

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Music	Phone 7-5646

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

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

Current course prefix, number and full title: **MUHI 101, Introduction to Music**

Proposed course prefix, number and full title, if changing:

2. Liberal Studies Course Designations, as appropriate

This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

- | | | | |
|--|--|---|---|
| <input type="checkbox"/> Learning Skills | <input checked="" type="checkbox"/> Knowledge Area | <input type="checkbox"/> Global and Multicultural Awareness | <input type="checkbox"/> Writing Across the Curriculum (W Course) |
| <input type="checkbox"/> Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one) | | | |
| <input type="checkbox"/> Global Citizenship | <input type="checkbox"/> Information Literacy | <input type="checkbox"/> Oral Communication | |
| <input type="checkbox"/> Quantitative Reasoning | <input type="checkbox"/> Scientific Literacy | <input type="checkbox"/> Technological Literacy | |

3. Other Designations, as appropriate

- | | |
|--|---|
| <input type="checkbox"/> Honors College Course | <input type="checkbox"/> Other: (e.g. Women's Studies, Pan African) |
|--|---|

4. Program Proposals

- | | | | |
|---|--|--|------------------------------------|
| <input type="checkbox"/> Catalog Description Change | <input type="checkbox"/> Program Revision | <input type="checkbox"/> Program Title Change | <input type="checkbox"/> New Track |
| <input type="checkbox"/> New Degree Program | <input type="checkbox"/> New Minor Program | <input type="checkbox"/> Liberal Studies Requirement Changes | <input type="checkbox"/> Other |

Current program name:

Proposed program name, if changing:

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>Matt Baumer</i>	2/9/12
Department Chairperson(s)	<i>Jack Stimp</i>	2/13/12
College Curriculum Committee Chair	<i>Jack Stimp</i>	2/15/12
College Dean	<i>Stephanie Rose</i>	2/28/12
Director of Liberal Studies (as needed)	<i>[Signature]</i>	3/20/12
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail Seelquist</i>	3/27/12

Received

APR 3 2012

Liberal Studies

Received

MAR 20 2012

Liberal Studies

Received

MAR 6 2012

Liberal Studies

II. Description of the Curriculum Change

SYLLABUS OF RECORD

I. Catalog Description

MUHI 101, Introduction to Music

(3c-01-3cr)

Prerequisites: none

This course gives a broad introduction to the technical, artistic, historical, social, and cultural dimensions of music, drawing on musical traditions from around the world. Students will learn to recognize basic ways in which music is put together, communicates meaning to its listeners, and enriches many aspects of life. Through attendance at concerts, students will gain familiarity with musical events in their community.

II. Course Outcomes and Assessment (Expected Undergraduate Student Learning Outcomes – EUSLO)

The student will be able to:

Objective 1:

Define basic aspects of music such as beat, meter, rhythm, melodic contour, harmonic modes, textures, instrumentation, and form, and identify them in a selected piece of music.

EUSLO 1:

Informed Learners

Rationale:

Students will demonstrate through quiz questions, in-class polls, and class discussions that they can identify and recognize these basic aspects of music.

Objective 2:

Identify the composer and/or performer, cultural origin, genre, and function for each work in a diverse repertory chosen for the class.

EUSLO 1:

Informed Learners

Rationale:

Students will demonstrate through quiz questions, in-class and online activities, and exam essays that they to identify and recognize these qualities of the musical works chosen for the class.

Objective 3:

Describe a work and articulate preferences using an informed vocabulary including technical and historical terms, after listening to a piece of music.

EUSLO 1 and 2:

Informed and Empowered Learners

Rationale:

Essay questions, discussion assignments, and concert reports will require students to address music in these terms, and to make informed judgments about what they hear based on the aesthetic criteria appropriate to different kinds of music.

Objective 4:

Identify, experience, and practice the modes of listening appropriate to a diverse range of musical events and cultures.

EUSLO 1, 2, and 3:

Informed, Empowered and Responsible Learners

Rationale:

Course assignments will require students to identify how different musics reflect cultural aspects, and how different kinds of music are created for different functions. Concert reports will require students to evaluate these differing aesthetics and functions of music against their own aesthetic and cultural preferences. Concert reports will also require students to demonstrate "understanding of themselves and a respect for the identities, histories, and cultures of others," as stated in the Fine Arts EUSLOs.

