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Department of Music

Response to Commission Action of November 2009

submitted to the

National Association of Schools of Music

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I. This document is in response to the NASM Commission Action taken in late 2009 and to the document dated December 17, 2009. The Indiana State University Music Department responded to one item in the December 17 document by May 1, 2010. All other responses are included below in the order in which they were listed in the December 17 document. Responses are in bold print while the non-bolded print indicates the concern listed in the December 17 document and/or the Handbook statement to which the response is given.

II. Narrative regarding the Common Body of Knowledge and Skills for Bachelor of Music in Performance and Bachelor of Music Education

The following addresses the competencies of the common body of knowledge and skills in terms of specific content and how levels are documented. Each of the six areas is discussed separately.

1. Performance studies (Note: for the purpose of clarity, this section will use "applied study" when referring to MUS 274, 276, 474, & 476, Individual Performance Study for Music Education Majors [274, 474] and Individual Performance Study for Performance Majors [276, 476]).

a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration

Competence in technical skills requisite for artistic self-expression is achieved, foremost, by applied study of an instrument or voice for seven or eight semesters, depending upon the curriculum. Performance majors are required to take eight semesters of applied study for two credit hours per semester and Music Education majors are required to take seven semesters of applied study for one credit hour per semester. The development of technical skills is evaluated by jury examinations required at the end of each semester for all students studying applied music. The jury examination constitutes one-third of the semester grade. In addition, all music majors are required to take performance proficiency examinations at the end of the fourth semester of study before they may enroll in upper division applied study. Performance majors must also pass a proficiency jury at the end of the second semester of study. Required skill and repertoire levels for all juries are provided by individual instructors and performance areas. (See Appendix A for an example).

Competence in technical skills is also developed through performance opportunities and requirements. Studio classes/recitals are given regularly in applied areas and most students are required to perform on area or departmental recitals each semester. Performance majors must perform a junior and a senior recital. The programming content of the recital is left to the discretion of the applied instructor, but students are expected to develop appropriate stylistic skills for a cross-section of their instrument's repertoire.

Beyond applied study, technical skills are also developed through ensemble requirements. During their baccalaureate program, performance majors are required to take eight semesters of ensembles and music education majors are required to take seven semesters of ensembles. The department offers numerous ensemble opportunities including chamber ensembles, orchestra, wind orchestra,

symphonic band, choir, chamber choir, opera, musical theater, jazz ensemble, and percussion ensemble.

Other degree requirements build further understanding of musical expression. Aural skills and analysis, composition and improvisation activities in various courses, a study of repertory and history, and the development of technology skills (MIDI Basics) are a part of every curriculum.

b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.

Competence in the ability to understand and perform a cross-section of repertoire is achieved through a variety of degree requirements, department opportunities, and evaluative measures. Course descriptions for applied study state that students will focus on a cross-section of repertoire (See Appendices B, C, D, E) and this is monitored through the use of individual repertoire cards submitted at the end of each semester and kept as a part of the permanent record of the student's progress in the department. Throughout their undergraduate study, students are expected to learn appropriate stylistic concepts and skills for all the major periods in their instrument's repertoire. Repertoire lists located in proficiency jury documents confirm the focus on repertoire variety (See Appendix A). Ensembles also engage students in a cross-section of repertoire. Programming for large and small ensembles continually reflects a wide range of styles.

Performance majors are required to take a literature course (refer to section III. "Revised Curricular Tables, Bachelor of Music in Performance": MUS 428, 429, 430, 436, 406, or 435) to broaden their knowledge and understanding of repertoire in their performance area. Music Education majors primarily develop their understanding of repertoire through applied study and ensembles.

An important annual event for the department is the Contemporary Music Festival. This three-day festival provides students with the opportunity to observe and participate in performances of current compositions. The festival highlights large and small student ensembles and involves a majority of students in performance activities. In addition, students audition to perform solo and chamber works on the festival's Student Performer/Composer Recital.

c. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.

Competence in the ability to read at sight is developed in applied lessons, ensembles, and aural skills classes. Applied lesson syllabi state that sight reading is one of the course objectives (see Appendix F for an example). In the instrumental area, sight reading is evaluated primarily through juries and is a primary component of all proficiency juries (see Appendix G for an example of jury grading criteria). Students whose principal instrument is piano are also evaluated in the departmental Piano Proficiency exam, taken by all music majors. Similar to other national music programs, voice students develop

sight reading skills primarily through aural skills courses since sight singing is what they do in their own performance area.

Ensembles offer another avenue for developing sight reading skills. The artistic level and variety of repertoire performed and rehearsed yearly in departmental ensembles provide students with constant opportunities to develop skills in reading at sight.

Furthermore, Music Skills I-IV (MUS 113, 114, 213, 214) courses contain extensive sight singing and sight reading components. Sample syllabi for MUS 113, 213 and 214 are included as Appendices H, I, and J.

d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.

Competence in leadership and collaboration skills is developed through conducting requirements, ensemble experiences, and applied study. All students are required to take a basic conducting course that develops in them fundamental conducting techniques through the use of both instrumental and choral scores. A specialized course in either choral or instrumental conducting is required for Music Education majors and is offered as an elective to all music majors. Participation in large ensembles exposes students to role models in conducting and leadership. Through observation of the faculty conductor of the ensemble, students learn to develop interpretive goals and collaborative techniques. Chamber ensembles allow students to express individual technical and artistic concepts in a collaborative environment. During their baccalaureate program, performance majors are required to take two semesters of chamber music and music education majors are required to participate in various sizes of ensembles (see section III. for ensemble requirements in the two degrees) . Musical interpretation is also clearly an objective of applied study where a cross-section of repertoire is emphasized in each performing area, and repertoire is studied in depth.

e. Keyboard Competency

All music majors take at least two semesters of Secondary Piano (1 credit each) or its equivalent in private study, and Secondary Piano III and IV are required on many degrees. In addition, Music Skills I-IV includes keyboard competencies which correlate with Music Theory I-IV. All music majors take the Piano Proficiency Exam appropriate to their degrees. Appendix K is the document which describes Piano Proficiency Exam Requirements for each specific degree plus the percentage of points earned required in order to pass the exam.

f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

As noted in competencies a through d, ensemble experience is a key avenue for students to learn growth in artistry, technical skills, collaborative competence and knowledge of repertoire. During their baccalaureate program, performance majors are required to take eight to ten (eight for vocal, ten for instrumental) credits of ensembles and music education majors are required to take seven credits of ensembles (refer to section III. "Revised Curricular Tables"). Available ensembles include chamber ensembles, orchestra, wind orchestra, choir, chamber choir, opera, musical theater, jazz ensemble, and percussion ensemble. Each of these ensembles propels students through a wide variety of repertoire, musical styles, and technical skills. Collaborative skills are developed through a mix of large and small ensembles. MUS 253 is the basis "chamber music" number for instrumental and vocal ensembles and is included in degree requirements.

2. Musicianship Skills and Analysis

Students receive thorough study in musical language through a significant program of study in music theory, music skills, music literature and music history. Music Theory I-IV (8 credits), Music Skills I-IV (8 credits), Introduction to Musical Traditions (3 credits), Introduction to World Music and Culture (3 credits), Music History I (3 credits) and Music History II (3 credits) are courses required of every music major.

a. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal and visual analyses, and the ability to take aural dictation.

1. Analysis of Common Practice Harmony/Melody and Form are covered in Music Theory I-IV. In addition, an introduction to 20th century musical language is included in Theory IV. Students learn to recognize common melodic, harmonic, rhythmic and formal patterns of the seventeenth through nineteenth centuries through thorough knowledge of the building blocks of music, part-writing and figured bass realization, composition in the various styles, and visual analysis. Musicianship skills covered in Music Skills I-IV include sight singing, dictation and critical listening. Skills in these three areas are developed in the areas of

- a) Diatonic melody and harmony, including common patterns.
- b) Chromatic melody and harmony, rhythmic patterns including subdivisions of the beat in simple and compound meters.
- c) Twentieth-century materials including modes and asymmetrical meters.

Instructors for these courses collaborate to have common exams, and students are held to a 70% average before going to the next level. Sample Syllabi are appendices L, M and N for visual analysis and H, I and J for aural analysis.

E. Synthesis

MUS 350 and 351 draw together what students learned previously in MUS 111, 112, 113, 114, 211, 212, 213, and 214 (Music Theory and Music Skills courses), MUS 150 and MUS 237 (Music Literature courses). As stated in the narrative above, students draw on their analytical skills and critical listening skills to synthesize their knowledge of music from the ninth through the early twenty-first centuries.

Music education students join the skills above with performance, leadership, teaching and conducting skills in their full-semester student teaching courses (MUS 495 and MUS 496). These students are required to student teach at two levels so that they are working both with students of a young age (elementary) and students of an older age (middle school and high school). In these teaching situations, students must draw on their entire experience (analysis, sight singing, critical listening, repertoire knowledge, stylistic knowledge and teaching skills) to bring to performance musical works in the public school.

Students in the Bachelor of Music Performance degrees draw together their experiences by presenting high-quality junior and senior recitals. These recital performances draw on their technical and artistic performance skills, knowledge of style (they are required to present performances from many different periods), poise in performance, and their knowledge of history and literature through program notes. Performance majors are also required to take upper level music theory and music history courses (See section III. A.), further drawing together what they have learned over their six-seven semesters.

III. Revised Curricular Tables

The following are curricular tables for all undergraduate degree programs in music.

A. Bachelor of Music

Program Title: Music Performance Major – Bachelor of Music

Number of Years to Complete the Program: 4

Current Semester's Enrollment in Majors: 19

Name of Program Supervisors: Dr. Brian Kilp

Major Area	Supportive Courses in Music	General Studies	Free Electives	Total Number of Units
34-36 units	52 units	36 units	0-2 units	124
28-30%	43%	30%	0-2%	103%

Major Area

MUS 259/459, 269/469 W or S, 217/417, 219/419 253/453, 288/488, or 396	Large and Small Ensembles or accompanying	8-10 units (10 instr.)
MUS 287, 289	Italian and Eng Diction Fr. and Ger. Diction	2 units (voice only)
MUS 407	Piano Teaching Materials	2 units (piano only)
MUS 276	Ind. Performance Study	8 units
MUS 476	Ind. Performance Study	8 units
MUS 379	Junior Recital	1 unit
MUS 479	Senior Recital	1 unit
MUS 195	Secondary Piano I	1 unit (exc. piano majors)
MUS 196	Secondary Piano II	1 unit "
MUS 295	Secondary Piano III	1 unit "
MUS 296	Secondary Piano IV	1 unit "
MUS 270	Minor WW, BR or ST inst.	2 units (exc. perc, vce, pno)
MUS 428, 429, 430, 436, 404, 411	Literature/Pedagogy (Brass, Str, WW, Perc) Piano Pedagogy or Vocal Techniques	1-3 units
MUS 406 or 435	Piano Lit or Vocal Lit for Solo Voice	3 units (piano and voice only)
Total in Major Area		34-36 units = A

Supportive Courses in Music

MUS 111	Music Theory I	2 units
MUS 112	Music Theory II	2 units
MUS 113	Music Skills I	2 units
MUS 114	Music Skills II	2 units
MUS 150	Intro to Musical Traditions	3 units
MUS 204	Technology of Music	1 unit
MUS 211	Music Theory III	2 units
MUS 212	Music Theory IV	2 units
MUS 213	Music Skills III	2 units
MUS 214	Music Skills IV	2 units
MUS 222	Basic Conducting	2 units
MUS 237	Intro to World Mus and Cult	3 units
MUS 260	Basic Scoring	2 units
MUS 350	Music History I	3 units
MUS 351	Music History II	3 units
MUS 443	Counterpoint	3 units
MUS 445	Analytical Tech of Tonal Mus	3 units
MUS 452, 454, 456 or 458	Literature Elective, Survey of Opera (voice majors) Or Mus in Rom and Cont. (percussion majors)	3 units
Music Electives		10 units
Total Supportive Courses in Music		52 units = B

General Studies (Required Foundational Studies at ISU)

ENG 107	English	3 units
COMM 101	Speech	3 units
Social and Behavioral Sciences	Variable	3 units
Laboratory Science	Variable	4 units
PE 101 and 101L or Health 111	PE/Health	2 units
Quantitative Literacy	Math or Economics	3 units
Ethics and Social Responsibility	Variable	3 units
Global Perspective and Cultural Div.	Variable	3 units
ENG 305	Upper Level Writing	3 units
Literary Studies	Variable	3 units
Upper Division Integrative Electives	Variable	6 units
Total General Studies		36 units = C

Electives

Free Electives 0-2 units = D

B1. Bachelor of Music Education

Program Title: Music Education Major: Bachelor of Music Education (Instrumental/General)

Number of Years to Complete the Program: 4

Current Semester's Enrollment in Majors: 89

Name of Program Supervisor: Dr. Dennis Ballard

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
49 units	23-24 units	24 units	33 units	0 units	129-130 units
41%	19-20%	20%	27.5%	0%	108-109%

Musicianship and Performance

MUS 111	Music Theory I	2 units
MUS 112	Music Theory II	2 units
MUS 113	Music Skills I	2 units
MUS 114	Music Skills II	2 units
MUS 150	Introduction to Mus. Trad	3 units
MUS 195	Secondary Piano I	1 unit
MUS 196	Secondary Piano II	1 unit
MUS 204	Technology of Music	1 unit
MUS 211	Music Theory III	2 units
MUS 212	Music Theory IV	2 units
MUS 213	Music Skills III	2 units
MUS 214	Music Skills IV	2 units
MUS 222	Basic Conducting	2 units
MUS 237	Intro to World Mus and Cult	3 units
MUS 109/409, 169/369C or 253	March Bnd, Conc. Bnd or Cham	3 units
MUS 259/459, 269/469S or W	Large Wind Ensembles	4 units
MUS 260	Basic Scoring	2 units
MUS 274	Performance Study	4 units
MUS 350	Music History I	3 units
MUS 351	Music History II	3 units
MUS 474	Performance Study	3 units
Total Musicianship and Performance		49 units

Music Education

MUS 201	Intro to Music Education	2 units
MUS 311	The Adolescent Voice	1 unit
MUS 324	Inst. Tech. for Gen. Music	1 unit
MUS 382	Instrumental Conducting	2 units
MUS 383	Inst. Techniques Lab	1 unit
MUS 392	Music Proc in Elem. Sch.	3 units
MUS 393	Gen Mus. Proc in Mid. Sch.	2 units
MUS 394	Instrumental Methods	3 units
MUS 420	String Techniques	1 unit
MUS 421	Woodwind Techniques	1 unit
MUS 422	Brass Techniques	1 unit
MUS 423	Percussion Techniques	1 unit
MUS 431	Inst. Adjustment/Minor Rep	1 unit
MUS 438	Jazz Procedures	2 units
MUS 424 or 489	March. Bnd or Intro Suzuki	1-2 units
Total Music Education		23-24 units

Professional Education

ELED 325	Elem. Sch. Community	3 units
CIMT 301	Teaching I	3 units
CIMT 302	Teaching II	3 units
CIMT 350	Collaborating for St. Dev.	3 units
MUS 495	Teach. Integ Unit in Mus	1 unit
MUS 496	Student Teaching in Mus	11 units
Total Professional Education		24 units

General Studies (Required Foundational Studies at ISU)

ENG 107	English	3 units
MUS 150	Intro to Music Lit	3 units
COMM 101	Speech	3 units
Laboratory Science	Variable	4 units
EPSY 202	Educational Psychology	3 units
PE 101 and 101L or Health 111	PE or Health	2 units
Quantitative Literacy	Math or Statistics	3 units
MUS 418	Music in Special Ed (ethics)	3 units
EPSY 341	Education in a Multic Society	3 units
ENG 305	Upper Level Writing	3 units
Literary Studies	Variable	3 units
Total General Studies		33 units = C
<u>Electives</u>		0 units = D

B2. Bachelor of Music Education

Program Title: Music Education Major – Bachelor of Music Education (Choral/General)

Number of Years to Complete the Program: 4

Current Semester’s Enrollment in Majors: 42

Name of Program Supervisor: Dr. Dennis Ballard

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
48 units	21 units	24 units	33 units	0 units	126 units
40%	17.5%	20%	27.5%	0%	105%

Musicianship and Performance

MUS 111	Music Theory I	2 units
MUS 112	Music Theory II	2 units
MUS 113	Music Skills I	2 units
MUS 114	Music Skills II	2 units
MUS 195 or MUS 185	Sec Pno I(voice pr)/ Sec Vce 1	1 unit
MUS 196 or MUS 186	Sec Pno II(voice pr)/ Sec Vce 2	1 unit
MUS 204	Technology of Music	1 unit
MUS 211	Music Theory III	2 units
MUS 212	Music Theory IV	2 units
MUS 213	Music Skills III	2 units
MUS 214	Music Skills IV	2 units
MUS 295 or MUS 270	Sec Pno III (vce pr) or Elec perf	1 unit
MUS 296 or MUS 270	Sec Pno IV (vce pr) or Elec perf	1 unit
MUS 222	Basic Conducting	2 units
MUS 237	Intro to World Mus and Cult	3 units
MUS 217/417, 219/419	Large Vocal Ensembles	4 units
MUS 253/453 A or M	Vocal Ensemble Electives	3 units
MUS 260	Basic Scoring	2 units
MUS 274	Performance Study	4 units
MUS 350	Music History I	3 units
MUS 351	Music History II	3 units
MUS 474	Performance Study	3 units
Total Musicianship and Performance		48 units

Music Education

MUS 201	Intro to Music Education	2 units
MUS 202	Functional Instr Techniques	2 units
MUS 287	It/Eng. Diction	1 unit
MUS 289	Fr./Ger. Diction	1 unit
MUS 311	The Adolescent Voice	1 unit
MUS 324	Inst. Tech. for Gen. Music	1 unit
MUS 381	Choral Conducting	2 units
MUS 391	The Teaching of Chor. Mus	3 units
MUS 392	Music Proc in Elemen. Sch	3 units
MUS 393	Gen Mus. Proc in Middle Sch	2 units
MUS 411	Vocal Techniques	1 unit
MUS 457	Choral Lit and Meth (Sm. Forms)	<u>2 units</u>

Total Music Education **21 units**

Professional Education

ELED 225	Elem Sch. Community	3 units
CIMT 301	Teaching I	3 units
CIMT 302	Teaching II	3 units
CIMT 350	Collaborating for St. Dev.	3 units
MUS 495	Teach. Integ Unit in Mus	1 unit
MUS 496	Student Teaching in Mus	11 units

Total Professional Education **24 units**

General Studies (Required Foundational Studies at ISU)

ENG 107	English	3 units
MUS 150	Intro to Music Lit	3 units
COMM 101	Speech	3 units
Laboratory Science	Variable	4 units
EPSY 202	Educational Psychology	3 units
PE 101 and 101L or Health 111	PE or Health	2 units
Quantitative Literacy	Math or Statistics	3 units
MUS 418	Music in Special Ed (ethics)	3 units
EPSY 341	Education in a Multic Society	3 units
ENG 305	Upper Level Writing	3 units
Literary Studies	Variable	3 units

Total General Studies **33 units = C**

Electives

Free Electives **0 units = D**

C1. Bachelor of Arts/Science
Program Title: Music Liberal Arts Major – Bachelor of Arts/Bachelor of Science
Number of Years to Complete the Program: 4
Current Semester's Enrollment in Majors: 30
Name of Program Supervisor: Dr. Brian Kilp

Music Major	Non-Music Courses	Free Electives	Total
46 units	Foundational Studies: 36 units Other non-music courses: 32 units Total Non-Music: 68 units	10 units	124 Units
38%	57%	8%	103%

Music Courses

MUS 111	Music Theory I	2 units
MUS 112	Music Theory II	2 units
MUS 113	Music Skills I	2 units
MUS 114	Music Skills II	2 units
MUS 150	Intro to Musical Traditions	3 units
MUS 204	Technology of Music	1 unit
MUS 211	Music Theory III	2 units
MUS 212	Music Theory IV	2 units
MUS 213	Music Skills III	2 units
MUS 214	Music Skills IV	2 units
MUS 217/417, 219/419, 259/459 269S,269W/469S,469W, 253/243	Ensemble (large or chamber)	2 units
MUS 272	Ind. Performance Study	4 units
MUS 222	Basic Conducting	2 units
MUS 237	Intro to World Mus and Cult	3 units
MUS 260	Basic Scoring	2 units
MUS 350	Music History I	3 units
MUS 351	Music History II	3 units
MUS 472	Ind. Performance Study	2 units
MUS 3XX or 4XX	Upper Level Music Electives	5 units
Total Courses in Music		46 units = A

General Studies (Required Foundational Studies)

ENG 107	English	3 units
COMM 101	Speech	3 units
Social and Behavioral Sciences	Variable	3 units
Laboratory Science	Variable	4 units
PE 101 and 101L or Health 111	PE or Health	2 units
Quantitative Literacy	Math or Statistics	3 units
Ethics and Social Responsibility	Variable	3 units
Global Perspective and Cultural Div	Variable	3 units
ENG 305	Upper Level Writing	3 units
Upper Division Literary Studies	Variable	3 units
Upper Division Integrative Elective	Variable	6 units
Non-Music Electives		32 units
Total General Studies		68 units = B

Non Music Electives

10 units= C

Students must complete a total of 68 units in non music courses. Foundational Studies comprise 36 units, so students must complete 32 further units in non-music courses; between the 10 credits of free electives and the 32 further hours of non-music courses, 25 units must be upper level courses.

C2a Bachelor of Science in Music Business

Program Title: Music Business Major – Bachelor of Science (Business Administration)

Number of Years to Complete the Program: 4

Current Semester’s Enrollment in Majors: 36

Name of Program Supervisor: Professor Theodore Piechocinski

Music Courses	General Studies And Business Courses	Free Electives	Total Units for Degree
56 units	36 units in General St. 30 units in Business; Total: 66 units	2 units	124
46.5%	30% GS, 25% Business Total 55%	1.5%	103%

Music Courses

MUS 111	Music Theory I	2 units
MUS 112	Music Theory II	2 units
MUS 113	Music Skills I	2 units
MUS 114	Music Skills II	2 units
MUS 150	Intro to Musical Traditions	3 units
MUS 204	Technology of Music	1 unit
MUS 207	Introduction to Mus. Ind.	3 units
MUS 211	Music Theory III	2 units
MUS 212	Music Theory IV	2 units
MUS 213	Music Skills III	2 units
MUS 214	Music Skills IV	2 units
MUS 222	Basic Conducting	2 units
MUS 237	Intro to World Mus and Cult	3 units
MUS 260	Basic Scoring	2 units
MUS 307	Career Mgt in Mus. Ind	3 units
MUS 350	Music History I	3 units
MUS 351	Music History II	3 units
MUS 217/417, 219/419, 259/459 269S,269W/469S,469W	Large Ensemble	2 units
MUS 472	Ind. Performance Study	2 units
MUS 499	Coop. Prof. Prac in Mus	6 units
Music Electives		7 credits
Total Music Courses		56 units = A

General Studies (Required Foundational Studies at ISU)

ENG 107	English	3 units
COMM 101	Speech	3 units
Social and Behavioral Sciences	Variable	3 units
Laboratory Science	Variable	4 units
PE 101 and 101L or Health 111	PE or Health	2 units
Quantitative Literacy	Math or Statistics	3 units
Ethics and Social Responsibility	Variable	3 units
Global Perspective and Cultural Div	Variable	3 units
ENG 305	Upper Level Writing	3 units
Literary Studies	Variable	3 units
Upper Division Integrated Electives	Variable	6 units
Total General Studies		36 units = B(1)

Business Courses

ACCT 200	Survey of Accounting	3 units
ECON 200	Principles of Macroeconomics	3 units
ECON 210	Principles of Microeconomics	3 units
MGT 301	Survey of Management	3 units
MKTG 301	Introduction to Marketing	3 units
BEIT 125	Info in the Elect. Age	3 units
FIN 200	Fund. Of Finance	3 units
MGT 400	Surv. Of Human Res. Mgt.	3 units
MIS 376	Business Comp. Sys.	3 units
BUS 263, MKG 310, or MKTG 332	Legal Environment and Bus, Mkt. for Non-Profit/Serv Orgs Or Buyer Behavior	3 units
Total Business Courses		30 units = B(2)

Free Electives **2 units = C**

C2b Bachelor of Science in Music Business

Program Title: Music Business Major – Bachelor of Science (Music Merchandising)

Number of Years to Complete the Program: 4

Current Semester's Enrollment in Majors: 5

Name of Program Supervisors: Professor Theodore Piechocinski

Music Courses	General Studies And Business Courses	Free Electives	Total Units for Degree
56 units	36 units in General St. 30 units in Business Total: 66 units	2 units	124 units
46.5%	30% GS, 25% Business Total 55%	1.5%	103%

Music Courses

MUS 111	Music Theory I	2 units
MUS 112	Music Theory II	2 units
MUS 113	Music Skills I	2 units
MUS 114	Music Skills II	2 units
MUS 150	Intro to Musical Traditions	3 units
MUS 204	Technology of Music	1 unit
MUS 207	Introduction to Mus. Ind.	3 units
MUS 211	Music Theory III	2 units
MUS 212	Music Theory IV	2 units
MUS 213	Music Skills III	2 units
MUS 214	Music Skills IV	2 units
MUS 222	Basic Conducting	2 units
MUS 237	Intro to World Mus and Cult	3 units
MUS 260	Basic Scoring	2 units
MUS 307	Career Mgt in Mus. Ind	3 units
MUS 350	Music History I	3 units
MUS 351	Music History II	3 units
MUS 217/417, 219/419, 259/459 269S,269W/469S,469W	Large Ensemble	2 units
MUS 472	Ind. Performance Study	2 units
MUS 499	Coop. Prof. Prac in Mus	6 units
Music Electives		7 credits
Total Music Courses		56 units = A

General Studies (Required Foundational Studies at ISU)

ENG 107	English	3 units
COMM 101	Speech	3 units
Social and Behavioral Sciences	Variable	3 units
Laboratory Science	Variable	4 units
PE 101 and 101L or Health 111	PE or Health	2 units
Quantitative Literacy	Math or Statistics	3 units
Ethics and Social Responsibility	Variable	3 units
Global Perspective and Cultural Div	Variable	3 units
ENG 305	Upper Level Writing	3 units
Literary Studies	Variable	3 units
Upper Division Integrated Electives	Variable	6 units
Total General Studies		36 units = B(1)

Business Courses

ACCT 200	Survey of Accounting	3 units
ECON 200	Principles of Macroeconomics	3 units
ECON 210	Principles of Microeconomics	3 units
MGT 301	Survey of Management	3 units
MKTG 301	Introduction to Marketing	3 units
MKTG 332	Buyer Behavior	3 units
MKTG 334	Promotional Strategy	3 units
MKTG 353	Marketing Chan. Stru. & Strat.	3 units
One pair from following pairs		
MKTG 344/444	Prof. Selling/Salesforce Mgt	6 credits
Or		
MKTG 344/347	Prof. Selling/Princ. Of Ret.	
Or		
MKTG 347/443	Princ of Ret/Bus. To Bus. Mktg	
Total Business Courses		30 units = B(2)

Free Electives **2 units = C**

IV. Certificate Programs Discussions of purposes and goals

A. Jazz Studies Certificate

Because we have had very few graduates with this certificate, and because of current budgetary situations, the faculty voted to suspend this certificate program in order to study it in the future. Unfortunately, of the number of items that had to be attended to through Music Curriculum Committee action followed by a vote by the full music faculty, this vote came April 15, too late to meet this year's catalogue deadline. Appendix X is a copy of the Minutes of the April 15 music faculty meeting showing the vote to suspend. Appendix Y is a copy of the minutes of the College of Arts and Sciences Academic Affairs Committee where the certificate was suspended. Appendix Z is University Notification that there will be a vote on the suspension of the Jazz Certificate in October.

B. Piano Pedagogy Certificate (Undergraduate and Graduate)

The Piano Pedagogy Certificates include the same list of courses; however, the graduate level courses have 500 level numbers (please see Appendices AA and BB for course requirements). Appendices CC to HH are the syllabi which clearly delineate the differences between earning 400 level credit compared to 500-level credit.

The following is narrative which defines the purposes and goals of the piano pedagogy certificate programs.

The Certificate in Piano Pedagogy provides specialized training in piano teaching. The Certificate may be earned by both degree and non-degree students through the completion of 16 hours of pedagogy-related course work. Courses in the curriculum are also available to students not seeking the Certificate.

A., B., C. Admission Criteria

1. An earned high school diploma or its recognized equivalent.
2. Admission to Indiana State University
3. A live piano audition before piano faculty members in the Department of Music. Students must perform a minimum of two solos in contrasting styles, displaying technical and musical competency at the level of a music major. Scales and sight reading will also be tested. Specific audition requirements for undergraduate and graduate students are outlined in separate documents given to interested students.
4. A passing score on the Department of Music Theory Placement Exam.
5. An interview with the Director of the Piano Pedagogy program and other piano pedagogy faculty members. Students will be asked to describe their musical backgrounds, career goals, and teaching experience thus far.

A. Purposes

- 1. The Certificate in Piano Pedagogy (Graduate and Undergraduate) may be earned by both degree and non-degree students. The program's chief objectives are to:**
 - a. provide specialized training in piano teaching.**
 - b. improve standards in piano teaching among Indiana State University graduates, and among piano teachers in the local area and throughout the state.**

Students who complete the Graduate or Undergraduate Certificate are equipped to:

- a. give piano instruction to students of all ages and levels from elementary through intermediate.**
- b. teach in individual and group settings.**
- c. evaluate and use available publications for piano teaching.**
- d. demonstrate and teach functional keyboard skills such as transposing, sight playing, harmonizing, and improvising.**
- e. perform piano literature at an advanced level.**
- f. establish a successful piano studio.**
- g. incorporate available technologies into their teaching.**

- 2. The Certificates in Piano Pedagogy include 16 credit hours (five courses, plus an Internship and a Recital) of required coursework that covers a broad range of pedagogical topics. The five courses are offered on a rotating basis, the complete cycle taking four semesters to complete. The Internship and the Recital are generally done after the five courses have been completed, and add one or two semesters to the length of the program.**

B. Prerequisites

- 1. Before beginning coursework for the Certificate:**
 - a. Successful completion of Music Theory I and II**
 - b. Successful completion of Music Skills I and II**
 - c. Successful completion of Music History I and II**
- 2. Pedagogy Course prerequisites:**
 - a. Pedagogy I precedes Pedagogy II**
 - b. The Internship in Piano Pedagogy occurs following completion of Piano Pedagogy II and Practical Skills for Keyboard Players; the Recital occurs after all coursework, except the Internship, for the Certificate is completed.**

C. Student Outcomes and Expectations

Upon completion of the Certificate in Piano Pedagogy, students will demonstrate:

- 1. (Piano Pedagogy I) a clear understanding of how to teach beginning piano students of all ages, in private and group settings. This understanding will be developed through the observation of a demonstration group, through assigned and supervised group teaching segments, and through the weekly supervised private teaching of one student. Learning theories and published materials for beginners will also be examined.**
- 2. (Piano Pedagogy II) a clear understanding of how to teach intermediate and early advanced students in private and group settings. This understanding will be developed through the observation of a demonstration group, through assigned and supervised group teaching segments, and through the weekly supervised private teaching of one student. Auditions, competitions, recitals, and strategies for teaching repertoire and technique at these levels are studied. Procedures for establishing an independent studio are also explored.**
- 3. (Piano Teaching Materials) a solid understanding of how to locate, categorize, evaluate, and assign appropriate piano literature (including solo repertoire, etudes, and ensemble music) for students of varying ages and levels.**
- 4. (Practical Skills for Keyboard Players) intermediate-level proficiency in harmonizing, transposing, improvising, and sight reading. Techniques and materials for teaching these skills are explored.**
- 5. (Recital) a half-recital demonstrating technical and musical proficiency in performing advanced level repertoire by master composers in public recital situations. This will occur not only in the required Piano Pedagogy Certificate recital, but throughout the student's career at ISU by performing on Studio Recitals, Keyboard Division Recitals, Departmental Recitals, and by playing in auditions or competitions.**
- 6. (Internship in Piano Teaching) competency in teaching private and group lessons at beginning and intermediate levels, along with the ability to evaluate one's own teaching. Students experience an in-depth practicum in which supervised teaching and weekly meetings with the supervisor occur.**

D. Evaluation Mechanisms

- 1. Student Presentations** in class occur regularly in Piano Pedagogy I and Piano Pedagogy II, Piano Teaching Materials, and Piano Literature. Student presentations are graded on content, organization, verbal clarity, poise, relevance, and effectiveness.
- 2. Student Performances** in class occur regularly in Piano Pedagogy I and Piano Pedagogy II, Piano Teaching Materials, and Practical Skills for Keyboard Players. Student performances are graded on technical skill, musical projection, and stylistic appropriateness.
- 3. Peer Evaluations** occur throughout the program, as students are asked to evaluate the teaching of others both in and outside of class.
- 4. Self Evaluations** occur throughout the program, as students are asked to evaluate their own teaching in Piano Pedagogy I, Piano Pedagogy II, Piano Teaching Materials, Practical Skills for Keyboard Players, and the Internship in Piano Teaching.
- 5. Student Teaching Segments** occur throughout the program as part of the coursework for Piano Pedagogy I, Piano Pedagogy II, Piano Teaching Materials, Practical Skills for Keyboard Players, and the Internship in Piano Teaching.
- 6. Examinations** occur in all Piano Pedagogy Certificate courses, and may include written components (multiple choice, short answer, and essay questions), as well as prepared live performance and/or oral presentations.
- 7. Research components** occur throughout the Piano Pedagogy Certificate curriculum. A research paper is required for Piano Literature, and lecture-recital with corresponding paper is assigned in Piano Teaching Materials. The Internship also provides an opportunity for research into a specific area of the field that the student has interest in.
- 8. Student Observations** occur throughout the program.
- 9. Leadership Skills** can be observed when the pedagogy students participate in the coordination of the local Achievement in Music Auditions and the Indiana Music Teachers Association District Competitions in the spring semester. Participation in the ISU chapter of the Music Teachers National Association provides further opportunities for students to demonstrate leadership and organizational skills. Pedagogy faculty

work with and observe students in these settings, giving faculty members more information as to the student's leadership capabilities.

E. GUIDANCE AND MENTORING

The Director of the Piano Pedagogy Program, in consultation with the assigned Department of Music academic advisor, works with each student to determine when Certificate coursework will begin and will assist with planning the Internship experience. Faculty members who teach courses in the curriculum also assist with mentoring and helping students identify their chief interests and career goals. The Director of the Community Music Center, who teaches the beginning group piano classes, serves as a role model and mentor for the pedagogy students during the Pedagogy I and II courses. This Director may also be involved with the Internship if the student chooses to explore an area that is within the Director's expertise.

V. Community Music Center Offerings, Goals and Objectives

The Community Music Center has a brochure that is printed each year. Appendix II is the 2010-2011 brochure, and Appendix JJ is the Musikgarten Brochure. Taken from the former brochure is the following statement:

"The ISU Community Music Center offers non-credit music lessons to children and adults in Terre Haute and the surrounding area. The CMC is a division of the Department of Music, accredited by the National Association of Schools of Music (NASM), and a member of the National Guild of Community Schools of the Arts. "

The purposes of the Community Music Center are

- 1. To provide quality music lessons to members of the Wabash Valley.**
- 2. To provide age-appropriate and level-appropriate music instruction that will allow students to reach their musical performance potential.**
- 3. To provide age-appropriate and level-appropriate theory instruction to allow students to better understand music.**
- 4. To provide performance opportunities for all students, both formal and informal, to encourage more performance and to make performances less stressful.**
- 5. To encourage students toward attendance at area musical events both at the university and in other venues.**
- 6. To give university students the chance to do some guided teaching."**

The CMC teachers are university faculty, upper class students, graduate students, and community members with music degrees. The college students who teach for the CMC must be recommended by their primary instrument faculty members. Students in the department's piano pedagogy classes assist with the CMC beginning piano class and also teach some guided

piano lessons as part of their curriculum. Once they have finished the piano pedagogy sequence of classes, the ISU students are then eligible to teach for the CMC directly. Community members who teach for the CMC must have a minimum of a bachelor's degree in music, and an advanced degree is preferable.

The CMC has implemented a yearly spring evaluation for each CMC pre-college student; this will be given for the first time in Spring 2011. The evaluation form (Appendix KK) will be completed by each individual teacher and given to the parents. The form has four areas: performance skills, attendance and participation, knowledge, and musical accomplishments.

Most CMC piano students also participate in the Indiana Music Teachers' Association festival called "Achievement in Music" (AIM), in which the students are evaluated in the following areas: repertoire, technique, sight-playing, and aural and written theory. The students receive written evaluations and scores in each area. AIM has 13 levels, from prep-12. The students progress each year through the different levels which allows them to chart their growth.

All CMC students are invited to participate in the spring Saturday theory classes at no extra charge. These classes are divided by levels correlate with the AIM levels, though students do not need to be participating in AIM to take part in the classes. The primary purpose of the Saturday classes is to provide ear training concepts which do not always get covered in normal lessons. The classes also cover written items such as intervals, scales, chords, and terminology.

The CMC offers multiple performance opportunities for all students. There are monthly "musicales," informal performances not on a stage; and formal end-of-semester recitals in the department recital hall. There are also opportunities to participate in area master classes, performances, festivals, and competitions sponsored by the Wabash Valley Music Teachers' Association, the Indiana Music Teachers' Association, and other groups.

Families of students are asked to evaluate the Community Music Center biennially. The evaluation lists satisfaction levels in areas such as teaching facilities, teacher competency, performance opportunities, and literature. There is also a "CMC Parent Advisory Board" which consists of parents who would like to provide input and support for various aspects of the CMC. The Board meets once a month to plan promotional events and social activities, and to provide input and suggestions for future CMC programs. Appendix LL is is the CMC Survey.

VI. Status Reports

A. Revisions to music unit purposes

The faculty and dean approved the following mission statement in Fall 2009.

Department of Music Mission Statement (can be viewed on the website under "General Information")

Adopted December 10, 2009

The mission of the Department of Music at Indiana State University is to prepare students for careers and continued study in music education, music business, performance, and music as a liberal art. Recognized for its long history of training music educators and members of the music business community, the department offers a range of undergraduate and graduate degrees in a personalized environment. We provide experiential learning opportunities, develop life-long learning skills, and foster cultural engagement and international exchange. The department promotes awareness and appreciation of the musical arts through courses for all university students and serves as a cultural resource for the university, local community, and state through outreach, special events, and public performances.

B. Discussions to align the number of degree offerings with the number of faculty and available resources.

The following actions were taken by the faculty during the 2009-2010 academic year:

- 1. Bachelor of Arts in Music with a Concentration in Theory was deleted from the curriculum.**
- 2. Bachelor of Arts in Music with a Concentration in Music History and Literature was deleted from the curriculum.**
- 3. Master of Music with a Concentration in Comparative Studies was suspended (there are currently no students in the program, and we will not accept any for Fall 2010) in order for the Music Curricular Affairs Committee to study it completely during the Fall of 2010. MCAC will determine if the program meets NASM standards as well as determine if the Department will have the requisite faculty to administer the program. If it is determined that it meet standards and we have appropriate faculty, Plan Approval documents will be submitted to NASM. If not, it will remain in suspension until standards can be met and appropriate faculty hired, or it will be deleted entirely from the curriculum.**
- 4. The Jazz Certificate was suspended.**

C. Reorganization of the music unit governance structure.

In the most contentious action of the year, the faculty voted on March 18, 2010, to reorganize itself from seven divisions and seven coordinators into three divisions with three coordinators. Those divisions are Academic (Music Theory, Music History and Literature, Music Education, Music Business and Class Piano), Performance (all individual Performance faculty in keyboard, percussion, string, and wind areas), and Ensemble (all large ensemble conductors in the wind, choral and string areas). In addition, the Position of Assistant Chair was eliminated, with the academic schedule becoming the responsibility of the Coordinator of the Academic Division. Because there was much controversy over this, and because the final vote was delayed so long, the committee structure did not get changed. The August 20, 2010 Music Faculty Retreat included a breakout session on committee structure. The Administrative Advisory Committee has been charged with the responsibility of bringing a committee structure proposal to the full faculty for a vote at the October, 2010 faculty meeting. Most faculty feel that the current Recital and Performance Committee can be disbanded and responsibilities that are under its umbrella be transferred to the new Performance Division. In addition other suggestions were to place mentor committee responsibilities into the Recruitment Committee and rename it the Recruitment and Retention Committee. The only committee that was altered for 2010-2011 year was the Administrative Advisory Committee which for 2010-11 consists of the three coordinators listed above, the Graduate Coordinator and three faculty elected (two tenured/tenure track and one adjunct). There was general consensus with the faculty that the AAC should be comprised in the same manner for the future. The alterations discussed above will most likely be a part of the proposal that will go to the faculty in October.

D. Corrections to the University Catalogue Copy

Appendix MM is the printed page of the online catalogue which lists the current undergraduate music offerings. These clearly show the degrees and majors offered. Appendices NN through RR are the catalogue copies for these particular degrees. Note that a Plan Approval Document for the Bachelor of Music in composition is found as Appendix SS. The reason that the department put this degree forward to the university without having the plan approval document completed is that it would have been almost impossible to retrieve the composition degree if this were not put forward at the same time that the BA/BS in Music with a Composition Concentration was being deleted from the curriculum. A further note about this degree is that in the catalogue, a clerical error was made under "Other Basic Musicianship Courses." This happened between the time the proposal left the department and when it was inserted into the university's electronic catalogue. The "Other Basic Musicianship Courses" which are required on all professional degrees are MUS 222 (Basic Conducting), MUS 260 (Basic Scoring) and MUS 204 (Technology for Musicians). Furthermore, one other error was made in the catalogue (the department sent through a massive amount of paperwork in 2009-2010): the "Instrumental General" degree continues to be listed even though it appears later under

“Bachelor of Music Education. This error has already been noted and a correction has been forwarded to the appropriate people.

The undergraduate catalogue can be found online at :

<http://catalog.indstate.edu/content.php?catoid=10&navoid=236>

Appendix TT is the printed page of the online catalogue which lists current graduate degrees, and Appendix UU is the catalogue copy for the degree with its various concentrations. The catalogue can be found online at:

<http://catalog.indstate.edu/content.php?catoid=12&navoid=261>

Unfortunately, the vote to suspend the MM in Comparative Studies happened directly prior to the university’s catalogue deadline. This suspension was also a contentious issue with the faculty. However, the vote to suspend did happen, and the curriculum action will continue through the university’s curriculum system this fall. In the meantime, no students have been accepted into this concentration and it is not being advertised on our website or in print media.

It can be seen from the list of undergraduate programs that the Jazz Certificate still exists in the catalogue. The vote to suspend the Jazz Certificate was very late in the year (April 15) and missed various deadlines for the 2010-2011 catalogue. Although there are no students currently pursuing this certificate, several of the courses are offered, so one could take those courses (which are required for other degrees) without pursuing the certificate. Should the suspension be lifted, documentation will be provided that we will be able to offer the courses in the certificate on a regular basis.

E. Plans for the replacement of pianos

As of September 1, 2010, two new upright pianos have been purchased for the practice room complex, one Steinway grand piano was completely refurbished and another Steinway which did not need as much work was refurbished. Applied music fees were increased in order to support the purchase of pianos at one per year. In addition, we were able to reallocate funds in the budget in order to purchase a second upright per year.

Furthermore, four grand pianos from the practice room area have been selected for refurbishing. One will be completed by the end of the summer, and the others will be presented as part of the capital requests for 2010-12.

An upright from one classroom in which there are two pianos (and the second one is unneeded) will be moved to the practice room area.

By June 30 of 2011, we will have replaced at least two more uprights, moved one from a classroom to the practice room area, and refurbished three to four grands. Upright pianos will be replaced at the rate of two to three pianos per year until all practice rooms have newer or refurbished pianos. At that point, funds for replacing pianos will remain in the budget for future use; in other words, there will be a permanent line item for piano purchase and maintenance. Appendix VV is the Piano Maintenance/Replacement Plan.

VII. Addendum to Document sent to NASM on May 1, 2010 regarding New Curricula:

A. Plan approval documents were sent to NASM for the Master of Music in Conducting by May 1, 2010. In the same document, it was reported that the Master of Music in Comparative Studies had been suspended. ISU received a Commission Action Report dated July 7, 2010 which accepted the plan approval for the Master of Music in Conducting. This Commission Action report also noted that ISU has withdrawn the plan approval for the Master of Music in Comparative Studies. Please also refer to the earlier statement about the Master of Music in Comparative Studies noting that the suspension has not made it through the entire curriculum process at ISU. However, no students are currently in that concentration and it is not being advertised.

VIII. Two Transcripts for the Certificate in Piano Pedagogy for the Approval for Final Listing

Two transcripts of students who have completed the Certificate in Piano Pedagogy (Graduate) are included as Appendices WW (Eunsook Kim) and XX (Chih-Chien Chang). Courses for the certificate are noted on the transcripts and copies of the certificates that were awarded are included.

This concludes the response to deferral items listed in the December 17, 2009 letter to the Indiana State University Music Department. However, please note Appendix SS which is the Plan Approval Document for the Bachelor of Music in Composition.

The Music Department at Indiana State University thanks the Commission for its attention and looks forward to the commission action to be taken in November, 2010.

APPENDIX A

String Jury Requirements

A private committee examination called a jury is required at the end of the semester for all music majors and minors including those students studying a secondary instrument. The jury may be required for non-music majors studying on an elective basis. The jury is a performance, which is held at the end of the semester (generally toward the beginning of examination week) and serves as the Final Examination for the Music Performance course. The jury grade constitutes 1/3 of the final semester grade. Juries vary in length from 5 minutes to 20 minutes. Course content for individual study is designed to meet the needs of the student and to satisfy curricular and divisional requirements. For these reasons, the content and scheduling of juries will vary. The Music Performance instructor will have specific information and guide students through the jury process. - *Individual Performance Study Handbook*

Jury requirements for completing the following applied lesson courses on violin, viola, cello and bass are listed below. Guitar requirements are listed separately under each course number.

- MUS 100:**
1. Two-octave major scales in 8th notes at quarter note=60
 2. Four Etudes of contrasting style
 3. Sight reading
 4. Solo with piano comparable to the Repertoire Example List
- Guitar:**
1. First and second position scales from *Carcassi's Complete Guitar Method* performed in quarter notes at quarter note=120 - chosen by instructor from keys of C,G,D,A,E, and F major and A,E, and D melodic minor
 2. Two contrasting pieces or etudes comparable to Repertoire Examples List
 3. Sight-reading
 4. One single voice melody comparable to Repertoire Examples List
 5. A harmonic progression chosen by instructor
- MUS 270:**
1. Major scales as determined by instructor
 2. Four etudes of contrasting style
 3. Solo with piano comparable to the Repertoire Example List
- Guitar:**
1. Scales as determined by instructor
 2. Three contrasting etudes - unaccompanied comparable to Repertoire Examples List
 3. One accompanied melody comparable to Repertoire Examples List
 4. A chordal accompaniment to No.3 above
- MUS 272:**
1. Three-octave major scales in 8th notes at quarter note=80 and melodic minor scales in 8th notes at quarter note=60
 2. Four etudes of contrasting style
 3. Sight reading
 4. Solo with piano comparable to the Repertoire Example List
- Guitar:**
1. Two octave scales: major scales in 8th notes at quarter note=80 and three forms of minor scales in 8th notes at quarter note=60
 2. Contrasting (unaccompanied) works, movements, or etudes: three for Classical Concentration, two for Jazz Concentration- comparable to Repertoire Examples List
 3. Accompanied melodies: two for Jazz Concentration, one for Classical Concentration comparable to Repertoire Examples List
 4. One accompaniment to No.3 above
 5. Sight-reading

- MUS 274:**
1. Three-octave major scales in 8th notes at quarter note=100 and melodic minor scales in 8th notes at quarter note=60
 2. Four etudes of contrasting style
 3. Sight reading
 4. Solo with piano comparable to the Repertoire Example List

- Guitar:**
1. Two octave scales: major scales in 8th notes at quarter note=100 and three forms of minor scales in 8th notes at quarter note=60
 2. Contrasting solo (unaccompanied) works, movements, or etudes: three for Classical Concentration, two for Jazz Concentration - comparable to Repertoire Example List
 3. Accompanied melodies: two for Jazz Concentration, one for Classical Concentration - comparable to Repertoire Example List
 4. One accompaniment to No.3 above
 5. Sight-reading

MUS 276 (1st year):

1. Three-octave major scales in 16th notes at quarter note=60 and melodic minor scales in 8th notes at quarter note=60
2. Four etudes of contrasting style
3. Sight reading
4. Solo with piano comparable to the Repertoire Example List

- Guitar:**
1. Two octave scales: major scales in 16th notes at quarter note=60, and three forms of minor scales in 8th notes at quarter note=60
 2. Contrasting (unaccompanied) works, movements, or etudes: three for Classical Concentration, two for Jazz Concentration - comparable to Repertoire Example List
 3. Accompanied melodies: two for Jazz Concentration, one for Classical Concentration - comparable to Repertoire Example List
 4. One accompaniment to No.3 above
 5. Sight-reading

MUS 276 (2nd year):

1. Three-octave major scales in 16th notes at quarter note=80 and melodic minor scales in 8th notes at quarter note=80, three-octave major and minor arpeggios in 8th notes at quarter note=60, three-octave major scales in 3rds in 8th notes at quarter note=80.
2. Four etudes of contrasting style
3. Sight reading
4. Solo with piano comparable to the Repertoire Example List

- Guitar:**
1. Two octave scales and arpeggios: major, harmonic minor, and ascending melodic minor scales in 16 notes at quarter note=80; major, minor, MM7, mm7, Mm7, and half-diminished arpeggios in 8th notes at quarter note=60; major scales in thirds in 8th notes at quarter note=80
 2. Contrasting solo (unaccompanied) works, movements, or etudes: three for Classical Concentration, two for Jazz Concentration - comparable to Repertoire Example List
 3. Accompanied melodies: two for Jazz Concentration, one for Classical Concentration - comparable to Repertoire Example List
 4. One accompaniment to No.3 above
 5. Sight-reading

Repertoire Examples List

VIOLIN

- MUS 100 Bach Arioso; Handel Sonata in F; Vivaldi Sonata in d (1st mvt.), Concerto in a or g; Eccles Sonata in g (1st mvt.)
- MUS 270 Bach Arioso; Handel Sonatas; Schubert Sonatinas; Dvorak Sonatina; Eccles Sonata in g; Jardanyi Concertino; Borowski Adoration; Kreisler Tempo di Menuetto.
- MUS 272 Vivaldi Sonata in d; Tartini Sonata in g; Bach selections from Unaccompanied Partitas, Concertos; Corelli Sonatas, "La Folia" variations; Viotti Concertos; Haydn selections from Concerto in G; Mozart selections from sonatas and concertos; Massenet Meditation.
- MUS 274 Bach selections from Partitas, Concertos; Tartini Sonatas; Corelli Sonatas; Mozart Concerto in D or G, Sonatas; Haydn Sonatas, Concerto in C; Beethoven Romances, Sonatas in F, D, or c; Wienawski Legende; Rachmaninoff Vocalise; Faure Après un Revê; Debussy Beau Soir.
- MUS 276 (1) Bach Partita in d or E, Sonata for Violin and Harpsichord in E or A, Concertos, Concerto for Two Violins, Concerto for Violin and Oboe; Mozart Concertos, Sonatas; Beethoven Romance in G, Sonata in D or c.
- MUS 276 (2) Vitali Chaconne; Kreutzer Praeludium and Allegro; Beethoven Sonatas; Grieg Sonata in c; Franck Sonata; Brahms Sonatas, Sonatensatz; Stravinsky Suite Italienne.

VIOLA

- MUS 100 Amram The Wind and the Rain; Bach Cello Suite No.1; Telemann Concerto in G [Katims]; Bruch Romanze Op. 85
- MUS 270 Doctor First Solos for the Viola Player; Handel Selected Pieces [arr. Borowski]; Suzuki Viola School Books 1-3
- MUS 272 Bruch Romanze Op.85; Handel Sonata in G minor; Marais Five Old French Dances; Telemann Concerto in G; Suzuki Viola School Book 4; Vivaldi Concerto in D minor
- MUS 274 Amram The Wind and the Rain; Bach Cello Suites 1-3; Bloch Meditation and Processional; Hoffmeister Concerto in D; Stamitz Concerto in D Op. 1; Suzuki Viola School Book 5; Zelter Concerto in E flat
- MUS 276 (1) Bach 3 Sonatas, BWV 1027-1029 (orig viola da gamba); Bloch Suite Hebraique; Suzuki Viola School Book 6
- MUS 276 (2) Bach 3 Sonatas, BWV 1027-1029 (orig viola da gamba); Bloch Suite Hebraique; Britten Lachrymae; Fuchs Phantasiestucke Op. 117; Hindemith Op.11/4; Schubert Sonata, D 821 Arpeggione; Enesco Concertpiece; Reger 3 Suites Op.131d

VIOLONCELLO

- MUS 100 Bach Suite No. 1, Arioso; Bréval Sonata in C; Golterman Concertos 4-5; Mendelssohn Song Without Words; Romberg Sonatas in e/C; Squire Tarantella; Vivaldi Sonatas.
- MUS 270 Bach for the Cello (Krane); Bréval Sonata in C; Squire Five Pieces Op. 16; Suzuki Cello School Books 1-3; Wedgwood Jazzin'.
- MUS 272 Bach Suite No. 1, Arioso; Bréval Sonata in C; Golterman Concertos 4-5; Mendelssohn Song Without Words; Romberg Sonatas in e/C; Squire Tarantella; Vivaldi Sonatas.
- MUS 274 Bach Sonata No. 1; Boëlmann Symphonic Variations; Bridge Two Pieces: Meditation & Spring Song; Bruch Kol Nidre; Fauré Élégie; Golterman Concertos 1-3; Romberg Sonata in B flat, Sammartini Sonata in G.
- MUS 276 (1) Bach Sonatas 1-2; Beethoven Sonata No. 1; Boccherini Concerto in B flat; Brahms Sonata in e; Boëlmann Symphonic Variations; Brevall Sonata in G; Golterman Concertos

1-3; Haydn Divertimento; Hindemith Sonata Op. 11/3; Romberg Sonata in B flat; Vivaldi Sonatas 1-6.

- MUS 276 (2) C.P.E Bach Concerto in A; J.C. Bach Concerto in c; J.S. Bach Sonatas 1-3; Barber Sonata in c; Beethoven Sonata No. 2, Variations; Brahms Sonata in e; Brevet Concertos 1-2, Sonata in G; Dohnanyi Sonata Op. 8; Francoeur Sonata in E; Grieg Sonata in a; Golterman Concerto No. 3; Haydn Concerto in C; Hindemith Sonata Op. 11/3; Mendelssohn Sonata in D; Romberg Concerto No. 2; Saint-Saëns Concerto in a; Schumann Fantasy Pieces, Five Pieces In Folk Style, Shostakovich Sonata in d, Tower Music for Cello and Orchestra.

DOUBLE BASS

- MUS 100 Saint-Saëns The Elephant; Bach Minuet, Menuet; Vivaldi Sonatas 1-2.
 MUS 270 Saint-Saëns The Elephant; Bach Minuet, Menuet; Vivaldi Sonatas 1-2.
 MUS 272 Norman Hester The Bull Steps Out (Yorke); Vivaldi Sonatas 3-6; Capuzzi Concerto in F; Van Goens Scherzo; Dittersdorf Concerto in D.
 MUS 274 Saint-Saëns The Elephant; Bach Minuet, Menuet; Vivaldi Sonatas 1-6; Capuzzi Concerto in F; Van Goens Scherzo; Dittersdorf Concerto in D; Dragonetti Concerto in A.
 MUS 276 (1) Capuzzi Concerto in F; Van Goens Scherzo; Dittersdorf Concerto in D; Dragonetti Concerto in A; excerpts from the orchestral repertoire.
 MUS 276 (2) Vanhal Concerto in D; Bottesini Concerto in F#; Miskolc Sonata No. 2 in E minor; Bach Cello Suites 1 or 3; excerpts from the orchestral repertoire.

