

14-32a.

LSC Use Only Proposal No: AD-5/1/14 UWUCC Use Only Proposal No: 13-21300
LSC Action-Date: AD-5/1/14 UWUCC Action-Date: AD-10/21/14 Senate Action Date: App-12/2/14

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person(s) Matt Baumer	Email Address mbaumer@iup.edu
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)

New Course
 Course Prefix Change
 Course Deletion
 Course Revision
 Course Number and/or Title Change
 Catalog Description Change

Current course prefix, number and full title: **MUHI 301, Music History I**

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)

Learning Skills
 Knowledge Area
 Global and Multicultural Awareness
 Writing Across the Curriculum (W Course)
 Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)

Global Citizenship
 Information Literacy
 Oral Communication
 Quantitative Reasoning
 Scientific Literacy
 Technological Literacy

3. Other Designations, as appropriate

Honors College Course
 Other: (e.g. Women's Studies, Pan African)

4. Program Proposals

Catalog Description Change
 Program Revision
 Program Title Change
 New Track
 New Degree Program
 New Minor Program
 Liberal Studies Requirement Changes
 Other

Current program name:

Proposed program name, if changing:

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>Matt Baumer</i>	4/10/14
Department Chairperson(s)	<i>Stephanie</i>	4/10/14
College Curriculum Committee Chair	<i>David</i>	4/11/14
College Dean	<i>David</i>	4/14/14
Director of Liberal Studies (as needed)	<i>David</i>	10/4/14
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail Sedquist</i>	11/11/14

Received NOV 11 2014
Liberal Studies
Received OCT 4 2014
Liberal Studies
Received APR 14 2014
Liberal Studies

13-213a
 LSC: App-4/21/14
 UWUCC: App-4/22/14
 Senate: App-4/29/14

REVISION APPROVAL COVER SHEET FOR CONTINUATION OF W-DESIGNATION

TYPE II DEPARTMENT COMMITMENT

Professor Matthew R. Baumer

Department Music

Email mbaumer@iup.edu

Course MUHI 301, Music History I

Please provide answers to these questions on the next page:

1. Include the most recent syllabus for the Type II course.

Addendum: This does not have to be the syllabus of record, since the syllabus of record could potentially be rather dated. These syllabi are not meant to replace the syllabus of record; rather they represent how the department is currently teaching a particular Type II W course. These syllabi **do not** have to be revised using the Liberal Studies objective format.

2. Include a new "Statement Concerning Departmental Responsibility". The statement of departmental responsibility explains how the department will ensure that the writing component is present regardless of who is teaching the course. It needs to identify the specific department group or individual who is responsible for ensuring this.

Addendum: This section should show how the department is going to support the W nature of a Type II course, not repeat what is being taught in the course. For example, there is no need to repeat the writing criteria (5000 words, essays exams, research papers etc.) in this section as the type of writing and/or assignments might change over the years. The responsibility relies on the department and they should explain how it will be supporting the W course to ensure that it is being taught in the proposed manner. That may be creating a community of writers within the department or a yearly meeting(s) to discuss Type II offerings. It might also be associated with particular outcomes from the course (often in accredited programs).

Approvals:	Signature	Date
Professor (s)	<i>Matthew R. Baumer</i>	4/14/14
Department Chair	<i>Stephen Gault</i>	4/14/14
College Dean	<i>David ...</i>	4/14/14
Director of Liberal Studies	<i>David ...</i>	4/21/14
UWUCC Co-chair(s)	<i>Gail Schmitt</i>	4/22/14

SYLLABUS OF RECORD

I. CATALOG DESCRIPTION

MUHI 301 Music History I

3c-01-3cr

Prerequisites: MUHI 102, ENGL 101, 202, and HIST 196 or 197 or 198.

Survey of the musicians, cultural settings, aesthetics, musical styles and repertoires of Western Europe from Antiquity to the late 18th century. Introduces research methods in music history.