III. Course Outline

UNIT 1: Introduction to the Study of Music –6 hours of instruction

- A. Music's function in human culture (1 hours)
- B. Musical Terms and structure: melody, rhythm, beat, meter, harmony, form, texture (2 hours)
- C. Recognizing and identifying the elements of music via listening (2 hours)
- D. Exam 1 (1 hour)

UNIT 2: Popular Music –14 hours of instruction

- A. "Folk" Music and the Blues (2 hours)
- B. Folk and Popular Religious Music (2 hours)
- C. Nineteenth-Century popular music, Tin Pan Alley and the Musical (2 hours)
- D. Jazz: Dixieland to Swing (2 hours)
- E. Bebop to Modern Jazz (1 hour)
- F. Hillbilly and country music (1 hour)
- G. R&B, Rock and Roll (3 hours)
- H. Exam 2 (1 hour)

UNIT 3: World Music -- 10 hours of instruction

- A. Native American Music (1 hour)
- B. Folk Music of the Americas (1 hour)
- C. Music of India (2 hours)
- D. Music of Japan (2 hours)
- E. Music of Africa (2 hours)
- F. European Folk Music (1 hour)
- G. Exam 3 (1 hour)

UNIT 4: Western Classical Music – equivalent to 12 hours of instruction

- A. Medieval Period (1 hour)
- B. Renaissance Period (1 hour)
- C. Baroque Period (1 hours)
- D. Classical Period (3 hours)
- E. Romantic Period (3 hours)
- F. Twentieth Century - Europe (1 hour)
- G. Twentieth Century - America (2 hours)

Final Exam Covering Unit 4 along with some comprehensive material (2 hours)

IV. EVALUATION METHODS

1. Chapter quizzes and assignments, 300 points or 30% of final grade

There are 13 chapter quizzes, which are worth 10 points each for a total of 130 points. Assignments will include analyzing music examples from the textbook and from students' personal collections, completing directed listening or viewing assignments online, or online discussion postings. These assignments will total 170 points.

2. Concert Reports, 200 points or 20% of final grade

Students are required to attend TWO live musical events during the semester and write about them. The first report is due at the end of Week 7 and is worth 100 points. For this event, students must attend a performance of Classical music and write a 300-500 word essay identifying and describing the event, giving some specific information about the music played there, and giving your reaction. The second report follows the same guidelines, except that the event need not be Classical music; it is also worth 100 points.

3. Three Unit Exams, 350 points or 35% of final grade

Exam 1, worth 50 points, is relatively brief and can be retaken for a higher grade. Exams 2 and 3 are worth 150 points each. Exams will consist of three sections: multiple-choice questions on terms and concepts, questions based on short excerpts from musical works in the course repertory, and one or two essay questions.

4. Final Exam, 150 points or 15% of final grade

The final exam will be similar to the other exams, with the addition of a comprehensive section covering material from throughout the course.

V. GRADING SCALE

Total points = 1000

Grade	Percentage	Points
A	90-100%	900-1000
B	80-89%	800-899
C	70-79%	700-799
D	60-69%	600-699
F	Below 60%	0-599

VI. ATTENDANCE POLICY

IUP attendance policy, as outlined in the undergraduate catalog, will be followed.

VII. REQUIRED AND SUPPLEMENTAL MATERIALS

Required Textbook and Website:

David Willoughby, *The World of Music*, Connect Edition. McGraw Hill, 2011, and *Connect for The World of Music*. McGraw Hill, 2011. <http://connect.mcgraw-hill.com>. This is a website with interactive listening guides, quizzes, and other assignments, as well as an electronic version of the textbook.

Supplemental Listening Examples (available online)*:

Ludwig van Beethoven, Symphony no. 5 in C Minor, op. 67.

William Grant Still, Symphony no. 1, "Afro-American."

William "Count" Basie, *Jumpin' at the Woodside*.

Willie Mae "Big Mama" Thornton, *(You ain't nothin' but a) Hound Dog*.

Ravi Shankar, *Raga Bhimpalasi*.

Jennifer Higdon, *blue cathedral*.

Supplemental Viewing Examples (shown in class)*:

Genghis Blues, Dir. Roko Belic, Docurama, 1999, DVD.

The Search for Nijinsky's Rite of Spring, Classical Video Rarities, 2004, DVD.

*these materials are subject to change to suit the expertise of each instructor

VIII. SPECIAL MATERIALS -- None are required.

IX. BIBLIOGRAPHY

Archetto, Maria. "Teaching Non-Majors: The Introductory Course: Inter-disciplinary Approaches to the Introduction to Music Course." In Mary Natvig, ed. *Teaching Music History*. Aldershot, Hants and Burlington, VT: Ashgate, 2000: 69-76.

Bisson, Noël. "First Nights: Awakening Students' Critical Skills in a Large Lecture Course." In Natvig, *Teaching Music History* (2000): 95–107.

Briscoe, James, ed. *Vitalizing Music History Teaching*. Monographs and Bibliographies in American Music 20. Stuyvesant, NY: Pendragon Press, 2010.

Citron, Marcia J. "Feminist Waves and Classical Music: Pedagogy, Performance, Research." *Women and Music: A Journal of Gender and Culture* 8 (2004): 47–60.

Ford, Phil. "Appreciation Without Apologies." *College Music Symposium* 46 (Fall 2006): 31–44.

