
3. Write brief analyses of score excerpts and listening examples;
4. Compare and contrast specific style characteristics among western and non-western music.

III. Course Outline

The course is divided into three units of equal length. The course content is listed in the order in which it is taught, usually chronological within each genre, including examples of non-western music integrated into each unit as appropriate. In the following listing, non-western examples are shown in italic type.

A. Unit I: Keyboard and Chamber Music (13 hours)

1. Keyboard

Bach: Ein feste Burg, chorale prelude

Bach: Prelude and Fugue in c

Mozart: Sonata in A, mvt. 3

Beethoven: Sonata in c, Op. 13

Joplin: Maple Leaf Rag

Chopin: Prelude in e

Chopin: Polonaise in Ab

Liszt: La campanella

2. Chamber Music

Gabrieli: O quam suavis

Haydn: String Quartet, Op. 76, no. 2, mvt. 4

*Armstrong: Basin Street Blues**North Indian Chamber Music: sitar, drum and drone*

Schubert: Quintet in A, mvt. 4

Schoenberg: Pierrot Lunaire, no. 18, no. 21

Messiaen: Quartet for the End of Time, mvt. 2

African Drumming: A drum ensemble from Benin

Josquin: Ave Maria

A Molimo Song: The Mbuti Pygmies of central Africa
 Palestrina: Pope Marcellus Mass, Gloria
Billie Holiday: Fine and Mellow
 Farmer: Fair Phyllis
Charlie Parker: Relaxin' at Camarillo
 Schubert: Erlkonig
A Navajo Indian Song from North America
 Schumann: Dicterliebe, "Und wussten's die Blumen"
South Indian Song, "Marakata manivarna"

Exam (1 hour)

B. Unit II: Opera and Large Vocal Forms - excerpts in all cases (13 hours)

Monteverdi: L'incoronazione di Poppea
 Purcell: Dido and Aeneas
 Handel: Messiah
 Bach: Cantata No. 80, Ein feste Burg
 Mozart: Le nozze di Figaro
Jingju: Beijing Opera from China
 Haydn: Die Scopfung
 Wagner: Die Walkure
Kabuki Theater: Japanese Music Drama
 Brahms: Ein Deutsches Requiem
Isicathamiya: South African Choral Singing
 Verdi: Rigoletto
 R. Strauss: Der Rosenkavalier
 Berg: Wozzeck
 Bernstein: West Side Story
Mahalia Jackson: Power in the Blood
Bessie Smith, Mean Old Bedbug Blues (J. Wood)

Exam (1 hour)

C. Unit III: Symphonic & Large Instrumental Ensemble Music (14 hours)

Vivaldi: La primavera
A Panpipe Orchestra from the Andes of South America
 Bach: Brandenburg Concerto No. 2, mvts. 1 & 2
Gagaku: The Court Orchestra of Japan
 Mozart: Symphony No. 40, mvt. 1
Coltran, Giant Steps
 Mozart: Piano Concerto in G Major, K. 453
 Beethoven: Symphony No. 5 in c minor, Op. 67
 Berlioz: Symphonie fantastique, mvts. 4 & 5
 Brahms: Symphony No. 3, mvt. 4
 Smetana: The Moldau
Chinese Program Music: The Qin, or Chinese zither
 Debussy: Prelude to The Afternoon of a Faun
The Gamelan Orchestra of Java
 Bartok: Concerto for Orchestra, mvt. 4
A Waza (or gourd trumpet) Orchestra from the Sudan
 Stravinsky: Petrushka, 1st tableau

Exam (Given during final exam time, 2 hours)

IV. Evaluation Methods

The final course grade will be determined as follows.

- 60% There will be three unit examinations, each given a weight of 20% of the course grade. Exams will contain listening identification, score excerpt identification, and essay questions.
- 20%: There will be approximately six written assignments during the semester focused on score and style analysis.
- 10%: Unannounced quizzes.
- 10%: Class participation.

Grading scale: A: 100-90%, B: 89-90%, C: 79-70%, D: 69-60%, F: 59% and below.

V. Attendance Policy

Although the university has no class attendance policy, class attendance is encouraged. Note that homework assignments are given, as well as unannounced quizzes.

VI. Required textbooks, supplemental books and readings

- Forney, Kristine, ed. (1999). *The Norton Scores*, 8th edition, vols. I & II. New York: W.W. Norton & Company.
- Forney, Kristine, ed (1999). *The Norton Recordings*, 8th edition, vols. I & II. New York: W.W. Norton & Company.