GUITAR


- MUS 100 Unaccompanied works: Carcassi's Rondo Allegretto in E Major; Sagreras Book 2; Malagueña (Noad)
Accompanied melodies: Airs and Country Dances from Robinson's Tunebook
 MUS 270 Unaccompanied works: Estilos Criollos by J. Sagreras; Lagrima by F. Tarrega; Three Coins in a Fountain (H. Morgen, arr.)
Accompanied melodies: Songs from Robinson's Tunebook; Melodies from The Notebook of Anna Magdalena Bach
 MUS 272 Unaccompanied works: Anonymous Lute works from C. Duncan's Graded Anthology Part Two; Milan Pavanese; Sanz Espanoleta; Carcassi's 25 Studies; A. Previn's The Fortune Cookie
Accompanied melodies: Hornpipes, polkas, and waltzes from Robinson's Tunebook; Jim Ferguson's Connections from All Blues Soloing
 MUS 274 Unaccompanied works: Sor's 20 Studies (Segovia); de Visee Suite in D Minor; Bourree from J.S. Bach's Lute Suite No.1; Rogers and Hart's Blue Moon (arr. by H. Morgen)
Accompanied: Jigs and reels from Robinson's Tunebook; Ferguson's All Pent Up from All Blues Soloing; Django Reinhardt's Douce Ambiance
 MUS 276 (1) Unaccompanied: Narvaez Guardame las Vacas; Giuliani Sonatina (Op.71, No.1); VillaLobos Prelude No.4
Accompanied: Jigs, slip jigs, and reels from Robinson's Tunebook; Ferguson's Blues Transit from All Blues Soloing
 MUS 276 (2) Unaccompanied: Villa-Lobos Etude No.1* (at quarter note=92 minimum); The Gentle Rain by L. Bonfa
Accompanied: Charlie Parker's Anthropology** (at quarter note=160 minimum); Haydn Gypsy Dance

* Required piece for Classical Concentration, ** Required piece for Jazz Concentration

Course Descriptions

- MUS 100** Probationary Study for Majors – 1-2 credits. Probationary applied music study.
- MUS 270** Elective Performance Study - .5-1 credit. Individual performance study for non-music majors and for music majors studying in a secondary area. A half-hour to hour per week of class time. Repeatable for credit. Prerequisite: approval of instructor.
- MUS 272** Individual Performance Study – 1 credit. Principal instrument. Individual performance study for students pursuing a B.A. or B.S. degree with a major or minor in music. An hour per week of class time. Repeatable for credit. Prerequisite: audition prior to first enrollment.
- MUS 274** Individual Performance Study for Music Education Majors – 1 credit. Principal instrument. An hour per week of class time. Includes study and performance of a cross-section of music from the repertory of the performance medium, development of technical skills, and instruction in reading music at sight. Repeatable for credit. Prerequisite: audition prior to first enrollment.
- MUS 276** Individual Performance Study for Music Performance Majors – 2 credits. An hour per week of class time. Includes study and performance of a cross-section of music from the repertory of the performance medium, development of technical skills, and instruction in reading music at sight. Additional performance requirements required. Repeatable for credit. Prerequisite: audition prior to first enrollment.
- MUS 470** Elective Performance Study - .5-1 credit. Individual performance study for non-music majors and for music majors studying in a secondary area. A half-hour to hour per week of class time. Repeatable for credit. Prerequisite: successful completion of 62 semester hours, and approval of instructor.
- MUS 472** Individual Performance Study – 1 credit. Principal instrument. Individual performance study for students pursuing a B.A. or B.S. degree with a major or minor in music. An hour per week of class time. Repeatable for credit. Prerequisite: audition or satisfactory completion of four semesters of 272 prior to first enrollment, and passage of a qualifying jury for 400-level Individual Performance Study as applicable.
- MUS 474** Individual Performance Study for Music Education Majors – 1 credit. Principal instrument. An hour per week of class time. Includes study and performance of a cross-section of music from the repertory of the performance medium, development of technical skills, and instruction in reading music at sight. Repeatable for credit. Prerequisite: audition or satisfactory completion of four semesters of 274 prior to first enrollment, and passage of a qualifying jury for 400-level Individual Performance Study as applicable.
- MUS 476** Individual Performance Study for Music Performance Majors – 2 credits. An hour per week of class time. Includes study and performance of a cross-section of music from the repertory of the performance medium, development of technical skills, and instruction in reading music at sight. Additional performance requirements required. Repeatable for credit. Prerequisite: audition or satisfactory completion of four semesters of 276 prior to first enrollment, and passage of a qualifying jury for 400-level Individual Performance Study as applicable.

MUS 274 (A-G; I-U) - Individual Performance Study for Music Education Majors

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1 credits

Description

Principal Instrument. An hour per week of class time. Includes study and performance of a cross-section of music from the repertory of the performance medium, development of technical skills, and instruction in reading music at sight.

Prerequisites


audition prior to first enrollment.

Note

Repeatable for credit.

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MUS 276 (A-G; I-U) - Individual Performance Study for Music Performance Majors

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2 credits

Description

An hour per week of class time. Includes study and performance of a cross-section of music from the repertory of the performance medium, development of technical skills, and instruction in reading music at sight.

Prerequisites


audition prior to first enrollment.

Note

Additional performance requirements required. Repeatable for credit.

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MUS 474 (A-G; I-U) - Individual Performance Study for Music Education Majors

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1 credits

Description

An hour per week of class time. Includes study and performance of a cross-section of music from the repertory of the performance medium, development of technical skills, and instruction in reading music at sight.

Prerequisites


audition or satisfactory completion of four semesters of MUS 274 prior to first enrollment, and passage of a qualifying jury for 400-level individual performance study as applicable.

Note

Repeatable for credit.

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MUS 476 (A-G; I-U) - Individual Performance Study for Music Performance Majors

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2 credits

Description

An hour per week of class time. Includes study and performance of a cross-section of music from the repertory of the performance medium, development of technical skills, and instruction in reading music at sight. Additional performance requirements required.

Prerequisites

audition or satisfactory completion of four semesters of MUS 276 prior to first enrollment, and passage of a qualifying jury for 400-level Individual Performance Study as applicable.

Note

Repeatable for credit.

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APPENDIX F

Indiana State University Department of Music
MUS 100E, 272/4/6E, 472/4/6E, and 676E (Credit Hours: 1, 2, or 3)
Individual Performance Study (Saxophone)
Fall Semester 2010
Dr. Paul Bro, Professor of Music, Mr. Scotty Stepp, Instructor of Music

Office: Center for Performing and Fine Arts, Room 213
Office Hours: By appointment
Lesson Times: Individually Arranged
Phone: (812) 237-2730
E-mail: paul.bro@indstate.edu Scottystepp@fulbrightmail.org
Website: <http://paulbro.com>
Blackboard: <http://blackboard.indstate.edu>

Course Description: This course consists of fourteen, 50-minute private lessons that include the study and performance of a cross-section of music from the saxophone repertoire; the development of technical skills through etudes, scales and other fundamentals of playing; and instruction in sight-reading. There are also listening assignments and concert attendance requirements.

Course Materials: The following list of materials will be required for this course: notebook, performing and technical repertoire (assigned individually), metronome, and tuner. The list of etudes and alto saxophone repertoire is broken into various levels of undergraduate and graduate study. This list is not comprehensive and does not restrict students from working on material that is not included on it. The study of material from outside the list, or from above the student's current enrollment level, should be done only with the consent of the instructor.

Suggested Equipment, Supplies and Suppliers:

Reeds

Vandoren #2 1/2 or #3
Hemke #3 or #3 1/2

Mouthpieces

Vandoren AL3
Selmer S-80 C* or C**
Selmer S-90

Ligatures

Bonade
30)
Winslow

Other Supplies

Metronome (DM 70 recommended Korg MA-30)
Tuner (Korg or Seiko recommended)

For Printed Music

Eble Music (319) 338-0313
<http://eble.com>
Vandoren.com Fax: 33 1 53 41 83 01

For Supplies

Brasswind & Woodwind (219) 251-3500
<http://www.wwbw.com/>
Pro Winds (800) 789-8509
<http://www.prowinds.com>
Conservatory of Music (812) 232-2735
<http://www.theconservatoryofmusic.net/>

Weekly Lesson Schedule: It is the student's responsibility to check email and Blackboard for lesson times and special event postings. The next week's lesson schedule will be posted every Friday afternoon. The schedule can be found at: <http://ical.mac.com/brosaxo/Saxo%20Schedule>

Lesson Attendance Policy: Lessons may be rescheduled if the student notifies the instructor at least 24 hours in advance regarding the lesson conflict. Lessons missed without advance notification will not be made up. Only three excused absences will be made up in any one semester and these at the convenience of the instructor. Unexcused absences will result in an "0" for that week's lesson. More than three unexcused absences in one semester will be cause for automatic failure.

Grading Policy: Weekly lessons will count for 57% of the final grade, listening assignments will count for 5% of final grade, concert attendance will count for 5% of the final grade, and the jury at the end of the semester will count for 33% of the final grade. See *Grading Rubric* (Appendix 1 or 2) for specifics of lesson grades. The following represents the grading scale used within the Performance Division:

A+ (97-100), A (93-96), A- (90-92); B+ (87-89) B (83-86), B- (80-82)
C+ (77-79), C (73-76), C- (70-72); D+ (67-69), D (63-66), D- (60-62); F (0-59)

Listening Assignments: There will be 10 listening assignments of 1 complete saxophone CD or LP. Listening Assignment Forms should be filled out for each album. Up to 5 albums may be jazz or all may be classical recordings. The Listening Assignment Form is located on Blackboard in Course Documents. Due dates for listening assignment are found on the course calendar. Listening Assignments will be worth 5% of final grade.

Recital Attendance: Students are expected to attend their fellow classmates' saxophone student recitals. This includes junior, senior, graduate, divisional, departmental, chamber music, and jazz combo recitals. Students are also expected to attend guest saxophone recitals and master classes. A calendar of required and recommended events is included in this syllabus. Attendance will be taken at all of these events will be worth 5% of your final grade. If you cannot attend a recital or master class, let the instructor know at least 24 hours in advance.

Music Department Policies

Music Department policies and supplemental information can be found in the following documents available online and in the Music Department office.

- Performance Handbook
- Music Student Handbook
- Accompanying Service Guidelines
- Recital Request Forms
- Accompanying Request Forms

Laptop Not Required for Course: Usage Permitted: While there will be no assignments or examinations for which the laptop will be used, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct and it conforms to the provisions of its use as laid out in this syllabus. There may be occasions where laptop usage is forbidden and if that occurs, failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

Academic Honesty: Plagiarism and other forms of cheating will not be tolerated. Depending of the nature of the assignment and the seriousness of the offense, penalties range from no credit given for the assignment, to a failing grade in the course, to suspension or expulsion as determined by Student Judicial Programs. Consult your copy of The Code of Student Conduct for more information about the University's policy on academic integrity

University Policies

The Sycamore Standard

Students at Indiana State University are expected to accept certain personal responsibilities that constitute the "standard" for behavior in a community of scholars.

As a student at Indiana State University:

- I will practice personal and academic integrity;
- I will commit my energies to the pursuit of truth, learning, and scholarship;
- I will foster an environment conducive to the personal and academic accomplishment of all students;
- I will avoid activities that promote bigotry or intolerance;
- I will choose associations and define my relationships with others based on respect for individual rights and human dignity;
- I will conduct my life as a student in a manner that brings honor to me and to the University Community;
- I will discourage actions or behaviors by others that are contrary to these standards.

Taken from the ISU Student Handbook. Adopted by the Indiana State University Student Government Association April 17, 2002. Please visit www.indstate.edu/sjp to download the student handbook and for further information.

American with Disabilities Act Statement

"Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms."

Academic Freedom

"Teachers are entitled to freedom in the classroom in discussing their subject, but they should be careful not to introduce into their teaching controversial matter which has no relation to their subject." The preceding comes from the American Association of University Professors statement on academic freedom. Though the entire statement speaks to many issues, it is this portion on the conduct of the course that is most relevant. For the purpose of Foundational Studies courses this means that faculty have the right to conduct their class in a fashion they deem appropriate as long as the material presented meets the learning objectives laid out by the entire faculty.

For more information, please visit

<http://www.aaup.org/AAUP/pubsres/policydocs/contents/1940statement.htm>

Academic Integrity

The Student Code of Conduct outlines important guidelines for University standards on academic integrity. The introduction to the Code of Conduct states that "Students agree to abide by these policies as a condition of admission and are expected to know the regulations of the University and conduct themselves in harmony with these regulations." This Code of Conduct will be strictly enforced in this course. Please visit www.indstate.edu/sjp to download the Code of Conduct and contact your instructor should you have any questions.

Applied Saxophone Syllabus (MUS 100E, 272/4/6E, 472/4/6E, and 672/4/6E)

Freshman Year

Etudes

Bona	Rhythmical Articulation	Peters
Gee, Harry	Varied and Progressive Etudes	Southern
Samie/Mule	24 Etudes Facile	Leduc
Voxman, Himie	Selected Studies	Rubank

Repertoire

Bonneau, Paul	Suite	Leduc
Bozza, Eugène	Aria	Leduc
D'Indy, Vincent	Choral Varié	Durand
Debussy, Claude	Rapsodie	Durand
Eccles/Rascher	Sonata	Elkan-Vogel
Gurewich, Jascha	Concerto in E minor	Rubank
Heiden, Bernard	Sonata	Schott
Ibert, Jacques/Mule	Histoires	Leduc
Jolivet, Andre	Fantasie-Improptu	Leduc
Joly, Denis	Cantilene et Danse	Leduc
Lantier, Pierre	Sicilienne	Leduc
Rueff, Jeanine	Chanson et Passepied	Leduc
Schumann/Hemke	Three Romances	Southern
Teal, Larry	Solos for the Alto Saxophone Player	Schirmer
Telemann/Londeix	Sonata in A Minor	Leduc
Tull, Fischer	Sarabande and Gigue	Boosey & Hawkes
Vivaldi/Rae	Concerto op. 3/6	Universal
Ward, David	An Abstract	Southern

Scales

All Major and Natural Minor Scales, All Major and Minor Arpeggios

Sophomore Year

Etudes

Berbiguier/Mule	18 Exercicies ou Etudes	Leduc
Ferling, Wilhelm-Franz	48 Etudes	Southern
Gates, Everett	Odd Meter Etudess	Sam Fox
Terschak/Mule	Exercices Journaliers	Leduc

Repertoire

Absil, Jean	Sonate Op. 115	Lemoine
Bozza, Eugène	Concertino	Leduc
Bozza, Eugène	Improvisation et Caprice	Leduc
Creston, Paul	Sonata	Shawnee Press
Denisov, Edison	Deux Pieces	Leduc
Glazounov, Alexandre	Concerto	Leduc
Hindemith, Paul	Sonata	Schott
Lunde, Lawson	Sonata	Southern
Muczynski, Robert	Sonata	G. Schirmer
Reutter, Hermann	Piece Concertante	Schott
Stevens, Halsey	Dittico	Mark Foster
Tcherepnine, Alexandre.	Sonatine Sportive	Leduc
Tomasí, Henri	Ballade	Leduc
Wilder, Alex	Sonata	Margun

Scales

All Major, Natural Minor, Harmonic Minor, and Melodic Minor Scales.
All Major and Minor Arpeggios

Junior Year

Etudes

Karg-Elert, Sigfrid	25 Caprices and Sonatas	Southern
Lacour, Guy	28 Etudes sur le Messian Modes	Billaudot
Londeix, Jean- Marie.	Nouvelles Etudes Variées	Leduc
Mule, Marcel	53 Etudes, Vol. 1	Leduc
Rascher	Top Tones for the Saxophone	Carl Fischer
Rousseau	Saxophone High Tones	Etoile

Repertoire

Benson, Warren	Concertino/Aeolian Song	MCA
Bozza, Eugene	Improvisation et Caprice	Leduc
Creston, Paul	Concerto	Carl Fisher
Dubois, Pierre-Max	Concerto	Leduc
Dubois, Pierre-Max	Divertissement	Leduc
Gotkovsky, Ida	Brilliance	EFM
Hartley, Walter	Duo	Tenuto
Maurice, Paule	Tableaux de Provence	Lemoine
Milhaud, Darius	Scaramouche	Salabert
Pascal, Claude	Sonatine	Durant
Robert, Lucie	Cadenza	EFM
Schmitt, Florent	Légende	Durand
Tomasi, Henri	Concerto	Leduc
Villa-Lobos, Heitor	Fantasia	Southern

Scales

All Major and Harmonic Minor Scales in thirds.
Altissimo Scales and Double Tongued Scales

Senior Year

Etudes

Bozza, Eugène	12 Etudes-Caprices	Leduc
Massis, Amable	6 Etudes	Leduc
Mule, Marcel	Etudes variées	Leduc
Samyn	9 Etudes Transcendantes	Billaudot

Repertoire

Albeniz, Isaac/Prost	Asturias	Art-Vent Editeur
Bassett, Leslie	Music	Peters
Bonneau, Paul	Caprice en forme de valse	Leduc
Boutry, Roger	Divertimento	Leduc
Charpentier, Jacques	Gavambodi 2	Leduc
Demersseman, Jules	Fantaisie	Editions Fuzeau
Desenclos, Alfred	Prélude, Cadence et Finale	Leduc
Galante, Steven	Shu Gath Mana	Composer
Husa, Karel	Elegie et Rondeau	Leduc
Ibert, Jacques	Concertino da Camera	Leduc
Karlins, M. William	Impromptu	ACA
Koch, Erland Von	Concerto	Marbot
Rueff, Jeanine	Sonate	Leduc

Scales

All Major and Harmonic Minor Scales in fourths.
Altissimo Scales to High F, and Double Tongued Scales

Graduate Level

Etudes

Lacour, Guy	8 Etudes Brillantes	Leduc
Londeix, Jean-Marie	Nouvelle Etudes Variee	Leduc
Mule, Marcel	53 Etudes, Vol. 2 & 3	Leduc

Repertoire

Albright, William	Sonata	Peters
Berio, Luciano	Sequenza IXb	Universal
Dahl, Ingolf	Concerto	EAM
Denisov, Edison	Sonate	Leduc
Gotkovsky, Ida	Variations Pathétiques	Billaudot
Husa, Karel	Concerto	Associated
Karlins, M. William	Seasons	Tritone
Larson, Lars-Erik	Concerto	Elkins
Lennon, John Anthony	Distances Within Me	Dorn
Martin, Frank	Ballade	Universal
Swerts, Piet	Klonos	Ascolta Music
Tanada, Fuminori	Mysterious Morning III	Lemoine
Terzakis, Dimitri	Der Hölle Nachklang I	Edition Gravis

Scales

All Major and Harmonic Minor Scales in fourths.
Altissimo Scales to High F, and Double Tongued Scales

Grading Rubric for Music Business, Music Education, and Liberal Arts Majors

Solos and Etudes Expectations per Semester

	Etudes	Solos
A	14 etudes passed	2 smaller solos
B	11 etudes passed	or 1 major repertoire
C	8 etudes passed	piece per semester
D	6 etudes passed	

Scales Requirements

	Semester I Major Scales & Arpeggios	Semester II	Semester III	Semester IV
A	M.M.=72 (16ths)	M.M.=90	M.M.=104	M.M.=120
B	M.M.=60 (16ths)	M.M.=80	M.M.=96	M.M.=108
C	M.M.=100 (8ths)	M.M.=112	M.M.=126	M.M.=144
D	M.M.=80 (8ths)	M.M.=100	M.M.=112	M.M.=126

Natural/Harmonic Minor Scales & Minor Arpeggios

A	M.M.=60 (16ths)	M.M.=90	M.M.=120
B	M.M.=56 (16ths)	M.M.=76	M.M.=90
C	M.M.=100 (8ths)	M.M.=112	M.M.=120
D	M.M.=80 (8ths)	M.M.=96	M.M.=108

Melodic Minor Scales

A	M.M.=60 (16ths)	M.M.=120
B	M.M.=56 (16ths)	M.M.=90
C	M.M.=100 (8ths)	M.M.=120
D	M.M.=80 (8ths)	M.M.=108

	Semester V Majors in 3rds	Semester VI Minors in 3rds	Semester VII Majors in 4ths
A	M.M.=72 (16ths)	M.M.=72 (16ths)	M.M.=72 (16ths)
B	M.M.=60 (16ths)	M.M.=60 (16ths)	M.M.=60 (16ths)
C	M.M.=100 (8ths)	M.M.=100 (8ths)	M.M.=100 (8ths)
D	M.M.=80 (8ths)	M.M.=80 (8ths)	M.M.=80 (8ths)

Break down of final grade is as follows:

Scales:	19%
Etudes	19%
Repertoire	19%
Listening Assignments	5%
Concert Attendance	5%
Jury	33%

Grading Rubric for Music Performance Majors

Solos and Etudes Expectations per Semester

	Etudes	Solos
A	20 etudes passed	3 smaller solos
B	16 etudes passed	or 2 major repertoire
C	12 etudes passed	piece per semester
D	8 etudes passed	

Scales Requirements

Major & Natural Minor Scales & Arpeggios

	Semester I	Semester II	Semester III	Semester IV
A	M.M.=100 (16ths)	M.M.=120	M.M.=138	M.M.=152
B	M.M.=90 (16ths)	M.M.=110	M.M.=120	M.M.=138
C	M.M.=80 (16ths)	M.M.=100	M.M.=112	M.M.=120
D	M.M.=70 (16ths)	M.M.=90	M.M.=95	M.M.=100

Harmonic & Melodic Minor Scales & Minor Arpeggios

A	M.M.=80 (16ths)	M.M.=120	M.M.=152
B	M.M.=70 (16ths)	M.M.=110	M.M.=138
C	M.M.=60 (16ths)	M.M.=100	M.M.=120
D	M.M.=50 (16ths)	M.M.=80	M.M. 100

	Semester V	Semester VI	Semester VII	Semester VIII
	Majors in 3rds	Minors in 3rds	Majors in 4ths	Minors in 4ths
A	M.M.=120	M.M.=120	M.M.=120	M.M.=120
B	M.M.=110	M.M.=110	M.M.=110	M.M.=110
C	M.M.=100	M.M.=100	M.M.=100	M.M.=100
D	M.M.=90	M.M.=90	M.M.=90	M.M.=90

Break down of final grade is as follows:

Scales:	19%
Etudes	19%
Repertoire	19%
Listening Assignn	5%
Concert Attendant	5%
Jury	33%

Saxophone Jury Requirements

A private committee examination called a jury is required at the end of the semester for all music majors and minors including those students studying a secondary instrument. The jury may be required for non-music majors studying on an elective basis. The jury is a performance, which is held at the end of the semester (generally toward the beginning of examination week) and serves as the Final Examination for the Music Performance course. The jury grade constitutes 1/3 of the final semester grade. Juries vary in length from 5 minutes to 20 minutes. Course content for individual study is designed to meet the needs of the student and to satisfy curricular and divisional requirements. For these reasons, the content and scheduling of juries will vary. The Music Performance instructor will have specific information and guide students through the jury process.

(From Individual Performance Study Handbook)

Note: The 4th semester jury must be attempted at the end of the 4th semester of 200-level Individual Performance Study. The 4th semester jury is a longer jury with specific requirements (listed below) and heard and scored by the available brass and woodwind faculty. This jury is considered a proficiency jury that must be passed with a minimum score of 75 in order to move on to the 400-level of study. If the minimum score is not achieved, then that semester of 200-level study must be repeated and the 4th semester proficiency jury must be attempted a second time. The second attempt must be at the end of the next semester of 200-level Individual Performance Study. The maximum number of attempts of the 4th semester jury is two.

4th Semester Jury Requirements

- MUS 270:**
1. Major Scales as determined by instructor
 2. Four etudes of contrasting style
 3. Sight reading
 4. Solo with piano as determined by instructor
- MUS 272:**
1. Major Scales in 16th notes at quarter note=72 and all three forms of minor scales in 16th notes at quarter note=60
 2. Four etudes of contrasting style
 3. Sight reading
 4. Solo with piano comparable to the following repertoire:
Bassoon: Hurlstone *Sonata in F Major*, Marcello *Sonatas (any)*, Stevens *Three Pieces*
Clarinet: Schumann *Fantasy Pieces*, Finzi *Five Bagatelles*, Cooke *Sonata*
Flute: Heiden *Sonatina*, Fauré *Fantaisie*, C.P.E. Bach *Sonata in G Major*
Oboe: Handel *Sonata in C Minor*, Haydn *Concerto*, Nielsen *Fantasy Pieces*
Saxophone: Gurewich *Concerto in E minor*, Joly *Cantilene et Danse*, Wilder *Sonata*
- MUS 274:**
1. Major Scales in 16th notes at quarter note=84 and all three forms of minor scales in 16th notes at quarter note=76
 2. Four etudes of contrasting style
 3. Sight reading
 4. Solo with piano comparable to the following repertoire:
Bassoon: Phillips *Concertpiece*, Piern *Solo de Concert*, Telemann *Sonata in F Minor*

Clarinet: Arnold *Sonatina*, Bernstein *Sonata*, Hindemith *Sonata*
Flute: Hindemith *Sonata*, Mozart *Concerto in G or D Major*, Poulenc *Sonata*
Oboe: Hindemith *Sonata*, Jacob *Sonatina*, Paladilhe, *Solo de Concert*
Saxophone: Heiden *Sonata*, Lunde *Sonata*, Muczynski *Sonata*

MUS 276:

1. Major Scales in 16th notes at quarter note=120 and all three forms of minor scales in 16th notes at quarter note=100
2. Four etudes of contrasting style
3. Sight reading
4. Solo with piano comparable to the following repertoire:
Bassoon: Eter *Sonata*, Vivaldi *Concertos (any)*, Weber *Concerto in F Major*
Clarinet: Weber *Concertos*, Debussy *Premiere Rhapsodie*, Weber *Grand Duo*
Flute: Dutilleux *Sonatine*, Muczynski *Sonata*, Gaubert *Nocturne and Scherzo*
Oboe: Mozart *Oboe Quartet*, Poulenc *Sonata*, Vaughn Williams *Concerto*
Saxophone: Creston *Sonata*, Ibert *Concertino da camera*, Milhaud *Scaramouche*

MUS 100:

1. Major Scales in 8th notes at quarter note=72
2. Four Etudes of contrasting style
3. Sight reading
4. Solo with piano comparable to the following repertoire:
Bassoon: Bakaleinikov *Three Pieces*, Galliard *Six Sonatas (any)*, Jacob *Four Pieces*
Clarinet: *Pieces In The Rubank Concert And Contest Colection*
Flute: Handel *Sonatas in F or G Major*, Veracini *Sonata Prima in F Major*, Mozart *Andante in C Major, K. 315*
Oboe: Pierne *Piece in G Minor*, Schumann *Romance No. 1 or 3*, Telemann *Concerto in F Minor*
Saxophone: Bach/Teal *Sicillience and Allegro*, Bozza *Aria*, Eccles/Rascher *Sonata*

MUS 276 (2nd semester):

1. Major Scales in 16th notes at quarter note=100 and all three forms of minor scales in 16th notes at quarter note=80
2. Four etudes of contrasting style
3. Sight reading
4. Solo with piano comparable to the following repertoire:
Bassoon: Fasch *Sonata in C Major*, Hindemith *Sonata*, Mozart *Concerto in Bb Major*
Clarinet: Weber *Concertino*, Mozart *Concerto*, Brahms *Sonatas*
Flute: Chaminade *Concertino*, Hindemith *Sonata*, Martinu *First Sonata*
Oboe: Dring *Three Piece Suite*, Handel *Sonata in G Minor*, Saint Saens *Sonata*
Saxophone: Glazounov *Concerto*, Hartley *Duo*, Maurice *Tableaux de Provence*

Course Calendar For Individual Performance Study (Saxophone)

Fall 2010

September 7	7:30 pm	RH	FAS: MSJ Trio
*September 23,	11:00 am	RH	Wind Percussion Division Recital
**September 23	7:30 pm	UH	Gala Faculty Recital
September 24			Listening Assignments 1-3 due
**October 1	7:30 pm	RH	VAS: John Sampen, saxophone & Mark Bunce, composer & sound engineer
**October 5			Viva Piazzola!
**October 8	7:30 pm	RH	VAS: Trio Canna
October 8	7:30 pm	RH	FAS: Glen Dimick, tuba
October 18	7:-30 pm	RH	FAS: Brian Kilp, horn
October 19	7:-30 pm	RH	VAS: Gill Hoffer, and Rob Waugh, Trumpet
*October 19	11:-00 am	RH	Wind Percussion Division Recital
October 27-29			ISU Contemporary Music Festival **Faculty Chamber Recital, **Student Composer/Performer Recital
*November 1	7:30 pm	RH	Jazz Combo Recital
November 4	7:30 pm	RH	FAS: Randy Mitchell, trombone
November 5			Listening Assignments 4-6 due
November 11	7:30 pm	RH	FAS: Martha Krasnican & Beverley Simms, Piano Duo
*November 19	11:-00 am	RH	Wind Percussion Division Recital
*November 22	7:30 pm	RH	Student Chamber Music Recital
*December 3	11:-00 am	RH	Departmental Recital
December 3			Listening Assignments 7-10 due
December 10			Course Evaluations due

** Required if a saxophonist is on the recital*

***Required Attendance*

APPENDIX G

WOODWIND/BRASS PROFICIENCY (Fourth Semester of 200 Level Study)

Name _____

Date _____

Instrument _____

(Form Revised June 2002)

A. **Accompanied Solo** (30 Points) _____
Comments:

B. **Etudes** (30 Points) _____
Comments:

C. **Scales** (total 30 points)
one from C a, F d, G e, D b, Bb g (10 Points) _____
one from Eb c, A f#, Ab f, E c# (10 Points) _____
one from B g#, Db bb, F# d# (10 Points) _____
Comments:

D: **Sight Reading** (10 Points) _____
Comments:

Total* _____

General Comments:

Permission to give a Junior Recital _____ yes _____ no

_____ Juror

* A student must obtain a jury average of 75 or higher to be allowed to enroll in the 400 level of Performance Study.

APPENDIX H

Indiana State University
Department of Music

MUS 113: Music Skills I Course Syllabus: Policies and Calendar

Course Information

MUS 113, Sections 1, 2, 3 and 4

Fall 2010

Description

Companion course to 111, with skills applied through sight singing, ear training, and keyboard activities.

Prerequisite

Satisfactory score on the Undergraduate Placement Examination in Music Theory or a grade of C or better in MUS 101; concurrent enrollment in MUS 111. Students must earn a grade of C or better in order to proceed to the next courses in the sequence, MUS 112 and MUS 114.

Meeting Time/Location

Section 1: MW in CPFA 161, F in FA 317 – 9:00-9:50 AM in CPFA 161 (Roseland)

Section 2: MW in CPFA 161, F in FA 317 – 10:00-10:50 AM in CPFA 161 (Edwards)

Section 3: MWF – 12:00-12:50 PM in FA 317 (Roseland)

Section 4: MWF – 1:00-1:50 PM in FA 317 (Edwards)

Instructor Information

Instructors:	Mrs. Julie Edwards	Mr. Chad Roseland
Office Location:	Fine Arts Building, Room 318	CPFA 214
Office Phone/Voice Mail:	237-8879	237-2745
Email:	julie.edwards@indstate.edu	chad.roseland@indstate.edu
Office Hours:	TBA	TBA

Note: We will use your ISU e-mail address to communicate with you. Check it often!

Course Objectives

Upon successful completion of this course, students will be able to:

- Use the keyboard to construct major and minor scales, modes, intervals, and chords
- Play common cadence patterns and root-position chord progressions in a four-voice, chorale-style, note-against-note texture
- Using solfège syllables, be able to sing diatonic conjunct melodies containing skips and leaps within the tonic triad, with rhythms containing divisions of both simple and compound meter, dots and/or ties, written in treble or bass clef.
- Intervals –aurally identify and notate all melodic intervals smaller than an octave ascending or descending
- Scales – aurally identify major and three forms of minor, ascending and descending
- Harmonies – aurally identify and notate all four types of triads blocked or broken

- Melodic/Rhythmic Dictation – notate mostly conjunct melodies in major or minor in treble or bass clef, with rhythms containing beat values or larger and beat divisions of both simple and compound meter.

Required Materials

Ottman, Robert and Nancy Rogers. *Music for Sight Singing* (8th Edition). Upper Saddle River, NJ: Pearson, 2011. ISBN: 978-0-205-76008-4

Blombach, *MacGAMUT 2009* (ear training software)

Pencils, erasers, staff paper – bring these to class every day.

Staff paper – print it free at <http://www.blanksheetmusic.net/> and photocopy it.

3-ring binder to keep materials organized

Attendance Policy

Attendance for this class is mandatory. Excessive absences will jeopardize your ability to pass the course. You will be allowed only three (3) absences. After an initial three absences which do not alter the final grade, every additional absence will lower the final grade in the course by one letter unit (i.e. B+ lowers to B, C lowers to C-, etc.). Ten (10) absences will result in automatic failure of the course. Tardiness will be noted as half an absence. Two tardies equals one absence. Personal illness, family emergency, and departmental/university function (i.e. ensemble tour) are included in the three allowed absences. Exams and quizzes missed due to an absence may only be made up at the instructor's discretion.

Classroom Policies

The following policies are in place to help provide and maintain an atmosphere of mutual respect that is conducive to learning.

Arriving late to class is inconsiderate of peers and instructors. Tardiness will be noted as half an absence. Two tardies equals one absence. Plan accordingly – set an extra alarm clock far enough away that you have to get out of bed to turn it off, and leave home early enough to find a parking place and walk to class.

Packing up early at the end of class is as disruptive as arriving late. Instructors will make every effort to end class on time. Please wait until class is dismissed to shuffle materials into backpacks and put coats on.

All **electronic devices** (including cell phones, iPods, etc.) must be in the 'off' position and securely stowed. (Note: the vibrate setting on a cell phone is not the same as off.) While the university has chosen to require laptops of its students, the university also recognizes and respects the right of faculty to conduct their classes as they deem appropriate. In this course, no laptop may be used. Failure to comply with this direction is a violation of the Code of Student Conduct.

Food and drink (except for bottled water) are not allowed in the classrooms.

Use of Blackboard

Course documents may be posted on the Blackboard site for this course throughout the semester. Announcements will also occasionally be posted on Blackboard, and grades will be recorded in the grade center in Blackboard.

Grading Categories and Percentages

Ear Training Quizzes (5)	10%
Ear Training Examinations (3)	20%
Sight Singing Examinations (3)	30%
Keyboard Lessons (5)	30%
MacGAMUT Assignments (5)	10%

Grading Scale

This course follows the following grading scale:

Excellent	A+ (97-100), A (93-96), A- (90-92)
Good	B+ (87-89), B (83-86), B- (80-82)
Fair	C+ (77-79), C (73-76), C- (70-72)
Poor	D+ (67-69), D (63-66), D- (60-62)
Fail	F (0-59)

Academic Integrity

All students are required to read and abide by the Academic Integrity Policy found in the Code of Student Conduct. Violations of the Academic Integrity Policy, including plagiarism, will result in disciplinary action as provided in the Code. Definitions and examples of plagiarism are set forth in the Code. The Code is available online at: <http://www.indstate.edu/sjp/code.htm>

Extra Help

We are glad to meet with students to discuss course content and/or their progress. Feel free to drop by our offices during office hours or schedule an appointment. Tutoring is also available at no cost to students. The university has hired Josh Bedford to assist new music students in their academic studies. Josh will let us know where and when his sessions will be held.

Students with Special Needs

Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.

Approximate Course Calendar

Week 1: August 25 – 27

Wednesday Orientation, Ear Training Drill, Sight Singing Lesson No. 1
Friday Keyboard Orientation, MacGAMUT Orientation

Week 2: August 30 – September 3

Monday Ear Training Drill, Sight Singing Lesson No. 2
Wednesday Ear Training Drill, Sight Singing Lesson No. 3,
Ear Training Quiz No. 1
Friday Keyboard Lesson 1 presentation/practice

Week 3: September 6 – 10

Monday Labor Day – NO CLASS
Wednesday Ear Training Drill, Sight Singing Lesson No. 4
Friday **Keyboard Lesson 1 graded**

Week 4: September 13 – 17

Monday Ear Training Drill, Sight Singing Lesson No. 5
Wednesday Ear Training Drill, Sight Singing Lesson No. 6
MacGAMUT Assignment No. 1 due
Friday Keyboard Lesson 2 presentation/practice

Week 5: September 20 – 24

Monday Ear Training Drill, Sight Singing Lesson No. 7
Ear Training Quiz No. 2
Wednesday Ear Training Drill, Sight Singing Lesson No. 8
Friday **Keyboard Lesson 2 graded**

Week 6: September 27 – October 1

Monday Ear Training Drill, Sight Singing Lesson No. 9
Wednesday **Sight Singing Exam No. 1**

Friday **Ear Training Examination No. 1**

Week 7: October 4 – 8

Monday Ear Training Drill, Sight Singing Lesson No. 10

Wednesday Ear Training Drill, Sight Singing Lesson No. 11

Ear Training Quiz No. 3

Friday Keyboard Lesson 3 presentation/practice

Week 8: October 11 – 15

Monday Ear Training Drill, Sight Singing Lesson No. 12
MacGAMUT Assignment No. 2 due

Wednesday Ear Training Drill, Sight Singing Lesson No. 13

Friday Fall Break – NO CLASS

Week 9: October 18 – 22

Monday Ear Training Drill, Sight Singing Lesson No. 14

Wednesday Ear Training Drill, Sight Singing Lesson No. 15
Ear Training Quiz No. 4

Friday **Keyboard Lesson 3 graded**

Week 10: October 25 – 29

Monday Ear Training Drill, Sight Singing Lesson No. 16

Wednesday Ear Training Drill, Sight Singing Lesson No. 17
MacGAMUT Assignment No. 3 due

Friday Contemporary Music Festival – NO CLASS

Week 11: November 1 – 5

Monday **Sight Singing Examination No. 2**

Wednesday **Ear Training Examination No. 2**

Friday Keyboard Lesson 4 presentation/practice

Week 12: November 8 – 12

Monday Ear Training Drill, Sight Singing Lesson No. 18

Indiana State University
Department of Music

Wednesday Ear Training Drill, Sight Singing Lesson No. 19
Ear Training Quiz No. 5

Friday **Keyboard Lesson 4 graded**

Week 13: November 15 – 19

Monday Ear Training Drill, Sight Singing Lesson No. 20

Wednesday Ear Training Drill, Sight Singing Lesson No. 21
MacGAMUT Assignment No. 4 due

Friday Keyboard Lesson 5 presentation/practice

Week 14: November 22 – 26

Monday Ear Training Drill, Sight Singing Lesson No. 22

Wednesday Thanksgiving – NO CLASS

Friday Thanksgiving – NO CLASS

Week 15: November 29 – December 3

Monday Ear Training Review, Sight Singing Review

Wednesday Ear Training Review, Sight Singing Review

Friday **Keyboard Lesson 5 graded**

Week 16: December 6 – 10 Study Week

Monday **Sight Singing Exam No. 3**
MacGAMUT Assignment No. 5 due

Wednesday **Sight Singing Exam No. 3**

Friday Review, Ear Training Drill

Finals Week: December 13 – 17

Monday Section 2 Ear Training Final Examination – 10:00 AM in PA 261

Section 3 Ear Training Final Examination – 1:00 PM in FA 317

Wednesday Section 1 Ear Training Final Examination – 8:00 AM in PA 261

Section 4 Ear Training Final Examination – 1:00 PM in FA 317

Music Skills I

Sight Singing Information

Sight singing in Music Skills I involves the vocal performance of tonal melodies using *sol-fa* syllables. The musical examples for this singing can be found in Part I of the Robert Ottman / Nancy Rogers *Music for Sight Singing* (Eighth Edition) textbook. You will develop skill in sight singing by learning to match the pitches, to sing the melodies in tune, to use the proper syllable names, and to execute the rhythms properly. These features will help enhance your aural skills.

There will be twenty-two (22) sight singing **lessons** and three (3) sight singing **examinations** this semester, with no more than two sight singing lessons each week. You should be prepared to sing each lesson example individually in the skills class, being sure to know the key, the meaning of foreign terms, and the proper syllable name for every pitch. Each of the three examinations will be an individual performance exam based on textbook chapters covered in class. Some materials on the examinations will be prepared ahead of time, and some will be performed at sight.

While practicing, you may want to play the melody on the piano at the same time you sing it in order to develop a strong(er) sense of pitch. This may seem like cheating, and indeed most activities called "sight singing" in Music Skills I are not true sight singing. While the end goal is to possess the ability to look at musical notation, hear the sounds that are indicated by that notation in your head and therefore be able to perform the musical example accurately using your voice, it takes time and practice to develop that ability. The piano, when used properly as a learning aid and not relied upon too heavily, can be a helpful tool in the process of skill development.

You will be asked to conduct the melody at the same time you sing the melody in order to add strength to the principal beats of each measure.

With only a few exceptions, every melody for sight singing this semester must be sung with *sol-fa* syllables. Remember to use the following syllable names when performing tonal melodies:

- a. major – *do, re, mi, fa, sol, la, ti, do*
- b. minor – *do, re, me, fa, sol, la (le), ti (te), do*

It is not acceptable (nor recommended) to have the key(s) and syllable names of pitches written in your book. Melodies may be transposed to a more comfortable vocal range; however, you should always strive to expand your vocal range through sight singing even if you must leave your comfort zone.

Music Skills I

Keyboard Information

Keyboard activities in Music Skills I involve the demonstration at the keyboard of concepts covered in Theory I, including performance of rhythm, scales, intervals, nonchord tones, and common cadence patterns. The purpose of these activities is threefold:

- 1) to develop skill in playing these musical patterns
- 2) to learn more about the notational principles of music fundamentals and music theory
- 3) to develop aural strategies for the identification of musical patterns.

There will be five (5) keyboard **lessons** this semester, with no more than one keyboard lesson each week. You should be prepared to play each lesson for a grade on the date it appears in the course calendar.

Keyboard lessons may include prepared and improvised components.

When preparing harmonic cadence patterns, you should consider the following practice procedure:

1. Play the soprano voice with the right hand, using just the little finger.
2. Play the bass voice with the left hand, using appropriate fingerings.
3. Play the soprano (with the right hand little finger playing this line) **and** the bass (with the left hand playing this line) voices together as a two-voice frame.
4. Spell out loud each of the chords, reciting the appropriate letters, and not forgetting to include accidentals whenever appropriate.
5. Play all four voices (the soprano, alto, and tenor voices with the right hand and the bass voice with the left hand) in a note-against-note chordal style, emphasizing close structure as often as possible.
6. Repeat until fluent (no tempo changes or hesitations).

Music Skills I

Ear Training Information

Ear training helps students to identify and interpret patterns in music. These patterns may separately relate to rhythmic, melodic or harmonic materials, or interact to produce parts and/or sections of complete compositions. Most ear training in this course will relate to isolated musical components – the identification of intervals, the recognition of triads and scales, the dictation of rhythms, and the dictation of melodies.

Five (5) ear training **quizzes** and five (5) ear training **assignments** will form the basis of specialized aural drill in the course and will constitute 20% (10% for ear training quizzes and 10% for ear training assignments) of the overall course grade. The Music 113 instructor will attempt to integrate Ear Training Assignments and Ear Training Quizzes as much as possible. Both the assignments and quizzes will help you to prepare for the ear training exams in the course.

You will be involved with individual ear training activities taken from MacGAMUT. Customize your presets for Music 113: **MacGAMUT Presets A**. Be sure the presets for Music 113 appear on the startMG6.mgs file you use for *MacGAMUT*.

MacGAMUT is your required software ear training "textbook" for Music 113. The CD operates on any computer (Mac or Windows). You can use *MacGAMUT* on your own personal computer in the privacy of your dorm room or apartment, or in any University computer lab (e.g., in the Student Computing Complex, etc.). If you intend to use *MacGAMUT* in any campus lab, you need to purchase an inexpensive set of headphones, and you must remember to install MacGAMUT on the computer before you can use it.

The *MacGAMUT* ear training software package provides aural drill and practice on intervals, scales, and chords as well as material for melodic, rhythmic and harmonic dictation. Occasionally you may want to use manuscript paper when working on MacGAMUT activities. For example, it might be easier to notate a melody with a pencil on manuscript paper first and then transcribe it to the computer screen.

Each MacGAMUT Ear Training Assignment has several categories (levels to be mastered). When you complete ear training activities in regular (mastery) mode, you must achieve mastery for each level on every assignment. Achieving mastery for any level may be accomplished at your own pace. *MacGAMUT* assignments must be completed and submitted to your instructor by the due date indicated on the course calendar. You must submit separate results for each category of every ear training assignment by sending a copy of your startMG6.mgs file via e-mail to the instructor by 4:00 PM on the published due date (see the course calendar) in order to verify the achievement of mastery (intervals, scales, chords, and melodic dictation).

MacGAMUT represents your individual ear training textbook for Music Skills I. You should consciously schedule a specific amount of time each day (or every other day) to practice identifying intervals, scales or chords, and/or notating melodies or rhythms – work toward attaining and achieving long-term aural goals. Good luck!

APPENDIX I

Indiana State University
Course Syllabus, Fall 2010

Music Skills III

Course Number: MUS 213
Instructor: Dr. Alexis Bacon
Office: FAC 402
Office Ph #: (812) 237-2795
E-mail: abacon@indstate.edu
Office Hours: M, W, F 10:00 – 11:00 *or by appointment.*

In addition, extra help is available. I can be reached at the above phone number and e-mail address. I would like to meet with you during office hours or by appointment to discuss or work on any aspect of the course. I understand that not everyone can attend office hours at the published time, and I am always able to schedule alternate times if you approach me. E-mail is the best way to reach me.

Goals and Objectives of the Music Theory/Music Skills curriculum:

Students will develop musical skills in analysis, writing, ear training, improvisation, and error detection. Students will develop integrated skills to be thinking and listening musicians.

Course Description for MUS 213:

Advanced musical skills developed through ear training/dictation and musical application of diatonic and chromatic materials. Students will sing prepared and unprepared material; take melodic, harmonic, and rhythmic dictation; and perform keyboard progressions. Sight singing is based on moveable “do” solfeggio syllables using diatonic and chromatic exercises in major and minor keys, in the treble, bass, tenor and alto clefs. Rhythmic material is based on “Ta-ka-di-mi” syllables using exercises in simple and compound meters, including divisions of the beat and fundamental rhythmic patterns.

As this is a two-credit course, it is expected that students will spend an average of four hours per week on homework and studying. This number is an AVERAGE, and may vary based on the needs and abilities of the student.

Specific Topics Covered:

All diatonic harmony (root position, first inversion, and second inversion triads); diatonic seventh chords; advanced triplets; chromatic passing tones; skips to chromatic pitches as prefix neighbors; secondary dominants; and the Neapolitan chord.

Required Texts/Materials (available at the bookstore):

Karpinski, Gary S. *Manual for Ear Training and Sight Singing*. New York, New York: W. W. Norton, 2007.

Karpinski, Gary S. *Anthology for Sight Singing*. New York, New York: W. W. Norton, 2007.

Computer for CD-rom

Staff Paper

Notebook

Pencils (with good erasers!)

**** It is required that students bring these materials to every class, except your computer.**

Grading Policy:

Homework (SS daily; Dictation homework; quizzes; structured improvisation)	25%
Keyboard Progressions (6 of these throughout the semester)	15%
Hearing 1	7.5%
Dictation Exam 1	7.5%
Hearing 2	7.5%
Dictation Exam 2	7.5%
Hearing 3	7.5%
Dictation Exam 3	7.5%
Hearing 4	7.5%
Dictation Exam 4	7.5%

Grading percentage scale:

A+	97 -- 100	C+	77 -- 79
A	93 -- 96	C	70 -- 76
A-	90 -- 92	D+	67 -- 69
B+	87 -- 89	D	63 -- 66
B	83 -- 86	D-	60 -- 62
B-	80 -- 82	F	59 and below

IMPORTANT:

**** You must earn a grade of 70 or higher to be able to take Music Skills IV. ****

Attendance and Classroom Etiquette:

Prepared material will be assessed individually – think of these as performances! Graded unprepared material and in-class structured improvisations will be expected without notice. Missed class-performances and quizzes count as zeros, as do homework assignments not turned in on time.

Material for hearings and examinations will be announced at least one week in advance. Hearings will include prepared melodies, harmonic arpeggiations, and rhythms, as well as unprepared material including structured improvisations. Note the hearing and examination dates carefully. No makeup hearings or exams will be given unless you receive *advance* permission from me or are confined to the student health center.

Class attendance and participation is an integral part of your learning experience. Excessive absences (more than two) – whether excused or unexcused – will affect your grade. Missing class because you are on a trip with an ensemble, you are ill, you are in the health center (to name a few reasons), are counted as part of your two allowed absences. For each absence beyond two classes, your final grade will be lowered ½ of a full letter grade for each day missed. Arriving late to class twice counts the same as an absence.

The instructor reserves the right to determine what is proper and improper behavior in the classroom. If the behavior of a student becomes a problem, you will receive one warning from the instructor. If the problem persists the student will be asked to leave the class, perhaps permanently.

Please turn off all cell phones, pagers, and any other electronic devices prior to the beginning of class. In this course, no laptop may be used.

Academic Integrity:

The University Standards statement of Academic Dishonesty (Part I, Section 1) is: “Because academic integrity is a cornerstone of the University’s commitment to the principles of free inquiry, students are responsible for learning and upholding professional standards in research, writing, assessment, and ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited.” Please consult the Indiana State University Code of Student Conduct for more specific information regarding academic integrity.

Students with Disabilities:

Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Rm. 202A. The Director will ensure that you receive all the additional help that Indiana State University offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.

Schedule

Week 1	Aug. 25-27	Review – Tonic and dominant function, Bass-line dictation (Ch. 32, 36, 40)
Week 2	Aug. 30–Sept. 3	Review – Supertonic, submediant, and mediant triads (Ch. 41-43)
Week 3	M Sept. 6: W-F Sept. 8–10	<i>Labor Day, no class</i> The dominant seventh chord in harmonic contexts, voice leading techniques (Ch. 44-45)
Week 4	M Sept. 13: W Sept. 15: F Sept. 17:	Review Ch. 41-45; Piano progression 1 Dictation Exam 1 Hearing 1
Week 5	Sept. 20-24	6-4 figures; other 7 th chords (Ch. 46-47)
Week 6	Sept. 27–Oct. 1 F Oct. 1	Advanced triplets; Chromatic passing tones (Ch. 51-52) Piano progression 2 ; Ch. 52 cont.
Week 7	Oct. 4-8 F Oct. 8	Skips to chromatic pitches as prefix neighbors (Ch. 53) Piano progression 3 ; Ch. 53 cont.
Week 8	M Oct. 11 W Oct. 13: F Oct. 15:	Dictation Exam 2 Hearing 2 <i>Fall break, no class</i>
Week 9	Oct. 18-22	Chords applied to the dominant (Ch. 54)
Week 10	Oct. 25-27 F Oct. 29:	Chords applied to the subdominant (Ch. 55) <i>Contemporary Music Festival, no class</i>

Week 11	Nov. 1-5	Chords applied to the supertonic (Ch. 56)
Week 12	M Nov. 8	Review Ch. 54-56; Piano progression 4
	W Nov. 10:	Dictation Exam 3
	F Nov. 12:	Hearing 3
Week 13	Nov. 15-19	Chords applied to the submediant (Ch. 57)
Week 14	M Nov. 22	Review Ch. 54-57; Piano progression 5
	W-F Nov. 24-26:	<i>Thanksgiving break, no classes</i>
Week 15	Nov. 29–Dec. 3	The Neapolitan chord (Ch. 59)
Week 16	M. Dec. 6	Piano progression 6
	W-F Dec. 8-10	Review Ch. 54-59

Scheduled final exam time: **Dictation Exam 4**

Sign up for **Hearing 4** during exam week

Final grades due Tuesday Dec. 21

Grading rubric for sightsinging

- 100 – Perfect rhythm and pitch – no mistakes
 - Excellent intonation
 - No stopping
 - Conducted accurately
 - Good phrasing and musicality
- 95 – Rhythm and pitches correct – no more than one or two rhythm or pitch errors (depending on difficulty of excerpt)
 - Excellent intonation
 - No stopping
 - Conducted accurately
 - Good phrasing and musicality
- 90 - Rhythm and pitches correct – no more than one or two rhythm or pitch errors
 - Good intonation
 - No stopping
 - Conducted accurately
 - Good phrasing and musicality
- 85- Rhythm and pitches correct – no more than three rhythm or pitch errors (depending on difficulty of excerpt)
 - Good intonation
 - Keep most pitch relationships even if missing one leap or modulation
 - No more than one stop
 - Conducted accurately
- 80 - Rhythm and pitches correct – no more than three or four rhythm or pitch errors (depending on difficulty of excerpt)
 - Might miss some pitch relationships but keep relative pitch and “do”
 - No more than one or two stops
 - Conducted accurately
- 75 – Most rhythms and pitches correct
 - Keeps "do"
 - No more than two stops
 - Conducted accurately
- 70 - Multiple incorrect rhythms/and or pitches
 - Keeps "do"
 - No more than two stops
 - Conducted accurately
- 65- Many incorrect pitches and/or rhythms
 - More than two stops
 - Lost sense of relative pitch and/or “do”
 - Conducted
- 60 - Many incorrect pitches and/or rhythms
 - More than two stops
 - Lost sense of relative pitch and/or “do”
- 50 - Unrecognizable pitch and/or rhythm
 - Multiple stops/unable to complete excerpt
- 0 - Unable to begin excerpt or absent on day

APPENDIX J

Indiana State University
Course Syllabus, Spring 2010

Music Skills IV

Course Number: MUS 214
Course Credit: 2.0
Meeting Time: M/W/F 1:00 – 1:50 Fine Arts, Rm. 311
Pre- or co-requisites: Successful completion of Music Theory III (MUS 211) and Music Skills III (MUS 213) with a grade of 70 or higher in each class. You must be enrolled concurrently in Music Theory IV (MUS 212), unless you have already successfully completed the class with a grade of 70 or higher.

Instructor: Dr. Clifton
Office: Fine Arts, Rm. 232
Office Ph #: (812) 237 - 2731
E-mail: kclifton2@isugw.indstate.edu
Office Hours: M/W/F 11:00 - 11:50
T/Th 1:30 - 2:30

In addition, extra help is available. I can be reached at the above phone number and e-mail address. I would like to meet with you during office hours or by appointment to discuss or work on any aspect of the course.

Teaching Philosophy:

As a theorist and a music theory teacher, I make important connections in the classroom. My teaching philosophy is informed by the notion that music theory and musicianship are flip sides of the same coin, with every new skill reinforcing lessons already learned. Great synergies are created by closely coordinating a study of music theory and musicianship so as to teach students to hear, play and sing analytically.

Goals and Objectives of the Music Theory/Music Skills curriculum at ISU:

Students will develop musical skills in analysis, writing, ear training, and musical application. Students will develop integrated skills to be thinking and listening musicians.

Course Description for MUS 214:

Advanced musical skills developed through ear training and musical application of the following materials:

Unit 1: Chromatic Harmony and Harmonic Sequences
Neapolitan chords, Augmented Sixth chords
Melodic Sequences, Harmonic Sequences

Unit 2: Modulations

Unit 3: Form

Phrase, Periodic design, Sentence design, Simple Binary, Rounded Binary, Ternary, Rondo and Sonata

Unit 4: Advanced Rhythm and Pitch

Fragments of tonality, Quintuple and Septuple meter, Asymmetrical Compound Meters, Changing Meters, Irregular rhythms, Some common non-diatonic pitch-collections

Course Purpose, Goals, Objectives, and Assessment:

Students will cultivate musical skills to be able to “hear with their eye” and “see with their ear” in order to be able to sing and hear analytically. To this end, students will sing prepared and unprepared material; take melodic, harmonic, and rhythmic dictation; acquire skills to become active listeners of musical form; and perform keyboard progressions. Sight singing is based on moveable “do” solfeggio syllables, and rhythmic material is based on “Ta-ka-di-mi” syllables.

Keyboard Progressions:

1.	I	IV	N6	Cad6/4	V	I			Keys: C, G, F
	i	iv	N6	Cad6/4	V	i			Keys: a, e, d
2.	I	It+6	V7	I					Keys: D, Bb
	i	It+6	V7	I					Keys: b, g
3.	I	Fr+6	V7	I					Keys: A, Eb
	i	Fr+6	V7	i					Keys: f#, c
4.	I	Ger+6	Cad6/4	V	I				Keys: E, Ab
	i	Ger+6	Cad6/4	V	i				Keys: c#, f
5.	I	iii	vi	ii	V	I			Keys: B, Db
	i	III	VI	iio	V	i			Keys: g#, bb
6.	I	V6	vi	iii6	IV	I6	V	I	Keys: F#, C#
	i	v6	VI	III6	iv	i6	V	i	Keys: d#, a#

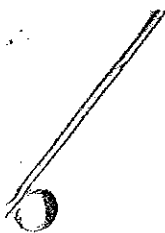
Required Texts/Materials (available at the bookstore):

Karpinski, Gary S. *Manual for Ear Training and Sight Singing*. New York, New York: W. W. Norton, 2007.

Karpinski, Gary S. *Anthology for Sight Singing*. New York, New York: W. W. Norton, 2007.

Computer for CD-rom

Staff Paper



Notebook
Pencils (with good erasers!)

**** It is required that students bring these materials to every class, except your computer.**

Grading Policy:

Homework (SS daily; Dictation homework; dictation quizzes)	25%
Keyboard Progressions (6 of these in Unit 1)	15%
Week 4 hearing	7.5%
Week 4 dictation test	7.5%
Week 8 dictation exam	7.5%
Week 8 hearing	7.5%
Week 12 hearing	7.5%
Week 12 dictation test	7.5%
Final dictation exam	7.5%
Final hearing	7.5%

Grading percentage scale:

A+	97 -- 100	C+	77 -- 79	F	59 and below
A	93 -- 96	C	73 -- 76		
A-	90 -- 92	C-	70 -- 72		
B+	87 -- 89	D+	67 -- 69		
B	83 -- 86	D	63 -- 66		
B-	80 -- 82	D-	60 -- 62		

Example of Grading Rubric for Sight Singing:

Each time starting over is thought of as a "stop." Solfege is to be used, but if you get "off," go to "la" until you can get back on; do not stop.

100: Perfect rhythm and pitches; no mistakes, excellent intonation, sung at indicated tempo, no stopping, conducted accurately.

95 Rhythm and pitches correct; no more than one or two rhythm or pitch errors (depending on difficulty level and length of melody, excellent intonation, indicated tempo, no stopping, conducted.

90 Same as 95, but perhaps a level down on intonation

85 No more than three rhythm or pitch errors (depending on difficulty level) and length of melody. Pitch relationships are kept even if a missed leap or a modulation to another key. Indicated tempo or a little slower, no more than one stop, conducted accurately

80 No more than four rhythm or pitch errors (depending on difficulty and length of melody); relative pitch relationships are kept; if "do" is lost, new one is established. No more than two stops; conducted accurately.

75 Most rhythms and pitches are correct. No more than three stops, conducting might be hesitant, but is still there.

70 Multiple incorrect rhythms and/or pitches. Conducting not accurate. May lose "do." No more than 4 stops.

- 65 Many incorrect pitches and/or rhythms, multiple stops, no conducting, loss of “do” and difficulty establishing a “do”
- 60 Has difficulty establishing the key; almost half of the pitches/rhythm are incorrect, no conducting, no attempt at solfege.
- 50 Melody is unrecognizable, no conducting.

Assessment Guidelines and Policies:

Assignments will be due at the beginning of each class. This means that you need to get to class early in order to have your assignment turned in and be in your seat ready for class to begin. No late assignments will be accepted – that means, you will not be able to finish your assignment during class. If you are going to have a problem turning in an assignment, get the assignment to me early.

