

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		10-76d.	App-4/5/11	App 4/19/11

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Christine Clewell	Email Address orgel@iup.edu
Proposing Department/Unit Music	Phone 7-2563

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	
MUSC 217: Keyboard Harmony I MUSC 218: Keyboard Harmony II	MUSC 217: Keyboard Harmony (revised) MUSC 218: Keyboard Harmony II (deletion)
<u>Current</u> Course prefix, number and full title	<u>Proposed</u> 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 ☐ Other	
<u>Current</u> program name	<u>Proposed</u> program name, if changing
4. Approvals	
Department Curriculum Committee Chair(s)	Date
Department Chair(s)	
College Curriculum Committee Chair	
College Dean	
Director of Liberal Studies *	
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	

* where applicable

Received

MAR 18 2011

Liberal Studies

Part II. Description of the Curriculum Change

1. New Syllabus of Record (attached)

2. Summary of the proposed revisions

- Revise the course title and catalog description
- Combine MUSC 217 and 218 (Keyboard Harmony I and II, one credit each) into one, revised, three-credit MUSC 217, Keyboard Harmony
- Update the objectives and the course as a whole
- MUSC 218, Keyboard Harmony II, is deleted

3. Justification/rationale for the revision and deletion, effect on current students

We are revising this course to meet the needs of our students in the B.A. in Music/Theory and Composition Track and to address accreditation issues. Combining two one-credit courses, MUSC 217 and 218, into one three-credit course, allows students to devote more attention to mastering a set of very daunting skills. The one-semester, three-credit model also simplifies scheduling for both students and faculty. We are also raising the total number of credits because our accrediting agency, the National Association of Schools of Music (NASM), has asked us to increase the percentage of credits in music in the B.A. in Music/Theory and Composition Track. This course revision is part of the program revision of that track.

As a result of these changes, MUSC 218, Keyboard Harmony II, is no longer needed and will be deleted.

This change will have a minimal effect on current students. Most of the students currently in the program have already taken MUSC 217 and 218, which under the current rotation would not be offered again until the 2012-13 academic year; by that time the new program will be in place.

4. Syllabi of record are attached for MUSC 217 and MUSC 218

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

Part III. Letters of Support or Acknowledgment – N/A

SYLLABUS OF RECORD

I. Catalog Description

MUSC 217: Keyboard Harmony

3 class hours

0 lab hours

Prerequisites: MUSC 212, MUSC 216, and the equivalent of a "B" Jury, or instructor approval.

3 credits
(3c-0l-3cr)

A keyboard approach to understanding harmony observed during the common practice period. Study through the weekly performance and realization of various exercises will include figured bass, score reading (works for small and large orchestra), playing by ear, and applied theoretical analysis. Projects will include creating a reduced, four-part score from one movement of a large orchestral work and a transcription of one movement from a large orchestral work.

II. Course Outcomes:

Students will be able to:

1. Analyze, study, realize and play figured bass exercises representative of the Baroque period between 1600-1750.
2. Demonstrate proficient keyboard fluency in realizing fundamental eighteenth century harmonies.
3. Analyze the salient harmonic structure in both large and small orchestral scores through the study and performance of selected works.
4. Develop keyboard facility and score-reading skills through the analysis, study and performance of both large and small orchestral scores including instrumental transposition and knowledge of clefs (soprano, alto, tenor and bass).
5. Display a keen, aural sense of a logical succession of chords when playing by ear, including improvising and harmonizing pre-existing melodies without the aid of written notation.

III. Course Outline

A. Realization of Figured Bass Exercises. (12 hours)

1. Chorales written in four-part texture (homophony) which include the guiding presence of soprano and bass voices.
2. Non-chorale based music which includes Baroque style recitatives, and other continuo parts representative of this era where only the bass voice is provided.
3. Other continuo music which includes arias and solo instrumental music with figured bass accompaniments.
4. Non-figured bass music that requires creating various progressions representative of Baroque style literature.

B. Transposition of Progressions. (6 hours)

1. Studying and playing exercises that include major and parallel minor patterns.
2. Composing progressions representative of the Baroque style practice.
3. Composing and playing newly composed progressions, where required chord usage (for example, secondary dominants, Augmented 6th chords) is applied, in a logical succession, towards building a keener aural awareness.
4. Developing keyboard facility through the weekly practice and performance of all of these exercises.

C. Score Reading Skills. (10 hours)

1. Playing four-part chorales that are written in four clefs (soprano, alto, tenor and bass).
2. Instrumental transposition in small and large orchestral scores.
3. Playing open scores, which will include both small and large forms.

