

12-666.

in-wucc-App 2/5/13

Senate Info - 2/26/13

**Undergraduate/Graduate Distance Education Review Form**  
(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

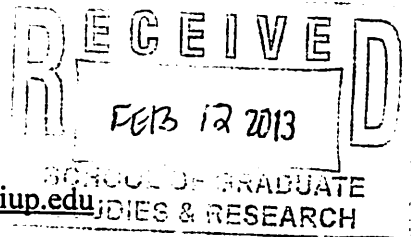
Existing and Special Topics Course

Course: MUHI 421/521 Topics in American Music

Instructor(s) of Record: Matthew R. Baumer

Phone: 7-5646

Email: mbaumer@iup.edu



**Step One: Proposer**

A. Provide a brief narrative rationale for each of the items, A1- A5.

See the attached narrative, along with the online syllabus and sample module.

B. Submit to the department or its curriculum committee the responses to items A1-A5, the current official syllabus of record, along with the instructor developed online version of the syllabus, and the sample lesson. This lesson should clearly demonstrate how the distance education instructional format adequately assists students to meet a course objective(s) using online or distance technology. It should relate to one concrete topic area indicated on the syllabus.

**Step Two: Departmental/Dean Approval**

Recommendation:  Positive (The objectives of this course can be met via distance education)

Negative

Jack Stamp  
Signature of Department Designee

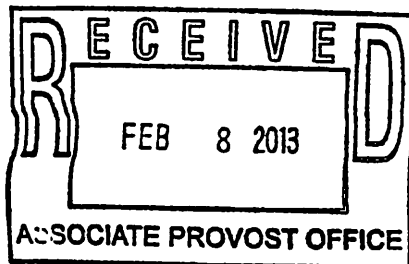
11/9/12  
Date

Endorsed:

David A. J.  
Signature of College Dean

11/5/2012  
Date

Forward form and supporting materials to the Dean's Associate of the School of Graduate Studies and Research for consideration by the University-wide Graduate Committee. Dual-level courses initially require review and approval by the University-wide Undergraduate Curriculum Committee.



Received  
NOV 14 2012  
Liberal Studies

Received  
NOV 9 2012  
Liberal Studies

**Step Three:**

**University-wide Undergraduate Curriculum Committee Approval**

Recommendation:  Positive (The objectives of this course can be met via distance education)  
 Negative

Gail Sedquist      2/5/13  
Signature of Committee Co-Chair      Date

**University-wide Graduate Committee Approval**

Recommendation:  Positive (The objectives of this course can be met via distance education)  
 Negative

[Signature]      2/25/13  
Signature of Committee Co-Chair      Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

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**Step Four: Provost Approval**

Approved as distance education course       Rejected as distance education course

Timothy S Moreland (am)      3/4/13  
Signature of Provost      Date

Forward form and supporting materials to Associate Provost.

MUHI 421/521, Topics in American Music -- Distance Education Questionnaire

A. Provide a brief narrative rationale for each of the items, A1- A5.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

Matthew Baumer holds the Ph.D. in musicology from the University of North Carolina at Chapel Hill, where his master's thesis focused on a topic in American music, a recording of Handel's *Messiah* by African American Gospel musicians. At IUP and at Middle Tennessee State University, he has taught several courses in American music, including American Popular Music, Art Music in American Culture, and 20th-Century Music.

His experience with online education began in 2002 with the use of WebCT to enhance traditional courses, and he has taught Introduction to Music online since 2005, using WebCT, Moodle, and now Desire2Learn. Since 2009 he has served on the Online Learning Committee of ACPAC, which has the responsibility to evaluate and make recommendations regarding the university's Learning Management System. He was a member of the faculty group charged with recommending a replacement for WebCT. As the APSCUF Co-Chair of the University-Wide Graduate Committee since 2010, he has read and evaluated dozens of distance education proposals. For the last three years he has also been the Chair of the Pedagogy Study Group of the American Musicological Society, and has attended or chaired numerous papers and panel discussions on the use of online technology for music courses.

2. How will each objective in the course be met using distance education technologies?

Obj. 1. At the conclusion of this course, students will be able to compare and contrast the changing roles of art music in American culture.