Holloway, Martha Snead. "The Use of Cooperative Action Learning to Increase Music Appreciation Students' Listening Skills." *College Music Symposium* 44 (Fall 2004): 83–93.

Jones, Fernando. "Teaching the Blues Effectively." *Journal of Popular Music Studies* 21, no. 1 (March 2009): 108–12.

Kamien, Roger. *Music: An Appreciation*. 10th ed. Boston: McGraw-Hill, 2010.

Kerman, Joseph, and Gary Tomlinson. *Listen*. 7th ed. New York: Bedford/St. Martin's, 2011.

Miller, Terry E., and Andrew Shahriari. *World Music: A Global Journey*. 2nd ed. New York: Routledge, 2008.

Natvig, Mary, and Steven Cornelius. *Music: A Social Experience*. Upper Saddle River, NJ: Pearson, 2011.

Oehler, Susan and Jason Hanley. "Perspectives of Popular Music Pedagogy in Practice: An Introduction." *Journal of Popular Music Studies* 21, no. 1 (March 2009): 2–19.

Part II, 2: Summary of the Proposed Revisions

This course has not officially been updated in some time, and it is unclear what the UWUCC considers to be the syllabus of record. In my first year at IUP, I submitted a distance education proposal for the course, which was approved in April 2005. I recall thinking at the time that I should revise the classroom syllabus of record as well, but did not. Compared to the syllabus of record that I included with my 2005 DE proposal (see below), the course as it has been taught since 2004 is considerably different. Primarily, the emphasis has shifted from almost exclusively European art music to a more multicultural approach, with nearly equal emphasis on popular, classical, and world music. For this reason, the catalog description, objectives, and evaluation methods are markedly different in this revision.

3. Justification/Rationale for the Revision

We are revising the syllabus of record primarily to reflect the new Liberal Studies criteria, but also to better reflect what has been taught in the course for several years. The shift in emphasis from European art music to a multicultural approach resulted from a desire to make the course more representative of the music students are likely to encounter in their daily lives, as well as to bring more of a global perspective to what will likely be the only fine arts course a student will take at IUP.

4. Old Syllabus of Record

N.B. This is the syllabus that was in use prior to 2004; it is the closest thing to a syllabus of record we can find on the UWUCC website (<http://www.iup.edu/page.aspx?id=113648>).

III. Liberal Studies Checklist

1. Multiple Instructors: This course is taught by a variety of different instructors from different disciplinary backgrounds such as music history, music education, and music performance. In order to insure basic equivalency from section to section, the music history professor has been assigned as coordinator of the course. Along with the other instructors, the music history professor chooses the textbook, writes the syllabus of record, and keeps in contact with each of the instructors. Regular, informal discussions and sharing of syllabi among instructors will preserve equivalency without restricting the ability of each instructor to emphasize aspects of the curriculum that resonate with his or her particular skills and interests.

2. Perspectives and contributions of ethnic and racial minorities and of women: One of the reasons we revised this course in 2004 (and are formalizing that revision now) was to broaden the scope of the course beyond European art music. The repertoire list for the course now includes a much larger proportion of music composed and/or performed by women (composers such as Fanny Mendelssohn Hensel, Jennifer Higdon, Ellen Taaffe Zwilich, and Diane Warren, performers such as Jean Ritchie, Toni Braxton, Carrie Underwood, and Bernice Johnson Reagon), African Americans (Bernice Johnson Reagon, Louis Armstrong, Edward "Duke" Ellington, Little Richard, Muddy Waters, Miles Davis, etc.), Native Americans, and non-Western musicians from India, Japan, Africa, Mexico, and South America.

3. Non-textbook work of fiction or non-fiction or a collection of related articles: Since this course focuses on the close study of a wide range of music, it is neither practical nor desirable to include a selection of readings beyond the textbook. While this course does not develop "higher level quantitative skills," I would argue it deserves a similar exception from this requirement because it focuses on developing the "musical intelligence" named by Howard Gardner (1999). However, instructors frequently bring in musical selections that are not in the textbook, and students also encounter music that is not in the textbook when they attend and report on concerts.

4. Introductory Course: This course is for non-majors and requires no musical background. For this reason, it does not use musical notation, which is the foundation of all of our courses for majors. It also covers a much broader repertoire, and is centered on the perspective of the listener instead of the performer.

IV. Course Analysis Questionnaire

A1. This course has long been our department's main offering for non-majors. It has satisfied the liberal studies fine arts requirement for for many years. The content is not replicated in any other course.

A2. It does not require changes in any other programs.

A3. It has been offered for many, many years and is a staple of liberal studies programs in higher education.

A4. Not dual level.

A5. n/a

A6. This course or something similar is offered at most colleges and universities in the U.S. Examples:

Institution	Course Number	Course Name
Penn State	Music 005	An Introduction to Western Music
Kent State	Music 22111	The Understanding of Music
Duquesne U.	MUNM 170	Enjoyment of Music

A7. Not to my knowledge, although I believe that including this course will help to demonstrate the integrity of our in liberal studies curriculum to Middle States.