D. Playing by ear and improvisation skills. (6 hours)

1. Identifying the melodic and harmonic language that defines the Baroque, Classical, Romantic, Modern, Jazz and Pop styles of writing.
2. Identifying salient features of the rhythm that define the Baroque, Classical, Romantic, Modern, Jazz and Pop styles.
3. Composing arrangements based on a pre-existing melody, applying and utilizing the harmonic and rhythmic language of each era, which includes playing by ear!
 - a. Baroque features include tonal stability, predictable succession of chords, and prevailing motor rhythm.
 - b. Classical features include thorough, tonal stability, predictable phrase structures, and the development of rhythmic and melodic motifs, along with the use of harmonic sequences.
 - c. Romantic features include chromaticism towards expression, use of the *leitmotif*, and the extreme use of dynamics -- from *piano* to *forte*.
 - d. Modern style writing includes innovative, sophisticated sense of chaos, void of tonal stability with other disorienting features, such as conflicting rhythms, metric modulations, added rhythms, and other elements that defy structure in the classical sense towards effecting a feeling and sense of unpredictability.
 - e. Jazz includes the heavy use of 7th chords, performed in an improvisatory style where improvisations are motivically derived from melodic and rhythmic patterns freely woven by a musician.
 - f. Pop includes accessible melodies that are catchy and simple, cast in easy to learn harmonies and rhythm.

E. Final Project Discussion. (7 hours)

1. One-on-one lessons to monitor progress on the score reduction of the transcription project.
2. One-on-one lessons to monitor progress on the transcription project.
3. One-on-one lessons and tutorials to prepare two items: 1) a selected Cantata by Johann Sebastian Bach that requires figured bass realization; 2) a non-figured bass exercise, where notation is provided by the student.

F. In-class Performance of the Final Projects. (1 hour)

1. Un-figured bass exercise to be performed.
2. Performance of the 4-part reduction.
3. Performance and explanation of the transcription.

Final Performance Exam – During Final Exam Week (30 minutes)

IV. Evaluation Methods

The final grade will be determined as follows:

30% Weekly playing assignments are to be played during each class period. Each exercise will focus on aspects of keyboard harmony previously listed: Figured bass, Transposition, Score Reading, Playing by ear, and the Final Project. Demonstrated progress and acquired proficiency are essential to achieve a satisfactory grade in these weekly assignments, where note and rhythmic accuracies are expected combined with an adept response to translating the numeric symbols into pitches/sound (for example, figured bass or Roman Numerals). The music should be realized and performed at a moderate, steady tempo with little to no cessations.

40% Final Project. 50% of the project grade is based on the consistent demonstration of progress which includes the correct analysis and the correct written notation appears in the score presentation. The other 50% is based on the skillful performance of the prepared score. Again, the performance of correct notes and rhythms are required, along with an adept response to the symbols or accurate transposition of the material. The performance should be at a moderate, steady tempo with little to no cessations in order to receive a satisfactory grade in each performance assignment.

30% Final Proficiency Exam. The two parts of this Final are as follows: 1) The preparation and performance of a non-figured bass score; 2) the performance of a figured bass work (from a Johann Sebastian Bach Cantata continuo part) which will be assigned during the mid-term part of the semester. The same performance criteria applies to this Exam: Performance must be at a moderate, steady tempo with little to no cessations in order to receive a satisfactory grade in each performance assignment.

V. Grading Scale

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

VI. Attendance Policy

Attendance is required. After the third absence, each additional absence will lower the final grade by one letter grade. Practice and regular attendance are critical to acquiring skill in this skill-oriented class. In addition to attendance, practicing a minimum of thirty minutes is recommended to achieve desirable results in the areas of building keyboard facility and developing a clear system for studying the aural and cognitive skills in these weekly assignments, the term project and the final exam. Students who notify the

instructor ahead of time about a scheduling conflict should do so at least two class periods beforehand. Reasons should be either a medical emergency, or a scheduled, excused absence. Students who have excused absences are eligible to make up work if they present the appropriate documentation from a physician or a professor where a curriculum requirement is the case. In all cases arrangements should be made to make up work within one week of the missed class. In extenuating circumstances student are permitted to make-up a final exam. All situations are instructor approval pending.

VII. Required textbooks, supplemental books and readings

Brings, Allen, and others. *A New Approach to Keyboard Harmony*. W. W. Norton and Company, Inc. New York, 1979.

Morris, Robert O. *Figured Harmony at the Keyboard, Part I*; Oxford University Press, New York, New York, 1968.

Morris, Robert O. *Figured Harmony at the Keyboard, Part II*; Oxford University Press, New York, New York, 1968.

VIII. Special resource requirements

Students are required to bring manuscript paper to each class. When the occasion is offered in the College of Fine Arts Calendar, students are expected to attend 1 recital that involves the performance of figured bass. As keyboard fluency and facility dictate, figured bass music will be performed on the harpsichord.

IX. Bibliography

Aldwell, Edward, Allen Cadwallader, and Carl Schacter. (2010). *Harmony and Voice Leading*, 4th ed. New York: Schirmer.

Aldwell, Edward, Allen Cadwallader, and Carl Schacter. (2010). *Workbook for Harmony and Voice Leading*, Volume 1, 4th ed. New York: Schirmer.