This course will be taught in a hybrid, synchronous format using IUP's current learning management system and live classroom software (currently Wimba), which makes it possible for some students to be in the classroom with the instructor, while others are connected via the Internet. Connected students will see video and hear audio of the classroom and instructor, and will be able to ask questions via audio/video or chat. To address this objective, students will read most of Richard Crawford's *America's Musical Life* as well as several other essays that address this topic. Through lecture and discussion, we will explore the role of art music at different times in American history, and students will give presentations via Wimba on different facets of American art music. Both the mid-term essay and the final paper will address the changing roles of art music.

Obj. 2. Identify several important works of American art music and evaluate their musical and cultural significance.

Each week, we will study several works of music. Students will listen to online recordings in advance of class, study scores when practical and available, read about those works in course materials, and often create a presentation addressing elements of those works. Examples from these works should be addressed in the mid-term exam essay and in the final paper.

Obj. 3. Discuss the interaction of American art music with folk and popular music.

In our weekly discussion of musical examples (described above), these topics will continually arise. Students will address the interaction of art, folk and popular music in their presentations, in the mid-term exam essay and in the final paper.

**Obj. 4. Evaluate contemporary events in the Classical music scene by relating them to relevant historical precedents.**

This will be another running theme of the course, emphasized in class discussions throughout, but particular in the final weeks of the semester.

**Obj. 5. [Undergrads only] Synthesize the current state of knowledge on an appropriate topic in American music.**

Throughout the semester, students will be working on this objective by writing a paper, and there will be interim deadlines for selecting a topic, compiling a bibliography, writing a rough draft, and presenting the material to their peers, all with the goal of producing a research paper that accurately summarizes the current state of knowledge on the topic.

*Additional objectives for graduate students:*

**Graduate Student Obj. 1. Facilitate learning by their peers through in-class presentations on assigned subjects.**

Using the live classroom function of the LMS, students can prepare presentations for their colleagues using PowerPoint, web pages, video or audio files, live lecture and discussion. Each student will have several relatively informal opportunities to present on a topic selected by the instructor during the semester, and also to see presentations by other students.

**Graduate Student Obj. 2. Evaluate or contribute to the current state of knowledge on an appropriate topic in American music.**

This is similar to undergraduate objective 5 (see above), and will be addressed by having students write a 15-page paper. Graduate papers must reach a higher standard of achievement. Throughout the semester, the instructor will meet individually with graduate students to discuss paper topics and to guide them in meeting this objective.

**3. How will instructor-student and student-student, if applicable, interaction take place?**

This will primarily occur via Wimba, and will resemble the classroom experience as closely as possible. Outside of the live classroom hours, students will interact with the instructor by email, phone, or in person (some will likely be on campus).

**4. How will student achievement be evaluated?**

As defined in the syllabus:

PARTICIPATION/ATTENDANCE	10%	Attendance and informed discussion is vital to this course. Students should make at least two substantial, informed contributions to class discussion in each class.
IN-CLASS PRESENTATIONS	20%	In most classes, students (either alone or in a group) will present one of the articles, topics, issues, etc. to the class. Each presenter should be prepared to hand out a list of facts or key points and to answer questions about the

assigned material. Presentations will be assigned on a rotating basis, but graduate students will present more frequently and will receive more complex topics. Also, expectations for clarity, content, and fluency will be higher for grad students.

MID-TERM ESSAY EXAM	20%	Take-home essay examination covering topics from the first half of the course.
PROPOSAL/BIBLIOGRAPHY	10%	May be revised for a higher score.
TOPIC PRESENTATION	20%	Presentation of your research project to the class
FINAL PAPER	20%	See below

Each student will write a 10 page (undergrads) or 15-page (grads) research paper, using the guidelines in the *Chicago Manual of Style* or Turabian's *A Handbook for Writers of Term Papers and Theses*. While undergraduate papers should provide a synthesis of the available research on the topic, graduate student papers should offer an analysis of current research or add new information or contribute a new viewpoint to the topic. Research should begin as soon as possible and proceed through several stages:

- 1). Proposal/Bibliography: In a one-page proposal, the student should lay out the scope of the topic and identify the important questions the paper will answer. **The topic of the paper should cover some aspect of American art music (broadly defined) within the last 50 years (1960-present).** An annotated bibliography of at least 10 sources should follow. The instructor will approve each proposal before the student presents the topic to the class.
- 2). Rough draft: Each student will prepare a rough draft of the paper containing all citations of source material and a complete bibliography. Students should exchange papers with someone else for peer editing before submitting the paper to the professor.
- 3). Topic presentation: Each student will present the results of his or her research to the class. The rest of the class should come prepared to engage with the topic and to help the presenter further define the topic/answer the important questions.
- 4). Building on feedback from the rough draft and the presentation, each student will turn in a final copy of the paper.

5. How will academic honesty for tests and assignments be addressed?

Since the course uses be a hybrid, synchronous model with some students in the classroom and others outside of it connected via live classroom software, the instructor will have many opportunities to get to know students and their capabilities. When students present in class, it will be quite clear to the instructor if they have copied materials directly from another source. Topics for the mid-term essay will be customized for course content and hence difficult to plagiarize, but they will also be submitted to Turnitin.com for analysis. The final paper must progress through several stages of revision, making plagiarism difficult, but once again, those papers will also be submitted to Turnitin.com.

**SYLLABUS  
(DISTANCE EDUCATION VERSION)  
MUHI 421/521, TOPICS IN AMERICAN MUSIC  
Online meeting time: Tuesdays, 5:05-7:45 p.m.**

**I. CATALOG DESCRIPTION**

**3c-01-3cr**

A course emphasizing reading, discussion, and writing on specialized topics in the history of American music. The topic varies from semester to semester, and will be announced prior to registration. The course may address such topics as Art Music in American Culture, Music and the Moving Image, Popular Music, Music and Drama, or Virtuoso Performers in America. **Prerequisites for MUHI 421: MUHI 301, 302. Prerequisite for MUHI 521: Graduate standing in music.**

**[N.B. Since the actual topic of the course varies from semester to semester, the rest of the syllabus illustrates an example topic, Art Music in American Culture.]**

**COURSE DESCRIPTION FOR ART MUSIC IN AMERICAN CULTURE**

In his recent book *Nobrow: The Culture of Marketing and the Marketing of Culture*, John Seabrook describes how the old distinctions between high art and low art have been swallowed up by a consumer-driven culture in which hip hop, opera, and every other form of music compete in the same arena, with an equal share of cultural prestige available to each form. In academia, the dissolution of such distinctions as highbrow/lowbrow has been underway for several decades, under the banner of postmodernism or post-structuralism. This means that in the culture at large, “Classical” music can no longer base its prestige on the claim that it aspires to a higher artistic level than other forms of music. In fact, critics and audiences have for some time now granted the status of “art music,” or music whose primary goal is aesthetic beauty, to other forms of music such as jazz, blues, or rock. Whether we applaud or deplore this situation, it has and will continue to have important implications for how we value, support, and perceive all kinds of music. For example, if Classical music can no longer rely on its prestige to attract audiences and donors, how will it remain relevant and vibrant? Apart from the criteria of musical quality traditionally practiced in Classical music and the academy, what other forms of valuation are there for music, and how does Classical music fit into these?

To gain perspective on the contemporary situation of Classical music, we will examine the history of Classical music in the United States. How did it come to be that in the United States several hundred orchestras, opera companies, chamber groups, choirs, and conservatories, all modeled on European institutions, took root? In what ways have American institutions of classical music differed from European models? What has been the place of Classical music in American culture? A second main question is the nature of what constitutes art music today, and which styles, genres, composers and groups are setting the agenda for the future. Are there “schools” we can identify in classical music, band music, pop music, etc. that can claim the mantle of art music?

With this background in mind, seminar students will design their own inquiries into the “art music” of the last 50 years. A wide variety of topics are possible, including for example the history of a performing group, a particular composer or movement, a study of audience reactions, or an investigation of how popular and art music have interacted.

**II. COURSE OUTCOMES:**

At the conclusion of this course, students will be able to:

1. Compare and contrast the changing roles of art music in American culture.
2. Identify several important works of American art music and evaluate their musical and cultural significance.
3. Discuss the interaction of American art music with folk and popular music.
4. Evaluate contemporary events in the Classical music scene by relating them to relevant historical precedents.