II. EXPECTED UNDERGRADUATE STUDENT LEARNING OUTCOMES

This course is designed to fulfill both the EUSLOs for the Global Citizenship and Information Literacy competencies of a Liberal Studies Electives.

By the end of the course, the student will be able to:

1. Describe the basic chronology of Western art music from Antiquity to 1800, including the dates of style periods, genres, major composers and works

EUSLO 1: Informed Learners

Rationale: Through an exploration of the basic facts of Western music, students will construct an outline of how the human imagination has expressed itself through music of many cultures, and see the interrelationships between cultures.

2. Identify and differentiate the major styles and genres of Western art music from Antiquity to 1800

EUSLO 1: Informed Learners

Rationale: By studying the details of musical styles and genres, students will understand how the aesthetic imagination has manifested itself in music over the period in question.

3. Identify how selected musical works reflect the cultural life of their time

EUSLO 1 and 2: Informed and Empowered Learners

Rationale: Learning about the cultural functions of music (in terms of religion, society, politics, philosophy, and aesthetics) will lead students to understand why music has its specific forms and features. When students understand the aesthetic, religious, or societal criteria by which musical works and musicians were measured, they can begin to evaluate the worth of a musical work or performance according to the criteria of its time and place, and recognize how those criteria might differ from the criteria by which modern listeners might evaluate that musical work or performance.

4. Describe how cultural attitudes towards gender, sexuality, and cultural origin affected music and musicians in pre-1800 Europe

EUSLO 1, 2 and 3: Informed, Empowered and Responsible Learners

Rationale: Understanding attitudes towards gender, sexuality, and cultural origin (i.e. race, national origin) will help students to make sense of numerous facets of music history in this period, such as the relative paucity of women composers or the musical characteristics attributed to national styles. With this information in mind, students can reflect on topic of social justice as revealed in history through musical works, composer and performer biographies, aesthetic texts, etc.

5. Identify historical performance practice considerations and apply them to a performance of a work composed prior to 1800

EUSLO 1 and 2: Informed and Empowered Learners

Rationale: Musical performance involves making numerous judgments about what to play and how to play it. When performing music of the past, these judgments become more complicated because past works may have been composed for very different voices, instruments, performers, listeners, and functions. Performers may choose to reflect or ignore this information, and these choices have implications in many areas of musical life. Understanding and evaluating historical performance practices and making informed, critical judgments based on them is a key skill for all musicians.

6. Compare and contrast the economic aspects of music in different times and places, including patronage and the marketplace

EUSLO 1 and 2 and 3: Informed, Empowered and Responsible Learners

Rationale: Knowing how music and musicians were funded in different eras and places helps students to make sense of musical features. Critical reflection on the systems of patronage during the period prior to 1800 can lead students to a consideration of economic justice and the place and value of the arts in human society.

7. Find and evaluate scholarly sources, including books, scores, journals, recordings, and websites, for a research topic in music history prior to 1800

EUSLO 1 and 2: Informed and Empowered Learners

Rationale: With the explosion of information on the web has come an increased need for students to know how to evaluate sources, and where to look to find scholarly sources. In the process of choosing and evaluating sources for a research topic, students will encounter sources of many different kinds and learn to recognize which are most reliable, insightful and informative.

8. Write a research paper on a musical topic prior to 1800 using scholarly sources documented by footnotes and a bibliography in Chicago Humanities style

EUSLO 1 and 2 and 3: Informed, Empowered and Responsible Learners

Rationale: The research project synthesizes much of the content of the course. Students will have to apply their knowledge of musical periods, styles, composers, cultures, and intellectual trends in order to make sense of their topic. They will have to locate reliable scholarly sources and synthesize information to make a critical argument about a musical topic. The project will also result in greater “understanding... and respect for the identities, histories, and cultures of others.” In addition, this assignment will address ethical uses of scholarly sources by showing students ways to paraphrase and cite sources, use quotations correctly, and avoid plagiarism.