Cross, Ian. (1995). "Review of *The analysis of cognition of melodic complexity: the implication-realization model*," by E. Narmour, Chicago: University of Chicago Press, *Music Perception*. (1992), 12 (4), 486-509.

Ferguson, Howard, and Reginald O. Morris. (1968). *Preparatory Exercises in Score Reading*. New York: Oxford University Press.

Ledbetter, David. (1990). *Continuo Playing According to Handel: His Figured Bass Exercises (Oxford Early Music Series)*. New York: Oxford Music Press.

Meyer, Leonard B. (1956). *Emotion and Meaning in Music*. Chicago: University of Chicago Press.

Meyer, Leonard B. (1973). *Explaining Music: Essays and explorations*. Chicago: University of Chicago Press.

Morris, Reginald O. (1968). *Figured Harmony at the Keyboard, Part I*. New York: Oxford University Press.

Morris, Reginald O. (1968). *Figured Harmony at the Keyboard, Part II*. New York: Oxford University Press.

Narmour, Eugène. (1992). *The Analysis and Cognition of Melodic Complexity: The Implication-Realization Model*. Chicago: University of Chicago Press.

Schacter, Carl, and Edward Aldwell. (1978). *Harmony and Voice Leading*, Philadelphia: Harcourt Brace Jovanovich College Publishers.

Strauss, Joseph N. (2008). *Elements of Music*. Upper Saddle River, NJ: Pearson Prentice Hall.

SYLLABUS FOR KEYBOARD HARMONY I, II

MU 217, MU 218

Spring Semester 2001

Dr. Christine M. Clewell

109 Cogswell Hall

357-2563/463-8046

e-mail: orgel@grove.iup.edu

Office Hours: M & W: 11:30 a.m. to 12:30 a.m.; T & TH: 9:00 a.m. to 9:45 a.m.

Final Exam: Final written project in the form of a reduced symphony score accompanied by a written description of a process and issues related to the skill of reducing a score to four and/or two voices.

Prerequisites:

- 1) Theory I – IV, Theory Skills IV
- 2) Piano “B” jury

Objectives: To acquire facility in the various types of keyboard skills

- 1) Reading skills, clefs, score reading, transposition, figured bass, harmonization of melody
- 2) Non-reading skills, harmonic progressions and modulations in all keys, Playing “by ear”, improvisation in different styles and forms

Texts:

- 1) Morris and Ferguson, Preparatory Exercises in Score-Reading
- 2) Additional material drawn from Cooper, Perspectives in Music Theory; Benjamin, Horvit, and Nelson, Techniques and Materials of Tonal Music; Burkhart, Anthology for Musical Analysis; selected works of music literature

Summary of Course Content:

- 1) Reading skills
 - a. alto, tenor, and soprano clefs, multiple staves, orchestral transpositions (Morris and Ferguson)
 - b. transposition, using clefs, of chorales, hymns, easier songs and piano pieces, later the Lieder of Schumann and Schubert
 - c. figured bass exercises taken from above theory texts, and moving onto selections from Baroque literature (Handel and Bach instrumental sonatas, for example)
- 2) Non-reading skills
 - a) simple harmonic progressions and those employing secondary dominants, Neapolitan sixth and augmented sixth chords in all keys
 - b) common chord and chromatic modulations based on above progressions
 - c) various familiar songs to be played “by ear” in all keys, including The

National Anthem, America, My Country T'is of Thee

- d) improvisation of styles of different musical eras using binary and ternary forms, ground bass, etc.

Classroom Procedures

Class meets in electric piano laboratory. After presentation of new material the work proceeds entirely at the keyboard. Each student may move at his own pace, the instructor hearing him frequently. A "duet" approach is sometimes used in realizing figured bass, another student playing the solo line of a sonata against the keyboard accompaniment.

Evaluative Procedures

Periodic grading of the above skills.

Note: This course adapts easily to independent study/individual course instruction when necessary, and is then taught as a private ½ hour lesson each week.

Attendance: ATTENDANCE IS REQUIRED. After the third unexcused absence, each such absence will lower the final grade by one-half of a letter grade. Practice and regular attendance are crucial to success in this skill-oriented class. In addition to attendance, a minimum of thirty minutes of practice time a day is recommended to achieve the results necessary to learn and build the technique and skills needed. Tests will be announced in ample time, at least two class periods before the scheduled time. Students who notify the instructor ahead of time about a conflict with a scheduled test time (at least two class periods beforehand other than the jury) for reasons of medical or other emergency, or excused absence, may take a make-up test if they present an appropriate written excuse (such as a note from a doctor or professor), and if they arrange the make-up with the instructor within one week of the missed test. Make-ups for juries are possible only in cases of extreme emergency; students should notify the instructor immediately. Overall, each student is responsible for all class work missed regardless of the nature of the absence. It will be expected that each student keeps up with the pace and any assignments and work missed regardless of the nature of the absence.