5. [Undergrads only] Synthesize the current state of knowledge on an appropriate topic in American music.

Additional objectives for graduate students:

1. Facilitate learning by their peers through in-class presentations on assigned subjects.
2. Evaluate or contribute to the current state of knowledge on an appropriate topic in American music.

### III. Calendar and Reading Assignments (each week = 3 hours of instruction)

Week	Topic	Readings (see D2L for links)
1	Introduction	Selected newspaper articles John Seabrook, <i>Nobrow</i> , chp. 1
2	Early American Psalmody and the Reform Movement	Crawford Chp. 3, 7
3	Early 19 <sup>th</sup> -century Opera and Classical Music	Crawford Chp. 10, 14, 15
4	American Composers, 1850-1915, part I	Crawford Chp. 16-17
5	American Composers, 1850-1915	Crawford Chp. 18-19
6	The Search for American Art Music: Ives, Gershwin, Still, Thomson, and Copland	Crawford Chp. 25, 27, 28
7	Jazz as Art Music	Crawford Chp. 31, 36, and 40; Lopes, <i>The Rise of a Jazz Art World</i> , p. 157-216.
8	Bernstein vs. Boulez: Post-War Classical Music – <i>Topic Bibliography Due</i>	Crawford Chp. 33
9	American Opera	Elise Kirk, Excerpts from <i>American Opera</i> , p. 233-49, 253-261, 272-291; Jessica Holmes, "Composing in America's Closet"
10	Minimalism and After	Crawford Chp. 39; Robert Fink, <i>Repeating Ourselves</i> , p. 1-61.
11	Pop Music as Art Music	Crawford Chp. 38; Carl Wilson, Chps. 1, 7 and 8 from <i>Let's Talk About Love</i>
12	Wind Band Music as Art Music – <i>Rough Drafts Due</i>	Crawford Chp. 23; Frank L. Battisti, "Two Different Worlds and Exposures (1990-1994)," and "A 'Taste' for Quality (1999)."
13	Presentations	
14	Presentations	
15	Final Exam Activity – Presentations continued; <i>Final papers due</i>	

#### IV. EVALUATION METHODS

PARTICIPATION/ATTENDANCE	10%	Attendance and informed discussion is vital to this course. Students should make at least two substantial, informed contributions to class discussion in each online synchronous class meeting.
IN-CLASS PRESENTATIONS	20%	In most classes, students (either alone or in a group) will present one of the articles, topics, issues, etc. to the class. Each presenter should be prepared to hand out a list of facts or key points and to answer questions about the assigned material. Presentations will be assigned on a rotating basis, but graduate students will present more frequently and will receive more complex topics. Also, expectations for clarity, content, and fluency will be higher for grad students.
MID-TERM ESSAY EXAM	20%	Take-home essay examination covering topics from the first half of the course.
PROPOSAL/BIBLIOGRAPHY	10%	May be revised for a higher score.
TOPIC PRESENTATION	20%	Presentation of your research project to the class
FINAL PAPER	20%	See below

Each student will write a 10 page (undergrads) or 15-page (grads) research paper, using the guidelines in the *Chicago Manual of Style* or Turabian's *A Handbook for Writers of Term Papers and Theses*. While undergraduate papers should provide a synthesis of the available research on the topic, graduate student papers should offer an analysis of current research or add new information or contribute a new viewpoint to the topic. Research should begin as soon as possible and proceed through several stages:

- 1). Proposal/Bibliography: In a one-page proposal, the student should lay out the scope of the topic and identify the important questions the paper will answer. **The topic of the paper should cover some aspect of American art music (broadly defined) within the last 50 years (1960-present).** An annotated bibliography of at least 10 sources should follow. The instructor will approve each proposal before the student presents the topic to the class.
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- 3). Topic presentation: Each student will present the results of his or her research to the class. The rest of the class should come prepared to engage with the topic and to help the presenter further define the topic/answer the important questions.
- 4). Building on feedback from the rough draft and the presentation, each student will turn in a final copy of the paper.