PA Dept. of Ed. Objectives	Course Objectives	Assessment
Ia	1	Examinations (3), Quizzes
Ia	2	Term Paper, Final Exam
Ia	3	Term paper, Exam essay questions
Ia	4	Exam essay questions
3a, 3c	5	Performance Project
Ia	6	Examinations (3), Quizzes
Ia, Id	7	Term Paper
Ia, Ib	8	Term Paper

III. COURSE OUTLINE:

Please read the pages listed under “Reading” and study the works listed under “Anthology” prior to the class.

WEEK 1	Topic	Reading	Anthology
	Introduction Music of Antiquity Roman Chant	1-16 17-34	1 2
WEEK 2	Chant Types of Chant Later Types of Chant Medieval Secular Music	Chp. 1 34-42 42-52 52-58	3 4-5 6-9
WEEK 3	Secular Music -- Early Polyphony Organum Motets, Notation France: Ars Nova -- Ars Subtilior	Chp. 1-2 59-67 68-73 74-85	10-11 12-15 16-21
WEEK 4	14th Century Italy, England, Instrumental Music Review EXAM 1	Chp. 3 85-91	22-28
WEEK 5	15th Century Intro to the Renaissance, The English Style Imitation, Mode, Harmony The Mass	Chp. 4 92-111 111-120 121-132	29-31 32 33-38
WEEK 6	The Renaissance Style Motet, Chanson, Frottola, Inst. Music Early Madrigalists Later Madrigalists, Secular song beyond Italy	Chp. 5-6 132-151 152-159 159-165	39-44 45-48 49-56
WEEK 7	16th Century I Reformation Counter-Reformation, Inst. Music Review	Chp. 6 165-172 172-185	57-59 60-67
WEEK 8	16th Century II EXAM 2 Intro to the Baroque Era The Second Practice	Chp. 6-7 186-195 196-209	68-69
WEEK 9	Into the Baroque Baroque Madrigals Opera Concerted Church Music	Chp. 7-8 210-218 218-223 223-226	70-75 76-77 78-79
WEEK 10	Baroque Vocal Music 1600-1650 French opera Opera in Italy, England	Chp. 8-9 227-231 231-245	80 81-83

	Sacred Music	245-258	84-87
WEEK 11	Baroque Instrumental Music Review EXAM 3 Instruments and Concert Venues	Chp. 9 259-264	
WEEK 12	Baroque Instrumental Music Sonata and Concerto Suites More Keyboard genres	Chp. 10 265-271 271-275 275-287	88-90 91-93 94-98
WEEK 13	The Classical Era The Age of the Enlightenment, Classical Sonata and String Quartet Symphony	Chp. 10-11 288-314 315-323 323-333	99-103 104-105 106
WEEK 14	18th Century II Concerti Concerti Review	Chp. 12 333-336	107-108
Finals Week	Final Exam		

IV. EVALUATION METHODS

1. Quizzes and homework assignments, 150 points or 15% of final grade

There will be 13 chapter quizzes worth 10 points each; these will be administered via the course learning management system and can be retaken twice for a better score. Occasional homework assignments will make up the remaining 20 points.

2. Term Paper, 200 points or 20% of final grade

A major focus of the course is building skills to research and write about music. To that end, each student will write a paper of 2500-3000 words giving a solid introduction to a piece from the period discussed in the course. The project must include footnotes and bibliography documenting substantial research. In preparation for this, you will turn in sections of the paper (composer bio, cultural context, genre, performance practice, interpretation) throughout the course for feedback.

3. Group Presentation, 150 points or 15% of final grade

Along with three or four other students, you will prepare a 15-minute presentation for the class on a topic chosen by the instructor. You will be graded on the content, organization, and clarity of the presentation, and you will be evaluated by the other members of your group and the instructor.