Prepared sight singing material will be assessed individually – think of these as performances! Graded unprepared material may be expected without notice. Missed class-performances and quizzes count as zeros, as well as homework assignments not turned in on time. All work to be assessed (homework; quizzes; exams) should be done individually, without the help of others.

Hearings and examinations will be announced in advance. Note the hearing and examination dates carefully. No makeup hearings or exams will be given unless you receive *advance* permission from me or are confined to the student health center.

Attendance:

Class attendance and participation is an integral part of your learning experience. Excessive absences (more than two) – whether excused or unexcused – will affect your grade. Missing class because you are on a trip with an ensemble, you are ill, you are in the health center (to name a few reasons), are counted as part of your two allowed absences. For each absence beyond two classes, your final grade will be lowered ½ of a full letter grade for each day missed. Arriving late to class twice counts the same as an absence.

Class attendance will be taken at the beginning of every class (1 p.m.).

The instructor reserves the right to determine what is proper and improper behavior in the classroom. If the behavior of a student becomes a problem, you will receive one warning from the instructor. If the problem persists the student will be asked to leave the class, perhaps permanently.

Please turn off all cell phones, pagers, and any other electronic devices prior to the beginning of class.

In this course, no laptop may be used.

Academic Integrity:

The University Standards statement of Academic Dishonesty (Part I, Section 1) is: "Because academic integrity is a cornerstone of the University's commitment to the principles of free inquiry, students are responsible for learning and upholding professional standards in research, writing, assessment, and ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited." Please consult the Indiana State University Code of Student Conduct for more specific information regarding academic integrity.

Students with Disabilities:

Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Rm. 202A. The Director will ensure that you receive all the additional help that Indiana State University offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.

Tentative Class Schedule:

Unit 1: Chromatic Harmony and Harmonic Sequences

Week 1 (January M11, W13, F15)	Chapter 57 "The Neapolitan Chord"
Week 2 (January W20, F22)	Chapter 60 "The Augmented Sixth Chords"
**no class on Jan M18, MLK Day	
Week 3 (January M25, W27, F29)	Chapter 62 "Melodic Sequence"
Week 4 (February M1, W3, F5)	Chapter 63 "Harmonic Sequence"
**Week 4 Dictation/Hearing	February M8/T9

Unit 2: Modulations

Week 5 (February W10, F12)	Chapter 68 "Introduction to Modulation"
Week 6 (February M15, W17, F19)	Chapter 69 "Closely Related Modulation from the Major Mode"
Week 7 (February M22, W, 24, F 26)	Chapter 70 "Closely Related Modulation from the Minor Mode"
Week 8 (March M1, W3)	Chapter 71 "Distant Modulations"
**Week 8 Dictation/Hearing	March Th4/F5

Spring Break!!!!

March 8 – 12

Unit 3: Form

Week 9 (March M15, W17, F19) Cadences, Periodic Design, Sentence Design
Week 10 (March M22, W24, F26) Simple Binary, Rounded Binary
Week 11 (March M29, W31, F2) Ternary, Rondo
Week 12 (April M5, M7) Sonata
****Week 12 Dictation/Hearing April Th8/F9**

Unit 4: Advanced Rhythm and Pitch

Week 13 (April M12, W14, F16) Chapter 73 "Fragments of Tonality"
Week 14 (April M19, W21, F23) Chapter 74 "Advanced Metric Concepts"
Chapter 75 "More Advanced Rhythms"
Week 15 (April M26, W28, F30) Chapter 76 "Some Common Non-Diatonic
Pitch-Collections"

Other important dates:

****March 28: Last day to drop a class**
****Course Evaluations: April M26**
****Final Dictation: May W5, 1:00**
****Final Hearing: TBA**

APPENDIX K

UNDERGRADUATE KEYBOARD PROFICIENCY EXAMINATION

WHO MUST TAKE THE EXAM?

All students majoring in music. The exam is not required of music minors.

WHAT ARE THE REQUIREMENTS OF THE EXAM?

The specific requirements for each music curriculum will be distributed to students in the secondary piano classes. If you do not receive a copy of the requirements, you may obtain one from the Music Office or a member of the secondary piano faculty. After receiving them, you should go to the Listening Library, where further information about each requirement is on reserve.

If you are pursuing more than one music major curriculum, you must pass the requirements for each of them.

WHEN IS THE EXAM ADMINISTERED DURING THE SCHOOL YEAR?

Near the end of the fall and spring semesters (December and April). The Saturday exam occurs on the weekend before the final full week of classes.

AT WHAT POINT DURING MY COLLEGE CAREER SHOULD I TAKE THE EXAM?

Upon completion of the last secondary piano course required on your curriculum. Your piano instructor can help you decide whether you are prepared well enough to pass the exam. If you do not feel ready and decide not to take the exam, you should enroll in further piano study in consecutive semesters until the exam is passed. There is an extremely high failure rate among students who finish their piano sequence, but wait several semesters before taking the exam.

Music Education Majors must pass the exam before being fully admitted to the Teacher Education Program in the School of Education. Application for admittance should be made when you enroll for Secondary Education 201A. Students can normally meet all other requirements for unconditional admittance by the end of their fourth semester at ISU.

Music/Business Majors must pass the exam before beginning their co-op assignment.

HOW DO I SIGN UP FOR THE EXAM?

Information about sign-up procedures and items for the exam will be posted on the Keyboard Division Bulletin Board (2nd floor, Fine Arts Building) approximately one month before each exam. You are responsible for arranging your exam time with the Music Office Staff. By signing up for an exam time, you make a professional commitment. If you withdraw after the official sign-up period, or if you fail to appear at your assigned exam time, the result is an automatic failure of the exam.

HOW DO I PREPARE FOR THE EXAM?

First of all by enrolling in consecutive semesters of piano study until the exam is passed. In addition, you must make use of materials on reserve in the Listening Library to adequately prepare for the exam. The librarian can help you locate the materials appropriate to your exam.

1. Harmonization, transposition, and sight-reading examples comparable in difficulty to those on the exam should be checked out for practice.
2. Accompaniments, solos, and scores to be prepared in advance should be checked out long before the exam to allow for adequate preparation time. If you want to play a score, solo, or accompaniment not on reserve, your choice must be approved well in advance by a member of the secondary piano faculty.

3. Photocopies may not be used for materials prepared in advance.
4. You should not write on the examples borrowed for preparation.

The exams for certain music curricula require overnight preparation; others require that you report early to the exam room to pick up items to be prepared in the few minutes before your exam. Be sure to read the specific requirements for your exam carefully.

HOW IS THE EXAM GRADED AND HOW DO I FIND OUT THE RESULT OF MY EXAM?

1. Your exam will be graded by a three-member committee consisting of a keyboard teacher, an instrumental or vocal applied teacher, and a faculty member who teaches a course required on music education curricula.
2. Sample score sheets for each exam are on reserve in the Listening Library for your inspection.
3. Results will be posted on the Keyboard Division Bulletin Board or you may ask the Music Office staff your score.
4. Your final average must equal 70% to be recorded as a passing grade.
5. If your score is less than 70%, you must repeat the entire examination. Your advisor will be notified of the failing grade, and you should enroll in piano study in consecutive semesters until the exam is passed. You may request an appointment with the Coordinator of the Keyboard Division to discuss the parts of the exam which need improvement.

INDIANA STATE UNIVERSITY DEPARTMENT OF MUSIC
UNDERGRADUATE KEYBOARD PROFICIENCY EXAMINATION

The specific requirements for each music curriculum are listed below. The attached Master List of Requirements provides a detailed description of each. Additional information and practice materials for each requirement are on reserve in the Department of Music Listening Library (Classroom Building, Room 423). Please read all requirements carefully.

LIBERAL ARTS

All Majors: X or Y

Piano or Organ as Principal Instrument (Select Two): E J S

Principal Instrument Other Than Piano or Organ (Select Two): A I P

Each requirement is worth 20 points, except Requirement A, worth 15 points.

MUSIC / BUSINESS

All Majors: A B C I CC

Each requirement is worth 20 points.

MUSIC EDUCATION (for students entering AFTER Fall 1997)

Instrumental/General: A B I W X

Choral/General: A B J O W

Each requirement is worth 20 points.

MUSIC HISTORY AND LITERATURE

All Majors: E J V CC DD

Each requirement is worth 20 points.

MUSIC THEORY or COMPOSITION

All Majors: G H K Q DD

Requirement G is worth 15 points. Requirement H is worth 25 points.

Requirements K, Q, and DD are each worth 20 points (Q: 6 for the one-voice, 6 for the two-voice, and 8 for the four-voice excerpt).

PERFORMANCE

Wind, String, and Percussion Majors: L P Z

Voice Majors: A M U V AA

Piano Majors: E N R T

Each requirement is worth 20 points, except Requirements A and V, each worth 15 points.

ALL POINT TOTALS WILL BE CONVERTED TO PERCENTAGES FOR DETERMINATION OF FINAL SCORES.

INDIANA STATE UNIVERSITY
Department of Music

KEYBOARD PROFICIENCY EXAMINATION REQUIREMENTS
(UNDERGRADUATE AND GRADUATE)

- A. Without chord symbols, harmonize one folk melody at sight using the I, IV, and V chords in simple block form. The melody may be played through once before it is harmonized. Examples will be chosen from major and minor keys with key signatures up to and including three sharps and three flats.
- B. Harmonize at sight one folk melody using chord symbols (C, Gm, D7, Em, etc.). The melody may not be played through once before it is harmonized. Melodies will be representative of those found in 5th or 6th grade music textbook series. Chords may be played in simple block form.
- C. Harmonize at sight one popular melody using letter name chord symbols (major and minor). Melodies will be representative of those found in "fake books" or in simple popular sheet music. Chords may be played in simple block form. Report to the examination room fifteen minutes before the scheduled examination time to obtain a copy of the melody.
- D. After five minutes of preparation, harmonize one folk melody using the I, IV, and V chords with an appropriate accompanimental style. Possible styles include Alberti bass, broken, jump, waltz, or any other type compatible with the style of the melody. No block chords are allowed. Report to the examination room five minutes before the scheduled examination time to obtain the melody.
- E. After ten minutes (liberal arts majors) or fifteen minutes (piano performance majors and music history/literature concentrations) of preparation, harmonize one folk melody with an appropriate accompanimental style using both primary and secondary triads. Chord symbols will be provided for music history/literature concentrations, but will NOT be provided for liberal arts major or piano performance majors. Possible accompanimental styles include Alberti bass, broken, jump, waltz, or any other type compatible with the style of the melody. Liberal arts majors should report to the examination room ten minutes before the scheduled examination time to obtain the melody. Piano performance majors and music history/literature concentrations should report to the examination room fifteen minutes before the scheduled examination time to obtain the melody as well as the materials for Requirement R.
- F. With overnight preparation, play on the acoustic piano an arrangement of one standard popular melody. The arrangement must be prepared and performed from a lead sheet and should feature a textural treatment fuller than simple block chords. Examples of acceptable arrangement styles are on reserve in the Department of Music Listening Library. A copy of the example to be arranged must be secured from the Music Office before 4:30 p.m. on the day preceding the examination.

KEYBOARD PROFICIENCY EXAMINATION --- Requirements (Cont.)

- G. With two days of preparation, harmonize two different phrases of a chorale melody in a four-voice note-against-note chordal style. Include at least one diatonic seventh chord, one secondary dominant or secondary leading tone seventh chord, and one augmented-sixth chord in each melody; some inversions of these chords must be included. A copy of the chorale melody phrases must be secured from the Music Office before 4:30 p.m. two days preceding the examination.
- H. With two days of preparation, realize two different chord progressions in a four-voice note-against-note chordal style from Roman numeral symbols and figured bass abbreviations. A copy of the chord progressions must be secured from the Music Office before 4:30 p.m. two days preceding the examination.
- I. Play at sight one easy two- or three-voice piano composition.
- J. Play at sight one easy four-voice piano composition.
- K. Play at sight (a) one moderately easy two- or three-voice piano composition and (b) one moderately easy four-voice piano composition.
- L. Play at sight one easy piano accompaniment for an instrumental solo.
- M. Play at sight one easy piano accompaniment for a vocal solo.
- N. Play at sight one moderately difficult piano piece.
- O. Play at sight any two lines requested from a choral score.
- P. Given a moderately difficulty band or orchestra score, play at sight two single lines for transposing instruments at concert pitch. Each part may not be played through once before it is transposed. (For students of bowed string instruments, one of the examples may be in a C clef not used in playing his/her instrument.).
- Q. Play at sight a one-voice excerpt that involves a movable clef or transposition. With two days of preparation, play (a) one two-voice and (b) one four-voice excerpt from open score in which one line involves a movable clef or transposition. The one-voice excerpt may not be played through once before it is transposed. A copy of the two-voice excerpt and four-voice excerpt must be secured from the Music Office before 4:30 p.m. two days preceding the examination.

KEYBOARD PROFICIENCY EXAMINATION --- Requirements (Cont.)

- R. After fifteen minutes of preparation, transpose one easy piano accompaniment for a vocal solo up or down any interval up to a major third. Report to the examination room fifteen minutes before the scheduled examination time to obtain the accompaniment as well as the materials for Requirement E. The solo line will be played simultaneously by one of the examiners.
- S. With overnight preparation, transpose one easy piano accompaniment for a vocal solo up or down any interval up to a major third, as assigned. A copy of the accompaniment must be secured from the Music Office before 4:30 p.m. on the day preceding the examination. The solo line will be played simultaneously by one of the examiners.
- T. With overnight preparation, play one easy piano accompaniment for a vocal solo and incorporate the vocal line into the texture. A copy of the accompaniment must be secured from the Music Office before 4:30 p.m. on the day preceding the examination.
- U. Play and simultaneously sing a vocalise beginning in C and ascending by half steps throughout the student's vocal range. Examples will be chosen by the examining committee.
- V. Play four major or minor (harmonic form) scales from memory, ascending and descending, one octave with right or left hand, using traditional fingering. The four scales will be chosen by the examining committee.
- W. Select and play one teacher's piano accompaniment for a song from a 5th or 6th grade textbook series in a tempo suitable for classroom singing. The solo line will be played simultaneously by one of the examiners.
- X. Select and play one easy piano accompaniment for an instrumental solo in a tempo suitable for performance. The solo line will be played simultaneously by one of the examiners.
- Y. Select and play one easy piano accompaniment for a vocal solo in a tempo suitable for performance. The solo line will be played simultaneously by one of the examiners.
- Z. Select and play one moderately easy piano accompaniment for an instrumental solo in a tempo suitable for performance. The solo line will be played simultaneously by one of the examiners.
- AA. Select and play one moderately easy piano accompaniment for a vocal solo in a tempo suitable for performance. The solo line will be played simultaneously by one of the examiners.
- BB. Select and play one SATB score containing a moderately difficult piano reduction in a tempo suitable for performance.

KEYBOARD PROFICIENCY EXAMINATION --- Requirements (Cont.)

- CC. Select and play on the acoustic piano one moderately easy piano solo in a tempo suitable for performance.
- DD. With two days of preparation, select and play a Bach Chorale or other four-voice composition in a texture requiring two voices to be played by each hand (similar to examples in Winifred Chastek's *Keyboard Skills*, a copy of which will be available for practice. A copy of the chorale must be secured from the Music Office before 4:30 p.m. two days preceding the examination.

APPENDIX L

Indiana State University
Department of Music

MUS 111: Music Theory I Course Syllabus: Policies and Calendar

Course Information

MUS 111, Sections 1 and 2

Fall 2010

Description

Study of the elements of music theory, covering pitch, rhythm, scales, intervals, basic harmony, melody, voice leading, and diatonic triads in functional harmony.

Prerequisite

Satisfactory score on the Undergraduate Placement Examination in Music Theory or a grade of C or better in MUS 101, and concurrent enrollment in MUS 113. Students must earn a grade of C or better in order to proceed to the next courses in the sequence, MUS 112 and MUS 114.

Meeting Time/Location

T-Th – 9:00-9:50 AM in **FA 311**

Instructor Information

Instructor:	Mrs. Julie Edwards
Office Location:	Fine Arts Building, Room 318
Office Phone/Voice Mail:	237-8879
Email:	julie.edwards@indstate.edu
Office Hours:	TBA

Note: I will use your ISU e-mail address to communicate with you. Check it often!

Course Objectives

Upon successful completion of this course, students will be able to:

- Read and write standard musical notation for pitch and rhythm
- Recognize and write major and minor scales, key signatures and intervals
- Demonstrate an understanding of the structure and use of chords and of functional tonal principles through written exercises, analysis, and composition activities
- Interpret and use chord symbols and figured bass symbols in analysis
- Identify harmonic cadences and embellishing tones

Required Materials

Turek, Ralph. *The Elements of Music: Concepts and Applications, Volume 1*, 2nd Ed. New York: McGraw-Hill, Inc., 1996. ISBN: 978-0-07-065474-7

Turek, Ralph. *Workbook for The Elements of Music, Volume 1*. ISBN: 978-0-07-065493-8

Pencils – **work will not be accepted in pen.**

Erasers – the white ones work best.

Notebook paper – you will need to take notes every day

Staff paper – print it free at <http://www.blanksheetmusic.net/> and photocopy it.
3-ring binder to keep materials organized
3-hole punch
Stapler – assignment pages will need to be stapled together before turning in.

Bring your textbook and workbook to class every day, along with pencils, erasers, staff paper and notebook paper.

Attendance Policy

Attendance for this class is mandatory. Excessive absences will jeopardize your ability to pass the course. Having a “good” reason for being absent does not make you present. To accommodate those “good” reasons for being absent, (personal illness, family emergency, departmental/university function such as an ensemble tour) you will be allowed two (2) absences. After an initial two absences which do not alter the final grade, every additional absence will lower the final grade in the course by one letter unit (i.e. B+ lowers to B, C lowers to C-, etc.). Ten (10) absences will result in automatic failure of the course. Tardiness will be noted as half an absence. Two tardies equals one absence. Exams and quizzes missed due to an absence may only be made up at the instructor’s discretion. Homework assignments due on the day of an absence will only be accepted late at the instructor’s discretion. Each assignment is due at the beginning of the class in order to receive full credit for it.

Classroom Policies

The following policies are in place to help provide and maintain an atmosphere of mutual respect that is conducive to learning.

Arriving late to class is inconsiderate of peers and instructors. Tardiness will be noted as half an absence. Two tardies equals one absence. Plan accordingly – set an extra alarm clock far enough away that you have to get out of bed to turn it off, and leave home early enough to find a parking place and walk to class.

Packing up early at the end of class is as disruptive as arriving late. Instructors will make every effort to end class on time. Please wait until class is dismissed to shuffle materials into backpacks and put coats on.

All **electronic devices** (including cell phones, iPods, etc.) must be in the ‘off’ position and securely stowed. (Note: the vibrate setting on a cell phone is not the same as off.) While the university has chosen to require laptops of its students, the university also recognizes and respects the right of faculty to conduct their classes as they deem appropriate. In this course, no laptop may be used. Failure to comply with this direction is a violation of the Code of Student Conduct.

Food and drink (except for bottled water) are not allowed in the classrooms.

Use of Blackboard

Course documents may be posted on the Blackboard site for this course throughout the semester. Announcements will also occasionally be posted on Blackboard, and grades will be recorded in the grade center in Blackboard.

Grading Categories and Percentages

Homework Assignments (9)	40%
Examinations (3)	40%
Quizzes (8)	20%

Grading Scale

This course follows the following grading scale:

Excellent	A+ (97-100), A (93-96), A- (90-92)
Good	B+ (87-89), B (83-86), B- (80-82)
Fair	C+ (77-79), C (73-76), C- (70-72)
Poor	D+ (67-69), D (63-66), D- (60-62)
Fail	F (0-59)

Academic Integrity

All students are required to read and abide by the Academic Integrity Policy found in the Code of Student Conduct. Violations of the Academic Integrity Policy, including plagiarism, will result in disciplinary action as provided in the Code. Definitions and examples of plagiarism are set forth in the Code. The Code is available online at: <http://www.indstate.edu/sjp/code.htm>

Extra Help

I am glad to meet with students to discuss course content and/or their progress. Feel free to drop by my office during office hours or schedule an appointment. Additional tutors may be available through the Department of Music.

Students with Special Needs

Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.

Approximate Course Calendar

Week 1: August 25-27

Thursday Orientation
 Chapter 1, Pitch and Its Notation, pp. 3-8

Week 2: August 30 – September 3

Tuesday Chapter 1, Pitch and Its Notation, pp. 9-11
 Chapter 2, Rhythm and Other Aspects of Notation, pp. 21-25

Thursday Chapter 2, Rhythm and Other Aspects of Notation, pp. 26-32
Quiz No. 1 – Pitch Location
Assignment No. 1 due

Week 3: September 6 – 10

Tuesday Chapter 2, Rhythm and Other Aspects of Notation, pp. 33-38

Thursday Chapter 2 Review and Chapter 3, Scales, Keys, and Intervals, pp.
 54-58
Quiz No. 2 – Meter Signatures
Assignment No. 2 due

Week 4: September 13 – 17

Tuesday Chapter 3, Scales, Keys, and Intervals, pp. 59-67

Thursday Appendix 6, pp. 501-502 and Chapter 3, Scales, Keys, and Intervals,
 pp. 68-71
Quiz No. 3 – Major Key Signatures

Week 5: September 20 – 24

Tuesday Chapter 3, Scales, Keys, and Intervals, pp. 71-75
Assignment No. 3 due

Thursday Chapter 3, Scales, Keys, and Intervals, pp. 75-78
Quiz No. 4 – Major and Minor Key Signatures

Week 6: September 27 – October 1

Tuesday Chapters 1-3, Review
Quiz No. 5 – Intervals and Interval Inversions
Assignment No. 4 due

Thursday **EXAMINATION NO. 1**

Week 7: October 4 – 8

Tuesday Chapter 4, Introduction to Triads and Seventh Chords, pp. 97-100

Thursday Chapter 4, Inversion, Chord Symbols and Figured Bass, pp. 100-105

Week 8: October 11 – 15

Tuesday Chapter 4, Review
Quiz No. 6 – Triad Spelling I

Thursday Chapter 5, Diatonic Triads in Major and Minor Keys, pp. 122-124
Assignment No. 5 due

Week 9: October 18 – 22

Tuesday Chapter 5, Functional Tonal Principles, pp. 125-131
Quiz No. 7 – Triad Spelling II

Thursday Chapter 5, Functional Tonal Principles, pp. 132-137 and Chapter 6,
Harmonic Cadences, pp. 147-149
Assignment No. 6 due

Week 10: October 25 – 29

Tuesday Chapter 6, Embellishing Tones, pp. 150-155

Thursday Contemporary Music Festival – NO CLASS

Week 11: November 1 – 5

Tuesday Chapter 6, Embellishing Tones, pp. 156-162

Thursday Chapter 6, Principles of Harmonization, pp. 162-165
Assignment No. 7 due

Week 12: November 8 – 12

Tuesday **EXAMINATION NO. 2**

Thursday Chapter 7, Melodic Principles in Four-Part Writing, Voicing Chords,
pp. 183-188

Week 13: November 15 – 19

- Tuesday Chapter 7, Principles of Chord Connection, pp. 188-193
Thursday Chapter 7, Connecting Root Position Triads, pp. 193-198

Week 14: November 22 – 26

- Tuesday Chapter 8, Voicing Triads in First Inversion, Connection of Root Position and First Inversion Triads, pp. 211-215
Assignment No. 8 due
Thursday Thanksgiving – NO CLASS

Week 15: November 29 – December 3

- Tuesday Chapter 8, Part Writing Using Nonchord Tones, pp. 215-220
Quiz No. 8 – Doubling and Spacing
Thursday Chapter 9, Triads in Second Inversion, pp. 231-236

Week 16: December 6 – 10 Study Week

- Tuesday Chapter 9, Connecting Triads in All Positions, pp. 236-241
Assignment No. 9 due
Thursday Review

Finals Week: December 13 – 17

- Tuesday Final Exam: 10:00 AM – 12:00 PM in FA 311

APPENDIX M

Indiana State University
Course Syllabus, Fall 2010

Theory III

Course Number: MUS 211
Instructor: Dr. Alexis Bacon
Office: FAC 402
Office Ph #: (812) 237-2795
E-mail: abacon@indstate.edu
Office Hours: M, W, F 10:00 – 11:00 *or by appointment.*

In addition, extra help is available. I can be reached at the above phone number and e-mail address. I would like to meet with you during office hours or by appointment to discuss or work on any aspect of the course. I understand that not everyone can attend office hours at the published time, and I am always able to schedule alternate times if you approach me. E-mail is the best way to reach me.

Goals and Objectives of the Music Theory/Music Skills curriculum:

Students will develop musical skills in analysis, writing, ear training, and musical application. Students will develop integrated skills to be thinking and listening musicians. Students will compose a work using common practice harmony and arrange for an in-class performance using their own performers.

Course Description for MUS 211:

This is a continuation of Theory II, and should be taken concurrently with Skills III. Topics to be covered include harmonic analysis, figured bass and melodic harmonization, partwriting and composition using chromatic harmonies including secondary dominant and leading-tone chords; techniques of modulation; mode mixture; and the Neapolitan chord.

As this is a two-credit course, it is expected that students will spend an average of four hours per week on homework and studying. This number is an average, and may vary based on the needs and abilities of the student. You should plan to spend at least two hours on each homework assignment. Homework is due at the start of each class period. In-class quizzes may be expected without warning. Unfinished assignments will not be graded. All homework assigned is from the workbook unless otherwise indicated.

Required Texts/Materials (available at the bookstore):

Kostka/Payne, *Tonal Harmony, with an introduction to twentieth-century music*, 6th ed.
(New York, NY: McGraw-Hill, 2009)

Kostka/Payne, *Workbook for Tonal Harmony, with an introduction to twentieth-century music*, 6th ed. (New York, NY: McGraw-Hill, 2009)

Staff Paper

Notebook

Pencils (with good erasers!)

**** It is required that students bring these materials to every class**

Grading Policy:

Exam 1	15%	
Exam 2	15%	
Exam 3	15%	
Comprehensive Final Exam	20%	
Composition Project	15%	
Homework, Quizzes	20%	

Grading percentage scale:

A+	97 -- 100	C+	77 -- 79
A	93 -- 96	C	70 -- 76
A-	90 -- 92	D+	67 -- 69
B+	87 -- 89	D	63 -- 66
B	83 -- 86	D-	60 -- 62
B-	80 -- 82	F	59 and below

IMPORTANT:

**** You must earn a grade of 70 or higher to be able to take Music Theory IV. ****

Attendance and Classroom Etiquette:

Homework is due at the beginning of class on the class period after it is assigned. If you have questions on specific assignments, the time to ask is during my office hours before the assignment is due. Missed class-activities and quizzes count as zeros, as do homework assignments not turned in on time. No credit will be given for incomplete homework.

Note the examination dates carefully. No makeup exams will be given unless you receive *advance* permission from me or are confined to the student health center.

Class attendance and participation is an integral part of your learning experience. Excessive absences (more than two) – whether excused or unexcused – will affect your grade. Missing class because you are on a trip with an ensemble, you are ill, you are in the health center (to name a few reasons), are counted as part of your two allowed absences. For each absence beyond two classes, your final grade will be lowered $\frac{1}{2}$ of a full letter grade for each day missed. Arriving late to class twice counts the same as an absence.

The instructor reserves the right to determine what is proper and improper behavior in the classroom. If the behavior of a student becomes a problem, you will receive one warning from the instructor. If the problem persists the student will be asked to leave the class, perhaps permanently.

Please turn off all cell phones, pagers, and any other electronic devices prior to the beginning of class.

In this course, no laptop may be used.

Academic Integrity:

The University Standards statement of Academic Dishonesty (Part I, Section 1) is: "Because academic integrity is a cornerstone of the University's commitment to the principles of free inquiry, students are responsible for learning and upholding professional standards in research, writing, assessment, and

ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited.” Please consult the Indiana State University Code of Student Conduct for more specific information regarding academic integrity.

Students with Disabilities:

Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Rm. 202A. The Director will ensure that you receive all the additional help that Indiana State University offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.

Schedule

Week 1	Th. Aug. 26		Introduction, syllabus, and review of diatonic harmony HW assigned: self-test on diatonic harmony
Week 2	T. Aug. 31	Ch. 16	Secondary dominant chords - notating HW assigned: pg. 135-6
	Th. Sept. 2		Secondary dominant chords – analyzing HW assigned: pg. 137; 139-142
Week 3	T. Sept. 7		Secondary dominant chords – partwriting over figured bass HW assigned: pg. 143-4
	Th. Sept. 9		Secondary dominant chords – harmonizing a melody Review for Exam HW assigned: pg. 145
Week 4	T. Sept. 14	Exam 1 Ch. 16	Notation, analysis, and partwriting using secondary dominant chords in musical contexts
	Th. Sept. 16	Ch. 17	Secondary Leading-tone chords – notating HW assigned: 149-150
Week 5	T. Sept. 21		Secondary leading-tone chords – analysis and partwriting HW assigned: pg. 151-2; pg. 157
	Th. Sept. 23		Other secondary functions HW assigned: pg. 153-6 <i>HW due Monday Sept. 27 in my office</i>
Week 6	T. Sept. 28		Review for Exam
	Th. Sept. 30	Exam 2 Ch. 17	Notating, analyzing, and partwriting secondary leading-tone chords in musical contexts
Week 7	T. Oct. 5	Ch. 18	Modulations using diatonic common chords HW assigned: pg. 163-5
	Th. Oct. 7		Common-chord modulation: analysis HW assigned: pg. 166-170

Week 8	T. Oct. 12		Common-chord modulation: partwriting and harmonization HW assigned: pg. 171-3
	Th. Oct. 14	Ch. 19	Modulation: other modulatory techniques - analysis HW assigned: 179-182
Week 9	T. Oct. 19		Modulation: other modulatory techniques - analysis HW assigned: pg. 183
	Th. Oct. 21		Review of modulation
Week 10	T. Oct. 26	Exam 3 Ch. 18-19	Modulation – harmonization, partwriting, analysis
	Th. Oct. 28:		<i>Contemporary Music Festival, no class</i>
Week 11	T. Nov. 2		Composition techniques – from partwriting to piano Composition project assigned: Length: 24-36 measures Style: Common practice harmony Required inclusions: At least one each of the following chords: secondary dominant, secondary leading tone, mode mixture chord, Neapolitan chord, and two diatonic seventh chords. Instrumentation: Piano or 1-2 instruments or voices with piano Must demonstrate reasonable understanding of harmonic progression and good melodic/harmonic writing. Must be submitted using music notation software (Finale or Sibelius) with correct notation, and must be performed on the due date. The student is responsible for finding his/her own performer(s).
	Th. Nov. 4	Ch. 21	Mode mixture – borrowed chords in the minor – notating, analysis HW assigned: pg. 203-6
Week 12	T. Nov. 9		Modulation involving mode mixture - analysis HW assigned: pg. 209-212
	Th. Nov. 11		Modulation involving mode mixture – composition HW assigned: pg. 213-214 G
Week 13	T. Nov. 16		The Neapolitan chord – analysis HW assigned: pg. 217-220
	Th. Nov. 18		The Neapolitan chord – partwriting HW assigned: pg. 223-4
Week 14	T. Nov. 23	Ch. 22	The Neapolitan chord – notating and analysis HW assigned: pg. 215-216
	Th. Nov. 25:		<i>Thanksgiving break, no class</i>
Week 15	T. Nov. 30		Composition project chord progression due - In-class performance
	Th. Dec. 2		Composition project in-class performance continued
Week 16	T. Dec. 7	Study Week	Review
	Th. Dec. 9		Review

Scheduled final exam time: **Comprehensive Final Exam Ch. 16-19; 21-22**
Final grades submitted by Tuesday Dec. 21

APPENDIX N

Indiana State University
Course Syllabus, Spring 2010

Music Theory IV

Course Number: MUS 212
Course Credit: 1.0
Meeting Time: T/Th 9:00 – 9:50 Center for Performing Arts, Room 150
Pre- or co-requisites: Successful completion of Music Theory III (MUS 211) and Music Skills III (213) with a grade of 70 or higher in each class. You must be enrolled concurrently in Music Skills IV (MUS 214), unless you have already successfully completed the class with a grade of 70 or higher.

Instructor: Dr. Clifton
Office: Fine Arts, Rm. 232
Office Ph #: (812) 237 - 2731
E-mail: kelifton2@isugw.indstate.edu
Office Hours: M/W/F 11:00 - 11:50
T/Th 1:30 - 2:30

In addition, extra help is available. I can be reached at the above phone number and e-mail address. I would like to meet with you during office hours or by appointment to discuss or work on any aspect of the course.

Teaching Philosophy:

As a theorist and a music theory teacher, I make important connections in the classroom. My teaching philosophy is informed by the notion that music theory and musicianship are flip sides of the same coin, with every new skill reinforcing lessons already learned. Great synergies are created by closely coordinating a study of music theory and musicianship so as to teach students to hear, play and sing analytically.

Goals and Objectives of the Music Theory/Music Skills curriculum at ISU:

Students will develop musical skills in analysis, writing, ear training, and musical application. Students will develop integrated skills to be thinking and listening musicians.

Course Description for MUS 212:

The course is divided into three distinct units. Unit 1 focuses on advanced chromatic harmony, with an emphasis on listening, analysis, and partwriting. Unit 2, the culminating experience in our study of *tonal theory*, focuses on a study of form and analysis of three genres: *sonata*, *rondo*, and *fugue*. Unit 3 features an introduction to the study of 20th-century materials and techniques, with an emphasis on non-diatonic pitch collections and sonorities, and post-tonal theories such as basic pitch-class set theory and 12-tone analysis.

Course Purpose, Goals, Objectives, and Assessment:

Music Theory IV is the last semester in a 4-semester sequence of music theory study at ISU. The first two units, together, serve as the culminating experience with an in-depth study of advanced chromatic harmony and an analytical survey of three genres (sonata, rondo, and fugue). In addition, the last unit features an introductory study to materials and techniques of twentieth-century music, with an emphasis on non-diatonic pitch collections. Homework exercises throughout the semester offer a chance for the student to build skills in partwriting and analysis, which will be assessed in a similar fashion on the exams.

Required Texts/Materials (available at the bookstore):

- Kostka/Payne, *Tonal Harmony, with an introduction to twentieth-century music*, 6th ed. (New York, NY: McGraw-Hill, 2009)
- Kostka/Payne, *Workbook for Tonal Harmony, with an introduction to twentieth-century music*, 6th ed. (New York, NY: McGraw-Hill, 2009)
- Staff Paper
- Notebook
- Pencils

**** It is required** that students bring these materials to every class, including the textbook *and* the workbook.

Grading Policy:

Homework/quizzes	35%
Exam 1	20%
Exam 2	20%
Final Exam	25%


Grading percentage scale:

A+	97 -- 100	C+	77 -- 79	F	59 and below
A	93 -- 96	C	73 -- 76		
A-	90 -- 92	C-	70 -- 72		
B+	87 -- 89	D+	67 -- 69		
B	83 -- 86	D	63 -- 66		
B-	80 -- 82	D-	60 -- 62		

Assessment Guidelines and Policies:

Assignments will be due at the beginning of each class. This means that you need to get to class early in order to have your assignment turned in and be in your seat ready for class to begin. No late assignments will be accepted – that means, you will not be able to finish your assignment during class. If you are going to have a problem turning in an assignment, get the assignment to me early.

All assignment **must** be stapled together or will not receive full credit: 10 % will be taken off from the calculated grade. **No exceptions.**



Examinations will be announced in advance. Note the examination dates carefully. No makeup exams will be given unless you receive *advance* permission from me or are confined to the student health center. If you miss a quiz, you must show me proper documentation of why you missed class in order to makeup the quiz.

Attendance:

Class attendance and participation is an integral part of your learning experience. Excessive absences (more than two) – whether excused or unexcused – will affect your grade. Missing class because you are on a trip with an ensemble, you are ill, you are in the health center (to name a few reasons), are counted as part of your two allowed absences. For each absence beyond two classes, your final grade will be lowered $\frac{1}{2}$ of a full letter grade for each day missed. Arriving late to class twice counts the same as an absence.

Class attendance will be taken at the beginning of every class (9 a.m.).

The instructor reserves the right to determine what is proper and improper behavior in the classroom. If the behavior of a student becomes a problem, you will receive one warning from the instructor. If the problem persists the student will be asked to leave the class, perhaps permanently.

Please turn off all cell phones, pagers, and any other electronic devices prior to the beginning of class.

In this course, no laptop may be used.

Academic Integrity:

The University Standards statement of Academic Dishonesty (Part I, Section 1) is: "Because academic integrity is a cornerstone of the University's commitment to the principles of free inquiry, students are responsible for learning and upholding professional standards in research, writing, assessment, and ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited." Please consult the Indiana State University Code of Student Conduct for more specific information regarding academic integrity.

Students with Disabilities:

Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Rm. 202A. The Director will ensure that you receive all the additional help that Indiana State University offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.

Tentative Class Schedule:

Unit 1: Chromatic Harmony

Week 1 (January T12, Th14)	Chapter 23 "Augmented Sixth Chords 1"
Week 2 (January T19, Th21) **no class on Jan M18, MLK Day	Chapter 24 "Augmented Sixth Chords 2"
Week 3 (January T26, Th28)	Chapter 25 "Enharmonic Spellings and Enharmonic Modulations"
Week 4 (February T2, Th 4)	Chapter 26 "Further Elements of the Harmonic Vocabulary"
Week 5 February T9: REVIEW	February Th11: EXAM #1

Unit 2: Form and Analysis

Week 6 (February T16, Th18)	Sonata Expositions
Week 7 (February T23, Th25)	Sonata Developments
Week 8 (March T2, Th4)	Sonata Recapitulations/Codas

Spring Break!!!!

March 8 – 12

Unit 2: Form

Week 9 (March T16, Th18)	Rondo
Week 10 (March T23, Th25)	Fugue
Week 11 March T30: REVIEW	April Th1: EXAM #2

Unit 3: 20th-century Materials and Techniques

Week 12 (April T6, Th8)	Chapter 28 "Materials and Techniques"
Week 13 (April T13, Th15)	Continuation of Chapter 28
Week 14 (April T20, Th22)	Chapter 29 "Post-Tonal Theory"
Week 15 (April T27, Th29)	Continuation of Chapter 29

Tentative Homework Assignments and due dates:

- HW1 (Chapter 23 WB): A (all), B (all), C (all), D1 and D2, G, H. **Due: 1/T19**
HW2 (Chapter 24 WB): A (all), B1 and B2. **Due: 1/T26**
HW3 (Chapter 25 WB): A (all), B (all), C (all), E2. **Due: 2/T2**
HW4 (Chapter 26 WB): A (all), C1, C2, and C3. ****Due: 2/Th4**
HW5 (Sonata Expositions – writing assignment; Op. 2, no. 1, and K. 333; details, tba)
HW6 (Sonata Developments – writing assignment; Op. 2, no. 1, and K. 333; details tba)
HW7 (Sonata Recapitulations – writing assignment; Op. 2, no. 1, and K.333; details tba)
HW8 (Rondo – writing assignment, Pathetique, II; details tba)
HW9 (Fugue; details, tba)
HW10 (Chapter 28 WB): Ex. 28-1 A (all), B (all), C (all), D (all), E (all), F (all), G (all),

H (all), I(all). ****Due: 4/Th8**
HW11 (Chapter 28 WB): Ex 28-2 A (all), B (all), C (all); Ex 28-3 A (all), C (all), D (all).
Due: 4/Th15
HW12 (Chapter 29 WB): Ex 29-1 F (all), G (all), H (all). **Due: 4/T27**
HW13 (Chapter 29 WB): Ex 29-2 A (all), B (all). **Due: 4/Th28**

Other important dates:

****March 28: Last day to drop a class**

****Course Evaluations: April T27**

****Final Exam: May T4, 10 a.m.**

APPENDIX O
INDIANA STATE UNIVERSITY
DEPARTMENT OF MUSIC

SECONDARY PIANO I

FOR

MUSIC MAJORS

MUSIC 195

SPRING 2010

Dr. Janet Piechocinski, Instructor

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INDIANA STATE UNIVERSITY SECONDARY PIANO PROGRAM

DESCRIPTION

The objective of the secondary piano program at Indiana State University is to develop functional keyboard skills, thereby allowing students to cope with practical situations at the keyboard: sight playing, harmonizing, accompanying, transposing, score reading, improvising, and using a digital keyboard.

Four courses comprise the secondary piano sequence: MUS 195, MUS 196, MUS 295, and MUS 296. The first three courses may be taken only as classes, meeting twice a week for one hour of credit. The fourth course consists of private lessons with one thirty-minute lesson per week. Prior to graduation, each student must pass the Department of Music's undergraduate keyboard proficiency examination. Music Education students must pass this examination before student teaching; music business students must pass this examination before beginning their internship.

Students enrolled in the courses must devote regular time outside of class on a daily basis toward the practice of material covered. The amount of time needed to master the material will vary from student to student. Practice rooms are available in the basement of the Fine Arts Building.

MATERIALS REQUIRED

MUS 195

Syllabus (available at ISU Bookstore)

Alfred's Group Piano for Adults, Book I (ISU bookstore)*

3.5" Computer Diskette

Duet Book (to be announced)

SECONDARY PIANO REQUIREMENTS FOR VARIOUS CURRICULA

Composition Con.-195, 196, 295, 296

History & Lit.Con.-195, 196, 295, 296

Liberal Arts-195, 196

Music/Business - 195, 196

Music Education

Choral/General - 195, 196, 295, 296

Instrumental/General - 195, 196

Music Theory Concentration - 195, 196, 295, 296, 4 semesters from 2/470R

Performance - 195, 196, 295, 296

*The main text, Alfred's Group Piano for Adults, includes a CD with accompaniments for more than 500 examples in the book. Provided the book has been purchased, the user may download the files to an MP3 player or burn the CD for personal use. They may not be posted online or distributed over the internet without written permission from the publisher.

CLASS POLICIES FOR MUS 195

1. It is expected that students will show respect for each other and the instructor by not playing or talking while others are speaking, unless the instructor has indicated that it is appropriate to do so.
2. ATTENDANCE IS EXPECTED. EXCUSED ABSENCES may be granted at the discretion of the instructor. Each unexcused absence will lower your final grade by one-half letter.
3. Exams must be taken on scheduled dates. If excused PRIOR TO THE EXAM, the missed exam may be taken up to one week from the exam date. An exam may not be repeated for a higher grade.
4. No food or drink should be brought into class. The exception is unopened bottled drinks that are set on the floor.
- ~~5. A proper hand position is essential to the development of playing skill. The instructor may ask you to trim your fingernails to a length that allows curving of the fingers without collapsing of the end finger joints.~~
6. The instructor's primary office is in the Department of Music office. Office hours are on Tuesdays and Thursdays at 8 and 10. When possible, appointments should be made in advance. (Exams will be given in the instructor's second office, FA 223). The instructor may be reached at 237-2774, or by email at jpiechocins@indstate.edu.
7. Piano 195 Class Grades:
Grades will be determined by grades given on four exams.

First Exam	1/4	100 pts.	392-400	A+	98-100%
Second Exam	1/4	100 pts.	372-391	A	93-97%
Third Exam	1/4	100 pts.	360-371	A-	90-92%
Fourth Exam	1/4	100 pts.	352-359	B+	88-89%
			332-351	B	83-87%
			320-331	B-	80-82%
			312-319	C+	78-79%
			292-311	C	73-77%
			280-291	C-	70-72%
			272-279	D+	68-69%
			252-271	D	63-67%
			240-251	D-	60-62%
			0-239	F	0-59%

I have read and understand the class policies for MUS 195, Secondary Piano I.

Student Signature _____ Date _____

Q'S AND A'S ABOUT EXAMS

What is on the exam?

Each exam is a performance examination.

All examination content will reflect assignments made and material practiced during the previous three or four weeks. This material may include technical exercises, reading material, examples to be transposed, examples to be harmonized, improvisation, ensembles, or Clavinova work. In a given part, there may be several examples to prepare, from which one example will be chosen on-the-spot at your exam.

How do I prepare for the exam?

Practice, practice, practice.....every day. Due to the comprehensive nature of each exam, it is very important that you maintain a daily and productive practice schedule outside of class.

Where do I take the exam?

The site of your examination will be either FA 316 (the piano lab) or the instructor's office, as announced. You will be given an examination time, and will be graded individually.

KEYS TO SUCCESS

Your success in piano study will depend almost entirely upon your approach to practicing and upon your mental attitude.

The acquisition of a physical skill requires regular practice. Piano playing skill cannot be acquired through only two or three visits to the instrument each week, or by a four-hour crash session the night before an exam! It is essential that you include a focused practice session as part of your daily schedule. One hour of practice five days per week is recommended for most students. If this amount of practice is not resulting in mastery of the material, please speak to the instructor about getting some individual help.

Your mental attitude is also crucial. Your practice will be productive if you have a positive attitude. ~~Negative thinking will only hurt your progress in practice and your success in performance.~~ Be aware of your self-talk and eliminate negative thoughts such as, "I can't play the piano," or "I'm terrible." Instead, think positive thoughts such as, "I can do this," or "I learn from my mistakes."

These tactics will help to insure that diligent practice is rewarded on exams:

- 1) Remember that you will "perform as you practice." If you practice with mistakes, you will perform with mistakes. Endeavor to practice only correct notes, rhythms, etc. through careful, slow, and systematic practice.
- 2) Polish the material four to five days in advance of the exam. This will allow time for your mastery to "settle." There is a natural regression of skill in performance that is minimized with perfecting the skill several days before performance rather than the night before performance.
- 3) When performing, stay in the present. Focus on the music and your performance.
- 4) Desensitize the performance experience by "performing" the material at least four times prior to the exam. You might start with performing for a tape recorder, then move on to performing for your best friend, then for a classmate, then for two classmates, etc.

TECHNIQUE REMINDERS

- Sit approximately at least a forearm's length from the keyboard, and sit on the front third of the bench. Sit tall, but relaxed, with soft shoulders and arms.
- When possible, sit at the proper height. In general, the distance from the floor to your elbow should be the same as the distance from the floor to the top of the white keys.
- Nails should be trimmed so as not to interfere with natural curvature of the fingers.
- Allow the fingers to curve naturally and consistently from one to the other. This may require sliding into the black key area when black keys lie in a hand position.
- Let the elbow hang loosely at your side, without "holding out."
- Also, allow the wrists to be slightly "up," and never pushed down.
- Experience a sense of alignment of the arm behind the finger playing.
- When moving the hand from one place to another, allow the wrist to release and float upward, thus allowing easy movement to any place on the keyboard. When returning to the keys, allow the fingers to touch first and the wrist to follow.

PIANO 195

TERM OBJECTIVES

Phase I

1. Perform all major five-finger patterns and root position chords with a good hand position.
2. Sight play and transpose single-line melodies in a five-note range.
3. Play short examples written in parallel, contrary, and oblique motion.
4. Improvise parallel and contrasting question and answer phrases in five-finger position.
5. Perform one easy repertoire piece with the music.
6. Prepare a three-track recording of an ensemble.

Phase II

1. Review all major five-finger patterns and root position chords with a good hand position.
2. ~~Sight play and practice simple pieces.~~
3. Harmonize five-finger melodies with root position major chords.
3. Improvise question and answer phrases using sequence and inversion.
4. Perform a repertoire piece with simple hand position changes.

Phase III

1. Perform all minor five-finger patterns and root position chords with a good hand position.
2. Introduce beginning pedal technique.
3. Sight play simple pieces.
4. Harmonize melodies with root position major and minor chords.
4. Improvise melodies over simple left-hand accompaniments using single tones and two-note intervals.
5. Perform a repertoire piece with simple hand position changes.

Phase IV

1. Play augmented and diminished chords in root position.
2. Sight play simple pieces.
3. Harmonize a melody using a two-hand accompaniment.
4. Improvise a blues melody over a twelve-bar blues progression.
5. Perform a repertoire piece with simple hand position changes and using pedal.
6. Prepare a five-track recording of an ensemble (including rhythm track).

PIANO 195 CALENDAR

All assigned pages, with the exception of some handouts, are in Group Piano for Adults. Cover all parts of the assignment in your daily practice. Assignments are made on the day indicated and are to be completed by the time of the next class meeting.

WEEK 1: January 11, 13

Playing Assignment:

P. 35 and P. 48 "Rhythm Reading"
(Handbook, P. 13) "Summer Night"

Play with each hand alone and hands together.

P. 23 "Naming Notes and Playing Melodic Patterns"

P. 30 "Naming and Playing Intervals"

P. 59 "Group 1" and "Group 2"

(Handbook, P. 14) "Beginning Melodies" 1-3.

Written Assignment:

PP. 21-22 "The Staff"

P. 27 (Worksheet: tear out and turn in at the next class meeting)

(Handbook, P. 17) Blues Ensemble

WEEK 2: January 18, 20 (No class Monday: MLK Jr. Day)

P. 61 "Rhythm Reading"

(Handbook, P. 13) "Summer Night"

Play hands together.

P. 59 Groups 1, 2, and 3

PP. 25-26 Reading Melodies

(Handbook, P. 14) "Beginning Melodies":

Review 1-3

Add 4-5

(Handbook, P. 17) Blues Ensemble

1) Chords

2) Chord Roots Hands Together

WEEK 3: January 25, 27

Review "Summer Night" (Handbook, P. 13)

Play hands together.

Record on Song #1 of your disk.

P. 38 "Technique"

P. 59 (Play all patterns at least 1 X day)

"Beginning Melodies:" all (Handbook, P. 14)

P. 38: 1-2 "Harmonization" (top)

P. 113 (bottom pedal exercise)

"Abstract I" (Handbook, P. 22)

Play and notate the first half of "Abstract I" on manuscript paper.

Turn in February 2 or sooner.

"Blues Ensemble" (Handbook, P. 17; individual parts: chords, bass line, improvised melody)

WEEK 4: February 1, 3

Review:

P. 38 "Technique"

P. 38: 1-2 "Harmonization" (top)

P. 59 (play all patterns 1 X day)

P. 113 (bottom pedal exercise)

"Abstract I" (Handbook, P. 22)

"Beginning Melodies" (Handbook, P. 14)

New:

PP. 36-37

DISK of "Blues Ensemble" (Handbook, PP. 18-19):

- 1) On Song #2," record a preset accompanimental style on Tracks 9 & 10 using an introduction and ending. Record Bass line on Track 1.
- 2) Add the melody (Track 2) and chords (Track 3) to your Arrangement.

Pass out EXAM I

WEEK 5: February 8, 10

EXAM I

After you take your exam, begin practicing:

P. 44 (bottom), P. 45 (top) "Playing Major Five-Finger Patterns and Chords"

P. 33 "Miniature Waltz"

"Beginning Melodies, Cont." (Handbook, P. 15)

WEEK 6: February 15, 17

Review:

P. 43: 1, 45: 1 "Playing Major Five-Finger Patterns and Chords"
Beginning Melodies, Cont." (Handbook, P. 15)

New:

P. 33 "Miniature Waltz"

P. 34 "Minuet"

P. 44 "Bright Lights Boogie"

P. 52: 1-2

P. 68 "Harmonization with Two Hand Accompaniment"

Practice both parts and record the melody.

WEEK 7: February 22, 24

Pass out EXAM II content

Preview of WEEK 9

WEEK 8: March 1, 3

EXAM II

After you take your exam, begin practicing:

P. 73 "Playing Major and Minor Five-Finger Patterns"

SPRING BREAK : March 6 - 14

WEEK 9: March 15, 17

P. 62

P. 65: 1 "Harmonization"

Play major and parallel minor five-finger patterns in all keys.

P. 82: 1 "Harmonization"

PP. 88-89 "Toccatina"

WEEK 10: March 22, 24

Review:

Play major and parallel minor five-finger patterns in all keys.

P. 62

P. 65: 1 "Harmonization"

PP. 88-89 "Toccatina"

New:

P. 63: 4

P. 65: 2 "Harmonization"

P. 82: 2 "Harmonization"

Pass out Exam III content

WEEK 11: March 29, 31

EXAM III

After you take the exam, begin practicing:

P. 97 Playing Major and Augmented Chords

P. 98 Playing Minor and Diminished Chords

WEEK 12: April 5, 7

P. 85 "Playing Major and Relative Minor Five-Finger Patterns"

P. 98 "Playing Major, Augmented, Minor, and Diminished Chords"

P. 104 Technique: I, 2

P. 87: 1 "Harmonization"

P. 105: 1 "Harmonization with Two-Hand Accompaniment"

Practice the melody and the two-hand accompaniment.

P. 311 "Scarborough Fair"

"Abstract II" (Handout)

Selected Duet

WEEK 13: April 12, 14

Review:

- P. 85 "Playing Major and Relative Minor Five-Finger Patterns"
- P. 98 "Playing Major, Augmented, Minor, and Diminished Chords"
- P. 105: 1 "Harmonization with Two-Hand Accompaniment"
Practice the melody and the two-hand accompaniment.
- P. 311 "Scarborough Fair"
Selected Duet

New:

- P. 104 Technique: 3, 4
- C Major Scale (one octave, hands together)
- P. 87: 3 "Harmonization"
- P. 327 "Canon"

~~WEEK 14: April 19, 21~~

Pass out EXAM IV content.

WEEK 15: April 26, 28

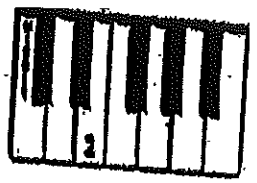
EXAM IV

WEEK 16: FINAL EXAM WEEK

Since class piano is a laboratory-type course, there will be no exam during final exam week.

♩ 1-16 (50)

SUMMER NIGHT



Kenon D. Renfrow

Flowing (♩=96)

RH 2

mf

p

mf

E

2

1. *f*

2. 4 *f*

Clap and count aloud the rhythm; identify the intervals.
Determine the starting finger number in each hand.
Write the number for the RH above the first note, the number for the LH below.
Warm up by playing up and down the indicated five-finger pattern.
Play slowly with each hand alone out of rhythm with eyes on the music (feel intervals).
Play slowly with each hand alone in rhythm and count aloud with eyes on music.
Gradually increase tempo until example is well-learned by each hand alone.

1. C Major and G Major Five-Finger Patterns



2. F Major and A Major Five-Finger Patterns



3. D Major and E Major Five-Finger Patterns



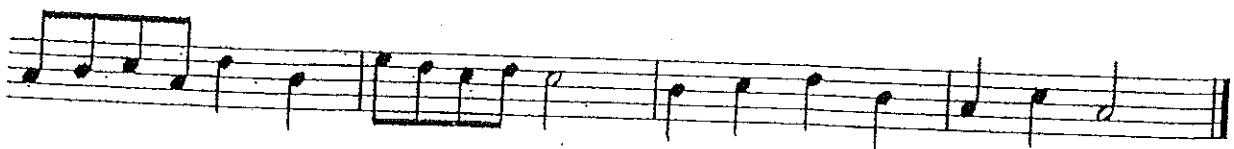
4. A-flat Major and D-flat Major Five-Finger Patterns



5. E-flat Major and B-flat Major Five-Finger Patterns



6. B Major and F-sharp Major Five-Finger Patterns



Clap and count aloud the rhythm; identify the intervals.
Determine the starting finger number in each hand.
Write the number for the RH above the first note, the number for the LH below.
Warm up by playing up and down the indicated five-finger patten.
Play slowly with each hand alone out of rhythm with eyes on the music (feel intervals).
Play slowly with each hand alone in rhythm and count aloud with eyes on music.
Gradually increase tempo until example is well-learned by each hand alone.

7. G Major and F Major Five-Finger Patterns

Two staves of music in 4/4 time. The first staff shows an ascending five-finger pattern in G Major (G4, A4, B4, C5, D5) and a descending five-finger pattern (D5, C5, B4, A4, G4). The second staff shows an ascending five-finger pattern in F Major (F4, G4, A4, B4, C5) and a descending five-finger pattern (C5, B4, A4, G4, F4).

8. C Major and E-Major Five-Finger Patterns

Two staves of music in 6/8 time. The first staff shows an ascending five-finger pattern in C Major (C4, D4, E4, F4, G4) and a descending five-finger pattern (G4, F4, E4, D4, C4). The second staff shows an ascending five-finger pattern in E-Major (E4, F4, G4, A4, B4) and a descending five-finger pattern (B4, A4, G4, F4, E4).

9. D Major and A Major Five-Finger Patterns

Two staves of music in 4/4 time. The first staff shows an ascending five-finger pattern in D Major (D4, E4, F4, G4, A4) and a descending five-finger pattern (A4, G4, F4, E4, D4). The second staff shows an ascending five-finger pattern in A Major (A3, B3, C4, D4, E4) and a descending five-finger pattern (E4, D4, C4, B3, A3).

10. E-flat Major and B-flat Major Five-Finger Patterns

Two staves of music in 4/4 time. The first staff shows an ascending five-finger pattern in E-flat Major (E-flat4, F4, G4, A4, B-flat4) and a descending five-finger pattern (B-flat4, A4, G4, F4, E-flat4). The second staff shows an ascending five-finger pattern in B-flat Major (B-flat3, C4, D4, E4, F4) and a descending five-finger pattern (F4, E4, D4, C4, B-flat3).

11. E-flat Major and B Major Five-Finger Patterns

Two staves of music in 4/4 time. The first staff shows an ascending five-finger pattern in E-flat Major (E-flat4, F4, G4, A4, B-flat4) and a descending five-finger pattern (B-flat4, A4, G4, F4, E-flat4). The second staff shows an ascending five-finger pattern in B Major (B3, C4, D4, E4, F4) and a descending five-finger pattern (F4, E4, D4, C4, B3).

WEEK 2 CLAVINOVA ASSIGNMENT

Objective: Record one musical example on Song #1 of your disk.

1. Insert disk. Formatting:
 - a. Format disk by pressing Function, then pressing the Page (right arrow) button until Page 4 (see upper right-hand corner of display) is reached.
 - b. Press Format "Start." (Be sure no "Song Control" lights are lit.) When the display asks, "Are you sure," press yes. Wait until 100% of the disk is formatted.