#### V. GRADING SCALE

The grading scale is: A = 90-100; B = 80-89; C = 70-79; D = 60-69 (only for undergraduates); F = below 60 (undergraduates) or below 70 (graduates).



## VI. ATTENDANCE POLICY

It is vital that all attend, study assigned materials prior to class meetings, and contribute to class discussions. IUP attendance policy will be followed.

## VII. REQUIRED TEXTS AND MATERIALS

Richard Crawford, *America's Musical Life: A History*, New York: W. W. Norton, 2005 (ISBN: 978-0-393-32726-7).

In addition, several readings will be available online; see the bibliography below.

## VIII. SPECIAL RESOURCE REQUIREMENTS

**Computer/Technology Resources:** This course will be taught simultaneously in the classroom and via Desire2Learn and Wimba Live Classroom. Each week during the scheduled class time, you can either come to the classroom with the instructor, or you can connect via Wimba on your computer and participate in class discussions and presentations online. **It is crucial that you have a computer capable of running Wimba, along with a suitable webcam/microphone and a robust internet connection. You will also need to be able to stream music and video examples using Windows Media Player** (further instructions on D2L). It is also possible to connect via the telephone for the purpose of speaking or hearing audio; this can take some of the burden off of a slower internet connection. See this webpage for further information on Wimba: <http://www.iup.edu/itsupportcenter/howto.aspx?id=92825>. If you experience any technical problems with Desire2Learn or Wimba, please contact the IT Support Center at (724) 357-4000 or email [it-support-center@iup.edu](mailto:it-support-center@iup.edu).

**Library Resources:** In order to prepare for classroom presentations, the mid-term essay, and the final paper, you will need to have access to IUP's electronic databases. If you are off-campus, you will need to connect via the VPN (Virtual Private Network) to enable easy access to IUP resources. See this webpage for more info: <http://www.iup.edu/itsupportcenter/vpn/default.aspx>. For instructions on how to get help from an IUP librarian, see this page: <http://www.iup.edu/page.aspx?id=77153>. You are also encouraged to contact IUP's music librarian, Dr. Carl Rahkonen, or his assistant Laura Krulikowski at (724) 357-3058.

While more and more resources are available online, it will be difficult to write a solid paper without access to the books and scores housed in an academic music library. You should plan on making at least a couple of trips to an academic library, either IUP's Orendorff Music Library or another library closer to where you live. Please ask the instructor for advice regarding the nearest suitable library.

## IX. BIBLIOGRAPHY

Ahlquist, Karen. *Democracy at the Opera: Music, Theater, and Culture in New York City, 1815-60*. Urbana: University of Illinois Press, 1997.

Barenboim, Daniel and Said, Edward W., ed. Ara Guzelimian. *Parallels and Paradoxes: Explorations in Music and Society*. New York: Pantheon Books, 2002.

Battisti, Frank L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*. Galesville, MD: Meredith Music, 2002.

Broyles, Michael. *Music of the Highest Class: Elitism and Populism in Antebellum Boston*. New Haven: Yale University Press, 1992.

Cooke, Mervyn. *The Hollywood Film Music Reader*. New York and Oxford: Oxford University Press, 2010.

Cropsey, Eugene H. *Crosby's Opera House: Symbol of Chicago's Cultural Awakening*. Madison, N.J.: Fairleigh Dickinson University Press ; London ; Cranbury, NJ: Associated University Presses, 1999.

Hansen, Richard K. *The American Wind Band: A Cultural History*. Chicago: GIA, 2005.

Holmes, Jessica. "Composing in America's Closet: Queer Encodings in Barber and Menotti's Opera *Vanessa*," *Nota bene: Canadian Undergraduate Journal of Musicology*, vol. 1 (Fall, 2008), p. 53-65.

Horowitz, Joseph. *The Post-Classical Predicament: Essays on Music and Society*. Boston: Northeastern University Press, 1995.

\_\_\_\_\_. *Understanding Toscanini: How He Became an American Culture-God and Helped Create a New Audience for Old Music*. New York: A.A. Knopf, 1987.

\_\_\_\_\_. *Wagner Nights: An American History*. Berkeley: University of California Press, 1994

Inglis, Ian, ed. *The Beatles, Popular Music and Society: A Thousand Voices*. New York: St. Martin's Press, 2000.