4. Four Unit Exams, 500 points or 50% of final grade

Unit 1-3 exams will be worth 120 points. Each exam will consist of three sections. Section 1 will include multiple-choice questions on terms and concepts. In Section 2, you will answer questions based on short excerpts from the course CDs or anthology of scores. Section 3 will include two essay questions. The final exam will be worth 140 points and include some comprehensive questions.

V. GRADING SCALE

A=900-1000 points; B=800-899 points; C=700-799 points; D=600-699 points; F=below 600 points.

VI. ATTENDANCE POLICY

The attendance policy will follow the guidelines specified in the Undergraduate Catalog.

VII. REQUIRED TEXTS AND RECORDINGS

Mark Evan Bonds, *A History of Music in Western Culture*, 4th ed. (Prentice Hall, 2014).
Anthology of Scores to *A History of Music in Western Culture*, 4th ed., vols. 1-2 (Prentice Hall, 2014)
Recordings for *A History of Music in Western Culture*, 4th ed., vols. 1-2 (Prentice Hall, 2014).

VIII. SPECIAL RESOURCE REQUIREMENTS – NONE

IX. BIBLIOGRAPHY

Bowen, José Antonio. *Teaching Naked: How Moving Technology Out of Your College Classroom Will Improve Student Learning*. San Francisco: Jossey-Bass, 2012.

Briscoe, James, ed. *Vitalizing Music History Teaching*. Hillsdale, NY: Pendragon Press, 2010.

Burkholder, J. Peter, Donald J. Grout and Claude Palisca. *A History of Western Music*. 9th ed. New York: W.W. Norton, 2014.

Conway, Colleen, and Thomas Hodgman. *Teaching Music in Higher Education*. New York and Oxford: Oxford University Press, 2008.

Davis, James, ed. *The Music History Classroom*. Farnham, England and Burlington, VT: Ashgate, 2012.

Grove Music Online. Oxford Music Online. Ed. Deane Root. Accessed March 30, 2014.
<http://www.grovemusic.com>.

The Journal of Music History Pedagogy. Ed. Matthew Balensuela. Accessed March 30, 2014. <http://www.amsnet.org/ojs/index.php/jmhp/>.

Natvig, Mary, ed. *Teaching Music History*. Aldershot, Ashgate, 2002.

Summary of Changes

1. This revision includes a completely new syllabus of record that spells out how the course meets the requirements for a Liberal Studies Elective in the new curriculum, specifically for the global citizenship and information literacy competencies.
2. The catalog description is being revised to reflect the new priorities of the course.
3. The Writing Intensive Type II Department Commitment form is included for the continuation of the W-designation for the course.

Rationale

The course has not been formally revised for more than 20 years, and the course as taught has evolved away from the 1990 syllabus of record. The course description and objectives were minimal and vague, and do not reflect several of the current desired learning outcomes. Since these two courses are also the liberal studies electives for our music degrees, they also needed to be updated for the new liberal studies curriculum.

Current Catalog Description:

MUHI 301 Music History I

3c-0l-3cr

Prerequisites: MUHI 102, ENGL 101, 202, HIST 195

An intensive study of the history and style of Medieval, Renaissance, and Baroque music. Considerable analytical listening required.

New Catalog Description:

MUHI 301, MUSIC HISTORY I

3c-0l-3cr

Survey of the musicians, cultural settings, aesthetics, musical styles and repertoires of Western Europe from Antiquity to the late 18th century. Introduces research methods in music history. Prerequisites: MUHI 102, ENGL 101 & 202, HIST 196/197/198.