Note: It is not necessary to format your disk every time you record, but rather only if a completely clean disk is desired. Formatting will erase any music recorded on the disk.

2. Select a voice:
 - a. Press one of the voices.
 - b. Use the black buttons under the screen to choose a specific voice.
 - ~~c. Use the page buttons to page to the next screen for more voices.~~
3. Record:
 - a. Press Record (red button).
 - b. Select the Song #.
 - c. Press page button until Page 2 of display is found. This is the "Track Record" page.
 - d. Press black button underneath REC-PLAY-OFF (in box at lower right corner) on the screen to highlight REC.
 - e. Either begin playing or press Start.
 - f. To stop recording, press Stop.
 - g. To playback, press Start or Play. Pause, Rew, FF, and tempo changes may be used.

Try recording with the metronome sounding. The metronome may be activated either before or after pressing Record.

***BLUES** chart*

C C F F

G G C C

F G C C

BLUES ENSEMBLE
Arranging on the Clavinova

Objective: Make a multi-track disk arrangement of Blues Ensemble using a preset accompanimental style.

1. Insert disk. Do not re-format unless you wish to erase all songs on the disk.
2. Record the preset accompanimental style:
 - a. Choose a style and tempo (Song Control lights must be off).
 - b. Choose either "Intro A/Fill to A" or "Intro B/Fill to B."
 - c. Listen to the selected introduction and determine its length (number of measures).
 - d. While the selected style is playing, press Ending. Determine the length of the ending (number of measures).
 - e. Figure out how many total measures of the style will need to be recorded:

Determine when the Ending should stop. At the same time as the music? After the music? Then decide at what point the Ending button will need to be pressed to accomplish the desired effect. Make a note of the measure number.

- 4 Select the style (and either Main A or Main B) and press Intro.
 - g. Press Record and go to P. 1 of Record Mode-"Quick Record."
 - h. Select Song Number.
 - i. Go to "Track Record" (Page 2 of Record Mode).
 - j. Select the rhythm tracks (tracks 9 and 10; select by pressing the button for the double arrow under "Rhythm"). Notice that doing so places a line under the dots correlating to Tracks 9 and 10.

The arrangement is being done using multiple tracks. These tracks are accessed via the "dots" in the "Track Record" display. The upper line of dots correlates to Tracks 1-6; the lower line of dots correlates to Tracks 7-12. Each part will be recorded on a separate track, or in the case of the preset styles, on tracks 9 and 10 together. This will result in all tracks sounding together upon playback.

- k. In the lower right-hand corner of the screen, choose REC from the REC-PLAY-OFF box.
 - l. Press Start. Observe the measure numbers being recorded in the display. Press "Ending" when the noted measure number is reached. The recording will end on its own.
3. Record the bass line on Track 1. You may wish to choose a voice other than the piano voice. Play the chord roots by placing the LH in a C five-finger position. Finger 5 will play the root of the C chord; finger 2 will play the root of the F chord; finger 1 will play the root of the G chord, etc.

4. Record the melody on Track 2. Choose a different voice than used for the bass line.
5. Record the root position chords on Track 3, again choosing a different voice than used for the other tracks.

Optional: Any of the parts may be doubled on other tracks using other voices.

Note: If at any point you need to stop, choose the "stop" button under "Song Control."

MULTI-TRACK RECORDING

Arranging on the Clavinova

Objective: Make a multi-track disk arrangement of a song using a preset accompanimental style.

1. Insert disk. Do not re-format unless you wish to erase all material on the disk.
2. Record the preset accompanimental style:
 - a. Choose a style and tempo (Song Control lights must be off).
 - b. Choose either "Intro A/Fill to A" or "Intro B/Fill to B."
 - c. Listen to the selected introduction and determine its length (number of measures).
 - d. While the selected style is playing, press Ending. Determine the length of the ending (number of measures).
 - e. Figure out how many total measures of the style will need to be recorded:

Determine when the Ending should stop. At the same time as the music? After the music? Then decide at what point the Ending button will need to be pressed to accomplish the desired effect. Make a note of the measure number.
 - f. Select the style (and either Main A or Main B) and press Intro.
 - g. Press Record and go to P. 1 of Record Mode—"Quick Record."
 - h. Select Song Number.
 - i. Go to "Track Record" (Page 2 of Record Mode).
 - j. Select the rhythm tracks (tracks 9 and 10; select by pressing the button for the double arrow under "Rhythm"). Notice that doing so places a line under the dots correlating to Tracks 9 and 10.

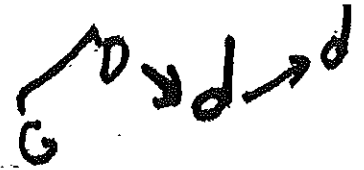
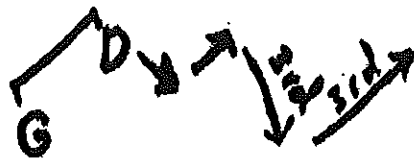
The arrangement is being done using multiple tracks. These tracks are accessed via the "dots" in the "Track Record" display. The upper line of dots correlates to Tracks 1-6; the lower line of dots correlates to Tracks 7-12. Each part will be recorded on a separate track, or in the case of the preset styles, on tracks 9 and 10 together. This will result in all tracks sounding together upon playback.
 - k. In the lower right-hand corner of the screen, choose REC from the REC-PLAY-OFF box.
 - l. Press Start. Observe the measure numbers being recorded in the display. Press "Ending" when the noted measure number is reached. The recording will end on its own.
3. Record each part of the arrangement on a separate track. While recording each new track, parts that have already been recorded should be played back. By doing this, the parts will be synchronized.

Parts may include:
melody

doubled melody in another octave
bass line based upon chord roots or harmony
blocked chords
chords treated in a style (broken, etc.)
obligato
additional percussion part

Recording tip: Use a different voice for each part of the ensemble.

RH

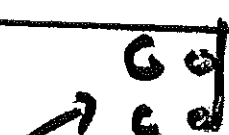
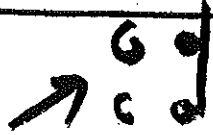


LH



Repeat on E

RH



LH

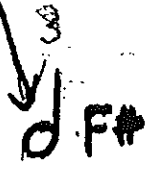


RH

RH

LH

LH

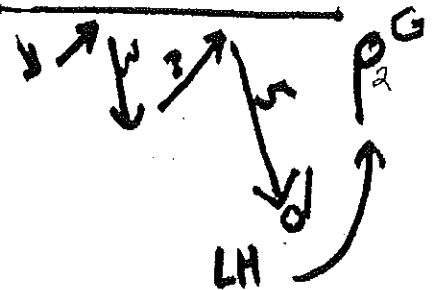


RH



Repeat lines 1, 2, 3

Play line 4 on "G" w/new ending



INDIANA STATE UNIVERSITY
DEPARTMENT OF MUSIC

UNDERGRADUATE KEYBOARD PROFICIENCY EXAMINATION

General Information

WHO MUST TAKE THE EXAM? All students majoring in music. The exam is not required of music minors.

WHAT ARE THE REQUIREMENTS OF THE EXAM? The specific requirements will be distributed to students in the secondary piano classes and in piano performance study. If you do not receive a copy of the requirements, you may obtain one from the Music Office or a member of the piano faculty. After receiving it, you should go to the Department of Music Listening Library, where additional information and practice materials for each requirement are on reserve.

WHEN IS THE EXAM ADMINISTERED DURING THE SCHOOL YEAR?

On announced date(s) near the end of the Fall semester and near the end of the Spring semester.

AT WHAT POINT DURING MY COLLEGE CAREER SHOULD I TAKE THE EXAM?

Generally upon completion of the last piano course required on your curriculum. There is an extremely high failure rate among students who finish their piano sequence, but wait several semesters before taking the exam.

It is not advisable to wait until the last semester before your student teaching or internship, or until the last semester before you are scheduled to graduate, to take the exam. Students who do so and fail, regardless of the number of previous attempts, will not be allowed to do scheduled student teaching or to enroll for the cooperative professional practice course.

Music Education Majors must pass the exam before beginning the student teaching semester.

Music Business Majors must pass the exam before beginning their co-op assignment.

Music Theory Majors should take the exam during the second semester of the junior year.

All other majors must pass the exam prior to graduation.

Undergraduate Keyboard Proficiency Examination--General Information, Cont.

HOW DO I SIGN UP FOR THE EXAM? Information about sign-up procedures and times for the exam will be announced approximately one month before each exam. You are responsible for arranging your exam time with the staff of the Department of Music Listening Library. By signing up for an exam time, you make a professional commitment. If you withdraw after the official sign-up period, or if you fail to appear at your assigned exam time, the result is an automatic failure of the exam.

HOW DO I PREPARE FOR THE EXAM? First of all by enrolling in consecutive semesters of piano study until the exam is passed. In addition, you must make use of materials on reserve in the Listening Library to adequately prepare for the exam.

1. Harmonization, transposition, and sight-reading examples comparable in difficulty to those on the exam should be checked out for practice.
2. ~~Accompaniments, solos, and scores to be prepared in advance should be checked out long before the exam to allow for adequate preparation time. If you want to play a score, solo, or an accompaniment not on reserve, your choice must be approved well in advance by a member of the secondary piano faculty.~~
3. XEROX COPIES MAY NOT BE USED FOR MATERIALS PREPARED IN ADVANCE.
4. You must not write on the examples borrowed for preparation.
5. In the case of all prepared accompaniments, the solo line will be played simultaneously by one of the examiners at the exam.

The exams for certain music curricula require overnight preparation; others require that you report early to the exam room to pick up items to be prepared in the few minutes before your exam. Be sure to read the specific requirements for your exam carefully.

HOW IS THE EXAM GRADED AND HOW DO I FIND OUT THE RESULTS OF MY EXAM?

1. Your exam will be graded by a three-member committee consisting of one member of the keyboard faculty and two other faculty members.
2. A member of the music theory staff will be present as a grader each time the Undergraduate Keyboard Proficiency Examination for theory majors is given, possibly resulting in a four-member committee
3. Sample score sheets for each exam are on reserve in the Listening Library for your inspection.

Undergraduate Keyboard Proficiency Examination--General Information, Cont.

4. Results will be posted on the Keyboard Division Bulletin Board by noon of the first day of classes following the examination. The result of each exam is also mailed to the student taking the exam.
5. Your final average must equal at least 70% to be recorded as a passing grade.
 - 1) If your score is less than 70%, you must repeat the entire examination. Your counselor will be notified of the failing grade, and you should enroll in piano study in consecutive semesters until the exam is passed. You may request an appointment with the Coordinator of the Keyboard Division to discuss the parts of the exam which need improvement.

Ordinarily, petitions to re-take the examination (before the next regularly scheduled exam time) are considered only if failure means the postponement of student teaching, internship, or graduation. The complete written policy regarding such petitions may be obtained from any member of the keyboard faculty.

APPENDIX P

*INDIANA STATE UNIVERSITY
DEPARTMENT OF MUSIC*

SECONDARY PIANO II

MUSIC 196

Fall 2010

*Dr. Janet Piechocinski
Associate Professor Of Music*

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INDIANA STATE UNIVERSITY SECONDARY PIANO PROGRAM

DESCRIPTION

The objective of the secondary piano program at Indiana State University is to develop functional keyboard skills, thereby allowing students to cope with practical situations at the keyboard: sight playing, harmonizing, accompanying, transposing, score reading, improvising, and using a digital keyboard.

Four courses comprise the secondary piano sequence: MUS 195, MUS 196, MUS 295, and MUS 296. The first three courses may be taken only as classes, meeting twice a week for one hour of credit. The fourth course consists of private lessons with one thirty-minute lesson per week. Prior to graduation, each student must pass the Department of Music's undergraduate keyboard proficiency examination. Music Education students must pass this examination before student teaching; music business students must pass this examination before beginning their internship.

Students enrolled in the courses must devote regular time outside of class on a daily basis toward the practice of material covered. The amount of time needed to master the material will vary from student to student. Practice rooms are available in the basement of the Fine Arts Building.

MATERIALS REQUIRED

MUS 196

Syllabus (ISU bookstore)

Alfred's Group Piano for Adults, Book I (ISU bookstore)

"The Magic of Christmas, Book One," by Dennis Alexander,

Alfred Publishing, ISBN 0739015966 (ISU bookstore, on order)

3.5" Computer Diskette

SECONDARY PIANO REQUIREMENTS FOR VARIOUS CURRICULA

Composition - 195, 196, 295, 296, and 4 semesters of 470R

Liberal Arts-195, 196

Music Business - 195, 196

Music Education

Choral/General - 195, 196, 295, 296

Instrumental/General - 195, 196

Performance - 195, 196, 295, 296

*The main text, Alfred's Group Piano for Adults, includes a CD with accompaniments for more than 500 examples in the book. Provided the book has been purchased, the user may download the files to an MP3 player or burn the CD for personal use. They may not be posted online or distributed over the internet without written permission from the publisher.

CLASS POLICIES FOR MUS 196

1. It is expected that students will show respect for each other and the instructor by not playing or talking while others are speaking, unless the instructor has indicated that it is appropriate to do so.
2. ATTENDANCE IS EXPECTED. EXCUSED ABSENCES may be granted at the discretion of the instructor. Each unexcused absence lowers your final grade by one-half letter.
3. Exams must be taken on scheduled dates. If excused PRIOR TO THE EXAM, the missed exam may be taken up to one week from the exam date. An exam may not be repeated for a higher grade.
4. No food or drink should be brought into class. The exception is unopened bottled drinks that are set on the floor.
5. A proper hand position is essential to the development of playing skill. The instructor may ask you to trim your fingernails to a length that allows curving of the fingers without collapsing of the end finger joints.
6. The instructor is available during posted office hours. When possible, appointments should be made in advance. Dr. Piechocinski may be contacted at X2764 or by e-mail at jpiechocins@indstate.edu (email is preferred).
7. Piano 196 Class Grades: Grades will be determined by grades given on three exams and other possible assignments determined by the instructor.

First Exam	1/4	100 pts.	392-400	A+	98-100%
Second Exam	1/4	100 pts.	372-391	A	93-97%
Third Exam	1/4	100 pts.	360-371	A-	90-92%
Fourth Exam	1/4	100 pts.	352-359	B+	88-89%
			332-351	B	83-87%
			320-331	B-	80-82%
			312-319	C+	78-79%
			292-311	C	73-77%
			280-291	C-	70-72%
			272-279	D+	68-69%
			252-271	D	63-67%
			240-251	D-	60-62%
			0-239	F	0-59%

I have read and understand the class policies for MUS 196, Secondary Piano II.

Student Signature _____ Date _____

KEYS TO SUCCESS

By Dr. Janet Piechocinski

Your success in piano study will depend almost entirely upon your approach to practicing and upon your mental attitude.

The acquisition of a physical skill requires regular practice. Piano playing skill cannot be acquired through only two or three visits to the instrument each week, or by a four-hour crash session the night before an exam! It is essential that you include a focused practice session as part of your daily schedule. One hour of practice five days per week is recommended for most students. If this amount of practice is not resulting in mastery of the material, please speak to the instructor about getting some individual help.

Your mental attitude is also crucial. Your practice will be productive if you have a positive attitude. Negative thinking will only hurt your progress in practice and your success in performance. Be aware of your self-talk and eliminate negative thoughts such as, "I can't play the piano," or "I'm terrible." Instead, think positive thoughts such as, "I can do this," or "I learn from my mistakes."

These tactics will help to insure that diligent practice is rewarded on exams:

- 1) Remember that you will "perform as you practice." If you practice with mistakes, you will perform with mistakes. Endeavor to practice only correct notes, rhythms, etc. through careful, slow, and systematic practice.
- 2) Polish the material four to five days in advance of the exam. This will allow time for your mastery to "settle." There is a natural regression of skill in performance that is minimized with perfecting the skill several days before performance rather than the night before performance.
- 3) When performing, stay in the present. Focus on the music and your performance.
- 4) Desensitize the performance experience by "performing" the material at least four times prior to the exam. You might start with performing for a tape recorder, then move on to performing for your best friend, then for a classmate, then for two classmates, etc.
- 5) Take care of yourself. Get enough rest, exercise, and eat well.

PIANO 196 TERM OBJECTIVES

Phase I: Weeks 1-6

1. Perform the Group 1 major scales hands alone, two octaves in eighth notes.
2. Review augmented and diminished chords.
3. Play triads of the major key in three positions.
4. Sight play increasingly difficult textures.
5. Harmonize melodies using a two-hand accompaniment.
6. Harmonize and improvise major melodies with triads in root position or an indicated inversion (from chord symbols).
7. Harmonize and improvise major melodies with the primary chords (with and without chord symbols).
8. Given a melody to be played or sung by another instrument, improvise a two-hand accompaniment using I and V chords.
9. Given a melody to be played in the right hand, improvise a harmonic accompaniment in the left hand using I, IV, and V.
10. Improvise melodies based upon the blues scale in C.
11. Perform a repertoire piece of choice.
12. Prepare a disk arrangement of an ensemble.

Phase II: Weeks 7-9

1. Perform the Group 2 major scales hands alone, two octaves in eighth notes.
2. Sight play increasingly difficult textures.
3. Harmonize and improvise major melodies using primary chords.
4. Given a melody to be played or sung by another instrument, improvise a two-hand accompaniment using I and V chords.
5. Given a melody to be played in the right hand, improvise a harmonic accompaniment in the left hand using major primary chords.
6. Improvise melodies based upon the blues scale in G.
7. Prepare a disk arrangement of an ensemble.

Phase III: Weeks 10-12

1. Perform Group 3 major scales hands alone, two octaves in eighth notes.
2. Sight play increasingly difficult textures.
3. Review all major scales hands alone, two octaves in eighth notes.
4. Harmonize and improvise minor melodies using primary chords.
5. Harmonize and improvise minor melodies using primary chords.
6. Given a minor melody to be played in the right hand, improvise a harmonic accompaniment in the left hand using minor primary chords.
7. Improvise melodies based upon the blues scale in F.
8. Begin practicing two holiday duets.
9. Perform a repertoire piece of choice.
9. Optional: Prepare for keyboard proficiency examination.

Phase IV: Weeks 13-16

1. Perform all major scales hands alone, two octaves in eighth notes.
2. Sight play increasingly difficult textures.
3. Harmonize and improvise more major and minor melodies along with appropriate LH accompaniments.
4. Improvise melodies based upon the blues scale in F.
5. Perform a repertoire piece of choice.
6. Prepare a disk arrangement of an ensemble.
7. Perform two holiday duets.
8. Optional: Take keyboard proficiency examination.

PIANO 196 CALENDAR

All assigned pages, with the exception of some handouts, are in Group Piano for Adults. Cover all parts of the assignment in your daily practice. Assignments are made on the day indicated and are to be completed by the time of the next class meeting.

WEEK 1: August 25

Orientation

Review major five-finger patterns and chords hands together.

WEEK 2: August 30 and September 1

PP. 114 "Technique" (omit last example at bottom of page; play watching hands)

Review major five-finger patterns and chords hands together.

C Major Scale, hands together (one octave up/down)

PP. 118-119 #1 and #3 Sight play, then practice as written.

P. 130-131 #1 and #3 Harmonize and transpose

WEEK 3: September 6 and 8 (No class Monday: Labor Day)

P. 121 "Technique" (play watching hands)

G Major Scale, hands together (one octave up/down)

C and G Major scales, hands alone, two octaves up/down (fingerings are on P. 122)

P. 149: Playing the I-V65-I Chord Progression HT (keys of CGF DAE)

P. 153: 3 (*blocked* in written key; hands together)

PP. 154: La Cucaracha

Harmonize and play hands together (no transposition this week)

PP. 172-173 "Moonlit Shores"

Play LH as written plus first RH note in each measure (with pedal).

WEEK 4: September 13 and 15

D, A Major scales, hands alone, two octaves up/down (fingerings are on PP. 122-124)

P. 149: Playing the I-V65-I Chord Progression HT (All major keys)

P. 154 "Du, Du Liegst Mir Im Herzen"

Harmonize and improvise a two-hand accompaniment using I and

V

chords.

P. 156 "Hush Little Baby"

Record the melody on a disk. Be prepared to play the two-hand accompaniment "live" with your recording.

P. 157: 1 "Improvisation from Chord Symbols"

PP. 172-173 "Moonlit Shores" as written

WEEK 5: September 20 and 22

C, G, D, A, E Major scales, hands alone, two octaves up/down (fingerings are on PP. 122-124)

Plus, all five scales hands together, one octave up/down

P. 149: Playing the I-V65-I Chord Progression HT (All major keys)

P. 155: Sleep, Baby, Sleep

Harmonize with block chords, then improvise a harmonic accompaniment using I and I chords.

P. 157: 2 "Improvisation from Chord Symbols"

P. 156 "Hush Little Baby"

Record the melody on a disk. Be prepared to play the two-hand accompaniment "live" with your recording.

PP. 172-173 "Moonlit Shores" as written

EXAM I content will be announced

WEEK 6: September 27 and 29

EXAM I

After you take your exam, begin practicing:

P. 135 "Playing Triads of the Key" (also transpose as indicated)

P. 137 "Triads In All Positions" (also transpose to G and F)

P. 145 "Harmonization"

WEEK 7: October 4 and 6

RH of A-flat, E-flat, B-flat, and F major scales, two octaves up/down

P. 140: 1-2 "Technique"

Review P. 145 'Harmonization'

P. 159 (top right corner exercise CFG DAE)

P. 161: "The Streets of Laredo"

Record the melody on a disk and play the two-hand accompaniment "live."

P. 164 (LH block chords, RH melody)

Pop Tune # 1 (handout/to be announced)

Harmonize with LH chords and RH melody.

WEEK 8: October 11 and 13

Review RH of A-flat, E-flat, B-flat, and F major scales, two octaves up/down

LH of A-flat, E-flat, B-flat, and F major scales

F major scale, hands together, one octave up/ down

P. 140: 3-4 "Technique"

P. 159 (top right corner exercise in *all* major keys)

P. 165: Michael, Row the Boat Ashore (LH block chords, RH melody)

P. 166: New River Train (LH block chords, RH melody)

Review P. 161: "The Streets of Laredo"

Record the melody on a disk and play the two-hand accompaniment "live."

Review: Pop Tune # 1 (handout/to be announced)

Harmonize with LH chords and RH melody.

If you plan to take the Keyboard Proficiency Examination this semester, select your advance preparation materials now.

WEEK 9: October 18 and 20

Review for Exam II.

EXAM II

WEEK 10: October 25 and 27

P. 190: 1 – 4 “Technique”

A-Flat and E-flat Major Scales, one octave hands together, up/down

P. 210 (bottom) “Playing the i-iv-i-V7-I Chord Progression” (cfg, dae)

Reading; P. 192

P. 216 (top example only)

Harmonize with LH block chords.

Pop Tune # 2 (handout to be announced)

P. 191 “Little Fantasy Study”

WEEK 11: November 1 and 3

B-Flat Major Scale, one octave hands together, up/down

P. 210 (bottom) “Playing the i-iv-i-V7-I Chord Progression” (all minor keys)

P. 216 (bottom) and P. 217 (both):

Harmonize with LH block chords.

P. 218 “Joshua Fought the Battle of Jericho” Record the melody on a disk, and play the two-hand accompaniment “live.”

Review: Pop Tune # 2

Review P. 191 “Little Fantasy Study”

WEEK 12: November 8 and 10

EXAM III content will be announced

WEEK 13: November 15 and 17

EXAM III

PP. 338-339 “In the Hall of the Mountain King”

SPECIAL PROJECT (to be announced)

WEEK 14: November 22 and 24 (No Class Nov 24—Thanksgiving Break)

B, F-sharp, and C-sharp Major Scales (Group 2), hands alone, two octaves
up/ down

PP. 226: All the Pretty Little Horses (LH block chords)

P. 227 "Tambourin"

Harmonize with LH block chords.

Improvise a LH accompaniment using minor primary chords.

PP. 338-339 "In the Hall of the Mountain King"

SPECIAL PROJECT (to be announced)

WEEK 15: November 29 and December 1

Review Group 2 Major Scales, hands alone, two octaves up/down

Group 2 Major Scales, hands together, one octave up/down

P. 237 Harmonization (LH block chords)

PP. 338-339 "In the Hall of the Mountain King"

SPECIAL PROJECT (to be announced)

WEEK 16: December 6 and 8

EXAM IV

WEEK 17: FINAL EXAM WEEK (no class meetings)

Because class piano is considered a laboratory, there will be no final exam. The last exam will be given during Week 15.

MAJOR SCALE FINGERINGS

GROUP 1 C G D A E

Rule -- 2's and 3's

Two fingers in each hand (fingers 2 and 3) and three fingers in each hand (fingers 2, 3, and 4) alternate with the thumbs between each group.

Ex. C Major (two octaves)

RH: **1** 23 1 234 **1** 23 1 234 **5***

LH: **5** 432 1 32 **1** 432 1 32 **1***

GROUP 2 B (C-flat) F# (G-flat) C# (D-flat)

Rule -- 2's and 3's

Two fingers in each hand (fingers 2 and 3) play the two-black key group, and three fingers in each hand (fingers 2, 3, and 4) fall on the three-black key group. The thumbs play the white keys between each group. In the case of LH B major, the scale begins on finger 4 since that is the finger that naturally falls on B if fingers 3 and 2 are on the two-black key group.

GROUP 3 A-flat E-flat B-flat F

RH -- 2's and 3's with alterations for key signatures

LH -- **3**21 4321 **3**21 4321 **3*** (same for all but F)

Exception: F major (same fingering as LH of Group 1)

* Fingers on the tonic note are enlarged and in bold type.

BASIC CLAVINOVA RECORDING

To format a new disk:

1. Insert disk.
 - a. Format disk by pressing Function, then pressing the Page (right arrow) button until Page 4 (see upper right-hand corner of display) is reached.
 - b. Press Format "Start." (Be sure no "Song Control" lights are lit.) When the display asks, "Are you sure," press yes. Wait until 100% of the disk is formatted.

Note: It is not necessary to format your disk every time you record, but rather only if a completely clean disk is desired. Formatting will erase any music recorded on the disk.

For a one-voice recording:

2. Select a voice:
 - a. Press one of the voices.
 - b. Use the black buttons under the screen to choose a specific voice.
 - c. Use the page buttons to page to the next screen for more voices.
3. Record:
 - a. Press Record (red button).
 - b. Select the Song #.
 - c. Press page button until Page 2 of display is found. This is the "Track Record" page.
 - d. Press black button underneath REC-PLAY-OFF (in box at lower right corner) on the screen to highlight REC.
 - e. Either begin playing or press Start.
 - f. To stop recording, press Stop.
 - g. To playback, press Start or Play. Pause, Rew, FF, and tempo changes may be used.

Try recording with the metronome sounding. The metronome may be activated either before or after pressing Record.

APPENDIX Q

Syllabus – MUS 438: Jazz Procedures

Spring 2010

M – W 3:00-3:50pm -- CPFA 159

Instructor: Alex Noppe (anoppe@indstate.edu)

Office: CPFA 217 (hours by appointment)

Course Objectives

To thoroughly explore pedagogical aspects of jazz as they relate to teaching in a middle or high school band program. Students will develop skills in improvising and teaching improvisation, basic jazz piano, and large and small group rehearsal techniques. We will also explore jazz history fundamentals, selection of repertoire, rhythm section pedagogy, and various instructional texts and methods. Students will have the opportunity to engage in practical demonstrations of these techniques, as well as creating a comprehensive book of resources to use as they enter the teaching profession.

Textbook and Materials

1.) There is no assigned textbook for this course, but please be prepared to print or photocopy materials as needed.

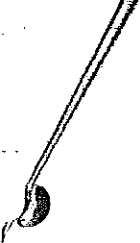
2.) Other materials:

Please bring your instrument to class each day (particularly the first half of the semester when we focus on improvisation)

Manuscript paper or notebook

Policies

1.) It is extremely important that you attend class on a consistent basis, as a significant portion of the semester will be devoted to discussion, in-class activities, and demonstrations. Poor attendance will affect the participation component of your grade, and any student missing 8 or more class sessions (1/4 of the semester) will automatically fail the course. Students missing their assigned demonstration days will receive a grade of "0" on that demonstration.



2.) Your grade will be comprised of the following factors:

Assignments and Homework	30%
Demonstrations.....	25%
Testouts.....	20%
Final Project.....	15%
Attendance and Participation.....	10%

3.) Assignments in this course will often be short projects, and it is extremely important to stay on top of your homework. Assignments are due at the beginning of class and late homework will be penalized one letter grade/day.

Because a major goal of this course is the collection of teaching resources, I will allow any written homework assignment or demonstration handout (not including the final project) to be rewritten once for a better grade.

Demonstrations

There will be three teaching demonstrations throughout the semester, each about 10-15 minutes long. These will be opportunities to practice the skills that we develop in class, and you will receive feedback from both your classmates and myself. The three demonstrations are:

1.) Tune learning and improvisation

Using only your instrument and a recording, teach the class to play a standard tune by ear. You will want to address either the melody or the chord changes, and please have a definitive recording to play for the class (check with me if you can't find one).

2.) Jazz History

We will split up the entire history of jazz in America into "Cliff Notes" segments. Give a presentation on your decade or stylistic period, including style characteristics, important people, and major events. Pick one recording that you believe is most representative and incorporate it into your presentation. In addition, create a 1-2 page handout for the class that summarizes your material.

3.) Jazz band directing

You will select a chart (of approximate high school level) and work with a jazz ensemble on it. Some things to consider spending time on: style, articulation, rhythm, time and feel, rhythm section cohesiveness, section blend and balance, or improvisation. You may want to have your instrument to model correct playing.

Testouts

At various points in the semester, you will be asked to demonstrate knowledge of several skills critical to becoming a great jazz educator. These will be done individually outside of class. The three testouts will be:

1.) Jazz Piano

Play basic two-handed shell voicings over ii-V7-I patterns in all 12 keys. Play the blues in Bb, Eb, and F using the voicings provided.

2.) Scales for improvisation

In all twelve keys, play the following scales/modes: major, mixolydian, dorian, and blues.

3.) Improvisation

Improvise 3 choruses over a blues in F, using both blues scale and bebop scale material. Play one chorus over the standard tune Perdido, using primarily major scale material.

Final Project

The final project for this course will be the creation of your own "jazz pedagogy" handbook—a collection of resources for you to reference and use while on the job. The bulk of these resources will be gathered during the semester (or created by you and your classmates), and a good portion of the final project assignment will be putting them into an organized, coherent, and consistent format.

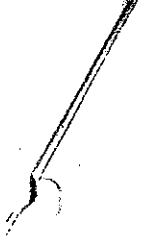
Some things that you may want to include in your final project are: notes from class, improvisation guides, lesson plans, repertoire lists, information on jazz theory and history, book reviews and lists of reference material, job application information such as resume/cover letter/letters of recommendation, lists of major players/tunes/recordings, etc.

We will discuss these projects in more detail later on in the semester, but you should begin planning ahead by saving all of the work that you and your classmates produce during the course. Whenever possible, please save your work electronically in .DOC or .PDF format so that we can upload shared resources to the Blackboard website.

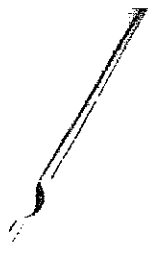


Course Schedule (subject to revisions)

Monday, Jan. 11	Introductions, course overview, philosophy of jazz in secondary education
Wednesday, Jan. 13	Philosophy, justification for jazz programs in schools <i>Assignment for Wednesday, Jan. 20: One page essay on your justifications for jazz education in schools</i>
Monday, Jan. 18	Martin Luther King Day—no class
Wednesday, Jan. 20	Improvisation basics, nomenclature, scale/chord relationships, how tunes work, blues
Monday, Jan. 25	Practice with scales & chords, playing over the blues, bebop scales
Wednesday, Jan. 27	The ii-V7-I progression, playing over standards, using major/dominant scales over chord changes <i>Assignment for Wednesday, March 3: 1-2 page book review of a jazz theory/pedagogy textbook</i>
Monday, Feb. 1	Tune learning, learning melodies by ear <i>Testout 1: Scales (scheduled this week)</i>
Wednesday, Feb. 3	Tune learning continued, learning chord progressions
Monday, Feb. 8	Demonstration 1: Tune learning presentations
Wednesday, Feb. 10	Demonstration 1: Tune learning presentations
Monday, Feb. 15	Demonstration 1: Tune learning presentations
Wednesday, Feb. 17	Jazz piano basics, developing and practicing voicings
*Friday, Feb. 19 *Saturday, Feb. 20	ISU Jazz Festival
Monday, Feb. 22	Demonstration 2: Jazz History presentations
Wednesday, Feb. 24	Demonstration 2: Jazz History presentations
Monday, Mar. 1	Demonstration 2: Jazz History presentations



Wednesday, Mar. 3	Jamey Aebersold clinic <i>Book review assignment due</i>
Monday, Mar. 8	Spring break—no class
Wednesday, Mar. 10	Spring break—no class
Monday, Mar. 15	Todd Gallagher class on the bass and bass lines <i>Assignment for Monday, Mar. 22: Write a bass line for two choruses of the blues in a key of your choice</i>
Wednesday, Mar. 17	The trombone section (Randy Mitchell TBD)
Monday, Mar. 22	Jazz piano continued, usage in the combo and big band, how to read jazz piano charts
Wednesday, Mar. 24	The trumpet section
Monday, Mar. 29	The saxophone section <i>Testout 2: Jazz piano (scheduled this week)</i>
Wednesday, Mar. 31	The drums & percussion, the guitar
Monday, Apr. 5	Choosing repertoire for the jazz ensemble <i>Assignment for Monday, Apr. 12: Create two concert programs for potential jazz ensemble concerts</i>
Wednesday, Apr. 7	Repertoire continued
Monday, Apr. 12	Breaking down a jazz ensemble score for effective rehearsal <i>Assignment for Monday, Apr. 19: Do a form diagram of a jazz band score</i> <i>Testout 3: Improvisation (scheduled this week)</i>
Wednesday, Apr. 14	Jazz Ensemble rehearsal techniques
Monday, Apr. 19	Jazz Ensemble rehearsal techniques continued <i>Assignment for Monday, Apr. 26: Using the score you used on the last assignment, create a lesson plan for rehearsal of that chart</i>
Wednesday, Apr. 21	Professional concerns, resumes, cover letters <i>Assignment for Wednesday, Apr. 28 (in course project): Create a professional resume and cover letter</i>
Monday, Apr. 26	Directing the jazz combo, integrating combos into a jazz program, combo resources



Wednesday, Apr. 28

Jazz program "extras", festivals, summer programs
Final thoughts, wrapup, preparation for final demonstration
Course project due

Wednesday, May 5

**FINAL EXAM TIME: 3:00-5:00pm (we may need to go
slightly longer based on roster numbers)**
Demonstration 3: Jazz Ensemble Directing

APPENDIX R

Updated 8/2010

Music 276, 476, 676 Piano Study

Dr. Beverley Simms, Professor of Music

Studio: Fine Arts 224

Phone: 237-2733

Piano Performance Majors

1. **Lessons**

Weekly individual lessons focus on technique materials, solo repertoire, and performance skills. Students are expected to come to these lessons having practiced the assigned material ahead of time.

2. **Studio Classes**

Weekly Studio Classes focus on discussion of repertoire, style, practice techniques and live student performances. Students will perform for one another and receive comments from their peers and from Dr. Simms.

3. **Attendance**

Attendance at lessons and Studio Classes is expected. Lessons that are missed by the student will not be made up unless the student is involved in a scheduled music department ensemble performance or field trip. Lessons that the instructor misses will be made up. Absences due to routine illness are excused, and may be made up if the instructor's schedule permits. Failure to attend a lesson without notifying Dr. Simms ahead of time will count as an unexcused absence.

4. **Practice**

Regular practice is mandatory for all students enrolled in piano study. Piano Performance Majors should practice at least 3 hours per day, and are expected to come to all lessons fully prepared. Dr. Simms' job is to help you deal with technical and musical problems you may be having with your repertoire; it is not her job to help you learn notes and rhythms that should have been learned in the practice room. Your responsibility is to practice the material every day, according to the instructions given to you by Dr. Simms, and to come to your lesson having done this to the best of your ability. Students who practice with this kind of regularity and carefulness will undoubtedly show improvement.

5. **Repertoire**

Repertoire requirements will vary according to the needs of the individual student. The following guidelines will apply to all students:

Students who have not yet passed the Undergraduate Keyboard Proficiency Exam will be expected to work on materials related to preparation for this exam. These materials will include exercises to develop harmonization, transposition, improvisation, and sight playing skills.

All students will perform a Jury Exam at the end of the semester. A minimum of 2 pieces of substantial repertoire must be polished and memorized for this exam. Scale & arpeggio requirements must be fulfilled, and will be graded at the Jury.

6. **Performance**

All students must perform in at least 4 Studio Classes and at least 2 Keyboard Division Recitals, Music Department Recitals, or other public performance.

7. **Required Materials**

Music Scores All assigned music must be purchased by the student. No photocopies or library copies will be allowed after the 3rd week of classes. Remember that you are building your own music library as you purchase music every semester. Be sure to purchase good quality editions as suggested by Dr. Simms.

Piano Notebook Dr. Simms will write comments on your performance each week, and will give you specific practice goals for scales, arpeggios, and repertoire. You will also receive handouts such as the schedule for Studio Classes. Keep a dedicated notebook for these materials and bring it to every lesson

Keyboard Proficiency Materials Students who are preparing for this exam will be asked to purchase assigned prof packs from *Goetz Printing* on 9th Street. Other materials may be checked out from the Listening Library.

8. **Grades**

You will receive a grade for each individual lesson and Studio Class. Studio Class grades are based on attendance and will be Pass/Fail. Grades for individual lessons will be based upon:

*evidence that you followed the practice instructions given to you at the previous lesson

*the amount of improvement shown since the previous lesson

*degree of technical and musical mastery of the assigned materials

REMEMBER: Consistency and carefulness in practice is extremely important, and will result in steady progress in your musical development.

Failure to attend any lesson will result in an automatic "F" for that lesson unless you have an excused absence. (See attendance policy)

Final course grade is determined as follows:

Individual and Group Lessons:	67%
Jury Exam	33%

Grading Scale:

98% - 100% = A+	78% - 79% = C+
93% - 97% = A	73% - 77% = C
90% - 92% = A-	70% - 72% = C-
88% - 89% = B+	68% - 69% = D+
83% - 87% = B	63% - 67% = D
80% - 82% = B-	60% - 62% = D-
	Below 60% = F

APPENDIX S

Music 2/472 and 2/474
Piano Study

Dr. Beverley Simms, Professor of Music

Piano Principals (non-performance degrees)

1. **Lessons**
Weekly individual lessons focus on technique materials, solo repertoire, and performance skills. Students are expected to come to these lessons having practiced the assigned material ahead of time.
2. **Studio Classes**
Studio Classes focus on discussion of repertoire, style, practice techniques, and live student performances. Students perform for one another and receive comments from their peers and from Dr. Simms.
3. **Attendance**
Attendance at all lessons and Studio Classes is expected. Lessons that are missed by the student will not be made up unless the student is involved in a scheduled music department ensemble performance or field trip. Absences due to routine illness are excused, and may be made up if the instructor's schedule permits. Failure to attend a lesson without notifying the instructor ahead of time will count as an unexcused absence.
4. **Practice**
Regular practice is mandatory for all students enrolled in piano study. Piano Principals should practice at least 2 hours per day, and are expected to come to all lessons fully prepared. Dr. Simms' job is to help you deal with technical and musical problems you may be having with your repertoire; it is not her job to help you learn notes and rhythms that should have been learned in the practice room. Your responsibility is to practice the material every day, according to the instructions given to you by Dr. Simms, and to come to your lesson having done this to the best of your ability. Students who practice with this kind of regularity and carefulness will undoubtedly show improvement.
5. **Repertoire**
Repertoire requirements will vary according to the needs of the individual student. The following guidelines will apply to all students:

Students who have not yet passed the Undergraduate Keyboard Proficiency Exam will be expected to work on materials related to preparation for this exam. These materials will include exercises to develop harmonization, transposition, improvisation, and sight playing skills.

All students will perform a Jury Exam at the end of the semester. A minimum of 2 pieces of substantial repertoire must be polished and memorized for this exam. Scale & arpeggio requirements must be fulfilled, and will be graded at the Jury.

6. **Performance**

All students must perform in at least 2 Studio Classes and at least 1 Keyboard Division Recital, Music Department Recital, or other public performance venue.

7. **Required Materials**

Music Scores All assigned music must be purchased by the student. No photocopies or library copies will be allowed after the 3rd week of classes. Remember that you are building your own music library as you purchase music every semester. Be sure to purchase good quality editions as suggested by Dr. Simms.

Piano Notebook Dr. Simms will write comments on your performance each week, and will give you specific practice goals for scales, arpeggios, and repertoire. You will also receive handouts such as the schedule for Studio Classes. Keep a dedicated notebook for these materials and bring it to every lesson

Keyboard Proficiency Materials Students who are preparing for this exam will be asked to purchase assigned prof packs from *Goetz Printing* on 9th Street. Other materials may be checked out from the Listening Library.

8. **Grades**

You will receive a grade for each individual lesson and Studio Class. Studio Class grades are based on attendance and will be Pass/Fail. Grades for individual lessons will be based upon:

*evidence that you followed the practice instructions given to you at the previous lesson

*the amount of improvement shown since the previous lesson

*degree of technical and musical mastery of the assigned materials

REMEMBER: Consistency and carefulness in practice is extremely important, and will result in steady progress in your musical development.

Failure to attend any lesson will result in an automatic "F" for that lesson unless you have an excused absence. (See attendance policy)

Final course grade is determined as follows:

Individual and Group Lessons: 67%
Jury Exam 33%

Grading Scale:

98% - 100% = A+	78% - 79% = C+
93% - 97% = A	73% - 77% = C
90% - 92% = A-	70% - 72% = C-
88% - 89% = B+	68% - 69% = D+
83% - 87% = B	63% - 67% = D
80% - 82% = B-	60% - 62% = D-

Below 60% = F

APPENDIX T

MUS 150: Introduction to Musical Traditions

Course Information:

Instructor: Dr. Terry L. Dean
Class Meetings: MWF 8:00 – 8:50 a.m. Fine Arts, Rm. 311
Office: Fine Arts, Rm. 225
Office Phone: (812) 237-2792
E-mail: terry.dean@indstate.edu
Office Hours: MWF 2:00 – 3:00 p.m. and by appointment

Purpose: This course is designed to provide students with a variety of skills paramount to their development as musicians. First and foremost, this course will introduce the disciplinary conventions of writing and conducting research in the field of music. In part this will involve learning about library resources, but also about strategies for completing the writing process itself. In addition to writing and research skills, you will gain an understanding of what it means to study music from a musicological perspective—moving beyond the compiling of facts, dates, and biographical details—in order to make informed decisions about the historical, cultural, and aesthetic significance of individual composers, works, and artistic movements. Finally, you will begin to develop listening and score study skills as well as an understanding of the evolution of musical style over time and as a cultural expression.

Prerequisites: No prerequisites for the course. The ability to read music is essential, however. This course also fulfills Liberal Studies requirement (equivalent to three hrs.) GE89: C1, E1; GE2000: Literary, Artistic, and Philosophical Studies-Elective.

Objectives: At the conclusion of this course, the student will:

1. gain familiarity with select works of music literature to enable self-study of many types of musical literature.
2. recognize the styles and traits of the four basic musical style periods of the common-practice era.
3. master suitable analytical techniques for score study and vocabulary for discussion of musical style.
4. develop basic research and writing skills pertaining to the study of music.

Required Text:

Willoughby, David. *The World of Music*. Seventh Edition. Boston: McGraw-Hill Higher Education, 2010.

Accompanying 3-disc CD set

Optional Resource:

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. Seventh Edition. Edited by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams. Chicago: The University of Chicago Press, 2007.

Bellman, Jonathan D. *A Short Guide to Writing about Music*. 2nd ed. New York: Pearson Education, Inc., 2007. ISBN: 0-321-18791-1

Course Policies

Attendance: Class attendance is an essential and integral part of your educational experience. Each student will be allowed to be absent for 2 class meetings without any negative effect on your final grade. Excused absences must be reported to the instructor before the class for which the student will be absent. Excused absences include personal injury or illness (with proper medical documentation only), family

emergency, and conflicting departmental activities (tours, performances, etc.). Beginning with the third unexcused absence, each day a student is not present in class will lower the final grade by 5 points. Also, you must attend each class in its entirety. Therefore, you are expected to arrive on time and remain in class until you are dismissed by the instructor.

Classroom Etiquette: Turn off cell phones and pagers prior to the beginning of class. Disruptive behavior will not be tolerated in the classroom, either. Talking with your friends, enjoying your breakfast, or sleeping are examples of unacceptable behavior. The instructor reserves the right to determine what is proper and improper behavior in the classroom. If the behavior of a student becomes a problem, you will receive one warning from the instructor. If the problem persists the student will be asked to leave the class, perhaps permanently.

Make-up Policy: No make-up quizzes will be given. Make up exams are at the discretion of the instructor and require prior arrangement. Written work must be turned on the announced date; I will not accept late papers.

Academic Honesty: I cannot give you credit for work that is not your own. Plagiarism and other forms of cheating will not be tolerated. Depending of the nature of the assignment and the seriousness of the offense, penalties range from no credit given for the assignment, to a failing grade in the course, to suspension or expulsion as determined by Student Judicial Programs. Consult your copy of The Code of Student Conduct for more information about the University's policy on academic integrity.

University Policies: The University has policies regarding academic freedom, students with disabilities and other matters. Information related to these policies is available for your review at the following address:

<http://www.indstate.edu/gened/docs/Foundational%20Studies/Info%20on%20Sycamore%20Standard%20and%20ADA%20and%20Laptops%20and%20Academic%20Freedom.pdf>

Laptop Usage Forbidden: While the university has chosen to require laptops of its students, the university also recognizes and respects the right of faculty to conduct their classes as they deem appropriate. In this course, no laptop may be used. Failure to comply with this direction is a violation of the Code of Student Conduct.

Academic Integrity:

The University Standards statement of Academic Dishonesty (Part I, Section 1) is: "Because academic integrity is a cornerstone of the University's commitment to the principles of free inquiry, students are responsible for learning and upholding professional standards in research, writing, assessment, and ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited." Please consult the Indiana State University Code of Student Conduct for more specific information regarding academic integrity.

Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Rm. 202A. The Director will ensure that you receive all the additional help that Indiana State University offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.

Other General Class Guidelines:

1. Have all assignments completed before class. Credit will not be given to assignments completed in class or turned in late.
2. Listen to and study musical examples before class using the score/listening worksheet.
3. Class participation does count toward your grade. Each day you will receive a mark in my grade book for attendance and participation.

Email Policy: It is your responsibility to check your email on a regular basis and in a timely fashion. Email sent to the instructor will generally be answered within 24 hours. Please do not send last-minute emails.

Email Format: All emails should contain in the subject line the course number and a descriptive subject (e.g. Subject: MUS 150, Question about Study Guide). Emails should contain a greeting (e.g., Dear Dr. Dean), use proper capitalization, grammar, and punctuation (i.e. no textspeak), and a signature line with the student's full name. Only emails sent to my official ISU email address will receive a response.

Grading Policy: The grade attained in this class will be based on three unit tests, the final exam, one research project and its components, short writing assignments, and quizzes (both announced and unannounced). See course schedule for important dates.

- I. Course Blog (15%)
- II. Four Exams (50% at 12.5% each)
- III. Program Note (10%)
- IV. Library Project (20%)
- V. Quizzes and In-class work (5%)

1) In-class Exams

It is understood that each one of you learns differently and performs best under different circumstances. Therefore, your work in this course will be evaluated in a number of different ways. There will be four in-class exams during the course of the semester. You should also be prepared for occasional unannounced quizzes, which will focus primarily on assigned readings as well as listening and score study exercises.

2) Writing Assignments

Among the major skills you will work on in this course, essential to your careers as musicians, educators, and scholars is learning how to write articulately about music and how to conduct academic research. There are four major writing assignments for this course. They are:

Library Project: Over the course of the semester, you will learn to use the resources of the Cunningham Library and conduct research on a musical work of your choosing. With guidance from me and music librarian, Jake Eubanks, of the Cunningham Memorial Library, you will locate sources and prepare a proposal and annotated bibliography of at least 50 resources, which you could use to communicate a well-structured argument in the form of an essay. In preparation for this assignment as well as the program note assignment discussed below, you will maintain a private research blog in which you record your thoughts on the musical works you listen to as well as the secondary literature you read for the bibliography.

Program Note: One task that each of you may be called upon to do in your professional careers as musicians is the writing of program notes. Therefore, this semester, you will learn to prepare program notes which effectively communicate musical information to a variety of audience types. Your program note will be written about a piece of music that we decide upon by working together. Although program

notes tend to be short (less than 1000 words, and frequently much shorter than that), it is a skill that takes much practice in order to be effective. Review the following website by Dr. J. Michael Allsen for suggestions on writing program notes:

<http://facstaff.uww.edu/allsenj/MSO/NOTES/WritingNotes.htm>

Course Blog: (400-500 words per day MWF): In addition to preparing the formal writing assignments, you will maintain a course blog (in BlackBoard) in which you address topics, ideas, and musical works discussed in class. These blog entries will not only serve as a springboard for the high-stakes writing assignments, but, as writing is a cognitive task, they will also help you to develop your critical thinking and listening skills. In addition to writing your own daily blog entries, you will need to provide a response of 150-200 words to the blogs of three of your classmates each MWF. Responses should demonstrate your critical engagement with the entries to which they are written and must extend beyond basic responses of “I agree” or “I disagree.” Rather your responses should explain why you agree or disagree by expanding upon or providing alternatives to the ideas presented by your classmates. You should aim to respond to the blog posts of different classmates each week. As suggested above, the responses will be evaluated not based on what you write, but rather on the quality of your interaction with the prompts and with the ideas of others.

***NOTE:** When no prompt is given for the day, you are posed with the task of blogging about aspect of the course—either the lecture for that day, some supplemental listening you’ve done, connections between the course material and your daily life as a musician, etc. Be creative, but remember to maintain the standards for blog and response quality outlined above.*

Grade Scale

A+	97.0 – 100.0	B-	80.0 – 82.9	D	63.0 – 66.9
A	93.0 – 96.9	C+	77.0 – 79.9	D-	60.0 – 62.9
A-	90.0 – 92.9	C	73.0 – 76.9	F	< 60.0
B+	87.0 – 89.9	C-	70.0 – 72.9		
B	83.0 – 86.9	D+	67.0 – 69.9		

MUS 150—Schedule

M	01/11	Introduction to course/review syllabus (class expectations, grading, assignments)
W	01/13	What does it mean to “study” music? (Defining musicology and its various types)
F	01/15	Writing: Benefits, Problems, and Strategies for Greater Productivity
M	01/18	No Class: Martin Luther King, Jr. Day
W	01/20	Elements of Musical Style
F	01/22	Elements of Musical Style, cont.
M	01/25	Elements of Musical Style, cont.
W	01/27	Introduction to World Music Traditions – Perspectives of Study and Music as a Cultural Phenomenon
F	01/29	Music Beyond the Americas: India and Japan
M	02/01	Music Beyond the Americas: Sub-Saharan Africa and Indonesia
W	02/03	Music Beyond the Americas: Eastern Europe, Jewish, and Celtic Music
F	02/05	Library Workshop No. 1
M	02/08	Exam No. 1

W	02/10	Music of the Americas: Native American Music
F	02/12	Library Workshop No. 1
M	02/15	Music of the Americas: Reggae, Cajun and Zydeco
W	02/17	Music of the Americas: Music of South America, Mexico, and the Caribbean
F	02/19	Library Workshop No. 3
M	02/22	Popular Music in the U.S.: Folk Traditions (Blues and Appalachian Folk)
W	02/24	Popular Music in the U.S.: Religious Music (Shape-note Singing and Gospel)
F	02/26	Library Workshop No. 4
M	03/01	Popular Music in the United States: Early Jazz to the Swing Era
W	03/03	Popular Music in the United States: Bebop to Modern Jazz
F	03/05	Popular Music in the United States: Pre-Twentieth Century to Tin Pan Alley Program Note Due
M – F	03/08 – 12	No Class: Spring Break
M	03/15	Exam No. 2
W	03/17	Music to 1600: Chant and Early Sacred Polyphony
F	03/19	Music to 1600: Renaissance Sacred Polyphony
M	03/22	Music to 1600: Renaissance Secular Polyphony and Instrumental Music
W	03/24	Music of the Baroque: Major-Minor Tonal System/Continuo Writing
F	03/26	Music of the Baroque: Opera and Choral Music
M	03/29	Music of the Baroque: Orchestral Music
W	03/31	Music of the Baroque: Chamber and Keyboard Music
F	04/02	Music of the Classical Era: Sonata Form and the Classical Symphony
M	04/05	Music of the Classical Era: The Classical Symphony, cont.
W	04/07	Music of the Classical Era: Vocal, Choral, and Operatic Genres
F	04/09	Music of the Classical Era: Beethoven
M	04/12	Exam No. 3
W	04/14	Music of the Nineteenth Century: Instrumental Genres
F	04/16	Music of the Nineteenth Century: Opera and Ballet
M	04/19	Music of the Nineteenth Century: Song and Keyboard Music
W	04/21	Music of the Twentieth Century: Impressionism and Serialism
F	04/23	Music of the Twentieth Century: Igor Stravinsky and Primitivism Annotated Bibliography and Proposal Due
M	04/26	Music of the Twentieth Century: Electronic and Chance Music
W	04/28	Music of the Twentieth Century: Nationalism (Bartok)
F	04/30	Music of the Twentieth Century: American Nationalism (Ives and Copland)
F	05/07	Final Exam (8:00 – 10:00 a.m.)

****The contents of this syllabus are subject to change as deemed necessary by the instructor****

APPENDIX U

MUS 237: Introduction to World Music and Culture

Course Information:

Instructor: Dr. Terry L. Dean
Class Meetings: MWF 1:00 – 1:50 P.M. Fine Arts, Rm. 234
Office: Fine Arts, Rm. 232
Office Phone: (812) 237-2731
E-mail: Terry.Dean@indstate.edu
Office Hours: MWF 3:00 – 4:00 p.m. and by appointment

Purpose:

With the expanding world economy as well as the diversification of the American classroom and concert hall, it is becoming more and more critical for students of traditional Western music to be exposed to the music traditions of other cultures. This course provides a survey of non-Western and Western folk music traditions, including the study of musical elements, musical vocabulary, and the development of various types of music in their cultural context. It also recognizes difference (musical, social, cultural, linguistic, and religious) as a starting point for the investigation of global musical cultures. Students will develop critical inquiry skills to study the ritual, ceremonial, or spiritual contexts of music in non-Western and Western folk cultures, broadening the student's exposure to different belief structures. Finally, students will develop the tools to evaluate various traditions of musical thought, practice, and values and affirm them as being separate but equally as valid as Western traditions. Thus, aesthetic judgments can be based on indigenous values, not preconceived viewpoints.

No single course can exhaustively investigate every music culture around the world. Instead, this course opts for a limited sampling of living traditions from different regions of the world in order to more thoroughly understand the chosen musical traditions and the cultures that produced them. Hopefully, every student will develop a lifelong interest in expanding his or her musical understanding beyond Western art music traditions.

Foundational Studies Learning Objectives (FSLO):

This course fulfills the Foundational Studies requirement for a course in Global Perspectives and Cultural Diversity. In accordance with the goals of the Foundational Studies Program, upon completing the program students will be able to:

1. Locate, critically read, and evaluate information to solve problems;
2. Critically evaluate the ideas of others;
3. Apply knowledge and skills within and across the fundamental ways of knowing (natural sciences, social and behavioral sciences, arts and humanities, mathematics, and history);
4. Demonstrate an appreciation of human expression through literature and fine and performing arts;
5. Demonstrate the skills for effective citizenship and stewardship;
6. Demonstrate an understanding of diverse cultures within and across societies;
7. Demonstrate the skills to place their current and local experience in a global, cultural, and historical context;
8. Demonstrate an understanding of the ethical implications of decisions and actions;
9. Apply principles of physical and emotional health to wellness;
10. Express themselves effectively, professionally, and persuasively both orally and in writing.

As a Foundational Studies course in Global Perspectives and Cultural Diversity, students will (GP&CDLO):

1. Demonstrate knowledge of cultures and worldviews;
2. Identify social, economic, political, and environmental inter-relationships between cultures and worldviews;
3. Use multiple lenses such as race and ethnicity, gender, social class, regional culture, and religion to evaluate one's culture in comparison to those studied; and
4. Articulate how the social construction of culture and worldviews shapes contemporary social and political issues.

Ultimately, the course is designed to develop skills directly related to applied learning. As such, the course will (S&ALO):

1. Contribute to the development of critical thinking skills;
2. Contribute to the development of information literacy skills; and
3. Include a graded developmental writing component.

Required Texts

- Barz, Gregory. *Music in East Africa: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2004.
- Bohlman, Philip V. *World Music: A Very Short Introduction*. New York: Oxford University Press, 2002.
- Douglas, Gavin. *Music in Mainland Southeast Asia: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2010.
- Rice, Timothy. *Music in Bulgaria: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2004.
- Viswanathan, T. and Matthew Harp Allen. *Music in South India: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2004.
- Wade, Bonnie C. *Music in Japan: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2005.

—These are **required** texts and are available for purchase at the bookstore. A CD accompanies each textbook (with the exception of the Bohlman text) and is a required resource for listening assignments.

Course Policies

Attendance: Class attendance is an essential and integral part of your educational experience. Each student will be allowed to be absent for 2 class meetings without any negative effect on your final grade. Excused absences must be reported to the instructor before the class for which the student will be absent. Excused absences include personal injury or illness (with proper medical documentation only), family emergency, and conflicting departmental activities (tours, performances, etc.). Beginning with the third unexcused absence, each day a student is not present in class will lower the final grade by 5 points. Also, you must attend each class in its entirety. Therefore, you are expected to arrive on time and remain in class until you are dismissed by the instructor.