VII. Special Resource Requirements - None

VIII. Bibliography

- Grout, Donald J. and Claude V. Palisca (2001). *A History of Western Music*, 6th edition. New York: W.W. Norton & Company.
- Palisca, Claude V., ed. (2001). *Norton Anthology of Music*, 4th edition, vols. I & II. . New York: W.W. Norton & Company.
- Bamberger, Jean (1989). *The Art of Listening*. 5th edition. New York. Harper and Row.
- Machlis, Joseph and Kristine Forney (1999). *The Enjoyment of Music*, 8th edition. New York: W.W. Norton & Company.
- Manoff, Tom (1982). *Music: A Living Language*. New York: W.W. Norton & Company.
- Manoff, Tom (1982). *Recordings for Music: A Living Language*. New York: W.W. Norton & Company.
- Turek, Ralph (1996). *The Elements of Music: Concepts and Applications*, 2nd edition, vols. I & II. New York: The McGraw-Hill Companies, Inc.
- Willoughby, David (1999). *The World of Music*, 4th edition. New York: The McGraw-Hill Companies.

2. Course Analysis Questionnaire:

Section A: Details of the Course

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

This new course proposal replaces the section of MUHI 101, Introduction of Music, specifically designed for music majors as a Liberal Studies course in the Fine Arts area. The course content and syllabus of record for the music majors' section differs from that of the sections for non-majors, and therefore, a new

course title and number are proposed. In addition, the former course for majors was taught exclusively as a study of Western musical eras as an introduction to music history. MUHI 102, Survey of Music, will expand this scope to include a study of world music and jazz.

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

The new course is primarily a music listening and analysis course. As such it will serve as a broad survey to musical repertoire and will focus on score analysis as opposed to extensive historical aspects. The other music history courses have also been revised concurrently with this course, and will be renamed, Music History, Research, and Writing I & II, MUHI 201 & 202, (see proposals #03 & #04). The content of these revised courses will focus more on history, research, and writing on aspects of music history and will work well as sequels to this survey listening course.

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

Music majors have always had their own section of MUHI 101, Introduction of Music, in the Fine Arts area of the Liberal Studies requirements which this course replaces.

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?*

Yes, all other higher education institutions require a series of music repertoire and music history courses for music majors.

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. A recent 10-year review of the Department of Music by the National Accreditation of Schools of Music (NASM) resulted in the recommendation of the inclusion of the study of American musical culture, jazz, and World Music throughout the B.S., B.A., and B.F.A. music degree programs. NASM recommends an infusion of these aspects of non-western music along with the study of western art music (see proposal #01, Appendix I, NASM Handbook, pp. 93-95).

Section B: Interdisciplinary Implications

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

The course will not be team taught. However, individual music history professors will teach this course on a rotating basis and, as such, they have collaborated on the course content and materials as well as the syllabus of record.

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

This course relates well to cultural aspects of HIST 195, History of the Modern Era.

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

N/A

Section C: Implementation

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

Yes. This course will be taught by the current music history faculty on a rotating basis.

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 for music survey courses.

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?*

This course will be offered every semester as is the current practice.

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

One section will be offered every semester as is the current practice.

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

In terms of music majors, 75-80 students per academic year enroll in MUHI 101 which this course replaces.

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

NASM recommends 25-40 students in music history and listening courses for majors.

3. Liberal Studies course approval form and checklist

LIBERAL STUDIES COURSE APPROVAL, PARTS I-III:

I. Please indicate the LS category(ies) for which you are applying:

LEARNING SKILLS:

First Composition Course Second Composition Course
 Mathematics

KNOWLEDGE AREAS:

<input type="checkbox"/> Humanities: History	<input checked="" type="checkbox"/> Fine Arts
<input type="checkbox"/> Humanities: Philos/Rel Studies	<input type="checkbox"/> Social Sciences
<input type="checkbox"/> Humanities: Literature	<input type="checkbox"/> Non-Western Cultures
<input type="checkbox"/> Natural Sci: Laboratory	<input type="checkbox"/> Health & Wellness
<input type="checkbox"/> Natural Sci: Non-laboratory	<input type="checkbox"/> Liberal Studies Elective

II. Please use check marks to indicate which LS goals are primary, secondary, incidental, or not applicable. When you meet with the LSC to discuss the course, you may be asked to explain how these will be achieved.

Prim Sec Incid N/A

A. Intellectual Skills and Modes of Thinking:

1. Inquiry, abstract logical thinking, **critical analysis**, synthesis, decision making, and other aspects of the critical process.
2. Literacy--writing, reading, speaking, **listening**.
3. Understanding numerical data.
4. Historical consciousness.
5. Scientific Inquiry.

X _____
 X _____

- 6. Values (Ethical mode of thinking or application of ethical perception).
- 7. Aesthetic mode of thinking.

 X _____

B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person

_____ X _____

C. Understanding the Physical Nature of Human Beings

 X _____

D. Collateral Skills:

_____ X _____

- 1. Use of the **music** library.
- 2. Use of computing technology.

III. The LS criteria indicate six ways that courses should contribute to students' abilities. Please check all that apply. When you meet with the LSC, you may be asked to explain your check marks.