Assignment Instructions and Rubric for Group Performance Project

Assignment: Choose, transcribe (if necessary), and perform a piece from the choices indicated. Try to perform the whole piece, but if it's more than 3 minutes long, you may choose to cut some of it. Prior to the performance, 1-2 people from the group should give a 3-5 minute presentation addressing the genre, the history of this specific piece, the original instruments or voices that would have been used, any important performance practice considerations. After you play the piece, identify the important compositional features of the piece (these are identified in the blurb following the piece in the anthology), and perform a few spots again highlighting those features. **Meetings:** You should meet ASAP to divide up the workload (transcription, presentation, analysis, etc.), then practice parts individually, then rehearse 3-4 times prior to the performance date. Use the recording as a guide for style, tempo, etc.

Members	Date	Project Description
	10/14	Clarinet Choir: Vocal Music Transcription –Pieces to choose from: 47, 48, 49, 67
	10/21	Brass Choir: Ricercar or Sonata –35 (transcription), 137, or choose a Sonata by Giovanni Gabrieli
	10/28	Singers: Anthem, Mass, Motet, or late Madrigal -- 58 (sing it down a 3 rd), 59, 66, 70 or 71 (needs keyboard) -- keyboardist for rehearsal accompaniment but sing a cappella unless you choose 71
	11/4	Percussion: Terpsichore -- 64, or suggest something else
	11/11	Flutes and Keyboard: -- choose a piece in trio sonata texture (two flutes/violins plus basso continuo): 78 (need to draft a singer), 89 (play the top three lines; draft a cello or bassoon for bass line), or 87/2, p. 250 (flutes play vocal lines, draft a cello or bassoon for bass line).
	11/18	Saxophone Quintet: Bach Fugue -- either p. 303 (4 voices) or p. 305 (5 voices), or choose a section from The Musical Offering or The Art of Fugue (4 voices).

Music History I Group Performance Project Rubric

Work Performed: Dances from Terpsichore _____

Group Members: _____

Grade: /150 _____

Each category is worth 20-50 points for a total of 150. **The actual grade will also be affected by feedback received in peer evaluations.** Please note: the peer evaluation form is due one week after the presentation; please submit on D2L.

Category	Score	Notes
Presentation: confident, clear, audible, solid info on genre, piece, performance practice. Hints: don't stand behind podium or read directly from the PowerPoint	/30	
Transcription/Organization: It was clear that the group had a solid plan for what they would play, and that they had worked out any potential problems.	/40	
Performance Quality: Confident, fluid, well-rehearsed, musically expressive, appropriate performance practice	/50	
Analysis: Clearly identified the important musical characteristics and illustrated them	/30	

Answers to Liberal Studies Questions

1. The course will be taught by one of two or three individuals in the music department with the qualifications to teach the course. These sections will be overseen by the music historian, who will coordinate with other instructors to make sure that sections are uniform and address the current objectives.
2. This course will include works of literature and music by women composers such as Hildegard von Bingen, Maddalena Casulana, Francesca Caccini, Barbara Strozzi, and Elizabeth-Claude Jacquet de la Guerre, and women performers such as Francesca Cuzzoni and Faustina Bordoni. Because women were excluded from much musical activity by the Church, the course focuses on how women found a space in which to pursue music as a career or avocation.
3. The course textbook, anthology, and recordings are lengthy and comprehensive, and contain more material than is possible to completely cover in the short span of the course. However, the musical works in the anthology are used more like primary sources, and frequently the subject of classroom activities. Also, students will read at least 10 scholarly sources in the process of researching and writing their term paper.
4. To introduce the discipline to students, this course engages with several of the main threads of musicological scholarship, including musical style, genre theory, historical performance practice, patronage studies, cultural studies and theory, and gender studies. The group presentation asks students to create a teaching presentation for their peers, which is another dimension of the discipline. The term paper asks students to engage with the body of musicological research, and to use evidence from that body and from their own analysis to make a music-historical point.