Classroom Etiquette: Turn off cell phones and pagers prior to the beginning of class. Disruptive behavior will not be tolerated in the classroom, either. Talking with your friends, enjoying your breakfast, or sleeping are examples of unacceptable behavior. The instructor reserves the right to determine what is proper and improper behavior in the classroom. If the behavior of a student becomes a problem, you will receive one warning from the instructor. If the problem persists the student will be asked to leave the class, perhaps permanently.

Make-up Policy: No make-up quizzes will be given. Make up exams are at the discretion of the instructor and require prior arrangement. Written work must be turned on the announced date; I will not accept late papers.

Academic Honesty: I cannot give you credit for work that is not your own. Plagiarism and other forms of cheating will not be tolerated. Depending of the nature of the assignment and the seriousness of the offense, penalties range from no credit given for the assignment, to a failing grade in the course, to suspension or expulsion as determined by Student Judicial Programs. Consult your copy of The Code of Student Conduct for more information about the University's policy on academic integrity.

University Policies: The University has policies regarding academic freedom, students with disabilities and other matters. Information related to these policies is available for your review at the following address:

<http://www.indstate.edu/gened/docs/Foundational%20Studies/Info%20on%20Sycamore%20Standard%20and%20ADA%20and%20Laptops%20and%20Academic%20Freedom.pdf>

Laptop Usage Forbidden: While the university has chosen to require laptops of its students, the university also recognizes and respects the right of faculty to conduct their classes as they deem appropriate. In this course, no laptop may be used. Failure to comply with this direction is a violation of the Code of Student Conduct.

Academic Integrity:

The University Standards statement of Academic Dishonesty (Part I, Section 1) is: "Because academic integrity is a cornerstone of the University's commitment to the principles of free inquiry, students are responsible for learning and upholding professional standards in research, writing, assessment, and ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited." Please consult the Indiana State University Code of Student Conduct for more specific information regarding academic integrity. See the following link for more information:

<http://www.indstate.edu/academicintegrity/studentguide.pdf>

Students found guilty of academic dishonesty will be subject to appropriate disciplinary action, which can include, but is not limited to: failure of assignment, failure of course, suspension, expulsion, or permanent transcription indicator of academic integrity violation.

Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Rm. 202A. The Director will ensure that you receive all the additional help that Indiana State University offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.

Other General Class Guidelines:

1. Have all assignments completed before class. Credit will not be given to assignments completed in class or turned in late.
2. Listen to and study musical examples before class using the score/listening worksheet.
3. Class participation does count toward your grade. Each day you will receive a mark in my grade book for attendance and participation.

Grading Policy:

The grade attained in this class will be based primarily on the successful completion of scheduled unit tests and writing assignments.

1) **Exams (60%).** There are four exams for this class—three in-class exams and a final exam. All exams will include listening questions. Additionally, there will be a variety of question types (multiple choice, matching, true/false, short answer, and short discussion/essay) focusing on general issues in music as discussed in class. Questions may focus on (but are not limited to) biography, cultural function of music, musical characteristics of genres, or general music vocabulary. Exams will focus on pieces and issues discussed up to that point in the semester.

Each unit test will cover specifically the following material. Reading, listening, and other assignments for each unit are listed in the course schedule.

Unit I:	Fundamentals of Music and Ethnomusicology (10%)
Unit II:	Music of West Africa and Bali (Indonesia) (20%)
Unit III:	Music of South India and China (20%)
Unit IV:	Student Presentations (Music of the Americas) (10%)

2) Writing Assignments (40%)

The writing component of the course will feature both small, informal assignments (video reviews and concert critiques) and a more substantial writing project (a group-authored essay). The small, "low stakes" assignments have been designed to reinforce course content, refine your critical thinking skills, and improve your ability to concisely communicate ideas in prose. These skills can then be transferred to the "high stakes" essay assignments, which are designed to improve thinking, researching, and writing skills within the discipline of ethnomusicology. This means personalizing and applying knowledge of course concepts and research methodology to investigate new topics, both in this course and beyond it.

Video Reviews (10%)

Historical and documentary films are an important resource for learning about music and music making, particularly when presented with a music tradition to which you have not previously been exposed. Films allow you to experience "live" performance, hear the voices and stories of musicians discussed in class, and often (if only passively) experience the role music plays for a particular culture group. Therefore, a number of films will be presented during class, or assigned for viewing outside of lecture.

Group Project, Presentation, and Paper (10-12 pages) (10% Presentation/20% Paper)

The final research project, a multi-staged essay with presentation (10-12 pages), will help develop research skills. With the assistance of the instructor, you will research and prepare a 10-12 page essay discussing a non-Western music genre. Your essay will essentially be a small-scale version of the case studies discussed in class, outlining the history, geography, general culture, and music culture of your selected culture group.

Schedule of Dates for Group Project

Proposal—Must include a preliminary annotated bibliography (Due Friday, September 17)

Revised Proposal (Due Monday, October 4)

First Draft (Due Monday, November 8)

Final Draft (Due on Day of Presentation)

Grade Scale

A+	97.0 – 100.0	B-	80.0 – 82.9	D	63.0 – 66.9
A	93.0 – 96.9	C+	77.0 – 79.9	D-	60.0 – 62.9
A-	90.0 – 92.9	C	73.0 – 76.9	F	< 60.0
B+	87.0 – 89.9	C-	70.0 – 72.9		
B	83.0 – 86.9	D+	67.0 – 69.9		

MUS 237—Schedule

W	08/25	— Introduction: review syllabus—schedule, class expectations, exams, writing assignments
F	08/27	— Introduction to Ethnomusicology; Identity Markers and Music
M	08/30	— Introduction to Music Cultures of the World; Music as Culture: Peoples, Environments, and Elements
W	09/01	— Elements of Music
F	09/03	— Elements of Music, continued; Introduction to Library Project and Resources in ISU Library
M	09/06	— No Class—Labor Day

Unit I: East and Southeast Asia

W	09/08	— Exam No. 1
F	09/10	— Mainland Southeast Asia, Chapter 1: Diversity and Commonality
M	09/13	— Mainland Southeast Asia, Chapter 2: Classical Traditions, Court Traditions, National Traditions
W	09/15	— Mainland Southeast Asia, Chapter 3: Diversity and Regional Variation
F	09/17	— Proposal Due /Mainland Southeast Asia, Chapter 4: Music and Political Turmoil
M	09/20	— Mainland Southeast Asia, Chapter 5: Globalization and Local Adaptation
W	09/22	— Japan, Chapters 1 & 2: International Interfaces—Looking Westward and Eastward
F	09/24	— Japan, Chapter 3: Focusing Inward and Across Boundaries
M	09/27	— Video Review Due (Portrait of an Onnagata) /Japan, Chapter 4: Intertextuality in the Theatrical Arts
W	09/29	— Japan, Chapter 5: Managing International Interface
F	10/01	— Exam No. 2

Unit II: Music of South India, Bulgaria, and East Africa

M	10/04	— Revised Proposal /South India, Chapter 1: Song in South India
W	10/06	— Video Review Due (Discovering the Music of India) /South India, Chapter 2: Key Concepts in Karnatak Music
F	10/08	— South India, Chapter 3: The Karnatak Concert Today

- M 10/11 — South India, Chapter 4: Contextualizing South Indian Performance, Socially and Historically
W 10/13 — South India, Chapter 5: Regional and Modern Traditions—Contemporary Music Making in South India and Beyond
F 10/15 — **No Class: Fall Break**
- M 10/18 — **Raga Presentations**
W 10/20 — **Raga Presentations**
F 10/22 — **Raga Presentations**
- M 10/25 — Bulgaria, Chapters 1 & 2: Introductions and The Past in Present-Day Music
W 10/27 — Bulgaria, Chapter 3: A Musical Tour
F 10/29 — **No Class: Contemporary Music Festival**
- M 11/01 — Bulgaria, Chapter 4: Making Music Yesterday and Today
W 11/03 — Bulgaria, Chapter 5: Music and Politics
F 11/05 — Bulgaria, Chapters 6 & 7: Bulgarian Music as World Music & New Music for a New Era
- M 11/08 — **Essay Draft 1 Due**/East Africa, Chapter 1: Traditional East African Music Performance
W 11/10 — East Africa, Chapter 2: Traditional Performances in Two Villages and a Town
F 11/12 — East Africa, Chapter 3: Fostering Social Cohesion—Competition and Traditional Music Performance
- M 11/15 — East Africa, Chapter 4: Individuals in East African Musical Worlds
W 11/17 — East Africa, Chapter 5: Situating Traditional Music within Modernity
F 11/19 — **Exam No. 3**
- M 11/22 — **Project Working Day**
W 11/24 — **No Class: Thanksgiving Holiday**
F 11/26 — **No Class: Thanksgiving Holiday**

Unit III: Music of the Americas and the Caribbean

- M 11/29 — Group Project Presentations
W 12/01 — Group Project Presentations
F 12/03 — Group Project Presentations
- M 12/06 — Group Project Presentations
W 12/08 — Group Project Presentations
F 12/10 — Group Project Presentations
- F 12/15 — **Final Exam (1:00 – 3:00 p.m.)**

****The contents of this syllabus are subject to change as deemed necessary by instructor****

APPENDIX V

MUS 350: Music History I – Middle Ages to 1750

Course Information:

Instructor:	Dr. Terry L. Dean
Class Meetings:	MWF 10:00 – 10:50 a.m. Fine Arts, Rm. 234
Office:	Fine Arts, Rm. 232
Office Phone:	(812) 237-2731
E-mail:	Terry.Dean@indstate.edu
Office Hours:	MWF 3:00 – 4:00 p.m. and by appointment

Purpose:

This course surveys the history and development of Western musical style from the early 9th to the middle of the 18th centuries. The approach to learning used in this course is both historical and analytical: musical works will be considered in relation to and as representative of larger cultural, intellectual and political contexts on the one hand, and as embodiments of pure musical craft on the other. Students will be introduced to representative works by major composers from each of the musical periods. Students will also learn about the origins and development of major musical genres, forms and styles. By the end of the semester students will have acquired facility in musical analysis, which will enable them to identify, through critical listening and score analysis, the different styles and genres from each of the style periods discussed. Students will be introduced to the principal theoretical writings and aesthetic attitudes of each period. Prerequisites: MUS 151, 211, and 213, or consent of instructor.

Foundational Studies Learning Objectives (FSLO):

This course fulfills the Foundational Studies requirement for Integrative and Upper Division Elective. In accordance with the goals of the Foundational Studies Program, upon completing the program students will be able to:

1. Locate, critically read, and evaluate information to solve problems;
2. Critically evaluate the ideas of others;
3. Apply knowledge and skills within and across the fundamental ways of knowing (natural sciences, social and behavioral sciences, arts and humanities, mathematics, and history);
4. Demonstrate an appreciation of human expression through literature and fine and performing arts;
5. Demonstrate the skills for effective citizenship and stewardship;
6. Demonstrate an understanding of diverse cultures within and across societies;
7. Demonstrate the skills to place their current and local experience in a global, cultural, and historical context;
8. Demonstrate an understanding of the ethical implications of decisions and actions;
9. Apply principles of physical and emotional health to wellness;
10. Express themselves effectively, professionally, and persuasively both orally and in writing.

As a Foundational Studies Integrative and Upper Division Elective, students will (FSI&UD):

1. Use a thematic approach to a particular topic or issue that integrates multiple ways of knowing;
2. Engage in a project or conduct research that makes use of multiple ways of knowing to address a particular topic or issue;
3. Analyze and write at an advanced level.

Ultimately, the course is designed to develop skills directly related to applied learning. As such, the course will (S&ALO):

1. Contribute to the development of critical thinking skills;
2. Contribute to the development of information literacy skills;
3. Include a graded developmental writing component;
4. Incorporate opportunities for students to critically read and analyze sophisticated, complex text, and to write intensively; and
5. Include assignments that apply information from within and across various “ways of knowing.”

Required Texts:

1. J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 8th ed. (New York: W. W. Norton, 2010)
2. *Norton Anthology of Western Music* [NAWM], vol. 1: Ancient to Baroque, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W. W. Norton, 2010).
3. *Norton Recorded Anthology of Western Music*, vol. 1: Ancient to Baroque, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W. W. Norton, 2010).
4. Weiss, Piero and Richard Taruskin, eds. *Music in the Western World: A History in Documents*, 2nd ed. (Belmont, CA: Thomson Higher Education, 2008).
5. Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. Seventh Edition. Chicago: The University of Chicago Press, 2007.

*** The score anthology will be utilized in virtually every scheduled class. It is required that every student brings the anthology to every class.

Course Policies

Attendance: Class attendance is an essential and integral part of your educational experience. Each student will be allowed to be absent for **three** class meetings without any negative effect on your final grade. Excused absences must be reported to the instructor before the class for which the student will be absent. Excused absences include personal injury or illness (with proper medical documentation only), family emergency, and conflicting departmental activities (tours, performances, etc.). Beginning with the fourth unexcused absence, each day a student is not present in class will lower the final grade by 3 points. Also, you must attend each class in its entirety. Therefore, you are expected to arrive on time and remain in class until you are dismissed by the instructor.

Classroom Etiquette: Turn off cell phones and pagers prior to the beginning of class. Disruptive behavior will not be tolerated in the classroom, either. Talking with your friends, enjoying your breakfast, or sleeping are examples of unacceptable behavior. The instructor reserves the right to determine what is proper and improper behavior in the classroom. If the behavior of a student becomes a problem, you will receive one warning from the instructor. If the problem persists the student will be asked to leave the class, perhaps permanently.

Make-up Policy: No make-up quizzes will be given. Make up exams are at the discretion of the instructor and require prior arrangement. Written work must be turned on the announced date; late work will not be accepted.

Academic Honesty: I cannot give you credit for work that is not your own. Plagiarism and other forms of cheating will not be tolerated. Depending of the nature of the assignment and the seriousness of the offense, penalties range from no credit given for the assignment, to a failing grade in the course, to suspension or expulsion as determined by Student Judicial Programs. Consult your copy of The Code of Student Conduct for more information about the University’s policy on academic integrity.

University Policies: The University has policies regarding academic freedom, students with disabilities and other matters. Information related to these policies is available for your review at the following address:

<http://www.indstate.edu/gened/docs/Foundational%20Studies/Info%20on%20Sycamore%20Standard%20and%20ADA%20and%20Laptops%20and%20Academic%20Freedom.pdf>

Laptop Usage Forbidden: While the university has chosen to require laptops of its students, the university also recognizes and respects the right of faculty to conduct their classes as they deem appropriate. In this course, no laptop may be used. Failure to comply with this direction is a violation of the Code of Student Conduct.

Academic Integrity:

The University Standards statement of Academic Dishonesty (Part I, Section 1) is: "Because academic integrity is a cornerstone of the University's commitment to the principles of free inquiry, students are responsible for learning and upholding professional standards in research, writing, assessment, and ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited." Please consult the Indiana State University Code of Student Conduct for more specific information regarding academic integrity. See the following link for more information:

<http://www.indstate.edu/academicintegrity/studentguide.pdf>

Students found guilty of academic dishonesty will be subject to appropriate disciplinary action, which can include, but is not limited to: failure of assignment, failure of course, suspension, expulsion, or permanent transcription indicator of academic integrity violation.

Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Rm. 202A. The Director will ensure that you receive all the additional help that Indiana State University offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.

Other General Class Guidelines:

1. Have all assignments completed before class. Credit will not be given to assignments completed in class or turned in late.
2. Listen to and study musical examples before class. Please have numbered the measures in your scores for all assigned musical examples.
3. Class participation does count toward your grade. Each day you will receive a mark in my grade book for attendance and participation.

Grading Policy: The grade attained in this class will be based on two unit tests, the final exam, one research paper and its components, assignments, and quizzes (both announced and unannounced). See **course schedule for important dates.**

- I. Six Listening Quizzes (18% at 3% each)
- II. Three Exams (36% at 12% each)
- III. Troubadour Performance Practice Essay (6%)
- IV. Individual Research Paper (15%)
- V. Historical Documents Responses (10% total)
- VI. Comprehensive Final Exam (15%)

1) Exams & Quizzes

It is understood that each one of you learns in different ways and performs best under different circumstances. Therefore, your work in this course will be evaluated in a number of different ways. There will be three in-class exams during the course of the semester. Your command of the material will also be evaluated via five listening quizzes spaced throughout the semester. There will also be a comprehensive final exam administered during final exam week. All exams will include a combination of listening identification and discussion, short definition, score study, and short essay questions.

You should also be prepared for occasional unannounced or “pop” quizzes which will test your preparation for the day’s lecture as well as your understanding of materials discussed in the class in the days just prior to the quiz.

2) Writing Assignments

Among the major skills you will work on in this course, paramount to your careers as musicians, educators, and scholars is learning how to write articulately about music and how to conduct academic research. There are three major writing assignments for this course. They are:

Historical Documents Responses: As part of the course, you are to listen to and study the scores of the *Norton Anthology of Western Music*, Vol. I, 6th ed. In order to gain a better historical understanding of these works of music as well as other music-related concepts (e.g. aesthetics, compositional procedures, historical events), you will read and summarize a number of source documents related to the works discussed in class. You will also answer questions that will allow you to demonstrate your interaction with and understanding of these documents. These questions and your responses will be posted in BlackBoard using the Discussion Board function. Responses and summaries are due before the beginning of class each day.

Performance Practice Paper (5-7 pages): This semester, you will write two essays. The first is an essay exploring of issues related to the performance practice of twelfth-century troubadour songs. You will analyze the performance practice approaches to one of two troubadour songs with regard to their use of instruments, rhythm, and melodic realization. More information will be provided during the second or classes.

Research paper (10-12 pages): The final research project, a multi-staged essay, will help develop research skills and produce a substantial writing sample for use in applying for jobs or graduate school. With my assistance, you will research and prepare a 10-12 page essay on a topic of your choice concerning music from one of the three style periods covered in MUS 350 (i.e. Medieval, Renaissance, and Baroque). This project should not solely be a biographical paper about a composer, nor should it only trace the historical development of a musical instrument. You will be responsible for all deadlines set.

Suggested topics include but are not limited to:

- Examine how a composer or group of composers reacted to a the music of other composers (earlier and/or contemporary)
- Trace the reception history of a significant work of music
- Examine how multiple composers dealt with the same dramatic or literary theme
- Discuss the musical and aesthetic choices made by a specific composer in order to communicate a dramatic idea
- Examine a specific piece of music as a reaction to current events (religious or political)
- Discuss changes in a composer’s style as illustrated through a comparison of two or more works of music.

NOTE: All assignments must be typed. Handwritten assignments will not be accepted. No exceptions! Use a standard 12-point, Serif font (e.g., Times New Roman) and 1-inch margins on all sides of the page. All drafts must include appropriately formatted footnote citations and a separate bibliography page. Late work will not be accepted!

Schedule of Due Dates and Penalties for Research Paper

F	09/24	Topic and Preliminary Bibliography Due	5 points
F	10/08	Preliminary Proposal and Annotated Bibliography Due	10 points
F	10/22	Revised Proposal and Annotated Bibliography Due	5 points
W	11/03	Draft 1 Due (must be a complete draft)	20 points
M-F	11/15-11/19	One-on-One Writing Conferences	5 points
M	12/06	Final Draft Due	N/A

Grade Scale

A+	97.0 – 100.0	B-	80.0 – 82.9	D	63.0 – 66.9
A	93.0 – 96.9	C+	77.0 – 79.9	D-	60.0 – 62.9
A-	90.0 – 92.9	C	73.0 – 76.9	F	< 60.0
B+	87.0 – 89.9	C-	70.0 – 72.9		
B	83.0 – 86.9	D+	67.0 – 69.9		

MUS 350—Schedule

Attached is an outline of the class schedule. This schedule is tentative and most likely will change over the course of the semester. The piece(s) to be discussed in class are listed below the readings for each class period along with call numbers for scores and recordings.

W	08/25	Introduction to course: review syllabus (class expectations, grading, writing assignments, reasons for studying music history, etc.) Early History of the Catholic Church; the Church Year
F	08/27	<u>Roman Chant and Liturgy</u> Read: CHAPTER 2; CHAPTER 3: 47-61 Listen: NAWM 3a-k. Mass for Christmas Day (Gregorian chant Mass) NAWM 4a-b. Chants from Vespers for Christmas Day (Gregorian chant Office)
M	08/30	<u>Roman Chant and Liturgy (cont.)</u> Read: CHAPTER 3: 61-65 Listen: NAWM 5. Wipo of Burgandy, <i>Victimae paschali laudes</i> (sequence) NAWM 6. Tropes on <i>Puer natus: Quem queritis in presepe</i> and <i>Melisma</i> (texted trope)
W	09/01	<u>Hildegard of Bingen</u> Read: CHAPTER 3, 65-67 Listen: NAWM 7. Hildegard of Bingen, <i>Ordo Virtutum</i> Chorus, <i>In principio omnes</i> (sacred music drama)

- F 09/03 ****Introduce Troubadour Paper****
Secular Monophony in France
 Read: CHAPTER 4: 68-78
 Listen: NAWM 8. Bernart de Ventadorn, *Can vei la lauzeta mover* (troubadour song)
 NAWM 9. Comtessa de Dia, *A chanter* (canso)
 NAWM 10. Adam de la Halle, *Jeu de Robin et de Marion* from *Robins m'aime* (Rondeau from musical play)
- M 09/06 **No Class—Labor Day**
- W 09/08 Secular Monophony Beyond France and Instrumental Music
 Read: CHAPTER 4: 79-83
 NAWM 11. Walther von der Vogelweide: *Palästinalied* (Nū alrēst lebe ich mir werde) (Minnelied)
 NAWM 12. Anonymous, Cantiga 159, *Non sofre Santa Maria* from *Cantigas de Santa Maria* (cantiga)
 NAWM 13. Anonymous, *La quarte estampie royal* (estampie)
- F 09/10 ****Listening Quiz No. 1****
Early Polyphony
 Read: CHAPTER 5: 84-91
 Listen: NAWM 14a-c. Anonymous, Organa from *Musica enchiriadis* (parallel and mixed parallel organum)
 NAWM 15. Anonymous, *Alleluia Justus ut palma* from *organum faciendum* (free organum)
 NAWM 16. Anonymous, *Jubilemos, exultemus* (Aquitanian organum)
- M 09/13 ****Troubadour Essay – First Draft Due****
Notre Dame Organum & the Conductus
 Read: CHAPTER 5: 91-102
 Listen: NAWM 17. Léonin, *Viderunt omnes* (organum duplum)
 NAWM 18. Anonymous, Clausulae on *Dominus* from *Viderunt omnes* (clausula)
 NAWM 19. Pérotin, *Viderunt omnes* (organum quadruplum)
 NAWM 20. Anonymous, *Ave virgo virginum* (conductus)
- W 09/15 The Early Motet and Rota
 Read: CHAPTER 5: 102-112
 Listen: NAWM 21a-c. Motets on Tenor *Dominus* (motets)
 NAWM 22. Adam de la Halle, *Da ma dame vient/Dieus, comment porroie/omnes* (Franconian motet)
 NAWM 23: Anonymous, *Sumer is icumen* (rota)
 NAWM 24. Philippe de Vitry, *In arboris/Tuba sacre fidi/Virgo sum* (Isorhythmic motet)
- F 09/17 The French Ars Nova and Ars Subtilior: Machaut and His Contemporaries
 Read: CHAPTER 6: 113-133
 Listen: NAWM 25. Guillaume de Machaut, *La messe de Notre Dame* (Kyrie from Cyclic Mass)
 NAWM 26. Machaut, *Foy porter* (monophonic virelai)
 NAWM 27. Machaut, *Rose, liz, printemps, verdure* (rondeau)
 NAWM 28. Philippus de Caserta, *En remirant vo douce pourtraiture* (ballade)

- M 09/20 The Italian Trecento
 Read: CHAPTER 6: 133-143
 Listen: NAWM 29. Jacopo de Bologna, *Fenice fù* (madrigal)
 NAWM 30. Gherardello da Firenze, *Tosto che l'alba* (caccia)
 NAWM 31. Francesco Landini, *Non avrà ma' pieta* (ballata)
- W 09/22 ****EXAM No. 1****
- F 09/24 ****Topic and Preliminary Bibliography for Research Paper Due****
The Early Renaissance: England
 Read: CHAPTER 7 and CHAPTER 8: 167-175
 Listen: NAWM 32. Anonymous, *Alleluia, a newë work* (carol)
 NAWM 33. Dunstable, *Quam pulchra es*, (motet/cantilena)
- M 09/27 Du Fay and Burgundian Music
 Read: CHAPTER 8: 175-190
 Listen: NAWM 34. Binchois, *De plus en plus* (rondeau)
 NAWM 35. Guillaume Du Fay, *Resvellies vous* (ballade)
 NAWM 36. Du Fay, *Conditor alme siderum* (hymn in fauxbourdon style)
- W 09/29 ****Listening Quiz No. 2****
Du Fay, continued
 Listen: NAWM 37a. Du Fay: *Se la face ay pale* (ballade)
 NAWM 37b. Dufay, *Missa Se la face ay pale* (Gloria from Cantus-firmus Mass)
- F 10/01 ****Troubadour Essay – Final Draft Due****
Franco-Flemish Composers –Ockeghem, Isaac, & Busnoys
 Read: CHAPTER 9: 191-203
 Listen: NAWM 38. Antoine Busnoys, *Je ne puis vivre* (virelai)
 NAWM 39. Jean de Ockeghem. *Missa prolationum* (Kyrie from Prolation Mass)
 NAWM 40. Henricus Isaac, *Innsbruck, ich muss dich lassen* (Leid)
- M 10/04 Franco-Flemish Composers –Josquin des Prez
 Read: CHAPTER 9: 203-210
 Listen: NAWM 41. Josquin dez Prez, *Ave Maria...virgo serena*, motet
 NAWM 42. Josquin, *Missa Pange Linga* (Kyrie and Credo excerpt from Paraphrase Mass)
 NAWM 43. Josquin, *Mille regretz* (chanson)
- W 10/06 Music and the Reformation
 Read: CHAPTER 10: 211-225
 Listen: NAWM 44a-d. Martin Luther, *Nun komm, der Heiden Heiland* and *Ein feste burg* (chorales)
 NAWM 45a-b. Loys Bourgeois: Psalm 134, *Or sus, serviteurs du Seigneur* (metrical psalm)
 NAWM 46. William Byrd, *Sing joyfully unto God* (full anthem)
- F 10/08 ****Proposal for Research Paper Due****
Music of the Counter-Reformation Era
 Read: CHAPTER 10: 225-239
 Listen: NAWM 47a-b. Giovanni Pierlugi Palestrina, *Pope Marcellus Mass* (Credo & Agnus Dei I from Mass)
 NAWM 48a. Tomás Luis de Victoria, *O magnum mysterium* (motet)
 NAWM 48b. Victoria, *Missa o magnum mysterium* (Kyrie from Imitation Mass)
 NAWM 49. Orlande de Lassus, *Cum essem parvulus* (motet)

- M** 10/11 ****Listening Quiz No. 3****
Secular Music – Villancico, Frottola, Chanson
 Read: CHAPTER 11: 240-243; 255-259
 Listen: NAWM 50. Juan del Encina, *Oy comamos y bebamos* (villancico)
 NAWM 51. Marco Cara, *Io non compro più speranza* (frottola)
 NAWM 56. Claudin de Sermisy, *Tant que vivray* (chanson)
 NAWM 57. Lassus, *La nuict froide et sombre* (chanson)
 NAWM 58. Claude le Jeune, *Reveye venir du printans* (chanson)
- W** 10/13 The Madrigal
 Read: CHAPTER 11: 244-255; 259-263
 Listen: NAWM 52. Jacques Arcadelt, *Il bianco y dolce cigno* (madrigal)
 NAWM 53. Cipriano de Rore, *Da le belle contrade d'oriente* (madrigal)
 NAWM 54. Luca Marenzio, *Solo e pensoso* (madrigal)
 NAWM 59. Thomas Morley, *My bonny lass she smileth* (ballett)
 NAWM 60. Weelkes, *As vesta was from Latmos hill descending* (English madrigal)
- F** 10/15 **No Class—Fall Break**
- M** 10/18 Instrumental Music
 Read: Chapter 12
 Listen: NAWM 61. John Dowland, *Flow, my tears* (air/lute song)
 NAWM 62a-c. Tylman Susato, *From Danserye*, Book III (dances)
 NAWM 63a. Luis de Narváez, *Cancion Mille regres* (Intabulation of Josquin's *Mille regretz*)
 NAWM 63b. Narváez *Cuatro diferencias sobre "Guárdame las vacas"* (Variations for vihuela)
 NAWM 64. William Byrd, *Pavana Lachrymae* (pavane variations)
 NAWM 65. Giovanni Gabrieli, *Canzon septimi toni a 8* from *Sacrae symphoniae* (ensemble canzone)
- W** 10/20 ****EXAM No. 2****
- F** 10/22 ****Revised Proposals for Research Paper Due (if required)****
Monteverdi and the *Segunda Prattica*
 Read: CHAPTER 13: 288-306
 NAWM Listen: 66. Claudio Monteverdi, *Cruda Amarilli* (madrigal)
 NAWM 67. Guilio Caccini, *Vedrò 'l mio sol* (continuo madrigal/solo madrigal)
- M** 10/25 The Invention of Opera
 Read: Chapter 14: 307-319
 Listen: NAWM 68a-b. Jacopo Peri, *Le musiche sopra L'Euridice* (early opera)
 NAWM 69a-e. Monteverdi, *L'Orfeo* (favola in musica)
- W** 10/27 Venetian Opera
 Read: Chapter 14: 319-328
 Listen: NAWM 70 Monteverdi, *L'Incoronazione di Poppea*: Act 1 Scene 3 (Venetian opera)
 NAWM 71a-b. Antonio Cesti, *Oronthea* (Venetian opera)
- F** 10/29 **No Class: Contemporary Music Festival**

- M** 11/01 ****Listening Quiz No. 4****
Italian Vocal Chamber Music & Oratorio
 Read: CHAPTER 15: 329-336; 338-339
 Listen: NAWM 72. Barbara Strozzi, *Lagime mie* (cantata)
 NAWM 73. Gabriel Bataille, *Ma bergere non légere* (air de cour)
 NAWM 74. Giovanni Gabrieli, *In ecclesiis* (solo motet/sacred concerto)
 NAWM 76a-b. Giacomo Carissimi, *Historia di Jepthe* (oratorio)
- W** 11/03 ****First Drafts of Research Paper Due****
Sacred Music
 Read: CHAPTER 15: 336-338; 339-343
 Listen: NAWM 75. Alessandro Grandi, *O quam tu pulchra es* (motet)
 NAWM 77. Heinrich Schütz, *O lieber Herr Gott*, SWV 287 from *Kleine geistliche Konzerte I* (sacred concerto)
 NAWM 78. Schütz, *Saul, was verfolgst du mich*, SWV 415 from *Symphoniae sacrae III* (sacred concerto)
- F** 11/05 **American Musicological Society Conference (Indianapolis)**
Instrumental Music of the Early Baroque
 Read: CHAPTER 15: 344-353
 Listen: NAWM 79. Girolamo Frescobaldi: Toccata no. 3 (toccata)
 NAWM 80. Frescobaldi, Ricercare after the Credo, from *Mass for the Madonna in Fiori musicali* (ricercare)
 NAWM 81. Biagio Marini, *Sonata IV per il violino per sonar con due corde* (sonata for violin and continuo)
- M** 11/08 The French Baroque
 Read: CHAPTER 16: 354-374
 Listen: NAWM 82a. Jean-Baptiste Lully, Overture to *Armide* (French overture)
 NAWM 82b. Lully, Act II, Scene 5 from *Armide* (tragédie lyrique)
 NAWM 83. Lully, “In te Domine speravi” from *Te Deum* (grand motet)
 NAWM 84. Denis Gaultier, *La Coquette virtuose* from *La rhétorique des dieux* (courtante from dance suite for lute)
 NAWM 85a-h. Elisabeth-Claude Jacquet de la Guerre, Suite in A Minor from *Pièces de clavecin* (keyboard suite)
- W** 11/10 The English Baroque
 Read: CHAPTER 16: 374-379
 Listen: NAWM 86a-c. Purcell, *Dido and Aeneas* (opera)
- F** 11/12 Spain & the New World
 Read: CHAPTER 16: 379-383
 Listen: NAWM 87. Torrejón y Velasco, “Y bien ¿qué es lo que adviertes?” from *La púrpura de la rosa* (opera)
 NAWM 88. Juan de Araujo, *Los coflades de la estleya* (villancico)
- M** 11/15 ****Listening Quiz No. 5****
Italy-Vocal Music
 Read: CHAPTER 17: 384-390
 Listen: NAWM 89. Alessandro Scarlatti, *Clori vezzosa, e bella* (recitative and aria from cantata)
 NAWM 90. A. Scarlatti, “In volver ciò che tu brami” from *Griselda* (aria from opera)

W	11/17	<u>Italy-Instrumental Music</u> Read: CHAPTER 17: 390-398 Listen: NAWM 91a-d. Arcangelo Corelli: Trio Sonta, Op. 3, No. 2 (trio sonata)
F	11/19	<u>Germany & Austria-Vocal & Instrumental Music</u> Read: CHAPTER 17: 399-411 Listen: NAWM 92. Dieterich Buxtehude, Præludium in E Major, BuxWV141 (organ prelude)
M	11/22	<u>The Early 18th Century -Vivaldi & Couperin</u> Read: CHAPTER 18: 414-430 Listen: NAWM 93a-c. Antonio Vivaldi, Concerto for Violin and Orchestra in a minor, Op. 3, No. 6 (solo concerto) NAWM 94a-b. François Couperin, <i>Vingt-cinquième ordre</i> (keyboard suite)
W	11/24	No Class—Thanksgiving Break
F	11/26	No Class—Thanksgiving Break
M	11/29	**Listening Quiz No. 6** <u>Rameau</u> Read: CHAPTER 18: 430-435 Listen: NAWM 95. Jean-Philippe Rameau, Act IV conclusion of <i>Hippolyte et Aricie</i> (opera)
W	12/01	<u>Bach</u> Read: CHAPTER 19: 436-454 Listen: NAWM 96. Johann Sebastian Bach, Prelude and Fugue in a Minor, BWV 543 (prelude and fugue) NAWM 97. Bach, Chorale Prelude on <i>Durch Adams Fall</i> , BWV 637 (chorale prelude)
F	12/03	**Exam No. 3**
M	12/06	**Final Draft of Research Paper Due** <u>Bach, continued</u> Listen: NAWM 98a-f. Bach, Nun komm, der Heiden Heiland, BWV 62 (cantata)
W	12/08	<u>Handel</u> Read: CHAPTER 19: 454-467 Listen: NAWM 99. Georg Frideric Handel, Act II, Scenes 1-2 of <i>Giulio Cesare</i> (opera)
F	12/10	<u>Handel, cont.</u> Listen: NAWM 100. Handel, Act II, Scene 10 of <i>Saul</i> (oratorio) Final Exam preparation
M	12/13	Comprehensive Final Exam (10:00 am – 12:00 pm)

****The contents of this syllabus are subject to change as deemed necessary by professor****

APPENDIX W

MUS 351: Music History II – 1750 to the Present

Course Information:

Instructor:	Dr. Terry L. Dean
Class Meetings:	MWF 10:00 – 10:50 a.m. Fine Arts, Rm. 234
Office:	Fine Arts, Rm. 225
Office Phone:	(812) 237-2792
E-mail:	terry.dean@indstate.edu
Office Hours:	MWF 2:00 – 3:00 p.m. and by appointment

Purpose:

This course surveys the history and development of Western art music from the mid 18th century to the present. The approach to learning used in this course is both historical and analytical: musical works will be considered in relation to and as representative of larger cultural, intellectual and political contexts on the one hand, and as embodiments of pure musical craft on the other. Students will be introduced to representative works by major composers from each of the musical periods. Students will also learn about the origins and development of major musical genres, forms and styles. By the end of the semester students will have acquired facility in musical analysis, which will enable them to identify, through critical listening and score analysis, the different styles and genres from each of the style periods discussed. Students will be introduced to the principal theoretical writings and aesthetic attitudes of each period. Prerequisites: MUS 150, 151, 212, 214, and 350

Capstone: MUS 350 and 351 serve as the General Education Capstone requirement for music majors. This course develops critical and creative thinking emphasized in Liberal Studies courses to examine music in the context of its social situations and the aesthetic assumptions. Students learn to synthesize information through lecture, readings, score study, listening, presentations, experiential learning assignments, and guided research and writing within the history of music. Moreover, the consideration of music's formative role in society as a socializing agent is studied through its numerous connections between political, social, economic, and world events. Finally, the subject matter and approaches discussed in MUS 350 and 351 demonstrate clearly the multiplicity of connections to many paths in the field of music.

Course Objectives: At the conclusion of this course, the student will have:

- 1) A thorough understanding of the major musical stylistic periods discussed in class, including musical forms, genres, realms of musical production, important musical elements, function, significant composers and representative works, etc.
- 2) A grasp on the relationship between cultural, social, and political events to the creation of musical works.
- 3) Detailed analytical and aural skills, including score study, listening, and notational concepts.
- 4) Fundamental research principles, bibliographic tools, and writing skills.

Required Texts:

J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 8th ed. (New York: W. W. Norton, 2010).

Norton Anthology of Western Music [NAWM], vol. 2: Classical and Romantic, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W. W. Norton, 2010).

Norton Anthology of Western Music [NAWM], vol. 3: Twentieth Century, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W. W. Norton, 2010).

Norton Recorded Anthology of Western Music, vol. 2: Classical and Romantic, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W. W. Norton, 2010).

Norton Recorded Anthology of Western Music, vol. 3: Twentieth Century, 6th ed., J. Peter Burkholder and Claude V. Palisca, eds. (New York: W. W. Norton, 2010).

*** The anthology will be utilized in virtually every scheduled class. It is required that every student brings the anthology to every class.

Optional Resource: Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. Seventh Edition. Chicago: The University of Chicago Press, 2007. ISBN 0-226-82337-7

Weiss, Piero and Richard Taruskin, eds. *Music in the Western World: A History in Documents*, 2nd ed. (Belmont, CA: Thomson Higher Education, 2008).

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University Policies: The University has policies regarding academic freedom, students with disabilities and other matters. Information related to these policies is available for your review at the following address:

<http://www.indstate.edu/gened/docs/Foundational%20Studies/Info%20on%20Sycamore%20Standard%20and%20ADA%20and%20Laptops%20and%20Academic%20Freedom.pdf>

Laptop Usage Forbidden: While the university has chosen to require laptops of its students, the university also recognizes and respects the right of faculty to conduct their classes as they deem appropriate. In this

course, no laptop may be used. Failure to comply with this direction is a violation of the Code of Student Conduct.

Academic Integrity:

The University Standards statement of Academic Dishonesty (Part I, Section 1) is: "Because academic integrity is a cornerstone of the University's commitment to the principles of free inquiry, students are responsible for learning and upholding professional standards in research, writing, assessment, and ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited." Please consult the Indiana State University Code of Student Conduct for more specific information regarding academic integrity.

Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Rm. 202A. The Director will ensure that you receive all the additional help that Indiana State University offers.

If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.

Other General Class Guidelines:

1. Have all assignments completed before class. Credit will not be given to assignments completed in class or turned in late.
2. Listen to and study musical examples before class using the score/listening worksheet.
3. Class participation does count toward your grade. Each day you will receive a mark in my grade book for attendance and participation.

Email Policy: It is your responsibility to check your email on a regular basis and in a timely fashion. Email sent to the instructor will generally be answered within 24 hours. Please do not send last-minute emails.

Email Format: All emails should contain in the subject line the course number and a descriptive subject (e.g. Subject: MUS 150, Question about Study Guide). Emails should contain a greeting (e.g., Dear Dr. Dean), use proper capitalization, grammar, and punctuation (i.e. no textspeak), and a signature line with the student's full name. Only emails sent to my official ISU email address will receive a response.

Grading Policy: The grade attained in this class will be based on three unit tests, the final exam, one research paper and its components, and listening quizzes. **See course schedule for important dates.**

- I. Listening Quizzes (6 at 4% each—24% total)
- II. Three Exams (36% at 12% each)
- III. Final Exam (20%)
- IV. Research paper (20%)

1) Exams & Quizzes

It is understood that each one of you learns differently and performs best under different circumstances. Therefore, your work in this course will be evaluated in a number of different ways. There will be **three**

in-class exams and a comprehensive final exam during the course of the semester. Your command of the material will also be evaluated via **six listening quizzes** spaced throughout the semester.

2) Writing Assignments

Among the major skills you will work on in this course, paramount to your careers as musicians, educators, and scholars is learning how to write articulately about music and how to conduct academic research. There are three primary writing assignments for this course. They are:

Research paper (12-15 pages). The final research project, a multi-staged essay, will help develop research skills and produce a substantial writing sample for use in applying for jobs or graduate school. With my assistance, you will research and prepare a 12-15 page essay on a topic of your choice concerning music from one of the three style periods covered in MUS 351 (i.e. Classic, Romantic, and Modern). This project should not solely be a biographical paper about a composer, nor should it only trace the historical development of a musical instrument. You will be responsible for all deadlines that they set.

Suggested topics include but are not limited to:

- Examine how a composer or group of composers reacted to the music of other composers (earlier and/or contemporary)
- Trace the reception history of a significant work
- Examine how multiple composers dealt with the same dramatic or literary theme
- Discuss the musical and aesthetic choices made by a specific composer in order to communicate a dramatic idea
- Examine a specific piece of music as a reaction to current events (religious or political)

NOTE: All assignments must be typed. Handwritten assignments will not be accepted. No exceptions! Use a standard 12-point, Serif font (e.g., Times New Roman) and 1-inch margins on all sides of the page. Late work will not be tolerated!

Schedule of Due Dates and Penalties for Research Paper

W	01/20	Topic and Preliminary Bibliography Due	5 points
M	02/01	Preliminary Proposal and Annotated Bibliography Due	10 points
F	02/12	Revised Proposal and Annotated Bibliography Due	5 points
M	03/01	Draft 1 Due (must be a complete draft)	20 points
W	03/31	Draft 2 Due (to be peer reviewed)	10 points
W	04/07	Peer Reviews Due (one copy to author/one copy to TD)	5 points
W	04/21	Final Draft Due	N/A

NOTE: Once a topic has been selected and approved by me, the topic cannot be changed. Use the first week of classes to explore your course text so that you can select a topic you will find both interesting and “doable” in the time allotted for the research project. It is also recommended that you maintain a research journal/blog (in BlackBoard) in which you record any observation or insights you discover during the research process. This will help you preserve useful information and ideas as you progress through the semester.

Grade Scale

A+	97.0 – 100.0	B-	80.0 – 82.9	D	63.0 – 66.9
A	93.0 – 96.9	C+	77.0 – 79.9	D-	60.0 – 62.9
A-	90.0 – 92.9	C	73.0 – 76.9	F	< 60.0
B+	87.0 – 89.9	C-	70.0 – 72.9		
B	83.0 – 86.9	D+	67.0 – 69.9		

MUS 351—Schedule

- M 01/11 Introduction to course: review syllabus (class expectations, grading, writing assignments, reasons for studying music history, etc.)
- W 01/13 Early Classical Opera
NAWM 101a-b: Giovanni Battista Pergolesi: *La serva padrona* (intermezzo)
NAWM 102: Johann Adolf Hasse: *Cleofide*, excerpt from Act II, scene 9, Digli ch'io son fedele (opera)
- F 01/15 Opera Reform
NAWM 104: Christoph Willibald Gluck: *Orfeo ed Euridice*, excerpt from Act II, scene 1 (opera)
- M 01/18 **No Classes: Martin Luther King, Jr. Day**
- W 01/20 **Topic for Research Paper – Submit composer(s) name, title of work(s), and preliminary bibliography including appropriate scores and recordings**
Early Classical Keyboard Music
NAWM 106: Domenico Scarlatti: Sonata in D Major, K. 119 (keyboard sonata)
NAWM 107: Carl Philipp Emanuel Bach: Sonata in A Major, H. 186, Wq. 55/4, second movement (keyboard sonata)
- F 01/22 Precursors to the Classical Symphony
NAWM 108: Giovanni Battista Sammartini: Symphony in F Major, No. 32, first movement (symphony)
NAWM 109: Johann Stamitz: Sinfonia No. 8 in E-flat Major (symphony)
- M 01/25 **Listening Quiz No. 1**
Precursors to the Classical Symphony, cont. & Pre-Classical Concerto
NAWM 110: Johann Christian Bach: Concerto for Harpsichord or Piano and Strings, Op. 7, No. 5, first movement (concerto)
- W 01/27 Classical Symphony
NAWM 112: Haydn: Symphony No. 92 in G Major (*Oxford*) (symphony)
NAWM 116 Wolfgang Amadeus Mozart: Symphony No. 41 in C Major (*Jupiter*), finale (symphony)
- F 01/29 Classical Sonata and Concerto
NAWM 114: Mozart: Piano Sonata in F Major, K. 332, first movement (sonata)
NAWM 115: Mozart: Piano Concerto in A Major, K. 488, first movement (concerto)
- M 02/01 **Preliminary Proposal and Annotated Bibliography Due**
Mozartean Opera
NAWM 117: Wolfgang Amadeus Mozart: *Don Giovanni*, excerpt: Act I, scenes 1–2 (drama giocoso)

- W 02/03 **Listening Quiz No. 2**
Late Classical Sonata
 NAWM 118: Ludwig van Beethoven: Piano Sonata in C Minor, Op. 13 (*Pathétique*), first movement (sonata)
- F 02/05 **The Symphony in Transition**
 NAWM 119: Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (*Eroica*), first movement (symphony)
- M 02/08 **Classical String Quartet**
 NAWM 111: Joseph Haydn: String Quartet in E-flat Major, Op. 33, No. 2 (*The Joke*), fourth movement (string quartet)
 NAWM 120: Beethoven: String Quartet in C-sharp Minor, Op. 131, first and second movements (string quartet)
- W 02/10 **Exam No. 1** (Early classical through Beethoven)
- F 02/12 **Revised Proposal and Annotated Bibliography Due**
Romantic Song and the Song Cycle
 NAWM 121: Franz Schubert: *Gretchen am Spinnrade* (Lied)
 NAWM 122: Schubert: *Winterreise*, excerpt: “Der Lindenbaum” (song cycle)
 NAWM 123: Robert Schumann: *Dichterliebe*, excerpt: “Im wunderschönen Monat Mai” (song cycle)
 NAWM 124: Stephen Foster: *Jeanie with the Light Brown Hair* (parlor song)
- M 02/15 **Romantic Keyboard Music**
 NAWM 125: R. Schumann: *Carnaval*, excerpts: *Eusebius*, *Florestan*, and *Coquette* (character pieces)
 NAWM 128: Franz Liszt: *Trois études de concert*, No. 3: *Un sospiro* (concert etude)
- W 02/17 **Music of Fryderyk Chopin**
 NAWM 126: Fryderyk Chopin: *Mazurka* in B-flat Major, Op. 7, No. 1 (character piece)
 NAWM 127: Chopin: *Nocturne* in D-flat Major, Op. 27, No. 2 (character piece)
- F 02/19 **Listening Quiz No. 3**
Romantic Chamber Music
 NAWM 135. Felix Mendelssohn: *Elijah*, Op. 70, Chorus: *And then shall your light break forth* (oratorio)
- M 02/22 **Programmaticism and the Program Symphony**
 NAWM 130: Hector Berlioz: *Symphonie fantastique*, fifth movement: “Dream of a Witches’ Sabbath” (program symphony)
- W 02/24 **The Romantic Concerto**
 NAWM 131: Felix Mendelssohn: *Concerto for Violin and Orchestra* in E Minor, Op. 64, third movement: *Allegretto non troppo—Allegro molto vivace* (concerto)

- F 02/26 Romantic Italian Opera
NAWM 137: Gioachino Rossini: *Il barbiere di Siviglia*, Act II, scene 5:
Cavatina, Una voce poco fa (opera)
- M 03/01 **Draft 1 Due (must be a complete draft!!!)**
Italian Bel Canto Opera
NAWM 138: Vincenzo Bellini: *Norma*, Act I, scene 4, excerpt: Cantabile, Casta diva (Bel canto opera)
NAWM 142: Giuseppe Verdi: *La traviata*, Act III, scena and duet (Bel canto opera)
- W 03/03 **Listening Quiz No. 4**
German Romantic Opera
NAWM 139: Giacomo Meyerbeer: *Les Huguenots*, closing scene of Act II (with Ein feste Burg) (French grand opera)
- F 03/05 NAWM 140: Carl Maria von Weber: *Der Freischütz*, Act II, finale: Wolf's Glen scene (German Romantic opera)
- M – F 03/08 – 03/12 **No Classes: Spring Break**
- M 03/15 Wagnerian Opera
NAWM 141: Richard Wagner: *Tristan und Isolde*, excerpts (music drama)
- W 03/17 Russian Realist Opera
NAWM 145: Modest Musorgsky: *Boris Godunov*, Coronation scene (Realist opera)
- F 03/19 German Romantic Symphony
NAWM 147: Johannes Brahms: Symphony No. 4 in E Minor, finale (symphony)
- M 03/22 **Listening Quiz No. 5**
Russian Symphonism
NAWM 151: Piotr Il'ich Tchaikovsky: Symphony No. 6 in B Minor (*Pathétique*), third movement (symphony)
- W 03/24 Late-Romantic Orchestral Song Cycle
NAWM 150: Gustav Mahler: *Kindertotenlieder*, No. 1, *Nun will die Sonn' so hell aufgeh'n* (orchestral song cycle)
- F 03/26 Fin de siècle Tone Poem
NAWM 149: Richard Strauss: *Don Quixote*, excerpts: themes and variations 1 and 2 (tone poem)
- M 03/29 **Exam No. 2 (Schubert through Strauss)**
- W 03/31 **Draft 2 Due (to be peer reviewed)**
French Impressionism
NAWM 156: Claude Debussy: *Nuages*, from *Trois Nocturnes* (symphonic poem)

- F 04/02 Atonal Expressionism
NAWM 160: Arnold Schoenberg: *Pierrot lunaire*, Op. 21, excerpts No. 8 *Nacht* and No. 13 *Enthauptung* (song cycle)
- M 04/05 German Expressionist Opera
NAWM 162: Alban Berg: *Wozzeck*, opera, excerpt: Act III, scene 3 (opera)
- W 04/07 **Peer Reviews Due (one copy to each author/one copy to TD)**
12-tone Serialism
NAWM 161: Schoenberg: Piano Suite, Op. 25, Prelude & Minuet and Trio (suite)
NAWM 163: Anton Webern: Symphony, Op. 21, first movement (symphony)
- F 04/09 Russian Scythianism
NAWM 164: Igor Stravinsky: *The Rite of Spring*, excerpts *Danse des adolescentes* and conclusion of part ii: *Danse sacrale* (ballet)
- M 04/12 **Listening Quiz No. 6**
Music of Béla Bartók
NAWM 167: Béla Bartók: *Music for Strings, Percussion and Celesta*, third movement (symphonic suite)
- W 04/14 Early American Experimenters
NAWM 168: Charles Ives: *General William Booth Enters into Heaven* (art song)
NAWM 180: Ruth Crawford Seeger: String Quartet 1931, fourth movement (string quartet)
- F 04/16 Musical Transcendentalism
NAWM 184: Olivier Messiaen: *Quartet for the End of Time*, first movement (*Liturgie de cristal*) (quartet for violin, clarinet, violoncello, and piano)
- M 04/19 Search for American Nationalism
NAWM 181: Aaron Copland: *Appalachian Spring*, excerpt, with variations on *Simple Gifts* (ballet suite)
NAWM 182: William Grant Still: *Afro-American Symphony*, first movement (symphony)
- W 04/21 **Final Draft Due**
Socialist Realism and the Soviet Symphony and Film Music
NAWM 175: Sergei Prokofiev: *Alexander Nevsky*, fourth movement: *Arise, Ye Russian People* (cantata)
NAWM 176: Dmitri Shostakovich: Symphony No. 5, Op. 47, second movement (symphony)
- F 04/23 **Exam No. 3 (Debussy through Shostakovich)**
- M 04/26 20th-century British Opera
NAWM 185: Benjamin Britten: *Peter Grimes*, excerpt from end of Act III (opera)

- W 04/28 The Post-War Avant-Garde: Experiments in Sound
NAWM 187: John Cage: *Sonatas and Interludes*, excerpt: *Sonata V* (prepared piano piece)
NAWM 195: Krzysztof Penderecki: *Threnody for the Victims of Hiroshima* (tone poem)
- F 04/30 The Post-War Avant-Garde: Electro-Acoustic Hybrids
NAWM 193: George Crumb: *Black Angels, Thirteen Images from the Dark Land*, excerpts (image 4: *Devil-Music* & image 5: *Danse macabre*) (amplified string quartet)
NAWM 194: Milton Babbitt: *Philomel*, section I (melodrama for soprano, recorded soprano, and synthesized sound)
- M 05/03 **Final Exam (10:00 a.m. – 12:00 p.m.)**

****The contents of this syllabus are subject to change as deemed necessary by the instructor****

APPENDIX X

Indiana State University
Music Department Faculty Meeting Agenda
April 15, 2010
11:05 a.m. – 12:35 p.m.
PA 150

1. Approval of minutes for March 18, Meeting

2. MCAC Action Item : Jazz Certificate

Motion from MCAC is to suspend the jazz certificate for one year. The committee will take this time to review the certificate and make final recommendations for reinstatement or deletion after a thorough review next year. (Note from Chairperson: Jazz Ensemble and Jazz Combos will continue as they have been in the past with the exception that for Combos, like other Chamber Music, students will not be allowed to register for 0 hours credit)

3. New business:

Election of 2010-2011 Department of Music Committee Members

1) Administrative Advisory Committee (2 members)

2) MCAC: elect two members for 2-year terms.

Remaining members: Dennis Ballard, Brian Kilp, Janet Piechocinski

If you intend to nominate someone, please check to see if he or she is willing to serve

3) Personnel: elect three members for 2-year terms, tenured faculty

Remaining members: Paul Bro (2010-2011), Scott Buchanan (2010-2011),

Mark Carlisle (2010-2011), Doug Keiser (2010-2011)

If you are going to nominate someone, please check to see if he or she is willing to serve.

Nominations and elections for student awards

1) Hagan Music Scholar Prize (Graduating student with the highest GPA) -93 hours minimum; December, May, or August graduate

2) Music Medal Award (Outstanding Graduating Student) -93 hours minimum; December, May, or August graduate

3) Hagan Senior Performer Award (Most Outstanding Senior Performer) -93 hours minimum; December, May, or August graduate

4) Minerva Pepinsky Award (Outstanding Junior) -62 hours minimum, 3.0 GPA

4. Chair's Report

April 26: 5:00 p.m. Celebration of the Year's Accomplishments

5. Announcements

April 28 Honors Assembly, 3:30 p.m.

6. Announcements from the floor

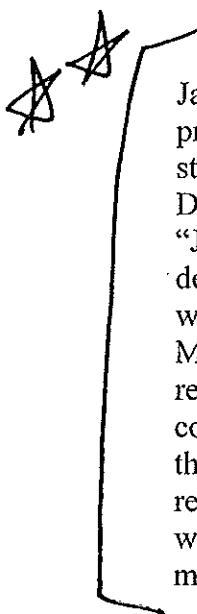
7. Adjournment

INDIANA STATE UNIVERSITY
DEPARTMENT OF MUSIC
MINUTES OF FACULTY MEETING
THURSDAY, APRIL 15, 2010

Excused: K. Fowler

Dr. Cobb Lippens opened the meeting at 11:05 a.m. and called for additions and/or corrections to the meeting minutes of March 18, 2010. Dr. W. Davis moved and Dr. Carlisle seconded the motion to approve the minutes. The minutes of March 18 were approved as distributed through a unanimous voice vote.

Dr. Finnie expressed concern that recent voting through e-mail voting does not allow for discussion and asked that the following statement from him be included in the minutes. "The Department of Music Faculty email vote results announced on March 31 that suspended the Comparative Studies Program, and the results of the Chair's in-person polling of each faculty member announced on March 23 that established a new faculty workload policy were not held in accordance with Robert's Rules of Order. Specifically, individual faculty rights in relation to an anonymous ballot and discussion of the motion on the floor were eliminated from the process. Also, a majority vote by the faculty cannot remove or modify the voting rights of the remaining faculty. Therefore the results of both votes are invalid." Dr. Simms spoke in agreement that the interests of the minority need to be protected. Dr. Cobb Lippens said that most other departments on campus do not have secret ballots. Dr. Carlisle asked Dr. Finnie for clarification as to whether or not he was requesting specific action regarding the suspension of the Comparative Studies Program. Discussion followed. Dr. Cobb Lippens asked the faculty to either rescind the vote or to move on to other agenda items. Discussion continued with Dr. Clifton and Dr. Simms indicating that committee members felt there was a lack of chair support for the Comparative Studies Concentration prior to the vote.

 MCAC Item: Jazz Certificate. Dr. Ballard stated that MCAC recommends the Jazz Certificate be suspended for one year. Dr. Kilp indicated that the jazz studies program is a recruitment issue given that Ball State offers a jazz minor. Professor Waugh stated that courses to meet the Jazz Certificate requirements are not all currently offered. Discussion followed and included a comment that the Ball State program is referred to as "Jazz Commercial Music." Dr. Mitchell and Dr. J. Piechocinski stated that the department was not allowed to offer a jazz minor at the time the Jazz Certificate program was developed. Dr. C. Davis moved and Dr. B. Kilp seconded the motion to amend the MCAC proposal so that the second sentence reads "The committee will take this time to review the certificate and make final recommendations for reinstatement, deletion, or conversion to a minor after a thorough review next year." The amendment was approved through a hand vote. (18 in favor, 0 opposed, 0 abstentions) Discussion followed regarding faculty support for jazz studies. The amended recommendation from MCAC was approved through a hand vote. (18 in favor, 0 opposed, 0 abstentions) Dr. Kilp moved and Dr. Ballard seconded the motion to provide a statement indicating that the

faculty in the Department of Music wish to reaffirm the department's commitment to having a vibrant jazz component. The statement was approved through a hand vote. (18, 0, 0)

Administrative Advisory Committee Election—Three Members. Julie Edwards and Rob Waugh were nominated to represent the one-year and part-time faculty; Bill Davis, Janet Piechocinski, and Ted Piechocinski were nominated to represent the tenured and tenure-track faculty. Rob Waugh and Ted Piechocinski were elected through a paper ballot. Linda Luebke was elected to serve on the committee as an at-large faculty member following a tie breaker.