- X 1. Confront the major ethical issues that pertain to the subject matter; realize that although "suspended judgment" is a necessity of intellectual inquiry, one cannot live forever in suspension; and make ethical choices and take responsibility for them.
- X 2. Define and analyze problems, frame questions, evaluate available solutions and make choices.
- X 3. Communicate knowledge and exchange ideas by various forms of expression, in most cases writing and speaking.
- X 4. Recognize creativity and engage in creative thinking.
- X 5. Continue learning even after the completion of their formal education.
- X 6. Recognize relationships between what is being studied and current issues, thoughts, institutions, and/or events.

LIBERAL STUDIES COURSE APPROVAL, PARTS IV-VI:

IV. On a separate sheet of paper, please answer these questions. (Do not include this sheet or copies of the questions in your proposal; submit only the answers.)

A. In order to assure that basic equivalency among subsequent offerings of this course, the Music Department 1) establish guidelines of course content by keeping a syllabus of record in the department office which is available to all faculty; 2) assigns the responsibility to the Departmental Curriculum Committee who will mentor faculty instructors of this course to insure equivalency among sections; 3) designates the Music History Area to periodically meet to discuss course content and revisions in the music history subject area.

B. This course meets the criterion of addressing the contributions of diverse world populations in the choice of listening repertoire. Examples of world music inclusion are: Armstrong: Basin Street Blues; North Indian Chamber Music: sitar, drum and drone; Joplin: Maple Leaf Rag; African Drumming: A drum ensemble from Benin; A Molimo Song: The Mbuti Pygmies of central Africa; Billie Holiday: Fine and Mellow; Charlie Parker: Relaxin' at Camarillo; A Navajo Indian Song from North America; South Indian Song, "Marakata manivarna; Jingju: Beijing Opera from China; Kabuki Theater: Japanese Music Drama; Isicathamiya: South African Choral Singing; Mahalia Jackson: Power in the Blood; Bessie Smith, Mean Old Bedbug Blues (J. Wood); A Panpipe

Orchestra from the Andes of South America; Gagaku: The Court Orchestra of Japan; Coltran, Giant Steps; Chinese Program Music: The Qin, or Chinese zither; The Gamelan Orchestra of Java; A Waza (or gourd trumpet) Orchestra from the Sudan.

- C. This course meets the criterion that students should use the music library to listen to a large repertoire of musical recordings and to analyze several musical scores. The Evaluation Methods section of the syllabus of record states, "There will be approximately six written assignments during the semester focused on musical score and style analysis." These written analyses constitute 20% of the student's grade. In order to complete these assignments, students must consult primary resources in the music library (musical scores) for their analyses.
- D. N/A This is not an introductory course intended for a general student audience. It is designed for music majors and others who have a substantial knowledge of music.

V. Each curriculum category has its own set of specific criteria in addition to those generally applicable. The LSC provides copies of these criteria arranged in a convenient, check-list format. Select the one or more that apply, mark them appropriately, and include them with your proposal

Fine Arts Criteria which the course must meet:

- Examine major works by leading artists, including where appropriate women and minorities, chosen to represent significant differences in style and/or historical era.
- Examine at least one work critically and in detail.
- Include where possible both Western and non-Western art.
- Address the fine arts through at least one of the following:
- Examination of major stylistic trends within the art(s) from a historical perspective.
- Introduction of various philosophies and theories of art.
- Fostering of an understanding and appreciation of the creative process.
- Participation in the creative process with emphasis on divergent creative activities.
- Require students to attend appropriate concerts, theater productions, exhibitions, etc. (Music majors are required to attend at least 8 concerts per semester as a policy stated in the Departmental Music Handbook.)

Additional Fine Arts Criteria which the course should meet:

- Fulfill the conditions set forth in this statement: "An appropriate Fine Arts curriculum for our time is one that takes as its overarching goal the building of a disposition to appreciate excellence in arts for the purpose of realizing the worthwhile experience that art at its best is capable of providing. The principle capabilities of such a disposition would be historical understanding,

aesthetic appreciation and critical reflection." (from R.A. Smith, "Aesthetic Education in Modern Perspective.")

X Include where possible a writing component. (Score analysis homework assignments.)

6. Supportive Documentation

See NASM documentation in Program Proposal #01, Appendix I.

Liberal Studies Office
110 Gordon Hall ext. 7-5715

Mary Sadler
email: msadler

Date: April 21, 2003

To: Dr. Susan Wheatley
Music Department

From: Mary Sadler, Director Liberal Studies



Subject: MUHI 102 Survey of Music Literature

At the April 17, 2003 meeting, the Liberal Studies Committee approved MUHI 102 Survey of Music Literature for the Fine Arts category in the Liberal Studies Program.

Our approval will be forwarded to the UWUCC where the proposal is in the process of review as a new course.

CC: Dr. Lorraine Wilson, Chair
Dr. Michael Hood, Dean
UWUCC