B1. This course is taught by a single instructor, always from the music department.

B2. While it has a similar function to the other courses in the LS Fine Arts category, ARHI 101, THTR 101, and DANC 102, in that each of these courses introduces a particular artform, it is the only course on campus that introduces music to non-majors.

B3. n/a

B4. Typically there are plenty of seats in the course, and some would be available to continuing education students.

C1-2. Both faculty and facility resources are currently in place for this course, and no new resources are needed.

C3. n/a

C4. It is offered every fall and spring semester, and usually in one of the summer terms as well.

C5-6. We typically offer 3-4 sections of the course each fall and spring semester. The course is usually capped at 125 in the classroom and 35 online. Since it is designed for non-majors (usually first- or -second-year students), we need to offer many seats in this course, and the material can be communicated to a large class.

C7. n/a

C8. The distance education section of this course was approved in 2005 and hews closely to the syllabus of record offered here.

MUHI 101, Introduction to Music

(3c-0l-3cr)

Prerequisites: none

This course gives a broad introduction to the technical, artistic, historical, social, and cultural dimensions of music, drawing on musical traditions from around the world. Students will learn to recognize basic ways in which music is put together, communicates meaning to its listeners, and enriches many aspects of life. Through attendance at concerts, students will gain familiarity with musical events in their community.

CONCERT ETIQUETTE

The concerts which you may elect to attend as a component of your MH 101 class will be relatively formal musical and social events. Elegant rooms such as Heinz Hall and the Benedum Center in and of themselves tend to elicit our "best behavior." The type of music being performed can only reinforce that tendency. In an attempt to be perfectly clear here are a few prohibitions: No talking while the performance is in progress; no refreshments (!); enter and exit the hall only at appropriate intervals—not while the performance is in progress; in short, basically reserved and respectful behavior. Oh yes, please don't bring books or class notes and study during a concert!

You must dress appropriately for these concerts. This means **DRESS UP**, not tuxedos and formal gowns, but suits and ties for the men, dresses, sweater and skirt, or dress pants suit for the women. Again, here are a few prohibitions: no jeans; no shorts, no sweatshirts, etc.; and never, ever any baseball caps! If you have doubts about this indispensable aspect of the concert option, please ask your instructor. If you feel that this policy is unreasonable, please remember that nobody is *forcing* you to attend any concert, merely inviting your participation.

A FOOTNOTE ON CONCERT ATTENDANCE AND ACADEMIC INTEGRITY

If you participate in a concert *field trip* to Pittsburgh you will be expected to attend the entire performance. Missing an act of an opera, or "skipping out" at intermission will result in credit for an event being denied. Claiming credit in such cases will be considered academic dishonesty and will result in a failing grade for the entire MH 101 course.

For your protection, save your PROGRAM and TICKET STUB for any event attended. In a normal semester your instructor will record lots of data in his grade book, and an error is not an impossibility. Should this happen to you, your program and ticket stub, with perhaps a very few notes added about the performance, could help you verify your case.

HOW YOUR COURSE GRADE WILL BE DETERMINED

If you do not elect the concert *field trip* option the procedure is simple. Your five examination grades will be added together and the sum divided by 5 to arrive at your average. This will be your final course grade. If you have attended one; two, or three concerts the procedure is somewhat more involved, but first please be aware of a most important prerequisite:

For any concerts attended to count toward your grade, you must pass at least one examination. Put differently, it is not reasonable to fail every examination in a course and still receive a passing grade.

If you attend one concert the examination grades will first be averaged as above. Then that number will be multiplied by .9 (as in 90% of your grade). I will then add 10 to that total, the 10 representing your "perfect" performance for the 10% of your grade counted as concert attendance. The result will be your final course grade. If you attend two concerts I will multiply your examination average by .8 (80%) and add to it 10 points for each event, this representing 20% of your final grade. For three concerts the examination average is multiplied by .7 and 10 points are added for each of the three events attended.

MAKE-UP EXAMINATION POLICY

Make-up examinations will be given in the following circumstances:

1. Absence due to a legitimate conflicting University obligation such as an ROTC field trip, academic conference, participation in an off-campus sporting event, etc. In all such cases written notice must be given to the instructor in advance of the absence. Coaches, etc. usually provide this.
2. Absence due to illness when verifiable with the Pechan Health Center or other medical authority. You should receive a slip from the Health Center. For a visit to your home doctor, a bill, record of scheduled appointment, hospital admission slip, or some such documentation should be available. Such documentation is probably sufficient, but your instructor may wish to confirm the validity of the absence.
3. Absence due to death or serious illness in the immediate family. In the case of absence due to illness or death in the family, the student must notify the instructor and request a make-up exam AS SOON AS POSSIBLE after returning to class. For all unexcused absences a grade of 0% will be factored into the examination average for the semester.