MCAC Committee Election—Two Members. Kurt Fowler and Randy Mitchell were nominated and elected to serve two-year terms (2010-2012) through a hand vote. (17, 0, 0) Dennis Ballard, Brian Kilp, and Janet Piechocinski will remain on the committee for 2010-2011.

Personnel Committee Election—Three Members. Colleen Davis, Jimmy Finnie, Brian Kilp, and Beverley Simms were nominated to serve two-year terms (2010-2012). Colleen Davis, Jimmy Finnie, and Beverley Simms were elected through a paper ballot. Paul Bro, Scott Buchanan, Mark Carlisle, and Doug Keiser will remain on the committee for 2010-2011.

Music Medal. Kurt Baer, Erich Kendall, and Teresa Ulrich were nominated to receive the Music Medal. Teresa Ulrich was selected through a paper ballot.

Paul W. Hagan Scholar Prize. Kurt Baer was selected to receive the prize as the graduating senior with the highest GPA.

Paul W. Hagan Senior Performer Prize. Kurt Baer, Amy Chandler, and Andrew Moore were nominated to receive the award. Kurt Baer was selected to receive the award through a paper ballot.

Minerva Pepinsky Scholarship. Michael Baum, Alicia Miller, and Christian Schrock were nominated to receive the scholarship. Michael Baum was selected to receive the scholarship through a paper ballot.

Dr. Cobb Lippens distributed a spreadsheet detailing music scholarship awards, and she announced that the fall faculty retreat would be held on Friday, August 20. Prospective dates for a picnic are August 26, August 27, or September 2.

Dr. Ted Piechocinski recognized Dr. Janet Piechocinski for her service to the department in the capacity of Assistant Chair.

The meeting was adjourned at 12:30 p.m.

APPENDIX Y

College of Arts and Sciences
Academic Affairs Committee Meeting
September 13, 2010, 3:30 PM
Stalker Hall, Room 211

AGENDA

1. Call to Order
2. Election of Chair
3. Approval of minutes
4. Curricular Proposals
 - a. Biology – Elimination of Life Sciences Minor Code
 - b. Criminology – Revisions to M.A.
 - c. English – Folklore Minor Elimination
 - d. English – Linguistics Minor Elimination
 - e. English – Technical Writing Minor Elimination
 - f. Math – Math Education Minor Elimination
 - g. Music – Jazz Certificate Banking
 - h. Music – Music with Concentration in Merchandising Elimination
 - i. Music – Music Theater Minor for Music Majors Elimination
 - j. Preprofessional Programs – Pretheology Elimination
 - k. Social Science Education – Elimination of major codes for US History, Psychology, Economics, Sociology, Geography, Anthropology, World History, Government

Arts and Sciences Academic Affairs Committee
Minutes of Meeting #1
September 13, 2010

Time: 3:32 P.M.

Place: Stalker Hall 211

Members present: Patrick Bennett, Liz Brown, Fran Lattanzio, Mandy Reid

Absent: Jacqueline Shin

Ex Officio: Harriet Hudson

Guests: None

Call to order/Roll Call

The meeting was called to order at by H. Hudson at 3:32 p.m.

Election of Chair

Liz Brown was selected Chair by acclimation.

Approval of minutes

Minutes from the last AAC meeting were approved by email last year, so no minute approval was necessary at this meeting.

Curricular Proposals

A motion was made to combine all eliminations into one vote and was approved. (FL/PB 4-0-0)

The Jazz Certificate was then discussed. F. Lattanzio was curious if the program had not had anyone complete it recently due to lack of interest or lack of an ability to offer the courses. H. Hudson stated it was probably some of both, but this was being done at the request of Music's accrediting body. The banking was approved (FL/MR 4-0-0).

Last up was the MA in Criminology and Criminal Justice. This program had substantial revisions last year, and in those revisions an error was made as to the number of hours required for electives. A change in the wording was suggested to make it clearer that students were to take 6 total hours of electives, and could choose a course from three listed as part of those six. The revision that went through last year stated students must take 9 hours of electives with a course from three listed separately being required. The proposal was approved as amended with these changes:

Choose 6 credits from the following:

CRIM 602 - Correctional Counseling 3 credits

CRIM 603 - Seminar: Treatment Practices and Techniques in Corrections 3 credits

CRIM 604 - Seminar: Police Problems and Practices 3 credits

Three of these six credits may be chosen from the following courses:

CRIM 609 - Criminal Justice Organization and Management 3 credits

PA 601 - Proseminar in Public Administration 3 credits

PA 605 - Organizational Behavior in Public Agencies 3 credits

(FL/PB 4-0-0)

Discussion then ensued on the deadlines for the catalog and the workload expected for the AAC Committee.

The meeting was adjourned at 4:22 p.m. The next meeting is tentatively scheduled for September 27th at 3:30 p.m. in Stalker Hall 211.



APPENDIX Z

Academic Notes

September 20, 2010

AN 2010-2011

ACADEMIC NOTES PUBLICATION SCHEDULE FOR FALL 2010

Below is the circulation schedule for the electronic copy of *Academic Notes* through December 20, 2010. All submissions for inclusion in *Academic Notes* are due in the Office of Academic Affairs no later than 10:00 a.m. on the Wednesday prior to the distribution of *Academic Notes* on the following Monday. Submissions must be in hard copy along with an e-mail, disk, or CD with the same information. The electronic version must be formatted either in Word with pages with signatures scanned and inserted as a picture OR PDF saved as text and image. (Do NOT send PDF just saved as an image.) Information submitted to *Academic Notes* that is not accompanied by an electronic version or that is incomplete or unusable will be returned to the appropriate office. *Academic Notes* is available using Acrobat Reader at http://www.indstate.edu/academicaffairs/academic_notes.htm During the summer months, *Academic Notes* is published every other week.

ACADEMIC NOTES PUBLICATION SCHEDULE FOR FALL 2010

<u>Deadline for Items</u>	<u>Issue Date</u>
September 22	September 27
September 29	October 4
October 6	October 11
October 13	October 18
October 20	October 25
October 27	November 1
November 3	November 8
November 10	November 15
November 17	November 22
November 24	November 29
December 1	December 6
December 8	December 13
December 15	December 20

ACALOG NOTE

The format for curriculum proposals has changed to correspond with the structure of Acalog, the new version of the electronic catalogs. Some proposals will be published under the old structure and some under the new structure during this transition period.

Improved Electronic Catalog

The new electronic version of the undergraduate catalog is posted at <http://www.indstate.edu/academics/catalogs.htm> Some advantages of the new format are:

- It is easily searchable and searchable from the internet
- It is easier for students and advisors to find and choose the courses students need
- Students create a personal portfolio of courses in which they are interested
- Links to information such as department web sites, advising information, and video clips can easily be added
- Every page can easily be printed.

If you have questions, please contact Academic Affairs, extension 3662.

CURRICULUM

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UNDERGRADUATE PROPOSALS

COURSE REVISIONS

COLLEGE OF ARTS AND SCIENCES: Criminology and Criminal Justice

CRIM 416 - Symposium on Criminology

1-3 credits

APPENDIX AA



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Jun 23, 2010

2010-2011 Undergraduate Catalog

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Piano Pedagogy Certificate

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(minimum of 16 credits)

The courses required for the completion of the Certificate in Piano Pedagogy provide specialized training in piano teaching. The Department of Music grants the certificate to degree and non-degree students. Degree and non-degree options are explained below.

Required Courses (minimum):

- MUS 404 - Piano Pedagogy I 3 credits
- MUS 405 - Piano Pedagogy II 3 credits
- MUS 406 - Piano Literature 3 credits
- MUS 407 - Piano Teaching Materials 2 credits
- MUS 408 - Practical Skills for Keyboard Players 2 credits
- MUS 410 - Internship in Piano Teaching 2 credits

Select one from the following:

- MUS 379 - Junior Recital 1 credits
- MUS 479 - Senior Recital 1 credits (recital on piano or organ)

Music Degree Option:

(16 credits)

Students concurrently pursuing a music degree receive the certificate by completing the required 16 credits of courses listed above.

Non-degree Option:

(minimum of 16 credits)

Non-degree students and students pursuing degrees in fields other than music must complete the required courses listed above. In addition, course work—or demonstrated equivalent competency—in music theory, music history/literature, and piano or organ performance is required. Interviews and auditions will determine whether additional course work will be required. Competency in music theory should equal that of students completing 212; competency in music history/literature should equal that of students completing 151; competency in piano or organ performance should equal that of students completing four semesters of 272 and 274 or 276. Write or telephone the chairperson of the Department of Music for further details.

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APPENDIX BB



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Jun 23, 2010

2009-2010 Graduate Catalog

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My Portfolio

Piano Pedagogy Certificate

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(16 credits)

This certificate may be added to any area of specialization leading to the Master of Music degree.

Required Courses:

- MUS 504 - Piano Pedagogy I 3 credits
- MUS 505 - Piano Pedagogy II 3 credits
- MUS 506 - Piano Literature 3 credits
- MUS 507 - Piano Teaching Materials 2 credits
- MUS 508 - Practical Skills for Keyboard Players 2 credits
- MUS 510 - Internship in Piano Teaching 2 credits
- MUS 679 - Recital 1-3 credits

Note:

Courses in the 500 series are open to undergraduates as *400 series. Graduate students are required to do additional work of a research nature. A course taken at the 400 level may not be repeated at the 500 level.

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APPENDIX CC

PIANO PEDAGOGY 404/504

COURSE REQUIREMENTS , FALL 2009

Dr. Janet Piechocinski, Instructor
X2774, jpiechocins@indstate.edu

Dr. Lynette Browne, Director of the ISU Community Music Center
X2739, lbrowne@indstate.edu

REQUIRED MATERIALS

1. Jacobson, Jeanine. Professional Piano Teaching. Alfred, 2006. (Available at the ISU Bookstore)
2. Faber, Nancy and Randall. Piano Adventures, Lesson Book, Primer Level, and Performance Book Primer Level. The FJH Music Company, Inc. (\$12.95)
3. "MusikGarten" (family materials set, \$45)
"MusikGarten" (optional teacher's materials set, \$60)
Please make check payable to CMC.
4. Subscription to *Clavier Companion* (\$26.95 payable to Indiana State University)
5. Membership in the Music Teachers National Association and its state affiliate, the Indiana Music Teachers Association (\$12 to MTNA, \$5 to IMTA)
6. Large Three-Ring Binder and Dividers

TEACHING PROJECTS (55%)

Problems and Solutions (5%)

As part of your two-member focus group, present two ten-minute "Problems and Solutions" sessions as assigned. In the sessions, you will each briefly discuss a success in your teaching, along with a difficulty you are experiencing. As part of the session, please involve the class in finding solutions to the difficulty.

Private Lesson Plans (20%)

As part of your two-member focus group, write and present two different private lesson plans as assigned. Each twenty-minute presentation will include distribution of your written plan to the class, an oral summary, and selected demonstration teaching.

Demonstration Class Participation (10%)

Attend each demonstration group lesson as scheduled. All but the first demo class will occur on Wednesdays at 4:00 p.m. in FA 316. (The first demo class will be taught on Wednesday, Sept. 16 at 4 p.m.)

Actively participate in each group lesson by doing activities along with the children, and by teaching short segments as assigned by Dr. Browne and Dr. Piechocinski. The Demonstration Class Participation grade will be an average of these weekly grades.

Private Lesson Teaching Performances (20%)

Teach the weekly 30-minute private lesson for one child enrolled in the beginning piano program (a total of 13 lessons). Dr. Piechocinski will observe you teaching two of these lessons by viewing the recording, and a time will be scheduled to discuss the teaching with you personally. Based upon notes you take during this discussion, submit a 1-2 page, typewritten, self-evaluation. (You will record these lessons for your convenience in preparing the self-evaluation.)

EXAMS/NOTEBOOK (45% Ug, 35% Grad)

Midterm Exam (15% Ug, 10% Grad)

A 50-minute written exam covering information about the Piano Adventures method, general knowledge of written piano methods, beginning piano technique, and learning theory.

Final Exam (20%)

A two-hour comprehensive written exam covering any information presented during the semester.

Notebook (10% Ug, 5% Grad)

Maintain a three-ring notebook for the filing of class notes and forms. The entire notebook will be checked at the end of the semester. If you wish, you may use a separate notebook for class notes and miscellaneous handouts. The following information and forms should be filed in separate sections:

- Class Notes
- Handouts
- CMC Assignments
- Plans for Group Lessons
- Plans for Weekly Private Lessons
- Self - Evaluations
- Exams

GRADUATE STUDENT PROJECT (10%)

Prepare a research project in which you survey and evaluate eight different beginning piano methods as assigned. Give a 30-minute oral presentation on three of these methods. As part of the presentation, prepare a summary handout for distribution to each member of the class.

OTHER REQUIREMENTS

CMC Recital Attendance

Attend your private student's end-of-semester recital in the Community Music Center (Recital Hall). **If you do not attend the recital, your final grade will be lowered by 5 percentage points.**

ATTENDANCE

EXCUSED ABSENCES will be given for students who attend university-sponsored field trips or departmental ensemble tours. Routine illnesses are not excused unless the student has visited a physician and presents a letter from that physician stating that the student was too ill to attend class. "Notes" from the ISU Health Center staff that simply state that the student "visited" the Health Center will not be considered.

UNEXCUSED ABSENCES. Two unexcused lecture class absences are allowed. One unexcused demo class absence is allowed. These absences must not, however, occur on days when Student In-Class Presentations take place. Students who are scheduled to do a presentation, and whose absences are not excused, will receive a grade of "zero." Students who are scheduled to do a presentation and whose absences are excused will receive "no grade."

Students with excessive unexcused absences (3 or more lecture class absences and/or 2 or more demo class absences) will have their final course grades lowered by one-half letter for each additional absence.

GRADING SCALE

A+	95		
A	90	C	70
B+	85	D+	65
B	80	D	60
C+	75	F	59 or lower

ASSIGNMENT LATE POLICY

Focus Group activities must be completed on time. If not prepared on time, or if your absence is "unexcused" on that day, the activity will receive an automatic grade of F. If you are "excused" on that day, you will receive "no grade."

Notebooks will not be accepted late. If not submitted by the deadline, the notebook will receive a grade of "F."

Missed exams will be made up only if the absence is "excused."

Written assignments submitted late will receive a five-point deduction for each day of delayed submission.

Students who complete the Certificate are equipped to:

- a. give piano instruction to students of all ages and levels from elementary through intermediate.
- b. teach in individual and group settings.
- c. evaluate and use available publications for piano teaching.
- d. demonstrate and teach functional keyboard skills such as transposing, sight playing, harmonizing, and improvising.
- e. perform piano literature at an advanced level.
- f. establish a successful piano studio.
- g. incorporate available technologies into their teaching.

2. The Certificate in Piano Pedagogy includes 16 credit hours (Five courses, plus an Internship and a Recital) of required coursework that covers a broad range of pedagogical topics. The five courses are offered on a rotating basis, the complete cycle taking four semesters to complete. The Internship and the Recital are generally done after the five courses have been completed, and add one or two semesters to the length of the program.

3. The Certificate in Piano Pedagogy Curriculum:

- a. Piano Pedagogy I (3 credit hours) Students study and apply teaching techniques necessary for successful private and group instruction at the elementary level. A demonstration group class of beginners provides lab experiences for weekly observation and periodic practice teaching.
- b. Piano Pedagogy II (3 credit hours) Students study and apply teaching techniques necessary for successful private and group instruction at the intermediate and early advanced levels. A demonstration group class provides lab experiences for weekly observation and periodic practice teaching.
- c. Piano Teaching Materials (2 credit hours). Students examine, perform, and evaluate piano literature at the elementary through intermediate levels. Solo piano music by pedagogical composers and master composers is the chief focus, along with bibliographic sources that help students locate appropriate materials. Students give presentations and

Music 404/504, Fall 2009
Course Calendar

Attendance at all classes and other events is REQUIRED, unless otherwise indicated.

Week 1: August 26

Wednesday Introduction

Week 2: August 31 and September 2

Monday *Sequences for Success* (handout)

Wednesday Introduction to Learning Theory (handout)

Week 3: September 9 and 11

Monday No Class: Labor Day

Wednesday Learning Theory, Cont.

Week 4: September 14 and 16 (CMC Week 1)

Monday Introduction to the *Piano Adventures* piano method
Private Lesson Plan I

Wednesday *MusikGarten* and Group Lesson Plan 1 (Guest: Dr. Lynette
Schwane, ISU Community Music Center)

Group Lesson 1, 4:00 p.m.

Please plan to teach Private Lesson 1.

Week 5: September 21 and 23 (CMC Week 2)

Monday *Problems and Solutions: Lesson 1 (group discussion)*
The Faber Piano Institute (faberinstitute.org)
Please view sample lesson plans for Week 2 new pieces.

Wednesday Private Lesson Plan 2
Group Lesson 2, 4:00 p.m.
Reading Assignment (PPT): Chapter 4: Teaching Beginners and Elementary Students, PP. 67-126 (read by Monday)

*Please plan to teach Private Lesson 2.
Receive Assignment 3.*

Week 6: September 28 and 30 (CMC Week 3)

Monday Topic: Lesson Planning and Repertoire Strategies
Turn in Lesson Plan 3.

Wednesday *Problems and Solutions: Lesson 2 (Jung/Yoder)*
Focus Group: Private Lesson 3 (Kim/Lundstrom)
Group Lesson 3, 4:00 p.m.

Reading Assignment (PPT): Chapter 5: Teaching Rhythm and Reading, PP. 127-152 (read by Monday)

*Please plan to teach Private Lesson 3.
Receive Assignment 4.*

Week 7: October 5 and 7 (CMC Week 4)

Teaching Performance #1 (all students) this week (please record your teaching)

Monday Topic: Reading Basics
Turn in Lesson Plan 4.

Wednesday *Problems and Solutions: Lesson 3 (Kim/Oelker)*
Focus Group: Private Lesson 4 (Yoder/Kai)
Group Lesson 4, 4:00 p.m.

Reading Assignment (PPT): Chapter 2: Principles of Learning, PP.
21-38 (read by Monday)

Please plan to teach Private Lesson 4.
Receive Assignment 5.

Week 8: October 12 and 14 (CMC Week 5)

Monday Topic: Learning Styles
Turn in Lesson Plan 5.

Wednesday *Problems and Solutions: Lesson 4 (Forthum/Kai)*
Focus Group: Private Lesson 5 (Jung/Oelker)
Group Lesson 5, 4:00 p.m.
Self-Evaluation Teaching Performance Report #1 Due Today

Please plan to teach Private Lesson 5.
Receive Assignment 6.

Week 9: October 19 and 21 (CMC Week 6)

Monday *MIDTERM EXAM*
Turn in Lesson Plan 6.

Wednesday *Problems and Solutions: Lesson 5 (Jung, Lundstrom)*
Focus Group: Private Lesson 6 (Forthun)
Group Lesson 6, 4:00 p.m.

Reading Assignment (PPT): Chapter 6: Teaching Technique and
Musical Sound Development, PP. 153-181 (read by
Monday)

Please plan to teach Private Lesson 6.
Receive Assignment 7.

Week 10: October 26 and 28 (CMC Week 7)

Monday Topic: Elementary Keyboard Technique
Turn in Lesson Plan 7.

Wednesday *Problems and Solutions: Lesson 6 (Kim/Yoder)*
Focus Group: Private Lesson 7 (Jung, Oelker)
Group Lesson 7, 4:00 p.m.

Reading Assignment (PPT): Chapter 7: Elementary Performance
and Study Repertoire, PP. 183-219 (read by Monday)

Please plan to teach Private Lesson 7
Receive Assignment 8.

Week 11: November 2 and 4 CMC Week 8)

Teaching Performance #2 (all students) this week (please record your teaching)

Monday Topic: Choosing and Teaching Elementary Repertoire
Turn in Lesson Plan 8.

Wednesday *Problems and Solutions: Lesson 7 (Kai/Oelker)*
Focus Group: Private Lesson 8 (Kim, Lundstrom)
Group Lesson 8, 4:00 p.m.

Reading Assignment (PPT): Chapter 8: Developing Musicality in
Elementary Students, PP. 221-266 (read by Monday)

Please plan to teach Private Lesson 8.
Receive Assignment 9.

Week 12: November 9 and 10 (CMC Week 9)

Monday Topic: The Musical Young Pianist
Turn in Lesson Plan 9.

Wednesday *Problems and Solutions: Lesson 8 (Forthun/Lundstrom)*
Focus Group: Private Lesson 9 (Yoder/Kai)
Group Lesson 9, 4:00 p.m.

Reading Assignment (PPT): Chapter 3: Beginning Methods, PP.
39-65 (read by Monday)

Please plan to teach Private Lesson 9.
Receive Assignment 10.

Week 13: November 16 and 18 (CMC Week 10)

Monday Topic: Published Methods
Turn in Lesson Plan 10.

Wednesday *Problems and Solutions: Lesson 9 (Jung/Yoder)*
Focus Group: Private Lesson 10 (Forthun)
Group Lesson 10, 4:00 p.m.

Please plan to teach Private Lesson 10.
Receive Assignment 11.

Week 14: November 23 and 25 (CMC Week 11)

Monday *Problems and Solutions: Lesson 10 (Oelker-10 minutes)*
Graduate Project #1
Topic: Published Methods, Con.
Turn in Lesson Plan 11.

Wednesday NO CLASS (& no group/private lessons): Thanksgiving Break

Week 15: November 30 and December 2 (CMC Week 12)

Monday Graduate Project # 2
Topic: Published Methods, Con.

Wednesday *Problems and Solutions: Lesson 10 (Kai/Lundstrom)*
Group Lesson 11, 4:00 p.m.

Self-Evaluation Teaching Performance Report #2 Due Today

Graduate Student Project Presentation

*Please plan to teach Private Lesson 11.
Receive Assignment 12.*

Week 16: December 7 and 9 (CMC Week 13)

Monday Graduate Project #3
Turn in Lesson Plan 12.

Wednesday *Problems and Solutions: Lesson 11 (Forthun/Kim)*
Group Lesson 12, 4:00 p.m.

Review for Final Exam

Please plan to teach Private Lesson 12.

Week 17: December 16 (CMC Week 14)

Wednesday Final Exam, 1:00 p.m.
Pedagogy Notebooks due at exam time

Please note: for the final round of *Problems and Solutions*, the instructor reserves the right to substitute a different project.

APPENDIX DD

PIANO PEDAGOGY II 405/505

COURSE REQUIREMENTS, SPRING 2010

Dr. Janet Piechocinski, Instructor
X2774, jpiechocins@indstate.edu
Office Hours: 8, 10 TR PA 159

Dr. Lynette Browne, Director of the ISU Community Music Center
X2739, lbrowne@indstate.edu

REQUIRED MATERIALS

1. Jacobson, Jeanine. Professional Piano Teaching. Alfred, 2006. (Available at the ISU Bookstore).
2. Klingenstein, Beth Gigante. The Independent Piano Teacher's Studio Handbook. Hal Leonard, 2009.
3. Faber, Nancy and Randall. Piano Adventures, Lesson Book, Primer Level; Performance Book Primer Level; and Lesson Book 1. The FJH Music Company, Inc. (\$12.95)
4. "MusikGarten" (family materials set, \$45)
"MusikGarten" (optional teacher's materials set, \$60)
Please make check payable to CMC.
5. Subscription to *Clavier Companion* (\$26.95 payable to Indiana State University)
6. Membership in the Music Teachers National Association and its state affiliate, the Indiana Music Teachers Association (\$12 to MTNA, \$5 to IMTA)
7. Large Three-Ring Binder and Dividers

TEACHING PROJECTS (20% UG; 10% GRAD)

Private Lesson Plans & Evaluations

Write and submit a lesson plan for each week's private lesson.

Model Teaching

You will be assigned two 'model teaching' experiences. The content of your model teaching will be determined in collaboration with Dr. Piechocinski.

Demonstration Class Participation

Attend each demonstration group lesson as scheduled. All demo classes will occur on Wednesdays at 4:00 p.m. in FA 316.

Actively participate in each group lesson by doing activities along with the children, and by teaching short segments as assigned by Dr. Browne and Dr. Piechocinski.

Private Lesson Teaching Performances

Teach the weekly 30-minute private lesson for one child enrolled in the beginning piano program (a total of 15 lessons). Dr. Piechocinski will observe you teaching three of these lessons by viewing the recording, and a time will be scheduled to discuss the teaching with you personally. Based upon notes you take during this discussion, submit a 1-2 page, typewritten, self-evaluation. (You will record these lessons for your convenience in preparing the self-evaluation.)

OTHER PROJECTS (40%)

Clavier Companion reports (10%)

Submit a summary and evaluation for two different articles in *Clavier Companion* magazine.

Rote Teaching Project (10%)

Given a beginning solo, create a set of lesson plans and a 1-page abstract that you will use to teach the piece to your pre-college beginning student over a period of 3-4 weeks. Your project must be turned in, graded, and revised as needed BEFORE you actually begin teaching the piece to your student. The rote piece will be performed by your student at the Community Music Center recital at the end of the semester.

Technique Project (10%)

Given a set of technical materials, determine the purpose and analyze the technical requirements for each piece. Prepare a written summary of your findings, along with an oral presentation to be given in class.

Studio Brochure and Policy Statement (10%)

Following examples discussed in class, design your own studio brochure (with accompanying policy statement) containing information regarding tuition, studio policies, curriculum, and your professional qualifications and teaching philosophy. Provide copies of your brochure for every member of the class, and for the instructor.

EXAMS (40%)

Three Exams

Notebook (deduction if not organized properly)

Maintain a three-ring notebook for the filing of class notes and forms. The entire notebook will be checked at the end of the semester. If you wish, you may use a separate notebook for class notes and miscellaneous handouts. The following information and forms should be filed in separate sections:

- Class Notes
- Handouts
- CMC Assignments
- Plans for Group Lessons
- Plans for Weekly Private Lessons
- Self – Evaluations
- Exams

GRADUATE STUDENT PROJECT (10%)

Prepare a research project in which you survey and evaluate eight different beginning piano methods as assigned. Give a 30-minute oral presentation on three of these methods. As part of the presentation, prepare a summary handout for distribution to each member of the class.

OTHER REQUIREMENTS

CMC Recital Attendance

Attend your private student's end-of-semester recital in the Community Music Center (Recital Hall). **If you do not attend the recital, your final grade will be lowered by 5 percentage points.**

AIM Auditions

Assist with the IMTA-sponsored AIM Auditions. **If you do not participate, your final grade will be lowered by 5 percentage points.**

ATTENDANCE

EXCUSED ABSENCES will be given for students who attend university-sponsored field trips or departmental ensemble tours. Routine illnesses are not excused unless the student has visited a physician and presents a letter from that physician stating that the student was too ill to attend class. "Notes" from the ISU Health Center staff that simply state that the student "visited" the Health Center will not be considered.

UNEXCUSED ABSENCES. Two unexcused lecture class absences are allowed. One unexcused demo class absence is allowed. These absences must not, however, occur on days when Student In-Class Presentations take place. Students who are scheduled to do a presentation, and whose absences are not excused, will receive a grade of “zero.” Students who are scheduled to do a presentation and whose absences are excused will receive “no grade.”

Students with excessive unexcused absences (3 or more lecture class absences and/or 2 or more demo class absences) will have their final course grades lowered by one-half letter for each additional absence.

GRADING SCALE

A+	98	C	73
A	93	C-	70
A-	90	D+	68
B+	88	D	63
B	83	D-	60
B-	80	F	59 or lower
C+	78		

ASSIGNMENT LATE POLICY

Model Teaching activities must be completed on time. If not prepared on time, or if your absence is “unexcused” on that day, the activity will receive an automatic grade of F. If you are “excused” on that day, you will receive “no grade.”

Notebooks will not be accepted late. If not submitted by the deadline, the notebook will receive a grade of “F.”

Missed exams will be made up only if the absence is “excused.”

Written assignments submitted late will receive a five-point deduction for each day of delayed submission.

Music 405 / 505, Spring 2010
Piano Pedagogy II
Course Calendar

Attendance at all classes and other events is REQUIRED, unless otherwise indicated.

THE ELEMENTARY LEVEL

Week 1: January 11 and 13 (CMC Week 1)

Monday Introduction to Course
In-Class Role-Playing
Read: (PPT) Chapter 12, "Evaluation of Teaching," PP. 369 - 389

Wednesday In-Class Teaching Evaluation
Topic: Group Teaching
Read: (IPTSH) "Group, Partner, and Overlapping Lessons,"
PP. 310-311 (top)
Read: (PPT) "Group Teaching," PP. 267-296

Group Lesson 1, 4:00 p.m.

Teach Private Lesson 1

Week 2: January 18 and 20 (CMC Week 2)

Monday *No Class: Martin Luther King, Jr. Day*

Wednesday Model Teaching Segment # 1 (Jessie)
Topic: Group Teaching
Turn in Lesson Plan 2

Group Lesson 2, 4:00 p.m.

Teach Private Lesson 2

Week 3: January 25 and 27 (CMC Week 3)

Monday Topic: Group Teaching
Turn in Lesson Plan 3

Wednesday Model Teaching Segment # 2 (Emma)
Topic: Teaching Adults
Read: (IPSTH) "Adult Instruction," P. 311
Read: (PPT) "Methods for Special Age Groups, P. 60-61

Group Lesson 3, 4:00 p.m.

Teach Private Lesson 3

Teaching Performance #1 (please record your teaching)

Week 4: February 1 - 3 (CMC Week 4)

Monday Topic: The Very Young Student
Read: (IPTSH) "Early Childhood Music," PP. 306-309
Read: (PPT) "Teaching Preschoolers," PP. 297-322
Turn in Lesson Plan 4

Wednesday Model Teaching Segment # 3 (Daniel)
Topic: Teaching Elementary Repertoire
Read: (PPT) "Teaching Elementary Performance and Study
Repertoire," PP. 183-219
Turn in Evaluation of Teaching Performance #1 (Private Less 3)

Group Lesson 4, 4:00 p.m.

Teach Private Lesson 4

Week 5: February 8 and 10 (CMC Week 5)

Monday Model Teaching Segment # 3 (Daniel)
Read: (IPSTH) "Teaching Skills -- Not Pieces," PP. 191 - 202
Review for Exam I
Turn in Lesson Plan

Wednesday EXAM I

Group Lesson 5, 4:00 p.m.

Teach Private Lesson 5

THE INTERMEDIATE LEVEL

Week 6: February 15 and 17 (CMC Week 6)

Monday Topic: The Intermediate Level Piano Student
Read: (IPTSH) PP. 203-237
In-Class Role-Playing
Turn in Lesson Plan 6

Wednesday Model Teaching Segment # 5 (Sanae)
Topic: Rote Teaching
Group Lesson 6, 4:00 p.m.

Teach Private Lesson 6

Teaching Performance #2 (please record your teaching)

Week 7: February 22 and 24

(CMC Week 7)

Monday Model Teaching Segment # 6 (Logan)
Topic: The Intermediate Level Piano Student
Read: (IPTSH) "The Art of Practice," PP. 156-165"

Turn in Lesson Plan 7

Wednesday Model Teaching Segment # 7 (Mark)
Turn in Evaluation of Teaching Performance #2 (Private Less 6)
Topic: The Intermediate Level Piano Student
Read: "(IPTSH) "The Art Memorization," PP. 166-171

Group Lesson 7, 4:00 p.m.

Teach Private Lesson 7

Week 8: March 1 and 3

(CMC Week 8)

Monday Topic: The Intermediate Level Piano Student
Model Teaching Segment # 8 (Jessie)
Read: (IPSTH) "The Art of Performance," and "Studio Recitals"
PP. 172-184

Graduate Project #1
Turn in Lesson Plan 8

Wednesday Model Teaching Segment # 9 (Emma)
Topic: Auditions and Competitions
Read: (IPTSH) "Additional Performance, Assessment, and Testing
Opportunities," PP. 184-190

Group Lesson 8, 4:00 p.m.
Self-Evaluation Teaching Performance Report #1 Due Today

Teach Private Lesson 8

Turn in Clavier Companion article summary # 1

SPRING BREAK: March 6 - 14

Week 9: March 15 and 17 (CMC Week 9)

Monday Presentation of Rote Teaching Projects and Technique Projects
Turn in Lesson Plan 9

Wednesday Presentation of Rote Teaching Projects and Technique Projects
Group Lesson 9, 4:00 p.m.

Teach Private Lesson 9

Week 10: March 22 and 24 (CMC Week 10)

Monday Presentation of Rote Teaching Projects and Technique Projects
Discuss Exam II
Turn in Lesson Plan 10

Wednesday *EXAM II*
Group Lesson 10, 4:00 p.m.

Teach Private Lesson 10

Saturday IMTA AIM (Achievement in Music Auditions) – Fine Arts Bldg.

PROFESSIONALISM IN PIANO TEACHING

Week 11: March 29 and 31 (CMC Week 11)

Monday In-Class Role-Playing
Topic: Professionalism in the Independent Piano Studio
Read: "(IPTSH) "Developing and Maintaining Professionalism in
the Independent Piano Studio," PP. 2-29
Turn in Lesson Plan 11

Wednesday Model Teaching Segment # 10 (Daniel)
Topic: Professional Studio Documents
Group Lesson 11, 4:00 p.m.

Teach Private Lesson 11

Teaching Performance #3 (please record your teaching)

Week 12: April 5 and 7 (CMC Week 12)

Monday Topic: Scheduling and Finances
Read: "(IPSTH) "Finances" and "Establishing Lessons," PP. 30-85
Turn in Lesson Plan 12

Wednesday Model Teaching Segment # 11 (Heidi)
Topic: Image
Read: Image," PP. 86-109
Group Lesson 12, 4:00 p.m.
Turn in Evaluation of Teaching Performance #3 (Private Less 11)

Teach Private Lesson 12

Week 13: April 12 and 14 (CMC Week 13)

Monday Topic: Legal and Ethical Issues
Read: (IPTSH) "Zoning Laws and Ethical Issues," PP. 110-119
Turn in Lesson Plan13

Wednesday Model Teaching Segment # 12 (Sanae)
Read: (IPSTH) "Maintaining High Studio Standards," PP. 120-155
Group Lesson 13, 4:00 p.m.

Saturday IMTA Hoosier Auditions (Recital Hall, 8:00 am – 3:00 pm)

Teach Private Lesson 13
Turn in Clavier Companion article summary # 2

Week 14: April 19 and 21 (CMC Week 14)

Monday **Studio Brochure Drafts & Peer Editing** (Bring 7 copies to class)
Graduate Project # 2
Turn in Lesson Plan 14

Wednesday Model Teaching Segment # 13 (Logan)
'HOT OFF THE PRESS!'
STUDIO BROCHURES AND PRESENTATION(bring 7 copies)

Group Lesson 14, 4:00 p.m.

Teach Private Lesson 14

Week 15: April 26 and 28 (CMC Week 15)

Monday Graduate Project # 3
Turn in Lesson Plan 15
Review for Final Exam

Wednesday *Model Teaching Segment # 14 (Mark)*
Group Lesson 15, 4:00 p.m.
Turn in Lesson Plan 15
Self-Evaluation Teaching Performance Report #2 Due Today
Review for Final Exam

Teach Private Lesson 15

Attend the Community Music Center Recital featuring your student in performance.

Week 16: Week of May 3

Wednesday *EXAM III (1:00 p.m.)*
Group Lesson 16, 4:00 p.m.

Teach Private Lesson 16

INDIANA STATE UNIVERSITY
Department of Music

APPENDIX EE

SYLLABUS FOR
MUSIC 406 / CODE 60091
MUSIC 506 / CODE 60094

FALL SEMESTER, 2010

PIANO LITERATURE

MWF 8 a.m.
FINE ARTS 316

INSTRUCTORS:

WILLIAM HUGHES

Fine Arts 222
Office hours by appointment

Home: 299-9130
E-mail: whughes@indstate.edu
william.hughes@indstate.edu

BEVERLEY SIMMS

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Office: 237-2733

Home: 234-9737
E-mail: bsimms@indstate.edu
beverley.simms@indstate.edu

CLASS MEMBERS:

405

Jeffrey Hampton
Logan Lundstrom
Mark Oelker
Alice Ok
Heidi Yoder

505

Jessie Forthun
Daniel Jung
Emma Kim
Kristin Carter

MUSIC 406/506

PIANO LITERATURE

Catalog Course Description:

406/506 Piano Literature—3 hours. Important keyboard works in the pianist's standard repertoire. Prerequisite: four semesters of 276 Piano/Organ (principal or major credit) or consent of instructor.

Required Materials:

Textbook:

Gordon, Stewart. *A History of Keyboard Literature: Music for the Piano and Its Forerunners*. New York: Schirmer Books, 1996.

A 3-ring binder with eight dividers

HOW THE CLASS WILL OPERATE

We will explore together not only the works themselves, but also factors that affected the evolution of keyboard music from the Renaissance through the 20th Century. After a quick glance at early repertoire (written for instruments other than the piano) to establish background, we will proceed to a survey of Johann Sebastian Bach's contributions, then to music that emerged as the piano developed. The principal emphasis of the course is on music of the Classical and Romantic periods and of the first half of the 20th Century.

The small size of the class will permit much discussion; at times the class will resemble a seminar. Therefore it is imperative that all members of the class read and listen to the materials assigned for each class period BEFORE that class. We believe that you will be surprised at how much you can learn from each other and from the variety of perspectives we bring to the assigned material. We expect to learn from you as well. You will need to check for announcements and assignments regularly at <http://blackboard.indstate.edu/webapps/login/>.

ATTENDANCE at every class is expected. If you must miss a class, notify the instructor before or at the class time. Three absences are allowed before your grade is affected. Each absence beyond three will result in lowering of your grade by 2%. Absences related to ensemble tours, serious illness, a family death, etc. will be handled on an individual basis.

GRADING will be based upon:

1. **Three exams** including a final exam during finals week—see course calendar. (20% for each exam). The exams will consist of short answers, essay questions, and listening identification.)
2. **Two writing projects**—See the course calendar for the schedule of due dates.
 - a. A set of program notes, approximately two pages in length and double spaced. (10%)
 - b. A paper on a topic agreed upon between each individual class member and the instructors. (20%)

(continued . . .)

Undergraduates: 8 to 10 pages, double-spaced.

Graduate students and honors students: a *research* paper of at least 12 to 15 pages, double-spaced, and with citation of sources.

3. A 3-ring **notebook** with dividers for a copy of the syllabus, listening notes (separate from class notes), composer profile sheets, chronology charts, class notes, handouts, bibliography, and anything else the student wishes or the instructors specify. Notebooks will be due at the final exam. (10%)

The **writing/research projects** will be discussed in class and/or in individual appointments outside of class time. The content of your **notebook** and the procedure for organizing and maintaining it will be discussed in the first class period.

Students in the class may ask about the status of their grade at any time during the semester.

Grading scale:

98%-100%	= A+
93%-97%	= A
90%-82%	= A-
88%-89%	= B+
83%-87%	= B
80%-82%	= B-
78%-79%	= C+
73%-77%	= C
70%-72%	= C-
68%-69%	= D+
63%-67%	= D
60%-62%	= D-
Below 60%	= F

ASSIGNMENTS, both reading and listening, will be distributed well in advance of the class for which they are to be completed. **Listening** to the assigned music with scores in front of you is a major component of the course. **You should expect to spend a lot of time listening and to plan your study time accordingly.** We are incorporating a new feature in this course—*YouTube* performances as a supplement to the listening assignments. If you choose to do your listening from your computer, we recommend that you use high quality external speakers or a good headset. All assignments will be posted at <http://blackboard.indstate.edu/webapps/login> and you should check there regularly.

ACADEMIC INTEGRITY

Students are expected to be familiar with and abide by the university's Policy on Academic Integrity as defined in *The Code of Student Conduct*, Section 1.A.

A. Policy on Academic Integrity

Because academic integrity is a cornerstone of the University's commitment to the principles of free inquiry, students are
(continued . . .)

responsible for learning and upholding professional standards in research, writing, assessment, and ethics. In the academic community the high value of honesty mandates a corresponding intolerance of dishonesty. Written or other work which students submit must be the product of their own efforts and must be consistent with appropriate standards of professional ethics. Academic dishonesty, which includes cheating, plagiarism, and other forms of dishonest or unethical behavior, is prohibited.

A summary of behaviors that constitute academic dishonesty appears below. The definitions and clarifications [that follow in the Code online] provide additional information and examples of prohibited behaviors. They are not all-inclusive. Questions regarding this policy or requests for additional clarification should be directed to the Office of the Provost, Student Affairs, or to Student Judicial Programs. The types of academic dishonesty described include:

- Cheating on examinations • Plagiarism • Falsification, forgery, and obstruction • Multiple submission •
Facilitating academic dishonesty • Misconduct in research and creative endeavors • Misuse of academic resources •
Misuse of intellectual property • Violation of ethical and professional standards

The complete text of the policy can be found at <http://www.indstate.edu/sjp/docs/code.pdf> .

If you have questions about the acceptable use of sources, including the internet, speak with the instructors.

APPENDIX FF

MUSIC 407/507 Piano Teaching Materials Course Requirements

Fall 2007

REQUIRED MATERIALS

1. Course Handbook for Music 407/507, Fall 2007 (available at the Paper Chase, Wabash Avenue).
2. Subscription to Clavier (available through ISU group subscription). Make checks payable to Indiana State University. Due: no later than September 10.
4. 3-ring binder, 3-hole punched paper, and 10 binder dividers

WRITTEN AND ORAL PROJECTS

1. Evaluate assigned materials from "RECOMMENDED TEACHING MATERIALS" according to the Material Evaluation Guidelines in your course handbook. You will evaluate materials from the following 6 categories:
 - Elementary Collections
 - Intermediate Collections
 - Master Composer Collections
 - Multi-Period Collections
 - Bibliographic Sources
 - Technique Materials

Place each entry on a separate sheet of paper. All pages must be TYPED. Headings for each entry must be clearly and consistently formatted. Each entry must be a single typed page, one side only. *Please see sample entries in your handbook.*

Make _____ copies of each entry, one for the instructor and the others to give to members of the class. All students will be assigned different sets of materials for evaluation, so it is essential that these evaluations be shared with all members of the class.

For each entry category also prepare a 10-minute in-class presentation in which you summarize the contents and pedagogical usefulness of the materials you have evaluated. Include performances of several representative solos.

2. Give a formal LECTURE-RECITAL on a set of pedagogical pieces by a master composer. *All topics and repertoire must be approved by the instructor. See the list of suggested topics in your course handbook, pages 7-8.* Your presentation must include a combination of speaking, demonstration, and live performance of the repertoire. The spoken part of the presentation must be written out, and all music

examples must be included in the text. The recital must be delivered in a professional manner: You will read your comments directly from your paper (no ad-libbing), and will present polished performances of the pieces (no sight reading). You must also provide the audience with handout that includes a complete bibliography, discography, and list of editions.

Lecture-Recital grades will be determined as follows:

- 30% Written paper (organization, clarity, quality of research)
- 20% Delivery of Lecture (clarity, poise)
- 50% Performance Quality (accuracy, technical polish, musicianship, and continuity). Treat this music with the same seriousness as your jury, competition, or Keyboard Division Recital repertoire.

Music 407 Students: Selected repertoire must be early intermediate level or higher. Recital length: 25 minutes.

Music 507 Students: Selected repertoire must be late intermediate or advanced level. Recital length: 40 minutes.

IMPORTANT DATES: Topic Proposal Due: September 12; Draft of Paper Due: October 1; Final Paper Due: October 22; Recital Dates: to be assigned from November 12 and 14.

3. **NOTEBOOK:** Organize all class notes, materials evaluations, and in-class presentations (your own and those of other class members) using a 3-ring binder and 8¹/₂x11 paper that has been 3-hole punched. Use binder dividers to create categories:

- Bibliographic Sources
- Early Elementary Collections
- Mid Elementary Collections
- Late Elementary Collections
- Early Intermediate Collections
- Mid Intermediate Collections
- Technique Materials
- Master Composer Collections
- Multi-Period Collections
- Other

GRADES

Grading Scale

90-100 = A	70-76 = C
87-89 = B+	67-69 = D+
80-86 = B	60-66 = D
77-79 = C+	0-59 = F

Music 407 Course Grades:

Evaluations of RECOMMENDED TEACHING MATERIALS	60%
Written entries 30%	
In-class presentations 30%	
Lecture-Recital	25%
Notebook	15%

Music 507 Course Grades:

Evaluations of RECOMMENDED TEACHING MATERIALS	50%
Includes written entries and in-class presentations.	
Lecture-Recital	35%
Notebook	15%

ATTENDANCE

EXCUSED ABSENCES will be given for students who attend university-sponsored field trips or departmental ensemble tours. Routine illnesses are not excused unless the student has visited a physician and presents a letter from that physician stating that the student was too ill to attend class. Notes from the ISU health center staff will not be considered.

UNEXCUSED ABSENCES Three unexcused absences are allowed. These absences must not, however, occur on days when Student In-Class Presentations take place. Students who fail to attend class on these days will not be allowed to make-up their presentations, and will receive a grade of "zero."

Students with excessive unexcused absences (4 or more) will have their final course grades lowered by one-half letter for each additional absence.

Lecture-Recital Ideas for Music 407 and 507

Select a topic that is straightforward and not too broad. Choose a single composer, rather than attempting to compare several. Research on your topic must include:

- reading books and/or articles about the composer and his keyboard style
- examining and analyzing music scores
- selecting, learning, and polishing repertoire to be performed

Option 1: Research, discuss, and perform examples from one significant collection of intermediate-level pedagogical pieces by a master composer. The focus of your presentation will be the composer's style and keyboard writing, as well as the pedagogical value of the collection. Good choices include:

Early-Mid Intermediate Level (Music 407 students only)

- The Little Notebook for Anna Magdalena Bach
- Burgmuller. 25 Progressive Studies, Op. 100
- Finney, Ross Lee. 32 Piano Games
- Gretchaninoff. Children's Album, op. 98
- Grieg. Lyric Pieces, Op. 12
- Gurlitt. Album for the Young, Op. 101 (or op. 140)
- Kabalevsky. Children's Pieces, op. 39
- Khatchaturian. Children's Album, vol. 1 or vol. 2
- Maykapar. Trifles, op. 28
- Nakada, Yoshhiano. Japanese Festival
- Persichetti. The Little Piano Book
- Schubert. Dances/Waltzes/Ländler
- Schumann. Album for the Young (easier pieces)
- Starer, Robert. Sketches in Color, Set One
- Tchaikovsky. Album for the Young, Op. 39

Late Intermediate-Early Advanced Level (music 407 and 507 students)

- J.S. Bach. Short Preludes
- The Little Clavier Book for Wilhelm Friedemann Bach
- Brahms. Waltzes, op. 39
- Chopin. Mazurkas (selections)
- Burgmuller. 18 Characteristic Studies, op. 109
- Ginastera. American Preludes
- Gretchaninoff. Children's Book, Op. 98
- Heller. 25 Studies, op. 45
- Kabalevsky. Children's Pieces, Op. 27
- Liebermann. Lowell. Album for the Young
- Liszt. Consolations, S. 172

Maykapar. Pedal Preludes
Persichetti. Little Piano Book, Op. 60
Pinto. Scenas Infantis
Prokofiev. Music for Young People, op. 65
Schumann. Scenes from Childhood
Schumann. Album for the Young (more difficult pieces)
Talma, Louise. Soundshots
Tcherepnin. 10 Bagatelles, op. 5

Option 2: Research, discuss, and perform examples of selected works by a single important composer of intermediate-level pedagogical works. The focus of your presentation will be the composer's style, keyboard writing, and representative genres used (e.g. sonatinas, dances, character pieces, etudes, etc.). Good examples include:

W. A. Mozart
Dmitri Kabalevsky
Soulima Stravinsky
Edvard Grieg

Stephen Heller
Muzio Clementi
Friederich Kuhlau
Aram Khatchaturian

Maykapar. Pedal Preludes
Persichetti. Little Piano Book, Op. 60
Pinto. Scenas Infantis
Prokofiev. Music for Young People, op. 65
Schumann. Scenes from Childhood
Schumann. Album for the Young (more difficult pieces)
Talma, Louise. Soundshots
Tcherepnin. 10 Bagatelles, op. 5

Option 2: Research, discuss, and perform examples of selected works by a single important composer of intermediate-level pedagogical works. The focus of your presentation will be the composer's style, keyboard writing, and representative genres used (e.g. sonatinas, dances, character pieces, etudes, etc.). Good examples include:

W. A. Mozart
Dmitri Kabalevsky
Soulima Stravinsky
Edvard Grieg

Stephen Heller
Muzio Clementi
Friederich Kuhlau
Aram Khatchaturian

Music 407/507 Piano Teaching Materials Fall 2007

Course Calendar

- Week 1** August 22
 Wednesday Course Objectives, Materials, and projects
 How to Evaluate Music
 Bibliographic Sources, Part 1
- Week 2** August 27 and 29
 Monday Bibliographic Sources, continued
 Introduction to Elementary Materials
 Wednesday Early Elementary Collections
- Week 3** September 3 and 5
 Monday Labor Day: No Class
 Wednesday *Entries for Early Elementary Collections due today*
 Student In-Class Presentations: Early Elementary Collections
- Week 4** September 10 and 12
 Monday Mid Elementary Collections
 Wednesday Late Elementary Collections
 Lecture Recital Topic Proposals Due today
- Week 5** September 17 and 19
 Monday *Entries for Mid Elementary Collections due today*
 Student In-Class Presentations: Mid Elementary Collections
 Wednesday Early Intermediate Collections
- Week 6** September 24 and 26
 Monday *Entries for Late Elementary Collections due today*
 Student In-Class Presentations: Late Elementary Collections
 Wednesday Mid Intermediate Collections
 Thursday Guest Piano Recital, Garnet Ungar (RH, 7:30 p.m.)
 Friday Guest Piano Workshop, Garnet Ungar (RH, 9:30 a.m.)
- Week 7** October 1 and October 3
 Monday *Entries for Early Intermediate Collections due today*
 Student In-Class Presentations: Early Intermediate Collections
 Wednesday *Lecture Recital Drafts Due today*
 Guest Presentation: Dr. Janet Piechocinski

- Week 8** October 8 and 10
 Monday *Entries for Mid Intermediate Collections due today*
 Student In-Class Presentations: Mid Intermediate Collections
 Wednesday Pedagogical Music by Master Composers
- Week 9** October 15 and 17
 Monday Pedagogical Music by Master Composers: Simms Lecture-Recital
 Wednesday *Entries for Bibliographic Sources due today*
 Pedagogical Music by Master Composers
- Week 10** October 22 and 24
 Monday *Lecture Recital Final Papers Due today*
 Pedagogical Music by Master Composers
 Wednesday Pedagogical Music by Master Composers
- Week 11** October 29 and 31, November 2 and 3
 Monday Pedagogical Music by Master Composers
 Wednesday Pedagogical Music by Master Composers
 Friday & Saturday IMTA State Conference
- Week 12** November 5 and 7
 Monday Multiperiod Collections
 Wednesday Multiperiod Collections
- Week 13** November 12 and 14
 Monday Lecture-Recital Presentations
 Wednesday Lecture-Recital Presentations
- Week 14** November 19 and 21
 Monday Multiperiod Collections
 Wednesday Thanksgiving Break: No Class
- Week 15** November 26 and 28
 Monday Technique Materials
 Wednesday Technique Materials
- Week 16** December 3 and 5
 Monday Technique Materials
 Wednesday *Entries for Multiperiod Collections due today*
 Student In-Class Presentations: Multiperiod Collections
- Final Exam** : Wednesday, December 12 at 8:00 a.m.
Notebooks due
Entries for Technique Materials due today
 Student In-Class Presentations: Technique Materials

APPENDIX GG

MUSIC 4/508

Spring 2008

Practical Skills for Keyboard Players

Course Requirements

PURPOSE OF COURSE

- To fill the gap in keyboard skills often created by applied training only in repertoire performance and technique.
- To prepare performing keyboard players to function in a variety of keyboard situations through the acquisition and improvement of skills.
- To gain important creative tools that will enhance the teaching of class and individual lessons.
- To develop an understanding of the pedagogical processes relevant to learning keyboard skills.

REQUIRED MATERIALS

1. Lancaster, E.L. and Kenon Renfrow. Alfred's Group Piano for Adults, Book 2. Alfred, 2004. (Available at the ISU Bookstore)
2. Collins, Ann. Jazz Works. Alfred Publishing Company, 2000. (Available at the ISU Bookstore)
3. 3.5" Computer Diskette

ASSIGNMENTS AND PROJECTS

1. Practice playing assignments on a regular basis as described in the course calendar. Your progress will be assessed through three playing exams.
2. Choose a popular tune and design a creative ensemble for use with elementary-level students. Your ensemble should have at least four different parts and utilize different Clavinova voices. Prepare a manuscript of your ensemble (using Finale or other software) for distribution to other members of the class. Also prepare a disk arrangement of your ensemble for demonstration in class.
3. Graduate Students: Research and prepare an annotated bibliography of materials suited to the teaching of keyboard skills.

GRADES

Grading Scale

90-100	= A
87-89	= B+
80-86	= B
77-79	= C+
70-76	= C
67-69	= D+
60-66	= D
0-59	= F

Music 408 Exam and Project Percentages

Exam #1	25%
Exam #2	25%
Exam #3	25%
Creative Ensemble	25%

Music 508 Exam and Project Percentages

Exam #1	20%
Exam #2	20%
Exam #3	20%
Creative Ensemble	15%
Graduate Project	25%

ATTENDANCE

EXCUSED ABSENCES will be given for students who attend university-sponsored field trips or departmental ensemble tours. Routine illnesses are not excused unless the student has visited a physician and presents a letter from that physician stating that the student was too ill to attend class. Notes from the ISU health center staff will not be considered.

UNEXCUSED ABSENCES Each unexcused absence will lower the final grade by ½ letter.

Course Calendar

Week 1 January 7 and 9

Group Piano for Adults – Units 1 and 2

- P. 8 Playing Major, Augmented, Minor and Diminished Chords
- P. 19 Harmonization
- P. 31 Transposition
- P. 32 Improvisation from Chord Symbols

Week 2 January 14 and 16

Group Piano for Adults – Units 1 and 2

Review PP. 8, 19, 31, 32

Week 3 January 21 and 23

NO CLASS ON MONDAY, January 21, MARTIN LUTHER KING DAY

Group Piano for Adults – Units 2 and 3

- P. 33 Black is the Color (record a background accompanimental style and the melody on a disk; play the two-hand accompaniment “live”)
- P. 34 Score Reading and Transposing Instruments
- PP. 50 - 53

Week 4 January 28 and 30

Group Piano for Adults – Unit 4

- P. 59 Transposition
- P. 60 Harmonization
- P. 61 “Aura Lee”
- P. 64 “Improvisation”

Week 5 February 4 and 6

Group Piano for Adults – Unit 5

- P. 66 (top)
- P. 70 Transposition
- P. 71 Harmonization
- P. 72 O Sole Mio

Week 6 February 11 and 13

Group Piano for Adults – Unit 6

P. 76

P. 77

Week 7 February 18 and 20

Jazz Works (to be assigned)

Group Piano for Adults – Unit 7 (to be assigned)

Week 8 February 25 and 27

Jazz Works (to be assigned)

Group Piano for Adults – Unit 8 (to be assigned)

Week 9 March 3 and 5

Jazz Works

Group Piano for Adults – Unit 9 (to be assigned)

S P R I N G B R E A K (March 8 to 16)

Week 10 March 17 and 19

Jazz Works

Group Piano for Adults – Unit 10 (to be assigned)

Week 11 March 24 and 26

Jazz Works

Group Piano for Adults – Unit 11 (to be assigned)

page 227 Creative Arrangement Choose one melody to arrange

Handouts

Creating an Ensemble

Week 12 March 31 and April 2

Jazz Works

Group Piano for Adults – Unit 12 (to be assigned)

Week 13 April 7 and 9

Jazz Works (to be assigned)

Week 14 April 14 and 16

Jazz Works (to be assigned)

Week 15 April 21 and 23

Jazz Works (to be assigned)

Week 16 April 28 and 30

Presentation of Graduate Projects

* Because MUS 4/508 is considered a "laboratory" by the Department of Music, the last exam may occur during Study Week.

- Baker, Martha and Evans, Lee. HARMONIZING AND TRANSPOSING AT THE PIANO, EARLY INTERMEDIATE LEVEL. Hal Leonard.
- Baker, Martha and Evans, Lee. LEARN TO HARMONIZE AND TRANSPOSE AT THE KEYBOARD, BEGINNING LEVEL. Hal Leonard.
- Berkowitz, Sol. IMPROVISATION THROUGH KEYBOARD HARMONY. Prentice-Hall.
- Chastek, Winifred Knox. KEYBOARD SKILLS. Wadsworth Publishing.
- Fornuto, Don. Edited by Robert Pace. TRICKS WITH TRIADS (Harmonic Variations with Diatonic Triads). Lee Roberts Music Publications.
- Frackenpohl, Arthur. HARMONIZATION AT THE PIANO, 5th ed. William C. Brown.
- Grill, Joyce. ACCOMPANYING BASICS. Kjos.
- Johnson, Katherine D. ACCOMPANYING THE VIOLIN (including play-along cassette). Kjos.
- Kern, Alice. HARMONIZATION-TRANSPOSITION AT THE KEYBOARD. Summy-Birchard.
- Kolar, Mitzi and Ramal, Bill. BEGINNING KEYBOARD IMPROVISATION: DISCO/ROCK, ROCK 'N POP, BLUES, CONTEMPORARY CLASSICAL AND BEGINNING BOOGIE-WOOGIE. Bill Ramal Music.
- Lancaster, E. L. and Renfrow, Kenon. GROUP PIANO FOR ADULTS, BOOKS 1 AND 2. Alfred.
- Lloyd, Ruth and Norman. CREATIVE KEYBOARD MUSICIANSHIP. Dodd, Mead and Co.
- Mack, Glenn. ADVENTURES IN IMPROVISATION AT THE KEYBOARD. Summy-Birchard.