Johnson, Julian. *Who Needs Classical Music? Cultural Choice and Musical Value*. Oxford: Oxford University Press, 2002.

Kirk, Elise. *American Opera*. Urbana and Chicago: University of Illinois Press, 2001.

Krims, Adam. *Music and Urban Geography*. New York and London: Routledge, 2007.

Logan, George M. *The Indiana University School of Music: A History*. Bloomington: Indiana University Press, 2000.

Lopes, Paul. *The Rise of a Jazz Art World*. New York: Cambridge University Press, 2002.

Lott, R. Allen. *From Paris to Peoria: How European Piano Virtuosos Brought Classical Music to the American Heartland*. Oxford and New York: Oxford University Press, 2003.

Morgenstern, Sheldon. *No Vivaldi in the Garage: A Requiem for Classical Music in North America*. Boston: Northeastern University Press, 2001.

Nettl, Bruno. *Heartland Excursions: Ethnomusicological Reflections on Schools of Music*. Urbana: University of Illinois Press, 1995.

Ross, Alex. *The Rest is Noise: Listening to the Twentieth Century*. New York: Farrar, Straus and Giroux, 2007.

\_\_\_\_\_. *Listen to This*. New York: Farrar, Straus and Giroux, 2010.

Seabrook, John. *Nobrow: The Culture of Marketing and the Marketing of Culture*. New York: Alfred A. Knopf, 2000.

Taruskin, Richard. *Music in the Late Twentieth Century*. The Oxford History of Western Music, vol. 5. New York and Oxford: Oxford University Press, 2010.

Von Glahn, Denise. *The Sounds of Place: Music and the American Cultural Landscape*. Boston: Northeastern University Press, 2003.

Wierzbicki, James. *Film Music: A History*. New York and London: Routledge, 2009.

Wilson, Carl. *Let's Talk About Love: A Journey to the End of Taste*. New York: Continuum, 2008.

MUHI 421/521 Sample Module [Note: Because this is a synchronous course, there isn't much more to show than the assignment. The session will largely consist of discussion and student presentations, with "mini-lectures" from the instructor when a concept needs further clarification. I generally don't use lecture notes for this kind of class, except on the first day.]

### **Assignment for Week 7: Jazz as Art Music**

Readings: Crawford Chp. 31, 36, and 40; Lopes, *The Rise of a Jazz Art World*, p. 157-216 (on D2L).

Listening (links on D2L): Louis Armstrong, *West End Blues* (1925), Bix Beiderbecke, *In a Mist* (1927), Duke Ellington, *Diminuendo and Crescendo in Blue* (1937), Miles Davis/Gil Evans, *Moon Dreams* (1950), Modern Jazz Quartet with the Beaux Arts Quartet, *Sketch* by John Lewis (1959), John Coltrane, *A Love Supreme* (1964), Muhal Richard Abrams, *Levels and Degrees of Light* (1969).

### **Questions for Discussion:**

1. Name some similarities and differences between *pre-bebop* jazz and the art music tradition.
2. What are some "art music" aspects jazz took on after WWII?
3. If you had to debate the notion that jazz is art music, what would be the arguments for and against it? Use the musical examples above as evidence.

### **Presentations:**

Student 1 (Undergrad): How does jazz virtuosity compare to Classical virtuosity? Give some examples from the listening selections.

Student 2 (Grad): Read Brian Harker, "Telling a story": Louis Armstrong and coherence in early jazz," *Current Musicology* 63 (Fall 1997), p. 46-83 (also on D2L). Present the main points of Harker's argument in light of the questions above, and show us some of his examples. Most of the Armstrong recordings are available at <http://redhotjazz.com/louie.html>.

Student 3 (Undergrad): What was "Third Stream Jazz?" Who were the dominant figures, and what were its aims? Discuss the example given above (Lewis's *Sketch*).

Student 4 (Grad): In the Crawford text, Martin Williams makes an argument for why Coltrane's music should be considered alongside other kinds of art music. Elaborate on his statement using Coltrane's *A Love Supreme*. Be sure to see the [NPR site](#) on the album.