REVISION APPROVAL COVER SHEET FOR CONTINUATION OF W-DESIGNATION

TYPE II DEPARTMENT COMMITMENT

Professor Matthew R. Baumer

Department Music

Email mbaumer@iup.edu

Course MUHI 301, Music History I

Please provide answers to these questions on the next page:

1. Include the most recent syllabus for the Type II course.

Addendum: This does not have to be the syllabus of record, since the syllabus of record could potentially be rather dated. These syllabi are not meant to replace the syllabus of record; rather they represent how the department is currently teaching a particular Type II W course. These syllabi **do not** have to be revised using the Liberal Studies objective format.

2. Include a new "Statement Concerning Departmental Responsibility". The statement of departmental responsibility" explains how the department will ensure that the writing component is present regardless of who is teaching the course. It needs to identify the specific department group or individual who is responsible for ensuring this.

Addendum: This section should show how the department is going to support the W nature of a Type II course, not repeat what is being taught in the course. For example, there is no need to repeat the writing criteria (5000 words, essays exams, research papers etc.) in this section as the type of writing and/or assignments might change over the years. The responsibility relies on the department and they should explain how it will be supporting the W course to ensure that it is being taught in the proposed manner. That may be creating a community of writers within the department or a yearly meeting(s) to discuss Type II offerings. It might also be associated with particular outcomes from the course (often in accredited programs).

Approvals:	Signature	Date
Professor (s)		
Department Chair		
College Dean		
Director of Liberal Studies		
UWUCC Co-chair(s)		

STATEMENT OF DEPARTMENTAL RESPONSIBILITY

Writing Intensive -- MUHI 301 and 302, Music History I and II

The department is committed to offering MUHI 301 and 302 as writing intensive courses, and will assume responsibility for insuring that any faculty member assigned to teach these courses will abide by the syllabus of record, use the same or equivalent writing assignments, and be familiar with current theory and practice in teaching writing across the curriculum. Any faculty member assigned to teach the course who has not completed the Writing Workshop would be strongly encouraged to do so by the chairperson. These writing intensive courses were designed by Matt Baumer, who completed the IUP Writing Workshop in 2005. Dr. Baumer generally teaches all sections of MUHI 302 and at least one of the two sections of MUHI 301. He coordinates with other instructors of MUHI 301 to ensure that the Writing Intensive nature of the course is maintained. The major writing activity of both courses is a research paper on a topic in music history, documented by scholarly sources. Writing activities related to the paper take place throughout the semester, and students have opportunities for peer review and for multiple revisions.

Stephanie Caulder
Chairperson, Department of Music

LSC Use Only
Number: _____
Action: _____
Date: _____

UWUCC Use Only
Number: 42
Action: _____
Date: _____

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. Title/Author of Change

Course/Program Title: MH 301/302 Music History I and II
Suggested 20-Character Course Title: MUSIC HISTORY I MUSIC HISTORY II
Department: MUSIC
Contact Person: _____

II. If a course, is it being Proposed for:

_____ Course Revision/Approval Only
X Course Revision/~~Approval~~ and Liberal Studies Approval
_____ Liberal Studies Approval Only (course previously has been approved by the University Senate).

III. Approvals

John Scanbrett Department Curriculum Committee Calvin Welch Department Chairperson
[Signature] College Curriculum Committee [Signature] College Dean *

Director of Liberal Studies (where applicable) _____
Provost (where applicable)

*College Dean must consult with Provost before approving curriculum changes. Approval by College Dean indicates that the proposed change is consistent with long range planning documents, that all requests for resources made as part of the proposal can be met, and that the proposal has the support of the university administration.

IV. Timetable

Date Submitted to LSC: _____ Semester to be implemented: _____ Date to be published in Catalog: _____
to UWUCC: _____

MH 301 Music History I

3c-01-3sh

Prerequisites: EN 202, HI 305

Intensive study of the history and style of Medieval, Renaissance, and Baroque music. Considerable analytic listening required.

MH 302 Music History II

3c-01-3sh

Prerequisites: HI 195, MH 301 or permission

Intensive study of the history and styles of Classical, Romantic, and 20th-century music to 1950. Considerable analytic listening required.