- Mainous, Frank D. MELODIES TO HARMONIZE WITH. Prentice-Hall.
- McLean, Edwin. IMPROVISATION FOR THE PIANIST. Myklas Press.
- Melcher, Robert A. and Warch, Willard. MUSIC FOR SCORE READING. Prentice-Hall.
- Pace, Robert. MUSIC THROUGH THE PIANO SERIES. Lee Roberts Music Publications.
- Stecher, Melvin, Horowitz, Norman; Gordon, Claire; Kern, R. Fred; and Lancaster, E.L. KEYBOARD STRATEGIES, MASTER TEXT I. G. Schirmer.
- Stecher, Melvin; Horowitz, Norman; Gordon, Claire; Kern, R. Fred; and Lancaster, E.L. KEYBOARD STRATEGIES, MASTER TEXT II. G. Schirmer.
- Verne, Mary. MODES IN MINIATURE. Lee Roberts Music.'

SIGHT READING MATERIALS

- Alfred Publishing Co. SIGHT READING UNLIMITED. Alfred.
- Bastien, James. SIGHT READING, LEVELS 1-4. Kjos.
- Beard, Katherine. 21 SHORT INTERVAL PIECES. Boston Music.
- Bennett, Elsie. COMPLETE SERIES OF SIGHT READING AND EAR TESTS, BOOKS 1-II. Frederic Harris.
- Berlin, Boris. FOUR STAR SIGHT READING AND EAR TESTS FOR PIANO STUDENTS, BOOKS 1-8. Frederic Harris.
- Bradley, Richard. BRADLEY'S LEARNING MY NOTES WITH A FRIEND. CPP/B el win.

- Bradley, Richard. BRADLEY'S LEARNING MY RHYTHMS WITH A FRIEND. Bradley Publications.
- Burkes, Joyce M. and Therese Daley. THE MUSIC MACHINE. Boston Music Co.
- Covello, Stephen. STEP SKIP & REPEAT, Books One and Two. The FJH Music Company, Inc.
- Davis, Christine with Carol Matz. GAMES FOR MUSIC READING, BOOK 1. The FJH Music Company, Inc.
- Faber, Nancy and Randall. I CAN READ MUSIC: A NOTESPELLER FOR PIANO, BOOKS 1-3. The FJH Music Company, Inc.
- Faber, Nancy and Randall. PIANO ADVENTURES: FLASHCARDS IN – A – BOX. The FJH Music Company, Inc.
- George, Jon. PATTERNS FOR PIANO. Alfred.
- Grove, Roger. ETUDES IN RHYTHM. Schmitt, Hall and McCreary.
- Grove, Roger. READY FOR READING, BOOKS 1-3. Belwin-Mills.
- Guhl, Louise. THE MAGIC READER, BOOKS 1 - 3. Kjos.
- Guhl, Louise. SIGHT READ SUCCESSFULLY, BOOKS 1-3. Kjos.
- Havill, Lorina. YOU CAN SIGHT READ, BOOKS 1 AND 2. Theodore Presser.
- Havill, Lorina. THE KEY-BLOCK APPROACH TO PIANO SIGHT-READING. Camerica Music, Inc.
- Keilmann Wilhelm. INTRODUCTION TO SIGHT READING, I AND II. C. F. Peters.
- Mack, Glenn. ADVENTURES IN MODES AND KEYS. Summy-Birchard.
- Matz, Carol. THE FJH CLASSIC NOTE SPELLER, Books 1 and 2. The FJH Music Company, Inc.

McArthur, Victoria with Ewin McLean. MAKING RHYTHM EASY, BOOKS 1 and 2. The FJH Music Company, Inc.

Olson, Lynn Freeman. RIGHT FROM THE START. Carl Fischer.

Sheftel, Paul. EASY AS A-B-C. Hinshaw Music.

Sheftel, Paul. SIGHT READING FOLK SONGS FROM AROUND THE WORLD, LEVELS 1B, 2, AND 3.

THEORY MATERIALS

Agay, Denes. DENES AGAY'S THEORY GUIDE BOOK, VOLS. A, B, AND C. Warner.

Baker, Martha and Lee Evans. COMPOSING AT THE PIANO, EARLY INTERMEDIATE LEVEL. Hal Leonard.

Baker, Martha and Lee Evans. LEARN TO COMPOSE AND NOTATE MUSIC AT THE KEYBOARD, BEGINNING LEVEL. Hal Leonard.

Bastien, Jane Smisor. NOTE DESIGNS: A COLORING NOTE SPELLER. Kjos.

Bastien, Jane Smisor. NOTE PICTURES: A COLORING NOTE SPELLER. Kjos.

Clark, Mary Elizabeth. NOW HEAR THIS, BOOKS 1, 2, 3, AND 4 (cassette tapes included). Myklas Press.

Cobb, Elizabeth D., Jane S. Lewis, Judith R. Strickland. FINGER TIPS WITH A TOUCH OF THEORY, BOOKS 1-4. The FJH Music Company, Inc.

Cox, Maureen. BLAST OFF WITH MUSIC THEORY! BOOKS 1-5. The FJH Music Company, Inc.

Evans, Lee. IMPROVISE BY LEARNING HOW TO COMPOSE. Hal Leonard.

Haroutounian, Joanne. EXPLORATIONS IN MUSIC, BOOKS 1-4 (plus Teacher's Guides). Kjos.

Kaplan, Sharon. COLOR MY INTERVAL. CPP Belwin.

Kraehenbuehl, David. KEYBOARD THEORY, BOOKS 1-6. Summy-Birchard.

Montgomery, June and Martha Mier. MUSIC ENCOUNTERS, BOOKS 1-3. Music Encounters, Inc., P. O. Box 2422, Lake City, Florida, 32056.

Pace, Robert. SKILLS AND DRILLS, BOOKS 4-6. (Books 1-3 are out of print) G. Schirmer.

Palmer, Willard, Morton Manus and Amanda Lethco. ELEMENTARY MUSICIANSHIP, BOOKS 1 AND 2. Alfred.

Peters, Charles and Paul Yoder. MASTER THEORY, VOLS 1 AND 2. Kjos.

JAZZ, POP, AND ROCK MATERIALS

COLLECTIONS AND SOLOS

The Associated Board of the Royal Schools of Music. JAZZ PIANO PIECES, GRADES 1-5. A/B/R/S/M Publishing.

Caramia, Tony. SOUNDS OF JAZZ, BOOKS 1 AND 2. The New School for Music Study Press.

Faber, Nancy and Randall, arr. JAZZ AND BLUES (PreTime to BigTime Piano Supplementary Library). The FJH Music Company, Inc.

Gordon, Louis. JAZZ FOR JUNIOR. Marks Music.

Gordon, Louis. JUNIOR JAZZ. Marks Music.

Kraehenbuehl, David and Chronister, Richard. EXPLORING THE BLUES: JAZZ AND ROCK STYLINGS WITH STUDY GUIDES. Carl Fischer.

Kraehenbuehl, David. JAZZ AND BLUES, BOOKS 1-6. Summy-Birchard.

Lewis, Pat. A ROCKIN LITTLE TALE. Lee Roberts Music.

Metis, Frank. RHYTHM FACTORY. Belwin-Mills.

Olson, Lynn Freeman. POP! GOES THE PIANO, BOOKS 1-3. Carl Fischer.

Shulman, Alan. JAZZ GRAB BAG. Belwin-Mills.

Stecher, Melvin; Horowitz, Norman; and Gordon, Claire. ROCK, RHYTHM AND RAG, BOOKS 1-5. G. Schirmer.

METHODS

The Associated Board of the Royal Schools of Music. JAZZ PIANO AURAL TESTS, GRADES 1-3, GRADES 4-5 (two books). A/B/R/S/M Publishing.

The Associated Board of the Royal Schools of Music. JAZZ PIANO SCALES, GRADES 1-5. A/B/R/S/M Publishing.

The Associated Board of the Royal Schools of Music. JAZZ PIANO QUICK STUDIES, GRADES 1-5. A/B/R/S/M Publishing.

The Associated Board of the Royal Schools of Music. JAZZ PIANO: THE CD, GRADES 1-5 (one CD per grade). A/B/R/S/M Publishing.

Beale, Charles. JAZZ PIANO FROM SCRATCH: A HOW-TO GUIDE FOR STUDENTS AND TEACHERS (CD INCLUDED). The Associated Board of the Royal Schools of Music (A/B/R/S/M Publishing).

Caramia, Tony. A GUIDE FOR JAZZ PIANO HARMONIZATION. Kjos.

Collins, Ann. LEAD LINES AND CHORD CHANGES. Alfred.

Evans, Lee. BEGINNING KEYBOARD JAZZ. Belwin-Mills.
BEGINNING JAZZ IMPROVISATION
THE ELEMENTS OF JAZZ
FURTHER EXPERIENCES WITH THE ELEMENTS OF JAZZ
LEARNING TO IMPROVISE JAZZ ACCOMPANIMENTS

Evans, Lee. JAZZ KEYBOARD HARMONY. Belwin-Mills.

Evans, Lee. KEYBOARD JAZZ. Belwin-Mills
JACK AND JILL JAZZ
JAZZ UP YOUR CHRISTMAS
THE RHYTHMS OF JAZZ
ROCK STYLES FOR PIANO
ROCK STYLES FOR PIANO (ADVANCE)
TRAVEL THE KEYBOARD JAZZ HIGHWAY
THE JAZZ TETRACHORD APPROACH TO KEYBOARD JAZZ
IMPROVISATION

Evans, Lee. KEYBOARD TECHNIQUES IN JAZZ. Belwin-Mills.
JAZZ-FLAVORED SCALE PATTERNS AND EXERCISES
JAZZ-FLAVORED BROKEN TRIADS
JAZZ-FLAVORED DOMINANT 7TH CHORDS
JAZZ-FLAVORED SEQUENTIAL PATTERNS AND PASSAGES

- Faber, Nancy and Randall. DISCOVER BEGINNING IMPROVISATION. The FJH Music Company, Inc.
- Faber, Nancy and Randall. DISCOVER BLUES IMPROVISATION. The FJH Music Company, Inc.
- Konowitz, Bert. THE COMPLETE ROCK METHOD. Alfred.
- Konowitz, Bert. JAZZ/ROCK IMPROVISATION, LEVELS 1-4. Alfred, 1994.
- Levine, Mark. THE JAZZ PIANO BOOK. Sher Music Co.
- Mack, Glenn. ADVENTURES IN IMPROVISATION AT THE KEYBOARD. Summy-Birchard.
- Matz, Carol. IN TUNE WITH JAZZ & BLUES. The FJH Music Company, Inc.
- Swain, Alan. FOUR-WAY KEYBOARD SYSTEM, BOOKS I-III. Creative Music.

APPENDIX HH

INDIANA STATE UNIVERSITY

Music 410/510 Internship in Piano Teaching Syllabus, Fall 2010

*Instructor, Dr. Janet Piechocinski
Associate Professor of Music
jpiechocins@indstate.edu
X2764, Office Hours by Appointment*

DESCRIPTION of COURSE

Supervised teaching of piano students in groups and in private lessons, followed by group discussion and evaluation; the study of procedures for establishing and administering a private studio.

MATERIALS REQUIRED

Syllabi for MUS 195, 196, and 295 (Secondary Piano I, II, and III)
(available at ISU Bookstore)

Alfred's Group Piano for Adults, Book I and Book II (ISU bookstore)*

3.5" Computer Diskette

Christmas Duet Books (purchase by November 1):

Five-Star Christmas Duets by Dennis Alexander (ISBN 0739007858)

The Magic of Christmas, Book One by Dennis Alexander (ISBN 0739015966)

The Magic of Christmas, Book Two by Dennis Alexander (ISBN 073905982)

ATTENDANCE POLICY

Attendance is required at weekly discussion meetings, and at all assigned observations and assigned practice teaching. Excused absences will be granted at the discretion of the instructor. More than one unexcused absence will lower the final grade.

*The class piano texts, Alfred's Group Piano for Adults, Books I and II, include a CD with accompaniments for more than 500 examples in the book. Provided the book has been purchased, the user may download the files to an MP3 player or burn the CD for personal use. They may not be posted online or distributed over the internet without written

COURSE REQUIREMENTS

In the Fall 2010 term, special emphasis will be placed on class piano pedagogy. Students will be required to observe a selected section of MUS 195, Secondary Piano I, taught by Dr. Piechocinski. On the same day, the internship students will teach another section of the course using the same lesson plan and content. Dr. Piechocinski will observe this class. The intern teachers and Dr. Piechocinski will meet once a week for fifty minutes to discuss the teaching in these classes. Each intern will be videotaped a minimum of four times during the course of the semester, with this teaching discussed in the large group meeting. Other topics discussed in the group meetings will include teaching methods, strategies for teaching keyboard skills, group management, and establishing a private studio.

In addition to observing and teaching MUS 195, Secondary Piano I, students will be required to observe four meetings each of MUS 196, Secondary Piano II, and MUS 295, Secondary Piano III. The instructor will assign the interns to teach segments of these courses as seems appropriate.

Content of the secondary class piano courses will be focused upon reading and technique through the development of functional skills, including sight reading, transposition, harmonization, improvisation, and score reading.

- Survey four assigned class piano texts and write a one-page summary of each. Present your findings in a twenty-minute presentation to the class. Must be completed by October 15.
- Each intern will be assigned to write a plan for eight class piano teaching segments. The plans must be copied for distribution to other class members. After group discussion, the intern will revise each segment and then teach to a demonstration class. Must be completed prior to the solo teaching of two entire classes.
- Select a popular song and prepare a creative ensemble for use in on the piano classes. The creative ensemble will be taught to a class, and must include one part in which the student improvises. Must be completed by November 1.
- Teach two complete classes with no help from others. The lesson will be videotaped. The intern will submit a written self-evaluation prior to discussing the teaching with the class and instructor. Must be completed by December 1.
- Compile a notebook of all lesson plans, group discussion notes, and written projects. A grade will be assigned based on completeness and organization. To be submitted finals week.

Graduate Project (must be completed by December 1):

- Choose a class piano text that is different from the one used in the demonstration classes. Write a one-semester curriculum plan for beginning music majors.

OR

- Design a project of your own with approval from the instructor.

GRADING (Undergraduate)

<i>Intern teaching of demonstration class using lesson plans of instructor</i>	<i>50%</i>
<i>Intern teaching of two complete classes</i>	<i>10%</i>
<i>Eight teaching segments</i>	<i>10%</i>
<i>Class Piano Text Project</i>	<i>10%</i>
<i>Creative Ensemble</i>	<i>15%</i>
<i>Notebook</i>	<i>5%</i>

GRADING (Graduate)

<i>Intern teaching of demonstration class using lesson plans of instructor</i>	<i>40%</i>
<i>Intern teaching of two complete classes</i>	<i>10%</i>
<i>Eight teaching segments</i>	<i>10%</i>
<i>Class Piano Text Project</i>	<i>10%</i>
<i>Creative Ensemble</i>	<i>15%</i>
<i>Notebook</i>	<i>5%</i>
<i>Graduate Project</i>	<i>10%</i>

APPENDIX KK

Indiana State University
Community Music Center
Student Evaluation

(To be completed by the teacher at the end of every academic year for each student.)

Student's Name:

Instrument/Area:

I. Performance Skills

Use the rating scale 1-5 (with 5 being the highest) for each topic.

	low					high
1. Tonal development and/or intonation	1	2	3	4	5	
2. Rhythmic development	1	2	3	4	5	
3. Expression (dynamics, articulations, phrasing, etc.)	1	2	3	4	5	
4. Technical skills (posture, hand position, breath support)	1	2	3	4	5	

Notes: _____

II. Attendance and Participation

Please comment on the following, both strengths and weaknesses – practice habits, parental involvement, attendance and participation

III. Student's knowledge of musical terms, expectations, levels of achievement, etc.

IV. Repertoire list _____

V. Performances and Musical Accomplishments

Teacher's name (print) _____

Teacher's signature _____

APPENDIX LL

Indiana State University
Community Music Center
Annual Survey

This survey should be completed by students ages 16 and up. A parent or guardian should fill it out for students ages 15 and under.

Your Name (optional) _____

Student age group (circle one or more than one for multiple students):

- | | |
|-------------|-----------------|
| 0-2 years | 15-17 years |
| 3-5 years | 18-25 years |
| 6-9 years | 26-35 years |
| 10-14 years | 36 years and up |

How satisfied are you with:	Very					None				
1. Teaching facilities	5	4	3	2	1	0				
2. Teacher competency	5	4	3	2	1	0				
3. Teacher friendliness	5	4	3	2	1	0				
4. Efficient use of lesson time	5	4	3	2	1	0				
5. Communication with parents/guardians	5	4	3	2	1	0				
6. Performance opportunities	5	4	3	2	1	0				
7. Extra opportunities for growth (e.g. AIM auditions, theory classes, community events)	5	4	3	2	1	0				
8. Types of literature chosen by teacher	5	4	3	2	1	0				
9. Amount of "homework" assigned by teacher	5	4	3	2	1	0				
10. Accessibility of administrative staff	5	4	3	2	1	0				

Please answer "yes" or "no" to the following questions.

- | | |
|--|----------|
| 1. Have you ever participated in one or more of the End-of-Semester Recitals? | Yes / No |
| 2. Have you ever participated in one or more monthly musicales? | Yes / No |
| 3. Have you ever participated in Achievement in Music (AIM), Hoosier Auditions, or other similar festival? | Yes / No |

4. Have you ever attended one or more theory classes offered in the spring? Yes / No

5. Do you plan to re-enroll in music lessons for the next semester? Yes / No
(If no, please explain your reasons.)

What would you like to see us add or see more of? (Please circle all that apply.)

Musicales

Classes for adults

Recitals

Classes for children

Mentoring opportunities
for older students

Community service projects
for students

Summer programs

Social activities

Other _____

Please feel free to comment on any of your answers or other areas that were not covered. What do you think our strengths and weaknesses are? (Please feel free to write on back or another sheet.)

The CMC Parent Advisory Board is always looking for new members! The purposes of the board include:

- to further the development of the CMC and maintain high quality
- to promote the CMC and assist it in becoming a major cultural asset
- to provide counsel concerning educational policies and programs of the CMC
- plan and administer social activities that include: refreshments at musicales and recitals, St. Patrick's Day Parade, Homecoming Parade, winter retirement home recital, and the end-of-year picnic
- to act as an advocate for the CMC

The board meets approximately once a month on Sunday afternoons during the school year. Parents of all instruments and classes are welcome! If you are interested in serving on the board, please write your name below. (If you are submitting your survey anonymously, you may call or email me that you are interested in serving.) You may also nominate others who you feel would be good for this responsibility. I will check with them about interest in serving.

Please return this survey to the Community Music Center, either by bringing it to the music office, or by using the enclosed business reply envelope. Your participation is very important and much appreciated as we work to improve our services.

APPENDIX MM



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- [Financial Services Major](#)
- [Fine Arts Major](#)
- [Food and Nutrition Major](#)
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- [Health Sciences Major](#)
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- [Human and Environmental Systems Major](#)
- [Human Development and Family Studies Major](#)
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- [Information Design and End-User Computing Major](#)
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- [Information Technology Major \(IT\)](#)
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- Mathematics Teaching Major
- Mechanical Engineering Technology
- Music Business Major - Bachelor of Science
- Music Composition Major - Bachelor of Music
- Music Education Major - Bachelor of Music Education
- Music Liberal Arts Major - Bachelor of Arts/Bachelor of Science
- Music Performance Major - Bachelor of Music
- Nursing Major - Baccalaureate Track for students entering with L.P.N./L.V.N. Licensure
- Nursing Major - Baccalaureate Track for students entering with R.N. Licensure
- Nursing Major-Traditional track for students entering without R.N. or L.P.N. Licensure
- Occupational Family and Consumer Sciences Education Major
- Operations Management and Analysis Major
- Packaging Engineering Technology Major
- Philosophy Major
- Physical Education All Grade Major
- Physical Education Exercise Science Major
- Physics Major
- Political Science Major
- Professional Aviation Flight Technology Major
- Psychology Major
- Recreation and Sport Management Major
- Safety Management Major
- Science Education Major
- Senior High-Junior High/Middle School Education
- Social Studies Education Major
- Social Work Major
- Special Education- Mild Intervention Major
- Speech-Language Pathology Major
- Technology and Engineering Education Major--Secondary
- Technology Management Major
- Textiles, Apparel, and Merchandising Major
- Theater Major

Certificate

- American Humanics Certificate
- Geographic Information Science Certificate
- Insurance Sales Certificate
- Jazz Studies Certificate
- Language Specialist Honors Certificate
- Medical Sales Certificate
- Piano Pedagogy Certificate
- Professional Enhancement Program (PEP) in Information Processing Certificate
- Teaching English as a Second Language/Teaching English as a Foreign Language Certificate

Concentration

- Coaching Concentration (12 credits):
- International Business Concentration in College of Arts and Science and College of Business

Licensure

- Driver Education License
- Economics for Social Studies Licensure
- Geography for Social Studies Licensure
- Gifted and Talented Endorsement
- Government for Social Studies Licensure
- History for Social Studies Licensure
- Junior High/Middle School Instructional License for Elementary Education Majors
- Middle School Mathematics Content for Licensure
- Psychology for Social Studies Licensure
- Sociology for Social Studies Licensure

Minors

- Accounting Minor
- Advanced Manufacturing Management Minor
- African and African American Studies Minor
- Anthropology Minor
- Art History Minor
- Automotive Engineering Technology Minor*
- Automotive Technology Management Minor

- Aviation Technology Minor
- Biology Minor
- Business Administration Minor
- Chemistry Minor
- Civic Leadership Minor
- Climatology Minor
- Communication Minor
- Community Health Minor
- Computer Engineering Technology Minor
- Computer Science Minor
- Computer–Aided Design and Drafting Minor
- Conservation Minor (Biology)
- Conservation Minor for non-Biology Majors
- Construction Management Minor
- Creative Writing Minor
- Criminology and Criminal Justice Minor
- Dance Minor
- Early Childhood Minor
- Earth Science Minor
- Economics Minor
- Electronics Technology Minor
- English as a New Language Minor
- English Minor
- Environmental Health Sciences Minor
- Environmental Sciences Minor
- Finance Minor
- Financial Services Minor
- Food and Nutrition Minor
- Forensic Accounting Minor
- General Family and Consumer Sciences Minor
- General Music Teaching Minor
- Geochemistry Minor
- Geographic Information Science Minor
- Geography Minor
- History Minor
- History Writing Minor
- Human Development and Family Studies Minor
- Human Resource Development for Higher Education and Industry Minor
- Industrial Hygiene Minor
- Information Processing Minor
- Insurance and Risk Management Minor
- International Studies Minor
- Language Studies Minor
- Latin American—Latino Studies Minor
- Legal Studies Minor
- Management Information Systems Minor
- Marketing Minor*
- Martial Arts Minor
- Mathematics Minor
- Mathematics Teaching Minor
- Motorsports Management Minor
- Music Minor
- Non-Teaching Minor
- Occupational Health and Safety Minor
- Operations Management and Analysis Minor
- Packaging Minor
- Philosophy Minor
- Physics Minor
- Political Science Minor
- Psychology Minor
- Psychology Minor for Social Work Majors
- Public Administration Minor
- Reading Minor
- Recreation and Sport Management Minor
- Recreation Management and Youth Leadership Minor
- Social Welfare Minor
- Sociology Minor
- Strength and Conditioning Minor
- Studio Art Minor
- Textiles, Apparel, and Merchandising Minor
- Theater Acting Minor
- Theater Education Minor
- Theater Minor
- Women's Studies Minor

Professional Curricula

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APPENDIX NN

Indiana State University

2010-2011 Undergraduate Catalog

Music Performance Major - Bachelor of Music

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(88 credits)

Core Courses (57 credits):

Theory (22 credits):

- MUS 111 - Music Theory I 2 credits
- MUS 112 - Music Theory II 2 credits
- MUS 113 - Music Skills I 2 credits
- MUS 114 - Music Skills II 2 credits
- MUS 211 - Music Theory III 2 credits
- MUS 212 - Music Theory IV 2 credits
- MUS 213 - Music Skills III 2 credits
- MUS 214 - Music Skills IV 2 credits
- MUS 443 - Counterpoint 3 credits
- MUS 445 - Analytical Techniques of Tonal Music 3 credits

History and Literature (12 credits):

- MUS 150 - Introduction to Musical Traditions 3 credits
- MUS 237 - Introduction to World Music and Culture 3 credits
- MUS 350 - Music History I 3 credits
- MUS 351 - Music History II 3 credits

Other Basic Musicianship Courses (5 credits):

- MUS 204 - Technology for Musicians 1 credits
- MUS 222 - Basic Conducting 2 credits
- MUS 260 - Basic Scoring 2 credits

Performance (18 credits):

- MUS 379 - Junior Recital 1 credits
- MUS 479 - Senior Recital 1 credits

Choose 8 credits from the following:

- MUS 276 (A-G; I-U) - Individual Performance Study for Music Performance Majors 2 credits

Choose 8 credits from the following:

- MUS 476 (A-G; I-U) - Individual Performance Study for Music Performance Majors 2 credits

Note:

Students must enroll in eight semesters of performance courses.

Choose one of the following concentrations:

Concentration in Piano (31 credits)

Required Courses (16 credits):

- MUS 396 - Accompanying 1 credits
- MUS 404 - Piano Pedagogy I 3 credits
- MUS 406 - Piano Literature 3 credits
- MUS 407 - Piano Teaching Materials 2 credits

Choose 2 credits from the following:

- MUS 217-*417 - Masterworks Chorale 0-1 credits
- MUS 219-*419 - Concert Choir 0-1 credits
- MUS 259-*459 - University Symphony 0-1 credits
- MUS 269S-*469S - Symphonic Band 0-1 credits
- MUS 269W-*469W - Wind Orchestra 0-1 credits

Choose 2 credits from the following:

- MUS 253K-*453K - The Piano in Ensemble 0-1 credits
- MUS 253S-*453S - String Ensembles 0-1 credits

Choose 3 credits from the following:

- MUS 253K-*453K - The Piano in Ensemble 0-1 credits

Literature Elective (3 credits)

Music Electives (12 credits)

Concentration in Strings: Violin, Viola, Cello, or String Bass (31 credits)

Required Courses (18 credits):

- MUS 195 - Secondary Piano I 1 credits
- MUS 196 - Secondary Piano II 1 credits
- MUS 295 - Secondary Piano III 1 credits
- MUS 296 - Secondary Piano IV 1 credits
- MUS 428 - String Literature and Pedagogy 2 credits
- Minor string instrument 2 credits

Choose 8 credits from the following:

- MUS 259-*459 - University Symphony 0-1 credits

Choose 2 credits from the following:

- MUS 253S-*453S - String Ensembles 0-1 credits

Literature Electives (3 credits)

Music Electives (10 credits)

Concentration in Brass: Trumpet, Horn, Trombone, Euphonium, or Tuba (31 credits)

Required Courses (18 credits):

- MUS 195 - Secondary Piano I 1 credits
- MUS 196 - Secondary Piano II 1 credits
- MUS 295 - Secondary Piano III 1 credits
- MUS 296 - Secondary Piano IV 1 credits
- MUS 430 - Brass Literature and Pedagogy 2 credits
- Minor brass instrument 2 credits

Choose 8 credits from the following:

- MUS 259-*459 - University Symphony 0-1 credits
- MUS 269S-*469S - Symphonic Band 0-1 credits
- MUS 269W-*469W - Wind Orchestra 0-1 credits

Choose 2 credits from the following:

- MUS 253B-*453B - Brass Ensembles 0-1 credits
- MUS 288-*488 - Jazz Ensemble 0-1 credits

Literature Elective (3 credits)

Music Electives (10 credits)

Concentration in Percussion (31 credits)

Required Courses (19 credits)

- MUS 195 - Secondary Piano I 1 credits
- MUS 196 - Secondary Piano II 1 credits
- MUS 295 - Secondary Piano III 1 credits
- MUS 296 - Secondary Piano IV 1 credits
- MUS 436 - Percussion Literature and Pedagogy 2 credits
- MUS 456 - Music in the Romantic and Contemporary Eras 3 credits

Choose 6 credits from the following:

- MUS 259-*459 - University Symphony 0-1 credits
- MUS 269S-*469S - Symphonic Band 0-1 credits
- MUS 269W-*469W - Wind Orchestra 0-1 credits

Choose 4 credits from the following:

- MUS 253P-*453P - Percussion Ensembles 0-1 credits

Music Electives (12 credits)

Concentration in Winds: Flute, Oboe, Clarinet, Bassoon, or Saxophone (31 credits)

Required Courses (18 credits):

- MUS 195 - Secondary Piano I 1 credits
- MUS 196 - Secondary Piano II 1 credits
- MUS 295 - Secondary Piano III 1 credits
- MUS 296 - Secondary Piano IV 1 credits
- MUS 429 - Woodwind Literature and Pedagogy 2 credits
- Minor woodwind instrument 2 credits

Choose 8 credits from the following:

- MUS 259-459 - University Symphony 0-1 credits
- MUS 269S-469S - Symphonic Band 0-1 credits
- MUS 269W-469W - Wind Orchestra 0-1 credits

Choose 2 credits from the following:

- MUS 253W-453W - Woodwind Ensembles 0-1 credits
- MUS 288-488 - Jazz Ensemble 0-1 credits

Literature Elective (3 credits)

Music Electives (10 credits)

Concentration in Voice (31 credits)

- MUS 195 - Secondary Piano I 1 credits
- MUS 196 - Secondary Piano II 1 credits
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 credits
- MUS 289 - German and French Diction and Repertoire for Singing 1 credits
- MUS 295 - Secondary Piano III 1 credits
- MUS 296 - Secondary Piano IV 1 credits
- MUS 411 - Vocal Techniques 1 credits
- MUS 435 - Vocal Literature for the Solo Voice 3 credits
- MUS 458 - Survey of the Opera 3 credits

Choose 4 credits from the following:

- MUS 217-417 - Masterworks Chorale 0-1 credits
- MUS 219-419 - Concert Choir 0-1 credits

Choose 2 credits from the following:

- MUS 253M-453M - Chamber Singers 0-1 credits
- MUS 253T-453T - Music Theater Performance 0-1 credits

Vocal Ensemble Elective (2 credits)


Music Electives (10 credits)

APPENDIX OO

Indiana State University

2010-2011 Undergraduate Catalog

Music Education Major - Bachelor of Music Education

 Print this Page

(86-87 credits)

Core Courses (40 credits)

Theory and Skills (16 credits):

- MUS 111 - Music Theory I 2 credits
- MUS 112 - Music Theory II 2 credits
- MUS 113 - Music Skills I 2 credits
- MUS 114 - Music Skills II 2 credits
- MUS 211 - Music Theory III 2 credits
- MUS 212 - Music Theory IV 2 credits
- MUS 213 - Music Skills III 2 credits
- MUS 214 - Music Skills IV 2 credits

History and Literature (12 credits):

- MUS 150 - Introduction to Musical Traditions 3 credits
- MUS 237 - Introduction to World Music and Culture 3 credits
- MUS 350 - Music History I 3 credits
- MUS 351 - Music History II 3 credits

Basic Musicianship (5 credits):

- MUS 204 - Technology for Musicians 1 credits
- MUS 222 - Basic Conducting 2 credits
- MUS 260 - Basic Scoring 2 credits

Performance (7 credits):

- MUS 274 (A-G; I-U) - Individual Performance Study for Music Education Majors 1 credits (4 credits required)
- MUS 474 (A-G; I-U) - Individual Performance Study for Music Education Majors 1 credits (3 credits required)

Choose one of the following concentrations:

Choral/General Education Concentration (47 credits)

Class Instrument (4 credits):

Choose one pair from the following:

- MUS 185 - Secondary Voice I 1 credits
 - MUS 186 - Secondary Voice II 1 credits
 - or
 - MUS 195 - Secondary Piano I 1 credits
 - MUS 196 - Secondary Piano II 1 credits
- (depending on major instrument)

Choose 2 credits from the following:

- MUS 270(A-G, I-U) - Elective Performance Study 0.5-1 credits (voice)
or
- MUS 295 - Secondary Piano III 1 credits
and
- MUS 296 - Secondary Piano IV 1 credits

Ensembles (7 credits):

- MUS 217-*417 - Masterworks Chorale 0-1 credits
- MUS 219-*419 - Concert Choir 0-1 credits
- Plus three additional ensembles

Music Education (21 credits):

- MUS 201 - Introduction to Music Education 2 credits
- MUS 202 - Functional Instrumental Techniques 2 credits
- MUS 287 - Italian and English Diction and Repertoire for Singing 1 credits
- MUS 289 - German and French Diction and Repertoire for Singing 1 credits
- MUS 311 - The Adolescent Voice 1 credits
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 credits
- MUS 381 - Choral Conducting 2 credits
- MUS 392 - Music Procedures in the Elementary School 3 credits
- MUS 393 - General Music Procedures in the Middle School 2 credits
- MUS 411 - Vocal Techniques 1 credits
- MUS 418 - Music in Special Education 2 credits
- MUS 457 - Choral Literature and Materials (Small Forms) 2 credits

Professional Education (15 credits):

- MUS 391 - The Teaching of Choral Music 3 credits
- MUS 495 - Student Teaching in Music 11 credits
- MUS 496 - Teaching an Integrated Unit in Music 1 credits

Instrumental/General Education Concentration (46-47 credits)

Class Instrument (6 credits):

- MUS 195 - Secondary Piano I 1 credits
- MUS 196 - Secondary Piano II 1 credits
- MUS 420 - String Techniques 1 credits
- MUS 421 - Woodwind Techniques 1 credits
- MUS 422 - Brass Techniques 1 credits
- MUS 423 - Percussion Techniques 1 credits

Ensembles (7 credits):

Choose 4 credits from the following:

- MUS 259-*459 - University Symphony 0-1 credits
- MUS 269S-*469S - Symphonic Band 0-1 credits
- MUS 269W-*469W - Wind Orchestra 0-1 credits

Choose 3 credits from the following:

- MUS 109-*409 - Marching Band 0-1 credits (wind and percussion students must take 2 credits)
- MUS 169C-*369C - Concert Band 0-1 credits (must be taken concurrently with MUS 383)
- MUS 253B-*453B - Brass Ensembles 0-1 credits
- MUS 253J-*453J - Jazz Combo 0-1 credits
- MUS 253K-*453K - The Piano in Ensemble 0-1 credits
- MUS 253M-*453M - Chamber Singers 0-1 credits
- MUS 253P-*453P - Percussion Ensembles 0-1 credits
- MUS 253Q-*453Q - Steel Drum Ensemble 0-1 credits
- MUS 253S-*453S - String Ensembles 0-1 credits
- MUS 253W-*453W - Woodwind Ensembles 0-1 credits

Music Education (18-19 credits):

- MUS 201 - Introduction to Music Education 2 credits
- MUS 311 - The Adolescent Voice 1 credits
- MUS 324 - Instrumental Techniques for the General Music Classroom 1 credits
- MUS 382 - Instrumental Conducting 2 credits
- MUS 383 - Instrumental Techniques Laboratory 1 credits (must be taken concurrently with MUS 169C-369C)
- MUS 392 - Music Procedures in the Elementary School 3 credits
- MUS 393 - General Music Procedures in the Middle School 2 credits
- MUS 418 - Music in Special Education 2 credits
- MUS 431 - Instrument Adjustment and Minor Repair 1 credits
- MUS 438 - Jazz Procedures 2 credits

Choose one from the following:

- MUS 424 - Marching Band Procedures 1 credits (for wind and percussion students)
- MUS 489 - Introduction to the Suzuki Method 2 credits (for string students)

Professional Education (15 credits):

- MUS 394 - Instrumental Methods 3 credits
- MUS 495 - Student Teaching in Music 11 credits
- MUS 496 - Teaching an Integrated Unit in Music 1 credits

Students may choose the following options to add licensure in other areas to their major:

Instrumental Option for Choral Majors (13-15 credits)

- MUS 109-*409 - Marching Band 0-1 credits
- MUS 169C-*369C - Concert Band 0-1 credits (must be taken concurrently with MUS 383)
- MUS 382 - Instrumental Conducting 2 credits
- MUS 383 - Instrumental Techniques Laboratory 1 credits
- MUS 394 - Instrumental Methods 3 credits
- MUS 424 - Marching Band Procedures 1 credits
- MUS 431 - Instrument Adjustment and Minor Repair 1 credits
- MUS 438 - Jazz Procedures 2 credits

Choose 3 credits from the following:

- MUS 420 - String Techniques 1 credits
- MUS 421 - Woodwind Techniques 1 credits
- MUS 422 - Brass Techniques 1 credits
- MUS 423 - Percussion Techniques 1 credits

Choral Option for Instrumental Majors (15 credits)

- MUS 287 - Italian and English Diction and Repertoire for Singing 1 credits


- MUS 381 - Choral Conducting 2 credits
- MUS 391 - The Teaching of Choral Music 3 credits
- MUS 411 - Vocal Techniques 1 credits
- MUS 457 - Choral Literature and Materials (Small Forms) 2 credits

Choose 4 credits from the following:

- MUS 185 - Secondary Voice I 1 credits
- MUS 186 - Secondary Voice II 1 credits
- MUS 270(A-G, I-U) - Elective Performance Study 0.5-1 credits

Choose 2 credits from the following:

- MUS 115-315 - Sycamore Singers 0-1 credits
- MUS 217-*417 - Masterworks Chorale 0-1 credits
- MUS 219-*419 - Concert Choir 0-1 credits
- MUS 253M-*453M - Chamber Singers 0-1 credits


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APPENDIX PP

Indiana State University

2010-2011 Undergraduate Catalog

Music Business Major - Bachelor of Science

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(92 credits)

Music Core (62 credits):

Theory and Skills (16 credits):

- MUS 111 - Music Theory I 2 credits
- MUS 112 - Music Theory II 2 credits
- MUS 113 - Music Skills I 2 credits
- MUS 114 - Music Skills II 2 credits
- MUS 211 - Music Theory III 2 credits
- MUS 212 - Music Theory IV 2 credits
- MUS 213 - Music Skills III 2 credits
- MUS 214 - Music Skills IV 2 credits

History and Literature (12 credits):

- MUS 150 - Introduction to Musical Traditions 3 credits
- MUS 237 - Introduction to World Music and Culture 3 credits
- MUS 350 - Music History I 3 credits
- MUS 351 - Music History II 3 credits

Other Basic Musicianship Courses (5 credits):

- MUS 204 - Technology for Musicians 1 credits
- MUS 222 - Basic Conducting 2 credits
- MUS 260 - Basic Scoring 2 credits

Performance (6 credits):

Choose 4 credits from the following:

- MUS 272 (A-G; I-U) - Individual Performance Study 1 credits

Choose 2 credits from the following:

- MUS 472 (A-G; I-U) - Individual Performance Study 1 credits

Ensembles (4 credits):

- 2 additional credits in other ensembles

Choose 2 credits from the following:

- MUS 217-*417 - Masterworks Chorale 0-1 credits
- MUS 219-*419 - Concert Choir 0-1 credits
- MUS 259-*459 - University Symphony 0-1 credits

- MUS 269S-*469S - Symphonic Band 0-1 credits
- MUS 269W-*469W - Wind Orchestra 0-1 credits

Music Industry Courses (6 credits):

- MUS 207 - Introduction to the Music Industry 3 credits
- MUS 307 - Career Management in the Music Industry 3 credits

Professional Practice (6 credits):

- MUS 499 - Cooperative Professional Practice in Music 2-6 credits (students must take 6 credits)

Music Electives (7 credits)

Business Core (15 credits):

- ACCT 200 - Survey of Accounting 3 credits
- ECON 200 - Principles of Macroeconomics 3 credits
- ECON 201 - Principles of Microeconomics 3 credits
- MGT 301 - Survey of Management 3 credits
- MKTG 301 - Introduction to Marketing 3 credits

Choose one of the following concentrations:

Music Merchandising Concentration (15 credits)

- MKTG 332 - Buyer Behavior 3 credits
- MKTG 334 - Promotional Strategy 3 credits
- MKTG 353 - Marketing Channel Structure and Strategy 3 credits

Choose one pair from the following:

- MKTG 344 - Professional Selling 3 credits
- MKTG 444 - Salesforce Management 3 credits

or

- MKTG 344 - Professional Selling 3 credits
- MKTG 347 - Principles of Retailing 3 credits

or


- MKTG 347 - Principles of Retailing 3 credits
- MKTG 443 - Business to Business Marketing 3 credits

Business Administration Concentration (15 credits)

- BEIT 125 - Information in the Electronic Age 3 credits
- FIN 200 - Fundamentals of Finance 3 credits
- MGT 400 - Survey of Human Resource Management 3 credits
- MIS 376 - Business Computer Systems 3 credits

Choose one from the following:

- BUS 263 - Legal Environment and Business 3 credits
 - MKTG 310 - Marketing for Non-Profit and Service Organizations 3 credits
 - MKTG 332 - Buyer Behavior 3 credits
-


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APPENDIX QQ

Indiana State University

2010-2011 Undergraduate Catalog

Music Liberal Arts Major - Bachelor of Arts/Bachelor of Science

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(48 credits)

Required Courses:

Theory (16 credits):

- MUS 111 - Music Theory I 2 credits
- MUS 112 - Music Theory II 2 credits
- MUS 113 - Music Skills I 2 credits
- MUS 114 - Music Skills II 2 credits
- MUS 211 - Music Theory III 2 credits
- MUS 212 - Music Theory IV 2 credits
- MUS 213 - Music Skills III 2 credits
- MUS 214 - Music Skills IV 2 credits

History and Literature (12 credits):

- MUS 150 - Introduction to Musical Traditions 3 credits
- MUS 237 - Introduction to World Music and Culture 3 credits
- MUS 350 - Music History I 3 credits
- MUS 351 - Music History II 3 credits

Other Basic Musicianship Courses (5 credits):

- MUS 204 - Technology for Musicians 1 credits
- MUS 222 - Basic Conducting 2 credits
- MUS 260 - Basic Scoring 2 credits

Performance (6 credits):

Six semesters

Choose four credits from the following:

- MUS 272 (A-G; I-U) - Individual Performance Study 1 credits

Choose two credits from the following:

- MUS 472 (A-G; I-U) - Individual Performance Study 1 credits

Secondary Piano:

- MUS 195 - Secondary Piano I 1 credits
- MUS 196 - Secondary Piano II 1 credits

Note:


(Piano and organ principals are excused from this requirement but must take 2 additional credits of music electives.)

Ensembles (2 credits)

Music Electives (5 credits)

Note:

All liberal arts majors complete a total of at least 68 credits of General Education outside music in order to meet the National Association of Schools of Music Standard: General studies normally occupy 55 percent to 70 percent of the total curriculum.


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APPENDIX RR

Indiana State University

2010-2011 Undergraduate Catalog

Music Composition Major - Bachelor of Music

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(84 credits)

Theory (16 credits):

- MUS 111 - Music Theory I 2 credits
- MUS 112 - Music Theory II 2 credits
- MUS 113 - Music Skills I 2 credits
- MUS 114 - Music Skills II 2 credits
- MUS 211 - Music Theory III 2 credits
- MUS 212 - Music Theory IV 2 credits
- MUS 213 - Music Skills III 2 credits
- MUS 214 - Music Skills IV 2 credits

History and Literature (12 credits):

- MUS 150 - Introduction to Musical Traditions 3 credits
- MUS 237 - Introduction to World Music and Culture 3 credits
- MUS 350 - Music History I 3 credits
- MUS 351 - Music History II 3 credits

Other Basic Musicianship Courses (5 credits):

Performance (6 credits):

Choose 4 credits from the following:

- MUS 272 (A-G; I-U) - Individual Performance Study 1 credits

Choose 2 credits from the following:

- MUS 472 (A-G; I-U) - Individual Performance Study 1 credits

Note:

Students must enroll in six semesters of performance study.

Secondary Piano (4 credits):

- MUS 195 - Secondary Piano I 1 credits
- MUS 196 - Secondary Piano II 1 credits
- MUS 295 - Secondary Piano III 1 credits
- MUS 296 - Secondary Piano IV 1 credits

Note:

Students with substantial piano background can be exempted from piano after passing proficiency.

Applied Piano (4 credits):

- MUS 470(A-G; I-U) - Elective Performance Study 0.5-1 credits (topic R)

Ensembles (8 credits):

Choose 6 credits from the following:

- MUS 217-*417 - Masterworks Chorale 0-1 credits
- MUS 219-*419 - Concert Choir 0-1 credits
- MUS 259-*459 - University Symphony 0-1 credits
- MUS 269S-*469S - Symphonic Band 0-1 credits
- MUS 269W-*469W - Wind Orchestra 0-1 credits

Two credits of elective ensembles

Students are strongly advised to take advantage of chamber and large ensemble experiences available in both vocal and instrumental areas.)

Composition (14 credits):

- MUS 117 - Introduction to Composition 2 credits
- MUS 282 - Applied Composition 2 credits (repeated once for a total of 4 credits)
- MUS 482 - Advanced Composition 2 credits (repeated three times for a total of 8 credits)

Advanced Theory Courses (11 credits):

- MUS 443 - Counterpoint 3 credits
- MUS 445 - Analytical Techniques of Tonal Music 3 credits
- MUS 446 - Contemporary Styles and Techniques 3 credits
- MUS 460 - Arranging for Band 2 credits

Choose one from the following (3 credits):

- MUS 452 - Music in the Middle Ages and Renaissance 3 credits
- MUS 454 - Music in the Baroque and Classical Eras 3 credits
- MUS 456 - Music in the Romantic and Contemporary Eras 3 credits

Recital (composition) (1 credit):

- MUS 479 - Senior Recital 1 credits
-

APPENDIX SS

Indiana State University

300 North Seventh Street

Terre Haute, IN 47809

Dr. Daniel Bradley, President

Department of Music

Proposal to the Commission on Accreditation

of the

National Association of Schools of Music

Bachelor of Music in Composition

Submitted for Plan Approval

Based on

"Policies and Procedures for Reviews of New Curricula, 2008-09 to 2015-2016"

Submitted by

Nancy Cobb Lippens, Department Chairperson

October 1, 2010

The Indiana State University Music Department offered a Bachelor of Arts in Music with a concentration in composition for many years. This BA neither met the requirements of a liberal arts degree (because it had too many music courses required) nor did it meet standards of a professional composition degree. In the process of reviewing curricula, all concentrations (composition, music history and literature and music theory) under the BA degree were eliminated. However, the music faculty wanted to retain the composition degree because of a requisite student interest. This plan approval for the Bachelor of Music in Composition is being submitted along with other items for which response was required.

The following addresses instructions in the Plan Approval Document. Instructions and standards are in italics; responses are in bold.

1. *The degree title, with emphasis if applicable, followed by a statement of purpose.*

Degree title is "Bachelor of Music;" Major is "Composition"

Statement of Purpose: The Bachelor of Music in Composition will provide for students who have interest and ability in the composition of music for instruments (solo and in combination), voices (solo and in combination) and electronic media. Graduates of the degree should be able to be admitted into a master's program in composition at NASM-accredited institutions; graduates will also demonstrate through completed compositional projects the understanding of what comprises an aesthetically satisfying composition in recognized contemporary musical language(s).

2. *Curricular Table in NASM format:*

Please see the next two pages.

Program Title: Bachelor of Music in Composition Number of Years to Complete the Program: 4

Current Semester's Enrollment in Majors: 8

Name of Program Supervisors: Dr. Brian Kilp, Dr. Nancy Cobb Lippens

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
42 units	42 units	30 units	10 units	124
35%	35%	25%	8%	103%

Major Area

MUS 111	Music Theory I	2 units
MUS 112	Music Theory II	2 units
MUS 113	Music Skills I	2 units
MUS 114	Music Skills II	2 units
MUS 117	Introduction to Composition	2 units
MUS 204	Technology for Musicians	1 unit
MUS 211	Music Theory III	2 units
MUS 212	Music Theory IV	2 units
MUS 213	Music Skills III	2 units
MUS 214	Music Skills IV	2 units
MUS 260	Basic Scoring	2 units
MUS 282 (2 sem., 482 4 sem.)	Applied Composition	12 units
MUS 443	Counterpoint	3 units
MUS 446	Contemp. Styles and Tech	3 units
MUS 460	Arranging for Band	2 units
MUS 479	Senior Recital	1 unit
Total in Major Area		42 units = A

Supportive Courses in Music

MUS 150	Intro to Musical Traditions	3 units
MUS 195	Secondary Piano I	1 unit
MUS 196	Secondary Piano II	1 unit
MUS 295	Secondary Piano III	1 unit
MUS 296	Secondary Piano IV	1 unit
MUS 222	Basic Conducting	2 units
MUS 237	Intro to World Mus and Cult	3 units
MUS 272	Ind. Performance Study	4 units
MUS 217, 417, 219, 419, 259, 459, 269S/W, or 469S/W	Large Ensemble	6 units

MUS 350	Music History I	3 units
MUS 351	Music History II	3 units
MUS 417, 419, 459 or 469 (S/W Or 253/453)	Chamb or Large Ensemble	2 units
MUS 445	Anal. Tech of Tonal Mus	3 units
MUS 470R	Performance St in Piano	4 units
MUS 452, 454 or 456	Mus in Mid. Ages and Ren, Mus in Bar and Class or Mus in Rom and Contemp.	3 units
MUS 472	Ind. Performance Study	2 units
Total Supportive Courses in Music		42 units = B

General Studies (Required Foundational Studies at ISU)

ENG 107	English	3 units
COMM 101 or 102	Speech	3 units
Social and Behavioral Sciences	Variable	3 units
Laboratory Science	Variable	4 units
PE 101 and 101L or Health 111	Variable	2 units
Quantitative Literacy	Math or Economics	3 units
Ethics and Social Responsibility	Variable	3 units
Global Perspective and Cultural Div.	Variable	3 units
ENG 305 or 308	Upper Level Writing	3 units
Literary Studies	Variable	3 units
Total General Studies		30 units = C*

Electives (though not prescribed in the catalogue, the suggested electives are on the 8-semester degree plan, Appendix A).

PHYS 440	Musical Acoustics	3 units
COMM 240	Introduction to Film	3 units
CS 151	Introduction to Computer Sci	3 units
Suggested Electives		9 units
Free Elective		1 unit
Total Elective Credits		10 units = D

*In other music degrees, upper division integrative electives (6 units) are listed here. These will usually be music courses (such as MUS 350) which will count in the music part of this degree. Other upper level music courses are slated to be included in this category by the time the 2010 freshmen arrive at the junior year.

3. *An assessment of compliance with NASM Standards for the new degree.*

a. This assessment must address the competencies required by applicable Standards in terms of specific content, expectations for knowledge and skills development and levels of achievement required for graduation as determined by the institution and means for evaluating student and program achievement.

b. Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduate regulations, examination guidelines, grade level requirements, and so forth.

Levels of Achievement according to the NASM Handbook, 2009-2010: Bachelor of Music in Composition

1. Curricular Structure

Levels of Achievement for the Common Body of Knowledge and Skills for professional music degrees have been documented in ISU's response to deferral for accreditation; see the main response to deferral document.

The Curricular Table on the previous two pages indicates the following adherence to the suggested Curricular Structure:

Composition and Basic Musicianship: 35% (Structure guidelines, 25-35%)

Supportive Courses in Music : 35% (Structure guidelines, 25-35%)

General Studies: 25% (Structure guidelines, 25-35%)

The curriculum has one credit of free elective.

The forms of instruction in this curriculum include lecture courses (most of the general education courses plus music theory, literature and history courses), labs (Music Skills and Secondary Piano), private instruction (performance study and applied composition), and ensembles (large and small).

2. Specific Recommendations for General Studies.

There are nine credits of strongly suggested non-music electives (Musical Acoustics, Introduction to Media and Society and Introduction to Computer Science) and some choice in general education studies; this will be controlled through advising. Though not shown in the catalogue copy, the eight-semester degree plan (Appendix A) advises these electives.

3. Essential Competencies, Experiences, and Opportunities (*In addition to those stated for all degree programs*):

a. Achievement of the highest possible level of skill in the use of basic concepts, tools, techniques, and procedures to develop a composition from concept to finished product. This involves the competency to work with both electronic and acoustic media; work with a variety of forms, styles, and notations; and apply principles of scoring appropriate to particular compositions.

Students who wish to pursue the composition degree must complete the regular audition process for the ISU Music Department; this includes high school GPA requirements, minimum ACT/SAT scores, audition on an instrument and a theory placement exam. Standards regarding the level of composition ability will be judged during compositional courses according to rubrics.

Appendices B, C, and D are the proposed syllabi for one new and two revised courses in the composition degree, MUS 117, MUS 282 and MUS 482. MUS 282 and MUS 284 are the applied composition courses. Students are required to take MUS 117, Introduction to Composition, as a prerequisite for MUS 282, and two semesters of 282 as prerequisites for MUS 482. Finally, four semesters of MUS 482 are required. MUS 117 (Syllabus in Appendix B) is introductory and guides students in their initial understanding of the construction of a good composition. The rubric for grading of compositions in this course includes the following standards for "A" level work:

Superior Work (A+, A, A-)

- 1) Demonstrates outstanding understanding of balance of unity and variety in composition (melody, harmony, form, rhythm, timbre, counterpoint; whichever elements are appropriate to be judged)
- 2) Demonstrates outstanding consistency in harmonic, melodic, rhythmic language
- 3) Demonstrates or shows progress towards a contemporary compositional style.
- 4) Demonstrates complete idiomatic treatment of the instruments or voices for which the composition is being written
- 5) Demonstrates outstanding attention to detail in the assignment of articulations for instrumental works and in the setting of text for vocal works
- 6) Demonstrates outstanding attention to correctness and completeness of the printed score when appropriate; attention to dynamics, tempi, articulation, musical instructions, etc is commendable.

Note that students must demonstrate progress towards a contemporary compositional style. The rubric is also very clear for "B" and "C" work as well as for unacceptable work.

Appendix C is the syllabus for MUS 282. Note that the two semesters of study at this level culminate with a portfolio review of at least ten minutes of completed compositions with at least five of those minutes being accompanied by a reasonable recording of the composition. By requiring students to obtain recordings, this will speak to "c." in the Essential Competencies list (opportunities to hear fully realized performances of the student's original compositions). Furthermore, during one semester of MUS 282, a public performance of one of the student's works must appear on a general recital program. The portfolio of ten minutes of music will be judged by a faculty committee consistent with already existing policies at ISU regarding admission to upper level study in professional degrees.

Appendix D is the syllabus for MUS 482 of which students are required four semesters in this degree. Public performance of the student's work is required once a year. The excerpt from the syllabus below indicates the wide range of compositions that will be required of the students. This speaks to the "Achievement of the highest possible level of skill in the use of basic concepts, tools, techniques, and procedures to develop a composition from concept to finished product," and the following statement: "competency to work with both electronic and acoustic media; work with a variety of forms, styles and notations; and apply principles of scoring appropriate to particular compositions."

Excerpt from MUS 482 Syllabus:

As a composition major, each student in upper level study will need to complete at some during the four semesters of study at least one of each of the following

- 1) A work or movement of a work in Sonata Form*
- 2) A multi-movement work of at least 10 minutes and with at least three movements*
- 3) A contrapuntal movement or work which exhibits clear understanding of polyphonic writing*

Furthermore, the media for pieces must include

- 1) Chamber works for groups of 3 or more instruments*
- 2) A variety of woodwind, brass, string and percussion instruments*
- 3) Vocal or choral composition*
- 4) Electronic media (ie musique concrete, or music completed with the use of "Reason", or other computer-generated parameters)*

Finally, it is required that students show progress in the development of a contemporary compositional language.

If one also views the rubric by which compositions will be graded, it is easy to see that there are concrete (even though subjective) standards by which compositions will be judged.

Regarding the statement, "apply principles of scoring appropriate to particular compositions," there are two separate courses which involve scoring in the students curriculum, MUS 260 (Basic Scoring) and MUS 460 (Arranging for Band). MUS 260 provides the tools for scoring for all instruments and voices; MUS 460, though not related to original composition, does provide advanced training in scoring for wind ensembles and bands. Furthermore, rubrics for grading in MUS 282 and 482 have statements regarding the proper and idiomatic use of instruments; this will be judged on an ongoing basis.

b. Fluency in the use of tools needed by composers. This includes keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques and applicable technologies.

Keyboard Skills in this degree will be achieved not only by completing four semesters of Secondary Piano but also by four upper-level credits of applied piano which students will register for after completing piano proficiency exams. Should the student have substantial skill in piano at arrival in the degree program, he or she will have the option of registering for applied piano as soon as the proficiency is passed. Conducting and rehearsal skills will be gained in Basic Conducting (MUS 222), by participation in large and small ensembles, and by the preparation of works for recording required in the composition syllabi. Analytical techniques will be covered not only in the lower level music theory and skills courses but also by two upper level theory courses, MUS 445, Analytical Techniques of Tonal Music and MUS 446, Contemporary Styles and Techniques. Applicable technologies will be covered in MUS 204, Technology for Musicians, and by syllabus required electronic media compositions.

c. Opportunities to hear fully realized performances of the student's original compositions. Public presentation and critical assessment is an essential experience.

Mentioned earlier is the syllabus-required performance of at least one of the student's compositions once a year in MUS 282 and MUS 482. During the final semester of MUS 482, the student is required to present a public recital of his/her compositions (MUS 479, Senior Recital). This recital will consist of at least 30 minutes of actual music with only five minutes of music being allowed to be used from MUS 282 courses. By definition at ISU, senior recitals are graded by a panel of faculty.

c. Institutions offering professional degrees as defined in the NASM Handbook give special attention to common standards and goals for all professional degrees and to essential competencies, experiences, and opportunities for various music major programs.