THE CONCERT FIELD TRIP OPTION

Participating in this aspect of the class is very easy. You can only gain by attending one or more events; you risk losing nothing. It works this way: This semester you may choose from the events listed below as *Field Trips* for partial credit in the course. These are bus trips, and your instructor arranges for both the purchase of tickets and rental of the bus, a package deal. You will receive reservation forms for each trip offered. Each trip probably will cost around \$25. It will occupy an entire evening from 5:45 pm until about midnight, and it will be of considerable musical worth. Each trip in which you participate will count as 10% of your grade, and you may elect as many as three trips for a maximum of 30% of your final course grade. This semester the events for which trips are planned are as follows:

The Pittsburgh Symphony Orchestra, Heinz Hall <i>Concerto for Orchestra</i> , by Bela Bartok <i>Violin Concerto</i> , by Samuel Barber <i>Roman Festivals</i> , by Ottorino Respighi	Friday, September 15
The Pittsburgh Symphony Orchestra, Heinz Hall <i>Tragic Overture</i> , by Johannes Brahms <i>Viola Concerto</i> , by Samuel Adler (A World Premiere!) <i>Pelleas and Melisande</i> , by Arnold Schoenberg	Friday, October 6
The Pittsburgh Opera presents <i>Anna Bolena</i> , by Donizetti, Benedum Center	Friday, October 20
The Pittsburgh Opera presents <i>The Marriage of Figaro</i> , by Mozart, Benedum Center	Friday, November 17

MUHI 101: Introduction to Music
Unit I: The Fundamental Elements of Music
Wright: Listening to Music, Chapters 1-3

Unit Outline

- A. Rhythm (pages 13-20)
- | | |
|----------------------|----------|
| 1. Beat | 3. Meter |
| 2. Rhythmic Notation | 4. Tempo |
- B. Melody (pages 20-29)
- | | |
|----------------------|-------------|
| 1. Pitch | 4. Tonality |
| 2. Octave | 5. Scales |
| 3. Notating Melodies | 6. Phrase |
- C. Harmony (pages 29-36)
1. Chords
 2. Consonance and Dissonance
- D. Timbre, or Color (pages 37-48)
1. Voices
 2. Instrumental Families
 3. The Orchestra and Other Ensembles
- E. Dynamics (pages 48-9)
- F. Texture (pages 49-53)
- | | | |
|---------------|---------------|---------------|
| 1. Monophonic | 2. Polyphonic | 3. Homophonic |
|---------------|---------------|---------------|
- G. Form (pages 53-7)
- | | |
|-------------------------|-------------------|
| 1. Strophic | 5. Rondo |
| 2. Theme and Variations | 6. Sonata-Allegro |
| 3. Binary | 7. Fugue |
| 4. Ternary | |
- H. Style (pages 60-4)

Listening Assignment: Modest Musorgsky, four movements from *Pictures at an Exhibition* (Chapter 1)

Lecture Schedule:

August 31	Introduction, Rhythm
September 5	Rhythm continued, Melody
September 7	Harmony, Timbre
September 12	Timbre continued, Dynamics
September 14	Texture, Form, Style
September 19	Unit Examination

MUHI 101, Unit II: Medieval, Renaissance, and Baroque
Reading and Listening Assignments from Chapters 4 through 7

Chapter 4: Medieval Music

- Reading:** Introduction and music in the Monastery, p. 65; **Gregorian Chant**, pp. 66-8; **Music in The Cathedral**, Notre Dame of Paris, p. 69; Notre Dame of Rheims (Don't forget the box on the top of p. 71!), and Machaut's *Messe de Notre Dame*, especially the **Mass, Proper and Ordinary**, pp. 71-3; **Music at Court**, pp. 73-5. And always check relevant **Listening Exercises and Key Words** at the end of the chapter.
- Listening:** Hildegard of Bingen: Gregorian chant, "O viridissima virga"
Countess of Dia: Troubadour song, "A chantar m'er"

Chapter 5: Renaissance

- Reading:** Introduction, pp. 80-2; Josquin Desprez and the **Renaissance Motet**, pp. 83-6; **Popular Music in the Renaissance: the Madrigal**, pp. 86-9; **The Counter-Reformation and Palestrina** (note: point of imitation), pp. 89-93. Again, **Listening Exercises and Key Words**.
- Listening:** Josquin Desprez: Motet, "Ave Maria"
Thomas Weelkes: Madrigal, "As Vesta Was from Latmos Hill Descending"
Palestrina: "Sanctus," from the *Missa Aeterna Christi munera*