EXPLANATION AND RATIONALE

The Music Department is condensing a three-semester sequence of music history into two semesters. The new pattern is better accommodated within the Liberal Studies curriculum. Because all of our students will complete HI 195, and because we are arranging with the history department for our students to take a second HI course (HI 305 Renaissance and Reformation) as a Liberal Studies elective, we believe we can cover the music history adequately in 6sh rather than 9sh. This new pattern has the added advantage of holding down the number of credits our students need for graduation.*

MH 301 Music History I --to be revised
MH 302 Music History II -- to be revised
MH 303 Music History III -- to be deleted

*A corresponding revision of our undergraduate degree programs is being submitted to the UWUCC also.

II. Syllabus: University-Wide Undergraduate Curriculum Committee Format

Course Syllabus: MH 301, MH 302

Date Submitted: Spring, 1990

Submitted by: Richard E. Thorell

Department: Music

- I. MH 301, MH 302; Music History I and II, 3 credit hours each
- II. MH 301: Intensive study of the history and style of Medieval, Renaissance, and Baroque music. Considerable analytic listening is required.

MH 302: Intensive study of the history and style of Classical, Romantic, and 20th Century music to 1950. Considerable analytic listening is required.
- III. Provide a general understanding of the major currents in Western art music and an acquaintance with representative works.
- IV. The structure of the courses follows that of the text and is as follows:

MH 301

<u>Week of Semester</u>	<u>Topic</u>	<u>Chapter</u>
1	The Early Christian Church Chant and Secular Song in the Middle Ages	1 2
2	Chant and Secular Song, cont. The Beginnings of Polyphony and the Music of the Thirteenth Century	3
3	French and Italian Music of the Fourteenth Century	4
4	Medieval to Renaissance: Music of England and the Burgundian Lands in the Fifteenth Century	5
5	The Age of the Renaissance: Ockeghem to Josquin	6
6	New Currents in the Sixteenth Century	7
7	Church Music in the Late Renaissance	8
8 & 9	Music of the Early Baroque Period	9

<u>Week of Semester</u>	<u>Topic</u>	<u>Chapter</u>
10	Opera and Vocal Music in the Late Seventeenth Century	10
11	Opera and Vocal Music, cont. Instrumental Music in the Late Baroque Period	11
12	Instrumental Music, cont.	
13 & 14	The Early Eighteenth Century: Vivaldi, Rameau, Bach, & Handel	12

MH 302

<u>Week of Semester</u>	<u>Topic</u>	<u>Chapter</u>
1	Sources of the Classic Style: The Sonata, Symphony, and Opera in the Eighteenth Century	13
2 & 3	The Late Eighteenth Century: Haydn Mozart	14
4 & 5	Ludwig van Beethoven	15
6	The Nineteenth Century: Romanticism; Vocal Music	16
7	Nineteenth Century Vocal Music, cont. The Nineteenth Century: Instrumental Music	17
8	Nineteenth Century Instrumental Music, cont.	
9 & 10	The Nineteenth Century: Opera and Music Drama	18
11 & 12	The End of an Era	19
13 & 14	The Twentieth Century	20

V. MH 301 and MH 302 are primarily lecture courses with frequent discussion in class. Audio and visual aids are used in almost every class.

VI. Grout, Donald Jay, and Claude Palisca. A History of Western Music. 4th ed. New York: W.W. Norton & Co., 1988.

Palisca, Claude V., ed. Norton Anthology of Western Music. Vols. 1 & 2. 2nd ed. New York: W.W. Norton & Co., 1988.

Palisca, Claude V., ed. Recordings for A History of Western Music. 4th ed. and Norton Anthology of Music. 2nd ed. Vols. 1 & 2.