Please see in the response to deferral document the narrative regarding the Common Body of Knowledge and Skills.

3. Continued (Assessment of Compliance with NASM Standards for the New Degree.

c. If the program involves distance learning.....

NA (there is no distance learning required)

d. If the program is explicitly designed as a multi or interdisciplinary....

NA

g. If the program is focused on electronic media.....

Though this program contains some use of electronic media, that is not the focus.

9. *Indicate means for assuring that requisite student competencies and levels of achievement will be developed.*

Please see 3.a. above and Appendices B, C, and D for levels of achievement and rubrics that describe the levels of achievement. All students in the Bachelor of Music Program at ISU must participate in a barrier jury at the end of their sophomore year of study. This is indicated in the syllabus for MUS 282.

10. Information about faculty

Name	Year Hired	Rank	Tenure Status	Degrees and Credentials
Nancy Cobb Lippens	2009	Professor	Tenured	BM in Composition, Oklahoma Baptist University; MM in Composition, Michigan State University, DMA in composition, The University of Oklahoma, 1987.
Dan Powers		Instructor	Adjunct	MM in Composition, Indiana University, 1987.
Alexis Bacon	2009	Instructor	Full-time Adjunct	BM in Composition, Rice University; MM in composition, The University of Michigan; DMA in composition, The University of Michigan

Nancy Cobb Lippens, composer and conductor, began her position of Chair of the Department of Music at Indiana State University on July 13, 2009. Under her composing name of "Nancy Hill Cobb," Cobb Lippens has published compositions with companies such as Hinshaw, Santa Barbara, Alliance, Gentry, Bourne, and Leawood. Two major works published by Cobb are *Threnody*, for chorus and orchestra (Hinshaw, 2004) and *The Seven Last Words*, for chorus and chamber orchestra (1988, Leawood). Prior to her position at ISU, Cobb Lippens was founding director of the Bower School of Music at Florida Gulf Coast University. Other institutions at which she served were Dallas Baptist University, where she was program head of theory and composition and opera theater director, Oklahoma Baptist University, where she was conductor of the University Chorale and chair of the Theory and Composition Department, and Mercer University. She holds the Bachelor of Music with Honors in Theory and Composition from

Oklahoma Baptist University, the Master of Music in Composition from Michigan State University, and the Doctor of Musical Arts in Composition from the University of Oklahoma where she studied with Michael Hennagin.

Alexis Bacon is a violist and composer of electroacoustic and acoustic music. Dr. Bacon received her Bachelor's degree in viola performance and music composition from Rice University in 1998, and subsequently received a Fulbright grant to study music composition in Paris with Betsy Jolas. She received her doctorate in Music Composition in 2007 from the University of Michigan. Alexis Bacon has been the recipient of numerous prizes and awards, including the 2010 Ossia International Composition Prize for her work "Scarafaggio." Her work "Cradle," for alto saxophone and tape, was the first place recipient of the 2007 ASCAP/SEAMUS student composition commission, for which she wrote "Cowboy Song" for percussion and tape. Other recent performances of her music have included the New York City Electroacoustic Music Festival, the Western Illinois New Music Festival, the Florida State University New Music Festival and Electronic Music Midwest. Additionally, Dr. Bacon has received grants from ASCAP and the American Music Center. During the summers she serves as Instructor of Music Theory and Electronic Music at Interlochen Arts Camp. Her composition teachers have included William Bolcom, Michael Daugherty, Susan Botti, and Evan Chambers. Having formerly taught at West Texas A&M University, Alexis Bacon is currently Instructor of Music Theory at Indiana State University.

Daniel Powers is composer in residence, assistant principal violist, and librarian with the Terre Haute Symphony Orchestra as well as adjunct faculty in composition at Indiana State University. Powers studied composition at Oberlin College and Indiana University. His teachers have included Joseph Wood, Fred Fox, Earle Brown, and Harvey Sollberger. His catalog of works includes compositions for orchestra and chamber groups, as well as songs and choral works. He has received commissions from the Indianapolis Chamber Orchestra (Symphony No. 2), the Bloomington Symphony Orchestra (Irresistible Force), the Unitarian-Universalist Congregation of Fort Wayne (A Prayer for Freedom and Two Meditations), saxophonist Paul Bro (Riding the Wind and Peel Out!), the Indiana State University Wind Quintet (Impulse, recently recorded on CD), and others. His works have been performed on three continents, including appearances at the World Saxophone Congress, the North American Saxophone Alliance National Convention, new music festivals at the University of Missouri and Indiana State University, several regional conferences of the Society of Composers, Inc., and the Mid-America Festival of the Arts. In 2003, Powers was the first winner of the Ned Rorem Award for Song Composition.

11. *The present and projected fiscal resources relevant to the new curriculum.*

Because this degree existed before in a different form, there are no new financial resources needed. The Department has existing computer labs, existing faculty, plenty of studio space for faculty, scholarships for students, extensive library holdings and extensive equipment. *Reason* software has been purchased in order to deal with electronic media.

12. *A description of available and/or projected facilities relevant to the new curriculum.*

Our current facilities were cited by the NASM Visitors in 2009 as one of our strongest assets (See Visitor's Report, pp 3-4). Per their suggestion, a 15-year replacement plan for practice room pianos is being implemented. The Summer 2010 purchase of Reason Software addressed the issues mentioned regarding digital recording, sequencing and synthesis. Appendix E includes information about Reason software.

13. *Provide a description (or listing) of current and/or projected library holdings and learning resources (including electronic access) relevant to the new curriculum.*

Excerpted below is a discussion of current library holdings, spending for 2007-8, 2008-9 and 2009-2010. This is excerpted from the October 15, 2009 Response to the Visitor's Report.

Pages 4-5 of the Visitor's Report indicates that the current collection seems "comprehensive, with a particular strength in collected editions. The library provided most or all of the standard on-line indexes and databases for music student and research." The Visitor's Report went on to indicate that the combination of 16,000 CDs and 5400 LP recordings in the Department of Music Listening Library also is good. The current acquisition procedure is:

- 1) Library budget is set each fall and departmental budgets determined.
- 2) Yearly budget allocation information is sent to the department's library representative with the request that 40% of the budget be spent by December 15 and the remaining 60% by April 1.

The spending for the music department for the last two years is as follows:

2007-2008: \$8640 for materials (books and scores)
\$5000 for CDs
\$500 for popular music DVDs
2008-2009: \$8640 for materials (books and scores)
\$7000 for CDs
\$500 for popular music DVDs

The 2010-2011 budget is maintained at the 2008-09 level (and it was at that level for 2009-10).

14. *Submit a detailed rationale for the new curriculum including the following points:*
a. Reasons for adding this program

Though the new program is constructed to meet standards for professional degrees, there are currently students completing the Bachelor of Arts in Music with a concentration in composition, thus indicating the interest in this program. Freshmen and sophomore students in this degree will "crosswalk" into the new degree to be further prepared for graduate study. Though the faculty decided to eliminate the concentrations in music theory and music history/literature because of little to no demand, there has been and continues to be significant demand for a program which focuses on composition.

b. Unique aspects of this program as distinguished from other degrees or options presently offered.

In no other degree offered on our campus are students allowed intense study in composition culminating in the development of a portfolio and recital of compositions. This is the perfect complement to the Bachelor of Music Education and the Bachelor of Music in Performance.

c. Number of students expected to be served; and

We expect to maintain a 10-12 student composition studio at any one time once we are able to advertise this degree.

d. Expectations for placement of graduates.

Students will be prepared for admission into graduate study in composition if they meet all standards of this degree.

15. Describe the relationship between the new program and ongoing programs with special attention to the effects on existing academic, financial, or physical resources. Note whether the proposed program will replace any existing program(s).

This degree replaces the former BA in Music with a Concentration in Composition. Since one of the signature events on this campus is the Contemporary Music Festival which highlights the work of current composers, having a Bachelor of Music in Composition (and keeping a composition major) is important with current initiatives which have a rich history at ISU. Because we have a well-established program with good facilities, providing composition lessons is no more expensive than providing performance lessons for performance majors. In addition, this populates our upper level theory and history courses which are also needed for the performance degrees.

Indiana State University
Bachelor of Music in Composition

APPENDIX A

<u>Year 1, Fall (FA)</u>	
MUS 111, Music Theory I	2
MUS 113, Music Skills I	2
MUS 195, Secondary Piano	1
MUS 217, 219, 259, 269, Major Ensemble	1
MUS 272 Individual Performance Study	1
English 107, Freshman Writing	3
Foundational Studies: Quantitative Literacy	3
COMM 101 or 102 Intro/Speech Comm (F/S)	3
Total	16

<u>Year 1, Spring (SP)</u>	
MUS 112, Music Theory II	2
MUS 114, Music Skills II	2
MUS 150, Intro to Musical Traditions	3
MUS 196, Secondary Piano	1
MUS 272 Individual Performance Study	1
MUS 117, Introduction to Composition	2
MUS 217, 219, 259, 269, Major Ensemble	1
MUS 204, Tech for Musicians	1
Foundational Studies: Social or Behavioral Studies	3
Total	16

<u>Year 2, Fall (FA)</u>	
MUS 211, Music Theory III	2
MUS 213, Music Skills III	2
MUS 237, Intro to World Music and Culture	3
MUS 295, Secondary Piano III	1
MUS 222, Basic Conducting	2
MUS 282, Applied Composition	2
MUS 272, Individual Performance Study	1
MUS 217, 219, 259, 269, Major Ensemble	1
Foundational Studies: Global Persp and Cult Div	3
Total	17

<u>Year 2, Spring (SP)</u>	
MUS 212, Music Theory IV	2
MUS 214, Music Skills IV	2
MUS 260, Basic Scoring	2
MUS 296, Secondary Piano IV	1
MUS 217, 219, 259, 269, Major Ensemble	1
MUS 282, Applied Composition	2
MUS 272 Individual Performance Study	1
Foundational Studies: Ethics and Social Respons.	3
PE 101 and 101L, Fitness for Life or Health 111	2
Total	16

<u>Year 3, Fall (FA)</u>	
MUS 350, Music History I (FS: UDIE)	3
MUS 482, Applied Composition	2
MUS 472, Individual Performance Study	1
MUS 470 R, Piano	1
MUS 445, Anal Tech of Tonal Music	3
MUS 417, 419, 259, or 269, Major Ensemble	1
Foundational Studies: Literary Studies	3
ENG 305 Foundational Studies	3
Total	17

<u>Year 3, Spring (SP)</u>	
MUS 351, Music History II (FS: Hist)	3
MUS 482, Applied Composition	2
MUS 472, Individual Performance Study	1
MUS 446, Contemporary Styles and Techniques	3
MUS 417, 419, 259, or 269, Major Ensemble	1
MUS 470 R, Piano	1
Foundational Studies: Laboratory Science	4
Total	15

<u>Year 4, Fall (FA)</u>	
MUS 482, Applied Composition	2
MUS 460 Arranging for Band	2
PHYS 440 Musical Acoustics: suggested elective	3
COMM 240 Introduction to Film: suggested elective	3
MUS 417, 419, 259, 269, or 253/243 Ensemble	1
MUS 470R Piano	1
MUS 452, 454, or 456 Music Literature Elec	3
Total	15

<u>Year 4, Spring (SP)</u>	
MUS 482, Applied Composition	2
MUS 443 Counterpoint	3
CS 151, Intro to Computer Science, Suggested Elective	3
MUS 479, Senior Recital	1
MUS 470R, Piano	1
MUS 417, 419, 259, 269, or 253/243 Ensemble	1
Upper Division Elective	1
Total	12

TOTAL HOURS

124

NOTES:

- 1 Composition majors must participate in ensembles for eight semesters. Six semesters of ensembles are large ensembles. Two credits of ensemble are elective; students are strongly advised to take advantage of chamber and large ensemble experiences available in both vocal and instrumental areas.
- 2 Concert/Recital attendance requirements AND the Keyboard Proficiency Exam must be completed before graduation.
- 3 General Education requirements (above) assume that students will exempt out of several requirements, including ENG 101 and the quantitative literacy, information technology literacy, and foreign language requirements. PHYS 440, COMM 240 and CS 151 are strongly suggested as electives.
- 4 At least 50 credit hours must be attained in 300/400-level courses.

APPENDIX B

Indiana State University

Department of Music

MUS 117

Syllabus

Instructor:

Office:

Meeting times: Two 50-minute class periods per week.

Course Description

Description

Study of contemporary tonal compositional procedures through the writing of pieces in small forms.

Prerequisites

A grade of C or better in MUS 111 and 113.

Objectives: At the end of this course, each student will have created the following compositions

- 1) Monophonic work that is 1 to 1.5 minutes long and is for a single-line instrument
- 2) A two-voice work that exhibits excellent basic contrapuntal principles and is for two single-line instruments
- 3) A work for piano that is approximately 2 minutes long.
- 4) A work for either instrument and piano or voice and piano.

The compositions will demonstrate, as appropriate

- 1) Idiomatic writing for the particular instrument or voice
- 2) A balance of unity and variety
- 3) Understanding of melodic and/or harmonic writing

Each composition will be notated in Finale and presented with proper dynamics, articulation, etc.

Though a common-practice style of writing can be used, each student is expected to begin to explore melodic, harmonic and rhythmic principals of music written in the 20th and 21st centuries. To promote this development, from day to day, some exercises may be assigned that will aid in this process.

Class time will be spent in the instructor critiquing each student's work. As the semester progresses, students in the class will critique each other's work by finding strengths and weaknesses in the material

submitted. As the semester further progresses, each student will be asked, as he or she presents material, where strengths and/or weaknesses are in submitted material.

Course Calendar

August

24 Introduction to Class; discussion of Project 1; Discussion of Principle of Unity and Variety in composition and the various ways balance is achieved.

26 Project 1 instrument chosen; bring information about the instrument for which you are writing to class (range, articulation types, sounds in various registers, etc); also due are three possible motives for Project 1; present to class for assessment

31 Motivic development assignment on chosen motive due; 15 seconds of rough draft of Project 1 due.

September

- 2 30 seconds of project 1 due
- 7 45 seconds of project 1 due
- 9 1 minutes of project 1 due
- 14 Rough draft of Project 1 completed
- 16 Discussion of Project 2; introduction to basic contrapuntal principles.
- 21 Project 1 completed and hard copy submitted to instructor by 5 p.m.
- 23 Motives and development of motives for Project 2 due
- 28 Performances of Project 1 in Class; 30 seconds of Project 2 due
- 30 1 minute of Project 2 due

October

- 5 1:30 of Project 2 due
- 7 Catch up day
- 12 Rough draft of Project 2 due
- 14 Project 2 completed and hard copy submitted by 5 p.m.; discussion of Project 3
- 19 Harmonic and melodic ideas for Project 3 due
- 21 Performances of Project 2
- 26 30 seconds of Project 3 due
- 28 1 minute of Project 3 due

November

- 2 1.5 minutes of Project 3 due
- 4 Rough draft of Project 3 due
- 9 Project 3 Completed and submitted by 5 p.m.; discussion of Project 4
- 11 Motives and instrument/voice research completed for Project 4
- 16 30 seconds of Project 4 completed
- 18 1 minute of Project 4 completed
- 23 1.5 minutes of Project 4 completed
- 30 Performances of Project 3 in class

December

- 2 2 minutes of Project 4 completed
- 7 Rough draft of Project 4 completed
- 9 Project 4 hard copy submitted by 5 p.m.

Projects will be graded according to the following rubric.

Superior Work (A+, A, A-)

- 1) Demonstrates outstanding understanding of balance of unity and variety in composition (melody, harmony, form, rhythm, timbre, counterpoint; whichever elements are appropriate to be judged)
- 2) Demonstrates outstanding consistency in harmonic, melodic, rhythmic language
- 3) Demonstrates or shows progress towards a contemporary compositional style.
- 4) Demonstrates complete idiomatic treatment of the instruments or voices for which the composition is being written
- 5) Demonstrates outstanding attention to detail in the assignment of articulations for instrumental works and in the setting of text for vocal works
- 6) Demonstrates outstanding attention to correctness and completeness of the printed score when appropriate; attention to dynamics, tempi, articulation, musical instructions, etc is commendable.

Excellent Work (B+, B, B-)

- 1) The work may be slightly overbalanced in unity or variety or may exhibit a lack of understanding of balance in any one of the aspects (melody, harmony, form, rhythm, timbre, counterpoint if appropriate)
- 2) The work demonstrates a small lack of consistency of harmonic, melodic, rhythmic language.
- 3) The work demonstrates only common-practice harmonic, melodic and rhythmic language.
- 4) A few of the instrumental or vocal lines are less than idiomatic for those instruments or voices.
- 5) Articulation for instruments and setting of text for voices shows some lack of understanding of the importance of these elements.
- 6) There are a few problems in the completeness and correctness of the scores.

Acceptable Work (C+, C, C-)

- 1) There are enough issues in balance of unity and variety that the piece is only minimally

satisfying to the listener.

- 2) The work shows lack of consistency of harmonic, melodic, rhythmic language
- 3) The work demonstrates a poor conception of common practice melodic, harmonic and rhythmic language.
- 4) The work demonstrates a significant lack of understanding of instrumental and/or vocal capabilities.
- 5) Articulation assignment and text setting demonstrates lack of attention to detail.
- 6) There has been no set of parts generated; the score lacks details of dynamics, tempi, musical instructions.

Work that needs significant improvement (D+, D, D-)

- 1) Unity and Variety demonstration is not present.
- 2) There is little demonstration of consistency of melodic, rhythmic, and harmonic language.
- 3) The work shows no sense of melodic, harmonic or rhythmic style.
- 4) Instrumental and/or vocal lines are inappropriate
- 5) There is no articulation presented for instruments and/or the texts are set inappropriately for listener understanding
- 6) The score could not be performed because of its lack of completeness.

Unacceptable work (F)

A composition that demonstrates no understanding of the compositional process, no understanding of instruments and voices, no understanding of stylistic consistency, and is not notated in a readable form.

Grading

Daily grades: 250 points

There are 25 class days when something is due; each class period will be given 10 points assigned as follows (this includes performances of your works)

1 point for being on time

8 points for completing assignment for that day

1 point for participation in discussion when appropriate; otherwise is an attendance point

On days of performances, 9 points will be assigned for bringing the prepared performance to class.

Project Grades

Project 1 50 points

Project 2 50 points

Project 3 100 points

Project 4 100 points

Each project will receive a 5% immediate deduction if it is late; each week of lateness thereafter will be a 10% further deduction.

550 total points for the semester; the grading scale below is based on a percentage model. So, if you accumulate 500 points, your percentage score is _____ percent, or an A-

98-100	A+
93-97	A
90-92	A-
88-89	B+
83-87	B
80-82	B-
78-79	C+
73-77	C
70-72	C-
68-69	D+
63-67	D
60-62	D-

APPENDIX C

Indiana State University

Department of Music

MUS 282 Applied Composition

Instructor

Course Description:

Description

Individual instruction in composition for the composition major. One hour per week of class time required. Course includes development of technical skills in composition and writing works for a variety of vocal and instrumental media.

Prerequisites

A grade of C or better in MUS 117.

Repeatable

May be repeated once for credit.

Objectives: At the end of each semester of applied composition, each student will

- 1) Have completed works for appropriate instrumentations (1-5 instruments; SATB voicing; piano alone or voice and piano.)
- 2) Completed computer-notated scores for each composition, or if computer-notation is not an appropriate medium for notation, a completed score in appropriate medium.
- 3) Present a recording of readings or performances of a minimum of three minutes of music
- 4) At the end of the second semester of 282, the student will present evidence of beginning knowledge of the use of "Reason" software which will produce an electronic composition.
- 5) During one semester of 282, the student must have present a live performance of one of his/her works in a school-wide general recital.

Admission to Upper Level Jury: In accordance with ISU Department of Music policies, at the end of two semesters of MUS 282, there will be a jury panel of not less than three Department of Music faculty who will review the portfolio of each composition student's compositions at an interview with the student. The interview will also give the panel an opportunity to assess the student's goals for completion of the degree. This portfolio will consist of not less than ten minutes of completed compositions, five minutes of which have reasonable recordings of performances or readings. In order to move to MUS 482 (Upper Level Composition), the student must receive an average of 75 as a jury panel assessment. The rubric for the Jury is at the end of this syllabus.

Lesson Policies:

- 1) There will be fourteen lessons during the semester. During the first official week of classes, an initial meeting will be held with the instructor in order to determine the first project to be worked on.
- 2) The lesson time will be 50 minutes and will be at a time agreed upon by the student and the instructor.
- 3) Each week the instructor will give the student a written assignment of items to be accomplished during the next week. The assignments can include any of the following:
 - a) Listening
 - b) technique building assignments
 - c) reading
 - d) work on projects
 - e) computer notation of projects
 - e) selection and engagement of performers for a performance of completed projects
 - f) recorded performance or reading
- 4) Lessons will be evaluated each week on a 100-point scale. The lesson grade for a particular week will be given to the student at the following lesson and will be based on fulfillment of a written assignment
- 5) A perfect lesson score for the semester will be 1300 points. This allows the student to miss one lesson during the semester and not be penalized.
- 6) If the student cannot attend a lesson, he/she is required to inform the instructor, preferably 24 hours in advance, but not less than four hours in advance unless a student becomes ill unexpectedly.
- 7) Lessons will be "made up" only in the case of the student being ill, attending the funeral of a close family member or friend, or a university-sponsored performance or tour. If there is a question about whether the lesson can be made up, the instructor will make the final decision.

GRADING

Each week's lesson grade will be assigned according to the following

- 50% Completion of Assignment
- 50% Quality of work

Each completed composition will be graded by the instructor according to the rubric on page 4.

The final grade for the first semester of 282 will be assigned as

- 1) 40% average of lesson grades
- 2) 60% average of composition grades

The final grade for the second semester of 282 will be assigned as

- 1) 33.33% jury grade
- 2) 33.33% lesson grades
- 3) 33.33% composition grades

The grading scale is:

98-100	A+
93-97	A
90-92	A-
88-89	B+
83-87	B
80-82	B-
78-79	C+
73-77	C
70-72	C-
68-69	D+
63-67	D
60-62	D-

Rubric for Assignment of Grades

Superior Work (A+, A, A-)

- 1) Demonstrates outstanding understanding of balance of unity and variety in composition (melody, harmony, form, rhythm, timbre, counterpoint if appropriate)
- 2) Demonstrates outstanding consistency in harmonic, melodic, rhythmic language
- 3) Is written in a contemporary compositional language that is widely accepted in the classical musical world.
- 4) Demonstrates complete idiomatic treatment of the instruments or voices for which the composition is being written
- 5) Demonstrates outstanding attention to detail in the assignment of articulations for instrumental works and in the setting of text for vocal works
- 6) Demonstrates outstanding attention to correctness and completeness of the printed score when appropriate; attention to dynamics, tempi, articulation, musical instructions, etc is commendable.

Excellent Work (B+, B, B-)

- 1) The work may be slightly overbalanced in unity or variety or may exhibit a lack of understanding of balance in any one of the aspects (melody, harmony, form, rhythm, timbre, counterpoint if appropriate)
- 2) The work demonstrates a small lack of consistency of harmonic, melodic, rhythmic language.
- 3) The work demonstrates a common practice or popular musical language and does not show much progress towards the development of a contemporary musical language.
- 4) A few of the instrumental or vocal lines are less than idiomatic for those instruments or voices.
- 5) Articulation for instruments and setting of text for voices shows some lack of understanding of the importance of these elements.
- 6) There are a few problems in the completeness and correctness of the scores.

Acceptable Work (C+, C, C-)

- 1) There are enough issues in balance of unity and variety that the piece is only minimally satisfying to the listener.
- 2) The work shows lack of consistency of harmonic, melodic, rhythmic language
- 3) The work shows no progress in the development of a contemporary musical language
- 4) The work demonstrates a significant lack of understanding of instrumental and/or vocal capabilities.
- 5) Articulation assignment and text setting demonstrates lack of attention to detail.
- 6) There has been no set of parts generated; the score lacks details of dynamics, tempi, musical instructions.

Work that needs significant improvement (D+, D, D-)

- 1) Unity and Variety demonstration is not present.
- 2) There is little demonstration of consistency of melodic, rhythmic, and harmonic language.
- 3) The work shows no contemporary musical language
- 4) Instrumental and/or vocal lines are inappropriate
- 5) There is no articulation presented for instruments and/or the texts are set inappropriately for listener understanding
- 6) The score could not be performed because of its lack of completeness.

Unacceptable work (F)

A composition that demonstrates no understanding of the compositional process, no understanding of instruments and voices, no understanding of stylistic consistency, and is not notated in a readable form.

APPENDIX D

Indiana State University

Department of Music

MUS 482 Advanced Composition

Instructor:

Office:

Course Description:

Advanced individual instruction in composition for the composition major. One hour per week of class time required. Course includes development of technical skills in composition and writing works for a variety of vocal and instrumental media.

Prerequisites

Two semesters of MUS 282 with a C or better and passage of a qualifying jury for 400-level study, as applicable.

Repeatable

May be repeated three times for credit.

Objectives: At the end of each semester of MUS 482 each student will

- 1) Have completed works for appropriate instrumentations.
- 2) Completed computer-notated scores and, if appropriate, a set of parts for each composition (unless an electronic composition; in that case a recording will suffice)
- 3) Present a recording of readings or performances of a minimum of three minutes of music

During at least two semesters of MUS 482, each student will present in general recital a live performance of one of his or her works.

As a composition major, each student in upper level study will need to complete at some during the four semesters of study at least one of each of the following

- 1) A work or movement of a work in Sonata Form
- 2) A multi-movement work of at least 10 minutes and with at least three movements
- 3) A contrapuntal movement or work which exhibits clear understanding of polyphonic writing

Furthermore, the media for pieces must include

- 1) Chamber works for groups of 3 or more instruments
- 2) A variety of woodwind, brass, string and percussion instruments
- 3) Vocal or choral composition

- 4) Electronic media (ie musique concrete, or music completed with the use of "Reason", or other computer-generated parameters)

Finally, it is required that students show progress in the development of a contemporary compositional language.

During the fourth semester of MUS 482, the student will concurrently register for a senior recital (MUS 479) and will present a program that includes at least 30 minutes of actual music (timing for the recital to be around 40 minutes which will include time between pieces for rearranging the stage). Less than five minutes of the 30 minutes can be music written in either semester of MUS 282.

The student is required to rehearse and conduct his/her own music for the recital.

The senior recital will be graded by a panel of not less than three faculty members.

Lesson Policies:

- 1) There will be fourteen lessons during the semester. During the first official week of classes, an initial meeting will be held with the instructor in order to determine the first project to be worked on.
- 2) The lesson time will be 50 minutes and will be at a time agreed upon by the student and the instructor.
- 3) Each week the instructor will give the student a written assignment of items to be accomplished during the next week. The assignments can include any of the following:
 - a) Listening
 - b) technique building assignments
 - c) reading
 - d) work on projects
 - e) computer notation of projects
 - e) selection and engagement of performers for a performance of completed projects
 - f) recorded performance
- 4) Lessons will be evaluated each week on a 100-point scale. The lesson grade for a particular week will be given to the student at the following lesson and will be based on the written assignment.
- 5) No parts of projects or technique assignments will be assessed unless they are in writing; however, the ideas will be assessed if in manuscript rather than computer notation.
- 6) A perfect lesson score for the semester will be 1300 points. This allows the student to miss one lesson during the semester and not be penalized.
- 7) If the student cannot attend a lesson, he/she is required to inform the instructor by email or phone, preferably 24 hours in advance, but not less than four hours in advance unless a student becomes ill unexpectedly.
- 8) Lessons will be "made up" only in the case of the student being ill, attending the funeral of a close family member or friend, or a university-sponsored performance or tour. If there is a question about whether the lesson can be made up, the instructor will make the final decision.

GRADING

Each week's lesson grade will be assigned according to the following

- 50% Completion of Assignment
- 50% Quality of work

Each completed composition will be graded by the instructor according to the attached rubric.

The final grade for the first semester of 478 will be assigned as

- 1) 40% average of lesson grades
- 2) 60% average of composition grades

The grading scale is:

98-100	A+
93-97	A
90-92	A-
88-89	B+
83-87	B
80-82	B-
78-79	C+
73-77	C
70-72	C-
68-69	D+
63-67	D
60-62	D-

Rubric for Assessment of Original Composition
Also Used by Jury and Recital-Approval Panel for grading

Superior Work (A+, A, A-)

- 1) Demonstrates outstanding understanding of balance of unity and variety in composition (melody, harmony, form, rhythm, timbre, counterpoint if appropriate)
- 2) Demonstrates outstanding consistency in harmonic, melodic, rhythmic language
- 3) Is written in a contemporary compositional language that is widely accepted in the classical musical world.
- 4) Demonstrates complete idiomatic treatment of the instruments or voices for which the composition is being written
- 5) Demonstrates outstanding attention to detail in the assignment of articulation for instrumental works and in the setting of text for vocal works
- 6) Demonstrates outstanding attention to correctness and completeness of the printed score when appropriate; attention to dynamics, tempi, articulation, musical instructions, etc is commendable.

Excellent Work (B+, B, B-)

- 1) The work may be slightly overbalanced in unity or variety or may exhibit a lack of understanding of balance in any one of the aspects (melody, harmony, form, rhythm, timbre, counterpoint if appropriate)
- 2) The work demonstrates a small lack of consistency of harmonic, melodic, rhythmic language.
- 3) The work demonstrates a common practice or popular musical language and does not show much progress towards the development of a contemporary musical language.
- 4) A few of the instrumental or vocal lines are less than idiomatic for those instruments or voices.
- 5) Articulation for instruments and setting of text for voices shows some lack of understanding of the importance of these elements.
- 6) There are a few problems in the completeness and correctness of the scores.

Acceptable Work (C+, C, C-)

- 1) There are enough issues in balance of unity and variety that the piece is only minimally satisfying to the listener.
- 2) The work shows lack of consistency of harmonic, melodic, rhythmic language
- 3) The work shows no progress in the development of a contemporary musical language
- 4) The work demonstrates a significant lack of understanding of instrumental and/or vocal capabilities.
- 5) Articulation and text setting show a significant lack of attention.

- 6) There has been no set of parts generated; the score lacks details of dynamics, tempi, musical instructions.

Work that needs significant improvement (D+, D, D-)

- 1) Unity and Variety demonstration is not present.
- 2) There is no demonstration of consistency of melodic, rhythmic, and harmonic language.
- 3) The work shows no contemporary musical language
- 4) Instrumental and/or vocal lines are inappropriate
- 5) There is no articulation presented for instruments and/or the texts are set inappropriately for listener understanding
- 6) The score could not be performed because of its lack of completeness.

Unacceptable work (F)

A composition that demonstrates no understanding of the compositional process, no understanding of instruments and voices, no understanding of stylistic consistency, and is not notated in a readable form.

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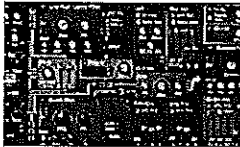
New price!



As of January 1st 2010, Reason is a better deal than ever with a knockout price by both Reason and the Record Reason 4.99.



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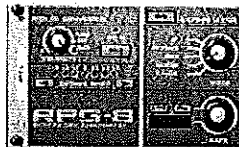


Thor

A multi-synthesis synthesizer with six oscillator types, four different filters, a step sequencer and a modulation matrix. Fully routable. Fully automatable. Fully everything.

[Read more](#)

NEW ARPEGIATOR



RPG-8

A monophonic arpeggiator with multiple play modes, an insert function and a pattern section. And then some.

[Read more](#)

NEW SEQUENCER

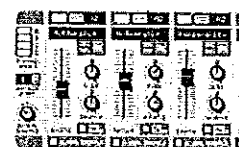


Sequencer

Reason's new revamped sequencer now features multiple track lanes, vector automation, dedicated device tracks, clips, count-in and more. A lot more.

[Read more](#)

NEW GROOVE



ReGroove

A realtime, 32-channel timing and groove handling mixer. Applies non-destructive, freely editable grooves to Reason's sequencer tracks.

[Read more](#)

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- [System requirements](#)
- [FAQ](#)
- [Reason learning resources](#)
- [Beatsamusic Online Reason Courses & Certificates](#)
- [Reason downloads](#)
- [Review information](#)
- [Remote information](#)
- [ReFi information](#)
- [Product comparison chart](#)

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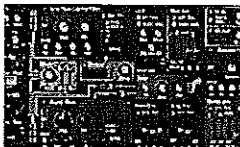
New price!



As of January 1st 2010, Reason is a better deal than ever with a knockout price for both Reason and the Reason 4 bundle.



NEW SYNTHESIZER

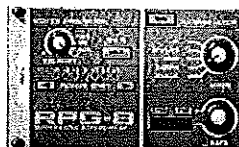


Thor

A multi-synthesis synthesizer with six oscillator types, four different filters, a step sequencer and a modulation matrix. Fully routable. Fully automatable. Fully everything.

[Read more](#)

NEW ARPEGGIATOR



RPG-8

A monophonic arpeggiator with multiple play modes, an insert function and a pattern section. And then some.

[Read more](#)

NEW SEQUENCER

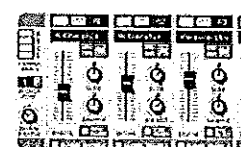


Sequencer

Reason's new revamped sequencer now features multiple track lanes, vector automation, dedicated device tracks, clips, count-in and more. A lot more.

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NEW GROOVE



ReGroove

A realtime, 32-channel timing and groove handling mixer. Applies non-destructive, freely editable grooves to Reason's sequencer tracks.

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- [System requirements](#)
- [FAQ](#)
- [Reason learning resources](#)
- [Berksmusic Online Reason Courses & Certificates](#)
- [Reason downloads](#)
- [ReWire information](#)
- [Remote information](#)
- [ReFill information](#)
- [Product comparison chart](#)

REFILLS

- [Abbey Road](#)
- [Reason Planes](#)
- [Reason DrumsItz](#)
- [More ReFills](#)

BUNDLE PRODUCTS

- [Reason Premium Edition](#)
- [Stereo Combo](#)
- [Rhythm Combo](#)

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Certificate

- Advanced Study in Public Administration
- Advanced Study in Public Personnel Administration
- American Government and Politics
- Certificate of Graduate Study in Human Resource Development
- Curriculum, Instruction, and Media Technology for Higher Education and Industry Certificate
- Family Nurse Practitioner Post-Master's Certificate
- International Politics Graduate Certificate
- Mental Health Counselor Endorsement Non-degree Certification Program
- Nurse Practitioner Family Nurse Practitioner Post-Master's Certificate
- Nursing Education Post-Master's Certificate
- Piano Pedagogy Certificate
- Public Librarian IV Certificate
- Teaching English as a Second Language/Teaching English as a Foreign Language Graduate Certificate

Doctor of Nursing Practice

- Nursing Practice, Doctor of

Doctor of Physical Therapy

- Physical Therapy, Doctor of

Doctoral

- Biology---Microbiology Ph.D.
- Biology---Ecology Ph.D.
- Biology---Physiology Ph.D.
- Clinical Psychology Psy.D.
- Curriculum and Instruction Ph.D. (CIMT)
- Educational Administration Ph.D.
- Guidance and Psychological Services: Specialization in Counseling Psychology Ph.D.
- Guidance and Psychological Services---School Psychology Ph.D.
- Spatial and Earth Sciences Ph.D.
- Technology Management Ph.D.

Educational Specialist

- School Administration Ed.S.
- School Psychology Ed.S.

Endorsement

- Learning Disabilities, Emotionally Handicapped, Mental Retardation, or Gifted and Talented, Non-degree/Endorsement

Licensure

- Career and Technical Education, Director of - Post-Master's, Non-Degree License Program
- Computer Education License and Educational Technology Facilitation
- Director of Exceptional Needs---Initial License Post-Master's Non-degree

- Driver Education
- Elementary Education Licensure—Post-Baccalaureate, Non-degree
- Gifted and Talented Endorsement—Non-degree
- Health and Safety
- Library Media Additional License
- Reading Teacher Licensure
- School Administration and Supervision—Initial License Post-Master's Non-degree
- School Counselor Post-Master's, Non-degree License Program
- School Counselor—Professional License
- School Counselor—Standard License
- Secondary Teacher—Post-Baccalaureate-Non-degree Licensure
- Visual Impairment: Non-degree License Program for Exceptional Needs

Master

- Art (Studio) M.A.
- Athletic Training M.S.
- Biology (with thesis) M.S.
- Biology (without thesis) M.S.
- Business Administration M.B.A.
- Career and Technical Education (previously Vocational Technical Education) for Teacher Licensure M.S.
- Clinical Mental Health Counseling M.S.
- Communication Disorders—Speech-Language Pathology (Institutional and Agency Settings) M.A. or M.S.
- Communication Disorders—Speech-Language Pathology (School Service Personnel) M.A. or M.S.
- Communication M.A.
- Computer Science M.S.
- Criminology and Criminal Justice M.A.
- Criminology and Criminal Justice M.S.
- Curriculum and Instruction M.Ed.
- Earth and Quaternary Sciences (Non-Thesis Option) M.S.
- Earth and Quaternary Sciences (Thesis Option) M.S.
- Educational Technology M.S.
- Electronics and Computer Technology M.S.
- Elementary Education M.Ed.
- English--Specialization in Writing M.A.
- English--Specialization in Literature M.A.
- Family and Consumer Sciences (For Teacher Licensure) M.S.
- Family and Consumer Sciences M.S.
- Family and Consumer Sciences with a Specialization in Dietetics M.S.
- Fine Art M.F.A.
- Geography M.A.
- Health and Safety (Community Health Promotion) M.A. or M.S.
- Health and Safety (Occupational Safety Management) M.A. or M.S.
- Health and Safety (Teacher Education) M.A. or M.S.
- History M.A.
- History M.S.
- Human Resource Development for Higher Education and Industry M.S.
- Industrial Technology M.S.
- Linguistics/TESL/Cross-Linguistics M.A.
- Mathematics M.A.
- Mathematics M.S.
- Music with Concentrations in Music Comparative Studies; Conducting; Music Performance; and Music Education
- Nursing M.S.
- Physical Education (Coaching) M.A. or M.S.
- Physical Education (Exercise Science) M.A. or M.S.
- Physician Assistant Studies M.S.
- Political Science M.A.
- Political Science M.S.
- Psychology (General) M.A. or M.S.
- Public Administration M.P.A.
- Recreation and Sport Management (Thesis) M.S.
- School Administration and Supervision M.Ed.
- School Counseling M.Ed.
- School Psychology M.Ed.
- Science Education (with thesis) for Licensed Teachers M.S.
- Science Education (without thesis) for Licensed Teachers M.S.
- Special Education M.A. or M.S.
- Student Affairs and Higher Education M.S.
- Technology Education M.S.

Non-degree Programs

- Director of Curriculum and Instruction Initial Licence Post-Master's Non-Degree
- Instructional Design Certificate

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(34 credits)

Research (3 credits):

- MUS 609 - Research in Music 3 credits

Core (10 credits):

- MUS 611 - Oral Comprehensive Examination 0 credits
- MUS 676 (A-G; I-U; W-Z) - Individual Performance Study 1-3 credits

Choose one from the following (2 credits)*:

- MUS 517 - Masterworks Chorale 0-1 credits
- MUS 519 - Concert Choir 0-1 credits
- MUS 553A - Opera Workshop 0-1 credits
- MUS 553B - Brass Ensembles 0-1 credits
- MUS 553J - Jazz Combo 0-1 credits
- MUS 553K - The Piano In Ensemble 0-1 credits
- MUS 553M - Chamber Singers 0-1 credits
- MUS 553P - Percussion Ensemble 0-1 credits
- MUS 553Q - Steel Drum Ensemble 0-1 credits
- MUS 553S - String Ensemble 0-1 credits
- MUS 553T - Music Theater Performance 0-1 credits
- MUS 553W - Woodwind Ensemble 0-1 credits
- MUS 559 - University Symphony 0-1 credits
- MUS 569S - Symphonic Band 0-1 credits
- MUS 569W - Wind Orchestra 0-1 credits
- MUS 588 - Jazz Ensemble 0-1 credits

* Note: courses must be taken in different semesters

Choose one from the following (3 credits):

- MUS 545 - Analytical Techniques of Tonal Music 3 credits
- MUS 546 - Contemporary Styles and Techniques 3 credits
- MUS 549 - Pedagogy of Theory 3 credits

Choose one from the following (3 credits):

- MUS 552 - Music in the Middle Ages and Renaissance 3 credits
- MUS 554 - Music in the Baroque and Classical Eras 3 credits
- MUS 556 - Music in the Romantic and Contemporary Eras 3 credits

Students must complete one of the following concentrations:

Conducting Concentration (21 credits):

Choose one from the following:

- MUS 604 - History and Philosophy of Music Education 3 credits
- MUS 625 - Music Teaching and Learning 3 credits

Choral:

- MUS 511 - Vocal Techniques 1 credits
- MUS 664 - Advanced Choral Conducting 2 credits
- MUS 676 (A-G; I-U; W-Z) - Individual Performance Study 1-3 credits (9 credits required)

Choose one from the following:

- MUS 557 - Choral Literature and Materials (Small Forms) 2 credits
- MUS 610 - Choral Literature and Materials (Large Forms) 3 credits

Electives:

1 credit if MUS 610 is taken.

2 credits if MUS 557 is taken.

Culminating experience (2 credits):

- MUS 679 - Recital 1-3 credits (Only 2 credits required)

or

Wind:

- MUS 560 - Arranging for Band 2 credits
- MUS 620 - Wind Band Literature 3 credits
- MUS 676 (A-G; I-U; W-Z) - Individual Performance Study 1-3 credits for a total of 11 credits

Culminating experience (2 credits):

- MUS 679 - Recital 1-3 credits (Only 2 credits required)

Music Comparative Studies Concentration (21 credits):

- MUS 612 - Comparative Studies Methods 3 credits
- MUS 613 - Topics in Comparative Studies 3 credits

Choose one from the following (if not taken in core) (3 credits):

- MUS 545 - Analytical Techniques of Tonal Music 3 credits
- MUS 546 - Contemporary Styles and Techniques 3 credits
- MUS 549 - Pedagogy of Theory 3 credits
- MUS 552 - Music in the Middle Ages and Renaissance 3 credits
- MUS 554 - Music in the Baroque and Classical Eras 3 credits
- MUS 556 - Music in the Romantic and Contemporary Eras 3 credits

Non-Music elective (6 credits)

Culminating experience (6 credits):

- MUS 699 - Master's Thesis 6 credits

Music Education Concentration (21 credits):

- MUS 604 - History and Philosophy of Music Education 3 credits
- MUS 625 - Music Teaching and Learning 3 credits

Wind, Percussion, or String (choose 6 credits from the following):

- MUS 528 - String Literature and Pedagogy 2 credits
- MUS 529 - Woodwind Literature and Pedagogy 2 credits
- MUS 530 - Brass Literature and Pedagogy 2 credits
- MUS 536 - Percussion Literature and Pedagogy 2 credits
- MUS 620 - Wind Band Literature 3 credits
- MUS 676 (A-G; I-U; W-Z) - Individual Performance Study 1-3 credits
(performance course of their specialty-4 additional credits must be taken over two semesters)
- or 676W-2 credits

or

Voice (choose 6 credits from the following):

- MUS 511 - Vocal Techniques 1 credits
- MUS 535 - Vocal Literature for the Solo Voice 3 credits
- MUS 557 - Choral Literature and Materials (Small Forms) 2 credits
- MUS 610 - Choral Literature and Materials (Large Forms) 3 credits
- MUS 664 - Advanced Choral Conducting 2 credits
- MUS 676 (A-G; I-U; W-Z) - Individual Performance Study 1-3 credits
(676T-4 additional credits)

or

Piano (choose 6 credits from the following):

- MUS 504 - Piano Pedagogy I 3 credits
- MUS 505 - Piano Pedagogy II 3 credits
- MUS 506 - Piano Literature 3 credits
- MUS 507 - Piano Teaching Materials 2 credits
- MUS 676 (A-G; I-U; W-Z) - Individual Performance Study 1-3 credits
(676R-4 additional credits)

Electives:

6 credits if MUS 697 is taken.

3 credits if MUS 699 is taken.

Culminating experience (choose one from the following):

- MUS 697 - Music Education Practicum 3 credits
- MUS 699 - Master's Thesis 6 credits

Music Performance Concentration (21 credits):

- MUS 676 (A-G; I-U; W-Z) - Individual Performance Study 1-3 credits
10 additional credits in the performance course of the student's specialty.

Wind, Percussion, or String (choose one from the following):

- MUS 528 - String Literature and Pedagogy 2 credits
- MUS 529 - Woodwind Literature and Pedagogy 2 credits
- MUS 530 - Brass Literature and Pedagogy 2 credits
- MUS 536 - Percussion Literature and Pedagogy 2 credits

Electives:

4 credits.

Choose one from the following:

- MUS 545 - Analytical Techniques of Tonal Music 3 credits
- MUS 546 - Contemporary Styles and Techniques 3 credits
- MUS 549 - Pedagogy of Theory 3 credits
- MUS 552 - Music in the Middle Ages and Renaissance 3 credits
- MUS 554 - Music in the Baroque and Classical Eras 3 credits
- MUS 556 - Music in the Romantic and Contemporary Eras 3 credits
(if not taken in core)

or

Voice:

- MUS 511 - Vocal Techniques 1 credits

Choose one from the following:

- MUS 535 - Vocal Literature for the Solo Voice 3 credits
- MUS 558 - Survey of Opera 3 credits

Electives:

5 credits.

or

Piano:

- MUS 506 - Piano Literature 3 credits

Choose one from the following:

- MUS 504 - Piano Pedagogy I 3 credits
- MUS 505 - Piano Pedagogy II 3 credits

Electives

3 credits.

Culminating experience (2 credits):

- MUS 679 - Recital 1-3 credits (Only 2 credits required)

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APPENDIX VV

Indiana State University Department of Music

Piano Purchase and Refurbishing Plan			Room #	Replaces	Disposition
	Fund				of old
FY 2010	MUSC	\$4,300	P22	18 Kawaiii	Surplus
	MUSC	\$4,300	P22	21 Steck	Surplus
	Capital	\$12,000		5 NA	NA
	Dean	\$4,200		3 NA	NA
FY 2011	MUSC	\$4,300	P22	24 Steck	Surplus
	MUSC	\$4,300	P22	1 Yamaha	Surplus
	Capital	\$11,900		2 NA	NA
FY 2012	MUSC	\$4,300	P22	29 Steck	Surplus
	MUSC	\$4,300	P22	19 Steck	Surplus
	Capital	\$4,200		4 NA	NA
FY 2013	MUSC	\$4,300	P22	33 Steck	Surplus
	MUSC	\$4,300	P22	14 Steck	Surplus
	Capital	\$11,500		11 NA	NA
FY 2014	MUSC	\$4,500	P22	20 Everett	Surplus
	MUSC	\$4,500	P22	17 Everett	Surplus
	Capital	\$12,000		7 NA	NA
FY 2015	MUSC	\$4,500	P22	22 surplus	Surplus
	MUSC	\$4,500	P22	27 Kimball	Surplus
	Capital	\$12,000		8 NA	NA
FY 2016	MUSC	\$4,500	P22	15 Steck	Surplus
	MUSC	\$4,500	P22	22 Steinway	Surplus
	Capital	\$12,000		10 NA	NA
FY 2017	MUSC	\$5,000			
	MUSC	\$5,000			
	Capital	\$5,000			
FY 2018	MUSC	\$5,000			
ongoing	MUSC	\$5,000			
	Capital	\$5,000			

Yamaha in Room 25 needs to be moved to Room 35 after that one is removed to surplus.

APPENDIX WW

Record of: Kim, Eunsook
Level: Graduate

SUBJ NO.	C	COURSE TITLE	CRED	GRD	PTS	R	SUBJ NO.	C	COURSE TITLE	CRED	GRD	PTS	R	
Institution Information continued:							Institution Information continued:							
Summer I 2001							Summer I 2002							
School of Graduate Studies							School of Graduate Studies							
Music Education							Music Education							
Continuing							Continuing							
MUS 676R	1	Piano	1.00	A	4.00		MUS 676R	1	Piano	1.00	A	4.00		
Ehrs:	1.00	GPA-Hrs:	1.00	QPts:	4.00	GPA:	4.00	Ehrs:	1.00	GPA-Hrs:	1.00	QPts:	4.00	
Summer II 2001							Fall 2002							
School of Graduate Studies							School of Graduate Studies							
Music Education							Music Education							
Continuing							Continuing							
MUS 610	1	Choral Lit	3.00	A	12.00		MUS 507	1	Piano Tchg Mats	2.00	A	8.00		
Ehrs:	3.00	GPA-Hrs:	3.00	QPts:	12.00	GPA:	4.00	MUS 676R	1	Piano	1.00	A	4.00	
Fall 2001							Spring 2003							
School of Graduate Studies							School of Graduate Studies							
Music Education							Music Education							
Continuing							Continuing							
MUS 504	1	Piano Pedagogy I	3.00	A	12.00		MUS 506	1	Piano Lit	3.00	A	12.00		
MUS 553A	1	Opera Workshop	1.00	A	4.00		MUS 676R	1	Piano	1.00	A	4.00		
MUS 676R	1	Piano	2.00	A	8.00		Ehrs:	4.00	GPA-Hrs:	4.00	QPts:	16.00	GPA:	4.00
MUS 676T	1	Voice	2.00	A	8.00		Fall 2003							
INCOMPLETE REMOVED 08/14/02							School of Graduate Studies							
MUS 676Z	1	Choral Conducting	1.00	A	4.00		Music Education							
Ehrs:	9.00	GPA-Hrs:	9.00	QPts:	36.00	GPA:	4.00	Continuing						
Spring 2002							Spring 2004							
School of Graduate Studies							School of Graduate Studies							
Music Education							Music Education							
Continuing							Continuing							
MUS 505	1	Piano Pedagogy II	3.00	A	12.00		MUS 510	1	Intern Piano Tchg	2.00	A	8.00		
MUS 676R	1	Piano	2.00	A	8.00		MUS 676R	1	Piano	2.00	A	8.00		
MUS 676T	1	Voice	2.00	A	8.00		Ehrs:	4.00	GPA-Hrs:	4.00	QPts:	16.00	GPA:	4.00
MUS 676Z	1	Choral Conducting	1.00	A	4.00		Spring 2004							
MUS 679	1	Recital	1.00	A	4.00		School of Graduate Studies							
Ehrs: 9.00 GPA-Hrs: 9.00 QPts: 36.00 GPA: 4.00							Music Education							
***** CONTINUED ON NEXT COLUMN *****							Continuing							
							MUS 679							
							1							
							Recital							
							Ehrs: 1.00 GPA-Hrs: 1.00 QPts: 4.00 GPA: 4.00							
							***** CONTINUED ON PAGE 3 *****							

Record of: Kim, Eunsook
Level: Graduate

SUBJ NO.	C	COURSE TITLE	CRED GRD	PTS R
----------	---	--------------	----------	-------

Institution Information continued:

Fall 2004
School of Graduate Studies
Music Education
Continuing

MUS 508	1	Pract Skill Kybrd	2.00 A	8.00
Ehrs:	2.00	GPA-Hrs: 2.00	Qpts: 8.00	GPA: 4.00

***** TRANSCRIPT TOTALS *****

	Earned Hrs	GPA Hrs	Points	GPA
TOTAL INSTITUTION	81.00	81.00	322.50	3.98

TOTAL TRANSFER	0.00	0.00	0.00	0.00
----------------	------	------	------	------

OVERALL	81.00	81.00	322.50	3.98
---------	-------	-------	--------	------

***** END OF TRANSCRIPT *****

Indiana State University



upon the recommendation of the faculty of the
Department of Music
has awarded the

Certificate in Piano Pedagogy

to

Erin-Daak Kim

with all the rights, honors, and privileges therunto appertaining.

November 1, 2004

Date

[Signature]
Director, Piano Pedagogy Program

Todd E. Solivins
Chairperson, Department of Music

[Signature]
Dean, College of Arts and Sciences

INDIANA STATE UNIVERSITY
Department of Music

CONTRACT OF STUDY

for

Graduate Certificate in Piano Pedagogy
16 credits

Name Eunsook Kim Principal Instrument Piano

COURSE NUMBER	TITLE	CREDIT	WHEN TAKEN	GRADE
MUS 504	Piano Pedagogy I	3	<u>F01</u>	<u>A</u>
MUS 505	Piano Pedagogy II	3	<u>Sp02</u>	<u>A</u>
MUS 506	Piano Literature	3	<u>Sp03</u>	<u>A</u>
MUS 507	Piano Teaching Materials	2	<u>F02</u>	<u>A</u>
MUS 508	Practical Skills for Keyboard Players	2	<u>F04</u>	<u>A</u>
MUS 510	Internship in Piano Teaching	2	<u>F03</u>	<u>A</u>
MUS 679	Recital	1	<u>Sp02</u>	<u>A</u>

Signature: Linda K. Damer
Coordinator, Graduate Program in Music

Date: 12-4-04

APPENDIX XX

Record of: Chang, Chih-Chien
No 1, 74 Ln Zhung-Mei
12 St, Hualian 970
Taiwan,
Taiwan, Republic of China

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SUBJ NO. C COURSE TITLE CRED GRD PTS R

Institution Information continued:

Fall 2006
School of Graduate Studies
Music
Continuing
EPSY 521 1 Adv Child Psy 3.00 B 9.00
MUS 531 1 Instrum Adjust Repair 1.00 B+ 3.50
MUS 609 1 Resear In Music 3.00 B 9.00
MUS 676R 1 Piano 2.00 A 8.00
Ehrs: 9.00 GPA-Hrs: 9.00 QPts: 29.50 GPA: 3.27

Spring 2007
School of Graduate Studies
Music
Continuing
ELAP 605 1 Philosophy Of Education 3.00 A 12.00
MUS 506 1 Piano Lit 3.00 B 9.00
MUS 604 1 Phil Mus Ed 3.00 B 9.00
MUS 676R 1 Piano 2.00 A 8.00
Ehrs: 11.00 GPA-Hrs: 11.00 QPts: 38.00 GPA: 3.45

Fall 2007
School of Graduate Studies
Music
Continuing
MUS 507 1 Piano Tchg Mats 2.00 B 6.00
MUS 510 1 Intern Piano Tchg 2.00 A 8.00
MUS 634 1 Topics Music → 508 - Practical Skills for RIB players 2.00 A 8.00
MUS 638 1 Mus Curriculum 3.00 B 9.00
MUS 676R 1 Piano 2.00 A 8.00
MUS 679 1 Recital 1.00 A 4.00
Ehrs: 12.00 GPA-Hrs: 12.00 QPts: 43.00 GPA: 3.58

***** TRANSCRIPT TOTALS *****
Earned Hrs GPA Hrs Points GPA
TOTAL INSTITUTION 53.00 55.00 184.00 3.34
TOTAL TRANSFER 0.00 0.00 0.00 0.00

OVERALL 53.00 55.00 184.00 3.34
***** END OF TRANSCRIPT *****

Course Level: Graduate
Student Type: Continuing
Only Admit: Fall 2005

Current Program
Master of Music
College : School of Graduate Studies
Major : Music

Degrees Awarded: Master of Music 03-MAY-2008
Major : Music

SUBJ NO. C COURSE TITLE CRED GRD PTS R

INSTITUTION CREDIT:

Fall 2005
School of Graduate Studies
Music
New Graduate
MUS 504 1 Piano Pedagogy I 3.00 A 12.00
MUS 517 1 Masterworks Chorale 1.00 A 4.00
MUS 545 1 Form & Analysis 3.00 C 6.00
MUS 602 1 Rev Mus His Lit 2.00 F 0.00
MUS 676R 1 Piano 2.00 A 8.00
MUS 698 1 Spec Probs Mus 1.00 A 4.00
Ehrs: 10.00 GPA-Hrs: 12.00 QPts: 34.00 GPA: 2.83

Spring 2006
School of Graduate Studies
Music
Continuing
MUS 505 1 Piano Pedagogy II 3.00 A 12.00
MUS 517 1 Masterworks Chorale 1.00 A 4.00
MUS 544 1 Style & Analysis 3.00 C+ 7.50
MUS 668 1 Composition 2.00 A 8.00
MUS 676R 1 Piano 2.00 A 8.00
Ehrs: 11.00 GPA-Hrs: 11.00 QPts: 39.50 GPA: 3.59

***** CONTINUED ON NEXT COLUMN *****

Indiana State University



upon the recommendation of the faculty of the
Department of Music
has awarded the

Certificate in Piano Pedagogy
to

Chih-Chien Chang

with all the rights, honors, and privileges thereunto appertaining.

December 17, 2007
Date
James F. Johnson
Director, Piano Pedagogy Program

Frank Mitchell
Chairperson, Department of Music
James E. Jones
Dean, College of Arts and Sciences

INDIANA STATE UNIVERSITY
Department of Music

CONTRACT OF STUDY

for

Graduate Certificate in Piano Pedagogy
16 credits

Name Chih-Chien Chang Principal Instrument Piano

COURSE NUMBER	TITLE	CREDIT	WHEN TAKEN	GRADE
MUS 504	Piano Pedagogy I	3	<u>F05</u>	<u>A</u>
MUS 505	Piano Pedagogy II	3	<u>Sp06</u>	<u>A</u>
MUS 506	Piano Literature	3	<u>Sp07</u>	<u>B</u>
MUS 507	Piano Teaching Materials	2	<u>F07</u>	<u>B</u>
MUS 508	Practical Skills for Keyboard Players	2	<u>F07</u>	<u>A</u>
MUS 510	Internship in Piano Teaching	2	<u>F07</u>	<u>A</u>
MUS 679	Recital	1	<u>F07</u>	<u>A</u>

Signature: _____

John B. Johnson
Coordinator, Graduate Program in Music

Date: _____

12/03/07