Chapter 6: Early Baroque Music

- Reading:** Introduction, pp. 95-8; **Characteristics of Baroque Music: The Basso Continuo, The Rise of Instrumental Music, Treatment of Musical Elements**, pp. 98-101; **The Venetian Polychoral Motet and Giovanni Gabrieli**, pp. 101-03; **Early Baroque Opera: Claudio Monteverdi** (What is a *secco* recitative?) and **Henry Purcell**, pp. 103-11; **The Rise of Instrumental Music: Sonata and Concerto Grosso**, especially *sonata da camera*, *sonata da chiesa*, **TRIO SONATA**, **Concerto grosso** (with *concertino* and *tutti*), and the idea of *ritornello form*, pp. 112-17. **Exercises and Words**.
- Listening:** Giovanni Gabrieli: Polychoral Motet, "In ecclesiis"
Claudio Monteverdi: *L'Orfeo*, recitative, "A l'amara novella" and arioso, "To se' morta"
_____: *L'Orfeo*, strophic aria, "Possente spirto"
Henry Purcell: *Dido and Aeneas*, recitative, "Thy hand, Belinda!" and lament aria, "When I am laid in earth"
Antonio Vivaldi: Violin Concerto in E Major, Opus 8, No. 1, "La Primavera" (Spring), first movement (Once over lightly)

Chapter 7: Late Baroque Music: Bach and Handel

- Reading:** Introduction and the **Theatrical Quality of Baroque Art**, pp. 121-22; **Aspects of Late Baroque Musical Style**, pp. 122-25; **Johann Sebastian Bach, The Cantata**, pp. 125-31; **Bach's Orchestral Music, The Brandenburg Concertos** (What's a *cadenza*?), pp. 132-34; **Fugue** (subject? exposition? episodes?), pp. 134-36; **George Frideric Handel, Handel and the Orchestral Dance Suite**, pp. 136-40; **Handel and the Oratorio** (opera seria/oratorio), **Messiah** (da capo aria), pp. 140-45. **Exercises and Words**.
- Listening:** J.S. Bach: Cantata, *Wachet auf!*, movements 1, 4 and 7
_____: Brandenburg Concerto No. 5 in D Major, movement 1
_____: Organ Fugue in g minor
G.F. Handel: *Water Music Suite*, minuet and trio (Once over lightly)
_____: *Messiah*, aria, "Rejoice greatly"
_____: *Messiah*, "Hallelujah" Chorus

MUHI 101, Unit III: Classicism
Reading and Listening Assignments from Chapters 8 through 11

Chapter 8: Classical Ideals: The World of Haydn and Mozart

Reading: This chapter is a marvelous introduction to the concept of Classicism in our western civilization. **READ, STUDY, AND DIGEST IT ALL** as a foundation for our **CONCENTRATED LISTENING** to the music of Haydn, Mozart, and Beethoven. Don't forget the Key Words!

Chapter 9: Classical Forms

Reading: Introduction and Ternary Form (Minuet and Trio); focus especially on the Minuet and Trio from Haydn's *Symphony No. 94*, pp. 164-68; Sonata-Allegro Form, very important! You need not deal with the listening guide to the first movement of Mozart's *A Little Night Music*, pp. 168-74; Theme and Variations, pp. 175-79; Rondo Form, pp. 179-81; Form, Mood, and the Listener's Expectations, p. 181. **Listening Exercise No. 20 and Key Words.**

Listening: Joseph Haydn: *Symphony No. 94*, "Minuet and Trio" (Once over lightly)
_____: *Symphony No. 88*, final movement, "Allegro con spirito"

Chapter 10: Classical Genres

Reading: Introduction, The Symphony and Mozart's *Symphony No. 40 in g minor, first movement*, pp. 185-89; The String Quartet and Haydn's *String Quartet, Opus 76, No. 3*, pp. 190-93; The Sonata, pp. 193-94; The Concerto, pp. 194-95 only; Opera and Mozart's *Don Giovanni*, pp. 198-203; read once over lightly pp. 203(bottom)-206. **Listening Exercises and Key Words.**

Listening: W.A. Mozart: *Symphony No. 40 in g minor, first movement, "Allegro molto"*
Joseph Haydn: *String Quartet, Op. 76, No. 3, second movement (Once over lightly)*
W.A. Mozart: *Don Giovanni, Act I, scene 1*

Chapter 11: The Bridge to Romanticism: Ludwig van Beethoven

Reading: Introduction and The Early Years, pp. 209-11; *Piano Sonata, Opus 13 (Pathetique)*, first movement, pp. 211-12; The Heroic Period, one paragraph on p. 214; *Symphony No. 5 in c minor*, pp. 217-25; The Final Years, p. 226; **Listening Exercises and Key Words.**

Listening: Beethoven: *Piano Sonata in c minor, Opus 13 "Pathetique," first movement*
_____: *Symphony No. 5 in c minor*

Unit III Lecture Schedule:

October 17	Introduction; Style Characteristics; Form and Genre The Minuet: Haydn, <i>Symphony No. 94</i> , "Minuet and Trio"
October 19	Sonata-Allegro Form: Mozart's <i>Symphony No. 40</i> , first movement
October 24	Sonata Form and Mozart's <i>Symphony No. 40</i> continued Theme and Variations: Haydn, <i>String Quartet, second movement</i>
October 26	Rondo: Haydn, <i>Symphony No. 88</i> , final movement Beethoven: <i>Symphony No. 5 in c minor</i>
October 31	Beethoven <i>Symphony No. 5</i> continued
November 2	Unit Examination

MUHI 101, Unit IV: Romanticism
Reading and Listening Assignments, Chapters 12 through 15

Chapter 12: The Romantic Spirit

Reading: Once again, a marvelous introduction to the concept of Romanticism in our western civilization. **READ, STUDY, AND DIGEST IT ALL** as foundation for our listening efforts (not quite so concentrated as in the previous unit). Listening Exercise No. 25 is excellent. Don't forget the Key Words.

Chapter 13: The Early Romantics

Reading: Introduction, The Art Song and Franz Schubert, pp. 246-52; Program Music, Hector Berlioz and the *Symphonie fantastique*, pp. 254-60; The Pianists, p. 264, first paragraph; Frederic Chopin, pp. 268-71; Listening Exercises 26 and 27, Key Words.

Listening: Franz Schubert: "Erlkönig" and "Die Forelle"
Hector Berlioz: *Symphonie fantastique*, fifth movement
Frederic Chopin: "Mazurka in Bb Major," Opus 7, no. 1
_____ : "Revolutionary Etude," Opus 10, no. 12

Chapter 14: Romantic Opera

Reading: Introduction, p. 278; Romantic Opera in Italy, Italian *Bel Canto* Opera, pp. 278-79; Romantic Opera in Germany, pp. 287-93. Listening Exercise No. 30, Key Words.

Listening: Richard Wagner: *Tristan und Isolde*, "Liebestod"

Chapter 15: Late Romanticism

Reading: Introduction, The Late Romantic Symphony and Concerto, pp. 299-300; Johannes Brahms, pp. 300-01; Vocal Music from Cradle to Grave, especially *A German Requiem*, fourth movement, pp. 303-04; Antonin Dvorak and *Symphony No. 9 in e minor*, "From the New World," second movement, "Largo"; Orchestral Song and Gustav Mahler, pp. 311-15. Key Words.

Listening: Johannes Brahms: *A German Requiem*, fourth movement
Antonin Dvorak: *Symphony No. 9 in e minor*, "From the New World," Largo
Gustav Mahler: "I am lost to the world," from *Five Ruckert Songs*

Unit IV Lecture Schedule:

November 7	Introduction
November 9	Franz Schubert and the German Romantic Lied Frederic Chopin and the Romantic Miniature Hector Berlioz and Grandiose Romantic Genre
November 14	Richard Wagner and the Music Drama
November 16	Wagner continued Johannes Brahms, and perhaps Dvorak and Mahler
November 21	Unit Examination

MUHI 101, Unit V: Modernism
Reading and Listening Assignments, Chapters 16 through 18

Chapter 16: From Romantic to Modern: Impressionism

- Reading:** Introduction, Impressionism in Painting and Music, Claude Debussy, *The Exotic in Music*, pp. 320-29. **Listening Exercise No. 34, Key Words.**
- Listening:** Claude Debussy: *Prelude to the Afternoon of a Faun*
_____ : Piano Prelude, "Voiles" (Sails)

Chapter 17: The Twentieth Century

- Reading:** Introduction, Modernism: Diversity and Experimentation, pp. 333-35; **Twentieth Century Musical Style**, pp. 336-39; **The Early Avant-Garde: Stravinsky, and Schoenberg**, pp. 339-51; **Three American Experimentalists: Ives, Varese, and Cage**, pp. 354-62; **An American Traditionalist: Aaron Copland**, pp. 362-63, and pp. 364-68; **New Trends: Minimalism and Postminimalism**, pp. 369-71. **Listening Exercises No. 35 and 37, Key Words.**
- Listening:** **Igor Stravinsky: *The Rite of Spring*, Introduction and Scenes 1-3**
Arnold Schoenberg: *Pierrot lunaire*, numbers 6 and 7
_____ : "Trio," from *Suite for Piano*
Charles Ives: *The Fourth of July* (Once over lightly)
Edgard Varese: *Ionization* (Once over lightly)
John Cage: 4' 33" (Once over lightly)
Aaron Copland: *Appalachian Spring*, excerpts
John Adams: *Short Ride in a Fast Machine* (Once over lightly)

Chapter 18: American Popular Music: Blues, Jazz, Broadway, and Rock

- Reading:** Introduction and Blues, pp. 377-80; Jazz, pp. 380-88; George Gershwin, pp. 389-90; Broadway, Leonard Bernstein, pp. 390-93; Rock, pp. 393-96. **Listening Exercises, Key Words.**
- Listening:** "Lost Your Head Blues," Bessie Smith
"Droppin' Shucks," Louis Armstrong's The Hot Fives
"My Melancholy Baby," Charlie Parker, Dizzy Gillespie
George Gershwin: *Rhapsody in Blue*, Part I
Leonard Bernstein: *Symphonic Dances* from *West Side Story*, "Mambo," and "Somewhere"