VII. Strunk, Oliver, ed. Source Readings in Music History. New York: W. W. Norton & Co., 1950.

Davison, Archibald T., and Willi Apel. Historical Anthology of Music. Vols. 1 & 2. Cambridge, Mass.: Harvard University Press, 1964.

VIII. Student progress is evaluated primarily by examination. Two main examinations are scheduled, and short listening quizzes may be scheduled as deemed necessary. Progress on the term paper is evaluated several times during the semester with individual student conferences.

IX. Term paper and other short writing assignments.

The Music History Term Paper

Why a Term Paper for Music History?

The newly Inaugurated Liberal Studies Program at IUP contains a recommendation that an effort be made to integrate and, therefore, reinforce writing skills in courses beyond the customary composition requirement. Such a "Writing Across the Curriculum" program should have the following objectives:

1. Provide to students the opportunity to learn more about a clearly defined subject area within their discipline.
2. Extend the responsibility for promoting literacy throughout the University by increasing the level and amount of writing in all courses in the University, as appropriate.
3. Emphasize to students the seriousness with which the University regards, and the importance which educated people place upon, the quality of written prose. We believe that this objective will gain in credibility if the dedication to writing noticeably extends to courses in the major.
4. Help students to write better, to learn better by using writing as a learning tool, and to prepare for writing tasks in their careers.

The music history term paper will be a content oriented exercise complementary to the stated objective of the course. Some writing instruction will occur (especially in individual counseling sessions during the course of the semester), and close attention will be paid to the quality of written prose.

Scope and Format

The term paper is to be approximately 5000 words in length. This is probably about eight to ten pages. It is to be typewritten.

You will have two basic guides concerning matters of procedure, format and mechanics of writing; they are:

Wingell, Richard J. Writing about Music: An Introductory Guide. Englewood Cliffs, New Jersey: Prentice Hall, 1990.
-Wingell's book is obviously new, and will probably be your most important source. For the present my copy is on reserve in Cogswell Music Library. The Co-op Store will have it in stock.

Lester, James D. Writing Research Papers, A Complete Guide 5th ed. Glenview, Illinois: Scott, Foresman & Co., 1987.
-This volume has been chosen because it is already required for many writing courses by our English Department and may already be in your possession. If not, it should be readily available at the Co-op Store.

Statement adapted from the document, "Liberal Studies at IUP," from the Report of the General Education Task Force. May, 1987.

Timetable

The music history term paper must not degenerate into a desperate, last-minute effort with students staying up all night during the last week of the semester. The following timetable will be observed, with the following steps in the process to be completed and turned into the instructor during a conference scheduled outside of the regular class hour, no later than the last class meeting of the week in the semester indicated.

<u>TASK</u>	<u>WEEK</u>	<u>NUMBER</u>
Select and turn in topic, a brief statement of purpose, and a general or prospective bibliography	5	October 4
Turn in detailed outline and bibliography	9	November 1
Submit rough, typewritten draft (footnotes may be abbreviated in the text)	11	November 15
Submit final paper	13	December 6

Failure to meet any deadline for turning in term paper materials will result in a penalty of five percent per day being assessed against the final term paper grade.

Topics

This semester all term papers will focus on music in its social context.

Bibliography

The bibliography must contain at least eight entries which relate directly to your paper. Please observe the following guidelines in conducting your research and structuring your bibliography.

1. At least two entries must be full length scholarly books.
2. At least two entries must be taken from scholarly journals or periodicals.
3. One entry may be record liner notes. You may use more record notes with a bibliography of more than eight entries.
4. One entry may be taken from the preface of a scholarly edition of a musical score, e.g., the complete works of Bach.
5. Other entries may be taken from virtually any other source, e.g., newspaper or magazine articles.

Grading

Term papers will be graded on the basis of both content and quality of writing. In the latter area a mastery of certain fundamentals—e.g., spelling, grammar, and proper form for footnotes and bibliography—is assumed. Papers must be free of such errors before being considered or being given a passing grade by the instructor.