Unit V Lecture Schedule:

November 28	Introduction, Impressionism and Claude Debussy Igor Stravinsky and the <i>Rite of Spring</i>
November 30	Arnold Schoenberg: Atonality and Serialism Experimentalists: Ives, Varese, and Cage
December 5	Traditionalism: Aaron Copland Minimalism: John Adams
December 7	American Folk and Popular Music Blues, Jazz, Broadway, Rock

Your Unit V Examination is an Unblocked Final, given during Finals Week at the time scheduled

III. Liberal Studies Checklist

- 1. Multiple Instructors:** This course is taught by a variety of different instructors from different disciplinary backgrounds such as music history, music education, and music performance. In order to insure basic equivalency from section to section, the music history professor has been assigned as coordinator of the course. Along with the other instructors, the music history professor chooses the textbook, writes the syllabus of record, and keeps in contact with each of the instructors. Regular, informal discussions and sharing of syllabi among instructors will preserve equivalency without restricting the ability of each instructor to emphasize aspects of the curriculum that resonate with his or her particular skills and interests.
- 2. Perspectives and contributions of ethnic and racial minorities and of women:** One of the reasons we revised this course in 2004 (and are formalizing that revision now) was to broaden the scope of the course beyond European art music. The repertoire list for the course now includes a much larger proportion of music composed and/or performed by women (composers such as Fanny Mendelssohn Hensel, Jennifer Higdon, Ellen Taaffe Zwilich, and Diane Warren, performers such as Jean Ritchie, Toni Braxton, Carrie Underwood, and Bernice Johnson Reagon), African Americans (Bernice Johnson Reagon, Louis Armstrong, Edward "Duke" Ellington, Little Richard, Muddy Waters, Miles Davis, etc.), Native Americans, and non-Western musicians from India, Japan, Africa, Mexico, and South America.
- 3. Non-textbook work of fiction or non-fiction or a collection of related articles:** Since this course focuses on the close study of a wide range of music, it is neither practical nor desirable to include a selection of readings beyond the textbook. While this course does not develop "higher level quantitative skills," I would argue it deserves a similar exception from this requirement because it focuses on developing the "musical intelligence" named by Howard Gardner (1999). However, instructors frequently bring in musical selections that are not in the textbook, and students also encounter music that is not in the textbook when they attend and report on concerts.
- 4. Introductory Course:** This course is for non-majors and requires no musical background. For this reason, it does not use musical notation, which is the foundation of all of our courses for majors. It also covers a much broader repertoire, and is centered on the perspective of the listener instead of the performer.

IV. Course Analysis Questionnaire

A1. This course has long been our department's main offering for non-majors. It has satisfied the liberal studies fine arts requirement for for many years. The content is not replicated in any other course.

A2. It does not require changes in any other programs.

A3. It has been offered for many, many years and is a staple of liberal studies programs in higher education.

A4. Not dual level.

A5. n/a

A6. This course or something similar is offered at most colleges and universities in the U.S. Examples:

Institution	Course Number	Course Name
Penn State	Music 005	An Introduction to Western Music
Kent State	Music 22111	The Understanding of Music
Duquesne U.	MUNM 170	Enjoyment of Music

A7. Not to my knowledge, although I believe that including this course will help to demonstrate the integrity of our in liberal studies curriculum to Middle States.

B1. This course is taught by a single instructor, always from the music department.

B2. While it has a similar function to the other courses in the LS Fine Arts category, ARHI 101, THTR 101, and DANC 102, in that each of these courses introduces a particular artform, it is the only course on campus that introduces music to non-majors.

B3. n/a

B4. Typically there are plenty of seats in the course, and some would be available to continuing education students.

C1-2. Both faculty and facility resources are currently in place for this course, and no new resources are needed.

C3. n/a

C4. It is offered every fall and spring semester, and usually in one of the summer terms as well.

C5-6. We typically offer 3-4 sections of the course each fall and spring semester. The course is usually capped at 125 in the classroom and 35 online. Since it is designed for non-majors (usually first- or -second-year students), we need to offer many seats in this course, and the material can be communicated to a large class.

C7. n/a

C8. The distance education section of this course was approved in 2005 and hews closely to the syllabus of record offered here.

MUHI 101, Introduction to Music

(3c-01-3cr)

Prerequisites: none

This course gives a broad introduction to the technical, artistic, historical, social, and cultural dimensions of music, drawing on musical traditions from around the world. Students will learn to recognize basic ways in which music is put together, communicates meaning to its listeners, and enriches many aspects of life. Through attendance at concerts, students will gain familiarity with musical events in their community.